

Higher Ground, opera in one act

by

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**A composition submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Composition)
in the University of Michigan
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CHARACTERS

John Thomas (J.T.) Fitzgerald.....baritone
Hattie Fitzgerald.....mezzo-soprano
Emily Fitzgerald.....coloratura soprano
Stephen McDaniel, *Hattie's brother*.....baritone
Liza Harris*, *townsperson*.....soprano
Darwin Harris*, *townsperson*.....tenor
Alice Baker*, *townsperson*.....mezzo-soprano
SATB Chorus (minimum 3 per part)
**member of chorus*

INSTRUMENTATION

1 Flute (doubling Piccolo, Alto Flute)

1 Oboe (doubling English Horn)

1 Bb Clarinet

1 Bassoon

1 F Horn

1 Percussion

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

(string count: minimum 1.1.1.1.1.)

Duration: *ca.* 60 minutes

SYNOPSIS

Higher Ground is set in 1913 in a flood-ravaged eastern Missouri town nestled along the Mississippi River. In advance of a record-setting “flood of the century,” a young John Thomas (J.T.) Fitzgerald stays behind to help fortify his family’s homestead, imploring his wife Hattie to evacuate north to her brother’s home in Chicago with infant Lucy in tow. As we ultimately discover, J.T. vows to stay behind due to a deeply-held guilt over losing their daughter Emily in a similar flood last year. Though Hattie reluctantly departs without him, J.T. promises a letter every day to assure her of his and the town’s safety. Alongside other townswomen and children, Hattie departs by train and eventually arrives safely in Chicago at brother Stephen’s apartment.

Through the couple’s correspondence, Hattie waxes nostalgic about life back in Missouri while J.T. describes the townsmen’s efforts to safeguard the town. An increasingly anxious Hattie struggles with recurring memories of Emily, whose ghostly spirit is later invoked in a haunting nightmare.

J.T. is eventually tasked with boating out to reignite an extinguished signal buoy, situated in the river right near where young Emily drowned a year prior. The waters surge, capsizing his small boat. J.T. is spirited away by an apparitional Emily as Hattie unknowingly makes preparations to return home, completely unaware of the tragic loss that awaits her.

Julian Lee Pegram (2018)

ABSTRACT

Higher Ground (2018) is a sixty-minute opera in one act written by Julian Lee Pegram in partial fulfillment of the dissertation for the Doctor of Musical Arts in Composition.

The composition is scored for soprano, mezzo-soprano, tenor, two baritones, SATB chorus, flute (doubling piccolo and alto flute), oboe (doubling English horn), Bb clarinet, bassoon, horn, percussion, harp, piano, and strings. The text is a libretto by North Carolina-based writer Jim Whiteside, commissioned by Julian Lee Pegram via a 2017 Rackham Research Grant.

Set in 1913 and situated in a small Missouri town facing a record-setting "flood of the century," the opera focuses on J.T. Fitzgerald and his decision to fortify the family's homestead while wife Hattie evacuates north to Chicago with infant Lucy in tow. Prompted by the guilt of losing another daughter to a previous year's flood, J.T. stays behind against Hattie's wishes, promising a letter every day to assure her of his and the town's safety. Through the intimate lens of a family tested by external crisis, the story tackles broader issues of honor and loyalty, of love's ability to transcend space and time, and of the true meaning of home.

Musical motifs associated with J.T. and Hattie are primarily established through their love letter arias; these letters are positioned back-to-back at the center of the opera and allow for thematic development, both when the couple's lost daughter returns in a haunting nightmare sequence and particularly when all three are ultimately reunited in the opera's tragic, metaphysical finale. The opera includes instrumental interludes, duets, and full ensemble numbers that allow for the chorus to provide muse-like commentary via discordant, drone-like passages.

Fully staged premiere performances for *Higher Ground* were presented at 8:00pm, Wednesday, April 4, 2018 and at 8:00pm, Thursday, April 5, 2018 in McIntosh Theatre at the University of Michigan School of Music, Theatre & Dance. The principal cast were baritone John Daugherty, mezzo-soprano Antona Yost, coloratura soprano Madeline Thibault, baritone Samuel Kidd, and tenor Christopher Wolf. The ad hoc orchestra was comprised of thirteen instrumental performance majors studying in the University of Michigan School of Music, Theatre & Dance while the ad hoc chorus consisted of ten students in various disciplines, including vocal performance, orchestral conducting, and musicology.

HIGHER GROUND

Opera in One Act

JIM WHITESIDE

JULES PEGRAM
(2018)

Prelude

$\text{♩} = 72$; Brooding

The score is for a prelude in 2/4 time, marked $\text{♩} = 72$ and "Brooding". It features the following instruments and parts:

- Alto Flute:** Starts with a melodic line in 2/4, then changes to 3/4, 4/4, 3/4, and 4/4. Dynamics: *p legato ma pesante*, *mf*, *p*, *pp*.
- Oboe:** Rests throughout.
- B♭ Clarinet:** Rests throughout.
- Bassoon:** Mirrors the Alto Flute's line. Dynamics: *p legato ma pesante*, *mf*, *p*, *pp*.
- F Horn:** Rests throughout.
- Percussion:** Rests throughout.
- Harp:** Rests throughout.
- Piano:** Provides harmonic support with chords and sustained notes. Dynamics: *p legato ma pesante*.
- Violin I:** Rests throughout.
- Violin II:** Rests throughout.
- Viola:** Rests throughout.
- Violoncello:** Mirrors the Piano's harmonic support. Dynamics: *p legato ma pesante*.
- Contrabass:** Mirrors the Violoncello's part. Dynamics: *p legato ma pesante*.

Measure numbers 2, 3, 4, 5, and 6 are indicated at the bottom of the score.

Prelude

pitch bend (slow)

to FLUTE

A. Fl.

Musical staff for Alto Flute (A. Fl.) in 4/4 time. The staff contains a melodic line starting at measure 7. Dynamics include *mp*, *p*, *pp*, and *mp*. A slur covers measures 8-10 with the annotation "pitch bend (slow)".

Ob.

Musical staff for Oboe (Ob.) in 4/4 time. The staff is mostly empty, with a few notes in measure 12.

Cl.

Musical staff for Clarinet (Cl.) in 4/4 time. The staff is mostly empty, with a few notes in measure 12.

Bn.

Musical staff for Bassoon (Bn.) in 4/4 time. The staff contains a melodic line starting at measure 7. Dynamics include *mp*, *p*, and *pp*. A slur covers measures 8-10.

Hn.

Musical staff for Horn (Hn.) in 4/4 time. The staff is mostly empty, with a few notes in measure 12. The annotation "con sord." is present above the staff.

Perc.

Musical staff for Percussion (Perc.) in 4/4 time. The staff is empty.

Hp.

Musical staff for Harp (Hp.) in 4/4 time. The staff contains arpeggiated chords starting at measure 9. Dynamics include *p*, *mf*, and *p*. The annotation "non arp." is present above the staff.

Pf.

Musical staff for Piano (Pf.) in 4/4 time. The staff contains a complex accompaniment with triplets and chords. Dynamics include *p*, *mf*, *p*, and *mf*.

Vn. I

Musical staff for Violin I (Vn. I) in 4/4 time. The staff contains sustained chords. Dynamics include *pp*, *mf*, and *pp*. The Roman numeral III is written above the staff.

Vn. II

Musical staff for Violin II (Vn. II) in 4/4 time. The staff contains sustained chords. Dynamics include *pp*, *mf*, and *pp*. The Roman numeral IV is written above the staff.

Va.

Musical staff for Viola (Va.) in 4/4 time. The staff contains sustained chords. Dynamics include *pp*, *mf*, and *pp*.

Vc.

Musical staff for Violoncello (Vc.) in 4/4 time. The staff contains sustained chords. Dynamics include *pp*, *mf*, and *pp*.

Cb.

Musical staff for Contrabass (Cb.) in 4/4 time. The staff contains sustained chords. Dynamics include *pp*, *mf*, and *pp*.

rit. ----- 14 Very freely, but slow (ca. 10")

Prelude

Fl. *lunga*

Ob.

Cl.

Bn.

Hn.

Perc. 3 TRIANGLES (very small, small, medium) *ad lib.*
ppp sempre, molto delicato

Hp. *bisbigliando* *mf*
accel. poco a poco *gl. (ad lib.)* *rit. poco a poco*
p *f* *f* *p*

Pf. *freely* *sf*

Vn. I *sul pont.* *lunga*
pp sempre *pp*

Vn. II *sul pont.*
pp sempre *pp*

Va. *sul pont.*
pp sempre *pp*

Vc. *pp*

Cb. *pp*

rit. ----- 14 Very freely, but slow (ca. 10")

lunga

lunga

Scene One | Opening

Scene: A warm, rainy day the town's square.
[Townpeople mill about, most dressed in raincoats and carrying umbrellas.]

$\text{♩} = 152$; Very brisk, with nervous energy

FLUTE
mf

VIBRAPHONE (fast motor)
p

Harp
p cresc. *mf*

Piano
p *mf*

$\text{♩} = 152$; Very brisk, with nervous energy

Vn. I
ord. *p* *mf*

Vn. II
ord. *p* *mf*

Vc.
pizz. *p* *mf* arco (mf)

Cb.
pizz.

1 2 3 4 5

Fl. *f*

Ob.

Cl. *f* *p*

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

Hn. *mf* *p*

Perc. *mf* *p*

Hp. *mf* *p* *f*

Pf.

Vn. I *f* *mf* *f* *p*

Vn. II *f* *mf* *f* *p*

Va. ord. *mf* *f* *p*

Vc. *f* *mf* *f*

Cb. *pizz.* *p*

6 7 8 9 10 11

Fl. *fp*

Ob.

Cl. *fp* *p* *mf*

Bn. *p* *fp* *p* *mf*

Hn. *p* *fp*

Perc. *f*

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

Pf. *mf*

Liz. LIZA: *f*
What a day!

Vn. I *pizz.* *mf*

Vn. II *pizz.* *mf*

Va. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Ali.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

KICK DRUM

FINGER CYMBALS

ALICE:

DARWIN:

an - oth - er dam - ned rain - y day!

Hell of a day!

arco

arco

arco

(pizz.)

(pizz.)

mf

p

f

pp

p

f

pp

p

17

18

19

20

21

8

Fl. *f*

Ob. *f*

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

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

Hn.

Perc.

Hp. *f*

Pf. *f*

Liz. *mf*
 [looking upward]
 But the skies__ look__ much worse to-day__

Vn. I

Vn. II

Va.

Vc.

Cb.

27 

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Liz. *LIZA: mf*
wea-ther looks bad wea-ther looks *f* real

Ali. *ALICE: mf*
wea-ther looks bad wea-ther looks *f* real

Dar. *DARWIN: mf*
Yes, the wea-ther looks bad wea-ther looks *f* real

27 

Vn. I

Vn. II

Va. *pizz.*
mp

Vc. *pizz.*
mp

Cb.

27 28 29 30 31

Scene 1 | Opening

10

32

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Liz.

Ali.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

bad.

mf

They say it - 'll flood! (d!) mf

bad.

Was-n't it

arco

p

mf

pizz.

p

arco

p

arco

p

mf

arco

p

pizz.

p

32 33 34 35 36 37

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Liz.

Ali.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

mp

f

pizz.

p

arco

pp

pp

LIZA: *mp*

An - oth - er

mp

An - oth - er

mp

this time_ last year_ we_ went through the_ same? An - oth - er

38 39 40 41 42 43

FL. //

Ob. //

Cl. // *solo*

Bn. // *p*

Hn. //

Perc. //

Hp. //

Pf. //

[JOHN THOMAS (J.T.) and HATTIE FITZGERALD enter. Capped in a paperboy hat, he is dressed in the clothes of a factory worker, she in a simple but pretty dress. HATTIE carries their newborn LUCY in her arms. She seems to have much more on her mind than does J.T., who moves about more carefree and buoyant. LIZA, ALICE, and DARWIN cluster together, looking towards the young couple from just a few feet away.]

Liz. *f* poss. *p non espr.* // *f*

flood? Yes. Yet an - oth - er flood!

Ali. *f* poss. *p non espr.* // *f*

flood? Yes. Yet an - oth - er flood!

Dar. *f* poss. *p non espr.* // *f*

flood? Yes. Yet an - oth - er flood!

♩ = 76

48 ♩ = 120; poco più mosso

Vn. I // (*pizz.*) *p*

Vn. II // (*pizz.*) *p*

Va. // *p*

Vc. //

Cb. //

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

p

p

mf

pizz.

mf

pizz.

p

mf

50

51

52

53

54

55

Scene 1 | Opening

14

Fl.

Ob.

Cl. *mf* *p*

Bn. *p*

Hn.

Perc.

Hp. *p* *gl.* *mf* (sounding 8va↑)

Pf.

Vn. I *p*

Vn. II

Va. *p*

Vc. *p*

Cb.

56

57

58

59

60

61

Fl.

Ob.

Cl. *mp* *p*

Bn. *mp* *p*

Hn.

Perc.

Hp. *mp*

Pf.

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

Cb.

62 63 64 65 66 67

Fl.

Ob.

Cl. *pp*

Bn. *pp*

Hn. *pp*

Perc.

Hp. *pp* *f* *prés de la table*

Pf. *pp* *f*

Dar. *p* *DARWIN: [aside, to LIZA and ALICE] under his breath*
Well,

Vn. I *pp* *f*

Vn. II *pp* *f*

Va. *pp* *f* *pizz.*

Vc. *pp* *f* *pp very lightly pizz.*

Cb. *pp very lightly*

68 69 70 71

72

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bn. *pp* very lightly

Hn. - - - - -

Perc. - - - - -

Hp. - - - - -

Pf. - - - - -

Liz. *p* under her breath
Nice change of pace to

Ali. *p* under her breath
and he looks like he has-n't a care in the world

Dar. *p* under her breath
look if it is -n't Hat-tie and John
Nice change of pace to

Vn. I *pp* very lightly

Vn. II *pp* very lightly

Va. *pp* very lightly

Vc. - - - - -

Cb. - - - - -

72

72

73

74

75

76

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

ord.
Hp.

Pf.

Liz.

Ali.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

mf

f

mp

arco

77 78 79 80 81

see__ her out! and with the lit - tle new - born! In this wea-ther she'll catch_ a cold, catch_ a

and with the lit - tle new - born! In this wea-ther she'll catch_ a cold, catch_ a

see__ her out! and with the lit - tle new - born!

82

ALTO FLUTE

A. Fl. *p più legato*

Ob.

Cl.

Bn. *p più legato*

Hn.

Perc.

Hp.

Pf.

Liz. *fp* cold! *f* and they

Ali. *fp* cold! *f* and they

82

Vn. I

Vn. II

Va.

Vc. *pizz. p più legato*

Cb. *p sempre*

82 83 84 85

A. Fl. *mf* *p*

Ob.

Cl.

Bn. *mf* *p*

Hn.

Perc.

Hp.

Pf.

Liz.
man-aged to have an - oth - er so quick, an - oth - er so quick af - ter los - ing_ the

Ali.
man-aged to have an - oth - er so quick, an - oth - er so quick af - ter los - ing_ the

Vn. I

Vn. II

Va.

Vc. *mf* *p*
arco

Cb.

86 87 88 89

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Liz.

Ali.

Vn. I

Vn. II

Va.

Vc.

Cb.

last one. So sad! So tragic, tragic, tragic!

last one. So sad! So tragic, tragic, tragic!

pizz.

pizz.

pizz.

pizz.

pizz.

90 91 92 93 94

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Liz.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

DARWIN:
[He rushes over to quiet LIZA and ALICE, disapproving of their gossipy exchange.]

None of our busi-ness, if you ask me.

arco 97 Freely

mf, *f*, *p*

98 ♩ = 112; più leggero

Musical score for woodwinds, percussion, and piano. The score is in 4/4 time and begins at measure 98. The instruments are A. Fl., Ob., Cl., Bn., Hn., Perc. (VIBRAPHONE (slow motor)), Hp., and Pf. The tempo is marked as ♩ = 112 and the style as *più leggero*. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horns play a melodic line starting in measure 100, marked *p*. The Clarinet has a *mf* dynamic in measure 100. The Bassoon has a *p* dynamic in measure 100. The Percussion (Vibraphone) plays a rhythmic pattern in measures 98-100, marked *p*. The Harp (Hp.) plays a chord in measure 100, marked *mf*. The Piano (Pf.) plays a complex accompaniment in measures 98-100, marked *p* and *mf*.

98 ♩ = 112; più leggero

Musical score for strings. The score is in 4/4 time and begins at measure 98. The instruments are Vn. I, Vn. II, Va., Vc., and Cb. The tempo is marked as ♩ = 112 and the style as *più leggero*. The strings play a melodic line starting in measure 100, marked *p*.

102

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

JOHN THOMAS (J.T.):
[with a carefree lilt]
mf giocoso

J.T.

102

A town like this, a home, is a bles - sing.

Vn. I

Vn. II

Va.

Vc.

Cb.

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc. (slow motor)
mp sub.

Hp.

Pf. *mp sub.*

Hat. **HATTIE:**
[correcting him] *mf*
like ours to live and love, a

J.T.
A life like mine, to live and love, a

Vn. I

Vn. II

Va.

Vc. *pizz.*
mp sub.

Cb. *mp sub.* arco *p*

110 ♩ = ♩ throughout

A. Fl. —

Ob. —

Cl. —

Bn. —

Hn. —

Perc. (fast motor)
f *mp* *mp*

Hp. *f* *mp* *mp*

Pf. *f* *mp* *mp*

Hat. *f* [She smiles at J.T., then leaves to convene with LIZA and ALICE.]

J.T. *f* [He pecks a quick kiss on HATTIE's cheek.] *mf*
 bles - sing, too_ I'm the

110 ♩ = ♩ throughout

Vn. I —

Vn. II —

Va. —

Vc. —

Cb. —

Scene 1 | Opening

A. Fl. *p*

Ob.

Cl.

Bn. *mp* 3 3

Hn.

Perc. *p*

Hp. *p* D₄

Pf. *mp* 3 3

J.T. *f* [He briskly steps aside and drops his hat, unknowingly.]
luck - i - est man in Mis - sou - ri!

Vn. I

Vn. II

Va.

Vc.

Cb.

A. Fl. *f mp*

Ob. *f mp*

Cl. *f mp*

Bn. *f mp*

Hn. *f > mp*

Perc.

Hp.

Pf. *f mp sub.*

Liz. *mf*
 LIZA:
 [She picks up the hat...
 ...and hands it back to J.T., blushing a bit.]
 John Tho - mas sor - ry, J. T., J. T.,

Dar. *p*
 DARWIN:
 [Annoyed by LIZA's flirtiness,
 he rolls his eyes.]
 [correcting LIZA, kindly...
 ...and with a big smile] you're

J.T. *p*
 J. T. Thank ya, ma'am.

Vn. I *mp* (pizz.) arco

Vn. II *mp* (pizz.) arco

Va. *mp* (pizz.) arco

Vc. *mp* (pizz.) arco

Cb. *mp* (arco)

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Liz.

Ali.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

p ————— *mp*

non arp.
p ————— *mp playful*

p —————

[equally annoyed by DARWIN's retort.]
mf ³
I en - vy his good na - ture.
ALICE: *mf*
I

mf
al - ways in such a mood.

p —————

pizz.
mp playful

pizz.
mp playful

122 123 124 125

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Liz.

Ali.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

126

127

128

129

sf

mf

arco

wish I could be as free of care_ as him. J. T., J. T., J. T., J. T.

J. T., J. T., J. T., J. T.

sf

mf

sf

mf

sf

mf

sf

mf

130

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

[LIZA, ALICE, and DARWIN continue to mill about. Flashes of lightning dart across the sky, far off in the distance. As a strong gust of wind blows through the town square, HATTIE again approaches J.T.]

130

Vn. I

Vn. II

Va.

Vc.

Cb.

arco

f

arco

f

arco

f

arco

f

arco

f

Scene 1 | Opening

32

rit.

The musical score is arranged in two systems. The first system includes A. Fl., Ob., Cl., Bn., Hn., Perc., Hp., and Pf. The second system includes Vn. I, Vn. II, Va., Vc., and Cb. The score is marked with a 'rit.' (ritardando) instruction at the top of each system and a 'p' (piano) dynamic marking. The music is in 3/4 time and features a key signature of one sharp (F#). The first system shows the A. Fl. and Cl. playing a sustained note with a hairpin crescendo, while the Bn. plays a rhythmic pattern. The second system shows the Vn. I, Vn. II, and Va. playing a sustained note with a hairpin crescendo, while the Vc. plays a rhythmic pattern. The Cb. part is silent.

135

136

137

138

139 ♩ = 66

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

HATTIE:
[To J.T., nervously. DARWIN eavesdrops a few steps away.]

Hat.

I hear there's a storm head - ed our way, and my

139 ♩ = 66

Vn. I


Vn. II


Va.


Vc.


Cb.

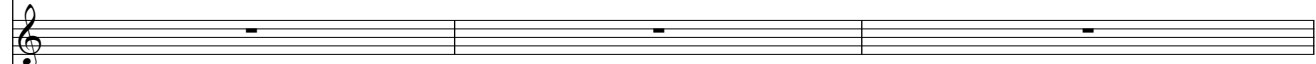
accel. 

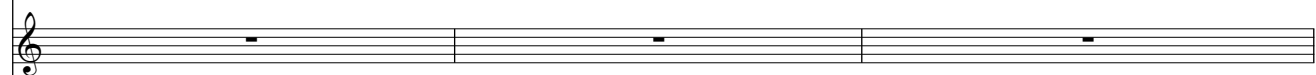
A. Fl. 


Ob. 

Cl. 

Bn. 

Hn. 

Perc. 

Hp. 

Pf. 

Hat. *mf* 
 bones tell me it's a big one

accel. 

Vn. I *mf* 

Vn. II *mf* 

Va. *mf* 

Vc. *mf* 

Cb. *mf* pizz.  arco

147 ♩ = 112

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

GLOCKENSPIEL

f *p* *pp* *pp* *f* *p* *mf* *p espr.*

But what could I ev - er fear, with such a beau - ti - ful wife, dar - ling

147 ♩ = 112

Vn. I

Vn. II

Va.

Vc.

Cb.

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

147 148 149 150 151

rit.

♩ = 72

accel. _ _ _ _ _

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

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

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

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

Hn. *p* *p*

Perc.

Hp. *p*

Pf. *p* *poco* *p*

J.T. *poco* *p*

daugh-ter?_ All I need is here.

rit.

♩ = 72

accel. _ _ _ _ _

Vn. I

Vn. II

Va.

Vc. *p* *arco* *p*

Cb. *p* *p*

157 ♩ = 112; Ominous
to FLUTE

A. Fl. — — — —

Ob. — — — —

Cl. — — — —

Bn. — — — —

Hn. *f* — — — — *p* — — — —

Perc. — — — —

Hp. *f* — — — —

Pf. *f* — — — — *p* — — — —

Dar. — — — — *p* 3 — — — —

DARWIN: [to J.T.]
Did I hear — Hat-tie say — it might be

157 ♩ = 112; Ominous

Vn. I — — — —

Vn. II — — — —

Va. *f* — — — — *p* — — — —

Vc. *f* arco — — — — *p* — — — —

Cb. *f* — — — — *p* — — — —

157

158

159

160

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Dar.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

[Having overheard, she nods in agreement]
mp

might flood, might flood, might flood!

bad? might flood!

might flood, might flood!

mf

mf

mf

mf

161 162 163 164

FLUTE

mf

167

Hn. *p*

Perc. *p*

Hp.

Pf. *p*

Hat.

DARWIN: [to the TOWNSMEN, in hushed tones, but with bravado]

Dar. *p*
Us men should stay right here. We'll send the

J.T.

167

Vn. I

Vn. II

Va. *p*

Vc. *p*

Cb. *p*

Scene 1 | Opening

40

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

wom - en and child - ren a - way to high - - er

169 170 171 172

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

ground while we defend our live-li-hood.

p *mf* *p* *f*

173 174 175 176 177

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn.

Perc.

Hp.

Pf. *p* *mp*

Hat. *mf*

Dar. *mp* *f* *mf*

T. *mp* *f* *mf*

B. *mp* *f* *mf*

Vn. I *p* *mp*

Vn. II *p* *mp*

Va. *p* *mp*

Vc. *p* *mp*

Cb. *mp*

HATTIE: [emphatic] *mf*

No, — no, —

We'll stay here! No? —

TENORS: *mp* *f* *mf*

We'll stay here! No? —

BASSES: *mp* *f* *mf*

We'll stay here! No? —

178 179 180 181 182

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

p

p

f

p

pizz.

p

p

p

pizz.

pizz.

we all should leave town. J. T., J. T., we all should e - vac - u -

183 184 185 186

Scene 1 | Opening

44

187

Fl. *mp*

Ob. *mp* to ENGLISH HORN

Cl. *mp* solo *f*

Bn. *mp*

Hn. con sord. *mp*

Perc.

Hp. *mp* *mf*

Pf. *mp* *mfp* *mf*

Hat. *mf* ate!

J.T. *mf* *f*

Don't you fear: we'll bat-ten down_____ and make it__ work.

187

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp* arco

Cb. *mp* arco

187

188

189

190

poco rall.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar. *mf*
We're tough here, here in Mis-sou-ri!

J.T. *mf*
We're tough here, here in Mis-sou-ri!

Vn. I arco *fp*

Vn. II arco *fp*

Va. arco *fp*

Vc. *fp*

Cb. *fp*

191

192

193

Scene 1 | Opening

rit. - - - - -

Fl. *p* *mf*

Ob.

Cl. *mf*

Bn. *mf*

Hn.

Perc.

Hp. *p* *mp*

Pf. *p* *mp*

Vn. I *mf* *p* *mp*

Vn. II *mf* *p* *mp*

Va. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Cb. (notated at sounding pitch throughout) *mf*

199 ♩ = 72; Brooding

FL.

E.H. ENGLISH HORN
p legato ma pesante *mf* *p* *pp*

CL. *p legato ma pesante* *mf* *p* *pp*

Bn. *p sempre, legato ma pesante*

Hn.

Perc.

Hp. *p*

Pf. *p sempre, legato ma pesante*

[The TOWNSPEOPLE gather at the front of the stage.]

199 ♩ = 72; Brooding

Vn. I

Vn. II

Va.

Vc. *p sempre, legato ma pesante*

Cb. *p sempre, legato ma pesante*

199

200

201

202

203

204

rall. _ _ _ _ _

Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

S.

A.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

mf

pp

p

mf

rall.

A flood that - ll wash a - way

A flood that - ll wash a - way

A flood that - ll wash a - way

A flood that - ll wash a - way

a tempo

rall. - - - - -

215 Very grave; poco rubato

VIBRAPHONE (very slow motor)

Perc. *pp* *p* *mf*

SATB CHORUS (for rehearsal only until m.228)

Pf. *p* *pp* *pp* *p* *mf*

S. *p* *pp* *pp* *p* *mf*
more than grav - el roads... *Oh Ah Eh - ee

A. *p* *pp* *pp* *p* *mf*
more than grav - el roads... *Oh Ah Eh

T. *p* *pp* *pp* *p* *mf*
more than grav - el roads... *Oh Ah

B. *p* *pp* *pp* *p* *mf*
more than grav - el roads... *Oh Ah

Cb. *a tempo* *rall.* **215** *pp* *p* *mf*

213 214 215 216 217

Vib. **220** *p* *pp intenso* *mf* *p*

Pf. *p* *pp intenso* *mf* *p*

S. *p* *pp intenso* *mf* *p*
Oh Ah Flood! The flood of the cen - tu - ry! Flood! The flood of the

A. *p* *pp intenso* *mf* *p*
Oh Ah Flood! The flood of the cen - tu - ry! Flood! The flood of the

T. *p* *pp intenso* *mf* *p*
Oh Ah Flood! The flood of the cen - tu - ry! Flood! The flood of the

B. *p* *pp intenso* *mf* *p*
Oh Ah Flood! The flood of the cen - tu - ry! Flood! The flood of the

Cb. **220** *p* *pp intenso* *mf* *p*

218 219 220 221 222

FL. *mf* *mfp* *pp* *p* *mf* *sf*

E.H.

Cl.

Bn.

Hn.

Vib.

Hp.

Pf.

S.
cen-tu-ry! Oh Ah Eh - ee Oh
mf *pp* *p* *mf* *sf*

A.
cen-tu-ry! Oh Ah Eh Oh
mf *pp* *p* *mf* *sf*

T.
cen-tu-ry! Oh Ah Oh
mf *pp* *p* *mf* *sf*

B.
cen-tu-ry! Oh Ah Oh

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf* *pp* *p* *mf* *sf*

223 224 225 226 227 228 229

232 ♩ = 72

Fl. *p* *mf*

E.H. *p*

Cl. *p*

Bn. *p*

Hn.

Vib.

Hp. *f* *p*

Pf. *f* *p* *mf*

Vn. I *f* *p*

Vn. II *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *p*

230

231

232

233

234

235

Scene 2 | How Strong?

Scene: Interior of the FITZGERALD home.

[HATTIE and J.T. are discussing matters at the kitchen table by lamplight.]

Very freely, but slow

Fl.

E.H.

Cl.

Bn.

Hn.

Vib.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

HATTIE:
(to J.T., with an uneasy look that does not match her words of assurance)

We've kept each other safe before, no bit of no storm,

p

mf

mp

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Vibraphone (Vib.), Harp (Hp.), Piano (Pf.), Hat, Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is positioned between the Piano and Hat parts. The Harp part begins with a piano (*p*) dynamic and includes a sixteenth-note figure with a '6' marking. The Hat part features a melody starting with a mezzo-forte (*mf*) dynamic, including a triplet of eighth notes. The vocal line has lyrics: "rain _____ could break a bond that love made strong, e ven that rainthat washed a way more than grav-el roads.____". The score includes various musical notations such as rests, slurs, and dynamic markings.

p \sharp ϕ



2 ♩ = 60; Tranquillo; poco rubato

Fl.

E.H. *f* *p legato*

Cl. *f* *p legato*

Bn. *p legato*

Hn. *senza sord.* *f* *p legato*

Vib.

Hp. *p*

Pf.

Hat. HATTIE: *p più intenso*
How strong, how

J.T.: *p più intenso*
How strong, how

2 ♩ = 60; Tranquillo; poco rubato

Vn. I

Vn. II

Va.

Vc.

Cb. *con sord.*

2 3 4 5 *p* 6

Detailed description: This is a page of a musical score for a scene. It features a 4/4 time signature and a tempo of 60 beats per minute. The score is for a full orchestra and includes vocal parts for Hattie and J.T. The instruments listed are Flute, Euphonium, Clarinet, Bassoon, Horn, Vibraphone, Harp, Piano, Hat, J.T. (bass), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system covers measures 2 through 6. The second system starts at measure 2. The vocal parts have lyrics: HATTIE: "How strong, how" and J.T.: "How strong, how". The score includes various dynamics such as *f* (forte), *p* (piano), and *p più intenso* (piano more intense). Performance instructions include *legato*, *senza sord.* (without mutes), and *con sord.* (with mutes). The page number 55 is in the top right corner, and the scene title "Scene 2 | How Strong?" is at the top center.

FL. - E.H. - Cl. - Bn. - Hn. - Vib. - Hp. - Pf. - Hat. - J.T. - Vn. I - Vn. II - Va. - Vc. - Cb.

7 8 9 10

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

strong, how strong is our bond? strong, how strong is our bond?

VIBRAPHONE

Detailed description: This page of a musical score, numbered 56, is titled 'Scene 2 | How Strong?'. It features a full orchestral arrangement with vocalists. The instruments listed on the left are Flute (FL.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Vibraphone (Vib.), Harp (Hp.), Piano (Pf.), Hat (Hat.), J.T. (likely a vocal soloist), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures, numbered 7, 8, 9, and 10 at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocalists, Hat and J.T., sing the lyrics 'strong, how strong is our bond?' in measures 9 and 10. The music includes various dynamics such as *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). There are also trills and triplets indicated in the woodwind parts.

ALTO FLUTE **rall.** **a tempo to PICCOLO** **rall.**

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

E.H.

Cl. *mp* *p*

Bn. *mp* *p* *p*

Hn. *p*

Vib. **SUSPENDED CYMBAL, scrape** **VIBRAPHONE**
p *p* *pp*

Hp. *p* *p* *pp*

Pf.

Hat. *mp* *p* *pp*

J.T. *mp* *p* *pp*

Vn. I **rall. con sord.** **a tempo** **rall.**
p *pp*

Vn. II **con sord.** *p* *pp*

Va. **con sord.** *mp* *p* *pp*

Vc. *mp* *p* *pp*

Cb. *mp* *p* *p* *pp*

How strong is love? Strong, strong

How strong is love? Strong, strong

11 12 13 14

a tempo

17 più mosso (♩ = ca.69)

Picc.

E.H.

Cl.

Bn.

Hn.

Vib.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

15 16 17 18

as a lev-ee hold - ing back, hold - ing back,

as a lev-ee hold - ing back, hold - ing back,

a tempo

17 più mosso (♩ = ca.69)

The musical score is arranged in a standard orchestral format. The instruments listed on the left are Picc., E.H., Cl., Bn., Hn., Vib., Hp., Pf., Hat., J.T., Vn. I, Vn. II, Va., Vc., and Cb. The score is divided into four measures, numbered 19, 20, 21, and 22 at the bottom. The time signature changes from 3/4 to 2/4 in measure 20 and back to 3/4 in measure 22. The key signature has one sharp (F#). The vocal line for J.T. has the lyrics: "the gain - ing riv - er". The Hat part has the lyrics: "hold-ing hold-ing back, hold-ing hold-ing back, hold-ing back the gain - ing". The Vibraphone part is marked "fast arp. p". The Piano part is marked "p". The Horns part is marked "mf ben articolato". The Violins I and II parts are marked "p". The Viola part is marked "p". The Violoncello part is marked "p".

Vib. *f* (8)-----1

Pf. *f*

Hat. *f* *mf* *p*
ri - ver, ri - ver, ri - ver ri - ver ri - ver ri - ver. We

J.T. *f* *mf* *p*
ri - ver, ri - ver, ri - ver ri - ver ri - ver ri - ver ri - ver. We

Vn. I *f*

Vn. II

Va.

Vc. *f*

Cb.

rall. _ _ _ _

23 24 25

26 a tempo

Hat. *p molto intimo*
may not have much may not have a home much long - - er,

J.T. *p molto intimo*
may not have much may not have a home much long - - er,

26 a tempo

Vn. I

Vn. II

Va. *mf*

Vc. *mf* *p*

Cb. *mf* *p*

26 27 28 29 30

Picc.
E.H.
Cl.
Bn.
Hn.
Vib. VIBRAPHONE *p*
Hp. *mf*
Pf.
Hat. *p*
J.T. *p*
Vn. I *p*
Vn. II *p*
Va. *mf* *p*
Vc. *mf* *p*
Cb. *mf* *p*

but if noth - ing else, at least we have each oth - er.

31 32 33 34

Scene 3 | Departure

Scene: Outside the FITZGERALD home.
[J.T. and HATTIE walk outside their home, with stormclouds growing ever more menacing overhead.
The townspeople scurry about, more anxiously than before.]

♩ = ca. 52; Grave, ominous and softly foreboding

Picc.

p *pp* *mf* *p*

J.T. The clouds turn in the sky like gears in a machine made to o-ver-turn this town, our lives, and all we love...

♩ = ca. 52; Grave, ominous and softly foreboding

2 ♩ = 96; Frenetico

Picc.

E.H.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

2 ♩ = 96; Frenetico

Vn. I

Vn. II

Va.

Vc.

Cb.

2 3 4 5 6 7

Scene 3 | Departure

64

rall. ----- 10 a tempo

Picc. _____

E.H. _____

Cl. _____

Bn. *f*

Hn. _____

Perc. **VIBRAPHONE**
f secco

Hp. _____

Pf. *f secco*

Hat. **HATTIE: [pacing frantically]**
f intenso
Flood! Flood! Flood! Flood of the cen - tu - ry, all the

rall. ----- 10 a tempo

Vn. I *f* *f secco*

Vn. II *f* *f secco*

Va. *f* *f secco*

Vc. *f* *f secco*

Cb. _____

8

9

10

11

12

Picc.

E.H.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

pa - pers say! We'd be fools_ to_ stay_ in this small_ town. (nn)

f

13

14

15

16

17

Picc.

E.H.

Cl.

Bn.

Hn.

Perc. KICK DRUM

Hp.

Pf. *mp*

Hat. *f*

J.T. *J.T.: f*

Vn. I *pp* *f* *mp*

Vn. II *pp* *f* *mp*

Va. *pp* *f* *mp*

Vc. *pp* *f* *mp*

Cb.

Has she not

We know the ri-ver gives and takes.

18 19 20 21 22 23

Scene 3 | Departure

rall. PICCOLO 28 a tempo

67

Picc. *pp* *f* *pp*

E.H. *pp* *f* *pp*

Cl. *pp* *f* *pp*

Bn. *pp*

Hn. *pp*

Perc.

Hp.

Pf. *pp* *f* *pp*

[pointing to a worn, sepia photograph of EMILY]

Hat. ta-ken e-nough from us *rall.* al - read-y? 28 a tempo

Vn. I *f* *p* *pp* *f*

Vn. II *f* *p* *pp* *f*

Va. *f* *p* *pp* *f*

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

Cb.

Picc. *fp*

Ob. *fp*

Cl. *fp*

Bn. *fp*

Hn. *fp*

Perc.

Hp.

Pf. *fp*

J.T. *mp* *f* (n.b.) *p*

I must stay to defend what mother-ri-ver will

Vn. I

Vn. II

Va.

Vc.

Cb.

43 ♩ = ♩ (♩ = 144)

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

43 ♩ = ♩ (♩ = 144)

Vn. I

Vn. II

Va.

Vc.

Cb.

41 42 43 44 45 46

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

mf

John it's writ-ten all ov - er the pa-pers. We have _____ to

47 48 49 50 51

Picc. -

Ob. -

Cl. -

Bn. *fp* *f*

Hn. *fp* *f*

Perc. SUSPENDED CYMBAL *p* *mp* *mf*

Hp. *f* *p* *f*

Pf. *f* *p* *f*

Hat. *f* *run.*

[After HATTIE embraces J.T., she grabs two luggage bags.]

Vn. I *fp* *f*

Vn. II *fp* *f*

Va. *fp* *f*

Vc. *fp* *f*

Cb. *fp* *f*

52 53 54 55

56 ♩ = 120

Picc. —

Ob. —

Cl. —

Bn. —

Hn. —

Perc. **VIBRAPHONE**
p sempre

Hp. *p sempre*
(sounding 8va higher)

Pf. *p sempre*

Hat. *mp distinto, poco marcato*
Let's get out of here for good, so we can es-cape those

56 ♩ = 120

Vn. I *p sempre*

Vn. II *p sempre*

Va. *p sempre*

Vc. *p sempre*

Cb. —

56 56b 56c 56d 56e 56f

rit. - - - - -

PICCOLO

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

ord.

fp

fp

fp

f

mf

things that haunt us still. We'll take

rit. - - - - -

56g

56h

56i

57

58

59 ♩ = 72 *accel.* — — — — — ♩ = 120 *quickly to FLUTE*

Picc. *sf*

Ob. *sf*

Cl. *sf*

Bn. *sf*

Hn. *con sord.* *sf*

Perc.

Hp.

Pf. *pp molto legato*

Hat. *Lu - cy to Chi - ca - go to my broth - er's house, and a - way from the wa - ter's haz - ard.*

59 ♩ = 72 *accel.* — — — — — ♩ = 120

Vn. I *pizz.* *sf* *arco* *pp molto legato*

Vn. II *pizz.* *sf* *arco* *pp molto legato*

Va. *pizz.* *sf* *arco* *pp molto legato*

Vc. *pizz.* *sf* *arco* *pp molto legato*

Cb.

59 60 61 62 63

rit. 

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

Let's grab our things, pack a bag.

67 $\text{♩} = 72$

FLUTE

Fl. *sf* sub. *p*

Ob. *sf* sub. *p*

Cl. *sf* sub. *p*

Bn. *sf* sub. *p*

Hn. *sf* sub. *p*

MEDIUM SUSPENDED CYMBAL

Perc. *mf*

Hp. *p* molto lontano *gl.* *pp* very slow arp.

Pf. *ppp* molto lontano *ppp*

Hat. *p* haunting

Vn. I *sf* sub. *p*

Vn. II *sf* sub. *p*

Va. *sf* sub. *p*

Vc. *sf* sub. *p*

Cb. *sf* sub. *p*

[She hurls the suitcases on the bed and looks at a large clock on the wall.]

The last train__ will be here soon.

67 68 69 70

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat. *[Hastily, she begins filling the bag.]*

J.T. *J.T. : [As if in a trance...]*

p *pp*

No, I'll stay. Some men 'round here are stay-ing close, stay - ing

sul pont.

p *gl.* *pp*

Vn. I

Vn. II

p *gl.* *pp*

Va.

p *gl.* *pp*

Vc.

p *gl.* *pp*

Cb.

p *gl.* *pp*

71 72 73

Scene 3 | Departure

rit.

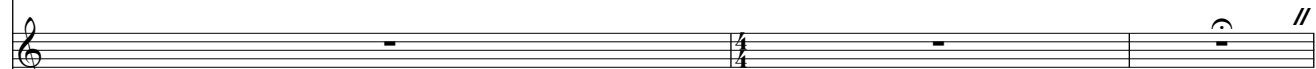

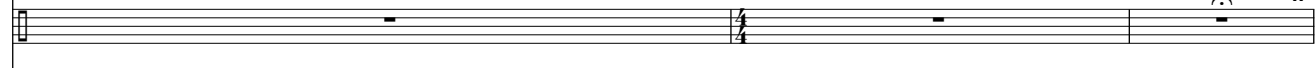
lunga 79 //

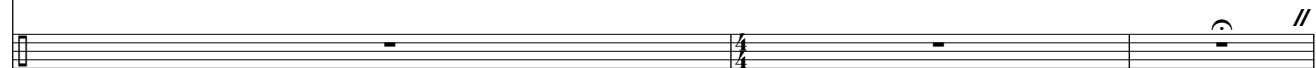

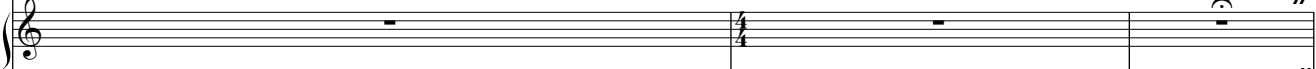
Fl.   

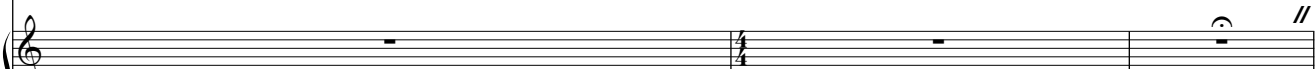
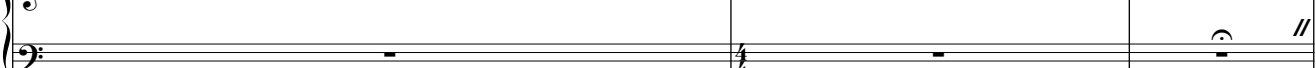

Ob.   

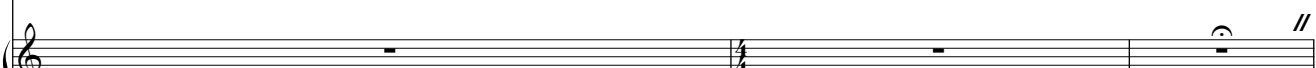
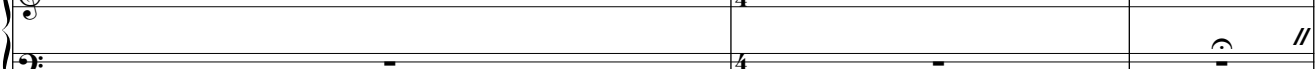

Cl.   

Bn.   

Hn.   

Perc.   

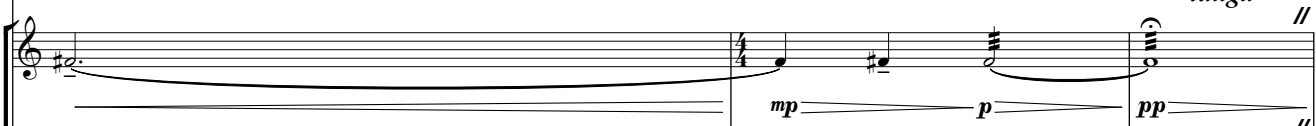
Hp.   

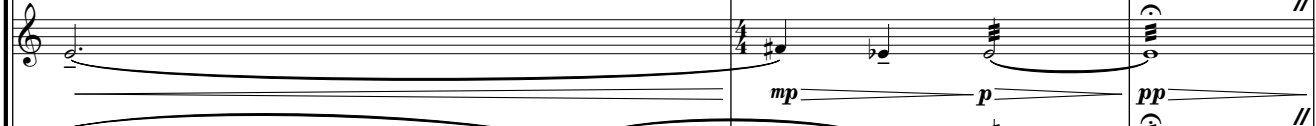
Pf.   


J.T. 

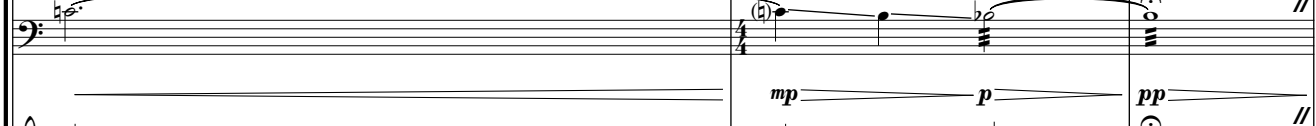
rit.

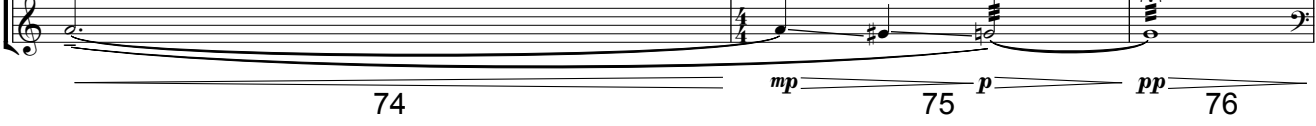
lunga //

Vn. I 

Vn. II 

Va. 

Vc. 

Cb. 

77 ♩ = ca.60; Solemn

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

[He reassures HATTIE.]
p delicato *pp* *mp* *p*

J.T. Run. Flee. Go. I'll save this town with all I have. My life is worth___

77 ♩ = ca.60; Solemn

Vn. I *ord., non vibrato* *pp* *pp* *poco*

Vn. II *ord., non vibrato* *pp* *pp* *poco*

Va. *ord., non vibrato* *pp* *pp* *poco*

Vc. *ord., non vibrato* *pp* *pp* *poco*

Cb. *ord., non vibrato* *pp* *pp* *poco*

pp 77 *pp* 78 *pp* 79 80 *poco*

*Freely
lunga*

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

VIBRAPHONE (slow motor)

pp

mp

p

ppp non cresc.

pp

p

pp

p

pp

[shaking her head]

[pausing to reflect]

[shaking his head] niente

risk - ing. But our live - li - hood? Beau - ti - ful home?

83 ♩ = 120 sub.; Intense

♩ = ♩

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bn. - - - - -

Hn. - - - - -

Vib. - - - - - KICK DRUM

Hp. - - - - -

Pf. *ff sub.* - - - - -

Hat. *f quasi Sprechstimme*
 [She slams her fist on the table...] *ord.*
 Lis - ten here you fool - ish man!____ (n) Our____ daugh - ter needs

83 ♩ = 120 sub.; Intense

♩ = ♩

Vn. I *ff sub.* - - - - -

Vn. II *ff sub.* - - - - -

Va. *ff sub.* - - - - -

Vc. *ff sub.* - - - - -

Cb. *ff sub.* - - - - - pizz. (snap) *ff*

83 84 85 86

FL. *♩ = ♩*

Ob.

Cl.

Bn.

Hn.

Perc. **SMALL WHIP**
ff

Hp.

Pf. *ff*

Hat. *ff*
— a fath - er. Don't trick your-self to think-ing a

Vn. I *p sub.* *ff*

Vn. II *p sub.* *ff*

Va. *p sub.* *ff*

Vc. *p sub.*

Cb. *arco* 0

rit. -----

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat. *molto drammatico*
 man, some sand, could be e - nough _____ to pre-vent the lev - ees break-ing a -
ff

J.T.

rit. ----- Freely

Vn. I

Vn. II

Va.

Vc.

Cb.

95 ♩ = 60; Grave

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat. *mf*

J.T. *p*
 You'll both need a place to re - turn to, won't you? Take her

95 ♩ = 60; Grave

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp*

Cb.

102 ♩ = 66; Steadfast

Fl. *pp incisivo* *mp*

Ob. *pp incisivo* *mp*

Cl.

Bn. *pp incisivo* *mp*

Hn.

Vib.

Hp.

Pf. *pp incisivo* *mp*

Hat. *[suitcases in tow, HATTIE proceeds to the train station.]* HATTIE: *mf* crisp and enunciated *f* *mf*
 Please don't let your need to be a man get in the way of be-ing a

J.T. *[J.T. follows her.]*
 go.

102 ♩ = 66; Steadfast

Vn. I

Vn. II

Va. ord. *mp*

Vc. ord. *pp incisivo* *mp*

Cb. *pp incisivo* *mp*

102 103 104 105

Fl. *f* *sf* *ff*

Ob. *f* *sf* *ff*

Cl. *f* *sf* *ff*

Bn. *f* *sf* *ff*

Hn. (con sord.) *f* *ff*

Perc. KICK DRUM *f* *ff*

Hp.

Pf. *ff* *p sub.*

Hat. *f*

J.T. *mp*

Vn. I *p* ord.

Vn. II *p* ord.

Va. *p*

Vc. *f* *p*

Cb. *f* *p*

fa-ther, J. T. Hat-tie, the time is draw-ing near.

106 107 108 109

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

Take my love, our daughter drop a line to tell me you've arrived. And this, my

mf *p sub.*

mf *p sub.*

mf *p sub.*

mf *p sub.*

mf *p sub.*

mf *p sub.*

mf *p sub.*

mf *p sub.*

mf *p sub.*

mf *p sub.*

Fl. *mf p sub.*

Ob. *mf p sub.*

Cl. *mf p sub.*

Bn.

Hn.

Perc. *f*

Hp.

Pf. *mf p sub. mf p sub.*

J.T. *p mf mfp*
 love, my love a let - ter ev - ery day.

Vn. I *mf p sub. mf p sub. mf p sub.*

Vn. II *mf p sub. mf p sub. mf p sub.*

Va. *mf p sub. mf p sub. mf p sub.*

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

Cb.

117

rit.

Fl. *mf p sub.*

Ob. *mf p sub.*

Cl. *mf p sub.*

Bn. *mf*

Hn.

Perc.

Hp. *mf*

Pf.

J.T. *mf* My pen by lamp - light will _____ prom-ise you I'm good and well!

117

rit.

Vn. I *mf p sub.* pizz. *mf*

Vn. II *mf p sub.* pizz. *mf*

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

Vc. *mf p sub.* pizz. *mf*

Cb. *mf p sub.*

120 *Meno mosso (colla voce)*

quickly to PICCOLO

Fl. *fp*

Ob. *fp*

Cl. *fp* *mp*

Bn. *fp* *mp*

Hn. (con sord.) *mp*

Perc.

Hp. fast arp. *f*

Pf. *p non cresc.*

J.T. *mp espr.* 3

And our town still here to re - turn to.

120 *Meno mosso (colla voce)*

accel.

Vn. I arco *fp* *mp* pizz. *p non cresc.*

Vn. II arco *fp* *mp* pizz. *p non cresc.*

Va. arco *fp* *mp*

Vc. arco *mp*

Cb.

123 ♩ = 120

PICCOLO
à la "train whistle" pitch bend (slow)

Picc. *p* *mp*

Ob. *mf*

Cl.

Bn.

Hn.

Perc.

Hp. *mf* *p sempre*

Pf. *p* *mf* *p sempre*

Hat. *mf*

Vn. I

Vn. II

Va.

Vc. *mf* *p*

Cb. *mf* *p*

[At the station's tracks,
HATTIE and J.T. await
the last train of the day.]

HATTIE:
[She shakes her head slowly, dismayed by what she perceives
to be his childlike, naïve resistance to leaving with her.]

123 ♩ = 120

My love, the train! You have to

123 124 125 126 127

pitch bend (slow)

128

Picc. *p* *mp* *p*

Ob.

Cl.

Bn.

Hn.

Perc. **VIBRAPHONE** *sf* *sf*

Hp.

Pf. *mf* *p* *mp*

Hat. come. not soon e - nough!

J.T. *mf* I'll see you soon

128

Vn. I

Vn. II

Va.

Vc. *mf*

Cb. *mf*

128 129 130

pitch bend (slow)

to FLUTE

mp

stopped +

mf

p

f

Hp.

Pf.

Hat.

I can - not care for our Lu - cy a - lone; I need you.

J.T.

[He is becoming insistent]

f

You're her moth - er

Vn. I

Vn. II

Va.

Vc.

Cb.

arco

mf

arco

mf

p

mf

mf

131

132

133

134

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

[She paces, looking downwards with increasing anxiousness.]

Hat - tie, Hat - tie, go! It's time. It's time!

mf *mf* *sf* *mfp*

142

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff*

Hn. *f*

Perc.

Hp. *fast arp.* *ff*

Pf. *ff*

Hat. *f intenso* *cresc.*
 J. T., we've been through e-nough; been through e-nough; e -

J.T. *ff* *f*
 Hat-tie, Hat-tie,

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

Cb.

142

molto rit. ————— $\text{♩} = 60$

Fl. ————— *sfpp*

Ob. ————— *sfpp*

Cl. ————— *sfpp*

Bn. ————— *sfpp*

Hn. ————— *sfpp* senza sord.

Perc. ————— KICK DRUM *sf*

Hp. —————

Pf. ————— *sfpp*

Hat. *ff*
 nough, e - nough, e - nough, e - nough, e - nough!

J.T. Hat - tie, go! Hat - tie, go!

molto rit. ————— $\text{♩} = 60$

Vn. I —————

Vn. II —————

Va. ————— *sfpp*

Vc. ————— *sfpp*

Cb. ————— *sfpp*

100

147 ♩ = 60

to ALTO FLUTE

to ENGLISH HORN

(*incisivo, come prima*)

f *p sub.*

(*incisivo, come prima*)

f *p sub.*

VIBRAPHONE (fast motor)

mf *p sub.* *sf* KICK DRUM *mf*

Hp.

Pf.

[enter TOWNSMEN, including DARWIN, who beckons J.T. to get to work alongside the rest.]

DARWIN: *mf incisivo*

Come, — J. T.

147 ♩ = 60

(*incisivo, come prima*)

f *p sub.*

(*incisivo, come prima*)

f *p sub.*

(*incisivo, come prima*)

f *p sub.*

(*incisivo, come prima*)

f *p sub.*

(*incisivo, come prima*)

f *p sub.*

147 148 149 150

A. Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar.

Vn. I

Vn. II

Va.

Vc.

Cb.

f

p

mf

p

f

p

mf

p

mf

p

f

p

mf

p

Now's the time to show our strength, and fight a - gainst this com-ing storm_

151

152

153

154

156

ALTO FLUTE

A. Fl. *f p sub. >* *p mf*

E.H. *f p sub. >* *p mf*

Cl. *f p sub. >* *p mf*

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

Hn. *con sord. p molto pesante (sempre)*

Perc. *f mf*

Hp.

Pf.

Hat. *HATTIE: mp*

J.T. *J.T.: mp* For our Lu - cy I'll hold

T. *TENORS: mp molto pesante (sempre)* Hat - tie go, it's time.

B. *BASSES: mp molto pesante (sempre)* We'll keep this ci - ty safe.

Vn. I *mf*

Vn. II *mf*

Va. *mf p f p sub. >* *p mf*

Vc. *mf p f p sub. >* *p mf*

Cb. *mf p f p sub. >* *p mf*

155

156

157

158

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

E.H. *f* *p sub.*

Cl. *f* *p sub.*

Bn. *f* *p sub.*

Hn. *rip* *(p)*

Perc.

Hp.

Pf.

Hat. *f*

J.T. *f*

T. *f*

B. *f*

Vn. I

Vn. II

Va. *f* *p sub.*

Vc. *f* *p sub.*

Cb. *f* *p sub.*

strong, for our ba-by girl. Hold strong — It's time.

It's time. Hold strong. It's time.

The lev - ee, the flood - wall. With these hands, we'll stack

The lev - ee, the flood - wall. With these hands, we'll stack

163

A. Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

T. *cresc. poco a poco*
sacks of sand to keep the floods at

B. *cresc. poco a poco*
sacks of sand to keep the floods at

163

Vn. I

Vn. II

Va.

Vc.

Cb.

166 Freely

169 $\text{♩} = \text{♩}$ (*colla voce*)
to PICCOLO

A. Fl. *mf* *p*

E.H. *mf* *p*

Cl. *mf* *p*

Bn. *mf* *p*

Hn.

Perc.

Hp. *f*

Pf. *f*

J.T. *mp* *p dolce*

T. *f* *mp*
bay. We'll work all night to keep this ci-ty safe. Home is the place you can come back to, and

B. *f* *mp*
bay. We'll work all night to keep this ci-ty safe.

166 Freely

169 $\text{♩} = \text{♩}$ (*colla voce*)

Vn. I *f* *p*

Vn. II *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

166 167 168 169 170

174 ♩ = ♩. (colla voce)

Picc. E.H. Cl. Bn. Hn. Perc. Hp. Pf. Hat. J.T. Vn. I Vn. II Va. Vc. Cb.

HATTIE: *mp* No, John: *p dolce* [shaking her head] Home is a place we

J.T. *mf* al - ways know you're safe; I'll make sure of that.

171 172 173 174

♩. = ♩

177

pitch bend (slow)

Picc. *p* *mp*

E.H.

Cl.

Bn. *p perendosi*

Hn.

Perc. VIBRAPHONE (slow motor) *mp*

Hp.

Pf. *pp* *ppp*
p perendosi

Hat. [HATTIE departs offstage towards the arriving train.]
make to - geth - er, an - - y - where.
[J.T. and HATTIE embrace.]

J.T.

♩. = ♩

177

Vn. I *p* *mp* *p perendosi*

Vn. II *p* *mp* *p perendosi*

Va. *p* *mp* *p perendosi*

Vc. *p* *mp* *p perendosi*

Cb. *p* *mp* *p perendosi*

Picc.

E.H.

Cl.

Bn.

Hn. *(senza sord.) solo, sempre lontano*
p *f* *p espr. e cantabile* *mf*

Perc.

Hp.

Pf.

J.T. *[Sad, but resolute, J.T. walks alone towards DARWIN and the TOWNSMEN, who are about to bid farewell to their wives.]*

Vn. I

Vn. II

Va.

Vc.

Cb.

179 180 181 182

Musical score for measures 183-185. The score includes parts for Horn (Hn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The Horn part features a melodic line starting at measure 183 with a *p* dynamic, moving through a triplet and reaching a *f* dynamic at measure 184, before returning to *p* at measure 185. The other instruments have rests in measure 183 and play sustained notes in measures 184 and 185.



Musical score for measures 186-189. The score includes parts for Horn (Hn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The Horn part starts at measure 186 with a triplet and *p più lontano* dynamic, moving to *mp* and then *p* by measure 187. The Violin and Viola parts play sustained notes in measures 187-189, with dynamics ranging from *p* to *pp*. The Violoncello and Contrabasso parts have rests in measure 186 and play sustained notes in measures 187-189.

rit. -----
to FLUTE

Picc. *ff* *p* *mf*

E.H. *ff* *p* *mf*

Cl. *ff* *p* *mf*

Bn. *ff* *p* *mf*

Hn. *ff* *p* *mf*

Perc. *ff* *p* *mf*

Hp. *ff*

Pf. *ff* *p* *mf* (for rehearsal only) *p*

S. *ff* *p* *mf* *p*
cen - tu - ry! E - vac - u - ate. We have to run.

A. *ff* *p* *mf* *p*
cen - tu - ry! E - vac - u - ate. We have to run.

T. *ff* *p* *mf* *p*
cen - tu - ry! E - vac - u - ate. You have to run.
[to: the TOWNSWOMEN]

B. *ff* *p* *mf* *p*
cen - tu - ry! E - vac - u - ate. You have to run.

Vn. I *ff* *p* *mf*

Vn. II *ff* *p* *mf*

Va. *ff* *p* *mf*

Vc. *ff* *p* *mf*

Cb. *ff* *p* *mf*

Scene 3 | Departure

112

197 ♩ = 36

♩ = 72

199

FL.
E.H.
Cl.
Bn.
Hn.
Perc.
Hp.
Pf.

S.
A.
T.
B.

pp *mp* *f poss.* *mf* *p*

Oo Ah. E - vac - u - ate; we have to run. E -

[TOWNSWOMEN slowly exit the stage to board the outgoing train.]

Oo Ah. E - vac - u - ate; we have to run. E -

[TOWNSWOMEN slowly exit the stage to board the outgoing train.]

Oo Ah. E - vac - u - ate; we have to run. E -

[pointing off-stage]

Oo Ah. E - vac - u - ate; we have to run. E -

[pointing off-stage]

197 ♩ = 36

♩ = 72

199

Vn. I
Vn. II
Va.
Vc.
Cb.

pp *mp* *ff* *p*

pp *mp* *ff* *p*
197

198

199

200

Fl.
E.H.
Cl.
Bn.
Hn.
Perc.
Hp.
Pf.
S.
A.
T.
B.
Vn. I
Vn. II
Va.
Vc.
Cb.

vac-u-ate; we have to run. E-vac-u-ate, e-vac-u-ate, e-vac-u-ate.
vac-u-ate; we have to run. E-vac-u-ate, e-vac-u-ate, e-vac-u-ate.
vac-u-ate.
vac-u-ate.

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

201 202 203 204 205

Scene 4 | Day and Night

*Scene: The town's square, the next day.
[J.T. is joined by the TOWNSMEN. Haggard and weary, they have formed a line passing sandbags to one another, stacking them up into small barricades.]*

$\text{♩} = 112; \text{Molto agitato}$

Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Pf.

$\text{♩} = 112; \text{Molto agitato}$

Vn. I

Vn. II

Va.

Vc.

Cb.

p

mp

p

1 2 3 4

Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Pf.

Vn. I

Vn. II

Va.

Vc.

Cb.

f

f

mp

f

f

f

f

f

SNARE DRUM (rute, or tightly-coiled brushes)

KICK DRUM

5

6

7

8

FLUTE

Fl. *sf*

E.H. *sf*

Cl. *sf*

Bn. *sf*

Hn. *sf*

Perc. *sf*

Pf. *sf*

Vn. I *sf* ord. G.P. (exact)

Vn. II *sf* ord.

Va. *sf*

Vc. *sf*

Cb. *sf*

9 *sf* 10 *sf* 11 *sf* 12

13

Fl. -

E.H. *mf*

Cl. *mf*

Bn. *mf*

Hn. -

Perc. *mp*³

Pf. *mf*

J.T. *f*
It's gon - na be a bat - tle and it's work.

TENORS:
T. *f*
It's gon - na be a bat - tle and it's work.

BASSES:
B. *f*
It's gon - na be a bat - tle and it's work.

13

Vn. I -

Vn. II -

Va. -

Vc. *mf*

Cb. *mf*

13 14 15

Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Pf.

J.T.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Cb.

It's work, it's work, will keep it out. keep it

It's work, it's work, will keep it out. The riv - er

It's work, it's work, will keep it out. The riv - er

16 17 18 19

20

Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Pf.

J.T.

out.

T.

We'll pile the sacks of sand up to the roof - tops if we can!

B.

We'll pile the sacks of sand up to the roof - tops if we can!

20

Vn. I

Vn. II

Va.

Vc.

Cb.

20 21 22 23

fp *pp* *fp* *pp* *fp* *pp* *fp* *pp*

Fl. *mf*

E.H. *mf*

Cl. *mf*

Bn. *mf*

Hn.

Perc. *mp*

Pf.

J.T.

T. *f* *fp* *f*
All day and night we'll stack the sand, make a wall!
We'll make a wall!

B. *f* *fp* *f*
All day and night we'll stack the sand, make a wall!

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

24 25 26 27 28

31

Fl.

E.H. *to OBOE*

Cl.

Bn.

Hn. *mf*

Perc. *fp* *f* KICK DRUM

Pf. *p*

J.T. *mf*
 Dear Hat-tie, please keep your-self and the lit-tle one

T. *ff*
 Keep it, keep it out!

B. *ff*
 Keep it, keep it out!

[Stepping a few steps away, he delivers an aside.]

[The TOWNSMEN continue stacking sandbags.]

31

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *sf* *p*

Cb. *sf* *p*

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

as safe and hap - py as can be.

p

f

34 35 36 37

38

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Pf.

J.T.

mf

mf

mf

Don't let your - self to wor - ry as I'll be al-right, no mat - ter

38

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

mf

mf

mf

38 39 40 41

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

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

Cl. *mf* *p sub.* *mf*

Bn. *sf* *mf* *p sub.* *mf*

Hn. *p sub.* *mf*

Perc. SNARE DRUM (rute) *mp* KICK DRUM

Hp. *mf* *p sub.* *mf*

Pf. *mf* *p sub.* *mf*

J.T. *f*
if the ri - ver comes or not. Day and night, day and night!

T. *f*
Day and night, day and night!

B. *f*
Day and night, day and night!

Vn. I *sf* *mf* *p sub.* *mf*

Vn. II *sf* *mf* *p sub.* *mf*

Va. *sf* *mf* *p sub.* *mf*

Vc. *sf* *mf* *p sub.* *mf*

Cb. *sf* *mf* *p sub.* *mf*

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Pf.

Dar.

J.T.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Cb.

Stack the sand, make a wall keep it out! - (t) It's work!

It's work will keep it

46 47 48 49 50

Scene 4 | Day and Night

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

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

Cl. *mf* *p sub.* *mf* *p sub.*

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

Hn. *mf* *p sub.* *mf* *p sub.*

Perc. *mp*

Pf. *mf* *p sub.* *mf* *p sub.*

Dar. out!

J.T. *mf* *p*

T. *mf* *p*

B. *mf* *p*

Vn. I *mf* *p sub.* *mf* *p sub.*

Vn. II *mf* *p sub.* *mf* *p sub.*

Va. *mf* *p sub.* *mf* *p sub.*

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

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

Day and night, day and night! Day and night! We'll stack the sands, day and
 Day and night, day and night! Day and night! We'll stack the sands, day and
 Day and night, day and night! Day and night! We'll stack the sands, day and

51 52 53 54

accel. ----- 58 ♩ = 144

Fl. *sf* *p* *f* 3

Ob. *sf* *p* *f* 3

Cl. *sf* *p* *f*

Bn. *sf* *p* *f*

Hn.

Perc.

Hp.

Pf. *sf*

J.T. *sf* *f*
night!

T. *sf* *f*
night!

B. *sf* *f*
night! [The TOWNSMEN continue stacking sandbags.]

Vn. I *sf* *f* pizz.

Vn. II *sf* *f* pizz.

Va. *sf* *f* pizz.

Vc. *sf* *f* pizz.

Cb. *sf* *f*

55 56 57 58 59

rit.

67 ♩ = 112

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff* *p sub.*

Hn. *ff*

Perc.

Pf. *ff* *p sub.*

J.T. *[aside]* *mf*

T. *f* *p*

B. *f* *p*

Vn. I *ff* *arco*

Vn. II *ff* *arco*

Va. *ff* *arco*

Vc. *ff* *p sub.*

Cb. *ff* *p sub.*

My Hat - tie, dear, I'm so glad that you are not here.

Keep it out! Keep it out!

Keep it out! Keep it out!

66 *ff* *p sub.* 67 68 69

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

T.
Keep it out!

B.
Keep it out!

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

mp

mf

f


p sub.


[More soft-spoken and intimate]


Tell lit - tle Lu - cy that her pa - pa is al - right; he sleeps with one eye al - ways

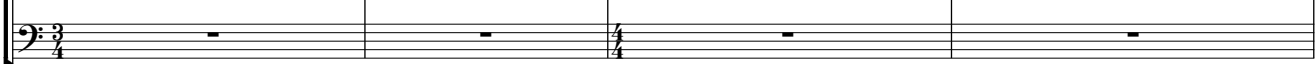
75 76 77 78

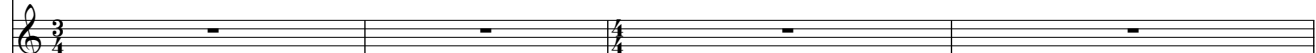
84

FL. 


Ob. 

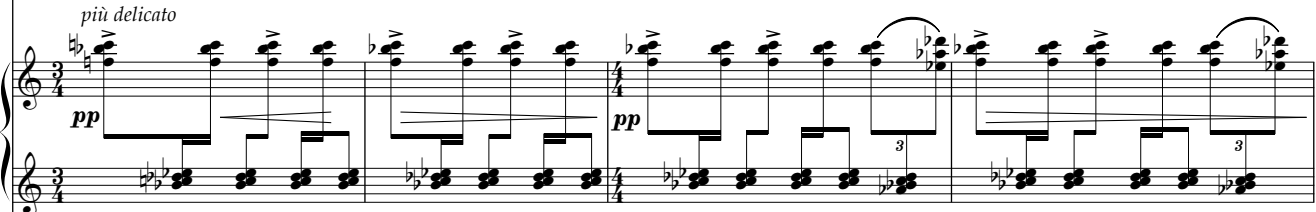
Cl. 

Bn. 

Hn. 


VIBRAPHONE
Perc. 
pp *più delicato*


Hp. 
pp *più delicato* *gliss. ad lib. (upper register)* *p*


Pf. 
pp *più delicato*


J.T. 
p
My dreams at night are full of break - ing


84

Vn. I 

Vn. II 

Va. 

Vc. 

Cb. 

84

85

86

87

Fl. *f*

Ob. *f*

Cl. *f*

Bn.

Hn.

Perc.

Hp.

Pf. *f*

J.T. *f*
lev - ees!...

Vn. I *mf*

Vn. II *mf*

Va. *f*

Vc. *f*

Cb. *f*

88 89 *f* 90 91

92

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Cb.

p pesante, non espr.

mf pesante, non espr.

f

Break - ing lev - ees: not on our _____ watch!

Break - ing lev - ees: not on our _____ watch!

p

mf

f

p

mf

f

p

mf

f

p

mf

f

92 93 94 95

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Cb.

...break - ing lev ___ ees...

Break - ing ___ lev - ees: not on

Break - ing ___ lev - ees: not on

96 97 98 99 100

103

Fl. *mf* *fp*

Ob. *mf* *fp*

Cl. *mf* *fp*

Bn. *mf* *fp*

Hn. *mf*

Perc.

Hp.

Pf. *mf*

T. *f* *cresc. poco a poco*
 our watch, not on our watch. We'll work and stack; it's work will keep,

B. *f* *cresc. poco a poco*
 our watch! not on our watch. We'll work and stack; it's work will keep,

Vn. I *mf* *fp*

Vn. II *mf* *fp*

Va. *mf* *fp*

Vc. *mf* *fp*

Cb. *mf* *fp*

101 102 103 104

molto rit.

Fl. *f*

Ob. *f*

Cl. *f*

Bn. *f*

Hn.

Perc.

Hp.

Pf. *f*

T.
keep it out, keep it out, keep it out, keep it out,

B.
keep it out, keep it out, keep it out, keep it out,

molto rit.

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb.

111 ♩ = 88; Maestoso

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

Ob. *fp* *f aggressivo* *p sub.* *mf*

Cl. *fp* *f aggressivo* *p sub.* *mf*

Bn. *fp* *mf* *f aggressivo* *p sub.* *mf*

Hn. *fp* *mf aggressivo*

Perc. SNARE DRUM (rute) *mf* KICK DRUM

Pf. *f* *mf* *f aggressivo* *ff aggressivo* *p sub.* *mf*

J.T.

T. *ff* *ffp* *ff aggressivo*
 keep it out! Day and night, day and night! Stack the sand, make a

B. *ff* *ffp* *ff aggressivo*
 keep it out! Day and night, day and night! Stack the sand, make a

111 ♩ = 88; Maestoso

Vn. I *fp* *f aggressivo* *p sub.* *mf*

Vn. II *fp* *f aggressivo* *p sub.* *mf*

Va. *fp* *f aggressivo* *p sub.* *mf*

Vc. *fp* *f aggressivo* *p sub.* *mf*

Cb. *fp* *mf* *f aggressivo* *p sub.* *mf*

110 111 112 113

Scene 4 | Day and Night

140

Fl. *f*

Ob. *f*

Cl. *f*

Bn. *f* *p* *f*

Hn. *f* *p* *f*

Perc. *f* *f* *fp*

Pf. *f*

Dar. *ff*

J.T. *ffp* *f* It's work *ff* will keep it

T. *ffp* *f* wall keep it out! - - (t) It's work!

B. *ffp* *f* wall keep it out! - - (t) It's work!

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb. *f*

114 115 116 117

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

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

Cl. *mf* *p sub.* *mf* *p sub.*

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

Hn. - - - -

Perc. *mp*

Pf. *mf* *p sub.* *mf* *p sub.*

Dar. out!

J.T. Day and night day and night! Day and night! We'll stack the sands, day and

T. Day and night day and night! Day and night! We'll stack the sands, day and

B. Day and night day and night! Day and night! We'll stack the sands, day and

Vn. I *mf* *p sub.* *mf* *p sub.*

Vn. II *mf* *p sub.* *mf* *p sub.*

Va. *mf* *p sub.* *mf* *p sub.*

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

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

118 119 120 121

accel. - - - - -

Fl. *sf* *p*

Ob. *sf* *p* *mf*

Cl. *sf* *p* *mf*

Bn. *sf* *mf*

Hn.

Perc. SUSPENDED CYMBAL *p*

Pf. *fff*

J.T. *sf* *f*

T. *sf* *f*

B. *sf* *f*

Vn. I *sf*

Vn. II *sf*

Va. *sf*

Vc. *sf*

Cb. *sf*

night!

[The TOWNSMEN continue stacking sandbags.]

122 123 124 125

Scene 4 | Day and Night

♩ = 144 127 *♩ = 72*

Fl. *ff* *sff* *mf*

Ob. *ff* *sff* *mf* *p*

Cl. *ff* *sff* *mf*

Bn. *ff* *sff* *mf*

Hn. *ffpp* *molto* *rip* *sff*

Perc. *ff* *sff* *sff* *sff*

Pf. *ff* *sff* *sff* *sff*

J.T. *ff* *sffp < ff*

T. *ff* *sffp < ff* [*J.T. and the TOWNSMEN quickly scurry offstage.*]

B. *ff* *sffp < ff*

Day and night!

♩ = 144 127 *♩ = 72*

Vn. I *ffpp* *molto* *sff* *mf*

Vn. II *ffpp* *molto* *sff* *mf*

Va. *ffpp* *molto* *sff* *mf*

Vc. *ffpp* *molto* *sff* *mf*

Cb. *ffpp* *molto* *sff* *mf*

226 227 228 229 230 231 232

Scene 5 | Hattie's Arrival

Scene: A guest bedroom in HATTIE'S brother STEPHEN'S home. A bassinet is positioned near the back wall.
 [HATTIE enters with LUCY in her arms. STEPHEN walks behind, carrying her luggage and helping her get settled.]

(♩ = 72); Giocoso

Musical score for measures 1-5. Instruments: Fl., Ob., Cl., Bn. Dynamics: *fp*, *mf*, *p*. Time signatures: 2/4, 3/4, 2/4.



rall. — — — — — 9 a tempo

Musical score for measures 6-10. Instruments: Fl., Ob., Cl., Bn. Dynamics: *p*, *mp*, *mp dolce*. Includes instruction "to ENGLISH HORN".



Musical score for measures 11-15. Instruments: Fl., E.H., Cl., Bn. Dynamics: *p delicato*.

17

PICCOLO

FL.  *pp*

E.H. 

Cl.  *mf*

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

Hn. 

Perc. 

Hp. 

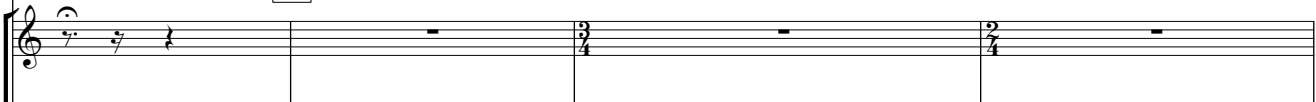
Pf. 


STEPHEN:
[excitedly, to: HATTIE and LUCY]

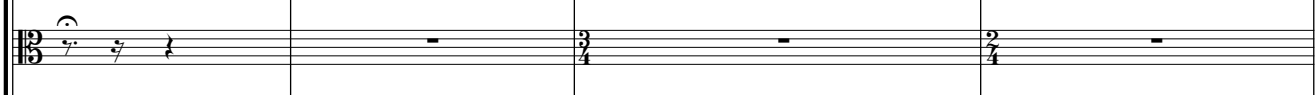
Ste.  *mf*

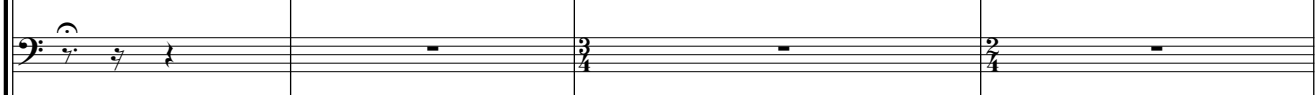
So glad you both made it, though we'll miss J. T.

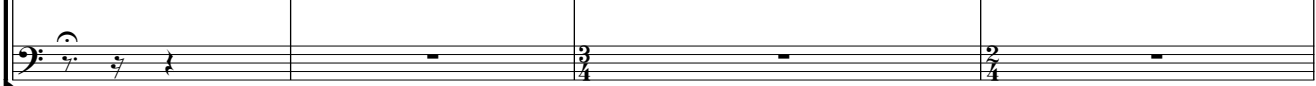
17

Vn. I 

Vn. II 

Va. 

Vc. 

Cb. 

poco rit.

23 Più leggero, rubato

to FLUTE

Picc. *p* *mf*

E.H.

Cl. *mf*

Bn. *p* *mf*

Hn.

Perc.

Hp.

Pf. *mf* *p warmer*

Ste. [At the door, HATTIE struggles with the luggage before STEPHEN comes to assist.]
But he'll sure _____ be

Vn. I *p warmer*

Vn. II *p warmer*

Va. *p warmer*

Vc. *p warmer*

Cb. *pizz.* *arco* *p warmer*

20 21 22 23

26

FLUTE

Fl. *p*

E.H.

Cl.

Bn. *mf* *f*

Hn. *p*

Perc.

Hp. *quasi solo* *p* *mf* *f*

Pf. *mp* *mf* *f*

[He lights a small lantern, illuminating the space.]

Ste. *f*

glad to know you got here safe. I've set up the room with my old crib

26

Vn. I *mp* *pp*

Vn. II *mp* *pp*

Va. *mp* *pp*

Vc. *mp* *pp* *mf* *f*

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

24 25 26 27 28

Fl.

E.H.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Ste.

Vn. I

Vn. II

Va.

Vc.

Cb.

Freely (*colla voce*)

34 *a tempo*
to ALTO FLUTE

Fl. *pp*

E.H.

Cl. *pp*

Bn. *pp*

Hn.

Perc.

Hp.

Pf.

Hat. *mp*
time. Yes, _ yes, _ thank you. You're kind to have us here.

Ste. *mp*
Do you have eve-ry-thing that you will need?

Freely (*colla voce*)

34 *a tempo*

Vn. I *pp* *p* *pp*

Vn. II *pp* *p* *pp*

Va. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Cb. *pp* *p* *pp*

pp 33 34 *p* 35 *pp* 36

E.H.

Cl.

Bn.

Hat. *[HATTIE begins to unpack and settle in.]*

Ste. *[approaching the door]*
mp
 My sis - ter, this home, my home will al-ways be o - pen.

Vc.

42 43 44 45 46

E.H.

Cl. *mp* *p* *mp dolce*

Bn. *mp* *p* *mp dolce*

Hat.

Ste. *[STEPHEN opens the door...]* *[...and exits.]*

47 48 49 50 51

50

[She continues to unpack, eventually pulling out a journal, a hairbrush, and other trinkets. She places the belongings on an old wooden dresser.]

rit.

E.H.

Cl.

Bn.

Hat.

52 53 54 55

[Pulling out a framed picture of herself with J.T., she is overcome with nostalgia.]

pp *pp*

pp *pp*

pp *pp*

56 ARIA
♩ = 60; Nostalgic

rall.

E.H.

Cl.

Perc.

Hp. *p legato* [She sets down the picture and slowly paces the room.]

Cb. *p legato*

56 57 58 59



60 a tempo

rall.

E.H.

Perc.

Hp. *(p)*

Hat. *HATTIE: mp semplice ma espr.*
I left my love, the flow-ers and fields, our good life back in Mis-sou - ri

Cb. *p*

60 61 62 63

a tempo **66** Freely

E.H. _____

Perc. *pp* _____ *mp* _____

Hp. *pp* _____ *mp* _____

Hat. *mp* _____

Cb. _____

I al-read-y miss the ba - ker, the mar - ket, the sweet_ smell of hon-ey-suck-le

a tempo **66** Freely

64 65 66

mp espr., cantabile **rall.**

E.H. _____

Perc. *p* _____ *mp* _____

Hp. *mp* _____

Hat. _____

Cb. *mp* _____ **rall.** _____

on the wind in Mis-sou - ri.

mp **rall.**

67 68 69

Scene 5 | Hattie's Arrival

154 **70** a tempo

rall.

E.H. Perc. Hp. Hat. Cb.

mp semplice ma espr.

The wa-ters climb the flood walls: re-cord depths. We've nev-er seen such dan-ger in Mis-sou-ri.

70 a tempo **71** **72** **73**

pizz. p



a tempo

76 Freely

E.H. Perc. Hp. Hat. Cb.

Corn-fields and beans are washed out, washed o - ver, like the men who work the ground for our live-li hood

74 **75** **76**

mp arco

Scene 5 | Hattie's Arrival

♩ = 60 poco rit. — — — — — ♩ = 52

E.H. *p*

Perc.

Hp. *p* *pp*

Hat. *mp dolce*
back in Mis - sou - ri. Yet it was

Cb. *p*

77 78 79 80



81 ♩ = ca.66; più mosso

E.H.

Perc. *p*

Hp. *p*

Hat. *f*
there in that sun that I first knew,

Cb. *f*

81 82 83 84

E.H. Perc. Hp. Hat. Cb.

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

when our eyes met, that I would fall for you.

85 86 87 88



rit. **90** *Meno mosso*

E.H. Perc. Hp. Hat. Cb.

mp *f* *p* *(mp)*

gl. *gl.* *3* *3*

Eve-ning walks by the riv - er,

rit. **90** *Meno mosso*

89 90 91

E.H. *p* *mf*

Perc. *p* *mf*

Hp. *mf* *p*

Hat. *mp*
just you and me... ...when things were good, not so

Cb. *p* *mf* *p*

92 93 94 95 96



rall. $\text{♩} = 66$ rit.

E.H. *p* *mp*

Perc. *mp*

Hp. *pp* *mp*

Hat. long a - go — back in Mis - sou - ri.

Cb. *pp* *mp*

97 98 99 100 101

Scene 5 | Hattie's Arrival

158

102 ♩ = 60

Musical score for measures 102-105. The score includes staves for E.H., Perc., Hp., Hat., and Cb. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked as ♩ = 60. The dynamics are p (piano) and mp (mezzo-piano). The lyrics are: "But now our daugh - ter cries in my".

E.H. *p*

Perc. *p*

Hp. *p*

Hat. *mp*
But now our daugh - ter cries in my

Cb. *p*

102 103 104 105



Musical score for measures 106-109. The score includes staves for E.H., Perc., Hp., Hat., and Cb. The key signature is one flat (Bb) and the time signature is 2/4. The dynamics are p (piano) and mp (mezzo-piano). The lyrics are: "arms; she mis-ses Pa - pa. She cries for".

E.H. *p* *mp* *p* *rall.*

Perc. *mp*

Hp. *mp* *p*

Hat. arms; she mis-ses Pa - pa. She cries for

Cb. *mp* *p* *rall.*

106 107 108 109

a tempo

E.H. *pp* *pp* *mp*

Perc. *pp*

Hp. *pp* *mp* *non legato*

Hat. *mf*

bet - ter days_ back_ in Mis - sou - ri.

a tempo

Cb. *pp* *mp*

110 111 112 113



114 *rit.* - - - - -

E.H. *p dolce*

Perc.

Hp. *p dolce*

Hat. [She sits down at the desk with journal in hand, tearing out a page to pen a letter to J.T.]

114 *p dolce* *rit.* *pizz.*

114 115 116 117

----- ♩ = 30 120 ♩ = 60; rubato

E.H. *pp*

Perc. *pp molto semplice, intimo*

Hp. *p* *pp* *molto semplice, intimo*

Hat. *p molto semplice, più intimo* *mp*
 [She reads the letter aloud, while writing.]
 We got here safe, though the trip was long. But what keeps you safe?

----- ♩ = 30 120 ♩ = 60; rubato

Cb. *arco* *pp*

118 119 120 121 122



molto rit. ----- ♩ = 30 *Più mosso*

E.H. *poco f* *mf* *f* *p sub.*

Perc. *poco f* *mfp* *f* *p sub.*

Hp. *poco f* *mf* *f* *p sub.*

Hat. *cresc. poco a poco* *f* *f poss.* *mp sub.*
 Flood- walls? How strong? And what force could drive us, drive us to

molto rit. ----- ♩ = 30 *Più mosso*

Cb. *p* *mf* *f*

123 124 125 126

128 Freely

E.H. *pp*

Perc. *pp*

Hp. *pp* *bisbigliando* *mp* *niente* *p*

Hat. *p* *mp*
 oth-er ends of states? The walls... may be strong, but how long can they hold? Back in Mis-sou_____

Cb. *pp* *p*

127 128 129



♩ = 60 *rall.* **132 a tempo**

E.H. *mp espr., cantabile* *p* *pp*

Perc. *mp* *ppp*

Hp. *mp* *ppp*

Hat. *ri*

Cb. *mp* *rall.* **132 a tempo**

[Having become more visibly despondent than nostalgic, HATTIE finishes writing the letter to J.T...]

[...and blows out the candle.]

[Lights slowly fade out on HATTIE's side of the stage. Lights up on J.T.'s side.]

130 131 132 133 134

Scene 6 | "In Your Arms Again"

Scene: The FITZGERALD home.

[J.T. is seated at his desk, illuminated by the soft glow of a kerosene lamp.
It is an especially dark, cloudy evening. He is writing what will—unknowingly—be his final letter to Hattie.]

ARIA

♩ = ca.60; poco rubato throughout

ALTO FLUTE

Woodwind and vocal staves for the first section of the scene. The staves include Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Piano (Pf.), and J.T. The music is in 4/4 time with a tempo of ca. 60 and a rubato feel. The Alto Flute and Clarinet parts feature a melodic line starting in measure 3, marked *pp*. The Bassoon part has a similar line in the bass clef, also marked *pp*. The Harp and Piano parts play a accompaniment of chords and triplets, marked *p molto intimo*. J.T. has a vocal line starting in measure 3, marked *pp* and *mp espr.* in measure 4.

J.T.: [with pen in hand, focused on writing the letter]

pp

mp espr.

ARIA

♩ = ca.60; poco rubato throughout

String and vocal staves for the second section of the scene. The staves include Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time with a tempo of ca. 60 and a rubato feel. The strings play a simple accompaniment of chords, marked *p molto intimo*. J.T. has a vocal line with lyrics: "Dear Hat-tie I'm glad you've made it safe." The lyrics are placed below the vocal staff. The Cb. part has a *con sord.* marking in measure 4.

Dear Hat-tie

I'm

glad you've made it safe.

1

2

3

p molto intimo

4

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

p molto intimo

p molto intimo

pp

p

p

mf

p

tr

p molto intimo

con sord.

con sord.

p molto intimo

arco, con sord.

p molto intimo

arco, con sord.

p molto intimo

p molto intimo

3 TRIANGLES (very small, small, medium)

(sounding 8va higher)

[slowly looking upwards now]

5 6 7 8

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

9 10 11 12 13

It hurts me aw-ful know-ing, know-ing Lu-cy cries for me. I

15 più mosso (♩ = ca.72)

A. Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

know, I know, I know she's scared she mis - ses pa - pa don't

14 15 16

rall. ----- 20 a tempo

A. Fl. *mp* *poco* 3

Ob.

Cl. *mp* *poco* 3

Bn.

Hn. *mp*

Perc. **VIBRAPHONE (slow motor)**
pp *mp* *p*

Hp. *f* *mp* *p* *pp* *mp* *poco*
B_♭ F_♯ F_♯

Pf. *f* *mp* *p sub.*

J.T. *mf* 3
fear, don't fear. We see wa-ters ri-sing in the_

rall. ----- 20 a tempo (con sord.)

Vn. I *mp* *poco* (con sord.)

Vn. II *mp* *poco* (con sord.)

Va. *mp* *poco* (con sord.)

Vc. *f* *mp* *mp* *poco* (con sord.)

Cb. *f* *mp* *mp* *poco* (con sord.)

17 18 19 20

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

Ob. *f*

Cl.

Bn. *p* *mf* *f*

Hn.

Perc.

Hp. *p* *mf* *f*

Pf.

J.T. *f*
ri - ver. We see wa - ters rise but we won't let them in! The

Vn. I *mf* *f*

Vn. II *mf* *f*

Va. *mf* *f*

Vc. *p* *mf* *f*

Cb. *mf* *f*

quickly to PICCOLO

A. Fl. *mf* *f*

Ob. *mf*

Cl. *mf* *f*

Bn. *mf* *f*

Hn. *p* *mfp*

Perc.

Hp. *mf* *f*

Pf. *mf* *sf*

J.T. *[He runs towards a stack of sandbags, grabbing one in a proud display of fortitude.]*
 ci - ty's walls will be e - nough, we'll ride this out.

Vn. I *p* *f*

Vn. II *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb.

27

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

[Holding up the sandbag]

We've piled e-nough sand - bags to keep the o - cean_ out ____

27

26

27

28

29

PICCOLO

Picc. *mf*³

Ob. *p*³ *mf*

Cl.

Bn. *p* *mf*

Hn.

Perc. *mp* *with slurs*

Hp.

Pf. *mf* *p*

J.T.

29

Vn. I *senza sord.* *p* *mf*

Vn. II *senza sord.* *p* *mf*

Va. *senza sord.* *p* *mf*

Vc. *senza sord.* *p* *mf*

Cb. *senza sord.* *p* *mf*

33

Pic. *p* *mf* *p*

Ob.

Cl.

Bn.

Hn.

Perc. *p*

Hp. *mf* *p*

Pf. *mf*

J.T. *p* *mf*
In case the worst should come, I'll climb up high and

33

Vn. I *p* *mf*

Vn. II *p* *mf*

Va. *mf*

Vc.

Cb.

Picc. *to FLUTE*

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

poco accel. ----- rall.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

43 44 45 46 47

make it to the hills, then I know I'll be in your

48 a tempo (♩ = ca.60)

rall.

a tempo

FL. —

Ob. —

Cl. —

Bn. *f* — *mf* — *f*

Hn. *f* — *mp*

Perc. SUSPENDED CYMBAL (Vibraphone mallets) *mp* — *pp* — *mp*

Hp. *mf* — *f*

J.T. *f* warm, with abandon — *ff* — *f*
 arms a - gain! God wil-ling, in your arms a - - gain! our_

48 a tempo (♩ = ca.60)

rall.

a tempo

Vn. I *f* — *mf* — *f* Sul IV

Vn. II *f* — *mf* — *f* Sul IV

Va. *f* — *mf* — *f*

Vc. *f* — *f*

Cb. *f* — *f*

48 49 50 51

colla voce *rall.*

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

J.T.

non dim. *dolce e legato* *p* *pp quasi falsetto*

Vn. I

Vn. II

Va.

Vc.

Cb.

colla voce *rall.*

mp 52 non dim. 53 54 55 56

Scene 6 | "In Your Arms Again"

62

rit.

177

Fl. *mp* *mp molto espr.*

Ob. *p*

Cl. *mp* *p*

Bn. *mp* *p*

Hn. *mp* *p*

Perc.

Hp. *mp*

Vn. I

Vn. II

Va.

Vc.

Cb.

62

63

64

65

66 Very gently; molto rubato

Fl. *p*

Ob.

Cl.

Bn.

Hn.

Perc. TRIANGLES (very small, small) *p*

Hp. *pp* *p*

J.T. *p tenderly* *mp* *p*

You'll be in my arms a - gain, when you re -

66 Very gently; molto rubato

(con sord., sul tasto)

Vn. I *pp* *p*

Vn. II (con sord., sul tasto) *pp* *p*

Va. (con sord., sul tasto) *pp* *p*

Vc. *pp* *p*

Cb. *p*

End of Scene 6: Outside the FITZGERALD home
 [As J.T. walks out front to place the letter in the mailbox, a frantic DARWIN approaches, beckoning him back to their work at the floodwall. J.T. and DARWIN quickly exit Stage Left.]

Scene 7 | The Nightmare

Scene: The guest room at STEPHEN's home. A small candle on HATTIE's night stand provides virtually the only light in the otherwise dim space.
 [While feeding Lucy and preparing for bed, HATTIE reminisces briefly with STEPHEN.]

$\text{♩} = 144$

Fl.

Ob. *p* *mf*

Cl.

Bn. *mf*

Hn.

Perc.

Hp.

Pf.

$\text{♩} = 144$

Vn. I *mf* senza sord., ord.

Vn. II *mf* senza sord., ord.

Va. *mf* senza sord., ord.

Vc.

Cb.

1 2 3 4 5 6

rit. - - - - -

Fl. *f*

Ob. *f*

Cl.

Bn.

Hn. *mf*

Perc.

Hp. *f* *sf*

Pf. *f*

Vn. I *f*

Vn. II

Va. *f*

Vc. *f*

Cb. *f*

13 14 15 16

17 ♩ = 72 ♩ = ♩ rall. - - - - -

Fl. *mf*

Ob. *mf*

Cl.

Bn. *mf*

Hn.

Perc.

Hp. *mf* *p*

Pf.

17 ♩ = 72 ♩ = ♩ rall. - - - - -

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *p*

Cb.

22 a tempo (♩ = 72)

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

HATTIE: [to STEPHEN, while holding LUCY in her arms]

Hat.

Peo-ple ask why her fa - ther stayed be - hind.

STEPHEN: mp

Ste.

What do you

22 a tempo (♩ = 72)

Vn. I

Vn. II

Va.

Vc.

Cb.

21 22 23 24 25

$\text{♩} = \text{♩. meno mosso} (\text{♩} = \text{ca.60})$

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Ste.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

pp

p

p

$\text{♩} = \text{♩. meno mosso} (\text{♩} = \text{ca.60})$

I tell them he's sav - ing lives back in Mis - sou - ri

say? back in Mis - sou - ri

26 27 28 29

30

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

mp back in Mis - sou - ri where we'll both be soon.

[glancing down at LUCY]

Ste.

mp back in Mis - sou - ri where you'll both be soon.

30

Vn. I

Vn. II

Va.

Vc.

Cb.

$\text{♩} = \text{♩}$ *rall.*

36 *a tempo* ($\text{♩} = \text{ca.}60$)

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

HATTIE: [to STEPHEN]

p dolce

meno

Hat.

Hold-ing her, dear Steph-en, I think of our

$\text{♩} = \text{♩}$ *rall.*

36 *a tempo* ($\text{♩} = \text{ca.}60$)

Vn. I

Vn. II

Va.

Vc.

Cb.

34

35

36

37

38

Fl.

Ob.

Cl.

Bn.

Hn.

Perc. **VIBRAPHONE**

Hp.

Pf.

Hat.

Ste.

Vn. I

Vn. II

Va.

Vc.

Cb.

lost one, the sweet girl we lost to the riv - er this time last year.

mf

mf

pp *poco* *mp*

pp *poco* *mp*

pp *poco* *mp*

pp *poco* *mp*

pp *poco* *mp*

39 40 41 42

rall.

45 a tempo

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

rall.

45 a tempo

Vn. I

Vn. II

Va.

Vc.

Cb.

43

44

pp

45

46

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Ste.

Vn. I

Vn. II

Va.

Vc.

Cb.

dia_ mond_ of our eye. Lo - - - sing_ her_ brought such

STEPHEN:
[with dour
acknowledgment]

ti-ny cher-ub

mf

p

pp

47 48 49 50

rall.

54 a tempo

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

mi - se-ry to__ Mis - sou-ri__

Ste.

My sis - ter,__ try__ not to

rall.

54 a tempo

Vn. I

Vn. II

Va.

Vc.

Cb.

51

52

53

54

55

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Ste.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

p doleful

Thank you, Steph-en; good night.

...before approaching the door...

wor - ry... Good night; get some rest.

65 ♩ = 50; Grave; "Drifting asleep"

rit. - - - - -

Fl. *p mp p mp*

Ob. //

Cl. *p mp p mp*

Bn. *p mp p mp*

Hn. *p mp p mp*

Perc. //

Hp. //

Pf. //

[F#] [B]

[She blows out a candle on the nightstand before slowly crawling into bed.]

[Wearily, she struggles to fall asleep. Once she does, she enters an intense dreamscape (soon turned nightmare.)]

Hat. //

65 ♩ = 50; Grave; "Drifting asleep"

rit. - - - - -

Vn. I //

Vn. II //

Va. //

Vc. //

Cb. //

69 $\text{♩} = ca.40$ (rubato)

Fl. *pp molto delicato*

Ob. *pp molto delicato*

Cl. OBOE cue: *pp molto delicato*

Bn. *pp molto delicato*

Hn. *pp molto delicato*

Perc. *pp molto delicato*

Hp. *pp molto delicato*

Pf.

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *p*

Cb.

73 Senza misura

Fl. ①

Ob. ①

Cl. ①

Bn. ①

Hn. ①

Perc. **3 TRIANGLES (very small, small, medium)**
Strive for asynchronous, sparsely placed attacks.
Strokes should be very light and "twinkling."
ad lib. until m.74
ppp sempre, molto delicato

Hp. *p sempre*
bisbigliando

Pf. *p*
solo, quasi improvvisando
ethereal, dream-like
mp

* Each "measure" is indicated by hand signals from the conductor.
 ** Play notated pitch rapidly (à la Morse code) for duration indicated.

73 Senza misura

Vn. I *(p sempre)* gradually to -sul pont. *slow gliss.*

Vn. II *(p sempre)* gradually to -sul pont. *slow gliss.*

Va. *(p sempre)* gradually to -sul pont. *slow gliss.*

Vc. *(p sempre)* gradually to -sul pont. *slow gliss.*

Cb. ①

Fl. ②

Ob. ②

Cl. ②

Bn. ②

Hn. ②

Perc. ②

Hp. ②

Pf. ②

Vn. I ② sul tasto gradually to -ord. slow gliss.

Vn. II ② sul tasto gradually to -ord. slow gliss.

Va. ② sul tasto gradually to -ord. slow gliss.

Vc. ② sul tasto gradually to -ord. slow gliss.

Cb. ②

198

Fl. ③

Ob. ③

Cl. ③

Bn. ③

Hn. ③

Perc. ③

Hp. ③

Pf. ③

Vn. I ③ ord. gradually to -sul tasto

Vn. II ③ ord. gradually to -sul tasto

Va. ③ ord. gradually to -sul tasto

Vc. ③ ord. gradually to -sul tasto

Cb. ③

very freely

[B] [D] [E]

p *f* *p*

slow gliss.

Detailed description: This page of a musical score, numbered 198, is for 'Scene 7 | The Nightmare'. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Harp) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The piano part is the central focus, starting with a piano (*p*) dynamic and a 6/8 time signature. It includes a 'very freely' marking and a melodic line with notes labeled [B], [D], and [E]. The piano part has dynamic markings of *p*, *f*, and *p* again. The string parts are marked 'ord.' and 'gradually to -sul tasto', with a 'slow gliss.' instruction at the end of the page. The woodwinds and harp have circled numbers 3 above their staves, indicating a specific performance instruction. The percussion part has a circled 3 and a long horizontal line with an arrowhead pointing right.

Fl. ④

Ob. ④

Cl. ④

Bn. ④

Hn. ④

Perc. ④

Hp. ④

Pf. ④

Vn. I ④ sul tasto

Vn. II ④ sul tasto

Va. ④ sul tasto

Vc. ④ sul tasto

Cb. ④

Scene 7 | The Nightmare

200

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

S.

A.

Vn. I

Vn. II

Va.

Vc.

Cb.

⑤

⑥

gliss. ad lib. (upper register)

p

pp

mf

SOPRANOS (off-stage):

Ahh

(Ahhs continue until m.83)

ALTOS (off-stage):

Ahh

(Ahhs continue until m.83)

The musical score for Scene 7 | The Nightmare, page 201, is written in 4/4 time. It features a key signature change from one flat to two flats at measure 8, indicated by a dashed vertical line. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Ob. (Oboe):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Cl. (Clarinet):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Bn. (Bassoon):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Hn. (Horn):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Perc. (Percussion):** Plays a continuous rhythmic pattern throughout the scene.
- Hp. (Harp):** Plays a sustained chord in measure 7, which changes in measure 8. A box highlights the chord change.
- Pf. (Piano):** Plays a melodic line starting in measure 7 with a *p* dynamic. A box highlights a triplet in measure 8.
- S. (Soprano):** Sings a half note in measure 7, which changes in measure 8. Dynamics range from *pp* to *p*.
- A. (Alto):** Sings a half note in measure 7, which changes in measure 8. Dynamics range from *pp* to *p*.
- Vn. I (Violin I):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Vn. II (Violin II):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Va. (Viola):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Vc. (Violoncello):** Rests in measures 7 and 8, then plays a half note in measure 9.
- Cb. (Contrabass):** Rests in measures 7 and 8, then plays a half note in measure 9.

74 ♩ = 50; rubato (conducted)

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

SA CHORUS (for rehearsal only until m.79)

Pf.

S.

A.

74 ♩ = 50; rubato (conducted)

Vn. I

Vn. II

Va.

Vc.

Cb.

74

75

76

77

80

FL.

Ob.

Cl.

Bn.

Hn.

Perc. **VIBRAPHONE**
mf

Hp. *p* *n* *mf*

Pf. *mf* *p* *mf*

Em. *f*
EMILY: [unseen, hidden behind the audience at the back of the hall]
Where ___ am
(stagger breaths sempre)

S. *mf* *p*
(stagger breaths sempre)

A. *mf* *p*
(stagger breaths sempre)

Vn. I niente

Vn. II niente

Va. niente

Vc. niente

Cb. niente

78 niente 79 80

colla voce

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.
p sempre

Hp.

Pf.

Em.
f I? *f* Where am I, *sf* so cold, *mf* so cold, so cold?

S.
Oh

A.
Oh

Vn. I
colla voce

Vn. II

Va.

Vc.

Cb.

83

88

♩ = ♩. (♩. = 50)

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Em.

S.

A.

Vn. I

Vn. II

Va.

Vc.

Cb.

fp *(p sempre)*

f *ff*

p *morendo*

fp *p*

[At last, she reveals herself, walking slowly towards the stage.]

Hold me in your mind's eye, your mind's eye!

86

87

88

89

90

91

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Em.

mf The riv - er took _____ me in, _____ *f* closed _____ its hands _____ a -

[slowly gripping her arms in an embrace]

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Em.

- round me.

98

Vn. I

Vn. II

Va.

Vc.

Cb.

97 98 99 100

104 Freely

Doloroso (♩ = 50)

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

f

f

mf

p espr.

mf

f

p

fp

pp

f

p

fp

pp

f

p

fp

pp

f

p

fp

pp

HATTIE:

I'm sor-ry lit-tle one, my Em - i - ly.

non vib.

non vib.

non vib.

non vib.

106

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp. *solo*
p hypnotic

Pf.

Hat.
[her guilt is speaking]
p
I could not keep you

106

Vn. I

Vn. II

Va.
sul tasto

Vc.
sul tasto (non vib.)
p

Cb.

106

107

108

109

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

p

safe,

should've never let you go from my arms.

When you

sul tasto

sul tasto (non vib.)

p
(non vib.)

p

poco rit. _ _ _ _ _ ♩ = 40 accel. _ _ _ _ _

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

poco rit. _ _ _ _ _ ♩ = 40 accel. _ _ _ _ _

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp. *p*

Pf.

Em. *p* *EMILY:* *[slowly approaching the bassinet]*
 You've lost me. And you've re - placed me. And

Hat. *p* *HATTIE: [spoken]* *[shaking her head]*
 No. That's not true.

Vn. I

Vn. II

Va.

Vc.

Cb.

124 a tempo

Fl.

Ob.

Cl.

Bn.

Hn.

VIBRAPHONE

Perc. *pp*

Hp. *pp*

Pf. *pp*

Em. *p molto espr. e doloroso*
 now _____ what can I be? How can I ev-er be more than a mem-ory?_ *f*

124 a tempo

Vn. I

Vn. II

Va.

Vc. *pp*

Cb. *pp*

rit. - - - - -

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Em.

Vn. I

Vn. II

Va.

Vc.

Cb.

I will nev - er be in your arms a-gain nev - er in your_ arms!

p *f* *ff* *rit.* *p cresc.* *ff* *ff* *ff* *p cresc.* *p cresc.*

128 129 130 131 132

133 VOCALISE

Fl.

Ob.

Cl.

Bn.

Hn.

GLOCKENSPIEL
 "black-and-white key" *gliss.*
 (lowest range) (slightly higher range) (higher) (higher still) (highest)

Perc.
 (with fingernails) *sf* simile *sf sf sf*

Hp.

Pf.

[EMILY begins to twirl about, in an almost taunting manner. HATTIE remains in bed, motionless and entranced for the rest of the scene.]
mf dolce, very childlike (ad lib.) *f*

Em.
 la

133 VOCALISE

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl. — — — — —

Ob. — — — — —

Cl. — — — — —

Bn. — — — — —

Hn. — — — — — *f*

Perc. — — — — — *f*

Hp. — — — — — *f* ord.

Pf. — — — — — *f*

[While still dancing around, EMILY slowly moves to exit the stage, eventually returning to where she first appeared.]

Em. *p* Oo — — — — — *f* La la la

S. *mp sempre* (stagger breaths *sempre*)
Oo — — — — — (Oos continue throughout...)

A. — — — — —

* These "looped" repetitions may be sung either by the entire section, or by one singer at a time (trading off).

Vn. I *con sord.* (free bowing, asynchronous with the quartet)

Vn. II *con sord.* (free bowing, asynchronous with the quartet)

Va. *p sempre* *con sord.* (free bowing, asynchronous with the quartet)

Vc. *p sempre*

Cb. — — — — —

Fl. _____

Ob. _____

Cl. _____

Bn. _____

Hn. _____

Perc. _____

Hp. _____ *p*

Pf. _____

Em. *la_* *f* *laughter ad lib.* *mf* *[she taunts HATTIE, maniacally]* *(mf)* *nev-er*

Hat. _____

S. _____

A. *ALTOS (off-stage echos):* *(stagger breaths sempre)* *mp sempre* *Oo_* *(Oos continue throughout...)*

Vn. I _____

Vn. II _____

Va. _____

Vc. _____

Cb. _____

Fl.

Ob.

Cl.

Bn.

Hn.

Perc. **GLOCKENSPIEL**

Hp.

Pf.

Em. **laughter:** **sung:** **laughter:**
in your arms a-gain nev-er in your arms a-gain

S.

A.

Vn. I

Vn. II

Va.

Vc.

Cb.

[The mood takes on an increasingly menacing tone. Colored lights add to the hallucinatory atmosphere.]

Fl. — — — — —

Ob. — — — — —

Cl. — — — — —

Bn. — — — — —

Hn. — — — — —

Perc. *[Percussion notation]*

Hp. *[Piano accompaniment notation]*

Pf. *[Piano accompaniment notation]*

[EMILY is now off the stage, en route to the back of the hall. Trance-like and cast in a menacing red glow, she slowly disappears from sight.]

Em. *[Soprano vocal line]*

S. *[Soprano vocal line]*
 (Oo_ _ _ Oo_) Ah

A. *[Alto vocal line]*
 (Oo_ _ _ Oo_) Ah

Nev-er in your arms a - gain, — nev-er in your arms a - gain,

Vn. I *[Violin I notation]*

Vn. II *[Violin II notation]*

Va. *[Viola notation]*

Vc. *[Violoncello notation]*

Cb. — — — — —

156 ♩ = 40; Placido, con rubato

158 ♩ = 60

PICCOLO

Fl. *p* very childlike

Ob.

Cl.

Bn.

Hn.

Perc.

Hp. *p*

Pf. *p* very childlike

Em. *p* [EMILY is now out of sight.]
nev-er in your arms, nev-er in your arms nev-er in your arms.

S. *p* Oo Oo Ah ah *pp*

A. *p* Oo Oo Ah *pp*

Vn. I

Vn. II *pp*

Va.

Vc. *pp*

Cb.

rit. ----- 164 ♩ = 50; Grave

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Picc., Ob., Cl., Bn., Hn., Perc., Hp., Pf., S., A., Vn. I, Vn. II, Va., Vc., and Cb. The score is divided into measures 161 through 166. The tempo is marked 'rit.' (ritardando) and 'Grave' with a tempo of 50 beats per minute. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The Piccolo part features a melodic line starting in measure 161, marked *pp* (pianissimo). The Harp part has a similar melodic line. The Piano part features a complex texture with chords and arpeggios, also marked *pp*. The Saxophone and Alto parts have long, sustained notes. The Violin I and II parts have long, sustained notes, marked *p* (piano). The Viola, Violoncello, and Contrabass parts are mostly silent.

167

pitch bend

to FLUTE

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

167

tap body with knuckles:

tap body with knuckles:

tap body with knuckles:

tap body with knuckles:

tap body with knuckles:

[HATTIE wakes up from the dream, exasperated.]

spoken:
I've got to get back home.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

f

p

pp

167

168

169

170

pizz.

pp

pizz.

pp

Scene 8 | Duty

Scene: Interior of the FITZGERALD home

[J.T. is seated at the desk, beginning to write another letter to HATTIE before DARWIN knocks at the door.]

♩ = 52; *colla voce*

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), and Piano (Pf.). Each instrument has a staff with a treble or bass clef. The score shows a series of rests across four measures, indicating that these instruments are silent during this passage.

J.T.: [very tired and hushed, almost sighing]
p molto espr.

Vocal line for J.T. in bass clef. The melody is written across four measures. It begins with a quarter rest, followed by a quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The second measure contains a quarter note C4, an eighth note B3, a quarter note A3, and a quarter note G3. The third measure features a triplet of eighth notes: G3, F3, and E3, followed by a quarter note D3. The fourth measure consists of a quarter note C3, an eighth note B2, a quarter note A2, and a quarter note G2. The lyrics are: "The riv - er ri - ses still, but at a slow - er rate, praise God. And for now the rains have stopped and the".

♩ = 52; *colla voce*

Musical score for strings. The instruments listed are Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Each instrument has a staff with a treble or bass clef. The score shows a series of rests across four measures, indicating that these instruments are silent during this passage.

accel.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

gl.

p

3

6

6

arco

p

5

6

7

[Enter DARWIN, who runs up fast to the FITZGERALD door before giving several hard knocks.]

lev - ees are in good_ shape; I__ watch them like a hawk.

8 ♩ = 76

Fl. —

Ob. —

Cl. —

Bn. "color" strings *p* *mf* *p*

Hn. —

Perc. SUSPENDED CYMBAL *mf* *p sempre* with fingernails

Hp. *f*

Pf. *f* *mf* *f* *mf*

knocks: *ff incisivo*

Dar. *f*
J. T!
J. T.,— J. T!
J. T.,—it's get-ting dark,
and a wave has knocked a
[J.T. answers the door.]

J.T. —

8 ♩ = 76

Vn. I *f* *mf* *f* *mf*

Vn. II *f* *mf* *f* *mf*

Va. *f* *mf* *f* *mf*

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

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

8

9

10

11

12

"color" strings

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

p *mf* *poco* *mf* *f* *f* *f* *f*

(with fingernails)

bea-con out; we need some-one to go out and light it a - gain!

The bea-con, you said?

16

19 Freely (♩ = ca.60)

Fl. *p*

Ob.

Cl.

Bn.

Hn.

Perc. *p*

Hp.

Pf. *mf*

Dar. *[concerned]*
Yes_ the bea- con! J. T.?
[He is visibly shaken, transfixed.]

J.T. *mf molto distinto*
That bea- con's right near_ where we lost lit- tle Em- i- ly_ this time last

Vn. I *mf* *p*

Vn. II *mf* *p*

Va. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

20 ♩ = 60

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar.

J.T.

Vc.

Cb.

p

mp

p

mp

p

f

mp

p

mp

p

year.

No,

I'll go with you...

20 21 22 23 24

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Dar.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

25

26

27

28

29

pp

p

f

[His guilt is talking, as if he's possessed.]

[J.T. quickly puts on a raincoat and boots.]

I should go a - lone, Dar - win;

I'll do this on my own.

30 Freely (♩ = ca.60)

FL.

Dar. *mp*

J.T.

30 Freely (♩ = ca.60)

Vn. I *fp*

Vn. II *fp*

Va. *fp*

Vc. *fp*

Cb.

30



Hp.

J.T. *mf*

Vn. I *f* *mp*

Vn. II *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

p *pp*

Scene 9 | Finale

Scene: The guest room at STEPHEN's home.
[STEPHEN is seated, polishing some shoes. HATTIE paces, anxiously.]

♩ = 60; Tentative

Fl. *p semplice* *poco*

Ob.

Cl. *p semplice* *poco*

Bn.

Hn.

Perc.

Hp.

Pf.

Ste. *STEPHEN:*
mp
poco intimo

I

♩ = 60; Tentative

Vn. I

Vn. II

Va.

Vc. *p semplice* *poco*

Cb. *p semplice* *poco*

1 2 3 4

Fl. *poco* *mp*

Ob.

Cl. *poco* *mp*

Bn. *mp*

Hn.

Perc.

Hp.

Pf.

Hat. **HATTIE:**
mp poco intimo
I'm just so anx-ious to get back; I've been wor-ried sick.

Ste. *poco* *mf* *p* *mp*
know you can't wait to see J. T. a-gain (nn) But they're hold-ing up

Vn. I *pp* *mp* *p*

Vn. II *pp* *mp* *p*

Va. *pp* *mp* *p* *mp*

Vc. *poco* *mp* *mp*

Cb. *poco* *mp* *mp*

5 6 7 8

9

Hat. *mp* Yes, but I just won't feel right un -

Ste. *poco f* fine back there; he's been send-ing good news that he's O - K.

Vn. I *mp* *p*

Vn. II *mp* *p*

Va. *p*

Vc. *p*

Cb. *p*

9 10 11 12



14 poco rubato

Hp. *mf* *poco f*

Hat. *p* *mf dolce e legato* *f* til I can look in - to his eyes a - gain, God wil - ling, touch his face a -

Vn. I *poco f*

Vn. II *poco f*

Va. *pp* *mf* non vib. *poco f*

Vc. *pp* *mf* non vib. *poco f*

Cb. *pp* *mf* non vib. *poco f*

13 14 15 16

Hp. *mp* *p*

Hat. *mf*

Ste. *mf*
gain! [with a chuckle] Not as glad as me!—
Well, I'm glad you'll be home soon!—

Vn. I *mp* *p*

Vn. II *mp* *p*

Va. *mp*

Vc. *mp*

Cb.

17 18 19



20 Più mosso (♩ = ca.72)
legato, più delicato

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Perc. **VIBRAPHONE (motor off)**
p sempre ("color" WOODWINDS)

Ste. *mp dolce*
You know,— you could al - ways

Vn. I **20** Più mosso (♩ = ca.72)
mp

20 21 22 23

Fl. *mp*

Ob. *mp*

Cl. *mp*

Perc.

Ste. *mp*

move here. Life's not so bad in the ci - ty.

24 25 26 27



28

Fl. *p*

Ob. *p*

Cl. *p*

Perc.

Ste. *p*

Eve - ry - thing you'd want is here in Chi - ca - go, at your

28 29 30

molto rall.

accel.
to PICCOLO

rall.

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Ste.

molto rall.

accel.

rall.

Vn. I

Vn. II

Va.

Vc.

Cb.

31 *mfpp* 32 *pp* 33 *mp* 34 *mf*

fin-ger-tips just a trol-ley-car ride a way

35 a tempo (♩ = ca.72)

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Ste.
 Plus, you'd be close to us, you'd be close to me! Why don't we get him up here? Let's

35 a tempo (♩ = ca.72)

Vn. I

Vn. II

Va.

Vc.

Cb.

35 36 37

Picc.

Ob.

Cl.

Bn.

Hn.

Perc. **VIBRAPHONE (no motor)**
ppp ("color" VIOLA)

Hp. (sounding *8va* higher)
pp sempre

Pf.

Hat. *p*
It's a love - ly

Ste. send for J. T.!

Vn. I *pp*

Vn. II *pp*

Va. *pp*
con sord., sul tasto

Vc. *pp*

Cb. (notated at sounding pitch throughout)
pp

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Ste.

Vn. I

Vn. II

Va.

Vc.

Cb.

of - fer

And aren't you tired of run-ning a - way from

42 43 44

rit. - - - - - 47 ♩ = 60; *colla voce*

The musical score is arranged in a standard orchestral format. The woodwinds (Picc., Ob., Cl., Bn.) and strings (Vn. I, Vn. II, Va., Vc., Cb.) are mostly silent in this section. The percussion (Perc., Hp., Pf., Hat, Ste.) provides rhythmic and harmonic support. The vocal line is the central focus, with lyrics: "home? Sure, we've had hard times there but my". The score includes dynamic markings such as *mp*, *p*, and *pp*, and performance instructions like *rit.* and *colla voce*. Measure numbers 45, 46, 47, and 48 are indicated at the bottom of the page.

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

Vn. I

Vn. II

Va.

Vc.

Cb.

HORN cue:

p

pp

p

p

pp

pp

p

p

pp

p

p

pp

p

love is there, and it's all I've known. This place is

51 Più mosso (♩ = ca.72)

49

50

51

52

rit. - - - - -

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

rit. - - - - -

Vn. I

Vn. II

Va.

Vc.

Cb.

57 Freely

Pf.

Hat.

Ste. *p* My of - fer stands, Hat - tie. I just want you all to be hap - py.

57



[Lights up on J.T. on opposite side of the stage. HATTIE is still visible, both scenes occurring simultaneously. Out in the river, the rains have started up again. J.T. is steering his boat headlong towards the beacon.]

58 $\text{♩} = \text{ca. } 60$ VIBRAPHONE (fast motor)

Perc.

Hp.

Pf. *poco*

Ste. [STEPHEN quietly exits the room, leaving HATTIE alone.]

58 59



poco accel.

Perc.

Hp. (sounding *8va* higher)

Pf.

60 61

63 Più mosso (♩ = 72)

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

63 Più mosso (♩ = 72)

Vn. I

Vn. II

Va.

Vc.

Cb.

62 p 63 64 mf

PICCOLO

Picc. *mf* ³

Ob.

Cl.

Bn. *mp*

Hn.

Perc. *mp* with slurs

Hp.

Pf. *f* *mp*

Vn. I *mf* *p*

Vn. II *mf* *p*

Va.

Vc.

Cb.

69 ♩ = ♩ (♩ = 144)

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

69 ♩ = ♩ (♩ = 144)

Vn. I

Vn. II

Va.

Vc.

Cb.

p con fuoco

p con fuoco

p con fuoco

[Lights fully up on J.T. Steadfast, he steers the boat through increasingly heavy rain.]

J.T.:

p

In case the worst should

p con fuoco

p con fuoco

69

70

71

72

75

Picc. *mf* *sf*

Ob. *mf* *sf*

Cl. *mp sub.*

Bn.

Hn.

Perc. **VIBRAPHONE** *mp sub.*

Hp. *mp sub.*

Pf. **HARP CUE:** *mp sub.*

Hat. **HATTIE: [pacing the room]** *mf*
 When we left, my love_____ stayed

J.T. come,

Vn. I *mf* *sf*

Vn. II *mf* *sf*

Va. *mp*

Vc.

Cb.

73

74

75

76

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

77

78

79

80

81

but what did he stay to save?

I'll climb up high and ride it

mp

mf

82

Picc. *mf sf*

Ob. *mf sf*

Cl. *f mp sub.*

Bn. *mp*

Hn. *mp*

Perc. *mp*

Hp. *mp f mp sub.*

Pf. *f mp sub. mp*

Hat. He stayed to save our live - li - hood!

J.T. out! I'll *(mf)*

Vn. I *mf sf*

Vn. II *mf sf*

Va. *mp*

Vc. *mp*

Cb. *mp*

82

82

83

84

85

86

87

to FLUTE

Picc.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

perch on top a roof un - til I can make it

87

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

mf

f

mf

87

88

89

90

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

J.T.

mf
then I know, I know I'll be, I know I'll be, I know, I'll be

Vn. I
p sub.

Vn. II
p sub.

Va.

Vc.

Cb.

99

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

Scene 9 | Finale

254

Fl.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

way from home, my love is there, and

We'll ride this out, my love!

p

f

ff

arco

102 103 104

105

Fl. *p sub.* *f*

Ob. *f*

Cl. *f*

Bn. *p sub.* *f*

Hn.

Perc.

Hp.

Pf. *f*

Hat. all we have... soon I know...

J.T. then I know...

105

Vn. I *p sub.* *f*

Vn. II *p sub.* *f*

Va. *p sub.* *f*

Vc. *p sub.* *f*

Cb. *p sub.* *f*

105 106 107 108

molto rit.

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bn. *fp*

Hn. *fp*

Perc.

Hp.

Pf.

[HATTIE picks up the framed picture, looking at the image of herself with J.T.]

Hat. *(non dim.)*

J.T. *ff*

I'll be on that first train in - to town, and I'll be with you

then I know I'll be, and I'll be with you

molto rit.

Vn. I *fp*

Vn. II *fp*

Va. *fp*

Vc. *fp*

Cb. *fp*

rall.

a tempo

FL.

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

Em.

Hat.

J.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

rall.

a tempo

125 ♩ = 72; Brooding

Fl.

Ob. *p legato ma pesante* *mf* *p* *pp*

Cl.

Bn. *p sempre, legato ma pesante*

Hn. *p legato ma pesante* *mf* *p* *pp*

Perc.

Hp.

Pf. *p sempre, legato ma pesante*

Hat. ground.

[By this point, J.T. has disappeared with EMILY. All that remains is his paperboy hat, illuminated on his side of the stage. Lights slowly down on HATTIE. From the wings, all the TOWNSPEOPLE return one last time to the front of the stage.]

125 ♩ = 72; Brooding

Vn. I

Vn. II

Va.

Vc. *p sempre, legato ma pesante*

Cb. *p sempre, legato ma pesante*

FLUTE

Fl. *pp*

Ob. *mp* *p* *pp*

Cl.

Bn. *pp*

Hn. *mp* *p* *pp*

Perc.

Hp.

Pf. *pp*

Vn. I

Vn. II *p* *pp*

Va. *p* *pp*

Vc. *pp*

Cb. *pp*

131 132 133 134

135 Very grave; poco rubato (come prima)

FLUTE

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

Ob.

Cl. *p* *pp* *p* *mf*

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

Hn.

Perc.

Hp.

SATB CHORUS (for rehearsal only al fine)

Pf. *pp* *p* *pp* *p* *mf*

S. *pp* *p* *pp* *p* *mf*
Oh Ah *Oh Ah Eh - ee

A. *pp* *p* *pp* *p* *mf*
Oh Ah *Oh Ah Eh

T. *pp* *p* *pp* *p* *mf*
Oh Ah *Oh Ah

B. *pp* *p* *pp* *p* *mf*
Oh Ah *Oh Ah

135 Very grave; poco rubato (come prima)

Vn. I

Vn. II

Va.

Vc.

Cb. *arco* *pp* *p* *pp* *p* *mf*

144

FL. *f* *p* *pp* *p*

Ob.

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

Bn. *f* *p* *pp* *p*

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

Perc.

Hp.

Pf. *f* *p* *pp* *p*

S. *f* *p* *pp* *p*
Oh Ah Oh Ah Oh Ah

A. *f* *p* *pp* *p*
Oh Ah Oh Ah Oh Ah

T. *f* *p* *pp* *p*
Oh Ah Oh Ah Oh Ah

B. *f* *p* *pp* *p*
Oh Ah Oh Ah Oh Ah

Vn. I

Vn. II

Va.

Vc.

Cb. *pizz.* *arco*

140 *f* 141 142 *p* 143 144 145

144

Fl. *pp* *p* *mf* *f* *vis.* //

Ob. //

Cl. *pp* *p* *mf* *f* *vis.* //

Bn. *pp* *p* *mf* *f* *vis.* //

Hn. *pp* *p* *mf* *f* *vis.* //

Perc. //

Hp. //

Pf. *pp* *p* *mf* *f* *vis.* //

S. *pp* *p* *mf* *f* *vis.* //
 Oh _____ Ah _____ Eh - ih Ee Ah

A. *pp* *p* *mf* *f* *vis.* //
 Oh _____ Ah _____ Eh Ee Ah

T. *pp* *p* *mf* *f* *vis.* //
 Oh _____ Ah _____ Ee Ah

B. *pp* *p* *mf* *f* *vis.* //
 Oh _____ Ah _____ Ee Ah

Vn. I //

Vn. II //

Va. //

Vc. //

Cb. *pp* *p* *mf* *f* *vis.* //
 arco pizz. arco

146

147

148

149

150

FL. *mp* *p* *pp* *ppp*

Ob.

Cl.

Bn.

Hn.

Perc.

Hp.

Pf.

S. *mp* *p* *pp* *ppp* *pppp*

A. *mp* *p* *pp* *ppp* *pppp*

T. *mp* *p* *pp* *ppp* *pppp*

B. *mp* *p* *pp* *ppp* *pppp*

Vn. I

Vn. II

Va.

Vc.

Cb. *pizz.* *arco*

Oh Ah Eh Ah Ah Oh
Oh Ah Eh Ah Ah Oh
Oh Ah Eh Ah Ah Oh
Oh Ah Eh Ah Ah Oh

151 152 153 154 155 156

(August 2017-March 25, 2018, Ann Arbor, Michigan)