

Freshwater

ANDY VORES
(1994)

Score in C

Prelude

♩ = 88c. *mysterious*

The score is for a prelude in 2/4 time, marked "mysterious" with a tempo of 88c. The instrumentation includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F (two parts), Trumpet, Trombone, Piano, Harp, Percussion (MK. TR., SIZZ., CYM.), Violin (two parts), Viola, Violoncello, and Contrabass. The score is divided into four measures. The Flute part features a dynamic shift from *f* to *mp* and includes a sixteenth-note figure with a "6" above it. The Clarinet in Bb and Bassoon parts have triplet markings. The Horn in F and Trumpet parts are marked *f* and *pp*. The Piano part has a dynamic range from *p* to *f* and includes a tremolo effect. The Harp part is marked *f* and *mf*. The Percussion part includes a "soft stick" marking. The Violin, Viola, and Violoncello parts have dynamic markings of *f* and *mf*, with the Viola and Violoncello parts also marked "pizz." and "molto vib.". The Contrabass part has dynamic markings of *f*, *mf*, *p*, *f*, *p*, and *mp*.

6

nat.

Fl. *p* *f*

Ob. *p*

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

Bn. *p*

Hns. *f*

Tbn. *mp* *f*

Pno. *p* *f* *p*

Hp. *mp* *f* *mf*

Pc. SIZZ. CYM. *pp* *f*

1 Vn. *f* *p* *f*

2 Vn. *f* *p* *f*

Va. *f* *p* *f*

Vc. *f* *mf* *p* *f*

Cb. *mp* *f* *mf* *p* *f*

tr

1

lightly

10

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Pno.

Hp.

TRGL.
Pc.

Vn.
1

Vn.
2

Va.

Vc.

Cb.

f *pp* *mf*

mf *f* *pp* *mf*

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

p *f* *pp* *mf*

mf *con sord.* *mp*

p *f* *p* *f*

f

mf

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

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

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

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

f *mp*

mf *UNIS.* *DIV.* *UNIS.*

mf *UNIS.* *DIV.* *UNIS.*

mf *mp*

mp

f *mp*

16

Fl. *mp* *mf* *p*

Ob. *p*

Cl. B. *mp* *mf* *p* *mp*

Bn. *mp* *mf*

Hns. *mp* *mf*

Tpt. *mp*

Tbn. *mp*

Pno. *p* *f*

Hp. *mf* *f*

1. Vn. *pizz.* *mp* *p* *arco*

2. Vn. *pizz.* *mp* *p* *arco*

Va. *pizz.* *mp* *arco* *pizz.* *mp*

Vc. *pizz.* *mp* *arco* *f*

Cb. *f*

23

Ob. *f*

Cl. B. *f*

Tpt. *f*

Tbn. *mf* <

Pno. *mp*

Hp. *f*

1 Vn. *mf* pizz.

2 Vn. *mf* pizz.

Va. *mf*

Vc. *mf* arco

Cb. *mf* arco

rit. $\text{♩} = 72c.$ *molto rit.*

29 (2)

Fl. *mp* nat. flt. nat. flt. nat. flt. nat.

Cl. B. *mf* *ppp*

Tpt. *p*

1 Vn. *mp* SOLO arco *pp* *mp*

2 Vn. *mp* SOLO arco

Va. *mp* arco

Vc. *p* pizz.

Cb. *p*

♩ = 88c. tempo 1°

41

Fl. *p* *mf* *f* *ft.*

Ob. *p* *mf* *f*

Cl. B. *mp* *ff* *mf* *ff* *pp*

Bn. *ff* *mf*

Hns. *mp*

Tpt. *mp* *f* *p* *mf*

Tbn. *mf*

Hp. *mp* *ff* *f* *gl.*

Pc. *SUSP. CYM.* *mp* *MK. TR.* *TRGL.* *mf*

Vn. 1 *DIV. 6* *p* *mf* *UNIS.*

Vn. 2 *DIV. 6* *p* *mf* *UNIS.*

Va. *DIV.* *ff* *p* *mf* *UNIS.*

Vc. *DIV.* *ff* *p* *mf* *ff* *f*

Cb. *ff* *mf* *ff* *f*

4

47

Fl. *fp* *ff p sub.* *mf*

Ob. *mf* *ff p sub.* *mf*

Cl. B. *f* *p sub.* *p*

Bn. *f* *p sub.* *mf*

1 Hn. *f gl.* *p sub.* *mf*

2 Hn. *f con sord.* *p sub.* *mf*

Tpt. *f* *p con sord.*

Tbn. *mf* *f* *p*

Pno. *mf* *f* *mf* 5:4 5:4 5:4 5:4

Hp. *mf* *f* *f* 5:4 5:4 5:4 5:4
près de la table

Pc. MK. TR. TRGL. *pp* SIZZ. CYM. *pp* SUSP. CYM.

1 Vn. *f nat. gl.* *ppp*

2 Vn. *f nat.* *ppp*

Va. *f nat. gl.* *ppp*

Vc. *f UNIS. gl.* *ppp* *mfp*

Cb. *f gl.* *ppp* *mfp*

bright and rhythmic

54

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mp* *mf*

Bn. *p* *f* *mf*

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

Tpt. *f*

Tbn. *f* *mf*

Pno. 5:4 *mf*

Hp. 5:4 *mf*

Vn.1 *f* *mp* *mf* *mp*

Vn.2 *f* *mp* *mf* *mp*

Va. *f* *mp* *mf*

Vc. *f* *mp* *mp*

Cb. *f* *mf* *pizz.* *arco* *mp*

Detailed description: This page of a musical score, numbered 9, contains measures 54 through 59. The tempo and mood are indicated as 'bright and rhythmic'. The score is for a full orchestra and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn 1 (Hn.1), Trumpet (Tpt.), and Trombone (Tbn.). The keyboard section includes Piano (Pno.) and Harpsichord (Hp.). The string section includes Violin 1 (Vn.1), Violin 2 (Vn.2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and features a key signature of one flat (B-flat major or D minor). Dynamics range from piano (p) to fortissimo (f). The woodwinds and strings play rhythmic patterns, while the piano and harpsichord provide a steady accompaniment. The Cb. part includes a section marked 'pizz.' (pizzicato) and 'arco' (arco). The score is written in a standard musical notation with various articulations and dynamic markings.

5

60

Fl. *mf*

Ob. *p* *mf*

Cl. B. *p* *mf* *mp* *mf*

Bn. *p* *mf* *mp*

Hns. *a 2* *p* *mf*

Tpt. *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf*

Pno. *mf* *f*

Hp. *p* *gl.* *f* *mf*

Pc. TRGL. *p*

Vn. 1 *mf* *mp* *p* *mf*

Vn. 2 *mf* *p* *mf*

Va. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

accel. $\text{♩} = 72c.$

67

Fl. *f* *p*

Ob. *f*

Cl. B. *f* *p*

Hns. *p*

Tpt. *f* *f* *f* *f*

Tbn. *p*

Pno. *p*

Hp. *mf*

GLOCK.

Pc. *p*

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f*

Vc. *f* *p*

Cb. *f* *p*

73

Fl. *mp* *cresc.*

Cl. B. *mp* *mp cresc.*

Bn. *mp cresc.* *f*

Hns. *mp*

Tbn. *mp*

Pno. *mp cresc.*

Hp.

GLOCK.

Pc.

1 *mp* *cresc.*

2 *mp* *cresc.*

Va. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *pizz.* *arco*

Detailed description: This page of a musical score covers measures 73 through 77. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet/Bassoon (Cl. B.), Bassoon (Bn.), Horns (Hns.), Trombone (Tbn.), Piano (Pno.), Harp (Hp.), Glockenspiel (GLOCK.), Percussion (Pc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a variety of dynamics and articulations. The Flute and Clarinet/Bassoon parts start with a mezzo-piano (*mp*) dynamic and include crescendos. The Bassoon part also starts with *mp* and includes a fortissimo (*f*) dynamic. The Horns and Trombone parts are marked *mp*. The Piano part has a *mp* dynamic and a crescendo. The Harp part is mostly silent. The Glockenspiel part has a specific melodic line. The Violin and Viola parts have *mp* dynamics and crescendos. The Violoncello part has a *mp* dynamic and a crescendo. The Contrabass part starts with a pizzicato (*pizz.*) dynamic and later switches to arco.

79 **6** *rall.*

Fl. *f*

Ob. *mp* *f*

Cl. B. *f* *mp* *f*

Bn. *mp*

Hns.

Tbn. *mp* *f*

Pno. *f*

Pc. SN. DR. *pp* *cresc. poco a poco*

Vn. 1 *f* *mp*

Vn. 2 *f* *mp*

Va. *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

♩ = 80c. *innocently*

rall.

85

Cl. B. *p*

Hns. *pp*

Tbn. *pp*

Pc. SN. DR.

Vn. 1 *f* *mf* *p*

Vn. 2 *f*

7

♩ = 72c. *deliberate*

rall.

91

Fl. *mp* *f* *mp* *f* *mp* *f*

Ob. *mf*

Cl. B. *f* *mf*

Hn.1 *mp* *pp*

Pno. *mf*

Vn. 1 (SOLO) *f* *ff* *p* *mf* *f*

Vn. 2 (SOLO) *ff* *p* *mf* *f*

Va. *ff* *p* *mp* *f*

Vc. *f* *p* *mp* *f*

TUTTI

♩ = 88c.

96

Fl. *mp* *mf*

Cl. B. *mp* *mf* *f*

Bn. *mp* *f*

Hns. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Pno.

Pc. SUSP. CYM. *f* *ff*

1 Vn. *mp* *pizz.*

2 Vn. *mp* *pizz.*

Va. *mp*

Vc. *mp* *mp*

Cb. *mp*

Act 1 Scene 1

A studio in 'Dimbola' - the Camerons' house, Freshwater, the Isle of Wight
Mrs. Cameron is washing Mr. Cameron's head
Ellen Terry is on the model's throne posing to Watts for "Modesty at the feet of Mammon"

8

♩ = 96c.

102

Ob. *f*

Cl. B.

Bn. *f*

Pno. *f*

Hp. *f*

Pc. GUIRO *mp < f* *mp < f* *p* *f* *mp*

Mrs. C. *f*
Sit still, Charles! Sit still! Soap in your eyes? Non-sense.

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

9

105

Fl.

Ob.

Cl. B.

Bn.

Tbn.

Pno.

Hp.

GUIRO

Pc.

Mrs. C

1

Vn.

2

Va.

Vc.

Cb.

mp

f

ff

gl.

Wa - ter down your back? —

Tush! Tush! Tush!

*) rhymes with 'hush'

108

Fl. *mf*

Ob. *mf*

Cl. B. *mf*

Tbn. *gl.*

Pno.

Hp. *mp*

Pc. GUIRO

Mrs. C *mf*
Sure - ly you can put up with a li - ttle dis -

Vn. 1 *mfp*

Vn. 2 *mfp*

Va. *mfp*

Vc.

Cb.

10

♩ = ♩. *slightly slower*

111

Fl. *f* *mp* *f* *mp* *f*

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

Cl. B. *f*

Bn. *mp* *f* *mp* *f*

Hns. *pp* *mf* *con sord.*

Tpt. *pp*

Tbn. *pp* *mf* *con sord.*

Hp. *f* *mp* *f*

Mrs. C *ff* *mp sub.*
com-fort in the cause of art.

Mr. C *testily f*
The sixth time in eight months! the sixth time in eight

Va. *pizz.* *f*

Vc. *mp* *f*

Cb. *pizz.* *mp*

116

Ob. *mp* *f* *mp* *f* *mp sub.*

Bn. *f* *mp*

Tpt. *f* *mp* *f*

Pno. *pp* *mp* *pp sub.*

Pc. MK. TR. *f* *p*

Mr. C months! When - ev - er we start for - In - dia Ju - lia

Vn. 1 *mp* *f* *pp sub.*

Vn. 2 *mp* *f* *pp sub.*

Va. arco *mp* *f* *pp sub.*

Vc. *mp* *pp*

Cb. arco

11

121

Fl. *mp* *f* *mp*

Ob. *mp* *f*

Cl. B. *mp* *f* *mp* *f*

Bn. *f*

Pno. *f* *mp*

Hp. *mp*

Pc. SIZZ. CYM. *pp* *f*

Mr. C *f* *ff*
 wash - es my head. And yet we nev - er do start for In - dia.

Vn. 1 *f* *tr#* *trb* *p*

Vn. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

124

Fl. *f* *p* *ff* *p*

Ob. *mf* *mf* *f* *p* *p*

Bn. *mf*

Tpt. *p*
senza sord.

Tbn. *p*

Pno. *p*

Hp. 6 6 6 6

Pc. MK. TR. *f* *p*
SIZZ. CYM.

Mr. C. *f*

1
Vn. *p*

2

Va. *mf* *mf*

I some-times think we nev-er shall start for

12

slower

♩ = 96c.

127

Fl. *ff* *fl.*

Ob. *ff*

Cl. B. *ff* *fl.*

Bn. *p*

Hns. *ff* *senza sord.*

Tpt. *ff*

Tbn. *ff* *gl.*

Pno. *ff*

Pc. *f* *SN. DR.* **) rimshot*

Mrs. C *f*
Non - sense, Charles. Con - trol your-self, Charles. Re -

Mr. C *p*
In - dia.

Vn. 1 *ff*

Vn. 2 *ff*

Va. *p* *ff*

Vc. *ff*

Cb. *ff*

slightly slower

130

Fl. *mp* *f* *ff* *p*

Cl. *p*

Bn. *f* *p* *p*

Hns. *mp sub.*

Tpt. *mp sub.*

Tbn. *mp sub.* *gl.* *p*

Pno. *mp* *ff* *p*

Hp. *p*

Mrs. C
- mem - ber what Al - fred Ten - ny - son said to you: A phi - lo - so - pher

1 *p* *f* *port.* *port.* *port.* *p*

Vn. *p* *f* *port.* *port.* *port.* *p*

2 *p* *f* *port.* *port.* *port.* *p*

Va. *f* *port.* *port.* *port.* *p*

Vc. *f* *port.* *port.* *port.* *p*

Cb. *f* *port.* *port.* *port.* *p*

133

Cl.
B.

Bn.

Hp.

Mrs. C

Mr. C

1
Vn.

2
Vn.

Va.

Vc.

with his beard dipped in moon - light. A chim - ney sweep with his beard dipped in soot,

mp
Ah, if we could but go to

138

Fl. *p* *mf* *mp*

Ob. *p* *mf*

Cl. B. *p* *mf* *mp*

Bn. *mf* *mp*

Hns. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf* *mp*

Pno. *mp*

Hp. *mf*

Mrs. C *p*
his

Mr. C *mf* *mp*
In— dia. There is no wash - ing in In— dia. There beards are white for the moon for - ev - er

1 Vn. *mp*

2 Vn. *mp*

Va. *mf*

Vc. *mf*

Cb. *mf* *mp*

144

Fl. *p*

Ob. *f* *p*

Cl. *mf*

B. *mf* *f* *p*

Hns. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Pno. *mf*

Hp. *mf*

Mrs. C
beard dipped in moon light.

Mr. C
shines, on youth on youth on truth, in In dia.

1 Vn. *mf* *f*

2 Vn. *mf* *f*

Va. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

150

Fl.

Ob.

Bn.

Hns.

Tbn.

Hp.

Mr. C

Va.

mp

mfp

mfp

mp

p *mf*

And here we dal - ly frit - ter - ing a - way our

p

14

slow

♩ = 88c. *brisk*

156

FL. *mf*

Ob. *mf*

Cl. B. *mf*

Bn. *ff* *mp* *ff*

Hns. *f* *pp*

Tbn. *f* *pp* *ff* *gt.*

Pno. *ff*

Hp. *f*

PC. SN. DR. *f* *f*

Mr. C. *f*
 mis - era - ble lives in the with - ered - grasp

1. Vn. *ff*

2. Vn. *ff*

Va. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

160

Fl. *ff* *p* *f*

Ob. *ff* *p* *f*

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

Bn.

Hns. *ff* a 2

Tbn. *gl.*

Pno. *mf sub.*

Pc. SN. DR.

Watts *f* *mf* *f* *ff*
 Cou - rage, my old friend. Cou - rage. The Ut - most for the High - est, Cam - er - on.

Mr. C
 of ...

Vn. 1

Vn. 2

Va. *f* *f*

Vc. *div. pizz.* *p* *f*

Cb.

15

163

Fl. *mp*

Ob. *mp* *f*

Cl. B. *mp*

Tpt. *mf* *p sub.* con sord.

Pno. *sfz* *sfz*

Pc. BS. DR. *f*

Watts *mf* *ff* *mp*
 Al-ways re-mem - ber that. Don't move, El-len. Keep your - self per - fect - ly still.

Vn. 1 *p* *pizz.*
 2 *p* *pizz.*

Va. *mp* *p*

Vc. UNIS. arco *mp* SOLO *mf* *p*



168

Ob. *mf*

Tpt. *mf* *f* *p sub.* *più f* *mf*

Tbn. *mf*

Pc. BS. DR. *pp* *p* snare drum sticks

Watts *p* *f*
 I am strug - gling with the great toe of Mam-mon. I have been strug - gling for

Vn. 1 *pp* arco *f* *mf*
 2 *pp* *f* *mf*

Vc. (SOLO) *mf* *più* *mf*

16

slower

a tempo
(slightly faster than before)

173

Fl. *ff*

Ob. *pp*

Cl. B \flat *pp*

Bn. *pp*

Tpt. *f*

Tbn. *f*

Pno. *mf* *f* *sfz* *ff* *pp*

Pc. BS. DR. *ff*

Watts
six months. It is still out of draw-ing. But I say to my -

Va. *mp*

Vc. *TUTTI* *mf* *f* *ff* *pp*

Cb. *ff*

178

Ob. *ff* *mp* *ff*

Cl. B. *ff* *mp* *ff*

Bn. *ff* *mp* *ff*

Pno. *ff* *mp* *ff*

Pc. BS. DR. *p* *f* *p* *f*

Watts
- self, _____ The Ut - most, I say to my - self, _____ The Ut - most, the Ut - most

1 Vn. *mf* *ff* *mf* *ff*

2 Vn. *mf* *ff* *mf* *ff*

Va. *mf* *ff* *mp* *mf* *ff*

Vc. *mp*

Detailed description: This page of a musical score, numbered 178, contains staves for various instruments and a vocal soloist. The woodwind section (Oboe, Clarinet Bass, Bassoon) and Piano parts feature dynamic markings of *ff* (fortissimo) and *mp* (mezzo-piano). The Percussion part (BS. DR.) has *p* (piano) and *f* (forte) markings. The vocal soloist (Watts) has lyrics: "- self, _____ The Ut - most, I say to my - self, _____ The Ut - most, the Ut - most". The string section (Violins 1 and 2, Viola, and Violoncello) includes *mf* (mezzo-forte) and *ff* markings. The score is written in a key with one sharp (F#) and a 3/8 time signature.

♩ = 66c. *solemn*

to Piccolo

to Bass Clarinet

183

Fl. *ff* *sfz*

Ob. *sfz* *sfz*

Cl. B. *sfz* *mf*

Bn. *sfz* *mf* *mf*

Hns. *sfz* *mf* *a 2* *mf*

Tpt. *sfz* *mf* *mf*

Tbn. *sfz* *mf* *mf*

Pno. *sfz* *sfz*

Pc. BS. DR. *ff* soft stick SLPSTK. *ff*

Watts *fff* *ff*
 for the High est. Keep per - fect - ly still.

1 Vn. *mp*

2 Vn. *mp*

Vc. *mp*

Cb. *f* *pizz.* *arco* *mp*

189

189

Bs. Cl.

Bn.

Hn. 1

Hn. 2

Tpt.

Tbn.

Tenn.

Vc.

Cb.

mp

p

mf

ff

mp

ff

mp

mp

mp

mf

mf

p

mf

p

p

mf

p

The son of man has

18

rit. _____ steady

tempo ♩ = 66c.

193

Picc. *f*

E.Hn. *f*

Bs. Cl. *f*

Bn.

1 Hn. *mp*

2 Hn.

Tpt. *mp*

Pno. *f*

Hp. *mp* *gl.*

Pc. TRGL. *p*

Mrs. C *f*
Wash-ing day at Far-ring - ford too, Al - fred?

Tenn. *f*
no - where to lay his head. Twen - ty earn - est

1 Vn. *f* pizz. arco

2 Vn. *f* pizz.

Va. *f* pizz. arco

Vc. *mf* *f* pizz. arco

Cb. *f* *mf* *f*

197

Picc. *ff*

Bs. Cl. *f*

Bn. *f*

Pno. *ff*

Hp. *ff*

Tenn. *ff*

youths from Clerk-en - well are in the shrub-be-ry; six Am-er-i-can pro-fess - ors are in the sum-mer-house;

*) rhymes with 'bark'

1 Vn. *ff* arco

2 Vn. *ff*

Va. *f*

Vc.

Cb.

201 **19** to Flute

Picc. *ff*

E.Hn. *ff*

Bs. Cl. *ff*

Bn. *ff*

Hns. *p* ————— *ff*

Tpt. *p* ————— *ff*

Tbn. *p* ————— *ff*

Pno. *ff*

Hp.

Tenn.
 the bath - - - room is oc - cu - pied by the La - dies Po - et - ry Cir - cle of O - hi - o. —

1 *DIV. port.* *port.*

Vn. *DIV. port.* *port.*

2 *DIV. port.* *port.*

Va. *mp* ————— *f*

Vc. *mp* ————— *f*

Cb.

molto rit.

204

E.Hn. *p*

Bs. Cl. *p sub.* *ff*

Bn. *p sub.* *mf* *ff*

Hns. *f* *a 2*

Tbn. *p* *f*

Pc. BS. DR. *p* *mf* *mf*

Tenn. *f* *p*
The son of man has no - where to lay his

Vn. 1 *pp* UNIS.

Vn. 2 *pp* UNIS.

Va. *pp*

Vc. *p* *ff* *pp*

Cb. *ff* *pp*

20

♩ = 96c.

208

E.Hn. *p* *mp*
 Bs. Cl. *mp*
 Bn. *p* *mp*
 Pno. *p*
 Mr. C. *p*
 Tenn. head.
 1. Vn. *p* *pp*
 2. Vn. *p* *pp*
 Va. *p* *pp*
 Vc. *pp*
 Cb. *pizz.* *p*

Loose your mind from the aff - airs of the pres - ent. Seek

21

faster ♩. = 72c.

218

Fl. *f*

E.Hn. *f*

Bs. Cl. *f* *p* *f*

Bn. *f* *p sub.* *f*

Hns. *f* *mf*

Pno. *f* *p* *f*

Pc. CENC. *f* *mp* *f*

Mr. C. *f* *He stands* *Mrs. Cameron releases him*
 Oh! Don't tug at my beard! hea - ven be praised.

1. Vn. *f* *pizz.* *arco* *p*

2. Vn. *f* *pizz.* *arco* *p*

Va. *f* *pizz.* *arco* *p*

Vc. *f* *pizz.* *arco* *p*

22

colla voce

♩. = 50c.

to Oboe

222

E.Hn. *mf*

Bs. Cl.

Bn.

Pno. *ff*

Hp. *ff*

Mr. C *mf* freely *mp* *f*

Tenn. *f*

1 *f* DIV. *p* UNIS. pizz. *ff*

2 *f* DIV. *p* UNIS. pizz. *ff*

Va. *f* *p* pizz. arco *ff*

Vc. *f* DIV. *p* UNIS. pizz. arco *ff*

Cb. *f* *p* *f*

At two thir - ty we start for In, In - dia.

He walks to the window and looks out

Up - on my word!

♩ = 60.

225

Bs. Cl. *mf*
 Bn.
 Tpt. *p*
 Tbn. *pp*
 Pno.
 Hp. *f*
 Mrs. C. *mf*
 Tenn.
 1. Vn. *f* *p* *f*³
 2. Vn. *f* *p* *f*³
 Va. *f* *p*
 Vc. *f* *p* *f*
 Cb.

Yes Al - fred, at two thir - ty we
 You don't mean you're real - ly go-ing?

230 (23)

Fl. *p* *mf*

Bs. Cl. *fp*

Bn. *mf* *fp*

Pno. *ff* *mp* 3 3 3

Mrs. C *mf* *mf* *mf* *p*

1 Vn. *p* *mf* 3

2 Vn. *p* *mf* 3

Va. *f* *mf* 3

Ve. *p*

Cb. *p*

She hands the sponge to Mary

start_ for In_ dia, that's to say, _ if the coff_ ins have come. _

24

235

Ob. *mf*

Bs. Cl. *p* — *f*

Bn. *p* — *f*

Pno. *p* *f* *mp*

Mrs. C *mp* *ff*
 Take my sponge, girl; now go and see if the coff—ins have come.

1 Vn. *f* *p* *mp*

2 Vn. *f* *p* *mp*

Va. *p* *f* *mp*

Vc. *f* *p* sul pont.

Cb. *p*

25 $\text{♩} = \text{♩}$

239

Fl. *mp*

Pno. *mp*

Mary *mp* *f* *mf*
 If the coff—ins have come, if the coff—ins have come! Why it's the Earl of

1 Vn. *mp*

2 Vn. *mp*

Va. *mp*

Vc. nat. 3 sul pont. *p*

Cb. sul pont. *p*

242

Fl. *p*

Pno. *f*

Mary
Dud - ley who's come. He's wait - ing for me in the kitch - en. If the

1 *pizz.* *arco*

Vn. *pizz.* *arco*

2 *pizz.* *arco*

Va. *sul pont.* *nat. 3*

Vc. *nat. 3* *sul pont.* *p* *mp*

Cb.

26

slightly slower

245

Fl. *mf* *p*

Ob. *p*

Cl. B \flat *mf*

Bn. *mf*

Pno.

Mary
coff - ins have come! No, it's the it's the Earl of Dud - - ley who's he's wait - ing for me in the kitch - en.

1 *mf* *p*

Vn. *mf* *p*

2 *mf* *p*

Va. *nat. 3* *mf* *p*

Vc. *nat.* *sul pont.* *nat.* *p*

Cb. *mf* *p*

27

♩ = 116c. firmly

250

Fl. *mp*

Ob. *mf*

Cl. B. *mp*

Tpt. *mp* con sord. - harmon

Pno. *sfz*

Pc. SN. DR. *f*

Mary *mf*

Mrs. C *mf*

Vn. 1 *sfz*

Vn. 2 *sfz*

Va. *sfz*

Vc. *f* *sfz*

Cb. *sfz* *f* *sfz*

He's not much to look at but he's a deal sight— bet - ter than

We can't start for In - dia with - out our coff — ins. For the

254

Fl. *mf* *f*

Ob.

Cl. B. *mf* *f*

Tpt. *mp* *mp* *mp*

Mary *3*
 coff — ins an — y day.

Mrs. C *3* *3* *f*
 eighth time I have or — dered the coff — ins, and for the eighth time the coff — ins have not come.

Vc. *f*

Cb. *f*

Mary exits, taking the sponge and tub

258

Fl. *mp* *ff*

Ob.

Cl. B. *mp* *ff*

Tpt. *mp*

Pno. *8va loco* *ffz* *8vb*

Pc. SN. DR. *pp* *ff*

Mrs. C *mp* *f* *ff*
 — But with-out her coff — in Ju — lia Cam — er — on will not — for — In — dia.

Mr. C *ff*
At the window
 We

1 Vn. *mf* *ff*

2 Vn. *mf* *ff*

Va. *mp* *ff*

Vc. *mp* *ff*

Cb. *mp* *ff*

28

262

Fl. *mp*

Ob. *mp*

Cl. B. *mp*

Bn. *mp*

Pno. *mp*

Mrs. C *mp*
 We can't start for In - - dia with - out our coff - ins. For the

Mr. C *mp* *mf*
 nev - er do start for In - dia. Seek truth where truth lies hid - den. For the

1. Vn. *p* *mp* pizz. arco pizz. arco pizz. arco pizz.

2. Vn. *p* *mp* pizz. arco pizz. arco pizz. arco pizz.

Va. *p* *mp* pizz. arco pizz. arco pizz. arco pizz.

Vc. *mp*

Cb. *mp*

266

Fl.

Ob.

Cl. B.

Bn.

Tpt.

Pno.

Mrs. C eighth time I have or - dered the coff - ins, and for the eighth time the coff - ins have not come;

Mr. C moon for ev - er shines on youth, on truth, in

Vn. 1

Vn. 2

Va.

Vc.

Cb.

270

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Bn. *ff*

Tpt. *mp* 3

Pno. *sfz*

SN. DR. *pp* *ff*

Mrs. C
 — with-out her coff- in Ju- lia Cam- er - on will not- start for In - dia.

Mr. C
 In - dia, for ev - er shines *Moving away from the window* on youth, on truth, in In - dia.

Vn. 1 arco pizz. *p* *mp* *ff*

Vn. 2 arco pizz. *p* *mp* *ff*

Va. arco pizz. *p* *mp*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

274 **29**

Fl. *mf*

Ob. *mf*

Cl. B. *mf*

Bn. *mf*

Tpt. *mf* senza sord.

Pno. *mf*

Hp. *f*

Mrs. C *mf*
Think, Al-fred. When we lie dead un-der the South-ern

Watts *f*
Cou - rage. Cou - rage. Cou - rage; the Ut - most for the

Mr. C *mf*
Seek truth, — seek truth where truth lies hid-den. Seek

Vn. 1 *mf* pizz.
Vn. 2 *mf* pizz.

Va. *mf*

Vc. *mf*

Cb. *mf*

278

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Pno.

Hp.

Pc.
BS. DR.

Mrs. C

Watts

Mr. C

Tenn.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

pp

mf

ff

gl.

gl.

mf

mf

mf

cross my head will be pil - - lowed up - on your im - mor - tal po -

High - est. Al - ways re - mem - ber that. Cou - rage. the

truth where truth lies hid - den.

The

30

282

Fl. *mp*

Ob. *mp*

Cl. B. *mp*

Hns. *mp*

Tbn. *p*

Pno. *p*

Hp.

Mrs. C *mp* *cresc.*
 - em - - - - "In Mem-or - - - i - am." "Maud" - - - will lie up - on my heart.

Watts *mp* *cresc.*
 Ut - most for the High - - - est. Cou - - -

Mr. C *mp cresc.*
 "Maud" - - - will lie up - on her heart.

Tenn. *mp* *cresc.*
 son of man has no - - - where - - - to lay his

1 Vn. *arco mp* *cresc.*

2 Vn. *arco mp* *cresc.*

Va. *arco mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *pizz. mp* *cresc.*

286

Fl. *mf*

Ob.

Cl. B. *mf*

Hns.

Tpt. *p* *mp* *p*

Tbn. *mp*

Pno.

Hp.

Mrs. C
Look; Or - - - i - on glit ters in the south ern

Watts
rage. Al - ways re - mem - ber

Mr. C
Cou - rage. Cou - rage. Cou - rage. Un - der the south ern

Tenn.
head. Youths in the shrub - be - ry, prof - - -

1 Vn. *mf*

2 Vn. *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

31

289

Fl.

Cl.
B.

Hns. *a 2*

Tpt. *mf*

Tbn.

Pno.

Hp.

Mrs. C
Watts
Mr. C
Tenn.

1
Vn.

2
Va.

Vc.

Cb.

sky. The scent of tu - lip trees is waft - ed through the
that. Al - ways re - mem - ber that. The scent of tu - lip trees is
sky the moon for ev - er shines, the moon for ev - er
-ess - ors in the sum - mer house. The

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

3 3

poco stringendo

292

Fl. *mf*

Ob.

Cl. B.

Bn.

Hns.

Tpt. *p*

Tbn. *mf*

Pno.

Hp.

Mary *mf*
Ah, the Earl of

Mrs. C *cresc.*
o - pen win - dow. The si - lence is on - ly bro - ken by the sobs of my

Watts *cresc.*
waft - ed through the o - pen win - dow. Al - ways re - mem - - - - ber this; the Ut - most for the

Mr. C *cresc.*
shines on youth, on truth, on youth, on truth, on youth, in

Tenn. *cresc.*
son of man has no - where to lay his head.

1 Vn.

2 Vn.

Va.

Vc.

Cb. *ff* arco *ff*

32

a little faster

296

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Bn. *ff*

Horn in F 1 *ff*

Horn in F 2 *ff*

Trumpet *ff*

Tbn. *ff*

Pno. *ff*

Mary *ff*

Mrs. C *ff*

Watts *ff*

Mr. C *ff*

Tenn. *ff*

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Dud - ley. He's wait - ing for me in the kitch - en. The Earl of Dud - ley;

hus - band. Seek truth where truth lies hid - den. The Ut - most for the

High - est. Seek truth where truth lies hid - den. The Ut - most for the

In - dia. Seek truth where truth lies hid - den. The Ut - most for the

The son of man has no - where to lay his head. Youths in the shrub - be - ry, prof -

poco accel. _____

301

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Tbn.

Mary
he's wait_____ ing for me. He's not much to look at but he's a deal sight

Mrs. C
High - est. The scent of tu - lip trees,_____ the si - lence is on - ly bro - ken by the sobs_ of my

Watts
High_ est. The Ut - most for the High - est, the Ut - most for the

Mr. C
High_ est. the Ut - most for the High - est. Seek the truth where truth lies_

Tenn.
-ess_ ors in the sum_____ mer house, the sum-mer house. The son of man has no_____ where to lay his

1
Vn.

2
Vn.

Va.

Vc.

Cb.

f

33

a little faster

306

Fl.

Ob.

Cl.
B.

Bn.

Tpt.

Tbn.

Mary
bet - ter than coff - ins an - y day, he's bet - ter an - y

Mrs. C
hus - band, and the oc - ca - sion - al howl of a sol - it - ar - y ti

Watts
High - - - est, the High - - - est. Have Cou - rage, re - mem - ber

Mr. C
hid - - - den, lies hid - - - den. Cou - rage, re - mem - ber

Tenn.
head, his head, to lay his head, to lay his

1
Vn.

2
Vn.

Va.

Vc.

Cb.

ff

ff

34

♩. = ♩

310

Fl.

Ob.

Cl. B.

Bn.

Hns.

Tpt.

Tbn.

BS. DR.

Pc.

Mary

Mrs. C

Watts

Mr. C

Tenn.

Vc.

ff

f

mp

f

p *f*

mp

snare drum sticks

NON DIV.

mp

day.

-ger.

that.

that.

head.

Think,

Al - fred.

314

Fl. *mp* *f* *mp*

Ob.

Bn.

Tbn.

Pc. *p* *f* *p* *fmp*

Mrs. C
When we lie dead un - der the South ern Cross my

Va.

Ve. *mp*

318 **to Piccolo**

Fl.

Pno. *pp*

Mrs. C
head will be pil - lowed up - on your im - mor - tal, im - mor - tal po - em.

Vn.2 *f*

Va. *f* *pizz.* *p*

Vc. *f* *p* *sim.*

321 **con sord.**

Hns. *pp* *f* *pp* *f*

Pno. *f* *pp* *f* *p*

Mrs. C
And then what is this, what in - fa - my do I per-ceive? An

Va.

Vc. *pizz.* *p* *arco* *p* *p* *p*

Cb. *pp* *f* *pp* *f*

325

Picc. *p* *f* *mf*

Ob. *p* *f* *p* *mf sub.*

Hns. *pp* *f* *pp* *mf*

Pno. *f p* *mf* *pp* *cresc.*

Pc. SN. DR. *p* *cresc. poco a poco*

Mrs. C
ant, Al-fred. A white ant. They are ad - van - cing

Va. *p* *mf* *p*

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

Cb. *pp* *f* *pp* *mf*

328

Picc. *p* *cresc.*

Ob. *p* *cresc.*

Tbn. *gl.* *mp*

Pno. *mf* *mp*

Pc. SN. DR. *3*

Mrs. C
in hordes from the

Va. *mf* *mp*

Vc. *mp* *pizz.* *cresc.*

Cb. *mp* *cresc.*

35

rit. _____ tempo

to Flute

330

Picc. *ff*

Ob. *ff*

Cl. B. *f* *ff*

Bn. *f* *ff*

Hns. *p* *ff*

Tbn. *mf* *ff*

Pno. *ff*

Pc. SN. DR. *ff*

Mrs. C jun gle, Al fred they are de vour ing "Maud."

Vn. 1 *mfp* *mfp* *f* *ff*

Vn. 2 *mfp* *mfp* *f* *ff*

Va. *cresc.* *ff*

Vc. *ff*

Cb. *ff*

333

Pno. *sfz* *sfz* *ff* *pp*

Pc. SN. DR. *pp*

Tenn. *f* *mp*

Va. *sf* *mp* *mf*

God bless my soul! De - your ing - "Maud." - The white

337 (36)

Tbn. *pp*

Pno. *f* *mp*

Pc. SN. DR. *f*

Tenn. *f* *p* *mf*

ants! My ewe lamb. It's true. You can't go to In - dia with-out your coff - ins.

1 Vn. *pp*

2 Vn. *pp*

Va. *f* *pp* *mf*

Vc. *f* SOLO TUTTI *mf*

Cb. *pp*

341 ♩ = 96c.

Bn. *p*

Tbn. *p*

Pno. *f* *p* *f*

Tenn. *mp* *mf*

Va. *p*

Vc. SOLO *p*

Cb. *p*

And how am I going to read "Maud" to you when you're in In - dia? Still; what's the

(37) ♩ = 76c. dark and brooding

346

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

Tbn. *p* *f*

Pno.

Hp. *mf*

Pc. TAM-TAM *ppp* *pp*

Tenn. *pizz.* *3:2* *He looks at his watch* *He takes out his copy of 'Maud' and reads*
 time? Twelve fif - teen? I've read it in less. let's be - gin.

Va. *mf* *TUTTI DIV.* *p* *f*

Vc. *p* *f*

Cb. *p* *f*

352

Fl. *mp*

Ob. *mp*

Cl. B. *mp*

Bn. *p* *mp*

Hn. 1 *senza sord.* *p* *mp* *mf* *p*

Hn. 2 *senza sord.* *p* *mp* *p*

Tbn. *p sub.* *mp*

Hp. *mp*

Tenn. *p* *mp* *p* *3:2*
 "I hate the dread - ful hol-low be - hind the lit - tle wood. Its lips in the field a -

Vn. 1 *p*

Vn. 2 *p*

Va. *arco* *mp* *p*

Vc. (DIV.) *p sub.* *mp* *p* *UNIS.*

Cb. *p sub.* *mp* *p*

38

358

Fl. *mf*

Ob. *mf*

Cl. B. *mf* *pp*

Bn.

Hn. 1 *mf*

Hn. 2 *mp* *mf*

Tbn. *mp* *pp*

Hp. *mf* *pp*

Pc. TAM-TAM *ppp* *mp*

Tenn. *mf* *pp*

bove — are dab-bled with blood — red — heath. The red ribb'd ledg - es drip with a si - lent

Vn. 1

Vn. 2

Va.

Vc. *mp* *mf* *pp*

Cb. *mp* *mf* *pp*

363

Fl. *p* *mf* *nat.* *p*

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

Cl. B. *pp* *pp*

Bn. *pp* *pp* *mf* *p*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Tbn. *mf* *pp* *sweetly*

Pc. TAM-TAM *ppp* *mf*

Tenn. *p*
hor - ror of blood. And Ec - ho there— what - ev - er is

Vn. 1 *mf* *ff* *arco*

Vn. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *p* *mf*

39

368

Fl. *mf* *mp* *pp* *mf* *pp*

Ob. *mf* *mp* *mp*

Cl. B. *mf* *p*

Bn. *mf* *p*

Hns. *pp* *mf* *p*

Tbn. *pp* *mf* *p*

Hp. *p*

Pc. CLAVES *mp*

Mrs. C. *mf* (freely) *mf* *p* *pp*

Tenn. *mf* *mp* *He sits*
 ask'd her an - swers 'Death,' — 'Death,' — 'Death.'

1 Vn. *p* *mf* *pp*

2 Vn. *mf* *p*

Va. *mf* *p*

Vc. DIV. *p*

Cb. *p*

372

Fl. *mf* *pp* *f* *mp*

Cl. *f*

Bn. *p* *f*

Hn. 1 *mp* *mf* *mfpp* *mfpp* *gl.* *f*

Hn. 2 *mp* *mf* *mfpp* *mfpp* *gl.* *f*

Pno. *mf* *p*

Hp. *bisbig.* *mf*

Pc. CLAVES *f*

Mrs. C *f*

Tenn. *mf*

Va. *mf*

Vc. *mf* UNIS.

Cb. *mf* *p* *mf* *mf*

Mrs. Cameron begins to arrange her camera in order to take Tennyson's photograph

want! Sit still, Al - fred.

For there in the gha - ly pit long since a

stringendo

375

Fl. *f* *mf*

Cl. B. *f*

Tbn. *mf* *f* *mp*

Pno. *mf*

Pc. CLAVES *mp* *ff* *mf*

Mrs. C. (freely) *ff* *mf*

Don't blink your eyes. She puts her head under the cloth. Taking it out she looks for her lens.

Sit still, Al-fred.

Tenn. *f* *mp* *cresc.*

bo - dy was found. His who had giv - en me

1 Vn. *mf* *f*

2 Vn. *mf* *f*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

pizz. *arco*

pizz. *arco*

40

broaden

378

Fl.

Ob.

Cl.
B.

1
Hn.

2
Hn.

Tpt.

Tbn.

Pno.

Hp.

Mrs. C

Tenn.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

f

mf *ffp*

mp *mf*

ff *pp*

f

to Mr. Cameron *Mr. Cameron gets up and walks to the window*

Charles, you're sit-ting on my lens. Get up. Al-fred, sit still.

life, O fa-ther! O God! O God!

mp *f* *mp* *ff*

mp *f* *mp* *ff*

f *mp* *ff*

f *mp* *ff* *p*

f *mp* *ff* *p*

Everyone is perfectly still – like a picture

slower ♩ = 52c. far-off, misty

382

Pno. *pp*

Hp. *pp*

Va. con sord. *pp*

Vc. con sord. *pp*

Cb. *pp* actual sound



385

Fl. *pp*

Cl. B. *pp*

Pno.

Hp.

Vn.1 *pp* SOLO con sord. sul A

Va. *pp*

Vc. *pp*

Cb. *pp*

388

Fl. *tr*

Cl. B. *5*

Pno. *3*

Hp.

Vn.1 (SOLO) *sul G*

Va. *3:2*

Vc. *3:2*

Cb.

41

391 *accel.* $\text{♩} = 80c.$

Fl. *mp* *mf*

Cl. B. *p* *mf*

Pno. *3*

Hp.

Ellen *mp*
Oh, Sig -

Solo Vn.1 *mp* (senza sord.) *mf* *senza sord.*

Gli Altri *mp* *mf*

Vn.2 *mp* *DIV.* *UNIS.*

Va. *3:2* *p* *mf* *mf* *mf*

Vc. *3:2* *p* *mf* *mf* *mf*

Cb.

395

Ob. *mp*

Cl. B. *light mp*

Bn. *mp*

Hns. *f*

Ellen
-nor, can't I get down? I am so stiff.

Watts
f mp
Stiff, El-len? Why you've on - ly kept that pose for

1 Vn. *SOLO mp f mp TUTTI*

2 Vn. *SOLO mp mf mp TUTTI*

Va. *ff mp*

Vc. *mp*

Cb. *mp pizz.*

401

Fl. *mp f p*

Ob.

Cl. B. *mp*

Bn.

1 Hn. *mp mf*

2 Hn. *mp mf*

Ellen
mp mp
On - ly four — hours! It seems like cen - tu - ries.

Watts
four hours this morn - ing.

1 Vn. *mf mp*

2 Vn. *mf mp*

Va. *mf mp*

Vc. *mf mp*

Cb.

43

407

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

Ob.

Cl. B.

Bn. *p* *p*

Hp. *mp*

Ellen *mf*
An - y - how I'm aw - fully stiff. And I would so like to go for a bathe.

Vn. 1 *mf* *mp* *pizz.* *arco* *p*

Vn. 2 *mf* *p*

Va. *mf* *p*

Vc. *mf* *p*

412

Fl. *p* *mp*

Cl. B. *p*

Bn. *p*

Hp. *mp*

Ellen
It's a love - ly morn - ing. The bee's on the thorn.

Vn. 1 *mp* *DIV.* *mp* *mp* *mp*

Vn. 2 *mp* *DIV.* *mp* *mp* *mp*

Va. *mp* *DIV.* *mp* *mp* *mp*

Vc. *mp* *DIV.* *mp* *mp* *mp*

Cb. *arco* *p* *mp* *mp* *mp*

Ellen clammers down off the model's throne and stretches herself

44

418

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. B. *mp* *mf*

Hp. *mf*

1 Vn. (DIV.) *mp* UNIS. *mf*

2 Vn. (DIV.) *mp* UNIS. *mf*

Va. (DIV.) *mp* UNIS. *mf*

Vc. UNIS. *mp* DIV. *mf*

Cb. *mp*



45

423

Fl. *pp*

Cl. B. *mp* *mf*

Bn. *mf*

Pno. *mf*

Watts *mf* *f* *mp*

You have giv - en four hours to the ser - vice of art, El - len, and are al - rea - dy

1 Vn. pizz. *p* *mp*

2 Vn. pizz. *p* *mp*

Va. pizz. *mp* UNIS. *mf*

Vc. UNIS. pizz. *mf*

Cb. *mf*

428

Cl. B.

Bn.

Pno.

Hp.

Watts

Cb.

p

p bisbig.

p

tired.— I have giv - en sev - en - ty sev - en years— to the ser - vice of art— and am not

433

Fl.

Cl. B.

Bn.

Hp.

Ellen

Watts

1 Vn.

2 Vn.

Va.

Vc.

Cb.

mp

f

mf

gl.

mp

f

mp

arco

mp

mf

arco

p

mp

arco

mp

arco

mp

mp

pizz.

arco

mp

mp

Oh Lor' tired— yet. If you must use that vul - gar ex - press - ion, El - len, please—

438

Fl. *f* *gl.* *f* **46**

Cl. B. *f* *f*

Tbn. *pp*

Pno. *p*

Ellen *f*
Oh Lord. Lord. Lord!

Watts *f*
— sound the fi - nal 'd.'

Tenn. *mp*
I am

1 Vn. *f* *p*

2 Vn. *ff* *p*

Va. *p*

Vc. *p*

Cb.

Detailed description: This page of a musical score covers measures 438 to 443. It features a variety of instruments and vocalists. The Flute (Fl.) part begins with a six-measure melodic line marked *f* and *gl.* (glissando), with a circled measure number 46 above it. The Clarinet in Bass (Cl. B.) part has a similar melodic line, also marked *f*. The Trombone (Tbn.) part has a single note at the end of the system marked *pp*. The Piano (Pno.) part has a single note at the end marked *p*. The vocalists Ellen and Watts have lyrics: "Oh Lord. Lord. Lord!" and "— sound the fi - nal 'd.'" respectively. The Tenor (Tenn.) part has a single note at the end marked *mp* with the lyrics "I am". The string section includes Violin 1 (Vn. 1) and Violin 2 (Vn. 2) with *f* and *ff* markings, Viola (Va.) with *p*, Violoncello (Vc.) with *p*, and Contrabass (Cb.). The score is in 2/4 time and includes dynamic markings such as *f*, *gl.*, *pp*, *p*, *mp*, and *ff*.

444

Fl. *mp*

Ob. *mp*

Cl. B. *mp*

Bn. *f*

Tpt. *f* con sord.

Tbn. *f* con sord.

Pno. *f*

Tenn. *f*
 not yet a Lord, dam - sel, but who knows? That may lie in the lap of the

Vn. 1 *poco*

Vn. 2 *poco*

Va. *poco*

Vc. *poco*

450 (47) *a little faster* ♩ = 88c.

Ob. *mf*

Cl. B. *p*

Hp. *f* *p*

Tenn. *p*
 Queen. Mean - while sit on my lap.

Vn. 1 *p*

Vn. 2 *p*

Va. *mp* *p* *mp*

Vc. *mf* *p* *mp*

Cb. *f* *p* *mp*

Fl. *f*

Ob. *f* *mp*

Cl. B. *f*

Bn. *f* *mp*

Hns.

Tpt. *f* senza sord.

Tbn. *f* senza sord.

Pno. *f*

Mrs. C *f*
An - oth - er pic - ture! A bet - ter one:

1 Vn. *p sub.* *f* *mp* *f*

2 Vn. *p sub.* *f* *mp* *f*

Va. *p sub.* *f*

Vc.

Cb. *f*

Cl. B. 464 (48) *mf* *p*

Tpt. *ffp* *ffp* *ffp* *ffp*

Pno. *ff*

Mrs. C *ff*
Po - et - ry in the per - son of Al - fred Ten - ny - son ad - or - ing the Muse.

1 Vn. *mf*

2 Vn. *pp*

49

471

Cl. B. *mf* *mf* *p*

Ellen *mf*
But I'm Mod-es - ty, Mrs. — Cam-er - on; Sig - nor said so. I'm Mod-es - ty

1 Vn. *pp* *mf*

2 Vn. *mf*



476

Fl. *mf* *ppp sub.* *ft.*

Cl. B. *mp*

Hns. *pp* con sord.

Tpt. *mp* con sord.

Pno. *mf*

Hp. *pp bisbig.*

Ellen
crouching at the feet of Mam - mon.

Mrs. C *p* *Busying herself - arranging the sitters*
Yes. But now you're the Muse.

1 Vn. *pp* poco sul pont.

2 Vn. *pp* poco sul pont.

Va. *pp* poco sul pont.

Vc. *pp* poco sul pont.

Cb. *pp* pizz. *mf*

50

rit. — *faster* ♩ = 96c.

480

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Pno.

Hp.

Pc.

WDBLKS. hard sticks WDBLKS.

mf *ff* *She rummages frantically in a chest*

Mrs. C

But the Muse must have wings.

1

Vn.

2

Va.

Vc.

Cb.

nat. *f* *ff*

ff *pizz.* *arco*

ff *arco*

ff

484

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tpt.

Pno.

Pc.

1
Vn.

2
Vn.

Va.

Vc.

senza sord.

WDBLKS.

51

486

Fl.

Ob.

Cl. B.

Bn.

Hns.

Tbn.

Pno.

Pc.

WDBLKS.

BS. DR.

Mrs. C

Towels, sheets, py - ja - mas, trou - sers, — dress - ing

1

Vn.

2

Va.

Vc.

Cb.

490

Fl. *sfz*

Ob. *sfz*

Cl. B. *sfz* *ff* *pp*

Bn. *sfz* *mp*

Hns. *mf* *pp*

Tpt. *senza sord.* *mf* *pp*

Hp. *f*

Pc. BS. DR. *ff* *pp*

Mrs. C *mp*
gowns, bra - ces, bra - ces but no wings. Trou - sers but no wings.

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff*

Cb. *ff* *mf*

52

493

Fl. *mp* *breathy*

Cl. B. *pp*

Bn. *mp*

Hns. *pp*

Tpt. *pp* *mf* *pp*

Tbn. *pp* *mf*

Pno. *p* 3

Hp. *mp*

Pc. BS. DR. *pp*

Mrs. C *f* *mp*
What a sat - ire up - on mod - - - - ern life! Bra - ces but no wings.

Cb.

496

Fl. *mf*

Cl. B.

Bn. *f*

Hns.

Tpt. *mf*

Tbn. *mf*

Pno. *p*

Hp. *f* *gl.*

Pc. BS. DR.

Mrs. C *f*

Trou - sers but no wings. What a sat - ire up - on mod - - - ern life!

Cb. *pp* *f*

499

Fl. *f* *mp* *ff*

Ob. *f* *mp* *ff*

Cl. B. *f* *mp* *ff*

Bn. *f* *mp* *ff*

Hn. 1 *f* *mp* *ff*

Hn. 2 *f* *mp* *ff*

Tpt. *f* *mp* *ff*

Tbn. *f* *mp* *ff*

Pno. *f* *mp* *ff*

Mrs. C
Bra - ces but no wings! Wings! Wings!

Vn. 1 *pp* *ff*

Vn. 2 *pp* *ff*

Cb. *f* *mp* *ff*

504 (53)

Fl. *mf* *mf* *mf*

Ob.

Cl. B. *mf* *mf* *mf*

Bn.

Hns.

Tpt. *mp* *con sord.*

Pno. *p* *mf*

Hp. *p*

Pc. TRGL. *p*

Mary *f*
There are no wings.

Mrs. C *f*
Wings! What? What d'ye say?

1 Vn. *fp* *f*

2 Vn. *f* *fp*

Va. *p*

Vc. *p*

Cb. *ff* *p*

507

Fl. *mfp* *mfp* *ff*

Ob. *ff*

Cl. B. *mfp* *mfp* *ff*

Bn. *ff*

Hns. *f*

Tpt. *mp* *ff*

Pno. *ff*

Hp. *ff*

Pe. TRGL. *ff*

Mary *ff*
There are no wings!

Mrs. C *f* *ff*
What d'you say, Ma-ry. There are no wings? Then kill

1 Vn. *fp* *ff*

2 Vn. *fp* *f* *ff*

Va. *ff*

Vc. *ff*

Ch. *ff*

Detailed description: This page of a musical score covers measures 507 to 510. It features a full orchestral ensemble and two vocalists. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Trumpet) and strings (Horns, Trombone) play with increasing intensity from mezzo-forte to fortissimo. The piano and harp provide a rhythmic accompaniment with sixteenth-note patterns. The vocalists, Mary and Mrs. C, have lyrics that are part of a dramatic scene. The score includes dynamic markings, articulation marks like accents and slurs, and performance instructions such as 'nat.' and 'TRGL.'.

54

510

Fl.

Ob.

Bs. Cl.

Bn.

Hns.

Pno.

Mrs. C

1 Vn.

2 Vn.

Va.

Vc.

Mary exits
Mrs. Cameron shuffles among the clothes

the tur - key!

ff

ff

ff

ff



516

Bs. Cl.

Bn.

Pno.

Vc.

Cb.

accel. poco *steady*

ff

mp

mp

ff

mp

55

♩ = 72c. warm

colla voce

in tempo

520

520

Bs. Cl. *p*

Bn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. *p* senza sord.

Tbn. *p*

Pno.

Hp. *mf*

Tenn. (freely) *p* *mp*
 You're a ve - ry beau - ti - ful wench, El - len.

Solo Vn.1 *p*

Gli Altri *p*

Vn.2 *p*

Va. *p*

Vc. *p*

Cb. *p*

colla voce *in tempo* *colla voce*

525

Bs. Cl.

Bn.

Hn. 1

Hn. 2

Tpt.

Tbn.

Hp.

Ellen

Tenn.

Solo Vn.1 Gli Altri Vn.2 Va. Vc. Cb.

(freely) *p* And you're a ve - ry great po - et, *mp* Mr. Ten - ny - son.

(freely—slower) *p* Have you ev - er seen a po - et's skin?

528 *in tempo*

Hp.

Solo Vn.1 Gli Altri Vn.2 Va. Vc. Cb.

56

pp

p

p

mp

pp

mp

mp

colla voce

in tempo

532

FL.

Ob.

Bs. Cl.

Bn.

1 Hn.

2 Hn.

Tpt.

Tbn.

Hp.

Ellen

Tenn.

Solo Vn.1

Gli Altri Vn.2

Va.

Vc.

Cb.

p

mp

mf

pp

port.

TUTTI DIV.

Like a crump - led rose leaf!

Ah, but you should see me in my bath! I have

57

a little faster

535

Fl. *mf*

Ob. *mf*

Bs. Cl. *mf*

Bn. *mp*

Hns. *mp*

Tpt. *mp*

Tbn. *mp*

Pno. *mp*

Hp. *ff*

Tenn. *mf*

thighs like al - a - bas - ter.

(DIV.) UNIS.

Vn. 1 *mp* *mf* UNIS.

Vn. 2 *mf* UNIS.

Vn.2 *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf* UNIS.

Cb. *mp*

colla voce

538

Pno.

Ellen

(freely—slower)
mf

I some - times think, Mr. Ten - ny - son, that you are the most sen - si - ble of them all.

Vn.1

Vc.

SOLO

pp

58

in tempo *colla voce* *in tempo*

541

Bs. Cl.

Bn.

1 Hn.

2 Hn.

Tpt.

Tbn.

Hp.

(freely—a little quicker)
p

I am sen - si - ble to beau - ty in all its forms.

4 SOLI

Vn.1

pp

(SOLO)

Vc.

(59)

colla voce *in tempo* ♩ = 72c.

545

Ob. *mf*

Bs. Cl. *mf*

Bn. *mf*

Hns. *mf*

Tpt. *mf*

Tbn. *mf*

Hp. *p* *mf*

Pc. MRCAS. *pp*

Ellen *mp* Tell me, Mr. —

(freely—as before)

Tenn. *mp* That is my func - tion as Po - et Lau - re - ate.

Vn.1 div. *mp* *mf* *pizz.* *p*

Vn.2 *p* *mf* *pizz.* *p*

Va. *p* *mf* *pizz.* *p*

Vc. *TUTTI* *p* *mf*

Cb. *p* *mf*

548

Ob. *mp*

Bs. Cl. *mf mp mf mp*

Bn. *mp mp*

Hns. *mp*

Tbn. *mp*

Pc. **MRCAS.**

Ellen Ten - ny - son, have you ev - er picked prim - ro - ses in a lane? *mp* And did Mrs. Ten-ny-son

Tenn. *mp* Scores of times.

UNIS.

1 Vn. *mp*

2 Vn. *mp*

Va. *mp*

Vc. *mp*

60

554

Ob.

Bs. Cl.

Bn.

Hns.

Tbn.

Hp.

Pc. MRCAS. *) twirl
poco pp

Ellen
ev - er jump o - ver your head on a horse?

Tenn.
Em - i - ly jump! She has lain on her so - - fa for fif - ty years and

1 Vn.

2 Vn.2 arco

Va.

Vc.

Cb.

rit. $\text{♩} = 58c.$

560

Fl. *mf*

Ob. *mf*

Bs. Cl. *poco*

Bn. *mp*

Hns. *mf*

Tbn. *gl.* *mf*

Hp. *p* *f*

Pc. TAMB. *p*

Tenn. *mf*
 I should be sur - prised if she ev - er got up - a - gain.

Vn.2 *mf*

Va. *mf* *f*

Vc. *mf* *f*

Cb. *p* *poco*

61

565

Fl.

Ob.

Pno. *p*

Hp. *mp*

Pc. *TAMB. poco*

Ellen *mf*
Then I sup-pose you were nev-er in love. No - bod - y ev - er jumped o - ver your head. Oh I sup - pose you were

1. *p*

Vn. *pizz. p*

2. *p*

Va. *mp*

Vc. *mp*

570

Fl.

Ob.

Hns.

Pno.

Hp.

Pc. TAMB.

Ellen

1 Vn.

2 Vn.

Va.

Vc.

Cb.

mp

mp

p *poco* *p*

cresc.

arco *f* *pp*

arco *f* *pp*

f *p*

f *pp*

mf *f*

nev-er in love. No - bod - y jumped o - ver your head. I sup - pose you were nev - er in love._____

575

Fl. *mp* *f* **62**

Ob.

Bs. Cl. *mp* *f* to Bb Clarinet

Hn. 1 *f* *sf* *p* *sf* *p*

Hn. 2 *mf* *sf* *sf*

Hp.

Pc. TAMB. *cresc.*

Ellen
No - bod - y ev - er jumped o - ver your head, your head, your head and dropped a white rose in - to your

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

579 ♩ = ♩

Fl. *ff*

Ob. *ff*

Hn. 1 *f p f p ff*

Hn. 2 *f f ff*

Pno. *p*

Hp. *ff p*

Pc. **TAMB.** *ff*

Ellen
hand and gal-loped a-way.

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

583 *rit. molto* *slower*

Bn. *mf* *f*

Tbn. *mf* *f*

Pno. *mf*

Hp. *mf* *mf*

Pc. TAM-TAM *p*

Tenn. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

My life has been sin - gu - lar - ly free from am - or - ous ex -

586 **63** *a tempo*

Bn. *f*

Tbn. *f*

Pno. *p* *TRGL.* *mp*

Hp. *f* *p* *mp*

Pc. *TRGL.*

Ellen *mp*

Tenn. *f* *p*

Well you see, Mr. Ten - ny - son,
- cite - ment of the kind you de - scribe. Tell me more.

1 Vn. *p* *pizz.*

2 Vn. *p*

Va. *p*

Vc. *p*

Cb. *p*

590

Fl. *p*

Ob.

Cl. B. *p* *p*

Bn. *mp* *p*

Tpt. *p*

Pno. *f*

Pc. BS, DR. *mp*

Ellen *mp* *mf*
 I was walk-ing in a lane the oth-er day pick-ing prim-ro-ses when..

Mrs. C *Offstage* *f* *Entering*
 Here's _____

Vn. 1 *pp* *cresc. poco a poco* *arco*

Vn. 2 *arco*

Va. *p* *p* *p*

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

Cb. *mp*

594 *ft.*

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Tpt. *ff*

Pno. *ff*

BS. DR. *ff*

Ellen

Oh. Oh, Mrs. Cam-er-on, have you killed the tur - key?

Mrs. C

the tur - key wings.

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

65

colla voce

$\text{♩} = 52c.$

599

Pno.

Pc.

Ellen

(freely—slower)
mp

I was so fond— of that bird.

*She places a second chair behind
the still seated Tennyson*

Mrs. C

The tur - key is hap - py, El - len, the tur - key has

2 SOLI con sord.
poco sul pont.

(2 SOLI)

Vn.

2 SOLI con sord.
poco sul pont.

(2 SOLI)

2

pp
2 SOLI con sord.
poco sul pont.

(2 SOLI)

Va.

pp
2 SOLI con sord.
poco sul pont.

2 Soli

con sord.
poco sul pont.

Vc.

con sord.
poco sul pont.

Gli Altri

pp

Cb.



604

Mrs. C

be - come a part and par - cel of my im - mor - tal art. Now, El - len. Mount this chair.

1

Vn.

2

Va.

2 Soli

Vc.

Gli Altri

66

610 *faster* ♩ = 72c.

Ob. *mp*

Hns. *mf* a 2 (con sord.)

Pc. TOM-TOMS *mp*

Mrs. C *mp* *mf*
 Gesturing with her arms looking up
 Throw your arms out. Look up - wards Al-fred, you too, look up!

Watts *mf*
 I do not al - to - geth - er ap -

Tenn. *mf*
 To Nell!

1 Vn. (2 SOLI) *mf* *p* TUTTI nat.

2 Vn. (2 SOLI) *mf* *p* TUTTI nat.

Va. (2 SOLI) *mf* *p* TUTTI nat.

2 Soli

Ve.

Gli Altri



616 *poco rall.*

Hns. *ff* *mp* 2°

Pc. WDBLKS. 3 5 *f* *p* *mp*

Mrs. C *ff* *mp* *3:2*
 The Ut - most for the High - est, Sig - nor. Now keep per - fect - ly still.

Watts *3* *5* *3*
 prove of the com - po - si - tion of this piece Ju - li - a.

Mr. C *p* *3:2*
 Life is a

1 Vn. *mf* *fp* *ff*

2 Vn. *mf* *fp* *ff* *mp*

Va. *ff* *mp*

67

♩ = 66c. dreamily

620

Hn. 1 *mp*

Hn. 2

Tbn. *gl.* *p*

Hp. *pp*

Mrs. C *mp*
On - ly for fif - teen min-utes.

Mr. C
dream.

Tenn. *Keeping perfectly still* *mp*
Ra - ther a damp one.

Vn. 1 *mp* SOLO V V

Vn. 2

Va. div. *pp* 3:2 3:2 3:2 3:2 3:2 3:2

Vc. div. *pp* pizz. arco 3:2 3:2 3:2 3:2

Cb. *p* *pizz.*

As before, Mrs. Cameron is photographing, Tennyson and Ellen are sitting for her – all perfectly still, like a picture

68

625

E.Hn. *pp*

Hp.

Mr. C. *pp*
All things that have sub - stance seem to me un - - real. What are

Va. div.

Vc. div.

Cb. *pp* arco



69

631

E.Hn.

Hp.

Pc. TRGL. TAM-TAM *p*

Mr. C. *He picks up the braces* *più f* *pp*
these? Bra - ces. Fet - ters that bind us to the wheel of life.

Vn. 1 *pp < mf* senza sord. sul pont.

Vn. 2 *pp < mf* senza sord. sul pont.

Va. div.

Vc. div.

Cb.

637

Fl.

E.Hn.

Cl.
B.

Tbn.

Hp.

Pc.
TRGL.
TAM-TAM

Mr. C
p *He picks up the trousers* *pp* *mp*
What are these? — Trou - sers. Fig leaves that con -

Vn.1
pp < *mf*
(sul pont.)

Vn.2
div.
pp < *mf*
nat.

Va.
div.

Vc.
div.

Cb.

642

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Fl.:** Flute part with trills and accents in measures 644 and 645.
- E.Hn.:** English Horn part with a triplet in measure 643.
- Cl. B.:** Bass Clarinet part with triplets and a *p* dynamic marking in measure 643.
- Hn. 1 & 2:** Horns 1 and 2. Horn 1 has *pp* dynamics and a *(con sord.)* marking in measure 645. Horn 2 has *pp* dynamics in measure 645.
- Tbn.:** Trombone part with a melodic line across measures 642-646.
- Hp.:** Harp part with accompaniment in measures 645-646.
- Mr. C:** Vocal part with lyrics: "- ceal the truth. What is truth? Moon - shine. Moon, _____".
- Va. div.:** Violin and Viola divided parts with rhythmic accompaniment and *3:2* markings.
- Ve. div.:** Violoncello and Double Bass divided parts with rhythmic accompaniment and *3:2* markings.
- Cb.:** Contrabass part with notes in measures 645-646.

The score includes various musical notations such as triplets, dynamics (*p*, *pp*), and performance directions like *(con sord.)*.

647 **70**

Fl. *mp* *flt.* *nat.*

E.Hn. *3:2* *to Oboe*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *pp*

Hp. *gl.* *3*

Pc. MK. TR. *p* *pp* *mf*

GLOCK.

Mr. C *pp* *mf*
moon, moon - shine. Where does the moon shine for ev - er? In - dia.

Va. UNIS.

Va. div. *3:2*

Vc. div. *3:2*

Cb. *3:2*

652

Fl. *p* *mp* *pp* *ft.* *nat.* *ft.* *nat.* *3* *3* *3* *3*

Hns.

Tbn.

Hp. *mp*

MK. TR.

Pc.

GLOCK. *dim.* *3:2* *pp* *ppp*

Mr. C
Let us go to In - dia. In - dia, the land of our

1 *p* *UNIS.* *nat.* *trb*

Vn. 2 *p* *UNIS.* *trb*

Va. *DIV.* *pp* *3*

Vc. *p* *pp*

Cb. *mp*

658 **71** *to Piccolo*

Fl. *ppp* *p*

Cl. B. *ppp* *p*

Pc. *pp*

Ellen *mf*
I come! I

Craig *Offstage*
(whistle—imitating Solo Violin)

Mr. C
Mr. Cameron walks back to the window
dreams.

Vn. *SOLO* *port.* *port.*

Va.

Vc.

Cb. *p*

72 ♩ = 96c.

665

Picc. *ff*

Cl. B. *ff*

Bn. *ff*

Pno. *ff*

Ellen

come!

TUTTI

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff* senza sord.

668

Picc. *mf*

Ob. *mf*

Cl. B. *mf*

Bn. *mf*

Hns. *mf* senza sord.

Pno. *mf*

Mrs. C *f*

She's spoilt my pic - ture! The girl's mad. —

Tenn. *mf*

My pic - ture too.

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf* senza sord.

Vc. *mf*

Cb. *f*

671 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Picc. $\text{♩} = \text{♩}$

Ob. *f*

Cl. B.

Hns.

Pno. *f* *mp* *mf*

Pc. GLOCK. *mf*

Mrs. C
What can she want to go bath - ing for? The girl's mad, — clean

1 Vn. *f* *mp* *mf*

2 Vn. *f* *mp* *mf*

Va. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Cb. *f* *f* *f* *f*

674

Picc. *f*

Ob. *f*

Cl. B \flat

Hns.

Tbn. *f* con sord. *mp*

Pno. *ff*

Pc. GLOCK.

Mrs. C
 out of her wits. What can she want to go bath - ing for when she could be sit - ting for

Tenn. *mp* **Opening 'Maud'**
 Well: _____

1 Vn. *f* *ff*

2 Vn. *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

Cb. *f*

73

♩ = 60c.

to Flute

677

Picc. *v*

Ob. *v*

Tpt. *mf*

Tbn. *f*

Pno. *f*

Pe. GLOCK.

Mrs. C *f*

Tenn. *mp*

1 Vn. *f* *pizz.*

2 Vn. *f* *pizz.*

Va. *f* *pizz.*

Vc. *f* *pizz.*

me?

'Come in - to the gar - den, Maud. For the black bat, night, has

2-3



683

Cl. B. *p*

Bn. *p*

Tpt. *mf* *p*

Tbn. *mf* *senza sord.*

Pno. *mf*

Tenn. *f*

flown. Come in - to the gar - den, Maud. I am here at the gate a - lone, I am

688 *tr* *quicker*

Fl. *mf* *p*

Cl. *p*

Hns. *p*

Pno. *mf*

Watts *f* *Interrupting*
Al - fred, tell me. Is your po - et - ry based on fact?

Tenn. here — at the gate a - lone. Come in - to ..

Vn. 1 *f* *arco*

Vn. 2 *f* *arco*

Va. *f* *arco*

Vc. *f* *p* *p*

Cb. *f* *p* *p*



693 *slower than before* *a tempo*

Hn.2 *p*

Tpt. *mp* *mf*

Pno. *f* *mp*

Tenn. *ff* *mf*
Cer - tain - ly it is. I nev - er de - scribe a dai - sy with - out put - ting it un - der the mi - cro - scope first

Vm. *f* *SOLO* *tr* *V* *(SOLO)* *8va* *port.* *loco*

Vc. *pizz.* *f* *mp* **) molto vib. (pizz.)*

Cb. *pizz.* *f*

696

Cl. B.

Bn.

Hn. 1

Hn. 2

Tpt.

Pno.

Mr. C.

Vln.

Vc.

mp

p

p

p

p

p

mp

tr[#]

tr[#]

port.

arco

pizz.

mp

I thought I saw some-thing which ma - ny peo - ple would call a fact pass the win - dow just



75

700

Hn. 1

Hn. 2

Tbn.

Pno.

Mr. C.

Tenn.

Vln. 1

Vc.

p

p

p

mf

mf

mf

mf

mf

mp

mp

SOLO

arco

pizz.

mp

now. A fact in trou - sers;

Lis - - ten. Lis - ten. 'For her

704

Fl. *p* *mf* *p*

Hn.2 *p* *mf*

Tpt. *p* *mf*

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

Mr. C *p* *mf* *mp*

Tenn. *mf* *p sub.*

1 *mf* *p*

2 *mf* *mp*

Va. *p* *mf* *p*

Vc. *p* *mf* *p*

DIV. arco

UNIS.

pizz.

TUTTI

a fact in side whis - kers; a

feet have touch'd the mea - dows And left the dai - sies ro - sy.'

2:3 *2:3* *2:3*

mf *p sub.*

709

Fl. *mf*

Cl. B. *p*

Bn. *p* *f*

Hn. 1 *mf* *f*

Hn. 2 *f*

Tpt. *p*

Tbn. *f*

Pno. *mf*

Mr. C *f*

Tenn. *mf* *f*

Vn. 1 *mp* *mf*

Vn. 2 *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

hand - some fact, as facts go. A young man, a

Why did I say "ro - sy"? Be - cause it is, be -

714

Fl. *p* *fp*

Cl. B. *p*

Bn.

Hns.

Pno. *p*

Mrs. C *mf agitated* *cresc.*
A young man! Just what I want. A young man with

Mr. C *mf agitated* *cresc.*
young man, in fact.

Tenn. *mf agitated* *cresc.*
cause it is a fact.

1 Vn. *cresc.*

2 Vn. *cresc.*

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

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

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

broaden tempo

719

Pno. *f*

Pc. *ff*

Mrs. C *warm* *f*
no - ble thighs, am - bro - sial locks, and eyes of gold. Young man! Young man! I

1 Vn.

2 Vn.

Va. *f*

Vc. *f*

Cb. *f*

Mrs. Cameron goes to the window and calls out **) knocks on the window frame*

77

♩ = 132c.

724

Cl. B.

Hp.

SLPSTK.
Pc.

Mrs. C

want you to sit for me as Sir Is - um - bras at the Ford.

ff

f

3



727

Cl. B.

Bn.

Hp.

Vc.

mf sub.

mf

ff

ff

♩ = 112c. ♩ = 132c. ♩ = 112c.

730

Fl. *sfz*

Ob. *sfz*

Cl. B♭ *sfz*

Bn. *sfz*

sfp

Tbn. *sfp*

Pno. *sfz*

Hp. *ff*

Pc. SLPSTK. *f*

Mrs. C. *f* 3

That's not a man. That's a

1 Vn. *sfz*

2 Vn. *sfz*

Va. *sfz*

Vc. *sfz*

sfp

Cb. *sfz*

sfp

734 **78** *colla voce* ♩ = 112c.

Fl.

Ob.

Cl. B.

Bn.

Hp.

Pc. (freely)

Mrs. C
don - key. Still, to a true art - ist, one fact is much the same as an - oth - er. A

1 Vn.

2 Vn.

Va.

Vc.

Cb.

737 *heavily* ♩ = 88c.

Fl.

Cl. B.

Bn.

Hns.

Hp.

Mrs. C
fact is a fact; art is art; a don-key's a don - key.

Tenn.

Va.

Vc.

Cb.

79

$\text{♩} = \text{♩}$

745

Bn. *mf*

Hns. *a 2*

Mrs. C *mf*
Stand still, don - key.

Tenn.
There was a damned ass prais - ing Brown - ing the oth - er day. Brown - ing. I tell you.

Va. *pizz.*

Vc.

Cb.



753

Bn.

Mrs. C
Think, think, Ass, you are car-ry - ing Saint - Chris - toph - er up - on your back.

Tenn. *3*
But I ask you, could Brown - ing have

Vc.



759

Bn.

Mrs. C *mf* *mp* *f*
Look up, Ass. Cast your eyes to Hea - ven. Stand still, don - key:

Tenn. *mp* *3* *3* *3* *3* *3*
writ - ten: The moan of doves in im - mem - or - i - al elms, the mur - mur - ing of in -

Vc.

80

765

a 2

Hns. *mf*

Tbn. *mf*

Mrs. C *mp* *f* *f*
 Think; Ass, you are car - ry - ing Saint Chris - toph - er up - on your back. Look up, —

Watts *mp*
 The moan, — the

Tenn. *mp*
 nu — mera - ble bees. — The moan, — the

81

771

Hns. *mf*

Tbn. *mf*

Mrs. C *mp*
 Ass. Cast your eyes to Hea - ven, cast your eyes to Hea - ven.

Watts
 moan — of doves in im - mem - or — i - al elms. — The mur - mur - ing of — in —

Mr. C
 Cast — your eyes to Hea - ven.

Tenn.
 moan — of doves in im - mem - or — i - al elms. — The mur - mur - ing of — in —

776

Hns. *f*

Tbn. *f*

Mrs. C *f*
 Cast — your eyes — to Hea - - - ven. Stand ab - so - lute - ly still. Stand

Watts *mf*
 nu — mera - ble bees. — The moan — of

Mr. C *f*
 Cast your eyes to Hea - ven. Cast your eyes to Hea - ven. Stand ab - so - lute - ly still. Stand

Tenn. *mf*
 nu — mera - ble bees. — The moan — of

Vc.

Cb.

82

781

Mrs. C *mf*
ab - so - lute - ly still. I

Watts *f*
doves in im - mem - or i - al elms. The mur - mur - ing of in - nu - mera - ble bees.

Mr. C *mf*
ab - so - lute - ly still. She

Tenn. *f*
doves in im - mem - or i - al elms. The mur - mur - ing of in - nu - mera - ble bees.

1 Vn.
2 Vn.
Va.
Vc.
Cb.

787

Ob. *p*

Mrs. C
say to the Ass, look up. And the Ass looks down.

Mr. C
says to the Ass, look up. And the Ass looks down.

Tenn. *mf*
Or this, per - haps the love - li - est line in the

83

793

Fl. *ff*

Ob. *ff*

Cl. B.
Bn. *ff*

Watts *p*
The mel - low ou - zel flut - ing on the

Tenn. *p*
lang - uage: The mel - low ou - zel flut - ing on the lawn, the mel - low ou - zel flut - ing on the

Va. *ff* *pp*

Vc. *ff* *pp*

Cb. *ff*

801

Mrs. C *mp* Stand ab - so - lute - ly still. *mf* Stand ab - so - lute - ly

Watts *pp* lawn, the mel - low ou - zel flut - ing on the lawn, the mel - low ou - zel flut - ing on the

Mr. C *mp* Stand ab - so - lute - ly still. *mf* Stand ab - so - lute - ly

Tenn. *pp* lawn, the mel - low ou - zel flut - ing on the lawn, the ou - zel flut - ing on the



84

809

Pno. *f* *pp* *cresc. poco a poco*

Hp. *pp* *cresc. poco a poco*

Mrs. C *mp* still. I say to the Ass, look up, *cresc.* and the Ass looks *f*

Watts *mf* *cresc.* lawn, the mel - low ou - zel flut - ing on the

Mr. C *mp* still. She says to the Ass, look up, *cresc.* and the Ass looks *f*

Tenn. *mf* *cresc.* lawn, the ou - zel flut - ing on the

Vc. div. *pp*

813

Pno. 10 10 10 10 10 10

Hp. 6 6 6 6

Mrs. C *cresc.* 3 3
down. I say to the Ass, look up, and the

Watts *f* *cresc.*
lawn, on the lawn,

Mr. C *cresc.* 3 3
down. She says to the Ass, look up, and the

Tenn. *f* *cresc.*
lawn, on the lawn,

Vn.2 div.

Va. div. *pp* *pp*

Vc. div.

816

Fl.

Ob.

Cl.
B.

Pno.

Hp.

Mrs. C
ff
Ass _____ looks down.

Watts
ff
on the lawn.

Mr. C
ff
Ass _____ looks down.

Tenn.
ff
on the lawn.

Vn.1
div.
mf

Vn.2
div.
mp *mf*

Va.
(DIV.)
mp *mf*

Vc.
(DIV.)
mp *mf*

820

FL.

Ob.

Cl. B.

Pno.

Hp.

Mrs. C

Watts

Mr. C

Tenn.

1 Vn. *ff* (DIV.)

2 Vn. *ff* (DIV.)

Va. *ff* (DIV.)

Vc. *ff* (DIV.)

The

The

Detailed description: This page of a musical score, numbered 136, contains measures 820 through 823. The score is arranged in a standard orchestral layout. At the top, the woodwind section includes Flute (FL.), Oboe (Ob.), and Clarinet in B-flat (Cl. B.), each with a single staff. Below them is the Piano (Pno.) with grand staff notation, and the Harp (Hp.) with grand staff notation. The vocalists Mrs. C, Watts, Mr. C, and Tenn. are represented by single staves. The string section at the bottom includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello (Vc.), each with a single staff. The woodwinds and strings play sustained notes, while the piano and harp play rhythmic patterns. The piano part features sixteenth-note runs in the right hand and rests in the left hand, with a '10' above each measure. The harp part features sixteenth-note runs in the right hand and rests in the left hand, with a '6' below each measure. The vocalists Mrs. C and Mr. C have long notes, while Watts and Tenn. have shorter notes. The word 'The' is written below the vocal staves. The string parts are marked with a forte (*ff*) dynamic and a 'DIV.' (divisi) instruction, indicating they are playing in divided parts. The page number '136' is in the top left corner, and the measure number '820' is at the start of the first staff.

85

accel.

♩ = 120c

824

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. B. *ff* *fff*

Bn. *ff* *fff*

Pno. *ffz*

Hp. *fff*

Pc. SLPSTK. *fff* SLPSTK.

Mrs. C *fff*
 don - key is eat - ing, the don - key is eat - ing, the don - key is eat - ing the this - tles on the lawn.

Tenn. *fff*
 mel - low ou - zel, the mel - low ou - zel, the mel - low ou - zel flut - ing on the lawn.

1 Vn. UNIS. *fff*

2 Vn. UNIS. *fff*

Va. UNIS. *fff*

Vc. UNIS. *fff*

Cb. *fff*

molto rit.

830

Fl.

Ob.

Cl.
B.

Bn.

Hns.

Tbn.

Hp.

Pc.
SUSP.
CYM.
BS.
DR.

Tenn.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

p *sub.* *mf* *ff*

p *mf* *ff*

f

pp *mf* *p* *ff*

mf *f* *ff*

p *ff* *p* *ff*

p *ff* *p* *ff*

p *ff* *p* *ff*

p *ff* *p* *ff*

Don - keys at Dim - bo - la! Geese at Far - ring - ford! The son of man has

a 2

86

♩ = 80c

accel.

♩ = 132c

835

Fl. *ff*

Cl. B. *ff*

Bn. *mp*

Hns. *mp*, *ff*

Hp. *mp*

Pc. BS. DR. *mp*, *ppp*, *mf*

Tenn. *mp*
no - where to lay his head.

1 Vn. *p*, *f*, *ff*

2 Vn. *p*, *f*, *ff*

Va. *p*, *f*, *ff*

Vc. *p*, *f*, *ff*

Cb. *f*

Detailed description: This page of a musical score covers measures 835 to 840. It features a variety of instruments including Flute, Clarinet B-flat, Bassoon, Horns, Harp, Percussion (Bass Drum, Snare Drum), Trombone, Violins 1 & 2, Viola, Violoncello, and Contrabass. The tempo starts at 80c and accelerates to 132c. Dynamic markings range from piano (p) to fortissimo (ff). The vocal line (Tenn.) has lyrics: "no - where to lay his head." There are also performance instructions for "DIV." (divisi) and "ppp" (pianississimo).

87

rall. $\text{♩} = 104c$

841

Fl. *sf sf sf sf sfz*

Ob. *sf sf sf sfz*

Cl. B. *sf sf sf sfz*

Bn. *sfz pp*

Hns. *sf sf sf sf sfz*

Tpt. *mp sfz pp*

Tbn. *sfz pp ff*

Pno. *sfz*

Hp. *ff gl. gl.*

Pc. TAM-TAM *f > p f > p f > p ff f*

Watts *fff triumphant*
Praise be to the Al - might - y Ar - chi - tect.

1 Vn. *(DIV.) sf sf sf sfz pp*

2 Vn. *(DIV.) UNIS. sf sf sf sfz pp*

Va. *(DIV.) UNIS. sf sf sf sfz pp ff*

Vc. *(DIV.) UNIS. sf sf sf sfz pp ff*

Cb. *sfz pp*

845

Fl. *sfz* *p* *mp*

Ob. *sfz* *p* *p*

Cl. B. *sfz* *p* *mp*

Bn. *sfz* *p* *mp*

Hns. *f*

Tpt. *sfz* *pp* *mp*

Tbn. *sfz* *pp* *mp*

Pno. *sfz*

Hp. *ff* *gl.*

Pc. TAM-TAM *ff*

Watts *fff* *mp*

un - - - - - der Prov-i-dence, the toe of Mam-mon is now, hu - man - ly speak - ing, in

1 Vn. *sfz* *p*

2 Vn. *sfz* *p*

Va. *sfz* *p* *mp* *p*

Vc. *sfz* *p* *mp* *p*

Cb. *sfz* *p*

849

Fl.

Ob.

Cl. B.

Bn.

Tpt.

Tbn.

TRGL.

Pc.

Watts

1

Vn.

2

Va.

Vc.

Cb.

mp *f* *mp* *ff*

f *ff*

mp *ff*

mp *ff*

p *mf*

draw ing. Yes, in draw ing.

UNIS. *mf* *p* *f* *ff* *mp* *ff*

pizz. arco

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

pizz. arco

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

pizz. arco

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

mp *ff*

88

855

Ob.

Cl. B.

Bn.

Watts

1

Vn.

2

Va.

Vc.

mf *p* *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *f*

Ah, my dear friends and fel - low work - ers in the - cause of truth which is beau - ty, beau - ty — which is truth, —

p *cresc.* *f* *ff*

pizz. *ff*

p *cresc.* *f* *ff*

p *cresc.* *f* *ff*

mf *p* *cresc.* *ff*

860

FL.

Ob.

Cl.
B.

Bn.

Tpt.

Tbn.

TRGL.
Pc.

Watts

1
Vn.

2
Vn.

Va.

Vc.

Cb.

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

ff

p

p

p

p

p

af - ter months of work, months of hard work, the great toe of Mam-mon is now in draw

89

866

Fl. *ff* *sffz*

Ob. *ff* *sffz*

Cl. B. *ff* *sffz*

Bn. *ff* *sffz* *mp* *mf*

Tpt. *ff*

Tbn. *ff* *sffz* *mp* *mf*

Pc. TRGL. *mf*

Watts *mp*
ing. I have prayed and I have worked; I have worked and I have

1 Vn. *sffz* *mp* pizz.

2 Vn. *sffz* *mp* pizz.

Va. *sffz*

Vc. *sffz*

Cb. *sffz*

♩ = 72c

870

Fl. *mp* *sfz*

Ob. *mf* *sfz*

Cl. B. *mp* *sfz*

Bn. *mp* *sfz*

Hns. *f*

Tpt. *sfz* *mf* *pp*

Tbn. *mp* *sfz* *mf* *pp*

Pno. *sfz*

Hp. *ff* *gl.*

Pc. TRGL. *f*

Watts *mf* *ff*
 prayed and, hu - man - ly speak - ing, un - der Prov - i - dence the

Vn. 1 *arco* *mfpp* *sfz* *div.*

Vn. 2 *arco* *mfpp* *mf* *sfz*

Va. *pp* *mf* *sfz*

Vc. *pp* *sfz*

Cb. *sfz*

90

874

Fl. *mp* \triangleleft *ff*

Ob. *mp* \triangleleft *f*

Cl. B. *ff*

Bn. *ff*

Tpt. *f* 3

Tbn. *f*

Pno. *f p* 6 6 6 6

Pc. *mp* \triangleleft *f*

Watts
 toe of Mam-mon is now in draw - - - ing.

Tenn. *mf* 3
 It some-times seems to me, Watts, that the

UNIS.

1 Vn. *mp* \triangleleft *ff*

2 Vn. *mp* \triangleleft *ff*

Va. *ff* *mp* \triangleleft *ff*

Vc. *ff* *mp* \triangleleft *ff*

Cb. *mp* \triangleleft *ff*

878

Fl. *ff*

Ob. *sfz*

Cl. B. *sfz*

Bn. *sfz*

Hns. *f*

Tpt. *sfz*

Pno.

Watts *ff*
Starting up and seizing his palette again
There speaks the voice of the true

Tenn. *3*
toe is not the most im - por - tant part of the hu - man bo - dy.

1 Vn. *ff*

2 Vn. *ff*

Va. *sfz*

Vc. *sfz*

Cb. *sfz*

♩. = 72C

882

Fl.

Ob.

Cl.
B.

Bn.

Tpt.

Pno.

Pc.
WDBLKS.

Watts

1
Vn.

2
Vn.

Va.

Vc.

Cb.

mp

p

con sord. (cup)

p

mp

art - ist! You are right, Al - fred. You are right, Al - fred. You have re - called me from my

pizz.
mp

pizz.
mp

886

Picc.

Cl.
B.

Tpt.

Pc.
WDBLKS.

Watts

1
Vn.

2
Vn.

Va.

Vc.

mp

mp

mp

mp

mo - ment - a - ry ex - alt - a - tion. You are right, Al - fred. You re - mind me that e - ven if I have suc -

mp

mp

mp

mp

arco

arco

DIV.

DIV.

91

891

Picc. *mf*

Ob. *mp*

Cl. B. *mf*

Hns. *mf*

Tbn. *mp*

Pno. *mf*

Hp. *f*

Pc. WDBLKS. *p*

Watts *p* *mf*
 -ceed - ed, hu - man - ly speak - ing, with the great — toe, I have not solved,

1 Vn. (DIV.) *p* UNIS. *mf*

2 Vn. (DIV.) *p* *mf*

Va. pizz. *mf* arco

Vc. pizz. *mf* arco

Cb. *mf*

896

Picc. *p sub.*

Ob. *p*

Cl. B.

Hns. *p*

Tbn.

Pno. *p sub.*

Hp.

Pc. WDBLKS.

Watts
I have not solved the prob - lem of the drap - er - y.

1 Vn. *f* *ff* *p sub.*

2 Vn. (DIV.) UNIS. *ff* *p sub.*

Va. *p sub.*

Vc. *p sub.*

Cb.

92

900

Picc.

Cl.
B.

Bn.

Hns.

Pno.

Hp.

1
Vn.

2
Vn.

Va.

Vc.

Cb.

mf

mf

mf

mf

mp *mf*

pizz. *arco*

905 *slower* ♩ = 60c

Cl.
B.

Pc.

Watts

1
Vn.

2
Vn.

Va.

Vc.

Cb.

p dolce

pp

p

That in - deed is a pro - found - ly dif - fi - cult prob - lem. For by my

p

pp *sul pont.*

pp *sul pont.*

p *sul pont.*

p

pp

nat.

nat.

911

Watts
 treat - ment of the dra - per - y I want to ex - press two im - port - ant but ut - ter - ly con - tra - dict - or - y i -

1
 Vn. *pp* sul pont.

2
 Vn. *pp* sul pont.

Va.

Cb.



915 **94**

Pc. *SUSP.* *CYM.*

Watts
 -deas. In the first place I wish to con - vey to the on - look - er the i - dea that

1
 Vn. *p* nat.

2
 Vn. *p* nat.

Va. nat.

Vc. *pizz.*

Cb.

920 95

Cl. B. *pp* *tr*

Pno. *mf*

Pc. SUSP. CYM.

Watts *p*
 Mod - es - ty is al - ways veiled; in the sec - ond that Mod - es - ty is ab - so - lute - ly na - ked.

Vn. 1 *p*

Vn. 2 *p*

Va. *p* *trb* *pp*

Vc. arco *tr* *pp*

Cb.

925 96

Pno. *pp*

Pc. SUSP. CYM. *pp*

Watts *p*
 For a long time I have pond - ered at a loss. At last I have at -

Vn. 1 *pp* sul pont. *nat.* *p*

Vn. 2 *pp* sul pont. *nat.* *p*

Va. *trb*

Vc. *tr* *p*

Cb. *p*

930

Cl. B₁ *p* *poco* *p*

SUSP. CYM.

Pc.

Watts *mp* *p*
 tempt - ed a sol - u - tion. I am wrap - ping her in a fine white sub - stance which has the ap -

1 Vn. *mp* *p* *pp* *sul pont.*

2 Vn. *mp* *p* *pp* *sul pont.*

Va. *p* *sul pont.*

Vc. *mp* *p*

Cb. *mp* *p*



poco accel.

935

Ob. *p*

Cl. B₁ *p*

Hns. *con sord.* *mfp*

Tpt. *pp*

Watts - pear - ance of a veil; but if you ex - am - ine it close - ly it is seen to con -

1 Vn. *nat.* *mp*

2 Vn. *nat.* *mp*

Va. *tr* *mf*

Vc. *mp*

Cb. *mp*

♩. = 72c

(96)

941

Ob. *mf* *p*

Cl. B. *mf* *p*

Bn. *p*

Hns. *poco mf*

Tpt. *mf* *mp*

Tbn. *pp*

Hp. *pp* *gl.*

Watts *mf* *p*

- sist of in - nu - mera - ble stars. It is in short — the Milk - y Way. You ask — me why?

1 Vn. *mf* *p*

2 Vn. *mf* *p*

Va. *mf* *p*

Vc. *nat.* *p*

Cb. *p*

946

Ob. *mf*

Cl. *mf*

Bn. *mf*

Tpt.

Tbn.

Hp. *p* *gl.*

Watts
I will tell you. For if you con - sult the myth - ol - og - y of the an - cient E -

1 Vn. *mf* *mf*

2 Vn. *mf* *mf*

Va. *mf* *mf*

Vc.

Cb.

950

Ob.

Cl. B.

Bn.

Hns.

Tpt.

Tbn.

Hp.

Watts

1 Vn.

2 Vn.

Va.

Vc.

Cb.

mf

mf

mf

a 2

p

mp

mf

mp

gl.

gl.

mf

-gyp - tians you will find, you will find the Milk - y Way was held to sym - bol - ize,

DIV.

mf

DIV.

mp

DIV. nat.

mp

mf

mp

mp

955

Picc. *mf*

Ob. *f* *mf*

Cl. B. *f* *mf*

Hns. *mf* *mp*

Tpt. *f* *mp* *f*

Tbn. *mf* *mp*

Hp. *mp* *mf*
slow gliss.

Watts *f* *mf*
He opens his book
was held to sym - bol - ize, let me see, what did it sym - bol - ize?

1 Vn. (DIV.) *f* *mf*

2 Vn. (DIV.) *f* *mf*

Vc. *mf* *mp*

Cb. *mf* *mp*

99

a little slower ♩. = ♩

959

Picc. *mf*

Ob. *mf*

Cl. B. *mf*

Bn. *mf*

Hns. *mf* senza sord.

Tpt. *mf* *f*

Tbn. *mf*

Hp. *mp* *gl.* *mf*

Mrs. C *f*
 Let me see. Time's get-ting on. Now— let me think. What shall I want on the voy - age?

Watts *f*
 What did it sym - bol-ize?

Mr. C *mf* **Answering Watts**
 Faith, hope and

1 (DIV.) *fp* UNIS. *trb*

Vn. (DIV.) *fp* UNIS.

Va. UNIS. *fp*

Vc. *fp*

Cb. *fp*

100

964

Picc.

Ob.

Cl. B.

Bn.

Hn. 1

Hn. 2

Tpt.

Tbn.

Hp.

Answering Mr. Cameron

Mrs. C

Watts

Mr. C

Vn. 1

Vn. 2

Va.

Vc.

Cb.

accel.

968

Picc. *mp* *f* *fl.*

Ob. *f* *mp* *f*

Cl. B. *f* *mp* *f* *fl.*

Bn.

Hn. 1 *3* *3*

Hn. 2 *3* *3*

Tpt. *f* *3*

Tbn. *f*

Pno. *mp* *f*

Hp. *gl.* *f* *gl.* *gl.*

Mrs. C
give to the sail - ors.

Watts *f*
What did it sym - - - bol - ize?

Vn. 1 *fp* *mp* *f*

Vn. 2 *fp* *mp* *f*

Va. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

101

♩ = 104c

974

Picc. *nat.* *sfp* *fff* to Flute

Ob. *sfp* *fff*

Cl. B. *nat.* *sfp* *fff* *sfp* *sfp*

Bn. *sfp* *fff*

Hns. *sfp* *fff*

Tpt. *nat.* *sfp* *fff*

Tbn. *sfp* *fff*

Pno. *sfp* *fff*

Watts
Hor - ror! Hor - ror! I have been most cruel

1 Vn. *DIV. a 4* *sfp* *fff* UNIS. snap pizz. *f*

2 Vn. *DIV.* *sfp* *fff* UNIS. snap pizz. *f*

Va. *DIV.* *sfp* *fff*

Vc. *DIV.* *sfp* *fff*

Cb. *sfp* *fff*

979

Cl. B.

Hn. 2

Pno.

Hp.

Watts

1 Vn.

2 Vn.

Vc.

Cb.

fp *fp*

p

mp *ff*

f *p* *cresc. poco a poco*

Reading from his book
mf

ly de - ceived! List - en: 'The Milk - y Way am - ong the an - cients

UNIS. sul pont.

f *p* *cresc. poco a poco*

mf *cresc. poco a poco*

982

Hn. 1

Hn. 2

Hp.

Watts

Va.

Vc.

Cb.

p

mf *mf*

was the un - iv - ers - al tok - en of fer - til - it - y. It sym - bol - ized the spawn of fish,

UNIS. sul pont.

984

Hns.

Tpt. *senza sord.*
f

Hp.

Pc. *BS. DR.*
pp

Watts
the in - nu - mera - ble prog - en - y of the sea and the fer - til - it - y of the mar - riage

Va. *cresc. poco a poco*

Vc.

Cb.

102

987

Fl. *fff* ft. nat.

Ob. *fff* ft. nat.

Cl. B. *fff* ft. nat.

Bn. *fff* ft.

Hns. *fff*

Tpt. *fff*

Tbn. *f* *fff*

Pno. *5*

Hp. *fff*

Pc. BS. DR. *fff* SIZZ. CYM.

Watts *ff* *fff*
bed.' Oh, Hor - - - - -ror! Hor - - - - -ror!

Vn.1 div. *fff* DIV. arco UNIS.

Vn.2 div. *fff* DIV. arco UNIS.

Va. *fff* DIV.

Vc. *fff* DIV.

Cb. *fff*

990

Fl.

Ob.

Cl.
B.

Bn. nat.

Hns.

Tbn.

Pno. *mp*

Hp.

Watts
Hor - ror! I who have al - ways lived for the Ut - most for the High - est

Vn.1
div.

Vn.2
div.

Va.

Vc. UNIS.

Cb.

103

slower

993

Fl. *ff*

Ob. *ff*

Cl. B. *ff*

Bn. *ff*

Pno. *ff* *mf*

Hp. *ff*

Watts
 have made Mod - est - y sym - bol - ize the fer - til - it - y of fish! Oh, — fish!

1 Vn. UNIS. *ff* DIV.

2 Vn. UNIS. *ff* DIV.

Va. nat. *ff*

Vc. nat. *ff*

Cb.

faster $\text{♩} = 72c.$ (in one)

997

Fl.

Ob.

Cl. B.

Bn.

Hr. 1

Hr. 2

Pno.

Hp.

Mrs. C

Watts

Mr. C

Tenn.

Vn. 2

Vc.

Cb.

mf

mf

mf

mf

mf

mf

f

f

f

There... old fel - low.

Oh, oh, oh, oh, oh, oh.

Oh, there, Watts.

iv - - tok - en

pizz.

pizz.

f

f

1003

Pno.

Watts

Vn. 2

Vc.

mp

mp

mf

mp

Offstage f

Oh, oh.

104

1008

Cl. B. *pp*

Bn. *pp*

Pc. SN. DR. *mp* *very heavy*

Mr. C. *p* *mf*

My poor old friend. Fish. Fish.

1013

Cl. B. *mf*

Bn. *mf*

Tbn. *mp*

Pc. BS. DR. *mp*

Mr. C. *mp* *Mr. Cameron slowly exits*

Vc. *p* *arco*

Fish.

1015

Cl. B. *ff*

Bn. *ff* *sfz*

Tbn. *ff* *sfz*

Pno. *ff* *sfz*

Pc. SN. DR. *mp* *sfz*

Va. *f* *sfz*

Vc. *f* *sfz*

Cb. *f* *sfz*