

RIDERS to the sea

J. M. Synge

Music by
R. Vaughan Williams

Oxford University Press
Music Department 44 Conduit Street London W1R 0DE

The first performance was given at the Royal College of Music, London, on 1 December 1937, conducted by Malcolm Sargent.

Duration 37 minutes

Scene: A cottage kitchen on an island off the west coast of Ireland

Time: Late afternoon

Characters

Maurya (<i>an old woman</i>)	Contralto
Bartley (<i>her son</i>)	Baritone
Cathleen (<i>her daughter</i>)	Soprano
Nora (<i>her younger daughter</i>)	Soprano
A Woman	Mezzo-soprano
Chorus of Women (<i>on stage</i>)	
Chorus of Women (<i>off stage</i>)	
<i>(Each chorus contains parts for solo voices)</i>	
Men and Women (<i>non-singing</i>)	

Orchestration

2 flutes	2 horns
oboe	trumpet
cor anglais	timpani
clarinet	bass drum
* (<i>in lieu of bass clarinet</i>)	sea machine
bass clarinet	strings
2 bassoons	<i>(not more than 6.6.4.4.2)</i>
* (<i>2nd in lieu of bass clarinet</i>)	

*Both instruments are necessary when bass clarinet is not available.

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Riders to the Sea

J. M. Synge

R. Vaughan Williams

Lento moderato ($\text{♩} = 60$)

a2

2 Flutes *p*

1 Oboe *pp*

1 Cor Anglais *p*

1 Bass Clarinet (in Bb) *p*

1 Bassoon *p*

2 Horns (in F) *p* con sord.

1 Trumpet (in C) *pp* con sord.

Timpani *pp* S.D. sticks

Percussion *ppp* B.Dr.

Solo Voices

S. Chorus I

A. Chorus I

S. Chorus II

A. Chorus II

Lento moderato ($\text{♩} = 60$)

Not more than

(6) Violin 1 *p*

(6) Violin 2 *p*

(4) Violas *p*

(4) Cellos *p* div.

(2) Basses *p*

F1.

Ob.

C. A.

B. C1.

Bn.

Hn.

Tpt.

a 2 (con sord.)

Timp.

Perc.

(B.D.)

S.D. sticks

tr

pp

Vn. 1

Vn. 2

Va.

Vc.

D.B.

unis.

div.

f

F1.
Ob.
C.A.
B. Cl.
Bn.

Detailed description: This block contains the staves for Flute 1 (F1.), Oboe (Ob.), Clarinet in A (C.A.), Bass Clarinet (B. Cl.), and Bassoon (Bn.). The Flute 1 part features a melodic line with dynamic markings *p*, *f*, and *p*, and includes a triplet of eighth notes. The Oboe part has a similar melodic line with dynamics *p*, *f*, and *p*. The Clarinet in A and Bass Clarinet parts play a rhythmic accompaniment of eighth notes, with dynamics *f* and *p*. The Bassoon part is mostly silent, with a few notes at the end of the system marked *f* and *p*.

Hn.
Tpt.

(con sord.)
f
(con sord.)
f dolce

Detailed description: This block contains the staves for Horn (Hn.) and Trumpet (Tpt.). The Horn part is marked *(con sord.)* and *f*, playing a sustained chord. The Trumpet part is also marked *(con sord.)* and *f dolce*, playing a melodic line with a crescendo and decrescendo.

Timp.
Perc.

pp
f *p*

Detailed description: This block contains the staves for Timpani (Timp.) and Percussion (Perc.). The Timpani part has a tremolo effect, marked *pp*, with a dynamic change to *f* and *p*. The Percussion part is mostly silent.

Vn. 1
Vn. 2
Va.
Vc.
D.B.

p *f*
f *p* *f*
p *f* *p* *f*
p *f* *p* *f*
p *f* *p* *f*

unis.

Detailed description: This block contains the staves for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Violin 1 and Violin 2 parts have melodic lines with dynamics *p* and *f*. The Viola part has a melodic line with dynamics *f* and *p*. The Violoncello and Double Bass parts play a rhythmic accompaniment of eighth notes, with dynamics *p*, *f*, *p*, and *f*. The Violoncello part is marked *unis.* (unison).

2

B.C1. *p*

Bn. *p* solo

Hn. *p*

Timp. *mp* *ppp*

CURTAIN

2 CATHLEEN alone busy in the room - finally sits down by her spinning wheel.

Vn.1 *p*

Vn.2 *p*

Va. *p*

Vc. *p*

D.B. *p*

3

F1. *pp* solo

Ob. *pp*

Bn. *pp*

Va. *pp*

Vc. *pp*

F1. *pp*

Ob. *pp*

4 *Meno mosso* (♩ = 80)

F1. *fp* *fp* *fp* *f*

Ob.

C. A. *fp* *fp* *fp* *f*

B. Cl. *fp* *fp* *fp* *f*

Bn.

(con sord.) *fp* *fp* *fp* *f*

(con sord.) *p* *f* *p* *f* *p* *f*

SEA MACHINE (off stage) *pp* *f* *pp*

The door opens and the sound
of the sea is heard.

Enter NORA she stands in the door and
looks round anxiously.

4 *Meno mosso* (♩ = 80)

Vn. 1 *fp* *fp* *fp* *f*

Vn. 2 *fp* *fp* *fp* *f*

Va. *fp* *fp* *fp* *f*

Vc. *fp* *fp* *fp* *f*

D. B.

Fl. (4)

C.A. (4)

B.C1. (4)

Hn. (4)

Perc. (4)
tr
pp *f* *pp* (continue ad lib. in strict time)

Solo
 NORA *in a low voice* (senza misura) *pp* CATHLEEN
 Where is she? She's ly - ing down, God help her, and may - be sleep - ing; if she's a - ble.

Vn.1 (4)
pp

Vn.2 (4)
pp

Va. (4)
pp

Vc. (4)
pp

Fl. (4)

Ob. (4)
solo

C.A. (4)
solo
p *f*

Perc. (4)
tr
pp *f*

Solo
 CATHLEEN NORA
 NORA shuts the door and comes forward and takes a bundle from under her shawl. door shuts
 What is it you have? The young priest is

Vn.1 (4)
f *pp*

Vn.2 (4)
f *pp*

Va. (4)
f *pp*

Vc. (4)
f *pp*

5 7

Ob. *pp*

C.A. *pp*

Solo
NORA
(senza misura)

after bringing them. It's a shirt and a plain stocking were got off a drowned man in Donegal.

Vn.1 5

Vn.2

Va.

Vc.

Ob.

C.A.

Solo
(senza misura)

We're to find out if it's Mi-chael's they are, sometime her-self will be down

Ob.

Solo
a tempo CATHLEEN

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

Ob.

Solo
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)

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

div. *pp*

Va. *pp*

Vc. *pp*

F1. 1. solo *p*

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

Va. *pp*

Vc. *pp*

D.B. *pp*

F1.

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

Va.

Vc.

D.B.

Poco meno mosso

CATHLEEN

Solo

going this day with the hor-ses to the Gal-way fair? 'I won't stop him', says he;

NORA Tempo

Vn.1

Vn.2

Va. (div.) pp

Vc. (div.) pp

Solo

'but let you not be a-fraid. Her-self does be say-ing prayers half through the

Va. pp

Vc. pp

F.1. 1. solo pp

Solo

night, and the Al-migh-ty God won't leave her des-ti-tute' says he 'with no son liv-ing.'

Vn.1 pp

Vn.2 pp

Va. unis.

Vc. unis.

7 Poco più mosso

7 6 1.

F1. *p* *f* *f* *p* *pp*

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

C.A. *p* *f* *f* *pp*

B.C1. *p* *f* *f* *pp*

Bn. *f* *f* *pp*

Hn. (con sord.) *p* *f* *f* *pp*

Tpt. *f* *f* *pp*

S.D.sticks *t* *t*

Timp. *p* *f* *p* *mf* *pp* *pp*

Perc. SEA MACH. *pp* *f* *pp*

Solo CATHLEEN *3* NORA *3*
Is the sea bad by the white rocks, No-ra? Middling

7 Poco più mosso

Vn. 1 *p* *f* *f* *pp*

Vn. 2 *p* *f* *f* *pp* (*pp*)

Va *p* *f* *f* *pp* (*pp*)

Vc *p* *f* *f* *pp* (*pp*)

D.B. *p* *f* *f* *pp* (*pp*)

1. a2

F1. *p*

Ob. *f* *p*

C.A. *f* *p*

B.C1. *p*

Bn. *p*

Hn.

Tpt.

Timp.

Perc. *f* *pp* *f* *pp*

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

Vn. 1

Vn. 2 *p*

Va. unis. sul pont. *p* *f*

Vc. sul pont. *p* *f*

D.B.

F1. *p* *f* *pp*

Ob. *p* *f* *pp*

C.A. *p*

B.C1. *f* *p*

Bn. *f* *pp*

(con sord.)

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

Tpt. (con sord.) *p* *f* *pp*

Timp

Perc. *ff* *ff* niente

B.D. *ppp senza cresc.*

Solo

when the tide's turned to the wind.

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

Vn.1 *p* *f* *p* *mf* *pp*

Vn.2 *f* *p*

Va. nat. *f* *p*

Vc. nat. *f* *p* *mf* *p*

D.B. *p* *f* *p* *p* *pp*

B.Cl. *(senza misura)* NORA CATHLEEN *coming to the table*

Solo 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

Va.

8 Lento ♩ = 56

B.Cl. *Tempo* NORA goes to the inner door and listens.

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

Vn.1 **8** Lento ♩ = 56 con sord. pp

Vn.2 con sord. pp

NORA *(senza misura)* CATHLEEN

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

Vn.1

Vn.2

Solo 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

Ob. pp

C.A. pp

Solo *Tempo* tide turns she'll be go-ing down to see could he be floating from the east. —

9 Lento

C.A. *ppp*

B.C.1. *p*

Bn. *solo pp*

Solo
They hide the bundle in the turf loft. **9 Lento** Enter MAURYA *senza sord.* Is-n't it turf e-nough you

Vn.1 *p pp* *senza sord.*

Vn.2 *p pp* *senza sord.*

MAURYA *3*

Bn.

Solo
CATHLEEN
have for this day and even-ing? There's a cake bak-ing at the fire for a short space,

Vc. *fp*

Poco più mosso **10**

Ob. *pp*

Solo *Tempo*

Vc. *pp*

and Bart-ley will want it when the tide turns if he goes to Con-ne-ma-ra. MAURYA sits down by the fire.

Ob. *pp*

C.A. *pp*

Solo
MAURYA *3*
He won't go this day with the wind ris-ing from the

Va. *pp*

Vc. *pp*

Ob.

C.A.

MAURYA

Solo

south and west. He won't go this day, —

Vn.1

Vn.2

Va.

Vc.

f *p* *pp*

Poco meno mosso

Ob.

C.A.

NORA

Solo

— for the young priest will stop him sure-ly He'll not stop him, mo-ther;

Vn.1

Vn.2

Va.

Vc.

p

Poco meno mosso

Vn.1

Vn.2

Va.

Vc.

Ob.

C.A.

Solo

and I heard Eamon Simon and Stephen Pheety and Colum Shawn saying he would go.

Va.

p

11

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

C.A. *f* *p* *f* *p*

Solo MAURYA (*slow, senza misura*) NORA (*a tempo*)

Where is he him-self? He went down to see would there be an-o-ther boat

11

Vn.1 *f* *p*

Vn.2 *f* *p*

Va. *f* *p*

Vc. *f* *p*

F1. *pp*

Ob. *pp*

C.A. *pp*

B.C1. *pp*

Bn. *pp*

Solo sailing in the week, and I'm think-ing it won't be long till he's here now, for the

Vn.1 *pp*

Vn.2 *pp*

Va. *pp*

Vc. *pp*

F1.

Ob.

C. A.

B. Cl.

Bn.

Hn.

Perc.

NORA

CATHLEEN

Solo

tide's turn-ing at the green-head, and the hook-er's tack-ing from the east. I hear some-one

Vn. 1

Vn. 2

Va.

Vc.

D. B.

F1. *p cresc.* *f > p*

Ob. *f > p*

C.A. *f > p*

B.C1. *f > p*

Bn. *f > p*

Hn. (con sord.) *p* *f > p*

Perc. SEA MACHINE *p* *f >*

Solo NORA
passing the big stones. He's coming now, and he in a hur-ry.

Vn.1 *f > p*

Vn.2 *f > p*

Va. *f > p*

Vc. *f > p*

D.B. *pizz.* *p* *f*

Enter BARTLEY

12

(continue in strict time until door shuts)

AD LIB.

Perc. *pp* *f*

Solo **BARTLEY** (*senza misura*) **CATHLEEN**

Where is the bit of new rope, Cathleen, was bought in Con-ne-ma-ra? Give it to him, No-ra;

Lento

B.C1. *pp*

Bn. *pp*

Solo **NORA**

it's on a nail by the white boards. Is that it, Bart-ley?

B.C1.

Bn. *p*

Solo **MAURYA**

You'd do right to leave that rope, Bart-ley, hang-ing by the boards. It-'ll be want-ed in

F1. *p* a2

B.C1. *p*

Bn.

Solo

this place, I'm tell-ing you, if Mi-chael is washed up to-mor-row morn-ing,

F1.

B.C1.

Bn.

Solo

or the next morn-ing, or an-y morn-ing in the week; for it's a

Va.

Vc.

pp

div.

Hn.

a2(con sord.)

p

Solo

deep grave we'll make him, by the grace of God. I've no hal-ter the

BARTLEY

Vn.1

Vn.2

Va.

Vc.

D.B.

pp

div.

pp

div.

pp

unis.

pp

arco

pp

Hn.

BARTLEY
(*senza misura*)

Solo

way I can ride down on the mare, and I must go now quickly. This is the one boat going for two

Vn.1

Vn.2

so

Va.

Vc.

D.B.

Solo

weeks or beyond it, and the fair will be a good fair for horses, I heard them saying be-low.

Va.

13

Bn.

pp

MAURYA

Solo

It's a hard thing— they'll be say-ing be - low if the bo-dy is washed up

Va.

sost.

a2

F1. *p*

Ob. *f* 3 *p* 3

B.C1. *p*

Bn. *f* 3 *p* 3

Solo
and there's no man in it to make the cof-fin. How would it be washed up, and

BARTLEY

Vn. 2 unis. *f* *p*

Va. tutti *f* *p*

a2

F1. *f* *p*

Ob. 3 3

Bn. 3 3 3

Hn. 2. con sord. *f* *p*

Solo
we af-ter look-ing each day for nine days, — and a strong wind blow-ing a while back.

Vn. 1 unis. *f* *p*

Vn. 2 *f* *p*

Va. *f* *p*

Vc. unis. *f* *p*

14 Poco più mosso

F1. *f* *p*

Ob. *p*

B.C1. *p*

Bn. *p*

Hn. (con sord.)

Solo *f* *p*

MAURYA

14 Poco più mosso

Vn.1 *f* *p*

Vn.2 *f* *p*

Va. *f* *p*

Vc. *p cantabile*

D.B. *pizz.* *p*

F1. a2

B.C1.

Bn.

Hn.

Solo

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

Va.

Vc.

D.B. arco

F1.

Ob. *p*

B.C1.

Bn. *p*

Solo

— If it was a hun-dred hor-ses, or a thou-sand hor-ses,— you had it-self,

Vn.2 *3*

Va. *div.*

Vc.

D.B.

15 *Largamente*

Ob. *f > p*

Bn. *f > p*

Hn. *2. (con sord.) f > p*

Solo

what is the price of a thous-and hor-ses a-against a son where there is

15 *Largamente*

Vn.1 *f > p*

Vn.2 *f > p unis.*

Va. *f > p*

Vc. *f > p*

D.B. *f > p*

BARTLEY (to CATHLEEN) (senza misura)

MAURYA

Solo

one son on - ly? — Let you go down each day, and see the sheep aren't jump-ing

Vn. 1. *pp*

Vn. 2. *pp*

Va. *pp*

Vc. *pp*

Solo

in on the rye, and if the west wind holds with the last bit of the moon let you and No-ra

C. A. *p* solo

S

get up weed e-nough for an - o - ther cock for the kelp. It's hard set —

Vc. *p*

Poco più mosso

Ob.

C. A. *p*

Solo

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

MAURYA

Poco più mosso

Vn. 2. *p*

Va. *p*

Vc.

2. solo

F1. *p*

Ob. *p*

Bn. *p*

Hn. 2. (con sord.) *p*

Solo

we'll_ be sure-ly the day you're drowned with the rest. What way will

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Ob.

Bn.

Solo

senza misura but strict rhythm

I live and the girls with me, and I an old wo-man look-ing for the grave?

16 Poco più mosso

F1. *f* \rightarrow *p* *f* \rightarrow *p*
 Ob. *f* \rightarrow *p* *f* \rightarrow *p*
 C.A. *f* \rightarrow *p* *f* \rightarrow *p*
 B.C1. *f* \rightarrow *p* *f* \rightarrow *p*
 Bn. *f* \rightarrow *p* *f* \rightarrow *p*
 Hn. (con sord.) *f* \rightarrow *p* *f* \rightarrow *p*
 Tpt. *f* \rightarrow *p* *f* \rightarrow *p*
 Timp. S.D. sticks *f* \rightarrow *p* (S.D. sticks) *f* \rightarrow *p*
 Perc. SEA MACHINE *pp* \rightarrow *f* \rightarrow *pp* continue in strict time
 Solo BARTLEY NORA $\overbrace{\hspace{2cm}}^3$
 Is she coming to the pier? She's passing the green head and letting fall her sails.

NORA opens the window.

16 Poco più mosso

Vn. 1 *f* \rightarrow *p* *f* \rightarrow *p*
 Vn. 2 *f* \rightarrow *p* *f* \rightarrow *pp*
 Va. *f* \rightarrow *p* *f* \rightarrow *p*
 Vc. *f* \rightarrow *p* *f* \rightarrow *p*
 D.B. *f* \rightarrow *p* *f* \rightarrow *p*

F1
pp

Bn
pp

Perc.
SEA MACH. (contd.)

Solo
BARTLEY
I'll have half an hour to go down, and you'll see me coming a - gain in

Vn.1
pp

Vn.2
pp

Va.
pp

Vc.
div.
pp

D.B.
pp

F1

Ob.
p

C.A.

B.C1.

Bn.
f p

Perc.
SEA MACH. (contd.)

Solo
MAURYA
two days, or in three days, or may-be in four days, if the wind is bad. — Isn't it a

Vn.1
f p

Vn.2
f p

Va.
f p

Vc.
f p

D.B.
f p

Ob

C.A.

B. Cl.

SEA MACH. (contd.)

MAURYA

Solo

hard and cru - el man won't hear a word from an old wo-man, and she hold-ing

Vn. 1

Vn. 2

Va.

Vc.

D.B.

Ob.

C.A.

B. Cl.

Hn.

(S.D. p sticks)

Timp.

Perc.

SEA MACH. (contd.)

Solo

CATHLEEN

him from the sea? It's the life of a young man to be going on the sea, and

Vn. 1

Vn. 2

Va.

Vc.

arco

D.B.

Ob.

C.A.

B.C1.

Bn.

Timp.

Perc.

SEA MACH.(contd.)

Solo

Vn. 2

Va.

Vc.

D.B.

who would lis-ten to an old wo-man with one thing—and she say-ing it o-ver?

17^{a2}

F1.

Ob.

C.A.

B.C1.

Bn.

Hn.

Perc.

SEA MACH.(contd.)

Solo

BARTLEY

17

I must go now quick-ly. I'll ride down on the red mare, and the grey po-ny will run be-

Vn. 1

Vn. 2

Va.

Vc.

D.B.

unis. f sul pont.

div.pizz.

Poco meno mosso

F1 *fp* *f* *p* *a2* *p*

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

C.A. *p cresc.* *f* *p* *p*

B.C1. *p cresc.* *f* *p* *p*

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

Hn. *fp* *f* *p*

Tpt. *p* *f* *p*

Perc. SEA MACH. (contd.) 4/4

Solo BARTLEY *senza misura* *3*

-hind me. The bless-ing of God on you.

BARTLEY exits, shutting the door.

Poco meno mosso

Vn. 1 *fp* *ff* *p*

Vn. 2 *fp* *ff* *p*

Va. *nat.* *fp* *ff* *p*

Vc. *nat.* *fp* *ff* *p*

D.B. *unis. arco* *fp* *ff* *p*

18

F1. *f* *f* *p*

Ob. *f* *p*

C. A. *f* *p*

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

Bn. *f* *f* *p*

Hn. *f* *p* *senza sord.* *con sord.* *f* *p*

Tpt. *f* *p* *con sord.*

Perc. SEA MACH. (continues till door shuts)

Solo MAURYA *f*

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

18

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

F1. *f* \rightarrow *p*

Ob. *p*

C.A. *p*

B.C1. *f* \rightarrow *p*

Bn. *f* \rightarrow *p*

Hn. *a2* *f* \rightarrow *p*

Solo MAURYA *largamente*
gone now, and when the black night is fall-ing— I'll have no son left me in the

Vn.1 *f* \rightarrow *p*

Vn.2 *f* \rightarrow *p*

Va. *f* \rightarrow *p*

Vc. *f* \rightarrow *p*

D.B. *f* \rightarrow *p*

F1. *f*

B.C1. *f*

Solo *a tempo* CATHLEEN
world. Why wouldn't you give him your bless-ing and he look-ing round in the

Vn.1 *p* \rightarrow *f* \rightarrow (*pp*)

Vn.2 *p* \rightarrow *f* \rightarrow (*pp*)

Va. *p* \rightarrow *f* \rightarrow (*pp*)

Vc. *p* \rightarrow *f* \rightarrow (*pp*)

D.B. *p* \rightarrow *f* \rightarrow (*pp*)

F1.

Ob.

C. A.

B. C1.

Bn.

Solo

door? Is'nt it sor - row e - nough is on this house with-out your sending him out with an unlucky

Vn. 1

Vn. 2

Va.

Vc.

D. B.

F1.

Ob.

C. A.

B. C1.

Bn.

Hn.

Solo

word be-hind him, — and a hard word — in his ear? — MAURYA sits by the fire.

Vn. 1

Vn. 2

Va.

Vc.

D. B.

Poco più mosso 19

Ob. *p* *f*

Solo *NORA (to MAURYA)* *CATHLEEN*

You're tak-ing a-way the turf from the cake. The son of God for-

Vn.1 *pp* (*pp*) *f*

Vn.2 *pp* (*pp*) *f*

Va. (*pp*) *f*

Vc. *pp* *f*

D.B. *pp* *f*

F1. *p*

Ob. *mf* *pp*

C.A. *p*

Hn. *p*

Solo *(senza misura)* *NORA*

-give us, No - ra, we're af-ter for-get-ting his bit of bread. And its des-troyed he'll

Vn.1 *mf* *pp*

Vn.2 *mf* *pp*

Va. *mf* *pp* *p*

Vc. *mf* *pp*

20 Poco più mosso

B.C1.

Hn.

Solo

CATHLEEN

Let you go down now to the spring well and give him this and

CATHLEEN giving bread to MAURYA,

Vc.

pp

Fl.

C.A.

B.C1.

Hn.

Solo

he pass-ing. You'll see him then and the dark word will be bro-ken,

Vc.

pp

Fl.

C.A.

Solo

(senza misura)

and you can say 'God speed you,' The way he'll be ea-sy in his mind.

Vc.

F1.

Ob. *solo* *p*

C.A.

Solo

MAURYA GATHLEEN MAURYA

Will I be in it as soon as him-self? If you go now quick-ly. Its hard set I am to

Vn. 1 *f* *p* *mp* *pp* *mp* *pp*

Vn. 2 *f* *p* *mp* *pp* *mp* *pp*

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

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

D.B. *f* *p* *mp* *pp* *mp* *pp*

(pizz.)

F1.

Ob. *p*

C.A.

B.C1.

Bn.

Perc. SEA MACHINE *pp cresc.*

Solo

CATHLEEN

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

Vn. 1 *mp* *pp*

Vn. 2 *mp* *pp*

Va. *mp* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

21 Tempo 1

F1. *f* *pp*

Ob. *f* *pp* *p cantabile*

C.A. *f* *pp*

B.C1. *f* *pp*

Bn. *f* *pp* *p*

Hn. *f* *pp* *pp* *2.*

Tpt. *f*

Timp.

Perc. SEA MACH. (contd.) *(p)* *f* *pp* *f*

Solo MAURYA
 In the big world, the old peo-ple do be leaving things af-ter them
 MAURYA opens the door and stands in the doorway.

21 Tempo 1

Vn.1 *f* *pp*

Vn.2 *f* *pp*

Va. *f* *pp*

Vc. *f* *pp* *p cantabile pizz.*

D.B. *f* *pp* *pp*

F1
p *f* *pp*

Ob.
p *f* *pp*
p cantabile

C.A.
p *f* *pp*

B.C1.
p *f* *pp*

Bn.
f *pp*

Hn.
mf *pp*

Tpt.

Timp.

Perc.
SEA MACH. (contd.)
pp *ff* *pp*

Solo
— for their sons and chil-dren, but in this place — it is the young men —

Vn. 1
f *pp*
3 *3*

Vn. 2
f *pp*
3 *3*

Va.
f *pp*

Vc.
f *pp*
p cantabile

D.B.
ff *pp*

a2

bva

bva

bva

colla voce tempo

F1. *f*

Ob. *f cantabile* 3 3

C.A. *f*

B.Cl. *f cantabile* 3 3

Bn. *f*

Hn. 2. *pp* *f*

Tpt. *f*

Timp. *f*

Perc. SEA MACH. (contd.) *f* *pp* *f* *pp*

Solo MAURYA *colla voce tempo*

— do be leaving things be-hind for them that do be old. —

MAURYA goes out slowly. *colla voce tempo*

Vn. 1 *pp cresc.* *f*

Vn. 2 *pp cresc.* *f*

Va. *pp cresc.* *f cantabile* 3 3

Vc. *f cantabile* 3 3

D.B. arco *pp* *f*

F1. *f* *p* *f*

Ob. *f* *p* *f*

C.A. *f*

B.C1. *f* *p* *f*

Bn. *f*

Hn. *f* *p* *f* a2 con sord.

Tpt. *f*

Timp. *f* *pp*

Perc. SEA MACH. (contd.) *niente*

Solo CATHLEEN (senza misura):
Wait, No-ra, may-be she'd

NORA shuts the door. NORA goes to the ladder.

Vn. 1 *f* *fpp*

Vn. 2 *f* *fpp*

Va. *f* *fpp*

Vc. *f* *fpp*

D.B. *f* *pp* *f* pizz.

CATHLEEN

Solo

turn back quickly. She's that sor-ry, God help her, You wouldn't know the thing she'd do.

Vn.1

Vn.2

Va.

Vc.

NORA

CATHLEEN

Solo

Is she gone round by the bush? She's gone now. Throw it down quickly, for the Lord knows

Solo

when she'll be out of it a-gain. The young priest said he'd be pass-ing to-mor-row,

NORA (getting the bundle)

23 a tempo

solo *colla voce*

Ob.

pp

Solo

and we might go down and speak to him if it's Mi-chael's they are sure-ly. Did he

CATHLEEN

Ob.

Solo

say what way they were found? 'There were two men,' says he, 'and

NORA

Ob.

Solo

they row-ing round with po-teen be-fore the cocks crowed, and there was one of them

Ob.

Solo

caught the bo-dy, and they pass-ing the black cliffs of the North'

Ob. *(senza misura)*

Solo *CATHLEEN Tempo*
I've heard tell its a long way to Do-ne-gal. It is sure-ly. There was a

Va. *fp*

Vc. *fp*

Ob. *(senza misura)*

Solo man in here a while a-go and he said if you set off walk-ing from the

Va.

Vc.

Ob. *Tempo*

Solo rocks be-yond, it would be in seven days you'd be in Do-ne gal.

Va.

Vc.

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

Solo *NORA*
And what time would a man take, and he float-ing?

Va. *f* *p* *f*

Vc. *f* *p* *f*

24 Moderato con moto ♩ = 140

lunga

F1.

Ob.

C.A.

B.C1.

Bn.

Hn.

Tpt.

Timp.

Perc.

Solo

lunga

senza sord

S.D. sticks

NORA

It's Mi - chael, Cath-leen, it's

They open the bundle 24 Moderato con moto ♩ = 140

lunga

Vn. 1

Vn. 2

Va.

Vc.

D.B.

ppp

ppp

div.

arco

F1. *p*

Ob. *p* *pp*

C.A. *p* *pp*

B.C1. *p* *pp*

Bn. *p* *pp* *pp*

Hn. *p* *pp*

Tpt. *p*

Timp. *pp*

Perc.

Solo
Mi - chael; God spare his soul, and what will her - self say _____ when she

Vn.1 *p* *pp*

Vn.2 *p* *pp*

Va. *p* *pp*

Vc. *p* *pp* unis.

D.B. *p* *pp*

Detailed description: This is a page of a musical score, page 47. It features a vocal soloist and a full orchestra. The vocal line is the central focus, with lyrics: "Mi - chael; God spare his soul, and what will her - self say _____ when she". The orchestration includes Flute 1 (F1), Oboe (Ob.), Cor Anglais (C.A.), Bassoon 1 (B.C1), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Percussion (Perc.), Violin 1 (Vn.1), Violin 2 (Vn.2), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics range from piano (*p*) to pianissimo (*pp*). The vocal line has a long, sustained note with a fermata. The orchestral parts provide harmonic support and texture.

Ob.
C.A.
B.C1.
Bn.

lunga

Solo

NORA
hears this sto-ry,

CATHLEEN (*senza misura*)
and Bart - ley___ on the sea. It's a plain stocking.

Vn. 1
Vn. 2
Va.
Vc.
D.B.

lunga (sustain)
ppp

(sustain)
ppp

(sustain)
ppp

(sustain)
ppp

lunga
ppp

(Strings sustain until **25**)

Solo

NORA

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

F1.

Ob.

C. A.

B. Cl.

Bn.

Hn.

Tpt.

Timp.

Perc.

Solo

CATHLEEN (counting)

and I dropped four of them. It's that number is in it. Ah, No-ra, is-n't it a

Vn. 1

Vn. 2

Va.

Vc.

D.B.

F1. *pp*

B.C1. *pp*

Hn. *pp*

Timp. *pp*

Solo
 bit - - ter thing to think of him float-ing that way to the far north, and

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. *pp*

D.B. *pp*

CATHLEEN

F1.

Ob. *pp*

C.A. *pp*

B.C1. *pp*

Solo
 no-one to keen him — but the black hags — that do be fly-ing on the sea. —

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. *pp*

D.B. *pp*

div. unis.

26

F1. *f* *p* *a2*

Ob. *f*

C.A. *f*

B.C1. *f* *p*

Bn. *f* *p*

Hn. *f* *p* *p* *a2*

Tpt. *f* *p* *con sord.*

NORA

Solo

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

26

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f* *p* unis. div.

Vc. *f* *p* unis. div.

D.B. *f* *p*

Ob. *pp*

C.A. *pp*

B.C1. *pp*

Bn. *p*

Hn.

Solo
NORA
— of a man who was a great row-er and fish-er — but a bit of an old

Vn. 1

Vn. 2

Va. *unis.*

Vc. *unis.*

D.B.

Ob. *ppp*

C.A. *ppp*

B.C1. *ppp*

Solo
CATHLEEN (*senza misura*)
shirt and a plain stock-ing? Tell me is her-self com-ing,

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *unis. ppp*

Vc. *ppp*

D.B. *ppp*

SEA MACHINE *continue in strict time until door shuts*

Perc. *pp* *f*

Solo NORA
No-ra? I hear a lit-tle sound on the path. She is, Cath-leen. She's com-ing up to the
NORA opens the door.

Vn. 1

Vn. 2

Va.

Vc.

27 SEA MACH. (contd.)

Perc.

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

Vn. 1 *lunga*

Vn. 2 *lunga*

Va. *lunga*

Vc. *lunga*

SEA MACH. (contd.)

Perc.

Solo
giv-ing her bless-ing to Bart-ley, and we won't let on we've heard an-y-thing


SEA MACH. (contd.)

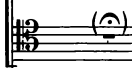
Perc.

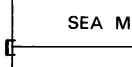
Solo NORA
the time he's on the sea. We'll put them here in the corn-er. Will she see it was crying I was?


Va. *ppp*

Lento


B.C1. 

Bn. 

Perc. SEA MACH. (contd.) 

Solo CATHLEEN 
 Keep your back to the door the way the light'll not be on you.

Lento enter MAURYA

Va. 

28

F1. 

B.C1. 

Bn. 

Perc. SEA MACH. (contd.) 
pp niente

28 the door shuts. she sits by the fire.

Va. 

Vc. 

D.B. 

Ob. *p*

Hn.

Solos
 CATHLEEN *3*
 -ta - tion_ for a thing that's done.
 MAURYA *3* (*senza misura*)
 Did you see Bartley, I'm saying to you?

Vn.1 *pp*

Vn.2 *pp*

Va. *p* *pp*

Vc. *pp*

D.B. *pp*

29

F1. *pp*

Ob. *pp*

Hn. *a2 con sord.* *p*

Solo
 MAURYA * *pp*
 My heart is brok - en from this day. Did you see Bartley? I
 CATHLEEN *3* MAURYA *pp*

29

Vn.1 *p*

Vn.2 *tutte pp*

Va. *tutti div. pp*

Vc. *arco pp* *pizz.*

D.B. *pp* *pp*

*with a weak voice (R.V.W.)

F1.  *f*

Hn.  *f*

Solo  **CATHLEEN**
 seen the fear-ful-est thing. God for-give you; he's rid-ing the mare now
 CATHLEEN looks out of window.

Vn. 1  *ff* *mf*

Vn. 2  *ff* *mf*

Va.  *ff* *mf*

Vc.  *ff* *mf*

D.B.  *arco* *ff* *mf*

F1.  *ff* *pp*

Hn.  *a2 con sord.* *ff* *p*

Solo  **MAURYA**
 ov-er the green head, and the grey po-ny be-hind him. The grey
 (MAURYA starts)

Vn. 1  *mf* *p* *ff*

Vn. 2  *mf* *p* *ff*

Va.  *mf* *p* *ff*
unis.

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

D.B.  *mf* *p*

F1. *pp*

Hn. (a2) *pp*

Solo MAURYA CATHLEEN MAURYA *pp*

po-ny be-hind him. What is it ails you at all? I've seen the fear-ful-est

F1.

Hn. (a2)

Solo *pp*

thing an-y per-son has seen since the day Bride Da-ra seen the

F1.

Ob.

C.A.

B. C1.

Bn.

f

Hn. (a2) *sempre con sord.*

Tpt. *con sord.*

f

Solo *senza misura* NORA *dim.*

dead man with the child in his arms. Ah

Vn. 1 *f* *p* *pp*

Vn. 2 *f* *p*

Va. *f* *pp*

Vc. *f* *pp*

non div. *div.*

F1. *pp*

Hn. *a2 con sord.* *pp*

Solos

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

MAURYA
I went down to the

31 Andante (♩=120)

Vn. 1 *pp sost.*

Vn. 2 *pp sost.*

Va. *pp* unis.

Vc. *pp sost.*

D.B. *pp*

Hn. *(a2)*

Solo
spring well, and I stood there say-ing a prayer to my-self.

Vn. 1

Vn. 2

Va.

Vc.

D.B.

(a2)

Hn.

Solo

Vn. 1

Vn. 2

Va.

Vc.

D.B.

MAURYA

Then Bart - ley came a - long, and he rid - ing on the red mare with the grey

F1.

Ob.

C.A.

B.C1

Hn.

Tpt.

Solos

Vn. 1

Vn. 2

Va.

Vc.

D.B.

con sord.

NORA

Ah

po-ny be-hind him. The Son of God spare us, Nor - a!

32

F1. *pp*

Ob.

Hn. *a2 con sord.*
p

Solos
CATHLEEN
What is it you seen?
MAURYA
I seen Mi-chael him -

32

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. *pp*

F1.

Ob. *f* \rightarrow *p* *f* \rightarrow *p*

C.A. *solo*
pp

Hn.

Solos
CATHLEEN
You did not, mo-ther. It was-n't Mi-chael you seen, for his bo-dy is
-self.

Vn. 1 *f* \rightarrow *p*

Vn. 2 *f* \rightarrow *p*


Va. *solo* *f* \rightarrow *p* *tutte div. à 3*
pp

Vc. *div. à 3*
pp

C.A. 

Solo 

af-ter being found in the far north, and he's got a clean buri-al, by the

Va. 

pp unis.

Vc. 

pp div.

D.B. 

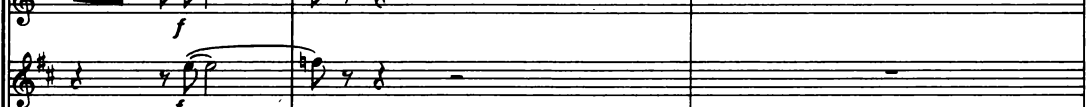
pp

F1. 

f

Ob. 

f

C.A. 

f

B. C1. 

f

Bn. 

f

Solo 

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

Vn. 1 

f fp

Vn. 2 


f fp

Va. 

f fp

Vc. 

f fp unis.

D.B. 

f

33

F1. *p*

C.A. *p*

B.C1. *p*

Bn. *p*

Hn. *a 2 con sord.* *pp*

Solo

33

Bart-ley came first on the red mare, and I tried to say

Vn.1 *pp*

Vn.2 *pp*

Va. *pp*

Vc. *pp*

D.B. *pp*

F1. *f*

Ob. *f*

C.A. *p*

B.C1. *p*

Bn. *p*

Hn. *a 2* *pp*

Solo

Vn.1 *pp*

Vn.2 *pp*

Va. *pp*

Vc. *pp*

D.B. *pp*

Ob. (con sord.) *f*

Hn.

Solo MAURYA
quick-ly; and 'the bless-ing of God on you,' says he, and I could say

Vn. 1 *fp*

Vn. 2 *fp*

Va. *f*

Vc. *fp*

D.B.

2. solo

F1. *p*

Ob. *p* *f* *p* *f* *ff* *pp*

C.A. *f* *ff* *pp*

B.C1. *f* *ff* *pp*

Bn. *f* *ff* *pp*

Tpt. *f* *ff* *pp*

Solo
no-thing. I looked up then, and I cry-ing, at the grey po-ny,

Vn. 1 *<fp* *f* *ff* *pp*

Vn. 2 *<fp* *f* *ff* *pp*

Va. *p* *<f* *p* *f* *ff* *pp*

Vc. *p* *<fp* *f* *ff* *pp*

34

F1. *pp*

Ob. *pp*

C. A. *pp*

B. C1. *pp*

Bn. *pp*

Hn. *pp* con sord.

Solo *ppp*

And there was Michael up - on it with fine clothes up-on him, and new shoes on his

F1. *ff*

Ob. *ff*

C. A. *ff*

B. C1. *ff*

Bn. *ff*

Hn. *ff*

Tpt. *ff*

Solos *CATHLEEN*

It's des-troyed we are from this day. It's des-troyed, sure

feet. —

Vn. 1 *ff* div.

Vn. 2 *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

mf *p* *mf* *p*

35 Lento moderato (♩ = 84)

1. solo

F1. *p* *fp*

Ob. *fp*

C.A. *fp*

Hn.

Solo
CATHLEEN *f* *p* MAURYA
- ly. *lunga pausa* Bart - ley will be

MAURYA rises * **35** Lento moderato (♩ = 84)

Vn. 1 *p* *pp* *p* *fp*

Vn. 2 *p* *pp* *p* *fp*

Va. *p* *pp* *p* *fp*

Vc. *p* *pp* *p* *fp*

D.B. *p* *pp* *p* *f*

div. unis

2. solo

F1. *p* *pp*

Ob. *p*

C.A. *p*

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

Vn. 1 *pp*

Vn. 2 *pp* *pp* *pp*

Va. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

D.B. *pp* *pp* *pp*

unis. div. unis. pizz.

* lunga pausa (R.V.W.)

(2.)

F1. *pp*

Ob. *ppp*

Solo MAURYA *(senza misura)*
fine men, — though it's a hard birth I had with every one of them and they coming to the world.

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. *ppp*

D.B. *ppp*

1. solo

F1. *pp*

Solo *Tempo*
Some of them were found and some of them were not found, but they're

Vn. 1 solo *pp*

Vn. 2 tutti

Va. div. *pp* unis.

Vc. (div.) *pp* unis. solo

D.B. (pizz.) *pp* arco tutti

37 Poco più lento

Solo
gone now, the lot of them. There were Stephen and Shawn —

Solo
solo
ppp mp pp

Vn. 1
ppp mp pp

Tutti
ppp p pp

Vn. 2
ppp div. unis. p pp unis.

Va.
ppp div. p pp

Solo
ppp mp pp

Vc.
ppp mp pp

Tutti
ppp p arco pp

D.B.
ppp p pp

Hn.
con sord. pp

Solo
— were lost in the great wind, and found af - ter in the bay, and car-ried up—

Solo
3

Vn. 1
3

Tutti
3

Vn. 2
3

Va.
3

Solo
3

Vc.
3

Tutti
pizz.

D.B.
pizz.

38

Poco animato

Ob. *p* *3*

C. A. *p* *3*

B. Cl. *p* *3*

Hn. *p*

Tpt. *p* con sord.

Solo MAURYA *3*

— the two of them on one plank, and in by that door.

*CHORUS OF WOMEN off stage distant

SOPRANO Ah *3*

ALTO Ah

38

Poco animato

Vn. 1 *tutti* *fp* *3*

Vn. 2 *fp*

Va. *fp*

Solo *fp*

Vc. *fp*

Tutti *fp*

D.B. (pizz.) arco *fp*

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

F1.
 Ob.
 C.A.
 B.C1.
 Tpt.
 Timp.

Solo
 NORA opening the window
 Did you hear that, Cath-leen? Did you hear a noise in the north-east?

Chorus

Vn. 1
 Vn. 2
 Va.
 Vc.
 D.B.

Timp.

Solo
 CATHLEEN (senza misura)
 There's some-one af - ter cry-ing out by the sea-shore.

Chorus

39 2. solo

F1. *pp*

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

Chorus (solo) SOPRANO I * 3
ALTO I

39 non div. *pp*
non div. *pp*
non div. *pp*
non div. *pp*

Vn. 1
Vn. 2
Va.
Vc.

F1.

Hn. 2. con sord. *p*

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

Chorus SOPRANO II S.1 3
ALTO II

Vn. 1
Vn. 2
Va.
Vc.
D. B. *pp*

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

F1.

Hn.

Solo

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

Chorus

Vn. 1
(non div.)

Vn. 2
(non div.)

Va.
(non div.)

Vc.
(non div.)

D. B.

40

F1.

Ob.

Hn.

Solo

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

Chorus

40

Vn. 1

Vn. 2

Va.

Vc.

D. B.

F1.

Ob.

C. A.

B. Cl.

Bn.

Hn.

Tpt.

Timp.

Perc.

Solo

MAURYA

four wo-men com-ing in, and they crossing themselves and not say-ing a word._

SOLO CONTRALTO

Ah

Chorus

Vn. 1

Vn. 2

Va.

Vc.

D. B.

f

f

p

f

p

f

p

f

pp

f

fpp

fpp

fpp

fpp

f

F1. *f* *p*

Ob. *f* *p*

C.A. *f* *p*

B.C1. *f* *p*

Bn. *f* *p*

Hn. *f* *p*
con sord.

Tpt. *f* *p*
con sord.

Timp.

Perc. B.D. *ppp*
SEA MACH.

Solo
I looked out then, and there were men coming af- ter them, and they

Chorus
TUTTI *f*

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f* *p*

Vc. *f* *p*

D. B. *f* *p*

F1. *p molto cresc.*
 Ob. *p molto cresc.*
 C.A. *p molto cresc.*
 B. C1. *p molto cresc.*
 Bn. *p molto cresc.*
 Hn. *p molto cresc.*
 Tpt. (con sord.) *pp* *p molto cresc.*
 Timp. SD sticks *pp*
 Perc. B.D. SEA MACH. niente
 Solo MAURYA
 holding a thing in the half of a red sail, and wa-ter dripping out of it and
 Chorus
 MAURYA stretches her hand out to the door.
 Vn. 1 *p molto cresc.*
 Vn. 2 *p molto cresc.*
 Va. *p molto cresc.*
 Vc. *p molto cresc.*
 D.B. *p molto cresc.*

41 Largo (Not too slow) (♩ = 66)

Ob. *cantabile*

Bn. *pp subito*
SEA MACH. *pp*

Perc. *pp* *f* *pp*

Solo *pp* (to CATHLEEN) *pp* *pp*
leav-ing a track to the door... Is it Patch, or Mi-chael, or

Chorus *pp*

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

41 Largo (Not too slow) (♩ = 66)

Vn. 1 *pp sub.*

Vn. 2 *pp sub.*

Va. *p sub. cantabile* *pp*

Vc. *pp sub.*

D.B. *pp sub.*

Ob. *pp*

B.C1. *pp*

Bn. *pp*

Perc. SEA MACH. *f* CATHLEEN *pp* *f*

Solo *pp* *f* *pp*
what is it at all? It's Mi-chael, God spare him, for they're af-ter send-ing us -

Vn. 1 *pp*

Va. *pp*

Vc. *pp*

D.B. *pp*

Ob.

C.A.

B.C1.

Bn.

Perc. SEA MACH.

Solo CATHLEEN *p* *f* *f* NORA (looking out)

a bit of his clothes from the far north. she gives the clothes to MAURYA. They're carry-ing a

Vn.1

Vn.2 *pp*

Va. *pp*

Vc.

D.B.

Ob. *ppp*

C.A. *ppp*

B.C1. *ppp*

Bn. *ppp*

Perc. SEA MACH. *pp* *f*

Solo *ppp* *f* *f*

thing a-mong them, and there's wa-ter drip-ping out of it and leav-ing a track by the

Vn.1 *ppp*

Vn.2 *ppp*

Va. *ppp*

Vc. *ppp*

D.B. *ppp*

B. Cl.

Perc. SEA MACH. *f* *pp* *f* *pp*

Solo CATHLEEN A WOMAN CATHLEEN
 big stones. Is it Bartley it is? It is sure-ly, God rest his soul. What way was he
 heavy footsteps are heard outside.

Vn. 1

Vn. 2

Va.

Vc.

Perc. SEA MACH. *f* *pp* continue in strict time, until door shuts

Solo WOMAN (*senza misura*)
 drowned? The grey po-ny knocked him ov-er in-to the sea, and he was washed out where there

42

Vn. 1

Vn. 2

Va.

Vc.

Perc. *lunga* Adagio $\text{♩} = 56$

Solo *lunga*
 is a great surf_ on the white rocks. MAURYA stands up slowly.

Vn. 1 *lunga*
 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

Vn. 2 *p sonore* div. *p* div.

Va. *p* div. *p*

Vc. *div. p sonore* *p*

D. B. *p*

MAURYA

Solo

They are all gone now, and there isn't an-y-thing

Vn. 1

Vn. 2

Va.

Vc.

D.B.

div.

pp

pp

pp

pp

pp

Solo

more the sea can do to me. I'll have no call now — to be

Vn. 1

Vn. 2

Va.

Vc.

D.B.

43

unis.

unis.

pp

pp

pp

pp

pp

F1.

Ob.

Solo

cry-ing and pray-ing — when the wind breaks from the south, — and you can hear the

Vn. 1

Vn. 2

Va.

Vc.

D.B.

1.

p

pp

pp

unis.

unis.

pp

Animato

44

F1.

Ob.

C.A.

B.C1.

Bn.

Hn.

Tpt.

con sord.

Timp.

Perc.

Solo

surf is in the east, and the surf is in the west, mak-ing a great stir with the

CHORUS ON STAGE

S.I-A.I unis.

S.II-A.II unis.

pp

pp

Animato

44

Vn. 1

Vn. 2

Va.

Vc.

D.B.

non div.

non div.

F1.
 Ob.
 C. A.
 B. Cl.
 Bn.
 Hn.
 Tpt.
 S.D. sticks
 Timp.
 Perc.
 Solo
 MAURYA
 two. nois-es, and they hit-ting one on the o-ther.
 Chorus
 Vn. 1
 Vn. 2
 Va.
 Vc.
 D. B.

Musical score for page 82, featuring woodwinds, brass, percussion, and strings. The score includes parts for Flute 1, Oboe, Clarinet in A, Bass Clarinet, Bassoon, Horn, Trumpet, Snare Drums, Timpani, Percussion, Soloist, Chorus, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time and includes dynamic markings such as *p*, *f*, *mf*, and *pp*.

F1. *ppp*

C. A. *ppp*

B. Cl. *pp*

Bn. *ppp*

Hn. *p*

Solo

MAURYA (*senza misura*)

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

Chorus

pp

Adagio

Solo

and I won't care what way the sea is when the o-ther wo-men will be

Vn. 1 *pp* div. unis.

Vn. 2 *pp* div.

Va. *pp* div.

Vc. *pp*

D. B. *pp* pizz.

45 Poco più mosso

F1. *pp* *ppsub.*
 Ob. *pp*
 C. A. *pp*
 B. Cl. *pp*
 Bn. *pp*
 Hn. a2 con sord. *pp sub.*
 Tpt.
 Timp. S.D. sticks *tr*
 Perc. *pp*
 Solo MAURYA
 keen-ing.
 Chorus S.I-A.I *pp*
 S.II-A.II

45 Poco più mosso

Vn. 1 non div. *pp*
 Vn. 2 *pp*
 Va. unis. *pp* *ppsub.*
 Vc. unis. *pp* *ppsub.*
 D. B. arco *pp* *ppsub.*

F1. *f* *dim.* *pp*

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

C. A. *f* *dim.* *p*

B. Cl. *f* *dim.* *pp*

Bn. *f* *dim.* *pp*

Hn. *f* *mf* *dim.* *pp*

Tpt. *f* *dim.* *pp*

Timp. *f* *dim.* niente

Perc. *ppp* niente

Solo MAURYA *3*
Give me the Ho-ly

Chorus *f* *3* *dim.* *pp*

Vn. 1 *f* *dim.* *pp*

Vn. 2 *f* *dim.* *pp*

Va. *f* *dim.* *pp*

Vc. *f* *dim.* *pp*

D. B. *f* *dim.* *pp*

46

a2

F1. *ppp*

B. C1. *ppp*

Hn. *pp*

Solo
MAURYA
Wa-ter, No-ra.

Chorus

46

MAURYA sprinkles the Holy Water.

Vn. 1

Vn. 2

Va. *sola*
ppp
solo

Vc. *ppp*
2nd solo vc. (when only one D.B.)
soli

D. B. *ppp*
(when only one Bass play 2nd)

F1.

B. C1.

Hn.

Solo
MAURYA (*senza misura*)
It isn't that I havn't pray'd for you, Bart-ley, to the Al-migh-ty God.

Va.

Vc.

D. B.

B. C1.

Hn.

Solo
It isn't that I havn't said prayers in the dark night till you wouldn't know what I'd be

Va.

Vc.

D. B.

47 Più lento ma non adagio

B. C1.

Hn.

Solo
say-ing; But it's a great rest I'll have now,

47 Più lento ma non adagio

Vn.1

Vn.2

Va.

Solo

Vc.

Tutti

D. B.

ppp

ppp
tutte

ppp

ppp

ppp

MAURYA NORA

Solo and it's time sure-ly. She's qui-et now and ea-sy.

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Solo Vc. *p cantabile*

Tutti *ppp*

D.B. *tutti. ppp*

Solo But the day Mi-chael was drowned you could hear her cry-ing out from this to the

Vn. 1

Vn. 2 *ppp*

Va.

Solo Vc. *ppp* *p cantabile*

Tutti

D.B.

CATHLEEN

Solo
spring well. It's get-ting old she is, and bro-ken.—

Vn. 1

Vn. 2

Va.

Solo
Vc.

Tutti

D.B.

48 MAURYA

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

Vn. 1
solo
ppp

Vn. 2
solo
ppp

Va.
sola
ppp

Solo
Vc.
ppp

Tutti

D.B.
ppp

Poco più mosso

F1. *pp*

B. C1. *pp*

Bn. *pp*

Solo MAURYA *(senza misura)*

May the Al-migh-ty God have mer-cy on Bart-ley's soul, _____

Poco più mosso

Vn. 1 (solo)

Vn. 2 (solo)

Va. (sola)

Vc. (solo)

F1.

B. C1.

Bn.

Solo _____ and on Mi-chael's soul, _____ and on the souls of Shea-mus and Patch,

Vn. 1

Vn. 2

Va.

Vc.

rit. **49** Largamente (colla voce)

F1.

B.C1.

Bn.

Solo

and Ste-phen and Shawn. _____ And may he have mer-cy on

MAURYA bends her head.
rit. **49** Largamente (colla voce)

Vn. 1

Vn. 2

Va.

Vc.

solo

pp

Solo

Tempo

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

Vn. 1

Vn. 2

Va.

Vc.

(solo)

Tempo

Poco animato

50

1.

F1. *pp*

Ob. *pp*

C. A.

B. Cl. *pp*

Bn. *pp*

Hn. *pp*

Tpt. *p*

con sord.

Timp. *pp*

Perc. *pp*

S.D. sticks

Solo

MAURYA

world. —

Chorus

S.I-A.I

S.II-A.II

pp

pp

Poco animato

50

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. *pp*

D. B. *pp*

tutti

tutte div.

tutti div.

F1. *pp*

Ob. *mf* \rightarrow *pp*

C.A.

B.Cl.

Bn.

Hn. *con sord.*

Tpt. *p*

Timp.

Perc.

Solo
 Tempo
 MAURYA $\overbrace{\quad\quad\quad}^3$
 clean bu-ri-al — in the far north, by the grace of the Al-migh-ty God —

Chorus
 (b) $\overbrace{\quad\quad\quad}^3$ *pp*

Vn. 1 *pp*

Vn. 2 *pp* *unis.*

Va. *pp*

Vc. *pp*

D.B. *tutti* *pp*

51

F1.

Ob.

C.A.

B. Cl.

Bn.

Hn.

Tpt.

Timp.

Perc.

Solo

MAURYA (*free time*)

Bart-ley will have a fine cof-fin out of the

Chorus

Vn. 1

Vn. 2

Va.

Vc.

D. B.

*Play when no 2nd. Bass
 †When only one Bass play lower notes

52

1. *pp*

F1. *pp*

2. *pp*

Ob. *p*

C.A.

B. Cl. *pp*

Bn.

con sord.

Hn. *pp*

Tpt.

Timp.

Perc.

MAURYA Tempo

Solo

white boards, and a deep grave sure-ly.

Chorus

pp *f* *p*

52

Tempo

Vn. 1

Vn. 2

Va. *sola* *tutte* *unis.*

Vc. *div.*

D. B. *div.*

54

F1. *pp*

Ob. *pp* *f* *pp*

C.A. *pp* *f* *pp*

B.C1. *pp*

Bn. *pp*

Hn. *pp*

Tpt.

Timp. *tr*

Perc. SEA MACH. *f* *pp* *f* *pp* *f* *pp* *f* *pp*
B.D. *ppp*

Chorus *solo* *pp*

54

div. con sord.

Vn. 1 *fpp*

Vn. 2 *fpp* *pp*

Va. *fpp* *pp* *pp*

Vc. *fpp* *pp* *pp*

D.B. *fpp* *pp* *pp*

