

libretto by PIERCE WILCOX
after the novel by PETER CAREY

Oscar and Lucinda

music by ELLIOTT GYGER

opera in two acts

ACT ONE

PROLOGUE

OSCAR and LUCINDA make their stand. He holds a stone. She holds a teardrop of glass. Throughout most of Act One, they exist in parallel worlds, each entirely unaware of the other even when their words intersect or coincide. Behind them, the CHORUS, poised, suspended.

4/4 Defiant, with an undercurrent of uncertainty (♩ = 96)

Soprano

LUCINDA *f determined* Chance by chance Choice by

OSCAR *f determined* Be-lieve

Baritone 1 CHORUS *f implacable* Chance by chance Choice by

Baritone 2 CHORUS *f implacable* Chance by chance Choice by

Bass-Baritone CHORUS *f implacable* Chance by chance Choice by

4/4 Defiant, with an undercurrent of uncertainty (♩ = 96)

2 Oboes/
Cors Anglais

2 Clarinets in B/
Bass Clarinets

2 Horns in F

Percussion

Piano

Harp *f*

4/4 Defiant, with an undercurrent of uncertainty (♩ = 96)

Violin 1 *f* pizz.

Violin 2 *f* pizz.

Viola 1 *f* pizz.

Viola 2 *f* pizz.

Cello 1 *f* pizz.

Cello 2 *f* pizz.

Double Bass *f* pizz.

⑥ **2/4 4/4**

S *p* choice _____ *mf* Place your bets: _____ *f* Al - ways meant to be _____

LUC *f* Pick a sto-ry and be - lieve _____ *p*

OSC *f* Pick a sto-ry and be - lieve _____ *p*

Bar 1 *p* choice _____ *mf* Place your bets: _____ *f* Al - ways meant to be _____

Bar 2 *p* choice _____ *mf* Place your bets: _____ *f* Just _____

B *p* choice _____ *mf* Place your bets: _____ *f* Just _____

⑥ **2/4 4/4**

Pno.

Hp. *mf*

⑥ **2/4 4/4**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

54

11

S *mp* This *dogmatic* is how it goes: *f*

LUC *f dogmatic* This is how it goes:

OSC *f dogmatic* This is how it goes:

Bar 1 *mp* This *dogmatic* is how it goes: *f*

Bar 2 *mp* This *dogmatic* is how it goes: *f*

B how the world works This is how it goes: *mp* *dogmatic* *f*

how the world works This is how it goes:

54

11

Pno. *f*

Hp. *f* *mp* *f*

54

11

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

①6 **5/4** **4/4**

S

LUC *f* brightly
I will have a pur - pose

OSC *mf* nervous, precise
There will be a sys - tem There shall be

Bar 1

Bar 2

B

①6 **5/4** **4/4**

Pno. *ff* *mf* *f*

Hp. *f* *mp*

①6 **5/4** **4/4**

Vln. 1 *ff* *mf* *f* *mf*

Vln. 2 *f*

Vla. 1 *ff* *mf* *f* *mf*

Vla. 2 *f*

Vc. 1 *ff* *mf* *f* *mf*

Vc. 2 *f*

D.B. *ff* *mf* *f* *mf*

21

S

LUC

OSC

Bar 1

Bar 2

B

mf \rightarrow f

There shall be no - thing but chance

mf *awed*

the will of God

I sub - mit

21

Pno.

Hp.

f

mp

21

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

mf

f

mf

f

mf

f

mf

f

mf

f

ff

f

mf

f

25

3
4

4
4

S

LUC *mp playful* I dance *mf* with ³co - in - cid-ence

OSC *p* to Pro-vid-ence *f with zeal* I seize this stone

Bar 1

Bar 2

B

25

3
4

4
4

Pno. *mp* *mf* *mp* *mf* *f* *mf* *f* *ff*

Hp. *f* *f* *ff*

25

3
4

4
4

Vln. 1 *mf* *f* *ff*

Vln. 2 *mp* *f* *f*

Vla. 1 *mf* *f* *ff*

Vla. 2 *mp* *f* *f*

Vc. 1 *mf* *f* *ff*

Vc. 2 *mp* *f* *ff*

D.B. *mf* *mp* *f* *ff*

30 **4**
4

3
4

S

LUC *mp* tenderly I cra - dle this glass *f* bold I re - make the world.

OSC *p* *f* bold I re - make the world.

Bar 1

Bar 2

B

30 **4**
4

3
4

Pno. *p* *f*

Hp. *p* *f*

30 **4**
4

3
4

Vln. 1 *mp* *mf* *f*

Vln. 2 *mf* *mp* *mf* *f* *mf*

Vla. 1 *mp* *mf* *f*

Vla. 2 *mf* *mp* *mf* *f* *mf*

Vc. 1 *mp* *mf* *f*

Vc. 2 *mf* *mp* *mf* *f* *mf*

D.B. *mf* *mp* *mf* *f*

35 **3/4** **4/4** **L'istesso (♩ = 96); Obsessive, inscrutable**

S *ff abrupt*
This is how it starts: _____

LUC

OSC

Bar 1 *ff abrupt*
This is how it starts: _____

Bar 2 *ff abrupt*
This is how it starts: _____

B *ff abrupt*
This is how it starts: _____

35 **3/4** **4/4** **L'istesso (♩ = 96); Obsessive, inscrutable**

Pno. *f* *ff*

Hp. *ff* *mf*

35 **3/4** **4/4** **L'istesso (♩ = 96); Obsessive, inscrutable**

Vln. 1 *mf* *ff* *mf*

Vln. 2 *mf* *ff* *mf*

Vla. 1 *mf* *ff* *mf*

Vla. 2 *mf* *ff* *mf*

Vc. 1 *mf* *ff* *mf*

Vc. 2 *mf* *ff* *mf*

D.B. *ff* *mf*

40

S
Hop-sotch

LUC

OSC *mp* *mystical*
A struc - ture to di - vine the will of God. Each

Bar 1
Hop-sotch

Bar 2
Hop-sotch

B
Hop-sotch

40

Pno.

Hp.

40

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

46

S *p smoothly* fu - ture for Os - car.

LUC *f incisive* A mir-ror.

OSC *mp* square, a mean - ing.

Bar 1 *p smoothly* A fu- for Os - car.

Bar 2 *p smoothly* A fu - ture for Os - car.

B *p smoothly* A fu - ture for Os - car.

46

Perc. **Vibraslap**

Pno. *f* *f*

Hp.

46

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. *f*

51

S
Tri - ang - le:

LUC

OSC

Bar 1
Tri - ang - le:

Bar 2
THEOPHILUS *f self-assured*
The-o-phi-lus. Fa - ther. Na - tur-al - ist. Pur - ist. Ev - an - *with fervour*

B
Tri - ang - le:

51

Perc.

Pno.
mp *f*

Hp.
mf *mp* *mf* *mp* *p*

51

Vln. 1
mp *mf*

Vln. 2
mf *mf* *p*

Vla. 1
mf *mp* *p*

Vla. 2
f *mf* *mp*

Vc. 1
f *mf* *mp* *p*

Vc. 2
mf *mp* *p*

D.B.
mp *mf*

56

S
LUC
OSC
Bar 1
THEO
B

CHORUS *mp* *p*
Al - pha: _____

CHORUS *mp* *p*
Al - pha: _____

CHORUS *mp* *p*
Al - pha: _____

STRATTON *mf* grumpy, awkward
Ang - li-can. Rev-erend

gel - ist.

56

Perc.
Pno.
Hp.

f
mf
mp *f* *mf*

56

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

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

61

S
LUC
OSC
Bar 1
Bar 2
STR

CHORUS *p*
O-me-ga: _____

mf gnomic
The

THEOPHILUS *f* accusing
He-re-tic! _____

CHORUS *p*
O-me-ga: _____

mp 3 3 *mf* 3 3
Strat-ton. Dis-ap-point-ed. Gar-den-er. _____

CHORUS *p*
O-me-ga: _____

61

Perc.
Pno.
Hp.

f

mp *f*

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

61

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

mf *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf*

66 L'istesso (♩ = 96); With fragile grace

S *mf startled* Re-ve-la - tion. *p*

LUC LUCINDA *mp fascinated* A sing-le piece of glass

OSC

Bar 1 *p* end of all things.

Bar 2

B

66 L'istesso (♩ = 96); With fragile grace

Perc. Triangle

Pno. *p* *mp* *f*

Hp. *p* *f*

66 L'istesso (♩ = 96); With fragile grace

Vln. 1 *p*

Vln. 2 *p*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. *p*

71

S

LUC *mf* reckless *f* *mf*
like a tear - drop, like a seed — Strike it with a ham-mer, an - y strength Smash it with all your force — You

OSC

Bar 1

Bar 2

B

71

Perc.

Pno. *pp* *mf* *mf*

Hp. *mp* *f*

71

Vln. 1 (pizz.) *f*

Vln. 2 (pizz.) *f*

Vla. 1 (pizz.) *f*

Vla. 2 (pizz.) *f*

Vc. 1

Vc. 2

D.B.

75

3/4 **4/4** **3/4**

S [ELIZABETH] *mf* with pride You can - not break Lu - cin - da. *f*

LUC *with confidence* will not break the glass. *mp* wry Un - less you

OSC *mf* alarmed You must not break the de - sign.

Bar 1

Bar 2

B

75

3/4 **4/4** **3/4**

Perc. Tam-tam triangle beater

Pno. *p* *mp* *f*

Hp. *mp* *f*

75

3/4 **4/4** **3/4**

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 (pizz.) *mf*

Vc. 2 (pizz.) *mf*

D.B. (pizz.) *mf*

79 **3/4** **4/4** **3/4** **4/4**

S

LUC find the point.

OSC *mp* eagerly Show me a sign that Thou talk - est to me

Bar 1

Bar 2

B

79 **3/4** **4/4** **3/4** **4/4**

Pno. *p*

Hp. *p* *mp*

79 **3/4** **4/4** **3/4** **4/4**

Vln. 1 *p*

Vln. 2 *mp*

Vla. 1 *p*

Vla. 2 *mp*

Vc. 1 *p*

Vc. 2 *mp* *mf*

D.B. *p*

83 **4/4**

S

LUC *mf with excitement*
Show me a fire-work of glass _____ *f*
An ex-plo-sion of dew-drops Show _____ *ff* me

OSC *mf*
Show me a sign _____ *f* Show _____ me Show _____

Bar 1

Bar 2

B

83 **4/4**

Pno. *mp* *mf*

Hp. *p* *mp* *mf*

83 **4/4**

Vln. 1 *mp* *mf*

Vln. 2 *mf* *f*

Vla. 1 *mp* *mf*

Vla. 2 *mf* *f*

Vc. 1 *mp* *mf*

Vc. 2 *f*

D.B. *mp* *mf*

OSCAR throws the stone;
LUCINDA releases the Prince Rupert's Drop.

87

2
4

4
4

3
4

S

LUC *ff*
Show mel

OSC mel

Bar 1

Bar 2

B

87

2
4

4
4

3
4

Perc. Cymbals *p* *ff*

Pno. *f* *ff*

Hp. *f* *ff*

87

2
4

4
4

3
4

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *f* *ff*

Vla. 2 *f* *ff*

Vc. 1 *f* *ff*

Vc. 2 *f* *ff*

D.B. *f* *ff*

The CHORUS seize the stone in midair and strike it against the tail of the glass teardrop.

It breaks into a million pieces.

91

3 ♩ = ♩ (♩ = 192); Glittering chaos

S CHORUS *mf* sh - - - - - at-ter *ff vehement* sh - at-ter s - pli - n -

LUC

OSC

Bar 1 CHORUS *mf* sh - - - - - at-ter *f vehement* sh - at-ter *ff* s - pli - n - ter

Bar 2 CHORUS *mf* sh - - - - - at-ter *f vehement* sh - at-ter *ff* s - pli - n - ter tear

B CHORUS *mf* sh - - - - - at-ter *f vehement* sh - at-ter sh - at-ter s - pli - n - ter tear -

91

3 ♩ = ♩ (♩ = 192); Glittering chaos

Perc. *ff* *Crotales* *mp* *f*

Pno.

Hp.

91

3 ♩ = ♩ (♩ = 192); Glittering chaos

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. 1 *mf* *ff*

Vla. 2 *mf* *ff*

Vc. 1 *mf* *ff*

Vc. 2 *mf* *ff*

D.B.

96

S *mf*
ter tear - - - drop dew - drop tear - - - drop dew - drop tear -

LUC *ff* *ecstatic*
Seed - - - - -

OSC

Bar 1 *mf* *f*
s - pli - n - ter tear - - - drop dew - drop glass break glass

Bar 2 *mf*
- - - drop - - - tear - - - drop dew - drop tear - - - drop

B *ff* *mf*
- - - drop dew - - - drop tear - - - drop dew - drop

96

Perc. *ff* *f*

Pno.

Hp. *mf* *f* *ff*

96

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

101

S
- - drop dew - drop glass break glass heart break glass

LUC
- - - - - ling

OSC
- - - - -

Bar 1
heart break glass Re - - - - - ve - - - - -

Bar 2
dew - drop glass break glass heart break glass Re - - - - -

B
glass break glass heart break glass Re - - - - - ve - - - - -

101

Perc.
7.6
fff

Pno.

Hp.
f
ff

101

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

The CHORUS place the stone down. OSCAR is appalled.

112 $\frac{4}{4}$ = ♩ (♩ = 96); Suddenly bereft, poignant

S *f pitiless*
al - pha al - pha al - pha

Bar 1 *f pitiless*
al - pha al - pha al - pha

Bar 2 *f pitiless* THEOPHILUS *mp tenderly pleading*
al - pha al - pha al - pha My on - ly wish is to

B *f pitiless* STRATTON *startled*
al - pha al - pha Ang - li - can

112 $\frac{4}{4}$ = ♩ (♩ = 96); Suddenly bereft, poignant

Perc. *fff*

Pno. *fff*

Hp. *f* *mf* *mp*

112 $\frac{4}{4}$ = ♩ (♩ = 96); Suddenly bereft, poignant

Vln. 1 *fff* *f*

Vln. 2 *fff* *f*

Vla. 1 *fff* *f* *mf*

Vla. 2 *fff* *f* *mf*

Vc. 1 arco *p*

Vc. 2 *f* *mf*

D.B. *fff* *f* *mf*

118

OSC *mp forlorn* Fa - ther

THEO *mf* hold you, child All I want is to lie and em - brace my son Your *p*

118

Hp.

118

Vc. 1 *mp* *gliss.* *p*

D.B.

124

OSC

THEO *protective* form is so frail, like a bird *mp* Make my bo - dy a cage to keep you from *mf*

124

Hp.

124

Vc. 1 *mf* *gliss.* *mp* *p*

D.B.

129

OSC *mp fatalistic* I am called *f* am called *mf* I am called

THEO *f outraged* harm. What pride! What ar-ro-gance! You are al-ready giv-en to God.

129

Hp.

129

Vc. I *f* *gliss.* *mf* 3 3 3

D.B.

133

OSC a-way

THEO *mf darkly* Pa-gan signs and witch-es' marks. *f harsh* A-pos-ta-sy!

STR *mf gruff* You, boy, run home to your

133

Pno. *mp*

Hp.

133

Vc. I *mp* *mf* *p*

D.B. *mp* *f* *mf*

138

3
4

LUC LUCINDA *p* beguiled *mp*
I am called to the glass.

OSC *mf* insistent *p*
I am called, Rev-erend, called.

STR *f* irritated
fa - ther. Get off my let-tuc-es.

138

3
4

Pno. *p* *mf*

Hp.

138

3
4

Vc. 1 *pp*

D.B. *mp* *p*

143 **3/4** L'istesso (♩ = 96); Luminous and volatile

LUC *p* *mp* careful
Prince Ru - pert's Drop lit - tle shard, lit - tle seed.

Bar 1 CHORUS *pp* delicate *p* *pp* *mf*
Drop tear drop tear - drop tear tear

Bar 2 CHORUS *pp* delicate *p* *pp*
Drop tear drop tear - drop tear

B CHORUS *pp* delicate
Drop tear drop

143 **3/4** L'istesso (♩ = 96); Luminous and volatile

Perc. Crotales *mp*

Pno. *p* sost. ped.

Hp. *pp*

143 **3/4** L'istesso (♩ = 96); Luminous and volatile

Vla. 1 (pizz.) *p*

Vla. 2 (pizz.) *p*

148

S ELIZABETH *ff* *passionate* *mf*
Fu - - - - -

LUC *f* *with sudden intensity* *mp* *f*
Touch it right, and splin - ter and fu - - - - - ry

Bar 1 *pp*

Bar 2 *mf* *me* *pp*

B *p* *pp* *mf* *pp*
tear - drop tear me

148

Perc. *f*

Pno. *ff* *p*
(sost.) 5

Hp. *p* *f*

148

Vln. 1 *ff* *arco* *mp*

Vla. 1

Vla. 2

D.B. *p* (pizz.)

152

2/4 **3/4**

ELIZ *ff*
ry and s - oot

LUC *mp optimistic* *f*
Fu - - - - - ture and light

152

2/4 **3/4**

Perc. **Tam-tam** scrape with triangle beater
p *f*

Pno. *p* *mf*

152

2/4 **3/4**

Vln. 1 *f* *ff* *mf*

156

f intransigent *ff*

ELIZ
I have made in my daugh - ter a proud square peg

156

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

156

Vln. 1 *f* *mp* *ff* *mf*

Vln. 2 (pizz.) *mf* *mp*

Vla. 1 (pizz.) *mf* *mp*

Vla. 2 (pizz.) *mf* *mp*

Vc. 1 pizz. *mf* *mp*

Vc. 2 (pizz.) *mf* *mp*

D.B. (pizz.) *mf* *mp*

160

ELIZ *f* in a co-lo-ny which is *mf* o - cean to o-cean old round *f* holes.

B *p smoothly* round

160

Pno. *p* *mp*

Hp. *mf*

160

Vln. 1 *f* *mf* *mp* *f* *p*

Vln. 2 *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

Vla. 1 *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

Vla. 2 *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

Vc. 1 *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

Vc. 2 *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

D.B. *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

173

ELIZ *f* ev - ery one of our selves: *f declamatory* In - dus - try,

Perc. Triangle Tam-tam

Pno. *mp*

Vln. 1 *f* *p* *ff*

Vln. 2

Vla. 1

Vla. 2

D.B. *mf* *pp*

177

ELIZ *mp* hope of *ff* wo-man - kind! *mf visionary* Fac - to - ries

Perc.

Pno. *f* *mf*

177

Vln. 1 *mp* *f*

Vln. 2

Vla. 1

Vla. 2

D.B. *mf* *f* *mp*

181

ELIZ *f* like shin - - - ing wheel - - - hubs *mf* ra - - - di - at - ing spokes of care.

Perc.

Pno. *mp* *f* *mp* *f* *mp* *f* *mp*

Vln. 1 *mp* *f* *mp* *f* *mp*

Vln. 2

Vla. 1

Vla. 2

D.B. *f* *mp* *f* *mp* *f* *mp* *f*

186

ELIZ *f* determined We will raise up smoke-stacks in this na - tion *ff* yet to be born.

Perc.

Pno. *mp* *f* *mp* *ff*

Vln. 1 *f* *p* *ff*

Vln. 2

Vla. 1

Vla. 2

D.B. *mp* *f*

191

ELIZ

LUCINDA *mp mystical*
Pow - er and shine *mf*

Bar 1 CHORUS *p delicate*
Like a tear - - - drop

Bar 2 CHORUS *p delicate*
Like a tear - - - drop

B CHORUS *p delicate*
Like a tear - - - drop

191

Perc. Cymbals hard mallets *f*

Pno. *pp* *f*

Hp. *mp*

191

Vln. 1 *p* *mp* *f*

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. *p* *f* gliss.

2
4

196

LUC *f* *visionary*
In a frag-ment of glass I see it rise...

Bar 1 *mp*
Like a seed

Bar 2 *mp*
Like a seed

B *mp*
Like a

196

Perc. *p* *mf*
Crotales

Pno. *mf*

Hp. *mp*

2
4

196

Vln. 1 (pizz.)

Vln. 2 (pizz.) *mf*

Vla. 1 *mf*

Vla. 2 (pizz.) *mf*

Vc. 1

Vc. 2 (pizz.) *mf*

D.B. *p*

201 $\frac{2}{4}$ $\frac{4}{4}$ Defiant, as at the start (sempre $\text{♩} = 96$)

S

LUC *ff* impulsive
I will have it. *f*
I am called.

OSC *f* fatalistic
I am called.

Bar 1 *f*

Bar 2 *f*

B *mp* gnostic
seed I am

201 $\frac{2}{4}$ $\frac{4}{4}$ Defiant, as at the start (sempre $\text{♩} = 96$)

Perc. Triangle
Large Cymbal *mf*

Pno. *f* *p* *mf*

Hp. *f* *mf*

201 $\frac{2}{4}$ $\frac{4}{4}$ Defiant, as at the start (sempre $\text{♩} = 96$)

Vln. 1 *f* *mf*

Vln. 2 (pizz.) *f* *mf*

Vla. 1 (pizz.) *f* *mf*

Vla. 2 (pizz.) *f* *mf*

Vc. 1 (pizz.) *f* *mf*

Vc. 2 (pizz.) *f* *mf*

D.B. *f* *f*

207

CHORUS

S *mp gnostic* I am glass. *mf* I am chance. *f* I am gamb - led. *mf*

LUC

OSC

Bar 1 *mp gnostic* I am glass. *mf* I am chance. *f* I am gamb - led.

Bar 2 *mf gnostic* I am God. *f* I am shat - tered. *f* I am gamb - led.

B stone. *mf* I am chance. *f* I am shat-tered.

207

Perc. **Tam-tam** hard mallet *f* **Vibraslap** *ff*

Pno. *f*

Hp. *f*

207

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *mf* *f* *ff*

Vla. 1 *mf* *f* *ff*

Vla. 2 *mf* *mf* *f* *ff*

Vc. 1 *mf* *f* *ff*

Vc. 2 *mf* *mf* *f* *ff*

D.B. *mf* *mf* *f* *mf* *f*

3
4

213

S

LUC *single-minded* will bet *f* ev - - - ery - thing. *ff* Ev - ery - thing. Ev - ery - thing.

OSC *single-minded* will bet *f* ev - - - ery - thing. *ff* Ev - ery - thing. Ev - ery - thing.

Bar 1

Bar 2

B

3
4

213

Perc. *pp* Tubular Bells

Pno. *mp*

Hp.

3
4

213

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. 1 *f* *ff*

Vla. 2 *f* *ff*

Vc. 1 *f* *ff*

Vc. 2 *f* *ff*

D.B. *f* *ff*

SCENE ONE

OSCAR watches THEOPHILUS collecting specimens in the ocean; ELIZABETH and LUCINDA together.

3/4 ♩ = ♩⁵ (♩ = 76); Portentous, enigmatic

OSC [CHILD] *p* *mp tentative* Lord, _____

Bar 1 Ho - san - na!

Perc. *ff* *mf* *p* *mf*

3/4 ♩ = ♩⁵ (♩ = 76); Portentous, enigmatic

OSC if it be your will *mf more enthusiastic* Show me a sign *f daring*

Bar 1 Ho - san - na in the high-est!

Bar 2 THEOPHILUS *mp ecstatic* Ho -

Perc. *p* *f*

OSC

Bar 1 *f boldly* Ho - san - na in the high-est!

THEO *f* san - na in the high - est!

B CHORUS *f boldly* Ho - san - na in the high-est!

Cl. 1 Clarinet *ff*

Perc. *p* *ff*

Vln. 1 *arco* *mf*

Vln. 2 *arco* *mf*

Vla. 1 *arco* *mf*

Vla. 2 *arco* *mf*

15

ELIZABETH *f* berating herself *mp* *mf* *f* disbelieving *mf* *mp*

S Wi - tch! Wic-ked love - less witch! God save me. Dead, you are dead, you sil-ly man, You have

15

Cl. 1 *p*

Perc. *mf* *p*

Hp. *f* *mp* *f*

15

Vln. 1

Vln. 2

Vla. 1

Vla. 2

20

ELIZ *f* joyous *p* guiltily

wi-dowed me. I am free... (No I can-not talk I can-not think of that)

20

Cl. 1 *f* *p* *ff*

Perc.

Hp. *f*

20

Vln. 1 *p* *mf*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

24

ELIZ *keening* *mf* *p* *mf* weary *mf* My palm, Lu-cin - da Feel that rough.

LUC LUCINDA *mp* concerned Ma-ma?

24

Vln. 1 *mp* *mf* *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 2 *pp* arco

29

ELIZ *mp* *f* vehement *in pain* *mf* *mp* *mf* determined *f*

Cal-loused by this coun - try. Stu - pid farm-house ro - mance. (o a a) Now I can go... (o

29

Cl. 1 *p*

Perc. *p*

Hp. *f*

29

Vln. 1 sul pont. *gliss.*

Vln. 2 sul pont. *gliss.*

Vla. 1 sul pont. *gliss.*

Vla. 2 sul pont. *gliss.*

Vc. 1 arco *pp* sul pont. *gliss.* pizz. ord. *f*

Vc. 2 sul pont. *gliss.* pizz. ord. *f*

D.B. arco *pp* *mf*

34

ELIZ *mp* a) — *mp frustrated* *f*
 I have bit-ten my tongue I have bit-ten my cheek I have tried to wound —

LUC *mf alarmed* *mp*
 Blood, — mo-ther, Blood — on your lips —

34

Cl. 1

Hp. *mp* *mf* *f*

34

Vln. 1 *p* *ord.* *f*

Vln. 2 *p* *ord.* *f*

Vla. 1 *p* *ord.* *f*

Vla. 2 *p* *ord.* *f*

Vc. 2 *arco* *pp* *gliss.*

D.B. *pp* *gliss.*

38

ELIZ *mp* *p* *mf exasperated* *f*
 — my - self si - lent Your fa - ther's horse took fright Scared —

Bar 1 [CHILD] *fp startling*
 Ho - - - -

38

Cl. 1 *ff* *mp*

Perc. *p* *f* *mp*

42

ELIZ *f* of a prayer, *mp* the fool. *mf in shock* His head is *p* bro - ken.

Bar 1 *ff* san - na in the high - est! CHORUS *p brittle*

Bar 2 CHORUS *p brittle* Glass bone

B CHORUS Glass bone *p brittle* Glass bone

42

Cl. 1 *ff*

Perc. *p*

Hp. *f* *p*

42

Vln. 1 *pizz.* *mp*

Vln. 2 *pp*

Vla. 1 *pizz.* *mp*

Vla. 2 *pp*

Vc. 1 *pizz.* *mp*

Vc. 2 *arco* *pp*

47

LUC LUCINDA *p numb* *mf*
Chance. _____ What a chance.

OSC

Bar 1 *mf* *mp*
splin-ter and fu - ry O - me-ga

Bar 2 *mf* *mp*
splin-ter and fu - ry O - me-ga

B *mf* *mp*
splin - ter and fu - ry O - me-ga

47

Cl. 1

Cl. 2

Pno. *mp*
arco

Hp. *mf*

47

Vln. 1 *arco* *pp*

Vln. 2 *pp*

Vla. 1 *arco* *pp*

Vla. 2 *pp*

Vc. 1 *arco* *pp*

Vc. 2 *pp*

52 $\frac{9}{8}$ $\text{♩} = \text{♩}$ ($\text{♩} = 76$); Perilous, with ebb and flow

LUC

OSC

Bar 1

Bar 2

B

OSCAR *mp querulous* *mf*

My fa - ther Wit - ness to life in the freez - ing sea

p Tri - ang - le

p Tri - ang - le

p Tri - ang - le

52 $\frac{9}{8}$ $\text{♩} = \text{♩}$ ($\text{♩} = 76$); Perilous, with ebb and flow

Cl. 1

Cl. 2

Pno.

Hp.

Clarinet

pp *mp* *pp* *mf*

p

p

52 $\frac{9}{8}$ $\text{♩} = \text{♩}$ ($\text{♩} = 76$); Perilous, with ebb and flow

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

63

THEOPHILUS

mf expansive

f

Bar 2 You want to see God? Look at His wonders, Look in the sea:

63

Cl. 1

Cl. 2

Hp.

63

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

67

mf with loving preciseness

THEO A - ne - mo - ne, an - the - a, red - ban - nered dulce,

67

Cl. 1

Cl. 2

Hp.

67

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

70

S
OSC
Bar 1
THEO
B

sleek green prawn or fra - gile blos-som. A flow - er

70

Cl. 1
Cl. 2
Perc.
Hp.

70

Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

3
4

73

S CHORUS *p* *pp*
Re - ve - la - - - - - tio - n

OSC *mp* *anxious* *suddenly vicious*
Lord, — if You wish me to go Smite him.

Bar 1 CHORUS *p* *pp*
Re - ve - la - - - - - tio - n

THEO *f* *triumphant*
A proof of God.

B CHORUS *p* *pp*
Re - ve - la - - - - - tio - n

3
4

73

Cl. 1 *p* *f* *p*

Cl. 2 *p* *f* *p*

Perc. Tubular Bells *fff*

Pno. *mf*

3
4

73

Vla. 1 *f* *pp*

Vla. 2 *f* *pp*

Vc. 1 *f* *pp*

Vc. 2 *f* *pp*

D.B. *f* *pp*

THEOPHILUS is wounded; blood comes from his side.

77 **3/4** ♩. = ♩ (♩ = 76); Calamitous

OSC *f* appalled
THEO *ff* heroically defiant
Ho - san - na!

77 **3/4** ♩. = ♩ (♩ = 76); Calamitous

Cl. 1 *ff*
Cl. 2 *ff*
Perc. *mp* *f* *ff*
Pno. *ff*
Hp. *ff*

77 **3/4** ♩. = ♩ (♩ = 76); Calamitous

Vln. 1 *ff*
Vln. 2 *ff*
Vla. 1 *ff*
Vla. 2 *ff*
Vc. 1 *ff*
Vc. 2 *ff*
D.B. *ff*

81

883

OSC *ff* see what I have be-gun...
 THEO *mf* Bless-ed is he that com-eth *f* in the name of the Lord.

81

883

Cl. 1
 Cl. 2
 Perc.
 Pno.
 Hp.

81

883

Vln. 1
 Vln. 2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 D.B.

mf *gliss.* *ff* *mf*
mf *gliss.* *ff* *mf*
mf *gliss.* *ff* *mf*
mf *gliss.* *ff* *mf*
mf *gliss.* *ff* *p*
mf *gliss.* *ff*
mf *gliss.* *ff*

85 $\frac{3}{8}$ ♩ = ♩ (♩ = 152); Giddy

S *f* *steely*
 ELIZABETH Chim - ney and flame: Those are my

85 $\frac{3}{8}$ ♩ = ♩ (♩ = 152); Giddy

Perc.

85 $\frac{3}{8}$ ♩ = ♩ (♩ = 152); Giddy

Vln. 1 *p* sul pont.
 Vln. 2 *p* sul pont.
 Vla. 1 *p* sul pont.
 Vla. 2 *p* sul pont.

90 $\frac{2}{4}$ ♩ = ♩ (♩ = 76); Lost

ELIZ name - - - z, *ff* *intransigent* 3 Chim - ney and flame. *mf* *desperate* We have no steel,
 LUC *ff* *intransigent* 3 Chim - ney and flame.

90 $\frac{2}{4}$ ♩ = ♩ (♩ = 76); Lost

Hp. *f*

90 $\frac{2}{4}$ ♩ = ♩ (♩ = 76); Lost

Vln. 1 *mf* ord.
 Vln. 2 *mf* ord.
 Vla. 1 *mf* ord.
 Vla. 2 *mf* ord.
 Vc. 1 *ppp*
 Vc. 2 *ppp*

95

ELIZ *mp* no mill, *p* no spin-ning or grind-ing or mak-ing or *mf* flash

LUC *mf* Flash flick - er of light... *mp* *p* taking stock We have the re -

95

Pno. *pp*

Hp. *mf* *p*

95

Vla. 1 *pp*

Vc. 1

Vc. 2

D.B. *pp*

100

LUC mains: My dead fa - ther's farm and my dead fa - ther's clothes.

100

Perc. *pp*

Pno.

Hp.

100

Vla. 1 *p* *pp*

D.B.

104

ELIZ *mf* peremptory Work the land. *p* with contempt Burn

LUC

OSC *mp* mystical I am called

Bar 1 CHORUS *mp* gnostic Call Bur

Bar 2 CHORUS *mp* gnostic Call Bur

B CHORUS *mp* gnostic Call Bur

104

Cl. 1 *pp*

Cl. 2 *pp* to Bass Clarinet

Perc.

Pno.

Hp. *mp* *mf*

104

Vln. 2

Vla. 1 *mf* pizz.

Vla. 2 *mf* pizz.

Vc. 1 *mf* pizz.

Vc. 2 *mf* pizz. arco *pp* *mf*

D.B. *pp*

OSCAR approaches STRATTON; THEOPHILUS in the distance.

3
4 L'istesso (♩ = 76); Halting, awkward

112

ELIZ *the rest.*

LUC

OSC *p* I am called by the sto - n(e)

Bar 1

Bar 2

B *n* STRATTON *mf preoccupied* Mind the let-tu-ces, boy, — mind — the rake

112

3
4 L'istesso (♩ = 76); Halting, awkward

Cl. 1 *pp*

B. Cl. 2 *pp* Bass Clarinet

Perc.

Pno. *mp*

Hp.

112

3
4 L'istesso (♩ = 76); Halting, awkward

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *pizz.* *pp* *mp*

D.B. *pizz.* *mp*

119

OSC *mp* confused Rev - erend Strat-ton, priest of God This is the man... *mf*

Bar 1 [CHILD] *p* like an echo ...that com - eth in the name of the Lord

STR *f* Mind the ditch and the cess - pit

119

Cl. 1 *p*

B. Cl. 2 *p*

Perc. *pp*

Pno. *mp*

119

Vc. 2

D.B.

123

Bar 1

STR *mf* Mind the mould and the rust and brok-en thatch. *mp* rueful There are days when a patch of damp is e - nough to make a grown man a *mf*

123

Cl. 1 *mp*

B. Cl. 2 *mp*

Perc.

Pno.

123

Vc. 2

D.B.

128 **3/4** **2/4** **3/4** **2/4**

OSC *mp* *dismayed*
This is my fu - ture... Loves

Bar 2

STR *puzzled* *mf*
child. Think of your fa - ther. Sure - ly he loves you?

128 **3/4** **2/4** **3/4** **2/4**

Cl. 1 *p* *mf*

B. Cl. 2 *p* *mf*

Perc. *pp*

Pno. *mp*

Hp. *mp*

128 **3/4** **2/4** **3/4** **2/4**

Vln. 1 *con sord.* *ppp*

Vln. 2

Vla. 1

Vla. 2 *con sord.* *arco* *ppp*

Vc. 1

Vc. 2

D.B.

134 **2/4** **3/4**

OSC
me... Oh, he loves me dread - ful - ly.

THEOPHILUS *mf* dreamily
Look at His won - - - ders... Look at my Os - car... *mp* tenderly *mf*

STR

134 **2/4** **3/4**

Cl. 1 *pp*

B. Cl. 2 *pp* *pp*

Perc.

Pno. *p*

Hp.

134 **2/4** **3/4**

Vln. 1 *con sord.* arco

Vln. 2 *ppp* *con sord.* arco

Vla. 1 *ppp* *gl.*

Vla. 2 *gliss.*

Vc. 1 *con sord.* arco *p*

Vc. 2 *p*

D.B. *p*

139

OSC *mf* *mp* *hesitant* *f* *mp*
Not- I could not- I could- I could not fail to
THEO
STR *mf*
Sure - ly you love him? _____

139

Cl. 1 *pp*
B. Cl. 2 *mp* *pp* *mp*
Perc.
Pno.
Hp.

139

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1 *mp*
Vc. 2
D.B.

(144)

OSC *mf* love him. *mp* I think not of this earth. *mf* categorical He is not saved. *p*

THEO *mp* Look at my boy...

(144)

Cl. 1 *mf*

B. Cl. 2 *mf*

Perc. *mp*

Pno. *mp*

(144)

Vln. 1 *pp*

Vln. 2 *pp*

Vc. 1 *p*

Vc. 2

D.B. *mp*

ELIZABETH observes LUCINDA.

(149) L'istesso (♩ = 76); With elegiac fragility

ELIZ *p* resigned Look at my child. *mp* She is hap - py

(149) L'istesso (♩ = 76); With elegiac fragility

Vln. 1 *p*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *mp*

154

ELIZ *mf* be - cause I have made her blind. *protective* Kept her far from the ci - ty *mp* Si - lenced an - y truth.

154

Vln. 1 *mp* *p*
Vln. 2 *p* *mp* *p* *mp* *pp*
Vla. 1 *mp* *p* *pp*
Vla. 2 *p* *mp* *pp*
Vc. 1 *p* *mp* *p*

159

ELIZ *mf* I built a fai - ry land *p* for her to live in. *mp helpless* I could

159

Vln. 1 *pp*
Vln. 2 *pp*
Vla. 1 *pp*
Vla. 2 *pp*
Vc. 1 *pp*
Vc. 2 *pp* con sord. arco
D.B. *pp* arco

164

2/4 3/4

ELIZ *f* with sudden intensity
 not have done an - y - thing else. They hate wo - men like us.

164

2/4 3/4

Vln. 1 senza sord. *mp* *f*

Vln. 2 senza sord.

Vla. 1 *ppp* senza sord.

Vla. 2 *ppp* senza sord.

Vc. 1 *ppp* senza sord.

Vc. 2 *ppp* senza sord.

D.B. *pp*

169

4/4

ELIZ *p* bitter
 They hate my lit - tle square peg.

169

4/4

Pno. *pp*

Hp. *mf*

169

4/4

Vln. 1 *pp*

D.B. *mf*

SCENE TWO

4/4 Dogmatic (♩ = 96) [tempo of the Prologue]

3/4

S CHORUS *mf* declamatory *p* Be - lieve _____ *mf* Be-lieve _____ ELIZABETH *mp* choking I - _____

LUC LUCINDA *f* demanding Tell me truth _____

OSC OSCAR *p* timidly What shall I be - lieve?

Bar 1 CHORUS *mf* declamatory *p* Be - lieve _____ *mf* Be-lieve _____

Bar 2 CHORUS *mf* declamatory *p* Be - lieve _____ *mf* Be-lieve _____

B CHORUS *mf* declamatory *p* Be - lieve _____ *mf* Be-lieve _____

4/4 Dogmatic (♩ = 96) [tempo of the Prologue]

3/4

Ob. 1 Oboe *f*

Ob. 2 Oboe *f*

Perc. Cymbals *f* drumsticks

Pno. *mf* *p*

Hp. *mf* muffled

4/4 Dogmatic (♩ = 96) [tempo of the Prologue]

3/4

Vln. 1 *pp* *mf* *p* *f* *p*

Vln. 2 pizz. *f*

Vla. 1 pizz. *f*

Vla. 2 pizz. *f*

Vc. 1 pizz. *f*

Vc. 2 pizz. *f*

D.B.

⑦

STRATTON and THEOPHILUS vie for OSCAR's allegiance;
LUCINDA watches ELIZABETH die and cannot help her.

4
4

Bar 2

THEOPHILUS *mp with zeal*

STRATTON *mp with zeal*

I be - lieve

⑦

4
4

Ob. 1 *mp*

Ob. 2 *mp*

Perc. Side Drum on rim *f* *p*

Pno.

Hp.

⑦

4
4

Vln. 2 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *f*

D.B. *f* pizz.

⑫

THEO

STR

Ob. 1

Ob. 2

Perc.

Pno.

Hp.

⑫

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

be - lieve I see God Ev - ery - where

I see God

Medium Cymbal soft mallets

mf *f* *f* *f*

pp *mf*

p *f*

f *f* *f* *f*

2/4 3/4 4/4

2/4 3/4 4/4

2/4 3/4 4/4

⑬ **4/4** **3/4**

OSC *mf* joining in

Bar 1 CHORUS *mp* didactic *mf* In the sto - - - - - ry: —

THEO

STR In the sto - - - - - ry: —

⑭ **4/4** **3/4**

Ob. 1 *mp*

Ob. 2 *mp*

Perc. Side Drum *p* Cymbals drumsticks *p* *mp*

Pno. *mp* *mf*

⑮ **4/4** **3/4**

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *f*

20

4
4

OSC *f* *mp*
 Bar 1 *f with enthusiasm* On the land: *mp*
 THEO *f with enthusiasm* On the land: *mp*
 STR *f nobly* loaves and fish-es

20

4
4

Ob. 1 *f* *p*
 Ob. 2 *f*
 Perc. *mf* Side Drum on rim
 Pno. *f*
 sost. ped.

20

4
4

Vla. 1 *f*
 Vla. 2 *f*
 Vc. 1 *f*
 Vc. 2 *f*
 D.B. *f*

3
4

24

ELIZ

OSC *mf with zeal*

Bar 1

THEO *mp tenderly*
hedge - row, moss and ro - bin

STR *mp dogmatic*
In the Book: _____

3
4

24

Ob. 1

Ob. 2 *p*

Cl.

Hn.

Perc. *pp* *f*

Pno. *mf* *mp*

Hp.

3
4

24

Vln. 1 *p*

Vln. 2 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *mp*

28

4
4

ELIZABETH *p hoarse*

ELIZ: I can-not s - peak

OSC: Book:

Bar 1

THEO

STR: *f proclaiming* La - za - rus ris - en

28

4
4

Ob. 1: *mp*

Ob. 2: *mp*

Cl.: *a 2* (whispered) *pp*

Hn.: *a 2* (whispered) *pp*

Perc.: Cymbals *mp* Large Cymbal scrape with triangle beater *pp*

Pno.: *sost. ped.*

Hp.: *f*

28

4
4

Vln. 1: *mf* sul pont. *gliss.*

Vln. 2: (whispered) *pp*

Vla. 1: *pp* (whispered) *pp*

Vla. 2: *pp* (whispered) *pp*

Vc. 1: *pp* (whispered) *pp*

Vc. 2: *pp* (whispered) *pp*

D.B.

33

3
4

4
4

ELIZ

OSC *mf with grandeur*

Bar 1 *mp with grandeur* Out at sea:

THEO *p with grandeur* Out at sea: *mf playful* Po-ly-ce-ra o-cel-la-ta

STR

33

3
4

4
4

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Perc. **Cymbals**
soft mallets *mf* *pp*

Pno. *p* *mp*

Hp.

33

3
4

4
4

Vln. 1 *pp*

Vln. 2 *pp* arco

Vla. 1 *pp* arco

Vla. 2 *pp* arco

Vc. 1 *p* pizz. arco *pp*

Vc. 2 *p* pizz. arco *pp*

D.B. *p* (pizz.) arco *pp*

37

3
4

4
4

ELIZ *mf* panicky *mf* stern
I have done some-thing wrong.

OSC

Bar 1

THEO
Pret-ty, green, a - bun - dant

STR
mf stern
Burn - ing bush

37

3
4

4
4

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Perc. Side Drum on rim drumsticks (or mallet shafts)
mf *p* *f* *pp*

Pno. *f*

Hp. ord. *mf* *ff*

37

3
4

4
4

Vln. 1 *p* *f*

Vln. 2 *p* *mp* *mf* *p*

Vla. 1 *p* *mp* *mf*

Vla. 2 *p* *mp* *mf*

Vc. 1 pizz. *mf*

Vc. 2 pizz. *mf*

D.B. pizz. *mf*

4/4 3/4 4/4 3/4

ELIZ Thirst- my thirst-

THEO E - o - lis co - ro - na - ta Crowd - ed clus - ters,

4/4 3/4 4/4 3/4

Ob. 1 *p*

Ob. 2 *p*

Cl. a 2 (whispered) *p* *mf* *p*
Th - ir - s - t

Hn. a 2 (whispered) *p* *mf* *p*
Th - ir - s - t

Perc. Triangle *pp*

Pno. *mp*

Hp. muffled *mp*

4/4 3/4 4/4 3/4

Vln. 1 (whispered) *p* *mf* *p* arco *pp*

Vln. 2 (whispered) *p* *mf* *p* *pp*

Vla. 1 (whispered) *p* *mf* *p*

Vla. 2 (whispered) *p* *mf* *p*

Vc. 1 (whispered) *p* *mf* *p*

Vc. 2 (whispered) *p* *mf* *p*

D.B.

47 **3/4** **4/4** **3/4**

ELIZ

THEO
crim - son, blue *mf* preaching Crown of mem - brane, ten - tac - les

STR
Rod in - to ser - pent

47 **3/4** **4/4** **3/4**

Ob. 1 *mf* *mp* *mf* *mp*

Ob. 2 *mf* *mp* *mf*

Cl.

Hn.

Perc. *mf* Triangle triangle beaters Small Cymbal *mp*

Pno. *mf* *f* *mp*

Hp.

47 **3/4** **4/4** **3/4**

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 arco *p* *mf* *p*

Vla. 2 arco *p* *mf* *p*

Vc. 1 arco *pp*

Vc. 2 arco *pp*

D.B. arco *pp*

51

4
4

ELIZ

THEO *a - drift* *admonitory* *f* *p delighted* *f* Life is such a love - ly lit - tle thing.

STR Plague of boils

51

4
4

Ob. 1 *p* *mp* *mf*

Ob. 2 *mp* *p* *mp* *mf*

Perc. **Tam-tam** scrape with triangle beater *p* *mf*

Pno. *f*

51

4
4

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *sul pont.* *mf* *pp*

Vla. 2 *sul pont.* *mf*

Vc. 1 *sul pont.* *p* *mf* *pp* *ord.*

Vc. 2 *sul pont.* *p* *f* *pp* *ord.*

D.B. *p* *f*

55

ELIZABETH *pp* defeated
I have made a mis-take.

THEO

STR *mf* with relish
Ri-ver turned to blood.

55

Ob. 1

Ob. 2

Perc. **Cymbals** soft mallets *pp* *mp* *pp* **Tam-tam** medium mallet *p*

Pno. *mf* *f*

55

Vln. 1 *p* sul pont. *pp*

Vln. 2 *p*

Vla. 1 ord. *p* *mf* *pp*

Vla. 2 ord. *p* *mf* *pp*

Vc. 1 *p*

Vc. 2 *p* *ppp*

D.B. *p*

ELIZABETH dies.

59

ELIZ *p* The word in my throat *mp* is cov-ered *p* in *pp* sand.

OSC OSCAR *p* bewildered I be - lieve

Ob. 1

Cl. *a 2* *pp* (whispered) *f* *p*

Hn. *a 2* *pp* (whispered) *f* *p*

Pno. *p*

Hp. muffled *p*

59

Vln. 1 *f* (whispered) *pp* *f* *p*

Vln. 2 *pp* (whispered) *f* *p*

Vla. 1 *pp* (whispered) *f* *p*

Vla. 2 *pp* (whispered) *f* *p*

Vc. 1 *pp* (whispered) *f* *p*

Vc. 2 *pp* (whispered) *f* *p*

D.B. *ppp*

LUCINDA alone, in mourning.

$\text{♩} = \text{♩}^3$ ($\text{♩} = 63$); Lonely

3
4

64

LUC *mp* bereft My par - ents' lives are turned to pa-per

OSC so man-y sto - ries now.

$\text{♩} = \text{♩}^3$ ($\text{♩} = 63$); Lonely

3
4

64

Ob. 1 *mp* *mf*

Pno.

69 **3/4** **4/4** **3/4**

LUC *mp* bitter *mf* *mp* dismissive *f* with sudden urgency

Stol-en mon-ey from stol-en land on this wide and stol-en coun-try. I should throw it all a-way I should hold it tight as

Ob. 1 *mp* *f* *p* *mf* *p* *mf*

74 **2/4** **3/4**

LUC *mf* *mp* with distaste *p* darkly

life. I know I can-not bear this place where I am known. They smirk

Ob. 1 *f* *mp* *p* *mf*

80 **4/4** **3/4**

LUC *mp* *mp* defiant *mf*

and call me "heir-ess" Ev-ery one with an o-pin-ion on my life. I know I

Ob. 1 *p* *mp* *f*

85 **4/4** **3/4**

LUC *mp* *mf* *angushed* *ff* *mf* *mp*

will not wear a bus-tle in the ci-ty I will wear bloom-ers like my mo-ther I will be loud to match her

Ob. 1 *mp* *mf* *p* *f* *ff*

90 **3/4**

LUC *p* *mp* *mf* with suppressed passion *f*

si-lence I am- I am curd-led love and rage, rage

Ob. 1 *p* *mp* *pp* *p* *f*

96

LUC *mf* at death *mf* If you could feel my heart beat *p* you would burn *intense*

96

Ob. 1 *p* *f* *mf* *intense*

96

Vln. 1 *ppp*

Vla. 1 *ppp* arco

Vc. 1 *ppp* arco

100

LUC *ff* White hot *mf* Like sand in - to glass

100

Ob. 1 *ff* *f* *p*

Perc. *f* *p* Crotales hard mallets

Pno. *f*

Hp. *pp* *f* ord.

100

Vln. 1 *f* *ppp* *pp* arco

Vln. 2 *pp* *pp* arco

Vla. 1 *f* *ppp* *pp* arco

Vla. 2 *pp* *pp* arco

Vc. 1 *f* *ppp* *pp* arco

Vc. 2 *pp* *pp* arco

D.B. *pp*

LUCINDA travelling, with the BOATMAN.

105

4/4

L'istesso (♩ = 63); Gently flowing, with increasing confidence

3/4

4/4

B

BOATMAN

pp *dour* *mp*

Oil on wa-ter

105

4/4

L'istesso (♩ = 63); Gently flowing, with increasing confidence

3/4

4/4

Perc.

pp

105

4/4

L'istesso (♩ = 63); Gently flowing, with increasing confidence

3/4

4/4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

111

4/4

3/4

4/4

LUC

mp *thoughtful*

This will be my path

B-MAN

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

Boats choke the Har-bour Rust drinks up the light

111

4/4

3/4

4/4

Ob. 1

ppp *p* *ppp* *p* *mf*

111

4/4

3/4

4/4

Vla. 1

Vc. 1

D.B.

p *pp* *p* *pp* *p* *pp* *pp* *pp*

mf *pp* *p* *pp* *p* *pp* *pp* *pp*

p *pp* *p* *pp* *p* *pp* *pp* *pp*

115

3
4

4
4

CHORUS

p pointed

pp

S: What a chance _____ (Like a

LUC: in-to the ci - ty...

Bar 1: CHORUS *p pointed* (Like a

Bar 2: CHORUS *p pointed* (Like a

B-MAN: *f brusque* This way's blocked, miss. *mf* Take you__ past the glass - works.

115

3
4

4
4

Ob. 1: *p*

Perc.: Bass Drum soft mallet *p*

115

3
4

4
4

Vln. 1: *pp*

Vln. 2: *p*

Vla. 1: *p*, *pp*, *pp*

Vla. 2: *f*, *p*, *p*

Vc. 1: *p*, *pp*, *pp*

Vc. 2: *f*, *p*, *p*

D.B.: *p*, *pp*, *f*, *pp*, *p*

119

3
4

4
4

S
LUC
Bar 1
Bar 2
B-MAN

tear - drop) (Like a

p idly curious *mp* 3 *p* amazed (Like a

Chim - ney and flame... What is it named? Prince Ru-pert's Glass-works...

tear - drop) (Like a

tear - drop) (Like a

mf offhand
Named for some Prince Ru-pert.

119

3
4

4
4

Ob. 1
Perc.

mp *pp* *p* *mf*

Crotales

mf

119

3
4

4
4

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

pp *p* *pp* *pp* *pp* *pp* *pp*

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

LUCINDA and OSCAR separately,
each alone with their thoughts.

3
4

2
4

(123)


S
seed)

LUC
f vigorous
I am called.

OSC
mf with confidence
I ex - pect no - thing small from my life.

Bar 1
seed)

Bar 2
seed)



(123)

Ob. 1
f

Ob. 2
ff

Perc.

Pno.
f

Rea



3
4

2
4

(123)

Vln. 1
mp

Vln. 2
mp

Vla. 1
mp

Vla. 2
mp

Vc. 1
mp

Vc. 2
mp

D.B.
p



(126) **2/4** **4/4** **3/4** **2/4**

S

LUC *ff* I will have it. *mf* My glass _____

OSCAR *mf* wondering My God, _____ how do I know Thee? *f* with fervour You are _____ in-vi-si-ble, _____

Bar 1

Bar 2

(126) **2/4** **4/4** **3/4** **2/4**

Ob. 1 *p*

Ob. 2 *p* *f*

Perc. Triangle *ff*

Pno.

(126) **2/4** **4/4** **3/4** **2/4**

Vln. 1 *f* *mp* *mf*

Vln. 2 *f* *p* *mp* *mf* *f*

Vla. 1 *f* *mp* *mf* *f*

Vla. 2 *f* *p* *mp* *mf* *f*

Vc. 1 *mp* *mf* *f*

Vc. 2 *mp* *f* *mp*

D.B. *mp* *f* *mp*

130 **2/4** **3/4**

LUC *radiant* *mf* *f passionate*
You are so-lid, Joy - ous pa-ra-dox, You are here, E-nough to build

OSC *radiant* *mf* *f passionate*
You are so-lid, Joy - ous pa-ra-dox, You are here, E-nough

130 **2/4** **3/4**

Ob. 1 *f* *mp* *f* *mf*

Ob. 2 *mp* *f* *mp*

Hn. 1

Hn. 2

Perc. triangle beater
Small Cymbal *p*

Pno. *mf*

Hp.

130 **2/4** **3/4**

Vln. 1 *f* *mp* *f* *mf*

Vln. 2 *mp* *f* *mf*

Vla. 1 *mp* *f* *mf*

Vla. 2 *mp* *f* *mf*

Vc. 1

Vc. 2 *f* *p*

D.B. *f* *p*

(134) **4**
4

LUC *ff*
E-nough to build a life on.

OSC *ff*
E-nough to build a life on.

(134) **4**
4

Ob. 1 *ff* *p* *mp* *f*

Ob. 2 *ff* *p* *mp* *f*

Hn. 1 *p* *mp* *f*

Hn. 2 *p* *mp* *f*

Perc. Cymbals *f*

Pno. *f* *ff*

Hp. *f* *ff*

(134) **4**
4

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *f* *ff*

Vla. 2 *f* *ff*

Vc. 1 *ff* *f* *ff*

Vc. 2 *ff* *f* *ff*

D.B. *ff*

SCENE THREE

STRATTON and MRS STRATTON instruct OSCAR in Anglican theology.

⁵ ♩ = ♩ (♩ = 80);
Forthright, with quirks **3/4**

4/4 **3/4**

OSC *mf purposeful*
I am called to Ho-ly Or - ders

B STRATTON *f pompous*
Thir - ty-nine

Ob. 1 *f mp f*

Ob. 2 *f mp f*

Hn. 1 *f mp f*

Hn. 2 *f mp f*

Perc. Tubular Bells *p*

⁵ ♩ = ♩ (♩ = 80);
Forthright, with quirks **3/4**

4/4 **3/4**

⑥ **3/4** **4/4**

S MRS STRATTON *p shrewd*
You must get to know the land a-round the sub - ject.

B *mf fondly*
Ar - tic - les of Faith. Bet - ty Strat - ton

⑥ **3/4** **4/4**

Ob. 1 *mp mf mp*

Ob. 2 *mp mf mp*

Hn. 1 *mp mf p mp*

Hn. 2 *mp mf p mp*

Perc. *p*

⑪ **4/4** **3/4**

OSC *f with vigour*
Ar - tic - le One: On Faith. — There is but one

STR *f with vigour*
Daugh-ter of an Ox - ford don Ne-ver found — a side — she could-n't take — Ar - tic - le One: On Faith. — There is but one liv-ing and

⑪ **4/4** **3/4**

Ob. 1 *mf* *p* *f* *mp*

Ob. 2 *mf* *p* *f* *mp*

Hn. 1 *mf* *p* *f* *mp*

Hn. 2 *mf* *p* *f* *mp*

⑪ **4/4** **3/4**

D.B. *mf* *p* *mf*

⑪ **4/4** **3/4**

MRS S *mf playful* *mp*
Take a ques-tion: What is grace? Set it up

OSC *mp with dogmatic precision*
liv-ing and true God ev - er - last - ing, with - out bo - dy, parts or pas - sions.

STR *mp with dogmatic precision*
true God ev - er - last - ing, with - out bo - dy, parts or pas - sions.

⑪ **4/4** **3/4**

Ob. 1 *p* *mf* *p*

Ob. 2 *p* *mf* *p*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Perc. *mp*

⑪ **4/4** **3/4**

D.B. *mp*

22 **3/4**

MRS S *f* Knock it down — *mf* Trot a-round it on your steed Down the ditch Up the val-ley *f with enthusiasm* Set fire — to your ques-tion Watch it burn. —

Ob. 1 *mp* *p* *mf* *f*

Ob. 2 *mp* *p* *mf* *f*

Hn. 1 *mp* *p* *mf* *f*

Hn. 2 *mp* *p* *mf* *f*

Perc. *mp*

D.B. *mp* *f*

27 **4/4** **3/4**

OSC *f* Ar - tic-le Nine: *mf* On Sin. *p wary* The flesh *mf* al - ways lust - eth a - gainst the

STR *f* Ar - tic-le Nine: *mf* On Sin. *p wary* The flesh — al - ways lust - eth a - gainst the spi - rit. *mf*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

Perc. *mf*

D.B. *mf* *p*

32 **4/4** **3/4**

MRS S *mf pointed* What is doubt? *mp admonitory* Doubt is sin.

OSC *mp querulous* spi-rit. I am not made for de-bate *mf* I wish...

STR

Ob. 1 *mp* *f* *fp* *p* *f* *pp*

Ob. 2 *mp* *f* *fp* *p* *f* *pp*

Hn. 1 *mp* *f* *fp* *p* *f* *pp*

Hn. 2 *mp* *f* *fp* *p* *f* *pp*

Perc. *pp* *mp*

D.B. *f* *pizz.* *arco* *mp* *p*

37 **4/4** **3/4**

MRS S *mf* Doubt is *f triumphant* the high-est state of man. *p with confidence* This will be your

OSC *mf plaintive* I on-ly wish to be-lieve. *p with confidence*

STR This will

Ob. 1 *f* *p* *pp*

Ob. 2 *pp* *f* *p* *pp*

Hn. 1 *f* *p* *pp*

Hn. 2 *f* *p* *pp*

Perc. *mf* *f* *mp*

D.B. *mf* *p*

42 **3/4**

MRS S *mf* path in - to the ci - ty. *p*

OSC *mf gamely* Ar - tic - le Twen - ty - three: *p* It

STR *mf* be your path in - to the ci - ty. *p*

42 **3/4**

Ob. 1 *p* *mf* *mp* *p*

Ob. 2 *p* *mf* *mp* *p*

Hn. 1 *p* *mf* *mp* *p*

Hn. 2 *p* *mf* *mp* *p*

Perc.

42 **3/4**

D.B. *p*

48 *learning by rote* *mp* *p*

OSC is not law - ful for an - y man to take up - on him the of - fice of pub - lic preach - ing be - fore he be law - ful - ly called...

48 *pp* *pp* *pp* *pp* *p*

Ob. 1 *pp* *pp* *pp* *pp* *p*

Ob. 2 *pp* *pp* *pp* *pp* *p* to Cor Anglais

Hn. 1 *pp* *pp* *pp* *pp* *p*

Hn. 2 *pp* *pp* *pp* *pp* *p*

Perc. *p*

48 *pp* *p*

Vc. 1 *pp* *p*

Vc. 2 *pp* *p*

D.B. *pp* *p*

THEOPHILUS alone; OSCAR hears him and is troubled.

4
4

54 L'istesso (♩ = 80); Forlorn

THEOPHILUS
mp sorrowful

Bar 2

I pray for you, little Oscar. Do you pray for me?

4
4

54 L'istesso (♩ = 80); Forlorn

Perc.

4
4

54 L'istesso (♩ = 80); Forlorn

Vc. 1

Vc. 2

3
4

61

Vc. 1

Vc. 2

9
8

SCENE FOUR

HASSET alone, preparing to receive a visitor. The CHORUS echoes his thoughts.

9
8 $^3 \text{ ♩} = \text{♩}. (\text{♩} = 60)$; Elegant, thoughtful

S

Bar 1

Bar 2

B

HASSET *mp* *mus*ing

Some sur-pris - ing pro-per-ties _____ of glass: _____

9
8 $^3 \text{ ♩} = \text{♩}. (\text{♩} = 60)$; Elegant, thoughtful

Hn. 1

Hn. 2

Perc.

Hp.

con sord.

pp

p

mp

Crotales

p

9
8 $^3 \text{ ♩} = \text{♩}. (\text{♩} = 60)$; Elegant, thoughtful

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

⑥

S
HASS
Bar 2
B

CHORUS
CHORUS *p rapt*
CHORUS *p rapt* So -
So - - -

⑥

Hn. 1
Hn. 2
Perc.
Hp.

con sord.
ppp
p
pp
mp
p
ppp
pp
mp
mf
mp
p
mp

⑥

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

ppp
p
pp
mp
ppp
p
pp
mp
ppp
p
pp
p
ppp
ppp
p
pp
p
ppp

11

S *p rapt*
So - di-um si - li - cate _____

HASS *p fascinated* _____ *mf* _____ *p*
Melts a - way _____ in wa - ter _____

Bar 2
- - di-um _____ si - li - cate _____ Mel-bourne _____

B
- - di-um _____ si - li - cate _____ Mel - bourne _____

11

Hn. 1 _____ *p* _____ *mp* _____ *p*

Hn. 2 _____

Perc. *pp* _____ *mf*
bowed

Hp. *p* _____ *pp* _____ *mp* _____ *pp*
5 3 3 3 5

11

Vln. 1 *pp*

Vln. 2 _____

Vla. 1 *pp*

Vla. 2 _____

Vc. 1 *pp* *ppp*

Vc. 2 _____ *ppp*

D.B. _____ *ppp*

15

S Mel-bourne green glass *mp* Ox-ide in the sand *pp* White grain of Bo-ta-ny

HASS Ox-ide in the sand *pp* White grain of Bo-ta-ny

Bar 2 green glass White grain of Bo-ta-ny

B green glass White grain of Bo-ta-ny

15

Hn. 1 *mp*

Hn. 2 *pp* *mp* *p*

Perc. *pp* *mf* *pp* *mf*

Hp. *mp*³ *p* *mf* *p*

15

Vln. 1 *p* *pp*

Vln. 2 *pp* *p*

Vla. 1 *p* *pp*

Vla. 2 *pp* *p*

Vc. 1 *p* *pp*

Vc. 2 *pp* *p*

D.B. *pp* *mp*

20

S *mp playful*
Place a piece of

HASS *pp* *mp* *mp playful*
Made pure by cen - tu - ries of rain
Place a piece of

Bar 2 *mp playful*
Place a piece of

B

20

Hn. 1 *pp*

Hn. 2 *pp*

Perc. *pp* *mf*

Hp. *pp* *mf*

20

Vln. 1 *ppp* *mp* *pp*

Vln. 2 *pp*

Vla. 1 *ppp* *mp* *pp*

Vla. 2 *pp*

Vc. 1 *ppp* *mp* *pp*

Vc. 2 *pp*

D.B. *pp* *mp* *pp*

24

S *p* glass to re - fract the morn - ing sun (just so) — *mp wry* Now — you

HASS *p* glass to re - fract the morn - ing sun (just so) —

Bar 2 *p* glass to re - fract the morn - ing sun (just so) *mf tongue-in-cheek* Strike — your hand - some jaw - line with light *mp wry* Now — you

B *mf tongue-in-cheek* Strike — your hand - some jaw - line — with light *mp wry* Now — you

24

Hn. 1 *pp* *mp*

Hn. 2 *mp* *p*

Perc. ¹⁵ hard mallets *mf* *f*

Hp. *p*

24

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp* *pp*

Vla. 1 *mf* *pp* *pp*

Vla. 2 *mf* *pp* *pp*

Vc. 1 *mf* *pp* *arco*

Vc. 2 *pp*

D.B. *mf* *pp* *pp*

HASSET turns to see LUCINDA, who has just entered.

29 L'istesso (♩. = 60); Awkward, in fits and starts

S are pre - pared _____

LUC LUCINDA *mf* hesitant Good morn - ing...

HASS *f* extravagant Mon - sieur _____ Le - plas - tri-er!

Bar 2 are pre - pared _____

B are pre - pared _____

p conspiratorial Den-nis

p conspiratorial Rev - er - end Den-nis

p conspiratorial Rev - er - end Den-nis

29 L'istesso (♩. = 60); Awkward, in fits and starts

Hn. 1 *p* *mf* *p*

Hn. 2 *mf* *p*

Perc. *mf* *mp* *p*

Pno. *f*

Hp. *mp* *mf* *f* *mf*

29 L'istesso (♩. = 60); Awkward, in fits and starts

Vln. 1

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

34

S *mp* Has - set *p* Sci-ent-ist. A-ma-teur. Ex-pec - ted a French-man. *mf*

LUC I read your lec - - - - - ture ___

HASS I... ___

Bar 2 *mp* Has - set *p* Sci-ent-ist. A-ma-teur. Ex-pec - ted a French-man.

B *mp* Has - set *p* Sci-ent-ist. A-ma-teur. Ex-pec - ted a French-man.

mp taken aback

34

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Perc. 15

Pno. *mp* *pp*

Hp. 3

34

Vln. 1 *mf*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *pp*

39

S *p precise*
Some Sur - pris - ing Pro-per-ties of Glass.

LUC *f boldly*
I have ten thou-sand pounds *mp losing confidence*
to buy a glass fac-to-ry.

HASS

Bar 2 *p precise*
Some Sur - pris - ing Pro-per-ties of Glass.

B *p precise*
Some Sur - pris - ing Pro-per-ties of Glass.

39

Hn. 1

Hn. 2

Perc. Triangle

Pno. *f* *mf* *mp* *p* *pp*

Hp. *f* *pp*

39

Vln. 1 *mp* *p* *pp* *ppp*

Vln. 2 *mp* *p* *pp* *ppp*

Vla. 1 *p* *mp* *p* *pp* *ppp*

Vla. 2 *p* *mp* *p* *pp* *ppp*

Vc. 1 *p* *mp* *p* *pp* *ppp*

Vc. 2 *p*

D.B. *p*

44

6

9

Instrumental score for measures 44-46. The score includes parts for Horns 1 and 2, Percussion, Piano, and Harp. The piano part features complex rhythmic patterns with triplets and quintuplets, marked with *f* and *mf*. The percussion part has a strong accent (*f*) at measure 46. The harp part is mostly silent.

47

Vocal score for measures 47-48. The vocalists are Lucinda (LUC) and HASS. The lyrics are: "I thought A man of com-merce to as-sist me with my pur-chase" (LUC) and "I thought A di-let-tante come to talk theo-ries" (HASS). Dynamics include *p* to herself, *mp*, and *p* to himself.

47

Instrumental score for measures 47-48. The score includes parts for Horns 1 and 2, Piano, and Harp. The horns play a melodic line with dynamics *p* and *mp*. The piano part has a melodic line with dynamics *mp* and *p*, including a quintuplet. The harp part has a melodic line with dynamics *mp*.

51

HASS *mf* apologetic I fear I am not prac - ti - cal *gallant* But the ob - ject is so love - - - ly. *f* We should

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hp. *mp* *mf*

Vla. 1 *p*

Vla. 2 *pp*

Vc. 1 *pp* *p*

Vc. 2 *pp* *p*

55 LUCINDA flinches; HASSET realises he has been misunderstood, and produces a piece of glass.

HASS ce - leb - rate the ob - ject...

Hn. 1 *mf*

Hn. 2 *mf*

Pno. *f* *mp*

Hp. *f* *p*

Vla. 1 *f*

Vla. 2 *p* *f*

Vc. 1 *f*

Vc. 2 *f*

58

HASSET prepares to break the glass, but is forestalled by LUCINDA.

S *p crystalline*
Prince Ru - pert's Drop

LUC *mf anxious*
No- please-

HASS *mp intense*
Like a seed...

Bar 2 *p crystalline*
Prince Ru - pert's Drop

B *p crystalline*
Prince Ru - pert's Drop

58

Hn. 1 *p* *mf* *p*

Perc.

Pno. *mf* *mf*

Hp.

58

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. 1 *ppp*

Vla. 2 *ppp*

62

LUC *mp* *p* *pp darkly*
Once you break it in that fire - work you can't look for - ward to it an - y more. I

62

Perc. *mp* *p* *pp*

Pno. *mp* *p* *pp*

66

LUC *mf* *jaunty, ironic*
 am jeal-ous The drop is yours, not mine You can walk straight through the fac - to - ry door

66

Pno. *mf* *mp*
 sost. ped.

70

LUC *mp bitter* *mf* *f* *mf*
 Men's eyes Men in their cer-tain-ty make me the crea - ture they i - mag - ine I can

70

Pno. *f*
 (sost.) sost. ped.

74

LUC *p* *mp intrigued*
 feel it I grow les-ser You have an af-fect-ion for the

HASS *mp simply* *mf*
 Then I will be your pro - xy.

74

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Pno. *p*
 (sost.)

74

Hp. *mf* *p*

74

Vla. 2 *pp* *mp*

Vc. 1 *pp* *mp*

Vc. 2 *pp* *mp*

D.B. *pp* *mp*

78

LUC *mf* dismissive
ob - ject, for the glass —

HASS *p* rueful *mp* with enthusiasm
Not e-nough. I am cold; — I will warm my-self — on the fire —

78

Hn. 1 *pp* *ppp* senza sord.

Hn. 2 *pp* *ppp* senza sord.

Perc. Crotales *p*

Hp. *p*

78

Vln. 1 *pp* *pp* sul tasto

Vln. 2 *pp* *pp* sul tasto

Vla. 1 *pp* *pp* sul tasto

Vla. 2 *pp* *pp* sul tasto

Vc. 1 *pp* *ppp* *pp* sul tasto

Vc. 2 *pp* *ppp* *pp* sul tasto

D.B. *pp* sul tasto

82

LUC *mf* wary > A dan - - - ger - ous

HASS *f* *mp* of your pas-sion I am jeal-ous of your flame.

82

Pno. *pp* *mf* *pp*

Hp. *mf* *f*

82

Vln. 1 *mp* *p* *pp* *mp* *p* *pp*

Vln. 2 *mp* *p* *pp*

Vla. 1 *mp* *p* *pp*

Vla. 2 *pp* *p* *pp* *mp* *p* *pp*

Vc. 1 *pp* *mp* *p* *pp*

Vc. 2 *p* *mp* *p*

D.B. *mp* *p* *pp* *mp* *p*

sul tasto

They shake hands and look one another in the eye.

85

L'istesso (♩ = 60); Quirky and mysterious

LUC *mp*
thing Shall we shake hands?

HASS *mp jovial* Like men... *p started* Look _____ *mf* at the eye.

85

L'istesso (♩ = 60); Quirky and mysterious

Hn. 1 *p*

Perc. Medium Cymbal *mp*

Hp. *mf* *p* *mp*

85

L'istesso (♩ = 60); Quirky and mysterious

Vln. 1 *p* *pp* *mp*

Vln. 2 *p*

Vla. 1 *p* *pp* *mp*

Vla. 2 *p*

Vc. 1 *p* *pp* *mp*

Vc. 2 *p* *pp* *mp*

D.B. *mp*

90

HASS *mp* O Cre-a - tion, *mf* in your end - less in - tri - ca - cies *mp wondering* You pre - sent _____ me this mar - vel,

90

Hn. 1 *mf* *pp* *mp*

Hp. *p* *mf*

90

Vln. 1 *p* *pp* *p* *mp*

Vla. 1 *p* *pp* *p* *mp*

Vc. 1 *p* *p* *mp*

94

HASS *p* So _____ ti - ny and so com - plex. It says: _____ *mf* Look! _____

Hn. 1

Perc. **Small Cymbal** knitting needles *ppp* *pp* *mp*

Hp. *mp* *f*

Vln. 1 *p* *pp*

Vla. 1 *p* *pp*

Vc. 1 *p* *pp*

98

HASS *mp* I make _____ no en - treat - y. *p* I am on - ly an eye. _____

Hn. 1 *mf* *p* *pp* *p*

Hp. *p*

Vln. 1 *mp* *pp*

Vla. 1 *mp* *pp*

Vc. 1 *mp* *pp*

D.B. *mp* *pp*

4
4

4
4

98

Vln. 1 *mp* *pp*

Vla. 1 *mp* *pp*

Vc. 1 *mp* *pp*

D.B. *mp* *pp*

4
4

SCENE FIVE

WARDLEY-FISH, disoriented and somewhat the worse for wear.

4/4 ♩ = ♩ (♩ = 90); Purposeful

S [MRS STRATTON] *mf grandly* *f* *mf*
 O - - ri-el Col-lege Through the e - cho - ing gate -

B [STRATTON] *mf grandly* *f* *mf*
 O - - ri-el Col-lege Through the e - cho - ing gate -

4/4 ♩ = ♩ (♩ = 90); Purposeful

Cl. 1 *f* *p* *f* *p*

B. Cl. 2 *f*

Hn. 1 *pp*

Perc. **Tubular Bells**
f *f* *f* *mf* *mf-f* *mp* *mf* *mp* *f* *p* *mf* *p* *f* *mp* *pp*

Pno. *mf*

Hp. *f*

4/4 ♩ = ♩ (♩ = 90); Purposeful

Vln. 1 *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. 1 *f* *pizz.*

Vla. 2 *f* *pizz.*

5

S *mp*
- house Rain - bright grass

Bar 1 **WARDLEY-FISH** *f* flustered
Damn! _____

Bar 2

B *mp*
- house Rain - bright grass _____ on the quad-rang - le lawn _____

5

Cl. 1 *f* *p* *ff* *mf*

B. Cl. 2 *ff* *mf*

Perc. *p* *mf* *f* *pp* *mp* *f* *mf* *p* *mf* *mp* *mf* *p* *mp* *mp* *p* *mp* *p*

Pno. *ff* *mf*

5

Vln. 1

Vln. 2

Vla. 1 *arco* *pp* *mf*

Vla. 2 *arco* *pp* *mf*

Vc. 1 *pp* *mf* *f*

Vc. 2 *pp* *mf* *f*

D.B. *f*

9

3
4

4
4

S
W-FISH

CHORUS *p* *disapproving*
Ward - ley-Fish Un-der-gra-du-ate at Ox - ford De - clines to go to class *f* *indignant*
For - got to go to class...

Bar 2
CHORUS *p* *disapproving*
Ward - ley-Fish Un-der-gra-du-ate at Ox - ford De - clines to go to class On his *mp*
CHORUS *p* *disapproving*
Ward - ley-Fish Un-der-gra-du-ate at Ox - ford De - clines On his *mp*

9

3
4

4
4

Cl. 1
B. Cl. 2
Perc.
Pno.

Triangle *mp* Small Cymbal *mf*

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

9

3
4

4
4

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

mp *f* *mp* *f* *mp* *f* *mp* *f* *gliss.* *mf* *gliss.* *f*

13

3
4

S

W-FISH

mf loftily

mp with longing

There are bet-ter us-es for my time. — Drain-ing tank-ards Hound's-tooth jac-kets To

Bar 2

fourth or fifth beer —

B

fourth or fifth beer —

13

3
4

Cl. 1

B. Cl. 2

Perc.

Pno.

Hp.

Large Cymbal

p

mp

mf

mf

p

mf

p

mf

13

3
4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

arco

p

mf

gliss.

mf

gliss.

mf

gliss.

mf

gliss.

mf

pizz.

f

①7 **3/4** **4/4**

S *mf* determined *mp* *f* imperious [SERVANT] *mf pert*
 Left, sir.

W-FISH *mf* determined *mp* *f* imperious
 hell with it. The race _____ is on at Ep-som. Ser - vant! Which room is my friend Bish-op's?

Bar 2

B

①7 **3/4** **4/4**

Cl. 1 *f* *p* *mf*

B. Cl. 2 *f* *p* *mf*

Perc. Bass Drum *p* *f*

Pno. *f* *p* *mf*

Hp. *mp* *mf*

①7 **3/4** **4/4**

Vln. 1 *mp* *pizz.*

Vln. 2 *mp* *pizz.*

Vla. 1 *mp*

Vla. 2 *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

D.B.

34

22

WARDLEY-FISH goes right instead of left, and discovers OSCAR.

CHORUS *p mystical*

S What a chance _____

OSC OSCAR *mp mildly*
I am no bish-op yet. Is that my path? *mf taken aback*

W-FISH *ff* Right! *f* Mis - ter Bish-op? Wrong room...

Bar 2 *p mystical*
What a chance _____

B *p mystical*
What a chance _____

34

22

Ob. 1 *pp* *mf* *mp*

Cl. 1 *f*

B. Cl. 2 *f*

Perc. *pp* *p* *mp*
Large Cymbal Triangle Medium Cymbal Bass Drum

Pno. *p* *mf*

Hp.

34

22

Vln. 1 *arco* *pp*

Vln. 2 *arco* *pp*

Vla. 1 *arco* *p* *mp*

Vla. 2 *p* *mp*

Vc. 1 *p*

Vc. 2 *pp* *arco*

D.B. *pp* *p*

27 OSCAR invites him in.

OSC *p* *apologetic* *mp* *mf*
 Wa - ter in my bed Rats in my room

Ob. 1 *p* *mf* *mp*

Perc. *pp* *p* *pp* *mf*
 Small Cymbal Large Cymbal scrape with triangle beater

Vla. 1 *p* *mf* *p* *sul pont.*

Vla. 2 *p* *mf* *p* *sul pont.*

D.B. *mf* *mp*

31 OSC *p* *mp* *f* *chummy* *mp* *conspiratorial*
 I do not fit They call me Odd Bod! Do you like a flut-ter?

W-FISH *f* *mp* *mp*

31 Ob. 1 *pp* *mp*

C. A. 2 *p* *mf* *Cor Anglais*

Cl. 1 *mp*

B. Cl. 2 *mp*

Perc. *mp* *Triangle* triangle beaters

Harp. *mf*

31 Vla. 1 *pp* *mp* *ord.*

Vla. 2 *pp* *mp* *ord.*

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *pp* *f* *mp*

35 Più mosso (♩ = 108); With nervous energy

S *mf* declamatory
Chance by

OSC *mp* puzzled
Flut-ter? Like a bird?

W-FISH
A wa - ger.

Bar 2 *mf* declamatory
Chance by

B *mf* declamatory
Chance by

35 Più mosso (♩ = 108); With nervous energy

Cl. 1 *p*

Perc. *mf*
Vibraslap

Pno. *f*

Hp. *f*

35 Più mosso (♩ = 108); With nervous energy

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p* *mp* *pp*

Vla. 2 *p*

Vc. 1 *mp* *pp*

Vc. 2 *mp*

41

S chance Choice by choice *p* Al-ways meant to be *mp*

OSC I know lit-tle *mf* confused of the world. *f* exasperated

W-FISH Mo-ney on the

Bar 2 chance Choice by choice *p* Al-ways meant to be *mp*

B chance Choice by choice *p* Al-ways meant to be *mp*

41

Cl. 1 *mf* *p* *f*

Perc.

Pno. *mp*

Hp. *f*

41

Vln. 1 *p* *mp* *p* *mf* *f*

Vln. 2 *p* *mp* *p* *mf* *f*

Vla. 1 *p* *mp* *mf* *p* *mf* *f*

Vla. 2 *p* *mp* *p* *mf* *p* *mf* *f*

Vc. 1 *pp* *p* *mp* *p* *mf* *p*

Vc. 2 *pp* *p* *mp* *p* *mf* *p*

47 OSCAR and WARDLEY-FISH are transported to the race-track.

S *p* single-minded
Gal-lop gal-lop Gal-lop gal-lop ev - en odd Gal-lop

LUC

W-FISH
hors - es!

Bar 2 *p* single-minded
Gal-lop gal-lop Gal-lop gal-lop ev - en odd

B *p* single-minded
Gal-lop gal-lop

47

Ob. 1

Cl. 1

Perc. *p* Side Drum
pp

Pno. *ff*

47

Vln. 1 *mf* *mp* *p*

Vln. 2 *mf* *mp* *p*

Vla. 1 *mf* *mp* *p*

Vla. 2 *mf* *mp* *p*

Vc. 1 *p*

Vc. 2 *p*

52

LUCINDA alone, elsewhere.

S
gal-lop ev - en odd Gal-lop gal-lop ev - en odd Gal-lop gal-lop ev - en odd

LUC
LUCINDA *mp* bleak The world has shrunk to a size I can bear Glass *mf* *mp*

W-FISH

Bar 2
Gal-lop gal-lop ev - en odd Gal-lop gal-lop ev - en odd

B
Gal-lop gal-lop ev - en odd Gal-lop gal-lop ev - en odd Gal-lop gal-lop

52

Ob. 1
mf *p*

Cl. 1

Perc.
f *pp*

Pno.

52

Vln. 1
mp

Vln. 2
mp

Vla. 1
mp sul pont. *p*

Vla. 2
mp sul pont. *p*

Vc. 1
mp sul pont.

Vc. 2
mp sul pont.

58

LUCINDA at the card-table. From this point until the end of the scene, the focus alternates between a) OSCAR and WARDLEY-FISH at the track, with the CHORUS as fellow racegoers and touts; and b) LUCINDA at cards, with the CHORUS as other card players.

S *f* triumphant Pick a card! *mp* poker-faced Six Dia - mond Sev-en

LUC *hungri-ly* and books and one thing more... _____

OSC _____

W-FISH _____

Bar 2 *f* triumphant Pick a card! *mp* poker-faced Deuce

B *f* triumphant Pick a card! *mp* poker-faced Ace Spade

ev - en odd

58

Ob. 1 *f* *mf*

C. A. 2 *f* *mf*

Perc. *f* *mf*
Cymbals

Pno. *mf*

Hp. *mf*

58

Vln. 1 *mp* sul tasto *f* *mp* gliss.

Vln. 2 *mp* sul tasto *f* *mp*

Vla. 1 *mp* sul tasto *f* *mp*

Vla. 2 *mp* sul tasto *f* *mp*

Vc. 1 *p* *gliss.*

Vc. 2 *p* *gliss.*

64

S

LUC

OSCAR

W-FISH

Bar 2

B

f entranced Six *mf* Sev-en Knave *f* ecstatic

Bless me! Hear that flut-ter-ing call... I am trans-formed

Bless me! Hear that flut-ter-ing call... I see God's

Knave Ace Six Spade Dia-mond Deuce Sev-en Nine Knave

Nine Ace Spade Deuce Nine

64

Ob. 1

C. A. 2

Perc.

Pno.

Hp.

f *f* *f* *p*

Cymbals *mf* *f* Vibraslap

64

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

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

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

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

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

ord. *mf* *p* *mf* *mp* *f* *mp* *f* *mp*

ord. *mf* *p* *mf* *mp* *f* *mp* *f* *mp*

ord. *mf* *p* *mf* *mp* *f* *mp* *f* *mp*

ord. *mf* *p* *mf* *mp* *f* *mp* *f* *mp*

flaut. *p* *mf* *p* *mf*

flaut. *p* *mf* *p* *mf*

76 LUCINDA at cards.

S *p* cut shuf-fle deal crib start - er

LUC LUCINDA *mf heady* I am no long - er dull

OSC

W-FISH

Bar 2 *p* cut shuf-fle deal crib start - er Jack heels play cut

B *p* cut shuf-fle deal crib start - er Jack heels play

76

Ob. 1

C. A. 2 *p* *mf*

Cl. 1

B. Cl. 2

Perc. Side Drum on rims Bass Drum *p*

Pno.

Hp. *mp*

76

Vln. 1 flaut. *p* *mf* nat. *mp* flaut. *mf* *p*

Vln. 2 flaut. *p* *mf* nat. *mp* flaut. *p* *mf* *p*

Vla. 1 *mp* *mp*

Vla. 2 *mp* *mp*

Vc. 1 *mf* *p* *mf* *p* *mf* *p*

Vc. 2 *mf* *p* *mp* *p* *mf*

D.B.

82

S Jack heels play _____ *f reckless* Joined in our cir - cle

LUC or ang - ry _____ I can laugh _____ I am drunk

OSC _____

W-FISH _____

Bar 2 _____ *mp welcoming* _____

B cut shuf - fle deal crib start - er Jack heels play _____

82

Ob. 1 *mf* _____ *p* _____ *p* _____ *mf* _____

C. A. 2 *p* _____ *mf* _____ *p* _____ *mf* _____

Cl. 1 _____

B. Cl. 2 _____

Perc. _____

Hp. _____

82

Vln. 1 *mf* *p* _____ *mf* _____ *f* *nat.* _____ *mf* _____

Vln. 2 _____ *mf* _____ *f* *nat.* _____ *mf* _____

Vla. 1 _____ *mf* _____ *f* _____ *mf* _____

Vla. 2 _____ *mf* _____ *f* _____ *mf* _____

Vc. 1 *mf* *nat.* *mp* _____ *mf* _____ *f* _____ *mf* _____

Vc. 2 *mp* _____ *mf* _____ *f* _____ *mf* _____

D.B. _____

87

S
LUC
OSC
W-FISH
Bar 2
B

Joined in our cir - cle
on the game I am a - lone
in our cir - cle
Joined in our cir - cle
Joined in our cir - cle

mp *welcoming*
p *darkly* *mf*

87

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Perc.
Hp.

f
f
mp *f*
mf *pp*
p

87

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

mp
mf *flaut.* *mf* *p* *f* *nat.*
mp *mf* *p* *mp* *mf* *p* *mf* *p*
mf *p* *flaut.* *mp* *mf* *p*
mp *mf* *p* *flaut.* *mf* *p*
mp *mf* *p*
mp *mf* *p*

99

S
LUC
OSC
WARDLEY-FISH
W-FISH
Bar 2
B

Fa - vour-ite horse! Mad - ding Girl!

OSCAR *mf* learning fast
the sys - tem

WARDLEY-FISH *mp* giving advice
Keep to the sys - tem

W-FISH *f*
Nev - er back the fa - vour-ite

Bar 2 *mf*
Perce Gul - ly!

B *mp*
one! Sure Blaze! Odds

99

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Bass Drum
Perc.

p mp mf

soft mallets muffled

p mp

99

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

f mp f mp

mp mf

f mp mf

f mp

mp

f mp

f mp

104

S Mad - ding Girl! Fa - vour - ite horse! _____

LUC

OSC Nev - er bet odds on In - for - ma - tion wins. _____

W-FISH Nev - er bet odds on In - for - ma - tion wins. _____

Bar 2 are ev - ens! Perce Gul - ly! Odds are ev - ens!

B Nine to one! Sure Blaze!

104

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc.

Pno.

Hp.

104

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

109 LUCINDA at cards.

S *mp* Hand *mf* play *f* show *mp*

LUC *f determined* LUCINDA I am beat - en

OSC

W-FISH

Bar 2 *mp* Hand *mf* play *f* show *mp*

B *mp* Hand *mf* play *f* show *mp*

109

Ob. 1 *f*

C. A. 2 *f*

Cl. 1

B. Cl. 2

Cymbals

Perc. *mp* *mf* *f*

Pno. *f*

Hp. *mf*

109

Vln. 1 *p* *mp* *f* *f*

Vln. 2 *p* *mf* *f* *f*

Vla. 1 *p* *mp* *f* *pp* sul tasto *f* ord.

Vla. 2 *p* *mf* *pp* sul tasto *f* ord.

Vc. 1 *mp* *f* *pp* sul tasto *f*

Vc. 2 *mf* *pp*

D.B.

114

S

LUC *mf* but not de-feat - ed *f hopefully* One more hand? _____

OSC

W-FISH

Bar 2 *mp patronising* Like a duck to wa - ter

B *mp patronising* Like a duck to wa - ter

114

Ob. 1 *f*

C. A. 2 *f*

Cl. 1

B. Cl. 2

Perc. Triangle *p*

Pno.

Hp. *p*

114

Vln. 1 *f* *p* *pp*

Vln. 2 *f* *p* *pp*

Vla. 1 *pp* sul tasto *p* ord. *p* sul pont. *pp*

Vla. 2 *pp* sul tasto *f* ord. *pp*

Vc. 1 *pp* sul tasto *f* ord. *p*

Vc. 2 *pp* sul tasto *p*

D.B.

119 OSCAR and WARDLEY-FISH at the race-track.

S *f spruiking*
Mad-ding Girl for fa - your-ite!

LUC

OSC *f visionary*
God _____ will be my tip - ster.

W-FISH *mf eagerly* *f*
WARDLEY-FISH
Good _____ in - for - ma - tion!

Bar 2

B

119

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2 *f* *p* *f*

Perc. *f*

Pno.

Hp.

119

Vln. 1 *flaut.* *mp* *f*

Vln. 2 *flaut.* *mp* *f*

Vla. 1 *flaut.* *mp* *f*

Vla. 2 *ord.* *pp* *mp* *f* *mf* *f*

Vc. 1 *flaut.* *mp* *f* *mf* *f*

Vc. 2 *flaut.* *mp* *f* *mf* *f*

D.B.

(125) LUCINDA at cards.

S *mp poker-faced*
Dia - mond Sev-en

LUC *mp* My deal. *mf with authority* I con-trol the cards with my strength of will.

OSC

W-FISH

Bar 2 *mp poker-faced*

B *mp poker-faced* Six Deuce Nine
Ace Spade

(125)

Ob. 1 *mf*

C. A. 2 *mf*

Cl. 1

B. Cl. 2

Perc. *Cymbals* soft mallets *p*

(125)

Vln. 1 *fp nat.* *mf* *p* *f* *p*

Vln. 2 *fp nat.* *mf* *p*

Vla. 1 *fp nat.* *mf* *p* *f* *p*

Vla. 2 *fp nat.* *mf* *p* *f* *p*

Vc. 1 *fp nat.* *f* *p* *f*

Vc. 2 *fp* *f* *p* *f* *p*

D.B.

131

S Knave Dia - mond Sev - en

LUC *f* *f commanding* Five

OSC

W-FISH

Bar 2 Six Deuce

B Ace Spade Nine

131

Ob. 1 *ff* *p*

C. A. 2 *ff* *p*

Cl. 1

B. Cl. 2

Perc. *f*

131

Vln. 1 *mf* *p*

Vln. 2 *f* *p* *mf* *p* *mf* *p*

Vla. 1 *mf* *p* *mf* *p*

Vla. 2 *mf* *p*

Vc. 1 *p* *mf* *p*

Vc. 2 *mf* *p* *mf* *p*

D.B.

135

S *mf obedient*
Five Five Five

LUC
Five of Clubs run of Hearts

OSC

W-FISH

Bar 2 *mf obedient*
Five Five Hearts

B *mf obedient*
Five Five Five Nine Ten

135

Ob. 1 *f* *p* *f*

C. A. 2 *f* *p* *f*

Cl. 1

B. Cl. 2

Perc. *mf* *f* *mp*

Pno.

135

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

D.B.

140

S
Hearts Hearts Clubs Hearts King needs eight. *f declamatory*

LUC
mf Five of Clubs *f* dis - card *f* Give me eight

OSC

W-FISH

Bar 2
Jack Queen King needs eight. *f declamatory*

B
Five King needs eight. *f declamatory*

140

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc.

Pno.
f *3*

140

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. 1 *p* *f*

Vla. 2 *p* *f*

Vc. 1 *p* *f*

Vc. 2 *p* *f*

D.B.

145 OSCAR at the race-track.

LUCINDA at cards.

S

LUC

OSC

W-FISH

Bar 2

B

ff *mocking*
Sev-en Sev-en

p *avid* *mf*
Give me know-ledge There will be a sys - tem

ff *mocking*
Sev-en Sev-en

ff *mocking*
Sev-en Sev-en

145

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc.

Pno.

Hp.

p

f *mf* *ff*

Bass Drum

145

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

flaut. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *nat.*

flaut. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *nat.*

flaut. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *nat.*

flaut. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *nat.*

150

S *mf* Sev-en *p poker-faced* cut shuf-fle deal crib start - er Jack

LUC *mp resigned* Win or lose, to - mor-row I will be a - lone a - gain.

OSC

W-FISH

Bar 2 *mf* Sev-en *p poker-faced* cut shuf-fle deal crib start - er Jack heels play

B *mf* Sev - en

150

Ob. 1 *p* *mf* *p* *mf* *p*

C. A. 2 *p* *mf* *p* *mf* *p*

Cl. 1

B. Cl. 2

Perc. **Side Drum**
on rim *f* *mf* *f* *mf*

Pno. *f*

Hp.

150

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *p* *mf*

Vla. 1 *mf* *p* *mf* *mp*

Vla. 2 *mf* *p* *f* *mp*

Vc. 1 *mf* *p* *mf*

Vc. 2 *mf* *p* *mp*

D.B.

156

S
heels play _____ cut shuf-fle deal _____ crib start - er Jack heels play _____

LUC
Win or lose, _____ I can be hap - py now; _____ Not then, _____ nev-er _____

OSC

W-FISH

Bar 2

B
cut shuf-fle deal crib start - er Jack heels play _____

mp poker-faced cut shuf-fle deal crib start - er Jack heels _____ play _____

156

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc.

Pno.

156

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

162

S *f commanding*
Place _____ your bets _____

LUC then. *mf vulnerable*
To want more is greed To lose is

OSC

W-FISH *f commanding*
Place _____ your bets _____

Bar 2 *f commanding*
Place _____ your bets _____

B *f commanding*
Place _____ your bets _____

162

Ob. 1 *ff* *mp* *f*

C. A. 2 *ff* *mp* *f*

Cl. 1 *ff* *mp*

B. Cl. 2 *ff* *mp*

Perc. Cymbals drumsticks *p* *ff* Side Drum *mf* *p* *mf* *pp*

Pno.

162

Vln. 1 *f* *ff* *mp* *p*

Vln. 2 *f* *ff* *mp* *p*

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vc. 1 *ff* *mp*

Vc. 2 *ff* *mp*

D.B.

168

The two scenes briefly overlap ...

S

LUC *f* ter-ror Mo-ney is my arm - our *mf* a - gainst the world of men

OSC OSCAR *mf* suddenly guilt-stricken I was taught

W-FISH

Bar 2

B

168

Ob. 1 *mp*

C. A. 2 *mp*

Cl. 1

B. Cl. 2

Perc. *mp* *pp* *p* *f* *mp* Cymbals

Pno.

168

Vln. 1 *f* *p* *f* *mf*

Vln. 2 *f* *p* *f* *mf*

Vla. 1 *f* *mp* *f* *mf*

Vla. 2 *f* *p* *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

D.B. *mf*

173

OSCAR and WARDLEY-FISH at the race-track.

S

LUC *mp* berating herself *p* despairing
This is sin - ful I am damned...

OSC *f*
Thou shalt not cov - et

WARDLEY-FISH *p* despairing *flippant*
I am damned... But ac - cord - ing to the schol - ars it

Bar 2

B

173

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2 *mf* *f* *p*

Perc. *pp* Tam-tam Bass Drum *mf*

Pno. *ff*

173

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

178

2/4 3/4 2/4

p single-minded

S ev - en odd ev - en odd

LUC

OSC OSCAR *mp* with fervour *mf*

As the Lord spake un - to Mos - es of the tribes of

W-FISH can-not be e - ter - nal

Bar 2 *p* single-minded ev - en odd *p* single-minded ev - en odd

B ev - en odd

178

2/4 3/4 2/4

Ob. 1

C. A. 2

Cl. 1 *pp*

B. Cl. 2 *pp*

Perc. Small Cymbal drumsticks *pp* *p* *pp* *p* *mp* *p*

178

2/4 3/4 2/4

Vln. 1

Vln. 2 *p* *mf* *p*

Vla. 1

Vla. 2 *p* *mf*

Vc. 1

Vc. 2 *p* *mf*

D.B.

184 **2/4** **3/4**

S ev - en odd Book of Num - bers, Chap - ter

LUC

OSC Is - ra - el Un - to these shall the land be di - vid - ed

W-FISH

Bar 2 ev - en odd Book of Num - bers, Chap - ter

B ev - en odd ev - en odd Book of Num - bers, Chap - ter

mf didactic

mf didactic

mf didactic

184 **2/4** **3/4**

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc. *mp* *p* *mp* *mf* *mp*

mf

mf

mf

mf

184 **2/4** **3/4**

Vln. 1 flaut. *pp*

Vln. 2 flaut. *pp*

Vla. 1 *p* *mf* *p* *mf* *p*

Vla. 2 *p* *mf* *p* *mf* *p*

Vc. 1 *p* *mf* *p* *mf* *p*

Vc. 2 *p* *mf* *p* *mf* *p*

D.B.

189

2
4

3
4

mp

S
Twen-ty - six _____ ev - en odd

LUC

OSC
mp _____ *f* _____ *mp* _____
Ac - cord - ing to lot _____ shall the pos - sess - ion there - of _____ be di - vid - ed _____ be - tween the ma - ny

W-FISH

Bar 2
mp _____ *mp* _____
Twen-ty - six _____ ev - en odd _____ ev - en odd

B
Twen-ty - six _____ ev - en odd

189

2
4

3
4

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc.
mf *mp* *mf* *f* *mf*

Pno.
p *mf*

189

2
4

3
4

Vln. 1
nat. *mp* *f*

Vln. 2
nat. *mp* *f*

Vla. 1
p *mf* *mp* *f*

Vla. 2
mf *mp* *f*

Vc. 1
mf *mp* *f*

Vc. 2
mf *mp* *f*

D.B.

194

The two scenes overlap and fuse.

S
Cast your lot
gal - lop gal - lop gal - lop gal - lop

LUC

OSC
mf and the few. *ff with confidence* Sure Blaze, *f* nine to one.

W-FISH

Bar 2
Cast your lot
gal - lop gal - lop gal - lop

B
ev - en odd Cast your lot
gal - lop gal - lop

194

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc.
f *p* *f* *pp*
Tam-tam Side Drum

Pno.
f *p*

194

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1
f *p*

Vc. 2
f *p*

D.B.
p

206

3
4

S
Perce Gul - ly Perce Gul - ly Perce Gul - ly
p *mp* *mf*
Ace of Spades Ace of Spades
LUCINDA
mf with intense concentration
char - coal black

OSC

W-FISH

Bar 2
p *mp* *mf*
Ace of Spades Ace of Spades Ace of Spades Ace of Spades

B
Perce Gul - ly Perce Gul - ly
p *mp* *mf*
Ace of Spades Ace of Spades Ace of Spades

206

3
4

Ob. 1

C. A. 2
pp *mf*

Cl. 1
mf *pp* *mp*

B. Cl. 2
pp *mp*

Perc.
Bass Drum
f

Pno.
ff *p* *mp* *mf*
sost. ped.

206

3
4

Vln. 1
mf

Vln. 2
gliss.

Vla. 1
mp *mf*
gliss.

Vla. 2
mp *mf*
gliss.

Vc. 1

Vc. 2

D.B.

2
4

3
4

(211)

S *mp* Ace of Spades *p* Ace of Spades *mp* Mad - ding Girl *mf* Mad - ding Girl *f* Mad - ding Girl

LUC

OSC

W-FISH *ff* barracking
WARDLEY-FISH
Mad - ding Girl for fa -

Bar 2 *mp* Ace of Spades *mp* Mad - ding Girl *mf* Mad - ding Girl *f* Mad - ding Girl

B *mp* Mad - ding Girl *mp* Mad - ding Girl *mf* Mad - ding Girl *f* Mad - ding Girl

2
4

3
4

(211)

Ob. 1 *mf* *pp*

C. A. 2 *pp*

Cl. 1 *mf*

B. Cl. 2 *mf*

Perc. *p*

Pno. *mp* *p* *ff*
(sost.)

2
4

3
4

(211)

Vln. 1 *f* *mf* *mp*

Vln. 2 *mf* *f* *mf* *mf*

Vla. 1 *f* *mp*

Vla. 2 *f* *mp*

Vc. 1 *p* *ff*

Vc. 2 *p* *ff*

D.B. *f*

216 **3/4**

S Mad - ding Girl Jack of Dia - monds Jack of Dia - monds Jack of Dia - monds

LUC *f* car - mine red

OSC

W-FISH

Bar 2 Mad - ding Girl Mad - ding Girl Mad - ding Girl Jack of Dia - monds Jack of Dia - monds

B Mad - ding Girl Mad - ding Girl Mad - ding Girl Mad - ding Girl Jack of Dia - monds

216 **3/4**

Ob. 1 *mf*

C. A. 2 *p* *mp* *mf* *f*

Cl. 1

B. Cl. 2 *mp* *mf* *f*

Perc. *mf*

Pno. *f* *ff*

216 **3/4**

Vln. 1 *mf* *ff* *mp*

Vln. 2 *ff* *mp*

Vla. 1 *ff* *mp*

Vla. 2 *ff* *mp*

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *p*

220

S *mf* gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop

LUC *f defiant* This is my chal-lenge: take my purse,

OSC

W-FISH

Bar 2 *mf* Jack of Dia - monds gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop

B *mf* Jack of Dia - monds *mp* Jack of Dia - monds *mf* gal - lop gal - lop gal - lop gal - lop gal - lop

220

Ob. 1 *mf* *mp* *p* *mf*

C. A. 2 *mf* *mp* *p* *f* *mf*

Cl. 1 *f* *mf* *f* *mf*

B. Cl. 2 *mf* *f* *mf* *mp*

Perc. *ff*

Pno. *f*

220

Vln. 1 *ff* *f* *ff*

Vln. 2 *ff* *f* *ff*

Vla. 1 *ff* *f* *ff*

Vla. 2 *ff* *mf* *f* *ff*

Vc. 1 *ff* *mf* *f* *ff*

Vc. 2 *ff* *mf* *f* *ff*

D.B. *f* *ff*

224 2/4

S
gal - lop gal - lop gal - lop gal - lop gal - lop Sure Blaze Sure Blaze

LUC
raise the stakes

OSC

W-FISH

Bar 2
gal - lop gal - lop gal - lop Sure Blaze Sure Blaze Sure Blaze Sure Blaze

B
Sure Blaze Sure Blaze Sure Blaze Sure Blaze Sure Blaze

224 2/4

Ob. 1

C. A. 2
mp *f* *mf*

Cl. 1
mp

B. Cl. 2
f *mf* *f* *mf* *f* *mf*

Perc.
Tam-tam *p* *mf* *p* *mf* *p* *mf*

Pno.
ff

224 2/4

Vln. 1
mf

Vln. 2

Vla. 1
mp

Vla. 2
mf *p*

Vc. 1
mp

Vc. 2
mp *p* *mp* *p*

D.B.
mp *p* *mp* *p* *mf*

229

S
 Sure *ff* exalted Blaze Sure Blaze Sure Blaze Sure Blaze Sure Blaze

LUC
 I will bet ev - ery-thing. Ev - ery-thing. I can - not

OSC
 OSCAR *ff* exalted I will bet ev - ery-thing. Ev - ery-thing. I can - not

W-FISH

Bar 2
 Sure Blaze Sure Blaze Sure Blaze Sure Blaze Sure Blaze

B
 Sure Blaze Sure Blaze Sure Blaze Sure Blaze Sure Blaze

229

Ob. 1

C. A. 2
f *mf* *f* *mf*

Cl. 1
f *mf* *f* *mf*

B. Cl. 2
mf *f* *mf* *p* *mp* *mf*

Perc.
p *f* Side Drum *pp* *p* *mp*

Pno.
pp *p* *mp*

229

Vln. 1
mp *f*

Vln. 2
p *mp* *f*

Vla. 1
ff

Vla. 2
mf *p* *mf*

Vc. 1
ff

Vc. 2
mf *p*

D.B.
p *mf*

(239)

3
8

3
4

S *ff* triumphant
Dia-mond trumps the Ace! Deal - er wins!

LUC *ff* triumphant
Dia-mond trumps the Ace! Deal - er wins!

OSC
lead! Sure Blaze takes the crown!

W-FISH
lead! Sure Blaze takes the crown!

Bar 2
Dia-mond trumps the Ace! Deal - er wins!

B
lead! Sure Blaze takes the crown!

(239)

3
8

3
4

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc.
Large Cymbal
Bass Drum
Tam-tam *ff*
mf *ff*

Pno.
(sost.)
sost. ped.

(239)

3
8

3
4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.
p
ff

OSCAR and LUCINDA are showered in riches.

245 L'istesso (♩ = 108); Delirious

Musical score for measures 245-248. The score includes parts for Ob. 1, C. A. 2, Cl. 1, B. Cl. 2, Perc. (Cymbals, medium mallets), and Pno. The tempo is L'istesso (♩ = 108) and the mood is Delirious. The woodwinds play a complex rhythmic pattern with triplets and sixteenth notes. The percussion features cymbal rolls and mallet patterns. The piano accompaniment consists of chords and arpeggiated figures.

245 L'istesso (♩ = 108); Delirious

Musical score for measures 245-248, continuing from the previous page. The score includes parts for Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. The tempo is L'istesso (♩ = 108) and the mood is Delirious. The strings play a rhythmic pattern with triplets and sixteenth notes. The double bass provides a steady accompaniment.

250

Musical score for woodwinds and percussion, measures 250-254. The score includes parts for Ob. 1, C. A. 2, Cl. 1, B. Cl. 2, Perc., and Pno. The woodwinds play a melodic line with triplets and quintuplets, starting at *mf* and reaching *ff*. The percussion part features a rhythmic pattern of eighth notes, starting at *p* and reaching *fff*. The piano part provides harmonic support with chords and triplets.

250

Musical score for strings, measures 250-254. The score includes parts for Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, and Vc. 2. The strings play a rhythmic pattern of eighth notes, starting at *f* and reaching *mp*. The violin parts feature melodic lines with triplets and quintuplets, starting at *p* and reaching *f*. The viola and cello parts provide harmonic support with chords and triplets.

(255)

4
4

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Perc.

Pno.

(255)

4
4

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

SCENE SIX

OSCAR alone.

4/4

L'istesso (♩ = 108); With manic precision

OSC *mp fanatical* OSCAR *f* have a

Ob. 1

C. A. 2 *fff* to Oboe

Cl. 1 *fff*

B. Cl. 2 *fff* to Bass Clarinet

Perc. *p* Cymbals knitting needles *fff* Side Drum

Pno. *f* *p*

Hp. *f* *p*

④

OSC *mf* sys - tem to work the will of God. I sub - mit to Pro - vid - ence.

④

Perc. Triangle Side Drum Tam-tam *mf*

Pno. *mp* *p*

Hp. *f* *mp*

7

OSC *f* I will gam - ble ev - - - - - ery - thing! *f* *mf* My horse _____ is named De -

Perc. *p* *mf* Side Drum on rims Bass Drum *pp*

Pno. *p* *mf*

Hp. *mf* *mp*

10

OSC sire... *mp* Odds thir - ty - three to one: *mf* im - - - - - pos - sib - le!

Perc. *mf*

Pno. *pp* *mp*

Hp. *mf*

13

OSC *mp* meticulous Six - teen cloth - bound jour - nals *mf* Col - umns and di - vi - sions My mind _____ is a ty - rant

Perc. *p* on crown *mf*

Pno. *p*

Hp. *mp*

16

OSC *mp* obsessive
in white cuffs re-cord-ing ev-ery fact Five hun-dred twen-ty-five horse:

16

Perc. *pp* *p* *pp* *p* *mp* *p*

Pno. *mp* *p*

Hp. *mp*

19

OSC *p* *mp* *mf* *f* *mf with distaste*
po-si-tion, weight, class, dis-tance, con-di-tion of the track My hand

19

Perc.

Pno. *mf*

Hp. *mf*

22

OSC *f* *mf*
is a grub leav-ing smud-ges of sweat on per-fect black ink

22

Perc. *mp* scrape *mf* Side Drum

Pno. *f* *mf*

Hp. *mp*

25

OSC *mp* *f* *exalted* *ff*
My hand shakes God's hand is ev - - - ery - where: -

25

Perc. *f* *ff*
Vibraslap Tam-tam Cymbals Triangle

Pno. *f* *mp*
sost. ped.

Hp. *f* *p* *f*

28

OSC *mf* with excitement
Fa-vour-ite boxed in, cut off, holds his breath top of the straight My com - mun-ion with God...

28

Perc. Side Drum on rims Bass Drum *pp*

Pno. (sost.)

Hp. *mp* *f*

31

OSC *mp*
COME ON, — DE - SIRE!

Wind/Str *a 13 (whispered) p*
gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop

Perc. *p pp p mp pp p mp mf pp*

Pno. *p*

Hp. *ff*

34

OSC *f delirious*
My mon - ster — must be fed — *mf* Thir - ty - three — to one. *p* Im -

Wind/Str *f*
gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop gal - lop

Perc. *p mp mf f ff f mf mp p pp*

Pno. *mp*

Hp. *f fff mp*

89

89

37 OSC *f* pos - - - - - 3 - - - - - 3 - - - - - 3 - - - - - 3 - - - - - sib - le!

37 Wind/Str gal - lop gal - lop

Perc. *p* Tam-tam *p* Cymbals *p* on crowns *ff*

Pno. *mf* *mp* *mf* *f* *ff*

Hp. *mf* *ff*

89

89

89

LUCINDA with HASSET. She is relaxed; he is uneasy.

39 9/8 Awkward, unstable 6/8

LUC *mf relaxed* *mp* Mor - ning, eve - ning, I've made my - self at home I

Bar 1 HASSET *mp disturbed* *mf* She is im - - pos-sib - le

39 9/8 Awkward, unstable 6/8

Hp. *mf*

39 9/8 Awkward, unstable 6/8

Vln. 1 *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. 1 *p* *mf* *p*

Vla. 2 *p* *mf* *p*

Vc. 1 *p* *mf* *p*

Vc. 2 *p* *mf*

D.B. *p* (non cresc.)

STRATTON and MRS STRATTON confront OSCAR.

④④ **9/8** **3/4** $\text{♩} = \text{sempre}$ **4/4** $(\text{♩} = 108); \text{Urgent} **3/4** **4/4**$

LUC might have moved your book - mark.

OSC OSCAR *mf nervous*
Did you get my gift, sir?

HASS *p* Un - suit-ab - le *f*

B STRATTON *mf suspicious*
You have

④④ **9/8** **3/4** $\text{♩} = \text{sempre}$ **4/4** $(\text{♩} = 108); \text{Urgent} **3/4** **4/4**$

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 2 *p* con sord.

Perc. Tubular Bells *f*

Pno. *mf*

Hp. *f*

④④ **9/8** **3/4** $\text{♩} = \text{sempre}$ **4/4** $(\text{♩} = 108); \text{Urgent} **3/4** **4/4**$

Vln. 1 *f* *stacc.*

Vln. 2 *f* *stacc.*

Vla. 1 *f* *gl.*

Vla. 2 *f* *gl.*

Vc. 1 *f* *stacc.*

Vc. 2 *f*

D.B. *mf*

4/4 3/4 4/4

(48)

MRS STRATTON *mf suspicious*
 ...and some for us left o-ver.

OSC *mf brightly*
 God pro-vides

STR *p darkly* *mf* *f*
 paid your col-lege bill... I have lost my sleep I have lost my health to

4/4 3/4 4/4

(48)

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Hn. 1 *con sord.* *p*

Hn. 2

Pno. *f* *mf*

(53)

MRS S *mf piously* *f*
 We ex-pect no re-ward on this earth

OSC *p evasive* *mp*
 You do not have to wor-ry I love you both

STR *mf* *f accusing*
 pay your way ...and you were a wealth-y man?

(53)

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Pno. *mf*

(53)

Vla. 1 *p*

Vla. 2 *p*

HASSET and LUCINDA.

58 $\frac{6}{8}$ (♩. = 72) $\frac{9}{8}$

MRS S
OSC
HASS *f* *conflicted* *mp* *f*
I feel some-thing a - bout her I wrote it down Tore it up Threw it in the fire
STR

58 $\frac{6}{8}$ (♩. = 72) $\frac{9}{8}$

Cl. 1
Cl. 2
Hn. 1
Hn. 2
Perc. *f*
Hp. *f* *mp* *mf*

58 $\frac{6}{8}$ (♩. = 72) $\frac{9}{8}$

Vln. 1 *p* *f* *mp* *p* *mp* *mf*
Vln. 2 *p* *f* *mp* *p* *mp* *mf*
Vla. 1
Vla. 2
Vc. 1 *p* *f* *mp* *p* *mp* *mf*
Vc. 2 *p* *f* *mp* *p* *mp* *mf*

62 4
4

HASS *p* Is that love? *mf*

62 4
4

Hp. *pp* *f*

62 4
4

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

STRATTON and MRS STRATTON with OSCAR.

64 4
4 (♩ = 108)

MRS S *f angry*

OSC *mf innocently* *mp*

STR *mp with suppressed rage*

Do not be so sim-ple. OSCAR Per-haps I am sim-ple I know so lit-tle of the world STRATTON I feel

64 4
4 (♩ = 108)

Cl. 1 *mf p* *f* *p*

Cl. 2 *mf p* *f* *p*

Hn. 1 *mf p* *f* *p* *mf*

Hn. 2 *mf p* *f* *p* *mf*

Perc. *f*

Pno. *f*

64 4
4 (♩ = 108)

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

69

STR

ripe for he-re-sy If my Os-car prove a li - ar, Lord God of Hosts is a vain and boast-ful de-mi-urge.

69

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Pno.

69

D.B.

pizz.

arco

8^{va}

HASSET confronts LUCINDA.

74 (♩ = 72)

HASSET *mp stern*

Peo - ple talk: A wo-man in a fac - to - ry A wo-man play - ing cards!

mf *ff suddenly accusing*

74 (♩ = 72)

Perc.

Pno.

sost. ped.

74 (♩ = 72)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

LUCINDA does not answer.

STRATTON and MRS STRATTON with OSCAR.

78

4/4 (♩ = 108)

3/4

MRS S *mf* insistent *pleading*
Tell me _____ We will not beg _____

HASS *f* dismayed
I _____ have lost friends... _____
STRATTON

STR *mf* frustrated *pleading*
God help us _____ We will not beg _____

78

4/4 (♩ = 108)

3/4

Cl. 1 *pp* *p* *p* *mf*

Cl. 2 *pp* *p* *mf*

Hn. 1 *con sord.* *pp* *p* *mf*

Hn. 2 *con sord.* *pp* *p* *mf*

Perc. *mp* *ca*

Pno.

Hp. *f*

78

4/4 (♩ = 108)

3/4

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *pp*

HASSET and LUCINDA.

82 **3/4** **4/4** **9/8** (♩. = 72)

MRS S *f eagerly* You have our word he will not know

LUC *f biting* I should be

OSC *mf cornered* *mp* It will tor - ture my pa-pa

HASS

STR *f eagerly* *p* You have our word he will not know

82 **3/4** **4/4** **9/8** (♩. = 72)

Cl. 1 *p* *mp* *mf* *p*

Cl. 2 *p* *mp* *mf* *p*

Hn. 1 *p* *mp* *mf* *p*

Hn. 2 *p* *mp* *mf* *p*

Perc. *f*

Pno. *f*

Hp.

82 **3/4** **4/4** **9/8** (♩. = 72)

Vln. 1

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *f* *mf*

Vc. 2 *mf*

D.B. *mp* *mf*

STRATTON and MRS STRATTON with OSCAR.

4/4 (♩ = 108)

87

MRS S

LUC *mf* self-pitying I do not know why peo-ple hate me. *mp* darkly Ma-ma knew.

OSC

HASS

STR STRATTON *mp* probing Is it *mf* the hors - es?

4/4 (♩ = 108)

87

Cl. 1

Cl. 2 *mp* *mf*

Hn. 1

Hn. 2

Perc. *p*

Pno. *mp*

Hp.

4/4 (♩ = 108)

87

Vln. 1 *mf*

Vla. 1 *p* *mf*

Vla. 2 *p* *mp* *mf*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

91

89

LUC

OSC

HASS

STR

OSCAR

p *mp* in desperate self-defence *mf* *f*

Cold fire - place Tat-tered shoes I gain no-thing for me On - ly to pay my

91

89

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

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

91

89

Vln. 1

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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

The two scenes begin to overlap.

95 $\frac{9}{8}$ (♩ = 72)

$\frac{4}{4}$ (♩ = 108)

Musical score for vocalists:

- LUCINDA**: *mf* bitter. Lyrics: Lit-tle square peg...
- OSC**: *mp*. Lyrics: debt to you... *mp* wretched. Too
- HASSET**: *f* dismayed. Lyrics: Tell me it is not true
- STRATTON**: *f* imperious. Lyrics: Tell me...

95 $\frac{9}{8}$ (♩ = 72)

$\frac{4}{4}$ (♩ = 108)

Musical score for instruments:

- Cl. 1 & 2**: *p* to *mf*
- Hn. 1 & 2**: *p* to *mf*
- Perc.**: *p* to *mf* to *ff*
- Pno.**: *p*

95 $\frac{9}{8}$ (♩ = 72)

$\frac{4}{4}$ (♩ = 108)

Musical score for strings:

- Vln. 1**: *f*
- Vla. 1 & 2**: *p* to *mf*
- Vc. 1 & 2**: *p* to *mf*. Includes *pizz.* and *arco* markings.
- D.B.**: *f* to *p*. Includes *pizz.* and *arco* markings.

99

889 (♩. = 72)

LUC

OSC *f* late *mf* I am un - chris - tian *p* I should give it all a - way

HASS

STR

mp distracted I want to

99

889 (♩. = 72)

Cl. 1 *p*

Cl. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Perc.

Hp. *p*

99

889 (♩. = 72)

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

102

LUC *f* *p* *guiltily* *mf* *trying to change the subject*
play (No I can-not think I can-not talk of that) We should ce-le-brate our

OSC

HASS

STR

102

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp* senza sord.

Perc.

Hp. *mf* 3

102

Vln. 1 *f* *p* sul pont. ord. *p*

Vln. 2 *f* *p*

Vla. 1 *f* pizz. arco sul pont. *p*

Vla. 2 *mf* pizz. arco *p*

Vc. 1 *f* arco *mp*

Vc. 2 *mp* *mf* *f* pizz. arco *mp*

D.B. *pp*

4/4 (♩ = 108)

89

106

LUC *f* fac - to - ry — *mf* glit - ter - ing glass, *mp obsessive* sharp and clear Like the edge of a *p miserably* play - ing card — I can - not bear —

OSC *mp* with self-loathing *mf* I am all *p* cun - ning ex - cus - es

4/4 (♩ = 108)

89

106

Cl. 1 *p*

Cl. 2 *mp*

Hn. 1 *mp* senza sord.

Hn. 2 *mp*

Perc. **Crotales** *ff*

Pno.

Hp. *ff*

4/4 (♩ = 108)

89

106

Vln. 1 *mp* *ff* *mf* sul pont.

Vln. 2 *mf* *ff* sul pont. *p*

Vla. 1 *ord.* *p* *mf* *ff* *mf* sul pont. *f* pizz.

Vla. 2 *mf* *ff* sul pont. *p* pizz. *f*

Vc. 1 *mf* *ff* sul pont. *mf* *f* sul pont. *p*

Vc. 2 *mf* *ff* sul pont. *p*

D.B. *mf*

110 $\frac{9}{8}$ (♩. = 72)

4
4

LUC *f* his *mp* dis - ap - point - ment ...like a house of cards —
 OSC *mp* Lie af - ter lie...

110 $\frac{9}{8}$ (♩. = 72)

4
4

Cl. 1 *f*
 Cl. 2
 Hn. 1
 Hn. 2
 Perc.
 Pno. *mp*
 Hp.

110 $\frac{9}{8}$ (♩. = 72)

4
4

Vln. 1 *p* *f* *mp*
 Vln. 2 *f* *mp* ord. *mf*
 Vla. 1
 Vla. 2 *f* *mp* *f*
 Vc. 1 arco ord. *mf*
 Vc. 2 *f* *mp* *f* ord. *mf* gliss
 D.B. *mf*

(113) $\frac{4}{4}$ (♩ = 108)

MRS S

LUC *mf* helpless
I want to bet to bet a - gain

OSC *mf* helpless
I want to bet to bet a-gain

HASS

STR

(113) $\frac{4}{4}$ (♩ = 108)

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

Perc.

Pno. *fff*

Hp.

(113) $\frac{4}{4}$ (♩ = 108)

Vln. 1 *ord.* *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. 1 *arco ord.* *p* *f* *ff*

Vla. 2 *ord.* *p* *f* *ff*

Vc. 1 *mp* *f* *ff*

Vc. 2 *mf* *f* *ff*

D.B.

89

117

MRS S
Swear _____ be - fore _____ God! _____

LUC

OSC
ff panicky miserably *p*
I _____ swear _____ I can-not tell you

HASS
HASSET
ff as an ultimatum
Swear _____ be - fore _____ God! _____

STR
STRATTON
ff as an ultimatum
Swear _____ be - fore _____ God! _____

89

117

Cl. 1
fff 3

Cl. 2
fff 3 to Bass Clarinet

Hn. 1

Hn. 2

Perc.
Tubular Bells
ff
Tam-tam
p

Pno.
p

Hp.
fff

89

117

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

(122) **9/8** (♩. = 72); Tense, with violent outbursts

HASS *f with angry frustration* *mf*
Lu - cin - da You gam-ble with ras - cals and take tea

(122) **9/8** (♩. = 72); Tense, with violent outbursts

Perc. *f* *f*

Pno. *f*

Hp. *f*

(122) **9/8** (♩. = 72); Tense, with violent outbursts

Vln. 1 *ff* *mf* *ff* *mf* *ff* *mf*

Vln. 2 *ff* *mf* *ff* *mf* *ff* *mf*

Vla. 1 *mp* *ff* *mf* *ff* *mf* *ff* *mf*

Vla. 2 *mp* *ff* *mf* *ff* *mf* *ff* *mf*

Vc. 1 *mp* *ff* *mf* *ff* *mf* *ff* *mf*

Vc. 2 *mp* *ff* *mf* *ff* *mf* *ff* *mf*

D.B.

126

HASS
with me You are ice and steam Im - - - - pos-sib - le!

Perc. Tam-tam scrape with triangle beater

Pno. *fff*

Hp.

126

Vln. 1 *mp* *mf* *p* *f* *mp* gliss. *ff*

Vln. 2 *mp* *mf* *p* *f* *mp* gliss. *ff*

Vla. 1 *mp* *mf* *f* *p* *f* *mp* gliss. *ff*

Vla. 2 *mp* *mf* *f* *p* *f* *mp* gliss. *ff*

Vc. 1 *mp* *mf* *f* *p* *f* *mp* gliss. *ff*

Vc. 2 *mp* *mf* *f* *p* *f* *mp* gliss. *ff*

D.B. *p*

130

LUCINDA *p* *darkly* *mf* *mp impulsive* *bitter* *f*

I am not wel - come here. I will go to Lon - don Per-haps one there will find me

130

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Pno.

Hp.

130

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

LUCINDA abandons HASSET;
STRATTON and MRS STRATTON abandon OSCAR.

(135)

LUC *mf*
suitable...—

(135)

Cl. 1
Bass Clarinet *ff*

B. Cl. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Pno. *mf* *fff*
sc.

Hp.

(135)

Vln. 1 *f* *pizz.* *ff* *mf*

Vln. 2 *f* *ff* *pizz.* *mf*

Vla. 1 *f* *ff* *pizz.* *mf*

Vla. 2 *ff* *pizz.* *mf*

Vc. 1 *ff* *pizz.* *mf*

Vc. 2 *ff* *pizz.* *mf*

D.B. *p* *ff* *p* *ff*

OSCAR alone.

4/4 (♩ = 108); Giddy

(138)

Perc. **Crotales**

Pno.

Hp.

4/4 (♩ = 108); Giddy

(138)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

(140)

OSC *p feverish*

I swear I swear I swear I can-not stop I can-not stop this

(140)

Hp.

(140)

Vla. 1

D.B.

arco

pp

pp

143

OSC *anguished* I am cor - rup - *mf*

143

Hp.

143

Vla. 1 *gliss.*

D.B. *gliss.*

146

OSC *mp* - ted See what I have be - come

146

Hp.

146

Vla. 1 *gliss.*

D.B. *gliss.*

149

OSC I must go...

149

Perc. *pp* Tubular Bells

Hp.

149

Vla. 1

D.B.

152

OSC *with sudden zeal* *f*
I am called to bring the word of Christ

Perc.

Hp. *ppp*

Vla. 1 *gliss.*

Vla. 2 *arco p*

Vc. 1 *arco pp*

Vc. 2 *arco pp*

D.B.

155

OSC *p*
to New South Wales Are you

WARDLEY-FISH enters.

Perc.

Hp. *ppp*

Vla. 1 *gliss. mf f mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *mf*

158

OSC *mp* saved, _____ Mis-ter Ward - ley-Fish?

Bar 1 *WARDLEY-FISH mp melancholy* Ev - ery-one I know is a soft _____

158

B. Cl. 2 *p*

Perc.

Hp. *mf pp*

158

Vla. 1 *mp pp* gliss.

Vla. 2

Vc. 1 *mp pp*

Vc. 2 *mp pp*

D.B. *mp pp*

162

Bar 1 *mf p pointed mf* round _____ com - fort You _____ are it - chy, an - gu - lar, full _____ of be - lief _____

162

B. Cl. 2 *mf p*

Perc.

Hp. *mf p f*

162

D.B. *mp pp*

166

W-FISH *p* I don't like an-y-one I know *mp warmly* I like you *mf* You do not fit You are won - - - - -

166

B. Cl. 2 *mp* *p* *f*

Hp. *mp* *mf*

D.B. *8*

171

W-FISH *f* der-ful *p logical* And you are ter - ri - fied of wa - ter. Call

171

B. Cl. 2 *pp* *mf*

Hp. *pp*

171

Vla. 1 *con sord.* *pp*

Vla. 2 *con sord.* *pp*

Vc. 1 *con sord.* *pp*

Vc. 2 *con sord.* *pp*

D.B. *con sord.* *pp* *8*

174

Bar 1 *f expansive* it a mes - sage from God: *mp admonitory* You must not cross

174

B. Cl. 2 *p*

Hp. *mp*

176

OSC *mp numb*
Though I walk

W-FISH *mf*
the o - cean

176

B. Cl. 2 *f* *mp*

Hp. *f*

176

Vc. 1 *mf* *mp* *p*

Vc. 2 *mf* *mp* *p*

179

OSC *f* *mp impulsive*
through the val - ley of the sha - dow of death... Flip a coin?

W-FISH

179

B. Cl. 2 *f*

Hp. *mf*

179

Vla. 1 *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p* *mf* *pp*

3
4

183 WARDLEY-FISH tosses a coin.

S

OSC *p* *mp* I am fright - ened... *f* Heads!

W-FISH *mf* Call. *p earnestly* Then stay, dear Odd Bod. *mp* Stay with...

Bar 2

B

3
4

183

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc. Large Cymbal *pp*

Pno.

Hp. *f*

3
4

183

Vln. 1 *pp* con sord. arco

Vln. 2 *pp* con sord. arco

Vla. 1

Vla. 2 *pp* *f* *pp*

Vc. 1

Vc. 2 *pp* *f* *pp*

D.B.

188 **3/4**

4/4

3/2

CHORUS *mf implacable*

S: heads heads heads

OSC: *mp fatalistic* My choice is not my own.

W-FISH: *mf implacable* CHORUS

Bar 2: heads heads heads

B: *mf implacable* CHORUS heads heads heads

188 **3/4**

4/4

3/2

Cl. 1: *mp* *ff*

B. Cl. 2: *mp* *ff*

Hn. 1: *mp* *ff*

Hn. 2: *mp* *ff*

Perc.:

Pno.: *mp* *ff* *p*

Hp.:

188 **3/4**

4/4

3/2

Vln. 1: *mp* *ff* *pp*

Vln. 2: *mp* *ff* *pp*

Vla. 1: *mp* *ff* *pp* *gliss.*

Vla. 2: *mp* *ff* *pp*

Vc. 1: *mp* *ff* *pp* *gliss.*

Vc. 2: *mp* *ff* *pp* *gliss.*

D.B.: *pp*

SCENE SEVEN

3/2 Suspended (♩ = 60)

OSC

3/2 Suspended (♩ = 60)

Perc. *Crotales* *mp* *p*

Pno. *mp* *8va* *8vb*

Hp. *mp*

3/2 Suspended (♩ = 60)

Vln. 1 *ppp* *8va*

Vln. 2 *ppp*

Vla. 1 *ppp*

Vla. 2

Vc. 1

Vc. 2 *ppp*

D.B. *ppp* *mp* *mf* *pp* *pizz.* *arco*

⑤

OSC

⑤

Perc.

Pno.

Hp.

⑤

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

9

Perc. *mf* *mp* *mf*

Pno. *mp* *mf*

Hp. *mf* *f*

9

Vln. 1 *mf*

Vln. 2 *pp* *mp*

Vla. 1 *pp* *mp*

Vla. 2 *pp* *mp*

Vc. 1 *mp* *pp* *mp*

Vc. 2 *pp* *mp*

D.B. *pp* *mf*

13

Perc. *f* *mp* *pp*

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

Hp. *p* *f* *mp*

13

Vln. 1 *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. 1 *p*

Vla. 2 *p* *mp* *f* *p* *pp*

Vc. 1 *p* *mf* *mf* *arco* *mf*

Vc. 2 *f* *mf*

D.B. *p* *f* *p* *mf*

17

Perc. *f*

Pno. *mp* *mf*

Hp. *f* *mf* *f* *mf*

17

Vln. 1 *mp* *f* *mp* *f* *mf* *p*

Vln. 2 *mp* *p* *mp* *p*

Vla. 1 *p* *mp* *p*

Vla. 2 *mp* *p* *mp* *p*

Vc. 1 *p* *mp* *f* *mf* *p*

Vc. 2 *mp* *mf* *p*

D.B. *p* *mf* *p*

On the wharf, where the ship Leviathan is preparing for departure; all the characters in the same space.
LUCINDA alone; STRATTON and MRS STRATTON confront THEOPHILUS; OSCAR with WARDLEY-FISH.

21 L'istesso (♩ = 60); Broad and melancholy

3/4 ♩ = ♩ sempre
4/4 (♩ = 120); Businesslike

LUCINDA *mf* lonely *f*
Lon - don This great soot - y ma - chine

STRATTON *mp* brusque
I be - lieve

21 L'istesso (♩ = 60); Broad and melancholy

3/4 ♩ = ♩ sempre
4/4 (♩ = 120); Businesslike

Ob. 1 *p* *mf* *p*

Cl. 1 *p* *mf* *p*

Hn. 1 *p*

Perc.

Pno. *p* *mp*

Hp. *p*

21 L'istesso (♩ = 60); Broad and melancholy

3/4 ♩ = ♩ sempre
4/4 (♩ = 120); Businesslike

Vln. 1 senza sord.

Vln. 2 senza sord.

Vla. 1 senza sord.

Vla. 2 senza sord.

Vc. 1 senza sord.

Vc. 2 senza sord. pizz. *mf*

D.B. senza sord. pizz. *mf*

25

LUC

Bar 2

STR

mf *mp* *mf*

no - thing of your cause Ex - cept Os - car, I be - lieve in Os - car.

25

Ob. 1

Cl. 1

Hn. 1

Pno.

Hp.

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

25

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

pizz. *mf*

30 $\frac{3}{2}$ (♩ = 60)

LUCINDA *p* *mf* *bleak* *mp* *p*
This cold, dead ci - ty is not my home

Bar 2

STR *f*
He is leav - ing.

THEOPHILUS *mp* *condescending*
Their faith is in er - ror

30 $\frac{3}{2}$ (♩ = 60)

Ob. 1 *f* *p* *mf*

Cl. 1 *p* *f* *p* *mp* *p*

Hn. 1 *p* *f* *p* *mf*

Pno.

Hp. *f*

30 $\frac{3}{2}$ (♩ = 60)

Vln. 1 *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. 1 *f* *pizz.*

Vla. 2 *f* *pizz.*

Vc. 1

Vc. 2

D.B.

35

S

LUC

THEO

And yet they are kind. I must not be full of pride. God pre -

There were meant to be pro - pos - als

35

Ob. 1

Cl. 1

Hn. 1

Hp.

35

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

38 **3/4** (♩ = 108) **3/2**

S MRS STRATTON *mf* *harried* *f*
Mo-ney, al - ways mo-ney, drags us down

LUC *mp* *distrustful* *mf*
Men af - ter wealth

THEO *f* *fervent* *p*
vent me fal - ling in - to sin!

38 **3/4** (♩ = 108) **3/2**

Ob. 1 *p* *f*

Cl. 1 *mp* *f*

Hn. 1 *p* *f*

Hp. *f*

38 **3/4** (♩ = 108) **3/2**

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. 1 *p* *mf*

Vla. 2 *p* *mf*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *mf* *f*

④ 3/2 (♩ = 60) 3/4

MRS S *p*

LUC *mp* *f ironic* *p resentful* *f defiant*

I was meant to be a la - dy: Stay down, hide the pow - er in your eye. I can - not.

④ 3/2 (♩ = 60) 3/4

Ob. 1 *mp* *pp*

Cl. 1 *mp* *f* *pp*

Hn. 1 *mp* *pp*

Pno. *pp*

Hp. *mp*

④ 3/2 (♩ = 60) 3/4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

(47) $\frac{3}{4}$ (♩ = 108) 3
2

MRS S *diffident* *mf* *mp*
have been en - gaged to write a no - vel. You have sold books of

LUC

(47) $\frac{3}{4}$ (♩ = 108) 3
2

Ob. 1 *mp* *pp* *mp* *pp*

Cl. 1 *mp* *pp* *mp*

Hn. 1 *mp* *pp* *mp* *pp*

Pno. *mp* *mf* *p*

Hp.

(47) $\frac{3}{4}$ (♩ = 108) 3
2

Vln. 1 *mp* *mf* *p*

Vln. 2 *mp* *mf* *p*

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vc. 1 *mp* *mf*

Vc. 2 *mp* *mf*

D.B. *mp* *mf* *p*

52 $\frac{3}{2}$ ($\text{♩} = 60$) $\frac{3}{4}$ ($\text{♩} = 108$) $\frac{3}{2}$

MRS S na - ture. *f* getting to the point Does it pay?

LUC I can-not. *mf* *mp* appalled

THEO Sa - tan speaks through

Ob. 1 *p* *f*

Cl. 1 *pp* *p* *f*

B. Cl. 2

Hr. 1 *p* *f*

Pno. *mp* *mf* *ff*

Hp. *mf* *f*

52 $\frac{3}{2}$ ($\text{♩} = 60$) $\frac{3}{4}$ ($\text{♩} = 108$) $\frac{3}{2}$

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. 1 *mp* *mf* *f*

Vla. 2 *mf* *f*

Vc. 1 *mf* *f*

Vc. 2 *mp* *mf* *f*

D.B. *mp*

56 $\frac{3}{2}$ (♩ = 60)

LUC *p resigned*
Des-cend _____ to the wharf. _____ *mp*
Steam, _____ oil, _____ an -

THEO *f*
no-vels.

56 $\frac{3}{2}$ (♩ = 60)

Ob. 1 *p*

Ob. 2 *p* Oboe

Cl. 1 to Bass Clarinet

B. Cl. 2 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p*

Pno.

Hp.

60

LUC *mf with longing*
- thra-cite: The smell _____ of my fac - to - ry Take me home.

THEO

60

Ob. 1 *mp* *p* *mf* *mp*

Ob. 2 *mp* *p*

B. Cl. 1 Bass Clarinet *mp* *f*

B. Cl. 2 *mf* *mp*

Hn. 1 *p* *mp* *mf* *mp*

Hn. 2

65 L'istesso (♩ = 60); With grandeur

MRS S

LUC *ff* declamatory
Le-vi-a-than!

OSCAR *ff* declamatory
Le-vi-a-than!

WARDLEY-FISH *ff* declamatory
Le-vi-a-than!

f
Six hun-dred and nine-ty foot long

f
Eight-y-three foot wide

f
Fif-ty-

65 L'istesso (♩ = 60); With grandeur

Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Pno. *ff*

mp

mp

mp

mp

mp

mp

65 L'istesso (♩ = 60); With grandeur

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

69

MRS S *f* declamatory No-ah's Ark: Five hun-dred and twelve foot long *mp*

LUC *mp*

OSC

W-FISH eight foot deep *mp*

THEO *f* declamatory No-ah's Ark: Eight - y - five foot wide *mp*

STR *f* declamatory No-ah's Ark: Fif-ty-one foot

69

Ob. 1 *mf* *p* *mp* *p*

Ob. 2 *mf* *p* *mp* *p*

B. Cl. 1 *mf* *p* *mp* *p*

B. Cl. 2 *mf* *p*

Hn. 1 *mf* *p* *mp* *p* *mf*

Hn. 2 *mf* *p* *mp* *p* *mf*

Pno. *f*

69

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

77 Each character alone with his/her thoughts.

MRS S *mp*
Le - vi - a - than!

LUC *mp smoothly* *pp* *mp* *f purposeful*
Le - vi - a - than! Le - vi - a - than will take me

OSC *mp smoothly* *pp* *mp*
Le - vi - a - than! Le - vi - a - than!

W-FISH *mp smoothly* *vigorous* *f* *mp smoothly*
Le - vi - a - than! A great me - chan - ic - al beast Le - vi - a - than!

THEO *mp smoothly* *pp*
Le - vi - a - than!

STR *mp smoothly* *pp* *mp*
Le - vi - a - than! Le - vi - a - than!

77

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

B. Cl. 1 *pp* *p*

B. Cl. 2 *pp* *p*

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Perc. *pp* *p* *mp* *mf* *mp* *p*
Cymbals Tam-tam Triangle

Pno. *mp* *f* *mf*

77

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D.B. *ff*

81

MRS S

LUC
home

OSC
Le - vi - a - than!

W-FISH
f vigorous
An em - pire

THEO
Le - vi - a - than!

STR
mp
Le - vi - a - than!
f disapproving
Loft - y, or - nate
mf
Carv - ing,

Le - vi - a - than!
mp smoothly
mf enthusiastic
Smell the oil, feel the en -

Le - vi - a - than!
ff
with smoke - stacks

81

Ob. 1

Ob. 2

B. Cl. 1
mf

B. Cl. 2
mf

Hn. 1

Hn. 2

Perc.
Bass Drum
pp mp p mp p mp p

Pno.
f
mf

85

MRS S *mf* energetic Le - vi - a - than! *f* gossipy Con - tro - ver - sial *mf* energetic Le - vi - a - than!

LUC *mf* energetic gine Le - vi - a - than! *p* *mp* enthusiastic In - dus - try, hope *f* *p*

OSC *mf* energetic Le - vi - a - than! *p* *mf* Le - vi - a - than!

W-FISH *mf* energetic Le - vi - a - than! *p* *mf* Le - vi - a - than!

THEO *mf* energetic Le - vi - a - than! *p* *mf* Le - vi - a - than!

STR scroll - work, *f* plush *f* *mf* Le - vi - a - than!

85

Ob. 1 *f*

Ob. 2 *f* *mp*

B. Cl. 1 *f*

B. Cl. 2 *f*

Hn. 1 *f* *mp*

Hn. 2 *mf* *f* *mp*

Perc. *mp* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* Triangle

Pno. *f* *mf*

88

MRS S *p* gossipy
Cris - - - es in the

LUC *f* *mp*
of wo-man - kind!

OSC *f* *mf* *f*
Un - - - sink - ab - le Twin hulls (in case of ice - bergs)

W-FISH

THEO

STR *mf* disapproving *p*
A - rab-esque pan - els

88

Ob. 1 *mp* *f mp* *mf*

Ob. 2 *f mp* *mf*

B. Cl. 1 *mp* *f mp* *mf*

B. Cl. 2 *mp* *f mp* *mf*

Hn. 1 *f mp* *mf*

Hn. 2 *mf*

Perc. *f* Cymbals *p* Bass Drum *ff* Tam-tam *p* scrape with triangle beater

Pno. *mf* *f mp*

91

MRS S *f* Tyne - side ship-yards _____ *f* triumphant Le - vi - a - than! _____

LUC _____ *f* triumphant Le - vi - a - than! _____

OSC _____ *f* Nev-er find a port - hole _____ *mp* (please _____ God) _____

W-FISH _____ *f* triumphant Le - vi - a - than! _____

THEO _____ *f* triumphant Le - vi - a - than! _____ *exalted* Whom

STR _____ *mp* Port - ières _____ of car-mine _____ silk _____ *f* triumphant Le - vi - a - than! _____

91

Ob. 1 _____ *p* _____

Ob. 2 _____ *p* _____

B. Cl. 1 _____ *p* _____

B. Cl. 2 _____ *p* _____

Hn. 1 _____ *p* _____

Hn. 2 _____ *p* _____

Perc. _____ *f* _____ *p* _____ *ff* _____ **Small Cymbal** _____ **Tam-tam** _____

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

99

MRS S *mf* *p* gossipy *ff* *mf*
She will be bank-rupt two years from now

LUC *f* *mp* *mf*
ty Emp - ty

OSC *mp* *mf*
view of the sea Of the sea

W-FISH *f* *mf*
In - to the cham-ber of the sky

THEO *mp* *f*
And sparks of fire leap

STR *mf* *disapproving* *mp* *mf*
Shin-y ic - ing of lux - ur - y lux - ur - y

99

Ob. 1 *mf mp* *f*

Ob. 2 *f*

B. Cl. 1 *mp* *f*

B. Cl. 2 *mf mp* *f*

Hn. 1 *mp* *mf mp* *f*

Hn. 2 *mp* *mf mp* *f*

Perc. **Medium Cymbal** *f* *p* **Triangle** *f* **Cymbals on crowns**

Pno. *mf* *ff*

103

OSCAR is suddenly caught up in THEOPHILUS' fervour.

MRS S *ff* triumphant
Le - vi - a - than!

LUC *ff* triumphant
Le - vi - a - than!

OSC *ff* exalted
Who can o - pen the doors of his face?

W-FISH *ff* triumphant
Le - vi - a - than!

THEO *ff* exalted
Who can o - pen the doors of his face?

STR *ff* triumphant
Le - vi - a - than!

103

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

B. Cl. 1 *ff* *mf*

B. Cl. 2 *ff* *mf*

Hn. 1 *ff*

Hn. 2 *ff*

Perc. Tam-tam *mp* *ff*

Pno. *fff*

Hp.

103

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

107

MRS S

LUC

OSC *mf* I *ff* trem - ble - be - fore Le - vi - a - than

W-FISH

THEO

STR

107

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

B. Cl. 1 *f* *mp* *pp*

B. Cl. 2 *f* *pp*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Perc. Tubular Bells *ff*

Pno. *f*

Hp. *mp*

107

Vln. 1 (pizz.) *ff*

Vln. 2 (pizz.) *ff*

Vla. 1 (pizz.) *ff*

Vla. 2 (pizz.) *ff*

Vc. 1 (pizz.) *ff*

Vc. 2 (pizz.) *ff*

D.B. (pizz.) *ff*

OSCAR is overcome with fear and unable to board the ship; STRATTON, MRS STRATTON and WARDLEY-FISH try to assist him.

112 L'istesso (♩ = 60); Tense, desolate

MRS S *mf impatient*
Come a-board!

OSC *p moaning with fear*
mp
n n n n

STR *mp gently*
Os-car, sure-ly you can walk?

112 L'istesso (♩ = 60); Tense, desolate

B. Cl. 1

B. Cl. 2

Hn. 1 *con sord.*
pp

Hn. 2 *con sord.*
pp

Hp. *p* *mf*

116

OSC *mf* *mp* *f* *p*
n n n n n

W-FISH *mf reassuring* *mp muttered* *f brisk*
Close your eyes... He needs blind-fold, stret-cher, cage. In a

116

B. Cl. 1 *mp* *pp*

B. Cl. 2 *mp* *pp*

Hn. 1

Hn. 2

Hp. *mp* *mf* *mp*

120

OSCAR is loaded into a cage and lifted onto the ship. LUCINDA and THEOPHILUS watch him.

W-FISH

trice, my friend, in a trice. —

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Perc.

Triangle

ppp

Hp.

f

pp

124

LUCINDA

mp incredulous

Cler - gy-man lift - ed like cat - tle We are ill to - geth - er I am sick for a

irritable

p obsessive

124

Ob. 1

Ob. 2

Perc.

Hp.

mf

mp

127

LUC
hand of cards...

THEO
THEOPHILUS *mp dreamily*
Ev - ery - thing is dis - tant, tremb - ling, fra -

127

Ob. 1
p

Ob. 2
p

Perc.
p

Hp.

131

THEO
mf ecstatic
gile My son is beau - ti - ful My heart sings the Song

131

Ob. 1
mp

Ob. 2
mp

Hn. 1
p

Hn. 2
p

Perc.
ppp

Hp.
mp

135

OSCAR *mf* bewildered *mp*
I am fright - ened of my fa - ther's heart

THEO *mp* *mf* dismissive
of So - lo - mon I can see no - thing of this float - ing Ba - by - lon;

135

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hp. *mf* *p*

135

Vln. 1 (pizz.) *f*

Vln. 2 (pizz.) *f*

Vla. 1 (pizz.) *f*

Vla. 2 (pizz.) *f*

Vc. 1 (pizz.) *f*

Vc. 2 (pizz.) *f*

139

MRS STRATTON *p awed*
The scales of the gi-ant are fit-ted close to-geth-er;

OSC

WARDLEY-FISH *p awed*
The scales of the gi-ant are fit-ted close to-geth-er;

THEO *with longing* *f* *mp*
I wish on-ly to re-mem-ber the face of my son.

STRATTON *p awed*
The scales of the gi-ant are fit-ted close to-geth-er;

139

Ob. 1

Ob. 2

B. Cl. 1 *p*

B. Cl. 2 *p*

Hn. 1

Hn. 2

Pno. *f* *8va*

Hp. *s*

139

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *(pizz.)* *mp*

143

MRS S *mf* Os - car can-not hear.

OSC *mp forlorn* I will ne - ver a - gain see his wise old face. *p*

W-FISH *mf* Os - car can-not hear.

THEO *p* Oh *mp bereft* Lord,

STR *mf* Os - car can - not hear.

143

Ob. 1 *mf* *pp* to Cor Anglais

Ob. 2 *mf* *pp*

B. Cl. 1 *mf* *pp*

B. Cl. 2 *mf* *pp*

Hn. 1 *mf* *pp* senza sord.

Hn. 2 *mf* *pp* senza sord.

Pno.

Hp. *p* *s*

143

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

(147) THEO — my — God. *f* What — can we do?

(147) B. Cl. 1 *p* *ff* *p* *ff* *p* *ff* to Clarinet

B. Cl. 2 *p* *ff* *p* *ff* *p* *ff*

Hn. 1 *p* *ff* *p* *ff* *p* *ff*

Hn. 2 *p* *ff* *p* *ff* *p* *ff*

Pno. *p*

Hp.

(147) Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

54

54

54

SCENE EIGHT

OSCAR and LUCINDA together, on board the Leviathan.

5/4 $3/4 = \text{♩} (\text{♩} = 90)$; Flexible, conversational, awkward

LUC *p straightforward* You are a priest? *p self-deprecating* Lu-cin-da. *hesitant* May I make _____ my con-fess-ion?

OSC Rev-er-end Os - car Hop-kins. Os - car.

5/4 $3/4 = \text{♩} (\text{♩} = 90)$; Flexible, conversational, awkward

Cl. 1 *ppp* **Clarinet**

Pno.

6

OSC *p shyly, to himself* I can see her eye: *mp* cu-ri-ous and bright

6

C. A. 2 **Cor Anglais** *pp* *mp*

Cl. 1 *p* *pp* *mp* *pp* *pp*

11

LUC *p intrigued, to herself* I can see his wrist: _____ *mp* long white bridge _____ *pp*

OSC *p* Hear her voice _____

11

C. A. 2 *p* *mp*

Cl. 1 *p* *pp*

16

LUC *p* Hear his shoe tap-ping *pp* Is he nerv - ous?

OSC *mp* made of sil - ver

16

C. A. 2 *mp* *p* *mf*

Cl. 1 *mf* *pp* *ppp*

20

LUC *mf* resolute I con-fess: _____ *mp* losing her nerve, changing the subject I did not see you on the deck *p* We went to see a glow in the wa-ter *mf* Phos-phor-es-cence

OSC *pp* I _____ *mp* con-fess: _____

20

C. A. 2 *f* *mp* *p*

Cl. 1 *f* *p* *mf* *p* *pp*

24

OSC *p* apologetic I am a - fraid _____ of the o - cean. _____ *mf* self-deprecating Odd Bod. *mp* Man - tis. *f* Gawk. _____ *mp* melancholy I am so

24

C. A. 2 *pp* *mp* *pp* *mf*

Cl. 1 *p* *ppp*

28

OSC far a - way _____ from life...

28

C. A. 2 *p* *mp* *pp*

Cl. 1 *p* *f*

585

32 **5**
♩ = ♩ (♩. = 60 / ♩ = 90); Unsettled

LUC *mp* determined *p* nervous, precise *mf* *pp* resentful

I con - fess: I have gone to rooms in Dru - ry Lane for the pur - pos - es of play - ing fan - tan (though I fled when they stared at me).

32 **5**
♩ = ♩ (♩. = 60 / ♩ = 90); Unsettled

Cl. 1 *pp* *p* *mf* *p* *mf* *p*

Pno. *pp* *p*

37

LUC *mp* *p* explaining *mp*

I con - fess: I have board - ed a train to the rac - es, not to see the hors - es, to play dice

37

Cl. 1 *f* *p* *mp* *Vibraslap*

Perc.

Pno. *pp* *p* *mp* *pp*

42

LUC *mf* *pp* angry *mf* defiant *p*

on the train (though they asked me to leave). I have tried to bet on a cock - fight (though no - bo - dy would take me).

42

Cl. 1 *p* *mf* *p* *mf*

Perc.

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

5/4 $\text{♩} = 90$; On edge

47

LUC *mf* con - fess: I am a-board this Le - vi - a - than *f frustrated* And I on - ly want to play cards.

47

5/4 $\text{♩} = 90$; On edge

C. A. 2
Cl. 1
Pno.
Hp.

52

5/8

5/4

LUC *p confused* We played...

OSC *pp tentative* The dice game— *p* Dutch Haz-ards? *mp* Old Brit-ish?

52

5/8

5/4

C. A. 2
Cl. 1
Pno.
Hp.

52

5/8

5/4

Vln. 1
Vln. 2
Vla. 1
Vla. 2

con sord. arco
ppp
con sord. arco
p

57 **5/8** **5/4** **5/8** **5/4**

LUC *mp* We call it *mf* Sev-enth Man. *p* Heat and blood *mp* in - side me... *mf* incredulous You

OSC *mf* Sev-enth Man. *p* E - lec - tric cloud *mp* in - side me...

C. A. 2 *mf* *p* *mf*

Cl. 1 *pp* *f* *mf* *p* *mf*

Pno. *f*

Vln. 1 *pp* *mp* *p* *mp* *pp* *mp* *p*

Vln. 2 *p* *mp* *pp* *mp* *p*

Vla. 1 *pp* *mp* *p* *mp* *pp* *mp* *p* senza sord.

Vla. 2 *p* *mp* *pp* *mp* *p* senza sord.

62 **5/4** **15/8**

LUC know these games? *mp* apologetic You have not *f* reprov- ing ab - solved me.

OSC As well as you.

C. A. 2 *mf*

Cl. 1 *mf* *p* *mf* *f* *p*

Pno. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vc. 1 *pp* con sord. arco

Vc. 2 *pp* con sord. arco

⑥⑥ **15**
8 ♩ = ♩ (♩. = 60); Expansive, generous

OSC *mf joyous* *ff* *f*
Where _____ is the sin? Faith _____ is a gam-ble

⑥⑥ **15**
8 ♩ = ♩ (♩. = 60); Expansive, generous

Ob. 1

C. A. 2 *mf* *f* *mp* *f* *mp* *mf*

B. Cl. 2 *mf*

Hp. *ff*

⑥⑥ **15**
8 ♩ = ♩ (♩. = 60); Expansive, generous

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *mf* *f* *mp* *f* *mp* *mf*

Vla. 2 *mf* *f* *mp* *f* *mp* *mf*

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *arco* *mf* *f* *f* *mp*

68

OSC *mf* boldly *ff* *mf* *f*
8 Bet there is a God

68

Ob. 1 *f* *mp* *ff* *mf* *p* *mf* *p* *mf*
C. A. 2 *p* *ff* *mf*
B. Cl. 2 *f* *mp* *ff* *mf* *p* *mf* *p*
Hp. *f* *mf* *f*

68

Vla. 1 *f* *mp* *ff* *mf* *p* *mf* *p* *mf*
Vla. 2 *f* *mp* *ff* *mf* *p* *mf* *p* *mf*
D.B. *f* *mp* *ff* *mf* *p* *mf* *p*

70

OSC *f* earnestly
Stake your life

70

Ob. 1 *p* *mf* *p* *mf* *p* *mf*
C. A. 2 *ff* *mp* *f*
B. Cl. 2 *mf* *mp* *mf*
Hp. *ff*

70

Vla. 1 *p* *mf* *p* *mf* *mp* *mf*
Vla. 2 *p* *mf* *p* *mf* *mp* *mf*
D.B. *mf* *p* *mf* *p* *mp* *mf*

72

LUC *f* amazed
With this wild-haired

OSC *mf* fervent *mp* *mf*
What odds we will find pa-ra-dise?

72

Ob. 1 *f* *p*

C. A. 2 *p*

Cl. 1 *pp* *mp* *p*

B. Cl. 2 *f* *p*

Hn. 1 *p*

Hn. 2 *p*

Pno. *p*

Hp. *mp*

72

Vln. 1 (con sord.) *p* *mp* *p*

Vln. 2 (con sord.) *mp* *p*

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vc. 1 (con sord.) *pp* *mp* *p*

Vc. 2 (con sord.) *p*

D.B. *f* *p*

LUC
an - gel...

OSC
Place your bet. Feel the ter-ror:

Ob. 1

C. A. 2

Cl. 1
mf 3 3

B. Cl. 2
mp *f*

Hn. 1

Hn. 2

Pno.
f *p*

Hp.
mf *f*

Vln. 1
mf 3 3

Vln. 2
mf 3 3

Vla. 1
pp *mp*

Vla. 2
pp *mp*

Vc. 1
mf 3 3

Vc. 2
mf 3 3

D.B.
p *mp*

77

LUC

OSC

Be-fore dawn in win-ter's dark, on your knees, God sees us. He sees us

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp.

Tubular Bells

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

80

LUC *mp* distracted I con - fess: *p*

OSC *f* suf - fer. *mf* extravagant How can a God

80

Ob. 1

C. A. 2 *p* *mf* *mp* *mf*

Cl. 1 *p* *mf*

B. Cl. 2 *mf* *mf* *mp*

Hn. 1

Hn. 2

Perc.

Pno.

Hp. *mp* *mf*

80

Vln. 1

Vln. 2

Vla. 1 *p* *mf* *mp* *mf*

Vla. 2 *p* *mf* *mp* *mf*

Vc. 1

Vc. 2

D.B. *mf* *p* *mf* *mp*

82

LUC *mf* entranced
The way he moves his hands...

OSC *f*
who asks us to bet ev-ery-thing, ev - ery - thing, con -

82

Ob. 1 *p*

C. A. 2 *f* *mp*

Cl. 1

B. Cl. 2 *mf* *mp*

Hn. 1

Hn. 2

Perc.

Pno.

Hp. *f*

82

Vln. 1

Vln. 2

Vla. 1 *p* *mf*

Vla. 2 *p* *mf*

Vc. 1

Vc. 2

D.B. *mf* *mp*

84

♩ = ♩ (♩ = 60 / ♩ = 90); Light and supple

LUC *mp* I like the way he moves his hands,

OSC *ff* demn us?

84

♩ = ♩ (♩ = 60 / ♩ = 90); Light and supple

Ob. 1 *f*

C. A. 2 *f* *p*

Cl. 1

B. Cl. 2 *f*

Hn. 1 *p*

Hn. 2 *p*

Perc.

Pno. *f* *mp*

Hp. *ff*

84

♩ = ♩ (♩ = 60 / ♩ = 90); Light and supple

Vln. 1 (con sord.) *p*

Vln. 2 (con sord.) *p*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 (con sord.) *p*

Vc. 2 (con sord.) *p*

D.B. *f*

87

LUC *delighted* grasp - ing at a but - ter - fly *ecstatic* Grasp - ing at a prayer *mf* *p*

OSC *mp earnestly* Grasp - ing at a hope *ecstatic* Grasp - ing at a prayer *mf* *p*

87

Ob. 1 *p*

C. A. 2 *mf* *p* *mf* *p*

Cl. 1 *p* *f*

B. Cl. 2

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Pno.

Hp. *mp*

87

Vln. 1 *mf* *f*

Vln. 2 *mf* *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *mf* *pp*

Vc. 2 *mf*

D.B.

92

LUC *f* joining in *mf* laughing, spontaneous
ev - ery - thing, ev - ery in - stant ha ha ha ha!

OSC *f* with conviction *f* eagerly
We must bet ev - ery - thing, ev - ery in - stant That ___ laugh...

92

Ob. 1

C. A. 2 *mf* *p*

Cl. 1 *mf* *p*

B. Cl. 2 *p* *mf* *p*

Hn. 1

Hn. 2

Pno. *f* *mp*

Hp. *mp*

92

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *mf* *p*

Vc. 2 *pp* *mf* *p*

D.B. *p*

98

5/4 ♩ = ♩ (♩ = 90); Shimmering

LUC *pp*

OSC *mp philosophical* *pp* *p*

We will nev-er hear that laugh a-gain: that mo-ment is gone.

98

5/4 ♩ = ♩ (♩ = 90); Shimmering

Ob. 1

C. A. 2 *p*

Cl. 1 *ppp* *p*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. *mp* **Crotales**

Pno. *pp*

98

5/4 ♩ = ♩ (♩ = 90); Shimmering

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1

Vla. 2 *con sord.* *pp*

Vc. 1 *pp* *pp*

Vc. 2 *pp*

104

LUC *mf* to herself con-fess: What a rare and *f* warmly won-der-ful man *mp* My soul is

OSC *pp* I con-fess: *mf* to himself I am a crea-ture in a fai-ry-tale *mp* *f* lost

104

Ob. 1 *p*

C. A. 2 *f* *p* *mp*

Cl. 1 *mf* *mp* *mf* *p*

Hn. 1

Hn. 2

Perc.

Pno.

104

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 con sord. *pp* *p*

Vla. 2 *pp* *p*

Vc. 1

Vc. 2

107

LUC *p* light *mf with admiration* See his be - lief *f* gleam - ing A crys - tal

OSC *mp* ex - iled from light *mf* *f obsessive* I must gam - ble *mp*

107

Ob. 1

C. A. 2 *f* *p* *mf* *p*

Cl. 1 *mp* *f* *p* *f* *p*

Hp.

107

Vln. 1 *pp* *mp* *f* *mf* *p*

Vln. 2 *pp* *mp* *pp* *mf* *p*

Vla. 1 *mp* *f* *pp* *mf* *p*

Vla. 2 *pp* *mf* *p*

Vc. 1 *pp* *mp* *f* *pp* *mf* *pp*

Vc. 2 *pp* *mp* *pp* *mf* *pp*

D.B.

110

LUC *mf vulnerable* pa - - - lace He is mir-ror to my heart He is win - *p*

OSC *f* ev - ery in - stant *mf* Ev - ery flut - ter - ing mo - ment

110

Ob. 1

C. A. 2 *f mp* *mf* *p*

Cl. 1 *f mp* *mf* *p*

Hp. *mp* *p*

110

Vln. 1 *p mp mf*

Vln. 2 *p mp mf pp*

Vla. 1 *p mp pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *pp*

15
8

113

LUC *p* - dow in - to his *mf* aloud, doubtful *s* We must not risk the soul with fan - cy.

OSC

15
8

113

Ob. 1 *mp*

C. A. 2 *mp*

Cl. 1 *ppp* *mf*

B. Cl. 2 *mp*

Pno. *mp*

Hp. *mf*

15
8

113

Vln. 1 *pp* *p* senza sord.

Vln. 2 *p* senza sord.

Vla. 1 *p* senza sord. *mp*

Vla. 2 *p* senza sord. *mp*

Vc. 1 *p* senza sord.

Vc. 2 *p* senza sord.

D.B. *mp*

116 $\frac{15}{8}$ $\text{♩} = \text{♩} (\text{♩} = 60)$; Expansive, as before

LUC

OSC *f* categorical *ff* *mf*
Not a fan - cy I bet my soul on a trem - ling hope

116 $\frac{15}{8}$ $\text{♩} = \text{♩} (\text{♩} = 60)$; Expansive, as before

Ob. 1 *f* *mp* *mf* *p* *f*

C. A. 2 *f* *mp* *mf* *f*

Cl. 1

B. Cl. 2 *f* *mp* *mf* *p* *f*

Pno.

Hp. *ff* *mf* *f* *f*

116 $\frac{15}{8}$ $\text{♩} = \text{♩} (\text{♩} = 60)$; Expansive, as before

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *f* *mp* *mf* *f* *p*

Vla. 2 *f* *mp* *mf* *f* *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *f* *mp* *p*

15
16

118

LUC *mf* conspiratorial
I have cards...

OSC *f* exalted
Ev - ery coin - toss is al - most di - vine! *mf* delighted
Shall we play? —

15
16

118

Ob. 1 *p* (non cresc.)

C. A. 2 *p* (non cresc.)

Cl. 1 *pp* *f*

B. Cl. 2 *pp* *f*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Perc. Tubular Bells *mf*

Pno.

Hp.

15
16

118

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

LUCINDA deals. They play poker; cards and money fly forth.

(121) $\frac{15}{16}$ ♩ = ♩ (♩ = 72); Highly strung, with nervous activity

(121) $\frac{15}{16}$ ♩ = ♩ (♩ = 72); Highly strung, with nervous activity

Musical score for the first system, measures 121-124. It includes staves for LUC, OSC, Ob. 1, C. A. 2, Cl. 1, B. Cl. 2, Hn. 1, Hn. 2, Perc., Pno., and Hp. Dynamics range from *f* to *ff* and *p*.

(121) $\frac{15}{16}$ ♩ = ♩ (♩ = 72); Highly strung, with nervous activity

(121) $\frac{15}{16}$ ♩ = ♩ (♩ = 72); Highly strung, with nervous activity

Musical score for the second system, measures 121-124. It includes staves for Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. Dynamics range from *f* to *ff* and *p*.

10
16

(125)

LUC

OSC

10
16

(125)

Ob. 1

C. A. 2

Cl. 1

Perc.

Pno.

Hp.

p

mp

p

mp

mp

10
16

(125)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

pizz.

p

pizz.

p

pizz.

p

pizz.

p

(130) **15** **10**
16 **16**

LUC *p hushed*
He is still. O - dys - se - us lashed to the

(130) **15** **10**
16 **16**

Ob. 1

C. A. 2 *pp*

Cl. 1 *pp p pp*

Perc.

Pno. *p*

Hp. *p*

(130) **15** **10**
16 **16**

Vln. 1 *p*

Vln. 2 *pp p*

Vla. 1 *pp p*

Vla. 2 *pp p*

15
16

135

LUC *mast. —*

OSC

15
16

135

Ob. 1

C. A. 2

Cl. 1

Pno.

Hp.

15
16

135

Vln. 1

Vln. 2

Vla. 1

Vla. 2

140
15
16

LUC

OSC *mf* triumphant She has lost. — *mp* marvelling She is air -

140
15
16

Ob. 1 *mf*

C. A. 2 *mf* *p*

Cl. 1 *p* *mf* *p*

Pno. *mp* *mf*

Hp. *mf* *mp*

140
15
16

Vln. 1 *mp* *mf*

Vln. 2 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

10
16

143

LUC

OSC

y. a dra-gon-fly wing.

143

10
16

Ob. 1

C. A. 2

Cl. 1

Pno.

Hp.

143

10
16

Vln. 1

Vln. 2

Vla. 1

Vla. 2

arco sul tasto

arco sul tasto

p

146 **10**
16

LUC

OSC

146 **10**
16

Ob. 1

C. A. 2

Cl. 1

Pno.

Hp.

146 **10**
16

Vln. 1

Vln. 2

Vla. 1

Vla. 2

151

LUC *p* thoughtful
I am ev

OSC

151

Ob. 1

C. A. 2 *mp* *mf* *mp* *mf* *pp*

Cl. 1 *mp* *mf* *mp* *mf* *p*

Pno. *mp* *p*

Hp. *mp* *p* *mp* *p*

151

Vln. 1 *p*

Vln. 2 *p* *mp*

Vla. 1 *p* *mp* *p* *mp*

Vla. 2 *p* *mp* *p* *mp* *mf*

156

LUC *mf* bitter *mp* confident *mf* beguiled
ery where leashed... Not here. Not at cards. Not with

OSC

156

Ob. 1

C. A. 2 *mf*

Cl. 1 *mf*

Pno. *mf*

Hp. *mp*

156

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. 1 *mf* *mp*

Vla. 2 *mp*

161

LUC *him.*

OSC

Bar 1

Bar 2

B

161

Ob. 1 *mf*

C. A. 2 *pp*

Cl. 1 *pp*

B. Cl. 2

Hn. 1

Hn. 2

Perc. **Bass Drum** *ppp*

Pno. *f*

Hp. *p* (*non cresc.*)

161

Vln. 1 *mf* *f* *p* (*non cresc.*)

Vln. 2 *mf* *f* *p* (*non cresc.*)

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vc. 1

Vc. 2 *sul tasto* *ppp*

D.B. *sul tasto* *ppp*

A storm gradually builds.

165 **5/4** ♩ = ♩ (♩ = 90); An ominous interruption

10/16 ♩ = ♩ (♩ = 72); Continuing as before

LUC *mf* impressed
You play

OSC

Bar 1 CHORUS *pp* mysterious *p*
One a m.

Bar 2 CHORUS *pp* mysterious *p*
One a m.

B CHORUS *pp* mysterious *p*
One a m.

165 **5/4** ♩ = ♩ (♩ = 90); An ominous interruption

10/16 ♩ = ♩ (♩ = 72); Continuing as before

Ob. 1 *mp*

C. A. 2

Cl. 1 *mf*

B. Cl. 2 *ppp* *p* *ppp*

Hn. 1

Hn. 2

Perc. *p* *ppp*

Pno. *mp* *f*

Hp.

165 **5/4** ♩ = ♩ (♩ = 90); An ominous interruption

10/16 ♩ = ♩ (♩ = 72); Continuing as before

Vln. 1 *mf* *p*

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *p* *ppp*

D.B. *p* *ppp*

168

LUC *ex - qui - site pok - er.*

OSC

Bar 1

Bar 2

B

168

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp.

168

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

(172) **5/4** ♩ = ♩ (♩ = 90); Ominous

10/16 ♩ = ♩ (♩ = 72); Gradually losing composure

LUC

OSC

Bar 1 *p* *mp* *pp*
The sea ris - - - es.

Bar 2 *p* *mp* *pp*
The sea ris - - - es.

B *p* *mp* *pp*
The sea ris - - - es.

(172) **5/4** ♩ = ♩ (♩ = 90); Ominous

10/16 ♩ = ♩ (♩ = 72); Gradually losing composure

Ob. 1

C. A. 2 *pp*

Cl. 1 *pp*

B. Cl. 2 *mp*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. *mp*

Pno. *pp* *p* *mp*

Hp.

(172) **5/4** ♩ = ♩ (♩ = 90); Ominous

10/16 ♩ = ♩ (♩ = 72); Gradually losing composure

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. 1 *p* *mp*

Vla. 2 *p* *mp*

Vc. 1 *p* *mp* *ppp*
sul tasto

Vc. 2 *p* *mp* *ppp*

D.B. *p* *mp*

175

LUC

OSC *mf light-headed*
She is gid - dy.

Bar 1

Bar 2

B

175

Ob. 1

C. A. 2 *mp* *mf* *p* *mf*

Cl. 1 *mp* *mf* *p* *mf*

B. Cl. 2 *ppp*

Hn. 1

Hn. 2

Perc. *ppp*

Pno. *mp* *mf*

Hp. *mp*

175

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vla. 1 *mf* *mp* *mf*

Vla. 2 *mf* *mp* *mf*

Vc. 1

Vc. 2

D.B. *ppp*

181

LUC *p* ————— *mp* tense
He is trem-ble and sweat.

OSC

Bar 1

Bar 2

B

181

Ob. 1

C. A. 2 *p* <— *mp* > <— *mp* > <— *mp* > <— *mp* > <— *mf* > <— *p*

Cl. 1 *pp*

B. Cl. 2 *p*

Hn. 1

Hn. 2

Perc. Large Cymbal *pp*

Pno. *p*

Hp.

181

Vln. 1 *p* <— *mp* >

Vln. 2 *p* <— *mp* >

Vla. 1 *p* <— *mp* > <— *p* >

Vla. 2 *p* <— *mp* > <— *p* >

Vc. 1

Vc. 2 ord. *pp* ord.

D.B. *pp* ord.

186

From this point, OSCAR becomes increasingly distracted by the storm, although LUCINDA's attention remains on the game.

LUC *mf playful* Feel my

OSC *mf apprehensive* Feel that... —

Bar 1

Bar 2

B

186

Ob. 1

C. A. 2 *f* *mf*

Cl. 1 *f* *p* *mf*

B. Cl. 2 *p* *mf* *p*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p* *pp*

Perc. *mf* *pp* Bass Drum

Pno. *f* *pp*

Hp. *mp* *f*

186

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. 1 *mp* *mf* *f*

Vla. 2 *mp* *mf* *f*

Vc. 1 *pp* *mf* *pp* ord. #

Vc. 2 *mf* *pp*

D.B. *mf* *pp*

190

LUC *mp*
rich - es emp - ty, light and love - ly, just a shell. —

OSC

Bar 1

Bar 2

B

190

Ob. 1

C. A. 2 *mp*

Cl. 1 *mp*

B. Cl. 2

Hn. 1

Hn. 2

Perc. Cymbals *mf*

Pno. *f*

Hp. *p*

190

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *pp*

194

5/4 ♩ = ♩ (♩ = 90); Turbulent

Bar 1
Bar 2
B

p darkly
Half past two.

p darkly
Half past two.

p darkly
Half past two.

194

5/4 ♩ = ♩ (♩ = 90); Turbulent

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.
Hp.

p

p

p

p

p

p

p

mp

194

5/4 ♩ = ♩ (♩ = 90); Turbulent

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

mp

p

mp

mp

10
16

196

Bar 1 *mf* Wind, *mf* wind, long deep

Bar 2 *mf* Wind, *mf* wind, long deep

B *mf* Wind, *mf* wind, long deep

10
16

196

Ob. 1

C. A. 2

Cl. 1 *mp*

B. Cl. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Perc. Tam-tam *mf*

Pno. *mp* *mf*

Hp.

10
16

196

Vln. 1

Vln. 2

Vla. 1 *arco sul pont.* *mf* ord. *mp*

Vla. 2 *arco sul pont.* *mf* ord. *mp*

Vc. 1 *mf* *p* *mp* *f*

Vc. 2 *mf* *p* *mp* *f*

D.B.

198 $\frac{10}{16}$ ♩ = ♩ (♩ = 72); Confused

15
 $\frac{16}{16}$

10
 $\frac{16}{16}$

15
 $\frac{16}{16}$

LUC

OSC *mf* distracted
The sea...

Bar 1 swell.

Bar 2 swell.

B swell.

198 $\frac{10}{16}$ ♩ = ♩ (♩ = 72); Confused

15
 $\frac{16}{16}$

10
 $\frac{16}{16}$

15
 $\frac{16}{16}$

Ob. 1

C. A. 2 *mp* *mf*

Cl. 1 *mf*

B. Cl. 2 *mf*

Hn. 1

Hn. 2

Perc. *pp* Cymbals *p*

Pno. *p* *mf*

Hp. *mf*

198 $\frac{10}{16}$ ♩ = ♩ (♩ = 72); Confused

15
 $\frac{16}{16}$

10
 $\frac{16}{16}$

15
 $\frac{16}{16}$

Vln. 1 *mp* (pizz.) *f*

Vln. 2 *mp* (pizz.) *f*

Vla. 1 *pp* *p* *mf* *p*

Vla. 2 *pp* *p* *mf* *p*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf* *p*

D.B. *pp* *p* *mf* *p*

202 **15** **10** **15** **10**
16 **16** **16** **16**

LUC

OSC *f*
such a large thing

Bar 1

Bar 2

B

202 **15** **10** **15** **10**
16 **16** **16** **16**

Ob. 1

C. A. 2 *f* *ff* *p*

Cl. 1 *f* *ff*

B. Cl. 2 *p* *f*

Hn. 1 *p* *f* *p*

Hn. 2 *p* *f* *p*

Perc.

Pno.

Hp.

202 **15** **10** **15** **10**
16 **16** **16** **16**

Vln. 1 arco ord. *p*

Vln. 2 arco ord. *p*

Vla. 1

Vla. 2 *mp*

Vc. 1 *p* *mf* *mp* *f*

Vc. 2 *mf* *mp* *f*

D.B. *mp* *f*

205 $\frac{10}{16}$

$\frac{5}{4}$ ♩ = ♩ (♩ = 90); With grandeur

$\frac{10}{16}$ ♩ = ♩ (♩ = 72)

LUC

OSC *f with increasing anxiety*
I - sai - ah _____ chap-ter for - ty, verse twelve: _____

Bar 1

Bar 2

B

205 $\frac{10}{16}$

$\frac{5}{4}$ ♩ = ♩ (♩ = 90); With grandeur

$\frac{10}{16}$ ♩ = ♩ (♩ = 72)

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp.

205 $\frac{10}{16}$

$\frac{5}{4}$ ♩ = ♩ (♩ = 90); With grandeur

$\frac{10}{16}$ ♩ = ♩ (♩ = 72)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

209

15
16

5
4

$\text{♩} = \text{♩} (\text{♩} = 90)$

LUC *mf* *daring* *f*
Raise. _____

OSC *f*
Who hath meas - ured the wa - ters

Bar 1

Bar 2

B

209

15
16

5
4

$\text{♩} = \text{♩} (\text{♩} = 90)$

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1 *mp*

Hn. 2 *mp*

Perc.

Pno. *f*

Hp. *ff*

209

15
16

5
4

$\text{♩} = \text{♩} (\text{♩} = 90)$

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff* arco *f*

Vla. 2 *ff* arco *f*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

D.B. *f* *mf*

(212)

15
16 ♩ = ♩ (♩ = 72)

LUC *f blithe* I con-fess: I am

OSC in the palm of His hand?

Bar 1 *mf implacable* Three twen - ty - three:

Bar 2 *mf implacable* Three twen - ty - three:

B *mf implacable* Three twen - ty - three:

(212)

15
16 ♩ = ♩ (♩ = 72)

Ob. 1

C. A. 2 *p* *f*

Cl. 1 *p* *f*

B. Cl. 2

Hn. 1

Hn. 2

Perc. **Tam-tam** *mp*

Hp.

(212)

15
16 ♩ = ♩ (♩ = 72)

Vln. 1 *arco* *mf*

Vln. 2 *arco* *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1

Vc. 2

D.B.

OSCAR abandons the game in terror; LUCINDA does not understand.

215

5/4 ♩ = ♩ (♩ = 90)

10/16 ♩ = ♩ (♩ = 72)

LUC hap - py!

OSC

Bar 1 First wave slam deck

Bar 2 First wave slam deck

B First wave slam deck

f

215

5/4 ♩ = ♩ (♩ = 90)

10/16 ♩ = ♩ (♩ = 72)

Ob. 1 *mp* *ff* *mp* double trill

C. A. 2 *ff*

Cl. 1 *ff*

B. Cl. 2 *mp* *ff*

Hn. 1 *mp* *ff* *mf*

Hn. 2 *mp* *ff* *mf*

Perc. *ff* Cymbals

Pno. *mp* *ff*

215

5/4 ♩ = ♩ (♩ = 90)

10/16 ♩ = ♩ (♩ = 72)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff* sul pont. *f*

Vla. 2 *ff* sul pont. *f*

Vc. 1 *mp* *ff* sul pont. *p* *f*

Vc. 2 *mp* *ff* sul pont. *p* *f*

D.B. *mf* *ff* sul pont. *p* *f*

(218)

S

LUC

OSC
con - fess... the wave...

Bar 1

Bar 2

B

ff terrified

(218)

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

mf

(218)

Vln. 1
sul pont.

Vln. 2
sul pont.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

mp

f p f p f mp ff mf

(221) $\frac{5}{4}$ ♩ = ♩ (♩ = 90)

$\frac{15}{16}$ ♩ = ♩ (♩ = 120); Panicky

CHORUS *f monumental*

S White - head Tow - er - ing ghost in the night

LUC

OSC

Bar 1 *f monumental*
White - head Tow - er - ing ghost in the night

Bar 2 *f monumental*
White - head Tow - er - ing ghost in the night

B White - head Tow - er - ing ghost in the night

(221) $\frac{5}{4}$ ♩ = ♩ (♩ = 90)

$\frac{15}{16}$ ♩ = ♩ (♩ = 120); Panicky

Ob. 1 *f*

C. A. 2 *f*

Cl. 1 *f*

B. Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Perc. Bass Drum *mf*

Pno. *ff*

(221) $\frac{5}{4}$ ♩ = ♩ (♩ = 90)

$\frac{15}{16}$ ♩ = ♩ (♩ = 120); Panicky

Vln. 1 *ord. mp f*

Vln. 2 *ord. mp f*

Vla. 1 *ord. mp f ff*

Vla. 2 *ord. mp f ff*

Vc. 1 *ord. mp f ff*

Vc. 2 *ord. fp f ff*

D.B. *ord. ff*

224

5/4 $\text{♩} = \text{♩} (\text{♩} = 90)$; Violent

S *ff* with fury Le - vi - a - than *mf* rise

LUC *f* alarmed Os - car, are you ill?

OSC *f* visceral Ah - ah - ah - ah - ah -

Bar 1 *ff* with fury Le - vi - a - than *mf* rise

Bar 2 *ff* with fury Le - vi - a - than *mf* rise

B *ff* with fury Le - vi - a - than *mf* rise

224

5/4 $\text{♩} = \text{♩} (\text{♩} = 90)$; Violent

Ob. 1 *mf* *ff* *mf*

C. A. 2 *mf* *ff* *mf*

Cl. 1 *ff* *mf* *ff*

B. Cl. 2 *ff* *f* *ff*

Hn. 1 *mf* *ff* *mf*

Hn. 2 *mf* *ff* *mf*

Perc. *ff*

Pno. *mf*

224

5/4 $\text{♩} = \text{♩} (\text{♩} = 90)$; Violent

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. 1 *mf* *ff*

Vla. 2 *mf* *ff*

Vc. 1 *f* *ff*

Vc. 2 *f* *ff*

D.B.

15/16 ♩ = ♩ (♩. = 120)

54

(227)

S
crash — great me - tal tem - - pest - tossed

LUC
ff bewildered
We have done no wrong. —

OSC
f guilt-stricken
I have led you a - stray —

Bar 1
crash — great me - tal tem - - pest - tossed

Bar 2
crash — great me - tal tem - - pest - tossed

B
crash — great me - tal tem - - pest - tossed

15/16 ♩ = ♩ (♩. = 120)

54

(227)

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

15/16 ♩ = ♩ (♩. = 120)

54

(227)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

233 $\frac{15}{16}$ ♩ = ♩ (♩. = 120)

S
LUC
OSC
Bar 1
Bar 2
B

anguished
Sin. Rage. The game, now the storm...

ff *f* *mf*

233 $\frac{15}{16}$ ♩ = ♩ (♩. = 120)

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.

ff *ff* *ff*
mf *f* *mp*
mf *f* *s*

233 $\frac{15}{16}$ ♩ = ♩ (♩. = 120)

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

sul pont. *mp* *f* *mp* *f*
sul pont. *mp* *f* *mp* *f* *mp*
sul pont. *mp* *f* *mp* *f* *mp*
sul pont. *mp* *f* *mp* *f* *mp*

236

S

LUC *f frustrated* This means *ff* no-thing!

OSC Wave crash Pro-vi-dence calls me

Bar 1

Bar 2

B

236

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2 *ff* *mf* *ff*

Hn. 1 *mp* *f* *ff*

Hn. 2 *mp* *f* *ff*

236

Vln. 1 *mp* *f* *p* *sul pont.*

Vln. 2 *mp* *f* *p* *sul pont.*

Vla. 1 *mp* *f* *p*

Vla. 2 *f* *mp* *f* *p*

Vc. 1 *mp* *f*

Vc. 2 *mp* *f*

D.B.

239 **5/4** ♩ = ♩ (♩ = 90); With exalted terror

15
16

S *f strident*
climbs the cliff - - - face of

LUC

OSC

Bar 1 *mf strident* *f*
Le - vi - a - than climbs the cliff - - - face of

Bar 2 *mf strident* *f*
Le - vi - a - than climbs the cliff - - - face of

B *mf strident* *f*
Le - vi - a - than climbs the cliff - - - face of

239 **5/4** ♩ = ♩ (♩ = 90); With exalted terror

15
16

Ob. 1 *mp* *ff*

C. A. 2 *mp* *mf* *ff*

Cl. 1 *mp* *mf* *f* *ff*

B. Cl. 2 *mf* *f* *ff*

Hn. 1 *mp* *ff*

Hn. 2 *mp* *ff*

Pno. *mf* *ff*

Hp. *mf* *ff*

241 **15/16** ♩ = ♩ (♩. = 120); Tumultous

OSCAR struggles to open the porthole.

S storm *fff*

LUC *f* defiant There is no-thing to for-give.

OSC *ff* wailing For-give me!

Bar 1 storm *fff*

Bar 2 storm *fff*

B storm *fff*

241 **15/16** ♩ = ♩ (♩. = 120); Tumultous

Perc. *p* *ff* *mp* *ff*

Pno.

Hp.

241 **15/16** ♩ = ♩ (♩. = 120); Tumultous

Vln. 1 *f* ord.

Vln. 2 *f* ord.

Vla. 1 *f* ord.

Vla. 2 *f* ord.

Vc. 1 *f* ord.

Vc. 2 *f* ord.

D.B.

54

245

S
LUC
OSC
Bar 1
Bar 2
B

f The port - hole... *mf* Vast ex - panse of *ff* ter - ror...

54

245

Perc.
Pno.
Hp.

mp *f* Tam-tam *fff* *mf*

54

245

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

249 $\frac{5}{4}$ ♩ = ♩ (♩ = 90); Cathartic

5
16

[Ch] Perc. *ppp* **Cymbals**

LUC

OSC *fff* a powerful invocation
Dark pit of sea, take the

249 $\frac{5}{4}$ ♩ = ♩ (♩ = 90); Cathartic

5
16

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2 *mf* *ff*

Hn. 1

Hn. 2

Perc. **Bass Drum** *mf* *ff*

Pno. *ff* *p* *ff*

Hp. *ff*

249 $\frac{5}{4}$ ♩ = ♩ (♩ = 90); Cathartic

5
16

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1 *mf* *ff* *gliss.*

Vc. 2 *mf* *ff* *gliss.*

D.B. *mf* *ff* *gliss.*

OSCAR seizes the cards and throws them out of the porthole, a few at a time; LUCINDA tries desperately to prevent him.

251 **5/16** ♩ = ♩ (♩ = 180 / ♩. = 120); Wild, chaotic

[Ch] Perc. *cresc. poco a poco*

LUC *mp* *keening* Ev - - - - - ery - thing is brok - en My *ff* *pp* *(cresc.)* *f*

OSC cards! _____

251 **5/16** ♩ = ♩ (♩ = 180 / ♩. = 120); Wild, chaotic

Ob. 1 *f*

C. A. 2 *f*

Cl. 1 *f*

B. Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Perc. *ff*
Crotales
Small Cymbal
Bass Drum *ff*

Pno. *ff*

Hp. *ff*

251 **5/16** ♩ = ♩ (♩ = 180 / ♩. = 120); Wild, chaotic

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

D.B. *f*

259

[Ch] Perc. *(cresc.)* *p* *(cresc.)*

LUC Two of Dia - monds Five of Clubs gone port - hole glass shat - tered heart *ff* despairing

OSC

259

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp.

259

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

267

5/4 $\text{♩} = 90$; Declamatory

[Ch] Perc. *(cresc.)* *mp (cresc.)*

LUC *f*
Os -

OSC *p* *f delirious*
car... con-fess I have al - ways thought

267

5/4 $\text{♩} = 90$; Declamatory

Ob. 1 *f* *ff*

C. A. 2 *mf* *ff*

Cl. 1 *f* *ff*

B. Cl. 2 *mf* *ff*

Hn. 1 *mf* *f* *ff*

Hn. 2 *mf* *f* *ff*

Perc. *mf* *f*

Pno. *mf* *f* *fff*

Hp.

267

5/4 $\text{♩} = 90$; Declamatory

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. 1 *mf* *f* *ff*

Vla. 2 *mf* *f* *ff*

Vc. 1 *mf* *f* *ff*

Vc. 2 *mf* *f* *ff*

D.B. *mf* *f* *ff*

OSCAR faints; LUCINDA holds him.
The storm overwhelms them.

5
16 ♩ = ♩ (♩ = 180 / ♩. = 120); **Vehement**

(272)

[Ch] Perc. *mf* (cresc.) *f* (cresc.)

LUC

OSC
con-fess-ion is an act of love...

5
16 ♩ = ♩ (♩ = 180 / ♩. = 120); **Vehement**

(272)

Ob. 1 *mp* *fff*

C. A. 2 *mp* *fff*

Cl. 1 *mp* *fff*

B. Cl. 2 *mf* *fff*

Hn. 1

Hn. 2

Perc. **Tam-tam** *mf* *fff*

Pno. *mp* *fff*

Hp.

5
16 ♩ = ♩ (♩ = 180 / ♩. = 120); **Vehement**

(272)

Vln. 1 *mp* *fff*

Vln. 2 *mp* *fff*

Vla. 1 *mp* *fff*

Vla. 2 *mp* *fff*

Vc. 1 *mf* *fff*

Vc. 2 *mf* *fff*

D.B. *f* *fff*

277

[Ch] Perc. (cresc.) *ff* (cresc.) *fff*

LUC

OSC

277

Ob. 1 *f* *ff* *fff*

C. A. 2 *f* *ff* *fff*

Cl. 1 *f* *ff* *fff*

B. Cl. 2 *f* *ff* *fff*

Hn. 1 *ff* *mf* *fff*

Hn. 2 *ff* *mf* *fff*

Perc. *mf* *fff* *Crotales*

Pno. *ff* *f* *ff* *fff*

Hp. *fff*

277

Vln. 1 *fff*

Vln. 2 *fff*

Vla. 1 *f* *fff*

Vla. 2 *f* *fff*

Vc. 1 *ff* *f* *fff*

Vc. 2 *ff* *f* *fff*

D.B. *ff*

Oscar and Lucinda

opera in two acts

ACT TWO

PROLOGUE

Tableau. OSCAR and LUCINDA as at the end of Act One. Around them the CHORUS, in poses typical of characters they will take on later in the Act: MIRIAM, HASSET, PERCY, JEFFRIS.

3
4 Feverish (♩ = 120)

CHORUS *ppp* *trance-like*

Soprano
LUCINDA (Mezzo-Soprano)
OSCAR (Tenor)
Baritone 1
Baritone 2
Bass-Baritone

Ace Six Spade Deuce Sev-en
Ace Six Spade Deuce
Ace Six Spade Deuce Sev-en Nine Ace Six Spade
Ace Six Spade Deuce Sev-en Nine
Ace Six Spade Deuce Sev-en Nine
Ace Six Spade Deuce

3
4 Feverish (♩ = 120)

Horn in F 1
Horn in F 2
Percussion
Piano
Harp

con sord.
con sord.
Tam-tam hard mallet
Crotales hard mallets

ff *p* *ff*
ff *p* *ff*
ff
ff
ff

3
4 Feverish (♩ = 120)

Cello 1
Cello 2
Double Bass

ff *p* *ff*
ff *p* *ff*
ff

7

S
 Nine Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine

LUC
 Sev-en Nine Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine

OSC
 Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en

Bar 1
 Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce

Bar 2
 Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine Ace Six

B
 Sev-en Nine Ace Six Spade Deuce Sev-en Nine Club: Whip pun-ish cut

[JEFFRIS] *pp* *mf vicious*

7

Perc.
 Bass Drum medium mallet

Pno.

Hp.

f

p < f

f

f

14

S
Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine

LUC
Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine

OSC
Nine Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en

Bar 1
Sev-en Nine Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce

Bar 2
Spade Deuce Sev-en Nine Ace Six Knave: For - give me,

B
tree riv-er skin Whip pun-ish cut tree riv-er skin

[PERCY]
pp *mf troubled*

14

Perc.
Medium Cymbal triangle beater
f
mf

Pno.

Hp.

20

[MIRIAM]

pp *mf bitter* *p*

S Ace Six Spade Deuce Queen: _____ Wrapped in black wrapped in black wrapped in Wrapped

LUC Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine

OSC Nine Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en

Bar 1 Sev-en Nine _____ Ace Six Spade Deuce Sev-en Nine _____ Ace Six Dia -

Bar 2 not strong _____ e-nough For - give me, not strong _____ e-nough For - give _____

B Whip pun-ish cut tree riv - er skin _____ Whip pun-ish cut tree riv - er

[HASSET]

pp

20

15

Perc. Large Cymbal soft mallet *p*

Pno.

Hp.

26

S in black wrapped in black wrapped in Wrapped in black wrapped in black wrapped in Wrapped in black

LUC Ace Six Spade Deuce Sev-en Nine Ace Six Spade Deuce Sev-en Nine

OSC Nine Ace Six *mf rueful* Spade Deuce Sev-en Nine Ace Six *p* Spade Deuce Heart:

Bar 1 mond: Glass at-tached too at-tached to things Glass at-tached

Bar 2 me, not strong e-nough For-give me, not strong e-nough

B skin Whip pun-ish cut tree riv-er skin Whip pun-ish

26

Perc. Triangle

Pno. *p* *mf*

Hp.

32

S wrapped in black wrapped in Wrapped in black wrapped in black wrapped in Wrapped in black wrapped in

LUC *pp* Two: Hap-py, could we be hap-py *mf anxious, hopeful* *mp* *mf*

OSC Hap-py, we could be hap-py ec-sta-sy

Bar 1 too at-tached to things Glass at-tached too at-tached to things Glass at-tached

Bar 2 For-give me, not strong e-nough For-give me, not strong

B cut tree riv-er skin Whip pun-ish cut tree riv-er skin

32

Perc.

Pno. *mf*

Hp. *mf*

OSCAR and LUCINDA move apart, embarrassed, avoiding eye contact. The other singers, regrouped as the CHORUS, comment on their actions and thoughts, speaking for them as they remain silent.

38

4/4 ♩ = ♩⁵ (♩ = 96); Detached, laconic

S
black wrapped in
mf *p*
Know:

LUC
mad - ness ec - sta - sy I know

OSC
mad - ness I know

Bar 1
too at-tached to things
Know:

Bar 2
e-nough
Know:

B
Know:

CHORUS *mp*

38

4/4 ♩ = ♩⁵ (♩ = 96); Detached, laconic

Ob. 1
f *ff*

Ob. 2
f *ff*

Cl. 1
f *ff*

Cl. 2
f *ff*

Perc.
Pair Cymbals
ff

Pno.

Hp.

38

4/4 ♩ = ♩⁵ (♩ = 96); Detached, laconic

Vla. 1
pizz. *f*

Vla. 2
pizz. *f*

Vc. 1
pizz. *f*

Vc. 2
pizz. *f*

44

S
LUC
OSC
Bar 1
Bar 2
B

heart by heart storm by storm

f declamatory *mf* *f*

heart by heart storm by storm

f declamatory *mf* *f*

heart by heart storm by storm

f declamatory *mf* *f*

heart by heart storm by storm

44

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Perc.
Pno.
Hp.

mp *f* *ff* *f* *p*

mp *f* *ff* *f* *p*

mp *ff* *f* *p*

mp *f* *ff* *f* *p*

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

ff *mf*

strisciato

44

Vla. 1
Vla. 2
Vc. 1
Vc. 2

49

S
knows this will pass: sea will calm, he will rise.

Bar 1
Lu - cin - da pass: sea will calm, he will rise.

Bar 2
Lu - cin - da pass: sea will calm, he will rise.

B
Lu - cin - da knows this will pass: sea will calm, he will rise.

p rationalizing *mp* *joyous f*

49

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Perc.
p *mf* *strisciato*

Hp.
f *mp* *mf*

49

D.B.
p *mp* *mf*

54

S
Os - car knows this is cer - tain: gamb - ling has dis - pleased his God.

Bar 1
Os - car gamb - ling has dis - pleased his God.

Bar 2
Os - car knows this is cer - tain: gamb - ling has dis - pleased his God.

B
Os - car gamb - ling has dis - pleased his God.

mf dogmatic *p guilt-stricken*

54

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hp.
f *mf* *f*

59

S *pp* *mp purposeful* *pp calm*
 Fol-low the cur-rent, fol-low the map day

Bar 1 *pp calm*
 day by day day by day day by day

Bar 2 *pp calm*
 mile by mile mile by mile

B *mp purposeful*
 Fol-low the cur-rent, fol-low the map

59

Perc. **Cymbals** triangle beaters on crowns *pp*

Hp. *f* *p*

59

D.B. *ppp* *pp* *p*

65

S *mf brusque* *f* *pp calm* *mp harsh* *f*
 by day day by day He is sick; day by day day by day Purge

Bar 1 *f brusque* *pp calm*
 day by day day by day he is a day by day day by day

Bar 2 *mp brusque* *f* *pp calm* *f brusque* *harsh* *pp calm*
 mile by mile He mile by mile mile by mile is a sick-ness Purge mile by mile

B *pp calm* *f* *pp calm* *pp calm* *mp harsh*
 mile by mile mile by mile sick; mile by mile mile by mile Purge

65

Ob. 2 *p*

Cl. 2 *p*

Perc. **Triangle**

Hp.

65

Vla. 1 *p* arco sul pont.

Vla. 2 *p* arco sul pont.

D.B. *p*

71

LUCINDA almost speaks...

S *mf* urgent Flee the face... *mp* wistful his face... *p* precise A-wake

Bar 1 *f* harsh Purge *mf* urgent Flee the face... *p* precise A-wake

Bar 2 *mf* urgent Flee the face... *mp* wistful his face... *p* precise A-wake

B *f* *mf* urgent Flee the face... *p* precise A-wake

71

Ob. 1 *p* *f* to Cor Anglais

Ob. 2 *p* *f*

Cl. 1 *p* *f* *ppp*

Cl. 2 *p* *f* *ppp*

Perc. *p* scrape with triangle beater (N.B. accent indicates a rapid flick at the end of the scrape, not a separate stroke)

Pno. *p*

Hp. *f* *p*

71

Vla. 1 *f* *pizz.* *p*

Vla. 2 *f*

76

S
in the cen-tre of the ship Ev - ery line crossed pat-tern per - fect on his lips

Bar 1
the ship Ev - ery line crossed pat-tern per - fect on his lips

Bar 2
the ship Ev - ery line crossed pat - tern per - fect on his lips

B
in the cen-tre of the ship Ev - ery line crossed pat - tern per - fect on his lips

76

Ob. 1
p

Ob. 2

Cl. 1

Cl. 2

Perc.

Pno.

Hp.

76

Vla. 1

Vla. 2

82

...Does she see him?

S *f* flustered *mf* intrigued *p*
 -scape the ty - rant, his smile

LUC LUCINDA *f*
 There is work to do.

Bar 1 *f* flustered *mf* intrigued *p*
 Es - cape the ty - rant, his smile

Bar 2 *f* flustered *mf* intrigued *p*
 Es - cape the ty - rant, his smile

B *f* flustered *mf* intrigued *p*
 Es - cape the ty - rant, his smile

82

Ob. 1

Cl. 1 *ppp*

Cl. 2 *ppp*

Perc. *p*
 Crotales soft mallets (l.v.)

Pno. *pp*

Hp. *mf* *p*

82

Vla. 1 arco *f* *pp* pizz. 0 *f*

Vla. 2 *f* *pp* pizz. 0 *f*

Vc. 1 arco *f* *pp*

Vc. 2 arco *f* *pp*

D.B. *f* pizz. 0 *f*

SCENE ONE

HASSET and PHELPS, at the glassworks.

9/8 $3 \text{ ♩} = \text{♩}$. ($\text{♩} = 72$); Veering between elegance and heft

Perc. **9/8** $3 \text{ ♩} = \text{♩}$. ($\text{♩} = 72$); Veering between elegance and heft

Vln. 1 *pp* *p*

Vln. 2 *ppp* *p* *pp* *p*

Vla. 1 arco *pp* *p*

Vla. 2 arco *ppp* *p* *pp* *p*

Vc. 1 *pp* *p*

Vc. 2 *ppp* *p* *pp* *p*

5

Bar 1 HASSET *mf wry*
Some sur-pris - ing prop - er - ties of glass...

5

Hn. 1 (con sord.) *pp* *p* *mp*

Hn. 2 (con sord.) *pp* *p* *mp*

Hp. *mf* *mp* *mf*

5

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. 1 *pp* *mp*

Vla. 2 *pp* *mp*

Vc. 1 *pp* *mp*

Vc. 2 *pp* *mp*

9

HASS *mp* dreamily The ob - ject is so love - - - ly *mf* with distaste The pro-cess is so *f* thick, —

9

Hn. 1 *senza sord.* (blow air through instrument) *f* *p* *f*

Hn. 2 *senza sord.* (blow air through instrument) *f* *p* *f*

Perc. Tubular Bells *senza ped.* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f* *pp*

Pno. *f* *mf*

9

Vln. 1 *p*

Vln. 2 *pp*

Vla. 1 *p* *mp* *f*

Vla. 2 *pp* *mp* *f*

Vc. 1 *p* *mp* *f*

Vc. 2 *pp* *mp* *f*

14

S CHORUS *f* pointed Prince Ru - pert's Glass - works *mf* one year gone —

HASS *clot-ted*

B CHORUS *f* pointed Prince Ru - pert's Glass - works *mf* one year gone

14

Hn. 1 *p* *f* *p* *mp* *p* *mp* *mf* *mp* *mf*

Hn. 2 *p* *f* *p* *mp* *p* *mp* *mf* *mp* *mf*

Perc. *p* *mp* *mf* *f* *ff* *p* *mp* *p* *mp* *mf* *mp* *mf* *f*

Pno. *f* *mf* *mp*

18

S in the care of _____ Den-nis Has-set

HASS *p* uncomfortable No place for me. _____

Bar 2 PHELPS *mp* sturdy Own - ing a bus - iness

B in the care of _____ Den-nis Has-set

18

Hn. 1 *f* *p* *f* *mp*

Hn. 2 *f* *p* *f* *mp*

Perc. *ff* *mp*

Pno. *mf* *f* *mp*

18

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. 1 *p* *pp*

Vla. 2 *p* *pp*

Vc. 1 *p* *mf* *f* *mp*

Vc. 2 *p* *mf* *f* *mp*

23

S *mp* fussy *mf* *f* broadly *mf*
In the care ___ of Den-nis Has-set and Ar - thur Phelps: Work-ing man, glass ___ blower, ___

HASS

PHE *f*
is ___ like hav-ing chooks:

B *mp* fussy *mf* *f* broadly *mf*
In the care ___ of Den-nis Has-set and Ar - thur Phelps: Work-ing man, glass blower, ___

23

Hn. 1 *mf* *p* *mf*

Hn. 2 *mf* *p* *mf*

Perc. *f* *mp* *mf*

Pno. *f*

23

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. 1 *p* *mf* *p*

Vla. 2 *p* *mf* *p*

Vc. 1 *mf* *p* *mf*

Vc. 2 *mf* *p* *mf*

27

S
Mouth _____ made for smoke Hands _____ made for dirt. _____

HASS

PHE
f with relish
Bet-ter wring their necks and eat 'em than leave 'em wild _____ for a year.

B
Mouth _____ made for smoke Hands _____ made for dirt. _____

27

Hn. 1
p *mp* *pp* *f*

Hn. 2
p *mp* *pp* *f*

Perc.

Pno.

27

Vln. 1
p *mf* *p*

Vln. 2
p *mf* *p*

Vla. 1
p *mf* *p*

Vla. 2
p *mf* *p*

Vc. 1
p *mp* *pp* *f*

Vc. 2
p *mp* *pp* *f*

gliss.

31

S

HASS

PHE

B

mp worried *f*

Where _____ is our pro-duc - tion? *mf* darkly

Flawed...

31

Hn. 1

Hn. 2

Perc.

Pno.

Hp.

mp *f* *p*

p *f* *mp* *ff* *f*

f

31

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

ord.

p *ord.* *p* *ord.* *p* *ord.* *p*

mp *f* *mp* *f*

mp *f* *mp* *f*

36

S
HASS
PHE
B

Seeds in the glass Fire in the lungs One of the lads breathed in- such a

36

Hn. 1
Hn. 2
Perc.
Pno.
Hp.

con sord. senza sord. (blow air through instrument) p

36

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

ppp ppp ppp gliss. gliss. gliss. IV III IV pp pp pp

41

PHE *mp* *f* *indignant* *mf* *firmly*
 sim-ple thing- in when he should have breathed out. A boy is burned in - side. For what? For pro-duc-tion? Shut

41

Hn. 1 *f* *p*
 Hn. 2 *f* *p* *mf*

Perc. **Tam-tam** scrape with triangle beater
p *f*

Pno. *p* *mf*

41

Vln. 1 *f* *pizz.*
 Vln. 2 *f* *pizz.*
 Vla. 1 *f* *pizz.*
 Vla. 2 *f* *pizz.*
 Vc. 1 *f* *pizz.*
 Vc. 2 *f* *pizz.*

46

PHE *mp* *resigned* *p*
 the fur - nace down. Let it rest. I will find a small - er job and be

46

Hn. 1 *mf* *pp*
 Hn. 2 *pp*

Pno.

46

Vc. 1 *arco* *gliss.* *mp* *p*
 Vc. 2 *arco* *gliss.* *mp* *p*

Exit PHELPS; LUCINDA enters the glassworks.

4/4 ♩. = ♩ (♩ = 72); Cavernous, desolate

50

LUC *p* disillusioned
My fire is dead.

PHE hap-py...

4/4 ♩. = ♩ (♩ = 72); Cavernous, desolate

50

Hn. 1 *mp* (air)

Hn. 2 *mp* (air)

Pno. *ppp*

4/4 ♩. = ♩ (♩ = 72); Cavernous, desolate

50

Vc. 1

Vc. 2

2/4

55

S CHORUS *pp* cold
fort m - et - al hard

LUC *mf*
Forge grey set me - tal hard
CHORUS [HASSET] *pp* cold

Bar 1 grate m - - - arred

Bar 2 CHORUS *pp* cold
Forge grate m - et - al m - arred

B CHORUS *pp* cold
for - - - s set - tle m - arred

2/4

55

Wind a 6 *pp* (whispered) *mf* *p* *mf* *p*
f - - - orge s - et hard

Pno. *pp* *p*

2/4

55

Low Str a 5 *pp* (whispered) *mf* *p* *mf* *p*
f - - - orge s - et hard

61 $\frac{2}{4}$ $\text{♩} = 108$; Plaintive, fragile $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

LUC *pp* apprehensive
One thing lives:

61 $\frac{2}{4}$ $\text{♩} = 108$; Plaintive, fragile $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pno.

61 $\frac{2}{4}$ $\text{♩} = 108$; Plaintive, fragile $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 1 *8va* con sord. arco gliss. gl. *ppp*

Vln. 2 con sord. arco *ppp* gliss.

68 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

S *pp* kick sh - ard cut *mp* *mf*

LUC *p* with pity and revulsion
kit-ten stray trapped sick Do I have the *mp*

Bar 1 straight *pp*

Bar 2 tra - sh *mf*

B sick glass break sh - ard cut *mf*

68 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Wind *f* gla - ss *p*

68 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 1 *8va* gl. *pp*

Vln. 2 *p* *f*

Low Str sh - ard

76 **2/4** Appalled, LUCINDA kills the kitten. She becomes aware of HASSET.

LUC strength for mer cy?

Perc. **Crotales** *f* *3* *8va*

Pno. *fff* *3* *8va*

Hp. *ppp*

76 **2/4**

Vln. 1 *gl.* *gliss.* *gliss.* *gliss.* *8va*

Vln. 2 *gliss.*

84 **9/8** $\text{♩} = \text{♩} (\text{♩} = 72)$; Numb

LUC *p shattered* *mf*
We are in ru-ins. HASSET *p guarded*
We grow too at-tached to things...

Bar 1

84 **9/8** $\text{♩} = \text{♩} (\text{♩} = 72)$; Numb

Cl. 1 *ppp*

Hn. 1 *con sord.* *pp* *p*

Pno. *pp* *8va*

Hp. *p*

90

LUC *mf* at a loss *p* to herself, petulant
Is it far? (I want to cry like a child: Not fair!

HASS *mp* bleak
I am dis-patched to a town called Boat Har-bour.

90

Cl. 1 *pp*

Hn. 1 *pp* *mp*

Perc. Medium Cymbal *pp*

Pno. *p*

Hp. *mp* *mf* p.d.i.t.

95

LUC *mf* blunt *p* to herself, angry
Not fair!) Is it me? (I do not

HASS *mf* gloomily
Far e-nough.

95

Cl. 1 *mf* *p* *mf* *ppp*

Hn. 1 *pp* *mp* *pp* *mf* *p*

Perc. Tam-tam

Pno. *mp* *f*

Hp. ord. *mp*

99

LUC *mf*
 give a damn: Weak fool! He should have fought... He should have fought... Kept my flame _____ a - light.)

HASS _____ *mf*

99

Cl. 1 *p* _____ *pp*

Hn. 1 _____ *p*

Hn. 2 _____ *p*
 con sord.

Pno. *mp* _____ *p*

Hp. p.d.l.t. *mf*

102

LUC _____ *f scornful*

HASS *fatalistic* _____ *f* By the Bish-op. By Man. *f irritated*
 go _____ where I am sent by God. _____ You _____ are im -

102

Cl. 1 _____ *p* _____ *ff*

Cl. 2 _____ *p* _____ *ff*

Hn. 1 _____ *mf* _____ *mp*

Hn. 2 _____ *mf* _____ *mp*

Pno. *mf* _____ *f* _____ *f*

Hp. _____ ord. *ff*

106

LUC *ff* bitter *f* *p* *mp* *mf* *p* vulnerable *mp* dismayed
 Yes! I am un - suit-ab-le, loud, si - lent, stup - id, blunt. I hurt too much... What_ will be-come of you?

HASS
 pert-i-nent.

106

Cl. 1 *f* *mp* *pp*

Cl. 2 *f* *mp* *pp*

Hn. 1 *f* *mp* *pp*

Hn. 2 *f* *mp* *pp*

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

Hp.

111

LUC *p* *p* urgent
 Is there ev - en a church? Stay.

HASS *mp* matter-of-fact
 There is no church in Boat Har - bour.

111

Cl. 1

Perc. Tubular Bells soft yarn mallets *pp*

Pno. *p* *mp*

116

LUC *mp* I have a pas-sion; *mf* you said it mat-tered. *mp warmly* We could share it;

HASS *mf encouraging* I think so still.

116

Cl. 1 *p*

Cl. 2 *p* (non cresc.) *p* to Bass Clarinet

Hn. 1 *p* (non cresc.) *ppp*

Hn. 2 *ppp*

Pno. *p* *mf*

Hp. *mp*

116

Vln. 1 (con sord.) *ppp*

Vln. 2 (con sord.) *ppp*

Vla. 1 con sord. arco *ppp*

Vla. 2 con sord. arco *ppp*

Vc. 1 con sord. *ppp*

Vc. 2 con sord. *ppp*

121

A moment between them.

LUC *mf*
we would be the most splen-did mak - ers of glass...

HASS *mf tempted*
We would not be lone - ly...

121

Cl. 1 *mp* *mf* *p*

B. Cl. 2

Hn. 1

Hn. 2

Pno.

Hp.

121

Vln. 1 *gliss.*

Vln. 2

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. 1 *gliss.*

Vc. 2

127

LUC *f incredulous*
You want to go?

HASS *pp* *wavering...* *p* *...with resolve* *f*
I... do not feel my faith.

127

Cl. 1 *pp* *f*

B. Cl. 2 *f*
Bass Clarinet

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Pno. *ff* *mf*

Hp.

127

Vln. 1 *p* *gliss.* *ppp* *senza sord.* *f* *gliss.*

Vln. 2 *p* *gliss.* *ppp* *senza sord.* *f* *gliss.*

Vla. 1 *p* *gliss.* *ppp* *senza sord.* *f* *gliss.*

Vla. 2 *p* *gliss.* *ppp* *senza sord.* *f* *gliss.*

Vc. 1 *p* *gliss.* *ppp* *senza sord.* *f* *gliss.*

Vc. 2 *p* *gliss.* *ppp* *senza sord.* *f* *gliss.*

132

LUC *mf* plaintive
And the ob - ject?

HASS *mf* defensive *mp*
I need a sim - ple rough life like Christ...

132

Pno. *ff* *f*

Hp. *ff* *f*

132

Vln. 1 sul pont. *pp*

Vln. 2 sul pont. *pp*

Vla. 1 sul pont. *pp*

Vla. 2 sul pont. *pp*

136

LUC *mp*
Who will ce - leb - rate the ob - ject?

HASS *p* nostalgic *mf*
Glass is love - ly;

136

Perc. *pp*

136

Vln. 1

Vln. 2

Vla. 1

Vla. 2

140

Exit HASSET.

LUC *mp* lonely
There is

HASS *mp* flatly
the glass - works are not.

140

Hn. 1 (con sord.) *pp* *mp*

Hn. 2 (con sord.) *pp* *mp*

Perc. *mf*

Pno. *mf* *p*

140

Vln. 1

Vln. 2

Vla. 1

Vla. 2

145

LUC *pp* *mf* determined *p*
no - one left in Syd-ney for me. All that re-mains: I will cov-er this ci-ty in glass.

145

Perc. **Crotales** *f* *ff*

Pno. *f* *ff*

4
4
4
4

SCENE TWO

Boat Harbour: MIRIAM, alone.

4/4 $\text{♩} = 72$; Lugubrious, sullen 3/4 4/4 3/4 4/4 3/4 4/4

S. MIRIAM *pp* bleak

Pno. Black

D.B. arco *pp* *mp* *p* *mf*

7 4/4 *f* 3/4 *mp* 4/4 *p* 3/4 *mp* matter-of-fact 4/4 *mf* 3/4

MIR on black on black on black on... Grand - fa - ther dies in spring;

D.B. pizz. arco *p* *mp* *mf* *p*

12 3/4 *mp* 4/4 3/4 *mf* numb 4/4 *p* 3/4 4/4 3/4

MIR one year in mourn-ing black. Fa - ther dies in win - ter - hear him choke;

D.B. pizz. arco *f* *mf* *mp* *p* *f*

18

MIR *mf* resentful *p* *mp* optimistic
black an-oth-er year. Mo-ther says, "Cross the sea, leave the mourn- ing,

D.B. *p* *mp*

23

MIR *mf* *f* radiant *mf* apprehensive
leave the dark." I wear peach like a tro-pic-al flow-er. Bel- lin-gen Heads-

D.B. *mf* *p* *ff*

27

MIR *ff* distraught *f* *mp* ironic *p* wistful
ship-wreck on the sand- bar- Mo-ther drowns. Not me. Luck-y... Bright dress, fall-en

D.B. *fff* *mp* *mf*

32

MIR *bitter* *f*
bloom in-to e-bo-ny ink. I am dyed through with dark.

D.B. *pizz.* *arco* *p* *pp* *mp* *p*

38 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

MIR *mp tentative* *p* *mp* *mf* *mp* *f triumphant*
 A young man— John-ny— reads to me (Wal-ter Scott). I mar-ry in

D.B. *mf* *p* *mp* *mf*

43 **4/4** **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

MIR *pp fatalistic* *p* *mp* *mf*
 white. Ants hatch, swarm, die;

D.B. *f* *p* *sul pont.* *f*

49 **4/4** **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

MIR *p* *f* *gliss.* *pp* *p* *mp* *mf*
 men are the same. (black black black black)

D.B. *p* *mp* *pizz.* *arco ord.* *pp*

54 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

MIR *mp hollowly* *pp* *p*
 I could haunt this place for

D.B. *p* *sul pont.* *p*

59 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

MIR *mp* *mf* *mp* *f desperate*
 ev - er, a gov - ern - ess for child - ren who hate books... ..or mar - ry a - gain and es - cape back to white.

59 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

D.B. ord. *f* *mp*

64 $\frac{3}{4}$ **HASSET arrives; MIRIAM observes with interest.**

MIR *p*

Bar 2 CHORUS *mp impassive* *f declamatory*
 Den - nis Has - set floats out of Lu - cin - da's life in - to an - oth - er. Pick your

B CHORUS *mp impassive* *f declamatory*
 Den - nis Has - set floats out of Lu - cin - da's life in - to an - oth - er. Pick your

64 $\frac{3}{4}$

Hn. 1 (con sord.) *pp* *mp* *p*

Hn. 2 (con sord.) *pp* *mp* *p*

Hp. *mf*

64 $\frac{3}{4}$

Vln. 1 *pp* *mp* *p*

Vln. 2 *pp* *mp* *p*

D.B. *p* *mf*

69

MIR *mf determined* Look-ing for my chance

Bar 2 *mf sympathetic* Or - phan, un-luck-y, just chance.

B *mf sympathetic* Or - phan, un-luck-y, just chance.

sto-ry and be-lieve: sto-ry and be-lieve:

69

Hn. 1 *f p pp*

Hn. 2 *f p pp*

Hp. *f mp*

69

Vln. 1 *p gliss. pp*

Vln. 2 *p gliss. pp*

D.B. *p mf f*

74

MIR *mp indignant* Just hop-ing for a chance. *p intrigued* A man

Bar 2 *mf* Doomed, *darkly* de-stroyed and de- stroy - er.

B *mf* Doomed, *darkly* de-stroyed and de- stroy - er.

74

Hn. 1 *p f pp*

Hn. 2 *p f pp*

Hp. *p.d.l.t. mf f ord. p.d.l.t. mp*

74

Vln. 1 *p f pp*

Vln. 2 *p f pp*

D.B. *p pp*

79

MIR *mf* with a book on a barge: _____

HASS *mf* politely Rev-erend Has-set. Your new priest. _____

79

Hn. 1

Hn. 2

Hp.

79

Vln. 1 *mp* *pp*

Vln. 2

D.B. *mp* *pp* *p* *mp*

84

MIR *mf* warmly *ironic* *f* *p* vicious
Mi-ri-am Chad-wick. Wel-come to Boat Har-bour, our lit-tle hell on earth.

84

Hn. 2

Pno. *p*

84

Vln. 1 *ppp*

Vln. 2 *ppp*

D.B. *p* *ppp*

SCENE THREE

$^3 \text{ ♩} = \text{♩} (\text{♩} = 108)$; **4** **5** **3** **5**
Restless **4** **4** **4** **4**

Cl. 1
B. Cl. 2
Vln. 1
Vln. 2
D.B.

⑤ **5** **3** **4** **5**
4 **4** **4** **4**

Cl. 1
B. Cl. 2
D.B.

⑨ **5/4** **4/4** OSCAR and LUCINDA, separately, adrift in Sydney; they are alternately oppressed and beguiled by the CHORUS.

S CHORUS *p pitiless* *mf* *p*
 Syd - ney with eu-ca-lyp - tu-

Bar 1 CHORUS *p pitiless* *mf* *p*
 Syd - ney hard with eu-ca-lyp - tus no pla-

Bar 2 CHORUS *p pitiless* *mf*
 Syd - ney har- no place for the

B CHORUS *p pitiless*
 Syd - ney har-

Cl. 1 *mf* *p* *pp*

B. Cl. 2 *mf* *p* *pp*

Pno. *f*

Vln. 1 *pp* sul pont.

Vln. 2 *pp* sul pont.

D.B. *mf* *pp*

13

S

LUC LUCINDA *mf* determined *mp* *p*

Se-pa-rate, not lone - ly No time... I have plans

Bar 1

Bar 2 lone - ly

B

13

Cl. 1

B. Cl. 2 *mp*

Hn. 1

Hn. 2

Perc.

Pno.

13

Vln. 1

Vln. 2

D.B. *pp* *mp*

17

3
4

4
4

3
4

S

LUC *visionary* *mf* *f intense*
 Dreams of glass Shapes at the edge of my vi - sion... I am a

Bar 1

Bar 2

B

17

3
4

4
4

3
4

Cl. 1 *p* *mf* *mf*

B. Cl. 2 *p* *mp* *mf*

Hn. 1 (stopping mute suggested until bar 150) *mf*

Hn. 2 (stopping mute suggested until bar 150)

Perc. Triangle *pp*

Pno. *mf*

17

3
4

4
4

3
4

Vln. 1 *ord.* *mp* *mp*

Vln. 2 *ord.* *mp* *mp*

D.B.

21 **3/4** **4/4**

S *mf harsh*
Ci - ty made of sand - stone, _____ face

LUC
dan - cer rac - ing a burn - ing fuse

OSC

Bar 1 *mf harsh*
Ci - ty sand - stone, _____ face

Bar 2 *mf harsh*
Ci - ty sand - stone, _____ face

B *mf harsh*
Ci - ty made of sand - stone, _____ face

21 **3/4** **4/4**

Ob. 1

C. A. 2 *pp* *mp* *s* *s*

Cl. 1 *pp*

B. Cl. 2 *pp*

Hn. 1

Hn. 2

Perc.

Pno. *f* *ff*

21 **3/4** **4/4**

Vln. 1 *f* *p* sul pont.

Vln. 2 *f* *p* sul pont.

D.B. *p* sul pont.

25

3
4

4
4

S
frac - tured
Then shut your eyes — and

LUC

OSCAR
f dismayed
...like con - vict - brok - en rock. Ci - ty bright e - nough to blind

Bar 1
frac - tured
Then shut your eyes — and

Bar 2
frac - tured
Then shut your eyes — and

B
frac - tured
Then shut your eyes — and

p scornful 3

f

mf

p scornful

p scornful

p scornful

25

3
4

4
4

Ob. 1
f

C. A. 2
f

Cl. 1
mf

B. Cl. 2
mf

Hn. 1
f

Hn. 2
f

Perc.
Cymbals on crowns
Bass Drum drumsticks

Pno.

f

pp

pp

f > p

f

f > p

mf *p*

mf *p*

pp

3 3

25

3
4

4
4

Vln. 1
mf

Vln. 2
mf

D.B.
pizz.
mp

mf

mf

mp

3
4

4
4

29

S
lis-ten.

LUC

OSC
mf bemused
Why? Why did God send me to preach by a

Bar 1
lis-ten.

Bar 2
lis-ten.

B
lis-ten.

3
4

4
4

29

Ob. 1

C. A. 2
mf *mp* *p*

Cl. 1
p

B. Cl. 2
pp *mf* *mp* *p*

Hn. 1
mf *p* *mf* *p* *mf*

Hn. 2
mf *p* *mf* *p*

Perc.
cresc. poco a poco

Pno.

3
4

4
4

29

Vln. 1

Vln. 2

D.B.

3
4

33

S *p* barracking, in the distance
At - lan - ta! _____ At - lan - ta! _____

LUC _____

OSC *f*
race - course?? _____ *f* desperate
God, _____ spare me the hell - fire... _____

Bar 1 _____

Bar 2 *p* barracking, in the distance
Ri - ot - er! _____ Ri - ot - er! _____

B *p* barracking, in the distance
Vo - lun - teer! _____ Vo - lun - teer! _____ Vo - lun - teer! _____

3
4

33

Ob. 1 _____

C. A. 2 _____

Cl. 1 _____

B. Cl. 2 _____

Hn. 1 _____

Hn. 2 *p* _____

Perc. *mf* _____ *p* _____

Pno. *pp* *cresc. poco a poco* _____

3
4

33

Vln. 1 _____

Vln. 2 _____

D.B. _____ *cresc. poco a poco* _____

37

S *mp* approaching At - lan - ta! *mf* At - lan - ta! *f* triumphant At - lan - ta takes

LUC

OSC *ff* with sudden zeal O God, let me win! Come on, Fal - con!

Bar 1

Bar 2 *mp* approaching Ri - ot - er! *mf* Ri - ot - er! *f* triumphant At - lan - ta takes

B *mp* approaching Vo - lun - teer! *mf* Vo - lun - teer! *f* triumphant At - lan - ta takes

37

Ob. 1 *mp* *mf* *f* *ff*

C. A. 2 *mp* *mf* *f* *ff*

Cl. 1 *mp* *mf* *f* *ff*

B. Cl. 2 *mp* *mf* *f* *ff*

Hn. 1 *f*

Hn. 2 *f*

Perc. *(cresc.)* *f*

Pno. *(cresc.)* *f*

37

Vln. 1 *ord.* *gliss.* *mf* *ff*

Vln. 2 *ord.* *gliss.* *mf* *ff*

D.B. *(cresc.)* *f*

41

S first place!

OSC *f* alarmed
Holes in my hands...

Bar 2 first place!

B first place!

41

C. A. 2 *mf* *mp*

Hn. 1

Hn. 2

Pno.

41

Vln. 1 *p*

Vln. 2 *p*

D.B. *arco* *p*

45

OSC *mp* penitent *mf*
Dear Pa-pa, I am sor-ry. I con-fess... I walk these hard new

45

C. A. 2 *pp* *p* *mf*

Pno. *mp*

45

Vln. 1 *pp*

Vln. 2 *pp*

D.B. *pp*

2/4 3/4 2/4

2/4 3/4 2/4

2/4 3/4 2/4

50 **2/4** **3/4**

OSC *f* streets in ter-ror for my soul. *mp wistful* I wish you would write of the lit-tle lanes

Ob. 1

C. A. 2 *p* *f* *p*

Pno.

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

D.B.

55

OSC where we were once hap-py. I am sick for hedge and bird - song. This co - lo - ny-

Ob. 1

C. A. 2 *f*

Pno.

Vln. 1 *mp*

Vln. 2 *mp*

D.B.

2
4

59

S *f categorical*
no place for the weak.

LUC *f flustered*
So ma - ny things I must not think of... My mind

OSC *f categorical*
no place for the weak.

Bar 1 *f categorical*
no place for the weak.

Bar 2 *f categorical*
no place for the weak.

B *f categorical*
no place for the weak.

2
4

59

C. A. 2 *ff*

Cl. 1 *p*

B. Cl. 2 *p*

Pno. *f*, *mf*, *mp*

2
4

59

Vln. 1 *f*

Vln. 2 *f*

D.B. *f*

2
4

3
4

63

LUC
rush - es a - long cor - ri - dors; I keep just a - head slam - ming

2
4

3
4

63

Cl. 1 *f*

B. Cl. 2 *f*

Pno. *f*

67

4
4

3
4

S *mp* accusing mad - wo - man mad - wo - man *mf* mad - wo - man mad - wo - man

LUC *mf* delirious I grow - dis - con - nect - ed, un - - -

OSC

Bar 1 *p* accusing *mp* mad - wo - man mad - wo - man *mf* mad - wo - man mad - wo - man mad - wo - man mad - wo - man

Bar 2 *p* accusing *mp* mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man

B *p* accusing *mp* mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man mad - wo - man

67

4
4

3
4

Ob. 1 *mf*

C. A. 2 *mf*

Cl. 1 *mf*

B. Cl. 2 *mf*

Perc. *mp* Bass Drum hard mallets

Pno. *mf*

67

4
4

3
4

Vln. 1 *f* gliss. gliss.

Vln. 2 gliss. gliss. gliss. gliss.

D.B. *f* gliss. gliss. gliss. gliss. *ff*

72

S mad - wo-man!

LUC laced. I do not give a damn what you think... Give me choice, chance...

OSC

Bar 1 mad - wo-man!

Bar 2 mad - wo-man!

B mad - wo-man!

72

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Perc. Vibraslap

Pno. (8va) (8vb)

72

Vln. 1 gliss.

Vln. 2 gliss.

D.B. gliss.

77

p mysterious, beguiling

S Step in-side back - room par - lour Chi - nese lot - ter - y try your luck!

LUC

OSC

Bar 1 *p* mysterious, beguiling Step in-side back - room par - lour Chi - nese lot - ter - y try your luck!

Bar 2 *p* mysterious, beguiling Step in-side back - room par - lour Chi - nese lot - ter - y try your luck!

B *p* mysterious, beguiling Step in-side back - room par - lour Chi - nese lot - ter - y try your luck!

77

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. Cymbals triangle beaters *pp*

Pno. *mf*

77

Vln. 1 *pp*

Vln. 2 *pp* gliss.

D.B. *p* *pp* gliss.

82

S
Come and see fan - tan dark cor - ner bright coins

LUC
Ec

OSCAR *f blithe*
Pro - vid-ence!

Bar 1
Come and see fan - tan dark cor - ner bright coins

Bar 2
Come and see fan - tan dark cor - ner bright coins

B
Come and see fan - tan dark cor - ner bright coins

82

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

82

Vln. 1

Vln. 2

D.B.

4
4

87

S

LUC *f* visionary sta-sy e-lec - tric! *mf* dismissive I will not be loved, *mp* not be wife, *p* bitter I do not care.

OSC

Bar 1

Bar 2

B

4
4

87

Ob. 1

C. A. 2

Cl. 1 *mf*

B. Cl. 2

Hn. 1 *f* *pp*

Hn. 2

Perc.

Pno. *ff* *f* *mf*

4
4

87

Vln. 1 *p* *f*

Vln. 2 *p* *f*

D.B.

93 4/4

LUCINDA takes part in a game of fan-tan.

S *mf tempting*
num - ber Choose, _____ Lu - cin - da!

LUC *mf impulsive*
Four _

OSC

Bar 1 *mf tempting*
brass num - ber Choose, _____ Lu - cin - da!

Bar 2 *mf tempting*
coin brass num - ber Choose, _____ Lu - cin - da!

B *mf tempting*
coin brass num - ber Choose, _____ Lu - cin - da!

93 4/4

Ob. 1 *p* *mf* *pp* *p*

C. A. 2

Cl. 1 *f*

B. Cl. 2 *p* *mf* *pp*

Hn. 1

Hn. 2

Perc.

Pno. *p*

93 4/4

Vln. 1 *p* *mf* *pp*

Vln. 2 *p* *arco* *mf* *pp*

D.B. *p* *mf* *pp*

98

S
LUC
OSC
Bar 1
Bar 2
B

mf echoing
Three
mf echoing
Four
mf echoing
Four
mf echoing
Three

98

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.

mp
p
p
f
p
f
Side Drum
pp
p
f

98

Vln. 1
Vln. 2
D.B.

p
f
p
pp
ff

102

S
LUC
OSC
Bar 1
Bar 2
B

Four
Three
Four
Three

102

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.

mp
f
cresc. poco a poco
p
f
p
f
p
mp
p
f
f
mp
f

102

Vln. 1
Vln. 2
D.B.

p
f
pp
ff
pp

106

S
LUC
OSC
Bar 1
Bar 2
B

Four
One
Four
One
Four
One

Detailed description: This block contains the vocal and piano accompaniment for measures 106-108. The vocal parts (Soprano, Lucinda, Oscar) and piano parts (Bar 1, Bar 2, Bass) are shown. The vocal lines have lyrics 'Four' and 'One' with corresponding notes. The piano accompaniment includes a bass line with notes and rests.

106

Ob. 1
C. A. 2
Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.

(cresc.)
mp
f
p
p
mf
mf
f

Detailed description: This block contains the orchestral accompaniment for measures 106-108. It includes parts for Oboe 1, Clarinet in A 2, Clarinet 1, Bass Clarinet 2, Horns 1 and 2, Percussion, and Piano. The piano part features a complex rhythmic pattern with dynamic markings such as *mf*, *f*, and *pp*. The woodwinds have melodic lines with various dynamics and articulations.

106

Vln. 1
Vln. 2
D.B.

f
p
f
p
ff
pp

Detailed description: This block contains the string accompaniment for measures 106-108. It includes parts for Violin 1, Violin 2, and Double Bass. The Violin parts have melodic lines with dynamics *f* and *p*. The Double Bass part has a bass line with dynamics *ff* and *pp*.

110 OSCAR suddenly appears and places a bet; LUCINDA is taken by surprise.

5
4

S

LUC *f startled* Two *mp tenderly* My flame-head-ed an-gel.

OSC OSCAR *f confident* Two

Bar 1

Bar 2

B

110

5
4

Ob. 1

C. A. 2 *(cresc.)* *f* *mp*

Cl. 1 *p*

B. Cl. 2

Hn. 1 *f*

Hn. 2 *f*

Perc.

Pno. *f* *mp*

110

5
4

Vln. 1 *f* *pp* sul tasto

Vln. 2 *f*

D.B. *ff* *pp*

4
4

115

S *pp* gnostic the

LUC *mf* amused I have not for - got - ten...
Rev - er - end -

OSC *mp* awkward Hōp - kins. Os - car.

Bar 1 *pp* gnostic the

Bar 2 *pp* gnostic the

B *pp* gnostic the

4
4

115

Ob. 1 *p*

C. A. 2 *pp* *mp* *p*

Cl. 1 *mp*

B. Cl. 2 *p*

Hn. 1

Hn. 2

Perc.

Pno. *mf* *mp*

4
4

115

Vln. 1 *mf* *p* *ppp*

Vln. 2 *p* *ppp*

D.B. *ppp*

54

119

S cards the game shall we...? *p tempting*

LUC

OSC

Bar 1 cards the game shall we...? *p tempting*

Bar 2 cards the game shall we...? *p tempting*

B cards the game shall we...? *p tempting*

54

119

Ob. 1 *p*

C. A. 2 *p*

Cl. 1 *p*

B. Cl. 2 *p*

Hn. 1

Hn. 2

Perc.

Pno. *pp*

54

119

Vln. 1 *mf*

Vln. 2

D.B. *mf*

(123) **5/4** **4/4** **15/16**

S

LUC *mp* confused I do not un-der-stand him, that smile

OSC *f* alarmed Not for plea-sure- *p* I fear it-

Bar 1

Bar 2

B

(123) **5/4** **4/4** **15/16**

Ob. 1 *ff* *mf* *pp*

C. A. 2 *ff* *mf* *pp* *mp*

Cl. 1 *ff* *pp*

B. Cl. 2 *ff* *mf* *pp* *mp*

Hn. 1 *mf* *pp* *mp*

Hn. 2 *mf* *pp* *mp*

Perc. *ff* Tambourine (thumb trill) *pp*

Pno. *p*

(123) **5/4** **4/4** **15/16**

Vln. 1

Vln. 2 *mf*

D.B. *mp*

Unable to help themselves, OSCAR and LUCINDA begin to play cards.

128 **15/16** ♩ = ♩ (♩. = 144); Brittle, nervous

S

LUC *pp*

OSC

Bar 1 *p* *insidious*

Bar 2 *p* *insidious*

B *p* *insidious*

cut shuf - fle deal — play —

128 **15/16** ♩ = ♩ (♩. = 144); Brittle, nervous

Ob. 1 *p*

C. A. 2 *p*

Cl. 1 *p*

B. Cl. 2 *mf* *p* *p*

Hn. 1

Hn. 2

Perc. *p*

Pno.

128 **15/16** ♩ = ♩ (♩. = 144); Brittle, nervous

Vln. 1

Vln. 2

D.B. *pp* *p*

132

Bar 1 *mp* cut shuf-fle deal cut shuf-fle deal

Bar 2 *mp* cut shuf-fle deal play

B *mp* cut shuf-fle deal cut shuf-fle deal play

132

Ob. 1 *mp* *p*

C. A. 2 *mp* *p*

Cl. 1 *mp* *p*

B. Cl. 2 *mp*

Perc. (shake) *mf* *p*

Pno. *mp*

132

D.B. *pp*

136

LUC *mf with distaste* This is

OSC *mf naive* This is nice.

136

Ob. 1 *f* *mp* *p*

C. A. 2 *f* *mp* *p*

Cl. 1 *f* *mp* *p*

B. Cl. 2 *f* *mf*

Perc. *mf*

Pno. *mf* *mp* *p* *8va*

140

S

LUC *p hooked*
vul - gar, but the cards...

OSC *p* *mf self-pitying*
I am home -

Bar 1

Bar 2 *pp*
cut shuf - fle deal - play -

B *pp*
cut shuf - fle deal - play -

140

Ob. 1 *mp* *pp*

C. A. 2 *mp* *pp*

Cl. 1 *mp* *pp*

B. Cl. 2 *p* *pp* *mp*

Hn. 1

Hn. 2

Perc. *p*

Pno. *p* *pp*

140

Vln. 1 ord. *p*

Vln. 2 ord. *p*

D.B. *p*

144

S

LUC *f* dismissive
No - thing in

OSC *p* hooked
sick, but the cards...

Bar 1 *mf* implacable
cut shuf - fle deal — *f*
play

Bar 2 *mf* implacable
cut shuf - fle deal — play

B *mf* implacable
cut shuf - fle deal — play

144

Ob. 1 *p*

C. A. 2 *mp*

Cl. 1 *mp*

B. Cl. 2 *mf* *f*

Hn. 1

Hn. 2

Perc. *mf*

Pno. *mp* *f*

144

Vln. 1 *f*

Vln. 2 *f*

D.B. *f* *p*

148

S

LUC *mf* patronising
com-mon ——— ex - cept our weak-ness. An - gle — of his el - bow

OSC *f* apprehensive
If some - one sees us...

Bar 1

Bar 2

B

148

Ob. 1 *mf* *mp*

C. A. 2 *mf* *mp*

Cl. 1 *mf* *mp*

B. Cl. 2 *pp*

Hn. 1 senza sord. (remove stopping mute)

Hn. 2 senza sord. (remove stopping mute)

Perc.

Pno. *f*

148

Vln. 1 *pp*

Vln. 2 *pp*

D.B. *f* *mf* pizz.

4
4

152

S

LUC *mp* The way he rolls _____ his socks *p wry* ...I _____ could not mar-ry him. _____

OSC

Bar 1

Bar 2

B

4
4

152

Ob. 1 *p*

C. A. 2 *p*

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc. **Bass Drum** hard mallets *p*

Pno. *p*

4
4

152

Vln. 1

Vln. 2

D.B. *f*

The game is interrupted by the sudden appearance of MR and MRS JUDD.

156 $\frac{4}{4}$ ♩ = 108; Ferocious

S [MRS JUDD] *fp* *ff* outraged
Sin! Sin! Sin! A scan - dal! Our priest, our

LUC

OSC

Bar 1 [MR JUDD] *fp* *ff* outraged
Sin! Sin! Sin! A scan - dal! Our priest, our

Bar 2

B

156 $\frac{4}{4}$ ♩ = 108; Ferocious

Ob. 1 *ff* *mf* *ff*

C. A. 2 *ff* *mf*

Cl. 1 *ff*

B. Cl. 2 *ff* *mf* *ff* *mf*

Hn. 1 *f* *ff* *mf*

Hn. 2 *f* *ff* *mf*

Perc. *ff* *f* *Cymbals*

Pno. *fff* *ff*

156 $\frac{4}{4}$ ♩ = 108; Ferocious

Vln. 1 *ff* *arco*

Vln. 2 *ff*

D.B. *ff*

160

S Eng-lish priest _____ of Rand-wick! Dress-es like a crow... Cards! _____ Cards__ and wo-men__

LUC

OSC

Bar 1 Eng-lish priest _____ of Rand-wick! Does-n't wear his vest - ments... Cards! _____ Cards__ and wo-men__

Bar 2

B

160

Ob. 1 *mp*

C. A. 2 *ff*

Cl. 1 *mp*

B. Cl. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Perc. *p* *f* *mp* **Tam-tam** *mp*

Pno.

160

Vln. 1

Vln. 2

D.B. *mf*

164

S
at his tab - le! sin... scan - dal...
mf *mp*

LUC
You call your-selves ci - vil - ized.
mf *ff with furious contempt* *mp*

OSC
She is my friend...
f indignant *mf* *mp*

Bar 1
at his tab - le! sin... scan - dal...
mf *mp*

Bar 2

B

164

Ob. 1
ff *mf* *mp*

C. A. 2
ff *mf* *mp*

Cl. 1
ff *mp*

B. Cl. 2
ff *mp*

Hn. 1
ff *mf* *mp*

Hn. 2
ff *mf* *mp*

Perc.
f

Pno.
fff

164

Vln. 1
ff *mf*

Vln. 2
ff *mf*

D.B.
ff *mf*

169

S *mf* wo-men, wo-men, cards...

LUC Sa - va - ges in top hats and tails! *f* Gamb - - - ling

OSC

Bar 1 *mf* cards, wo-men, wo - men, cards...

Bar 2

B

169

Ob. 1 *f* *mf*

C. A. 2 *f* *mf*

Cl. 1 *f* *mf*

B. Cl. 2 *f* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Perc.

Pno. *f*

169

Vln. 1

Vln. 2

D.B.

173

MR and MRS JUDD retreat.

S

LUC *ff*
is no-thing be-side your rude-ness to this man, to me.

OSC

Bar 1

Bar 2

B

173

Ob. 1 *f* *mp* *p*

C. A. 2 *f* *mp* *p*

Cl. 1 *f* *mp* *p*

B. Cl. 2 *f* *mp* *p*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Perc. Cymbals *pp*

Pno. *ff* *fff*

173

Vln. 1 *mp*

Vln. 2 *mp*

D.B. *mp*

3
4

178

S

LUC *mf* amazed at herself *p*
How an-gry I must be at this fright-ful ci-ty...

OSC *mf* matter-of-fact
I am done for.

Bar 1

Bar 2

B

3
4

178

Ob. 1

C. A. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp* to Clarinet

Hn. 1

Hn. 2

Perc. *ff* *p* *pp* Bass Drum *pp*

Pno. *mf* *sc*

3
4

178

Vln. 1 *pp*

Vln. 2 *p* sul pont.

D.B.

184 The CHORUS advance threateningly towards OSCAR and LUCINDA.

S *p with glee*
Scan - dal scan - dal

LUC *mp* Now, *p appalled* now I feel it: Dam-age. *p appalled*

OSC Dam-age. *p with glee*

Bar 1 Scan - dal scan - dal

Bar 2

B

184

Ob. 1 *pp*

C. A. 2

Cl. 1 *p* Clarinet

Cl. 2 *p*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. Tam-tam *pp*

Pno. *pp*

184

Vln. 1 *p* sul pont.

Vln. 2

D.B. *pp*

190

S *mp* scan - dal! Scan - dal scan - dal scan - dal! *mf declamatory* Cast them out!

LUC

OSC

Bar 1 *mp* scan - dal! Scan - dal scan - dal scan - dal! *mf declamatory* Cast them out!

Bar 2 *mp with glee* Scan - dal scan - dal scan - dal!

B *mp with glee* Scan - dal scan - dal scan - dal!

190

Ob. 1

C. A. 2

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Hn. 1

Hn. 2

Perc.

Pno. *pp*

190

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

D.B.

195

S
LUC
OSC
Bar 1
Bar 2
B

mp Scan - dal scan - dal scan - dal! *f* Cast them out!

mp Scan - dal scan - dal scan - dal! *f declamatory* Cast them out!

mp Scan - dal scan - dal scan - dal! *f declamatory* Cast them out!

195

Ob. 1
C. A. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

mp *f* *mf*

p *mp* *mf*

f

195

Vln. 1
Vln. 2
D.B.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

200

S
Un - - - suit - ab - le.

LUC

OSC

Bar 1
Un - - - suit - ab - le.

Bar 2
Cast them out! Un - - - suit - ab - le.

B
Cast them out! Un - - - suit - ab - le.

200

Ob. 1
f *ff*

C. A. 2

Cl. 1
f *ff*

Cl. 2
f *ff*

Hn. 1
f *ff*

Hn. 2
f *ff*

Perc.
ff

Pno.
ff

200

Vln. 1
f *ff*

Vln. 2
f *ff*

D.B.
f *ff*

4
4

205

S
No place left for you. No place

LUC
f guilt-stricken
I have ru - ined two cler - gy - men.

OSC

Bar 1
No place left for you. No

Bar 2
No place left for you. No

B
No place left for you.

4
4

205

Ob. 1
mp

C. A. 2
pp

Cl. 1
pp

Cl. 2
pp

Hn. 1
mp

Hn. 2
mp

Perc.
Tubular Bells
mp

Pno.
f

4
4

205

Vln. 1
mp

Vln. 2
mp

D.B.
mp

210

L'istesso (♩ = 108);
Weightless

3
4

LUCINDA escapes, offering OSCAR a refuge.

S
LUC
OSC
Bar 1
Bar 2
B

for the weak...
mf with resolve
Come.
place for the weak...
place for the lone - ly...
No place for the lone - ly...

210

L'istesso (♩ = 108);
Weightless

3
4

to Cor Anglais

Ob. 1
C. A. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.

pp
mp
p
pp
pp
mp
p

210

L'istesso (♩ = 108);
Weightless

3
4

Vln. 1
Vln. 2
D.B.

pp
pp
pp
mp
mp

214

LUC *mp*
I leave Scan - dal be - hind me, I drive Scan - dal be - fore me.

214

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Pno.

214

Vln. 1 *p* *mp* *p*

Vln. 2 *p* *mp* *p*

218

LUC *p gently*
We will make a home.

218

C. A. 2

Cl. 1 *mp* *p* *pp*

Cl. 2 *mp* *p* *pp*

Pno. *mp* *p* *pp*

218

Vln. 1 *mp* *p* *pp* *mf* *pp*

Vln. 2 *mp* *p*

6

6

6

SCENE FOUR

LUCINDA and OSCAR together, at Lucinda's house.

6
8 $\text{♩} = \text{♩} (\text{♩} = 54)$; With rapt innocence

LUC *p* tranquil *mp* *delighted* *p* *dreamily*
 OSC *p* tranquil *mp* *delighted*
 Sil - ver skin of Syd - ney Har - bour Cor - mor - ant breaks the sur - face be - tween
 Sil - ver skin of Syd - ney Har - bour breaks the sur - face

6
8 $\text{♩} = \text{♩} (\text{♩} = 54)$; With rapt innocence

C. A. 1 *pp* *p* *pp*
 C. A. 2 *p* *pp* *mp* *pp*
 Hp. *ord.* *mp* *f*

6
8 $\text{♩} = \text{♩} (\text{♩} = 54)$; With rapt innocence

Vla. 1
 Vla. 2

8

LUC *mf* *f* matter-of-fact *mp*
 OSC
 dream and life This is life: kit - chen ta - ble, bro - ken tea - cups, dropped

8

C. A. 1 *mp* *p* *mp*
 C. A. 2 *mp* *p* *mp*
 Hp. *mf* *mp*

8

Vla. 1 *pp* *p* *mp*
 Vla. 2 *pp* *p* *mp*

15

LUC *glass.* There is work to do. *p hushed* shat-ter *glass* This is how a *mf optimistic*

OSC *mp* There is work to do. *p hushed* shard break This is how a *mf optimistic*

15

C. A. 1 *p mp p mf*

C. A. 2 *p mp p mf*

Hp. *f mp*

15

Vla. 1 *p mp p mf*

Vla. 2 *mp p mf*

21

LUC life is built: *mp* from lit-tle pie-ces on the floor. *f* Work is sim-ple.

OSC life is built: *mp* from lit-tle pie-ces on the floor. *f* Work is sim-ple.

21

C. A. 1 *mp p*

C. A. 2 *mp p*

Hp. *mf f*

21

Vla. 1 *p pp mp f*

Vla. 2 *p pp mp f*

27

LUC *mf casual* Shoes _ kicked, *p guarded* No-thing hap-pens, no-thing said.

OSC *mf casual* sleeves _ rolled *p guarded* No-thing hap-pens, no-thing said. *f on edge* Hell - fear

27

C. A. 1 *pp* *mf p* *mf p*

C. A. 2 *pp* *mf p* *mf p*

Hp. *mf*

27

Vla. 1 *p* *pizz.* *mf*

Vla. 2 *p* *pizz.* *mf*

33

LUC

OSC *mp* We do not speak one syl-lab-le _ horse, game, card *mf* We will lose our-selves to the mad - - - ness. *f*

33

C. A. 1 *mp* *p* *pp* *mf*

C. A. 2 *mp* *p* *pp* *mf*

Hp. *p* *p.d.l.t.* *mp* *p* *mp* *mf* *f*

33

Vla. 1 *arco* *p*

Vla. 2 *arco* *p*

38

LUC *p* *anxious* He thinks I have him trapped for a hus - band... *mp* A sto - ry will put him at ease: My

OSC

38

C. A. 1 *f* *mf* *pp*

C. A. 2 *f* *mf* *pp*

Hp. *ord.* *p* *mf*

38

Vla. 1 *f* *p* *mp* *sul pont.*

Vla. 2 *f* *p* *mp* *sul pont.*

44

LUC *with exaggerated lyricism* *f* heart is gone *mf* with dear - est Den - nis Has - set. *mp* *reassuring* All I want from you is com - pa - ny. *mf*

OSC

44

C. A. 1 *mp* *f* *p*

C. A. 2 *mp* *f* *p*

Hp. *mp* *f*

44

Vla. 1 *mf* *f* *ord.* *pp* *ord.* *p*

Vla. 2 *mf* *f* *pp* *ord.* *p*

50

LUC

OSC *p furtive*
See: _____ through a hole in her stock-ing, bare toes.

50

C. A. 1 *mp* *pp* *p*

C. A. 2 *mp* *pp* *p*

Hp. *mp*

50

Vla. 1 *mf* *p* *pp*

Vla. 2 *mf* *p* *pp*

57

LUC *p furtive*
See: _____ stir-ring tea_ with a knife, _ bird-like fing - ers.

OSC *mp yearning*
See: _____ can she see _____

57

C. A. 1 *pp* *p* *mp*

C. A. 2 *pp* *p* *mp*

Hp. *p*

57

Vla. 1 *p* *pp* *p*

Vla. 2 *p* *pp* *p* *mp*

63

LUC *mp* yearning *mf*
See: can he see my heart in - side this clank - ing suit of arm - our?

OSC *mf* *mp*
my un - ho - ly thoughts, of her strength, her dain - ty

63

C. A. 1 *mf* *mp* *p*

C. A. 2 *mf* *mp* *p*

Hp. *p* *f*

63

Vla. 1 *pizz.* *mf* *arco* *mp* *mf* *p*

Vla. 2 *mf* *mf* *p*

68

LUC *f* daring
We gam - ble no - thing but our lives.

OSC *f* daring *mp* rueful
cast - off shoes? We gam - ble no - thing but our lives. Let - ters she tries to hide

68

C. A. 1 *mp* *mf* *p*

C. A. 2 *mp* *mf* *p*

Hp. *f* *mf*

68

Vla. 1 *mp* *mf* *p*

Vla. 2 *mp* *mf* *p*

74

LUC *mp with suppressed passion* *p* *mp*
Sket-ches I could show him: spun glass, spi-der-web, steel - laced

OSC
to Rev-erend Has-set, to her love...

74

C. A. 1 *pp*

C. A. 2 *pp*

Hp. *mf*

74

Vla. 1 *pp*

Vla. 2 *pp*

79

LUC *f* *mf* *mp*
a pa-lace of crys - - - tal He could fum-ble it to pie - ces He could wrest it from my

OSC

79

C. A. 1 *p* *mf* *p*

C. A. 2 *p* *mf* *p*

Hp. *mp*

79

Vla. 1 *p*

Vla. 2 *p*

84

LUC *p feverish*
hands _____ I can on - ly show _____ him _____ the sur - face of my dream _____

OSC *p feverish*
I can on - ly show her _____ the sur - face of my dream _____

84

C. A. 1 *mp* *pp*

C. A. 2 *mp* *pp*

Hp. *p*

84

Vla. 1 *mf* *p* *mp* *pp*

Vla. 2 *mf* *p* *mp* *pp*

91

LUC *mf concerned* Os-car, your hands... _____ *mp squeamish* Flow-ers of flesh _____ like the

OSC *p* *apologetic* *mf* *mp* One _____ bites the o - ther; Prayer, just prayer. _____

91

C. A. 1 *p* *mp* *p* *p*

C. A. 2 *f* *p* *mp* *p*

Hp.

91

Vla. 1 *f* *p* *mp* *p*

Vla. 2 *f* *p* *mp* *p*

97

LUC *p* bank - si - a *p* noises of pain. *p* I *mf* tor - ture you with *mf* i - o - dine *mp* and yet

OSC Hoo hoo hoo hoo hoo hoo hoo hoo

97

C.A. 1 *pp*

C.A. 2 *pp*

Hp.

97

Vla. 1 *pp*

Vla. 2 *pp*

103

LUC *p* radiant for this nec - tar drop - of time *pp* we are hap - - - py.

OSC *p* radiant for this nec - tar drop - of time *pp* we are hap - - - py.

4
4

103

C.A. 1 *mp*

C.A. 2 *mp*

Hp. *mp*

4
4

103

Vla. 1 *mp*

Vla. 2 *mp*

4
4

SCENE FIVE

PHELPS welcomes LUCINDA and OSCAR to the glassworks.

4/4 = ♩ (♩ = 80); Genial

Bar 2

PHELPS *f* respectful
Mis - tress-

Hn. 1 **4/4** = ♩ (♩ = 80); Genial
p *mp* *mf* *f* *fp*

Hn. 2 *p* *mp* *f* *fp*

Perc. Tubular Bells *p*

Pno. *p* *ff*

4/4 = ♩ (♩ = 80); Genial

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1 pizz. *f*

Vc. 2 pizz. *f*

D.B.

⑥

CHORUS *mf* down-to-earth *f* *mp*

Bar 1 Ar - thur Phelps: hands made for dirt, for glass

PHE *mp* with approval *f*

Now you have a mas - ter, the

B CHORUS *mf* down-to-earth *f* *mp*

Ar - thur Phelps: hands made for dirt, for glass

⑥

C. A. 1

C. A. 2

Hn. 1 *mf* *mp* *f* *p*

Hn. 2 *mf* *mp* *f* *p*

Perc. *f* *mf*

Pno. *f* *p* *mp*

⑥

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. 1 *pp* *mp*

Vla. 2 *pp* *mp*

Vc. 1 arco *p* *mf* *f* *pp* *pizz.* *f*

Vc. 2 arco *p* *mf* *f* *pp* *pizz.* *f*

D.B. *p* *mf* *f* *pp* *pizz.* *f*

11

PHELPS leads a trio of WORKERS in a tribute.
OSCAR is delighted; LUCINDA feels belittled.

[WORKER 1]

mp rehearsed, self-conscious

mf

Bar 1

PHE fac-to-ry can live un-der his stea-dy hand.

B [WORKER 2]

Fac-to-ry field of flowers Dai-sies from the roof-beams

Fac-to-ry field of flowers Dai-sies from the roof-beams

11

C. A. 1 *mp* *mf*

C. A. 2 *mp* *mf*

Hn. 1 *mf* *mp* *mf*

Hn. 2 *mf* *mp* *mf*

Perc. *mf*

Pno. *f*

11

Vln. 1 *f* *pizz.*

Vln. 2 *p*

Vla. 1 *p* *pizz.*

Vla. 2 *f* *pizz.*

Vc. 1 *arco* *mp* *f* *pizz.* *arco*

Vc. 2 *arco* *mp* *f* *pizz.* *arco*

D.B. *mp* *p* *f*

16

LUC

OSC *f* moved with delight
All this love for a stran - ger!

Bar 1

PHE

B

Daf-fo-dils in green glass jars Fur - na - ces of jon - quils.

16

C. A. 1

C. A. 2

Hn. 1

Hn. 2

Perc.

Pno.

16

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

PHELPS and the WORKERS demonstrate glass-making for OSCAR.

L'istesso (♩ = 80); Luminous

21

LUCINDA *p* *snubbed, resentful* *mf*
 All this for him??

OSC

Bar 1 *p mystical*
 All is white: heat cru-cib-le

PHE *p mystical*
 All is white: heat cru-cib-le

B *p mystical*
 All is white: heat cru-cib-le

L'istesso (♩ = 80); Luminous

21

C. A. 1

C. A. 2

Hn. 1 (blow air through instrument) *pp* *mf* *pp* *p* *mp* *p*

Hn. 2 (blow air through instrument) *pp* *mf* *pp* *p* *mp* *p*

Perc. Crotales bowed *mf*

Pno. *f* *p* *mp*

L'istesso (♩ = 80); Luminous

21

Vln. 1 *arco* *ff* *pp* *p* *gliss.*

Vln. 2 *ff* *pp* *p* *gliss.* *pp* *gliss.*

Vla. 1 *ff* *pp* *p* *gliss.*

Vla. 2 *ff* *pp* *p* *gliss.* *pp* *gliss.*

Vc. 1 *pp* *gliss.* *p* *gliss.*

Vc. 2 *pp* *gliss.* *p* *gliss.*

D.B.

26

LUC

OSC

Bar 1

PHE

B

mol - ten All is red: heat orb e - las - tic

mol - ten All is red: heat orb e - las - tic

mol - ten All is red: heat orb e - las - tic

26

Hn. 1

Hn. 2

Perc.

mp mf mp mf f p

Pno.

Hp.

26

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

pp p pp mp pp mp pp

p pp p pp mp pp

pp p pp mp

pp p pp

p

31

LUCINDA *pp* marvelling
White

OSCAR *pp* marvelling
White

Bar 1 *mf*
Lift it high!_

PHE *mf*
Lift it high!_

B *mf*
Lift it high!_

White *pp* marvelling
White *pp* marvelling
White

31

Hn. 1

Hn. 2

Perc. *p* soft mallets *mf*

Pno. *p* *f*

Hp. *p*

31

Vln. 1 *mf* *f* *mp*

Vln. 2 *mf* *f* *gliss.*

Vla. 1 *mf* *p* *mp*

Vla. 2 *mf* *p* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp* *p*

D.B.

34

LUC
OSC
Bar 1
PHE
B

red pro - - - te - an li - - - quid
red pro - - - te - an li - - - quid
red pro - - - te - an li - - - quid
red pro - - - te - an li - - - quid
red pro - - - te - an li - - - quid

34

Perc.
Pno.
Hp.

mf
f
f

34

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

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

37

LUC *mp heraldic* Bear - er of light *mf*

OSC *f naive* Is it a ques - tion?

Bar 1

PHE PHELPS *mf* A

B

37

Perc. *f* *mf*

Pno. *ff* *mf*

Hp. *ff* *mp*

37

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f* *p*

D.B.

40

LUC *p bitter* I ne-ver

OSC *mf amazed* I ne-ver knew work could be so beau-ti-ful. *ff*

PHE *matter-of-fact* hand - le, sir.

40

Perc. *f* *ff*

Pno. *f* *ff*

Hp. *ff*

40

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *p* *mf*

Vla. 2 *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *mf*

43

88 ♩ = ♩. (♩. = 80); Ecstatic

Although he does not understand it, OSCAR senses LUCINDA's unhappiness, and attempts to comfort her.

LUC *mp* *p*
 knew you could walk straight through the fac - to - ry door...

OSC *p reverent*
 You have

43

88 ♩ = ♩. (♩. = 80); Ecstatic

C. A. 2 *mf*

Pno. *mp*

43

88 ♩ = ♩. (♩. = 80); Ecstatic

Vln. 1 *p*

Vln. 2 *pp*

Vla. 1 *p*

Vla. 2 *pp*

Vc. 1 *p*

Vc. 2 *pp*

47

OSC *mf* *mp*
 found the state of mat-ter most like the an - - - gels. You have giv-en a thing so

47

C. A. 2 *p* *f* *mp*

47

Vln. 1 *mf* *p*

Vln. 2 *mp* *mf* *mp*

Vla. 1 *mf* *p*

Vla. 2 *mp* *mf* *mp*

Vc. 1 *mf* *p*

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

52 OSC *mf* exalted *f* *mf* with new-found purpose
 rare: beau - ty and joy e - nough for hea - ven. You have plant - ed a

52 C. A. 2 *mf* *mp*

52 Vln. 1 *mf*

Vln. 2 *p* *mf* *fp*

Vla. 1 *mf*

Vla. 2 *p* *mf* *fp*

Vc. 1 *mf*

Vc. 2 *p* *mf* *fp*

56 LUC *p* apprehensive *mf*
 Os - car -

56 OSC *p*
 seed: cru - el, sil - ver - y, danc - ing with light...

56 C. A. 2 *f* *pp*

Hp. *f*

56 Vln. 1 *fp* *fp* *fp* *mf*

Vln. 2 *fp* *fp* *mf*

Vla. 1 *fp* *fp* *fp* *mf*

Vla. 2 *fp* *fp* *gliss.* *mf*

Vc. 1 *fp* *fp* *fp* *mf*

Vc. 2 *fp* *fp* *gliss.* *mf*

4
4

4
4

4
4

61 **4/4** ♩ = ♩ (♩ = 120); **Brilliant**

LUC _____

OSC *ff* *throwing caution to the winds* _____ *f* _____ *mf* _____
 Knife! _____ cut me o - pen. It is Chris - tian to sac - ri - fice. Den - nis Has - set,

61 **4/4** ♩ = ♩ (♩ = 120); **Brilliant**

C. A. 1 *ff* _____ *ff* _____ *p* _____

C. A. 2 *ff* _____ *ff* _____ *p* _____

Cl. 1 *ff* _____ *ff* _____ *p* _____

Cl. 2 *ff* _____ *ff* _____ *p* _____

Hn. 1 _____ *mf* _____ *ff* _____

Hn. 2 _____ *mf* _____ *ff* _____

Perc. *ff* **Crotales** _____ **Tubular Bells** _____

Pno. *ff* _____

Hp. *fff* _____ (pedal buzz) _____ *fff* _____

61 **4/4** ♩ = ♩ (♩ = 120); **Brilliant**

Vln. 1 *ff* _____

Vln. 2 *ff* _____

Vla. 1 *ff* _____

Vla. 2 *ff* _____

Vc. 1 _____ *mf* _____ *ff* _____

Vc. 2 _____ *mf* _____ *ff* _____

D.B. _____ *mf* _____ *ff* _____

70 **9** $\text{♩} = \text{♩} (\text{♩} = 80)$; Transcendent, fantastical

LUC *mf* bewildered
What ____ would be the mean - ing?

OSC *mp* glass! *p* cajoling
Let me

70 **9** $\text{♩} = \text{♩} (\text{♩} = 80)$; Transcendent, fantastical

C. A. 1 *pp*

C. A. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. *f* *mf* *mp*

Pno.

Hp. *mf* *mp* *mf*

70 **9** $\text{♩} = \text{♩} (\text{♩} = 80)$; Transcendent, fantastical

Vln. 1 *pizz.* *ff* *mf*

Vln. 2 *pizz.* *ff* *mf*

Vla. 1 *pizz.* *ff* *f*

Vla. 2 *pizz.* *ff* *f*

Vc. 1 *pizz.* *f*

Vc. 2 *pizz.* *f*

D.B.

75

LUC

OSC

help you as-semb-le this pri-sm, a prayer to God

75

C. A. 1

C. A. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc.

Hp.

75

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

arco sul pont.

p

mf

f

79

LUC *mp* visionary
Let us
visionary

OSC built from glass. Let us

79

C. A. 1 *mp*

C. A. 2 *p* *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp*

Hn. 1

Hn. 2

Perc. *mp* *f*

Hp. *mp*

79

Vln. 1

Vln. 2

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

D.B.

82

LUC *mf* make this prayer to - geth - er... to - geth - er...

OSC *mf* make this prayer to - geth - er... *mp* hoping beyond hope (And then you might

82

C. A. 1 *p* *mf* *p*

C. A. 2 *p* *mf* *p*

Cl. 1 *mp* *p* *pp*

Cl. 2 *mp* *p* *pp*

Hn. 1 *f*

Hn. 2 *f*

Perc. *f* *mf*

Hp. *mf* *f* *mp* *ff*

82

Vln. 1 *p*

Vln. 2

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

D.B.

85

LUC *p rapt* *mf* Can you i - mag - - - ine?
OSC *p* love me for my sac-ri-fice.) *p rapt* *mf* Can you i - mag - - - ine?

85

C. A. 1 *mf*
C. A. 2 *mf* *mp* *f* *mp*
Cl. 1 *p*
Cl. 2 *p*
Hn. 1
Hn. 2
Perc. *f* *mf* *p*
Hp. *ff* *mp* *mf* *f*

85

Vln. 1 *f* *pizz.*
Vln. 2 *p*
Vla. 1 *mf* *f*
Vla. 2 *mf* *arco sul pont.* *mp*
Vc. 1 *mf*
Vc. 2 *mf*
D.B.

90

LUC *f* delighted *mf* transfixed
I can see it: steep - le, dome, fly - ing

OSC *mp* *f* *mf* transfixed
A glass ca - thed - ral! steep - le, dome, fly - ing

90

C. A. 1

C. A. 2 *p*

Cl. 1 *mp* *mf* *f*

Cl. 2 *mp* *mf*

Hn. 1 con sord. *mp* *mf* *mp*

Hn. 2 con sord. *mp* *mf* *mp*

Perc. *mf* *ff* *f* *mf*

Hp. *p* *ff* *f* *mf* *f*

90

Vln. 1 *ff* *f*

Vln. 2 pizz. *f* *ff* *f*

Vla. 1 *mp*

Vla. 2 *f*

Vc. 1 *ff* *f*

Vc. 2 *ff* *f*

D.B.

94

LUC *mp* butt - ress, mote of dust, *delirious* Mad - - -
OSC butt - ress, *mp* shaft of light.

94

C. A. 1 *mp*
C. A. 2 *p*
Cl. 1 *p*
Cl. 2 *f* *p*
Hn. 1
Hn. 2 *mp*
Perc. *p*
Hp. *mp*

94

Vln. 1 *mp* *f* *mp*
Vln. 2 *mp* *f* *mp*
Vla. 1 *mp*
Vla. 2 *pizz.* *mp* *f* *mp*
Vc. 1
Vc. 2
D.B.

97

LUC *f* *ff* *ness!*

OSC *mf delirious* *ff* *mf playful*
 Ec - sta - sy! My spi - rit skips,

97

C. A. 1 *p* *mf* *f*

C. A. 2 *mp* *f* *ff*

Cl. 1 *mp* *f* *ff* *p*

Cl. 2 *mf* *f* *p*

Hn. 1 *mp*

Hn. 2

Perc. *mp* *mf* *f*

Hp. *f* *ff* *mp*

97

Vln. 1 *mp*

Vln. 2 *mf* *f*

Vla. 1 *f* *pizz.* *mf* *f*

Vla. 2

Vc. 1

Vc. 2

D.B.

100

LUC *p* *f* *heavy*
can - not

OSC *mp* *mf*
a - stone danc - ing a - cross a ri - ver.

100

C. A. 1 *p* *mf*

C. A. 2 *p* *mf*

Cl. 1 *mf*

Cl. 2

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Perc.

Hp. *mf*

100

Vln. 1 *f*

Vln. 2

Vla. 1 *mp* *f* *mf* *f* *ff*

Vla. 2 *mp* *f* *mf* *f* *ff*

Vc. 1 *mp* *f* *mf* *f* *ff*

Vc. 2 *mp* *f* *mf* *f* *ff*

D.B.

103

LUC *mp awed* *p*
se - par - ate love from glass. E - - - ter - ni - ty a -
OSC *mp awed* *p*
E - - - ter - ni - ty a -

103

C. A. 1 *mp* *pp*
C. A. 2 *mp* *pp*
Cl. 1 *ff* *pp*
Cl. 2 *ff* *pp*
Hn. 1
Hn. 2
Perc. *mf*
Pno.
Hp.

103

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

107

5/4 $\text{♩} = 120$;
Reckless, heady

2/4

4/4

2/4

LUC *f daring*
waits. Will you as-sist me?

OSC *f heroic*
waits. I will de-li-ver the church.

107

5/4 $\text{♩} = 120$;
Reckless, heady

2/4

4/4

2/4

C. A. 1
C. A. 2
Cl. 1
Cl. 2
Hn. 1 *p*
Hn. 2 *p*
Perc. *mp*
Pno. *ff*
Hp. *mf* *p*
senza sord.
senza sord.

107

5/4 $\text{♩} = 120$;
Reckless, heady

2/4

4/4

2/4

Vln. 1 *ff*
Vln. 2 *ff*
Vla. 1 *ff*
Vla. 2 *ff*
Vc. 1 *ff*
Vc. 2 *ff*
D.B. *ff*
arco

111 **2/4** **3/4** **2/4** **4/4**

LUC *mf* *doubtfully* *p*
The place is called _____ Boat Har - bour. You are ter - ri - fied of wa - ter.

OSC

111 **2/4** **3/4** **2/4** **4/4**

C. A. 1 *ff* *p*

C. A. 2 *ff* *p*

Cl. 1 *p*

Cl. 2 *p*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Perc. *f*

Pno. *f* *p*

Hp.

111 **2/4** **3/4** **2/4** **4/4**

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

117 **4/4** **5/4** **4/4** **2/4**

LUC *concerned* *mf*
I like you too much to see you

OSC *ff reckless* *mf*
I will go by land. It is a-gainst the odds.

117 **4/4** **5/4** **4/4** **2/4**

C. A. 1 *f* *p* *p* *mp* *p*

C. A. 2 *f* *p* *p* *mp* *p*

Cl. 1 *f* *p* *p* *mp* *p*

Cl. 2 *f* *p* *p* *mp* *p*

Hn. 1 *f* *p* *p* *mp* *p*

Hn. 2 *f* *p* *p* *mp* *p*

Perc. *ff* *p*

Pno. *f* *p*

Hp.

117 **4/4** **5/4** **4/4** **2/4**

Vln. 1 *pp* *mf* *pp* *p*

Vln. 2 *pp* *mf* *pp*

Vla. 1 *pp* *mf* *pp*

Vla. 2 *pp* *mf* *pp*

Vc. 1 *pp* *mf* *pp*

Vc. 2 *pp* *mf* *pp*

D.B. *pp* *mf* *pp* *p*

122 **2/4** **3/4** **4/4** **3/4** **5/4**

LUC *mp* amazed For me?

OSC *f* with zeal *ff* must... *mf* helplessly All for you... *f* a challenge I bet you... I can do it.

122 **2/4** **3/4** **4/4** **3/4** **5/4**

C. A. 1 *f* *p*

C. A. 2 *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Perc. *mf*

Pno. *f* *mf*

Hp. *mf*

122 **2/4** **3/4** **4/4** **3/4** **5/4**

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *f* *p*

128 **5/4** **4/4** **3/4** **4/4**

LUC *p* intrigued What is the wa - ger? *f* dismissive Not e-nough. *mf* theatrical I will bet

OSC *mp* tentative Ten gui-neas?

128 **5/4** **4/4** **3/4** **4/4**

C. A. 1 *fff*

C. A. 2 *fff*

Cl. 1 *fff* *mp*

Cl. 2 *fff* *mp*

Hn. 1 *fff* *mp*

Hn. 2 *fff* *mp*

Perc. *ff* Vibraslap

Pno. *f*

Hp. *f*

128 **5/4** **4/4** **3/4** **4/4**

Vln. 1 *fff* *mp*

Vln. 2 *fff* *mp*

Vla. 1 *fff* *mp*

Vla. 2 *fff* *mp*

Vc. 1 *fff* *mp*

Vc. 2 *fff* *mp*

D.B. *p* *fff*

133

4/4 3/4 5/4 3/4 5/4 4/4

LUC *ff* ev - ery - thing. *mf* No mat - ter. *f* in dead - ly ear - nest

OSC *mp* in dis - belief I have al - most no - thing.

133

4/4 3/4 5/4 3/4 5/4 4/4

C. A. 1 *pp* *f* *fp*

C. A. 2 *pp* *f* *fp*

Cl. 1 *pp* *f* *fp*

Cl. 2 *pp* *f* *fp*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Perc. *f*

Pno. *f* *ff* *fff*

Hp. *mp* *f*

133

4/4 3/4 5/4 3/4 5/4 4/4

Vln. 1 *ff* *arco sul pont.* *fp*

Vln. 2 *ff* *arco sul pont.* *fp* *ord.* *pp*

Vla. 1 *ff* *arco sul pont.* *fp* *ord.* *pp*

Vla. 2 *ff* *arco sul pont.* *fp* *ord.* *pp*

Vc. 1 *ff*

Vc. 2 *ff* *arco* *pp*

D.B. *mp* *pp*

139 **3/4** **5/4** **4/4** **3/4**

LUC he-rit-ance: The glass - works, Ev - ery piece of ar - mour, Ev-ery-thing I own.

OSC

139 **3/4** **5/4** **4/4** **3/4**

C. A. 1

C. A. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp.

139 **3/4** **5/4** **4/4** **3/4**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

145 **3/4** L'istesso (♩ = 120); Giddy and joyous

LUC *p* light-headed *mp*
I am in love.

OSC *p* light-headed *mf*
I am in awe...

145 **3/4** L'istesso (♩ = 120); Giddy and joyous

C. A. 1
C. A. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.
Hp. *p*

145 **3/4** L'istesso (♩ = 120); Giddy and joyous

Vln. 1 *p* *gliss.* *mp*
Vln. 2 *p* *mf*
Vla. 1 *p* *gliss.* *mp*
Vla. 2 *p* *mf*
Vc. 1 *p* *gliss.* *mp*
Vc. 2 *p* *mf*
D.B.

153

LUC *mf* *mf confident*
You will

OSC
am in love.

153

C. A. 1 *mf* *f*

C. A. 2 *mf* *f* *p* *f* *mp*

Cl. 1 *mf* *f* *p* *f* *mp*

Cl. 2 *mf* *f* *p* *f* *mp*

Hn. 1

Hn. 2

Perc. *f*
tau

Pno.

Hp. *mf*

153

Vln. 1 *mf* *f* *mp*

Vln. 2 *f* *gliss.* *mp*

Vla. 1 *mf* *f* *mp*

Vla. 2 *f* *gliss.* *mp*

Vc. 1 *mf* *f* *mp*

Vc. 2 *f* *gliss.* *mp*

D.B.

159

LUC *f*
make it to safe har - bour.

OSC *mf confident*
I will make it to safe har - bour.

159

C. A. 1 *mp* *mf* *f* *mp* *f* *mp*

C. A. 2 *f* *mp* *f* *mp* *f* *mp*

Cl. 1 *mp* *mf* *f* *mp* *f* *mp*

Cl. 2 *f* *mp* *f* *mp* *f* *mp*

Hn. 1 *p* *mf* *mp*

Hn. 2 *mp*

Perc.

Pno. *mf*

Hp.

159

Vln. 1 *mf* *f* *mp*

Vln. 2 *mf* *f* *p*

Vla. 1 *mf* *f* *mp*

Vla. 2 *mf* *f* *p*

Vc. 1 *mf* *f* *mp*

Vc. 2 *mf* *f* *p*

D.B. *mp* *mf* *f* *mp*

165

LUC *f* You will win. *ff fervent* You will come back to me, _____
OSC *f* I will win. *ff fervent* I will come back to you... _____

165

C. A. 1 *f* *ff* *p*
C. A. 2 *mp* *f* *ff* *p* *mf* *p*
Cl. 1 *f* *ff* *p*
Cl. 2 *mp* *f* *ff* *p* *mf* *p*
Hn. 1 *mf* *f* *mp*
Hn. 2 *f*
Perc. *mf*
Pno.
Hp. *f*

165

Vln. 1 *p* *f*
Vln. 2 *f*
Vla. 1 *p* *f* *mp* *f*
Vla. 2 *f* *mp* *f*
Vc. 1 *p* *f* *mp* *f*
Vc. 2 *f* *mp* *f*
D.B. *mp* *f*

(171)

LUC *mf* vulnerable
so I can give you all that kept me safe. *mp*

OSC *f* ecstatic
I am mad

(171)

C. A. 1 *mf* *p* *mp* *p* *mf*

C. A. 2 *mp* *mf* *p*

Cl. 1 *mf* *p* *mp* *p* *mf*

Cl. 2 *mp* *mf* *p*

Hn. 1 *mf*

Hn. 2 *mp* *p* *mf*

Perc.

Pno. *f*

Hp. *mf*

(171)

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. 1 *mp* *p*

Vla. 2 *mp* *p* *mp*

Vc. 1 *mp* *p* *mp*

Vc. 2 *mp* *mp*

D.B. *mf*

176

LUC *f* ecstatic am hap - py and mad!

OSC *mf* and *ff* hap - py!

176

C. A. 1 *p* *mf* *f*

C. A. 2 *f* *mf* *f*

Cl. 1 *p* *mf* *f*

Cl. 2 *f* *mf* *f*

Hn. 1 *p* *mf* *p* *mf* *p* *mf*

Hn. 2 *p* *mf* *p* *mf*

Perc.

Pno.

Hp.

176

Vln. 1 *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. 1 *mp* *mf* *f*

Vla. 2 *mf* *f*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

D.B. *f* *ff*

180

LUC *f* *ff*
I will lose ev-ery-thing with you,
OSC *f* *ff*
I will lose ev-ery-thing with you...

180

C. A. 1 *ff* *mf* *f*
C. A. 2 *ff* *mf* *f*
Cl. 1 *ff* *mf* *f*
Cl. 2 *ff* *mf* *f*
Hn. 1 *p*
Hn. 2 *p*
Perc.
Pno. *ff*
Hp. *f* *ff*

180

Vln. 1 *ff*
Vln. 2 *mf*
Vla. 1 *ff*
Vla. 2 *mf*
Vc. 1 *ff*
Vc. 2 *mf*
D.B. *ff*

185

9 ♩ = ♩ (♩ = 80); Exuberant

LUC *triumphant* *fff*
 And still be cap - tain of my soul.

OSC

185

9 ♩ = ♩ (♩ = 80); Exuberant

C. A. 1 *ff*

C. A. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Perc. *ff*

Pno. *ff*

Hp.

185

9 ♩ = ♩ (♩ = 80); Exuberant

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. 1 *f* *mf* *ff*

Vla. 2 *f* *mf* *ff*

Vc. 1 *f* *mf* *ff*

Vc. 2 *f* *mf* *ff*

D.B. *mf* *ff*

190

Musical score for woodwinds, percussion, and harp. The score is divided into three measures. The woodwind parts include Cor Anglais 1 & 2, Clarinets 1 & 2, Horns 1 & 2, Percussion, and Harp. Dynamics range from *mf* to *f*. The harp part features a *fff* dynamic.

190

Musical score for strings. The score is divided into three measures. The string parts include Violins 1 & 2, Violas 1 & 2, Violoncellos 1 & 2, and Double Bass. Dynamics range from *f* to *fff*. The score includes various articulation marks such as accents and slurs.

4
4

to Oboe

193

C. A. 1
C. A. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Perc.
Hp.

ff *ff* *ff* *ff* *ff* *fff* *fff* *fff* *fff* *fff* *fff*

Detailed description: This block contains the musical score for measures 193 to 195 for woodwinds and percussion. The instruments listed are C. A. 1, C. A. 2, Cl. 1, Cl. 2, Hn. 1, Hn. 2, Perc., and Hp. The score features complex rhythmic patterns, including triplets and quintuplets. Dynamic markings include *ff* (fortissimo) and *fff* (fortississimo). The percussion part includes a snare drum (labeled 'Sec.') and a harp (Hp.).

4
4

193

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

ff *mf* *fff* *ff* *mf* *fff* *ff* *mf* *fff* *ff* *mf* *fff* *ff* *mf* *fff* *ff* *mf* *fff*

Detailed description: This block contains the musical score for measures 193 to 195 for the string section. The instruments listed are Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. The score features sustained notes with dynamic markings of *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo). The double bass (D.B.) part includes a key signature change to one flat.

SCENE SIX

Preparations for the expedition proceed.

4/4 **Meno mosso** (♩ = 108); Clunky, laconic

S CHORUS *mp mechanical* *f* *mf*
 Pack a church in crates Pre - fab-ric - at - ed, in pie - ces

Bar 1 CHORUS *mp mechanical* *mf*
 Pack a church in crates in pie - ces

Bar 2 CHORUS *mp mechanical* *mf*
 Pack a church in crates in pie - ces

B CHORUS *mp mechanical* *f* *mf*
 Pre - fab-ric - at - ed, in pie - ces

4/4 **Meno mosso** (♩ = 108); Clunky, laconic

Cl. 1 to Bass Clarinet

Cl. 2 to Bass Clarinet

Hn. 2

Perc.

Pno. *mf* *mp* *mf*

4/4 **Meno mosso** (♩ = 108); Clunky, laconic

Vln. 1 *pizz.* *f* *mf*

Vln. 2 *pizz.* *f* *mf*

Vla. 1 *pizz.* *f* *mp* *mf*

Vla. 2 *pizz.* *f* *mp* *mf*

Vc. 1 *pizz.* *f* *mp* *mf*

Vc. 2 *pizz.* *f* *mp* *mf*

D.B.

⑥

LUCINDA with JEFFRIS.

S *mp* *f*
Trans-port it by cart As - sem-ble it a - cross the moun-tains.

Bar 1 *mp* *f*
Trans-port it by cart As - sem-ble it a - cross the moun-tains.

Bar 2 *mp* *f*
Trans-port it by cart As - sem-ble it a - cross the moun-tains.

B *mp* *f* *f* with *bravura*
Trans-port it by cart As - sem-ble it a - cross the moun-tains. Map the land

⑥

B. Cl. 1 Bass Clarinet *f* *mf*

B. Cl. 2 Bass Clarinet *f* *mf*

Hn. 2 *f* *mf*

Perc. Tenor Drum *f* *mp* *f*

Pno. *f*

⑥

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

D.B. *f* *mf*

11

S *p* hushed, gossipy *mp* *mf* *p*
Mis - ter Jef - fris: Pre - cise. Com - pet - ent. Con - quers the out - back...

LUC

Bar 1 *p* hushed, gossipy *mp* *mf* *p*
Mis - ter Jef - fris: Clerk. Pre - cise. Com - pet - ent. Con - quers the out - back...

Bar 2 *p* hushed, gossipy *mp* *mf* *p*
Mis - ter Jef - fris: Clerk. Pre - cise. Com - pet - ent. Con - quers the out - back...

JEF *f* arrogant
Know the earth My blade sweeps

11

B. Cl. 1 *p* *f* *p*

B. Cl. 2 *f* *mp* *p*

Hn. 2 *p* *mf* *p*

Perc. *p* on rim *mp* *f* Small Cymbal *mp*

Pno.

11

Vc. 1

Vc. 2

D.B. *p* arco sul pont.

16

S *mp* ...in his dreams. _____

LUC *f eagerly* You know the way? _____

Bar 1 *mp* ...in his dreams. _____

Bar 2 *mp* ...in his dreams. _____

JEF _____ a-side bush and na-tive a-like. _____ *p* _____ *mp to himself* (I have read ev-ery book)

16

B. Cl. 1 *mf* _____ *p* _____

B. Cl. 2 *mf* _____ *p* _____

Hn. 2 *mf* _____ *mf* _____ *p* _____

Perc. **Tenor Drum** *mp* _____ *f* _____ *p* _____

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

16

Vc. 1 _____ *mf* _____

Vc. 2 _____ *mf* _____

D.B. *f* _____ *ord.* _____ *pizz.* _____ *mf* _____

21

JEF *f hubristic*
I have ne - ver left home) I have al - ways known the way through coun - try where *mf*

B. Cl. 1 *f* *mf*

B. Cl. 2 *f* *mf*

Hn. 2 *f* *mf*

Perc. *f*

Pno. *f* *mf*

D.B. *p* *f* *mf*

arco

25

LUC *mp perturbed*
You are too much in love with dan - ger. *f reckless*
But so am I: I have wa - gered —

JEF *f*
no glass has e-ver been.

25

B. Cl. 1 *f* *p* *mf* *mf*

B. Cl. 2 *f* *p* *mf* *p*

Hn. 2 *f* *p* *mf*

Perc. *pp* *mp*

Pno. *mp* *mf* *f*

25

Vc. 1 *p* *mf* *p*

Vc. 2 *mf* *f*

D.B. *f* *p* *mf* *f*

arco

pizz.

30

S

LUC *ff* *mf* straightforward *mp* awed
— my life. — You fight land; — he fights de

Bar 1

JEF *mf* wry
And your man?

30

C. A. 2 *pp* *p*

B. Cl. 1 *p* *mf* *p* *mf*

B. Cl. 2 *mf* *p* *mf* *p* *mf*

Hn. 2 *f*

Pno. *mp*

30

Vln. 1 (pizz.) *f*

Vln. 2 (pizz.) *f*

Vla. 1 (pizz.) *f*

Vla. 2 (pizz.) *f*

Vc. 1 pizz. *f*

Vc. 2 *f*

D.B. *f*

JEFFRIS with PERCY.

34 L'istesso (♩ = 108); Gently, with warmth

S
LUC
Bar 1
Bar 2
JEF

CHORUS
p impassive

Per - cy Smith: Os - car's

mons.

CHORUS
p impassive

Per - cy Smith: Os - car's

PERCY
mp modestly *mf* *mp*

Col-lect - or of fau - na. De - cent. Mild.

34 L'istesso (♩ = 108); Gently, with warmth

C. A. 2
B. Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.

pp

con sord.
p

p

34 L'istesso (♩ = 108); Gently, with warmth

Vla. 1
Vla. 2
Vc. 1
Vc. 2

arco
p *mp* *p* *mf* *p*

arco
p *mp* *p* *mf* *p*

arco
p *mp* *p* *mf* *p*

arco
p *mp* *p* *mf* *p*

40

S *mp* pro - tect - or.

LUC

Bar 1 *mp* pro - tect - or.

PER

JEF *mf* admonitory If Os - car is harmed, *f* Lu - cin - da will not pay.

40

C. A. 2

B. Cl. 1 *pp* *mf* *f* *p*

B. Cl. 2 *f* *p* *mf* *f* *p*

Hn. 1 *mf* *p*

Hn. 2

Perc. Small Cymbal *pp*

Pno. *mp*

40

Vla. 1 *mp* *p*

Vla. 2 *mp* *p*

Vc. 1 *mp* *p*

Vc. 2 *mp* *p*

45

S

Bar 1

PER

JEF

imperious *ff* You will guard him as a brother's keep - er. —

mp *dismayed* Why do men —

45

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

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

to Clarinet

45

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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

49

L'istesso (♩ = 108); Laconic, as before

S CHORUS *mp cryptic*
A jig - saw -

Bar 1 CHORUS *mp cryptic*
A jig -

PER *mf* with loud voi - ces seek for me? *p ashamed* Why do I nod and say yes? CHORUS

B CHORUS

49

L'istesso (♩ = 108); Laconic, as before

Cl. 1

B. Cl. 2

Hn. 1 *mp* senza sord. *p*

Hn. 2

Perc. Tubular Bells

Pno. *mf*

49

L'istesso (♩ = 108); Laconic, as before

Vln. 1 (pizz.) *mf*

Vln. 2 (pizz.) *mf*

Vla. 1 *f* *p* pizz. *mf*

Vla. 2 *f* *p* pizz. *mf*

Vc. 1 *f* *mp* *p* pizz. *mf*

Vc. 2 *f* *mp* *p* pizz. *mf*

D.B.

54

S *p* puz-zle *mf* Hes - sian - wrapped col - umns on the star - board

Bar 1 - saw puz-zle Hes - sian - wrapped col - umns on the star - board

Bar 2 *mp cryptic* A jig - saw puz-zle *p* Box - es, *mf* ba - lanced in weight, on the port

B *mp cryptic* A jig - saw puz-zle *p* Box - es, *mf* ba - lanced in weight, on the port

54

C. A. 2

Cl. 1 *pp* Clarinet

Perc.

Pno.

Hp. *mf*

54

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. *pizz.* *mf*

OSCAR finds LUCINDA in the dark.

59 L'istesso (♩ = 108); Ecstatic and highly strung

S
Bar 1
Bar 2
B

59 L'istesso (♩ = 108); Ecstatic and highly strung

C. A. 2
Cl. 1
Perc.
Pno.
Hp.

59 L'istesso (♩ = 108); Ecstatic and highly strung

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

63

S
Bar 1
Bar 2
B

pp mysterious *p*

The soul is a peach to pluck

The soul is a peach Eas - y to pluck

The soul is a peach Eas - y to pluck

The soul is a peach Eas - y to pluck

63

Perc.

p

Hp.

mp *f*

63

Vln. 1
Vln. 2
Vla. 1
Vla. 2
D.B.

p *pp*

p *pp* *mp*

p *pp* *mp*

arco *pp*

67 OSCAR and LUCINDA kiss...

S *p sensuous*
L - ips bruise blue

Bar 1 *p sensuous*
L - ips bruise blue

Bar 2 *p sensuous*
L - ips bruise blue

B *p sensuous*
L - ips bruise blue

67

Perc. *p*

Hp. *p*

67

Vln. 1 *p pp*

Vln. 2 *p pp*

Vla. 1 *p pp*

Vla. 2 *p pp*

D.B. *p pp*

77 They move apart.

S *mp*
Love _____

LUC *LUCINDA* [a vibrant, thrilled pause, the beginning of a yes, the gathering of breath...]

OSC *OSCAR* *f* nervously blurted out
Mar-ry me... _____

Bar 1 *mp*
Love _____

Bar 2 *mp*
Love _____

B *mp*
Love _____

...to save your re-pu-ta-tion.

77

Cl. 1 *p* *f* *mf* *pp*

B. Cl. 2 *p* *f* *mf* *pp*

Perc.

Pno. *p* *f*

Hp.

77

Vln. 1 *ord.* *ppp*

Vln. 2 *ord.* *ppp*

Vla. 1 *ord.* *ppp* *p* non vibr.

Vla. 2 *ord.* *ppp* *p* non vibr.

Vc. 1 *con sord.* *ppp* *p* non vibr.

Vc. 2 *con sord.* *ppp* *p* non vibr.

D.B. *pp*

82 L'istesso (♩ = 108); Laconic, as before

S *mp* quirky, amused
cast - i-ron rods

LUC [...the opposite kind of pause.] *mf* stiffly
You are too kind.

Bar 1 *mp* quirky, amused
of cast - i-ron rods

Bar 2 *mp* quirky, amused
Thir - ty hun-dred - weight of cast - i-ron rods

B *mp* quirky, amused
Thir - ty hun-dred-weight of cast - i-ron rods

82 L'istesso (♩ = 108); Laconic, as before

Ob. 1

C. A. 2

Hn. 1

Hn. 2

Perc. **Tubular Bells**
mf

Pno. *mf*

Hp. *mf*

82 L'istesso (♩ = 108); Laconic, as before

Vln. 1 *mf* pizz.

Vln. 2 *mf* pizz.

Vla. 1 *mf* pizz.

Vla. 2 *mf* pizz.

Vc. 1 *mf* pizz.

Vc. 2 *mf* pizz.

D.B. *f* *p*

STRATTON in the distance,
silent, with a noose;
OSCAR in the foreground.

88

S *mf* Five hun-dred and six - ty-two glass sheets *f* Twen-ty gross of nuts and bolts *mf* aghast [MRS STRATTON] *mf* One hun-dred and

LUC

Bar 1 *mf* Five hun-dred and six - ty-two glass sheets *mf* Five gal-lons of lin-seed oil

Bar 2 *mf* Five hun-dred and six - ty-two glass sheets *mf* Five gal-lons of lin-seed oil

B *mf* Five hun-dred and six - ty-two glass sheets *f* Twen-ty gross of nuts and bolts

88

Ob. 1 *mf* *p*

C. A. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Perc.

Pno.

Hp. ord. *mf*

88

Vln. 1 *mf* senza sord.

Vln. 2 *mf* senza sord.

Vla. 1 *f* *mf* senza sord.

Vla. 2 *f* *mf* senza sord.

Vc. 1 *f* *mf* senza sord.

Vc. 2 *f* *mf* senza sord.

D.B. pizz. *mf*

93

S *f* twen-ty-one — pounds six - teen shil-ings *mf* fretful Al -

OSC

Bar 1 *mf* expressionless Back in Eng - land Rev - erend Strat - ton bets — the last of his mo - ney

Bar 2 *mf* expressionless Back in Eng - land Rev - erend Strat - ton bets — the last of his mo - ney

93

Ob. 1 *f* *p* *mf*

C. A. 2 *f* *p* *mf*

Cl. 1 *pp*

B. Cl. 2 *pp*

Hn. 1 *f* *p* *mf*

Hn. 2 *f* *p* *mf*

Perc.

Pno. *f* *mp*

93

Vln. 1 *f*

Vln. 2 *f*

Vla. 1

Vla. 2

Vc. 1 *f*

Vc. 2 *f* *mp*

D.B. *mp*

OSCAR with JEFFRIS and PERCY.

102 OSC *f* *ff* *f grim*
- - - - - dered by my sys-tem... Let my road be hard.

B

102

Ob. 1 *f* *mf* *ff*

C. A. 2 *f* *mf* *ff*

Cl. 1 *f* *ff*

B. Cl. 2 *f* *ff*

Hn. 1 *mf* *ff* *f* *mf* *ff*

Hn. 2 *mf* *ff* *f* *mf* *ff*

Perc.

Pno. *fff* *ff*

Hp.

102

Vln. 1

Vln. 2

Vla. 1 *p* *f* *p* *ff*

Vla. 2 *p* *f* *p* *ff*

Vc. 1 *p* *f* *p* *ff*

Vc. 2 *p* *f* *p* *ff*

D.B. *arco* *ff* *p* *f* *p* *ff*

108

OSC *ff* Let there be pain.

JEFFRIS *mp disdainful* You use soft words: brook, lane, copse. This place is *with perverse delight* saw-toothed and sav-age. *f*

108

Ob. 1

C. A. 2

Cl. 1 *pp*

B. Cl. 2 *pp*

Hn. 1

Hn. 2

Perc. Pair Cymbals *pp* *mp* *strisciato*

Pno.

Hp. *mf* *mp* *f*

108

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *p* *pp*

120

S
— struc - ture of her dreams. *p*

LUCINDA *f bleak*
Ter - ror — comes — un - der a clear blue — sky.

Bar 1
— struc - ture of her dreams. *p*

Bar 2
— her dreams.

B
— her dreams.

120

Ob. 1 *f* *p*

C. A. 2 *f* *p*

Cl. 1 *f* *p*

B. Cl. 2 *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Perc. Tenor Drum *f*

Pno. *pp* *p* *f*

120

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

125

LUC *p* exquisitely tender Your neck: so soft, *with a shudder* *mf* I i-mag-ine a knife...

OSC

125

Cl. 1 *mf*

B. Cl. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Perc. Side Drum *f*

Hp. *f* (fingernail gliss.) *mp*

125

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 arco *pp* pizz. *f*

Vla. 2 arco *pp* pizz. *f*

Vc. 1 arco *pp*

Vc. 2 arco *pp*

D.B. arco *pp*

129

LUC *mf* putting on a brave face

OSCAR *mf* putting on a brave face

The mo - ney for Jef - fris... *mf* businesslike

They have put me at the front. I must go. *mp* shyly

A

129

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc. *pp*

Pno. *f* *mp* *p*

134

LUCINDA and OSCAR exchange envelopes. They embrace briefly, and separate.

LUC *p* forlorn

My chest is

OSCAR *p* forlorn

let - ter for you... My chest is

134

Pno. *pp*

Hp. *mp*

134

Vln. 1 *pp* *p* *pp*

Vln. 2 *pp* *p*

Vla. 1 *pp* *p* *pp*

Vla. 2 *pp*

Vc. 1 *pp* *p* *pp*

Vc. 2 *pp* *p* *pp*

con sord. arco

con sord.

140

LUC
emp - ty where you lay your hand. Let me hold your e - cho

OSC
emp - ty where you lay your hand. Let me hold your e - cho

Pno.

The expedition leaves.

145

LUC
one last time...

OSC
one last time...

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.
Tenor Drum

Pno.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

5/4 LUCINDA, alone, reads OSCAR's letter.
L'istesso (♩ = 108); Guileless

149

Musical score for measures 149-152. Includes vocal parts for LUCINDA (LUC) and OSCAR (OSC), and piano accompaniment for Clarinet 1 (Cl. 1), Clarinet 2 (B. Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Harp (Hp.).

Lyrics for OSCAR: *mf* humbly I dare not hope And yet I must, *f* That by this deed

Lyrics for LUCINDA: *pp* Oh

Tempo and meter: **5/4** L'istesso (♩ = 108); Guileless

153

Musical score for measures 153-156. Includes vocal parts for LUCINDA (LUC) and OSCAR (OSC), and piano accompaniment for Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Percussion (Perc.), Piano (Pno.), and Harp (Hp.).

Lyrics for OSCAR: I gain your trust.

Lyrics for LUCINDA: *a scream of pain and despair* my ho - ly fool, my

Tempo and meter: **4/4**

157

LUC *anguished* *vehement* *mf*
dar - - - ling, you had my trust al - ways, al - ways.

157

Ob. 1 *ff* *mp*
Cl. 1 *ff* *mp*
Pno. *mf*

161

LUC *f miserably*
I ne - ver cared for the church. Did you not see?

161

Ob. 1 *ff* *f p* *f p* *f*
Cl. 1 *ff* *f p* *f p* *f*
Perc. *ff* *ff*
Pno. *fff* *f*

164

LUC *mp* All *f* this— *ff* ironic the great wa - ger— *mf* helplessly was to strip a - way— my mo - ney—

164

Ob. 1 *p* *mp* *mf* *f*

Cl. 1 *p* *mp* *mf* *f*

Pno. *p* *ff* *mf*

167

LUC *mp* (sto - len from sto - len land), *mf* my ar - mour, *p* vulnerable stand na - ked,

167

Ob. 1 *p* *f* to Cor Anglais

Cl. 1 *p* *f* to Bass Clarinet

Pno. *p* *mf*

171

LUC *mf* my face *p* pressed to the soft *pp* bereft sec - ret place— at the base of your neck.

171

Pno. *p* *pp*



SCENE SEVEN

In the outback. A whirling phantasmagoria of violence, presided over by JEFFRIS. PERCY under his command, forced to oppress OSCAR, but trying to protect him when possible.

3
♩ = ♩³ (♩ = 144); Chaotic, explosive

2
♩

3
♩

2
♩

3
♩

S CHORUS *ff* vicious Cut [MIRIAM] *mf* grim *f* Black wrapped in wrapped in black CHORUS

OSC OSCAR *ff* vicious Cut *f* panicky glass like a seed *bewildered* You knew my heart

Bar 1 CHORUS *ff* vicious Cut

Bar 2 PERCY *ff* vicious Cut

B JEFFRIS *ff* vicious Cut path cut *mp* malicious skin

3
♩ = ♩³ (♩ = 144); Chaotic, explosive

2
♩

3
♩

2
♩

3
♩

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Perc. Tam-tam *mf* *ff* Cymbals *p* Bass Drum *ff* Side Drum *f* snares off Small Cymbal *p* scrape *f*

Pno. *f*

Hp. *ff* *f* p.d.l.t.

3
♩ = ♩³ (♩ = 144); Chaotic, explosive

2
♩

3
♩

2
♩

3
♩

Vln. 1 *ff* pizz.

Vln. 2 *ff* pizz.

Vla. 1 *ff* pizz.

Vla. 2 *ff* pizz.

Vc. 1 *ff* pizz. c.l.b.

Vc. 2 *ff* pizz. c.l.b.

D.B. *ff* pizz.

⑨ **3**

S *ff* (whispered) slice earth f - lay *mp* *ff* *p*

OSC like a fire - work *ff* my bo - dy *f*

Bar 1 *ff* (whispered) slice earth f - lay *mp* *ff* *p*

PER *ff* (whispered) slice earth f - lay *mp* *ff* *p*

JEF *ff* (whispered) slice earth flay *mf* the skin *ff* with arrogant cruelty of the world *f* pull back flesh re-veal my

⑨ **3**

C. A. 1 *f* (whispered) sli - ss ear - th *mp* *f* *mp*

C. A. 2 *f* (whispered) sli - ss ear - th *mp* *f* *mp*

B. Cl. 1 *f* (whispered) sli - ss ear - th *mp* *f* *mp*

B. Cl. 2 *f* (whispered) sli - ss ear - th *mp* *f* *mp*

Hn. 1 *ff* *mp* *f* *mp*

Hn. 2 *ff* *mp* *f* *mp*

Perc. *mp* *f* *mp* *ff* *mf* *f* *ff* *f*

Pno. *mf* *ff*

Hp.

Vln. 1 *f* (whispered) sli - ss ear - th *p*

Vln. 2 *f* (whispered) sli - ss ear - th *p*

Vla. 1 *f* (whispered) sli - ss ear - th *p*

Vla. 2 *f* (whispered) sli - ss ear - th *p*

Vc. 1 *f* (whispered) sli - ss ear - th *p*

Vc. 2 *f* (whispered) sli - ss ear - th *p*

D.B. *f* *fff*

Cor Anglais

Bass Clarinet

Medium Cymbal

Tam-tam

Tenor Drum

2 3

17

S

OSC *f* despairing
We were wrong, we were so wrong *gliss.* *f* ruthless

Bar 1

PER *f* ruthless
ri - ver

JEF *ff* *mf*
map sa - vage coun - try I will name it: *f* ruthless
ri - ver

2 3

17

C. A. 1 *f* *mp* *ff* (whispered) *p*

C. A. 2 *f* *mp* *ff* (whispered) *p*

B. Cl. 1 *f* *mp* *ff* (whispered) *p*

B. Cl. 2 *f* *mp* *ff* (whispered) *p*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Perc. *mf* *ff* *p* *mf* *ff* *f* Medium Cymbal

Pno. *mf*

Hp. ord. *ff*

2 3

17

Vln. 1 (whispered) *p*

Vln. 2 (whispered) *p*

Vla. 1 (whispered) *p*

Vla. 2 (whispered) *p*

Vc. 1 (whispered) *p*

Vc. 2 (whispered) *p*

D.B. *ff*

4
8

3
8

24

S *f* ruthless *ff* *mf* hysterical *ff*

OSC *ff* god — my god my god my god no strength for mer - cy

Bar 1 moun-tain fo - rest cut

PER moun-tain fo - rest cut

JEF moun-tain fo - rest *f* commanding Mis - ter Smith: hold — him

4
8

3
8

24

C. A. 1 *f* *p*

C. A. 2 *f* *p*

B. Cl. 1 *f* *p*

B. Cl. 2 *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Perc. *mf* *ff* *f* *f* *f* *p* *ff* *f*

Pno. *8va* *8va* *8va* *8va*

Hp. *8va* *8va* *8va* *8va*

4
8

3
8

24

Vln. 1 *f* *p* arco sul pont.

Vln. 2 *f* *p* arco sul pont.

Vla. 1 *f* *ff* *p* arco

Vla. 2 *f* *ff* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

D.B. *fff* *mp* *f* arco gliss.

2/8 3/8

32

S

OSC *mf* aghast *mp*
Is life all like this?

Bar 1

PER *mf* helpless *mp* pleading *f*
Yes. Please lie back. Lau-da-num for

JEF
down

2/8 3/8

32

C. A. 1

C. A. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp. *ff*

2/8 3/8

32

Vln. 1

Vln. 2

Vla. 1 *p* *mp* *p* *mf* *p*
arco

Vla. 2 *p* *mp* *p* *mf* *p*
arco

Vc. 1 *p* *mp* *p* *mf* *p*
arco

Vc. 2 *p* *mp* *p* *mf* *p*
arco

D.B. *p*

39 **3** **4** **3** **2**
8 **8** **8** **8**

PERCY doses OSCAR with laudanum.

S (whispered) *f* slice cross glass

OSC *ff* heraldic Saint Ig-na-tius was eat-en by li-ons

Bar 1 (whispered) *f* slice cross glass

PER *mp* *f* *ff* violently qui-i-i-i-e-t nail cut

JEF (whispered) *f* slice cross glass

39 **3** **4** **3** **2**
8 **8** **8** **8**

C. A. 1 (whispered) *f* *mp* *f* *mp* *f* *p*

C. A. 2 (whispered) *f* *mp* *f* *mp* *f* *p*

B. Cl. 1 (whispered) *f* *mp* *f* *mp* *f* *p*

B. Cl. 2 (whispered) *f* *mp* *f* *mp* *f* *p*

Hn. 1 (whispered) *f* *mp* *f* *mp* *f* *p*

Hn. 2 (whispered) *f* *mp* *f* *mp* *f* *p*

Perc. Cymbals

Pno. *ff*

Hp. *ff*

39 **3** **4** **3** **2**
8 **8** **8** **8**

Vln. 1 (whispered) *f* *mp* *f* *mp* *f* *p*

Vln. 2 (whispered) *f* *mp* *f* *mp* *f* *p*

Vla. 1 *mp* *p* *mf* *p* *mf* *p* *mf*

Vla. 2 *mp* *p* *mf* *p* *mf* *p* *mf*

Vc. 1 *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. 2 *mf* *p* *mf* *p* *mf* *p* *mf*

D.B. *mp* *mf* *ff*

46 2/8

3

S (whispered) *mf* all like thi - s *p*

OSC *ff* appalled *f* beast gut ri-ver

Bar 1 (whispered) *mf* all like thi - s *p*

PER

JEF *mf* implacable *ff* with relish *mf* *f* For - - - ward! Cut tree kan-ga-roo slaugh - ter cut road

46 2/8

3

C. A. 1 (whispered) *mf* all like thi - s *p*

C. A. 2 (whispered) *mf* all like thi - s *p*

B. Cl. 1 *mf* *fff*

B. Cl. 2 *mf* *fff*

Hn. 1 (whispered) *mf* all like thi - s *p*

Hn. 2 (whispered) *mf* all like thi - s *p*

Perc. Tenor Drum *p* Side Drum *mf* Bass Drum *mf*

Pno. *mf* *ff* *mf* *mf*

Hp. *mf* *ff* *mf* *mf*

46 2/8

3

Vln. 1 (whispered) *mf* all like thi - s *p*

Vln. 2 (whispered) *mf* all like thi - s *p*

Vla. 1 (whispered) *mf* all like thi - s *p*

Vla. 2 (whispered) *mf* all like thi - s *p*

Vc. 1 (whispered) *mf* all like thi - s *p*

Vc. 2 (whispered) *mf* all like thi - s *p*

D.B. pizz. *p* *f*

54

4
8

3
8

S

OSC *p* Why *wailing* *f* do³ you

Bar 1

PER *mp with self-loathing* *f* *mf* My soul shri-vels like a leech in salt

JEF *mf sneering* *f* Are your or - ders ac - cept - ab - le, Mis - ter Smith?

54

4
8

3
8

C. A. 1 *f*

C. A. 2 *f* *p*

B. Cl. 1 *f*

B. Cl. 2 *f*

Hn. 1

Hn. 2

Perc. **Tenor Drum** *p* *f* *mp* *f*

Pno.

Hp. *pp*

54

4
8

3
8

Vln. 1 *p* *sul tasto*

Vln. 2 *p* *sul tasto*

Vla. 1 *p* *sul pont.*

Vla. 2 *p* *sul pont.*

Vc. 1 *p* *sul pont.*

Vc. 2 *p* *sul pont.*

D.B. *arco* *mp* *f* *gliss.*

62 **3/8** **4/8** **3/8**

S

OSC
f vehement *mf* *mp* delirious
 hurt me? No! No more- the dreams-

Bar 1

PER
mf apologetic *mp* *f*
 You had a fit. I am not strong e-nough to de-fy him.

JEF

62 **3/8** **4/8** **3/8**

C. A. 1

C. A. 2
mp *f*

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.
 Cymbals
mp *p* *mf*

Pno.

Hp.
mf *p* *f*

62 **3/8** **4/8** **3/8**

Vln. 1

Vln. 2

Vla. 1
pp *mp* *pp* *p*

Vla. 2
pp *mp* *pp* *p*

Vc. 1
pp *mp* *pp* *p*

Vc. 2
pp *mp* *pp* *p*

D.B.

68 3/8

S *mf* Lau - - - da - num *f* all this life *ff defiant*

OSC *f* god my god my god my Saint A - ga - tha tor -

Bar 1 *mf* Lau - - - da - num *f* all this life

PER *mf* Lau - - - da - num cross *f* red pu - nish

JEF cut whip pu - nish

68 3/8

C. A. 1 *f* (whispered) cro - ss pu - ni sh

C. A. 2 *p* cro - ss pu - ni sh

B. Cl. 1 *f* (whispered) cro - ss pu - ni sh

B. Cl. 2 *f* (whispered) cro - ss pu - ni sh

Hn. 1 *f*

Hn. 2 *f*

Perc. Tam-tam Drums on rims Cymbals

Pno. *f* *ff*

Hp. *p* *f* *ff*

68 3/8

Vln. 1 *mf* *f* (whispered) cro - ss pu - ni sh

Vln. 2 *mf* *f* (whispered) cro - ss pu - ni sh

Vla. 1 *f* (whispered) cro - ss pu - ni sh

Vla. 2 *f* (whispered) cro - ss pu - ni sh

Vc. 1 pizz. *ff*

Vc. 2 pizz. *ff*

D.B. pizz. *ff*

75

S

OSC
- tured with fire and glass

Bar 1

PER

JEF
mf *with furious contempt* *ff* *f* *as a snarl*
I will take your hand for la - zi - ness I will scourge your back if you dis - o - bey.

75

C. A. 1 *p*

C. A. 2 *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

Hn. 1

Hn. 2

Perc. Tenor Drum *mp* *f* *mp* *f* *ff* *fff*

Pno. *mf* *ff*

Hp. *mf*

75

Vln. 1 *p* ord. *pp*

Vln. 2 *p* ord. *pp*

Vla. 1 *p* ord. *pp*

Vla. 2 *p* ord. *pp*

Vc. 1 arco ord. *pp*

Vc. 2 arco ord. *pp*

D.B. arco *pp* *ff* *mp* *f*

82 L'istesso (♩ = 144); Alternating between delirium and violence



S *mp* insistent pulse pulse pulse pulse *mf* ar -

OSC *mf* feverish I see: *mp* insistent Pluck Syd - ney from the earth *f* This ri - ver will fol - - - *mp*

Bar 1

PER *mf* anxious pulse pulse pulse pulse *mp* insistent pulse pulse pulse pulse

JEF qui - i - i - i - i - et

82 L'istesso (♩ = 144); Alternating between delirium and violence



C. A. 1

C. A. 2 *p* *mp* *mf* *p*

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno. *p*

Hp. *mf*

82 L'istesso (♩ = 144); Alternating between delirium and violence



Vln. 1 *p* c.l.t. sul tasto gliss.

Vln. 2 *p* c.l.t. sul tasto gliss.

Vla. 1 *p* c.l.t. sul tasto gliss.

Vla. 2 *p* c.l.t. sul tasto

Vc. 1

Vc. 2

D.B. *mf* pizz. *p* arco

90

S
OSC
Bar 1
PER
JEF

te - ry pale pink li - lac green
low I see sea - shells on the beach I see my
ar te - ry
ar te - ry
Rif - les up.

90

C. A. 1
C. A. 2
B. Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.
Hp.

mp *ff* *f* *mp*
p *f* *p*
f *f*

90

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

gliss. gliss. gliss. gliss.
pizz. *mp* *f*
mp *mf* *f*

97

S
OSC
Bar 1
PER
JEF

with sudden violence *ff*
pin through the
fa - ther kill a moth
pin through the
ff grim
If a na-tive says we can - not pass, shoot him in the eye.

97

C. A. 1
C. A. 2
B. Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.
Hp.

Triangle
Side Drum
snare on

97

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

gliss.
mf *ff*

4
8

3
8

103

S
eye
OSC
I see a glass house like a tear - drop sus - pend - ed a - bove the aw - ful sea...
Bar 1
eye
PER
eye
JEF

4
8

3
8

103

C. A. 1
C. A. 2
B. Cl. 1
B. Cl. 2
Hn. 1
Hn. 2
Perc.
Triangle
Tam-tam
Pno.
Hp.

4
8

3
8

103

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.

111

S *f* *savage*
This life is all like glass fire cut ground crack sky

OSC *ff* *exalted*
Saint Se - bas - tian

Bar 1 *f* *savage*
This life is all like glass fire cut ground crack sky

PER *f* *savage*
life all glass cut crack

JEF *f* *savage*
This is like fire ground sky

111

C. A. 1

C. A. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2 *f* *ff* *mf* *ff*

Perc. Bass Drum *ff* *p* *f* Tenor Drum *p* *f* Medium Cymbal Cymbals *ff*

Pno. *mf* *ff*

Hp. *ff*

111

Vln. 1 *ff* c.l.b.

Vln. 2 *ff* c.l.b.

Vla. 1 *ff* c.l.b.

Vla. 2 *ff* c.l.b.

Vc. 1 *ff* c.l.b.

Vc. 2 *ff* c.l.b.

D.B. *ff* (pizz.)

119

PERCY obeys JEFFRIS's order.

S

OSC
pierced by ar-rows. *f* outraged men *mf* wo-men *mp* child - ren

Bar 1

PER *mf* firmly Keep you safe

JEF *ff* urgent Mis-ter Smith, tie him up.

119

C. A. 1 *f* *mp*

C. A. 2 *f* *p* *mf* *mp*

B. Cl. 1 *f*

B. Cl. 2 *f*

Hn. 1

Hn. 2

Perc. **Tenor Drum** *mf* *f*

Pno.

Hp. *mf*

119

Vln. 1 arco *pp*

Vln. 2 arco *pp*

Vla. 1

Vla. 2

Vc. 1 pizz. *ff*

Vc. 2

D.B. arco *f*

128

S

OSC *mf* bleak I for - give you. *mp* horrified god my god — my god my god — no *f* god no — *mf*

Bar 1

PER

JEF *f* fanatical Chur - ches — are not car - ried by choir - boys. *ff* > 3 The Em - pire was not built by an -

128

C. A. 1 *f* *mp* *f* *mp*

C. A. 2 *f* *mp* *f* *mp*

B. Cl. 1 *f* *mp* *f* *mp*

B. Cl. 2 *f* *mp* *f* *mp*

Hn. 1 *f* *mp* *f* *mp*

Hn. 2 *f* *mp* *f* *mp*

Perc. *f* *p* *ff*

Pno. *f* *ff*

Hp. *p* *f*

128

Vln. 1 *mf* sul pont. *p*

Vln. 2 *mf* sul pont. *p*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

4
8

3
8

JEFFRIS fires on the natives.

135

S

OSC
god no god no god no

Bar 1

PER

JEF
gels. Cut down the tribe!

4
8

3
8

135

C. A. 1

C. A. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.
Tenor Drum
Side Drum
Bass Drum on rim
Tam-tam

Pno.

Hp.

4
8

3
8

135

Vln. 1
ord.
mp

Vln. 2
ord.
mp

Vla. 1
arco
mp

Vla. 2
arco
mp

Vc. 1
arco
mp

Vc. 2
arco
mp

D.B.
ff

142

OSC *p* paralysed with guilt
 I am sor-ry. We should not have come. We should not have hurt you. We came ___ for- this- This is glass. Glass

142

Perc. Cymbals on crowns
pp

Pno.

142

D.B. *mp* *p* *mp* *p*

149

OSC *obsessive*
 cuts. You see? cut chest cut arm cut...

JEF *f* admonitory
 Mis-ter Smith, your du - ty...

149

C. A. 1

C. A. 2

B. Cl. 1

B. Cl. 2

Perc. scrape *mp* Tenor Drum *f*

Pno. *f*

149

Vla. 1 *mp*

Vla. 2 *mp* gliss.

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *pp* *f*

156

4
8

3
8

2
8

S

OSC *ff incisive*
Saint Cas-si-an cut with pen-knives.

Bar 1

PER *mf alarmed*
Os - car, not this. Glass is not for this.

JEF

156

4
8

3
8

2
8

C. A. 1

C. A. 2

B. Cl. 1

B. Cl. 2

Hn. 1 *p con sord.*

Hn. 2

Perc. *ff* Cymbals

Pno. *ff*

Hp. *mp* *ff*

156

4
8

3
8

2
8

Vln. 1

Vln. 2

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *mf*

(162) **2/8** **3/8** **L'istesso (♩ = 144); Dazed**

S *ff* vehement
like all like life

OSC

Bar 1 *ff* vehement
is life

PER *ff* vehement
all like life

JEF

(162) **2/8** **3/8** **L'istesso (♩ = 144); Dazed**

C. A. 1 *ff* (whispered) *p*
is like li - - - ff

C. A. 2 *ff* (whispered) *p*
is like li - - - ff

B. Cl. 1 *ff* (whispered) *p*
is like li - - - ff

B. Cl. 2 *ff* (whispered) *p*
is like li - - - ff

Hn. 1 *f* *mp* *p*

Hn. 2 *ff* (whispered) *p*

Perc. Bass Drum *p* *ff* *p* *ff* *p* *ff*

Pno. *mf* *ff*

Hp. *ff*

(162) **2/8** **3/8** **L'istesso (♩ = 144); Dazed**

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff* *p*

Vla. 2 *ff* *p*

Vc. 1 *ff* *p*

Vc. 2 *ff* *p*

D.B. *mp* *ff*

169 PERCY, alone, sharpens an axe.

PER *mf* highly strung *mp* *mf*
Axe sharp I am ten - der with ev - ery soul in my care. Sharp I wish

Hn. 1 *mf* *mp* *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

PER *mp* rueful *p* *pp* ashamed
no - one would suf - fer. I know kind - - - - - ness is the sha - dow of my cow - ard - ice.

Hn. 1 *mp* *p* *pp*

Vla. 1 *mp* *p* *pp* gliss.

Vla. 2 *mp* *p* *pp* gliss.

Vc. 1 *mp* *p* *pp* gliss.

Vc. 2 *mp* *p* *pp* gliss.

185 L'istesso (♩ = 144); Emphatic

OSC

PER

JEF *f* triumphant *ff* *f*

I have made a great ex - plor - a - tion. What

185 L'istesso (♩ = 144); Emphatic

C. A. 1 *p* *f* *mf* *f*

C. A. 2 *p* *f* *mf* *f*

B. Cl. 1 *p* *f* *mf* *f*

B. Cl. 2 *p* *f* *mf* *f*

Hn. 1 senza sord. *p* *f* *mf* *f*

Hn. 2 *p* *f* *mf* *f*

Perc. Cymbals *pp* *f*

Pno. *f*

Hp.

185 L'istesso (♩ = 144); Emphatic

Vln. 1 *ff*

Vln. 2 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D.B. *ff*

193

OSC *f* defiant
It is not _____ our coun - try.

PER *mp* mysterious
I see _____ in ev - ery

JEF *mp* mysterious
_____ do you say to this coun - try of ours? I see _____ in ev - ery

193

C. A. 1 *ff* *mf* *ff mp* *pp*

C. A. 2 *ff* *mf* *ff mp* *pp*

B. Cl. 1 *ff* *mf* *ff mp* *pp*

B. Cl. 2 *ff* *mf* *ff mp* *pp*

Hn. 1 *ff* *mf* *ff mp* *pp*

Hn. 2 *ff* *mf* *ff mp* *pp*

Perc. *ppp* Tam-tam

Pno. *ff* *p*

Hp.

193

Vln. 1 *mf*

Vln. 2 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *mf*

201

OSC
sha - dow _____ frail en - ve - lope of soul.

PER
sha - dow _____ crump - led bo - dy.

JEF
sha - dow _____ vic - to - ry _____ Drink _____ to our tri - umph!

mp *mf* *p* *f* *heady* *ff*

201

C. A. 1 *mf* *mp* *mp* *ff* to Oboe

C. A. 2 *mf* *mp* *mp* *ff* to Clarinet

B. Cl. 1 *mf* *mp* *mp* *ff*

B. Cl. 2 *mf* *mp* *mp* *ff*

Hn. 1 *mf* *mp* *mp* *ff*

Hn. 2 *mf* *mp* *mp* *ff*

Perc. Cymbals *p*

Pno. *f* *mf* *mp* *ff*

Hp. *mp*

209

L'istesso (♩ = 144); Building to cataclysmic fury

OSC
How thin it is, this wrist God made me.

mp *terrifyingly calm*

209

L'istesso (♩ = 144); Building to cataclysmic fury

Perc. Bass Drum *pp*

Pno.

209

L'istesso (♩ = 144); Building to cataclysmic fury

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

216

OSC *f* *mp*
Yet I could kill you and fall in - to hell; I am

Perc. Tenor Drum *mp*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *mf*

222

OSC *f* *mp* *mf with gradually increasing passion*
saved for want of a wea-pon. See my hand,

Perc. Side Drum snares off *pp* *mf* *mp*

Vla. 1 *p* *pp* *mf*

Vla. 2 *p* *pp* *mf*

Vc. 1 *p* *mp* *mf*

Vc. 2 *p* *mp* *mf*

D.B. *p* *mp* *mf*

228 OSC *f* *mf*
shin - - - ing white flow - er: - - - five pe- tals o - - pen-

228 Perc. *mf* *p*

228 Vla. 1 *f* *mp* *p* *mp* *mf*
Vla. 2 *f* *mp* *p* *mp* *mf*
Vc. 1 *f* *mp* *p* *mp* *mf*
Vc. 2 *f* *mp* *p* *mp* *mf*
D.B. *f* *mp* *p* *mp* *mf*

234 OSC *ff inspired* *f*
A hand of cards! We will gam - - - ble

234 Perc. *f* *mp*

234 Vln. 1 *ff*
Vln. 2 *ff*
Vla. 1 *f* *ff*
Vla. 2 *f* *ff*
Vc. 1 *f* *ff*
Vc. 2 *f* *ff*
D.B. *f* *ff*

241

4
8

f with bravura

I will take your mo-ney

3
8

ff

I will win.

f menacing

That is my mo-ney, re-ward for your safe - ty.

outraged

Gam - ble with my pay?

241

4
8

3
8

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Small Cymbal

Tenor Drum

Pno.

Hp.

241

4
8

3
8

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

247

JEFFRIS, in a fury, beats OSCAR, who tries desperately to escape.

OSC *f* You will give a gift to God's work. *fff* furiously accusing Mur - der - er!

PER *mf* fatalistic I have drunk

JEF *ff* I for - bid it! *f* brutal cur crab cut

247

Ob. 1 *p* *ff*

C. A. 2 *f* *ff*

Cl. 1 *p* *ff*

B. Cl. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Perc. *f* *mf* *f* *mp* *ff*
Side Drum Medium Cymbal Bass Drum Tenor Drum

Pno. *ff* *fff*

Hp.

247

Vln. 1 *f* *p* *ff*

Vln. 2 *f* *p* *ff*

Vla. 1 *f* *p* *ff*

Vla. 2 *f* *p* *ff*

Vc. 1 *f* *p* *f* *ff* *fff*

Vc. 2 *f* *p* *f* *ff* *fff*

D.B. *f* *ff*

253

PERCY hands OSCAR the axe.

OSC *mf desperate* O God, *ff* give me the means to smite Thy en-e-my! —

PER *f* from the well of e-vil. *fff* cut sharp *mf prompting*

JEF *ff* life death sav-age cur crab cur crab cut *mf* my land *f* my map *ff* my land *fff* cut

253

Ob. 1 *fff*

C. A. 2 *fff*

Cl. 1 *fff*

B. Cl. 2 *fff*

Hn. 1 *fff*

Hn. 2 *f* *fff* *f* *fff*

Perc. *fff* *mf* **Large Cymbal** scrape

Pno.

Hp.

253

Vln. 1 *fff*

Vln. 2 *fff*

Vla. 1 *fff*

Vla. 2 *fff*

Vc. 1 *f* *fff*

Vc. 2 *fff*

D.B. *f* *fff*

261

Sempre l'istesso (♩ = 144); An awful stillness

OSC *pp* transfixed *ff* frenzied
Life is all like this. Saint James the Great killed

PER *pp* transfixed
Life is all like this.

JEF *pp* transfixed
Life is all like this.

261

Sempre l'istesso (♩ = 144); An awful stillness

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc. Cymbals *ff*

Pno. *p* *ff*

Hp. *p* *ff*

261

Sempre l'istesso (♩ = 144); An awful stillness

Vln. 1 *ppp*

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. *ppp*

OSCAR strikes JEFFRIS dead. Blackout.

3
4

$\text{♩} = \text{♩} (\text{♩} = 72)$; Tranquil and spacious

(271)

S

OSC *fff* by be - head - ing.

Bar 1

PER

(271)

3
4

$\text{♩} = \text{♩} (\text{♩} = 72)$; Tranquil and spacious

Ob. 1 *fff*

C. A. 2

Cl. 1 *fff*

B. Cl. 2 *fff*

Hn. 1 *fff* gliss.

Hn. 2 *fff* gliss.

Perc. Tam-tam *fff*

Pno. *fff*

Hp. *p*

to Oboe

to Clarinet

(271)

3
4

$\text{♩} = \text{♩} (\text{♩} = 72)$; Tranquil and spacious

Vln. 1 *fff*

Vln. 2 *fff*

Vla. 1 *fff*

Vla. 2 *fff*

Vc. 1 *fff* pizz. arco

Vc. 2 *fff* pizz. arco

D.B. *fff*

gliss.

pp

278

Later. PERCY, cheerful, is making preparations; OSCAR sits motionless nearby.

S CHORUS *pp* dispassionate
cool blue

OSC

Bar 1 CHORUS *pp* dispassionate
cool blue

PER *mp* making calculations
Fif-ty feet long, twen-ty-five wide. Twelve ton dis-place-ment.

278

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp. *p*

278

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

285

S *mp* *pp*
riv-er

OSC *f in shock* *mf*
Did we not mur - der? We have brok-en a com-mand - ment.

Bar 1 *mp* *pp*
riv-er

PER *mf* *mf*
Two hun-dred and for - ty cub - ic feet; two bar - ges full. —

285

Hp.

285

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

290

S *mp* wash a-way *p* wash a-way blood

OSC

Bar 1 *mp* wash a-way *p* blood

PER *mp* genial, reassuring *f* wash a-way *mf* blood *mp* simply
God is not a rail-way clerk; he does not keep tal-ly. We killed an e-vil man. It has done me good.

290

Hp.

290

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

296

OSC *p* *lost*
My church.....

PER *mf* *enthusiastic*
We'll build it on bar-ges, float it up-riv-er. *grandly* *f*
we shall ar-rive in glo-ry;

296

Hp.

296

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B.

302

OSC *p* *numb*
I am tired of vi-sions.

PER *mf*
can you see it? a crys-tal vi-sion... *mp* *earnestly*
Let me help. *p*
I am prac-tic-al.

302

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

89

89

SCENE EIGHT

9
8 Majestic, with eerie calm (♩ = 60/♩ = 90)

2
4 **9**
8

Musical score for measures 1-6. The score includes parts for Oboe 1 & 2, Clarinet 1 & 2, Percussion (Crotales and Tubular Bells), and Harp. The tempo is 'Majestic, with eerie calm' with a metronome marking of ♩ = 60/♩ = 90. The key signature has two flats. Dynamics include *p*, *pp*, and *mp*. The percussion part features a triplet of eighth notes in measure 5.

⑦

Musical score for measures 7-11. The score includes parts for Oboe 1 & 2, Clarinet 1 & 2, Percussion, and Harp. The tempo remains 'Majestic, with eerie calm'. The key signature has two flats. Dynamics include *p*, *mf*, and *mp*. The percussion part features a triplet of eighth notes in measure 8.

⑫

Musical score for measures 12-16. The score includes parts for Oboe 1 & 2, Clarinet 1 & 2, Percussion, and Harp. The tempo remains 'Majestic, with eerie calm'. The key signature has two flats. Dynamics include *p*, *mp*, and *pp*. The percussion part features a triplet of eighth notes in measure 15.

The glass church appears, floating up the Bellinger River on a barge poled by PERCY; OSCAR sits in the middle of the church, terrified.

17 **9/8** **2/4** **9/8**

S CHORUS *p cool* Tall el - e - gant panes *mp* Cast i - ron bar - ley su - gar scrolls

Bar 1 CHORUS *p cool* Tall el - e - gant panes *mp* Cast i - ron bar - ley su - gar

B CHORUS *p cool* Tall el - e - gant panes *mp* Cast i - ron scrolls

17 **9/8** **2/4** **9/8**

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 1

Hn. 2 *pp*

Perc. *p*

Hp. *mp* *mf*

17 **9/8** **2/4** **9/8**

Vc. 1

Vc. 2 con sord. *pp*

D.B. con sord. *pp*

22

2/4 9/8

f strident

f strident

f strident

S
 Float up - ri - ver be-tween shriek - ing walls of jung - le.

Bar 1
 Float up - ri - ver be-tween shriek - ing walls of jung - le.

B
 Float up - ri - ver be-tween shriek - ing walls of jung - le.

22

2/4 9/8

Ob. 1
p *ff* *pp* *f* *p*

Ob. 2
p *ff* *pp* *f* *p*

Cl. 1
p *ff* *pp* *f* *p*

Cl. 2
p *ff* *pp* *f* *p*

Hn. 1
pp *mp* *pp* *f*

Hn. 2
mp *pp* *f*

Perc.
mf

Hp.
f

22

2/4 9/8

Vc. 1
pp *mp* *pp* *f*

Vc. 2
mp *pp* *f*

D.B.
mp *pp* *f*

con sord.

27 **2/4** **9/8** **2/4**

S *pp* vulnerable *p*
Os - car hides in the heart un - der a glass ca - no - py.

OSC

Bar. 1 *pp* vulnerable *p*
Os - car hides in the heart un - der a glass ca - no - py.

B *pp* vulnerable *p*
Os - car hides in the heart un - der a glass ca - no - py.

27 **2/4** **9/8** **2/4**

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Hn. 1 *p*

Hn. 2 *p*

Perc. *mp*

Hp. *mf*

27 **2/4** **9/8** **2/4**

Vc. 1 *p*

Vc. 2 *p*

D.B. *p*

32 **2/4** **9/8** **2/4** **9/8**

S

OSCAR *mf* fervent *f*
O Lord, I am a - live in Thy dread - ful ri - ver.

Bar 1

B

32 **2/4** **9/8** **2/4** **9/8**

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Perc. *mf*

Hp. *f*

32 **2/4** **9/8** **2/4** **9/8**

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

D.B. *mf* *f*

37 **9/8** **2/4** **9/8**

S

OSC
All Thy glo - ry sur - rounds me; I am a - fraid.

Bar 1

B

37 **9/8** **2/4** **9/8**

Ob. 1
p *pp*

Ob. 2
p *pp*

Cl. 1
p *pp*

Cl. 2
p *pp*

Hn. 1
p *pp*

Hn. 2
p *pp*

Perc.
mp
cco.

Hp.

37 **9/8** **2/4** **9/8**

Vln. 1
pp con sord.

Vln. 2
pp con sord.

Vla. 1
pp con sord.

Vla. 2
pp con sord.

Vc. 1
p *pp*

Vc. 2
p *pp*

D.B.
p *pp*

2 9
4 8

42

S *mf* *sonorous* Coun-try thick with sto - ries more an - cient than his Bi - ble; *f* *scornful* he sees no-thing. He feels

OSC

Bar 1 *mf* *sonorous* Coun-try thick with sto - ries more an - cient than his Bi - ble; *f* *scornful* he sees no-thing. He feels

B *mf* *sonorous* Coun-try thick with sto - ries more an - cient than his Bi - ble; *f* *scornful* he sees no-thing. He feels

2 9
4 8

42

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 1 *mf*

Hn. 2 *mf*

Perc.

Hp.

2 9
4 8

42

Vln. 1 *mf* *p* *mf* *p* *mp*

Vln. 2 *mf* *p* *mf* *p* *mp*

Vla. 1 *mf* *p* *mf* *mp*

Vla. 2 *mf* *p* *mf* *mp*

Vc. 1 *mf*

Vc. 2 *mf*

D.B. *f* *ff* *p*

2
4

9
8

46

S
heat _____ Fire dan - ces _____ a - round his head.

OSC

Bar 1
heat _____ Fire dan - ces _____ head.

PER

B
heat _____ Fire dan - ces _____ a - round his head.

playful *mp*

46

2
4

9
8

Ob. 1
f *p* *f* *p*

Ob. 2
f *p* *f* *p*

Cl. 1
f *p* *f* *p*

Cl. 2
f *p* *f* *p*

Hn. 1

Hn. 2
mp

Perc.

Pno.

Hp.
mf

46

2
4

9
8

Vc. 1
mp *p*

Vc. 2
mp

D.B.

2 9
4 8

50

S
OSC
Bar 1
PERCY
B

p brittle *mf* *ff* *f*

Glass — twists crack, — hang

f Three roof — panes crack, — *f*

f alarmed Glass — twists crack, — hang

Bar - ges slip *ff* brittle *f*

crack, — hang

2 9
4 8

50

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Perc.
Pno.
Hp.

f *p* *f* *f* *f* *f*

2 9
4 8

50

Vc. 1
Vc. 2
D.B.

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

2
4

9
8

54

S *mp*
like knives.

OSC *mp*
Up - on me jig - - - saw *mf*
ed - ges

Bar 1

B *mp*
like knives.

2
4

9
8

54

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Pno. *mf* *p*

Hp.

2
4

9
8

54

Vln. 1 *pp* *mp* gliss.

Vln. 2 *pp*

Vla. 1 *pp* gliss. *mp*

Vla. 2 *pp* gliss. *mp*

Vc. 1

Vc. 2

D.B.

57 9

MIRIAM and HASSET catch sight of the church from the riverbank.

S

OSC
re - fract ev - ery co - lour.

Bar 1

B
f matter-of-fact
Mi - ri - am

57 9

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Pno.
mp *f*

Hp.
mf

57 9

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.
pp *f* senza sord.

59

2
4

9
8

MIRIAM *f* *amazed*

A church made of glass! Walls of ice

OSC

Bar 1

B Chad-wick sees: Den-nis

59

2
4

9
8

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Hn. 1

Hn. 2

Perc. *f* *mf*

Hp. *f*

59

2
4

9
8

Vln. 1

Vln. 2

Vla. 1

Vla. 2

D.B. *mf* *f*

63

2/4 9/8

MIR

OSC *mf* visionary

HASSET *f* delighted *mf* *mp* My church

Bar 1 A church made of glass! Mi-rac-le, spi-der-web

B Has-set sees:

63

2/4 9/8

Ob. 1 *mp* *f* *p* *mp* *pp* *mp*

Ob. 2 *mp* *f* *p* *mp* *pp*

Cl. 1 *mp* *f* *p* *pp* *mp* *pp*

Cl. 2 *mp* *f* *p* *mp* *pp*

Hn. 1 con sord. *mf* *p*

Hn. 2 con sord. *mf* *p*

Perc.

Hp. *f* *p* *f*

63

2/4 9/8

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

Vla. 1 *f* pizz.

Vla. 2 *f* pizz.

D.B.

67 **2/4** **9/8** **2/4**

MIR *mf* *transfigured* Walls of light

OSC *f* made of glass! Pris-m shin - ing *f* *vehement* Walls of

HASS *f* *rueful* Brok - en *mp* *3* tra - ge - dy

67 **2/4** **9/8** **2/4**

Ob. 1 *mf* *mp* *f*

Ob. 2 *mf* *mp* *f*

Cl. 1 *mf* *mp* *f*

Cl. 2 *mf* *mp* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Perc. *mf*

Pno. *mf*

Hp. *mf*

67 **2/4** **9/8** **2/4**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *f*

D.B. *f*

72 **2/4** **9/8** **2/4** **9/8**

MIR *mp icy* Per - fect cube Gleam -

OSC *mp* hell- *f* it is so hot- *f bitter* Per-fect cage.

HASS *mp icy* Per - fect cube

72 **2/4** **9/8** **2/4** **9/8**

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Perc. *mp*

Pno. *mf* *ff*

Hp. *mf*

72 **2/4** **9/8** **2/4** **9/8**

Vln. 1 *arco* *p*

Vln. 2 *arco* *p*

Vla. 1 *arco* *p* *gliss.*

Vla. 2 *arco* *p*

Vc. 1 *p*

Vc. 2 *p*

D.B. *mp* *pizz.*

77 **9** **2** **9**
8 **4** **8**

MIR *f* ing white

OSC

HASS *mf* wistful Like a dream— *p* the penny drops Lu - cin - da—

PER

77 **9** **2** **9**
8 **4** **8**

Ob. 1 *mp* *mf* *f*

Ob. 2 *mp* *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Hn. 1 *mf* senza sord.

Hn. 2 *mf* senza sord.

Perc. *leo*

Pno. *mf* *leo*

Hp.

77 **9** **2** **9**
8 **4** **8**

Vln. 1 senza sord.

Vln. 2 senza sord.

Vla. 1 *pp*

Vla. 2 senza sord.

Vc. 1 senza sord.

Vc. 2 senza sord.

D.B.

81 **9/8** **2/4** **9/8**

MIR *mf* with a thrill See! See! A

OSC *mp* fearful *f* Three more panes craze, — jag-ged.

HASS

PER *f* urgent Turn — a-bout.

81 **9/8** **2/4** **9/8**

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Hn. 1

Hn. 2

Perc. *f*

Pno. *mf*

Hp. *ff*

81 **9/8** **2/4** **9/8**

Vln. 1

Vln. 2

Vla. 1 *mp* *gl.* senza sord.

Vla. 2 *mp* *gliss.* *gliss.*

Vc. 1 *mf* *pizz.*

Vc. 2 *ff* *pizz.*

D.B. *ff* *arco* *p* *f* *mp* *mf*

85 **9** **2** **9**
8 **4** **8**

MIR *mf* cler-gy - man; he moves his hands in mys - te - ri - ous arcs. *ff* flustered Get a - way! Get a-way!

OSC Get a - way! Get a-way!

HASS

85 **9** **2** **9**
8 **4** **8**

Ob. 1

Ob. 2

Cl. 1 *p* *f* *p*

Cl. 2 *p* *f* *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Pno.

Hp. *mp*

85 **9** **2** **9**
8 **4** **8**

Vln. 1 *mp* gliss. *fp* *fp*

Vln. 2 *mp* gliss. *fp* *fp*

Vla. 1 gliss. *fp* *fp* *fp*

Vla. 2 gliss. *fp* *fp* *fp*

Vc. 1

Vc. 2

D.B. *p* *mf* *p* *f*

89 **9** **2** **9**
8 **4** **8**

MIR

OSC *mf* *f*

HASS *p* *with wonder*

89 **9** **2** **9**
8 **4** **8**

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Pno.

Hp.

89 **9** **2** **9**
8 **4** **8**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

93 **9/8** **2/4** **9/8**

MIR *mp* *f with grandeur*
A crys - - - - - tal

OSC *mf with longing*
on - - - - -

HASS *mp* *f with grandeur*
mad... 5 A crys - - - - - tal

PER *mp* *f with grandeur*
A crys - - - - - tal

B *mp* *f with grandeur*
A crys - - - - - tal

93 **9/8** **2/4** **9/8**

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Cl. 1 *f*

Cl. 2 *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Perc. *mf*
Sea

Pno. *ff*
Sea

Hp. *ord.* *mp* *f*
gra-

93 **9/8** **2/4** **9/8**

Vln. 1 *f flaut.*

Vln. 2 *f flaut.*

Vla. 1 *f flaut.*

Vla. 2 *f flaut.*

Vc. 1 *arco* *f flaut.*

Vc. 2 *f flaut.* *nat.* *p*

D.B. *f*

97 **9/8** **2/4** **9/8**

MIR *mp* vi - sio - n, a vi - si - ta - tio -

OSC *ff* ly the soul could be like glass!

HASS *mp* vi - sio - n, a vi - si - ta - tio -

PER *mp* vi - sio - n, a vi - si - ta - tio -

B *mp* vi - sio - n, a vi - si - ta - tio -

97 **9/8** **2/4** **9/8**

Ob. 1 *(non cresc.)* *f*

Ob. 2 *(non cresc.)* *f*

Cl. 1 *ppp* *f*

Cl. 2 *ppp* *f*

Hn. 1 *f*

Hn. 2 *f*

Perc.

Pno. *ff* *mf*

Hp. *ff* *mf*

97 **9/8** **2/4** **9/8**

Vln. 1 *pizz.* *mf* *ff*

Vln. 2 *pizz.* *mf* *ff*

Vla. 1 *pizz.* *mf* *ff*

Vla. 2 *pizz.* *mf* *ff* arco *p*

Vc. 1 *nat.* *ppp* *f* *ff* arco *p*

Vc. 2 *ppp* *f* *ff* arco *p*

D.B. *(non cresc.)* *f* *ff* arco *p*

2
4

9
8

102

MIR *mp* n: pris-m cube *mf* *f*

OSC am all dust and mere ma - te - ri - al; it is... *mf*

HASS *mp* n: pris-m cube *mf* *f*

PER *mp* n: pris-m cube *mf* *f*

B *mp* n: pris-m cube *mf* *f*

2
4

9
8

102

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Perc. *f*

Pno. *f* *ff*

Hp.

2
4

9
8

102

Vln. 1 *arco* *p* *f* *p* *f*

Vln. 2 *arco* *p* *mf* *p* *f* *p* *f*

Vla. 1 *arco* *p* *mf* *p* *f* *p* *f*

Vla. 2 *mf* *p* *f* *p* *f*

Vc. 1 *mf* *p* *f* *p* *f*

Vc. 2 *mf* *p* *f* *p* *f*

D.B. *mf* *p* *f* *p* *f*

107 **2/4** **9/8** **2/4**

MIR *ff* steep - le *mf* Though it cracks it does not fall; Where it

OSC *f* it is clear. *mf* Though it cracks it does not fall; Where it

HASS *ff* steep - le *mf* Though it cracks it does not fall; Where it

PER *ff* steep - le *mf* Though it cracks it does not fall; Where it

B *ff* steep - le *mf* Though it cracks it does not fall; Where it

107 **2/4** **9/8** **2/4**

Ob. 1 *ff* *p* *f* *ff*

Ob. 2 *ff* *p* *f* *ff*

Cl. 1 *ff* *p* *f* *p* *ff*

Cl. 2 *ff* *p* *f* *p* *ff*

Hn. 1 *mp* *ff* *p* *f*

Hn. 2 *mp* *ff* *mf* *f*

Perc.

Pno. *f* *ff*

Hp. *f* *ff*

107 **2/4** **9/8** **2/4**

Vln. 1 *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf*

Vln. 2 *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf*

Vla. 1 *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf* *f*

Vla. 2 *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf* *f*

Vc. 1 *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf* *f*

Vc. 2 *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf* *f*

D.B. *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf* *f*

112 **2/4** **9/8** **2/4**

MIR *ff* *ecstatic*
splin- ters, it makes rain - - - bows.

OSC *ff* *ecstatic* *f rueful*
splin- ters, it makes rain - - - bows. I wish I could be -

HASS *ff* *ecstatic*
splin- ters, it makes rain - - - bows.

PER *ff* *ecstatic*
splin- ters, it makes rain - - - bows.

B *ff* *ecstatic*
splin- ters, it makes rain - - - bows.

112 **2/4** **9/8** **2/4**

Ob. 1 *mp* *ff* *p*

Ob. 2 *mp* *ff* *p*

Cl. 1 *mp* *ff* *p*

Cl. 2 *mp* *ff* *p*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Perc. *mf* *ff*

Pno. *mf* *ff* *p*

112 **2/4** **9/8** **2/4**

Vln. 1 *f* *ff* *mf*

Vln. 2 *f* *ff* *mf*

Vla. 1 *ff* *mf*

Vla. 2 *ff* *mf*

Vc. 1 *ff* *mf*

Vc. 2 *ff* *mf*

D.B. *ff*

The church arrives.

116 **2/4** **9/8** **2/4** **9/8**

MIR *f emphatic*
Im - pos - si - ble!

OSC so...

HASS *f emphatic*
Im - pos - si - ble!

PER *f emphatic*
Im - pos - si - ble!

B *f emphatic*
Im - pos - si - ble!

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. *p*

Pno. *f* *pp*

116 **2/4** **9/8** **2/4** **9/8**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

121 **9/8** **2/4** **9/8**

PER *mf* jovial Boat Har-bour! *mp* Os-car, we are here. You have won the bet. *f* her

Ob. 1

Ob. 2 to Cor Anglais

Cl. 1

Cl. 2

Perc.

Pno.

Hp. *p*

126 **2/4** **4/4** OSCAR steps ashore. *mf* perplexed *p* dazed I am burnt,

HASS Lu - cin - da, are you here? *mf* for - tune, all yours.

126 **2/4** **4/4** *mf* *p* *pp* *mf* *pp* *mf* *pp*

Cl. 1

Cl. 2 to Bass Clarinet

126 **2/4** **4/4** *pp* *pp* *mf* *pp* *mf* *pp*

Vln. 1 con sord. *pp* *mf*

Vln. 2 con sord. *pp* *mf*

Vla. 1 pizz. *mf*

Vla. 2 pizz. *mf*

Vc. 1 *pp* *mf*

Vc. 2 *pp* *mf*

132

OSC *mf* *businesslike*
red-eyed, a - li - en, hard; these bones my suit of ar - mour. Rev - er - end Has - set?

3
4

132

Hn. 1 con sord. *pp*
Hn. 2 con sord. *pp*

3
4

132

Vln. 1 *gliss.* *mp* *pp* senza sord.
Vln. 2 *gliss.* *mp* *pp* senza sord.
Vla. 1 *f*
Vla. 2 *f*
Vc. 1 *pizz.* *mf* *f*
Vc. 2 *pizz.* *mf* *f*

4
4

3
4

137

OSC *mf* confused *f* heady, theatrical *mf*
I bring you a gift from that most won - - - - - der-ful

HASS
Where is Lu - cin - da?

4
4

3
4

137

Hn. 1

Hn. 2

Perc. *f*

Hp. *f*

4
4

3
4

137

Vln. 1 *p* *f* *mp* *p*

Vln. 2 *p* *f* *mp* *p*

Vla. 1 arco *p* *f* *mp* *p*

Vla. 2 arco *p* *f* *mp* *p*

Vc. 1 arco *mf* *p* *f* *mp*

Vc. 2 arco *mf* *p* *f* *mp*

141

OSC *ff* wo - man! I con-fess I en - vy you her love. *f rhetorical* How can you stand there? *p*

HASS When _____

Hn. 1 *mp*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

4/4 3/4

4/4 3/4

4/4 3/4

146

MIR *mp eagerly* What a chance...

HASS *embarrassed* will my fol-lies stop tor-ment-ing me? *f* Who is here? *mp* Mis-sus Chad-wick, *pleading*

Hn. 1 *pp* *mp* *pp* senza sord.

Hn. 2 *pp* *mp* *pp* senza sord.

Hp. *f* *mp*

Vc. 1 *pizz.* *f* *mf* *pizz.*

Vc. 2 *f*

D.B. *p*

3/4 4/4 3/4

3/4 4/4 3/4

3/4 4/4 3/4

(151) **4/4** **10/16**

MIR *mf* gleeful *mp*
Fi - nal - ly, my chance. I be - gin my mi - nis -

HASS
help us. He is wound - ed...

C. A. 2 **Cor Anglais** *pp*

D.B. *pp* *mf*

(156) **10/16** MIRIAM takes charge.
♩ = ♩ (♩ = 72); Soothing, with an undercurrent of ruthlessness

MIR tra - tions.

C. A. 2 *f* *p*

Perc. **Cymbals** triangle beaters *p*

(156) **10/16** ♩ = ♩ (♩ = 72); Soothing, with an undercurrent of ruthlessness

Vln. 1 *pp* sul tasto *ord.* *p* *pp*

Vla. 1 *pp* sul tasto *ord.* *p* *pp*

Vc. 1 *arco* *pp* *ord.* *p* *pp*

D.B. *pp*

162

MIR *p with an ironic lilt*
 I - o-dine, mer - cu-ro-chrome, e - mol-li-ent, cream, *mp* heal - ing oint - ment, yel-low, s -

162

C. A. 2 *pp* *mp*

Perc. *pp*

162

Vln. 1 *sul tasto* *mp* *p*

Vla. 1 *sul tasto* *mp* *p*

Vc. 1 *sul tasto* *mp* *p*

D.B. *pizz.* *mp*

168

MIR *f* *mf beguiling*
 ti - ng You can shed your hea - vy ar - mour...

168

C. A. 2 *pp*

Perc. *mp*

168

Vln. 1 *mp pp* *p* *pp* *ord.*

Vla. 1 *mp pp* *p* *pp* *ord.*

Vc. 1 *mp pp* *p* *pp* *ord.*

D.B. *arco* *pp*

MIRIAM seduces OSCAR.

2/4 ♩ = ♩ (♩ = 90)

10/16

174

MIR *mp* *p*
ea - sy... gen - tle...

OSC *p*
O,

Bar 1 [VOICE OF THE DEVIL] *p insidious*
Just a touch.

B [VOICE OF THE DEVIL] *p insidious*
Just a touch.

2/4 ♩ = ♩ (♩ = 90)

10/16

174

C. A. 2 *pp* *mf*

Perc. *p* *pp* *p* *mf*

2/4 ♩ = ♩ (♩ = 90)

10/16

174

Vln. 1 *mp* *pp*

Vla. 1 *pp*

Vc. 1 *pp*

D.B. *mp* *pp* *ord.*

181 10/16 ♩ = ♩ (♩ = 72); Gradually more urgent

2/4 ♩ = ♩ (♩ = 90)

MIR *p* *mf* *mp* *mf*
sensuous, playful
m o

OSC *mf with horror* *mp* *mf*
all this time I have heard the song of the de-vil.

181 10/16 ♩ = ♩ (♩ = 72); Gradually more urgent

2/4 ♩ = ♩ (♩ = 90)

C. A. 2 *mp* *p*

B. Cl. 2 *pp* *Bass Clarinet*

Perc. *mp* *p* *pp*

181 10/16 ♩ = ♩ (♩ = 72); Gradually more urgent

2/4 ♩ = ♩ (♩ = 90)

Vln. 1 *mp* *p* *pp*

Vla. 1 *mp* *p* *pp*

Vc. 1 *mp* *p* *pp*

D.B. *mf* *pp* *mp* *pp*

187 **3/4** **10/16** ♩ = ♩ (♩ = 72)

MIR *mp* *pp*

OSC *p* *mf*

He lies:

[VOICE OF THE DEVIL] *p ghastly*

It is ho - ly to bet.

[VOICE OF THE DEVIL] *p ghastly*

It is ho - ly to bet.

187 **3/4** **10/16** ♩ = ♩ (♩ = 72)

C. A. 2 *mf* *pp*

B. Cl. 2 *mp* *pp*

Perc. *mf* *pp* *p* *pp*

Pno. *mp*

187 **3/4** **10/16** ♩ = ♩ (♩ = 72)

Vln. 1 *mp* *p* sul pont.

Vla. 1 *mp* *mf* *p* sul pont.

Vc. 1 *mp* *p* sul pont.

D.B. *f* *pizz.* *arco* *pp*

192

2/4 ♩ = ♩ (♩ = 90)

10
16

MIR *p* or a l l n n *mf* a

OSC

Bar 1 *mp* A - ban - don your fa - ther. Pull Strat-ton down. *mf* Mur - der - is just - ice.

B *mp* A - ban - don your fa - ther. Pull Strat-ton down. *mf* Mur - der - is just - ice.

192

2/4 ♩ = ♩ (♩ = 90)

10
16

C. A. 2 *p* *pp* *p* *mf*

B. Cl. 2 *p* *pp* *p* *mf*

Perc. hard mallets *p*

Pno. *8va* *8vb*

192

2/4 ♩ = ♩ (♩ = 90)

10
16

Vln. 1 *mp*

Vla. 1 *mp*

Vc. 1 *mp*

D.B. *pizz.* *f* *arco* *pp* *mf* *pizz.* *f*

198 $\frac{10}{16}$ ♩ = ♩ (♩ = 72) $\frac{2}{4}$ ♩ = ♩ (♩ = 90) $\frac{6}{16}$

MIR *p* *mp*
ur u u u u u u

OSC

Bar 1 *mp* *mf*
Take the church. Then you will stand as bride - groom to Lu -

B *mp* *mf*
Take the church. Then you will stand as bride - groom to Lu -

198 $\frac{10}{16}$ ♩ = ♩ (♩ = 72) $\frac{2}{4}$ ♩ = ♩ (♩ = 90) $\frac{6}{16}$

C. A. 2 *mp* *mf*

B. Cl. 2 *mp* *mf*

Perc. *mp*

Pno. *mf* *f*

198 $\frac{10}{16}$ ♩ = ♩ (♩ = 72) $\frac{2}{4}$ ♩ = ♩ (♩ = 90) $\frac{6}{16}$

Vln. 1 *p*

Vla. 1 *p*

Vc. 1 *p*

D.B. arco *p* *mf* *mp*

204 $\frac{6}{16}$ ♩ = ♩ (♩. = 120)

$\frac{4}{4}$ ♩ = ♩ (♩ = 90); Cathartic

MIR *mf* a a a a a a a a *ff*

OSC *fff* a howl of anguish

Bar 1 *f* cin - da in the sight of God. *ff* My faith is a silk-strand brushed a-side.

B *f* cin - da in the sight of God. *ff*

204 $\frac{6}{16}$ ♩ = ♩ (♩. = 120)

$\frac{4}{4}$ ♩ = ♩ (♩ = 90); Cathartic

Ob. 1 *f* *fff*

C. A. 2 *p* *fff*

Cl. 1 *mf* *f* *ff*

B. Cl. 2 *p* *fff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Perc. *mf* *ff* Bass Drum *mf*

Pno. *mf* *ff*

204 $\frac{6}{16}$ ♩ = ♩ (♩. = 120)

$\frac{4}{4}$ ♩ = ♩ (♩ = 90); Cathartic

Vln. 1 *ord.* *mf* *f* *mf* *ff*

Vln. 2 *mf* *f* *mf* *ff*

Vla. 1 *ord.* *mf* *f* *mf* *ff*

Vla. 2 *f* *mf* *ff*

Vc. 1 *ord.* *mf* *f* *mf* *ff*

Vc. 2 *f* *mf* *ff*

D.B. *ff*

211

MIR

OSC *f* With one hand laid up - on me *ff* abject I fall. *mp* with self-loathing I can-not e - ven say

Bar 1

B

211

Ob. 1 *fff* *p*

C. A. 2 *p*

Cl. 1 *fff* *p*

B. Cl. 2 *p*

Hn. 1 *fff* *p*

Hn. 2 *fff* *p*

Perc. *fff* *p* Tam-tam soft mallet

Pno. *f* *mf*

211

Vln. 1 non vibr. *mp* *fff* *p* gliss.

Vln. 2 non vibr. *mp* *fff* *p* gliss.

Vla. 1 non vibr. *mp* *fff* *p* gliss.

Vla. 2 non vibr. *mp* *fff* *p* gliss. *p* *f* *pp*

Vc. 1 non vibr. *mp* *fff* *p* gliss.

Vc. 2 non vibr. *mp* *fff* *p* gliss. *p* *f* *pp*

D.B. *p* *f* *pp*

3
4

222

MIR *mf brisk*
Mi-ri-am Chad-wick.

OSC *woodenly*
We should be mar-ried to save your re-pu-ta-tion.

MIR *in triumph f*
I shall wear white a-gain!

222

3
4

C. A. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Pno. *mf* *ff*

Hp.

222

3
4

Vln. 1 *ppp* *p*

Vln. 2 *ppp* *p*

Vla. 1 *p*

Vla. 2 *ppp* *p*

Vc. 1 *p*

Vc. 2

D.B. *mp* *ff*

sul tasto

EPILOGUE

3/4 ♩³ = ♩ (♩ = 135); With fury

Musical score for the first system of the Epilogue, measures 1-6. The score includes parts for Horns 1 and 2, Percussion (Side Drum), Violins 1 and 2, Violas 1 and 2, Cellos 1 and 2, and Double Bass. The tempo is 3/4 with a quarter note equal to 135 beats per minute, marked "With fury". The percussion part includes a "Side Drum" section with "snare on" and a dynamic marking of *pp*. The strings play a rhythmic pattern of eighth notes with accents and slurs, marked *fff*. The horns have rests until measure 5, where they enter with a dynamic marking of *mp*.

7

Musical score for the second system of the Epilogue, measures 7-12. The score includes parts for Horns 1 and 2, Percussion (Cymbals), and Piano. The tempo remains 3/4 with a quarter note equal to 135 beats per minute, marked "With fury". The percussion part includes a "Cymbals" section. The piano part features complex chords and arpeggios, marked *fff*. The horns play a melodic line with accents and slurs, marked *fff* and *f*. The piano part includes a section marked "Bliss" and a section marked "Cymbals".

11

LUCINDA alone.

$\text{♩} = \text{♩}^3$ ($\text{♩} = 90$); Passionate, elegiac

LUC. *f* *despairing*
He ³ is

11

$\text{♩} = \text{♩}^3$ ($\text{♩} = 90$); Passionate, elegiac

Hn. 1 *ff* *mp* *f* *mf* *ff* *p*
Hn. 2 *ff* *mp* *f* *ff* *p*

Perc. Tenor Drum Bass Drum *mp* *ff* Tam-tam

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

11

$\text{♩} = \text{♩}^3$ ($\text{♩} = 90$); Passionate, elegiac

Vln. 1 *mf* *fff* *mf* *f* *ff*
Vln. 2 *mf* *fff* *mf* *f* *ff*
Vla. 1 *mf* *fff* *mf* *f* *ff*
Vla. 2 *mf* *fff* *mf* *f* *ff*
Vc. 1 *mf* *fff* *mf* *f* *ff*
Vc. 2 *mf* *fff* *mf* *f* *ff*
D.B. *mf* *fff* *mf* *f* *ff*

①7

LUC *ff* *mp* *ff* *f frustrated*
lost! All for no-thing. I have lost, lost

Hn. 1

Hn. 2

Perc. Tenor Drum *mp* *f*

Pno. *mf*

①7

Vln. 1 *mp* *ff*

Vln. 2 *mp* *ff*

Vla. 1 *mp* *ff* *mf*

Vla. 2 *mp* *ff* *mf*

Vc. 1 *mp* *ff* *mf*

Vc. 2 *mf* *ff* *mf*

D.B. *ff* *mf*

23

LUC *mp* *f* *mf lyrical* *bewildered*
— ev - ery piece — of my for - tune, — ev - ery - thing I own. You knew — my heart; how —

23

Hn. 1 *ff* *mf* *f*
Hn. 2 *ff* *mf* *f*

Perc. **Cymbals**

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

23

Vln. 1 *p*
Vln. 2 *p*
Vla. 1 *p*
Vla. 2 *p*
Vc. 1 *p*
Vc. 2 *p*
D.B. *p*

MIRIAM alone, elsewhere.

29

L'istesso (♩ = 90); Steely, calculating

MIRIAM *mf brisk*

LUC *f*

— were we — so wrong? —

We up-date our wills. What was hers is now his;

29

L'istesso (♩ = 90); Steely, calculating

Hrn. 1

Perc. *p*

Cymbals on crowns

Pno. *mp*

29

L'istesso (♩ = 90); Steely, calculating

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. 1

Vla. 2

Vc. 1 *pizz.*

Vc. 2 *f*

D.B. *mp*

36

MIR *f* vengeful
what was his is now mine. I will re - pay the world for slight - ing me.

LUC

36

Hn. 1 *p* *mf* *3*

Perc. Side Drum *mp* *ff*

Pno. *ff*

36

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. 1

Vla. 2

Vc. 1 *mf* *ff*

Vc. 2 *mf* *ff*

D.B. *mf* *ff*

42

MIR *mf* gleeful
The church- mine. *f* The fac - to - ry- mine. *ff* triumphant

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Perc. Tubular Bells *mp* *f* *mf* *f* *ff*

Pno. *mf* *ff*

Hp. *f*

42

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. *p* *ff*

OSCAR, alone, returns to the glass church.

$\frac{2}{4}$ $\text{♩}^5 = \text{♩}^6$ ($\text{♩} = 75$); Disoriented

47

MIR *f* I have won *mp* twisting the knife with-out plac-ing a bet.

OSC OSCAR *mp* hollowly I

$\frac{2}{4}$ $\text{♩}^5 = \text{♩}^6$ ($\text{♩} = 75$); Disoriented

47

Hp.

$\frac{2}{4}$ $\text{♩}^5 = \text{♩}^6$ ($\text{♩} = 75$); Disoriented

47

Vln. 1 arco *p*

Vln. 2 arco *p*

Vla. 1 *f* piz. arco *p*

Vla. 2 *f* piz. arco *p*

Vc. 1 arco *p*

Vc. 2 arco *p*

D.B. *mf*

$\frac{3}{4}$ $\text{♩} = \text{♩}^5$ ($\text{♩} = 60$)

52

OSC *mf* walk a - way from Mi-ri-am *mp* down the wharf *p*

$\frac{3}{4}$ $\text{♩} = \text{♩}^5$ ($\text{♩} = 60$)

52

Perc. Large Cymbal *ppp*

$\frac{3}{4}$ $\text{♩} = \text{♩}^5$ ($\text{♩} = 60$)

52

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp* con sord. *ppp*

Vc. 2 *pp* con sord. *ppp*

D.B. *p*

57

$\frac{2}{2}$ $\text{♩}^3 = \text{♩}$ ($\text{♩} = 45$); Bleak

OSC *pp numb* and I am not a-fraid *p* of wa - - - ter.

57

$\frac{2}{2}$ $\text{♩}^3 = \text{♩}$ ($\text{♩} = 45$); Bleak

C. A. 2 *pp*

Perc.

Hp. *p*

57

$\frac{2}{2}$ $\text{♩}^3 = \text{♩}$ ($\text{♩} = 45$); Bleak

Vla. 1 *con sord.* *pp*

Vla. 2 *con sord.* *ppp*

Vc. 1 *ppp* *senza sord.*

Vc. 2 *senza sord.*

D.B. *ppp*

63

LUCINDA *p weary*

LUC I write

63

C. A. 2 *mp*

Cl. 1 *pp*

Hp.

63

Vla. 1

Vla. 2

6

6

6

The three characters in different places, their thoughts cross-cut and overlapping. OSCAR prays in the church; LUCINDA and MIRIAM communicate by letter.

68 $\frac{6}{8}$ $\text{♩}^5 = \text{♩}$ ($\text{♩} = 75 / \text{♩} = 112.5$); Adrift $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

MIRIAM *p* I wear black wrapped in *f* defiant

LUCINDA *mp* with red eyes and scalded arms from my work in a pickle factory. *mf* bitter

OSCAR

68 $\frac{6}{8}$ $\text{♩}^5 = \text{♩}$ ($\text{♩} = 75 / \text{♩} = 112.5$); Adrift $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

Ob. 1

C. A. 2

Cl. 1

Cl. 2 *pp* *mp*

Hn. 1 con sord. *mp*

Hn. 2 con sord. *mp*

Perc. Small Cymbal *pp* *mp*

Pno. *mp*

Hp.

68 $\frac{6}{8}$ $\text{♩}^5 = \text{♩}$ ($\text{♩} = 75 / \text{♩} = 112.5$); Adrift $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 pizz. *mf*

Vln. 2 pizz. *mf*

Vla. 1

Vla. 2

Vc. 1 pizz. *mf*

Vc. 2

D.B. *mp*

74 **2/4** **85**

MIR *mp* vi - - - - ⁵ o - lent *f* co-lour.

LUC

OSC *p* I walk o - ver *mf* ^{bleak} splin - tered

74 **2/4** **85**

Ob. 1

C. A. 2 *pp* *mf* *p*

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc. Tam-tam *p*

Pno.

Hp. *f*

74 **2/4** **85**

Vln. 1

Vln. 2

Vla. 1 *p*

Vla. 2 *p*

Vc. 1

Vc. 2 *pizz.* *mf*

D.B. *f* *p*

6/8 2/4

81

MIR *f* indignant The name is Mis-sus - - - - - Os - - - - - car

LUC *mf* businesslike Miss Chad - - - - - wick,

OSC *pp* glass I

6/8 2/4

81

Ob. 1

C. A. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc. Tenor Drum

Pno. *mf*

Hp.

6/8 2/4

81

Vln. 1 *mf* (pizz.)

Vln. 2 *mf* (pizz.)

Vla. 1

Vla. 2

Vc. 1 *f* (pizz.)

Vc. 2 *f* (pizz.)

D.B. *mp*

88

MIR
Hop-kins.

LUC
p
mf tenderly
made a

OSC
mp dazed
walk up - on drag - on - fly corp - ses

Ob. 1
p
f

C. A. 2
p

Cl. 1

Cl. 2
mp

Hn. 1

Hn. 2

Perc.
Large Cymbal
p

Pno.
mf

Hp.
p.d.l.t.
mp

88

Vln. 1

Vln. 2

Vla. 1
sul pont.
pp
mp *pp*
mp *pp*
mp

Vla. 2
sul pont.
pp
mp *pp*
mp *pp*
mp *pp*

Vc. 1

Vc. 2

D.B.
pp

95

2/4

85

MIR *f haughty*
You call my hus - band by his Christ - ian name?

LUC
bet to keep Os - car safe.

OSC

95

2/4

85

Ob. 1 *mf p*

C. A. 2 *mf pp p*

Cl. 1 *mp*

Cl. 2

Hn. 1 *mf mp p*

Hn. 2 *mf mp p*

Perc. *Tenor Drum p f*

Pno.

Hp.

95

2/4

85

Vln. 1 *mf*

Vln. 2 *mf*

Vla. 1

Vla. 2 *mp*

Vc. 1 *mf p arco*

Vc. 2 *mf p arco*

D.B. *mf mp p*

102 5 6

MIR

LUC

OSC

mf *dismayed* *f* *mp* *with sympathy*

This church is not a ho - ly thing. I know you are

102 5 6

Ob. 1

C. A. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc.

Tam-tam scrape with triangle beater

mp *f*

Pno.

mp

Hp.

ord. *fff* 3

102 5 6

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

108

2/4 5/8 2/4 5/8 2/4 5/8 2/4

MIR *mf with relish*
I wear deep crim-son, roy-al pur-ple,

LUC *mf*
in mourn-ing...

OSC *mf disoriented*
I walk a-mid black bone, shat-tered

f

108

2/4 5/8 2/4 5/8 2/4 5/8 2/4

Ob. 1 *pp*

C. A. 2

Cl. 1

Cl. 2

Hn. 1 *mp*

Hn. 2 *mp*

Perc. *p*
Small Cymbal drumsticks
Side Drum snares off

Pno.

Hp. *f*

108

2/4 5/8 2/4 5/8 2/4 5/8 2/4

Vln. 1 *mf* arco

Vln. 2 *mp* (pizz.)

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *mp* pizz.

Vc. 2 *f* pizz.

D.B. *mp*

115 **2/4** **5/8** **2/4** **5/8** **6/8**

MIR *mf pleading*
blaz - - - ing yel - low.

LUC I beg you, one wo-man

OSC *mp*
pan - el, trail - - - ing weed.

115 **2/4** **5/8** **2/4** **5/8** **6/8**

Ob. 1 *f*

C. A. 2

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf*

Hn. 1

Hn. 2

Perc. *mf*

Pno. *f* *mf*

Hp.

115 **2/4** **5/8** **2/4** **5/8** **6/8**

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *mp*

D.B. *ov*

121

85

MIR

LUC *f*
to an - oth - er, do not do this to me. Let our fears - not make us greed - y.

OSC *p*
God *f hieratic* for

121

85

Ob. 1 *p*

C. A. 2

Cl. 1 *mf p mf p mf*

Cl. 2 *p mf p mf p mf*

Hn. 1

Hn. 2

Perc.

Pno. *mp*

Hp. *mp*

121

85

Vln. 1

Vln. 2

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1

Vc. 2

D.B.

127

6

MIR

LUC

OSC

give me my va - ni - ty: the mas - sac - re of the na - tives.

mp fearful I can - not bear _____ *mf* to have no - thing on the

127

6

Ob. 1

C. A. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc.

Pno.

Hp.

Tubular Bells

f

p *f*

pp

pp

ff

mf

mf *ff* *3*

127

6

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

arco *p*

f *ppp*

p *f* *ppp*

133

2/4

MIR *mf* lecturing
Miss Le - plas - tri - er, I have spent half my youth in mourn - ing rags, my

LUC
streets of Syd - ney.

OSC

133

2/4

Ob. 1

C. A. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Perc. **Cymbals**
triangle beater
p

Pno.

Hp.

133

2/4

Vln. 1 *p* *mp* *mf*

Vln. 2 *p* *mp* *mf*

Vla. 1

Vla. 2

Vc. 1 *p* *mp* *mf*

Vc. 2 *pizz.* *p* *mp* *mf*

D.B. *p* *mf*

141

MIR *mp* life ruled by ill - for - tune. I know your si - tu - a - tion.

LUC

OSC *p* For - - - - - give me my

141

Ob. 1 *p*

C. A. 2 *p*

Cl. 1

Cl. 2

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Perc.

Pno.

Hp. *mf*

141

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *f*

Vc. 2 *f*

D.B. *mp* *p*

148

6
8

MIR

LUC *mf desperate* Please, — if you have a-ny Christ - ian cha - ri-ty, *f* let me keep some

OSC *ff biting* a-var-ice: *mp appalled* the su-i-cide of Strat-ton.

148

6
8

Ob. 1 *f*

C. A. 2 *f*

Cl. 1 *mp*

Cl. 2 *mf*

Hn. 1 *f*

Hn. 2

Perc. **Tubular Bells** *ff*

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

Hp. *ff*

148

6
8

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *arco* *f* *p*

D.B. *f* *p*

(155)

2/4

MIR *mf* *acerbic* When I was poor, I worked. I did not read

LUC of my in - he - rit - ance.

OSC

(155)

2/4

Ob. 1

C. A. 2

Cl. 1

Cl. 2

Hn. 1 *f* *fp*

Hn. 2 *f* *fp*

Perc. **Tenor Drum** *p* *mf*

Pno. *mp*

Hp.

(155)

2/4

Vln. 1 *mf*

Vln. 2 *mf*

Vla. 1

Vla. 2

Vc. 1 *mf*

Vc. 2 *mf* *pizz.*

D.B. *f* *fp*

162

685

MIR *p* po-et-ry; I milked cows. *f* You may do the same.

LUC

OSC *f emphatic* For-give me my wrath:

162

685

Ob. 1 *p* *f*

C. A. 2 *p* *f*

Cl. 1

Cl. 2

Hn. 1 *mf fp* *mp* *f*

Hn. 2 *mf fp* *mp* *f*

Perc. Tubular Bells *ff*

Pno.

Hp. *ff*

162

685

Vln. 1

Vln. 2

Vla. 1 flaut. *p*

Vla. 2 flaut. *p*

Vc. 1

Vc. 2 *fff*

D.B. *mf fp* *mp* *f* *fff*

171 **2/4** **685**

MIR *mf* *condescending* I am not cru-el. *mp* I en-close a cheque to as-sist you.

LUC

OSC *mf* *darkly* the mur-der of Jeff-ris. *mp* *wailing* For

171 **2/4** **685**

Ob. 1 *pp*

C. A. 2 *pp*

Cl. 1

Cl. 2

Hn. 1 *mp*

Hn. 2 *mp*

Perc.

Pno.

Hp.

171 **2/4** **685**

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p* sul pont.

Vla. 2 *p* sul pont.

Vc. 1 *p*

Vc. 2 *p* arco *pp*

D.B. *mp* *pp*

180

6
8

MIR

LUC

OSC *f with self-loathing* give me my *ff* lust: *mp* the se - duc - tion *p* of Mi - ri - am. *mf* Dear Mis - sus

180

6
8

Ob. 1 *f*

C. A. 2 *f*

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Perc. *ff*

Pno.

Hp. *ff* (pedal buzz) *mf*

180

6
8

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1 *f*

Vc. 2 *f*

D.B. *f* *ff* *p*

188

LUC *pointed* *bitter, defeated* *f*
Chad-wick, you are a thief. But you are made a thief by fear and weak-ness. I know your ter-ror ——— when you i - ma - gine a wo-man's life

188

Cl. 1
Cl. 2

Pno. *mp*

188

D.B.

194

LUC *mp resigned*
— a - lone — in this hard place. I for-give you. ———

OSC *mp* *f imploring*
I beg ——— you for - give ———

194

Cl. 1
Cl. 2

Pno. *sc.*

194

Vla. 1 *ord.* *pp*
Vla. 2 *ord.* *pp*

201 **6/8** **5/8**

LUC *mp acid*
I re - turn your ten gui-neas.

OSC *p* me *mp self-pitying* my pride, my ig - nor-ance. *p* I know I am

201 **6/8** **5/8**

Cl. 1 *mp*

Cl. 2 *mp*

Pno. *pp*

Hp. *p*

201 **6/8** **5/8**

Vla. 1

Vla. 2

208 **2/4**

OSC
be-yond re - demp - - - - tion.

208 **2/4**

C. A. 2 *p*

Hp.

208 **2/4**

Vla. 1

Vla. 2

215 **2/4** L'istesso (♩ = 112.5); Crisp **6/8**

MIR *f* intransigent *mp* *f* *mp* petulant

To - mor - row I will wear bright red. To hell _____ with mourn - ing; I will do what I like.

215 **2/4** L'istesso (♩ = 112.5); Crisp **6/8**

Hn. 1 *mp*

Hn. 2 *mp*

215 **2/4** L'istesso (♩ = 112.5); Crisp **6/8**

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *pizz.*

Vc. 1 *f pizz.*

Vc. 2 *f*

D.B. *mp*

223 **6/8** L'istesso (♩. = 75); Suspended **6/8**

CHORUS *p* consoling

Bar 1 To - mor - row all this pain _____ and pan - ic will be but a mo - ment

Bar 2 To - mor - row all this pain _____ and pan - ic will be but a mo - ment

B CHORUS *p* consoling

To - mor - row all this pain _____ and pan - ic will be but a mo - ment

223 **6/8** L'istesso (♩. = 75); Suspended **6/8**

Cl. 1 *ppp*

Cl. 2 *ppp*

Hn. 1 *senza sord.*

Hn. 2 *senza sord.*

223 **6/8** L'istesso (♩. = 75); Suspended **6/8**

D.B.

230 9/8

MIR *mf* bitter Des - troyed. *mp* Des - troy-er.

Bar 1 in Lu - cin - da's long jour - ney, the last mo - ment be - fore her re - al life

Bar 2 in Lu - cin - da's long jour - ney, the last mo - ment be - fore her re - al life

B in Lu - cin - da's long jour - ney, the last mo - ment be - fore her re - al life

prophetic

230 9/8

Cl. 1

Cl. 2 to Bass Clarinet

230 9/8

Vc. 2 *pp* con sord. arco

D.B. *pp* con sord.

236 MIRIAM disappears.

LUC *f* distraught To - day I am pas - sion and fra - gile. I long

Bar 1 *mp* can be - gin.

Bar 2 *mp* can be - gin.

B *mp* can be - gin.

236

Pno. *f* *mp* *mf*

236

Vc. 2

D.B. *p*

241

LUC *mf*
 — for my be - lov - ed, my Os - - - - car.
 OSC *mf miserably*
 I beg you- not for me-

241

Pno. *mp*

Hp. *f*

241

D.B.

245

LUC *mp bereft*
 I have lost my pur - pose.
 OSC *p resolute*
 Des - troy this church of glass, this fol - ly.

4
4

245

Pno. *p*
 3 3 8^{va}

4
4

245

Vln. 1 con sord. arco *ppp*
 Vln. 2 con sord. arco *ppp*
 Vla. 1 *ppp*
 Vla. 2 *ppp*
 Vc. 1
 Vc. 2 arco *ppp*
 D.B. *pp*

4
4

The glass church begins to sink, with OSCAR inside.

250 4/4 ♩. = ♩ (♩ = 75); Gently inexorable

CHORUS *p impassive* *mp* *f started*

S This is how it ends: Barge takes on wa - ter. Chance! What a chance!

LUC

OSC

Bar 1 CHORUS *p impassive* *mp*

Bar 2 CHORUS *p* *mp*

B CHORUS *p* *mp*

Barge takes on wa - ter.

250 4/4 ♩. = ♩ (♩ = 75); Gently inexorable

Ob. 1

C. A. 2 *f* *p* *mf*

Cl. 1 *f*

B. Cl. 2

Hn. 1 *p* *mp*

Hn. 2 *p* *pp*

Perc. Tenor Drum soft mallets Bass Drum *pp* *mf* *pp*

Hp. *f*

250 4/4 ♩. = ♩ (♩ = 75); Gently inexorable

Vln. 1 *p* *ppp* *p*

Vln. 2 *p* *ppp* *ppp*

Vla. 1 *p* *ppp* *mp* *pp*

Vla. 2 *p* *ppp* *mp*

Vc. 1 con sord. arco *ppp* *p* *ppp* *pp*

Vc. 2 *pp* *p* *ppp* *pp*

D.B. *ppp*

255

S

LUC *mp* exquisitely tender
My

OSC *mp* lost *f* *p*
I pray to you, O Lord; I dig holes in my hands, in my...

Bar 1

Bar 2

B

255

Ob. 1

Cl. 1 *mp* *mf* *f*

B. Cl. 2

Hn. 1 *pp*

Hn. 2 *mp*

Perc. Pair Cymbals *mf* strisciato

Pno.

Hp. *pp*

255

Vln. 1 *ppp* *p*

Vln. 2 *p* *ppp* *p*

Vla. 1 gliss. *mp*

Vla. 2 *pp* *mp*

Vc. 1 gliss. *mp*

Vc. 2 gliss. *mp*

258

S *ff brusque* break glass break *mp ominous* wa - ter ris - - - es. *f*

LUC heart break heart break *ff brusque f mf*

OSC break o - pen *mf brusque* *f fatalistic* Come to

Bar 1 *mp ominous* The wa - ter ris - - - es. *f*

Bar 2 *ff brusque* break glass break *mp ominous (non cresc.)* The wa - ter ris - - - es.

B break glass break *ff brusque* *mp ominous (non cresc.)* The wa - ter ris - - - es.

258

Ob. 1 *f*

Cl. 1 *p* *f* *mp*

B. Cl. 2 *pp* *mf*

Hn. 1 *p* *mf* *p*

Hn. 2 *p*

Perc. *f* *mp* *p* Cymbals

Pno. *f*

Hp. *f*

258

Vln. 1 *p* *mf* *gliss.* *mf* *p*

Vln. 2 *p* *mf* *gliss.* *mf* *p*

Vla. 1 *p* *mf* *gliss.* *mf* *p*

Vla. 2 *p* *mf* *gliss.* *p* *mf*

Vc. 1 *mf* *p*

Vc. 2 *p* *mf* *gliss.* *mf* *p*

262

S

LUC *f* *keening* Break to be a - live *mf* on the brink of e -

OSC *mf* meet me, an - cient en - e - my. *f* *alarmed* I am pan - ic *mf* in the face of e -

Bar 1

Bar 2

B

262

Ob. 1

C. A. 2

B. Cl. 2 *p* *f*

Hn. 1 *mf* *p* *f*

Hn. 2 *f* *p*

Perc. *f* *ff* *mp* Bass Drum

Pno. *f*

Hp. *mp* *f*

262

Vln. 1 *f* *pp* *f* *mp* *mf* gliss.

Vln. 2 *f* *mp* *mf* gliss.

Vla. 1 *f* *mp* *p* *f* *mf*

Vla. 2 *p* *f* *mp* *mf* gliss.

Vc. 1 *f* *mp* *mf*

Vc. 2 *f* *mp* *mf* gliss.

D.B. *p* *f* *p* *mf* gliss.

269

S *mp delicate*
Fly-ing fox-es o - ver - head.

LUC

OSC *mf exalted*
I see an - gels-

Bar 1

Bar 2 *mp delicate*
Fly-ing fox-es o - ver - head.

B

269

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2 *mp* *mf*

Hn. 1 *mp* *pp*

Hn. 2 *pp* *mf*

Perc. **Cymbals** triangle beater *mf* *f* *mp*

Hp. *mp* *f* *mp*

269

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. 1 *mp* *pp* *mf* *p* *mp*

Vla. 2 *pp* *mp*

Vc. 1 *pp* *mf*

Vc. 2 *pp* *mp*

D.B. *pp*

273

S *f* declamatory Be - lieve! *f* Shin - ing frag - ments fall like rain.

LUC *mf* visionary Seed - ling

OSC *f* a sign from God.

Bar 1 *f* declamatory Be - lieve! *f* Shin - ing frag - ments fall like rain.

Bar 2 *f* declamatory Be - lieve! *f* Shin - ing frag - ments fall like rain.

B *f* declamatory Be - lieve! *f* Shin - ing frag - ments fall like rain.

273

Ob. 1 *mp*

C. A. 2 *p*

Cl. 1

B. Cl. 2

Hn. 1 *mp* *f* *pp*

Hn. 2 *p* *mf*

Perc. Triangle *ff* *mp*

Hp. *ff*

273

Vln. 1 *gliss.* *f* *mp* *pp* *p*

Vln. 2 *gliss.* *f* *mp* *pp* *p*

Vla. 1 *f* *mp* *pp* *p*

Vla. 2 *gliss.* *f* *mp* *pp* *p*

Vc. 1 *mp* *f* *mp* *pp* *p*

Vc. 2 *gliss.* *f* *mp* *pp* *p*

D.B. *mp* *f*

276

S *f* drop *mp* tear

LUC *ff* Shat-ter *mf* tear *p* me

OSC *p* White wa - ter on my lips... *f terrified* I wel - come the night - mare with a

Bar 1

Bar 2

B *f* drop *mp* tear

276

Ob. 1

C. A. 2 *mf*

Cl. 1 *mp*

B. Cl. 2 *mp*

Hn. 1 *mp*

Hn. 2 *p*

Perc. *pp* Large Cymbal scrape *f* Cymbals *p* soft mallets *mf mp*

Pno. *f* *p*

276

Vln. 1 *ppp* *f* *mf*

Vln. 2 *ppp* *mf*

Vla. 1 *ppp* *mf*

Vla. 2 *ppp* *f* *mf*

Vc. 1 *ppp* *f* *mf*

Vc. 2 *ppp* *f* *mf*

D.B. *ppp* *f* *mf*

3
4

(279)

S

LUC

OSC
scream...

Bar 1

Bar 2

B

(279)

3
4

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc. Tam-tam

Hp. (pedal buzz)

(279)

3
4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

284 **3/4**

S *mf* gnostic stone *mp* glass *p* brok - en *mp* gamb-led

LUC *f* forthright I am glass *mf* I am gamb - led

OSC *f* forthright I am stone *mf* I am brok - en

Bar 1 *mf* gnostic stone *mp* glass *p* brok - en *mp* gamb-led

Bar 2 *mf* gnostic stone *mp* glass *p* brok - en *mp* gamb-led

B *mf* gnostic stone *mp* glass *p* brok - en *mp* gamb-led

284 **3/4**

Ob. 1 *p*

C. A. 2 *p* *f* *p*

Cl. 1 *p* *f* *p*

B. Cl. 2

Hn. 1

Hn. 2 *p* *f* *p*

Pno. *ff*

Hp. *ff*

284 **3/4**

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D.B. *pp*

290

S *mf* cut *p* ru - ined *pp* mysterious Be - lieve

LUC *mp* tenderly I am ru - ined I be - lieve I was hap - py

OSC *mf* I am cut *mp* tenderly I be - lieve I was hap - py

Bar 1 *mf* cut *p* ru - ined *pp* mysterious Be - lieve

Bar 2 *mf* cut *p* ru - ined *pp* mysterious Be - lieve

B *mf* cut *p* ru - ined *pp* mysterious Be - lieve

290

Ob. 1 *f* *p*

C. A. 2

Cl. 1

B. Cl. 2 *p* *f* *pp*

Hn. 1 *con sord.* *p* *f* *mf* *mp*

Hn. 2

Pno.

Hp.

290

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

296

OSCAR drowns.

S

LUC *p* transfigured I know I was loved. *mp*

OSC *p* fighting for breath I know I am...

Bar 1

Bar 2

B

296

Ob. 1

C. A. 2

Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

Perc. **Crotales** *mp*

Pno. *fff*

Hp. *fff*

296

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.