

The Passion of Lavinia Andronicus

For Soloists, Chorus, instrumental ensemble and organ

Text by Anne Michaels

Music by Omar Daniel

Written for the Hilliard Ensemble and Sarah Leonard

Overture

guitars and organ

Chorus I

choir, instruments and organ

Lavinia I

soloists, instruments and organ

Chorus II

choir, instruments and organ

Lavinia II

soloists, choir, instruments and organ

Chorus III

choir and instruments

Lavinia III

soloists, instruments and organ

Chorus IV part 1

choir, instruments

organ interlude

Chorus IV part 2

choir, instruments and organ

Lavinia IV

soloists, instruments and organ

Chorus V

choir and organ

Lavinia V

soprano solo, instruments and organ

The Passion of Lavinia Andronicus

Overture
Instrumental

Anne Michaels

Omar Daniel

Maestoso ♩=64
sixth string tuned down to D
moderate distortion

f

fourth string tuned down to C
moderate distortion

Electric Guitar

Electric Bass

E. Gtr.

E. Bass

A

E. Gtr.

E. Bass

E. Gtr.

E. Bass

B

E. Gtr.

E. Bass

E. Gtr. C

E. Bass

24

E. Gtr. D

E. Bass

Org.

Ped.

Meno mosso $\text{♩} = 52$

Meno mosso $\text{♩} = 52$

4 foot reserved

8 foot reserved

pp

ppp

ppp

8 foot

Org.

Ped.

attacca

8 foot

p

6

3

3

Maestoso ♩=64

Bassoon *f*

Trombone *f*

Low bells *f*

Maestoso ♩=64

Soprano I (chorus) *solo p*

Soprano II (chorus) *gli altri whispered p f*

Alto I (chorus) *solo p*

Alto II (chorus) *gli altri whispered p f*

Tenor I (chorus) *solo p*

Tenor II (chorus) *gli altri whispered p f*

Bass I (chorus) *div. f solo p*

Bass II (chorus) *div. f gli altri p*

Lyrics:
 Soprano I: cy
 Soprano II: (hhh - ah!) (ss) (hhh - h!) (ss)
 Alto I: All here
 Alto II: (hhh - ah!) (ss) (hhh - h!) (ss)
 Tenor I: is
 Tenor II: (hhh - ah!) (ss) (hhh - h!) (ss)
 Bass I: All mer - cy here is mer
 Bass II: All mer - cy here is dead.

A Più mosso $\text{♩} = 70$

Bsn.

Tbn.

L.bells

S.I(ch)

S.II(ch)

A.I(ch)

A.II(ch)

T.I(ch)

T.II(ch)

B.I(ch)

B.II(ch)

9

tutti div. f

is the

tutti div. f

is the

tutti div. < f

dead. land.

tutti div. < f

dead. blood land.

(solo) f

All mer-cy here is— dead. Where blood has sown the land.

(gli altri) f

cy blood land.

p

tutti div. f

gone. cy blood land.

tutti div. f

cy blood land.

B

20

Bsn.

Tbn.

L.bells

S.I(ch)

S.II(ch)

A.I(ch)

A.II(ch)

T.I(ch)

T.II(ch)

B.I(ch)

B.II(ch)

blood, blood is

blood, blood is

blood, blood reaped.

blood, blood reaped.

Here blood, blood is reaped. Fa - ther a - gainst son. Wife

blood is reaped.

blood, blood reaped. Fa - ther, son.

blood, blood reaped.

pp

pp

pp



30

S.II(ch)

A.II(ch)

T.I(ch)

pp

Man a - gainst wo - man In the sa - cred place.

hus band. In the sa - cred place.

a - gainst hus band Man wo - man

C

Bsn. *f*

Tbn. *f*

L.bells *f*

C

S.I(ch) *f* *solo pp*
mer... is__ but__ In__ the__

S.II(ch) *f*
mer... is__ but__

A.I(ch) *f*
mer... bo - but__

A.II(ch) *f*
mer... but__

T.I(ch) *f*
mer... bo - no - but__ sin.

T.II(ch) *f*
mer... bo - no - but__ sin.

B.I(ch) *f* *solo 1 pp*
With-out mer - cy the bo - dy_ is__ no - thing but sin. In the__

B.II(ch) *gli altri f* *solo 2 pp*
bo - no - sin. (aa)

47

Ob. *ff* *p*

Cl. *mp*

B. Cl. *ff* *mp*

Bsn. *f*

C Tpt. *ff* *p*

Tbn. *f*

47

S.I(ch) sa - cred_ place. *ff* *ff*

S.II(ch) gli altri place, place. *ff*

B.I(ch) sa - cred place.

B.II(ch)

Org. *mf* 8 foot *attacca*

Ped. *mf* 8 foot

Lavinia I
soloists

Lento ♩=54

** p*

Soprano (solo) *W* -----> *o[rds]* -----> *a[re]* -----> *[fo[r]* - - - -

Countertenor (solo)

Tenor I (solo)

Tenor II (solo)

Baritone (solo) *p* *3* *3*
Words are for - ev - er

Vibraphone *pp* bowed

* -----> = slow transition between vowels

[text] = text in square brackets is not sung.
It is a reference for the pronunciation of the surrounding phonemes, indicating the derivative word.

6

S.(solo) *5* -----> *e[v]* - - - - *tr* -----> *e[r]* **A**

Ct.(solo) *p*
Ne--

T.I(solo) *p*
-- ver

Bar.(solo) *wound.*

Vib.

10

S.(solo) *tr* *ff* **B** *p* *tr* *pp*
 w - - - -> ou[nds]. ...o[r] [m]y

Ct.(solo) *sfz*
 to my_ own, own name.

T.1(solo) *8*
 utt- er_ my own, own name.

Vib.



16

S.(solo) *(h)*
 [t]o[ngue] - - - -> (ng) [t]o - -> [kn]ow - -> [m]y o[wn] - - - -> [m]ou[th]

Ct.(solo)
 Ne -- to u[tt]-- tongue of -- oth- oth---

T.1(solo) *8*
 Ne-- to --tter the tongue of an-- an---

T.2(solo) *p* *sfz*
 - ver to the tongue an----er --- er

20 *improvisando* **C**

Ob. *ff* 3

Cl. *improvisando* *ff* 5 multiphonic of choice

B. Cl. *improvisando* *ff* 3

Bsn. *improvisando* *ff* 6

C Tpt. *f*

Tbn. *f*

S.(solo) *ff* **C** *pp* *f* *pp*
N--> e[v] e[r]

Vib. *ord.* *improvisando* *ff* 3 *bowed* *p*

Mar. *improvisando* *ff* 5 7 3 3 3

Org. *8 foot* *violently* *improvisando* *ff* 3 3 3 3

Ped. *8 foot* *ff* 3 3 3 3

24

S.(solo) *mp* *pp* *f* *p*
 a[g] -----> ai[n] [t]o -----> [t]ou[ch]

Ct.(solo)
 Ne - ver with_ hands or tongue to u[tt]- a gain

T.1(solo)
 Ne - ver hands tongue to u[tt]- a--

T.2(solo)
 Ne - with or_ tongue to - tter -gain

Bar.(solo) *p* *sfz*
 -ver with hands or_ to_ u - tter_ -- gain

28

S.(solo) *port.*
 [m]y -----> o[w] (nn) -----> [sk]i (nn) -----

Ct.(solo) *sfz*
 -- sire.

T.1(solo)
 de--

T.2(solo)
 de--

Bar.(solo) *3* *3*
 -- sire. Ne-ver a- gain_ to touch my own skin.

Vib.

Org.

Ped. 32 or 16 foot *pp*

D

32

S.(solo) *mf* *tr*
 --> [sk]i - (nn) -----> [sk]i -----> (nn) [sk]i (nn) [sk]i - (nn) [sk]i- (nn)[sk]i (nn) [sk]i (nn)

Ct.(solo) Ne - ver a - gain

T.1(solo) Ne - ver a - gain

T.2(solo) Ne - ver a - gain

Bar.(solo) Ne - ver a - gain

Org.

Ped.

35 *attacca* *f*

S.(solo) [sk]i - (nn) [sk]i - (nn) [sk]i (nn)[n]e [v]e[r][t]o u[tt]- e[r] [d]e- [s]i...

Ct.(solo) to touch...

T.1(solo) to touch...

T.2(solo) to touch...

Bar.(solo) to touch...

Org.

Ped.

4

Ob.

Cl.

B. Cl.

Bsn.

S.I(ch)

S.II(ch)

S.III(ch)

A.I(ch)

A.II(ch)

A.III(ch)

T.I(ch)

T.II(ch)

T.III(ch)

B.I(ch)

B.II(ch)

B.III(ch)

singers may breathe after any comma **p** 3

To wit - ness,

singers may breathe after any comma **p**

To wit - ness, wit - ness,

singers may breathe after any comma **p**

To, to wit - ness,

singers may breathe after any comma **p**

To wit - ness is not to re - deem, to wit - ness, to re -

wit - ness, wit - ness, wit - ness is not to re - deem,

wit - ness, to wit - ness, to wit - ness, wit - ness is not to re - deem,

wit - ness, wit - ness, wit - ness, wit - ness, wit - ness is not to re -

wit - ness, wit - ness, is, is not to re - deem, re - deem.

to wit - ness, to wit - ness, to wit - ness is not to re - deem.

6

Ob. *mf*

Cl. *mf*

B. Cl.

Bsn.

S.I(ch)
to wit - ness, to wit - ness, to wit - ness, to wit - ness, to wit - ness,___

S.II(ch)
wit - ness, wit - ness, wit - ness, wit - ness, wit - - ness,

S.III(ch)
___ to wit - ness, wit - ness wit - ness, wit - ness,___
singers may breathe after any comma

A.I(ch)
p Wit - ness is, wit - ness is, wit - ness is, wit - ness is, wit - ness is, wit - ness is,___ wit - ness is,
singers may breathe after any comma

A.II(ch)
p To ___ wit - ness, wit - ness, wit - - ness
singers may breathe after any comma

A.III(ch)
p Wit - ness, wit - ness is not, wit - ness is not, wit - ness, wit - ness,___

T.I(ch)
8 deem.

T.II(ch)
8 ___ re - deem.

T.III(ch)
8 ___ to re - deem. To

B.I(ch)
deem. To wit - ness,

B.II(ch)
___ To wit - ness, wit - ness, wit - ness, wit - ness,

B.III(ch)
___ To wit - ness, to wit - ness, to

A

8

Ob.

Cl.

B. Cl.

Bsn.

A

S.I(ch)

S.II(ch)

S.III(ch)

not to re-deem, to re

is not to re-deem, re-

not to re-deem, not

A.II(ch)

A.III(ch)

wit - ness,

T.I(ch)

T.II(ch)

T.III(ch)

To wit-ness is not to re-deem, to re-deem, is not to re-deem, re-deem, re -

To wit - ness, wit - ness, wit - ness is not to re-deem, to re-deem

wit - ness, to wit - ness, to wit - ness, to wit - ness, to wit - ness is not, is not, is not, is not, is not to re-deem, to re-deem, to re

B.I(ch)

B.II(ch)

B.III(ch)

wit-ness, wit-ness, wit-ness, wit-ness, is not to re-deem;

wit - ness, wit - ness, wit - ness, wit - ness is not to re-deem, to re-

wit - ness, wit - ness, to wit - ness, to wit - ness, wit - ness is not to re-deem, to re-deem, to re-deem, to re-deem, to re-deem;

11

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn.

S.I(ch)
deem, to re - deem, not to re - deem, to re - deem to re - deem, re - deem.

S.II(ch)
deem, not to re - deem, re - deem.

S.III(ch)
to re - deem, re - deem, re - deem re deem.

A.I(ch)
is not to re - deem, to re - deem, to re - deem, re - deem, to re - deem.

A.II(ch)
is not to re - deem, re - deem, re - deem.

A.III(ch)
not to, not to, not to re deem, not to re - deem, re - deem, re - deem.

T.I(ch)
deem; to re - deem, re - deem, to re - deem,

T.II(ch)
re - deem; not to re - deem, to re - deem, to re - deem, to re - deem, re - deem, to re -

T.III(ch)
deem; not to re - deem, re - deem, re -

B.I(ch)
to re - deem, re -

B.II(ch)
deem; not to re -

B.III(ch)

14

B. Cl.

Bsn.

S.I(ch)

S.II(ch)

S.III(ch)

A.I(ch)

A.II(ch)

A.III(ch)

T.I(ch)

T.II(ch)

T.III(ch)

B.I(ch)

B.II(ch)

B.III(ch)

to re - deem, re - deem, re - deem, re - deem, re - deem, re - deem; to
deem, not to re - deem, to re - deem, to re - deem, re - deem, to re - deem, to re - deem; to
deem, to re - deem, is not to re - deem, to re - deem, re - deem, wit - ness,
deem, to re - deem, to re - deem, re - deem, is not to re - deem, to re - deem; wit -
re - deem, re - deem, is not to re - deem, to re - deem; wit -

16

Ob.

Cl.

B. Cl.

S.I(ch)

S.II(ch)

S.III(ch)

A.I(ch)

A.II(ch)

A.III(ch)

T.I(ch)

T.II(ch)

T.III(ch)

B.I(ch)

B.II(ch)

B.III(ch)

So, so, tell her sto - ry tell tell her sto - ry,
 So tell her, so tell her, so tell her,
 Tell her sto - - ry, tell her
 So tell her sto - ry, so tell her, so tell her sto - ry, sto - ry, sto - ry,
 So tell her sto - ry tell her
 So tell her, tell her, so, tell tell her sto - ry,
 wit - ness is not to re - deem.
 wit - ness, wit - ness, wit - ness is not to re - deem.
 wit - ness, wit - ness,
 re - deem, wit - ness,
 deem, to re - deem; to wit - ness,
 ness wit - ness, wit - ness, wit - ness,

B

18

Ob.

Cl.

B

S.I(ch)

by, by all, by all means, by, by all, *cresc.* by all means, tell her sto-ry by all, by all means.

S.II(ch)

so tell her sto - ry, by all means,

S.III(ch)

sto - ry by all means, her sto - ry,

A.I(ch)

by all means, by all, by all means, by all means, *cresc.* by all means, tell her sto-ry, tell her sto-ry, sto - ry.

A.II(ch)

sto - ry by all means, by all means,

A.III(ch)

so, tell, tell her, sto-ry, sto-ry.

T.I(ch)

T.II(ch)

T.III(ch)

B.I(ch)

B.II(ch)

B.III(ch)

21

Ob. *f* *simile*

B. Cl. *f*

Bsn. *f* *simile*

Tbn. *f*

S.I(ch) *f*
But you, but you, but you, but you, You will, you will, but you will,

S.II(ch) *f*
But you, but you, but you, but you, but you, but you, but you,

S.III(ch) *f*
You will, you will keep, you will keep, you will keep, you will keep,

T.I(ch) *f*
You will keep, you will keep, you will keep, you will keep, you will keep, you will keep, you will keep,

T.II(ch) *f*
You will, you will, you will, you will,

T.III(ch) *f*
You will, you will, you will keep, you, you will,

B.I(ch) *f*
But you will keep, you will keep, you will keep,

B.II(ch) *f*
You will, keep, you will keep,

B.III(ch) *f*
You will keep, you will keep,

Detailed description: This page of a musical score (page 21) features a woodwind section and vocal parts. The woodwinds include Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Trombone (Tbn.). The vocal parts are for Soprano I (S.I), Soprano II (S.II), Soprano III (S.III), Tenor I (T.I), Tenor II (T.II), Tenor III (T.III), Bass I (B.I), Bass II (B.II), and Bass III (B.III). The score is in a common time signature and includes dynamic markings such as *f* (forte) and *simile*. The lyrics are: "But you, but you, but you, but you, You will, you will, but you will, but you, but you, but you, You will, you will keep, you will keep, you will keep, you will keep, You will keep, you will keep, you will keep, you will keep, you will keep, you will keep, you will, you will, you will, you will, You will, you will, you will keep, you, you will, But you will keep, you will keep, you will keep, You will, keep, you will keep, You will keep, you will keep,".

27

Ob.

Cl.

B. Cl.

Bsn.

Tbn.

S.I(ch)
shame, keep your shame, but you will keep your shame, you will

S.II(ch)
— keep keep your, keep your, keep your, keep— your

S.III(ch)
— you ³will keep,— you ³will keep, you ³will keep,— ³keep your shame, your

A.I(ch)
keep your shame,— keep your shame, you will

A.II(ch)
will, you will keep your shame, you—

A.III(ch)
— your shame, your shame, keep your shame, keep— your keep your

T.I(ch)
⁸ keep your, keep your shame;— keep your shame;— keep your, keep your shame;

T.II(ch)
⁸ you will, you will keep your, keep your— shame; keep your,

T.III(ch)
— you, you will, you will keep— you,

B.I(ch)
you will keep your, keep your shame, but you— will keep your

B.II(ch)
keep your shame,— keep your

B.III(ch)
keep your shame,— keep your

38 **D** *attacca*

C Tpt. *f dim.* niente

S.I(ch) *soprano I, II & III dim.* niente *p*
shame, shame.

A.I(ch) *non dim.* *p*
shame, shame, shame, shame, shame, shame, shame, shame, shame, shame.

A.II(ch) *alto II & III dim.* niente *p*
shame, shame.

T.I(ch) *non dim.* *p*
shame, shame, shame, shame, shame, shame, shame, shame, shame, shame.

T.II(ch) *tenor II & III dim.* niente *p*
shame, shame.

B.I(ch) *dim.* niente *p*
shame, shame.

B.II(ch) *bass II & III dim.* niente *p*
shame, shame.

Org. **D** *dim.* niente

Ped.

Lavinia II
choir and soloists

Andante ♩=84

Tubular Bells

Soprano (solo)

Countertenor (solo)

Tenor I (solo)

Tenor II (solo)

Baritone (solo)

Soprano (chorus)

Alto (chorus)

Tenor (chorus)

Bass (chorus)

Organ

Pedals

mf

mf

mf

mf

mf

mf

f p f p f *f p f*

f p f p f *f p f*

f p f p f *f p f*

f p f p f *f p f*

8 foot
mf

8 foot
mf

16 foot
mf

breathing
out in out in out out in out

breathing
out in out in out out in out

breathing
out in out in out out in out

breathing
out in out in out out in out

my I

The stick is in my mouth, I

stick I

9 *marcato*

Mar. *f*

Timp. *mf* *mf*

Ct.(solo) *mf* *mf*

T.I(solo) fa... dog.

T.II(solo) am fa-thers dog. my_ I

Bar.(solo) am my fa... The stick is in my mouth, I

fa... stick I

Org.

Ped.

18

Mar.

Timp.

Ct.(solo) dog. dirt._

T.I(solo) am fa - thers_ dog. I scrawl in - to the dirt._

T.II(solo) am my fa - thers... I scrawl their names in - to the

Bar.(solo) fa... I names ...to dirt._

Org.

Ped.

24 **A** *legato*

Ob. *p*

Cl. *legato* *p*

Bsn. *p* *legato*

C Tpt. *p*

A

Ct.(solo) I now fa... dog.

T.I(solo) I am now my fa-thers dog.

T.II(solo) I now fa... dog.

Bar.(solo) I am now my fa-thers dog.

24 **A**

Org.

Ped.

28

Ob. *trww* **B**

Cl. *trww*

B. Cl. *p*

Bsn.

C Tpt.

Tub. B. *f* **B**

T.I(solo) to

T.II(solo) I bring the stick to—

Bar.(solo) I bring stick to

S.(ch) *breathing out in out out in*
f p f f p

A.(ch) *breathing out in out out in*
f p f f p

T.(ch) *breathing out in out out in*
f p f f p

B.(ch) *breathing out in out out in*
f p f f p

34

Mar. 

Timp. 

Ct.(solo) 

T.I(solo)  blood-y to

T.II(solo)  In my blood-y mouth. to him

Bar.(solo)  him. In my blood mouth. I bring the to him.

Org.  *f* *p*

Ped.  *f*

44

Mar. 

Timp. 

Ct.(solo) 

T.I(solo)  blood-y__ mouth. I in... the dirt..

T.II(solo)  In my blood - y I scrawl ...to the dirt..

Bar.(solo)  In my blood - y mouth. I scrawl their names in-to the dirt...
blood... mouth. names ...to

Org. 

Ped. 

C

53

Ob. *legato* 9:6 9:6

Cl. *mf legato* 9:6 9:6

B. Cl. *mf* *legato* 9:6 9:6

Bsn. *legato* 9:6 9:6

C Tpt. *mf*

Mar.

Timp.

Ct.(solo)

T.I.(solo) I now fa... dog.

T.II(solo) I am now my fa-thers dog.

Bar.(solo) I now fa... dog.

I am now my fa-thers dog.

53

Org.

Ped.

C

57

Ob. *tr* 9:6 9:6 10:6

Cl. 3:2 9:6 9:6 10:6

Bsn.

Tbn. *p*

59 *tr* *9:6* *tr* **D**

Ob.

Cl.

B. Cl.

Bsn. *9:6*

C Tpt.

Tub. B.

Ct.(solo)

T.I(solo)

T.II(solo)

Bar.(solo)

S.(ch)

A.(ch)

T.(ch)

B.(ch)

mf **D**

have

I have no tongue.

I have no tongue.

I tongue.

breathing out in

f p

breathing out in

f p

breathing out in

f p

breathing out in

f p

64

Tub. B.

Timp.

Ct.(solo)

tongue. will spit. have no

T.I(solo)

But my ghost will spit. I have no tongue.

T.II(solo)

But my ghost will spit. I have tongue.

Bar.(solo)

will spit. I have no

64

Org.

Ped.

73

Tub. B.

Timp.

Ct.(solo)

tongue. will spit. will haunt your ev' - ry

T.I(solo)

But my ghost will spit. I _____ haunt your ev' - ry_

T.II(solo)

But my ghost will spit. I will haunt ev' - ry_

Bar.(solo)

tongue. will spit. haunt your ev' - ry_

73

Org.

Ped.

82

Ob.
Cl.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tub. B.
Timp.
Ct.(solo)
T.I(solo)
T.II(solo)
Bar.(solo)
Org.
Ped.

step. I now fa... dog. I now fa... dog.

step. I am now my fa-thers dog. I am now my fa-thers dog.

step. I now fa... dog. I now fa... dog.

step. I am now my fa-thers dog. I am now my fa-thers dog.

82

p

p

E

This musical score is for a woodwind and brass section, spanning measures 86 to 92. The instruments included are Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Cornet (C Tpt.), and Trombone (Tbn.).

Measures 86-87: The key signature is one sharp (F#) and the time signature is 6/8. The Oboe and Clarinet parts feature a melodic line with a 9:6 ratio. The Bass Clarinet and Bassoon parts have a similar melodic line. The Cornet and Trombone parts are mostly rests with some trills.

Measures 88-89: The key signature changes to one flat (Bb) and the time signature remains 6/8. The Oboe part has rests. The Clarinet part has a melodic line with a 3:2 ratio and a 9:6 ratio. The Bass Clarinet part has a melodic line with a 9:6 ratio and a triplet of 3 notes. The Bassoon part has a melodic line with a 9:6 ratio. The Cornet and Trombone parts have trills.

Measures 90-92: The key signature remains one flat (Bb) and the time signature is 6/8. The Oboe part has a melodic line with a 9:6 ratio. The Clarinet part has a melodic line with a 9:6 ratio. The Bass Clarinet part has a melodic line with a 9:6 ratio. The Bassoon part has a melodic line with a 9:6 ratio and a triplet of 3 notes. The Cornet and Trombone parts have trills.

Tbn. **F** *f*

E. Gtr. *molto vibrato*
f

E. Bass

S.(solo) **F** *f*
screa - - - - - screa -

Ct.(solo) *ff*
The stick, my tongue, the earth, the stick, my tongue, the earth, my tongue, the earth screams

T.I(solo) *ff*
The stick, my tongue, the earth, the stick, my tongue, the earth, my tongue, the earth screams

T.II(solo) *ff*
The stick, my tongue, the earth, the stick, my tongue, the earth, my tongue, the earth screams

Bar.(solo) *ff*
The stick, my tongue, the earth, the stick, my tongue, the earth, my tongue, the earth screams

Org. **F**

Ped. 32 foot

102

Tbn.

E. Gtr.

E. Bass

S.(solo)

Ct.(solo)

T.I(solo)

T.II(solo)

Bar.(solo)

Org.

Ped.

screa - - - screa - - - screa - - - screa -

their names.

their names.

their names.

their names.

their names.

tr

104

Tbn.

S.(solo)

Org.

Ped.

screa - - - screa - - - screa - [ms]

109 **G**

Ob. *fff* 3:2 10:8

Cl. *fff* 3:2 6:4

B. Cl. *fff* 3:2

Bsn. *fff* 9:8

C Tpt. *f* 3:2 *gliss.*

Tbn. *f*

Met. 4/4

Cyms 4/4 *ff* 3

W.B. S.D. 4/4 *ff* 3

Hi.H. 4/4 *ff*

B.D. 4/4

Timp. 4/4

Vib. 4/4

Cym. 4/4 *ff*

Toms. K.D. 4/4 *ff* 3 3

T.T. 4/4

110

Ob. $10:8$

Cl. $6:4$

B. Cl. $3:2$

Bsn. $9:8$

C Tpt. $3:2$

Tbn. $3:2$

Met.

Cym. f

W.B. S.D. f

Hi.H. f

B.D.

Timp.

Vib.

Cym. f

Toms. K.D. f 3 3 3 5 3

T.T.

114

Cyms

W.B.
S.D.

Hi.H.

Cym.

Toms.
K.D.

116

B. Cl.

Bsn.

Tbn.

Cyms

W.B.
S.D.

Hi.H.

Cym.

Toms.
K.D.

E. Bass

Org.

Ped.

H

p < *f* > *p* < *f* > *p* < *f* >

p < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

p < *f* > *p* < *f* > > *p* <

f

f

f

f

f

f

f

f

f

16 foot

121 *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > =

B. Cl.

Bsn. *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

Tbn. = *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

E. Bass

Ct.(solo)

T.I.(solo)

I be - lied that the truth could nev - er change, But

121 I be - lied that the truth could nev - er change, But

Org.

Ped.

130 = *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* >

B. Cl.

Bsn. = *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* >

Tbn. < *f* > > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

E. Bass

Ct.(solo)

T.I.(solo)

once it was love, and now it is

8 once it was love, and now it is

130

Org.

Ped.

I

Andante ♩=84

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

Timp. *ppp* *mf* *f* *fff* *gliss.*

S.(solo) *rage,* *rage,*



J

Ob. *gliss.*

Cl. *gliss.*

B. Cl. *ff* *5:4* *p*

Bsn. *ff* *6:4*

C Tpt. *ff* *f* *6:4*

Tbn. *f* *6:4* *f*

Met. *ff*

W.B. *ff* *3:2*

S.D.

Hi.H.

Cym.

Toms.

K.D.

E. Gtr. *ff* *gliss.* *w/slide*

E. Bass *ff*

S.(solo) *rage,*

Org.

Ped. *mf*

153 *accel.*

Ob. *p* *cresc.*

Cl. *cresc.*

B. Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Tbn. *p* *cresc.*

153 *accel.*

Org. *cresc.*

Ped. *cresc.*

159

Ob. *cresc.*

Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Tbn. *cresc.*

159

Org. *cresc.*

Ped. *cresc.*

163

Ob.

f

Cl.

f

B. Cl.

f

Bsn.

f

Tbn.

Org.

f

Ped.

This musical score page contains measures 163 through 166. It features six staves: Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trombone (Tbn.), and Organ (Org.). The Organ part is split into two staves, with a Pedal (Ped.) staff below. The woodwinds (Ob., Cl., B. Cl., Bsn.) play melodic lines with slurs and accents, starting at a forte (*f*) dynamic. The Trombone (Tbn.) part consists of sustained chords. The Organ part features a complex melodic line in the right hand and a bass line in the left hand, also starting at a forte (*f*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C). A dotted line above the Organ staff indicates a continuation of the previous measure.

Allegro $\text{♩} = 120$

accel.

167

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

C Tpt. harmonic series gliss.

Tbn. harmonic series *ffs.*

Cyms

W.B. S.D. *f* snares on 3

T.T. *f* with hard mallets

S.(ch) *ff* *ff* *ff* R - age, R - age, R - age,

A.(ch) *ff* *ff* *ff* R - age, R - age, R - age,

T.(ch) *ff* *ff* *ff* R - age, R - age, R - age,

B.(ch) *ff* *ff* *ff* R - age, R - age, R - age,

* Lowest comfortable note.
A 'cluster' effect will be created,
since the pitch chosen will differ
from singer to singer.

167

Org. *ff* 16 foot

Ped. *ff*

L Lento ♩=60

M

Musical score for measures 181-186. The score includes parts for Ob., Cl., B. Cl., Bsn., C Tpt., Tbn., E. Gtr., E. Bass, S.(solo), Org., and Ped. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is Lento (♩=60). The E. Gtr. part features a dynamic range from *ppp* to *f* with markings for "start from silence" and "feedback". The S.(solo) part includes lyrics: "Rage, _____ rage, _____ rage, _____". The Org. and Ped. parts end with *ppp* dynamics. A double bar line is present at the end of measure 186.



Musical score for measures 187-192. The score includes parts for Org. and Ped. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is Lento (♩=60). The Org. part features triplets and dynamics of *pp*, *p*, and *pp*. The Ped. part features a melodic line with dynamics of *pp* and *ppp*.

Chorus III

Adagio ♩=72

Soprano (chorus)

Soprano (chorus)

Alto (chorus)

Tenor (chorus)

Bass (chorus)

solo I **f**

gli altri **f**

mem... —

mem... —

p *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f*

There, there is, there is no, is no, is no, is no, is no, is no, mem... —

p *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

There, there is, there is, is no, is no, is no, is no, is no



A *pp*

Ob.

B. Cl.

Bsn.

Mar.

Vib.

A *(solo I)* *mp*

S.I(ch)

S.II(ch)

A.I(ch)

T.I(ch)

9

Ob.

B. Cl.

Bsn.

Mar.

Vib.

S.I(ch)

(solo I)

mo...



10

Ob.

B. Cl.

Bsn.

Mar.

Vib.

S.I(ch)

(solo I)

me - - - - - mo...

12

Ob.

B. Cl.

Bsn.

Mar.

Vib.

S.I(ch)

S.II(ch)

me

solo II

13

Ob.

B. Cl.

Bsn.

Mar.

Vib.

S.I(ch)

S.II(ch)

me

solo I

-mo...

15

Ob.

B. Cl.

Bsn.

Mar.

Vib.

S.I(ch)

S.II(ch)

mo...

(solo I)

me 5 -

(solo II)

mo...

(solo II)

me 5 -

mo

mo...

me 5 -

Detailed description: This page of a musical score covers measures 15 through 18. It features six staves for woodwinds and two staves for vocal soloists. The woodwinds include Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Maracas (Mar.), and Vibraphone (Vib.). The vocal soloists are S.I(ch) and S.II(ch). The score is in 4/4 time and begins with a key signature of two flats. The woodwinds play rhythmic patterns, with the Maracas and Vibraphone providing a steady accompaniment. The vocal soloists enter in measure 15 with the lyrics 'mo...'. In measure 16, S.I(ch) has a solo passage marked '(solo I)' with the lyrics 'me 5 -'. S.II(ch) has a solo passage marked '(solo II)' with the lyrics 'mo...'. In measure 17, S.I(ch) has another solo passage marked '(solo I)' with the lyrics 'me 5 -'. S.II(ch) has a solo passage marked '(solo II)' with the lyrics 'me 5 -'. The score concludes in measure 18 with the lyrics 'mo' for S.I(ch).

B

17

Ob.

Bsn.

Mar.

Vib.

S.I(ch)

S.II(ch)

ry.

tutti gli altri

f

me - mo - ry

A.I(ch)

f tutti

...mo - ry

T.I(ch)

f

ppp

...mo - ry

strong - -

T.II(ch)

ppp

strong - -

B.I(ch)

ppp

strong - -

B.II(ch)

ppp

strong - -

22

S.I(ch) *f* strong - er

S.II(ch) strong - er

A.I(ch) *(div.) f* strong - er

A.II(ch) *f* strong - er

T.I(ch) er than

T.II(ch) er than

B.I(ch) er than

B.II(ch) er than

28

S.I(ch) er than re venge. strong

S.II(ch) er than re venge, strong

A.I(ch) er than re venge strong

A.II(ch) strong er than re-venge

T.I(ch) re

T.II(ch) re

B.I(ch) re

B.II(ch) re

C Prestissimo ♩=176?

33

Ob.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

Tub. B.

Met.

C *ff* Prestissimo ♩=176?

S.I(ch)

S.II(ch)

A.I(ch)

A.II(ch)

T.I(ch)

T.II(ch)

B.I(ch)

B.II(ch)

- er than re - venge, re - venge.

- er than re - venge, re - venge.

- er than re - venge, re - venge.

strong - - er than re - venge, re - venge.

venge.

venge.

venge.

venge.

38

Ob.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

Tub. B.

Met.

S.I(ch)

S.II(ch)

A.I(ch)

A.II(ch)

41

Ob.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

Tub. B.

Met.

Maestoso ♩=64

attacca

43

Ob.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

Tub. B.

Met.

f

f

f

f

f

f

f

Chorus IV

Lento ♩=72

Clarinet in B♭ *pp*

Bass Clarinet in B♭ *pp*

Trombone *pp*

Lento ♩=72

Soprano I (chorus) *pp* Con

Soprano II (chorus) *pp* Con-fu - sion fall,

Soprano III (chorus) *pp* Con-fu - sion fall, con-fu - sion fall,

7

S.I(ch) fu - sion fall, con-fu - sion fall.

S.II(ch) con-fu - sion fall, con-fu - sion fall.

S.III(ch) con - fu - sion fall.

A.I(ch) *pp* Con -

A.III(ch) *pp* Con - fu - sion fall,

A

12

A.I(ch) fu - sion fall, con fu - sion fall.

A.II(ch) *pp* Con-fu - sion fall, con-fu - sion fall.

A.III(ch) con - fu - sion fall.

T.I(ch) *pp* Con - fu - sion

T.II(ch) *pp* Con-fu - sion

T.III(ch) *pp* Con - fu - sion

B

17

A.I(ch) Con - fu - sion fall.

A.II(ch) Con-fu - sion

A.III(ch) Con - fu - sion

T.I(ch) fall.

T.II(ch) fall, con-fu - sion fall.

T.III(ch) sion fall, con - fu - sion fall.

B.I(ch) *pp* Con - fu - sion fall.

B.II(ch) *pp* Con-fu - sion fall.

B.III(ch) *pp* Con - fu - sion fall.

22

A.I(ch)

A.II(ch)

A.III(ch)

T.I(ch)

T.II(ch)

T.III(ch)

B.I(ch)

B.II(ch)

B.III(ch)

fall.

con - fu - sion fall.

con-fu - sion fall, con-fu - sion

con - fu - sion - fall, con - fu -

Con - fu - sion fall.

Con-fu - sion fall, con-fu - sion fall.

Con - fu - sion fall, con - fu - sion fall.

C

27

T.I(ch)

T.II(ch)

T.III(ch)

B.I(ch)

B.II(ch)

B.III(ch)

fall.

sion fall.

Con -

Con - fu - sion fall.

Con-fu - sion fall, con-fu - sion fall.

Con - fu - sion fall, con - fu - sion fall.

D

32

S.I(ch) Con - fu - sion

S.II(ch) Con - fu - sion

S.III(ch) Con - fu -

A.I(ch) Con - fu - sion fall.

A.II(ch) Con - fu - sion fall.

A.III(ch) Con - fu - sion fall.

T.I(ch) - fu - sion fall.

T.II(ch) Con - fu - sion fall.

T.III(ch) Con - fu - sion fall.

B.III(ch)



E

37

S.I(ch) fall, fall, Con -

S.II(ch) fall, fall, fall, fall, fall.

S.III(ch) - sion fall, fall, fall, fall, fall.

44 *f*

S.I(ch) - fu - sion fall.

S.II(ch) Con-fu - sion fall.

S.III(ch) Con - fu - sion fall.

A.I(ch) Con - fu - sion fall.

A.II(ch) Con-fu - sion fall.

A.III(ch) Con - fu - sion fall.

T.I(ch) Con - fu - sion fall.

T.II(ch) Con-fu - sion fall.

T.III(ch) Con - fu - sion fall.

B.I(ch) Con - fu - sion fall. Fall. Fall.

B.II(ch) Con fu - sion fall. Fall.

B.III(ch) Con - fu - sion fall. Fall.

44

Org.

Ped.

49 **F**

B.I(ch) Fall. Fall.

B.II(ch) Fall. Fall.

B.III(ch) Fall. Fall.

F improvisando, presto possibile, senza misura, ad libitum
(4 foot (sounding up one octave))

49 Org. 9 9 9 9

Ped.

51

B.I(ch)

B.II(ch) Fall.

B.III(ch) Fall.

51 Org. 9 9 9 9 9

Ped.

Presto ♩=176

G

52 rit.

B.II(ch)

B.III(ch)

Presto ♩=176

(4 foot (sounding up one octave))

G

52 rit.

Org.

Ped.

54

Org.

Ped.

59

Org.

Ped.

63

Org.

Ped.

68

Org.

Ped.

73

Org.

Ped.

78

Org.

Ped.

83

Org.

Ped.

89

Org.

Ped.

95

Org.

Ped.

H

pp

mf

100

Org.

Ped.

105

Org.

Ped.

I *non legato*

110

Org.

Ped.

115

Org.

Ped.

120

Org.

Ped.

mp

126

Org. *f*

Ped. *f*

J

131

Org. *f*

Ped. *f*

135

Org. *p*

Ped. *p*

140

Org.

Ped.

K

147

8 foot (loco)

Org. *f*

Ped. *f*

153

Org.

Ped.

158

Org.

Ped.

162

C Tpt.

Tbn.

Org.

Ped.

Lento ♩=72

Presto ♩=164

ff

165

C Tpt.

Tbn.

Org.

Ped.

L

Lento $\text{♩} = 72$

attacca

169

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

C Tpt. *ff*

Tbn. *ff*

E. Gtr. *ff*

B. Gtr. *ff*

L

Lento $\text{♩} = 72$

S.I(ch) *ff* *Rage.* $\text{b}\bar{\cdot}$

S.II(ch) *ff* *Rage.* $\bar{\cdot}$

A.I(ch) *ff* *Rage.* $\bar{\cdot}$

A.II(ch) *ff* *Rage.* $\bar{\cdot}$

T.I(ch) *ff* *Rage.* $\text{b}\bar{\cdot}$

T.II(ch) *ff* *Rage.* $\bar{\cdot}$

B.I(ch) *ff* *Rage.* $\bar{\cdot}$

B.II(ch) *ff* *Rage.* $\bar{\cdot}$

L

Lento $\text{♩} = 72$

169

Org. *fff*

Ped. *fff*

Lavinia IV
soloists

Andante con moto ♩=68

Timpani

Countertenor (solo)

Tenor I (solo)

Tenor II (solo)

Baritone (solo)

Now pushed

Now I have been pushed to the ground.

Now I have writ - ten in the dirt.

Now, now, now, writ ten,.

6

Timpani

Ct.(solo)

T.I(solo)

T.II(solo)

Bar.(solo)

lost except my

I have lost ev' - ry, ev' - ry, shame, shame, shame.

lost, lost, shame, shame.

writ ten, writ - ten. ev'-ry- thing.

11

Timpani

Ct.(solo)

T.I(solo)

T.II(solo)

Bar.(solo)

shame. Now with

ex - cept my shame, my shame. Now filled now that men

Now, that men. have filled me with their hate.

my shame, my shame, my shame. filled with their, with their

A

17

Timp.

Ct.(solo) it is no thing no- thing to kneel be-fore my fa- ther, and feel his

T.I(solo) hate, hate kneel, to kneel feel

T.II(solo) no... - no thing, no - thing be - fore feel

Bar.(solo) be - for, be - fore

B

23

S.(solo) me shame

Ct.(solo) sword, his sword, He kills me to kill my shame he says.

T.I(solo) his sword, his sword. He kills to kill my shame he

T.II(solo) sword sword He kills to kill my shame he

Bar.(solo) sword, sword sword, sword He kills to kill my

29

Ct.(solo) But there is no sword on earth

T.I(solo) says, shame he says, he says. But there is no sword on earth

T.II(solo) says. But there is no sword on earth strong-er than

Bar.(solo) shame shame shame shame shame shame But there is no sword on earth strong-er than

Org.

Ped.

37 *sfz p* *G.P.* *And..*

S.(solo)

Ct.(solo)

T.I.(solo)

T.II(solo)

Bar.(solo)

Org.

Ped.

shame, shame, shame, shame, shame.

shame, shame.

shame, shame, shame.

shame, shame, shame.

C *Prestissimo*
ad libitum, senza misura

40 *pppp* *f* *ff*

S.(solo)

and it is, and it is, and it is, and it is, and it is, and it is, and it is, and it is, al- ways, al- ways, al- ways, al- ways, al- ways, al- ways, al- ways, al- ways

Alla misura. Moderato ♩=104

43 *f* *tr*

Ob.

Cl.

Met.

L.Bells

S.(solo)

the daugh - - - ter's du - - - ty.

Senza misura, allegro ♩=208

48 *whisper-holler*

S.(solo)

to for - give the fa - ther his sword, to for - give the fa - ther his sword.

Lento ♩ = 60

Soprano (chorus) *pp* In _____

Alto (chorus)

Tenor (chorus)

Bass (chorus)

Lento ♩ = 60
8 foot *distant, with longing*
ppp

Organ

Pedals

6

S.(ch) the _____ sa - cred place. There is _____ no me - mo -

A.(ch) *pp* In _____ the _____

12

S.(ch) ry strong - er... Love, ___ love died in ___ that dark.

A.(ch) sa - cred place. There _____ is no me - mo - ry strong - er...

18 **A**

S.(ch) There _____ is no me - mo - ry strong - er...

A.(ch) Love, ___ love *pp* died in ___ that dark. There _____

T.(ch) In _____ the sa - cred... Love_

25 B

S.(ch) In _____ the _____ sa _____ cred place. _____

A.(ch) _____ is _____ no me - mo - ry strong - er... In the

T.(ch) _____ died in _____ that dark. _____ In _____ the _____

B.(ch) _____ *pp* In _____ the _____

31

S.(ch) _____

A.(ch) sa - cred _____ the sa - cred place. _____

T.(ch) _____ sa - cred place, sa - cred place. _____

B.(ch) sa - cred, in _____ the _____ sa - cred place. _____

36 *attacca*

Org. *ppp*

8 foot

ppp

Ped.

Grave $\text{♩} = 58$

Lavinia V
soprano solo

Clarinet in B \flat

Soprano (solo)

pp

ppp

But oh, but oh, but... to be bur - ied to be



9

Cl.

B. Cl.

Bsn.

S.(solo)

Org.

Ped.

ppp

ppp

ppp

bur - ied. with - out my hands with - out my hands and with no_ one,

A delicate 8 foot 3

pp 8 foot

pp



18

S.(solo)

Org.

Ped.

no_ one, no_ one, no_ one, no_ one, no_ one, no_ one, to

B accel.

25

Ob.

Cl.

B. Cl.

Bsn.

S.(solo)

say: my love, love, love, love, love, love, love, love,

legato

ppp *legato* *cresc.*

ppp *legato* *cresc.*

ppp *cresc.*

ppp *cresc.*

ppp *cresc.*

pp *pp* *pp*

pp *pp*

pp

B accel.

Org.

Ped.

16 foot

ppp

Moderato ♩=96

32

Ob.

Cl.

B. Cl.

Bsn.

S.(solo)

love, love, love, love, love, love, love, love,

p

p

p

p

p

Moderato ♩=96

Org.

Ped.

38 *legato cresc.*

Ob. *p* *mp*

Cl. *mp*

B. Cl. *mp*

Bsn.

S.(solo) *mp*

love, love, love, love, love, love, love, love, love,

Org. 4 foot *p*

Ped. 4 foot *p*

44 **senza misura**

Bsn.

Tbn.

E. Gtr.

Bass

S.(solo) *p*

love, no one to say my love for you is...

Org. **senza misura**

Ped.

53 **C** **Maestoso, alla misura** ♩=96

B. Cl. *p*

Bsn. *p*

Tbn. *p*

E. Gtr. *p*

Bass *p*

S.(solo) *mf*
is great er than your

C **Maestoso, alla misura** ♩=96
8 foot

Org. *p*
8 foot

Ped.

63

B. Cl.

Bsn.

Tbn.

E. Gtr.

Bass

S.(solo) *p* *cresc.*
shame. shame. shame.

Org.

Ped.

73

B. Cl.

Bsn.

Tbn.

Bass

S.(solo)

Org.

Ped.

82

B. Cl.

Bsn.

Tbn.

Bass

S.(solo)

Org.

Ped.