



NANCY VAN DE VATE

WHERE THE CROSS IS MADE

2003

**Vienna Masterworks (BMI)
Khleslplatz 6, #2309
A-1120 Vienna, Austria**

CHARACTERS

Captain Isaiah Bartlett	Bass-baritone
Nat Bartlett, <i>his son</i>	Baritone
Sue Bartlett, <i>his daughter</i>	Soprano
Doctor Higgins	Tenor

Silent roles:

Silas Horne, <i>mate</i>] of the schooner Mary Allen
Cates, <i>bo'sun</i>	
Jimmy Kanaka, <i>harpooner</i>	

SCENE. CAPTAIN BARTLETT'S "cabin" - a room erected as a lookout post at the top of his house, high on the California coast. The inside is fitted up like the captain's cabin of a deep-sea sailing vessel, with portholes left and right. The roof above is also rigged up as if part of a ship, with a wheel, compass, binnacle light and companionway.

Toward the rear of the cabin are the companionway stairs and a sideboard with a ship's lantern. At center rear a door opens on stairs to the lower house. There is a cot with a blanket to the left of the door and a wooden bench against the right wall, with a long table and two straight-backed chairs in front of it. The light from the binnacle above seeps down into the room. Moonlight creeps wearily in through the portholes, and the wind moans in the stubborn angles of the old house. The muffled sound of thundering surf comes from below.

It is early on a clear windy night in the fall of 1900.

The door in the rear is opened slowly and Nat Bartlett's head and shoulders appear over the sill. He glances around the room and seeing no one, enters, making a sign to someone below. DOCTOR HIGGINS follows him into the room and closing the door, looks around with great curiosity. He is a slight, professional-looking man of about thirty-five. NAT BARTLETT is tall, gaunt, and loose-framed. His right arm has been amputated at the shoulder, and the empty sleeve of his mackinaw flaps against his body as he moves. His shoulders have a weary stoop and he appears much older than his thirty years. His voice has a penetrating, hollow quality.

Duration: ca. 48 minutes

† † are meant to be performed *Sprechgesang*. (However, they may also be sung or spoken, if the performer prefers.)

NANCY VAN DE VATE

WHERE THE CROSS IS MADE

2003

Opera in one act
based on the play by
Eugene O'Neill

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Composer Assistance Program
of the
American Music Center*

Where the Cross is Made

Play by Eugene O'Neill
Libretto adapted by
Nancy Van de Vate

Prelude

Nancy Van de Vate

⑤

♩ = 66

The musical score for the prelude is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and Horn in F are currently silent. The Percussion section features a large cymbal (S. cym. large) and a pair of tom-toms (Cym. a due). The Piano part provides harmonic support with chords and moving lines. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) enters with a rhythmic pattern of eighth notes, marked with a forte (f) dynamic.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1 Cym.a due

Perc. 2 Imp

Pno

Vln. I

Vln. II

Vla

Vc.

Cb.

mp *mf*

cresc. *f* *dim.* *p* *mp*

cresc. *ff* *dim.* *mp* *mf*

cresc. *ff* *dim.* *mp* *mf*

cresc. *ff* *dim.* *mp* *mf*

cresc. *ff* *dim.* *mp* *mf*

cresc. *ff* *dim.* *mp* *mf*

8va

This musical score page, numbered 15, contains the following parts and markings:

- Fl.** (Flute): *f* (measures 5-6), *ff* (measures 7-8), *mp* (measures 9-10)
- Ob.** (Oboe): *ff* (measures 7-8), *mp* (measures 9-10)
- Cl.** (Clarinet): *ff* (measures 7-8), *mp* (measures 9-10)
- Bsn.** (Bassoon): *f* (measures 9-10), *mp* (measures 9-10)
- Hn.** (Horn): *f* (measures 9-10), *mp* (measures 9-10)
- Perc. 1**: Cym. a dua (measures 5-6), S.cym.m. (measures 7-8), T-toms (measures 9-10), *f* (measures 7-8)
- Perc. 2**: *mf* (measures 5-6), *f* (measures 7-8)
- Pno.** (Piano): *f* (measures 5-6), *ff* (measures 7-8)
- Vln. I**: *f* (measures 5-6), *ff* (measures 7-8), *mp* (measures 9-10), *div.* (measure 10)
- Vln. II**: *f* (measures 5-6), *ff* (measures 7-8), *mp* (measures 9-10)
- Vla.** (Viola): *f* (measures 5-6), *ff* (measures 7-8), *mp* (measures 9-10)
- Vc.** (Violoncello): *f* (measures 5-6), *ff* (measures 7-8), *mp* (measures 9-10), *div.* (measure 10)
- Cb.** (Contrabass): *f* (measures 5-6), *ff* (measures 7-8)

This musical score page, numbered 20, contains the following parts and markings:

- Fl.**: Flute part, mostly rests.
- Ob.**: Oboe part, mostly rests.
- Cl.**: Clarinet part, mostly rests.
- Bsn.**: Bassoon part, playing a rhythmic pattern with dynamics *mf*, *f*, and *mf*.
- Hn.**: Horn part, mostly rests.
- Perc. 1**: Percussion 1, playing *T-toms* with dynamics *f* and *ff*.
- Perc. 2**: Percussion 2, playing *Xlf* (xylophone) and *Tmp* (tom) with dynamics *f*, *ff*, *mp*, and *p*.
- Pno**: Piano, playing chords with dynamics *f*, *mf*, *f*, and *mf*.
- Vln. I**: Violin I, playing a rhythmic pattern with dynamics *f*, *mf*, *f*, and *mf*.
- Vln. II**: Violin II, playing a rhythmic pattern with dynamics *f*, *mf*, *f*, and *mf*. Includes the marking *unis.*
- Vla**: Viola, playing a rhythmic pattern with dynamics *f*, *mf*, *f*, and *mf*.
- Vc.**: Violoncello, playing a rhythmic pattern with dynamics *f*, *mf*, *f*, and *mf*. Includes the marking *unis.*
- Cb.**: Contrabass, playing a rhythmic pattern with dynamics *f*, *mf*, *f*, and *mf*.

This musical score page, numbered 25, contains the following parts and markings:

- Fl.**: Flute part, mostly rests.
- Ob.**: Oboe part, mostly rests.
- Cl.**: Clarinet part, mostly rests.
- Bsn.**: Bassoon part, starting with a melodic line marked *p*.
- Hn.**: Horn part, mostly rests.
- Perc. 1**: Percussion 1, playing *Cym. a due* (Cymbal) with dynamics *p* and *mp*.
- Perc. 2**: Percussion 2, playing *Tmp.* (Tom-tom).
- Pno.**: Piano, playing a harmonic accompaniment with a *cresc.* (crescendo) marking.
- Vln. I**: Violin I, starting with *dim.* (diminuendo), then *p* (piano), and *cresc.* (crescendo).
- Vln. II**: Violin II, starting with *dim.*, then *p*, and *cresc.*.
- Vla.**: Viola, starting with *dim.*, then *p*, and *cresc.*.
- Vc.**: Violoncello, starting with *dim.*, then *p*, and *cresc.*.
- Cb.**: Contrabasso, starting with *dim.*, then *p*, and *cresc.*.

30

Fl. *mf* *ff* *dim.* *p*

Ob. *mf* *ff* *dim.* *p*

Cl. *mf* *ff* *dim.* *p*

Bsn. *f* *ff* *dim.* *p*

Hn. *ff* *dim.* *p*

Perc. 1 S.cym.m. *mf* T-toms *f* S.cym. m. *f* Mark tree *f*

Perc. 2 *f* *mf* *dim.* *p*

Pno *ff* *dim.* *p*

Vln. I *ff* *dim.* *p*

Vln. II *ff* *dim.* *p*

Vla *ff* *dim.* *p*

Vc. *ff* *dim.* *p*

Cb. *ff* *dim.* *p*

$\text{♩} = \text{♩}$

Fl.

E.H. *mp espress.*

Cl.

Bsn.

Hn.

Perc. 1 *Vib. soft sticks p*

Perc. 2 *Vib.*

Pno.

Vln. I *pp*

Vln. II *pp unis.*

Vla.

Vc. *pp unis. mf*

Cb. *p*

rit.

♩ = 48 poco a poco accel.

Fl.

E.H.

Cl.

Bsn.

Hn.

Perc. 1 Vib.

Perc. 2

Pno

Vln. I *mp*

Vln. II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf* *3* *p*

Cb.

40

Tempo I
♩. = 66

The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), Percussion 1 (S. cym. m.), and Percussion 2 (Xyl.). The second system includes Piano (Pno) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings are mostly silent in this section. Percussion 1 plays a rhythmic pattern of eighth notes with dynamics *mf* and *f*. Percussion 2 plays a xylophone part with dynamics *mf*. The strings play a rhythmic pattern of eighth notes with dynamics *cresc.*, *f*, *mf*, *mp*, and *f*. The tempo is marked *Tempo I* with a quarter note equal to 66 beats per minute.

45

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *mp cresc.*

Bsn. *mp cresc.*

Hn.

Perc. 1 *S. cym. m.*
p

Perc. 2 *XII.*
subp *f* *Tmp*

Pno. *mp cresc.*

Vln. I *sub. p* *cresc.*

Vln. II *sub. p* *cresc.*

Vla. *sub. p* *cresc.*

Vc. *sub. p* *cresc.*

Cb. *sub. p* *cresc.*

50 poco rit. a tempo

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff*

Hn. *f cresc.* *ff*

Perc. 1 T-toms *mf*

Perc. 2 Timp. S.cym.m. *f* *mp* *f* *f* *p*

Pno *ff* *f* *p*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *div.* *unis.* *ff* *p*

Cb. *ff* *p*

A

55

$\text{♩} = \text{ca}66$

Fl.

Ob.

Cl.

Bn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

Yes perfectly don't wor-ry. The moon-light is so bright.

Can you see. Doc- tor? Yes.

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

mf

mf

3

3

3

luck-i-ly, He does - n't want an-y light late-ly on-ly from the bin-na-ble there.

pizz.

arco

pizz.

arco

poco rit.

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

I sup-pose this is all meant to be like a ship's co-bin?

Yes, ___ as I warned you,

mf

mf

pizz.

arco

pizz.

arco

a tempo

65

Fl

Ob

Cl

Bn

Hn

Perc. 1
S.D. rim shots
mf

Perc. 2

Pno

Higg.
f *mf*
warned me? Why warned? I think it's ve-ry na-tural and in-ter-es-ting this whim of his.

Nat

Vln I
f *mf*

Vln II
f *mf*

Vla
f *mf*

Vc
f *mf*

Cb

meno mosso

a tempo

70

Fl
Ob
B. Cl
Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vin I
Vin II
Vla
Vc
Cb

mf
mf
mf
mf
mf
mp
p
mf
(meaningfully)
And he lives up here you said - ne-ver comes down?
In- terest-ing it may be. Not
div.
div.
unis.

mf
mf
mf
mf
mf
mp
p
mf
(meaningfully)
And he lives up here you said - ne-ver comes down?
In- terest-ing it may be. Not
div.
div.
unis.

Picc. *p* *mf*

Ob.

B. Cl. *mf*

C. Bn. *mf*

Hn. *mf*

Perc. 1

Perc. 2

Pno.

Higg.

Nat. *mf*

-once in the past three years. My sis-ter brings his food up to him

Vln I *pizz.* *mf*

Vln II *div.* *unis.* *pizz.* *mf*

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

Vc. *pizz.* *arco* *mf*

Cb. *mf*

75

Flauto

Picc.

Ob

B. Cl

C. Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

mp

mf

mf

mp

Imp.

mp

[pointing to a sideboard]

There's a lan- tern there, Doc- tor. Please bring it o- ver, we'll make a light. And I

pizz.

arco

mf

pizz.

arco

Fl

Ob

B. Cl

Bassoon

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

mf

poco

mf

mp

mp

mf

poco

mf

mf

poco

mf

pp

pp

div.

mf

poco

mf

ask your par - don for bringing you to this room on the roof, _____ but you must see for your self _____

80

Fl

Ob

B. Cl

Bn

Hn

Perc. 1 *Vibr. motor off*

Perc. 2

Pno

Higg.

Nat

— the mad way he lives, _____ I want you to get all the facts, but on-ly the facts, _____ and For

Vin I *pizz. mf* *div.* *unis.* *div. arco*

Vin II *pizz. mf* *div.* *unis.* *arco*

Vla *unis. pizz.* *arco*

Vc *pizz.* *arco*

Cb *pizz.*

Fl
Ob
B. Cl
Bn
Hn
Perc. 1
Perc. 2
Cel.
Higg.
Nat
Vln I
Vln II
Vla
Vc
Cb

mf
Vib.
dim.
arco
dim.

that light is need-ed. With- out light, they be- come dreams up here, dreams.

Detailed description: This page of a musical score contains measures 85 through 88. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl), Oboe (Ob), Bass Clarinet (B. Cl), Bassoon (Bn), Horn (Hn), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Harp (Higg.), Natural Horn (Nat), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The vocal line (Nat) has lyrics: "that light is need-ed. With- out light, they be- come dreams up here, dreams." The score includes various musical markings such as *mf*, *dim.*, and *arco*. There are also performance instructions like "Vib." and "rit." (ritardando) indicated in the top right corner. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic changes throughout the measures.

♩ = 52

Musical score for Percussion 1, Cello, Double Bass, and String Ensemble. The score is in 2/4 time, with a tempo marking of ♩ = 52. The key signature has one flat (F major/D minor).

Perc. 1: Vib. motor, *mp* *molto Ped.*, *p*. Includes a dashed line above the staff for a second melodic line.

Cel.: *mp*, *p*, con Ped.

Nat: *p*. Lyric: Nat looks around, as if in another world.

Vln I: *p*. Solo section marked *mp* with *c.sord.* and *solo*.

Vln II: *p*, div., unis.

Vla: *p*, div., unis.

Vc: *p*, div.

Cb: *p*.

Other instruments (Fl, Ob, B. Cl, Bn, Hn, Perc. 2, Higg.) are present in the score but have no notes on this page.

Fl

Ob

B. Cl *cresc.* *f* *mf* *muta in Cl.*

Bn *cresc.* *f* *mf*

Hn *cresc.* *f*

Perc. 1 *cresc.* *f* *p* *mf* *Mark tree* *S.D.*

Perc. 2 *mf* *T-tam*

Cel. *cresc.* *f*

Higg. *mf* *Higgins carries over the lantern.* *It is a bit spooky*

Nat

Vln I *2 soli [c.sord.]* *cresc.* *f* *tutti*

Vln II *cresc.* *f*

Vla *cresc.* *div.* *unis.*

Vc *cresc.* *div.* *unis.* *mf*

Cb *div.* *unis.* *mf* *pizz.*

Fl *mf*

Ob *mf*

Cl *mf*

Bn

Hn *mf*

Perc. 1

Perc. 2 *mf* W.bl.m.

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc *mf*

Cb *mf* arco

Where is he ? Then he

Up on the poop, He'll not come down for a whi-le.

(100)

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

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

3 *3* *3* *3* *3*

[he points,

com - pass, a bin - nac - le light, and the companion way there. — Al - so a bridge to pace up and

rit.

a tempo

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

S.cym.m

p — *mf*

f

mf

div.

div.

down on, and keep watch... If the wind was-n't so

poco rit.

105

poco accel. ♩ = 80

poco rit.

This musical score page includes staves for the following instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Harp (Higg.), Natural Bassoon (Nat), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score spans measures 103 to 105. The key signature has one flat and the time signature is 3/4. Measure 103 begins with dynamic markings of *p* for the Oboe and Horn, and *mf* for the Bassoon and Percussion 2. Measure 104 features dynamics of *f* for the Natural Bassoon and *mf* for the Piano and Contrabass. Measure 105 includes a *mf* marking for the Bassoon. The Nat part includes the lyrics: "high, you would hear him — back and forth, back and forth, — back and forth, — all the live - long". The score also features various musical notations such as slurs, ties, and triplets.

meno mosso J = 54

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

night

Did - n't I tell you he's mad ?

Did - n't I tell you he's mad ?

p

mf

p

p sub.

[softly]

div.

unis.

110

♩ = 60

Picc. *p* *mp* 3
 Ob. *mp* *mf* 3 *f* *p*
 Cl. *mp* *mf* 3 *f* *p*
 Bsn *mp* *mf* *f* *p*
 Hn.
 Perc.1 S.cym.m. *p* *f*
 Perc.2 T-tam *mf* Tri. *f* *mf* *f*
 Pno.
 Higg. (thoughtfully to himself) *p* 3
 Nat. I have
 Vln. I *mp* *mf* 3 *f* *p*
 Vln. II *mp* *mf* 3 *f* *p*
 Vla. *mp* *mf* 3 *f* *p*
 Vc. *mp* *mf* 3 *f* *p*
 Cb. *mp* *mf* *un.* *f* *p*

Fl
Ob
Cl
Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vln I
Vln II
Vla
Vc
Cb

heard he was mad e- ver since I came here. You say he on- ly

[Turning again to Nat]

unis. p
pizz.
div.
unis.
pizz.
div.
pizz.
unis. arco

trp r.

poco meno mosso

♩ = 76

Fl
Ob
Cl
Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vln I
Vln II
Vla
Vc
Cb

watks up there at night? _____

Yes. The things he wants to see _____ can't be seen in

div.

div. unis.

mp

Tmp

p

5/4

120

rit.

♩ = 52

Picc. *p*

Ob.

Cl.

Bn.

Hn.

Perc. 1 Vib. motor off *p*

Perc. 2 Glock *p* molto Ped.

Pno *p*

Higg.

Nat day - light. Dreams, his dreams.

Vln I div. a3 *p*

Vln II div. *p* *pp*

Vla div. *p* *pp*

Vc div. *p* *pp*

Cb.

B

♩ = ca 82

Picc. —
 Ob. —
 B. Cl. —
 Bn. —
 Hn. *p*
 Vib. *mf*
 Perc. 1 *mf* S. D. *mf* *p* *mf*
 Perc. 2 *mf*
 Pno. *mf*
 Higg. *mf*
 Nat. *mf*
 Vln I *mf* *p* *mf* *mf*
 Vln II *mf* *mp* *mf* *mf*
 Vla *mf* *mp* *mf*
 Vc *mf* *mp* *mf*
 Cb *mf* *mp* *mf*

But what is he trying to see ? Does anyone know ?
 Everyone knows Everyone knows

(125)

The page contains a full orchestral score for rehearsal mark 125. The instruments and parts shown are:

- Flute (Fl)
- Oboe (Ob)
- Bassoon (B. Cl)
- Clarinet (Cl)
- Horn (Hn)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Piano (Pno)
- Harpsichord (Higg.)
- Narrator (Nat)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Violoncello (Vc)
- Contrabass (Cb)

Key performance markings and dynamics include:

- f* (forte)
- mf* (mezzo-forte)
- div.* (divisi)
- Tmp* (tempo)

The Narrator part includes the following lyrics:

what Fa - ther looks for. The ship, of course. _____

$\text{♩} = 82$

This page contains a musical score for measures 37-40. The instruments listed on the left are Flute (Fl), Oboe (Ob), Bass Clarinet (B. Cl), Cor Anglais (C. Bn), Horn (Hn), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Harp (Higg.), and Narrator (Nat). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score features a key signature change from 4/4 to 3/4 at measure 38. The vocal line (Nat) has the lyrics: "But I don't un - der - stand. Is the". Dynamic markings include *mf*, *mp*, *f*, and *mf*. Performance instructions include *solo*, *solo arco*, *tutti*, and *div.* (divisi).

135

Fl

Ob

B. Cl

C. Bn

Hn

Perc. 1
T-toms *mp* *poco* *S. cym. m* *p* *S.D. sn off* *p*

Perc. 2

Pno

Higg.
ship long o - ver due, _____ or what?

Nat
[soft but dramatically]

Lost in a hur-ri- cane off the Ce- lebes with

Vln I

Vln II

Vla
unis.

Vc
pizz. *p*

Cb
mp *solo* *p*

Fl

Ob

Cl

Bn

Hn

Perc. 1
Vib. motor off
soft mallets
p *cresc.* *mf*

Perc. 2

Pno
p *cresc.* *mf*

Higg.
Ah but your fa-ther still

Nat
all on board. — Three years a-go. —

Vln I
pizz. *div.* *unis. arco* *mf*

Vln II
pizz. *cresc.* *arco* *mf*

Vla
pizz. *cresc.* *arco* *mf*

Vc
arco *cresc.* *mf*

Cb
tutti *cresc.* *mf*

Fl

Ob

Cl *Clarinet*

Bn

Hn

Perc. 1 *S.D. sn.on*
poco
mf

Perc. 2

Pno

Higg.
clings to a doubt.

Nat
There is no doubt to cling to. She was sight-ed bot - tom
[very assertive]

Vln I

Vln II

Vla *div.* *unis.*

Vc

Cb *pizz.* *arco*
mf

145

meno mosso

poco rit.

♩ = 58

♩ = ca 72

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

S. cym. m.

Vib, motor off

Chimes

up, a to-tal wreck. _____ two weeks af-ter the storm. _____

mf, *f*, *p*, *mp*, *sub.p*, *espress.*, *div.*, *pizz.*, *unis. arco*, *unis.*

rit. (150) ♩ = 94

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

p

mf

mf

mf

mf

mf

mf

[turning to Higgins]

[dramatically]

He knows, Doctor, but he

senza battuta

Fl *mf*

Ob *mf*

Cl *mf*

Bn *mf*

Hn

Perc. 1 T-toms *p*

Perc. 2 Tmp *mf*

Pno

Higg.

Nat *cresc.* *f* *spoken quietly but impatiently*
 won't be-lieve. He can't and keep liv-ing. Come, Mr. Bartlett, just the facts, please.

Vln I *div.* *pizz.* *div. a3* *arco* *p*

Vln II *p*

Vla *div.* *p*

Vc *p*

Cb *div.* *unis.* *pizz.* *div.* *arco* *p*

155 = 92

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

I'll need them to give his case sympathetic treatment in the asylum.

Nat

And you'll take him to - night for

Vln I

Vln II

Vla

Vc

Cb

div.

unis.

Fl

Ob

Cl *mf*

Bn

Hn *mf*

Perc. 1

Perc. 2 *Imp*
mf

Pno

Higg. *[Still impatient]*
Yes. Twen- ty mi- nutes af- ter I leave, I'll be back _____ in the car.

Nat
sure ?

Vln I *unis.*
mf

Vln II *unis.*
mf

Vla *unis.*
mf

Vc *mf*

Cb *mf*

pizz.

div. pizz.

unis. pizz.

3

3

3

3

3

3

160

Fl *p*

Ob *mf*

Cl *p*

Bn *mf*

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat
The out - side door _ _ will be left o - pen. You must come right up. My sis - ter and I

Vln I *arco*

Vln II *unis. arco*

Vla *arco*

Vc *arco*

Cb *arco*
mf

Detailed description: This page of a musical score, numbered 160, features a full orchestral arrangement and a vocal line. The orchestration includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Percussion 1 and 2 (Perc. 1, 2), Piano (Pno), Harp (Higg.), and strings (Violins I and II, Viola, Violoncello, and Contrabass). The vocal part is for a male soloist (Nat). The score is in 2/4 time and consists of three measures. The woodwinds and strings play a rhythmic accompaniment, with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The vocal line features a triplet in the first measure and a triplet in the third measure. The lyrics are: "The out - side door _ _ will be left o - pen. You must come right up. My sis - ter and I". The strings are marked *arco* (arco) and the contrabass is marked *mf* (mezzo-forte).

senza battuta

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln. I

Vln. II

Vla

Vc.

Cb.

S. cym.m.

mp

(spoken)

p

pp

p

p

will be here, with him. And you un - der - stand, Neither of us knows anything about this.

3

3

(softly conspiratorially)

165

♩ = ca 66

Fl. 3/4 4/4

Ob. 3/4 4/4

Cl. 3/4 4/4

Bsn 3/4 4/4 *p*

Hn. 3/4 4/4 *p*

Perc.1

Perc.2

Pno.

Higg.

Nat *p*

The authorities have been complained to not by us, mind, but by someone. Hemust ne-ver know.

Vln. I *p*

Vln. II *div.* *unis.* *p*

Vla. *div.* *unis.* *p*

Vc. *p*

Cb. *p*

accel.

$\text{♩} = \text{ca } 92$

(170)

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

- Flute (Fl):** Treble clef, *mf*. Measures 170-172 show a melodic line starting in measure 172.
- Oboe (Ob):** Treble clef, rests in all three measures.
- Clarinet (Cl):** Treble clef, *mf*. Measures 170-172 show a melodic line starting in measure 172.
- Bassoon (Bn):** Bass clef, rests in all three measures.
- Horn (Hn):** Bass clef, *mf*. Measures 170-172 show a melodic line starting in measure 172.
- Percussion 1 (Perc. 1):** Rests in all three measures.
- Percussion 2 (Perc. 2):** Rests in all three measures.
- Piano (Pno):** Grand staff. Measures 170-172 show accompaniment for the strings and voice.
- Soprano (Sigg.):** Treble clef. Lyrics: "Re - ly on me then, not to tell him, but I'll bring a - long two at - ten - dants". Includes triplets and accents.
- Nat:** Bass clef, rests in all three measures.
- Violin I (Vln I):** Treble clef. *mf*. Includes *pizz.* and *arco* markings.
- Violin II (Vln II):** Treble clef. *mf*. Includes *pizz.* and *arco* markings.
- Viola (Vla):** Bass clef. *mf*. Includes *pizz.* and *arco* markings.
- Violoncello (Vc):** Bass clef. *mf*. Includes *pizz.* and *arco* markings.
- Double Bass (Cb):** Bass clef. *f*. Includes *pizz.* and *arco* markings.

rit.

accel.

Fl

Ob *mf*

Cl

Bn

Hn

Perc. 1

Perc. 2 S.D. sn on *f*

Pno *f*

Higg. *[Increasingly impatient]* *f*

In case he's vi - o - lent. And now for the facts, the facts in this case, _____ Mister Bartlett

Nat

Vin I *div.* *f*

Vin II *f*

Vla *mf* *f*

Vc *f*

Cb *arco* *f*

♩ = ca 82

175

rallentando

This page contains the musical score for measures 175, 176, and 177. The score is for a full orchestra and strings. The tempo is marked 'rallentando' and the tempo indicator is '♩ = ca 82'. The key signature has one sharp (F#) and the time signature is 5/4. The instruments and their parts are as follows:

- Flute (Fl):** Measures 175-177, starting with a *ff* dynamic.
- Oboe (Ob):** Measures 175-177, starting with a *ff* dynamic.
- Clarinet (Cl):** Measures 175-177, starting with a *ff* dynamic.
- Bassoon (Bn):** Measures 175-177, starting with a *ff* dynamic.
- Horn (Hn):** Measures 175-177, starting with a *ff* dynamic.
- Percussion 1 (Perc. 1):** Measures 175-177, playing a *f* dynamic *Cym.* (Cymbal).
- Percussion 2 (Perc. 2):** Measures 175-177, playing a *f* dynamic *Vib.* (Vibraphone).
- Piano (Pno):** Measures 175-177, playing a *ff* dynamic.
- Harp (Higg.):** Measures 175-177, playing a *f* dynamic.
- Nat:** Measures 175-177, playing a *f* dynamic.
- Violin I (Vln I):** Measures 175-177, playing a *ff* dynamic, marked *unis.* (unison).
- Violin II (Vln II):** Measures 175-177, playing a *ff* dynamic, marked *div.* (divisi).
- Viola (Vla):** Measures 175-177, playing a *ff* dynamic.
- Violoncello (Vc):** Measures 175-177, playing a *ff* dynamic.
- Double Bass (Cb):** Measures 175-177, playing a *ff* dynamic.

C

meno mosso

180

♩ = ca 54

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl):** Part 1, starting with a *dim.* dynamic and a *p* dynamic later.
- Oboe (Ob):** Part 1, starting with a *dim.* dynamic.
- Clarinet (Cl):** Part 1, starting with a *dim.* dynamic and a *p* dynamic later.
- Bassoon (Bn):** Part 1, starting with a *dim.* dynamic, moving to *mp* and then *p*.
- Horn (Hn):** Part 1, starting with a *dim.* dynamic and a *p* dynamic later.
- Percussion 1 (Perc. 1):** T-tam (Tamtam), starting with a *f* dynamic.
- Percussion 2 (Perc. 2):** Vib. (Vibraphone), starting with a *dim.* dynamic and a *p* dynamic later.
- Piano (Pno):** Part 1, starting with a *p* dynamic.
- Harp (Higg.):** Part 1, no music.
- Nat. (Nats.):** Part 1, no music.
- Violin I (Vln I):** Part 1, starting with a *div.* dynamic, moving to *dim.*, and then *p* with *meta c.sord.* (meta-crescendo).
- Violin II (Vln II):** Part 1, starting with a *div.* dynamic, moving to *dim.*, and then *p* with *c.sord.* (crescendo).
- Viola (Vla):** Part 1, starting with a *div.* dynamic, moving to *dim.*, and then *p*.
- Violoncello (Vc):** Part 1, starting with a *dim.* dynamic, moving to *mp* and then *p* with *unis.* (unison).
- Double Bass (Cb):** Part 1, starting with a *dim.* dynamic and a *p* dynamic later.

The score includes various dynamics such as *dim.*, *p*, *mp*, *f*, *pp*, and *ppp*. It also features performance instructions like *div.* (divisi), *unis.* (unison), *meta c.sord.*, and *c.sord.*. The tempo is marked *meno mosso* with a metronome marking of approximately 54 quarter notes per minute.

This musical score page, numbered 54, contains the following parts and markings:

- Flute (Fl):** Melodic line with dynamics *mf* and *p*.
- Oboe (Ob):** Rested.
- Clarinet (Cl):** Melodic line with dynamics *mf* and *p*.
- Bassoon (Bn):** Bass line with dynamics *p*.
- Horn (Hn):** Bass line with dynamics *mf* and *p*.
- Percussion 1 (Perc. 1):** T-tam (Tamtam).
- Percussion 2 (Perc. 2):** Vibraphone (Vib.) with dynamics *mp*, *mf*, and *p*.
- Piano (Pno):** Accompanying part with dynamics *mf* and *p*.
- Harp (Higg.):** Rested.
- Natural Horn (Nat):** Bass line with marking "[moodily] *mp*" and the lyrics "There are".
- Violin I (Vln I):** Melodic line with dynamics *mf* and *p*, including markings "tutti c.sord" and "div.".
- Violin II (Vln II):** Melodic line with dynamics *mf* and *p*.
- Viola (Vla):** Melodic line with dynamics *mf* and *p*, including marking "unis.".
- Violoncello (Vc):** Bass line with dynamics *mf* and *p*, including markings "unis.", "div.", and "non dim.".
- Double Bass (Cb):** Bass line with dynamics *p* and *mf*.

185

poco più mosso

The musical score consists of the following parts:

- Flute (Fl):** Enters in measure 185 with a melodic line, marked *mf*.
- Oboe (Ob):** Enters in measure 185 with a melodic line, marked *mf*.
- Clarinet (Cl):** Enters in measure 185 with a melodic line, marked *mf*.
- Bassoon (Bn):** Enters in measure 185 with a melodic line, marked *mf*.
- Horn (Hn):** Features a triplet in measure 186, marked *p*.
- Percussion 1 (Perc. 1):** Features a triplet in measure 186, marked *p*, with the instruction "T-tom.m."
- Percussion 2 (Perc. 2):** Remains silent.
- Piano (Pno):** Remains silent.
- Harp (Higg.):** Remains silent.
- Nat. Bassoon (Nat):** Carries the vocal line with lyrics: "ca-ses where facts don't tell you how it real - ly was. But here goes, the bare facts." Dynamics range from *mp* to *mf*.
- Violin I (Vln I):** Enters in measure 185 with a melodic line, marked *p*, with instructions "unis." and "s.sord.". Dynamics include *mf* in measure 188.
- Violin II (Vln II):** Enters in measure 185 with a melodic line, marked *p*. Dynamics include *mf* in measure 188.
- Viola (Vla):** Enters in measure 185 with a melodic line, marked *p*. Includes a triplet in measure 186 with instruction "div.". Dynamics include *mf* in measure 188.
- Violoncello (Vc):** Enters in measure 185 with a melodic line, marked *mp*. Dynamics include *mf* in measure 188.
- Contra Bass (Cb):** Enters in measure 185 with a melodic line, marked *p*, with instructions "unis." and "2.". Dynamics include *mf* in measure 188.

The score is in 3/4 time and consists of 4 measures.

rit.

♩ = ca 54

190

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

mp

mf

espress.

mp

mp

div.

un's.

unis

My fa-ther was a wha-ling cap-tain, as was his

Fl
Ob
Cl
Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vln I
Vln II
Vla
Vc
Cb

mp
T-tam
mp
3
div.
unis.
div. pizz. unis. arco

fa- ther be- fore — him. The last trip he made was se- ven years a- go. — He ex-

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion 1 and 2, Piano, Harp, Natural Horn, Violin I and II, Viola, Violoncello, and Contrabass. The vocal line (Nat) has lyrics: "fa- ther be- fore — him. The last trip he made was se- ven years a- go. — He ex-". The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mp*. The percussion parts include a T-tam (Tambourine) with a *mp* dynamic. The string parts include *div.* (divisi), *unis.* (unison), *pizz.* (pizzicato), and *unis. arco* (unison arco).

Fl
Ob
Cl
Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vln I
Vln II
Vla
Vc
Cb

mf
mp
mp
Timp.
mp
p
f

div.
unis.
div.

pec - ted to be gone just two years, but it was four be - fore we saw him a - gain.

Detailed description: This page of a musical score, numbered 195, features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), and Horn (Hn). The percussion section consists of Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), with a timpani (Timp.) part. The piano (Pno) and harp (Higg.) parts are present but mostly silent. The vocal line (Nat) has lyrics: "pec - ted to be gone just two years, but it was four be - fore we saw him a - gain." The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Dynamics include *mf*, *mp*, *p*, and *f*. Performance instructions like *div.* and *unis.* are present for the strings. A triplet is marked in the Perc. 2 part.

poco piú mosso

Fl
Ob
Cl
Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vln I
Vln II
Vla
Vc
Cb

mp

His ___ ship had been wrecked, wrecked _ in _ the In - di - an O - cean. ___ He and six oth - ers

mp

div.

un.

mp

Detailed description: This is a page of a musical score for orchestra and voice. It contains staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Harp (Higg.), and Voice (Nat). The score is for measures 1 through 3. The tempo is marked 'poco piú mosso'. The dynamic is 'mp' (mezzo-piano). The voice part has lyrics: 'His ___ ship had been wrecked, wrecked _ in _ the In - di - an O - cean. ___ He and six oth - ers'. The orchestration includes woodwinds, strings, and percussion. There are various musical notations such as slurs, accents, and dynamic markings.

rit.

♩ = ca 54

Fl
 Ob
 Cl
 Bn
 Hn
 Perc. 1
 Perc. 2
 Pno
 Higg.
 Nat
 Vln I
 Vln II
 Vla
 Vc
 Cb

T-toms *mp*
 T-tam I. *p*
 unis.
 unis.
 div.
 unis.
f
p
p
p
p

ma-naged to reach a small is-land, a ve-ry bar-ren small is-land,

205

 $\text{♩} = \text{ca } 48$

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

Vib.
p
con Ped.

S.cym.l.
p

mp

pp

p

pp

p

pp

pp

pp

p

div.

p

p

p

p

p

af - ter se - ven days _____ in an op - en boat. _____

poco più mosso

♩ = ca 69

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bn). Below these are the Horns (Hn), Percussion 1 (Perc. 1) with Vibraphone (Vib.) and Percussion 2 (Perc. 2) with S. cym. I. The Piano (Pno) and Harp (Higg.) are shown as empty staves. The Bassoon (Nat) part includes lyrics. The string section consists of Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is in 3/4 time and features various musical notations such as dynamics (mp, mf, p), articulation (accents, slurs), and performance instructions (div., unis.).

Fl *mp*

Ob

Cl

Bn

Hn *mp*

Perc. 1 Vib. *p* S.cym.m.

Perc. 2 S.cym.I.

Pno

Higg.

Nat *mf*

The rest of the crew were ne-ver heard from a - gain. Of the six who reached the

Vln I *mp* div. unis.

Vln II *mp* div. unis.

Vla *mp* div. unis.

Vc *mp*

Cb *mp* div. unis.

210

Fl
Ob
Cl
Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vln I
Vln II
Vla
Vc
Cb

Is- land with my fa - ther, _____ on - ly three were a - live when some Ma - lay ca - noes picked them

Detailed description: This page of a musical score, numbered 210, features a full orchestral arrangement and a vocal line. The orchestration includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Harp (Higg.), and a string section consisting of Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The vocal line is for a Soprano (Nat). The score spans three measures. The vocal line begins with a melodic phrase: 'Is- land with my fa - ther, _____ on - ly three were a - live when some Ma - lay ca - noes picked them'. The lyrics are written below the vocal staff. The instrumental parts are mostly silent, indicated by horizontal lines on the staves. The vocal line includes triplet markings (indicated by a '3' over a group of notes) in measures 210 and 211. The key signature has one flat (B-flat), and the time signature is 4/4.

Fl *mp* *f*

Ob

Cl

C Bn

Hn *p* *mp* *p*

Perc. 1 C.cym. *f* T-tam *p*

Perc. 2 Tmp *mf*

Pno

Higg.

Nat up. All four were mad, mad with thirs and star-va-tion. That was the

[Locking off in to the distance recalling the past]

Vln I *f* *mf*

Vln II *f* *mf*

Vla *f*

Vc *f*

Cb *p*

215

$\text{♩} = \text{ca } 72$

Fl
Ob
Cl
C. Bn
Hn
Perc. 1
Perc. 2
Pno
Higg.
Nat
Vin I
Vin II
Vla
Vc
Cb

cresc.
mf
p
mf
p
mf
mf
mf

last trip he made. It was se - ven years a - go. We thought he would be

Detailed description: This page of a musical score contains measures 215 through 218. The tempo is marked as approximately 72 beats per minute. The score includes parts for Flute, Oboe, Clarinet, Contrabassoon, Horn, Percussion 1 and 2, Piano, Harp, Narrator, Violin I and II, Viola, Violoncello, and Contrabass. The Narrator's part includes the lyrics: "last trip he made. It was seven years ago. We thought he would be". The music features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The key signature has one flat, and the time signature is 4/4.

poco rit.

Fl *mp* *sf* *dim.* *p*

Ob

Cl

Bn

Hn *sf* *dim.* *p*

Perc. 1

Perc. 2

Pno *mp* *sf* *pp* *pp* *dim.* *p*

Higg.

Nat *p* *f* *dim.* *p*
 gone just two years. But it was four years before we saw him again.

Vln I *pp* *sf* *dim.* *p*

Vln II *p* *sf* *dim.* *p*

Vla *p* *sf* *dim.* *p*

Vc *div.* *p* *unis.* *sf* *dim.* *p*

Cb *p* *sf* *dim.* *p*

♩ = ca 60

Fl

Ob

Cl

Bn

Hn

Perc. 1

Perc. 2

Pno

Higg.

Nat

Vln I

Vln II

Vla

Vc

Cb

p

p

p

p

div.

senza vibrato

div.

senza vibrato

p

p

p

p

Yes, Doc-tor, they were

poco piu mosso
♩ = ca 76

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

mad with thirst and star-va-tion — when they were res-cued by some Ma-lay ca - noes but they fi-nal-ly

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = ca 54

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

T.- Tam

Cel.

Higg.

Nat

reached__ Fris - co.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

unis. arco

arco

230

rit.

♩ = ca 76

Flcc. *p*
 Ob.
 Cl. *p*
 Bsn. *mf*
 Hn. *p* *mf*
 Perc.1 Crash cym. *mf*
 Perc.2
 Cel.
 Higg.
 Nat. *mp* *f* *mf*
 With my father were Si - las Horn and Cates, the bo'sun, and Jimmy Ka-na-ka. Yes, that was the last trip-he
 Vln. I *p* *mf*
 Vln. II *p* *mf*
 Vla. *p* *mf*
 Vc. *p* *mf*
 Cb. *p* *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto espressivo

mf

p

pizz.

made, _____ se - ven years a - go. _____ It was in all the pa - pers at the

Detailed description: This page of a musical score covers measures 3 and 4. The score is for a full orchestra and a vocal soloist. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are mostly silent in these measures, with rests indicated. The vocal soloist (Nat) has a melodic line starting in measure 3, marked *molto espressivo* and *mf*. The string section enters in measure 4 with a pizzicato accompaniment, marked *mf*. The vocal line includes lyrics: "made, _____ se - ven years a - go. _____ It was in all the pa - pers at the". The score is in 4/4 time and features a key signature of one sharp (F#).

Plcc.

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

time. And those one the facts. But there are ca- ses where facts don't tell you how_ it

Vln. I *arco* *mf*

Vln. II *arco*

Vla. *arco* *mf*

Vc.

Cb.

D

lunga (240)♩ = ca 84

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mark tree

Crash cym

Chimes

mf

mf

p

[moved by Nat's story]

mf

lunga

real - ly was. _____

But what of the oth - er three _____ who were on the is - land?

pizz.

du

pizz.

mp

unis. pizz.

mp

unis. pizz.

mp

Fl.

Ob.

Cl. *tr*

Bsn.

Hn. *mp*

Perc. 1 S.D. sn.off *p*

Perc. 2 Tmp. *fp*

Pno. *mf* *p*

Higg.

Nat. *f* [harshly] *meno f*
Died of ex - po - sure, per haps. — Mad and jumped in - to the sea, per -

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco*

Vc. *arco* *fp*

Cb. *fp* *div.* *unis.* *mp*

245

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Perc. 1
 Perc. 2
 Pno.
 Higg.
 Nat.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

haps. That was the sto - ry told. But there was an - oth - er. was whis - per'd, per -
 spoken sotto voce, a piacere

Plcc. —

Ob. — *f*

Cl. — *f*

Bsn. — *f*

Hn. — *f*

Perc. 1 S.cym.l. *p* *mf*

Perc. 2 Tmp. *p* *mf*

Pno. —

Higg. —

Nat. *f*
-haps they were killed and ea - ten! But gone, — va - nished, who knows? —

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. —

Plcc. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp* *p*

Hn. *fp*

Perc. 1 T-tom *mp*

Perc. 2

Pno.

Higg. [with a shudder] *mp*

Nat *mf*

I should think it would mat-ter ver- y

What does it mat- ter?

Vln. I *fp* div.

Vln. II *fp* div.

Vla. *fp*

Vc. *fp*

Cb. *p*

255

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

much. _____

mf [spoken] *mf* [laughs]

We're deal-ing with facts, Doc-tor. And here are some more for you.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

S.D. sn on

unis.

mf

mf

mf

mf

mf

mf

My father brought the three of them to this house with him — Home and Cates and

260

♩ = ca 80

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1 S.D.

Perc.2 Imp. *f* *sub.p*

Pno.

Higg.

Nat
 Jim - my Ka - na - ka. We hard - ly recognized my fa - ther. He had been through

Vln. I unis. *fp*

Vln. II unis. *fp*

Vla. *p*

Vc. *p*

Cb. *p*

Fl. —
Ob. —
Cl. *mf* —
Bsn. — *mf* — *mp* — *p* — ten. —
Hn. — *mp* — *p* — ten. —
Perc. 1 — T-tam *p* —
Perc. 2 —
Pno. —
Higg. —
Nat. *mf* — *p* — ten. — *f* —
Hell. — and he looked it. His hair was white. — But you'll see for your - self soon. And the oth - ers -
Vln. I — *f* — pizz. —
Vln. II —
Vla. — *p* — ten. — *f* — pizz. —
Vc. — *p* — ten. — *f* — pizz. —
Cb. — *p* — ten. — *f* — pizz. —

rit.

Fl.

Ob.

Cl.

Bsn. *f*

Hn.

Perc.1 S.cym.m. *p*

Perc.2 T-tam. scrape near rim with Triangle beater *mf*

Pno.

Higg.

Nat *mf* *f* ten. [laughing again]
they were all a bit odd — mad, if you will.

Vln. I *mf* arco

Vln. II

Vla. *mf* arco

Vc. *mf* arco

Cb. *mf* arco

tempo a piacere

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1
Crash cym.
mf

Perc.2

Pno.

Higg.

Nat
[spoken more normally] *mf* *poco*
So much for the facts, Doc - tor. They leave off there.

Vln. I

Vln. II

Vla.

Vc.

Cb.

270

♩ = 54

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Cel.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibr.

Mark tree

p

pp

div.

and the dreams, — the dreams be - gin.

275

accel.

♩ = ca 78

Fl. *poco* *mf* *p*
 Ob. *poco* *mf* *p*
 Cl. *poco* *mf* *p*
 Bsn.
 Hn.
 Perc. 1 *Vibr.*
 Perc. 2 *Ped.* *mf* *p*
 Cel. *mf*
 Sue *Nat is startled* *mf*
 Nat *It's on-ly I, Nat. What are you a- fraid of* *mf*
 Vln. I *unis.* *mf* *p*
 Vln. II *unis.* *mf* *p*
 Vla. *mf* *p*
 Vc.
 Cb.

A soft knock is heard, and Sue Barlett enters. She is a tall, slender woman of twenty-five with a pale, sad face.

Nat is startled *mf*

It's on-ly I, Nat. What are you a- fraid of

No- thing, but I

Plcc. *mp*
 Ob.
 Cl.
 Bsn.
 Hn.
 Perc. 1
 Perc. 2
 Pno
 Sue *mf* [Looking inquiringly at Higgins]
 I was cook - ing some food for to - mor - row, then I
 Nat
 thought you were in your room
 Vln. I *mf*
 Vln. II *mf*
 Vla.
 Vc. pizz.
 Cb. *mf* *mp* div.

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Horn) and Percussion (1 and 2) are mostly silent in this passage. The Piano part is also silent. The vocalists Sue and Nat have the primary melodic lines. Sue's line begins with a dynamic marking of *mf* and includes the instruction "[Looking inquiringly at Higgins]". Her lyrics are "I was cook - ing some food for to - mor - row, then I". Nat's lyrics are "thought you were in your room". The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support. The Violoncello part includes a *pizz.* (pizzicato) marking. The Contrabass part has a *div.* (divisi) marking. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano).

♩ = ca 72

Picc. *mf*

Ob.

Cl. *mf*

Bsn.

Hn.

Perc. 1

Perc. 2 *mp* *Tmp*

Pno

Sue
heard you talk - ing up here.

Nat
[*mf* trying to sound reassuring]
This is Doc - tor Hig - gins, I brought him

Vln. I

Vln. II

Vla.

Vc. *arco*

Cb. *unis.* *mp*

280

♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hn. *mf* *mp*

Perc. 1 T-toms *mp*

Perc. 2

Pno

Sue [Agitated, turning to Higgins] *f* Are you

Nat up here to see how things are, and to ask his ad-vice a-bout Fa-ther

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

♩ = 90 285

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1
Crash cym.
mf

Perc.2

Pno.

Sue
one of them, one of them from the a - sy - lum? Oh, Nat, you have - n't -

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score consists of the following parts:

- Perc. 1:** Features a snare drum part with dynamics *mf* and *p*. Includes markings for *S.cym.m.* and *B.D.*
- Perc. 2:** A second snare drum part.
- Pno.:** Piano accompaniment.
- Sue:** Vocal line with lyrics: "You would - n t Oh Nat..."
- Nat:** Vocal line with lyrics: "No! Sue, be qui- et!". Includes a *[free]* section with triplet markings.
- Vln. I, Vln. II, Vla., Vc., Cb.:** String section with *f* dynamics and *unis.* (unison) markings.

The score is in 4/4 time and spans three measures. The vocal parts and strings enter in the second measure.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Xyl. *mp*

Pno. *mf*

Sue

Sue looks doubtfully from one the other.

now, Nat, I must see to the cook-ing, but I'll come a-gain la-ter.

Nat

Vln. I *mf*

Vln. II *mf* unis. non trem.

Vla. *mf*

Vc. non trem. *mf*

Cb. non trem.

E

295

♩ = ca 40

This musical score page contains the following parts and markings:

- Flute (Fl.):** Measures 295-300. Dynamic markings: *mf*.
- Oboe (Ob.):** Measures 295-300. Dynamic markings: *mf*.
- Clarinet (Cl.):** Measures 295-300. Dynamic markings: *p*.
- Bassoon (Bsn.):** Measures 295-300. Dynamic markings: *p*.
- Horn (Hn.):** Measures 295-300. Dynamic markings: *p*.
- Percussion 1 (Perc.1):** Measures 295-300. No notes.
- Percussion 2 (Perc.2):** Measures 295-300. Includes a T-tam (Tamtam) in measure 300 with dynamic *mp*.
- Piano (Pno.):** Measures 295-300. Dynamic markings: *p*, *mf*.
- Saxophone (Sax):** Measures 295-300. No notes.
- Natural Horn (Nat):** Measures 295-300. Dynamic marking: *p*. Includes the instruction "And" at the end of the line.
- Violin I (Vln. I):** Measures 295-300. Dynamic markings: *p*, *mf*. Includes the instruction "div." in measure 300.
- Violin II (Vln. II):** Measures 295-300. Dynamic markings: *p*, *mf*.
- Viola (Vla.):** Measures 295-300. Dynamic markings: *p*, *mf*. Includes the instruction "div." in measure 300.
- Violoncello (Vc.):** Measures 295-300. Dynamic markings: *p*, *mf*. Includes the instruction "div." in measure 300.
- Contrabass (Cb.):** Measures 295-300. Dynamic markings: *p*, *mf*. Includes the instruction "div." in measure 300.

♩ = ca 69

poco rit. *a tempo*

Fl. Ob. Cl. Bsn. Hn. Perc.1 Perc.2 Pno. Sue Nat. Vln. I Vln. II Vla. Vc. Cb.

Mark tree
p

T-tam
mp

now, Doc - tor, the dream: _____ One day my

unis. mf

mf

unis. mf

unis. p

mf

mf

mf

mf

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat
fath - er sent for me to tell me the dream, for I was to be the heir, the heir

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb. *div.*

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion 1 and 2, Piano, Soprano, Narrator, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute and Bassoon parts have a dynamic marking of *mf*. The Narrator part includes the lyrics: "fath - er sent for me to tell me the dream, for I was to be the heir, the heir". The Violin II and Contrabass parts have a *div.* (divisi) marking. The score is written in a key with one sharp (F#) and a 4/4 time signature.

305

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

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2 *Tmp* *p* *cresc.*

Pno.

Sue

Nat
to the se - cret. Their se - cond day on the is - land, they dis - cov - ered a Ma - lay

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

Vln. II *unis.* *f* *p* *cresc.*

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

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

Cb. *f* *p unis.* *p* *cresc.*

Fl. *mf*

Ob.

B. Cl. *mf*

Bsn. *mf*

Hn.

Perc. 1

Perc. 2 *mf*

Pno.

Sue

Nat
war-prau, the kind pi-rates used to use. God knows how long she had rotted there.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *div. unis.*

Cb. *mf* *div. unis.*

310

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

In the prau they found two chests. _____ Guess what, Doc - tor?

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

div.

mp

mp

Detailed description: This page of a musical score, numbered 98 and marked with a circled '310', contains staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Harp (Higg.), and Natural Horn (Nat). The vocal line (Nat) includes the lyrics: "In the prau they found two chests. _____ Guess what, Doc - tor?". The score shows the beginning of measures 310 and 311. The Flute part has a melodic line starting in measure 310. The Bass Clarinet and Bassoon parts have a rhythmic pattern of eighth notes. The Violin I and II parts have a melodic line starting in measure 310. The Viola part has a melodic line starting in measure 310. The Violoncello (Vc.) part has a melodic line starting in measure 310. The Double Bass (Cb.) part has a melodic line starting in measure 310. The piano part has a melodic line starting in measure 310. The harp part has a melodic line starting in measure 310. The percussion parts are marked with rests. The vocal line has a melodic line starting in measure 310. The dynamic markings are *mp* (mezzo-piano) and *div.* (divisi).

Fl.

Ob.

B. Cl.

Bsn. C. Bassoon *p*

Hn.

Perc. 1 S. cym.m. *f*

Perc. 2 Vibr. *ff*

Pno.

Higg.

Nat. *ff* *p*
And then? Mad! Mad, they be -

or - na - ments... Why li - mit the stuff of dreams? —

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*
unis.

poco rit. ♩ = ca 72 325

The musical score is arranged in a standard orchestral format. The instruments and parts are as follows:

- Flute (Fl.)**: Rests in all three measures.
- Oboe (Ob.)**: Rests in all three measures.
- Clarinet (Cl.)**: Rests in all three measures.
- Cor Anglais (C. Bsn.)**: Rests in all three measures.
- Horn (Hn.)**: Plays a melodic line starting in measure 325, moving from G2 to E2, then a half note G2, and a half note F2 in measure 326, ending with a half note G2 in measure 327. Dynamics include *p* and *f*.
- Percussion 1 (Perc. 1)**: Labeled "T-toms", plays a rhythmic pattern of eighth notes in measure 325, then rests in 326 and 327. Dynamic is *mp*.
- Percussion 2 (Perc. 2)**: Rests in all three measures.
- Piano (Pno.)**: Rests in all three measures.
- Harp (Higg.)**: Rests in all three measures.
- Narrator (Nat.)**: Sings the lyrics. The melody is in the bass clef. Measure 325: quarter notes G2, A2, B2. Measure 326: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 327: quarter notes G3, A3, B3, C4. Dynamics include *mp* and *mf*. There are triplets in measures 326 and 327.
- Violin I (Vln. I)**: Rests in all three measures.
- Violin II (Vln. II)**: Rests in measure 325, then plays a melodic line in measure 326: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamic is *mf*.
- Viola (Vla.)**: Rests in measure 325, then plays a melodic line in measure 326: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamic is *mp*.
- Violoncello (Vc.)**: Rests in measure 325, then plays a melodic line in measure 326: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamic is *mf*.
- Contrabass (Cb.)**: Rests in measure 325, then plays a melodic line in measure 326: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamic is *mf*.

Lyrics: with a charred stick. They were picked up soon af - ter. — mad as hat - ters.

poco rit.

$\text{♩} = \text{ca } 66$

Fl.

Ob. *mf*

B. Cl. *p* *cresc.*

C. Bsn *mf* *p*

Hn.

Perc. 1 T-tam lg. *p*

Perc. 2

Cel. *p* *cresc.*
con Ped.

Higg.

Nat. He drops his mocking and again adopts a calm, deliberate tone.
by some Ma-lay na-tives, But the map is - n't a

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

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

Cb. *mf* *p*

330

Nat pulls a crumpled paper out of his pocket and spreads it on the table.

Piccolo

Fl. *f* *p* *pp*

Ob.

B. Cl. *f* *p* *pp* *p*

C. Bsn.

Hn.

Perc. 1

Perc. 2 T-tam lg. *mf* *p*

Cel. *f*

Higg. *ff* [craning his neck eagerly] *p*

Nat dream.

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp* *p* *pp* *p*

Vc. *f* *p* *pp* *p*

Cb. *f* *p* *pp*

By God, this is in - teres - ting. The trea - sure, — I sup - pose, —

Fl
Ob.
Cl.
Bsn.
Hn.
Perc.1
Perc.2
Pno.
Higg.
Nat.
Vln. I
Vln. II
Vla.
Vc.
Cb.

_____ is where the cross is made, _____ and that is your **name** at the

Yes,

unis.

cresc.

cresc.

unis.

cresc.

unis.

mp cresc.

335

Orchestral score for measures 335-338. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Piano (Pno.), Harp (Higg.), and Voice (Nat.). The vocal line is in the bass clef with lyrics: "Yes, as heir to the secret. We all signed it the morning the". The instrumental parts include strings (Violin I, Violin II, Viola, Violoncello) and woodwinds. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *div.* (divisi). There are trills and triplets in the woodwind parts.

This musical score page includes the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Piano:** Piano (Pno.).
- Vocal Soloists:** High Voice (Higg.) and Nat. (Soprano).
- Tempo/Performance Markings:** *mp* (mezzo-piano) is indicated for the woodwinds and strings. *pizz.* (pizzicato) is marked for the strings. *tutti arco* is marked for the strings.
- Lyrics:**
 - Nat.: Ma - ry Al - len set sail.
 - Higg.: The ship that was lost three years a - go?
- Other Notations:** Trills, triplets, and slurs are used throughout the score.

340

Plcc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.1 T-toms *p*

Perc.2 S.cym.m. *mf*

Pno.

Higg.

Nat
Yes. The oth - er three men sailed a - way on her. My

Vln. I *mf* *div.* *p*

Vln. II *mf* *div.* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *div.* *unis.* *p* *mp*

Cb. *mf* *p* *mp*

Detailed description: This page of a musical score, numbered 340, features a full orchestral arrangement and a vocal line. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I & II, Viola, Violoncello, Contrabass) are marked with *mf* (mezzo-forte). Percussion includes T-toms (*p*) and S. cym.m. (*mf*). The vocal line (Natura) has lyrics: "Yes. The other three men sailed away on her. My". The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). A circled measure number "340" is at the top center.

rit.

Plcc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Perc. 1
 Perc. 2
 Pno.
 Higg.
 Nat.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mp
p
 Vibr.
mp
 T-tam lg.
p
 3
 3
p
 unis.
 div.
mp
 3

fa - ther want - ed to go with them, but my moth - er was dy - ing. dy - ing

345

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

f

mf

mp

mp

Then you wanted to go? You be lieved in the treasure? [he laughs]

I dared not go ei - ther. of

rit.

più agitato

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1
Vibr.
pp con Ped.

Perc. 2
Glock
pp

Pno.
mf

Higg.

Nat.
[strangely] p
quasi sotto voce mp
course... I be-lieved un-till my moth-er's death. Then he became mad.

Vln. I
p

Vln. II
p

Vla.
mp mf mp

Vc.
mp mf mp mf

Cb.
mf

350

Fl. Ob. Cl. Bsn. Hn. Perc. 1 Perc. 2 Pno. Higg. Nat. Vln. I Vln. II Vla. Vc. Cb.

ut - ter - ly mad. He built this cab - in to wait in, but he sus -

poco a poco cresc.

Detailed description: This page contains a musical score for measures 350 and 351. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Harp (Higg.), Natural Horn (Nat.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line (Nat.) has lyrics: "ut - ter - ly mad. He built this cab - in to wait in, but he sus -". The tempo/mood marking is *poco a poco cresc.*. The score shows complex rhythmic patterns in the woodwinds and percussion, while the strings and piano provide harmonic support. The vocal line is in a lower register, likely bass or tenor.

Fl. *poco a poco cresc.* *f*

Ob.

Cl.

Bsn.

Hn.

Perc. 1 *poco a poco cresc.* *f*

Perc. 2 *poco a poco cresc.* *f*

Pno.

Higg.

Nat *f* *ff*
pect - ed my grow - ing doubt, as time went on. So.

Vln. I *f*

Vln. II *f*

Vla. *pizz* *poco a poco cresc.* *f* *arco*

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

Cb. *poco a poco cresc.* *f*

355

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mp *mf*

mp *mf*

as fin - nal proof, he gave me a thing he had kept hid - den

3

3

mf

mf

mp *mf*

mp *mf*

poco rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

from them all _____ a sam - ple of the trea - sure, Look! _____

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

F

♩ = ca 76

Nat takes from his pocket a heavy bracelet thickly studded with stones and throws it on the table near the lantern.
The doctor picks it up with eager curiosity - as if in spite of himself.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Harp (Higg.), Natural Horn (Nat), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time. The Percussion 1 part features a vibraphone part starting in the second measure, marked 'Vibr. soft sticks' and 'p'. The Piano part has a complex accompaniment with a triplet in the second measure, marked 'p' and 'Ped.'. The Violin I part has a solo line starting in the second measure, marked 'solo' and 'p'. The rest of the instruments are silent throughout this section.

360

Fl. —
 Ob. —
 Cl. —
 Bsn. *mf*
 Hn. *mf*
 Perc. 1 *f* *Vibr.*
 Perc. 2 *mf* *Xyl.*
 Pno. *f* *mf*
 Higg. *f*
 Nat. *mf* [Laughing] [laughs again]
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *div.* *f* *unis.* *mf*
 Cb. *mf*

Real jewels?
 You want to believe, too.

365

Fl. *mf* *espress.*

Ob.

Cl.

Bsn.

Hn. *mf*

Perc. 1

Perc. 2 *p* *mf*

Pno.

Higg.

Nat
No! Just cheap stones and brass Ma - lay or - na - ments.

Vln. I *mf* *div.* *unis.*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 119, contains measures 365 through 367. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Harp (Higg.), Natural Horn (Nat), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line (Nat) has the lyrics: "No! Just cheap stones and brass Ma - lay or - na - ments." The Flute part (Fl.) begins in measure 365 with a *mf* dynamic and an *espress.* marking. The Horn part (Hn.) also starts in measure 365 with a *mf* dynamic. Percussion 2 (Perc. 2) has a *p* dynamic in measure 365 and a *mf* dynamic in measure 366. The Violin I part (Vln. I) has a *mf* dynamic in measure 365 and markings for *div.* and *unis.* in measure 367. The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings.

This page contains the musical score for measures 5 and 4 of a piece. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 5 and 4. Dynamics: *f* to *p*.
- Oboe (Ob.):** Measures 5 and 4. Dynamics: *mf* to *f* to *p*.
- Clarinet (Cl.):** Measures 5 and 4. Dynamics: *f* to *p*.
- Bassoon (Bsn.):** Measures 5 and 4. Dynamics: *f* to *p*.
- Horn (Hn.):** Measures 5 and 4. Dynamics: *f* to *p*.
- Percussion 1 (Perc. 1):** Measures 5 and 4. Includes a *T-tam* (tam-tam) sound effect.
- Percussion 2 (Perc. 2):** Measures 5 and 4. Includes a *xyl.* (xylophone) part.
- Piano (Pno.):** Measures 5 and 4. Dynamics: *f* to *p*.
- Harp (Higg.):** Measures 5 and 4.
- Nat. (Noble):** Measures 5 and 4. Dynamics: *mp*. Includes the lyrics: "Now you know why he is".
- Violin I (Vln. I):** Measures 5 and 4. Dynamics: *f* to *p*.
- Violin II (Vln. II):** Measures 5 and 4. Dynamics: *f* to *p*.
- Viola (Vla.):** Measures 5 and 4. Dynamics: *f* to *p*.
- Violoncello (Vc.):** Measures 5 and 4. Dynamics: *f* to *p*. Includes the marking *div.* (divisi).
- Double Bass (Cb.):** Measures 5 and 4. Dynamics: *f* to *p*.

The score is in 5/4 time and features a variety of dynamics and articulations throughout the measures.

370

rit.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Crash cym. *f*

Perc. 1 *f*

Perc. 2

Pno.

Higg.

Nat. *mp*
mad, mad, and why in the end I asked you to take him a-way, where he will be safe.

Vln. I *p*

Vln. II *p*

Vla. *f* senza vibrato *ord.* *p* *div.* unis. *div.* unis.

Vc. *p* *div.*

Cb.

a tempo

Fl.

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.1 S.D.sn.on *p*

Perc.2

Pno. *mf*

Higg.

Nat. *mf*

The mort-gage, the price of that ship, is to be fore-closed. We have to move. my

Vln. I *p*

Vln. II *p*

Vla.

Vc. unis. *p*

Cb. *p*

375

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2 Timp.

Pno.

Higg.

Nat

sis - ter and I we can't take him with us, — And my sis - ter is to be mar - ried

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *p*

E.Hn.

B.Cl. *p*

C.Bsn. *p*

Hn.

Perc.1

Perc.2

Pno.

Higg. *mf*

Nat

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

This must be ve-ry hard on her. You think it's best to take him to night? _____

soon.

380

Fl.

E.Hn.

B. Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

[nods somewhat uncertainly]

All

Oh yes, Doc - tor for my sis - ter's sake you un - der - stand, don't you?

arco

arco

sempre pizz.

(pizz.)

arco

Fl.

E.Hn.

B.Cl.

C.Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Higg.

Nat.

Vln. I

Vln. II

Vla.

Vc.

Cb.

right, then. I'll be back la - ter

[urgently] Don't fail us, Doc-tor. Please come right up. He will be

arco

arco

div. unis

rit.

$\text{♩} = \text{ca } 60$

Nat closes the door and tiptoes carefully to the companionway. He ascends

Flute (Flc.): *p* $\text{♩} = \text{ca } 60$

Oboe (Ob.): Rest

Clarinet (Cl.): Rest

Bassoon (Bsn.): Rest

Horn (Hn.): Rest

Percussion 1 (Perc. 1): Rest

Percussion 2 (Perc. 2): *Vibr.* *p*

Piano (Pno.): *p* *rit.* *rhythmically even, but with expression*

Harpsichord (Higg.): Rest

Nat: *here.* —

Violin I (Vln. I): Rest

Violin II (Vln. II): Rest

Viola (Vla.): *p*

Violoncello (Vc.): *p*

Contrabass (Cb.): *p*

a few steps and remains for a moment listening for some sound from above. Then he goes over to the table, turning the lantern very low.

The musical score consists of the following parts and staves:

- Picc.** (Piccolo): Treble clef, 4/4 time. Measures 5-8 contain a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, 4/4 time. Rested.
- Cl.** (Clarinet): Treble clef, 4/4 time. Rested.
- Bsn.** (Bassoon): Bass clef, 4/4 time. Rested.
- Hn.** (Horn): Bass clef, 4/4 time. Rested.
- Perc. 1** (Percussion 1): Treble clef, 4/4 time. Rested.
- Perc. 2** (Percussion 2): Treble clef, 4/4 time. Measures 5-8 contain a rhythmic pattern.
- Pno.** (Piano): Treble and Bass clefs, 4/4 time. Measures 5-8 contain a complex accompaniment. Pedal markings include (Ped.), Ped., and Ped. sim. A dynamic marking of *mp* is present in measure 7.
- Higg.** (Harp): Treble clef, 4/4 time. Rested.
- Nat** (Natura): Bass clef, 4/4 time. Rested.
- Vln. I** (Violin I): Treble clef, 4/4 time. Rested.
- Vln. II** (Violin II): Treble clef, 4/4 time. Rested.
- Vla.** (Viola): Bass clef, 4/4 time. Rested.
- Vc.** (Violoncello): Bass clef, 4/4 time. Rested.
- Cb.** (Contrabasso): Bass clef, 4/4 time. Rested.

and sits down, resting his elbow, his chin on his hand, staring somberly before him.

The musical score consists of the following parts and staves:

- Picc.** (Piccolo): Treble clef, 5/4 time signature. Measures 395-400. Dynamics: *poco cresc.*, *mf*.
- Ob.** (Oboe): Treble clef, 5/4 time signature. Measures 395-400. Rested.
- Cl.** (Clarinet): Treble clef, 5/4 time signature. Measures 395-400. Dynamics: *p cresc.*, *mf*, *p*, *poco a poco cresc.*
- Bsn.** (Bassoon): Bass clef, 5/4 time signature. Measures 395-400. Rested.
- Hn.** (Horn): Bass clef, 5/4 time signature. Measures 395-400. Rested.
- Perc. 1** (Percussion 1): Treble clef, 5/4 time signature. Measures 395-400. Rested.
- Perc. 2** (Percussion 2): Treble clef, 5/4 time signature. Measures 395-400. Dynamics: *p*.
- Pno.** (Piano): Grand staff (treble and bass clefs), 5/4 time signature. Measures 395-400. Dynamics: *poco cresc.*, *mf*, *p*, *poco a poco cresc.*
- Higg.** (Harp): Treble clef, 5/4 time signature. Measures 395-400. Rested.
- Nat.** (Nagasaki): Bass clef, 5/4 time signature. Measures 395-400. Rested.
- Vln. I** (Violin I): Treble clef, 5/4 time signature. Measures 395-400. Rested.
- Vln. II** (Violin II): Treble clef, 5/4 time signature. Measures 395-400. Rested.
- Vla.** (Viola): Alto clef, 5/4 time signature. Measures 395-400. Dynamics: *pizz.*, *p*, *pp*.
- Vc.** (Violoncello): Bass clef, 5/4 time signature. Measures 395-400. Dynamics: *pizz.*, *p*, *pp*.
- Cb.** (Cello): Bass clef, 5/4 time signature. Measures 395-400. Dynamics: *pizz.*, *p*.

rit.

tempo a piacere

Sue knocks softly and opens the door. She enters and walks over

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). Below these are Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), which includes T-tam, Xyl, and W.Bl.m. The Piano (Pno.) part is shown in grand staff notation. The vocal part for Sue is in a single staff, with lyrics and performance directions like 'Nat ?' and 'Nat !'. Below Sue is the part for Nat. The bottom staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The tempo changes from *rit.* (ritardando) to *tempo a piacere* (ad libitum). The score is in 4/4 time and features various musical notations such as slurs, ties, and dynamic hairpins.

♩ = ca 69

to Nat. He continues to stare at the lamplight, not answering her. She becomes quite agitated.

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Perc. 1 *Vib.* *mf* *p*

Perc. 2 *Ped.* *

Pno.

Sue

Nat

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla.

Vc.

Cb.

Why was that man here real - ly? You're holding something back. You

poco meno mosso

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

Xyl.

f

p

p

arco

f

p

arco

f

arco

mf

f

mf

f

would-n't have Fa - ther ta - ken a - way, would you ? That would be the last

405

a tempo

This musical score page, numbered 405 and titled 'a tempo', contains the following parts and markings:

- Flute (Fl.)**, **Oboe (Ob.)**, and **Clarinet (Cl.)**: Resting staves.
- Contrabassoon (CBsn.)**: Resting until the second measure, then playing a triplet of eighth notes with *mf* dynamics.
- Horn (Hn.)**: Resting staff.
- Percussion 1 (Perc.1)**: Resting staff.
- Percussion 2 (Perc.2)**: Starts with a triplet of eighth notes (*mf*), then rests, then plays a single note (*p*) marked 'T-tam'.
- Piano (Pno.)**: Resting grand staff.
- Soprano (Sue)**: Plays the word 'hor - ror' (*mf*) in the first measure, then rests.
- Natural Voice (Nat)**: Singing 'Sue!' (*mf*), 'Lis - ten to me please!' (*meno f*), and 'What could be worse — than' (*più lirico*, *mf*) with triplet markings.
- Vin. I (Vln. I)**: Starts with *mf*, then *mp*, and ends with *mf*.
- Vin. II (Vln. II)**: Starts with *mf*, then *mp*, and ends with *mf*.
- Viola (Vla.)**: Starts with *mp* and ends with *mf*.
- Violoncello (Vc.)**: Starts with *mp* and ends with *mf*.
- Contrabass (Cb.)**: Starts with *mp* and ends with *mf*.

Fl. *mf*

Ob.

Cl. *mf*

CBsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

things as they are? I'm sure it would be better for him if he could-n't see the ocean

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

410

Fl. *f*

Ob. *f*

Cl. *f*

CBsn.

Hn. *mf*

Perc.1 T-toms *mp* S.cvm. *p*

Perc.2 *p* Timp.

Pno.

Sue

Nat
He will for - get his mad i - de - a of wait - ing, waiting for a - lost ship and a trea - sure, a

Vln. I *f* pizz.

Vln. II div. unis. pizz.

Vla. pizz.

Vc. pizz.

Cb. arco pizz.

arco *p*

♩ = ca 69

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

f

mf espress.

No you don't, Nat! You know he'd die

trea - sure that ne - ver was. I be - lieve this!

div. *f* unis. *f* *mf* espress.

div. *f* unis. *f* *mf* espress.

mf espress.

mf espress.

mf espress.

415

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

— if he did not have the sea to live with. *(bitterly)* *mf*

And you know old Smith will fore-close the

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1 S.cym.m.

Perc. 2 Timp.

Pno.

Sue

Nat mort-gage; we can-not pay. He came yesterday and talked to

Vln. I

Vln. II unis.

Vla.

Vc.

Cb.

mf

mf

mf

mp

mf

mf = *mp*

Detailed description: This page of a musical score contains measures 138, 139, and 140. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (C. Bsn.), Horn (Hn.), Percussion 1 (Perc. 1) with a snare drum (S.cym.m.), Percussion 2 (Perc. 2) with a timpani (Timp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist (Nat) has lyrics: "mort-gage; we can-not pay. He came yesterday and talked to". The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The percussion parts for Perc. 1 and Perc. 2 have specific markings: "S.cym.m." and "Timp." respectively, with *mf* dynamics. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) feature a triplet of eighth notes in the first measure of each part. The vocal line has a triplet of eighth notes in the first measure. The score is divided into three measures by vertical bar lines.

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3

What did he say, Nat?

(*n a hard voice*) ten.

me. He swore he'd fore-close right now un-less we let them take Father a-

ten.

div. unis. ten.

ten.

div. ten. *crco* *pizz.*

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1
T-toms
S.D. sn.off

Perc. 2

Pno.

Sue
(gasps)
Oh, but why, Nat? Why

Nat
way. The neigh - bours are a - fraid. They pass by on the road at

Vln. I
mf

Vln. II
div.
mf

Vla.
mf

Vc.
unis. arco
mf

Cb.
mf

Fl.

Ob.

Cl.

C.Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.D.sn.on

T-tam

mf

mf

night, com - ing back to their farms from the town. They see him up there.

div.

div.

430

Fl. *mf*

Ob.

Cl. *mf*

C. Bsn.

Hn. *mf*

Perc. 1 T-toms *mp*

Perc. 2

Pno.

Sue

Nat

walk - ing back and forth, wav - ing his arms a - gainst the sky, _____

Vln. I

Vln. II unis.

Vla.

Vc.

Cb.

But

Detailed description: This page of a musical score, numbered 142, contains measures 141, 142, and 143. A circled number '430' is in the top left. The score is for a full orchestra and voice. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horns play a melodic line with triplets in measure 143, marked *mf*. The Percussion 1 part features a triplet on the T-toms, marked *mp*. The Piano part is silent. The vocal line (Sue) has a triplet in measure 143. The Nat part has lyrics: 'walk - ing back and forth, wav - ing his arms a - gainst the sky, _____'. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a sustained harmonic accompaniment with triplets in measure 143. The Violins are marked 'unis.'. The word 'But' appears at the end of the Nat line in measure 143.

Fl. *poco dim.*

Ob.

Cl. *poco dim.*

C. Bsn.

Hn.

Perc. 1 S.D.sn.off *p*

Perc. 2

Pno.

Sue

Nat *mf*

Fa - ther is qui - et, al - ways qui - et.

Still they're a-fraid. They talk a - bout a com - plaint, they say the

Vln. I *poco dim.* *mf* *p* *unis.*

Vln. II *poco dim.* *mf* *p* *div.* *mf* *unis.*

Vla. *poco dim.* *mf*

Vc. *poco dim.* *mf* *p*

Cb. *poco dim.* *mf* *p*

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

house may be - houn - ted. Old Smith is a - fraid for his pro - per - ty. He thinks that

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Contrabassoon, Horn, Percussion 1 and 2, Piano, Soprano (Sue), and Nat (Narrator). The Nat part includes lyrics: "house may be - houn - ted. Old Smith is a - fraid for his pro - per - ty. He thinks that". The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in a key with one flat and a common time signature. The Nat part features triplet markings over several notes.

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

But you

Fa-ther might set the house on fire. Or same-thing.

p

div.

3

3

3

3

440

Fl. *mf*

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

told him how fool - ish that is, did - n't you?

What's the use of tel - ling.

unis.

accel.

♩ = 86-88

Sue hides her face in her hands.

Fl.

Ob.

B. Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

Timp.

p

(hoarsely)

when they are all a - fraid? _____

I've been a- fraid my- self at times.

div. senza vibr.

div. senza vibr.

div. senza vibr.

div. senza vibr.

445

Fl. — — — — — 5/4 — — — — — 4/4

Ob. — — — — — 5/4 — — — — — 4/4

B. Cl. — — — — — 5/4 — — — — — 4/4

C. Bsn. — — — — — 5/4 — — — — — 4/4
p

Hn. — — — — — 5/4 — — — — — 4/4

Perc. 1 T-toms *mf* B.D. *mf* — *p* T-tam *mf*

Perc. 2 — — — — — 5/4 — — — — — 4/4

Pno. — — — — — 5/4 — — — — — 4/4

Sue *f* Oh Nat! Of what?

Nat *mf* Of him and the sea he calls to. 3

Vln. I *mf* senza vibr.

Vln. II *mf* senza vibr.

Vla. *mf* senza vibr.

Vc. *mf* senza vibr. ord. unis. *mf* — *p*

Cb. *mf* — *p*

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash cym.

mf

f

mp

f [violently]

div.

Of the damned sea he forced on me as a bay. The sea that robbed me of my

Presto furioso

Fl.
sf *sf* *sf*

Ob.
sf *sf* *sf*

Cl.
sf *sf* *sf*

Bsn.

Hn.
sf *sf* *sf*

Perc.1

Perc.2

Pno.
f
Ped. Ped.

Sue

Nat
arm and made me the broken thing | am.

Vln. I

Vln. II

Vla.
sf *sf* *sf*

Vc.

Cb.

This page of a musical score includes the following parts and markings:

- Fl. (Flute):** *non stacc.*, *f*, *tr*, *sim.*, *ff*
- Ob. (Oboe):** *non stacc.*, *f*, *tr*, *sim.*, *ff*
- Cl. (Clarinet):** (Empty staff)
- Bsn. (Bassoon):** (Empty staff)
- Hn. (Horn):** (Empty staff)
- Perc. 1 (Percussion 1):** *T-toms.*, *f*, *3*
- Perc. 2 (Percussion 2):** (Empty staff)
- Pno. (Piano):** *sempre cresc.*, *6* (sextuplets), *Ped.*, *sim.*
- Sue. (Soprano Saxophone):** (Empty staff)
- Nat. (Natura Horn):** (Empty staff)
- Vln. I (Violin I):** (Empty staff)
- Vln. II (Violin II):** (Empty staff)
- Vla. (Viola):** (Empty staff)
- Vc. (Violoncello):** (Empty staff)
- Cb. (Contrabasso):** (Empty staff)

455

senza battuta

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.cym. m.

mp — *f*

ff [a cry of rage]

ff [in hushed tone pleading] (*sprech.*)

But you can't blame Father for your misfortune

Agh!

H
♩ = 86

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1
T-tam
mp

Perc. 2

Pno.

Sue

Nat
[quietly, but with suppressed rage]
(sprech.)
He took me from school and forced me on his ship, didn't he? What _____ would I have

Vln. I

Vln. II

Vla.

Vc.
mp

Cb.

460

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.1
Perc.2
Pno.
Sue
Nat
Vln. I
Vln. II
Vla.
Vc.
Cb.

been now but an ig - no - rant sail - or like him if

mp *f* *div.* *f* *mp*

allarg.

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p*

Perc. 1 B.D. *mp*

Perc. 2 S.cym.m. *mp*

Pno.

Sue

Nat *mf*

he had had his way? _____ But I should not blame the sea, the sea which

Vln. I *mp*

Vln. II *mp*

Vla. *sempre f*

Vc. *mp*

Cb. *mp*

a tempo

Fl. —
 Ob. —
 Cl. —
 Bsn. —
 Hn. *mf*
 Perc.1 —
 Perc.2 —
 Pno. —
 Sue —
 Nat
 foiled him which took my arm and threw me ashore, another of his wrecks. *[Bitterly]*
 Vln. I *mf* *unis.*
 Vln. II *mf* *div.*
 Vla. *mf* *div.*
 Vc. *mp* *mf* *div.*
 Cb. *mp* *div.* *pizz.*

♩ = ca 72

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xyl.

T-toms

mf

f

p

mp

f

p

p

unis.

unis. arco

Oh why can't you forget, Nat? It was all so lang a-go.

For - get? You can talk! When

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. 1

Perc. 2

Pno. *p*

Sue

Nat *poco a poco cresc.*

Tom comes back from this voy - age, you'll be mar - ried ma - ried and out - of this life,

Vln. I *p* *div.* *cresc.* *mf*

Vln. II *p* *div.* *cresc.* *mf*

Vla. *p* *div.* *cresc.* *mf*

Vc. *p* *div.* *cresc.* *mf*

Cb. *p* *div.* *cresc.* *mf*

Fl.

Ob. *muta in E.H.*

Cl. *mp* *pp*

Bsn. *pp*

Hn. *pp*

Perc. 1 *T.tam* *p*

Perc. 2

Pno. *loco*

Sue

Nat *[ironically]* *mf*

a cap - tain's wife _____ as our moth - er was. I wish you

Vln. I *pp* *unis.* *p*

Vln. II *pp* *unis.* *p*

Vla. *pp* *unis.* *p*

Vc. *pp* *unis.* *p*

Cb. *pp* *unis.* *p*

475

Fl.

E.H.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

[supplicatingly]

mf

And you'll come with us Nat. and

joy.

mp

f

f

f

f

p

p

p

div.

div.

div.

unis.

div.

Fl. E.H. Cl. Bsn. Hn. Perc. 1 Perc. 2 Pno. Sue Nat. Vln. I Vln. II Vla. Vc. Cb.

Fa - ther too ... from this voy - age, I'll be mar - ried, _____

mf When Tom comes back from this voy - age you'll be mar - ried, _____

mf unis. *mf*

mf unis. *mf*

mf unis. *mf*

mf

mf

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

You'll come with us Nat, and Fa-ther too. And then, Nat...

mar-ried and out of this life, a cap-tain's wife as our mo-ther was. Oh, stop, Sue!

div.

unis.

div.

Fl.

Ob. *mf*

Cl.

Bsn. *mf*

Hn. *mf*

Perc. 1 S. D. sn. on *mf*

Perc. 2

Pno.

Sue

Nat *mf*

Would you sad - dle your young husband with a mad - man, mad - man and a crip - ple ?

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb. *mf*

485

This musical score page features a vocal duet between Sue and Nat, accompanied by a full orchestra. The vocal parts are written in treble and bass clefs, respectively, with lyrics in English. The orchestral accompaniment includes Flute, Oboe, Clarinet, Bassoon, Horn, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and contains several musical notations such as *mf*, *p*, *tr*, *div*, and *unis.* The vocal lines for Sue and Nat are marked with *mf* and include triplet rhythms. The orchestral parts feature various textures, including triplets and unison passages.

Fl. *mf* *tr*

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue *[poignantly]* *p* *mf*
Oh Nat, we will all live to gether. We'll move to some

Nat *mf*
Would you sad - dle your young husband with a mad - man

Vln. I *mf* *tr* *div* *unis.*

Vln. II *mf* *tris.*

Vla. *mf*

Vc. *unis.* *p* *mf*

Cb. *p*

$\text{♩} = \text{♩} = 72$

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

lit- tle house ___ down by ___ the sea

and a crip - ple, crip - ple ?

mf

mp

mf

p

mf

cresc.

cresc.

pizz.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

p molto espress. e intenso

Oh, Nat, we must go a-way from here!

mf

[angrily]

him, not with Father!

Not with him, not with

unis.

500

molto ritard.

Perc. 1
S.D. sn.on
f
T-tam ig.
p

Pno.
p
8

Nat
f
Fa - ther.

Vln. I
f
dim. *p*

Vln. II
f
dim. *p*

Vla.
f
dim. *p*

Vc.
f
dim. *p*

Cb.
div. *mf*
unis. *p*

Detailed description: This page of a musical score, numbered 168 and marked with a circled '500', features the tempo instruction 'molto ritard.'. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Perc. 1 has a triplet of eighth notes marked 'f' and a tam-tam instrument marked 'p'. The second system includes Piano (Pno.) and Viola (Vla.). Pno. has a sustained note marked 'p' with an '8' below it. The third system includes Natural Horn (Nat), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabass (Cb.). Nat has a triplet of eighth notes marked 'f' and the lyrics 'Fa - ther.'. Vln. I, Vln. II, and Vc. all have triplets marked 'f' and then 'dim.' leading to 'p'. Cb. has a triplet marked 'f', then 'div.' and 'mf', and finally 'unis.' and 'p'. The time signature changes from 3/4 to 4/4 in the second measure of each system.

J

Sue's Aria (505)

♩=104

Fl. ———— 3/4 4/4

Ob. ———— 3/4 4/4

B. Cl. ———— 3/4 4/4

C Bsn. ———— 3/4 4/4

Hn. ———— 3/4 4/4

Perc. 1 ———— 3/4 4/4

Perc. 2 ———— 3/4 4/4

Pno. *sempre p*
 con Ped. *loco*

Sue *p espress.*
 Oh, Nat, please let's go - a - way from here, ———— you and Fa - ther and

Nat ———— 3/4 4/4

Vln. I *div.*

Vln. II *unis.*

Vla. *p unis. div. unis. div.*

Vc. *p*

Cb. *p*

Fl. ————— 7 8 *pe.* *p*

Ob. ————— 7 8

Cl. ————— 7 8

Bsn. ————— 7 8

Hn. ————— 7 8

Perc. 1 ————— 7 8

Perc. 2 ————— 7 8

Pno. *sim.*

Sue We'll move to some lit - tle house down by the sea, so that

Nat ————— 7 8

Vln. I ————— 7 8

Vln. II ————— 7 8 *div.* *unis.*

Vla. *unis.* *div.* *unis.*

Vc. *div.*

Cb. ————— 7 8

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

The woodwind and percussion section consists of six staves. The Flute (Fl.) staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) staves are mostly silent, with some rests. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) staves also show rests. The time signature is 3/4.

Pno. *mf*

The piano accompaniment (Pno.) is written in two staves. The right hand has a melodic line with a half note G3, quarter notes A3, B3, and C4, then a half note D4. The left hand has a bass line with a half note G2, quarter notes A2, B2, and C3, then a half note D3. The time signature is 3/4.

Sue

Fa - ther can al - ways look out. And when Tom comes back, comes back from this

Nat

The vocal staves for Sue and Nat. Sue's part is in the treble clef and has lyrics: "Fa - ther can al - ways look out. And when Tom comes back, comes back from this". Nat's part is in the bass clef and is mostly silent. The time signature is 3/4.

Vln. I *mf* div. unis.

Vln. II *mf* div. unis. div. unis.

Vla. *mf* div. unis.

Vc. *mf* unis. div. unis.

Cb. *mf* div.

The string section consists of five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vln. I and Vln. II staves have melodic lines with dynamics *mf* and markings for "div." (divisi) and "unis." (unison). The Vla., Vc., and Cb. staves have bass lines with dynamics *mf* and markings for "div." and "unis.". The time signature is 3/4.

515

rit. *a tempo*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

voy - age, I'll be mar - ried, mar - ried, a cap - tain's wife, as our mo - ther

mp

pp

mp

pp

unis.

mp

pp

This musical score page contains measures 518, 519, and 520. The instruments and parts are arranged as follows:

- Flute (Fl.):** Measure 518 has a melodic line starting on G4, moving to A4, then B4, and ending on A4. It is marked *p*.
- Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.):** All are silent in measures 518 and 519, indicated by a horizontal line with a bar.
- Percussion 1 (Perc.1) and Percussion 2 (Perc.2):** Silent in all three measures.
- Piano (Pno.):** Measures 519 and 520 feature a piano accompaniment. The right hand plays a sequence of chords: G4-B4-D5, F4-A4-C5, and E4-G4-B4. The left hand plays a bass line with notes G2, F2, E2, and D2. It is marked *p*.
- Soprano Soloist (Sue):** Measure 518 has a melodic line starting on G4, moving to A4, then B4, and ending on A4. It is marked *p*. Below the staff, the text "was. _____" is written.
- Natural Voice (Nat):** Silent in all three measures.
- Violin I (Vln. I) and Violin II (Vln. II):** Both play a rhythmic pattern of eighth notes. Vln. I has a triplet of eighth notes in measure 519. Both are marked *p*.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes, marked *p*.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes, marked *p*.
- Contrabass (Cb.):** Plays a rhythmic pattern of eighth notes, marked *p*.

Measure 520 includes performance directions: *div.* (divisi) and *unis.* (unison) for the string sections.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Rests throughout the section.
- Ob.** (Oboe): Rests throughout the section.
- Cl.** (Clarinet): Rests throughout the section.
- Bsn.** (Bassoon): Rests throughout the section.
- Hn.** (Horn): Rests throughout the section.
- Perc. 1** and **Perc. 2**: Rests throughout the section.
- Pno.** (Piano): Features a melodic line in the right hand starting with a *cresc.* marking, and rests in the left hand.
- Sue** (Soprano): Rests throughout the section.
- Nat** (Natura): Rests throughout the section.
- Vln. I** (Violin I): Features a melodic line with *cresc.* and *div.* markings, and a *f* dynamic.
- Vln. II** (Violin II): Features a melodic line with *cresc.* and *f* dynamic.
- Vla.** (Viola): Features a melodic line with *cresc.* and *div.* markings, and a *f* dynamic.
- Vc.** (Violoncello): Features a melodic line with *div.*, *cresc.*, and *unis.* markings, and a *f* dynamic.
- Cb.** (Cello): Features a melodic line with *cresc.* and *f* dynamic.

525

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

p

mf

p

mf

p

mf

mf

mf

We will all live to ge-ther, Nat, you, Tom, Fa-ther and I.

poco rit.

Fl.  $\frac{3}{4}$

Ob.  $\frac{3}{4}$

Cl.  $\frac{3}{4}$

Bsn.  $\frac{3}{4}$

Hn.  $\frac{3}{4}$

Perc. 1  $\frac{3}{4}$

Perc. 2  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

Sue  $\frac{3}{4}$
mf *dim.*

Nat.  $\frac{3}{4}$

Vln. I  $\frac{3}{4}$
mf *dim.*

Vln. II  $\frac{3}{4}$
mf *dim.*

Vla.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$
mf *dim.*

Cb.  $\frac{3}{4}$
mf

530

a tempo

Picc

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Yes I know he has his dreams, Nat, but you do too, and I, and

535

This musical score page contains measures 535 through 538. The instruments and parts are as follows:

- Picc.**: Piccolo flute, starting in measure 537 with a triplet of eighth notes marked *mf*.
- Ob.**: Oboe, playing a melodic line with a triplet in measure 535.
- Cl.**: Clarinet, playing a melodic line with a triplet in measure 535.
- Bsn.**: Bassoon, playing a melodic line with a triplet in measure 535.
- Hn.**: Horn, playing a melodic line with a triplet in measure 535.
- Perc. 1 & 2**: Percussion parts, mostly silent.
- Pno.**: Piano, playing a melodic line with a triplet in measure 535.
- Sue**: Soprano voice, singing the lyrics: "I Nat, I too have my dreams, we all have our dreams. Oh,". The lyrics are aligned with the vocal line.
- Nat**: Natural voice part, mostly silent.
- Vln. I & II**: Violins, playing a melodic line with a triplet in measure 535. The first violin part is marked *mp*.
- Vla.**: Viola, playing a melodic line with a triplet in measure 535.
- Vc.**: Violoncello, playing a melodic line with a triplet in measure 535.
- Cb.**: Contrabass, playing a melodic line with a triplet in measure 535, marked *mp*.

The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The vocal line is in a soprano register. The instrumental parts are arranged in a standard orchestral layout.

rit.

Plcc
mf

Ob.
mf

Cl.

Bsn.
mf *pp*

Hn.

Perc.1

Perc.2

Pno.
mf *pp*

Sue
dim. *pp*
Nat, we must go a - way from here, — you and Fa - ther and |

Nat

Vln. I
mf *dim.* *pp*
div. *unis.*

Vln. II
mf *dim.* *pp*
div.

Vla.
mf *dim.* *pp*
div. *unis.*

Vc.
mf *dim.* *pp*

Cb.
mf *dim.* *pp*
div.

540

Fl. *f*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Perc. 1 Crash cym. *f*

Perc. 2

Pno.

Sue

Nat. *f* [Spoken hoarsely, with great emotion] *mf* [more subdued, but still very intense]

No, Sue! I've got to stay here! My book is three - fourths

Vln. I

Vln. II

Vla. *mf*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 180, numbered 540. It contains staves for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion 1 (Crash cymbal), Percussion 2, Piano, Sue, Narrator (Nat.), Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and consists of measures 3 and 4. The woodwinds and percussion play a rhythmic pattern of eighth notes in measure 3, followed by a sustained note in measure 4. The Narrator has two lines of spoken dialogue. The first line is marked *f* and the second line is marked *mf*. The strings are mostly silent, with the Viola and Cello/Double Bass playing a melodic line in measure 4. Dynamics include *f* (forte) and *mf* (mezzo-forte).

545

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2 *mf* *mp*

Pno.

Sue

Nat
Done, my book that will set me free. But I know, I feel, as sure as I stand

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 181, contains measures 545 through 547. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist is labeled 'Sue' and 'Nat'. The music is in 5/4 time. The key signature has one sharp (F#). The dynamic markings are *mf* (mezzo-forte) and *mp* (mezzo-piano). The vocal line includes the lyrics: 'Done, my book that will set me free. But I know, I feel, as sure as I stand'. The score shows various musical notations including notes, rests, slurs, and dynamic markings.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sax.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

here be-fore you that I must fi-nish it here. I must I must! My book could not

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

S. cym. m. *mf* *Chimes* *mp* *p*

div. *unis.* *div.*

550

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.D. sn.on

Timp.

mp

f

3

unis.

[Staring fixedly at Sue]

live for me out-side this house, _____ this house where it was born. So I will stay in

Tempo ad lib. a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1 *s.cym. l.*
mp

Perc. 2

Pno.

Sue *Sue sobs helplessly*

Nat *[returning to his former subdued manner]*
p
Spite of hell! Old Smith told me I could

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *p*

555

This page of a musical score is marked with rehearsal mark 555. It features a full orchestral and vocal arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section consists of Percussion 1 (Perc.1) and Percussion 2 (Perc.2). The piano (Pno.) part is indicated with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes. The vocal soloist, Sue, has a vocal line with the instruction "[like a frightened echo]" and a dynamic of piano (*p*). The vocal line includes the lyrics "live here in-def-i-nite-ly with-out pay-ing-as care-tak-er if..." and is marked with "[Staring at Sue]". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all marked with *mp*. The score shows musical notation for all these instruments, including rests and active passages.

[like a frightened echo]

if ?

[Staring at Sue]

live here in-def-i-nite-ly with-out pay-ing-as care-tak-er if...

Fl. ————— *f*

Ob. ————— *f*

Cl. ————— *f*

Bsn. *mf* ————— *f*

Hn. —————

Perc. 1 —————

Perc. 2 *Timp.* *mf* —————

Pno. —————

Sue *[With horrified dread]* *f* No. —

Nat *mf* If I have him — sent where he can not harm him - self or oth - ers.

Vln. I *mf* —————

Vln. II *mf* —————

Vla. *mf* —————

Vc. *mf* —————

Cb. *mf* —————

rit.

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2 Xyl. *f*

Pno. *mf* *espress.*

Sue *mf* *espress.*

Nat *mf* [*hoarsely*]

Vln. I *mf* *div.*

Vln. II *mf* *div.*

Vla. *mf* *div.*

Vc. *mf* *div.*

Cb.

no, no, Nat! For our dead moth-er's sake

Why do you look at me like

K

565

rit.

a tempo

Fl. —

Ob. —

Cl. —

Bsn. —

Hn. —

Perc. 1 —

Perc. 2 —

Pno. *mf*

Sue *p*
For our moth - er's sake, Nat, for our moth - er's sake! —

Nat
That, Sue?

Vln. I *unis.* *p* *mf* *espress.*

Vln. II *p* *mf*

Vla. —

Vc. *mf*

Cb. *div.* *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf espress.

She is dead, Sue, and at

div. unis.

unis. *f*

Detailed description: This page of a musical score contains ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion (Perc.1, Perc.2) are mostly silent. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal soloist (Sue) has a line of music starting in the third measure with the lyrics 'She is dead, Sue, and at'. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support, with the Viola and Cello parts marked *mf*. The Nat part has a melodic line starting in the third measure, marked *mf* espress. The score concludes with dynamic markings *f* and *mf* and performance instructions like 'div. unis.' and 'unis.'.

570

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc. 1
Perc. 2
Pno.
Sue
Nat
Vln. I
Vln. II
Vla.
Vc.
Cb.

peace. _____ Would you bring back her tired _____ soul, _____ to be bruised and wounded a

div. unis. pizz. [pizz.] mf

Detailed description: This page of a musical score contains measures 190, 191, and 192. The score is for a large orchestra and a vocal soloist. The instruments listed are Flute, Oboe, Clarinet, Bassoon, Horn, Percussion 1 and 2, Piano, Soprano (Sue), Narrator (Nat), Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The time signature is 4/4. The vocal line (Nat) has lyrics: "peace. _____ Would you bring back her tired _____ soul, _____ to be bruised and wounded a". The instrumental parts include various textures: strings play a rhythmic pattern with triplets and slurs; woodwinds and brass have rests; piano and percussion are also mostly at rest. Performance markings include "div." (divisi) for Violin I, "unis." (unison) for Violin II, and "pizz." (pizzicato) for the Cello and Contrabass. The dynamic marking "mf" (mezzo-forte) is present at the end of the page.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Pno.

Sue

Nat

-gain by him? If the house were sold, there'd be - haft

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

575

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2 Glock *ff*

Pno. *ff*

Sue

Nat Nat! You've done it! You've
for your wed - ding por - tion. You and Tom...

Vln. I

Vln. II

Vla. *div. 3 unis. 3*

Vc.

Cb.

meno mosso

[With a long moan, she lets herself fall on her outstretched arms]

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section includes Percussion 1 (Perc.1) with a Tom-tom (T-tam) and Percussion 2 (Perc.2) with a Glockenspiel (Glock). The piano (Pno.) part is shown in grand staff notation. The vocal part is for a Soprano (Sue) with lyrics: "sold him! Oh Nat, you're cursed." The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings include *mf*, *ff*, *f*, *p*, and *mf*. Performance instructions include "T-tam" for the tom-tom and "div." for divisi in the strings. A rehearsal mark "15" is indicated with a dashed line.

580

senza battuta

Grave $\text{♩} = \text{ca } 48$

The musical score consists of the following parts:

- Fl.** (Flute): Rests in all three measures.
- Ob.** (Oboe): Rests in all three measures.
- Cl.** (Clarinet): Rests in all three measures.
- Bsn.** (Bassoon): Rests in all three measures.
- Hn.** (Horn): Rests in all three measures.
- Perc. 1** and **Perc. 2**: Rests in all three measures.
- Pno.** (Piano): Rests in the first two measures. In the third measure, it plays a piano (*p*) accompaniment consisting of a series of chords: $\text{C}^{\flat}2$, $\text{E}^{\flat}3$, $\text{F}^{\flat}4$, $\text{A}^{\flat}5$, $\text{C}^{\flat}6$, $\text{E}^{\flat}7$, $\text{F}^{\flat}8$, $\text{A}^{\flat}9$. The notes are marked with a fermata and a breath mark (8) U.C.
- Sue** (Soprano): Rests in the first two measures. In the third measure, she sings "[dully] spoken" with the lyrics "You've sold him...".
- Nat** (Narrator): Rests in the first two measures. In the third measure, she sings "[with a terrified glance at the roof above] spoken" with the lyrics "Sssh ! What are you saying ? He'll be better off away from the sea."
- Vln. I** and **Vln. II** (Violins): Rests in all three measures.
- Vla.** (Viola): Rests in all three measures.
- Vc.** (Violoncello): Rests in all three measures.
- Cb.** (Contrabass): Rests in the first two measures. In the third measure, it plays a piano (*p*) accompaniment consisting of a series of notes: $\text{C}^{\flat}2$, $\text{E}^{\flat}3$, $\text{F}^{\flat}4$, $\text{A}^{\flat}5$, $\text{C}^{\flat}6$, $\text{E}^{\flat}7$, $\text{F}^{\flat}8$, $\text{A}^{\flat}9$. The notes are marked with a fermata and a breath mark (8) U.C.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno. *mp*

Sue

Nat *mf* [urgently]

Vln. I

Vln. II *mp* *con sord.*

Vla. *mp* *con sord.* *div.* *unis.*

Vc. *mp* *con sord.*

Cb. *mp*

He takes the map from his pocket.

Lis - ten. Sue ! For God' s sake, please lis- ten to me. See ! The

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

p

mf

p

mf

mf

mp

mf

p

mf

p

S.cym.lg.

[spreading the map out on the table]

map of the is - land.

And the trea - sure, the trea - sure,

590

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p*

mf *p*

Crash cym.

p

[He gulps, and his words pour out incoherently]

f

where the cross is made. I've car-ried it a-

Picc. *p*

Ob.

Cl.

Bsn.

Hn.

Perc. 1 *S. cym. lg.* *mf*

Perc. 2

Pno.

Sue

Nat
bout for years Is that no-thing? You don't know what

Vln. I *senza sord.* *f* *div.*

Vln. II *senza sord.* *f* *div.*

Vla. *senza sord.* *f* *div.* *mf* *unis.*

Vc. *senza sord.* *mf*

Cb.

Detailed description: This page of a musical score contains measures 198, 199, and 200. The score is for a full orchestra and a vocal soloist. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Horn) is mostly silent, with a Piccolo part starting in measure 200. The percussion section includes a snare drum (Perc. 1) with a cymbal roll (S. cym. lg.) in measure 200. The piano part is silent. The vocal soloist (Nat) has lyrics: "bout for years", "Is that no-thing?", and "You don't know what". The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth notes, marked *f* and *senza sord.* (without sordano). The Viola part includes a *mf* dynamic and a *unis.* (unison) instruction. The Violoncello part includes a *mf* dynamic. The score is written in a standard musical notation style with various dynamics and performance instructions.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sax

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

means. It stands be-tween me and my book. It's stood be-

3

3

3

3

f

div. unis.

595

Picc. *cresc.*

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat *mf* *cresc.*
tween me and life, dri - ving me mad, dri - ving me mad, dri - ving me

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf*

Picc. *pp*

Ob.

Cl.

Bsn.

Hn.

Perc.1 T-tam lg.

Perc.2

Pno.

Sue

Nat *ff* mad ! *p* [monotonously] He taught me to

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff* div.

Vc. *ff* div.

Cb. *f* div. *unis.* *p*

The score consists of 12 staves. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are mostly silent, with some woodwinds and strings playing sustained notes. The Percussion 1 staff has a T-tam (tam-tam) instrument marked with a dynamic of *ff*. The Percussion 2 staff is silent. The Piano part is silent. The Soprano (Sue) is silent. The Narrator (Nat) has two lines of music: the first line is marked *ff* and the second line is marked *p*. The lyrics are "mad !" and "He taught me to". The string parts (Violin I, Violin II, Viola, Violoncello) have a *ff* dynamic and are marked "div." (divisi). The Contrabass part has a *f* dynamic and is marked "div." and "unis." (unison). A dynamic change from *f* to *p* is indicated at the bottom of the page.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

605

Picc. —

Ob. —

Cl. —

Bsn. *mp* *p*

Hn. *mp* *p*

Perc.1 —

Perc.2 —

Pno. —

Sue —

Nat
give the lie to my eyes, when hope was dead, when I

Vln. I —

Vln. II —

Vla. —

Vc. *unis.*

Cb. *unis.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Cel.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

T-tam

p

Vib.

mp

Ped.

f

[his eyes starting from his head]

spoken

pp

div.

sul tasto

Knew, I knew _____ it was all a dream! _____ God for_

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Cel.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ped. *

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

give me, I still be-lieve! And that's mad, mad, do you hear?

unis. *p* *cresc.* ord.

sul tasto *p* *cresc.* ord.

div. sul tasto *p* *cresc. poco a poco* unis. ord.

div. *p* *cresc.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Cel.

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

[anguished] *ff*

He's sto-len my brain! My brain!

div.

unis.

f

ff

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Cel.

Sue

Nat

mp *cresc.*

I must free my - self, must free my - self from his mad-ness, from him and his mad-ness!

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

620

Fl.

Ob.

Cl.

C.Bsn

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash cym.

mp

f

forearm clusters at bottom of keyboard.

f [looking at him with horror]

Nat, you talk as if _____

As if I were mad? _____ [laughs wildly]

f

f

625

♩ = ca 120

He opens the lantern and sets fire to the map in his hand.
They watch the paper burn with fascinated eyes.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (B.CI), Contrabassoon (C.Bsn), Horn (Hn.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Piano (Pno), Sussaphone (Sue), Narrator (Nat), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score spans four measures. The Narrator's part includes the lyrics: "You're right, Sue, but I'll be mad no more! See". The dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *tu* (tutti). There are several triplet markings (3) throughout the score, particularly in the woodwind and string sections.

Fl.

Ob.

B.Cl

C.Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

cresc.

f

cresc.

f

Fl.

Ob.

B.Cl.

C.Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

tr

mf

f

mf

p

mf

mf

See how it burns, _____ see how it burns! See how I free my-self

Detailed description: This page of a musical score, numbered 211 and rehearsal mark 630, features a full orchestral and vocal arrangement. The score is in 3/4 time and consists of 12 measures. The instruments include Flute, Oboe, Bass Clarinet, Contrabassoon, Horn, Percussion 1 and 2, Piano, Trumpet, Trombone, Violin I and II, Viola, Violoncello, and Double Bass. The vocal line is for a Soprano (Sue). The vocal melody begins in measure 630 with a forte (*f*) dynamic, marked with a triplet of eighth notes. In measure 631, the dynamic changes to mezzo-forte (*mf*). The vocal line concludes in measure 632 with a mezzo-forte (*mf*) dynamic. The orchestra provides accompaniment, with the Viola part featuring a triplet of eighth notes in measure 632 marked piano (*p*). The Violoncello and Double Bass parts have a mezzo-forte (*mf*) dynamic in measure 632. The Oboe part has a trill (*tr*) in measure 630. The score is divided into three measures, each ending with a 4/4 time signature.

Fl. — — —

Ob. — — —

B.Cl. *mp* — — —

C.Bsn. — — —

Hn. — — —

Perc.1 — — —

Perc.2 — — —

Pno — — —

Sue — — —

Nat. *senza vibr.* — — —
and be-come same. — — — It must all be de - stroyed, this poi-son-ous mad-ness!

Vln. I — — —

Vln. II — — —

Vla. — — —

Vc. — — —

Cb. — — —

635

Fl.

Ob.

B.Cl.

C.Bsn

Hn.

Perc.1

Perc.2

Pno

Sax

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

See it's gone, there's the last speck.

He lets the ash fall to the floor and crushes it with his foot.

Gone! I'm free of it at

ossia

Lg ba

f, *mp*, *mf*, *pp*, *unis.*, *div.*, *S.cym.m.*

rit.

Fl.

Ob.

B.Cl.

C.Bsn.

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

last! _____ Si - las Horne took the on-ly other map to the bottom of the sea, to the bottom of the

Vln. I

mf

Vln. II

mf

unis.

Vla.

mf

unis.

Vc.

mf

Cb.

a tempo (640)

Fl. I

Ob.

B.Cl

C.Bsn

Hn.

Perc. 1

Perc. 2

Timp. *mp*

Pno

Sue *p*
You sold him, Nat, you sold him. ——— Nat's face is very pale, but he goes on calmly.

Nat *p*
Sea. *mf* Yes, I sold him, if you

Vln. I *p* *mf*

Vln. II *div.* *p* *mf* *unis.*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Fl. *mp*

Ob.

Cl.

Bsn *mp*

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat
will. I sold him to save my soul, _____ to save my soul. _____ They're

Vln. I

Vln. II

Vla. *div. unis.*

Vc.

Cb. *div.*

645

Fl. *p*

Ob.

Cl.

C.Bsn

Hn.

Perc.1 *S.cym.m.*

Perc.2 *p* ————— *f*

Pno

Nat. *com - ing from the a - sy - lum to get him.*

Capt. *Aah! Ho!*

Vln. I

Vln. II

Vla.

Vc.

Cb.

There is a loud muffled cry from above and a stamping of feet.

presto possibile

Fl.

Ob.

Cl.

C.Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff *Unis.*

Detailed description: This page of a musical score, numbered 218, is marked 'presto possibile'. It features a full orchestral and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Contrabassoon (C.Bsn), and Horn (Hn.). The percussion section consists of two parts (Perc.1 and Perc.2). The piano (Pno) is shown with both treble and bass clefs. The string section includes Soprano Saxophone (Sue), Natural Horn (Nat), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The first two measures of the score are shown. The woodwinds, percussion, piano, soprano saxophone, and natural horn parts are currently silent, indicated by horizontal lines. The string parts are active, playing a rhythmic pattern of eighth notes. The cello and contrabass parts are marked with a forte dynamic (*ff*) and the instruction 'Unis.' (unison).

650

This musical score page contains 13 staves for various instruments. The top 10 staves (Flute, Oboe, Clarinet, Bassoon, Horn, Percussion 1, Percussion 2, Piano, Trumpet, and Trombone) are mostly silent, indicated by horizontal lines. The bottom three staves (Violin I, Violin II, and Viola) play a melodic line starting in measure 649. The Violin I and II parts are marked with a forte *ff* dynamic and include a *div.* (divisi) instruction in measure 651. The Viola part also begins in measure 649. The bottom two staves (Violoncello and Contrabass) play a rhythmic accompaniment of eighth notes, marked with a forte *f* dynamic. The time signature is 4/4 throughout the page.

Nat and Sue jump to their feet and stand petrified.

54

Captain Bartlett tramps down the stairs. He enters the room. He bears a striking resemblance to his son. His mass of hair is pure white, and bushy gray brows overhang the obsessed glare of his fierce dark eyes. He wears a heavy, double-breasted blue coat, blue pants, and rubber boots turned down from the knee.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1

Perc. 2
Wood block *f* S.cym.lg *p*

Pno
p legato
U.C.

Sue
Sssh!

Nat
[with a shudder]
God! Did he hear?

Vln. I
div.

Vln. II
div.

Vla.

Vc.

Cb.
div.
p

Detailed description of the musical score: The score is for page 220, starting at measure 54. It features a full orchestral ensemble and two vocal parts, Nat and Sue. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Nat and Sue. The score includes various performance instructions such as dynamics (f, p), articulation (legato), and specific effects (Sssh!, [with a shudder]). Percussion 2 includes a wood block and a suspended cymbal. The piano part has a 'U.C.' (Unaccompanied) section. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with 'div.' (divisi) and a piano dynamic. The vocal parts have specific lyrics and performance directions.



$\text{♩} = \text{ca } 84$

655

He strides toward his son in a state of mad exultation and points an accusing finger at him.

Fl.

Ob.

Cl.

Bsn
ff *p* *mf*

Hn.
ff *p* *mf*

Perc.1

Perc.2
S.cym.lg. *f* Wood block *mp*

Pno

Nat

Capt.
ff *mf*
Bin thin - kin' me mad, did ye ? Thin - kin' it for the

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. ♩ = 66

Fl. —

Ob. —

Cl. —

Bsn. *p* —

Hn. *p* —

Perc. 1 —

Perc. 2 —

Pro —

Nat —

Capt. past three years, ye bin, _____ e - ver since them fools on the Slo - cum tat- tled their damn _____

Vln. I *mf* unis. —

Vln. II —

Vla. *p* — *mf* —

Vc. *mf* —

Cb. *p* unis. — *mf* —

660

rit.

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.cym. m.

p

Whip

f

[chokingly]

No, Fa-ther, no, I...

lie o' the Ma-ry Al-len be-in' a wreck. Don't lie, ye

mf

unis.

f

div.

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 1 

Perc. 2 

Pno 

Sue 

Capt. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

no!

[waving his hand for her to be silent]

Nat you. girl. You are your mo - ther.

Fa - ther

pizz. *3*

pizz. *3* *div.* *3*

pizz. *3*

pizz. *3*

pizz. *3*

mf

Fl.

Ob.

B.Cl.

C.Bsn

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.D. [sn on]

mf

mf

mf

mf

mf

8

8

mf

3

do you think I...?

[fiercely, to Nat]

A lie in your eyes!

My curse

spoken

on you!

Fa-ther don't!

arco

p

div.

mf

unis.arco

arco

div.

mf

arco

p

mf

arco

p

Fl.

Ob.

B.Cl.

C.Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.D.

mf

mp

mf

spoken

shouted

Leave me be, girl ! He be - lieved, did-n't he ? And now has turned trai - tor, say-in' it's

unis. pizz.

unis. pizz.

mf

mp

mf

3

3

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

all a lie, _____ mock-in' at me and at him-self, too, _____ for be-in' a fool _____ to be-lieve in

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

mf

mf

arco

mf

rit.

a tempo

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

T-tam

p

f

poco dim.

p

mp

p

p

dreams, as he calls them now. You're wrong, Fa - ther, I do be - lieve.

680

più mosso
[poco rubato]
♩ = ca 88

Fl. *f*

Ob. *f*

Cl. *f*

Bsn

Hn.

Perc.1

Perc.2 *f* *mf* *mf*

Pno

Nat

Capt. *f* [triumphantly] *Eyes ?*
Aye, now ye do! Who would-n't be-lieve their own eyes? Have ye not

Vln. I

Vln. II

Vla.

Vc. *fp*

Cb. *fp*

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hail what? Seen what?

seen her then? Did you not hear me hail? Aye, now is your pu-nish-ment

pizz.

mf

[grimly]

pizz.

mf

pizz.

mf



Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

Timp

mf

più lirico

shouted

Ju - das. The Ma - ry Al - len is back, is back from the South - ern Seas, ye blind fool!

arco

div.

690

$\text{♩} = \text{ca } 86$

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[soothingly] *mf*

fa - ther, be qui - et It's no - thing.

shouted

She's come back as I said she must!

Ossia

arco *mf*

arco *mf*

arco *mf*

unis. *mf*

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

[not heeding Sue, his eyes fixed hypnotically on his son's]

She turned the point a half-hour back, load-ed with gold as I swore she would

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mp

div.

pizz.

unisarco

695

Fl. Ob. Cl. Bsn. Hn. Perc.1 Perc.2 Pno. Nat. Capt. Vln. I Vln. II Vla. Vc. Cb.

be _____ ma - kin' port, boy, as I swore she must. Too late for trait - ors, boy.

mp *mf* *pizz.*

Detailed description: This page contains a musical score for measures 695 through 700. The score is for a full orchestra and a voice part. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Piano (Pno.), Natural Horn (Nat.), Captain (Capt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time. The key signature has one sharp (F#). The score includes various musical notations such as rests, notes, slurs, and triplets. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The voice part has lyrics: "be _____ ma - kin' port, boy, as I swore she must. Too late for trait - ors, boy." The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic accompaniment with triplets and pizzicato markings.

Tempo ad libitum

Fl. *sf* *p*

Ob. *sf* *p*

Cl. *sf* *p*

Bsn *sf*

Hn. *sf*

Perc. 1

Perc. 2 T-tam *pp* *mp*

Pno *sf*

Nat

Capt. *sf*

Vln. I *sf* *arco* *div.*

Vln. II *sf*

Vla. *sf*

Vc. *arco*

Cb. *arco*

[almost whispering, a haunted, fascinated look in his eyes, which are fixed immovably on his father's]

The Ma-ry Al-len! But how do you know?

too late, too late! Not know my own

700

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.D. [sn on]

f

mf $\overbrace{\text{3}}$

mf $\overbrace{\text{3}}$

mf $\overbrace{\text{3}}$

mf *arco*

f *mf*

f *mf*

f *mf*

But at night? Some oth - er schoo - ner

ship? 'Tis you're mad!

No oth - er, I say! The

mf unis.

mf unis.

mf

mf

mf

mf

mf

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

poco rit. meno mosso
♩ = ca 76

Fl. ————— 3/4

Ob. ————— 3/4

Cl. ————— 3/4

Bsn ————— 3/4

Hn. ————— 3/4

Perc. 1 ————— 3/4

Perc. 2 ————— 3/4

Chimes
mf

Pno ————— 3/4

Pno ————— 3/4

Nat ————— 3/4

Nat ————— 3/4

più lirico

Capt. Ma-ry Al-len, clear in the moon-light. Don't you re-men-ber the

div.

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Cb. ————— 3/4

705

più mosso ♩ = ca 86

Fl. [4/4] [5/4] [4/4]

Ob. [4/4] [5/4] [4/4]

Cl. [4/4] [5/4] [4/4]

Bsn. [4/4] [5/4] [4/4]

Hn. *mf* [4/4] [5/4] [4/4]

Perc.1 T-tom m. *mf* [4/4] [5/4] [4/4] T-tam lg. *mp*

Perc.2 [4/4] [5/4] [4/4]

Pno [4/4] [5/4] [4/4]

Nat *mf* [Thoughtfully] [4/4] [5/4] [4/4]
A red and a green light _____

Capt. [4/4] [5/4] [4/4]
sig- nal | gave to Si - las Horne if he made this port of a night?

Vln. I [4/4] [5/4] [4/4]

Vln. II [4/4] [5/4] [4/4]

Vla. [4/4] [5/4] [4/4] *mp*

Vc. [4/4] [5/4] [4/4] *mp*

Cb. [4/4] [5/4] [4/4] *mp*

The Captain goes to a porthole and looks out.

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

- Fl.** (Flute): Rests throughout the scene.
- Ob.** (Oboe): Enters in the second measure with a *f* dynamic, playing a melodic line.
- Cl.** (Clarinet): Enters in the second measure with a *f* dynamic, playing a melodic line.
- Bsn.** (Bassoon): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment of eighth notes.
- Hn.** (Horn): Enters in the second measure with a *f* dynamic, playing a melodic line.
- Perc. 1** and **Perc. 2**: Percussion parts. Perc. 2 includes a *p* dynamic for a snare drum (S.cym.) and a *mf* dynamic for a cymbal.
- Pno** (Piano): Rests throughout the scene.
- Nat.** (Nativity): Enters in the first measure with a rhythmic pattern.
- Capt.** (Captain): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment. The dialogue is: "at the main - mast head. [triumphantly] Then look out if ye dare!"
- Vln. I** and **Vln. II** (Violins): Rests throughout the scene.
- Vla.** (Viola): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment of eighth notes.
- Cb.** (Cello): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment of eighth notes.

Performance markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *non legato* for the woodwinds and strings.

rit.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.D. [sn.on]

Timp

f, *mf*, *p*

Ye can see it plain from here. Will ye be-lieve your eyes? Look and then call me

unis., *div.*, *unis.*

The score consists of 12 staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), and Horn (Hn.). The next two staves are for Percussion: Perc. 1 (Snare Drum, S.D. [sn.on]) and Perc. 2 (Tympani, Timp). The next two staves are for Piano (Pno) and Natural Horn (Nat). The next two staves are for the vocal soloist (Capt.) and the string section: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), and *p* (piano). The tempo is marked *rit.* (ritardando). The vocal soloist has lyrics: "Ye can see it plain from here. Will ye be-lieve your eyes? Look and then call me".

a tempo Nat peers through the porthole and starts back, a dumbfounded expression on his face.

Fl. *p* cresc. *mf*

Ob. *p* cresc. *mf*

Cl. *p* *mf*

Bsn. *mf*

Hn. *mf*

Perc. 1

Perc. 2 *p* Glock *mf*

Pno *mf*

Nat *mf* A red and a green ____ at the

Capt. *fast* *gliss.* *mad!*

Vln. I *p* cresc. *mf*

Vln. II *p* cresc. *mf*

Vla. *p* cresc. *mf*

Vc. *pizz.* *p* *cresc.* *mf*

Cb. *div.* *unis. non legato* *p* *cresc.* *mf*

Sue goes to the porthole

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

p

mf

mf

mf

T-tom

L.v.

[with a worried look at Nat]

Let me see.

main - mast head. Yes - clear as day.

[to Nat, with fierce satisfaction]

Ye can see now clear e-nough.

Detailed description of the musical score: This page contains a full orchestral score for the scene 'Sue goes to the porthole'. The score is arranged in a standard format with staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), percussion (T-tom, L.v.), piano, and strings (Violins I & II, Viola, Violoncello, Contrabass). The vocal parts for Sue and Nat are also included. The music features various dynamics such as *mp*, *p*, *mf*, and *mf*. Sue's vocal line includes the lyrics 'Let me see.' and 'main - mast head. Yes - clear as day.' Nat's vocal line includes the lyrics 'Ye can see now clear e-nough.' The score includes performance directions like '[with a worried look at Nat]' and '[to Nat, with fierce satisfaction]'. The percussion parts are marked with 'T-tom' and 'L.v.'. The piano part has a 'b.o.' marking. The woodwinds and strings have various melodic and harmonic lines, with some woodwinds playing sustained notes and others playing more active parts.

720

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1

Perc. 2

Pno

Sue

Capt.

Nat stares at him, spell-bound

And from a - bove I saw Horne and Cates and Jim - my ka - na - ka plain on the

Vln. I

Vln. II

Vla.

Vc.

Cb.

The Captain strides to the companionway followed by Nat.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

S.cym.m.

p

mf

Timp.

mp

Pno

Sue

Capt.

deck in the moon-light look-in' up at me. Come!

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

f

mp

f

mp

f

mp

mp

725

The two of them ascend. Sue turns from the porthole, looking frightened and bewildered.

Fl. ————— 3/4

Ob. ————— 3/4

Cl. ————— 3/4

Bsn. ————— 3/4

Hn. ————— 3/4

Perc. 1 ————— 3/4
Chimes *mp*

Perc. 2 *p* ————— *mp* ————— 3/4

Pro ————— 3/4

Sue *p* [shaking her head sadly] ————— 3/4
Oh Fa - ther oh Nat...

Capt. ————— 3/4

Vln. I *p senza accenti* ————— *mp* ————— 3/4

Vln. II *p senza accenti* ————— *mp* ————— 3/4

Vla. *p* ————— 3/4

Vc. *p* ————— 3/4

Cb. *p* ————— 3/4

Fl. *mf* cresc.

Ob. *mf*

Cl. *mf* cresc.

Bsn. *mf* cresc.

Hn.

Perc.1 Chimes *mf* Mark tree *mp* cresc.

Perc.2 *mf* cresc.

Pno

Sue

Capt.

Vln. I *mf* cresc.

Vln. II *mf* cresc.

Vla. div. *mf* cresc.

Cb. *mf* cresc.

meno mosso

Sue covers her face with her hands, shuddering.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.1 Mark tree

Perc.2 Timp.

Pno

Nat

Capt.

Vln. I

Vln. II

Vi.

Vc.

Cb.

ff [from above]

mf [like on echo]

Ma - ry Al - len, a - hoy! _____

Ma - ry Al - len, a hoy! _____

div.

unis.

mf

mf

mf

Nat comes down the companionway, eyes wild and exulting.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno
mp
Ped. * Ped. * Ped. *

Sue
[brokenly]
p
He's bad to night, Nat.

Capt.

Vln. I

Vln. II

Vi.
div.

Vc
mf

Cb.
mf

p

p

p

p

p

p

740

Fl. *pp* *mf*

Ob.

Cl. *mf*

Bsn.

Hn. *mf*

Perc. 1

Perc. 2

Pno

Sue *mf* [urgently]

Nat

Vln. I *div. unis.*

Vln. II

Vla.

Vc.

Cb.

There's no - thing there, Nat. There is no ship in the har - bor.

mean ?

Detailed description: This page of a musical score, numbered 251 and marked 740, contains measures 740 through 743. The score is for a full orchestra and two vocal soloists. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Soprano (Sue), and Tenor (Nat). The vocal parts have lyrics: 'There's no - thing there, Nat. There is no ship in the har - bor.' and 'mean ?'. The instrumental parts include a flute melody starting with a piano (*pp*) dynamic and moving to mezzo-forte (*mf*), a clarinet melody with triplets, and a horn melody. The string section (Violins I and II, Viola, and Violoncello) is marked 'div. unis.' (divisi unisono). The woodwinds and strings are mostly in 4/4 time, while the vocal parts are in 5/4 time.

Tempo ad libitum

Fl. ————

Ob. ————

Cl. ————

Bsn ————

Hn. ————

Perc. 1 ————

Perc. 2 ————

Pno ————

Sue ————

Nat
You're a fool, or blind! The Ma - ry Al - len is there in

Vln. I ————

Vln. II ————

Vla. ————

Vc. ————

Cb. ————

♩ = ca 92

Fl. ————

Ob. ————

Cl. ————

Bsn. ————

Hn. ————

Perc. 1 ————

Perc. 2 ————

Pno. ————

Sue ———— *mf* *[going over again to the porthole]*
 But Nat, there's nothing.

Nat ————
 plain sight. Those fools lied a - bout her be - ing wrecked.

Vln. I ———— *mf*

Vln. II ———— *mf*

Vla. ———— *mf*

Vc. ———— *mf*
 unis.

Cb. ———— *mf*

745

Fl.

Ob.

Cl.
mf

Bsn

Hn.
f

Perc. 1
T-tom
mf

Perc. 2
S.D.
mf

Pno

Sue
[coaxingly]
Not a ship. See.

Nat
ff
I saw it. I tell you. From above it's quite clear.

Vln. I
f
mf

Vln. II
f
mf

Vla.
f
mf

Vc.
f
mf

Cb.
f
mf

He stalks away angrily. Sue follows him, frightened and pleading.

The musical score is arranged in a standard orchestral format. The instruments and parts are as follows:

- Fl.** (Flute): Rests throughout the passage.
- Ob.** (Oboe): Rests throughout the passage.
- Cl.** (Clarinet): Enters in the first measure with a melody starting on a middle C, marked *mf*. It features several triplet patterns.
- Bsn.** (Bassoon): Enters in the first measure with a melody starting on a low G, marked *mf*. It also features triplet patterns.
- Hn.** (Horn): Enters in the second measure with a melody starting on a low C, marked *f*. It features triplet patterns and a *ff* dynamic in the third measure.
- Perc. 1** (S.D. - Snare Drum): Enters in the first measure with a rhythmic pattern, marked *cresc.*. It features triplet patterns and is labeled "T-toms" in the second measure.
- Perc. 2** (Cymbal): Rests throughout the passage.
- Pno.** (Piano): Rests throughout the passage.
- Sue** (Vocal Soloist): Enters in the third measure with a vocal line, marked *mf*. The lyrics "Nat. You mustn't" are written below the staff.
- Nat.** (Narrator): Rests throughout the passage.
- Vln. I** (Violin I): Enters in the first measure with a melody starting on a middle C, marked *cresc.*. It features triplet patterns.
- Vln. II** (Violin II): Enters in the first measure with a melody starting on a middle C, marked *cresc.*. It features triplet patterns.
- Vla.** (Viola): Enters in the first measure with a melody starting on a middle C, marked *cresc.*. It features triplet patterns.
- Vc.** (Violoncello): Enters in the first measure with a melody starting on a middle C, marked *cresc.*. It features triplet patterns.
- Cb.** (Cello): Enters in the first measure with a melody starting on a middle C, marked *cresc.*. It features triplet patterns.

The score is written in 3/4 time and includes various dynamics such as *mf*, *f*, *ff*, and *cresc.* (crescendo). It also includes performance instructions like "S.D.", "T-toms", and "div." (divisi).

Fl. — — — — — 5/4 — — — — — 6/8

Ob. — — — — — 5/4 — — — — — 6/8

Cl. — — — — — 5/4 — — — — — 6/8

Bsn. — — — — — 5/4 — — — — — 6/8

Hn. — — — — — 5/4 — — — — — 6/8

Perc. 1 — — — — — 5/4 — — — — — 6/8
S.cym.m.
mf

Perc. 2 — — — — — 5/4 — — — — — 6/8

Pno — — — — — 5/4 — — — — — 6/8

Sue [She puts a soothing hand on his forehead.]
let this, this oh, Nat. you're all ex- ci- ted and trembling.

Nat [pushing her away roughly]
You blind fool!

Vln. I — — — — — 5/4 — — — — — 6/8
mf

Vln. II — — — — — 5/4 — — — — — 6/8
mf

Vla. — — — — — 5/4 — — — — — 6/8
mf

Vc. — — — — — 5/4 — — — — — 6/8
unis.

Cb. — — — — — 5/4 — — — — — 6/8
mf



755

$\text{♩} = 116$

Captain Bartlett comes down the steps of the companionway.
His face is transfigured with the ecstasy of a dream come true.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1 *S.cym.lg.*
p

Perc.2 *Vibr.*
mp

Pno

Sue

Nat

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *div. f.* *unis.*

Cb. *p*

This musical score page contains measures 758 through 761. The instruments and parts are as follows:

- Flute (Fl.):** Measures 758-761 are mostly rests. In measure 761, there is a melodic phrase starting on G4, moving to A4, B4, and C5, marked *mf*.
- Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.):** All instruments have rests throughout the entire passage.
- Percussion 1 (Perc. 1):** Features a snare drum pattern. Measure 758 is marked *mp* and includes the instruction "S.cym.lg.". Measures 759 and 760 show a *cresc.* (crescendo) in dynamics.
- Percussion 2 (Perc. 2):** Features a vibraphone pattern. Measure 758 is marked *mf*. Measures 759 and 760 show a *cresc.* (crescendo) in dynamics.
- Piano (Pno):** Rests throughout.
- Soprano (Sue) and Alto (Nat):** Rests throughout.
- Violin I (Vln. I):** Plays a rhythmic pattern of eighth notes with slurs. Measure 758 is marked *mf*. Measures 759 and 760 show a *cresc.* (crescendo) in dynamics.
- Violin II (Vln. II):** Plays a rhythmic pattern of eighth notes with slurs. Measure 758 is marked *mf*. Measures 759 and 760 show a *cresc.* (crescendo) in dynamics.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes with slurs. Measure 758 is marked *mf*. Measures 759 and 760 show a *cresc.* (crescendo) in dynamics.
- Violoncello (Vc.):** Plays a single note (G2) with a *div.* (divisi) instruction. Measures 759 and 760 show a *cresc.* (crescendo) in dynamics. The instruction "unis" (unison) is present in measures 758, 759, and 761.
- Double Bass (Cb.):** Plays a single note (G1) with a *mf* dynamic. Measures 759 and 760 show a *cresc.* (crescendo) in dynamics.

765

poco rit.

This page contains a musical score for measures 765 through 768. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Oboe (Ob.):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Clarinet (Cl.):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Bassoon (Bsn):** Bass clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Horn (Hn.):** Bass clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Percussion 1 (Perc.1):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic. Includes the instruction "S.cym.lg." above the staff.
- Percussion 2 (Perc.2):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic. Includes the instruction "Vibr." above the staff.
- Piano (Pno):** Treble and Bass clefs, 6/8 time signature. Features a complex accompaniment with chords and arpeggios, starting with a *f* dynamic.
- Saxophone (Sax):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Nat:** Bass clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Violin I (Vln. I):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Violin II (Vln. II):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Viola (Vla.):** Treble clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.
- Violoncello (Vc.):** Bass clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic. Includes the instruction "div." above the staff.
- Double Bass (Cb.):** Bass clef, 6/8 time signature. Features a melodic line with slurs and accents, starting with a *ff* dynamic.

The score is marked with a tempo change to *poco rit.* at the beginning of measure 765. The dynamics are generally *ff* (fortissimo) for the woodwinds and strings, and *f* (forte) for the piano.

a tempo

molto rit.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1
Chimes

Perc. 2
Vibr.

Pno

Nat

Capt. *ff* [exultant] *p*
You see! _____ I told you my ship would come home a - gain _____

Vln. I

Vln. II

Vla. *div.*

Vc.

Cb.

770

poco agitato

$\text{♩} = \text{ca } 82$

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1 S. Cym.m.
mf

Perc.2

Pno

Nat

Capt. *mf*
They've lowered a boat _____ the three of them, Home and

Vln. I *mf*

Vln. II *mf*
Unis.

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

T-tam

mf

ff

Cates and Jim-my Ka-na-ka. They're row-in' a-shore. Lis-ten!

775

Fl. - - - *ff* - - -

Ob. - - - *ff* - - -

Cl. - - - *ff* - - -

Bsn. - - - *ff* *p* - - -

Hn. - *f* - - -

Perc.1 T-tam - - -

Perc.2 Chimes *f* *mf* - - -

Pno - - -

Sue *div* *espressivo* - - -

Nat *f* [excitedly] - - -
 I hear! - - -
 Oh, Nat, ___ it's on-ly the wind and sea_ you

Capt. - - -

Vln. I *f* - - - *mp* - - -

Vln. II *f* - - - *div* - - -

Vla. *f* - - - *div* *mp* - - -

Vc. *f* - - - *div* *mp* *unis.* - - - *div.* *unis.* - - -

Cb. *f* - - - *div.* *mp* *unis.* - - -

Fl.

Ob.

B.Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash cym.

mf

Timp.

p

hear.

f

portentous
meno f

f

div.

mp

mp

mp

mp

mp

mp

Now! They've landed. They're back on earth a - gain, as I said they would

rit.

♩ = ca 54

785

Captain Bartlett stands in an attitude of rigid attention. Nat strains forward in his chair. No one moves, and a sense of enormous tension fills the room.

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

- Fl.** (Flute): Treble clef, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Ob.** (Oboe): Treble clef, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Cl.** (Clarinet): Treble clef, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Bsn.** (Bassoon): Bass clef, 3/4 time signature, rests in the first two measures, then a half note G3 in the third measure.
- Hn.** (Horn): Bass clef, 3/4 time signature, rests in the first two measures, then a half note G3 in the third measure.
- Perc. 1** (S. cym. lg.): Percussion clef, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Perc. 2** (Timp.): Percussion clef, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Pno** (Piano): Treble and Bass clefs, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Nat** (Narrator): Bass clef, 3/4 time signature, rests in the first two measures, then a half note G3 in the third measure.
- Capt.** (Captain): Bass clef, 3/4 time signature, starts with a half note G3, followed by a triplet of eighth notes (F3, E3, D3), then a quarter note C3, and rests in the final two measures.
- Vln. I** (Violin I): Treble clef, 3/4 time signature, starts with a half note G4, followed by a triplet of eighth notes (F4, E4, D4), then a quarter note C4, and rests in the final two measures.
- Vln. II** (Violin II): Treble clef, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Vla.** (Viola): Treble clef, 3/4 time signature, rests in the first two measures, then a half note G4 in the third measure.
- Vc.** (Violoncello): Bass clef, 3/4 time signature, starts with a half note G3, followed by a triplet of eighth notes (F3, E3, D3), then a quarter note C3, and rests in the final two measures.
- Cb.** (Contrabass): Bass clef, 3/4 time signature, starts with a half note G2, followed by a triplet of eighth notes (F2, E2, D2), then a quarter note C2, and rests in the final two measures.

Lyrics for the Captain: be. They'll be com - in' up the path now.

Performance markings include dynamics (*f*, *mf*, *p*), articulation (accents), and phrasing slurs. The score is in 3/4 time and features a key signature of one flat (B-flat).



A dense green glow floods slowly in rhythmic waves like a liquid into the room as of great depths of the sea faintly penetrated by light.

Lunga ca 8''

790

Fl.

Ob. E.Horn *molto espress.*

Cl.

Bsn

Hn.

Perc.1 T-tam

Perc.2

Pno

Nat

Capt.

Vln. I unis. c.sord.

Vln. II unis. c.sord.

Vla. div. c.sord. div. unis. div. unis.

Vc. unis.

Cb. unis. div.

Fl.

E.Hn

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

[Catching at his sister's hand and speaking chokingly]

[he shivers]

See how the light changes ! Green and gold !

Detailed description: This page of a musical score contains staves for Flute, English Horn, Clarinet, Bassoon, Horn, Percussion 1 and 2, Piano, Natural Horn, Captain, Violin I and II, Viola, Violoncello, and Contrabass. The English Horn and Percussion 1 parts have melodic lines with slurs. The Captain part includes vocal lines with lyrics and performance directions. The string parts (Violins, Viola, Cello, and Contrabass) play a rhythmic accompaniment, with the Cello and Contrabass parts marked 'unis.' (unison).

795

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Deep under the sea . I've been drowned, drowned for years! Save me! Save me!

[hysterically]

[he sobs brokenly]

dim.

ppp

♩ = ca 56

800

solo

mp

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue
[soothingly, with infinite sadness]
p 3 3 3
 It's on-ly the moon-light, Nat. No-thing has changed. Be qui-et, dear, it's no-thing,

Nat

Vln. I
s. sord.
p

Vln. II
s. sord.
p

Vla.
s. sord. unis.
p

Vc.
p

Cb.
p

The green light grows deeper and deeper.

Fl.

Ob.

B.Cl.

Bsn.

Hn.

Perc.1

Perc.2

Pno

Sue

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

T-tam

p

[in a crooning, monotonous voice]

They move slow - ly, slow - ly. They are heav - y. I know.

div.

div.

uns.

805

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1 B. D. *p* S. D. *f* *mf*

Perc.2

Pno

Sue

Capt. *f* *3* *3*
Heav - y, the two chests. Hark ! They're be - low at the door. Do you

Vln. I

Vln. II

Vla. *div*

Vc.

Cb.

Fl. *mf*
Ob.
Cl.
Bsn.
Hn.
Perc. 1
Perc. 2
Pno
Nat
Capt.
Vln. I *f*
Vln. II *f*
Vla. *f*
Vc. *f*
Cb.

Yes, I hear, I left the door o - pen. Yes, for them.
 hear? For them?

mf, *f*, *div.*, *unis. pizz.*, *arco*, *pizz.*

810

senza battuta

♩ = ca 82

The sound of a door being heavily slammed is heard from far down in the house.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

[shuddering]

Shhh!

[excitedly, to his sister]

There! You hear?

It's a shutter in the wind.

There is no wind.

unis.

p

div.

p

p

p

♩ = ♩. = ca 82

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1
S. D. (sn.on)
f

Perc. 2

Pno

Nat

Capt.
f Up they come! Up! Bul-lies! They're heavy.

Vln. I
f *mf*

Vln. II
f *mf*

Vla.
f *mf* unis.

Vc.
f div. *mf* unis.

Cb.
f *mf*

senza battuta

♩. = ca 72

The padding of bare feet sounds from the floor below, then comes up the stairs.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, *f* in first measure, *mf* in third measure.
- Cl.**: Clarinet, *f* in first measure, *mf* in third measure.
- Bsn.**: Bassoon, rests throughout.
- Hn.**: Horn, *mf* in third measure.
- Perc. 1**: 4 T-toms. *Play softly, randomly, imitating the footsteps below.*
- Perc. 2**: S. cym. lg. *mf*
- Pno**: Piano, rests throughout.
- Nat.**: Natural horn, *mf* in third measure.
- Capt.**: Cymbal, *Heav - y !*
- Vln. I**: Violin I, *f* in first measure.
- Vln. II**: Violin II, *f* in first measure.
- Vla.**: Viola, *f* in first measure.
- Vc.**: Violoncello, *f* in first measure.
- Cb.**: Contrabasso, *f* in first measure.

Additional annotations include "You hear them now?" under the Nat. part and various dynamic markings (*f*, *mf*) throughout the score.

820

$\text{♩} = \text{ca } 66$

rit.

Fl.

Ob. *mp*

Cl. *mp*

Bsn

Hn. *mp*

Perc. 1

Perc. 2

Pno

Sue *mp* *cresc.* *f*

On - ly the rats run - ning a - bout. It's no - thing, no - thing, it's no - thing.

Capt.

Vln. I *mp* *pizz.* *cresc.* *f*

Vln. II *mp* *pizz.* *cresc.* *f*

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

Vc. *f*

Cb.

825 ♩ = ca 72

Captain Bartlett rushes to the door and throws it open.

Fl.

Ob. *p*

Cl. *p*

Bsn

Hn.

Perc.1 Crash cym. *f* *p*

Perc.2 Vib. *f* Timp. *f*

Pno

Sue

Capt. Nat. *f*

Come in lads, come in! And wel come home!

Vln. I arco *p* *f* unis.

Vln. II *p* *f* unis.

Vla. *p* *f* unis.

Vc. *p* *f* unis.

Cb. *f*

♩ = ca 60

830

rit.

The forms of Silas Home, Cates and Jimmy Kanaka rise noiselessly into the room from the stairs. The last two carry heavy inlaid chests.. Home is a parrot-nosed, angular old man dressed in gray

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). Below these are Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The Piano (Pno) part is shown in grand staff notation. Below the piano is the Trumpet (Sue) part. The bottom section of the score includes the Captain (Capt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Tempo:** *rit.* (ritardando)
- Time Signature:** 4/4
- Measure 1:** Features a T-tam (tom-tam) in Perc. 1 and a *mf* (mezzo-forte) melodic line in Perc. 2.
- Measure 2:** Perc. 2 and Pno enter with a *p* (piano) accompaniment. Vib. (vibrato) is indicated for the Perc. 2 part.
- Measure 3:** Continues the accompaniment for Perc. 2 and Pno.
- Performance Instructions:** *p* (piano) and *mf* (mezzo-forte) are used to indicate dynamics. *U.C. Ped.* (Una Corda Pedal) is noted for the piano part.

cotton trousers and a singlet torn open across his hairy chest. Jimmy is a tall, sinewy bronzed young Kanaka. He wears only a breechcloth. Cates is squat and stout and is dressed in dungaree pants and a shredded white sailor's blouse, stained with iron-rust. All are barefoot.

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are:

- Fl.** (Flute): A single staff with a treble clef, containing a whole rest in each of the three measures.
- Ob.** (Oboe): A single staff with a treble clef, containing a whole rest in each of the three measures.
- Cl.** (Clarinet): A single staff with a treble clef, containing a whole rest in each of the three measures.
- Bsn.** (Bassoon): A single staff with a bass clef, containing a whole rest in each of the three measures.
- Hn.** (Horn): A single staff with a bass clef, containing a whole rest in each of the three measures.
- Perc. 1** (Percussion 1): A single staff with a percussion clef, containing a whole rest in each of the three measures.
- Perc. 2** (Percussion 2): A single staff with a treble clef, containing a rhythmic pattern of eighth notes with accents, grouped in threes.
- Pno** (Piano): A grand staff with treble and bass clefs. The right hand contains a complex rhythmic pattern of eighth notes with accents, grouped in threes. The left hand contains a simple bass line of eighth notes. Pedal markings ("Ped.") are placed below the bass line in the first and third measures.
- Sue** (Sue): A single staff with a treble clef, containing a whole rest in each of the three measures.
- Capt.** (Captain): A single staff with a bass clef, containing a whole rest in each of the three measures.
- Vln. I** (Violin I): A single staff with a treble clef, containing a whole rest in each of the three measures.
- Vln. II** (Violin II): A single staff with a treble clef, containing a whole rest in each of the three measures.
- Vla.** (Viola): A single staff with a treble clef, containing a whole rest in each of the three measures.
- Vc.** (Violoncello): A single staff with a bass clef, containing a whole rest in each of the three measures.
- Cb.** (Cello): A single staff with a bass clef, containing a rhythmic pattern of eighth notes with accents, grouped in threes.

Water drips from their soaked and rotten clothes. Their hair is matted, intertwined with slimy strands of seaweed. As they glide silently into the room, their eyes stare frightfully wide at nothing. Their flesh in the green light has the suggestion of decomposition. Their bodies sway limply,

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno

Sue

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

Ped.

Ped.

Ped.

mp

nervelessly, rhythmically, as if to the pulse of long swells of the deep sea.

The musical score consists of three systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all of which are silent. The second system includes Percussion 1 (Perc.1), Percussion 2 (Perc.2), Piano (Pno), and Pedal (Ped.). Percussion 1 and 2 play a complex rhythmic pattern of eighth notes with triplets, starting at a piano (*p*) dynamic and gradually increasing to mezzo-piano (*mp*) through a *poco cresc.* (poco crescendo). The Piano part features a similar rhythmic pattern in the right hand, also starting at *p* and reaching *mp* with a *poco cresc.* marking, and a simple bass line in the left hand. The Pedal part is indicated by a dashed line. The third system includes Saxophone (Sue), Contrabass (Capt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Cello (Cb.). The Cello part plays a rhythmic pattern of eighth notes with triplets, starting at *p* and reaching *mp* with a *poco cresc.* marking. The Violin II part enters in the third measure with a *c.sord.* (crescendo sordina) marking and plays a melodic line with triplets, starting at *mp*.

840

Fl.
Ob.
Cl.
Bsn
Hn.
Perc. 1
Perc. 2
Pno
Sue
Capt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl., Ob., Cl., Bsn, Hn., Sue, Capt., Vla., Vc., and Cb. parts are mostly silent, indicated by horizontal lines. Perc. 1 and Perc. 2 play a rhythmic pattern of eighth notes with triplets. Pno features a complex texture with triplets in both hands and a 'tre corde' section in the right hand. Vln. II and Cb. have melodic lines with a 'cresc.' marking. The score is in 4/4 time with a key signature of one flat.

senza battuta

$\text{♩} = \text{ca } 56$

Captain Bartlett grins at the three and puts his finger to his lips.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1 T-tam

Perc.2 S.cym.lg.

Pno *f* *pp*

Sue [grabbing Nat's arm] (*sprechg.*)
There's no one there, Nat, sit down! Father, sit down!

Nat [taking a step towards them]

Capt. See! [*frenzied*] Welcome home, boys!
Not here, boys-not before him.

Vln. I *f* *pp* div.

Vln. II *f* *pp* div.

Vla. *f* *pp* div.

Vc. *f* *pp* div.

Cb. *f* *pp* div.



845

l'istesso tempo

Captain Bartlett goes to the companionway; the three follow.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[pointing to Nat]

[almost crooning with a look of quiet madness in his eyes]

He has no right now, the treasure is ours only. Come. The Ma - ry Al - len is

We'll go away with it together.

unis. con sord.

p

850

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

home a - gain, you brought her back to me. She has come back, men, you brought her

* Ped. * Ped.

unis. pp

div. pp

855

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1

Perc. 2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

safe-ly to port. Si-las Home, Cates, and Jim-my Ka-na-ka, my

Ped.

*

860

Fl.

Ob.

B.Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

Viol. I

Viol. II

Vla.

Vc.

Cb.

loy - al crew. The trea - sure, the

pp

sempre p

div.

8

865

Fl.

Ob.

B.Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno

Nat

Capt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

treasure, you have brought — the treasure. The treasure we found on that

Detailed description: This page of a musical score is for rehearsal mark 865. It features a full orchestral arrangement with a vocal line. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Natural Horn (Nat), and a vocal part (Capt.). The vocal line includes the lyrics: "treasure, you have brought — the treasure. The treasure we found on that". The score is written in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal line is in the bass clef. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The instrumental parts for Flute, Oboe, Bass Clarinet, Bassoon, and Horn are mostly rests. The Percussion parts are also mostly rests. The Violin I and II, Viola, and Cello parts are mostly rests. The Double Bass part has a simple bass line.

rit.

870

a tempo

Horne puts a swaying hand on Bartlett's shoulder, interrupting his reverie, and with

Fl.

Ob.

B.Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Nat

Capt.

far off is - land, that lone - ly far - off is - land.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

senza sord.

unis.

The other holds out a piece of paper to him, Bartlett's takes it. He laughs exultantly. Bartlett ascends the companionway; the other figures sway up after him.

This page contains a musical score for measures 875 through 878. The instruments and parts are as follows:

- Fl.** (Flute): Rests in measures 875-877, then plays a melodic line starting in measure 878.
- Ob.** (Oboe): Rests in measures 875-877, then plays a melodic line starting in measure 878.
- B.Cl.** (Bass Clarinet): Plays a melodic line throughout, with a dynamic change to *f* in measure 878.
- Bsn.** (Bassoon): Rests in measures 875-877, then plays a melodic line starting in measure 878.
- Hn.** (Horn): Rests throughout.
- Perc. 1** and **Perc. 2**: Rests throughout.
- Pno.** (Piano): Plays a rhythmic accompaniment throughout, with a dynamic change to *f* in measure 878.
- Nat.** (Nag): Rests throughout.
- Capt.** (Cello): Rests throughout.
- Vln. I** (Violin I): Plays a melodic line throughout, with dynamics *mf* and *f*.
- Vln. II** (Violin II): Plays a melodic line throughout, with dynamics *mf* and *f*, including a *div.* (divisi) instruction in measure 878.
- Vla.** (Viola): Plays a melodic line throughout, with dynamics *mf* and *f*.
- Vc.** (Violoncello): Plays a melodic line throughout, with dynamics *f*.
- Cb.** (Contrabass): Plays a melodic line throughout, with dynamics *f*.

Nat struggles toward the companionway. Sue tries to hold him back.

This musical score page features the following parts and markings:

- Flute (Fl.)**: Treble clef, 4/4 time, dynamic *ff*.
- Oboe (Ob.)**: Treble clef, 4/4 time, dynamic *ff*.
- Bass Clarinet (B.Cl.)**: Bass clef, 4/4 time, dynamic *ff*.
- Bassoon (Bsn)**: Bass clef, 4/4 time, dynamic *ff*.
- Horn (Hn.)**: Bass clef, 4/4 time.
- Percussion 1 (Perc. 1)**: 4/4 time.
- Percussion 2 (Perc. 2)**: 4/4 time, includes *Wood block* and *Xyl.* (Xylophone) parts.
- Piano (Pno)**: Treble and Bass clefs, 4/4 time, dynamic *f*.
- Sue**: Treble clef, 4/4 time, dynamic *f*.
- Nat**: Bass clef, 4/4 time, includes the instruction *frenzied*.
- Violin I (Vln. I)**: Treble clef, 4/4 time, dynamic *ff*.
- Violin II (Vln. II)**: Treble clef, 4/4 time, dynamic *ff*, includes *div.* (divisi) and *unis.* (unison) markings.
- Viola (Vla.)**: Treble clef, 4/4 time, dynamic *ff*.
- Violoncello (Vc.)**: Bass clef, 4/4 time, dynamic *ff*.
- Double Bass (Cb.)**: Bass clef, 4/4 time, dynamic *f*.

Additional performance instructions include "Wait!" for Nat and "Nat!" for Sue.

Nat flings Sue away from him

Fl.

Ob.

B.Cl.

Bsn

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash cym.

f

15

f

3

3

Don't, Nat ! Fa - ther, come back !

f *be*

Fa - ther !

div.

f

div.

f

880

and rushes up the companionway. He pounds against the slide, which seems to have been shut down on him.

Sue runs wildly to the door at the rear.

The musical score is arranged in a standard orchestral layout. At the top are the woodwinds: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), and Bassoon (Bsn). Below them is the Horn (Hn.). The percussion section includes Percussion 1 (Perc.1) and Percussion 2 (Perc.2). The piano (Pno) is shown in grand staff notation. The vocalists are Sue and Nat. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical elements include:

- Percussion:** Perc. 1 has a rhythmic pattern of eighth notes. Perc. 2 has a single "T-tam" (tom-tom) hit. Perc. 1 has a "T-toms" section with a dense, sustained texture.
- Piano:** Features a series of chords and a melodic line in the right hand, with a "ff" (fortissimo) dynamic marking.
- Vocalists:** Sue has a melodic line with a "Nat!" exclamation. Nat has a bass line with lyrics "Fa - ther, Fa - ther!".
- Strings:** The Vc. and Cb. parts have a melodic line with a "div" (divisi) marking, indicating they are playing different parts of the same line.

As she opens the door, Doctor Higgins appears, hurrying up the stairs.

Fl. *f*

Ob. *f*

B.Cl.

Bsn

Hn.

Perc. 1 S.D. (sn on) *p sub.* *mf*

Perc. 2 T-tam *mp*

Pro *p*

Sue [*hysterically*] *g*
Help! Help, oh help! _____
[*gasping*] My fa - ther.

Higg. Just a mo-ment, Miss. What's the matter?

Vln. I

Vln. II

Vla. *f* *p* *div.*

Vc. *f* *p* *unis.*

Cb. *p* *unis.*

Fl.

Ob.

B.Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Higg.

Vln. I

Vln. II

Vla.

Vc.

Cb.

T-toms: without B.D.

mf fast; random

Xyl.

f

mf

Ped. * poco Ped.

up there!

f freely 3

I can't see, where's my flash ?

890

♩ = ca 116

He flashes it on Sue's terror-stricken face,
then quickly around the room.

Fl.

Ob.

B.Cl.

Bsn

Hn.

Perc. 1
T-toms *f* (may be improvised)

Perc. 2
S.cym.m. *f*

Pno
f

Sue

Higg.
Ah, there!

Vln. I
f unis.

Vln. II
f div.

Vla.
f unis.

Vc.
f div.

Cb.
f div.

The green glow slowly disappears, and clear moonlight floods through the portholes. The wind and sea are heard again.

The musical score for Percussion 1 and 2, and Piano, is as follows:

- Perc. 1:** Features a snare drum (S.cym.m.) and tom-toms (T-toms). The T-toms part begins with a *pp* dynamic and consists of a series of triplet eighth notes.
- Perc. 2:** Features a vibraphone (Vib. motor on) and a snare drum. It starts with a *ff* dynamic and includes a triplet of eighth notes.
- Pno:** Features a piano accompaniment with a *p* dynamic, including a triplet of eighth notes.

The score is written in 4/4 time and consists of three measures. The Perc. 1 and 2 parts are active in the second and third measures, while the Pno part is active in the third measure. The other instruments (Fl., Ob., B.Cl., Bsn., Hn., Sue, Higg., Vln. I, Vln. II, Vla., Vc., Cb.) are silent throughout the page.

Nat pounds sporadically on the companionway slide.

Higgins springs to the companionway.

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: Fl., Ob., B.Cl., Bsn., Hn., Perc. 1, Perc. 2, Pno, Sue, Higg., Vln. I, Vln. II, Vla., Vc., and Cb. The Perc. 1 staff contains a rhythmic pattern of eighth notes with triplet markings. The Pno staff contains a melodic line with triplet markings and a bass line with chords. The other staves (Fl., Ob., B.Cl., Bsn., Hn., Sue, Higg., Vln. I, Vln. II, Vla., Vc., Cb.) are mostly empty, indicating that these instruments are silent for this section.

Nat pounds more loudly.

Fl.

Ob.

B.Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Higg.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Here, Bartlett. Let me try it.

f 3

The musical score is for a full orchestra and a vocal soloist. The orchestration includes Flute, Oboe, Bass Clarinet, Bassoon, Horn, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The vocal soloist, Higg., has a line with lyrics: "Here, Bartlett. Let me try it." The score is in 4/4 time and features various musical notations such as rests, notes, and dynamic markings like *f* and triplets.

poco meno mosso
 ♩ = ca 106

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1
 B. D.
fp

S. cym. m.
mf

Perc. 2

Pno

Higg.

[looking up ; in an astonished voice]
mf

Nat

[coming down, looking dully at the doctor]
mp

What's the matter, Bartlett ?

They've locked it. I can't get up.

Vln. I

Vln. II

Vla.

div.
mp

unis.
mf

Vc.

mp

mf

Cb.

unis.
mp

mf

905

Fl. — — — — — 5/4

Ob. — — — — — 5/4

Cl. — — — — — 5/4

Bsn. — — — — — 5/4

Hn. — — — — — 5/4

Perc.1 — — — — — 5/4

Perc.2 — — — — — 5/4

Pno — — — — — 5/4

Higg. *He starts to ascend.*
It's all o - pen. — — — — — 5/4

Nat. — — — — — 5/4
[warningly]
f Look out, man. Look out for them!

Vln. I *mf unis.* — — — — — 5/4
f

Vln. II *mf* — — — — — 5/4
f

Vla. *mf* — — — — — 5/4
f

Vc. *mf* — — — — — 5/4
f

Cb. — — — — — 5/4
f

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Higg.

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

T-toms

f

3

f

Them? Them? Who? There's no-one here.

♩ = ca 54

Nat goes up slowly. Sue goes over and lights the lantern, then brings it back to the foot of the companionway.

This musical score page features the following parts and markings:

- Flute (Flc.):** Treble clef, 4/4 time, *pp*. Melodic line with slurs and ties.
- Oboe (Ob.):** Treble clef, 4/4 time, rests.
- Clarinet (Cl.):** Treble clef, 4/4 time, rests.
- Bassoon (Bsn):** Bass clef, 4/4 time, *pp*. Melodic line with slurs and ties.
- Horn (Hn.):** Bass clef, 4/4 time, *pp*. Melodic line with slurs and ties.
- Percussion 1 (Perc. 1):** 4/4 time, rests.
- Percussion 2 (Perc. 2):** Treble clef, 4/4 time, *p*. Melodic line with slurs and ties. Includes the instruction "Vib. motor off".
- Piano (Pno):** Grand staff (treble and bass clefs), 4/4 time. Bass line includes a dashed line with an "8" below it.
- Harp (Higg.):** Treble clef, 4/4 time, rests.
- Nat:** Bass clef, 4/4 time, rests.
- Violin I (Vln. I):** Treble clef, 4/4 time, *pp*. Melodic line with slurs and ties.
- Violin II (Vln. II):** Treble clef, 4/4 time, *pp*. Melodic line with slurs and ties.
- Viola (Vla.):** Treble clef, 4/4 time, *pp*. Melodic line with slurs and ties.
- Violoncello (Vc.):** Bass clef, 4/4 time, *pp*. Melodic line with slurs and ties. Includes markings "div." and "unis.".
- Double Bass (Cb.):** Bass clef, 4/4 time, *pp*. Melodic line with slurs and ties.

915

poco rit.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, Treble clef, 3/4 time. Part includes a melodic line with triplets and a *poco a poco cresc.* marking.
- Ob.**: Oboe, Treble clef, 3/4 time. Part is mostly rests.
- Cl.**: Clarinet, Treble clef, 3/4 time. Part is mostly rests.
- Bsn.**: Bassoon, Bass clef, 3/4 time. Part includes a melodic line with triplets and a *poco a poco cresc.* marking.
- Hn.**: Horn, Bass clef, 3/4 time. Part is mostly rests.
- Perc. 1**: Percussion 1, 3/4 time. Part is mostly rests.
- Perc. 2**: Percussion 2, Treble clef, 3/4 time. Part includes a melodic line with a *poco a poco cresc.* marking.
- Pno**: Piano, Grand staff, 3/4 time. Part includes a complex accompaniment with triplets and a *poco a poco cresc.* marking.
- Sue**: Flute, Treble clef, 3/4 time. Part is mostly rests.
- Higg.**: Flute, Treble clef, 3/4 time. Part is mostly rests.
- Vln. I**: Violin I, Treble clef, 3/4 time. Part includes a melodic line with triplets, a *poco a poco cresc.* marking, and a *div.* (divisi) instruction.
- Vln. II**: Violin II, Treble clef, 3/4 time. Part includes a melodic line with triplets and a *poco a poco cresc.* marking.
- Vla.**: Viola, Bass clef, 3/4 time. Part includes a melodic line with triplets and a *poco a poco cresc.* marking.
- Vc.**: Violoncello, Bass clef, 3/4 time. Part includes a melodic line with triplets and a *poco a poco cresc.* marking.
- Cb.**: Contrabass, Bass clef, 3/4 time. Part includes a melodic line with triplets and a *poco a poco cresc.* marking.

a tempo

There is a scuffling noise from above.

Nat and the Doctor reappear, carrying Captain Bartlett's body.

Plcc. *f* *mufa in flauto*

Ob.

Cl.

Bsn *f* *mp*

Hn. *mp*

Perc.1 *f* *Crash cym.*

Perc.2

Pno *f* *ff*

Sue

Higg.

Vln. I *f* *ff* *g*

Vln. II *f* *ff* *g* *unis.*

Vla. *f* *ff* *mp* *div.* *3*

Vc. *ff* *mp*

Cb. *f* *mp*

rit.

They lay him on the couch.
Sue sets the lantern down nearby.

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Piano (Pno), Sue (vocalist), Higg. (vocalist), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 6/8 time. The key signature has one sharp (F#). The music features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). There are several triplets and slurs throughout. The vocal parts for Sue and Higg. have lyrics: "Eas - y now. Put him down gently." The score concludes with a double bar line and repeat dots at the end of each staff.

925 *meno mosso*
♩ 108

Higgins bends and listens for a heartbeat.

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2 Chimes *mp*

Pno

Sax.

Higg.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* unis.

Vc. *mp*

Cb. *mp* div. unis.

930

Then he rises, shaking his head.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) have melodic lines. The percussion section (Perc. 1 and Perc. 2) provides rhythmic accompaniment. The piano part is mostly silent. The score includes dynamic markings such as *mp*, *poco cresc.*, *mf*, and *p*. The Flute part starts with *mp* and has a *poco cresc.* marking. The Violin I and II parts also have *poco cresc.* markings. The Perc. 2 part has a *mf* marking. The strings have *mf* markings. The Flute part has a *p* marking. The Violin I and II parts have *mf* markings. The Viola part has a *mf* marking. The Violoncello and Contrabass parts have *mf* markings. The Flute part has a *p* marking. The Violin I and II parts have *p* markings. The Viola part has a *p* marking. The Violoncello and Contrabass parts have *p* markings. The score is in 4/4 time and features a key signature of one sharp (F#).

Picc. *p*

Ob.

Cl.

Bsn.

Hn.

Perc.1

Perc.2 *Timp.* *p*

Pno

Sue *[as in a daze]*
Oh Fa - ther, my poor mis - guid - ed Fa - ther. My poor mis - ta - ken

Higg.
pose I'm sor - ry. I am so ver - y

Vln. I *solo* *p* *tutti*

Vln. II *solo* *p* *tutti div.*

Vla.

Vc. *unis.* *p*

Cb. *p*

a tempo

945

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). Below these are the Horns (Hn.), Percussion 1 (Perc.1) with a snare drum (S.D. [sn on]), and Percussion 2 (Perc.2). The piano (Pno) is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A vocal line (Nat) is positioned between the percussion and strings. The score is in 3/4 time and consists of three measures. The key signature has one flat. The first measure is in 3/4 time, the second in 4/4, and the third in 3/4. The vocal line has lyrics: "Wait! There was some-thing Horne handed him some-thing. Did you see ?". The strings play a rhythmic pattern of eighth notes in the first measure, followed by rests in the second and third measures. The woodwinds and horns have specific melodic lines in the second measure. The piano and strings have a triplet of eighth notes in the third measure.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1 Chimes *p*

Perc. 2 Timp. *p*

Pno

Sue *mf* Nat! ___ be still, *f* be still. He's dead. *p* Please go, go [to Higgins, with pitiful appeal]

Nat

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p*

Vla. *mf* *p*

Vc. *mf* *mf* *p*

Cb. *mf* *mf* *p*

950

Sue shakes her head.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2
S.cym.m.
p ————— *mf*

Pno

Sue
now. Go. please.

Higg.
There's nothing I can do?

Vln. I
p ————— *mf* ————— *p*
div.

Vln. II
mf ————— *p*
div.

Vla.
mf ————— *p*
div.

Vc.

Cb.

very slowly $\text{♩} = 96$

Higgins bows slightly and goes out. Nat moves slowly to his father's body, as if attracted by some irresistible fascination.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), Horn, and Percussion. The middle section includes Piano and Trumpet (Nat). The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The Nat part features the lyrics "Did-n't you see? Did-n't you see?". The score is marked "very slowly" with a tempo of 96 beats per minute. Dynamics include *p* (piano) and *unis.* (unison).

più agitato e poco a poco accel.

960

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

T-toms

mf

f

mf

cresc.

f

mf

cresc.

div.

f

mf

cresc.

f

mf

f

Sue!

Did - n't you see? Horne hand - ed him some - thing, some - thing.

Fl. *mf* non stacc.

Ob. *mf* non stacc.

B.Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.1

Perc.2

Pno

Sue

Nat
Did - n't you see ? Home hand - ed him some - thing.

Vln. I

Vln. II

Vla.

Vc.

Cb.

965

Sue is sobbing

♩ = 96

Fl. *cresc.*

Ob. *cresc.*

B.Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I *s.vibr.*

Vln. II *unis. s.vibr.*

Vla.

Vc. *mf*

Cb.

Nat! Nat! Don't

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

Cl.

Bsn. *f* *p*

Hn. *f* *p*

Perc. 1

Perc. 2

Pno. *p*

Sue
touch him. Nat! Don't touch him. Come a - way, come a -

Nat

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p* unis.

Vla. *mf* *f* *p* unis.

Vc. *mf* *f* *p*

Cb. *mf* *p*

S

Nat doesn't heed her. His gaze is fixed on his father's right hand, which hangs down over the side of the couch.

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

- Fl.** (Flute): Rests throughout the scene.
- Ob.** (Oboe): Rests throughout the scene.
- Cl.** (Clarinet): Rests throughout the scene.
- Bsn.** (Bassoon): Rests throughout the scene.
- Hn.** (Horn): Rests throughout the scene.
- Perc. 1** (Percussion 1): Rests until the end, where it plays a **B. D.** (Bass Drum) with a *p* dynamic.
- Perc. 2** (Percussion 2): Rests until the end, where it plays a **T-tam** (Tom-tom) with a *p* dynamic.
- Pno** (Piano): Rests until the end, where it plays a sustained chord with a *p* dynamic.
- Sue** (Sue): Vocal line starting with the lyrics "way, come a - way." followed by a long breath mark.
- Nat** (Nat): Rests throughout the scene.
- Vln. I** (Violin I): Starts with a melodic line, then rests, and ends with a *p* dynamic.
- Vln. II** (Violin II): Starts with a melodic line, then rests, and ends with a *p* dynamic.
- Vla.** (Viola): Rests until the end, where it plays a sustained chord with a *p* dynamic.
- Vc.** (Violoncello): Starts with a melodic line, then rests, and ends with a *sub. p* dynamic.
- Cb.** (Cello): Rests until the end, where it plays a sustained chord with a *div.* (divisi) and *p* dynamic.

975

He pounces on it and forcing the clenched fingers open with a great effort, secures a crumpled ball of paper.

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The middle section features Percussion 1 and 2, and Piano. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is divided into measures, with a dashed line indicating a section starting at measure 15. The Piano part includes a specific instruction: "ff Clusters at extreme ends of keyboard." The Percussion parts show rhythmic patterns with dynamic markings like "cresc.", "ff", "f", and "p". The string parts feature complex textures, including tremolos and divisi passages, with dynamic markings such as "cresc.", "ff", and "p".

980

He flourishes the paper above his head with shouts of triumph.

$\text{♩} = \text{ca } 60$

He bends down and spreads it out in the light of the lantern. Eyes gleaming, he looks at Sue.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc.1

Perc.2

Pno

Sue

Nat

Vln. I

Vln. II

Vla. unis.

Vc. unis.

Cb.

B. D.
p

f *ff* *f* *p*

Look! Look! The map of the is-land! It is-n't lost, it is-n't

f *p* con sord.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *spoken* *mp* *p* *cresc.*

Vib.off, soft sticks *p* *cresc.*

lost, look! It is - n't lost for me af - ter all! There's still a chance, a

sul tasto *p* *cresc.* *div.*

sul tasto *p* *cresc.*

div. *p* *cresc.*

cresc.

senza battuta

This musical score is for an orchestra and voice, beginning with the instruction "senza battuta" (without a downbeat). The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- Perc. 1** (Percussion 1): Includes T-toms and S.cym.m. (Small cymbal).
- Perc. 2** (Percussion 2): Includes S.cym.m. and Timp. (Tympani).
- Pno.** (Piano)
- Sue.** (Soprano)
- Nat.** (Narrator/Voice): Includes lyrics and performance instructions.
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The vocal part (Nat.) has the following lyrics and performance directions:

- chance, a chance for me! My chance! My chance!
- [almost screamed]
- [with mad, solemn decision]
- mp When the house is

The orchestral parts feature various dynamics such as *p*, *f*, *sf*, and *pp*, along with performance markings like *ord.* (order), *unis.* (unison), and *div. s.vibr.* (diverse vibrato).

Fl.

Ob.

Cl.

Bsn

Hn. *mf*

Perc. 1

Perc. 2

Pno

Sue

Nat *mf* *espress.*
sold, is sold, I'll go. I'll go and I'll find it.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *s.sord.* *mp*

Vc. *mf*

Cb.

Fl. *p*

Ob.

Cl. *p*

Bsn

Hn.

Perc.1

Perc.2

Pno

Sax

Nat *p* *3*
When the house is sold, I'll go and find it.

Vln. I *p* *div.*

Vln. II *p*

Vla. *p*

Vc. *p* *div.* *unis.*

Cb. *mp* *p* *unis.*

995

Fl.
 Ob.
 Cl.
 Bsn
 Hn.
 Perc. 1
 Perc. 2
 Pno
 Sue
 Nat
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Oh, Sue, oh, Sue, there's still a chance, my chance, my chance, my chance.

unis.
div.
p
f

1000

Fl. *p*

Ob.

Cl.

Bsn

Hn.

Perc. 1

Perc. 2

Pno

[covering her face with her hands]

Sue *mp* Nat, oh Nat, oh Nat. *mf* come a-way, oh God, Nat, come a-way.

Nat

Vln. I *mp* *unis.* *mf* *sf*

Vln. II *mp* *mf* *sf* *div.*

Vla. *mp* *mf* *sf* *div.*

Vc. *mp* *unis.* *mf*

Cb.

$\text{♩} = \text{ca } 72$
She sobs desperately at first, then gradually becomes mute.

The musical score consists of the following parts and staves:

- Fl.** (Flute): Rests in measures 1-3, then plays a melodic line starting in measure 4 with a *pp* dynamic. A slur covers measures 4-5.
- Ob.** (Oboe): Rests throughout.
- Cl.** (Clarinet): Rests throughout.
- Bsn.** (Bassoon): Rests throughout.
- Hn.** (Horn): Rests throughout.
- Perc. 1** (B.D. - Bells): Plays a steady eighth-note pattern starting in measure 1 with a *p* dynamic.
- Perc. 2**: Rests throughout.
- Pno** (Piano): Rests throughout.
- Sue** (Soprano): Rests throughout.
- Nat** (Nata): Rests throughout.
- Vln. I** (Violin I): Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *p* dynamic. A slur covers measures 3-5. The instruction "unis." is written above the staff.
- Vln. II** (Violin II): Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *mp* dynamic. A slur covers measures 3-5. The instruction "div." is written above the staff in measure 3, and "unis." is written above the staff in measure 5.
- Vla.** (Viola): Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *p* dynamic. A slur covers measures 3-5. The instruction "unis." is written above the staff.
- Vc.** (Violoncello): Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *p* dynamic. A slur covers measures 3-5. The instruction "unis." is written above the staff.
- Cb.** (Cello): Rests in measures 1-2, then plays a melodic line starting in measure 3 with a *p* dynamic. A slur covers measures 3-5. The instruction "unis." is written above the staff.

poco rit $\text{♩} = \text{ca } 60$

This musical score page contains measures 5 through 8 of a piece. The tempo is marked 'poco rit' with a quarter note equal to approximately 60 beats per minute. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a crescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Oboe (Ob.):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a crescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Clarinet (Cl.):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a crescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Bassoon (Bsn):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a crescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Horn (Hn.):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a crescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Percussion 1 (Perc.1):** Measures 5 and 6 are eighth notes. In measure 7, it continues with eighth notes and a *cresc.* hairpin. In measure 8, it plays a quarter note G4 with a *f* dynamic and a decrescendo hairpin.
- Percussion 2 (Perc.2):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a decrescendo hairpin.
- Piano (Pno):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a decrescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Saxophone (Sax):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a decrescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Nat (Soprano):** Measures 5 and 6 are rests. In measure 7, it plays a half note G4 with a *mf* dynamic and a decrescendo hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin. The lyrics are: "[ecstatic; triumphant but very lyrical] The treasure is".
- Violin I (Vln. I):** Measures 5 and 6 are half notes. In measure 7, it plays a half note G4 with a *cresc.* hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Violin II (Vln. II):** Measures 5 and 6 are half notes. In measure 7, it plays a half note G4 with a *cresc.* hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Viola (Vla.):** Measures 5 and 6 are half notes. In measure 7, it plays a half note G4 with a *cresc.* hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Violoncello (Vc.):** Measures 5 and 6 are half notes. In measure 7, it plays a half note G4 with a *cresc.* hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.
- Contrabass (Cb.):** Measures 5 and 6 are half notes. In measure 7, it plays a half note G4 with a *cresc.* hairpin. In measure 8, it plays a half note G4 with a *f* dynamic and a decrescendo hairpin.

1010

Fl. —————

Ob. —————

Cl. —————

Bsn. *mf* *legato* *f*

Hn. —————

Perc. 1 —————

Perc. 2 —————

Pno —————

Sax. —————

Nat. *mf* *f*

bur - ied, the treasure is bur - ied, _____ where the cross is made, where the cross is made. _____

Vln. I *mf* *unis.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1015



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat

Oh, Sue, look here, it's writ - ten in his hand wri - ting, it's writ - ten in

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. unis. div. unis. div. unis.

poco rit.

Fl.

Ob.

Cl.

Bsn

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.cym. lg.

p

his hand wri - ting. The trea - sure is bur - ied, bur - ied where the cross is

div.

unis.

1020

$\text{♩} = \text{♩}$

a tempo

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl. *mf* *dim.*

Bsn. *dim.*

Hn.

Perc. 1

Perc. 2

Pno

Sue

Nat *p*
made.

Vln. I *p* *mf* *dim.*

Vln. II *p* *mf* *dim.*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*

very slowly ♩ = ca 50

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn

Hn.

Perc. 1 T-tam *pp* S.cym.m. *mp* *ff*

Perc. 2 Timp. *mp* *ff*

Pno *pp* *ff*

Sue.

Nat. *pp* 3 *cresc.* *ff*

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

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

Vla. *pp* *mp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff*

The treasure is bur - ied _____ where the cross is made. _____

very slowly ♩ = ca 50

curtain

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn

Hn.

Perc.1 T-tam *pp* S.cym.m. *mp* *ff*

Perc.2 Timp. *mp* *ff*

Pno *pp* *ff*

Sue

Nat *pp* *cresc.* *ff*

The treasure is bur - ied. where the cross is made.

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

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

Vla *pp* *mp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff*