

Eötvös

Love and Other Demons

Opera in two parts

Libretto by Kornél Hamvai

after Gabriel García Márquez's novel

»Of Love and Other Demons«

(2006-2008/rev. 2009)

Peter Eötvös

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Score



Mainz • London • Berlin • Madrid • New York • Paris • Prague • Tokyo • Toronto

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Commissioned jointly by Glyndebourne Opera and the BBC

First Performance:
10th August 2008 in Lewes, Glyndebourne Opera Festival 2008
London Philharmonic Orchestra - The Glyndebourne Chorus
Conductor: Vladimir Jurowski

Characters:

Sierva Maria Coloratura-soprano
Don Ygnacio, a Marquis, her father Tenor
Dominga, a black servant woman Alto
Abrenuncio, a doctor Tenor
Don Toribio, bishop Bass
Father Cayetano Delaura Baritone
Josefa Miranda, abbess Mezzo-soprano
Martina Laborde, an insane woman Alt

5 African Slaves in Ygnacio's house low, strong speaking voices
Choir (Nuns, Slaves, Dreamvoices) 4 Sopranos, 2 Mezzo-sopranos, 2 Altos with head-voice

The opera is set in Ygnacio's house (slaves' courtyard and Ygnacio's room), at the Bishop's palace, in the Convent of St Clare (cloisters, a cell, the chapel), and in Maria and Delaura's dream world.
The Prologue takes place at the market.
The language of the opera is English with parts in Yoruba, Latin and Spanish.

Instrumentation:

2 Flutes (both also Piccolo, 2nd also Alto Flute)

2 Oboes

2 Clarinets in A

1 Bass Clarinet in B - in the middle

1 Saxophone (Soprano, Alto, Baritone) - in the middle

2 Bassoons (2nd also Contrabassoon)

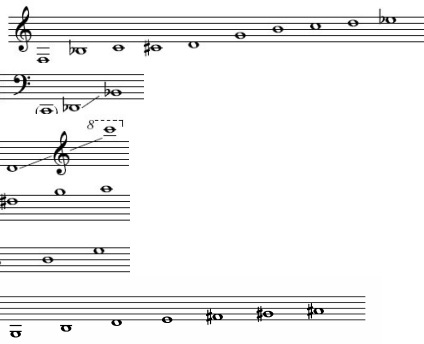
4 Horns in F (muted)

2 Trumpets in C (both muted: straight, cup, wawa, whisper)

2 Trombones (both muted: straight, cup, wawa, whisper)

1 Tuba (muted) - in the middle

Percussion 1 (left):



Tubular bells

Bass timpani

Marimba

Crotales

Gongs

Cowbells

Glockenspiel

Tamburo basco

Bass drum

Wood block (very high)

Cymbals (low, middle)

Triangle

Anvil

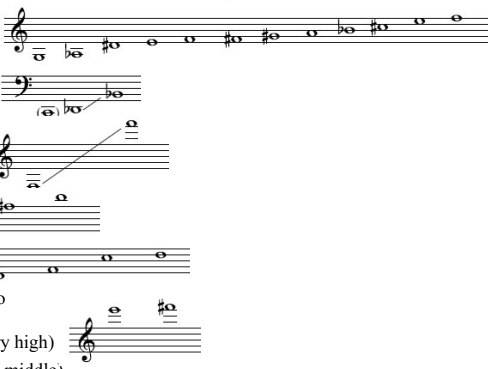
Sizzle cymbal

Tamtam (low)

African beans rattle

Bells (high, loud jingles, 3-4 mixed exotic types, 'coloured sound')

Percussion 2 (right):



Tubular bells

Bass timpani

Vibraphon

Crotales

Gongs

Tamburo basco

Bass drum

Cencerros (very high)

Cymbals (low, middle)

Sizzle cymbal

Triangle

Maracas (high, low)

Bells (high, loud jingles, 3-4 mixed exotic types, 'coloured sound')

1 Harp - in the middle (ev. local amplified)

1 Celesta - in the middle (ev. local amplified)

6 Violins I

6 Violins II

4 Violas I

4 Violas II

3 Violoncellos I

3 Violoncellos II

2 Double Basses I (2nd with five strings)

2 Double Basses II (2nd with five strings)

The orchestra is split into two facing bands: one on each side of the pit, (horns: 1.2. left / 3.4. right)

all first players left, all second players right (horns: 1.2. left / 3.4. right)

sax., b. clar., tuba, harp and celesta are in the middle

Sound engineer required (a CD is part of the hire material)



(♩ = 88)

(2006-07)

Celesta *temple*
pp con Ped. *p*

Harp. (Flag, sounds *sf*) *ord.* *sf* *mf*

Drum 2 *Vibr.* *arco* *mf* *mf*

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CHOIR (backstage, disordered and invisible) (headvoice)

1 LOVE
2 LOVE
3 LOVE
4 LOVE
5 LOVE
6 LOVE
7 LOVE
8 LOVE

Picc.
1 *chrom. gliss. molto vibr. Flzg. gliss.*
2 *Flzg. ord. molto vibr. Flzg. gliss.*

Ob.
1 *f < ff > f 4:3*
2 *f < ff > f 4:3*

Cl. 1-2 in A *a2 ppp < pp*

Cel. *white cluster Ped. ff ff > p*

Harp. *D# B# F# G# A# sf sf ff*

Perc.
1 *Crot. (hard) arco l. v. f*
2 *Vibr. (hard) arco l. v. (soft) l. v. pp*

Vl.
I *ff > p*
II *ff > p*

Vla.
I *1. sul pont. pp*
II *1. sul pont. pp*

Vcl.
I *ord. gliss. vibr. 1. pp*
II *vibr. gliss. 1. pp*

Db. I, II *div. pp >*

(♩ = 132)

NB.: **BELLS**: high, loud jingles, 3-4 mixed exotic types, coloured sound.

Lento (in 1) (15–20 sec.) (♩ = 126)

40

SIERVA

a si - - - - - lent shi - ver

CHOR

1 a si - - - - - lent shi - - - ver

2 a si - - - - - lent shi - ver

3 a si - - - - - lent shi - ver

4 a si - - - - - lent shi - ver

5 si - - - - - lent, si - - - - - lent shi - ver

6 si - - - - - lent, si - - - - - lent shi - ver

7 si - - - - - lent, si - - - - - lent shi - - - ver

8 lent, si - - - - - lent shi - ver

Lento (in 1) (15–20 sec.) (♩ = 126)

Picc.

Ob.

Cl.

B. Cl.

Sax. A

Bsn. 1-2

40

4 Horns

Tp. 1-2 straight a 2

Trbn. 1-2 straight a 2

Cel.

Harp.

Perc.

Tamb. B.

Bells

Lento (in 1) (15–20 sec.) (♩ = 126)

40

Vl. I, II

Vla I, II

Vcl. I, II

Db. I, II

gett. ord.

play indiv. until Φ

Ped.

Lento (in 1) (15–20 sec.)

SIERVA

43

1 an i - - - cy ri-ver.

2 an i - - - - cy ri - ver.

3 an i - - - - - cy ri-ver.

4 an i - - - - - cy ri-ver.

5 an i - - - - - cy ri-ver.

6 i - - - - - cy, i - - - - cy ri-ver.

7 i - - - - - cy, i - - - cy ri-ver.

8 i - - - - - cy, i - - - cy ri-ver.

9 cy, i - - - - cy ri-ver.

Picc.

1

2

Ob.

1

2

Cl.

1

2

B. Cl.

Sax. A

Bsn. 1-2

43

Lento (in 1) (15–20 sec.)

4 Horns

1

2

Trbn.

1

2

Cel.

Harp.

Perc.

1

2

Lento (in 1) (15–20 sec.)

I div.

VI.

II div.

Vla I, II

Vcl. I, II

1

2

3

Db. I, II

52 873

47 (♩ = 120) (Gradually less light, until eclipse-light in scene 1/B)

SIERVA

CHOIR

1

2

3

4

5

6

7

8

Picc.

1

2

Ob.

1

2

Cl.

1

2

B. Cl.

Sax. A

Bsn. 1-2

47

4 Horns

1

2

Tp.

(open)

1

2

Trbn.

(1. Position)

Cel.

Ped.

Harp.

Perc.

1

2

Bells

Tamb. B.

Bells

Tamb. B.

47 (♩ = 120)

I

VI.

II

Vla I, II

1

Vcl. I, II

2

3

Db. I, II

gett.

ord.

gett.

ord.

2-6

Lento (in 1) (20–25 sec.)

51

SIERVA *mp* sssul - - - - ta - - - - na grapes

CHOIR

1 *p* sssul - ta - - - - - na grapes

2 *p* sssul - - - - ta - - - - - na grapes

3 *p* sssul - - - - ta - - - - - na grapes

4 *p* sssul - - - - ta - - - - - na grapes

5 *p* sssul - - - - ta - - - - - na grapes

6 *p* sssul - - - - ta - - - - - na grapes

7 *p* sssul - - - - ta - - - - - na grapes

8 *p* sssul - - - - ta - - - - - na grapes

Lento (in 1) (20–25 sec.)

51

Picc. 1 *Flg.*

Ob. 1 *p*

Ob. 2 *p*

B. Cl. *pp*

Sax. A *pp*

Bsn. 1-2 *pp*

4 Horns *pp*

Tp. 1 *Flg.*

Tp. 2 *mf*

Trbn. 2 *p*

Cel. *f* (♩ = 88)

Perc. 1 *p*

Perc. 2 *p*

Lento (in 1) (20–25 sec.)

51

I *mf* *f* *pizz.*

VI 1 *(div.)* *mf* *f* *pizz.*

VI 2-6 *(div.)* *mf* *f* *pizz.*

II 1 *mf* *f* *pizz.*

II 2-6 *(div.)* *mf* *f* *pizz.*

Vla. I, II *pp* *p* *pizz.*

Vcl. I, II 1 *p* *pizz.*

Vcl. I, II 2 *p* *pizz.*

Vcl. I, II 3 *p* *pizz.*

Db. I, II *gett.* *ord.* *gett.* *mf*

(♩ = 116)

54 *pp*

SIERVA

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

54 (♩ = 116)

Picc. 1 *p* *f* *p* *pp*

2 *f* *p* *pp*

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

2 *p* *mf* *f*

Sax. A *p*

Bsn. 1-2 *p*

4 Horns *p*

Tp. 1 *straight* *f* *straight* *f*

2 *straight* *f* *straight* *f*

Cel. *p* *f*

Harp. *p* *l. v.* *table* *p* *pp*

Perc. 1 *Bells* *Tamb. B.* *p* *p*

2 *Bells* *Tamb. B.* *p* *p*

54 (♩ = 116)

VI. I *arco* *tutti* *div.* *p* *f* *p*

II *arco* *tutti* *div.* *p* *f* *p*

Vla. I 1 *sord.* *arco* *p* *f* *p* *glia*

2 *sord.* *arco* *p* *f* *p* *glia*

3-4 *sord.* *arco* *div.* *p* *f* *p*

Vla. II 1 *sord.* *arco* *p* *f* *p*

2 *sord.* *arco* *p* *f* *p*

3-4 *sord.* *arco* *(a 2)* *p* *f* *p*

Vcl. I, II 1 *arco* *pp* *f* *pp*

2 *arco* *pp* *f* *pp*

3 *arco* *pp* *f* *pp*

Db. I, II *(a 4)* *gott.* *p* *sim.* *p*

[illegible]

52 873

52 873

78 (♩ = 48) (BISHOP breaths asthmatically.)

52 873

82

(♩ = 60)

BISHOP

I haven't seen a total eclipse of the sun. Take that glass, so when you look you

82

Fl.

1

2

Cl. 1-2

B. Cl.

Sax. A

Bsn. 1-2

1

2

3

4

4 Horns

Tuba

Harp.

Perc. 1-2

82

(♩ = 60)

Vl. I, II (div.)

Vla. I, II

Vcl. I

1

2

3

Vcl. II

1

2

3

Db. I, II

1

2

85

DELAURA (♩ = 48)

(he looks at the sun through the glass)

DEL. I'm thinking, Father, how sa- ges of old cal-cula- ted this thousands of years — a- go.

BISHOP do not lose your sight.

Fl. 1 2

Cl. 1, 2 (a 2)

Bsn. 1-2 *p* Fig. 2. change to C.Fg

Tp. 1 *wawa* *mf* < *ff*

Trbn. 1 (wawa) *pp* < *mf*

2 (wawa) *pp* < *mf*

Cel. *L. v.* *Ped.*

Harp. *p*

Perc. 1 *Glsn.* *pp* < *mf* *pp* < *mf*

2 *Vibr. (soft)* *pp*

85

♩ = 48

Vl. I, II (div.)

1 (s. p.) *ord. con. sord.* (I/I, II/I a2) *f espr.*

2-4 (s. p.) *f*

Vcl. I 1 *f*

2 *p* < *ff* > *f* *2, 3.* *ff* *p* *ff*

3 *p* < *ff* > *f* *uniti*

Vcl. II 1 *uniti* *2, 3.* *f* < *ff* > *f* *ff*

2 *p* < *ff* > *f* *ff*

3 *p* < *ff* > *f* *uniti*

Db. I, II 1

2

Solo *pp*

Double scene:
the marketplace
and the Bishop's
palace.

(All look at the total
eclipse.
SIERVA is in the market.)

(A dog bites her.)
(♩ = 180)

89

change to Picc. *lunga* (♩ = 90) *f* change to Flute

change to Picc. *lunga* *f* change to Flute

Ob. 1-2 *a 2* *f* *f* *ffp*

Cl. 1 *lunga* *f* *pp*

Cl. 2 *lunga* *f* *pp*

4 Horns *open* *a 4* *sf*

Tp. 1-2 *straight* *a 2* *f* *pp*

Cel. *p* *lunga* *ff* *secco* *p* *Ped.* *5*

Harp. Db Cb Bb (plectre) *lunga* *f* *ff* (finger) table *f*

Perc. 1 (Glsp.) *mf* *Marimba* (hard) *lunga* *gliss.* *Woodbl.* very high *ff*

Perc. 2 *Tub. bells* with xylo beater *lunga* *arpeggio* very fast, secco! *Crot.* *ét.* *f*

89 15 *lunga* (♩ = 90) (♩ = 180)

Vl. I, II (div.) *lunga*

Vla I, II 1 *gliss.* *pp* *1. senza sord.* *sul pont.* (a 8) *ffpp*

Vla I, II 2-4 *(s. p.)* *ord.* *pp* *mf* *pp*

Vcl. I 1 *slow gliss.* *pp* *lunga* *p*

Vcl. I 2-3 *senza sord.* *pp* *p* *sul pont.* *ffpp*

Vcl. II 2-3 *2, 3.* *senza sord.* *2-3* *pp* *p* *sul pont.* *ffpp*

Db. I, II 1 *lunga*

Db. I, II 2 *lunga*

Light comes back.

(♩ = 48)

93

DEL. ... and still the people out there will see it is an o - men of troubles and plagues and

Fl. 1-2 (a 2) Flzg. *pp*

Ob. 1-2

Cl. 1-2 (a 2) *pp*

Sax. A *pp*

Tp. 1-2

Cel. 12 *chrom.*

Harp. *D♯ C♯ B♯ E♯ F♯ G♯ A♯* *Ped. sempre (non gliss.)* *pp* *gliss.*

(♩ = 48)

93 15

VI. I, II (div.)

Vla I, II (s. p.)

Vcl. I 1 *f* *p* *f* *p* *f* *p* *senza sord.* *v* *vibr. flaut.* *p* *< f >* *p* *< f >*

2 (s. p.) *pp*

3 (s. p.) *pp*

Vcl. II 1 (wooden sord.) *flaut. gliss.* *pp* *p* *p* *pp* *senza sord.* *vibr. flaut.* *p* *< f >* *p* *< f >*

2 (s. p.) *pp*

3 (s. p.) *pp*

Db. I, II 1 *p*

2 *p*

52 873

BISHOP 107 **rall.**
 writ-ten in their sins and not the sun.

(With deep voice)
SLAVES MEN Oloma lu la - ye Oloma lu la - ye Omo titun to wa sile aye. Orogbo lo ni ko o gbo saye.

Fl. 1 2 **Flzg.** **ord.** **change to Alto Flute**

Ob. 1 2

Cl. 1 2

B. Cl.

Sax. A

Bsn. 1

C. Bsn. **change to Bsn. 2**

4 Horns 1 2 3 4 **(a2)** **1.** **2.** **3.** **4.**

Tp. 1 2 **Flzg.**

Trbn. 1 2 **(open)** **straight**

Tuba

Perc. 1 2 **(Timp.)** **Gong** **L. v.** **Cowbells (muted)**

Vl. I (div.) **sul pont.** **p sub.** **sul pont.** **f** **p** **fp** **pp** **f**

Vl. II (div.) **p sub.** **sul pont.** **f** **p** **fp** **pp** **f**

Vla I, II (div.) **(s. p.)** **f** **p** **fp** **ffp** **fp** **f** **I. div. 1.** **sord. non vibr.** **ord.** **pp** **II. div. 1.** **sord. non vibr.** **ord.** **pp** **3.** **sord. non vibr.** **ord.** **pp** **I, II 4.** **sord. non vibr.** **ord.** **pp**

I/1. 2. **II/2.** **Vcl.** **I/3.** **II/1. 3.** **ff**

Db. I, II 1 2 **non div.** **non div.**

Scene 1/C

YGNACIO's house. The slaves' courtyard.

SIERVA's birthday. Sierva and slaves dance. Sierva wrapped in a red turban, she is barefoot. She dances with sleigh bells attached to her wrists.

DOMINGA sitting, in half-trance.

SLAVES-MEN: 5 african dancers with deep voice.

The 3 layers relatively independent from each other.

1st layer: Sierva–Celesta–2nd. Percussion–Oboe

2nd layer: Dominga–1st. Percussion–Violas–Alto Flute

3rd layer: Slaves-men–Violoncelli–Doublebasses

The conductor accompanies always the Slaves-men during "Oloma lu ...".

Besides the conductor, he marks the big sections and conducts as specified percussion and oboes.

A

Cel. with SIERVA, *colla parte*

SIERVA ("Bird-Song") (♩ = 100-108) Ped. *p*

irarwo kan o temi ni-kan ma ni

DOM. ad lib. (♩ = ca 52) (mf)

When you, you were born, I was your

Cow B. (♩ = ca 100) individual (♩ = ca 100) repeat with improvised variations, for example:

Perc. Vib. (small rubber) 1/2 Ped

I/ 1. (div.) 2. (pp)

II/ 1. (div.) 2. (pp)

Vla (non div.)

I, II/3. (pp)



I, II/4. (pp)

SLAVES MEN (♩ = ca 60) Approximated pitches and rests NB¹

O-lo-ma lu la - ye. O-lo-ma lu la - ye. O-mo ti-tun to wa si-le a -ye. O-roq-bo lo ni ko-o gbo sa-ye. O-lo-ma lu la-

Vcl. I, II sord. With conductor, *colla parte* pp

Db. I, II sord. pp

NB¹ SLAVES-MEN: singing-speaking, with deep voice. Not unison! i. e. written:  sounds: 

10 13 16 17

Cel.

SIERVA

DOM.

"ba - ba-lawo." Twelve years a - go

(Cow B.)

Perc. 1

Perc. 2

(Vibr.)

Vla I-II (div.)

SLAVES MEN

(with cond.)

Vcl. I, II

(with cond.)

Db. I, II

B

Cond.: conduct 2-3 bars percussion, then prepare Violoncelli and Double-basses (21)

18 19

Cel.

SIERVA

DOM.

temi nikan ma ni

(wait for "gbo saye")

I was your "ba - balawo"

"I ba - she O - run mi la e - le - ri i - pin

(with cond.)

1 (Cow B.)

Afr. Beans $\frac{5}{4}$ ($\text{♩} = 120$)

(with cond.)

2 (Vibr.)

very high Cencerros $\frac{5}{4}$ ($\text{♩} = 120$)

mf

Vla I, II

B

SLAVES MEN

18

gbo sa - ye. I ba-she O-run mi la e - le - ri i - pin

(with cond.)

1

Vcl. I, II

(with cond.)

2

(with cond.)

3

(with cond.)

1

Db. I, II

(with cond.)

2

22

Cel.

SIERVA

(SIERVA imitates dogs, barks, then laughs and dances like a dog.)

DOM.

22

i-bi-ke-ji O-lo-du-mare!"

(♩ = ca 90)

1. 5.

I ba - she O - run mi - la e - le ri - i pin i - bi ke - ji o - ludu ma-re!

2. 6.

I ba - she O - run mi - la e - le ri - i pin i - bi ke - ji o - ludu ma-re!

SLAVES
WOMEN

Singing-speaking
without cond.
not synchronised

3. 7.

I ba - she O - run mi - la e - le ri - i pin i - bi ke - ji o - ludu ma-re!

4. 8.

I ba - she O - run mi - la e - le ri - i pin i - bi ke - ji o - ludu ma-re!

(Afr. Beans)

1

Perc.

(Cenc.)

2

Vla I, II

SLAVES
MEN

22

i - bi-ke-ji O-lodu ma-re!

O-lo-ma lu la -

Vcl. I, II

Db. I, II



Cond.: conduct Vcl and Db.

28

Cel.

SIERVA

iraawo a o lo ki-ki-yen

DOM.

ad lib. *f* *s* *s* *s* *<sf* *mf* *f* *s*

I chan - ted your "o - du" in di - vi - na - tion: O your

Cow B. $\frac{3:2}{8}$ individual ($\text{♩} = \text{ca } 100$) repeat with improvised variations.

Perc.

Vibr. (small rubber)

1/2 Ped

Vla I, II

SLAVES MEN

ye. (with cond.) O-lo-ma lu la - ye. O-mo-ti-tun to wa si-le a - ye. O-ro-g-bo lo ni ko - o gbo sa-ye. O-lo-molo la -

Vcl. I, II

1 *pp* (with cond.)

2 *pp* non div. (with cond.)

3 *pp* (with cond.)

Db. I, II

1 *pp* (with cond.)

2 *pp* (with cond.)

36

Cel.

SIERVA

te-mi ni - kan ma ni Binba gb'o ju mi so-ke

DOM.

approx. *f* *s* *s* *s* *s* *s*

"O - ri - sha" is "I - bu I - ko-le" whose necklace is am - ber and co-ral. O your

Perc.

1 (Cow B.)

2 (Vibr.)

Vla I, II

SLAVES MEN

36

Vcl. I, II

Db. I, II

41

Cel.

SIERVA

La-ti wo i-raawo mi a so fun mi temi nikan ma ni

DOM.

"O-risha" is "O-shun" her - self, whose hair's like the southerly wind.

(Cov B.)

Perc.

(Vibr.)

Vla I, II

SLAVES MEN

gbo sa-ye

Vcl. I, II

Db. I, II

D [DOMINGA draws a yellow circle on Sierva's forehead.]

(♩ = 90)

1. 5.

2. 6.

SLAVES WOMEN

3. 7.

4. 8.

Ko o gbo pe - lu de - ra. O - mo wa o ni - i ku.

Ko o gbo pe - lu de - ra. O - mo wa o ni - i ku.

Ko o gbo pe - lu de - ra. O - mo wa o ni - i ku.

Ko o gbo pe - lu de - ra. O - mo wa o ni - i ku.

Ko o gbo pe - lu de - ra. O - mo wa o ni - i ku.

Alt. Fl.

with breath

pp

Afr. Beans (♩ = 120)

Perc.

Cenc. (♩ = 120)

Vla I, II

SLAVES MEN

47 (♩ = 60) 49 50 51 52 (♩ = ca 60)

Ko o gbo pe - lu de - ra. O - mo wa o ni - i ku. O - lo - ma lu la -

(without cond.)

Vcl. I, II

(without cond.)

(without cond.)

(without cond.)

(without cond.)

Db. I, II

(without cond.)

E

53

Cel.

SIERVA

a so fun mi ki n'fo-kan ba-le

DOM.

"O - - - - - shun" com - man-ded me that I re - veal: your

Alt. Fl.

individual, slow ($\text{♩} = \text{ca } 48$) (imitate african flute, with breath, imperfect sound.)

Ob. 2

Perc. 1

Cow B. $\frac{3:2}{8}$ individual ($\text{♩} = \text{ca } 100$) repeat with improvised variations.

Perc. 2

Vibr. (small rubber)

1/2 Ped

Vla I, II

SLAVES

53

MEN

- ye. O-lo-ma lu la - ye. O-mo ti-tun to wa si - le a - ye. O-roq-bo lo ni ko - o gbo sa-ye. O-lo-ma lu la -

Conductor: Vcl. and Db. - colla parte (with cond.)

Vcl. I, II

1

2

3

Db. I, II

1

2

cond.: follow DOMINGA
in **F** stop all strings.

F

61

Cel.

SIERVA

te - mi nikan ma ni

[she dances for the slaves-men ...]

DOM.

hair shall grow un - til your wedding day. Un - til your wedding day your hair shall grow.

Alt. Fl.

Ob. 2

(Cow B.)

Perc.

1

2

Vla. I, II

Stop.

SLAVES MEN

61

Vcl. I, II

1

2

3

Db. I, II

1

2

Stop.

Stop.

Stop.

Stop.

Stop.

66

F Cond.: conduct 2 oboes
[... and sings together with them, in a deep male voice.]

cond.: follow DOMINGA

G

SIERVA

(speaking-singing)

DOM.

Sier - - - va my child, re - mem - ber "O - shun", she's always there in the peacock's cry.

(singing) (mf)

Alt. Fl.

Ob.

1

2

($\frac{3}{4}$) (♩ = 40-44)
(with cond.)

(with cond.)

(Cow B.)

Perc.

1

2

SLAVES MEN

66

G**SIERVA** paints her face black

she collapses

70 **SIERVA** and **SLAVES**: very deeply spoken

SIERVA
70 O-lo-ma lu la-ye o-lo-ma lu la-ye omo titun to wa si-le a -ye. Orogbo lo ni... (f)

SLAVES
70 O-lo-ma lu la-ye o-lo-ma lu la-ye omo titun to wa si-le a -ye. Orogbo lo ni ko o...

Fl. I
70 (♩ = 66) with breath *p > pp* *pp* *p > pp* *sf* *pp* Flzg. *ff*

Alt. Fl.
pp *p* *pp* *f* *p > pp* *ff* Flzg. *ff*

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

Cl.
1 *pp* *f*
2 *pp* *f*

Harp.
70 *p* *f*

Perc.
1 Cow B. *pp* *f*
2 Maracas low/high *p* *f*

Vl. I, II (div.)
70 sord. *pp*
sord. *pp*

Vla I, II (div.)
sord. *pp*
sord. *pp*

Vcl. I
sord. *pp*

Vcl. II
sord. *pp*

Scene 1/D

Recitative

SIERVA, DOMINGA, YGNACIO. Sierva on Dominga's lap.

A (semplce)

SIERVA ad lib. (tranquillo) Orun gbe n gbe mi (I'm thirsty.)

DOM. Bawo ni (How are you?) Mu o-mi. (Have a drink.)

Fl. I with breath *pp* *ppp*

Alt. Fl. *pp* *ppp*

Cl. 1 *pp* *ppp*

2 *pp* *ppp*

4 Horns. 1-2 open *pp* *ppp* 3-4 sord. *pp*

Tp. 1 whisper mute *p* *mf* *p* Flzg. ord. *p* *f* *p*

2 whisper mute *p* *mf* *p* Flzg. ord. *p* *f* *p*

Trbn. 1 whisper mute *p* *mf* *p*

2 whisper mute *p* *mf* *p*

Cel. *pp* Ped.

Harp. table *p* *pp* ord. *pp*

Perc. Cow B. (soft) *pp* *pp* *pp* *pp*

Vibr. (soft) *pp* *pp* *pp* *pp* Ped.

Vl. I, II (div.) *pp* *p* *pp*

Vla. I, II (div.) *pp* *p* *pp*

I *pp* *p* *pp*

II *pp* *p* *pp*

(♩ = 72)

tempo individuale

6

SIERVA

Mama Dominga, my ankle hurts. Here. A dog bit me, a grey dog. A grey dog snapped at me at the market, a dog with a

DOM.

Where? You fell? Did you tease it?

Fl. I

Alt. Fl.

Cl. 1 2

4 Horns 1 2 3 4

Tp. 1 2

Trbn. 1 2

Cel.

Harp.

Perc. 1 2

Vl. I, II (div.)

Vla I, II (div.)

Vcl. I II

B**allarg.a tempo**

14

(semplice) *colla parte*

SIERVA full moon... A full moon on his forehead. He didn't want to bite me. He was just scared.

DOM. What full moon? When did it bite you? Quick! Bring lemon and sulphur! I'll clean the wound.

(calmo)

allarg.a tempo *colla parte*

Fl. I

Alt. Fl.

Cl. 1

Cl. 2

4 Horns 1

4 Horns 2

4 Horns 3

4 Horns 4

Tp. 1

Tp. 2

Trbn. 1

Trbn. 2

Cel.

Harp.

Perc. 1

Perc. 2

Bells *Cow B.* *Bells*

Bells *Vibr.* *Bells*

allarg.a tempo *colla parte*

Vl. I, II (div.)

Vla I, II (div.)

Vcl. I

Vcl. II

C (♩ = ca 100) **DOMINGA** tempo individuale

DOM. **YGNACIO enters** It's your daughter's birthday DonYg - na-ci-o.

YGN. What is it you're ce-lebrat-ing? Really... How old is she a -

(♩ = ca 100)

Fl. 1 *pp* *(pp)*

Alt. Fl. *pp* *f* *Flzg.*

Ob. 1-2 *f* *pp* *p* *pp*

Cl. 1 *pp*

Cl. 2 *pp* *(pp)*

Bsn. 1-2 *f* *pp* *f* *p*

4 Horns *p* *f* *p*

1 *p*

2 *p*

3 *p*

4 *p*

Trp. *wawa* *p*

2 *wawa* *p*

Trbn. *wawa* *p*

1 *wawa* *p*

2 *wawa* *p*

Cel. *Ped.* *f* *p* *pp* *p*

Harp. *table* *f* *ord.* *p* *ord.* *pp*

Perc. *(Bells)* *f* *(ca 80)* *Cow B.* *pp* *Vibr.* *pp*

2 *f* *pp*

VI. I, II (div.) *(ca 100)* *(ca 80)* *pp* *p*

Vla I, II (div.) *pp* *p*

I *pp* *p*

Vcl. II *pp* *p*

D **E** **F**

(SIERVA does not answer)

DOM. She is just turned twelve, Master.

YGN. gain? How old are you my sweetheart? On-ly twelve? How slow-ly one grows up. Come here, Sier-va. (slow)

Fl. 1 *p* *pp*

Alt. Fl. *p* *pp* change to Flute 2

Ob. 1-2 *p* *pp* *a2* *p*

Cl. 1 *p* *pp* *ppp*

2 *p* *pp* *ppp*

Bsn. 1-2 *p* *pp* *a2* *p*

Tp. 1 *straight* *pp* *pp* *p* *pp*

2 *straight* *pp* *pp* *p* *pp*

Trbn. 1 *straight* *pp* *pp* *p* *pp*

2 *straight* *pp* *pp* *p* *pp*

Cel. *arpeggio rapido* *pp* *pp* *pp* *pp* (non arp.) *pp*

Harp. *table* *mf* *E♭*

Perc. 1 (Cow B.) *p* *p* *Cymb. low/mid. (soft)* *pp*

2 (Vibr.) *p* *pp* *pp* *pp* *pp*

VI. I, II (div.) *pp* *p* *pp* *f* *p*

Vla I, II (div.) *pp* *p* *pp* *f* *p*

Vcl. I *pp* *p* *pp* *f* *p*

II *pp* *p* *pp* *f* *p*

G **H**

(SIERVA does not move.) (She does not move) (♩ = 56 steady) (SIERVA reluctantly goes over to YGNACIO, stands before him, her face turned away. YGNACIO turns her face toward him.)

DOM. Maa-lo (Go.)

YGN. Come o-ver here, Sierva. Her ten-der skin

(♩ = 56 steady)

Fl. 1 2 Flute 2

Ob. 1 2

Cl. 1 2

B. Cl.

Sax. A

Bsn. 1 2

4 Horns. 1 2 3 4

Tp. 1 2

Trbn. 1 2

Cel.

Harp.

Perc. 1 2 (Cymb.) Maracas high Marimba Vib.

VI. I, II (div.) VI. I VI. II

Vla I, II (div.) Vla I Vla II

Vcl. I II

52 873

accel.

(YGNACIO tries to
snatch the necklace.)(YGNACIO steps
back terrified.)

SIERVA 39

DOM. She did it on her own. As a sacred sign that means she's not a-lone. Don't tear away the necklace!

YGN. — is black with soot. Her face is dyed with yellow root. And a pagan necklace!

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Sax. A. change to Soprano

Bsn. 1 2

Cel. 39

Harp.

Perc. 39 (Mar.) 1 2 (Vibr.)

VI. I 1/2 2/2 *pp sempre* tutti *f* *ff*

II 1/2 2/2 *pp* *pp sempre* tutti *f* *ff*

Vla. I 1/2 2/2 *pp sempre* tutti *f* *ff*

II 1/2 2/2 *pp* *pp sempre* tutti *f* *ff*

Vcl. I 1/2 2/2 *pp sempre* tutti *f* *ff*

II 1/2 2/2 *pp* *pp sempre* tutti *f* *ff*

J (♩ = 56)

DOM. Please Master, it's her "O-ri-sha's" holy beads. Let her please, every god she needs. (reaches out for the necklace again.)

YGN. She wears the holy cross. She'll get o-ver the

44 (♩ = 56)

1. senza sord. pizz. f

1. senza sord. pizz. f

(sord.) 1. pizz. f p f p < f f vibr. mp

(sord.) 1. pizz. mf p mf p < f f vibr. mf

1 (sord.) p f (sord.) f pp f

2 (sord.) pp f

3 (sord.) II. pp f

1 (sord.) pp f (sord.) pp f

2 (sord.) pp f (sord.) pp f

3 (sord.) III. pp f

K

(Sierva pushes him away violently.)

48 **ff** (scream)

SIERVA loss.

YGN. ad lib. (+16) Now bath her in cold water. The girl has only one family and that family is

48 a2 f < ff FL 1, 2 change to Picc.

Ob. 1-2 a2 f < ff

Cl. 1-2 a2 p < f f < ff

Sax. S < ff

48 (Mar.) f pp pp p mf

Perc. (Vibr.) f pp pp p mf

48 arco p arco p

VI. I/I p

VI. II/I p

Scene 2/A

BISHOP. (DELAURA). The Bishop's palace. Five o'clock afternoon.

(♩ = 56) (♩ = 48-50)

YGN. white.

Fl. 1 2 *f*

Ob. 1 2 *mf*

Cl. 1 2 *mf* *a2* *pp*

B. Cl. *mf*

Sax. A *mf* *pp*

Bsn. 1 2 *mf*

4 Horns 1 2 3 4 *open* *mf*

Tp. 1 2 *open* *mf*

Trbn. 1 2 *open* *mf*

Cel. *mf*

Harp. *sempre sf*

CD

CD-player: Track ① GLISS. BELL

Perc. 1 *Gliss.* *f* *L. v.* *mf* *Tub. Bell*

2 (Vibr.) *mf* *ff* *Tub. Bell*

Crot. *ff*

VI. I, II (1.) *f* *tutti (senza sord.)* *p*

Vla I-II *senza sord.* *p*

Vcl. I, II *senza sord.* *p*

8

BISHOP *p* Oh dear, oh dear I'm

Fl. 1 *sf* *sf* *sf* change Picc. 1, 2 to Fl. 1, 2

Cl. 1-2 *sf*

B. Cl. *ppp* *pp*

Sax. A *ppp* *pp* change to Alto.

4 Horns *a4* *pp*

Trbn. 1-2 *a2 cup* *pp*

Tuba *sord.* *pp*

Cel. *f* *mf* *mf* *p*

Harp. *p* "echo"

CD

Perc. 1 *mf* *mf* *p* *p* *p*

2 *mf* *mf* *p* *p* *p* Crot.

VI. I, II

Vla I-II

Vcl. I 1 *pp* *p* *p* *pp* *p*

2 *pp* *p* *pp* *p*

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

Vcl. II 1 *pp* *p* *pp* *p*

2 *pp* *p* *pp* *p*

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

Db. I, II *senza sord.* *p* *senza sord.* *pp* *p* *p*

25

BISHOP

in-side me, like an earth - - - quake. Like an earth - - -

25

Fl. 1-2

Ob. 1-2

Cl. 1

Cl. 2

B. Cl.

Sax. A

Bsn. 1-2

4 Horns

Tp. 1

Tp. 2

Trbn. 1

Trbn. 2

Tuba

Cel.

Harp.

Perc. 1-2

25

Vl. I, II

Vla I, II

3-4

Vcl. I 1

Vcl. I 2

3

Vcl. II 1

Vcl. II 2

3

Db. I, II

1

2

52 873

31 26 bis 27 bis 28 bis

BISHOP
quake. How far a - way we are! Here I am still a - wake and back in Sa-la-man - ca I would be long a -

Fl. 1-2
p p p p pp

Ob. 1-2
pp p p p pp

Cl. 1
p p p pp

Cl. 2
p p p pp

B. Cl.
p mf pp

Sax. A
p p p pp

Bsn. 1-2
p p p pp

4 Horns
1, 3. 26 bis 27 bis 28 bis
2, 4. pp pp

Tp.
1 pp
2 pp

Trbn.
1 pp
2 pp

Tuba
pp

Cel.
31 mf 27 bis p

Harp.
B \sharp C \sharp F \sharp 26 bis 27 bis 28 bis
pp aeolian

Perc. 1-2
(BD) pp mf pp simile

VI. I, II
div. 31 33 26 bis 27 bis 28 bis
p p

Vla I-II
1-2 sul pont. div. pp p
3-4 sul pont. div. pp p

Vcl. I
p sul pont. div. p

Vcl. II
p sul pont. div. p

Db. I, II
p sul pont. p

sleep.

52 873

BISHOP 34 *(mf)* Home in heaven and home on earth, be - tween two homes we an - chor. How far a - way we

Picc. 1 *poco più* *più* *ancora di più* change to Flute 1
2 *poco più* *più* *ancora di più* change to Alto Flute

Cl. 1 *pp* *passive*
2 *pp* *passive*

B. Cl. *pp* *passive* *p* *ppp*

Sax. A *pp* *passive*

Bsn. 1 *pp* *p* *pp* *ppp*
2 *pp* *p* *pp* *ppp*

4 Horns. 1-2 *sord. a2* *p cantabile* *mf* *f* *p*
3 *open* *pp* *p* *mf*
4 *pp* *p* *mf*

Tp. 1-2 *cup a2* *p cantabile* *mf* *pp*

Trbn. 1 *cup* *p cantabile* *mf* *pp*
2 *cup* *p cantabile* *mf* *pp*

Cel. *p* *mf*

Harp. *p* A³ C³ E³ B³

Perc. 1 (Tub. B) *pp* *Tub. Bell*
2 (Crot.) *pp*

VI. I, II 34 *pp* *p* *p* *p*

Vla. I, II (div.) *pp* *p* *p* *p* *sul pont.* *p* *sul pont.* *p*

Vcl. I, II 1 *p cantabile* *pp* *p* *mp*
2 *p cantabile* *pp* *p* *mp*
3 *p cantabile* *pp* *p* *mp*

Db. I, II *pp* *attacca*

42/b

(LEERE SEITE)

Scene 2/B

JOSEFA, DELAURA, BISHOP. Bishop's palace.

JOSEFA enters.

(Moderato)

1 **in 1** **in 4** **in 2**

JOS. Lau - de - tur - Your Grace summoned me with great ur - gen - cy, I belie - ve.

DEL. A - men -

BISHOP a - (cough) In ae - ter - num - (cough ad lib.)

Fl. 1 **in 1** **in 4** colla parte Flzg. **in 2**

Alt. Fl. **in 2**

Cl. 1-2 a2 **pp**



DEL. **in 3** **in 3** (♩ = ca 76)

BISHOP Oh yes. In - deed. Ab - bess, I do a - po - lo - gize for hav - ing kept you wait - ing.

Fl. 1 change to Picc. 1 **p** Flzg.

Alt. Fl. **p**

Cl. 1-2 a2 **ppp**

Tp. 1 straight **p** 2 Flzg. **p** open **pp** ord. **p**

Trbn. 1 open **pp** straight **p** 2 **pp**

Vla. I, II pizz. **f**

Vcl. I, II pizz. **f**

7

DEL. His Grace re-minds us of the mise-ry that might be-fall the most innocent crea-ture like Sierva the Mar-quis'daughter. (mf)

BISHOP And

Picc. 1

Alt. Fl. *Alto Flute* (solo) Flzg. ord. Flzg. ord. *Picc. 1* *pp* < *f*

Ob. 1-2 *a2* *pp* < *f*

Cl. 1-2

Bsn. 1 (solo) *mf* (solo) *pp* < *p*

2

Vla. I, II

Vcl. I, II

18 (♩ = 76) (♩ = 60) (calmo)

JOS. Fa-ther, I've heard a-bout the child. She got rabies from a dog-bite. We can

BISHOP heir.

Picc. 1 *Flzg.* *ff*

Ob. 1-2 (a2) *ff* (a2) *p*

Cl. 1 *pp* *mf*

2 *pp*

Bsn. 1 *ff* *p*

2 *ff* *p*

Trbn. 1 (open) *sf*

2 (straight) *sf*

Harp. *pedalgliss.* *sf* *et.*

Perc. 1-2 *a2* *Bell.* *Trees* *Timb.* *ff*

Vla. I, II (div.) *pizz.* *ff* *arco* *pp* *vibr.* *pp*

Vcl. I, II *pizz.* *ff* *arco* *pp* *vibr.* *pp*

Db. I, II (div.) *pizz.* *ff* *pizz.* *ff*

27 **accel.** (♩ = 76) (♩ = ca 58)

JOS. on-ly re-sort to prayer. She's in ter-ri-ble pain. As if she were mad, she

BISHOP Prayer will not su-ffice.

Picc. 1 Flzg. *ff* Flzg. *pp* *p*

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

Ob. 1-2 (a2) *p* *f* *ff*

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

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

Sax. A *p* *f* *ff* *p*

Bsn. 1 *mf* *p* *f* *ff* *p*

2 *mf* *p* *f* *ff* *p*

Trbn. 1-2 a2 open (a2) *p* *f* *ff*

Harp. pedalgliss. C3 *ff* *ét.*

Perc. 1-2 (a2) Bell-Trees *ff* *f* *Timb.*

Vla. I, II (div.) **accel.** (♩ = 76) (♩ = ca 58) *pizz.* *arco* *pp* *cresc.* *9* *9* *9*

Vcl. I, II *pizz.* *ff*

Db. I, II (div.) *pizz.* *ff* *pizz.* *ff*

34 $(\text{♩} = 58)$

JOS. rolls on the floor, she screams, she raves _____ in the tongues of slaves.

DEL. **DELAURA** *f* De-mo - nic signs

BISHOP De-mo - nic sign! De-mo - nic sign! De-mo - nic signs that all sug-

Picc. 1 *p* *f*

Alt. Fl. *fp* *mf* *p* *f* *ff*

Ob. 1 *f* *pp*

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

Cl. 1 *fpp* *pp* *pp*

Cl. 2 *fpp* *pp* *pp*

B. Cl. *p* *ff*

Sax. A *mf* *f* *ff*

Bsn. 1 *p* *f* *ff*

Bsn. 2 *p* *f* *ff*

4 Horns 1 *senza sord.* *fpp* *mf* *p* *pp* *sord.* *fp*

4 Horns 2 *senza sord.* *fpp* *mf* *p* *pp* *sord.* *fp*

4 Horns 3 *fpp* *p* *f* *p* *pp* *sord.* *fp*

4 Horns 4 *fpp* *p* *f* *p* *pp* *sord.* *fp*

Tp. 1 *straight* *mf* *pp* *p* *f* *fp*

Tp. 2 *straight* *mf* *pp* *p* *f* *fp*

Trbn. 1 *straight* *mf* *pp* *p* *f* *fp*

Trbn. 2 *straight* *mf* *pp* *p* *f* *fp*

Tuba *(open)* *f*

Cel. *p* *f* *ff*

Perc. 1-2 *BR (a2)* *pp*

VI. I $(\text{♩} = 58)$ *sord. div. sul pont.* *pp. quasi legato*

VI. II *sord. div. sul pont.* *pp. quasi legato*

Vla. I *div. sul pont.* *f* *(s. p.)* *pp* *p* *ord.* *f* *fp*

Vla. II *div. sul pont.* *f* *(s. p.)* *pp* *p* *ord.* *f* *fp*

Vcl. I *arco sul pont.* *f* *p* *ord.* *ff* *mf*

Vcl. II *arco sul pont.* *f* *p* *ord.* *ff* *mf*

Db. I, II *f*

40

DEL. that all sug-gest that she has ra-bies of the soul. She'll be until she's ex-or-cised at the Convent of St.

BISHOP gest that she has ra-bies of the soul. She'll stay until she's ex-or-cised at the Convent of St.

Picc. 1

Alt. Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Sax. A

Bsn. 1-2

4 Horns 1

4 Horns 2

4 Horns 3

4 Horns 4

Tp. 1

Tp. 2

Trbn. 1

Trbn. 2

Tuba

Cel.

Harp.

Perc. 1-2

VL I

VL II

Vla. I, II

Vcl. I, II

Db. I, II

52 873

49 **accel.** (♩ = 76) (♩ = 58) (to herself)

JOS. De - mo - nic signs that all sug - gest nothing more

DEL. Clare, placed in your mother - ly care.

BISHOP Clare.

Picc. 1 change to Flute 1

Alt. Fl.

Ob. 1-2

Cl. 1

2

B. Cl.

Sax. A

Bsn. 1-2

1

2

3

4

4 Horns

1

2

Flzg.

Flzg.

1

2

Trbn. 1-2

Tuba

Cel.

Harp.

Perc. 1-2

(BD)

(a2) Bell-Less

Timp.

1

2

3

4

5

6

7

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10

11

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1000

Simultaneously: Bishop's palace, Ygnacio's room, Sierva's room.

DOMINGA



fade out

4 (Bishop's palace) SIERVA (laughs.)

SIERVA (ABRENUNCIO examines Sierva.)

ABR.

DEL.

BISHOP DELAURA Father! How can I...? I am not qualified. I am not qualified.

Fa - - ther Cayetano De-laura, it is my pas-to-ral deci-sion that you ex-or-cise her.

1 4 5 6 Flzg. 7 ord. 8 9 change to Picc. 1

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

Alt. Fl. *pp* *p* *p* *p* *p*

Cl. 1-2 *pp* *p* *p* *p* *p*

B. Cl. *pp* *p* *p* *p* *p*

Sax. A *pp* *p* *p* *p* *p*

1 4 Horns *pp* *ppp* *p* *p* *f*

2 *pp* *ppp* *p* *p* *f*

3 *pp* *ppp* *p* *p* *f*

4 *pp* *ppp* *p* *p* *f*

Tp. 1-2 *pp* *ppp* *p* *p* *f*

Trbn. 1-2 *pp* *ppp* *p* *p* *f*

Db. I, II *p* *p* *p* *p* *p*

10 SIERVA

SIERVA ABRENUNCIO Don't look at me then.

ABR. Doctors see with their hands.

BISHOP You'll draw upon your pro-found learn-ing. And a-bove all, you have inspira-tion, my son. In-spi-

10 colla parte Flzg. *fp* *p* *pp*

Alt. Fl. *fp* *p* *pp*

Ob. 1-2 *fp* *p* *pp*

Cl. 1-2 *fp* *p* *mf* *p* *p* *pp*

B. Cl. *fp* *p* *mf* *p* *p* *pp*

Sax. A *fp* *p* *mf* *p* *p* *pp*

Bsn. 1-2 *fp* *p* *mf* *p* *p* *pp*

Tuba *fp* *p* *mf* *p* *p* *pp*

10 Gong

Perc. 1 *pp* *p* *p* *pp*

2 *pp* *p* *p* *pp*

10 (Vibr.) *pp* *p* *p* *pp*

Vla. I, II *pp* *p* *p* *pp*

Vcl. I, II *pp* *p* *p* *pp*

Db. I, II *pp* *p* *p* *pp*

(♩ = 56)

16 *sotto voce* (Singers without cond., three diff. monologues.)

DOM. I don't think she has rabies, it's nothing more than a dis-ease.

ABR. I don't think she has rabies, it's nothing more than a dis-ease.

DEL. I don't think she has rabies it's nothing more than a dis-ease.

BISHOP ra - - tion. Visit the girl, examine her. I

Alt. Fl. 16 (♩ = 56)

Cl. 1 *ppp* *ppp*

2 *ppp* *ppp*

B. Cl. *ppp* *ppp* *fp*

Sax. A *fp*

Bsn. 1 *pp* *sub. fp*

2 *pp* *sub. fp*

16 (♩ = 56)

4 Horns 1 (open) *fp*

2 (open) *fp*

3 (open) *fp*

4 (open) *fp*

Trbn. 1 straight *ff* *p*

2 straight *ff* *p*

Tuba open *ff*

Perc. 16 (Gong) *pp* *ff* *p*

2 Gong *pp* *ff*

16 (♩ = 56)

VI. I (sord.) *pp* *p* *pp*

II (sord.) *pp* *p* *pp*

Vla. I, II *pp* *p* *pp*

Vcl. I *pp* *p* *pp*

II *pp* *p* *pp*

Db. I, II (div.) *p* *pp*

23

ABR. *ABRENUNCIO* *f* Did you

BISHOP know that her bo-dy may be lost for ever but we can save her soul_____

1 *p*

2 *p*

B. Cl. *p*

Sax. A *p*

1 *p*

2 *p* *ff*

Bsn. *ff*

1 *p*

2 *p*

3 *p*

4 *p*

4 Horns

1 (open) *p* *ff*

2 (open) *p* *ff*

Trp. *ff*

1 *ff*

2 *ff*

Trbn. *ff*

Tuba *ff*

23 (Gong) *p* *pp* *f*

Perc. (Gong) *p* *pp* *f*

31

SIERVA "hee-you" from the swing.

ABR. fall? You have a slight fe-ver, but the scar seems _____ to be _____ heal-ing.

31 (♩ = 52)

Picc. *f*

Afl. *f* *pp*

Ob. 1-2 *f* *pp* *p* *pp*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

B. Cl. *f* *pp*

Sax. A *f* *pp*

Bsn. 1 *f*

Bsn. 2 *f* *p*

Perc. 1 *Crot.*

Perc. 2 *f*

VI. I (sord.) *p*

Cow B. Solo *pp*

35 DOMINGA ① ② ③

DOM. She needs a mo-ther. She needs a mo-ther. It's five years since Se-ño-ra O-lal-la died. YGNACIO

YGN. I am so scared.

35

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Perc. 1

35 (sord.) ① ② ③ Vlc. I/I Solo *p* *attacca*

Vcl. I, II 1 *p*

Vcl. I, II 2 *p*

Vcl. I, II 3 *p*

(Doña Olalla had been a student of Scarlatti Domenico in Segovia)

[illegible]



35

YGN. suck my muddy blood. climb, climb, suck my

VI. *a6* *pp* *p < ff* *p < ff* *f < ff* *ffp*

Vla. *(a4)* *pp* *p* *f*

Vcl. *a3* *pp* *p* *f*

VI. 35 *(a6)* *senza sord.* *f* *f* *f* *ff*

Vla. *(a4)* *senza sord.* *f* *f* *f*

Vcl. *(a3)* *senza sord.* *f* *f* *f*

Db. *(a2)* *f* *f* *f* *pizz.* *div.* *pizz.* *f*

42

YGN. muddy blood.

I

VI. (a6) \llff p mf ff

Vla. (a4) p mf ff pizz. 0 f

Vcl. (a3) p ff f

Db. arco 1. vibr. pp f pp f

II

VI. 42 (a6) pp f p f f p

Vla. (a4) f f p f

Vcl. (a3) f p p f

Db. a2 (pizz.) f

47

YGN. It is not the pain. It is not the pain.

I

VI. (a6) senza sord. f ff f ff

Vla. (a4) senza sord. pizz. arco f ff

Vcl. (a3) senza sord. pizz. arco sul A ff f f sul A

Db. (a2) pizz. arco sul G f f

II

VI. 47 (a6) f p pp

Vla. (a4) f p

Vcl. (a3) p f p

[illegible]

The musical score is for the 'Lullaby' from Giuseppe Verdi's opera 'Aida'. It features two vocal parts, YGN. (Yvonne) and OSSIA. (Ossia), and a string ensemble. The score is divided into two systems, I and II.

System I:

- Vocal Parts:** YGN. and OSSIA. sing the lyrics: "watch night fall o - ver the bri - ars. O - la-lla, my an-gel, O -". The vocal parts are in G major and 4/4 time.
- String Ensemble:**
 - Violins (Vl.):** Violin 1 (Vl. 1) and Violin 2 (Vl. 2) play a melodic line with triplets and sixteenth notes. Violin 1 has a 'sul pont. sulla corda' (sul ponticello) instruction.
 - Viola (Vla.):** Violin 3 (Vla.) plays a melodic line with triplets and sixteenth notes. It has a 'sul pont. sulla corda' instruction.
 - Violoncello (Vcl.):** Violoncello 1 (Vcl. 1) and Violoncello 2 (Vcl. 2) play a melodic line with triplets and sixteenth notes. Violoncello 1 has a 'sul pont. sulla corda' instruction.
 - Double Bass (Db.):** Double Bass 1 (Db. 1) and Double Bass 2 (Db. 2) play a melodic line with triplets and sixteenth notes. Double Bass 1 has a 'sul pont. sulla corda' instruction.
 - Arpa (Arp.):** Arpa plays a melodic line with triplets and sixteenth notes. It has a 'sul pont. sulla corda' instruction.

System II:

- Vocal Parts:** YGN. and OSSIA. sing the lyrics: "O - la-lla, my an-gel, O -".
- String Ensemble:**
 - Violins (Vl.):** Violin 1 (Vl. 1) and Violin 2 (Vl. 2) play a melodic line with triplets and sixteenth notes. Violin 1 has a 'sul pont. sulla corda' instruction.
 - Viola (Vla.):** Violin 3 (Vla.) plays a melodic line with triplets and sixteenth notes. It has a 'sul pont. sulla corda' instruction.
 - Violoncello (Vcl.):** Violoncello 1 (Vcl. 1) and Violoncello 2 (Vcl. 2) play a melodic line with triplets and sixteenth notes. Violoncello 1 has a 'sul pont. sulla corda' instruction.
 - Double Bass (Db.):** Double Bass 1 (Db. 1) and Double Bass 2 (Db. 2) play a melodic line with triplets and sixteenth notes. Double Bass 1 has a 'sul pont. sulla corda' instruction.
 - Arpa (Arp.):** Arpa plays a melodic line with triplets and sixteenth notes. It has a 'sul pont. sulla corda' instruction.

74

YGN.
ossia

la-lla, my an - gel, my _____ an - gel, if only I _____ could dream _____ of

74

YGN.

la-lla, my an - gel, my _____ an - gel, if only I _____ could dream _____ of

I

Vl.

1. *pp* *mf* *p* (non cresc.)

2-6 *p* *pp* *pp* (non cresc.)

Vla

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

Vcl.

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

Db.

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

Arp.

74

G \sharp G \sharp

II

Vl.

1. *pp* *pp* *f* *p* (non cresc.)

2-6 *pp* *pp* *f* *pp* *p* (non cresc.)

3-4 *pp* *pp* *f* *pp* *p* (non cresc.)

5-6 *pp* *pp* *f* *pp* *p* (non cresc.)

Vla

1. *pp* *pp* *f* *p* (non cresc.)

2-6 *pp* *pp* *f* *pp* *p* (non cresc.)

3-4 *pp* *pp* *f* *pp* *p* (non cresc.)

Vcl.

1. *pp* *pp* *f* *p* (non cresc.)

2-6 *pp* *pp* *f* *pp* *p* (non cresc.)

3-4 *pp* *pp* *f* *pp* *p* (non cresc.)

Db.

pp *pp* *f* *p* (non cresc.)

52 873

YGN.
ossia
you to - night.

YGN.
you to - night. dream to - night. Remem-ber

VI. *f* *p* *pp*

Vla. *p* *pizz.* *arco* *mp. espr.* *pp* *ppp*

I
Vcl. *pp* *pizz.* *arco* *pp* *ppp* *pp* *pp* *pp*

Db. *p* *pp*

83

VI. 1. *p* *mf* *p* *mf* *p* *pp* *ppp* *pp* *pp* *pp*

2-6

Vla. 1., 3. *pp* *pizz.* *a4* *pp* *pp* *ppp* *pp*

2., 4. *pp*

Vcl. 1. *arco* *pizz.* *a3* *pp* *pp* *pp* *pp*

2-3 *arco* *pizz.* *p*

YGN.
we'd sit by the win-dow and watch night fall o - ver the bri-ars. Now look at the cracks on the wall. Now look at the cracks on the

VI. 1. *pp* *p* *pp* *p*

I
Vla. 1. *pp* *pizz.* *p*

2. *pp* *pizz.* *p*

3. *pp* *pizz.* *p*

4. *pp* *pizz.* *p*

Vcl. *pp* *(a3)* *sul tasto* *flaut.* *p*

91

VI. *pp* *ppp* *p* *pp* *p*

II
Vla. 1. *pp* *pizz.* *p*

2. *pp* *pizz.* *p*

3. *pp* *pizz.* *p*

4. *pp* *pizz.* *p*

Vcl. *pp* *(a3)* *arco* *pp* *senza sord.*

YGN.

99

(f)

in a palace, in a palace I sleep in ru-ins, in ru-ins, in ru-ins. And

wall. I sleep, I sleep in a palace, in a palace I sleep in ru-ins, in ru-ins, in ru-ins. And

VI. senza sord. a6 *pp* *p* *mf* *div.* *f*

Vla. senza sord. a4 arco *p* *mf* *div.* *f*

Vcl. (a3) senza sord. ord. *mf* *div.* *f* 1. 2-3

Db. a2 flaut. *pp* *div.* *f* *ff*

2

99

VI. senza sord. a6 *pp* *p* *mf* *div.* *f*

Vla. senza sord. (a4) arco *pp* *p* *mf* *div.* *f*

Vcl. senza sord. a3 *pp* *div.* *f* 1. 2-3

Db. (a2) *pp* *div.* *f* *ff*

I

II

110

YGN. dreams will not come to the mour - - - ner and death will not come to the mour - - - ner.

I

VI. 1. sord. 1. *p*

VI. 2. sord. 2. pizz. 0. *pp*

3-6. sord. 3-6. *ppp*

Vla. sord. (a4) *pp* legato *pp*

Vcl. (a3) *pp*

110

II

VI. sord. a6 *pp*

Vla. sord. a4 *pp* 1. *p* *pp* 2-4. *p* *pp*

Vcl. sord. a3 *pp* 1. *p* *pp* 2-3. *p* *pp*

118

I

VI. 1. legato *pp* *p*

VI. 2. senza sord. 2. *pp*

Vla. (a4) *pp* *p*

Vcl. 1. sord. *p* *ppp* *p* *ppp*

Vcl. 2-3. sord. *pp*

Db. a2 *p* *pp*

118 (a6)

II

VI. (a6) *pp* *p* *ppp* *p* *ppp*

Vla. a4 *pp* 1. (a3) *pp* 2-4. *pp*

Vcl. a3 *pp*

Db. a2 *p* *pp*

Scene 3/B

YGNACIO's room;
ABRENUNCIO enters.

(♩. = 72)

ABRENUNCIO *p* Mar - - quis, YGNACIO *(p)* ... she has a slight

YGNACIO Ab-re-nun-cio, my friend!

Fl. 1 *pp* *p* *mf* *pp* *p* *mf* *fp* *pp* *p* *poco sf* *f*

Alt. Fl. *f* *pp* *pp* *mf* *mf* *f* *p* *poco sf* *f*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p* *p* *f*

Bsn. 2 *p* *p* *f*

ABR. *(p)* fe - ver, but the scar seems, it seems to be heal-ing.

Fl. 1 *poco sf* *p* *pp* *p*

Alt. Fl. *f* *pp* *p*

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

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

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

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

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

Sax. A *p* *p* *mf* *p*

Bsn. 1 *p* *mf* *p* *mf* *p* *mf*

Bsn. 2 *p* *mf* *p* *mf* *p* *mf*

14 **ABRENUNCIO**

ABR. I know. I saw its carcass hanging from a tree. A grey dog with a

YGN. (passive)
The dog was ra-bid!

Fl. 1 *pp* *p* *pp* *ppp*

Alt. Fl. *pp* *p* *pp* *ppp*

Ob. 1 *p* *pp*

2 *p* *pp*

Cl. 1 *pp* *pp*

2 *pp* *pp*

B. Cl. *pp*

Sax. A *pp*

Bsn. 1 *pp* *p*

2 *p*

Perc. 1-2 *ppp* *pp*

Cymb. low/mid.
a2

21

ABR. white blaze on his fore-head.

YGN. **YGNACIO** *p* *(pp)*
Doc-tor, can you – can you save her?

Cl. 1 *pp*

2 *pp*

B. Cl. *ppp*

Sax. A *ppp*

Bsn. 1 *pp*

2 *pp*

Perc. 1-2 *ppp* *L.v.*

ABRENUNCIO

ABR. 32 *mf* From what? From char - - - la - tans? _____

Fl. 1 32 ($\text{♩} = 72$) ($\text{♩} = 52$) *p* *f* *ff*

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

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

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

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *f* *ff*

Sax. A *f* *ff* change to Sopr. Sax.

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Horn 1 32 *sord.* 1. 3. *p* *f* *ff*

Horn 2 *sord.* 2. 4. *p* *f* *ff*

Horn 3 *p* *f* *ff*

Horn 4 *p* *f* *ff*

Tp. 1 *straight* *p* *f* *ff*

Tp. 2 *straight* *p* *f* *ff*

Trbn. 1 *open* *ff*

Trbn. 2 *open* *ff*

Tuba *(open)* *ff*

Harp. 32 *ord.* *p* *ff*

Perc. 1 *Gong* *p* *f* *mf*

Perc. 2 *Gong* *p* *f* *p*

VI. I 32 ($\text{♩} = 72$) ($\text{♩} = 52$) *senza sord.* *sul G* *gliss.* *f* *ff*

VI. II *senza sord.* *sul G* *gliss.* *f* *ff*

Vla. I *senza sord.* *sul G* *gliss.* *f* *ff*

Vla. II *senza sord.* *sul G* *gliss.* *f* *ff*

Vcl. I *senza sord.* *pizz.* *arco* *gliss.* *f* *ff*

Vcl. II *senza sord.* *pp* *pizz.* *arco* *gliss.* *f* *ff*

Db. I *pizz. div.* *mf* *f* *ff* *arco* *ff*

Db. II *pizz. div.* *mf* *f* *ff* *arco* *ff*

ABRENUNCIO

38 *mf* On - ly time _____ will tell if she has ra - bies.

ABR.

YGN.

Fl. I *p* *f* change to Picc. 1

Alt. Fl. *f* change to Picc. 2

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

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

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. Flzg. *p* *cresc.* *ff* *mf* *p*

Bsn. 1 *f* *ff* *f*

Bsn. 2 *f* *ff* *f*

Tuba *p* *sord.*

Harp. 38 *p* *ff* *f* *mf* *E♭* *ff* *ff*

Perc. 1 *Timp.* *pp* *p* *pp*

Perc. 2 *Timp.* *pp* *p* *pp*

Vcl. I *pp* *f* *pp*

Vcl. II *pp* *f* *pp*

Db. I *pp* *f* *ff* 1. *p* *div.* 2. *p*

Db. II *pp* *f* *ff* *f* 1. *p* *div.* 2. *p*

45

ABR. *mf* The only re-course is to wait. And in the mean - time give her

YGN. There is no hope then?

45 (♩ = 63)

Picc. 1 *f*

Picc. 2 *f*

Ob. 1-2 *f* a2

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *pp*

Sax. S. *mf* *f*

Bsn. 1 *pp* *p* *mf* *f*

Bsn. 2 *pp* *p* *mf* *f*

Horn 1 (sord.) *mf*

Horn 2 (sord.) *mf*

Horn 3 (sord.) *mf*

Horn 4 (sord.) *mf*

Tp. 1 (straight) *f* a2

Trbn. 1 *pp* *p* *f* *pp*

Trbn. 2 *pp* *p* *f* *pp*

Tuba *p*

Cel. 45 *f*

Harp.

Perc. 1 (Timp.)

Perc. 2 (Timp.)

45 (♩ = 63)

VI. I *p* *f*

VI. II *p* *mf* *f* *p*

Vla. I *p* *mf* *f* *p*

Vla. II *p* *mf* *f* *p*

Vcl. I *pp* *p* *f* *p*

Vcl. II *pp* *p* *f* *p*

Db. I 1 *pp*

Db. I 2 *pp*

Db. II 1 *pp*

Db. II 2 *pp*

53 *ABR.* everything that makes her happy. No lo - - - - - tion, pill or balm, *ossia:* no e - li - xir

53 *Picc.* 1 *p* 2 *p*

53 *Ob.* 1 *f* *p* 2 *f* *p*

53 *Cl.* 1-2 *a2* *f*

53 *Sax. S.*

53 *Horn* 1 2 3 4

53 *Tp.* 1-2 *a2* *fp* *fp* *fp* *fp* *simile*

53 *Cel.*

53 *Harp.* *F#* *Eb* *A#* *A* *F#* *ff* *f* *D# Ab*

53 *Perc.* 1 *Glsn.* *f* *pp* 2 *Vibr.* *f* *pp*

53 *VI. I-II* *p* *f*

53 *Vla. I-II* *p* *f*

53 *Vcl. I-II* *p* *f*

61 *ossia 2* *or charm.* *poco marcato* *legato* *2/4*

ABR.

61 *poco rall.* *accel.*

Picc. 1 *mp*

Picc. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Sax. S. *p* *p* *mf*

61 *poco rall.* *accel.*

Horn 1 *a4* *mf*

Horn 2

Horn 3

Horn 4

Tp. 1-2 *a2* *p* *f* *mf*

61 *p* *mf*

Cel.

Harp. *D^b A^b* *p* *D^b* *cresc.* *A^b E^b* *F[#] B^b* *f*

Perc. 1 *p* *cresc.* *f*

Perc. 2 *p* *cresc.* *f*

61 *poco rall.* *accel.*

VI. I *p* *simile* *cresc.* *f*

VI. II *p* *simile* *cresc.* *f*

Vla. I *p* *simile* *cresc.* *f*

Vla. II *p* *simile* *cresc.* *f*

Vcl. I *p* *simile* *cresc.* *f*

Vcl. II *p* *simile* *cresc.* *f*

ABR. 65 *f* *mf* No medi-cine will de - feat what happiness can't cure.

a tempo

Picc. 1 *p* *mf* *f* change to Flute 1

Picc. 2 *p* *mf* *f* change to Flute 2

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

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

Cl. 1-2 1. *p* *f* a2

B. Cl. *f* a2

Sax. S. *f* a2

Bsn. 1-2 *f* a2

4 Horns 65 **a tempo** *f* a4

Tp. 1-2 *f* a2

Trbn. 1-2 straight *f* a2

Tuba (sord.) *f* a2

Cel. 65 *f* cluster

Harp. *f*

Perc. 1 Mar. *f*

Perc. 2 Vih. hard *f*

VI. I 65 **a tempo** *p* *mf*

VI. II *p* *mf*

Vla. I *p* *mf*

Vla. II *p* *mf*

Vcl. I *p* *mf*

Vcl. II *p* *mf*

Db. I *p* *mf*

Db. II *p* *mf*

70

ABR. *f* A - - - - muse her with fai - ry tales, teach her the

Fl. 1 *f* Flute 1

Fl. 2 *f* Flute 2

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Sax. S. *f*

Bsn. 1-2 *f* a2

Cel. *sf*

Harp. *sf*

Perc. 1 (Mar.) *f*

Perc. 2 (Vibr.) *f*

VI. I *f* *gliss.* *misurato*

VI. II *f* *misurato*

Vla. I *f* *misurato*

Vla. II *f* *misurato*

Vcl. I *f* *misurato*

Vcl. II *f* *misurato*

Db. I *f* *misurato*

Db. II *f* *misurato*

74 73

ABR. clavi-chord, _____ share _____ all the joy that the world _____ can af - ford, for

Fl. 1 change to Picc. 1

Fl. 2 change to Alto Flute

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Sax. S.

Bsn. 1

Bsn. 2

Horn 1

Horn 3

Horn 2-4

Tp. 1

Tp. 2

Trbn. 1

Trbn. 2

Tuba

Harp.

Perc. 1 (Mar.)

Perc. 2 (Vibr.)

VI. I

VI. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Db. I

Db. II

f *p* *ff* *p* *mf* *l. v.* *secco* *sord.*

[illegible]

attacca

Scene 3/C

Simultaneously: In Ygnacio's house, in the Convent,
JOSEFA writes the letter, **YGNACIO** reads it.
ABRENUNCIO, DOMINGA.

(♩ = ca 52) **JOSEFA**

JOS. Mar-quis, it is the wish of His Grace

YGNACIO

YGN. Mar-quis, it is the wish of His Grace

Cl. 1 *ppp* *pp*

Cl. 2 *ppp* *pp*

Trbn. 1 *whisper mute* *dynamic with whisper mute* *f* *p*

Trbn. 2 *whisper mute* *dynamic with whisper mute* *p* *f* *p* *f* *p*

Cel. *p* *pp*

Harp. *p*

Perc. 1 *Tub. Bells* *p* *Crot.* *Glsn.* *pp* *pp*

Perc. 2 *Tub. Bells* *p* *Crot.* *Vibr. (hard)* *pp* *pp*

Vla I 1 *senza sord.* *arco* *0* *pizz.* *mp* *sf*

Vla I 2-4 *(pizz.)* *senza arco, senza sord.* *mp* *pizz.* *sf* *(non div.)*

Vla II 1 *(sord.)* *p*

Vla II 2 *(sord.)* *p*

Vla II 3 *(sord.)* *p*

Vla II 4 *(sord.)* *p*

Vcl. I 1 *(con sord.)* *mf* *f* *p*

Vcl. I 2 *(con sord.)* *mf* *f* *pp* *p*

Vcl. I 3 *(con sord.)* *mf* *f* *pp* *p*

Vcl. II 1 *(con sord.)* *pp* *p*

Vcl. II 2 *(con sord.)* *pp* *p*

Vcl. II 3 *(con sord.)* *pp* *p*

[illegible]

19

JOS. un - til we tame her fears, stay in the Convent of St. Clare,

YGN. un - til we tame her fears, stay in the Convent of St. Clare,

19

Cl. 1 2

Trbn. 1 2

19

Cel. *p*

Harp. *f* *mf* *p*

19

Perc. 1 2

19

Vla. I 1 2-4 *pizz.* *f* *arco* *mf* 6

Vla. II 1 2 3 4

19

Vel. I 1 2 3 *f* *ffpp*

Vel. II 1 2 3 *f* *ffpp*

27

JOS. so that she's filled _____ with the Ho - - -

YGN. so that she fills, so that she's filled _____

Cl. 1 2 *pp*

Trbn. 1 2

Cel. *p*

Harp. *mf* *mf*

Perc. 1 2 *pp* *p* *pp* *p*

Vla. I 1 2-4 *f* *ff* pizz. *ff*

Vla. II 1 2 3 4

Vcl. I 1 2 3 *pp* *f* *pp* *p*

Vcl. II 1 2 3 *pp* *f* *pp* *p*

35

(in 3) (in 2)

JOS. ly Spi - rit.

ABR. **ABRENUNCIO** (to Ygnacio)
Well, in - deed...

YGN. Ho - - ly Spi - rit.

35

Cl. 1 2

Trbn. 1 2

Cel. 35 8 chrom. cluster chrom. #

Harp. mf mf

Perc. 1 2 mf mf

(in 3) (in 2)

Vla. I 1 2-4 pizz. arco pizz. f f f f f f

Vla. II 1 2 3 4

Vcl. I 1 2 3 pp p p p p

Vcl. II 1 2 3 pp p p p p

43 **ABRENUNCIO**

ABR. I for - got to add that there's al-ways the op-tion of putt-ing your trust in God.

Cl. 1 2

Trbn. 1 2 *f* *p*

Cel. 43 con Ped. *p* *f*

Perc. 1-2 *ppp* *pp* Triang. very high a2

VI. I 1-2 3-4 5-6 senza sord. *p* *mf* *fp*

VI. II 1-2 3-4 5-6 senza sord. *p* *mf*

Vla. I 1 2-4 *f* pizz. arco *mf*

Vla. II 1 2 3 4

Vcl. I 1 2 3 senza sord. *mf*

Vcl. II 1 2 3 senza sord. *mf*

49 **JOSEFA** (she writes)

JOS. If it's the wound, we shall heal it. If it's her soul, —

ABR. (ossia) We are so lucky that He never fails to re-mind us.

ABR. We are so lucky that He never fails to re-mind us.

Cel. *f* *p* *mf*

Harp. *ff* *mf* *mf*

Perc. 1-2 *p* *pp*

VI. I 1-2 *f*

3-4 *f*

5-6 *f*

VI. II 1-2 *fp* *f*

3-4 *f*

5-6 *f*

Vla I 1 *ff* *arco non div.* *flaut.* *p* *s. p.* *flaut.* *p*

2-4 *ff* *p* *p* *p*

57

JOS. we shall cleanse it. If it is de-mons, we shall drive — them

Vla I 1 *ord. Brill. gliss.* *s. p.* *ord. Brill. gliss.* *s. p.* *pp* *f* *p*

2-4 *s. p.* *f* *p* *f* *p*

63

SIERVA (DOMINGA exits, then she ushers SIERVA in.)

JOS. out.

DOM. DOMINGA *f* Don't tear away the necklace.

YGN. YGNACIO (calls out) (to Dominga) *f* She wears a pagan necklace!

De-mons?... Sier-va!... Sier-va!

4 Horns *open* *a4* *ff*

Perc. 1 *Cow B.* *ff*

2 *Vibr. hard* *ff*

Db. I-II *arco a 4 behind the bridge* *ff*

(YGNACIO tries to snatch the pagan necklace. SIERVA screams and goes into a violent fit. In DOMINGA's arms she calms down.)

(♩ = 80) SIERVA (scream)

(♩ = 52)

71

SIERVA

ABR. **ABRENUNCIO** *sotto voce* I know this desperate, hope - - - less

Flz. Flute a2 Flute 1 change to Picc. 1

Fl. 1-2

Ob. 1 2

Cl. 1-2

Sax. S.

Perc. 2 (Vibr.)

Vcl. I/I with attack-noise, non flag.

Vcl. II/I with attack-noise, non flag.

81

ABR. cry, the cry of somebody having a night - mare, the scream of somebody bu-ried a - live.

Picc. Flz. b2

Fl. 2

Ob. 1 2

Cl. 1 2

Sax. S.

Perc. 1 2

Vcl. I/I

Vcl. II/I

81

ABR. *sotto voce* I know this hope - - - less cry.

Ob. 1 2

Cl. 1-2

Sax. S.

Perc. 1 2

VI. I/I

VI. II/I

90

sord. a2

pp

SIERVA in Dominga's arms.

97 (♩ = 52) *molto semplice*

SIERVA
Mama Dominga. In my dream I fly _____ a-cross the sky. In my dream I'm bitten by the moon.

Picc.
Fl. 2
Cl. 1-2
Sax. S.
Tp. 1
Tp. 2
Cel.
Harp.
Perc. 1
Perc. 2
Vl. I-II/1
Vl. I-II/2

pp
pp
pp
change to Alt. Sax.
wawa
mf
wawa
mf
p
p
Crot.
(Crot.) arco
Vibr. hard
Ped. p
(senza sord.)
pp

108

SIERVA
The clouds are grey, and the tearful moon on-ly wants to play. In my dream I lose my way high up in the sky.

DOM.
DOMINGA
"O-shun O -

Picc.
Fl. 2
Tp. 1
Tp. 2
Cel.
Harp.
Perc. 1
Perc. 2
Vl. I-II/1
Vl. I-II/2

p
pp
change to Alto Flute
mf
mf
108
p
(Crot.)
(Vibr.)
p

119

DOM. pa-ra! Ye-ye O - pa-ra!" Ye-ye o - lo-mi tu-tu. Ag-ba o - bin-rin ti gbo-gbo a-ye n pe_____ sin. O_____ ba

Picc. change to Flute 1

Alt. Fl. *pp*

Cl. 2 *p*

Harp. *mf*

Perc. 1 (Cow B.) *p*

2 Cymb. low/mid. *pp*

127

DOM. a - lag - ba - ra ran - yan - ga di - de.

YGN. **YGNACIO**
Sier - va — you're going to spend a few days in the Con - vent — and

Fl. 1 *a2*

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

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

Cl. 1-2 *a2* *pp* *p* *mp*

Sax. A. *p* *pp* *p* *mp*

Perc. 1 (Cow B.) Cymb. low/mid. *pp*

2 Cymb. low/mid. *p* *pp*

133

ABR. **ABRENUNCIO**
I see — when God is an option

YGN. wear the ho - - - ly cross.

CHOIR **NUNS (the Terce is heard.)** (4 alti) *lontano*
... no-bis

Fl. 1 *f* *p* *mf*

Afl. *f* *p* *mf*

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

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

Cl. 1-2 *p* *mf* *p*

Sax. A. *p* *pp* *p* *mf*

Harp. *p*

Perc. 1-2 Cymb. low/mid. *a2* *p* *L.v.*

139 $(\text{♩} = 60)$

ABR. He is the on - ly one.

NUNS (off stage, ev. amplified with church-acoustic.)

1 U - - num Pa - - tri cum Fí - - - - li - o,

2 U - - num Pa - - tri cum Fí - - - - li - o,

3 U - - num Pa - - tri cum Fí - - - - li - o,

4 U - - num Pa - - tri cum Fí - - - - li - o,

5 Spí - - - ri - tus, U - - num Pa - - tri cum Fí - - - - li - o,

6 Spí - - - ri - tus, U - - num Pa - - tri cum Fí - - - - li - o,

7 Spí - - - ri - tus, U - - num Pa - - tri cum Fí - - - - li - o,

8 Spí - - - ri - tus, U - - num Pa - - tri cum Fí - - - - li - o,

FL. 1

Alt. Fl. change to Picc. 2

Cl. 1-2

Sax. A.

146

1 Di - gná - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri.

2 Di - gná - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri.

3 Di - gná - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri.

4 Di - gná - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri.

5 Di - gná - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri.

6 Di - gná - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri.

7 Di - gná - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri.

8 Di - gna - re promptus ín - - - ge - - - ri, No - stro re - fú - sus pé - - cto - ri. *attaca*

Scene 4/A

The Convent of St. Clare. NUNS, then JOSEFA in the cloisters.
SIERVA wears the necklace of Oshun.

(The church bell strikes. A NUN leads in SIERVA by the hand.)

Tempo: ♩ = ca 60, but not synchronised! 8 individual singers, not as choir.

NUN (alto) 1 (♩ = 50) **NUN** 5 **NUNS** enter 6 7

CHOIR 1-2 (off stage) Sit down. Wait here. (*gioioso*) *p*

3-4 Nunc, San - cte, no - bis... (*gioioso*) *p* U - num Pa - tri cum Fí - - li - o,

5-6 Nunc, San - cte, no - bis... (*gioioso*) *p* U - num Pa - tri cum Fí - - li - o,

7-8 Nunc, San - cte, no - bis... (*gioioso*) *p* U - num Pa - tri cum Fí - - li - o,

Cl. 1-2 *pp*

Sax. A. *pp*

Cel. 5 6 7 *p*

Harp. *f* *mf* *f* *p*

CD Track (2) Track (3)

Perc. 1 *f* *mf* *f* *p*

2 *f* *mf* *f* *p*

Tub. Bells

Crot.

Vibr.

CHOIR 8 (♩ = ca 69) 8 8 8 8

1-2 Dig - ná - - re prom - ptus ín ge - - ri, No - stro re - fú - sus pé - - - cto - -

3-4 Di - gná - - re prom - ptus ín - - ge - - ri, No - stro re - fú - sus pé - - - cto - -

5-6 Di - gná - - re prom - ptus ín - - ge - - ri, No - stro re - fú - sus pé - - - cto - -

7-8 Di - gná - - re prom - ptus ín - - ge - - ri, No - stro re - fú - sus pé - - - cto - -

not synchronised!

CHOIR 9 10 (♩ = ca 76) (♩ = ca 84)

1-2 ri. Nunc, San - cte, no - bis Spí - - ri - - tus, U - num Pa - tri cum Fí - - li - -

3-4 ri. Nunc, San - cte, no - bis Spí - - ri - - tus, U - num Pa - tri cum Fí - - li - -

5-6 ri. Nunc, San - cte, no - bis Spí - - ri - - tus, U - num Pa - tri cum Fí - - li - -

7-8 ri. Nunc, San - cte, no - bis Spí - - ri - - tus, U - num Pa - tri cum Fí - - li - -

Cel. 9 10

CD Track (4)

Perc. 1 (Tub. B) *p*

2 (Crot.) *p*

(Vibr.) *p*

(♩ = ca 92) (♩ = ca 100) (♩ = ca 108)

1-2
o, Di - gna - - re prom - ptus in - - ge - - ri, No - stro re - fū - sus pe - - - cto - - ri. Nunc,

3-4
o, Di - gna - - re prom - ptus in - - ge - - ri, No - stro re - fū - sus pe - - - cto - - ri. Nunc,

5-6
o, Di - gna - - re prom - ptus in - - ge - - ri, No - stro re - fū - sus pe - - - cto - - ri. Nunc,

7-8
o, Di - gna - - re prom - ptus in - - ge - - ri, No - stro re - fū - sus pe - - - cto - - ri. Nunc,

(10) [Conductor: follow the first singer of 1. or 2.] (♩ = 60)

Cel. *f*

1 (Tub. B.) *f*

Perc. 2 (Crot.) *f* (Vibr.) *f*

(♩ = 108) (♩ = ca 116, slower than Marimba)

12 (SIERVA with 1. Sopr.) *f* (follow 1. Sopr.) *f*

temi, nikan ma nikan ma ni irawo olokiki yen binba gb'ojumisoke

12 not synchronised! *p*

1-2
San - cte, no - bis Spi - ri - tus, U - num Pa - tri cum Fi - - li - o, Di - gna - re prom-ptus in - ge - ri, No - -

3-4
San - cte. no - bis Spi - ri - tus, U - num Pa - tri cum Fi - - li - o, Di - gna - re prom-ptus in - ge - ri, No - -

5-6
San - cte, no - bis Spi - ri - tus, U - num Pa - tri cum Fi - - li - o, Di - gna - re prom-ptus in - ge - ri, No - -

7-8
San - cte, no - bis Spi - ri - tus, U - num Pa - tri cum Fi - - li - o, Di - gna - re prom-ptus in - ge - ri, No - -

Marimba (hard)

Perc. 1 *p*

12 Violins: from the gregorian melody originates gradually a bird-tittering, like in the woods in springtime. Each violin plays individually.

VI. I/1 *senza sord.* 13 *p* Appendix 4/A

VI. II/1 *senza sord.* 14 *p* Appendix 4/A

VI. I/2 15 *p* Appendix 4/A

VI. II/2 16 *p* Appendix 4/A

VI. I/3 17 *p* Appendix 4/A

VI. II/3 18 *p* Appendix 4/A

VI. I/4 19 *p* Appendix 4/A

VI. II/4 20 *p* Appendix 4/A

21 9/16 (♩ = 120)

SIERVA 25

Ki n'fokan bale bale, ba - le, irawo kan o, temi nikan ma ni.

JOSEFA enters JOSEFA I've

1-2 -stro re-fu-sus pe-cto-ri. Nunc,

3-4 -stro re-fu-sus pe-cto-ri. Nunc,

5-6 -stro re-fu-sus pe-cto-ri. Nunc,

7-8 -stro re-fu-sus pe-cto-ri. Nunc,

[Conductor gives the last cue for VI. II/6 and waits till bar 25 for the ending of SIERVA]

Harp. (♩ = 120)

Perc. I

21 25

VI. I/1 subito *ppp*

VI. II/1 subito *ppp*

VI. I/2 subito *ppp*

VI. II/2 subito *ppp*

VI. I/3 subito *ppp*

VI. II/3 subito *ppp*

VI. I/4 subito *ppp*

VI. II/4 subito *ppp*

Appendix 4/A

(♩ = 96)

VI. I/5 subito *ppp*

(♩ = 104)

VI. II/5 subito *ppp*

(♩ = 112)

VI. I/6 subito *ppp*

(♩ = 120)

VI. II/6 subito *ppp*

Appendix 4/A

22 23 24

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

STOP with cond.

D \flat C \sharp B \natural
E \natural F \sharp G \sharp A \sharp

“BIRD-SONG”

(♩ = 120)

26
SIERVA 28 (♩ = 120)
I - ra - wo kan o te - mi ni - kan ma ni i - ra - wo

3
never heard such a beautiful voice.

26 (♩ = 120)
Fl. 1
Picc.
1
Ob.
2
Cl. 1-2
Sax. A.
Bsn. 1
Cel.
Harp.
Perc. 1
2
Triang.
Woodbl. very high
Bells
Maracas high
Marimba
L. v.
all VI. orig. dynamic
All VI.: See separate page
pizz.
pizz.

52 873

40

SIERVA

la-ti wo o o o o ... i-ra- wo o o o o ... o - mi i-ra-wo kan o

Fl. I

Picc.

Ob.

1

2

Cl.

1-2

B. Cl.

Sax. A.

1

2

Bsn.

1

2

Tp.

1-2

Trbn.

1

2

Cel.

(Mar.)

Bells

Triang.

(M.cas)

VI. I-II

Db. I/2

Db. II/2

(poco meno mosso, poi accel.) a tempo

55

SIERVA

g'bo - - - ju a so - ke la-ti wo o o o o ... i-ra- wo o o o ... o - mi

vibr. repetition ord.

55

Fl. 1

Picc.

1

Ob.

2

Cl. 1-2

B. Cl.

Sax. A.

1

Bsn.

2

Tp. 1-2

Trbn. 1

2

Cel.

Harp.

1

Perc. 1

2

Triang.

M.cas

Bells

55

VI. I-II

Db. I/2

Db. II/2

64 *f* *p* *f*

SIERVA *sfz* a i o yo i o yo i o yo i o yo i o so *(mf)* fun mi - - ki *(f)*

Fl. I *mf sempre*

Picc. *mf* *mf*

Ob. 1 *mf* *f*

Ob. 2 *p* *p*

Cl. 1-2 (a2) *f*

B. Cl. *mf* *fp*

Sax. A. *p* *mf* *mf*

Bsn. 1 *mf*

Tp. 1 *f* *fp*

Tp. 2 *f* *fp*

Trbn. 1 *f*

Trbn. 2 *f*

Cel. *f* Ped. *f*

Harp.

Perc. (Mar.) *p* (Mar.) *mf*

Cencerros *mf*

Vl. I-II

Db. I/2 (pizz.) *mf*

Db. II/2 (pizz.) *mf*

SIERVA

71

n'fokan ba - - - le te-mi ni-kan ... my hair shall grow un - - -

Fl. 1

Picc.

1

Ob.

2

Cl.

1

2

B. Cl.

Sax. A.

Bsn. 1-2

Horn 1

1

2

Trbn.

1

2

Cel.

Harp.

Perc.

1

2

VI. I-II

Db. I/2

Db. II/2

52 873

94 *gliss.* (individually)

NUNS She has the eyes _____ of the de - vil. She has the eyes of the devil.

Fl. 1

Picc.

Ob. 1-2

Cl. 1

Cl. 2

B. Cl.

Sax. A.

Bsn. 1

C. Bsn.

4 Horns 1

2

3

4

Tp. 1

2

Trbn. 1

2

Tuba

Cel.

Harp.

Perc. 1

2

VI. I

VI. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Db. I-II 1

2

Ped. sempre

L. v. *BD* *Triang.* *Belliss.*

cresc. *ff*

open

(Ped.)

(SIERVA, growling,
grabs her arm and bites it.
JOSEFA cries out.)

All hell breaks loose: walls move,
reliefs come to life as faces of demons,
birds go mad ...

99 (♩ = 80)

JOS. Hail _____ Mary most pure. Lock her in her cell.

1-4 NUNS Con - ceived without sin. Nunc,

5-8 Con - ceived _____ without sin. Nunc,

Fl. 1

Picc.

Ob. 1-2

Cl. 1-2

B. Cl.

Sax. A.

Bsn. 1

C. Bsn.

1., 3. 4 Horns 1. 3. (a2)

2., 4. 2. 4. (a2) sord.

1. Tp. straight Flzg.

2. straight Flzg.

1. Trbn. straight

2. straight

Tuba

Cel. 99 L. v.

Harp.

1. Perc. Gong

2. Gong

VI. I-II 99 (♩ = 80) s. p. *ff* *pp* *ff* *pp* sul pont. sul A. *ffp*

Vla. I-II s. p. *ff* *pp* *ff* *pp* sul pont. sul D. *ffp*

Vcl. I-II s. p. *ff* *pp* *ff* *pp* non div. ord. (non div.) *ff* *p* *pp*

Db. I-II sul pont. ord. *ff* *p* *pp* sul pont. ord. *ff* *p* *pp*

104

1-4
NUNS
San - cte, no - bis Spí - ri - tus, U - - num Pa - tri cum Fí - - - - - li - o, di - - - gná - - - re

5-8
San - cte, no - bis Spí - ri - tus, U - - num Pa - tri cum Fí - - - - - li - o, di - - - gná - - - re

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1-2

B. Cl.

Sax. A.

Bsn. 1

C. Bsn.

4 Horns

1

2

3

4

Tp.

1

2

Trbn.

1

2

Tuba

Cel.

Harp.

Perc.

1

2

VI. I-II

Vla. I-II

Vcl. I-II

Db. I-II

1

2

52 873

1-4
NUNS
5-8

prom - ptus in - ge - - - - - ri, No - stro re - - - fù - - sus pé - - - cto - - - -

prom - ptus in - ge - - - - - ri, No - stro re - - - fù - - sus pé - - - cto - - - -

Fl. I

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Sax. A.

Bsn. 1

C. Bsn.

111

4 Horns 1

4 Horns 2

4 Horns 3

4 Horns 4

Tp. 1

Tp. 2

Trbn. 1

Trbn. 2

Tuba

111

Cel.

Harp.

Perc. 1

Perc. 2

111

VI. I-II

Vla. I-II

Vcl. I-II

Db. I-II 1

Db. I-II 2

52 873

117 *ff*

JOS. Watch out! she bites!

1-4 *ff* ri. She bites!

NUNS 5-8 *ff* ri. She bites!

Fl. 1 *ff* (♩ = 160) *stacc.* *in 1* (♩ = ca 80) individually *some prima* (♩ = 160)

Picc. *ff*

Ob. 1-2 *ff* *stacc.*

Cl. 1-2 *ff* *stacc.*

B. Cl. *ff* *stacc.*

Sax. A. *ff* *stacc.*

Bsn. 1 *ff*

C. Bsn. *ff*

4 Horns 1-3 *ff* *stacc.* *a2* *stacc.*

2-4 *ff* *stacc.* *a2* *stacc.*

Tp. 1-2 *ff* *stacc.* *a2* *stacc.*

Trbn. 1 *ff* *stacc.*

2 *ff* *stacc.*

Tuba *ff*

Cel. *ff*

Harp. *ff* *stacc.* *Da C# Bb Gb A#* *L.v.*

Perc. 1 *ff* *BD (mailloche)* *Tab. Bells* *L.v.*

2 *ff* *BD (mailloche)* *Tab. Bells* *L.v.*

VI. I *ff* *sord.* *in 1* (♩ = ca 80) individually *some prima* (♩ = 160)

VI. II *ff* *sord.* *in 1* (♩ = ca 80) individually *some prima* (♩ = 160)

Vla. I 1 *ff* *sord.*

2 *ff* *sord.*

3 *ff* *sord.*

4 *ff* *sord.*

Vla. II 1 *ff* *sord.*

2 *ff* *sord.*

3 *ff* *sord.*

4 *ff* *sord.*

Vcl. I-II *ff* *(non div.)*

Db. I-II *ff* *pizz.*

2 *ff* *pizz.*

52 873

Scene 4/B

The Convent of St. Clare. A cell. A crucifix on the wall.
SIERVA wears the novices' gown.
MARTINA enters with a meal.

slow (♩ = 160) **slow**

MART. *I* *ad lib.* *sotto voce, mysterious* *sub.* *f (very dry)*
 Mar - qui - - - - se, I am Mar-ti - - - na La-

Picc. *I* *with breath* *pp* *ord.* *f* *with breath* *pp*

Alt. Fl. *with breath* *pp* *p* *f* *with breath* *pp*

Ob. 1 *mf*

Cl. 1 *p* 2 *p*

B. Cl. *mf*

Sax. A. *mf*

Bsn. 1 *mf*

C. Bsn. *f*

Perc. *I* *Marimba* *f* *mf* *Maracas high/low* *pp* *p*

VI. I-II *I* *slow (♩ = 160) *senza sord.* *a2* *sul D* *f* *slow**

Vla I-II *senza sord.* *a8 flaut.* *I/1.; II/1. a2* *ord.* *a8 sul pont.* *pp*

Vcl. *I./1* *sul D sul pont.* *pp* *p* *ord.* *flaut.* *(flaut.)* *pp*

II./1 *sul D sul pont.* *pp* *p* *ord.* *flaut.* *(flaut.)* *pp*

Db. I-II 2 *I/2.; II/2. a2 pizz.* *f*

108 $\text{♩} = 160$ **G. P. faster** $\text{♩} = 144$ **SIERVA** (shows her her ankle) *f*

SIERVA

MART. *(p)* (insane smile) *f sub.* Will you show me your (throaty voice) My

bor - - - - - de. sca - - - - - r?

Cel. *p*

Harp. *pp* *l. v.* *p* *Cl.* *p*

Perc. 1 (Mar.) *f* *mf* *p* *f* *pp* *p*

2 (M.cas) *pp* *p* *f* *pp* *p*

VI. I *f* *G. P.* *I/1.* *f*

VI. II *f* *II/1.* *f*

Vla I-II *I/1-2, II/1-2 a4 ord.* *f*

Vcl. I *a3* *f* *ord.*

Vcl. II *a3* *f* *ord.*

Db. I-II 1 *a2* *arco* *f* *mf* *arco* *p*

2 *a2* *pizz.* *f* *arco* *p*

16 $\text{♩} = 160$ **slow**

SIERVA fa - ther cut it with a knife.

MART. *(p)* I - - - - - tought it was a

1., 3 *a2* *f* *colla parte*

4 Horns 2., 4 *sord.* *a2* *f*

Tp. 1-2 *straight* *a2* *f*

Trbn. 1-2 *straight* *a2* *f*

Tuba *sord.* *f*

Cel. *f* *Ped.* *l. v.* *f*

Harp. *sf*

Perc. 1 *Cow B.* *pp*

2 (Vibr.) *Ped.* *p* *l. v.* *p*

VI. I *sul pont. a6* *pp* *slow* *sul pont. colla parte*

VI. II *sul pont. a6* *pp* *slow* *sul pont. colla parte*

Vla I *sul pont. a4* *pp* *I/1.* *sul tasto flaut.* *pp*

Vla II *sul pont. a4* *pp*

Vcl. I *sul pont. a3* *pp*

Vcl. II *sul pont. a3* *pp*

Db. I-II *sul pont.* *p* *pizz.* *p*

(♩ = 144) (♩ = 160)

23

SIERVA *f* No it wasn't.

MART. *f* dog. **MARTINA** *f* All right. All right. All right. But... be *mf* care - *p* ful be-cause I'll be-lieve what-ever you *slow*

ossia: *f* *p*

23 *f* *ff* *p* **colla parte**

Picc. *f*

Alt. Fl. *f*

Ob. 1-2 *f* *p*

Cl. 1-2 *f*

B. Cl. *f*

Sax. A. *f*

Bsn. 1 *f*

C. Bsn. *f*

23 (♩ = 144) (♩ = 160) *a4 open* *f* 1. 2. 3. 4.

4 Horns

Tp. 1-2 *open* *f*

Trbn. 1-2 *open* *f*

Tuba *open* *f*

23 *ff*

Cel.

Harp. *ff* *table* *l.v.*

1 *Afr. Beans* *ff*

Perc. 2 *M.cas* *ff*

23 (♩ = 144) (♩ = 160) *ord. a 12* *ff* **colla parte** *I/1.* *0* *p. espr.*

Vl. I-II

Vla I *a4 ord.* *ff* *ff* *II/1.* *0* *p*

Vla II *a4 ord.* *ff* *ff* *II/1.* *0* *p*

Vcl. I *ord. sul G* *ff* *ff* *I/1.* *0* *p*

Vcl. II *ord.* *ff* *ff* *I/1.* *0* *p*

Db. I *ord. pizz.* *arco* *ff* *II/1.* *vibr.* *p*

Db. II *ord. pizz.* *arco* *ff* *II/1.* *vibr.* *p*

52 873

slow (♩ = 144) (slow)

111

40

SIERVA *(p)* *f* *(p)* *(sarcastic)* **SIERVA**
How a-bout - I have de-mons in-side? The Mo-ther told me. I think ...

MART. **MARTINA** *(very normal)* *(insane smile)*
She told me too. But tell me, what do they do?

Fl. 1 change to Flute 1 *f* Flute 1 *f*

Ob. 1 *pp* *< mf*
2 *mf*

Cl. 1 *p > ppp < p*
2 *p > ppp < p*

Sax. A. *p > ppp < p*

Perc. 1 *(Crot.)* *p* *arco* *f <* *L. v.*

VI. I-II 40 *ord.* *p < ff > ppp* *sord.*

Vla I-II *fp*

poco più mosso

49 (freely)

SIERVA they make eve-ry - bo - dy hate me?

MARTINA (freely) (*p*) Beg them to

Fl. 1 a2

Alt. Fl. (a2) with breath ord.

Ob. 1 *f* > *p*

Ob. 2 *f* > *p* *pp* *ppp*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

B. Cl. *p* *pp*

Sax. A. *pp* *pp*

Bsn. 1 *mf* *p* *f*

4 Horns 1 sord. *pp* *f*

2 sord. *pp* *f*

3 sord. *pp* *f*

4 sord. *pp* *f*

Tp. 1 straight *sfz* *pp*

2 straight *sfz* *pp*

Trbn. 1-2 straight a2 *sfz* *pp*

VI. I 49 a6 sord. *ppp* *pp* div.

VI. II a6 sord. *ppp* *pp* div.

Vla. I a4 sord. *pp*

Vla. II a4 sord. *pp*

Vcl. I-II a6 sord. bowing div. *pp*

Db. I-II a4 *pp*

55 *sotto voce* **meno mosso** *p*

MART. fly you out of here. Be - cause no one else will.

Fl. I with breath *pp* *p* *f*

Alt. Fl. *pp* *p* *f*

Tuba sord. *p* *pp*

55

VI. I (div.)

VI. II (div.)

Vla. I

Vla. II

Vcl. I-II *unitt non div.*

Db. I-II *pizz.* *p* *pizz.* *p*

II

(♩ = 69)

60

SIERVA I'm going home in a few days.

Fl. I with breath *pp* *p*

Alt. Fl. with breath *pp* *p*

1 Cow B. *p*

Perc. *Vibr. (soft)* *poco Ped.* *pp*

2

60 (♩ = 69)

VI. I (div.) *ppp*

VI. II (div.) *ppp*

Vla. I *a4* *ppp*

Vla. II *a4* *ppp*

Vcl. I-II *a6* *ppp*

Db. I-II 2 *I/2; II/2. a2 arco* *p* *attacca*

52 873

(♩ = 56)

parlando

MART. 8
"in a few days" Mar - que - sita I'm sorry for you. When

Fl. I *pp* "pizz." *p*

Alt. Fl. *pp* "pizz." *p*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

Tp. 1-2 *p*

Trbn. 1-2 *p*

Cel. *p* *pp*

Harp. *mf* gliss. with metal on the same string *mf*

(♩ = 56)

VI. I 8 1. sord. sul pont. *pp* pizz. 0 *sf*

VI. II 8

Vla. I a4 *v* *v* sempre 1. 2. 1. sord.

Vla. II a4 *v* *v* sempre 1. 2. 1. 1. sord. sul pont. gliss. *pp* pizz. 0 *sf*

Vcl. I a3 *v* *v* sempre 1. 2. 1. 1. sord. (arco) sul pont. *pp* pizz. 0 *sf*

Vcl. II a3 *v* *v* sempre 1. 2. 1.

Db. I-II 1 *mf* *p*

Db. I-II 2 *p*

17

MART. *you are old, still mus - ing in this cell, and el - der - ly de - mons are drow - sing in -*

Fl. 1 *a2 with breath*

Alt. Fl. *pp* *pp* *pp* *ppp* *ord.* *pp*

Tp. 1 *wawa* *pp* *pp* *pp*

Trbn. 2 *harmon (wawa without stem) (2. Trbn)* *pp*

Cel. *f* *mf*

Harp. *pp* *p*

Perc. 1-2 *Timp. a2* *p* *gliss.* *mf*

17

VI. I *I/1. (s. p.)* *pp* *I/2. pizz.* *sf*

VI. II *II/1. sord. (s. p.) sul D* *pp* *II/2. sord. pizz.* *sf*

Vla. I *sord. s. p.* *pp* *sord. pizz. sf*

Vcl. II *II/1. sord. s. p.* *pp* *II/2. sord. pizz.* *sf*

Db. I-II *pp* *p* *pp* *p*

23

MART. *(f)*

- side you, — you will re-mem-ber Mar-ti - - - na's words. Es-cape, es-

Fl. 1 *(a2)* with breath *ord.* *pp* *ff* *p* *ff*

Alt. Fl.

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

2 *pp* *p* *pp* *ff* *p* *ff*

Cl. 1 *ppp* *pp* *ff* *p* *ff*

2 *ppp* *pp* *ff* *p* *ff*

Sax. A.

Bsn. 1-2 *(a2)* *f* *f*

Horn 1., 3 *1. 3. a2* *ff* *ff*

1 *(wawa tremolo)* *ff*

2 *(wawa tremolo)* *ff*

Cel.

Harp. *arraché* *ff*

Perc. *(Timp.) (a2)* *p* *mf* *p* *mf* *gliss.* *pp* *1. Anvil (hard)* *Vibr. (hard)* *f* *ff*

VI. I *senza sord. (arco)* *molto sul pont.* *ppp* *< f >* *ppp* *sord. div.* *ord.* *p*

VI. II *senza sord. (arco)* *molto sul pont.* *ppp* *< f >* *ppp* *sord. div.* *ord.* *p*

Vla. I-II *senza sord. (arco)* *molto sul pont.* *ppp* *< f >* *ppp*

Vcl. I-II *senza sord. arco* *molto sul pont.* *ppp* *< p >* *pizz.* *f*

Db. I-II *pizz.* *p* *arco* *pp* *p* *pp* *f* *p* *f* *p*

52 873

39 **poco sostenuto** (sotto voce)

MART. I must do... We all have a mur-de-rous mo-ment in

39 (sord.) *ppp* *V*

VI. I-II 2 (sord.) *ppp* *V*

3-6 (sord.) *ppp* *V*

39 (sord.) *ppp* *V*

Vla I-II 1-2 (sord.) *ppp* *V*

3-4 (sord.) *ppp* *V*

Vcl. I-II 1 (sord.) *ppp* *V*

2-3 (sord.) *ppp* *V*

Db. I-II 1 (sord.) *ppp* *V*

2 (sord.) *ppp* *V*

48 (♩ = ca 138)

MART. life.

48 Cel.

Harp. *f* *loco* *mf*

Perc. 1 Glsp. *f* *p*

2 (Vibr.) *f* *p*

48 (♩ = ca 138)

VI. I (sord.) *f* *V* *p*

VI. II (sord.) *f* *V* *p*

Vla I-II (sord.) *f* *V* *p*

Vcl. I-II (sord.) *f* *V* *p*

Db. I-II 1 (sord.) *f* *V* *mf* *p*

I/1.; II/1. a2

55

MART. *(f)* When it o-verwhelmed me I was al - rea-dy in-terred as Je - - sus's o - be-dient bride -

Fl. 1

Alt. Fl.

Ob. 1-2 *(a2)* *ppp* *ppp*

Cl. 1 *ppp* *ppp*

2 *ppp* *ppp*

Bsn. 1 *pp* *pp*

2 *pp* *pp*

Perc. 1 *(Glsn.)* *pp* *pp*

2 *(Vibr.) (hard)* *pp* *pp*

Vla I-II 55 *pp* *pp* *sim.*

3-4 *pp* *pp*

Vcl. I-II 1 *pp* *pp* *sim.*

2-3 *pp* *pp*

Db. I-II *a4* *pp* *f* *pp* *f*

behind the bridge

62

MART. *f* but I — *p* shattered their hopes for my ... *pp* soul — by

Fl. 1 *pp* *sf*

Alt. Fl. *pp* *sf*

4 Horns *a4* breath without instrument

Tp. 1-2 *a2* breath without instrument

Trbn. 1-2 *a2* breath without instrument

Tuba breath without instrument

Perc. 1 *Afr. Beans* *f*

2 *Maracas* *f*

Vla I-II 62 *f* *pp* *sim.*

3-4 *f* *pp*

Vcl. I-II 1 *f* *pp* *sim.*

2-3 *f* *pp*

Db. I-II *f*

71

MART. *stabbing* a sis-ter with a car - - - - - ving knife. *soffo voce* We

NUNS *Di - - - - - gna -*

71

4 Horns (a4)

Tp. 1-2 (a2)

Trbn. 1-2 (a2)

Tuba

DELAURA enters

MART.

all have a mur - de - rous mo - ment in life. Je - - - sus divorced me and they barred my

NUNS

- re - prom - ptus in - ge - ri. No - stro re - fu - sus ...

Cl. 1-2

Cel.

Harp.

Perc. 1

VI I-II

Vla I-II

Vcl. I-II

Db. I-II

85

SIERVA *sotto voce* (*pp*) O-lo-ma lu la-ye. O-lo-ma lu la-ye. O-mo ti-tun to wa si-le a -

MART. door, but I'll flee this vi - per's nest e - ven if I have to kill for it

Fl. 1 *p*

Alt. Fl. *p*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1-2 *sf* *sf* *sf* *f* 1. *pp* 2. *pp*

B. Cl. *ff*

Sax. A. *ff*

Bsn. 1-2 *f* *ff*

Horn 1., 3 *f*

Horn 2., 4 *f*

Tp. 1 *f* *ff*

Tp. 2 *f* *ff*

Cel. *ff*

Harp. *ff*

Perc. 1 *Tempo*

Perc. 2 *Tempo (hard)* *sf* *pp* *sf* *pp*

Vl. I-II 1 *ff*

Vl. I-II 2 *ff*

Vl. I-II 3-6 *sf-f*

Vla I-II 1-2 *ff*

Vla I-II 3-4 *ff*

Vcl. I-II 1 *ff*

Vcl. I-II 2-3 *ff*

Db. I-II 1 *ff* behind the bridge

Db. I-II 2 *ff* behind the bridge

52 873

DELAURA wears a patch on one eye.

SIERVA laughs at him, a twittering laugh.

52 873

14

SIERVA

DEL. (laughs) (friendly) *in tempo*

During the e-clipse, I gazed into the sun, and the medal of fire — burnt into my

Fl. 1

Alt. Fl.

Bsn. 1 2

Tp. 1-2 (wawa) a2

Harp. table *p* *pp* *secco* table *pp* ord. table *f* *secco*

Perc. 1 (Mar.) (med.) *pp*

2 (Vibr.) (med.) *pp* *secco*

Vla. I-II (div.) 14 sord. pizz. *p* sord. pizz. *p* *p* *mf* *secco* *mf* *secco*

Vcl. I-II 1 senza sord. pizz. „alla chitarra” vibr. *f* vibr. *p* *mf* *secco*

2 senza sord. pizz. „alla chitarra” *f* *p* *mf* *secco*

3 senza sord. pizz. „alla chitarra” *f* *p* *mf* *secco*

Db. I-II 14 0 pizz. *p* *p* *secco*

20

SIERVA Re-move it then. You should be hap-py to see the sun all the time. (removes the patch)

DEL. pu-pil. Just for your sake.

B. Cl.

Sax. A.

Bsn. 1 2

Horn 20 breath without instrument a4

Tp. 1-2 breath without instrument a2

Trbn. 1-2 breath without instrument a2

Tuba breath without instrument

Perc. 1 (Mar.) (hard) (med.)

2 (Vibr.) (hard) *f secco* (med.) *p*

VI. I a6 pizz. 1-2 div. 3-4 5-6 *f*

VI. II a6 pizz. 1-2 div. 3-4 5-6 *f*

Vla. I senza sord. a4 pizz. div. 1-2 3-4 *f* arco *pp*

Vla. II senza sord. a4 pizz. div. 1-2 3-4 *f* arco *pp*

Vcl. I a3 vibr. pizz. div. arco *pp*

Vcl. II a3 vibr. pizz. div. arco *pp*

Db. I-II a4 pizz. *p* *ff* *f* arco *pp*

52 873

DEL.

you are stand - - - ing - - - be - - hind

Fl. I

Alt. Fl.

Ob.

Cl.

B. Cl.

Sax. A.

Bsn.

Horn 1., 3.

Horn 2., 4.

Tp.

Trbn. 1-2

Tuba

Harp.

Perc. (Mar.)

Perc. (Vibr.)

Vl. I

Vl. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Db. I-II

sul G

38

DEL. the sun.

Fl. 1 *ppp*

Alt. Fl. *ppp*

Ob. 2 *pp* *p*

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl.

Sax. A.

Bsn. 1-2 *pp* *a2* $\frac{3}{4}$

Horn 1., 3 *pp* *breath*

Horn 2., 4 *pp* *breath*

Tp. 1-2 *pp* *breath*

Trbn. 1-2 *pp* *breath*

Tuba *pp* *breath*

Harp. 38

Perc. 1 (Mar.) *mf* *p*

Perc. 2 (Vibr.) *mf* *p*

VI. I *pp*

VI. II *pp*

Vla. I *pp*

Vla. II *pp*

Vcl. I-II *pp*

Db. I-II *pp*

43 (♩ = 54)

SIERVA You are funny, you know. A funny old man.

DEL. I'm thirty-six.

Ob. 1 2 *pp* *p* *pp* *p*

Cl. 1-2 *a2* *pp* *p*

B. Cl.

Sax. A.

Bsn. 1-2

Horn 1. 3 2. 4 *a2 ord.* *pp*

Harp. simile, misurato

Perc. 1 (Mar.) simile, misurato 2 (Vibr.) simile, misurato

51

SIERVA You are an ancient wizard, aren't you?

Ob. 1 2 *pp* *cresc.* *(f)* *ff*

Cl. 1-2 *p* *mf* *f*

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

Sax. A. *p* *mf* *f*

Bsn. 1-2 *p* *mf* *f*

Horn 1. 3 2. 4 *a2* *pp* *p* *mf* *f*

Tp. 1-2 *open* *a2* *pp* *p* *mf*

Trbn. 1-2 *open* *a2* *pp* *p* *mf*

Harp.

Perc. 1 (Mar.) 2 (Vibr.) *p* *mf*

59

SIERVA

DEL.

You

An un - wor - thy servant of God, I have been sent to help you.

Alt. Fl. change Fl. 2.

59

Alt. Fl.

Cl. 1-2

cresc. *ff*

B. Cl.

cresc. *ff*

Sax. A.

cresc. *ff*

Bsn. 1-2

cresc. *ff*

4 Horns

59 ^{a4}

cresc. *ff*

Tp. 1-2

mf *f* *ff* *fff*

Trbn. 1-2

f *ff* *fff*

Tuba

(open)

f *ff* *fff*

Harp.

59

f (non cresc.) *L.v.*

Perc.

1 (Mar.)

f cresc. *ff*

2 (Vibr.)

f cresc. *ff*

VI. I-II

59

(sord.) a 12

ppp

Vla. I-II

sord. a8 0

ppp

Vcl. I-II

(senza sord.) a6 sul G

pp

67

SIERVA can't help me be-cause the Devil bit my ankle and spat de - mons in-side my bel-ly. (laughs)

DEL. If that is so, I will ex -

Fl. 1 *pp* Flute 2 *p*

Ob. 1 *pp* 2 *pp* *p* *f*

Cl. 1 *pp* 2 *pp* *p*

B. Cl. *p*

Sax. A. *pp* *p* *f* *pp* *pp* *p* *p*

Bsn. 1 *pp* 2 *pp* *p* *f*

Horn 1 (open) *pp* 2 sord. *p* 3 (open) *pp* 4 sord. *p* ord. *f* ord. *f*

Tp. 1 straight *p* 2 straight *p* *f*

Trbn. 1-2 a2 straight *pp* *p* 1. *f* 2. *f* *p*

Cel. 67 *p* *f*

Harp.

Perc. 1 Bells *p* 2 Bells *pp* *f* *pp* *f*

VI. I senza sord. sul pont. *pp* ord. pizz. *f*

VI. II senza sord. sul pont. *pp* ord. pizz. *f*

Vla. I senza sord. sul pont. *pp* ord. pizz. *f*

Vla. II senza sord. sul pont. *pp* ord. pizz. *f*

Vcl. I-II sul pont. *pp* ord. pizz. *f*

52 873

80 $(\text{♩} = 162)$ *freely, slower* **a tempo** *ff*

SIERVA
No - body else wants me. I want my de - mons and I want to be

Picc. 1-2 G. P. Picc. a2 *ff* *f* *f* Picc. 1 to FL 1 Picc. 2 to A. Fl.

Ob. 1-2 G. P. a2 *p* *f* *f*

Cl. 1-2 G. P. a2 *p* *f* *ff*

Tp. 1-2 G. P. (straight) a2 *ff* *ff*

Cel. G. P. *ff* *ff*

Harp. G. P. *ff*

Perc. 1 G. P. Crot. *ff* *f*

2 G. P. (med.) *pp* *p* *f* Triang. *f*

80 $(\text{♩} = 162)$ **a tempo**

VI. I G. P. *pp* s. p. ord. pizz. *f*

VI. II G. P. *pp* s. p. ord. pizz. *f*

Vla. I G. P. *pp* s. p. ord. pizz. *f*

Vla. II sul G G. P. *pp* s. p. ord. pizz. *f*

Vcl. I G. P. *pp* s. p. ord. pizz. *f*

Vcl. II sul D G. P. *pp* s. p. ord. pizz. *f*

Db. I-II (a4) G. P. *pp* s. p. ord. *ff*

88 (♩ = 54)

SIERVA
dead! Just let me die, Please — let me die. Turn me to stone or

Harp.

Perc. 1-2
a2 Cymb. low
pp p L.v. pp p L.v. pp p L.v.

88 (♩ = 54)

Vl. I-II (div.)
sord. arco f pp

Vla I (div.)
sord. arco f pp

Vla II (div.)
sord. arco f pp

Vcl. I-II
1 sord. arco f pp
2 sord. arco f pp
3 sord. arco f pp

Db. I-II
a4 p, declamando mf f pp f mf p f p

94 With the voice of a demon.

SIERVA
make me in - visible, in - visible, in - visible, in - visible, in - visible, in - visible, OR LEAVE ME ALONE.

Fl. 1.
Alt. Fl.
with breath a2 pp

Tp. 1-2
whisper mute a2 p

Harp.

Perc. 1-2
a2 Cymb. low/mid. p pp mf

94

Vl. I-II (div.)
f

Vla I-II (div.)
1 I-II/1. V pp a4 mf p
2 I-II/2. V pp a4 mf p

Vcl. I-II
1 I/1; II/1. a2 V pp ff
2 ff
3 ff

Db. I-II
behind the bridge
fp (pp) ff

102

DEL. *p* I care _____ for you. If Sa - tan en-snared your innocent soul, I'll save it trough the

Fl. I with breath *pp* $\langle f \rangle$ *pp* $\langle f \rangle$ ord. *pp* $\langle f \rangle$

Alt. Fl. with breath *pp* $\langle f \rangle$ *pp* $\langle f \rangle$ ord. *pp* $\langle f \rangle$

Perc. 1-2 *p* *pp* Sizzle (a2) *ppp* *pp* *p* Cymb. *pp* $\langle f \rangle$ *pp*

102

VI. I sul tasto *p* vibr. 1. 3. 5. *pp* *f* sul pont. *p* $\langle f \rangle$ *pp*
sul tasto *p* div. 2. 4. 6. *pp* *f* sul pont. *p* $\langle f \rangle$ *pp*

VI. II sul tasto *p* vibr. 1. 3. 5. *pp* *f* sul pont. *p* $\langle f \rangle$ *pp*
sul tasto *p* div. 2. 4. 6. *pp* *f* sul pont. *p* $\langle f \rangle$ *pp*

Vla. I 1-2 sul pont. *pp* *f* sul pont. *p* $\langle f \rangle$ *pp* ord. vibr. *pp* *fp*
3-4 *pp* *p* sul pont. *p* $\langle f \rangle$ *pp* ord. vibr. *pp* *fp*

Vla. II 1-2 sul pont. *pp* *f* sul pont. *p* $\langle f \rangle$ *pp* ord. vibr. *pp* *fp*
3-4 *pp* *p* sul pont. *p* $\langle f \rangle$ *pp* ord. vibr. *pp* *fp*

Vcl. I-II 1 *pp* *p* sul pont. *p* $\langle f \rangle$ *pp* ord. vibr. *pp* *fp*
2 *pp* *p* sul pont. *p* $\langle f \rangle$ *pp* ord. vibr. *pp* *fp*
3 *pp* *p* sul pont. *p* $\langle f \rangle$ *pp* ord. vibr. *pp* *fp*

Db. I-II ord. *pp* *pp* sul pont. *p* $\langle f \rangle$ *pp*

109

DEL. mercy of Jesus. You can't be-come in-vi-si-ble, you cannot dis-ap-pear.

Fl. I with breath *pp* *p* ord. *pp* *f* 3

Alt. Fl. with breath *pp* *p* ord. *pp* *f* 3

Cl. 1 *pp* *mf* 6

Cl. 2 *pp* *mf* 6

B. Cl. *pp* *mf*

Sax. A. *mf*

Bsn. 1 *p* *mf* 6

Bsn. 2 *p* *mf* 6

Harp. 109 *p*

Perc. 1-2 (Cymb.) Sizzle Crot. arco *mf*

VI. I 109 sul tasto *p* *pp* *p* *f* 3

VI. II sul tasto *p* *pp* *p* *f* 3

Vla. I 1-2 a4 simile, misurato *pp* *f*

Vla. II 1-2 a4 simile, misurato *pp* *f*

Vcl. I-II 109 a3 simile, misurato *pp* *f*

Db. I-II a4 ord. simile, misurato *pp* *f*

114

SIERVA *pp* Please make me in - vi - si - ble,

DEL. God always sees his child - ren.

CHOIR

1-2 *p lontano* Please make me in - vi - si - ble,

3-4 *p lontano* Please make me in - vi - si - ble,

5-6 *p lontano* Please make me in - vi - si - ble,

7-8 *p lontano* Please make me in - vi - si - ble,

Fl. 1 *pp* change to Picc. 2

Alt. Fl. *pp*

Ob. 1 Solo *pp* *mp cantabile* Solo *pp*

Ob. 2

Cl. 1 1. *ppp*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

4 Horns 114 (a4) *ppp*

Cel. *Ped. p* *pp*

Harp. *p*

Perc. 1 (Crot.) arco *pp* < Cow B. *ppp* < *p* >

Perc. 2 (Crot.) arco *pp* < Vibr. arco *ppp* < *p* >

VI. I 114 *pp* *senza sord.* I/1.; II/1. a2 *pp*

(div.)

VI. II *pp*

(div.)

Vla. I *pp*

Vla. II *pp*

Vcl. I-II *pp*

Db. I-II *pp*

123

SIERVA

Please _____ make me _____ dis-ap - pear. _____ Please _____ make me be for-got - ten,

CHOIR

1-2 Please _____ make me _____ dis-ap - pear. Please _____ make me be for-got - ten,

3-4 Please _____ make me _____ dis-ap - pear. Please _____ make me be for-got - ten,

5-6 Please _____ make me _____ dis-ap - pear. Please _____ make me be for-got - ten,

7-8 Please _____ make me _____ dis-ap - pear. Please _____ make me be for-got - ten,

Ob.

1 *mp*

2 *mp, cantabile*

Cl.

1 *ppp*

2 *ppp*

Cel.

123

Ped. *p*

Harp.

p

Perc.

1 (Cow B.)

2 (Vibr.) (arco) *ppp* *p*

VI. I-II

I/1.; II/1. a2

131

SIERVA

like _____ I was never born. _____

CHOIR

1-2 like _____ I was never born.

3-4 like _____ I was never born.

5-6 like _____ I was never born.

7-8 like _____ I was never born.

Ob.

1 *ppp*

2 *ppp*

Cl.

1 *ppp*

2 *ppp*

Cel.

131

pp

Harp.

p

Perc.

1 (Cow B.)

2 (Vibr.) (arco) *ppp* *p* *f* *p*

VI. I-II

I/1.; II/1. a2

52 873

52 873

153

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Sax. A.

Bsn. 1-2

153

Tp. 1

Tp. 2

Trbn. 1

Trbn. 2

153

Cel.

Harp.

Perc. 1 (Triang.)

Perc. 2 (Triang.)

153

VI. I (div.)

VI. II (div.)

Vla. I

Vla. II

Vcl. I

Vcl. II

Db. I-II

behind the bridge

52 873

164

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Sax. A.

Bsn. 1-2

164

4 Horns 1, 3

4 Horns 2, 4

Tp. 1-2

Trbn. 1-2

Tuba

164

Cel.

Harp.

Perc. 1

Perc. 2

Gong

Gong

164

VI. I

VI. II

Vla. I-II

Vcl. I-II

simile, misurato

simile, misurato

Db. I-II 1

Db. I-II 2

Scene 6

DELAURA alone.

DEL. $\text{♩} = 46$ *ad lib.* **tempo individuale** **(slow)**

God save you, Sier-va Ma-ri - a de To-dos los An - ge - les ...

Perc. 1 **Tub. Bells** (soft) *pp* **Gong** *pp*

2 **Tub. Bells** *pp* **Gong** *pp* (both perc. without conductor)

VI. I-II (div.) $\text{♩} = 46$ *ppp* *ppp*

Vla I-II *ppp* *pp*

Vcl. I *ppp* *pp*

Vcl. II *ppp* *pp*

tempo individuale (♩ = ca 46)

5

DEL. God save us, Sier-va Ma - ri - - a! For you__ was I born, for you__ have I life,

Fl. 1 **colla parte** 2 *mf* *ff* *mf* *ppp* *rep. indiv.*

Ob. 1 *mf* *ff* *mf* *pp* *pp* 2 *mf* *ff* *mf* *pp* *pp*

Cl. 1 *pp* *pp* *mf* *f* *mf* *ppp* *rep. indiv.* 2 *pp* *mf* *f* *mf* *ppp* *rep. indiv.*

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

Sax. A. *pp* *pp* *mf* *f* *mf* *pp*

Bsn. 1-2 *p* *f* *mf* *pp*

Horn 1. 3. *sord.* *a2* *pp* *mf* *f* *mf* *pp* 2. 4. *sord.* *a2* *pp* *mf* *f* *mf* *pp*

Tp. 1 *cup mute* *pp* *mf* *f* *mf* *pp* *straight* 2 *cup mute* *pp* *mf* *f* *mf* *pp* *straight*

Trbn. 1 *cup mute* *pp* *pp* *f* *p* *pp* *sempre glass alone* *rep. indiv.* 2 *cup mute* *pp* *pp* *f* *p* *pp* *sempre glass alone* *rep. indiv.*

Cel. *5* *4/4* (♩ = 46) *p*

Harp. *5* *4/4* (♩ = 46) *p*

Perc. 1-2 *a2* (Tub. B.) (Gong)

VI. I **colla parte** *5* *div.* *sord.* *a6* *sul G* *V* *pp* *mf* *ff* *mf* *pp* *in 1* (♩ = ca 46) *rep. indiv.*

VI. II *5* *div.* *sord.* *a6* *sul G* *V* *pp* *mf* *ff* *mf* *pp* *in 1* *rep. indiv.*

Vla. I-II *sord.* *V* *pp* *mf* *ff* *mf* *pp* *rep. indiv.*

Vcl. I-II *sord.* *V* *pp* *mf* *ff* *mf* *pp* *rep. indiv.*

Db. I-II *a4* *pp*

DEL. 11 $(\text{♩} = 46)$
 for you—will I die, for you— am I now dy - - ing. I'm tor - men-ted

Fl. 1 11 $(\text{♩} = 46)$
 2 p pp p $f > mf$ pp ppp

Ob. 1 pp $f > mf$ pp ppp
 2 pp $f > mf$ pp ppp

Cl. 1 pp $f > mf$ pp ppp
 2 pp $f > mf$ pp ppp

B. Cl. pp $f > mf$ pp

Sax. A. pp $f > mf$ pp ppp

Bsn. 1-2 (a2) pp $mf > p$ pp $f > mf$ pp ppp

Horn 1 11 open pp ord. pp $f > mf$ pp
 2 open pp ord. pp $f > mf$ pp
 3 open pp ord. pp $f > mf$ pp
 4 open pp ord. pp $f > mf$ pp

Tp. 1-2 (a2) pp $f > mf$ pp

Trbn. 1-2 a2 pp ord. $f > mf$ pp

Tuba (open) pp

Cel. 11 p s s s

Harp. ord. p s s s

Perc. 1-2 (a2) (Tub. B.) $Gong$ 1. $L. v.$
 (Gong) 2. p

VI. I 11 in 1 pp pp $f > mf$ pp ppp
 VI. II pp pp $f > mf$ pp ppp

Vla. I-II pp $f > mf$ pp ppp

Vcl. I-II pp $f > mf$ pp ppp

Db. I-II pp $f > mf$ pp

più mosso

DEL. (ossia) 31 *ff* Burn the flesh off my bone, turn my heart into ice ... *pp sub.* *f* My Lord, do not let my sal-va-tion be sacri-ficed

Picc. 1 change to Picc. 1 *pp* *p*
2 change to Picc. 2 *pp* *p*

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

Cl. 1 *pp* *p*
2 *pp* *p*

Sax. A. *pp* *p*

Bsn. 1 *f* *p* *f* *pp* *p*
2 *f* *p* *f* *pp* *p*

4 Horns 1 *f* *pp* *p*
2 *f* *pp* *p*
3 *f* *pp* *p*
4 *f* *pp* *p*

Tp. 1 *f* *pp* *p*
2 *f* *pp* *p*

Trbn. 1 *pp* *p*
2 *pp* *p*

Tuba *sord.* *f* *pp* *p*

Cel. *p* *p*

Harp. *p*

Perc. 1 (Gln.) *pp*
2 (Vibr.) *pp*

VI. I *f* *pp*
VI. II *f* *pp*
Vla. I-II *f* *pp*
Vcl. I *a6* *f* *pp*
Vcl. II *f* *pp*

40

DEL. to this bes - ti-al happiness! *f* Burn the flesh off my bone, Break my hands, pierce my eyes, split my tongue, break my

Picc. 1 *pp* *p*
2 *pp* *p*

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

Cl. 1 *pp* *p* *p*
2 *pp* *p* *p*

B. Cl. *pp* *p*

Sax. A. *pp* *p* *p*

Bsn. 1 *pp* *p* *p*
2 *pp* *p* *p*

Horn 1 *sord.* *p*
2 *sord.* *p*
3 *sord.* *p*
4 *sord.* *p*

Tp. 1 *pp* *pp* *p* *p*
2 *pp* *pp* *p* *p*

Trbn. 1 *pp* *pp* *p* *pp* *p*
2 *pp* *pp* *p* *pp* *p*

Tuba *p* *f*

Cel. *pp* *p*

Harp. *pp* *C# G# A#* *p*

Perc. 1 *Crot.* *p* *pp* *l. v.*
2 *(Vibr.)* *p* *mf* *pp* *l. v.*

Db. I-II 1 *pp*
2 *pp*

44 *ff* *f* *ff* *f* ($\text{♩} = 52$)

DEL. hands, turn my heart in-to ice, smash my skull, burn the flesh off my bone, turn my heart in-to ice, break my hands, split my tongue, Vuel-ve y re-

44 change to Flute 1 change to Flute 2 ($\text{♩} = 52$)

Fl. 1 Flute 1 *pp*

2 Flute 2 *pp*

Ob. 1 *pp*

2 *pp*

Cl. 1 *pp*

2 *pp*

B. Cl. *pp*

Sax. A. *pp*

Bsn. 1 *pp*

2 *pp*

Horn 1 *pp*

2 *pp*

3 *pp*

4 *pp*

Tp. 1 *pp*

2 *pp*

Trbn. 1 *pp*

2 *pp*

Cel. 44 *pp*

Harp. *Gt* *pp* *Gt* *pp* *Gt* *pp*

Perc. 1 Gong *p*

2 Gong *p*

44 ($\text{♩} = 52$)

VI. I (div.) *pp* sul tasto *pp*

VI. II (div.) *pp* sul tasto *pp*

Vla. I-II (div.) *pp* *pp*

Vcl. I *pp* *p*

Vcl. II *pp* *p*

Db. I-II 1 *p*

2 *p*

DEL. 48 *mf* *f*
vuel-vea - mor__ mi pensa miento, es-fuer - za en la mi-se - - - - ria de tu es-ta-do ...

Fl. 1 *pp* Flzg. *pp* Flzg. *pp*
2 *pp* *pp*

Ob. 1 *mf* *f* *p* *p. dolce* *p. espr.*
2 *mf* *f* *p* *p. dolce* *p. dolce* *p. > pp*

Cl. 1 *p* *pp* *p* *pp*
2 *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp*

Sax. A. *p* *pp* *p. cantabile* *p. cantabile*

Bsn. 1 *pp* *p. cantabile*
2 *pp* *p. cantabile*

Horn 1 *open* *pp* *pp*
2 *open* *pp* *pp*
3 *open* *pp* *pp*
4 *open* *pp* *pp*

Tp. 1 *p* *f* *p* *p*
2 *p* *f* *p* *p*

Trbn. 1 *open* *p*
2 *open* *p*

Tuba *open* *p*

Harp. 48 (A2) Bb *mf*

Perc. 1 BD *p*
2 Tub. Bells *p*

VI. I-II 48 a 12 *div.* a 12 *p* *pp* I/1. Solo *mf, espr.*

Vla. I-II *p* *pp* *p* I/1. Solo *mf, espr.*

Vcl. I-II *p. espr.* *pp* *pp* I/1. Solo *mf, espr.*

Db. I-II *pizz.* *p*

58 *sotto voce* a piacere

DEL. Por vos__ na - cí, por vos tengo la vi - da, por vos he de mo-rir y por vos__ mue-ro.

Fl. 1 58 Flzg. *pp* *colla parte* ord. *pp* *ppp*

Fl. 2 58 Flzg. *pp* *pp* *ppp* *ppp*

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

Ob. 2 *pp* *mp* *p* *pp*

Cl. 1 *p* *pp* *pp* *ppp* *ppp*

Cl. 2 *p* *pp* *pp* *ppp* *ppp*

B. Cl. *pp* *p* *pp* *ppp*

Sax. A. *pp* *p* *pp* *ppp*

Horn 1 *p*

Horn 2 *p*

Horn 3 *p*

Horn 4 *p*

Tp. 1 *whisper mute* *f*

Tp. 2 *whisper mute* *f*

Trbn. 1 *whisper mute* *f*

Trbn. 2 *whisper mute* *f*

Tuba *sord.* *mf*

Harp. 58 D4 Eb C4 E4 F# G# B4 *mf* *p*

Perc. 1 *Gong* *p* *Cymb. low* *pp*

Perc. 2 *Cymb. low* *pp*

VI. I-II 58 Tutti *pizz.* *p* *colla parte* arco *ppp*

Vla. I-II Tutti *pizz.* *p* arco *ppp*

Vcl. I-II Tutti *pizz.* *p* arco *ppp*

Db. I-II *pizz.* *p* arco *ppp*

52 873 *ppp* END of the FIRST PART

PROLOGUE (ABRENUNCIO) and Scene 7/A DELAURA, BISHOP, CHOIR

ABR. $(\text{♩} = \text{ca } 58)$
In God's cre - a - tion there's a single de - mon, the

Cel.

Harp.

CD *slow* *Track (5) GLISS. BELL* (ca 25 sec.)

VI. I 1 $(\text{♩} = \text{ca } 58)$ *senza sord.*

VI. II 1 *senza sord.*

Vla I 1 *senza sord.*

Vla II 1 *sord.*

Vcl. I 1 *senza sord.* Solo *dolce, vibr.* *p* *f* *p* *dolce, vibr.* *pp* *p*

Vcl. I 2 *sord.* *dolce, vibr.* *p* *pp* *p*

Vcl. I 3 *sord.* *dolce, vibr.* *p* *pp* *p*

Vcl. II 1 *senza sord.* Solo *dolce, vibr.* *mf* *f* *p* *vibr.*

Vcl. II 2 *sord.* *dolce, vibr.* *p* *pp* *p*

Vcl. II 3 *sord.* *dolce, vibr.* *p* *pp* *p*

Db. I-II 1 *pp*

7 (disappears)

ABR. de - mon of our in - ner - most so - li - tude.

Cel.

Harp.

CD *Track (6)* (ca 25 sec.)

VI. I-II 1-2 *f* *sord.* *a2 non div.* *pp*

Vla I-II 1 *sord.* *f* *pp* *p* *pp* *pp*

Vla I-II 2-4 *sord.* *f* *pp* *p* *pp* *pp*

Vcl. I 1 *sord.* *pp* *pp* *pp* *pp*

Vcl. I 2 *pp* *pp* *pp* *pp* *pp*

Vcl. I 3 *pp* *pp* *pp* *pp* *pp*

Vcl. II 1 *sord.* *pp* *pp* *pp* *pp*

Vcl. II 2 *pp* *pp* *pp* *pp* *pp*

Vcl. II 3 *pp* *pp* *pp* *pp* *pp*

Db. I-II 1 *p* *pp* *p* *pp*

Db. I-II 2 *p* *pp* *p* *pp*

(♩ = 66)

DEL. 11 Fa-ther, this girl... she's troubling me.

Picc. 11

Fl. 2

Ob. 1 Solo *p* *f* *ff* *pp* *f*

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

Cl. 1 *pp* *p* *pp* *pp*

Cl. 2 *pp* *p* *pp* *pp*

B. Cl. *pp*

Sax. A. Alto Sax. *p* *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

Horn 1 11 *p* *f* *ff* *pp* ord. *pp*

Horn 2 *p* *f* *ff* *pp* ord. *pp*

Horn 3 *p* *f* *ff* *pp* ord. *pp*

Horn 4 *p* *f* *ff* *pp* ord. *pp*

Tp. 1 straight *f* *p*

Tp. 2 straight *f* *p*

Trbn. 1-2 straight *f* *a2* *sf* *p*

Harp. *E♭ F# G# A#* *D# C# B#* ord. *f* *sf* *sf* *p* *G# A#* *D# B#*

(♩ = 66)

VI. I-II 11 *sord.* *non div.* *pp*

Vla. I-II *uniti* *fp* *pp*

Vcl. I-II 1 *fp* *pp*

Vcl. I-II 2-3 *fp* *pp*

Db. I-II 1 *pp* *f* *p*

Db. I-II 2 *pp* *f* *p*

52 873

22 *p*

DEL. In my dream _____ I saw her watch the snow _____ in her _____

(headvoice)

CHOIR

1-2 AND _____ OTHER DE - - - - - MONS.

3-4 AND _____ OTHER DE - - - - - MONS.

5-6 AND _____ OTHER DE - - - - - MONS.

7-8 AND _____ OTHER DE - - - - - MONS.

Picc. 22

Fl. 2 *ppp* *pp* *pp*

Ob. 1 *p* *pp*

2 *pp*

Cl. 1 *pp* *ppp* *pp* *pp*

2 *pp* *ppp* *pp* *pp*

Sax. A.

Cel. 22 *p* *p*

Harp. *p* *p* *p*

Perc. 1 *Tam.* *Cymb. on Timp.* *Upside-down cymbal on timpani drumhead: tremolo on the cymbal and simultaneously all the way through slow up-and-down glissando on the timpani.* *p* *pp → p* *simile*

2 (Vibr.) *Ped.: see legato*

VI. I-II 22 *(non div.)* *(non div.)*

1-2

3-4

5-6

Vla I-II (1-2) *uniti* (3-4)

Vcl. I-II 1 *(non div.)*

2-3

Db. I-II 1 *pp*

2 *pp*

30

DEL. last, e - ter - nal af - ter - noon. Her win - dow over - looked a wintry field

Picc. *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1-2 *pp* *a2* *pp* *pp*

Sax. A. *p* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cel. *p*

Harp. *pp* *pp* *p*

Perc. *Cymb. on Timp.*

VI. I-II 3-4 *p* *pp* *ord.* *pp* *p* *pp* *p* *pp* *p* *pp*

5-6 *p* *pp* *ord.* *pp* *p* *pp* *p* *pp* *p* *pp*

Vla I-II *p* *pp* *p* *pp* *p* *pp*

Vcl. I-II 1 *p* *pp* *p* *pp* *p* *pp*

2-3 *p* *pp* *p* *pp* *p* *pp*

Db. I-II 1

2

42

DEL. snow a ha - zy row of pop - lars slow - ly leant a - bove the ri - ver.

BISHOP Take care. Take care.

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Sax. A.

Bsn. 1-2

4 Horns

1

2

Tp.

Tuba

Cel.

Perc. 1

Perc. 2

1-2

3-4

5-6

Vla I-II

Vcl. I-II

1

2-3

Db. I-II

1

2

52 873

47

Picc. *f*

Fl. 2 *f*

Ob. 1 *ff* *f*

Ob. 2 *f*

Cl. 1 *ff* *f*

Cl. 2 *f*

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

Sax. A. *ff* *mf* *mf*

Bsn. 1-2 *ff* *f* *f*

4 Horns 47 (a4) *ff* *ff* *ff*

Tp. 1 *f* *mf*

Tp. 2 *f* *mf*

Trbn. 1-2 a2 (straight) *ff* *ff*

Cel. 47 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 1 Tub. Bells *f* *ff* *f*

Perc. 2 Tub. Bells *f* *ff*

VI. I-II (sord.) a12 *f* *mf* *f* *mf* *f* *mf*

Vla. I-II (sord.) *f* *mf*

Vcl. I-II (sord.) *f* *mf*

Db. I-II *f* *f* *f* *f* *mf* *mf*

53

Picc. *f* *change to Flute 1*

Fl. 2 *f* *change to Alto Flute*

Ob. 1 *mf* *7* *5* *7* *7* *p*

Ob. 2 *mf* *7* *5* *7* *7* *p*

Cl. 1 *7* *pp*

Cl. 2 *7* *pp*

B. Cl. *f* *pp*

Sax. A. *f* *pp*

Bsn. 1 *mf* *5* *5* *5* *2. change to C. Bsn.*

Bsn. 2 *mf* *5* *5* *5*

4 Horns 53 *sord.* (a4) *p*

Tp. 1 *5*

Tp. 2

Trbn. 1-2 (a2) *p*

Tuba (sord.) *f*

Cel. 53

Perc. 1 (Tub. B.) *p*

Perc. 2 (Tub. B.) *f* *p* *l. v.*

VI. I-II 53 *f* *p*

Vla I-II

Vcl. I-II 53 *5*

Db. I-II

69

DEL. na grapes, so sweet to sa - vour, it was soft as

Fl. 1

Alt. Fl.

Ob. 1

Ob. 2

Cl. 1-2 (a2)

B. Cl.

Sax. A.

4 Horns 69 (a4)

Tp. 1

Tp. 2

Harp. 69

Perc. 1 (Mar.)

Perc. 2 (Vibr.)

VI. I-II 1-2

VI. I-II 3-4

VI. I-II 5-6

Vla. I-II 1

Vla. I-II 2

Vla. I-II 3

Vla. I-II 4

Vcl. I-II 1

Vcl. I-II 2

Vcl. I-II 3

52 873

76 *mf*

DEL. breath. And in the last one she would taste her death.

CHOIR

1 sul - ta - - - - na grapes,

2 soft as snow, soft as

3 soft as snow, soft as

4

5 i - - - - - cy ri-ver,

6 i - - - - - cy ri-ver,

7-8 si - lent shi - - - - ver,

ri - - - sing

Fl. 1

Alt. Fl.

Ob.

1 *p* *f* *p*

2 *p* *f* *p*

Cl.

1 *pp* *ppp*

2 *pp* *ppp*

Sax. A.

pp *ppp*

Horn 2., 4.

76 2., 4. *pp*

Tp.

1

2

Harp.

76 *p*

Perc.

1 *p*

2 *p*

VI. I-II

1-2 sul pont. *p* sul pont. *pp*

3-4 *p* sul pont. *pp*

5-6 *p* sul pont. *pp*

Vla. I-II

1 sul pont. *p* *pp*

2 sul pont. *p* *pp*

3 sul pont. *p* *pp*

4 sul pont. *p* *pp*

Vcl. I-II

1 sul pont. *pp*

2 sul pont. *pp*

3 sul pont. *pp*

52 873

83 *mf, dolce* *p*

DEL. In my dream I was the ris-ing moon to herlast, e-va

83 *CHOIR: diminuendo al niente*

1 sul - ta - - na grapes, sul - ta - - na grapes, sul - ta - - na grapes, sul - ta - - na ...

2 snow, soft as snow, soft as snow, soft as snow,

3 snow, soft as snow, soft as snow, soft as snow, soft ...

4 i - - - cy river, i - - - cy ri-ver, i - - - cy ri-ver, i - - - cy ri-ver,

5 i - - - cy ri-ver, i - cy ri-ver, i - - - cy ri-ver, i - - - cy ri-ver, ice ...

6 si - lent shiver, si - - - lent shi-ver, si - - - lent shi-ver, si - - - - lent shi-ver si - lent ...

7-8 moon, ri - - - sing moon, ri - - - sing moon, ri - sing moon, moon,

83 *keep Flute 1* *change to Flute 2*

Fl. 1

Alt. Fl.

1 Cl.

2 Cl.

B. Cl. *ppp*

Sax. A.

83 *a4* *pp*

Horns 1-4

83 *ord.* *p*

Harp.

Lo stesso tempo, ma liberamente

90 DEL. nescent af - ter - noon.

BISHOP *p* **BISHOP** Your de - vo - tion seems to be a - head of mine. I never dreamt. *mf*

4 Horns 2., 4. open *pp* *a4 open* *p* *mp* *sf*

Harp. 90 *p* *L. v.*

95 DEL. *mf* *3* *3* I vi-si-ted her, and I have my doubts. I'm

BISHOP *f* *3* *3* **G. P.** a - bout any-one in my flock.

4 Horns 95 ord. *p* *sf* *pp* *p* *pp* **G. P.**

Tp. 1-2 open *sf*

Trbn. 1-2 open *sf* straight *p*

102 DEL. *f* *3* *sub. p* *3* won - de - ring if she's on - ly ter - ri - fied. *quasi fp*

BISHOP *mf* *3* *3* With Je - sus in her heart she would not be ter - ri - fied. *f*

Horn 1 102 *p* *f* *ord.* *p*

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

3 *p* *f* *ord.* *p*

4 *p* *f* *ord.* *p*

Tp. 1-2 102 *a2* *pp*

Trbn. 1 *pp* *p* *mf* *p*

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

Tuba 102 *open* *p*

107

DEL. — on - ly sug - gest what's de - mo - nic to use may on - ly be the customs of the black ...

107

Horn 1 2 3 4

Tp. 1-2

Trbn. 1 2

Tuba

pp a4 p mf

pp p mf

112

BISHOP We have an a-bundance of proof. She flew on transparent wings, walls cracked a-round her, and a-ni-mals died. Pre-

112

Cl. 1-2

B. Cl.

Sax. A.

Bsn. 1 2

Horn 2., 4.

Trbn. 1 2

Tuba

mf f più f

f p f

f p f

2., 4. a2

mf open

fp p open

fp p f

C. Bsn.

BISHOP **BISHOP exits** **accel.** - - - - -

-pare her for the ex - or - cism.

118

Fl. 1-2 *mf* *ff*

Ob. 1-2 *ff*

Cl. 1-2 *ff*

B. Cl. *ff*

Sax. A. *ff*

Bsn. 1 *ff*

C.Bsn. *ff*

118 **accel.** - - - - -

Horn 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tp. 1-2 *ff*

Trbn. 1 *ff*

2 *ff*

Tuba *f*

118

Cel. *f* 12 12 12 12 *cliss.*

Harp. (C-major) *f* *sempre Ped.*

Perc. 1 *Tam.* *f* *Timp. 1.*

2 *Gong.* *f* *Timp. 2.*

accel. - - - - -

118 *senza sord.* *ff*

VI. I 1-3 *ff*

4-6 *ff*

VI. II 1-3 *ff*

4-6 *ff*

Vla I-II *ff*

Vcl. I-II 1 *ff*

2-3 *ff*

Db. I-II *a4* *ff*

INTERLUDIUM (♩ = 84)

Fl. 1-2 *a2* *ff* *f* *f* *ff* *mf* 1. 2.

Ob. 1 *ff* *f* *f* *ff* *mf* *a2* *b2* *ff*

Ob. 2 *ff* *f* *f* *ff* *mf* *a2* *b2* *ff*

Cl. 1-2 *a2* *ff* *f* *f* *ff* *f* *f*

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

Sax. A. *ff* *f* *f* *ff* *f* *f*

Bsn. 1 *ff* *f* *f* *ff* *f* *f*

C.Bsn. *ff* *f* *f* *ff* *f* *f*

4 Horns 1-2 *sord.* *a2* *f* *f* *ff* *fp* *f*

4 Horns 3-4 *sord.* *a2* *f* *f* *ff* *fp* *f*

Tp. 1 (straight) *fp* *f* *f* *ff* *fp* *f*

Tp. 2 (straight) *fp* *f* *f* *ff* *fp* *f*

Trbn. 1 *fp* *f* *f* *ff* *fp*

Trbn. 2 *fp* *f* *f* *ff* *fp*

Tuba Solo *f* *ff* *f*

Cel. *L.v.* *ff*

Harp. *L.v.* *ff*

Perc. 1-2 *Timp. 1, 2* *a2* *p* *mf* *p* *mf* *p*

(♩ = 84)

VI. I 1-3 *a6* *f* *div.* *f*

VI. I 4-6 *f*

VI. II 1-3 *a6* *f* *div.* *f*

VI. II 4-6 *f*

Vla I, II *sempre sul pont.* *ff* *f* *ff* *non div.* *f*

Vcl. I 1 *ord. I/1, 2; II/2*

Vcl. I 2 *ord. I/3; II/1, 3*

Vcl. I 3

Vcl. II 1

Vcl. II 2

Vcl. II 3

Db. I-II 1

Db. I-II 2

7

Fl. 1 *mf* *p* Flzg. *f* *p*

Fl. 2 *mf* *p* Flzg. *f* *p*

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

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

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

Cl. 2 *mf* *pp* *f* *p*

B. Cl. *mf*

Sax. A. *f*

Bsn. 1 *f*

C. Bsn. *f*

4 Horns 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 *f* *ff*

Flzg. *p* *f* *p*

Flzg. *p* *f* *p*

Trbn. 1 (open) *ff* straight *ff*

2 (straight) *ff* *ff*

Tuba *ff* *f* *ff* *mf*

Perc. 1-2 7 *Timp.* (a2) *mf* *p* *goss* *f*

VI. I (div.) *p* sul pont. *p sub.* *f* *p*

VI. II (div.) *p* sul pont. *p sub.* *f* *p*

Vla I, II (div.) (s. p.) *fp* *fp* *ffp* *fp*

Vcl. I/1. 2 *ff*

II/2. *ff*

I/3. *ff*

II/1. 3. *ff*

Db. I, II

(♩ = 160)

11

Fl. 1 ord. *f*

Fl. 2 change to Picc. 2 ord. *f*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Sax. A. *ff*

Bsn. 1 *ff*

C. Bsn. *ff*

1, 3. 4 Horns 2 open 1. 3. *ff*

4 Horns 4 open *ff*

Tp. 1 open *ff*

Tp. 2 open *ff*

Trbn. 1 open *ff*

Trbn. 2 open *ff*

Tuba *ff*

Cel. *f*

Harp. *ff* D \flat

Perc. 1 11 (Gong) *f* Triang. *ff*

Perc. 2 (Gong) *f* Triang. *ff*

11

(♩ = 160)

Vl. I (div.) *f* *ff*

Vl. II (div.) *f* *ff*

Vla I *fp* *f* *ff*

Vla II *fp* *f* *ff*

Vcl. I, II *f* *ff*

Db. I, II non div. *ff*

16

Fl.

Picc.

Ob.

Cl.

B. Cl.

Sax. A.

Bsn.

Tp.

Trbn.

Cel.

Harp.

Perc.

16 (Triangle)

VI. I (div.)

VI. II (div.)

Vla. I

Vla. II

Vcl. I

Vcl. II

Db. I-II

behind the bridge

52 873

27

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Sax. A.

Bsn. 1

C. Bsn.

4 Horns 1, 3 2, 4

Tp. 1-2

Trbn. 1-2

Tuba

Cel.

Harp.

Perc. 1 2

Gong

VI. I

VI. II

Vla. I-II simile, misurato

Vcl. I-II simile, misurato

Db. I-II 1 2

FL. 1

Picc.

Ob. 1

2

Cl. 1

2

B. Cl.

Sax. A.

Bsn. 1

C. Bsn.

1, 3

4 Horns

2, 4

Tp. 1-2

1

Trbn. 2

Tuba

Cel.

Harp.

1

Perc. 2

34 (Gong)

(Gong)

VI. I

VI. II

Vla I-II

Vcl. I-II

Db. I-II 1

2

[illegible]

Scene 7/B

(♩ = 52)

she wakes up (distracted, as if half asleep) (freely)

SIERVA

In my dream_____ I watch the one-eyed moon rise_____ a-bove a dying af-ter-noon.

(choir: on or off-stage)

CHOIR

1 Moon_____ Moon_____

2 Moon_____ Moon_____

3 Moon_____ Moon_____

4 Moon_____ Moon_____

5 Moon_____ Moon_____

6 Moon_____ Moon_____

7 Moon_____ Moon_____

8 Moon_____ Moon_____

Ob. 1-2

Cl. 1-2

Perc. 1-2

Cymb. on Timp.

a2 glass

pp → p

(♩ = 52)

sord. *pp*

VI. I

1 sord. *pp*

2 sord. *pp*

3 sord. *pp*

4 sord. *pp*

5 sord. *pp*

6 sord. *pp*

VI. II

1 sord. *pp*

2 sord. *pp*

3 sord. *pp*

4 sord. *pp*

5 sord. *pp*

6 sord. *pp*

Vla. I

1 sord. *pp*

2 sord. *pp*

3 sord. *pp*

4 sord. *pp*

Vla. II

1 sord. *pp*

2 sord. *pp*

3 sord. *pp*

4 sord. *pp*

Vcl. I-II

1 sord. *pp*

2 sord. *pp*

3 sord. *pp*

52 873

in 3

SIERVA

10 My win-dow all I see a si - - lent shi - ver down this un-earth-ly field an

CHOIR

1 a si - - lent shi - ver

2 a si - - - lent shi - ver

3 a si - - - - lent shi - ver

4 a si - - - - - lent shi - ver

5 si - lent, si - - - - - lent shi - ver

6 si - lent, si - - - - - lent shi - ver

7 si - lent, si - - - - - lent shi - ver

8 si - lent, si - - - - - lent shi - ver

Perc. 1-2 Cymb. on Timp. Cymb. on Timp.

VI. I

10 **in 3**

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

VI. II

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

Vla. I

1 *pp*

2 *pp*

3 *pp*

4 *pp*

Vla. II

1 *pp*

2 *pp*

3 *pp*

4 *pp*

Vcl. I-II

1 vibr. *pp* *f* senza vibr. *pp* (non cresc.) ord. *pp*

2 vibr. *pp* *f* senza vibr. *pp* (non cresc.) ord. *pp*

3 vibr. *pp* *f* senza vibr. *pp* (non cresc.) ord. *pp*

in 3 **in 3**

SIERVA 19
i - - cy ri-ver I eat them one by one as soft as snow please mo-ther, wake me

CHOIR

1 an i - - cy ri-ver soft as snow

2 an i - - cy ri-ver soft as snow

3 i - - cy ri-ver soft as snow

4 i - - cy ri-ver soft as snow

5 i - - cy ri-ver soft as snow

6 i - - cy ri-ver soft as snow

7 i - cy ri-ver soft as snow

8 i - - cy ri-ver soft as snow

Tp. 1-2 19 wawa a2 *pp*

Perc. 1-2 Cymb. on Timp.

VI. I

1 **in 3** *pp* *ppp* < *pp* > *ppp*

2 *pp* *ppp* < *pp* > *ppp*

3 *pp* *ppp* < *pp* > *ppp*

4 *pp* *ppp* < *pp* > *ppp*

5 *pp* *ppp* < *pp* > *ppp*

6 *pp* *ppp* < *pp* > *ppp*

VI. II

1 *pp* *ppp* < *pp* > *ppp*

2 *pp* *ppp* < *pp* > *ppp*

3 *pp* *ppp* < *pp* > *ppp*

4 *pp* *ppp* < *pp* > *ppp*

5 *pp* *ppp* < *pp* > *ppp*

6 *pp* *ppp* < *pp* > *ppp*

Vla I

1 *pp* *ppp* < *pp* > *ppp*

2 *pp* *ppp* < *pp* > *ppp*

3 *pp* *ppp* < *pp* > *ppp*

4 *pp* *ppp* < *pp* > *ppp*

Vla II

1 *pp* *ppp* < *pp* > *ppp*

2 *pp* *ppp* < *pp* > *ppp*

3 *pp* *ppp* < *pp* > *ppp*

4 *pp* *ppp* < *pp* > *ppp*

Vcl. I-II

1 *pp*

2 *pp*

3 *pp*

SIERVA 24 in 1

up and back they grow, please mo-ther, shake me, — my sul - ta - na-grapes — the snow — I eat — them all.

CHOIR

1 sul - ta - na grapes *pp* all *pp*

2 sul - ta - na grapes *pp* all *pp*

3 sul - ta - - na grapes *pp* all *pp*

4 sul - ta - - na grapes *pp* all *pp*

5 sul - ta - na grapes *pp* all *pp*

6 sul - ta - na grapes *pp* all *pp*

7 sul - ta - - na grapes *pp* all *pp*

8 sul - ta - - na grapes *pp* all *pp*

9 sul - ta - - na grapes *pp*

Tp. 1-2 24

Cel.

Harp. *pp* con Ped. sempre gliss. *ppp*

Perc. 1-2 *Cymb. on Timp.*

VI. I-II

1 in 1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

Vla I

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

Vla II

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

Vcl. I-II

1 *mf* *ppp* *pp*

2 *mf* *ppp* *pp*

3 *mf* *ppp* *pp*

30

SIERVA

Mo-ther, I know with you will I for e-ver lie be-low

MART.

MARTINA enters, bringing food, she puts the plate down. SIERVA is startled. (loudly whispering) *f* Listen -

CHOIR

1-2 all all

3-4 all all

5-6 all all

7-8 *pp* all all all

Cel.

Harp.

Perc. 1-2

30

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

5 *ppp*

6 *ppp*

Vla. I-II

Vcl. I-II

36

slow, senza tempo (♩ = 120)

SIERVA

(singing) *fpp* (whispering) *f* An "ABIKU" who feeds in my belly, and an

MART.

Are your de-mons real? Who are they?

Fl. 1

Alt Fl.

Afr. Beans

Perc.

Cencerros very high *p* 3

Maracas low *f*

52 873

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Tuba

Cel.

Harp.

Perc. 1-2

VI. I-II (div.)

Vla. I

Vla. II

Vcl. I-II

Db. I-II

pp *cresc.* *p* *pp*

pp *cresc.* *p* *dim.* *pp*

p *dim.*

senza gliss. *gliss.* *p*

a2 (sempre gliss.) *(non cresc.)*

pp *cresc.* *p* *pp*

pp *cresc.* *p* *dim.* *pp*

p *dim.*

senza gliss. *gliss.* *p*

senza gliss.

17 **SIERVA** *p*

SIERVA Day _____ af-ter day _____ my wizard _____ is here. _____

Fl. 1 *p*

Fl. 2 *pp* *p* *pp* *p* *p*

Ob. 1 *pp sub.* *p*

Ob. 2 *cantabile* *mf*

Cl. 1-2 *ppp* *pp* *p* *pp*

B. Cl. *pp* *p* *pp* *p* *pp* *pp*

Tp. 1-2 17 *whisper mute* *a2* *p (sounds as pp)* *cresc.*

Tuba *pp*

Cel. 17 *p* *p*

Harp. *p* *mf* *f*

Perc. 1-2 (a2) (Timp.) (sempre gliss.)

Vl. I-II (div.) 17 *pp cresc.*

Vla I *pp cresc.*

Vla II (cresc.) *p dim.*

Vcl. I-II *pp* *p* *pp* *p* *pp* *p* *pp*

Db. I-II

24 DELAURA

DEL. And when I'm not here, I

Fl. 1 *pp* 6 *p*

Fl. 2 *pp* 6 *p*

Ob. 1 *mf* 5:3 *p*

Ob. 2 *pp* 6 *mf*

Cl. 1 *pp* 6 *p*

Cl. 2 *pp* 6 *p*

B. Cl. *p* 6 *pp*

Horn 2, 4. (open) 2., 4. a2 *pp*

Tp. 1-2 *f dim.* *p*

Tuba *pp* 8 *p*

Cel. *p* *mf*

Harp. *p* *f* *mf* 5:3 *p*

Perc. 1-2 (a2) (Timp.) (sempre gliss.)

VI. I-II div. *p* *pp*

Vla I *p* *pizz.*

Vla II *pp* *p* *pp* *pizz.*

Vcl. I-II *p* *pizz.*

Db. I-II *p*

31
DEL. think of you _____ in every moment. G. P.

31
Fl. 1 *pp* *pp* *ppp* *p* G. P.
2 *pp* *pp* *ppp* *p* G. P.

31
Ob. 1 *pp* G. P.
2 *pp* *pp* *ppp* *p* G. P.

31
Cl. 1 *pp* *pp* *ppp* *p* G. P.
2 *pp* *pp* *ppp* *p* G. P.

B. Cl. *pp* *pp* *ppp* *p* G. P.

Sax. A. *pp* *pp* *ppp* *p* G. P.

Bsn. 1 *pp* *pp* *ppp* *p* G. P.
2 *pp* *pp* *ppp* *p* G. P.

31
Horn 1 *pp* *pp* *ppp* *p* G. P.
2 *pp* *pp* *ppp* *p* G. P.
3 *pp* *pp* *ppp* *p* G. P.
4 *pp* *pp* *ppp* *p* G. P.

31
Tp. 1 *pp* *pp* *ppp* *p* G. P.
2 *pp* *pp* *ppp* *p* G. P.

31
Cel. *pp* *pp* *ppp* *p* G. P.

31
Harp. *pp* *pp* *ppp* *p* G. P.

31
Vla. I-II *pp* *pp* *ppp* *p* G. P.
Vcl. I-II *pp* *pp* *ppp* *p* G. P.
Db. I-II *pp* *pp* *ppp* *p* G. P.

più mosso

37 *f* *f* *f* *mf*

SIERVA You are the worst of them all. You comfort me and then you

Fl. 1 *fp* *pp* *pp* *pp*

Fl. 2 *f* *p* *pp* *pp*

Ob. 1 *mf* *f* *pp*

Ob. 2 *mf* *f* *f*

Cl. 1 *p* *fp* *pp* *mf*

Cl. 2 *p* *fp* *pp* *mf*

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

Sax. A. *p* *fp* *mf*

Bsn. 1 *p* *f* *mf* *f*

Bsn. 2 *p* *f* *mf* *f*

Horn 1 (sord.) *f*

Horn 2 (sord.) *f*

Horn 3 (sord.) *f*

Horn 4 (sord.) *f*

Tp. 1-2 (wawa) a2 *fp* *f* *ff*

Cel. 37 *f*

Harp. Eb Fb

Perc. 2 37 *Vibr.* (Xylo hard) *f* *secco* *f* *secco*

43 (♩ = 48)

SIERVA *mp*

run a-way. You comfort me and then you

Fl. 1 *pp* *mf* *mf* *f* *ff* *pp*

Fl. 2 *pp* *pp* *pp* *f* *ff* *pp*

Ob. 1 *mf* *mf* *f* *ff* *pp*

Ob. 2 *pp* *pp* *f* *ff* *pp*

Cl. 1 *mf* *mf* *f* *pp*

Cl. 2 *pp* *pp* *f* *pp*

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

Sax. A. *mf pp* *mf pp* *f* *pp*

Bsn. 1 *mf* *mf* *f* *pp*

Bsn. 2 *pp* *pp* *f* *pp*

Hom. 1 *open* *mf* *mf* *mf* *sf* *sord.*

Hom. 2 *open* *mf* *mf* *mf* *sf* *sord.*

Hom. 3 *open* *pp* *pp* *mf* *sf* *sord.*

Hom. 4 *open* *pp* *pp* *mf* *sf* *sord.*

Tp. 1 *open* *mf* *mf* *mf* *sf* *whisper mute*

Tp. 2 *cup* *p* *p* *open* *sf* *whisper mute*

Trbn. 1 *straight* *sf*

Trbn. 2 *straight* *sf*

Tuba *sord.* *sf*

Cel. 43 *f* *pp*

Harp. *ord.* *D# E# F# table* *ff* *ét.* *D#* *ord.* *p*

Perc. 1 *Crot.* *mf* *Mar.* *f* *pp*

Perc. 2 *Vibr. (soft)* *p* *(hard)* *f* *pp*

51 *(f)* *(♩ = 63)*

SIERVA
run a-way. You comfort me and then you run a-way.

DEL.
DELAURA
I'm not running this

Fl.
1 *pp* *mf* *pp* change to Alto Flute
2 *pp* *mf* *pp*

Ob.
1 *p* *cresc.* *f* *f* *espr.* *f*
2 *p* *cresc.* *f* *f* *f*

Cl.
1 *pp* *mf* *pp* *ppp*
2 *pp* *mf* *pp* *ppp*

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

Sax. A.
pp *mf* *pp* *ppp*

Bsn.
1 *pp* *mf* *pp* *ppp*
2 *pp* *mf* *pp* *ppp*

Horn
1 *p* *p* *p*
2 *p* *p* *p*
3 *p* *p* *p*
4 *p* *p* *p*

Tp.
1 *p* *p* *p*
2 *p* *p* *p*

Trbn.
1 *p* *p* *p*
2 *p* *p* *p*

Tuba
p *p* *p*

Cel.
51 *f* *p*

Harp.
51 *ff* *p*
E \flat F \sharp G \sharp
D \flat B \flat

Perc.
(Mar.)
1 *p* *mf* *p*
2 *p* *mf* *p*

58

DEL. time I'm just stay - - ing.

58

Fl. 1 ord. *p*

Alt. Fl. ord. *p*

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

2 *p*

Cl. 1 *pp*

2 *pp*

B. Cl. *pp*

Sax. A. *pp*

Bsn. 1 *pp*

2 *pp*

58

Horn 1

2

3

4

Tp. 1

2

Trbn. 1-2 (a2)

Tuba

58

Cel. *p* *mf* *mf*

Harp. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mf* *mf* *D^b E^b*

(Mar.)

Perc. 1 *pp* *p*

2 *pp* *p*

66 **SIERVA** *fp* *(mf)*

DEL. On my own I'm no much for your demons. Don't stay. The

Fl. I *pp* *ff* *ff* *ff* change to Picc. 1

Alt. Fl. *pp* *ff* *ff* *ff* change to Picc. 2

Ob. 1 *pp* *mf* 5

Ob. 2 *pp* *mf* 5

Cl. 1 *pp* *f*

Cl. 2 *pp* *f*

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

Sax. A. *mf* *pp* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Horn 1 *f*

Horn 2 *f*

Horn 3 *f*

Horn 4 *f*

Tp. 1 straight *f*

Tp. 2 straight *f*

Trbn. 1-2 *(a2)* *mf* *f*

Tuba *f*

Cel. *f* *pp*

Harp. *mf* *f* *pp* B \sharp A \sharp G \sharp A \sharp D \sharp B \flat

Perc. 1 Cow B. *f*

Perc. 2 *f*

VI. I *sord.* *pp* *p* *mf* *pp*

VI. II *(sord.)* *pp*

Vla. I-II *arco (sord.)* *pp* *p* *pp*

Vcl. I-II *arco (sord.)* *pp* *p* *mf* *pp*

Db. I-II *arco* *p* *mf* *p*

74

SIERVA longer you stay _____ the sadder you make me _____ when you leave. _____ Don't _____ stay.

Cel. *pp* *pp* *p*

Harp. *pp* *pp* *p*

VI. I *p* *f* *p*

VI. II *p* *pp* *p* *f*

Vla. I-II (div.) *p* *pp* *p* *f* *pp* *f*

Vcl. I-II *mp* *pp* *p* *pp* *p*

Db. I-II *p* *pp* *p*



80

SIERVA Don't _____ stay. _____ Go now. Go now. Go now. DELAURA

DEL. *p* I

Harp. *f* *mf*

VI. I *pp* *pp* *f* *p* *pp* *pp*

VI. II *pp* *pp* *f* *p* *pp* *ppp*

Vla. I-II *pp* *f* *p* *pp* *ppp*

Vcl. I-II *f* *p* *pp* *f* *pp* *pp* *ppp*

Db. I-II *f* *p* *pp* *f* *pp* *ppp*

accel. - - - (♩ = 76)

86

DEL. won't go, no, I can't go, no, I can't. Like _____ the sun _____ you are burnt in - to my

Horn 1., 3. open a2 *p* *mf* *f* *sf* *sf*

Horn 2., 4. open a2 *pp* *pp*

Tp. 1-2 open a2 *p* *p*

Trbn. 1-2 whisper mute a2 *f* *sempre*

Tuba (sord.) *mf*

Cel. *f* *sempre* Ped. 3 sim.

Harp. *sf* *sf* *sf*

Perc. 1 Mar. *p* *f* *fp* *p*

Perc. 2 Vibr. (hard) *mf* *f*

accel. - - - (♩ = 76)

86

VI. I (div.) (sord.) pizz. *mf* arco *f* *mf*

VI. II (sord.) pizz. *mf* arco *f* *mf*

Vla I-II (sord.) pizz. *p* *mf* *sf* *f* *mf*

Vcl. I-II (sord.) pizz. *p* *mf* *sf* *p*

Db. I-II *p* *mf* *f* *fp* *p*

93

DEL. eyes. I breathe you _____ and I smell _____ you in the air. You are my

Picc. 1 *p* *(p)*
2 *p* *(p)*

Ob. 1-2 *a2* *p* *(p)*

Horn 1., 3 *f* *p*
2., 4 *(pp)* *pp*

Tp. 1-2 *(a2)* *p*

Trbn. 1-2 *(a2)* *f sempre*

Tuba *mf* *mf*

Cel. 93

Harp. *sf* *sf* *f*

Perc. 1 (Mar.) *pp* *p* *pp* *p* *pp* *mf* *pp*
2 (Vibr.) *mf* *mf* *f*

VI. I (div.) 93 *f* *p* *f* *p*

VI. II *div.* *uniti* *f* *p*

Vla I-II *f* *p*

Vcl. I-II *fp* *p* *p*

Db. I-II *fp* *p*

Liberamente

DEL. 98 life al - - ways and eve - ry - where. "For you was I born, for you have I

Picc. 1 98 change to Flute 1 Flute 1 *pp*
2 change to Flute 2 Flute 2 *pp*

Ob. 1 *pp*
2 *pp*

Cl. 1-2 *pp* *mf* *pp*

Sax. A. *pp* *mf* *pp*

Bsn. 1-2 *p* *pp* *pp*

Horn 1., 3 (a2) *f* *p* *ord.* *pp*
2., 4 (a2) *p* *pp*

Tp. 1 straight *mf* *f*
2 straight *mf* *f*

Trbn. 1-2 *f* *sempre*

Cel. 98

Harp. *f* *p*

Perc. 1 (Mar.) *p* *f* *p* Triang. (very fine) *ppp*
2 (Vibr.) Triang. (very fine) *ppp*

VI. I (div.) 98 *pp* *ppp*
VI. II (div.) *pp* *ppp*

Vla I-II *pp* *ppp*

Vcl. I-II (vibr.) *f* *p* *non vibr.* *pp* *p* *pp* *ord.* *ppp*

Db. I-II *p* *pp*

103

DEL. life ...” Sier - va, I love you. I won't go, no, I can't go, no. Sier - va, *p*

103

Fl. 1 *ppp*

2 *ppp*

Ob. 1 *pp*

2 *pp*

Cl. 1 *ppp*

2 *ppp*

B. Cl. *pp* *pp*

Sax. A. *ppp*

Bsn. 1-2 *a2*

103

Horn 1., 3 *a2* *ppp*

2., 4 *a2* *pp*

Harp. *p* *pp*

Perc. 1 (Triang.) *l. v.*

2 (Triang.) *l. v.*

103

VI. I (div.) flaut. flaut.

VI. II (div.) flaut. flaut.

Vla I-II flaut. *pizz. ord.* *p*

Vcl. I-II flaut. *pizz. ord.* *p*

Db. I-II flaut. *pp*

52 873

113 **G. P. SIERVA** (honest)

SIERVA And now?...
 DEL. I love you. And now – no-thing. It's e -

Vla. I-II arco *pp*
 Vcl. I-II arco *pp* *p*
 Db. I-II ord. *pp*

121 **SIERVA** *p* (He takes her hand and places it over her heart.) ... y re-vuel - ve ...

DEL. (fast) Shall we recite the poems I've taught you? „Vuel - ve ...

Cel. Ped. *pp* *p* *pp* *p*

Harp. *pp* *p*
 E \flat F \sharp G \sharp A \sharp B \flat C \sharp D \sharp G \flat A \flat F \flat A \flat G \flat C \sharp A \sharp E \flat A \flat B \sharp G \sharp D \flat

Perc. 1 Mar. (soft) *pp* *p* *pp* *p* *pp*
 2 Vibr. (soft) *pp* *p* *pp* *p* *pp* L. v.

Db. I-II pizz. *p* *pp*

129 **SIERVA** a - - - - - mor mi pen - sa - mien - to,
 DEL. mor hie - - - re

Cel. *pp* *p* Ped. *p* *pp*

Harp. C \sharp F \sharp B \sharp A \flat D \sharp E \flat F \sharp G \flat A \flat G \sharp D \sharp A \flat B \sharp C \sharp G \sharp D \sharp

Perc. 1 (Mar.) *pp* *p* *pp* *p* *pp*
 2 (Vibr.) *pp* *p* *pp* Ped. *p* *pp*

135

SIERVA y en-cien - de el al - - - - - ma te-me-ro - - - sa. Es - fuer - za en la mi -

DEL. y en-cien - de el al - - - - - ma te-me ro - sa. Es-fuer-za en la mi -

135

Ob. 1 Solo *p* *mf* *p* *f* *pp* *f* *p* *p* *f*

2 Solo *mf* *p* *f* *pp* *p* *mf* *p* *f*

Cel. *p* *pp* *p* *mf* *p* *mf* *f* *mf*

Harp. *mf* *f* *p* *mf* *pp* *f* *p* *f*

A \sharp B \flat C \flat G \sharp A \flat D \flat E \flat A \sharp D \sharp

Perc. 1 *p* *pp* *p* *pp* *f*

2 *p* *pp* *p* *pp* *f*

135

VI. I 1 sord. *p* *f* *p sub.* *pp* *pp* *mf* *p* *mf*

2 sord. *p* *f* *p sub.* *pp* *pp* *mf* *p* *mf*

3-6 sord. *p* *f* *p sub.* *pp* *pp* *mf* *p* *mf*

VI. II 1 sord. *p* *f* *p sub.* *pp* *pp* *mf* *p* *f*

2 sord. *p* *f* *p sub.* *pp* *pp* *mf* *p* *f*

3-6 sord. *p* *f* *p sub.* *pp* *pp* *mf* *p* *f*

Vla. I 1 sord. *p* *mf* *p* *f* *p sub.* *pp* *pp* *mf* *p* *mf* *f*

2-4 sord. *p* *mf* *p* *f* *p sub.* *pp* *pp* *mf* *p* *mf* *f*

Vla. II 1 sord. *pp* *p* *pp* *p* *f* *p sub.* *pp* *pp* *mf* *p* *mf* *f*

2-4 sord. *pp* *p* *pp* *p* *f* *p sub.* *pp* *pp* *mf* *p* *mf* *f*

Vcl. I 1 sord. *p* *pp* *p* *f* *p* *pp* *p* *mf* *p* *mf* *f*

2-3 sord. *p* *pp* *p* *f* *p* *pp* *p* *mf* *p* *mf* *f*

Vcl. II 1 sord. *pp* *p* *pp* *p* *f* *p* *pp* *p* *mf* *p* *mf* *f*

2-3 sord. *pp* *p* *pp* *p* *f* *p* *pp* *p* *mf* *p* *mf* *f*

Db. I-II 1 (pizz.) *p* arco *a4* *pp*

2 (pizz.) *p*

147 (They kiss.) (Enter JOSEFA)

SIERVA
se - - - ria de tu es - ta ...

DEL.
se - - - ria ...

Ob. 1
mf p pp

Ob. 2
mf p pp pp

B. Cl.
f f ff

Sax. A.
mf f f ff change to Bariton Sax.

Tuba
(sord.) f f ff

Harp.
C \sharp F \sharp I. v. sf E \sharp G \sharp D \flat sf C \sharp D \sharp sf I. v.

Perc. 1
Mar. (hard) f secco f ff

Perc. 2
Vibr. (hard) f secco f ff

VI. I
p <f> p pp senza sord. molto sul pont. fpp

VI. II
p <f> p pp senza sord. molto sul pont. fpp

Vla. I
p p pp senza sord. pizz. nervoso mf f ff

Vla. II
p p pp senza sord. pizz. nervoso mf f ff ff > f

Vcl. I
p p pp senza sord. sul pont. p

Vcl. II
p p pp senza sord. sul pont. p

Db. I-II
p mp mf f ff ff noisy sf sf sf attacca

52 873

MARTINA **A** *slow* *(p)*
 Mar - que - si - ta, my heart is bro - ken, that I must do this to you.
(♩ = ca 69)
(without cond.)
 Timp. (soft) *pp* *giss.* *L. v.*
 Perc. 1 *pp* *giss.* *L. v.*
 Perc. 2 *pp* *giss.* *L. v.*

B *liberamente* *f*
 O - - - - shun is gone, O - shun is gone. I know. *mf*
P *3*
 They took my necklace and *mf*
slow *(without cond.)*
 Alt. Fl. *p* *pp*

C *f*
 SIERVA O - - - - shun is gone, O - shun is gone. I know. *mf*
 you'll throw my hair in - to the fire. O - - - - shun is gone, O - shun is gone. Ca-ye-
 DEL. *DELAURA enters* *3* *3*
 Sier-va, Sier - va -
 Alt. Fl. *p* *pp* *p* *pp*
 Perc. 1-2 *(a2) (Timp.)*

D *3* *f*
 SIERVA ta - - no ... My hair is cut - my hair is
 MART. *(startled)*
 Fa - - ther Ca-ye-ta - no!
 Fl. 1 *(with cond.)* *p > pp* *pp* *p > pp*
 Alt. Fl. *pp* *p* *pp* *p* *pp*
 Ob. 1 *(slow)* *(with cond.)* *p*
 Ob. 2 *pp* *p*
 Perc. 1-2 *(a2) (Timp.)* *(independent from cond., poco a poco cresc.)*

E *(♩ = 69)* *(with cond.)*
 NUNS and JOSEFA enter
 cut this must be my wedding day, my wedding day,
(with cond.) *p > pp* *pp* *p > pp*
(with cond.) *pp* *p* *pp* *sf* *pp*
(with cond.) *p*
(independent from cond., poco a poco cresc.)

SIERVA my wedding ...

JOS. **JOSEFA** *f*
Sier - - - va! ... Fa - - - ther, let go of her now!

Fl. 1 *pp* *p* *pp* *p* *pp* *p*

Alt. Fl. *f* *pp* *f* *pp* *f* *p*

Ob. 1 2

Perc. 1-2 (a2) (Timp.)

SIERVA is surrounded by the NUNS
JOSEFA exits with NUNS

JOS. I command you ... I beg you ...

DEL. **DELAURA (to Sierva)** *f* Don't be a - fraid. God will reward us. (exits)

NUNS: individual short screams;
confused by the unusual situation.

NUNS exit with SIERVA, short screams more and more dense, cresc.

1-2 approx. or *(p)*

3-4 approx. or *(p)*

NUNS approx. or *(p)*

5-6 approx. or *(p)*

7-8 approx. or *(p)*

Fl. 1 (with cond.) *poco a poco dim., al niente* change to Flute 2

Alt. Fl. *poco a poco dim., al niente*

Ob. 1 *poco a poco dim., al niente*

2 *poco a poco dim., al niente*

Perc. 1-2 (a2) (Timp.) *poco a poco cresc. al forte, ma non accel.*

CD Track 7 BELL *f* *attacca* (♩ = 96)

Scene 8/A The Chapel at the Convent of St. Clare. The **BISHOP** is dressed in surplice and purple stole, prepares for the exorcism. **SIERVA** is strapped to a chair.

CHORUS of NUNS offstage, amplified.

(♩ = 96)

1
2
3
4
5
6
7
8

CHOIR

ff DE - US, DE - US, A - U - DI O - - RA - TI - O - - NEM ME - AM; A - U - RI - BUS

1
2
3
4
5
6
7
8

PERC. 1-2

(a2) (Timp.)
Go on as before, change to wooden sticks, sempre *f*, independent from choir, without conductor

7
1
2
3
4
5
6
7
8

CHOIR

PER - CI - PE VER - BA O - RIS ME - - - I. NAM SU - PER - BI IN - SUR - REX - UNT CONTRA ME, ET

7 (a2) (Timp.)

PERC. 1-2

13
1
2
3
4
5
6
7
8

CHOIR

VI - O - LEN - TI QUA - SI - E - RUNT VI - TAM ME - AM. E - CCE, DE - US AD - JU - VAT ME,

13 (a2) (Timp.)

PERC. 1-2

21

CHOIR

1 O - MI - NUS SUS - TEN-TAT VI - TAM ME - - AM. RE - TOR-QUE MA-LUM IN AD-VER-SA - RI - OS

2

3

4

5

6

7

8

Perc. 1-2 21 (a2) (Timp.)

28 (enter NUNS and JOSEFA)

CHOIR

1 ME-OS, ET PRO FI-DE-LI - TA - - TE TU-A DE-STRUE I - LOS. GLO - RI - A PA - - TRI.

2

3

4

5

6

7

8

Perc. 1-2 28 (a2) (Timp.) Stop

(♩ = 66) JOSEFA

JOS. 35 Sal - vam fac an - cillam tu - - am. De - us me - us spe - - ran - tem in te.

(♩ = 96)

CHOIR

1 DE - US ME - US SPE - - RAN - TEM IN TE.

2

3

4

5

6

7

8

39 (♩ = 66) (♩ = 96)

JOS. Ni-hil pro-fi-ci-at i - ni-mi-cus in e - a. Et fi - li - us i - ni - qui - ta - tis non ap - po - nat no - ce - re e - - i.

CHOIR

1 *marcato*
f

2 *f*

3 *f*

4 *f*

5 ET FI - LI - US I - NI - QUI - TA - TIS NON AP - PO - NAT NO - CE - RE E - - I.
f

6 *f*

7 *f*

8 *f*

Horn

1 (open) *p*

2 (open) *p*

3 (open) *p*

4 (open) *p*

Tp. 1-2 open a2 *p*

Trbn.

1 open *p*

2 open *p* *attacca*

Scene 8/B The ceremony, BISHOP, SIERVA, JOSEFA, NUNS.
Later DELAURA.

(♩ = 66)

BISHOP *I* Ex - or - ci - zo te, im - mun - dis - si - me spi - ri - tus. Au - di

Fl. 1-2 *a2 mf*

Ob. 1-2 *a2 mf*

Cl. 1-2 *a2 mf*

B. Cl. *f fp*

Sax. Bar. *f fp*

Bsn. 1-2 *a2 f fp*

Horn *I* *a4 ff*

Trbn. 1-2

Tuba *open f*

Perc. 1 *BD (soft) pp*
2 *BD (soft) pp*

Vla. I *I arco (senza sord.) pp mf*

Vla. II *arco (senza sord.) pp mf*

Vcl. I *(senza sord.) pp mf*

Vcl. II *(senza sord.) pp mf*

10 *ff* ($\text{♩} = 80$) *ff*

BISHOP
er-go, et time, sa - - - ta - na, i - - - ni - - - mi - - - ce fi - de - i,

Fl. 1-2 (a2) *f*

Ob. 1-2 (a2)

Cl. 1-2 (a2) *fp*

B. Cl. *f* *ff* *ff* *f* *fp* *fp* *fp*

Sax. Bar. *f* *ff* *ff* *f* *fp* *fp* *fp*

Bsn. 1-2 (a2) *fp* *fp* *f* *ff* *f* 1. *mf* 2. change to C. Bsn.

4 Horns 10 (a4) *fp* *fp* *f* *ff* *f* *mf*

Tp. 1-2 (a2) *f*

Trbn. 1 *gliss.* *ff* *f* *a2* *f*

2 *ff* *f*

Tuba *ff* *f* *mf*

Perc. 1-2 (BD) (a2) wooden sticks *f* *p* *ff* *f* 5

($\text{♩} = 80$)
12 violins: "bird twittering".
(senza sord.) All start the same time, senza sord., *mf*. Each violin plays individually. (See: Appendix for 8/B)

VI I-II (senza sord.)

Vla I (non div.) *f* *mf*

Vla II (non div.) *f* *mf*

Vcl. I *f* *mf*

Vcl. II *f* *mf*

Db. I-II *a4* *ff*

17

BISHOP

hos - - tis ge - ne - ris hu - ma - - ni, mor - - - - tis ad - duc - tor,

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Sax. Bar.

Bsn. 1

C. Bsn. 2

4 Horns

17

Tp. 1-2

Trbn. 1-2

Tuba

Perc. 1-2

17

Vl. I-II

Vla. I

Vla. II

Vcl. I

Vcl. II

Db. I-II

BISHOP

vi - - - tae rap - tor, ju - sti - - - ti - ae de - cli - na - tor, ma -

Fl. 1-2 *mf* *f* *ff*

Ob. 1-2 *mf* *f* *ff*

Cl. 1-2 *f* *mf* *f* *ff*

B. Cl. *ff* *f* *mf* *f* *ff*

Sax. Bar. *ff* *f* *mf* *f*

Bsn. 1 *ff* *f* *mf* *f* *ff*

C. Bsn. *ff* *f* *mf* *f* *ff*

4 Horns *fp* *f* *fp* *ff* *fp*

Tp. 1-2 *f*

Trbn. 1-2 *f* *ff* *f* *ff* *f*

Tuba *ff* *f* *ff* *ff*

Perc. 1 (BD) *f* *ff*

Perc. 2 (BD) *f* *ff*

Vl I-II *f* *mf*

Vla I *f* *mf*

Vla II *f* *mf*

Vcl. I *f* *mf*

Vcl. II *f* *mf*

Db. I-II *f* *mf*

Enter DELAURA

A moment of silence. DELAURA comes in, a broken man. NUNS advance upon him, holding crucifix against him. DELAURA spins around and finds himself surrounded by them brandishing their crucifixes. He retreats.

30

BISHOP lo - - rum ra - dix, se - duc - tor ho - - - mi - num, (ca 10") in - ci -

NUNS whispering VADE RETRO, SATANA!

Fl. 1-2 *mf* *f* *ff*

Ob. 1-2 *mf* *f*

Cl. 1-2 *mf* *p* *mf* *f*

B. Cl. *mf* *p*

Sax. Bar. *f* *mf* *f*

Bsn. I *mf* *p* *mf*

C. Bsn. *f*

4 Horns *f* *mf* *f*

Tp. 1-2 *f*

Trbn. 1-2 *f* *f* *f* *f*

Tuba *mf* *ff*

Perc. 1 Sizzle *p* *f* *p*

Perc. 2 Sizzle *p* *f* *p*

VI. I-II 30 STOP

Vla. I *f*

Vla. II *f*

Vcl. I *f*

Vcl. II *f*

Db. I-II (non div.) *ff* *f* *ff* *f* *ff* *f*

36

JOS. *f* Va - - de ret-ro!

DEL. He enters again. (He retreats.)

BISHOP ta - - tor in - vi - di - ae, o - ri - - go a - va - ri - -

Fl. 1-2 *f* *a2*

Ob. 1-2 *f* *a2*

Cl. 1-2 *f* *a2* *ff*

B. Cl. *f* *ff*

Sax. Bar. *mf* *f* *mf* *f* *ff*

Bsn. 1 *f* *ff*

C. Bsn. *f* *ff*

4 Horns *mf* *f* *mf* *f* *fp* *fp*

Trp. 1-2 *f* *a2* Flzg.

Trbn. 1-2 *f* *f* *f* *f* *f* *f*

Tuba *f* *ff*

Perc. 1 Cymb. mid. *p* *ff* BD (wood.) *f*

Perc. 2 Cymb. mid. *p* *ff* BD (wood.) *f*

VI. I-II 36 CONT. *mf*

Vla I-II *ff* *f* *ff*

Vcl. I *ff* *f* *ff*

Vcl. II *ff* *f* *ff*

Db. I-II 1 *ff* *f* *ff*

Db. I-II 2 *ff* *f* *ff*

42 ♩ = 66

JOS. *f* VADE RETRO, SATANA!

DEL. |He enters again. (He retraits)

BISHOP ti - ae, cau - sa dis - cor - - di - - ae ex - ci -

NUNS *f* VADE RETRO, SATANA!

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Cl. 1-2 *ff*

B. Cl.

Sax. Bar.

Bsn. 1

C. Bsn.

4 Horns *f* *ff*

Tp. 1-2 *ff*

Trbn. 1-2 *ff*

Tuba *ff*

Perc. 1 (BD) *p* *ff* *ff*

Perc. 2 (BD) *p* *ff* *ff*

Vl. I-II ♩ = 66

Vla. I *ff* *ff* *ff*

Vla. II *ff* *ff* *ff*

Vcl. I *ff* *ff* *ff*

Vcl. II *ff* *ff* *ff*

Db. I-II *ff* *ff* *ff*

48

JOSEFA *f* *Salvam fac an - cillam tuam. De - us me - us spe - ran - tem in te.*

BISHOP *ff* *ta - - - tor do - lo - rum. Re - ce - - de er - go in*

NUNS

1-2 *ff*

3 *ff*

4 *ff*

5 *ff*

6 *ff*

7-8 *a2 ff*

DE-US ME-US SPE-RAN-TEM IN TE.

Fl. 1-2 *ff*

Ob. 1-2 *f*

1 *f*

Cl. 2 *f*

B. Cl. *f*

Sax. Bar. *ff* *change to Sopran Sax.*

Bsn. 1 *f*

C. Bsn. *ff* *change to Bsn. 2*

4 Horns *ff*

Tp. 1-2 *f*

Trbn. 1-2 *f*

Tuba *f*

1 *(BD)* *Tam.* *L. v.*

Perc. 2 *(BD)* *Cymb. mid.* *ff* *(Cymb.) L. v.* *mf* *ff*

Vl. I-II *48*

Vla I-II *pizz.* *arco* *ff*

Vcl. I-II *pizz.* *arco (non div.)* *ff*

1 *pizz.* *arco* *ff*

Db. I-II *pizz.* *arco* *ff*

SIERVA

54 *ff* No! No!

JOSEFA *ff* Vade retro, Sa - ta - na!

JOS.

DEL. enters again *ff* Sier - va! Sier - va! „Vuel - - - ve y revuel - - - ve ...” (He retreats)

BISHOP *ff* no - mi - ne Pa - - - tris, et Fi - - li - i, et Spi - - ri - tus Sancti.

NUNS 54 *ff* Vade retro Sa - ta - na! Vade retro, Satana! - -

Fl. 1 *ff* 2 *ff*

Ob. 1 *ff* 2 *ff*

Cl. 1 *ff* 2 *ff*

B. Cl.

Bsn. 1 *ff*

4 Horns 54 *ff*

Tp. 1-2 *ff*

Trbn. 1-2 *f* *gliss.* *ff* *ff* *ff* *ff* *ff*

Tuba *ff*

Perc. 1 (Tam.) *L. v.* 2 (Cymb.) *ff* *mf* *ff* *L. v.*

VI. I-II 54 „... no - mi - ne Pa - - - tris.” STOP

Vla. I-II *ff* *gliss.*

Vcl. I-II *ff* *gliss.*

Db. I-II 1 *ff* *gliss.* 2 *ff* *gliss.*

1 (♩ = 120)

SIERVA
No! No! No! No! No! No! No!

JOS.
My child – it won't be long now. My child – my child – my

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Sax. S.

Bsn. 1-2

1 (♩ = 120)

Horn 1 2 3 4

Tp. 1 2

Trbn. 1 2

Tuba

Cel.

Harp.

Perc. 1 2

1 (♩ = 120)

VI. I 1-2 3-4 5-6

VI. II 1-2 3-4 5-6

Vla. I 1-2 3-4

Vla. II 1-2 3-4

Vcl. I-II 1 2 3

Db. I-II 1 2

52 873

52 873

12

JOS.

12

Fl.

1

2

Ob.

1

2

Cl.

1

2

B. Cl.

Sax. S.

Bsn.

1

2

Horn

1

2

3

4

Tp.

1

2

Trbn.

1

2

Cel.

Harp.

Perc.

1 (Tub. B.)

2 (Tub. B.)

VI. I

VI. II

Vla. I-II

Vcl. I-II

Db. I-II

52 873

(in tempo)

IOS. *p* My Lord, my Lord, accept my

Fl. 1 *mf* *pp* change to Picc. 1

Fl. 2 *mf* *p* change to Picc. 2

Ob. 1 *mf* *pp*

Ob. 2 *mf* *p*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *p*

B. Cl. *mf*

Sax. S. *mf* change to Alto Sax.

Bsn. 1 *mf* *pp*

Bsn. 2 *mf* *p*

Horn 1 *mf* *pp*

Horn 2 *mf* *pp*

Horn 3 *mf* *p*

Horn 4 *p*

Tp. 1 *p*

Tp. 2 *p*

Trbn. 1 *p*

Trbn. 2 *p*

Cel. *mf* *p* Ped.

Harp. *f* C# F# G# A# *p* (l. v.)

Perc. 1 (Tab. B.) *mf* (soft) *pp* (l. v.)

Perc. 2 (Tab. B.) *mf* (soft) *pp* (l. v.)

Vi. I *mf* *pp*

Vi. II *mf* *pp*

Vla. I *mf* *pp* pizz. *p*

Vla. II *mf* *pp* pizz. *p*

Vcl. I *mf* *pp* pizz. *p*

Vcl. II *mf* *pp* pizz. *p*

Db. I *mf* *pp*

Db. II *mf* *pp*

24

JOS. offering, graciously heed my prayer. Re - lease — her from Sa - tan's hold — and the Convent of St.

Picc. 1 *p* *pp* *p* *pp*

2 *p* *pp* *p* *pp*

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

2 *p* *pp*

Cel. 24 *mf* *pp*

Harp. D# A# B# A# F# table *f* B#

Perc. 1 (Tub. B.) *pp* (hard) *p*

2 (Tub. B.) *pp* (hard) *p*

VI. I 24 *senza sord.* *pizz. sul pont.* *f* *ord.* *p*

VI. II *senza sord.* *pizz. sul pont.* *f* *ord.* *p*

Vla. I-II *senza sord.* (pizz.) *sul pont.* *f* *ord.* *p*

Vcl. I-II *senza sord.* (pizz.) *sul pont.* *f* *ord.* *p*

30 (falling into trance)

JOS. Clare.

Picc. 1 2 *pp* change to Alto Flute

Ob. 1 2 *pp* *pp* *pp* *mf* *pp*

Cl. 1 2 *pp* *pp* *pp* *mf* *pp*

Bsn. 1 2 *pp* *pp* *pp* *mf* *pp*

Tp. 1 2 (straight) *pp* (straight) *pp*

Trbn. 1 2 *p* *f*

Cel. 30 *pp*

Harp. ord. *p* F# D#

Perc. 1 2 *pp* *pp* *mf* *mf*

Glsp. Sizzle

Vibr. (hard) *pp* *pp* *mf* *mf*

VI. I *pp* sul pont. arco

VI. II *pp* sul pont. arco

Vla I-II *pp* sul pont. arco

Vcl. I-II *p* *pp* sul pont. arco

Db. I-II 1. sul pont. *pp*

37

JOS. *p* *sf* *fp* (demonic laugh)
(b. c.) (aperia) I'll take her demons upon myself –

Picc. 37

Alt. Fl. with breath *sfpp* *pp* *p* *fp*

Ob. 1 *a2* *pp*

2

Cl. 1 *pp* *sf* *ppp* *ppp* *pp* *pp*

2 *pp* *sf* *ppp* *ppp* *pp* *pp*

B. Cl. *pp* *fpp* *mf* *ppp* *pp* *pp*

Sax. A. *pp* *fpp* *mf* *pp* *pp*

Bsn. 1 *sf* change to C. Bsn.

2 *sf*

Tp. 1 *wawa* *p*

2 *wawa* *p*

Trbn. 1 (wawa) *p*

2 (wawa) *p*

Tuba (open) *p*

Perc. 1 (Sizzle) *pp* *mf* *pp* *p* *p*

2 (Sizzle) *pp* *pp* *f* *ppp*

VI. I 37 *pp* *ord.* *sul pont.* *sfpp* *pp* *sord.* *ord.* *ppp* *pp*

VI. II *pp* *ord.* *sul pont.* *sfpp* *pp* *sord.* *ord.* *ppp* *pp*

Vla. I-II *pp* *ord.* *sul pont.* *sfpp* *p* *sord.* *ord.* *fp*

Vcl. I-II *pp* *ord.* *sul pont.* *sfpp* *p* *sord.* *ord.* *pp*

Db. I-II 1. *pp* *a2* *ord.* *sf* *p* *non trem.* *sul pont.*

2 *a2* *ord.* *sf* *p* *non trem.* *sul pont.*

44 (demonic) *fp* *f* *fp sub.* *sotto voce*

JOS. I'll be Be - lial's whore and As - mo-dai's prey. For

Picc. *fp* *fp* *fp* *sf* *p* *pp* *p* *pp* *p* *pp* *mf*

Alt. Fl. *p* *sf* *pp* *pp* *fp* *fp* with breath change to Flute 2

Ob. 1 *sf* *pp* *pp* *sf*

Ob. 2 *sf* *pp* *pp* *sf*

Cl. 1 *sf* *pp*

Cl. 2 *sf* *pp*

B. Cl. *sf* *pp* *sf* *pp* *pp*

Sax. A. *sf* *pp* change to Sopran Sax. *sf* *pp* *pp*

Bsn. 1 *sf* *pp* *pp*

C. Bsn. *sf* *pp* *pp*

Horn 1 *sf* *ff* *sf* *ff*

Horn 2 *sf* *ff* *sf* *ff*

Horn 3 *sf* *ff* *sf* *ff*

Horn 4 *sf* *ff* *sf* *ff*

Tp. 1 *f* *pp* *p* *pp* *sf*

Tp. 2 *f* *pp* *p* *pp* *sf*

Trbn. 1 *f* *pp* *p* *pp* *sf*

Trbn. 2 *f* *pp* *p* *pp* *sf*

Tuba *p* *pp* *pp* *sf* *pp* *pp*

Harp. *sf*

Perc. 1 (Sizzle) *p* *fp* *pp*

Perc. 2 (BD) *p* *pp* *p* *pp*

VI. I 0 *sf* *p* *pp* *sul A* *sf*

VI. II *fp* *fp* *pp* *sf*

Vla. I-II *fp* *fp* *fp* *pp* *gliss.* *sf*

Vcl. I-II *fp* *pp* *gliss.* *sf* *pp*

Db. I-II (s. p.) *fp* *pp* *ord.* *sf* *ff* *p* *pp*

50 *a tempo*

JOS. *(p)* *(demonic)* *f*

you (I) _____ I'll suffer (I) _____ I'll suffer in - fer - nal pains trough Aza-zel's horns and

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

Ob. 2 *p* *f*

Cl. 1 *sf*

Cl. 2 *sf*

B. Cl. *ppp*

Bsn. 1

Horn 1 *sord.* *p* *f*

Horn 2 *sord.* *p* *f*

Horn 3 *sord.* *p* *f*

Horn 4 *sord.* *p* *f*

Perc. 1 (Timp.)

Perc. 2 (BD)

VI. I 50 *ppp* *ff* *p* *ff* *p* *ff* *p* *pp* *fp*

VI. II (div.) *ppp* *ff* *p* *ff* *p* *ff* *p* *pp* *fp*

Vla I-II (div.) *ppp* *pp* *ppp* *pp* *ff* *p* *ff* *p* *ff* *p* *pp* *fp*

Vcl. I-II *pp* *pp* *ff* *p* *ff* *p* *ff* *p* *pp* *fp*

Db. I-II 1 *pp* *mf* *f*

Db. I-II 2 *pp* *mf* *f*

57 *rall. (ad lib.)* *(♩ = 63)* *ord. p* *a tempo*

JOS. Xaphan's flames and the fangs of A - ka - bor (a) (o) (a) (o) (a) (o) (a) (o) Re-lieve

Picc. *colla parte*

Fl. 2

Ob. 1-2 *(2.)* *p* *f*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *f*

Sax. S. *ff*

Bsn. 1 *p* *ff*

C. Bsn. *mf* *ff*

Horn 1 *p* *f* *(sord.)* *ff*

Horn 2 *p* *f* *(sord.)* *ff*

Horn 3 *p* *f* *(sord.)* *ff*

Horn 4 *p* *f* *(sord.)* *ff*

Tp. 1-2 *straight* *a2* *f*

Trbn. 1-2 *open* *a2* *f*

Tuba *f*

Cel. *ff* *p* *pp*

Harp. *ff* *p* *pp*

Perc. 1 *Anvil and Woodblock very high* *ff* *Gisp.* *p* *pp*

Perc. 2 *Vibr. (hard)* *ff* *Crot.* *pp* *Vibr.* *pp*

VI. I *pp* *ff* *p* *ff* *pp*

VI. II *pp* *ff* *p* *ff* *pp*

Vla. I-II *pp* *ff* *p* *ff* *pp*

Vcl. I-II *pp* *ff* *p* *ff* *pp*

Db. I-II *p* *ff*

64

JOS. *(pp)* *poco cresc.*
her soul and bur - den mine with mad - ness and dis - pair. Spare her my

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

Harp. *pp* *pp* *pp* *p*

Perc. 1 *(Gls.)* *pp* *pp* *pp*
2 *(Vibr.)* *ppp* *Crot.* *ppp* *ppp*

Vla I-II 64 *sul tasto (no attack)* *v* *ppp sempre*

Vcl. I-II *sul tasto (no attack)* *v* *ppp sempre*

Db. I-II *a4* *sul tasto (no attack)* *v* *ppp sempre*



(♩ = 92)

JOS. *pp* *p* *f*
Lord, and try my faith un - til I die blessing, blessing your name in the Convent of St.

Cel. *pp* *pp*

Harp. *pp* *p* *p*

Perc. 1 *pp* *pp* *Triang.* *ppp*
2 *pp* *pp* *Triang.* *ppp*

VI. I-II 72 *sul tasto* *sul G* *ppp* *pizz.* *senza sord.*

Vla I-II *v sempre* *ppp* *pizz.* *senza sord.*

Vcl. I-II *v sempre* *ord.* *pp < p > pp < f >* *senza sord.*

Db. I-II *v sempre* *div.*

(♩ = 92)

80 *p, ma molto intenso*

JOS. Clare, I'll be Be-li-als where and As - modai's prey for you, you I'll suffer in - fer - nal

Picc.

Fl. 2 *ppp* *pp* *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *ppp* *pp* *p*

Cl. 2 *ppp* *pp* *p*

Bsn. 1 *pp*

80

Tp. 1 (straight) *pp* *p*

Tp. 2 (straight) *pp* *p*

86 *cresc.*

JOS. pains trough A - zazel's horns and Xaphan's flames and the fangs of

Picc.

Fl. 2 *mf* *cresc.* *ff*

Ob. 1 *mf* *cresc.* *ff*

Ob. 2 *mf* *cresc.* *ff*

Cl. 1 *mf* *cresc.* *ff*

Cl. 2 *mf* *cresc.* *ff*

Sax. S. *mf* *cresc.* *ff*

86

Tp. 1 *mf* *cresc.* *f*

Tp. 2 *mf* *cresc.* *f*

Perc. 1 *Marimba (hard)* *mf* *cresc.* *ff* *Woodbl.*

Perc. 2 *Vibr. (hard)* *mf* *cresc.* *ff*

Scene 8/D

1 ($\text{♩} = 40$)

SIERVA No! No!

JOS. A-ka-bor.

BISHOP Ad - - - ju - - - ro te, ser - - - pens an - - - ti - - - - que, per

Picc. *change to Flute 1* *ff* *NB. All trilles with sec. major* *Flute 1* *p*

Fl. 2 *ff* *NB. All trilles with sec. major* *p*

Ob. 1-2 *ff* *NB. All trilles with sec. major* *p*

Cl. 1-2 *ff* *NB. All trilles with sec. major* *p*

B. Cl. *p*

Sax. S. *change to Bariton Sax.* *ff*

Bsn. 1 *1.* *p* *NB. All trilles with sec. major*

4 Horns *open* *fp* *fp* *fp* *fp* *simile*

Tp. 1-2 *(straight)* *a2* *ff*

Trbn. 1 *cup* *f* *gliss* *3* *f* *2* *cup* *f* *gliss* *3* *f*

Harp. *1* *ff*

Perc. *(Woodbl.)* *ff* *Marimba* *NB. All trilles with sec. major* *p legato* *(Vibr.)* *ff* *NB. All trilles with sec. major* *p legato*

Vla. I-II *(arco)* *1* *p* *NB. All trilles with sec. major*

Vcl. I-II *p* *NB. All trilles with sec. major*

($\text{♩} = 40$)

52 873

10

SIERVA — No! No!

BISHOP Im - pe-rat ti - bi ma - jes - - - tas Chri - sti. Im - pe-rat ti - bi De - - - us Pa - ter, im - pe-rat ti - bi

Fl. 1-2 *a2* *f*

Ob. 1-2 *a2* *f*

Cl. 1-2 *a2* *f*

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

Sax. Bar. *mf* *f* *f* *mf* *f* *f*

Bsn. 1 *mf* *f* *f* *mf* *f* *f*

C. Bsn. *mf* *f* *f* *f* *f* *f*

4 Horns *fp* *f* *f* *mf* *fp* *f* *ff* *fp* *f*

Tp. 1 *f* *f*

2 *f* *f*

Trbn. 1 *mf* *f* *f* *f* *f* *f*

2 *mf* *f* *f* *f* *f* *f*

Tuba *mf* *f* *f* *f* *f* *f*

Cel. *ff* *ff*

Harp. *ff* *ff*

(Timp.) *ff* *ff*

Perc. 1-2 *a2* *gliss.* *fp* *f* *ff* *p* *f* *ff* *p* *ff* *gliss.* *f*

VI. I *arco* *p* *f* *ff* *pizz.* *f* *ff* *arco* *p* *f* *ff* *f*

VI. II *arco* *p* *f* *ff* *pizz.* *f* *ff* *arco* *p* *f* *ff* *f*

Vla I-II *arco* *f* *arco* *pizz.* *f* *ff* *arco* *pizz.* *f* *ff* *arco* *pizz.*

Vcl. I-II *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Db. I-II *div.* *arco* *pizz.* *a4* *f* *ff* *ff* *ff* *f* *pizz.*

52 873

20

BISHOP

Exi ergo, transgressor. Exi, seductor.
Adjuro te, draco nequissime,
ut discedas ab hoc homine.

(♩=132)
(ecstatic and powerful)
(↑ on her brow)

NUNS 1-2
3-4
5-6
7-8

She bites! ri - - cto - - pe sus - fu - re stro - no ri -

Picc. 1-2

4 Horns

Cel.

Perc. 1
2

[CD]

Track (8) "Demon effect"

VI. I-II

Vla I-II

Db. I-II

mf *pp* *p* *mf* *ff* *f* *gliss.* *individually sul pont.* *f*

25

NUNS 1-2
3-4
5-6
7-8

- - - ge in ptus - prom re - gna - di o li - fi cum tri - pa num - u tus spi - ri - tus crux

Picc. 1-2

Cel.

Perc. 1
2

VI. I-II

Vla I-II

31

NUNS 1-2
3-4
5-6
7-8

san - cta sit mi - hi lux non dra - co sit mi - hi dux. VADE RETRO, SATANA!

poco a poco accel. *individually* *(hysteric)* *attacca*

Picc. 1-2

Cel.

Perc. 1-2

VI. I-II

Vla I-II

STOP

Scene 9/A SIERVA, in her cell. The cry of a peacock is heard.

I (♩. = 50)

SIERVA

Picc. 1 *pp* *pp* *pp* *pp* *pp*

Picc. 2 *pp* *pp* *pp* *pp* *pp*

Cl. 1-2 *a2* *pp*

Bsn. 1 *p* *p*

Bsn. 2 *p* *p*

Tp. 1-2 *I* *whisper mute* *a2* *mp*

Cel. *Ped.* *p* *p* *p*

Harp. *p* *p* *p*

Perc. 2 *Vibr.* *arco* *Ped.* *p* *p*

VI. I 1 *I* (♩. = 50) *p* *f* *p* *f* *p* *f* *p* *f*

VI. II 1 *p* *f* *p* *f* *p* *f* *p* *f*

VI. I-II 2-6 *a5* *pp*

Vla. I 1 *p* *f* *f* *f*

Vla. II 1 *p* *f* *f* *f*

Vla. I-II 2-4 *a3* *p*

Vcl. I *a3* *p* *pp* *p*

Vcl. II *a3* *p* *pp* *p*

Db. I 1 *1.* *mp* *mp* *p*

Db. II 1 *1.* *mp* *mp* *mp* *p*

6

SIERVA

The cry _____ of the

Picc. 1 *pp*

Picc. 2 *pp*

Cl. 1-2 (a2) *pp*

B. Cl. *pp*

Sax. A. *p* *pp* (p) *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Horn 1, 3. *sord.* *a2* *p*

Horn 2, 4. *sord.* *a2* *p*

Tp. 1 (a2)

Cel. *p*

Harp.

Perc. 1 Cow Bell *pp* *p*

Perc. 2 (Vibr.)

VI. I 1 *p*

VI. II 1 *p*

VI. I-II 2-6

Vla I 1

Vla II 1

Vla I-II 2-4

Vcl. I *pp* *p* *p* *pp* *p* *p*

Vcl. II *pp* *p* *p* *pp* *p* *p*

Db. I-II 1 (a2) *mp*

Db. I-II 2 *pp* *p*

10

SIERVA

pea-cock! ... The he - rald _____ of O - - - - -

Picc. 1 *pp* *pp* *pp*

Picc. 2 *pp* *pp* *pp*

Cl. 1-2 (a2) *p*

B. Cl.

Sax. A. *p*

Bsn. 1-2 (a2) *p* *p*

Horn 1, 3 *p*

Horn 2, 4 *p*

Tp. 1-2 (a2) *mp* *p*

Cel. *p*

Harp. *p*

Perc. 1 (Cow B.) *p*

Perc. 2 (Vibr.)

VI. I 1 *p* *p* *f*

VI. II 1 *p* *p* *f*

VI. I-II 2-6

Vla. I 1 *f* *p*

Vla. II 1 *f* *p*

Vla. I-II 2-4

Vcl. I *pp* *p* *p*

Vcl. II *pp* *p* *p*

Db. I-II 1 *p* *pizz.* *mp*

Db. I-II 2 *p* *pizz.* *mp*

14

SIERVA

shun. Come, _____ oh come _____ now, come O - - - - - shun, oh come _____ oh

14

Picc. 1

Picc. 2

Cl. 1-2 (a2)

Bsn. 1-2 (a2) *mf*

14

Horn 1, 3

Horn 2, 4

14

Tp. 1-2 (a2) *f*

14

Cel. *p*

Harp. *p*

Perc. 1 (Cow B.)

14

VI. I 1 *f*

VI. II 1 *f*

VI. I-II 2-6

Vla I 1

Vla II 1

Vla I-II 2-4

Vcl. I *mf*

Vcl. II *mf*

19

SIERVA

come, oh come oh come, oh come

19

Picc.

1

2

19

Ob.

1

2

Solo

p dolce

pp

19

Cl.

1-2

(a2)

pp

19

Bsn.

1-2

(a2)

p

pp

19

Horn

1, 3.

2, 4.

19

Tp.

1-2

(a2)

p

p

Cel.

p

Harp.

p

mf

19

Perc.

1

(Cow B.)

2

(Vibr.)

(arco)

p

19

VI. I

1

f

19

VI. II

1

f

19

VI. I-II

2-6

Vla I

1

Vla II

1

Vla I-II

2-4

Vcl. I

p

Vcl. II

p

23

SIERVA *p* Oh come _____ O - shun, and take _____ my soul _____

Picc. 1 *pp* *pp* *pp*

2 *pp* *pp*

Ob. 1

2

Cl. 1-2 (a2) *pp*

B. Cl. *pp*

Sax. A. *pp*

Bsn. 1-2 *pp*

Horn 1, 3.

2, 4.

Tp. 1-2 a2 *p* *mf*

Cel. *p*

Harp. *p*

Perc. 1 (Cow B.) *pp* *p*

2 (Vibr.)

VI. I 1 *pp* *f*

VI. II 1 *pp* *f*

VI. I-II 2-6

Vla. I 1 *f* *p* *mf* *p*

Vla. II 1 *f* *p* *mf* *p*

Vla. I-II 2-4

Vcl. I *p* *a3* *p* *mf*

Vcl. II *p* *a3* *p* *mf*

Db. I-II 2 *1/2, II/2, a2* *pp*

28

SIERVA

a - - - way.

1 28

Picc. 1 change to Flute 1

2 change to Alto Flute

1 28

Ob. 1 Solo *pp*

2 Solo *pp*

1 28

Cl. 1-2 (a2) *p* *pp*

B. Cl.

Sax. A.

1 28

Bsn. 1-2 (a2) *pp* (b2.)

1 3. 28

Horn 2. 4.

1 28

Tp. 1-2 (a2) a2 cup mute

Cel. *p*

Harp. *p*

28

VI. I-II 2-6

Vla I 1

Vla II 1

Vla I-II 2-4

Vcl. I

Vcl. II

28

Db. I-II 2 a2 pizz. *p*

[illegible]

52 873

30

SIERVA

Oh, co-ra - zón can - sa - - do! Oh, co-ra -

a tempo

Fl. I

Alt. Fl.

Ob. 1-2

Cl. 1-2

B. Cl.

Sax. A.

Bsn. 1-2

4 Horns

1

2

3

4

Trp.

1

2

Trbn.

1

2

Tuba

Cel.

Harp.

Perc.

1

2

a tempo

VI. I

VI. II

Vla. I-II

Vcl. I-II

Db. I-II

52 873

(she dies.)

40

SIERVA

zón can - sa - - - - - do!

Fl. 1

Alt. Fl.

Ob.

1

2

Solo

pp

p

pp

ppp

pp

p

pp

ppp

Cl.

1

2

ord.

pp

pp

B. Cl.

Sax. A.

Bsn. 1-2

mp

pp

Horn

1

2

3

4

mf

pp

mf

pp

mf

pp

mf

pp

Tp.

1

2

mp

pp

Tuba

pp

Harp.

Perc. 2

(Timp.)

pp

VI. I (div.)

ppp

pp

ppp

pp

ppp

sul pont.

pp

VI. II

ppp

pp

ppp

pp

ppp

sul pont.

pp

Vla. I-II

pp

ppp

pp

ppp

pp

ppp

Vcl. I-II

pp

ppp

pp

ppp

pp

ppp

Db. I-II

pp

DOMINGA
tempo individuale

DOM. 50
She's gone! She is gone, my ba - by is gone, may the road be o - - pen to

Fl. I
Alt. Fl.
Cl. 1
2
VI. I
VI. II
Vla I-II
Vcl. I-II

in 1

pp

sul G V

(♩ = ca 60)

DOM. 54
her. May the road be o - pen to her, she is gone.

Fl. I
Alt. Fl.
Cl. 1
2
Perc. 1
2
VI. I
VI. II
Vla I-II
Vcl. I-II
Db. I-II

freely repeat

pp

in 1

sim.

pp

freely repeat

pp

freely repeat

pp

freely repeat

pp

Cow B.

Maracas high/low

pp

p

pp

54

trem.

in 1

misurato

misurato

misurato

trem.

a4

pp

57 *tempo individuale* ($\text{♩} = 48$)

DOM. May no-thing e - vil meet her on the way. She is gone, our ba - by is gone.

in 1

Fl. I *sim.* *pp*

Alt. Fl. *pp*

Cl. 1-2 *a2* *pp*

Cel. *Solo* *Ped.* *mf*

Perc. 1 *Cow B.* *p*

2 *Maracas high/low* *pp*

VI. I **in 1**

VI. II *misurato*

Vla. I-II *misurato*

Vcl. I-II

Db. I-II

61 *tempo individuale* ($\text{♩} = 48$)

DOM. May she go in peace.

in 1

Fl. I *echoton* *ppp*

Alt. Fl. *ppp*

Cl. 1 *ppp*

2 *ppp*

Cel. *Ped.* *p*

Harp. *p*

VI. I **in 1** *ppp*

VI. II *ppp*

Vla. I-II *div.* *pp*

Vcl. I *ppp*

Vcl. II *ppp*

Db. I-II

67

Cel. *Ped.* *p*

Harp.

Perc. 1 *Tub. Bells* *pp*

2 *Tub. Bells* *pp*

Vcl. I *1-2* *pp (non dim.)*

Vcl. II *1-2* *pp (non dim.)*

THE END

Love and Other Demons

Appendix for Violins 4/A

Tempo individually

I / 1 (♩ = 48)

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

(salt.) *gliss* *gliss* *simile* *come prima*

pp *mf* *pp* *mf* *pp*

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

II / 1 (♩ = 52)

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

(salt.) *gliss* *gliss* *simile* *come prima*

pp *mf* *pp* *mf* *pp*

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

I / 2 (♩ = 56)

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

(salt.) *gliss* *gliss* *simile* *come prima*

pp *mf* *pp* *mf* *pp*

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

II / 2 (♩ = 60)

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

(salt.) *gliss* *gliss* *simile* *come prima*

pp *mf* *pp* *mf* *pp*

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

I/3 (♩ = 66)

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

II/3 (♩ = 72)

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

I/4 (♩ = 80)

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

II/4 (♩ = 88)

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

(♩ = 96)

I / 5

pp fpp f

pp fpp fpp pp p

trill gliss.

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

(♩ = 104)

II / 5

pp fpp f

pp fpp fpp pp p

trill gliss.

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

(♩ = 112)

I / 6

p p < f p < f p p

p p < f p < f p p

repeat until bar 84
[JOSEFA: „Sierva!“]

Tempo individually

(♩ = 120)

II / 6

p p < f p < f p p

p p < f p < f p p

repeat until bar 84
[JOSEFA: „Sierva!“]

Love and Other Demons

Appendix for Violins 8/B

Tempo individually (non synchronized!)

I / 1 $\text{♩} = 96$

p *mf* *p* *mf* *p*

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

II / 1 $\text{♩} = 104$

p *f* *p* *f* *p*

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

I / 2 $\text{♩} = 112$

p *mf* *p* *mf* *p*

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

II / 2 $\text{♩} = 120$

p *f* *p* *f* *p*

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

I / 3 (♩ = 66)

mf f mf

f mf

(♩ = 132)

p p sim. mf p p sim.

mf p sim. mf p

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

II / 3 (♩ = 72)

mf f mf

f mf

p p sim. f p p sim.

f p sim. f p

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

I / 4 (♩ = 80)

p f mf

f mf

(♩ = 160)

p p sim. mf p p sim.

mf p sim. mf p

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

II / 4 (♩ = 88)

mf f mf

f mf

p p sim. mf p p sim.

mf p sim. mf p

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

(♩ = 96)

I / 5

mf fp f

mf fp fp mf f

mf fp f

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

(♩ = 104)

II / 5

mf fp f

pp fp fp mf f

mf fp f

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

(♩ = 112)

I / 6

mf p f mf p f mf f

f p f p f p f p

repeat until bar 55
[DELAURA: „Sierva!“]

Tempo individually (non synchronized!)

(♩ = 120)

II / 6

f p f p f mf f

f p f p f mf p

repeat until bar 55
[DELAURA: „Sierva!“]

