

RIDERS TO THE SEA

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Lento moderato $\text{♩} = 60$

Pianoforte

1

Curtain rises — CATHLEEN alone busy in the room—finally sits down by her spinning wheel

2

The door opens and the sound of the sea is heard

4

Meno mosso $\text{♩} = 80$

Enter NORA she stands in the door and looks round anxiously

NORA in a low voice
(senza misura)

CATHLEEN *pp*

Where is she? She's ly - ing down, God help her, and may - be sleep - ing; if she's a - ble.

NORA shuts the door and comes forward and takes a bundle from under her shawl.

door shuts

CATHLEEN

What is it you

f *pp* *sf*

3

CATH. NORA (senza misura)

have? The young priest is after bringing them. It's a shirt and a plain stocking were got off a

3

NORA 5 (senza misura)

drowned man in Donegal. We're to find out if it's Michael's they are, sometime her-self _ will be down

pp

3

NORA a tempo CATHLEEN

look-ing by the sea. How would they be Michael's, No-ra? How would he

colla voce

3

CATH. NORA

go the length of that way to the far North? The young priest says he's known the like of it.

NORA (senza misura)

'If it's Michaels they are' says he 'you can tell her - self he's got a

pp

NORA

clean bur-i - al_ by the grace of God: _____ and if they're not his, let no one

NORA

say a word a-bout them, for she'll be getting her death, says he 'with cry - ing and lam-

6 The door blows open

Poco animato

-ent - ing!

8va bassa

CATHLEEN *looking out anxiously and shutting the door*
(senza misura)

Did you ask him would he stop Bartley go-ing this day with the hor-ses to the Gal-way fair?

NORA Poco meno mosso
Tempo

'I won't stop him,' says he; 'but let you not be a-fraid. Her-

pp

NORA

-self does be say-ing prayers half through the night, and the Al-migh - ty God won't

7

Poco piu mosso

NORA

leave her des-ti-tute' says he 'with no son liv-ing'

CATHLEEN

NORA

Is the sea bad by the white rocks, No-ra? Middling

NORA

bad, God help us. There's a great roar-ing in the west, and it's worse it'll be get-ting

She shuts the door and goes over to the table with the bundle

NORA

when the tide's turned to the wind.

NORA
senza misura *3*

CATHLEEN
(senza misura)

*coming to
the table*

Shall I o-pen it now? May be she'd wake up on us, and come in be-fore we'd done. It's a

tempo

8 NORA goes to the inner door and listens

Lento $\text{♩} = 56$

CATH. long time we'll be, and the two of us cry - ing.

NORA
senza misura *3*

CATHLEEN
(senza misura)

She's moving about on the bed. She'll be coming in a min-ute. Give me the lad-der,

CATH. and I'll put them up in the turf-loft, the way she won't know of them at all, and may be when the

Poco più mosso
Tempo

CATH.

tide turns she'll be going down to see could he be floating from the east.

pp

Detailed description: This block contains the first system of music for the character CATH. It features a vocal line in 2/4 time with a tempo marking of 'Poco più mosso' and 'Tempo'. The lyrics are 'tide turns she'll be going down to see could he be floating from the east.' The piano accompaniment includes a treble and bass clef with a dynamic marking of 'pp'. There are two triplet markings (3) over the vocal line.

They hide the bundle in the turf loft

9 Lento

Enter MAURYA

MAURYA *3*
Is - n't it

pp

Detailed description: This block contains the first system of music for the character MAURYA. It begins with a piano introduction in 2/4 time, marked 'Lento' and 'pp'. The lyrics 'They hide the bundle in the turf loft' are written above the piano part. The vocal line for MAURYA enters with the lyrics 'Is - n't it' and has a triplet marking (3) over the first three notes.

MAUR.

turf e - nough you have for this day and even - ing? There's a

CATHLEEN

fp

Detailed description: This block contains the second system of music for MAUR. The vocal line continues with the lyrics 'turf e - nough you have for this day and even - ing? There's a'. The piano accompaniment includes a treble and bass clef with a dynamic marking of 'fp'. The tempo is still 'Lento'. There is a triplet marking (3) over the vocal line.

CATH.

cake bak - ing at the fire for a short space, and Bart - ley will want it when the

Detailed description: This block contains the third system of music for CATH. The vocal line continues with the lyrics 'cake bak - ing at the fire for a short space, and Bart - ley will want it when the'. The piano accompaniment includes a treble and bass clef.

Poco più mosso

Tempo

10 MAURYA sits down by the fire

CATH.

tide turns if he goes to Con-ne-ma-ra.

pp

MAURYA

He won't go this day — with the wind ris - ing from the south and west.

MAUR.

He won't go this day, — for the young priest will stop him

Poco meno mosso

NORA

MAUR.

sure-ly He'll not stop him, mother; and I heard Eamon Simon and Stephen Pheety

11 MAURYA (senza misura slow)

NORA

and Col - um Shawn say - ing he would go. Where is he him - self?

Tempo

NORA

He went down to see would there be an - o - ther boat sail - ing in the week, and I'm

f → *p*

colla voce

NORA

think - ing it won't be long till he's here now, for the tide's turn - ing at the green head, and the

NORA

CATHLEEN

NORA

hook - er's tack - ing from the east. I hear some - one pass - ing the big stones. He's com - ing now,

cresc.

NORA

and he in a hur - ry.

Enter BARTLEY

12 BARTLEY (senza misura)

Where is the bit of new rope, Cath-leen, was bought in Con - ne - ma - ra?

CATHLEEN NORA

Give it to him, No - ra; it's on a nail by the white boards. Is that it,


Lento

NORA MAURYA

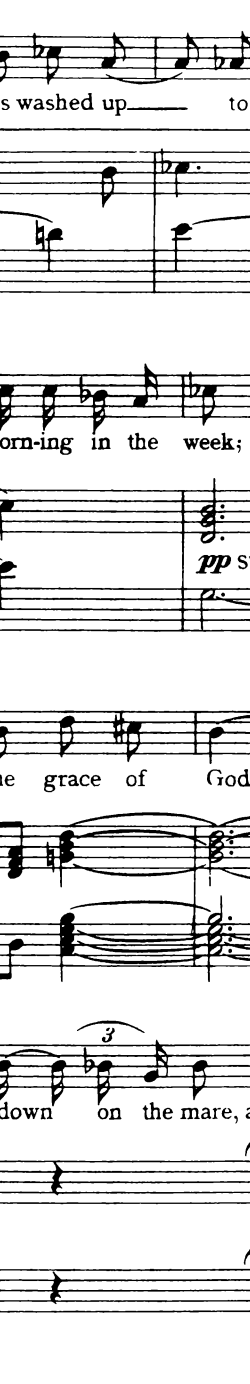
Bart-ley? You'd do right to leave that rope, Bart - ley.

MAUR.

hang-ing by the boards. It - 'll be want-ed in this place, I'm tell-ing you,


MAUR. 

if Mi-chael is washed up — to - mor - row morn-ing, or the next morn-ing,

MAUR. 

or an - y morn-ing in the week; for it's a deep grave we'll make him,

pp sub.

MAUR. 

— by the grace of God — I've no hal - ter the

BARTLEY

BART. 

(senza misura)

way I can ride down on the mare, and I must go now quick-ly. This is the

BART. one boat go - ing for two weeks or be yond it, and the fair

BART. will be a good fair for hors - es, I heard them say - ing be - low.

13 MAURYA It's a hard thing — they'll be say - ing be - low if the

pp

MAUR. bo - dy is washed up and there's no man in it to make the

MAUR. BARTLEY cof - fin. How would it be washed up, and we af - ter look - ing each day for

BART. MAURYA

nine days— and a strong wind blowing a while back— from the west and south? If it

14 Poco più mosso

MAUR. is - n't found it - self, that wind is rais - ing the sea, and


MAUR. there was a star up — a - gainst the moon, and it ris - ing in the night.

MAUR. — If it was a hun - dred hors - es, or a thou - sand hors - es, —

MAUR. 

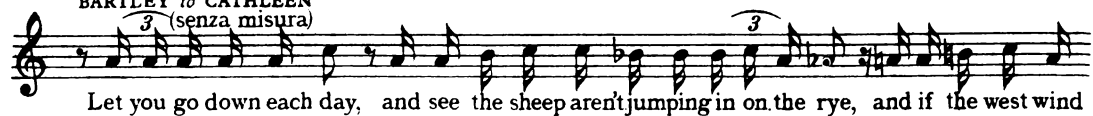
- you had it - self, what is the price of a thous - and hors - es

15 *Largamente*

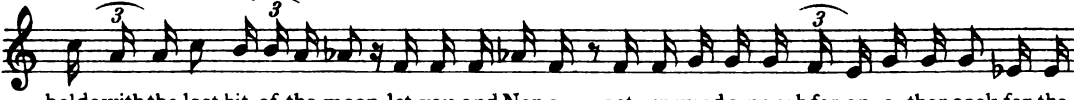
MAUR. 

a - gainst a son — where there is one son on - ly? —

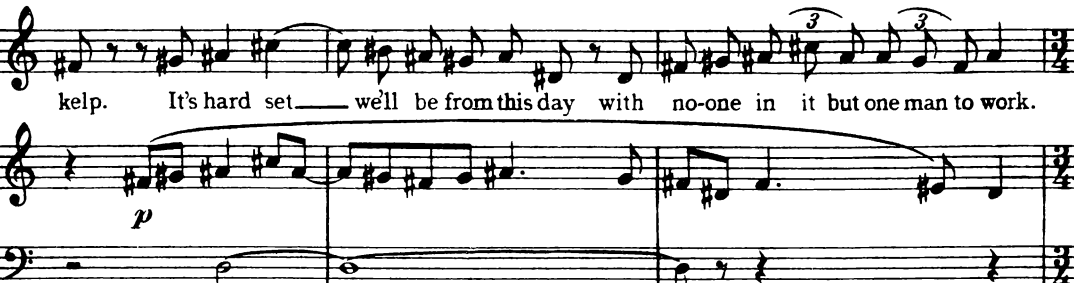
BARTLEY to CATHLEEN
(senza misura)



Let you go down each day, and see the sheep aren't jumping in on the rye, and if the west wind

BART. 

holds with the last bit of the moon let you and Nor-a get up weed e-nough for an-o-ther cock for the

BART. 

help. It's hard set — we'll be from this day with no-one in it but one man to work.

Poco più mosso MAURYA

It's hard set well — be sure-ly the day you're drowned with the rest.

MAUR. senza misura but strict rhythm

What way will I live and the girls with me, and I an old wo-man looking for the grave?

10 Poco più mosso NORA opens the window BARTLEY (senza misura) NORA

Is she coming to the pier? She's passing the green head and let-ting fall her sails.

BARTLEY

I'll have half an hour to go down, and you'll see me com-ing again in

BART.

two days, or in three days, or may-be in four days. if the wind is

BART.

MAURYA

bad.— Isn't it a hard and cru-el man wont hear a

MAUR.

CATHLEEN

word from an old wo-man, and she hold-ing him from the sea? It's the

CATH.

life of a young man to be going on the sea. and who would list-en to an

CATH.

old wo-man with one thing— and she say - ing it o - ver?

[17] BARTLEY

I must go now quick - ly. I'll ride down on the red mare,

BART.

and the grey po - ny will run be - hind me.

(senza misura)

The blessing of God on you. Poco meno mosso

exit, shutting the door

MAURYA

[18] He's

f *p* *mod. & cresc.* *mod. & cresc.*

MAUR. gone now, — God spare us — and we'll not see him a-gain. He's

MAUR. gone now, and when the black night is fall - ing — I'll have no

Largamente

MAUR. son left me in the world. Why wouldn't you

a tempo CATHLEEN

CATH. give him your bless-ing and he look-ing round in the door? Is'nt it sor - row e -

CATH.

-nough is on this house with - out your send - ing him out with an un - luck - y

CATH.

word behind him, - and a hard word - in his ear.

(MAURYA sits by the fire)

19 NORA (to MAURYA)

You're tak - ing a - way the turf from the

Poco più mosso

p *cresc.*

CATHLEEN

(senza misura)

NORA

cake. The son of God for - give us, No - ra, we're af - ter for - get - ting his bit of

CATH. *NORA*

bread. And its des - troyed he'll be go - ing till dark night,

NORA

(senza misura)

and he af - ter eat - ing no - thing since the sun went up.

NORA

Tempo I

It's des - troyed he'll be, sure - ly. There's no sense left on an - y

NORA

per - son in a house where an old wo - man will be talk - ing for ev - er.

MAURYA sways herself on her stool

20

CATHLEEN giving bread to MAURYA

Let you go down now to the spring well
Poco più mosso

This system contains the first vocal line for Cathleen and the piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase with a triplet of eighth notes. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

CATH.

and give him this and he pass-ing. You'll see him

This system continues the vocal line for Cathleen and the piano accompaniment. The vocal line has a rest, followed by the lyrics. The piano accompaniment continues with chords and a bass line.

CATH.

then and the dark word will be bro-ken, and you can say 'God speed you',

This system continues the vocal line for Cathleen and the piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of chords in the right hand.

(senza misura)

CATH.

MAURYA

The way he'll be ea-sy in his mind. Will I be in it as soon as him-

This system continues the vocal line for Cathleen and the piano accompaniment. The vocal line has a rest, followed by the lyrics. The piano accompaniment includes a triplet of chords in the right hand and a triplet of eighth notes in the left hand.

CATHLEEN MAURYA

MAUR. -self? If you go now quick - ly. Its hard set I am to

CATHLEEN

MAUR. walk. Give her the stick, No - ra, or may-be she'll slip on the stones.

21 MAURYA opens the door and stands in the doorway MAURYA

Tempo I In the big world, the

MAUR. old peo-ple do be leav-ing things af-ter them for their sons and children,

MAUR. but in this place — it is the young men — do be leav-ing things be-hind for

MAUR. them that do be old. — cantabile

MAURYA goes out slowly 22

colla voce *pp* tempo

NORA shuts the door

NORA goes to the ladder

CATHLEEN (senza misura)

Wait, No - ra, may-be she'd turn back quick-ly. She's that sor-ry, God help her,

CATH. NORA CATHLEEN

You would-n't know the thing she'd do. Is she gone round by the bush? She's gone now.

CATH. NORA getting the bundle

Throw it down quick-ly, for the Lord knows when she'll be out of it a-gain The young

NORA

priest said he'd be pass-ing to-mor-row, and we might go down and speak to him if it's

23

NORA CATHLEEN NORA

Mi-chael's they are sure-ly. Did he say what way they were found? 'There were

a tempo *pp* colla voce

NORA

two men', says he, 'and they row-ing round with po-teen be-fore the

NORA

cocks crowed, and there was one of them caught the bo - dy, and they

NORA

passing the black cliffs of the North... I've heard tell its a long way to Don - e - gal.

senza misura

fp

Tempo
CATHLEEN

It is sure-ly. There was a man in here a while a - go

CATH.

and he said if you set off walk-ing from the rocks be-yond, it would be in sevendays

senza misura

tempo

CATH. *NORA*

you'd be in Don - e - gal. *NORA* And what time would a

NORA man take, and he float - ing? *They open the bundle*

lunga

24 *Moderato con moto* ♩ = 140

NORA It's Mi - chael, Cath - leen, it's Mi - chael; God spare his

NORA soul, and what will her - self say — when she hears this sto - ry,

NORA

CATHLEEN (senza misura)

and Bart - ley — on the sea? It's a plain stock-ing.

pp

NORA (senza misura)

It's the sec-ond one of the third pair I knit-ted, and I put up three score

CATHLEEN counting

stitch-es, and I dropped four of them. It's that num-ber is in it.

25

CATH.

Ah, — Nor-a, is-n't it a bit - - - ter thing to think of him

CATH.

float-ing that way to the far north, and no-one to keen him —

pp

CATH.

but the black hags that do be fly-ing on the sea.

26 NORA

And is-n't it a pit-i-ful thing when there's no-thing left

NORA

of a man who was a great row-er and fish-er but a

NORA

bit of an old shirt and a plain stock-ing?

CATHLEEN (senza misura) NORA opens the door

Tell me is her-self coming, Nor-a? I hear a lit-tle sound on the

CATH. NORA

path. She is, Cath-leen. She's com-ing up to the

27 CATHLEEN

door. Put these things a-way be-fore she'll come in. May be it's easi-er she'll

CATH.

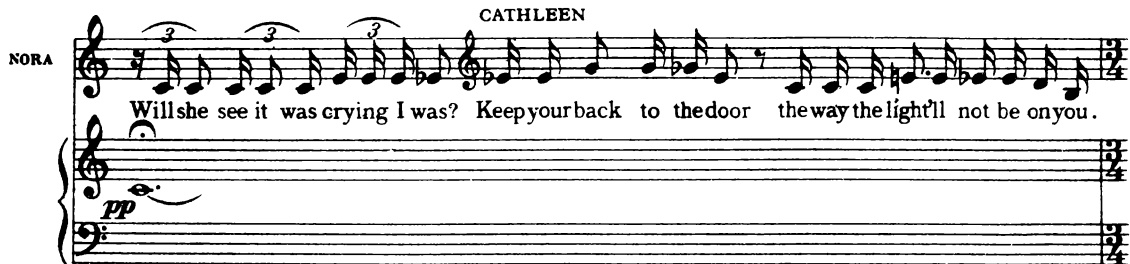
be af-ter giv-ing her bless-ing to Bart-ley, and we won't let on we've heard

CATH. NORA

an-y-thing the time he's on the sea. We'll put them here in the corn-er.

CATHLEEN

NORA



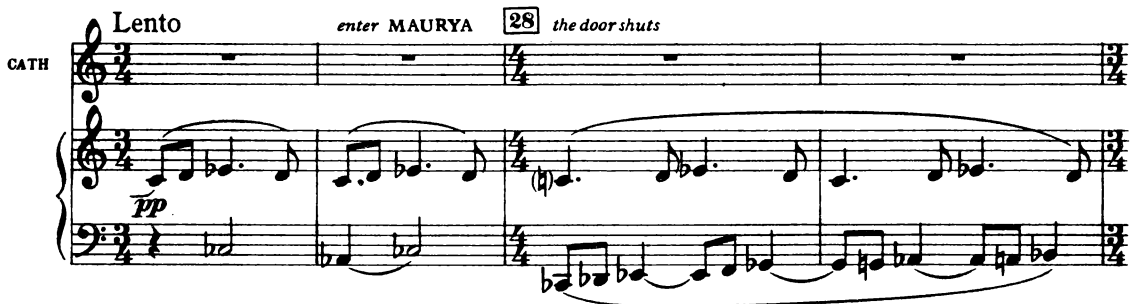
Will she see it was crying I was? Keep your back to the door the way the light'll not be on you.

pp

Lento

enter MAURYA 28 the door shuts

CATH.



pp

she sits by the fire

CATH.

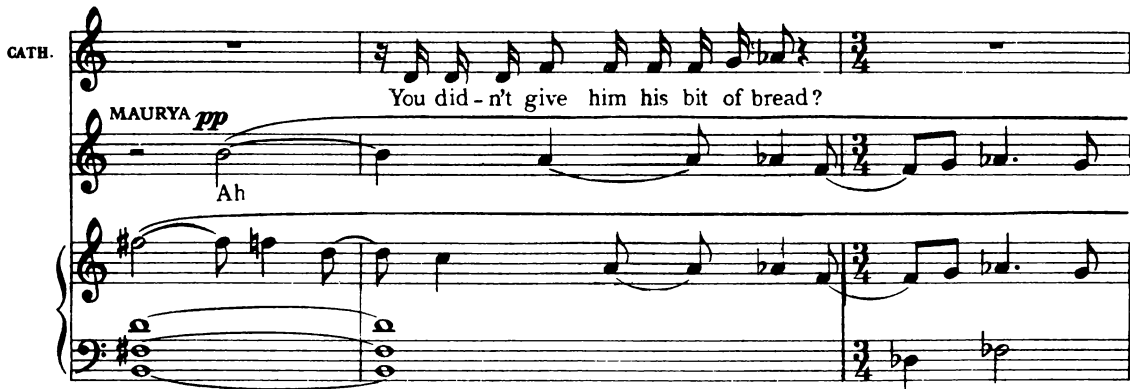


MAURYA *pp*


You did - n't give him his bit of bread?

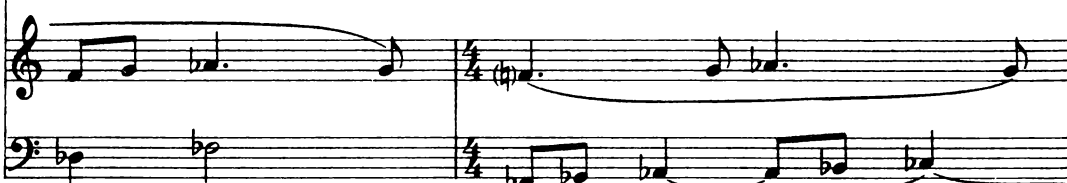
Ah

CATH.



CATH.  Did you see him rid-ing down? God for-give you; is-n't it a bet-ter thing—

MAUR. 

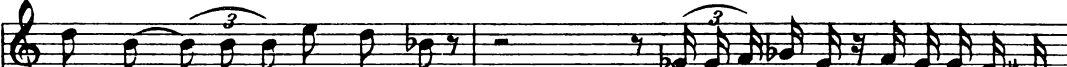


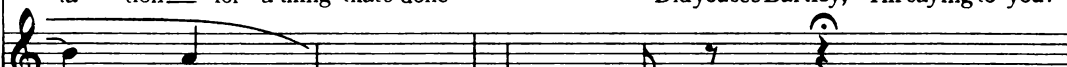
CATH.  — to tell what you seen, than to be mak-ing la - men -


MAUR. 



(senza misura)

CATH.  — ta - tion — for a thing that's done Did you see Bartley, I'm saying to you?

MAUR. 



29

CATH

Did you see Bartley?

MAUR.

* *pp*

My heart is brok - en from this day.

pp

MAUR.

pp

I seen the fear - ful - est thing—

ppp

CATHLEEN *looks out of window* CATHLEEN

God for - give you; he's rid - ing the mare now

CATH. (MAURYA starts)

ov - er the green head, and the grey po - ny be - hind him.

MAURYA *pp* CATHLEEN (senza misura)

The grey po - ny be - hind him. What is it ails you at all?

30 MAURYA *pp*

I've seen the fear - ful - est thing an - y per - son has seen since the day

MAUR. senza misura

Bride Da - ra seen the dead man with the child in his arms.

NORA *f dim.*
Ah

CATHLEEN (senza misura)
Tell us what it is you seen.

p

31 Andante $\text{♩} = 120$ MAURYA
I went down to the spring well, and I

p

MAUR
stood there say-ing a prayer to my-self. Then Bart-ley came a -

MAUR.
- long, and he rid-ing on the red mare with the grey pony behind him.

L.H.

NORA
Ah_____

MAUR.
The Son of God spare us, Nor - a!

NORA 32

CATHLEEN
What is it you seen?

MAUR. *pp*
I seen

CATH.
You did not, mo-ther. It was-n't Mi-chael you seen,

MAUR.
Mi - chael him - self

CATH.

for his bod-y is af - ter being found in the far north_

CATH

and he's got a clean buri-al, by the grace of God.

MAURYA

I'm af - ter see - ing him this day, and he rid - ing and gal - lop - ing.

MAUR.

Bart - ley came first on the red mare,

MAUR. and I tried to say 'God speed you,' but something choked the words in my

MAUR. throat. He went by quick-ly; and 'the

MAUR. bless-ing of God on you', says he, and I could say no-thing. I looked

MAUR. up then, and I cry-ing, at the grey po-ny,

34 *ppp*

MAUR. and there was Mi-chael up-on it with fine clothes up-on him,

ppp

CATHLEEN

It's des - troyed — we are from

MAUR. and new shoes on his feet. —

ff

CATH. this day. It's des - troyed, sure - ly. *MAURYA rises* lunga pausa

f *mf* *p*

35

Lento moderato $\text{♩} = 84$

MAURYA

Bart - ley will be lost now,

MAUR.

and let you call in Ea-mon and make me a good cof-fin out of the

36

MAUR.

white boards, for I won't live af - ter them.

MAUR.

I've had a hus - band, and a hus - band's fa-ther, and six sons

MAUR.  in this house — six fine men, — though it's a hard birth I had with ev-er-y

MAUR.  *senza misura* one of them and they com- ing to the world. *tempo* Some of them were

MAUR.  **37** *Poco più lento* found and some of them were not found, but they're gone now, the lot of them.

MAUR.  There were Steph-en and Shawn — were lost in the great

MAUR. wind, and found af - ter in the bay, * and car-ried up — the two of them on

CHORUS OF WOMEN *off stage, distant*

Ah Ah

cresc.

MAUR. one plank, and in by that door —

SOP.

ALTO

Poco animato

Poco animato

NORA *opening the window*

Did you hear that, Cath-leen? Did you hear a noise in the north - east? —

SOP.

ALTO

SOLO

* Chorus almost inaudible at first, gradually getting louder (sing on closed 'Ah' (er) when soft; open 'Ah' when loud)

CATHLEEN (senza misura)

There's some-one af - ter cry - ing out by the sea - shore,

SOP.

ALTO

Piano accompaniment for the first system, featuring a 7/8 time signature and a key signature of one flat. The piano part includes a triplet of eighth notes in the right hand and a corresponding bass line in the left hand.

39 MAURYA

There was Shea-mus and his fa-ther, and his own fa-ther a - gain — were lost in a

SOP. ALTO I

SOP. ALTO II

39

Piano accompaniment for the second system, continuing the 7/8 time signature and one flat key signature. The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand.

MAUR.

S.A. I

S.A. II

dark night, and not a stick or sign was seen of them when the sun went up

Piano accompaniment for the third system, continuing the 7/8 time signature and one flat key signature. The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand.

* From here the chorus divides into two groups; Soprano and Alto in each group 43

MAUR.  There was Patch af-ter was drowned out of a cur-ragh that turned ov-er.

S.A.I. 

S.A.II. 



MAUR. 40  I was sit-ting here, and I seen two wo-men, and three wo-men, and

S.A.I. 

S.A.II. 

40 

MAUR. *four wo-men coming in, and they cross-ing themselves and not say-ing a word.*

CONTRALTO SOLO

S.A.I.

S.A.II

f pp

MAUR. *I looked out then, and there were men com-ing af-ter them, and they*

CON. SOLO

S.A.I.

S.A.II

p

mc

She stretches her hand out to the door

MAUR. *holding a thing in the half of a red sail, and water dripping out of it and*

S.A.I.

S.A.II

mezzo

[41] *Largo* $\text{♩} = 66$

MAUR. *leav - ing a track to the door*

The door opens. Old women begin coming in, one by one

S.A.I. *pp*

S.A.II

pp

[41] *Largo* $\text{♩} = 66$

pp

pp

MAUR. *pp* *(to CATHLEEN)*

Is it Patch, or Mi - chael, or what is it at all? It's

CATHLEEN

pp

CATH.

Mi-chael, God spare him, for they're af-ter send-ing us — a bit of his clothes.

CATH.

— from the far north.

she gives the clothes to MAURYA

NORA (looking out)

They're carry-ing a thing a-mong them, and there's

NORA

wa-ter drip-ping out of it and leav-ing a track by the big stones.

heavy footsteps are heard outside

pp

CATHLEEN

Is it Bart-ley it is?

A WOMAN

It is sure-ly, God rest his soul. What way was he

CATHLEEN

42

A WOMAN (senza misura)

CATH.

drowned? The grey po - ny knocked him ov - er in - to the sea, and he was

WOMAN

washed out where there is a great surf___ on the white rocks___

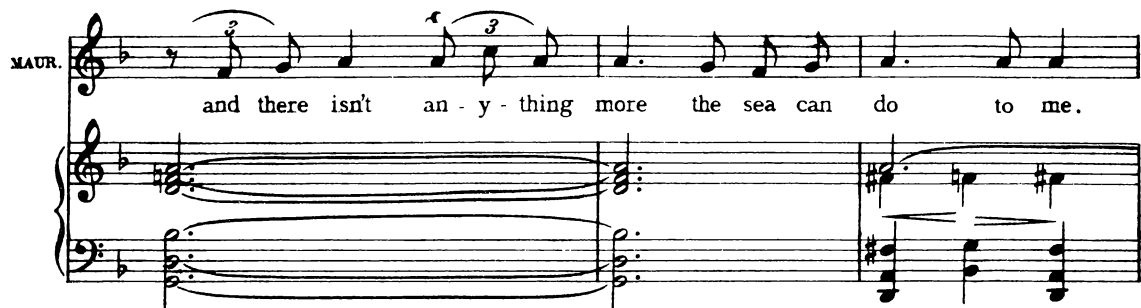
The body is brought in and laid on the table. The door is shut. They all kneel. MAURYA kneels at the head of the table. A long pause

Adagio MAURYA stands up slowly

lunga *p* sonore

MAURYA

They are all gone now,

MAUR.  and there isn't an - y - thing more the sea can do to me.

MAUR.  43 I'll have no call now — to be

MAUR.  cry-ing and praying when the wind breaks from the south, — and you can hear the

Animato
MAUR.  surf is in the east, and the surf is in the

44

MAUR. *3*
west, mak-ing a great stir with the two nois-es, and they hit-ting

CHORUS *on stage*
SOP. ALTO I unis *pp*

SOP. ALTO II unis *pp*

MAUR. *3*
one on the o-ther.

S. A. I *3*

S. A. II *3*

f *dim.*

(senza misura)

MAUR. I'll have no call now to be go-ing down and get-ting Ho-ly Wa-ter in the

S.A.I.

S.A.II

pp

Adagio

MAUR. dark nights, and I won't care what way the sea is when the

45 Poco più mosso

MAUR. o - ther wo-men will be keen - ing.

S.A.I.

pp

Poco piu mosso

pp cresc.

S.A. I

S.A. II

dim.

dim.

46 MAURYA *sprinkles the Holy Water*

MAURYA ³

Give me the Ho-ly Wa-ter, No-ra.

S.A. I

S.A. I

pp

pp

pp

ppp

MAUR. *senza misura*

It isn't that I havn't pray'd for you, Bart-ley, to the Al-

ppp

MAUR. migh - ty God. It isn't that I havn't said prayers in the dark night till you wouldn't

MAUR. 47 *Più lento ma non Adagio*

know what I'd be say - ing; But it's a great rest I'll have

ppp

MAUR. now, and it's time sure-ly. She's qui-et

NORA *pp*

NORA

now and ea-sy. But the day Mi-chael was drowned you could hear her cry-ing

NORA

CATHLEEN

out from this to the spring well. It's get-ting old she is, and

NORA

bro - ken. —

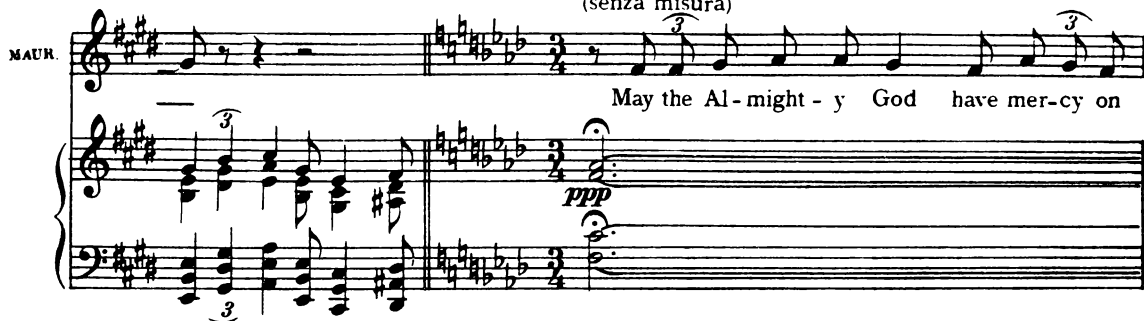
48 MAURYA

They are

MAUR.

all to - ge - ther this time, and the end is come —

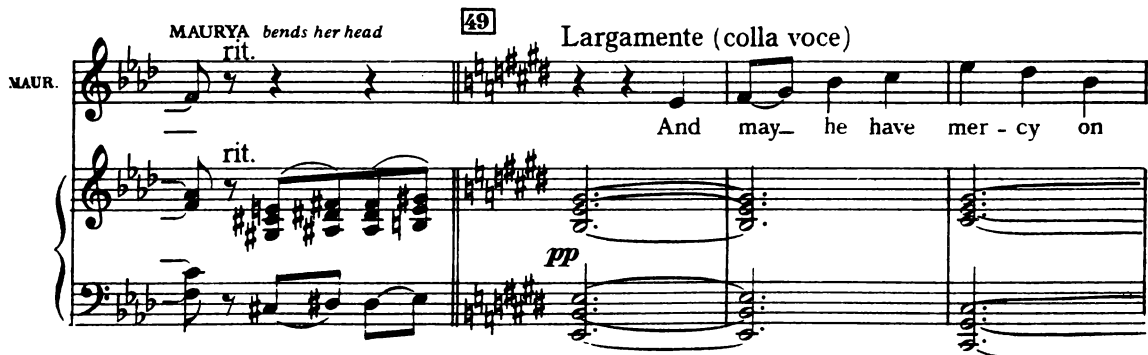
Poco piu mosso
(senza misura)

MAUR.  May the Al - might - y God have mer - cy on

ppp

MAUR.  Bart - ley's soul, and on Mi - chael's soul,

MAUR'  and on the souls of Shea-mus and Patch, and Ste-phen and Shawn

MAURYA *bends her head*
rit. 49 *Largamente (colla voce)*
MAUR.  And may_ he have mer - cy on

pp

Tempo

MAUR. my soul — and on the soul of ev-e-ry one is left liv-ing in the

pp

Detailed description: This system shows the vocal line for MAUR. in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). The lyrics are "my soul — and on the soul of ev-e-ry one is left liv-ing in the". The music features a triplet of eighth notes on the word "one". The piano accompaniment is in the same key and time, starting with a piano (*pp*) dynamic. It consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Poco animato

MAUR. world. —

S.A.I. *pp*

S.A.II *pp*

Poco animato

50

Detailed description: This system contains four staves. The top staff is for MAUR. with the lyrics "world. —". The second and third staves are for vocalists S.A.I. and S.A.II. S.A.I. has a piano (*pp*) dynamic. The piano accompaniment is marked "Poco animato" and includes a triplet of eighth notes. A box containing the number "50" is positioned above the piano staff. The key signature remains three sharps and the time signature is 2/4.

S.A.I.

S.A.II

Detailed description: This system contains three staves for the vocalists and piano accompaniment. S.A.I. and S.A.II have melodic lines with some chromaticism. The piano accompaniment continues with a rhythmic pattern of eighth notes. The key signature and time signature are consistent with the previous systems.

MAURYA (in free time)

dim. Mi - chael has a

S.A.I

S.A.II

ppp

Tempo

MAUR. clean bu - ri - al — in the far north, by the grace of the Al - migh - ty God

S.A.I

S.A.II

3

61

MAUR.

S.A.I

S.A.II

p

mf

MAURYA (in free time)

52 Tempo

S.A.I.

S.A.II

colla voce

MAUR.

S.A.I

S.A.II

deep grave sure-ly.

pp *f* *dim* *p* *pp*

Più lento

MAURYA

S.A.I

Più lento

ppp *pp*

What more__ can we want than that?__ No man at

MAUR. all can be liv - ing for ev - er, and we must be sat - is - fied.

A sudden gust of wind blows the door open and the sea is again heard.

53

Poco più mosso

MAUR. MAURYA *kneels down*

CHORUS *off stage*

Stage gradually darkens

pp

Poco più mosso

SOPRANO SOLO *off stage*

CHOB

p

pp

pp

*The setting sun shines through the door.

54

SOLO

Musical score for measures 54-55, first system. The vocal line features a series of triplets. The piano accompaniment includes dynamic markings *sp* and *p*.

55

Musical score for measures 54-55, second system. The vocal line includes dynamic markings *pp*. The piano accompaniment includes dynamic markings *pp* and *sp*.

Stage quite dark

CURTAIN

Musical score for measures 54-55, third system. The piano accompaniment includes dynamic markings *PPP* and *niente*.