

The Women in the Garden

Chamber Opera

by Vivian Fine

♩ = 92

5

cantando

Bassoon

p *mf*

Triangle

Wire brush

Snare Drum

pp

10

Fl.

poco f
espressivo, poco rubato

Bsn.

dim. *p*

Tri.

Sn.Dr.

15

Fl.

mf

Cl.

p bell-like

Bsn.

Tri.

Sn.Dr.

Vla.

p

Musical score for measures 19-20. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tri.), Snare Drum (Sn.Dr.), Viola (Vla.), and Violoncello (Vlc.). The Flute part features a complex melodic line with triplets and a trill. The Bassoon part has a long, sustained note. The Snare Drum part has a rhythmic pattern of eighth notes. The Viola and Violoncello parts provide harmonic support. The instruction *f* *passionato* is written below the Violoncello part.

Musical score for measures 21-22. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tri.), Snare Drum (Sn.Dr.), Viola (Vla.), and Violoncello (Vlc.). The Flute part features a complex melodic line with triplets and a trill. The Bassoon part has a long, sustained note. The Snare Drum part has a rhythmic pattern of eighth notes. The Viola and Violoncello parts provide harmonic support.

25

Fl. *f*

Cl.

Bsn.

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

Sn.Dr. *cresc.*

Vla.

Vlc.

30

mf

G.S. Man is man was man will be gre - gar - i - ous and sol - i - tar - y,

Fl. *p*

Cl. *p*

Bsn. *p*

Vibr. *p* Vibraphone

Piano *p* *molto p una corda*

Vla. *p*

Vlc. *p*

35

G.S. he will be be - cause it is his na - ture to he

Bsn.

Vibr. *p*

Vla. *pizz.* *p*

Vlc. *mp* *poco cresc.*

40

G.S. — will be be - cause he has a mind to and e - ven once more it is more

Fl. *p* *p*

Cl. *p* *p* *p*

Bsn. *p*

Vibr. *p* *p* *p*

Piano *p*

Vla. *p* *arco* *sf*

Vlc. *mf* *sf*

45

G.S. $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ *f*
 and more and more as if he wants to. What has the

Fl. *p legato* *cresc.* *f* *fl.*

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

50

G.S. *f*
 hu-man mind got to do with talk-ing. Just that what you say makes you

Fl.

Mar. *grv*

Sn.Dr. wire brushes *mf*

55

G.S. *Spoken pitches* *whisper*
 want to say it a-gain and what you say wants to make you say it an-oth-er way say the

Fl.

Mar. *(8va)*

SusCym Sn.Dr. *Sus. Cymbal* *Wire brushes*

mf

G.S. same thing an - oth - er or the oth - er thing in some way. —

Bsn. *p*

Tri. Triangle *pp*

SusCym Sn.Dr *p*

Piano *p*

60

Fl. *p*

Cl. *p*

Bsn. *p*

Vib. Mar. *f*

Tri.

Piano

Vla. *p* *f* pizz.

Vlc. *p*

65 (to Emily) *mf* $\text{♩} = 56$

G.S. *mf*
 In the month of Feb - ru - ar - y were born Wash - ing - ton Lin - coln and I.

Tri. *pp*

Chimes
 wire brushes *p* l.v.

SusCym
 Sn.Dr *pp*

70 *Meno Mosso* $\text{♩} = 56$ 75

E.D. *p*
 We must be care - ful what we say. No

Vibr. *mf*

Chimes

80

E.D. *p*
 bird re - sumes its nest. That sa - cred clo - set when you sweep

Bsn. *p*

Vla. *p* arco con sord.

Vlc. *p* con sord.

E.D. *mf*
 — En - ti - tled mem - o - ry, se - lect a rev - er - en - tial broom and do it si - lent - ly.

G.S. *mf*
 An - y - way

Cl. *p*

Bsn.

Vla.

Vlc.

E.D.
 Se - lect a re - ver - en - tial broom and do it si - lent - ly.

G.S.
 is a - oth - er way if you say it the same way... There is no real re - al - i - ty to a real - ly im -

Fl. *p* *tr^b* *tr^b* *tr[#]*

Cl. *tr^b* *tr^b* *tr^b* *tr[#]*

Bsn.

Vibr. *p*

Chimes *p*

Vla. *tr^b* *tr^b* *tr^b* senza sord. *tr[#]*

Vlc.

90 *Poco più mosso* ♩ = 63

G.S. *mf* 3
 ag - ined life an - y more. What is the diff - 'rence_

Fl. *mf*

Vla. *sfz* *mf cantando*

95

G.S. 3
 — be - tween re - mem - b'ring — what has been hap - pen - ing and re - mem - b'ring what has been as dream - ing.

Fl.

Vla.

100

G.S. 3 3
 None. There - fore there is no re - la - tion be - tween hu - man na - ture and the hu - man mind.

Chimes (chimes) *p*

Vla.

♩ = 56 105 *p*

G.S. *p* One and one makes two but not in min-utes.

Tri. *p*

Glock. *p*

Piano *p*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

mf more intensely 110 *p*

E.D. *mf* more intensely To flee from mem-o-ry Had we the wings Ma-ny would fly— In-

G.S. *p* No ne-ver a - gain in min-utes.

Tri.

Glock.

Piano

Vla. *arco* *pp* *tr* *tr* *tr* *p*

Vlc. *arco* *pp* *tr* *tr* *tr* *tr*

E.D. *poco f*
ured to slow-er things. Birds with dis - may would scan the

G.S. *poco f*
One and one makes two

Fl. *tr*
3 3

Tri.

Glock.

Piano

Vla.

Vlc.

E.D. *tr*
might - y van Of men es - ca - ping from the mind of

G.S. *tr*
but not in min - utes No nev - er a - gain

Fl. *tr*
3

Tri.

Glock.

Piano

Vla.

Vlc.

120

E.D. *man.*

G.S. *in min - utes.*

Fl. *dim.*

Cl.

Bsn.

Tri.

Glock.

Piano

Vla.

Vlc.

♩ = 40

mf *f*

125

I.D. *I was born by the sea, and I have no-ticed that all the great e-vents of my life have*

Piano *Brush bass strings with fingers*

Keep pedal down through measure 155

130

$\text{♩} = 52$
meno f

I.D. ta-ken place by the sea. I was born

Piano

Strike bass strings with timpani stick

p una corda

3 descending pitches

135

I.D. un - der the star of Aph - ro - di - te, Aph - ro - di - te al-so

Piano

p

140

I.D. born of the sea and when her star is in the as - cen-dant e - vents are al-ways pro-pi -

Piano

p

8^{vb}

145

$\text{♩} = 44$

I.D. - tious to me but when this star dis-ap-pears there is dis - as - ter for me.

Piano

p

8^{vb}

a piacere 150

I.D. My first i-dea of move-ment of the dance came from the rhy-thm of the sea. My life and art were

$\text{♩} = 40$ 155 $\text{♩} = 76$

I.D. born of the sea. _____

G.S. Tears do not bring pleas-ure to the home. _____

Bsn. *pp* *mp*

Piano *pp* *8vb*

Vlc. *pp*

poco f e poco marc.
(to I.D.)

160 *poco f*

V.W. *tr^b* *tr[#]* But one could per-haps go a lit - tle deep-er

G.S. They give plea-sure in read-ing.

Bsn.

Vlc. *mp no accents*

V.W. *tr^b 3*
 in-to the ques-tion of nov - el writ-ing and the ef - fect of sex u-pon the nov-el-ist.

G.S. *poco f*
 Tears do

Fl. *mf*
 half step trills except where otherwise indicated
tr^b

Bsn. *mf* *p*

Vlc.

G.S. *3*
 not bring plea-sure to the home They give plea-sure in read - ing.

Fl. *loco* *tr* *tr^b*

Cl. *mp* *sfz p* *sfp* *sfp* *sfp* *sfp* *sfp*

Bsn.

Vlc.

mf
tr^b

V.W. First there are nine months be-fore the ba-by is born. Then the ba-by is born. Then there

Fl. *(tr) ~*

Cl. *sfp sfp sfp sfp sfp sfp sfp*

Vla. *pizz. mf*

V.W. are three or four months spent in feed - ing the ba-by. Af -

Cl. *sfp sfp sfp sfp sfp sfp sfp*

Vla.

V.W. - ter ba-by is fed there are cer-tain-ly five years spent play-ing with ba-by.

Fl. *mf* *tr^b*

Cl. *sfp sfp sfp*

Vla.

V.W. You can - not it seems let chil - dren run a - bout the streets. *mf*

G.S. Yes—

Fl. *(tr)*

Vla. *pizz.*

Vlc.

185

G.S. — there I told you hu - man na - ture_ is not at all in - t'rest-ing.

Fl. *(tr)*

Bsn.

Vlc. *p* *arco*

V.W. *mf* 190 It is on - ly for the last for-ty eight years that Miss - us Se - ton has had a pen - ny of her own.

Bsn. *mf* *p*

Vlc.

V.W. For all the cen - tur - ies be - fore it would have been her hus - band's pro - per - ty -

Cl. *mp*
sfp *sfp* *sfp* *sfp* *sfp*

Bsn.

Vlc.

195

V.W. a thought which per - haps may have had its share in keep - ing Mis - sus Se - ton and her

Cl. *sfp* *sfp* *sfp* *sfp*

Bsn.

Vla. (pizz.)
mf

Vlc.

200

V.W. moth - ers off the Stock Ex - change. *mf*

G.S. Yes mon - ey. Mon - ey has some -

Cl. *sfp* *sfp* *sfp* *sfp*

Vla. pizz.

Vlc. *mf*

G.S. thing to do with the hu - man mind.

Fl.

Cl. *sfp* *sfp* *sfp* *sfp* *f*

Bsn. *sfp*

Vla. *mf* arco

Vlc. *poco f* arco

mf

205

Fl.

Cl. *tr*

Bsn. *tr*

Vla. *tr*

Vlc. *tr*

210

V.W. *f*

For all the cen - tur - ies be - fore it would have been her hus - band's pro - per - ty.

215

End of Scene I

G.S. *mf*

Yes mon - ey mon - ey has some - thing to do with the hu - man mind.

rit.

All exit except E.D. During the opening measures of Scene 2 a man quietly enters behind the scrim and is seated at a table. He writes a letter. He is dressed in the style of the 1850's.

♩ = 52 220

Emily Dickinson *mp*

The way_ I read a

Triangle

wire brushes

Snare Drum *pp*

E.D. 225

let - ter's this: 'Tis first I lock the door, and push it with my fing - ers next, for

Tri. *pp*

Sn.Dr. sticks *pp*

E.D. 230

trans- port it be sure. And then I go the fur- thest off To coun- ter- act a knock; Then

Tri. *mf dim.* *pp*

W.B. *pp*

Sn.Dr. *poco cresc.* *mf dim.* *pp*

E.D. 235 240

draw my lit- tle let- ter forth And slow- ly pick the lock.

Tri. *mf* *p*

W.B. *poco f* *accel.* *rit.* *p* *poco f > p*

245

E.D. *p* Then glan - cing nar - row at the

Tri.

W.B. *p*

Vla. *pizz.* *p*

Vlc. *pizz.* *p*

Db. *pizz.*

250

E.D. wall, and nar - row at the floor, for firm con - vic - tion of a mouse Not ex - er - cised be -

Tri.

W.B.

Vla.

Vlc.

Db.

più f

E.D. fore Pe - ruse how in - fin - ite I am, how in - fin - ite I am to

Tri.

W.B.

Vla.

Vlc.

Db.

255

più p

E.D. *4:3*
no one that you know, and sigh and sigh for lack of heav'n, but not the heav'n

Tri.

W.B.

Vla. *p*

Vlc. *p*

Db. *p*

260

$\text{♩} = 60$

Light comes up slowly behind scrim

E.D. *2*
God be - stow.

Tenor *mf*
Go - ing to her Hap - py let - ter

Fl. *p*

Cl. *p*

Tri.

W.B.

Tenor *f*
tell her, tell her the page I nev - er wrote. Tell her!

Fl. *f* 3

Cl. 3 *f*

Bsn. *p* 3

Tenor
I on - ly said the syn - tax and left the verb and pro - noun out, Tell her

Fl. 3

Cl. 3 3 3

Bsn. *f* 3

Tenor
just how the fin - gers hur - ried, then how they stam - mered slow slow and then you wished you had eyes in your

Fl. *f* 3 3

Cl. *f* 3 3

Bsn. *f*

Tenor
pa - ges so you could see what moved them so. Tell her it

Fl.
Cl.
Bsn.

Piano

Vla.
Vlc.
Db.

arco
f
arco
f
arco
f

Tenor
was-n't a prac-ticed wri - ter- you guessed from the way the sen-tence toiled, you could

Piano

Vla.
Vlc.
Db.

f
f
f
f

Musical score for page 280, featuring vocal lines and orchestral accompaniment. The score includes parts for Tenor, Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Euphonium (E.D.), Chimes, Piano, Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.).

Vocal Lines:

- Tenor 1:** hear the bod - ice tug be - hind you as if it held but the
- Tenor 2:** might of a child!
- E.D.:** Tell him! I on - ly

Orchestral Accompaniment:

- Fl., Cl., Bsn.:** Play *f* (forte) with triplet figures.
- E.D.:** Play *f* (forte) with triplet figures.
- Chimes:** Play *f* (forte) with a melodic line.
- Piano:** Play *f* (forte) with a complex accompaniment.
- Vla., Vlc., Db.:** Play *f* (forte) with a complex accompaniment.

E.D. *said the syn-tax and left the verb and pro-noun out Tell him just how the fin-gers hur-ried*

Tenor *Tell her! I on-ly said the*

Chimes *p*

Field Drum *muffled p*

E.D. *then how they wa-ded slow slow and then you wished you had*

Tenor *syn-tax and left the verb and pro-noun out, Tell her just*

Timp. *p*

Field Drum *(6) (6) (6) (3) (3)*

E.D. *eyes in your pa-ges so you could see what moved them so.*

Tenor *how the fin-gers hur-ried then how they stam-mered slow slow slow slow*

Timp.

Field Drum *(3) (3) (3) (3) (3) (3) (6)*

dim.

E.D. *f* Tell him it was - n't a prac - ticed wri - ter, you guessed

Tenor *p* slow slow slow slow slow slow slow slow slow

Timp. *pp*

Field Drum

E.D. 295 from the way the sen - tence toiled, you could hear the

Tenor *f* slow slow slow. Tell her it was - n't a prac - ticed

Timp. *poco f sub.*

Field Drum *poco f sub.*

E.D. bod - ice tug be - hind you as if it held but the might of a child!

Tenor wri - ter you guessed from the way the sen - tence toiled. You could hear.

300

E.D. You al-most pi-tied it it worked so. Tell him- No- you may

Tenor — the bod-ice tug be-hind you as if it held but the might

E.D. quib-ble there, For it would split his heart to know it, And then

Tenor of a child! You al-most pi-tied it it worked so

305

E.D. you and I were si-len-ter. For it would split his

Tenor Tell her- No- you may quib-ble there, For it would split her

Chimes *mf*

E.D. heart to know it, And then you and I were si-len-ter.

Tenor heart to know it, And then you and I were si-len-ter. *dimout behind scrim*

Chimes

310

Meno mosso ♩ = 56

(to audience)

G.S. *One and one makes two but not in min-utes.*

Tri. *p*

Glock. *p*

Piano *p*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

Db. *mf*

315

Poco più mosso ♩ = 63

G.S. *No nev-er a - gain in min-utes.*

Tri.

Glock.

Piano

Vla. *arco* *pp* *arco*

Vlc. *pp* *arco*

Db. *pp*

♩ = 76

To G.S. and E.D.

320

poco f

V.W.

Piano

325

f

meno f

V.W.

Bsn.

Tri.

Glock.

Piano

Vla.

Vlc.

Db.

330

V.W.

Bsn.

subito f

V.W. This will en-dure. From dis - cord, from ha - tred my shat-tered mind is

Bsn. *8va*

Tri. *f*

Glock. *f*

Piano *f*

Vla. *f*

Vlc. *f*

Db. *f*

V.W. pieced to - geth-er by some sud - den per - cep - tion. I take the trees, the

Bsn. *8va*

Tri. *mp espressivo*

Glock. *meno f* *mf*

Piano *meno f* *mf*

Vla. *meno f* *mf*

Vlc. *meno f* *mf*

Db. *meno f* *mf*

340

// (spoken)

V.W. clouds to be wit-nes-ses of my com - plete in - te - gra - tion. //

Bsn. //

Glock. *p* *pp* //

Piano *p* *pp* //

(8th) //

Vla. *dim.* *p* //

Vlc. *dim.* *p* //

Db. *dim.* *p* //

I, Virginia, who shall walk the earth these sixty years, am born entire, out of hatred, out of discord.

♩ = 56

342

345

G.S. One and one makes two but not in min-utes. No ne-ver a- ³

Tri. *p*

Glock. *p*

Piano *p*

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

Vlc. *pizz.* *mf* *arco* *pp*

Db. *pizz.* *mf* *arco* *pp*

♩ = 69

mf

350

E.D. *mf* When a lit - tle girl I had a

G.S. gain in min-utes.

Fl. *p*

Cl. *p*

Tri.

Glock.

Piano

Vla.

Vlc.

Db.

E.D. friend who taught me Im-mor-tal - i - ty, but ven-tur-ing too near,

Fl.

Cl.

Vla. *con sord.* *p*

355

poco f

V.W. My shat - tered mind is pieced to - geth - er by some

E.D. — him - self, he ne - ver re - turned.

Fl.

Cl.

Vla.

Vlc.

mp
un poco cantabile

V.W. sud - den per - cep - tion. The trees wave, the clouds — pass.

Fl.

Cl. *p dolce*

Vla.

Vlc.

p dolce

360

more intense

V.W. The time ap - proch - es when these so - lil - o - quies shall be shared. We shall not al - ways

Fl.

Vla.

Vlc. *p* pont. ord. *cresc.* *mf*

365

V.W. *3*
 give out a sound like a beat-en gong as one sen - sa - tion strikes and then an - oth - er.

Fl. *f*

Cl. *mf* *f*

Gong *mf*

Vla. *senza sord.* *pizz.*
poco f *f*

Vlc. *f* *pizz.*

Db. *f*

370

G.S. *poco f*
 Yes mon-ey Mon-ey has some-thing to do with the hu-man mind.

Fl. *p*

Cl. *p*

Bsn. *f* *p*

Gong *p* l.v.

Vla. *dim.*

Vlc. *dim.*

Db. *p*

p

E.D. *3*
 When I died my death was re-cord-ed by the Am-herst town clerk. Oc - cu - pa - tion:

Fl. *8va*

Cl.

Bsn.

Gong

Vla. *p*

Vlc. *p*

Db.

E.D.
 At home. When I died oc - cu - pa - tion: At home. When I died

G.S. *mf*
 Man is man was man will

Fl. *(8va)*

Cl.

Bsn.

Gong

Vla.

Vlc.

Db.

E.D. oc - cu - pa - tion: At home.

G.S. be gre - gar - i - ous and sol - i - tar - y.

Fl.

Cl.

Bsn.

Gong

Vla.

Vlc.

Db.

385

V.W. lyric

Now

Fl. *p*

Cl. *p*

V.W.

grass and trees, the tra - vel - ing air blow - ing

Fl.

Cl.

390

V.W. emp - ty spa - ces in the blue which they then re - cov - er,

Fl.

Cl.

Vla. (senza sord.)
p

V.W. shak - ing the leaves which then re - place

Fl.

Cl.

Vla.

395

V.W. — them - selves, and our ring here hints — at some oth - er

Fl. *mf dolce*

Cl. *mf dolce*

Vla. arco

Vlc. *mf*

V.W. or - der, some oth-er or - der, and bet-ter, which makes a rea - son e - ver-last-

Cl.

Vla.

Vlc.

400

V.W. - ing-ly, which makes a rea - son e - ver-last - ing-ly. The

E.D. *poco f* When I

Fl. *poco f* *8va*

Cl. *f*

Bsn. *f*

Vla. *cresc.* *f* *pizz.*

Vlc. *f* *pizz.*

Db. *f* *pizz.*

V.W. trees wave, the clouds pass. The time ap-proach-es when these so - lil - o-ques shall be shared.

E.D. died my death was re - cord - ed by the Am - herst

G.S. *poco f* He will be be - cause it is his

(8^{va})

Fl.

Cl.

Bsn.

Vla.

Vlc.

Db.

V.W. We shall not al-ways give out a sound like a beat - en gong as one sen - sa - tion strikes and

E.D. town clerk. Oc - cu - pa - tion

G.S. na - ture to, he will be be - cause

Gong l.v. *poco f* *poco f*

Vla.

Vlc.

Db.

410

V.W. then an - oth - er

E.D. At home. When I died

G.S. he has a mind to and e - ven_

Fl. *8va*

Cl. *p*

Bsn. *p*

Gong *poco f* *poco f* *mp* arco

Vla. *p* *p*

Vlc. *p* *p*

Db. *f* *f* *p*

415

E.D. Oc - cu - pa - tion At home.

G.S. once more it is more and more and more as if he wants to_

Fl. *(8va)*

Cl.

Bsn.

Vla.

Vlc.

Db.

mf

V.W. And our ring here hints_ at some oth - er or - der, some oth - er or - der

meno f

E.D. When I died, oc - cu - pa - tion

G.S.

Fl. *(8^{va})*

Cl.

Bsn.

Gong *p*

420

V.W. and bet-ter which makes a rea-son e-ver-last - ing-ly, e-ver-last - ing-ly.

p

E.D. At home. At home.

mf

G.S. as if he wants to, wants to.

p

Gong

425

$\text{♩} = 48$

I.D. Oh why oh

Vibr.

Chimes *l.v.* *mf*

Piano *p* *molto p*

430

I.D. why should my Ma-ma be so sad and so sor-ry?— Oh why— oh why—

Vibr.

Chimes

Piano

435

I.D. — should my Ma-ma be so sad and so sor-ry?—

Vibr.

Chimes

Piano *mf sfz* *pp* *mf* *mf* *8va-*

440

I.D. There are some sor-rows that kill, I may seem to go on li - ving my

Vibr.

Chimes

Piano *p* *molto p*

445

I.D. bo - dy drags its wea - ry way — on earth, my spir - it is crushed, for - e - ver crushed. I —

Vibr.

Piano

450

I.D. have heard peo - ple speak of the en - nob - ling in - flu - ence of sor - row, of sor - row.

Vibr.

Piano

455

I.D. I can on - ly say that those last days of my life, be - fore the blow fell, be - fore the blow

Vibr.

Piano

460

I.D. fell were the last days of my spir - i - tu - al life, were the last days of my spir - i - tu - al

Vibr.

Piano

465

I.D. life. E - ver since then I have had one de - sire, to fly, to fly, to fly from the hor - ror of

Vibr.

Chimes *mp*

Piano

470

I.D. it, from the hor - ror of it. My life has

Vibr.

Chimes *mf* *p*

Fld.Drm. *pp* muffled

Piano *8vb*

I.D. been a weird flight from it all, I am the sad Wan - der - ing Jew, the Fly - ing

Chimes

Fld.Drm.

475

I.D. Dutch - man, and my life has been to me but as a phan - tom

480

I.D. ship u - pon a phan - tom o - cean.

485

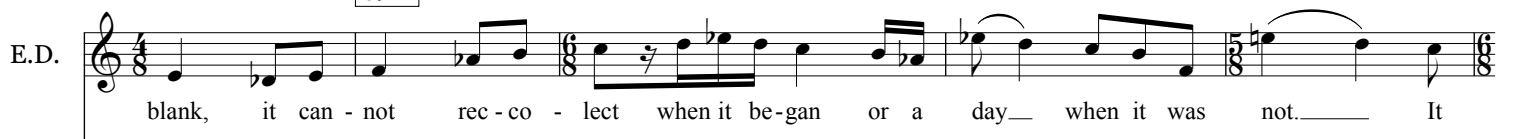
E.D. 


Fl. 

Tri. 


Pain has an el-e-ment of

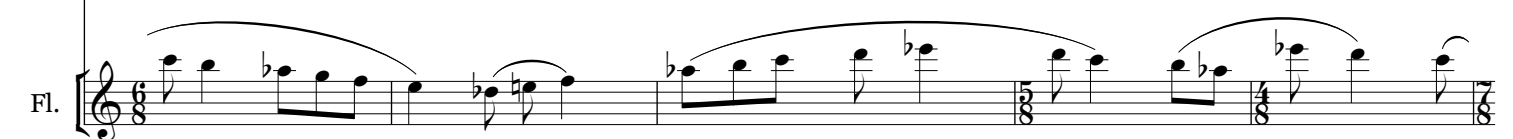
490

E.D. 


Fl. 


495

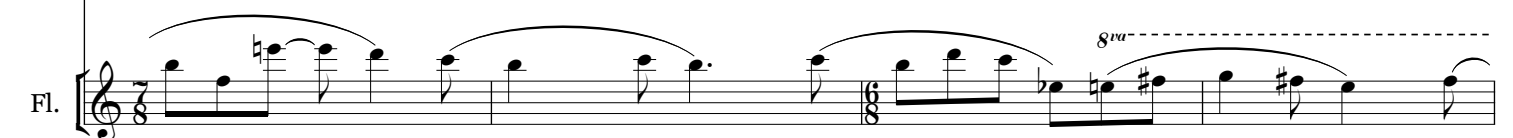
E.D. 

Fl. 

500

I.D. 

E.D. 

Fl. 

505

I.D. sad Wan-der - ing Jew, the Fly - ing Dutch-man, and my life has been to

E.D. Pain has an el - e - ment of blank it can - not rec - co -

Fl. *8va*

Vibr. *mp*

510

I.D. me but as a phan - tom ship u - pon a phan - tom

E.D. lect when it be-gan or a day when it was not. It has no fu - ture

Fl. *8va*

Vibr.

I.D. o - cean.

V.W. Sum-mer comes and win -

E.D. but it - self, its in - fin - ite realms con - tain its past en - light-ened to per -

Fl. *8va*

Vibr.

515

V.W. - ter, the sea - sons pass, the pear fills it - self and drops from the tree. The dead leaf

E.D. ceive New per - i - ods of pain, of pain.

Fl. *8va-7*

Bs.Cl. *p*

Bsn. *p*

Vibr. *p*

Cast. *p*

520

V.W. rests on its edge. Sleep sleep I croon, whe-ther it is sum - mer or win - ter,

E.D.

Fl. *p*

Bs.Cl. *p*

Bsn. *p*

Vibr. *p*

Cast. *p*

525

V.W. *May or No-ven - ber. Sleep I sing, sleep, sleep I croon, sleep I croon...*

Fl. *p*

Bs.Cl. *p*

Bsn. *p*

Vibr. *p*

Cast. *p*

530

V.W. *Whe - ther it is sum - mer or win - ter, May or No - vem - ber, sleep I*

Fl. *p*

Bs.Cl. *p*

Bsn. *p*

Vibr. *p*

Cast. *p*

535

V.W. *sing, sleep, sleep I croon. I am all spun to a fine thread round the cra - dle,*

Bs.Cl.

Cast. *p*

V.W. 540
 wrap - ping in a co - con made of my own blood the de - li - cate limbs of my ba -

I.D. 545
 Oh why oh why should my Ma - ma be so sad

V.W. by.

Chimes *p* l.v.

Piano *molto p*

I.D. and so sor - ry? — Oh why, — oh why — should my Ma - ma

V.W. Sum - mer comes and win - ter, — the sea - sons pass, — the pear fills it -

Chimes

Piano

550

I.D. be so sad and so sor - ry?—

V.W. self and drops from the tree. The dead leaf rests on its

Piano *mf*

555

I.D. E - ver since then I have had one de - sire, to fly, to fly, to

V.W. edge. Sleep, sleep I croon, whe-ther it is sum - mer or win - ter, May or No-

Chimes *p*

Piano *mf pp p*

560

I.D. fly from the hor - ror of it, from the hor - ror of it.

V.W. vem - ber, sleep I sing sleep sleep I croon.

G.S. The hu - man mind has

Piano

G.S.
 no - thing to do with sor - row and with dis - ap - point - ment and with tears._____ The

G.S. 565
 hu - man mind knows nei - ther mem - or - y nor tears,___ it can for - get, but what can it for - get,___

G.S. 570
 ___ it can for - get noth - ing but not be re - mem - ber - ing in - deed not by re - mem - ber - ing and so

G.S. 575
 he and she and she and he_____ do know___ what the hu - man mind is.

I.D. 580
 I may seem to go on li - ving, my

Vibr.
p

Piano
molto p

I.D. bo - dy drags its wea - ry way on earth, my spi - rit is crushed, for e - ver

Vibr.

Piano

585

I.D. crushed.

E.D. Pain has an el - e - ment of blank, it can - not re - col - lect when it be - gan, or if there was a

Bs.Cl. *p*

Vibr.

Piano

590

V.W. Sum-mer comes and win - ter, the sea - sons pass, the pear fills it - self and

E.D. day_ when it was not.

Fl. *p*

Bs.Cl.

Vibr. *p*

Tri. Cast. *p*

Piano *8va*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 7/8 time and consists of seven staves. The vocal soloist (V.W.) has the lyrics: "Sum-mer comes and win - ter, the sea - sons pass, the pear fills it - self and". The English Duet (E.D.) has the lyrics: "day_ when it was not.". The Flute (Fl.) part starts with a piano (*p*) dynamic and features a melodic line with slurs. The Bass Clarinet (Bs.Cl.) part has a similar melodic line. The Vibraphone (Vibr.) part has a rhythmic accompaniment with a piano (*p*) dynamic. The Triangle and Castanets (Tri. Cast.) part has a rhythmic accompaniment with a piano (*p*) dynamic. The Piano part has a complex accompaniment with slurs and a dynamic marking of *8va* (octave up) in the right hand.

V.W. falls from the trees. The dead leaf rests on its edge.

E.D.

G.S. The hu - man mind has noth - ing to do with sor - row and

Fl.

Vibr.

Cast.

Piano

(8^{va})

I.D. Oh

V.W. Sleep I croon

E.D. el - e - ment of blank.

G.S. with dis - ap - point - ment and with tears. The

600

I.D. why, oh why

V.W. Sleep I sing,

E.D. it can not

G.S. hu - man mind knows nei - ther mem - or - ry nor tears, it can for -

605

I.D. I am the sad Wan - der - ing Jew, the Fly -

V.W. sleep sleep I

E.D. rec - co - lect rec - co - lect when it be -

G.S. get, but what can it for - get it can for - get noth - ing but not be re -

I.D. - ing Dutch - man, and my life has been

V.W. croon.

E.D. gan

G.S. mem - ber - ing in - deed not by re - mem - ber - ing and so

I.D. to me but as a phan - tom - ship u - pon a

V.W. I am all spun to a fine thread

G.S. he and she and she and he do know what the hu - man mind is,

I.D. phan - tom o -

V.W. round the cra - dle, wrap - ping in a co - coon made of my

E.D. or a day when

G.S. mind is he and she

I.D. cean.

V.W. own blood the del - i - cate limbs of my ba - by,

E.D. it, when it was not. It

G.S. and she and he do know what the hu - man mind is,

I.D. I am the sad Wan - der - ing Jew.

V.W. of my ba - by.

E.D. has no fu - ture but it - self.

G.S. mind is.

620

I.D.

V.W.

E.D.

G.S.

Chimes *mf*

Vla. *pizz. mf*

Vlc. *pizz. mf*

Db. *pizz. mf*

625

Allegro ♩ = 84

Bsn. *f*

wood sticks on metal part of timpani

Timp. *f*

Vla. *f* arco

Vlc. *f* arco

Db. *f* arco

630

Fl. *f*

Cl. *f*

Bsn. *f*

Mar. *f*

Timp. *f*

Piano *f*

Vla. *f*

Vlc. *f*

Db. *f*

8va

8vb

pizz.

635

Fl.

Cl.

Bsn.

Mar.

Chimes

Piano

Vla. *arco*

Vlc. *arco*

Db. *arco*

♩ = 66

640

G.S. *mf*

Does he or she does she or he know what the hu - man mind is. Does he or she does

Tri. W.B. Triangle

Sn.Dr. *p* snares on Woodblock *p*

(♩ = ♩) 645

G.S. she or he know what the hu - man mind is. And so all the old chap - ters end tears

Tri. W.B.

Sn.Dr. *pp*

650

G.S. end tears end. — But all this has noth - ing to do with the hu - man mind the

Tri. W.B.

Sn.Dr. *p*

655

G.S. use of the hu - man mind and tears. It has been said said by ve - ry

Tri. W.B.

Sn.Dr.

Vlc. *pizz.*

Db. *p* *pizz.*

G.S. ma - ny said by Jules Verne he weeps_____ he

Fl. *mf* 1/2 step trills

Tri. W.B. *p* *mf*

Sn.Dr. *poco f*

Vlc. *poco f*

Db. *poco f*

G.S. weeps that shows he is a man that shows he weeps_____ he

Fl. *mf* fl.

Tri. W.B.

Sn.Dr. *poco f*

Vlc. *poco f*

Db. *poco f*

G.S. *f* weeps that shows he is a man. But a dog _____

Fl. *tr*

Tri. W.B.

Sn.Dr. *p* \rightarrow *f*

Piano *f* no ped. ben articolato

Vlc. arco *mf* \rightarrow *f*

Db. arco *mf* \rightarrow *f*

G.S. but a dog _____ can have tears in his

Fl. *poco f*

Mar. *f*

Piano *f*

675

G.S. *eyes* *yes* *he* *can* *have* *tears* *in* *his*

Sn.Dr.

Vla. *pizz.* *f*

Vlc. *pizz.* *f*

Db. *pizz.* *f*

680

G.S. *eyes* *he* *can* *have* *tears*

Fl.

Mar. *gru*

Piano *f*

G.S. *he* *can* *have* *tears* *when* *he* *has*

685

G.S. *been* *dis - il - lu - sioned.*

Tenor *Spoken off stage:*
A dog when he begged always got what he asked for.

686

mf

G.S. *mf*
One day he begged a lit - tle dog to give him what he want - ed.

Vla. arco
mf *espressivo* *f cantabile*

Vlc. arco
mf *f cantabile*

Db. *f cantabile*

690

G.S. *poco f*
(on stage) to give him what he want-ed.

Tenor *mf*
One day he begged a lit - tle dog to give him what he want-ed The *mf*

Bsn. *p*

Vla. *mf* *1/2 step trills* *cresc.*

695

G.S. *f*
The

Tenor lit - tle dog did not give_ him what_ he want - ed. *f*

Bsn. *f*

Vla. *poco f* *f* *pizz.*

Vlc. *f* *pizz.*

Db. *f*

700

G.S. *dog the dog had tears in his eyes*

Tenor *and so to cry does not make the*

Bsn. *f*

Vlc.

Db.

705

G.S. *oh no to cry does not make the hu - man mind it makes a piece of*

Tenor *hu - man mind it makes a piece of*

Bsn. *mf*

Vla. *pizz. f*

Vlc. *f* *arco*

Db. *f*

ben articolato 710

G.S.
na - ture, ——— it makes a piece of na -

Tenor
na - ture, ——— it makes a piece of na -

Fl. *f* *fl.*

Cl. *f*

Bsn. *f*

Mar. *f*

Timp. *mf* *f* metal

Piano *f* *f*

Vla. *f* *arco*

Vlc. *f*

Db. *pizz.* *arco*

G.S. *marc*
 - ture but it does not make the hu - man mind the

Tenor *marc*
 - ture but it does not make the hu - man mind the

Fl. *f* *fl.*

Cl. *f*

Bsn. *f*

Mar. *f* Triangle *f*

Sn.Dr. *f*

Piano *gru*

Vla. *pizz.* *f*

Vlc. *pizz.* *f*

Db.

G.S.
hu-man mind._____ Oh dear does she does he does he does she know what the hu-man

Tenor
hu-man mind._____ Oh dear does she does he does he does she know what the hu-man

Fl.
f

Cl.
f

Bsn.
f

Tri. W.B.
Wood block
Chimes
f

Chimes
f

Sn.Dr.

Piano
f

Vla.
arco
f

Vlc.
arco
f

Db.
arco
f

G.S. hu - man mind the hu - man mind.

Tenor hu - man mind the hu - man mind.

Fl. *f*

Cl. *f*

Bsn. *f*

Mar. *f*

Chimes *f*

Piano *f*

Vla. *f*

Vlc. *f*

Db. *f*

ca ♩ = 60

♩ = 72

740

735

Conversationally

mf

sub.f

V.W.

My aunt, Ma-ry Be-ton, I must tell you, died by a fall from her horse when she was

V.W.

ri - ding out to take the air in Bom - bay, died by a fall from her horse when she was

T.B.
W.B.

3 Temple blocks

f

f Woodblock

V.W.

ri - ding out to take the air in Bom - bay. A so - lic - i - tor's let - ter

T.B.
W.B.

f

Sleigh
Bells
Wind
Chime

V.W.

fell in - to the post - box; I found she had left me five hun - dred pounds a year for -

Piano

mp legato, ma distinto

755

V.W. e - ver. Be - fore that I had made my liv - ing by cadg-ing odd jobs from

Piano

760

V.W. news-pa-pers, by re - port-ing a don-key show here or a wed - ding there, I had

Fl.

Cl. *mf*

3 Temple blocks

T.B. W.B. *mf* Wood block

Chimes *p*

Piano

Vla. *mf*

765

V.W. earned a few pounds ad-dres - sing en - vel-opes, read - ing to old la-dies, mak-ing ar-ti - fi-cial

Fl. *mf*

Cl.

Bsn. *mf*

T.B.
W.B. *poco f*

Vla.

Vlc. *pizz.*
mf

770

V.W. flow - ers, teach - ing the al-pha-bet to small chil - dren in a Kin-der-gar-ten.

Cl. *poco f* *f*

T.B.
W.B.

775

Fl. *f* ^{8va}

Cl. *f* ³

T.Tom.t. *f*

T.B. W.B. *f*

Tuned tom-toms

780

V.W. *f* ³

Fl. *f* ^{8va}

Cl. *f* ³

T.Tom.t. *f* ^{trem} ³

T.B. W.B. *f*

I had made my liv - ing by cadg-ing odd jobs from news-pap-ers, by re -

Handbell, played by V.W.

V.W. *f* ^{8va}

Fl. *f* ^{8va}

Cl. *f* ^{8va}

T.Tom.t. *f*

T.B. W.B. *f*

port-ing a don-key show here or a wed - ding there; I had earned a few

V.W. pounds ad-dres - sing en - vel-opes, read - ing to old la - dies, mak - ing ar - ti - fi - cial

Fl. *f* *sfz*

Cl. *f*

T.Tom.t.

T.B. W.B.

790

V.W. flow - ers, teach - ing the al - pha-bet to small chil - dren in a Kin - der-gar-ten.

Fl. *f*

Cl. *sfz*

T.Tom.t.

T.B. W.B.

795

T.Tom.t. *dim.*

T.B. W.B. *dim.* *p*

Meno mosso ♩ = 50
with pedal

800

Piano

805

G.S.

mf

Yes mon - ey mon - ey has some - thing to do with the hu - man mind...

810

V.W.

mf

Such were the chief oc - cu - pa - tions o - pen to

G.S.

Piano

p

815

V.W.

wo - men be - fore nine - teen eight - een

G.S.

mf

I can - not be - gin too of - ten

Piano

molto p
una corda

Db.

pizz.

mp

V.W. *The wo-man com-po - ser*

G.S. *be-gin to won - der what mon - ey is.*

Bsn. *p*

Piano

Db.

820

V.W. *stands where the act-ress stood in the time of Shakes - peare.*

G.S. *Has it to*

Cl. *mf*

Bsn. *p*

Piano *p*, *m.s.*, *arco*, *mf*

Vlc. *mf*

Db. *p*, *poco f*, *mf* ³

G.S. do with hu - man na - ture or the hu - man mind.

Fl. *mf*

Cl.

Vla. pizz. *mf*

Vlc. *mf*

V.W. And here we have the

Fl. *mf*

Cl.

Bsn. *mf*

Piano *p*

Vla. pizz.

Vlc. *mf*

Db. *mf*

830

V.W.

835

G.S.

Piano

Più mosso ♩ = 120

840

V.W.

T.B. W.B.

Piano

Vla.

Vlc.

Db.

V.W. *in this year_ of grace nine - teen twen-ty eight.*

G.S. *f* Hu - man na-ture can use it but can -

Fl. *f*

Cl. *f*

T.Tom.t. *f*

T.B. W.B.

Piano

Vla.

Vlc.

Db.

V.W. *f* Doc - tor John-son's dic - tum_

G.S. not re-fuse it can - not re-fuse it.---

Fl. *tr* *tr* *tr* *tr* *8va*

Cl. *tr* *tr* *tr*

T.Tom.t. trem trem

T.B. W.B.

Piano *f*

Vla.

Vlc.

Db.

V.W. re-peat-ed in nine - teen__ twen - ty__ eight: A wo-man com-

Fl. *(8^{va})*
 Cl.

T.Tom.t.
 T.B.
 W.B.

Piano

Vla.
 Vlc.
 Db.

V.W. po-sing is like a dog walk - ing on his hind legs... It is not done well_ but you are

(8^m)

Fl. Cl.

T.Tom.t. T.B. W.B.

Piano

Vla. Vlc. Db.

V.W.
sur- prised to find it done at all.

(8^{va})

Fl.
Cl.

T.Tom.t.
T.B.
W.B.

Piano

Vla.
Vlc.
Db.

mf

G.S. I am not con-fused in mind be-cause I have a

Fl. *loco*
meno f

Cl. *mf*

T.Tom.t. *meno f*
p

T.B.
W.B. *p*

Vla. *meno f*
p

Vlc. *meno f*
p

Db. *p*

870

mf

V.W. The wo-man com-po-ser stands where the ac-tress stood in the time of

G.S. hu-man mind.

875

V.W. Shakes-peare. So does his-tor-y ac-cur-ate-ly re-peat it-self.

G.S. Yes. which is.

880

V.W. So ac - cur - ate - ly does his - tor - y

G.S. Ro - mance and mo - ney one by one.

V.W. re - peat it - self. *mp* So does his - tor - y

G.S. Ro - mance has no - thing to do with hu - man na - ture.

885

V.W. ac - cur - ate - ly re - peat it - self. *mf* ac - cur - ate - ly

G.S. Nei - ther has__ mon - ey__ *p* She says he says *p* he says she says

890

V.W. *mf* his - tor - y *p* re - peat it - self. *p* So does his - tor - y

G.S. *mf* what is done is not done__ *p* She says he says

V.W. ac - cur - ate - ly re - peat it - self, so does his - tor - y *rit.* *pp* re - peat it - self.

G.S. he says she says what__ is done__ is not__ done, not done. *pp*

♩ = 56

895

espressivo

E.D. *p*

Cl. *p*

Bsn. *p*

Vla. *p*
arco
con sord.

Vlc. *p*

900

E.D. *p*

Cl.

Bsn.

Chimes *p*

Vla.

Vlc.

905

E.D. *f* *dim.*
 luc - tant led, Be - fore were ci - ties but be - tween, the for - est of the

Cl. *tr^b* *tr^b* *tr^b* *tr*

Bsn.

Vibr. *p*

Chimes

Vla. *tr^b* *tr^b* *tr^b* *tr*

Vlc. *tr^b* *tr^b*

910

E.D. *meno f*
 dead. Re - treat was out of hope, Be - hind, a sealed route, -

Tri. *p*

Glock. *p*

Piano *p*

Vla. *pizz.*

Vlc. *mf pizz.*

Db. *mf pizz.*

mp

E.D. *E - ter - ni - ty's white flag be - fore And God at ev' - ry gate,*

Tri.

Glock.

Piano

Vla. *arco*
tr^b *pp*

Vlc. *arco*
tr^b *pp*

Db. *pp*

915

E.D. *and God at ev' - ry gate.*

Tri.

Glock.

Piano

Vla. *p*

Vlc. *p*

Db. *p*

920

I.D. For each ec-stat - ic in - stant we must an ang - uish pay, In keen and qui-ver-ing ra - ti - o

Tri.

Glock.

Piano

Vla.

Vlc.

Db.

925

I.D. to the ec - sta-sy. — For each be-lov-ed hour sharp pit-tan-ces of years, —

Tri.

Glock.

Piano

Vla.

Vlc.

Db.

930

I.D. *3* Bit-ter con-test - ed fath - ings — and cof - fers heaped with tears.

Tri.

Glock.

Vla.

Vlc. *mf*
espressivo

Db.

935

I.D. For each ec -

E.D. Our jour - ney had ad - vanced, Our feet were al - most come to that

Vla. *mf*
espressivo

Vlc. *3*

Db.

I.D. stat - ic in - stant we must an an - guish pay, _____ In keen and qui-ver-ing ra-ti-o to the ec - sta-sy_

E.D. odd fork in Be - ing's road, E - ter - ni - ty by term. Our pace_ took sud -

Vla.

Vlc.

I.D. *f lyric* For each be - lov - ed hour sharp pit-tan-ces of years_

E.D. den Awe our feet re - luc - tant led, Be - fore_ were ci - ties, but be - tween the for - est of the

Vla. *piu f* *f* *dim.*

Vlc. *più f* *f* *dim.*

I.D. Bit-ter con-test - ed farth - ings_ and cof - fers heaped with tears. _____

E.D. dead. *mp* Re-treat was_ out_ of hope, Be - hind, a sealed route_

Vla. *p*

Vlc. *p*

950

I.D. E - ter - ni - ty's white flag be-fore And God at ev' - ry gate, And God

E.D. E - ter - ni - ty's white flag be-fore and God at ev' - ry gate,

Vla.

955

I.D.

E.D. at ev - 'ry gate. When Fath-er lived

Tenor she re-mained with me, she re-

Chimes l.v. *p*

Timp. *ppp*

Vla. con sord. *p*

Vlc. con sord. *p*

Db. con sord. *p*

960

Tenor

mained with me be - cause I would miss her, be - cause I would miss her.

Chimes

Gong

l.v.
pp

pp

Timp.

ppp

Piano

p

p

Keep damper pedal down until next chord.

simile

Vla.

p

Vlc.

p

Db.

p

E.D. I re-mained with him, I re-mained with

Tenor When I lived

Tri.

Chimes

Timp. *ppp*

Piano *sim.* *sim.*

Vla. *p* *p*

Vlc. *p* *p*

Db. *p* *p*

970

Allegro ♩ = 96
(doppio movimento)

him, be-cause he would miss me, be-cause he would miss me.

pp

pp

p cresc. *poco f*

mf

senza sord. *p* *cresc. molto* *f*

senza sord. *p* *cresc. molto* *f*

senza sord. *p* *cresc. molto* *f*

I.D. *f* Your work

Tenor *f* My work, my work.

Fl.

Cl.

Mar. *f*

Timp. *p* \leftarrow *poco f*

Vla. *f*

975

I.D. your work Why don't I stop this?

Tenor Why don't you stop this?

Fl.

Cl.

Mar. *f*

Timp. *p* \leftarrow *poco f* *f* *p* \leftarrow *poco f* *f* *p* \leftarrow *poco f*

Vla.

Vlc.

Tenor

Why do you want to go on the stage and wave your arms? _____

Fl.

Cl.

Bsn.

Mar.

Timp.

Vla.


Vlc.

Db.

980

I.D. 

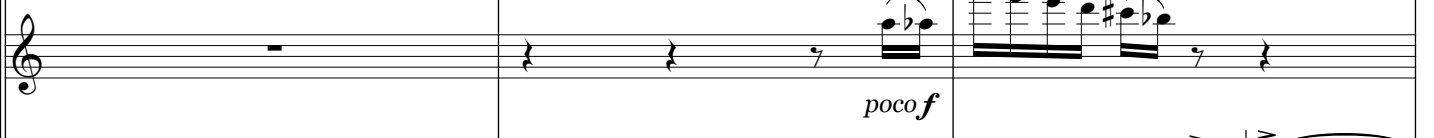
I want to go on the stage be - cause I love to dance.

Tenor 

Why don't you

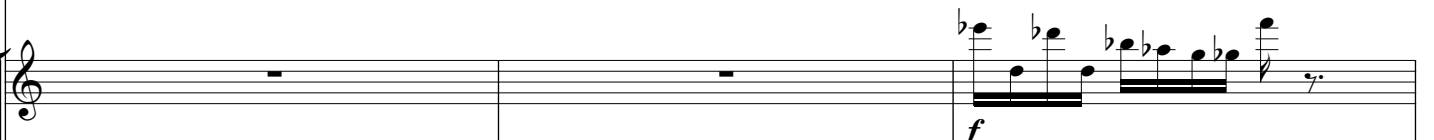
Fl. 

poco f

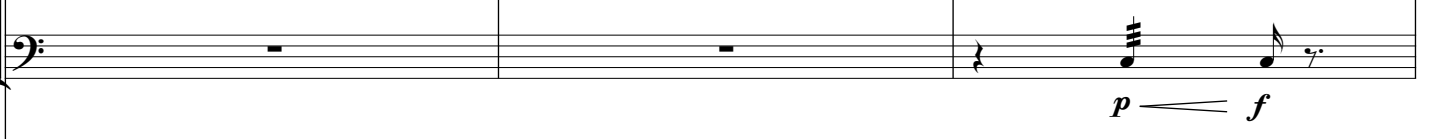
Cl. 

poco f

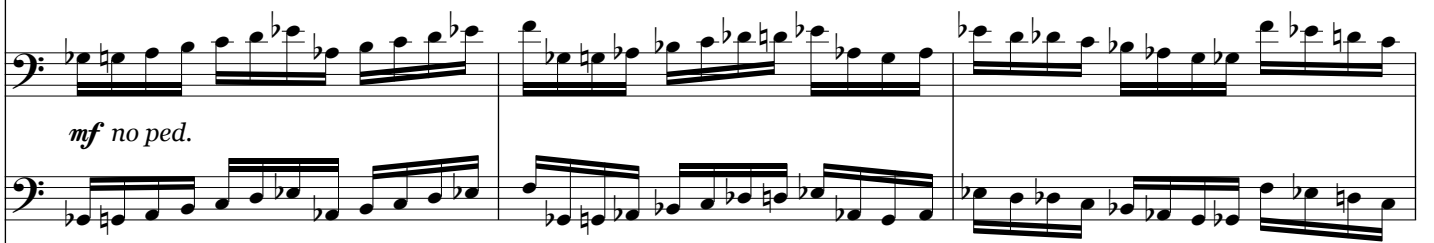
Bsn. 

Mar. 


f

Timp. 

p — f

Piano 

mf no ped.

Vla. 

f

Vlc. 

Db. 

I.D.

Tenor

Fl.

Cl.

Bsn.

Mar.

Timp.

Piano

Vla.

Vlc.

Db.

stay at home and sharp-en my pen - cils?

Your work your

f

f

mf \leftarrow *f* *f*

f

Meno mosso ♩ = 69

I.D. work, have I of - fend - ed you? You can - not ad -

Tenor You have of - fend - ed me.

I.D. mit that a wo - man can real - ly be an art - ist.

Tenor *f* I will not ad - mit that a

Fl. *f*

Cl. *f*

Bsn. *f*

Gong *mf*

Timp. *mf*

Vla. *f* pizz.

Vlc. *f* pizz.

Db. *f* pizz.

990

Meno mosso ♩ = 48

p

E.D. I re - mained with him, Our jour -

Tenor wo - man can be an art - ist. she re - mained with

Fl. *f*

Cl. *f*

Bsn. *f*

Gong *mf*

Timp. *mf*

Vla. *f*

Vlc. *f*

Db. *f*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The tempo is 'Meno mosso' with a quarter note equal to 48 beats. The dynamics are marked as piano (*p*) for the vocalists and various levels of fortissimo (*f*) and mezzo-forte (*mf*) for the instruments. The vocal parts (E.D. and Tenor) have lyrics in Italian. The instrumental parts include Flute, Clarinet, Bassoon, Gong, Timpani, Viola, Violoncello, and Double Bass. The score is written in a common time signature with a key signature of one flat. The vocal parts are in treble clef, while the instrumental parts are in various clefs (treble, bass, and alto). The Gong part is marked with a double bar line. The Timpani part is marked with a bass clef. The Viola, Violoncello, and Double Bass parts are marked with an alto clef. The Flute, Clarinet, and Bassoon parts are marked with a treble clef. The dynamics are indicated by *f* and *mf* markings. The vocal parts have lyrics in Italian: 'I re - mained with him, Our jour -' for E.D. and 'wo - man can be an art - ist. she re - mained with' for the Tenor. The score is divided into three measures. The first measure contains the vocal entries and the instrumental accompaniment. The second measure continues the vocal lines and the instrumental accompaniment. The third measure shows the vocalists finishing their phrases and the instrumental accompaniment continuing. The page number 104 is located at the bottom left.

995

I.D. *mf*

E.D. *mf*

Tenor

Fl. *gru* *p dolce*

Vla. *arco* *p*

1000

I.D. *mf*

E.D. *mf*

Tenor

Fl. *gru* *mf*

Vla. *mf*

I.D. you? I re - mained with him, a sealed route

E.D. out of hope, Have I of - fend - ed you? a sealed route

Tenor the dead, Be - hind a sealed route a sealed route

Fl. *8^{va}*

Vla.

5a

I.D. I re-mained with him with him

E.D. For each ec - stat - ic in - stant we must an

Tenor my work, my work,

Gong *pp*

Timp. *pp*

I.D. an - guish pay, In keen and qui - ver - ing ra - ti - o to the ec - sta - sy.

E.D. an - guish pay, In keen and qui - ver - ing ra - ti - o to the ec - sta - sy.

Tenor my work, my work.

10a

Più mosso ♩ = 66

15a

I.D. *small hand bell*
p

V.W. *small hand bell*
p

E.D. *poco f*
 How still the bells in steep - les stand till swol - len with_ the

G.S. *small hand bell*
p

Tri. *p*

Glock. *poco f*

20a

I.D.

V.W.

E.D.
 sky They leap u - pon their sil - ver feet in fran - tic mel - o - dy, in

G.S.

Tri.

Glock.

35a

I.D. *f* Far a - way a bell tolls, but not for

V.W. pro - phets are heard.

E.D.

G.S.

Piano *f* Keep pedal down *f* *8va*

40a

I.D. death, there are bells that ring for life, Oh, I am in love with life!

V.W. bell *f*

E.D. bell *f* *poco f*

G.S.

Tri. *poco f* l.v. *poco f* The

Gong *poco f* *poco f*

Piano *loco* *loco* *8va*

poco meno mosso ♩ = 60
with swinging motion

45a

G.S. sail - or can - not see the North, but knows the need - le can.

Timp. *mf*

Vla. *poco f*

V.W. *poco f* The sail - or can - not see the North but knows the need - le can.

E.D. *poco f* The sail - or can - not see the North but knows the need - le can.

Fl. *f*

Cl. *f*

Bsn. *poco f*

Gong *mf* l.v. *mf*

Timp. *mf*

Piano *mf*

Vla. *poco f*

Vlc. *poco f*

Db. *poco f*

8^{vb}

I.D. *f*
 The sail - or can - not see the North_____ but knows the need - le can,

V.W. *f*
 The sail - or can - not see the North_____ but knows the need - le can,

E.D. *f*
 The sail - or can - not see the North_____ but knows the need - le can,

G.S. *f*
 The sail - or can - not see the North_____ but knows the need - le can,

Fl. *f*
 Cl. *f*
 Bsn. *f*

Mar. *f*
 Glock. *f*

Piano *f*
 (8^{vb})

Vla. *f*
 Vlc. *f*
 Db. *f*

bell
 f

I.D.
 the sail - or can not see the North but knows the need - le can.

V.W.
 the sail - or can not see the North but knows the need - le can.

E.D.
 the sail - or can not see the North but knows the need - le can.

G.S.
 the sail - or can not see the North but knows the need - le can.

Fl.
 Cl.
 Bsn.

Mar.

Glock.

Piano
 (8^{va})

Vla.

Vlc.

Db.

65a

p

I.D. At this mo-ment a church clock chimed in the val-ley.

V.W. At this mo-ment a church clock chimed in the val-ley. How *mf*

E.D. At this mo-ment a church clock chimed in the val-ley.

G.S. At this mo-ment a church clock chimed in the val-ley.

Fl. *p*

Cl. *p*

Bsn. *p*

Chimes *p*

Piano *p*

Vla. *p*

Vlc. *p*

Db. *p*

70a

I.D. *mf*
at this mo-ment a church clock chimed in the

V.W.
still the bells in steep - les stand till swol - len with the sky they leap u -

E.D. *mf*
at this mo-ment a church clock chimed in the

G.S. *mf*
at this mo-ment a church clock chimed in the

Fl.

Cl.

Bsn.

Chimes

Piano

Vla.

Vlc.

Db.

75a

I.D. *f*
 val - ley. in fran - tic mel - o - dy, in

V.W. *f*
 pon their sil - ver feet in fran - tic mel - o - dy, in

E.D. *f*
 val - ley. in fran - tic mel - o - dy, in

G.S. *f*
 val - ley. in fran - tic mel - o - dy, in

Fl. *poco f*
 Cl. *poco f*
 Bsn. *poco f*

Chimes *poco f*

Piano *poco f*

Vla. *poco f*
 Vlc. *poco f*
 Db. *poco f*

poco più mosso ♩ = 66

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

- I.D. (Soprano):** Lyrics: "fran - tic mel - o - dy... Far a - way a bell tolls". Includes a melisma "bell" with a fermata.
- V.W. (Alto):** Lyrics: "fran - tic mel - o - dy... Bells be - gan ring - ing, the harsh cries of the pro-phets". Includes a melisma "bell" with a fermata.
- E.D. (Tenor):** Lyrics: "fran - tic mel - o - dy...". Includes a melisma "bell" with a fermata.
- G.S. (Bass):** Lyrics: "fran - tic mel - o - dy...". Includes a melisma "bell" with a fermata.
- Fl. (Flute):** Rests throughout.
- Cl. (Clarinet):** Rests throughout.
- Bsn. (Bassoon):** Rests throughout.
- Chimes:** Rests until the end of the system, then plays a sustained note marked *mf*.
- Gong:** Rests until the end of the system, then plays a sustained note marked *mf*.
- Piano:** Provides harmonic support with chords in both hands.
- Vla. (Viola):** Rests throughout.
- Vlc. (Violoncello):** Rests throughout.
- Db. (Double Bass):** Rests throughout.

The score features complex rhythmic patterns, including triplets and a quintuplet. The tempo is marked "poco più mosso" with a metronome marking of ♩ = 66. The key signature has one sharp (F#) and the time signature is 2/4.

85a

I.D.
but not for death. Far a - way a bell tolls

V.W.
were heard. Bells be-gan ring - ing, the harsh cries of the pro-phets were heard

E.D.
cym- bals, *f*

G.S.
cym- bals, *f*

Chimes
Gong
SusCym
Piano

Chimes
poco f

Gong
l.v.
mf

Sus. Cym.
mf

f

95a

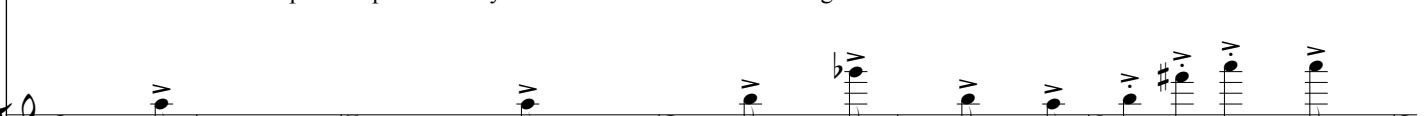
100a


I.D.  bones beat-en per - pet - u - al - y. There are bells that ring for life Oh I am in love with


V.W.  bones beat-en per - pet - u - al - y. There are bells that ring for life Oh I am in love with

E.D.  bones beat-en per - pet - u - al - y. There are bells that ring for life Oh I am in love with

G.S.  bones beat-en per - pet - u - al - y. There are bells that ring for life Oh I am in love with

Fl. 

Cl. 


Bsn. 

Temp Blks 

Timp.  *mf*

Piano  *f*

Vla. 

Vlc. 

Db. 

105a

I.D. *G.P.* bell

V.W. *G.P.* bell

E.D. *G.P.* bell

G.S. *G.P.* bell

Perc. Chimes *f* Triangle *p*

Perc.2 Castanets *p* Snare Dr. *pp*

Chimes *G.P.*

Timp. *G.P.*

life!

110a **115a**

poco meno mosso ♩ = 120

I.D.

V.W.

E.D.

G.S.

Fl. *p*

Bsn. *p*

Perc.2 Castanets *p*

Vibr. *mf*

mf

I.D. We knew_ for the first time_ the joy of sleep-ing all night_ in each oth - ers

V.W. *mf* the joy of sleep

E.D. *mf* the joy of sleep

G.S. *mf* the joy of sleep

Fl.

Bsn.

Perc.2 Castanets *mf dim.* *p*

Vibr.

120a

I.D. arms, and I had the un-sur-passed joy, the un-sur-passed joy_ of wak-ing at dawn to find my bell

V.W. and I had the un-sur-passed joy, the un-sur-passed joy_ *mf* bell

E.D. and I had the un-sur-passed joy, the un-sur-passed joy_ *mf* bell

G.S. and I had the un-sur-passed joy, the un-sur-passed joy_ *mf* bell

Fl.

Bsn.

Vibr.

125a

I.D. hair tang- led in his black scent - ed curls, and to feel his arms a - round me.

V.W. to find my hair

E.D. to find my hair

G.S. to find my hair

130a

I.D.

E.D. *mf*

Vibr. *p*

Tri. Triangle *p*

W.B.

Piano *p*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

Db. *pizz.* *mf*

Più mosso ♩ = 52

135a

I.D. *mf* till I was fif - teen.

V.W. *mf* till I was fif - teen.

E.D. did not know how to tell time by the clock till I was fif - teen. My fa - ther

G.S. *mf* till I was fif - teen.

Tri. W.B. Woodblock *p*

Vla. *p*

Vlc. *p*

Db. *p*

E.D. thought he had taught me but I did not un-der - stand, and a - fraid to say I did

Tri. W.B.

Vla.

Vlc.

Db.

140a

I.D. *mf* and sigh and sigh.

E.D. not, and a-fraid to ask an - y - one else lest he should know, and sigh and sigh.

G.S. *f* How

Tri. W.B.

145a

V.W. *quasi recitativo* It is ver - y pain - ful, if it is true, that not ev - ry

G.S. ar - dent-ly hur - ry comes too late.

Chimes *l.v.* *poco f*

Piano *f*

150a

V.W. night - in-gale can sing.

E.D. I liked the diff-'rence be-tween be - ing a - lone and not a - lone

Chimes l.v. poco *f*

Piano *f*

Più mosso ♩ = 92

Fl. *f*

Cl. *f*

Bsn. *f*

Tri. *p cresc.* *f*

Sn.Dr. *p cresc.* *f*

Vla. arco *f*

Vlc. arco *f*

8va

155a

160a

I.D. *mf* Man is *mf* man will be gre - gar - i - ous

V.W. *mf* will be gre - gar - i - ous

E.D. *mf* man was will be gre - gar - i - ous

G.S. *mf* will be gre - gar - i - ous and sol - i - tar - y.

Fl. *p*

Cl. *p*

Bsn. *p*

Vibr. *p*

Piano *p*

Vla. *p*

Vlc. *p*

I.D. *p*
He ___ will be ___ be - cause it ___ is ___ his na - ture ___ to, he ___ will be ___

V.W. *p*
He ___ will be ___ be - cause it ___ is ___ his na - ture ___ to, he ___ will be ___

E.D. *p*
He ___ will be ___ be - cause it ___ is ___ his na - ture ___ to, he ___ will be ___

G.S. *p*
He ___ will be ___ be - cause it ___ is ___ his na - ture ___ to, he ___ will be ___

Fl. *p*

Cl. *p*

Bsn.

Vibr.

Vla. *pizz.*
mf

Vlc. *mp*

170a

cresc.

I.D.
 — be - cause he has a mind to, and e - ven_ once_ more it is more

V.W.
 — be - cause he has a mind to, and e - ven_ once_ more it is more

cresc.

E.D.
 — be - cause he has a mind to, and e - ven_ once_ more it is more

cresc.

G.S.
 — be - cause he has a mind to, and e - ven_ once_ more it is more

cresc.

Fl.
 Musical notation for Flute

Cl.
 Musical notation for Clarinet

p

Bsn.
 Musical notation for Bassoon

p

Vibr.
 Musical notation for Vibraphone

p

Piano
 Musical notation for Piano

p

Vla.
 Musical notation for Violin

arco

Vlc.
 Musical notation for Viola

sfp

sfp

arco

Db.
 Musical notation for Double Bass

sfp

I.D. *f* and more and more as if he wants to— *f* as

V.W. *f* and more and more as if he wants to— *f* as

E.D. *f* and more and more as if he wants to— *f* as

G.S. *f* and more and more as if he wants to— *f* as

Fl. *mf cresc.* *f molto*

Cl. *mf cresc.* *f molto*

Mar. *mf cresc.* *f*

Chimes *f*

Vla. *arco* *mf cresc.* *f molto*

Vlc. *mf cresc.* *f molto*

180a

lunga

I.D. if he wants to.

V.W. if he wants to. The

E.D. if he wants to.

G.S. if he wants to.

Fl. lunga

Cl. (tr) lunga

Mar. ^{8va} lunga

Chimes f lunga

Vla. lunga

Vlc. lunga

Meno mosso ♩ = 66

I.D. *p* The cer-e-mo-ny is o - ver

V.W. cer-e-mo-ny is o - ver. and_

E.D. *mp* The cer-e-mo-ny is o - ver.

G.S. *mf* the cer-e-mo-ny is o -

185a

I.D. and the good-byes._____

V.W. the good-byes._____

E.D. and the good - byes.

G.S. -ver and the good - byes.

Bsn. *p*

Vibr. *p*

Piano *p*

190a

mf

I.D. Now_ there is this hand-shak-ing cer-e-mo-ny, now I must go on

mf

V.W. Now_ there is this hand-shak-ing cer-e-mo-ny, now I must go on

mf

E.D. Now_ there is this hand-shak-ing cer-e-mo-ny, now I must

mf

G.S. Now_ there is this hand-shak-ing cer-e-mo-ny,

Bsn.

Vibr. *l.v. 8^{va}*

Chimes *loco* *p* *p*

Piano *l.v.*

Vlc. *p*

195a

I.D. wa - ving, now I must go on wa - ving, now I must go on wav - ing, I must go on

V.W. wa - ving, now I must go on wa - ving, now I must go on wav - ing, I must go on

E.D. go on wa - ving, now I must go on wa - ving, now I must go on wa - ving, I must

G.S. now I must go on wa - ving, now I must go on wa - ving, I must go on

Vibr.

poco f

I.D. wa - ving till we turn the corn - er. My long-ings go out to you in—

V.W. wa - ving till we turn the corn - er.

E.D. go on wa - ving till we turn the corn - er.

G.S. wa - ving, I must go on wa - ving till we turn the corn - er.

Vla. *poco f*

200a

I.D. waves al - ways flow - ing from me, al - ways flow - ing from me. I re -

V.W. *mf* al - ways flow - ing from me, al - ways flow - ing from me.

E.D. *mf* al - ways flow - ing from me al - ways flow - ing from me.

G.S. *mf* al - ways flow - ing from me.

Vla. *mf*

I.D. ceive some - thing in re - turn which flows to me in waves.

V.W. *mf* The

Vla. *mf*

205a

V.W. trees wave, the clouds pass, and where are we go -

Cl. *mf* *dim.*

Vla. *mf* *dim.*

I.D. *p* *mf*

Where are we go - ing where are we go - ing, where are we go - ing,

V.W. *poco f*

ing. where are we go - ing,

E.D. *p* *mf* *f*

Where are we go - ing, where are we go - ing. Nev-er

G.S. *p* *mf*

Where are we go - ing, where are we go - ing, where are we

Fl. *p*

Cl. *p*

Sn.Dr. *ppp*

Vla. *p*

Vcl. *p*

210a

I.D. *f*
 where are we go - ing, are we go - ing, ne-ver fear that I shall for - get.

V.W. *f*
 where are we go - ing Oh ne-ver fear that I shall for - get,

E.D. *mf*
 fear that I shall for - get. Where are we go - ing, are we go - ing.

G.S. *mf*
 go - ing, where are we go - ing, where are we go - ing, where are we go - ing

Fl.

Cl.

Sn.Dr.

Vla.

Vlc.

215a

I.D. *meno f*
 Dar-ling, un - til we meet a - gain, un - til I re - turn to the heart in which I was born, the

V.W. *mf*
 ne-ver fear that I shall for - get for - get

E.D. *mf*
 Where are we go - ing where are we go - ing,

G.S. *mf*
 one and one makes two but not in min-utes, no ne-ver a - gain in min - utes no

I.D. *mf* *p* *f* //
 heart in which I was born, for-get for - get for-get for - get.

V.W. *mf* *p* *f* //
 for - get for-get for - get for-get for - get.

E.D. *mf* *p* *f* //
 where are we go - ing, for-get for - get for-get for - get.

G.S. *mf* *p* *f* //
 ne - ver a - gain in min - utes, for-get for - get for-get for - get.

Fl. *mf* *f* //
 Cl. *mf* *f* //
 Bsn. *mf* *f* //

Chimes *mf* *f* 3 l.v. //

Piano *mf* *f* //

Vla. *mf* *f* //

Vlc. *mf* *f* //

Db. *mf* *f* arco //

(spoken)

All exit except G.S.

V.W.

Chimes

♩ = 92

223a

225a

Bsn.

Tri.

Sn.Dr.

230a

mf

235a

G.S.

Tenor

Bsn.

Tri.

Sn.Dr.

G.S.

Tenor

Fl.

240a

Fl.

245a

Meno mosso ♩ = 60

Tenor comes out from behind scrim, walks to G.S.

G.S. takes Tenor's arm
poco f

G.S.

Tenor

Fl.

Cl.

Bsn.

Meno mosso ♩ = 60

Piano

Vla.

Vlc.

Db.

250a

they slowly walk off
stage arm in arm

G.S. Musical staff for Soprano (G.S.) with lyrics: Man will be gre - gar - i -

Tenor Musical staff for Tenor with lyrics: Man will be gre - gar - i -

Fl. Musical staff for Flute with trills and a five-fingered scale.

Cl. *poco f* Musical staff for Clarinet with notes and dynamics.

Bsn. *poco f* Musical staff for Bassoon with notes and dynamics.

Piano *poco f* Musical staff for Piano with notes and dynamics.

Vla. *poco f* Musical staff for Viola with notes and dynamics.

Vlc. *poco f* Musical staff for Violin with notes and dynamics.

Db. *poco f* Musical staff for Double Bass with notes and dynamics.

G.S.
ous and sol - i - tar - y.

Tenor
ous and sol - i - tar - y.

Fl.
5
3

Cl.
f

Bsn.
f

Tri.
mf

Piano
f

Vla.
f

Vlc.
f

Db.
f

completed
April 29, 1977