

The Dreaming of the Bones

A Chamber Opera

2023

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From the Play by William Butler Yeats.



Photo: Andreas F. Borchert

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The Dreaming of the Bones

Adapted by the composer from the play by William Butler Yeats (1918). The play is a love story, a ghost story, and a war story. Its themes of disputed history, the legacy of violence, and the possibility—or not—of forgiveness are as urgent in our time as they were in his. My opera takes the troubles of his time as a mirror of ours.

A MUSICIAN, soprano

A VOICE, offstage, countertenor or mezzo soprano 2

FEMALE GHOST, mezzo soprano

MALE GHOST, tenor

A FUGITIVE, baritone

Flute (doubling piccolo and alto flute), Clarinet (doubling bass clarinet), Violin, Cello

Small marching drum worn and played by the soprano.

Duration: 78 minutes

Prelude

♩ = 56

The image displays a musical score for measures 1 through 6 of the piece 'The Rose Tree'. The score is arranged in two systems. The first system includes staves for Flute, Clarinet in Bb, Baritone, Violin, and Cello. The second system includes staves for Flute (Fl.), Clarinet in Bb (Bb Cl.), Baritone (Bar.), Violin (Vln.), and Cello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute and Clarinet in Bb parts are mostly rests, with a final measure in the second system showing a half note G#4 for the Flute and a half note G#3 for the Clarinet, both marked with a piano (*p*) dynamic. The Baritone part is entirely at rest. The Violin and Cello parts play a melody in measure 1, marked with a piano (*p*) dynamic. The Violin part continues with a series of eighth and quarter notes, while the Cello part provides a bass line with quarter and half notes. In measure 6, the Violin part has a measure rest, and the Cello part has a half note G#3. The score is written in a clean, professional style with standard musical notation.

12

Fl.

B♭ Cl.

Bar.

I have seen _____ them. I have seen _____ them.

Vln.

Vc.

mp

p

pizz.

mf

Detailed description: This system contains measures 12 through 15. The Flute and B♭ Clarinet parts consist of whole rests. The Baritone part features a vocal melody with the lyrics 'I have seen _____ them.' repeated. The Violin and Viola parts provide accompaniment. In measure 12, the Violin has an accent (>) and the Viola has a mezzo-forte (mp) dynamic. In measure 13, the Violin has a piano (p) dynamic. In measure 14, the Violin has a piano (p) dynamic and the Viola has a mezzo-forte (mf) dynamic. In measure 15, the Violin has a pizzicato (pizz.) instruction and the Viola has a mezzo-forte (mf) dynamic.

17

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

p

p

mf

mp

arco

pp

mp

pp

Detailed description: This system contains measures 17 through 20. The Flute and B♭ Clarinet parts have melodic lines starting in measure 17. The Baritone part has whole rests. The Violin and Viola parts provide accompaniment. In measure 17, the Flute has a piano (p) dynamic and the B♭ Clarinet has a piano (p) dynamic. In measure 18, the Violin has a mezzo-forte (mf) dynamic and the Viola has a mezzo-forte (mp) dynamic. In measure 19, the Violin has a pianissimo (pp) dynamic and the Viola has a pianissimo (pp) dynamic. In measure 20, the Violin has a mezzo-forte (mf) dynamic and the Viola has a mezzo-forte (mf) dynamic. The Viola part in measure 18 is marked 'arco'.

a tempo

22

Fl.

B $\flat$ Cl.

Bar.

pp

I have seen them at close of day, com-ing

22

Vln.

p

pp

Vc.

p

pp

26

Fl.

B $\flat$ Cl.

Bar.

— with vi - vid fac - es — from counter - or desk a - mong gray —

26

Vln.

Vc.

29

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

cresc.

cresc.

mf dim.

p

cresc.

cresc.

mf dim.

p

cresc.

— eight-cent cen - tu - ry hous - es.

Detailed description: This block contains measures 29-32 of a musical score. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are silent, indicated by whole rests. The Baritone (Bar.) part has a short melodic phrase in measures 29-30, then rests. The Violin (Vln.) and Viola (Vc.) parts play a continuous melodic line. The Vln. part starts with a half note, followed by eighth notes, and then a series of beamed eighth notes. The Vc. part provides a harmonic accompaniment with eighth notes. Dynamics for Vln. are *cresc.*, *mf dim.*, *p*, and *cresc.*. Dynamics for Vc. are *cresc.*, *mf dim.*, *p*, and *cresc.*. The lyrics 'eight-cent cen - tu - ry hous - es.' are written under the Vln. part.

33

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

p

pp

p

pp

Detailed description: This block contains measures 33-36 of a musical score. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are silent, indicated by whole rests. The Baritone (Bar.) part is also silent with whole rests. The Violin (Vln.) and Viola (Vc.) parts continue their melodic line. The Vln. part features a series of beamed eighth notes and a half note. The Vc. part continues with eighth notes. Dynamics for Vln. are *p*, *pp*, and *p*. Dynamics for Vc. are *p* and *pp*. There are also some markings like *#8* and *#* in the Vc. part.

37

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

p

p cresc.

mf

p

p cresc.

mf

41

Fl.

B♭ Cl.

Bar.

p

p

parlando

3

3

3

3

I have passed with a nod of the head or po - lite mean-ing-less words,

41

Vln.

Vc.

44

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

or have ling-ered a - while and said po - lite mean-ing-less words.,

47

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

cresc. *fp*

be - ing cer-tain that they and I _____

pizz.

49

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

live but where mot-ley — is worn.

mf

arco

p

fp

mf

fp

53

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

mp

mp

p

p

p

f

p

p

f

p

57

Fl.

B $\flat$ Cl.

Bar.

Vln.

Vc.

mf

mf

mf *fp*

mf *fp*

mp

mp

f

mf

III IV

I II

All changed, changed ut - ter-

62

Fl.

B $\flat$ Cl.

Bar.

Vln.

Vc.

ly. _____

A ter - ri - ble beau - ty is

mp

cresc.

mf

mp

mf

65

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

born.

mf

cresc.

ff

3

3

3

69

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

sf

f

sf

f

p

pp dim.

II

III

IV

a tempo

73

Fl.

B♭ Cl.

Bar.

Hearts with one

Vln.

p *poco cresc.* *p*

Vc.

p *cresc.* *mf*

77

Fl.

p

B♭ Cl.

p

Bar.

pur - pose _____ a - lone _____ through sum - mer and win - ter _____ seem en -

Vln.

Vc.

80

Fl.

B♭ Cl.

Bar.

chant - ed to a stone _____ to trou - ble the liv - ing stream.

Vln.

Vc.

mf

84 *accel.*

Fl.

B♭ Cl.

Bar.

Too long a sac - ri - fice can make a stone of the heart. _____

Vln.

Vc.

mf cresc.

f

fp

ff pizz.

cresc.

f

fp

fp

89 *a tempo* *accel.* *a tempo*

Fl. *f* *ff*

B♭ Cl. *f* *ff*

Bar. *f* *ff*

O when may it suf - fice? _____

89 *sul pont.* *ordin.* *arco* *mf cresc.* *f* *cresc.* *ff*

Vln. *fp* *mf* *cresc.* *f* *cresc.* *ff*

Vc. *fp* *mf* *cresc.* *f* *cresc.* *ff*

95 *p* *p*

Fl. *p* *p*

B♭ Cl. *p* *p*

Bar. *p* *p*

95 *pp* *p* *cresc.* *mf*

Vln. *pp* *p* *cresc.* *mf*

Vc. *pp* *p* *cresc.* *mf*

100

rit. *a tempo*

Fl.

poco cresc. *p*

B♭ Cl.

poco cresc. *p*

Bar.

Vln.

fp *fp*

Vc.

p *fp*

105

accel.

Fl.

B♭ Cl.

Bar.

Vln.

fp *p*

Vc.

p

108

Fl. *p* *fp* *cresc.*

B♭ Cl. *p* *fp* *cresc.*

Bar.

Vln. *cresc.* *fp* *p* *pizz.*

Vc. *fp* *mf*

112

Fl. *f*

B♭ Cl. *f*

Bar. We know their dream. E - nough ___ to know they

Vln. *mf* *f* *arco*

Vc. *f*

115

Fl.

B $\flat$ Cl.

Bar.

Vln.

Vc.

rit.

dreamed _____ and are dead. And what if ex-

arco

a tempo

118

Fl.

B $\flat$ Cl.

Bar.

Vln.

Vc.

fp

cresc.

f

p

cresc.

f

p

cess of love _____ be-wil-dered them til they died? _____

cresc.

f

p

cresc.

p

$\text{♩} = 56$

123

Fl. *poco cresc.*

B♭ Cl. *poco cresc.*

Bar.

Vln. *pp* *p*

Vc. *pp* *p*

129

Vln. *pp* *cresc.*

Vc. *pp* *cresc.*

134

Bar.

Vln. *f*

Vc. *f*

138

Bar.

Vln.

Vc.

subito p

cresc.

subito p

cresc.

142

*rit.**a tempo*

Fl.

B♭ Cl.

Bar.

Vln.

Vc.

f

f

146

Bar. *A* ter - ri - ble beau - ty, *A*

Vln. *p*

Vc. *f* *p*

146

150

Bar. ter - ri - ble beau - ty is born.

Vln. *pp* *p* *pp*

Vc. *pp*

150

155

Fl. *pp* *p*

B♭ Cl. *p*

Vln. *p*

Vc. *p*

155

158

Vln.

Vc.

cresc.

pp

cresc.

pp

161

Fl.

B♭ Cl.

Vln.

Vc.

rit.

a tempo

pp

pp

Empty stage.
Long silence.

166 $\text{♩} = 80$

Fl.

B♭ Cl.

166 Offstage.

Dm

mf *f* *p*

Sop.

166

Mezzo

166

Ten.

8

Bar.

166

Vln.

Vc.

Musician enters.
Dressed in white.
Crosses stage.

173

Fl.

B♭ Cl.

173

Dm

173

Sop.

173

Mezzo

173

Ten.

8

Bar.

173

Vln.

p

p

Vc.

p

A mist that is like blown snow —

Detailed description: This is a page of a musical score, page 23, starting at measure 173. The score is arranged in a standard orchestral format with vocal parts. The instruments and voices are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Drum (Dm), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 173-176 are shown. The Flute, B♭ Clarinet, Mezzo, Tenor, and Baritone parts have whole rests in measures 173-175. The B♭ Clarinet has a half note in measure 176. The Soprano part has lyrics: 'A mist that is like blown snow —'. The Violin part has a half note in measure 173, a half note in measure 174, and a half note in measure 175. The Viola part has a half note in measure 173, a half note in measure 174, and a half note in measure 175. The Violin and Viola parts have dynamic markings 'p' (piano). The Soprano part has a dynamic marking 'p' (piano) in measure 176.

Fl. *pp*
 B♭ Cl. *pp*
 Sop. *pp*
 Mezzo
 Ten. 8
 Bar.
 Vln. *pp*
 Vc. *pp*

177 is sweep-ing o - ver all. Val -
 177 *p*

181

Fl.

p

B♭ Cl.

p

Sop.

181 3

ley and ri - ver un - der the light _____ of a moon _____ that seems un - like it -

Mezzo

181

Ten.

181

8

Bar.

Vln.

181

Vc.

p

184

Fl. *cresc.* *mf*

B $\flat$ Cl. *cresc.* *mf* *f*

184

Dm *f*

184

Sop. self, that seems un-change-a-ble, a glit-ter-ring sword_____

184

Mezzo

184

Ten. 8

Bar.

184

Vln.

Vc. *cresc.* *f* pizz.

Detailed description: This is a page of a musical score, page 26, covering measures 184 to 187. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Double Bass (Dm), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.).
- Measure 184: Flute and B-flat Clarinet both have a sixteenth-note scale run (F4 to C5) marked with 'cresc.' and 'mf'.
- Measure 185: Flute and B-flat Clarinet have whole rests. Double Bass has a half note F2 marked 'f'.
- Measure 186: Soprano has a melodic line with lyrics 'self, that seems un-change-a-ble, a glit-ter-ring sword_____'. The notes are G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half). There is a triplet of eighth notes (F4, E4, D4) in the fourth measure. B-flat Clarinet, Double Bass, Mezzo, Tenor, Baritone, Violin, and Violoncello all have whole rests.
- Measure 187: Flute and B-flat Clarinet have whole rests. Double Bass has a half note F2 marked 'f'. Violoncello has a half note F2 marked 'pizz.' (pizzicato).

188

Fl. *p* *fp*

B♭ Cl. *p* *fp*

Sop. *fp*
out of the east. _____

Mezzo

Ten.

Bar.

Vln. *fp* Con sord. 3 3

Vc. arco *p*

Detailed description: This page of a musical score covers measures 188, 189, and 190. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 188 and 189 feature a piano (*p*) introduction for the Flute and B♭ Clarinet, followed by a fortissimo piano (*fp*) section. The Soprano vocal line begins in measure 189 with the lyrics 'out of the east.' and continues with a melodic line. The Mezzo, Tenor, and Baritone parts are silent in these measures. The Violin part (Vln.) begins in measure 188 with a fortissimo piano (*fp*) dynamic and continues with a melodic line. The Viola part (Vc.) begins in measure 188 with a piano (*p*) dynamic and continues with a bass line. The Violin part is marked 'Con sord.' (Con sordina) in measure 188. The Viola part is marked 'arco' (arco) in measure 188. The Violin part has triplets (3) in measures 189 and 190. The Viola part has triplets (3) in measures 189 and 190.

[illegible]

194

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

Senza sord.

A puff of wind, and those white glit-ter-ing frag - ments of

3

8

p

Detailed description: This page of a musical score covers measures 194 to 197. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Soprano part has lyrics: "A puff of wind, and those white glit-ter-ing frag - ments of". The Violin part is marked "Senza sord." and "p". The Viola part is marked "p". The Flute part has a measure rest in measure 195. The B♭ Clarinet part has a measure rest in measure 195. The Mezzo, Tenor, and Baritone parts have measure rests in measures 194, 195, and 196. The Violin part has a measure rest in measure 195. The Viola part has a measure rest in measure 195. The Flute part has a measure rest in measure 196. The B♭ Clarinet part has a measure rest in measure 196. The Soprano part has a measure rest in measure 196. The Mezzo, Tenor, and Baritone parts have measure rests in measure 196. The Violin part has a measure rest in measure 196. The Viola part has a measure rest in measure 196. The Flute part has a measure rest in measure 197. The B♭ Clarinet part has a measure rest in measure 197. The Soprano part has a measure rest in measure 197. The Mezzo, Tenor, and Baritone parts have measure rests in measure 197. The Violin part has a measure rest in measure 197. The Viola part has a measure rest in measure 197.

198

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mist sweep by.

f

f

f

201

Fl.

B♭ Cl.

201

Dm

201

Sop.

201

Mezzo

201

Ten.

8

Bar.

201

Vln.

3 3 3

pizz.

arco

V

fp

p

A puff of wind, and

Detailed description of the musical score: The score is for measures 201 to 204. The Flute part (Fl.) starts with a quarter note G4, a quarter rest, a quarter note F#4, a quarter rest, a half note G4, a quarter note E4, and a quarter rest. The B♭ Clarinet part (B♭ Cl.) starts with a half note G3, a half note F#3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The Drums part (Dm) has a snare drum on measure 201, a snare drum on measure 202, a snare drum on measure 203, and a snare drum on measure 204. The Soprano part (Sop.) has a whole rest on measure 201, a quarter note G4 on measure 202, a quarter note F#4 on measure 203, and a quarter note E4 on measure 204. The Mezzo part (Mezzo) has a whole rest on measure 201, a whole rest on measure 202, a whole rest on measure 203, and a whole rest on measure 204. The Tenor part (Ten.) has a whole rest on measure 201, a whole rest on measure 202, a whole rest on measure 203, and a whole rest on measure 204. The Baritone part (Bar.) has a whole rest on measure 201, a whole rest on measure 202, a whole rest on measure 203, and a whole rest on measure 204. The Violin part (Vln.) starts with a triplet of eighth notes G4, A4, B4 on measure 201, a triplet of eighth notes C5, B4, A4 on measure 202, a triplet of eighth notes G4, F#4, E4 on measure 203, and a quarter note D4 on measure 204. The Violoncello part (Vc.) has a whole rest on measure 201, a whole rest on measure 202, a whole note G2 on measure 203, and a whole note F#2 on measure 204.

205

Fl. *p*

B $\flat$ Cl.

Sop. 205 fren - zies be - wil - der,

Mezzo 205

Ten. 205 8

Bar.

Vln. 205 V

Vc. 205 V

209

Fl.

B $\flat$ Cl.

p

Sop.

fren-zies be - wil - der, _____

Mezzo

Ten.

Bar.

Vln.

Vc.

214

Fl. *f* *fp*

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

Sop.
re - ver-ies per - turb the mind.

C. Ten.
re - ver-ies per - turb the mind.

214

Mezzo

214

Ten.
8

Bar.

214

Vln. *f* *fp*

Vc. *f* *fp*

*affret.**a tempo*

218

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

ff

p

con forza

f

ff

p

Why — does my heart

3

222

Fl.

B $\flat$ Cl.

mp

mf

Sop.

beat so? Did not a sha - dow pass? It passed but a

222

Mezzo

222

Ten.

8

Bar.

222

Vln.

mp

sul pont.

Vc.

pp

Detailed description: This is a page of a musical score, page 36, measures 222-225. The score is written for a chamber ensemble and vocal soloists. The instruments and voices are: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The key signature has one flat (B-flat). The time signature is 4/4. Measure 222: Flute has a whole rest. B-flat Clarinet plays a quarter note B-flat, followed by a quarter rest, then a half note G, a quarter note F-sharp, and a quarter note E. Dynamics: *mp*. Soprano sings 'beat so?'. Mezzo has a whole rest. Tenor has a whole rest. Baritone has a whole rest. Violin plays a half note G, a quarter note F-sharp, and a quarter note E. Viola plays a half note G, a quarter note F-sharp, and a quarter note E. Measure 223: Flute has a whole rest. B-flat Clarinet plays a half note D, a quarter note C, and a quarter note B. Dynamics: *mp*. Soprano sings 'Did not'. Mezzo has a whole rest. Tenor has a whole rest. Baritone has a whole rest. Violin plays a half note D, a quarter note C, and a quarter note B. Viola plays a half note D, a quarter note C, and a quarter note B. Measure 224: Flute has a whole rest. B-flat Clarinet plays a half note A, a quarter note G, and a quarter note F. Dynamics: *mp*. Soprano sings 'a sha - dow pass?'. Mezzo has a whole rest. Tenor has a whole rest. Baritone has a whole rest. Violin plays a half note A, a quarter note G, and a quarter note F. Viola plays a half note A, a quarter note G, and a quarter note F. Measure 225: Flute has a whole rest. B-flat Clarinet plays a half note E, a quarter note D, and a quarter note C. Dynamics: *mf*. Soprano sings 'It passed but a'. Mezzo has a whole rest. Tenor has a whole rest. Baritone has a whole rest. Violin plays a half note E, a quarter note D, and a quarter note C. Viola plays a half note E, a quarter note D, and a quarter note C. The Viola part ends with the instruction 'sul pont.' and a dynamic of *pp*.

226

Fl.

mp

mf

mp

B♭ Cl.

mp

mf

mp

Sop.

226

mo - ment a - go. It passed but a mo - ment a - go.

226

Mezzo

226

Ten.

8

Bar.

Vln.

226

mp

mp

p

ordin.

Vc.

mf

mf

p

230

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

mp cresc.

Who could have trod on the grass?

The musical score for measures 230-232 features the following details:

- Flute (Fl.):** Measure 230 has a whole note G4. Measure 231 has a whole rest. Measure 232 has a half note Bb4, a quarter note C5, and a quarter note D5, followed by a whole note E5. Dynamic: *mp cresc.*
- B-flat Clarinet (B $\flat$ Cl.):** Measure 230 has a whole note G3. Measure 231 has a sixteenth-note scale: G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. Measure 232 has a whole note Bb3. Dynamic: *p*.
- Soprano (Sop.):** Measure 230: "Who" (G4), "could have" (Ab4), "trod" (Bb4). Measure 231: "on" (C5), "the" (Bb4). Measure 232: "grass?" (G4). Dynamic: *mp cresc.*
- Mezzo:** Whole rests in measures 230, 231, and 232.
- Tenor:** Whole rests in measures 230, 231, and 232.
- Baritone (Bar.):** Whole rests in measures 230, 231, and 232.
- Violin (Vln.):** Measure 230: half note G3. Measure 231: half note Bb3. Measure 232: half note D4, followed by a sixteenth-note scale: C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3. Dynamic: *mp cresc.*
- Viola (Vc.):** Measure 230: half note G3. Measure 231: half note Bb3. Measure 232: half note D4, followed by a sixteenth-note scale: C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3.

233

Fl. *f* *p*

B♭ Cl. *f* *p* *fp*

Sop. Have not old wri - ters said

Mezzo

Ten. 8

Bar.

Vln. *f* *p*

Vc. *mp* *f* *p*

Detailed description: This page of a musical score covers measures 233, 234, and 235. The Flute (Fl.) part begins in measure 233 with a rapid sixteenth-note scale, marked *f*, which then transitions to a sustained note in measure 234, marked *p*. The B♭ Clarinet (B♭ Cl.) part also starts in measure 233 with a sustained note, marked *f*, and then moves to a melodic line in measure 234, marked *p*, before a crescendo leading to a *fp* (fortissimo piano) dynamic in measure 235. The Soprano (Sop.) part has a rest in measure 233 and enters in measure 234 with the lyrics "Have not old wri - ters said". The Mezzo, Tenor, and Baritone parts all have rests throughout these three measures. The Violin (Vln.) part has a rest in measure 233, a sustained note in measure 234 marked *f*, and then a melodic phrase in measure 235 marked *p*. The Viola (Vc.) part begins in measure 233 with a melodic line marked *mp*, reaches a crescendo to *f* in measure 234, and then a decrescendo to *p* in measure 235.

236

Fl.

B $\flat$ Cl.

236

Dm

236

Sop.

that diz - zy dreams can spring from the bones of the

236

Mezzo

236

Ten.

8

Bar.

236

Vln.

Vc.

239

Fl.

B $\flat$ Cl.

Dm

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

dead?

And man-y a night, —

pizz.

The musical score for measures 239-241 is as follows:

- Flute (Fl.):** Measure 239: quarter rest, eighth rest, quarter note G4, eighth rest, quarter note A4. Measure 240: triplet of eighth notes (B4, C5, B4), quarter rest, triplet of eighth notes (A4, G4, F#4), quarter rest. Measure 241: quarter note Bb4, quarter rest, quarter rest.
- B-flat Clarinet (B $\flat$ Cl.):** Measure 239: half note Bb3. Measure 240: eighth note Bb3, eighth note A4, eighth note G4, eighth note F#4, quarter note E4. Measure 241: quarter note D4, quarter rest, quarter rest, eighth note G4, eighth note F#4, quarter note E4.
- Drums (Dm):** Measure 239: quarter note D4, quarter rest, quarter rest. Measure 240: quarter rest, quarter rest, quarter rest. Measure 241: quarter rest, quarter note D4, quarter rest.
- Soprano (Sop.):** Measure 239: half note G4. Measure 240: quarter rest, quarter rest, eighth rest, quarter note A4. Measure 241: triplet of eighth notes (B4, C5, B4), quarter note A4, quarter note G4, quarter rest.
- Mezzo:** Measure 239: quarter rest, quarter rest, quarter rest. Measure 240: quarter rest, quarter rest, quarter rest. Measure 241: quarter rest, quarter rest, quarter rest.
- Tenor:** Measure 239: quarter rest, quarter rest, quarter rest. Measure 240: quarter rest, quarter rest, quarter rest. Measure 241: quarter rest, quarter rest, quarter rest.
- Baritone (Bar.):** Measure 239: quarter rest, quarter rest, quarter rest. Measure 240: quarter rest, quarter rest, quarter rest. Measure 241: quarter rest, quarter rest, quarter rest.
- Violin (Vln.):** Measure 239: quarter rest, quarter rest, quarter rest. Measure 240: eighth note B4, eighth note A4, eighth note G4, quarter rest. Measure 241: quarter note F#4, quarter rest, quarter rest.
- Viola (Vc.):** Measure 239: quarter note B3, quarter rest, eighth rest, quarter note C4, eighth rest, quarter note D4. Measure 240: half note B3, half note C4, half note D4, half note E4. Measure 241: quarter note F#4, quarter note G4, quarter note A4, quarter note B4.

242

Fl.

cresc.

B $\flat$ Cl.

cresc.

242

Dm

242

Sop.

man-y a night, _____ man-y a night _____ it seems that all the val - ley _____

242

Mezzo

242

Ten.

8

Bar.

242

Vln.

arco

cresc.

Vc.

cresc.

245

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

fills _____ with these fan - tas - tic dreams.

p

p *cresc.*

p

mf *p* *cresc.*

sul pont. ordin.

Detailed description: This is a page of a musical score, page 43, showing measures 245 to 247. The score is for an orchestral and vocal ensemble. The instruments and voices are: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measure 245: Flute has a melodic line starting on G4, moving to A4, B4, and C5. B-flat Clarinet has a whole rest. Soprano has a half note G4, followed by a half note A4, and a half note B4. Mezzo, Tenor, and Baritone have whole rests. Violin has a half note G4, followed by a half note A4, and a half note B4. Viola has a half note G4, followed by a half note A4, and a half note B4. Measure 246: Flute has a whole rest. B-flat Clarinet has a whole rest. Soprano has a half note C5, followed by a half note B4, and a half note A4. Mezzo, Tenor, and Baritone have whole rests. Violin has a half note C5, followed by a half note B4, and a half note A4. Viola has a half note C5, followed by a half note B4, and a half note A4. Measure 247: Flute has a half note G4, followed by a half note A4, and a half note B4. B-flat Clarinet has a half note G4, followed by a half note A4, and a half note B4. Soprano has a half note G4, followed by a half note A4, and a half note B4. Mezzo, Tenor, and Baritone have whole rests. Violin has a half note G4, followed by a half note A4, and a half note B4. Viola has a half note G4, followed by a half note A4, and a half note B4. Dynamics: Flute starts with *p*. B-flat Clarinet starts with *p* and *cresc.*. Soprano starts with *p*. Violin starts with *mf* and *p*. Viola starts with *mf* and *p*. Performance instructions: 'sul pont.' is above the Violin staff in measure 246, and 'ordin.' is above the Violin staff in measure 247. The Soprano part has lyrics: 'fills _____ with these fan - tas - tic dreams.'

248

Fl. *cresc.* *mf*

B♭ Cl. *mf*

Sop. They o - ver - flow the hills.

Mezzo

Ten.

Bar.

Vln. *p cresc.* *mf*

Vc. *mf*

Detailed description: This page of a musical score covers measures 248, 249, and 250. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute and B♭ Clarinet parts are active, with the Flute marked *cresc.* and *mf*, and the B♭ Clarinet marked *mf*. The Soprano part has the lyrics "They o - ver - flow the hills." and is marked *mf*. The Mezzo, Tenor, and Baritone parts are silent, indicated by whole rests. The Violin part is marked *p cresc.* and *mf*. The Viola part is marked *mf*. The score is written in 4/4 time, with a key signature of one flat (B♭).

251

Fl.

fp *mf* *p*

B♭ Cl.

251

Sop.

Spoken:

I hear a foot-fall.

251

Mezzo

251

Ten.

8

The fugitive enters,
raggedly clothed.

He carries a lantern
(see notes to libretto).

Bar.

251

Vln.

sfz *cresc.* *sfz* *pizz.*

Vc.

p

Detailed description of the musical score: The score is for page 45, measures 251-254. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Soprano part has spoken dialogue: 'I hear a foot-fall.' The Flute part has dynamic markings *fp*, *mf*, and *p*, and a crescendo. The Violin part has dynamic markings *sfz*, *cresc.*, *sfz*, and *pizz.*. The Viola part has a dynamic marking *p*. The Tenor and Baritone parts have lyrics: 'The fugitive enters, raggedly clothed.' and 'He carries a lantern (see notes to libretto).'. The score is in 4/4 time and G major.

255

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

col legno

p

mf

mf

ordin.

f

arco

3

3

Detailed description of the musical score: The score is for page 46, measures 255-257. The Flute part (Fl.) begins in measure 255 with a series of eighth notes, some marked with accents. In measure 256, it plays a half note followed by a quarter note, then a triplet of eighth notes. The B-flat Clarinet part (B $\flat$ Cl.) has a whole rest in measure 255 and enters in measure 256 with a half note, then a quarter note. The Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), and Baritone (Bar.) parts have whole rests in measures 255-257. The Violin part (Vln.) plays a continuous eighth-note pattern in measure 255, marked *p* and 'col legno'. In measure 256, it has a whole rest. In measure 257, it plays a triplet of eighth notes, marked *f* and 'ordin.'. The Viola part (Vc.) has a half note in measure 255, a whole note in measure 256, and a whole rest in measure 257. Dynamic markings include *mf* for the Flute and B-flat Clarinet in measure 256, *p* for the Violin in measure 255, and *f* for the Violin in measure 257. The Viola part is marked 'arco' in measure 256.

258

Fl. *cresc.*

B $\flat$ Cl. *f*

Sop. The birds cry in their lone - li - ness, but now they

Mezzo

Ten.

Bar.

Vln. *mf* *cresc.*

Vc. *cresc.* *mf cresc.*

This musical score page contains measures 261 through 263. The instruments are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The vocal parts have lyrics: "wheel a - bout our heads, wheel a - bout our". The music features various melodic lines, rests, and dynamic markings such as *f*.

264

Fl. *p* *cresc.*

B♭ Cl. *p*

264

Dm

264

Sop. *3*
heads, and now they have dropped on the far gray stones.

264

Mezzo

264

Ten. 8

Bar.

264

Vln. *p* *fp*

Vc. *p* *mf cresc.*

267

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

pp

fp

p

p

col legno

sul pont.

Ghosts enter one at a time, dressed alike in black.
At no point in the performance do they touch each other. They look at each other only when the Fugitive sings about their mutual gaze.

270

Fl. *pp*

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

270

270

270

270

270

270

270

270

272

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mf

mf

ordin.

fp

mf

mf

274

Fl. *pp*

B♭ Cl. *pp*

Sop.

Mezzo

Ten. 8

Bar.

274

Ghosts circle the fugitive.

Vln. *p* sul pont. ordin. *fp*

Vc. *p*

Detailed description: This page of a musical score contains measures 274 and 275. The Flute (Fl.) part in measure 274 features a melodic line with a *pp* dynamic, marked with a slur. The B♭ Clarinet (B♭ Cl.) part in measure 275 features a melodic line with a *pp* dynamic, also marked with a slur. The Soprano (Sop.), Mezzo, Tenor (T.), and Baritone (Bar.) parts are silent in both measures, indicated by whole rests. The Violin (Vln.) part in measure 274 features a melodic line with a *p* dynamic, marked with a slur, and includes the instruction 'sul pont.'. The Violin part in measure 275 features a melodic line with a *fp* dynamic, marked with a slur, and includes the instruction 'ordin.'. The Viola (Vc.) part in measure 274 features a melodic line with a *p* dynamic, marked with a slur.

276

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

ordin.

f

The musical score for measures 276 and 277 features the following details:

- Flute (Fl.):** Measures 276-277 contain a complex melodic line with many sharps and naturals, featuring slurs and ties.
- B-flat Clarinet (B $\flat$ Cl.):** Measures 276-277 contain a complex melodic line with many sharps and naturals, featuring slurs and ties.
- Vocal Parts (Sop., Mezzo, Ten., Bar.):** All vocal parts are marked with a whole rest in both measures 276 and 277.
- Violin (Vln.):** Measure 276 has a melodic line with a repeat sign. Measure 277 begins with a whole rest, followed by a rapid ascending scale marked *f* (forte) and *ordin.* (ordinando).
- Violoncello (Vc.):** Measures 276-277 contain a melodic line with a repeat sign in measure 277.

278

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mf

mf

Raising lantern.

Who is there? I

f

mf

Detailed description: This page of a musical score covers measures 278, 279, and 280. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measure 278 shows the Flute and B♭ Clarinet playing, with the Flute marked *mf*. The vocalists (Sop., Mezzo, Ten., Bar.) have rests. Measure 279 continues the instrumental parts, with the B♭ Clarinet marked *mf*. The vocalists remain silent. Measure 280 features the Baritone singing "Raising lantern." and the Violin playing a melodic line marked *f*. The Viola has a rest. The Flute and B♭ Clarinet have rests. The Soprano, Mezzo, and Tenor also have rests. The page number 55 is in the top right corner.

281

Fl. *p*

B♭ Cl. *p*

Sop.

Mezzo

Ten. 8

Bar.

Vln. *p*

Vc. *p*

can-not see what you are like.

But what have you to

Detailed description: This page of a musical score covers measures 281 through 284. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 281-283 show the Flute and B♭ Clarinet playing a melodic line starting on a half note G4, moving to A4, Bb4, and A4. The Soprano, Mezzo, and Tenor parts have whole rests. The Baritone part has a whole rest. The Violin and Viola parts have whole rests. In measure 284, the Tenor and Baritone enter with the lyrics 'But what have you to' and 'can-not see what you are like.' respectively. The Tenor part has a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The Baritone part has a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The Flute and B♭ Clarinet continue their melodic line. The Violin and Viola parts have whole rests.

285

Fl.

p

B $\flat$ Cl.

Sop.

285

Mezzo

Female ghost blows the lantern out.

And why have you come creep-ing through the dark?

285

Ten.

8 fear?

Bar.

285

Vln.

pizz.

f

Vc.

Detailed description: This page of a musical score covers measures 285, 286, and 287. The instruments are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measure 285 begins with a treble clef and a key signature of one sharp (F#). The Flute part has a whole rest, followed by a half note G5, and then a half note A5. The B-flat Clarinet part has a half note G4, followed by a half note A4, and then a half note B4. The Soprano part has a whole rest. The Mezzo-soprano part has a half note G4, followed by a half note A4, and then a half note B4. The Tenor part has a half note G3, followed by a half note A3, and then a half note B3. The Baritone part has a whole rest. The Violin part has a half note G4, followed by a half note A4, and then a half note B4. The Viola part has a half note G3, followed by a half note A3, and then a half note B3. Measure 286 continues the melodic lines. The Flute part has a half note A5, followed by a half note B5, and then a half note C6. The B-flat Clarinet part has a half note G4, followed by a half note A4, and then a half note B4. The Soprano part has a whole rest. The Mezzo-soprano part has a half note G4, followed by a half note A4, and then a half note B4. The Tenor part has a half note G3, followed by a half note A3, and then a half note B3. The Baritone part has a whole rest. The Violin part has a half note G4, followed by a half note A4, and then a half note B4. The Viola part has a half note G3, followed by a half note A3, and then a half note B3. Measure 287 concludes the passage. The Flute part has a half note A5, followed by a half note B5, and then a half note C6. The B-flat Clarinet part has a half note G4, followed by a half note A4, and then a half note B4. The Soprano part has a whole rest. The Mezzo-soprano part has a half note G4, followed by a half note A4, and then a half note B4. The Tenor part has a half note G3, followed by a half note A3, and then a half note B3. The Baritone part has a whole rest. The Violin part has a half note G4, followed by a half note A4, and then a half note B4. The Viola part has a half note G3, followed by a half note A3, and then a half note B3.

288

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

p

The wind _____ has blown my lan-tern out.

p

arco

fp

f

pizz.

3

291

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

arco

Where are you? I saw a pair of heads a - gainst the

3

Detailed description: This page of a musical score contains measures 291, 292, and 293. The instruments are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 291 and 292 are marked with a piano (*p*) dynamic. The Flute part in measure 291 has a breath mark. The Baritone part has lyrics: "Where are you?". The Violin part in measure 291 is marked *arco* and *p*. The Viola part has a triplet of eighth notes in measure 291. Measure 293 continues the musical themes, with the Baritone part having the lyrics: "I saw a pair of heads a - gainst the".

294

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

sky but lost them af - ter.

Vln.

Vc.

Detailed description: This is a page of a musical score, page 60, measures 294-295. The score is for a full orchestra and vocal soloists. The instruments and voices are listed on the left: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measure 294: The Flute part begins with a trill on a high note. The B-flat Clarinet part has a melodic line consisting of eighth and sixteenth notes. The Soprano, Mezzo, and Tenor parts have whole rests. The Baritone part has a melodic line with lyrics: 'sky but lost them'. The Violin part has a melodic line. The Viola part has a melodic line. Measure 295: The Flute part has a whole rest. The B-flat Clarinet part has a whole rest. The Soprano, Mezzo, and Tenor parts have whole rests. The Baritone part has a melodic line with lyrics: 'af - ter.'. The Violin part has a melodic line. The Viola part has a melodic line.

296

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

But you are right. I should not _____ be a -

Detailed description of the musical score: The score is for measures 296 and 297. The Flute (Fl.) part in measure 296 has a half rest, followed by a half note G4, a half note A4, and a half note B4, all beamed together. In measure 297, it has a quarter note B4, a quarter rest, a half rest, and a whole rest. The B-flat Clarinet (B $\flat$ Cl.) part in measure 296 has a half note G#3, a half rest, and a whole rest. In measure 297, it has a half note G#3, a quarter rest, and a whole rest. The Soprano (Sop.), Mezzo, and Tenor (Ten.) parts have whole rests in both measures. The Baritone (Bar.) part in measure 296 has a half rest, followed by a triplet of eighth notes (F#3, G3, A3), and a half rest. In measure 297, it has a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note A3, all beamed together. The Violin (Vln.) part in measure 296 has a half note G3, a quarter rest, and a half rest. In measure 297, it has a half note G3, a quarter rest, and a whole rest. The Viola (Vc.) part in measure 296 has a half note G3, a half note F#3, a half note E3, and a half note D3, all beamed together. In measure 297, it has a half note G3, a half note F#3, a half note E3, and a half note D3, all beamed together.

298

Fl. *p*

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

fraid in Coun-ty Clare. — But should or should

Vln. *fp*

Vc.

298

298

298

298

8

3

fp

300

Fl.

B $\flat$ Cl.

p

Sop.

300

Mezzo

300

Ten.

8

Bar.

not be, I have no choice. I have to put my - self in-to your hands,

300

Vln.

fp

pizz.

Vc.

mf

A little slower the second time.

303

Fl.

First time only.

B♭ Cl.

303

Sop.

303

Mezzo

303

Ten.

8

Bar.

now — that my lan - tern's out.

303

Vln.

mf

p
arco

Vc.

p

Detailed description: This is a page of a musical score, page 64, containing measures 303 to 305. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measure 303 begins with a repeat sign. The Flute part has a first-time-only section marked 'First time only.' and a second-time section marked 'A little slower the second time.' The Baritone part has the lyrics 'now — that my lan - tern's out.' The Violin part starts with a mezzo-forte (mf) dynamic and then switches to piano (p) arco. The Violoncello part starts with a piano (p) dynamic. The score is marked '303' at the beginning of each staff.

306

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mf

fp

p

mf

p

You have fought in

sul pont.

sul tasto

309

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

8 Dub - lin.

ordin. 3 3

I — was in the Post Of - fice, and if
sul pont.

mf *p* *mf* *p*

312 to alto flute

Fl.

alto flute

B $\flat$ Cl.

mf *mp* *f* *pp*

Dm

Sop.

Mezzo

Ten.

8

Bar.

tak - en I will be put a-against a wall and shot.

fz

Vln.

mf *mp* ordin.

Vc.

mp *fz*

315

A. Fl.

B $\flat$ Cl.

p

315

Dm

315

Sop.

315

Mezzo

You know some place of re - fuge,

315

Ten.

8

Bar.

315

Vln.

p

Vc.

p

Detailed description: This is a page of a musical score, page 68, showing measures 315 through 317. The score is for a chamber ensemble and vocalists. The instruments and voices are: A. Fl. (Alto Flute), B $\flat$ Cl. (B-flat Clarinet), Dm (Drum), Sop. (Soprano), Mezzo (Mezzo-soprano), Ten. (Tenor), Bar. (Baritone), Vln. (Violin), and Vc. (Violoncello). Measure 315: A. Fl. plays a melodic line starting on G4, moving to F4, E4, D4, and C4. B $\flat$ Cl. has a rest. Dm has a rest. Sop. has a rest. Mezzo has a rest. Ten. has a rest. Bar. has a rest. Vln. plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. Vc. has a rest. Measure 316: A. Fl. continues the melodic line with a slur over the first two notes (F4, E4). B $\flat$ Cl. plays a short melodic phrase: D4, E4, F4. Dm has a rest. Sop. has a rest. Mezzo has a rest. Ten. has a rest. Bar. has a rest. Vln. has a rest. Vc. plays a short melodic phrase: G3, F3, E3, D3. Measure 317: A. Fl. continues the melodic line with a slur over the last two notes (D4, C4). B $\flat$ Cl. has a rest. Dm has a rest. Sop. has a rest. Mezzo has a rest. Ten. has a rest. Bar. has a rest. Vln. has a rest. Vc. has a rest. The lyrics for the Mezzo part are: 'You know some place of re - fuge,'. Dynamics include piano (p) for the A. Fl., Vln., and Vc. parts.

318 To flute flute

Fl.

B $\flat$ Cl.

Sop.

Mezzo

318

3

or friend who will come to meet you?

Ten.

8

Bar.

Vln.

318

Vc.

mf

mf

mf

321

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

There is no re - fuge — for the likes of me. My friends I will

p

p

p

324

Fl. *sf* *sf* *sf*

B $\flat$ Cl. *sf* *sf*

Sop.

Mezzo

Ten.

8

Bar. leave be-hind and work on ship and slip in - to New York.

324

Vln. pizz.

Vc.

328

Fl. *sf* *f*

B♭ Cl. *cresc.* *f* 3

Sop.

Mezzo

Ten.

Bar.

Ma - ny of our kind _____ have done the

Vln. *f*

Vc. *arco* *cresc.* *f*

Detailed description: This page of a musical score covers measures 328, 329, and 330. The Flute (Fl.) part begins in measure 328 with a forte (*sf*) dynamic, followed by a rest, and then a triplet of eighth notes in measure 329 with a forte (*f*) dynamic. The B♭ Clarinet (B♭ Cl.) part starts with a crescendo (*cresc.*) and a triplet of eighth notes in measure 328, followed by a triplet of eighth notes in measure 329 with a forte (*f*) dynamic. The Soprano (Sop.), Mezzo, and Tenor parts have whole rests in measures 328 and 329, and a whole note in measure 330. The Baritone (Bar.) part has a whole rest in measure 328, followed by a half note in measure 329, and a half note in measure 330. The Violin (Vln.) part has a whole rest in measure 328, followed by a half note in measure 329, and a half note in measure 330. The Violoncello (Vc.) part starts with a half note in measure 328, followed by a half note in measure 329, and a half note in measure 330. The lyrics "Ma - ny of our kind _____ have done the" are written below the Baritone and Violoncello parts.

331

Fl.

mf

p

B $\flat$ Cl.

mp

p

Sop.

Mezzo

Ten.

8

Man - y there will

Bar.

like.

Vln.

fp

pizz.

mf

p

arco

Vc.

p

Detailed description: This is a page of a musical score, page 73, showing measures 331 through 333. The score is written for a full orchestra and a vocal ensemble. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measure 331 shows the Flute and B-flat Clarinet entering with specific melodic lines. Measure 332 continues these instrumental parts. Measure 333 is a vocal entry for the Tenor and Baritone, with the lyrics 'Man - y there will' and 'like.' respectively. The Violin and Violoncello parts also have specific markings for this measure, including 'fp', 'pizz.', 'arco', and 'p'. The page number 73 is in the top right corner.

334

Fl. *mf* *f*

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

Sop.

Mezzo

Ten. 334 8 not make you wel-come.

Bar.

Vln. 334 *mf* *f* And am I wel-come

Vc. *mf* *f*

337

Fl. *sf* *fp* *mf*

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

Sop.

Mezzo

Ten.

Bar.

here? sul pont. ordin. I am to

Vln. *arco* *fp* *mp*

Vc.

340

Fl. *p* *mp*

B♭ Cl. *p* *mp*

Sop.

Mezzo

Ten.

Bar.

lie till day-break on the moun-tain and keep watch for a

Vln. *mf* *p* *p* pizz.

Vc. *p*

343

Fl. *p*

B $\flat$ Cl. *p*

343

Sop.

343

Mezzo

343

Ten.

8

Bar.

small boat head - ing to the rock - y

343

Vln.

Vc. arco *p*

345

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

shore.

Vln.

Vc.

But I would

mp

mp

347

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

break my neck if I went stumb-ling, stumb-ling in the dark a-lone.

Vln.

Vc.

p *mf* *p* *p*

Detailed description: This is a page of a musical score, page 79, starting at measure 347. The score is for an orchestral and vocal ensemble. The instruments and voices listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). The Flute, Soprano, Mezzo, and Tenor parts have whole rests in measures 347 and 348, and a half note in measure 349. The B-flat Clarinet part has a half note in measure 347, a whole rest in measure 348, and a half note in measure 349. The Baritone part has a half note in measure 347, a whole note in measure 348, and a half note in measure 349. The Violin and Violoncello parts have a half note in measure 347, a whole note in measure 348, and a half note in measure 349. The lyrics for the Baritone part are: 'break my neck if I went stumb-ling, stumb-ling in the dark a-lone.' Dynamics include piano (p), mezzo-forte (mf), and crescendo/decrescendo markings.

350

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

3

354

Fl.

B $\flat$ Cl.

3

3

Sop.

354

Mezzo

354

Ten.

8

Bar.

Still, I must go, a —

354

Vln.

Vc.

3

357

Fl. *pp*

B♭ Cl. *pp*

Sop.

Mezzo

Ten.

Bar. lone in the dark or not. Begins to leave. Stops when the ghosts sing.

Vln. *p* *pp* pizz. arco

Vc. *pp*

363 $\text{♩} = 72$

Fl. *p*

B♭ Cl. *p*

Sop.

Mezzo

Ten.

Bar.

Vln. *p*

Vc. *p*

We know the path - ways that the sheep tread out, and all the hid - ing

We know the path - ways that the sheep tread out, and all the hid - ing

367

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

pp

pla-ces of the hills, _____ and that they had bet-ter hiding pla-ces once. _____

pla-ces of the hills, _____ and that they had bet-ter hiding pla-ces once. _____

371 $\text{♩} = 80$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

371

8

3

3

3

371

You'd say they had bet - ter be - fore Eng - lish rob - bers cut down the

Vln.

Vc.

f pizz.

arco

f

[illegible]

376

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

fear their own - ers might find shel - ter there.

Vln.

arco

sul pont.

pp

Vc.

p Rap with knuckle on lower body of instrument.

380

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

380

380

380

380

8

What is that sound?

380

Vln.

Vc.

fp

$\text{♩} = 72$

384

Fl.

384

B♭ Cl.

384

Sop.

384

Mezzo

384

Ten.

8

Bar.

mp

What is that sound?

fp

ordin.

p

arco

p

An old horse, gone a-stray.

388

Fl. *pp* *p* *pp*

B♭ Cl. *pp* *pp*

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

He has been wan -

He has been wan -

He has been wan - dering on the road

pp *p* *pp*

pp *pp*

Detailed description: This page of a musical score covers measures 388, 389, and 390. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), C. Tenor (C. Ten.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 388 and 389 are mostly rests for the vocalists, with some woodwind and string activity. In measure 390, the Tenor and Mezzo sing the phrase 'He has been wan -', while the C. Tenor and Soprano have rests. The Tenor's line continues into measure 390 with the words 'dering on the road'. Dynamics include *pp* (pianissimo) and *p* (piano). The score includes triplets and various articulations like slurs and accents.

391

Fl.

p

B♭ Cl.

p

Sop.

C. Ten.

- dering on the road all _____ night. _____

391

Mezzo

- dering on the road all _____ night. _____

391

Ten.

8

Bar.

Vln.

p

Vc.

p

ff

394

Fl. *mf* *fp*

B♭ Cl. *mf* *p*

Sop.

Mezzo

Ten.

Bar.

I took him — for a

Vln. *f* *fp* *cresc. poco a poco*

Vc. *f* *fp* *cresc. poco a poco*

Detailed description: This is a page of a musical score, page 92, measures 394 and 395. The tempo is marked as ♩ = 80. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). The Flute part starts at measure 394 with a half note G4, a quarter rest, and a half note A4. In measure 395, it has a half note G4, a quarter note F#4, and a half note E4. The B♭ Clarinet part starts at measure 394 with a half note G3, a quarter note F#3, and a half note E3. In measure 395, it has a half note G3, a quarter note F#3, and a half note E3. The Soprano, Mezzo, and Tenor parts are silent in both measures. The Baritone part starts at measure 394 with a half note G2, a quarter rest, and a half note A2. In measure 395, it has a half note G2, a quarter note F#2, and a half note E2. The Violin part starts at measure 394 with a half note G4, a quarter note F#4, and a half note E4. In measure 395, it has a half note G4, a quarter note F#4, and a half note E4. The Violoncello part starts at measure 394 with a half note G2, a quarter note F#2, and a half note E2. In measure 395, it has a half note G2, a quarter note F#2, and a half note E2. The lyrics 'I took him — for a' are under the Baritone part.

396

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

cresc.

mf

mf

f

f

man and horse. Po - lice are out u -

398

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

pon _____ the roads. _____

Vln.

Vc.

f

f

p

III

401

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

f

Po - lice are out u -

Detailed description: This page of a musical score contains measures 401 and 402. The score is for an orchestra and vocal soloists. The instruments and voices are arranged in a standard orchestral layout. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are in the upper woodwinds. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are in the center. The strings (Violin and Viola) are at the bottom. Measure 401 shows the Flute and B♭ Clarinet playing a melodic line, while the vocalists and strings are silent. Measure 402 shows the vocalists and strings entering with a new melodic line, while the Flute and B♭ Clarinet are silent. The lyrics 'Po - lice are out u -' are written below the Baritone part. The dynamics *p* (piano) and *f* (forte) are indicated for the string parts.

403

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

pon _____ the roads. _____

Vln.

Vc.

mp

p

3

406 $\text{♩} = 92$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

Recit.

In the late Ris-ing I think there was no man of us but

pizz.

p

Detailed description: This is a page of a musical score, page 97, starting at measure 406. The tempo is marked as quarter note = 92. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). The Flute part begins with a triplet of eighth notes (G4, A4, B4) and then continues with a melody in the next measure, marked with a dynamic of *p*. The B-flat Clarinet part has a melodic line. The vocal parts (Sop., Mezzo, Ten., Bar.) are mostly silent, with the Baritone part having a recitative section starting in measure 407 with the lyrics "In the late Ris-ing I think there was no man of us but". The Violoncello part has a pizzicato marking in measure 407 and a dynamic of *p* in measure 408.

410

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

hat - ed to fire___ at sol - diers, who but did their du - ty. Aye,_____

Vln.

Vc.

arco

f

Detailed description: This is a page of a musical score, page 98, showing measures 410 through 413. The score is for an orchestra and vocal soloists. The instruments and voices listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measures 410 and 411 show the Flute and B-flat Clarinet playing a melodic line with a slur. The vocal parts (Soprano, Mezzo, Tenor) have rests. The Baritone part has lyrics: 'hat - ed to fire___ at sol - diers, who but did their du - ty. Aye,_____'. The Violin and Violoncello parts have rests. Measure 412 shows the Flute and B-flat Clarinet continuing their melodic line. The vocal parts still have rests. Measure 413 shows the Flute and B-flat Clarinet playing a final note. The vocal parts have rests. The Violoncello part has a forte (f) dynamic marking and the instruction 'arco'.

414

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

f

pizz.

though they served an un-just rule that we knew we must re - sist

3 3 3 3

417

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

— or lose — our - selves. —

Detailed description: This page of a musical score covers measures 417, 418, and 419. The Flute (Fl.) part begins in measure 417 with a half note G4, followed by a half note A4 in measure 418, and a half note B4 in measure 419. The B♭ Clarinet (B♭ Cl.) part starts in measure 417 with a half note G3, followed by a half note F3 in measure 418, and a half note E3 in measure 419. The Soprano (Sop.), Mezzo, and Tenor parts are silent throughout these measures. The Baritone (Bar.) part begins in measure 417 with a half note G2, followed by a half note F2 in measure 418, and a half note E2 in measure 419. The Violin (Vln.) part starts in measure 417 with a half note G3, followed by a half note F3 in measure 418, and a half note E3 in measure 419. The Viola (Vc.) part begins in measure 417 with a half note G2, followed by a half note F2 in measure 418, and a half note E2 in measure 419. The lyrics '— or lose — our - selves. —' are written below the Baritone staff.

420 $\text{♩} = 80$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

molto cresc.

But when a man is one of us___ and yet takes part___ a - gainst us!

Vln.

Vc.

f *ff*

Detailed description: This is a page of a musical score, page 101, showing measures 420 through 423. The score is for an orchestral and vocal ensemble. The instruments and voices listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The tempo is marked as 420 with a quarter note equal to 80 beats (♩ = 80). The Baritone part has lyrics: 'But when a man is one of us___ and yet takes part___ a - gainst us!'. The dynamics are marked as *f* (forte) at the beginning, *molto cresc.* (molto crescendo) above the Baritone part, and *ff* (fortissimo) at the end. A hairpin crescendo is shown below the Viola part. The Flute part has some grace notes and slurs. The B-flat Clarinet part has some slurs and accents. The Soprano, Mezzo, and Tenor parts have whole rests. The Violin and Viola parts have some slurs and accents.

[illegible]

430

Fl.

B. Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

pp

p

pp

p

arco

arco

No liv - ing man shall set his eyes — u - pon you. —

No liv - ing man — shall set his eyes — u-pon

435

Fl.

B. Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

pp

pp

pp

pp

p

pp

pp

p

No liv - ing man shall set his

you. No liv - ing

439

Fl. *p*

B. Cl. *p* *pp* To clarinet in Bb

Sop.

Mezzo 439 eyes — u - pon you. —

Ten. 439 8 man — shall set his eyes — u-pon you. —

Bar.

Vln. 439 *p* arco *pp* *p*

Vc. arco *pp* *p*

444

Fl.

clarinet in Bb

p

3

Sop.

444

Mezzo

We will not ans - wer for the dead.

444

Ten.

8

We will not ans - wer for the dead.

3

Bar.

444

Vln.

pizz.

arco

Vc.

pizz.

arco

fp

Detailed description of the musical score: The score is for measures 444, 445, and 446. The Flute part has a whole rest in 444, a half note G4 in 445, and a triplet of eighth notes (F#4, G4, A4) in 446. The Clarinet in Bb part has a whole rest in 444, a half note G3 in 445, and a half note F#3 in 446. The Soprano part has whole rests in all three measures. The Mezzo-soprano part has a half note G3 in 444, a half note F#3 in 445, and a whole note G3 in 446. The Tenor part has a half note G3 in 444, a half note F#3 in 445, and a whole note G3 in 446. The Baritone part has whole rests in all three measures. The Violin part has a half note G4 in 444, a half note F#4 in 445, and a half note G4 in 446. The Viola part has a half note G3 in 444, a half note F#3 in 445, and a half note G3 in 446. The dynamics are piano (p) for the clarinet and fortissimo (fp) for the strings. The vocal parts have lyrics: 'We will not answer for the dead.'

447

Fl. *fp* $\rightrightarrows$ *mf* *p*

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

Sop.

Mezzo

Ten.

Bar.

The dead? the dead? —

Vln. *fp* *mf* sul pont.

Vc. *mf* *pp*

450

Fl. *pp* *p* *p*

B♭ Cl. *pp* *p*

Sop.

Mezzo

Ten. 8 For cer-tain days the stones where you must lie

Bar.

Vln. *p* ordin.

Vc. *p*

Detailed description: This page of a musical score covers measures 450, 451, and 452. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute part begins in measure 450 with a half note G4 (marked *pp*), followed by a quarter rest, then a beamed eighth-note triplet (F#4, G4, A4) marked *p*. In measure 451, it has a half note G4, a quarter rest, and a half note F#4. In measure 452, it has a whole note E4. The B♭ Clarinet part has a half note G3 (marked *pp*) in measure 450, a half note G3 (marked *p*) in measure 451, and a half note F3 in measure 452. The Soprano, Mezzo, and Baritone parts have whole rests in measures 450 and 451, and a half rest in measure 452. The Tenor part has a whole rest in measure 450, followed by eighth notes G4, A4, B4, and A4 in measure 451, and a triplet of eighth notes (G4, F#4, F4) in measure 452. The Baritone part has a half note G3 in measure 450, a half rest in measure 451, and a half rest in measure 452. The Violin part has a whole rest in measure 450, followed by a half note G4 (marked *p*) and a half note F#4 in measure 451, and a half note E4 in measure 452. The Viola part has a whole rest in measure 450, followed by a half note G3 (marked *p*) and a half note F3 in measure 451, and a half note E3 in measure 452. The lyrics 'For cer-tain days the stones where you must lie' are under the Tenor part in measure 451. The word 'ordin.' is under the Violin part in measure 451.

453

Fl.

mp

B♭ Cl.

Sop.

Mezzo

453

Ten.

8 have, _____ in the hour be - fore the break of

Bar.

453

Vln.

fp *mf*

Vc.

mf

Detailed description: This page of a musical score contains measures 453 and 454. The Flute (Fl.) part in measure 453 features a melodic line with a triplet of eighth notes (F#, G, A) and a half note (B). In measure 454, it has a whole rest followed by a *mp* dynamic marking. The B♭ Clarinet (B♭ Cl.) part has a whole rest in measure 453 and a half note (F#) in measure 454. The Soprano (Sop.) and Mezzo parts have whole rests in both measures. The Tenor (Ten.) part has a melodic line starting with a half note (F#), followed by a triplet of eighth notes (G, A, B), and then a half note (C). The lyrics are: "have, _____ in the hour be - fore the break of". The Baritone (Bar.) part has whole rests in both measures. The Violin (Vln.) part has a half note (F#) in measure 453 and a melodic line in measure 454 starting with a half note (F#), followed by a quarter note (G), a quarter note (A), and a half note (B). The Viola (Vc.) part has a half note (F#) in measure 453 and a melodic line in measure 454 starting with a half note (F#), followed by a quarter note (G), a quarter note (A), and a half note (B). Dynamics include *mp* for Flute, *fp* and *mf* for Violin, and *mf* for Viola.

455

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mp

mf

cresc.

8 day been haun - ted.

Detailed description: This page of a musical score covers measures 110 and 111. The Flute (Fl.) part begins in measure 110 with a melodic line starting on G4, marked with a hairpin crescendo and a fortissimo (mf) dynamic in measure 111. The B♭ Clarinet (B♭ Cl.) part has a melodic line starting in measure 111 on B3, marked mezzo-piano (mp). The Soprano (Sop.), Mezzo (Mezzo), and Baritone (Bar.) parts are silent in both measures, indicated by whole rests. The Tenor (Ten.) part has a vocal line starting in measure 110 on G3, with lyrics "day", "been", and "haun - ted." in measures 110, 111, and 111 respectively. The Violin (Vln.) part has a melodic line starting in measure 110 on D4, marked mezzo-piano (mp). The Viola (Vc.) part has a melodic line starting in measure 110 on C3, marked mezzo-piano (mp), and a crescendo (cresc.) marking in measure 111.

457

Fl. *f* *mf*

B $\flat$ Cl. *mf*

Sop.

Mezzo 457 3
Ma - ny a man _____ can see them plain in the day - light, will

Ten. 457 8

Bar.

Vln. *f*

Vc. *f*

Detailed description: This page of a musical score contains measures 457 and 458. The Flute (Fl.) part begins with a dynamic of *f* and a fermata in measure 457, then continues with a *mf* dynamic in measure 458. The B-flat Clarinet (B $\flat$ Cl.) part starts with a *mf* dynamic and features a triplet of eighth notes in measure 457, followed by a melodic line in measure 458. The Soprano (Sop.) and Baritone (Bar.) parts are silent, indicated by whole rests. The Mezzo-soprano (Mezzo) part has the vocal line with lyrics: "Ma - ny a man _____ can see them plain in the day - light, will". The Tenor (Ten.) and Bass (Vc.) parts are also silent. The Violin (Vln.) and Viola (Vc.) parts play a rhythmic accompaniment of eighth notes, starting with a *f* dynamic. Measure numbers 457 and 458 are marked at the beginning of their respective staves.

459

Fl.

B♭ Cl.

Sop.

Mezzo

pass them on the high road or the crowd - ed mar - ket place and

Ten.

8

Bar.

Vln.

Vc.

f

3

Detailed description: This page of a musical score contains measures 459 and 460. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 459 and 460 are marked with a rehearsal mark '459'. The Flute part has a melodic line with a sharp sign and a flat sign. The B♭ Clarinet part has a complex rhythmic pattern with many beamed sixteenth notes and a forte dynamic marking 'f'. The Soprano and Baritone parts have whole rests. The Mezzo-soprano part has a melodic line with lyrics: 'pass them on the high road or the crowd - ed mar - ket place and'. The Tenor part has a whole rest. The Violin and Viola parts have a complex rhythmic pattern with many beamed sixteenth notes and a triplet of eighth notes in measure 460.

461

Fl. *f*

B♭ Cl. *f*

Sop.

Mezzo
ne - ver know _____ that they had passed.

Ten.

Bar. *p*

Vln. pizz. My gran - dam would

Vc. *ff* pizz. *ff*

Detailed description: This page of a musical score contains measures 461, 462, and 463. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 461 and 462 show the Flute and B♭ Clarinet playing a melody with a forte (*f*) dynamic. The Mezzo-soprano has a vocal line with lyrics. The Baritone, Violin, and Viola are silent in these measures. In measure 463, the Baritone plays a short phrase with a piano (*p*) dynamic. The Violin and Viola play a pizzicato (*pizz.*) chord with a fortissimo (*ff*) dynamic. The lyrics 'My gran - dam would' are written above the Violin staff in measure 463.

464

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

have it they did pen-ance ev - ry where. Some ____

464 arco sul pont. pizz. arco sul pont. ordin.

Vln.

Vc.

mp *mf* *f* *mf* *f* *p* *fp* *mf* *mf*

469

Fl.

f

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

lived through their old lives a - gain

Vln.

f *sf*

Vc.

f

470 471 472

3/4 4/4

472

Fl. *p* *f*

B $\flat$ Cl. *p* *mf* *f*

Sop.

Mezzo

Ten. 8 in — a dream. And some for an old scru - ple must hang

Bar.

Vln. *p* *f*

Vc. *p* *f*

475

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

ff

mf

Some are con-sumed in

spit - ted _____ u - pon the sway - ing tops of loft - y trees.

478

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

fire, some with - ered up by hail and sleet out of the win - try

481

Fl. *sf* *p*

B♭ Cl. *p*

Sop.

Mezzo 481 north. And

Ten. 481 8 And

Bar.

Vln. 481 *sf* *p*

Vc. *p*

Detailed description: This page of a musical score contains measures 481 through 485. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 481 and 482 feature the Flute and B♭ Clarinet with dynamic markings *sf* and *p* respectively, and hairpins indicating a crescendo. The vocalists (Sop., Mezzo, Ten., Bar.) have rests in these measures. Measure 483 shows the vocalists with lyrics 'north.' and 'And' at the end of the line. The Flute and B♭ Clarinet have rests. Measures 484 and 485 show the Flute and B♭ Clarinet with dynamic markings *sf* and *p* respectively, and hairpins indicating a crescendo. The vocalists have rests. The Viola has a dynamic marking *p* in measure 485.

486

Fl.

p

B $\flat$ Cl.

p

Sop.

486

Mezzo

some _____ live through their old lives a - gain.

486

Ten.

8 some _____ live through their old lives a - gain.

Bar.

486

Vln.

p

Vc.

p

490

Fl.

p

pp

B♭ Cl.

p

pp

mf

Sop.

490

Mezzo

490

Ten.

490

8

Bar.

Well, let them dream in - to what

Vln.

490

pp

mf pizz.

arco

Vc.

pp

mf

495

Fl. *fp* *mf*

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

Sop.

Mezzo

Ten.

Bar. *p* *mf* *mp*

shape they please. I _____ have no dread of their fan -

Vln. *p* *mf*

Vc. *p* *mp*

497

Fl. *mp* *f*

B $\flat$ Cl. *fp*

Sop.

Mezzo

Ten.

Bar.

tas - tic con - science. They can - not put me _____ in - to jail _____ or

Vln. *mp* *fp*

Vc. *p*

497

497

497

497

8

3

497

497

500

Fl. *p* *fp*

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

Sop.

Mezzo

Ten.

Bar.

shoot me, and would not, — if they could, be - tray me.

Vln. *f*

Vc. *p* *fp*

504

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

cresc.

f

f

p

pizz.

mf

f

We know their dream.

508

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

E - nough to know they dreamed _____ and are dead.

Vln.

Vc.

511

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

fp

cresc.

cresc.

cresc.

arco

cresc.

And what if ex - cess of love _____ be - wil-dered

514

Fl. *f* *p*

B♭ Cl. *f* *p*

Sop.

Mezzo 514 Be-wil -

Ten. 514 8

Bar. them til they died? _____

Vln. 514 *f* *p* 8

Vc. *p* 8

518

Fl.

B $\flat$ Cl.

Sop.

Mezzo

518

- - dered them til they died?

Ten.

8

We will put you

Bar.

518

Vln.

Vc.

8

#8

Detailed description: The musical score is arranged in a system of eight staves. The first staff is for Flute (Fl.), the second for B-flat Clarinet (B $\flat$ Cl.), the third for Soprano (Sop.), the fourth for Mezzo-soprano (Mezzo), the fifth for Tenor (Ten.), the sixth for Baritone (Bar.), the seventh for Violin (Vln.), and the eighth for Viola (Vc.). Measure 518 begins with a treble clef and a key signature of one flat. The Flute and B-flat Clarinet enter with a melodic line. The Mezzo-soprano and Tenor enter with the lyrics 'dered them til they died?'. Measure 519 continues the instrumental and vocal lines. Measure 520 features a key change to D major, indicated by a sharp sign and the number 8 on the Violin and Viola staves. The Soprano and Baritone enter with the lyrics 'We will put you'.

521

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

fp

cresc.

We will put you safe.

safe.

col legno

pp

Detailed description: This is a page of a musical score, page 130, measures 521-524. The tempo is marked as quarter note = 120. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measures 521-522 show vocal entries for Mezzo and Tenor. Measures 523-524 feature a piano introduction for the strings with a 'col legno' effect and a 'pp' dynamic marking.

525

Fl. *p* *cresc.* *mf* *fp* *cresc.*

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

525

Vln. *col legno* *pp*

Vc.

Detailed description of the musical score: The score is for page 131, measures 525-527. The Flute (Fl.) part begins at measure 525 with a melodic line in treble clef, starting on G4 and moving through various intervals, including a chromatic descent. Dynamics are marked as *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *fp* (fortissimo), and *cresc.* again. The B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), and Baritone (Bar.) parts have whole rests in measures 525 and 526, and a half rest in measure 527. The Violin (Vln.) part has a whole rest in measure 525, a half rest in measure 526, and then plays a sixteenth-note figure (G4, A4, B4, C5) marked *pp* (pianissimo) in measure 527, with the instruction *col legno* (with the wood of the bow). The Violoncello (Vc.) part has a half note G3 in measure 525, a whole rest in measure 526, and a half rest in measure 527.

528

Fl. *p* *cresc.* *mf* *p* *cresc.*

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

An

Detailed description: This is a page of a musical score, page 132, showing measures 528 and 529. The score is for a full orchestra and vocal soloists. The Flute (Fl.) part is the only one with notation in measure 528, starting with a piano (p) dynamic, followed by a crescendo (cresc.) to mezzo-forte (mf), then returning to piano (p) and another crescendo (cresc.) in measure 529. The B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.) parts are mostly silent, indicated by whole rests. The Baritone part has a small notation in measure 529, marked 'An' (Andante), suggesting the start of a new section or phrase.

530

Fl. *p* *cresc.* *f* *p* *cresc.* *f*

B♭ Cl. *p*

Sop.

Mezzo

Ten.

Bar. owl _____ is cry - ing out _____ a -

Vln.

Vc. ordin. *p*

533

Fl. *fp* *p* *cresc.* *>*

B $\flat$ Cl. *p* *cresc.* *f*

Sop.

Mezzo

Ten.

Bar. *p* *f*

bove my head.

ordin.

Vln. *p* *cresc.* *f*

Vc. *p* *cresc.* *f*

537

Fl.

p

cresc.

fp

B $\flat$ Cl.

p

pp

537

Sop.

537

Mezzo

537

Ten.

8

Bar.

537

Vln.

pp

Vc.

pp

Why _____

540

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

B♭ Cl. *cresc.* *fp* *cresc.*

Sop.

Mezzo

Ten.

Bar. — should the heart — take — fright? —

Vln. *cresc.* *fp* *cresc.*

Vc. *cresc.* *fp* *cresc.*

543

Fl. *f* 3 3 3 3 *f*

B $\flat$ Cl. *fp* *cresc.* *f*

Sop.

Mezzo

Ten.

Bar.

What sets it beat - ing so?

543

Vln. *fp* *cresc.* *fp*

Vc. *fp* *cresc.* *fp*

546

Fl. *cresc.* *ff* *rit.*

B♭ Cl. *fp*

Sop.

Mezzo

Ten.

Bar. *fz*

Vln. *f* *fp* *f* pizz.

Vc. *f* *fp* *f* pizz.

Detailed description: This page of a musical score contains measures 546 through 550. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measure 546 begins with a rehearsal mark. The Flute part features a crescendo leading to a fortissimo (ff) passage with a rapid sixteenth-note scale. The B♭ Clarinet plays a rhythmic pattern of eighth notes. The vocal parts (Sop., Mezzo, Ten., Bar.) are mostly silent, with the Baritone having a few notes in measure 546. The Violin and Violoncello play a sustained chord, with the Violoncello having a dynamic swell from fp to f. Measures 547-550 continue the instrumental textures, with the Flute playing a sustained note and the B♭ Clarinet a sustained chord. The vocal parts remain silent. The Violin and Violoncello continue their sustained accompaniment, with the Violoncello ending on a pizzicato note in measure 550.

551 $\text{♩} = 56$

Fl. *mf*

B♭ Cl. *cresc.* *mf*

Sop. 551

Mezzo 551

Ten. 551

Bar. 551

Vln. *arco* *p cresc.* *mf*

Vc. *arco* *p cresc.* *mf*

556 *rit.* ♩ = 80

Fl. *p* *f* *fp*

B♭ Cl. *p* *fp*

Sop.

Mezzo 556
We will put you safe. Safe!

Ten. 556
8 We will put you safe. Safe! This

Bar.

Vln. 556 *fp* *fp* *fp*

Vc. *p* *fp* *fp*

561

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

8 path-way leads to the ru - ined Ab-bey of Cor - com - roe.

fp

f

fp

fp

565

Fl. *fp*

B♭ Cl. *fp*

Sop.

Mezzo

Ten. 8

Bar.

Vln. #8 *fp*

Vc. *fp*

When night has passed we tra - vel fur - ther

569

Fl. *fp*

B $\flat$ Cl. *p*

Sop.

Mezzo

Ten. 8 on. We shall reach shore be-fore the cock has crowed.

Bar.

Vln. *p* *cresc.* *pizz.*

Vc. *p*

569

569

569

569

569

569

569

569

572

Fl. *mf* *p* *cresc. poco a poco*

B $\flat$ Cl. *cresc. poco a poco*

Sop.

Mezzo

Ten. 572 The ghosts and the fugitive go around the stage once.
8

Bar.

Vln. 572 *f* arco *cresc. poco a poco*

Vc. *cresc. poco a poco*

Repeat mm. 569 - 572 or - '74 (instruments only)
if needed to provide time for stage action

577

Fl.

f

B♭ Cl.

f

3 3

577 Spoken:

Sop.

And now they have climbed through the long grassy field / Fouled by drinking cattle, the narrow lane / Where mourners

577

Mezzo

577

Ten.

8

Bar.

577

Vln.

f

ff

Vc.

ff

581

Fl. *fp* *mf* *p*

B $\flat$ Cl. *p*

Sop. for five centuries have carried / Nobles or pesasants to burial. An owl_____ is cry-ing

C. Ten. An owl_____ is cry-ing

Mezzo

Ten. 581 Circle complete here or before.

Bar.

Vln. 581 *p* *f* arco

Vc. *p*

584

Fl. *cresc. poco a poco*

B♭ Cl. *cresc. poco a poco*

Sop. out _____ a - above their heads.

C. Ten. out _____ a - above their heads.

Mezzo

Ten. 584

Bar.

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

587

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

ff

f

f

ff

ff

Why should the heart take fright? What sets it beat - ing so? _____ The bit-ter

590

Fl.

fp *f* *fp*

B $\flat$ Cl.

p

Sop.

590

sweet-ness of the night has made it but a lone - ly thing.

Mezzo

590

Ten.

590

8

Bar.

590

Vln.

fp *p*

p

3 3

3 3

593

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mf

fp *mf*

Red bird of March, be-gin to crow! Up with the

mf

mf

mf

597

Fl. *f* *ff*

B $\flat$ Cl. *f* *ff*

Sop. neck and clap the wing, Red cock. and crow!_____

C. Ten. Red cock. and crow!_____

Mezzo

Ten. 8

Bar.

Vln. *ff*

Vc. *f* *ff*

601

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

fp *f*

f

f

ff

mf *f*

f *ff* *mf*

Crow! _____

3

605

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

p

mf

p

f

p

IV

The ghosts and the fugitive go around the stage once.
The ghosts' movements more agitated than before.

611

Fl.

*cresc.
poco a poco*

B♭ Cl.

cresc. poco a poco

f

Sop.

Spoken:

And now they have climbed through the long grassy field

Mezzo

Ten.

8

Bar.

Vln.

*cresc.
poco a poco*

f

ff

Vc.

cresc. poco a poco

ff

616

Fl.

3 3

p

B♭ Cl.

fp

Sop.

/ And passed the ragged thorn trees and the gap / In the ancient hedge,

Mezzo

616

Ten.

8

Bar.

616

Vln.

3 3

p

Vc.

p

Detailed description: This page of a musical score covers measures 616, 617, and 618. The Flute (Fl.) part begins in measure 616 with a melodic line of eighth notes, some marked with a flat, and includes two triplet markings. In measure 618, it plays a short phrase marked *p*. The B♭ Clarinet (B♭ Cl.) part has a more complex rhythmic pattern in measure 616, including a half note and several eighth notes, with a *fp* dynamic in measure 617. The vocal parts (Soprano, Mezzo, Tenor, Baritone) all have rests in measures 616 and 617, with the Soprano part having lyrics: "/ And passed the ragged thorn trees and the gap / In the ancient hedge,". The Violin (Vln.) part has a rest in measure 616 and enters in measure 618 with a melodic line of eighth notes, including a triplet and a *p* dynamic. The Viola (Vc.) part has a rest in measure 616 and enters in measure 618 with a short phrase marked *p*.

619

Fl. *f*

B♭ Cl. *mf* *f* *fp*

Sop. and the tomb - nest - ed owl _____

Mezzo

619 Circle complete The ghosts restless,
here or before. now moving, now still.

Ten. 8 Repeat mm. 616-619 (instruments only)
if needed to support stage action.

Bar.

619

Vln. *f* *f* *>*

Vc. *arco* *p* *fp*

622

Fl. *p*

B $\flat$ Cl. *p*

Sop. *p* *p*

Mezzo

Ten. 8

Bar.

Vln. *fp*

Vc.

beats with vague wings as they pass:

625

Fl. *f* *mf*

B♭ Cl. *f* *mf* *fp*

Sop. 625 Pass a - mong the stones a-bove the ash, a-bove briar and thorn ____ and the scarce

Mezzo 625

Ten. 625 8

Bar. 625

Vln. 625 *f* *sf* *mf*

Vc. 625 *f*

Detailed description: This page of a musical score covers measures 625 to 628. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). The Soprano part has lyrics: "Pass a - mong the stones a-bove the ash, a-bove briar and thorn ____ and the scarce". The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), *sf* (sforzando), and *fp* (fortissimo-piano). There are also articulation marks like accents and slurs. The Flute and B♭ Clarinet parts have melodic lines with slurs and accents. The Violin and Violoncello parts provide harmonic support with sustained notes and moving lines. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are mostly silent in these measures, with the Soprano having lyrics.

628

Fl. *p* *p* *fp*

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

Sop. 628 grass. Hid-den a-mid the sha-dow _____ far be-low them

Mezzo 628

Ten. 628 8

Bar. 628

Vln. 628 IV *p* *fp* *p*

Vc. *p* *fp*

633

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

f

fp

f

sf

f

the cat-head-ed bird _____ is cry - - - ing

the cat-head-ed bird _____ is cry - - - ing

636

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

out. _____

out. _____

The

The

f

fp

p

p

p

162

♩ = 72

640

Fl. *pp* *f* *p*

B♭ Cl. *pp*

Sop. dream - ing bones cry out The

C. Ten. dream - ing bones cry out The

Mezzo

Ten. 8

Bar.

Vln. 640 pizz. *f*

Vc. *p*

644

Fl. *cresc.* *p*

B♭ Cl. *cresc.* *p*

Sop. *cresc.* *f* *p*
dream - ing bones cry out _____ be - cause the March winds blow. _____

C. Ten. *cresc.* *f* *p*
dream - ing bones cry out _____ be - cause the March winds blow. _____

Mezzo

Ten. 644 8

Bar.

Vln. 644 *arco* *p*

Vc. *f* *p*

$\text{♩} = 80$

648

Fl.

B $\flat$ Cl.

fp mf

Sop.

648

Red bird of March, be - gin to crow!

C. Ten.

648

Mezzo

648

Ten.

8

Bar.

Vln.

648

pizz.

p *mf*

arco

Vc.

mf

651

Fl.

mf

f

B $\flat$ Cl.

Sop.

Up with the neck and clap the wing, Red cock. and

C. Ten.

Red cock. and

Mezzo

Ten.

8

Bar.

Vln.

Vc.

f

[illegible]

661

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

p

The musical score for measures 661-665 is as follows:

- Measure 661:** Flute (Fl.) plays a melodic line with sixteenth-note triplets. B-flat Clarinet (B $\flat$ Cl.) enters with a quarter note. Soprano (Sop.), Mezzo, Tenor (Ten.), and Baritone (Bar.) have whole rests. Violin (Vln.) has a whole rest with a decrescendo hairpin. Violoncello (Vc.) has a whole note with a decrescendo hairpin.
- Measure 662:** Flute (Fl.) has a whole rest. B-flat Clarinet (B $\flat$ Cl.) has a whole rest. Soprano (Sop.), Mezzo, Tenor (Ten.), and Baritone (Bar.) have whole rests. Violin (Vln.) has a whole rest. Violoncello (Vc.) has a whole note.
- Measure 663:** Flute (Fl.) has a whole rest. B-flat Clarinet (B $\flat$ Cl.) has a whole rest. Soprano (Sop.), Mezzo, Tenor (Ten.), and Baritone (Bar.) have whole rests. Violin (Vln.) has a whole rest. Violoncello (Vc.) has a whole note.
- Measure 664:** Flute (Fl.) has a whole rest. B-flat Clarinet (B $\flat$ Cl.) has a whole rest. Soprano (Sop.), Mezzo, Tenor (Ten.), and Baritone (Bar.) have whole rests. Violin (Vln.) has a whole rest. Violoncello (Vc.) has a whole note.
- Measure 665:** Flute (Fl.) has a whole rest. B-flat Clarinet (B $\flat$ Cl.) has a whole rest. Soprano (Sop.), Mezzo, Tenor (Ten.), and Baritone (Bar.) have whole rests. Violin (Vln.) enters with a melodic line marked *p*. Violoncello (Vc.) has a whole note marked *p*.

666 *rit.* *a tempo*

Fl. *p*

B♭ Cl.

Sop.

Mezzo

Ten. 666 8 *3* *3*
We're al-most at the sum-mit__ and can

Bar.

Vln. 666

Vc.

670

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

p

8 rest.

The road is a

Detailed description: This page of a musical score contains measures 670 through 674. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 670-673 feature woodwinds and strings. The Flute and B♭ Clarinet both play a melody starting in measure 671, marked with a piano (*p*) dynamic. The Soprano, Mezzo, and Baritone parts are silent throughout. The Tenor part has a rest in measures 670-673, indicated by a 'rest.' label and a fermata. In measure 674, the Tenor begins the vocal line with the lyrics 'The road is a'. The Violin and Viola parts provide harmonic support with sustained notes and melodic fragments. The score is written in a single system with five measures.

♩ = 88

675

Fl.

B♭ Cl.

Sop.

Mezzo

675

675

Ten.

8 faint sha - dow there; and there the Ab - bey lies a - mid its

Bar.

675

Vln.

Vc.

pizz.

arco

pp

p espress.

Detailed description: This is a page of a musical score, page 171, measures 675-678. The tempo is marked as quarter note = 88. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measures 675 and 676 show the beginning of the vocal entries. The Tenor part has lyrics: 'faint sha - dow there; and there the Ab - bey lies a - mid its'. The Violoncello part has markings 'pizz.' and 'arco'. The Violin part has a triplet of eighth notes in measure 676. The Baritone part is silent. The Soprano and Mezzo parts are also silent. The Flute and B♭ Clarinet parts have some notes in measure 675. The Violoncello part has a dynamic marking of *pp* in measure 675 and *p* espress. in measure 676. The Violin part has a dynamic marking of *p* espress. in measure 676.

679

Fl. *espress.* *cresc.* *f*

B $\flat$ Cl. *cresc.*

Sop.

Mezzo

Ten. 679
8 brok - en tombs.

Bar.

Vln. 679 *cresc.* *mf*

Vc. 679 *cresc.* *mf* <

683

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

B♭ Cl. *cresc.* *f*

Sop.

Mezzo

Ten.

683

Bar. *mf cresc.* *f*

Is there no house _____ the e-ne-my has not un-roofed?

683

Vln. *cresc.* *f*

Vc. *cresc.* *f*

687 Fl.

687 B♭ Cl.

687 Sop.

687 Mezzo

687 Ten.

8 Bar.

687 Vln.

3 Vc.

691

Fl. *fp* *p*

B $\flat$ Cl. *p*

Sop.

Mezzo

Ten. 691
8 Close by the al - tar, brok - en by wind and frost and worn by

Bar.

Vln. *p*

Vc. *p*

694 $\text{♩} = 80$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8 time Do-nough O' Bri - en _____ has a tomb.

Bar.

Vln.

Vc.

697 *f*

697 *mf*

697

697

697 8

But he re - belled a - gainst his law - ful king and died ___ in his

697 *col legno*

697 *mf* *col legno*

697 *mf*

Detailed description: This page of a musical score contains measures 697 through 700. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute part begins with a forte (*f*) dynamic and features a triplet of eighth notes in measure 700. The B♭ Clarinet part starts with a mezzo-forte (*mf*) dynamic. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are mostly silent, with the Tenor part having lyrics: "But he re - belled a - gainst his law - ful king and died ___ in his". The Violin and Viola parts play a rhythmic pattern of eighth and sixteenth notes, with the Viola part marked *col legno* and *mf*. The score is written in a key with two flats (B♭ major or D minor) and a common time signature.

700

Fl.

ff

B $\flat$ Cl.

p *mf*

Sop.

Mezzo

Ten.

8 youth.

Bar.

And why _____ should he re - bel? _____

700

Vln.

f ordin.

Vc.

f ordin.

704

Fl. *p*

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

Sop.

C. Ten. *mf*
Oh! Oh! Oh!

Mezzo

Ten. 8

Bar. *cresc.*
Had he a cause like ours?

Vln. *fp* *fp* *f*

Vc. *p* *p* *mf*

707

Fl. *f*

B♭ Cl. *f*

Sop. 707

Mezzo 707

Ten. 707

Bar. 707

Vln. 707

Vc. *f*

A for - eign o - ver lord?

p

710

Fl. *f*

B $\flat$ Cl. *mf*

Sop.

Mezzo

Ten.

Bar.

It was men — like Do-nough who made Ire - land weak.

710

Vln. *col legno* *mf*

Vc. *col legno* *mf*

713

Fl. *fp*

B♭ Cl. *p*

Sop.

Mezzo

Ten.

Bar.

My curse — on all that crew, and when I die I'll

ordin. *fp* *f* *fp*

Vln.

Vc. *p* *f* *p*

Detailed description: This page of a musical score covers measures 713, 714, and 715. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute part begins in measure 713 with a forte-piano (*fp*) dynamic, playing a melodic line with a triplet of eighth notes in measure 714. The B♭ Clarinet part starts in measure 713 with a piano (*p*) dynamic, playing a single note in measure 713 and a half note in measure 714. The vocal parts (Sop., Mezzo, Ten., Bar.) are mostly silent, with the Baritone part having a few notes in measure 713. The Violin part begins in measure 713 with a forte-piano (*fp*) dynamic, playing a melodic line with a triplet of eighth notes in measure 714. The Viola part begins in measure 713 with a piano (*p*) dynamic, playing a half note in measure 713 and a half note in measure 714. The lyrics are: "My curse — on all that crew, and when I die I'll".

[illegible]

722

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

722

722

722

722

8

Vln.

Vc.

fp

what of those, who, if your tale is true, do pen-nance on the bar-ren

Detailed description: This is a page of a musical score, page 185, showing measures 722 through 724. The score is for an orchestral and vocal ensemble. The instruments and voices listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measure 722: Flute plays a melodic line starting on B $\flat$ 4, moving up to D5. B-flat Clarinet plays a melodic line starting on B $\flat$ 3, moving up to D4. Soprano, Mezzo, and Tenor have whole rests. Baritone has a half note G2. Violin has a whole rest. Viola has a half note B $\flat$ 2. Measure 723: Flute plays a melodic line starting on D5, moving up to F5. B-flat Clarinet plays a triplet of eighth notes starting on B $\flat$ 3, moving up to D4. Soprano, Mezzo, and Tenor have whole rests. Baritone has a half note G2. Violin has a whole rest. Viola has a half note B $\flat$ 2. Measure 724: Flute plays a melodic line starting on F5, moving up to A5. B-flat Clarinet plays a melodic line starting on D4, moving up to F4. Soprano, Mezzo, and Tenor have whole rests. Baritone has a half note G2. Violin has a whole rest. Viola has a half note B $\flat$ 2. The Baritone part has lyrics: 'what of those, who, if your tale is true, do pen-nance on the bar-ren'. The Violin part has a forte-piano (fp) dynamic marking. The Viola part has a triplet of eighth notes in measure 723.

725

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

moun - tain top?

Vln.

pizz.

Vc.

They

Detailed description: This musical score page contains measures 725 through 727. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 725 and 726 feature complex woodwind and string passages with triplets and sixteenth notes. The vocal parts (Sop., Mezzo, Ten., Bar.) have lyrics 'moun - tain top?' and 'They'. The Viola part has a 'pizz.' (pizzicato) marking. Measure 727 continues the instrumental textures.

728

Fl.

3

B $\flat$ Cl.

Sop.

728

Mezzo

3

— have not that luck. They are more lone - ly. —

728

Ten.

8

Bar.

728

Vln.

pp

Vc.

arco

3 3 3 3

731

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

ordin.

p

3

3

3

3

Those bur - ied there warred _____ in the heat of the

p

p

733

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

blood. They called no in - va - der in a - cross the - sea. These

mf *espress.*

pp

p

pp

p

pp

736

Fl. *p*

B♭ Cl. *p*

Sop.

Mezzo

736 3

o - thers are a - lone _____ be - ing ac - cursed. _____

Ten.

736 8 3

be - ing ac - cursed. ____

Bar.

Vln.

736 sul pont.

Vc. pizz.

p

743

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

face and pass the word e - ven u - pon this

743

Vln.

Vc.

pp

3 3 3 3

pp flautato

arco

745

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Un-til this hour no liv - ing

Ten.

8

Bar.

grey and de-so-late hill.

Vln.

p

Vc.

espress.

3 3

Detailed description: This is a page of a musical score, page 193, measures 745-747. The score is for an orchestra and vocal soloists. The instruments and voices are arranged in the following order from top to bottom: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measure 745: Flute and Soprano have whole rests. B-flat Clarinet plays a half note G $\flat$ 4, followed by a quarter note F $\sharp$ 4, and a half note E4. Mezzo-soprano has a whole rest. Tenor has a whole rest. Baritone plays a triplet of eighth notes: D4, C4, B3, followed by a whole rest. Violin has a whole rest. Violoncello plays a half note G $\flat$ 3, followed by a quarter note F $\sharp$ 3, and a half note E3. Measure 746: Flute has a whole rest. B-flat Clarinet has a whole rest. Soprano has a whole rest. Mezzo-soprano has a half note G $\flat$ 4, followed by a quarter note F $\sharp$ 4, and a half note E4. Tenor has a whole rest. Baritone has a whole rest. Violin has a half note G $\flat$ 4, followed by a quarter note F $\sharp$ 4, and a half note E4. Violoncello has a whole rest. Measure 747: Flute has a whole rest. B-flat Clarinet has a whole rest. Soprano has a whole rest. Mezzo-soprano has a half note G $\flat$ 4, followed by a quarter note F $\sharp$ 4, and a half note E4. Tenor has a whole rest. Baritone has a whole rest. Violin has a whole rest. Violoncello has a half note G $\flat$ 4, followed by a quarter note F $\sharp$ 4, and a half note E4. The lyrics 'Un-til this hour no liv - ing' are under the Mezzo-soprano part. The lyrics 'grey and de-so-late hill.' are under the Baritone part. The dynamic marking *p* is under the Violoncello part in measure 746. The articulation *espress.* is under the Violoncello part in measure 747. There are triplet markings over the last two notes of the Violoncello part in measures 746 and 747.

748 *rit.* *a tempo*

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

dolce *f*

soul has spo - ken, — though se - ven cen - tu - ries have run since they

p

752

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

fp

f

f

f

p

p

flung down their bones in some for - got - ten place, be-ing ac-

8

756 $\text{♩} = 88$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

cursed.

f *p* *p*

be - ing ac - cursed.

759

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

I have heard of souls who wear the im - age of their mon - strous sin to

762

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

drive the liv - ing mad and haunt the dead.

rit.

p espress.

p

8

3

♩ = 80

769

Fl.

B♭ Cl.

Sop.

Mezzo

769

8

Ten.

Bar.

Vln.

Vc.

769

3

3

come-ly still _ in mid-dle life, and wear, now they are dead, the im-age of their youth,

773

Fl.

B $\flat$ Cl.

Sop.

Mezzo

773

3

— for it was in that youth their sin be - gan. —

Ten.

773

8

Bar.

Vln.

773

mf

3

sfz

Vc.

mp

p

Detailed description of the musical score: The score is for measures 773 to 776. The Flute part has rests in measures 773 and 774, then a half note G4 in measure 775 (p) and a half note A4 in measure 776 (sfz). The B-flat Clarinet part has rests in measures 773 and 774, then a half note F3 in measure 775 (p) and a half note G3 in measure 776. The Soprano part has rests in all four measures. The Mezzo-soprano part has a half note G4 in measure 773, a triplet of eighth notes (A4, B4, C5) in measure 774, a half note B4 in measure 775, and a half note A4 in measure 776. The lyrics 'for it was in that youth their sin be - gan.' are under the Mezzo-soprano part. The Tenor part has rests in all four measures. The Baritone part has rests in all four measures. The Violin part has a half note G4 in measure 773 (mf), a triplet of eighth notes (A4, B4, C5) in measure 774, a half note B4 in measure 775, and a half note A4 in measure 776 (sfz). The Violoncello part has a half note G3 in measure 773 (mp), a half note F3 in measure 774, a half note G3 in measure 775, and a half note A3 in measure 776 (p).

Fl. $\text{♩} = 88$ *rit.* $\text{♩} = 72$

B $\flat$ Cl. *sfz* *f* *mf*

Sop.

Mezzo

Ten.

Bar. *p* *f*

Vln. *p* *f*

Vc. *f*

777

I have heard of ang-ry ghosts — who wan-der — in a will-ful sol-i - tude.

781

Fl. *p*

B $\flat$ Cl. *p*

Sop.

Mezzo

Ten.

Bar.

Vln. *p* *mp* 3 *p* *p*

Vc. *p*

These have no thought but love,

Detailed description: This is a page of a musical score, page 203, starting at measure 781. The score is for an orchestral and vocal ensemble. The instruments and voices listed are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The vocal parts (Soprano, Mezzo, Tenor, Baritone) have rests in measures 781 and 782. The Mezzo-soprano part has the lyrics 'These have no thought but love,' in measures 783 and 784. The instrumental parts (Flute, B-flat Clarinet, Violin, Viola) have musical notation. The Flute and B-flat Clarinet parts start with a half note F#4 and a quarter rest. The Violin part starts with a half note F#4 and a quarter rest, then has a triplet of eighth notes in measure 782. The Viola part starts with a half note F#3 and a quarter rest. Dynamics include piano (p) for Flute, B-flat Clarinet, and Viola. The Violin part has dynamics of piano (p), mezzo-piano (mp), and piano (p). A crescendo hairpin is in the Violin part in measure 782, and a decrescendo hairpin is in the Violin part in measure 783. A triplet of eighth notes is marked in the Violin part in measure 782.

785

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

rit.

p

nor a-ny joy — but that their

These have no thought but love, —

3 3

8

8

789 *a tempo* ♩ = 80

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

eyes can mix, nor a - ny pang — so bit - ter — as that doub - le glance. —

mf

mf

mp

793 $\text{♩} = 88$

Fl. *f* *sfz* *p*

B♭ Cl. *mf* *sfz*

Sop.

Mezzo *3* be-ing ac - cursed.

Ten. *3* be-ing ac-cursed.

Bar.

Vln. *f* *3* *sfz* *p*

Vc. *mf* *p*

797 $\text{♩} = 72$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

sfz

ff ³

pp ³

But what _ is that

Detailed description: This is a page of a musical score, page 207, measures 797-800. The tempo is marked as quarter note = 72. The instruments are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute part starts with a melodic line in measure 797, followed by a rest in measure 798, and then a triplet of eighth notes in measure 799, marked *ff*. The B-flat Clarinet part has a melodic line in measure 797, marked *sfz*, followed by a rest in measure 798, and then a melodic line in measure 799. The Soprano, Mezzo, and Tenor parts have rests in all four measures. The Baritone part has rests in measures 797-799, followed by a triplet of eighth notes in measure 800, marked *pp*. The Violin and Viola parts have melodic lines in measures 797-798, followed by rests in measures 799-800. The lyrics 'But what _ is that' are under the Baritone part in measure 800.

801

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

strange pen-nance, that when their lips have met can grieve them most?

Vln.

Vc.

pp

pp

pp

$\text{♩} = 56$

806

Fl.

B. Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

f

take clarinet

f

f

p

Detailed description of the musical score: The score is for measures 806 through 811. The Flute part has rests in measures 806-809, followed by a melodic phrase in measure 810 (Bb4, A4, G#4) and a rest in measure 811. The Bass Clarinet part has a half note G2 in measure 806, rests in 807-809, and a melodic phrase in measure 810 (Bb3, A3, G#3) and a rest in measure 811. The Soprano, Mezzo, Tenor, and Baritone parts have whole rests in all measures. The Violin part has a half note G4 in measure 806, rests in 807-809, and a melodic phrase in measure 810 (Bb4, A4, G#4) and a rest in measure 811. The Viola part has a half note G3 in measure 806, rests in 807-809, and a melodic phrase in measure 810 (Bb3, A3, G#3) and a rest in measure 811. Dynamic markings include *f* for measures 810-811 for Flute, Bass Clarinet, Violin, and Viola, and *p* for measure 811 for Viola. A 'take clarinet' instruction is written in measure 811.

812 $\text{♩} = 80$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p *cresc.* *f* *p* *dolce*

cresc. *f* *p* *dolce*

Though

Detailed description: This page of a musical score covers measures 812 through 817. The instruments listed are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 812-816 are primarily instrumental, with woodwinds and strings. The Flute and B-flat Clarinet parts are mostly rests, with a final measure (817) showing a melodic line for the Flute marked *p dolce*. The Soprano, Mezzo, and Tenor parts also have rests until measure 817, where they enter with the word 'Though'. The Violin and Viola parts are more active, starting in measure 812 with a *p* dynamic, increasing to *cresc.* and *f* by measure 814, then decreasing to *p* and *dolce* by measure 817. A tempo marking of $\text{♩} = 80$ is present at the top right.

818

Fl.

B $\flat$ Cl.

p dolce

Sop.

Mezzo

818 eyes can meet, Though

Ten.

8

Bar.

Vln.

p dolce

Vc.

p dolce

Detailed description: This page of a musical score covers measures 818 through 822. The instruments and voices are arranged in a standard orchestral layout. The Flute and B-flat Clarinet parts have melodic lines in measures 818-821. The vocal parts (Soprano, Mezzo, Tenor, Baritone) have rests in measures 818-821 and enter in measure 822. The Mezzo-soprano part has the lyrics 'eyes can meet, Though' under measures 818-821. The Violin and Viola parts have melodic lines in measures 818-821 and enter in measure 822. The dynamic marking *p dolce* is present in measures 822 for the Flute, Violin, Viola, and the vocal ensemble.

823

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

eyes can meet, their lips can ne - ver — meet.

mf *f*

mf *f*

828 $\text{♩} = 72$

Fl. *p*

B $\flat$ Cl.

fp

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p *cresc.* *f* *p*

p *cresc.* *f* *p*

Detailed description of the musical score: The score is for measures 828 to 833. The Flute part begins with a half note G4, followed by a half note F#4, and then a half note E4. The B-flat Clarinet part has a half note G3, followed by a half note F#3, and then a half note E3. The Soprano, Mezzo, Tenor, and Baritone parts are silent. The Violin part starts with a half note G4, followed by a half note F#4, and then a half note E4. The Viola part starts with a half note G3, followed by a half note F#3, and then a half note E3. The score includes dynamic markings: p, fp, cresc., f, and p. The tempo is marked as 72 beats per minute.

214

♩ = 80

834

Fl. *p* *sfz*

B♭ Cl. *p* *sfz*

Sop.

Mezzo

Ten.

8

Bar.

And yet they seem to wan-der — side by side.

Vln. *sfz* *p*

Vc.

837

Fl. *sfz* *f*

B $\flat$ Cl. *sfz* *f*

Sop.

Mezzo

Ten.

Bar. *cresc.*

Vln. *f*

Vc. *f* *p*

Would you not say that when lips meet — and have not liv - ing nerves,

840

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p *cresc.*

f

p *dolce*

p *dolce*

ahs__

it is no meet-ing? _____

p *cresc.*

f

p *dolce*

p *dolce*

Detailed description: This is a page of a musical score, page 216, starting at measure 840. The score is for an orchestral and vocal ensemble. The instruments and voices are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute part has whole rests in all four measures. The B♭ Clarinet part begins in measure 840 with a half note G4 (flat), a half note F#4, and a half note E4, marked *p* *cresc.*. In measure 841, it continues with a half note D#4, a half note C#4, and a half note B3, marked *f*. In measure 842, it has a whole rest. In measure 843, it has two half notes, G#4 and F#4, marked *p* *dolce*. The Soprano part has whole rests in measures 840-842 and a half note G4 in measure 843, marked *p* *dolce*, with the vocalization 'ahs__' below it. The Mezzo part has whole rests in all four measures. The Tenor part has whole rests in all four measures. The Baritone part begins in measure 840 with a half note G2 (flat), a half note F#2, and a half note E2, marked *p* *cresc.*. In measure 841, it continues with a half note D#2, a half note C#2, and a half note B1, marked *f*. In measure 842, it has a whole rest. In measure 843, it has two half notes, G#2 and F#2, marked *p* *dolce*. The lyrics 'it is no meet-ing?' are written below the Baritone part in measures 840-841. The Violin part begins in measure 840 with a half note G4 (flat), a half note F#4, and a half note E4, marked *p* *cresc.*. In measure 841, it continues with a half note D#4, a half note C#4, and a half note B4, marked *f*. In measure 842, it has a whole rest. In measure 843, it has two half notes, G#4 and F#4, marked *p* *dolce*. The Viola part begins in measure 840 with a half note G3 (flat), a half note F#3, and a half note E3, marked *p* *cresc.*. In measure 841, it continues with a half note D#3, a half note C#3, and a half note B2, marked *f*. In measure 842, it has a whole rest. In measure 843, it has two half notes, G#3 and F#3, marked *p* *dolce*.

844

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

dolce

Al-though they have no blood nor

IV

Detailed description: This is a page of a musical score, page 217, showing measures 844 through 847. The score is written for a full orchestra and a vocal ensemble. The instruments and voices are arranged in a standard orchestral layout. The Flute (Fl.) and Mezzo-soprano (Mezzo) parts are mostly silent in these measures, indicated by whole rests. The B-flat Clarinet (B $\flat$ Cl.) part has a melodic line starting in measure 844 and continuing through 847. The Soprano (Sop.) part has a melodic line starting in measure 844 and continuing through 847. The Tenor (Ten.) part has a melodic line starting in measure 844 and continuing through 847, with the lyrics 'Al-though they have no blood nor' written below it. The Baritone (Bar.) part is silent, indicated by whole rests. The Violin (Vln.) and Viola (Vc.) parts have a melodic line starting in measure 844 and continuing through 847. The Viola part has a Roman numeral 'IV' above it in measure 846. The dynamics 'p' and 'dolce' are marked in the B-flat Clarinet part in measure 847.

848

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

liv-ing nerves who once lay warm the live-long night in one a-noth-er's arms, —

Bar.

Vln.

Vc.

852

Fl.

B $\flat$ Cl.

espress.

3

3

3

852

Sop.

852

Mezzo

852

Ten.

8

they feel their part - ing though they ne - ver

Bar.

852

Vln.

Vc.

855

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

Al-though they are but shad-ows _____ caught be-tween a

part.

pizz.

f *p*

sf *cresc.* *arco* *sf*

858

Fl. *sf* *mf* *pp*

B♭ Cl. *sf* *fp*

Sop.

Mezzo 858 thorn tree and a stone, al - though no

Ten. 858 8

Bar.

Vln. 858 *sf* *sf* *f* *p*

Vc. *cresc.* *sf* *f* *pp*

Detailed description: This musical score page contains measures 858, 859, and 860. The Flute part (Fl.) begins in measure 858 with a forte (*sf*) dynamic, followed by a mezzo-forte (*mf*) section in measure 859, and a pianissimo (*pp*) section in measure 860. The B♭ Clarinet (B♭ Cl.) part also starts in measure 858 with *sf*, continues in measure 859, and features a fortissimo-pianissimo (*fp*) dynamic in measure 860. The Soprano (Sop.) and Baritone (Bar.) parts are silent throughout. The Mezzo-soprano (Mezzo) part has lyrics: "thorn tree and a stone, al - though no". The Tenor (Ten.) part is silent. The Violin (Vln.) part starts in measure 858 with *sf*, continues in measure 859, and features a piano (*p*) dynamic in measure 860. The Viola (Vc.) part starts in measure 858 with a crescendo (*cresc.*) and *sf*, continues in measure 859, and features a fortissimo (*f*) and pianissimo (*pp*) dynamic in measure 860.

861

Fl.

B $\flat$ Cl.

861 *pp*

Sop.

861

Mezzo

shade would change his own ca - la - mi - ty — for theirs, yet were their

861

Ten.

8

Bar.

861

Vln.

pp

sul pont.

Vc.

Detailed description: This is a page of a musical score, page 222, measures 861-863. The score is written for a full orchestra and vocal soloists. The instruments and voices are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 861 with a half note G4, followed by a quarter rest, then eighth notes A4, B4, and A4, and finally a half note G4 with a slur. The B-flat Clarinet (B $\flat$ Cl.) part has whole rests in all three measures. The Soprano (Sop.) part has whole rests in all three measures. The Mezzo-soprano (Mezzo) part begins in measure 861 with a half note G3, followed by a quarter note F#3, then a half note E3, and finally a half note D3. The lyrics 'shade would change his own' are under the first four notes. In measure 862, the Mezzo part has a half note C3, followed by a quarter note B2, then a half note A2, and finally a half note G2. The lyrics 'ca - la - mi - ty —' are under these notes. In measure 863, the Mezzo part has a half note F#2, followed by a quarter note E2, then a half note D2, and finally a half note C2. The lyrics 'for theirs, yet were their' are under these notes. The Tenor (Ten.) part has whole rests in all three measures. The Baritone (Bar.) part has whole rests in all three measures. The Violin (Vln.) part begins in measure 861 with a half note G3, followed by a quarter note F#3, then a half note E3, and finally a half note D3. The lyrics 'shade would change his own' are under the first four notes. In measure 862, the Vln. part has a half note C3, followed by a quarter note B2, then a half note A2, and finally a half note G2. The lyrics 'ca - la - mi - ty —' are under these notes. In measure 863, the Vln. part has a half note F#2, followed by a quarter note E2, then a half note D2, and finally a half note C2. The lyrics 'for theirs, yet were their' are under these notes. The Violoncello (Vc.) part has a low, sustained note in measure 861, followed by a slur over measures 862 and 863.

864

Fl.

B $\flat$ Cl.

pp

p

Sop.

864

Mezzo

3

man-ner of be - ing bles - sed _____ could their lips a

Ten.

8

Bar.

ordin.

864

Vln.

Vc.

867

Fl. *p*

B $\flat$ Cl.

Sop.

Mezzo

867 mo - ment meet. _____

Ten. 8 *f* 3 But when he would

Bar.

Vln. *p* 3 *f* *p*

Vc. *p*

870

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

cresc. poco a poco

cresc. poco a poco

870

870

3

But when she would bend her head — close to his head, — or

8 bend his head close to her head, — or hand would

sfz

p

cresc. poco a poco

cresc. poco a poco

Detailed description: This is a page of a musical score, page 225, starting at measure 870. The score is for an orchestral and vocal ensemble. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The vocal parts (Mezzo, Tenor, Baritone) have lyrics. The instrumental parts include dynamics such as *sfz* (sforzando), *p* (piano), and *cresc. poco a poco* (crescendo poco a poco). The Mezzo-soprano part has a triplet of eighth notes in measure 870. The Tenor part has a fermata in measure 871. The Baritone part has a fermata in measure 871. The Violin part has a fermata in measure 871. The Viola part has a fermata in measure 871. The score ends at measure 872.

873

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

f

hand would slip in hand, the mem - - o - ry

8 slip in hand, _____ the mem-o - ry _____ of their

f

876

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

mp

p

of their crime _____ flows up be - tween and drives them a -

crime _____ flows up be - tween and drives them a -

p

mf

pizz.

mf

879

Fl. *mf*

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

Sop.

Mezzo *part.* drives — them a -

Ten. *part.* 8 drives — them a -

Bar.

Vln. *f*

Vc. *arco* *f*

882

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

part.

part.

3

p

p

pizz.

p

The mem-o-ry of a crime. But does the

Detailed description: This page of a musical score covers measures 882, 883, and 884. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 882 and 883 are mostly rests for the vocalists and woodwinds. In measure 884, the Flute and B♭ Clarinet play a melodic line starting on a half note, marked with a crescendo hairpin and a piano (*p*) dynamic. The Soprano, Mezzo, and Tenor parts are marked 'part.' with rests. The Baritone part has a triplet of eighth notes (G4, A4, B4) marked with a crescendo hairpin and a piano (*p*) dynamic. The Violin part has a triplet of sixteenth notes (F#5, G#5, A5) marked with a crescendo hairpin and a piano (*p*) dynamic. The Viola part has a triplet of eighth notes (F#3, G#3, A3) marked with a crescendo hairpin and a piano (*p*) dynamic. The lyrics 'The mem-o-ry of a crime. But does the' are written below the Baritone staff.

885

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

pen - nance for a pas - sion - ate sin last__ for so man - y cen - tur - ies? _____

885

Vln.

Vc.

f arco

Detailed description: This is a page of a musical score, page 230, measures 885-887. The score is written for a full orchestra and vocal soloists. The instruments and voices listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measure 885 shows the Flute and B-flat Clarinet playing. The B-flat Clarinet has a key signature change to one flat and a dynamic marking of *f*. The Soprano, Mezzo, and Tenor parts are silent, indicated by a whole rest. The Baritone part has lyrics: 'pen - nance for a pas - sion - ate sin last__ for so man - y cen - tur - ies? _____'. The Violin and Violoncello parts are silent, indicated by a whole rest. Measure 886 shows the B-flat Clarinet playing a melodic line. The Soprano, Mezzo, and Tenor parts are silent. The Baritone part continues the melody. The Violin and Violoncello parts are silent. Measure 887 shows the B-flat Clarinet playing a melodic line. The Soprano, Mezzo, and Tenor parts are silent. The Baritone part continues the melody. The Violin and Violoncello parts have a forte (*f*) dynamic and 'arco' marking, indicating they are to play from the bow. The Violin part has a key signature change to one flat and a dynamic marking of *f*. The Violoncello part has a key signature change to one flat and a dynamic marking of *f*.

892

Fl. *mp* *mf*

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

Sop.

Mezzo

Ten.

Bar. crime can stay _____ so in the mem - o - ry?

892

Vln. *mp*

Vc. *mp* *mf*

234

♩ = 88

898

Fl.

B♭ Cl.

mf

898

Sop.

898

Mezzo

898

Ten.

8

In bat - tle the king her

Bar.

898

Vln.

arco

f

Vc.

cresc.

f

900

Fl. *f*

B♭ Cl. *mf* *f*

Sop.

Mezzo

Ten. 8 hus - band van - quished the king her lov - er, _____

Bar.

Vln.

Vc.

Detailed description: This page contains musical notation for measures 900 and 901. The Flute (Fl.) part in measure 900 begins with a forte (*f*) dynamic and features a melodic line with slurs and ties. The B♭ Clarinet (B♭ Cl.) part in measure 900 starts with a mezzo-forte (*mf*) dynamic, while in measure 901 it becomes forte (*f*) with a more complex, rapid melodic passage. The Soprano (Sop.), Mezzo, and Baritone (Bar.) parts are silent in both measures, indicated by whole rests. The Tenor (Ten.) part in measure 900 has a vocal line with lyrics: "hus - band van - quished the king her lov - er, _____". The Violin (Vln.) and Viola (Vc.) parts provide a rhythmic accompaniment with eighth-note patterns in both measures.

902

Fl.

B $\flat$ Cl.

Sop.

Mezzo

902

902

Ten.

8

who, be - ing blind and bit - ter, and bit -

Bar.

902

Vln.

Vc.

904

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

8 - - ter - ly in love,

906 Fl. *rit.* ♩ = 80

906 B♭ Cl.

906 Sop.

906 Mezzo

906 Ten. brought in an a-ven-ging ar - my a - cross the sea.

906 Bar.

906 Vln.

906 Vc. *ff*

910

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mp cresc.

f

ff

f

You speak of Der - mot and Der - vor - gil - la, — who

913

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

brought the Nor - - - mans in?

sul pont.

ordin.

mf

mf

[illegible]

920

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

f

p

f

p

And yet — they would

who sold their coun - try in - to sla-ver-y. —

pizz.

pizz.

f

p

Detailed description: This musical score page contains measures 920 through 922. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measure 920 shows the Flute and B♭ Clarinet with a forte (*f*) dynamic. The Tenor has a vocal line starting with 'who' and a triplet of eighth notes. Measure 921 continues the vocal lines, with the Tenor singing 'sold their coun - try' and the Mezzo singing 'And yet — they would'. The Tenor's line includes a triplet of eighth notes. Measure 922 shows the Flute with a forte (*f*) dynamic and the Violoncello with a piano (*p*) dynamic. The Violin and Baritone parts are mostly rests. The page includes various musical notations such as slurs, accents, and dynamic markings.

923

Fl. *p*

B $\flat$ Cl. *p*

Sop.

Mezzo

923 not be whol-ly ac-cursed and wretch-ed ____

Ten.

8

Bar.

Vln. *p* arco

Vc. arco

926

Fl.

B $\flat$ Cl.

p

Sop.

Mezzo

926

if some-one of their own kind at last would say "I have for -

Ten.

8

Bar.

Vln.

fp

Vc.

926

929

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

fp

fp

pp

giv-en them."-"

"I ___ have for-

p

Detailed description: This is a page of a musical score, page 245, starting at measure 929. The score is for an orchestra and vocal ensemble. The instruments and voices are: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute part has a half note G4, a half note A4, and a quarter rest. The B-flat Clarinet part has a half note F3, a half note G3, and a quarter rest. The Soprano part has a whole rest. The Mezzo-soprano part has a half note G3, a half note A3, and a quarter rest. The Tenor part has a whole rest. The Baritone part has a whole rest. The Violin part has a half note G4, a half note A4, and a quarter rest. The Viola part has a half note G3, a half note A3, and a quarter rest. The Mezzo-soprano part has the lyrics "giv-en them."-"". The Tenor part has the lyrics "I ___ have for-". The dynamics are: *fp* for Flute and B-flat Clarinet, *pp* for B-flat Clarinet, and *p* for Viola. The page number 245 is in the top right corner.

934

Fl.

B $\flat$ Cl.

fp

Sop.

Mezzo

934

934

Ten.

8

giv - en them."

Bar.

934

Vln.

Vc.

"I have for - giv - en

938

Fl.

fp

B $\flat$ Cl.

pp

Sop.

938

Mezzo

938

them."

Ten.

938

8

Bar.

938

Vln.

Vc.

Detailed description: This is a page of a musical score, page 247, showing measures 938 through 941. The score is for an orchestral and vocal ensemble. The instruments and voices are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 938 with a dynamic marking of *fp* (fortissimo piano). The B-flat Clarinet (B $\flat$ Cl.) part has a dynamic marking of *pp* (pianissimo) in measure 941. The Soprano (Sop.) and Baritone (Bar.) parts are silent throughout the measures. The Mezzo-soprano (Mezzo) part has a vocal line starting with the word 'them.' in measure 938. The Tenor (Ten.) part is silent. The Violin (Vln.) part has a melodic line starting in measure 938. The Violoncello (Vc.) part has a bass line starting in measure 938.

942

Fl. *pp* *p* *pp*

B♭ Cl. *p* *pp*

Sop.

Mezzo

Ten.

Bar. Oh, ne - ver, — ne - ver, ne - ver shall

Vln. *pp* *p* *pp*

Vc. *p* pizz.

945

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

8

Bar.

Der-mot and Der-vor-gil-la be for - giv - en. _____

Vln.

Vc.

arco

p

949

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

8

But say their crime was done in ig - nor-ance?

The musical score for measures 949-951 is written for a full orchestra and vocal ensemble. The Flute (Fl.) and B-flat Clarinet (B $\flat$ Cl.) parts feature complex rhythmic patterns, including triplets and slurs. The Soprano (Sop.), Mezzo, and Baritone (Bar.) parts are mostly rests. The Tenor (Ten.) part has the lyrics: "But say their crime was done in ig - nor-ance?". The Violin (Vln.) and Viola (Vc.) parts have slurs and ties. The page number 250 is at the top left.

952

Fl. *cresc.* *f*

B♭ Cl. *cresc.* *f*

Sop.

Mezzo

Ten.

Bar.

Vln. *f* pizz.

Vc. *f*

I'd say their ig-nor-ance was will - ful blind -

955

Fl. *dim.* *p*

B♭ Cl. *dim.* *p* 3

Sop.

Mezzo

Ten.

Bar.

955

Vln. *dim.* *p* *ness.* *sul pont.* *p*

Vc. *dim.* *p*

959

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

p arco

p

ordin.

3

If some - one of their kind for-gave at

If some - one of their kind for-gave at

962

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

last lip could touch on lip.

8 last lip could touch on lip.

p

sfz

p

p

3

965

Fl.

965

B $\flat$ Cl.

965

Sop.

965

Mezzo

965

Ten.

8

Bar.

Oh, ne - ver, — ne - ver shall

965

Vln.

965

Vc.

pp

pp

pizz.

p

968

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

Der-mot and Der-vor-gil-la be for - giv - en.

968

Vln.

Vc.

Detailed description: This is a page of a musical score, page 256, showing measures 968 through 971. The instruments and voices are arranged in a standard orchestral layout. The Flute and B-flat Clarinet parts have melodic lines in measures 968 and 970. The Soprano, Mezzo, and Tenor parts are mostly rests. The Baritone part has a melodic line in measures 968 and 969, with lyrics 'Der-mot and Der-vor-gil-la be for - giv - en.' The Violin and Violoncello parts have harmonic support. The Violoncello part has a bass line in measures 968 and 969.

Fl. ⁹⁷⁶ $\text{♩} = 80$

B $\flat$ Cl. p p

Sop. ⁹⁷⁶

Mezzo ⁹⁷⁶

Ten. ⁹⁷⁶

Bar. ⁹⁷⁶ 8

deed I could not help but half be-lieve it. But I must go.——

Vln. ⁹⁷⁶

Vc. ⁹⁷⁶

Detailed description: This is a page of a musical score, page 258, measures 976-979. The score is for a full orchestra and vocal soloists. The instruments and voices are arranged in a standard orchestral layout. The Flute part (Fl.) has a triplet of eighth notes in measure 976. The B-flat Clarinet part (B $\flat$ Cl.) has a crescendo and piano dynamic marking. The Soprano (Sop.), Mezzo (Mezzo), and Tenor (Ten.) parts are silent in these measures. The Baritone (Bar.) part has lyrics: 'deed I could not help but half be-lieve it. But I must go.——'. The Violin (Vln.) and Viola (Vc.) parts have a long melodic line starting in measure 976. The tempo is marked as $\text{♩} = 80$.

980

Fl.

mp

3 3 3

p

B♭ Cl.

mp

p

Sop.

980

Mezzo

980

Ten.

980

8

Bar.

The__ night____ is gone al-read-y.__

Vln.

980

Vc.

983

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

Look East, Look East: the dawn is

mf

cresc.

mf

987

Fl. *pp* Air sound with pitch- - - - -

B $\flat$ Cl. *pp*

Sop.

C. Ten. *p* ahs_

Mezzo

Ten. 8

Bar. Moves apart from the ghosts.
com-ing.

Vln. *pp*

Vc. *dim.* *pp*

$\text{♩} = 72$

991

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

mp

ahs__

8 Turns head as if hearing C.Ten., then shakes it off.

From this sad sum-mit__ I can look u-pon the Ar - an

995 *rit.* *a tempo*

Fl. *mp*

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

8

Bar. *cresc.*

is-lands, Con-ne-ma-ra hills, _____ and Gal-way in the break - ing light. _____

Vln.

Vc. *mp*

999

Fl.

B $\flat$ Cl.

mp

Sop.

Mezzo

Ten.

8

Bar.

There too the e - ne - my _ has

999

Vln.

mp

Vc.

1002

Fl. *mf cresc.* *f*

B♭ Cl. *mf cresc.* *f*

Sop.

Mezzo

Ten.

Bar. *f*

top - pled roof and gab - le, and torn the pan - el - ing — from

Vln. *f*

Vc. *mf cresc.* *f*

Detailed description: This musical score page contains measures 1002 and 1003. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts begin in measure 1002 with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. In measure 1003, both instruments reach a forte (*f*) dynamic. The Soprano (Sop.), Mezzo, and Tenor (Ten.) vocal parts are marked with a '1002' above the staff and a short horizontal line, indicating they are silent in these measures. The Baritone (Bar.) part has a '1002' above the staff and an '8' below the first staff line, with musical notation starting in measure 1002. The lyrics 'top - pled roof and gab - le, and torn the pan - el - ing — from' are aligned with the Baritone's melody. The Violin (Vln.) and Viola (Vc.) parts also begin in measure 1002 with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). In measure 1003, they reach a forte (*f*) dynamic. The Viola part features a triplet of eighth notes in measure 1003.

1004

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

ff *poss.*

3

an-cient rooms

to boil__ a__ troop-er's por-ridge.____

1004

Vln.

ff *f* *ff*

3

Vc.

pp

1008

Air sound with pitch. -----

Fl.

pp

B $\flat$ Cl.

pp

Sop.

Mezzo

Ten.

8

Bar.

Vln.

pp

p

Vc.

rit.

267

a tempo

1012

Fl. *p* *p dolce*

B $\flat$ Cl. *p dolce*

Sop. 1012

Mezzo 1012

Ten. 1012

Bar. 8

That town would be, but for the pair that you would have me

Vln. 1012 *p dolce*

Vc. *p dolce* IV

1016

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

par - don, a - mid its gab - les — and its bat - tle - ments like a - ny old ad - mired I - tal - ian

1016

Vln.

Vc.

1020

Fl.

B $\flat$ Cl.

1020

Sop.

1020

Mezzo

1020

Ten.

8

Bar.

mf

town. For though we have no coal nor

1020

Vln.

col legno

mf

col legno

Vc.

mf

Detailed description: This is a page of a musical score, page 270, with a tempo of 88 beats per minute. The score covers measures 270, 271, and 272. The instruments and voices are: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute, Soprano, Mezzo, and Tenor parts have a '1020' marking above the first measure. The Baritone part has lyrics: 'town. For though we have no coal nor'. The Violin and Viola parts have 'col legno' markings above the third measure. Dynamics include *mf* (mezzo-forte) for the Baritone, Violin, and Viola parts. The score is written in common time (4/4).

rit.

1023

Fl.

B $\flat$ Cl.

1023

Sop.

1023

Mezzo

1023

Ten.

8

Bar.

i - ron ore _____ to make us weal - thy and cor - rupt _____ the air,

1023

Vln.

ordin.

Vc.

ordin.

272

♩ = 72

1026

Fl. *p*

B♭ Cl. *p*

Sop.

Mezzo

Ten.

Bar.

our coun - try, — if that crime were un - com - mit - ted,

1026

Vln. *pizz.*

Vc.

1029

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

pp *p*

3 3 3 3

would have been beau - ti - ful.

II

Detailed description: This page of a musical score covers measures 1029 through 1032. The Flute (Fl.) part begins in measure 1029 with a half note G4, followed by a quarter rest, then a triplet of eighth notes (A4, B4, C5) in measure 1030, and continues with a melodic line. The B-flat Clarinet (B $\flat$ Cl.) part starts with a half note G3, followed by a quarter rest, then a triplet of eighth notes (A3, B3, C4) in measure 1030, and continues with a melodic line. The Soprano (Sop.), Mezzo-soprano (Mezzo), and Tenor (Ten.) parts are silent throughout. The Baritone (Bar.) part is silent in measure 1029, then plays a triplet of eighth notes (G2, A2, B2) in measure 1030, followed by a half note C3 in measure 1031, and a quarter note D3 in measure 1032. The lyrics "would have been beau - ti - ful." are written below the Baritone part. The Violin (Vln.) part is silent throughout. The Violoncello (Vc.) part is silent in measure 1029, then has a double bar line in measure 1030, and continues with a melodic line in measure 1031.

1033

Fl.

3 3
poco cresc.

p

B♭ Cl.

p

Sop.

1033

Mezzo

1033

Ten.

1033

8

poco cresc.

3

>

Bar.

would have been beau - ti - ful. ____

Vln.

1033

p
arco

Vc.

p

The ghosts begin to dance. Close, never touching.

1039 $\text{♩} = 144$

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

The dance continues but out of step with the 3/4 time.

pizz.

1045

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

Why _____ do you dance? _____ Why _____

1045

Vln.

Vc.

1051

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

do you gaze, and with so pas - ion-ate eyes?

1051

Vln.

Vc.

1056

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

cresc.

One — on the o - ther?

3

3

3

♩ = 72

1061

Fl. *fp* *p* *p*

B♭ Cl. *mf* *p* *p*

Sop.

Mezzo

Ten.

Bar.

Who are you? What

Vln. *f* *p* arco pizz. *p* arco

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

1066

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

— are you? — You are not nat - ural. —

Vln.

Vc.

pizz.

mf *p*

p

p arco

Detailed description: This is a page of a musical score, page 280, starting at measure 1066. The score is written for a full orchestra and vocal soloists. The instruments and voices are arranged in a standard orchestral layout. The Flute and B-flat Clarinet parts have rests in measures 1066 and 1067, then enter in measure 1068 with a piano (*p*) dynamic. The Soprano, Mezzo, and Tenor parts have rests throughout. The Baritone part has lyrics: '— are you? — You are not nat - ural. —'. The Violin and Violoncello parts have rests in measures 1066 and 1067, then enter in measure 1068 with a piano (*p*) dynamic. The Violoncello part has a *pizz.* (pizzicato) marking in measure 1066 and a *pizz. arco* marking in measure 1068. The dynamics *mf* and *p* are indicated at the bottom of the page.

1071

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

cresc.

cresc.

Sev - en hun - dred years our

Sev - en hun - dred years our

cresc.

IV

cresc.

Detailed description: This page of a musical score covers measures 1071 to 1074. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measures 1071 and 1072 are mostly rests for the vocalists and woodwinds. In measure 1073, the Mezzo and Tenor sing 'Sev - en hun - dred years our'. The Flute and B♭ Clarinet have melodic lines. The Violin and Violoncello provide harmonic support. Measure 1074 continues the instrumental parts with a 'cresc.' (crescendo) marking. The Tenor part has a '8' below the staff in measure 1071. The Violoncello part has a 'IV' below the staff in measure 1074.

1075 *accel.* ♩ = 80

Fl. *f* *p* *cresc.*

B♭ Cl. *f* *fp* *cresc.*

1075 Sop.

1075 Mezzo
lips have ne - ver met. Sev - en hun - dred

1075 Ten.
8 lips have ne - ver met. Sev - en hun - dred

Bar.

1075 Vln. *f* *p* *cresc.*

Vc. *f* *p* *cresc.*

1079

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

p

f

p

years our lips have ne - ver met.

8 years our lips have ne - ver met.

fp

p

1083

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

cresc.

mf

Why do you look so strange - ly at each o - ther?

cresc.

mf

3

1086

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

So strange - ly and so sweetly? _____

cresc.

cresc.

cresc.

cresc.

The musical score is arranged in eight staves. The Flute (Fl.) and B-flat Clarinet (B $\flat$ Cl.) parts are in the top two staves. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are in the middle four staves. The Baritone part includes the lyrics 'So strange - ly and so sweetly?'. The Violin (Vln.) and Violoncello (Vc.) parts are in the bottom two staves. The Flute and B-flat Clarinet parts have melodic lines with slurs and triplets. The Baritone part has a melodic line with a slur. The Violin and Violoncello parts have dynamic markings 'cresc.'.

This musical score is for the song "The Swan" by Charles Camille Saint-Saëns. It is a vocal and instrumental score in G major, 3/4 time, with a tempo of 1088. The score is written for a vocal ensemble (Soprano, Mezzo, Tenor, Baritone) and a string quartet (Violin, Viola, Violoncello, Double Bass). The vocal parts are in French, and the lyrics are "Dancing stops. Seven hundred". The instrumental parts are for Violin, Viola, Violoncello, and Double Bass. The score is in French and includes the lyrics "Dancing stops. Seven hundred". The tempo is 1088. The key signature is G major. The time signature is 3/4. The score is for a vocal ensemble and a string quartet. The vocal parts are in French. The instrumental parts are for Violin, Viola, Violoncello, and Double Bass. The score is in French and includes the lyrics "Dancing stops. Seven hundred".

1094

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

years. _____

Ghosts circle the fugitive.

p

p

The musical score for measures 1094-1097 is as follows:

- Measures 1094-1096: All instruments have whole rests.
- Measure 1097:
 - Tenor: A melodic line starting on a whole note (G4), followed by a half note (A4), and then a quarter note (B4).
 - Violin: A rapid sixteenth-note scale starting on a half note (G4), followed by a half note (A4).
 - Violoncello: A half note (G3), followed by a half note (A3), and then a quarter note (B3).

The lyrics "years. _____" are under the Tenor part, and "Ghosts circle the fugitive." are under the Violin part. The dynamic marking *p* (piano) is present below the Violin and Violoncello parts in measure 1097.

1098 *p* To piccolo

Fl.

To bass clarinet

B $\flat$ Cl.

1098

Sop.

1098

Mezzo

1098

Ten.

8

Bar.

1098

Vln.

pizz.

arco

Vc.

1100

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

pp

p

fp

p

pizz.

Circling stops.

Seven

hun - dred

+

The musical score is written for measures 287 to 291. The Flute (Fl.) and B-flat Clarinet (B $\flat$ Cl.) parts are in the upper staves. The Flute part has a dynamic marking of *pp* in measure 288 and *p* in measure 291. The B-flat Clarinet part has a dynamic marking of *pp* in measure 288 and *p* in measure 291. The Soprano (Sop.) and Baritone (Bar.) parts are in the middle staves. The Soprano part has a dynamic marking of *fp* in measure 288. The Baritone part has a dynamic marking of *p* in measure 291. The Mezzo-soprano (Mezzo) and Tenor (Ten.) parts are in the lower staves. The Mezzo-soprano part has a dynamic marking of *fp* in measure 288. The Tenor part has a dynamic marking of *p* in measure 291 and lyrics 'hun - dred'. The Violin (Vln.) and Violoncello (Vc.) parts are in the bottom staves. The Violoncello part has a dynamic marking of *pizz.* in measure 288 and a plus sign below the staff.

1105

Picc. *pp*

To flute

B. Cl. *pp*

To clarinet in Bb

clarinet in Bb *p*

Sop.

Mezzo

years. _____

Dance resumes.

Ten.

8

Bar.

Vln. *p*

arco sul pont.

ordin.

Vc. *pp* *p*

1110

Fl. *p*

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

Dance abruptly stops.
Ghosts gaze at each other.

1110

1110

1110

1110

1110

1110

1110

1110

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

So sweet-ly and so strange - ly. _____

1118

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

All the ru - in, — all, all their han-di - work is blown a -

Vln.

Vc.

fp

p *cresc.*

p *cresc.*

cresc.

1121 *rit.* *a tempo*

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mf *f* *fp* *f* *pizz.*

way be - cause their eyes have met.

f

To alto flute

[illegible]

1127 Alto flute *rit.* *a tempo*

A. Fl. *p*

B♭ Cl. *fp*

Sop.

Mezzo

Ten.

Bar. *and hid-den in their dance.*

Vln. *fp* *p* *p* III

Vc.

1132

A. Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mp

The dance is chang-ing now. They have

1136

A. Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

cresc. *f*

cast down their gaze as though their hearts, their un - for - giv - en

Vln.

mp *mf*

Vc.

mp *f*

1139

A. Fl. *cresc.* *ff*

B $\flat$ Cl. *cresc.* *ff* *f*

Sop. 1139

Mezzo 1139

Ten. 1139

Bar. 1139

hearts, had just been

Vln. 1139 *f* *ff*

Vc. *f*

Detailed description: This is a page of a musical score, page 299, showing measures 1139 and 1140. The score is for a full orchestra and vocal soloists. The instruments and voices listed on the left are A. Fl., B $\flat$ Cl., Sop., Mezzo, Ten., Bar., Vln., and Vc. Measure 1139 starts with a key signature of one flat (B $\flat$). The A. Fl. part has a whole note rest, marked 'cresc.'. The B $\flat$ Cl. part has a complex rhythmic pattern: a triplet of eighth notes, followed by a quarter rest, then a sextuplet of eighth notes, a quarter rest, another sextuplet of eighth notes, a quarter rest, and a final sextuplet of eighth notes. It is marked 'cresc.' and 'ff'. The vocal parts (Sop., Mezzo, Ten., Bar.) have whole note rests. The Bar. part has the lyrics 'hearts, had just been'. The Vln. part has a whole note rest, marked 'f'. The Vc. part has a whole note rest. Measure 1140 continues the patterns. The A. Fl. part has a whole note rest, marked 'ff'. The B $\flat$ Cl. part has a whole note rest, marked 'ff', followed by a quarter rest, and then a half note. The vocal parts (Sop., Mezzo, Ten.) have whole note rests. The Bar. part has a half note. The Vln. part has a half note, marked 'ff'. The Vc. part has a half note, marked 'f'.

rit.

♩ = 72

1141

A. Fl. *f*

B♭ Cl. *p*

Sop.

Mezzo

Ten.

Bar.

bro - ken.

Vln. *sf*

Vc. *espress.* *p*

They have drift - ed

p

3

1145

A. Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

in the dance from rock to rock. _____

Vln.

Vc.

p

mf *p*

To flute

1149

A. Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

pizz.

arco

They have lift - ed up their hands _____

6

3

3

1152

Fl.

flute

6

p

B $\flat$ Cl.

3

Sop.

1152

Mezzo

1152

Ten.

1152

8

Bar.

3

to the ab - yss

Vln.

1152

IV

6

6

fp

Vc.

Detailed description of the musical score: The page contains eight staves. The Flute staff (Fl.) has a rest in measure 1152 and a sixteenth-note scale in measure 1153, starting on G4 and ending on G5, marked 'p'. The B-flat Clarinet staff (B $\flat$ Cl.) has a triplet of eighth notes in measure 1152 and a rest in measure 1153. The Soprano (Sop.), Mezzo, and Tenor (Ten.) staves have rests in both measures. The Baritone (Bar.) staff has a triplet of eighth notes in measure 1152 and a long note in measure 1153. The Violin (Vln.) staff has a rest in measure 1152 and a sixteenth-note scale in measure 1153, marked 'fp' and 'IV'. The Violoncello (Vc.) staff has a few notes in measure 1152 and a long note in measure 1153. The lyrics 'to the ab - yss' are under the Baritone part in measure 1153.

Musical score for measures 1154-1156. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.).

Measure 1154: Flute plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *p*.

Measure 1155: Flute continues the melody. Dynamics: *p*.

Measure 1156: Flute plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

B♭ Clarinet: Measures 1154 and 1155 are silent. Measure 1156: B♭ Clarinet plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

Soprano: Measures 1154 and 1155 are silent. Measure 1156: Soprano plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

Mezzo: Measures 1154 and 1155 are silent. Measure 1156: Mezzo plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

Tenor: Measures 1154 and 1155 are silent. Measure 1156: Tenor plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

Baritone: Measures 1154 and 1155 are silent. Measure 1156: Baritone plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

Violin: Measures 1154 and 1155 are silent. Measure 1156: Violin plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

Viola: Measures 1154 and 1155 are silent. Measure 1156: Viola plays a melody starting on G4, moving to A4, Bb4, and A4. Dynamics: *f*.

1157

Fl. *ff* 3 *p*

B♭ Cl. *ff* *p*

Sop.

Mezzo

Ten.

Bar.

Vln. *ff* 6 6 *p*

Vc. *fff* 6 IV *p*

A cloud floats up

1161

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

The ghosts drift apart towards
opposit eends of the stage.

and co-vers up the moun-tain. _____

fp

Detailed description: The musical score is for measures 1161 to 1165. The Flute (Fl.) part starts with a whole note B-flat in measure 1161, followed by rests in 1162 and 1163, and then a series of eighth notes in 1164 and 1165, with a dynamic marking of *fp* (fortissimo piano) in measure 1165. The B-flat Clarinet (B $\flat$ Cl.) part has whole notes in measures 1161, 1162, and 1163, and then a half note B-flat in measure 1164, tied to a half note B-flat in measure 1165. The Soprano (Sop.), Mezzo, and Tenor (Ten.) parts have whole rests in all five measures. The Baritone (Bar.) part has a whole rest in measure 1161, followed by a half note G in measure 1162, a half note F in measure 1163, and then a half note E in measure 1164, tied to a half note E in measure 1165. The Violin (Vln.) part has a whole note B-flat in measure 1161, followed by rests in 1162 and 1163, and then a half note B-flat in measure 1164, tied to a half note B-flat in measure 1165. The Viola (Vc.) part has a whole note B-flat in measure 1161, followed by rests in 1162 and 1163, and then a half note B-flat in measure 1164, tied to a half note B-flat in measure 1165. The lyrics for the Baritone part are: "The ghosts drift apart towards opposit eends of the stage." in measures 1161-1163, and "and co-vers up the moun-tain. _____" in measures 1164-1165.

♩ = 80

1166

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

8

Bar.

cresc. *f* *p*

And now it lifts and they are swept a - way,

1166

Vln.

pizz. *mf*

Vc.

mf *p*

1170

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

The ghosts disappear simultaneously.

pizz.

p

arco

swept a - way.

arco

3

3

3

3

Detailed description of the musical score: The page contains eight staves. The Flute staff (Fl.) begins at measure 1170 with a triplet of eighth notes (F4, G4, A4) followed by a quarter rest, then a quarter note (B4), and a quarter rest. The B-flat Clarinet staff (B $\flat$ Cl.) has whole rests in measures 1170 and 1171, then a half note (B3) in measure 1172, and a quarter note (A3) in measure 1173. The Soprano (Sop.), Mezzo, and Tenor staves have whole rests in measures 1170 and 1171, and whole notes (B4, A4, G4 respectively) in measure 1172. The Baritone staff (Bar.) has a half note (F3) in measure 1170, a quarter rest in measure 1171, a half note (B2) in measure 1172, and a half note (A2) in measure 1173. The Violin (Vln.) staff has a quarter rest in measure 1170, a quarter note (G4) in measure 1171, a quarter rest in measure 1172, and a quarter note (F4) in measure 1173. The Violoncello staff (Vc.) has a quarter rest in measure 1170, a quarter note (G2) in measure 1171, a quarter rest in measure 1172, and a quarter note (F2) in measure 1173. The vocal parts (Sop, Mezzo, Tenor) have the lyrics 'The ghosts disappear simultaneously.' in measure 1171. The Violin and Violoncello parts have 'pizz.' and 'arco' markings in measure 1171. The Violoncello part has 'arco' markings in measure 1172. The Violin part has 'swept a - way.' in measure 1172. The Violoncello part has 'arco' markings in measure 1172. The Violin part has 'arco' markings in measure 1173. The Violoncello part has 'arco' markings in measure 1173. The Violin part has 'arco' markings in measure 1174. The Violoncello part has 'arco' markings in measure 1174. The Violin part has 'arco' markings in measure 1175. The Violoncello part has 'arco' markings in measure 1175. The Violin part has 'arco' markings in measure 1176. The Violoncello part has 'arco' markings in measure 1176. The Violin part has 'arco' markings in measure 1177. The Violoncello part has 'arco' markings in measure 1177. The Violin part has 'arco' markings in measure 1178. The Violoncello part has 'arco' markings in measure 1178. The Violin part has 'arco' markings in measure 1179. The Violoncello part has 'arco' markings in measure 1179. The Violin part has 'arco' markings in measure 1180. The Violoncello part has 'arco' markings in measure 1180. The Violin part has 'arco' markings in measure 1181. The Violoncello part has 'arco' markings in measure 1181. The Violin part has 'arco' markings in measure 1182. The Violoncello part has 'arco' markings in measure 1182. The Violin part has 'arco' markings in measure 1183. The Violoncello part has 'arco' markings in measure 1183. The Violin part has 'arco' markings in measure 1184. The Violoncello part has 'arco' markings in measure 1184. The Violin part has 'arco' markings in measure 1185. The Violoncello part has 'arco' markings in measure 1185. The Violin part has 'arco' markings in measure 1186. The Violoncello part has 'arco' markings in measure 1186. The Violin part has 'arco' markings in measure 1187. The Violoncello part has 'arco' markings in measure 1187. The Violin part has 'arco' markings in measure 1188. The Violoncello part has 'arco' markings in measure 1188. The Violin part has 'arco' markings in measure 1189. The Violoncello part has 'arco' markings in measure 1189. The Violin part has 'arco' markings in measure 1190. The Violoncello part has 'arco' markings in measure 1190. The Violin part has 'arco' markings in measure 1191. The Violoncello part has 'arco' markings in measure 1191. The Violin part has 'arco' markings in measure 1192. The Violoncello part has 'arco' markings in measure 1192. The Violin part has 'arco' markings in measure 1193. The Violoncello part has 'arco' markings in measure 1193. The Violin part has 'arco' markings in measure 1194. The Violoncello part has 'arco' markings in measure 1194. The Violin part has 'arco' markings in measure 1195. The Violoncello part has 'arco' markings in measure 1195. The Violin part has 'arco' markings in measure 1196. The Violoncello part has 'arco' markings in measure 1196. The Violin part has 'arco' markings in measure 1197. The Violoncello part has 'arco' markings in measure 1197. The Violin part has 'arco' markings in measure 1198. The Violoncello part has 'arco' markings in measure 1198. The Violin part has 'arco' markings in measure 1199. The Violoncello part has 'arco' markings in measure 1199. The Violin part has 'arco' markings in measure 1200. The Violoncello part has 'arco' markings in measure 1200.

1174

Fl.

B $\flat$ Cl.

1174

Sop.

1174

Mezzo

1174

Ten.

8

Bar.

1174

Vln.

Vc.

Detailed description of the musical score: The score is for measures 1174 to 1178. The Flute (Fl.) part has rests in all five measures. The B-flat Clarinet (B $\flat$ Cl.) part starts with a rest in measure 1174, then plays a half note B $\flat$ in measure 1175, followed by a quarter note C in measure 1176, a quarter note D in measure 1177, and a quarter note E in measure 1178. The Soprano (Sop.) part has rests in all five measures. The Mezzo part has rests in all five measures. The Tenor (Ten.) part has rests in all five measures. The Baritone (Bar.) part starts with a half note B $\flat$ in measure 1174, followed by a quarter rest in measure 1175, and rests in measures 1176, 1177, and 1178. The Violin (Vln.) part starts with a quarter rest in measure 1174, followed by a quarter note B $\flat$ in measure 1175, a quarter note C in measure 1176, a quarter note D in measure 1177, and a quarter note E in measure 1178. The Viola (Vc.) part starts with a quarter rest in measure 1174, followed by a quarter note B $\flat$ in measure 1175, a quarter note C in measure 1176, a quarter note D in measure 1177, and a quarter note E in measure 1178.

1179

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

8

Bar.

Vln.

Vc.

ahs

Detailed description of the musical score: The score is for measures 1179 through 1183. The Flute part (Fl.) begins in measure 1179 with a half rest, followed by a quarter note B-flat, a half note G, and a quarter note F. The B-flat Clarinet part (B $\flat$ Cl.) starts with a half note B-flat, followed by a quarter note G, a half note F, and a quarter note E. The Soprano (Sop.), Contralto/Tenor (C. Ten.), Mezzo, and Tenor (Ten.) parts have whole rests in measures 1179-1182. The Baritone (Bar.) part also has whole rests. The Violin (Vln.) part starts with a half note G, followed by a quarter note F, a half note E, and a quarter note D. The Viola (Vc.) part starts with a half note G, followed by a quarter note F, a half note E, and a quarter note D. In measure 1183, the Soprano, Contralto/Tenor, Mezzo, and Tenor parts have whole rests. The Baritone part has a half note B-flat. The Violin part has a half note G, followed by a quarter note F, a half note E, and a quarter note D. The Viola part has a half note G, followed by a quarter note F, a half note E, and a quarter note D. The vocal part (C. Ten.) enters in measure 1183 with a half note B-flat, followed by a quarter note A, and a half note G, with the text 'ahs' written below the staff.

rit.

1184

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

ahs__

The musical score is arranged in nine staves. The first staff (Fl.) has a whole rest in each of the four measures. The second staff (B $\flat$ Cl.) has a quarter note G $\flat$ in the first measure, followed by a quarter rest, and then whole rests in the other three measures. The third staff (Sop.) has whole rests in all four measures. The fourth staff (C. Ten.) has a melodic line: a half note G $\flat$ (first measure), a half note F $\flat$ (second measure), a half note E $\flat$ (third measure), and a half note D $\flat$ (fourth measure), all tied together with a slur. The fifth staff (Mezzo) has whole rests in all four measures. The sixth staff (Ten.) has whole rests in all four measures. The seventh staff (Bar.) has whole rests in all four measures. The eighth staff (Vln.) has a melodic line: a half note G $\flat$ (first measure), a half note F $\flat$ (second measure), a half note E $\flat$ (third measure), and a half note D $\flat$ (fourth measure), all tied together with a slur. The ninth staff (Vc.) has a quarter note G $\flat$ in the first measure, followed by a quarter rest, and then whole rests in the other three measures.

1188 ♩ = 72

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

p *cresc.*

fp *cresc.*

Why _____

ordin.
ric.

p *cresc.*

p *cresc.*

col legno

6

cresc.

8^{va} - - - 1

Addressing fugitive directly
for the first time.

1190

Fl. *f*

B $\flat$ Cl. *f*

Sop. *f* 3

Mezzo 1190

Ten. 1190 8

Bar. 1190

Vln. *mf* *f* 3 3

Vc. *mf*

does my heart

1194

Fl.

B♭ Cl.

1194

Dm

Sop.

1194

Mezzo

1194

Ten.

8

Bar.

Have not old wri - ters said

1194

Vln.

Vc.

p

1197

Fl.

B $\flat$ Cl.

1197

Dm

1197

Sop.

1197

Mezzo

1197

Ten.

8

Bar.

that diz - zy dreams can spring from the bones of the

1197

Vln.

Vc.

1200

Fl.

B♭ Cl.

1200

Dm

1200

Sop.

1200

Mezzo

1200

Ten.

8

Bar.

dead?

And

man-y a night,

1200

Vln.

mp

p

cresc.

f

cresc.

f

Vc.

cresc.

f

The musical score is for page 317. It features nine staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Drums (Dm), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute part begins with a tempo marking of 1200 and includes a melodic line with a crescendo and a fortissimo (f) section. The B♭ Clarinet part also starts at 1200 and features a melodic line with a crescendo and a fortissimo (f) section. The Drums part is marked with 1200 and shows a simple rhythmic pattern. The Soprano, Mezzo, and Tenor parts are marked with 1200 and show a simple rhythmic pattern. The Baritone part is marked with 8 and shows a simple rhythmic pattern. The Violin part is marked with 1200 and includes a melodic line with a mezzo-piano (mp) section, a piano (p) section, a crescendo, and a fortissimo (f) section. The Viola part is marked with 1200 and includes a melodic line with a crescendo and a fortissimo (f) section. The lyrics "dead?", "And", and "man-y a night," are written below the Baritone staff.

1203

Fl. *p* *cresc.*

B♭ Cl. *p* *cresc.*

Dm

Sop. 1203 *man - y a night,* *man - y a night*

Mezzo 1203

Ten. 1203 8

Bar. 1203 *man - y a night,* *it* *cresc.*

Vln. 1203 *p* *cresc.*

Vc. *p* *cresc.*

Detailed description: This page of a musical score contains measures 1203 and 1204. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Drums (Dm), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Cello (Vc.). Measures 1203 and 1204 are indicated at the start of the first staff. The Flute and B♭ Clarinet parts begin with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The Soprano part has lyrics "man - y a night," and "man - y a night". The Baritone part has lyrics "man - y a night," and "it". The Violin and Cello parts begin with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The Drums, Mezzo, and Tenor parts are marked with a square symbol, indicating a rest or a specific drum pattern.

1205

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

f

f

f

f

f

seems that all the val - ley _____ fills _____ with these fan -

Detailed description: This is a page of a musical score, page 319, showing measures 1205 and 1206. The score is for an orchestral and vocal ensemble. The instruments and voices listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). Measure 1205 begins with a key signature change to one sharp (F#) and a common time signature. The Flute part has a rest in measure 1205 and enters in measure 1206 with a forte (f) dynamic and a crescendo. The B-flat Clarinet part has a triplet of eighth notes in measure 1205 and a quarter note in measure 1206, also marked f. The Soprano, Mezzo, and Tenor parts have whole rests in both measures. The Baritone part has a melodic line in measure 1205 and a sustained note in measure 1206, marked f. The Violin part has a half note in measure 1205 and a half note in measure 1206, marked f. The Violoncello part has a half note in measure 1205 and a half note in measure 1206, marked f. The lyrics for the Baritone part are: 'seems that all the val - ley _____ fills _____ with these fan -'.

1207

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

tas - - tic dreams.

p

p

p

p

p

cresc.

3

3

3

6

1209 $\text{♩} = 56$

Fl. *mf cresc.* *f* *ff*

B $\flat$ Cl. *f* *ff*

Sop.

Mezzo

Ten.

Bar.

Vln. *mp cresc.* *f* *ff*

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

The musical score is arranged in two systems. The first system includes staves for Flute (Fl.), B-flat Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), and Baritone (Bar.). The second system includes Violin (Vln.) and Viola/Vocals (Vc.).

- Vocal Soloists:**
 - Soprano:** Enters at measure 12 with the lyrics "Too long a sac - ri - fice can make a stone of the heart." The melody features a trill on the word "sac".
 - Other Vocalists:** Fl., B♭ Cl., Mezzo, Ten., and Bar. are present but have no part in this section.
- Orchestra:**
 - Violins (Vln.):** Enter at measure 12 with a melodic line starting on G4, moving up stepwise to A4, then down to G4. Dynamics include *mf cresc.*, *f*, and *pizz.*
 - Viola/Vocals (Vc.):** Enter at measure 12 with a similar melodic line. Dynamics include *mf cresc.*, *f*, and *fp*.

1218 *a tempo*

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

1218

arco

sul pont.

ordin.

mf *cresc.*

f

cresc.

fp

mf

cresc.

f

cresc.

1223

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

8^{va}

Vln.

Vc.

f *f* *p* *sf*

p

A ter - ri - ble beau ty is

1228 $\text{♩} = 72$

Fl. *pp*

B $\flat$ Cl. *pp*

Sop. 1228

C. Ten. 1228 ahs__

Mezzo 1228

Ten. 1228 8

Bar. born._____ I al - most yield - ed.

Vln. 1228 *pp*

Vc. *pp*

1232 $\text{♩} = 80$

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

sf

fp

p

sf

fp

p

I al - most for -

Detailed description: This is a page of a musical score, page 326, showing measures 326 through 328. The tempo is marked as quarter note = 80. The score includes parts for Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). In measure 326, the Flute has a whole rest, and the B-flat Clarinet has a quarter rest followed by a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C5. In measure 327, the Flute has a whole rest, and the B-flat Clarinet has a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C5. In measure 328, the Flute has a whole rest, and the B-flat Clarinet has a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics 'I al - most for -' are written above the Baritone staff in measure 328.

1235

Fl. *cresc.* *fp*

B♭ Cl. *cresc.* *mf*

Sop.

Mezzo

Ten.

Bar. *fp*

Vln. *gave* *it* *all.* *fp* *f*

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

The musical score for measures 1235-1237 features the following details:

- Flute (Fl.):** Measure 1235 has a *cresc.* marking. Measure 1236 has a *fp* marking. Measure 1237 has a whole rest.
- B♭ Clarinet (B♭ Cl.):** Measure 1235 has a *cresc.* marking. Measure 1236 has a *mf* marking. Measure 1237 has a whole rest.
- Soprano (Sop.):** Measures 1235, 1236, and 1237 all have whole rests.
- Mezzo:** Measures 1235, 1236, and 1237 all have whole rests.
- Tenor (Ten.):** Measures 1235, 1236, and 1237 all have whole rests.
- Baritone (Bar.):** Measure 1235 has a half note. Measure 1236 has a half note with a *fp* marking. Measure 1237 has a whole rest.
- Violin (Vln.):** Measure 1235 has a half note with the lyrics "gave" and "it". Measure 1236 has a half note with the lyric "all." and a *fp* marking. Measure 1237 has a half note with a *f* marking.
- Violoncello (Vc.):** Measure 1235 has a half note with a *cresc.* marking. Measure 1236 has a half note with a *mf* marking. Measure 1237 has a half note with a *f* marking.

1238

Fl.

B♭ Cl.

1238

Dm

1238

Sop.

1238

Mezzo

1238

Ten.

8

Bar.

Al - most for-gave it all. _____

1238 IV

Vln.

Vc.

p

pp

f

p

pp

pp

1244

Fl.

B $\flat$ Cl.

To bass clarinet

bass clarinet

mf

1244

Dm

f *p* *f* *p* *f* *p* *cresc.*

1244

Sop.

1244

Mezzo

1244

Ten.

8

Bar.

p *cresc.* *mf cresc.*

3

But did not I my - self _ con-sent to this le - ga - cy? _ Who, _ _ _ if I

1244

Vln.

Vc.

1248

Fl.

B. Cl.

1248

Dm

fp *f* *p* *cresc.* *f*

1248

Sop.

1248

Mezzo

1248

Ten.

8 *f*

Bar.

1248 asked, would ab - solve me of traf - fic — with death?

Vln.

Vc.

Detailed description: This is a page of a musical score, page 330, covering measures 1248 to 1251. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dm), Soprano (Sop.), Mezzo-soprano (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Flute, Soprano, Mezzo, Tenor, Violin, and Viola parts are mostly silent, indicated by whole rests. The Bass Clarinet part has a melodic line starting in measure 1248. The Drums part is active, with specific rhythmic patterns and dynamic markings: *fp* (fortissimo piano) in measure 1248, *f* (fortissimo) in measure 1249, *p* (piano) in measure 1250, *cresc.* (crescendo) in measure 1251, and *f* (fortissimo) in measure 1252. The Baritone part has a melodic line with lyrics: 'asked, would ab - solve me of traf - fic — with death?'. The lyrics are written below the Baritone staff. The measure numbers 1248, 1249, 1250, and 1251 are written above the first staff of each measure.

1252 $\text{♩} = 56$

Fl.

To clarinet in Bb

B $\flat$ Cl.

1252

Dm

ff

Sop.

ff

Now

Mezzo

1252

Ten.

8

Bar.

Was it need - less death af - ter all? _____

1252

Vln.

legato (match cello)

mf *cresc.*

f

pizz.

Vc.

p

arco

mf *cresc.*

f

552

1256

Fl.

clarinet in Bb

1256

Sop.

days are dra - gon

Mezzo

1256

Ten.

8

Bar.

1256

Vln.

8

Vc.

1258

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

rid - den; the night-mare rides u-pon sleep.

f

f

1262

Wind sound with pitch - - - - - ,

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

pp

The mo-ther mur-dered

The mo-ther mur-dered

mf *fp*

mf *fp*

II

III

1267

Fl. *p* tongue ram

B♭ Cl. *pp*

Sop. 1267
— at her door crawls in her own

C. Ten. 1267
— at her door crawls in her own

Mezzo 1267

Ten. 1267
8

Bar. 1267

Vln. 1267 *col legno*

Vc. 1267 *col legno*

$\text{♩} = 80$

1269

Fl.

B $\flat$ Cl.

Dm

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

blood.

ordin.

p

mp

3

V

1272

Fl.

B♭ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

cresc. poco a poco

cresc.

mf

f

my heart ran wild _____ when it

My heart ran wild _____ when it heard _____

cresc. poco a poco

f

cresc. poco a poco

IV

V

V

1276

Fl. *f*

B♭ Cl. *sf* 3 3

Sop. heard the cur - lew — cry be - fore dawn. _____

C. Ten. — the cur - lew — cry be - fore dawn. _____

Mezzo

Ten. 8

Bar.

Vln. *sf* *f*

Vc. *sf* pizz.

Detailed description: This page of a musical score contains measures 1276, 1277, and 1278. The Flute (Fl.) part begins in measure 1276 with a half note B♭, followed by a whole note E♯ in measure 1277, and a triplet of eighth notes (F♯, G, A) in measure 1278. The B♭ Clarinet (B♭ Cl.) part has a whole rest in 1276, followed by a triplet of eighth notes (B♭, A, G) in 1277, and another triplet (F, E, D) in 1278. The Soprano (Sop.) and C. Tenor (C. Ten.) parts have lyrics: 'heard the cur - lew — cry be - fore dawn.' with a long line for continuation. The Mezzo, Tenor (T.), and Baritone (Bar.) parts have whole rests. The Violin (Vln.) part has a whole rest in 1276, followed by a half note B♭ in 1277, and a half note A in 1278. The Violoncello (Vc.) part has a half note B♭ in 1276, followed by a whole rest in 1277, and a half note B♭ in 1278. Dynamics include *f* for Flute, *sf* for B♭ Clarinet and Violoncello, and *f* for Violin. A *pizz.* (pizzicato) marking is present for the Violoncello in measure 1278.

1279

Fl. *fp*

B♭ Cl. *p*

Sop.

C. Ten.

Mezzo 1279 From offstage: And the

Ten. 1279 From offstage: And the

Bar.

Vln. 1279 *fp* *p* *p* *mf*

Vc. *p* *mf*

1282

Fl.

B♭ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

call of the cat - head-ed bird,

fp *mf* *f* *mf* *f*

1289

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

p

But now,

But now,

But now,

But now,

fp

fp

p

1295 *rit.*

Fl. *p*

B♭ Cl. *p*

Sop. 1295 But now _____ the night _____ is gone. _____

C. Ten. But now _____ the night _____ is

Mezzo 1295 But now _____

Ten. 1295 But now _____

Bar.

Vln. 1295

Vc.

1301 *a tempo*

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

mf

p

p

mf

p

p

mf

p

1307

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

We are closed in, and the key— is turned on our un-cer-tain-ty.

1307

Vln.

pizz.

Vc.

Detailed description: This is a page of a musical score, page 345, starting at measure 1307. The score is for an orchestral and vocal ensemble. The instruments and voices listed are Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The Baritone part includes the lyrics: "We are closed in, and the key— is turned on our un-cer-tain-ty." The Viola part has a "pizz." (pizzicato) marking. The Flute and B-flat Clarinet parts have melodic lines with slurs and ties. The Soprano, Mezzo, and Tenor parts are mostly rests. The Violin part has a melodic line with slurs and ties. The Viola part has a bass line with slurs and ties.

1311

Fl. *p* *mp* *p*

B♭ Cl. *p* *mp* *p*

Sop.

Mezzo

Ten.

8

Bar. *p* *mf* *p*

A man is killed. or a house burned, yet no clear fact to be dis -

Vln. *mp* *p*

Vc. *mf* *p*

1314

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

8

Bar.

cerned. Come, _____ build in the emp - ty

1314

Vln.

fp

arco

Vc.

1318

Fl.

fp

B♭ Cl.

fp *f* 3

Sop.

Mezzo

Ten.

8

Bar.

house. Last night they

Vln.

pizz. *fp*

Vc.

f *p*

1322

Fl. *p*

B $\flat$ Cl. *p*

Sop.

Mezzo

Ten.

8

Bar.

trund - led__ down the road that dead young lad in his blood._____

1322

Vln.

3 3 3 arco

Vc.

1326 *a tempo*

Fl.

B $\flat$ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

p

p

p

p

This musical score is for the vocal soloists and orchestra of the opera 'The Night' (Die Nacht) by Richard Strauss. The score is written for a full vocal ensemble (Soprano, Contralto, Tenor, and Bass) and a full orchestra (Flute, Clarinet, Violin, and Viola). The music is in 3/4 time and is marked 'rit.' (ritardando). The vocal parts are in German, and the lyrics are 'But now the night'. The instrumental parts are in F major and 3/4 time. The score is marked '133/1' at the beginning of each system. The vocal parts are marked 'p' (piano) and 'f' (forte). The instrumental parts are marked 'p' (piano) and 'f' (forte). The score is marked 'rit.' (ritardando) at the end of the system.

[illegible]

1341

Fl. *mf*

B♭ Cl. *mf*

Sop.

Mezzo

Ten.

Bar. *long*

emp - ty house.

Vln.

Vc. *p*

1346

Fl.

mf *f*

B $\flat$ Cl.

fp *mf* *f*

Sop.

Red bird of March, be-gin to crow! Up with the

1346

Mezzo

1346

Ten.

8

Bar.

1346

Vln.

p *f*

Vc.

f

1350

Fl.

f

B♭ Cl.

1350

Sop.

neck and clap the wing, Red cock. and crow!_____

C. Ten.

Red cock. and crow!_____

1350

Mezzo

1350

Ten.

8

Bar.

1350

Vln.

ff

Vc.

f

ff

1354

Fl.

B $\flat$ Cl.

Sop.

C. Ten.

Mezzo

Ten.

Bar.

Vln.

Vc.

fp *f* *mf* *f*

Crow! _____

Fugitive slowly departs.

f *ff* *mf* *f*

f *ff* *mf*

1358

Fl. *p* *pp*

B $\flat$ Cl. *f* *pp*

Sop.

Mezzo

Ten.

Bar.

Vln. IV *pp* col legno

Vc. *p* *pp* pizz.

1362

Fl.

B♭ Cl.

Sop.

Mezzo

Ten.

Bar.

Vln.

Vc.

ordin.

p cresc.

arco

p cresc.

Detailed description: The image shows a page of a musical score, page 358, measures 1362-1365. The tempo is marked as ♩ = 56. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (Sop.), Mezzo, Tenor (Ten.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). Measures 1362 and 1363 show the Flute and B♭ Clarinet parts with active melodic lines. The other parts are silent. Measures 1364 and 1365 show the Violin and Viola parts. The Violin part has a dynamic of *p* and a crescendo marking. The Viola part has a dynamic of *p* and a crescendo marking, and is marked 'arco'. The word 'ordin.' is written above the Violin part in measure 1364.

1366 *allarg.* *a tempo*

Fl.

B♭ Cl.

Sop. *pp*
Oh, _____
pp
Oh, _____

C. Ten.

Mezzo

Ten. 8

Bar.

Vln. II -----

Vc. *f* *cresc.* *p*

f *cresc.* *p*

1372

Fl.

B $\flat$ Cl.

p

pp

Sop.

oh.

C. Ten.

oh.

Mezzo

Ten.

8

Bar.

1372

Vln.

espress.

IV

Vc.

Detailed description of the musical score: The score is for measures 1372 to 1376. The Flute part has rests in all measures. The B-flat Clarinet part has a half note G4 in measure 1372 (p), rests in measures 1373-1375, and a half note G4 in measure 1376 (pp). The Soprano part has a half note G4 in measure 1372, a half note G4 in measure 1373, a half note G4 in measure 1374, a half note G4 in measure 1375, and a half note G4 in measure 1376. The Contralto/Tenor part has a half note G4 in measure 1372, a half note G4 in measure 1373, a half note G4 in measure 1374, a half note G4 in measure 1375, and a half note G4 in measure 1376. The Mezzo-soprano part has rests in all measures. The Tenor part has rests in all measures. The Baritone part has rests in all measures. The Violin part has a half note G4 in measure 1372, a half note G4 in measure 1373, a half note G4 in measure 1374, a half note G4 in measure 1375, and a half note G4 in measure 1376. The Violoncello part has a half note G4 in measure 1372, a half note G4 in measure 1373, a half note G4 in measure 1374, a half note G4 in measure 1375, and a half note G4 in measure 1376.

1377 *rit.*

Fl. *pp*

B♭ Cl.

1377 Musician slowly departs. Bare stage. Bare stage.

Sop.

1377

Mezzo

1377

Ten.

8

Bar.

1377 *Il sempre*

Vln.

Vc.