

Jasper Dommert

to Miss D

Coram Boy

Chamber Opera in One Act

Text adapted by Fleur Snow

based on the play by Helen Edmundson
after the book by Jamila Gavin

(2020 - 2021)

Full Score

Coram Boy

Chamber Opera in One Act

Jasper Dommert

(2019 - 2021)

Music

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Text

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Duration: c.105 minutes

The first performance was given on May 7th 2021 at the Dora Soutzker Hall, Cardiff for the Royal Welsh College of Music and Drama's Atmospheres Festival of New Music

The cast was:

Alexander Ashbrook	Timothy Coleman
Melissa Milcote	Rosie Rowell
Isobel Ashbrook	Chloe Hare-jones
Lady Ashbrook	Marienella Clarita Phillips
Sir William Ashbrook	Jack Bowtell
Mrs Lynch	Molly Beere
Thomas Ledbury	Matthew Farrell
Otis Gardiner	Edmund Caird
Meshak Gardiner	Ifan
Miss Price	Sofia Kirwan-Baez
<i>Stage Direction</i>	Fleur Snow
<i>Conductor</i>	Stefano Boccacci
<i>Set, Lighting and Costumes</i>	Tomas Palmer

Characters

Alexander Ashbrook	Tenor
Melissa Milcote	Soprano
Isobel Ashbrook	Soprano
Lady Ashbrook	Mezzo-Soprano
Sir William Ashbrook	Baritone
Mrs Lynch	Mezzo-Soprano
Thomas Ledbury	Countertenor
Otis Gardiner	Baritone
Meshak Gardiner	Actor/Spoken Part
Miss Price	Soprano

Instrumentation

Flute 1 (+Piccolo +Alto Flute)
Flute 2 (+Soprano Saxophone)
Clarinet in B \flat (+Bass Clarinet in B \flat)

Harp (+Tam-tam)

*Electric Piano (+Upright Piano with practice pedal)

*Soundsets required: Organ (Great, Swells and Flutes) Harpsichord

Violin I
Violin II
Viola
Violoncello

Electronics

This Score is written in C

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Coram Boy

Book by: Jamila Gavin
Play by: Helen Edmundson
Libretto Adapted by: Fleur Snow & Jasper Dommett

Jasper Dommett
2019 - 2021

15 mins
as audience enter

00:00

45"

Piccolo
Flute
Alto Flute

Flute
Clarinet in B \flat
Soprano Saxophone

Clarinet in B \flat
Bass Clainet

Melissa Milcote
Soprano

Mrs. Lynch
Mezzo-soprano

Miss. Price
Soprano

Isobel
Soprano

Lady Ashbrook
Mezzo-soprano

Thomas Ledbury
Countertenor

Alexander Ashbrook
Tenor

Meshak Gardiner
Actor/Tenor

Otis Gardiner
Baritone

Sir William
Bass Baritone

15 mins
as audience enter

00:00

45"

Harp

Electric Keyboard
Organ
Harpsichord
Piano
Synthesizer

Organ sample

Electronics

ppp Gradual EQ sweep

15 mins
as audience enter

00:00

45"

Violin I

Violin II

Viola

Violoncello

00:45 35" 01:20 40" 02:00 45"

Meshak

3

I'm coming, Angel! Angel. My Angel.

00:45 35" 01:20 40" 02:00 45"

Electronics



02:45

6

Thomas

$\text{♩} = 66$ $\text{♩} = 132$

Alex. **ALEXANDER ASHBROOK**
mp

Who are you?

Meshak

Vln. I $\text{♩} = 66$ $\text{♩} = 132$
pp

Vln. II *pp*

Vla. *pp*

Vc.

8

Fl. *p* *5* *5* *ffz* *pp* *mp*

Fl. *p* *3* *ffz* *pp* *mp*

Cl. *p* *3* *ffz* *pp* *mp*

THOMAS LEDBURY

Thomas *mf* *sfz* *fp* *sfz* *f*
Al - ex, Al - ex, Al - ex - an - - der Ash - brook!

Alex. *pp* *mf*
It's Tho - mas

Hp.

Vln. I *3*

Vln. II *3*

Vla. *sul pont.* *mf* *pp* *f* *pp* position ord. non trem.

Vc. *pp*

14

Fl. *p* *5* *ffz* *sim. sempre* *ff* *pp*

Fl. *p* *3* *ffz* *sim. sempre* *ff* *pp*

Cl. *p* *3* *ffz* *sim. sempre* *ff* *pp*

Thomas Yes, Sir. Tho - mas Led - bury, Sir. I have to thank-you for stop-ping them, yes - ter...

Alex. is-n't it?

Hp.

Vln. I *sul pont.* *fp* *f* *pizz.* *III* *f* *pp*

Vln. II *sul pont.* *fp* *f* *pizz.* *III* *f* *pp*

Vla. *sul pont.* *fp* *f* *pizz.* *II* *f* *pp*

Vc. *sul pont.* *fp* *f* *pizz.* *III* *f* *pp*

22

Fl. $\text{♩} = 66$ $\text{♩} = 132$

Fl. pp ff pp

Cl. pp ff pp

Thomas fp f

Alex. ff mf

Meshak

Who... was that? Some boy...

Get out! Get out! Get out!

Hp. $\text{♩} = 66$ $\text{♩} = 132$

Vln. I ff pp col legno battuto

Vln. II ff pp col legno battuto

Vla. ff pp col legno battuto

Vc. ff pp col legno battuto

30

Fl. p ffz *sim. sempre* pp

Fl. p ffz *sim. sempre* pp

Cl. p ffz *sim. sempre* pp

Thomas

Alex. mp

shel - ter - ing in the ca - the - dral. You don't have to

Hp. ff mf

Vln. I ff *ord.* *pizz.* *dim.* pp (0)

Vln. II ff *ord.* *pizz.* *dim.* pp

Vla. ff *ord.* *pizz.* *dim.* pp (0)

Vc. ff *ord.* *pizz.* f

37

Fl. *ff pp ff*

Fl. *ff pp ff*

Cl. *ff pp ff*

Thomas *pp mp f*
I owe you my life!

Alex. *mf*
thank me... If they'd caught a rat by the tail, I'd done the same.

Hp. *mp mf ff*

Vln. I *ff pp ff*

Vln. II *ff pp ff*

Vla. *ff pp ff*

Vc. *pp f ff*

B

44

Fl. *pp ff pp*

Fl. *pp ff pp*

Cl. *pp ff pp*

Thomas Yes - ter-day, they locked me in the tow - er. I'm scared.

Alex. *mf*
You owe me no-thing. My fa-thers the rich-est my voice is the best. No-one dares touch me.

Hp. *f mp ff f*

Vln. I *pp ff pp*

Vln. II *pp ff pp*

Vla. *pp ff pp*

Vc. *f pp ff pp f*

52

Fl. *p* *ff* *pp* *ff*

Fl. *p* *ff* *pp* *ff*

Cl. *p* *ff* *pp* *ff*

Thomas
of heights. scared of fall - ing. *f* Are you scared of

Alex.

Hp. *pp* *ff* *pp* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

He shudders

58

Thomas
a - ny - thing? *pp* *p* *f* *pp* What do you mean? *p*

Alex.
Wast - ing time. Wast - ing my life. *He starts to leave*

Hp.

Vln. I

Vln. II

Vla. arco *pp*

Vc. arco *pp* *mp* *pp*

67 $\text{♩} = 66$

Thomas

Alex. *mp*
My fa-ther says I must leave the ca-the-dral, now that my voice, *pp* my voice...

Hp. *p* *mf*

Vln. I *arco* *pp* *arco*

Vln. II *pp*

Vla. senza vib. → molto vib. → senza vib.

Vc. senza vib. → molto vib. → senza vib. *pizz.* *mp*



75

Thomas

Alex. *f*
Al-ex-an-der, You're al-most fif-teen time to be a man, The heir to the high-est e-state in Glouces-ter-shire.

SIR WILLIAM - off stage
S. Will. *pp cresc. poco a poco* *f*
Al-ex-an-der, You're al-most fif-teen time to be a man, The heir to the high-est e-state in Glouces-ter-shire.

Hp.

Vln. I

Vln. II

Vla.

Vc.

84 **(D)** $\text{♩} = 132$

Fl. *p* *sfz* *sim. sempre* *pp*

Fl. *p* *sfz* *sim. sempre* *pp*

Cl. *p* *sfz* *sim. sempre* *pp*

Thomas *p*
What does that mean? —

Alex. *mf*
I want to stay at the ca-

(D) $\text{♩} = 132$

Hp. *ff* *mf*

(D) $\text{♩} = 132$

Vln. I *pp* *ff* *pizz.* *dim.* *pp*

Vln. II *pp* *ff* *pizz.* *dim.* *pp*

Vla. *pp* *ff* *pizz.* *dim.* *pp*

Vc. *arco* *pp* *ff* *f* *pizz.*



91

Fl. *mf*

Fl. *mf*

Cl. *mf*

Thomas

Alex. *mf*
the - dral. I have to stay on, af - ter my voice...

Hp. *mp* *mf*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

113

Thomas *p* Nei - ther have I

Alex. *p* Real - ly? I've ne - ver met a - ny - one else...

Org.



Colours Duet

Poco Meno Mosso Freely (♩ = 60)

♩ = ♩ Sempre

118

Thomas *p* Yes, I sup-pose I do. There's

Alex. *p* And do you hear mu - sic in your head all the time? *mf*

Org.



124

Thomas al-ways a song go-ing round and round and round

Alex. And do you see co - lours? when you hear dif - ferent

Org. Flutes

G

147

Picc. *6*

Fl. *6*

Cl. *6*

Thomas

Alex. *6*

Hp.

Org. *5*

Vln. I *6*

Vln. II *6*

Vla. *p* *mf*

Vc. *p*

green,

whites and

G

G



151

Picc. *6*

Fl. *6*

Cl. *6*

Thomas

Alex. *6*

Hp.

Org. *5*

Vln. I *6*

Vln. II *6*

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

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

fo - - - rests

vi - - - o - - - lets? ri -

164

Picc. *pp*

Fl. *dim. poco a poco* *pp*

Cl. *pp*

Thomas

Alex. *p*
When I hear a piece of Han - del, I see col - ours like... like

Hp. *pp* *mf*

Org.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf dim. poco a poco* *pp* *pizz.* *mf*

172

(H)

Picc. *pp*

Fl. *pp*

Cl. *ff* *p* *pp*

Thomas

Alex. *f*
fire - works ex - plo - ding in my head. Or some - times like ri - vers

Hp. *ff*

Org.

Vln. I *f* *fp* *senza sord.*

Vln. II *f* *fp* *senza sord.*

Vla. *f* *fp* *senza sord.*

Vc. *f* *fp* *arco*

178

Picc. *p* *f*

Fl. *p* *f*

Cl. *p* *f*

Thomas
ri - vers of yel - low or am - ber or grey?

Alex.
of col - ours

Hp. *pp* *ff* 7:8 7:8

Org.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

183

Picc. *ff* 6

Fl. *ppp legg.* *ff* 5

Cl. *ppp legg.* *ff* 3

Thomas

Alex. *pp*
Then one day, of their own ac - cord, the col - ours came to - ge -

Hp. *pp* *ff* 7:8 7:8 7:8

Org.

Vln. I *ppp* *pp* *fff* arco

Vln. II *ppp* *pp* *fff* arco

Vla. *ppp* *pp* *fff* arco

Vc. *pp* *pp* *fff* 3

187 **I** **To FL.** **rit. ♩ = 60**

Picc.

Fl.

Cl.

Thomas **f** **pp**

Alex. **f** **pp** **mp**

I **rit. ♩ = 60**

Hp. **pp**

Org.

I **rit. ♩ = 60**

Vln. I **ppp**

Vln. II **ppp**

Vla. **ppp** arco

Vc. **ppp**



198 **J** **Flute**

Fl. **pp**

Fl. **pp**

Cl. **pp**

Thomas

Alex. **pp**

Hp. **J**

Org. **Switch to Hpsd.**

Vln. I **J**

Vln. II

Vla.

Vc.

206

♩ = 90

FL.

FL.

Cl.

Hp.

Hpsd. **Harpichord** *pp*



SCENE TWO

1

Otis

Hp. *ff*

Hpsd. *ff*

Vln. I *col legno* *ff*

Vln. II *col legno* *ff*

Vla. *col legno* *ff*

Vc. *col legno* *ff*

5

Otis

ff *mf*

Last chance! Last chance now, for your pots and la - dles,

Hp.

ff *mf*

Hpsd.

dim. *mp*

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp



11

Otis

cots and cra - dles, strings and thread your rib - bons. Last

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

14

Otis

chance for your knives— shar - pened, belts— fas - tend, and make bright your lea - ther.

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

19

Otis

Fer-ry's on it's way! Grab it while you can. Where the hell where you?

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

(K) ♩ = 70 *aggressively*
f

(K) ♩ = 70

(K) ♩ = 70
arco **ff** col legno **pp**
arco **ff** col legno **pp**
arco **ff** col legno **pp**
arco **ff** col legno **pp**

24 **MESHAK**
half spoken

Meshak: Yes, da

Otis: Pack these we're late! *mf* coy and slimey A - ny rib - bons for the

Hp.

Hpsd. *ppp*

Vln. I

Vln. II

Vla.

Vc.

30

Meshak

Otis: la - - dies? Rose White and Rose Red ea - sy to tie ea - sy to shed....

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

35 **L**

Fl.

Fl.

Cl.

MRS LYNCH

M. Lyn.

MISS PRICE

M. Pr.

Otis

L

Hp.

Hpsd.

L

Vln. I

Vln. II

Vla.

Vc.

40

Fl.

Fl.

Cl.

M. Lyn.
Miss Price

M. Pr.
God for - give me. Who's

Otis
Good eve - ning Miss. (sss)

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

44

Fl.

Fl.

Cl.

M. Lyn.

M. Pr.
that?

Obois
My boy, Miss. His mother was taken by angels. On-ly me to care for him now Mis-sus Lynch tells me you have a

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

49

FL.

FL.

Cl.

M. Lyn.

M. Pr.

Otis

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

M Quick Recitative

55

Otis

A kind and gen-tle man miss. Heart of fi-re, soul as white as snow. Made a for-tune build-ing

M Quick Recitative

Hp. *ff*

Hpsd. *ff*



59

Otis

ships in the New World. When he re-turned, he was so shocked, so ap-palled by our

Hp.

Hpsd.



62

Otis

lit-tl'uns on the streets, he foun-ded the Cor-am Hos-pi-tal for Foundl-ing

Hp.

Hpsd.

A tempo (♩ = 72)

65

FL. *pp*

FL. *pp*

Cl. *pp*

Otis *mp*
Child - ren. I met him, Miss. He tipped his hat and took my

Hp. *mp*

Hpsd.

Vln. I *pp cold* arco - sul pont. senza vib.

Vln. II *pp cold* arco - sul pont. senza vib. ord.

Vla. *pp cold* arco - sul pont. senza vib. ord.

Vc. *pp cold*

A tempo (♩ = 72)

70

FL.

FL.

Cl.

Otis
hand. I felt a warm glow all o - ver, to the core of my bones.

Hp.

Vln. I

Vln. II

Vla.

Vc.

74

Fl.

Cl.

Ob.

Hp.

Vln. I

Vln. II

Vla.

Vc.

That was the goodness pouring

(non harm.)

p



78

Fl.

Cl.

Ob.

Hp.

Vln. I

Vln. II

Vla.

Vc.

out from him... A kin-der manyou'll ne-ver meet, Miss. His heart bleeds...

82

Fl. *ff*

Fl. *ff*

Cl. *ff*

M. Pr.

Otis
for our litt - l'uns... He'll be a saint one day, you'll see. *ff*

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

86

Fl. *ff*

Fl. *ff*

Cl. *ff*

M. Pr.

Otis
Approaching Miss Price
You don't doubt him, Miss? Do you? Not our Mis - ter Tho - mas Cor - am?

Hp. *pp*

Hpsd. *pp*

Vln. I *ff*, *pp*, *fff*

Vln. II *ff*, *pp*, *fff*

Vla. *ff*, *pp*, *fff*

Vc. *ff*, *pp*, *fff*

90

Fl. *ppp*

Fl. *ppp*

Cl. *ppp*

M. Lyn.

M. Pr. **MISS PRICE** *ff* Don't. *p* Mer - cy. Her name is Mer - - - cy.

Otis

Hp. *ff*

Hpsd. *ff* change to Celeste

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ppp* *ff*



95

Fl.

Fl.

Cl.

M. Lyn. **MRS LYNCH** *p* Will Cor - am take the child?

M. Pr.

Otis *p* Oh, they'll take her from me. All I need is some-thing for my

98

FL. 

FL. 

Cl. 

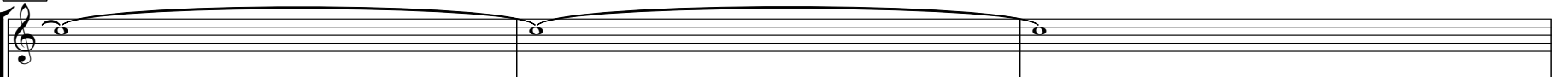
M. Lyn. 


M. Pr. 

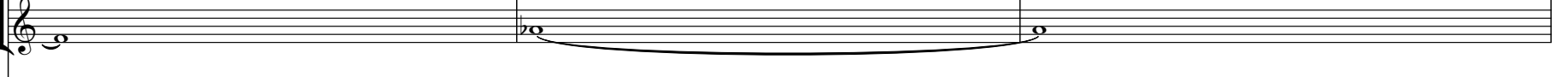
Otis 




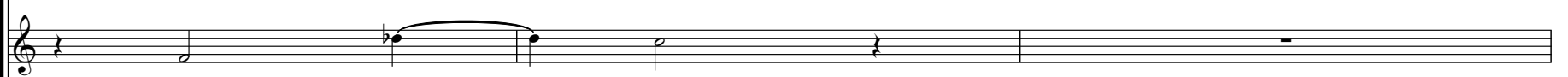
101

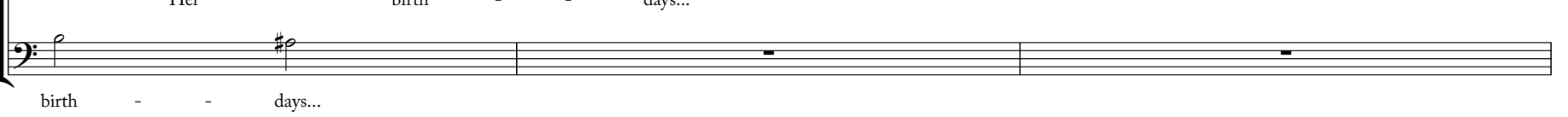
FL. 

FL. 

Cl. 

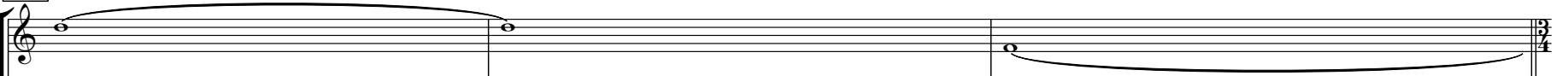
M. Lyn. 

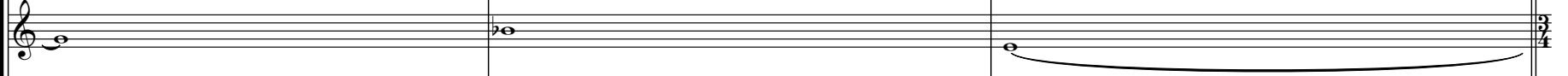
M. Pr. 


Otis 

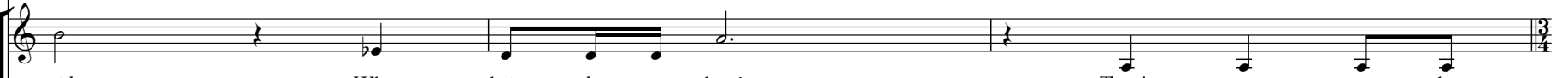


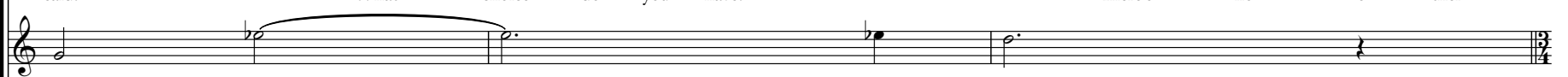
104

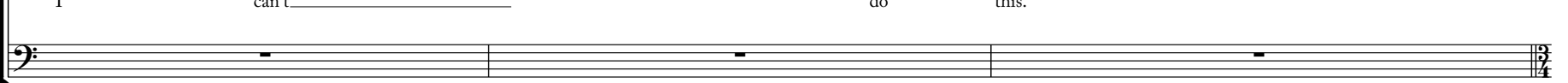
FL. 

FL. 

Cl. 

M. Lyn. 

M. Pr. 

Otis 

Goodbye Mercy

107 ♩ = 100

Fl. Fl. Cl.

M. Lyn. way

M. Pr.

Hp. *pp*

Vln. I *ppp* arco - sul G

Vln. II *ppp* arco - sul G

Vla. *ppp* arco

Vc.



113

Fl. *ppp*

Cl.

M. Pr. *mp*
There is a bag here...

Hp.

Vln. I

Vln. II

Vla.

Vc. *ppp* arco

ppp mp ppp mp ppp mp

120

Fl. I

Fl. II

Cl.

M. Pr.
Clean Lin - - nen... for when she has grown...

Harp

Vln. I

Vln. II

Vla.

Vc.

ppp *mp* *ppp* *mp* *ppp*



125 (P)

Fl. I

Fl. II

Cl.

M. Pr.
A let - - ter, ex - - plain - - ing... why

Harp

Vln. I

Vln. II

Vla.

Vc.

131

Fl. I
Fl. II
Cl.
M. Pr.
Hp.
Vln. I
Vln. II
Vla.
Vc.

i'm gone. My mother's ring,



137

Fl. I
Fl. II
Cl.
M. Pr.
Hp.
Vln. I
Vln. II
Vla.
Vc.

to re - mem - - ber me. Re - mem - ber

143

Q

Fl. *mf*

Fl. *f*

Cl. *f*

M. Pr. me, Mer - - - cy

Hp.

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*



149

Fl. *pp*

Fl. *pp*

Cl. *pp*

M. Pr. One day I hope you'll un - der -

Hp. *f* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

155

Fl. I
Fl. II
Cl.
M. Pr.
Hp.
Vln. I
Vln. II
Vla.
Vc.

stand. I hope you can for - give,



161

Fl. I
Fl. II
Cl.
M. Pr.
Hp.
Vln. I
Vln. II
Vla.
Vc.

one day. I have a

167

Fl. *3*

Fl.

Cl.

M. Pr.
curl _____ of her hair, _____ to hold, _____

Hp.

Vln. I

Vln. II

Vla.

Vc.



173

Fl. *3*

Fl.

Cl. *pp molto stacc. sempre*

M. Pr.
to i - ma - - gine. I'll pray for

Hp.

Vln. I

Vln. II

Vla.

Vc.

molto stacc.

179

Fl. *cresc. poco a poco*

Fl. *cresc. poco a poco*

Cl. *cresc. poco a poco*

M. Pr. her each- day my only com - fort.

Hp.

Hpsd.

Vln. I *sul pont. ord. sim. off the string* *cresc. poco a poco* *molto stacc.*

Vln. II *off the string* *cresc. poco a poco* *molto stacc.*

Vla. *cresc. poco a poco* *off the string* *molto stacc.*

Vc. *cresc. poco a poco* *molto stacc.*

185 (R)

Fl. *ff*

Fl. *ff*

Cl. *ff*

M. Pr. *f* Lord, i'm brea - king in two. *ff* In

Hp. *fff*

Hpsd. *fff*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

188

Fl. *two.* In *two.*

Hp. *ff*

Hpsd. *ff*

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

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

Vla. *ff* *p* *ff*

Vc. *ff* *p* *ff*

191

Fl. *pp*

Fl. *pp*

Cl. *pp*

M. Pr. *mp*
Save my ba - by, my Mer - cy, my dar - ling for - give me,

Hp. *p*

Hpsd.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

197

Fl. *f* *ppp* **S**

Fl. *f* *ppp*

Cl. *f* *ppp*

M. Pr. *f* *ppp* *p* *mf*
 for - give me, for - give me, for - give me. Mercy— my dar - ling— my

Hp. *f* *mf* **S**

Hpsd. Celesta

Vln. I **S**

Vln. II

Vla.

Vc.

Meno Mosso (♩ = 80) **rall.**

204 **♩ = 50**

Fl.

Fl.

Cl.

M. Pr. *ppp*
 life... My mo - thers ring, on this rib - bon round your ti - ny neck. It's all I have to give. To

Meno Mosso (♩ = 80) **rall.** **♩ = 50**

Hp. *mp*

Cel. *pp*

Meno Mosso (♩ = 80) **rall.** **♩ = 50**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

214 $\text{♩} = 50$ Motionless

Fl. $\text{♩} = 50$ Motionless

Fl. $\text{♩} = 50$ Motionless

Cl. $\text{♩} = 50$ Motionless

M. Pr. you, my ba - - by, my

$\text{♩} = 50$ Motionless

Hp. *ppp*

Cel. *ppp*

$\text{♩} = 50$ Motionless

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*



220

Fl. *ppp* (T)

Fl. *ppp*

Cl.

M. Pr. Mer - - cy, You, my Mer - - - cy, my Mer - -

Hp. (T)

Cel. (T)

Vln. I (T)

Vln. II

Vla.

Vc. (T)

227

Fl. *p*

Fl. *p*

Cl.

M. Pr. *mp*
cy.

Hp.

Cel. *mp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p*

233

Fl.

Fl.

Cl.

M. Pr. *mf cresc. poco a poco*
Take _____ her. Take ____

Hp.

Cel. *mf*

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *pp cresc.* *mf*

U

U

U

241

FL. *fff*

FL. *fff*

Cl. *fff*

M. Pr. *ff* *frantic breathing*

her. Take her. Take her. Ta... Ta... Take her. Take her. Take her. Take her. Take her a - way.

Hp. *fff*

Cel. *fff*

Vln. I *f* *p* *ff* *pp* *fff*

Vln. II *f* *p* *f* *p* *ff* *pp* *fff*

Vla. *f* *p* *ff* *pp* *fff*

Vc. *f* *p* *f* *p* *ff* *pp* *fff*

increasing in intensity, breathing becomes frantic and forced

slow gliss.

248 Recitative

M. Pr. *mp*

Swear to me on your son's life You will take my daughter to Tho-mas Cor-am, and she will be cared for

OTIS GARDINER

Otis *mp* *mf*

On my son's life? On my sons life, I

INTERLUDE

251 $\text{♩} = 50$ $\text{♩} = 100$

Fl. *pp* *ff* *pp*

Piccolo *pp* *ff*

M. Lyn.

M. Pr.

Otis swear it.

Hp. *pp* *ff*

Cel.

Vln. I *pp* *mf* *pizz.*

Vln. II *pp* *mf* *pizz. (0)*

Vla. *pp* *ff* *pp* *mf* *pizz. (0)*

Vc. *ff* *pp* *mf* *pizz.*

very slow. *molto sul pont.*

256

Musical score for measures 256-262. The score is for a full orchestra. The instruments listed are Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two sharps (F# and C#), and the time signature is 3/8. The score begins at measure 256. The Piccolo part has a dynamic marking of *ff*. The Flute part also has a dynamic marking of *ff*. The Clarinet part has a dynamic marking of *ff*. The Harp part has a dynamic marking of *ff*. The Cello part is silent. The Violin I part has a dynamic marking of *ff*. The Violin II part has a dynamic marking of *sffz*. The Viola part has a dynamic marking of *sffz*. The Violoncello part has a dynamic marking of *sffz*. The score ends at measure 262.



263

Musical score for measures 263-269. The instruments and key signature are the same as in the previous system. The score begins at measure 263. The Piccolo part has a dynamic marking of *ff*. The Flute part has a dynamic marking of *ff*. The Clarinet part has a dynamic marking of *ff*. The Harp part has a dynamic marking of *ff*. The Cello part has a dynamic marking of *ff*. The Violin I part has a dynamic marking of *ff*. The Violin II part has a dynamic marking of *ff*. The Viola part has a dynamic marking of *ff*. The Violoncello part has a dynamic marking of *ff*. The score ends at measure 269. The word "secco" is written above the notes in measures 267, 268, and 269.

11

Melissa: How long? How

M. Lyn.: soon... Two weeks...

Isobel: Who's that? Who's that?

L. Ash.: a friend! Hush dear!

Hp.: *pp*, *mf*, *pp*

Cel.

Vln. I

Vln. II

Vla.

Vc.: *mf*, *pp*

16

Melissa: long? A car - riage... A

M. Lyn.: Two weeks... It must be them,

Isobel: Who's that?

L. Ash.: Hush dear!

Hp.: *pp*, *mf*, *pp*

Cel.

Vln. I

Vln. II

Vla.

Vc.: *mf*, *pp*

20

Melissa
car - riage — A car - ridge

M. Lyn.
hur - ry! — Hur - ry! — Hur - ry!

Isobel
A - lex, — he's here. He's here!

L. Ash.
A - lex — A - lex,

Alex.
ALEXANDER ASHBROOK *f*
Ma - ma!

Hp.
pp
mf *pp*

Cel.

Vln. I

Vln. II

Vla.

Vc.
mf *pp*

W

25

Isobel
A - lex!

L. Ash.
dar - - - ling boy! — Wel - - -

Alex.
Ma - ma! — Is - o - bell!

Hp.
pp
mf *pp*

Cel.

Vln. I

Vln. II

Vla.

Vc.
mf *pp*

29 *rall.*

Isobel
A - lex,

L. Ash.
come Home!

Alex.

Hp.
rall.

Cel.

Vln. I
rall.

Vln. II

Vla.

Vc.

33

Isobel

L. Ash.

Alex.

Hp.
pp

mf *pp*

Cel.

Vln. I
secco

Vln. II
secco

Vla.
secco

Vc.
mf *pp* *secco*



37 A tempo (♩. = 60)

Melissa

M. Lyn.

ISOBEL ASHBROOK *mp*
A - lex, there's a ball to - night... You can dance with Mel - i - sa Mil - cote! She's come

L. Ash. *LADY ASHBROOK mp*
This is Mel - i - sa Mil - cote, daugh ter of poor cou - sin

Thomas

Alex.



A tempo (♩. = 60)

l.v.

Hp. *mp*

Cel. *pp*



A tempo (♩. = 60)

Vln. I *ppp shimmering* arco

Vln. II *ppp shimmering* arco

Vla. *ppp shimmering* arco

Vc. *ppp shimmering* arco

43

Melissa

M. Lyn.

Isobel
to live for - e - ver! is - n't she beau - ti - ful?

L. Ash.
Mar - gar - ret. I - so - bel!

Thomas
THOMAS LEDBURY *mp*
How

Alex.
ALEXANDER ASHBROOK *mp*
Sor - ry, I

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

49

MELISSA MILCOTE

mp

Melissa

Fif - teen.

Isobel

LADY ASHBROOK

mf

L. Ash.

Wel -

Thomas

old. are you Miss Mil - cote?

f

pp

Alex.

don't not - ice things like that.

f

This is my friend, Tho - mas

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

fp

54

Melissa

Isobel

ISOBEL ASHBROOK *mf*

Are you com-ing to the ball too Tho - mas? I'm

L. Ash.

- come to Ash-brook House. You've brought sun - shine with you.

Alex.

Led - bury.

Hp.

Cel.

Vln. I

p

Vln. II

f *pizz.* *p* *arco*

Vla.

f *pizz.* *p* *arco*

Vc.

pp *p*

Y

59

Melissa

Melissa's musical staff with a whole note rest.

M. Lyn.

M. Lyn.'s musical staff with a whole note rest.

MRS LYNCH

The Yel-low room, my La - dy.

Isobel

Isobel's musical staff with a whole note rest.

I - so - bell!

L. Ash.

L. Ash.'s musical staff with a whole note rest.

This is our house ke-eper Mis-sus Lynch.

Which bed room is for Tho - mas?_____

Hp.

Piano accompaniment for the first system, including bass and treble clefs with notes and rests.

Cel.

Cello and double bass parts for the first system.

Red.

Y

Vln. I

Violin I part with notes and dynamics.

Vln. II

Violin II part with notes and dynamics.

Vla.

Viola part with notes and dynamics.

Vc.

Violoncello part with notes and dynamics.

64

Melissa

M. Lyn.

Isobel

L. Ash.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

ISOBEL ASHBROOK

f

But where are your clothes? What will you wear to the ball?

ff

Per - fect for a sun - ny boy

Per - haps

mf

f

f

fp

ppp

f

fp

ppp

f

fp

ppp

f

fp

ppp

f

69

Melissa

M. Lyn. **MRS LYNCH**
Yes, my La - dy.

Isobel

L. Ash. you might find some - thing? — What a sweet_ boy. What a pit - ty a - bout his

Alex. Tho - - - -

Hp. *p*

Cel. *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

(Z)

$\overset{5}{\text{J}} = \text{J} (\text{♩} = 80)$

76

Fl. *pp* *mf* *pp*

Fl. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

L. Ash. clothes. A - lex - an - der,

Alex. *mf* *mf* *f*
 - mas is ta - len - ted, Ma ma He's been help ing me with my mus - ic... I'm not leav ing the ca - the - dral

(Z)

$\overset{5}{\text{J}} = \text{J} (\text{♩} = 80)$

Hp.

Cel.

(Z)

$\overset{5}{\text{J}} = \text{J} (\text{♩} = 80)$

Vln. I *pp* *molto stacc. sempre* off the string

Vln. II

Vla. *pp*

Vc. *pp*

83

Fl.

Fl.

Cl.

L. Ash.

Alex.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

I fought for you, for your mu- sic. There's no thing more I can do. And with the ball to- night... It was

I don't care what Fa-ther says. I don't care.

pp molto stacc. sempre

pp molto stacc. sempre

pp molto stacc. sempre

pp molto stacc. sempre

f

f

f

f

off the string

off the string

off the string

off the string

88

Fl. *p* *f* *pp*

Fl. *p* *f* *pp*

Cl. *p* *f* *pp*

L. Ash. *mf*
on - ly un-til your voice broke... That's won - - -

Alex. *mf warm* *ff* *mf*
This is not a-bout my voice! I've star ted writ ing my own mu - sic. I have to stu dy eve ry day...

Hp. *f*

Cel.

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

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

Vla. *p* *f* *p*

Vc. *p* *f* *p*

94

Fl. Fl. Cl.

L. Ash. -der - - - - ful. You can still play from time to time, or write.

Alex. to be a bri - li - ant tea - cher like Mis - ter Han - - - del. It's not e-nough! Why won't you un -

Hp. *pp* *ppp*

Cel.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

AA

♩ = 60

98

Fl. *ppp*

Fl. *ppp*

Cl. *ppp*

L. Ash. You must accept what your fathers said. for all our sakes... Wi li am! I was not expect ing you so soon. *mp*

Alex. der - stand?

S. Will. **SIR WILLIAM** *f* A - lex my boy, *ff* home at last. *mp* It's

AA

♩ = 60

half pedal gliss.

Hp. *fff*

Cel.

AA

♩ = 60

Vln. I *p* *ff*

Vln. II *p* *ff* *ppp* molto sul pont.

Vla. *ff* *pp* molto sul pont.

Vc. *ff* *pp* molto sul pont.

112

Fl. *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp*

Fl. *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp*

Cl.

L. Ash.

Alex.

S. Will. *f*
 Not a-no ther word a-bout mu sic, not now, not e-ver. Do I make my self quite clear?

Hp. *fff*

Cel.

Organ

Vln. I *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp*

Vln. II *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp*

Vla. *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp* *ff* > *pp*

Vc. *pp* *ff* *ff* *ff*

molto sul pont.
ord.

SCENE FOUR

30" 00:30 20" 00:50 20"

1

A. Fl. *air sounds on note repeat varying speed, rhythm and dynamic*
Ph Ph Ph

Cl. *air with key clicks repeat in varying speeds, dynamic and pauses between*

Meshak

OTIS GARDINER

long gliss, slowly getting more breathy

spoken, behind gritted teeth

Put them there. Watch the others don't escape from the wagon; the mills (ssS) are wait-ing. Get on with it.

30" 00:30 20" 00:50 20"

run palms of hand up and down the sound board - slowly adding finger nails. vary levels of pressure and speed

Hp.

Org. *EQ cut off as low as possible Volume on -∞db*
slowly fluctuate the EQ throughout
Pedal throughout

Electronics

30" 00:30 20" 00:50 20"

Vln. I

Vln. II

Vla. *flautando (0)*
ppp

Vc.

A1

4 01:10

50"

02:00

30"

A. Fl.

Cl.

MESHAK GARDINER

he starts digging a hole in the earth and slowly drops a baby in. He repeats this three times until he hears a sound of a babies cry.

Meshak

Otis

Sill alive.

Mercy

sarcastically

Pi-ty. Dro - (p) it in. Wa (ste)not wan (t) not. It's all your mo ther had to give. ———> (vvV)

A1

01:10

50"

02:00

30"

Hp.

Org.

sim.

Electronics

A1

01:10

50"

02:00

30"

Vln. I

Vln. II

Vla.

Vc.

flautando - senza vib.

very slow gliss.

ppp

ppp

A2

02:30

15"

02:45

10"

02:55

20"

A. Fl.

Musical staves for A. Fl. and Cl. containing rests.

Melissa

Melissa: *mp lovingly*
 Not yet, Me - shak. Not yet.

MELISSA as ANGEL pre-recorded

Meshak

Meshak: *He sinks down onto his knees, then sprawls flat on the ground... MESHAK's dead state.*
 (repeat)
 Angel! Angel
 Angel? Angel, take me with you.

Otis

Otis: Bye, bye Mer - cy

02:30

15"

02:45

10"

02:55

20"

A2

Hp.

Musical staves for Hp. containing rests.

Org.

Org.: as before

Electronics

Musical staves for Electronics containing rests.

02:30

15"

02:45

10"

02:55

20"

A2

Vln. I

Vln. I: flautando - senza vib.
ppp

Vln. II

Musical staff for Vln. II containing rests.

Vla.

Vla.: flautando - senza vib.
ppp

Vc.

Musical staff for Vc. containing rests.

A3

9 03:15

10"

03:25

5"

03:30

5"

03:35

10-20"

c.03:55

A. Fl.

Musical staff for A. Fl. with rests.

Cl.

Musical staff for Cl. with rests.

Melissa

Musical staff for Melissa with rests.

Meshak

Musical staff for Meshak with rests.

Otis

Vocal line for Otis with lyrics: For God's sake, don't start with that none-sense now. Get up! Get up! God damn you! He picks up MESHAK and leaves

A3

03:15

10"

03:25

5"

03:30

5"

03:35

10-20"

c.03:55

Hp.

Musical staff for Hp. with rests.

Org.

Musical staff for Org. with tremolos and a box containing a 12/8 time signature and a diagram of a tremolo effect.

Electronics

Musical staff for Electronics with rests.

A3

03:15

10"

03:25

5"

03:30

5"

03:35

10-20"

c.03:55

Vln. I

Musical staff for Vln. I with tremolos.

Vln. II

Musical staff for Vln. II with markings: flautando - senza vib. ppp

Vla.

Musical staff for Vla. with tremolos.

Vc.

Musical staff for Vc. with rests.

SCENE FIVE

1 ♩ = 200

A. Fl. *f*

Fl. *f*

Cl.

L. Ash.

Alex.

S. Will.

Hp.

Hpsd.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

BB ♩ = 100

8

A. Fl. *pp* *f*

Fl. *pp* *f*

Cl. *f* *pp* *f*

M. Lyn.

L. Ash. **LADYASHBROOK** *mp*
Who...

Alex.

S. Will.

BB ♩ = 100

Hp. *ff*

Hpsd. *f* *trm*

BB ♩ = 100

Vln. I

Vln. II

Vla. *f*

Vc. *f* *trm*

15

A. Fl. *ppp* *sfz* *ppp* *pp*

Fl. *ppp* *sfz* *ppp* *pp*

Cl. *ppp* *pp*

MRS LYNCH

M. Lyn. *mf*
 Mis ter Clay-more's ward, Miss Price. _____ I

L. Ash. *mf*
 — is that with A-lex-an - der? A pret ty girl, but so thin. Is she sick - en - ing?

Alex. *8*

S. Will.

Hp. *p* *sfz* *mp*

Hpsd. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

24 $\text{♩} = 200$

A. Fl. *f*

Fl. *sfz* *f*

Cl. *sfz* *f*

M. Lyn. don't know. _____

L. Ash.

Alex.

S. Will.

$\text{♩} = 200$

Hp. *mf*

Hpsd. *f*

$\text{♩} = 200$

Vln. I *f*

Vln. II *f* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz*

♩ = 100

CC

A. Fl. *ff* *pp*

Fl. *ff* *pp*

Cl. *ff* *pp*

M. Lyn. *p* *mp*

He's in the

M. Pr. *pp* *mp*

Mis-sus Lynch, have you seen the Cor - am man? I have

Alex.

S. Will.

♩ = 100

CC

Hp. *pp*

Hpsd. *pp*

♩ = 100

CC

→ very slow

Vln. I *ff* *pp* *ppp*

Vln. II *ff* *pp* *ppp*

Vla. *ff* *pp* *ppp*

Vc. *ff* *pp* *ppp*

41

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.

M. Pr.

L. Ash.

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

dis - trict.

to know. I have to know that Mer - cy is safe. Is

pp *mf*

49

A. Fl. *pp*

Fl. *pp*

Cl. *pp*

Melissa

M. Lyn.

M. Pr.
there a - ny- thing... to stop me... I'm so scared a - no - ther ba - by

L. Ash.

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

DD

53

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.

M. Pr.

L. Ash.

DD

Hp.

Hpsd.

DD

Vln. I

Vln. II

Vla.

Vc.

58

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.
have to stop him. If there's the slight est chance you are with child, you must come to me.

M. Pr.
He's my guard - i - an: I'm de - pen - dent on him.

L. Ash.

Hp.
"Sarabande"

Hpsd.

Vln. I
pp *f* *ppp* molto sotto voce
poco sul pont
senza vib.

Vln. II
pp *f* *ppp*

Vla.
f *ppp*

Vc.
f *ppp*

64

A. Fl.

Fl.

Cl.

M. Lyn.

mp

There are things I can give you to stop the ba - by. Un - der - stand?

L. Ash.

Hp.

Hpsd.

Vln. I

Vln. II

poco sul pont senza vib.

pp

Vla.

poco sul pont senza vib.

pp

Vc.

poco sul pont senza vib.

pp

EE

71

senza vib. quasi recorder

A. Fl. *pp* *mf*

Fl. *mf* senza vib. quasi recorder

Cl. *mf*

M. Lyn.

L. Ash.

EE

Hp. *mf*

Hpsd. *mf* *pp* *mf*

EE

Vln. I *mf* *pp* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *pp* *mf*

78

A. Fl. *pp* **FF** ord.

Fl. *pp* ord.

Cl. *pp*

Thomas

THOMAS LEDBURY *pp* *sfz*

Al - - - ex,

Alex.

ALEXANDER ASHBROOK *mf* *ff*

I wish

Hp.

FF

pp *mf*

Hpsd.

pp molto sotto voce

Vln. I *pp* **FF**

Vln. II *pp*

Vla.

Vc. *pp*

86

A. Fl. *f* *pp*

Fl. *f* *pp*

Cl. *f* *pp*

Thomas *fp* *sfz* *f*
Al - - - ex. Al - ex - an - - - - - der Ash - brook. You

Alex. *pp* *f*
I was - n't Al - ex - an - - - - - der Ash - brook.

Hp.

Hpsd.

Vln. I *pizz.* *pp*

Vln. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

90

A. Fl.

Fl.

Cl.

Thomas
 have to make him lis - ten. _____ Why don't you play him your piece?

Alex.
 He does n't know how. _____

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

96

A. Fl. *f* 6 6 6 *pp* 5 3

Fl. *f* *pp* 3 3 3 3 3 3 3 3 3 3 3

Cl. *f* 5 5 5 *pp* 3 3 3 3

Thomas
Play ___ it for your mo ther ___ then. ___ You

Alex.
It would n't mean ___ a - ny - thing to him.

Hp. *f*

Hpsd.

Vln. I *mp*

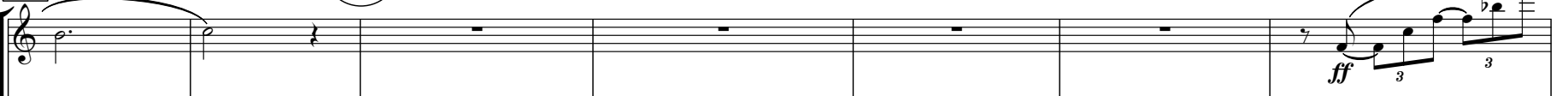
Vln. II *mp*

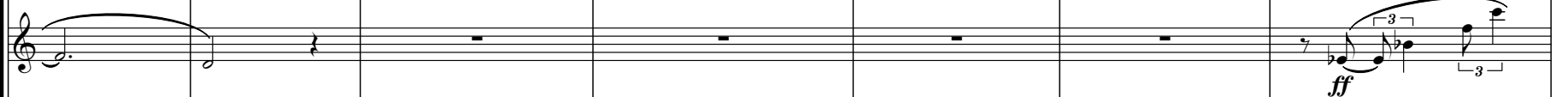
Vla. *mp*


Vc. *mp*

GG

102

A. Fl. 

Fl. 

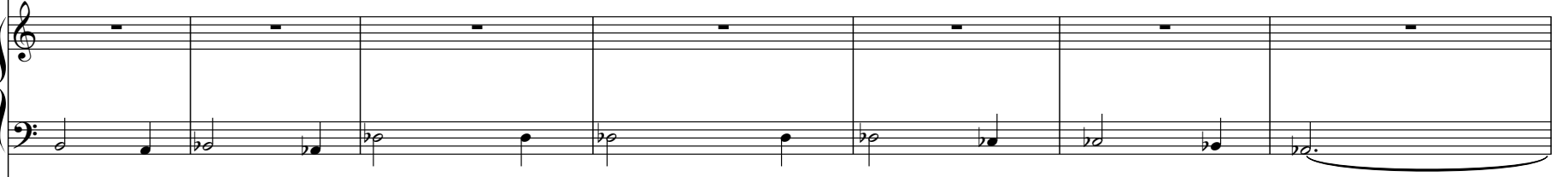
Cl. 

Thomas 


Alex. 

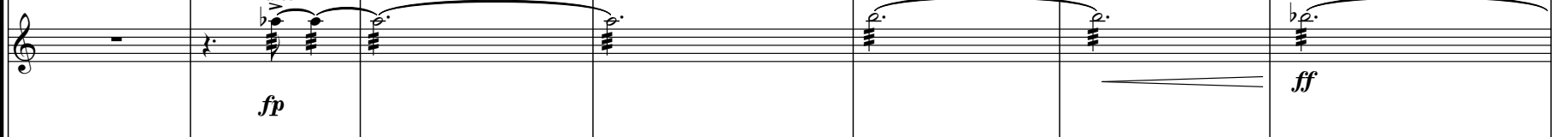
GG

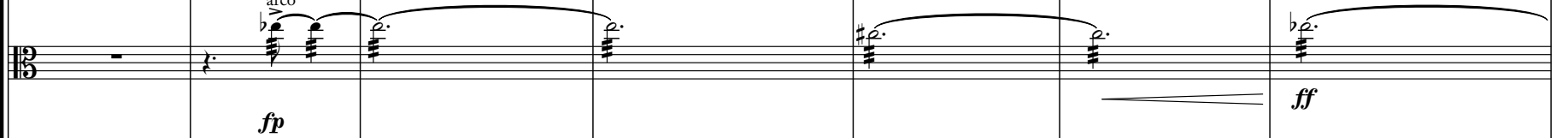
Hp. 


Hpsd. 

GG

Vln. I 

Vln. II 

Vla. 

Vc. 

A. Fl. *pp*

Fl. *pp*

Cl. *pp*

Thomas *mf*
It will sound glo - ri - us. Your fa ther will know his son is

Alex. *p*

Hp.

Hpsd.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

114

A. Fl. *f* *pp*

Fl. *f* *pp*

Cl. *mf* *pp*

Thomas *f*

gif - ted. Of course you dare. This will change ev - ery thing.

Alex. *f* *pp*

don't know if I dare.

Hp. *mf*

Hpsd. *pp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

HH

♩ = 200

118

A. Fl. *f p f p f p f p f p f p f p*

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

Cl. *ff p ff p ff p ff p ff*

Alex. *[Silent]*

SIR WILLIAM *f*

Al ex-an -

♩ = 200

HH

Hp. *ff*

Hpsd. *ff p f p f p f p f p f p f p f p*

♩ = 200

HH

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

Vln. II *f p f p f p f p f p f p ff*

Vla. *ff p ff p ff p ff p ff*

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

126 ♩ = 80

A. Fl. *ppp*

Fl. *ppp*

Cl. *ppp*

Alex. *ppp nervously* ————— *p*
 I'm sor - - ry, Sir. I

S. Will. der!_ What are you do ing there?

Hp. *fff* half pedal gliss. *ppp*

Hpsd. *f*

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

131

A. Fl.

Fl.

Cl.

Alex.
was... I'd rather not...

S. Will.
Mel - is - sa's with out a part ner, look. Dance with her. Half of the men in this room would ra ther not but we

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

137 *rall.* $\text{♩} = 60$

A. Fl.

Fl.

Cl.

Alex.

S. Will. *f*
have to. Go on, boy.

Hp. *rall.* $\text{♩} = 60$
ppp

Hpsd.

Vln. I *rall.* $\text{♩} = 60$
ppp

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

II

144

senza vib.
quasi recorder

pp

A. Fl. Fl. Cl.

Melissa

Alex.

Meshak

II

Hp.

Hpsd.

II

Vln. I

Vln. II

Vla.

Vc.

148

A. Fl.

Fl.

Cl.

M. Lyn.

Otis

Hp.

Hpsd.

Electronics

Vln. I

Vln. II

Vla.

Vc.

col legno

pp cresc. poco a poco

mf

3

3

$\overset{3}{\text{J}} = \text{♪} = 90$

153

Ⓧ

A. Fl.

Fl.

Cl.

M. Lyn. **MRS LYNCH** *f*
O tis!

Otis **OTIS GARDINER** *f*
This is more like it. Come clo - ser.

$\overset{3}{\text{J}} = \text{♪} = 90$

Ⓧ

Hp.

Hpsd.

Electronics

$\overset{3}{\text{J}} = \text{♪} = 90$

Ⓧ

Vln. I *col legno* *pp*

Vln. II *col legno* *mf cresc. poco a poco* *ff pp*

Vla. *col legno* *mp cresc. poco a poco* *ff pp*

Vc. *ff pp*

*Create the effect of a Rall. within strict time.

157

A. Fl.

Fl.

Cl.

M. Lyn.

Otis

Hp.

Hpsd.

Electronics

Vln. I

Vln. II

Vla.

Vc.

160

A. Fl.

Fl.

Cl.

M. Lyn.

Otis

Hp.

Hpsd.

Electronics

Vln. I

Vln. II

Vla.

Vc.

so cheap. What's this?

Half of it's yours. Miss Price, was n't it? This

KK

164

A. Fl.

Fl.

Cl.

M. Lyn.

Otis

Our fu-ture lives.____

Cor - am i-dea's a gold mine. All those young la-dies to fund our fu-ture life... No more pots and la - dles,

KK

Hp.

Hpsd.

Electronics

KK

Vln. I

Vln. II

Vla.

Vc.

arco

arco

arco

arco

mf

mf

mf

mf

170

A. Fl.

Fl.

Cl.

M. Lyn.

Otis

Hp.

Hpsd.

Electronics

Vln. I

Vln. II

Vla.

Vc.

ff

mf

mf

p

ppp

Not too fast. Tred care

cots and cradles, shining leather. What can go wrong? None of them will go looking for the brats. They've got reputations.

177

A. Fl.

Fl.

Cl.

M. Lyn.

Otis

Hp.

Hpsd.

Electronics

Vln. I

Vln. II

Vla.

Vc.

- ful-ly O - tis. Miss Pri - ces ba- by... Did it live for long?
What a-bout it?

184

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.

Alex.

Otis

As long as the rest.

Hp.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

mf

ff

mf

ff

191

LL

A. Fl. *ppp*

Fl. *ppp*

Cl.

MELISSA

Melissa *f*
If you don't like it, why ask me?

M. Lyn.

ALEXANDER ASHBROOK

Alex. *f*
For the same rea-son I do e-very thing. Be cause my fa-ther told me to.

Otis

LL

Hp. *pp*

Change to Cel.

Hpsd.

LL

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

pp

198

A. Fl. *pp*

Fl. *pp*

Cl. *pp*

Melissa

Alex. *p*
Me - lis - sa? What's wrong?

Hp.

Hpsd.

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

205

A. Fl. Fl. Cl.

Melissa *mf*
Don't. don't bo-ther. You are so wrapped up in your-self, you don't no-tice an-y-bo-dy else.

Alex.

Hp. *sfz*

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

210

A. Fl. *pp* 6

Fl. *pp* 3 3

Cl. *pp* 9

Melissa

Alex. *pp* *mf*
I'm sor - ry. If I asked you a - gain, pro - per - ly,

Hp. *pp*

Hpsd.

Vln. I

Vln. II

Vla.

Vc.


MM

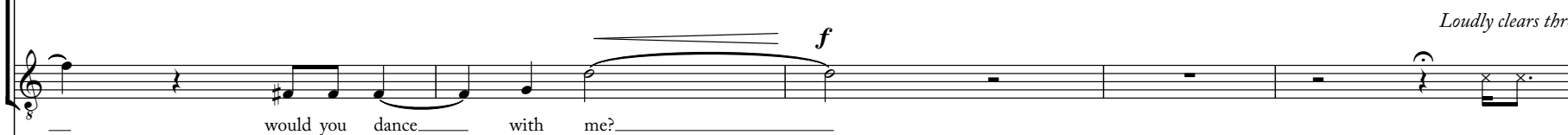
214

A. Fl.  **mf**

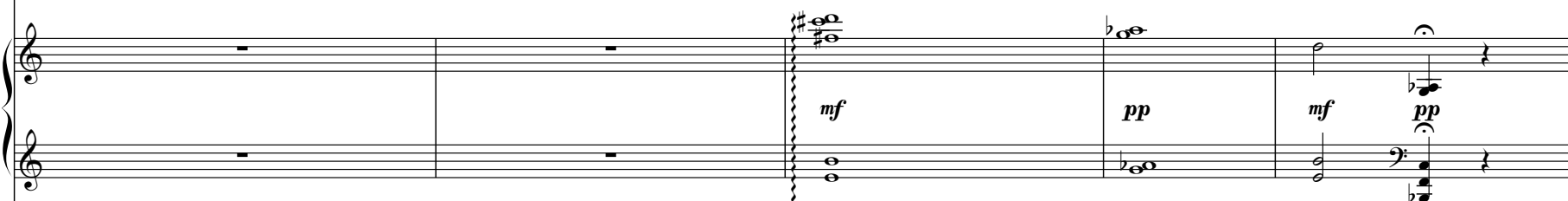
Fl.  **mf**

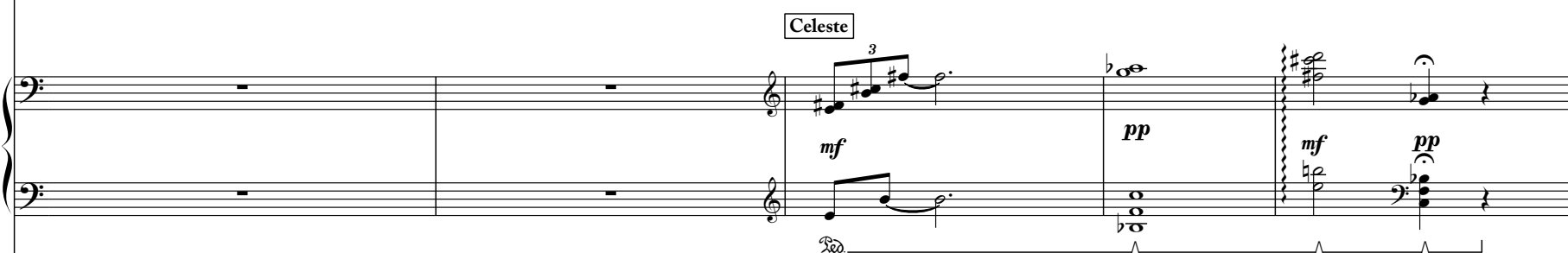
Cl.  **mf**

Melissa 

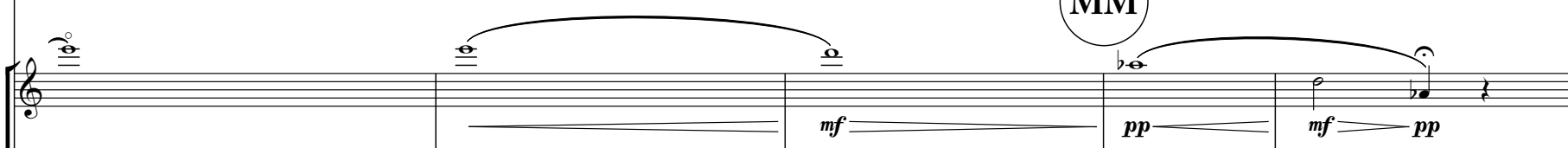
Alex.  **f** *Loudly clears throat*
 would you dance with me?

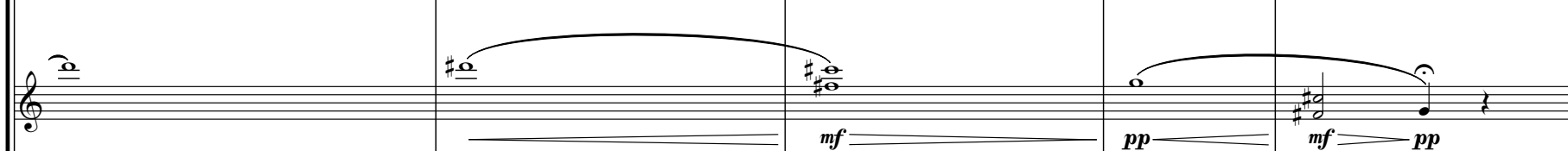
MM

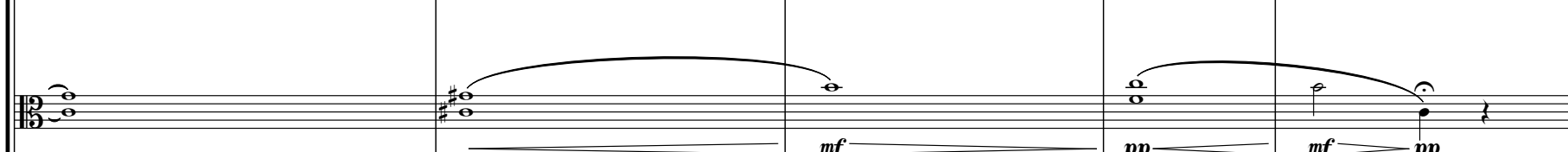
Hp.  **mf** **pp** **mf** **pp**

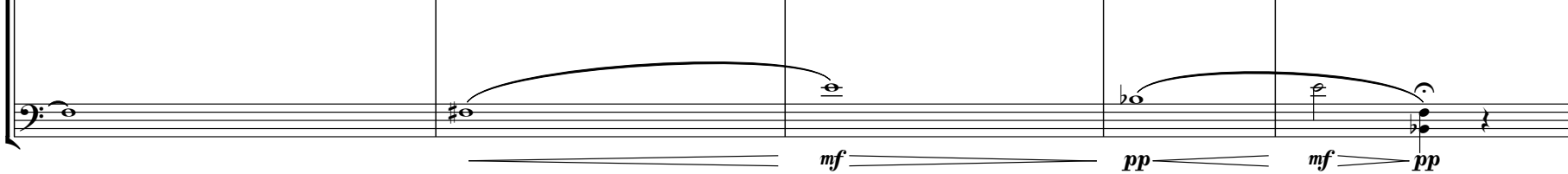
Cel.  **mf** **pp** **mf** **pp**

MM

Vln. I  **mf** **pp** **mf** **pp**

Vln. II  **mf** **pp** **mf** **pp**

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

Vc.  **mf** **pp** **mf** **pp**

219

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.

Alex.
half spoken
mp playfully
Ex - cuse_ me, Ma dam. Would you please. dance___ with me,___ please?_____

Meshak

Otis

Hp.
D major:
ppp

Cel.
pp
8va

Vln. I
pp

Vln. II

Vla.

Vc.

"She Laughs"

224

A. Fl.

Fl.

Cl.

Melissa

M. Lyn. **MRS LYNCH** *f*
He needs help I saw some thing like it once in

Alex.

Meshak *He collapses to the ground in a dead state* **MESHAK GARDINER** *pp* breath
A... A...

Otis **OTIS GARDINER** *mf*
He'll get up in a min - ute.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

229

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.
France. He did-n't live long.

Alex.

Meshak
An - gel An - gel l... l... loves me... loves me... Me shak Me shak

Otis
He'll live long e - nough. I should have drowned him at

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

233

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.

Alex.

Meshak

Otis

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

238

NN

Cl.

M. Lyn. **MRS LYNCH** *mp*
 Why does he speak of an - gels?

Meshak *he runs off*

Otis **OTIS GARDINER** *mp*
 There's no such thing as

NN

quasi clock chime

Hp. *ppp*

Cel. *ppp*

NN

Vln. I *pp*

Vln. II

Vla.

Vc.

243

Cl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

M. Lyn. *pp*
an - gels? an - gels? an - gels?

M. Pr. **MISS PRICE** *mp*
Mer - cy, my an - gel! an - gel!

Isobel **ISOBEL ASHBROOK** *p*
Pret -

L. Ash. **LADY ASHBROOK** *mp* 3 *pp*
Poor sick - en - ing an - gel! an - gel!

Thomas

Otis *pp* *pp*
an - gels! an - gels! an - gels!

S. Will. **SIR WILLIAM** *mp*
Hard - ly an an - gel!

Hp.

Cel.

Vln. I

Vln. II *pp*

Vla.

Vc. *pp*

248

Cl. *pp* *mp* *pp*

M. Lyn. An - gel. An - gel.

M. Pr. An - gel. An - gel.

Isobel ty as an An - gel. An - gel.

L. Ash. An - gel. An - gel.

Thomas **THOMAS** *p*
She dan - ces like an An - gel. An - gel.

Otis An - gel. An - gel.

S. Will. *pp*
An - gel. An - gel.

Hp.

Cel.

Vln. I

Vln. II

Vla. *pp*

Vc.

253

A. Fl. *ff* *p*

Cl. *ff* *mp*

M. Lyn. *ff*
An - - gel. An - - - - - gel. An - - gel.

M. Pr. *ff*
An - - gel. An - - - - - gel. An - - gel.

Isobel *ff*
An - - gel. An - - gel. An -

L. Ash. *ff*
An - - gel. An - - gel. An -

Thomas *ff*
An - - gel. An - - - - - gel. An - - gel.

Otis *ff*
An - - gel. An - - - - - gel. An - - gel.

S. Will. *ff*
An - - gel. An - - gel. An -

Hp. *fff* *mf*

Cel. *fff* *mf*

Vln. I *ff* *molto vib.*

Vln. II *ff* *molto vib.*

Vla. *ff* *molto vib.*

Vc. *ff* *molto vib.*

257

M. Lyn. *ppp*

M. Pr. *ppp*

Isobel
- - gel. *ppp*

L. Ash.
- - gel. *ppp*

Thomas *ppp*

Otis *ppp*

S. Will.
- - gel. *ppp*

Hp.

Cel.

Vln. I *ppp* senza vib.

Vln. II *ppp* senza vib.

Vla. *ppp* senza vib.

Vc. *ppp* senza vib.

260

A. Fl.

Fl.

Cl.

Melissa

M. Lyn.

M. Pr.

Isobel

L. Ash.

Thomas

Alex. **ALEXANDER ASHBROOK**

Meshak

Otis

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Ladies and gentlemen. As you all know, this ball is in honour of my mother's birthday. As a suprise, I have written and arranged a song for her.

Alex's Song

♩ = 120

Alto Flute

breathy, senza vib.

261

A. Fl. *mp*

Fl. *mp* breathy, senza vib.

Cl. *mp*

Alex.

♩ = 120

Hpsd. *mf*

♩ = 120

Vln. I *mp* arco senza vib.

Vln. II *mp* senza vib. arco

Vla. *mp* arco senza vib.

Vc. *mf* arco



OO

269

mf

Alex. *mf*

Swan on the crest of a foam - tipped wave

OO

Hpsd. *p*

OO

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

277

Alex. long way from home from the sle - epy lake

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

286

Alex. Neck proud and arch - - - - ing

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

294

Alex. Eye of fire a - search - - - ing,

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

301

Alex. Fea - thers quick as sil - ver in the light of

Hpsd.

Vln. I

Vln. II

Vla.

Vc.



308

A. Fl. *mp*

Fl. *mp*

Cl. *mp*

Alex. day

Hpsd. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

316

Alex. Fly a - loft where the world can - not reach you

Hpsd. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*



324

Alex. Cry your call through the winds of song

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

332 RR

A. Fl.

Fl.

Cl.

Alex. Swan on the crest of my fam - i - ly,

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

340 SS

A. Fl.

Fl.

Cl.

Alex. in wait - ing, Long may your

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

348

A. Fl.

Fl.

Cl.

Alex.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

ppp

cresc. poco a poco

home be the Ash - brook lake Long lake may your home be the

354

Colla Parte

A. Fl.

Fl.

Cl.

Alex.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

Voice cracks on each note

Ash - brook - lake... be the Ash... Ash... Ash...Ash...

Colla Parte

Colla Parte

Colla Parte

SIR WILLIAM

361 *claps sarcastically*

S. Will. *ff* Ladies and gentlemen - another cause to celebrate. The Ashbrook heir is home.

ALEXANDER ASHBROOK

363 *mf in desperation and defiance*

Alex. No, no you don't un-der-stand! My mu - sic, I have_ to... I will ne - ver be like you, ne - ver, and you_ can - not make me

TT

365 ♩ = 120

Fl. Fl. Cl.

LADY ASHBROOK

L. Ash. *f* Will - i - am

mf

Well I do, I do dare.

f

SIR WILLIAM

pp through gritted teeth

S. Will. How dare you.

TT

♩ = 120

Hp. run back of finger nail down string half ped. C & B

Hpsd.

Electronics

TT

♩ = 120

Vln. I Vln. II Vla. Vc.

♩ = 60

♩ = 120

369

Piccolo

Picc. *fff* > *pp* < *fff* > *pp* < *fff* > *pp* < *ppp*

Fl. *fff* > *pp* < *fff* > *pp* < *fff* > *pp* < *ppp*

Cl. *fff* > *pp* < *fff* > *pp* < *fff* > *pp* < *ppp*

L. Ash. *ff*
no...

Alex. *ff*

S. Will. *fff*
NO MORE MU - SIC! Out out all of you out. Mis - sus
to the musicians

♩ = 60

♩ = 120

370

Hp. *fff*

Organ

Org. *fff*

♩ = 60

♩ = 120

Vln. I *fff* > *pp* < *fff* > *pp* < *fff* > *pp*

Vln. II *fff* > *pp* < *fff* > *pp* < *fff* > *pp*

Vla. *fff* > *pp* < *fff* > *pp* < *fff* > *pp*

Vc. *fff* > *pp* < *fff* > *pp* < *fff* > *pp*

374

Picc. *5* *5* *5* *5* *6*

Fl. *5* *5* *5* *6*

Cl. *5* *5* *5* *5*

L. Ash. *ff*
Wil - li - am, _____ Wil - li - am, _____

Alex.

S. Will. Lynch, I want them out! _____ Ev - ery ins - tru - ment out of this

Hp.

Org. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

378

Picc. *fff*

Fl. *fff*

Cl. *fff*

L. Ash.
Wil - li - am, please... Please

Alex.
NO

S. Will.
house Ev - ery - last one. Ev - ery pipe, ev - ery fid - dle, ev - ery drum. Ev - ery

Hp.

Org.

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

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

Vla.

Vc.

UU

383

Picc. Fl. Cl.

Melissa

M. Lyn. **MRS LYNCH** *ff*
Yes, sir.

Isobel **ISOBEL ASHBROOK** *ff*
Pa pa, you can't, you can't! You

L. Ash. *pp*

Thomas **THOMAS** *ff*
Al - - - ex?

Alex. *pp* *ff*
No!

S. Will. blas - ted one! Mis - sus

UU

Hp.

Org.

UU

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

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

Vla. *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vc. *pp* *ff pp* *ff pp* *ff pp* *ff pp*

388

Picc. FL. Cl.

Melissa *ff*
I - so - bel! I - so - bel!

M. Lyn. Yes, Sir.

Isobel can't! You can't Pa - pa. Pa - pa! Tho - - - - mas!

L. Ash. *ff*
Al - ex - an - der!

Thomas Al - ex? Al - ex?

Alex. No!

S. Will. Lynch, I want them out! I want them out! Out!

Hp.

Org.

Vln. I *ff pp*

Vln. II *ff pp*

Vla. *ff pp*

Vc. *ff pp*

Picc. *6* *6* *6* *6* *6*

Fl.

Cl. *5* *5* *5* *5* *5*

Melissa
Where are you? _____ Where are _____ you?

M. Lyn.
Yes, _____

Isobel
Where are you?

L. Ash.
Where are you? Al - ex - an - - der?

Thomas
Where are you? _____ I can't find you.

Alex.

S. Will.
Out of this house. Ev - ery - last one. _____

Hp.

Org.

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

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

Vla. *ff pp* *ff pp* *ff pp* *ff pp*

Vc. *ff pp* *ff pp* *ff pp* *ff pp*

397

Picc. *mp* 5 6

Fl. *mp* 5 6

Cl. *mp* 5 5

Melissa
I - so - bel! Where are you?

M. Lyn.
Sir.

Isobel
Where are you? Where are you?

L. Ash.
Where are you? Where are you?

Thomas
Al - - - - - ex Where are you?

Alex.

S. Will.
Out! Out! I want them out! Ev-ery-last one...

Hp.

Org.

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

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

Vla. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*



402

Picc. *fff*

Fl. *fff*

Cl. *fff*

Melissa

M. Lyn. Yes, _____ Sir. _____ Yes, _____

Isobel

L. Ash. Will -

Thomas

Alex.

S. Will. And the harp - si - chord. Burn all the books.



Hp.

Org.



Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

407 $\text{♩} = 90$

Picc. *fff*

Fl. *fff*

Cl. *fff*

M. Lyn. Sir.

L. Ash. i - am pl...

S. Will. *fff* shout
Out with the or - gan!

Hp.

Org.

Electronics

Vln. I *pp* *fff*

Vln. II *pp* *fff*

Vla. *pp* *fff*

Vc. *pp* *fff*

SCENE SIX

MELISSA

1 *mp*

Melissa Al - ex - an - der, it's Mel - is - sa. Can I talk to you? It's the cruel - lest thing I've e - ver known.



ALEXANDER ASHBROOK

2 *pp* *whispered with effort*

Alex. I'm go - ing out of my mind I swear I will go mad. With - out m... m... mu... mu - sic, I don't know why to move, how to breathe...



Melissa

3

Melissa Comewith me. Trust me. To Waterside. Shhhh. Missus Lynch hears everything

Alex. What? Where are we going? Waterside? The play cottage? I haven't been there in years!



Melissa

4

ALEXANDER and MELISSA go to Waterside. MESHAK is already here, hiding.
 MELISSA walks to a corner and pulls away a sheet to reveal the old virginals.
 ALEXANDER gasps and hurries towards it.

MELISSA. I hid it.

ALEXANDER is overwhelmed.

I know it isn't much, and it's out of tune.

ALEXANDER. It's enough. The whole world opens up as I lift the lid.

MELISSA. We'll keep it in this corner and only come at night. I'll bring you paper and ink and anything you need.

ALEXANDER. I'll come every single night. I can stand anything – harvests, mills, anything – just so long as I have this.

MELISSA. Just play something!

ALEXANDER plays. MELISSA watches, thrilled.

Alex.

5 $\text{♩} = 80$

Hpsd. *mp*

12

Melissa *p* *mf* I coul - n't bear.

Alex. You've saved me.

Hpsd. *tr*

17

Melissa — to see you un - hap - py.

Alex.

Hpsd.

23

Hpsd.

29

Hpsd. *f* *mp* *f*

unmeasured

35

Hpsd. *mp* *f*

39

Hpsd. *ffff*

SCENE SEVEN

1 Freely (♩ = c. 80)

Melissa

M. Lyn. **MRS LYNCH**
Sir Will-i - am what has hap - pend

Isobel

L. Ash. **LADY ASHBROOK**
ff *off stage*
Al - ex! Al - ex! No!

S. Will. **SIR WILLIAM**
mf
It's Al - ex - an - der. He's gone.

Electronics

Freely (♩ = c. 80)

Melissa **MELISSA** *pp*
God keep you, Al - ex - an - der.

M. Lyn.

Isobel **ISOBEL**
p
Gone?..

L. Ash.

S. Will. *mp to Isobel* *f to Mrs Lynch*
Go to your mo ther, will you? Tell thegrooms to sad dle up the hor ses

Electronics

INTERLUDE

Electronics

11

SCENE EIGHT

1 Free Time *she staes at MRS LYNCH unable to speak*

Melissa

M. Lyn. **MRS LYNCH**
Do you want my help?

Free Time

Electronics

3 *she sinks to her knees and weeps*

Melissa

M. Lyn. *she exits*
You will need it.

Electronics

Alexander... why?

MELISSA

Alone at twilight Melissa, aggrieved from her partner Alexander leaving her, feels an unusual sensation in her stomach and with it, thrown into a state of self-questioning.

5

Melissa

Alexander... Alexander... why? Why did you abandon me?
 My cold skin.
 My heavy heart.
 Time haunts me.
 There was a time, not long ago.
 Under the Glowing starlight. The rolling black sky,
 We were together, Alexander.

6 *she falls, almost being sick against a tree*

Melissa

My stom - ach swells With grief, with pain, with... with... l... l... li...

XX

7 Completely still (♩ = 40)

A. Fl. *ppp*

Sop. Sax.

Cl.

Melissa *mp* life? *pp* No. With-out Al-ex-an-der

XX

Completely still (♩ = 40)

Hp.

Pno. *pppp poss.*

practice pedal with felt depressed throughout

XX

Completely still (♩ = 40)

Vln. I *pppp poss.*

Vln. II *pppp poss.*

Vla. *pppp poss.*

Vc. *pppp poss.*

con sord molto sul tasto - senza vib.

12

A. Fl. *ppp* *mp* *ppp* *mp*

Sop. Sax.

Cl.

Melissa
I have no strength No pow - er. No will. I am fra-gile glass. Shat tered, bro ken with no fam'ly A - ban - doned. A -

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

18

A. Fl. *air with key clicks*
p *pppp poss.* *ord.*

Sop. Sax. *pppp poss.* *p* *air with key clicks* *ord.* *pppp poss.* *p*

Cl. *air with key clicks* *p* *ord.* *pppp poss.*

Melissa - lone.

Hp. *pppp poss.*

Pno.

Vln. I

Vln. II

Vla.

Vc. *7:4*

YY

Più mosso (♩ = 60)

25

A. Fl.

Sop. Sax.

Cl.

Melissa

It's Au - tumn now. Red burn-ing sun - light,

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

YY

Più mosso (♩ = 60)

Hp.

Pno.

YY

Più mosso (♩ = 60)

Vln. I

Vln. II

Vla.

Vc.

33 **mp=pp** **pp match A.Fl.** **accel.**

A. Fl.

Sop. Sax.

Cl.

Melissa
Crisp blue bird song. Mov

pp **accel.**

Hp.

Pno.

Vln. I **accel.**

Vln. II

Vla. **ppp** **mp**

Vc. **ppp sub.** **ppp** **mp**

38 $\text{♩} = 80$

A. Fl.

Sop. Sax.

Cl.

Melissa

ing life. I move....

mf *pp*

$\text{♩} = 80$

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp *mp* *ppp* *ppp* *ppp*

42

A. Fl. *mp*

Sop. Sax. *mp*

Cl. *mp*

Melissa *f*
We?_ How can we live...with out Al ex an - der? Shame,_____ judge - - ment, E - -

Hp.

Pno. *pp*

Vln. I *mp* *ppp*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *ppp* *mp* *ppp*

ZZ

50

A. Fl. *pp* 3

Sop. Sax. *f* 3 *mp* 3 *pp* 3

Cl. *pp*

Melissa *mp*
- xile.

ZZ

Hp.

Pno.

ZZ

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

Vln. II *mp* *col legno ricochet* *sim.* *mp*

Vla. *mp* *col legno ricochet* *sim.* *mp*

Vc. *mp* *col legno ricochet* *arco* *pp* *mp* *col legno ricochet* *mp*

56

A. Fl.

Sop. Sax.

Cl.

Melissa

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

ppp *mp* *ppp*

pp *mp*

mp *mf*

May be no-one would have to know I could hide you, feed you, love you, a - dore you.

p

ppp *cresc.* *p*

arco *ppp* *mp* *ppp* *mp*

arco *mp* *ppp* *mp* *ppp*

B1

63

A. Fl. *ppp*

Sop. Sax. *ppp*

Cl. *ppp*

Melissa *p*
Can I? A Win - - ter snow:

Hp. *ppp* *pp*

Pno. *ppp* *pp*

Vln. I *pppp poss.*

Vln. II *pppp poss.*

Vla. *pppp poss.*

Vc. *pppp poss.*

71

A. Fl.

Sop. Sax.

Cl.

Melissa

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp

Each crys - - tal pure And glist'n - ing

sul pont.

75

A. Fl. To Fl.

Sop. Sax.

Cl.

Melissa
white. A new - borns

Hp.

Pno.

Vln. I
position ord. *mf* *pp* sul tasto *p*

Vln. II
position ord. *mf* *pp* sul tasto *p*

Vla.
position ord. *mf* *pp* sul tasto *p*

Vc.
position ord. *mf* *pp* sul tasto *p*

80

A. Fl. *p* match Cl.

Sop. Sax. *p* match Fl.

Cl. *p*

Melissa
heart Un - touched... New life Vul - ner -

Hp.

Pno. *senza sord.* *ppp*

Vln. I *senza sord.* *ppp*

Vln. II *senza sord.* *ppp*

Vla. *senza sord.* *ppp*

Vc. *ppp*

84

B2

Fl. *ppp molto sotto voce*

Sop. Sax. *pp* *mp* *pp*

Cl. *pp* *mp* *ppp molto sotto voce*

Melissa
a - ble, in - no - cent in - no - cent

Hp. *p* *pp sub.* bisbig.

Pno. *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. senza sord. *ppp*

90

Fl. *p* *flz.* 3

Sop. Sax. *mp* *pp* *ppp molto sotto voce*

Cl. 6 6 6 6 6 6

Melissa *mf joyful*
Bright blos - som Spring. And bloom - - ing buds.

Hp.

Pno. *ppp molto sotto voce* 6 6 6 6 6 6

Vln. I

Vln. II

Vla.

Vc.

93

Fl.

Sop. Sax.

Cl.

Melissa

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f *mp* *mf*

Bronze pe - tals float - - - - - ing

96

Fl. *ord.* *f*

Sop. Sax. *mf* *f*

Cl. *f*

Melissa *f*
in the breeze *sharply touches her stomach*
A kick!

Hp. *fff*

Pno. *mf* *fff* *loco* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

100

Fl. *ff* *ppp* *pp* *rall.*

Sop. Sax. *ff* *ppp* *pp*

Cl. *ff* *ppp* *pp*

Melissa *mp*
I am a mother. A pro - tec - this life

Hp. *ff* *pp* *rall.*

Pno.

Vln. I *ff* *ppp* *pp* *rall.* sul G

Vln. II *ff* *ppp* *pp* sul G

Vla. *ff* *ppp* *pp*

Vc. *fff* *ppp*

B4

♩ = 72

105

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

Sop. Sax. *mf* *p* *f* *ff*

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

Melissa *mf* *ff* *mf* *ff*

He is the one who left. He left us.

♩ = 72

bisbig.

Hp. *mf* *ff* *mf* *ff*

Pno. *ppp* *mp* *mf* *p* *ff*

♩ = 72

Vln. I *p* *mf* *p* *ff*

Vln. II *p* *mf* *p* *ff*

Vla. *mp* *mp-mf* *p* *ff*

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

111

Fl. *p mp mf p pp ff*

Sop. Sax. *p mp mf p pp ff*

Cl. *p mp mf p pp ff*

Melissa *mp mf f mp p fff*
 My strength. My pow - er. My will I re - main.

Hp. *p ff*

Pno. *pp mp mf p pp ff*

Vln. I *p mp mf p pp ff*

Vln. II *p mp mf p pp ff*

Vla. *p mp mf p pp ff*

Vc. *p mp mf p pp ff*

Nine Months Have Passed

1 $\text{♩} = 60$ **SIR WILLIAM**

S. Will. *p* *3* *3* *3*
 Nine months have passed since Al-ex - an - der left. I have moved Hea ven and

Hp. *p*

Pno. *pp*



7

S. Will. *3*
 Earth, turned o - ver ev ery stone. I have found no - thing. Here, on our fam i - ly bi ble, I say: no

Hp.

Pno.



13

S. Will.
 more. No more time, no more mon - ey, no more tears. He does n't want to be found that is quite clear. I have made my

Hp.

Pno.

AAA

18

S. Will. choice. It is time. Here, in our fam i - ly bi ble, are our names. Long gen e - ra - tions of Ash brooks, proud

Hp.

Pno.

Vln. I

Vln. II

Vla. senza sord. *ppp*

Vc. senza sord. *ppp*

AAA

25

S. Will. and un-a-shamed. To day, and hence forth, the line is bro - ken. My son does not ex ist. I will not hear the name Al - ex - an - der a - gain.

Hp.

Pno.

Vln. I senza sord. *ppp*

Vln. II senza sord. *ppp*

Vla.

Vc.

ff

31

Fl. *ff*

Sop. Sax. *ff*

Cl. *ff*

S. Will.

Hp. *ff* *pp*

Pno. *ff* *ppp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

BBB

36

Fl.

Sop. Sax.

Cl.

ISOBEL

pp *hesitantly - quasi spoken*

f

Isobel

Ma - ma? You can't do this!—

LADY ASHBROOK

mp

L. Ash.

Will - i - am.

f

S. Will.

It is done. Not now.

BBB

Hp.

Pno.

BBB

Vln. I

Vln. II

Vla.

Vc.

You Will Hear Me Speak

40

Fl. *ff* *ppp* *pp*

Sop. Sax. *ff* *pp* *ff* *ppp*

Cl. *ff* *ppp*

L. Ash. *ff*
You will hear me speak As a wife, as a mother, I will speak.

Hp. *fff* *mf*

Pno. *fff* *ppp*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

45

Fl.

Sop. Sax.

Cl.

L. Ash.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

My de - vo - tion to you has ne - ver wai - vered. I have _____ been faith - ful, loy - al, ne - ver

49

Fl.

Sop. Sax.

Cl.

L. Ash.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

cross - ing you, ne - ver doubt - ing you. But du - ty, du - ty. Du - - - ty a - lone_ makes me o -

mp *pp* *mf* *ff* *ff* *pp sub.* *f* *ff* *ppp* *mf* *ff* *mp* *pp* *mf* *ff* *mp* *pp* *mf* *ff* *mp* *pp* *mf* *ff*

54

Fl. *flz.* *pp* *f*

Sop. Sax. *f*

Cl. *f*

L. Ash. *mf*
 bey. _____ What you have done is a vi - o - la - tion of na - ture, an in - fringe ment on God. I

Hp. *p*

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

CCC

58

Fl.

Sop. Sax.

Cl.

L. Ash.

bore him. He is a part of me, a part of you. No man, no wo man. No one can ev er change that. Al - ex - an - der is and al ways will be, our son.

CCC

Hp.

Pno.

CCC

Vln. I

Vln. II

Vla.

Vc.

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

65 **DDD**

Fl.

Sop. Sax.

Cl.

DDD

Vln. I sul G

Vln. II

Vla.

Vc.

SCENE NINE

1 ♩ = 120

Isobel

ISOBEL ASHBROOK *p*

Me - - - lis - - - sa

♩ = 120

Hp.

fff

♩ = 120

Vln. I

Vln. II

Vla.

Vc.

MRS LYNCH

mf

9

M. Lyn. No. Her ba - by is com - ing.

Isobel Is she dy - ing? —

Hp.

Pno.

Vln. I *ffpp*

Vln. II *ffpp*

Vla. *ffpp*

Vc. *ffpp*

ffpp *ffpp* *ffpp* *ffpp*



15

M. Lyn. She is ha ving Al - ex - an - ders ba - by. Its the truth,

Isobel Her ba - by? What do you mean? You are ly - ing_

Hp.

Pno.

Vln. I *ffpp*

Vln. II *ffpp*

Vla. *ffpp*

Vc. *ffpp*

ffpp *ffpp* *ffpp*

23 **EEE**

M. Lyn. You must be calm now. Help her while I fetch the things we need.

Hp.

Pno.

Vln. I *ffpp*

Vln. II *ffpp*

Vla. *ffpp*

Vc. *ffpp*

ffpp *ffpp* *ffpp* *ffpp*



30 **MELISSA**

Melissa The ba - by... Is she com - ing back? I

ISOBEL ASHBROOK *f*

Isobel Why did - n't you tell me? Yes. Why did - n't you tell me?

Vln. I *ffpp*

Vln. II *ffpp*

Vla. *ffpp*

Vc. *ffpp*

ffpp *ffpp* *ffpp* *ffpp*

FFF

She screams in agony

36

Melissa
did - n't want it to be true.

M. Lyn.
She must not hold the ba - by.

Isobel
Al - ex - - an - - - ders ba - by.

Vln. I
ffpp

Vln. II
ffpp

Vla.
ffpp

Vc.
ffpp

MRS LYNCH

mf

FFF



42

Melissa
But my__

M. Lyn.
She must not be come at tached to it. You know the shame this will bring. They will dis - own you!

Isobel
She can't keep it?

Vln. I
ff ffpp

Vln. II
ff ffpp

Vla.
ff ffpp

Vc.
ff ffpp

mp

f

49 $\text{♩} = 60$

Melissa
ba - by!

M. Lyn.
ff Look at me. *mf* We will take it to the Cor - am man. He is al - rea - dy

Isobel
How will he know to come?

Hp. $\text{♩} = 60$
mp

$\text{♩} = 60$

Vln. I *ffpp*

Vln. II *ffpp*

Vla. *ffpp*

Vc. *ffpp*

ppp

56 $\text{♩} = 120$

A. Fl. **Alto Flute**
cho t k t cho
air sounds - with key slaps
f - "fff"

Sop. Sax.

B. Cl. **Bass Clarinet in B \flat**
ppp *mp* *ppp* *f* *f sub.* *f sub.*

Melissa
You can't take my ba - by; I won't let you. —

M. Lyn.
here... He will take it to the Cor am Hos - pi -

$\text{♩} = 120$

Vln. I *ppp*

Vln. II *ppp*

Vla. *f* *f sub.* *f sub.* *f sub.* *f sub.*

Vc. *mp* *ppp* *mf* *pp* *f* *f sub.*

molto sul pont. *sim.* *molto sul pont.*

GGG

62

cho t k t k t k t k cho cho ord. t k t k cho rit.

A. Fl. Sop. Sax. B. Cl. M. Lyn. Isobel

GGG

rit.

Vln. I Vln. II Vla. Vc.

67 ♩ = 60

A. Fl. Sop. Sax. B. Cl. Hp. Pno. Vln. I Vln. II Vla. Vc.

HHH

71

A. Fl. *pp* *mp* *p*

Sop. Sax. breathe where necessary

B. Cl. breathe where necessary

Isobel *mp*

A boy! with ti-ny hands, ti-ny feet and fin gers. The most beau - ti - ful thing i've e-ver seen. I'm aunt I - so-bel, hold ing you to

HHH

Hp. *mp*

HHH

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

76

A. Fl. *mp* *mf* *p*

Sop. Sax.

B. Cl.

Isobel

al ways be with you, to look af - ter you. Ba - by Al - ex - an - der, you're so ti - ny, so help less, so loved...

Hp.

Vln. I

Vln. II

Vla.

Vc.

82

♩ = 90

A. Fl. *ff*

Sop. Sax.

B. Cl.

MRS LYNCH

M. Lyn. *mp*
Tell her it was dead. It's the on-ly way. Give it to him.

Isobel *she looks agasht pp*
Dead?..

Hp.

Pno. *ff pp*

Vln. I *col legno pp*

Vln. II *col legno pp*

Vla. *arco pp*

Vc. *arco ff*

mp molto stacc. sempre

♩ = 90

♩ = 90

86

B. Cl.

MELISSA *mp weakly*

Melissa
Is - - - o - bel! Where is - - - he?

Pno.

Vln. I *off the string*

Vln. II *mp molto stacc. sempre*

Vla.

Vc.

89

III

Sop. Sax. *mp molto stacc. sempre*

B. Cl.

M. Lyn. *pp fff* projected whisper
Come to me soon. I'll have the mo ney for you. Yes. "sss"

Otis *mf*
All of it?

Pno. **III**

Vln. I *mp molto stacc. sempre*
off the string

Vln. II *mp molto stacc. sempre*

Vla. *mp molto stacc. sempre*
arco off the string

Vc. *mp molto stacc. sempre*
off the string

92

Sop. Sax. *f*

B. Cl. *f*

Melissa *mf* *ff*
Where is my ba - - by? I - so bel, you're scar - ing me,

Hp. *mf*

Pno. *cresc.* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

JJJ

♩ = ♩ (♩ = 45)

95

A. Fl.

Sop. Sax.

B. Cl.

Melissa

where is he?

M. Lyn.

MRS LYNCH

mf

Tell her.

Isobel

ISOBEL ASHBROOK

pp

I held him, his ti - ny hands,

JJJ

♩ = ♩ (♩ = 45)

Hp.

ff

ppp

Pno.

ff

Electronics

JJJ

♩ = ♩ (♩ = 45)

Vln. I

Vln. II

Vla.

Vc.

ff

ppp

ppp

ff

100

A. Fl. *pp*

Sop. Sax.

B. Cl. *pp* *pp* *mp* *pp*

Isobel
ti ny feet and fin gers. The most beau - ti - ful... I'de - ver... that e - ver... I was hold - ing him, and then in my arms, he did nt move. He... did

Hp.

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

106

A. Fl.

Sop. Sax. *p* *3*

B. Cl. *3*

M. Lyn. **MRS LYNCH**
He was ne - ver here.

Isobel *mf* *ppp*
not... breathe. Mel - is - sa, I'm so sor - ry, he is gone.

Hp.

Vln. I practice mute
ff = *pp*
practice mute

Vln. II *ff* = *pp*

Vla.

Vc.

SCENE TEN

1 15" 00:15 20" 00:35 15"

Meshak

OTIS GARDINER *mf* *fp* *ff* *mf* - held within the mouth behind closed teeth

Here... Bu - ry it with the rest. It's dea - D a - ny - way.

15" 20" 15"

Pno.

15" 00:15 20" 00:35 15"

Vln. I

Vln. II

Vla.

Vc.



4 00:50 15" 01:05 15"

Meshak

ff *mf* *ff*

Get on with it, you worth - - lessSS i - di - ot!

15" 15"

Pno.

00:50 15" 01:05 15"

Vln. I

Vln. II

Vla.

Vc.

	01:20		01:30		01:45	
6	MESHAK GARDINER	10"		15"		10"
Meshak	Angel child. Angel child. Wake up. Wake up.				Wake up.	<i>Suddenly the baby lets out a cry.</i>
Otis						
Pno.	10"		15"		10"	
Vln. I	01:20	10"	01:30	15"	01:45	10"
Vln. II						
Vla.						
Vc.						



	01:55		02:05		15"	
9		10"				
Meshak	<i>He puts his finger to the baby's mouth and it stops crying.</i> Shhh, shh. Shh, shh. Musn't let Da hear.			Angel child. Come with Meshak. Safe with Meshak.		<i>He tucks the baby under his jacket and stumbles off into the woods.</i>
Otis						
Pno.		10"		15"		
Vln. I	01:55	10"	02:05		15"	
Vln. II						
Vla.						
Vc.						

SCENE ELEVEN

1 ♩ = 80 Piccolo

Picc. *pp*

Sop. Sax.

B. Cl.

Melissa **MELISSA** *pp without expression*
Yes. Yes.

Isobel **ISOBEL ASHBROOK** *mf positively*
Spring, the smells, the sun light through the trees. Don't you love it Mel is - sa? _____

L. Ash. **LADY ASHBROOK** *mf*
I'm so glad you are re - cov ered. In two months we've hard ly seen you. You

♩ = 80

Hp.

Pno.

Vln. I *ppp* senza sord.

Vln. II *ppp* < *mp* senza sord.

Vla.

Vc.

7

Picc. *mp* *pp* *fff*

Sop. Sax. *pp* *fff*

B. Cl. *pp* *fff*

Melissa *mp* *f* *fff*
 My shawl, I-so bel, look! It is. Look. BLOOD

Isobel *mf*
 Mel is - sa, come a - way! It can't be.

L. Ash. are still so pale, you should rest.

Hp. *f* on the beat half ped. C & F

Pno. *fff*

Vln. I *mp* *fff*

Vln. II *ppp* *mp* *fff*

Vla. *ppp* *mp* *fff*

Vc. *ppp* *mp* *fff*

KKK

13

Picc. *mf* *fff*

Sop. Sax. *mf* *fff*

B. Cl. *mf* *fff* *f*

Melissa
BLOOD BLOOD

L. Ash. **LADY ASHBROOK** *f*
What is wrong?

Hp. Thunder gliss. *fff* *f*

Pno. *f*

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff* *f*

Vc. *mf* *fff* *f*

KKK

KKK

16

Picc. *fp* *ff*

Sop. Sax. *mf*

B. Cl. *3* *3* *3* *3* *5* *3* *3* *3*

Melissa *ff*
I - so - bel! Is - o - bel! My ba - by. Bur - ied here. My Al - ex - an -

Isobel *ff*
Bur - ied? Bur - ed? Dead?

L. Ash. *ff*
A ba - by? A ba - - by? A

Pno. *3* *3* *3* *3* *5* *3* *3* *3*

Vln. I *f* *6* *6* *6* *6* *6* *3* *3* *6* *6*

Vln. II *f* *6* *6* *6* *6* *6* *3* *3* *6* *6*

Vla. *6* *3* *3* *6* *6* *fff*

Vc. *6* *3* *3* *6* *6* *fff*

(8)

19

Picc. *fff*

Sop. Sax. *fff*

B. Cl. *pp* *fff*

Melissa
- der. A - live?

Isobel *fff* *mp*
Bur-ied? It can't. It can't. He's a live. I saw him. He was wrapped in your shawl. But he was not dead.

L. Ash. *pp*
ba - by? Al - ex - an - der...

Pno. *pp* *fff*

Vln. I *pp* *fff* *fff* *ppp*

Vln. II *pp* *fff* *fff* *ppp* *mp* *ppp* *mp*

Vla. *fff* *fff* *ppp* *mp*

Vc. *fff* *fff*

26

Picc. *mf* *f*

Sop. Sax. *pp* *f*

B. Cl. *mp*

Melissa
Not dead! My ba by A - live. A - live. A - live.

Isobel
The Cor - am Man, we gave him to the Cor - am Man.

L. Ash.

Hp. *mp cresc.*

Pno. *mp* *ff*

Electronics

Vln. I *ff* jeté

Vln. II *ppp* *mp* *ff* jeté

Vla. *ppp* *mp* *fff* pizz. - with nail as high as possible

Vc. *ppp* *mp* *fff* pizz. - with nail as high as possible

LLL

29

Picc. *mf* *mf* *f*

Sop. Sax. *mf* *mf* *f*

B. Cl. *fff* *pp* *fff* *mf* *ff*

Melissa My ba - by. My ba - by.

Isobel to take a - way... Al - ex - an - der's ba - by. I killed

L. Ash. Al - ex - an - der's ba - by.

S. Will. SIR WILLIAM *ff* Her ba - by? A child..

LLL

Hp. *fff* *f*

Pno. *fff*

Electronics

LLL

Vln. I *fff*

Vln. II *fff*

Vla. arco *fff*

Vc. arco *fff*

34

Picc. *mf* *f* 3 3 3

Sop. Sax. *mf*

B. Cl. *pp*

Melissa
He was A - live. A - live. A - live. He was A - live!

Isobel
him. I killed. I killed. him.

L. Ash.
Dead on our own lan. Dead on our own land.

S. Will.
A child... A child...

Hp.

Pno.

Electronics

Vln. I

Vln. II

Vla.

Vc.

38

Picc. *pp* *p* *mp* *pp*

Sop. Sax.

B. Cl. *fff* *pp* *mp* *pp*

Isobel *mf*
Shebrought him. The Cor - am Man.

L. Ash. *mp*
Mis-sus Lynch?

S. Will. *mf*
Who did this?_ Tell_ me who he is.

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *ppp* *mp* *pp*

Vc. *fff* *pp*

43

Picc.

Sop. Sax.

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

S. Will. *cresc. poco a poco* *ff*
You will tell me, now. My grandson's dead. Tell me where to find this Cor - am

Vln. I *pp*

Vln. II *molto sul pont.* *pp* *f*

Vla. *molto sul pont.* *sim.* *f* *f sub.* *f sub.* *f sub.* *f sub.* *f sub.*

Vc. *molto sul pont.* *sim.* *f* *f sub.* *f*

46

Picc.

Sop. Sax.

B. Cl.

S. Will.

Vln. I

Vln. II

Vla.

Vc.



MMM

49

M. Lyn.

MMM

Hp.

Pno.

MMM

Vln. I

Vln. II

Vla.

Vc.

54

M. Lyn. *mf*
He first came here some years ago He liked me, he noticed me, helped me. He's always here, when

Hp.

Pno.

59

M. Lyn. *ff*
he is needed. His name is O - TIS GAR-DI-NER. Wo men pay him to take their ba - bies to the Cor - am Hos - pi -

Hp. *ff*

Pno. *ff*

65

M. Lyn. tal for Foundl - ing Child - ren.

S. Will. *ff* *mf* *fff*
And he leaves them here to rot. Mis - ses Lynch, did you know? An - swer me.

NNN

NNN

NNN

Hp.

Pno. *mp*

Vln. I practice mute ricochet *fff* = *p*

Vln. II practice mute ricochet *fff* = *p*

Vla. practice mute ricochet *fff* = *p*

Vc. practice mute ricochet *fff* = *p*

70

M. Lyn. *pp* *f*
No ——— Sir. I did not.

S. Will.
Did you know? O - tis Gar - di - ner will die for this, as God is my wit - ness.



SCENE TWELVE

♩ = 60

MURDER
 DEATH ANGEL
 DEATH ANGEL
 MURDER
 MURDER

Melissa
 M. Lyn.
 M. Pr.
 Isobel
 L. Ash

SIR WILLIAM

15 - 20"

fff half shout

S. Will.

Si - - -



3

Melissa
 M. Lyn.
 M. Pr.
 Isobel
 L. Ash.

S. Will.

mf

lence! O - tis Gar - di - ner, you have been found guil - ty on three counts of mur - -

Hp.

pp

Pno.

pp

senza sord.

Vla.

ppp

senza sord.

Vc.

ppp

6

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

S. Will. der. O-nly our Lord God can know how ma-ny o - ther hei - n - ous acts you have com-mit - ted in the name of greed an cruel -

Hp.

Pno.

Vla.

Vc.



10

Melissa

M. Lyn.

M. Pr.

Isobel

L. Ash

S. Will. ty. *fff* half shout *pp* Si - -

Hp.

Pno.

Vla. *ff*

Vc. *ff*

MURDER

THE ANGEIM

DEATH

MURDER

MURDER

♩ = 60

♩ = 60

♩ = 60

♩ = 60

17 Più mosso ♩ = 80

Picc. *ppp*

Sop. Sax. *ppp*

B. Cl.

Melissa *ppp*
ooo...

M. Lyn. *ppp*
ooo...

M. Pr. *ppp*
ooo... ooo...

Isobel

L. Ash.

Otis *f*
What a - bout them who gave as the brats? Why aren't they guilty?

18 Più mosso ♩ = 80

Hp.

Pno.

19 Più mosso ♩ = 80

Vln. I

Vln. II

Vla. *pp*

Vc.

PPP

20

Picc. *fff*

Sop. Sax. *fff*

B. Cl. *fff*

Melissa Ah... *fff*

M. Lyn. Ah... *fff*

M. Pr. Ah... *fff*

Isobel Ah... *fff*

L. Ash. Ah... *fff*

Otis *mf* *fff*
 Out of sight, out of mind. Pay me to do their dir - ty work!

Hp.

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

PPP

PPP

CUT TO BLACK

24

Picc. *ffff*

Sop. Sax. *ffff*

B. Cl. *ffff*

Melissa *ffff*

M. Lyn. *ffff*

M. Pr. *ffff*

Isobel *ffff*

L. Ash. *ffff*

Meshak

Whispered as sound disapates
Hush, Angel Child.

Tam-tam

Hp. *ppp* *ffff*

Pno. *ffff*

Vln. I *ffff*

Vln. II *ffff*

Vla. *ffff*

Vc. *ffff*

CUT TO BLACK

CUT TO BLACK

CUT TO BLACK