

The Dreaming of the Bones

2021-23

Piano - Vocal Score

Lawrence Kramer

The Dreaming of the Bones

Adapted by the composer from the play by William Butler Yeats (1919, public domain). Yeats's play is simultaneously a love story, a ghost story, and a war story. Its themes of contested history, the legacies of violence, and what can and cannot be forgiven are as urgent in our time as they were in his. My opera takes the troubles he dramatized as a mirror of our own.

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

The FUGITIVE is seen seated at the rear of the stage or performance space. He remains unmoving a little while, then rises slowly, comes forward, and gazes intently at the audience. He holds the gaze for about a minute. Then the music begins.

$\text{♩} = 56$

Piano

6

Pno.

12

Bar.

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

12

Pno.

mp

p

pizz.

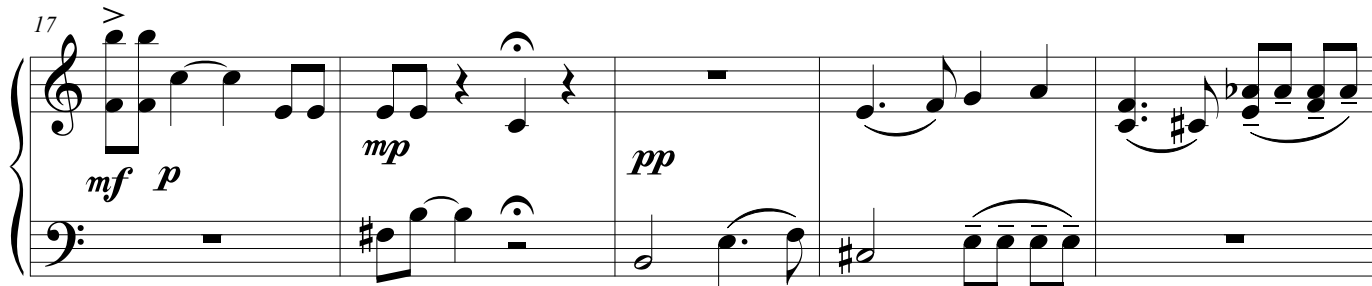
mf

The musical score is written for three parts: Piano, Baritone, and Piano accompaniment. The Piano part begins with a tempo marking of 56 beats per minute (♩ = 56) and a dynamic of *p* (piano). The Baritone part enters at measure 12 with the lyrics "I have seen _____ them." The Piano accompaniment part also begins at measure 12, featuring a variety of dynamics including *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte), as well as a *pizz.* (pizzicato) instruction. The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks.

Pno.

17

mf p *mp* *pp*



Bar.

22

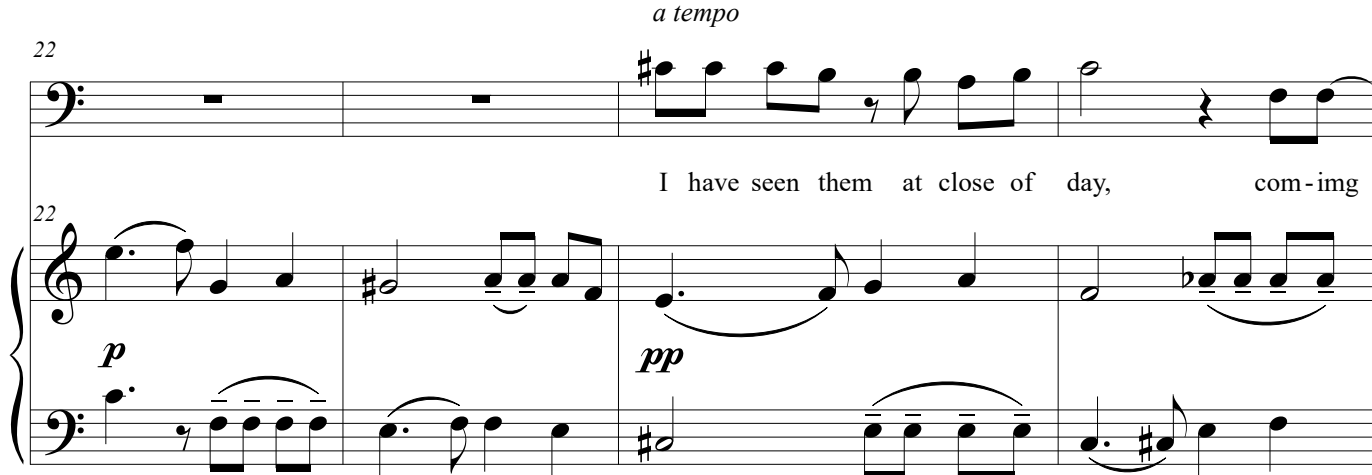
a tempo

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

Pno.

22

p *pp*



Bar.

26

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

Pno.

26



29 *cresc.*

Bar. — eight-eenth cen - tu - ry hous - es.

Pno. *cresc.* *mf dim.* *p* *cresc.*

33

Pno. *p* *pp*

37

Pno. *p* *p cresc.* *mf*

41 *parlando*

Bar. 41

Pno. *mp* *p*

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

44

Bar. 44

Pno.

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

47

Bar. 47

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

be - ing cer-tain that they and I —

live but where mot - ley __ is worn.

Pno.				
------	---	---	---	--

All changed, changed ut - ter-

Pno. $\left\{ \begin{array}{c} \text{mf} \quad fp \\ \text{mp} \quad mf \end{array} \right.$

62

Bar.

ly. _____ A ter - ri - ble beau - ty is

Pno.

mp *cresc.* *mf*

mp *mf*

65

Bar.

born. _____

Pno.

f *cresc.* *ff*

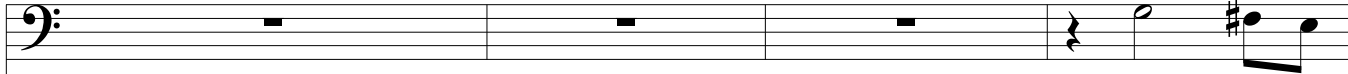
69

Pno.

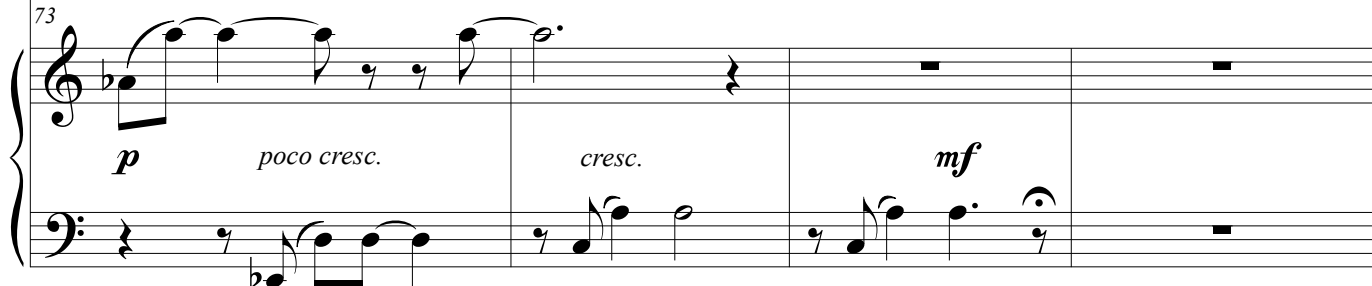
sf *f* *sf* *f* *p* *pp* *dim.*

rit.

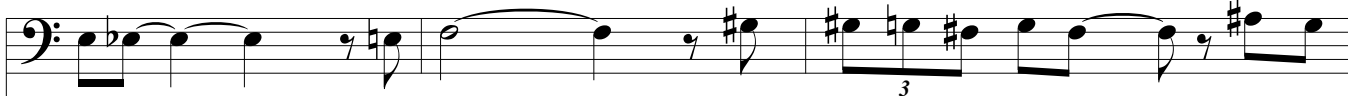
73 *a tempo*

Bar. 

Hearts with one

Pno. 

77

Bar. 

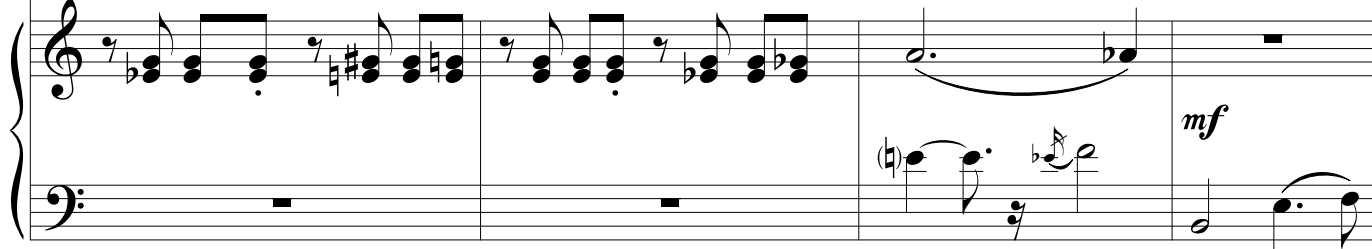
pur - pose _____ a - lone _____ through sum - mer and win - ter _____ seem en -

Pno. 

80

Bar. 

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

Pno. 

Bar.

Bar.

Bar.

Pno.

100 *fp* *rit.* *a tempo* *f* *p*

Pno.

105 *fp* *accel.* *p*

Pno.

108 *cresc.* *fp* *p* $\text{♩} = 80$

Bar.

112 We know their dream. E - nough — to know they

Pno.

112 *mf* *f*

115 *rit.*

Bar. *115*

Pno. *115*

dreamed and are dead. And what if ex -

118

Bar. *118*

Pno. *118*

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

fp *cresc.* *f* *p*

123 $\text{♩} = 56$

Pno. *123*

pp *p*

Pno.

129

pp

cresc.

Pno.

134

f

f

Pno.

138

subito p

cresc.

subito p

cresc.

Pno.

142

rit.

a tempo

f

f

146

Bar.

A ter - ri - ble beau - ty, _____ A

Pno.

146

f *p*

150

Bar.

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

Pno.

150

pp *p* *pp*

155

Pno.

155

p

Pno.

157

cresc.

pp

Pno.

161

rit.

a tempo

16

Offstage.

Musician enters.

166 ♩ = 80

Drum *

mf *f* *p*

Pno.

mf *f* *p*

166

Musician enters.

173

Drum

173

Sop.

A mist that is like blown snow —

173

Pno.

p

177

Sop.

is sweep - ing o - ver all.

177

Pno.

pp *pp*

* Played by soprano throughout.

180

Sop.

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

Pno.

p

184

Drum

f

Sop.

self, that seems un-change-a-ble, a glit-ter-ring sword _____

Pno.

cresc.

f

188

Sop.

_____ out of the east. _____

Pno.

fp

fp

Pno.

191

p

Sop.

194

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

Pno.

Sop.

198

mist sweep by.

Pno.

198

f

201

Drum

201

Sop.

A puff of wind, and

201

Pno.

f

p

205

Sop.

fren - zies be - wil - der,

205

Pno.

p

p

209

Sop.

fren-zies be - wil - der, _____

209

Pno.

mf

214

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

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

Pno. *f* *fp*

*affret.**a tempo*

218

Drum

Sop. Why — does my heart

C. Ten.

Pno. *f con forza* *ff* *p*

222

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

C. Ten.

Pno. *mp* *mf*

226

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

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

230

Sop. Who could have trod on the

Pno. 230

232

Sop.

grass?

Pno.

mp *cresc.* *f*

234

Sop.

Have not old wri - ters said that diz - zy dreams can

Pno.

p

237

Drum

Sop.

spring from the bones of the dead?

Pno.

240

Drum

Sop.

And man-y a night, man-y a night, _____

Pno.

cresc.

Detailed description: This block contains the first system of the musical score, measures 240 to 242. The Drum part is on a single staff with a treble clef, showing a simple rhythmic pattern. The Soprano part is on a single staff with a treble clef, featuring lyrics 'And man-y a night, man-y a night, _____' with triplets. The Piano part is on a grand staff (treble and bass clefs), featuring triplets and a crescendo marking.

243

Drum

Sop.

man-y a night _____ it seems that all the val - ley _____ fills _____ with these fan -

Pno.

f *p*

Detailed description: This block contains the second system of the musical score, measures 243 to 245. The Drum part continues with the same simple pattern. The Soprano part has lyrics 'man-y a night _____ it seems that all the val - ley _____ fills _____ with these fan -' with triplets. The Piano part features triplets and dynamic markings 'f' and 'p'.

Sop. *p*

246

tas - tic dreams. They o - ver -

Pno. *mp* *p* *cresc.*

Sop.

249

flow the hills.

Pno. *mf*

Sop. Spoken:

252

I hear a foot - fall.

Pno. *f* *p* *cresc.* *sfz* *mf*

255

Sop.

Pno.

p

mf

f ³

258

Sop.

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

Pno.

cresc.

mf *cresc.*

261

Sop.

wheel a - bout our heads, wheel a - bout our

Pno.

f

264

Drum

Sop.

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

Pno.

p

mf cresc.

264

265

266

267

Drum

Sop.

Pno.

fp

p

pp

267

268

269

270

Pno.

pp

270

271

272

Pno.

272

fp

mf

Pno.

274

p

fp

Pno.

276

fp

Bar.

278

Raising lantern.

Who is there? I

Pno.

278

mf

dim.

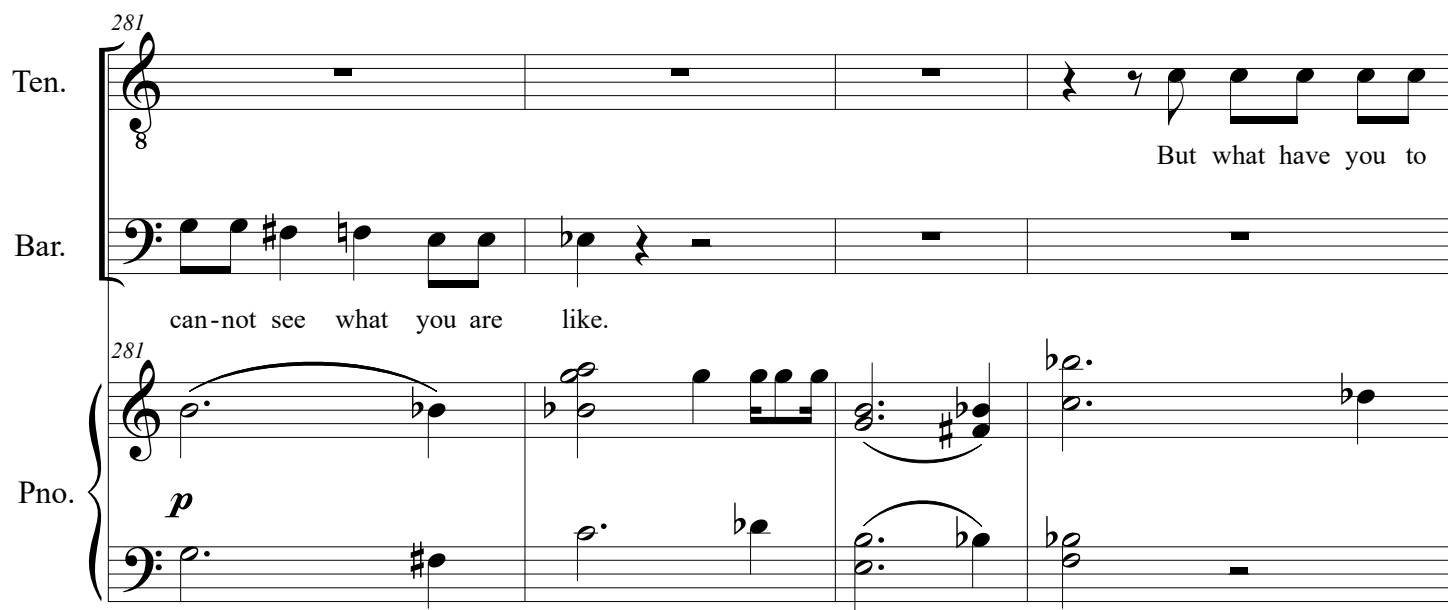
281

Ten. 8

Bar.

Pno. *p*

But what have you to
can-not see what you are like.



285

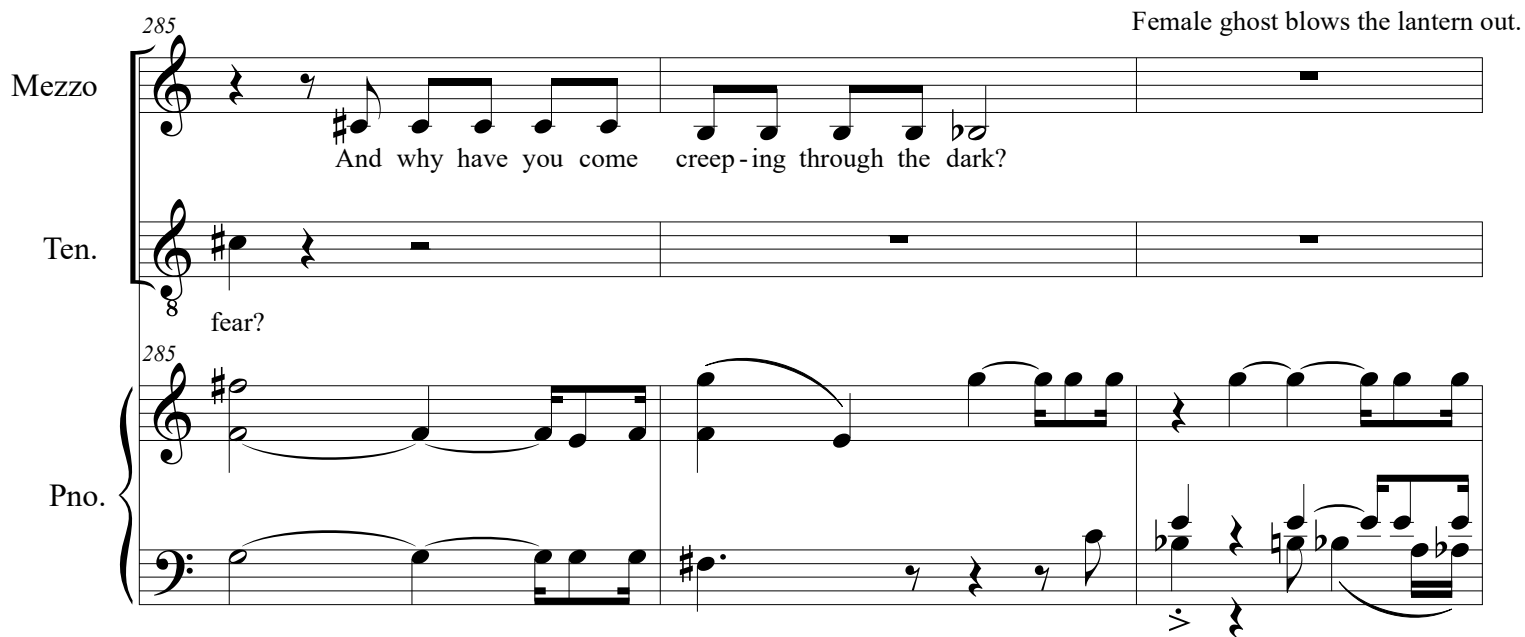
Mezzo

Ten. 8

Pno.

Female ghost blows the lantern out.

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



288

Bar.

The wind _____ has blown my lan-tern out.

Pno.

p *fp* 3

291

Bar.

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

Pno.

f *p* 3

294

Bar.

sky but lost them af - ter.

Pno.

296

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

Pno.

298

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

Pno.

300

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

Pno.

A little slower the second time.

303

Bar.

now — that my lan - tern's out.

Pno.

mf

p

1.

2.

306

Ten.

You have fought in

Pno.

mf

p

pp

309

Ten.

Dub-lin.

Bar.

I — was in the Post Of - fice, and if

Pno.

mf

fp

3

3

312

Drum

Bar.

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

Pno.

mp

f

pp

315

Drum

Mezzo

You know some place of re - fuge,

Pno.

p

Mezzo

318

or friend who will come to meet you?

Pno.

318

mf

Bar.

321

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

Pno.

321

p

Bar.

324

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

Pno.

324

sf

Mezzo

Bar.

Pno.

328

sf *cresc.*

f

3

Ma - ny of our kind have done the



Mezzo

Ten.

Bar.

Pno.

331

8

like.

fp

mf *p*

Man - y there will



334

Ten. *8* not make you wel - come.

Bar.

And am I wel-come

334 *f*

Pno.

337 *mp mf*

Bar.

here? I am to

340

Bar.

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

Pno.

p *mp* *mf*

Detailed description: This block contains measures 340 to 342. The vocal line (Bar.) is in bass clef. The piano accompaniment (Pno.) is in grand staff. The piano part features a crescendo from piano (p) to mezzo-forte (mf). The lyrics are: "lie till day-break on the moun-tain and keep watch for a".

343

Ten.

8

Bar.

small boat head - ing to the rock - y

Pno.

343

Detailed description: This block contains measures 343 to 344. The vocal line (Bar.) is in bass clef. The piano accompaniment (Pno.) is in grand staff. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "small boat head - ing to the rock - y".

345

Ten.

Bar.

shore. But I would

Pno.

mp

345

347

Drum

Bar.

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

Pno.

p *mf* *p* *p*

347

350

Bar.

Pno.

3

354

Bar.

Still, I must go, a lone in the dark or

Pno.

3

358

Bar.

not.

Pno.

p *pp* *pp*

363 $\text{♩} = 72$

Mezzo

Ten.

Pno.

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

p *pp* *mp*

367

Mezzo

Ten.

Pno.

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. _____

p *pp*

♩ = 80

371

Mezzo

Ten.

Bar.

Pno.

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

371

374

Mezzo

Ten.

Bar.

Pno.

trees or set them on fire _____ for

374

376

Bar.

388

C. Ten. He has been wan -

Mezzo He has been wan -

Ten. 8 He has been wan - dering on the road

Pno. *pp* *p* *pp*

Detailed description: This block contains the musical notation for measures 388 to 390. The vocal parts (C. Ten., Mezzo, and Ten.) and piano accompaniment (Pno.) are shown. The lyrics are 'He has been wan - dering on the road'. The piano part features triplets and sustained chords, with dynamics *pp* and *p* indicated.

391

C. Ten. - dering on the road all night.

Mezzo - dering on the road all night.

Ten. 8

Pno. *p*

Detailed description: This block contains the musical notation for measures 391 to 393. The vocal parts (C. Ten., Mezzo, and Ten.) and piano accompaniment (Pno.) are shown. The lyrics are '- dering on the road all night.'. The piano part features sustained chords and a triplet, with dynamics *p* indicated.

$\text{♩} = 80$

394

Bar.

I took him — for a

Pno.

f 3

fp *cresc. poco a poco*

396

Bar.

man and horse. Po - lice are out u -

Pno.

mf

f

398

Bar.

pon — the roads. —

Pno.

f

p

401

Bar.

Po - lice are out u - pon the roads.

Pno.

f

p

404

Bar.

Pno.

p

mp

3

♩ = 92

407 Recit.

Bar.

In the late Ris-ing I think there was no man of us but hat - ed to fire at

Pno.

p

411

Bar. sol-diers, who but did their du - ty. Aye, _____ though they served an un-just

Pno.

415

Bar. rule that we knew we must re - sist _____ or

Pno.

418

Bar. lose _____ our - selves. _____ But when a man is

Pno.

421

Bar.

one of us — and yet takes part — a - gainst us!

Pno.

f *ff* *p*

426

Mezzo

We will put you safe. — No

Ten.

We will put you safe. —

Pno.

pp *p* *pp*

431

Mezzo

liv - ing man shall set his eyes _____ u - pon you. _____

Ten.

8

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

Pno.

pp

p

Detailed description: This block contains the musical notation for measures 431 through 434. The Mezzo and Tenor staves are in G major (one sharp). The Mezzo part begins at measure 431 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The Tenor part has a whole rest in measure 431, then enters in measure 432 with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The Piano accompaniment consists of two staves. The right hand has a whole note chord of G4 and B4 in measure 431, then a half note chord of A4 and C5 in measure 432, and finally a half note chord of B4 and D5 in measure 433. The left hand has a half note G3 in measure 431, then a half note A3 in measure 432, and finally a half note B3 in measure 433. Dynamics are *pp* for the piano and *p* for the mezzo.

435

Mezzo

— No liv - ing man shall set his

Ten.

8

you. No liv - ing

Pno.

pp

p

pp

Detailed description: This block contains the musical notation for measures 435 through 438. The Mezzo part has a whole rest in measure 435, then a half note G4 in measure 436, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The Tenor part has a whole rest in measure 435, then a half note G3 in measure 436, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The Piano accompaniment consists of two staves. The right hand has a whole note chord of G4 and B4 in measure 435, then a half note chord of A4 and C5 in measure 436, and finally a half note chord of B4 and D5 in measure 437. The left hand has a half note G3 in measure 435, then a half note A3 in measure 436, and finally a half note B3 in measure 437. Dynamics are *pp* for the piano and *p* for the mezzo.

439

Mezzo

eyes — u - pon you. —

Ten.

8

man — shall set his eyes — u-pon you. —

Pno.

p

pp

p

Detailed description: This block contains the musical notation for measures 439 through 443. The Mezzo and Tenor staves are in G major (one sharp) and 4/4 time. The Mezzo part begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The Tenor part begins with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The piano accompaniment consists of a right hand and a left hand. The right hand starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The left hand starts with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. Dynamics include *p* (piano), *pp* (pianissimo), and *p* (piano).

444

Mezzo

We will not ans - wer for the dead. —

Ten.

8

We will not ans - wer for the dead.

Pno.

444

Detailed description: This block contains the musical notation for measures 444 through 446. The Mezzo and Tenor staves are in G major (one sharp) and 4/4 time. The Mezzo part begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The Tenor part begins with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The piano accompaniment consists of a right hand and a left hand. The right hand starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The left hand starts with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. Dynamics include *p* (piano), *pp* (pianissimo), and *p* (piano).

447

Mezzo

Ten.

Bar.

The dead? the dead? _

Pno.

fp *mf*

Detailed description: This system covers measures 447 to 449. The Mezzo and Tenor staves show rests for most of the measures. The Baritone staff has notes in measures 447 and 449. The Piano accompaniment is more active, starting with a forte-piano (*fp*) dynamic in measure 447, moving to mezzo-forte (*mf*) in measure 448, and ending with a sustained chord in measure 449.

450

Mezzo

Ten.

Bar.

For cer-tain days the stones where you must lie

Pno.

pp *p*

Detailed description: This system covers measures 450 to 452. The Mezzo staff has rests. The Tenor staff has a triplet of eighth notes in measure 451. The Baritone staff has a few notes in measure 450. The Piano accompaniment starts with a piano-piano (*pp*) dynamic in measure 450, moves to piano (*p*) in measure 451, and features a long, sustained melodic line in measure 452.

Ten. 453
8 have, in the hour be - fore the break of

Pno. 453
fp *mf*

Ten. 455
8 day been haun - ted.

Pno. 455
mp *mf*

Mezzo

457

3

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

Ten.

8

Pno.

457

f *mf* *f* *mf*

Mezzo

459

3

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

Ten.

8

Pno.

459

f

461

Mezzo

ne - ver know _____ that they had passed.

Bar.

p

My gran - dam would

Pno.

ff

464

Mezzo

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

Bar.

f

Pno.

p *ff* *fp* *mf* *f*

Mezzo

478

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

Ten.

8

Pno.

478

f

sf

sf

sf

Mezzo

481

north. And

Ten.

8

And

Pno.

481

sf

p

486

Mezzo

Ten.

Pno.

p

p

some _____ live through their old lives a - gain.

some _____ live through their old lives a - gain.

490

Mezzo

Ten.

Bar.

Pno.

pp

mf

Well, let them dream _____ in - to what

Mezzo

Ten.

Bar.

495

Detailed description: This block contains the vocal staves for Mezzo, Tenor, and Baritone. The Mezzo and Tenor staves are empty with a whole rest in each measure. The Baritone staff has a bass clef and a key signature of one flat. Measure 495 contains a dotted quarter note G2, an eighth note F2, a dotted quarter note E2, and a whole rest. Measure 496 contains a half note D2, a triplet of eighth notes C2, B1, and A1, a dotted quarter note G2, and a whole rest.

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

495

fp *mf* *mp*

Pno.

Detailed description: This block contains the piano accompaniment for measures 495-496. The piano part is in a grand staff with treble and bass clefs. Measure 495 starts with a fortissimo (fp) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a whole note chord of G2 and B1. Measure 496 starts with a mezzo-forte (mf) dynamic. The right hand continues with eighth notes: A4, B4, C5, B4, A4, G4, F#4. The left hand has a half note chord of G2 and B1, followed by a whole rest.

tas - tic con-science. They can - not put me _____

497

p

Bar.

Pno.

Detailed description: This block contains the Baritone and Piano parts for measures 497-498. The Baritone staff has a bass clef and a key signature of one flat. Measure 497 contains a dotted quarter note G2, an eighth note F2, a dotted quarter note E2, and a whole rest. Measure 498 contains a half note D2, a triplet of eighth notes C2, B1, and A1, a dotted quarter note G2, and a whole rest. The Piano part is in a grand staff. Measure 497 has a piano (p) dynamic. The right hand has a whole note chord of G4 and B4. The left hand has a whole note chord of G2 and B1. Measure 498 has a piano (p) dynamic. The right hand has a whole note chord of G4 and B4. The left hand has a whole note chord of G2 and B1.

499

Bar. in - to jail or shoot me, and would not, if they could, be -

Pno. *fp* *p* *fp*

502

Bar. tray me. We know their

Pno. *fp* *fp* *cresc.*

507

Bar. dream. E - nough to know they dreamed and are

Pno. *f*

510

Bar.

dead.

And what if ex-press of love

510

Pno.

fp

513

Mezzo

Be-wil -

Bar.

be-wil-dered them til they died?_____

513

Pno.

cresc.

f

p

518

Mezzo

- dered them til they died?

Ten.

8

We will put you

Pno.

518

521

Mezzo

We will put you safe.

Ten.

8

safe.

Pno.

521

f *pp* *f*

$\text{♩} = 120$

525

Pno.

p *f* *pp* *f*

528

Bar.

Pno.

528

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

An

Bar.

Pno.

530

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

owl is cry - ing out a -

Bar.

Pno.

533

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

bove my head.

537

Bar.

Why _____

Pno.

p

cresc.

fp

540

Bar.

_____ should the heart _____ take _____ fright? _____

Pno.

cresc.

f

mf

cresc.

543

Bar.

_____ What sets it beat - ing _____ so? _____

Pno.

f

546 *fz* *rit.*

Bar.

Pno.

cresc. *ff* *f*

551 $\text{♩} = 56$

Pno.

p cresc. *mf*

556 *rit.* $\text{♩} = 80$

Mezzo

Ten.

Pno.

p *f* *fp* *fp*

We will put you safe. Safe! This

561

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

Pno. *mf* *f*

565

Ten. *8* When night has passed we tra - vel fur-ther on. We shall reach

Pno. *mf* *f*

570

Sop.

Ten. *8* shore be-fore the cock has crowed.

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

573

Sop.

Ten.

Pno.

Spoken:

And now they have climbed
through the long grassy field

cresc. poco a poco

The musical score is for three parts: Soprano (Sop.), Tenor (Ten.), and Piano (Pno.). The Soprano and Tenor parts are written on single staves. The Piano part is written on a grand staff (treble and bass clefs). The Soprano part has a measure rest in the first measure, followed by four measures of whole rests. The Tenor part has a measure rest in the first measure, followed by four measures of whole rests. The Piano part has a measure rest in the first measure, followed by four measures of whole rests. The Piano part is marked with a crescendo, *cresc. poco a poco*. The Piano part has a melodic line in the right hand and a bass line in the left hand. The right hand has a melodic line with a crescendo, *cresc. poco a poco*. The left hand has a bass line with a crescendo, *cresc. poco a poco*. The Piano part has a measure rest in the first measure, followed by four measures of whole rests. The Piano part is marked with a crescendo, *cresc. poco a poco*. The Piano part has a melodic line in the right hand and a bass line in the left hand. The right hand has a melodic line with a crescendo, *cresc. poco a poco*. The left hand has a bass line with a crescendo, *cresc. poco a poco*.

578

Drum

578

Sop.

They've passed the shallow well and the flat stone / Fouled by drinking cattle, the narrow lane / Where mourners for five centuries
have carried nobles or pesasants to burial.

C. Ten.

Mezzo

Ten.

8

578

Pno.

f

f

3

3

Detailed description: This page shows measures 578, 579, and 580 of a musical score. The vocal staves (Soprano, C. Tenor, Mezzo, Tenor) and the Drum staff all contain whole rests for all three measures. The Piano (Pno.) part is more active. In measure 578, the right hand has a half note G4, a quarter note F#4, and a quarter note E4. The left hand has a half note D3 and a quarter note C3. In measure 579, the right hand has a triplet of eighth notes (F#4, E4, D4), a triplet of eighth notes (C4, B3, A3), and a quarter note G3. The left hand has a half note D3 and a quarter rest. In measure 580, the right hand has a half note G4, a quarter note F#4, and a quarter note E4. The left hand has a half note D3 and a quarter rest. The piano part begins with a forte (f) dynamic in measure 578.

581

Sop. An owl _____ is cry-ing

C. Ten. An owl _____ is cry-ing

581

Pno. *p* *f* *p*

584

Sop. out _____ a - above their heads.

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

584

Pno. *cresc. poco a poco*

Sop. 587

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

Pno. 587

ff *f*

Sop. 590

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

Pno. 590

fp *fp*

Sop. 593

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

Pno. 593

mf *mf*

597

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

C. Ten. Red cock. and crow! _____

Pno. *f* *ff*

Detailed description: This system contains measures 597 to 600. The Soprano part begins with a half note G4, followed by an eighth rest, then eighth notes A4 and Bb4, a quarter note C5, a quarter rest, a half note Bb4, a quarter note A4, an eighth rest, an eighth note G4, and a half note F#4. The Contralto Tenor part has whole rests for the first two measures, then a half note Bb4, a quarter note A4, an eighth rest, an eighth note G4, and a half note F#4. The Piano accompaniment has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two flats (Bb, Eb). In measure 597, the treble has a half note F#4 and the bass has a half note Bb3. In measure 598, the treble has a half note G4 and the bass has a half note Eb3. In measure 599, the treble has a half note A4 and the bass has a half note F#3. In measure 600, the treble has a half note Bb4 and the bass has a half note G3. Dynamics include *f* in measure 597 and *ff* in measure 600.

601

Sop. _____

C. Ten. _____ Crow! _____

Pno. *f* *ff* *mf* *f* 3

Detailed description: This system contains measures 601 to 604. The Soprano part has a half note G4, an eighth rest, an eighth note A4, a quarter rest, and whole rests for the remaining measures. The Contralto Tenor part has a half note G4, an eighth rest, an eighth note A4, a quarter rest, and whole rests for the remaining measures. The Piano accompaniment continues with the same key signature. In measure 601, the treble has a half note F#4 and the bass has a half note Bb3. In measure 602, the treble has a half note G4 and the bass has a half note Eb3. In measure 603, the treble has a half note A4 and the bass has a half note F#3. In measure 604, the treble has a half note Bb4 and the bass has a half note G3. Dynamics include *f* in measure 601, *ff* in measure 602, *mf* in measure 603, and *f* in measure 604. A triplet of eighth notes is marked with a '3' in measure 604.

605

Pno. *f* *p* *mf* *p*

Detailed description: This system contains measures 605 to 608. The Piano accompaniment continues. In measure 605, the treble has a half note F#4 and the bass has a half note Bb3. In measure 606, the treble has a half note G4 and the bass has a half note Eb3. In measure 607, the treble has a half note A4 and the bass has a half note F#3. In measure 608, the treble has a half note Bb4 and the bass has a half note G3. Dynamics include *f* in measure 605, *p* in measure 606, *mf* in measure 607, and *p* in measure 608.

611

Pno.

cresc. poco a poco

f

615

Pno.

ff

618

Sop.

Circle complete
here or before.

and the tomb - nest - ed owl _____

618

Pno.

p

f

621 *p* *p*

Sop. — beats with vague wings as they pass:

Pno. *fp* *fp*

625

Sop. Pass a - mong the stones a - bove the ash, a - bove briar — and

Pno. *f*

627

Sop. thorn — and the scarce grass. Hid-den a-mid the sha - dow —

Pno. *p* *fp*

631

Sop. far be - low them the cat - head - ed bird _____ is

C. Ten. the cat - head - ed bird _____ is

Pno.

The piano part begins with a forte (f) chord in the right hand (F#4, C#5) and a bass line (F#2, C#3). In measure 634, the right hand plays a tremolo of F#4 and C#5, while the left hand plays a sustained chord (F#2, C#3, F#3, C#4).

635

Sop. cry - - - ing out. _____

C. Ten. cry - - - ing out. _____

Pno.

The piano part begins with a forte (f) section in measure 635, featuring a tremolo in the right hand and a sustained bass line. In measure 637, the right hand plays a sustained chord (F#4, C#5) and the left hand plays a sustained chord (F#2, C#3, F#3, C#4).

$\text{♩} = 72$

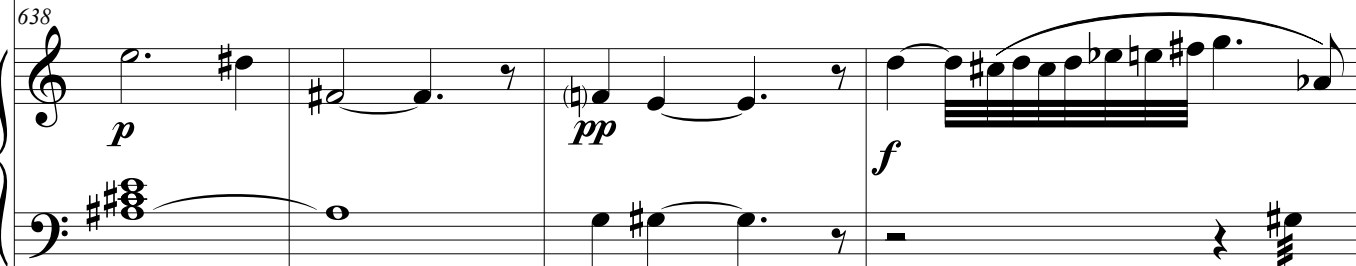
638

Sop. 

The dream - ing bones cry out _____

C. Ten. 

The dream - ing bones cry out _____

Pno. 

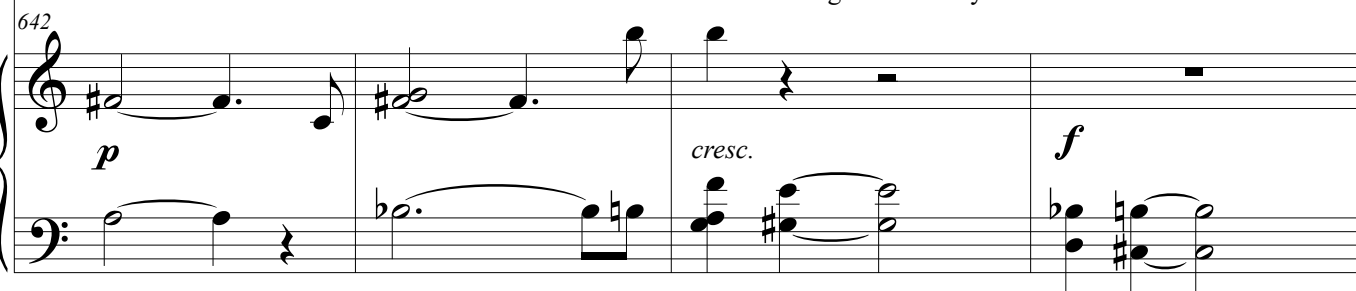
642

Sop. 

The dream - ing bones cry out _____ be -

C. Ten. 

The dream - ing bones cry out _____ be -

Pno. 

646 $\text{♩} = 80$

Sop. cause the March winds blow. Red bird of March,

C. Ten. cause the March winds blow.

Pno. *p* *fp* *mf*

Detailed description: This block contains the first system of a musical score, measures 646 through 649. The Soprano and Contralto Tenor parts are in treble clef. The Soprano part has lyrics: "cause the March winds blow. Red bird of March,". The Contralto Tenor part has lyrics: "cause the March winds blow.". The Piano accompaniment is in grand staff. Measure 646 starts with a piano (*p*) dynamic. Measure 647 has a fortissimo (*fp*) dynamic. Measure 648 has a mezzo-forte (*mf*) dynamic. Measure 649 continues the *mf* dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

650

Sop. be-gin to crow! Up with the neck and clap the wing,

C. Ten.

Pno. *f*

Detailed description: This block contains the second system of a musical score, measures 650 through 653. The Soprano part has lyrics: "be-gin to crow! Up with the neck and clap the wing,". The Contralto Tenor part is silent. The Piano accompaniment is in grand staff. Measure 650 starts with a forte (*f*) dynamic. Measure 651 continues the *f* dynamic. Measure 652 continues the *f* dynamic. Measure 653 continues the *f* dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

654

Sop. *Red cock. and crow!*

C. Ten. *Red cock. and crow! Crow!*

Pno. *ff f ff*

658

Sop.

C. Ten.

Pno. *p f*

661

Pno. *mf mp p*

666 *rit.* *a tempo*

Ten. 8 We're al-most at the sum-mit — and can

Pno. 666

670 rest. The road is a

Ten. 8

Pno. 670 *p*

♩ = 88

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

Ten. 8

Pno. 675 *pp* *p*

679
8
Ten. *brok-en tombs.*

679
Pno. *espress. cresc. mf f mf*

Detailed description: This system contains measures 679 through 683. The Tenor part is represented by a single staff with whole rests in every measure. The Piano part consists of two staves. The right hand plays a melodic line starting on a half note G4, followed by eighth and sixteenth notes, with slurs and ties. Dynamics include *espress.*, *cresc.*, *mf*, *f*, and *mf*. The left hand provides harmonic support with chords and moving lines, including triplets in measure 682.

684
8
Ten. *mf cresc.*

684
Bar. *Is there no house _____ the e-ne-my has not un-roofed?*

684
Pno. *cresc. f f*

Detailed description: This system contains measures 684 through 688. The Tenor part has whole rests. The Baritone part has the lyrics "Is there no house _____ the e-ne-my has not un-roofed?". The Piano part consists of two staves. The right hand plays a melodic line with slurs and ties, including a trill in measure 685. Dynamics include *mf cresc.*, *cresc.*, and *f*. The left hand provides harmonic support with chords and moving lines, including triplets in measure 685.

♩ = 72

688

Ten. 8

Pno. 688

3

Close by the al-tar,

692

Ten. 8

Pno. 692

3

brok - en by wind and frost and worn by time Do-nough O' Bri - en —

♩ = 80

695

Ten. 8

Pno. 695

mf f

— has a tomb. But he re -

698

Ten. 8 belled a - gainst his law - ful king and died in his youth.

Pno. 698

701

Bar. And why should he re - bel?

Pno. 701

704 *mf*

C. Ten. Oh! *cresc.* Oh! Oh!

Bar. Had he a cause like ours?

Pno. *f p f p f*

707

Bar. A for - eign o - ver lord?

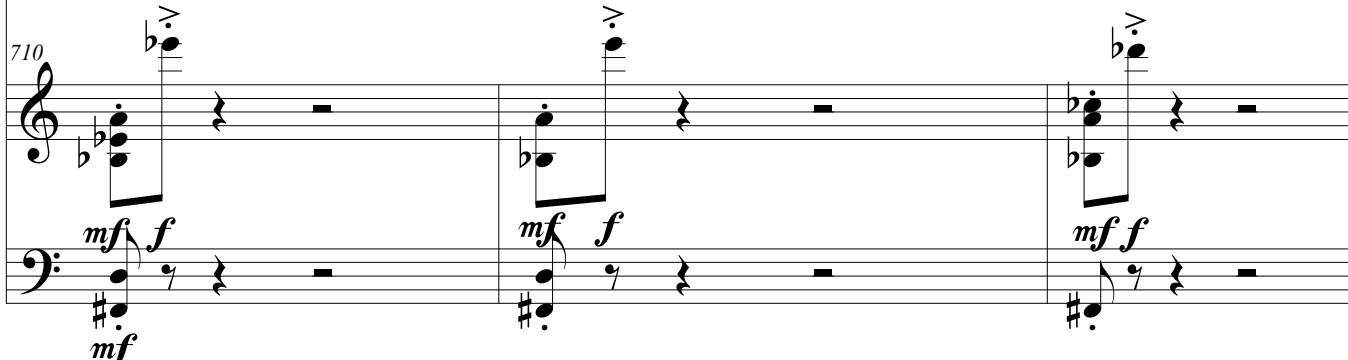
Pno. *f p*

$\text{♩} = 88$

710

Bar. 

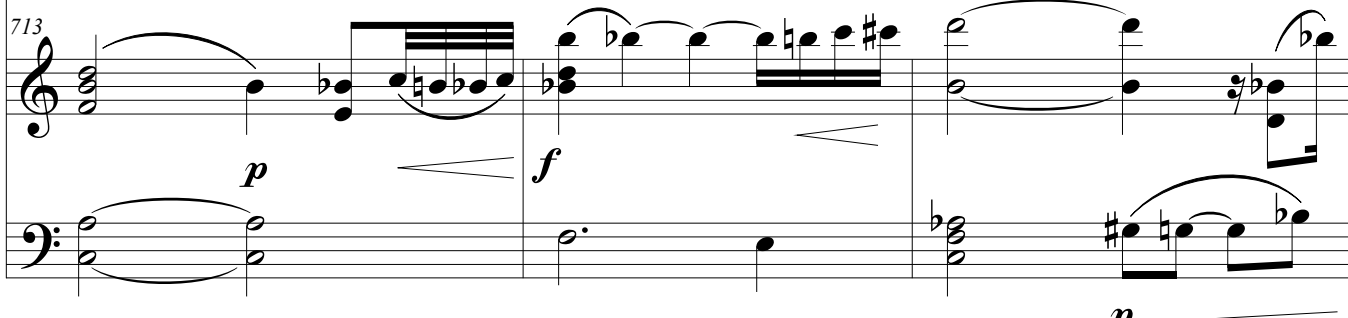
It was men — like Do - nough who made Ire - land weak.

Pno. 

713

Bar. 

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

Pno. 

716

Bar. 

leave my bod - y far — from his owl and

Pno. 

$\text{♩} = 80$

$\text{♩} = 72$

718

Bar.

slab.

But

Pno.

718

719

720

721

722

Bar.

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

Pno.

722

723

724

725

725

Mezzo

Ten.

Bar.

Pno.

moun - tain top?

They

725

728

Mezzo

Ten.

Pno.

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

728

Mezzo

Mezzo

[illegible]

740

Mezzo

Ten.

Bar.

Then man-y who pass must meet them face to

Pno.

pp

p

p

743

Drum

Bar.

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

Pno.

pp

p

Mezzo

745

Un-til this hour no liv - ing

Bar.

grey and de-so-late hill.

Pno.

p

espress.

Mezzo

748

rit. *a tempo*

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

Pno.

dolce

p

#8

Mezzo

752

fp

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

Pno.

p

fp

f

$\text{♩} = 88$

Mezzo

756

cursed.

Ten.

8

f *3* *p*

be-ing ac-cursed.

Bar.

I have heard of

Pno.

756

p

Detailed description: This block contains the musical score for measures 756 through 759. The Mezzo and Tenor parts are in treble clef. The Mezzo part has a half note G4 with a fermata, followed by rests. The Tenor part has a half note G4 with a fermata, preceded by a triplet of eighth notes (F4, E4, D4) marked with *f* and *3*, and followed by a half note G4 marked with *p*. The lyrics for the Tenor are "be-ing ac-cursed.". The Piano accompaniment is in grand staff. The right hand has a complex rhythmic pattern with many sixteenth and thirty-second notes, including a triplet. The left hand has a simpler pattern with eighth and quarter notes. Dynamics include *p* and accents.

Bar.

760

souls who wear the im-age — of their mon - strous sin to drive the liv-ing mad and

Pno.

760

3

Detailed description: This block contains the musical score for measures 760 through 763. The Baritone part is in bass clef. The lyrics are "souls who wear the im-age — of their mon - strous sin to drive the liv-ing mad and". The Piano accompaniment is in grand staff. The right hand has a complex rhythmic pattern with many sixteenth and thirty-second notes, including a triplet. The left hand has a simpler pattern with eighth and quarter notes. Dynamics include *p* and accents.

763 *rit.* ♩ = 72

Bar.

haunt the dead.

Pno.

p #8 3

767

Mezzo

But these were come-ly still in mid-dle life, and wear,

Pno.

p 3 3

771 ♩ = 80

Mezzo

now they are dead, the im-age of their youth, for it was in that

Pno.

mf 3

Mezzo

774

youth their sin be - gan.

Bar.

I have heard of

Pno.

774

3

p

sfz

sfz

p

sfz

Mezzo

778

rit.

♩ = 72

Bar.

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

Pno.

778

sfz

mf

p

Mezzo

782

These have no thought but love,

Pno.

mp *p* *p*

Mezzo

786

rit. *a tempo*

nor a-ny joy — but that their eyes can mix;

Ten.

8

These have no thought but love, —

Pno.

♩ = 88

794

Mezzo

cursed. _____

Ten.

8

3

be-ing ac-cursed. _____

Pno.

794

f

sfz

sfz

p

798 $\text{♩} = 72$ *pp*

Bar. *pp* 3

Pno. 798 *ff* *pp*

But what — is that strange pen-nance,

802

Bar. that when their lips have met can grieve them most?

Pno. 802 *8va*

808 $\text{♩} = 56$

Pno. 808 *f* *p* *cresc.*

$\text{♩} = 80$

814

Drum

Mezzo

Pno.

f

p

dolce

Though eyes can meet,

820

Drum

Mezzo

Pno.

dolce

Though eyes can meet, their

Detailed description: The image shows a musical score for measures 814 to 820. It consists of three staves: Drum, Mezzo (voice), and Pno. (piano). The tempo is marked as quarter note = 80. The key signature has one sharp (F#). The music features a piano accompaniment with dynamic markings (f, p, dolce) and a vocal line. The lyrics are 'Though eyes can meet, their'. The piano part has a melody in the right hand and a bass line in the left hand. The vocal line is in the Mezzo staff. The drum part has a simple pattern of eighth notes.

♩ = 72

825

Mezzo

lips can ne - ver — meet.

Pno.

mf *f* *p*

p

♩ = 80

830

Mezzo

Bar.

830

Pno.

p *cresc.* *f* *p*

cresc. *f* *p*

And yet they seem to

835

Bar.

wan - der — side by side. Would you not say that when lips meet and

835

Pno.

sfz *p* *sfz*

839

Bar. have not liv - ing nerves it is no meet - ing? _____

Pno. *f* *p* *cresc.* *f* *fz*

842 *p dolce*

Sop. ahs _____

Ten. 8 Al - though they

Pno. *dolce*

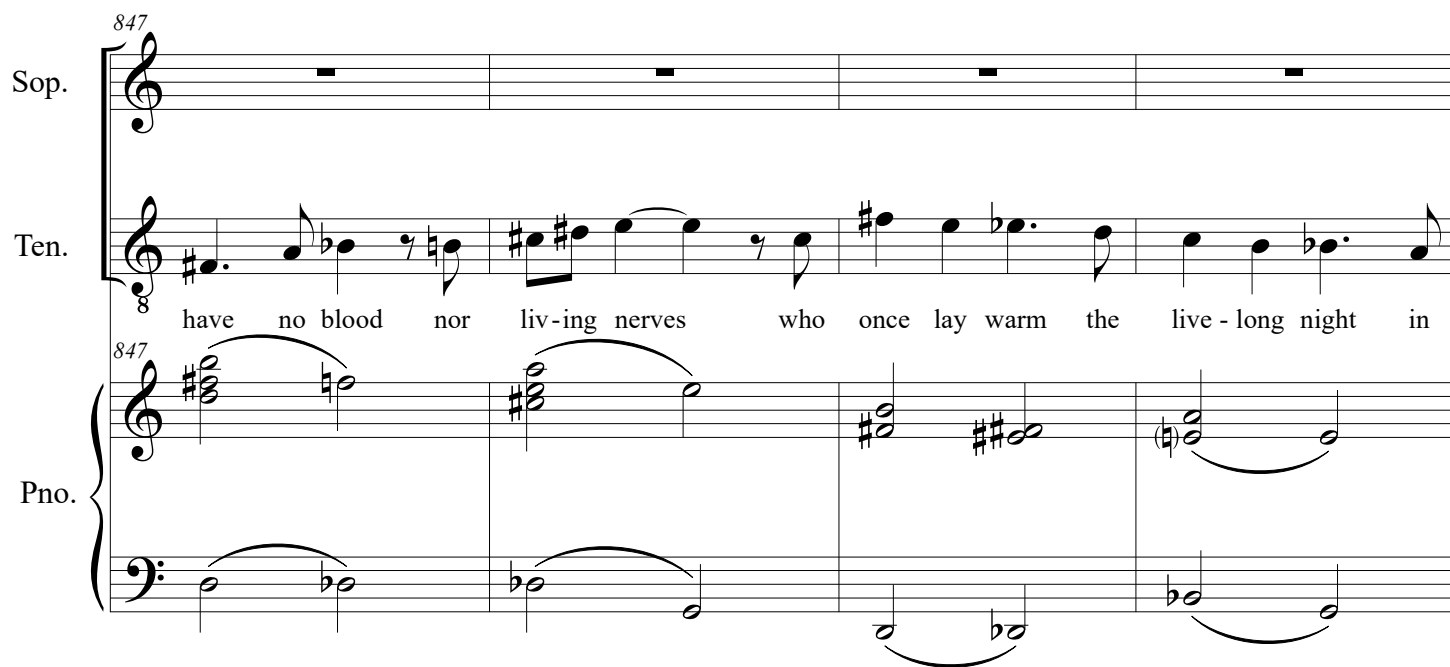
847

Sop.

Ten.

Pno.

8 have no blood nor liv-ing nerves who once lay warm the live - long night in



851

Sop.

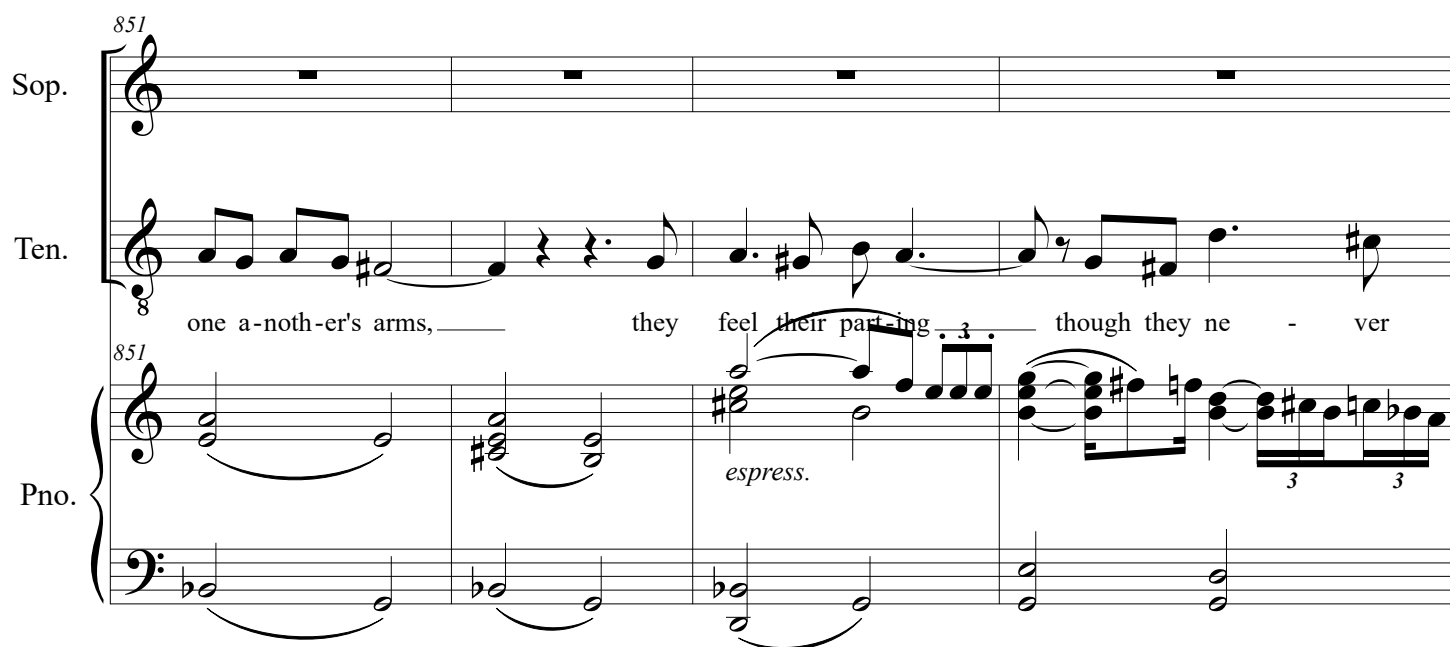
Ten.

Pno.

8 one a-noth-er's arms, — they feel their part-ing . 3 . — though they ne - ver

espress.

3 3



855

Mezzo

Ten.

Pno.

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

part.

sf

858

Mezzo

Ten.

Pno.

thorn tree and a stone, al-though no

sf cresc. sf sf f mf p pp

861

Mezzo

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

Pno.

864

Mezzo

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

Pno.

pp

p

867

Mezzo

mo - ment meet. —

Ten.

8

But when he would

Pno.

867

f

p

870

Mezzo

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

Ten.

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

Pno.

sfz

cresc. poco a poco

Detailed description: This block contains the first system of the musical score, measures 870 to 872. The Mezzo voice part begins at measure 870 with a triplet of eighth notes (Bb, A, G#) followed by a half note (F#) and a quarter note (E). The Tenor part starts at measure 871 with a half note (Bb), a quarter note (A), and a half note (G#). The Piano accompaniment features a strong fortissimo (sfz) dynamic in measure 870 and a crescendo (cresc. poco a poco) starting in measure 871. The piano part includes a triplet of eighth notes in the right hand and a half note in the left hand.

873

Mezzo

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

Ten.

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

Pno.

f

Detailed description: This block contains the second system of the musical score, measures 873 to 875. The Mezzo voice part continues from measure 873 with a half note (Bb), a quarter note (A), and a half note (G#). The Tenor part starts at measure 874 with a half note (Bb), a quarter note (A), and a half note (G#). The Piano accompaniment features a fortissimo (f) dynamic in measure 874. The piano part includes a triplet of eighth notes in the right hand and a half note in the left hand.

876

Mezzo

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

Ten.

8

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

Pno.

876

p

mf

p

Detailed description: This block contains the musical notation for measures 876 to 878. The Mezzo and Tenor staves have lyrics. The Mezzo staff starts with a treble clef and a key signature of one sharp (F#). The Tenor staff starts with a treble clef and a key signature of one flat (Bb). The Piano accompaniment consists of two staves (treble and bass). In measure 876, the piano part has a treble clef and a key signature of one sharp. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are crescendo and decrescendo hairpins. The lyrics are: "of their crime _____ flows up be - tween and drives them a -".

879

Mezzo

part. drives ____ them a -

Ten.

8

part. drives ____ them a -

Pno.

879

3

f

Detailed description: This block contains the musical notation for measures 879 to 881. The Mezzo and Tenor staves have lyrics. The Mezzo staff starts with a treble clef and a key signature of one sharp. The Tenor staff starts with a treble clef and a key signature of one flat. The Piano accompaniment consists of two staves (treble and bass). In measure 879, the piano part has a treble clef and a key signature of one sharp. Dynamics include *f* (forte). There is a triplet marked with a '3'. The lyrics are: "part. drives ____ them a -".

882

Sop.

Mezzo

Ten.

Bar.

Pno.

part.

part.

8

3

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

p

Detailed description: This is a page of a musical score, page 100, measures 882-884. The score is for five parts: Soprano (Sop.), Mezzo (Mezzo), Tenor (Ten.), Baritone (Bar.), and Piano (Pno.). The Soprano, Mezzo, and Tenor parts are mostly rests. The Baritone part has a triplet of eighth notes in measure 882 and a half note in measure 883. The Piano part has a triplet of eighth notes in measure 882, a half note in measure 883, and a half note in measure 884. The lyrics 'The mem-o-ry of a crime. But does the' are under the Baritone and Piano parts. The Piano part has a dynamic marking of *p* (piano) in measure 883.

885

Mezzo

Ten.

Bar.

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

885

Pno.

888

Bar.

What

888

Pno.

f *f* *f* *fp* *p*

892

Bar.

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

Pno.

mp *mp* *mf*

895

Bar.

Pno.

f

$\text{♩} = 88$

898

Ten.

In bat - tle the king her

Pno.

cresc. *f*

Ten. 900
8 hus - band van - quished the king her lov - er, _____

Pno. 900
f

Ten. 902
8 who, be - ing blind and bit - ter, and bit -

Pno. 902

Ten. 904
8 - ter - ly in love,

Pno. 904

rit. $\text{♩} = 80$

Ten. 906 8 brought in an a - ven - ging ar - my — a - cross the sea. —

Pno. 906 *ff*

Detailed description: This system contains measures 906 through 909. The Tenor part is in treble clef with a key signature of 8 flats. It features a triplet of eighth notes in measure 906 and a half note in measure 907. The Piano part consists of two staves. The right hand has chords and single notes, while the left hand has a continuous eighth-note accompaniment. The dynamic *ff* (fortissimo) is indicated in measure 908.

Ten. 910 — — — —

Bar. 910 You speak of Der - mot and Der - vor - gil - la, — who brought the Nor -

Pno. 910

Detailed description: This system contains measures 910 through 913. The Tenor part has whole rests in all four measures. The Baritone part is in bass clef with a key signature of 8 flats, singing the lyrics 'You speak of Der - mot and Der - vor - gil - la, — who brought the Nor -'. The Piano part continues with chords in the right hand and a simple accompaniment in the left hand. Accents are placed on the first notes of measures 911, 912, and 913.

Ten. 914 8 Yes, yes, — I spoke of that

Bar. - - mans in?

Pno. 914 *mf*

914 8 Yes, yes, — I spoke of that

Bar. - - mans in?

Pno. 914 *mf*

 $\text{♩} = 72$

Ten. 918 8 pair, most wretch-ed, most ac - cursed, who sold their coun - try

Pno. 918 *f* LH *f*

918 8 pair, most wretch-ed, most ac - cursed, who sold their coun - try

Pno. 918 *f* LH *f*

Mezzo

921

p

And yet _____ they would not be whol-ly ac -

Ten.

8

in - to sla-ver-y.

Pno.

921

p

3

3

Mezzo

924

cursed and wretch - ed _____ if some-one of their

Ten.

8

Pno.

924

p

3

3

3

Mezzo

927

own kind at last would say "I have for - giv-en them." - "

Pno.

927

fp

Mezzo

931

Ten.

8

"I___ have for - giv-en them."

Pno.

931

f *pp* *p* *fp*

Mezzo

936

"I have for - giv - en them."

Ten.

8

Pno.

936

fp

Detailed description: This system contains measures 936 through 939. The Mezzo voice part begins at measure 936 with a half note G4, followed by a quarter note A4, a half note Bb4, a quarter note C5, and a half note D5. The Tenor part is silent, marked with a whole rest. The piano accompaniment starts at measure 936 with a half note G3, a half note A3, and a half note Bb3. In measure 937, the right hand has a half note C5, a half note D5, and a half note E5. In measure 938, the right hand has a half note F5, a half note G5, and a half note A5. In measure 939, the right hand has a half note B5, a half note C6, and a half note D6. The left hand has a half note G3, a half note A3, and a half note Bb3. The dynamic *fp* is marked at the beginning of measure 938.

Bar.

940

Oh, ne - ver, ne - ver,

Pno.

940

pp

p

p

Detailed description: This system contains measures 940 through 943. The Baritone part begins at measure 940 with a half note G2, a half note A2, and a half note Bb2. In measure 941, the Baritone part has a half note C3, a half note D3, and a half note E3. In measure 942, the Baritone part has a half note F3, a half note G3, and a half note A3. In measure 943, the Baritone part has a half note Bb3, a half note C4, and a half note D4. The piano accompaniment starts at measure 940 with a half note G3, a half note A3, and a half note Bb3. In measure 941, the right hand has a half note C4, a half note D4, and a half note E4. In measure 942, the right hand has a half note F4, a half note G4, and a half note A4. In measure 943, the right hand has a half note Bb4, a half note C5, and a half note D5. The left hand has a half note G3, a half note A3, and a half note Bb3. The dynamic *pp* is marked at the beginning of measure 941, and *p* is marked at the beginning of measures 942 and 943.

Bar.

944

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

Pno.

944

pp

3

Detailed description: This system contains measures 944 through 947. The Baritone part begins at measure 944 with a half note G2, a half note A2, and a half note Bb2. In measure 945, the Baritone part has a half note C3, a half note D3, and a half note E3. In measure 946, the Baritone part has a half note F3, a half note G3, and a half note A3. In measure 947, the Baritone part has a half note Bb3, a half note C4, and a half note D4. The piano accompaniment starts at measure 944 with a half note G3, a half note A3, and a half note Bb3. In measure 945, the right hand has a half note C4, a half note D4, and a half note E4. In measure 946, the right hand has a half note F4, a half note G4, and a half note A4. In measure 947, the right hand has a half note Bb4, a half note C5, and a half note D5. The left hand has a half note G3, a half note A3, and a half note Bb3. The dynamic *pp* is marked at the beginning of measure 944. A triplet of eighth notes is marked with a '3' over the notes in measure 945.

948

Ten. 8

Bar.

Pno. *p*

But say their crime was done in

951

Ten. 8

Bar.

Pno. *cresc.* *f*

ig - nor-ance?

I'd say their ig-nor-ance was

954

Bar.

will - ful blind - ness.

Pno.

dim.

p

3

Detailed description: This system contains measures 954 through 957. The Baritone (Bar.) part begins with a single note in measure 954 and then rests for the remainder of the system. The Piano (Pno.) part has a more active role, with a melody in the right hand and a bass line in the left hand. Measure 954 starts with a half note, followed by quarter notes in measures 955 and 956. Measure 957 features a triplet of eighth notes. Dynamics include 'dim.' (diminuendo) in measure 955 and 'p' (piano) in measure 956.

958

Mezzo

Ten.

8

Pno.

958

If some - one of their

If some - one of their

Detailed description: This system contains measures 958 through 961. The Mezzo and Tenor parts both begin with a single note in measure 958 and then rest. The Piano part continues with its accompaniment, featuring a triplet in measure 961. The lyrics 'If some - one of their' are repeated under the vocal and piano parts. Measure numbers 958 and 8 are indicated at the start of the vocal and piano staves respectively.

Mezzo

961

kind for-gave at last lip could touch on lip. _____

Ten.

8

kind for-gave at last lip could touch on lip. _____

Pno.

961

3

p

sfz

3

Mezzo

965

Ten.

8

Bar.

Oh, ne - ver, — ne - ver shall

Pno.

965

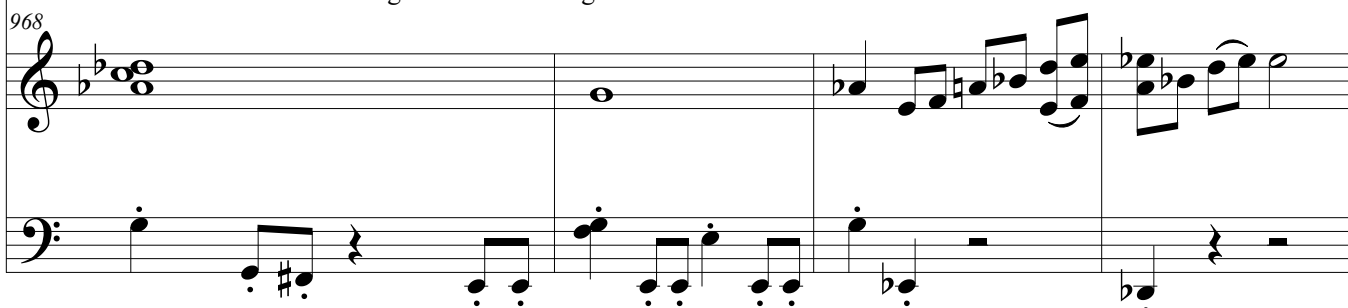
3

pp

968

Bar. 

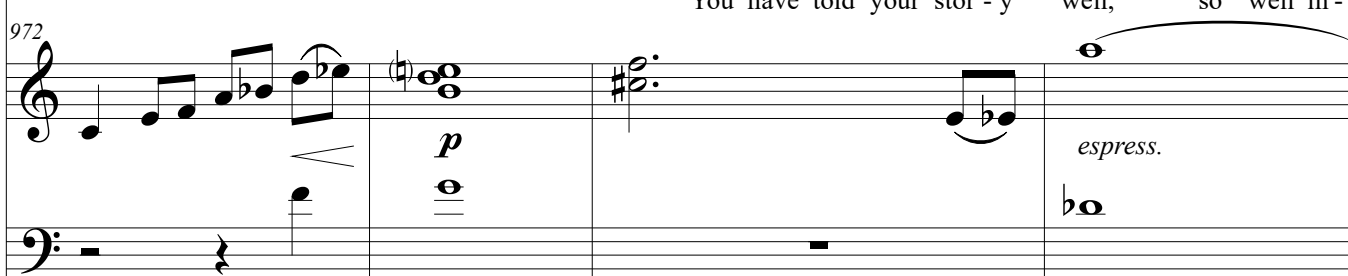
Der-mot and Der-vor-gil-la be for - giv - en.

Pno. 

972

Bar. 

You have told your stor - y well, so well in -

Pno. 

p

espress.

976

Bar. 

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

Pno. 

$\text{♩} = 80$

980

Bar.

The night is gone al-read-y.

Pno.

mp

3 3 3

mp

983

Bar.

Look East, Look East: the dawn is

Pno.

cresc.

mf

987

C. Ten.

Bar.

Pno.

com-ing.

987

dim.

pp

991

mp

ahs__

Bar.

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

991

Pno.

p

995 *rit.* *a tempo*

C. Ten.

Bar.

cresc.

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

995

Pno.

mp

999

C. Ten.

Bar.

There — too the e - ne - my — has

999

Pno.

1002

Bar. *mf* *cresc.* *f*

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

Pno.

1004

Bar. $\text{♩} = 80$ *ff* *poss.*

an - cient rooms to boil — a — troop - er's por - ridge. —

Pno. *ff* *f* *ff* *pp*

1008

Bar. *rit.*

Pno. *p*

1012 *a tempo*

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

Pno. *dolce* *dolce*

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

Pno.

Bar. *town. For though we have no coal nor*

Pno. *mf* *mf*

$\text{♩} = 88$

1023

Bar. *rit.*

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

Pno.

$\text{♩} = 72$

1026

Bar.

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

Pno.

p

1029

Bar.

would have been beau - ti - ful.

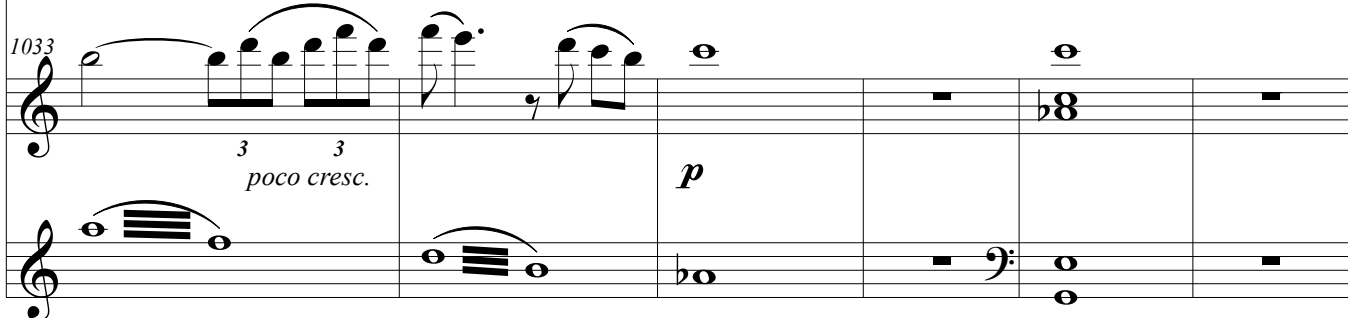
Pno.

pp *p*

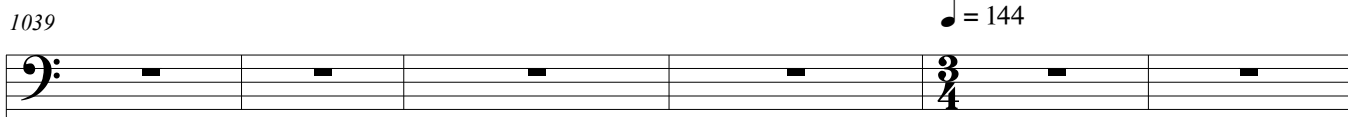
1033 *poco cresc.*

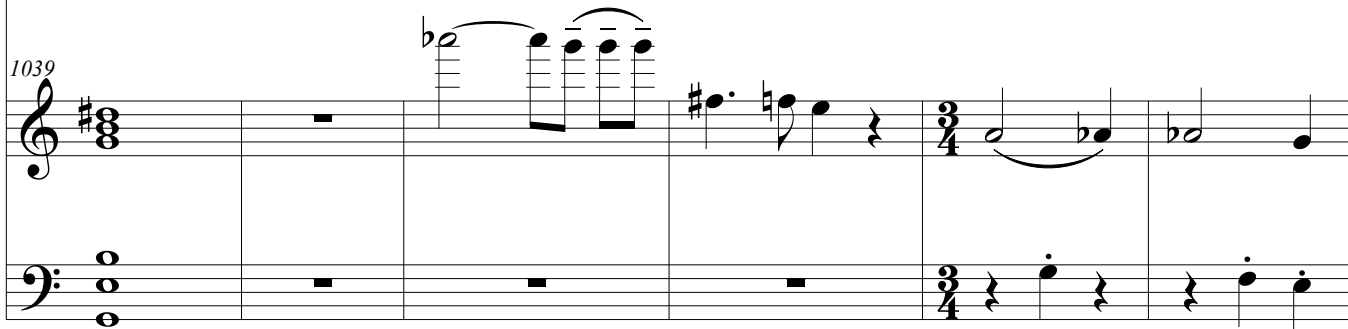
Bar. 

would have been beau - ti - ful. ____

Pno. 

1039 $\text{♩} = 144$

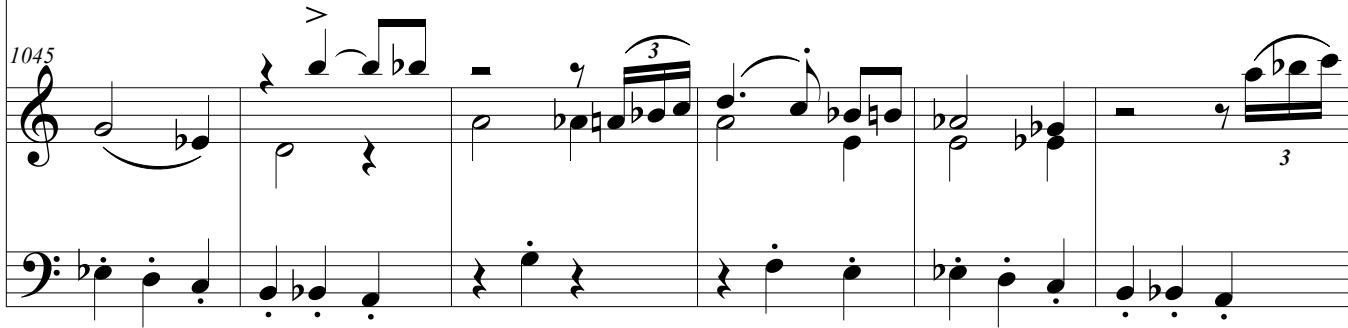
Bar. 

Pno. 

1045

Bar. 

Why ____ do you dance? ____ Why ____

Pno. 

1051

Bar. 

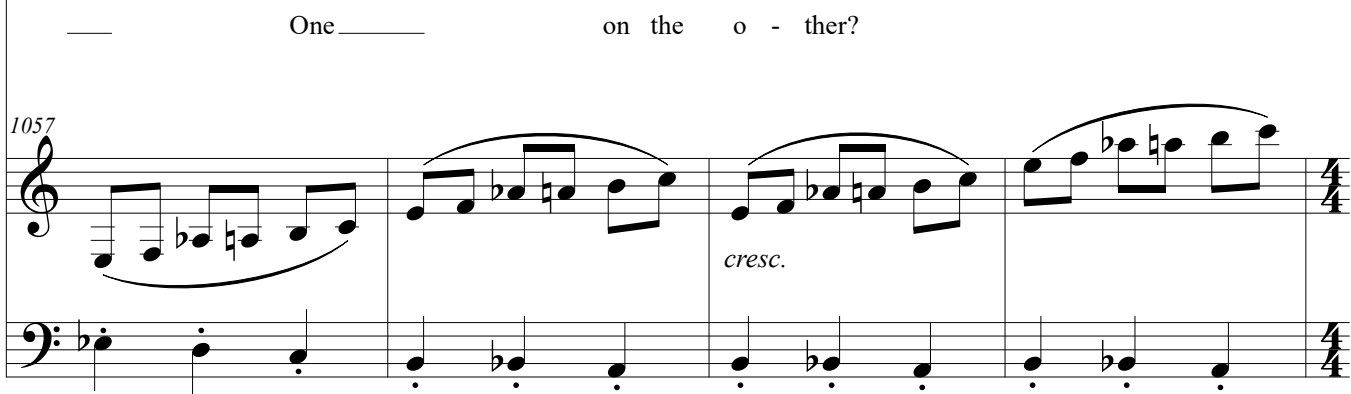
do you gaze, and with so pas - ion-ate eyes?

Pno. 

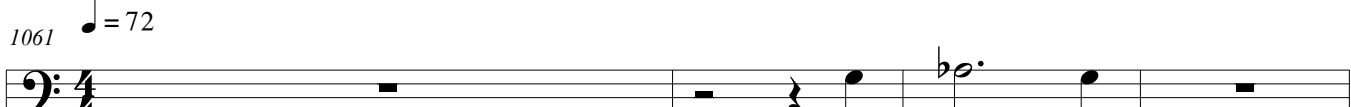
1057

Bar. 

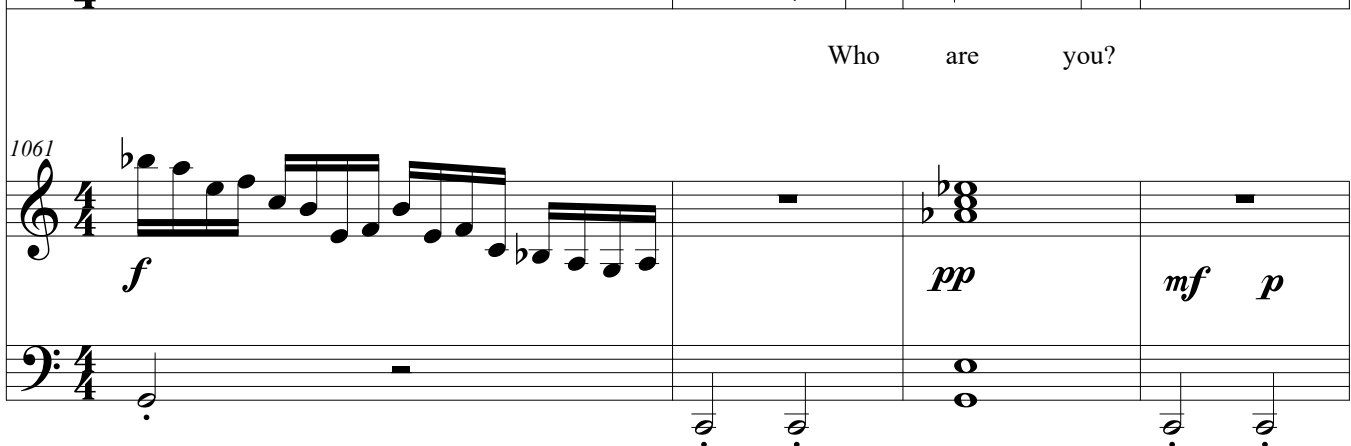
One on the o - ther?

Pno. 

1061 $\text{♩} = 72$

Bar. 

Who are you?

Pno. 

1065

Bar. *pp* *mf* *p*

What _____ are you? _____ You are not

Pno.

1070

Mezzo

Ten.

Bar.

nat - ural. _____

1070

Pno.

Sev - en hun - dred

Sev - en hun - dred

accel.

♩ = 80

1074

Mezzo

Ten.

Pno.

cresc.

f

p

years our lips have ne - ver met.

8 years our lips have ne - ver met.

1078

Mezzo

Ten.

Pno.

cresc.

f

Sev - en hun - dred years our lips have ne - ver met.

8 Sev - en hun - dred years our lips have ne - ver met.

Mezzo

Ten.

Bar.

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

Pno.

1082

p *fp* *cresc.* *mf* 3

Bar.

1086

So strange - ly and so sweetly? _____

Pno.

1086

3 *cresc.* 3

The musical score is for a voice and piano piece. It consists of two systems. The first system includes staves for Mezzo, Tenor, Baritone, and Piano. The Mezzo and Tenor staves are mostly empty, with a few notes in the Tenor staff. The Baritone staff has a melodic line. The Piano part is more complex, with multiple staves and various dynamics. The second system includes staves for Baritone and Piano. The Baritone staff has a melodic line. The Piano part continues with various dynamics and triplets.

Mezzo

Ten.

Pno.

1088

Dancing stops.

p

hun - dred

Seven

Mezzo: Treble clef, measures 1088-1093. Notes: 1088 (rest), 1089 (rest), 1090 (rest), 1091 (rest), 1092 (half note G4), 1093 (half note F#4).

Ten.: Treble clef, measures 1088-1093. Notes: 1088 (rest), 1089 (rest), 1090 (half note G3), 1091 (half note F#3), 1092 (rest), 1093 (rest).

Pno.: Treble and Bass clefs. Measure 1088 has a melodic phrase in the right hand. Measures 1089-1093 have rests in the right hand and a bass line in the left hand.

Ten.

Pno.

1094

years. _____

Ghosts circle the fugitive.

p

Ten.: Treble clef, measures 1094-1097. Notes: 1094 (half note G3), 1095 (half note F#3), 1096 (half note E3), 1097 (half note D3).

Pno.: Treble and Bass clefs. Measures 1094-1097 have rests in the right hand and a bass line in the left hand.

Pno.

1098

Pno.: Treble and Bass clefs. Measures 1098-1101 have a melodic phrase in the right hand and a bass line in the left hand.

Mezzo

1100

fp

Seven

Ten.

8

p

hun - dred

Pno.

1100

pp

pp

p

8^{va}

Detailed description: This system contains measures 1100 through 1104. The Mezzo and Tenor staves are at the top. Mezzo has a treble clef and a key signature of one flat. Tenor has a treble clef and an octave 8 below the staff. The Piano accompaniment is in grand staff. Measure 1100 has a piano introduction with a treble line of quarter notes and a bass line of eighth notes. Measure 1101 features a forte-piano (*fp*) chord in the Mezzo part and a piano (*p*) note in the Tenor part. The Piano accompaniment has a piano (*pp*) dynamic. Measure 1102 has an 8va line in the Mezzo part. Measure 1103 has a piano (*p*) dynamic in the Mezzo part. Measure 1104 has an 8va line in the Mezzo part and a piano (*p*) dynamic in the Tenor part. The Piano accompaniment has a piano (*p*) dynamic.

Mezzo

1105

years. _____

Pno.

1105

pp

p

Detailed description: This system contains measures 1105 through 1109. The Mezzo staff has a treble clef and a key signature of one flat. The Piano accompaniment is in grand staff. Measure 1105 has a piano (*pp*) dynamic in the Mezzo part. Measure 1106 has a piano (*p*) dynamic in the Mezzo part. Measure 1107 has a piano (*p*) dynamic in the Mezzo part. Measure 1108 has a piano (*p*) dynamic in the Mezzo part. Measure 1109 has a piano (*p*) dynamic in the Mezzo part. The Piano accompaniment has a piano (*p*) dynamic.

Pno.

1110

Detailed description: This system contains measures 1110 through 1114. The Piano accompaniment is in grand staff. Measure 1110 has a piano (*pp*) dynamic. Measure 1111 has a piano (*p*) dynamic. Measure 1112 has a piano (*p*) dynamic. Measure 1113 has a piano (*p*) dynamic. Measure 1114 has a piano (*p*) dynamic.

1114

Bar. *So sweet-ly and so strange-ly.*

Pno. *p*

1118

Bar. *p cresc.*

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

Pno. *fp*

1121

Bar. *f rit. a tempo*

way be - cause their eyes have met.

Pno. *mf f fp f*

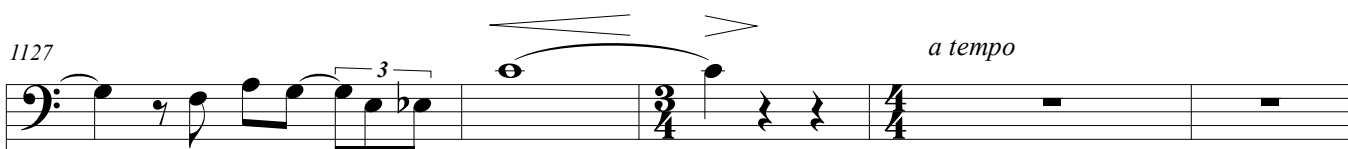
1124

Bar. 

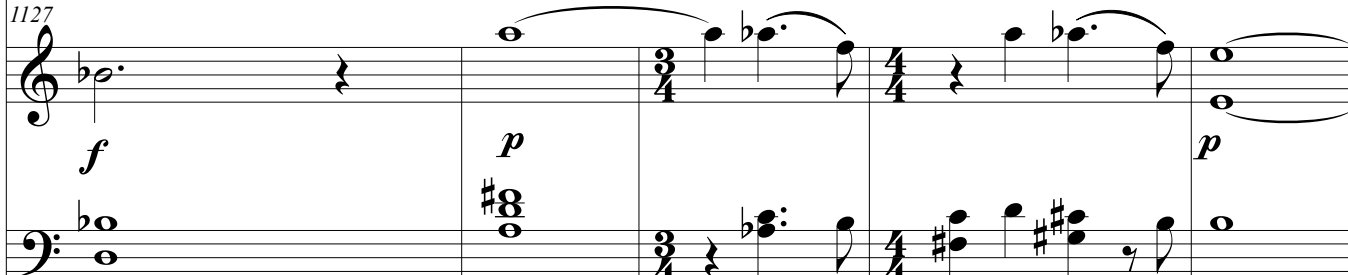
They — can-not hear, be-ing tak-en up

Pno. 

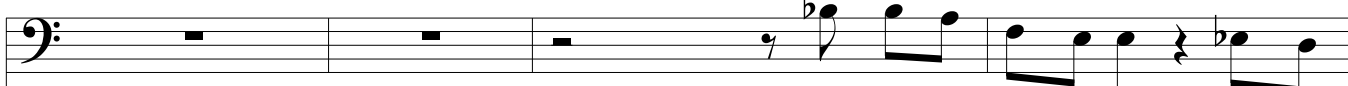
1127

Bar. 

— and hid-den — in their dance. —

Pno. 

1132

Bar. 

The dance is chang-ing now. They have

Pno. 

1136

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

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

1139

Bar. hearts, had just been

Pno. *cresc.* *f* *ff* *f*

1141

Bar. bro - ken. They have drift - ed

Pno. *sf* *p espress.*

rit. $\text{♩} = 72$

1145

Bar.

in the dance from rock to rock. _____

Pno.

sf sf

mf p

1149

Bar.

They have lift - ed up their hands _____

Pno.

3 3 6

1152

Bar.

to the ab - yss _____

Pno.

3 *p* 6 *fp* 6 6

1154

Bar.

Pno.

1154

of sky.

3

f

3

f

1157

Bar.

Pno.

1157

A cloud floats up

ff

3

6

6

p

1161

Bar.

Pno.

1161

and co-vers up the moun-tain. _____

fp

1166 ♩ = 80 *cresc.* *f* *p*

Bar. And now it lifts and they are swept _____ a -

Pno. 1166 *mf*

1169 way, _____ swept a -

Pno. 1169 *p* *arco*

1173 way. _____

Pno. 1173

Pno.

1178

C. Ten.

1183

ahs _____

ahs _____

rit.

Pno.

1183

Addressing fugitive directly
for the first time.

fp *cresc.*

Sop.

1188 ♩ = 72

Why _____

Pno.

1188

p

6

cresc.

1190 *f* *mf* *f* *mf*

Sop. does my heart beat so?

Pno.

1193 *f*

Drum

Sop.

Bar.

Pno. *f*

Have not old

1190 *f* *mf* *f* *mf*

Sop. does my heart beat so?

Pno.

1193 *f*

Drum

Sop.

Bar.

Pno. *f*

Have not old

1196

Bar.

wri - ters said that diz - zy dreams can spring from the

Pno.

fp

1199

Drum

Sop.

Bar.

bones of the dead?

Pno.

mp

1196

1199

1201

Drum

Sop.

Bar.

Pno.

man-y a night, _____

And man-y a night, _____ man-y a night, _____

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

1204

Drum

Sop.

Bar.

Pno.

man - y a night _____

cresc.

it seems that all the val - ley _____

cresc.

136

Bar. *f* *p*

fills _____ with these fan - tas - tic dreams.

Pno. *f* *p*

1206

3 3 3 6

Pno. *mp cresc.* *mf cresc.* *f* *ff* *p*

1209

$\text{♩} = 56$

Sop. *accel.*

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

Pno. *mf cresc.* *f* *fp*

1213

1218 *a tempo*

Sop.

Pno.

1218

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

8^{va}

1224

Bar.

p

A ter - ri - ble beau ty is born.

Pno.

1224

p *sf* *pp*

1229

C. Ten.

$\text{♩} = 72$

ahs

Bar.

I al - most yield - ed.

Pno.

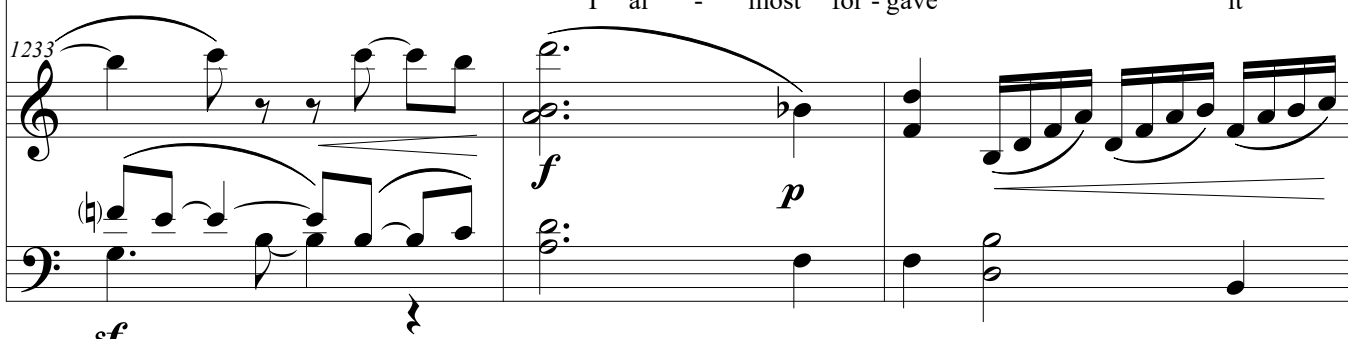
1229

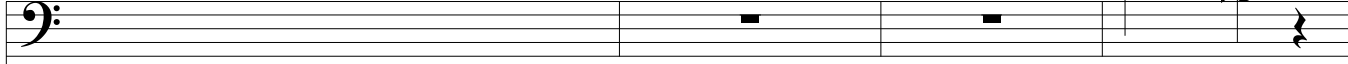
sf *sf*

1233 ♩ = 80

Bar. 

I al - most for - gave it

Pno. 

Bar. 

all. Al - most

Pno. 

1240

Drum

Sop.

Bar.

Pno.

for - gave it all. _____ But did not I my -

f *p* *f* *p*

pp *f* *p* *f* *p*

1245

Drum

Sop.

Bar.

Pno.

self _ con-sent to this le - ga - cy? _ Who, _ _ _ if I asked, would ab -

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

cresc. *mf cresc.*

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

mf

1249

Drum

f *p* *cresc.* *f*

Bar.

solve me of traf - fic ___ with death? Was it need - less

Pno.

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

1253

Drum

ff

Sop.

ff

Now

Bar.

death af - ter all? _____

Pno.

mf *f*

mf

$\text{♩} = 56$

1256

Sop.

days are *ova-* gon

Pno.

f

1258

Sop.

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

Pno.

1262

Sop.

The mo-ther mur-dered

C. Ten.

The mo-ther mur-dered

Pno.

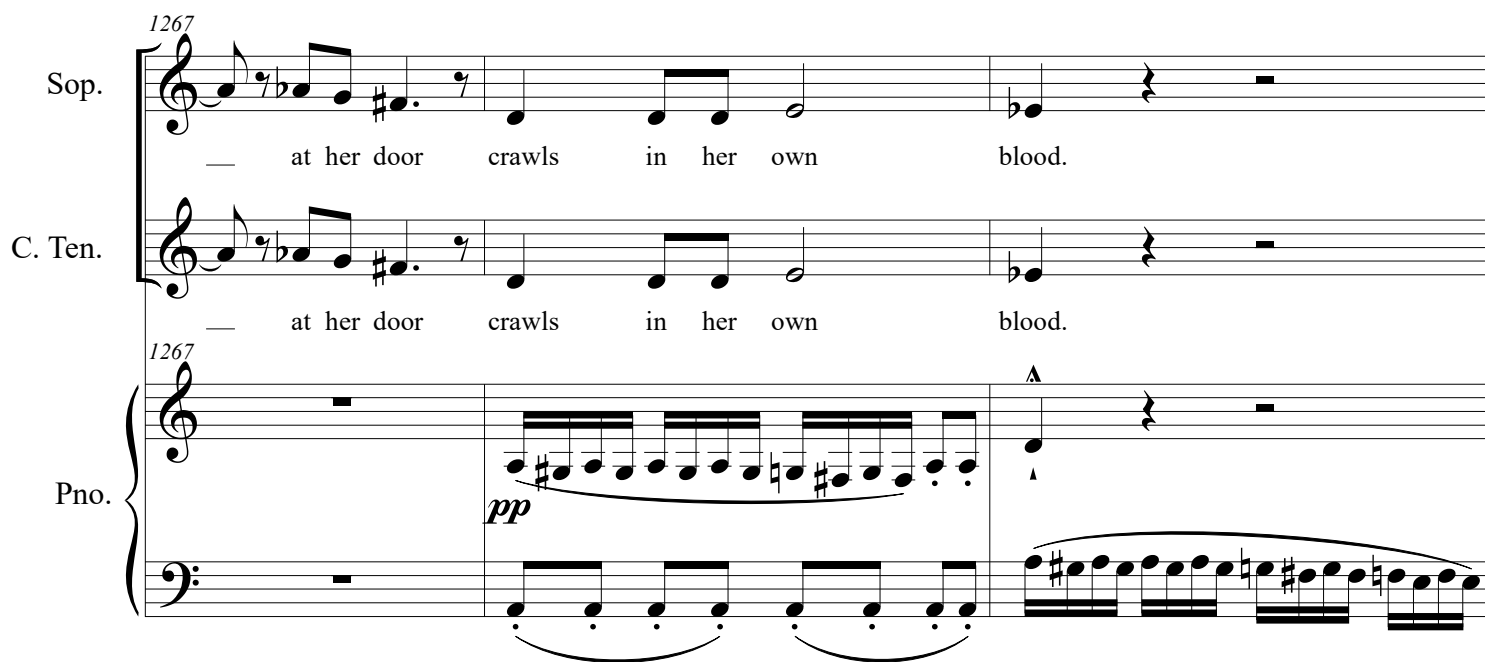
mf fp

1267

Sop. — at her door crawls in her own blood.

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

Pno. *pp*



1270 ♩ = 80

Sop.

C. Ten.

Pno. *p* *mp* *cresc. poco a poco* *My*



1274

Sop.

my heart ran wild _____ when it heard the cur - lew _

C. Ten.

heart ran wild _____ when it heard _____ the cur - lew _

Pno.

1274

f *sf*

Detailed description: This block contains the first system of the musical score, measures 1274 to 1276. The Soprano and Contralto Tenor parts are in treble clef. The Soprano part has lyrics: "my heart ran wild _____ when it heard the cur - lew _". The Contralto Tenor part has lyrics: "heart ran wild _____ when it heard _____ the cur - lew _". The Piano accompaniment is in grand staff. The right hand has chords and melodic lines, with dynamics *f* and *sf* marked. The left hand has a simple bass line.

1277

Sop.

cry be - fore dawn. _____

C. Ten.

cry be - fore dawn. _____

Pno.

1277

fp

Detailed description: This block contains the second system of the musical score, measures 1277 to 1279. The Soprano and Contralto Tenor parts are in treble clef. The Soprano part has lyrics: "cry be - fore dawn. _____". The Contralto Tenor part has lyrics: "cry be - fore dawn. _____". The Piano accompaniment is in grand staff. The right hand features triplets and a forte-piano (*fp*) dynamic. The left hand has a simple bass line.

From offstage:

1280

Sop.

C. Ten.

Mezzo

Ten.

8

And the call of the cat -

And the call of the cat -

And the call of the cat -

And the call of the cat -

1280

Pno.

p

p

mf

mf

3

3

3

3

1283

Sop.

head-ed bird, _____ and the

C. Ten.

head-ed bird, _____ and the

Mezzo

head-ed bird, _____ and the

Ten.

8 head-ed bird, _____ and the

Pno.

1283

f

The musical score is for page 145, measures 1283-1286. It features five vocal parts (Soprano, Contralto, Mezzo, Tenor) and a Piano accompaniment. The vocal parts have lyrics 'head-ed bird, _____ and the'. The piano part includes a triplet in the first measure, a dynamic marking of 'f' in the third measure, and a sustained chord in the fourth measure.

1287

Sop.

cry _____ of the owl. _____

C. Ten.

cry _____ of the owl. _____

Mezzo

3

cry _____ of the owl. _____

Ten.

8

cry _____ of the owl. _____

Pno.

1287

f 3

fp

1290

Sop.

C. Ten.

Mezzo

Ten.

8

1290

Pno.

p

p

But now, _____

But now, _____

But now, _____

But now, _____

Detailed description: The musical score is for page 147, measures 1290-1295. It features four vocal staves (Soprano, Contralto/Tenor, Mezzo, and Tenor) and a piano accompaniment. The vocal parts have lyrics 'But now, _____'. The piano part features a series of chords and single notes, with dynamics marked 'p' (piano). The score is written in a common time signature. The vocal parts are in treble clef, and the piano part is in grand staff (treble and bass clef). The piano part includes a series of chords and single notes, with dynamics marked 'p' (piano). The score is written in a common time signature.

1297 *rit.* *a tempo*

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

C. Ten. But now _____ the night _____ is

Mezzo But now _____

Ten. But now _____

Pno. 1297 *p*

1303

Bar. We are closed in,

Pno. 1303 *p* *mf* *p* *mf*

1308

Bar. and the key — is turned on our un - cer - tain - ty.

Pno.

1311

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

Pno.

1314

Bar. cerned. Come, — build in the emp - ty

Pno.

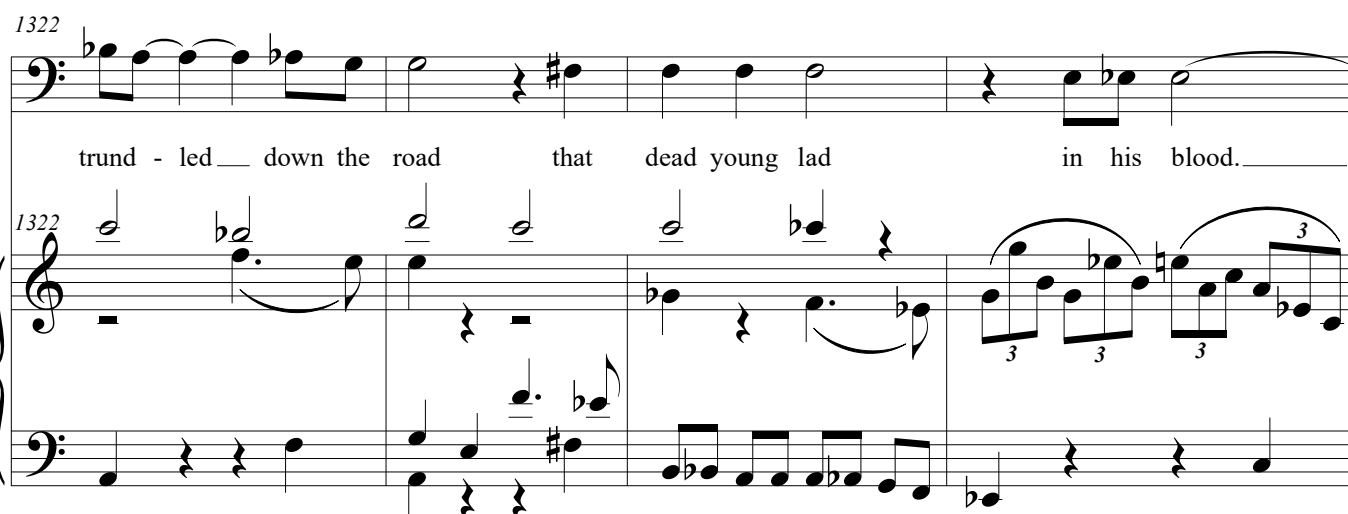
150

1318

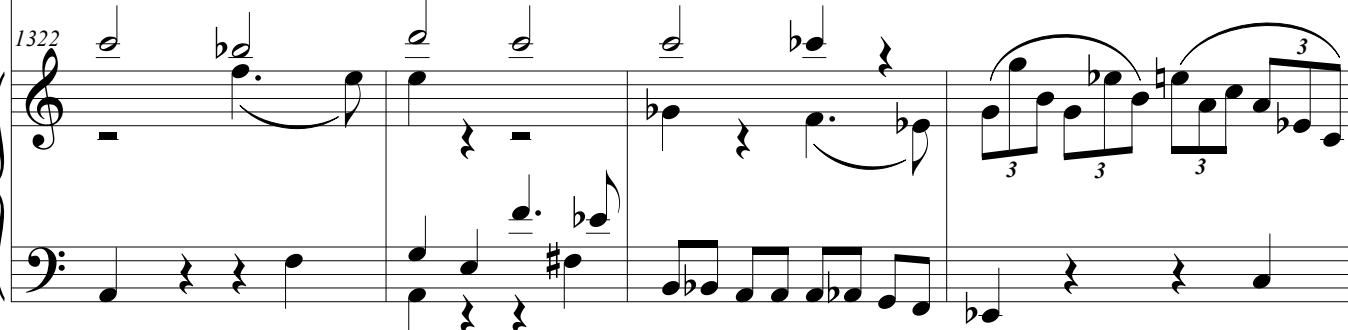
Bar. 

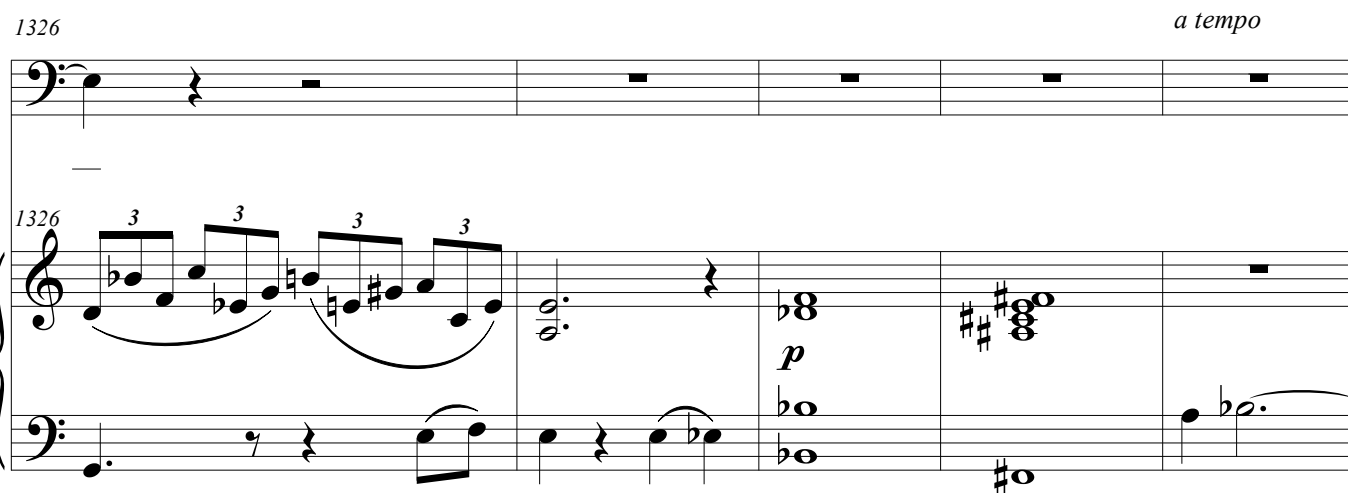
house. Last night they

Pno. 

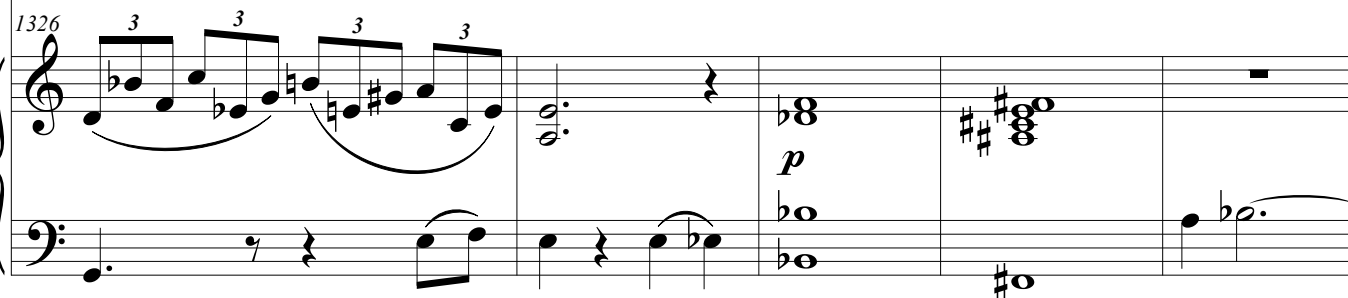
Bar. 

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

Pno. 

Bar. 

a tempo

Pno. 

1331

rit.

Sop. But now _____ the night _____ is

C. Ten. But now now _____ the night _____ is

Mezzo But now _____

Ten. But now _____

Pno. *p* *f*

Detailed description: This block contains the musical score for measures 1331 through 1336. The vocal parts (Soprano, Contralto, Mezzo, and Tenor) are written in treble clef. The Soprano and Contralto parts have lyrics: "But now _____ the night _____ is". The Mezzo and Tenor parts have lyrics: "But now _____". The piano accompaniment is in grand staff. Measure 1331 starts with a piano (*p*) dynamic. Measure 1332 has a forte (*f*) dynamic. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand in measure 1332.

1337

a tempo

Sop. gone. _____

Bar. Come, — build in the emp -

Pno. *f* *mf* *mf*

Detailed description: This block contains the musical score for measures 1337 through 1340. The vocal parts (Soprano and Baritone) are written in treble and bass clefs respectively. The Soprano part has lyrics: "gone. _____". The Baritone part has lyrics: "Come, — build in the emp -". The piano accompaniment is in grand staff. Measure 1337 starts with a piano (*p*) dynamic. Measure 1338 has a forte (*f*) dynamic. Measure 1339 has a mezzo-forte (*mf*) dynamic. Measure 1340 has a mezzo-forte (*mf*) dynamic. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand in measure 1338.

1342

Sop.

Ten.

Bar.

ty house.

Pno.

f

p

1347

Sop.

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

Pno.

f

1351

Sop. wing, Red cock. and crow! _____

C. Ten. Red cock. and crow! _____ Crow! _____

Pno. *ff* *f* *ff*

Detailed description: This system contains measures 1351 to 1355. The Soprano part begins with a quarter note, followed by a half note with an accent, and then a half note with a slur. The Contralto Tenor part has a whole rest in measure 1351, then enters in measure 1352 with a half note and an accent, followed by a half note with a slur. The Piano accompaniment starts with a whole note chord in the left hand and a half note in the right hand. In measure 1352, the right hand has a half note with an accent. In measure 1353, the right hand has a half note with an accent. In measure 1354, the right hand has a half note with an accent. In measure 1355, the right hand has a half note with an accent.

1356

C. Ten. _____

Pno. *mf* *f* *p*

Detailed description: This system contains measures 1356 to 1359. The Contralto Tenor part has a whole rest in measure 1356, followed by whole rests in measures 1357, 1358, and 1359. The Piano accompaniment starts with a half note in the left hand and a half note in the right hand. In measure 1356, the right hand has a half note with an accent. In measure 1357, the right hand has a half note with an accent. In measure 1358, the right hand has a half note with an accent. In measure 1359, the right hand has a half note with an accent.

1360

Pno. *pp*

Detailed description: This system contains measures 1360 to 1362. The Piano accompaniment starts with a half note in the left hand and a half note in the right hand. In measure 1360, the right hand has a half note with an accent. In measure 1361, the right hand has a half note with an accent. In measure 1362, the right hand has a half note with an accent.

$\text{♩} = 56$

1363

Sop.

C. Ten.

Pno.

p *cresc.*

1367

allarg.

Sop.

C. Ten.

Pno.

pp *a tempo*

Oh, _____

pp

Oh, _____

f *cresc.* *p*

cresc.