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DELAVAN, Jr., Erin Macon, 1932-
HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE ACT FOR SOLO VOICES, CHORUS AND SMALL ORCHESTRA. [Original Composition].

The University of Oklahoma, D.Mus.Ed., 1969
Music

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE ACT FOR SOLO VOICES, CHORUS AND SMALL ORCHESTRA

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

By

ERIN MACON DELAVAN, JR.

Norman, Oklahoma

1969

HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE ACT

FOR SOLO VOICES, CHORUS AND SMALL ORCHESTRA

APPROVED BY

Robert R. Smith

Bruce M. Gough

Margaret S. Haynes

Woodrow James

Colbert Hackler

DISSERTATION COMMITTEE

ACKNOWLEDGEMENTS

Ever since I read the play, The House by the Stable, several years ago, this opera has been taking shape in my mind and it is with delight that I acknowledge my debts to my professors, friends, colleagues, and family who have helped bring it to fruition. Special mention of thanks are due to the following people:

To the late Charles Williams for an inspired and inspiring play, The House by the Stable, from which the libretto for this opera was adapted.

To Ruth Spalding, London, England, for kind permission to use Mr. Williams' play.

To Dr. Robert Smith, Oklahoma University, chairman of my doctoral committee, for his encouragement, guidance, accessability, and ever-present moral support.

To Dr. Woodrow James, Oklahoma University, composition advisor, for his invaluable help and for holding his high standards in the composition and a meticulous final score itself.

To Dr. Margaret Haynes, Oklahoma University, doctoral committee member, for stretching horizons in the field

of Music Education and for believing in my ability.

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To my altruistic wife, Marlene, who, in my absence, assumed many of my college duties, who kept the home running smoothly, being both mother and father for a year, and whose love, support and encouragement was a major factor in the completion of this work.

To Mark and Miriam, whose courage matches most adults', who, in spite of their young years, seemed to understand the need for their father's absence and contributed in many and varied ways.

HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE ACT FOR SOLO VOICES, CHORUS AND SMALL ORCHESTRA

Description and Commentary

The Church in the middle ages fostered the use of music in the liturgical dramas from the eleventh through the thirteenth centuries. These dramas were based on Biblical stories with action and music. Apel states, "They never formed a part of the official liturgy, and therefore would be more properly called religious drama."[1] They sprang from tropes which were departures from the official Roman Liturgy of the ninth to the thirteenth century as had been authorized by St. Gregory (C. 600). Tropes began as mere interpolations of amplification between the words kyrie eleison and even entire poems placed between two words of an authentic text. Introits for Christmas and Easter were written in the form of a dialogue (so called dialogue tropes) of question and answer.

A type which developed into a full play is the

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[1]Willi Apel, "Liturgical Drama," Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1965), p. 410.

tenth century trope "Quem Queritis" for the Mass of Easter. Later plays, mostly of French origin, deal with the story of Daniel, the Plaint of Rachel, the Massacre of the Innocents, the Foolish and Wise Virgins.[2] These were favorite subjects of plays during the fourteenth century.

The mystery plays or dramas of the fourteenth and fifteenth centuries were very popular. The name "mysteries" is simply a perversion of the Latin word ministerium, which means service. These were based on Biblical subjects, such as the Life of Christ, the Acts of the Apostles, and the Creation. They were elaborately staged and, in some instances, continued over a period of twenty or more days. In these, music was used only incidentally for processions, fanfares and some plainsong. In Italy the mysteries were referred to as sacre rappresentazione (sacred representations) and served as the main source from which European drama developed. The mysteries were direct ancestors of opera and oratorio.

> Of religious dramatic music we know today such forms as the cantata, the oratorio, and the Passion; the last two (aside from their subject matter) differ from opera essentially only in that they include some narrative portions and that they do not require scenery, costumes, or stage action. Even this difference is little more than an historical accident; it rises from the traditional antipathy between church and theatre which has existed especially since the period of the Renaissance. The dramatic impulse is retained in these types of sacred music but divested of those

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[2] Ibid.

external trappings most closely associated with its secular manifestations.[3]

The play, House by the Stable, which was chosen by the composer as a basis for the libretto, is by Charles Williams, a deceased twentieth century writer. Williams has used, as his form, the medieval morality play. Marvin Halverson, compiler of Religious Drama Three says:

> The medieval morality play as well as the mystery or miracle play rose out of a vastly different mode of thinking and realm of experience. They took form and of a community of faith possessing a common language of symbols. This was true of all forms of medieval drama. The miracle and mystery plays generally dealt with familiar lives of saints and with the Biblical story from creation to judgement. They were community festivals which retold the story of God's work among man and recounted the Biblical event year after year. In addition to their ritual character, they were remarkable teaching devices, particularly because they were not intended primarily as such.
>
> The morality play, in contrast, was a late medieval form of drama purposely aimed at instruction and moral teaching based on dogma. It represented a new development that is considered by some historians of drama as a bridge to modern secular theatre. However accurate this evaluation may be, the connection at first appears remote. For the characters in a medieval morality play are not fully developed in the manner that modern theater dictates. Neither were the character Biblical figures or saints of Christian history as in the mystery and miracle plays. Instead they were abstractions such as Virtue, Vice, and Good Deeds. Nonetheless, through its theme and by its nature the morality tended to evoke the lonely debate of existential decision.[4]

Williams has taken the medieval morality play and "baptized it in Reformation Christianity and brought it up to date."[5]

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[3]Ibid.

[4]Marvin Halverson, "Introduction," Religious Drama Three (New York: World Publishing Co., 1959), p. 8.

[5]Ibid.

The difference between this modern morality play and medieval morality play is not just a change of vogue and erosion of time. One might assume that there are two types of moralities, namely, a morality of works, which is medieval and Catholic, and a morality of grace, which is contemporary and Protestant.

House by the Stable and its companion play, Grab and Grace are "dramatic vehicles of the Biblical and Reformation understanding that man is saved by grace; what man cannot do for himself, God has already done for him."[6]

About the Author and Play

> Halverson says, The House by the Stable and Grab and Grace [with the latter we will not be concerned] have been mentioned in the introduction. Nonetheless, it is appropriate and necessary to make further comment on them. Since his death several years ago, Charles Williams, who was an editor of Oxford University Press, has come to be recognized as a man of rare religious sensibility and a writer of diverse talents. His history of the Christian Movement, The Descent of the Dove, is becoming a classic and his metaphysical mystery tales are novels of exciting adventure and profound religious insight. His gifts as a playwright are not slight, as these examples of his work indicate. However, the terseness of his style and the compactness of his symbolism require close attention. For example, 'since the great earthquake and the talking flame' is Williams' way of referring to the Resurrection and Pentecost. Nonetheless, the strict attention required is accompanied by the fun of his rollicking banter and wit. While the plays can be performed independently of each other, fundamentally they belong together. The House by the Stable deals with the general condition of man and the need for an incarnation of God's love and purpose for Man. The second play, Grab and Grace, portrays Man in the light of the new event --

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[6]Ibid., p. 12.

> the Christ. Although the movement of these plays is set within the framework of the cosmic drama of God's action, Man is central to the plot. Except for Joseph and Mary, who appear briefly, the characters are abstractions in the manner of the medieval morality. Yet they overcome the limitation of abstractions to a remarkable degree and appear lively and contemporary as they confront the reader and the viewer.[7]

The characters of the opera are as follows:

MAN, baritone (or dramatic tenor), master of the house.

PRIDE, soprano, Man's companion.

GABRIEL, bass, Man's servant and at time conscience.

HELL, tenor, Pride's brother (comic relief character)

JOSEPH, tenor.

MARY, alto.

The play, in brief, is a struggle for the possession of Man's soul (which is a jewel he wears around his neck) by Hell and Pride. They sense competition on the arrival of Mary and Joseph and thus influence Man to put Mary and Joseph in the stable rather than in the house, as he had intended.

Pride and Hell proceed to get Man in an inebriated state and talk him into throwing (loaded) dice for the "Jewel" he wears around his neck. Hell, for his part of the gamble, has put up his own "house." Consequently, Man (ignorantly) finds himself in a situation similar to "heads I win, tails you lose."

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[7]Halverson, Religious Drama, Editors preface: House by the Stable and Grab and Grace, p. 30.

As Man is about to lose the "game," Gabriel forces Hell to exchange the loaded dice for a legitimate pair. The result is that Hell loses.

Man goes to the stable to see the new born Christ Child. The "jewel" catches the eye of the Child and Man presents it to him as a gift.

The opera ends after the chorus, representing the Christ, sings an anthem of triumph and an alleluia -- representing mankind's response.

The following are character studies conceived by the composer as "matching" the music portraying each character.

Man is master and ruler of the house and all the planet earth which he inhabits. His mien is usually of self-assured "rightness" because of his unique position and he enjoys the "comforts" inherent with it. His relationship with Pride is one of complete possession (he thinks).

Man is quite secure in his rule over earth and is completely unaware that anyone or anything would dare to oppose, thwart or in anyway plot against him. It is this very naivete which makes him a somewhat obnoxious character and at the same time vulnerable to the unscrupulous craftiness of Hell and Pride.

The part should be taken by a healthy specimen of manhood with a robust type of voice. The range of his music

is quite wide if the ossias for the high notes are not taken. The use of the lower notes does not affect the performance to any great degree and one should feel free to use them if the higher ones are not feasible. This is particularly true of high school voices lacking training.

Man is an uninhibited character and should be "loose" on the stage. Since he is the ruler of earth, he has no one with which to compare himself and is therefore "self-styled." He is not a stiff dignitary as we think of statesmen and emperors. He is a mixture of many personalities: primitive, stuffy, raucous, haughty, selfish, generous, etc. His personality changes with each arising situation and the role requires a good actor.

Pride is Man's leman, who is constantly feeding his ego with compliments of his importance and with the attention of her presence and affection. Man says of Pride, "You are my worshipful sweet Pride. Will you always make me believe in myself? When I look in your dove's eyes, Pride, and see myself there, I know I am quite alone in my greatness, and all that I have is quite my own."

Pride must be played as an extremely seductive woman, for she must bend Man's will to suit her own plan -- without his realizing it. She accomplishes this with her bodily charms and mental cunning.

Her purpose in life is to see Man in Hell's "house" (Hades). Her deceitful character appears in her behavior

behind Man's back, especially when she and Hell are together.

Hell is the comic relief character of the opera. The saying is, "the Devil gets his due," and he probably did in this case also, for it is possible, even likely, that this conception of Hell in the opera (unlike that in the play) will "steal the show." Hell should be played effeminately with all the characteristically effeminate gestures, facial expression and bodily movement. His voice need not be robust or well-trained. It is conceivable that the part could be done very well with a "nosey," "whinney" quality of production. His acting must be convincing.

Hell is dependent on his sister Pride's abilities to secure Man's soul. He is very cautious and aware of Man's physical strength and tries to avoid any physical contact with him. This makes the handshake and slap on the back even more humorous when Man, unaware of his physical power, initially meets him. Hell's characteristic waltz music lends itself to all manner of imaginative action and bodily movement.

Gabriel, the angel, is a very strong and self assured character. Although he is Man's servant and is subject to Man, he is not the cowed, head-bowing type. On the contrary, he stands tall and serene, looking upward for enough strength and patience to accomplish his appointed commission -- to get Man to Heaven through Christ.

As well as being Man's servant, Gabriel must, at

times, be Man's conscience. At these times he must emerge from his subservient role momentarily and become a dominant figure.

Aware of Man's frailties, Gabriel handles each situation shrewdly but honestly by reminding Man of God's presence and gifts to him. This, of course, infuriates Man, who believes himself to be the Creator. Gabriel manages always to avoid a confrontation with Man on this matter, knowing that until he has witnessed and experienced the Christ, it would do no good. Although he obviously becomes impatient with the self-centeredness of Man, he remains tolerant and awaits the opportunity for his part in Man's redeeming experience with Jesus Christ.

Mary and Joseph at first appear to be incidental to the story, but they are the pivotal characters by virtue of their effect on the others. After their arrival, Man senses something new in his life as simultaneously Hell and Pride sense a threat to their domination of Man.

In the play Joseph has but few lines, so, in order to establish character for him, he has the longest aria in the opera, which he sings on entering the house to ask for shelter.

Joseph should be a strong character also. He should be protective of Mary with obvious concern for her welfare.

Mary's commentary is reserved, for the most part, until after the Child has been born. Then she blossoms as

an altruistic and loving person concerned for Man's soul.

The Chorus is heard off stage during the opera and appears on stage for the finale. It is important that the off-stage singing be mysterious and unearthly. The effect is accomplished by perfect "oneness" of balance and pronunciation.

At the end of the opera the Chorus assumes the dominant role as they speak the words of Christ to Man and then sing an Alleluia as Man's response to Christ. This is the climactic moment as the Chorus allegorically becomes all of mankind responding to Christ's birth and redeeming love.

The Musical Composition

As music departments of high schools, colleges and churches grow, performing groups are faced with the problem of finding music which is challenging and yet satisfying aesthetically. It has long been a source of frustration to this writer that more dramatic musical settings are not available for the Christmas Season, particularly since high school choruses and drama departments, college choruses and opera workshops, and church musicians are expected to produce seasonal programs. Dramatic Christmas music that is not trite is scarce, which makes the director's task of finding suitable material a difficult one. The numerous annual productions of Menotti's opera Amahl and the Night Visitors attests to the popularity, and also the shortage,

of works of this nature. House by the Stable was adapted and set to music in the hope that it will help meet this need.

It is felt the vocal soloists will find their roles challenging enough and lyrically "singable."

There are choices of notes (ossias) at climatic places, and the singers should sing the notes they are capable of doing well at performance time. It might be necessary to encourage, during beginning rehearsal, trying for the higher notes. Often a singer will find that by performance time he has conditioned himself to sing them. If absolutely necessary, one may always keep the lower ones "in reserve," just in case the upper ones have not developed by performance time.

Each principal has one or more lyric solo passages to sing. These solos have been labeled either "Aria," "Ariette," or "Cavatina," according to their length. Willi Apel defines an Aria as an elaborate solo song, distinguished from the air, song, or Lied by (a) generally greater in length; (b) non-strophic form (through-composed); and (c) an accent on purely musical design and expression.[8] He defines the term Ariette as "a small aria" and the Cavatina as "a short solo song simpler in style than the Aria and without repetition of words or phrases; . . . in other words, just

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[8]Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1965), p. 49.

a 'sentence' set to music."[9]

The recitative sections are more toward the recitativo accompagnato (orchestrally accompanied recitative) as opposed to the secco recitativo (accompanied by keyboard). The latter is often described as dry recitative. This means that the singer will need to sing the recitative fairly close to the actual rhythm written, so the instrumentalist and conductor can remain together. However, there should be a freedom within the framework of the measure lest it become stiffly stilted.

Since opera workshop or theater organizations often find it difficult to amass a huge operatic chorus, this work would be ideally suitable in that the choral parts may be effectively performed by an ensemble of any size, from an octet to a large chorus. Naturally the larger the chorus, the more dramatic will be the finale when they sing the anthem and the driving Alleluia at the end.

The work is scored for small orchestra with one wind of each kind save the trumpet, of which there are two. The string parts are kept as simple as feasible, with much more accompaniment than is usual in opera scored for varying mixtures of winds. The reason is two-fold: (1) the string sections in most high school orchestras are not sufficiently advanced for difficult scoring; and (2) the sonorities of

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[9]Ibid.

of winds and voices are novel and interesting in themselves.

In a very real sense the music was through-composed for the entire opera. Once the libretto was adjusted and sections were marked for arias, ensembles, and recitatives, the composing began with the first scene and proceeded through to the last. Many times composers write arias and ensembles and then piece them together with recitatives. Through-composing an opera is a means of avoiding "dry recitative," and having in its place much arioso (lyric recitative).

The composer gave the score the appearance of that of a "number opera" for ease in scoring, and also to save rehearsal time. The division points, as well as the section titles, are arbitrary. The double bar at the end of each "number" section does not mean to stop, but is simply a convenient way to sectionalize the opera for rehearsal.

The prelude was composed after the opera was complete. The beginning of it is material from the opening scene which, in a way, tries to warn man that there are those who would plot against him. Then the chord progression from the love duet (between Man and Pride) sounds, dispelling this gloom. While these chords yet sound, Hell's characteristic music is super-imposed upon it, creating bi-tonality and even tri-tonality, in that Hell's music, in its own right, is bi-tonal. It also imposes a $\frac{3}{4}$ meter upon $\frac{4}{4}$ meter for four measures.

Hell's music emerges from this conglomerate and lasts unchallenged for some nine measures until the music which characterizes Man's soul is heard for a time, only to be driven away by the foreboding of the opening scene. The prelude, although short (forty-four measures), does manage to create a feeling of the struggle between "powers" above (up symbolizing good) and the "powers" below (down symbolizing evil).

The xylophone is heard throughout the opera as an allegorical representation of bones -- a symbolic reminder of Man's "feet of clay." The alto saxophone was chosen as Pride's characteristic instrument because of it sensuous quality of sound and technical possibilities.

The French horn is Man's representative instrument, although the trombone is heard a great deal with it -- or in its place where the music is out of the French horn range. For Hell's characteristic instrument, the bassoon was chosen for its comic, puckish capabilities. The flute plays the theme representing Man's soul, which imitates a bird call (Man mentions that Gabriel sings of a bird which sat in the leaves of paradise and in his song he called the bird Soul). Gabriel is usually announced by the trumpet. Since Mary and Joseph are not allegorical in nature, no characteristic instrumental representation was given them.

The harmonic styles used are primarily Secundal, Quartal and Triadic. Where triads are used, they are

usually veiled with a dissonant melody.

The rhythms are usually straightforward, with syncopation used for exaggeration. There are a few minor excursions into cross rhythms and poly-rhythms.

The compositional techniques include counterpoint, homophony, polyphony, imitation, ostinatos in melodic accompaniment and chordal progression.

Stage and Costume

One of the many attributes of House by the Stable is its adaptability. The show may be staged as simply or as sumptuously as the budget will allow.

One needs only a single stage setting divided into two areas: -- the house, and the stable. The more magnificently arrayed the house, the more crude the stable will appear. This may be accomplished inexpensively by hanging bright-colored panels (sewn together) of burlap, e.g., one cherry red panel flanked by gold in the house. For the stable, one should use dingy or dark colors. As one uses the lights to change center of action from one stage area to the other, the colors (contrasting affect) will be vividly accentuated.

The show lends itself to almost any historical period as far as costumes and stage furnishings are concerned. The writer would prefer early Renaissance or Contemporary.

The early period would lend itself to interesting costumes and stage decor, and even stylized mosaic makeup. The contemporary staging could be done with Man as a modern "playboy" with all his lavish surroundings. This setting would have the advantage of the audience relating to it more personally; the early period would probably allow for greater theatrical effect.

The time of performance is approximately one hour. There is really no place for an intermission, either in the music or in the story, and the writer urges that none be taken in order to preserve the continuity of the piece.

Since stage directions and dynamic markings have been generously distributed throughout the work, additional performance suggestions would be superfluous.

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House by the Stable

a Christmas Opera in One Act

Text from a Play by Charles Williams

By Macon Delavan

Scored for

Flute
Oboe
Clarinet in B♭
Bass Clarinet in B♭
Alto Saxophone in E♭
Bassoon
Horn in F
Trumpets in B♭(2)
Trombone
Tuba
Timpani (2) or (4) if available
Tam Lavine

Trumpets in B♭(2)

Trombone

Tuba

Timpani (2) or (4) if available

Tambourine

Triangle

Woodblock

Templeblocks

Cymbal

Snare Drum

Bass Drum

Xylophone

Chimes

Hand Bell Choir (Carillon or Piano)

Solo Voices:

Soprano-Bride

Alto - Mary (or Mezzo)

Tenor - Joseph

Tenor - Hell

Baritone - Manor Dramatic Tenor)

Bass - Gabriel

Chorus

SSATBB

Strings

Trumpets in Bb (2)

Trombone

Tuba

Timpani (2) or (4) if available

Tambourine

Triangle

Woodblock

Templeblocks

Cymbal

Snare Drum

Bass Drum

Xylophone

Chimes

Hand Bell Choir (Carillon or Piano)

Solo Voices:

Soprano - Pride

Alto - Mary (or Mezzo)

Tenor - Joseph

Tenor - Hell

Baritone - Man (or Dramatic Tenor)

Bass - Gabriel

Chorus

SSATBB

Strings

Templeblocks

Cymbal

Snare Drum

Bass Drum

Xylophone

Chimes

Hand Bell Choir (Carillon or Piano)

Solo Voices:

Soprano-Pride

Alto- Mary (or Mezzo)

Tenor-Joseph

Tenor-Hell

Baritone-Man (or Dramatic Tenor)

Bass - Gabriel

Chorus

SSATBB

Strings

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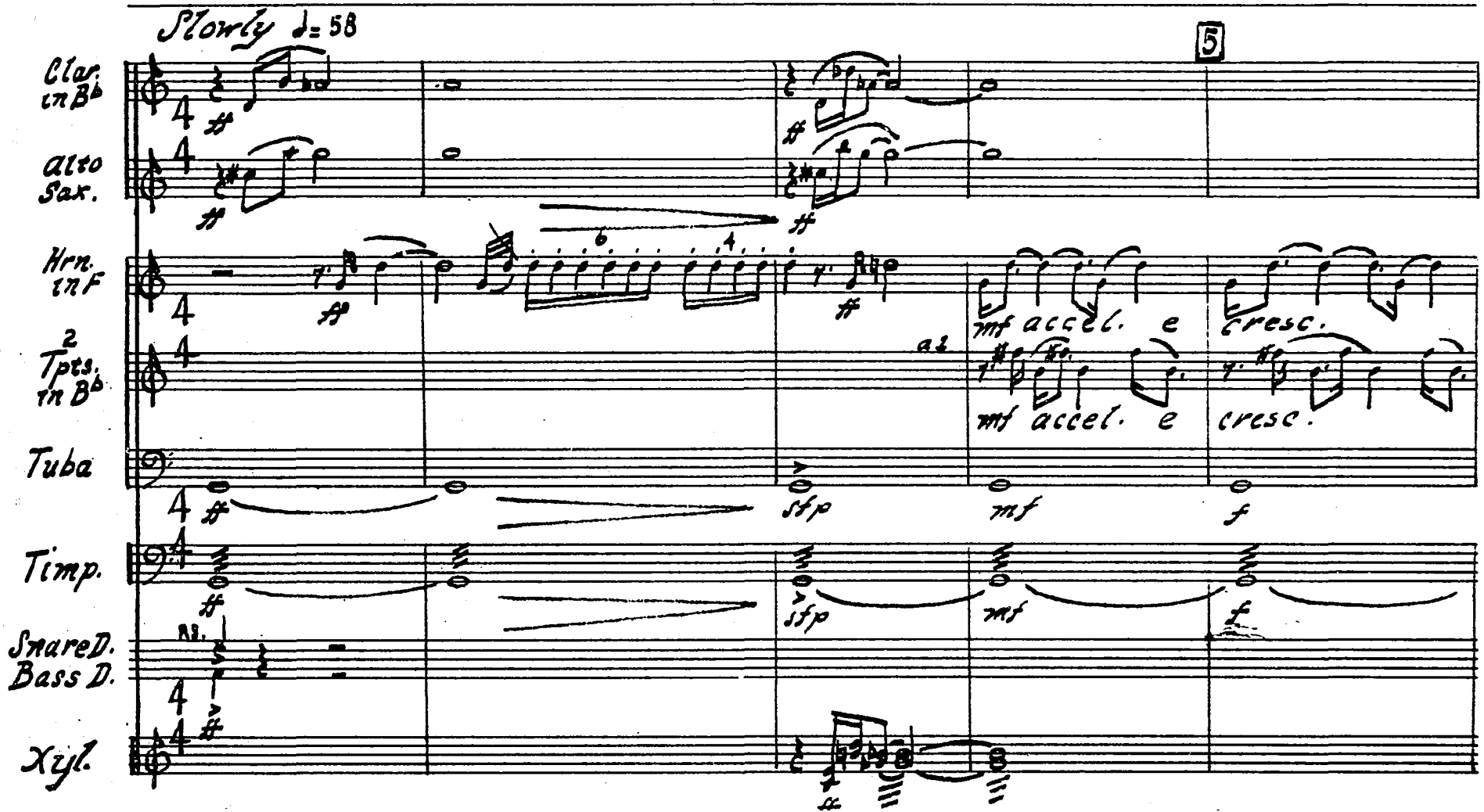
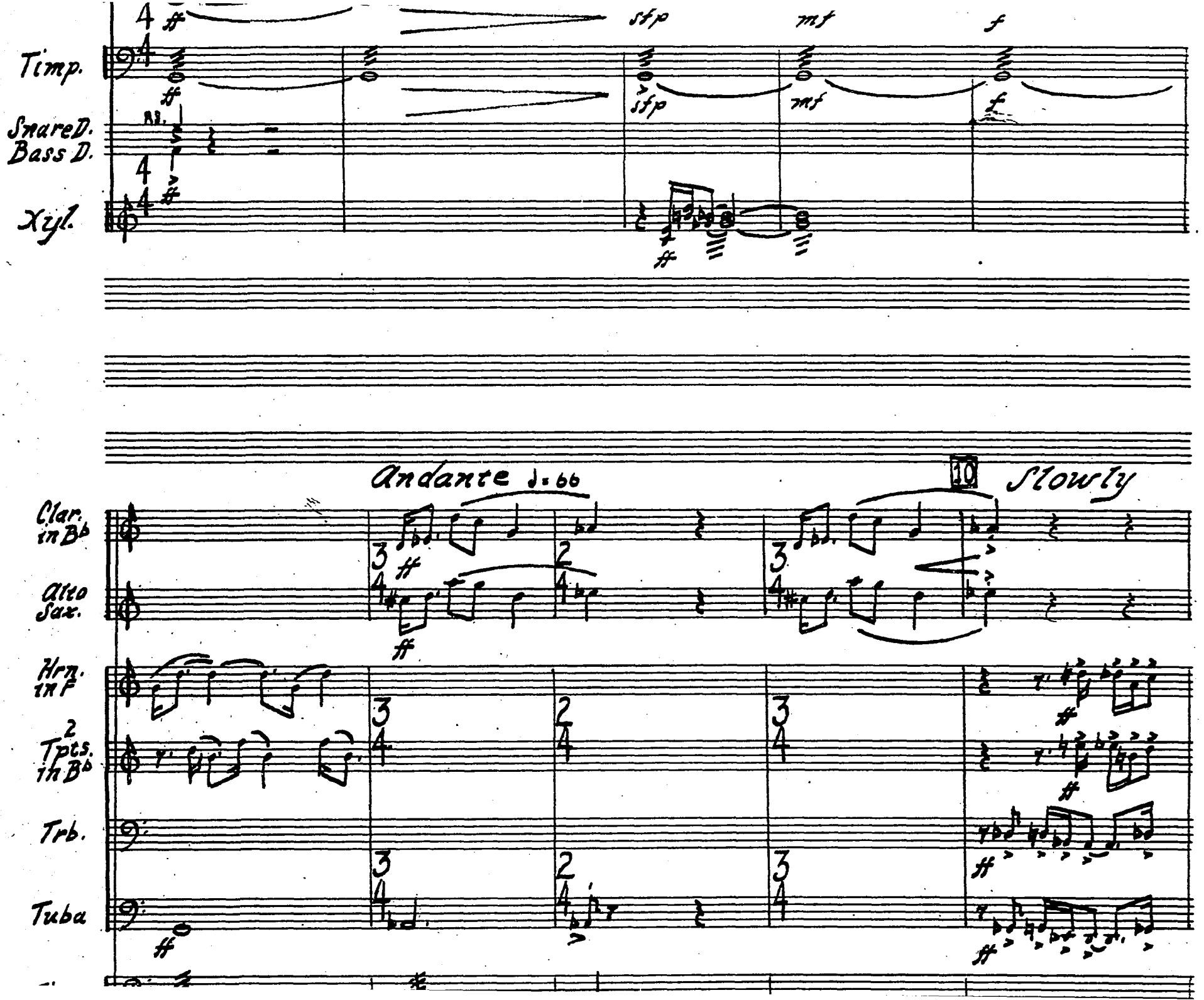
HOUSE BY THE STABLE

A Christmas Opera in One Act

Text from a Play
by CHARLES WILLIAMS

By MACON DELAVAN

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Xyl.
sfp
mf
f
Andante ♩= 66
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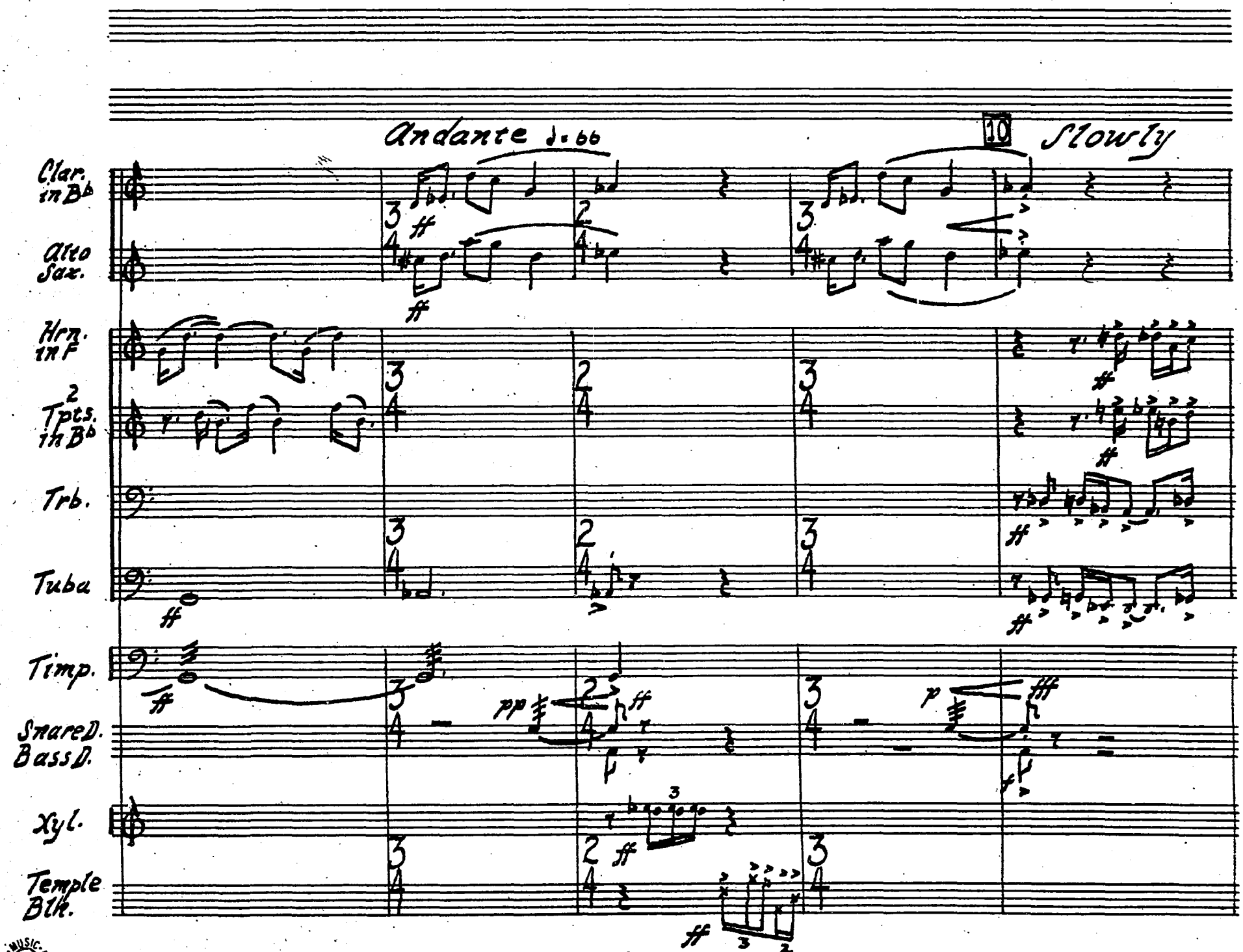
Alto Sax.
Hrn. in F
2 Tpts. in B♭
Trb.
Tuba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Tuba
Timp.
Snare D.
Bass D.
Xyl.
Temple Blk.
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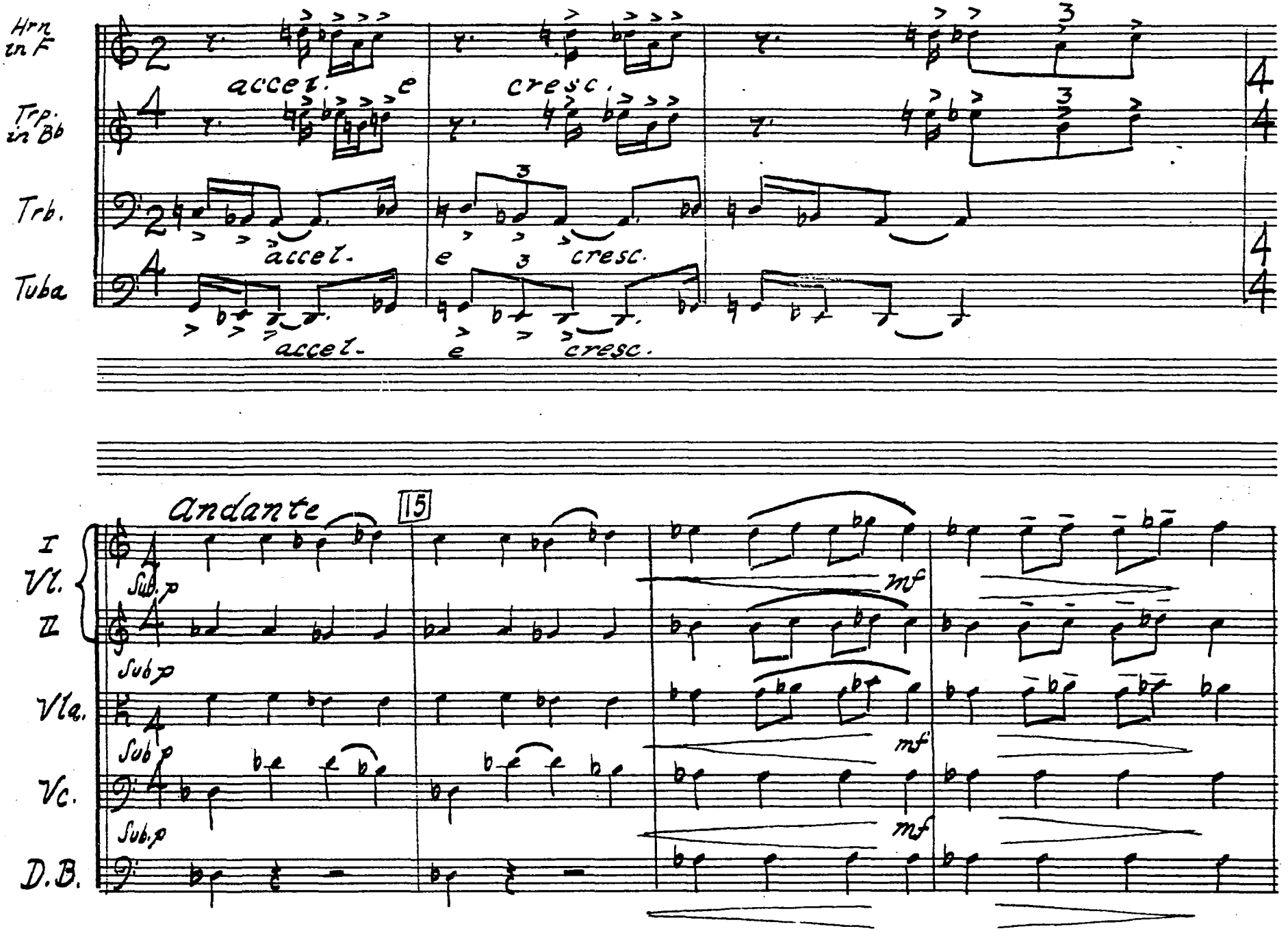
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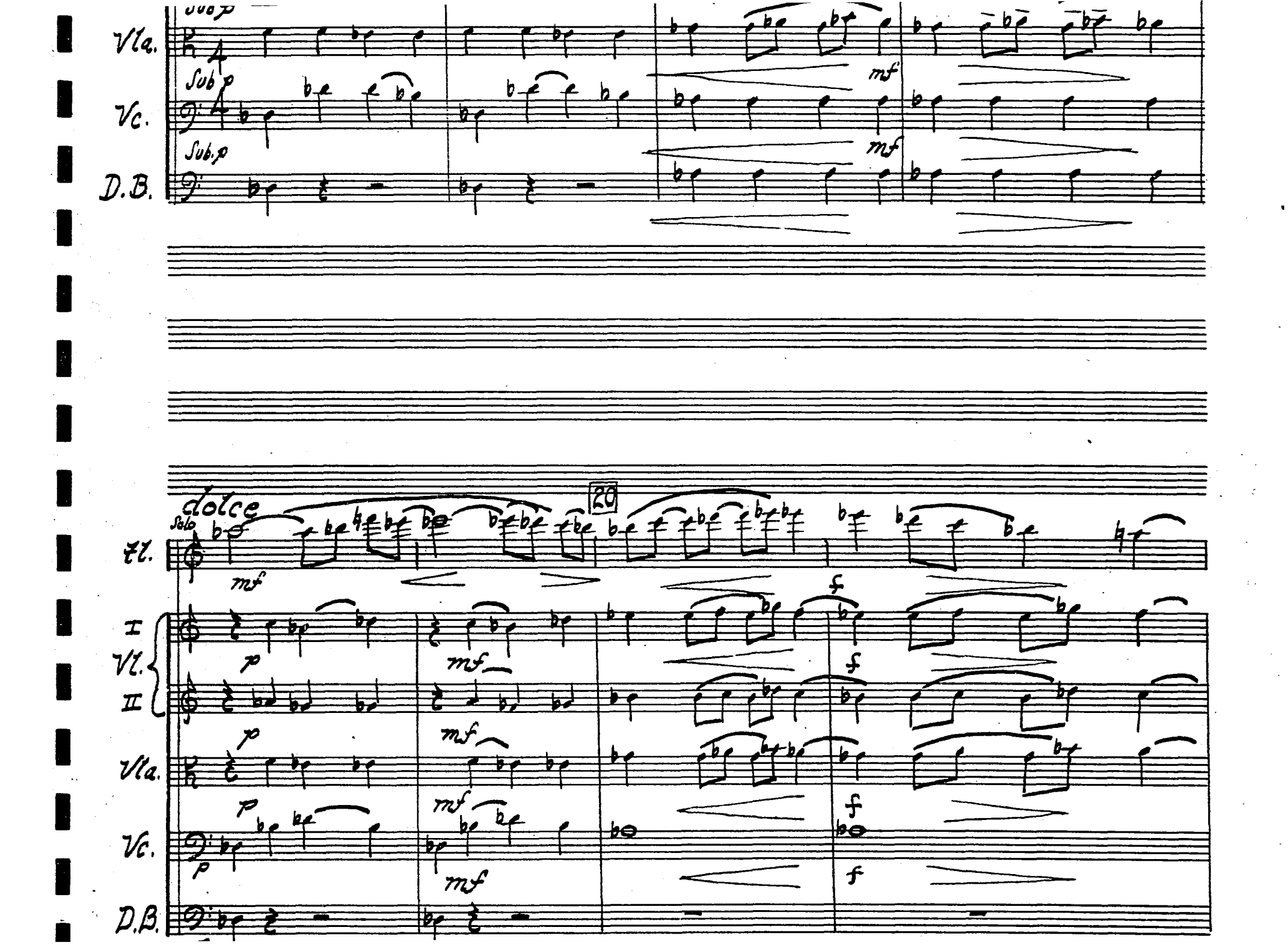
II
Vla.
Vc.
D.B.
Sub. p
mf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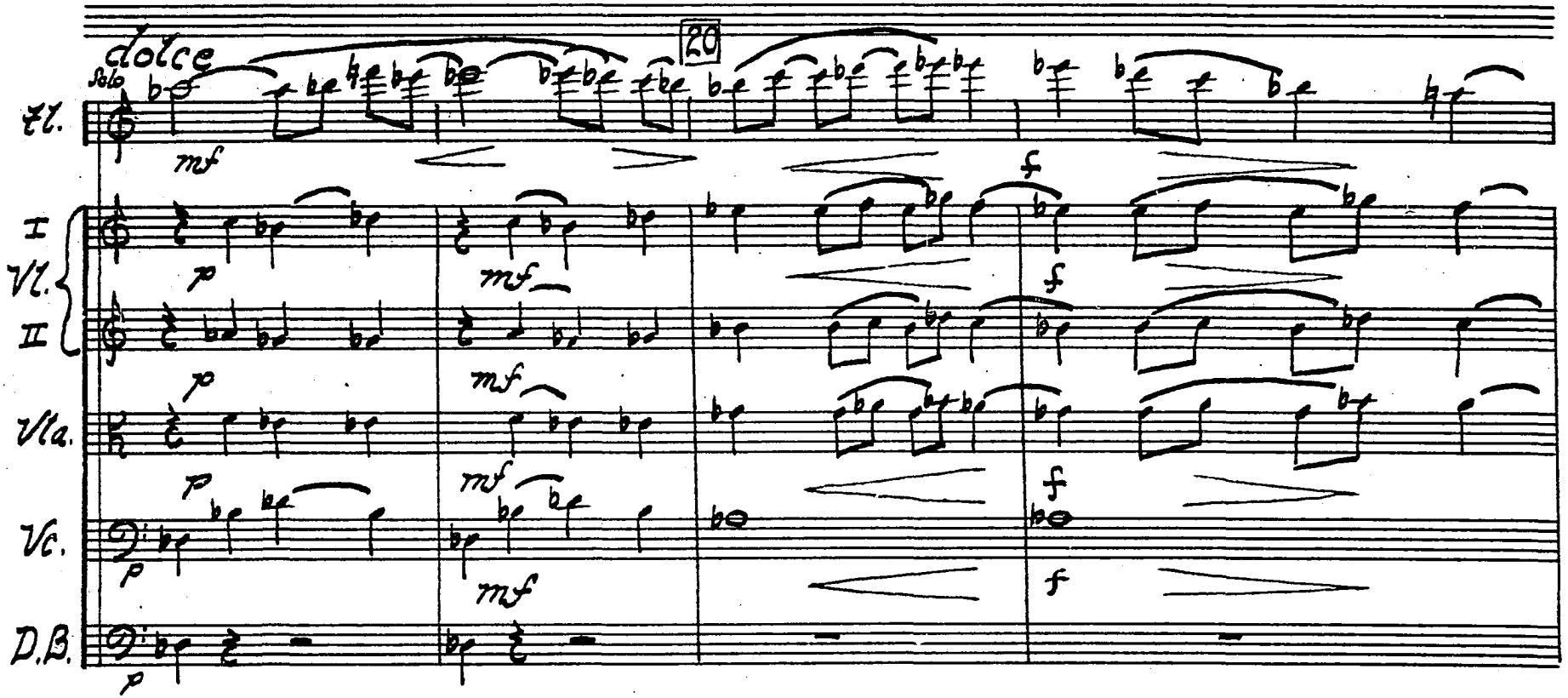

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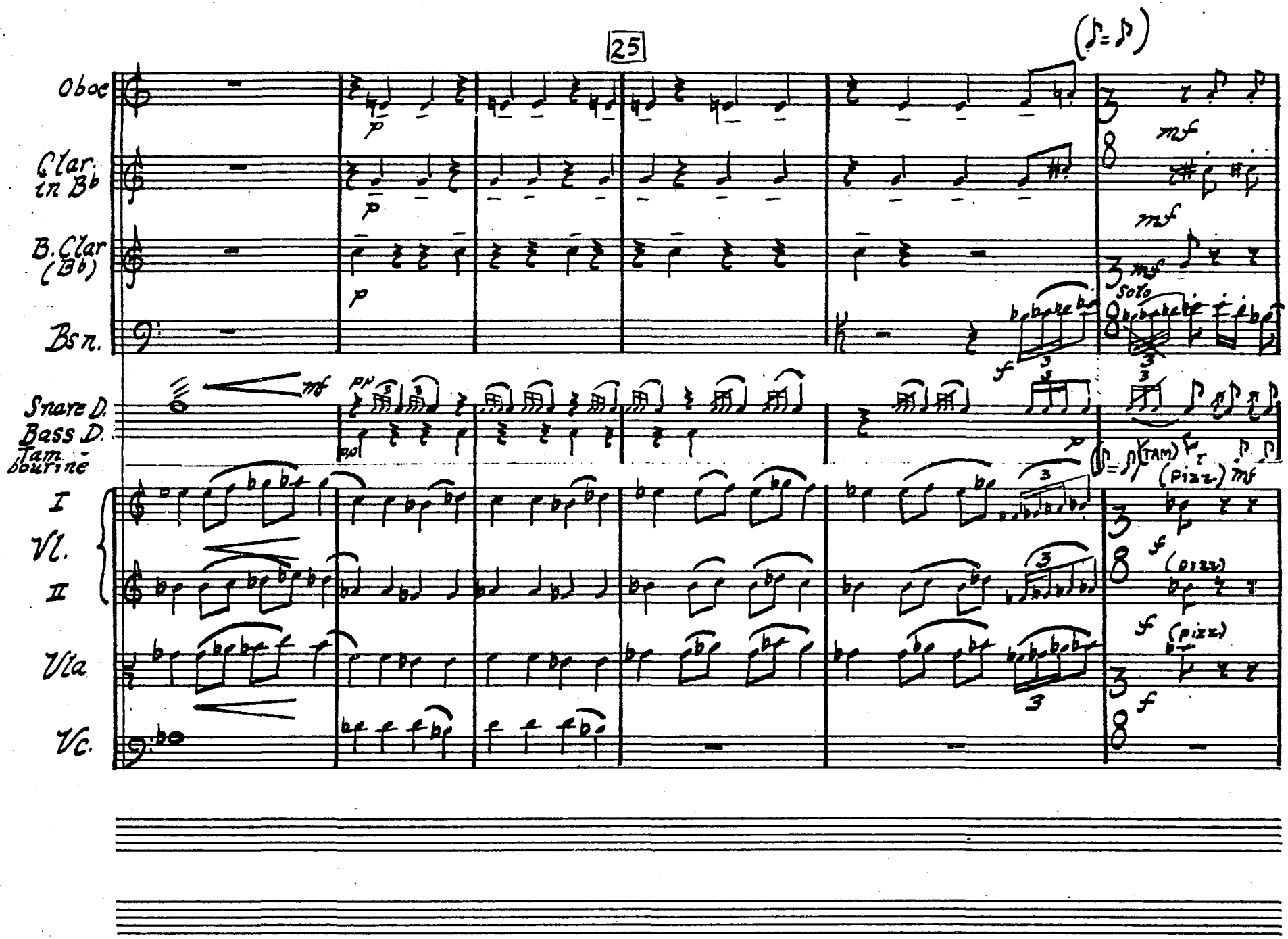
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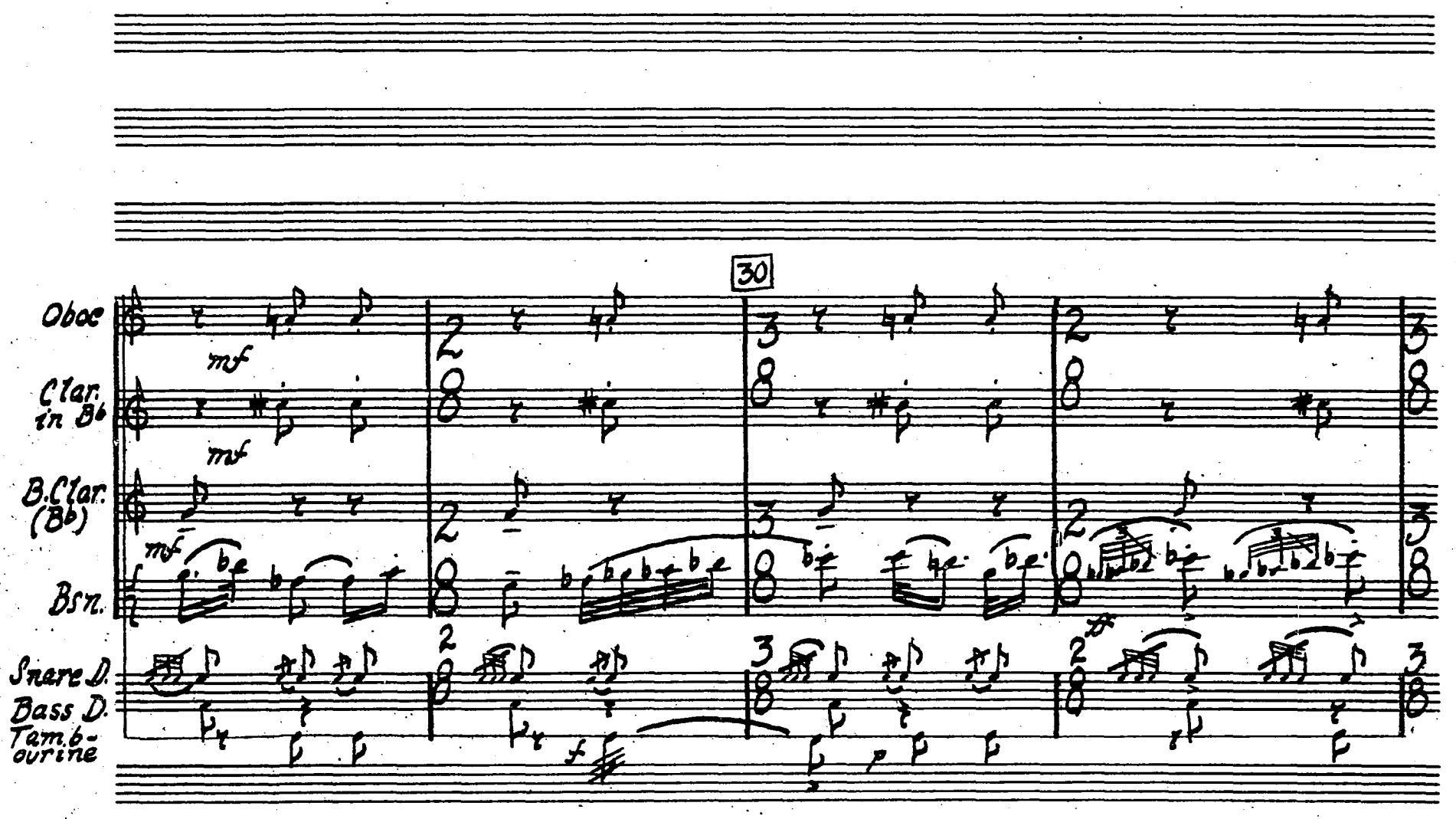
Clar. in B♭
B. Clar (B♭)
Bsn.
Snare D.
Bass D.
Tambourine
I
Vl.
II
Vla
Vc.
Solo
(TAM)
(pizz.)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Oboe
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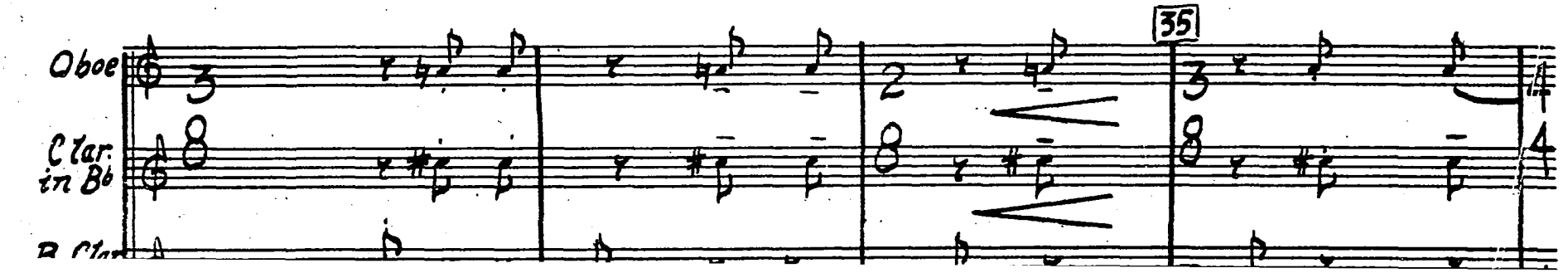
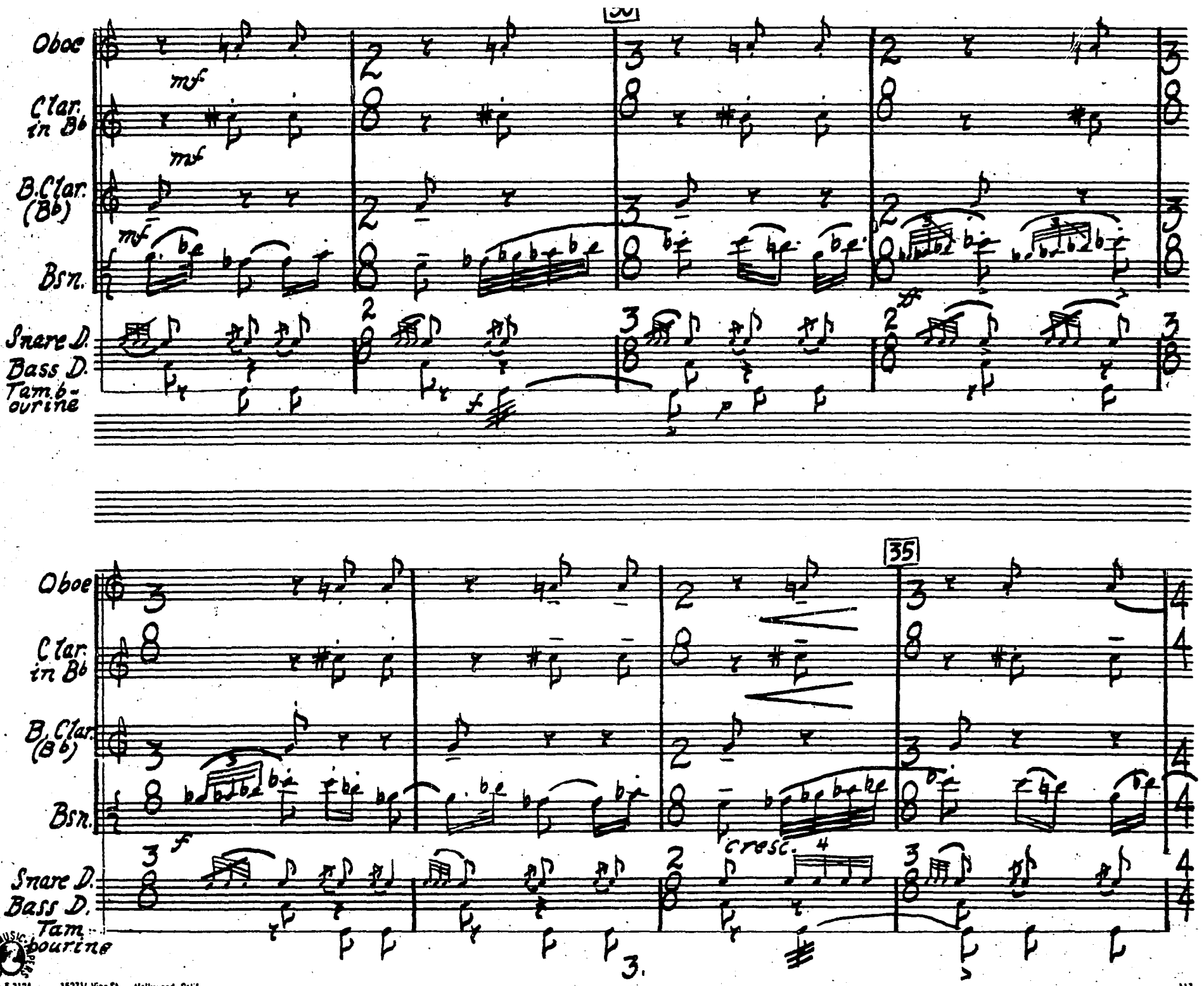
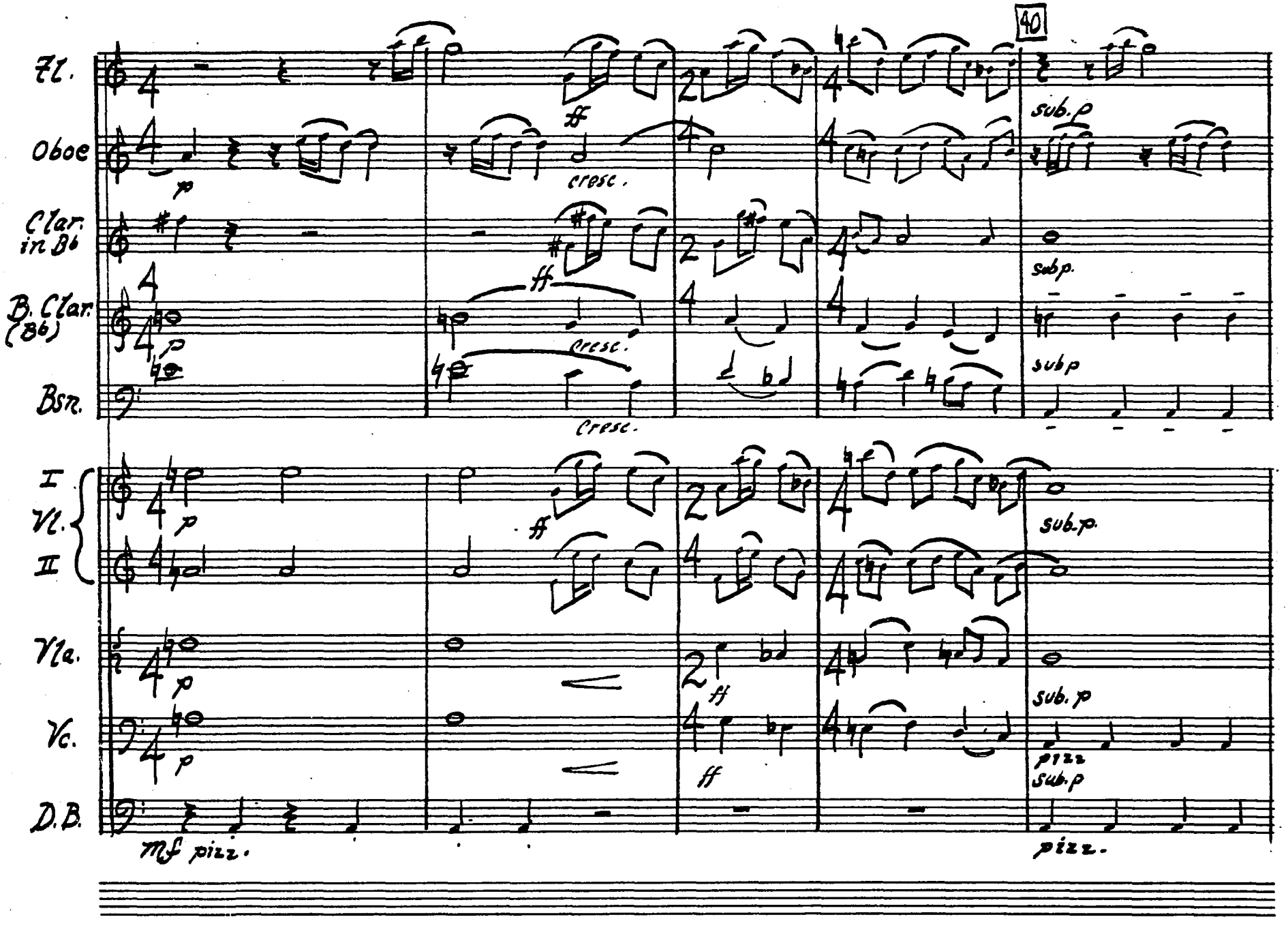
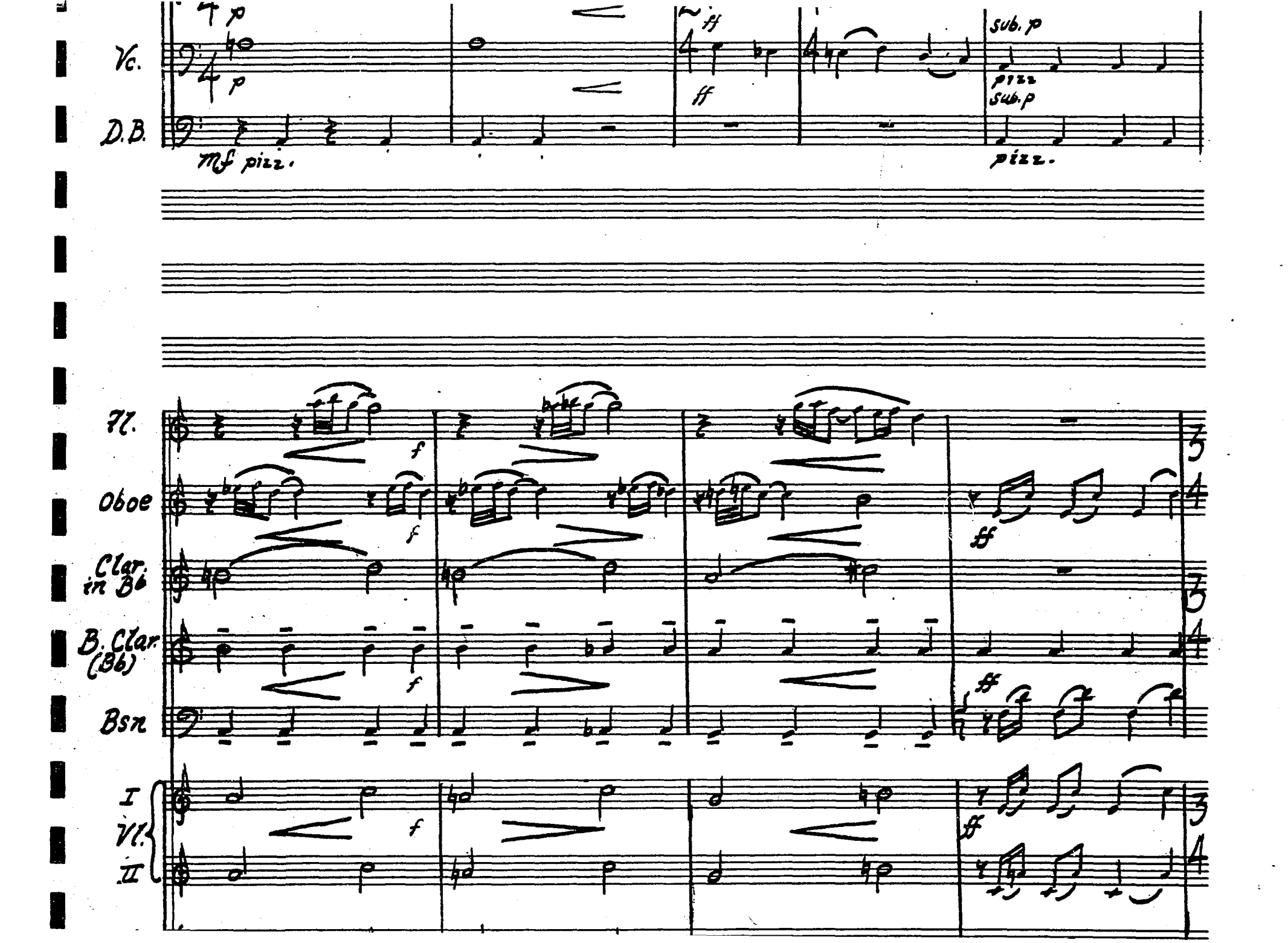
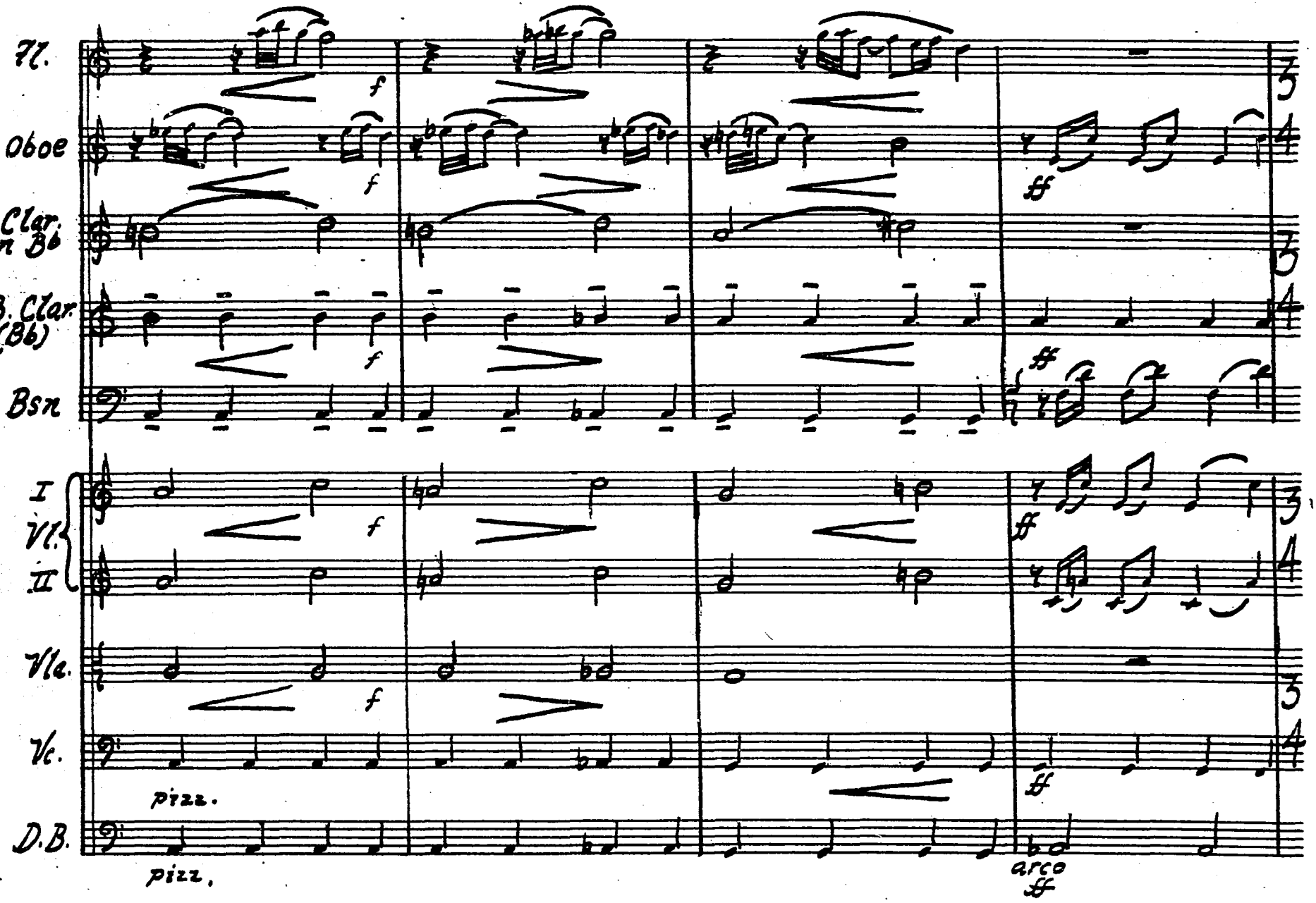
Bsn.
Snare D.
Bass D.
Tam-bourine
mf
mf
mf
f
p


35
Oboe
Clar. in B♭


Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn.
Snare D.
Bass D.
Tam-bourine
mf
mf
mf
f
cresc.
35
3.

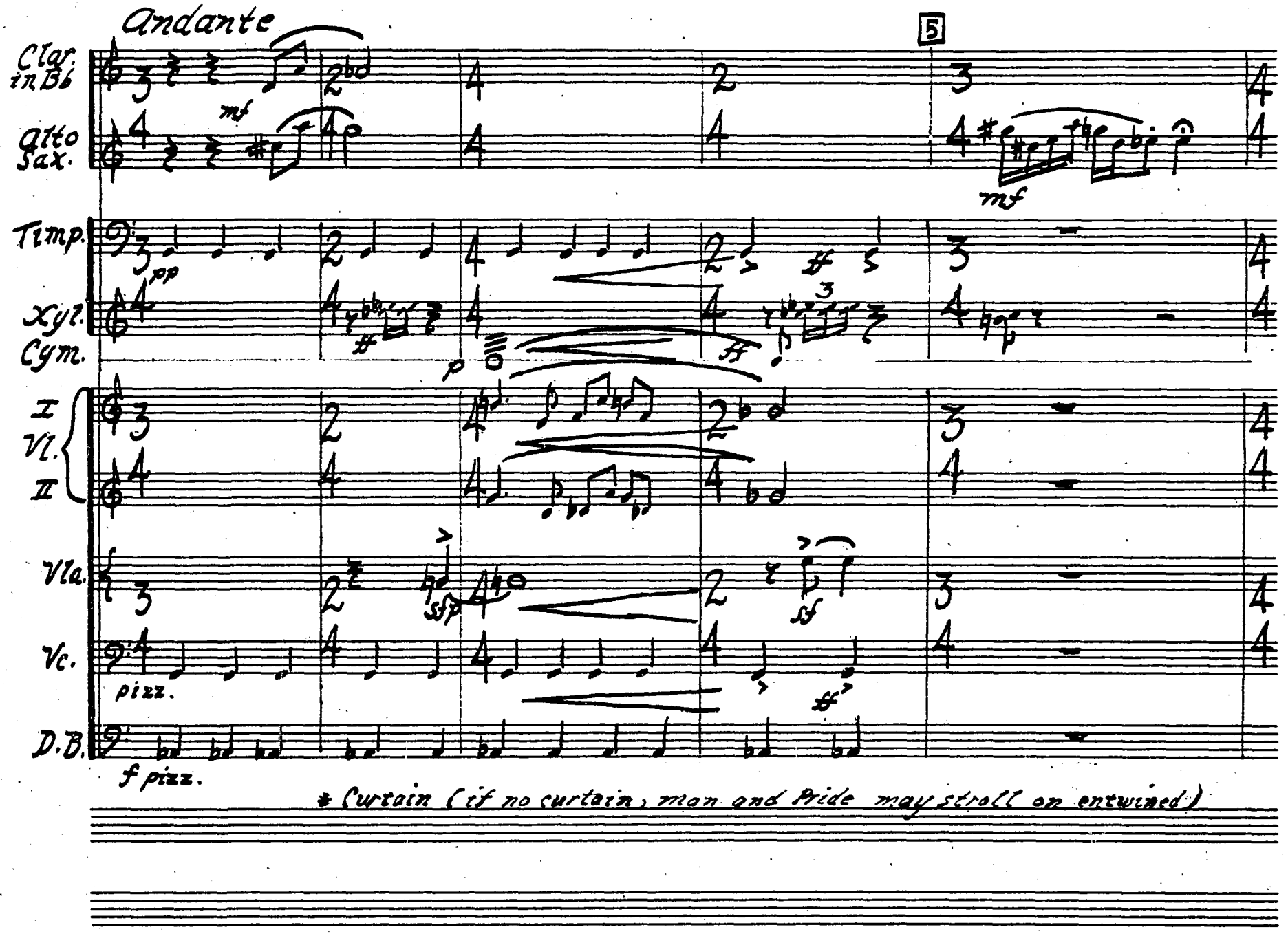

40
Fl.
Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn.
I
Vl.
II
Vla.
Vc.
D.B.
p
ff
cresc.
sub.p
mf pizz.
pizz.

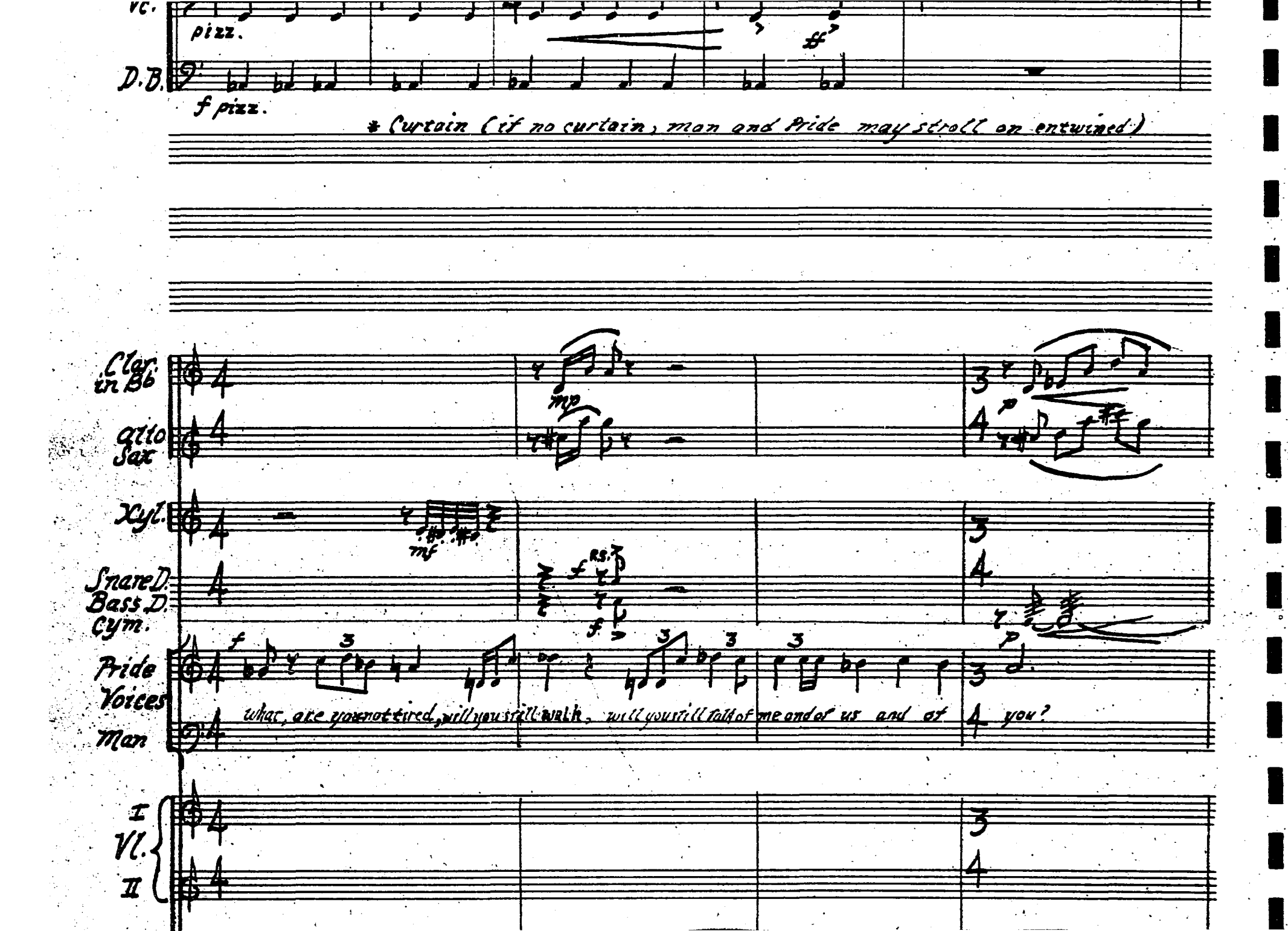

Vc.
D.B.
mf pizz.
ff
sub. p
pizz
sub. p
pizz.
Fl.
Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn
I Vl. II
f
ff

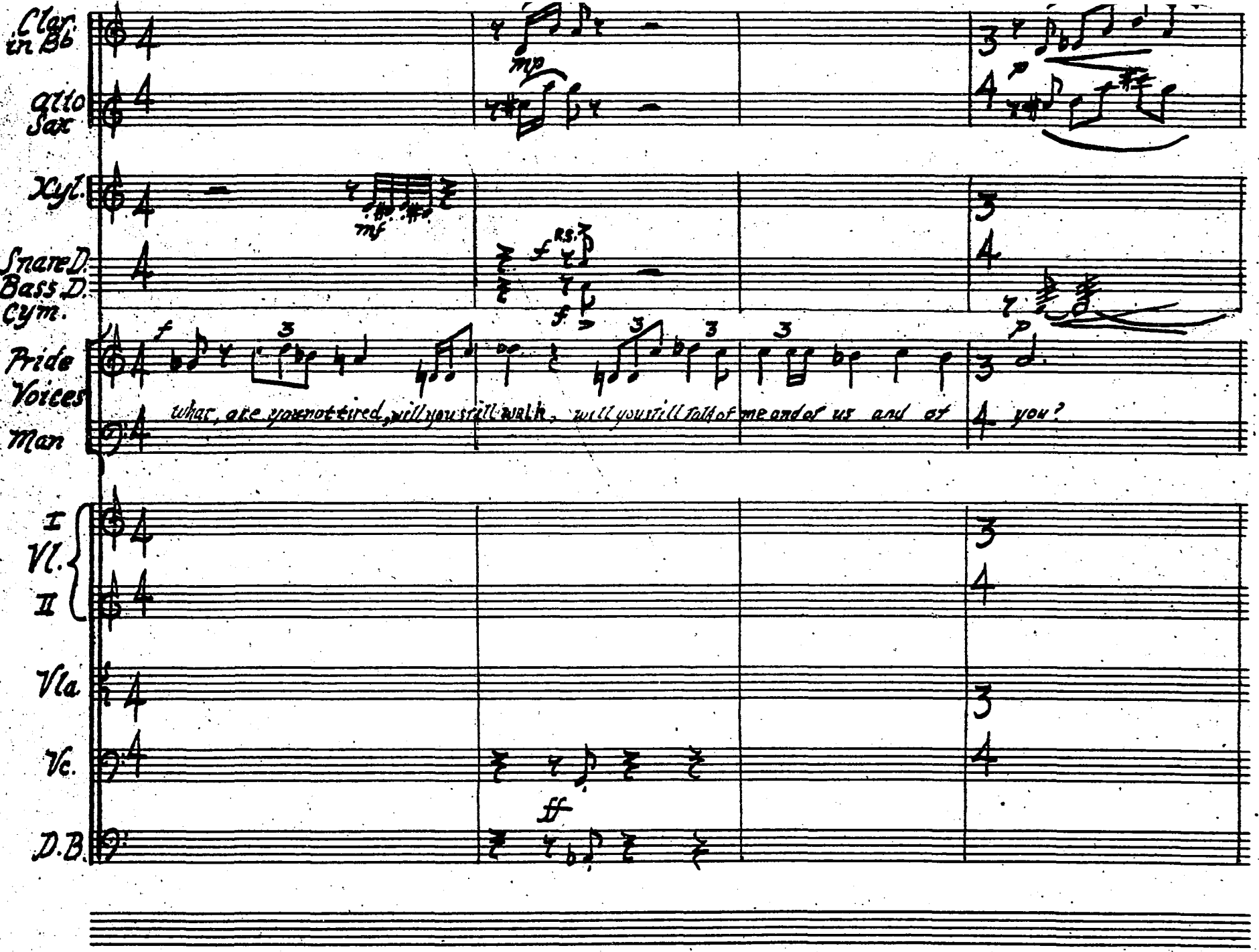


MEAD MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

No. 2 - Duet


Andante
5
Clar. in Bb
Alto Sax.
mf
mf
Timp.
pp
Xyl.
Cym.
p
ff
I
Vl.
II
Vla.
sfp
sf
Vc.
pizz.
ff
D.B.
f pizz.
* Curtain (if no curtain, man and Bride may stroll on entwined)


Vc.
pizz.
ff
D.B.
f pizz.
* Curtain (if no curtain, man and Pride may stroll on entwined)
Clar. in Bb
Alto Sax
mp
Xyl.
mf
Snare D.
Bass D.
Cym.
f
rs.
Pride
Voices
Man
what, are you not tired, will you still walk, will you still talk of me and of us and of you?
I Vl. II



CAMCO MUSIC PAPER
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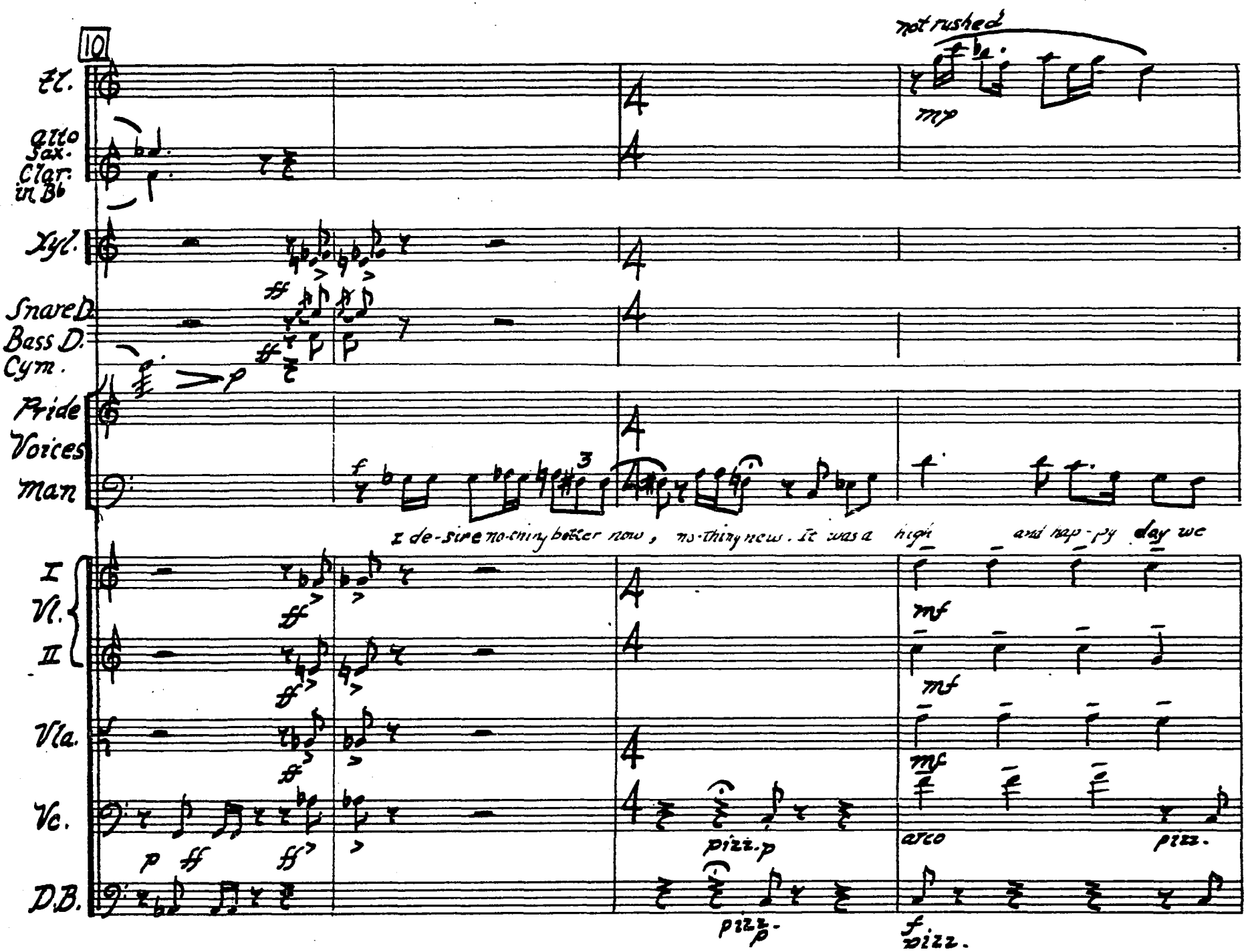
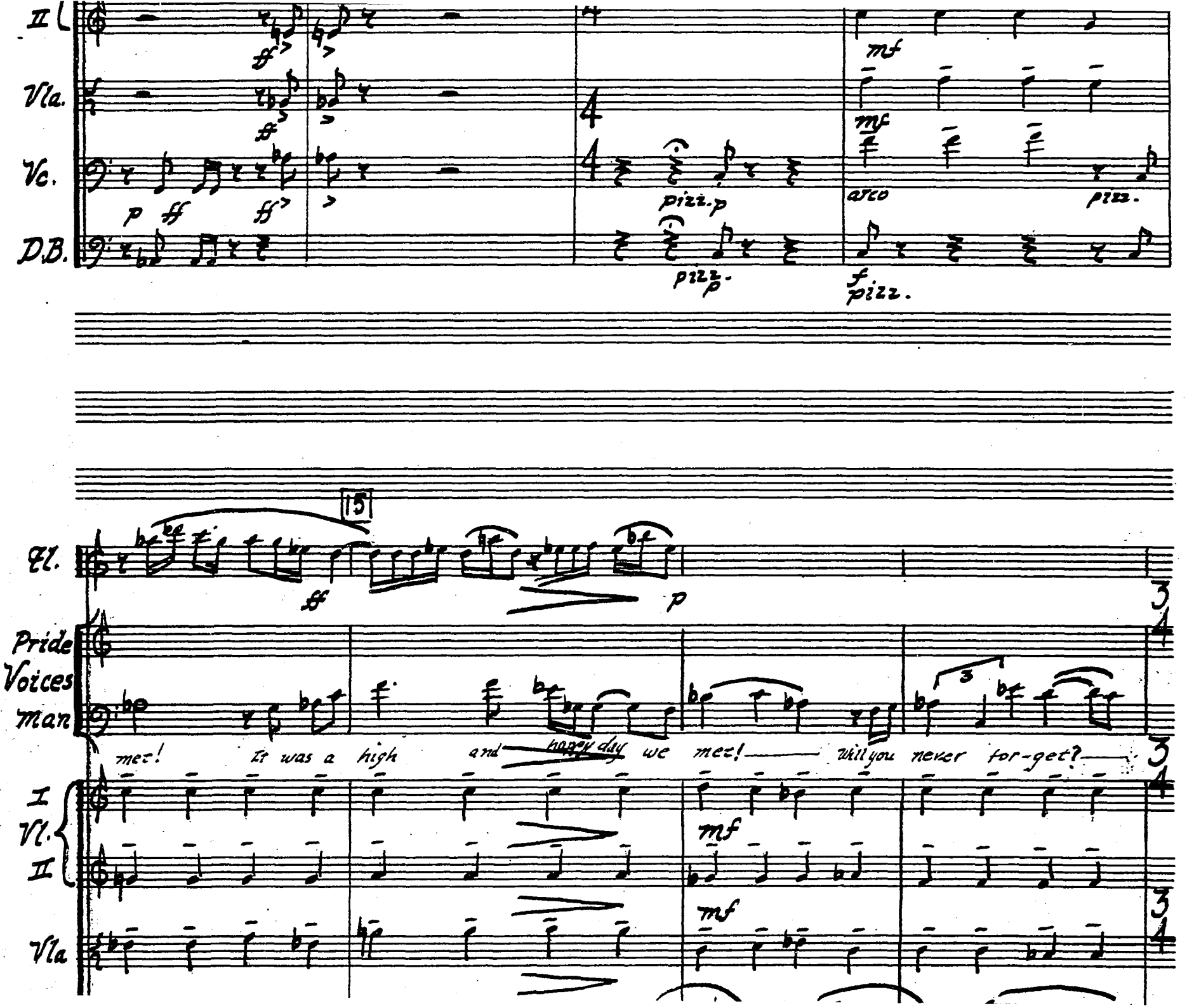
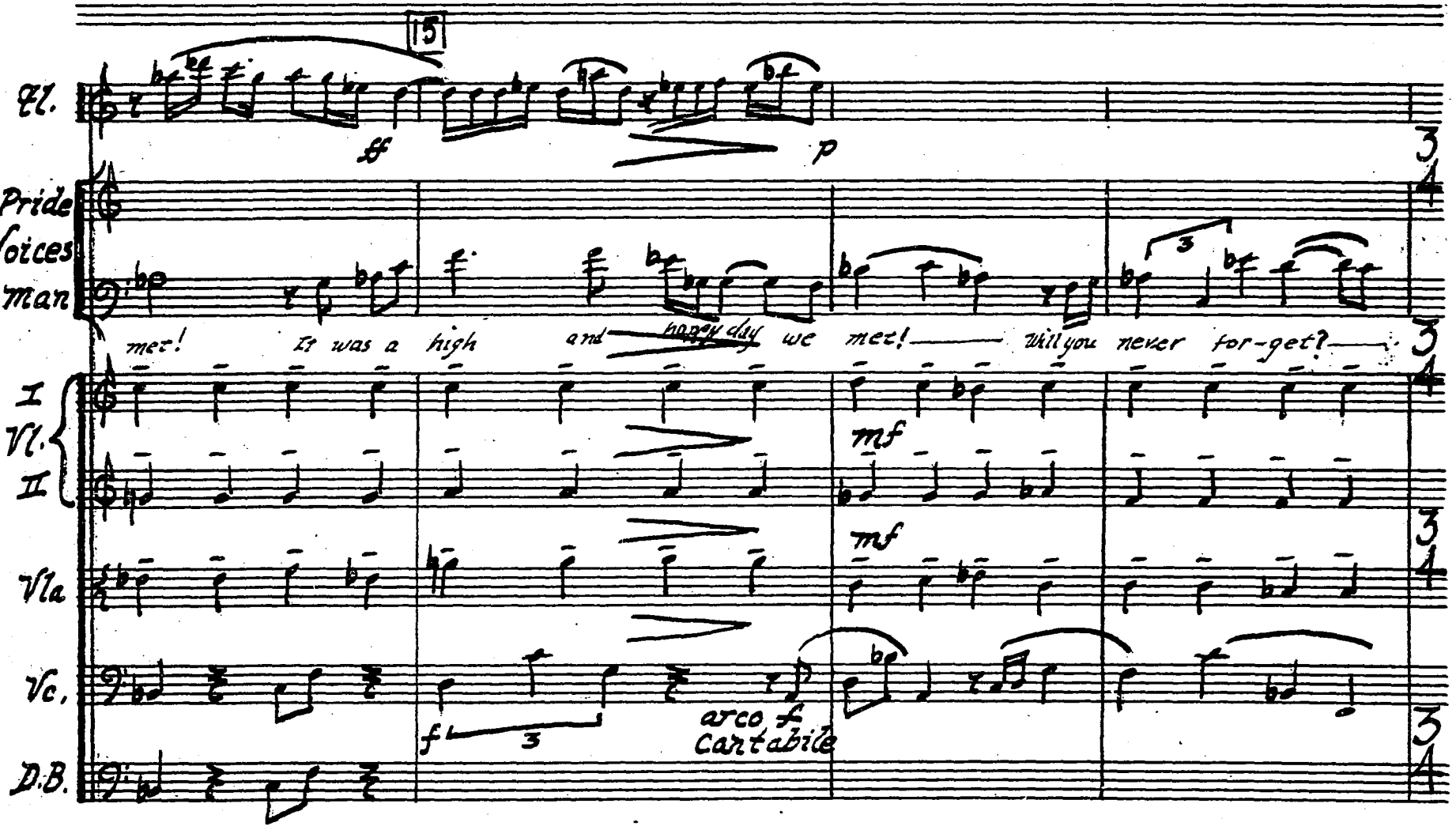
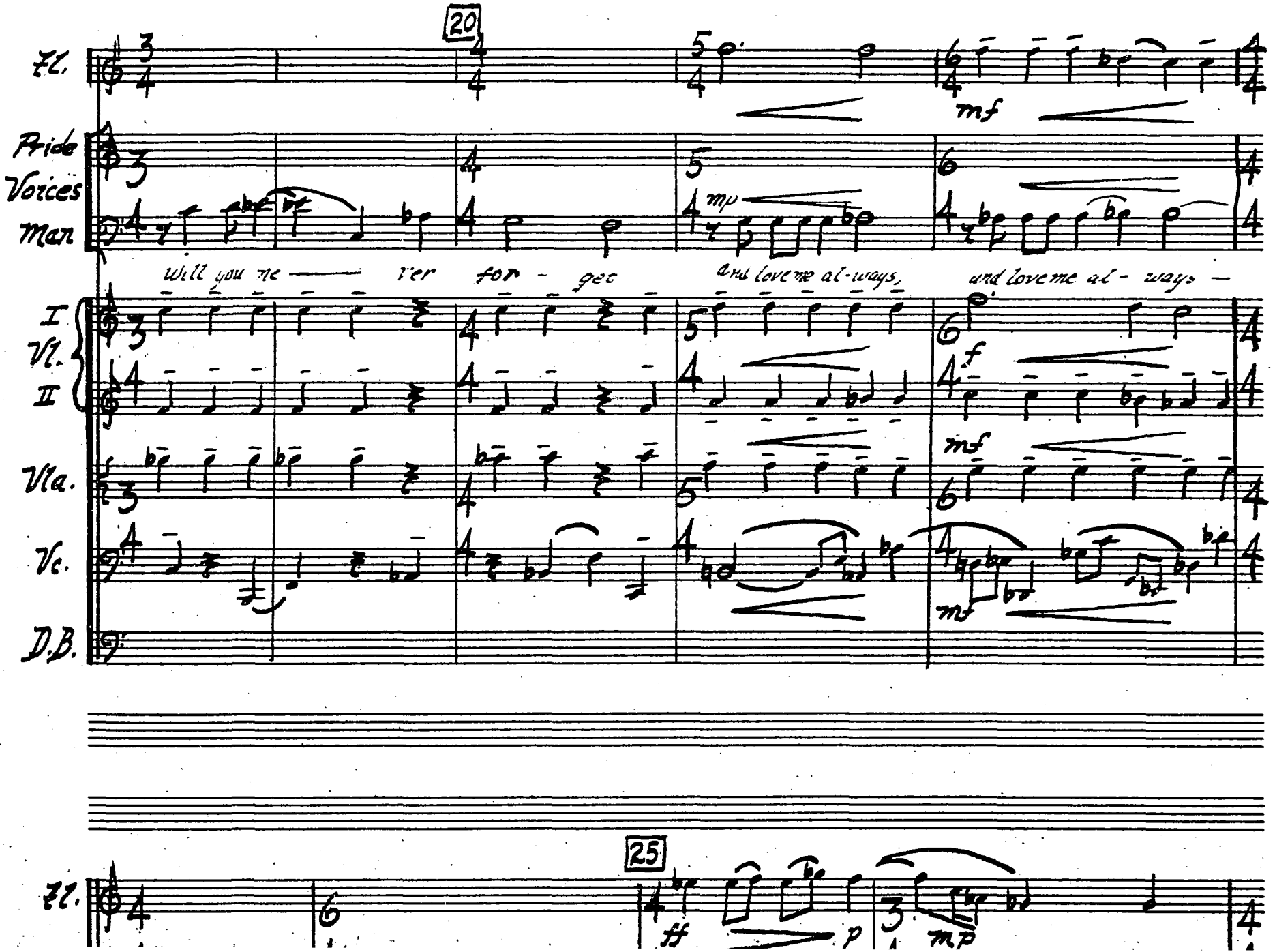
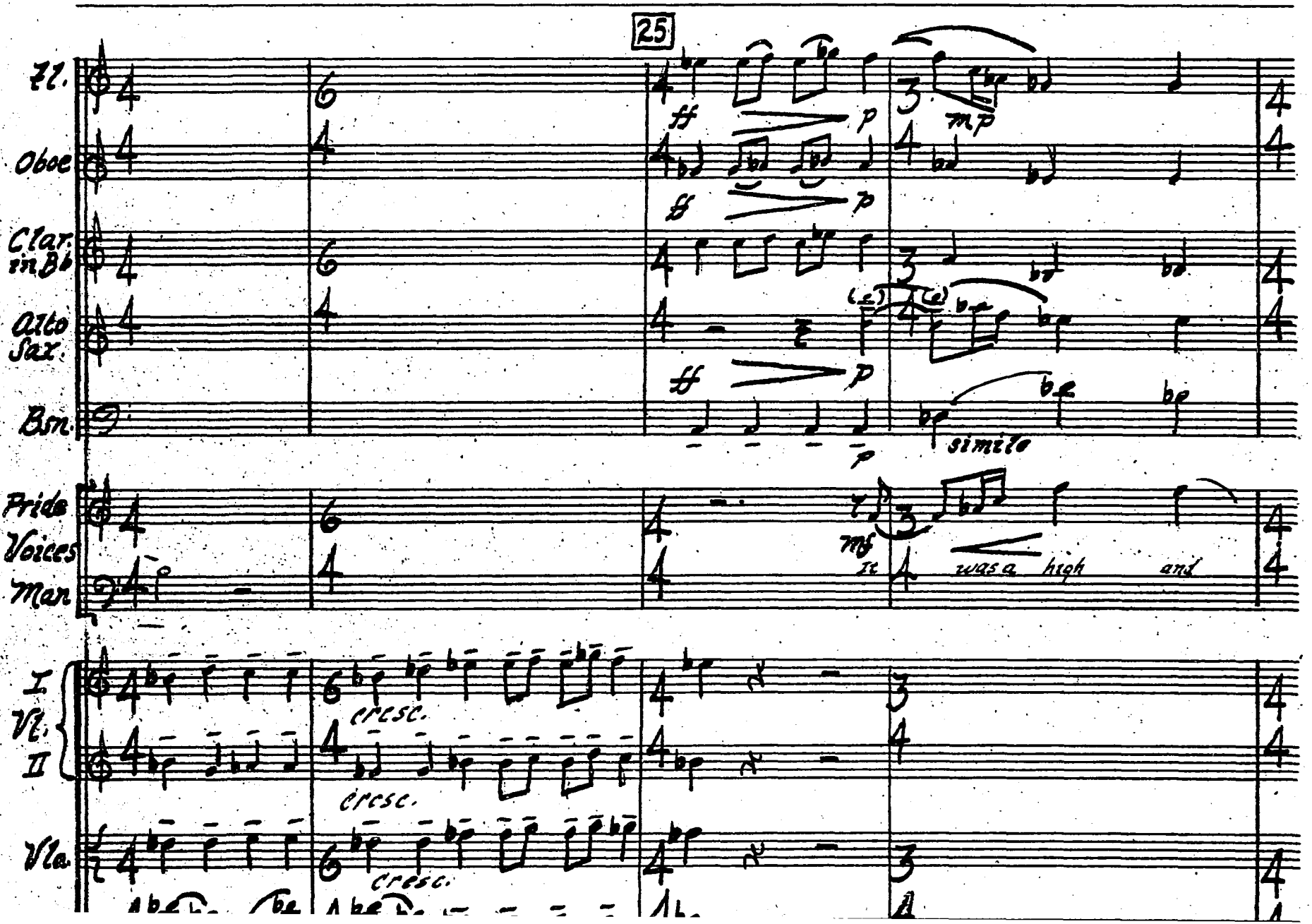
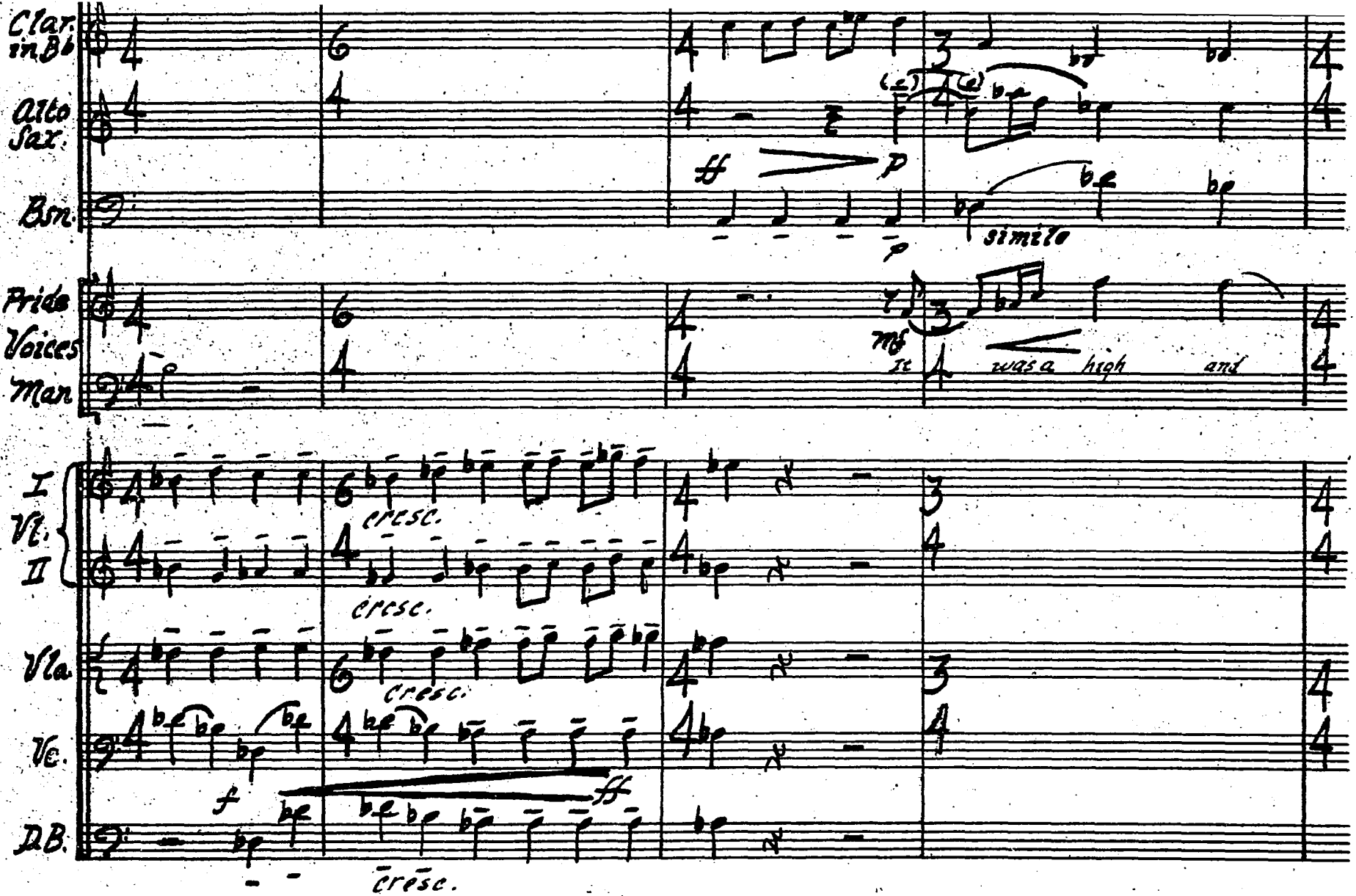

10
not rushed
Fl.
mp
Alto Sax.
Clar. in B♭
Xyl.
ff
Snare D.
Bass D.
Cym.
p
Pride
Voices
Man
f
I de-sire no-thing better now, no-thing new. It was a high and hap-py day we
I
Vl.
II
ff
mf
Vla.
Vc.
p ff
pizz. p
arco
pizz.
D.B.
pizz. p
f pizz.


II
Vla.
Vc.
D.B.
pizz.p
pizz.
arco
pizz.
15
Fl.
Pride
Voices
Man
met! It was a high and happy day we met! Will you never for-get?
I
Vl.
II
Vla


15
Fl.
ff
p
Pride
Voices
Man
mer!
It was a high
and happy day
we met!
Will you never for-get?
I
Vl.
II
mf
Vla
mf
Vc.
f
3
arco f
Cantabile
D.B.


20
Fl.
Pride
Voices
Man
Will you ne — ver for - get
and love me al-ways,
and love me al - ways —
I
Vl.
II
Vla.
Vc.
D.B.
mf
mp
f
mf
mf
25
Fl.
ff
p
mp


25
Fl.
Oboe
Clar. in B♭
Alto Sax.
Bsn.
Pride Voices
Man
I Vl. II
Vla.
ff
p
mp
simile
mf
It was a high and
cresc.



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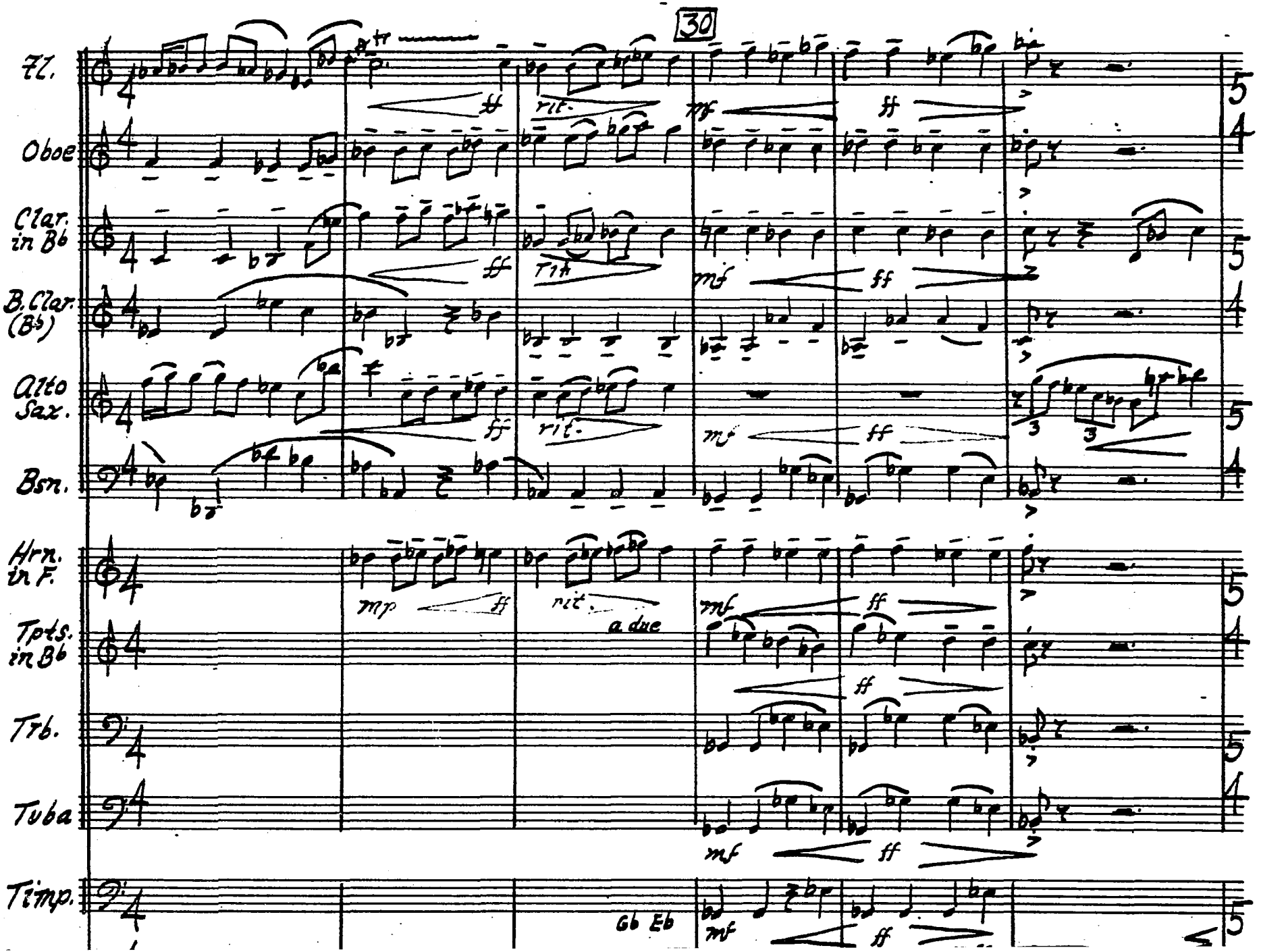
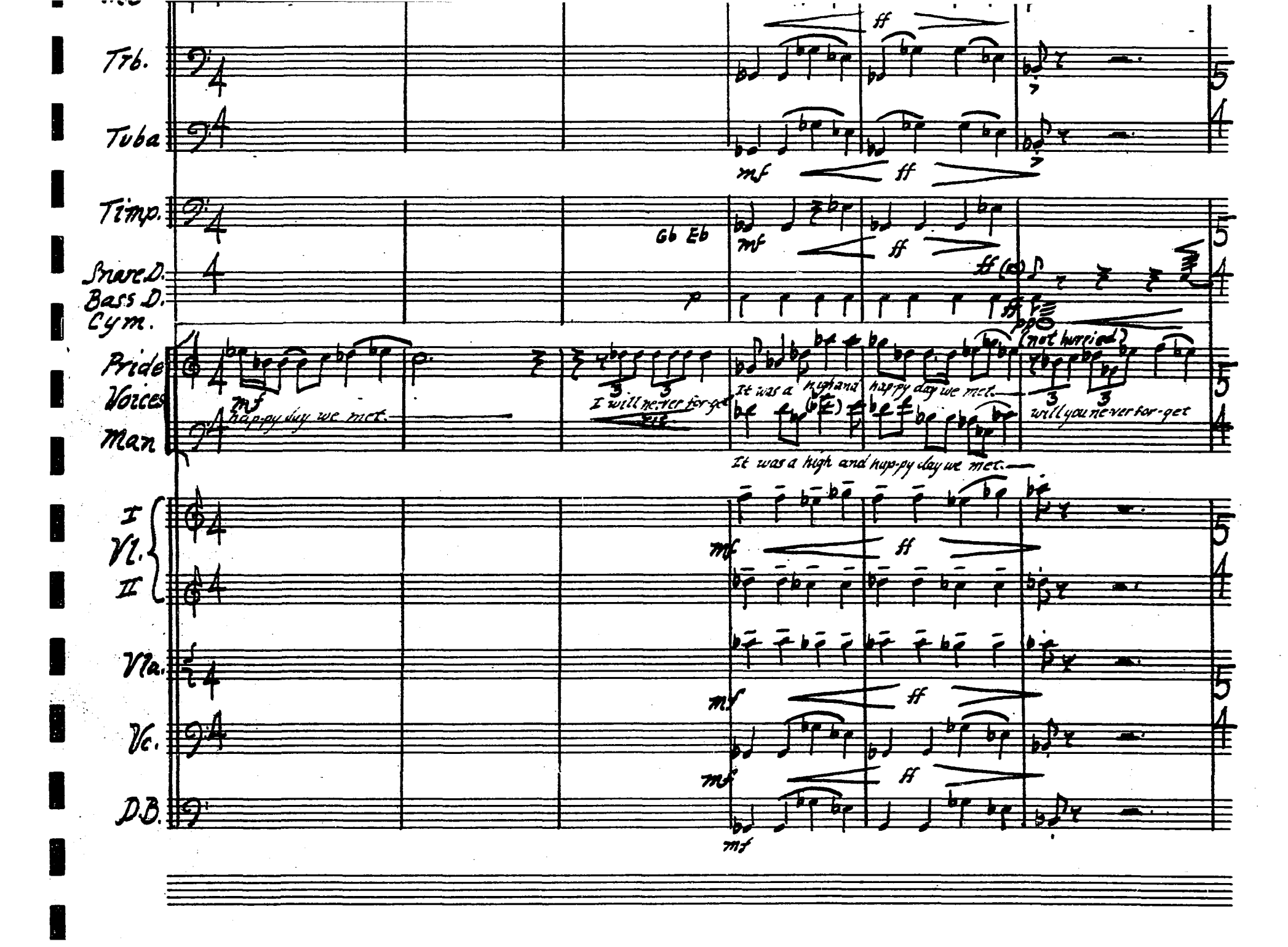
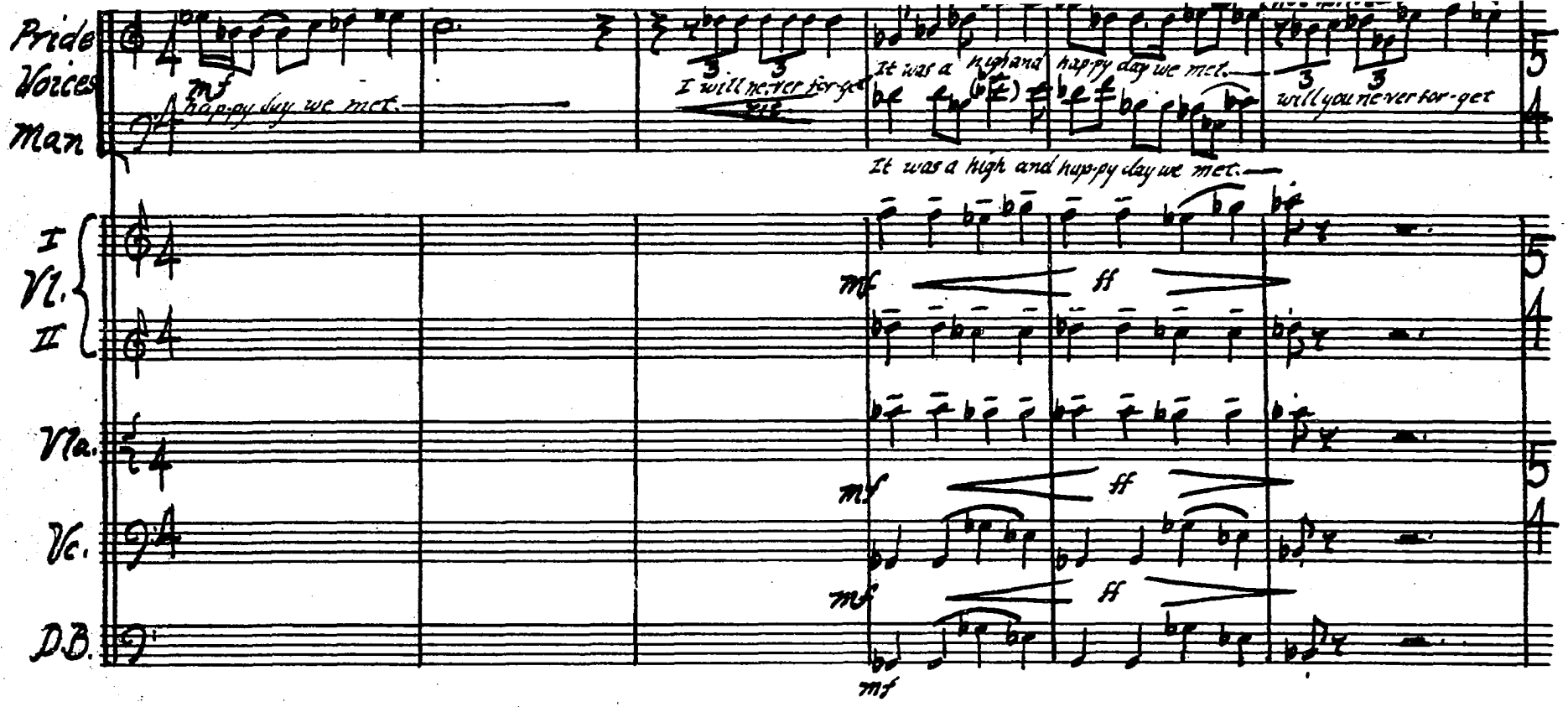

30
Fl.
Oboe
Clar. in Bb
B. Clar. (Bb)
Alto Sax.
Bsn.
Hrn. in F.
Tpts. in Bb
Trb.
Tuba
Timp.
rit.
a due
Gb Eb


Trb.
Tuba
Timp.
Gb Eb
Snare D.
Bass D.
Cym.
Pride
Voices
Man
mf
hap-py day we met.
I will never for-get
It was a high and
hap-py day we met.
(not hurried)
will you ne-ver for-get
It was a high and hap-py day we met.
I
Vl.
II
Va.
Vc.
D.B.



CAMEO MUSIC PAPER
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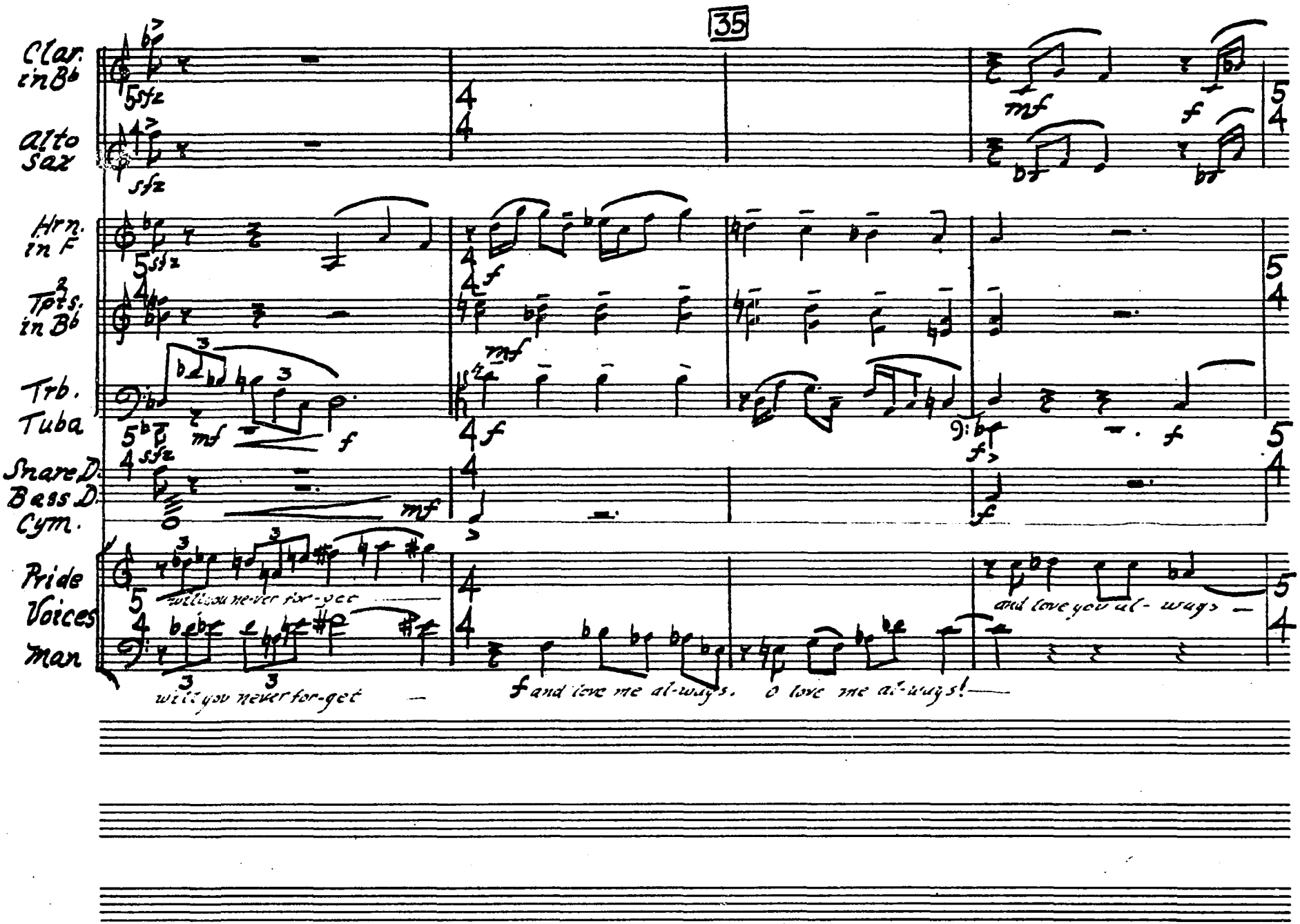
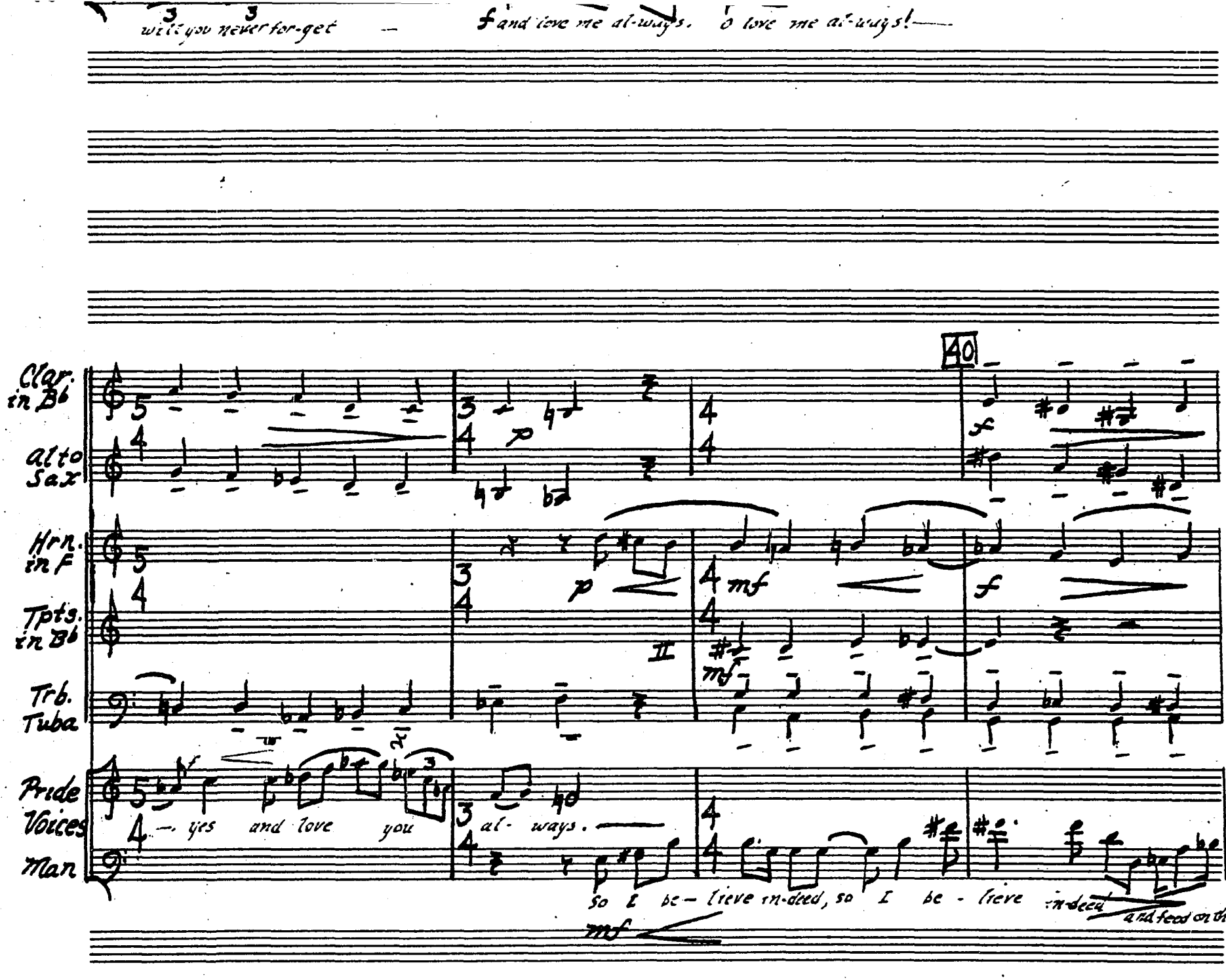
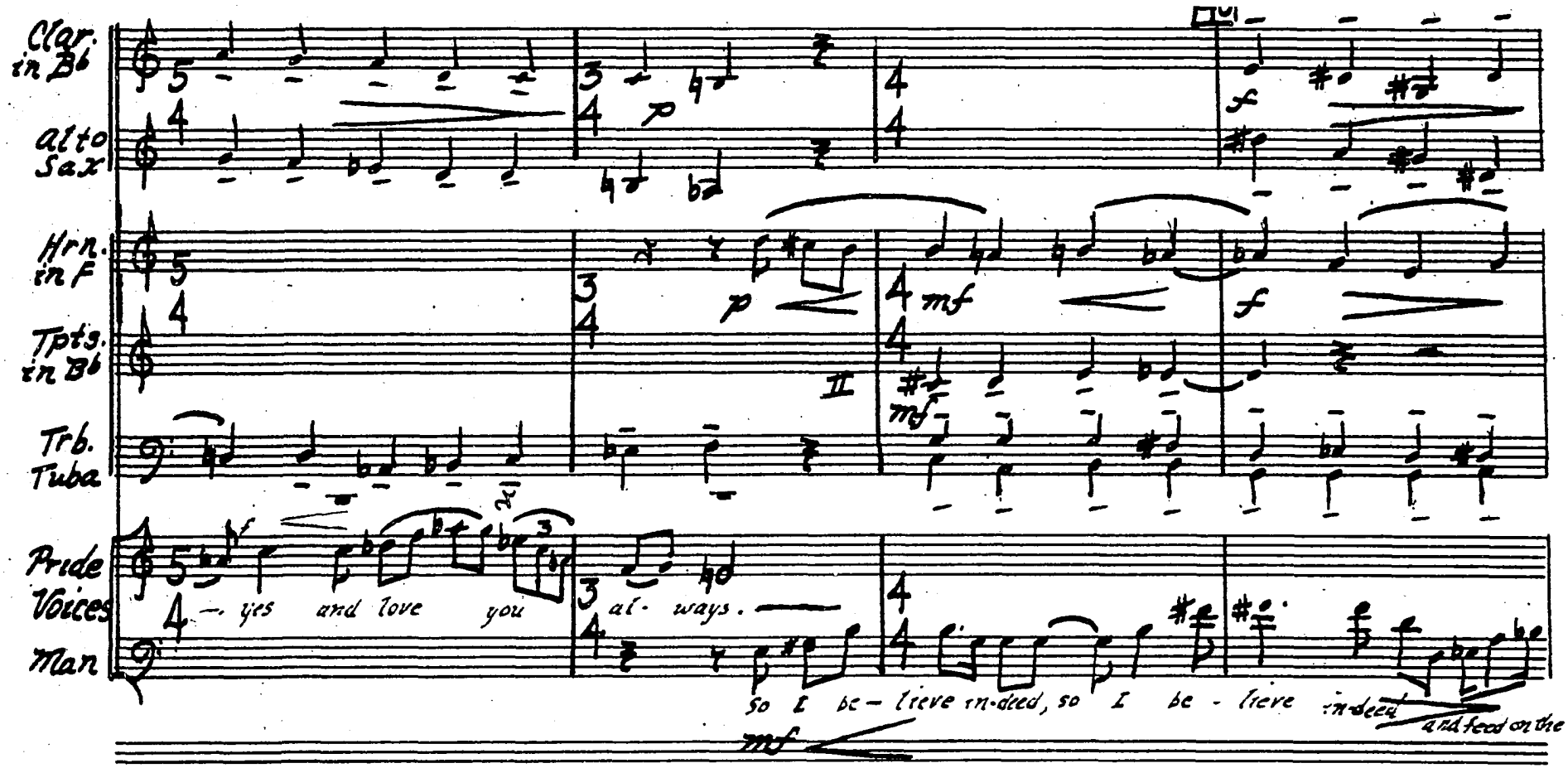
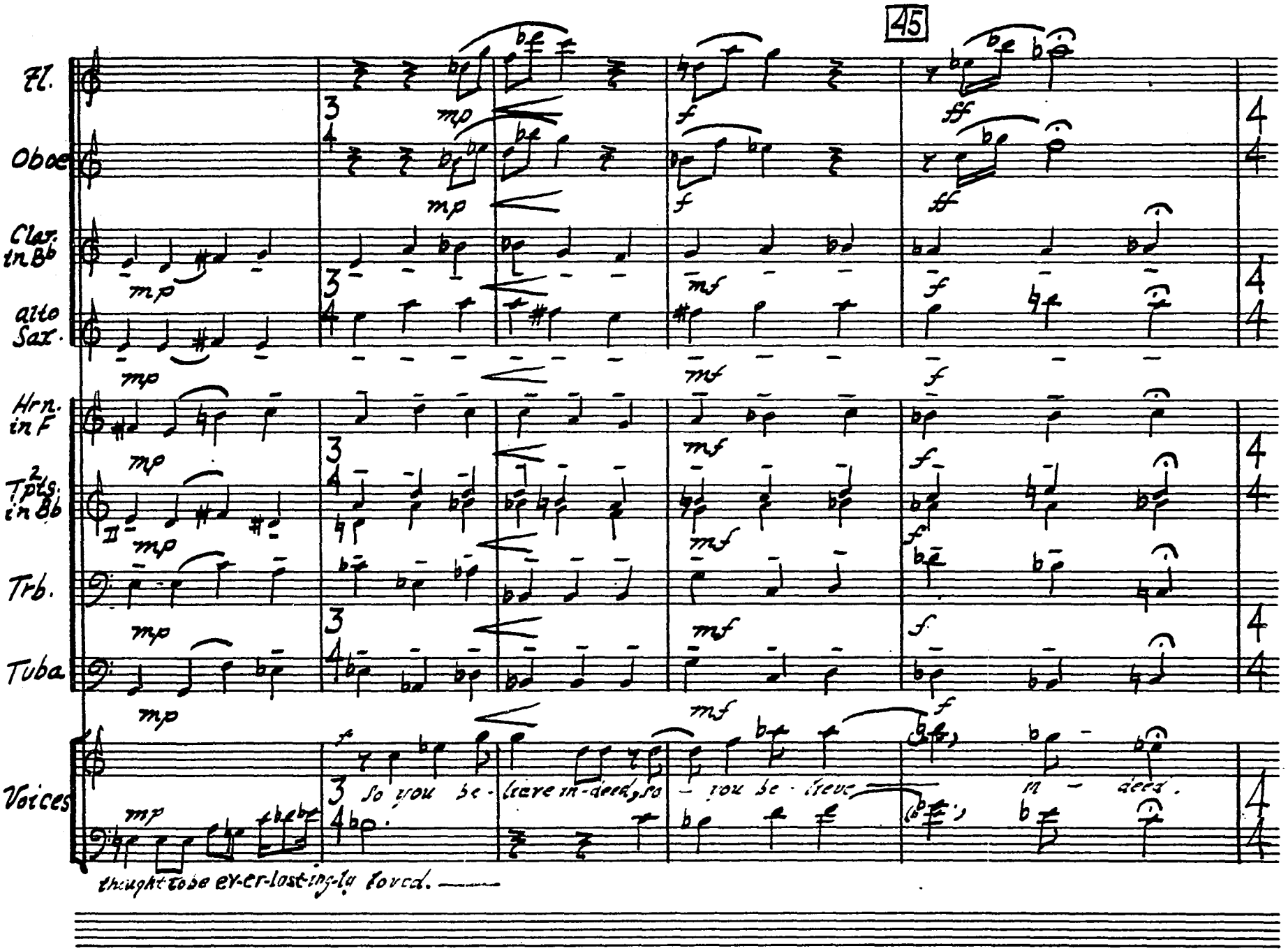
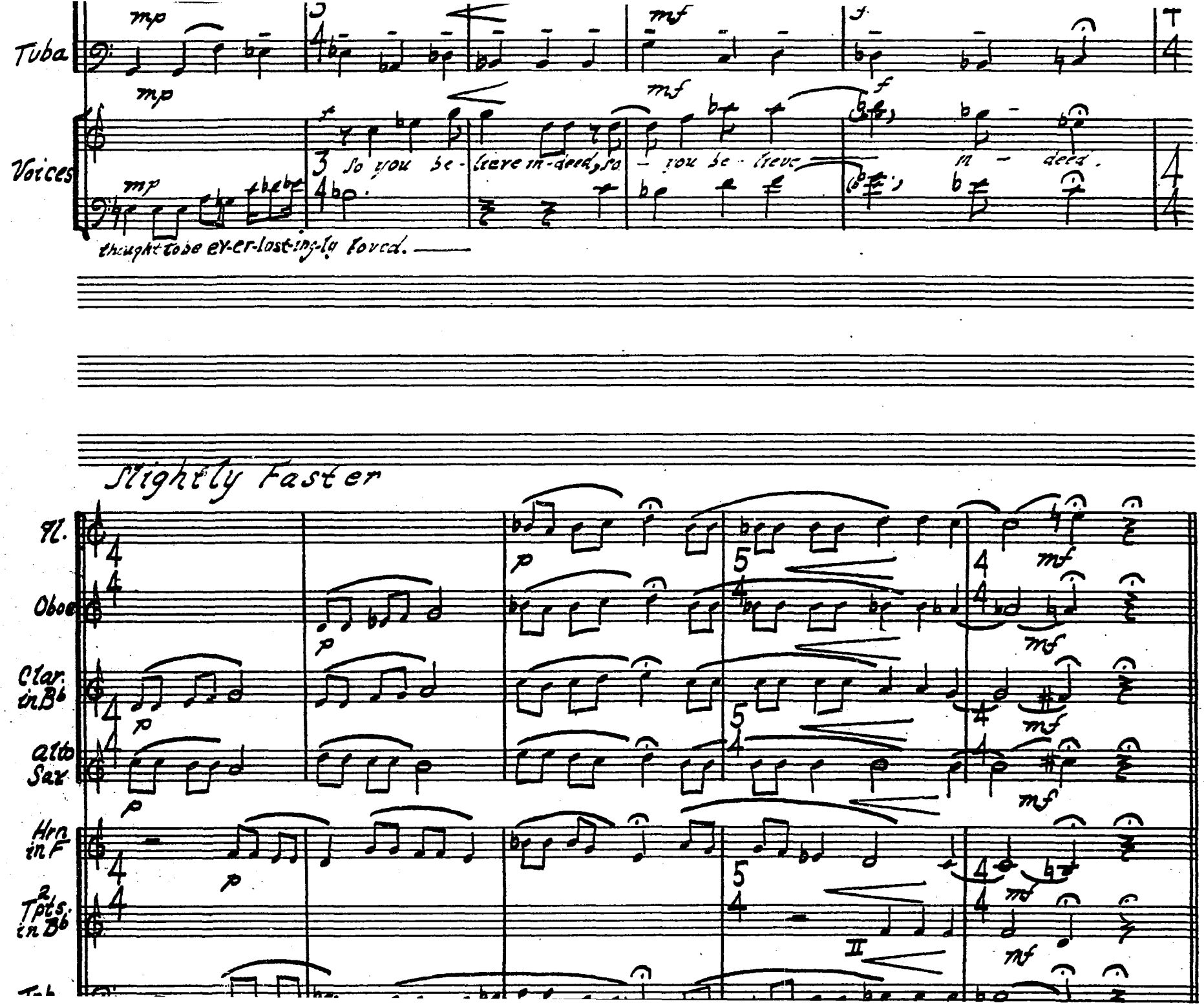

35
Clar. in B♭
Alto Sax
Hrn. in F
2 Tpts. in B♭
Trb.
Tuba
Snare D.
Bass D.
Cym.
Pride Voices
Man
will you never for-get
and love me al-ways, o love me al-ways!
and love you al- ways

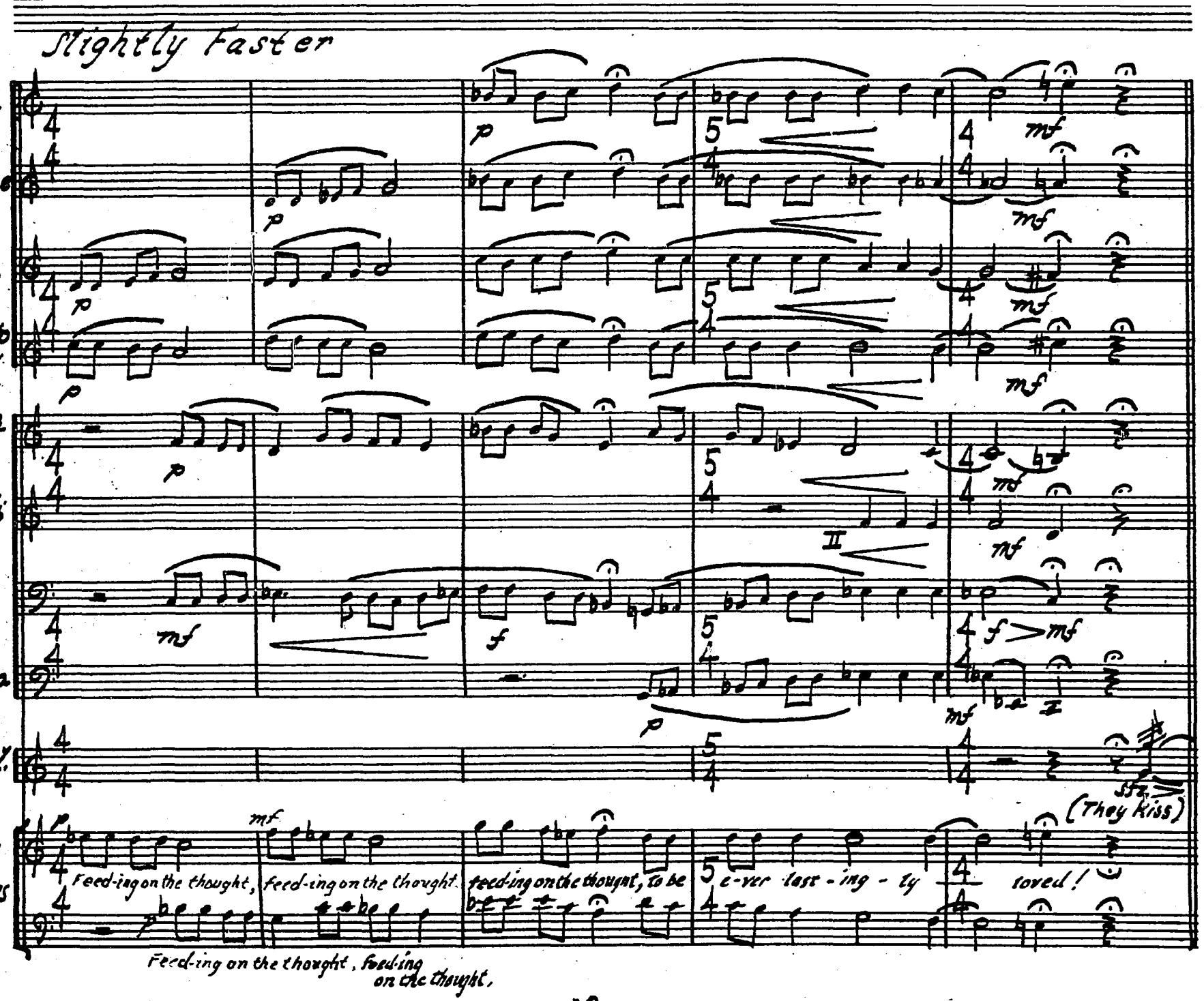

will you never for-get —
and love me al-ways. O love me al-ways! —
40
Clar. in B♭
Alto Sax
Hrn. in F
Tpts. in B♭
Trb. Tuba
Pride Voices
Man
— yes and love you
al- ways. —
So I be— lieve in-deed, so I be - lieve in-deed
and feed on the



SAMCO MUSIC PAPER


45
Fl.
Oboe
Clar. in Bb
alto Sax.
Hrn. in F
2 Tpts. in Bb
Trb.
Tuba
Voices
mp
mf
f
ff
3/4
4/4
So you be-lieve in-deed, so you be-lieve in-deed.
thought to be ev-er-last-ing-ly loved.


Tuba
Voices
mp
mf
f
So you be - lieve in - deed, so
you be - lieve
in - deed.
thought to be ev-er-last-ing-ly loved.
Slightly faster
Fl.
Oboe
Clar. in B♭
Alto Sax
Hrn. in F
2 Tpts. in B♭
p
mf



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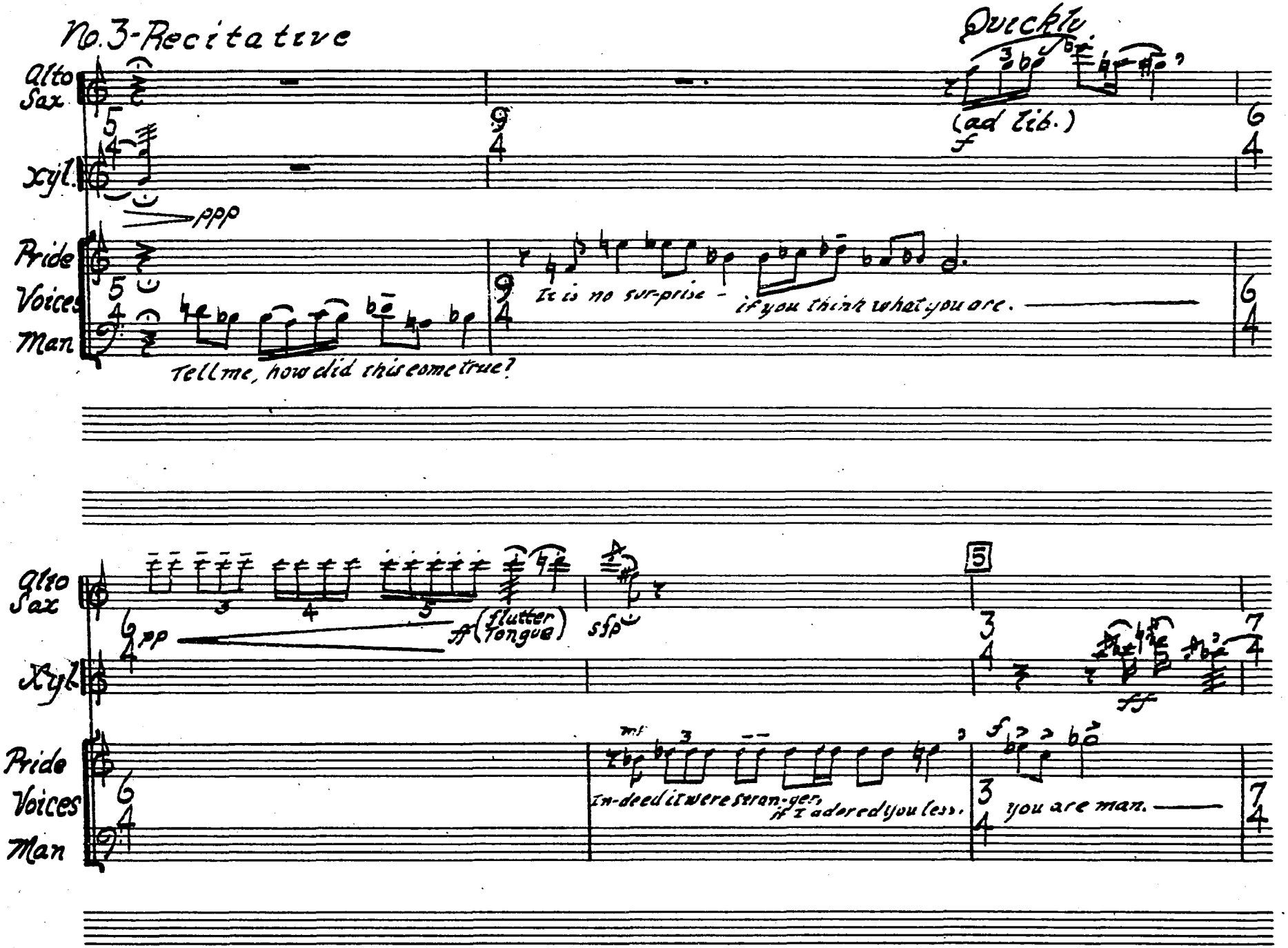
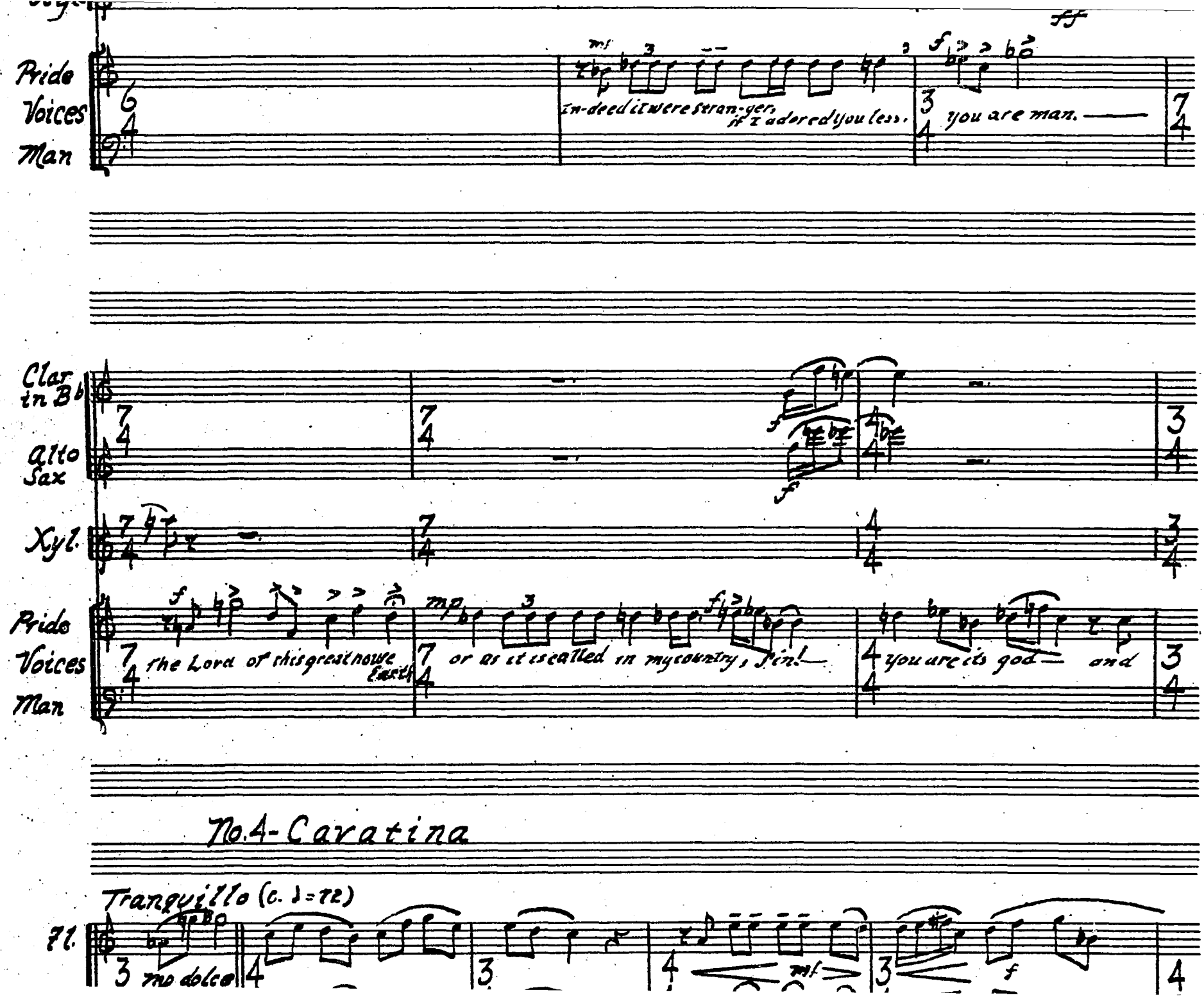
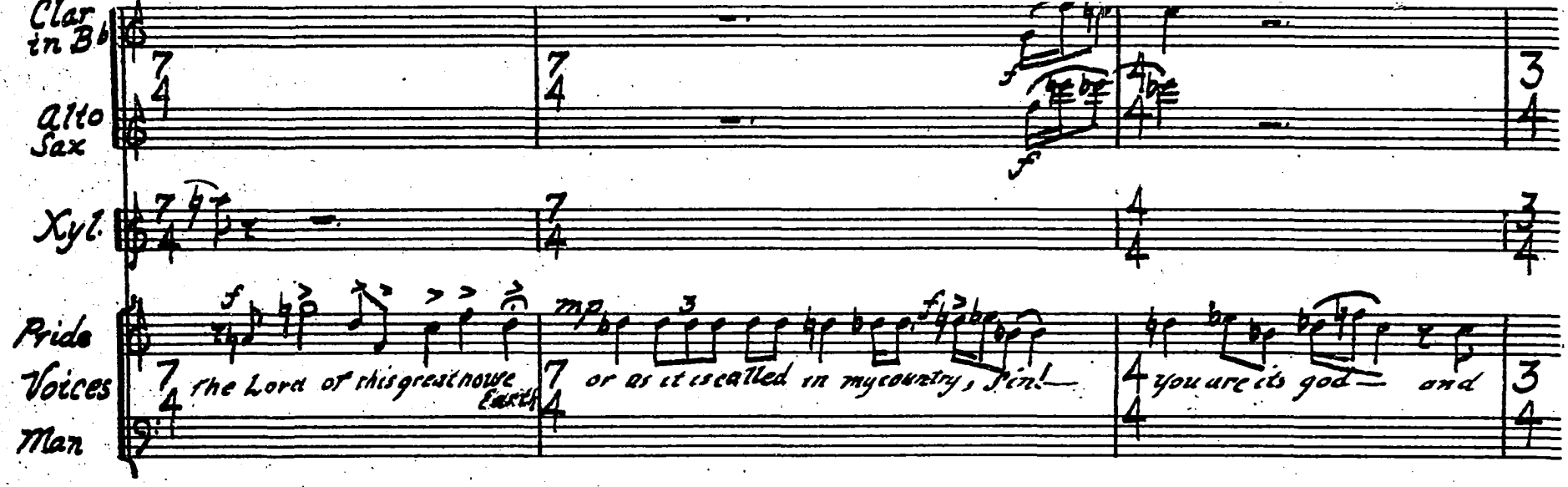
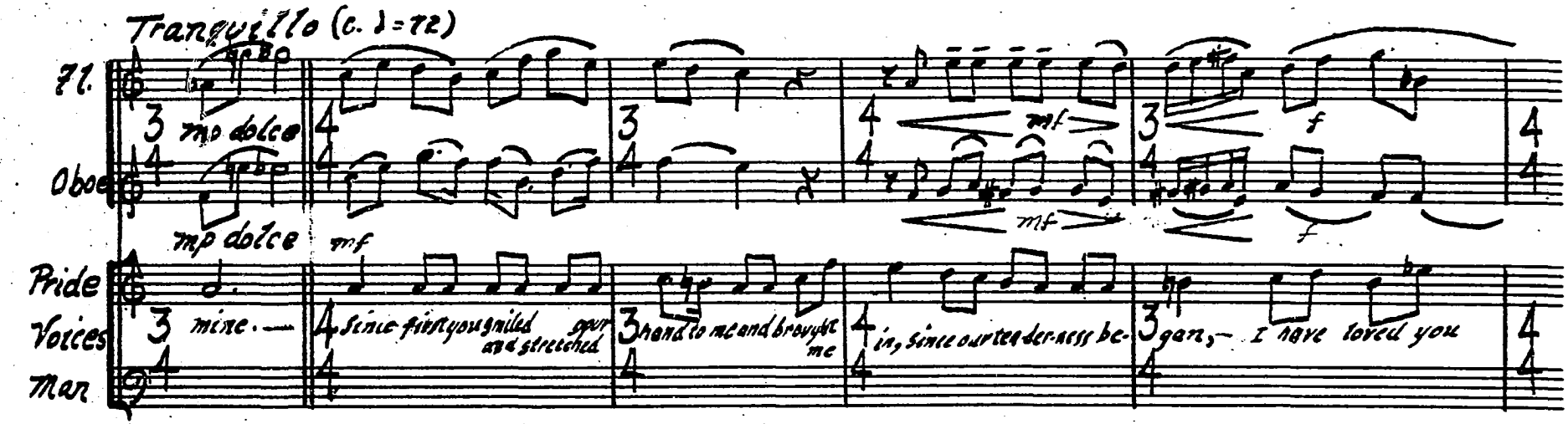

No. 3-Recitative
Quickly
Alto Sax
Xyl.
Pride
Voices
Man
ppp
(ad lib.)
f
Tell me, how did this come true?
It is no sur-prise -
if you think what you are.
pp
ff (flutter tongue)
sfp
mf
In-deed it were stran-ger,
if I adored you less.
you are man.


Pride
Voices
Man
In-deed it were stran-ger, if I adored you less.
you are man.
Clar in B♭
Alto Sax
Xyl.
Pride
Voices
Man
the Lord of this great house Earth
or as it is called in my country, Sin!
you are its god and
No.4-Cavatina
Tranquillo (c. ♩=72)
Fl.
mo dolce



No.4-Caratina



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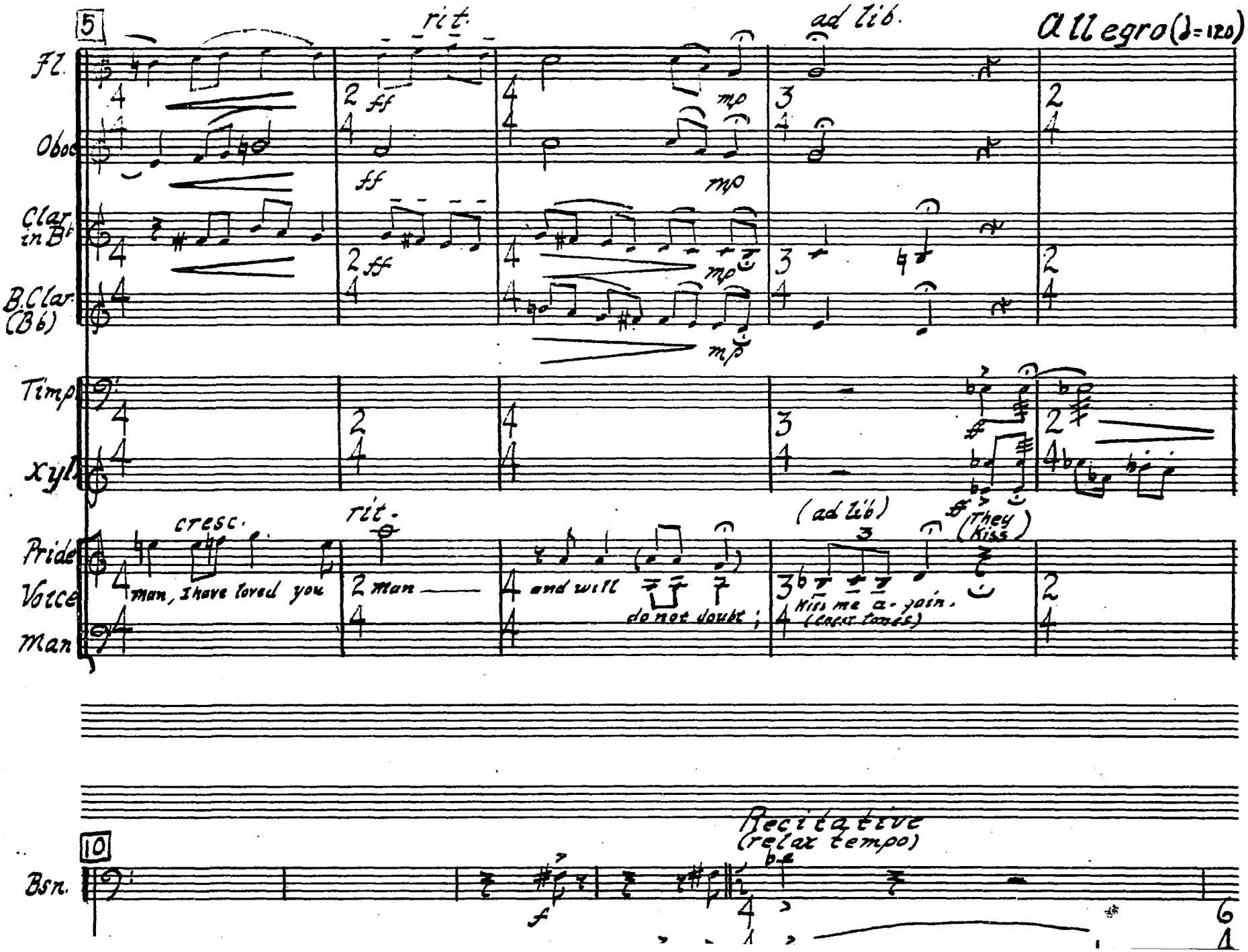
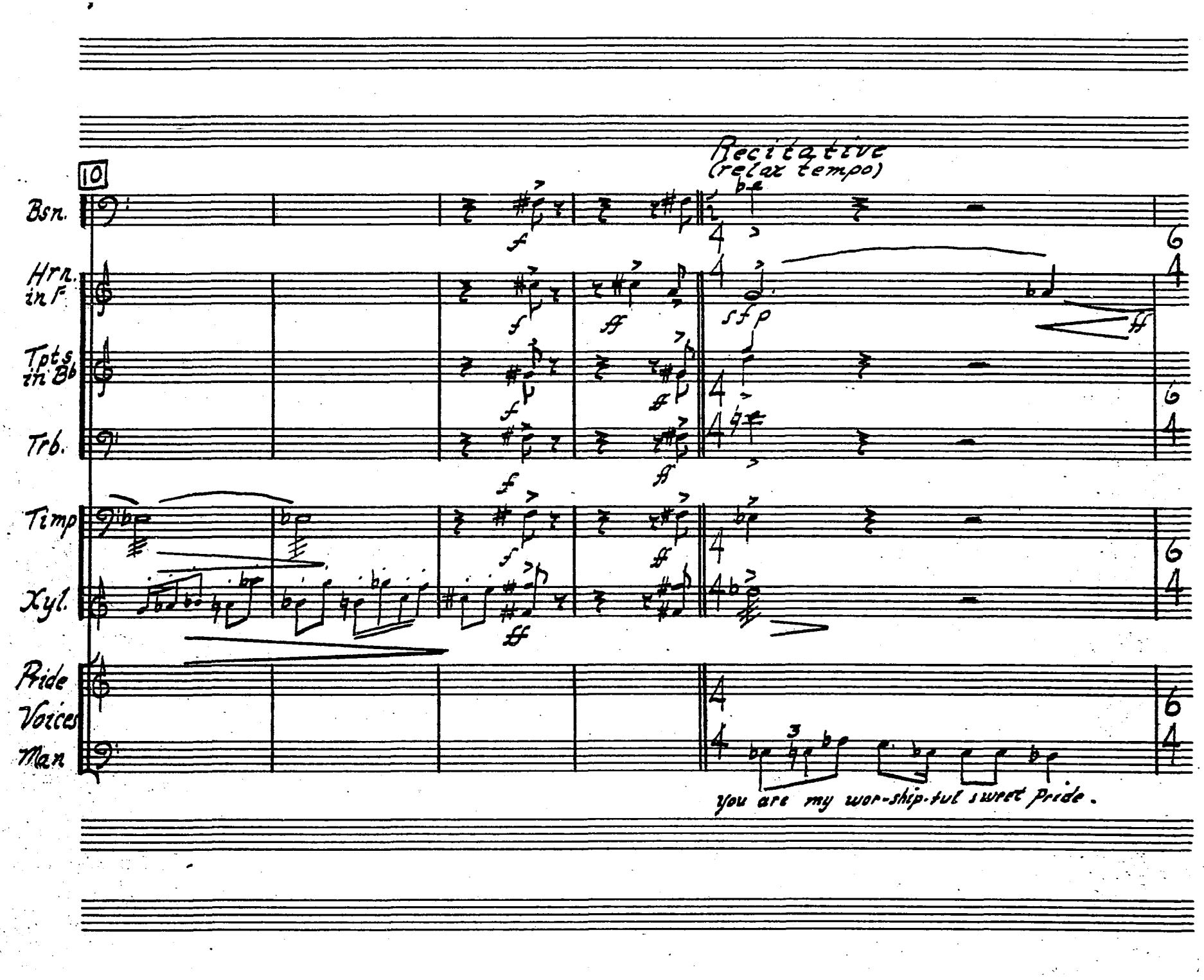
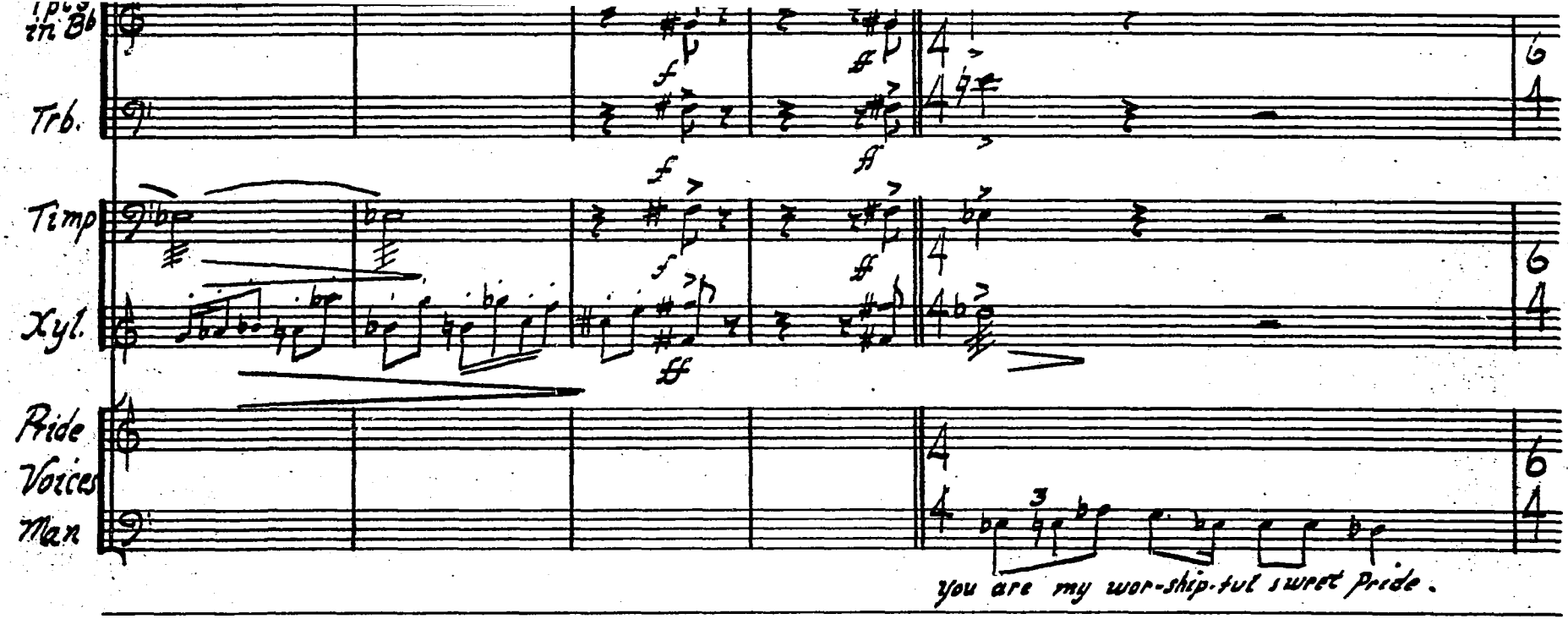

5
rit.
ad lib.
Allegro (♩=120)
Fl.
Oboe
Clar. in B♭
B.Clar. (B♭)
Timp.
xyl.
cresc.
rit.
(ad lib)
(They Kiss)
Pride
Voice
Man
Man, I have loved you
Man
and will
do not doubt;
Kiss me a-gain.
(close tones)
10
Bsn.
Recitative
(relax tempo)


10
Recitative
(relax tempo)
Bsn.
Hrn.
in F
Tpts.
in Bb
Trb.
Timp
Xyl.
Ride
Voices
Men
you are my wor-ship-ful sweet Pride.



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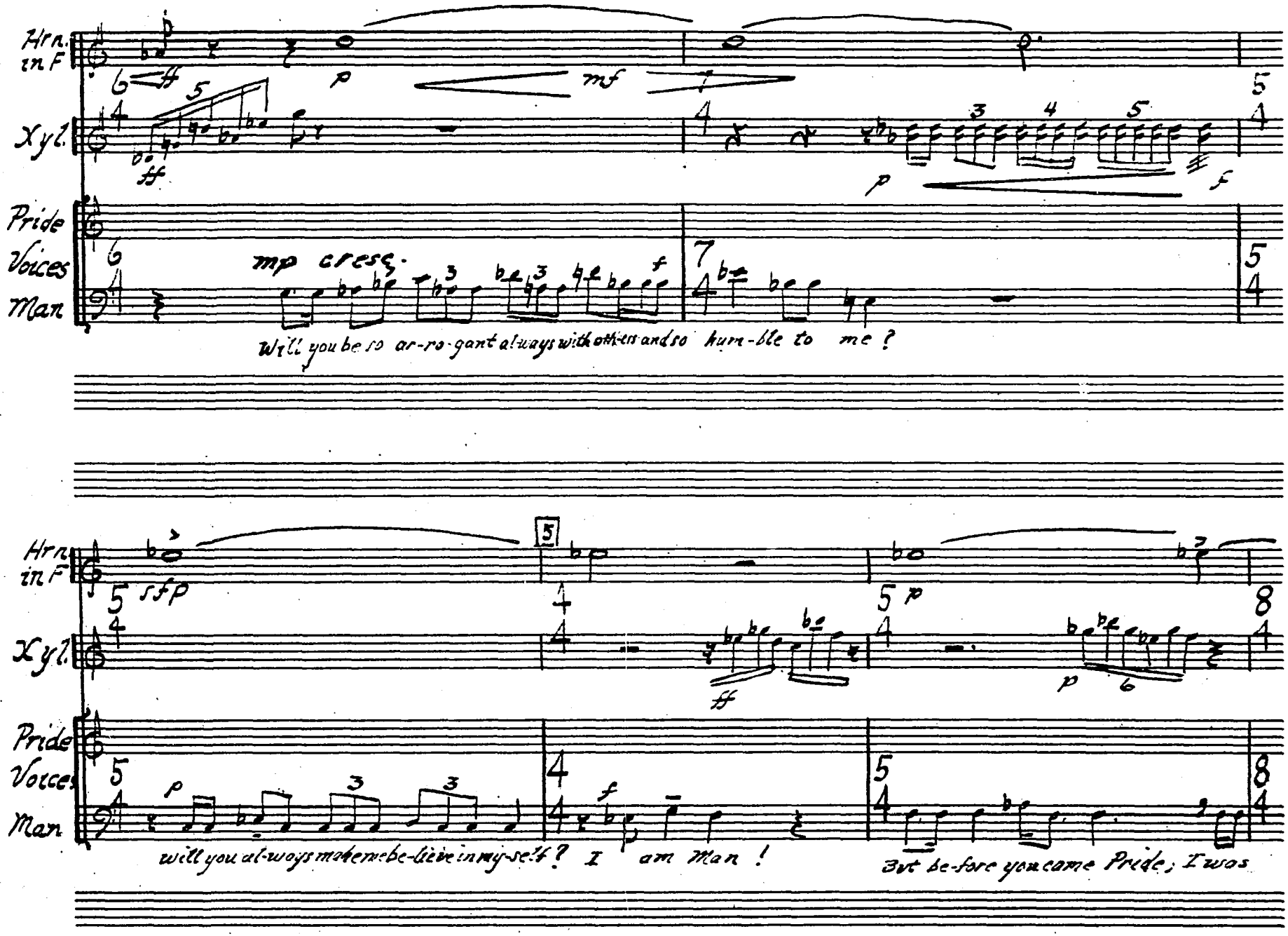
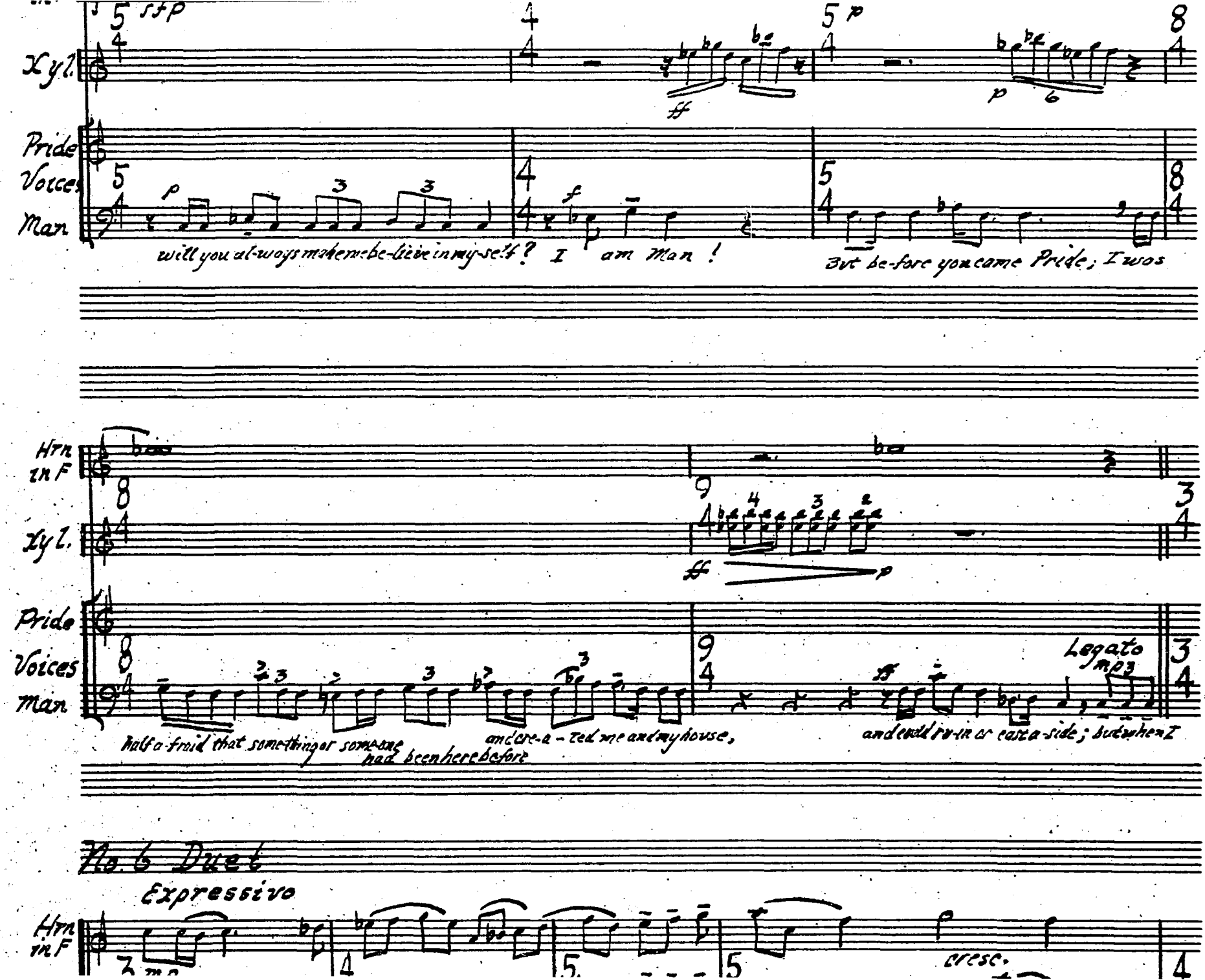
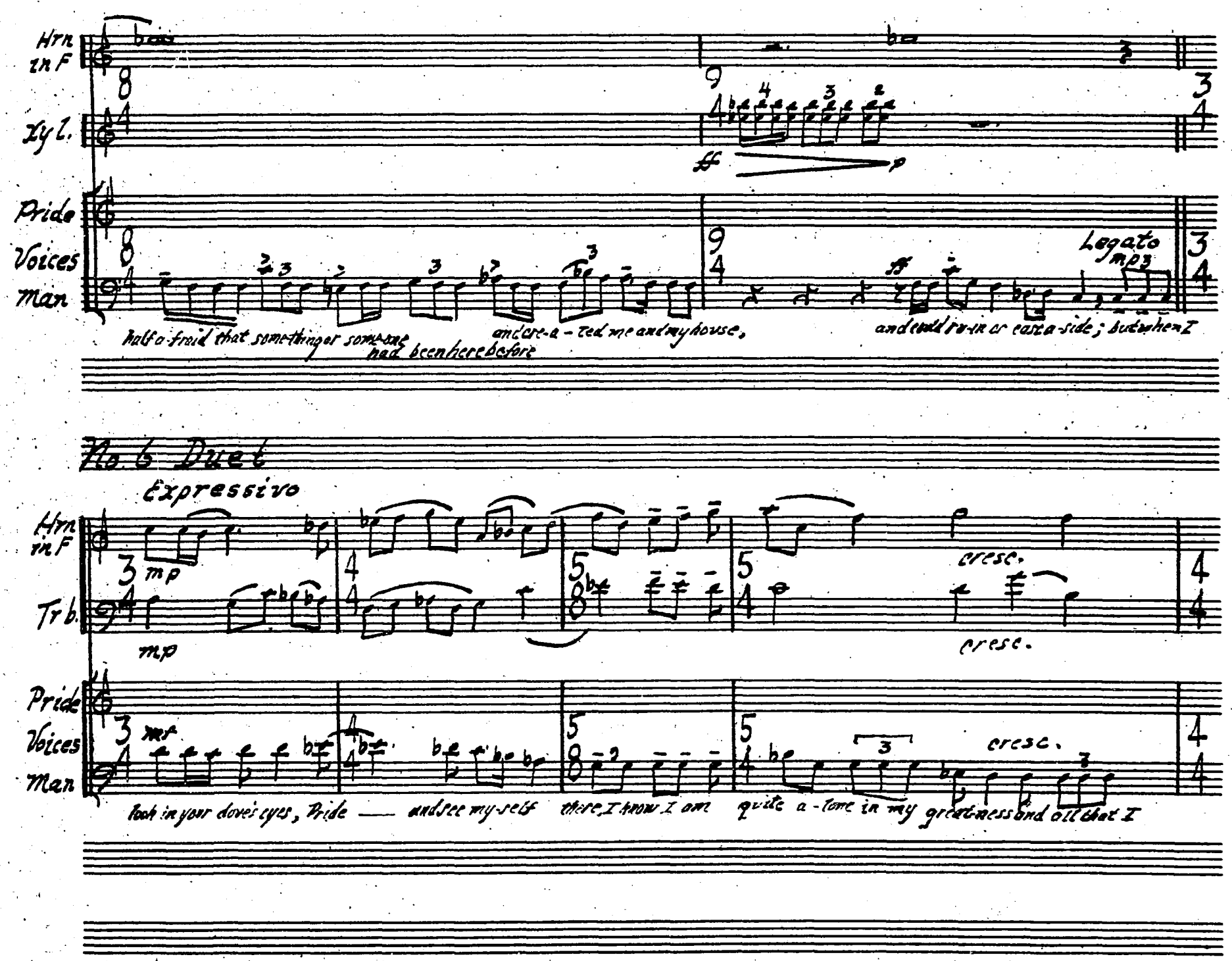
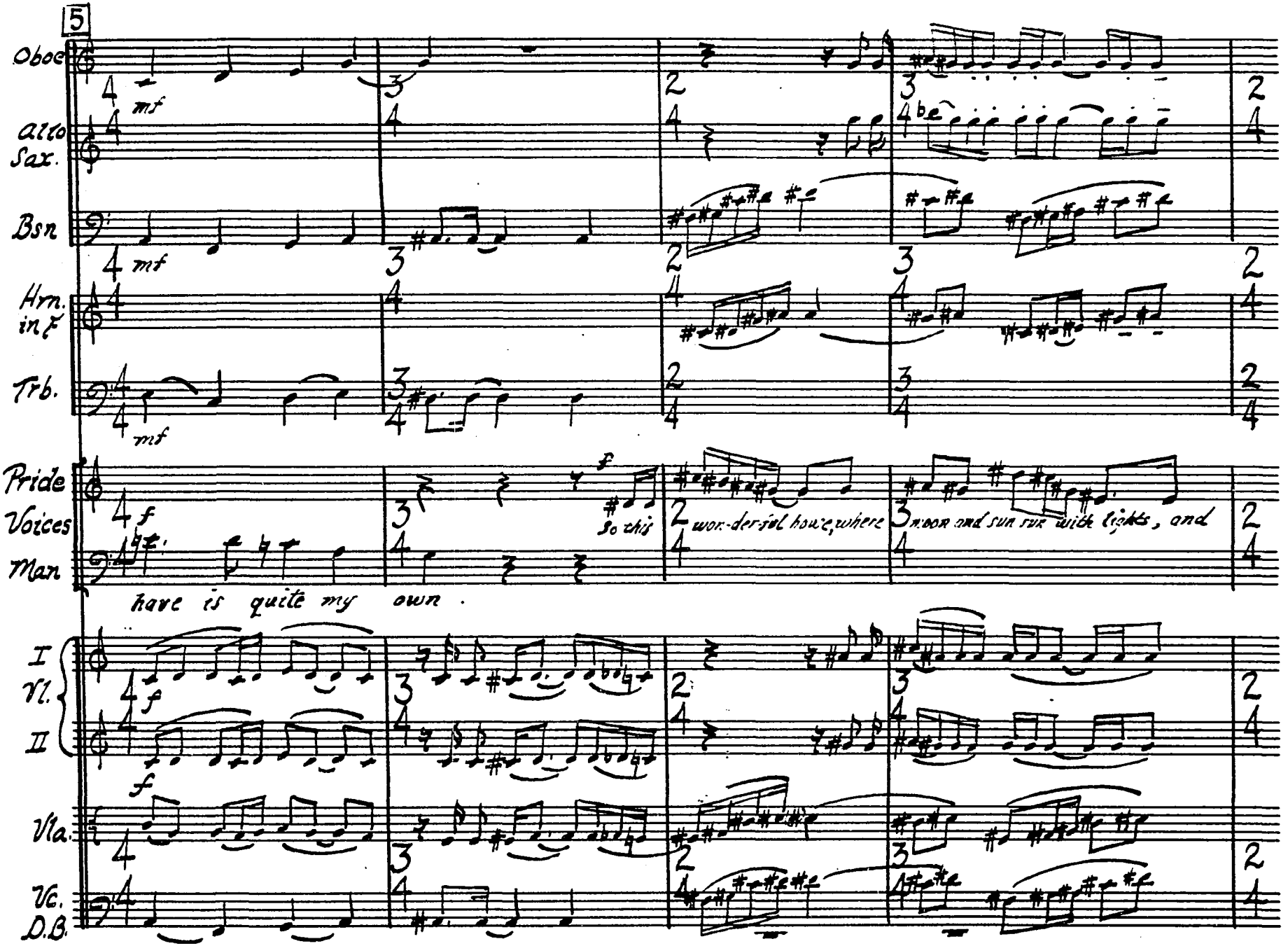
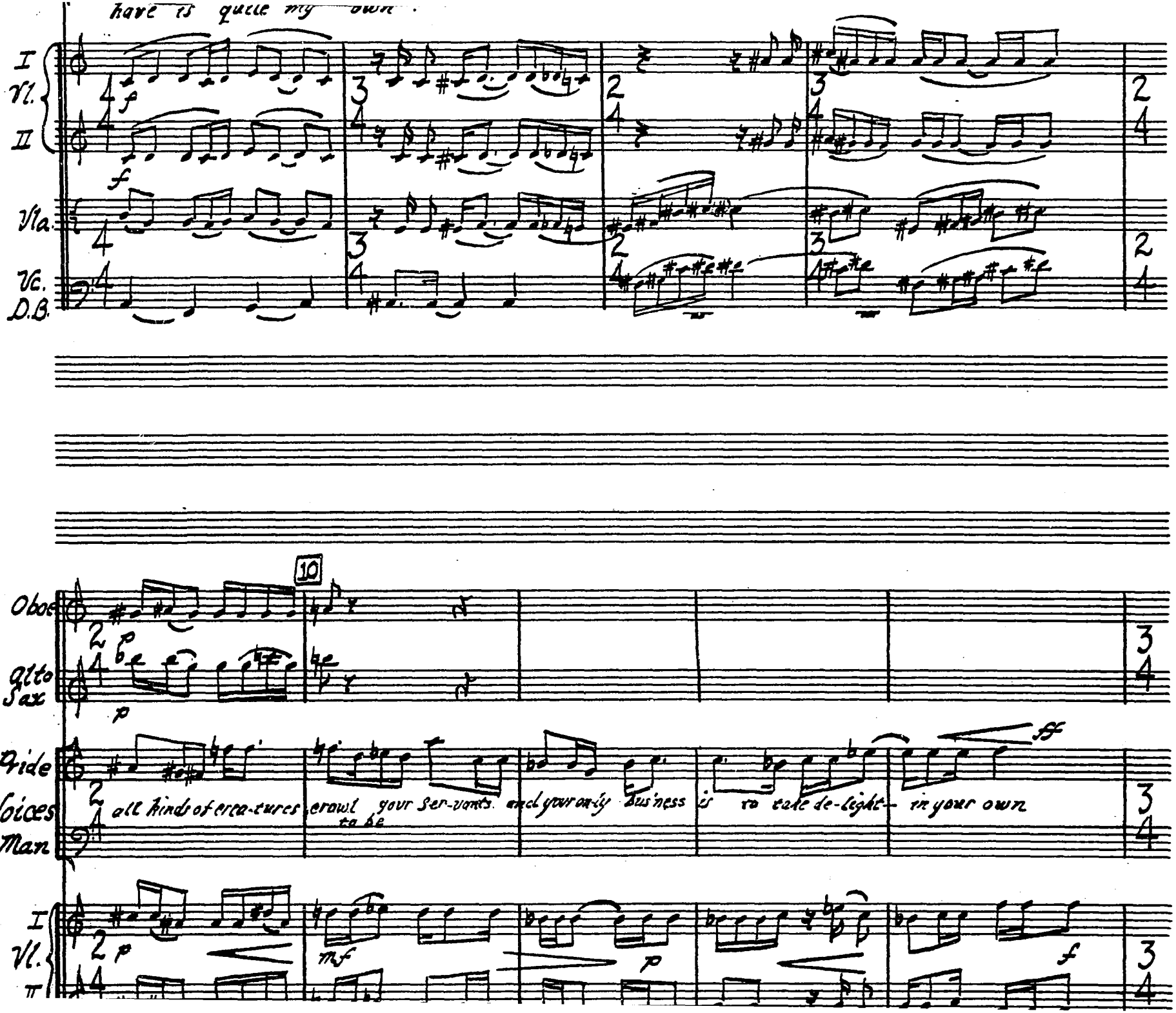

Hrn. in F
Xyl.
Pride
Voices
Man
mp cresc.
Will you be so ar-ro-gant always with others and so hum-ble to me?
will you al-ways make me be-lieve in my-self? I am Man!
But be-fore you came Pride; I was

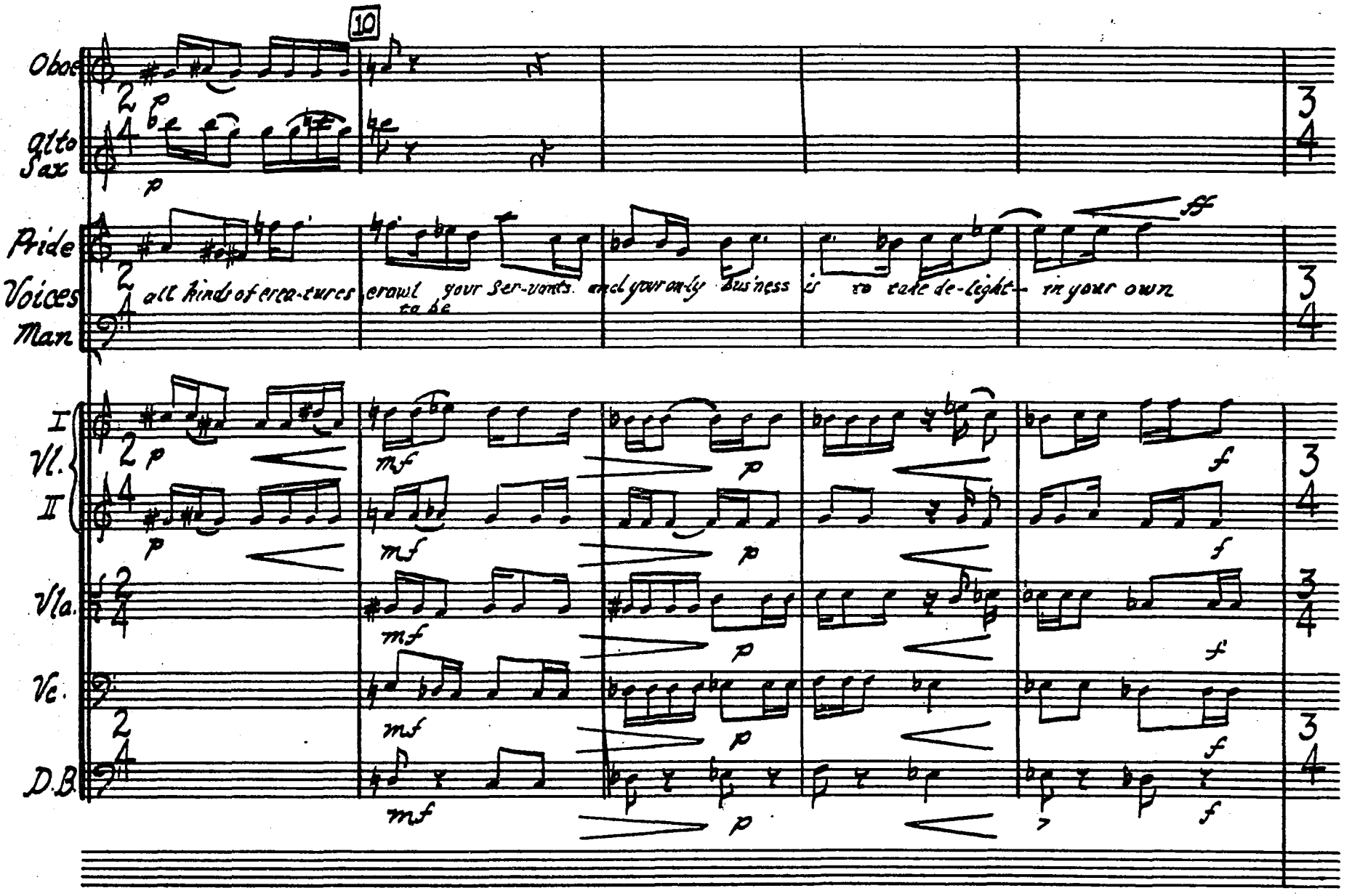

Xyl.
Pride
Voices
Man
will you al-ways make me be-lieve in my-self? I am Man!
But be-fore you came Pride; I was
Hrn in F
Xyl.
Pride
Voices
Man
half a-fraid that some-thing or some-one had been here before
and cre-a-ted me and my house,
and could ru-in or cast a-side; but when I
Legato
No. 6 Duet
Expressivo
Hrn in F
cresc.



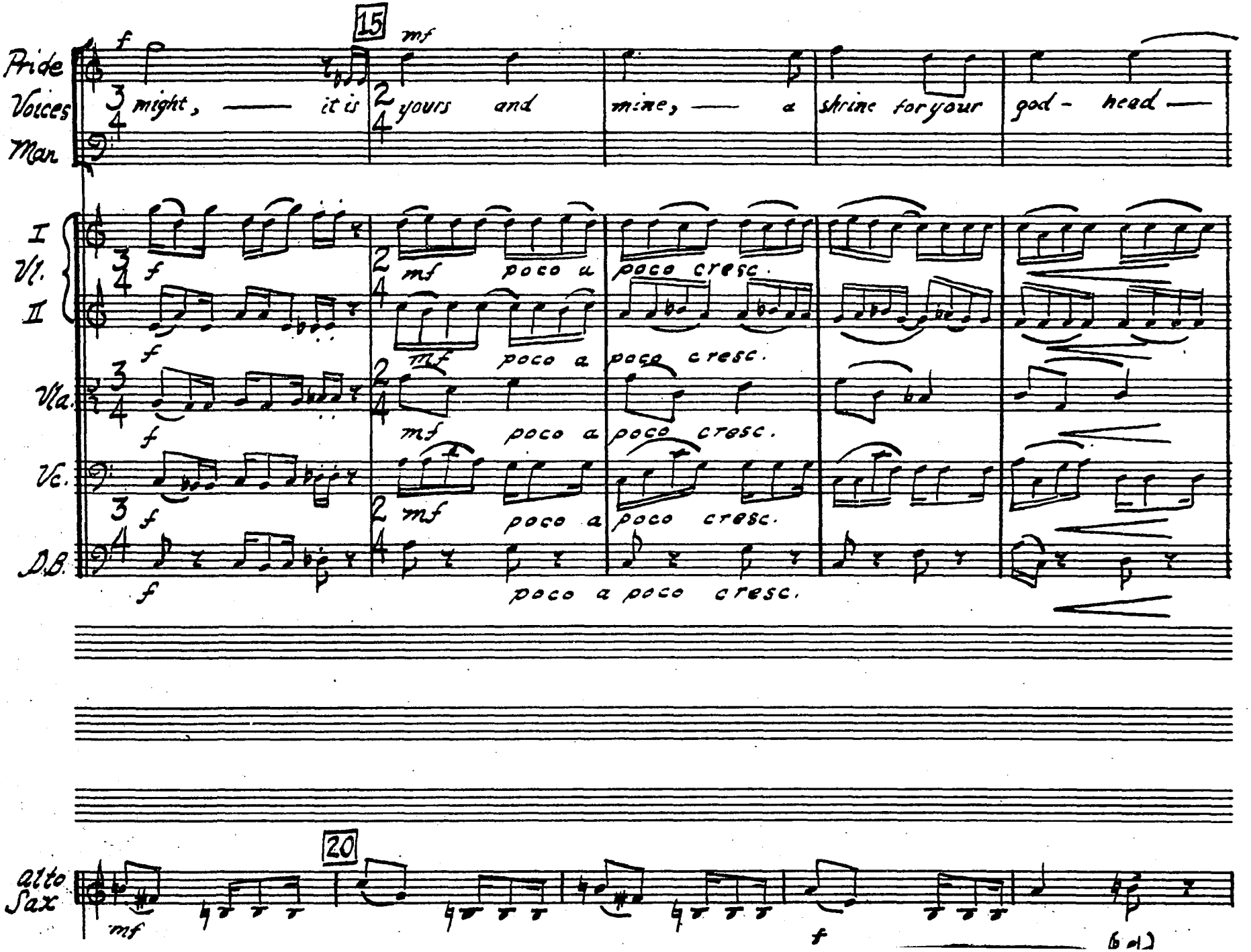
CAMEO MUSIC PAPER
NO. 5-2124 15271A Vine St. Hollywood, Calif.

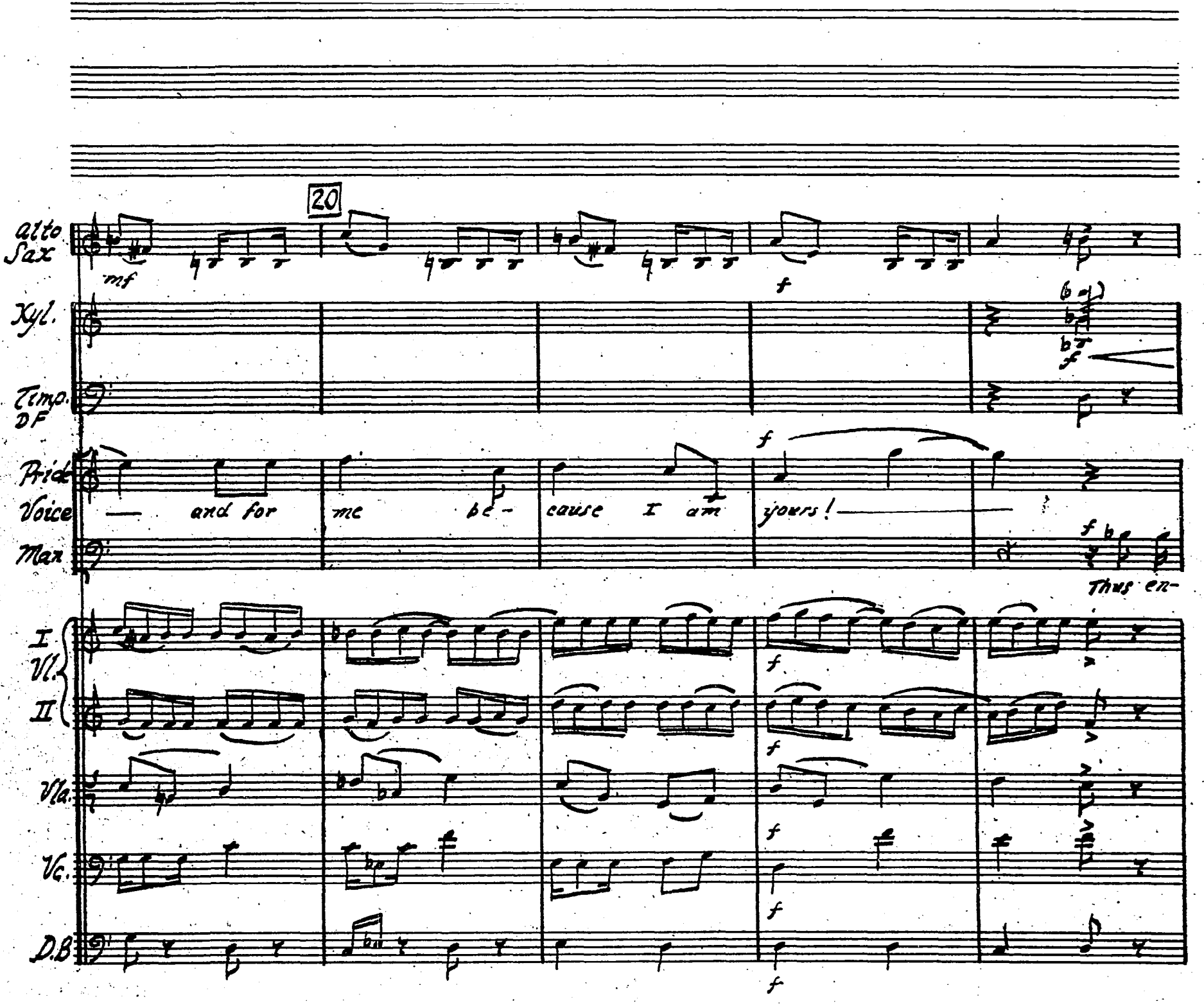

5
Oboe
Alto Sax.
Bsn
Hrn. in F
Trb.
Pride Voices
Man
mf
f
So this
won-der-ful house, where
moon and sun run with lights, and
have is quite my own.
I Vl.
II
Vla.
Vc.
D.B.

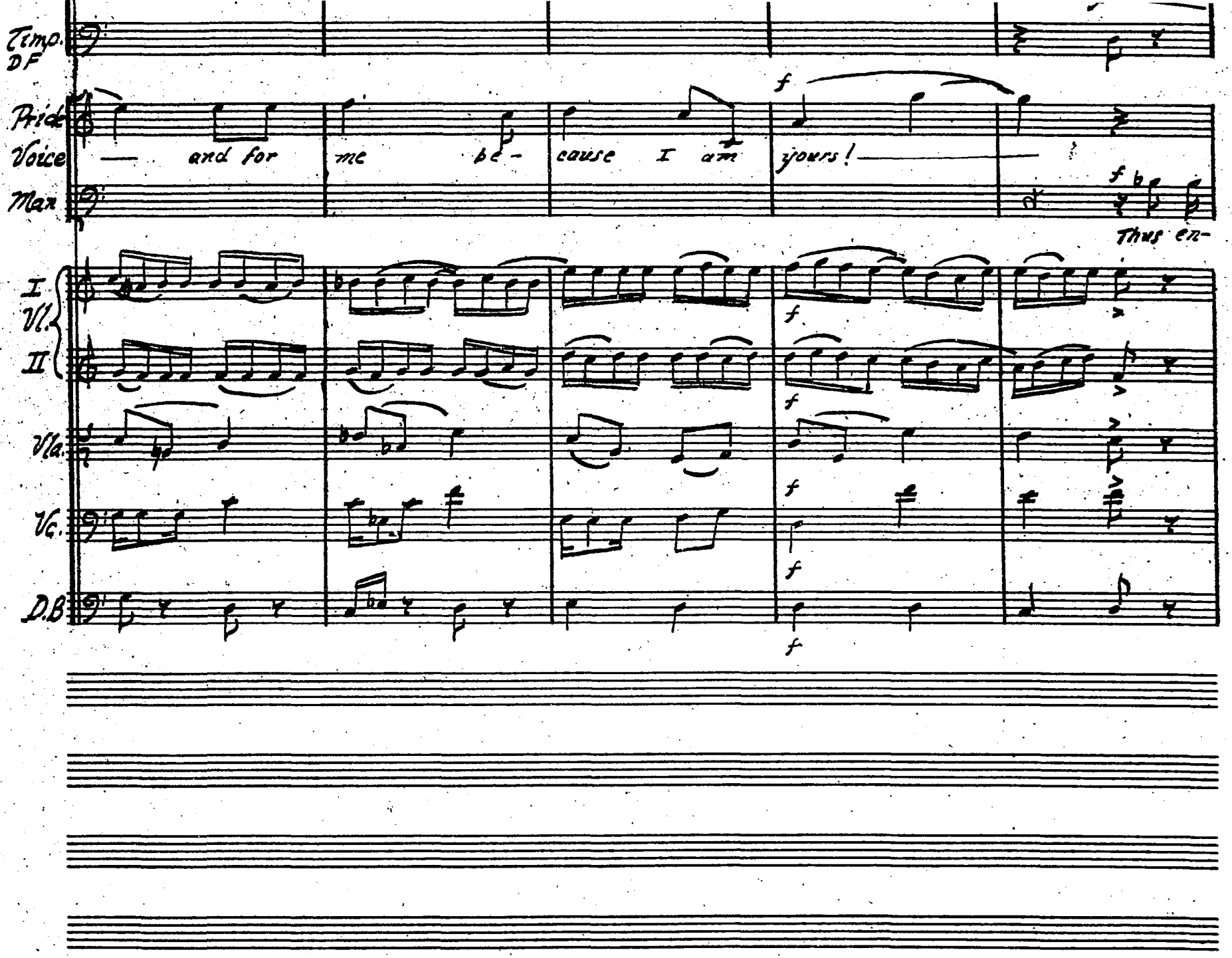

have is quite my own.
I Vl.
II
Vla.
Vc.
D.B.
10
Oboe
Alto Sax
Ride
Voices
Man
all kinds of crea-tures crawl to be your ser-vants and your on-ly bus'ness is to take de-light in your own
I Vl.
II



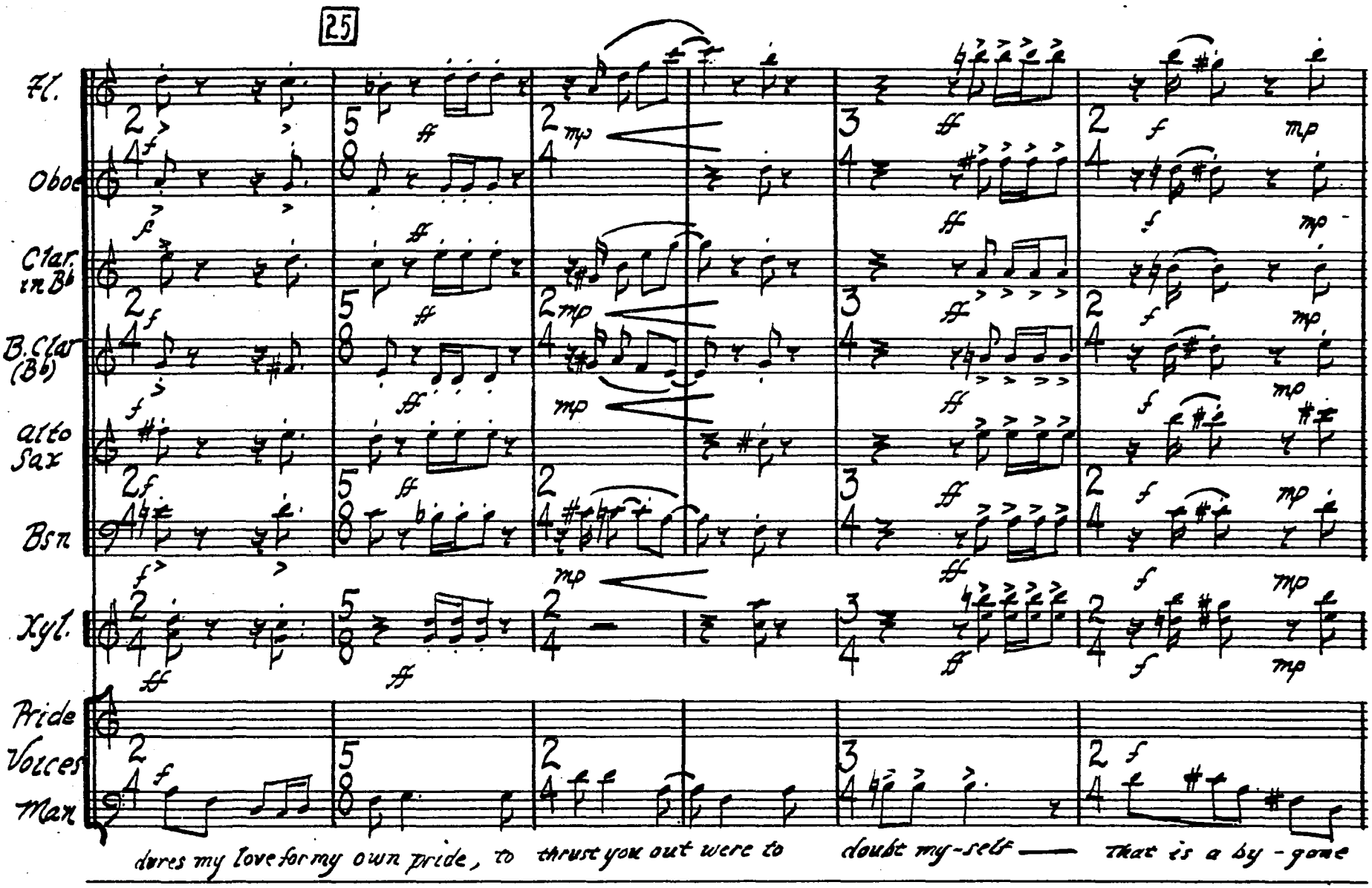
CAMCO MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

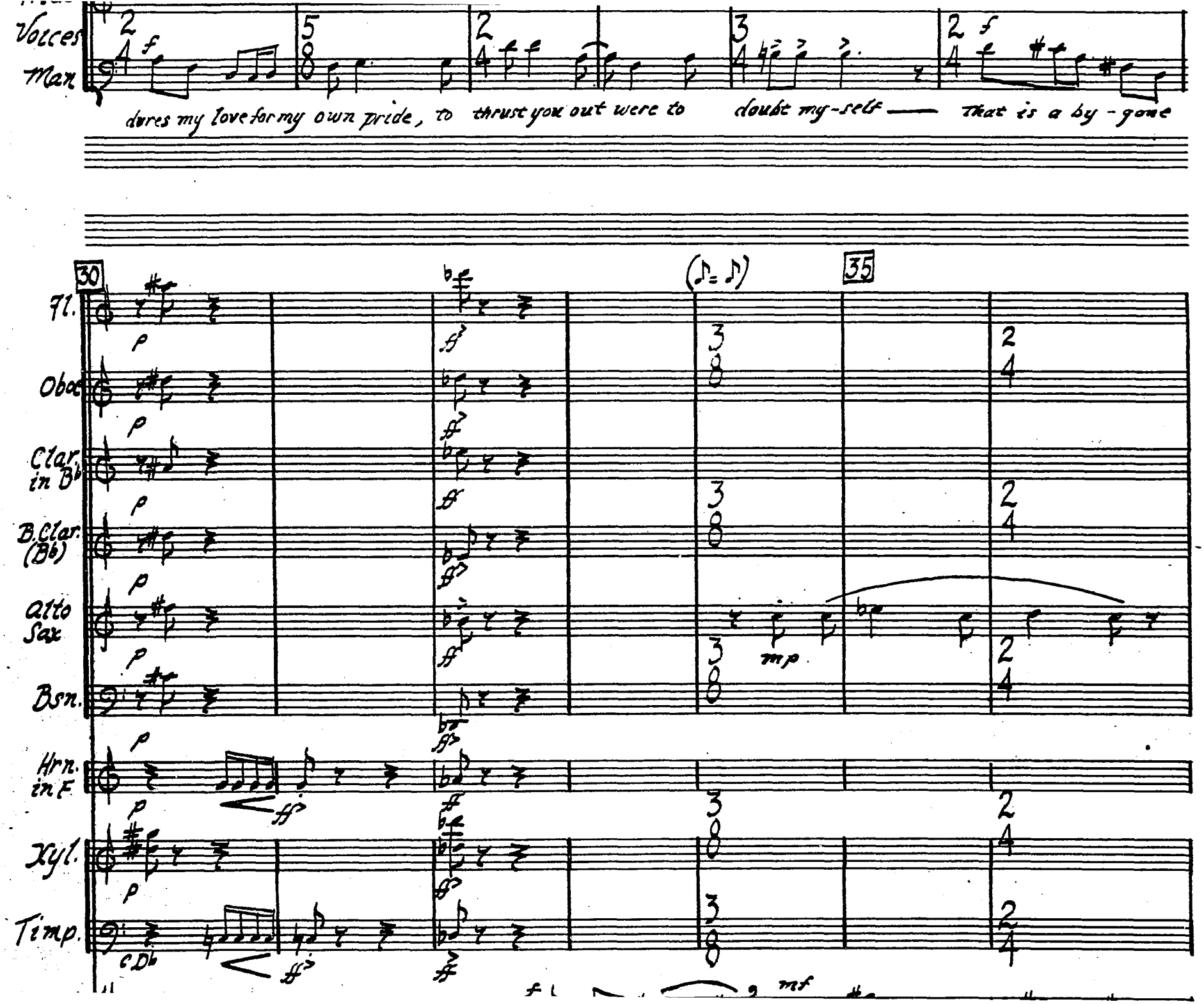

15
Pride
Voices
Man
f
mf
might, — it is yours and mine, — a shrine for your god - head —
I
Vl.
II
Vla.
Vc.
D.B.
poco a poco cresc.
20
alto Sax
mf
f

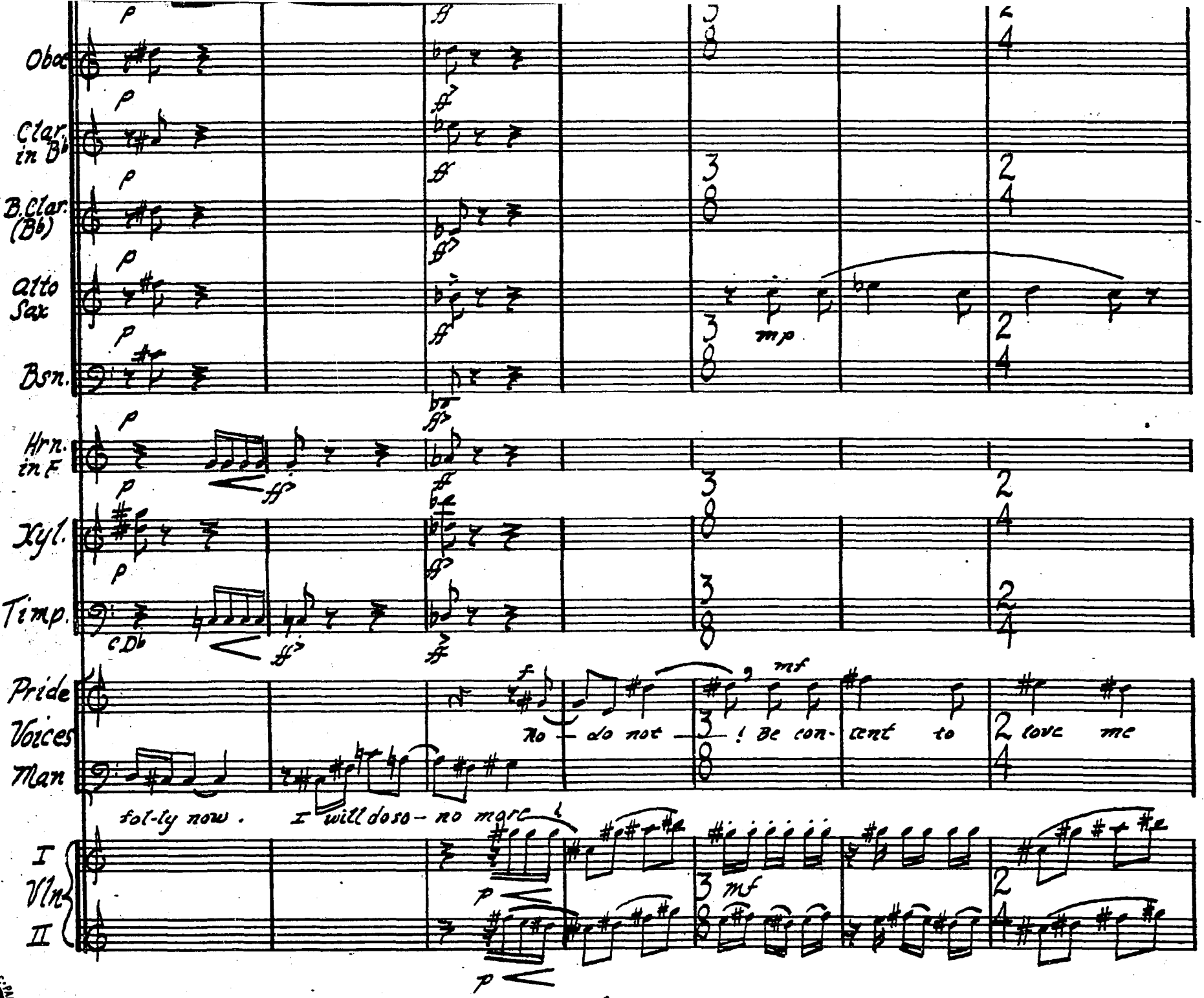

20
alto Sax
mf
f
Xyl.
Timp.
DF
Prid
Voice
— and for me be- cause I am yours! —
Man
Thus en-
I Vl.
II
Vla.
Vc.
D.B



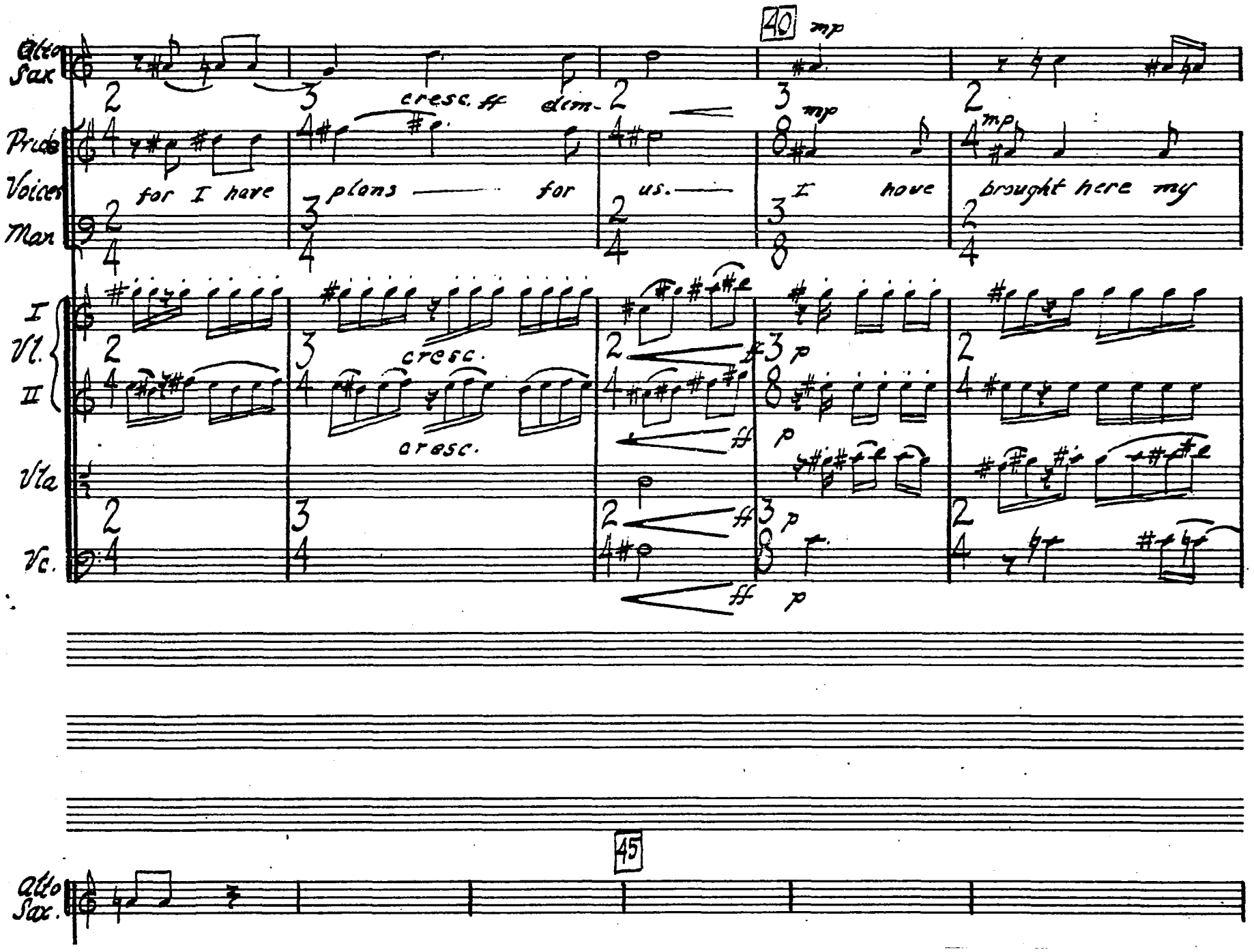
MO. 5-3124 1527½ Vine St. Hollywood, Calif.

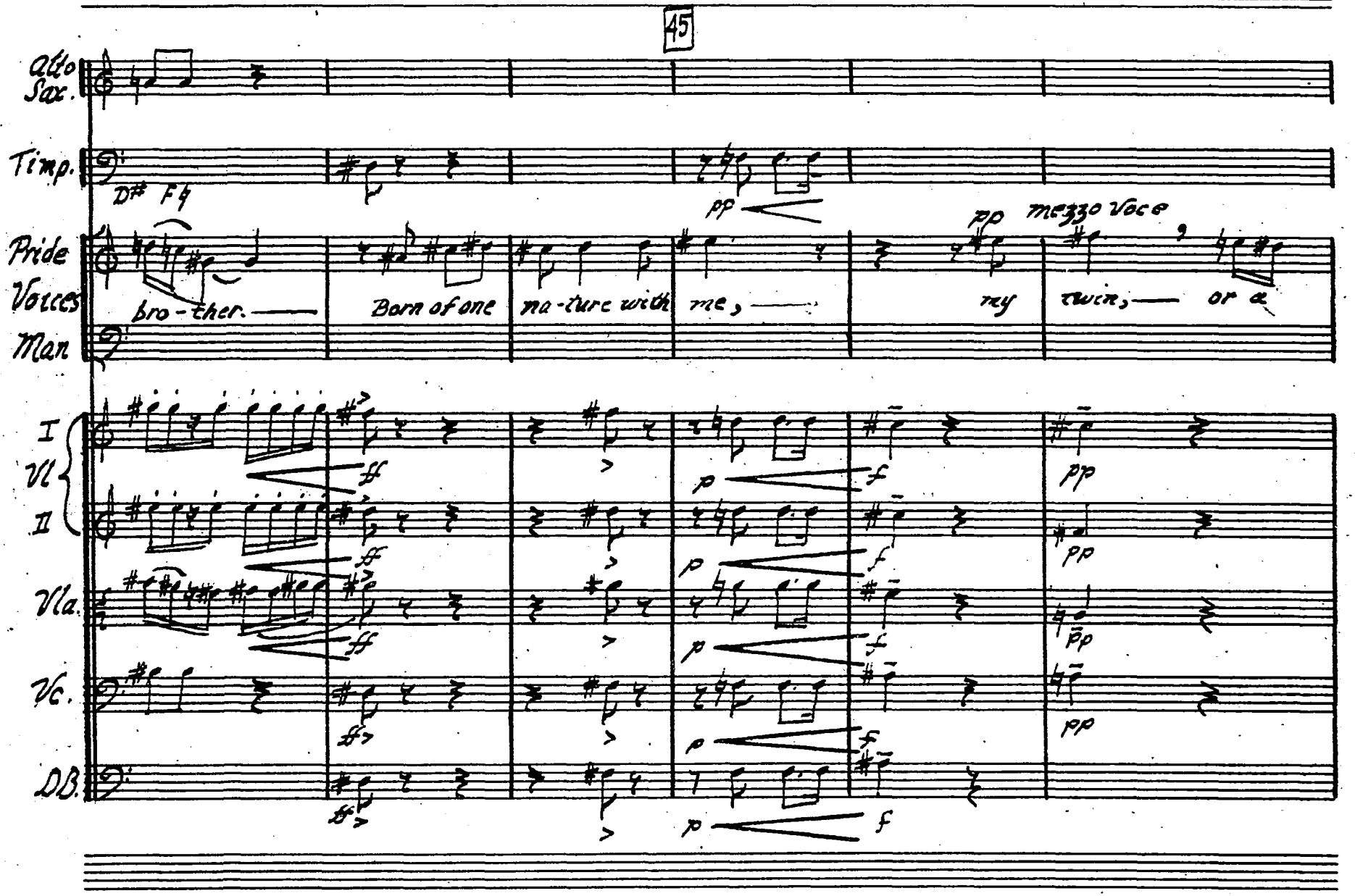

25
Fl.
Oboe
Clar. in B♭
B. Clar (B♭)
alto Sax
Bsn
Xyl.
Pride Voices Man
dares my love for my own pride, to thrust you out were to doubt my-self — that is a by-gone

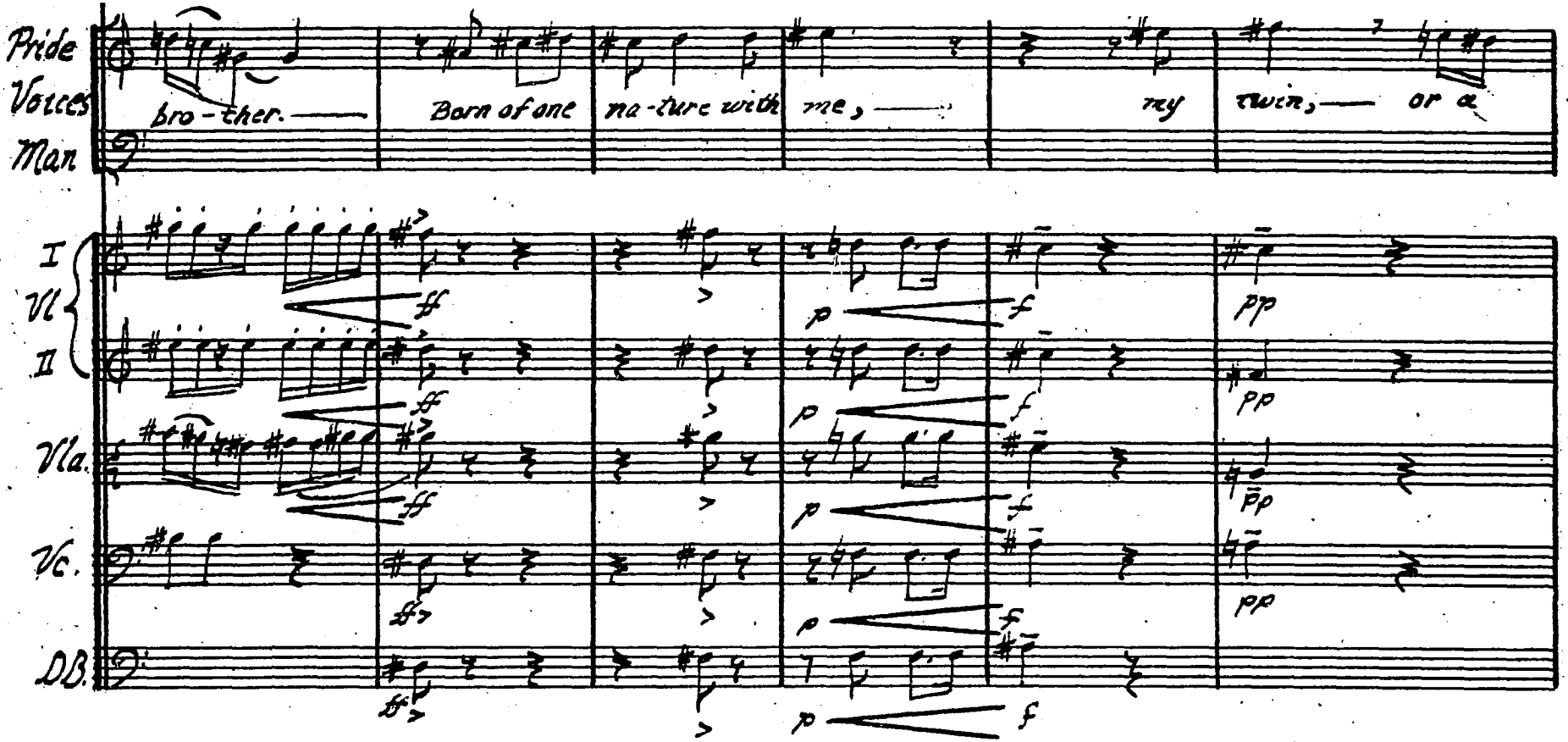

Voices
Man
dares my love for my own pride, to thrust you out were to doubt my-self — that is a by-gone
30
35
(♪ = ♪)
Fl.
Oboe
Clar. in B♭
B. Clar. (B♭)
Alto Sax
Bsn.
Hrn. in F
Xyl.
Timp.
C Db
mp
mf

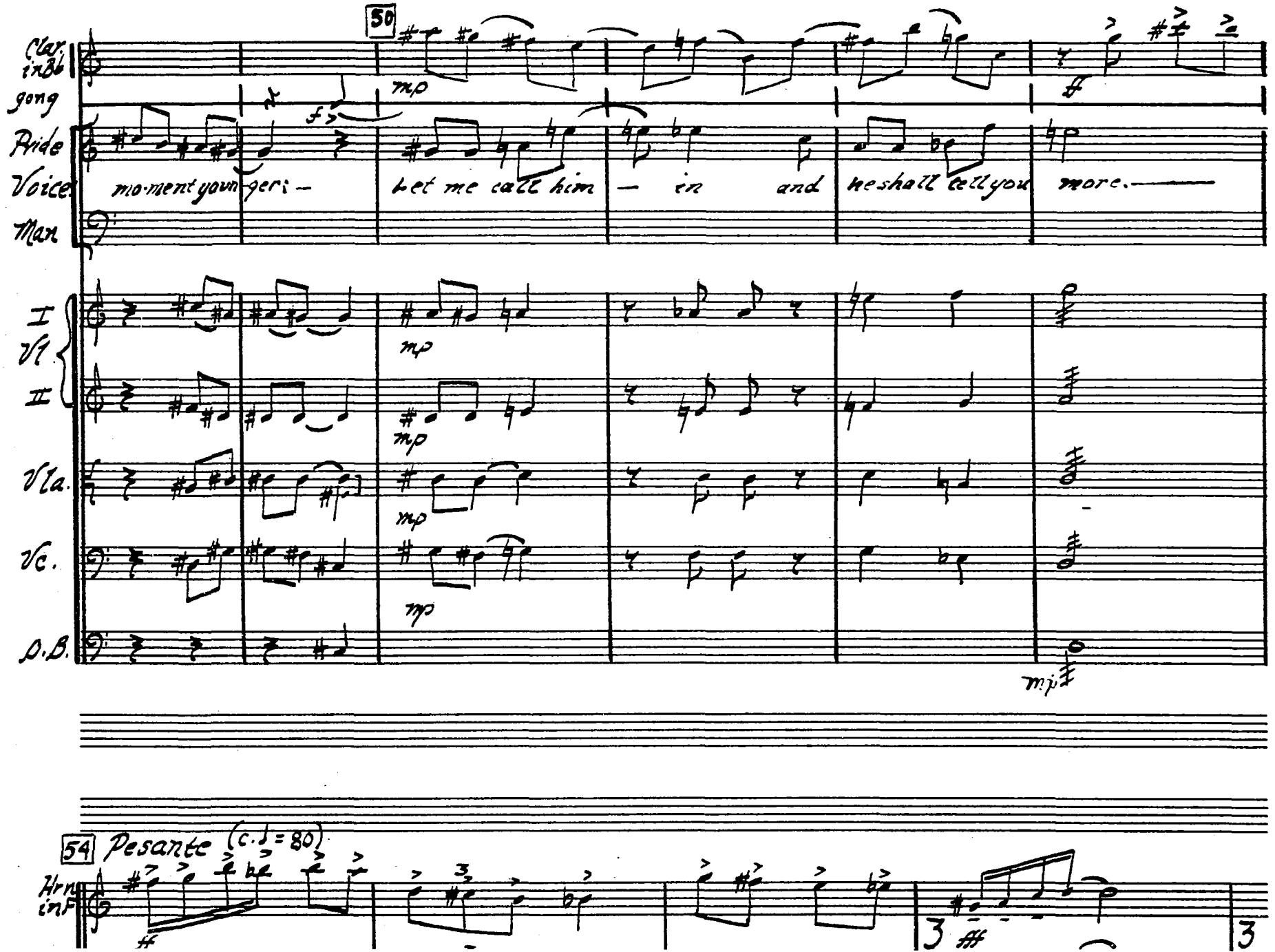


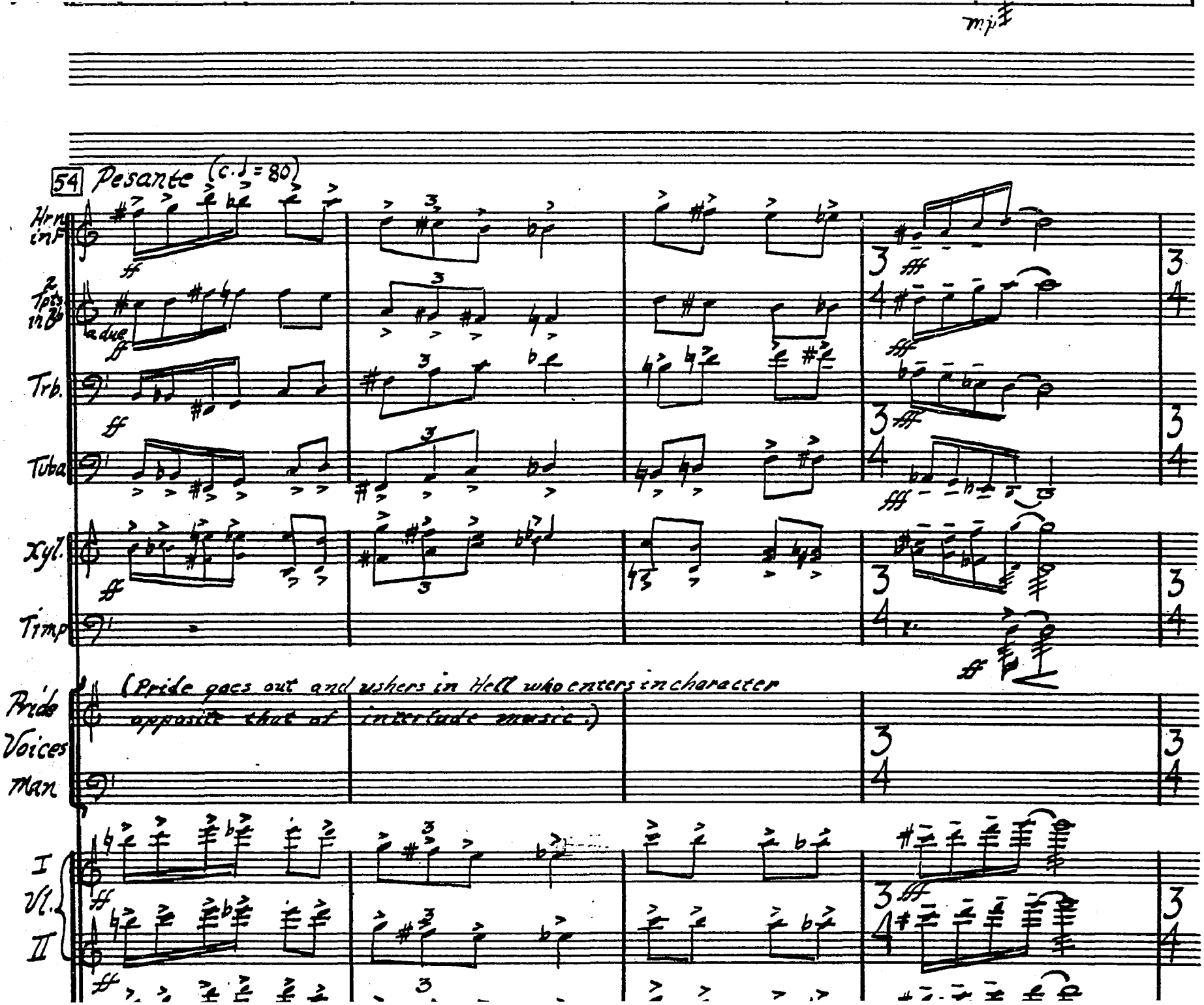
CAMEO MUSIC PRESS
HO. 5-3124 . 1527½ Vine St. · Hollywood, Calif.

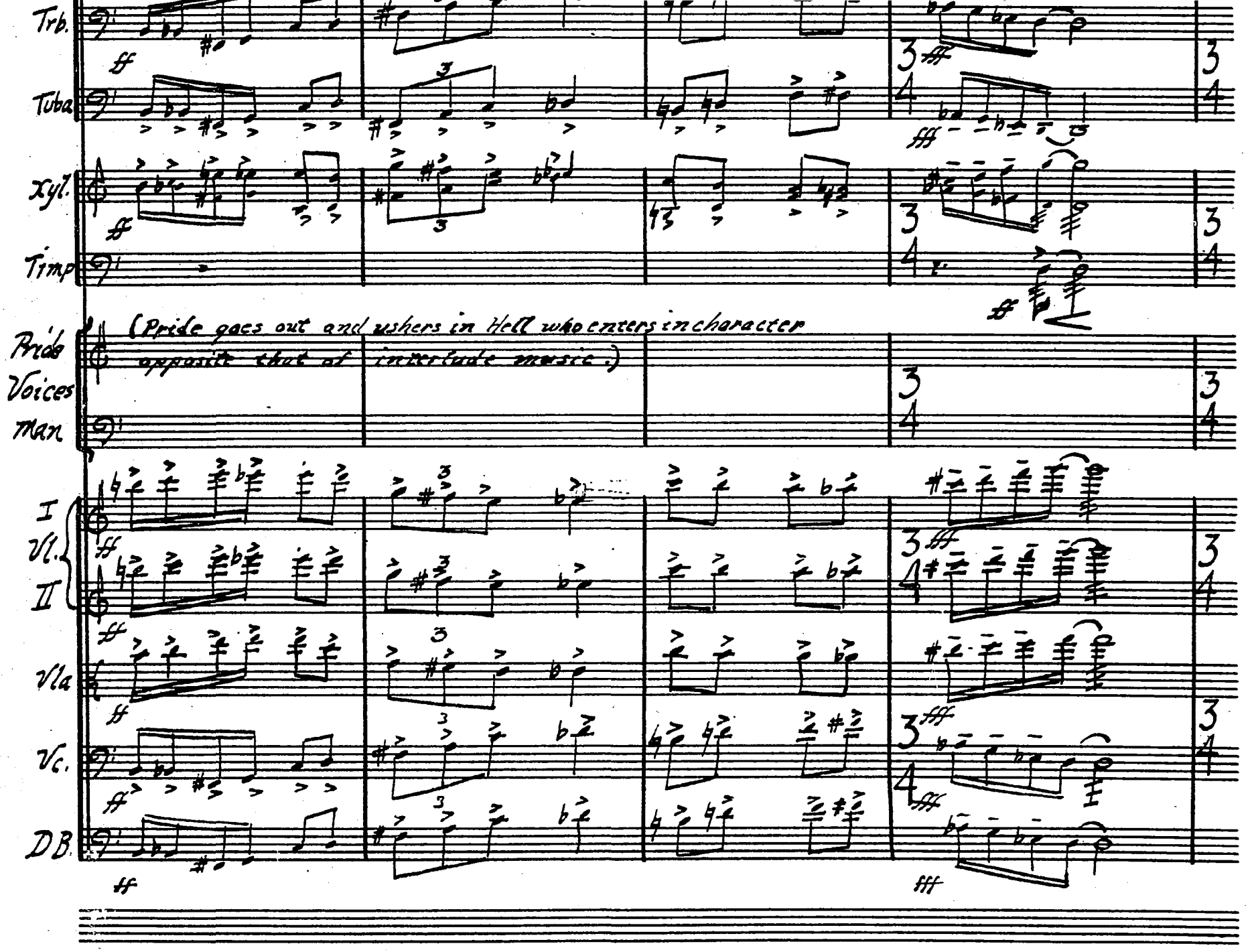

40
mp
Alto Sax
cresc. ff
dim.
Pride
Voices
for I have
plans
for
us.
I
have
brought here my
Man
I
Vl.
II
cresc.
cresc.
Vla
Vc.
45
Alto Sax.


45
Alto Sax.
Timp.
D# F#
pp
Pride
Voices
Man
bro-ther.
Born of one
na-ture with
me,
pp
mezzo voce
my
twin, or a
I
Vl
II
Vla.
Vc.
DB.
ff
p
f
pp


Pride
Voices
Man
bro-ther.
Born of one
na-ture with
me,
my
twin,
or a
I
Vl
II
Vla.
Vc.
DB.
ff
p
f
pp


50
Clar. in B♭
gong
Pride
Voice
Man
mo-ment youn-ger: —
Let me call him — in and he shall tell you more. —
I
Vl.
II
Vla.
Vc.
D.B.
mp
54 Pesante (c. ♩ = 80)
Hrn. in F
3


54 Pesante (c. ♩ = 80)
Hrn. in F
2 Tpts. in B♭
a due
Trb.
Tuba
Xyl.
Timp
(Pride goes out and ushers in Hell who enters in character opposite that of interlude music.)
Pride
Voices
Man
I Vl.
II



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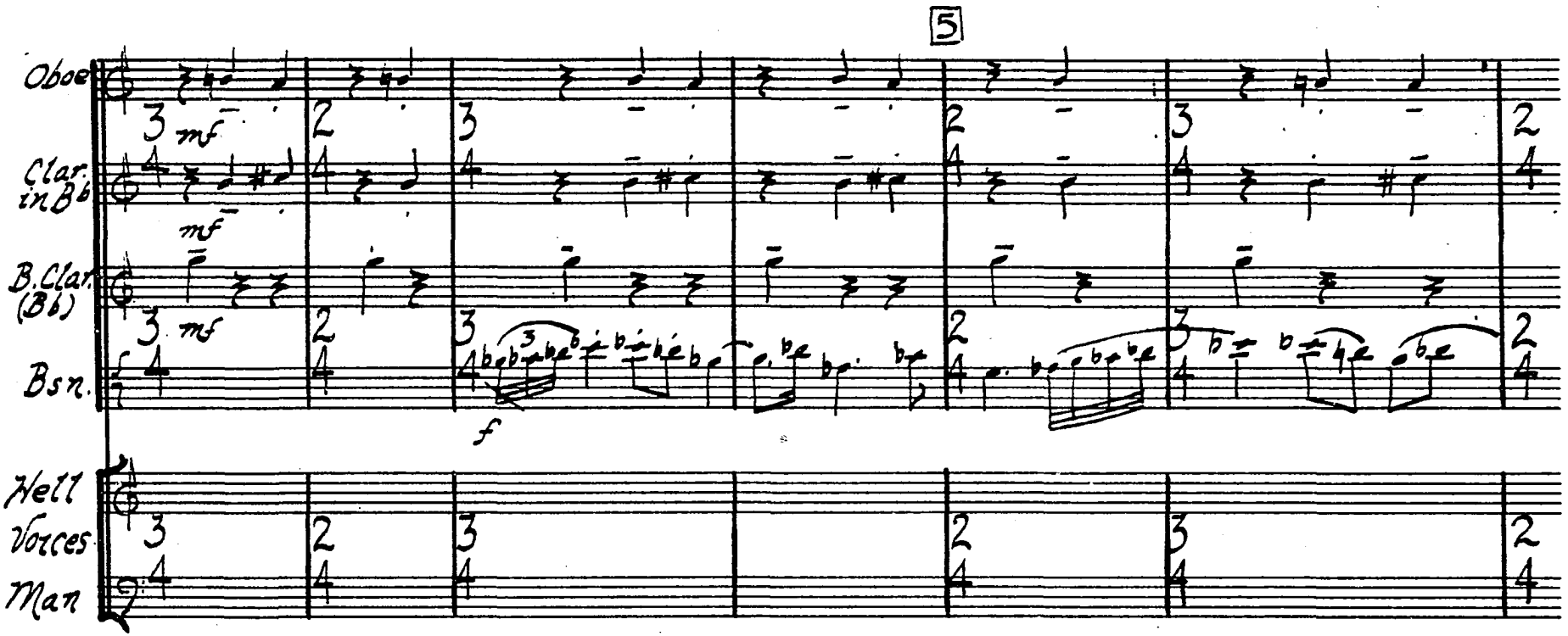
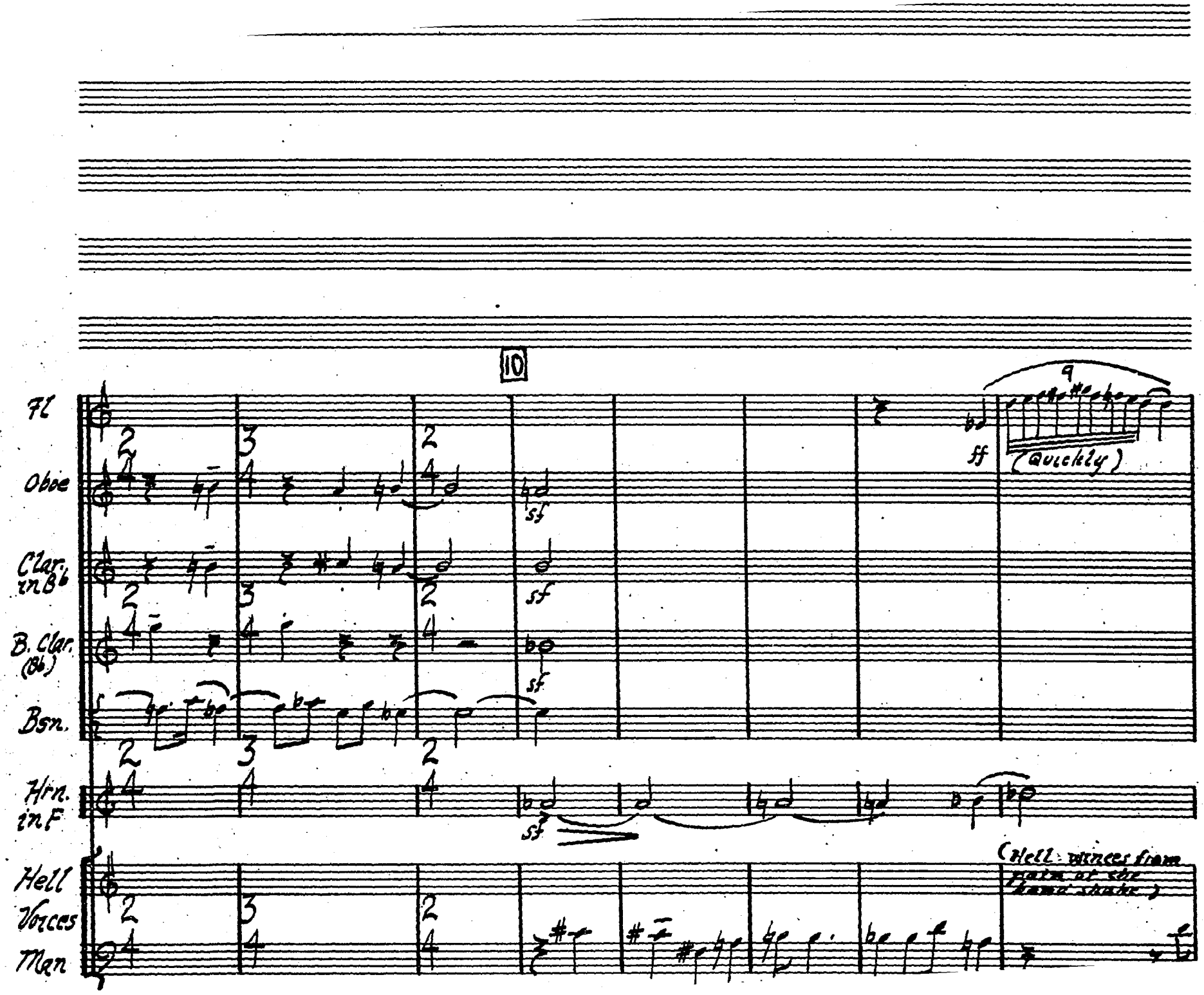
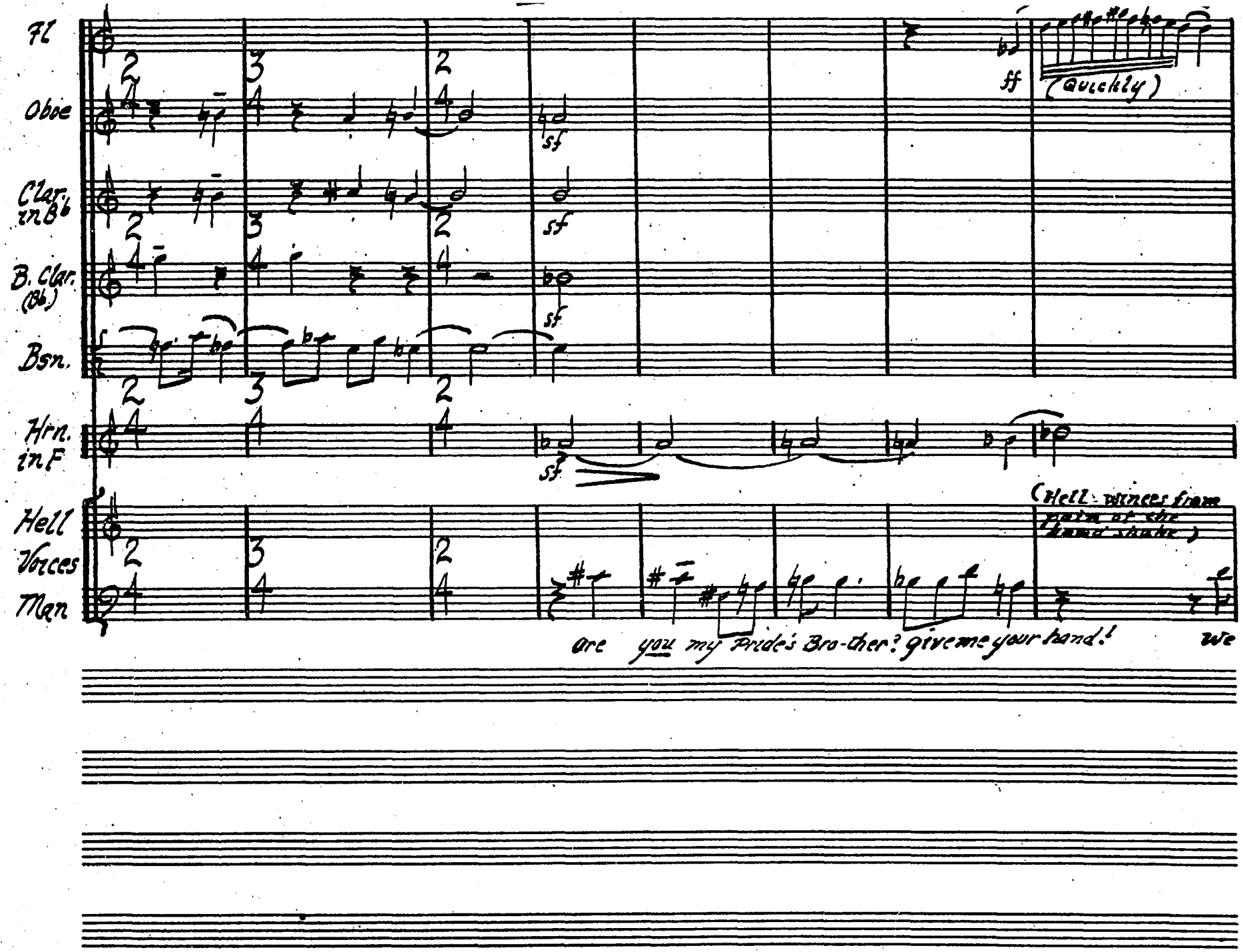
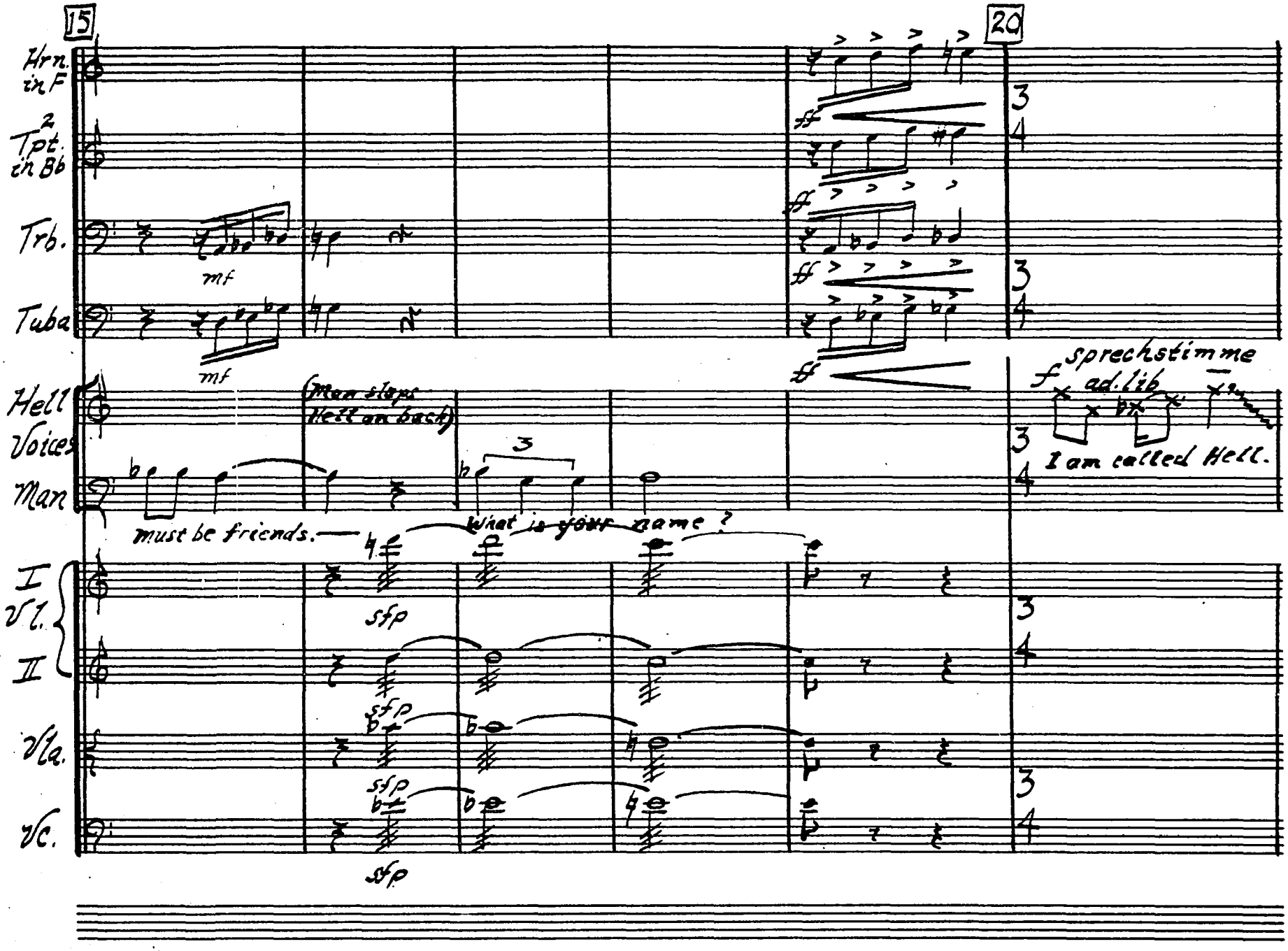
HO. 5-3124 1527½ Vine St. Hollywood, Calif.

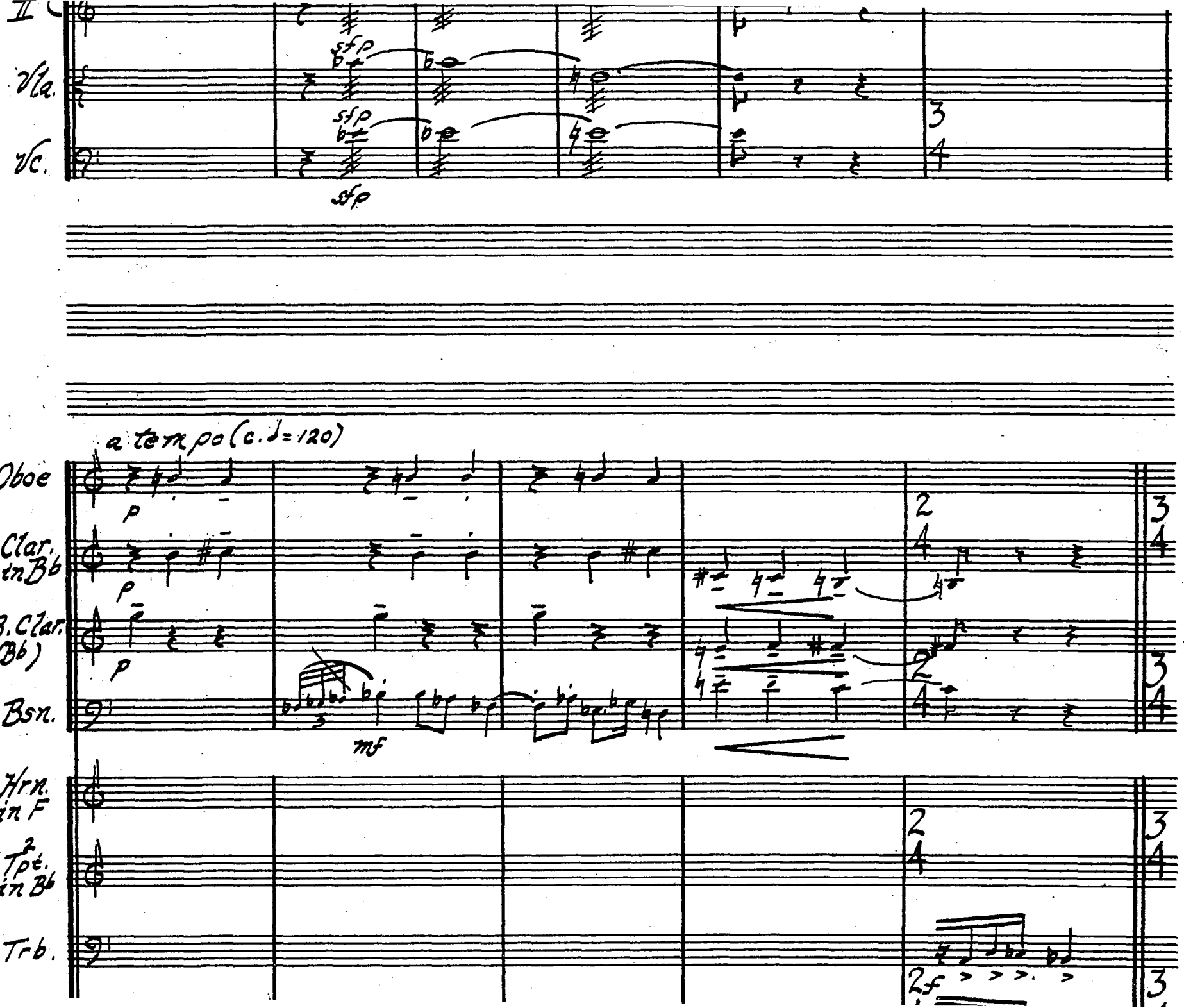

5
Oboe
Clar. in Bb
B. Clar. (Bb)
Bsn.
Hell Voices Man
mf
mf
mf
f

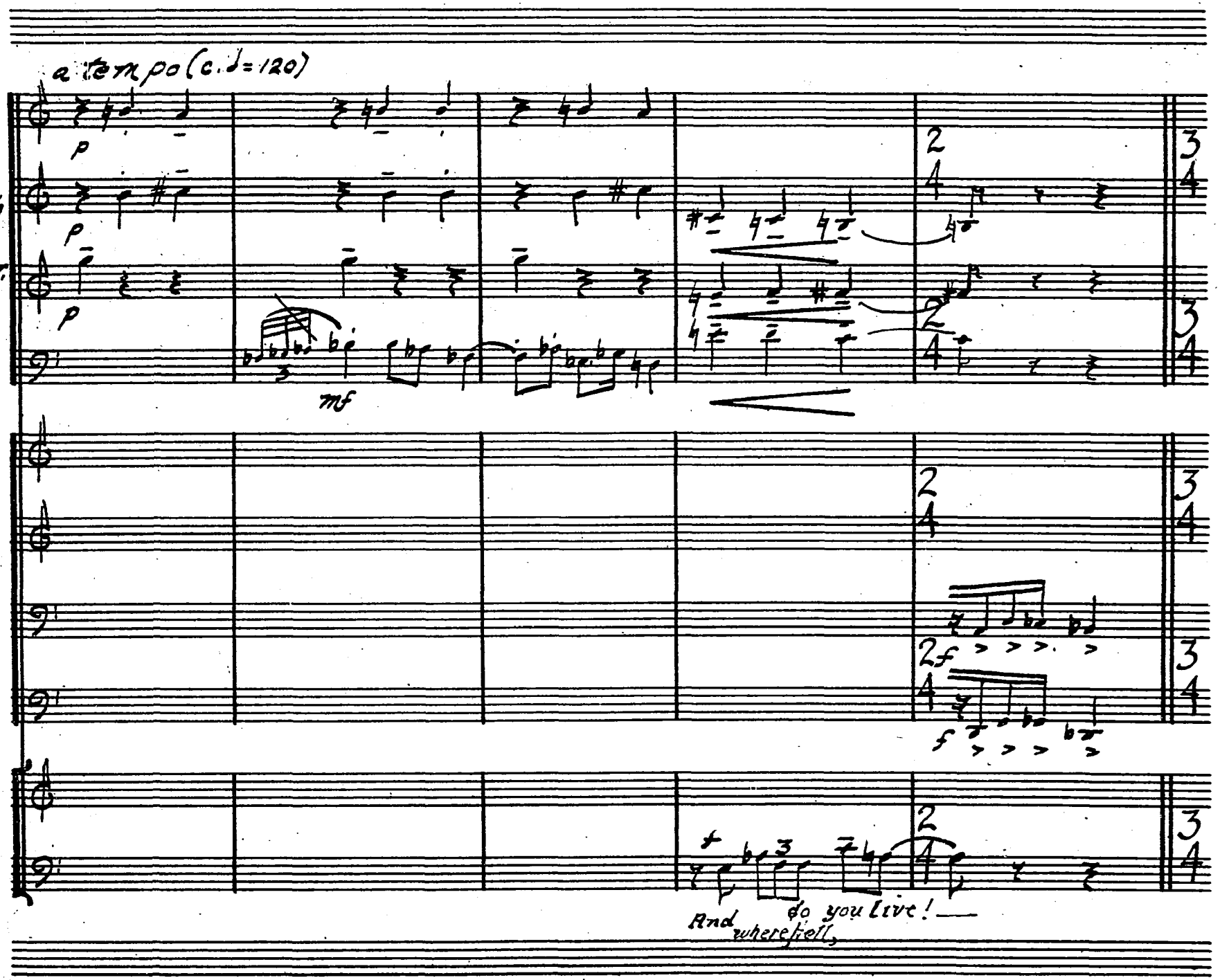

10
Fl
Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn.
Hrn. in F
Hell
Voices
Man
sf
ff
(Quickly)
(Hell: winces from pain of the hand shake)



NO. 5-3124 1527½ Vine St. Hollywood, Calif.


15
20
Hrn. in F
2 Tpt. in Bb
Trb.
Tuba
Hell Voices
Man
I Vl.
II
Vla.
Vc.
mf
mf
(Man steps Hell on back)
must be friends.
What is your name?
sfp
sfp
sfp
sfp
sprechstimme
f ad. lib
I am called Hell.
3
4


II
Vla.
Vc.
sfp
sfp
sfp
3
4
a tempo (c. ♩= 120)
Oboe
Clar. in Bb
B. Clar. (Bb)
Bsn.
p
p
p
mf
2
4
3
4
Hrn. in F
2 Tpt. in Bb
Trb.
2
4
3
4
2f



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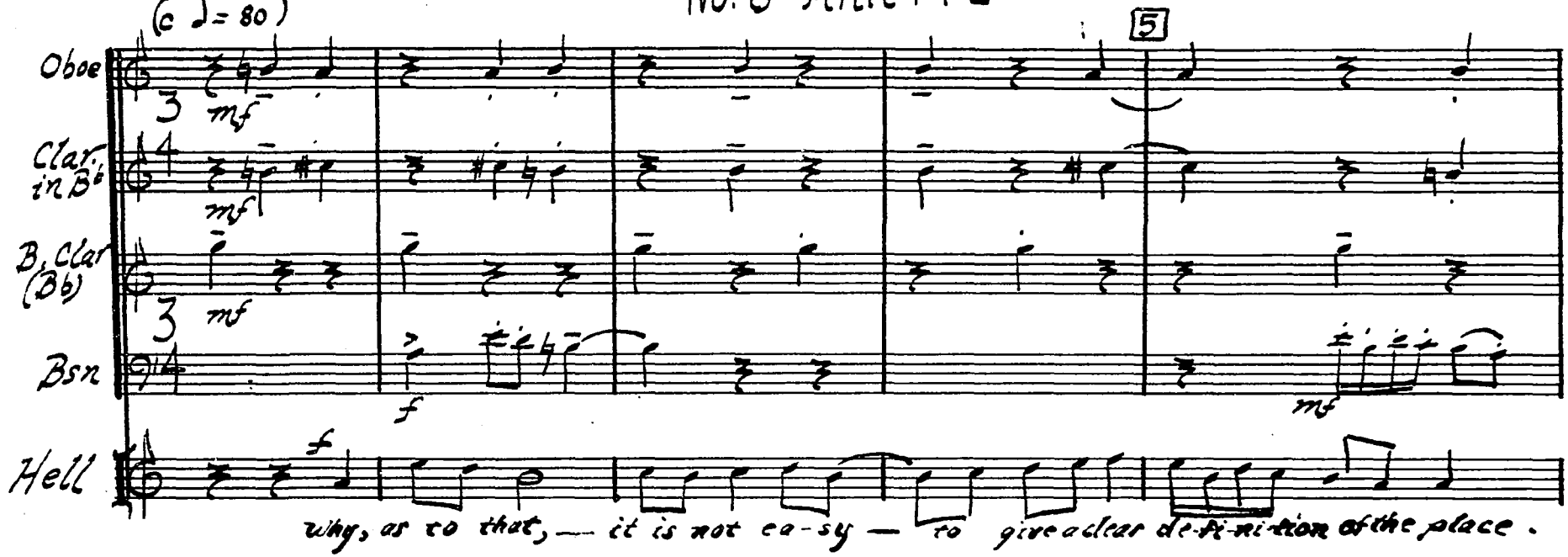
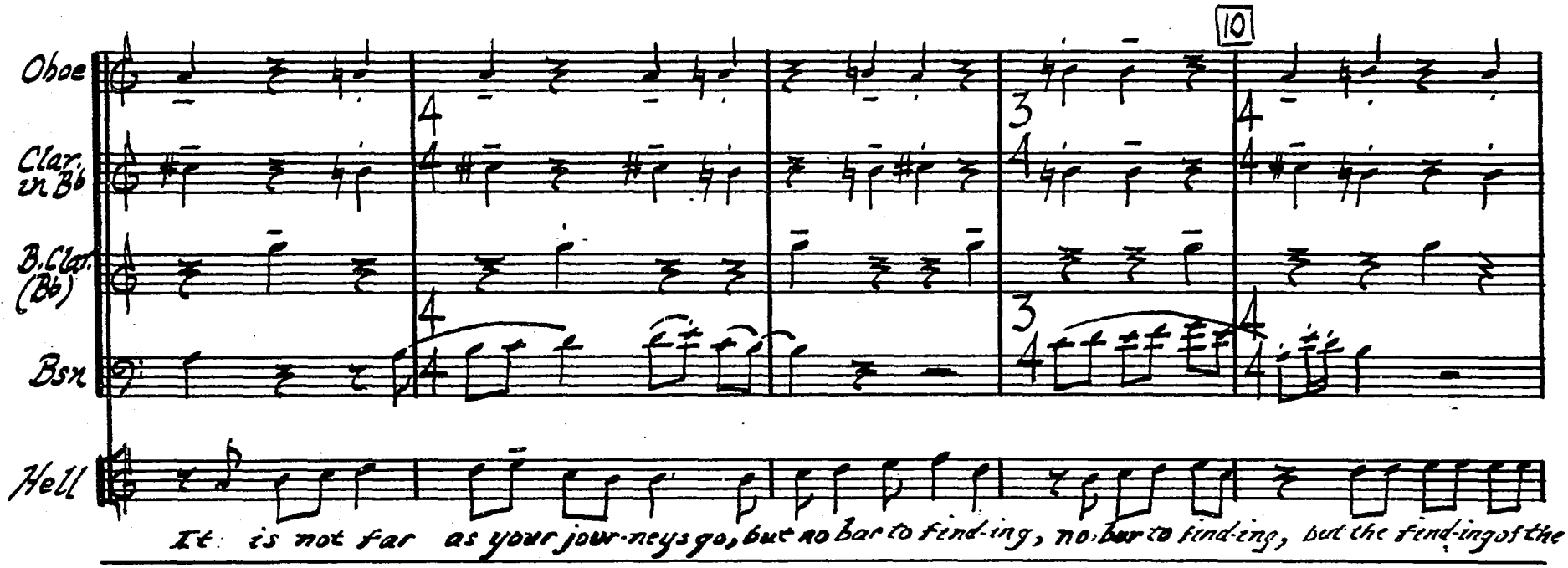
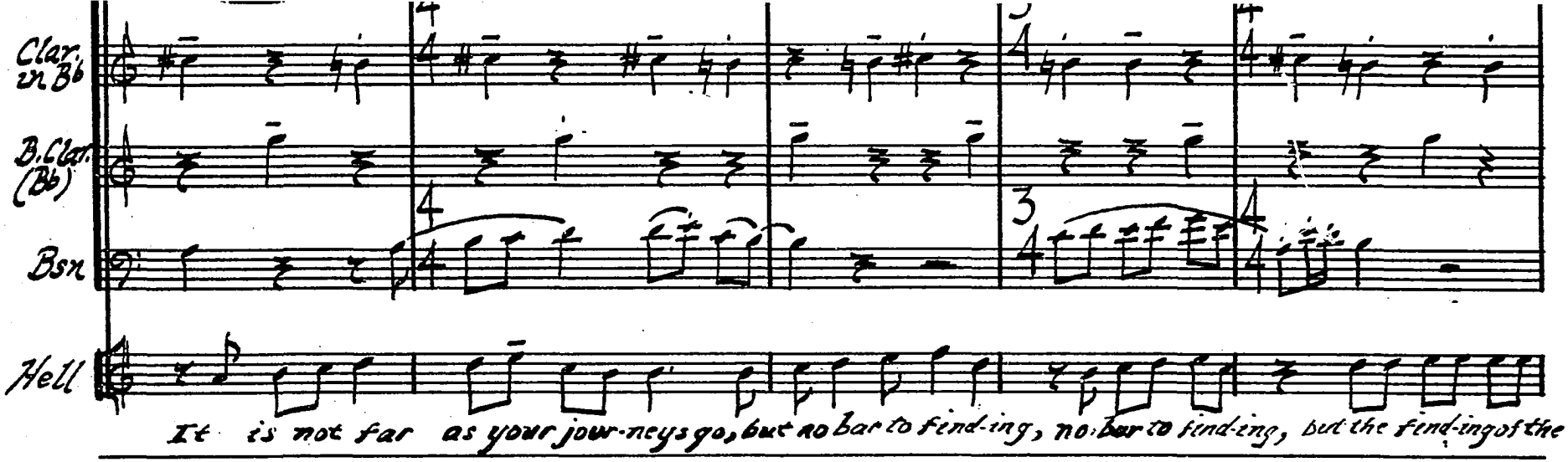
NO. 8 ARIETTE


(♩= 80)
5
Oboe
Clar. in B♭
B. Clar (B♭)
Bsn
Hell
mf
f
mf
Why, as to that, — it is not ea-sy — to give a clear de-fi-ni-tion of the place.


10
Oboe
Clar. in Bb
B.Clar. (Bb)
Bsn
Hell
It is not far as your jour-neys go, but no bar to find-ing, no bar to find-ing, but the find-ing of the



CAMEO MUSIC PARAGON
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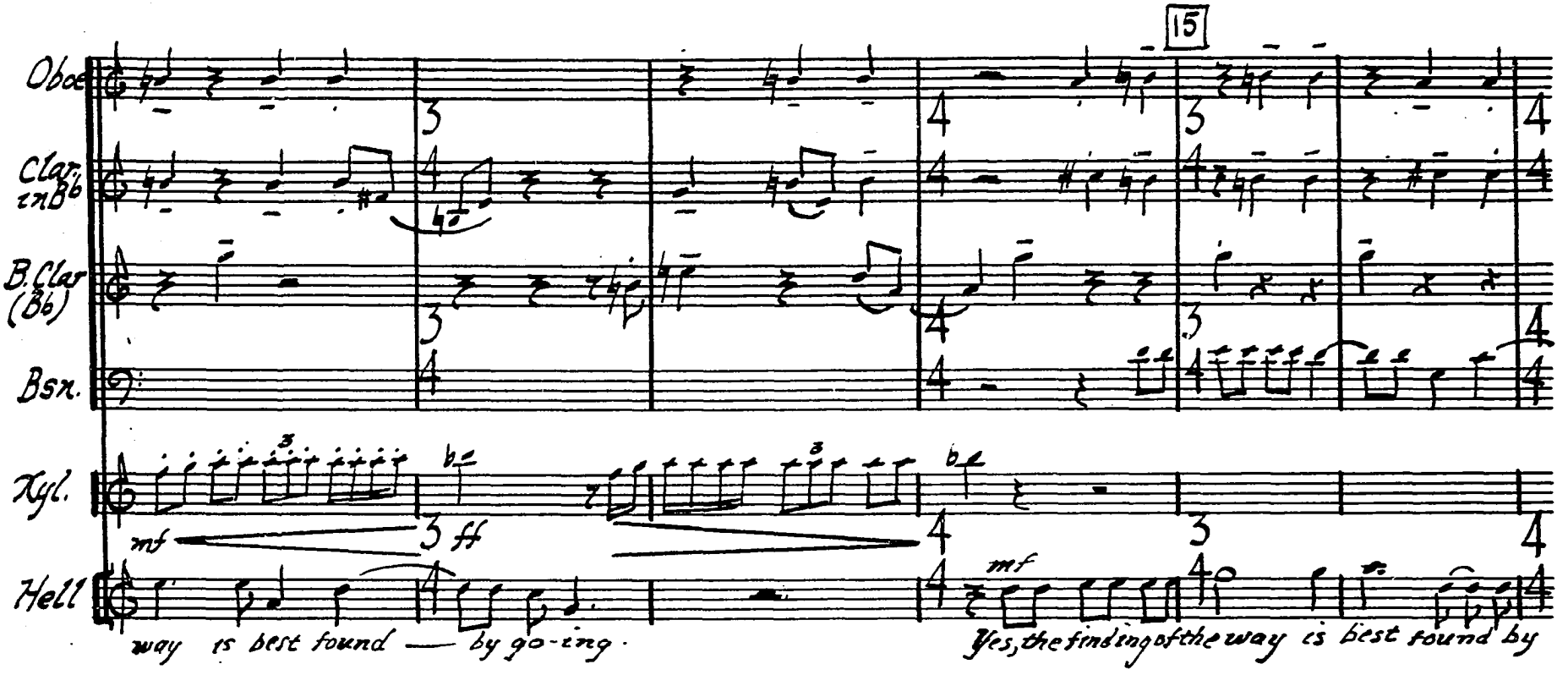
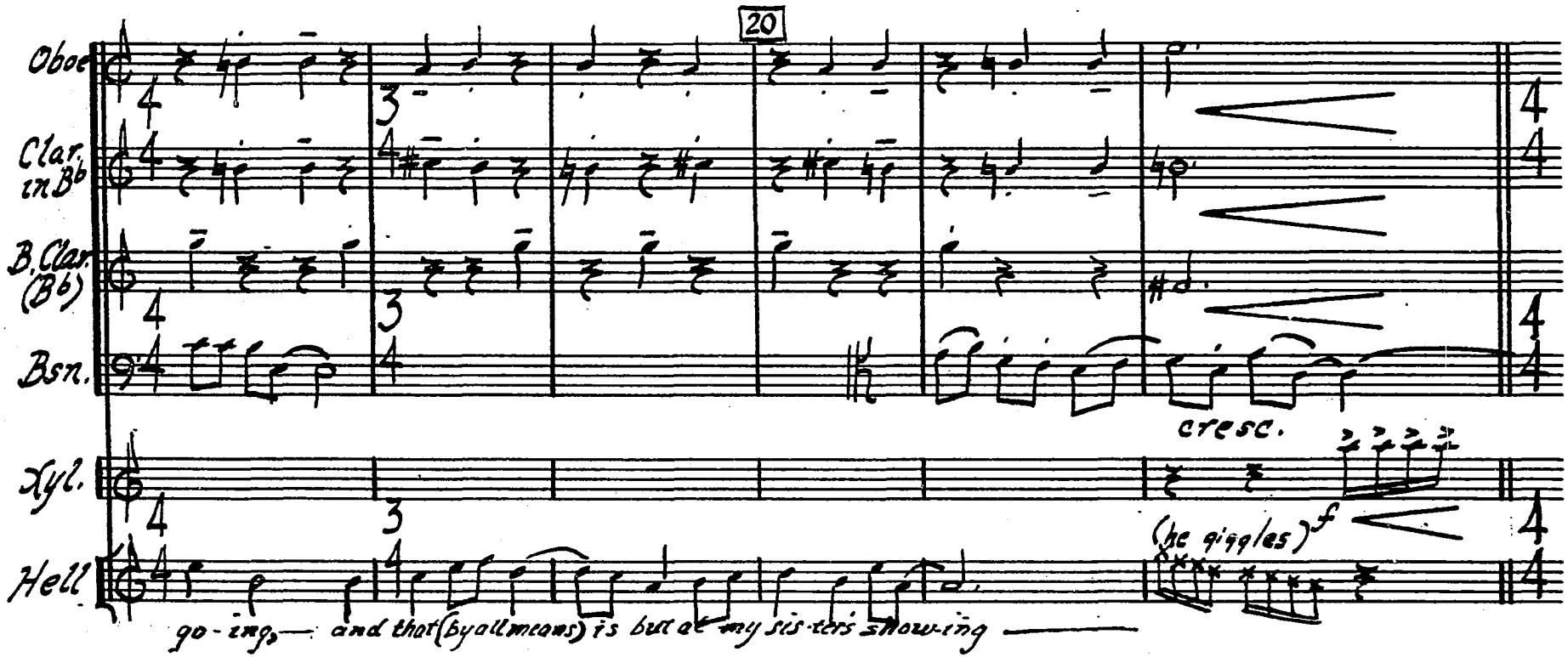
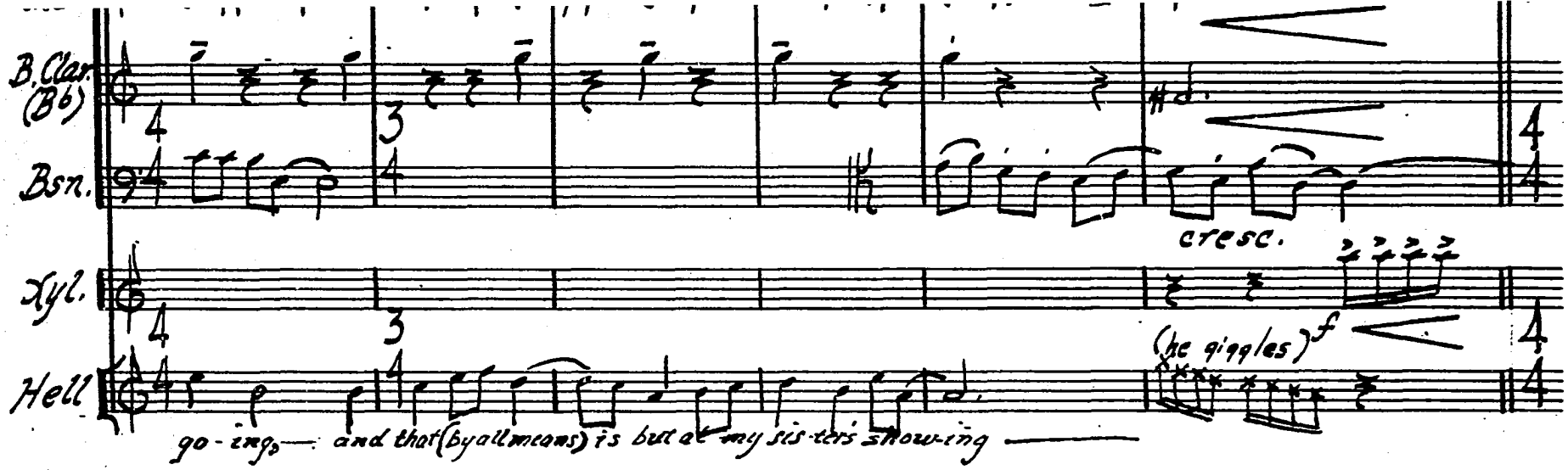
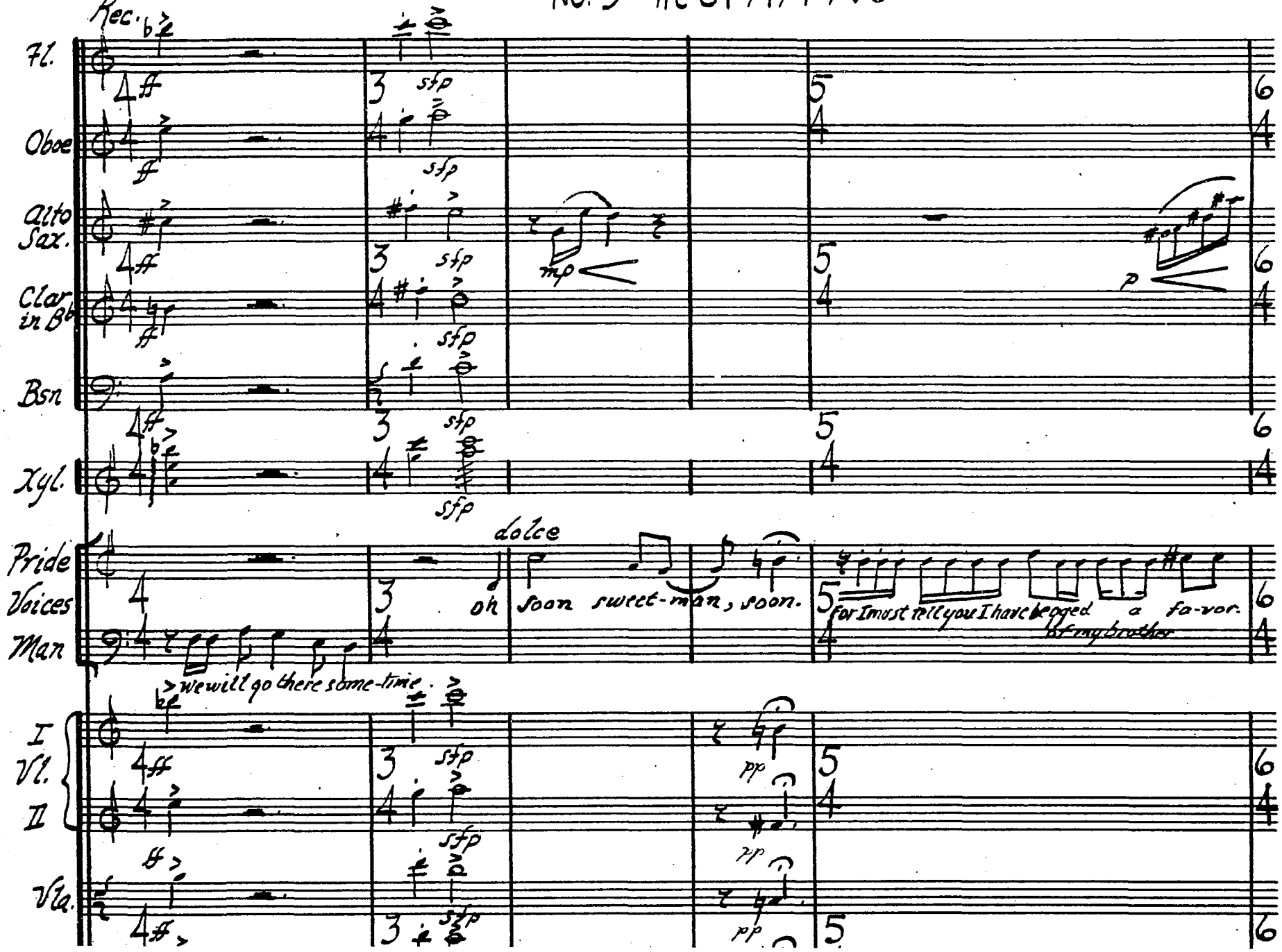
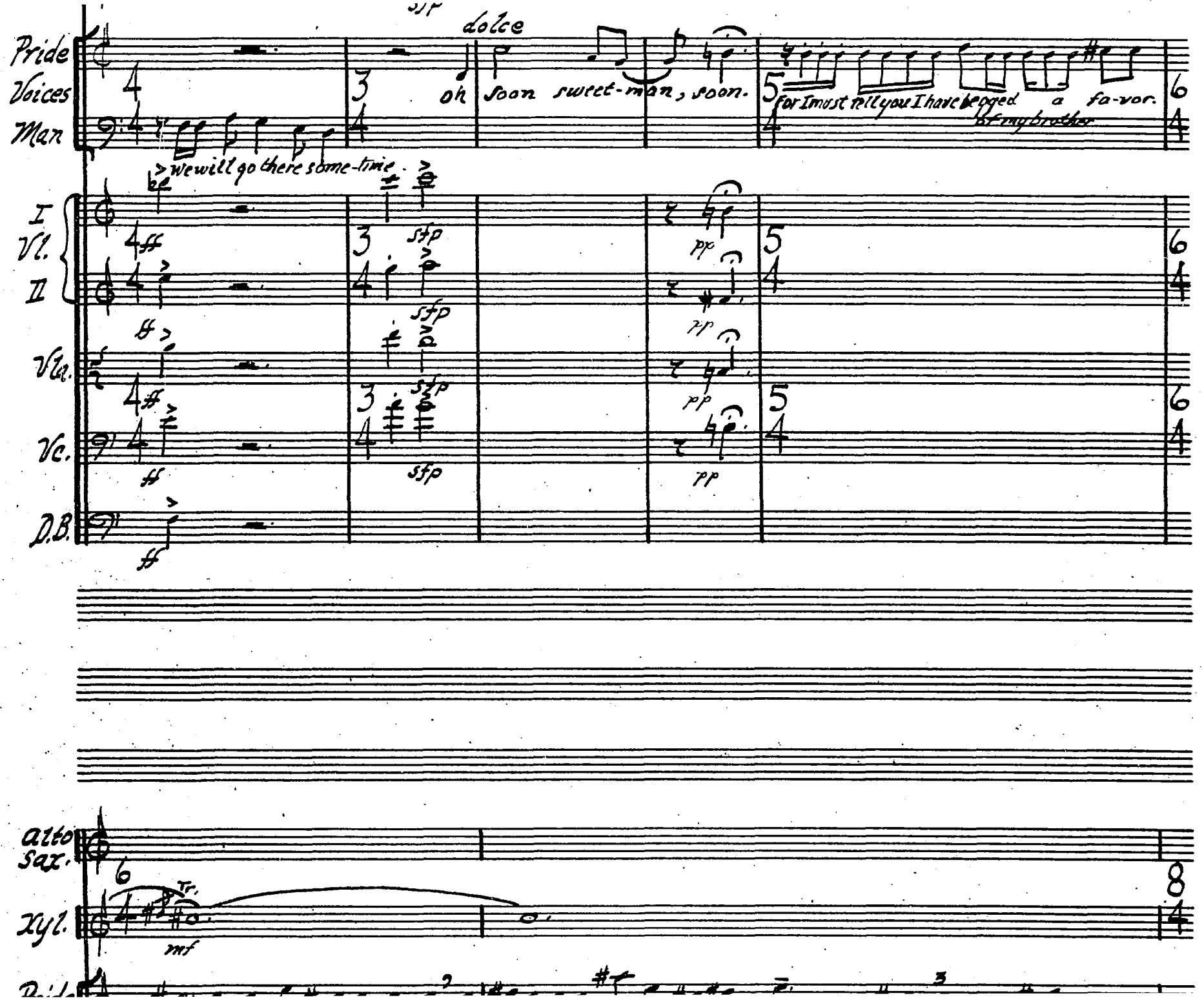

15
Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn.
Xyl.
Hell
mf
ff
mf
way is best found — by go-ing.
Yes, the finding of the way is best found by

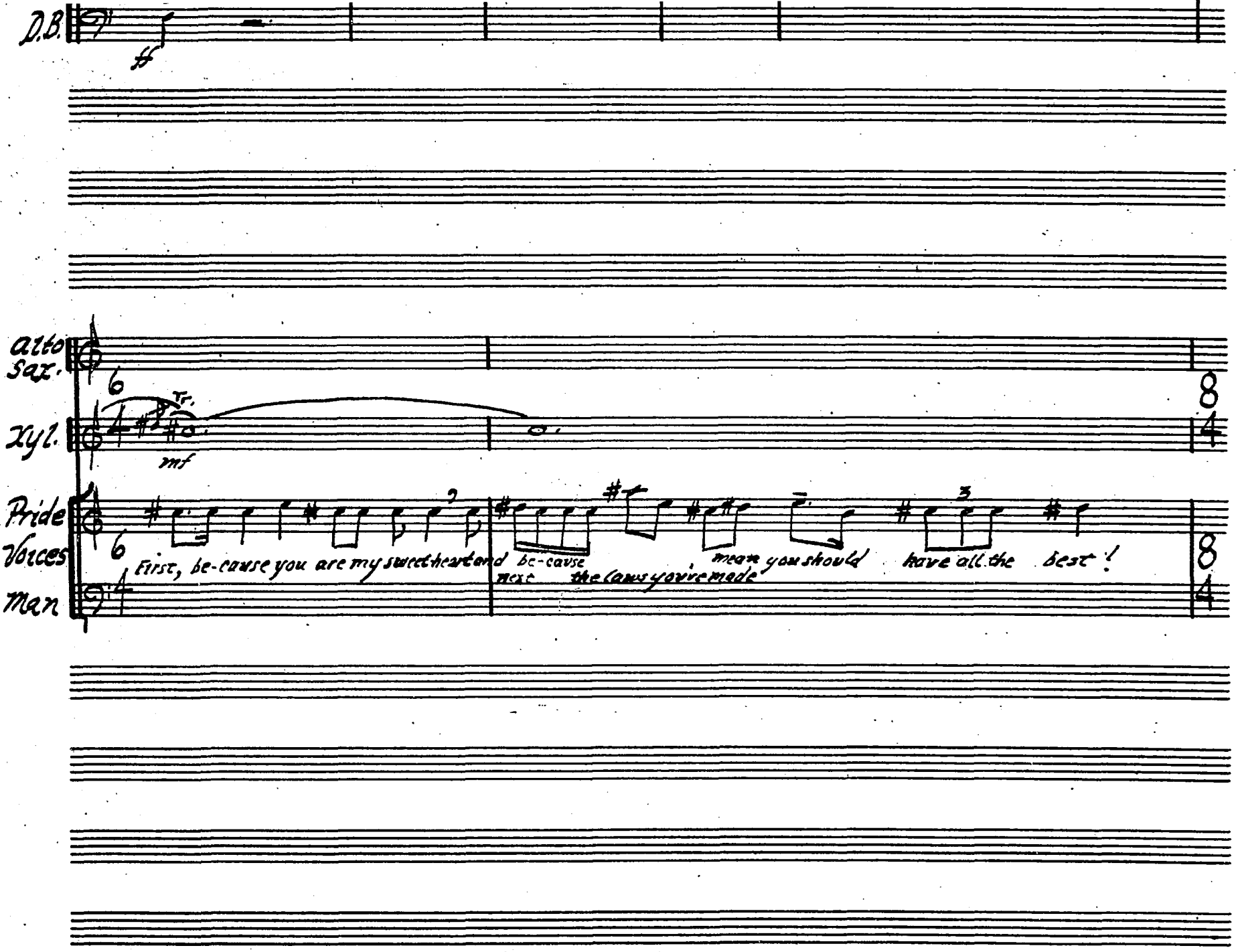

20
Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn.
Xyl.
Hell
cresc.
(he giggles) f
go-ings— and that (by all means) is but a my sis-ters show-ing


B. Clar. (B♭)
Bsn.
Xyl.
Hell
cresc.
(he giggles) f
go - ings — and that (by all means) is but a my sis - ter's show - ing

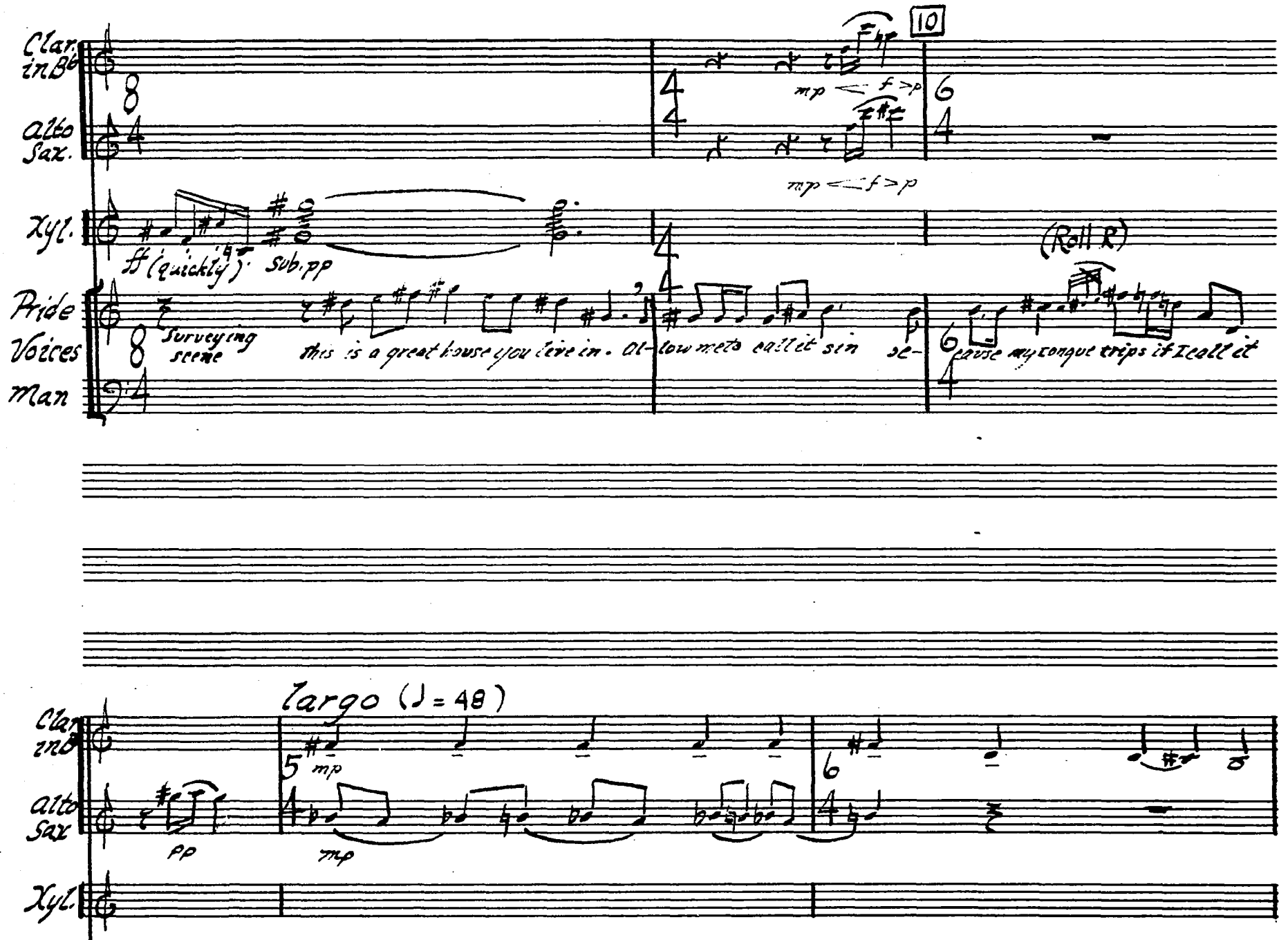
NO. 9 - RECITATIVE

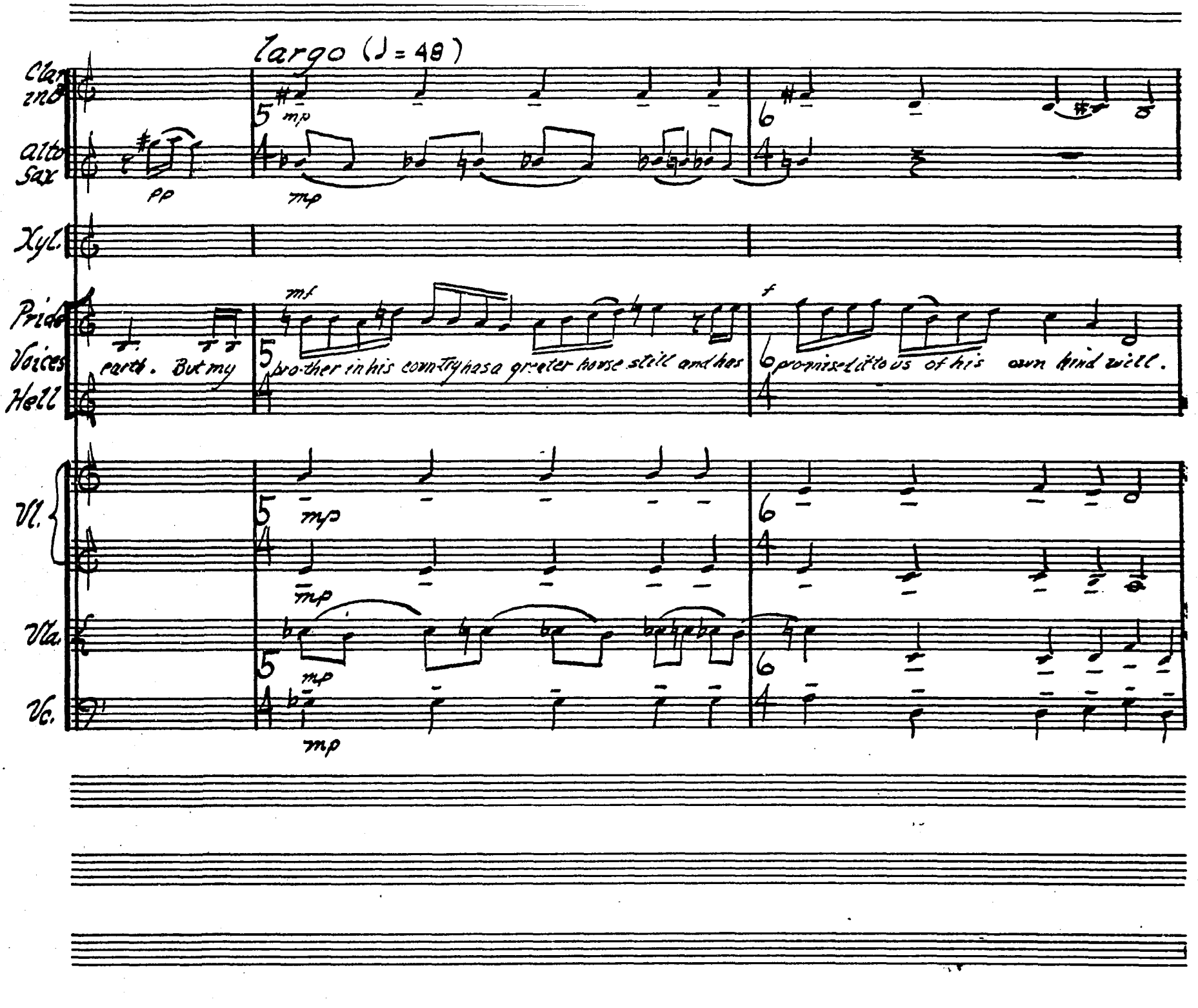


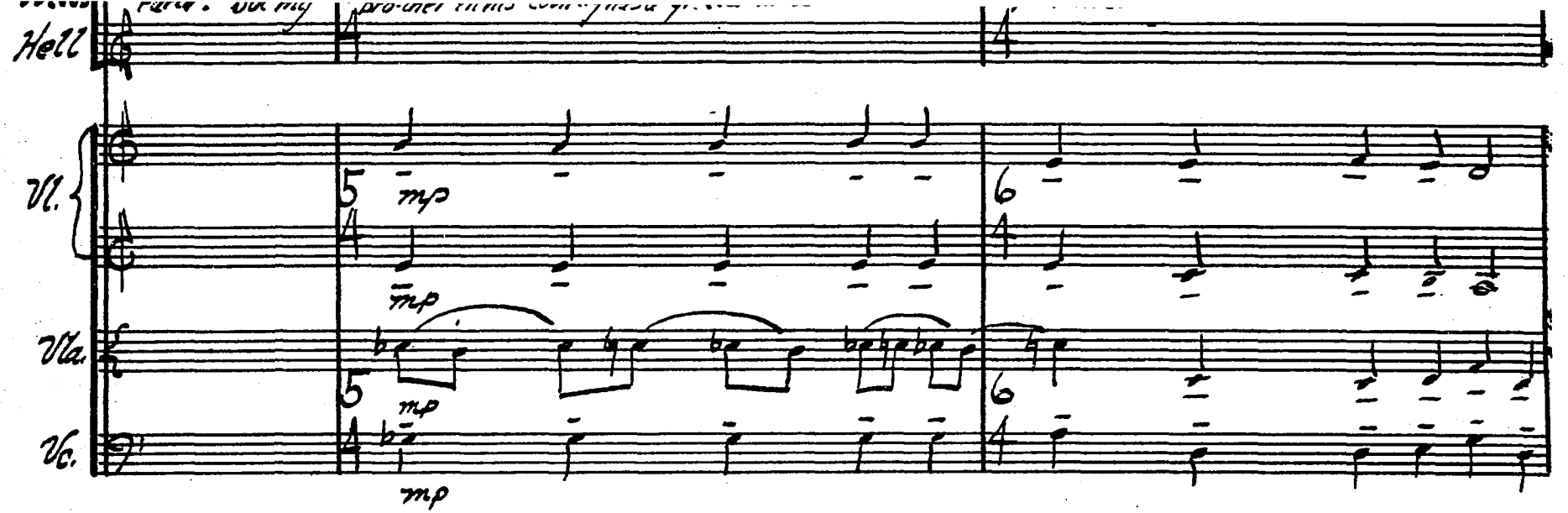

Pride
Voices
Man
sfz
dolce
oh
soon sweet-man, soon.
for I must tell you I have begged a fa-vor.
of my brother
we will go there some-time.
I
Vl.
II
Vla.
Vc.
D.B.
ff
sfp
pp
alto
Sax.
Xyl.
Tr.
mf



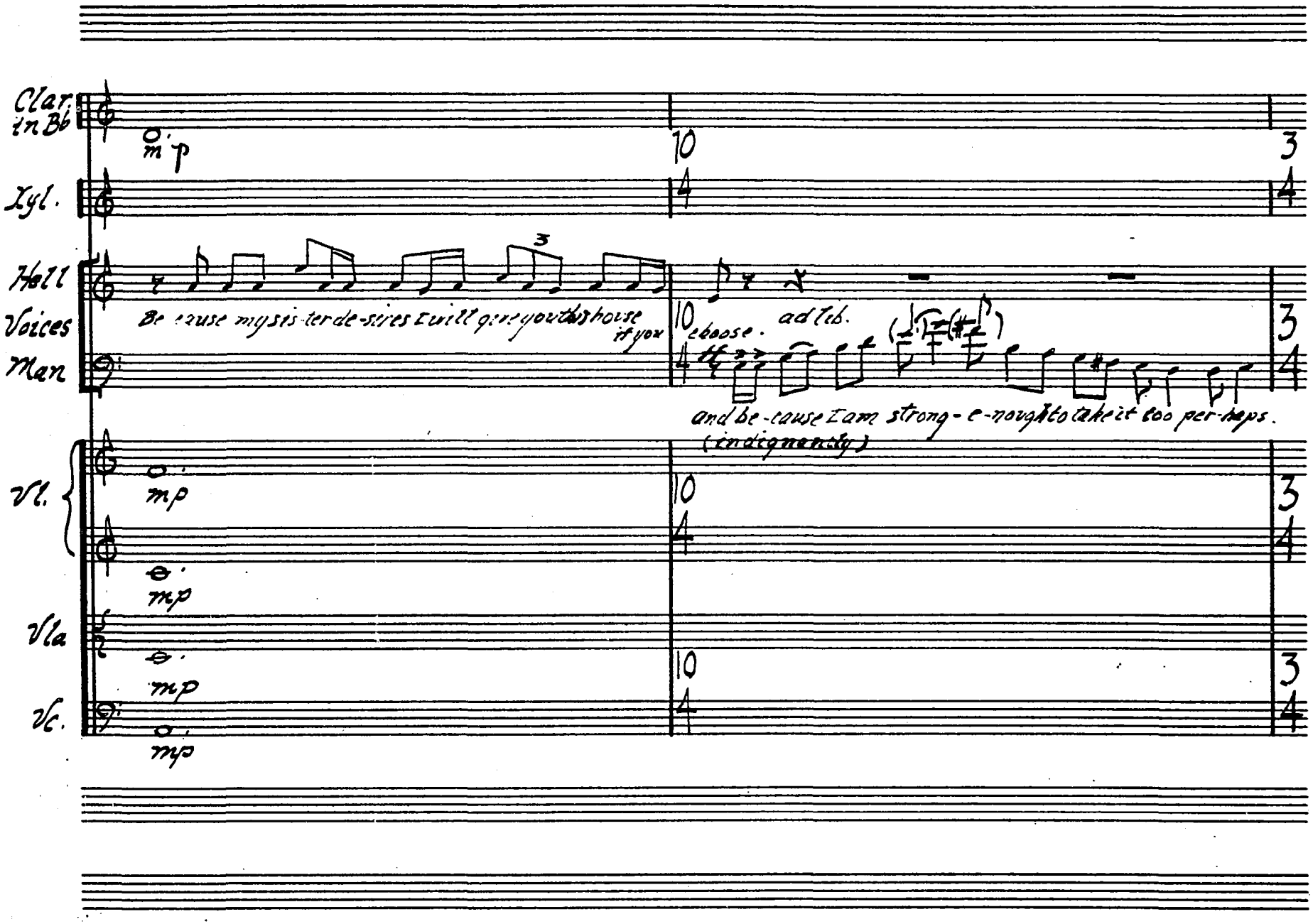
SAMBO MUSIC PAPERS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

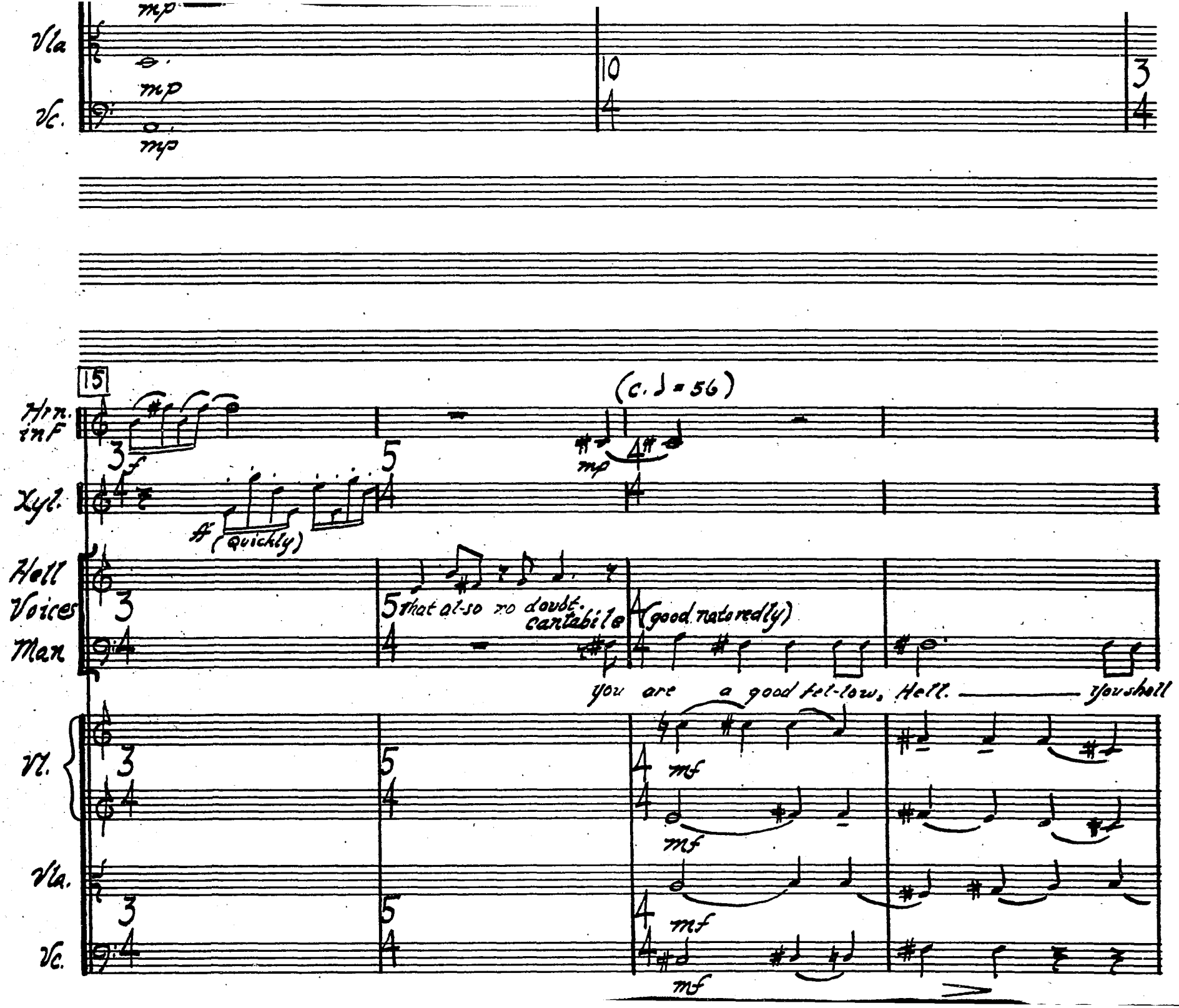

Clar. in Bb
alto Sax.
Xyl.
Pride Voices Man
10
mp < f > p
mp < f > p
ff (quickly)
Sub. pp
(Roll R)
Surveying scene
this is a great house you live in. Al-
low me to call it sin
pe-
cause my tongue trips if I call it
Largo (♩ = 48)
5
mp
6
pp
mp

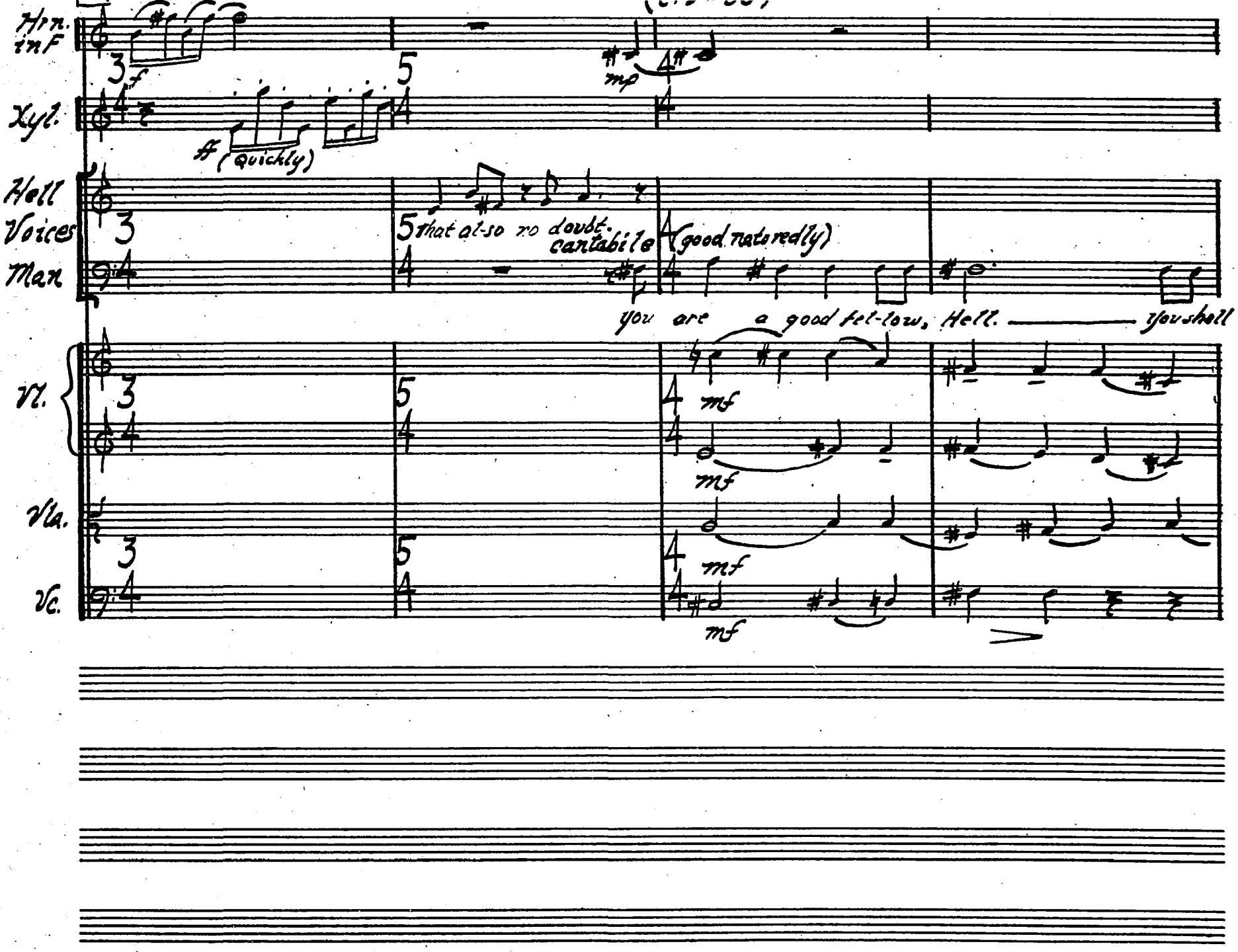

Largo (♩ = 48)
Clar
inet
alto
Sax
pp
mp
Xyl.
Pride
Voices
Hell
mf
f
earth. But my
pro-ther in his country has a greater horse still and has
promis-ed to us of his own kind will.
Vl.
Vla.
Vc.
mp



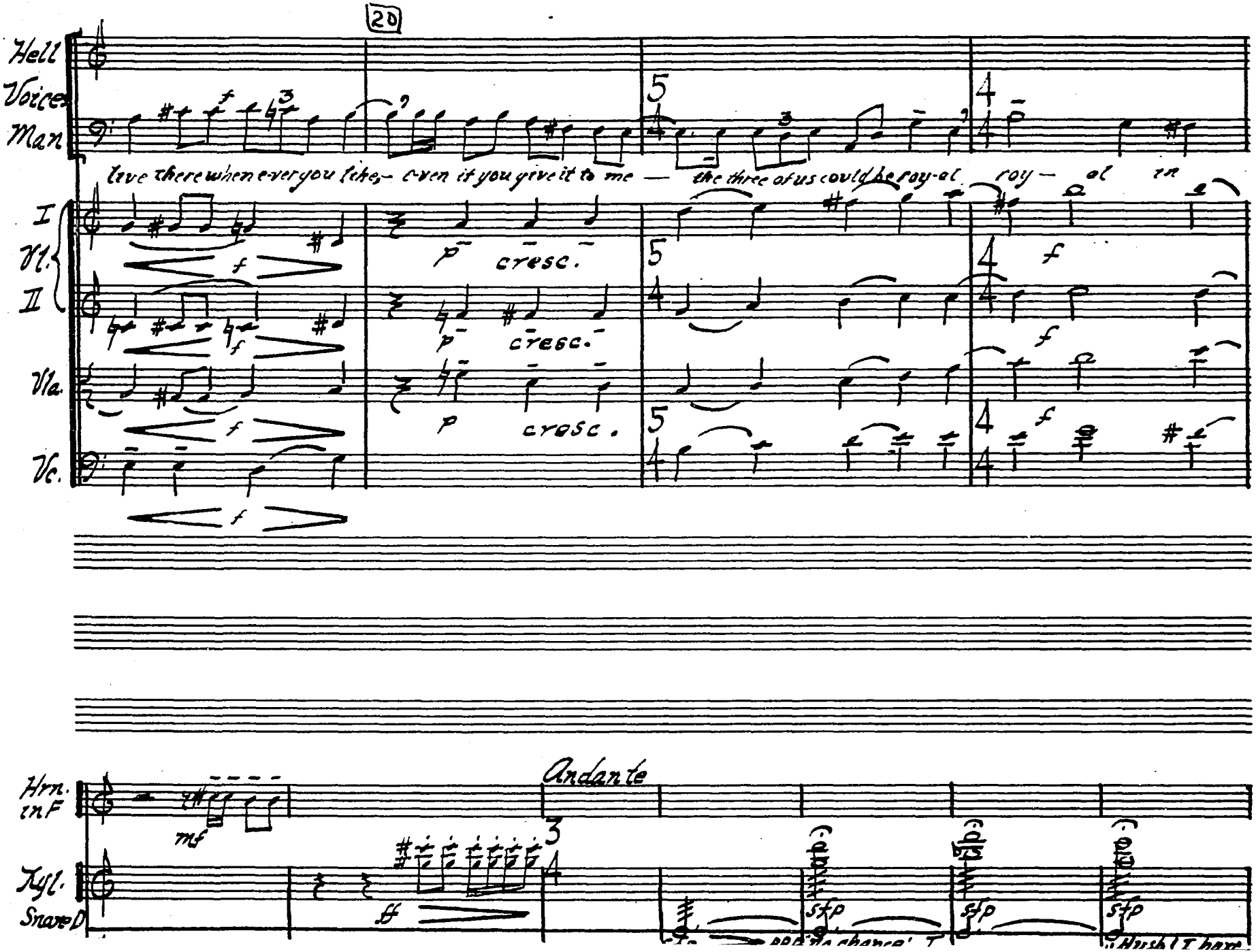
CAMCO MUSIC PAPER
NO. 5-3124 15271/2 Vine St. Hollywood, Calif.
117

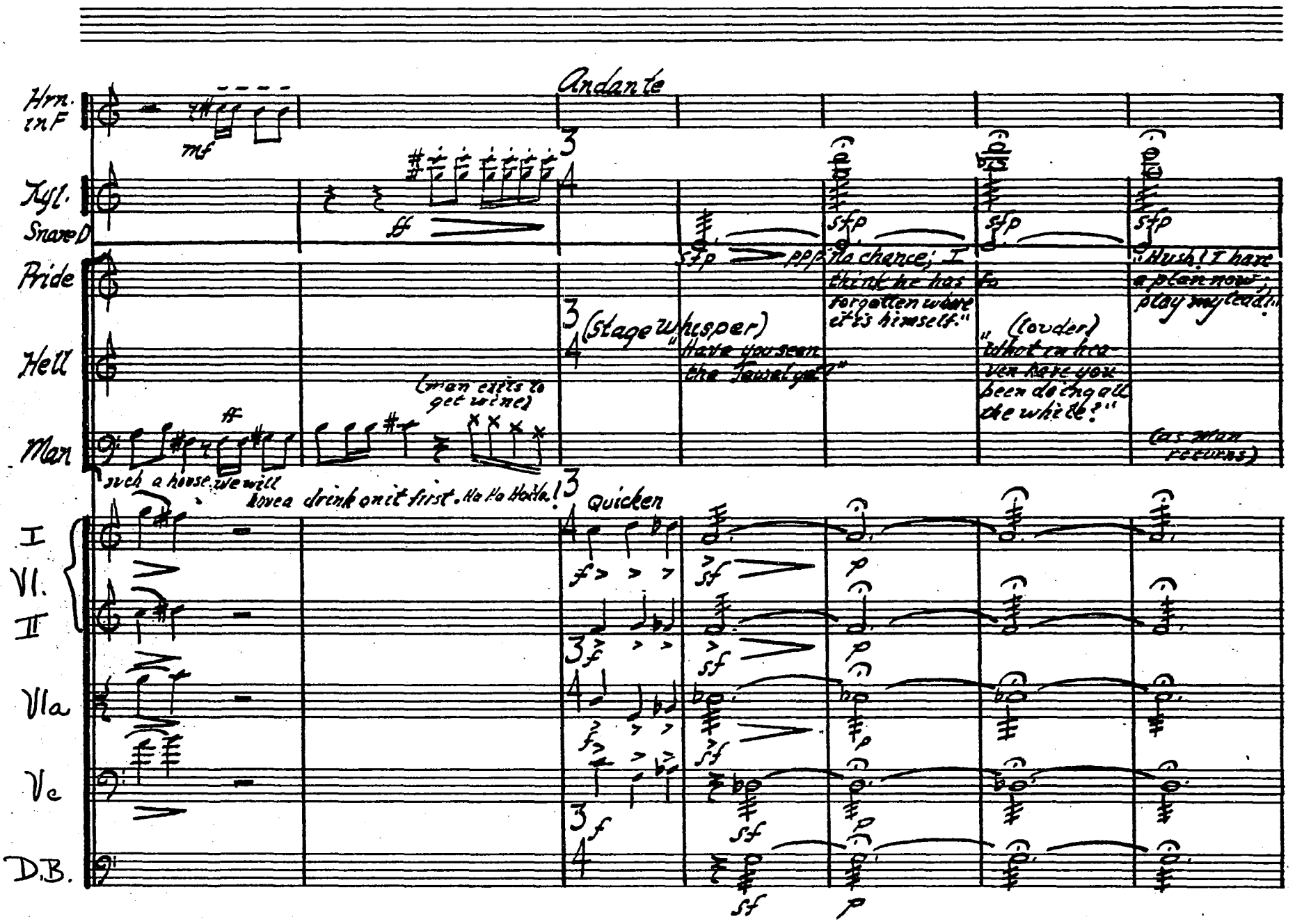

Clar. in Bb
mp
Xyl.
Hell
Voices
Man
Be cause my sis-ter de-sires I will give you this house if you choose.
ad lib.
and be-cause I am strong-e-nough to take it too per-haps.
(indignantly)
Vl.
mp
mp
Vla
mp
Vc.
mp
10
4
3
4

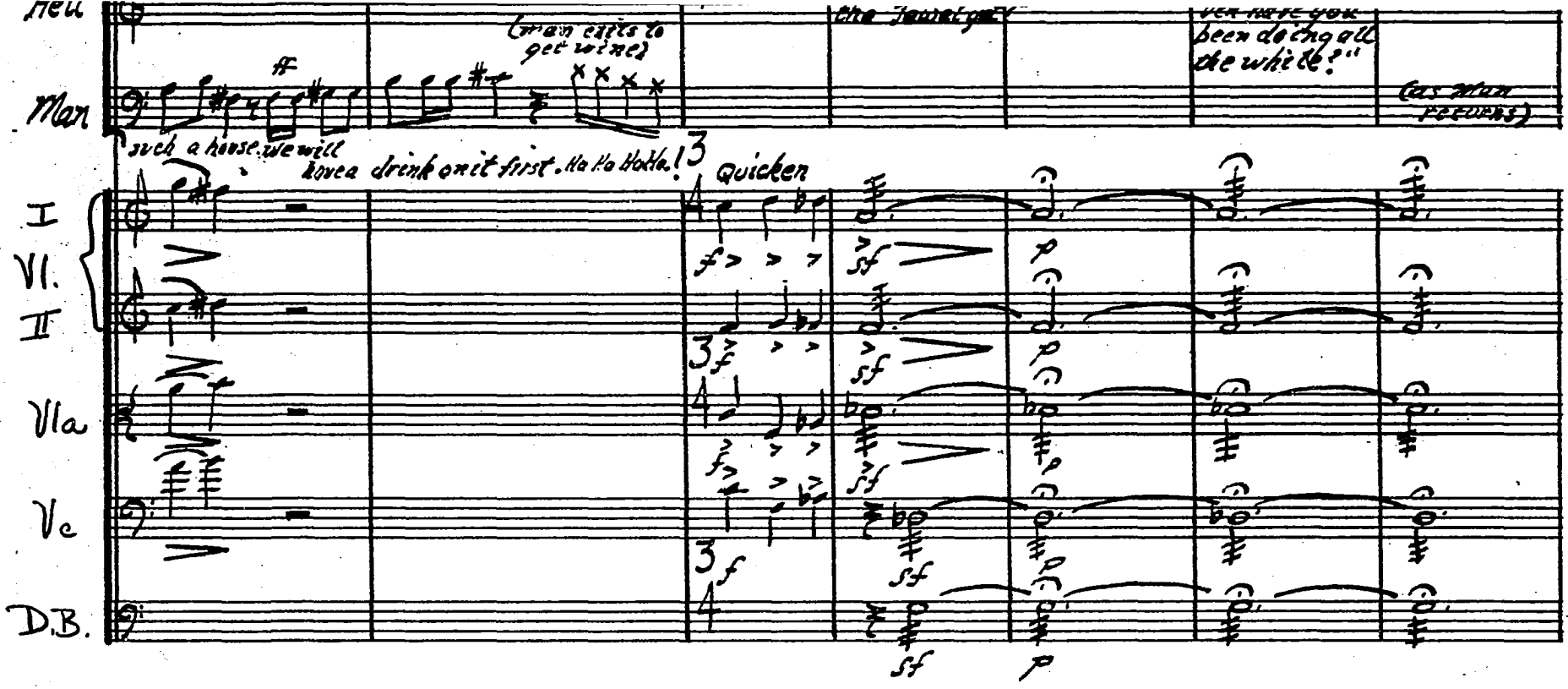

Vla
Vc.
mp
10
3
15
(c. ♩ = 56)
Hrn. inF
Xyl.
ff (Quickly)
Hell
Voices
Man
that al-so no doubt.
cantabile
(good natoredly)
you are a good fel-low, Hell. —— you shall
Vl.
mf
Vla.
Vc.

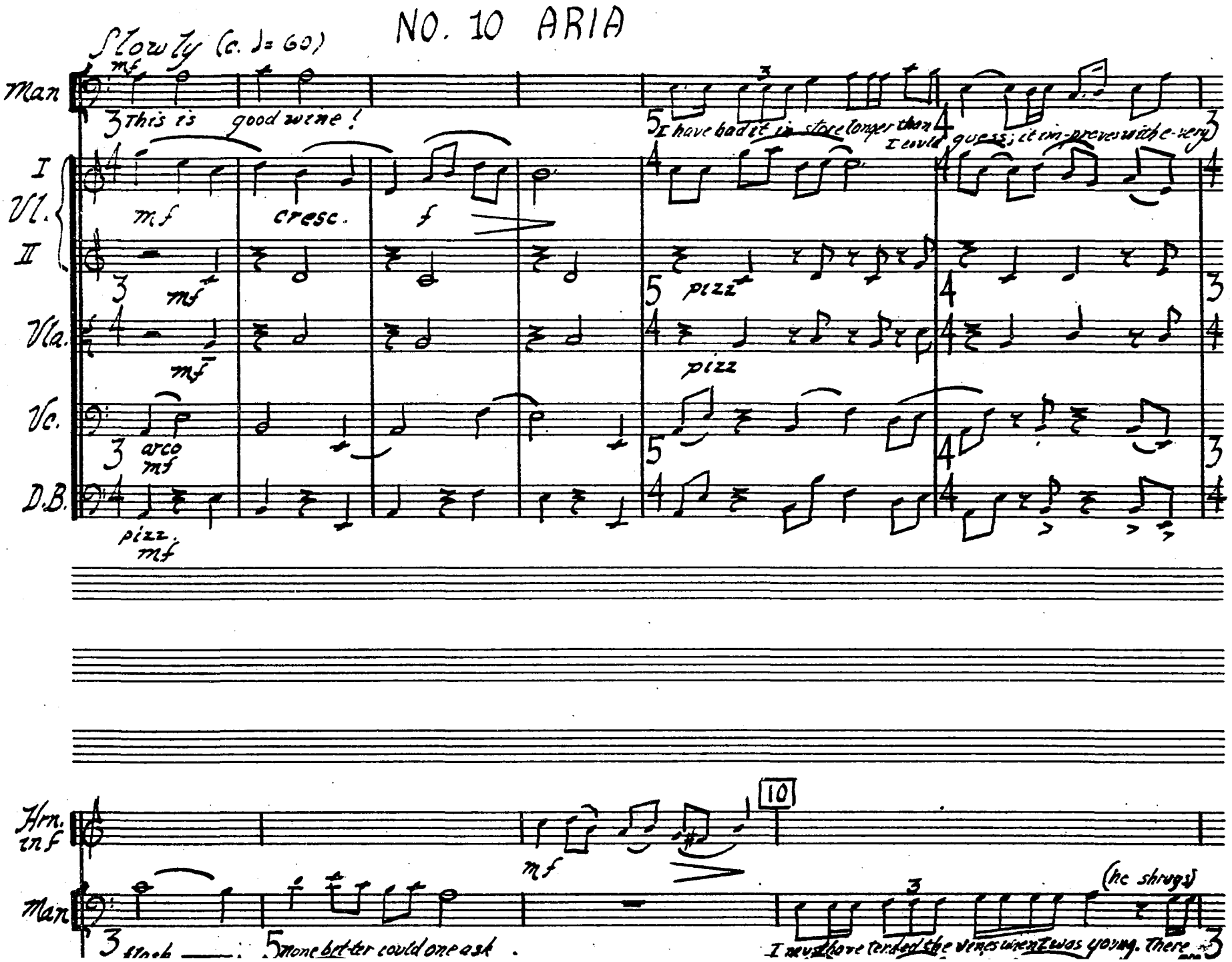


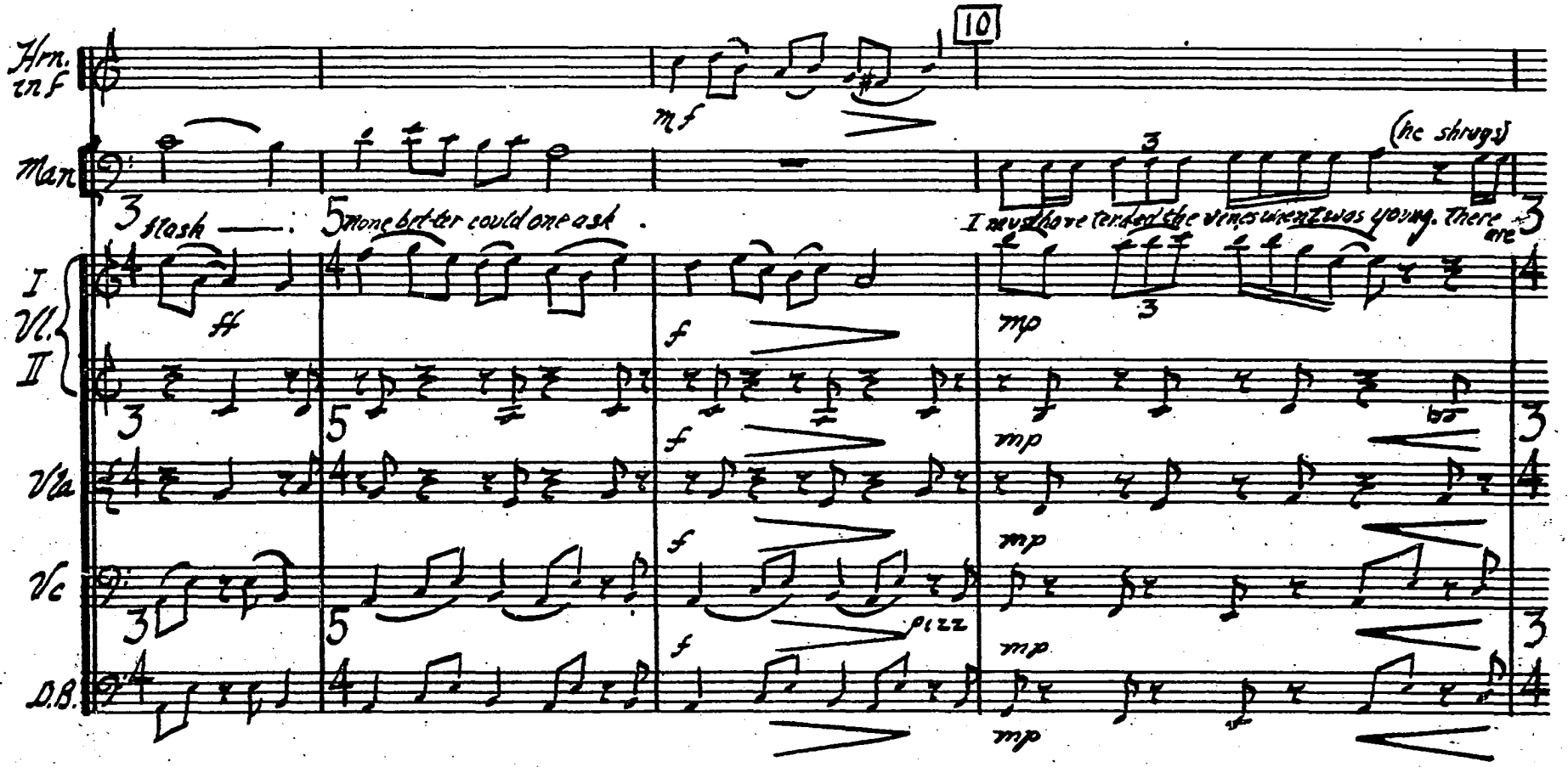
CAMCO MUSIC PAPER
HO. 5-3124 1527½ Vine St. Hollywood, Calif.
117

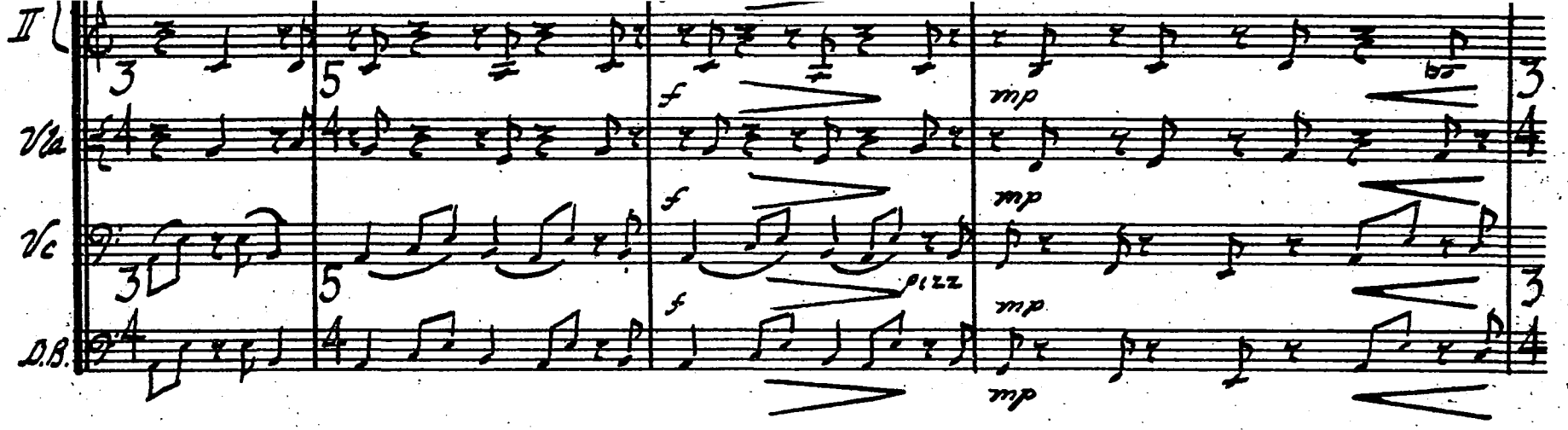

20
Hell
Voices
Man
love there when e-ver you like, - even if you give it to me — the three of us could be roy-al roy — al
I
Vl.
II
Vla.
Vc.
cresc.
Andante
Hrn.
in F
Xyl.
Snare D
sfp
"Hush! I hear


Andante
Hrn. in F
Tyl.
Snare D
Pride
Hell
Man
I
Vl.
II
Vla
Vc
D.B.
mf
ff
sfp
ppp
(Stage Whisper)
"Have you seen the Jewel yet?"
"No chance; I think he has forgotten where it is himself."
(louder)
"What in heaven have you been doing all the while?"
"Hush! I have a plan now; play my lead!"
(man exits to get wine)
such a house we will have a drink on it first. Ha Ha Ha Ha!
(as man returns)
Quicken
f
sf
p

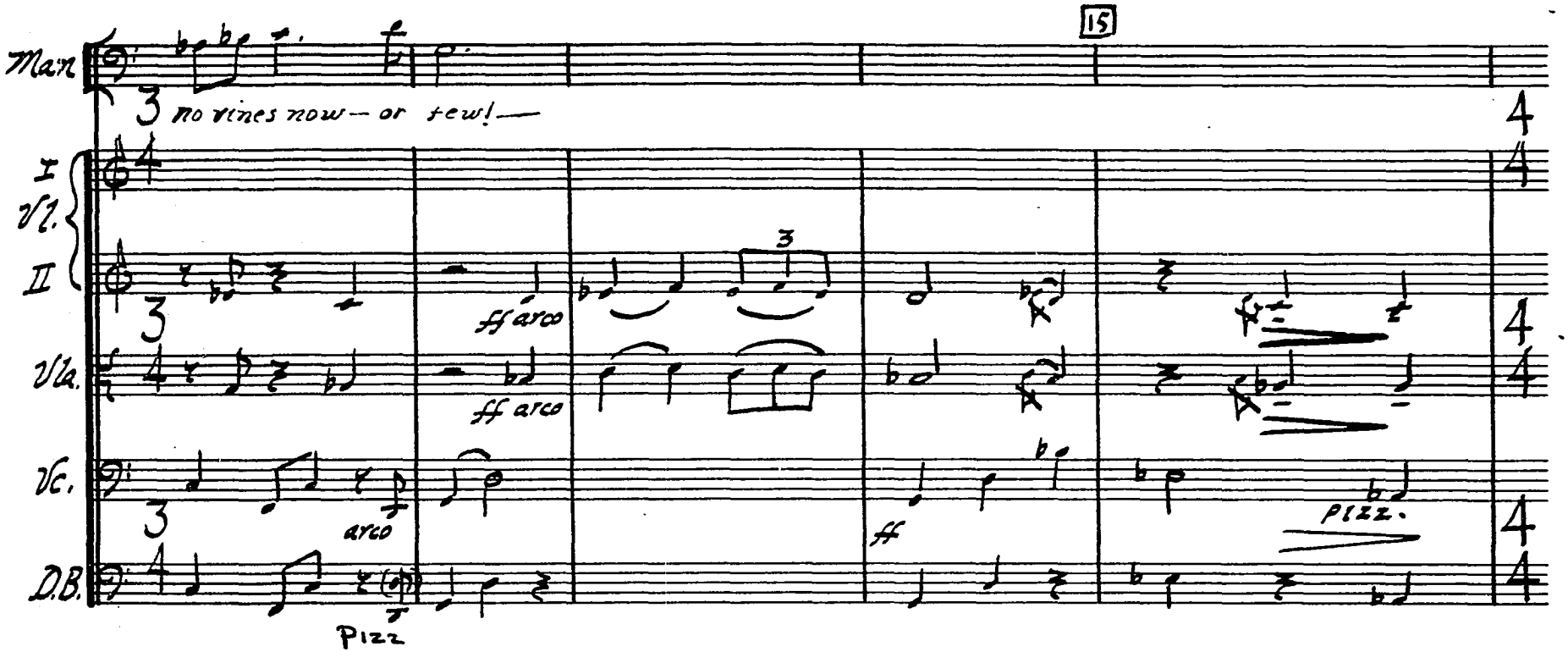

Hell
Man
(man exits to get wine)
been doing all the while?"
(as Man returns)
such a house we will have a drink on it first. Ha Ha Ha Ha!
Quicken
I
Vl.
II
Vla
Vc
D.B.

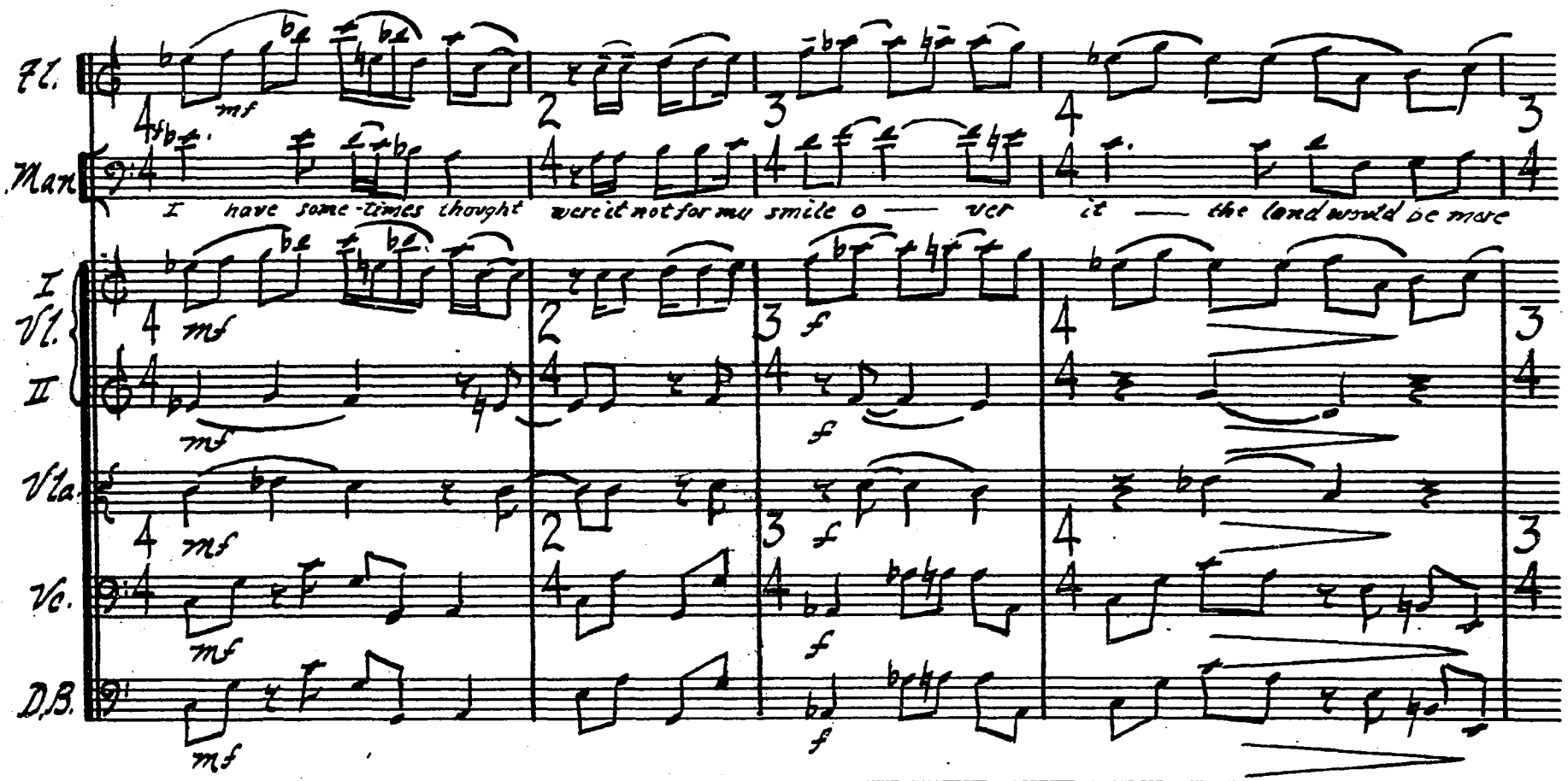

NO. 10 ARIA
Slowly (c. ♩= 60)
Man
mf
This is good wine!
I have had it in store longer than I could guess; it improves with the very
I
Vl.
II
mf
cresc.
f
pizz
Vla.
mf
pizz
Vc.
arco
mf
D.B.
pizz.
mf
Hrn.
inf
10
mf
Man
(he shrugs)
stock
more better could one ask
I must have tended the vines when I was young. There

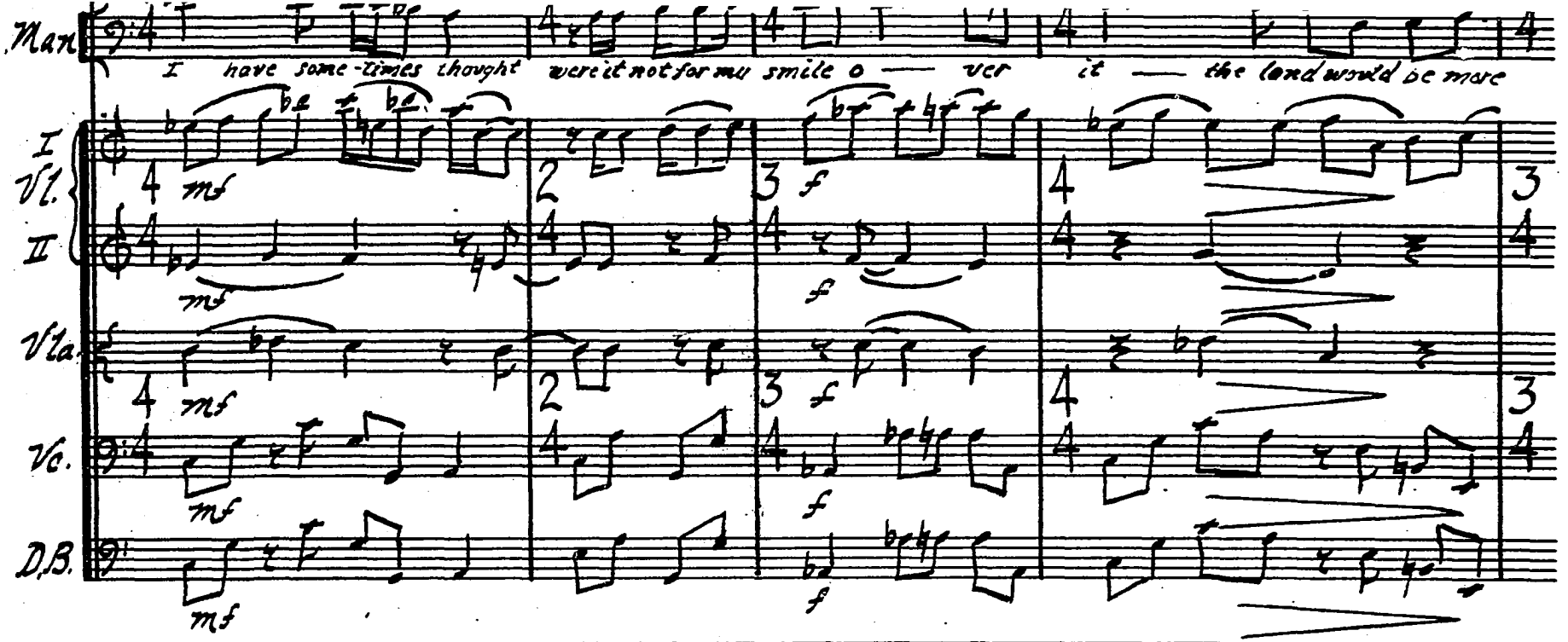

10
Hrn. in f
Man
I Vl. II
Vla
Vc
D.B.
flash —
none better could one ask
I must have tended the vines when I was young. There are
(he shrugs)
pizz



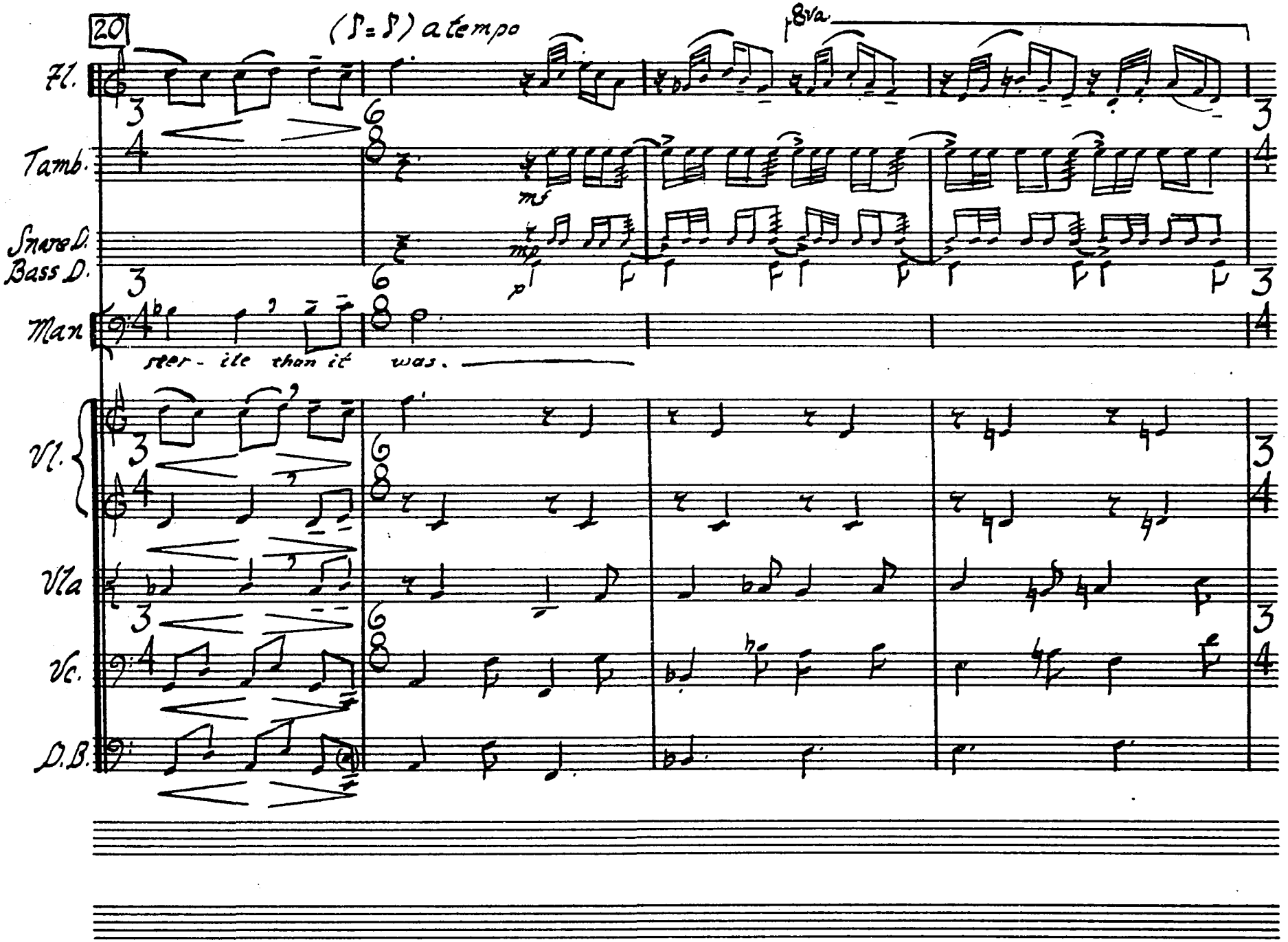
CAMEO MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

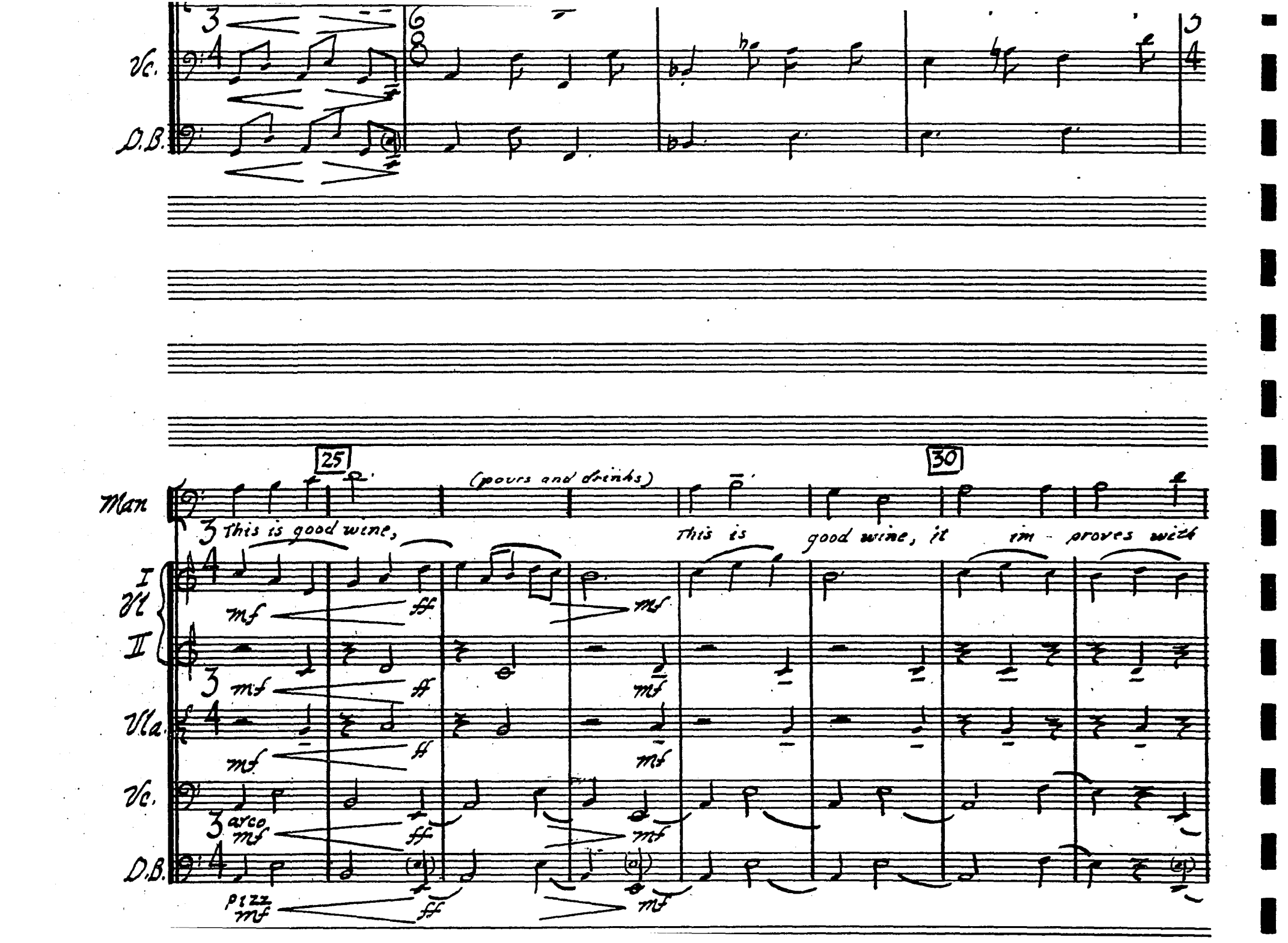

15
Man.
3 no vines now — or few! —
I
Vl.
II
Vla.
Vc.
D.B.
ff arco
ff arco
arco
Pizz
ff
pizz.

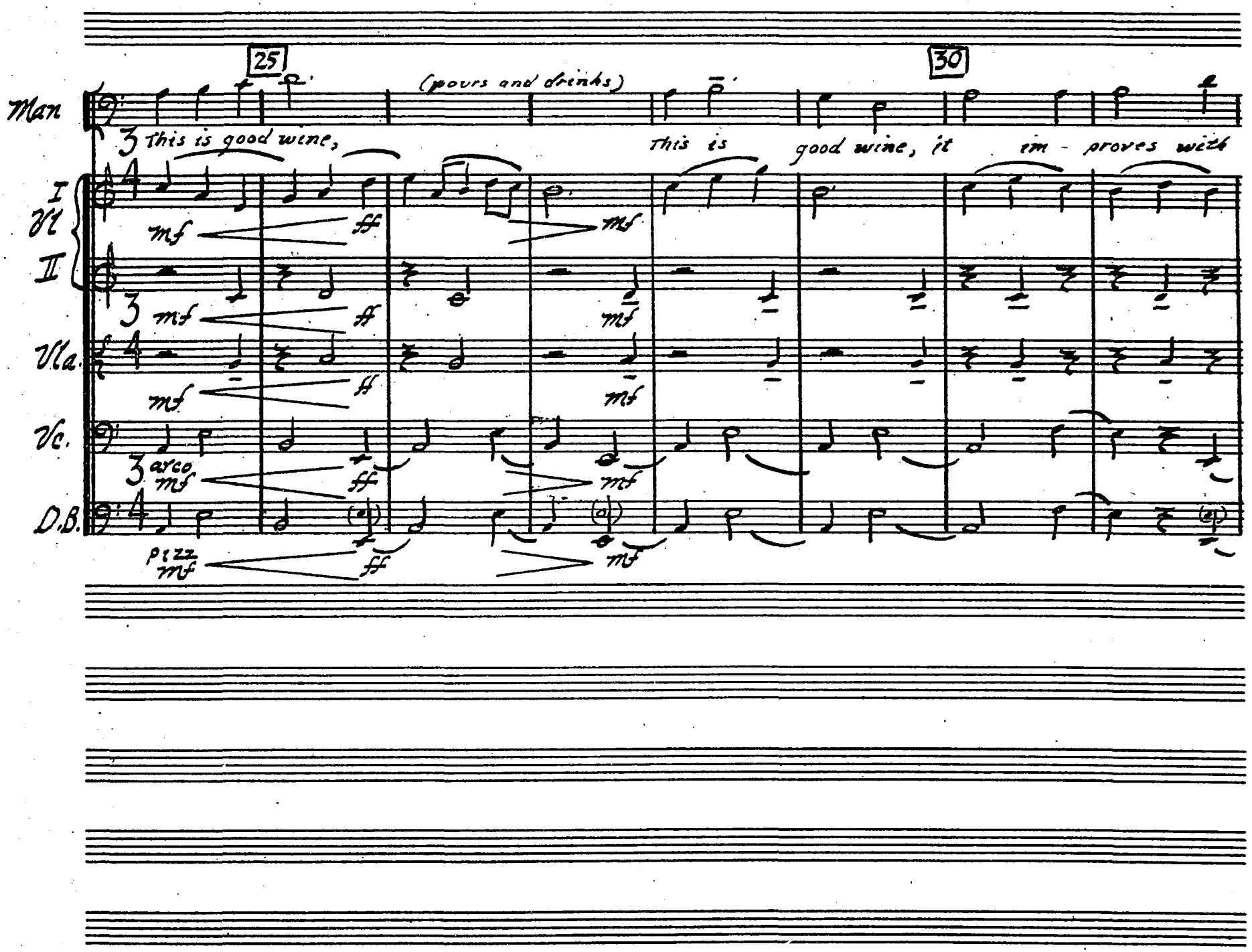

Fl.
Man
I have some-times thought were it not for my smile o — ver it — the land would be more
I
Vl.
II
Vla.
Vc.
D.B.
mf
f



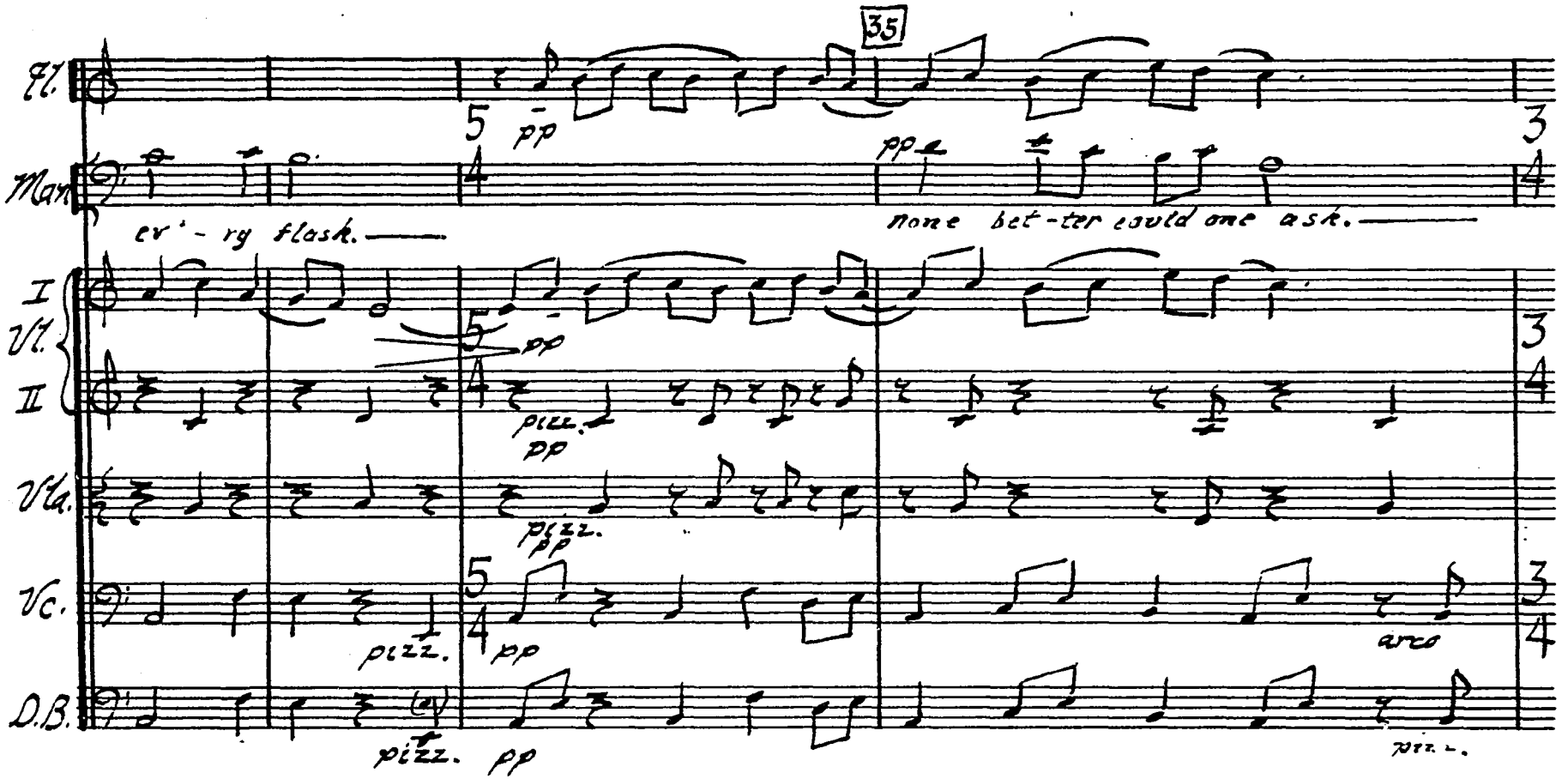
CAMEO MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

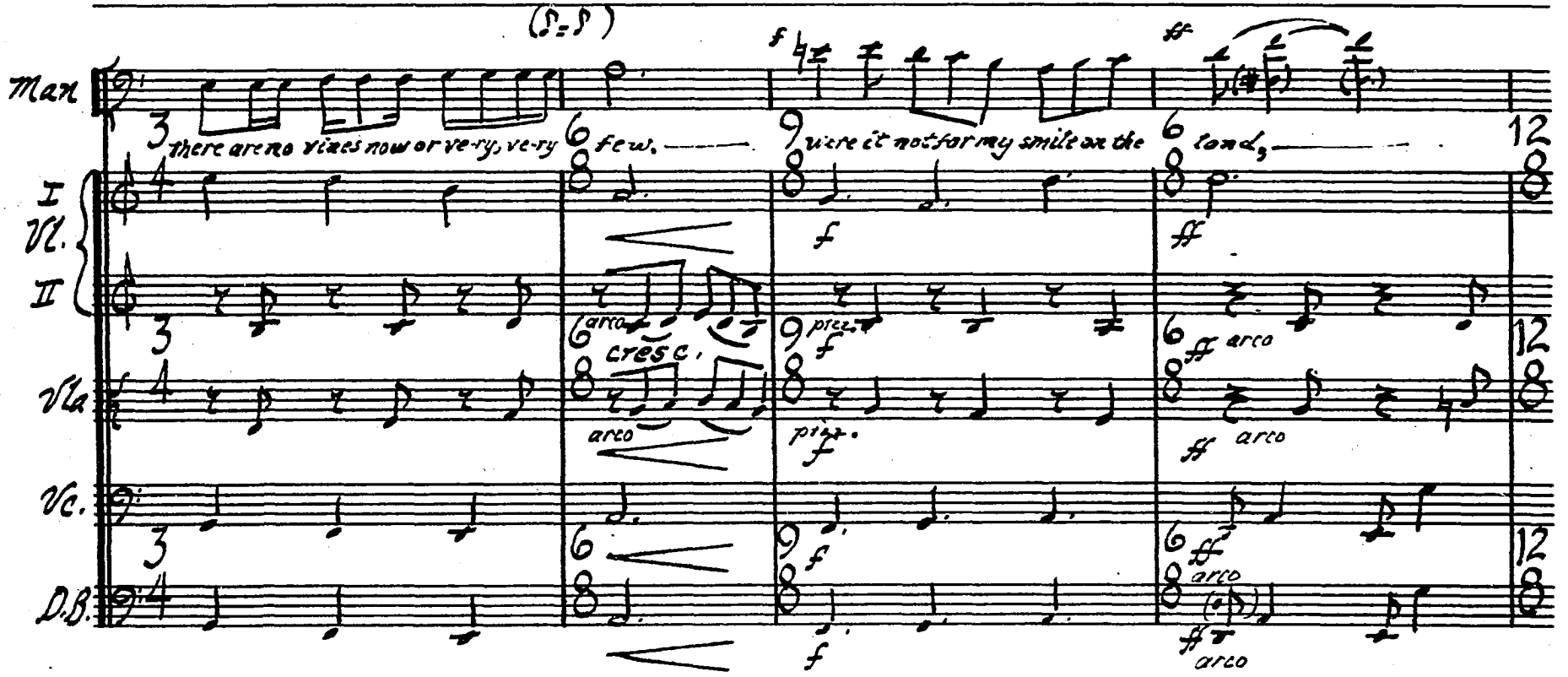

20
(♪=♪) a tempo
8va
Fl.
Tamb.
ms
Snare D.
Bass D.
mp
p
Man
ster - ile than it was.
Vl.
Vla
Vc.
D.B.

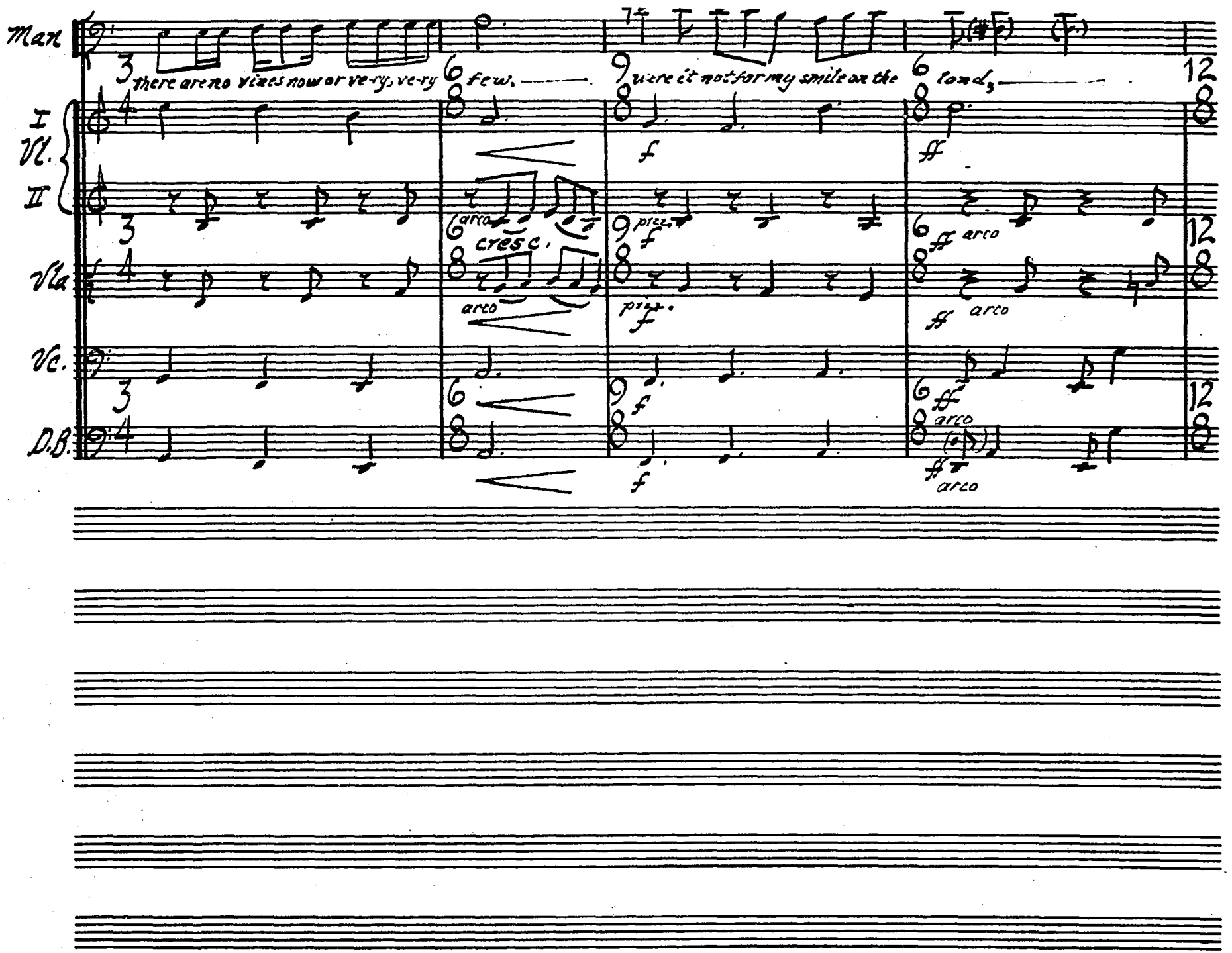

Vc.
D.B.
25
30
Man
(pours and drinks)
this is good wine,
this is
good wine, it
im - proves with
I
Vl
II
Vla.
Vc.
D.B.
arco
pizz
mf
ff



CAMEO MUSIC PAPERS
HO. 5-3124 1527½ Vine St. Hollywood, Calif.


35
Fl.
Man.
ev'-ry flask.
pp
none bet-ter could one ask.
I
Vl.
II
Vla.
Vc.
D.B.
pizz.
pp
arco


Man
I
Vl.
II
Vla
Vc.
D.B.
(𝅗𝅥=𝅗𝅥)
there are no vines now or very, very few.
were it not for my smile on the land,
cresc.
arco
pizz.
arco
arco
arco
arco



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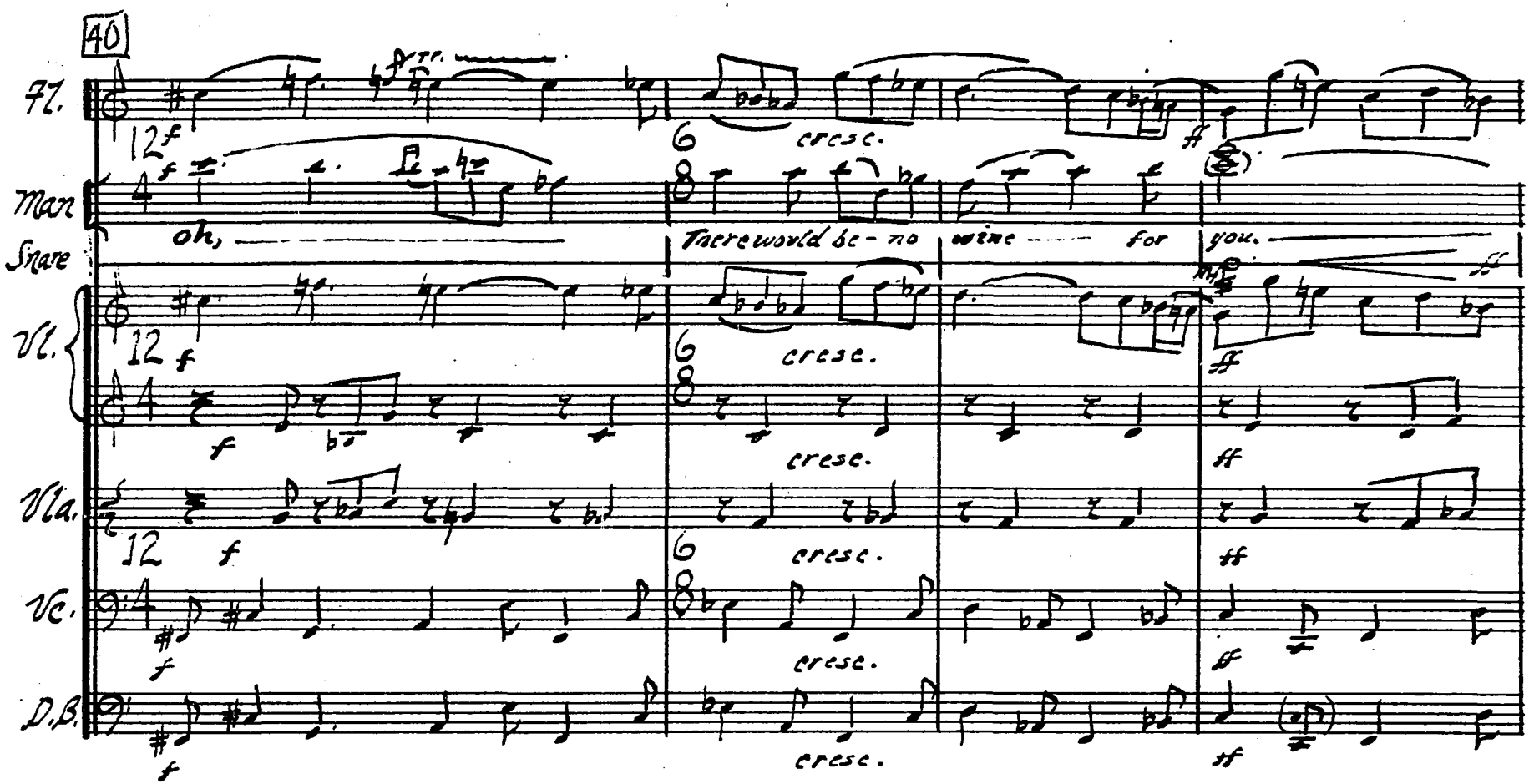
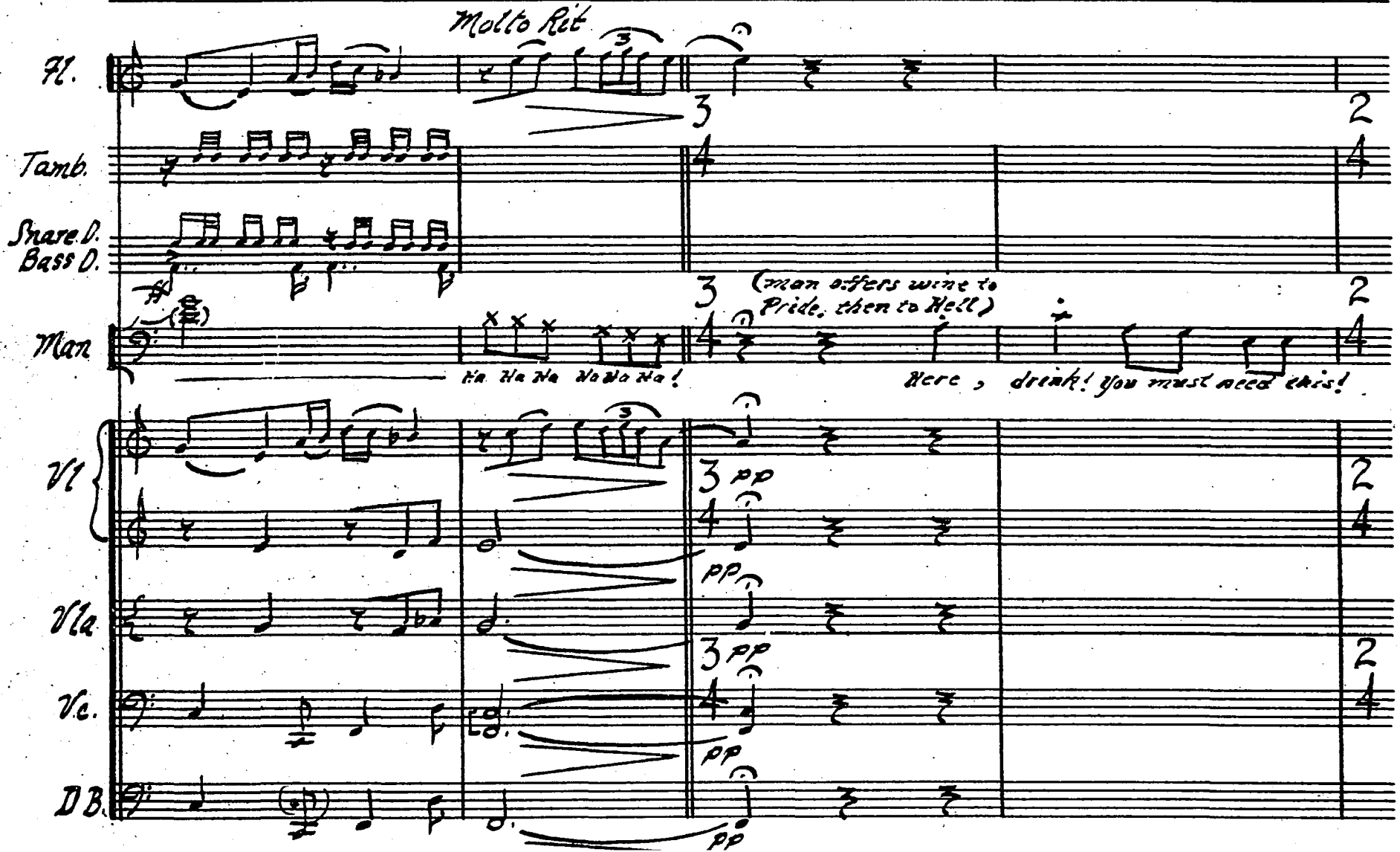
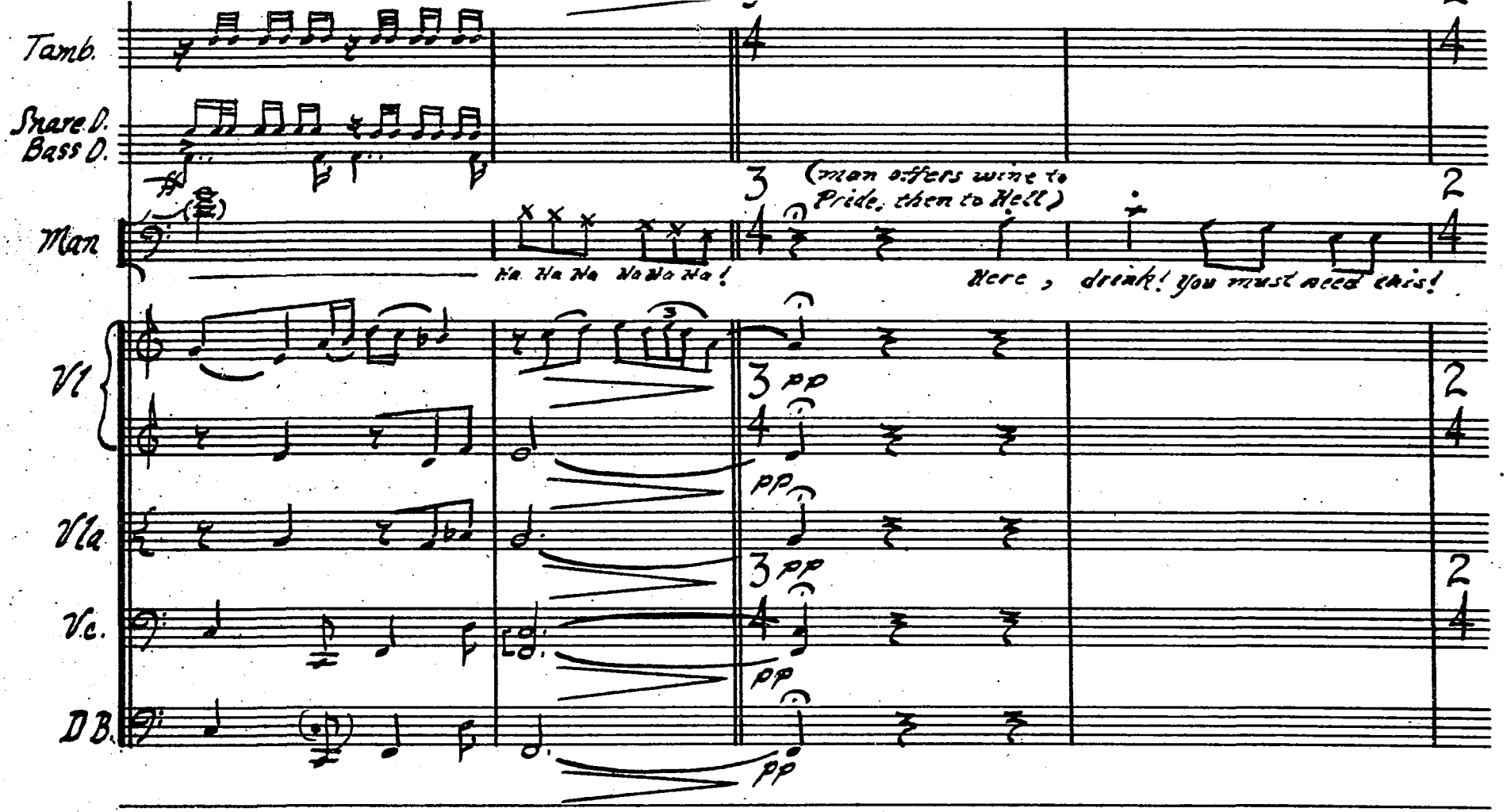
HO 5-3124 · 152714 Vine St. Hollywood Calif.



NO. 11 - RECITATIVE

NO. 11 - RECITATIVE





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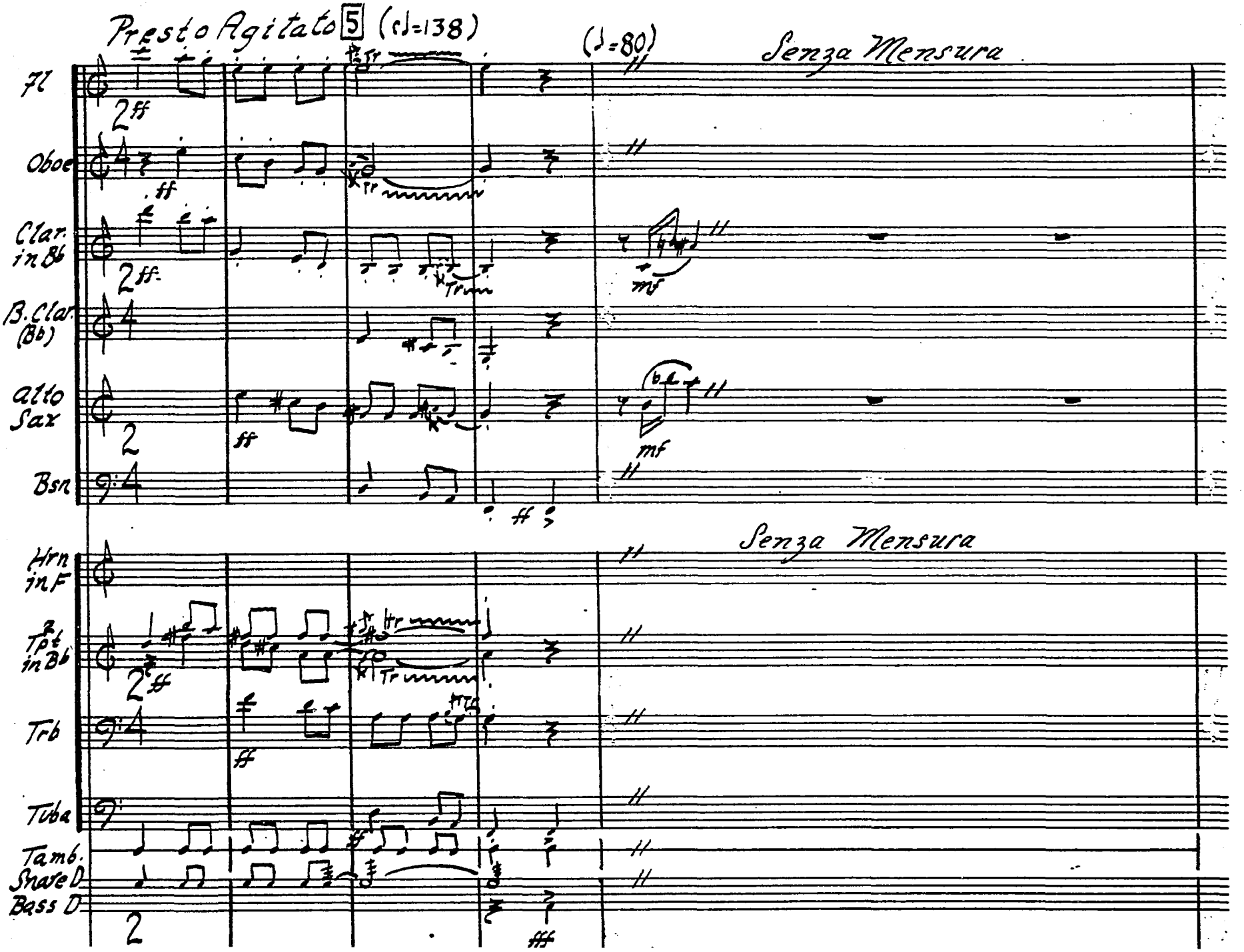
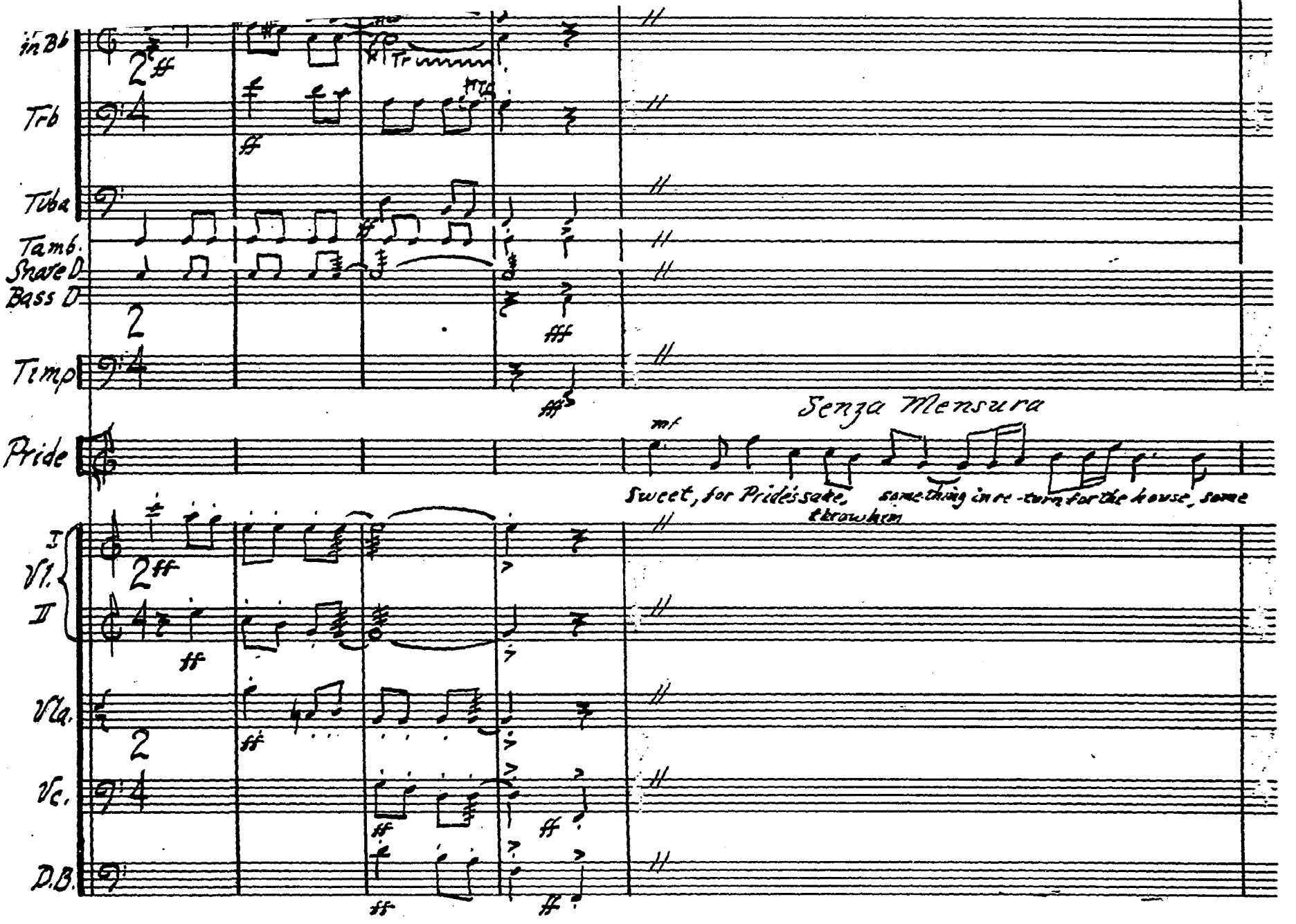
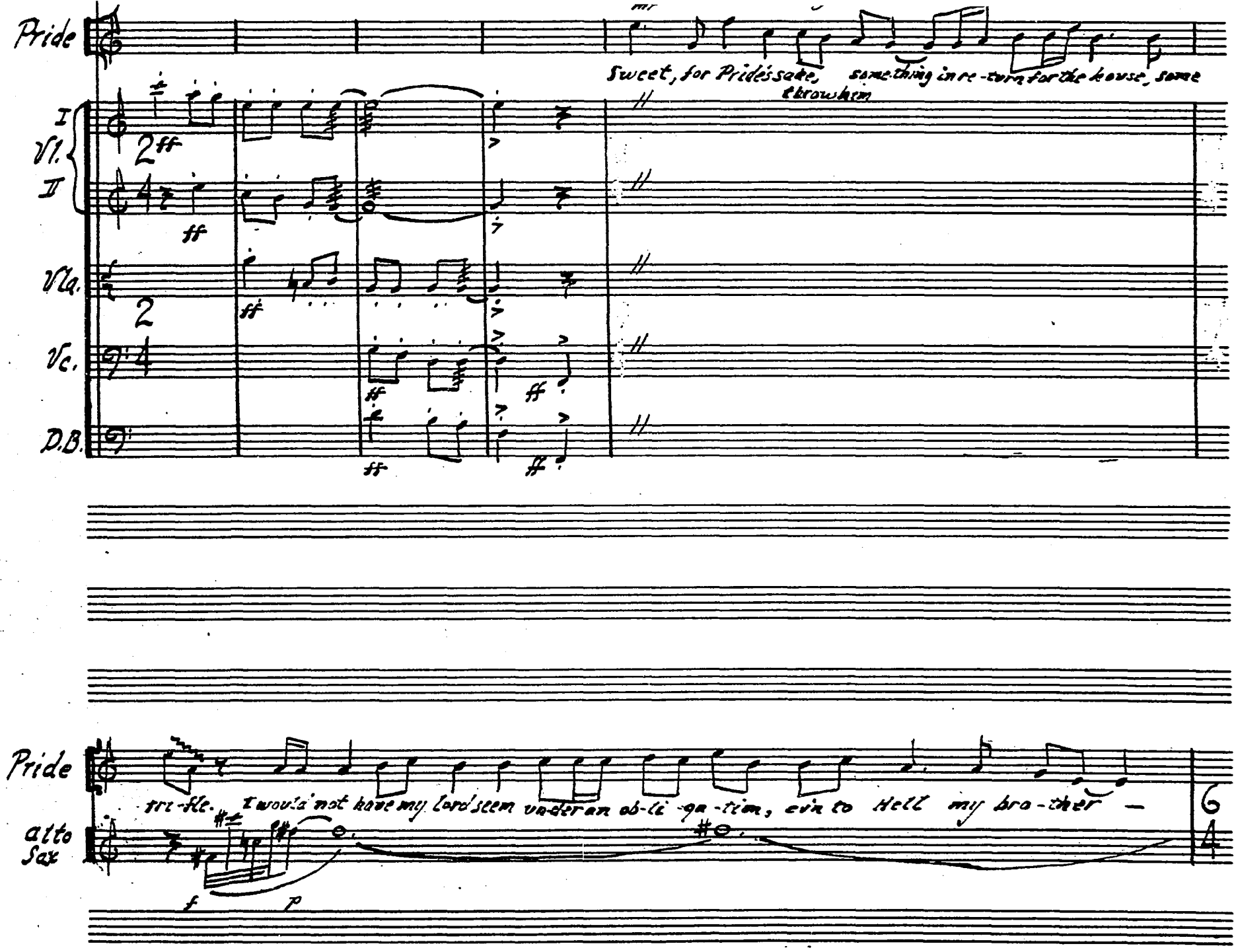
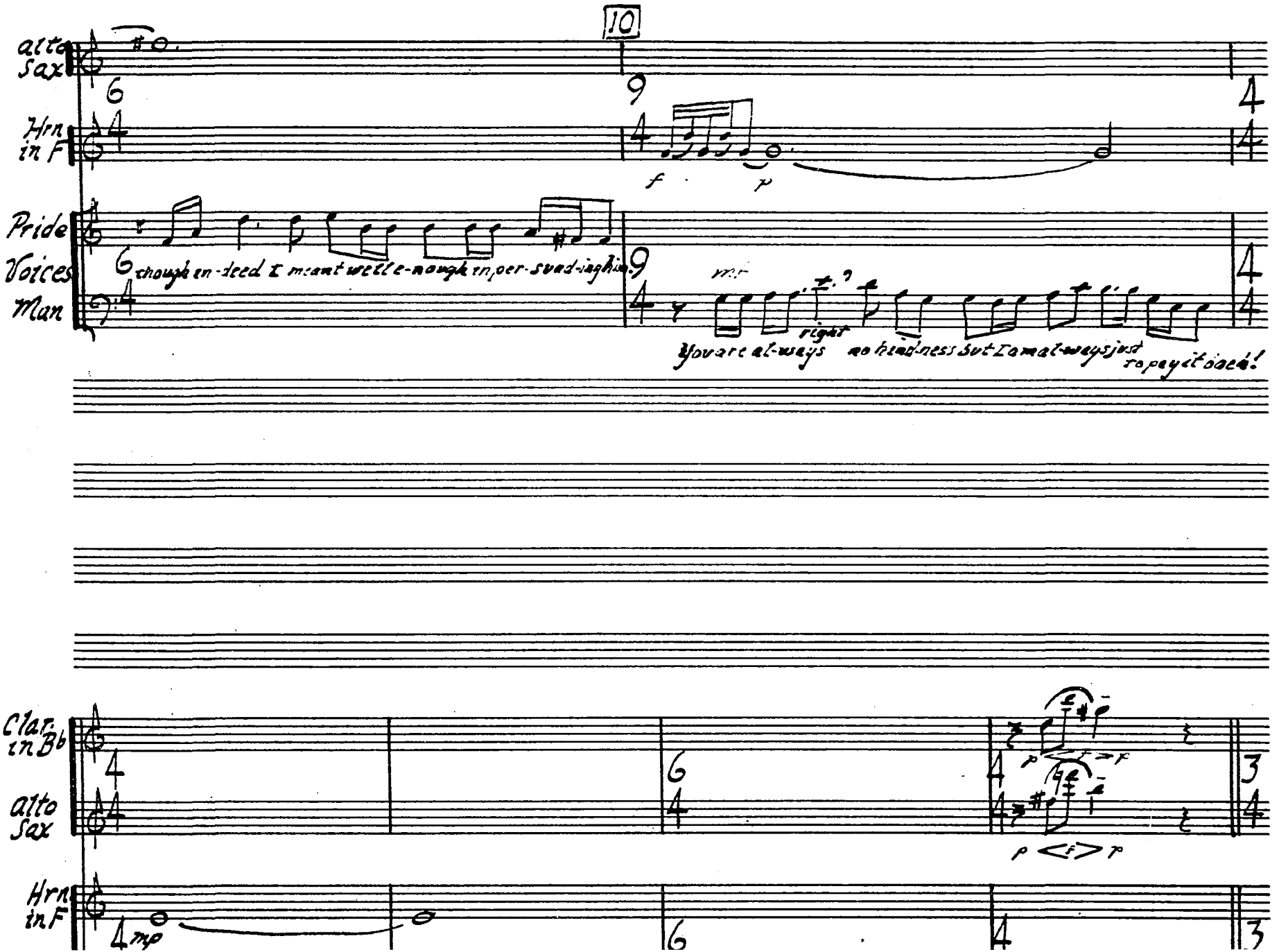
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

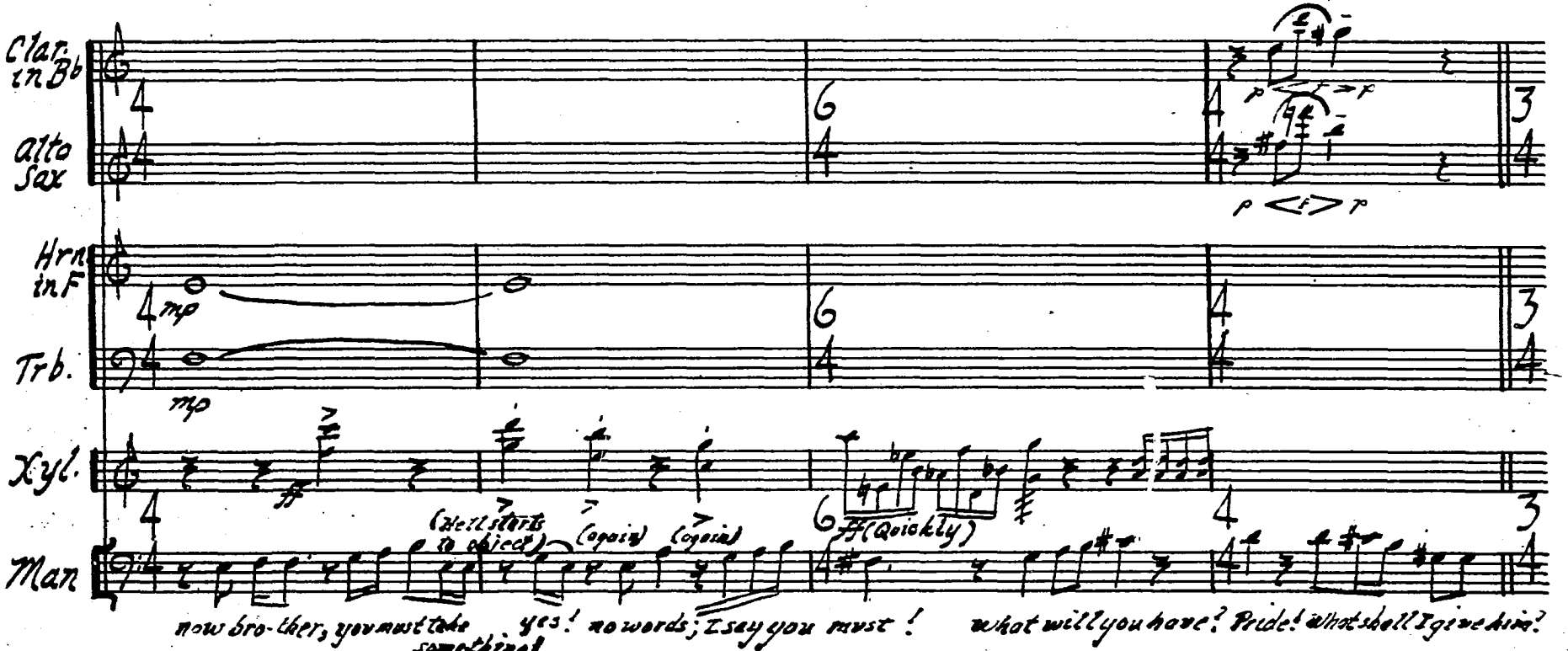

Presto Agitato 5 (♩=138)
(♩=80)
Senza Mensura
Fl
Oboe
Clar. in Bb
B. Clar. (Bb)
Alto Sax
Bsn
Hrn in F
Tpt in Bb
Trb
Tuba
Tamb.
Snare D.
Bass D.
Senza Mensura


in Bb
Trb
Tuba
Tamb.
Snare D
Bass D
Timp
Pride
Senza Mensura
mf
Sweet, for Pride's sake, throw him something in re-turn for the house, some
I
Vl.
II
Vla.
Vc.
D.B.

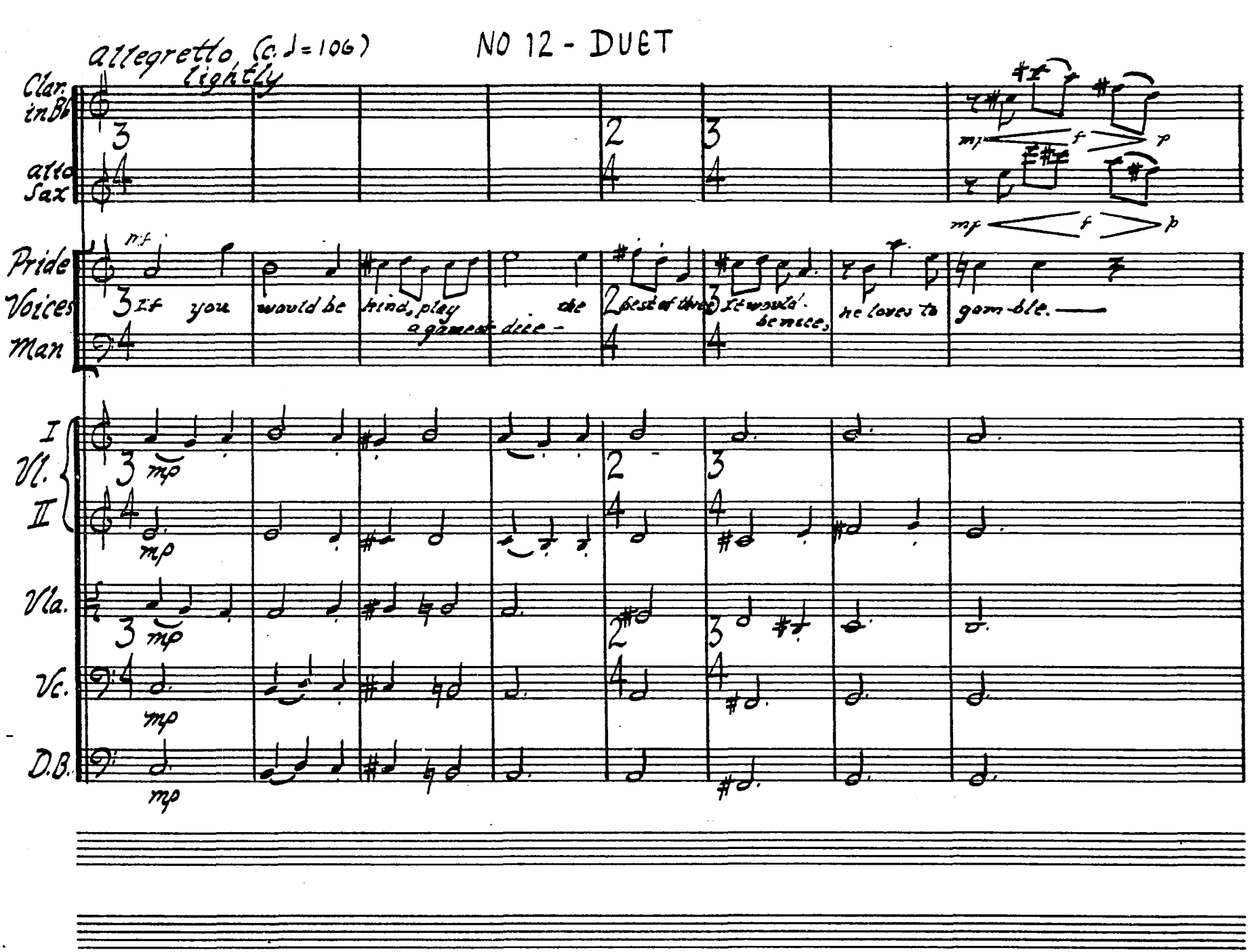


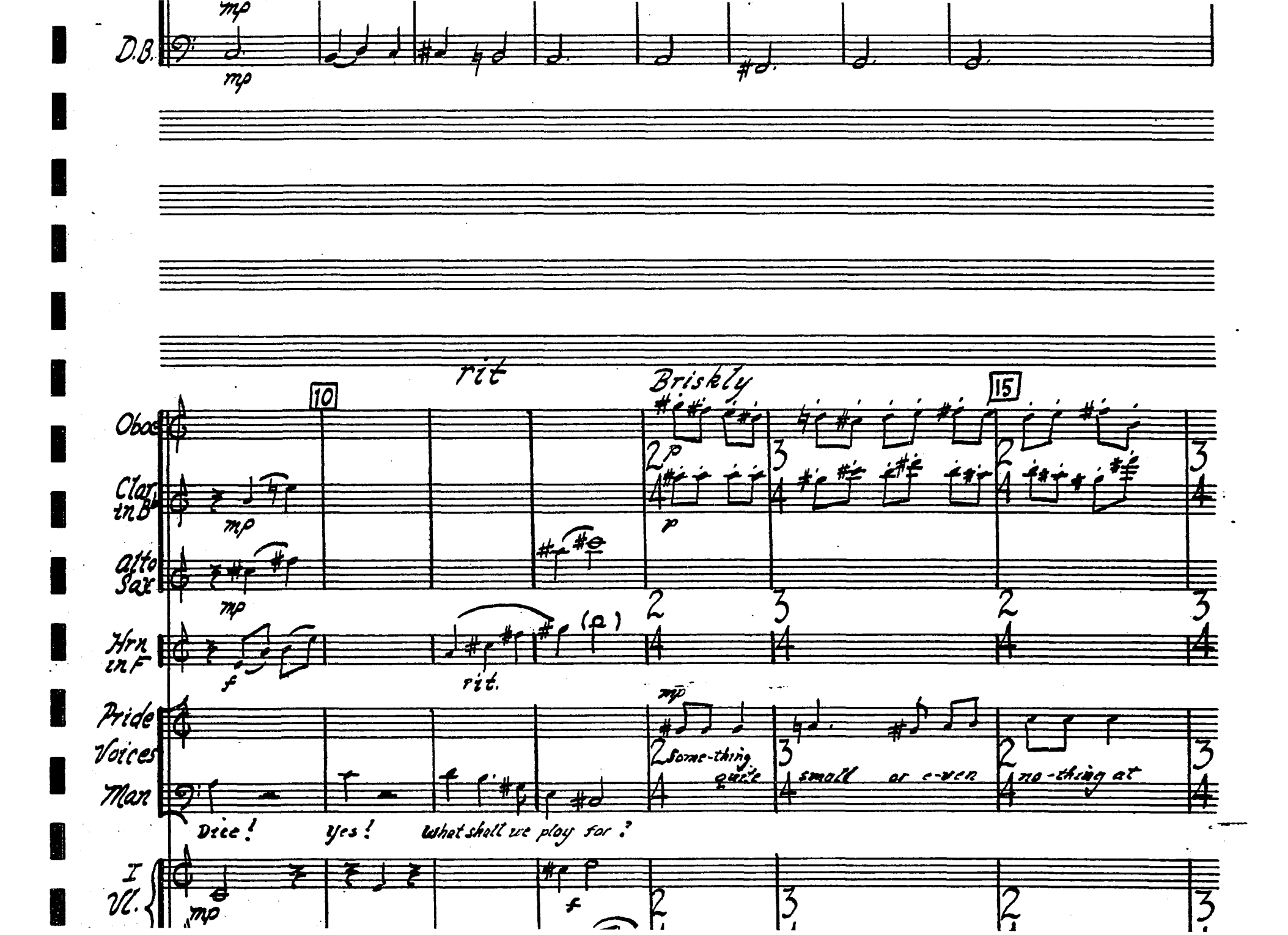
CAMCO MUSIC PAPER
140 5-3178 15273½ Vine St. Hollywood, Calif.
· 117

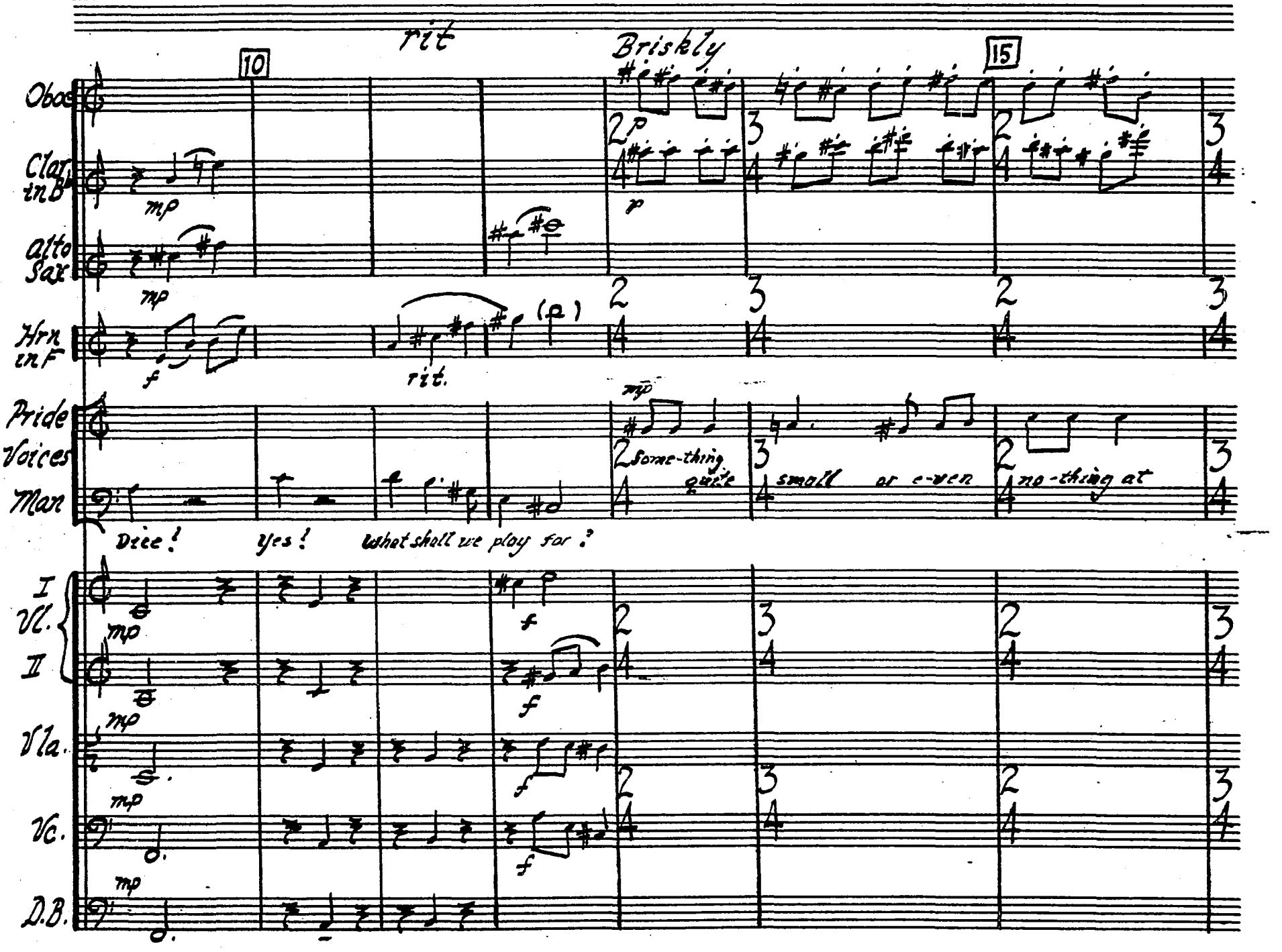

10
alto Sax
Hrn in F
Pride
Voices
Man
though in-deed I meant well e-nough in per-sued-ing him
You are al-ways right no hind-ness but I am al-ways just to pay it back!
Clar. in B♭
alto Sax
Hrn in F


Clar. in Bb
Alto Sax
Hrn in F
Trb.
Xyl.
Man
mp
mp
ff
(He'll starts to object)
(copies)
(copies)
ff (Quickly)
p
f
p
p
f
p
now bro-ther, you must take something!
yes! no words; I say you must!
what will you have? Pride! what shall I give him?

CAMCO MUSIC PAPER
MO 5-3178 1527½ Vine St. Hollywood, Calif.


NO 12 - DUET
allegretto (c. ♩= 106)
lightly
Clar. in Bb
alto Sax
Pride Voices Man
If you would be kind, play a game of dice — the best of three. It would be nice, he loves to gam-ble.
I Vl. II
Vla.
Vc.
D.B.


D.B.
mp
rit
Briskly
10
15
Oboe
Clar. in B
Alto Sax
Hrn in F
rit.
Pride
Voices
Man
Some-thing quite small or e-ven no-thing at
Dice! Yes! What shall we play for?
I Vl.



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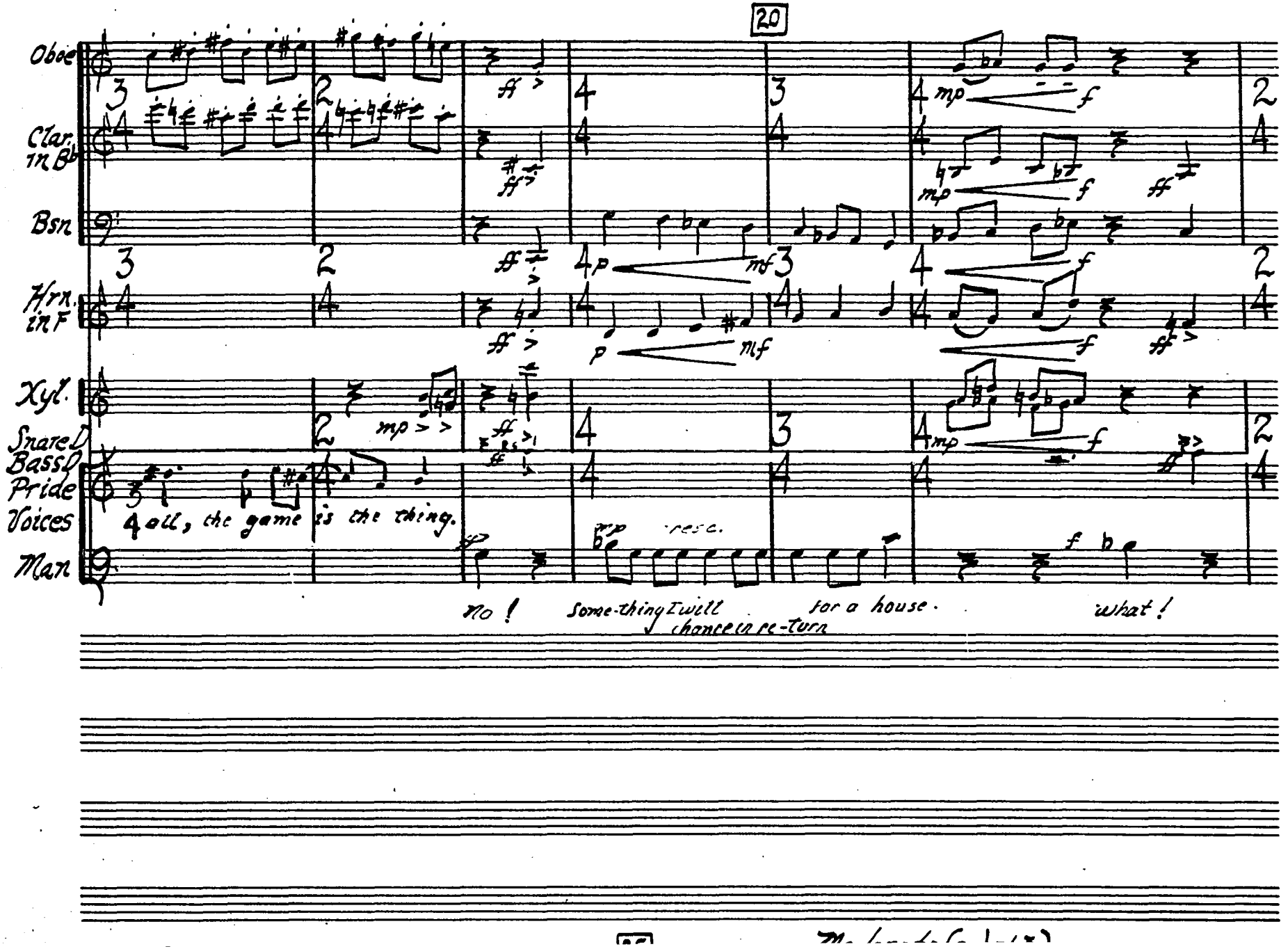
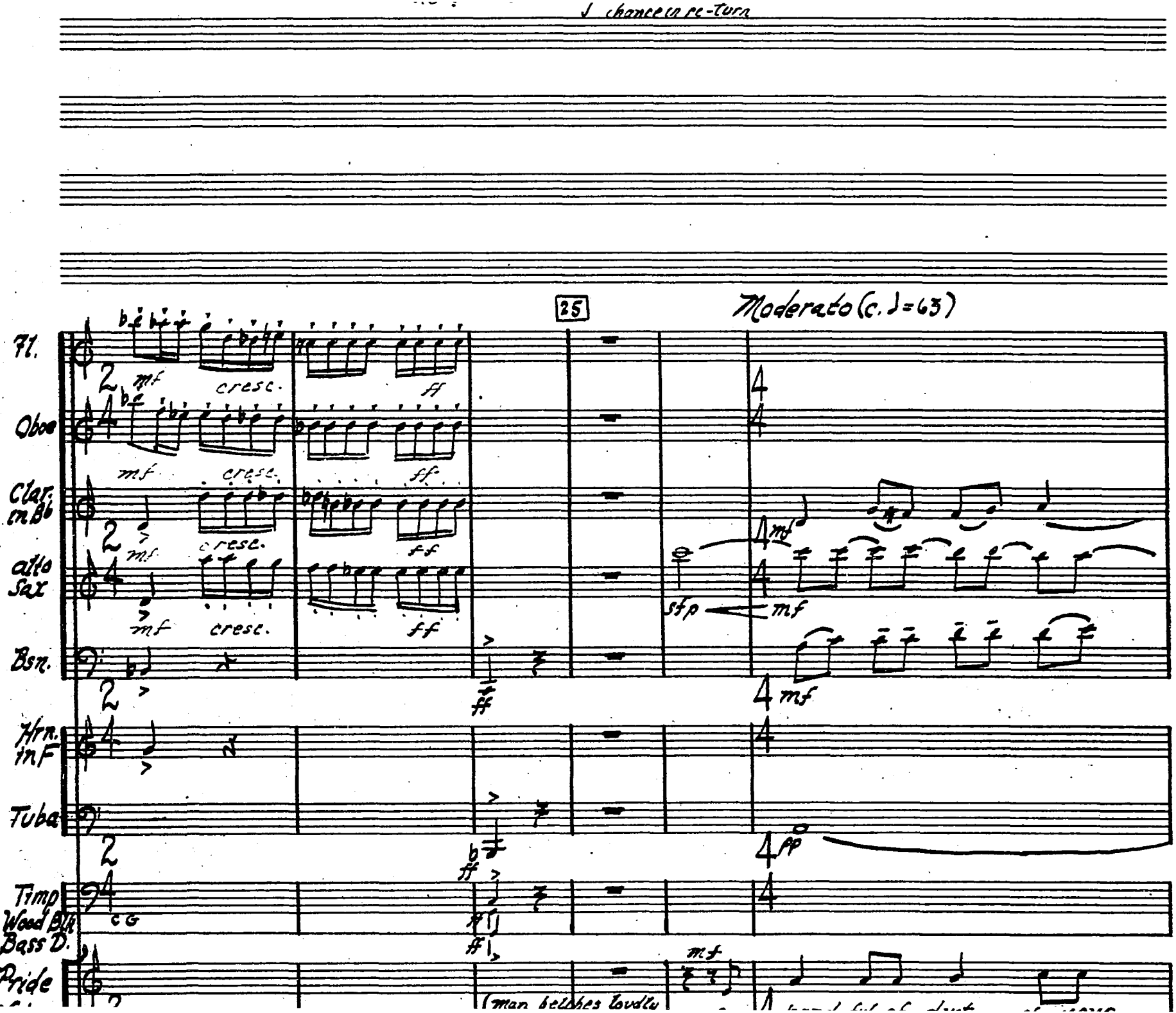
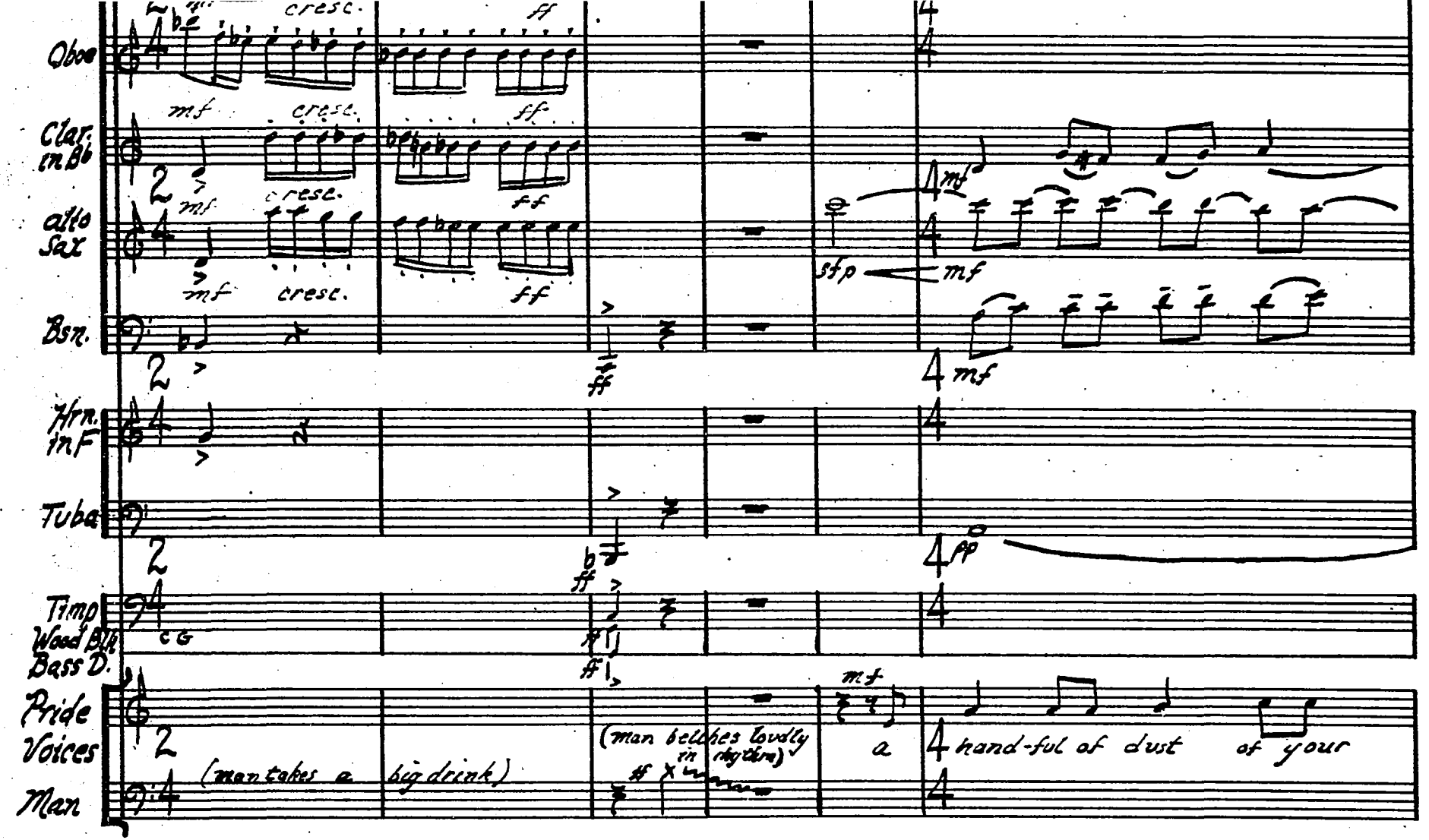
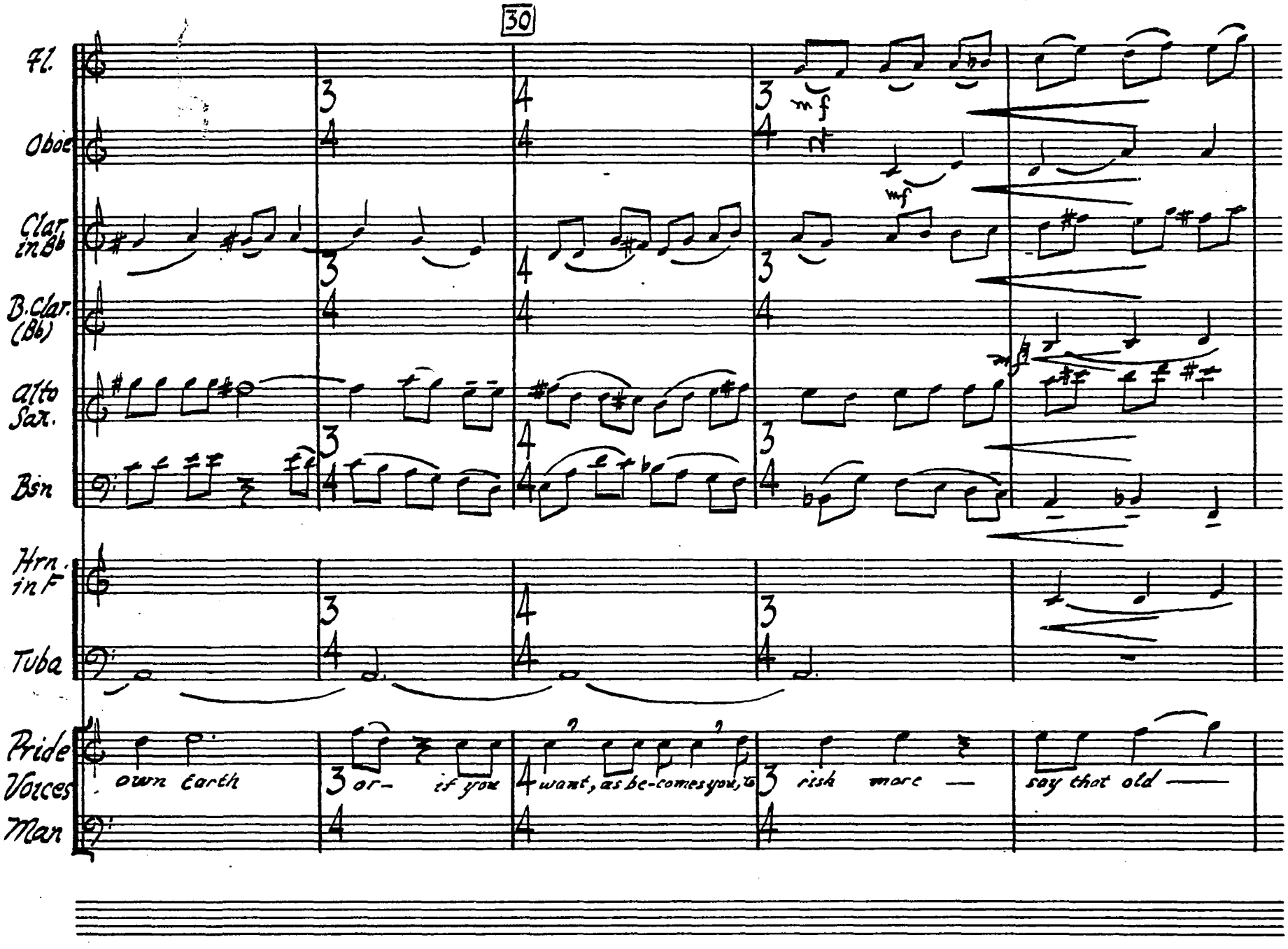
NO. 5-3124 1527½ Vine St. Hollywood, Calif.
117

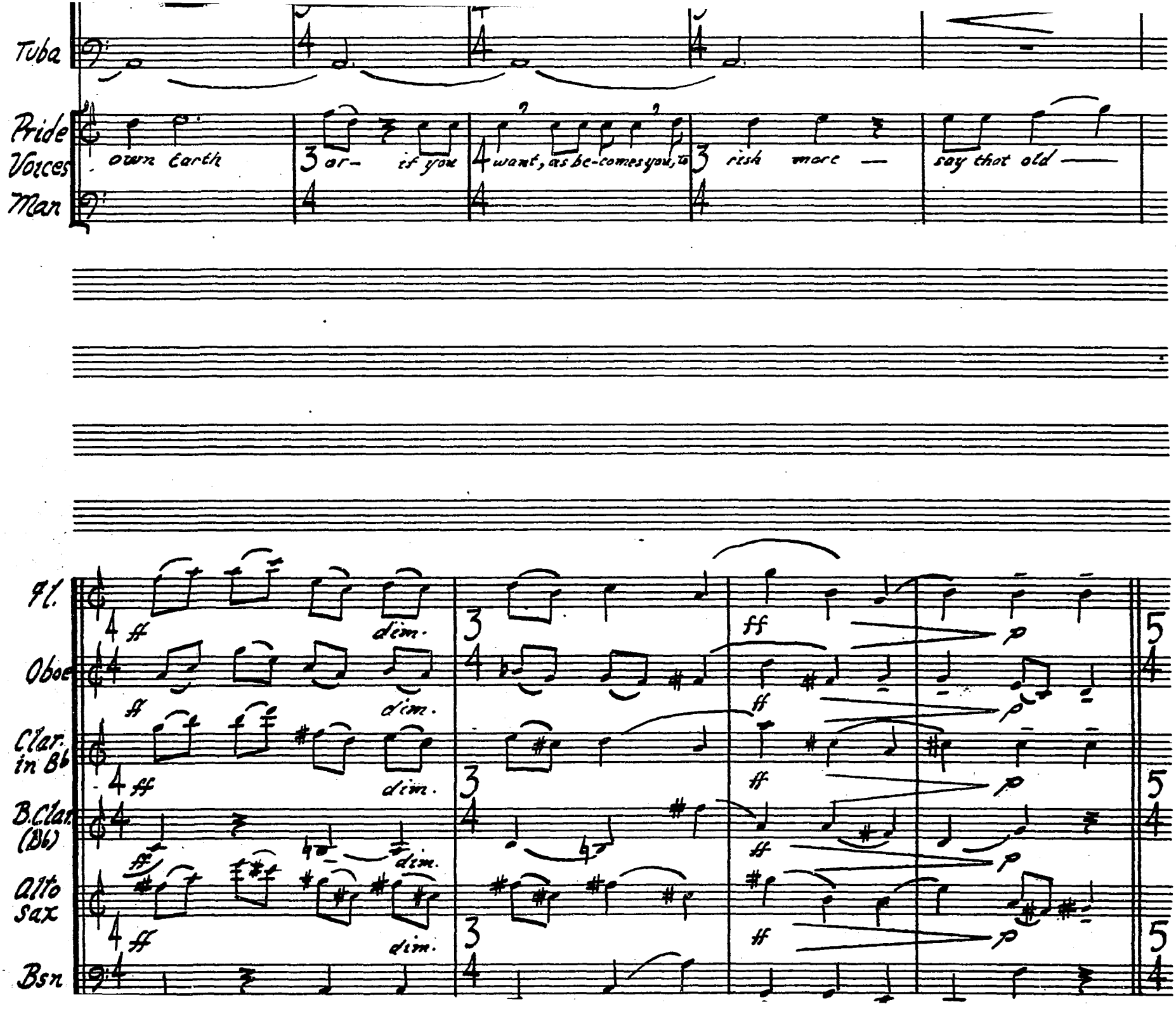

20
Oboe
Clar. in B♭
Bsn
Hrn. in F
Xyl.
Snare D
Bass D
Pride
Voices
Man
all, the game is the thing.
No! Some-thing I will chance in re-turn for a house. what!

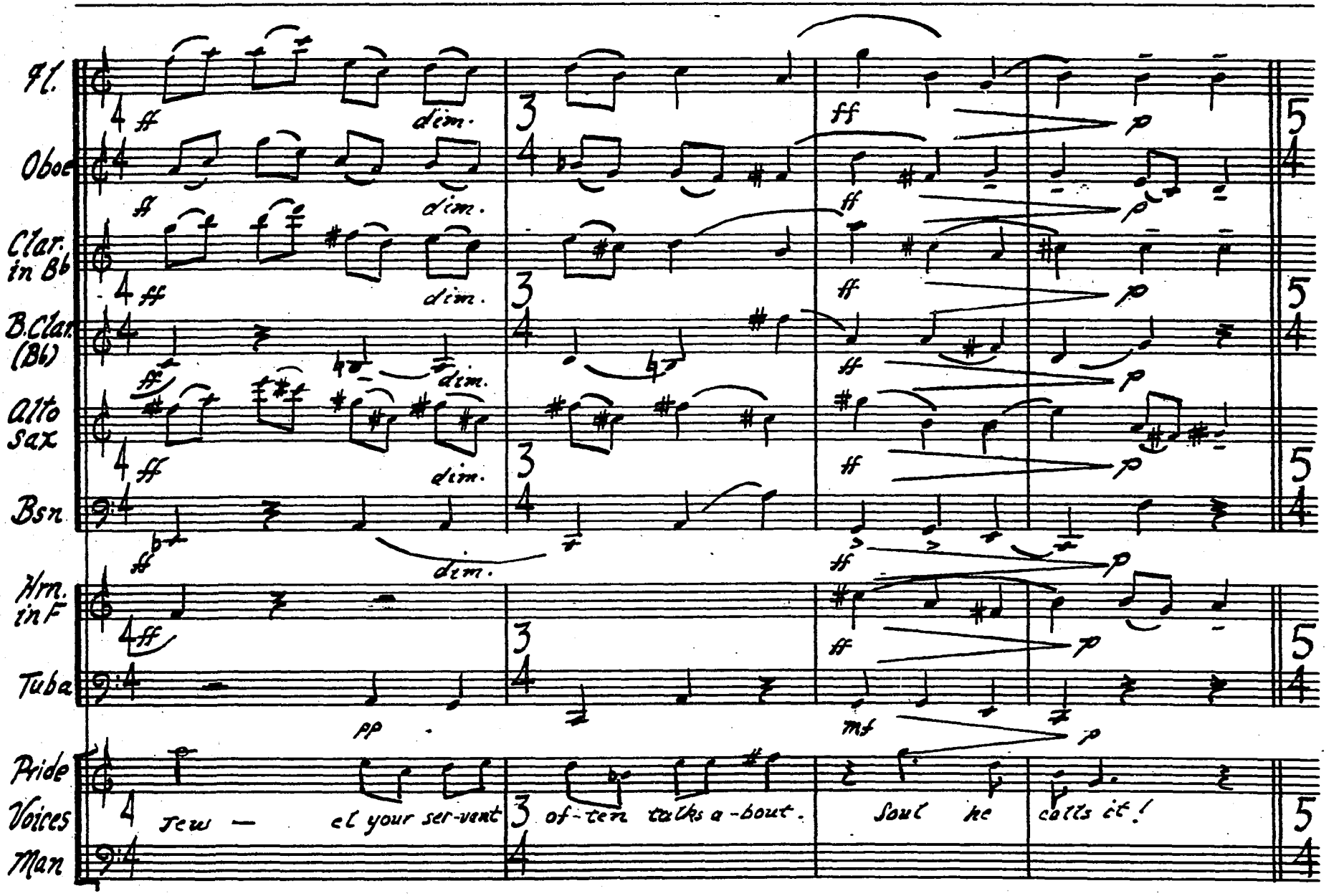

♩ chance to re-turn
25
Moderato (c. ♩=63)
Fl.
Oboe
Clar. in Bb
Alto Sax
Bsn.
Hrn. in F
Tuba
Timp
Wood Blk
Bass D.
Pride
mf
cresc.
ff
sfp
fp
cG
(man bellows loudly



RULED MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


30
Fl.
Oboe
Clar. in Bb
B.Clar. (Bb)
Alto Sax.
Bsn
Hrn. in F
Tuba
Pride
Voices
Man
mf
mf
mf
own Earth
or—
if you
want, as be-comes you, to
risk more —
say that old —


Tuba
Pride
Voices
Man
own Earth
or-
if you
want, as be-comes you, to
risk
more
say that old
Fl.
Oboe
Clar. in Bb
B.Clar. (Bb)
Alto Sax
Bsn
ff
dim.
p



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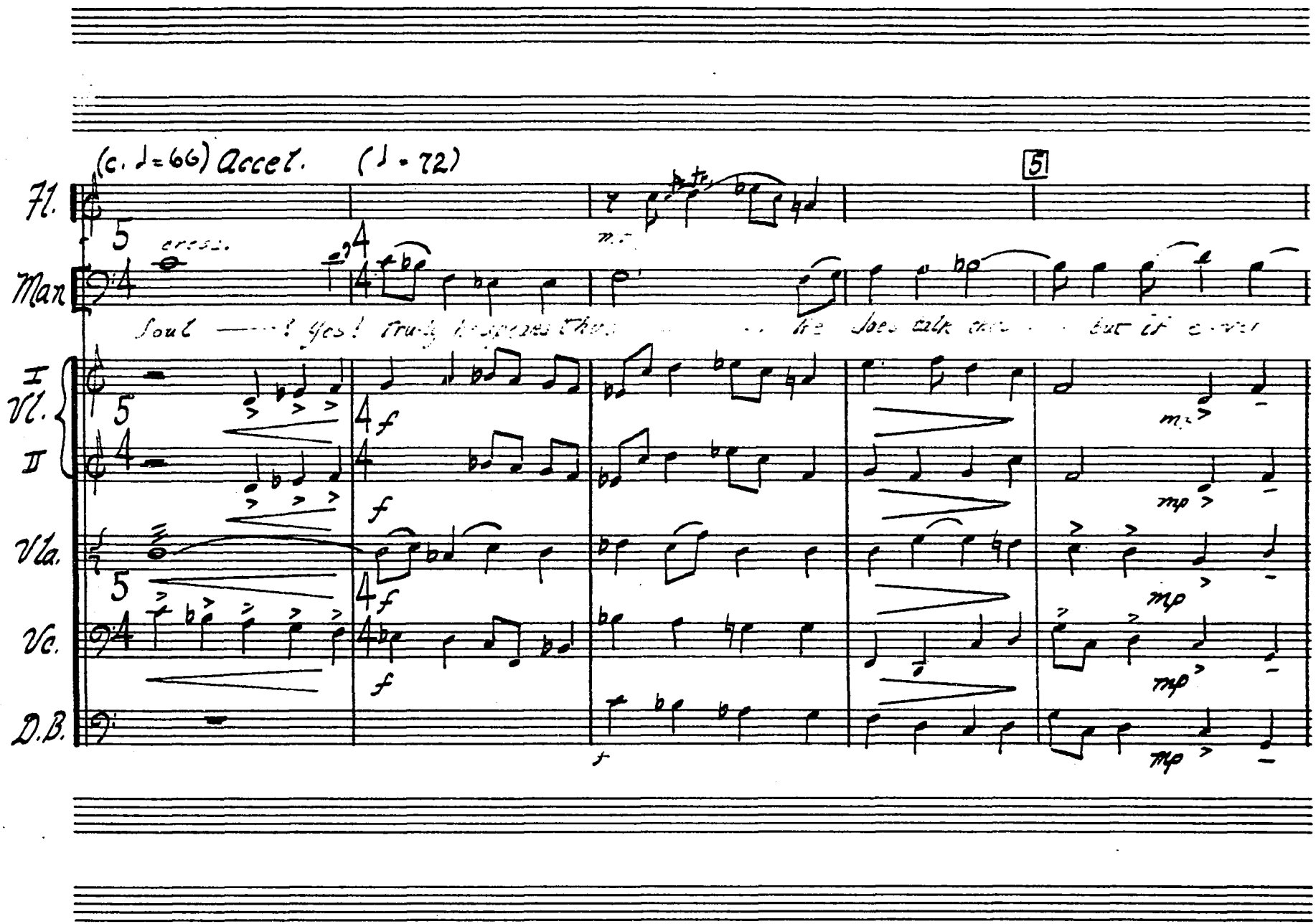
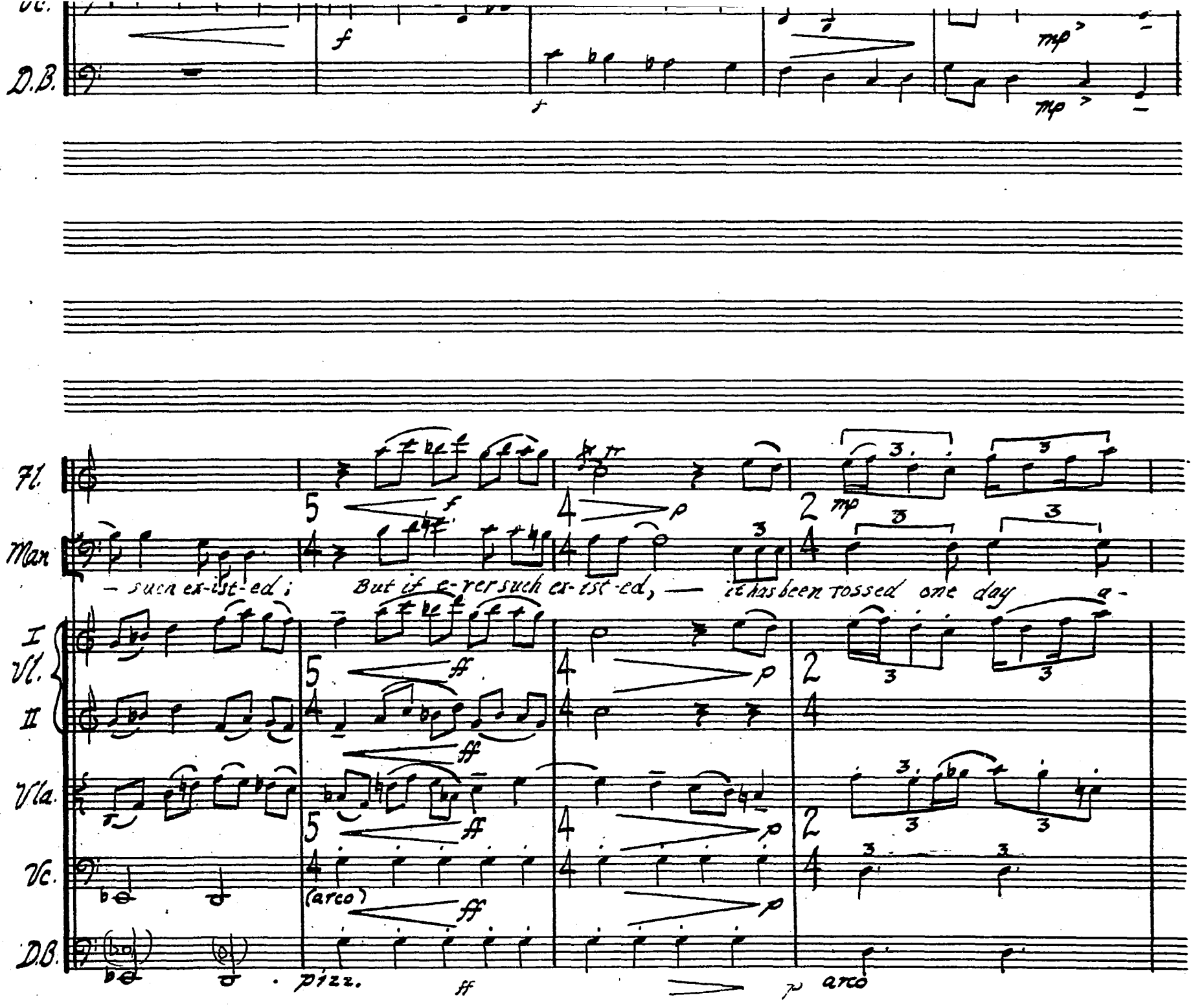
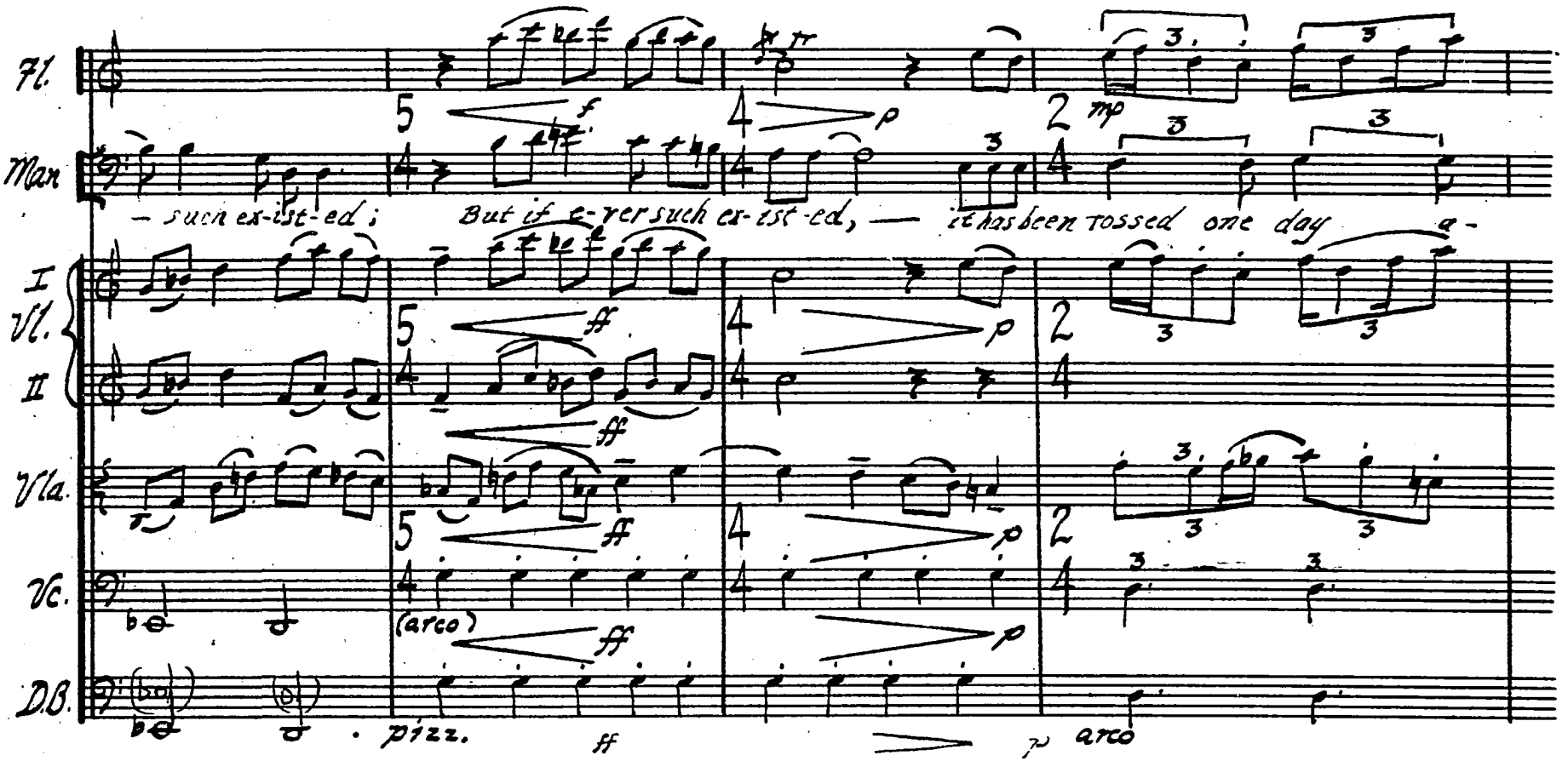
NO. 13 - ARIA


(c. ♩=66) Accel.
(♩=72)
5
Fl.
Man
cress.
Soul —— ! Yes! Truly he speaks thus . . . He does talk thus . . . but if e-ver
I
Vl.
II
Vla.
Vc.
D.B.
f
mp


Vc.
D.B.
f
mp
Fl.
Man
– such ex-ist-ed; But if e-ver such ex-ist-ed, — it has been tossed one day a-
I Vl.
II Vl.
Vla.
Vc.
D.B.
(arco)
pizz.
arco



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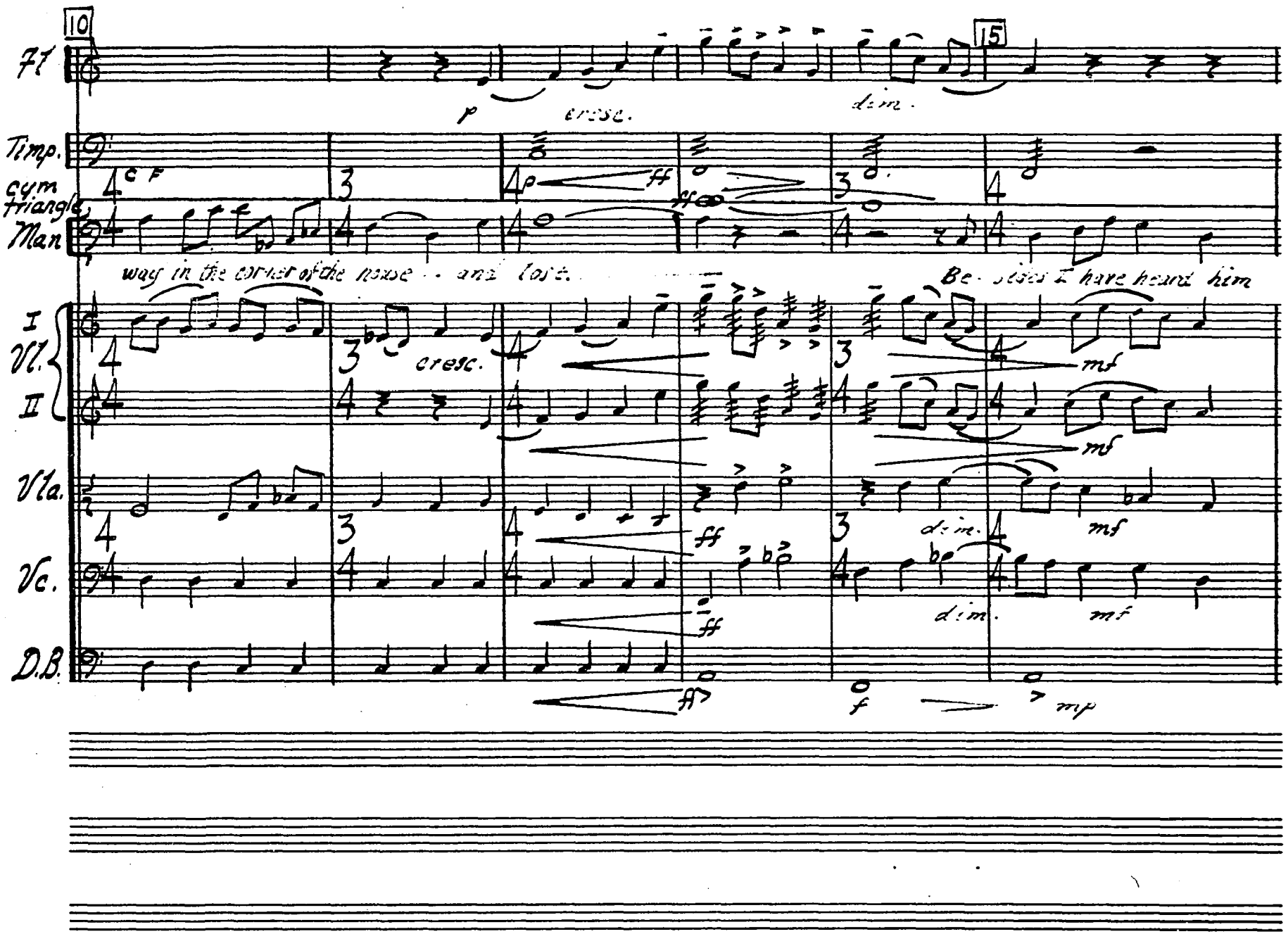
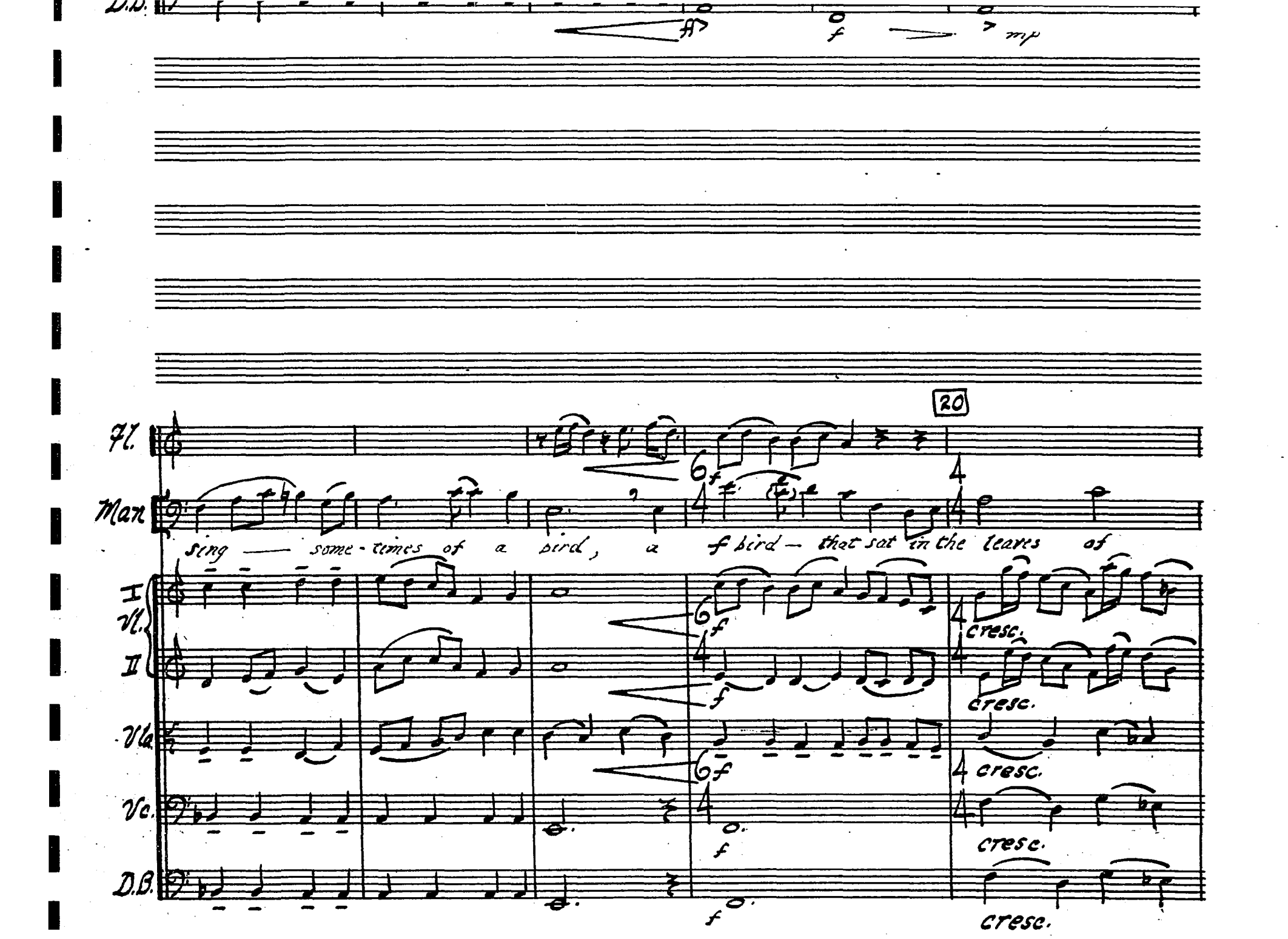
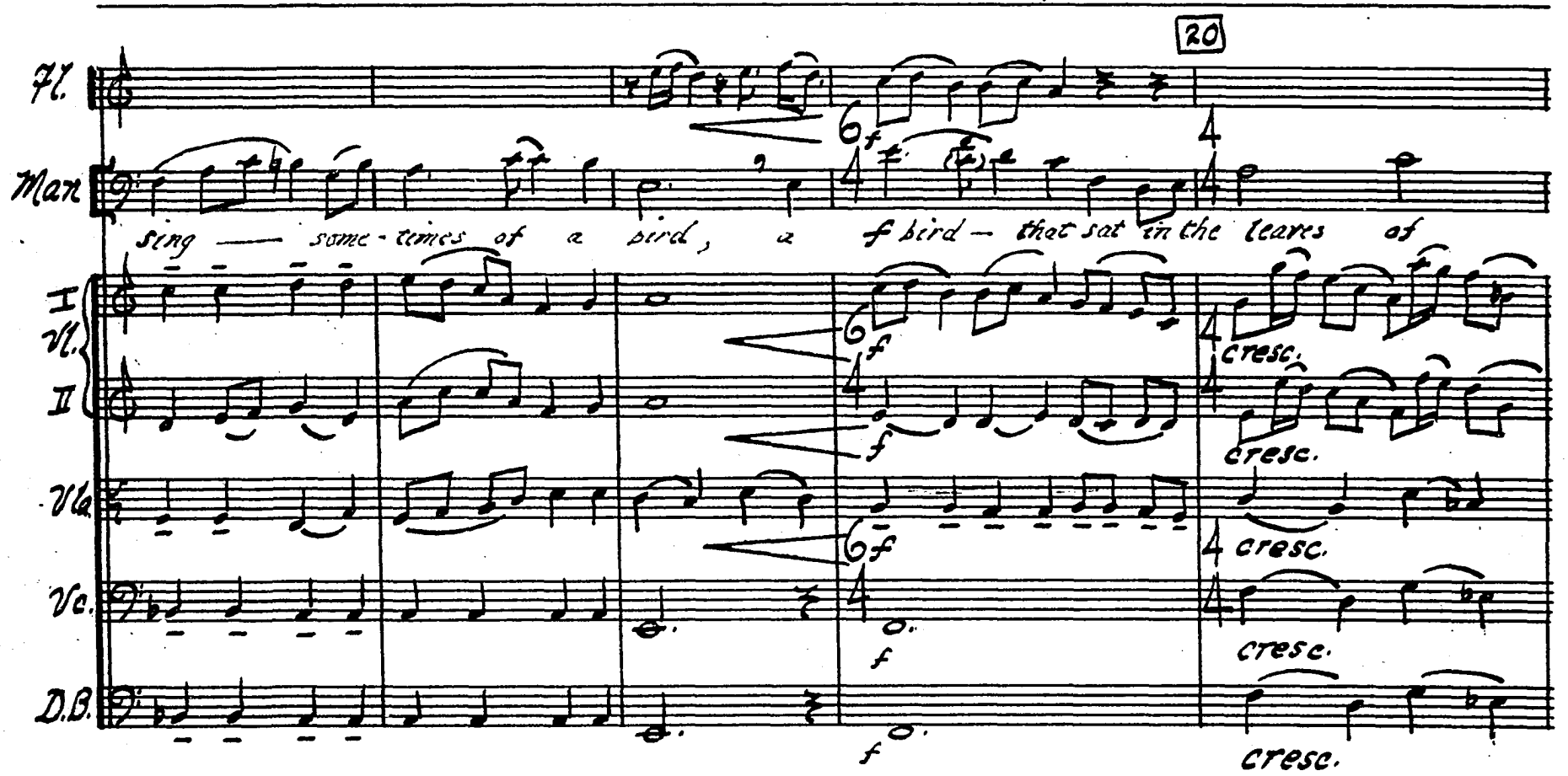
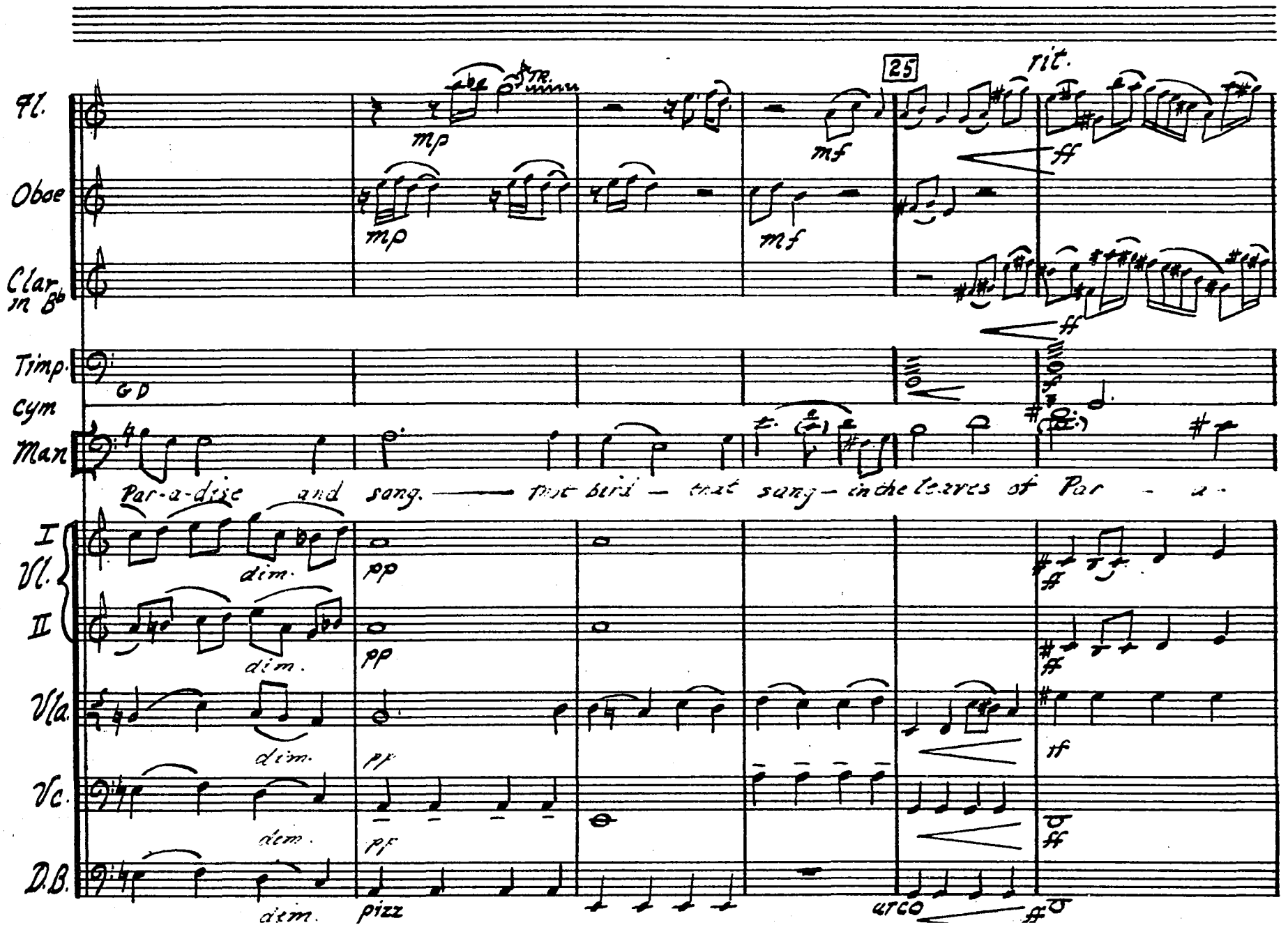
117

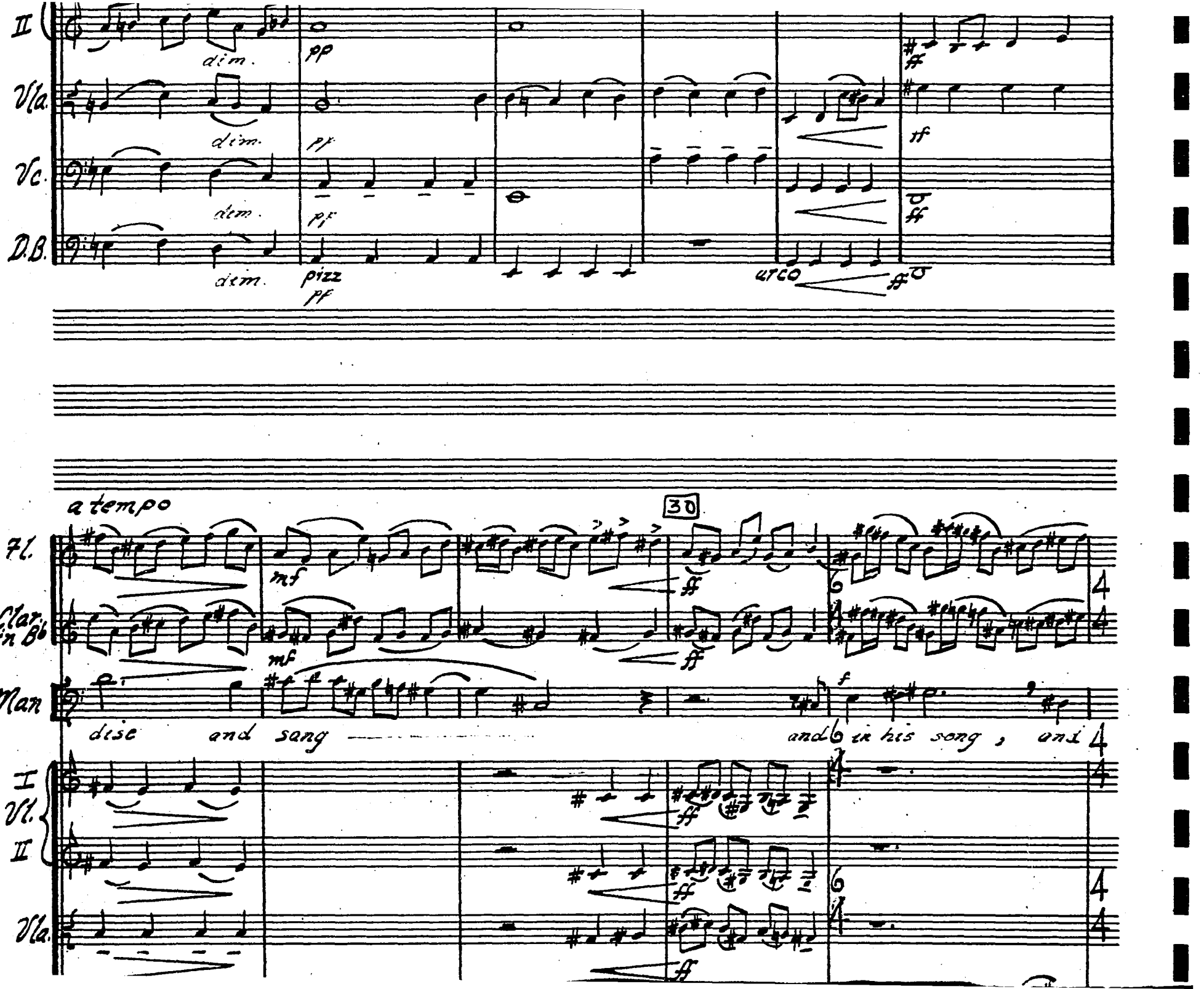

10
15
Fl
p
cresc.
dim.
Timp.
cym
triangle
Man
way in the corner of the house . . and lost.
Be - sides I have heard him
I
Vl.
II
cresc.
mf
Vla.
ff
dim.
Vc.
D.B.
f
mp

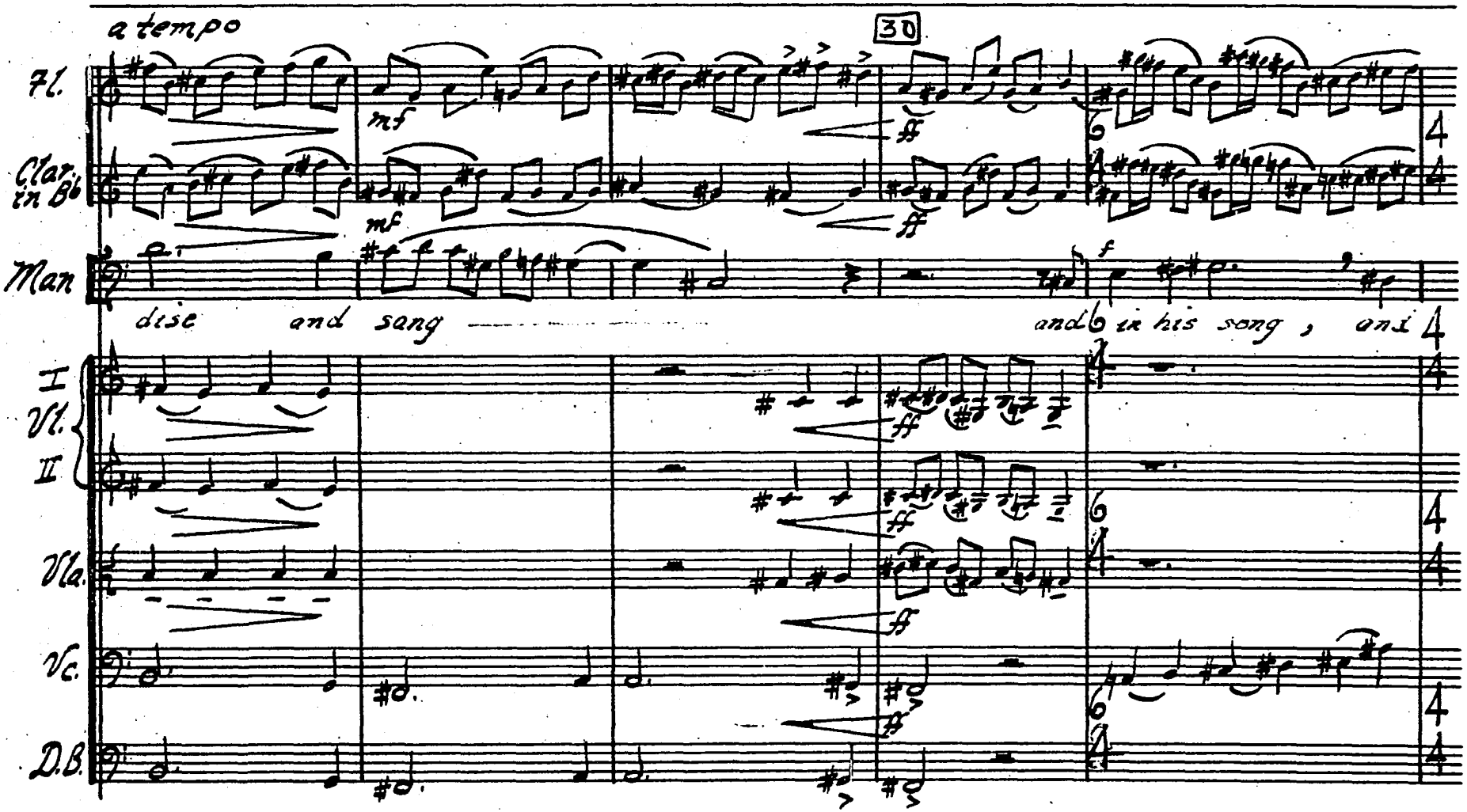

D.B.
ff
f
mp
20
Fl.
Man
sing — some-times of a bird, a bird — that sat in the leaves of
I Vl.
II
Vla.
Vc.
D.B.
cresc.
cresc.
cresc.
cresc.
cresc.



CAMCO MUSIC, INC.
HO. 5-3124 1527½ Vine St. Hollywood, Calif.


25
rit.
Fl.
Oboe
Clar. in B♭
Timp.
Cym
Man
Par-a-dise and sang. — that bird — that sang — in the leaves of Par - a -
I
Vl.
II
Vla.
Vc.
D.B.
mp
mf
ff
pp
dim.
pizz
arco


II
dim.
pp
ff
Vla.
dim.
pf
ff
Vc.
dim.
pf
ff
D.B.
dim.
pizz
pf
arco
ff
a tempo
30
Fl.
mf
ff
Clar. in Bb
mf
ff
Man
dise and sang
and in his song, and
f
I Vl.
II
ff
Vla.
ff



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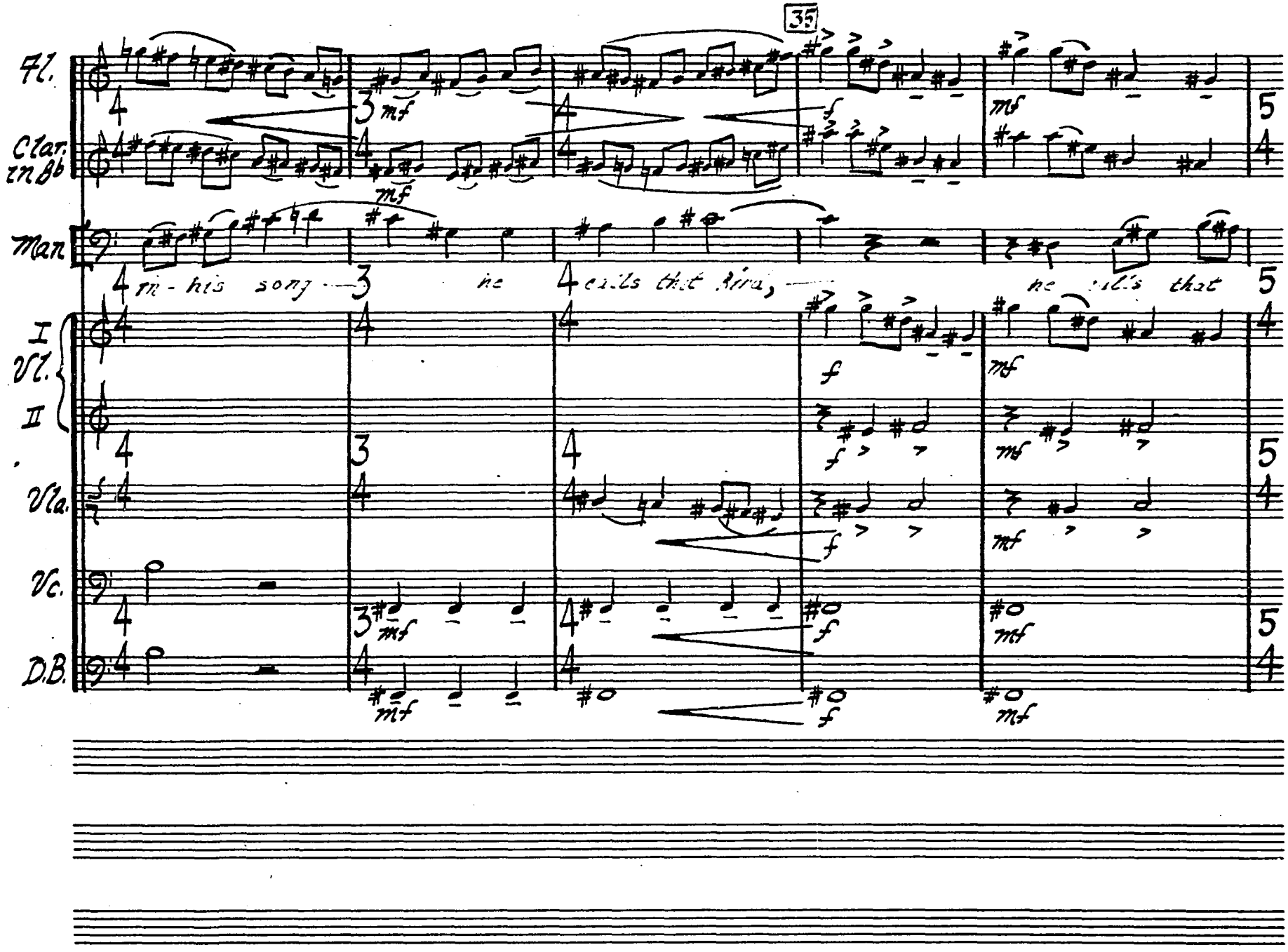
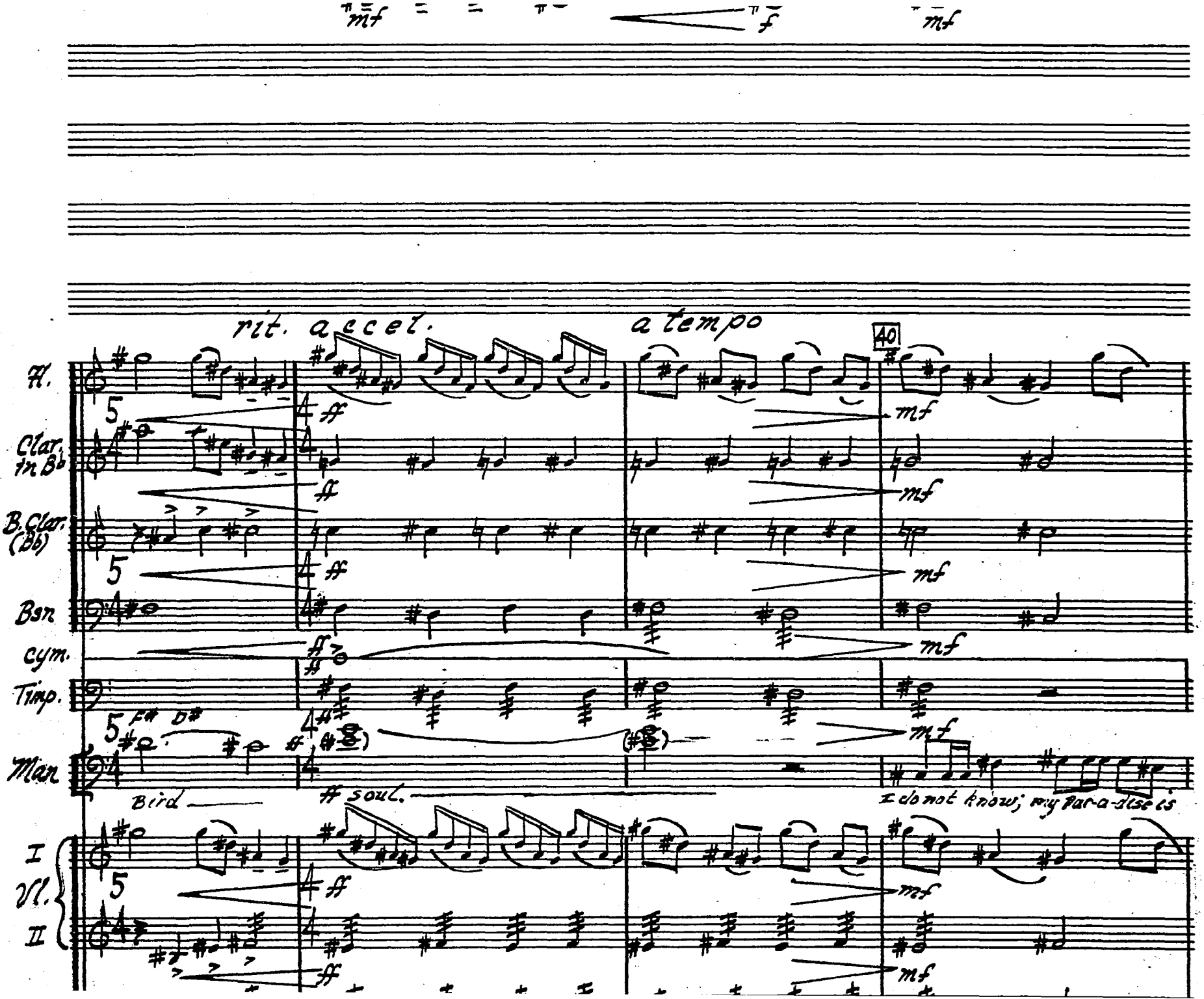
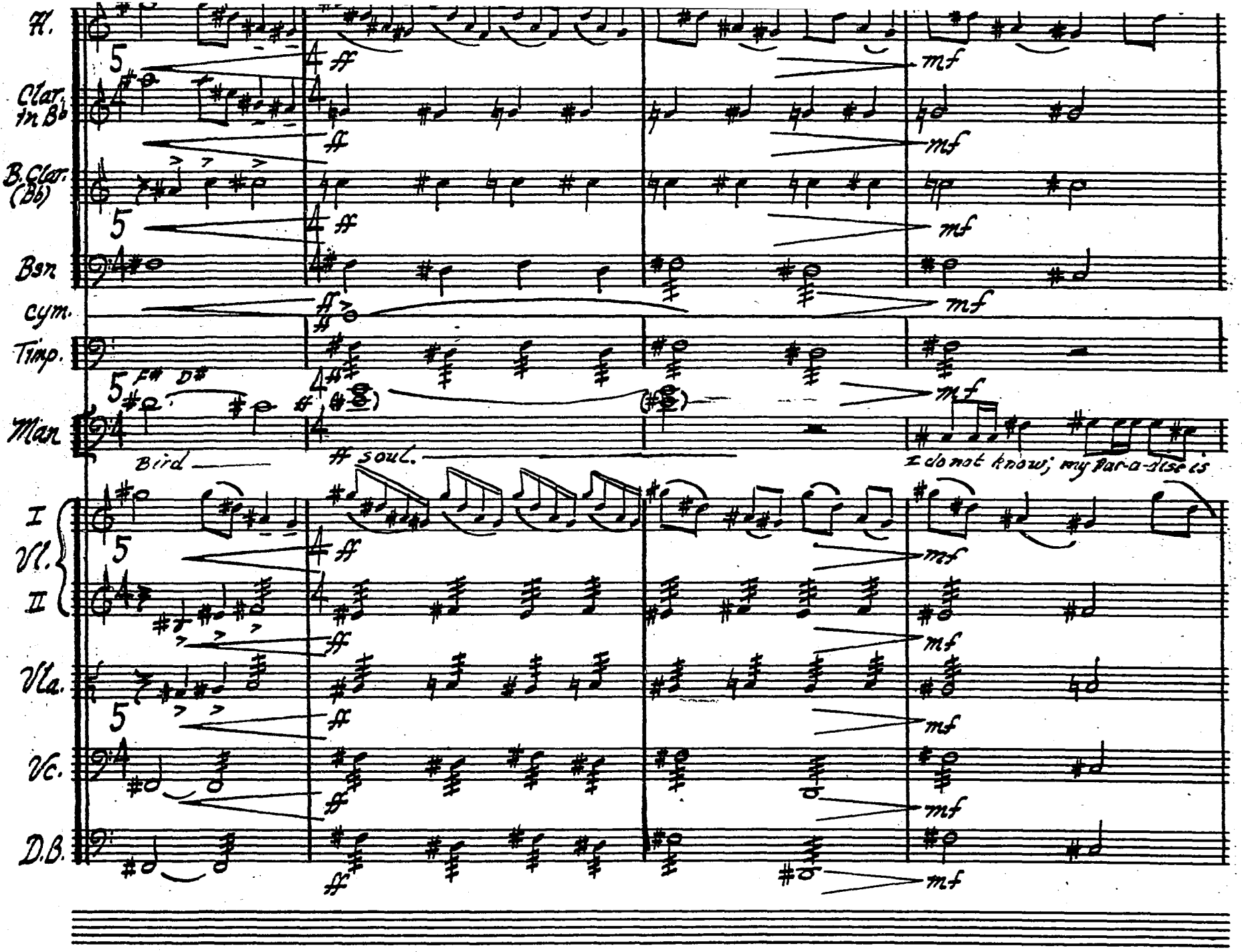
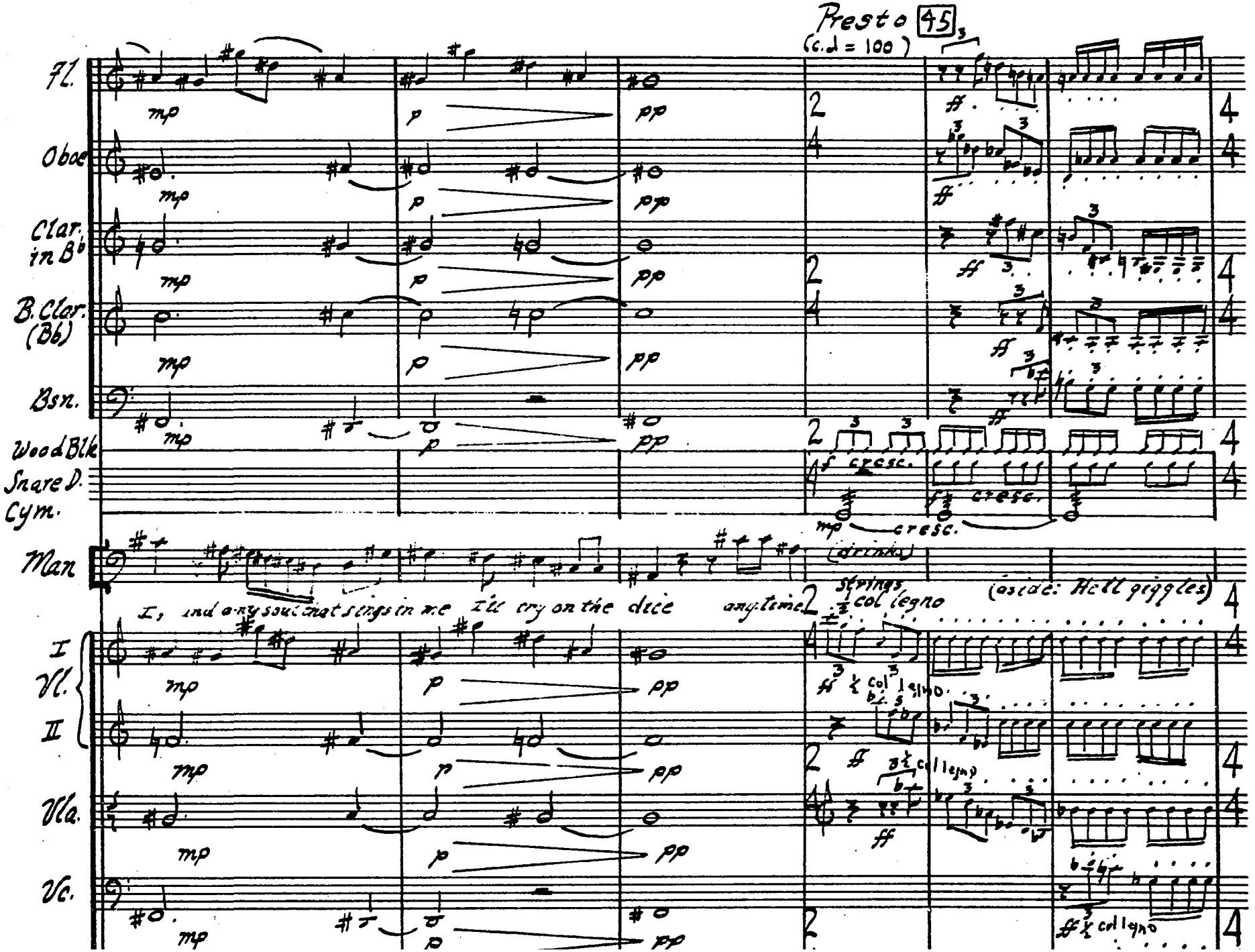
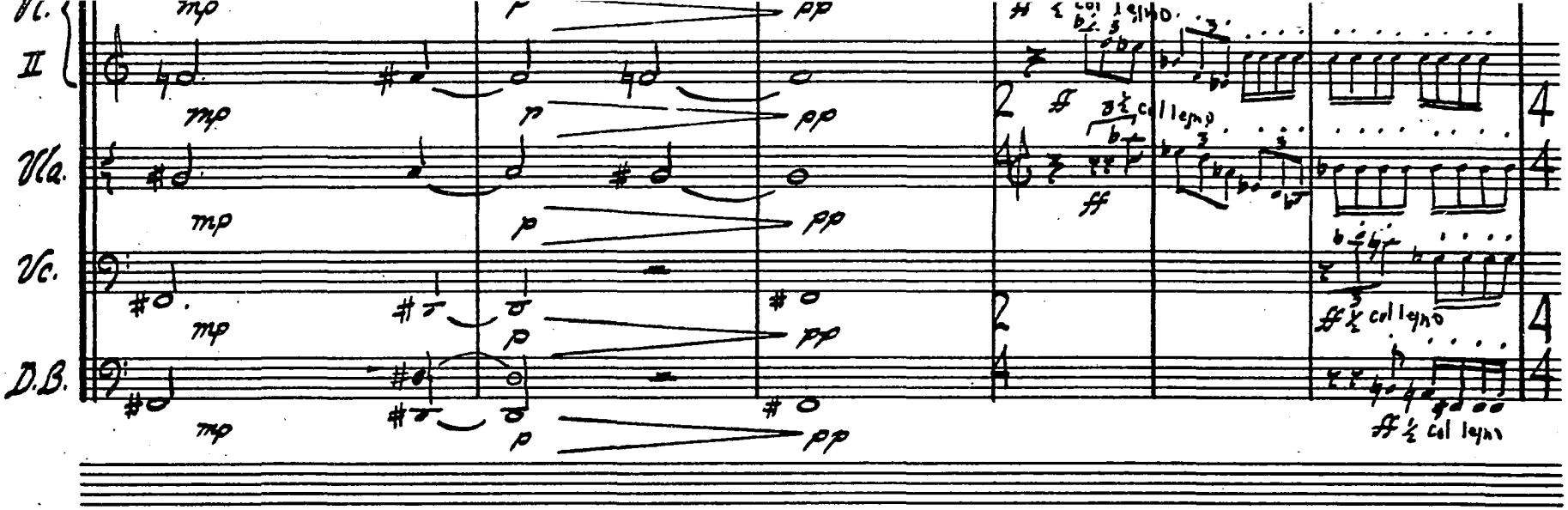

35
Fl.
Clar. in B♭
Man
in - his song — he calls that Bird, — he calls that
I
Vl.
II
Vla.
Vc.
D.B.
mf
f


rit. accel.
a tempo
40
H.
Clar. in Bb
B. Clar. (Bb)
Bsn
cym.
Timp.
Man
Bird
soul.
I do not know; my par-a-dise is
I
Vl.
II

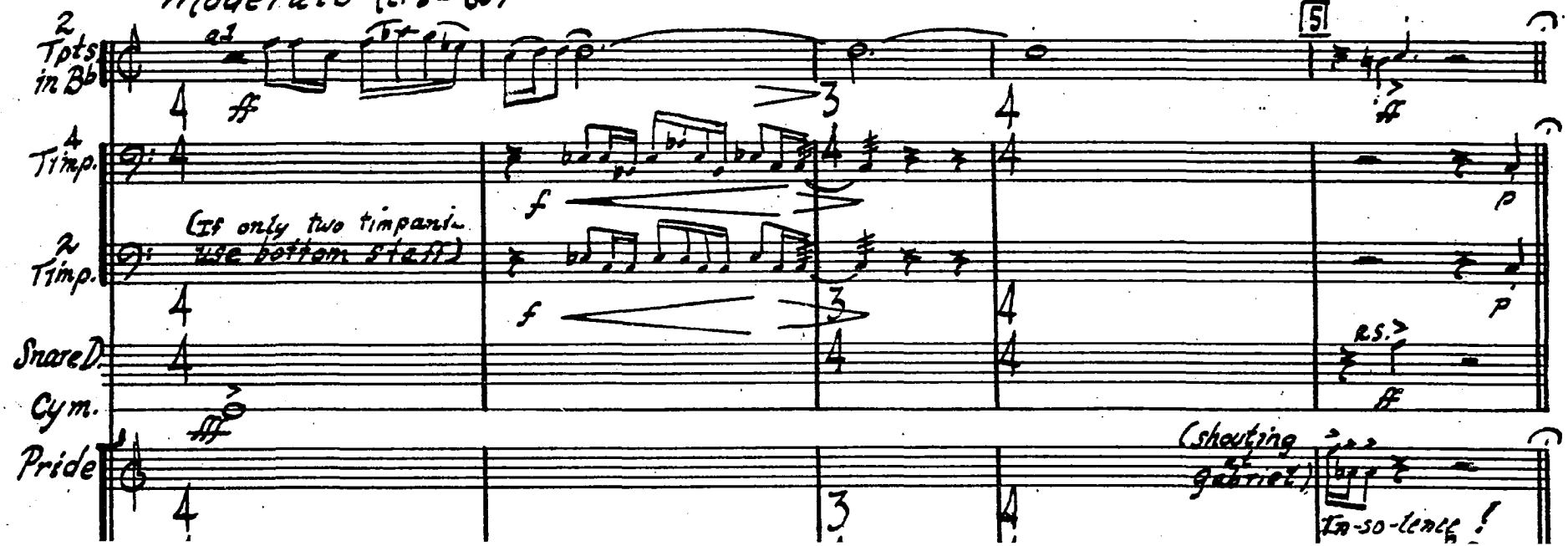


CAMCO MUSIC PAPER
HO. 5-3124 1527½ Vine St. Hollywood, Calif.

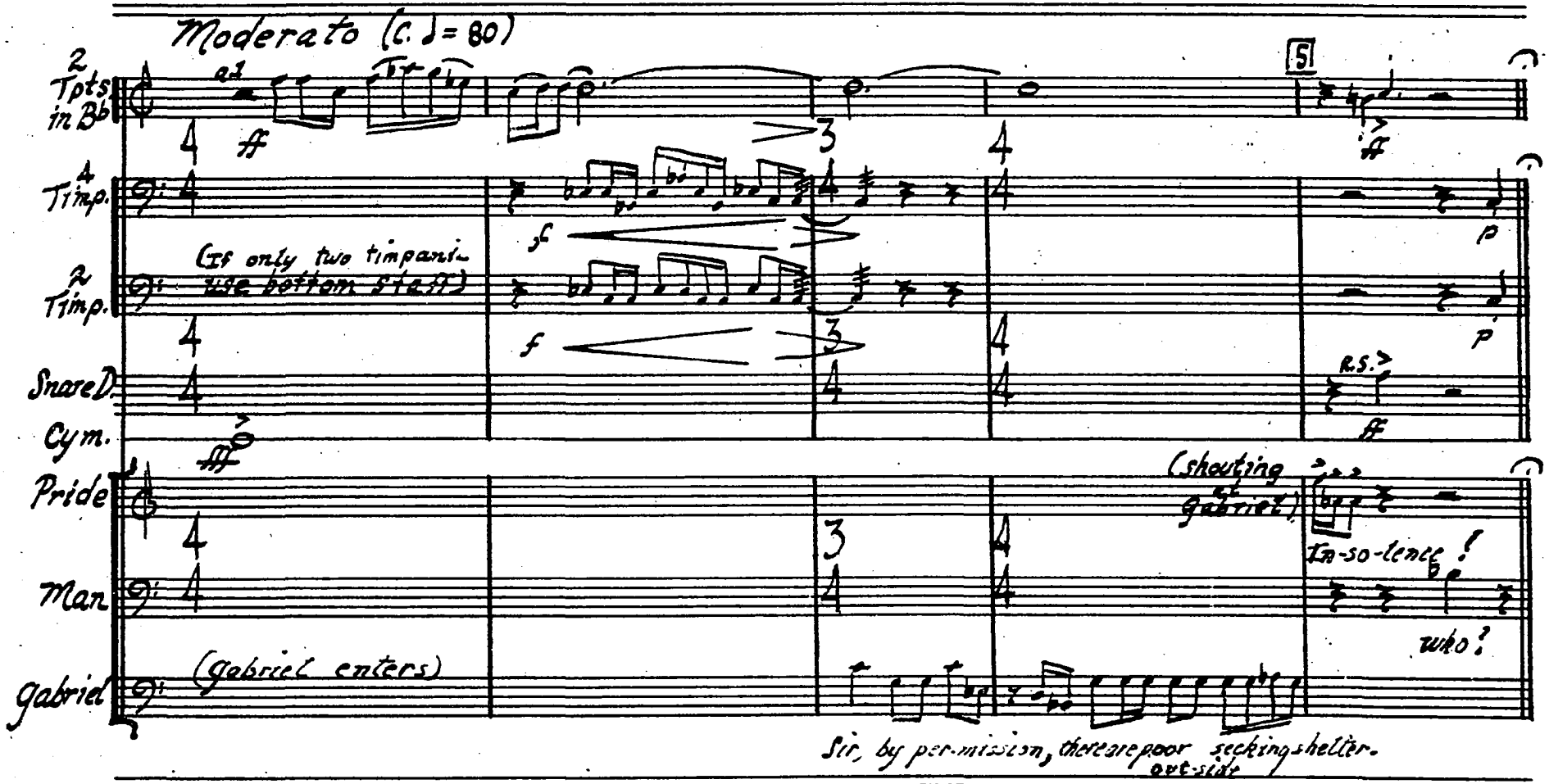

Presto
45
(c.d = 100)
Fl.
Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn.
Wood Blk
Snare D.
Cym.
Man
I, and any soul that sings in me I'll cry on the dice anytime
(drinks)
(aside: Hell giggles)
Strings col legno
I Vl. II
Vla.
Vc.
mp
p
pp
cresc.
ff
col legno



NO. 14 - RECITATIVE



NO. 14 - RECITATIVE



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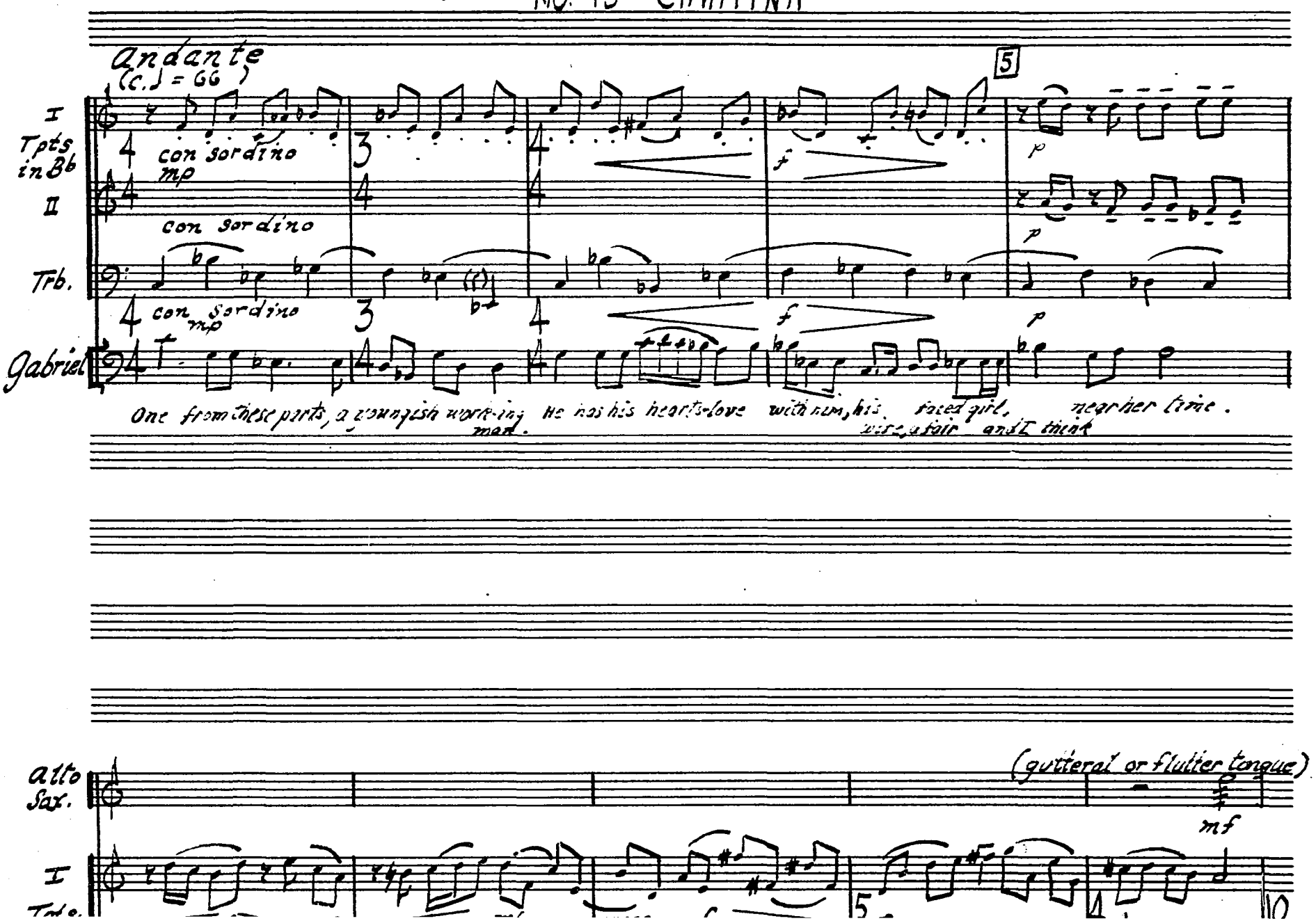
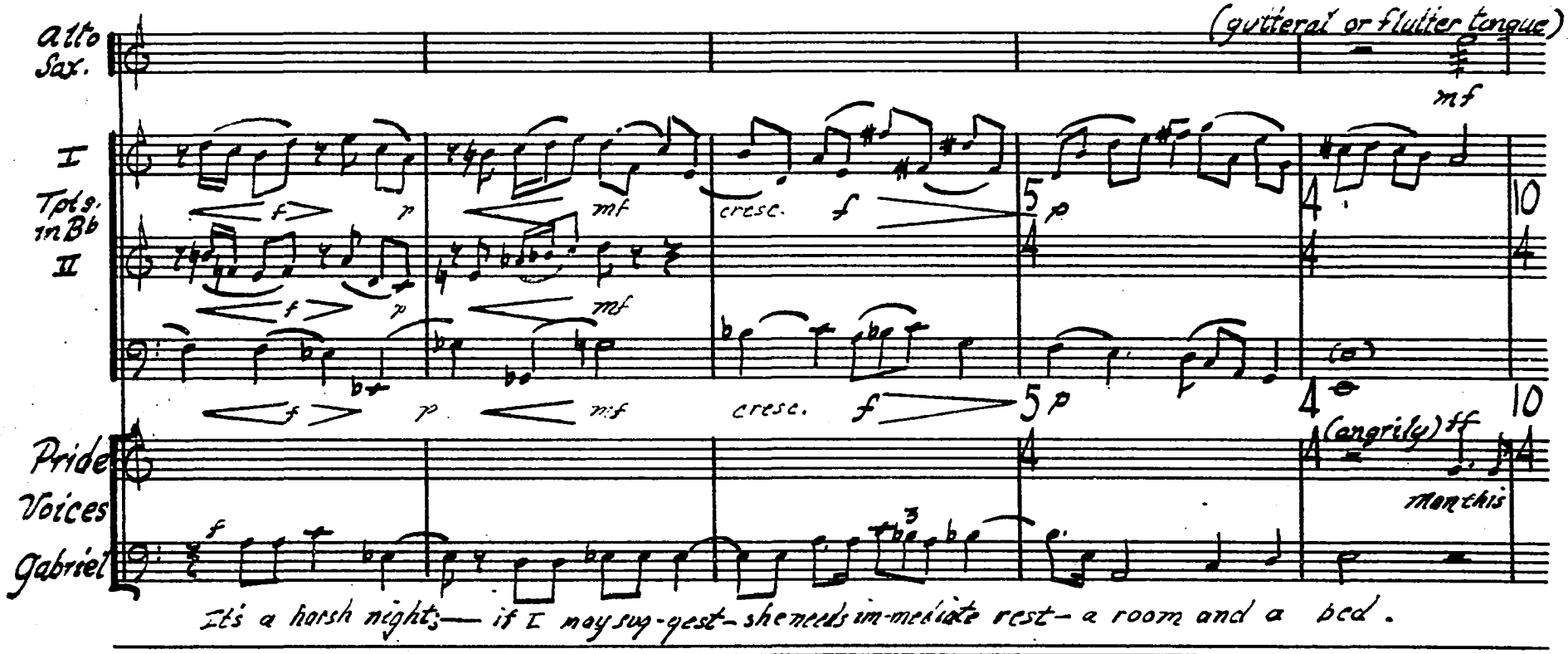
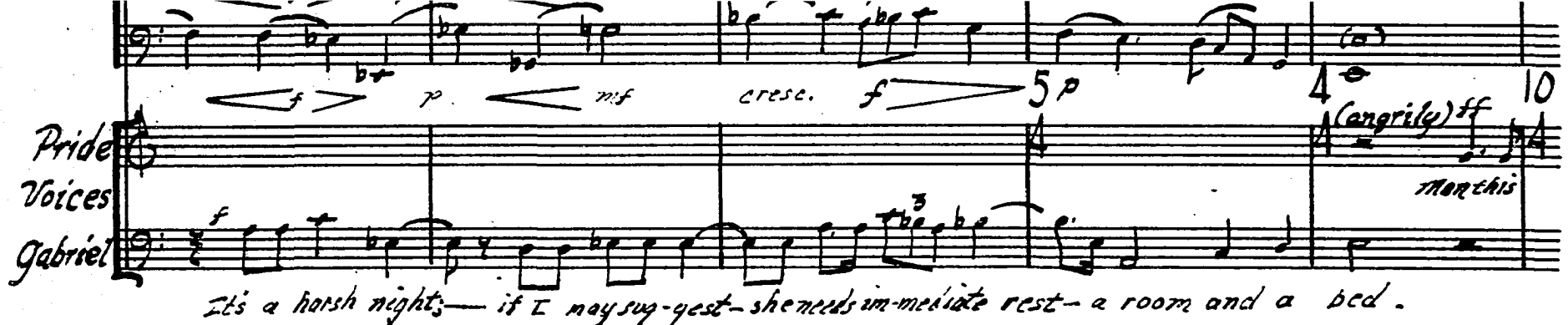
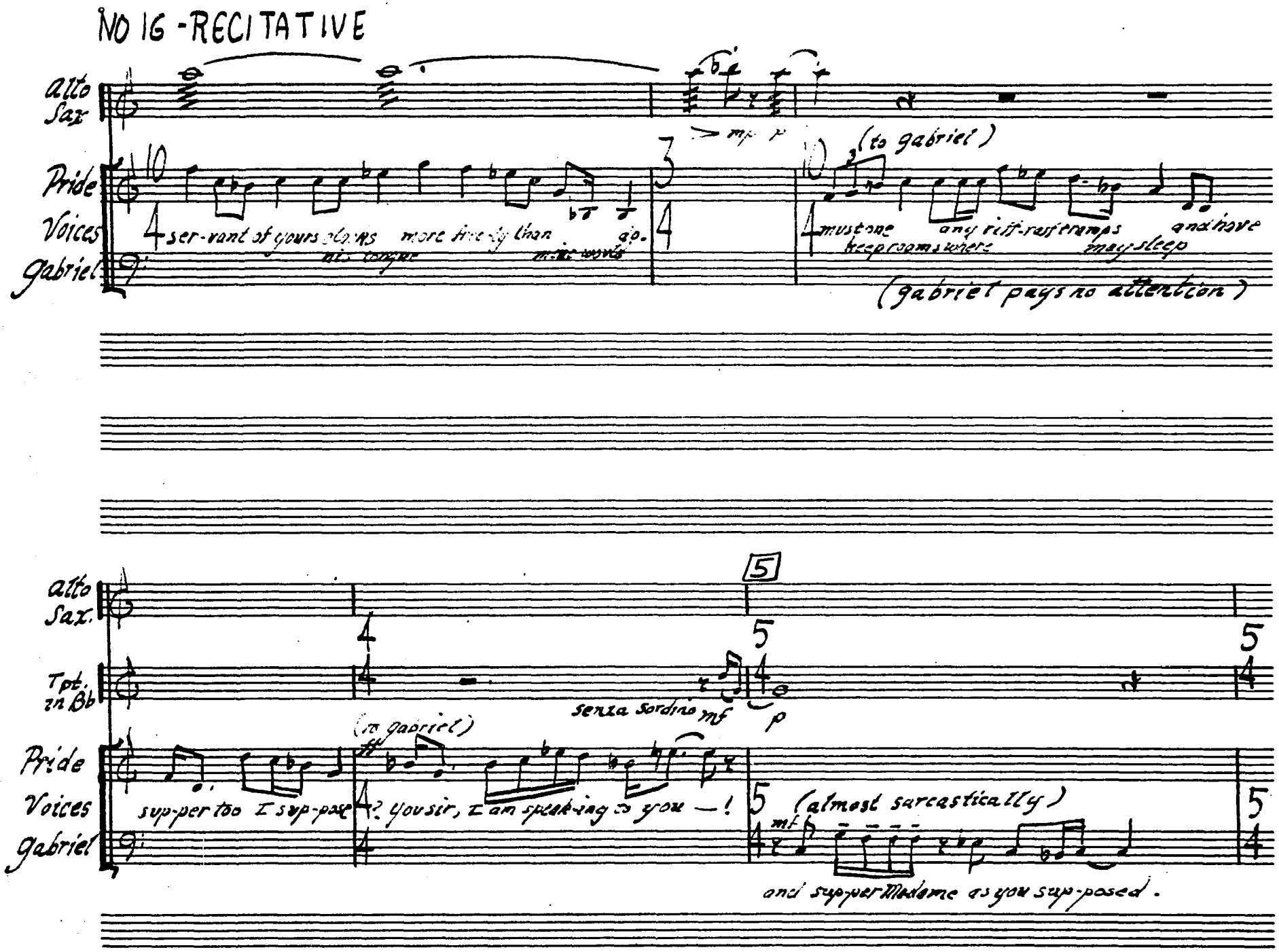
NO. 15 - CAVATINA




Alto Sax.
(guttural or flutter tongue)
mf
I
Tpts. in Bb
II
f
p
mf
cresc.
f
5
4
10
(angrily) ff
Pride
Voices
Gabriel
Mon this
It's a harsh night — if I may sug-gest — she needs im-mediate rest — a room and a bed.



CAMEO MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.



NO 16 - RECITATIVE

Alto Sax

Pride

Voices

Gabriel

10 4 ser-vant of yours clacks more fre-ely than do.
his tongue mine would

3 4

mp p

(to gabriel)

10 4 must one any riff-raff tramps and have
keep rooms where may sleep

(gabriel pays no attention)

Alto Sax.

Tpt. in Bb

Pride

Voices

Gabriel

5

4 4

5 4 p

5 4

senza sordino mf

(to gabriel)

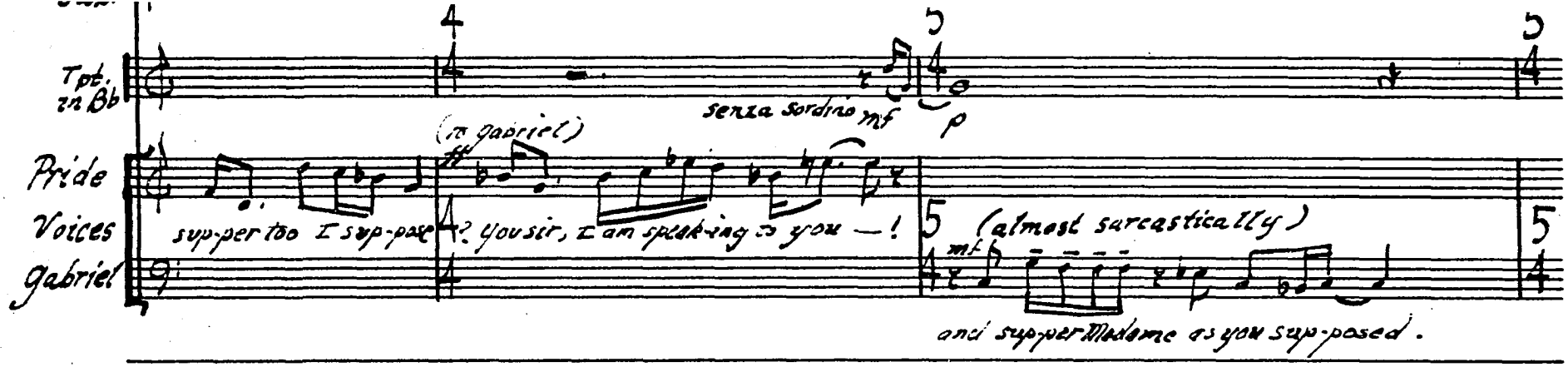
ff

sup-per too I sup-pose 4 ? you sir, I am speak-ing to you — !

5 4 mf (almost sarcastically)

and sup-per Madame as you sup-posed.

5 4


Tpt. in Bb
senza sordino
mf
p
Pride
Voices
Gabriel
(to gabriel)
sup-per too I sup-pose
? you sir, I am speak-ing to you —!
(almost sarcastically)
mf
and sup-per Madame as you sup-posed.

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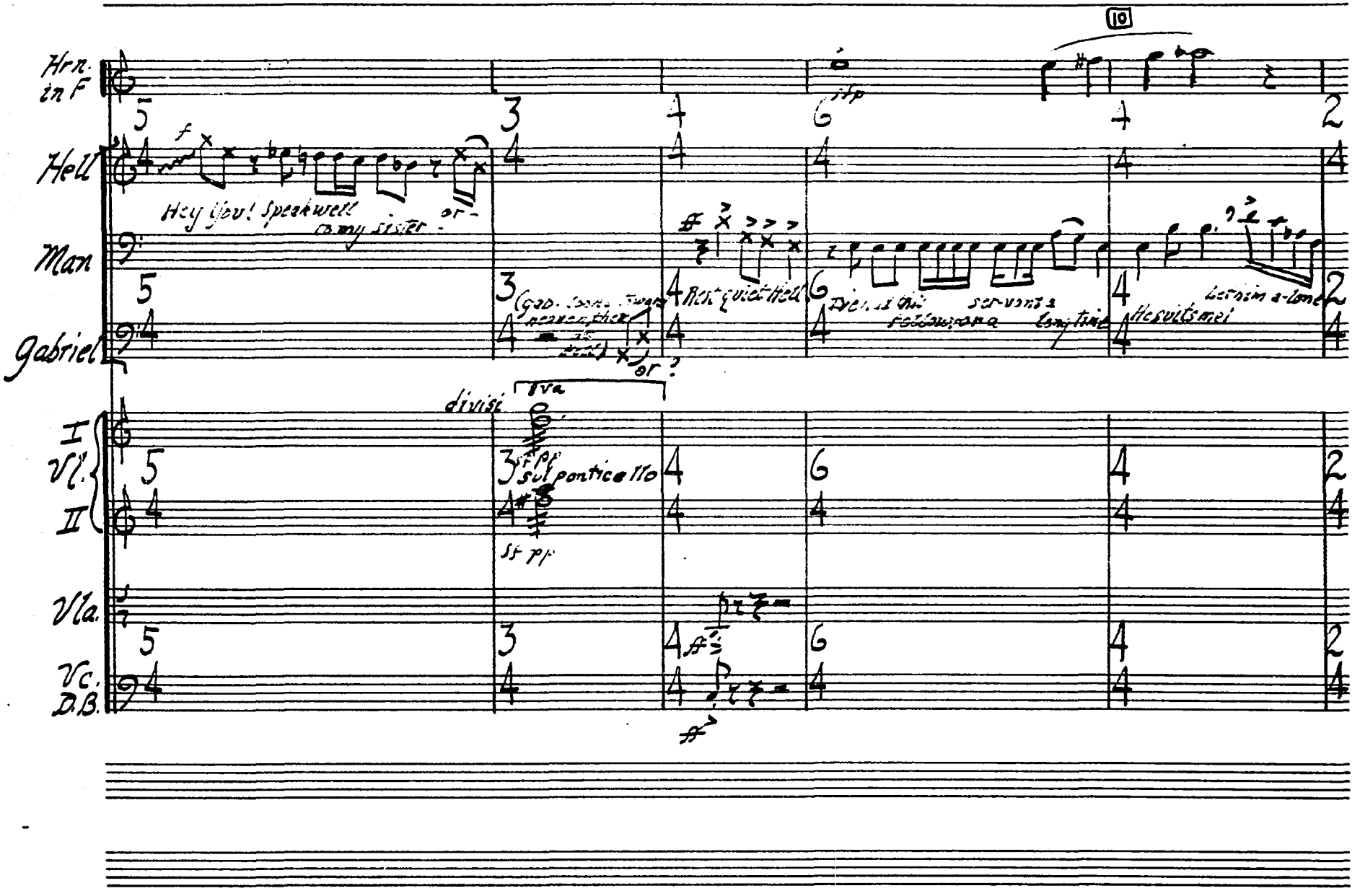
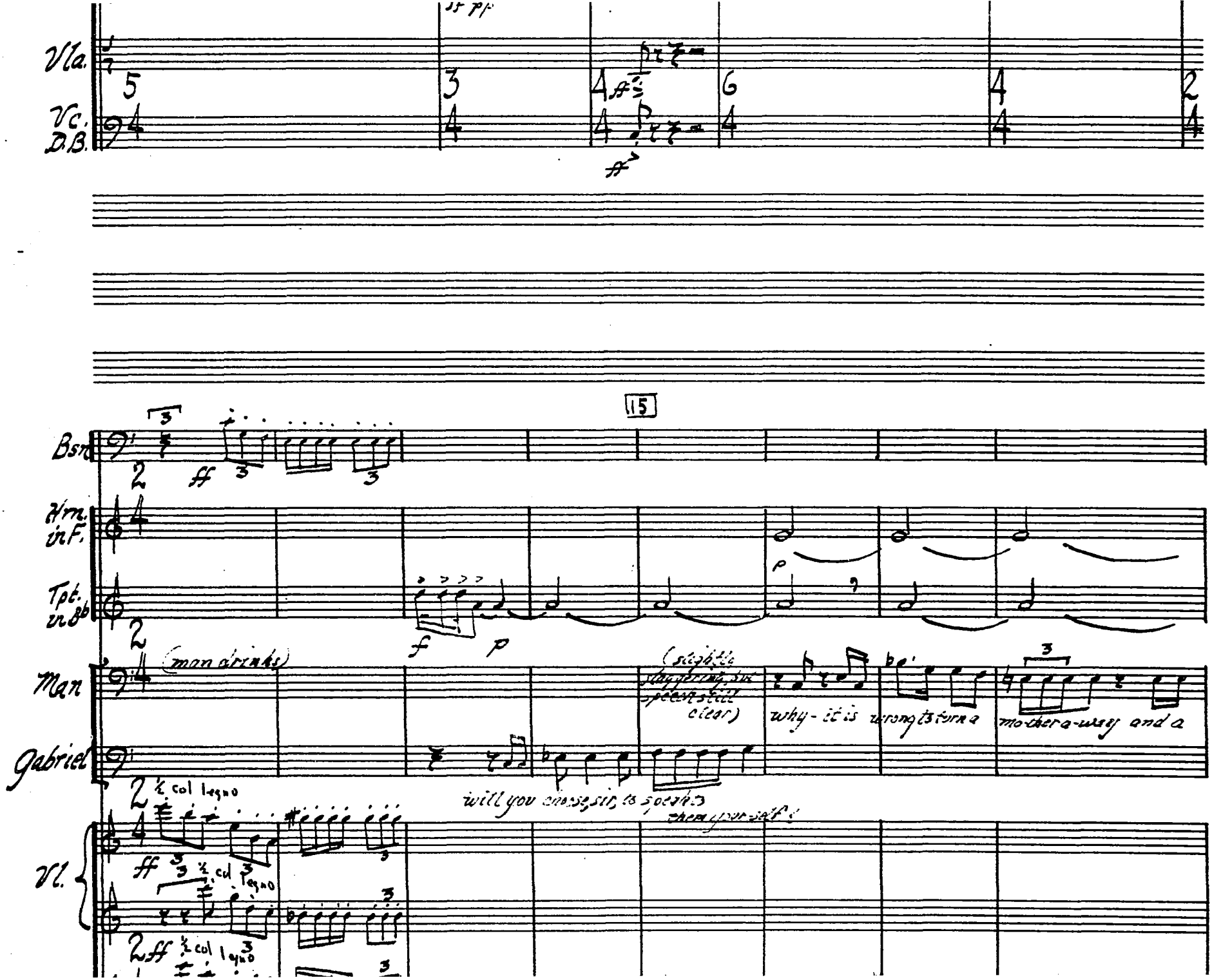
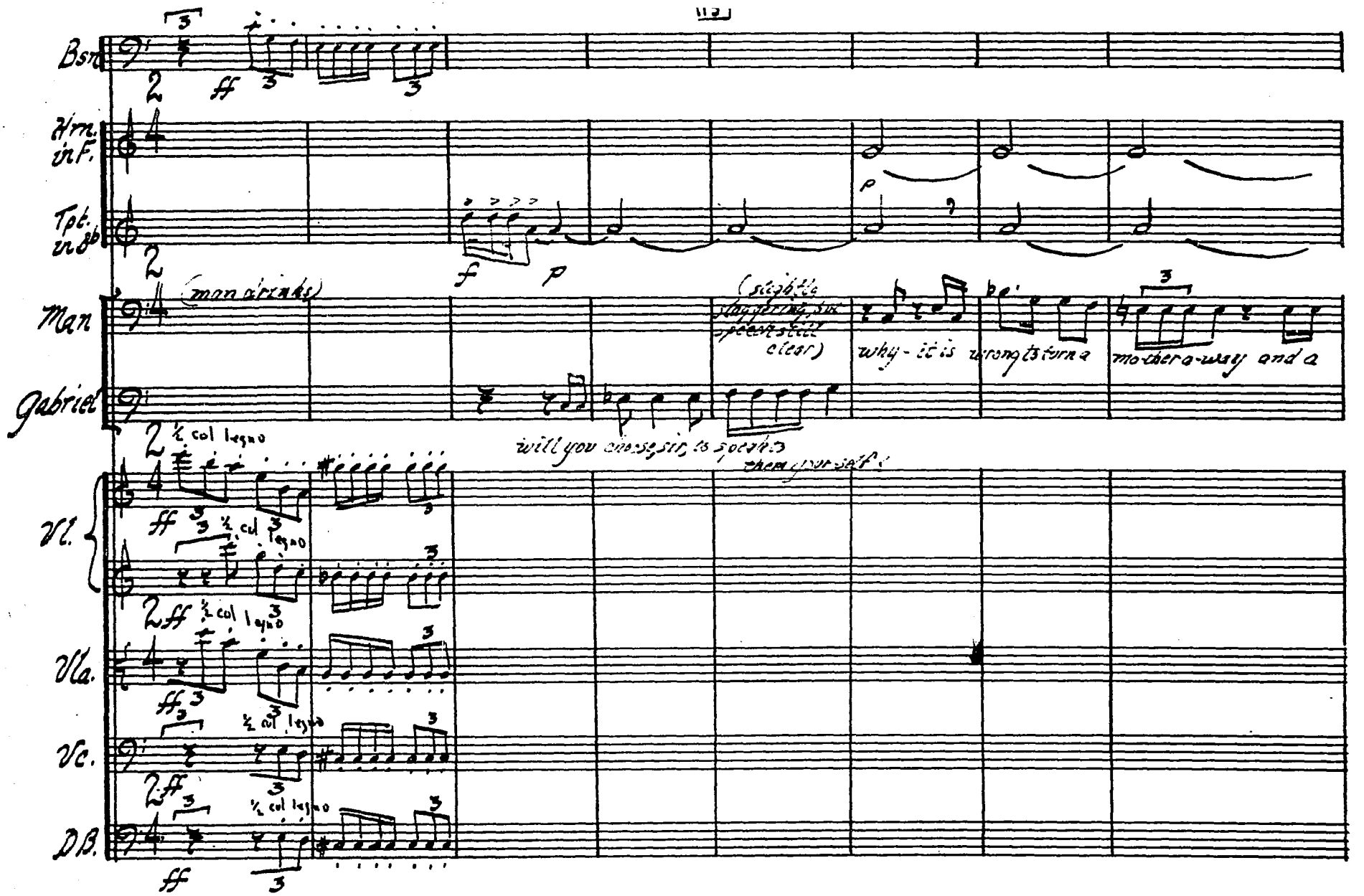
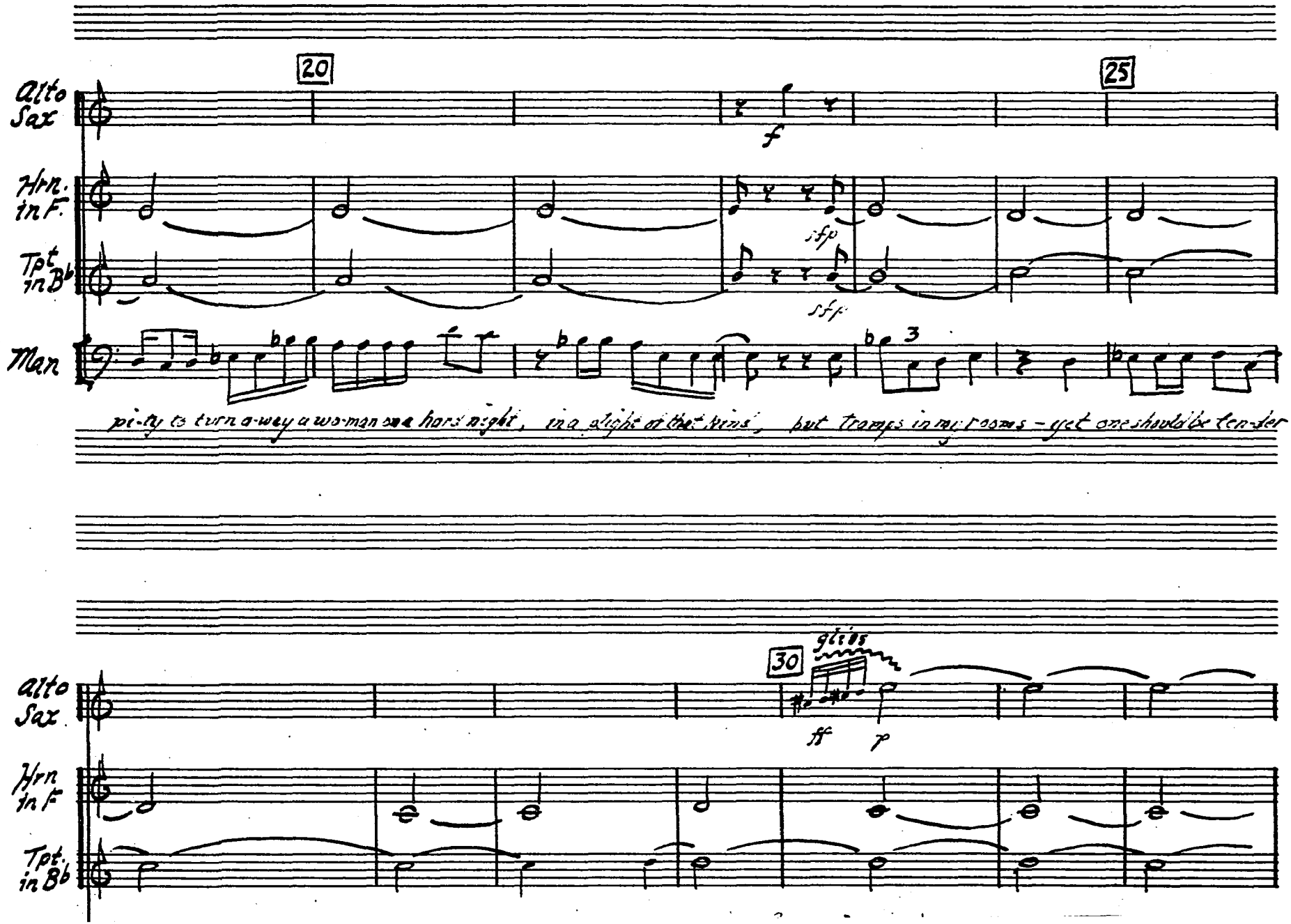


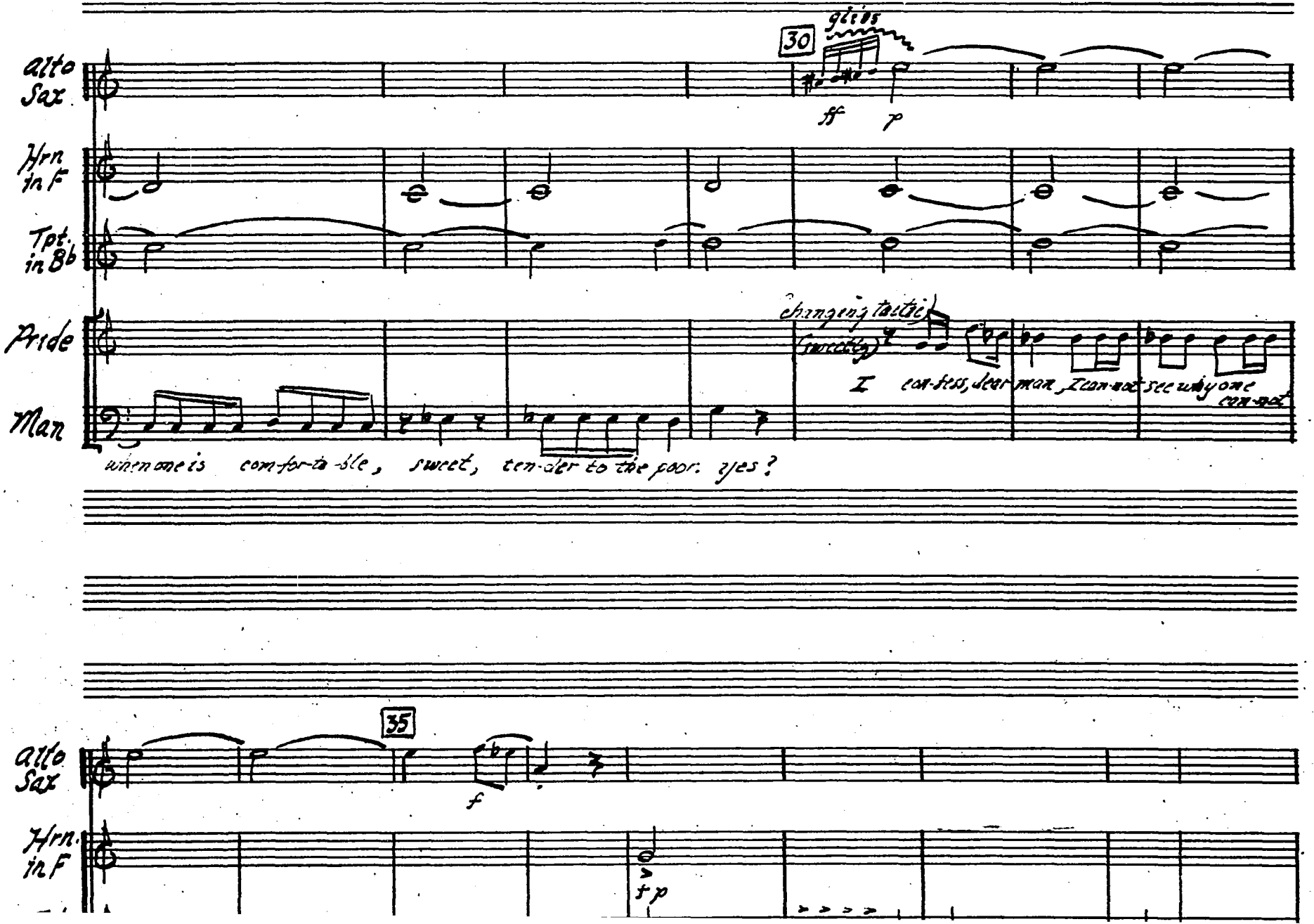
Hrn. in F
Hell
Man
Gabriel
I
Vl.
II
Vla.
Vc.
D.B.
10
Hey You! Speakwell
to my sister
or
Rest quiet Hell
Let him a-lone
He suits me!
or ?
divisi
sul ponticello

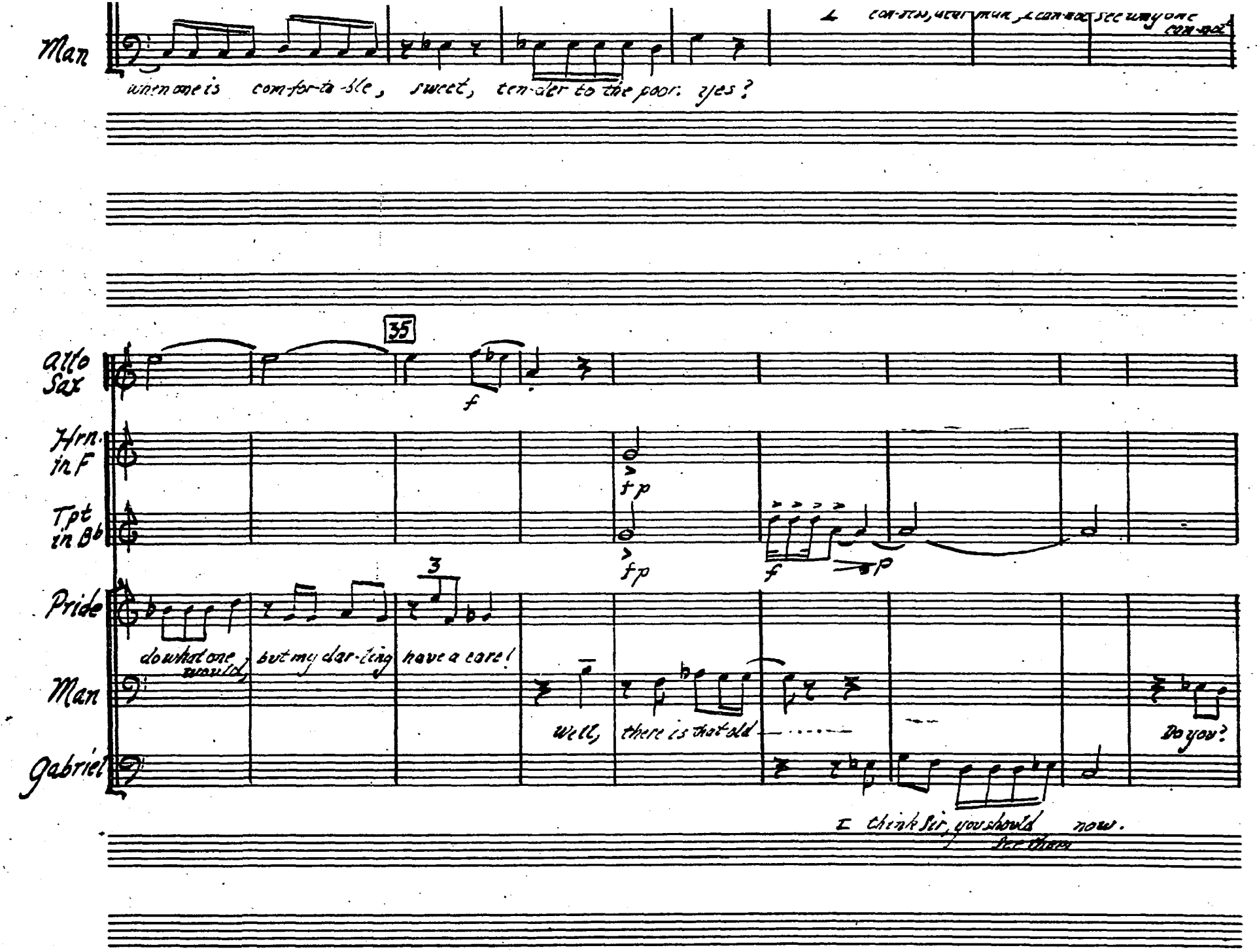

Vla.
Vc.
D.B.
Bsn.
Hrn. in F.
Tpt. in B♭
Man
(man drinks)
(slightly staggering, but speech still clear)
why - it is wrong to turn a mother a-way and a
Gabriel
will you choose, sir, to speak to them yourself?
Vl.
½ col legno

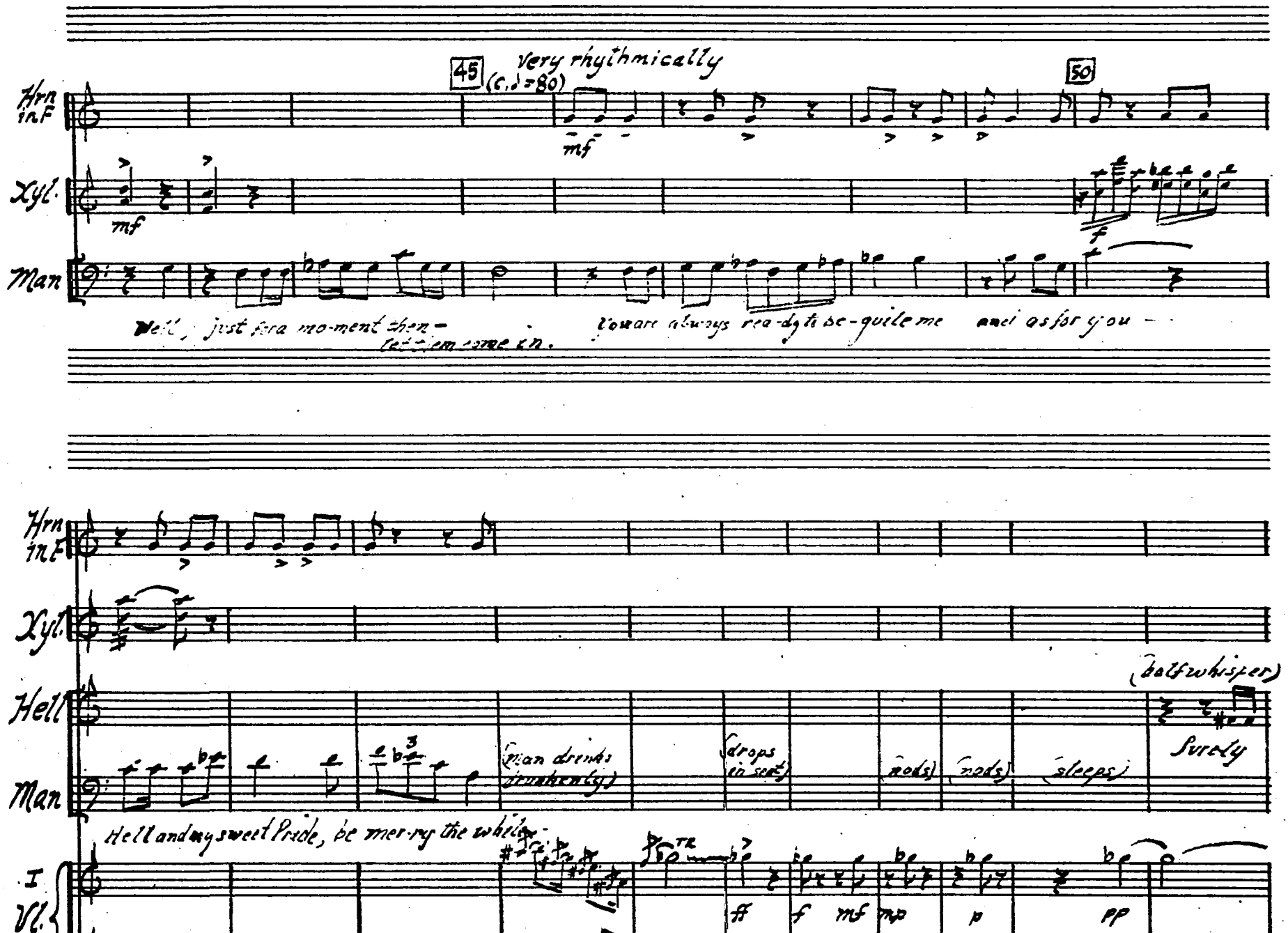


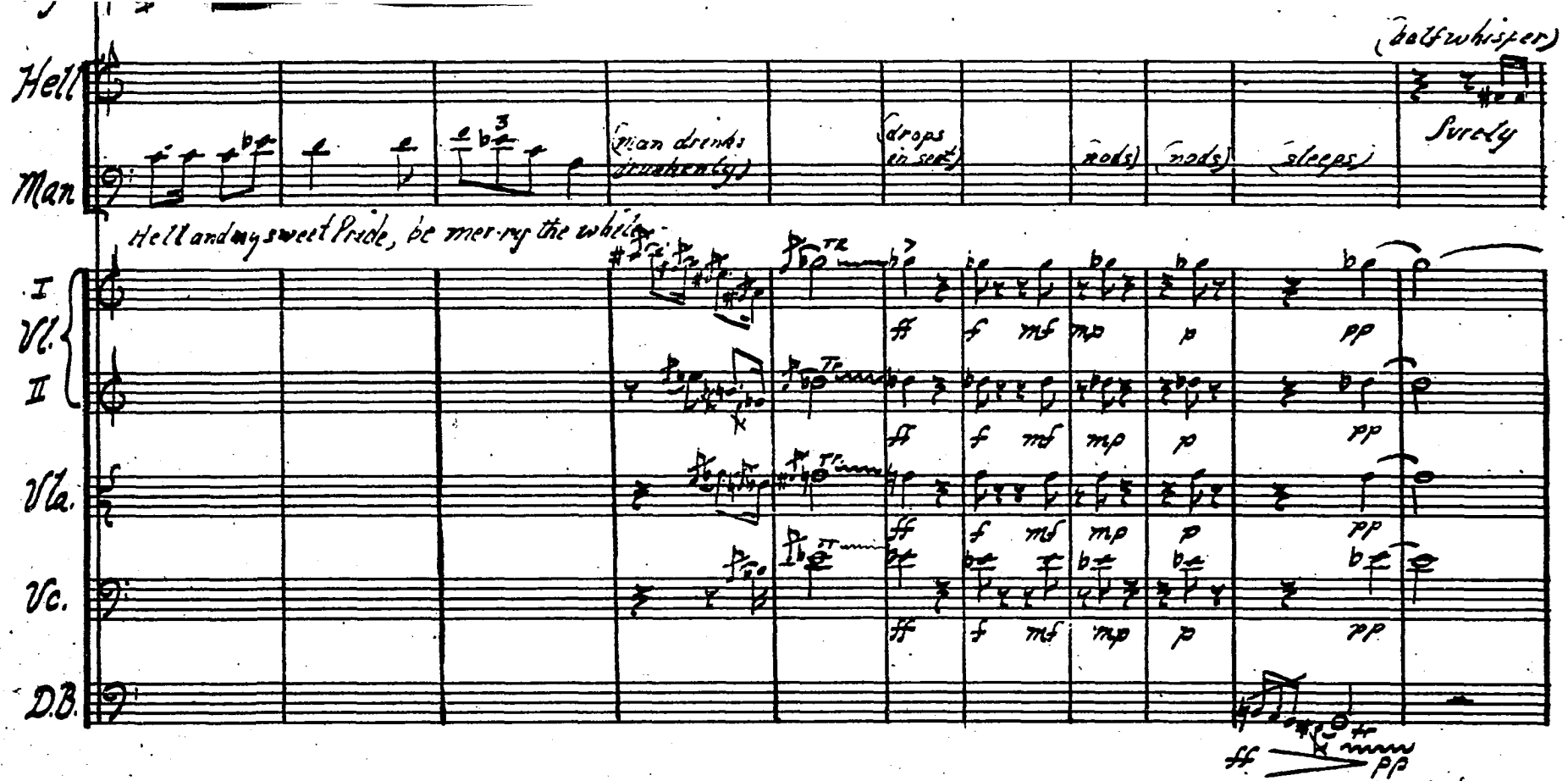
SAMO MUSIC PAPER
1527½ Vine St. Hollywood, Calif

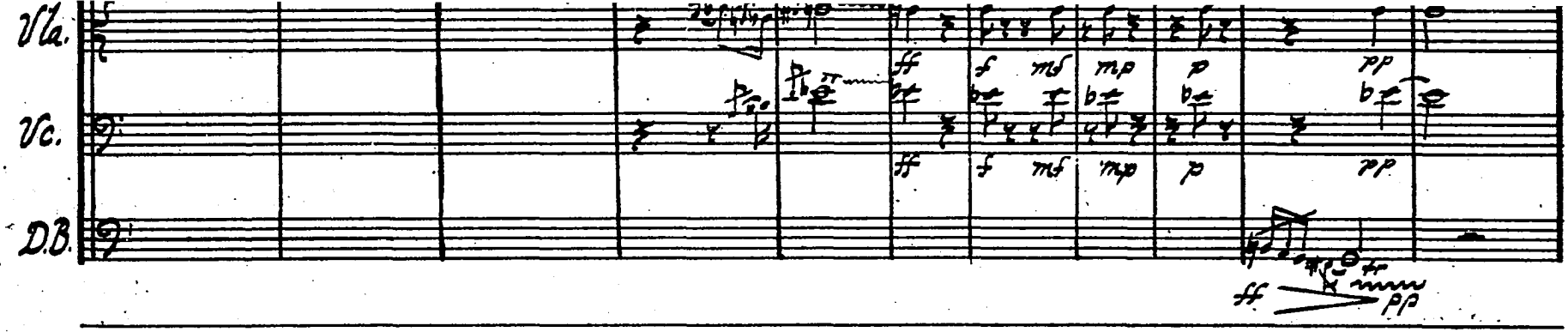

20
25
Alto Sax
Hrn. in F.
Tpt in B♭
Man
f
sfp
sfp
3
pi-ty to turn a-way a wo-man on a hard night, in a plight of that kind, but tramps in my rooms - yet one should be ten-der
30
glids
ff
p
Alto Sax
Hrn in F
Tpt. in B♭


30
gliss
alto Sax
ff
p
Hrn. in F
Tpt. in Bb
changing tactic
sweetly
Pride
I con-fess, dear man, I can-not see why one can-not
Man
when one is com-for-ta-ble, sweet, ten-der to the poor: yes?
35
alto Sax
f
Hrn. in F
fp

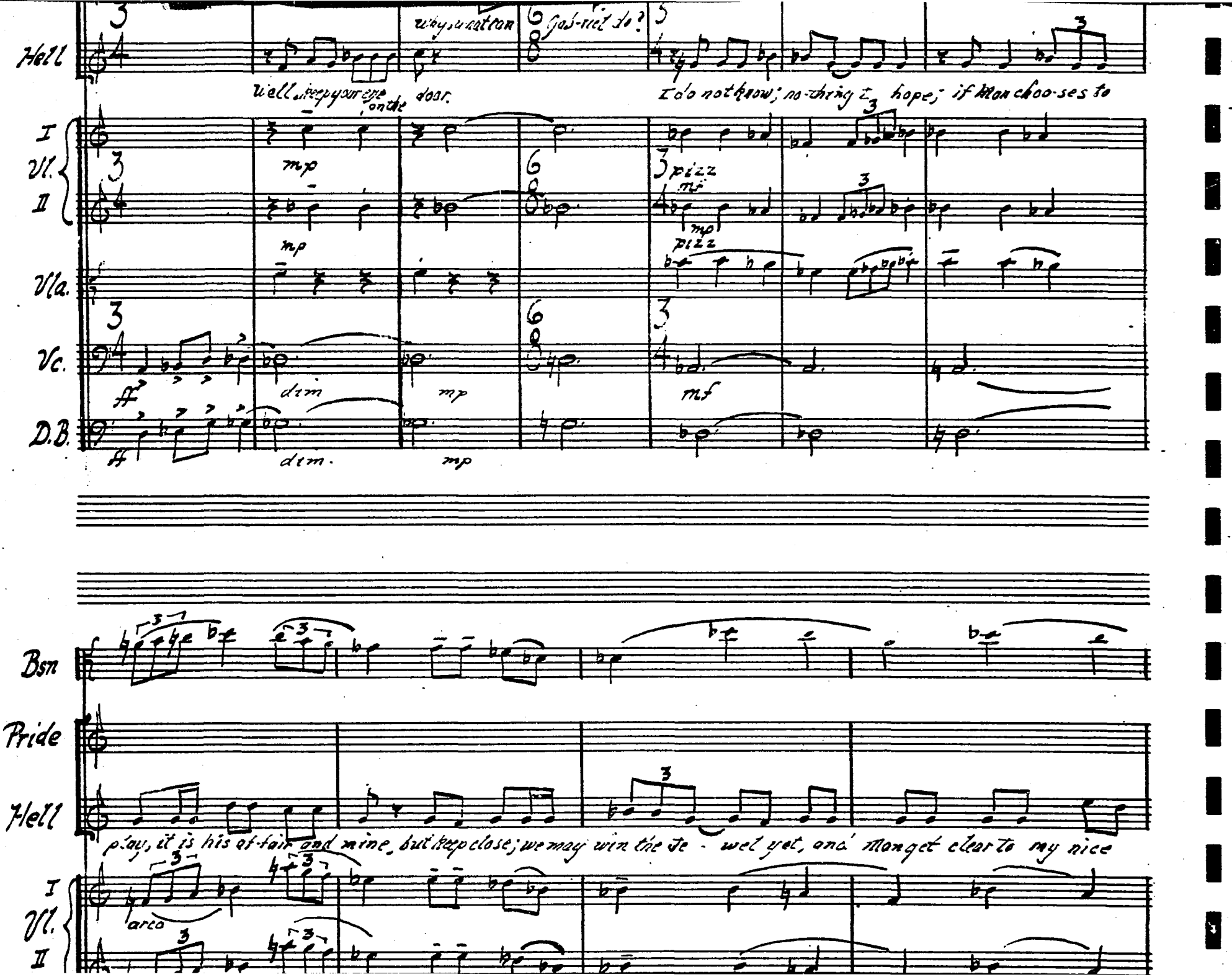

Man
when one is com-for-ta-ble, sweet, ten-der to the poor: yes?
35
Alto Sax
f
Hrn. in F
Tpt in Bb
fp
fp
f
p
Pride
do what one would,
but my dar-ling
have a care!
Man
Well,
there is that old
Do you?
Gabriel
I think Sir, you should now.

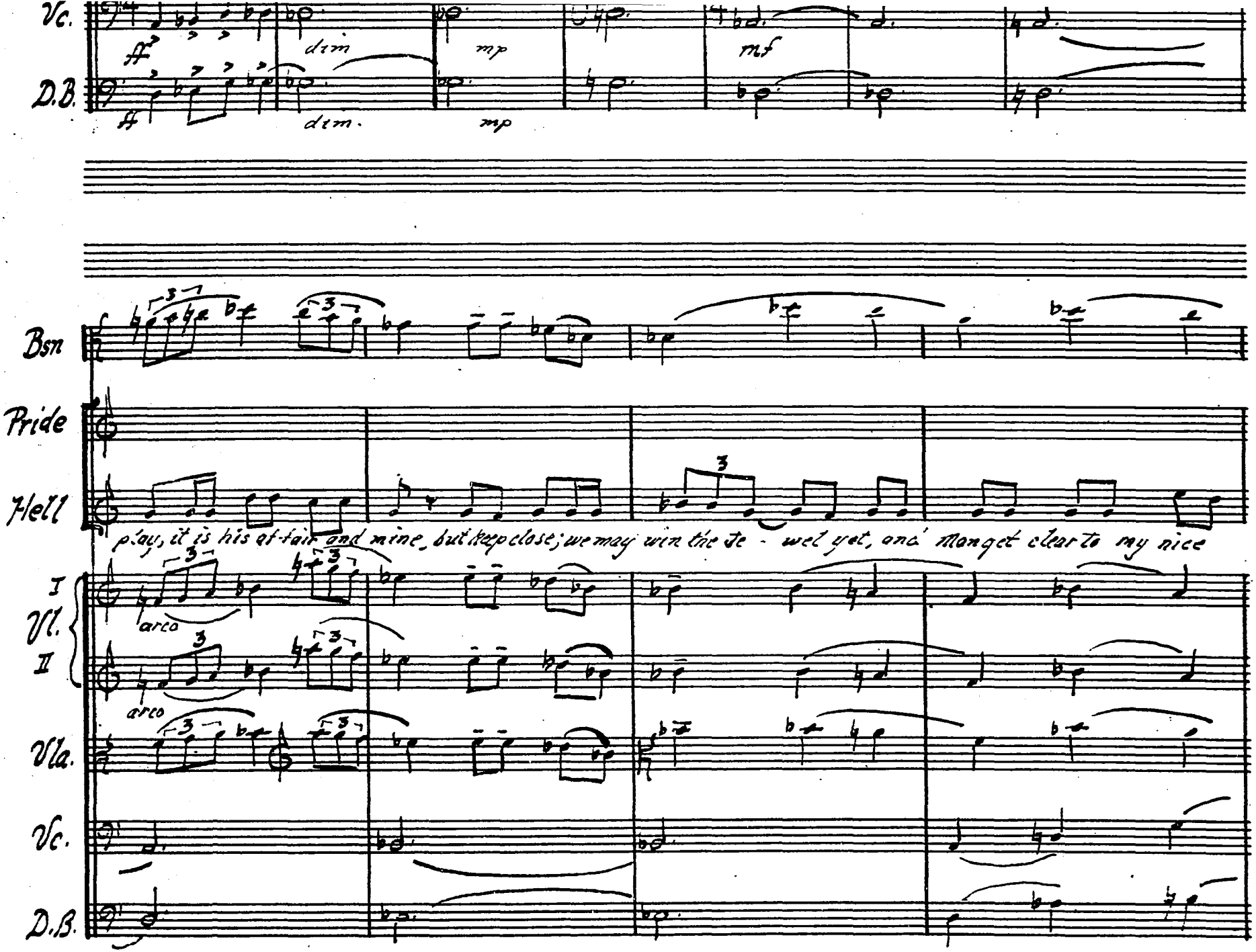

45
Very rhythmically
(c.♩=80)
50
Hrn in F
Xyl.
Man
mf
f
Well, just for a mo-ment then — let them come in.
You are always rea-dy to be-guile me and as for you —
Hell
(half whisper)
Surely
(man drinks drunkenly)
(drops in seat)
(nods)
(nods)
(sleeps)
Hell and my sweet Pride, be mer-ry the while.
I
Vl.
ff
f
mf
mp
p
pp


(half whisper)
Hell
Man
(man drinks drunkenly)
(drops in seat)
(nods)
(nods)
(sleeps)
Surely
Hell and my sweet Pride, be mer-ry the while
I
Vl.
II
Vla.
Vc.
D.B.

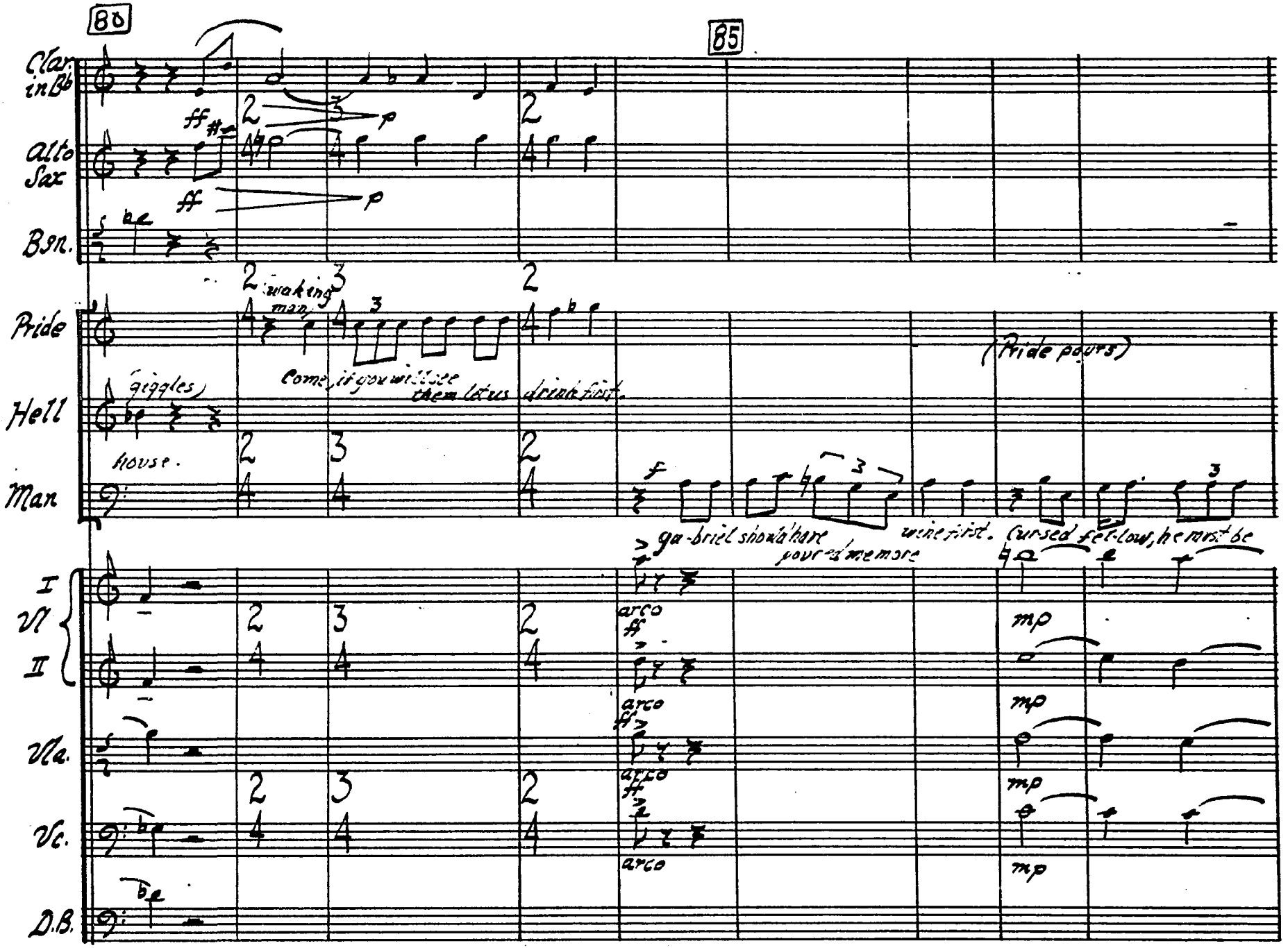

Vla.
Vc.
D.B.
ff
f
mf
mp
p
pp

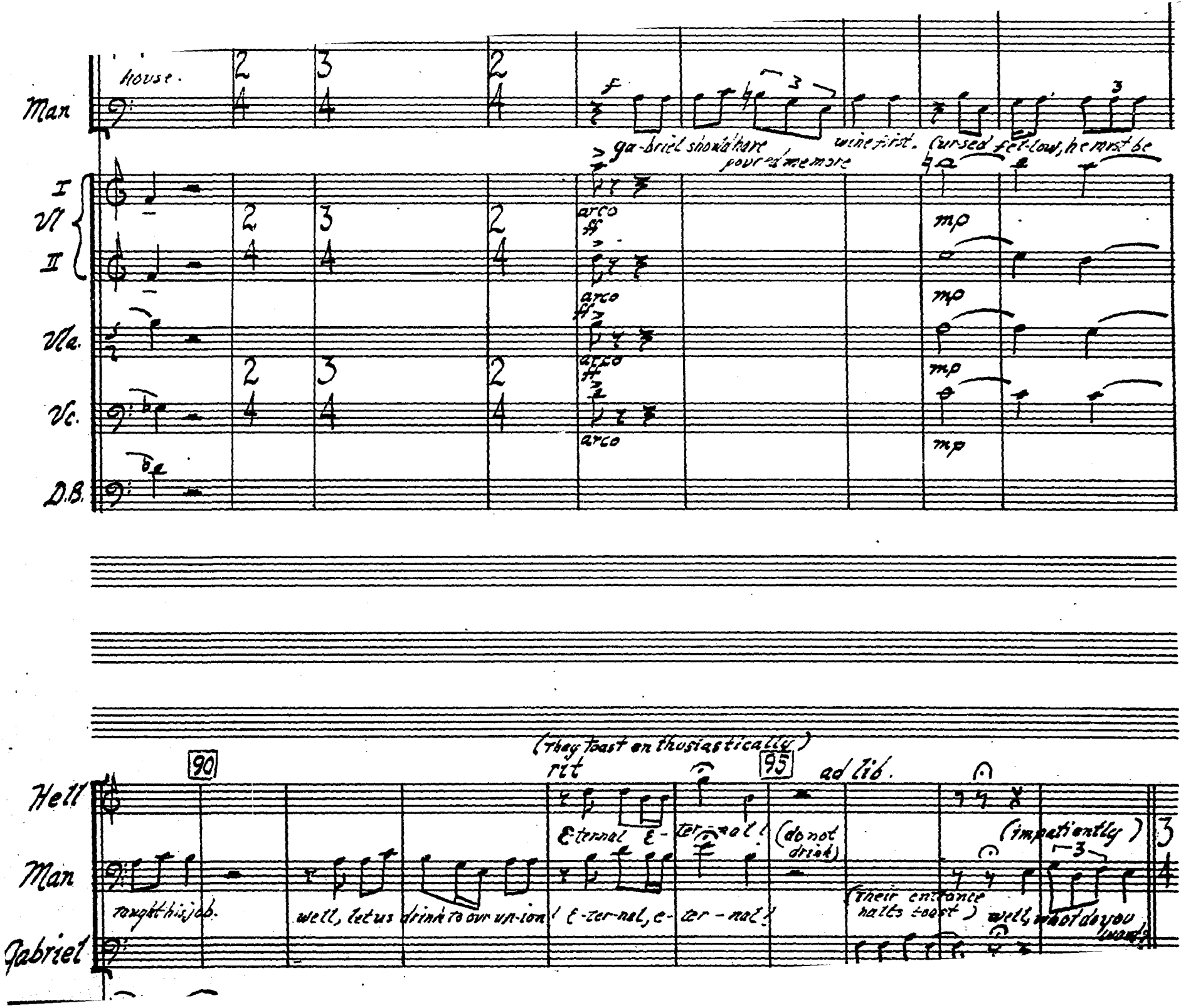
65
Pride
Hell
Vl. I
He? I cannot tell – an-gels and I ne-ver meet e-nough for me to recognize them
that is Gab-riel that old gos-sip of hea-ven!
Bsn
mf
75
(c♩ = 96)
70
Pride
Hell
why, what can Gab-riel do?
Well, keep your eye on the door.
I do not know; no-thing I hope; if Man choo-ses to
I
Vl.
II
mp
pizz
mf
mp
pizz

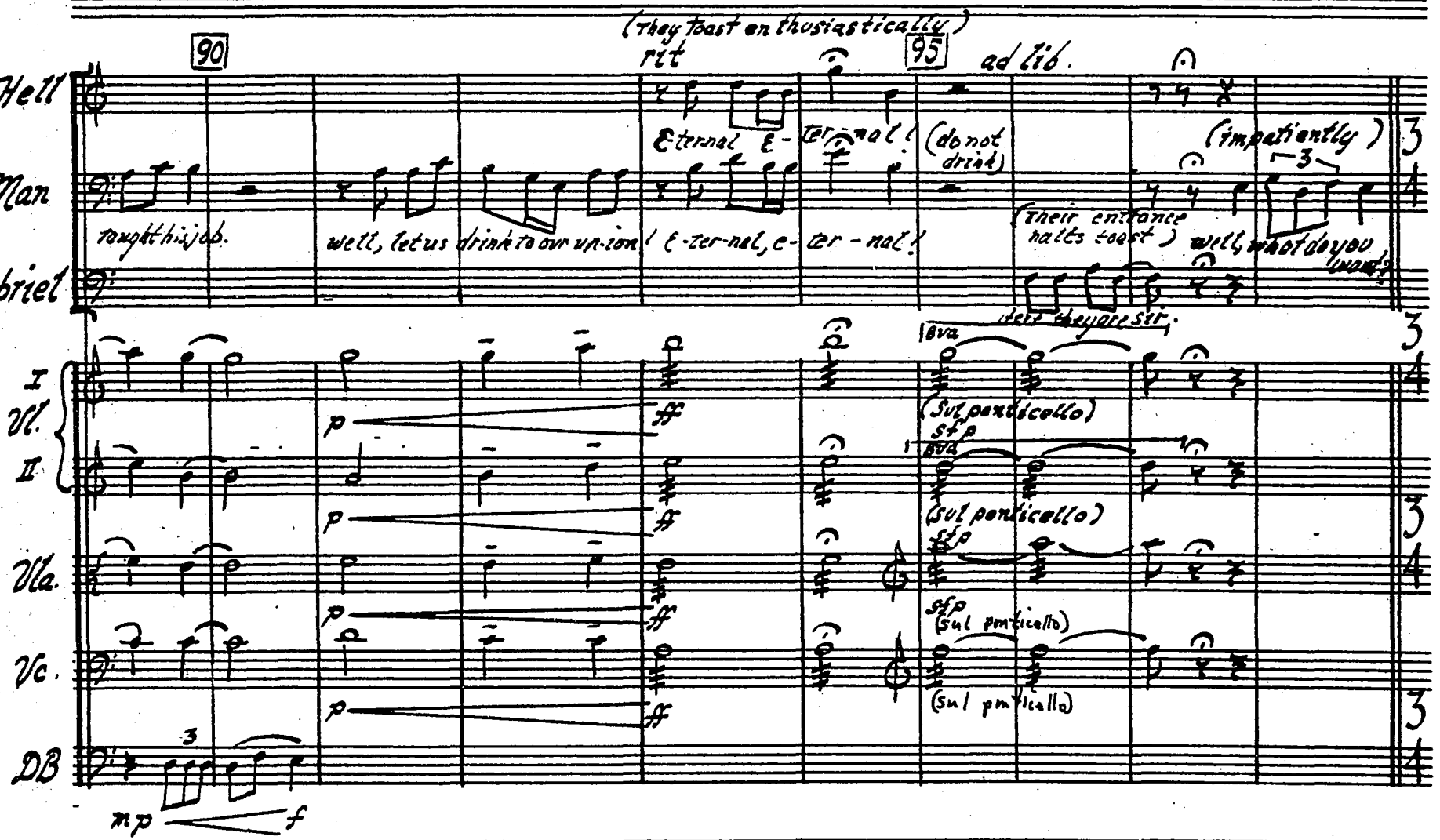

Hell
Well keep your eye on the door.
I do not know; no-thing I hope; if Man choo-ses to
I
Vl.
II
Vla.
Vc.
D.B.
mp
pizz
mf
dim.
Bsn
Pride
Hell
play, it is his af-fair and mine, but keep close; we may win the je - wel yet, and Mon get clear to my nice
arco



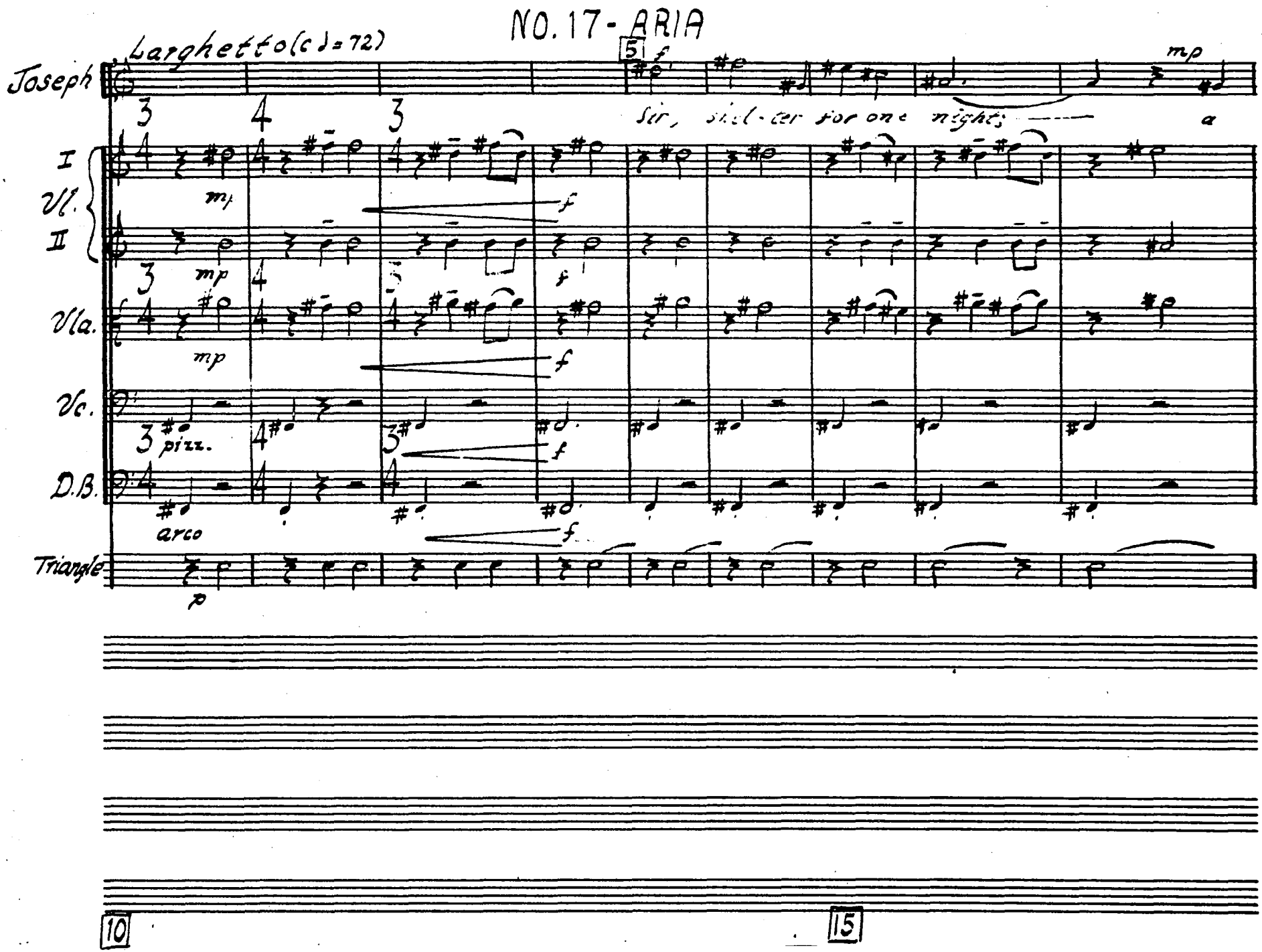
CAMEO MUSIC PAPERS
HO. 5-3124 1527½ Vine St. Hollywood, Calif.

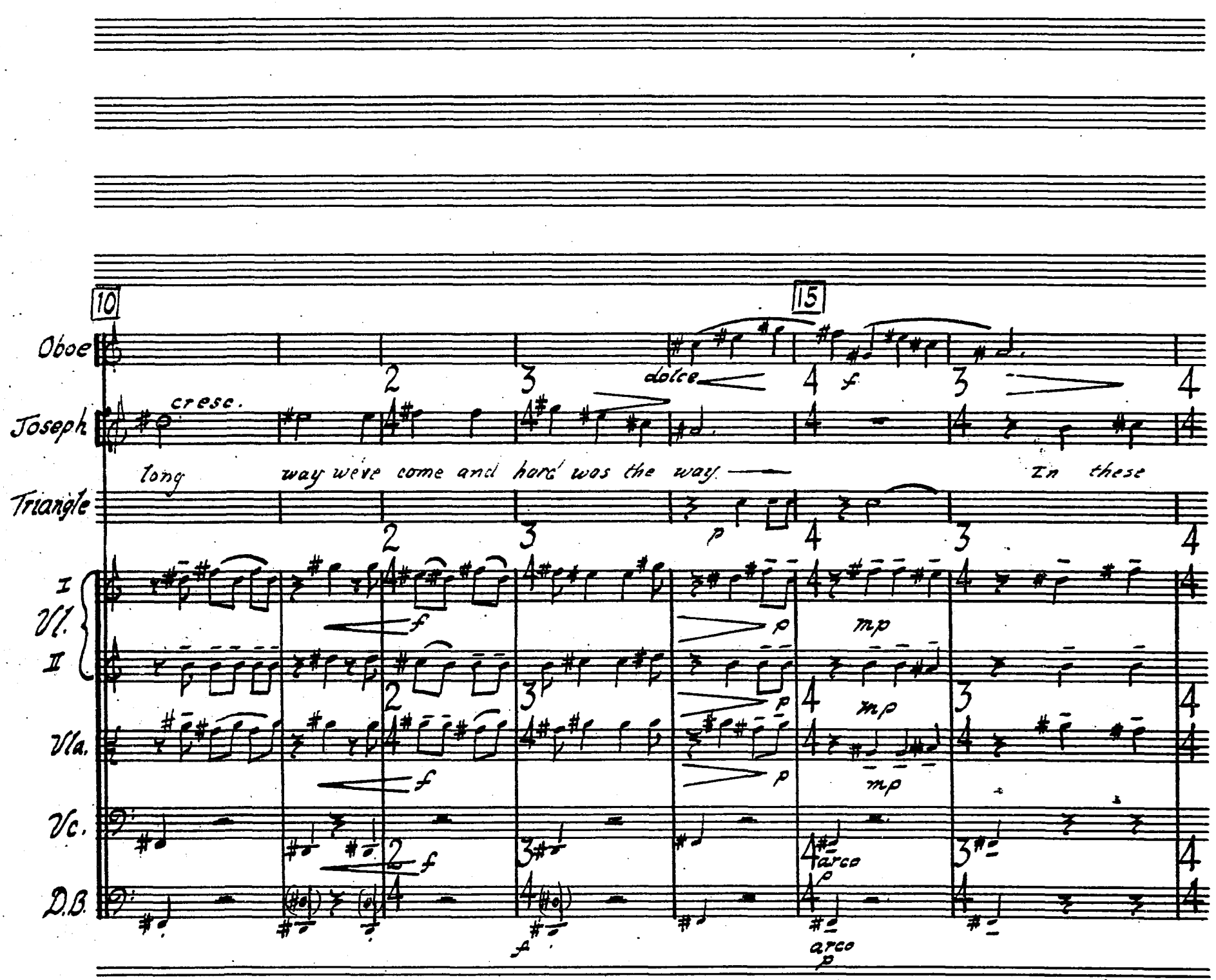

80
85
Clar. in B♭
Alto Sax
Bsn.
Pride
Hell
Man
I
Vl
II
Vla.
Vc.
D.B.
(waking man)
Come, if you will see them let us drink first.
(giggles)
house.
(Pride pours)
ga-briel should have poured me more wine first. Cursed fel-low, he must be
arco
mp

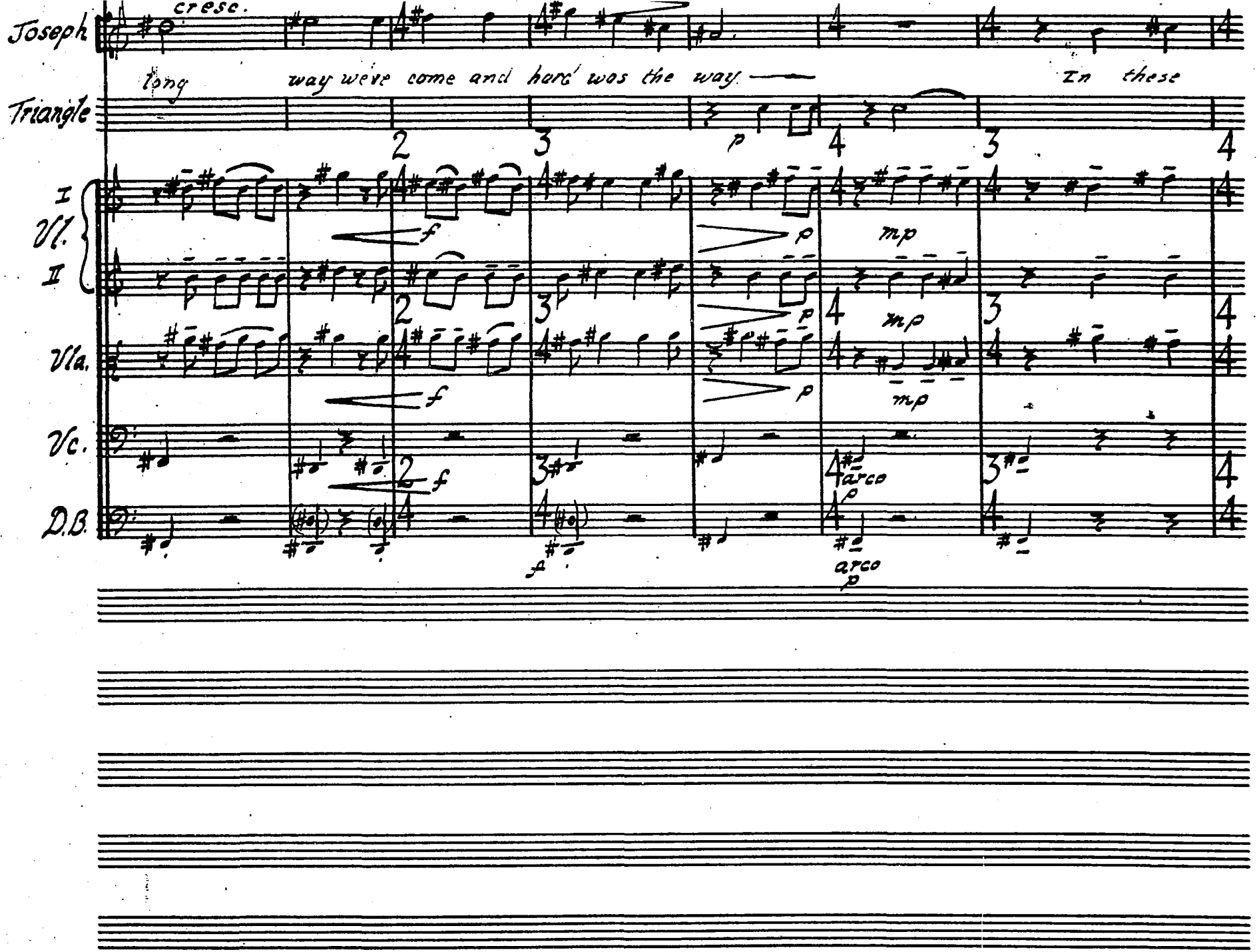

house.
Man
ga-briel should have wine first. Cursed fel-low, he must be
pour'd me more
I
VI
II
Vla.
Vc.
D.B.
arco
mp
90
(they toast enthusiastically)
rit
95
ad lib.
Hell
Man
Gabriel
naught his job.
well, let us drink to our un-ion!
E-ter-nal E-
ter-nal!
(do not drink)
E-ter-nal, e-ter-nal!
(their entrance halts toast)
well, what do you want?
(impatiently)



SAMUEL MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


NO. 17 - ARIA
Larghetto (♩ = 72)
Joseph
I
Vl.
II
Vla.
Vc.
D.B.
Triangle
5
f
mp
Sir, shel-ter for one nights
a
mp
f
pizz.
arco
10
15


10
15
Oboe
Joseph
Triangle
I
Vl.
II
Vla.
Vc.
D.B.
cresc.
dolce
f
long way we've come and hard was the way
In these
p
mp
arco
arco



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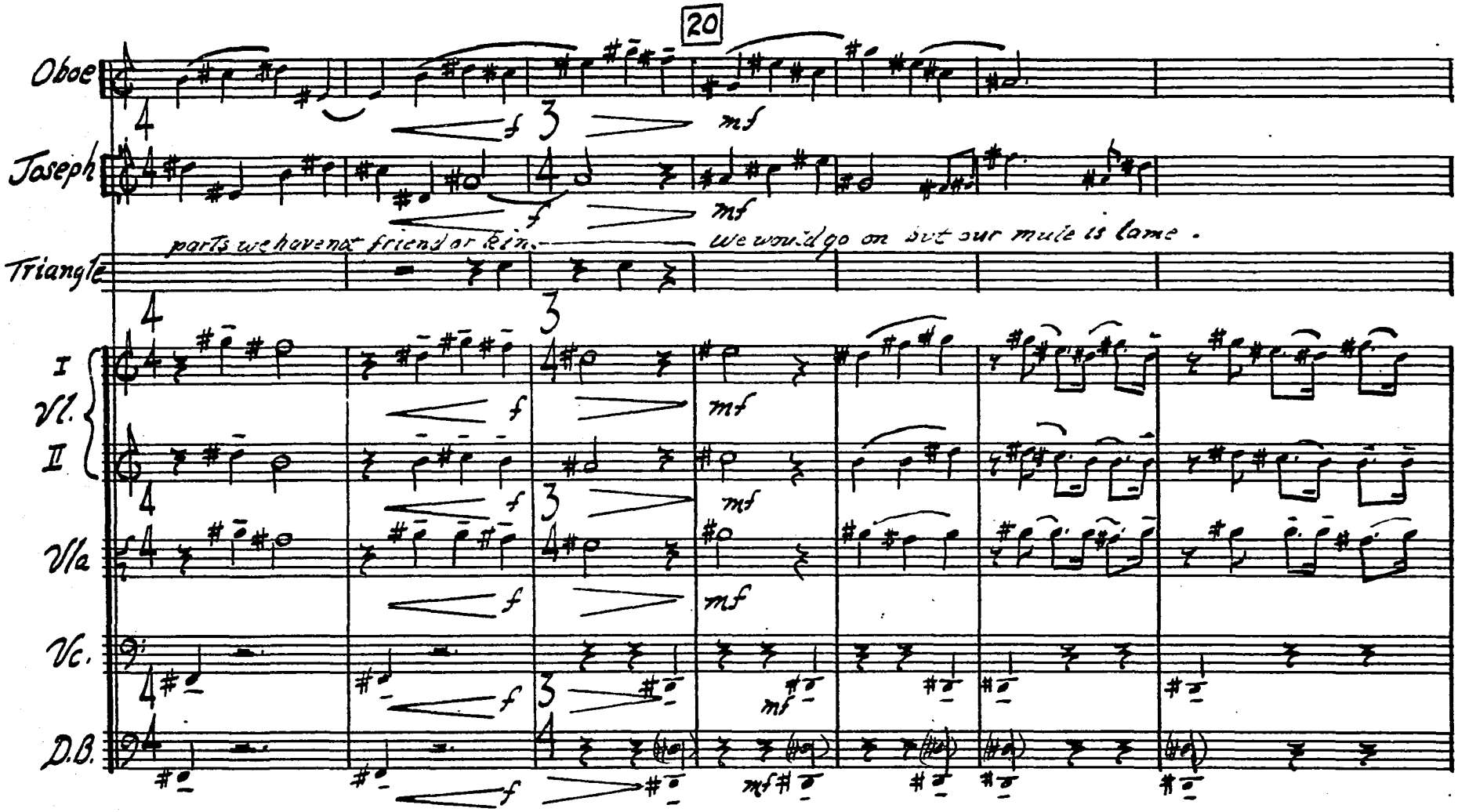
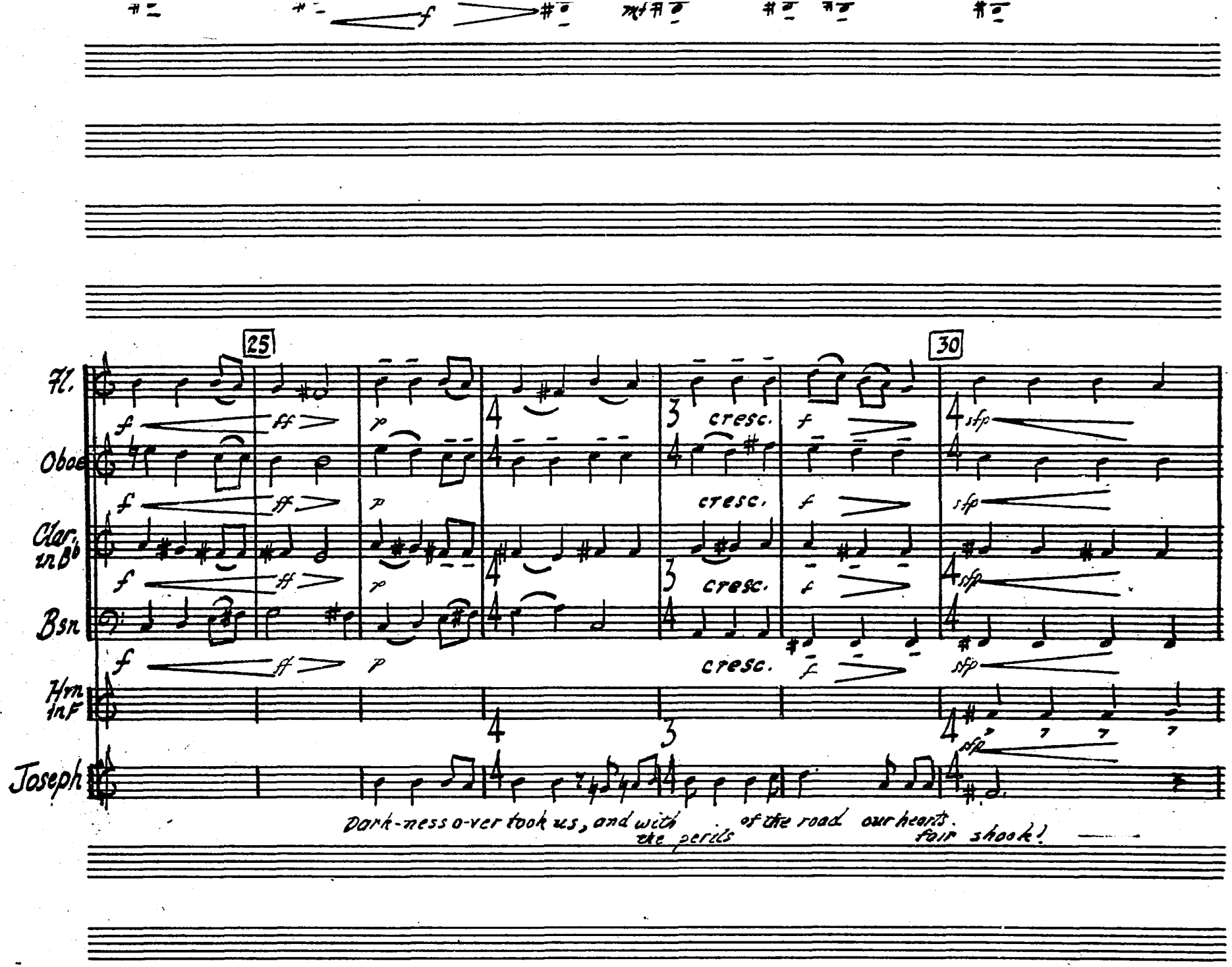
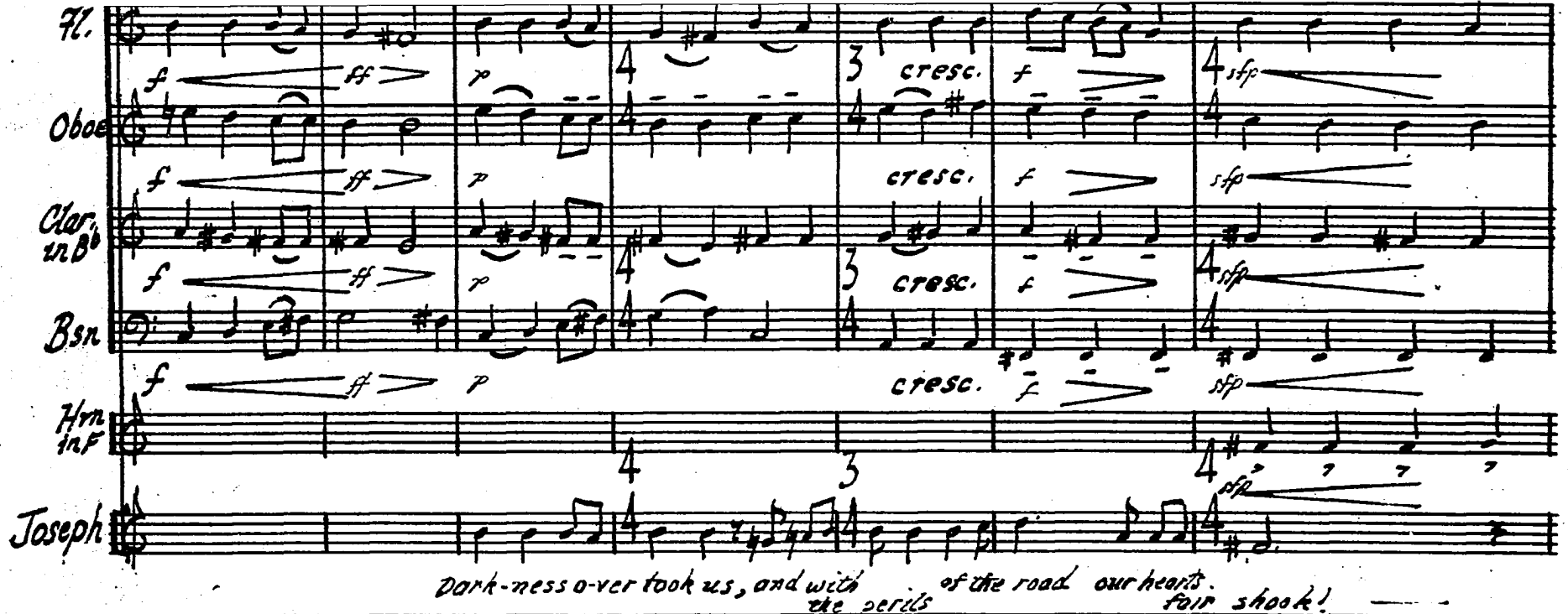
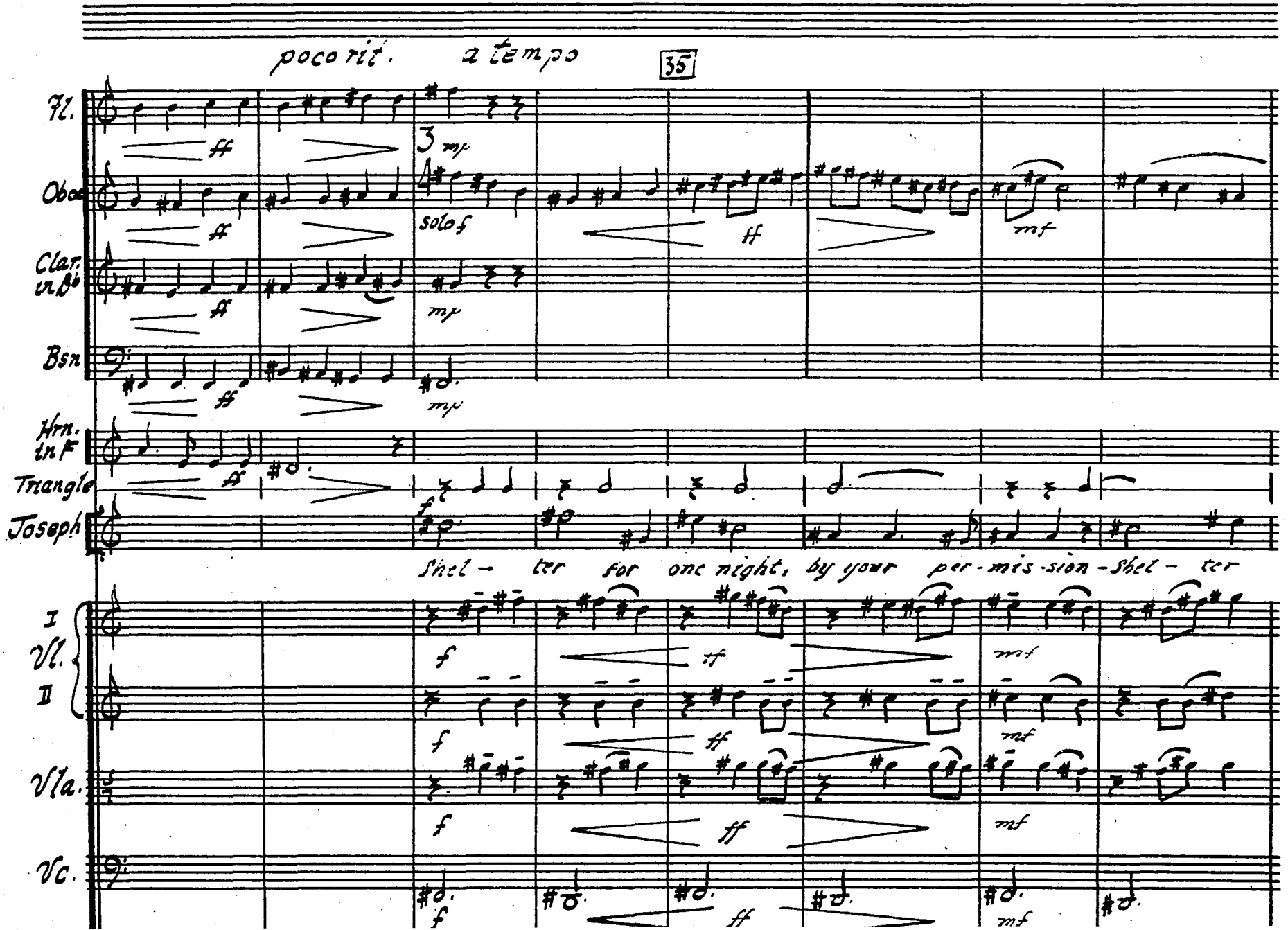
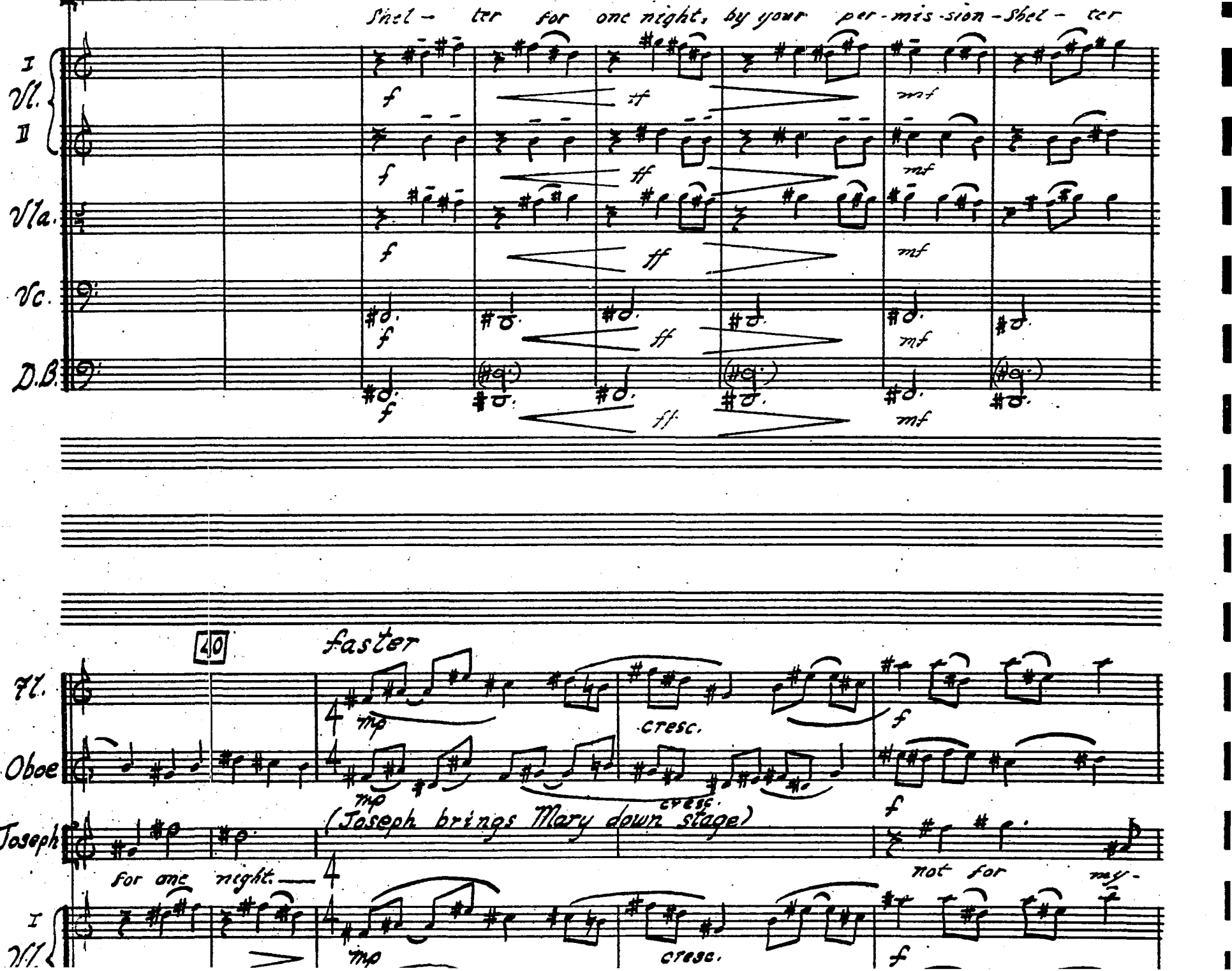

20
Oboe
Joseph
Triangle
parts we have not friends or kin.
We would go on but our mule is lame.
I
Vl.
II
Vla
Vc.
D.B.
f
mf

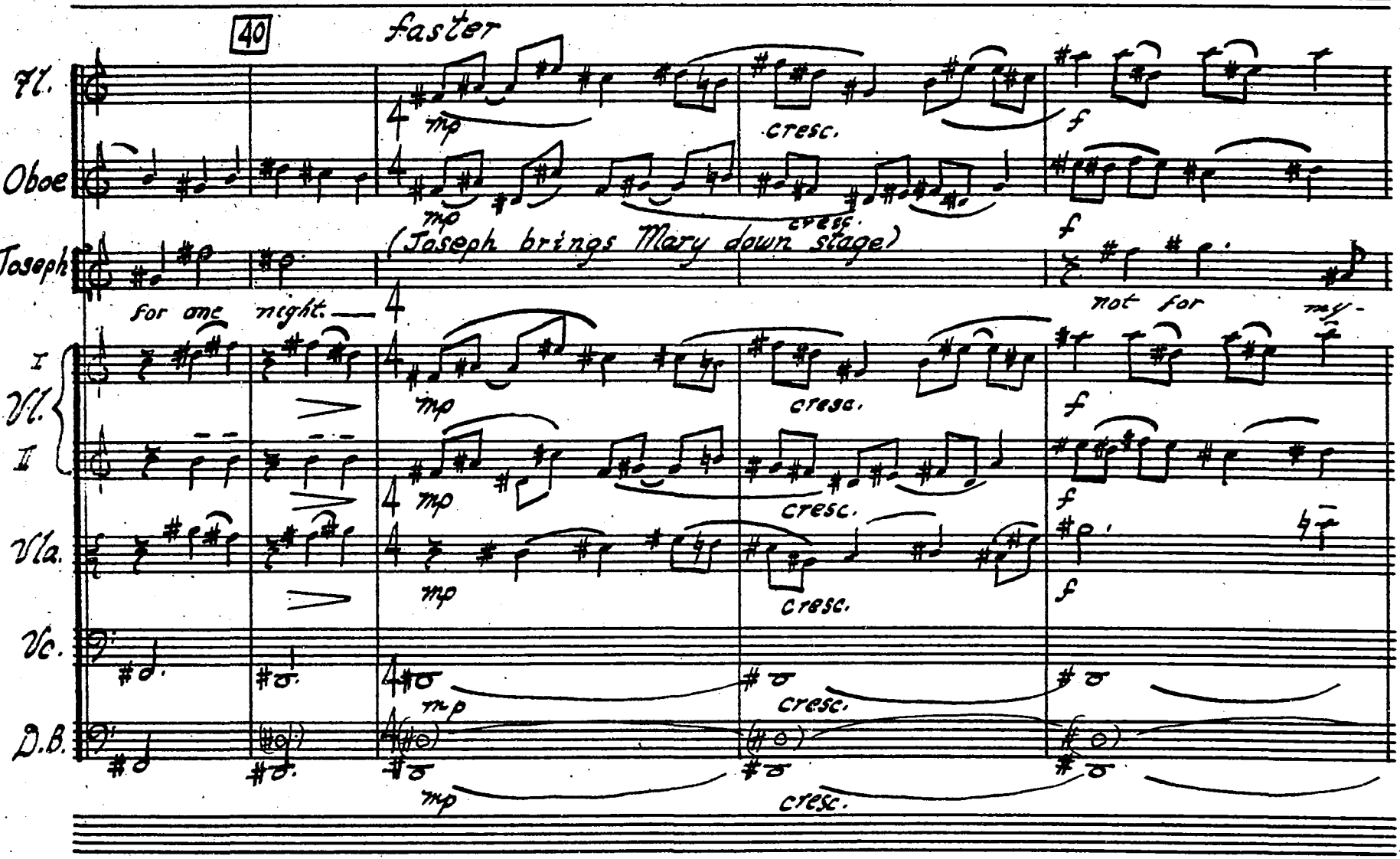

25
30
Fl.
Oboe
Clar. in B♭
Bsn
Hrn in F
Joseph
f
ff
p
cresc.
sfp
Dark-ness o-ver took us, and with the perils of the road our hearts fair shook!



SAMCO MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


poco rit. a tempo
35
Fl.
Oboe
Clar. in B♭
Bsn
Hrn. in F
Triangle
Joseph
Shel- ter for one night, by your per-mis-sion-Shel- ter
I Vl. II
Vla.
Vc.


Shel - ter for one night, by your per-mis-sion - Shel - ter
I Vl.
II
Vla.
Vc.
D.B.
40
faster
Fl.
Oboe
Joseph
(Joseph brings Mary down stage)
for one night.
not for my-
I Vl.
mp
cresc.
f
ff
mf



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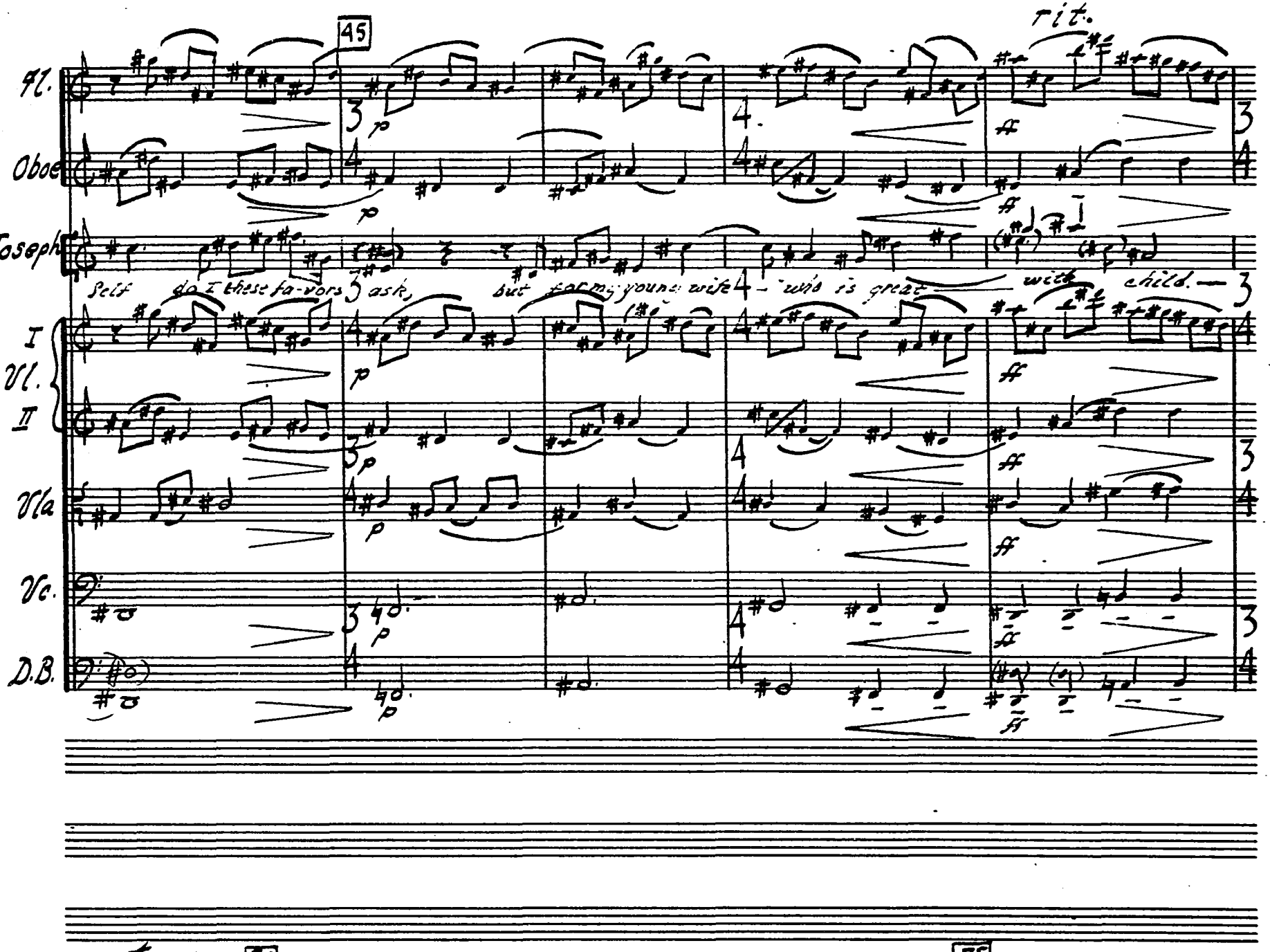
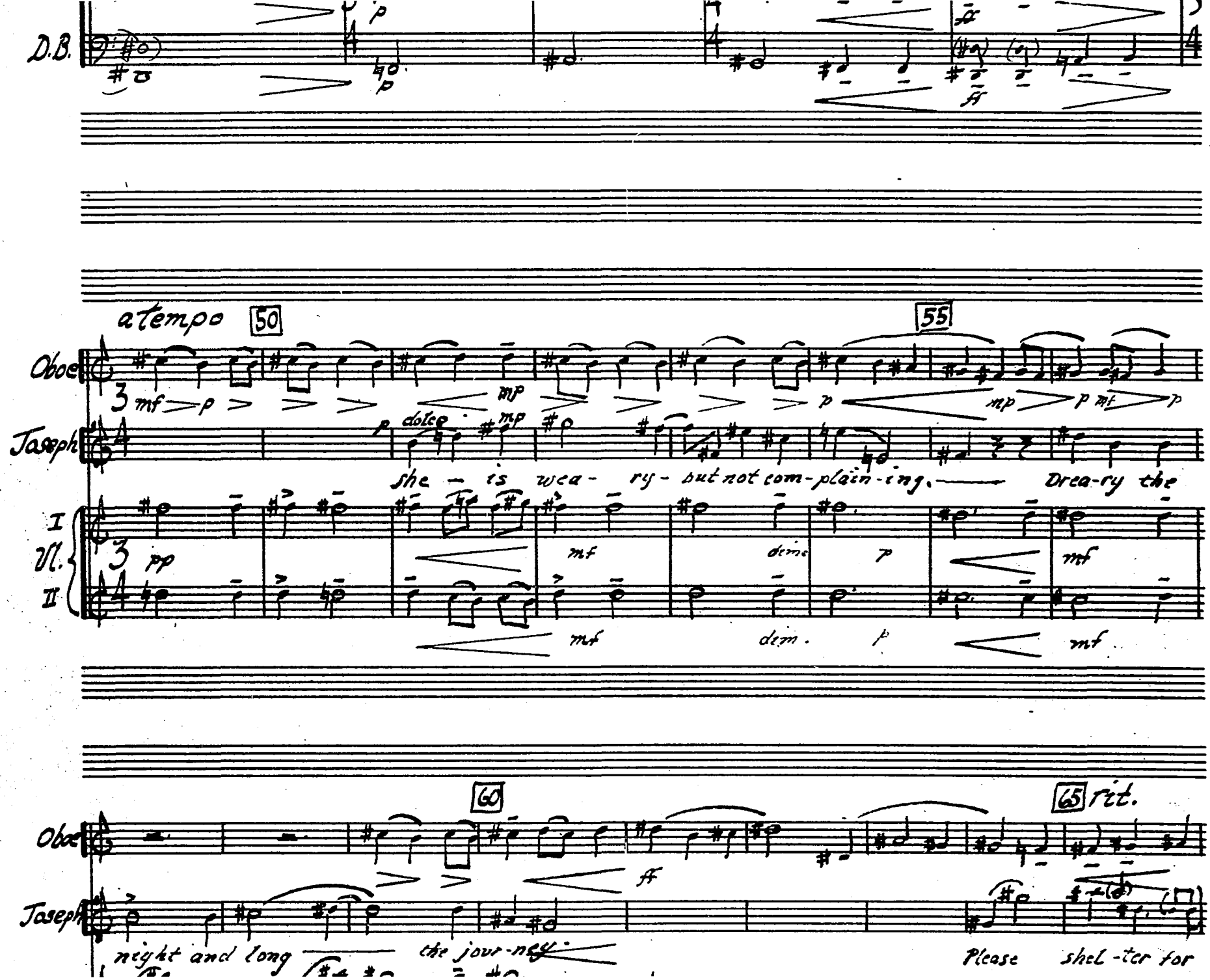
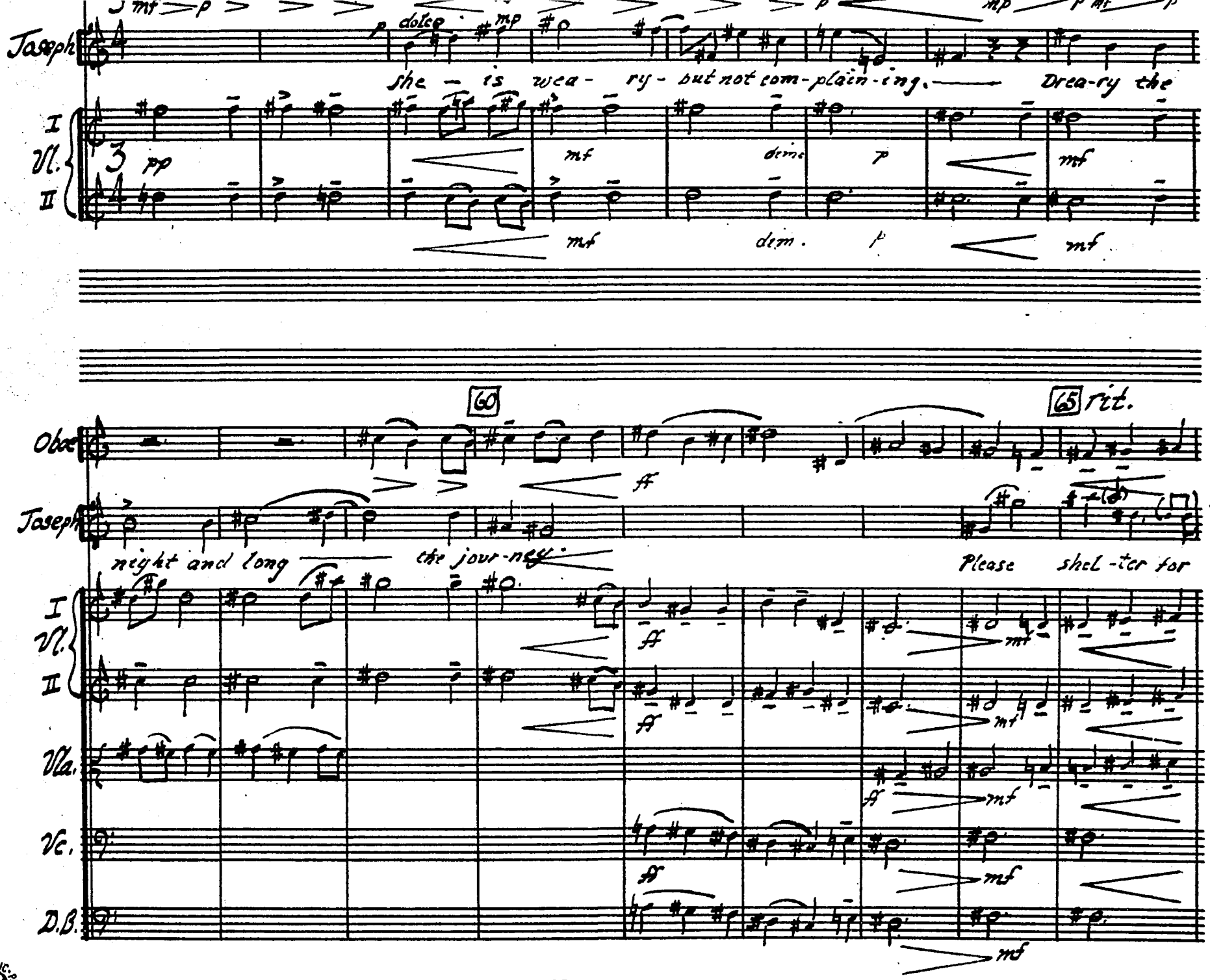

45
rit.
Fl.
Oboe
Joseph
Self do I these fa-vors ask, but for my young wife who is great with child.
I
Vl.
II
Vla
Vc.
D.B.
atempo
50
55


D.B.
a tempo
50
55
Oboe
Joseph
dolce
she - is wea - ry - but not com - plain - ing. Drea - ry the
I
Vl.
II
dim.
60
65 rit.
night and long the jour - ney
Please shel - ter for



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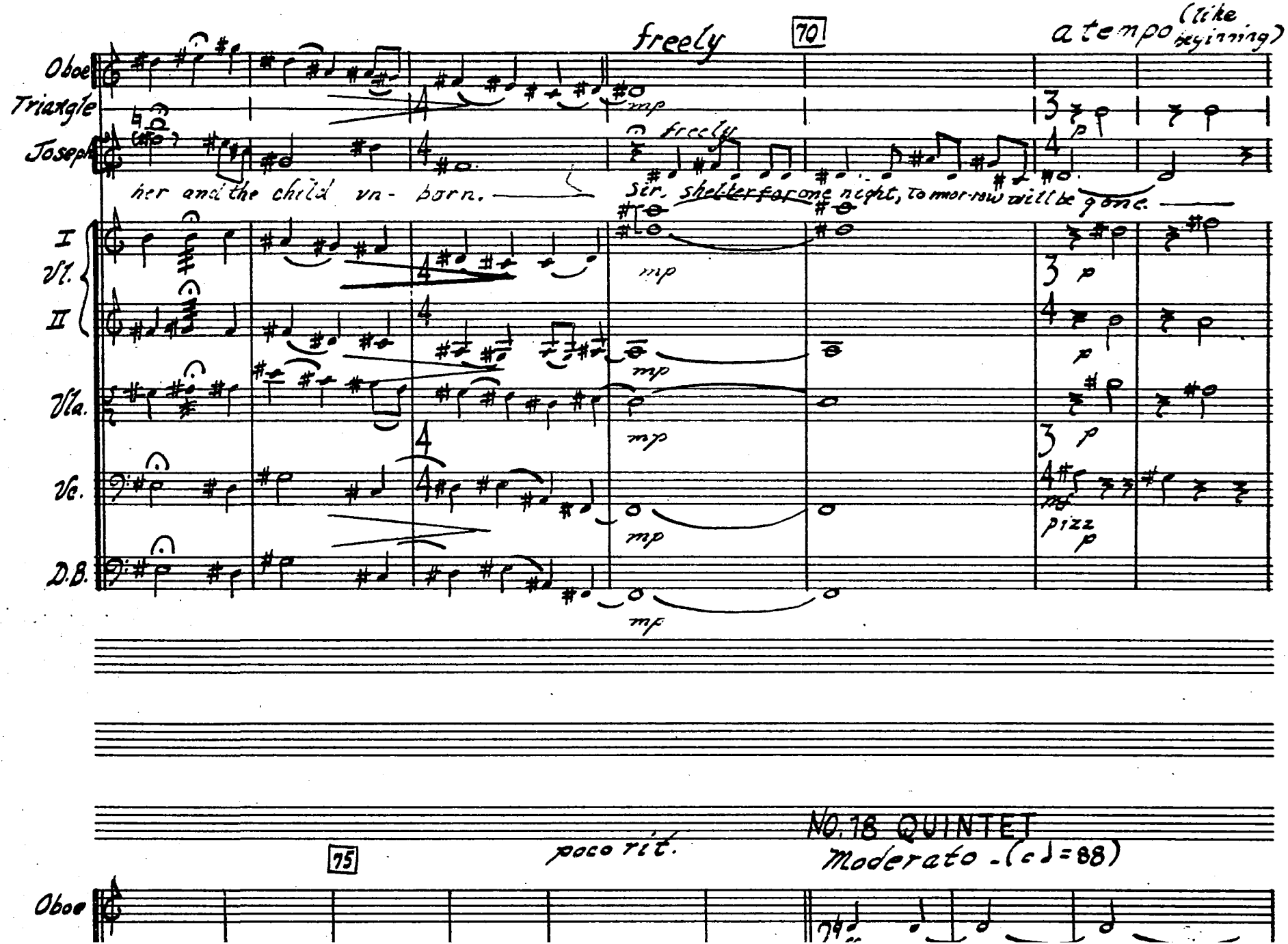
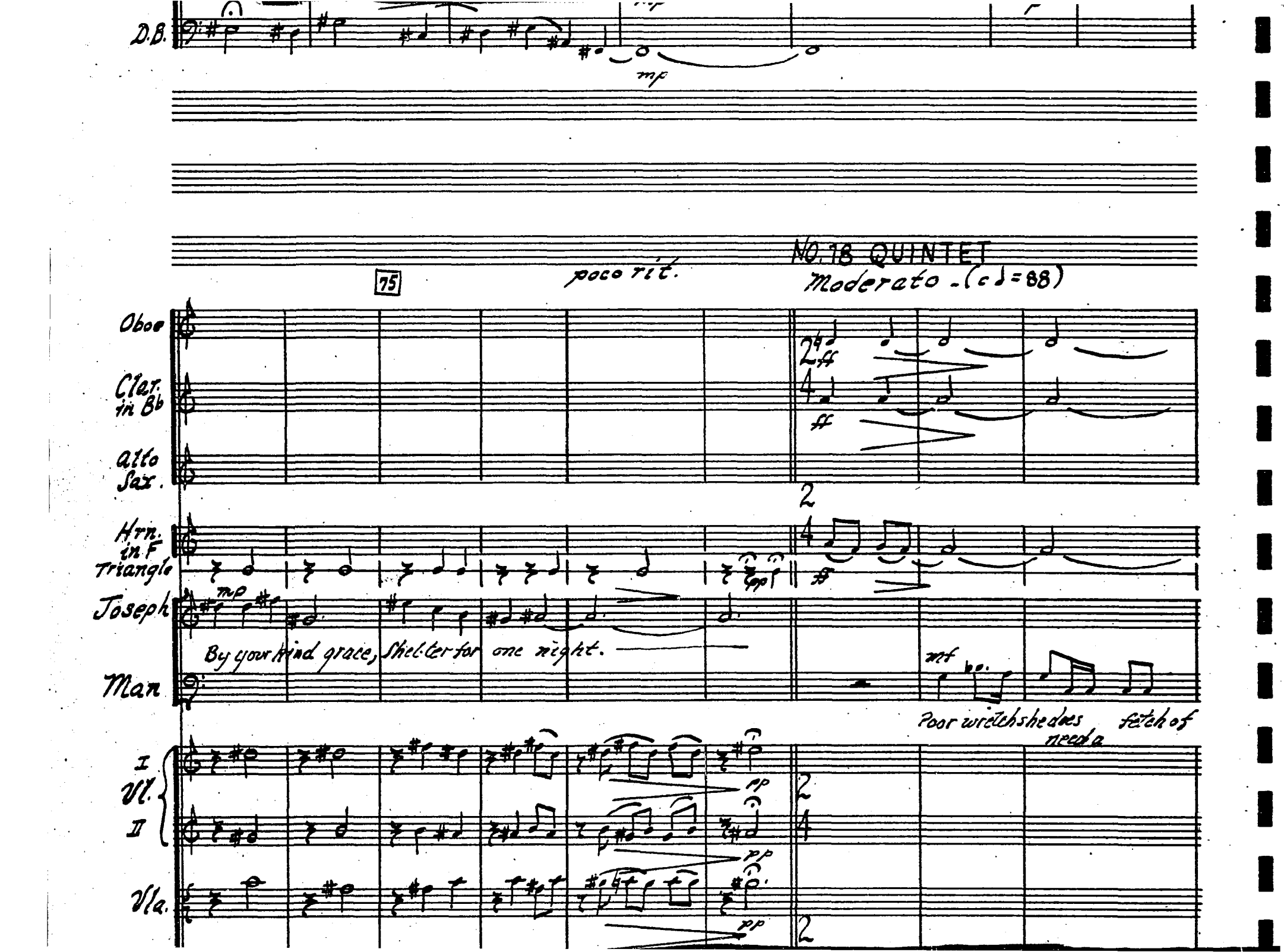
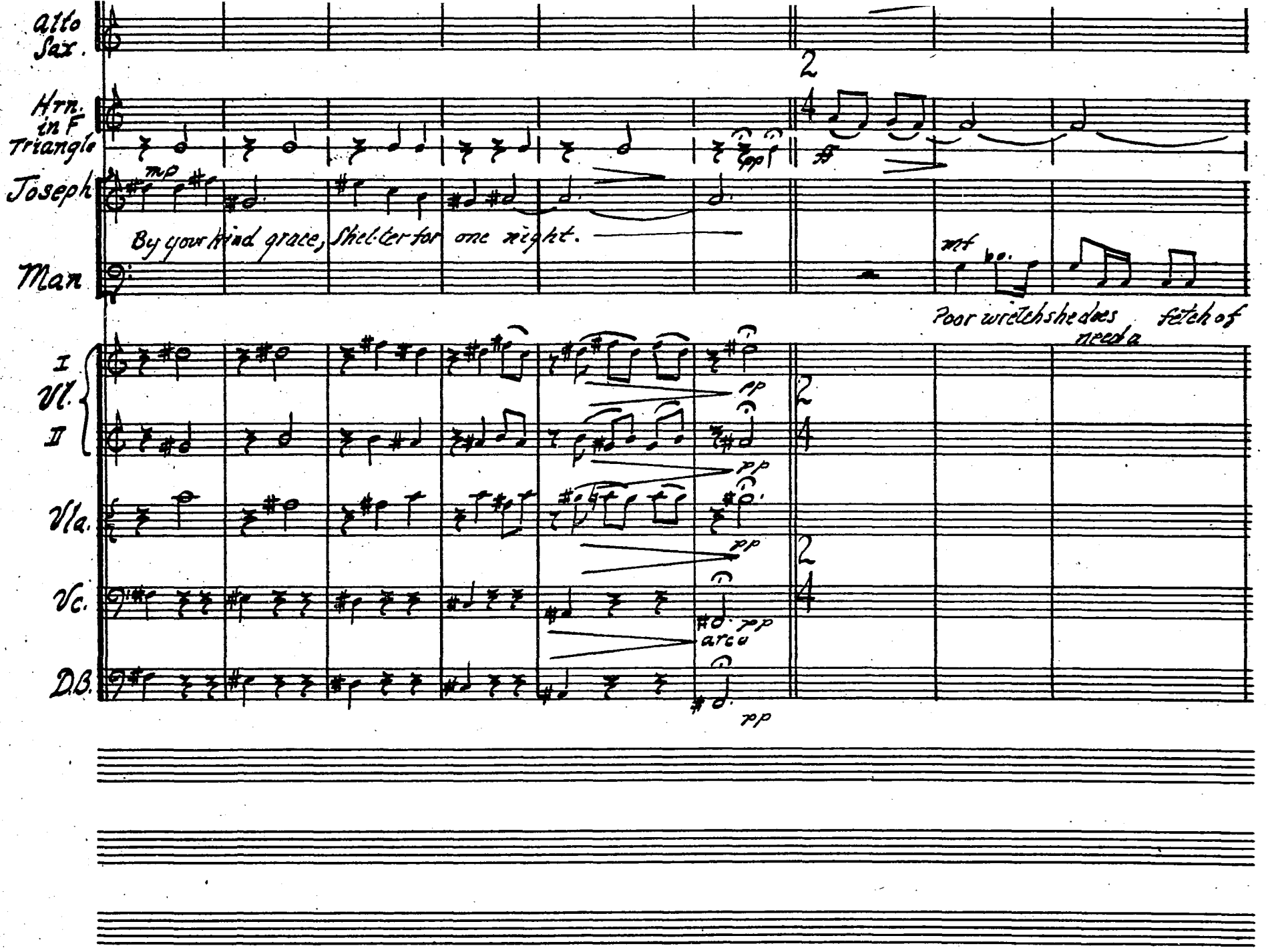
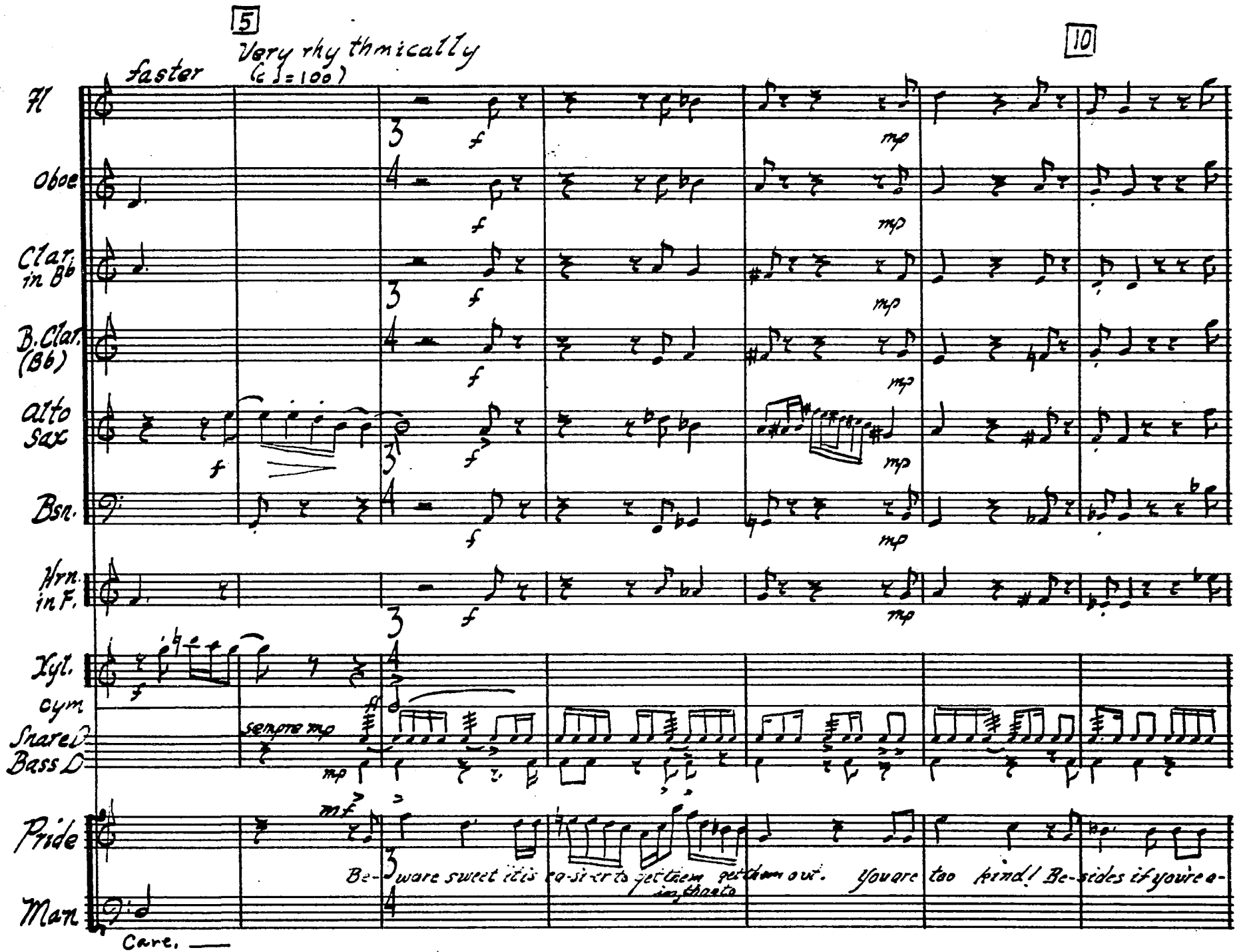
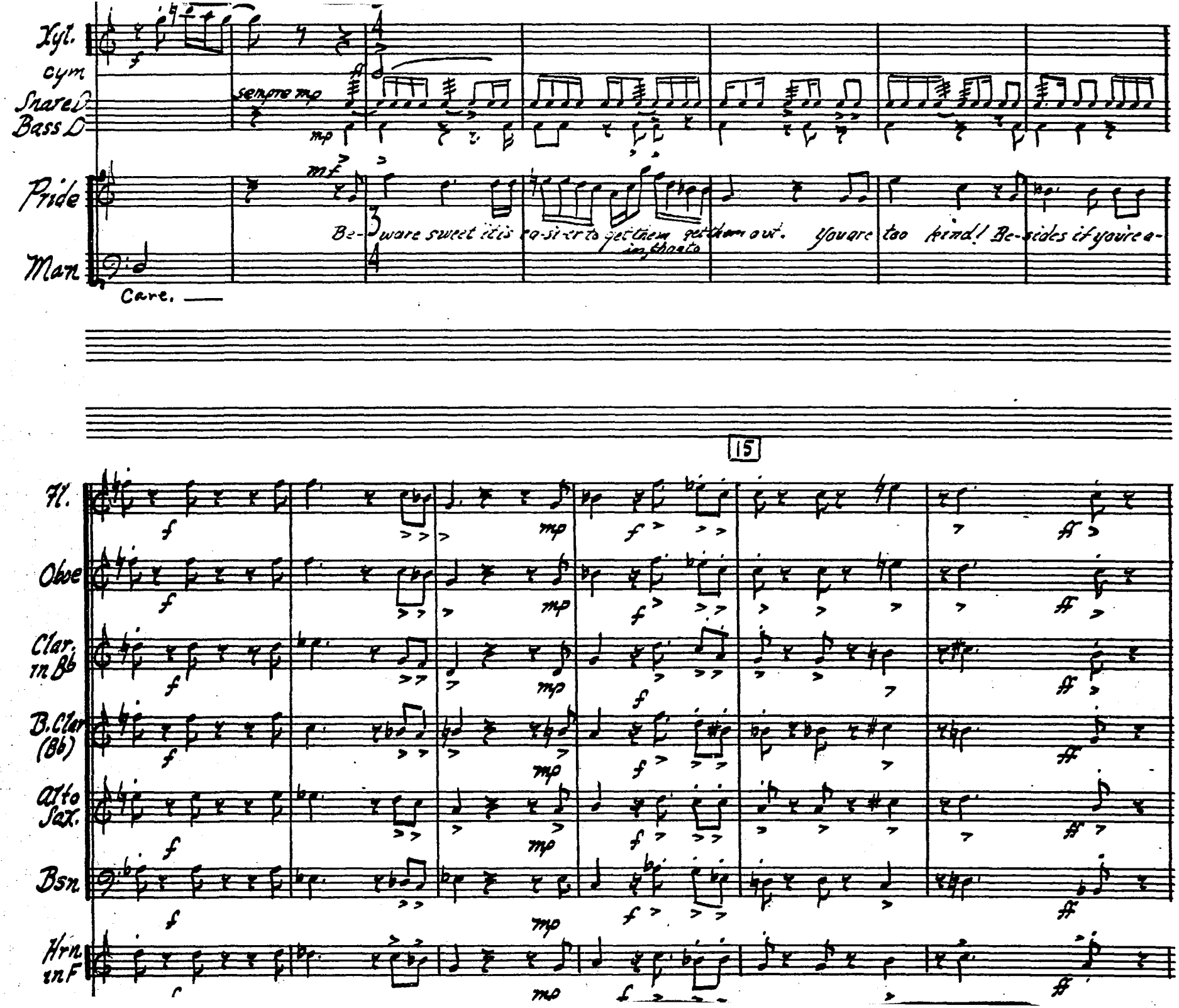
HO. 5-3124 1527½ Vine St. Hollywood, Calif.

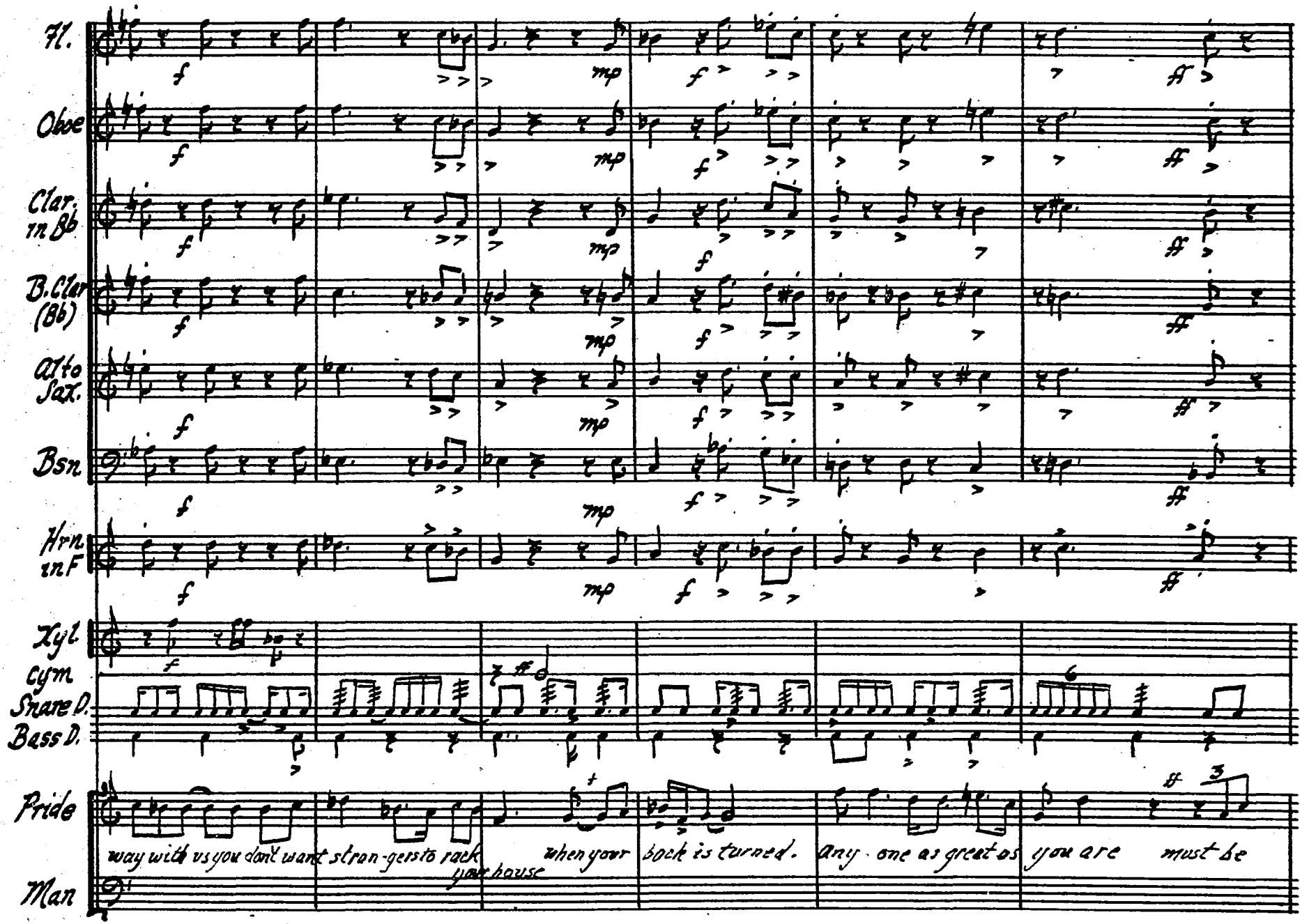

freely
70
a tempo (like beginning)
Oboe
Triangle
Joseph
her and the child un- born.
Sir, shelter for one night, to mor-row will be gone.
I
Vl.
II
Vla.
Vc.
D.B.
mp
p
pizz
75
poco rit.
NO. 18 QUINTET
Moderato - (♩ = 88)
Oboe


D.B.
mp
75
poco rit.
NO. 18 QUINTET
Moderato - (c♩=88)
Oboe
Clar. in Bb
Alto Sax.
Hrn. in F
Triangle
Joseph
mp
By your kind grace, shelter for one night.
Man
mf
Poor wretch she does fetch of needs a
I Vl. II
Vla.
pp
pp
pp


Alto Sax.
Hrn. in F
Triangle
Joseph
mp
By your kind grace, Shelter for one night.
Man
mf
Poor wretch she does fetch of needs a
I Vl. II
Vla.
Vc.
D.B.
pp
arco


5
Very rhythmically
(♩=100)
faster
10
Fl
Oboe
Clar. in B♭
B. Clar. (B♭)
Alto Sax
Bsn.
Hrn. in F.
Xyl.
Cym
Snare D
Bass D
Pride
Man
sempre mp
Be-ware sweet it is ea-si-er to get them in than to get them out. You are too kind! Be-sides if you're a-
Care.


Xyl.
cym
Snare D
Bass D
sempre mp
mp
Pride
mf
Man
Care.
Be-ware sweet it is ea-si-er to get them in than to get them out. You are too kind! Be-sides if you're a-
15
Fl.
Oboe
Clar. in B♭
B. Clar (B♭)
Alto Sax.
Bsn.
Hrn. in F



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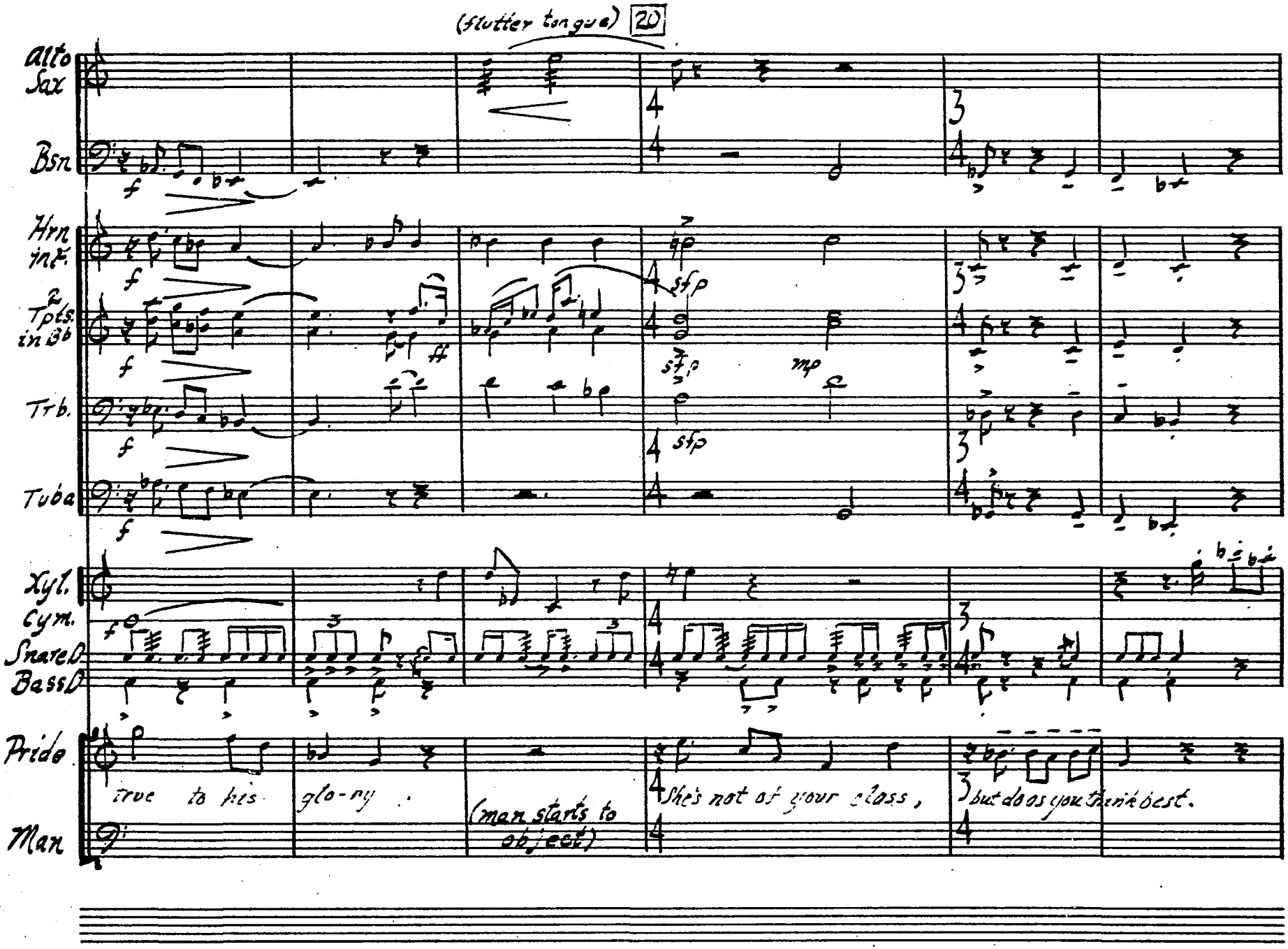
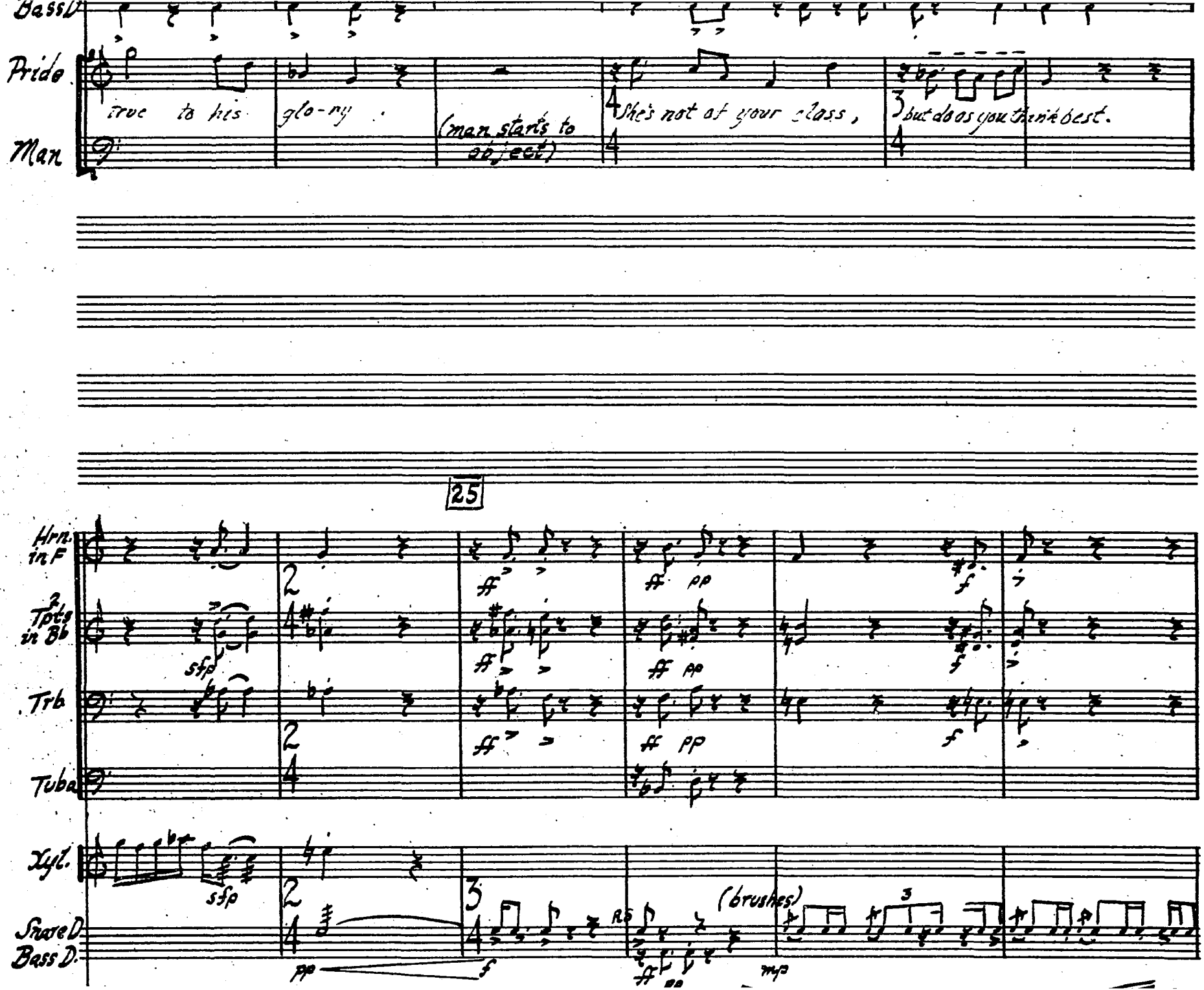
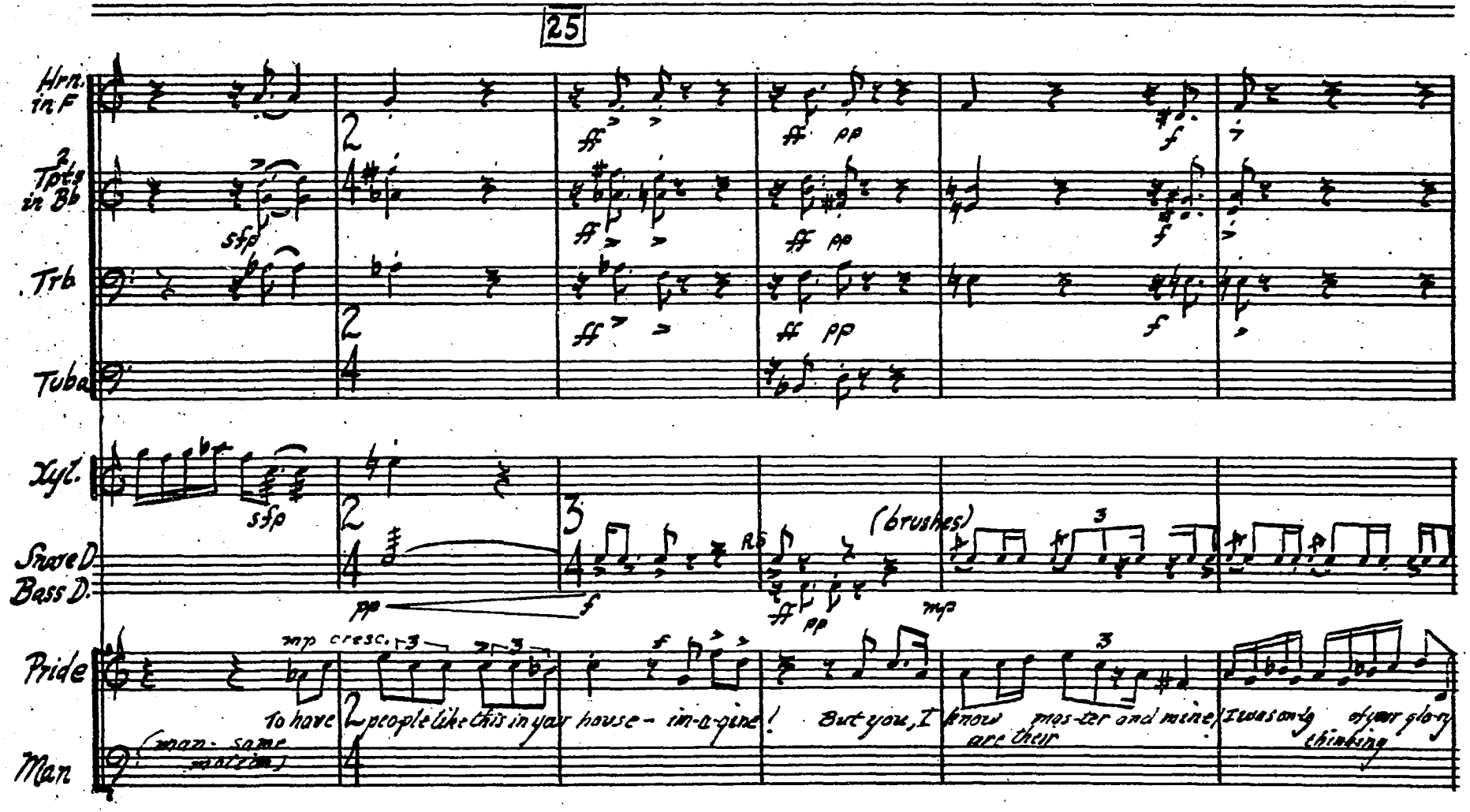

(flutter tongue)
20
Alto Sax
Bsn
Hrn in F.
2 Tpts. in Bb
Trb.
Tuba
Xyl.
Cym.
Snare D.
Bass D.
Pride
Man
true to his glo-ry .
(man starts to object)
She's not of your class,
but does you think best.


Bass V
Pride
true to his
glo-ry .
(man starts to object)
She's not of your class,
but does you think best.
Man
25
Hrn. in F
2 Tptg in Bb
Trb
Tuba
Xyl.
sfp
Snare D.
Bass D.
pp
f
(brushes)
mp



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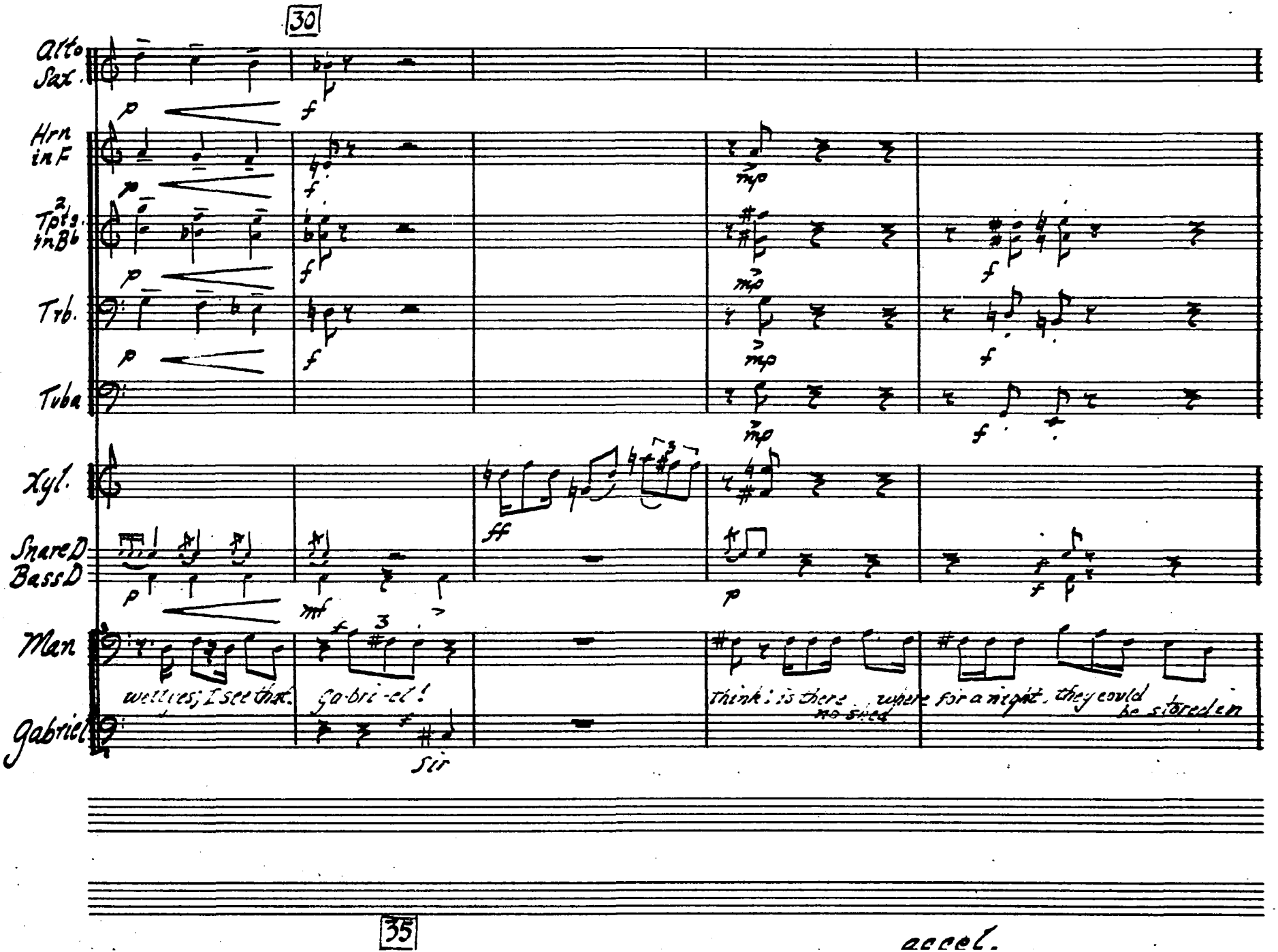
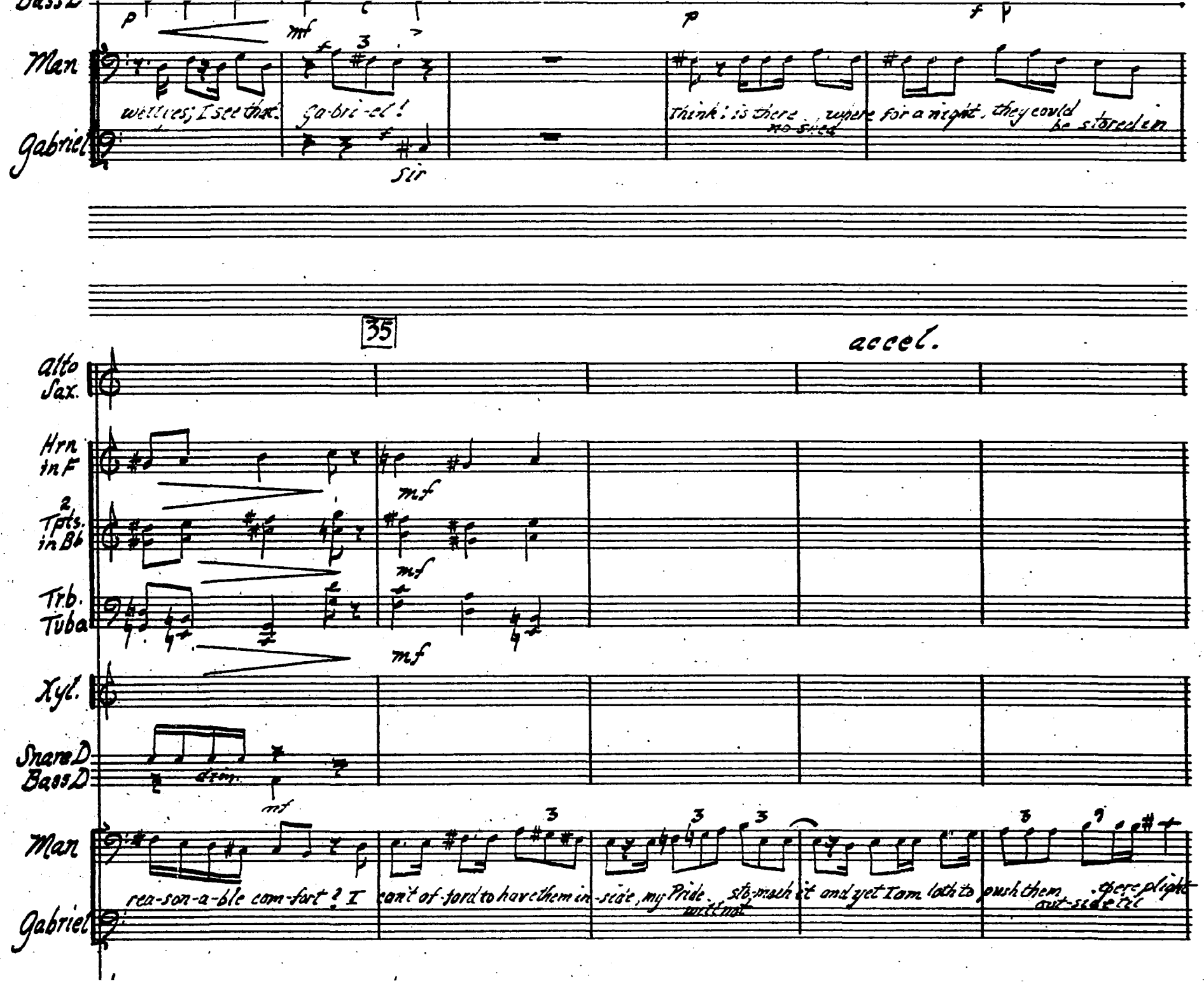
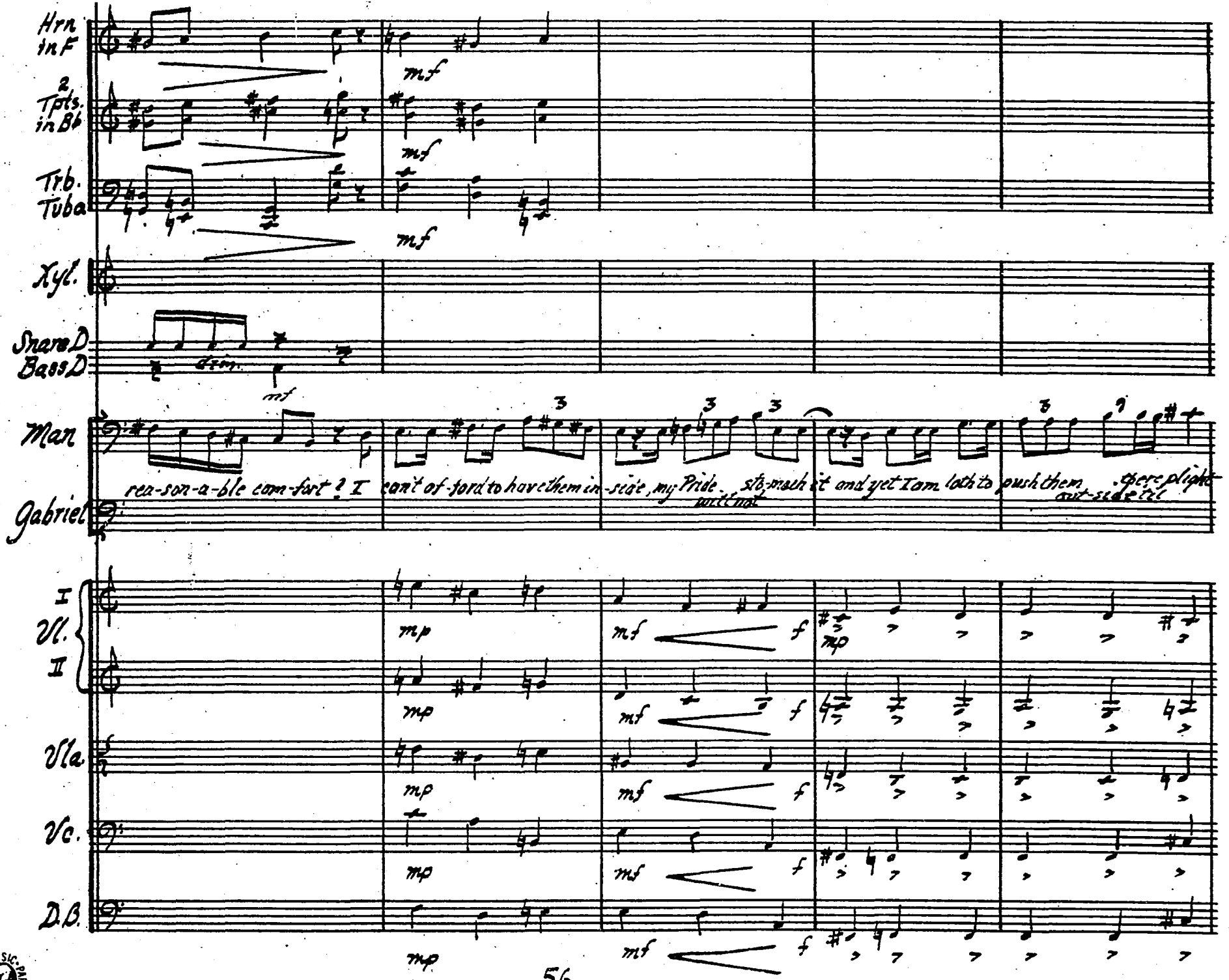
117


30
Alto Sax.
Hrn in F
Tpts. in B♭
Trb.
Tuba
Xyl.
Snare D
Bass D
Man
Gabriel
well yes; I see that.
Ga-bri-el!
Sir
Think: is there where for a night, they could be stored in
no shed
35
accel.


Bass D
Man
Gabriel
well yes; I see that. Ga-bri-el!
Sir
think: is there where for a night, they could be stored in
no shed
35
accel.
Alto Sax.
Hrn in F
2 Tpts. in Bb
Trb. Tuba
Xyl.
Snare D
Bass D
dim.
Man
Gabriel
rea-son-a-ble com-fort? I can't af-ford to have them in-side, my Pride sto-mach it and yet I am loth to push them there plight out-side til
will not



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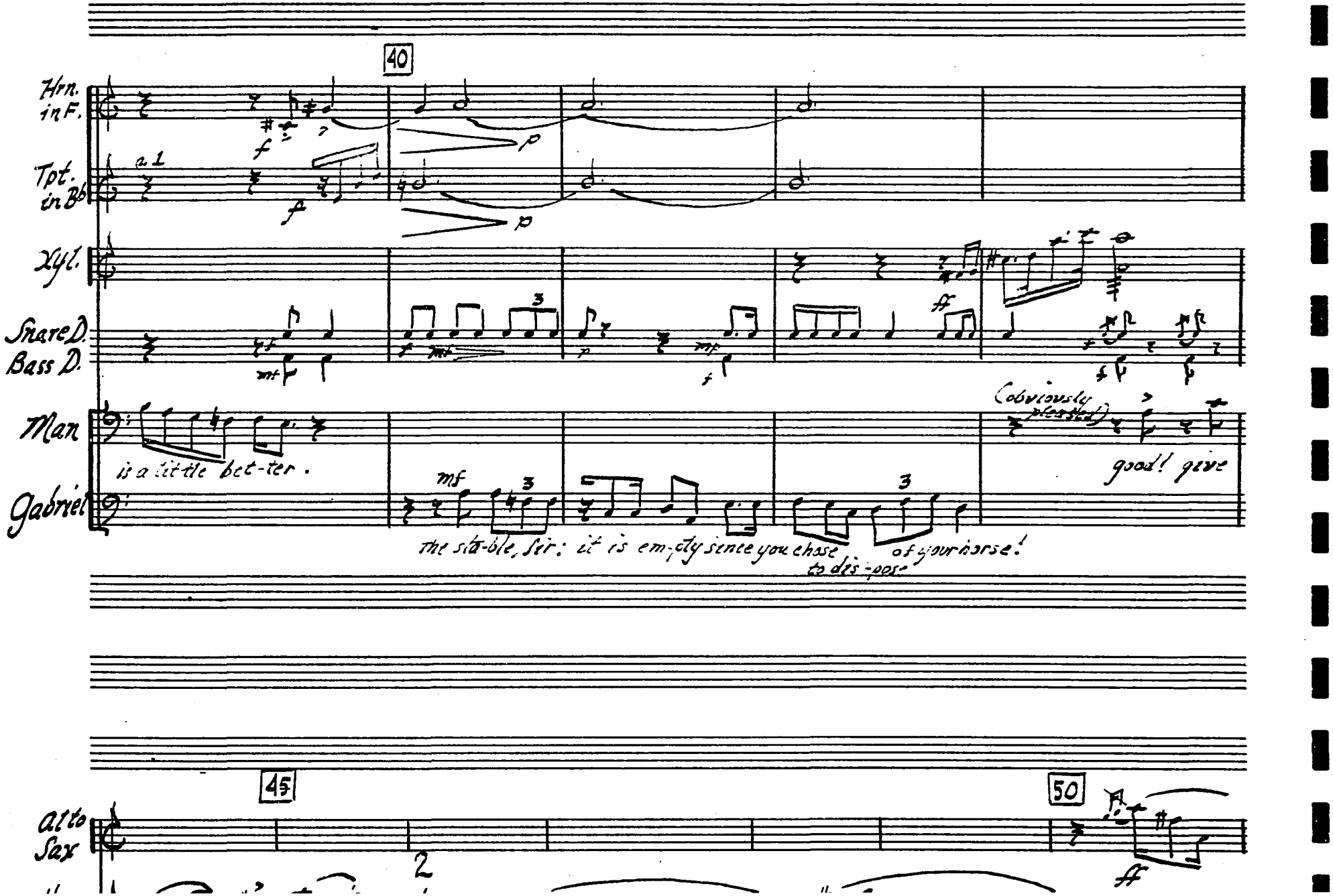
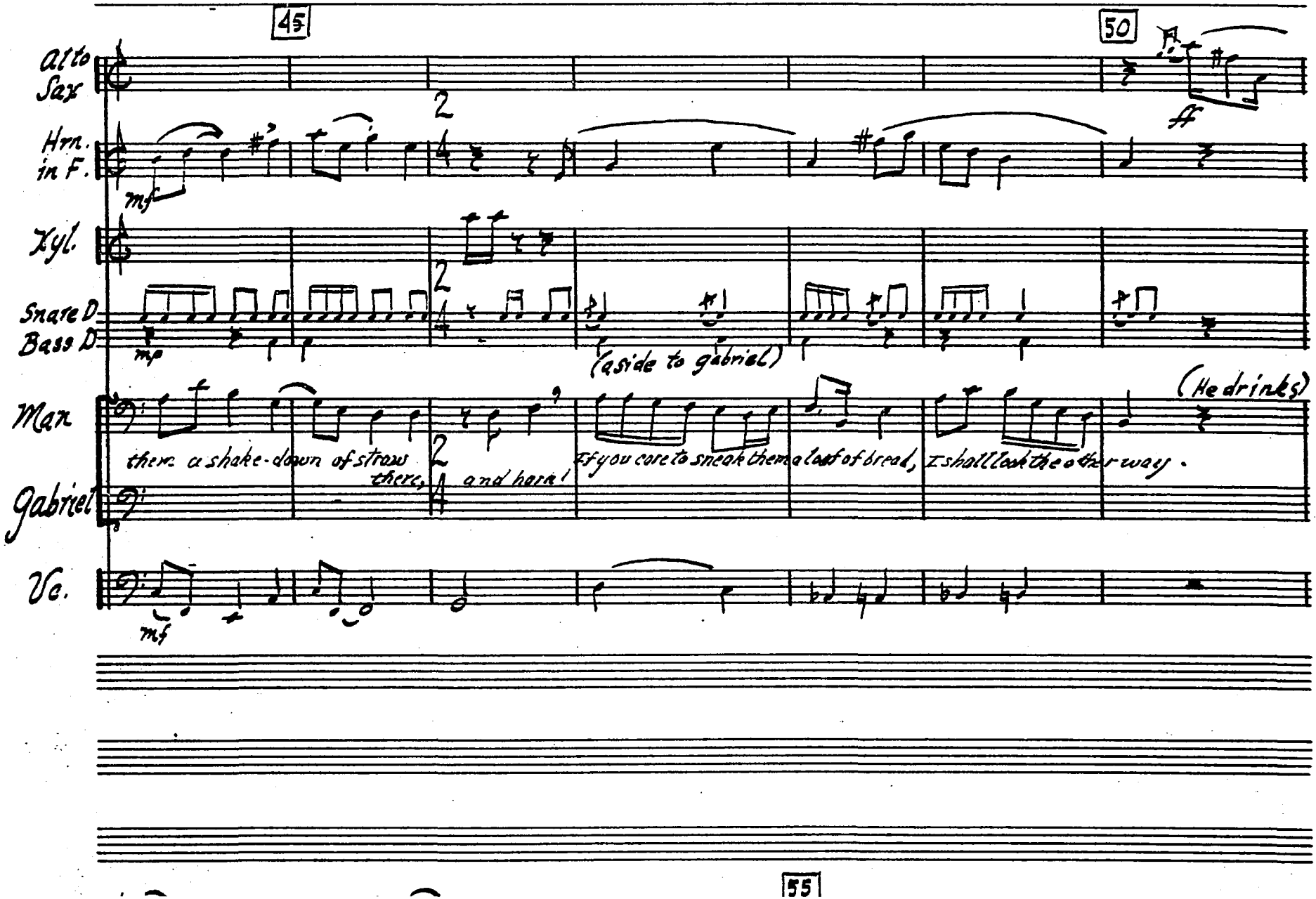
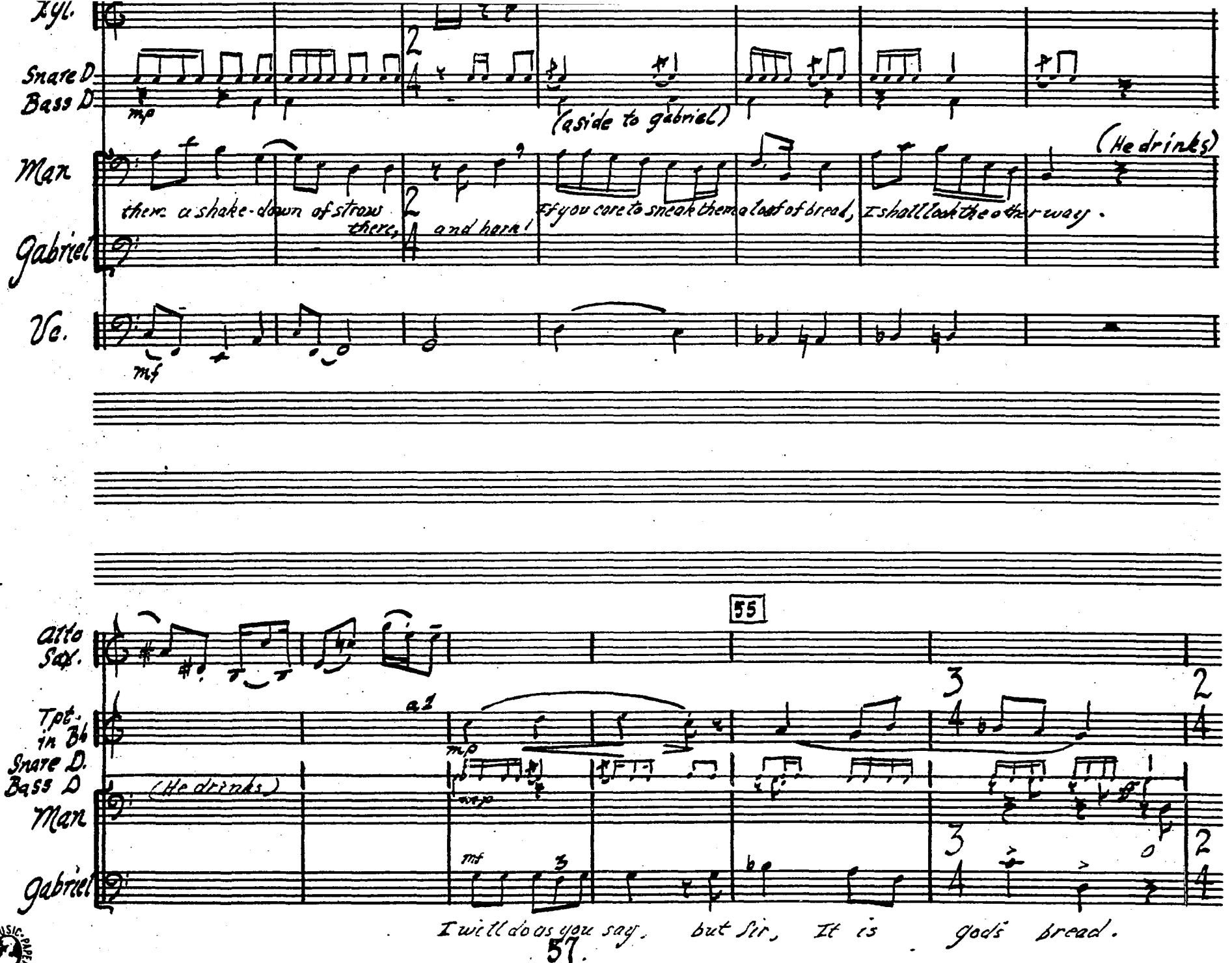

40
Hrn. in F.
Tpt. in Bb
a 1
Xyl.
Snare D.
Bass D.
Man
is a little bet-ter.
Gabriel
mf
the sta-ble, Sir: it is em-pty since you chose to dis-pose of your horse!
(obviously pleased)
good! give
45
50
Alto Sax
2


45
50
Alto Sax
Hrn. in F.
mf
ff
Xyl.
Snare D.
Bass D.
mp
(aside to gabriel)
(He drinks)
Man
then a shake-down of straw there, and here!
If you care to sneak them a loaf of bread, I shall look the other way.
Gabriel
Vc.
mf
55



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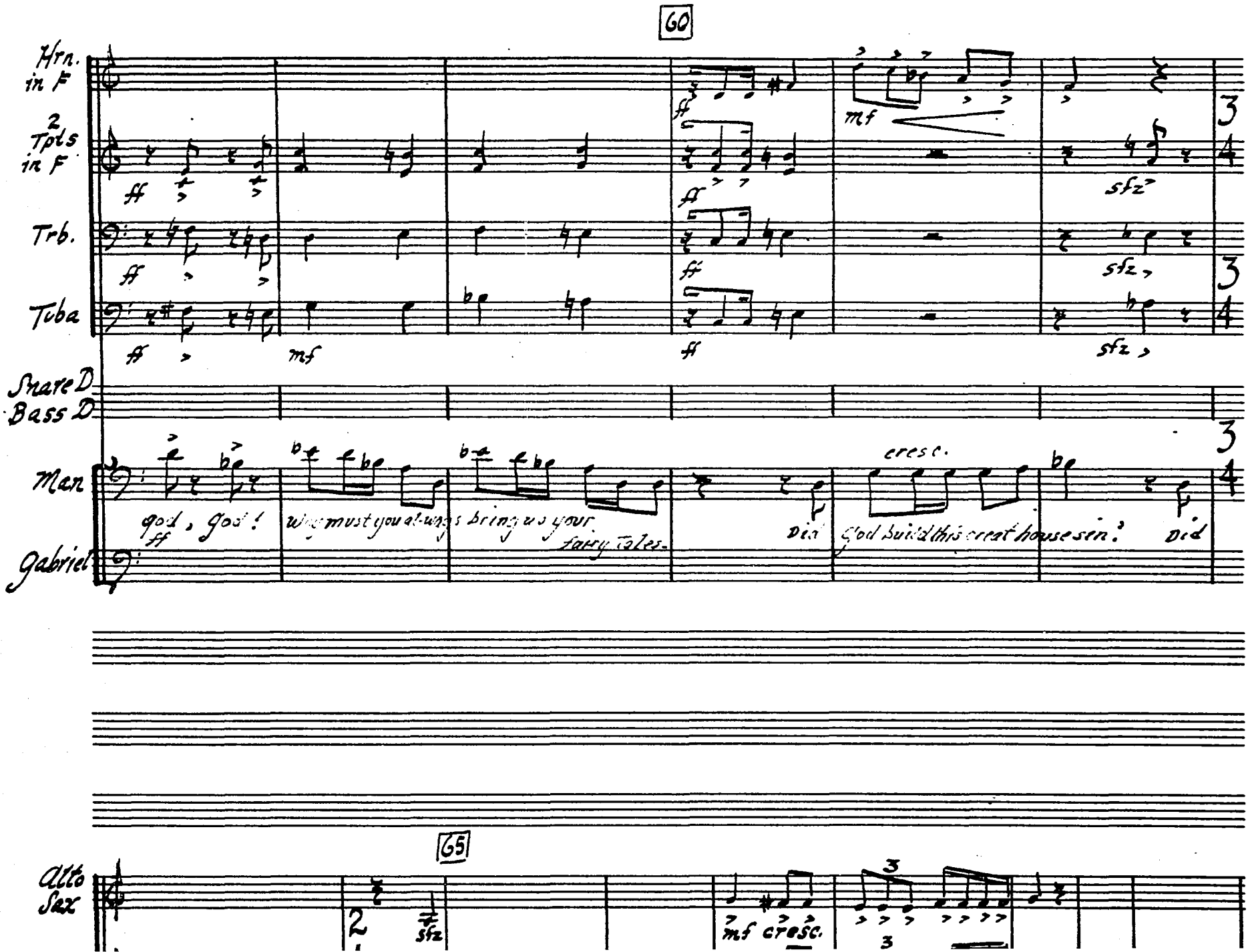
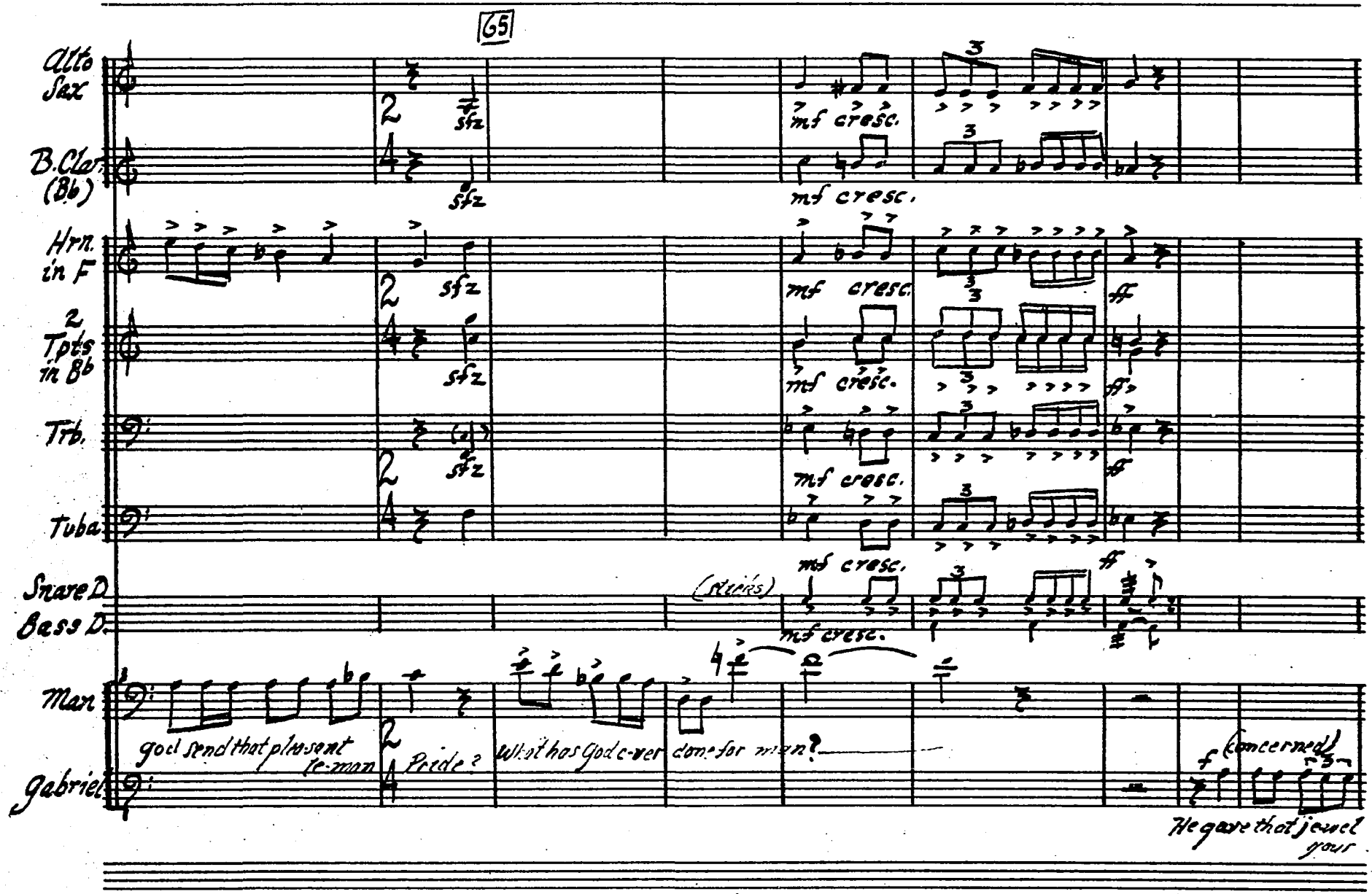
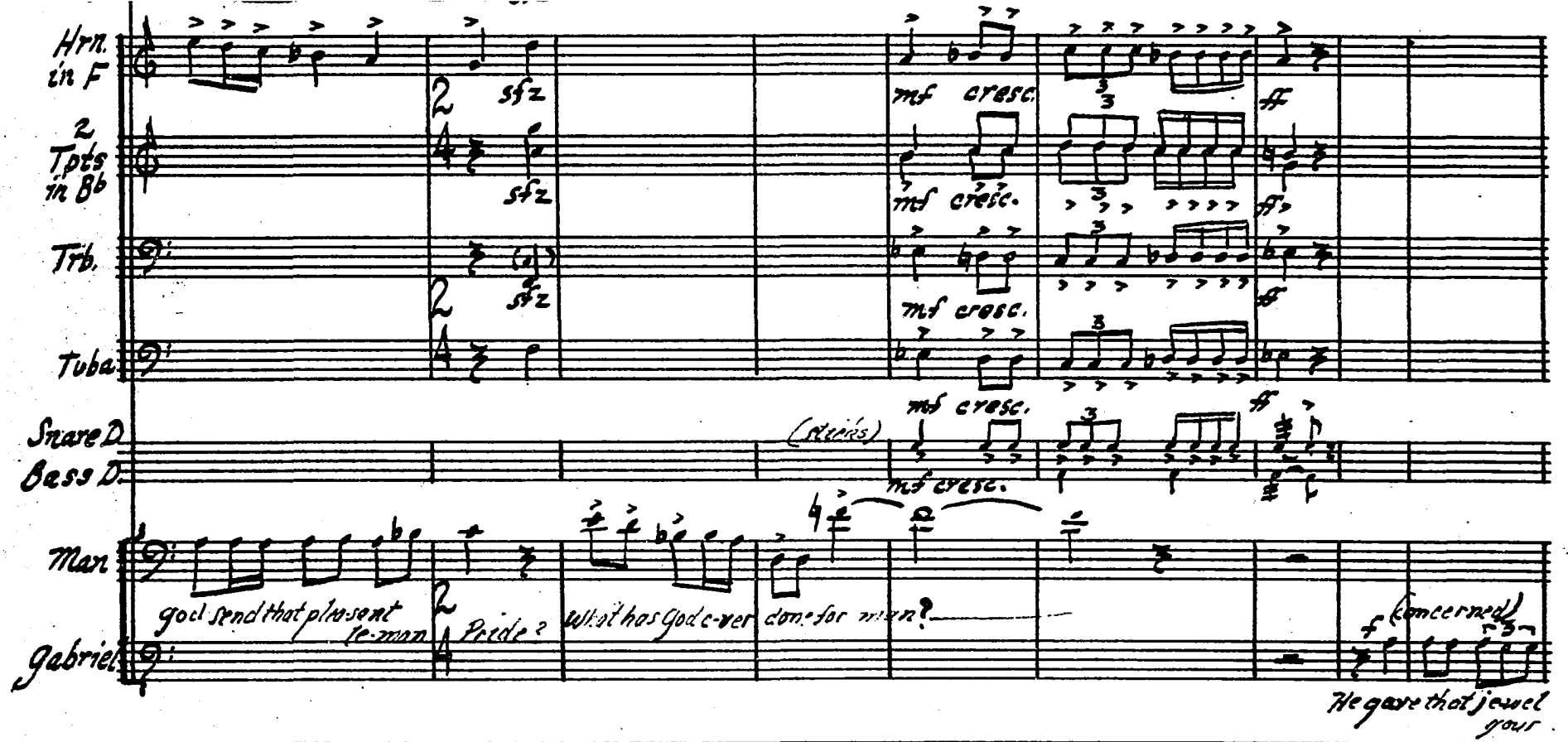

60
Hrn. in F
2 Tpts in F
Trb.
Tuba
Snare D
Bass D
Man
Gabriel
ff
mf
sfz
cresc.
god, God!
why must you always bring us your
fairy tales.
Did
God build this great house sin?
Did
65
Alto Sax
mf cresc.


65
Alto Sax
B.Clar. (Bb)
Hrn. in F
2 Tpts in Bb
Trb.
Tuba
Snare D.
Bass D.
Man
Gabriel
sfz
mf cresc.
ff
(sticks)
god send that pleasant le-man Pride?
What has God ever done for man?
(concerned)
He gave that jewel your



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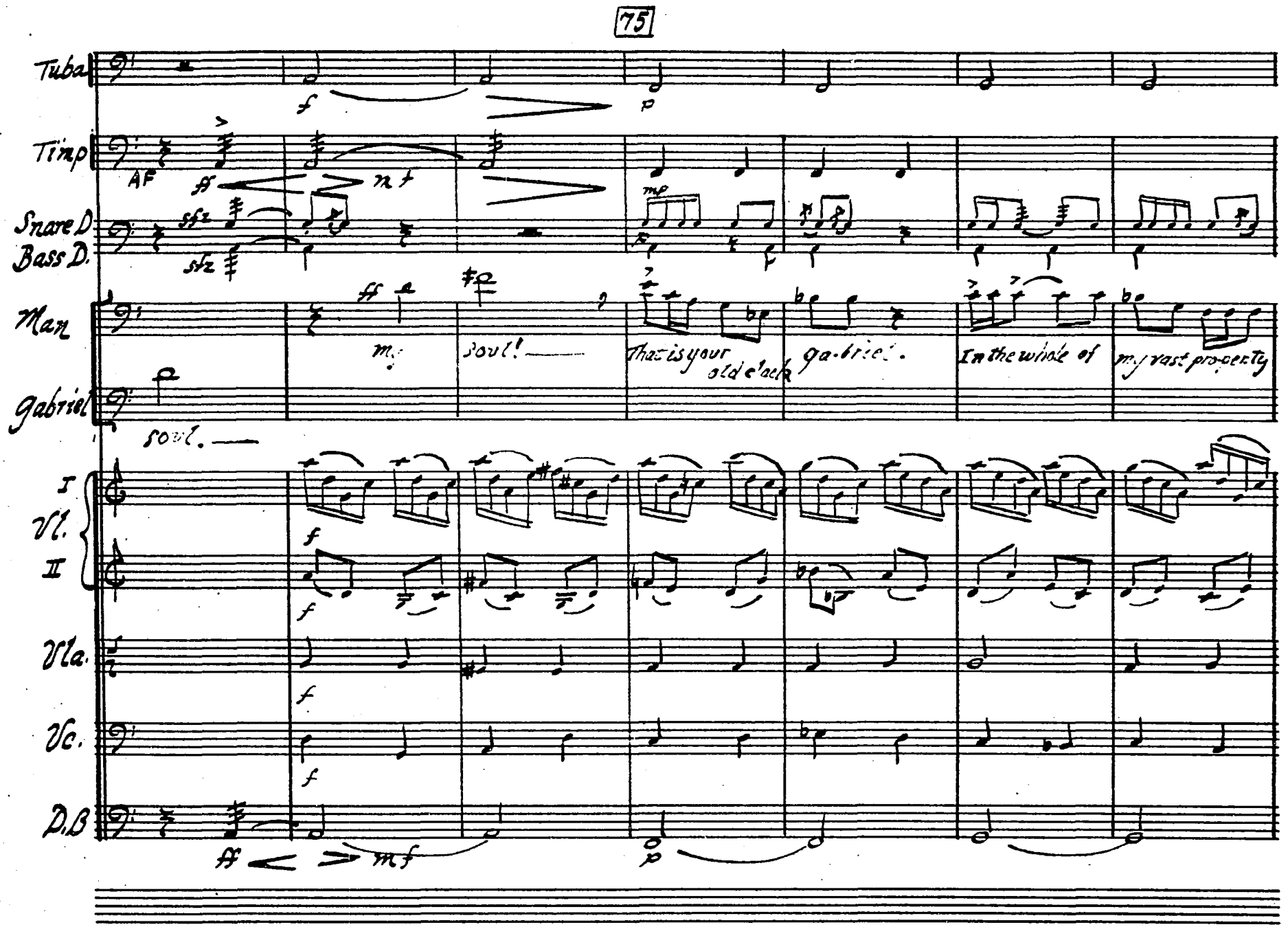
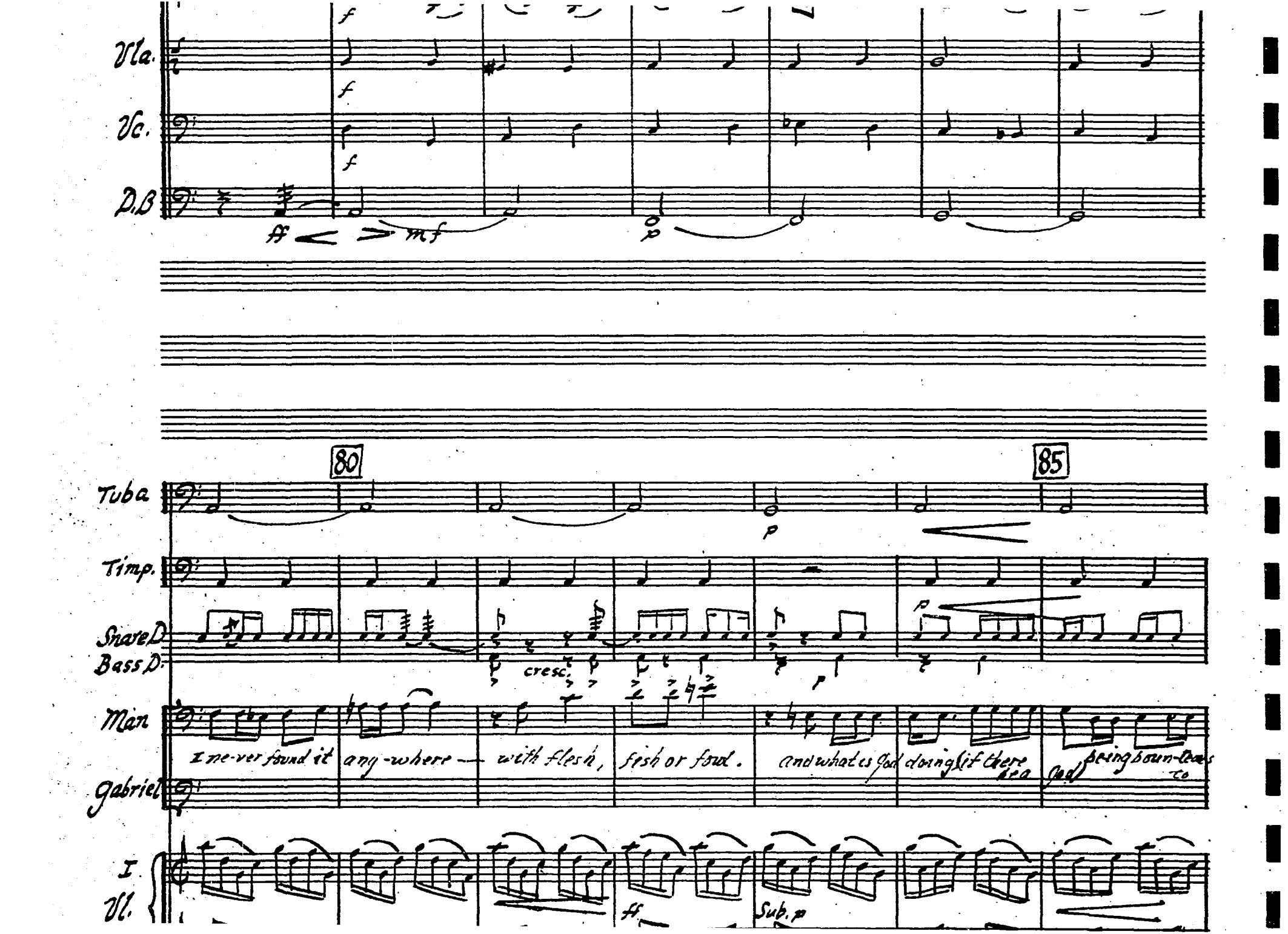
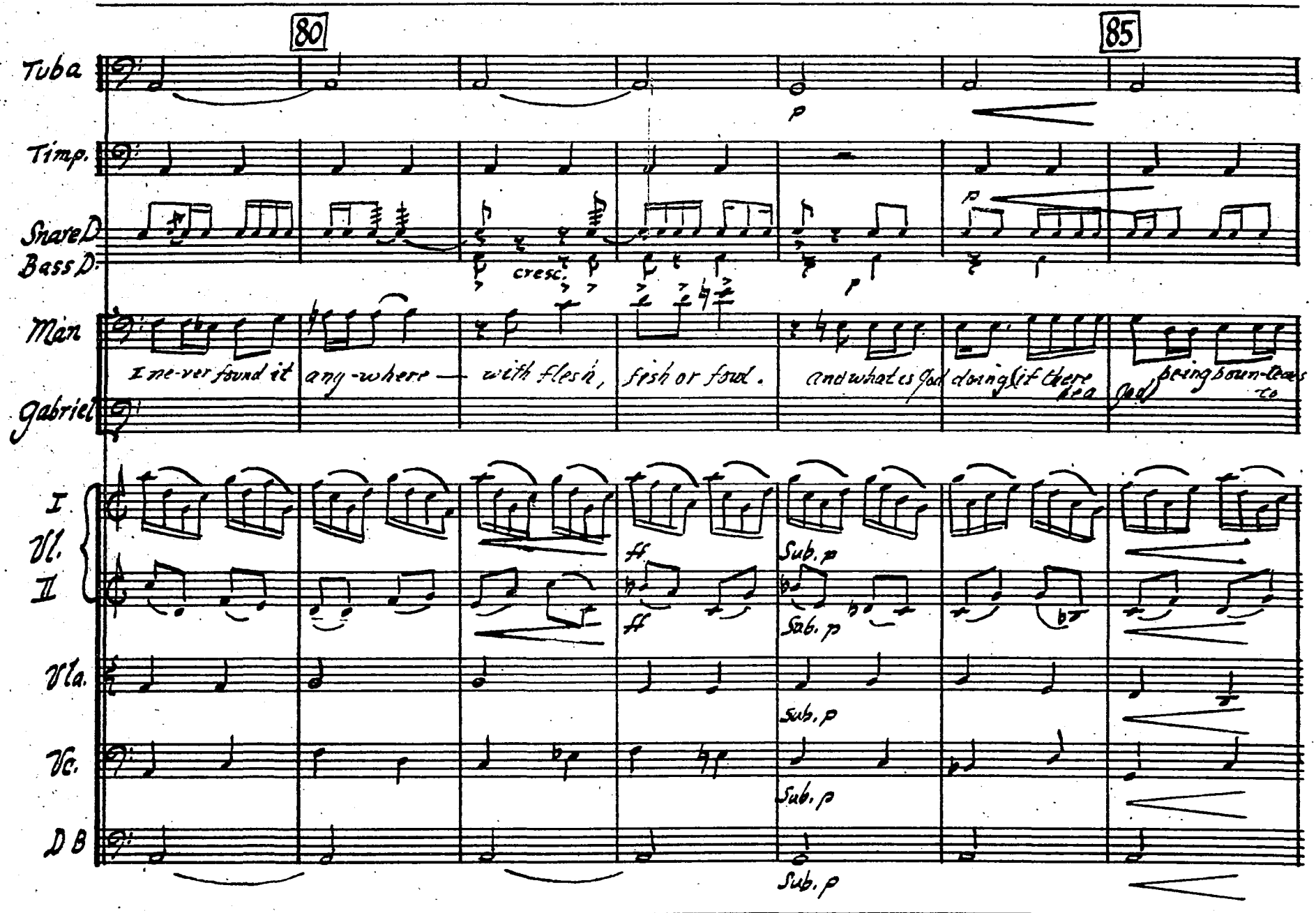

Tuba
Timp
AF
Snare D.
Bass D.
Man
Gabriel
soul.
I
Vl.
II
Vla.
Vc.
D.B
soul!
That is your old clack
gabriel.
In the whole of
my vast property


Vla.
Vc.
D.B
f
mf
p
80
85
Tuba
Timp.
Snare D.
Bass D.
cresc.
Man
I ne-ver found it
any-where —
with flesh,
fish or fowl.
and what is God
doing if there
be
no
being boun-teous
to
Gabriel
I.
Vl.
ff
Sub. p



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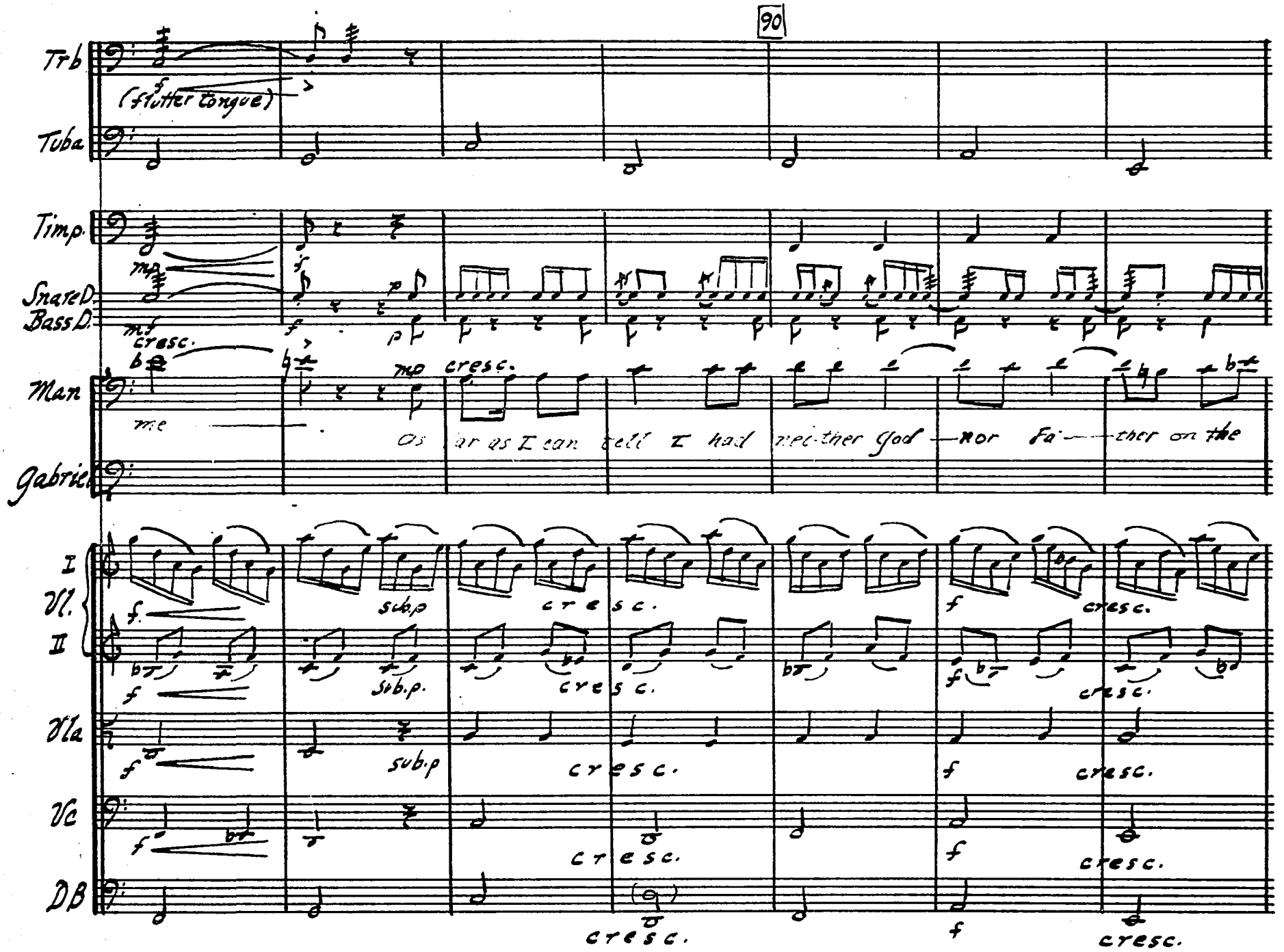
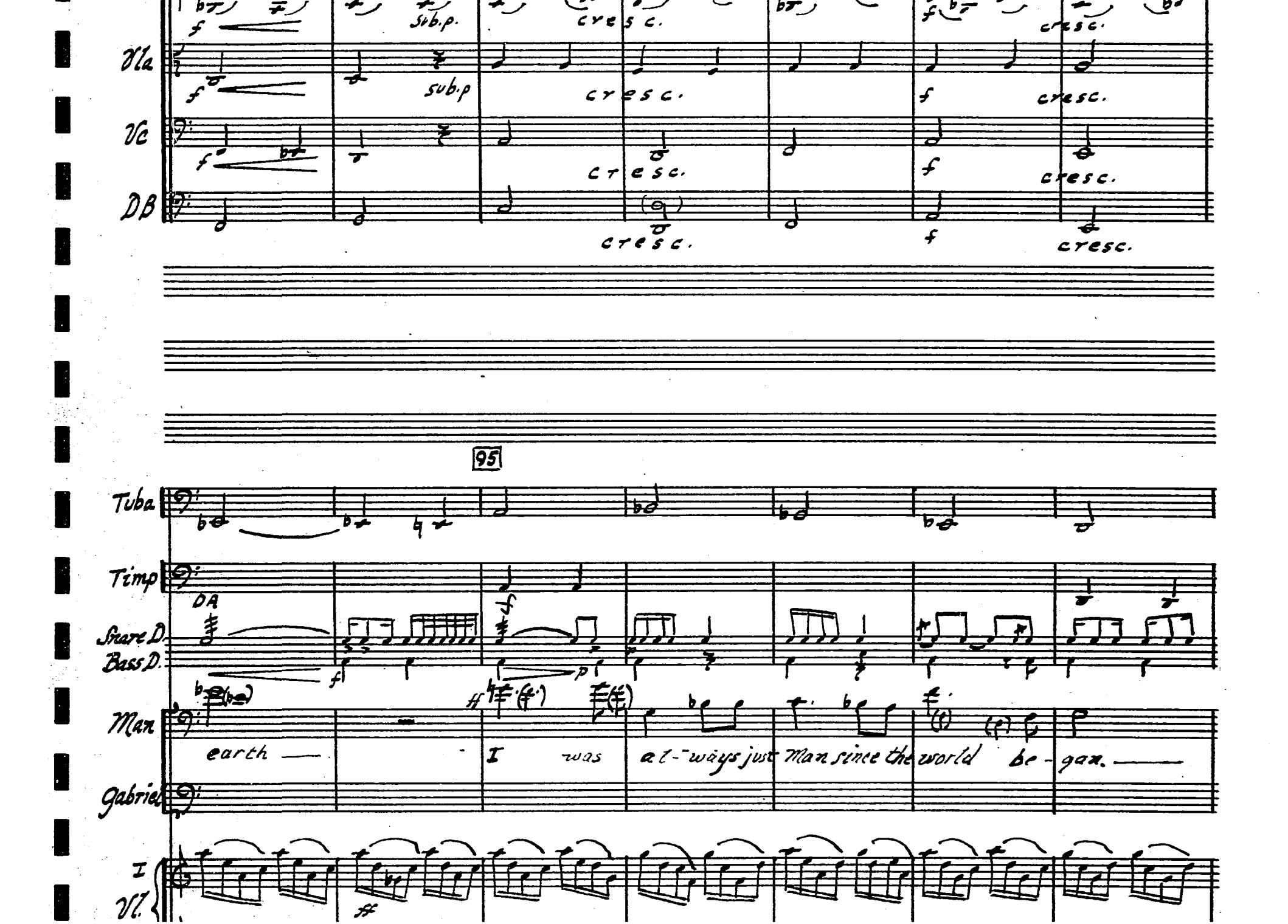
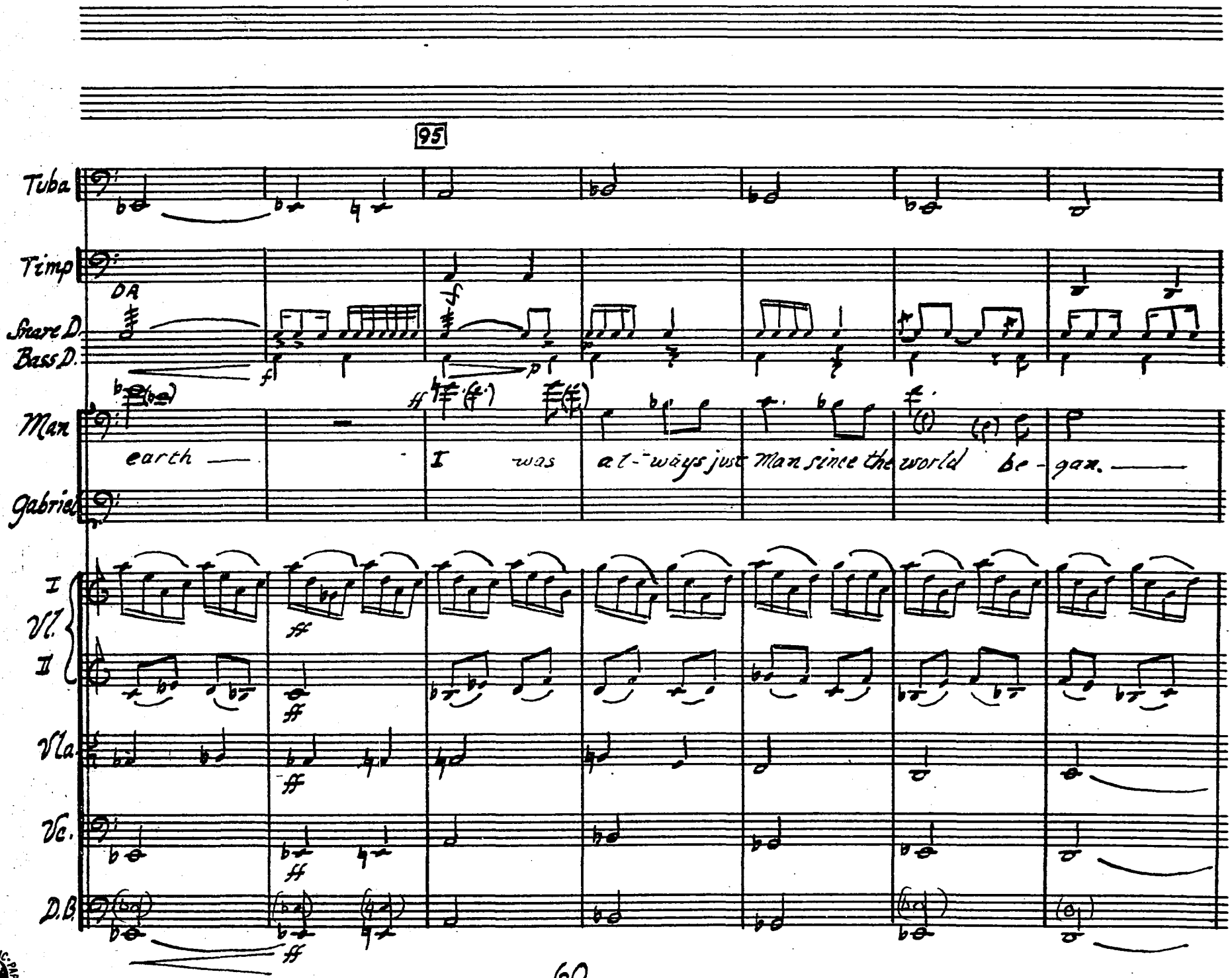
117


90
Trb
(flutter tongue)
Tuba
Timp.
Snare D.
Bass D.
cresc.
Man
me
As far as I can tell I had neither God — nor Fa — ther on the
Gabriel
I
Vl.
II
Vla
Vc
DB
sub.p
cresc.


Vla
Vc
DB
sub.p.
cresc.
95
Tuba
Timp
DA
Snare D.
Bass D.
Man
earth
I
was
al-ways just
Man since the
world
be-gan.
Gabriel
I
Vl.



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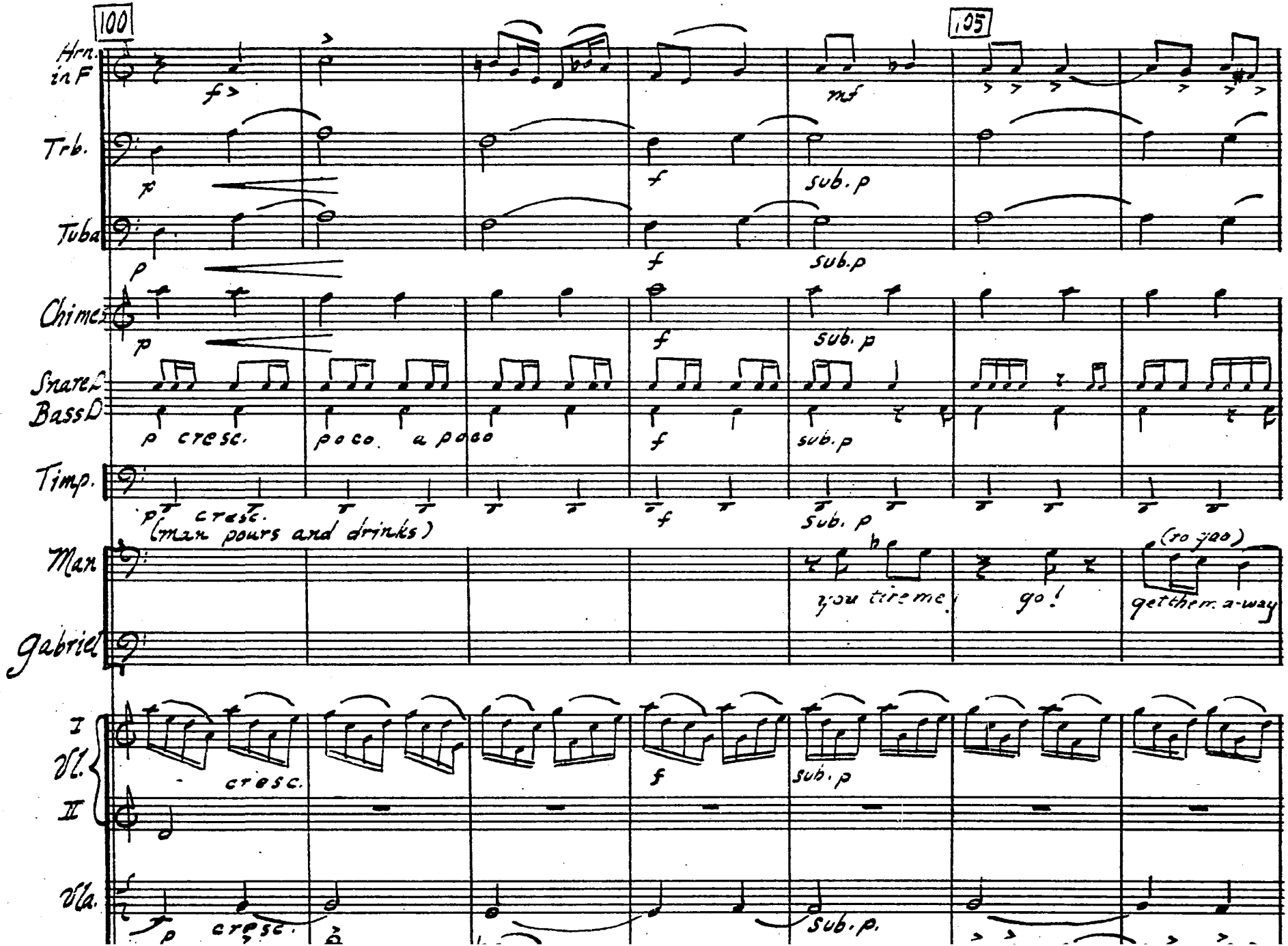
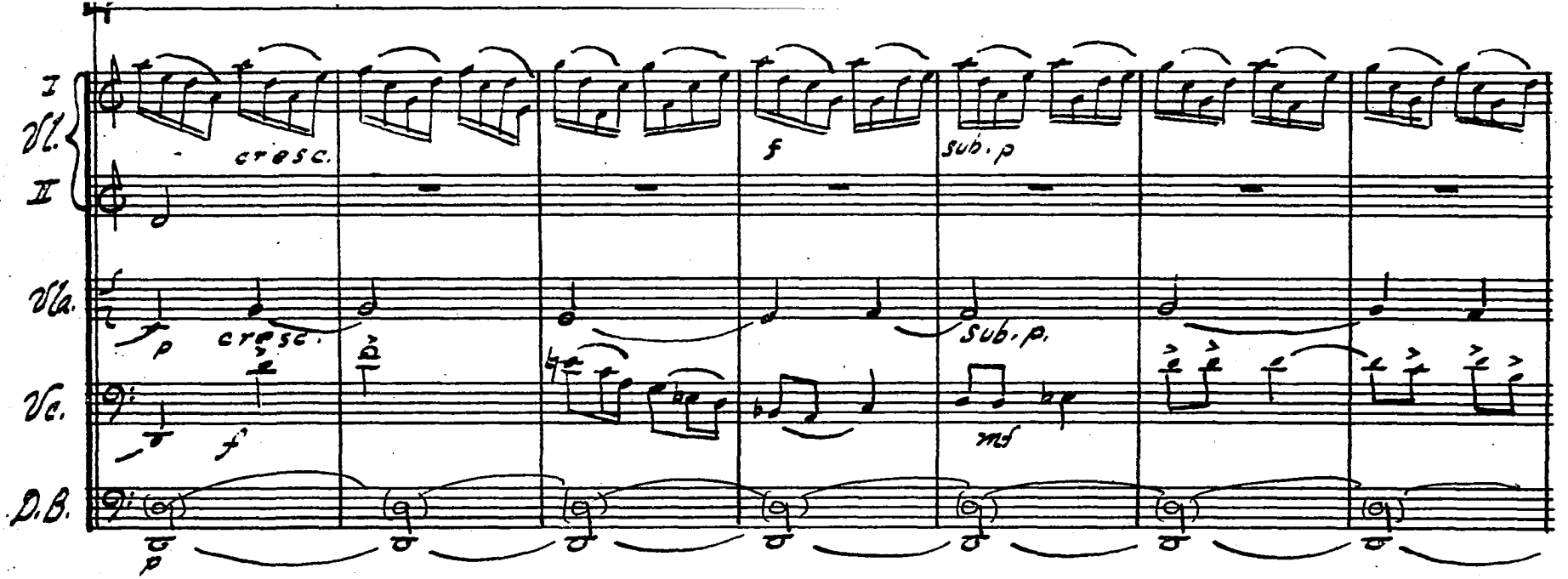
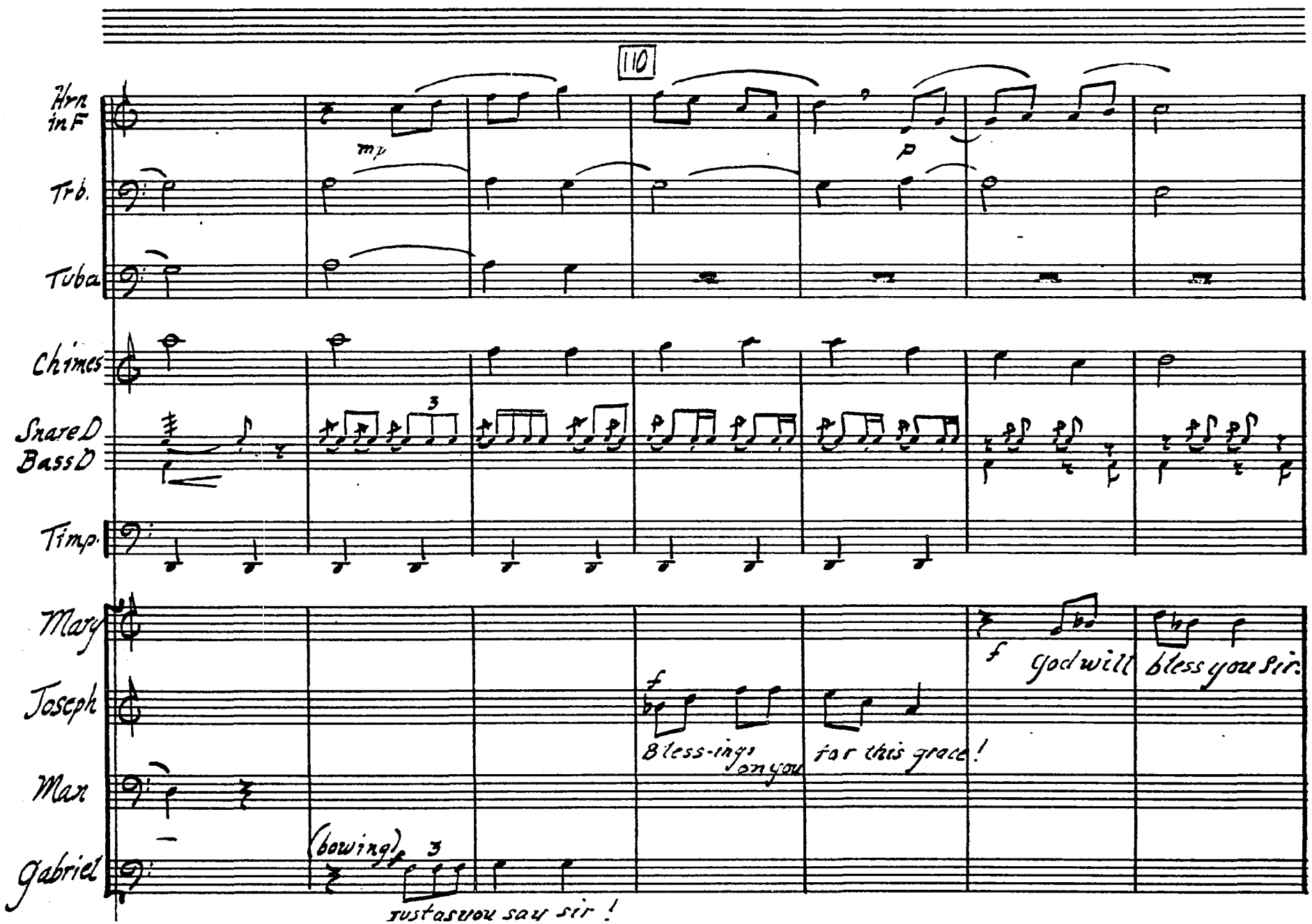
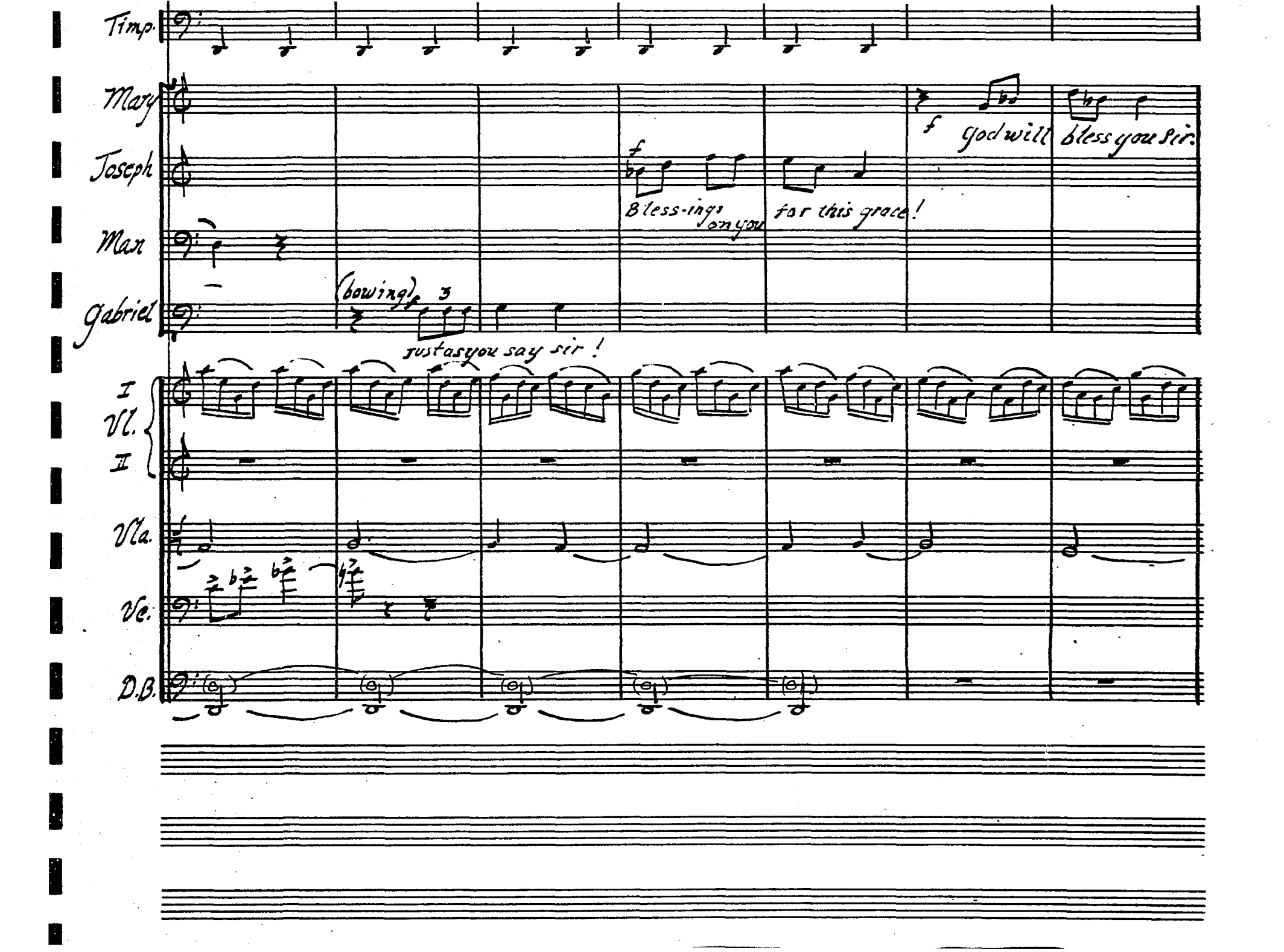
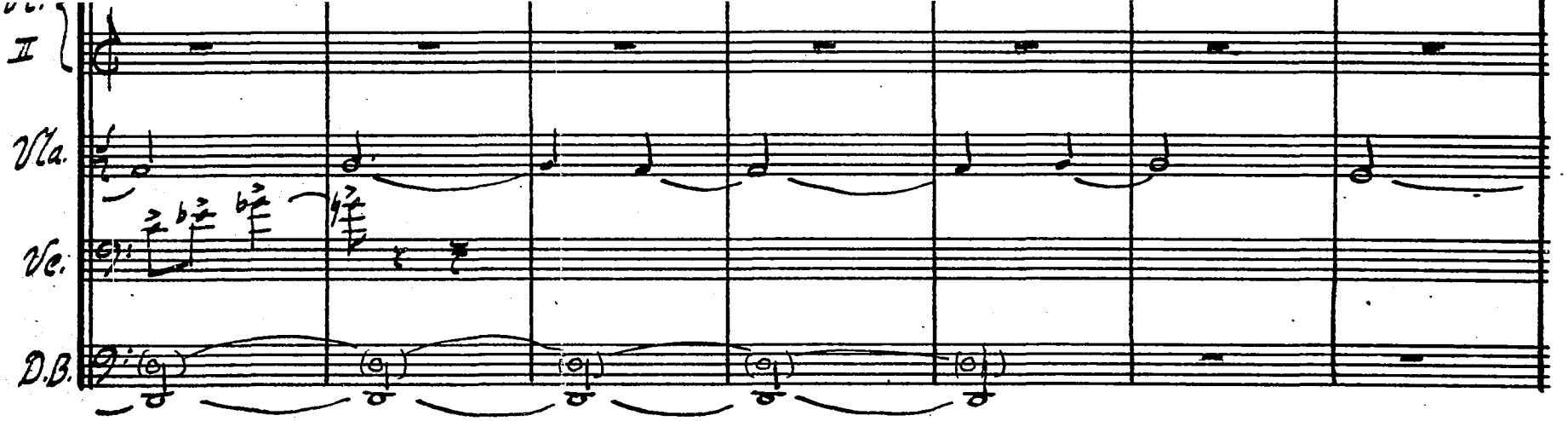

100
105
Hrn. in F
Trb.
Tuba
Chimes
Snare D
Bass D
Timp.
Man
Gabriel
I
Vl.
II
Vla.
p cresc.
poco a poco
sub. p
(man pours and drinks)
you tire me!
go!
(ro gao)
get them a-way
cresc.
sub. p.


I
Vl.
II
Vla.
Vc.
D.B.
cresc.
f
sub. p
p
cresc.
sub. p.
f
mf
p

CANFO MUSIC PAPER
NO. 5-3124 15271/2 Vine St. Hollywood, Calif.


110
Hrn in F
Trb.
Tuba
Chimes
Snare D
Bass D
Timp.
Mary
Joseph
Max
Gabriel
mp
p
3
f
Bless-ings on you
for this grace!
f
God will bless you Sir.
(bowing)
3
just as you say sir!


Timp.
Mary
Joseph
Man
Gabriel
I
Vl.
II
Vla.
Vc.
D.B.
f
God will bless you Sir.
Bless-ings on you for this grace!
(bowing)
f
3
Just as you say sir!



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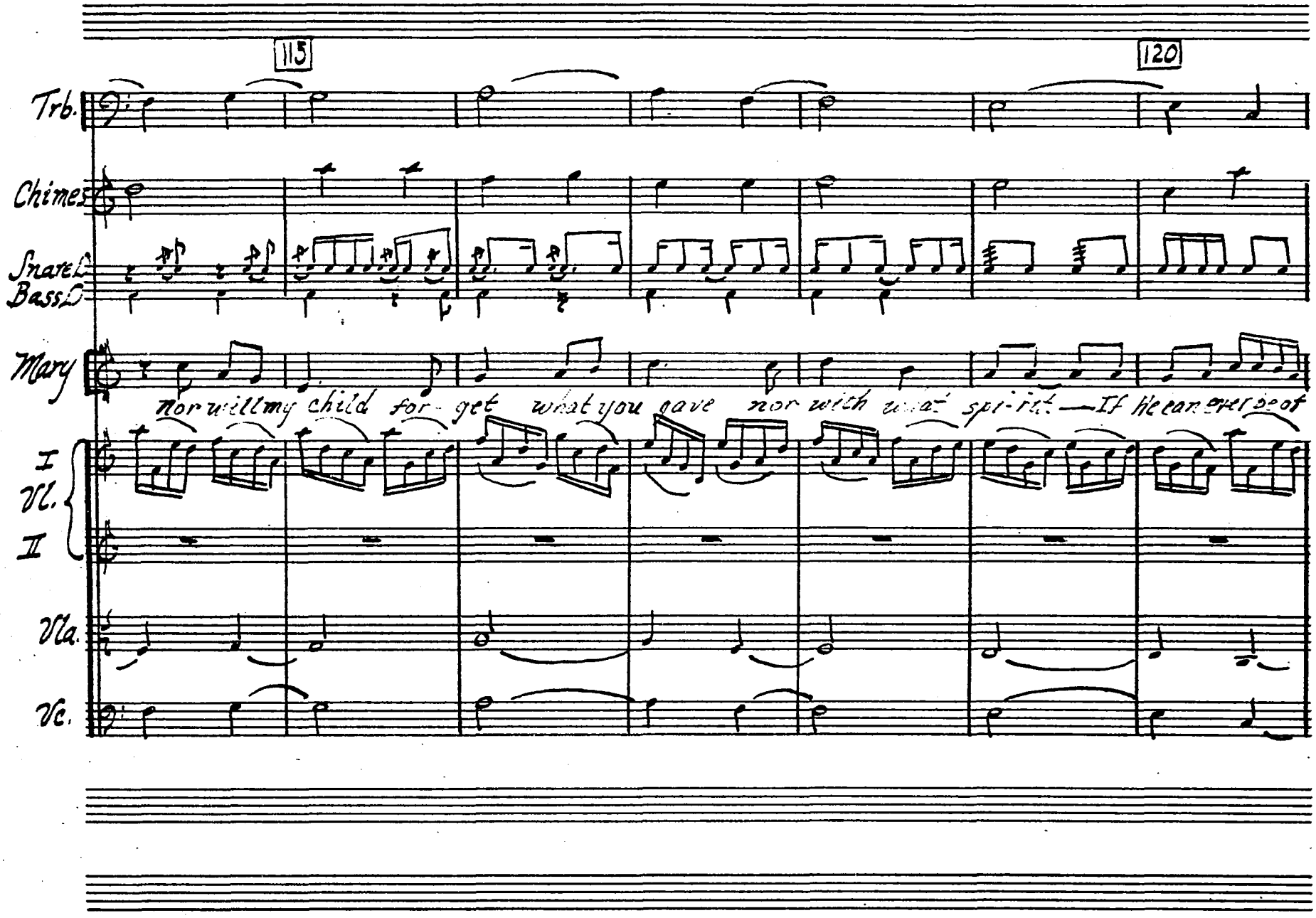
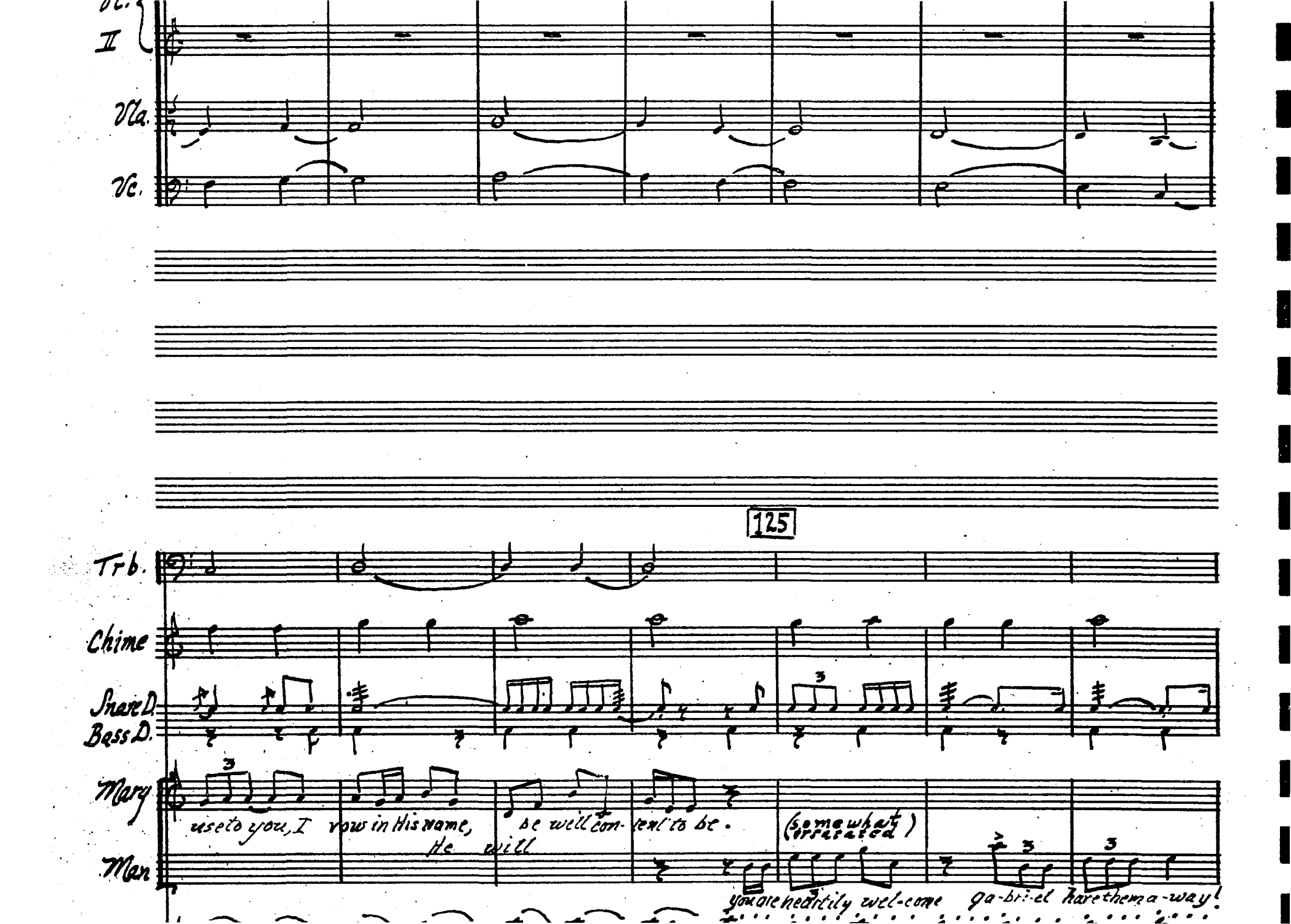
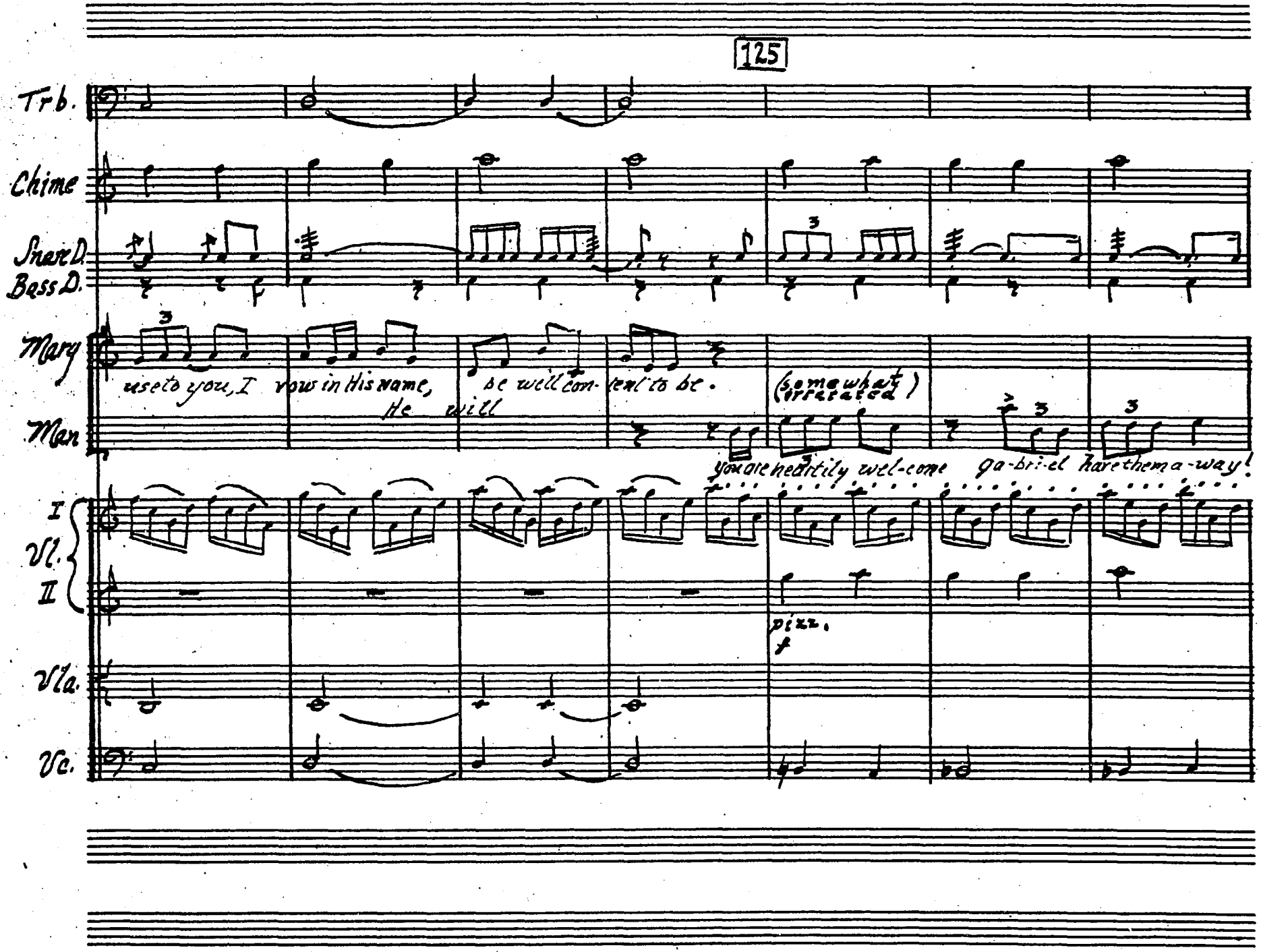
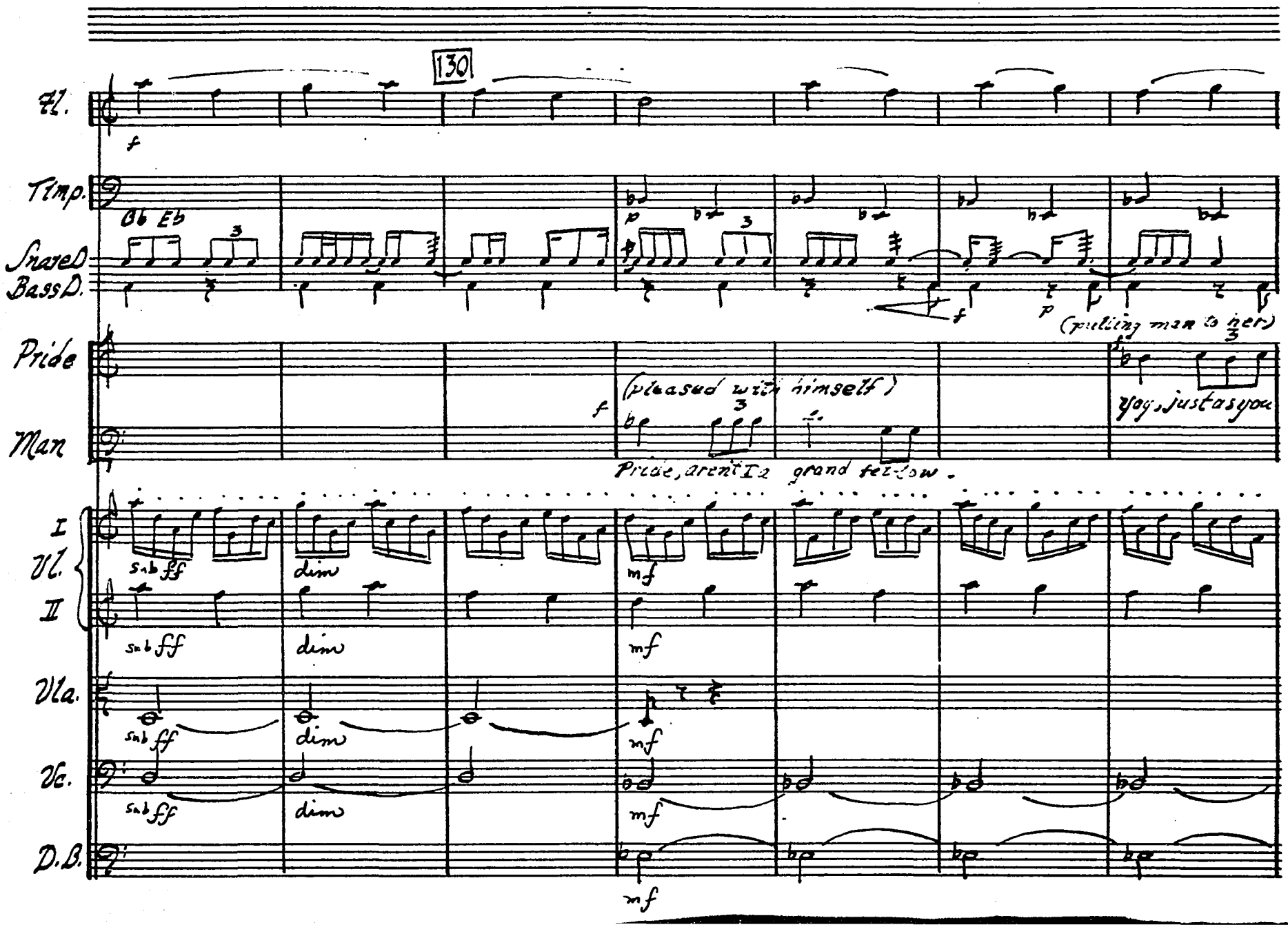
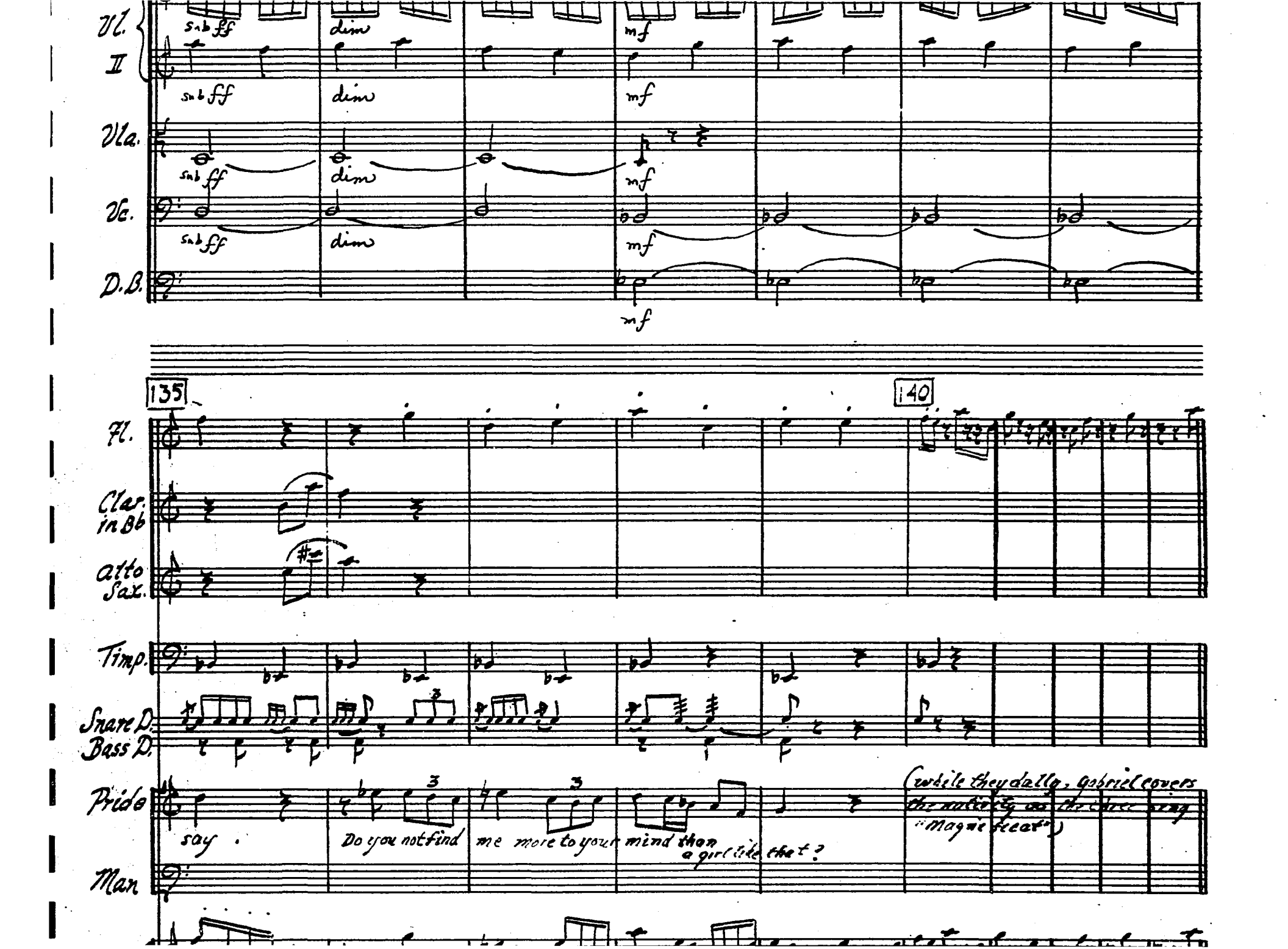

115
120
Trb.
Chimes
Snare
Bass
Mary
nor will my child for-get what you gave nor with what spi-rit. — If he can ever be of
I
Vl.
II
Vla.
Vc.

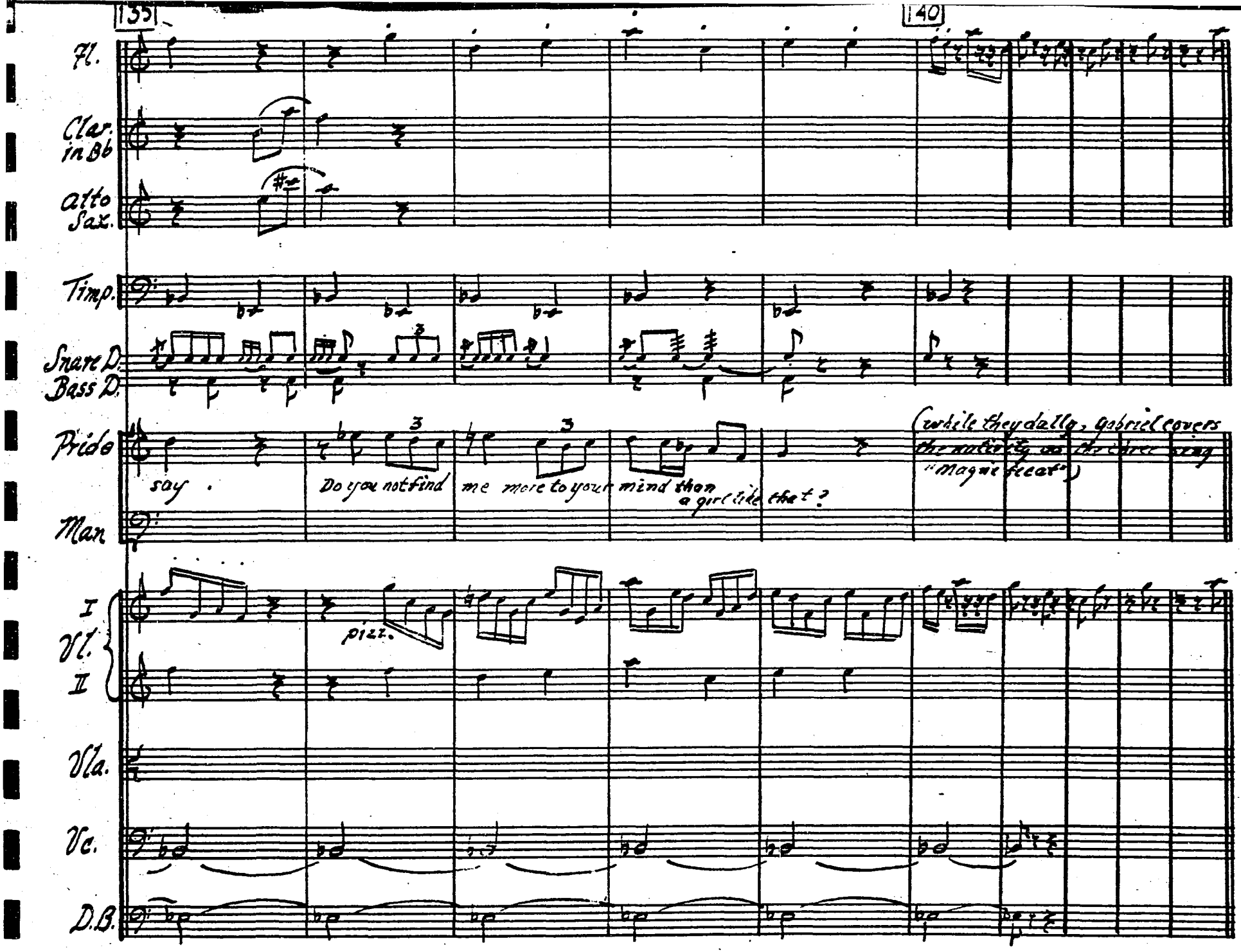

II
Vla.
Vc.
125
Trb.
Chime
Snare D.
Bass D.
Mary
use to you, I vow in His name, He will be well com- fort to be.
(somewhat irritated)
Man
you are heartily wel-come ga-bri-el hare the ma-way!



CAMEO MUSIC PAPERS
HO 5-3124 152734 Vine St. Hollywood, Calif


130
Fl.
Timp.
Bb Eb
Snare D.
Bass D.
(pulling man to her)
Pride
(pleased with himself)
yes, just as you
Man
Pride, aren't I a grand fellow.
I
Vl.
II
Vla.
Vc.
D.B.
sub ff
dim
mf


Vl. I
Vl. II
Vla.
Vc.
D.B.
sub ff
dim
mf
135
140
Fl.
Clar. in Bb
Alto Sax.
Timp.
Snare D.
Bass D.
Pride
Man
say .
Do you not find
me more to your
mind than
a girl like that?
(while they dally, Gabriel covers
the melody on the choir song
"Magnificat")



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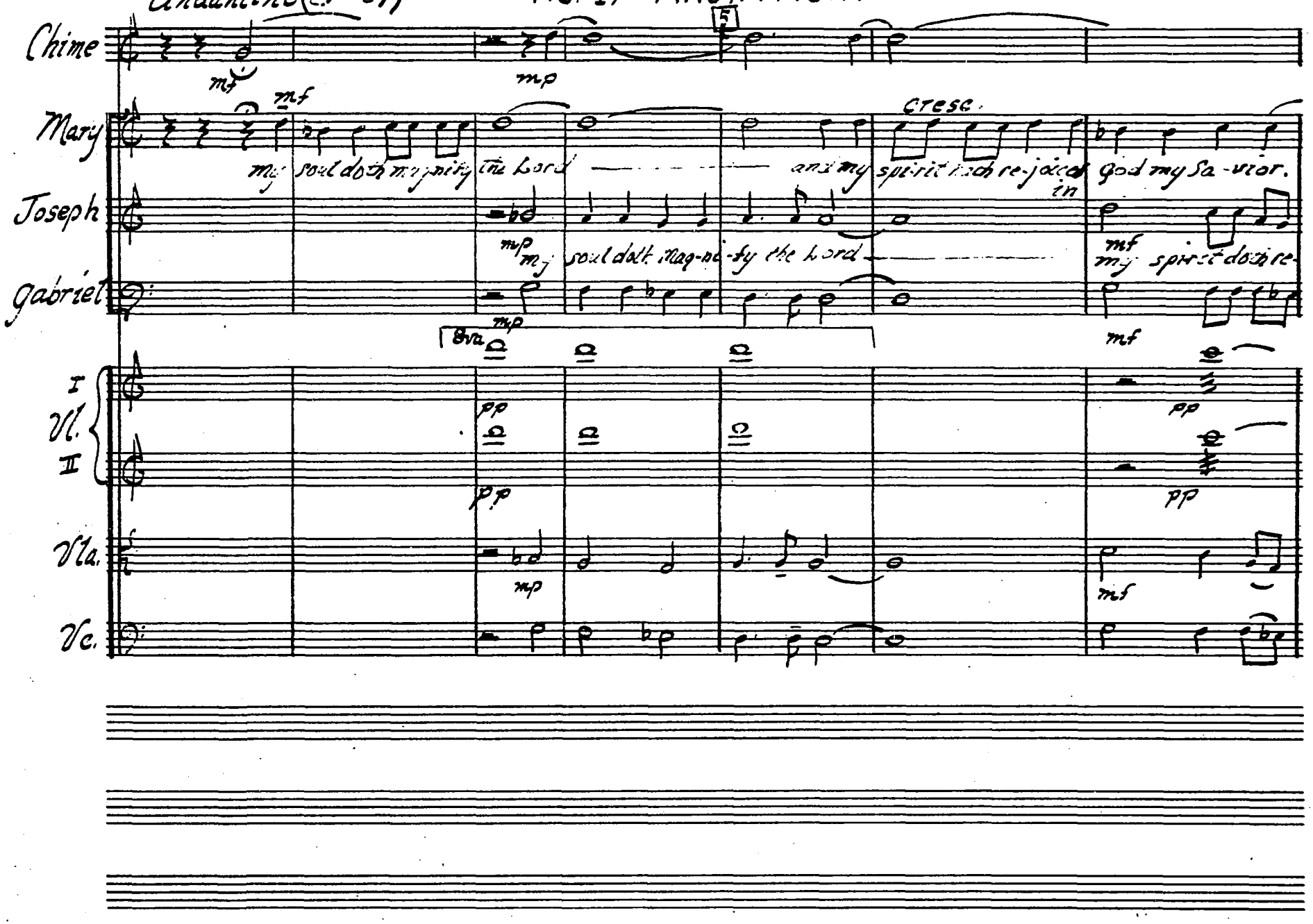
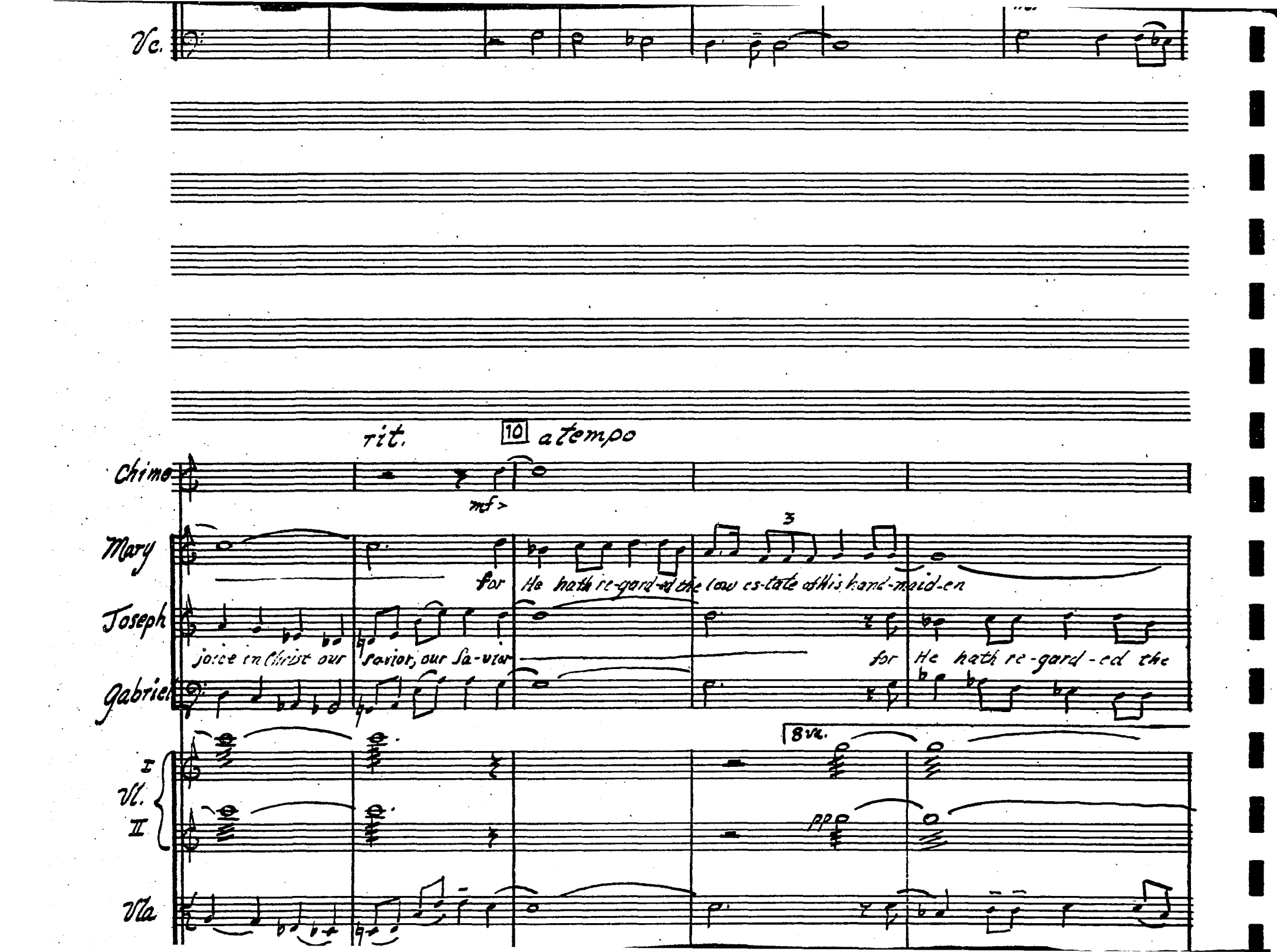
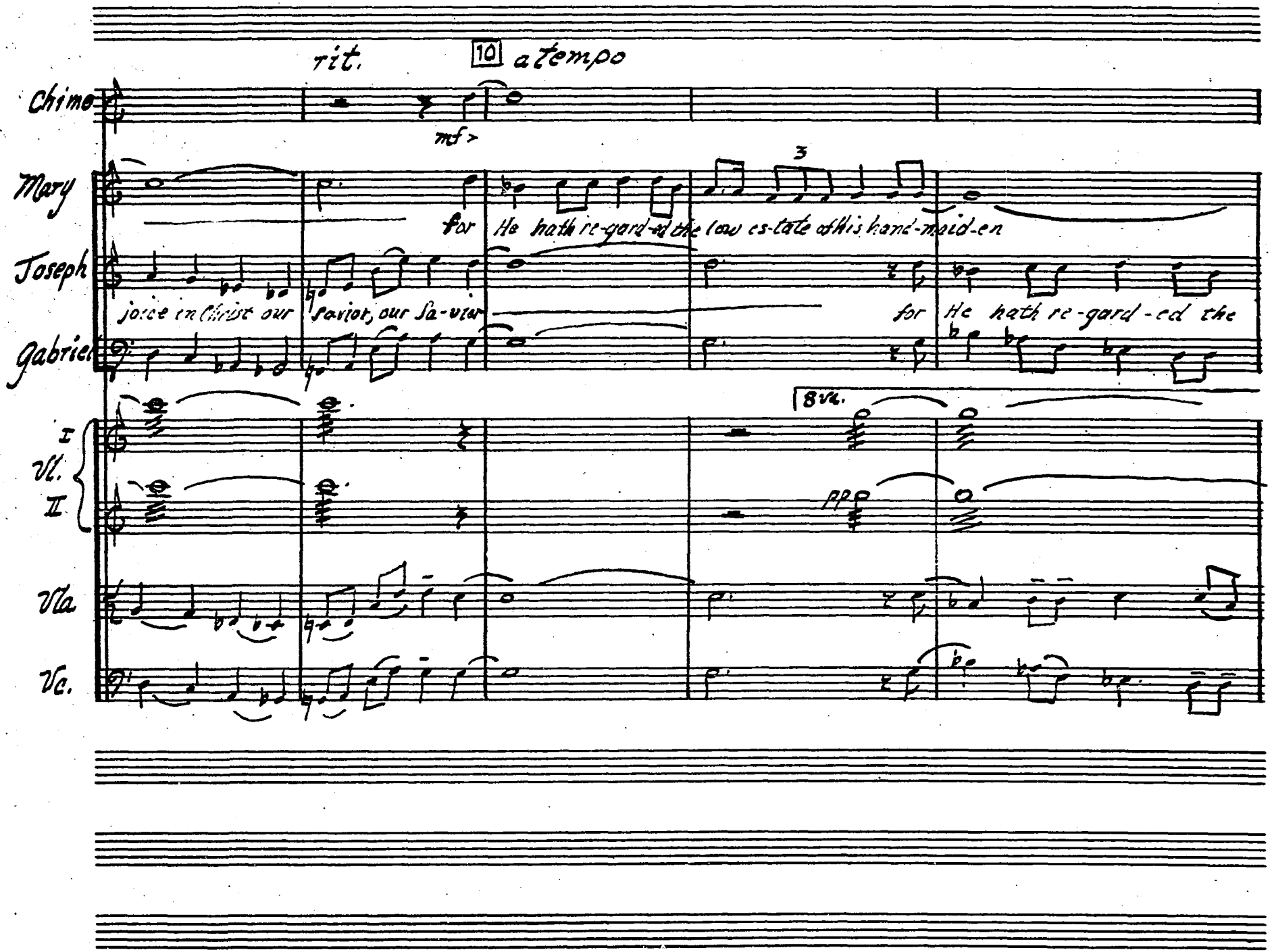
NO. 19 MAGNIFICAT




Vc.
rit.
10
a tempo
Chime
mf
Mary
for He hath re-gard-ed the low es-tate of his hand-maid-en
Joseph
joice in Christ our Savior, our Sa-vior
Gabriel
for He hath re-gard-ed the
8va.
I
Vl.
II
pp
Vla



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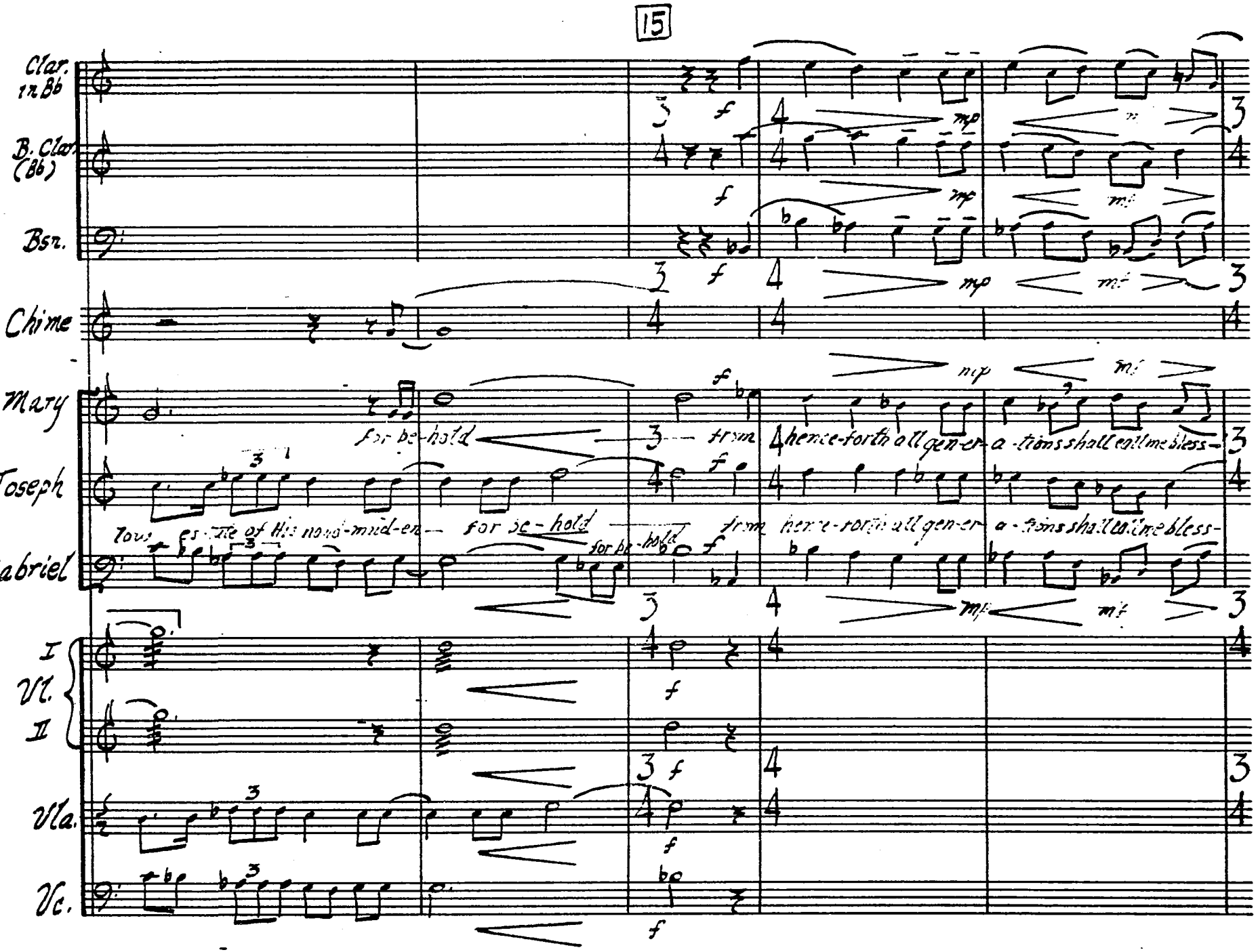
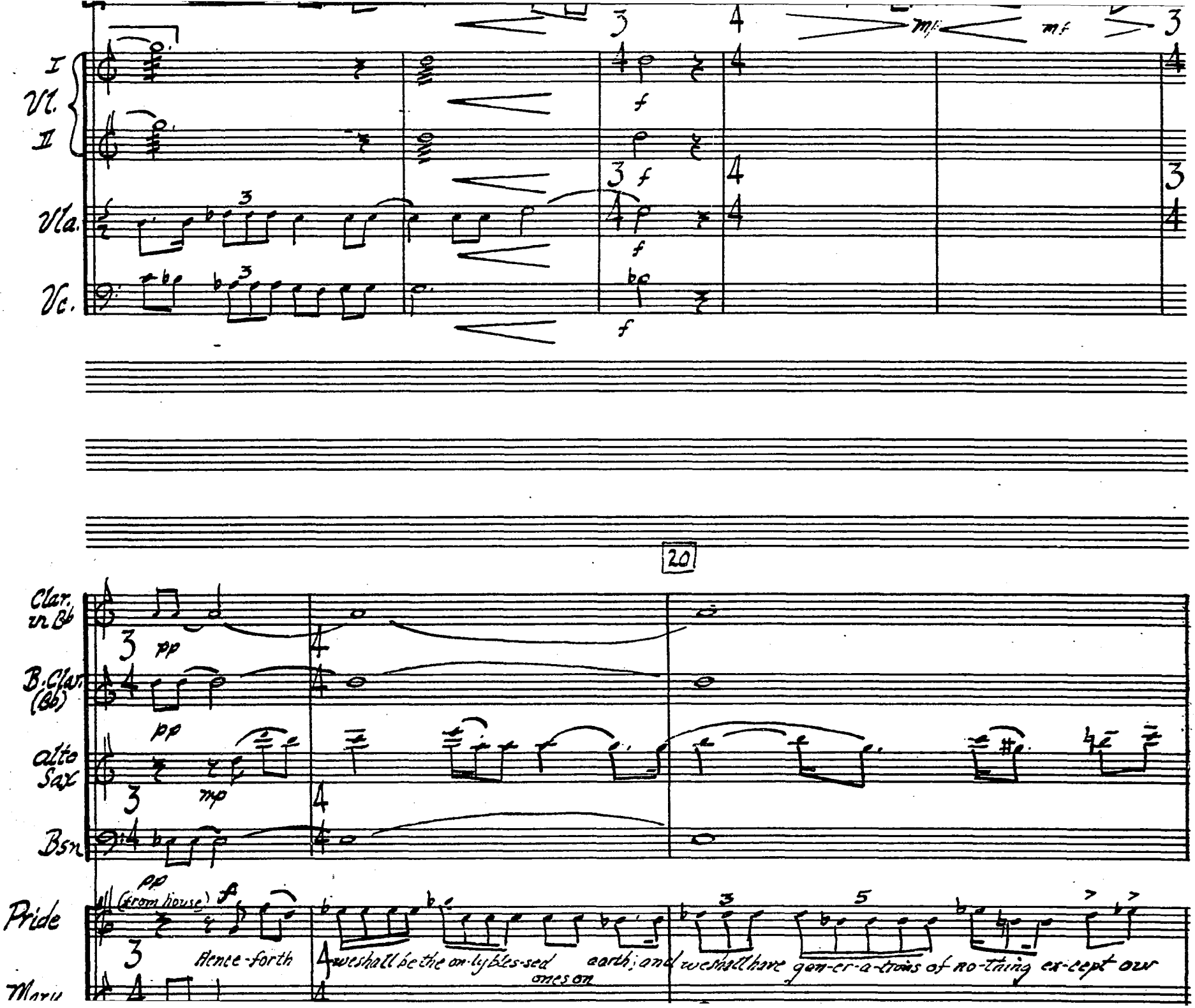
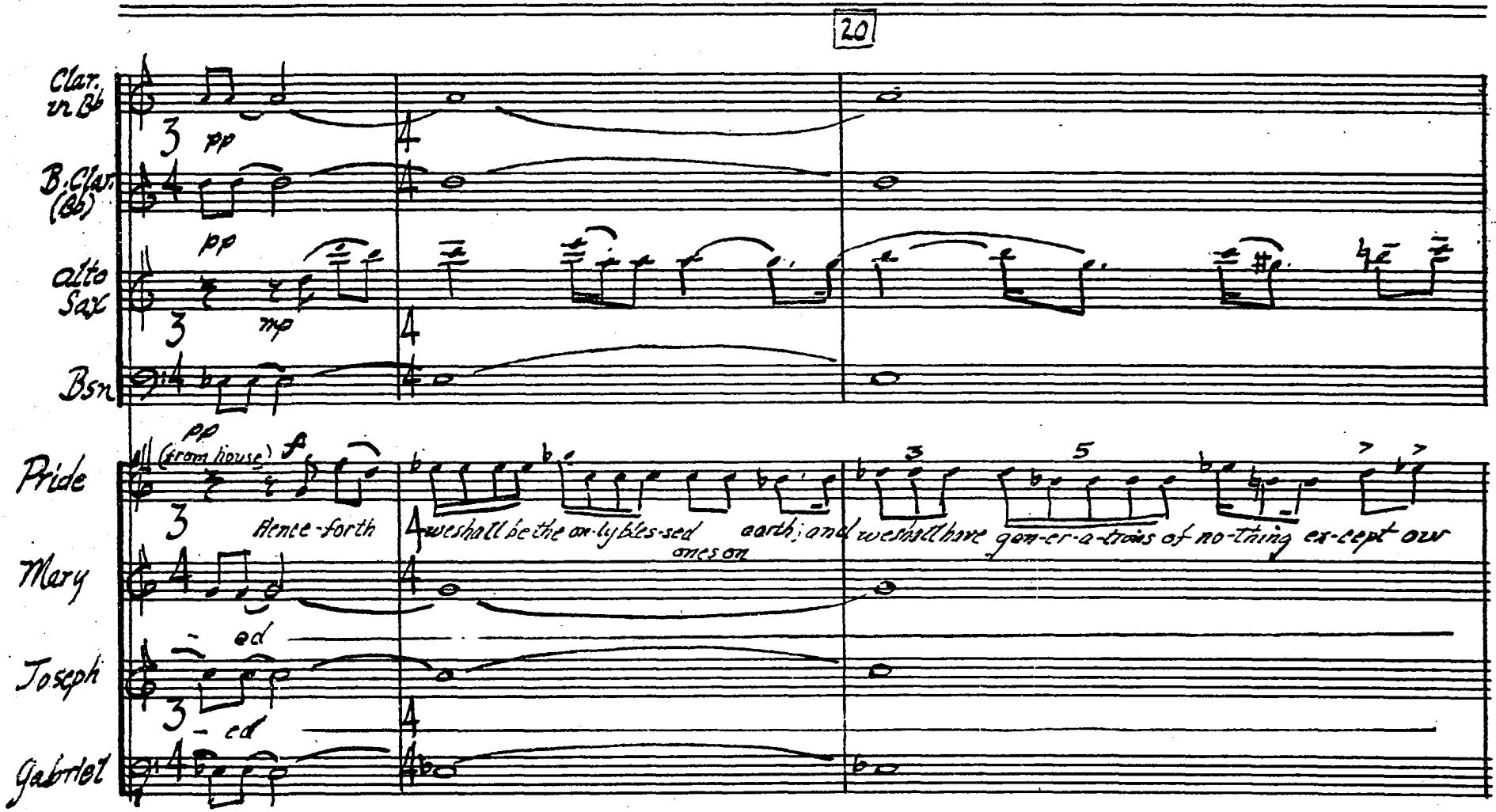

15
Clar. in Bb
B. Clar. (Bb)
Bsn.
Chime
Mary
Joseph
Gabriel
I Vl. II
Vla.
Vc.
for be-hold
from
hence-forth all gen-er-a-tions shall call me bless-
for be-hold
for be-hold
from hence-forth all gen-er-a-tions shall call me bless-
f
mp
mf


I
Vl.
II
Vla.
Vc.
mf
f
20
Clar. in B♭
pp
B. Clar. (B♭)
alto Sax
mp
Bsn
Pride
(from house)
Hence-forth
we shall be the on-ly bles-sed ones on earth; and we shall have gen-er-a-tions of no-thing ex-cept our



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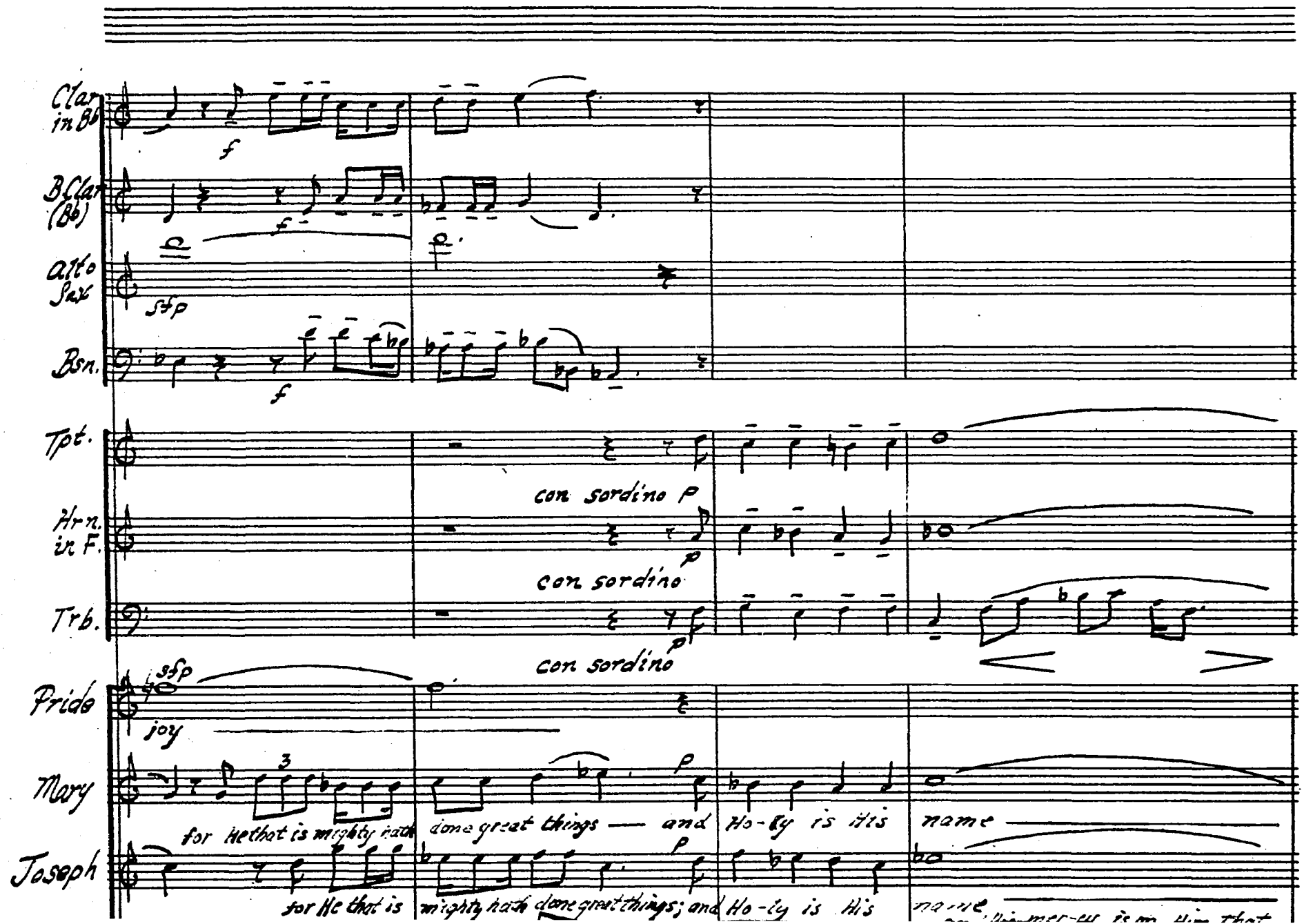
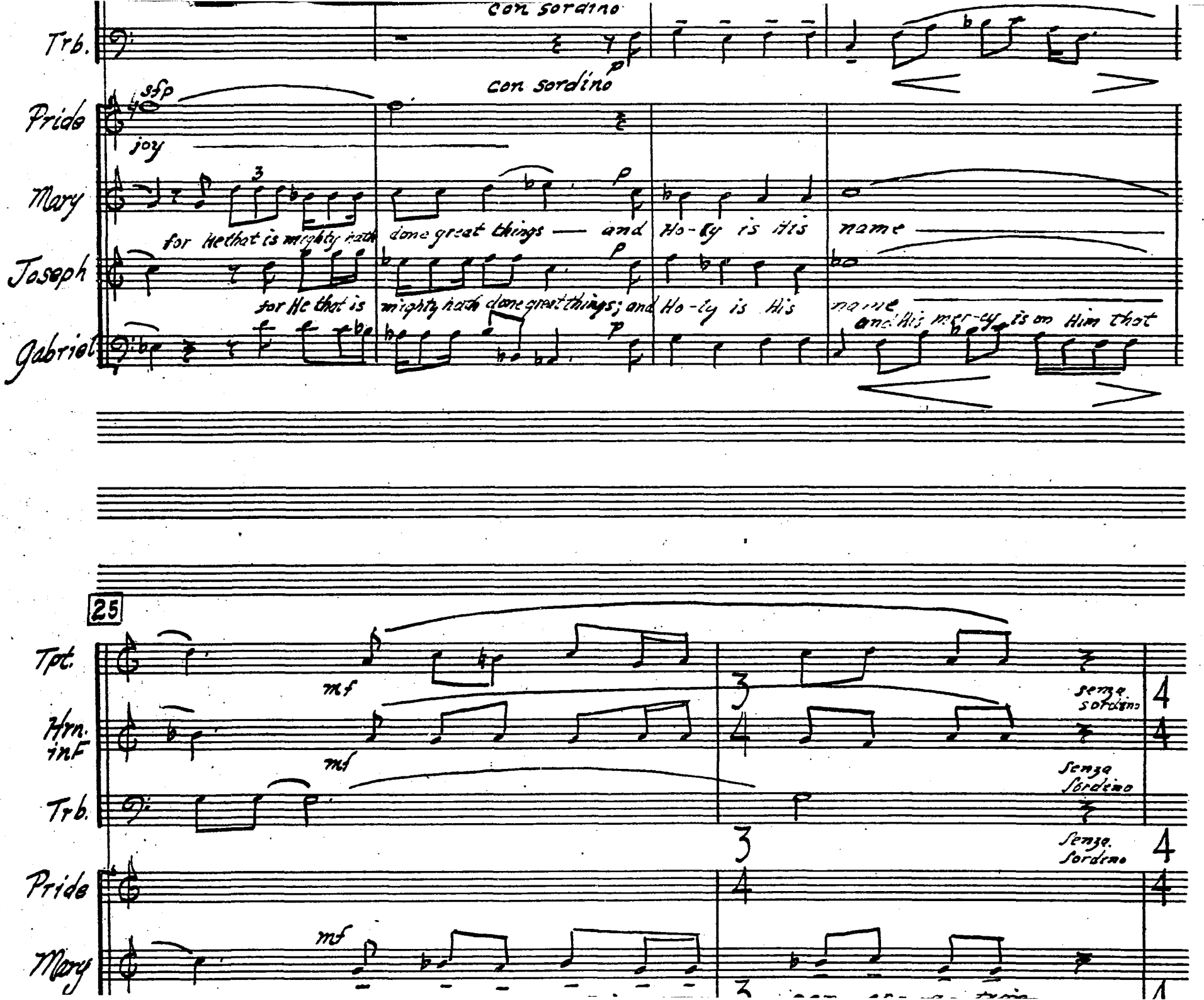
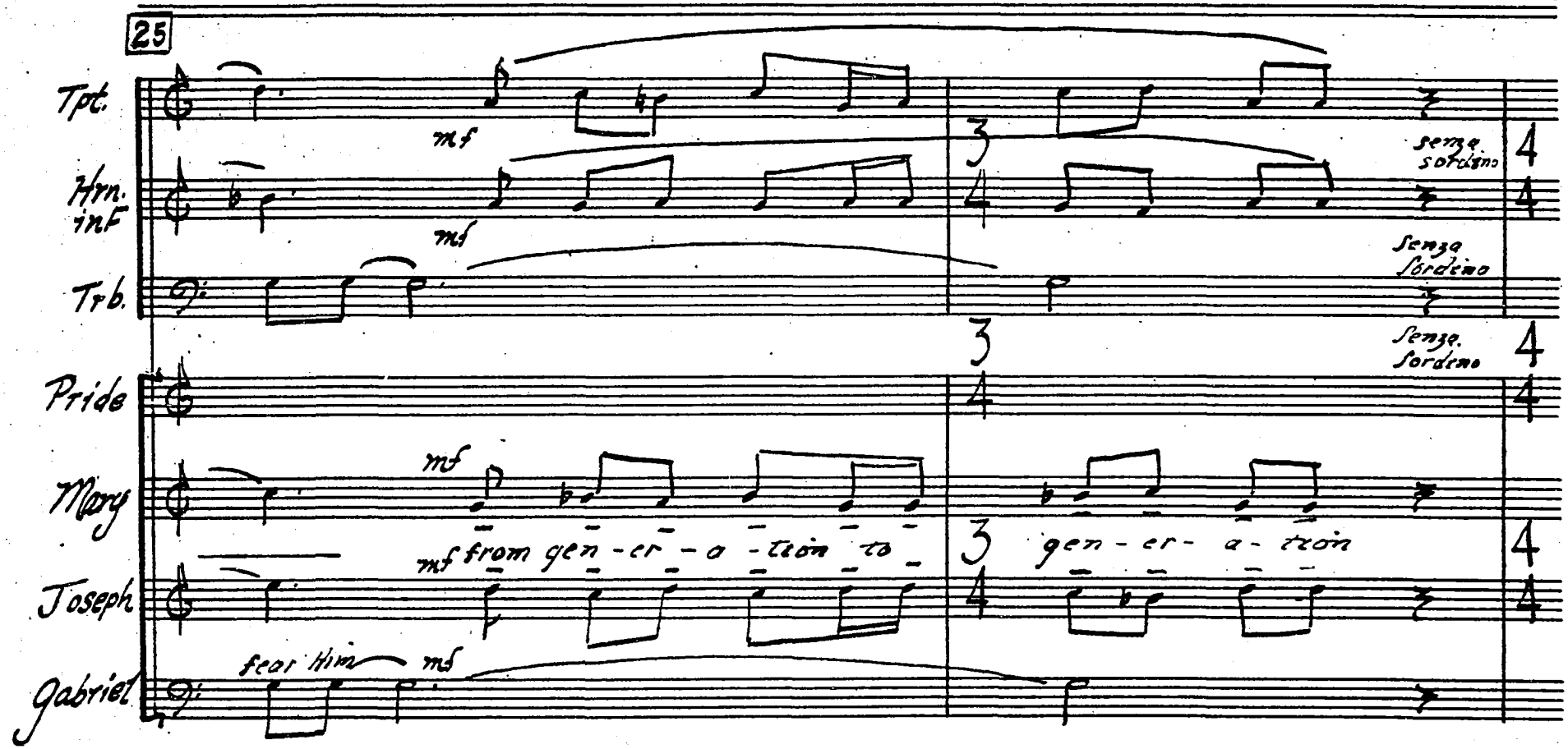

Clar in Bb
f
B Clar (Bb)
f
Alto Sax
sfp
Bsn.
f
Tpt.
con sordino p
Hrn. in F.
p
con sordino
Trb.
p
con sordino
sfp
Pride
joy
Mary
3
for He that is mighty hath done great things — and Ho-ly is His name
p
Joseph
for He that is mighty hath done great things; and Ho-ly is His name
p


Trb.
con sordino
p
con sordino
sfp
Pride
joy
Mary
for He that is mighty hath done great things — and Ho-ly is His name
Joseph
for He that is mighty hath done great things; and Ho-ly is His name
Gabriel
and His mer-cy is on Him that
25
Tpt.
mf
Hrn. in F
mf
senza sordino
Trb.
senza sordino
senza sordino
Pride
Mary
mf



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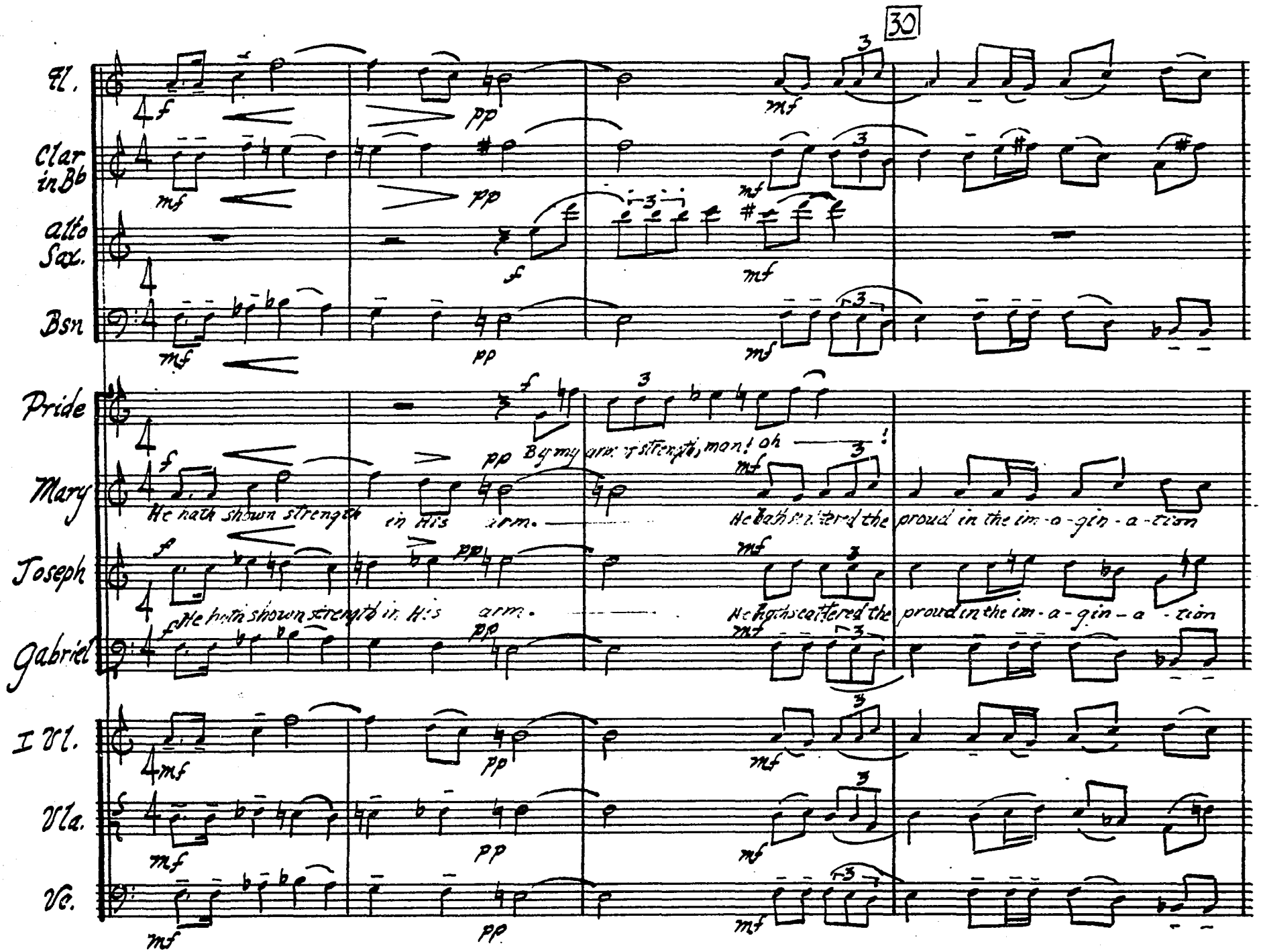
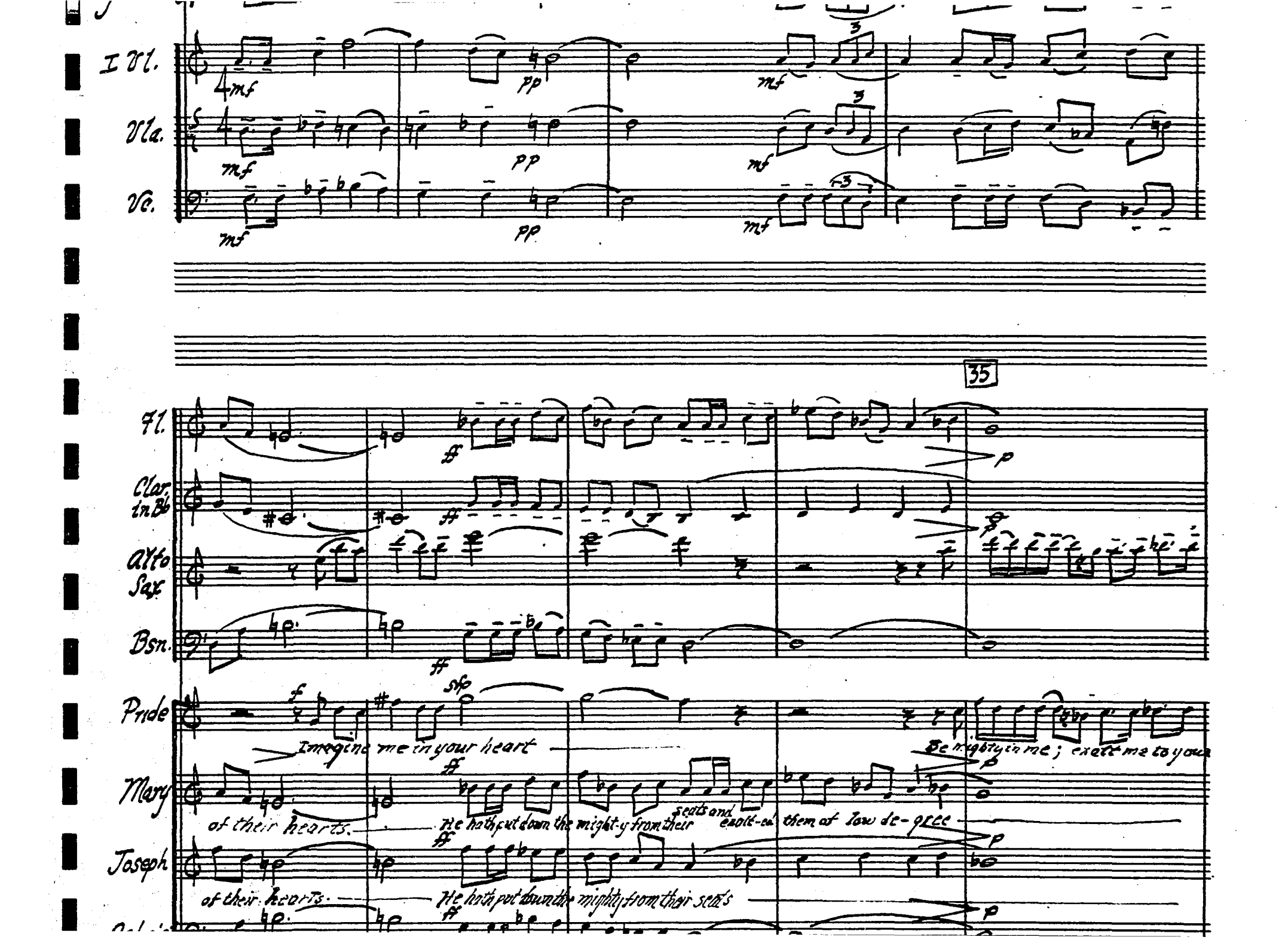
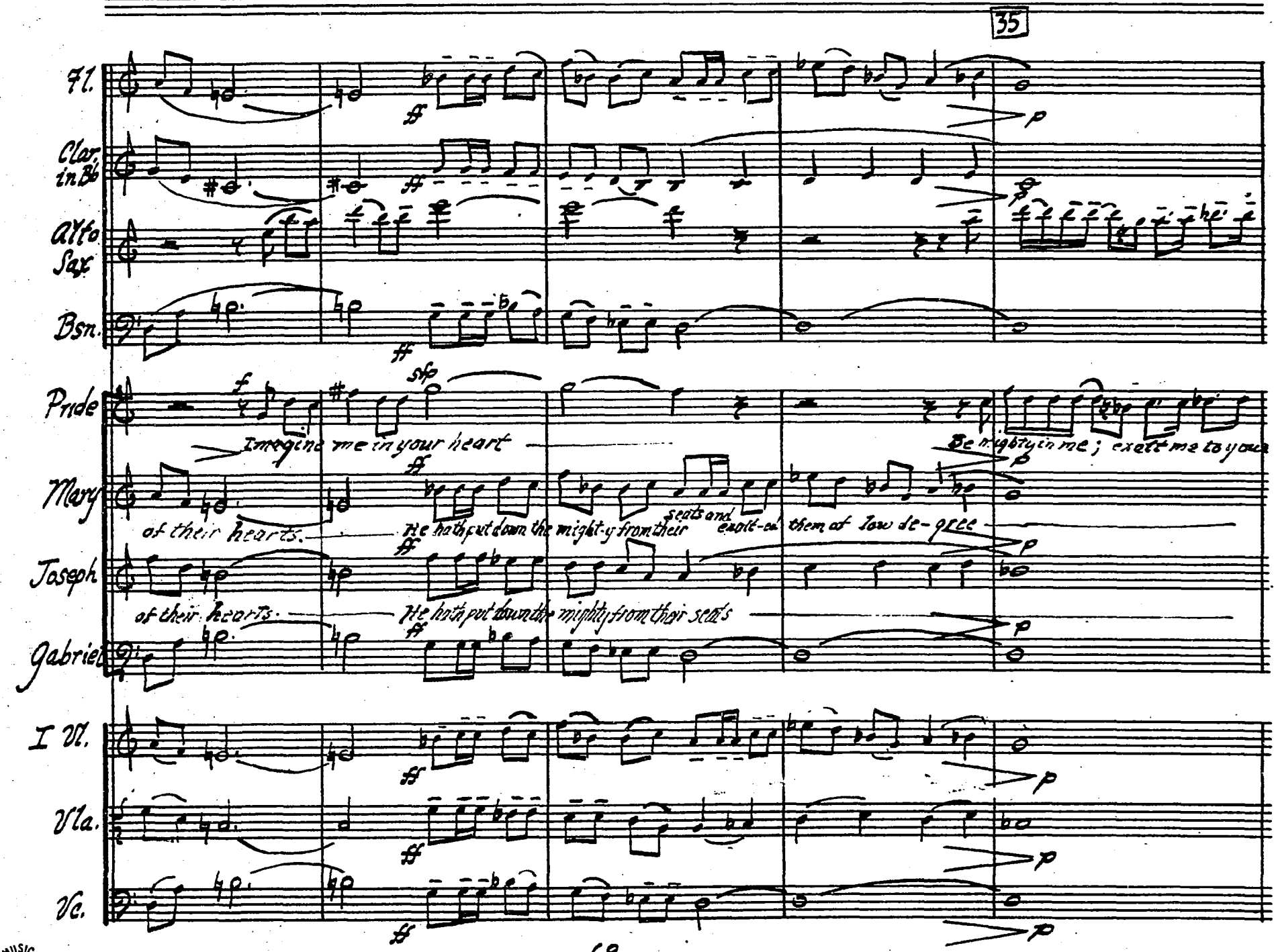

30
Fl.
Clar in Bb
alto Sax.
Bsn
Pride
By my arm of strength, man! oh !
Mary
He hath shown strength in His arm.
He hath scattered the proud in the im-a-gin-a-tion
Joseph
He hath shown strength in His arm.
He hath scattered the proud in the im-a-gin-a-tion
Gabriel
I Vl.
Vla.
Vc.


I Vl.
Vla.
Vc.
4mf
pp
mf
3
35
Fl.
Clar. in Bb
Alto Sax
Bsn.
ff
p
Pride
Imagine me in your heart
Be mighty in me; exalt me to you
Mary
of their hearts.
He hath put down the mighty from their seats and exalt-ed them of low de-gree
Joseph
of their hearts.
He hath put down the mighty from their seats



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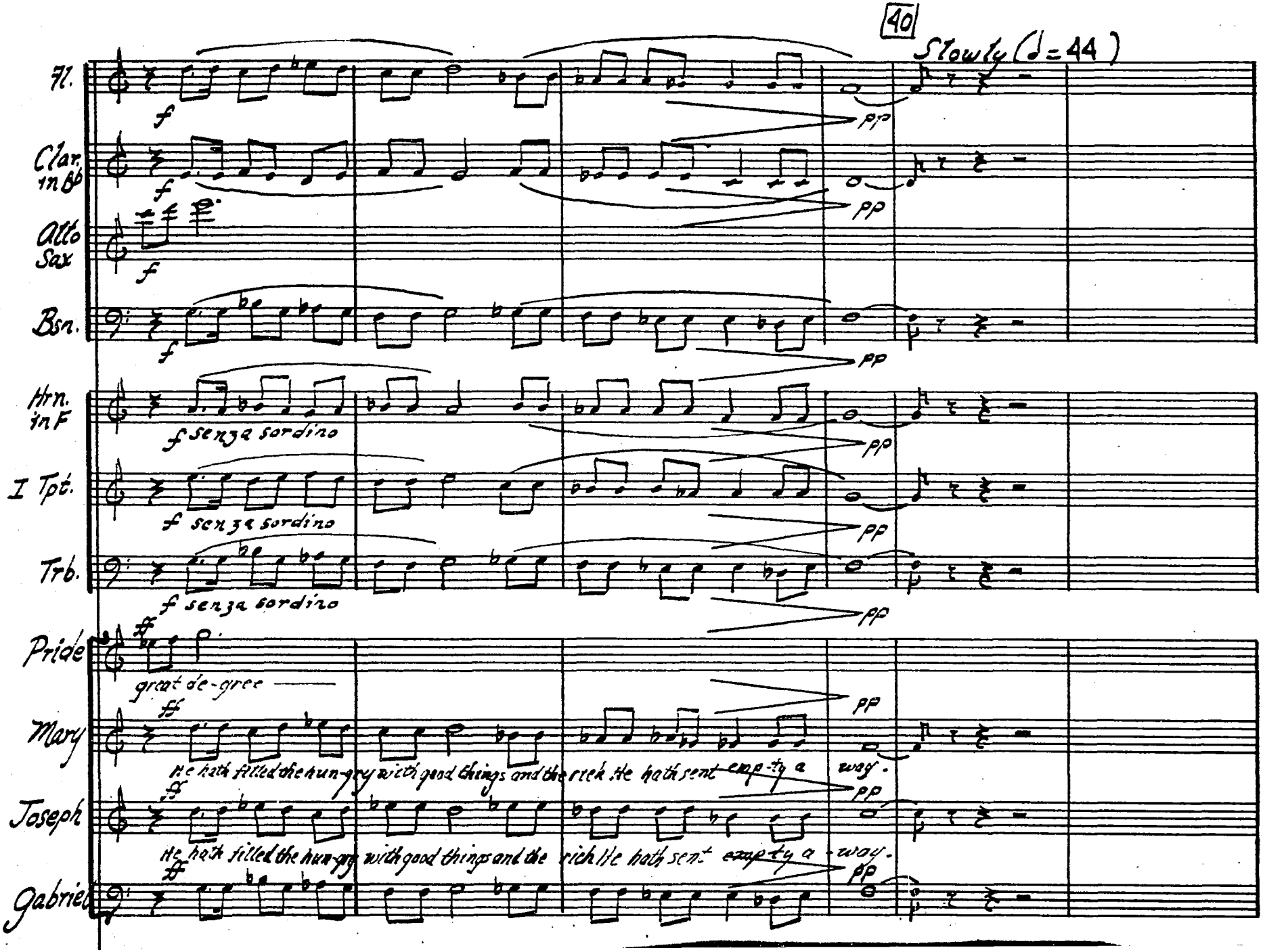
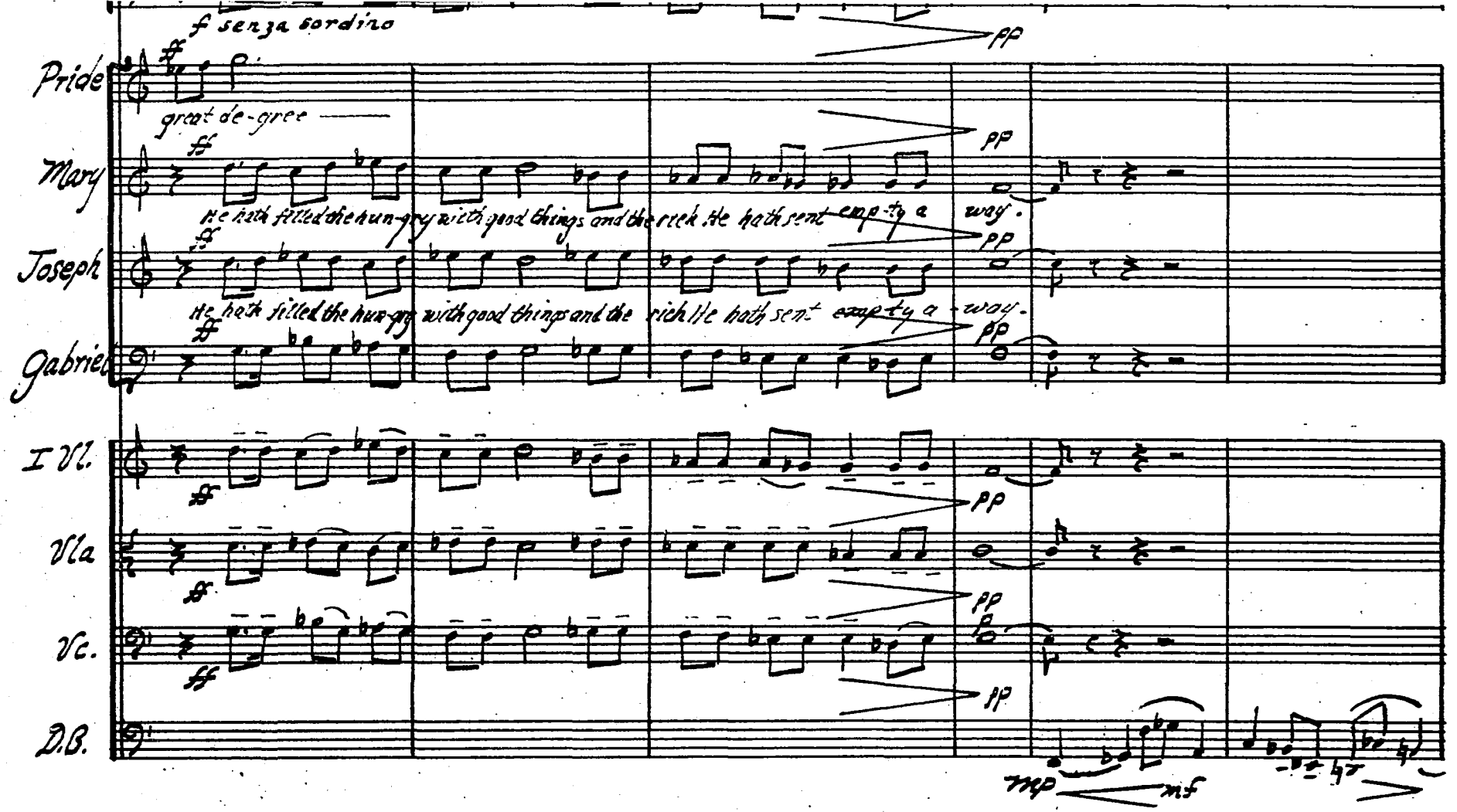
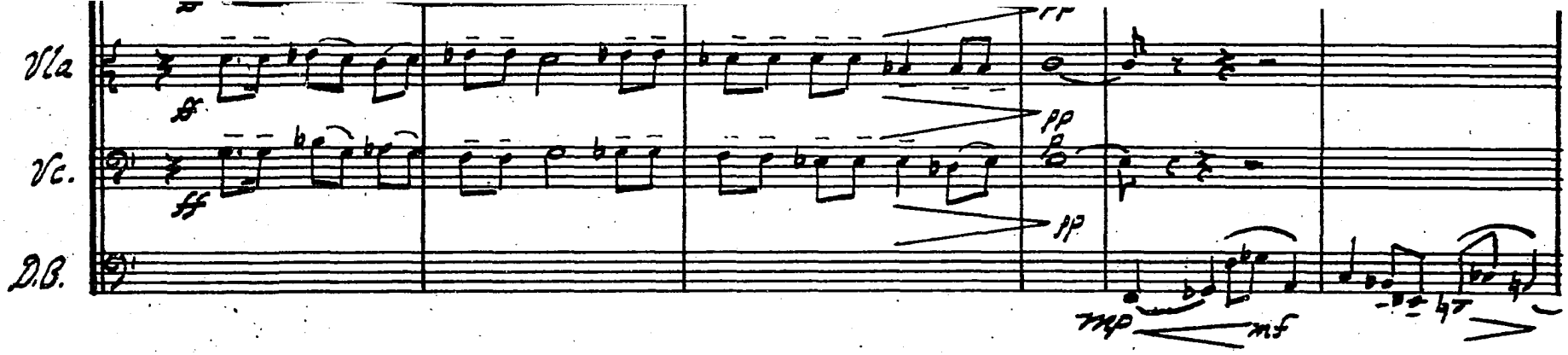

40
Slowly (♩=44)
Fl.
Clar. in Bb
Alto Sax
Bsn.
Hrn. in F
I Tpt.
Trb.
Pride
Mary
Joseph
Gabriel
f
pp
f senza sordino
great de-gree
He hath filled the hun-gry with good things and the rich He hath sent emp-ty a way.
He hath filled the hun-gry with good things and the rich He hath sent emp-ty a-way.


f senza sordino
pp
Pride
ff
great de-gree
Mary
ff
pp
He hath filled the hun-gry with good things and the rich He hath sent emp-ty a way.
Joseph
ff
pp
He hath filled the hun-gry with good things and the rich He hath sent emp-ty a - way.
Gabriel
ff
pp
I Vl.
ff
pp
Vla
ff
pp
Vc.
ff
pp
D.B.
mp
mf



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NO. 20 ARIA

Moderato Appassionato (♩=92)

5

Alto Sax

mf

Timp

p

Pride

f

o rich, rich! Take me my dear; but no — no! my Bro-chers' here — —

I Vl II

f

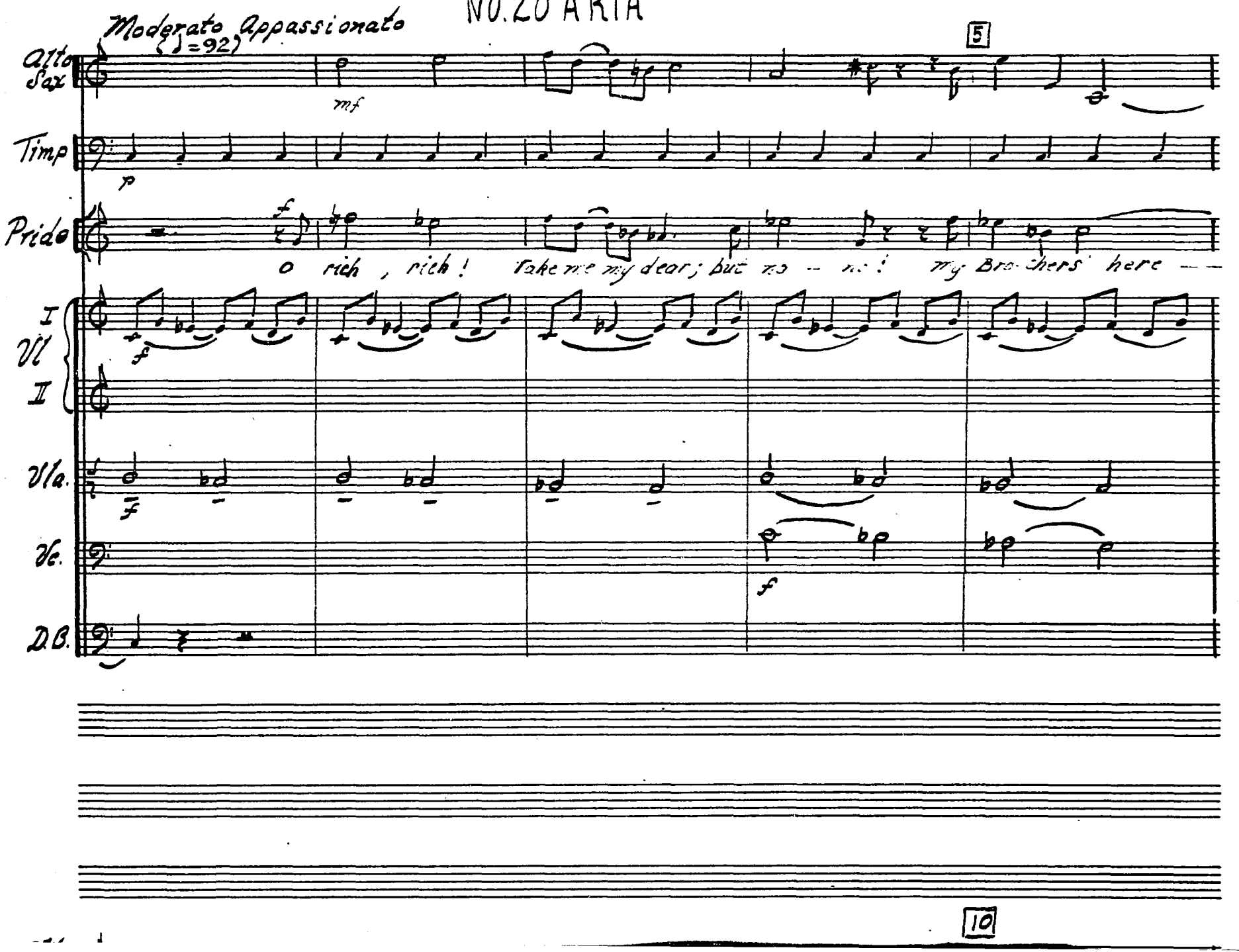
Vla.

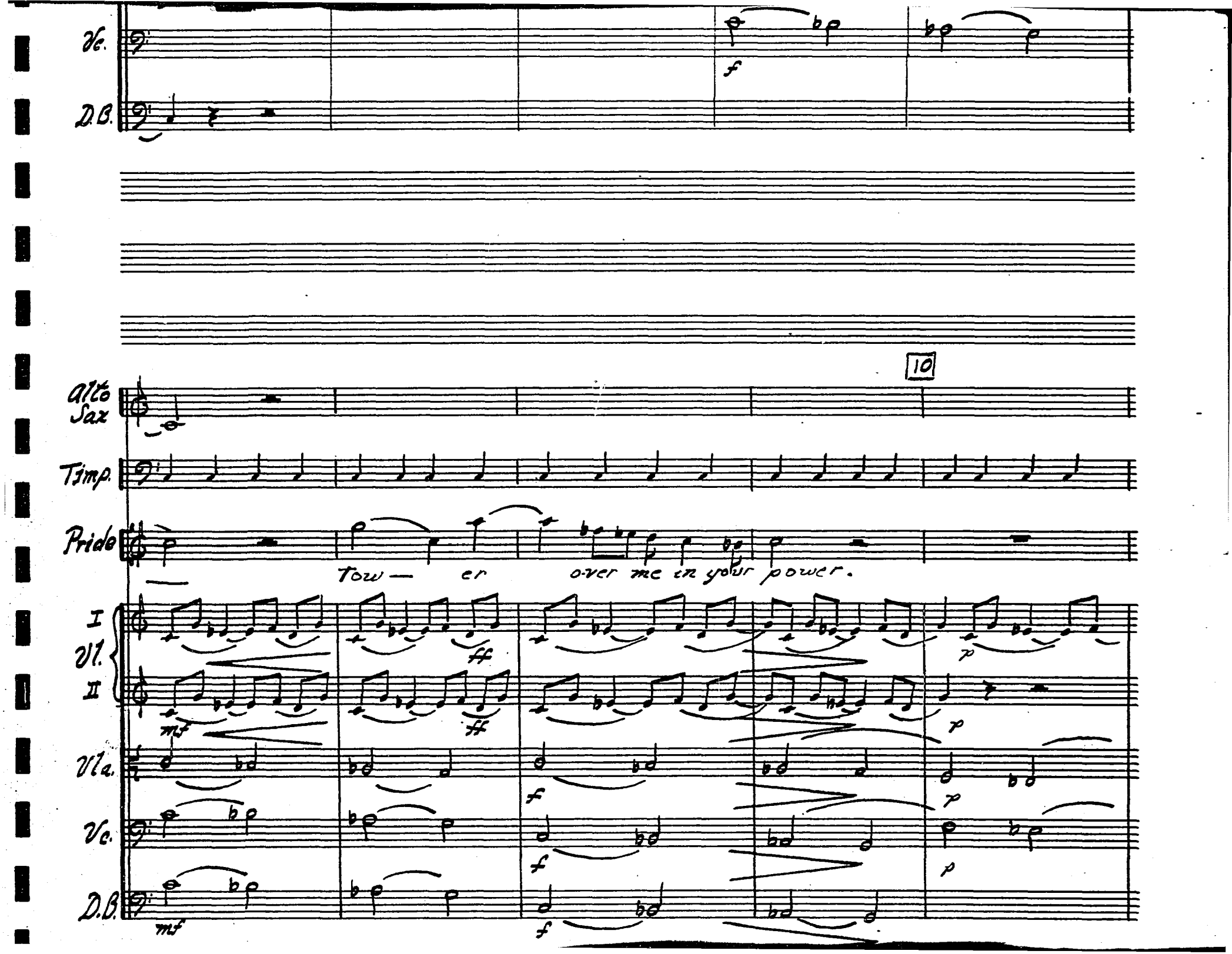
f

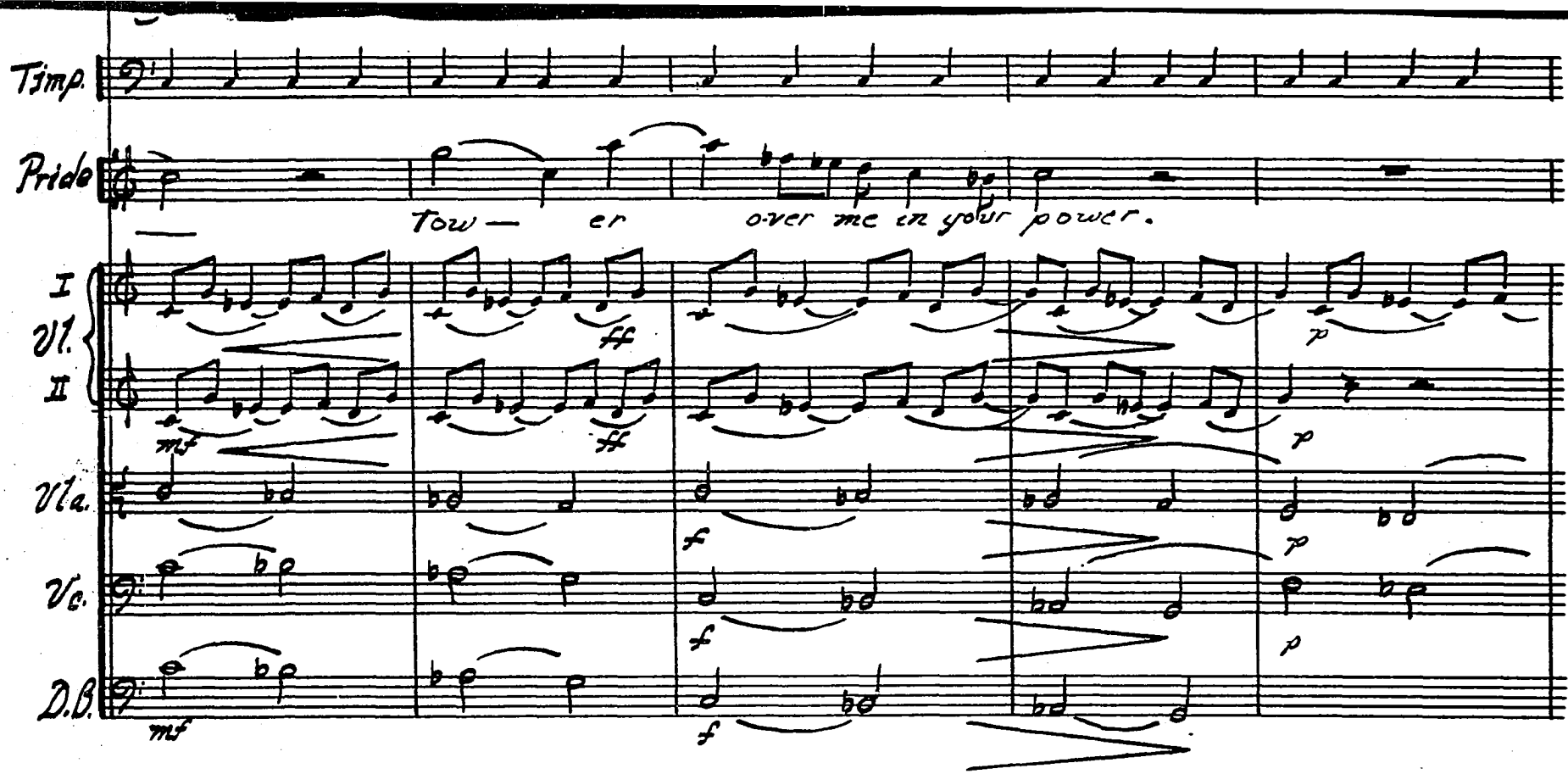
Vc.

f

D.B.




Vc.
D.B.
10
Alto Sax
Timp.
Pride
Tow — er over me in your power.
I
Vl.
II
Vla.
Vc.
D.B.



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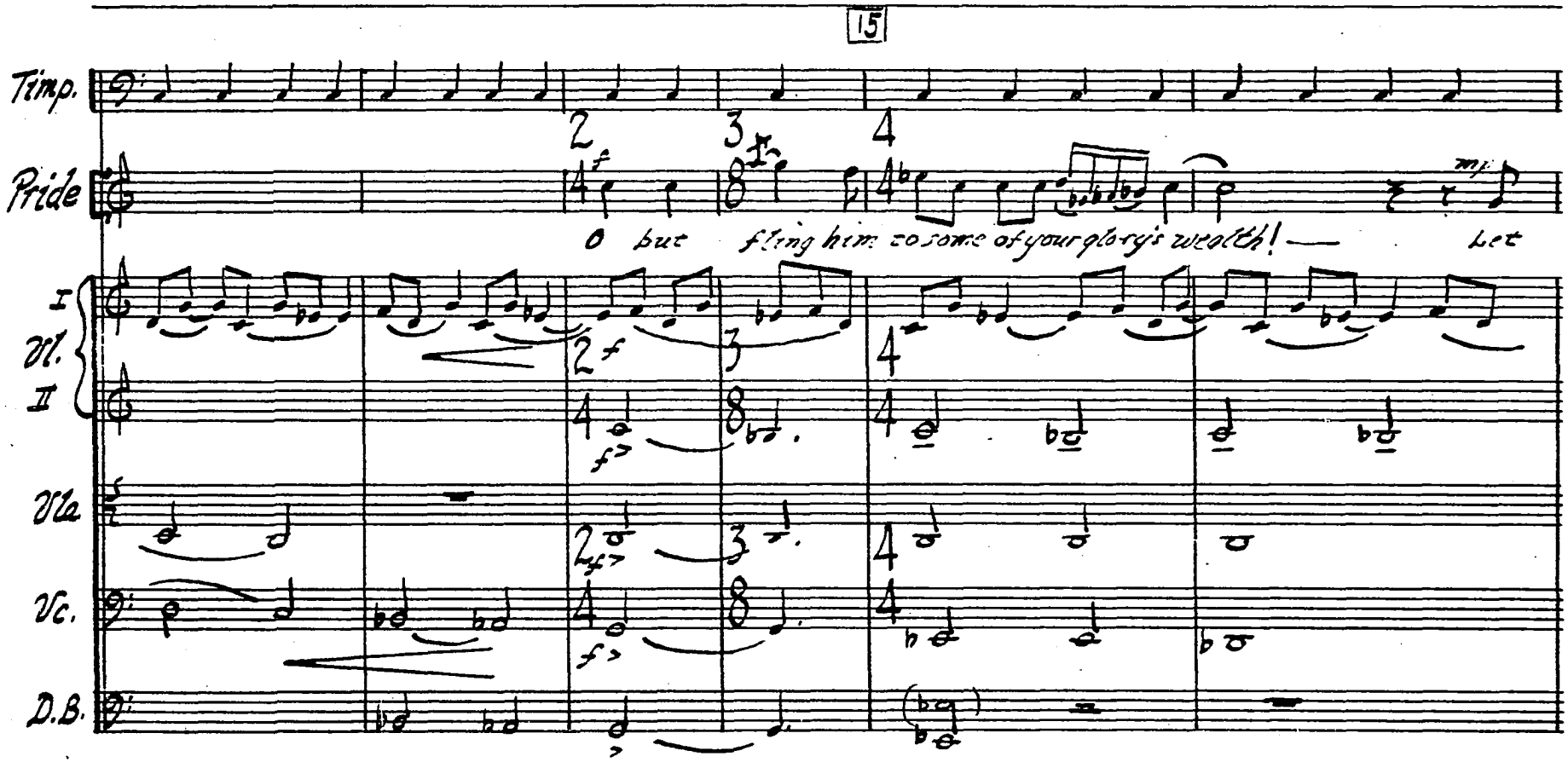
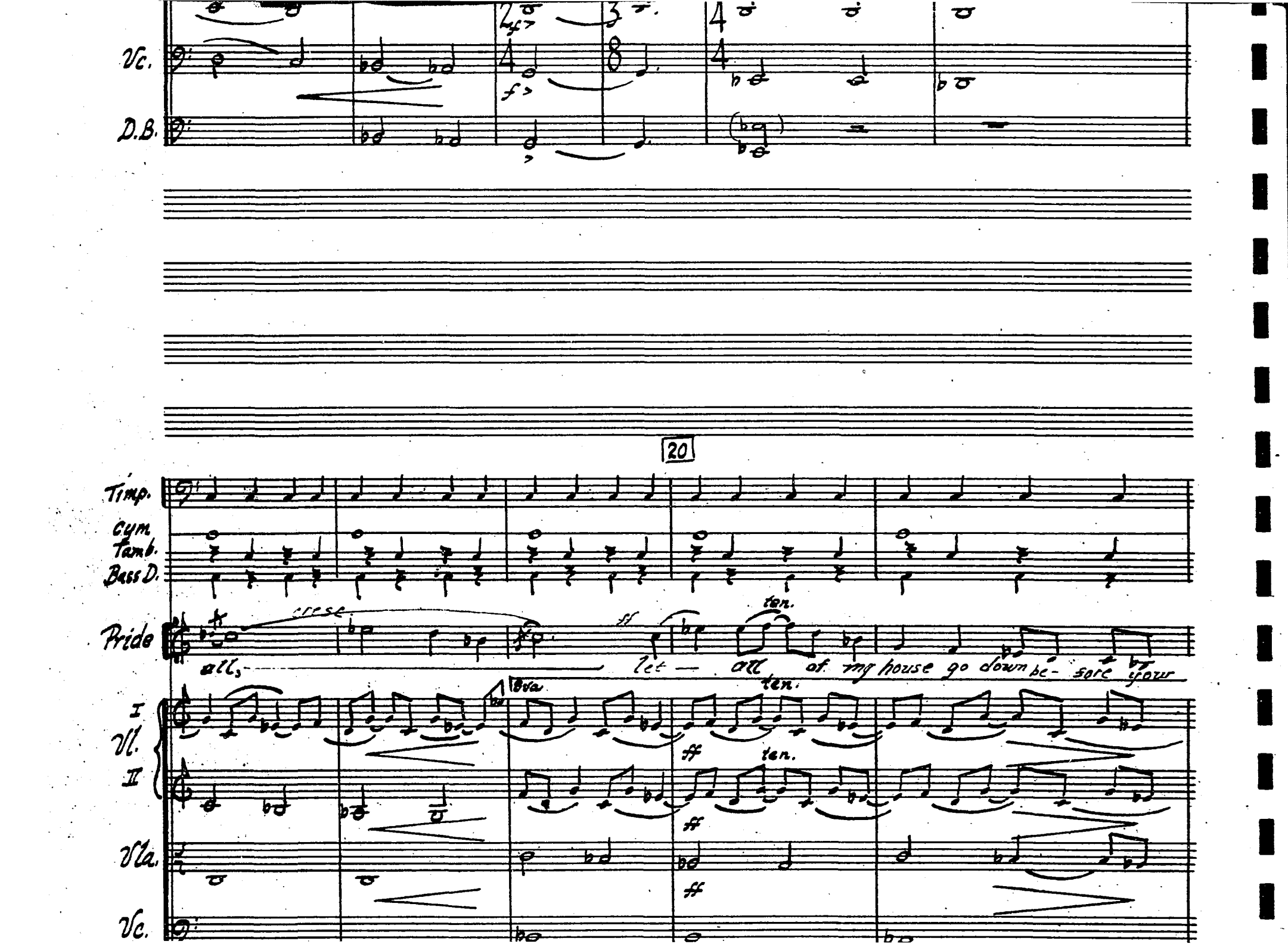
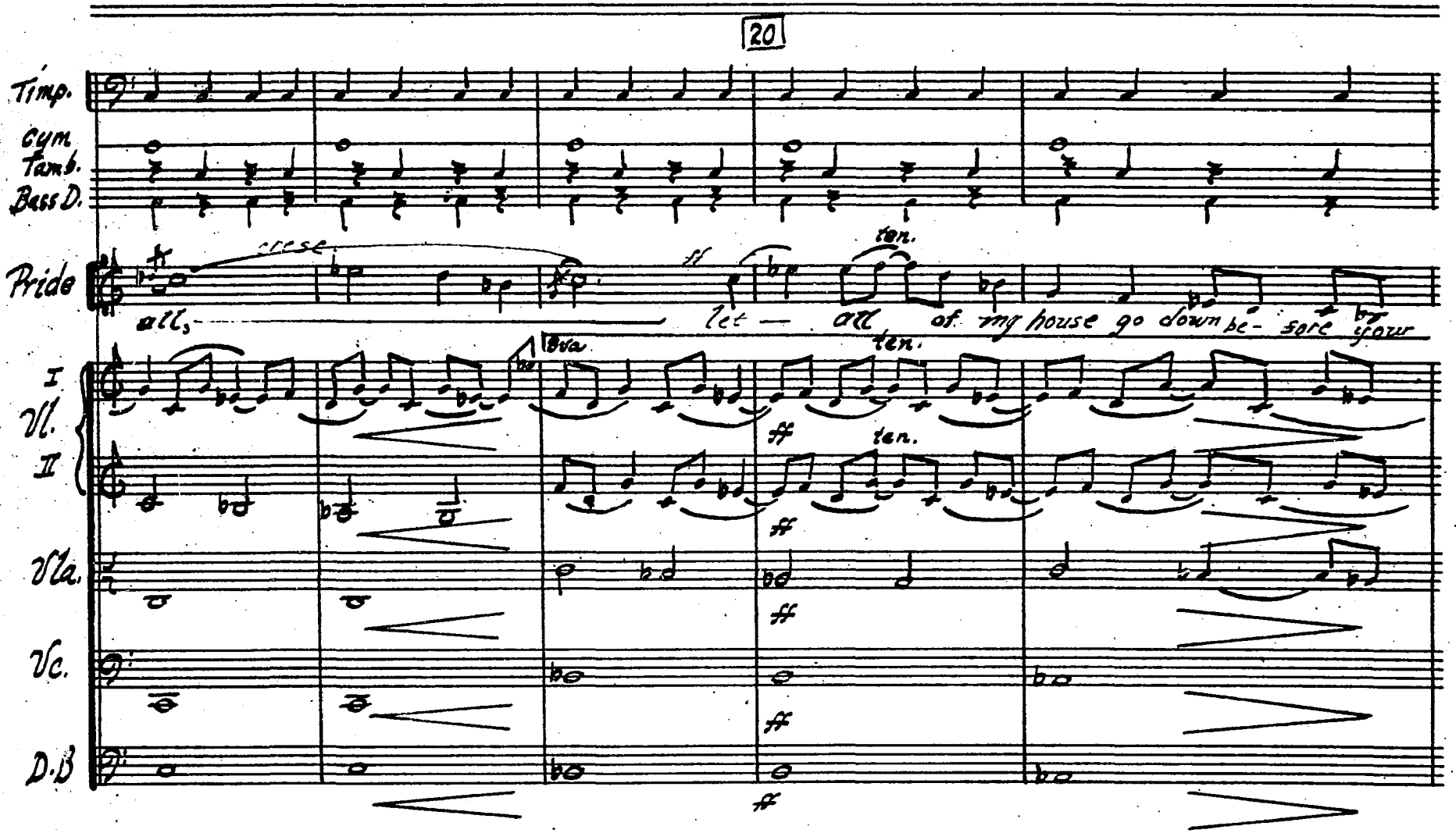
117


15
Timp.
Pride
O but fling him some of your glory's wealth! — Let
I
Vl.
II
Vla
Vc.
D.B.


Vc.
D.B.
20
Timp.
Cym.
Tamb.
Bass D.
Pride
cresc.
ff
ten.
all, let — all of my house go down be- sore your
8va
I
Vl.
II
Vla.
Vc.



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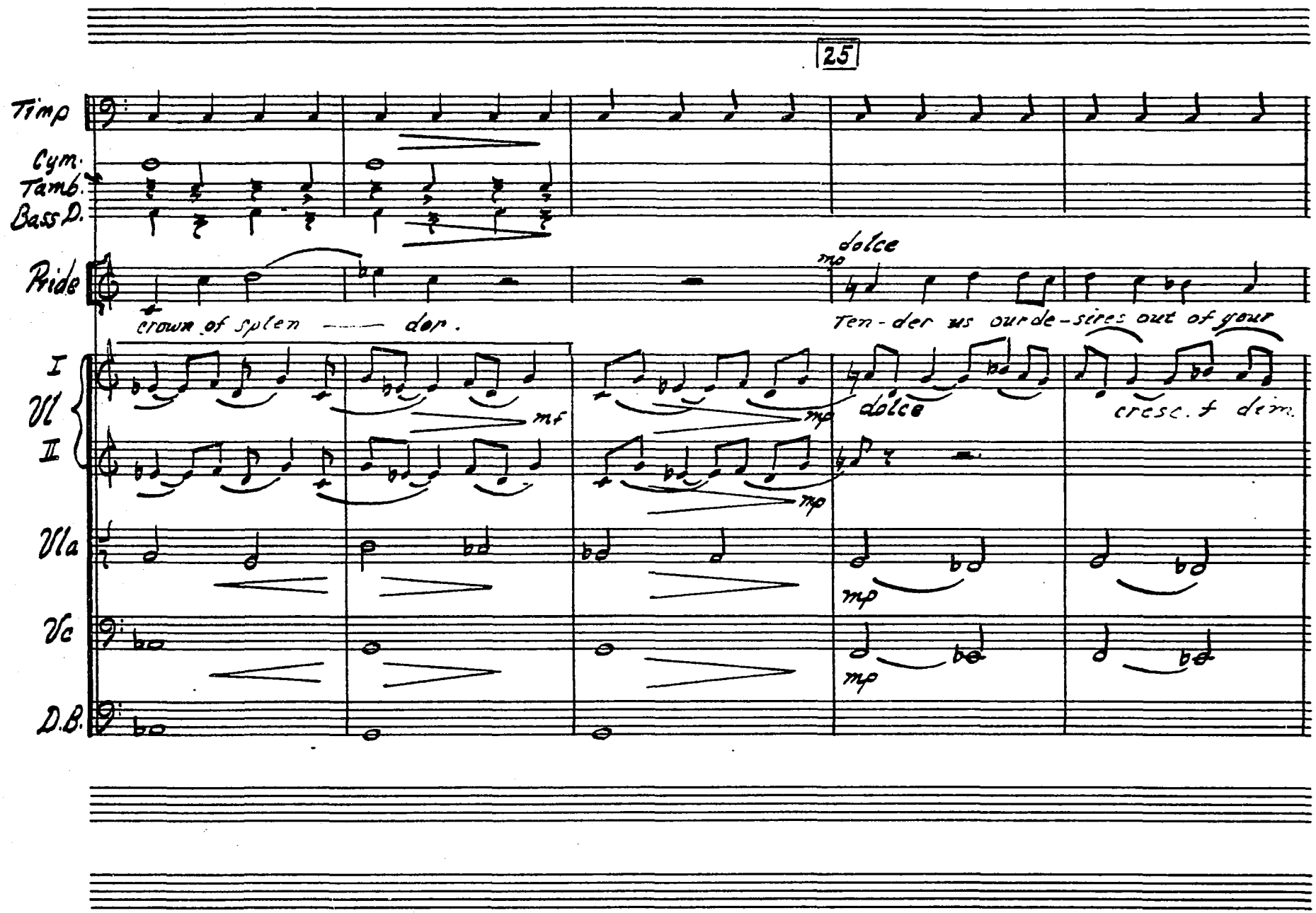
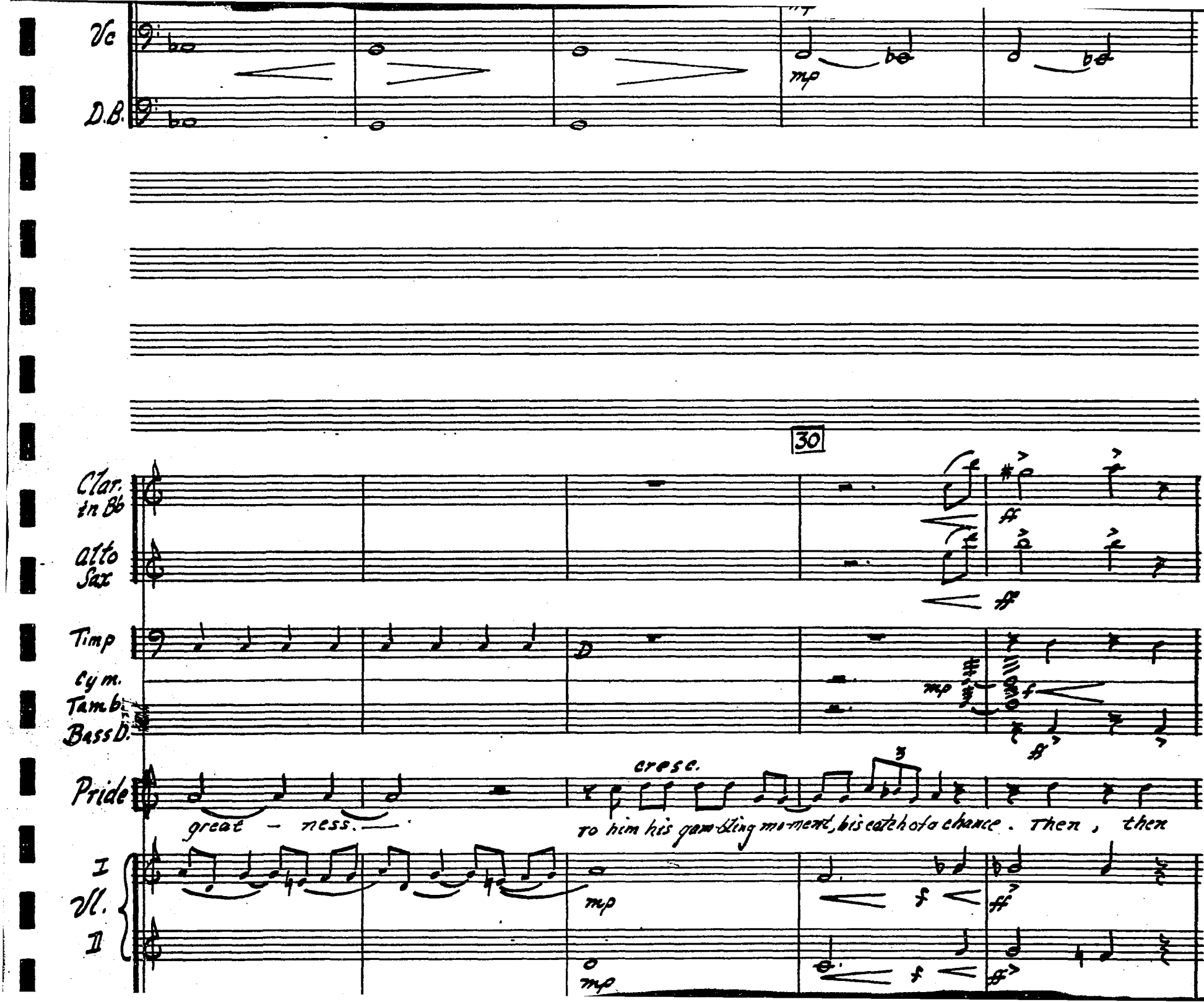
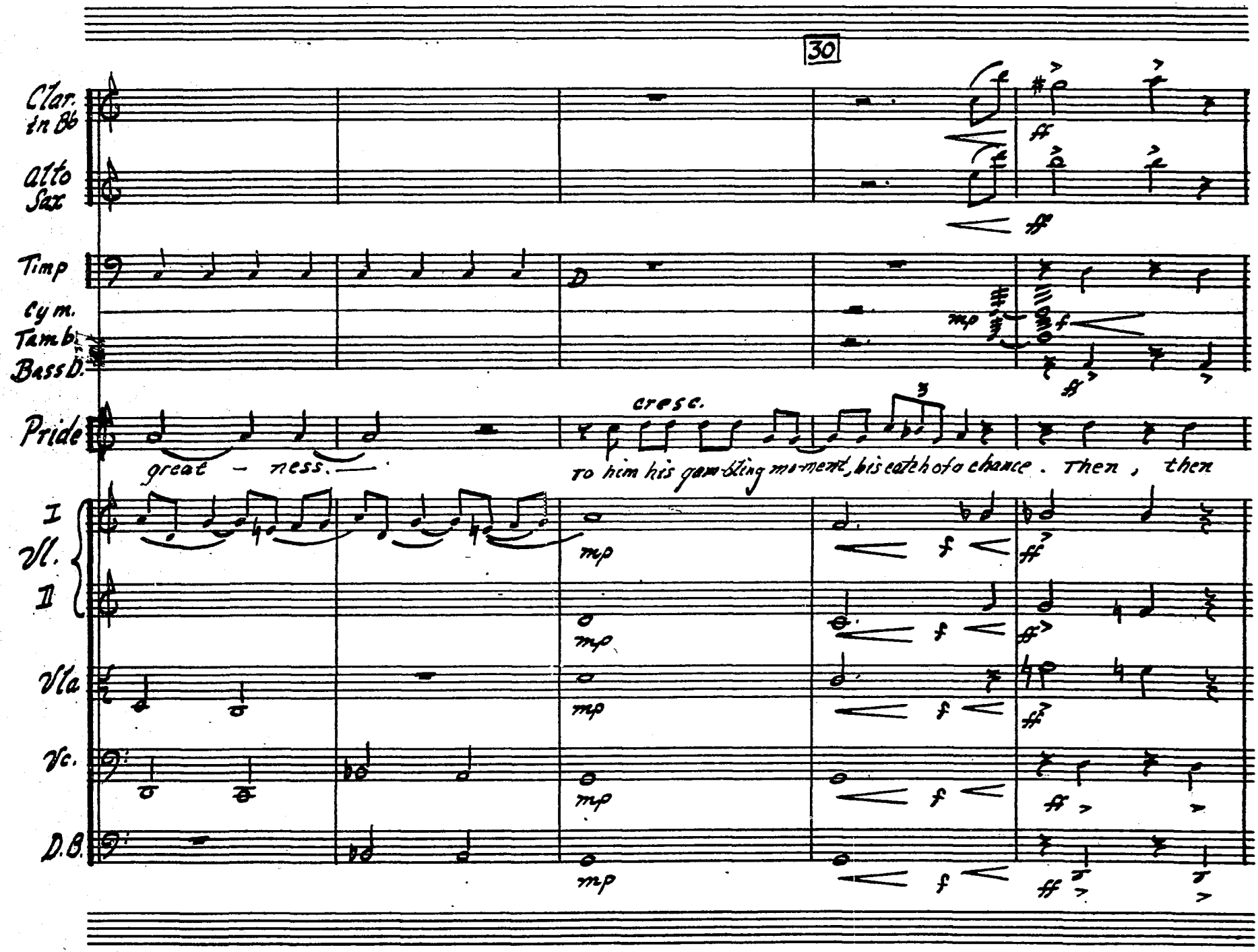

25
Timp
Cym.
Tamb.
Bass D.
Ride
dolce
mp
crown of splen —— dor.
Ten-der us our de-sires out of your
I
Vl
II
mf
mp
dolce
cresc. f dim.
Vla
Vc
D.B.


Vc
D.B.
mp
30
Clar. in Bb
Alto Sax
ff
Timp
Cym.
Tamb.
Bass D.
mp
f
ff
Pride
great - ness.
cresc.
to him his gam-bling mo-ment, his catch of a chance. Then, then
I
Vl.
II
mp
f
ff



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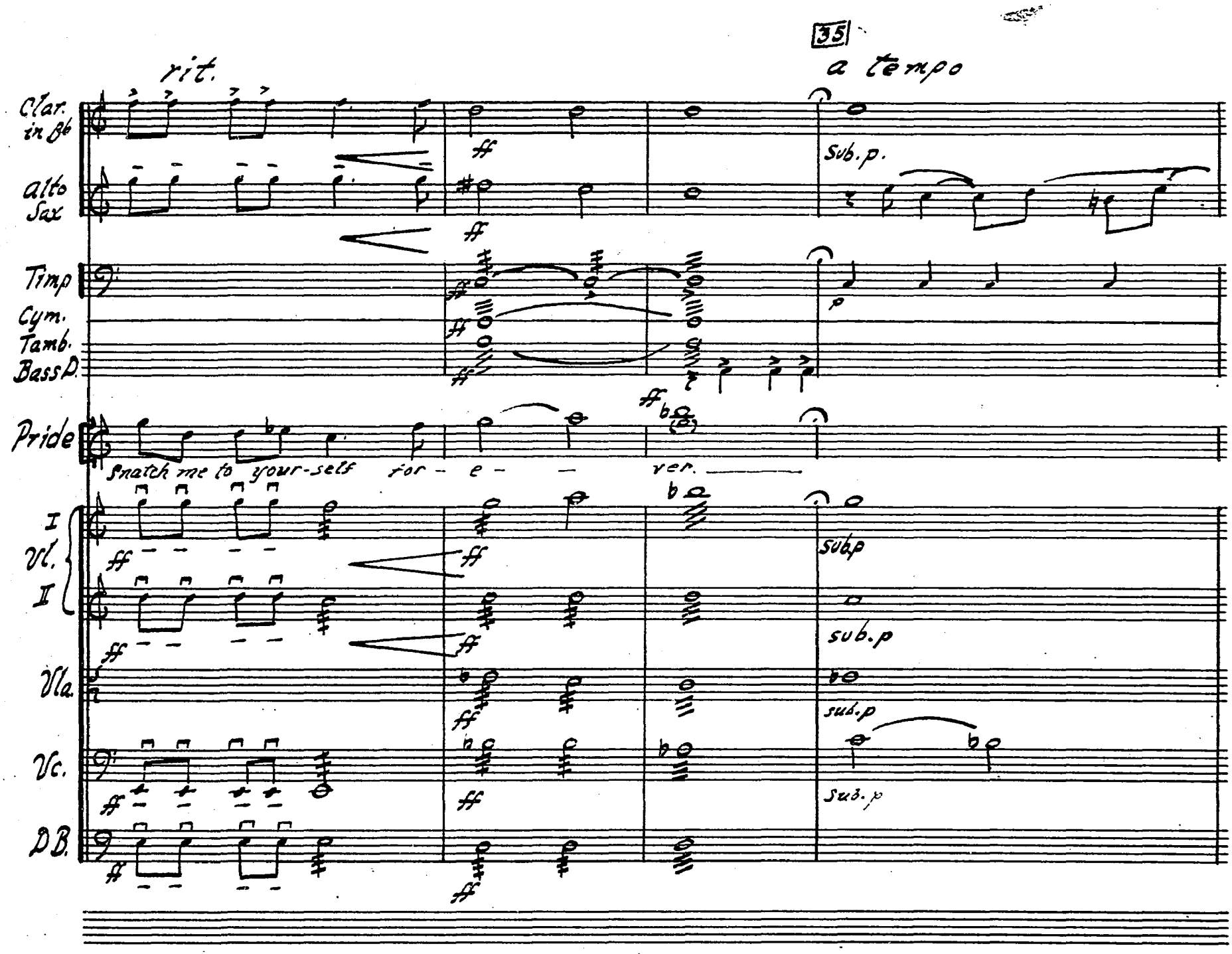
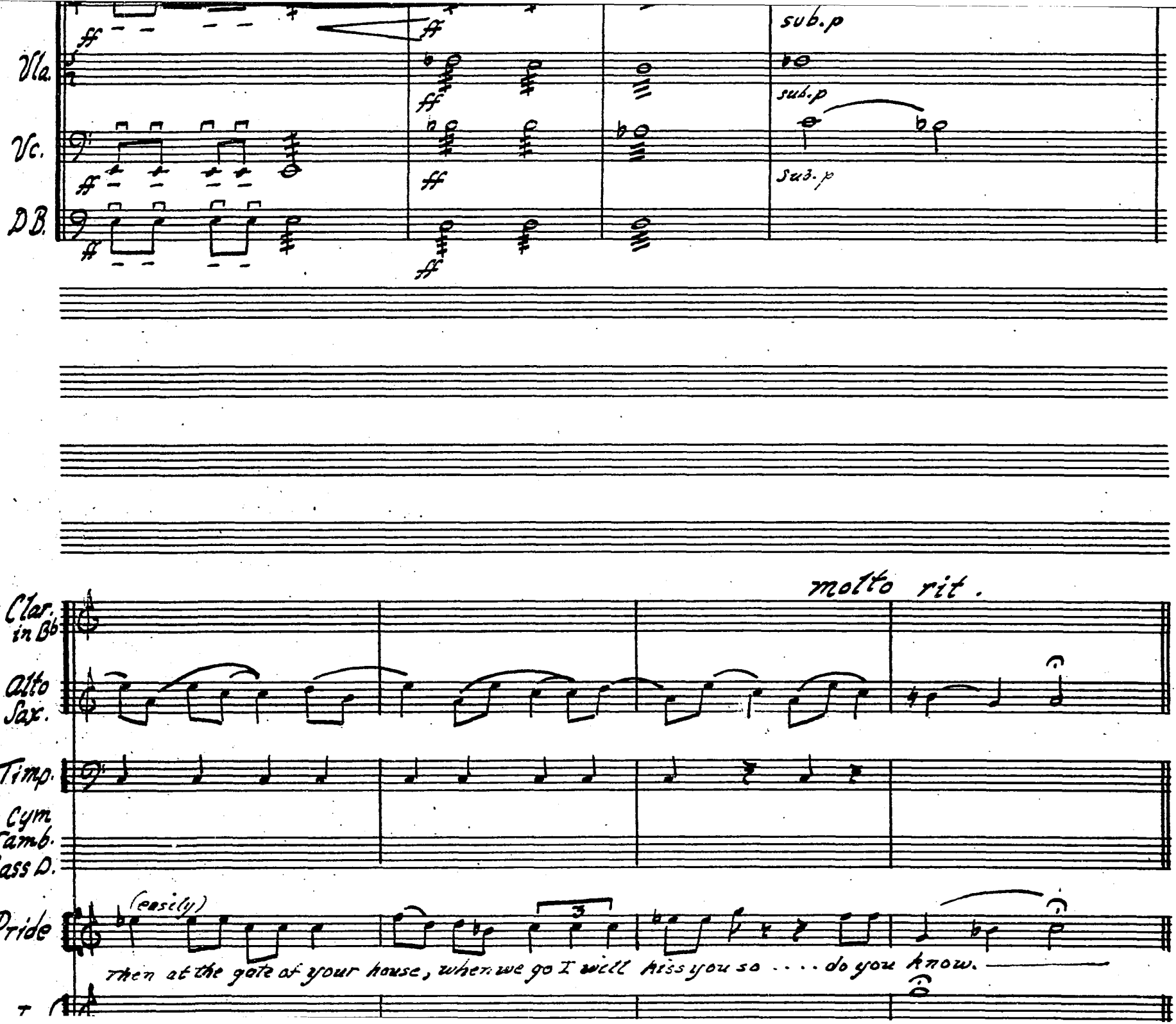
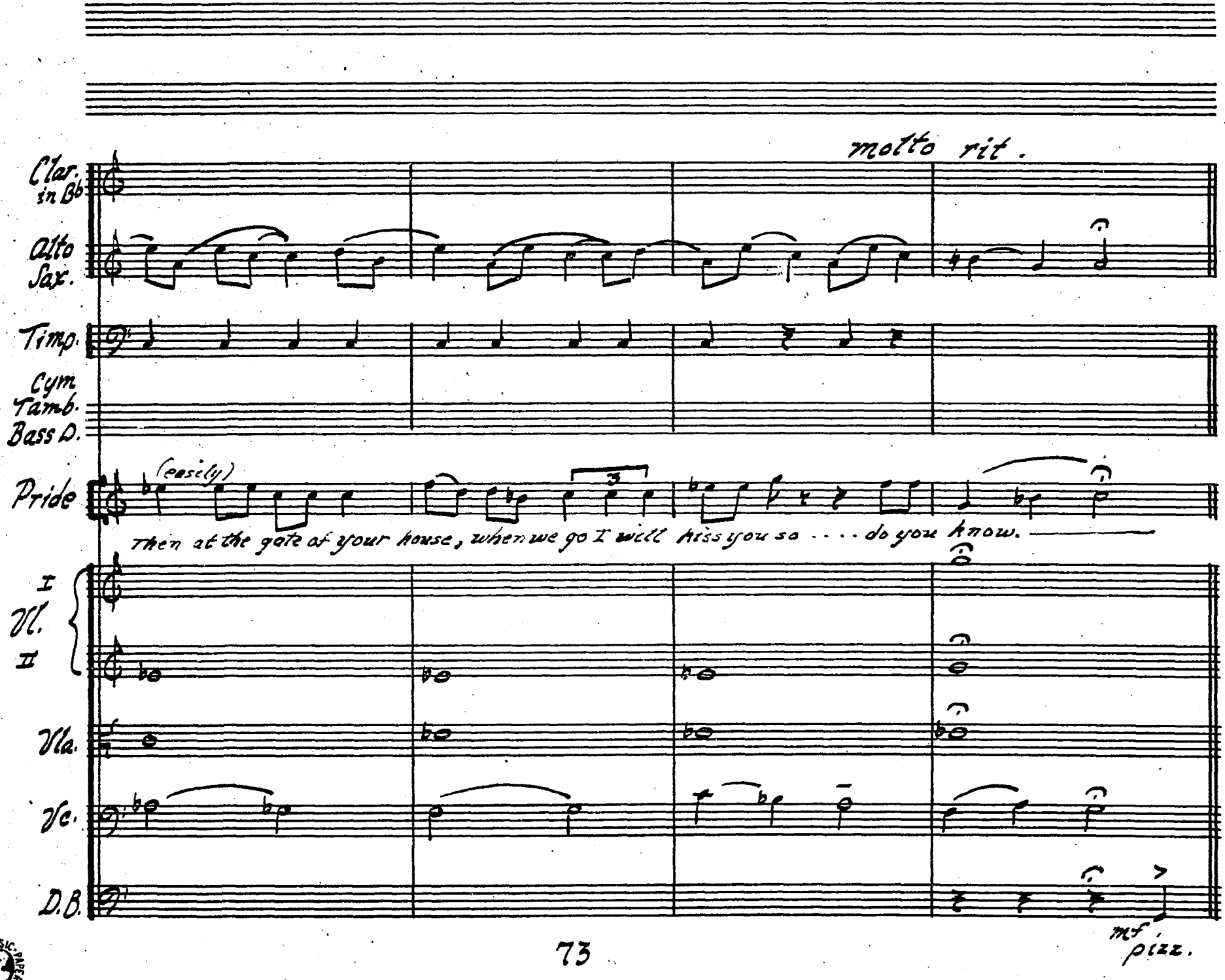

35
rit.
a tempo
Clar. in Bb
Alto Sax
Timp
Cym.
Tamb.
Bass D.
Pride
snatch me to your-self for - e - - ver.
I Vl. II
Vla.
Vc.
D.B.
Sub. p.
sub p
sub. p
sub. p
sub. p


Vla.
Vc.
D.B.
ff
sub.p
sub.p
sub.p
molto rit.
Clar. in Bb
Alto Sax.
Timp.
Cym
Tamb.
Bass D.
Pride
(easily)
then at the gate of your house, when we go I will kiss you so .... do you know.



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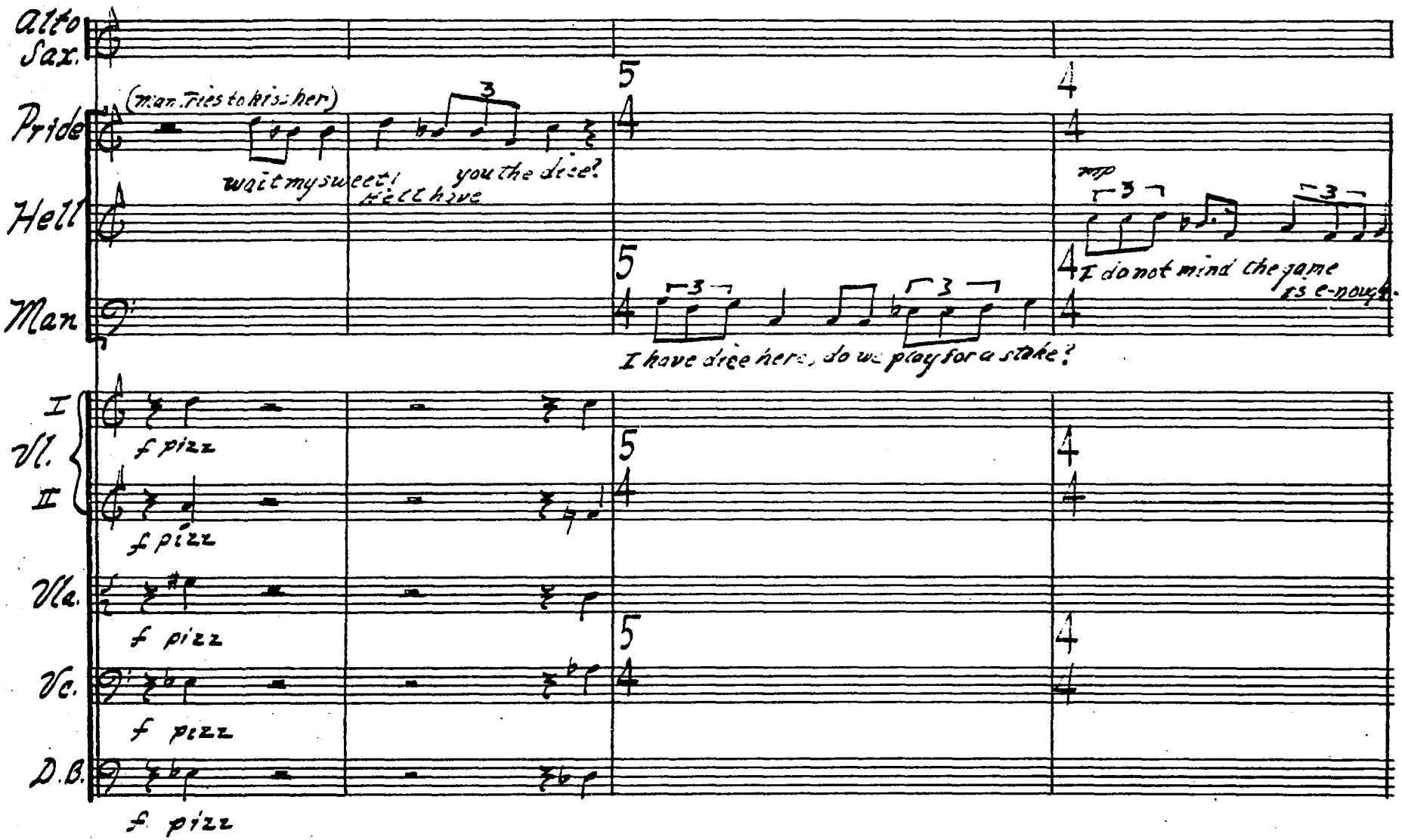
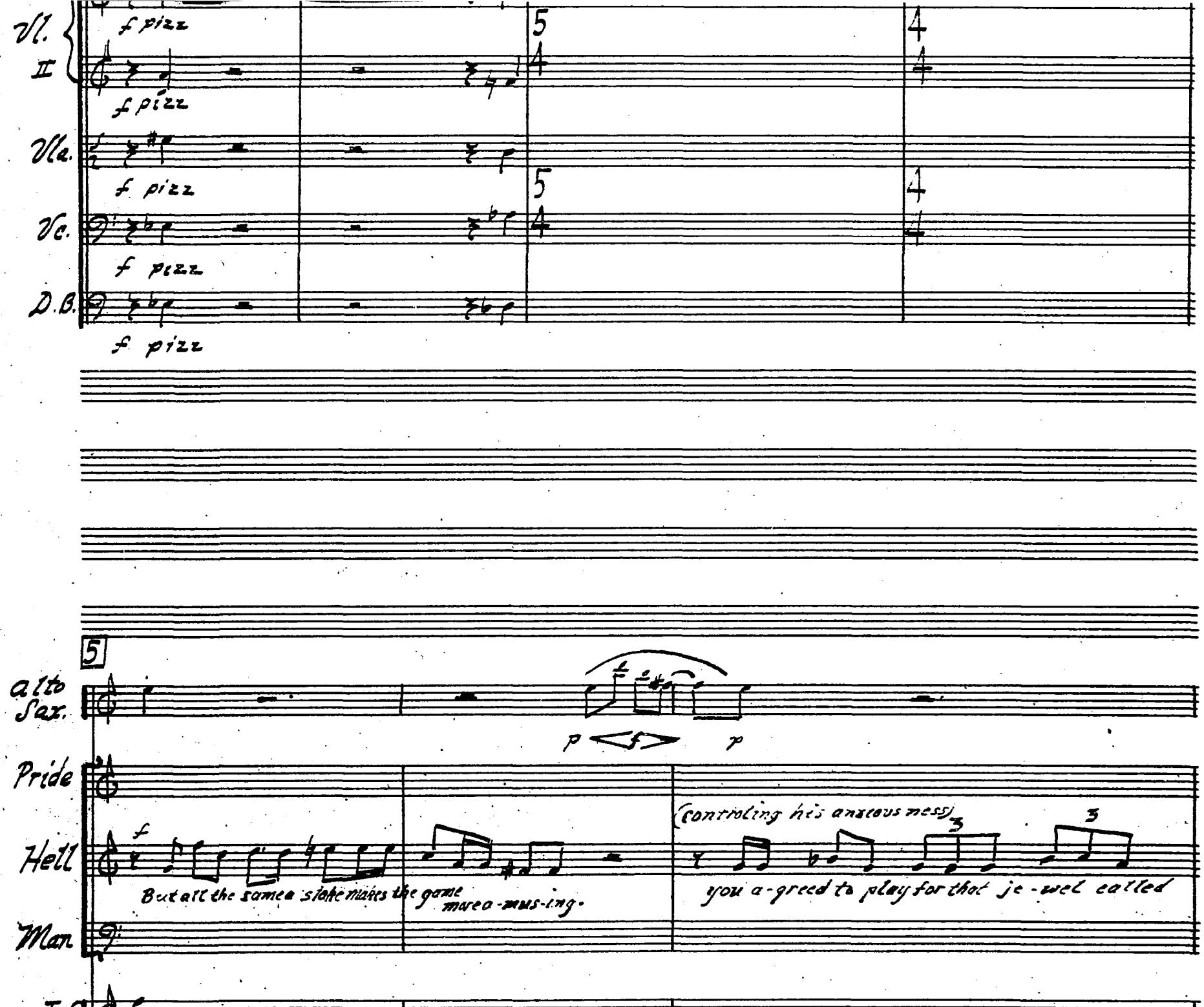
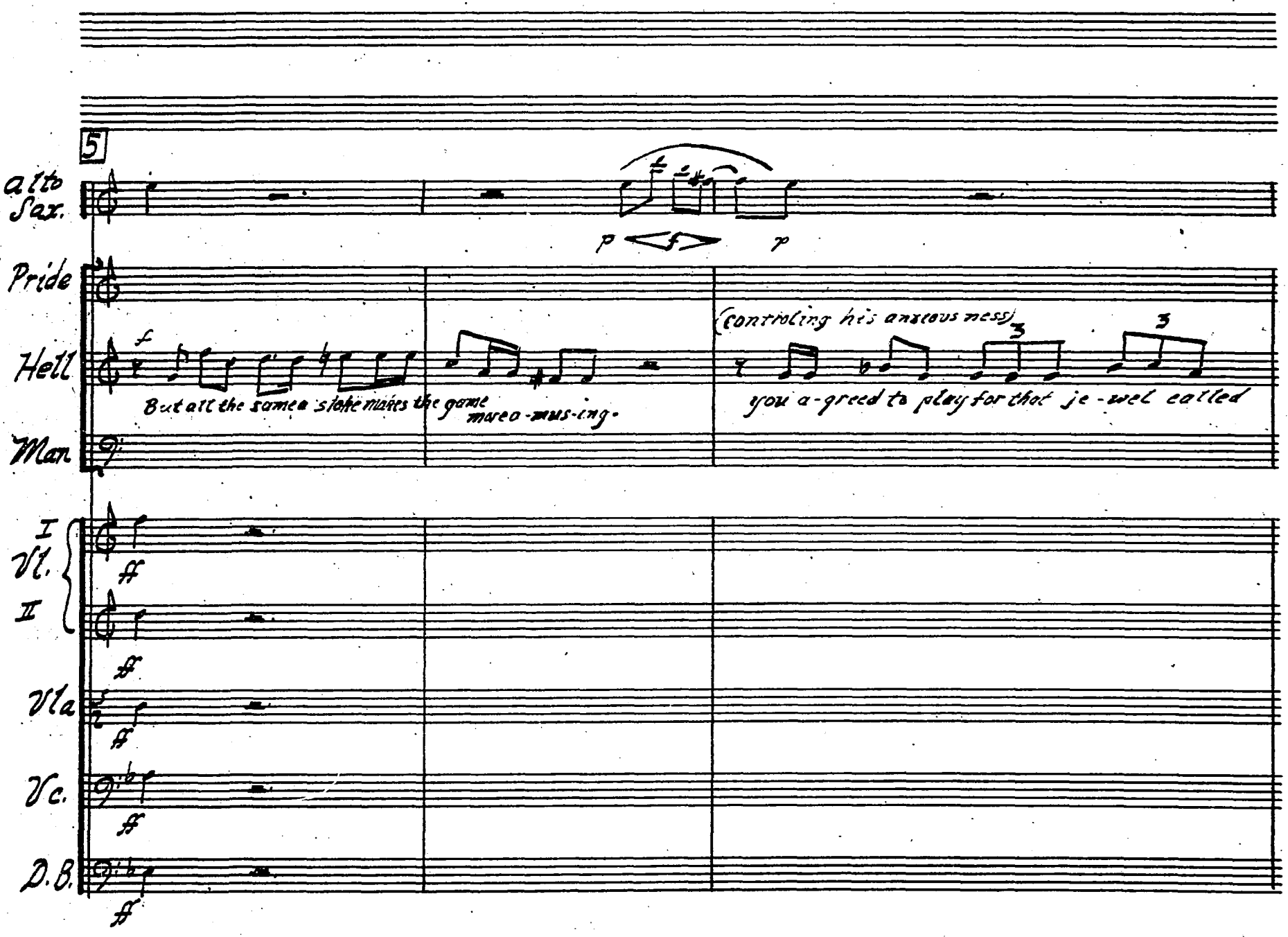
NO. 21 RECITATIVE
(dice game)




Vl. I
f pizz
Vla.
f pizz
Vc.
f pizz
D.B.
f pizz
5
4
alto Sax.
p
f
p
Pride
Hell
f
But all the same a state makes the game more a-mus-ing.
(controling his anxious ness)
you a-greed to play for that je-wel called
Man



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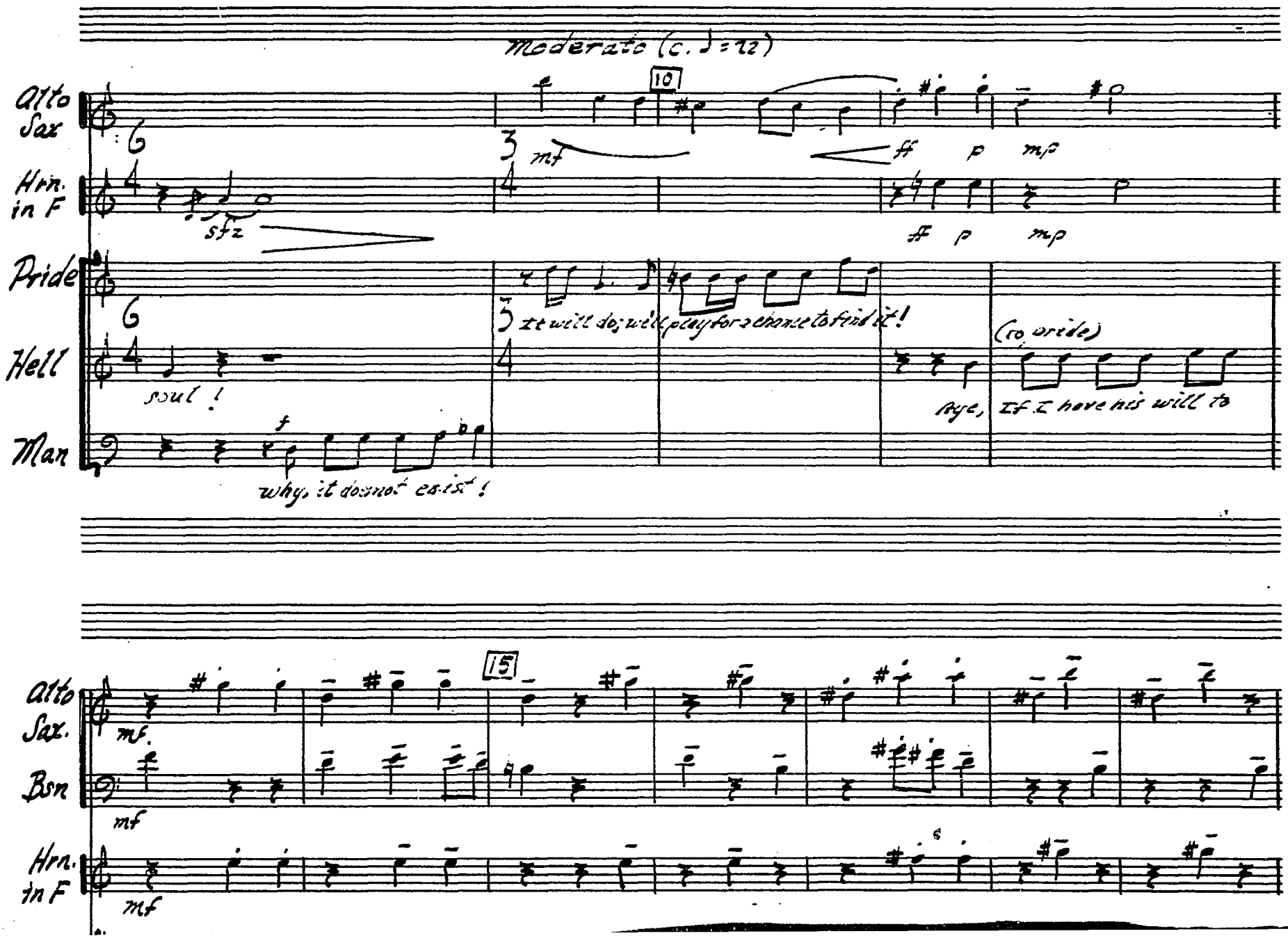
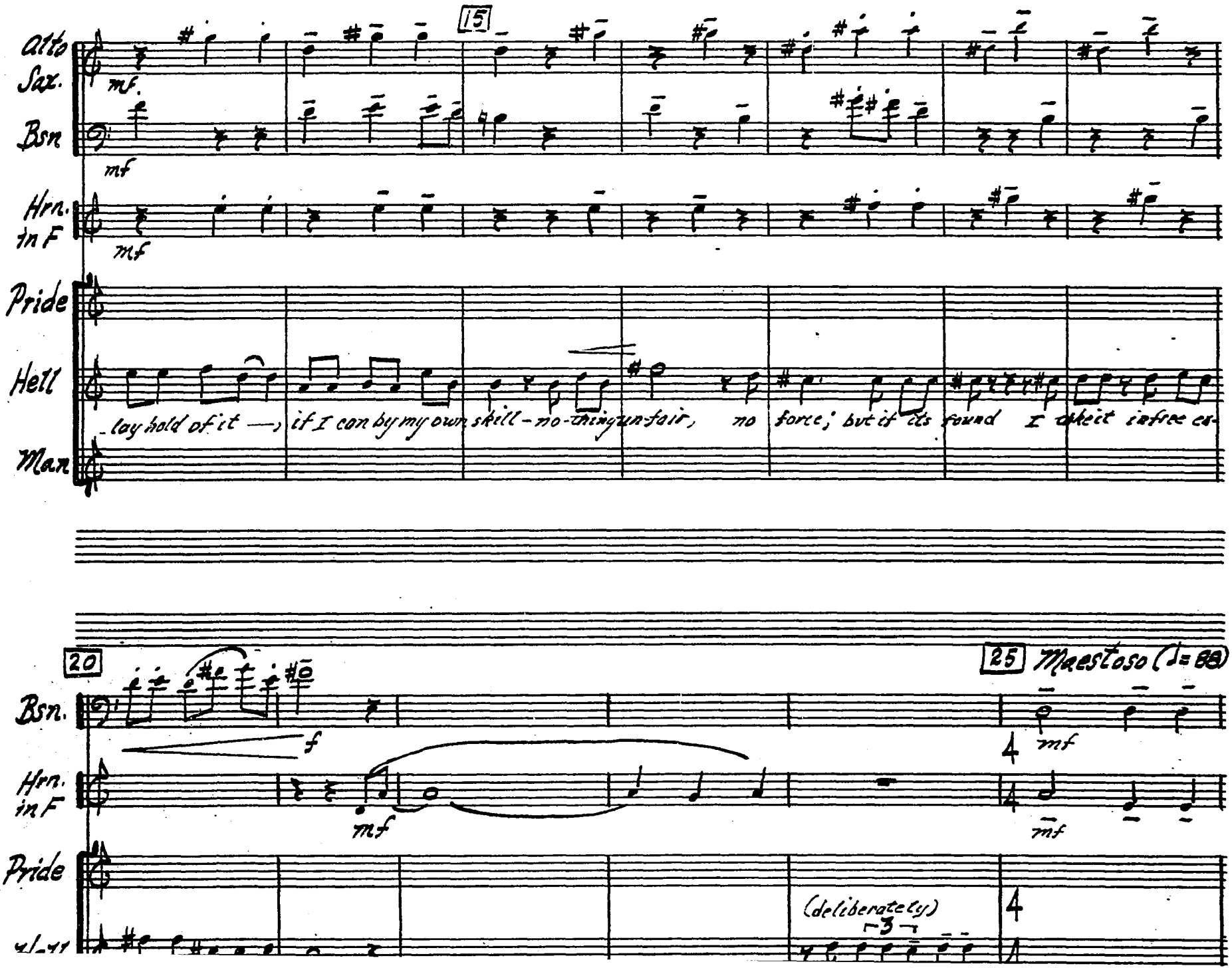
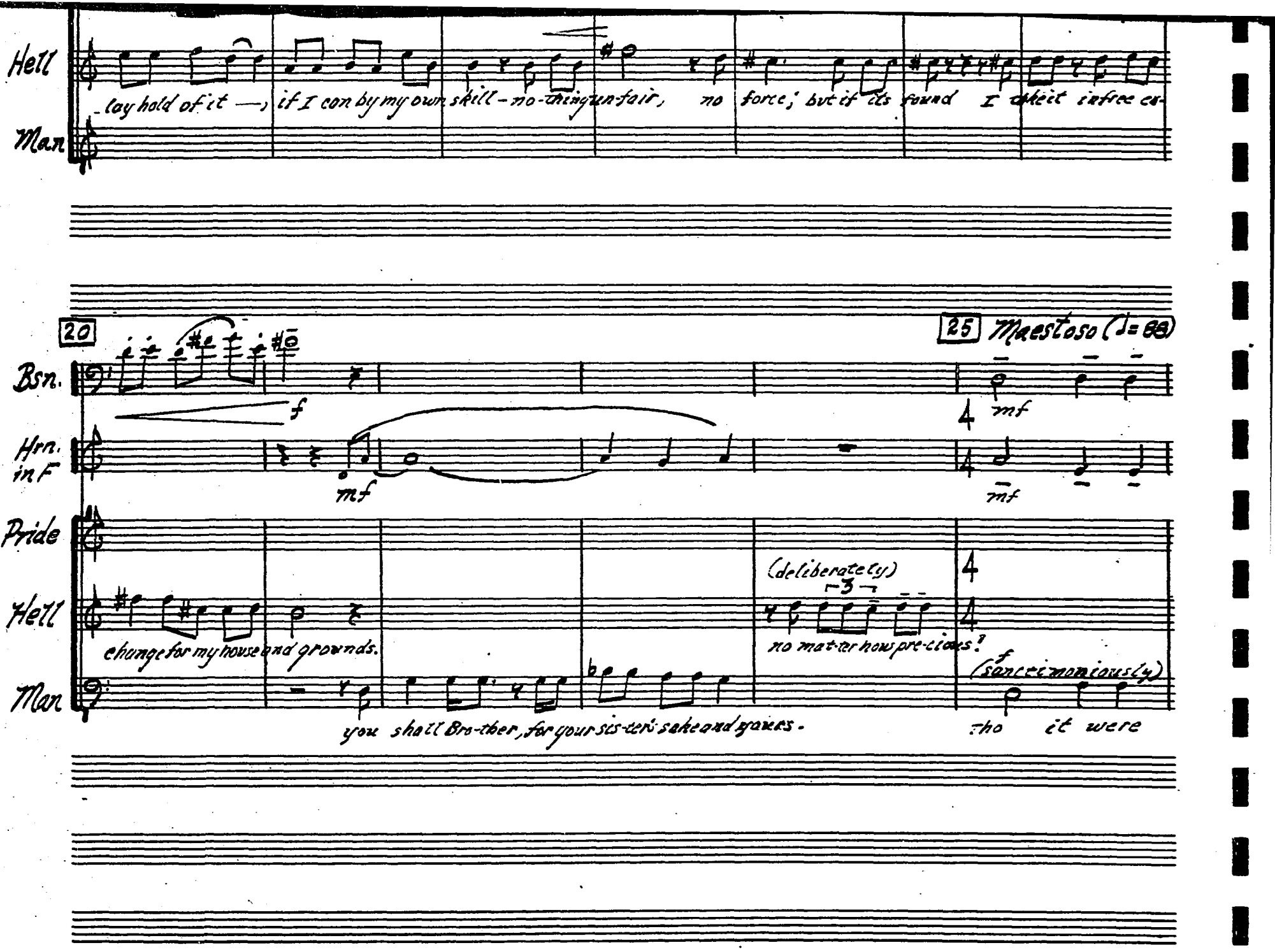

Moderato (c. ♩ = 72)
10
Alto Sax
Hrn. in F
Pride
Hell
Man
mf
ff
p
mp
sfz
It will do; will play for a chance to find it!
(to pride)
soul!
Aye, If I have his will to
why, it do not exist!
15
Alto Sax.
Bsn
Hrn. in F
mf


15
Alto Sax.
mf
Bsn
mf
Hrn. in F
mf
Pride
Hell
Man
lay hold of it —, if I can by my own skill - no - thing unfair, no force, but if its found I take it in free es-
20
Bsn.
f
Hrn. in F
mf
Pride
25 Maestoso (♩= 88)
mf
mf
(deliberately)
3
4



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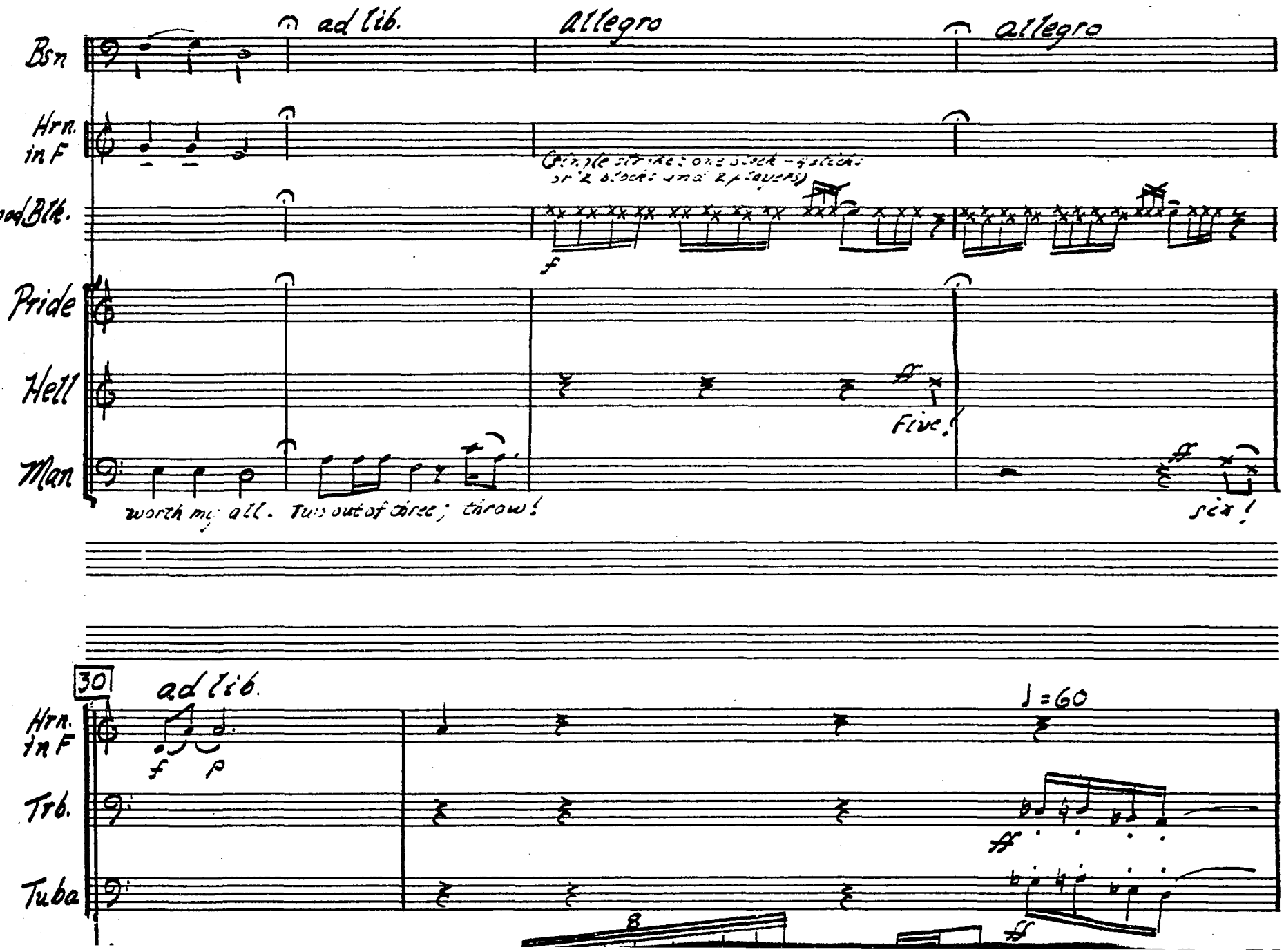
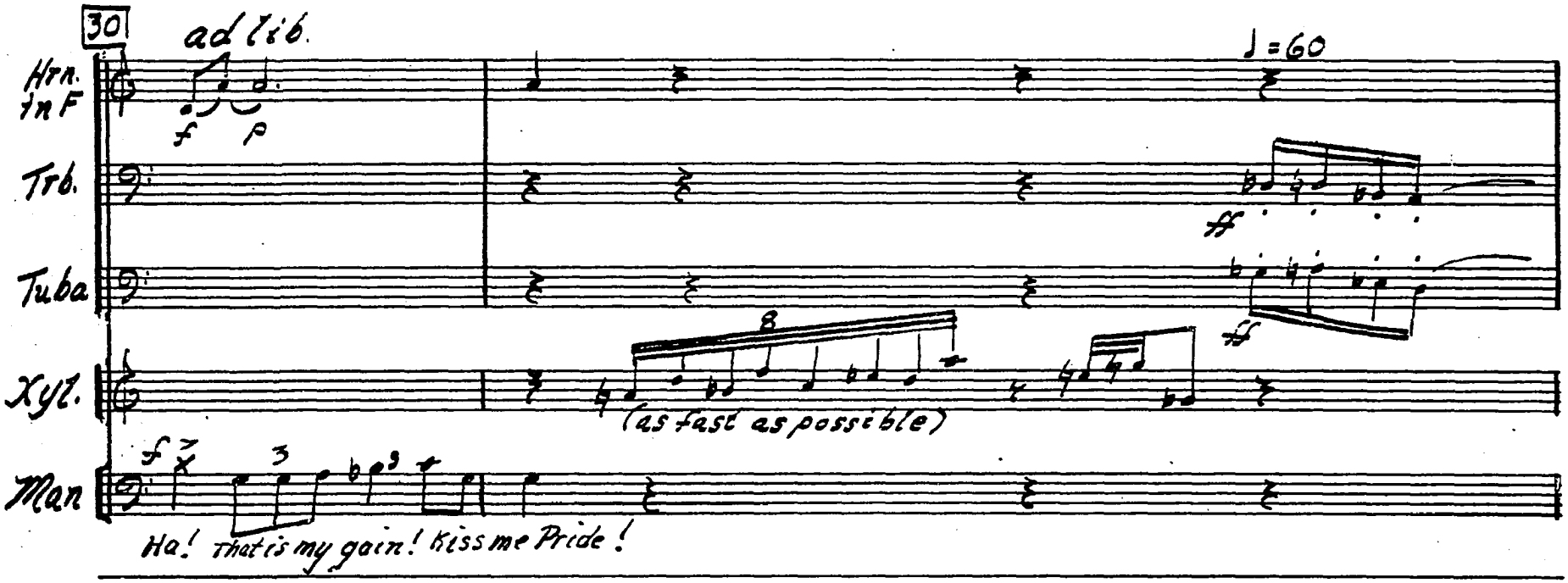
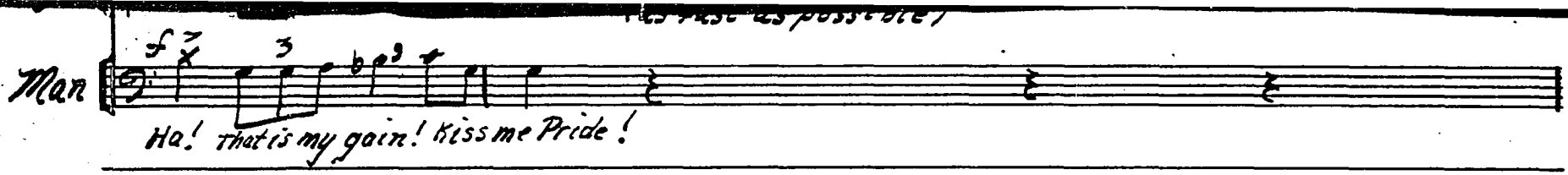

ad lib.
Allegro
allegro
Bsn
Hrn. in F
Wood Blk.
Pride
Hell
Man
Five!
worth my all. Two out of three; throw!
six!
30
ad lib.
Hrn. in F
Trb.
Tuba
♩=60


30
ad lib.
Hrn. in F
Trb.
Tuba
Xyl.
Man
f
p
♩=60
ff
8
(as fast as possible)
Ha! That is my gain! Kiss me Pride!



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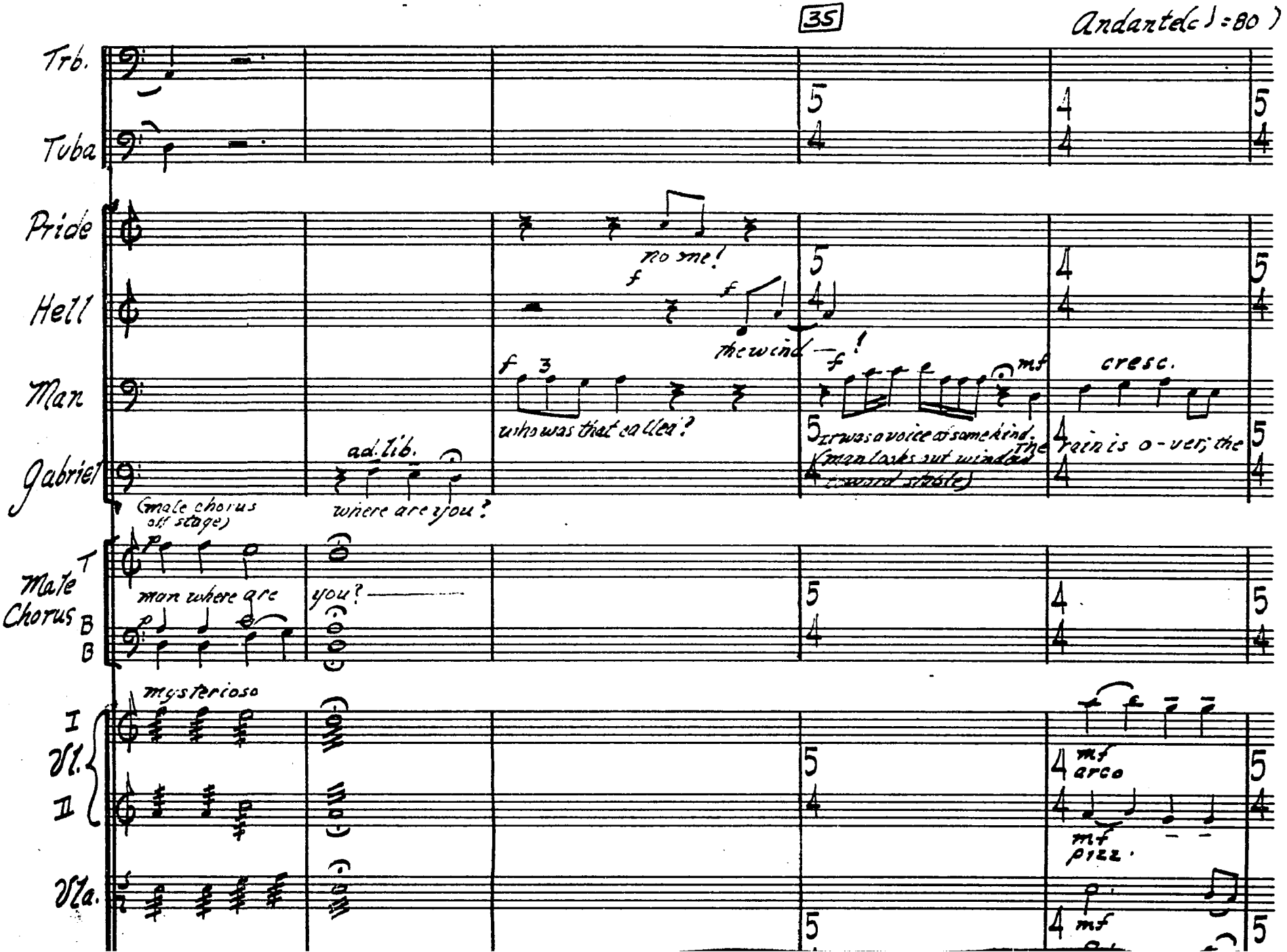
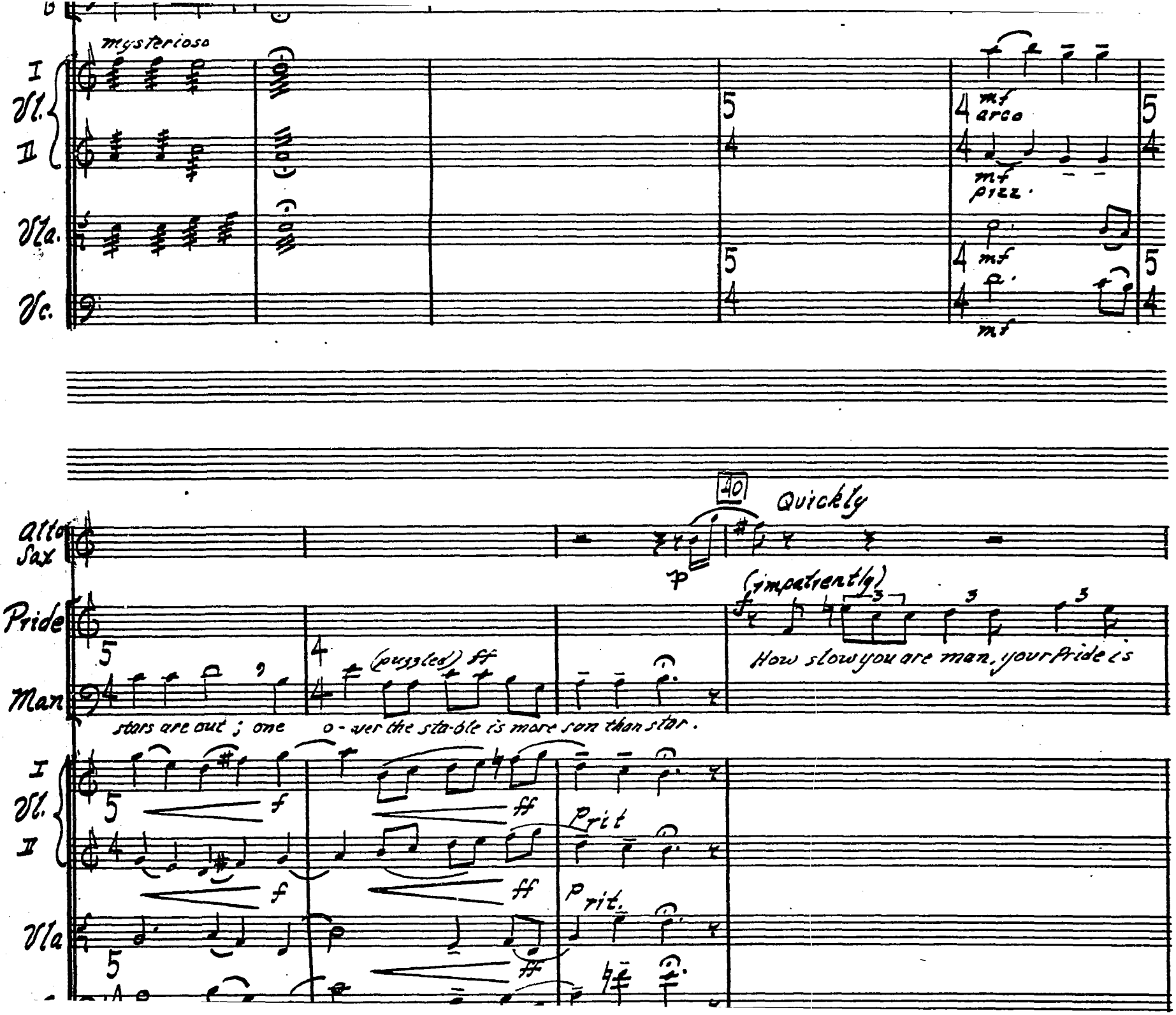
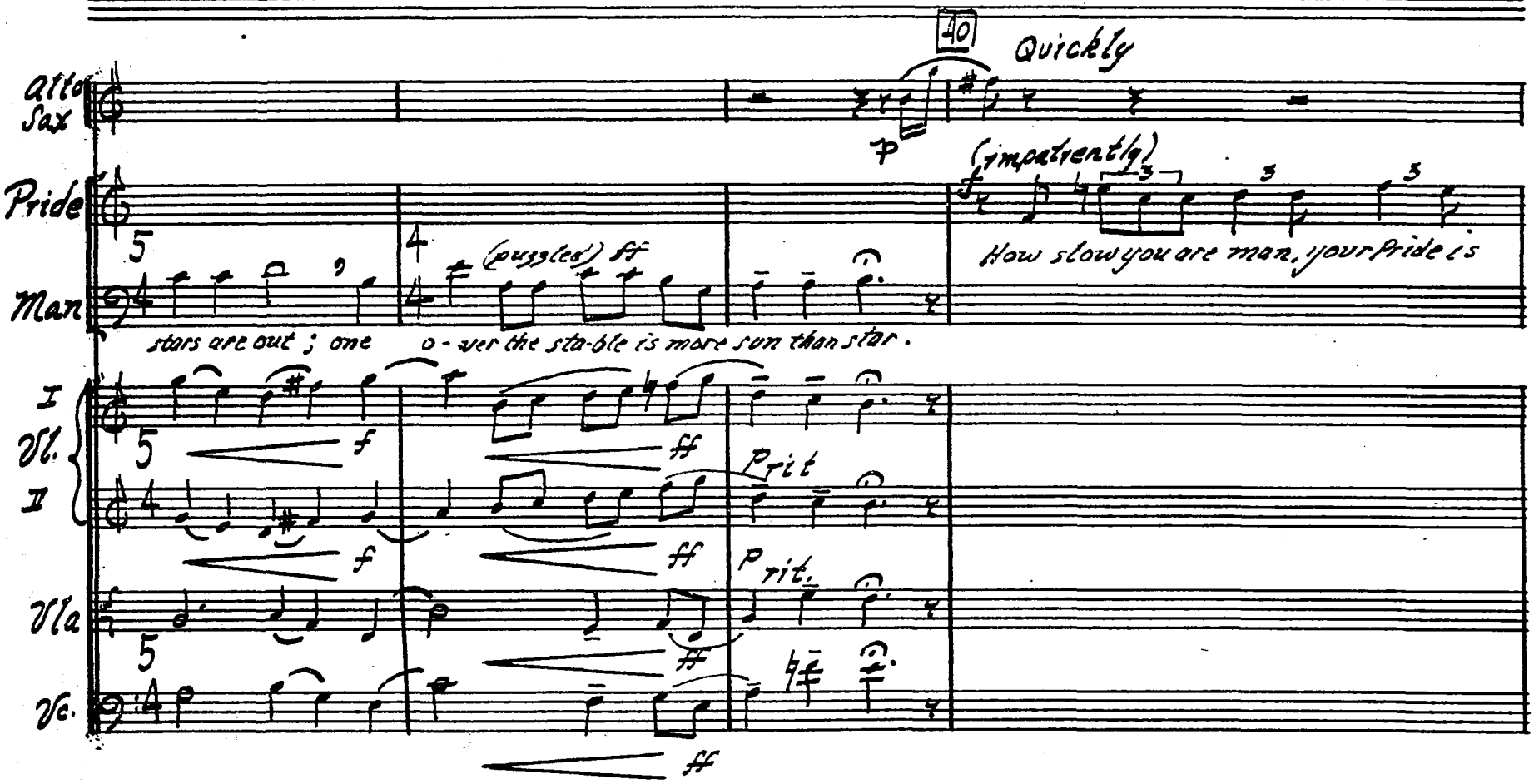

35
Andante (♩=80)
Trb.
Tuba
Pride
Hell
Man
Gabriel
Male Chorus
T
B
B
I
Vl.
II
Vla.
no one!
the wind!
who was that called?
It was a voice of some kind.
The rain is o-ver; the
(man looks out window toward stable)
cresc.
ad. lib.
where are you?
(male chorus off stage)
man where are you?
mysterioso
arco
pizz.


mysterioso
I
Vl.
II
Vla.
Vc.
mf
arco
pizz.
40
Quickly
Alto Sax
Pride
Man
(impatiently)
How slow you are man, your Pride is
(puzzled) ff
stars are out ; one o - ver the sta-ble is more son than star.
f
ff
P rit
P rit.



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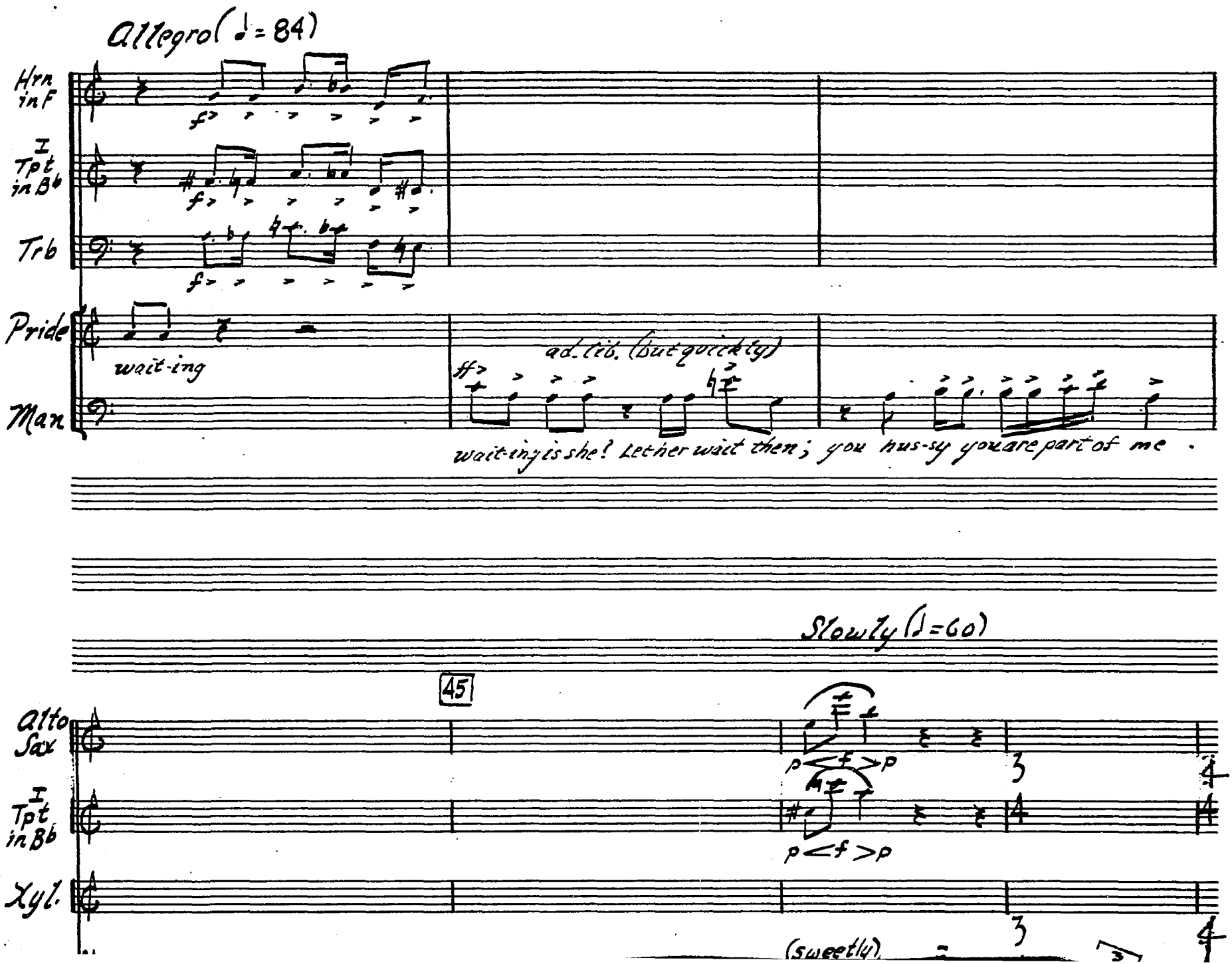
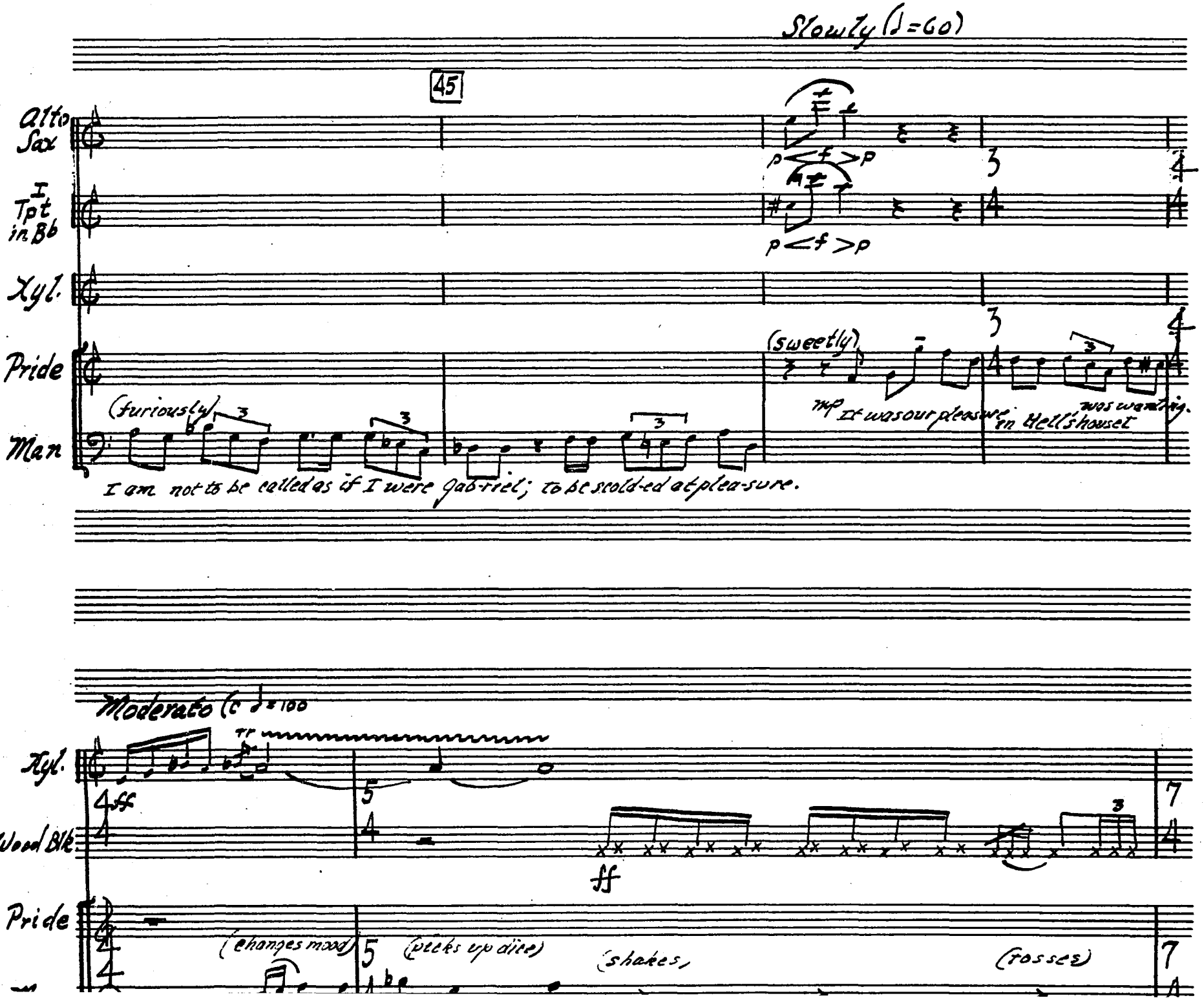
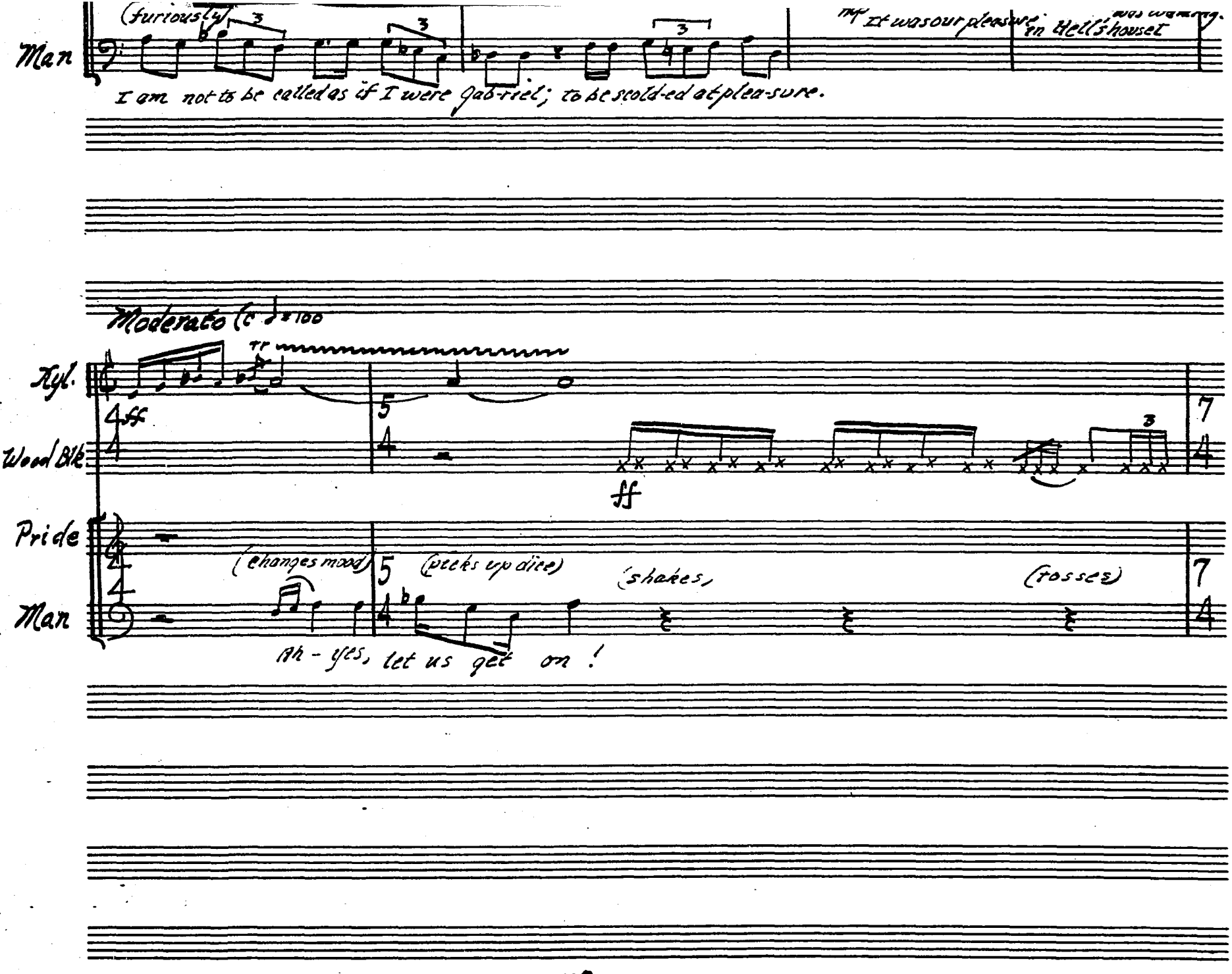
117


Allegro (♩. = 84)
Hrn in F
I Tpt in B♭
Trb
Pride
wait-ing
ad. lib. (but quickly)
Man
wait-ing is she! Let her wait then; you hus-sy you are part of me.
Slowly (♩ = 60)
45
Alto Sax
I Tpt in B♭
Xyl.
(sweetly)


Slowly (♩=60)
45
Alto Sax
I Tpt in Bb
Xyl.
Pride
Man
(furiously)
(sweetly)
mp It was our pleasure
in Hell's house!
was warning.
I am not to be called as if I were Gabriel; to be scold-ed at plea-sure.
Moderato (♩=100)
Xyl.
Wood Blk
Pride
(changes mood)
(picks up dice)
(shakes)
(tosses)



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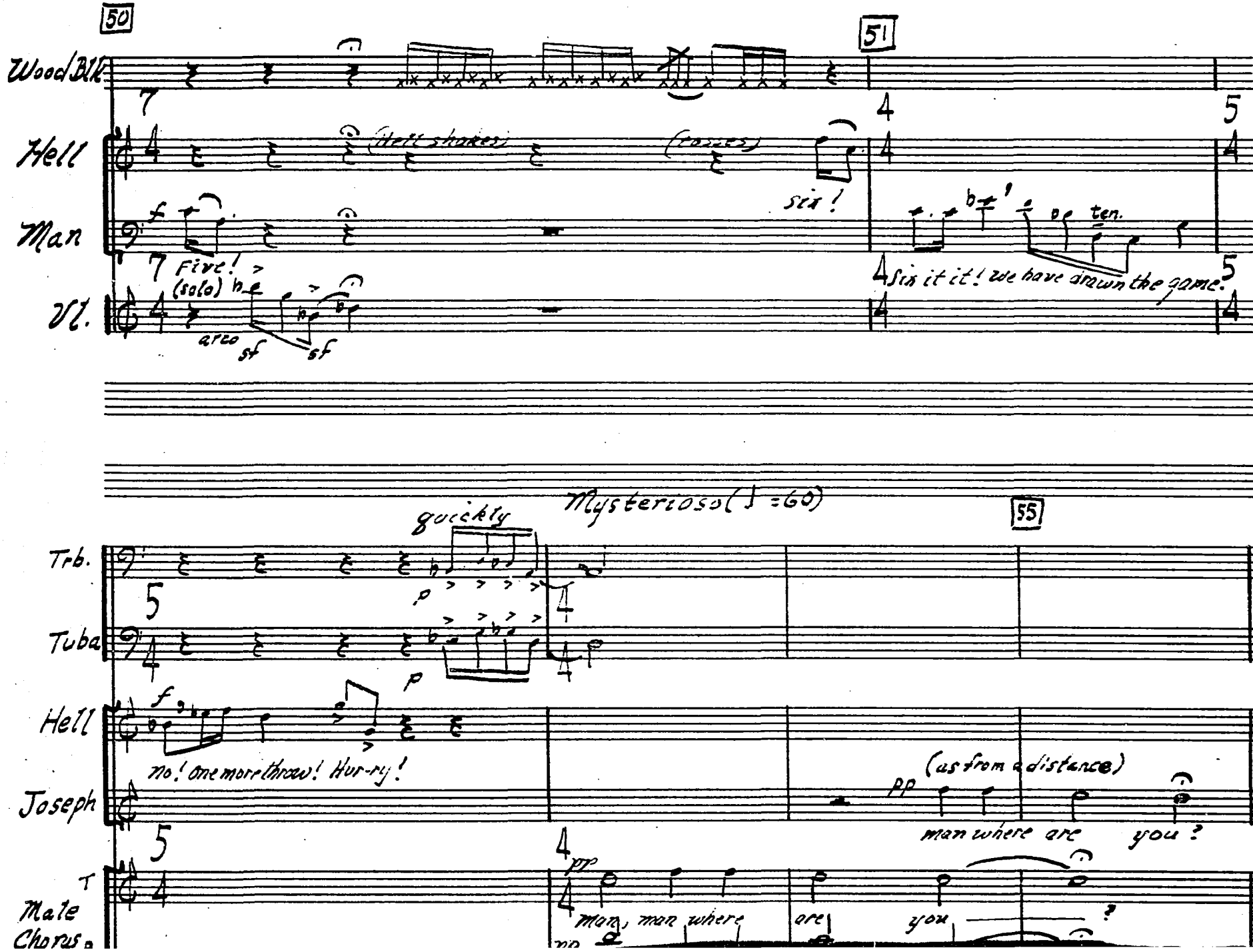
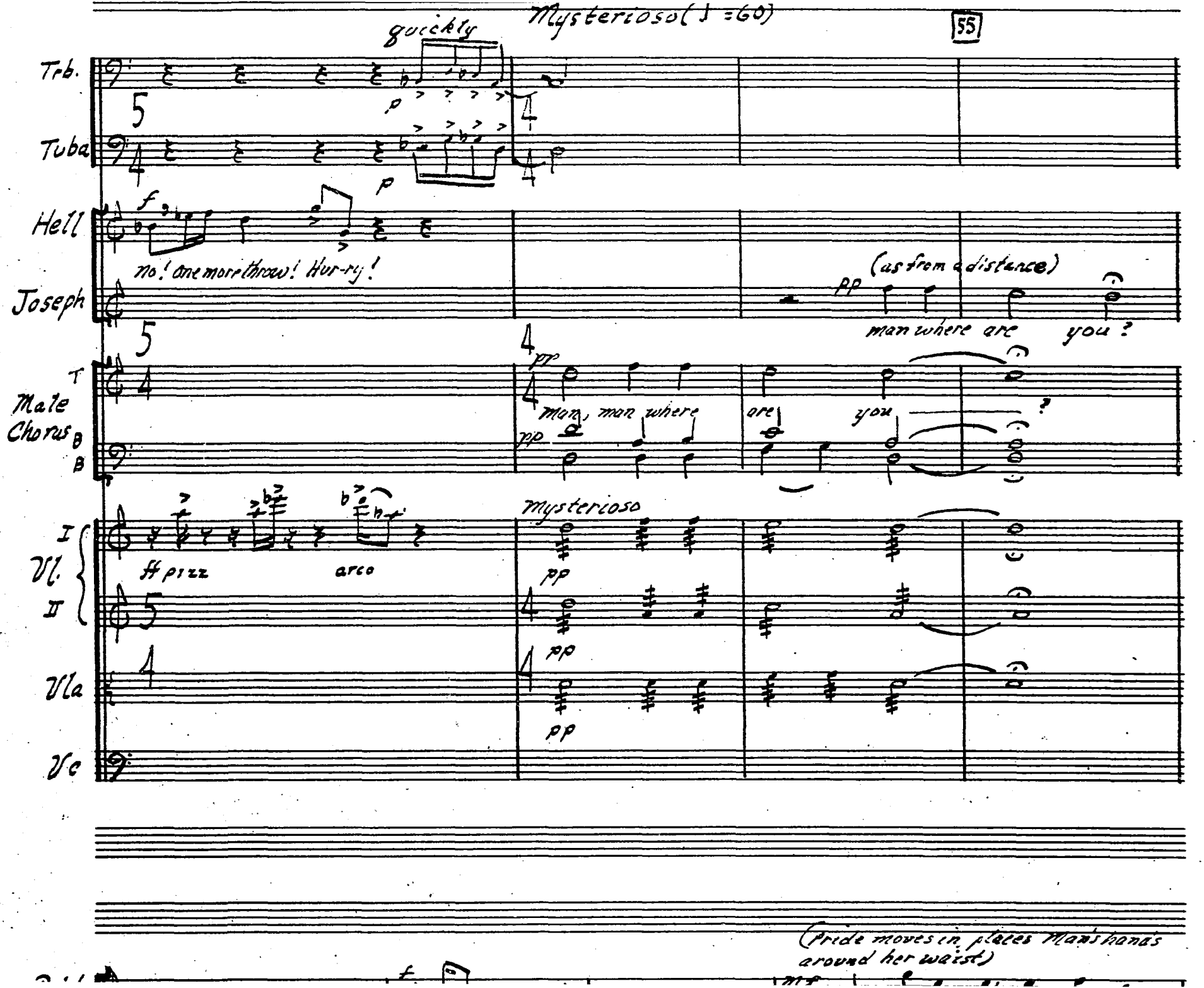
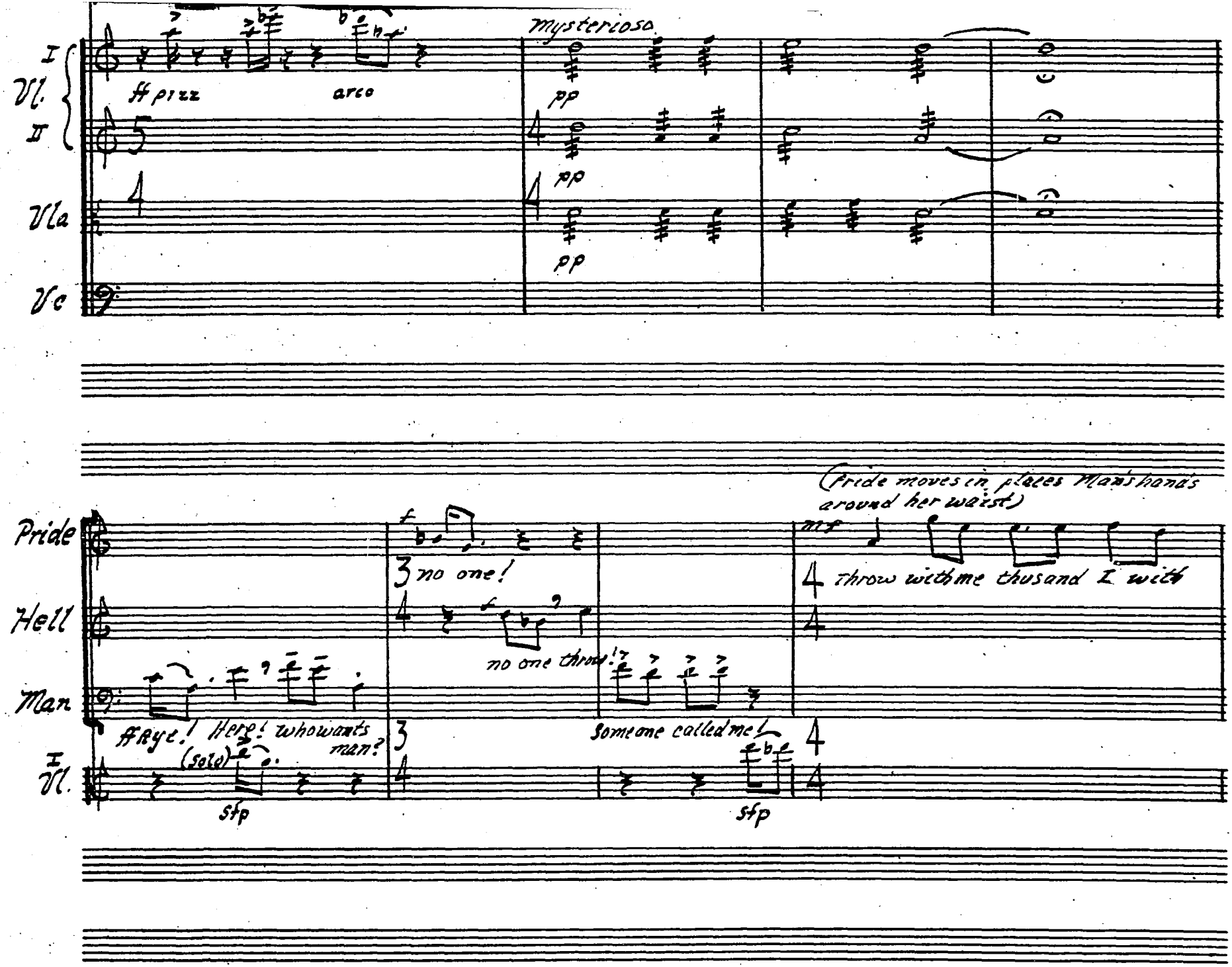

50
51
Wood/Blk.
Hell
(Hell shakes)
(tosses)
six!
Man
ten.
Five!
(solo)
Six it it! we have drawn the game.
Vl.
arco
sf
sf
Mysterioso (♩=60)
55
Trb.
quickly
p
Tuba
p
Hell
f
no! one more throw! Hur-ry!
Joseph
(as from a distance)
pp
man where are you?
T
Male Chorus
pp
man, man where
are
you
?
pp


Mysterioso (♩ = 60)
quickly
Trb.
Tuba
Hell
No! one more throw! Hur-ry!
Joseph
(as from a distance)
man where are you?
Male Chorus
T
B
B
Man, man where are you ?
Mysterioso
Vl.
I
II
ff pizz
arco
Vla
Vc
(Pride moves in places Man's hands around her waist)



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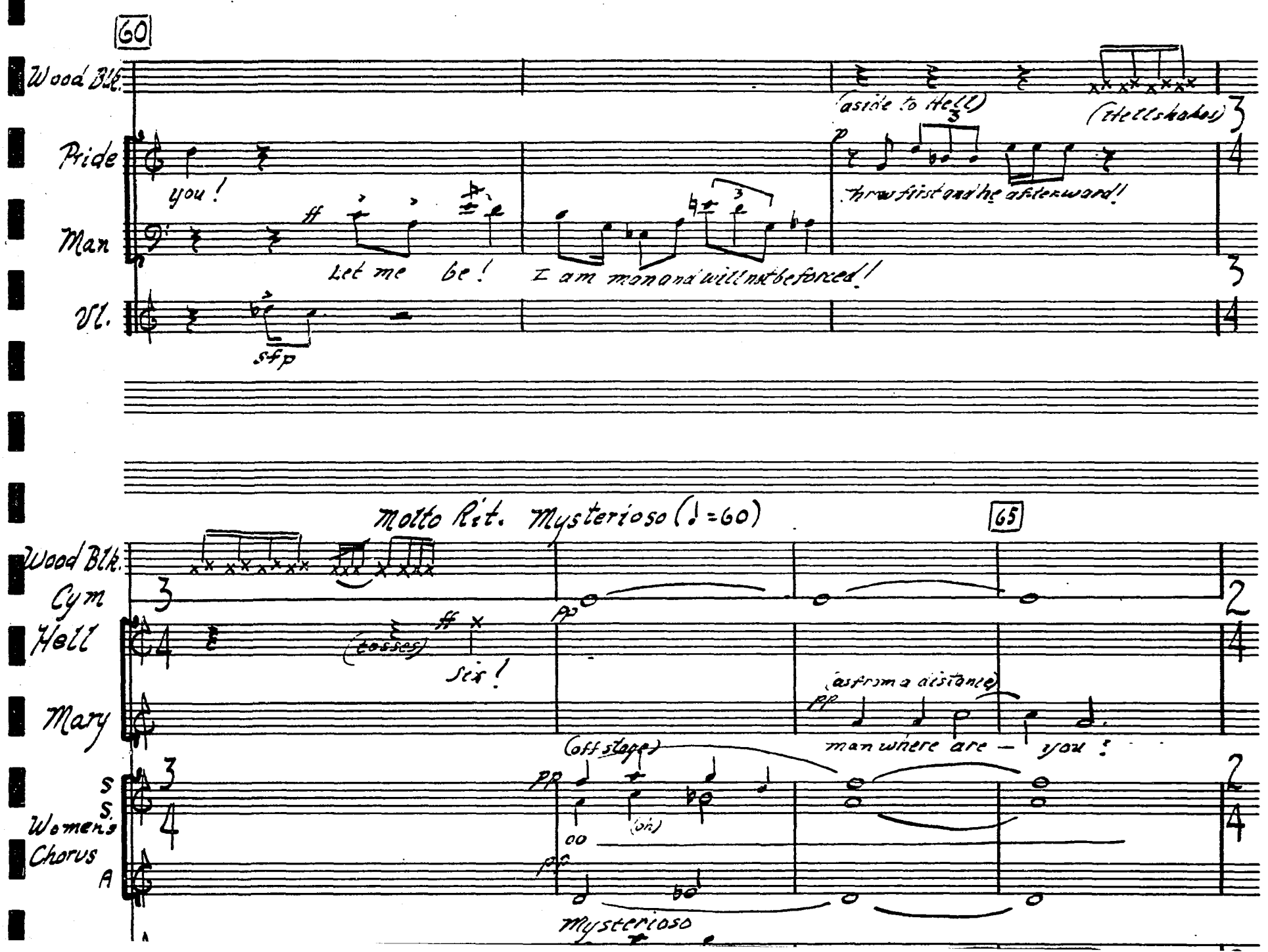
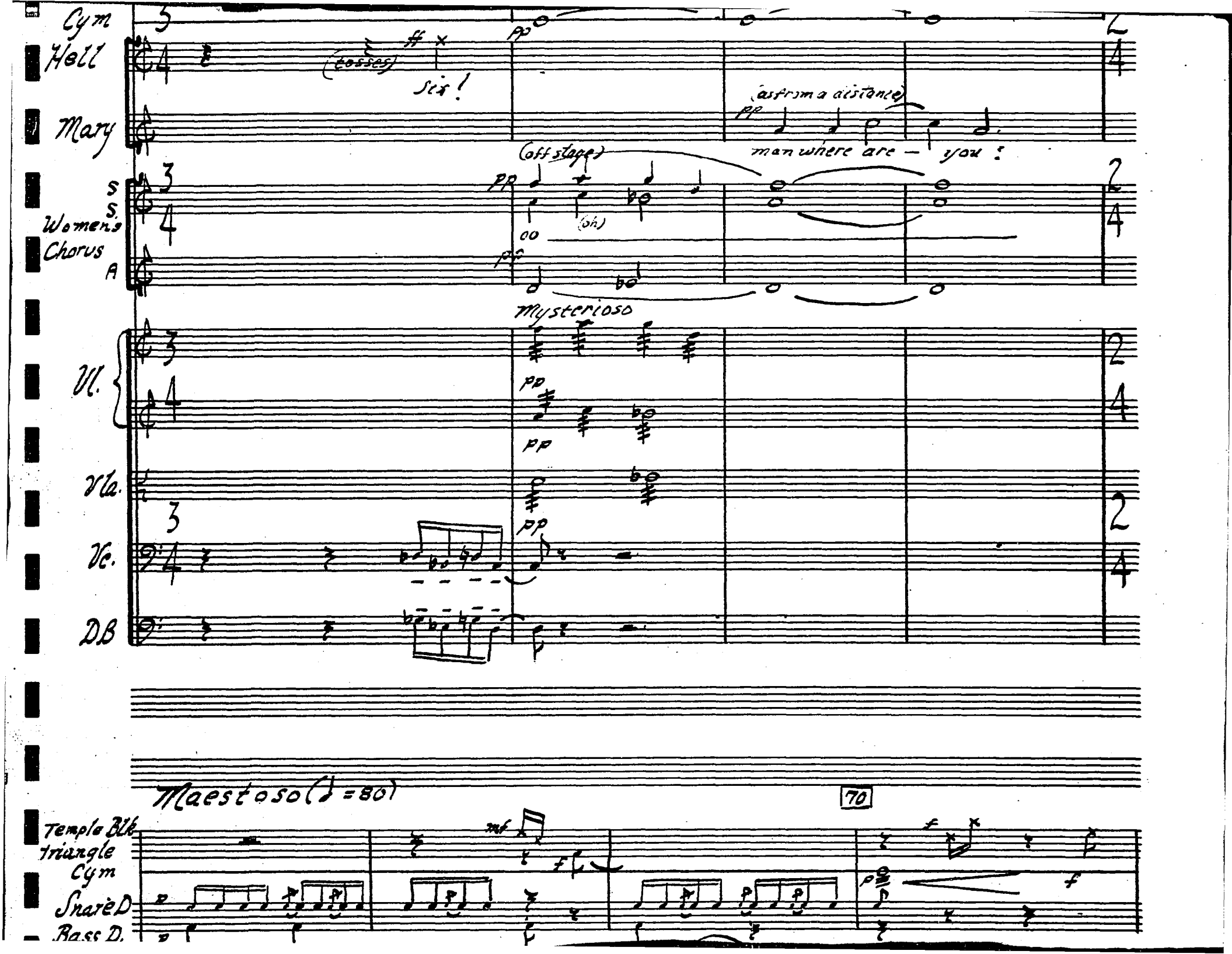
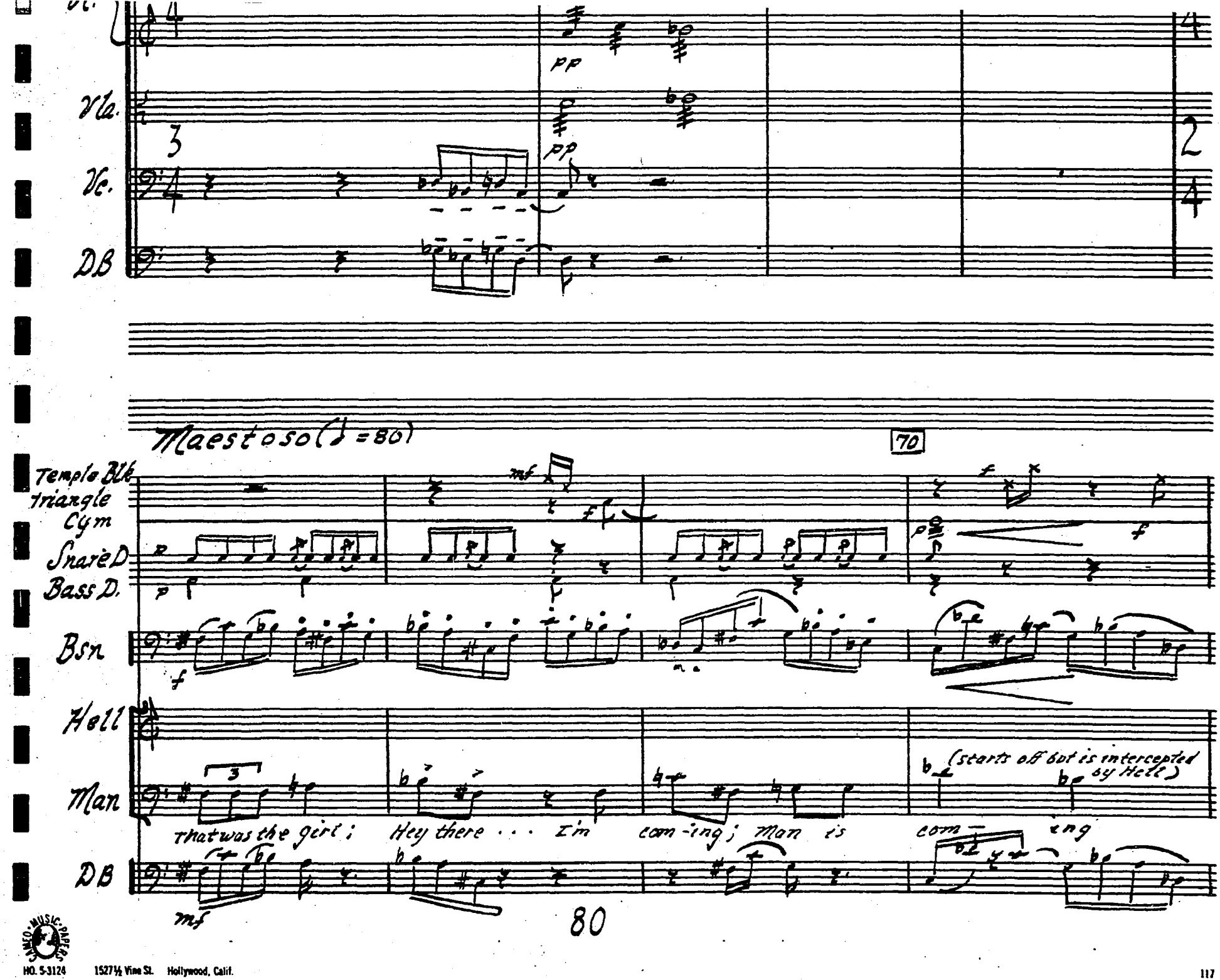
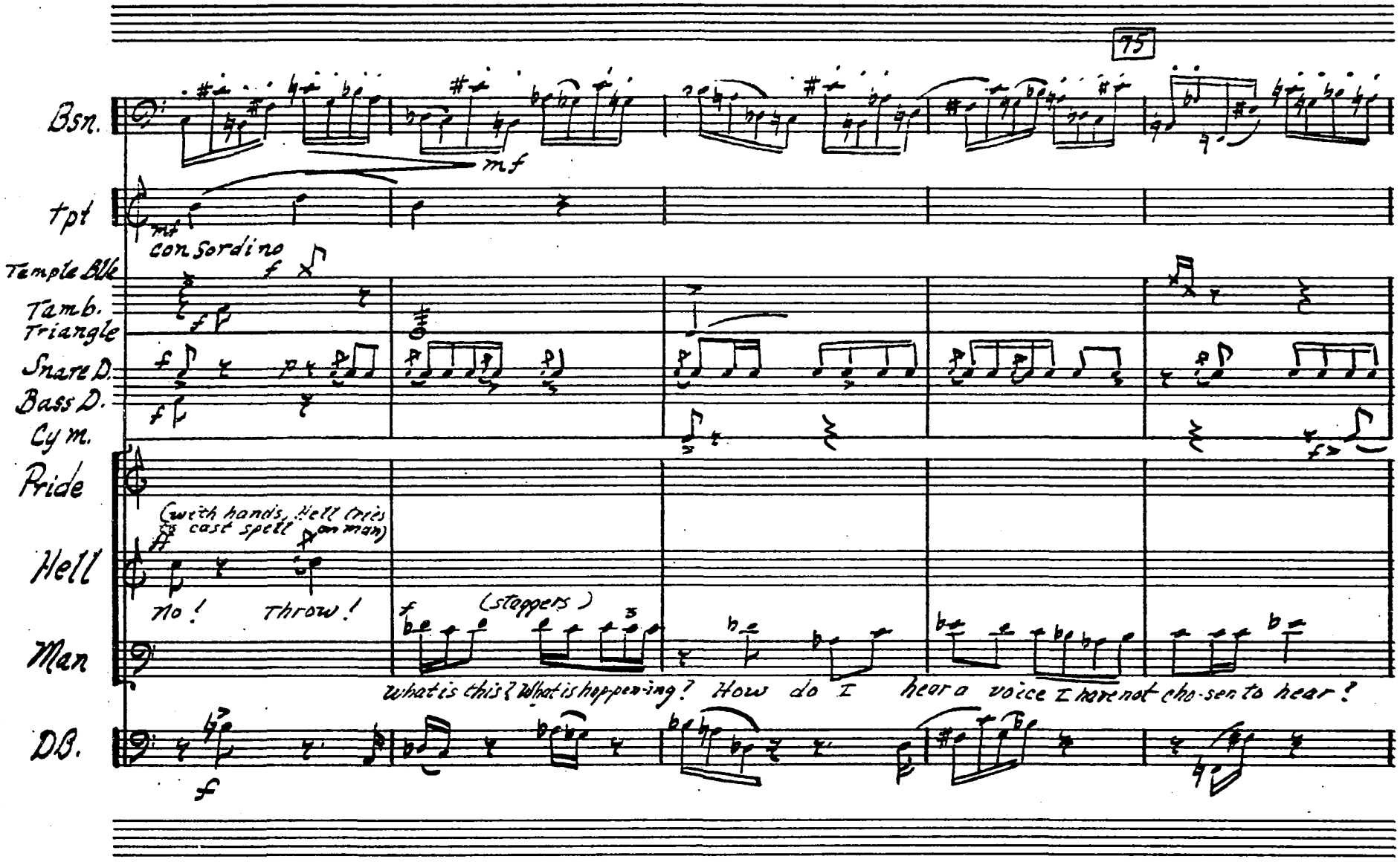
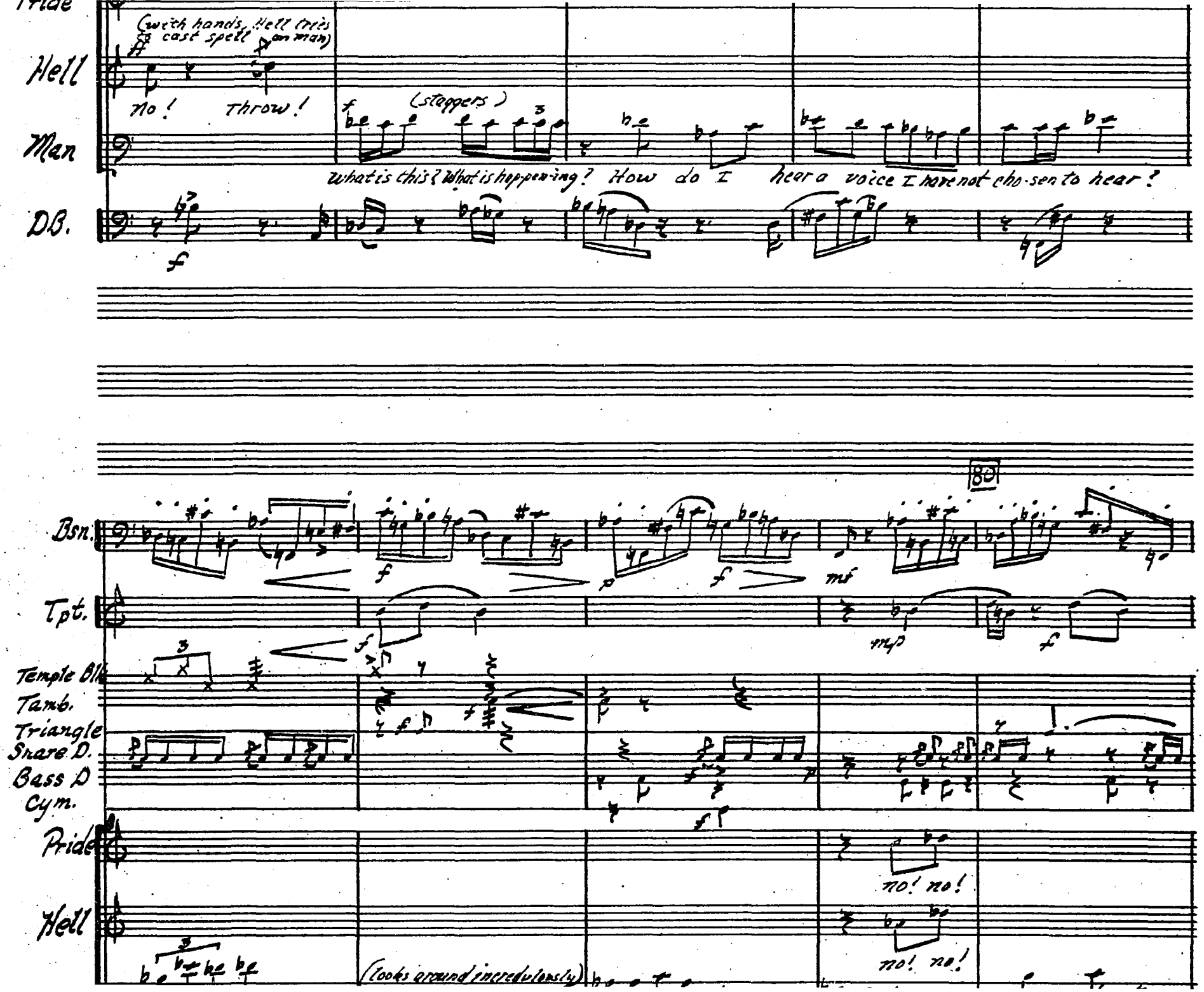
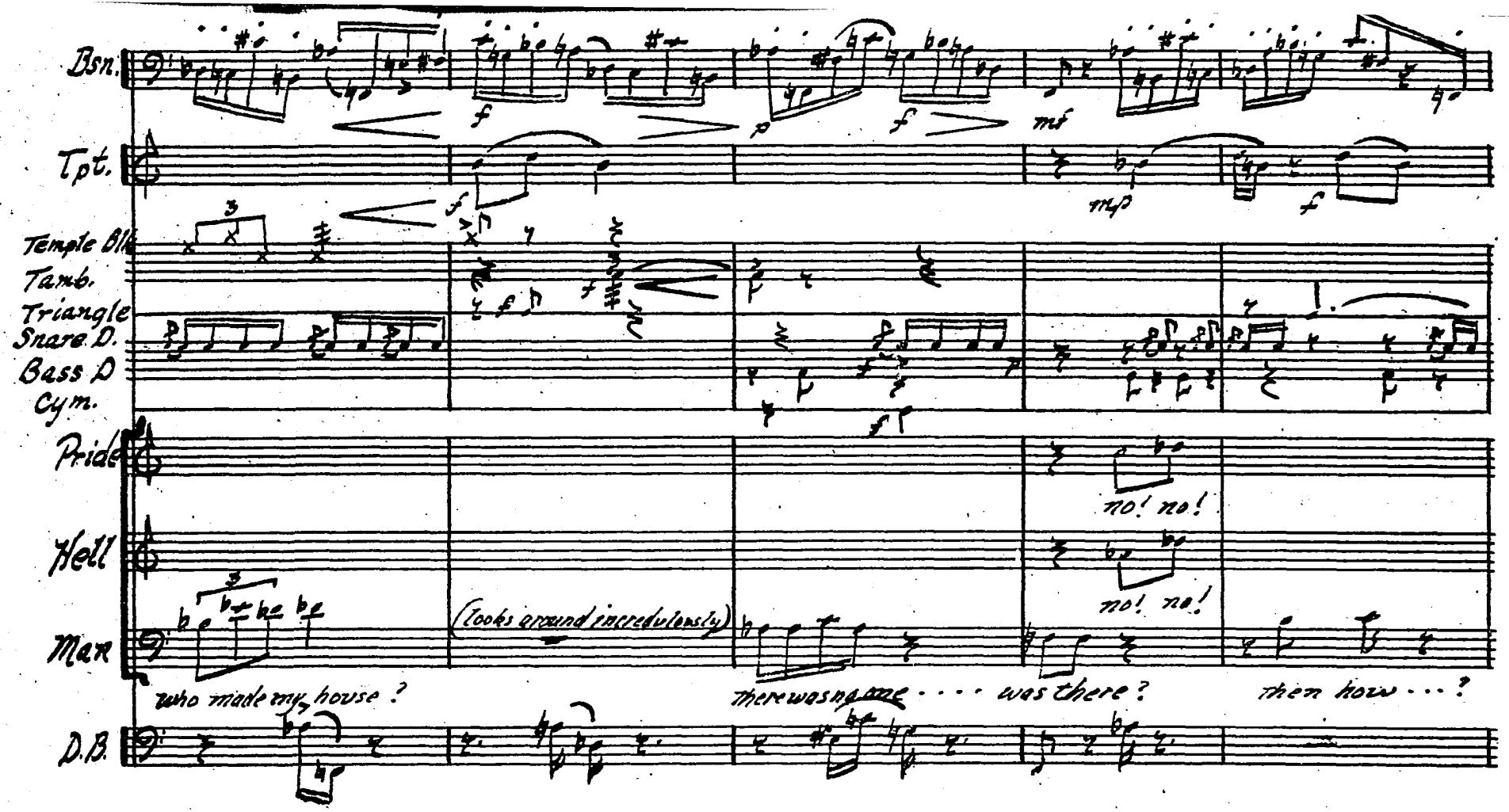

60
Wood Blk.
Pride
you!
Man
Let me be!
I am man and will not be forced!
Vl.
sfp
(aside to Hell)
(Hell shakes)
throw first and he afterward!
Molto Rit. Mysterioso (♩=60)
65
Wood Blk.
Cym
Hell
(tosses)
Six!
Mary
(as from a distance)
man where are — you?
(off stage)
(oh)
Women's Chorus
S
S
A
Mysterioso


Cym
Hell
(tosses)
Six!
Mary
(as from a distance)
man where are — you!
(off stage)
S
S.
Women's Chorus
A
(oh)
Mysterioso
Vl.
Vla.
Vc.
DB
Maestoso (♩ = 80)
70
Temple Blk
Triangle
Cym
Snare D
Bass D.


Vc.
pp
Vla.
3
pp
Vc.
DB
Maestoso (♩ = 80)
70
Temple Blk
Triangle
Cym
Snare D
Bass D.
mf
f
p
Bsn
Hell
Man
3
(starts off but is intercepted by Hell)
That was the girl; Hey there . . . I'm com-ing; Man is com- ing
DB
mf
80


75
Bsn.
mf
tpt
mf
con Sordino
Temple Blk
Tamb.
Triangle
Snare D.
Bass D.
Cym.
Pride
(with hands, Hell (tries cast spell on man)
Hell
No!
Throw!
(stoppers)
Man
What is this? What is happening? How do I hear a voice I have not chosen to hear!
DB.
f


Pride
(with hands, Hell tries cast spell on man)
Hell
No! Throw!
(staggers)
Man
What is this? What is happening? How do I hear a voice I have not chosen to hear?
DB.
80
Bsn.
Tpt.
Temple Blk
Tamb.
Triangle
Snare D.
Bass D
Cym.
Pride
no! no!
Hell
no! no!
(looks around incredulously)



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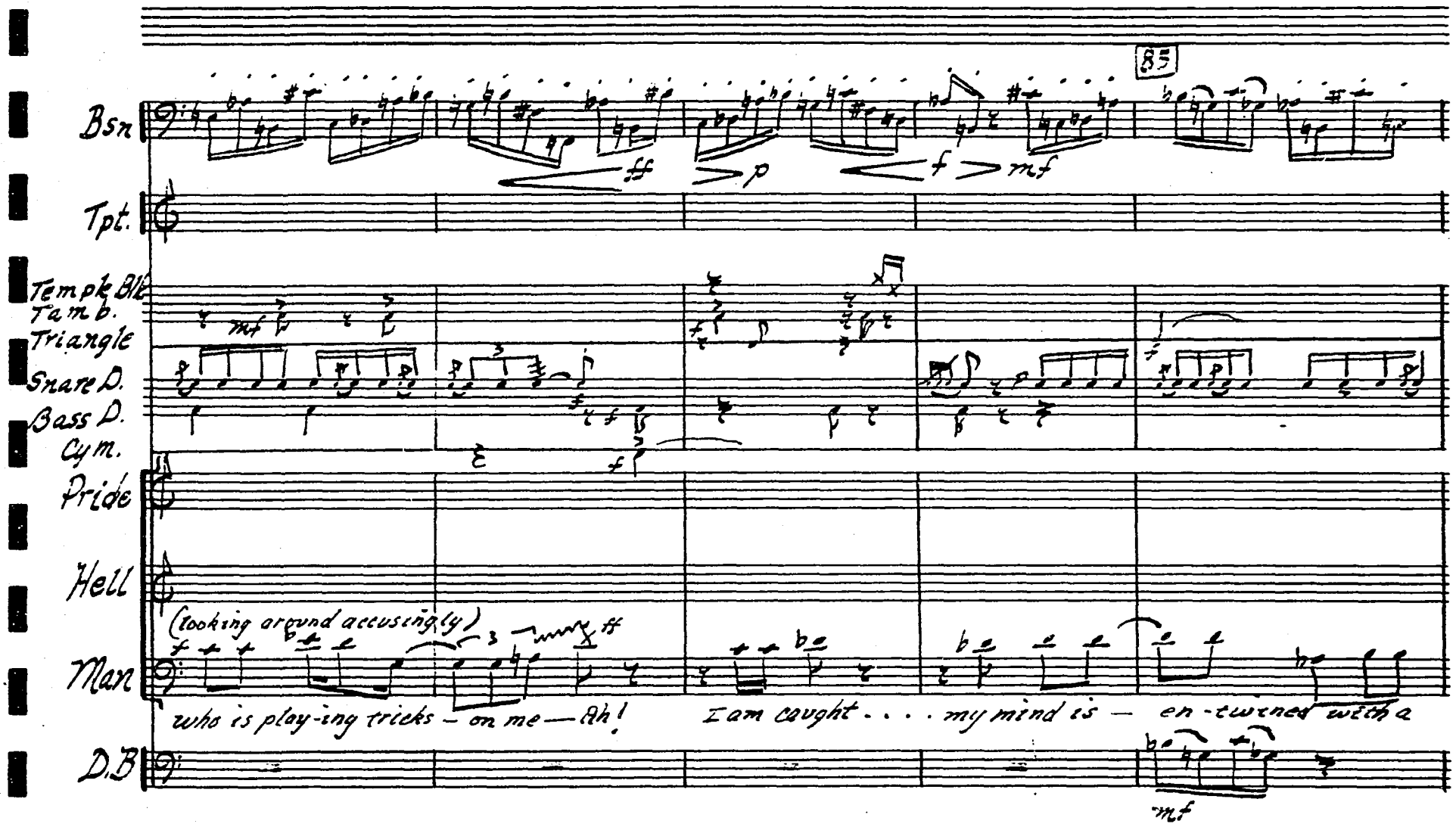
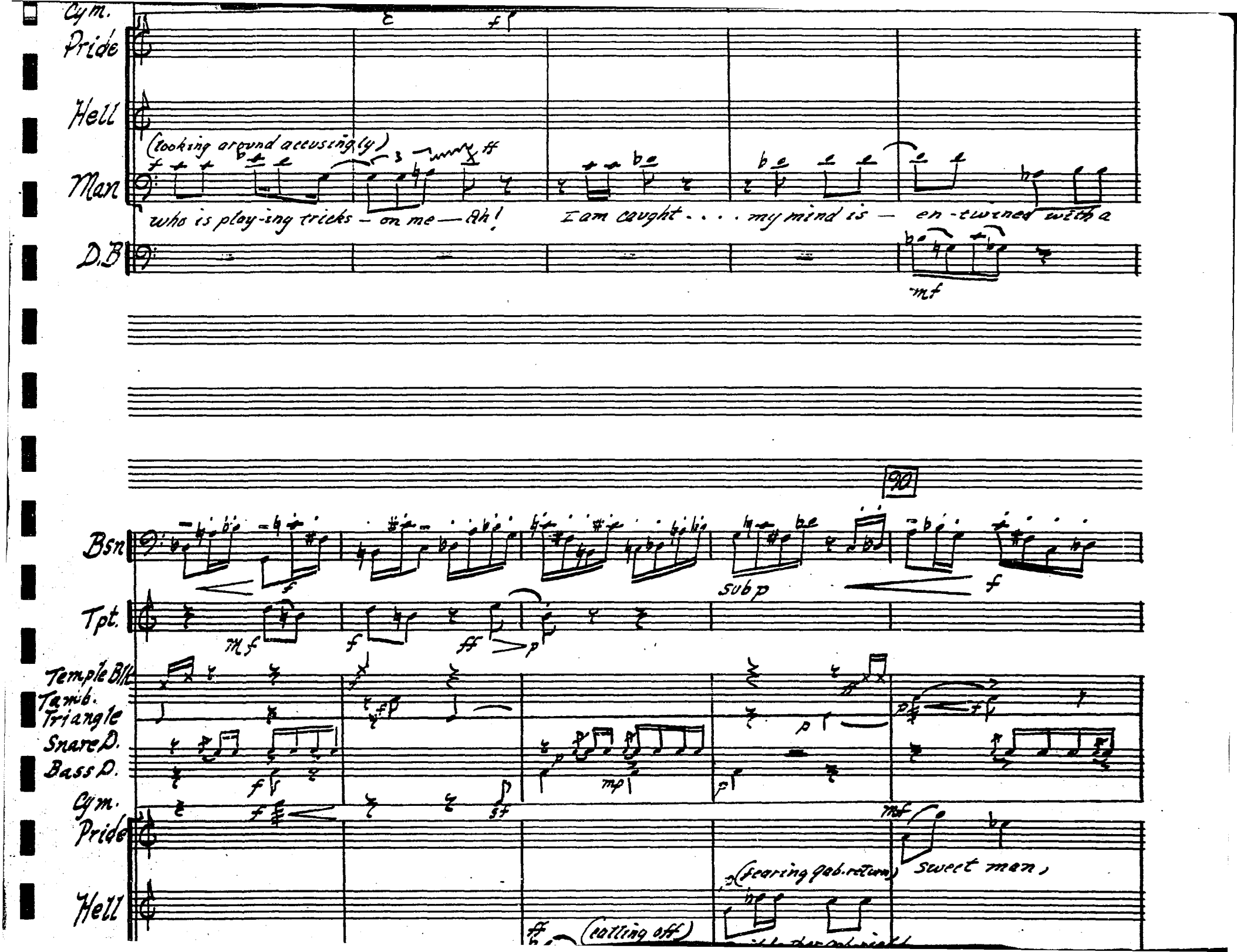
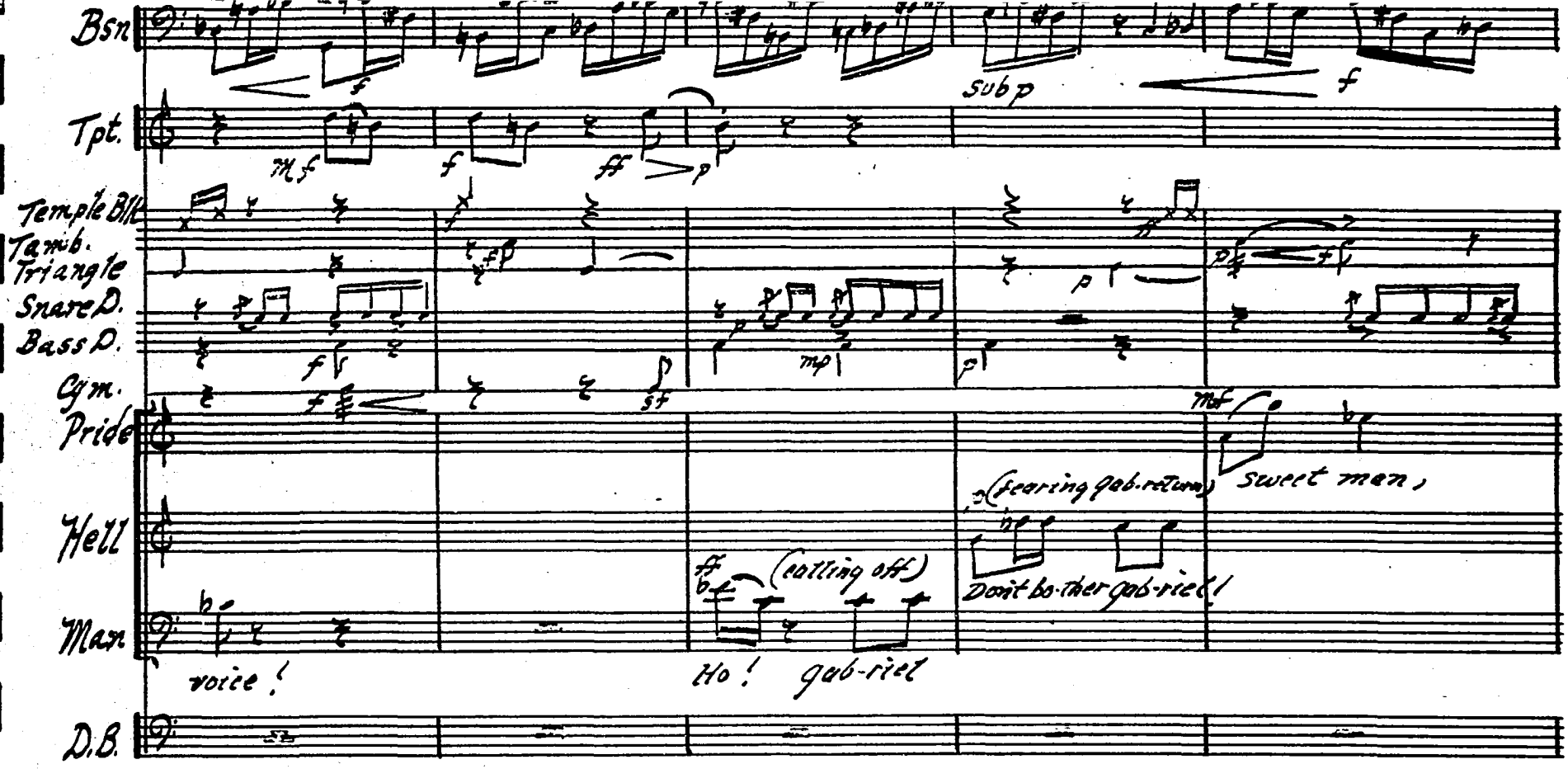

85
Bsn
ff
p
f
mf
Tpt.
Tempk Bl
Tamb.
Triangle
Snare D.
Bass D.
Cym.
mf
Pride
Hell
(looking around accusingly)
Man
who is play-ing tricks — on me — Ah!
I am caught . . . . my mind is — en-twined with a
D.B
mf


Cym.
Pride
Hell
(looking around accusingly)
Man
who is play-ing tricks — on me — Ah!
I am caught . . . . my mind is — en-twined with a
D.B
mf
90
Bsn
sub p
Tpt.
Temple Blk
Tamb.
Triangle
Snare D.
Bass D.
Cym.
Pride
(fearing Gab. return)
sweet men,
Hell
(calling off)



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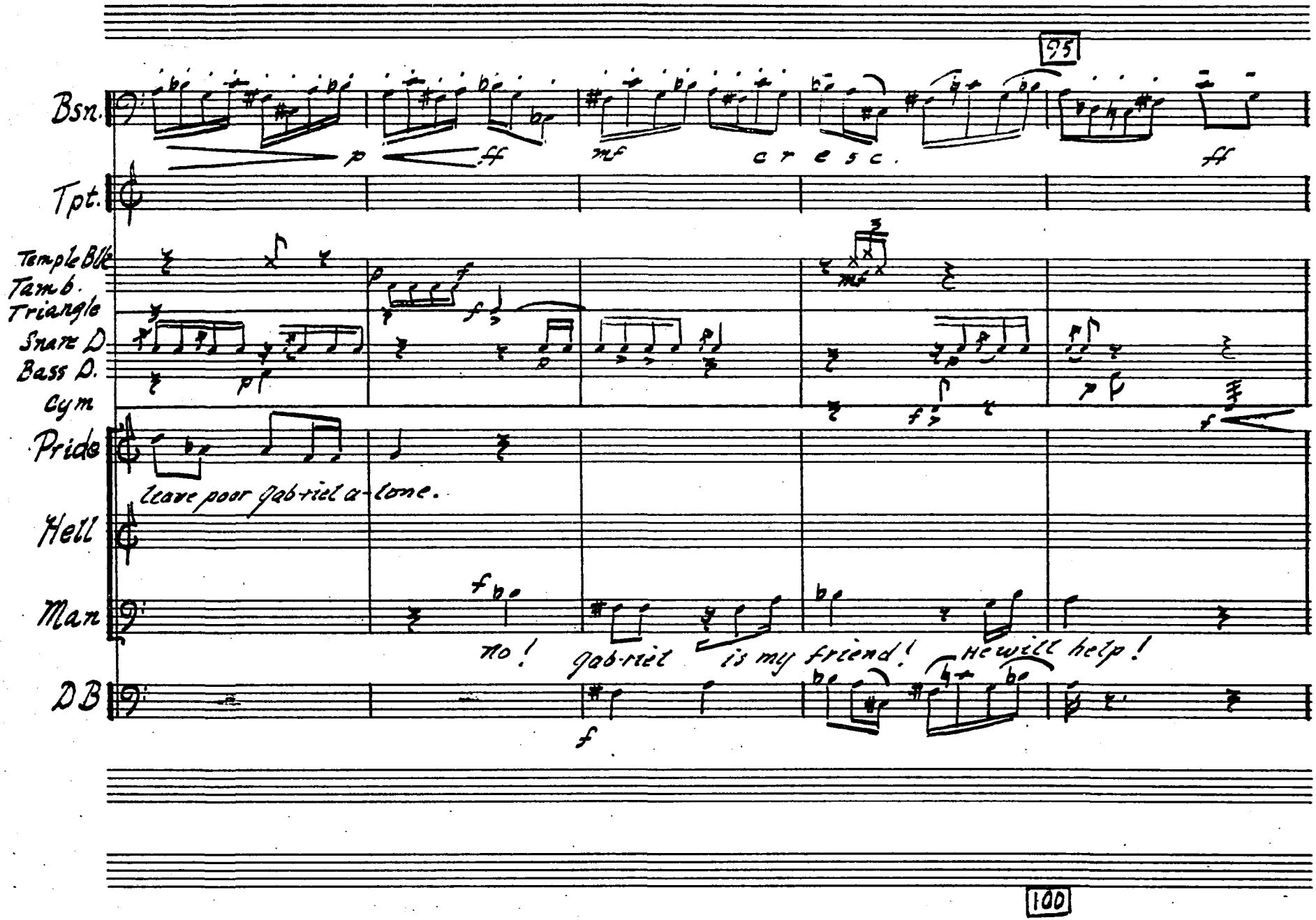
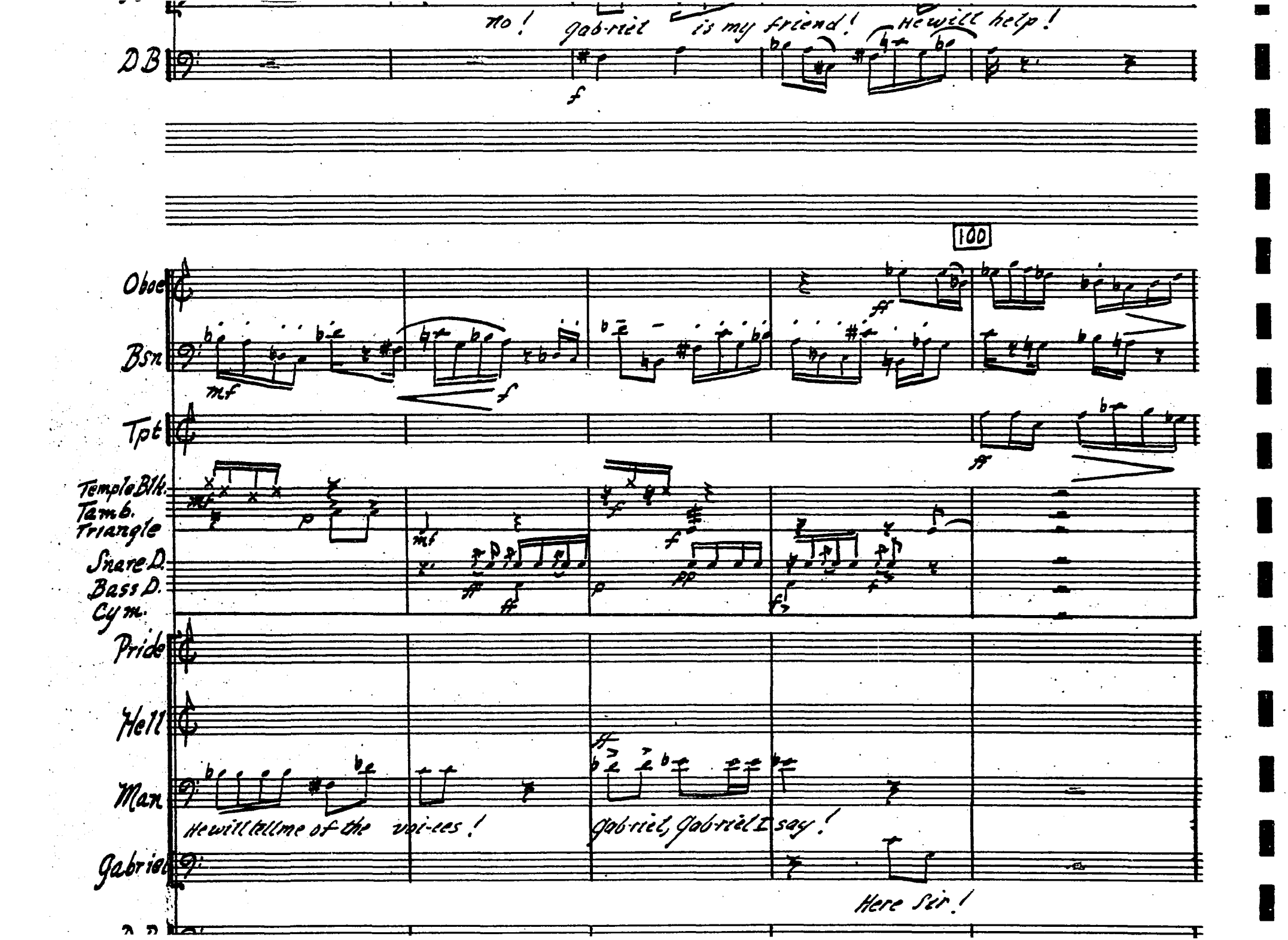
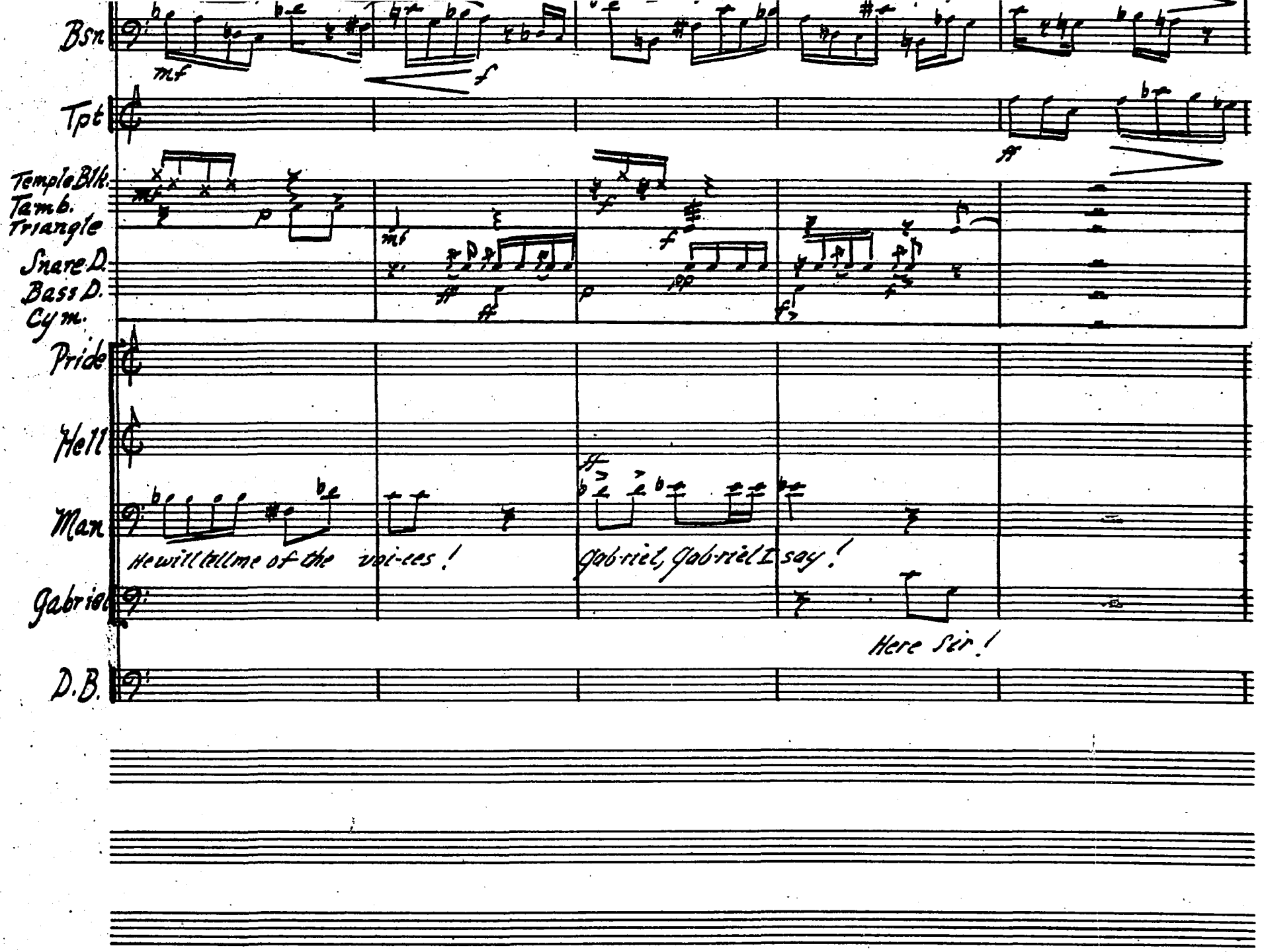

95
Bsn.
p
ff
mf
cresc.
ff
Tpt.
Temple Blk
Tamb.
Triangle
Snare D.
Bass D.
Cym
Pride
leave poor Gab-riel a-lone.
Hell
Man
no!
Gab-riel
is my friend!
He will help!
DB
f
100


No! Gab-riel is my friend! He will help!
DB
100
Oboe
Bsn
Tpt
Temple Blk.
Tamb.
Triangle
Snare D.
Bass D.
Cym.
Pride
Hell
Man
He will tell me of the voi-ces!
Gab-riel, Gab-riel I say!
Gabriel
Here Sir!



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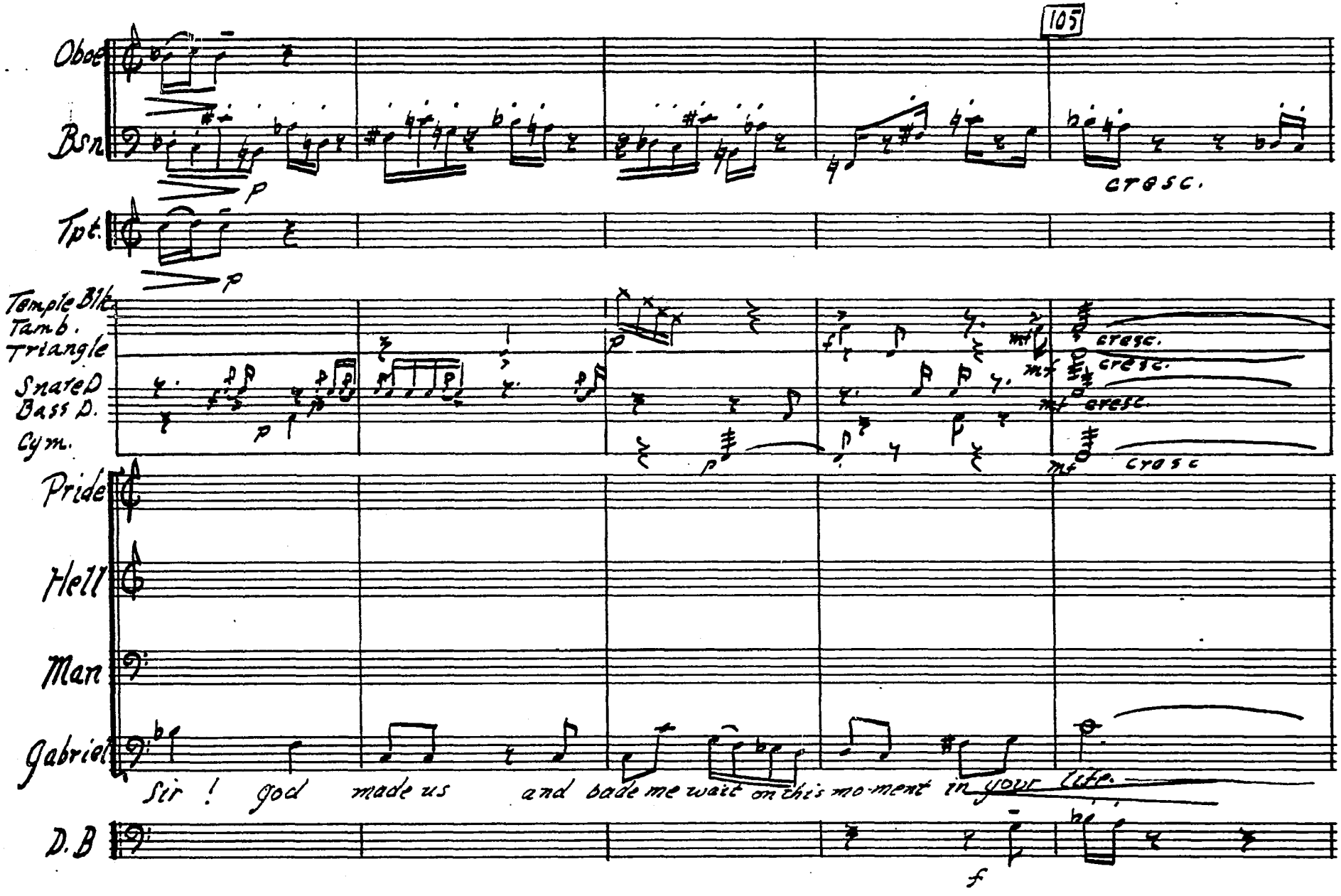
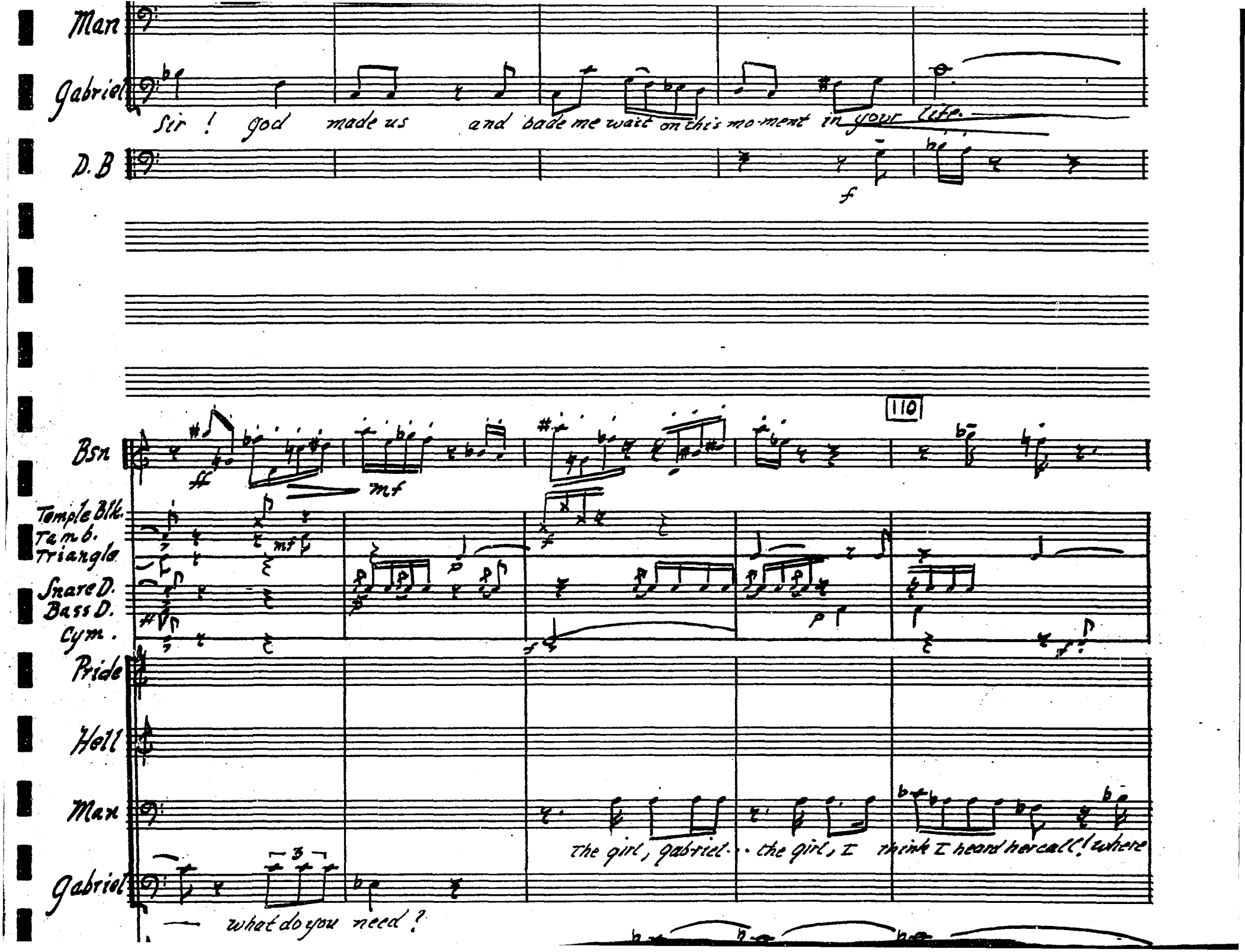
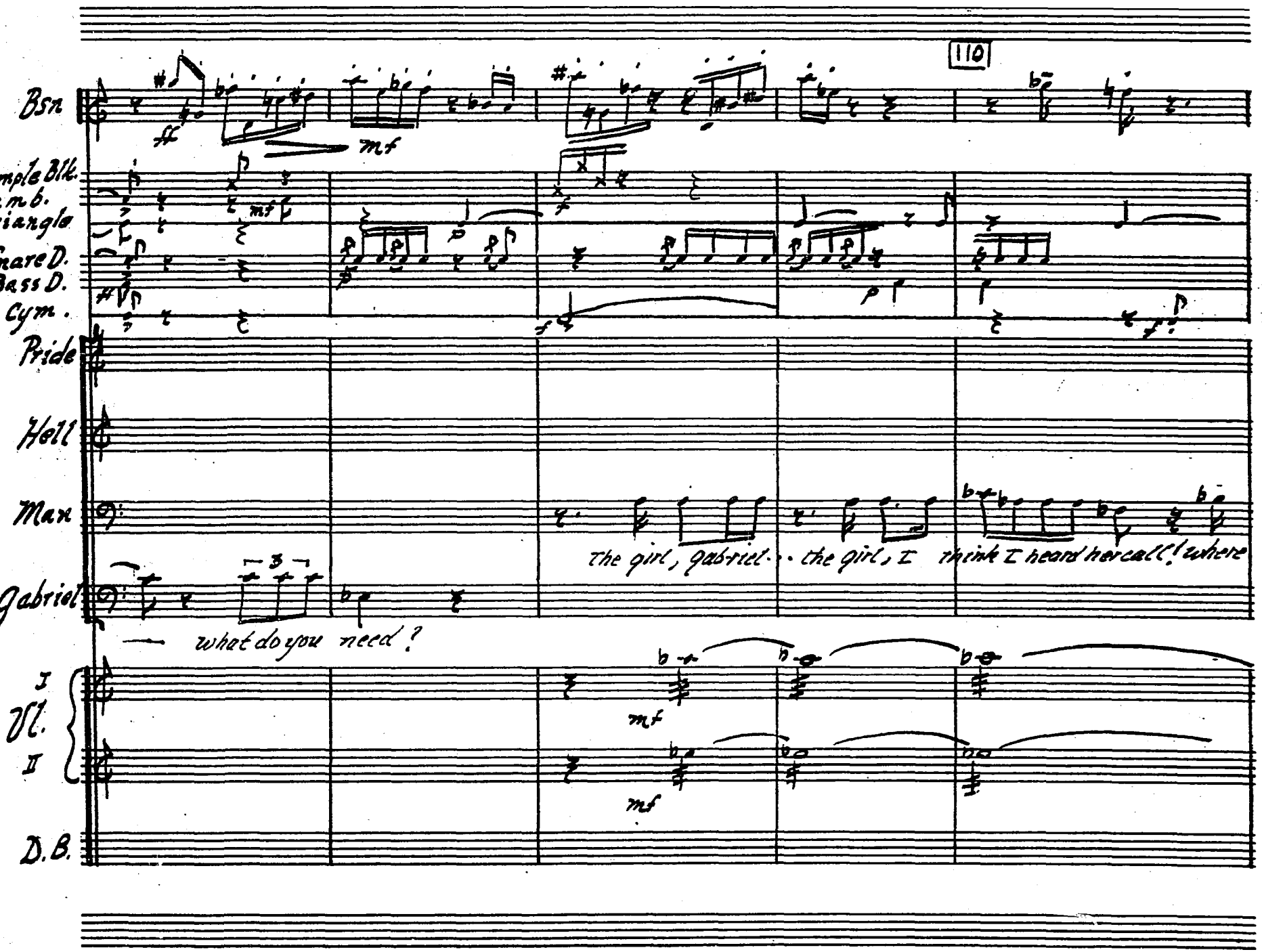

105
Oboe
Bsn
Tpt.
Temple Blk
Tamb.
Triangle
Snare D
Bass D.
Cym.
Pride
Hell
Man
Gabriel
D.B
cresc.
Sir ! god made us and bade me wait on this mo-ment in your life.


Man
Gabriel
Sir ! god made us and bade me wait on this mo-ment in your life.
D.B
f
110
Bsn
ff
mf
Temple Blk.
Tamb.
Triangle
mf
Snare D.
Bass D.
Cym.
Pride
Hell
Man
the girl, gabriel . . the girl, I think I heard her call! where
Gabriel
3
what do you need ?



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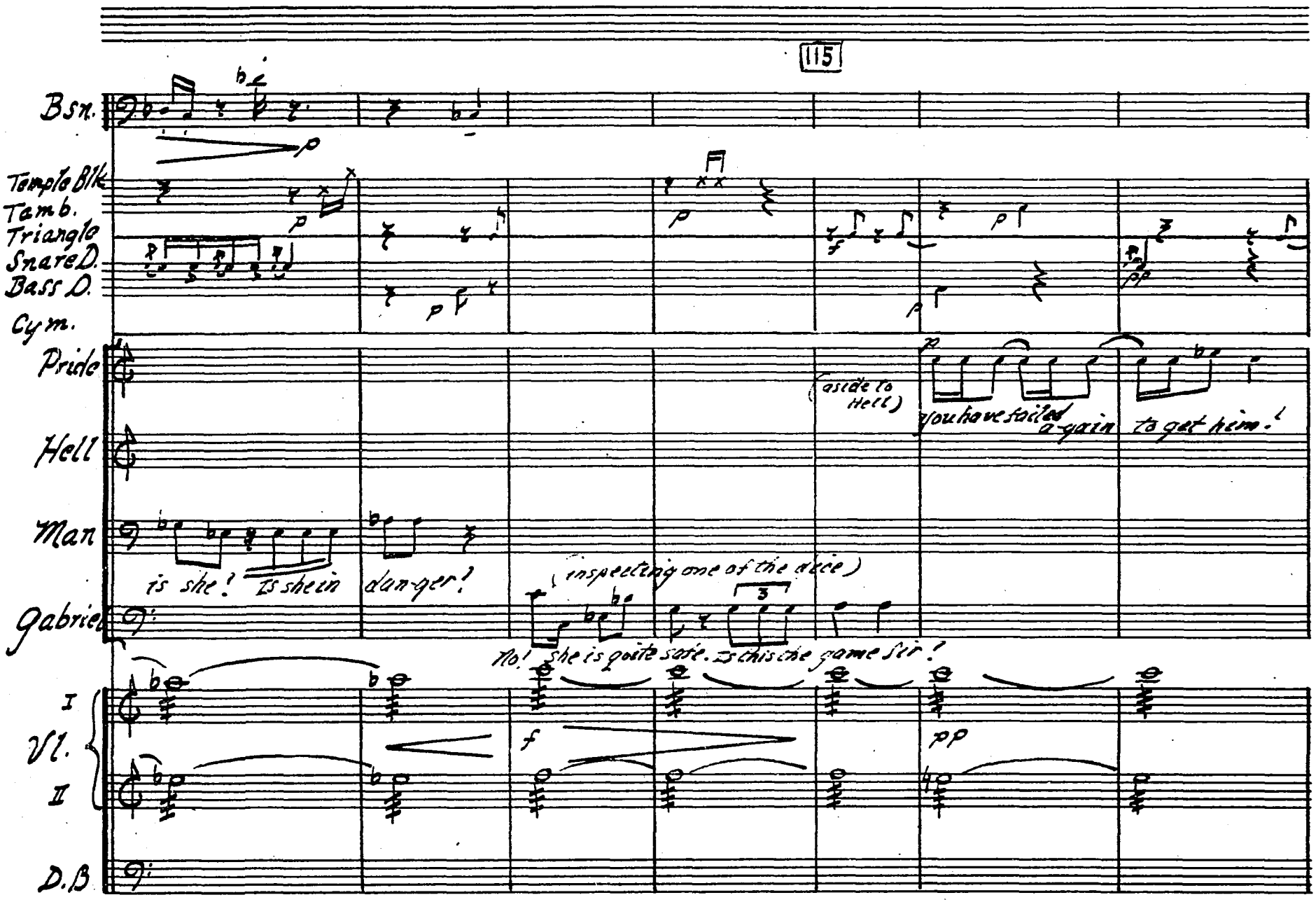
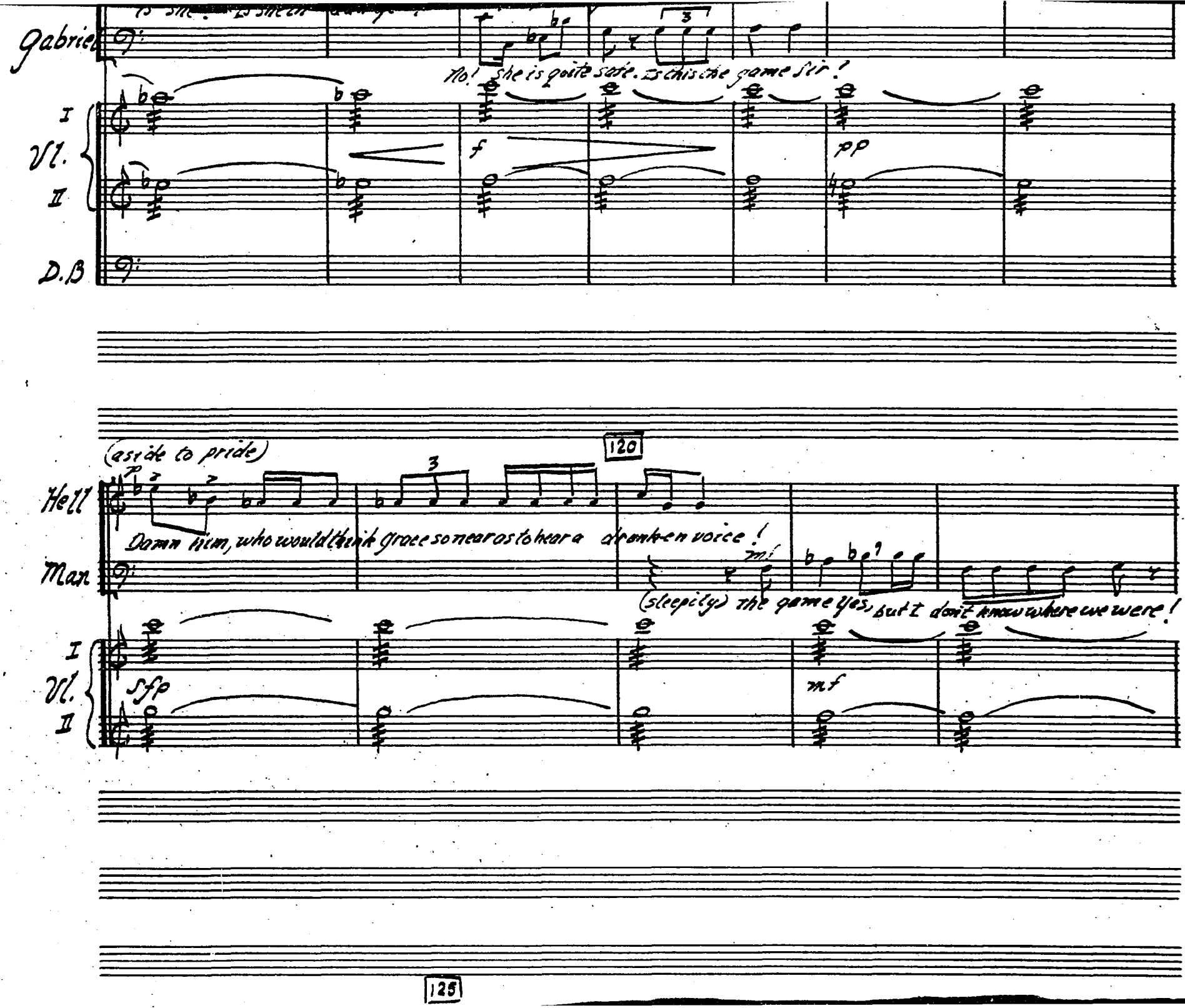
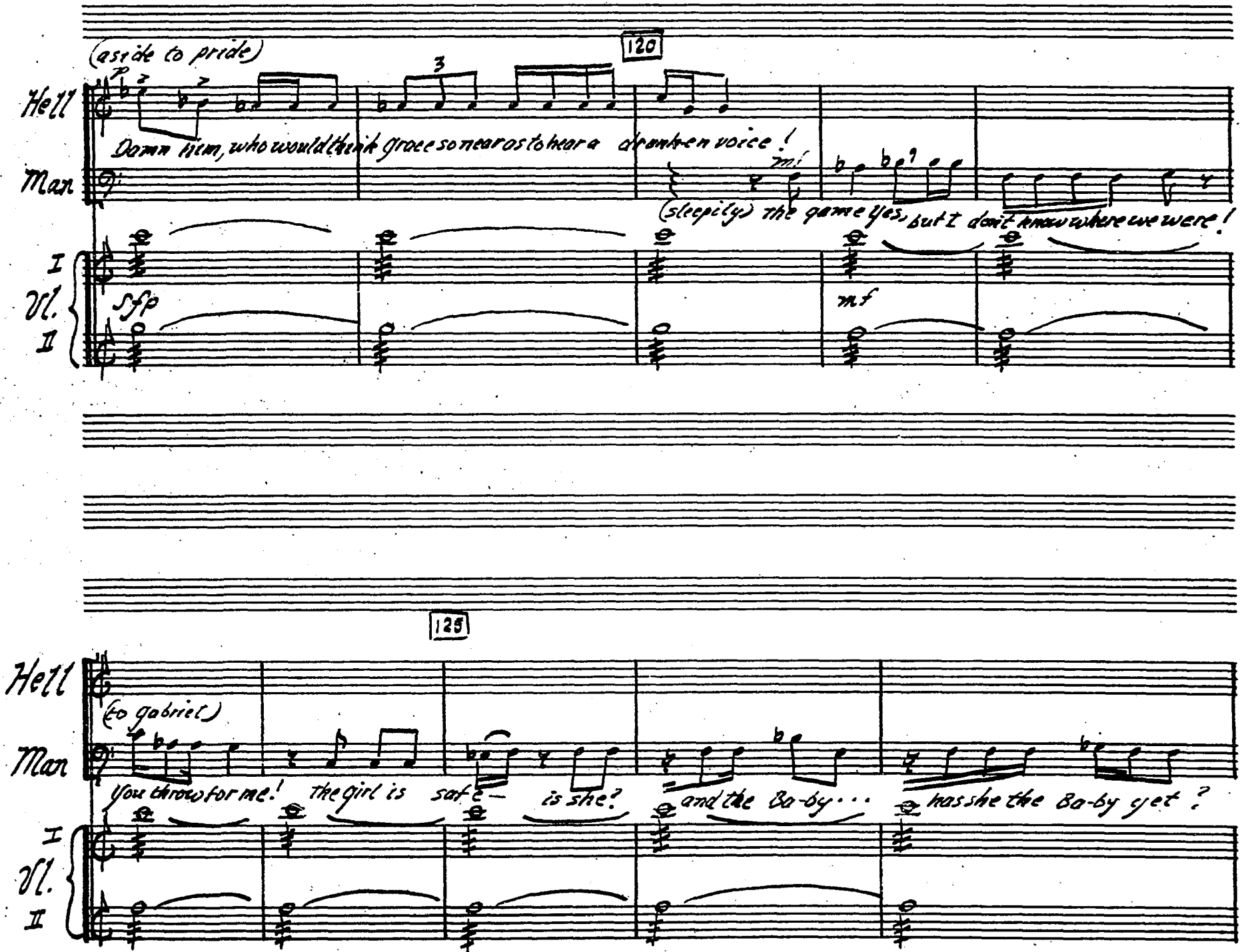

115
Bsn.
Temple Blk
Tamb.
Triangle
Snare D.
Bass D.
Cym.
Pride
(aside to Hell)
you have failed a-gain to get him.!
Hell
Man
is she! Is she in dan-ger!
Gabriel
(inspecting one of the dice)
No! she is quite safe. Is this the game Sir!
I
Vl.
II
D.B


Gabriel
No! she is quite safe. Is this the game Sir!
I
Vl.
II
D.B
f
pp
(aside to pride)
120
Hell
Man
Damn him, who would think grace so near os to hear a drunken voice!
mf
(sleepily) the game yes, but I don't know where we were!
I
Vl.
II
sfp
mf



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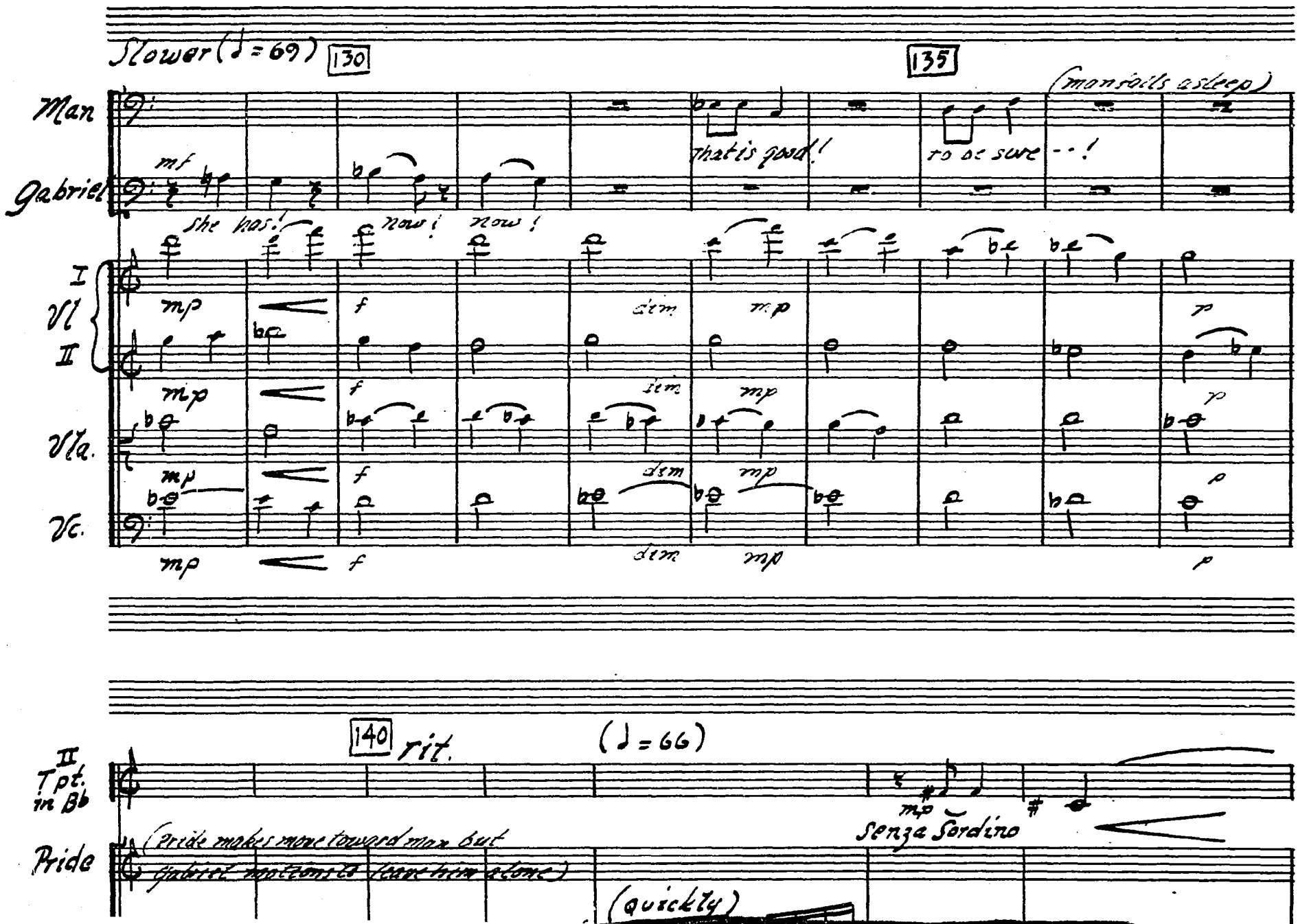
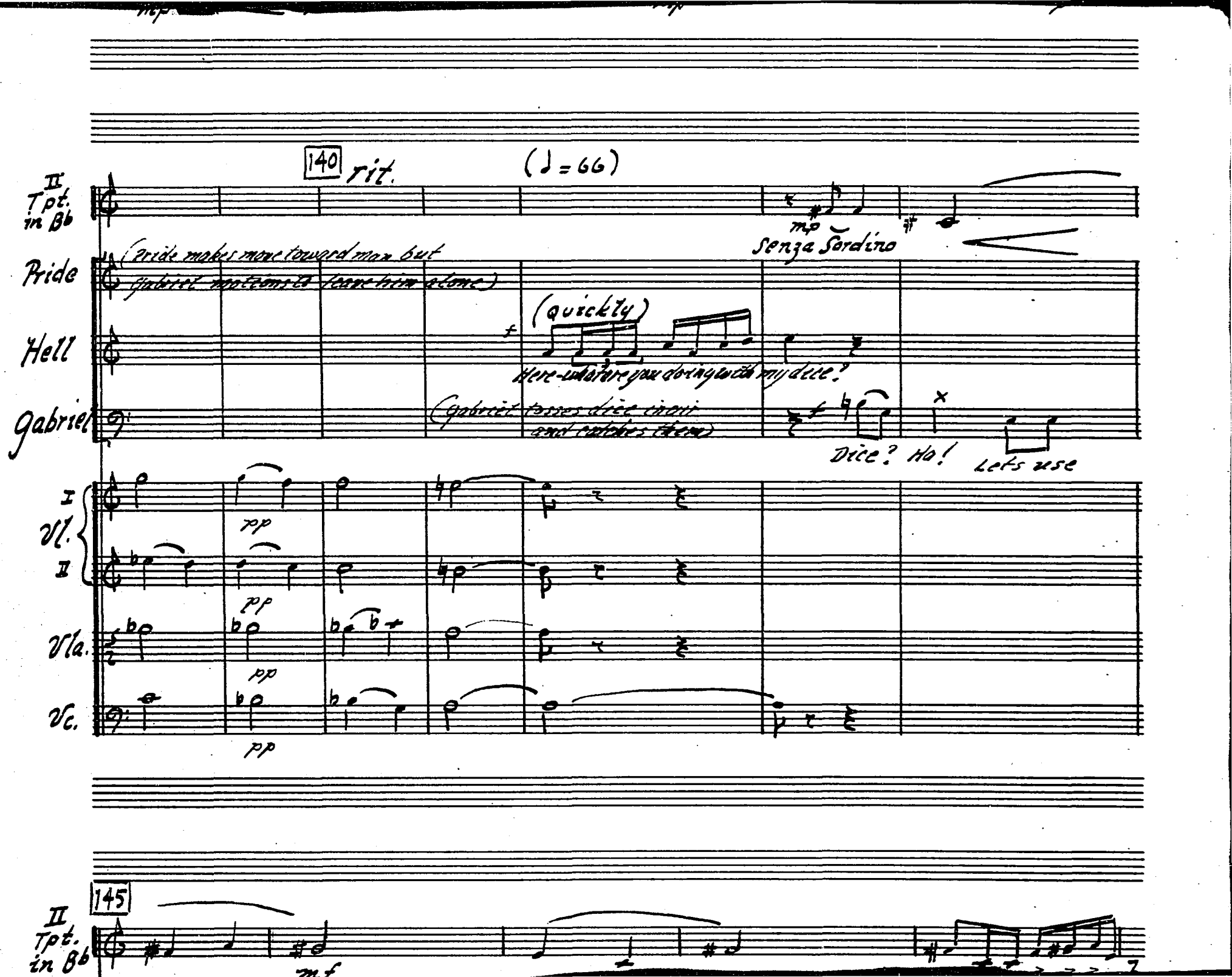
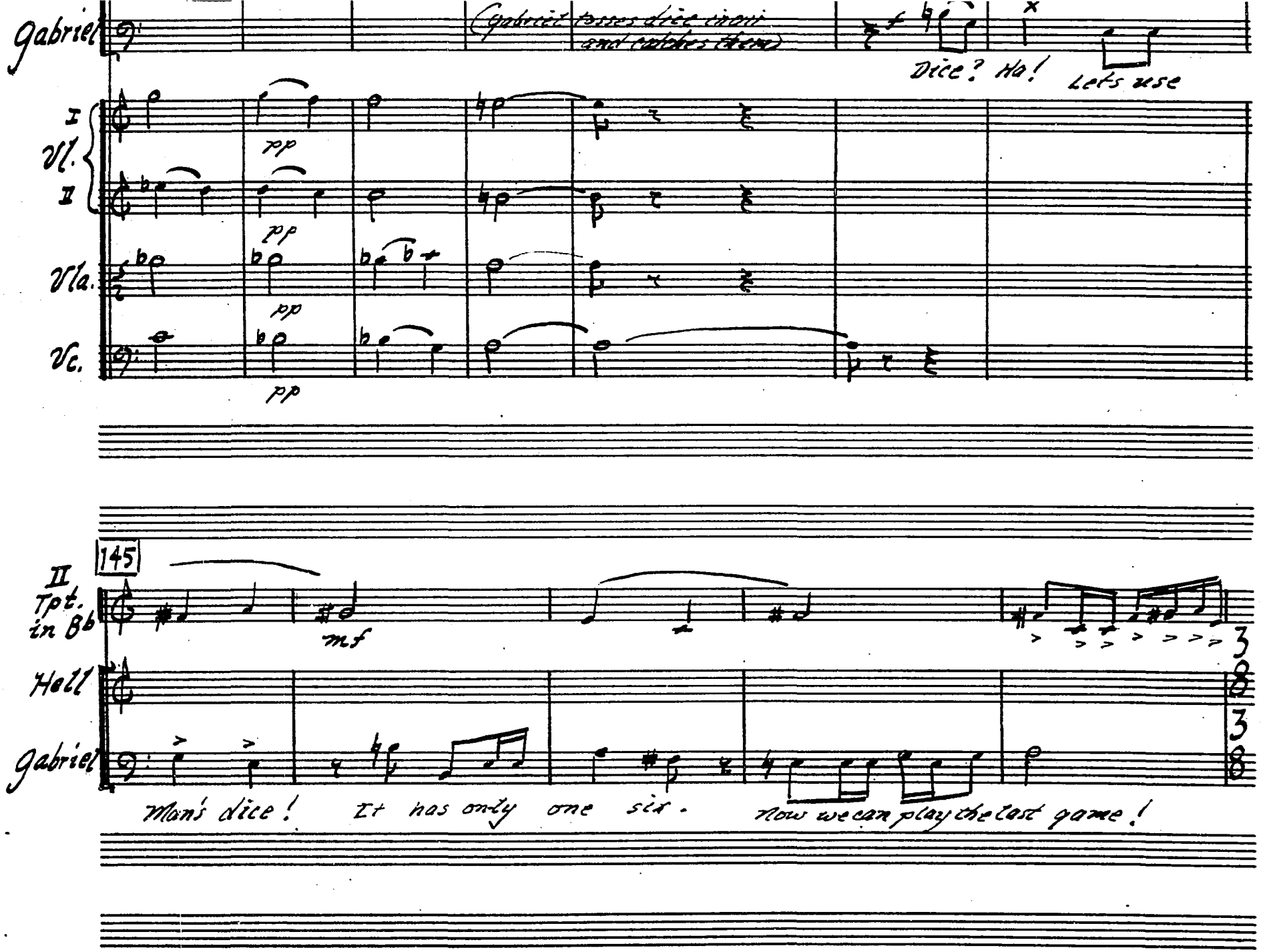

Slower (♩ = 69)
130
135
(monsoils asleep)
Man
Gabriel
mf
she has!
now!
now!
that is good!
to be sure --!
I
II
Vl
Va.
Vc.
mp
f
dim
mp
p
II Tpt. in Bb
Pride
140
rit.
(♩ = 66)
(Pride makes more toward man but
Gabriel motions to leave him alone)
mp
Senza Sordino
(quickly)


140
rit.
(♩ = 66)
II Tpt. in Bb
Pride
(Pride makes move toward man but Gabriel motions it leave him alone)
Hell
(quickly)
Here-what are you doing with my dice?
Gabriel
(Gabriel tosses dice away and catches them)
Dice? Ho!
Let's use
Senza Sordino
I Vl.
II
Vla.
Vc.
145
II Tpt. in Bb



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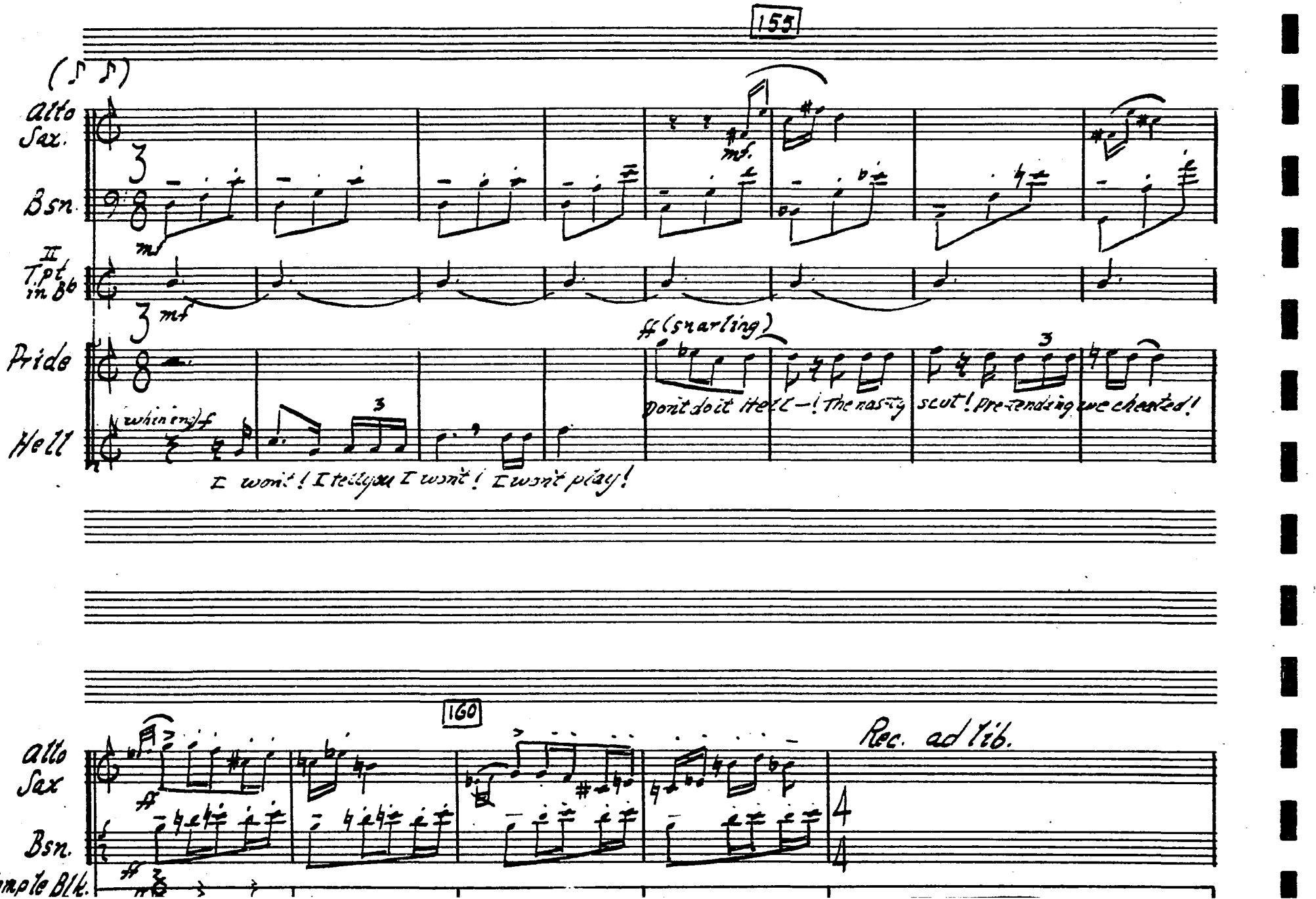
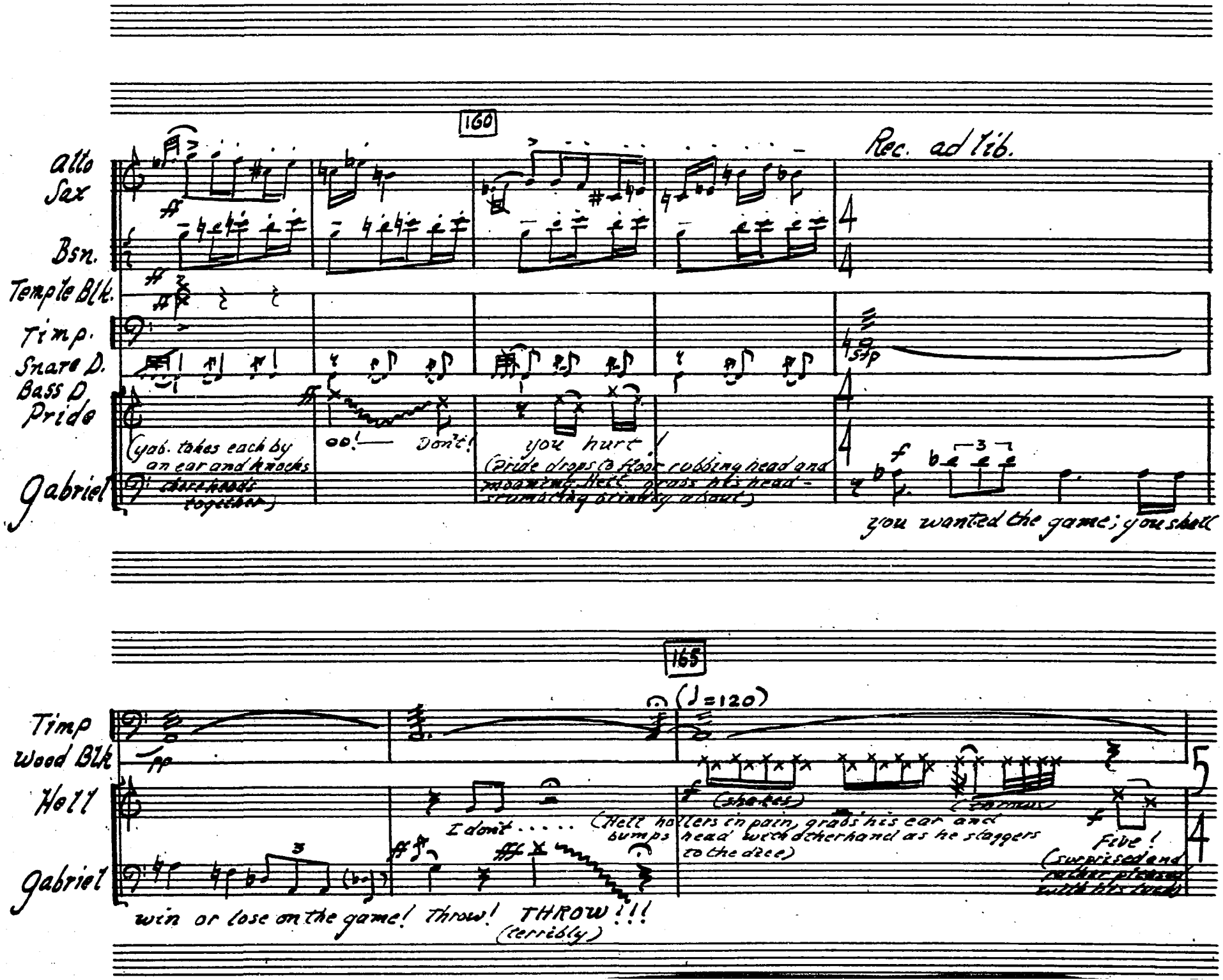
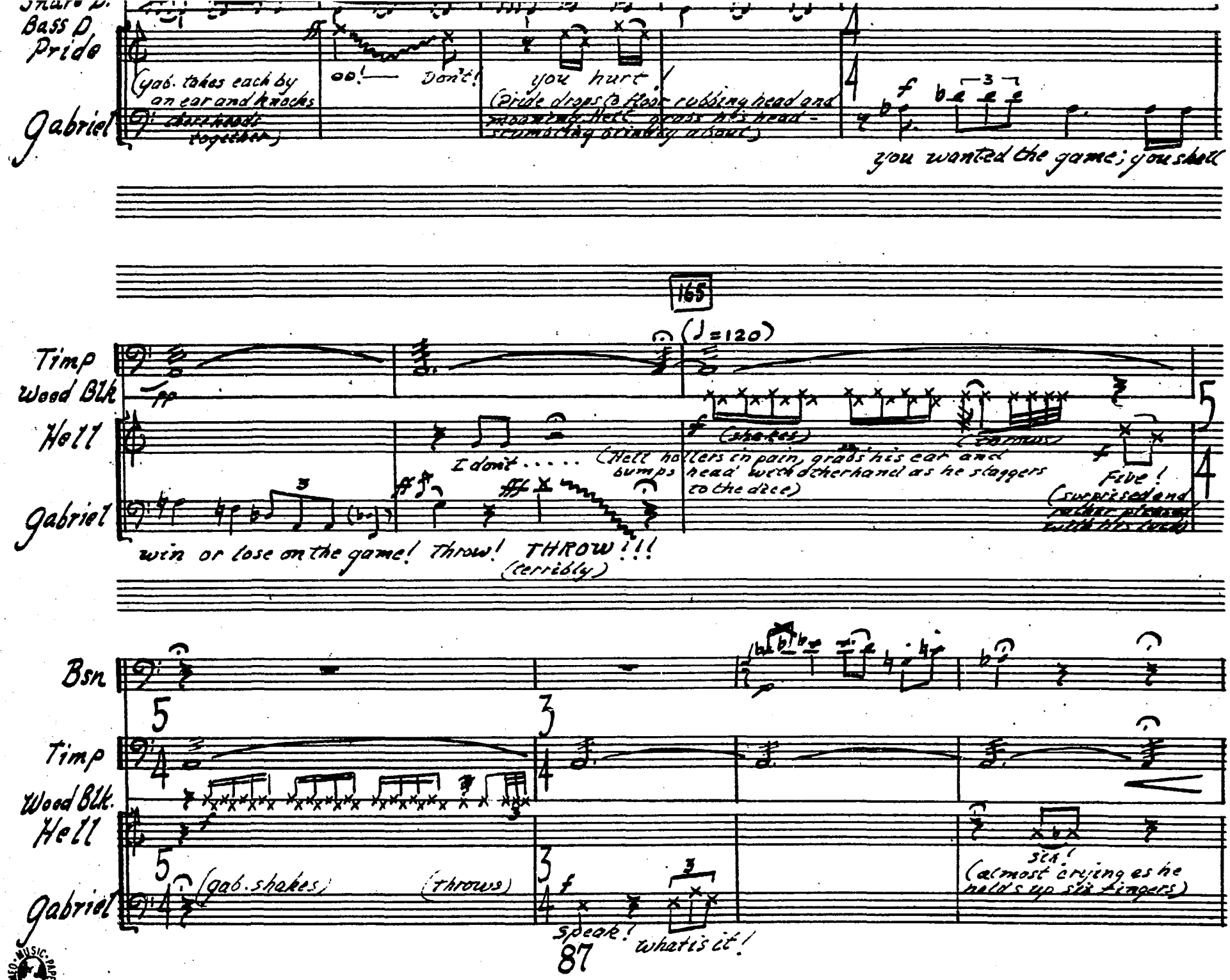

155
Alto Sax.
Bsn.
II Tpt in B♭
Pride
Hell
mf
ff (snarling)
Don't do it Hell—! The nasty scut! Pretending we cheated!
(whining) f
I won't! I tell you I won't! I won't play!
160
Rec. ad lib.
Alto Sax
Bsn.
Temple Blk.


160
Rec. ad lib.
Alto Sax
Bsn.
Temple Blk.
Timp.
Snare D.
Bass D.
Pride
Gabriel
(yab. takes each by an ear and knocks there heads together)
oo! — Don't!
you hurt!
(Pride drops to floor rubbing head and moaning. Hell grabs his head - stumbling blindly about)
you wanted the game; you shall
165
(♩=120)
Timp
Wood Blk
Hell
Gabriel
I don't . . . . .
(Hell hollers in pain, grabs his ear and bumps head with other hand as he staggers to the dice)
(shakes)
Five!
(surprised and rather pleased with his luck)
win or lose on the game! Throw! THROW!!!
(terribly)



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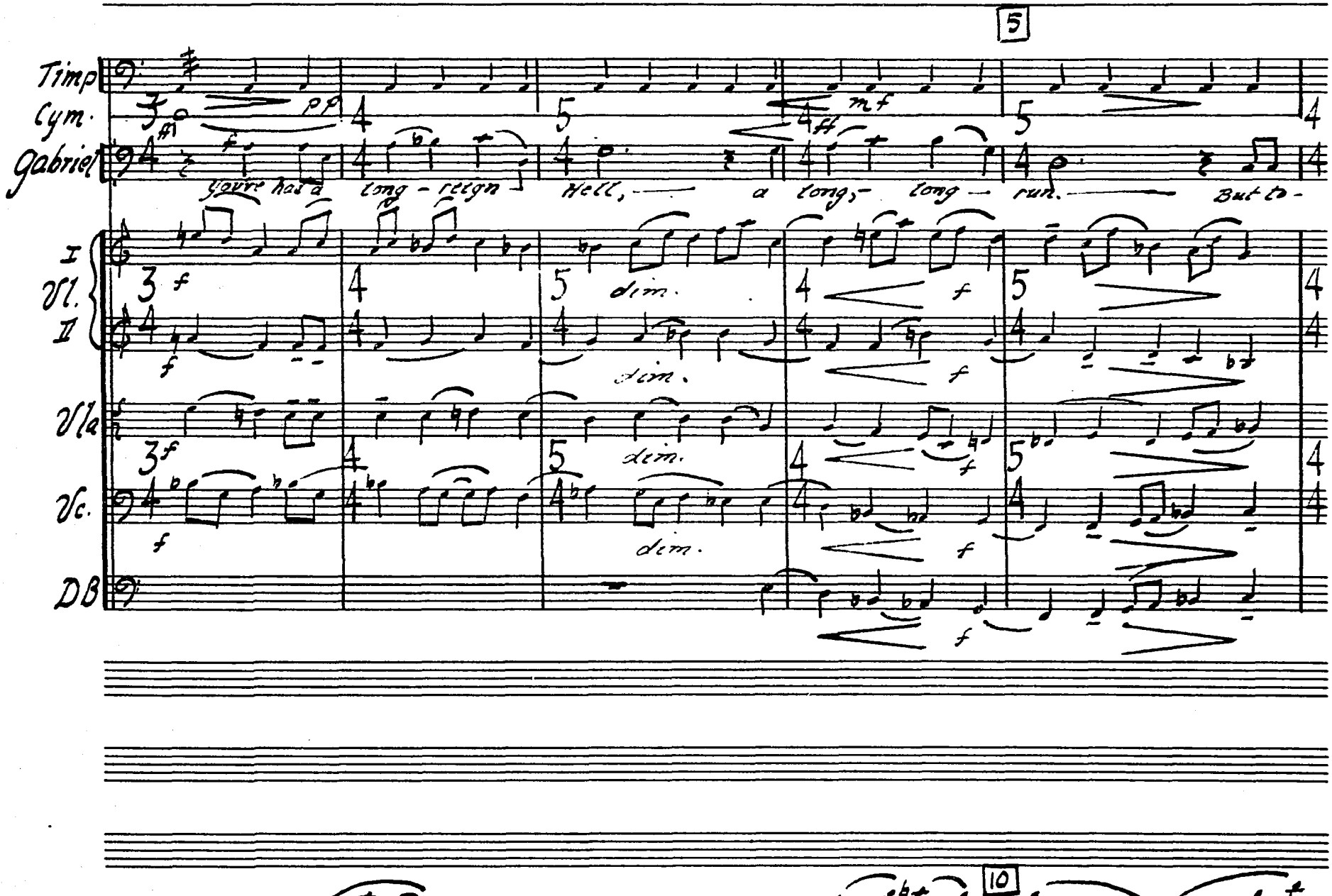
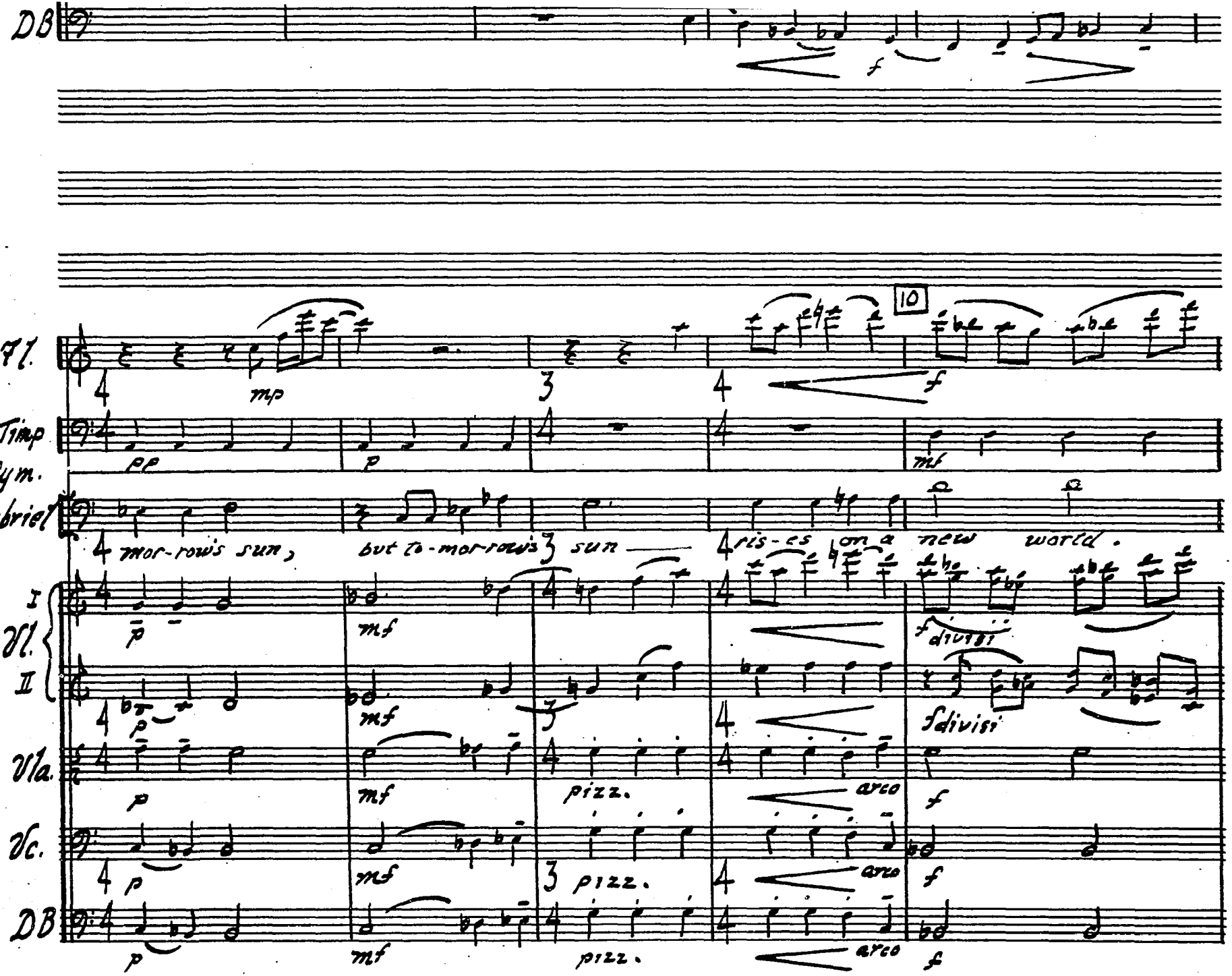
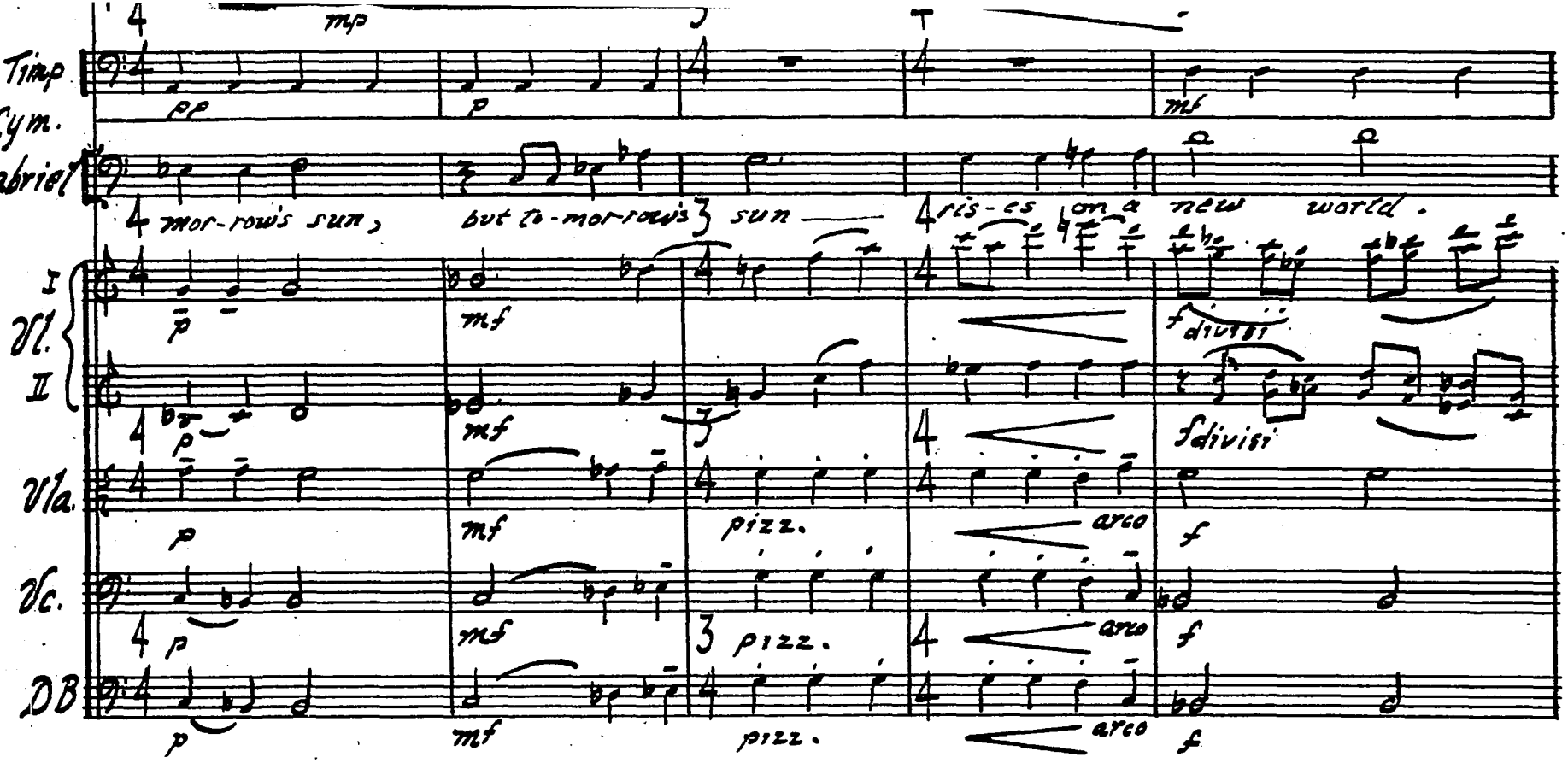
NO. 22 ARIETTE




DB
f
Fl.
mp
10
f
Timp
pp
p
mf
Cym.
Gabriel
mor-rows sun,
but to-mor-rows
sun
ris-es on a
new
world.
I
Vl.
II
Vla.
Vc.
DB
p
mf
pizz.
arco
f
divisi



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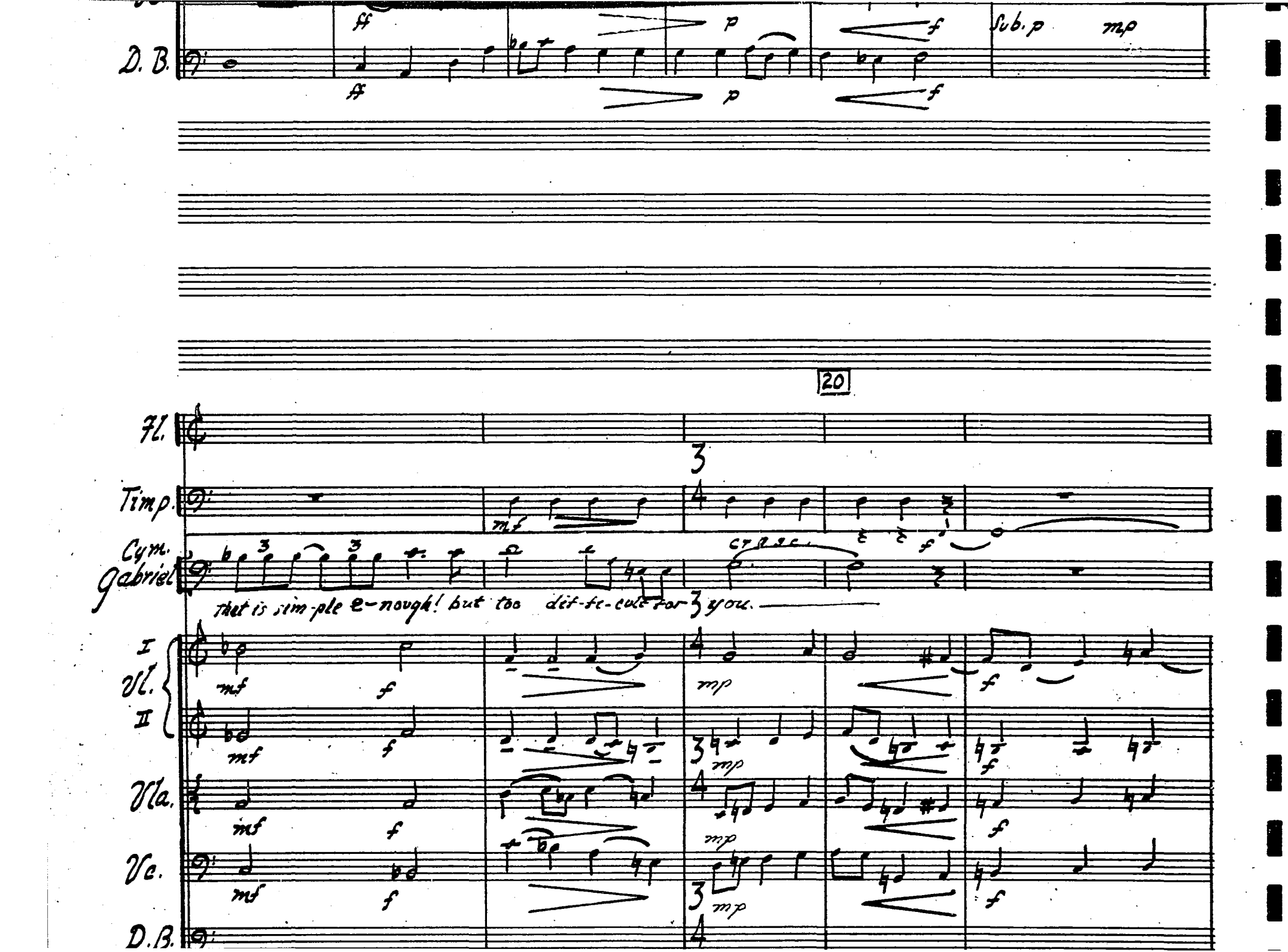
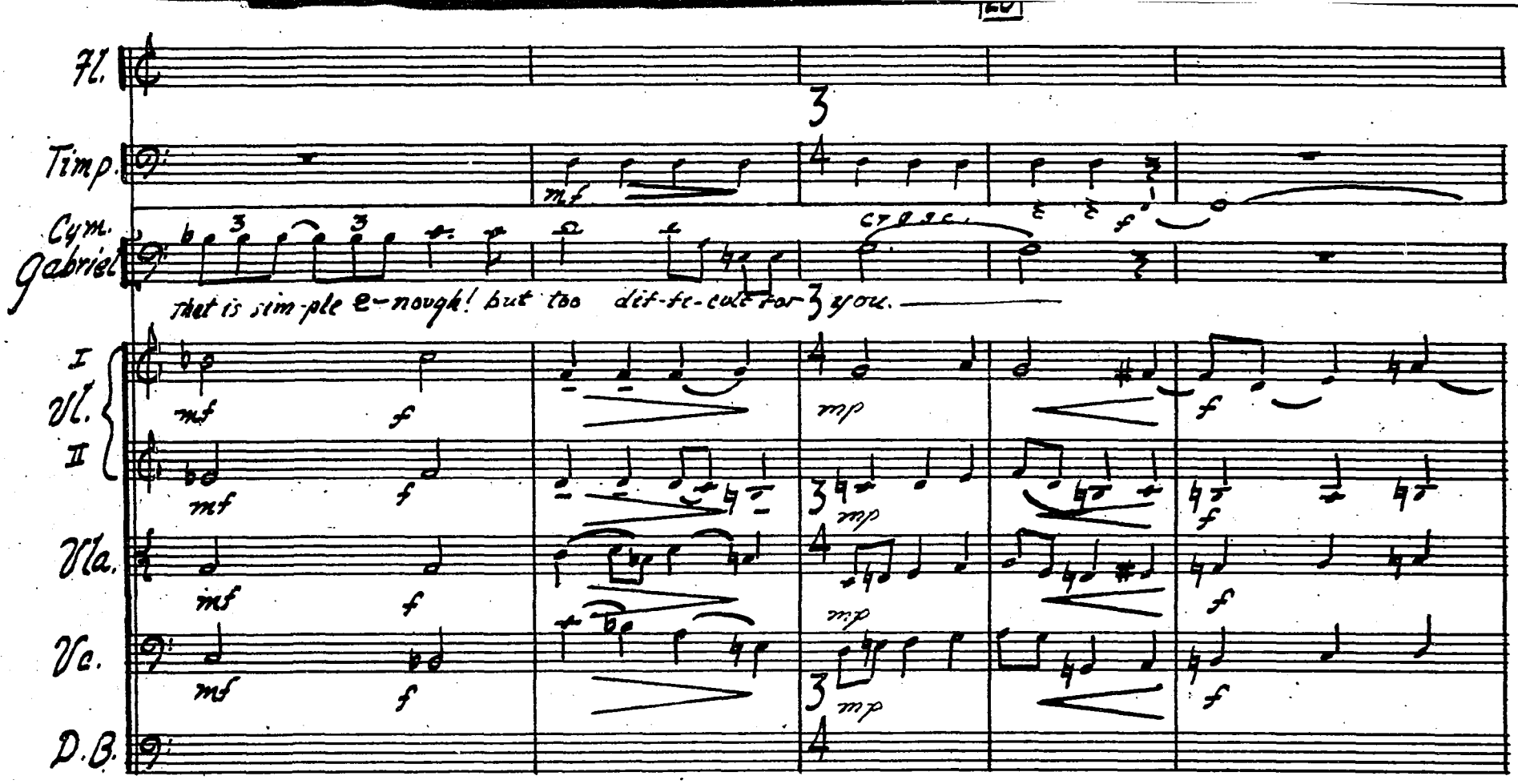
Fl.
Timp.
Cym.
Gabriel
VI I
VI II
Vla.
Vc.
D. B.
15
a world where un-truth is al-ways un-true
That's simple enough,
ff
f
pp
p
Sub. p
mp


D. B.
ff
p
f
Sub. p
mp
20
Fl.
Timp.
Cym.
Gabriel
mf
cresc.
That is sim-ple e-nough! but too dif-fi-cult for you.
I
Vl.
II
Vla.
Vc.
D.B.
mf
f
mp



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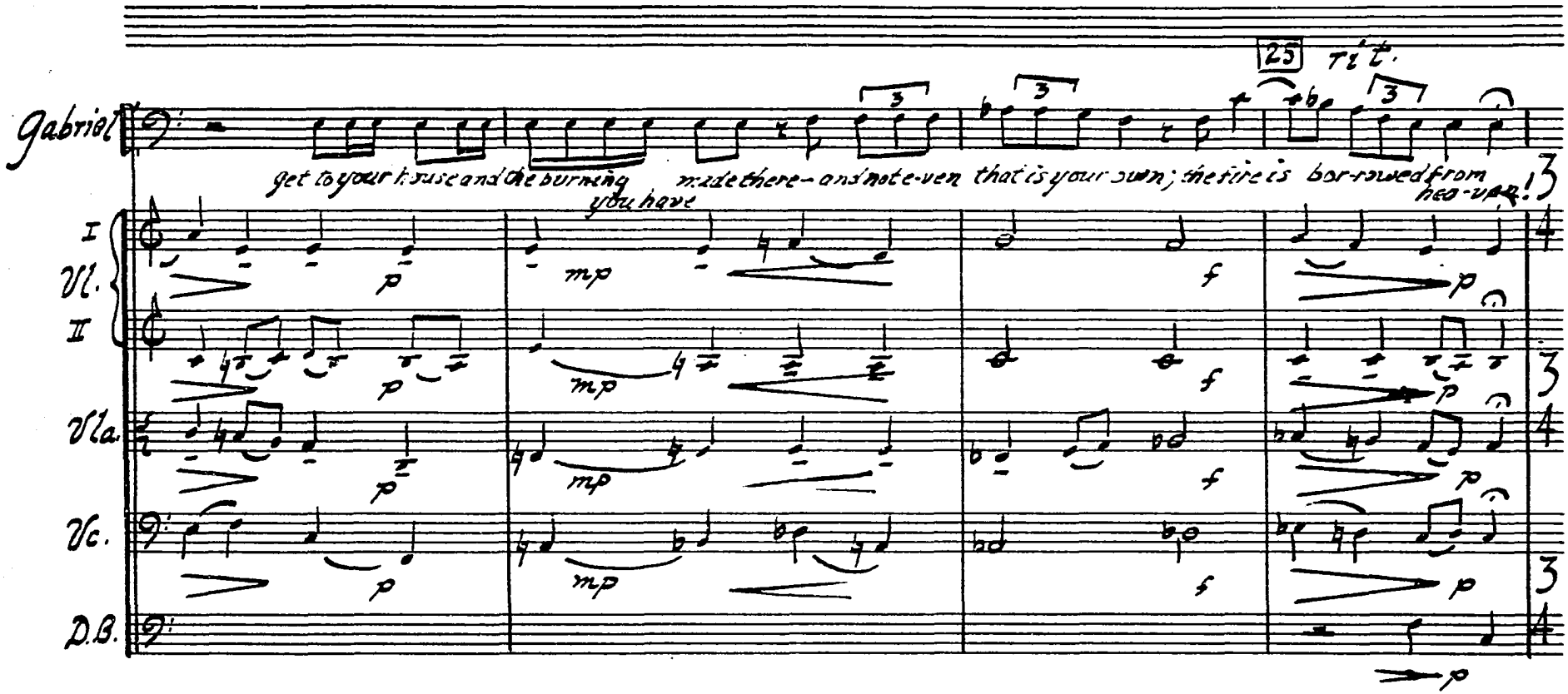
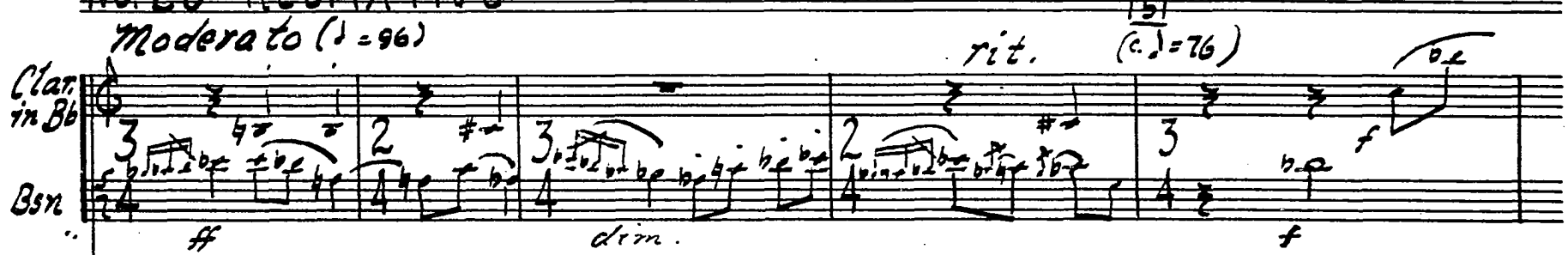
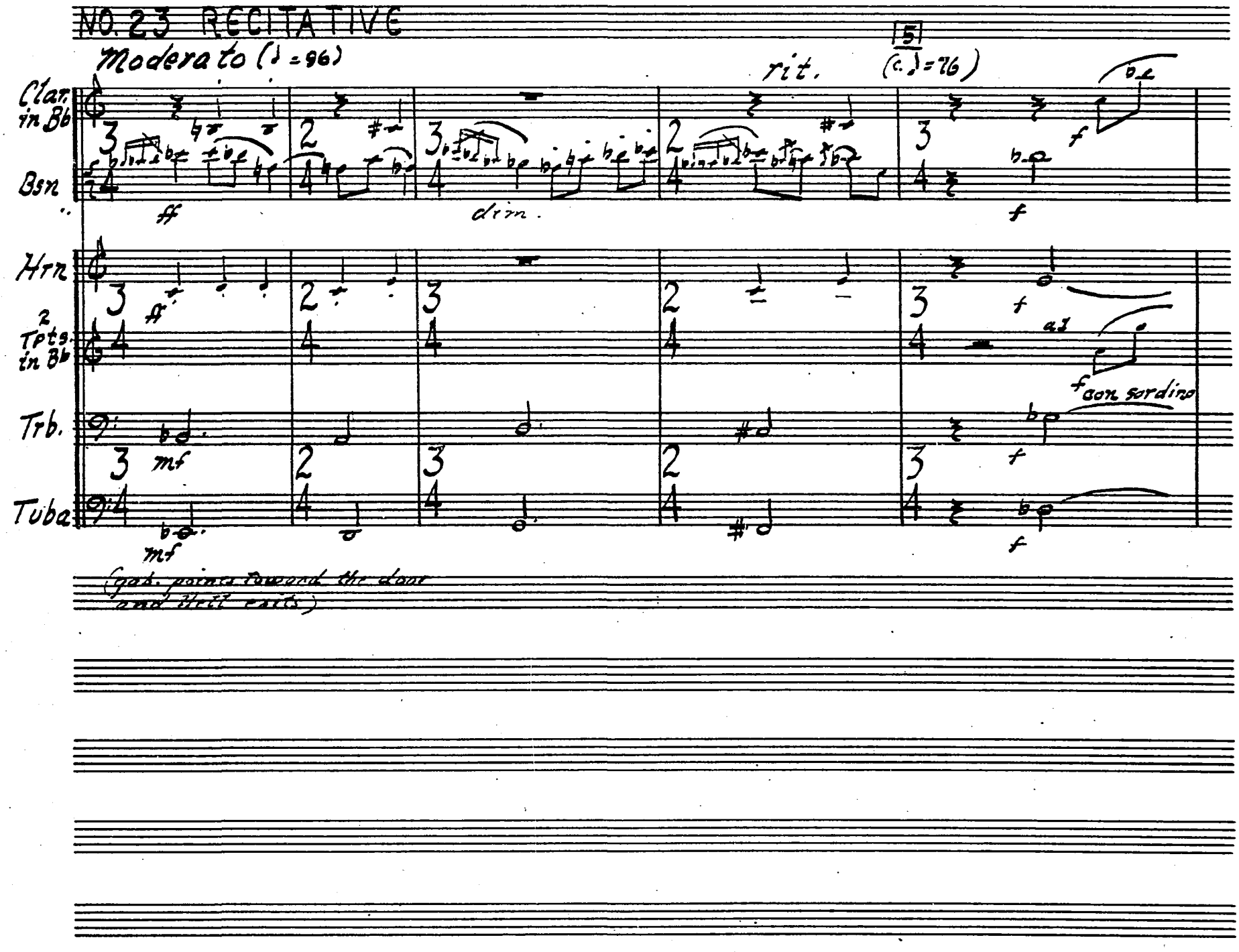
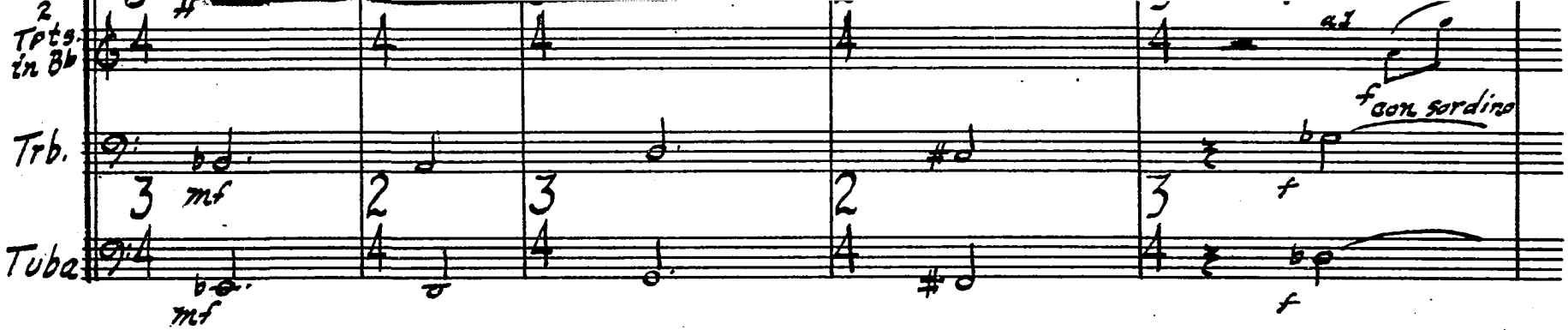


NO. 23 RECITATIVE




NO. 23 RECITATIVE
Moderato (♩ = 96)
rit.
5
(c. ♩ = 76)
Clar. in Bb
Bsn
Hrn
2 Tpts. in Bb
Trb.
Tuba
ff
dim.
f
mf
con sordino
(God points toward the door and Hell exits)



(Gab. points toward the door and Hell exits.)

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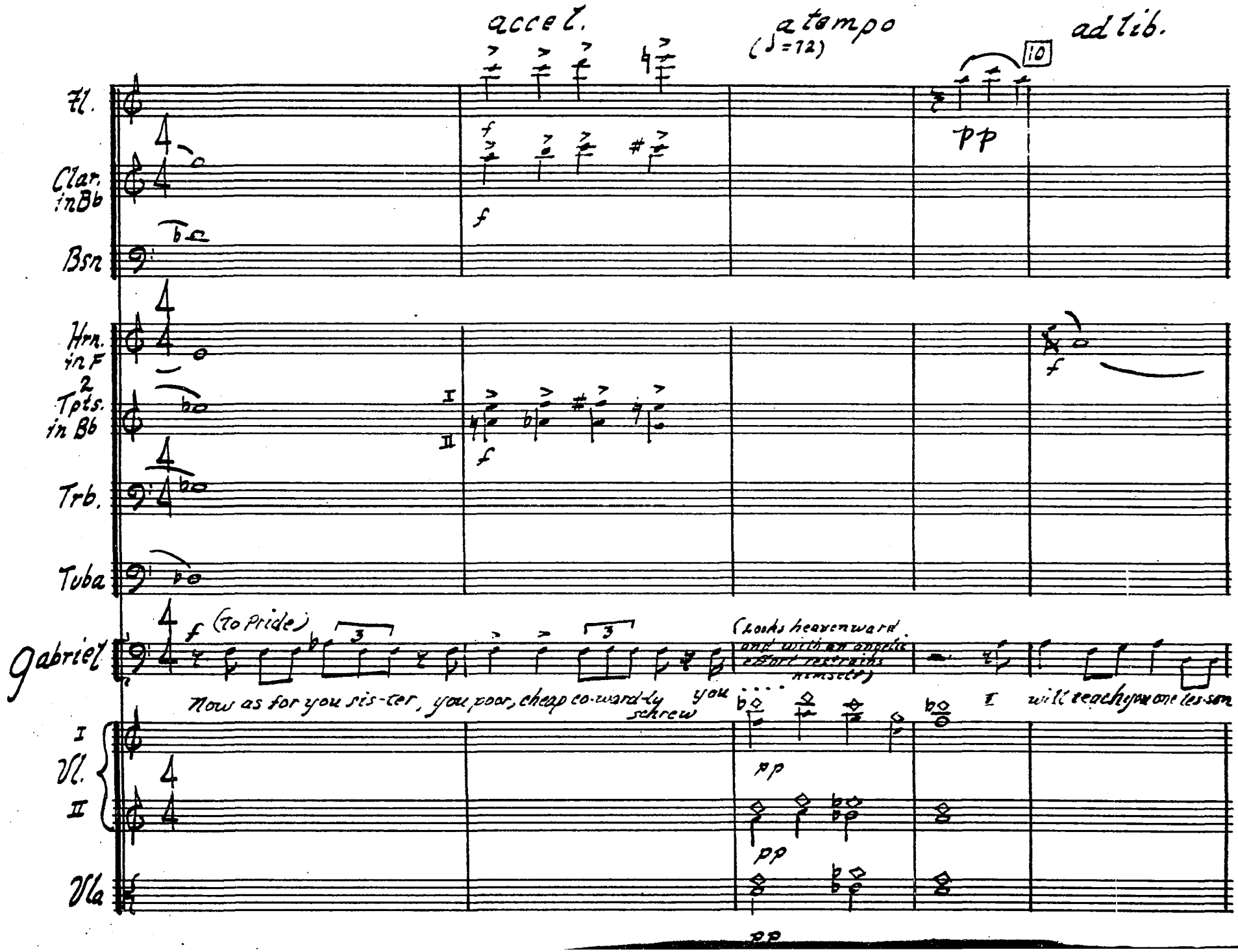
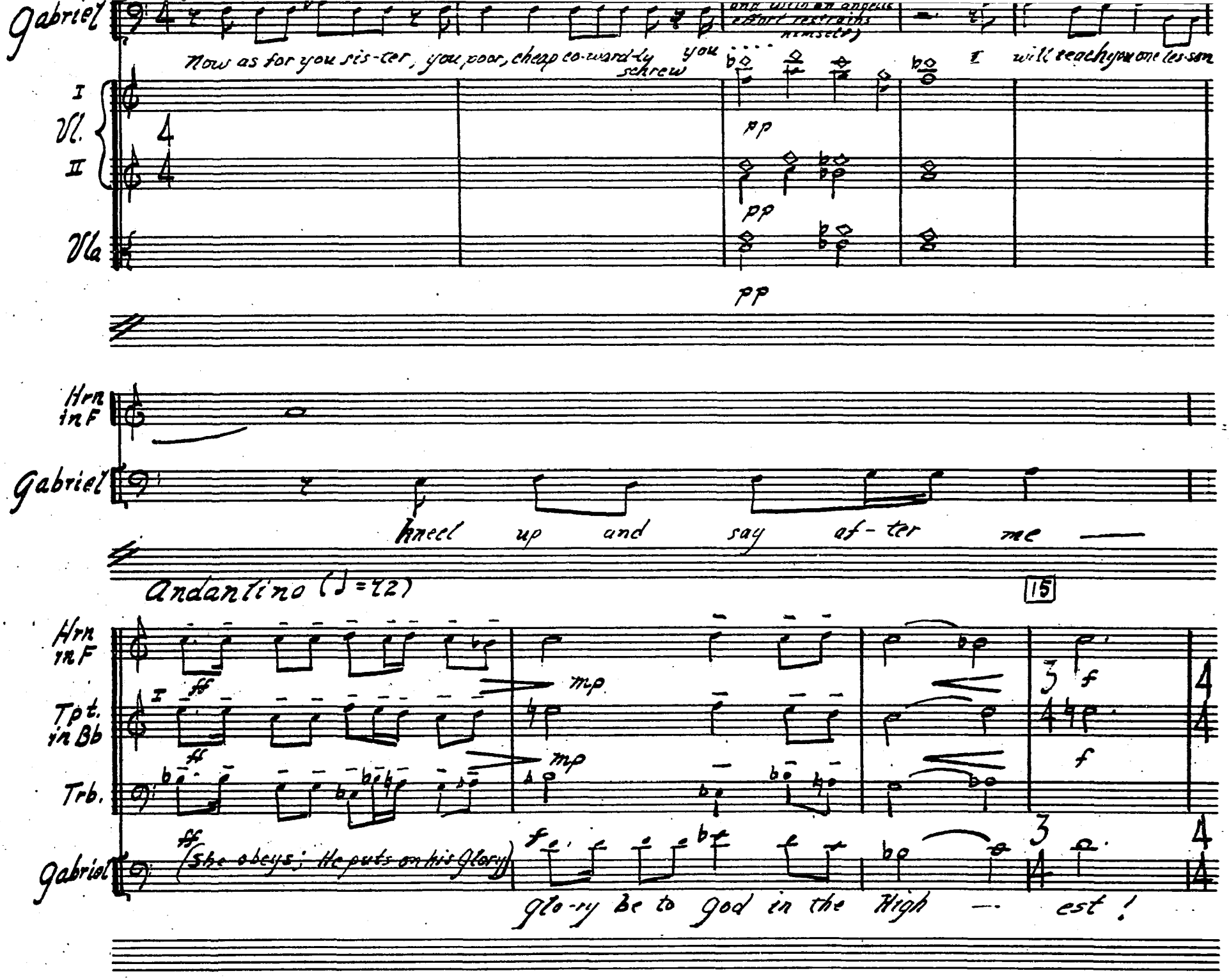
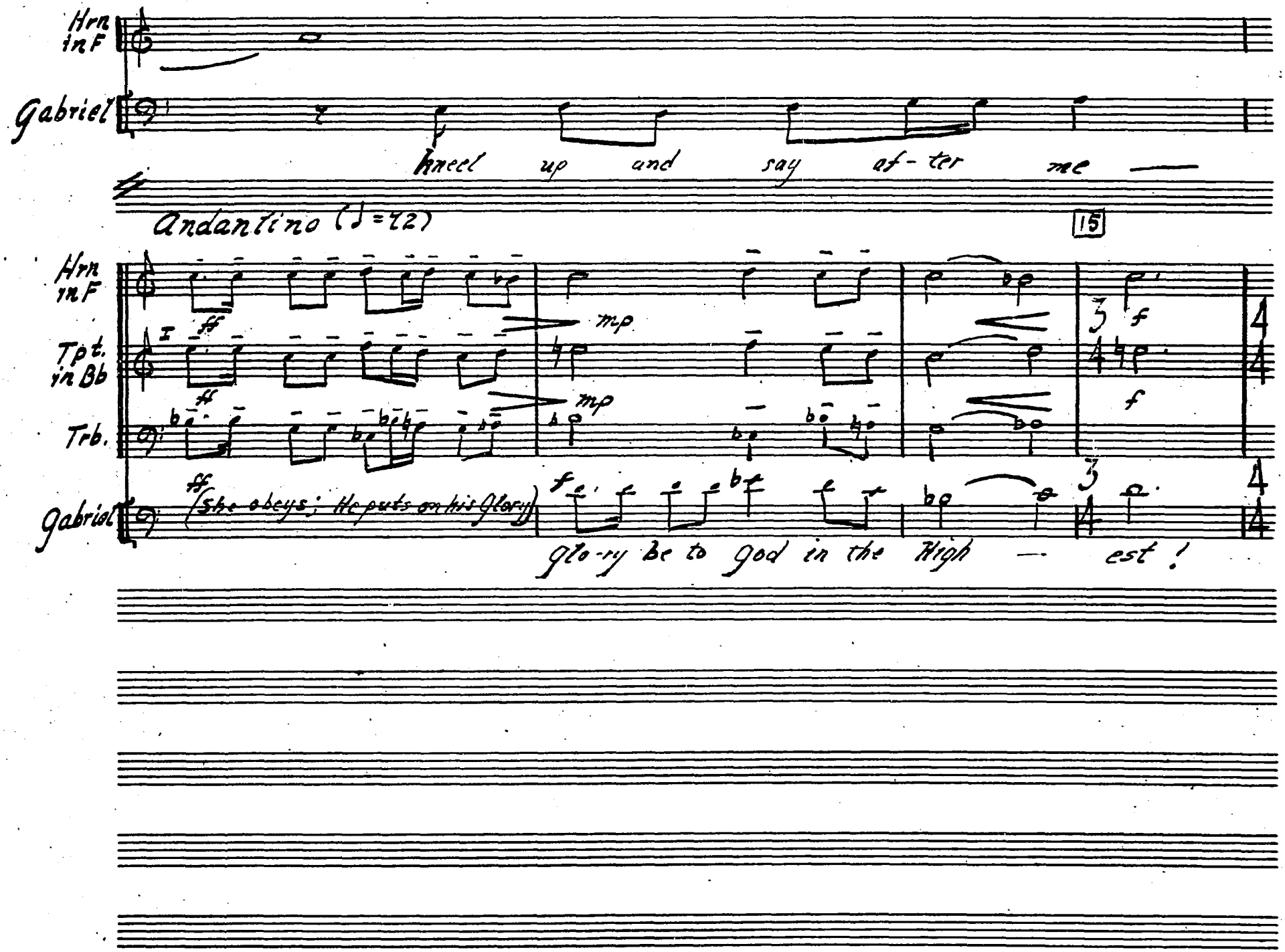

accel.
a tempo
(♩=72)
ad lib.
10
Fl.
Clar. in Bb
Bsn
Hrn. in F
2 Tpts. in Bb
Trb.
Tuba
Gabriel
(To Pride)
(Looks heavenward and with an angelic effort restrains himself)
Now as for you sis-ter, you poor, cheap co-ward-ly schrew you
I will teach you one les-son
Vl. I
Vl. II
Vla
f
pp


Gabriel
Now as for you sis-ter, you poor, cheap co-ward-ly schrew you
one with an angelic effort restrains himself
I will teach you one les-son
Vl. I
Vl. II
Vla
pp
Hrn in F
Gabriel
kneel up and say af-ter me
Andantino (♩=72)
15
Hrn in F
Tpt. in Bb
Trb.
Gabriel
(She obeys; He puts on his glory)
glo-ry Be to God in the High — est!



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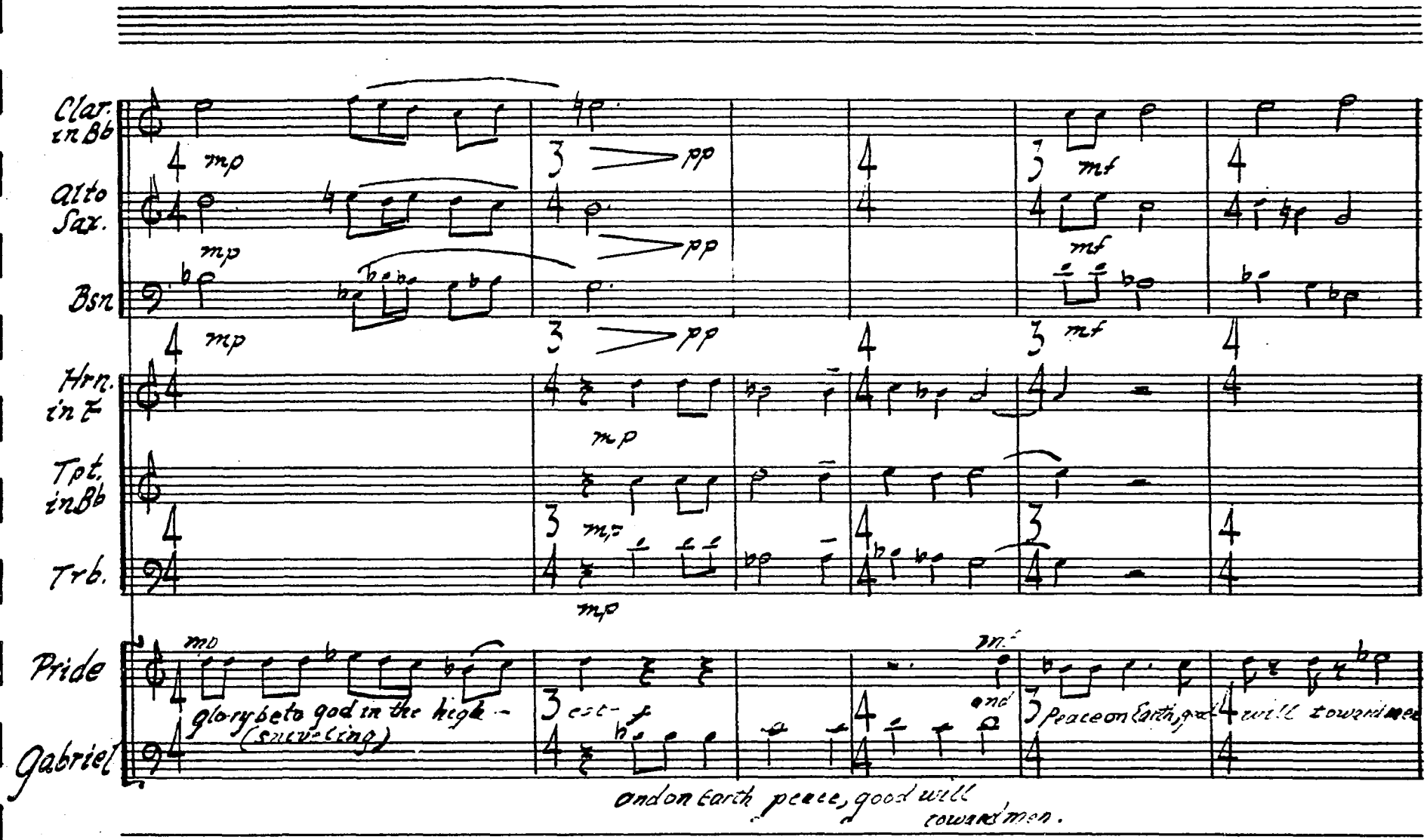
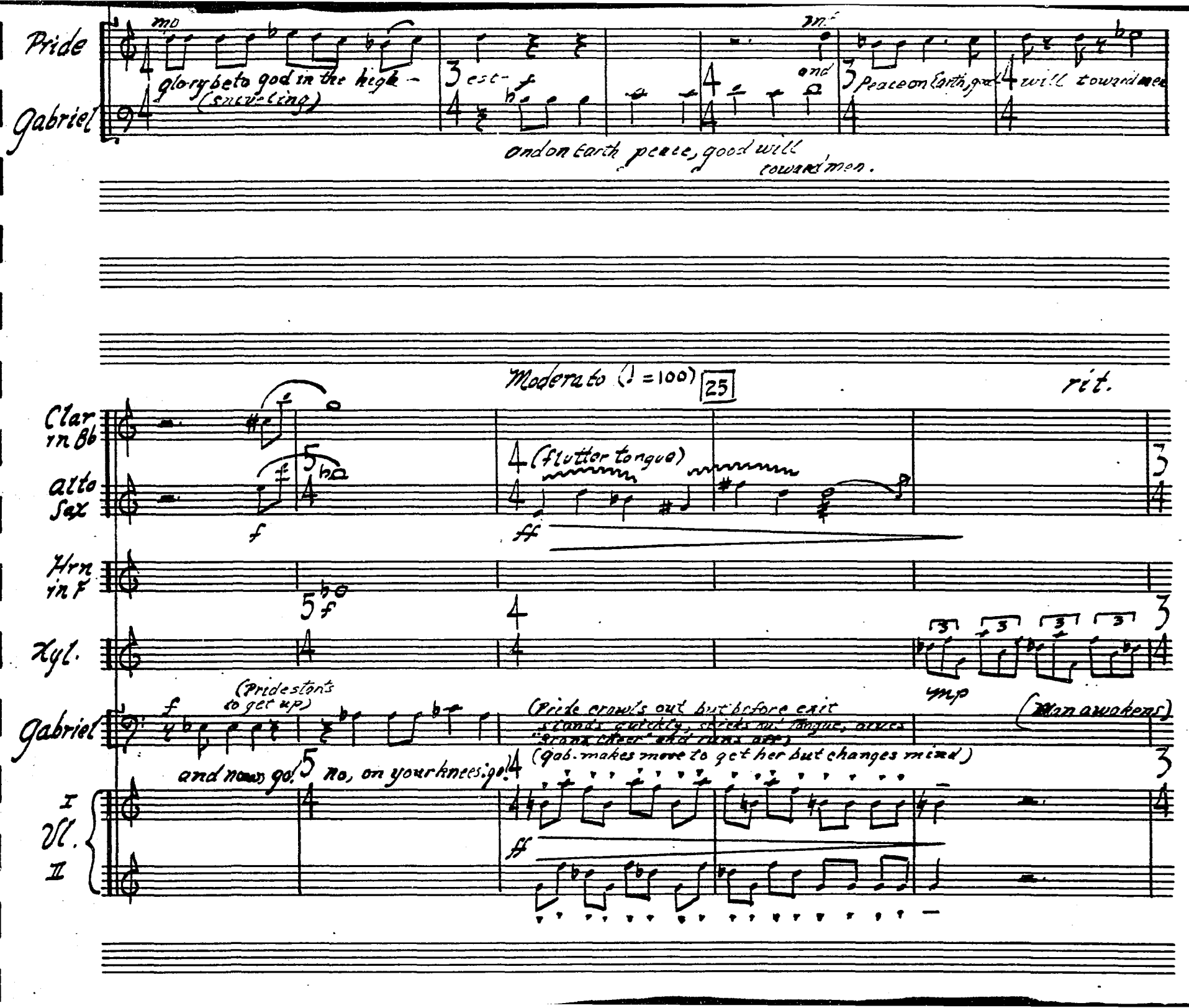
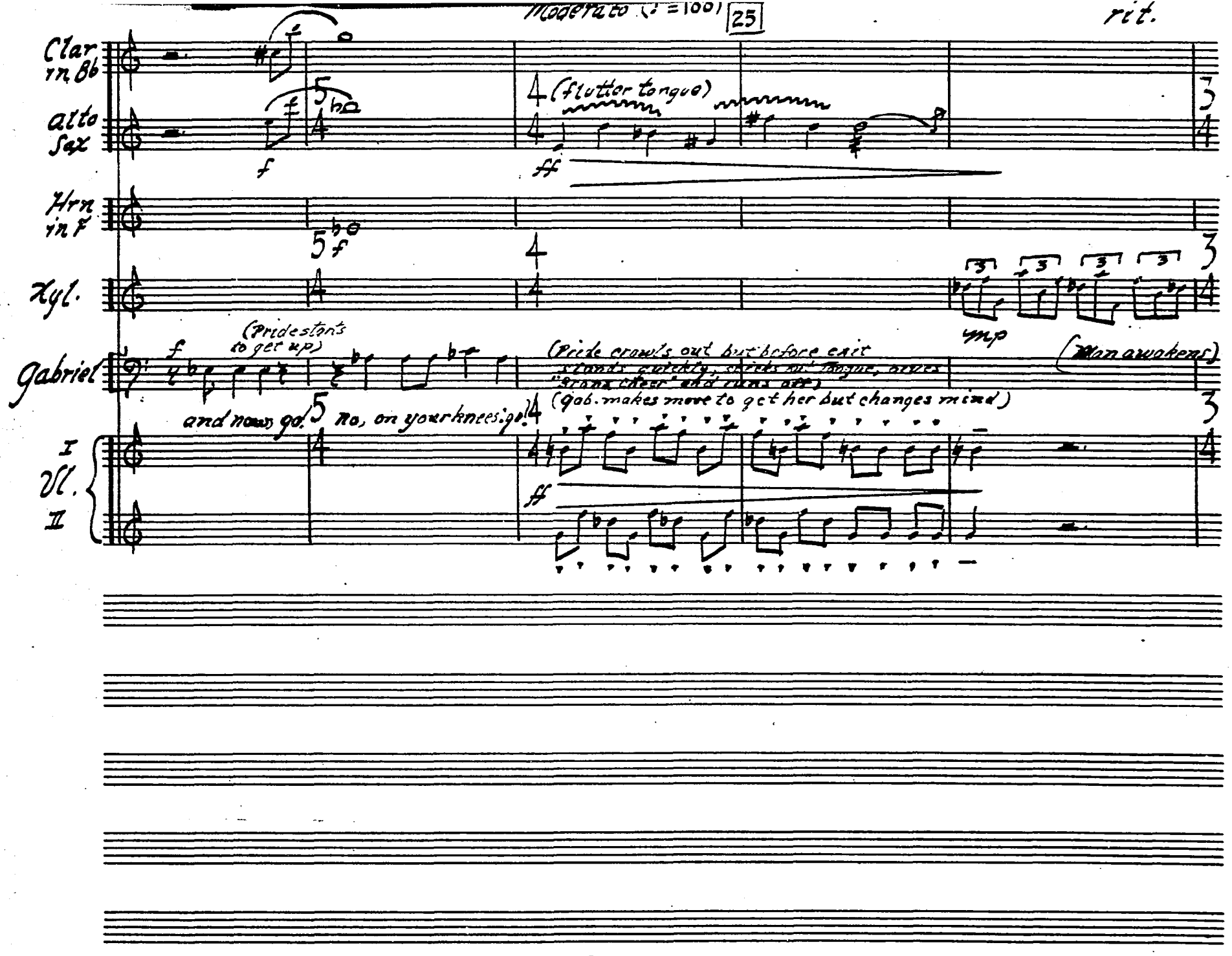
NO. 5-3124 1527½ Vine St. Hollywood, Calif.
117


Clar. in Bb
Alto Sax.
Bsn
Hrn. in F
Tpt. in Bb
Trb.
Pride
Gabriel
mp
pp
mf
glory be to god in the high -
(sneveling)
est-
and
Peace on Earth, good will toward men
and on Earth peace, good will toward men.


Pride
Gabriel
mp
glory be to god in the high -
(sniveling)
est-
and
Peace on Earth, good
will toward men
and on Earth peace, good will
toward men.
Moderato (♩ = 100)
25
rit.
Clar in Bb
Alto Sax
(flutter tongue)
Hrn in F
Xyl.
mp
Gabriel
(Pride stands to get up)
(Pride crawls out but before exit
stands quickly, sticks out tongue, gives
"Bronx cheer" and runs off)
(Man awakens)
and now go!
no, on your knees: go!
(Gab. makes move to get her but changes mind)
I
Vl.
II



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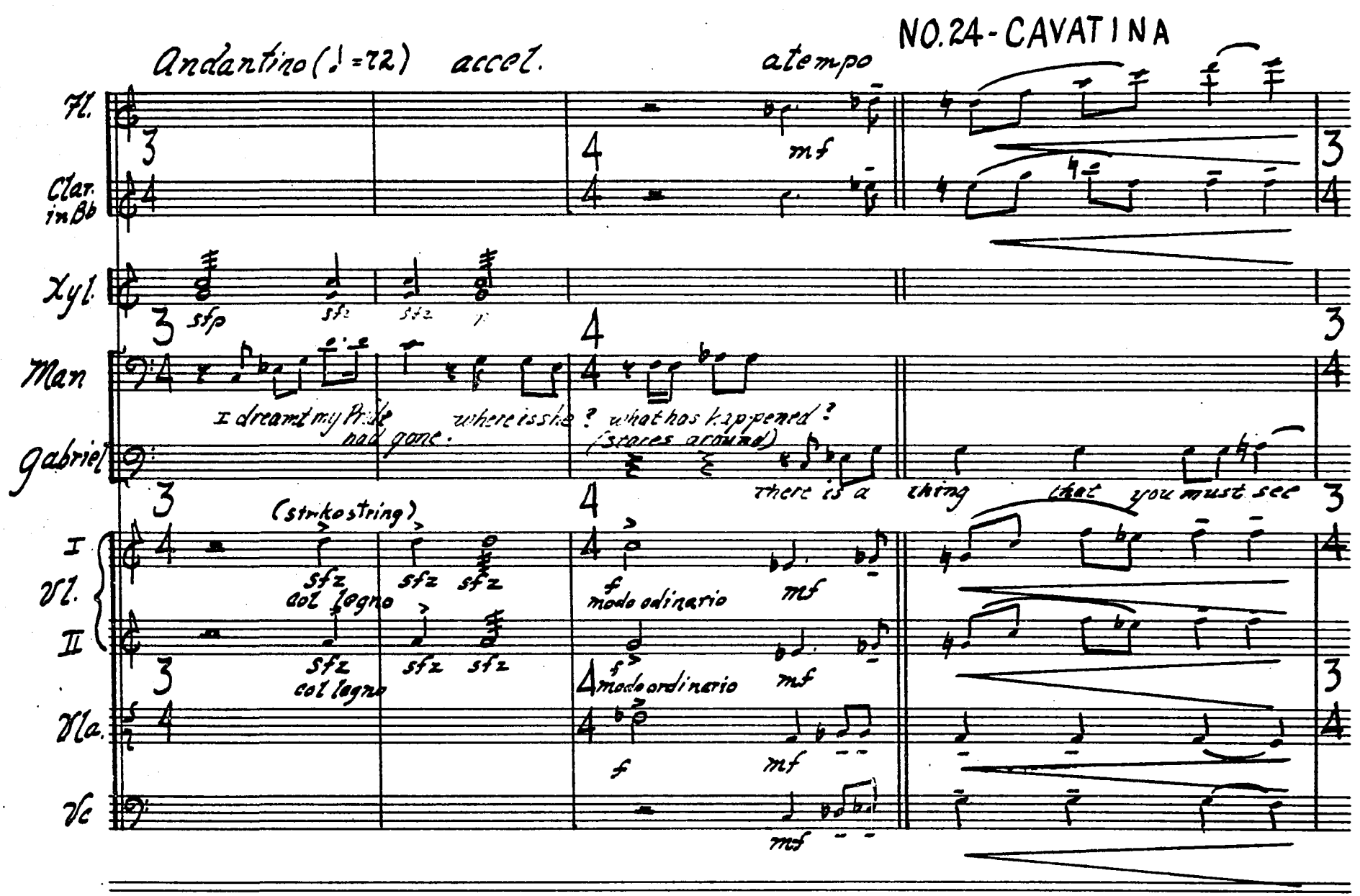
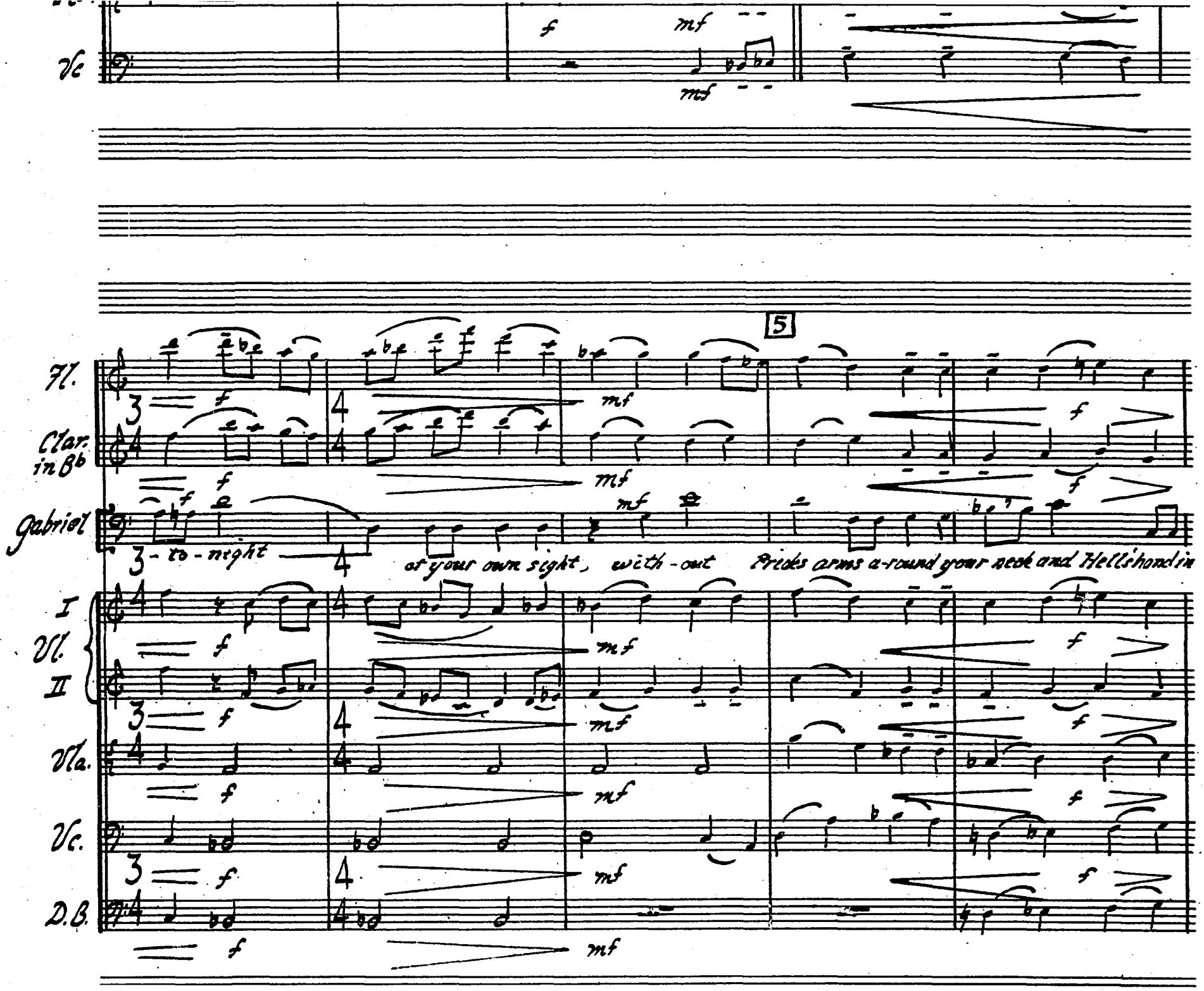
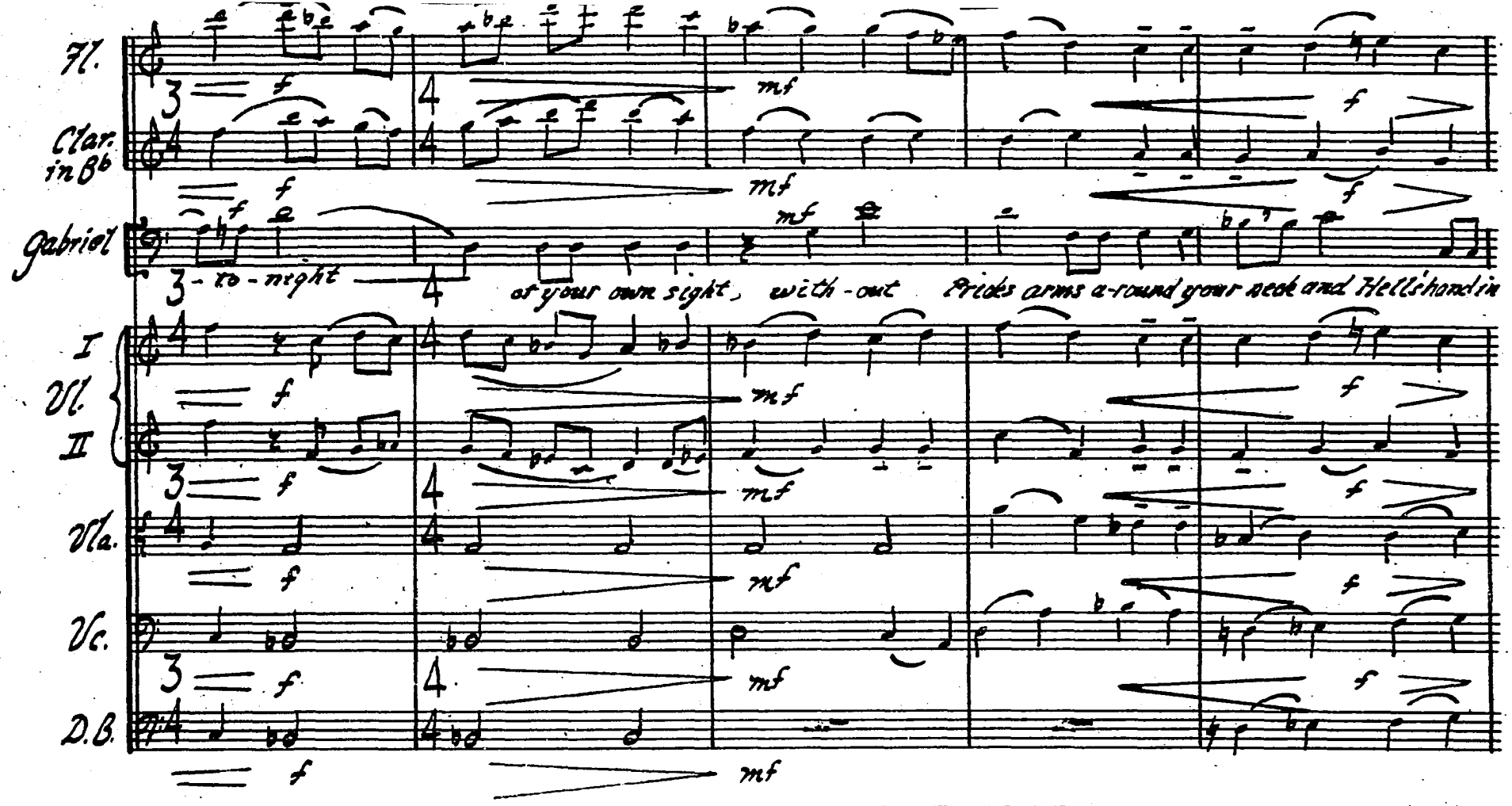

NO. 24 - CAVATINA
Andantino (♩ = 72)
accel.
a tempo
Fl.
Clar. in Bb
Xyl.
Man
Gabriel
Vl. I
Vl. II
Vla.
Vc
mf
sfp
sfz
I dream my bride had gone.
where is she?
what has happened?
(stares around)
there is a
thing
that you must see
(strike string)
col legno
f
modo ordinario


Vc
Fl.
Clar. in B♭
Gabriel
I
Vl.
II
Vla.
Vc.
D.B.
5
3 - to - night
of your own sight, with - out
Pricks arms a-round your neck and Hell's hond in



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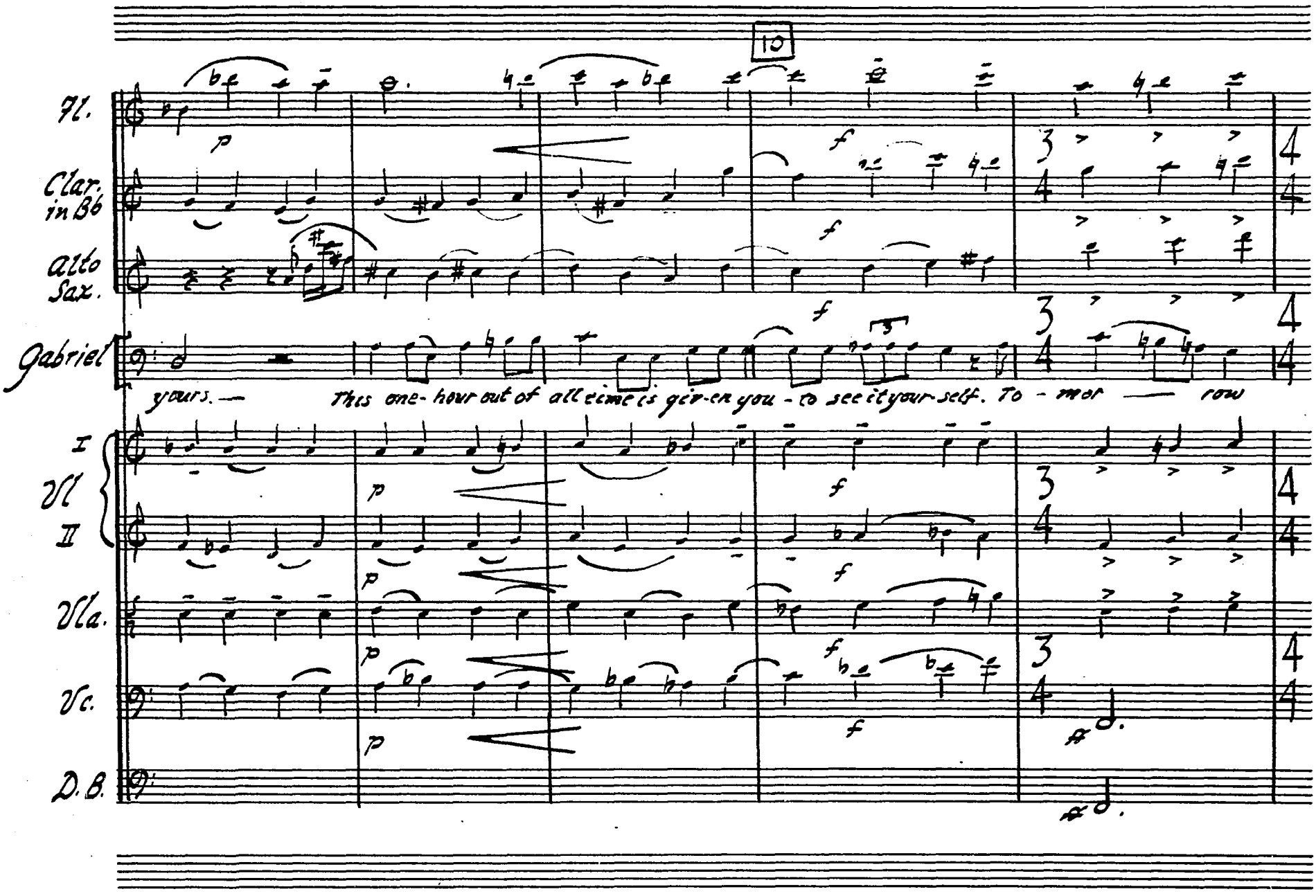
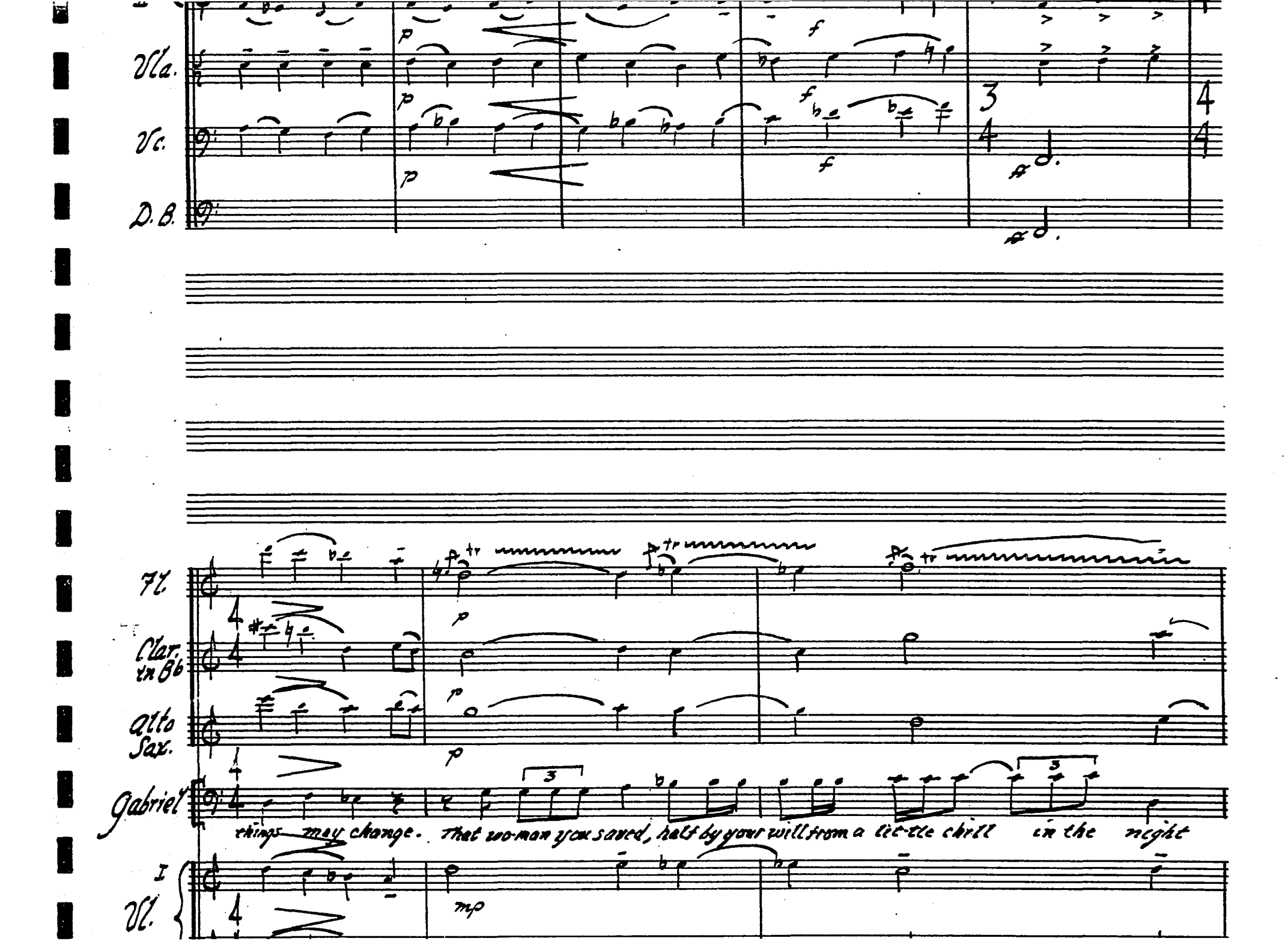
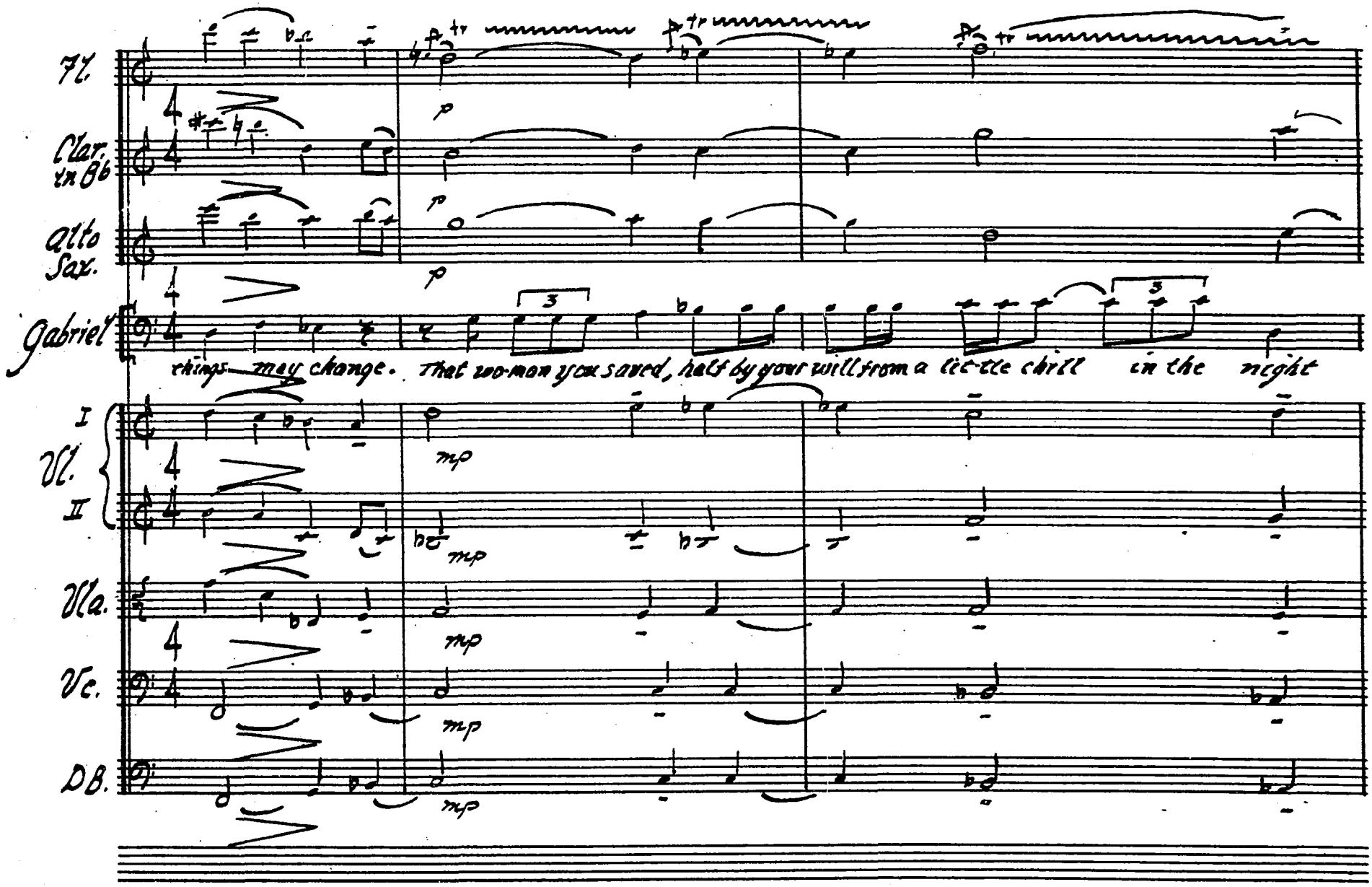

10
Fl.
Clar. in B♭
Alto Sax.
Gabriel
yours. —
This one-hour out of all e-ter-ni-ty is giv-en you - to see it your-self. To - mor — row
I
Vl
II
Vla.
Vc.
D.B.


Vla.
Vc.
D.B.
Fl.
Clar. in Bb
Alto Sax.
Gabriel
things may change. That woman you saved, half by your will from a little chill in the night
I
Vl.



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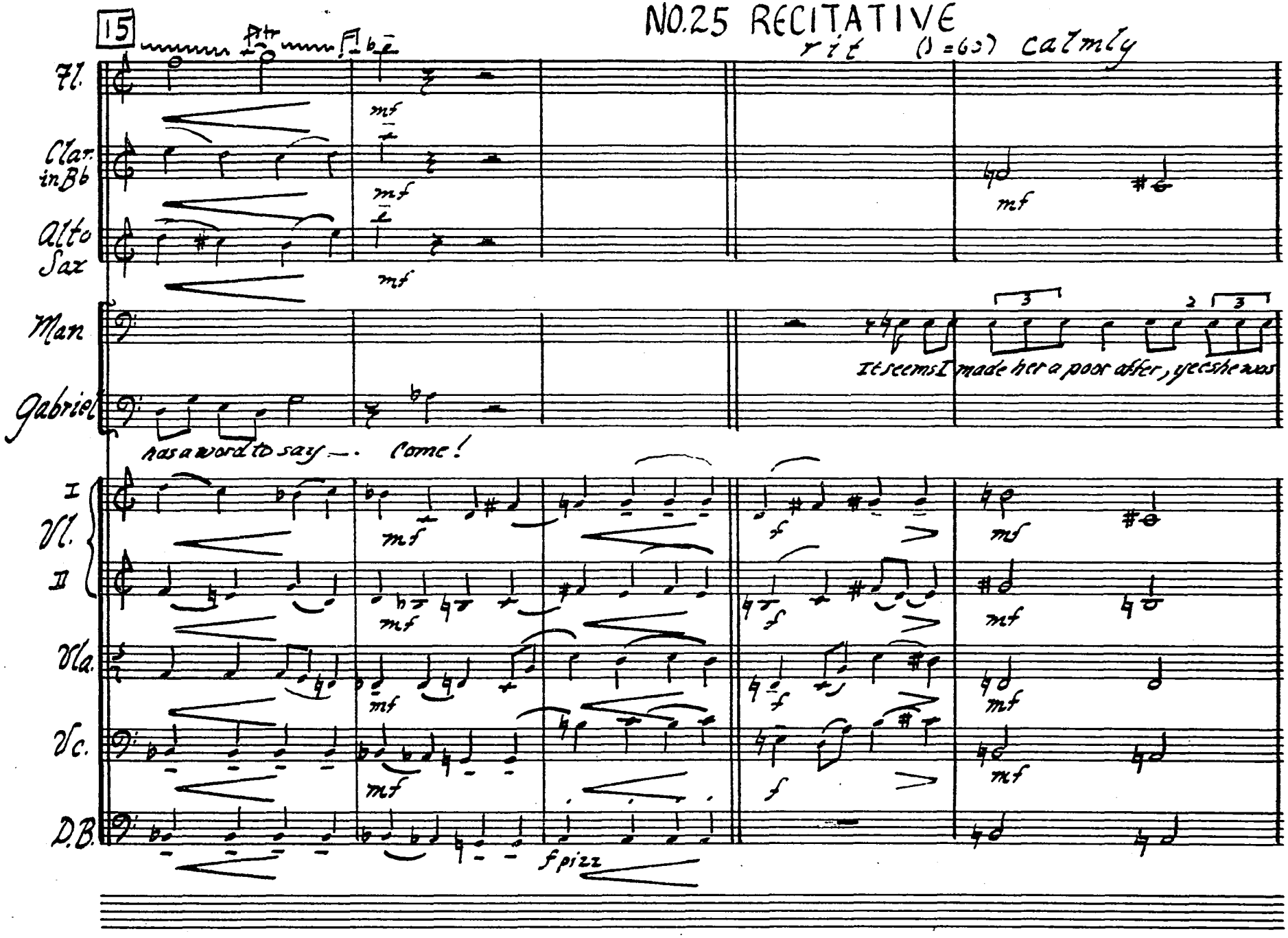
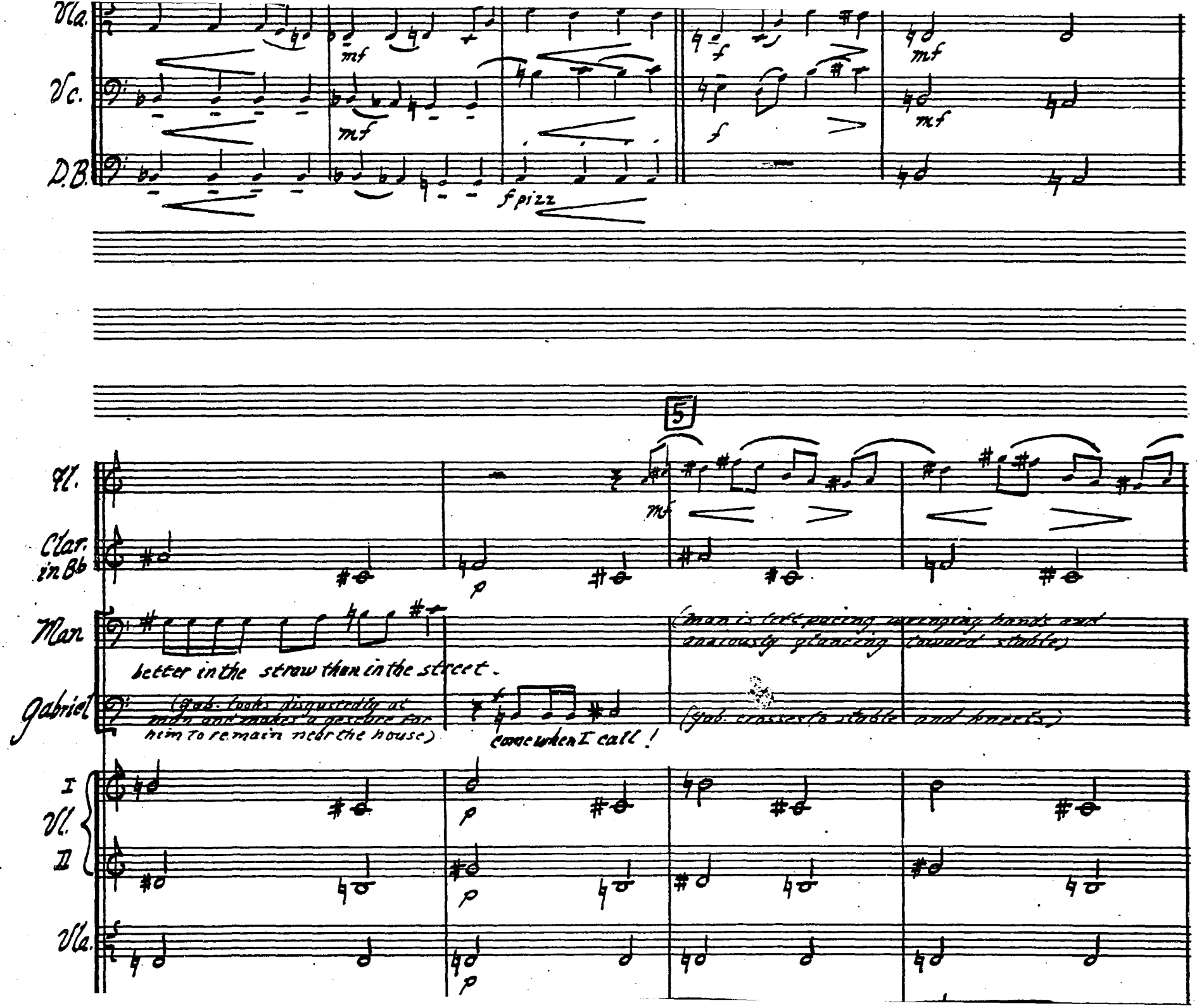
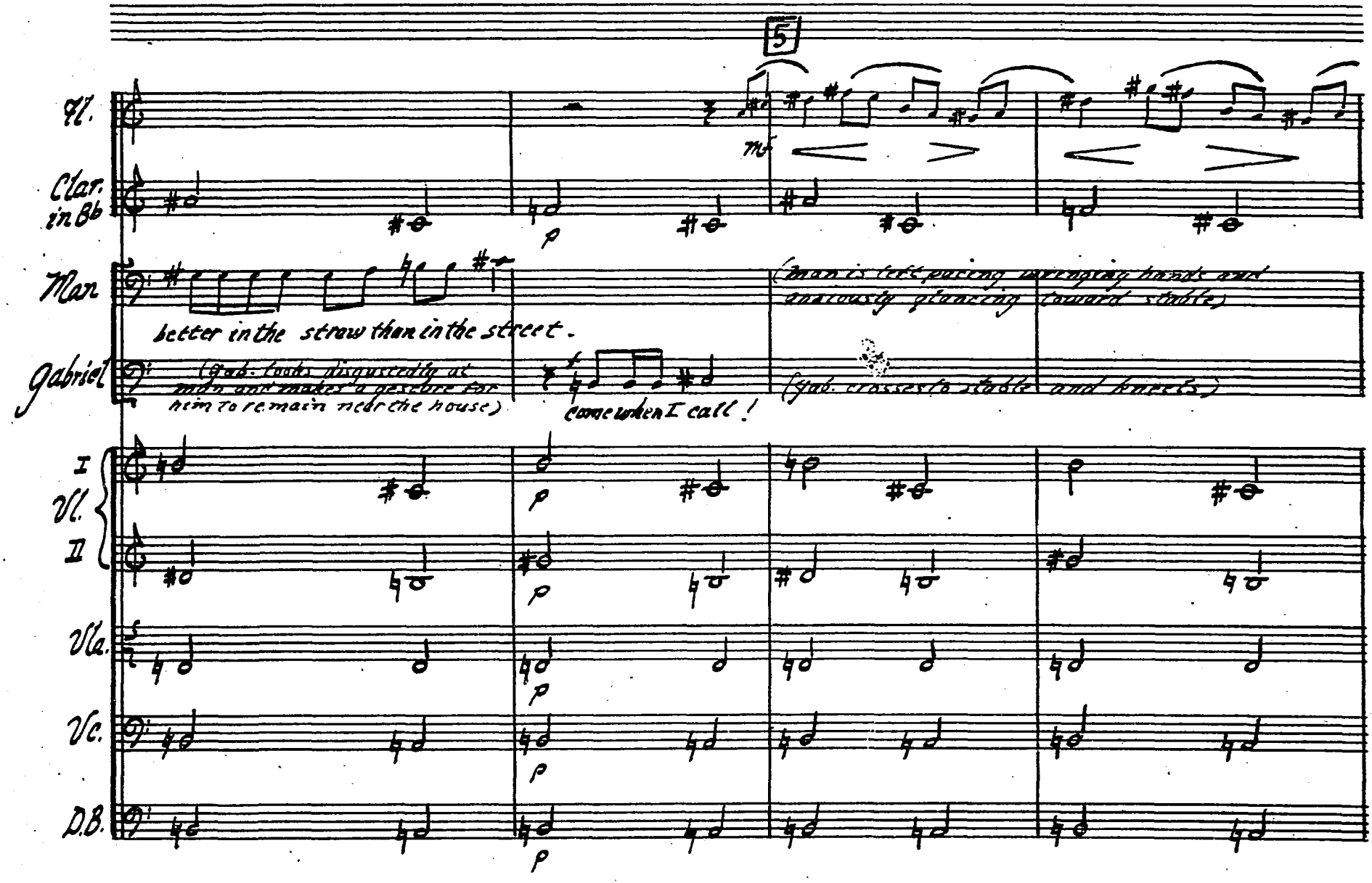
NO. 5-3124 1527½ Vine St. Hollywood, Calif.
117


15
NO.25 RECITATIVE
rit (♩=63) calmly
Fl.
Clar. in Bb
Alto Sax
Man
Gabriel
mf
It seems I made her a poor offer, yes she was
has a word to say — . Come!
I
Vl.
II
Vla.
Vc.
D.B.
f
mf
fpizz


Vla.
Vc.
D.B.
mf
f pizz
f
5
Fl.
Clar. in Bb
p
Man
better in the straw than in the street.
(Man is left pacing wringing hands and anxiously glancing toward stable)
Gabriel
(Gab. looks disgustedly at man and makes a gesture for him to remain near the house)
come when I call!
(Gab. crosses to stable and kneels)
I
Vl.
II
Vla.



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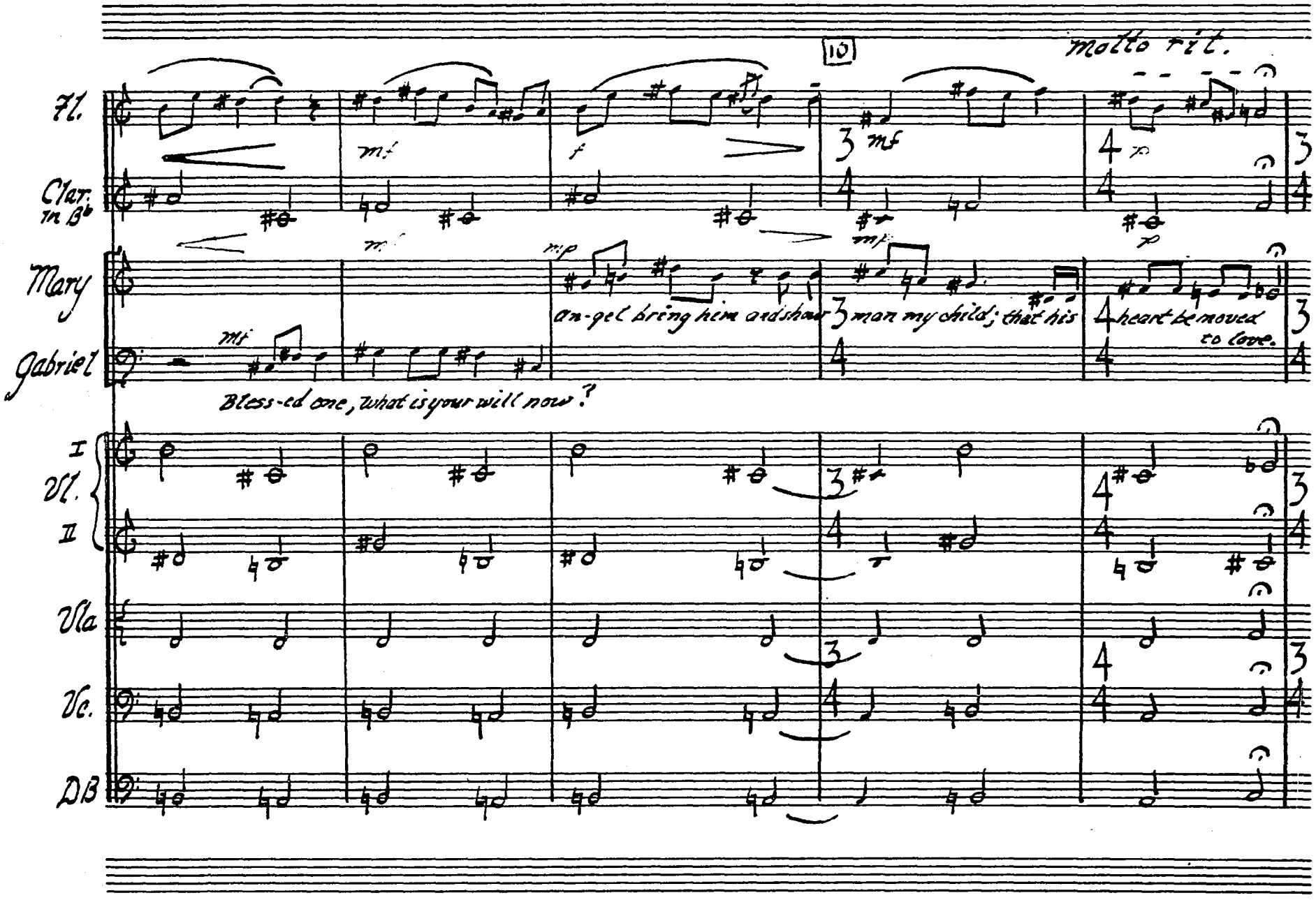
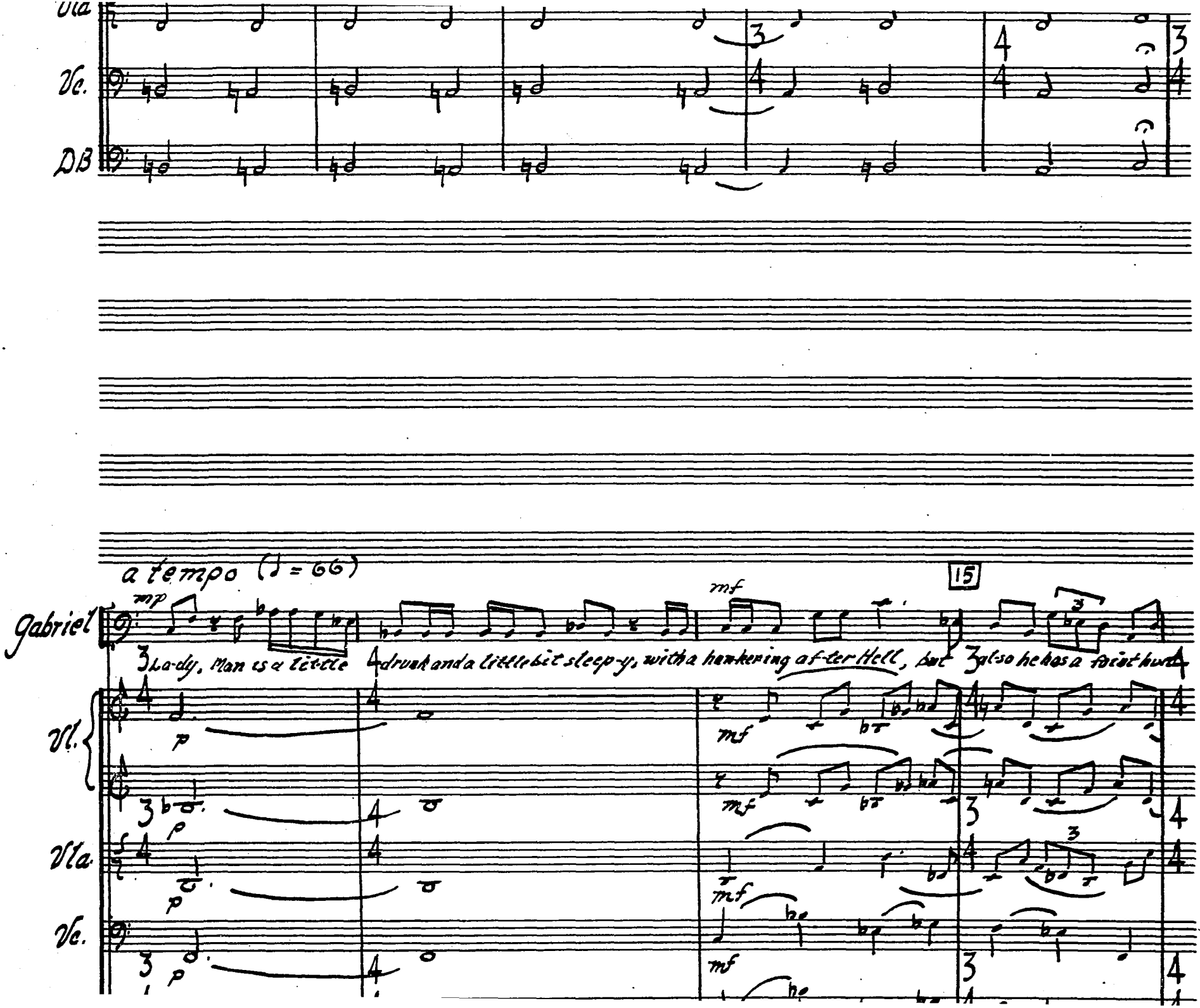
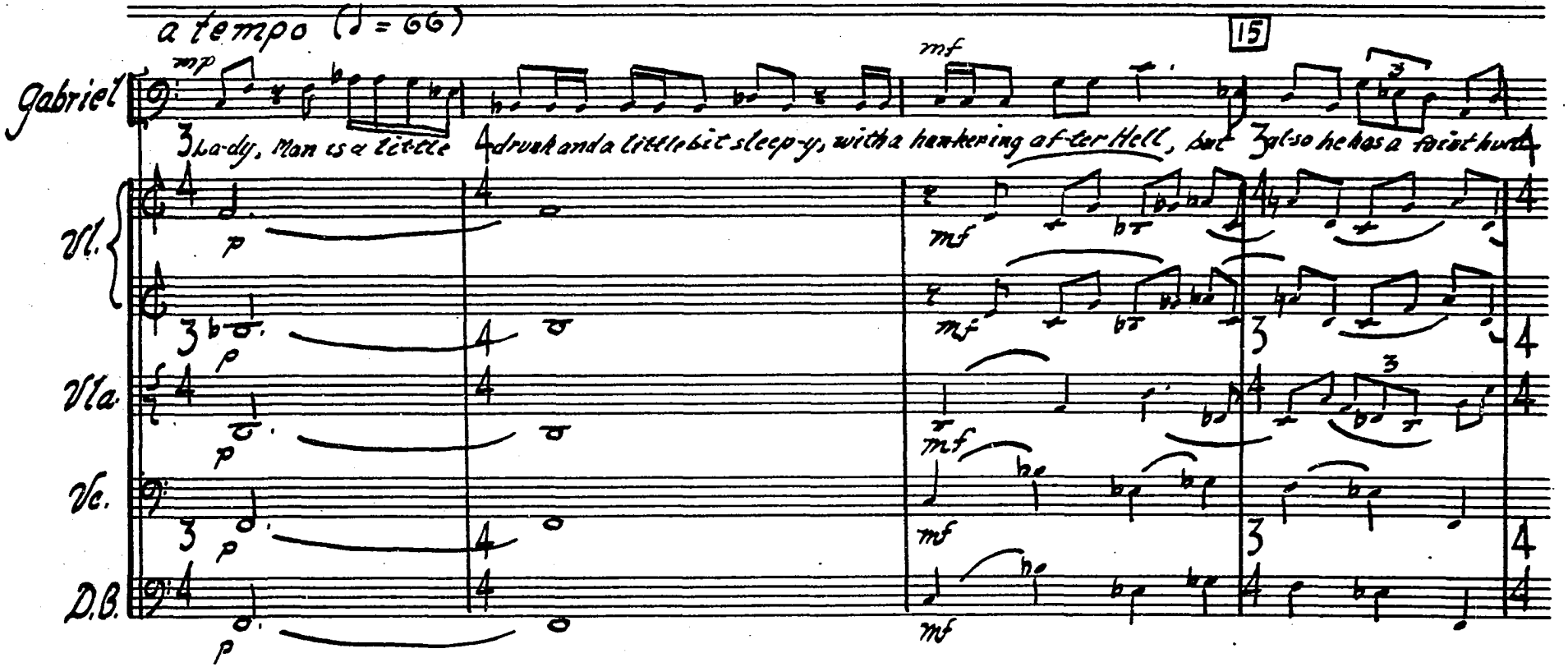

10
molto rit.
Fl.
Clar. in B♭
Mary
Gabriel
Vl. I
Vl. II
Vla
Vc.
DB
mf
f
mp
p
Bless-ed one, what is your will now?
an-gel bring him and show man my child; that his heart be moved to love.


Vla.
Vc.
DB
a tempo (♩ = 66)
15
Gabriel
mp
mf
La-dy, Man is a lit-tle drunk and a lit-tle bit sleep-y, with a hankering af-ter Hell, but also he has a faint hunch
Vl.
Vla.
Vc.
p
mf



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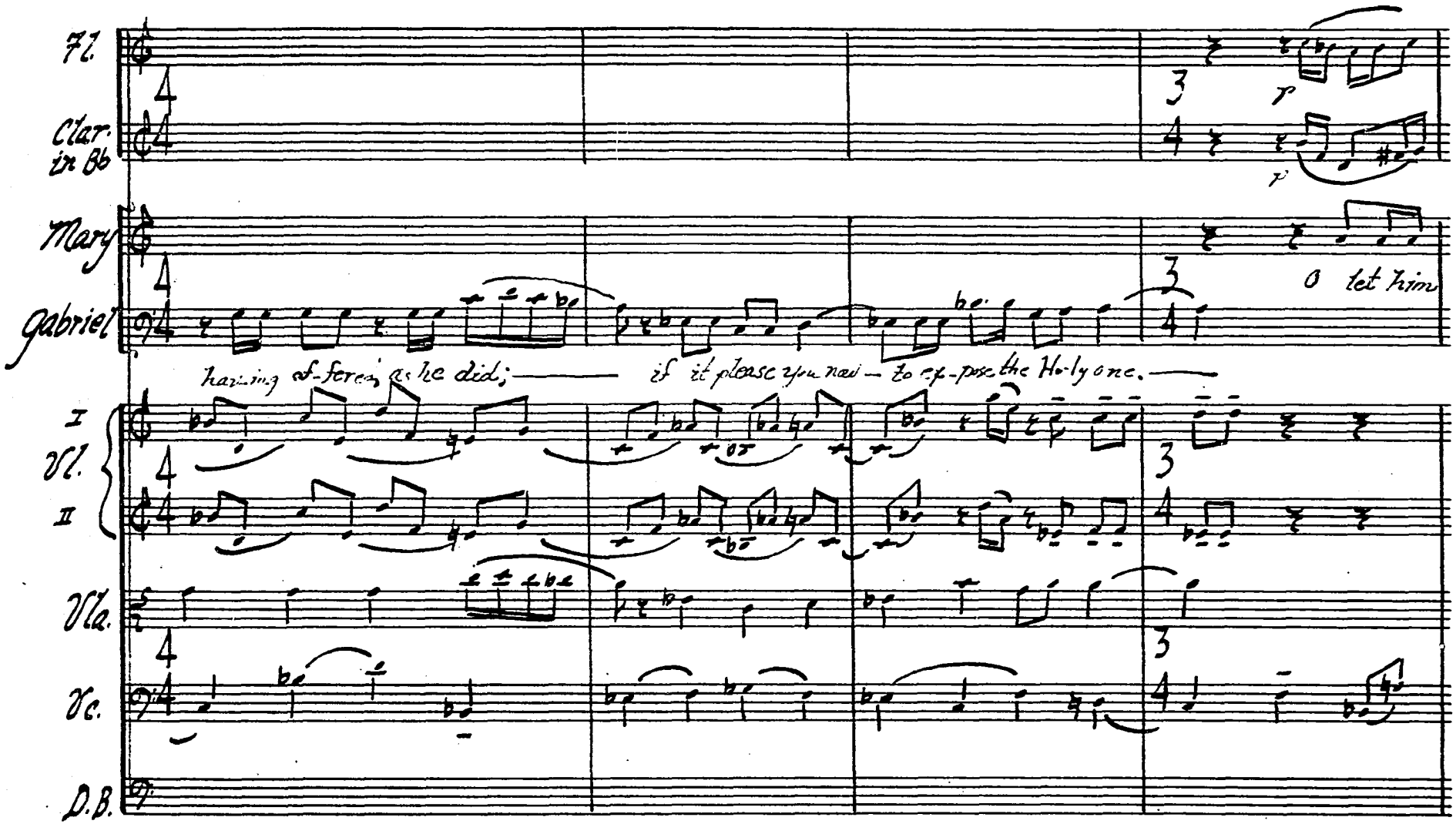
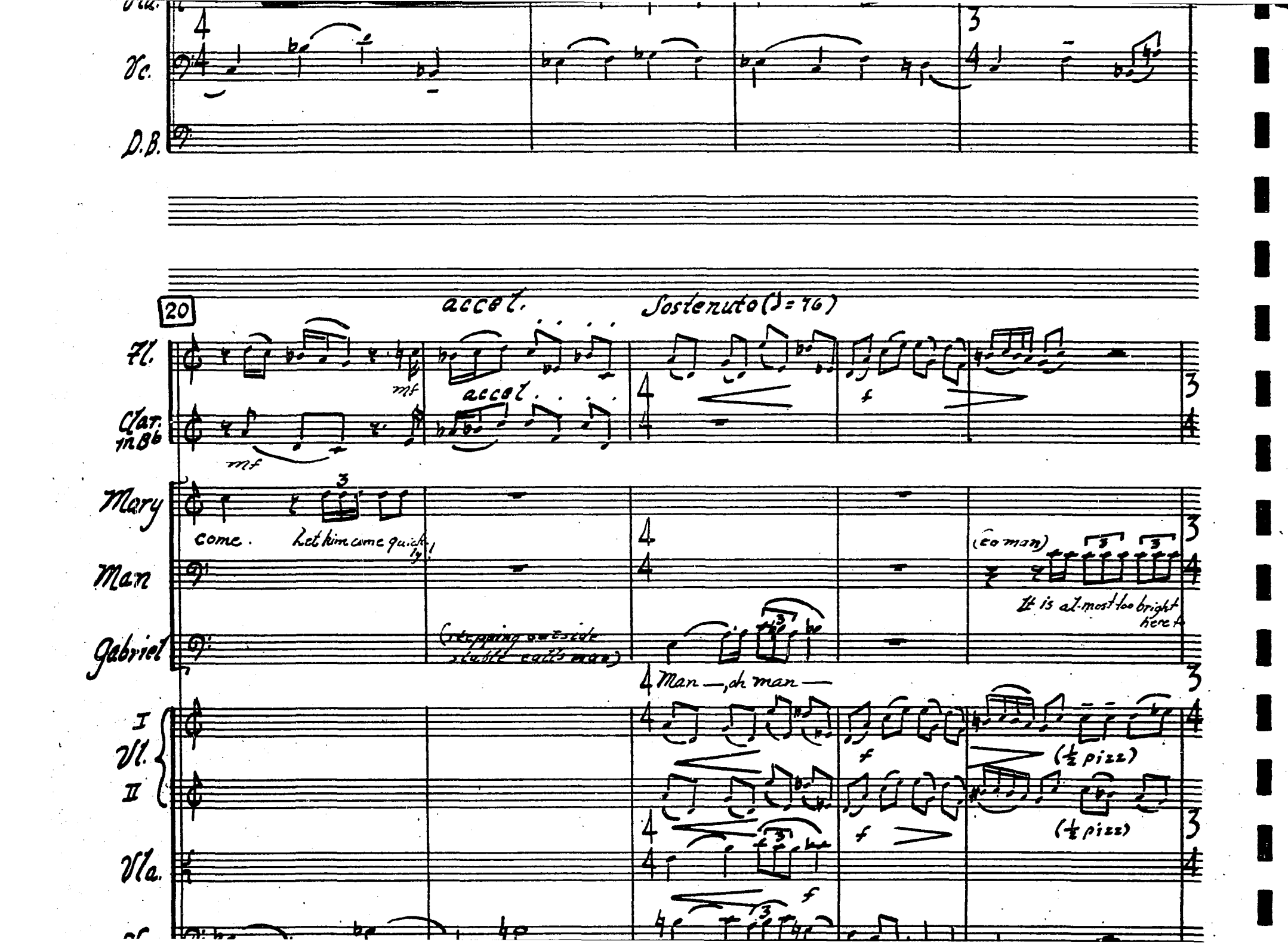
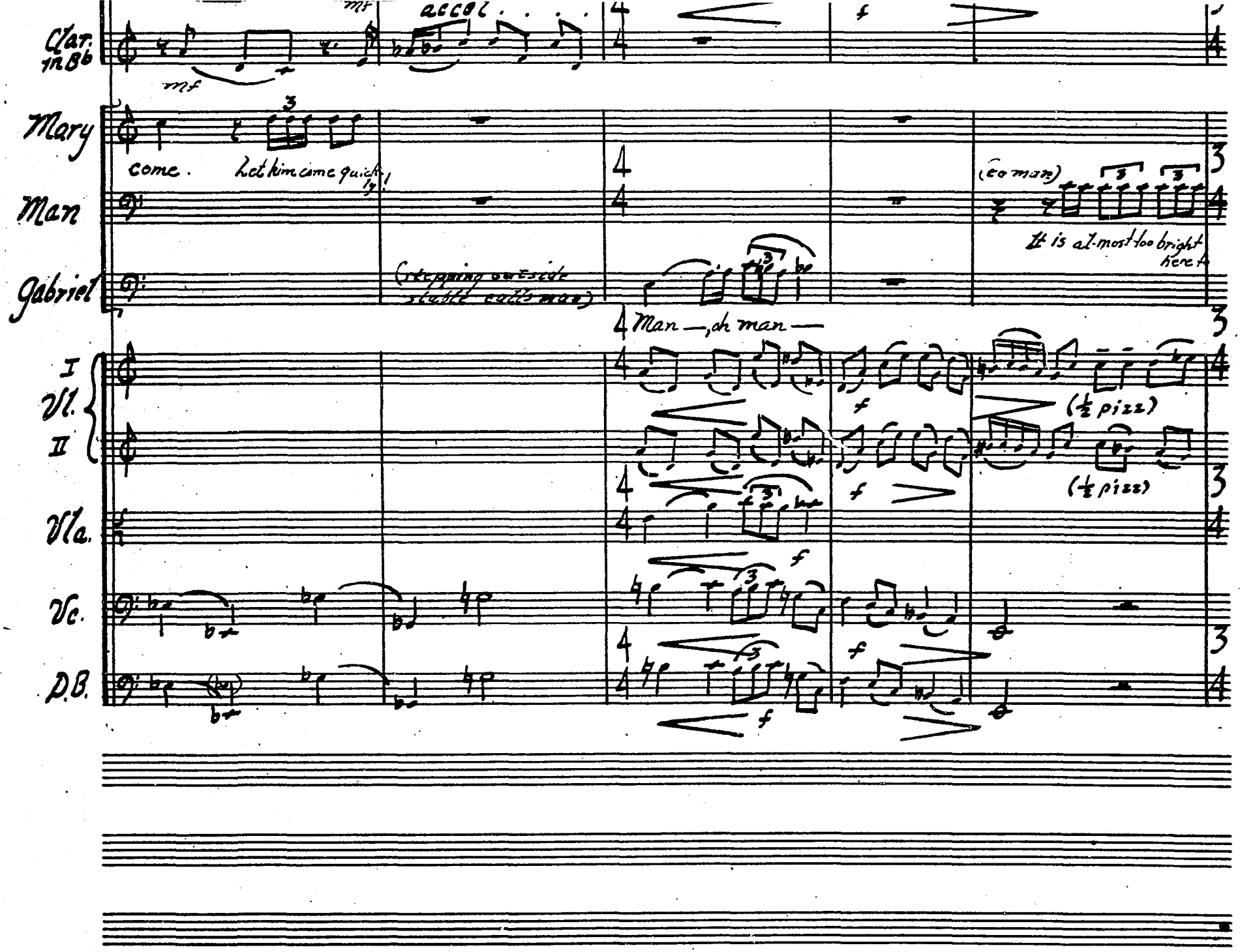


accel. Sostenuto (♩= 76)


Vc.
D.B.
20
accel.
Sostenuto (♩= 76)
Fl.
mf
accel.
f
Clar. in B♭
mf
Mary
come. Let him come quickly!
Man
(to man)
It is al-most too bright here!
Gabriel
(stepping outside stable call to man)
Man — oh man —
I
Vl.
II
f
(½ pizz)
f
(½ pizz)
Vla.
f



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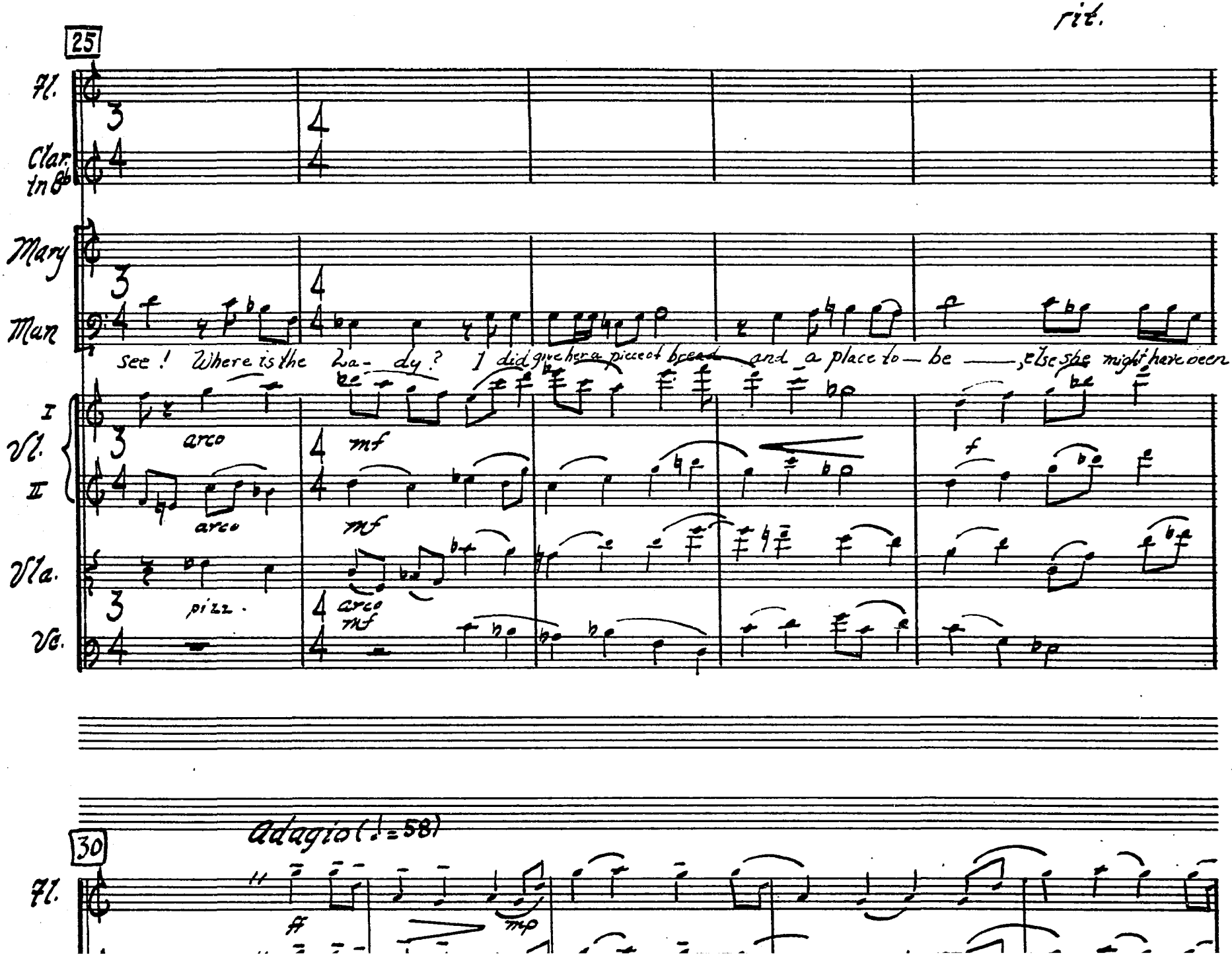
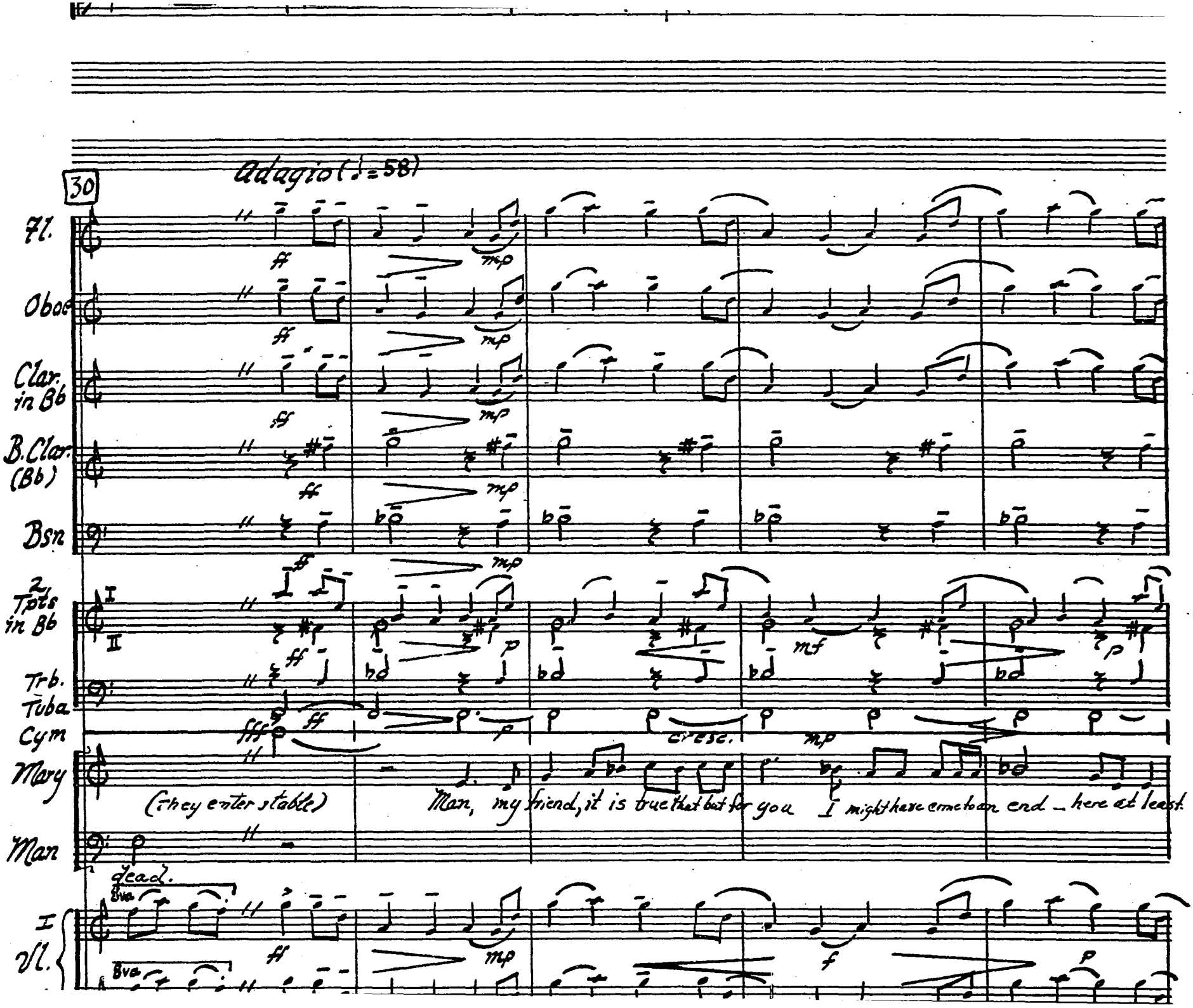
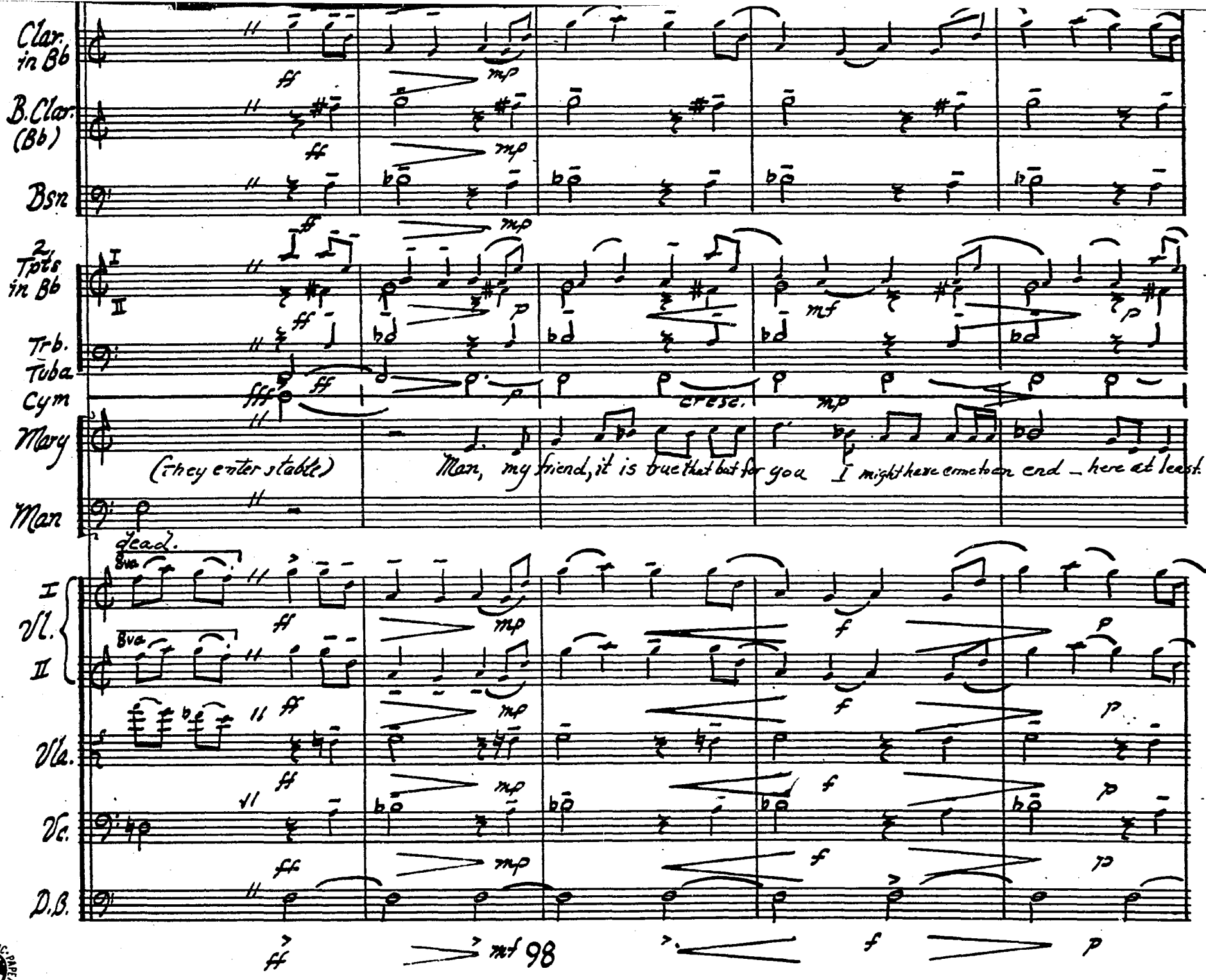
NO. 5-3124 1527½ Vine St. Hollywood, Calif.
117


rit.
25
Fl.
Clar. in B♭
Mary
Man
See! Where is the la- dy? I did give her a piece of bread and a place to be ——, else she might have been
I
Vl.
II
arco
mf
Vla.
pizz.
arco
Vc.
Adagio (♩=58)
30
Fl.
ff
mp


Adagio (♩=58)
30
Fl.
Oboe
Clar. in Bb
B. Clar. (Bb)
Bsn
2 Tpts in Bb
Trb.
Tuba
Cym
Mary
(they enter stable)
Man, my friend, it is true that but for you I might have come to an end – here at least
Man
dead.
I Vl.
cresc.



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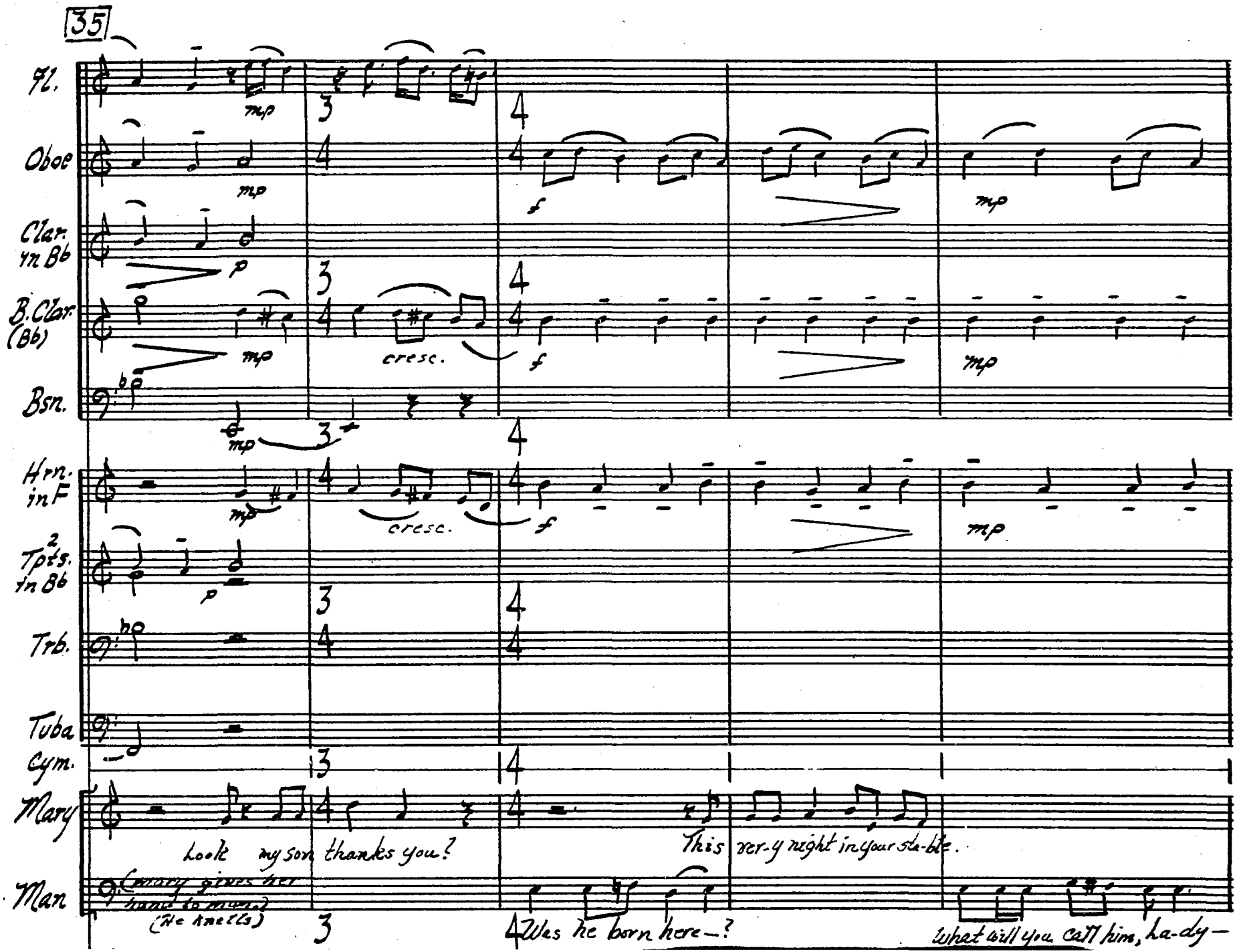
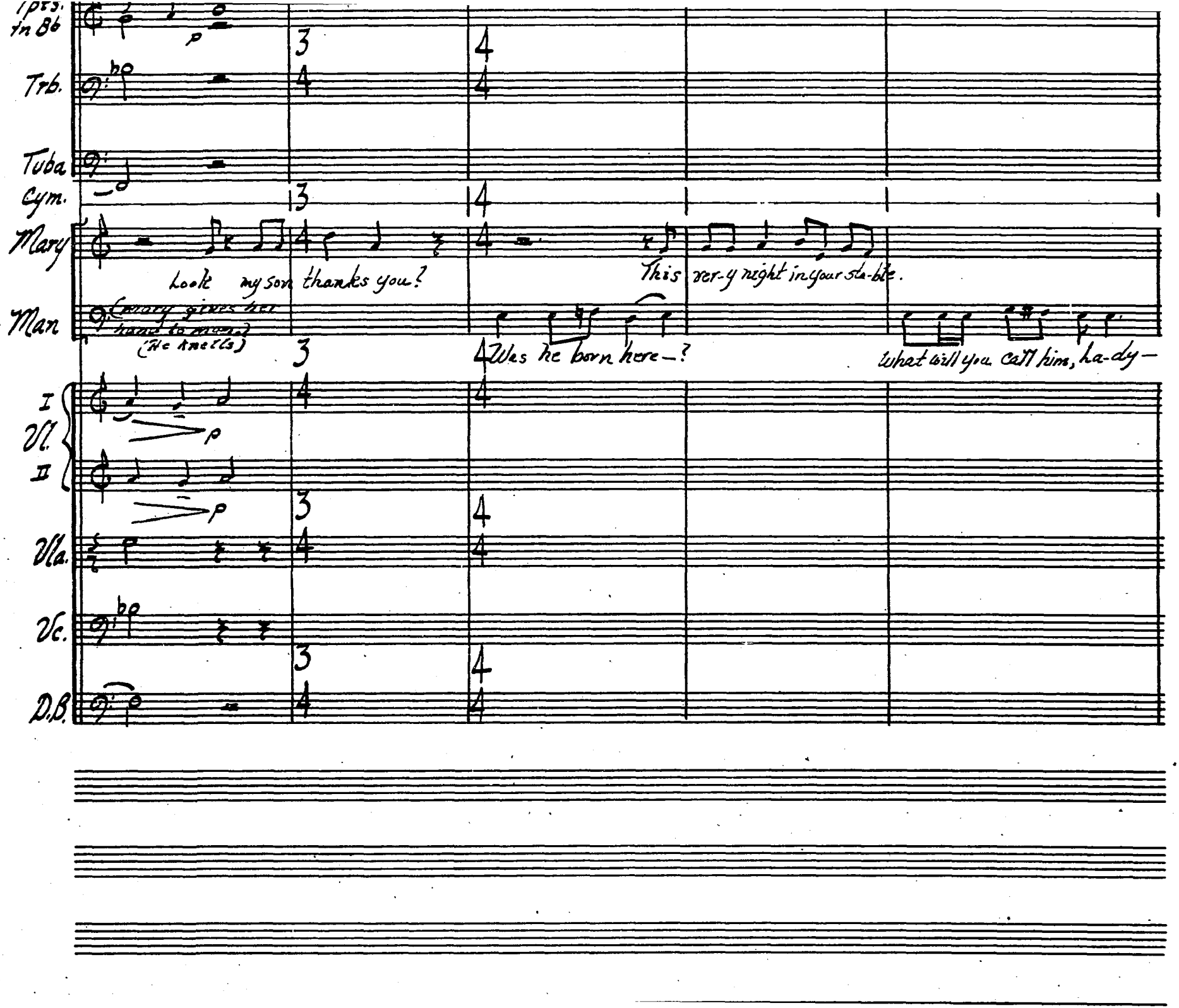
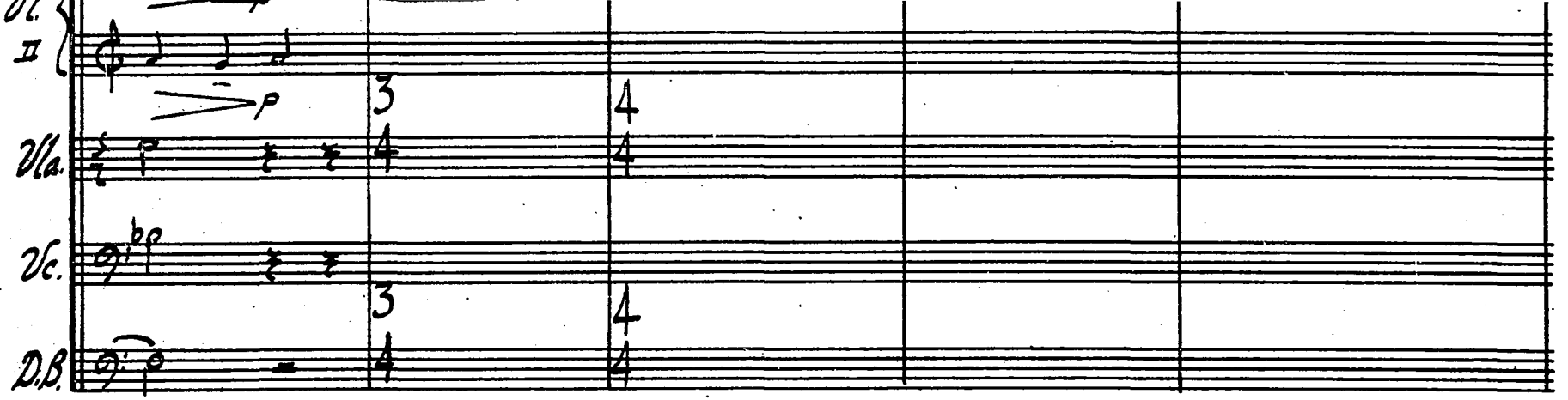
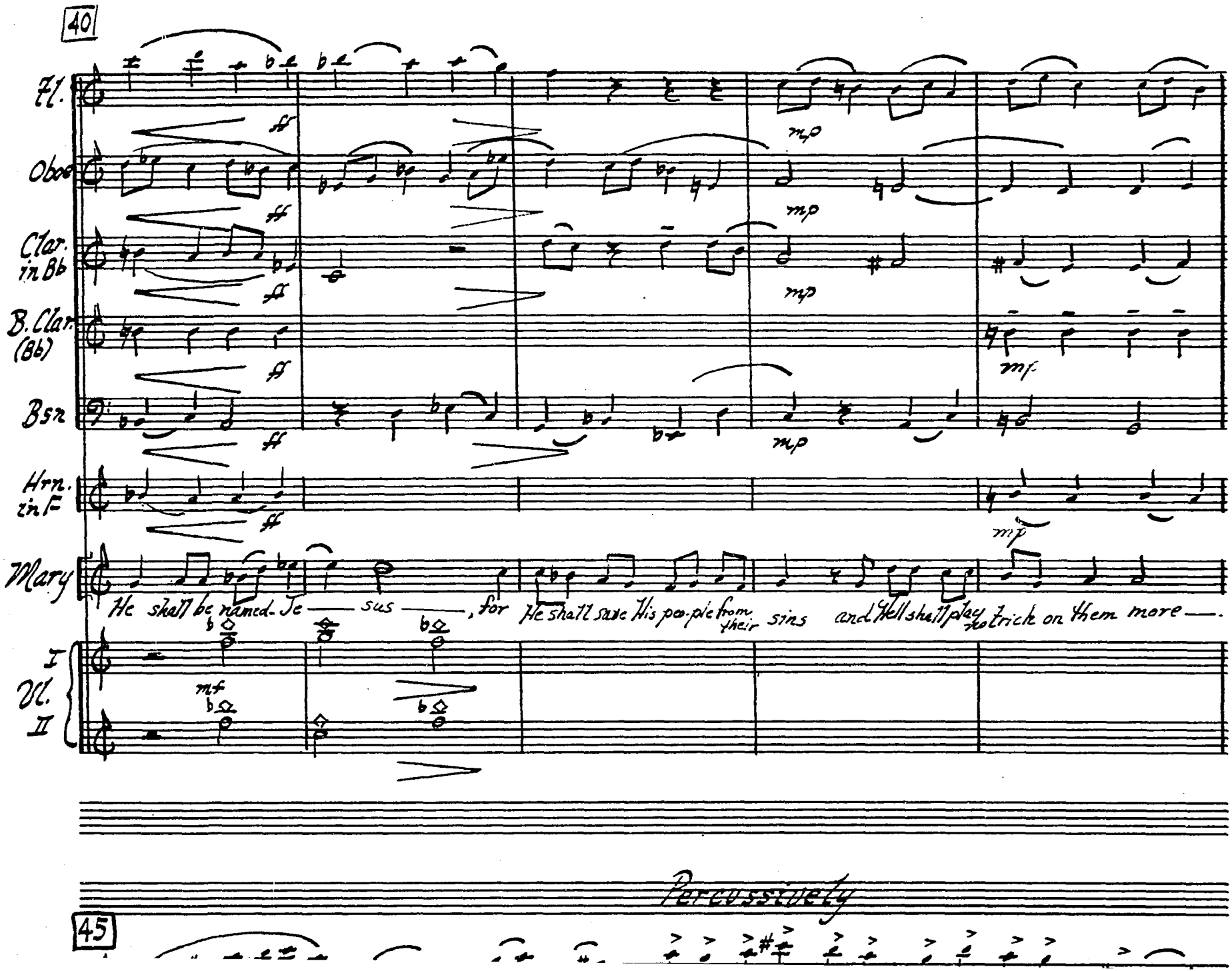
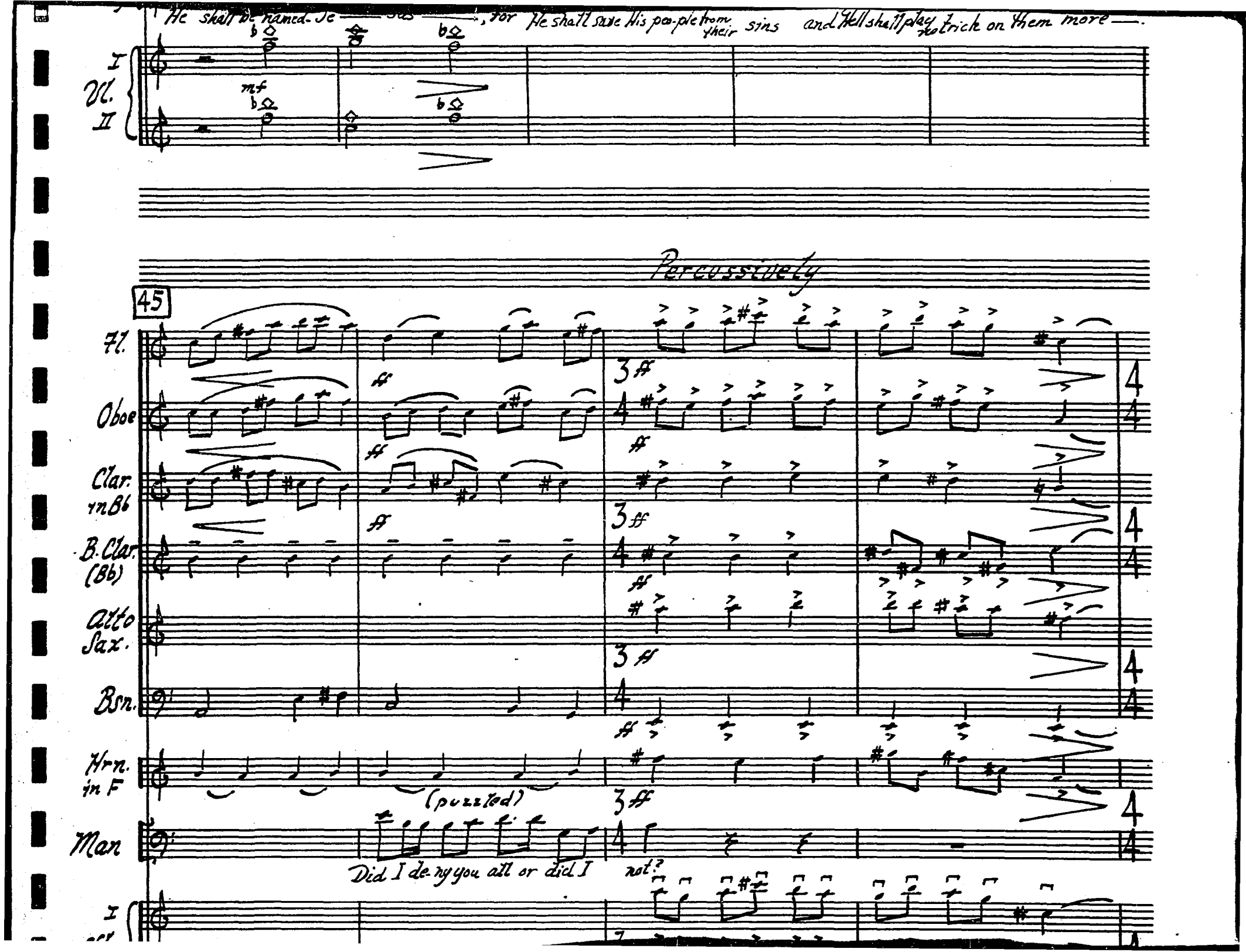

35
Fl.
Oboe
Clar. in Bb
B. Clar. (Bb)
Bsn.
Hrn. in F
2 Tpts. in Bb
Trb.
Tuba
Cym.
Mary
Man
mp
cresc.
f
mp
p
Look my son thanks you?
This ver-y night in your sta-ble.
(Mary gives her hand to man.)
(He kneels)
Was he born here—?
What will you call him, la-dy—

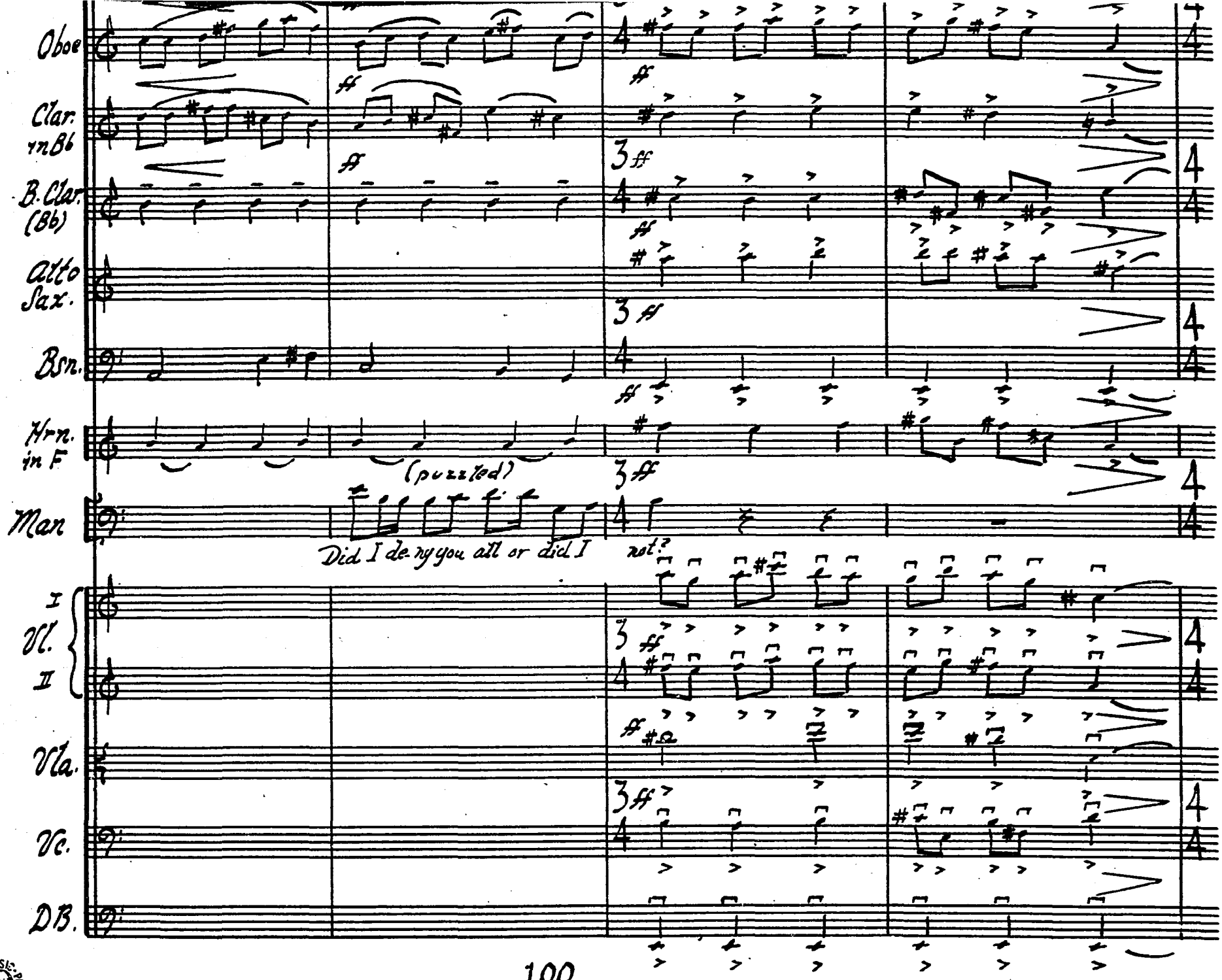

Trpts. in Bb
Trb.
Tuba
Cym.
Mary
Look my son thanks you?
This ver-y night in your sta-ble.
Man
(Mary gives her hand to man)
(He kneels)
Was he born here—?
What will you call him, la-dy—
I
II
Vl.
Vla.
Vc.
D.B.



NO. 5-3124 1527½ Vine St. Hollywood, Calif.


40
Fl.
Oboe
Clar. in Bb
B. Clar. (Bb)
Bsn
Hrn. in F
Mary
He shall be named Je — sus —, for He shall save His peo-ple from their sins and Hell shall play no trick on them more —.
Vl. I
Vl. II
Percussively
45


He shall be named Je — sus —, for He shall save His peo-ple from their sins and Hell shall play no trick on them more —.
I
Vl.
II
mf
Percussively
45
Fl.
Oboe
Clar. in Bb
B. Clar. (Bb)
Alto Sax.
Bsn.
Hrn. in F
(puzzled)
Man
Did I de-ny you all or did I
not?
I
ff
3
4



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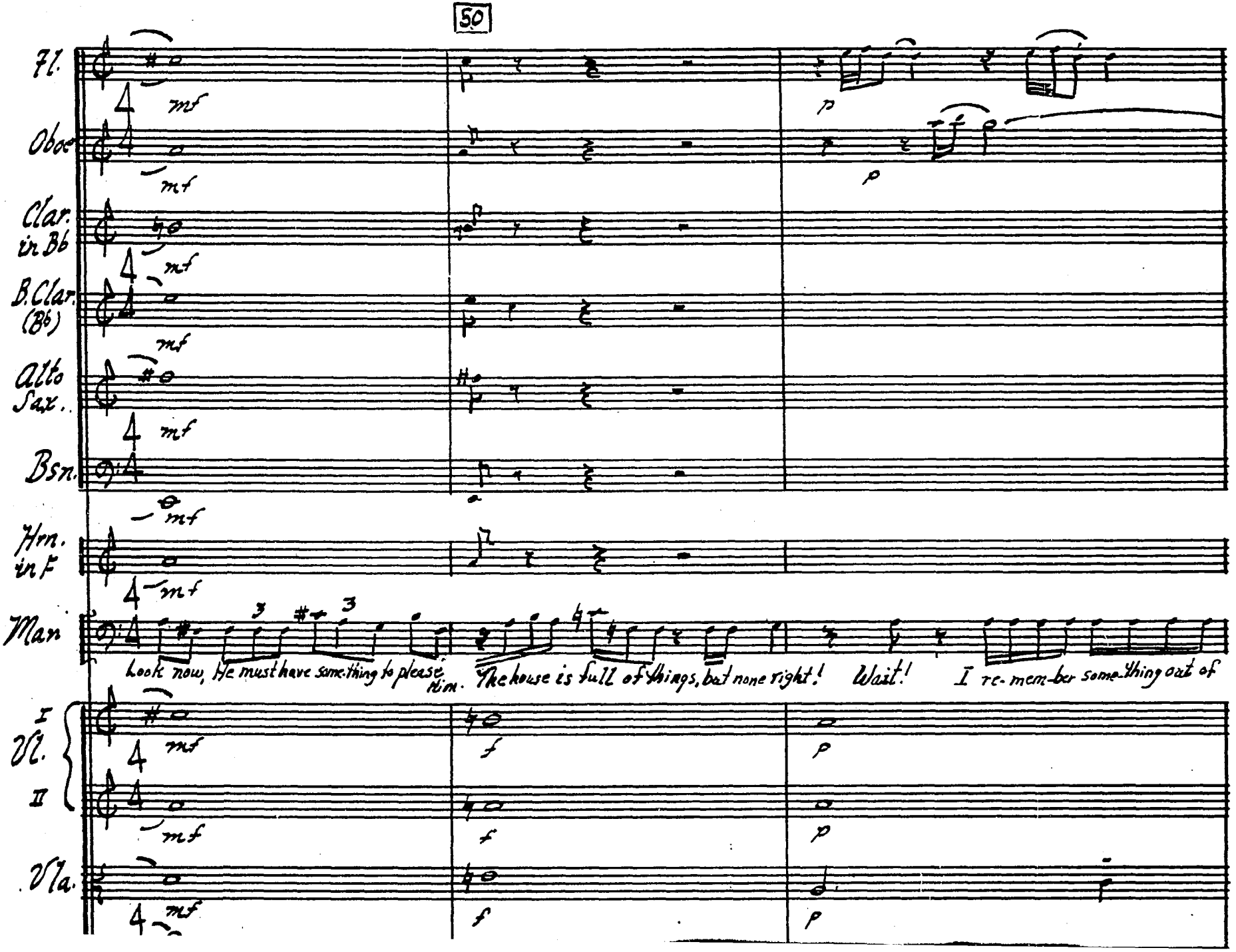
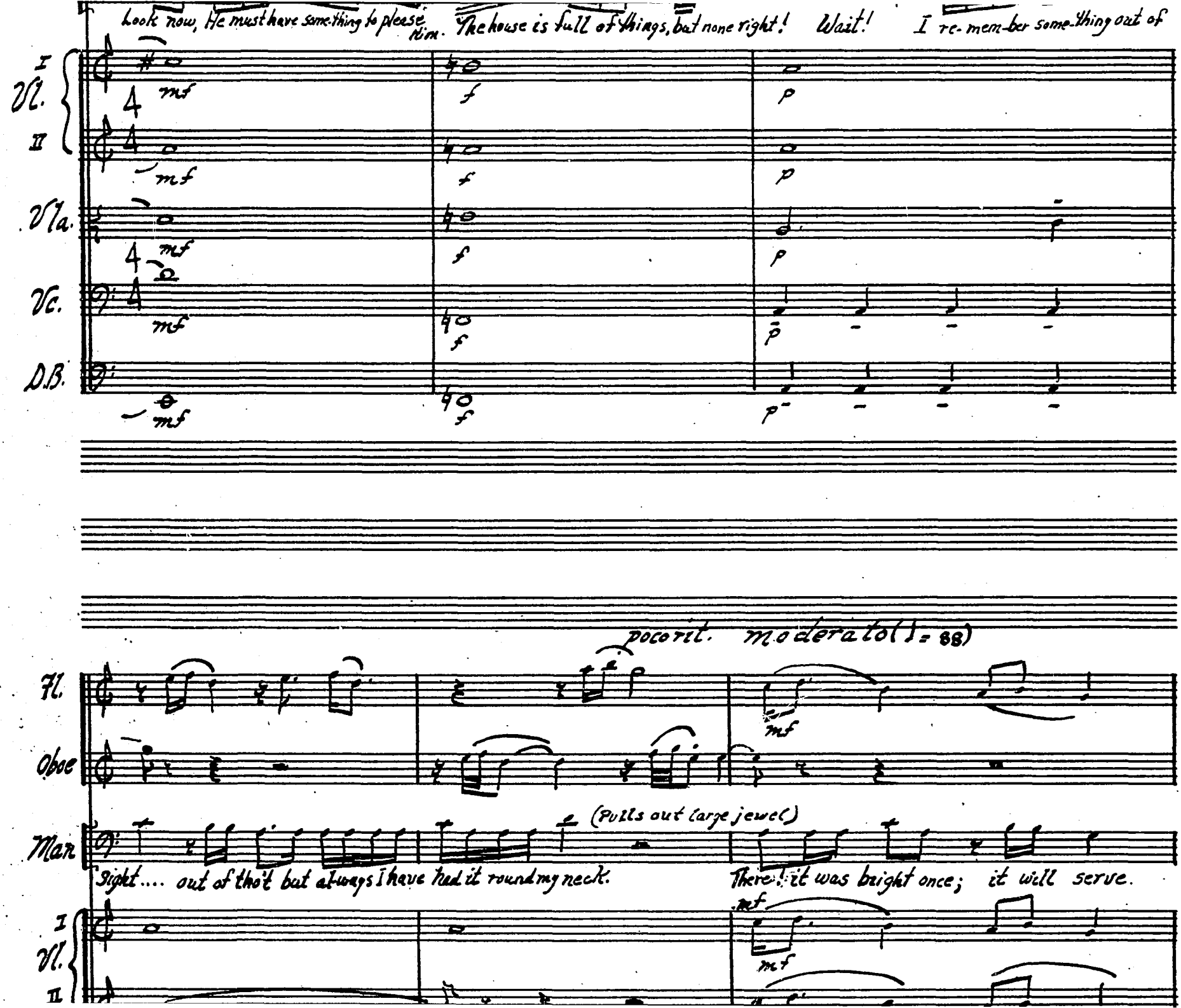
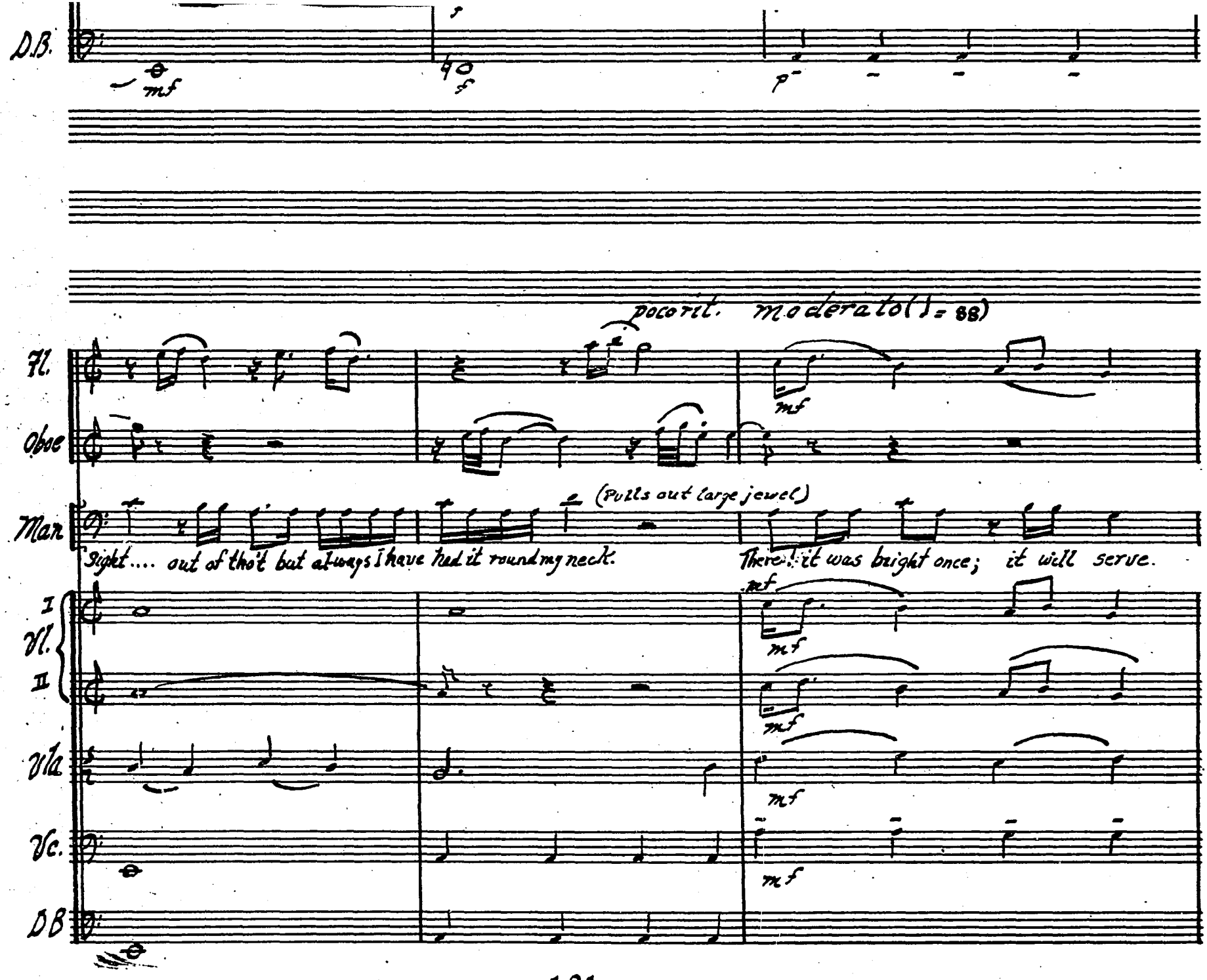
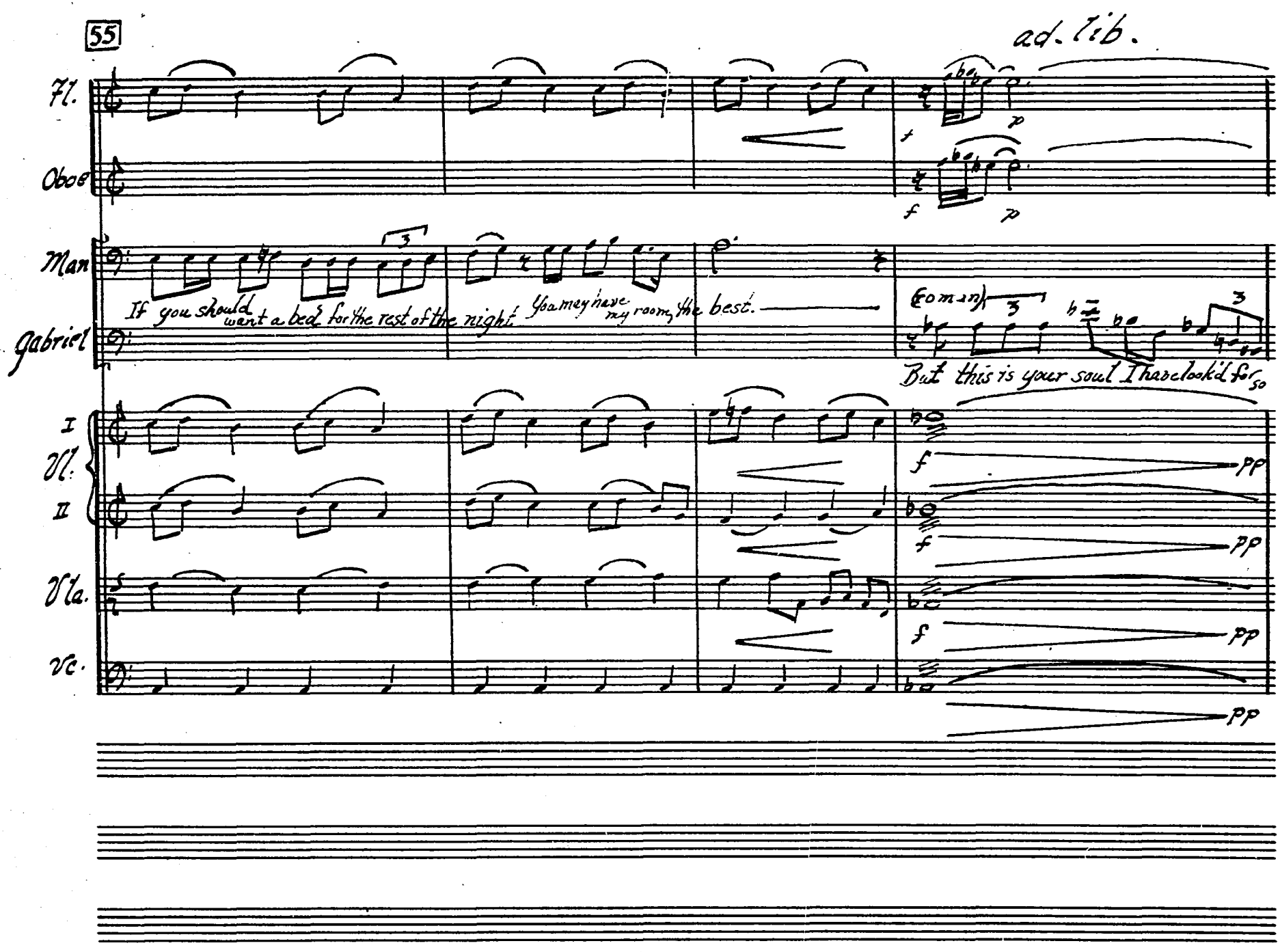
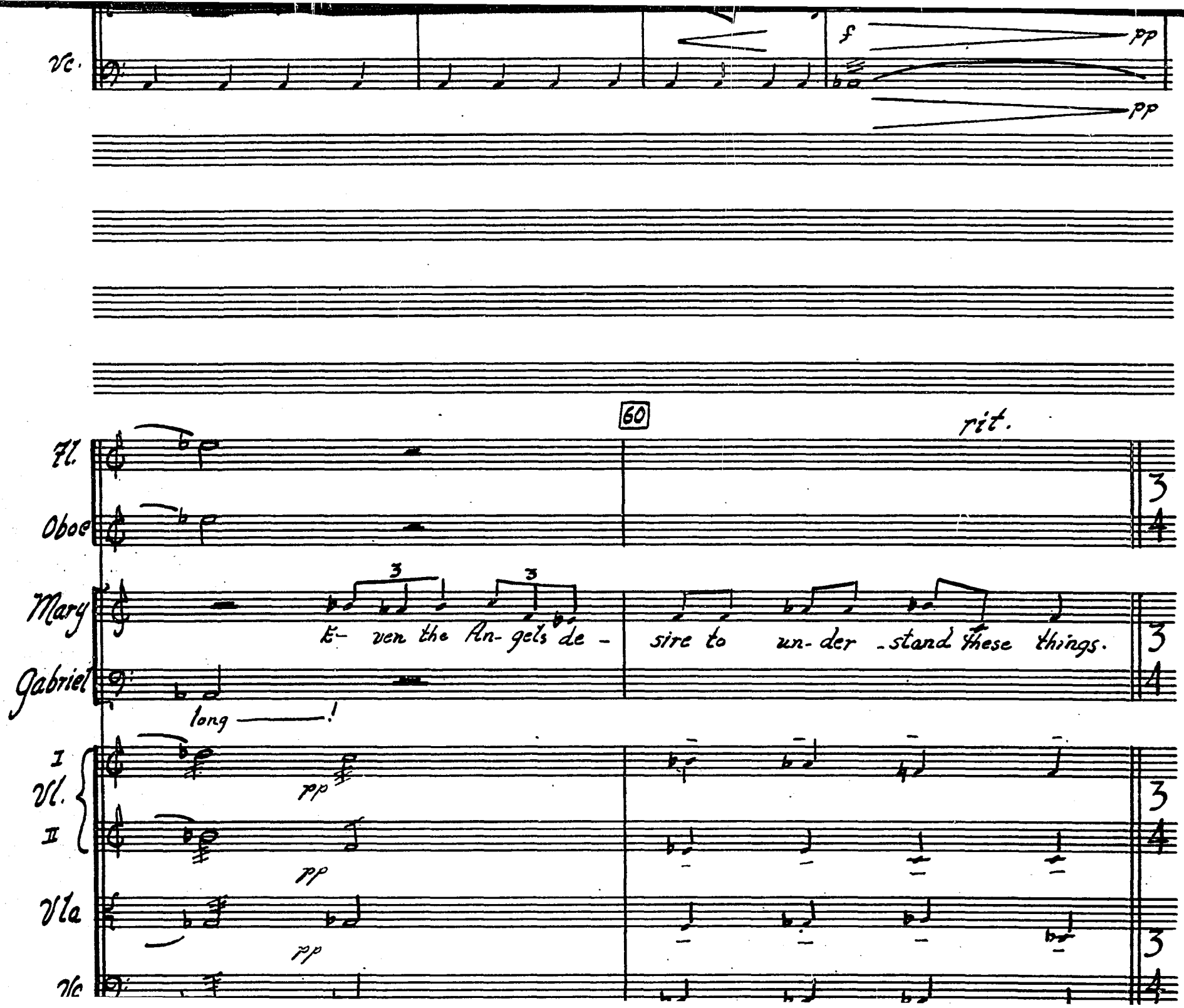
HO. 5-3124 1527½ Vine St. Hollywood, Calif.

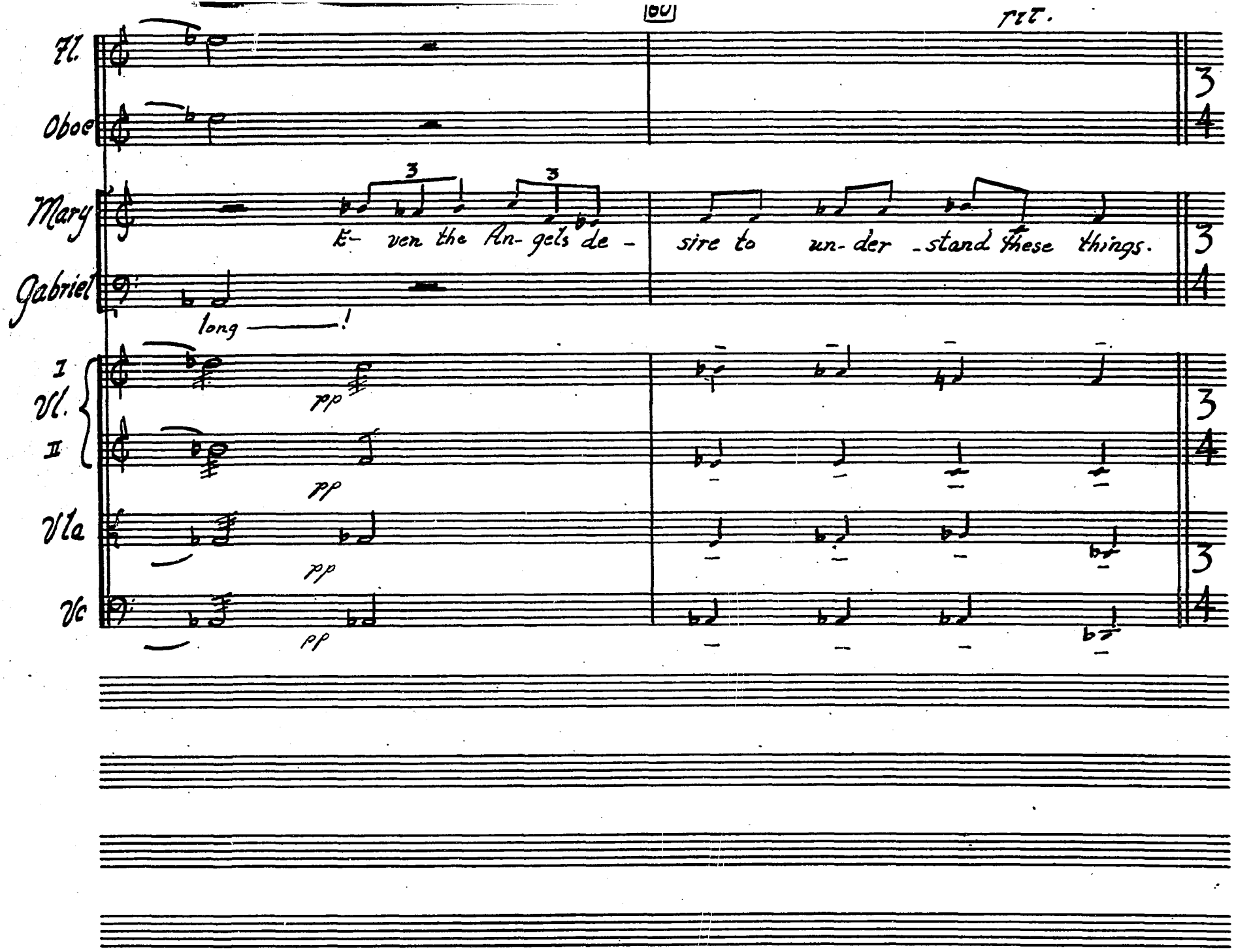

50
Fl.
Oboe
Clar. in Bb
B.Clar. (Bb)
Alto Sax.
Bsn.
Hrn. in F
Man
Look now, He must have some-thing to please him.
The house is full of things, but none right!
Wait!
I re-mem-ber some-thing out of
Vl. I
Vl. II
Vla.
mf
p
f


Look now, He must have some-thing to please him. The house is full of things, but none right! Wait! I re-mem-ber some-thing out of
I Vl.
II
Vla.
Vc.
D.B.
mf
f
p
poco rit. moderato (♩= 88)
Fl.
Oboe
Man
(Pulls out large jewel)
Sight.... out of thot but always I have had it round my neck.
There! it was bright once; it will serve.
I Vl.
II


D.B.
mf
40
f
p
poco rit.
moderato (♩= 88)
Fl.
Oboe
Mar
(Pulls out large jewel)
Sight.... out of tho't but always I have had it round my neck.
There! it was bright once; it will serve.
I
Vl.
II
Vla
Vc.
DB


55
ad. lib.
Fl.
Oboe
Man
Gabriel
I
Vl.
II
Vla.
Vc.
If you should want a bed for the rest of the night
You may have my room, the best.
(Roman)
But this is your soul I have look'd for so
p
f
pp


Vc.
f
pp
pp
60
rit.
Fl.
Oboe
Mary
E- ven the An- gels de - sire to un- der - stand these things.
Gabriel
long ——!
I
Vl.
II
pp
pp
Vla
pp
Vc.



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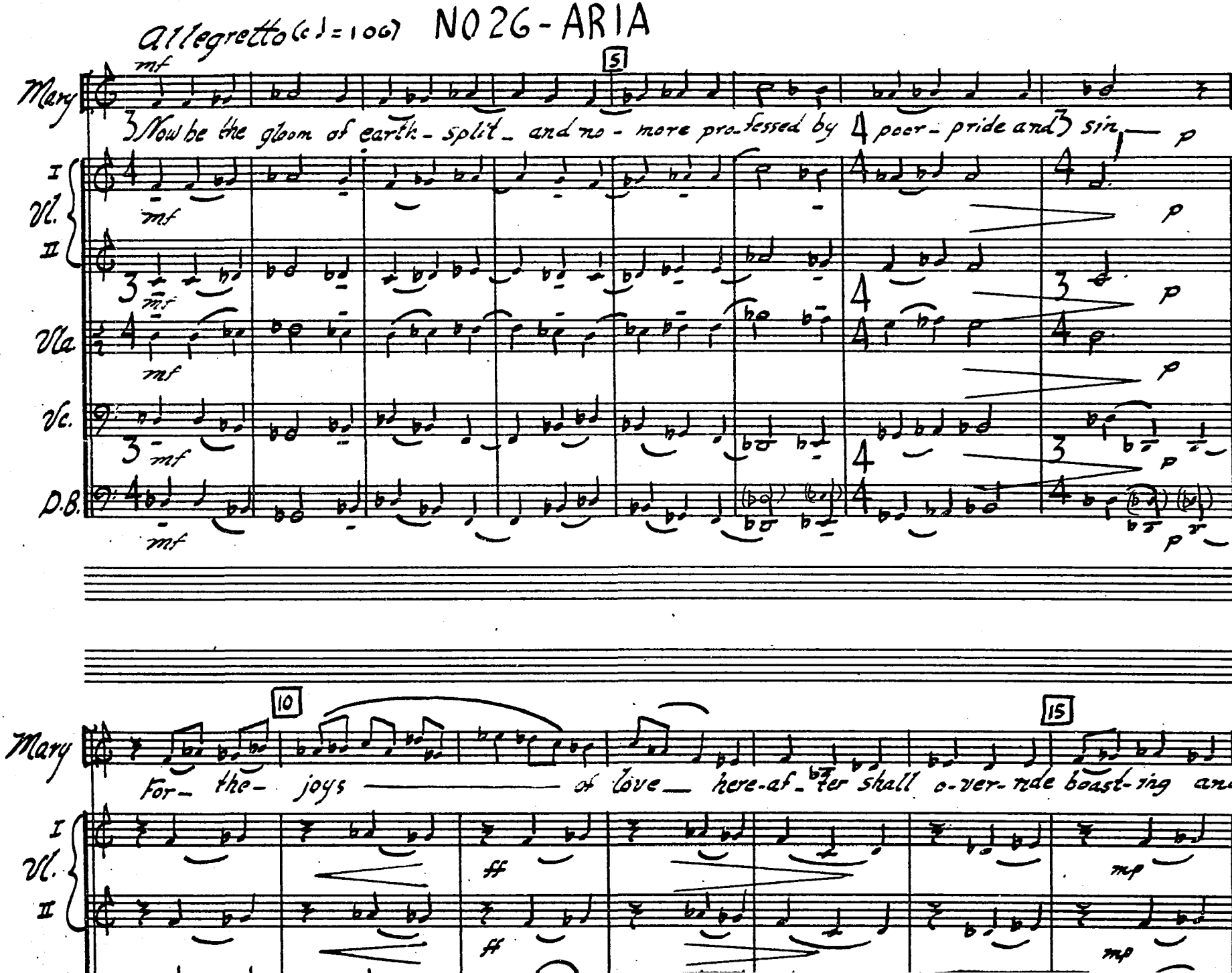
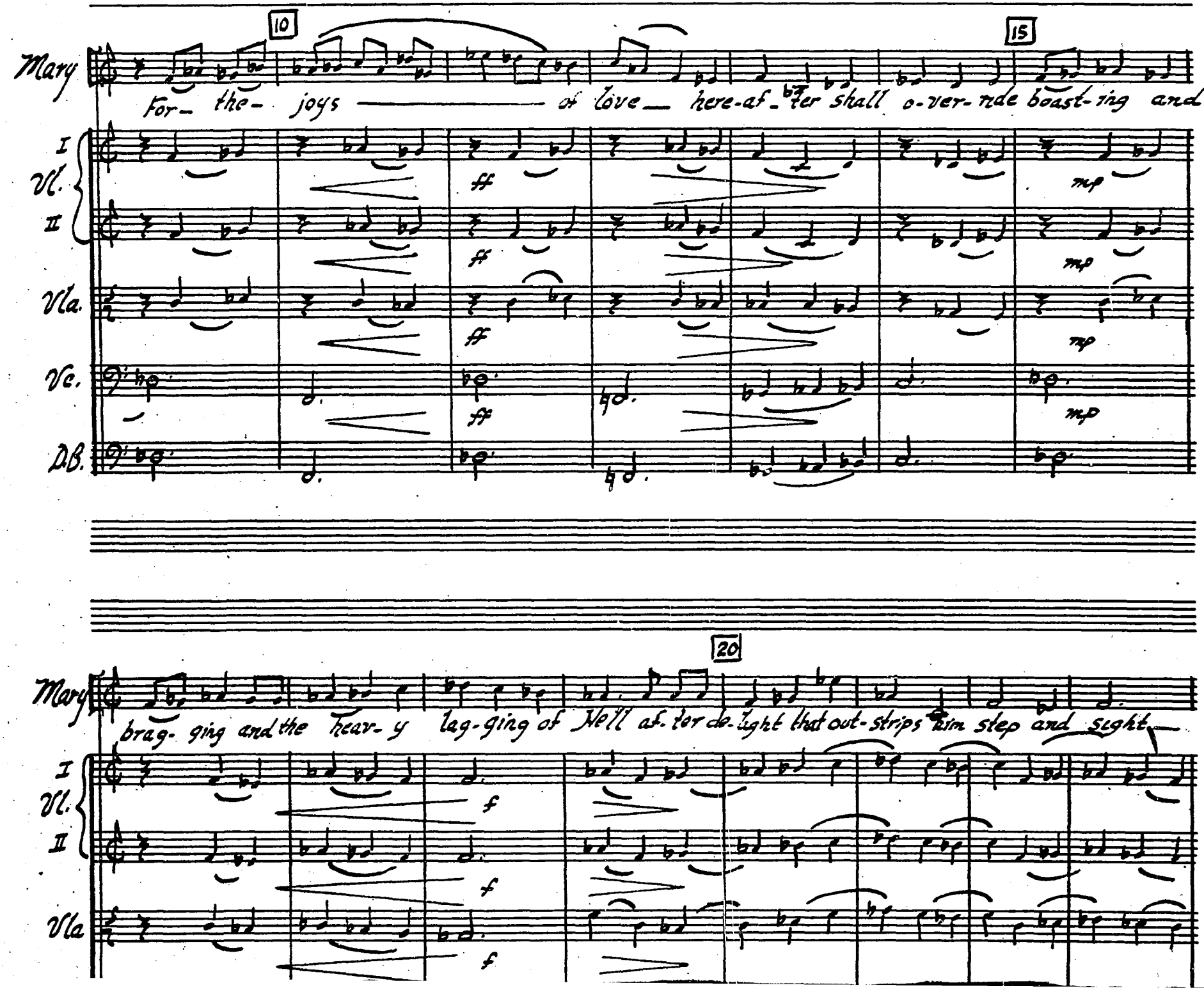
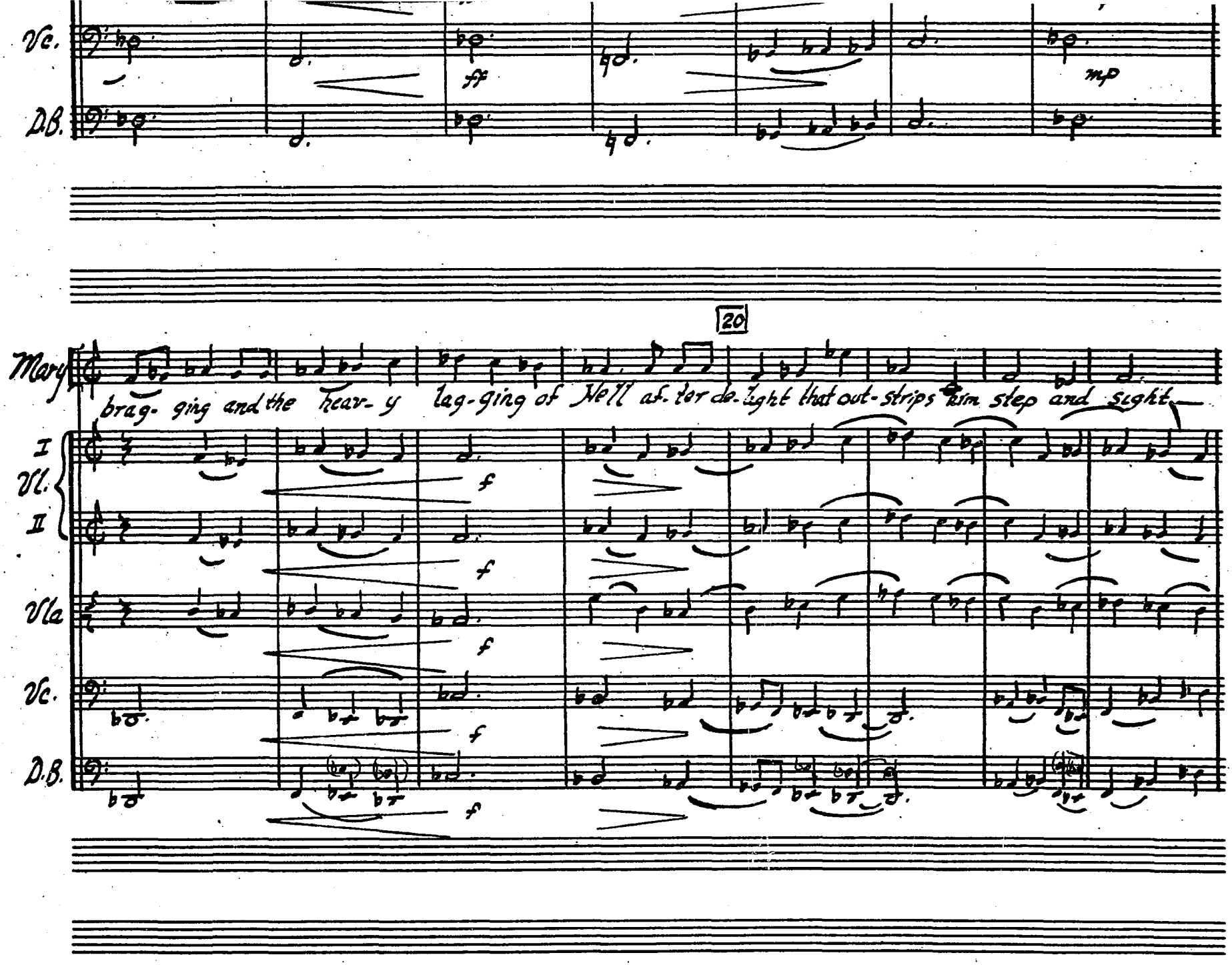

Allegretto (♩=106) NO 26 - ARIA
Mary
mf
5
Now be the gloom of earth - split - and no - more pro - fessed by poor - pride and sin —
p
I
Vl.
II
Vla.
Vc.
D.B.
mf
10
15
For - the - joys —— of love — here - af - ter shall o - ver - ride boast - ing and
ff
mp


10
15
Mary
For- the- joys ——— of love— here-af-ter shall o-ver-ride boast-ing and
I
Vl.
II
Vla.
Vc.
DB.
ff
mp
20
Mary
brag- ging and the hear- y lag-ging of Hell af-ter de-light that out-strips him step and sight—
Vla
f



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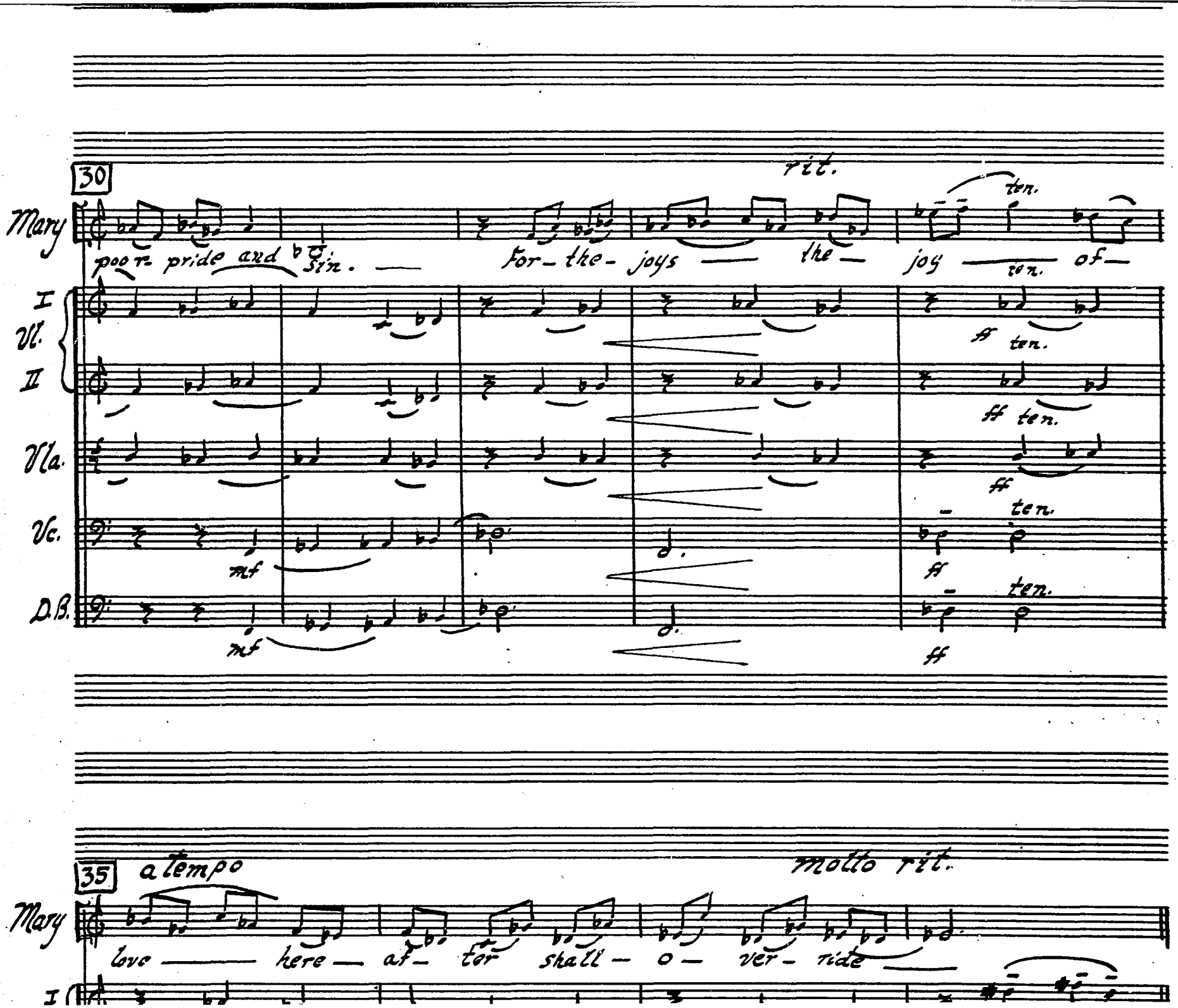
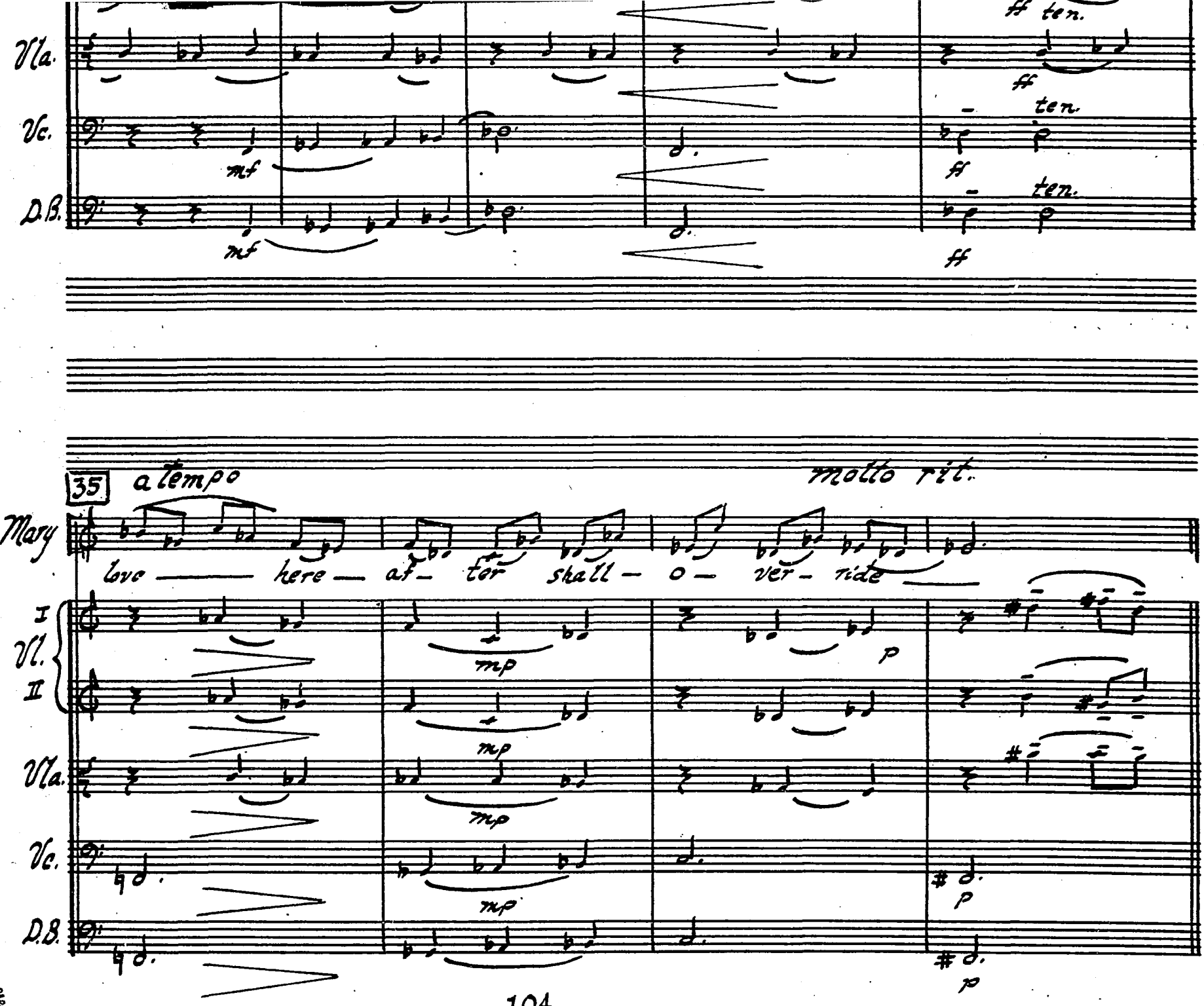
117

25
Mary
Now- be- the- gloom — of — earth — split — and no- more-pro-fessed — by
I
Vl
II
Vla.
Vc.
D.B.
cresc.
ff
p
mf
30
rit.
Mary
poor- pride and sin. — For- the- joys — the — joy — of —
ten.
I
Vl.
ff ten.


30
rit.
Mary
poor pride and sin. For the joys the joy of
ten.
I
Vl.
II
Vla.
Vc.
D.B.
mf
ff
35
a tempo
molto rit.
Mary
love here after shall o ver ride
I



CAMCO MUSIC SERVICE
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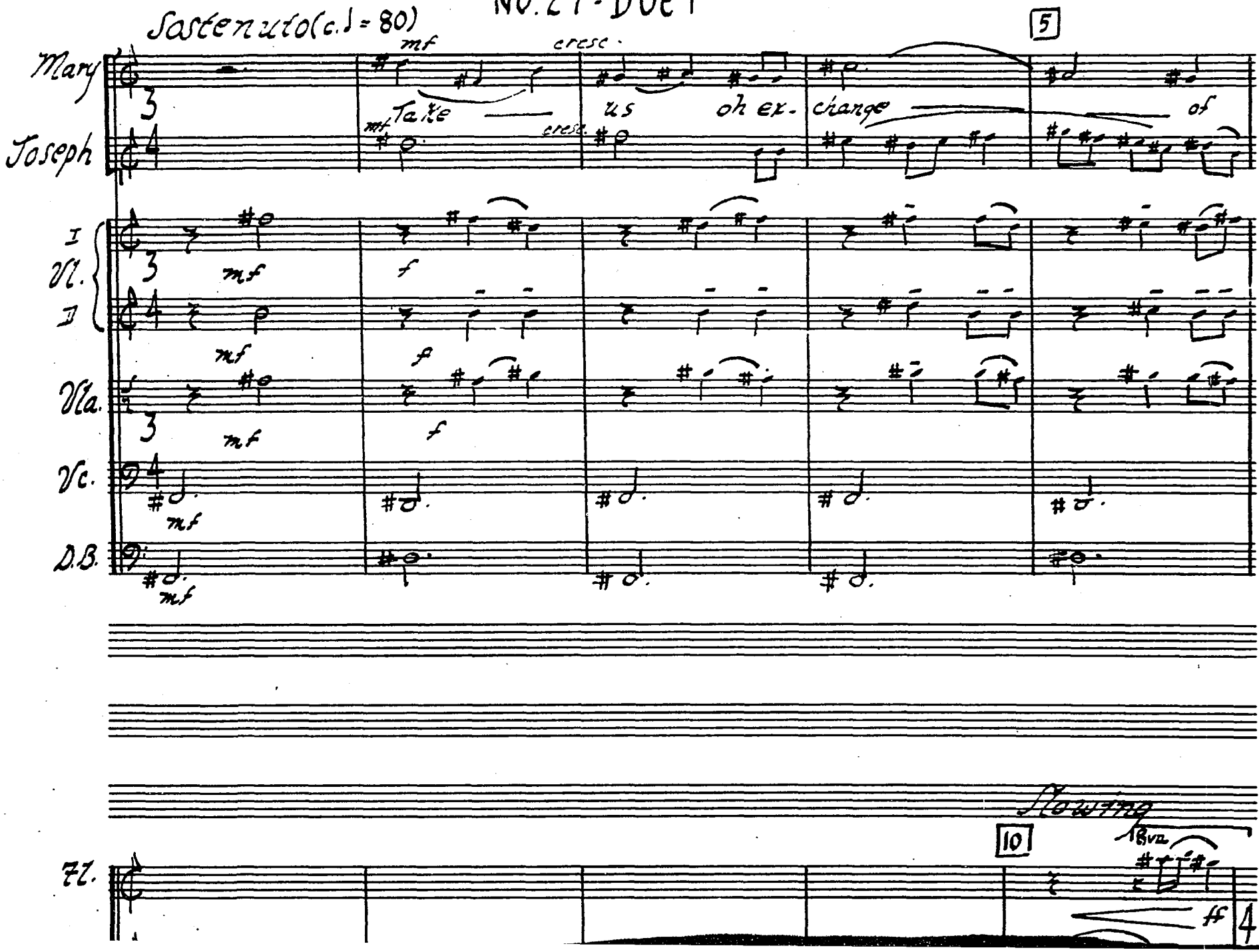
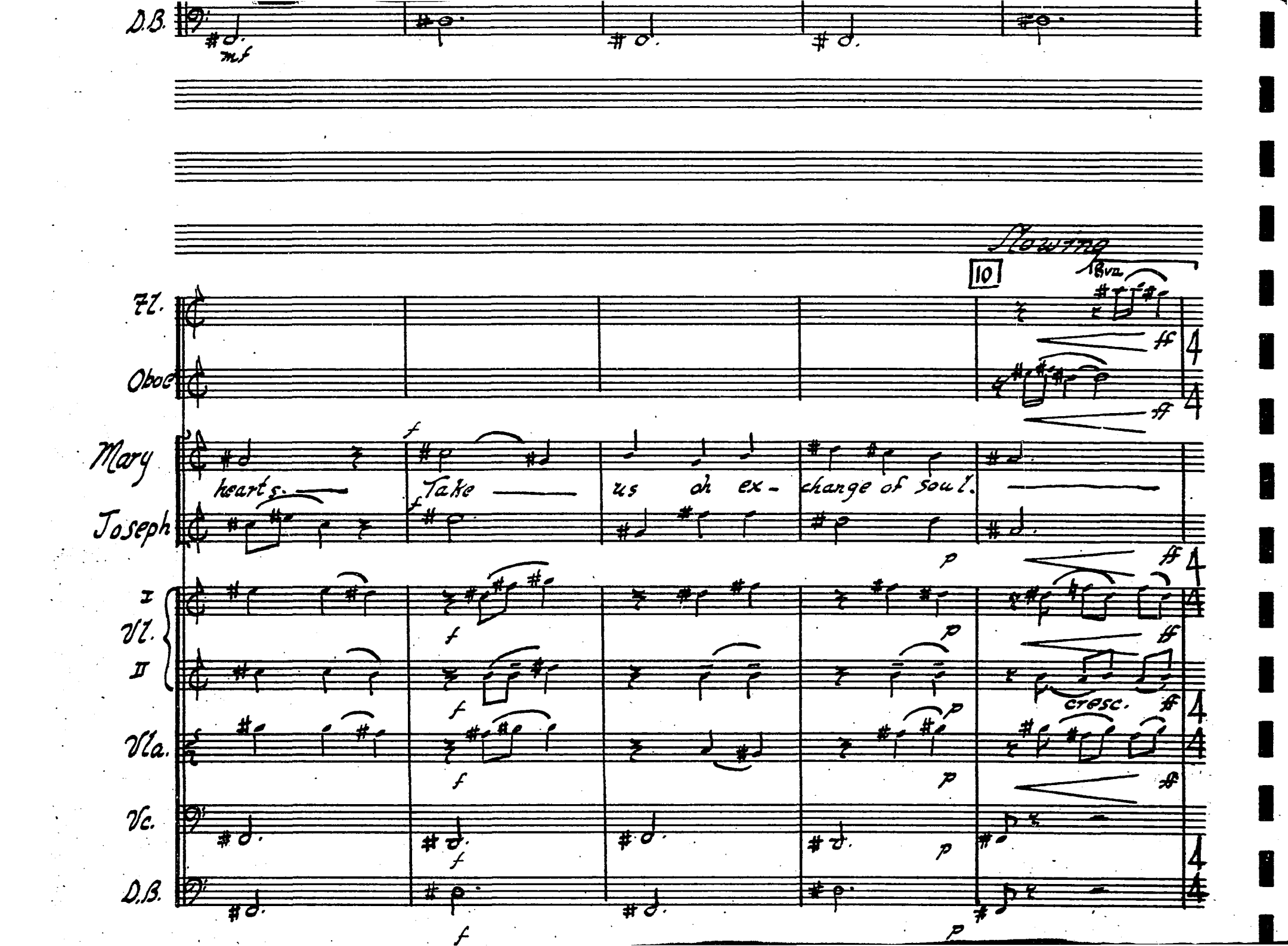
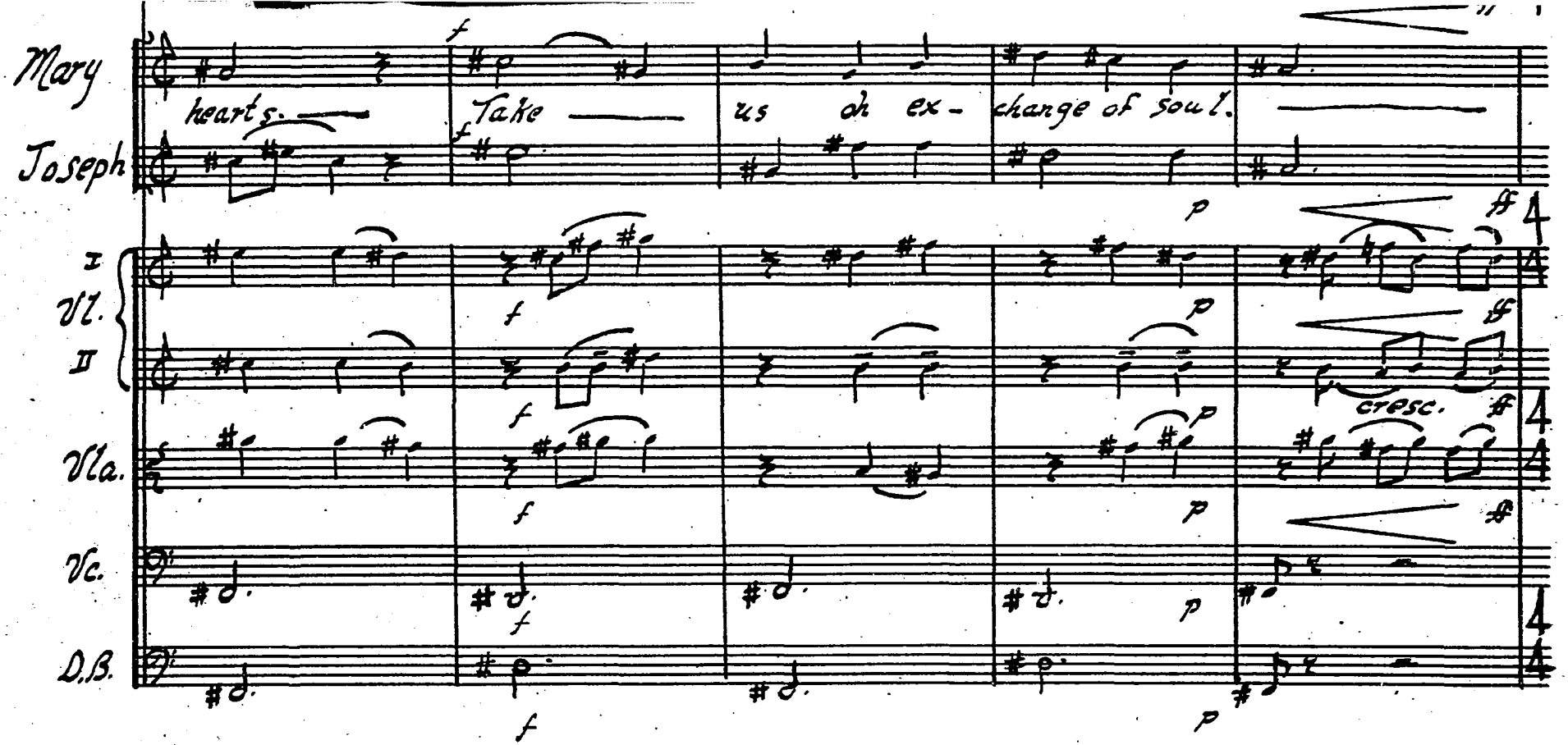
NO. 27 - DUET


Sostenuto (c. ♩ = 80)
Mary
Joseph
Take us oh ex- change of
mf
cresc.
5
I
Vl.
II
Vla.
Vc.
D.B.
Fl.
Slowing
10
8va
ff


D.B.
mf
Slowing
10
8va
Fl.
Oboe
Mary
Joseph
I
Vl.
II
Vla.
Vc.
D.B.
heart's.
Take
us oh ex-
change of soul.
cresc.



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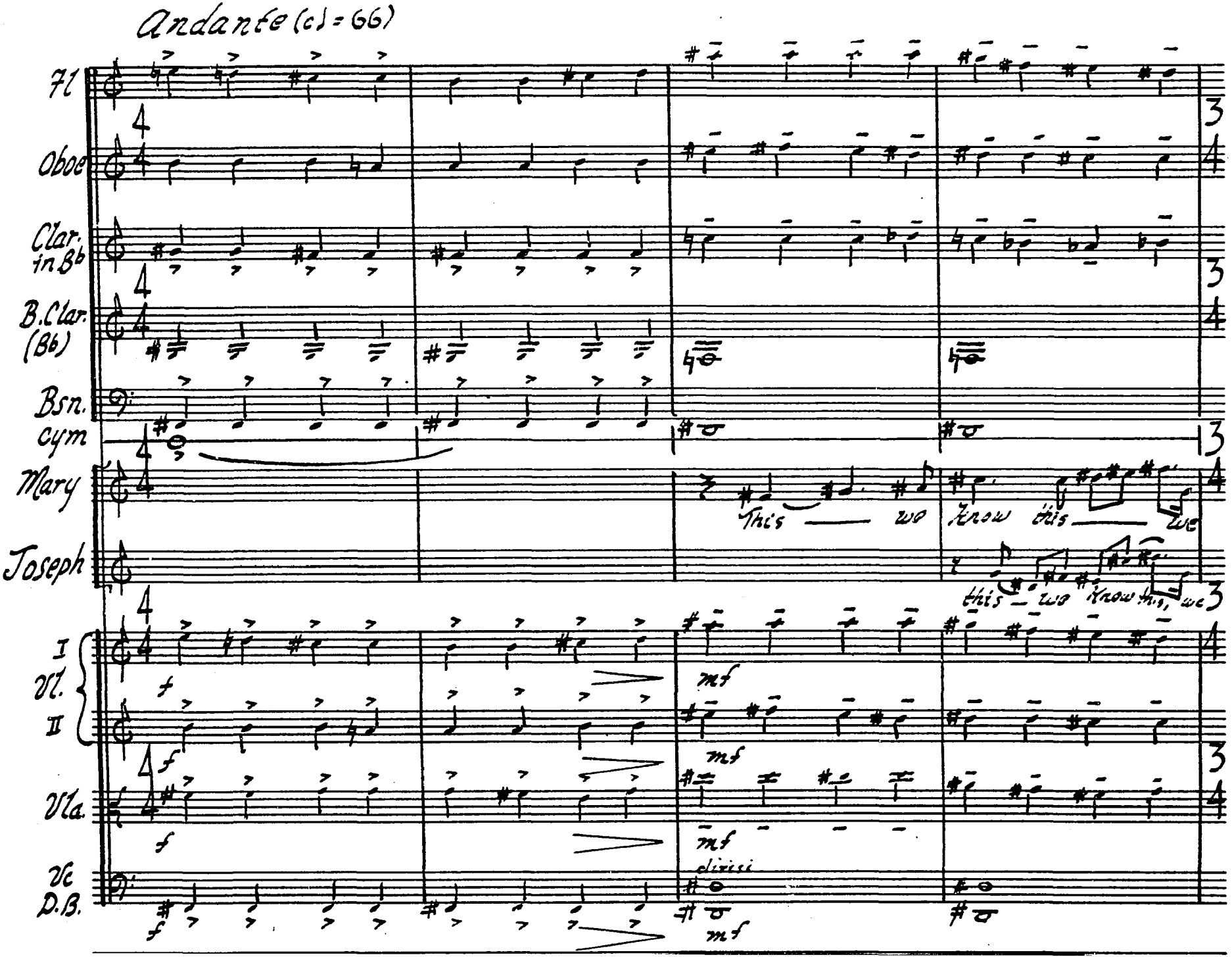
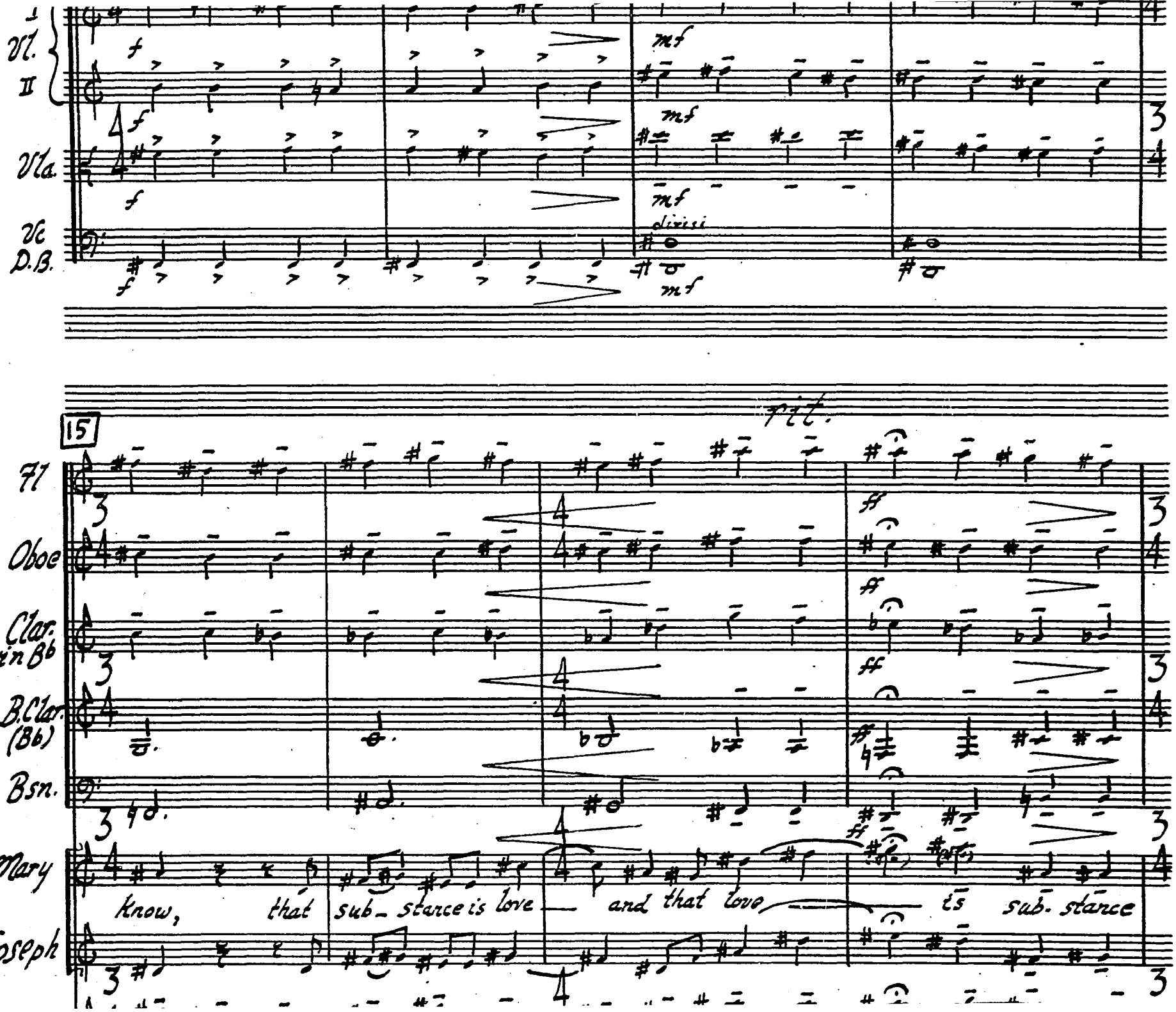
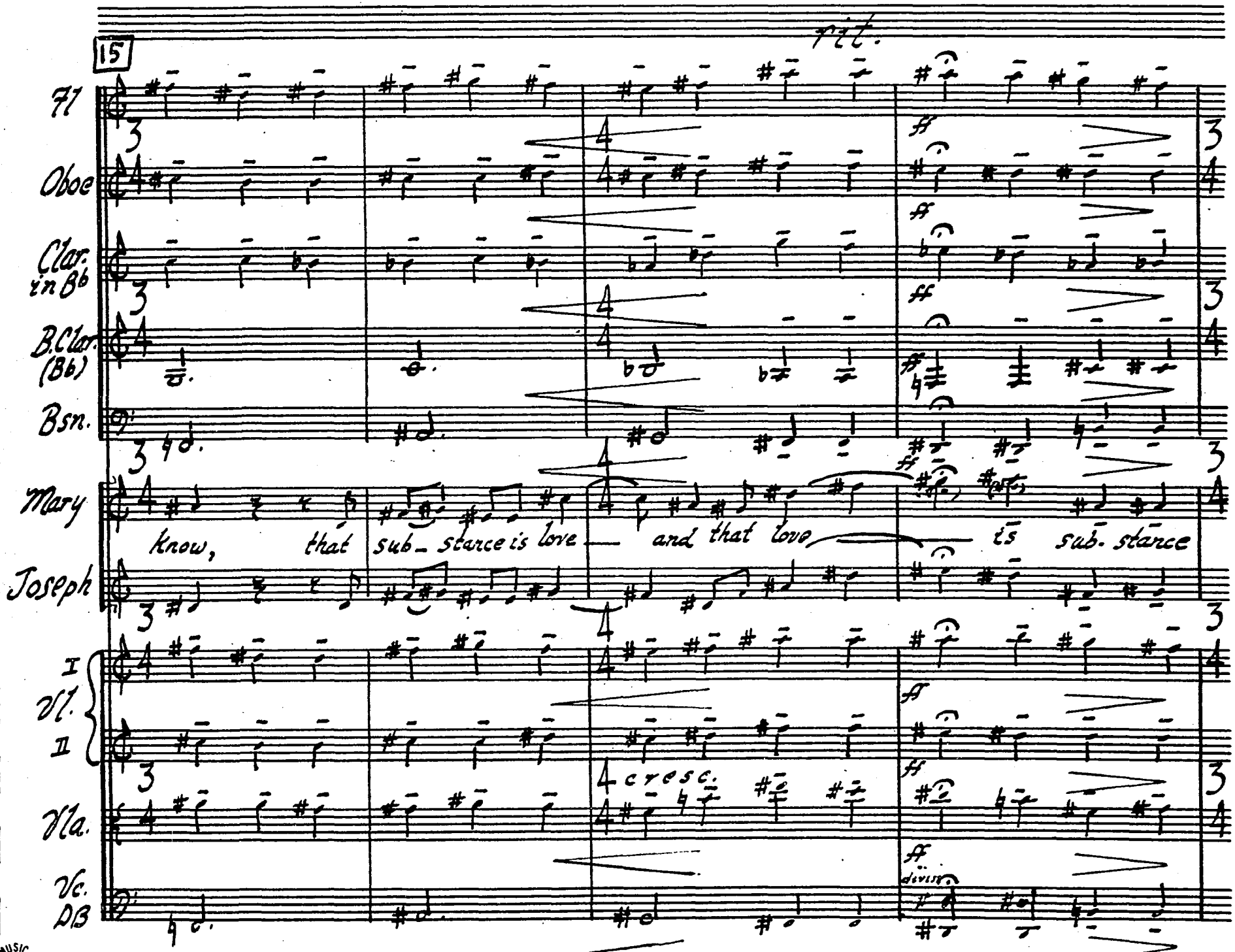

Andante (♩) = 66)
Fl
Oboe
Clar. in B♭
B. Clar. (B♭)
Bsn.
Cym
Mary
This — we
Know this — we
Joseph
this — we Know this, we
I
Vl.
II
Vla.
Vc
D.B.
f
mf
divisi


Vl. I
Vl. II
Vla.
Vc
D.B.
mf
mf
mf
divisi
15
rit.
Fl
Oboe
Clar. in Bb
B.Clar. (Bb)
Bsn.
Mary
know, that sub- stance is love and that love is sub- stance
Joseph



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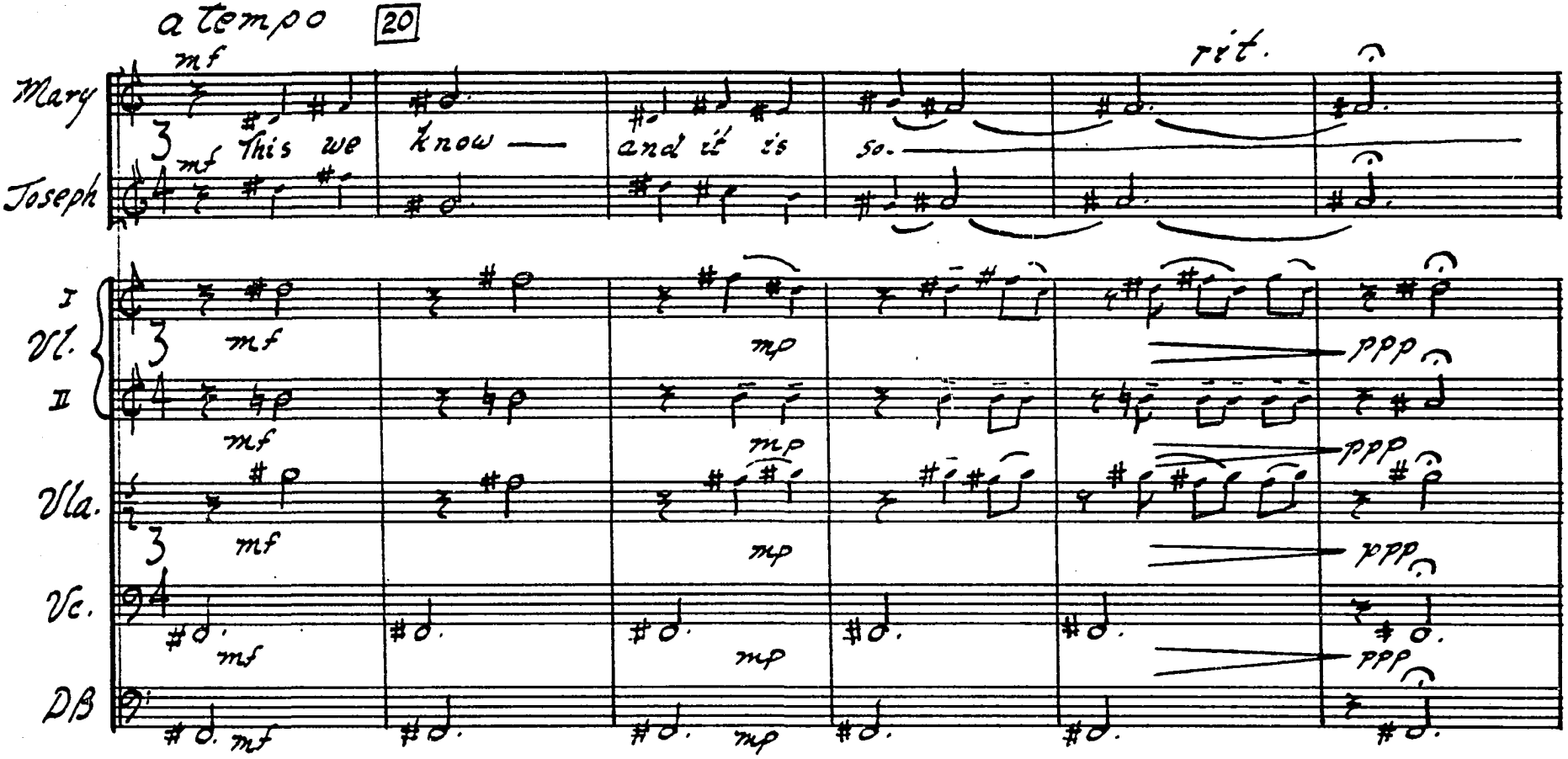
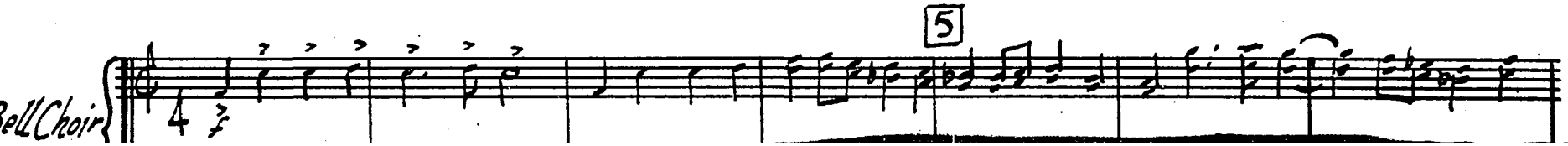


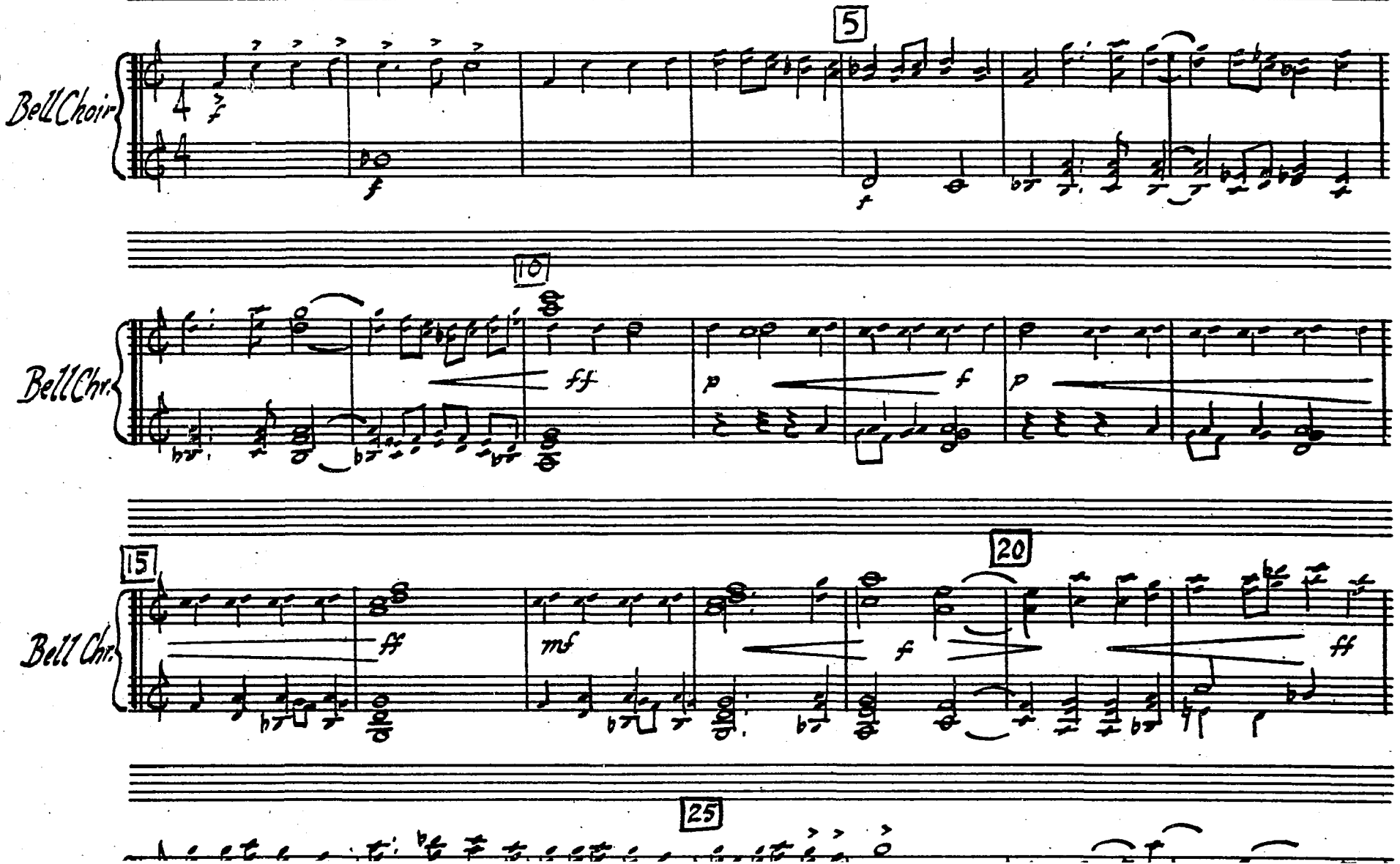
NO. 28 - PROCESSIONAL

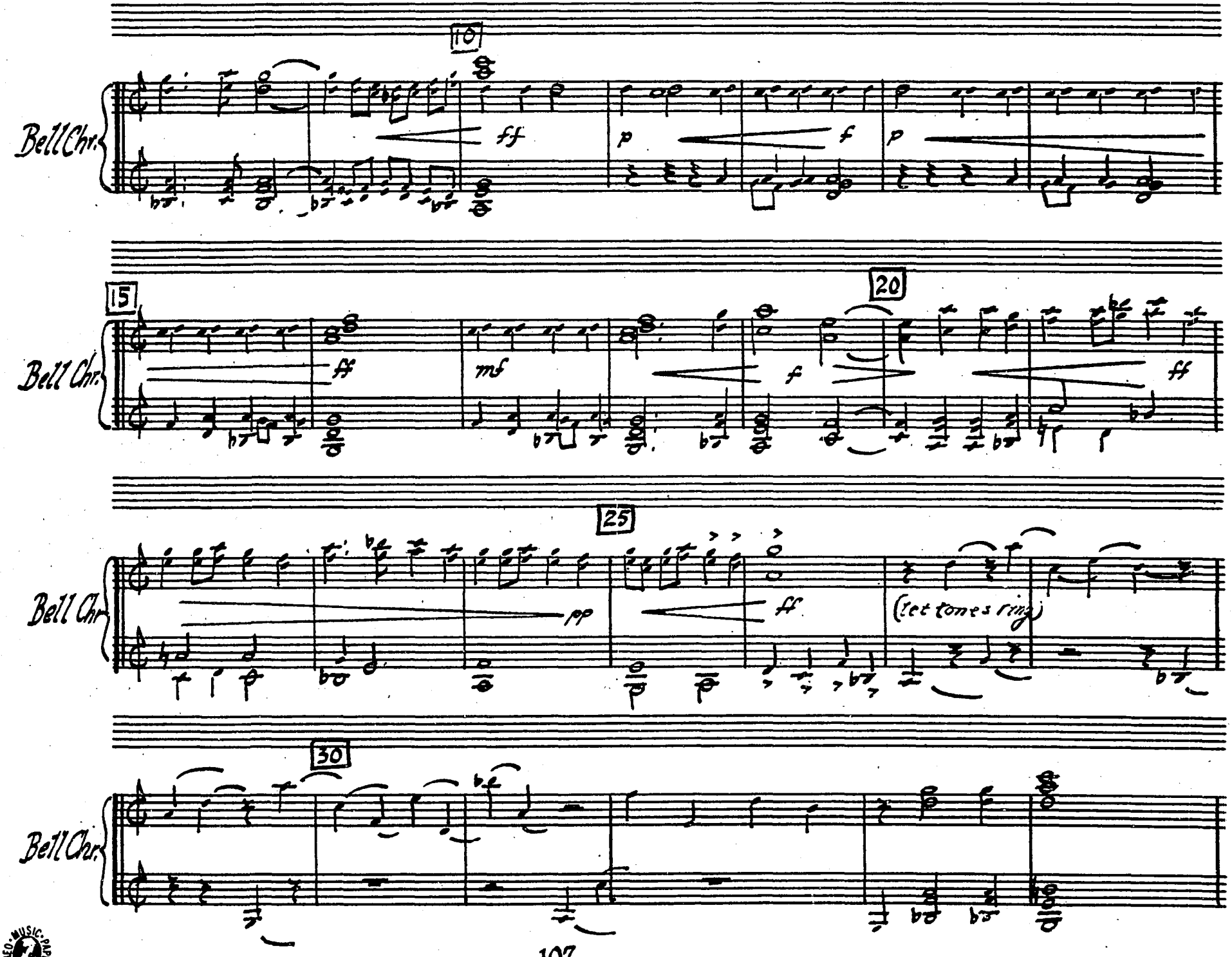
Handbells or Carillon



NO. 28 - PROCESSIONAL

Handbells or Carillon





SAMCO MUSIC PAPER
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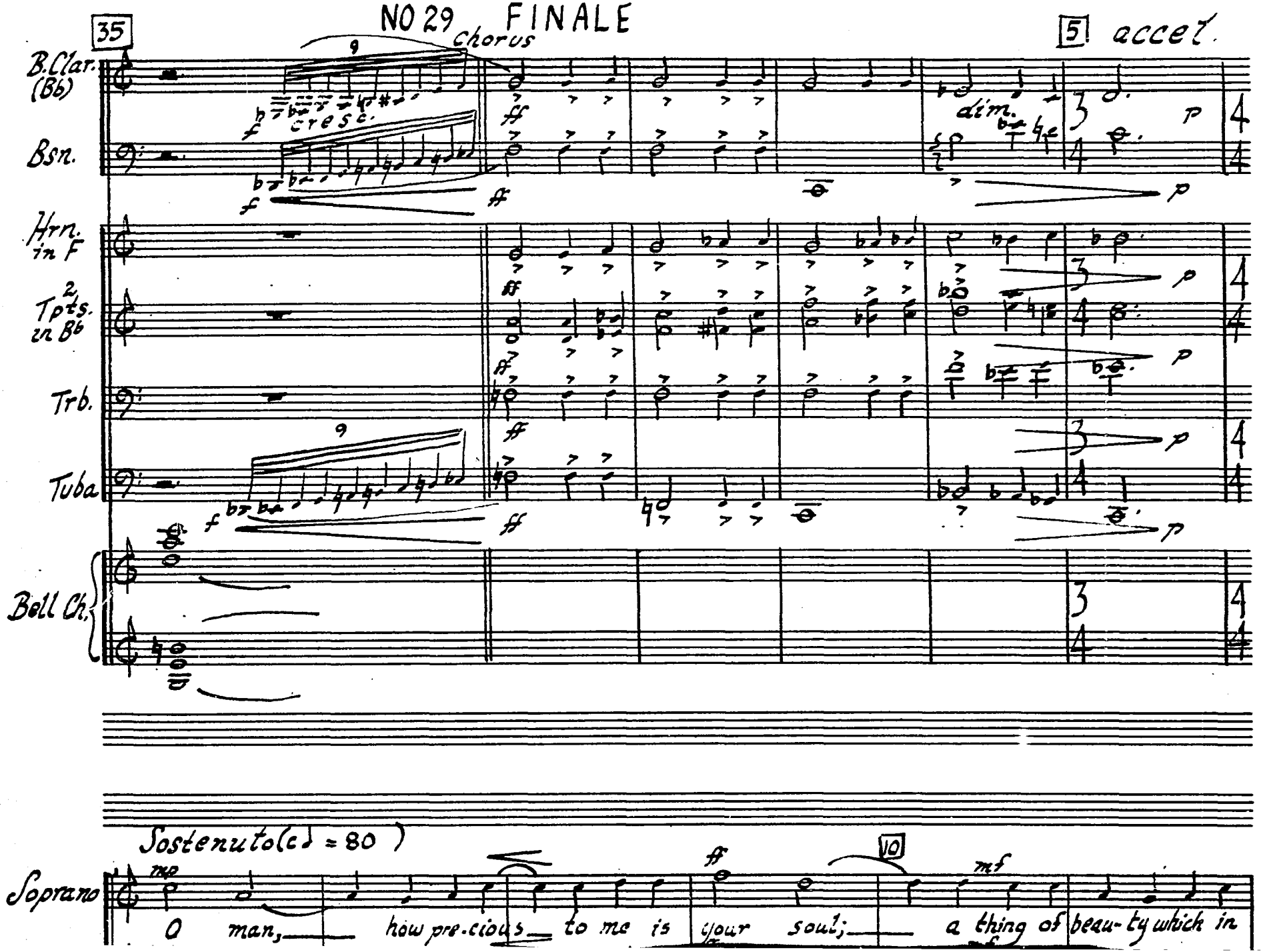
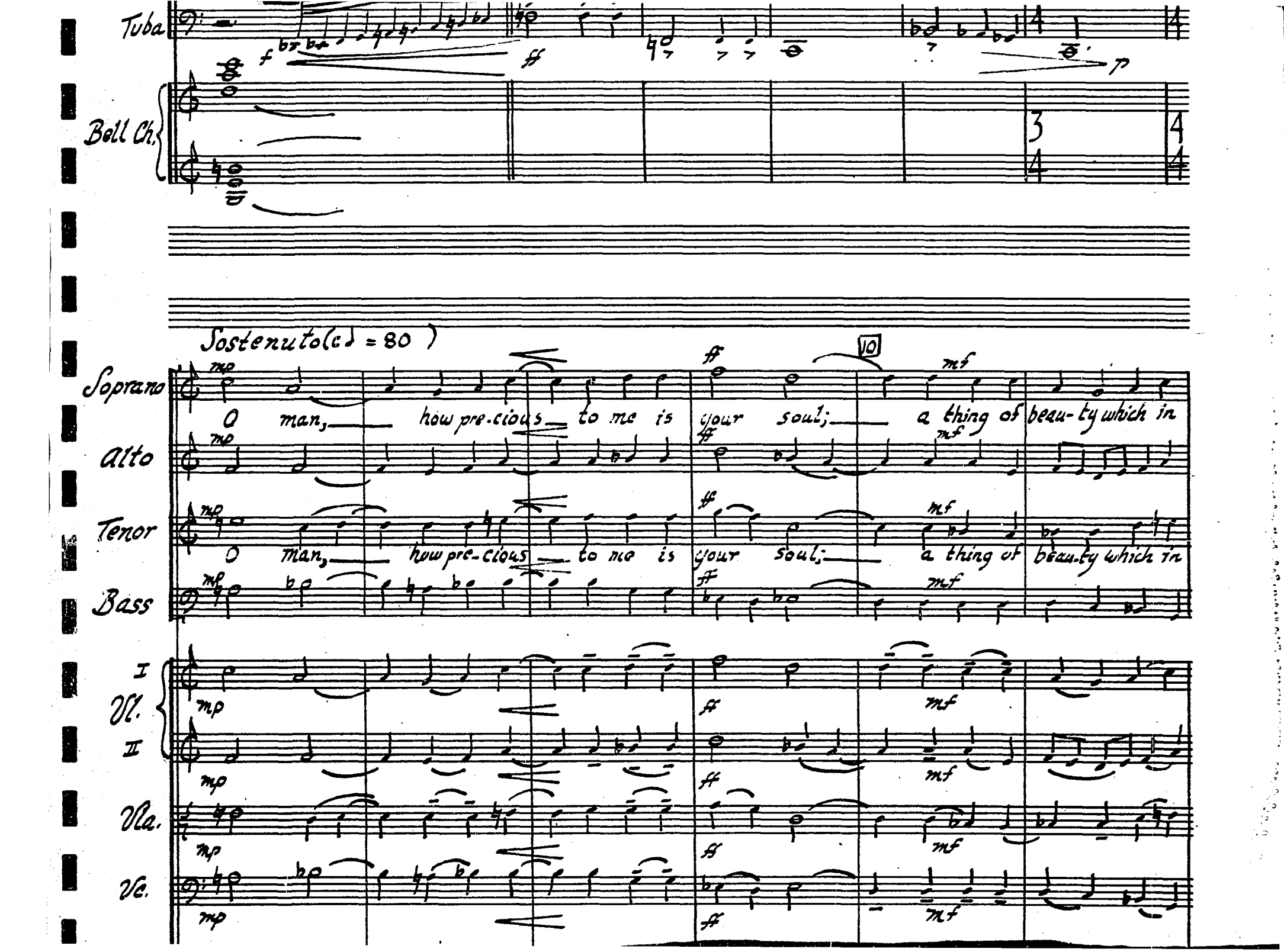
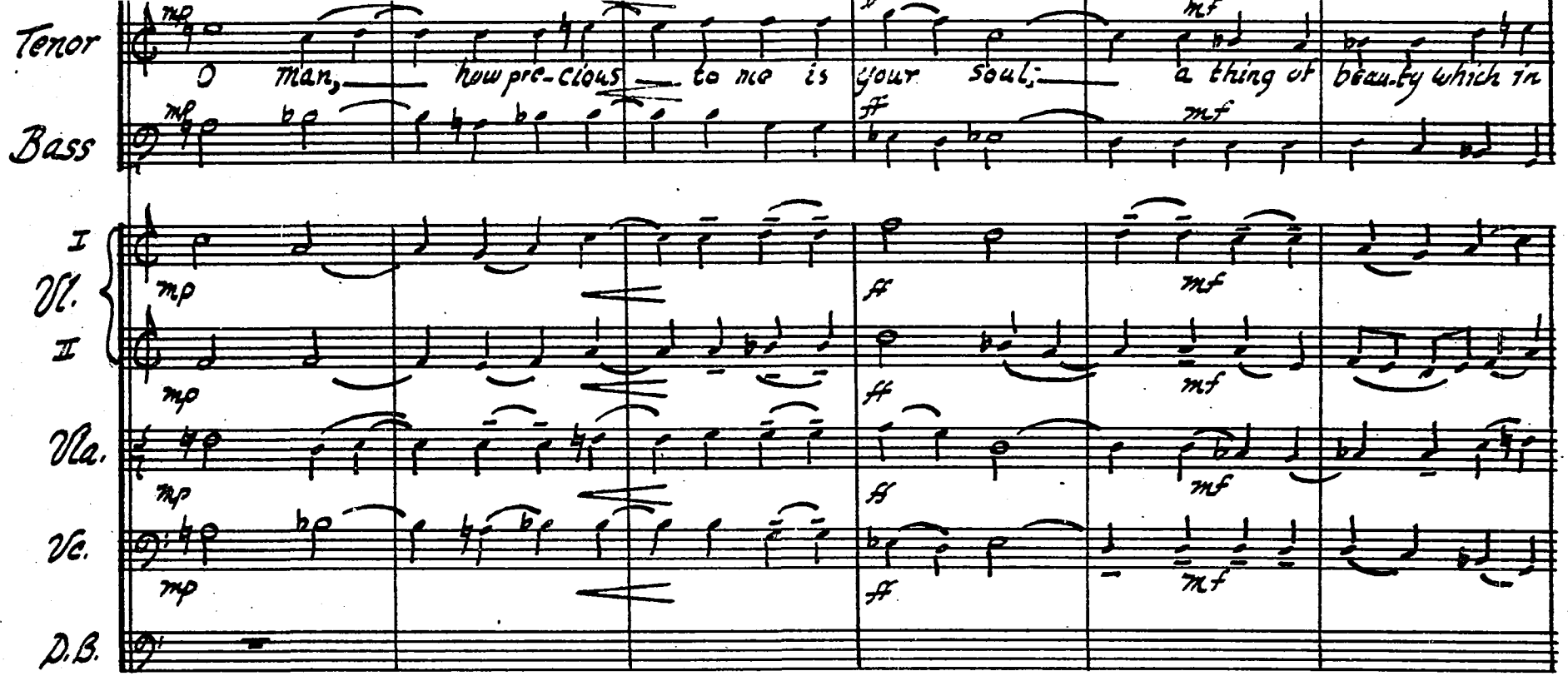

NO 29 FINALE
35
chorus
5
accel.
B.Clar. (Bb)
Bsn.
Hrn. in F
2 Tpts. in Bb
Trb.
Tuba
Bell Ch.
cresc.
dim.
Sostenuto (♩ = 80)
Soprano
O man, how pre-cious to me is your soul; a thing of beau-ty which in


Tuba
Bell Ch.
Sostenuto(♩ = 80)
Soprano
Alto
Tenor
Bass
I Vl.
II
Vla.
Vc.
O man, how pre-cious to me is your soul; a thing of beau-ty which in
O man, how pre-cious to me is your soul; a thing of beau-ty which in
10



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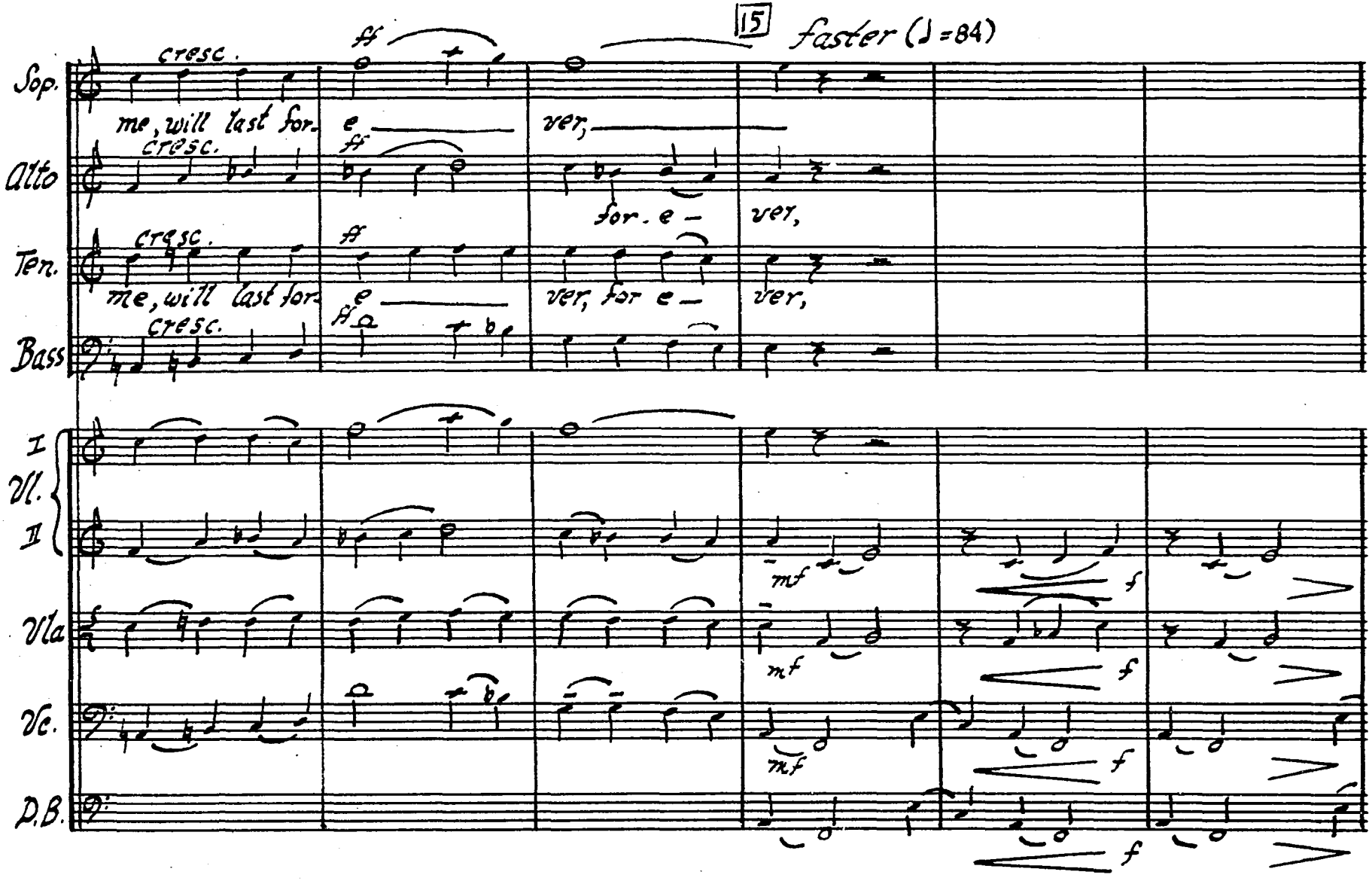
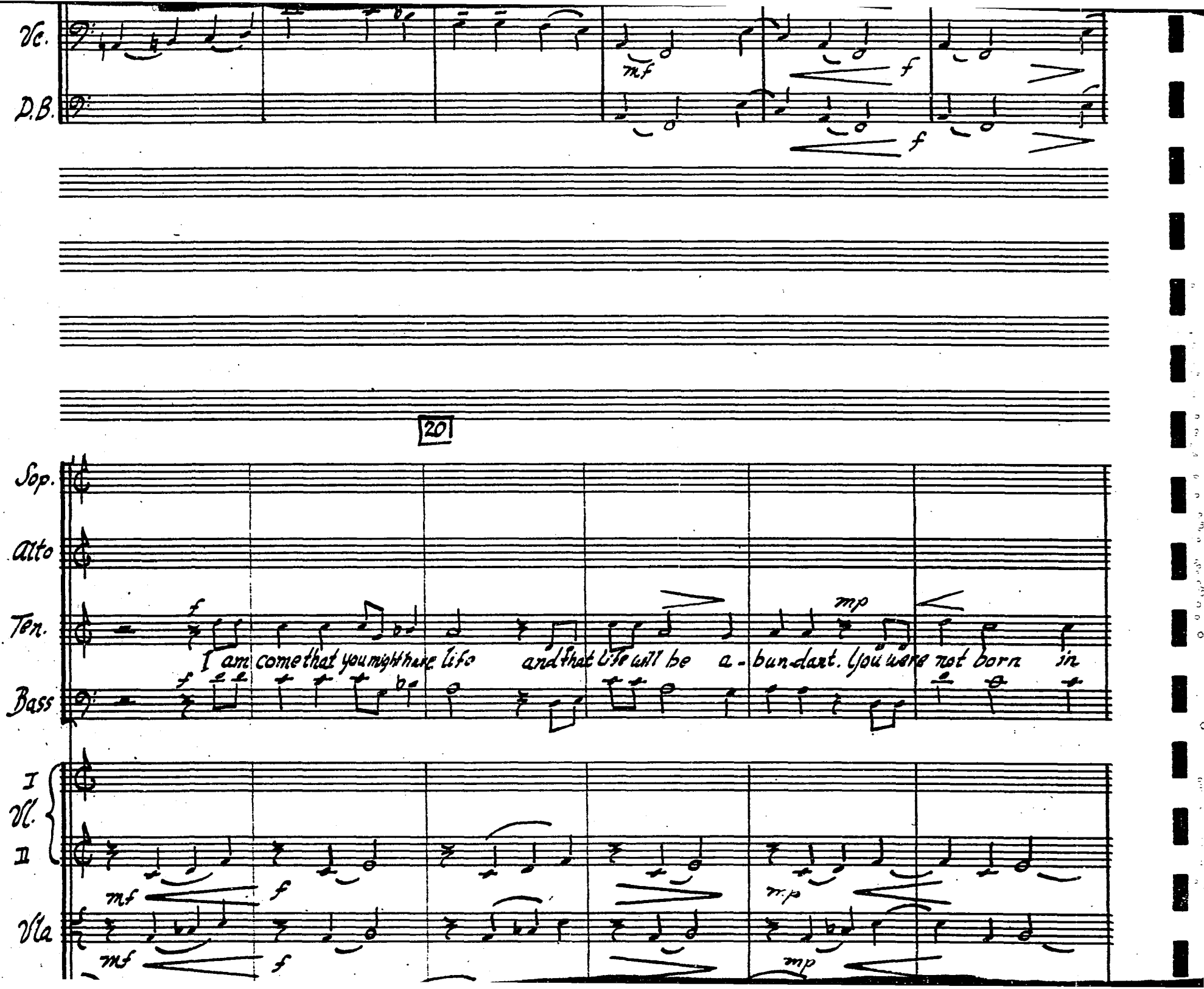
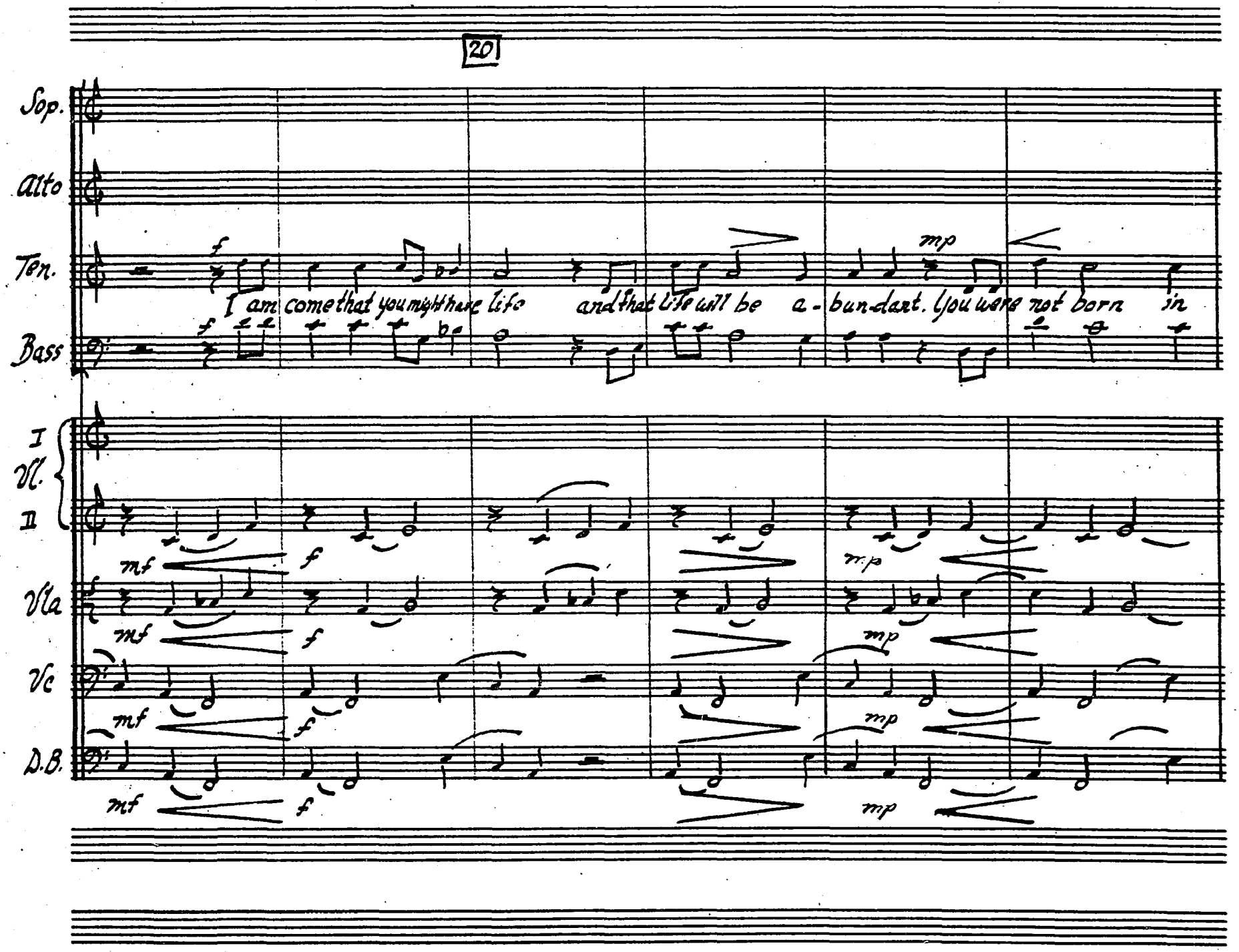

15
faster (♩=84)
Sop.
cresc.
ff
me, will last for-
e
ver,
Alto
cresc.
ff
for. e –
ver,
Ten.
cresc.
ff
me, will last for-
e
ver, for e –
ver,
Bass
cresc.
I
Vl.
II
mf
f
Vla
mf
f
Vc.
mf
f
D.B.
f


Vc.
D.B.
mf
f
f
20
Sop.
Alto
Ten.
Bass
f
mp
I am come that you might have life and that life will be a-bundant. You were not born in
I
Vl.
II
mf
f
mp
Vla
mf
f
mp



CANYON MUSIC PAPER CO.
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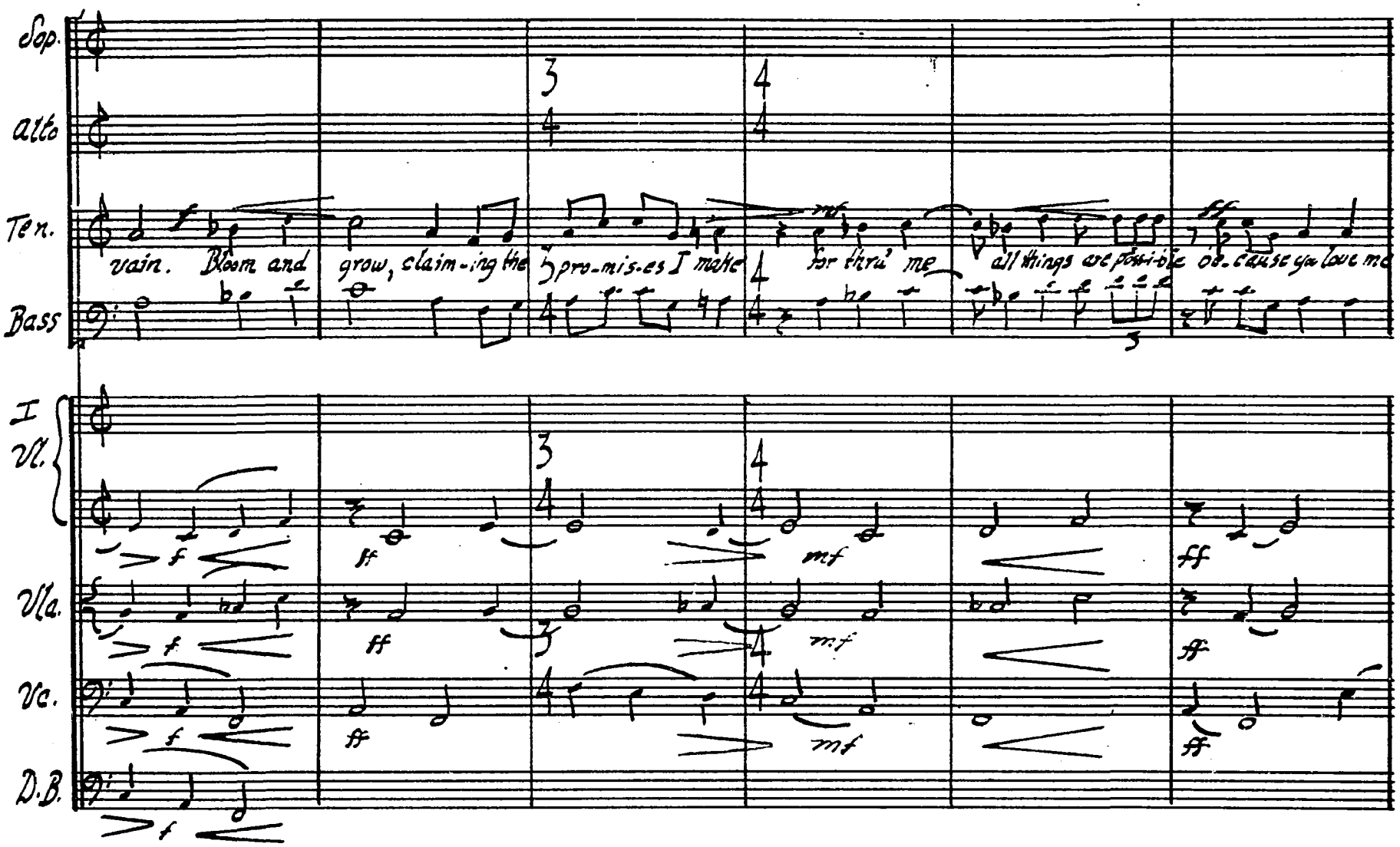
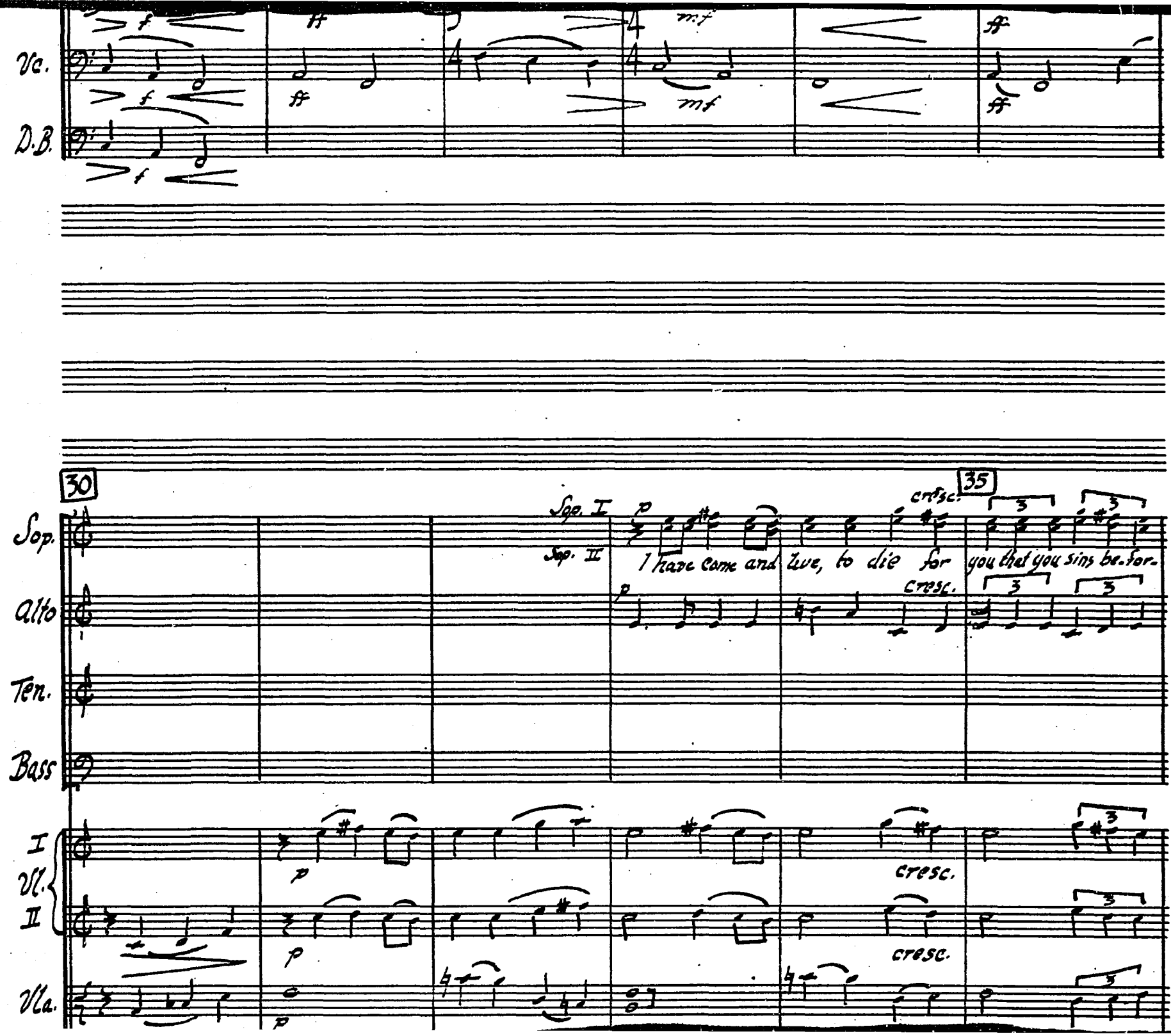
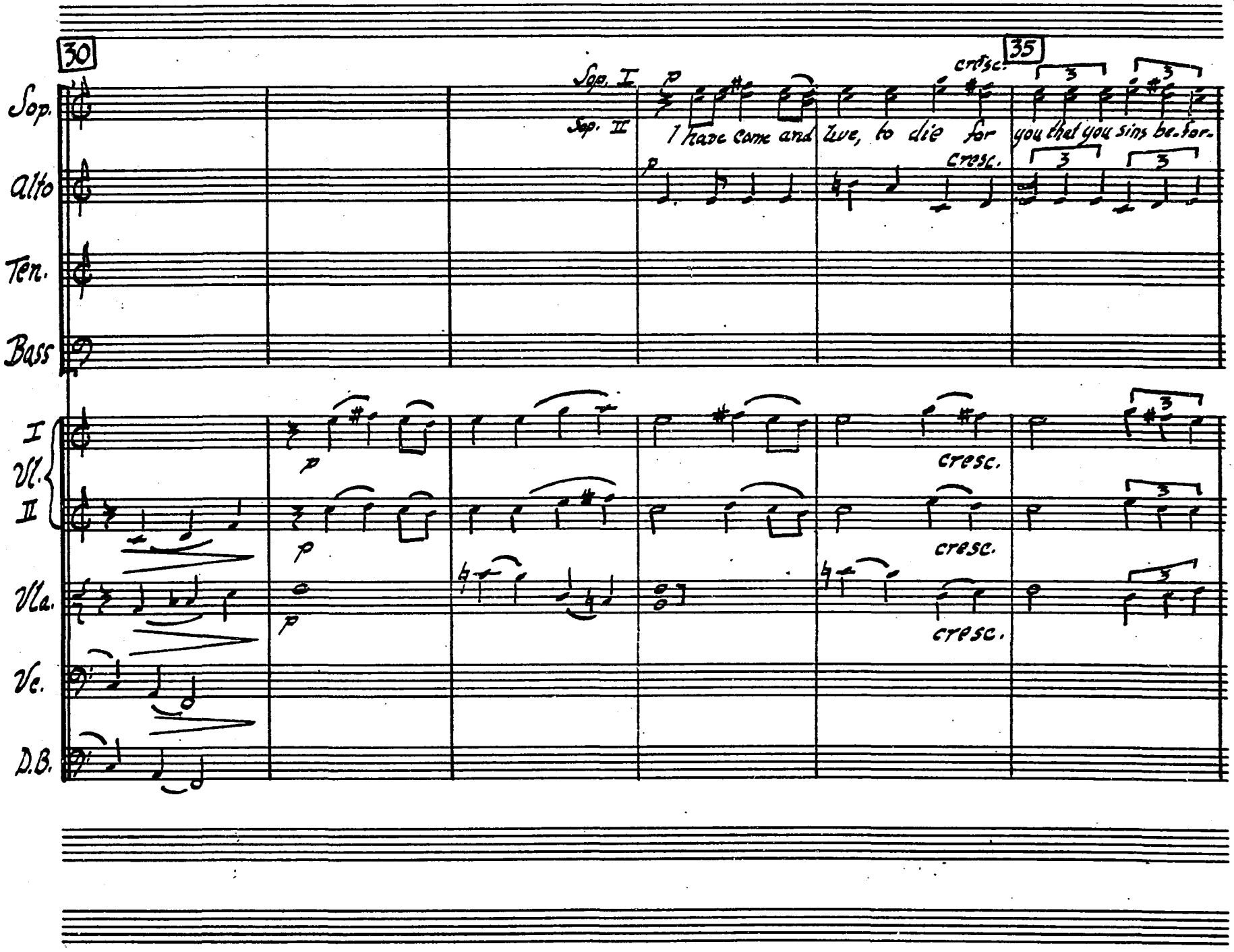

Sop.
alto
Ten.
Bass
I Vl.
Vla.
Vc.
D.B.
vain. Bloom and
grow, claim-ing the
pro-mis-es I make
for thru' me
all things are possi-ble
be-cause ya love me


Vc.
D.B.
30
35
Sop.
Alto
Ten.
Bass
Sop. I
Sop. II
I have come and live, to die for you that you sins be.for.
cresc.
I
Vl.
II
Vla.



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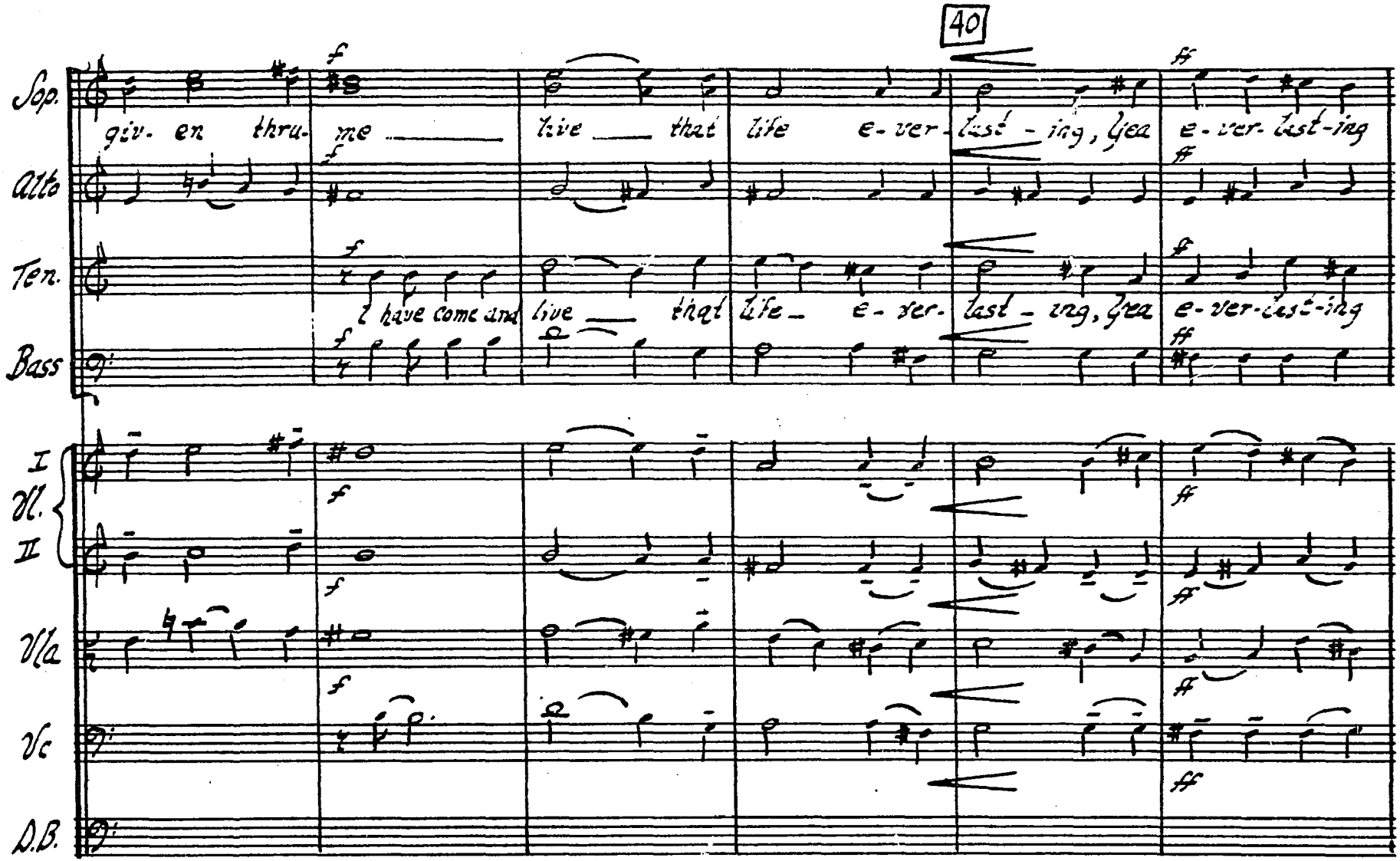
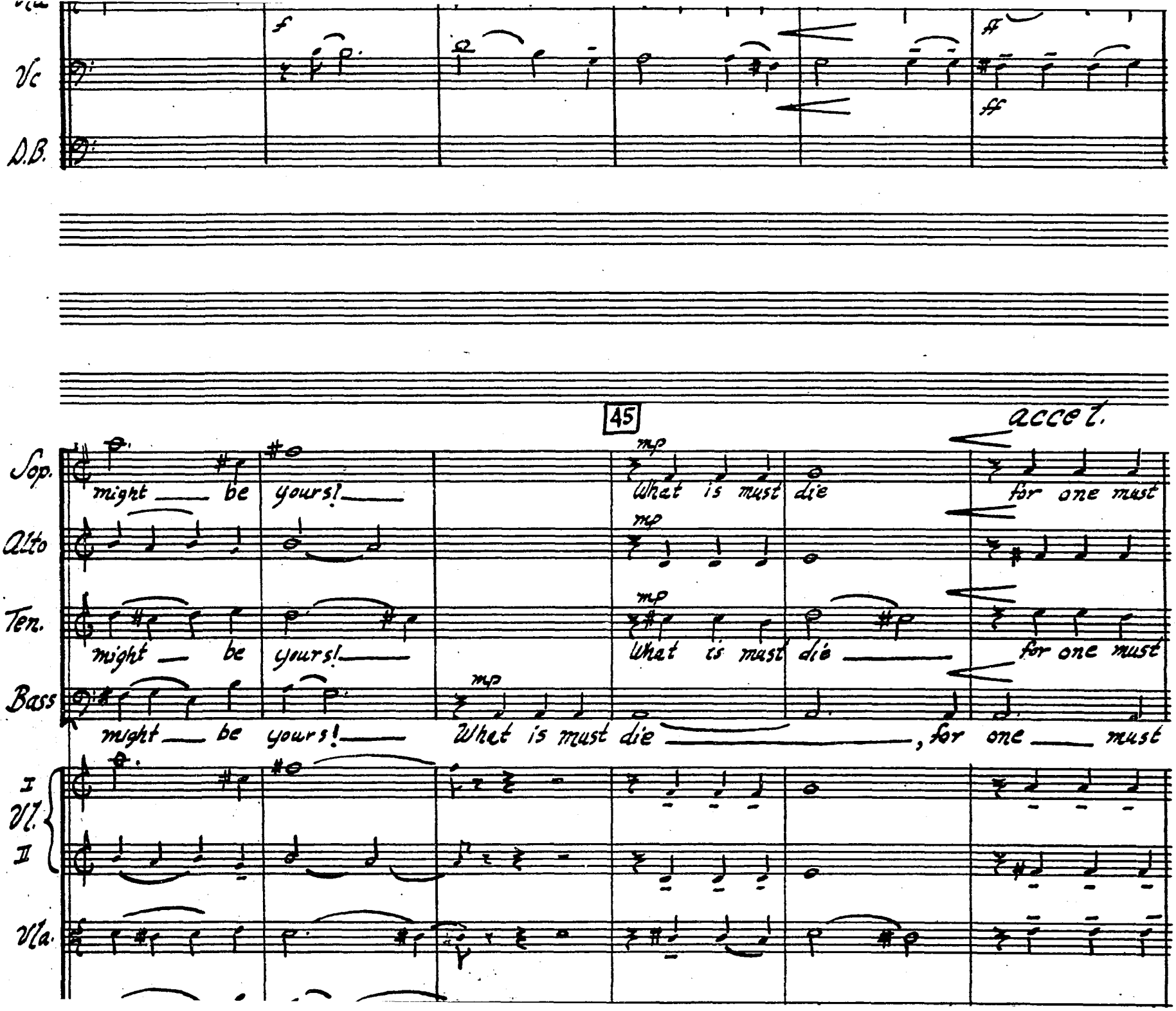
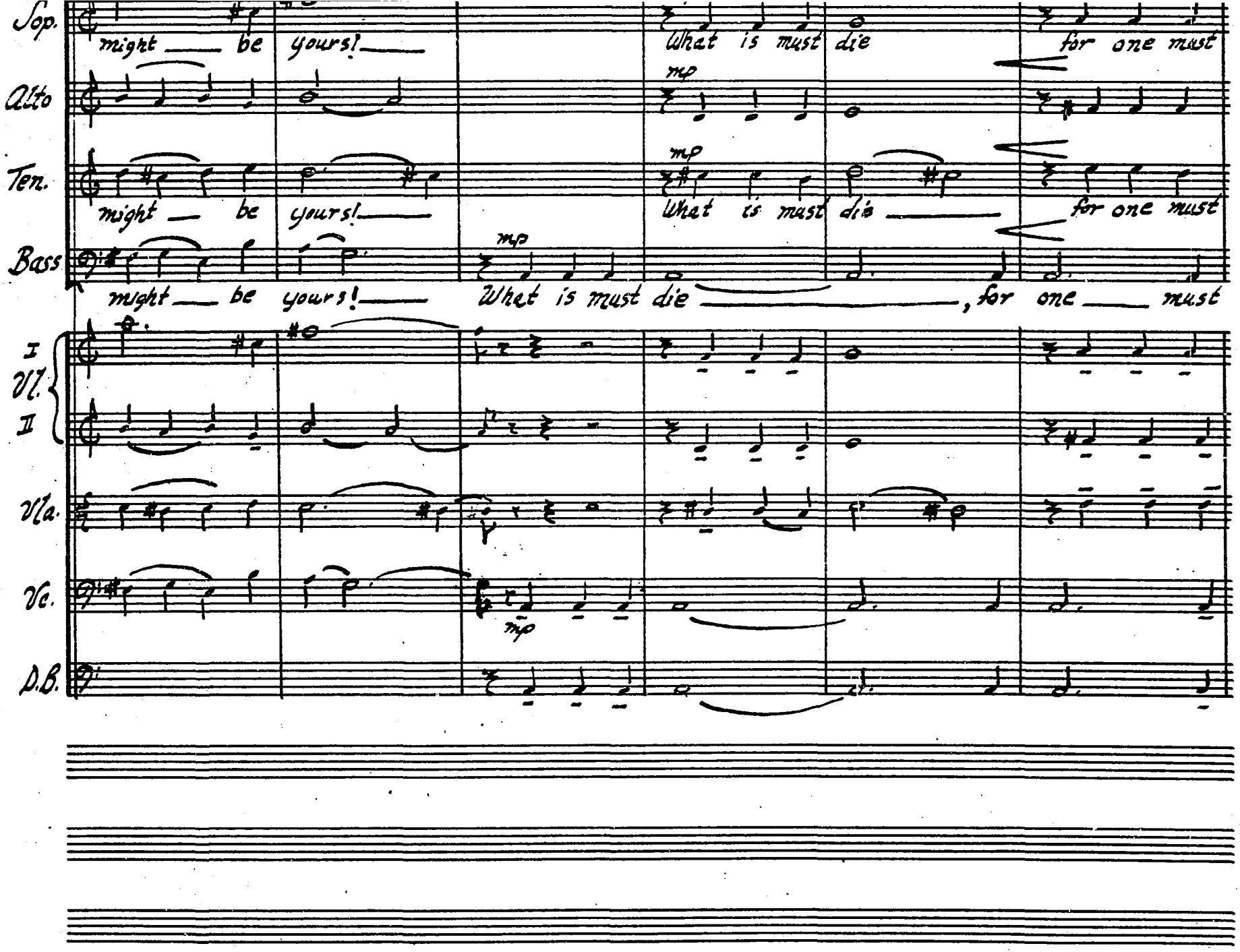

40
Sop.
giv- en thru- me ___ live ___ that life e- ver- last - ing, yea e- ver- last-ing
Alto
Ten.
I have come and live ___ that life e- ver- last - ing, yea e- ver-last-ing
Bass
I
II
Vla
Vc
D.B.


Vc
D.B.
f
ff
45
accel.
Sop.
Alto
Ten.
Bass
might be yours!
What is must die
for one must
mp
I
Vl.
II
Vla.



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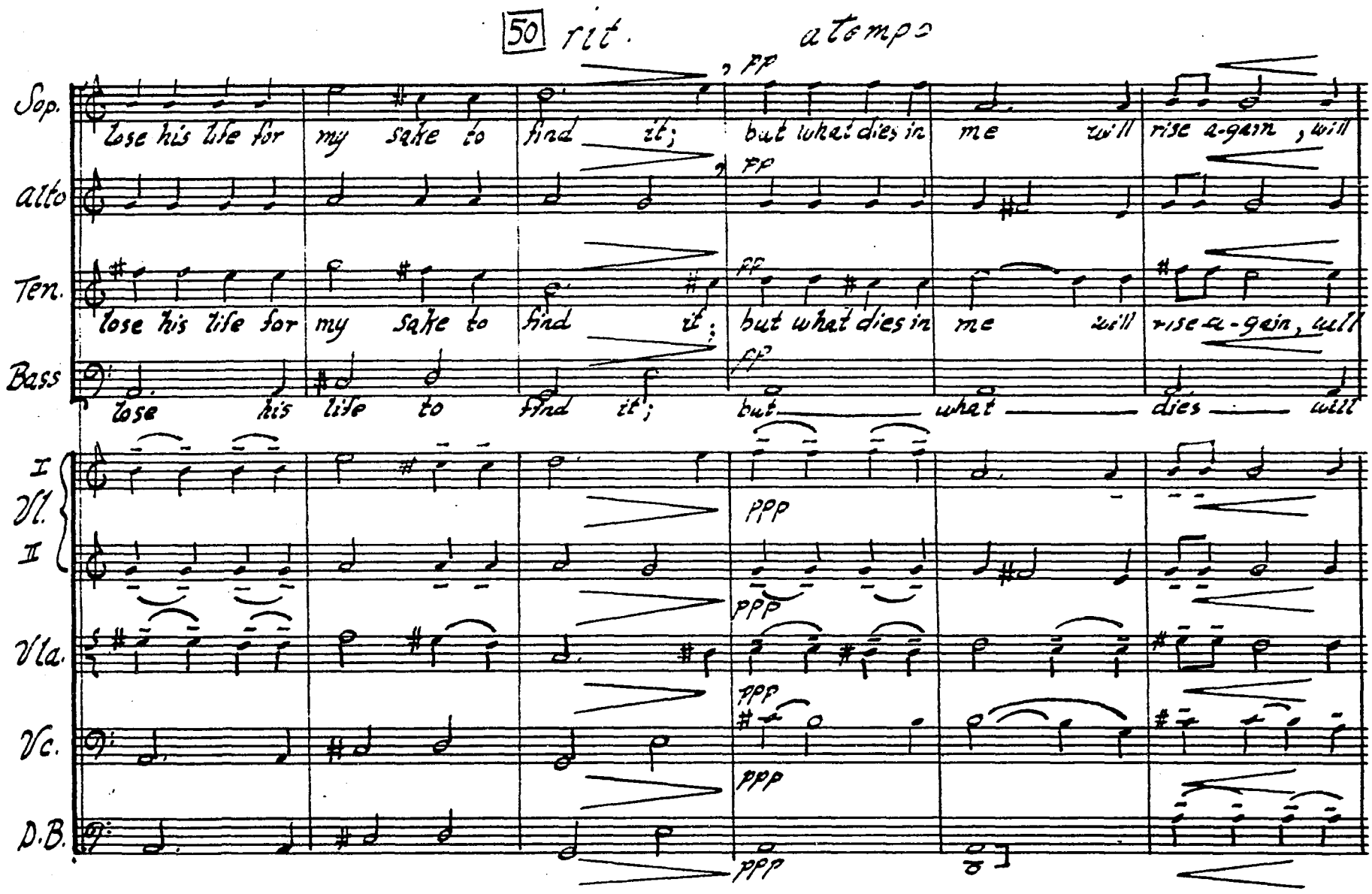
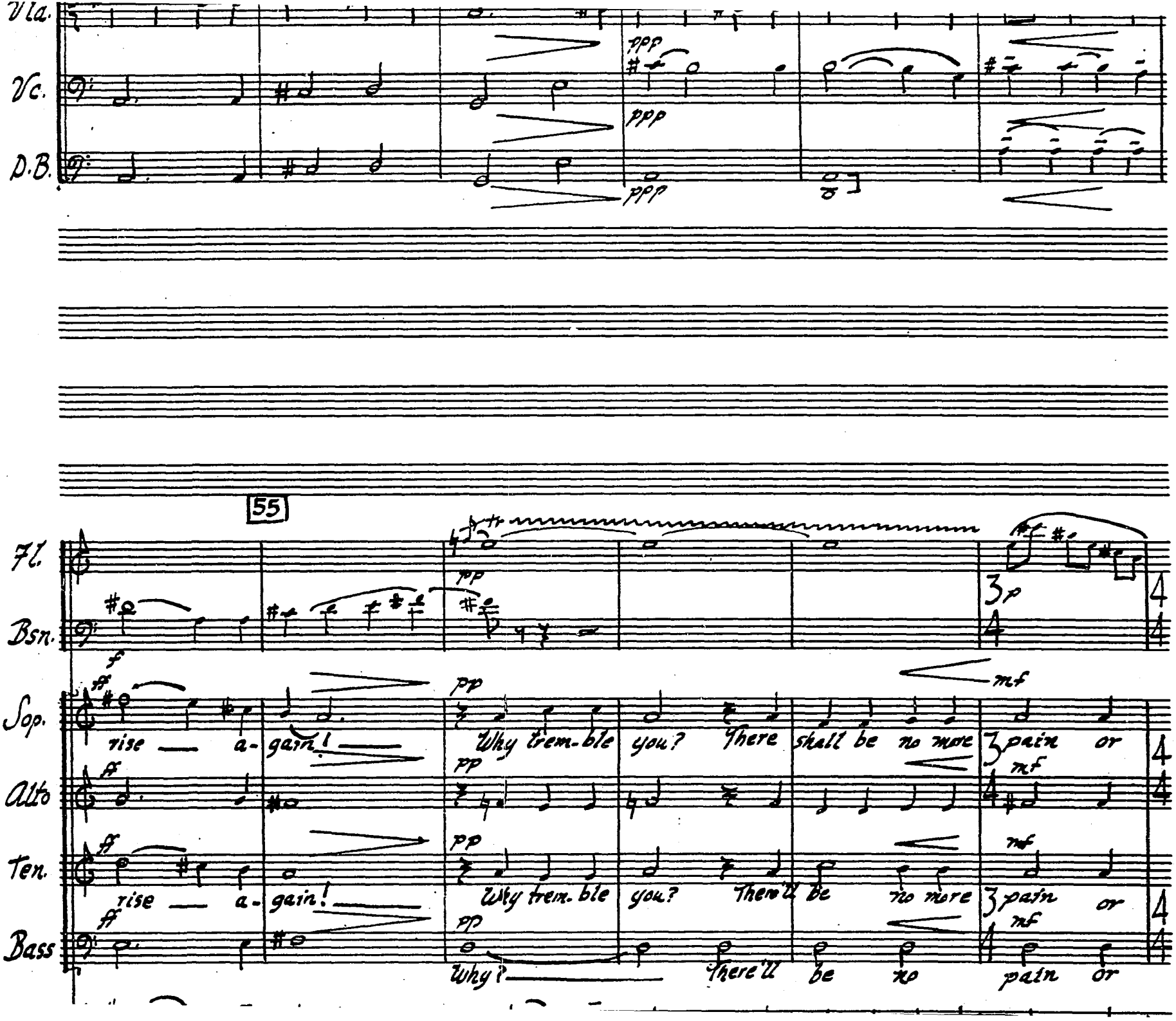
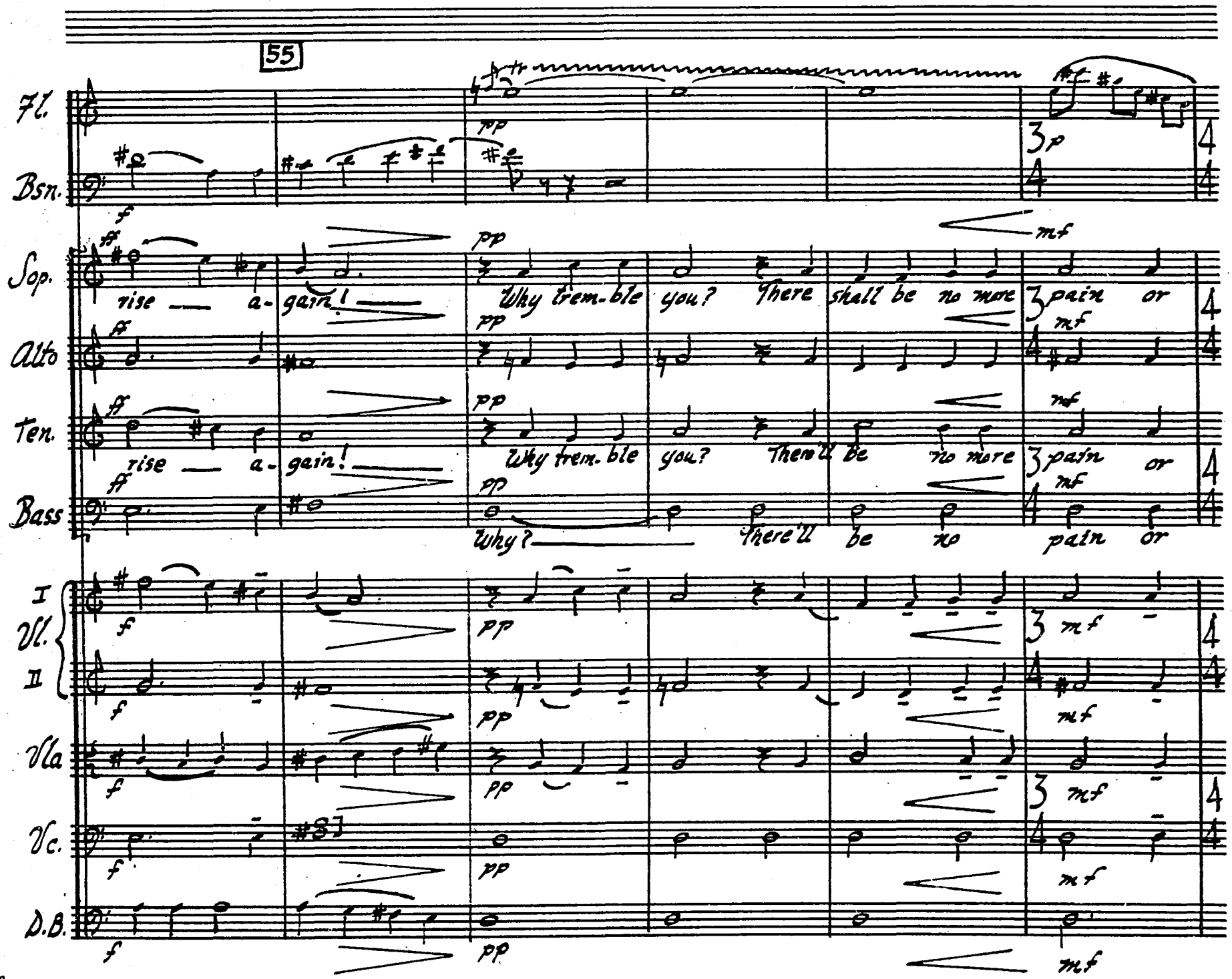

50 rit. a tempo
Sop.
lose his life for my sake to find it; but what dies in me will rise a-gain, will
alto
Ten.
lose his life for my sake to find it; but what dies in me will rise a-gain, will
Bass
lose his life to find it; but what dies will
I
Vl.
II
Vla.
Vc.
D.B.


Vla.
Vc.
D.B.
ppp
ppp
ppp
55
Fl.
Bsn.
pp
3p
mf
Sop.
Alto
Ten.
Bass
rise — a- gain! —
Why trem- ble you? There shall be no more pain or
rise — a- gain! —
Why trem- ble you? There'll be no more pain or
Why? —
There'll be no pain or



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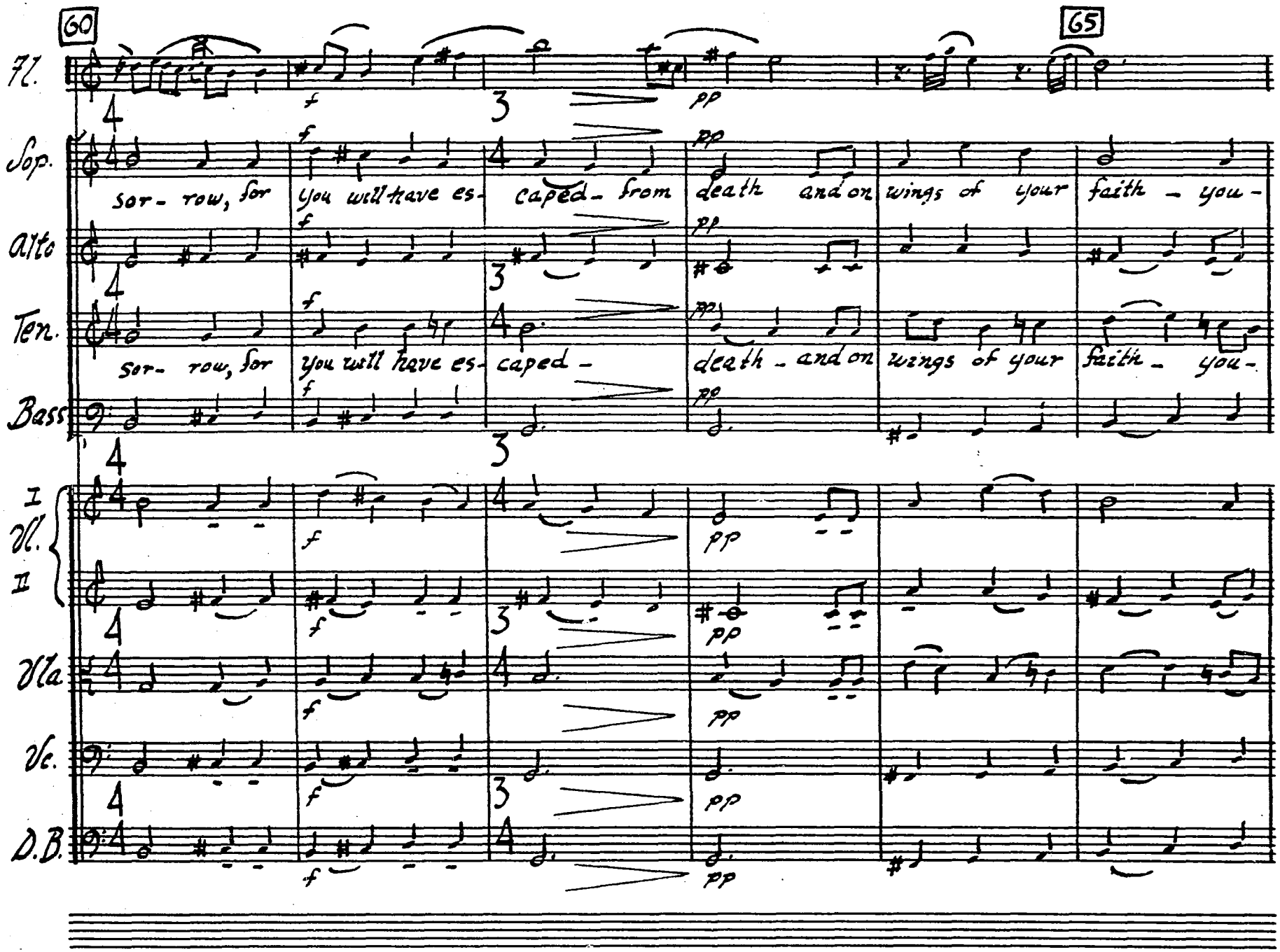
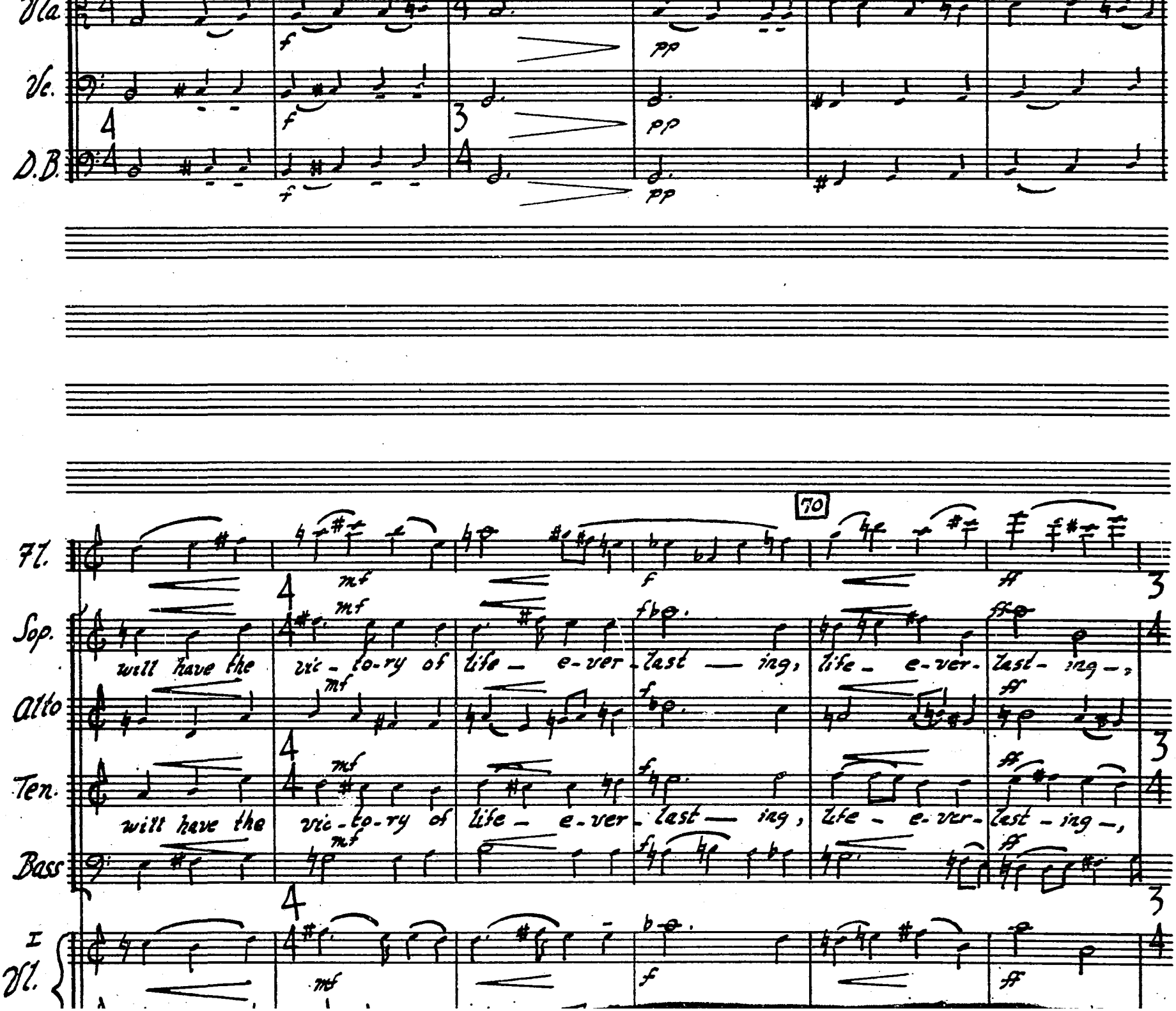
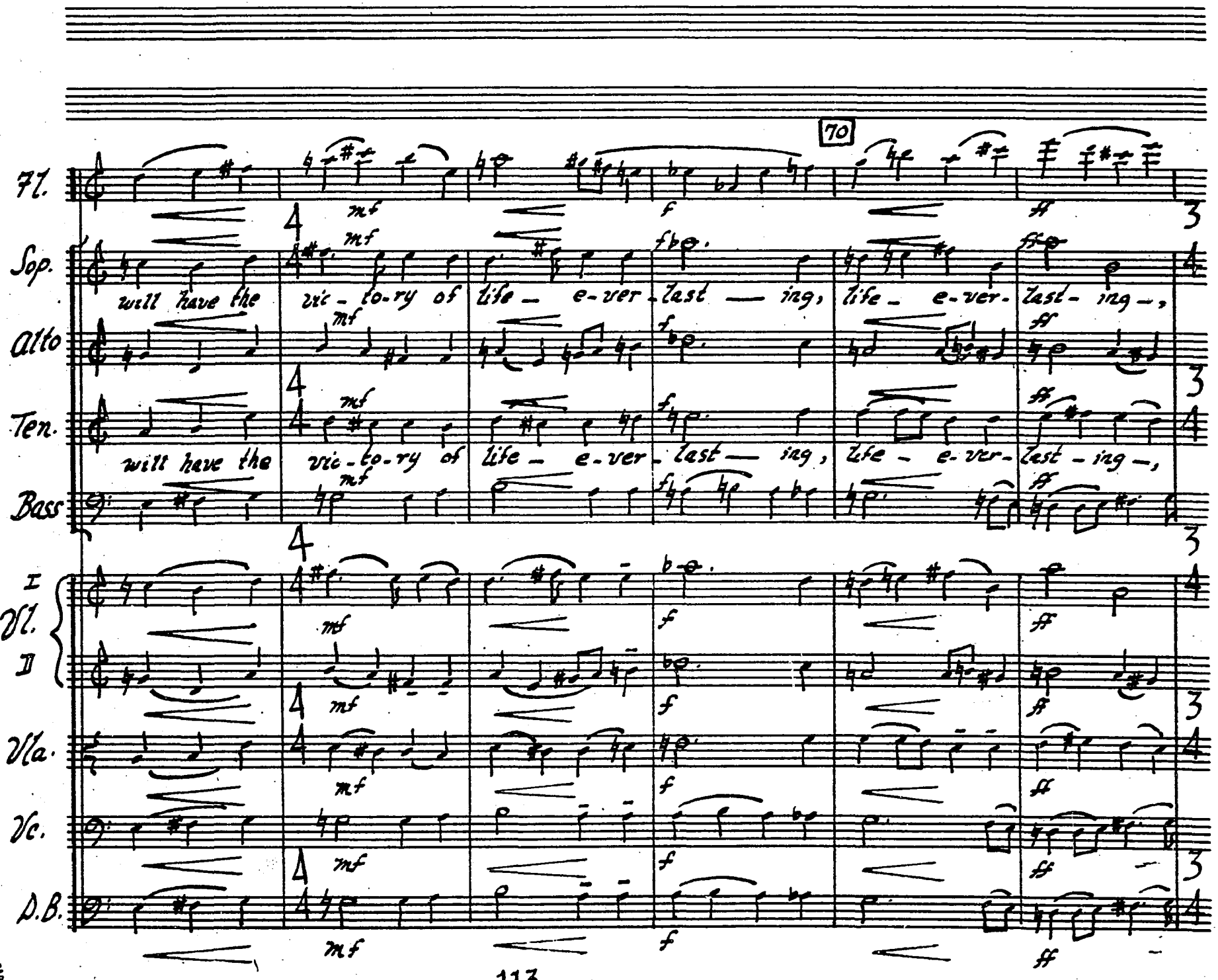

60
65
Fl.
Sop.
sor- row, for
you will have es-
caped- from
death and on
wings of your
faith - you-
Alto
Ten.
sor- row, for
you will have es-
caped -
death - and on
wings of your
faith - you-
Bass
I
Vl.
II
Vla.
Vc.
D.B.
f
pp


Vla.
Vc.
D.B.
70
Fl.
Sop.
will have the vic-to-ry of life- e-ver-last-ing, life- e-ver-last-ing-,
Alto
Ten.
will have the vic-to-ry of life- e-ver-last-ing, life- e-ver-last-ing-,
Bass
I
Vl.



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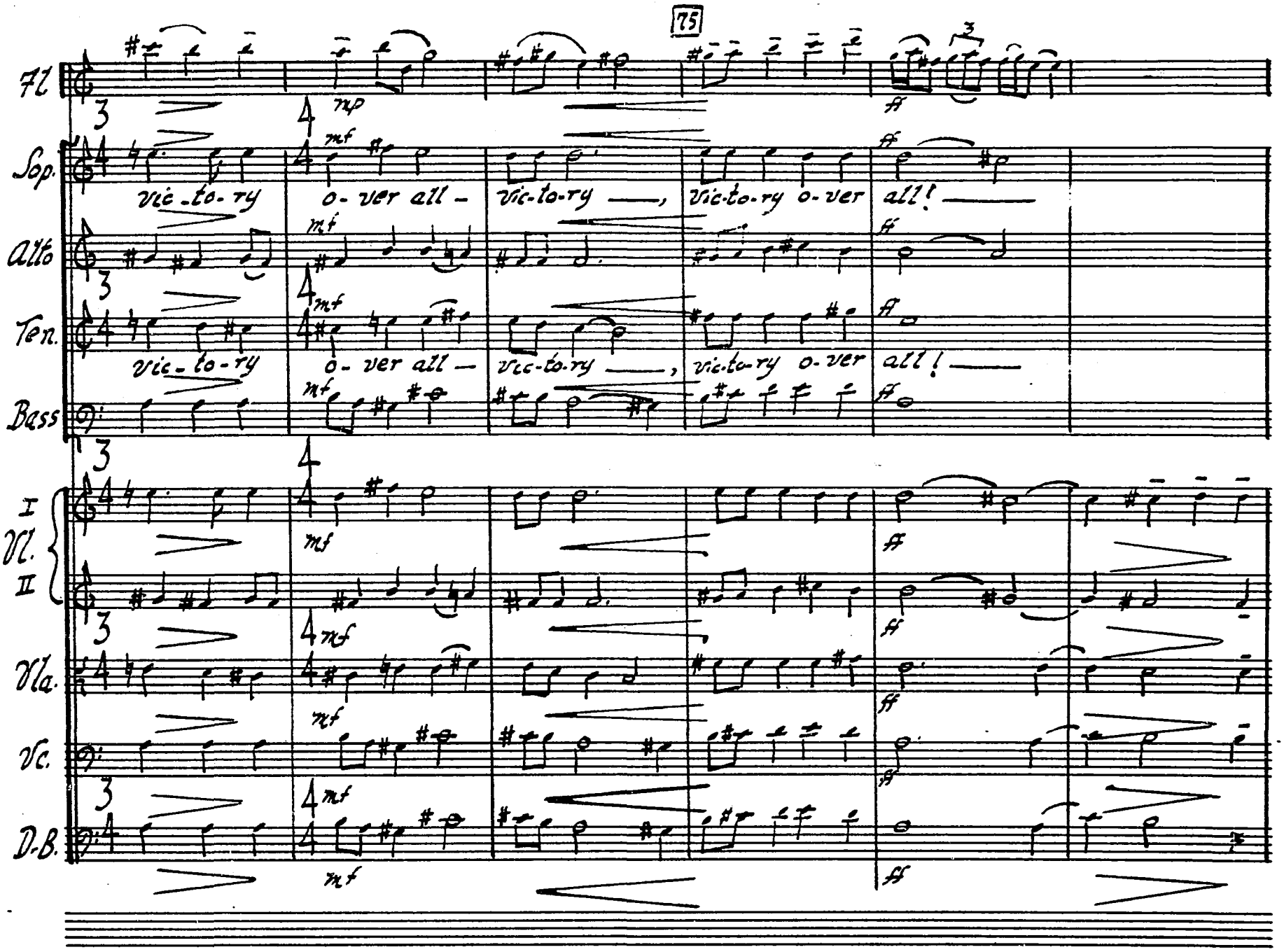
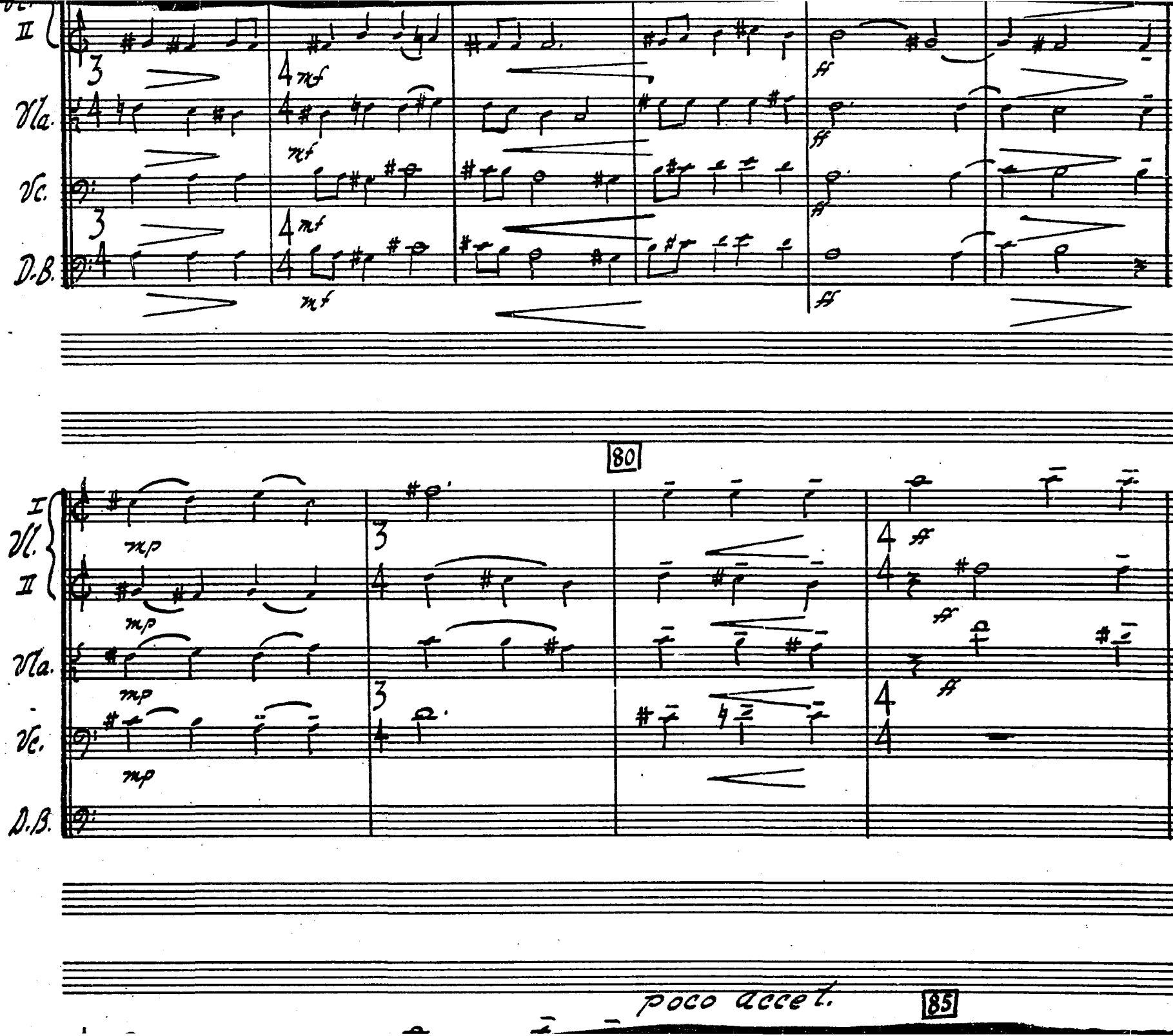
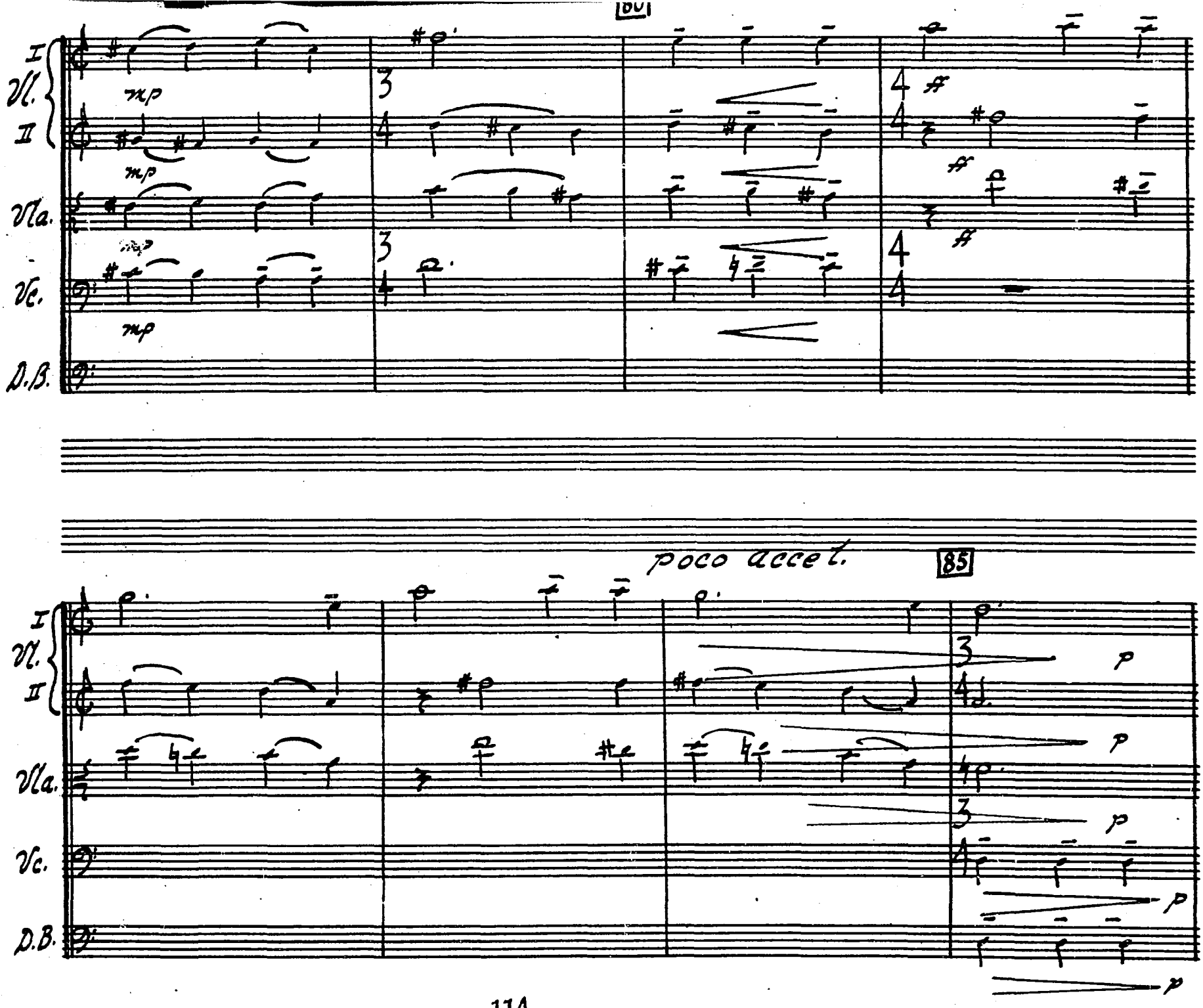

75
Fl.
Sop.
Alto
Ten.
Bass
I
Vl.
II
Vla.
Vc.
D.B.
mp
mf
ff
Vic-to-ry
o-ver all —
Vic-to-ry —,
Vic-to-ry o-ver
all! —


II
Vla.
Vc.
D.B.
mf
ff
80
I
Vl.
II
Vla.
Vc.
D.B.
mp
ff
poco accel.
85



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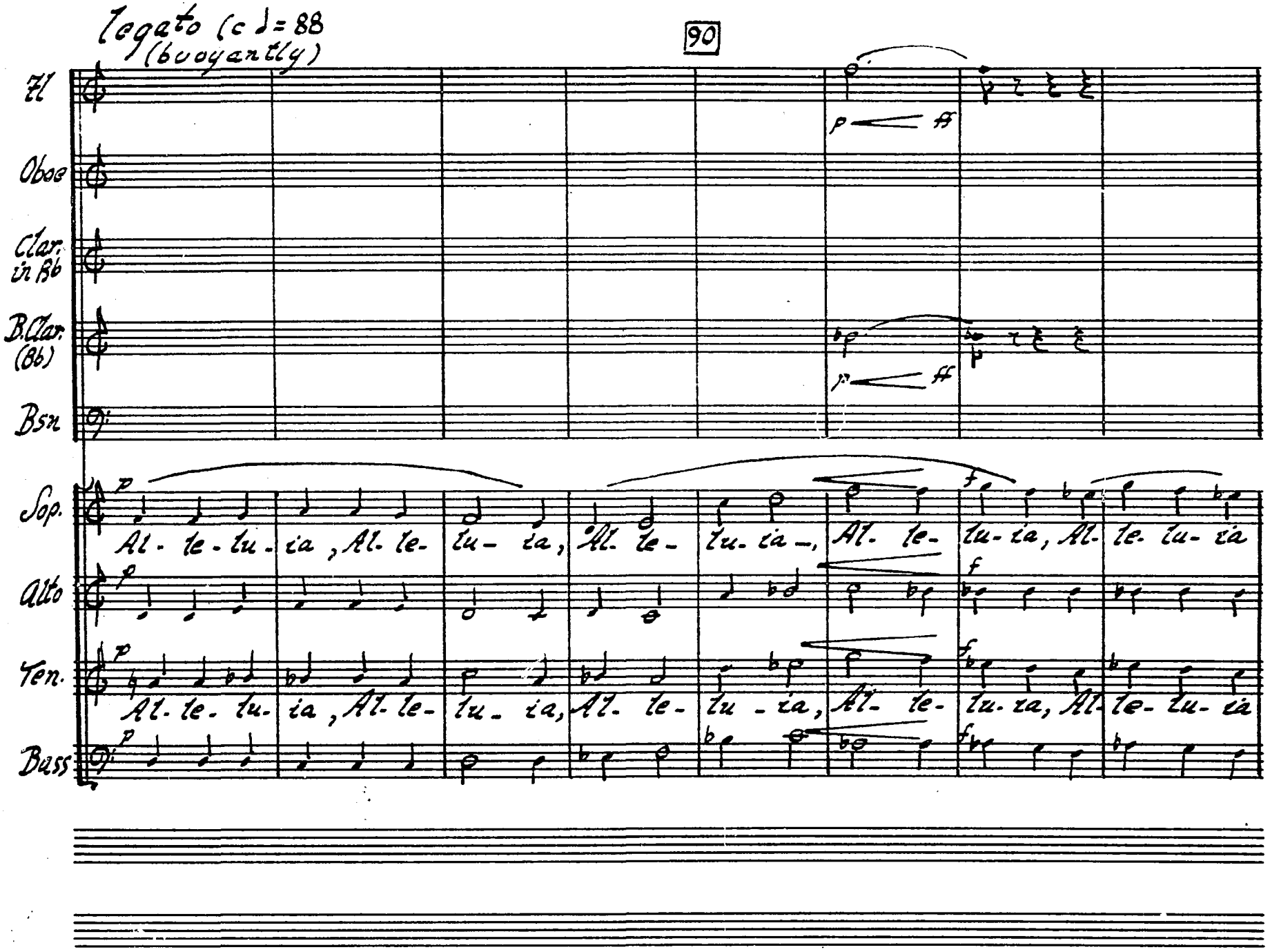
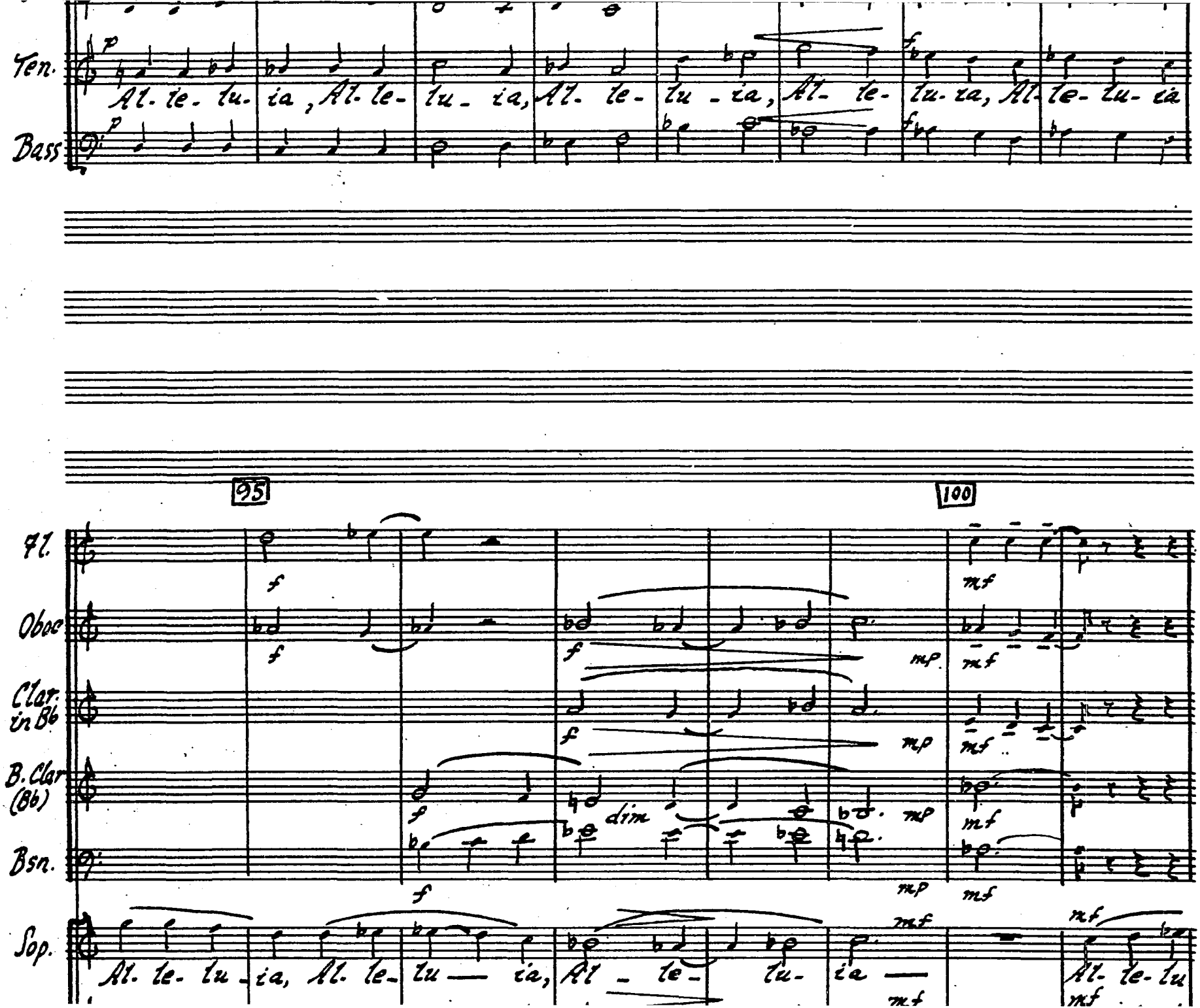
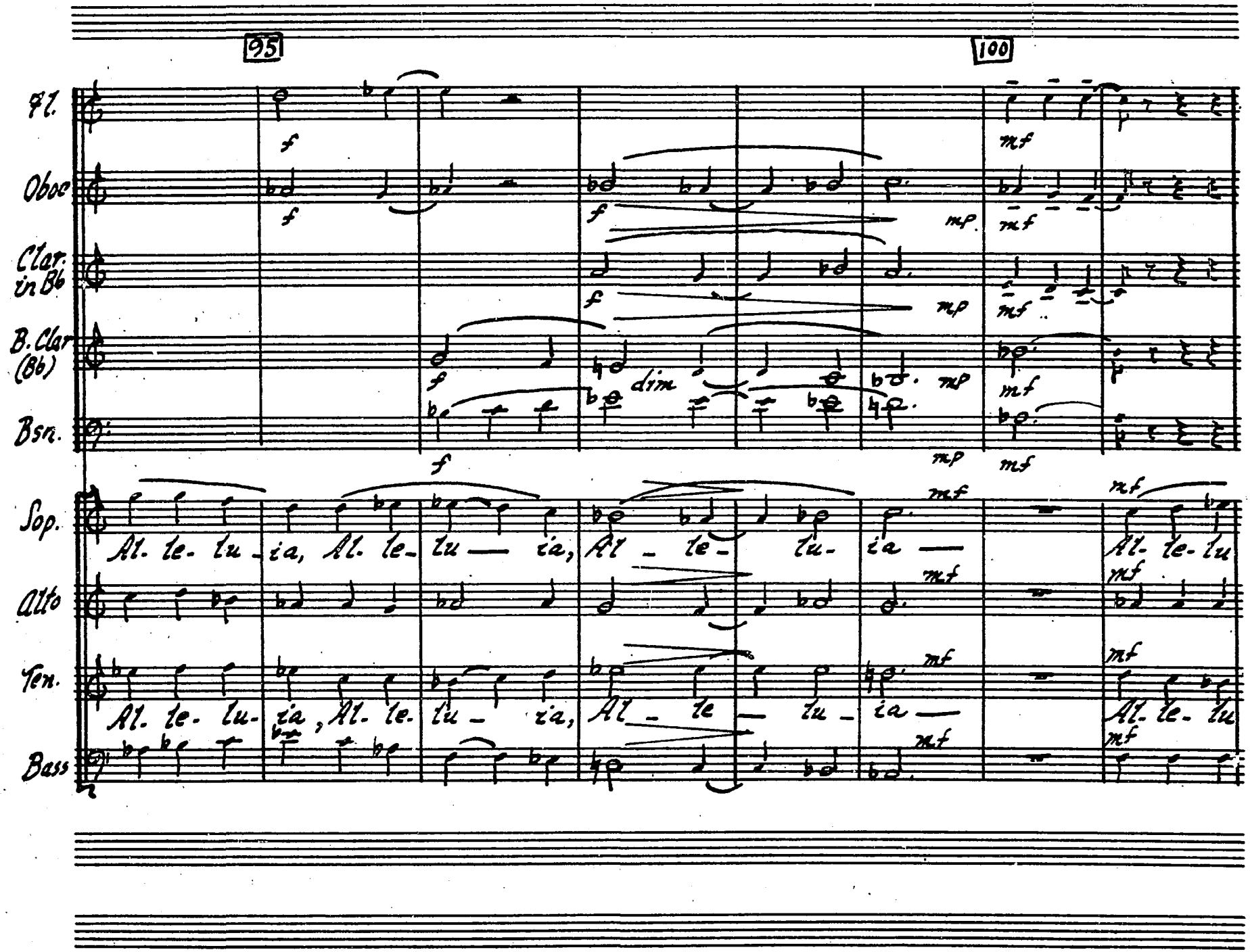

legato (c♩= 88
(buoyantly)
90
Fl
Oboe
Clar. in Bb
B.Clar. (Bb)
Bsn
Sop.
Alto
Ten.
Bass
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia


Ten.
Al. le- lu- ia, Al. le- lu- ia, Al. le- lu- ia, Al. le- lu- ia, Al. le- lu- ia
Bass
95
100
Fl.
Oboe
Clar. in B♭
B. Clar (B♭)
Bsn.
dim
Sop.
Al. le- lu- ia, Al. le- lu- ia, Al- le- lu- ia
Al. le- lu



CENCO MUSIC PAPER
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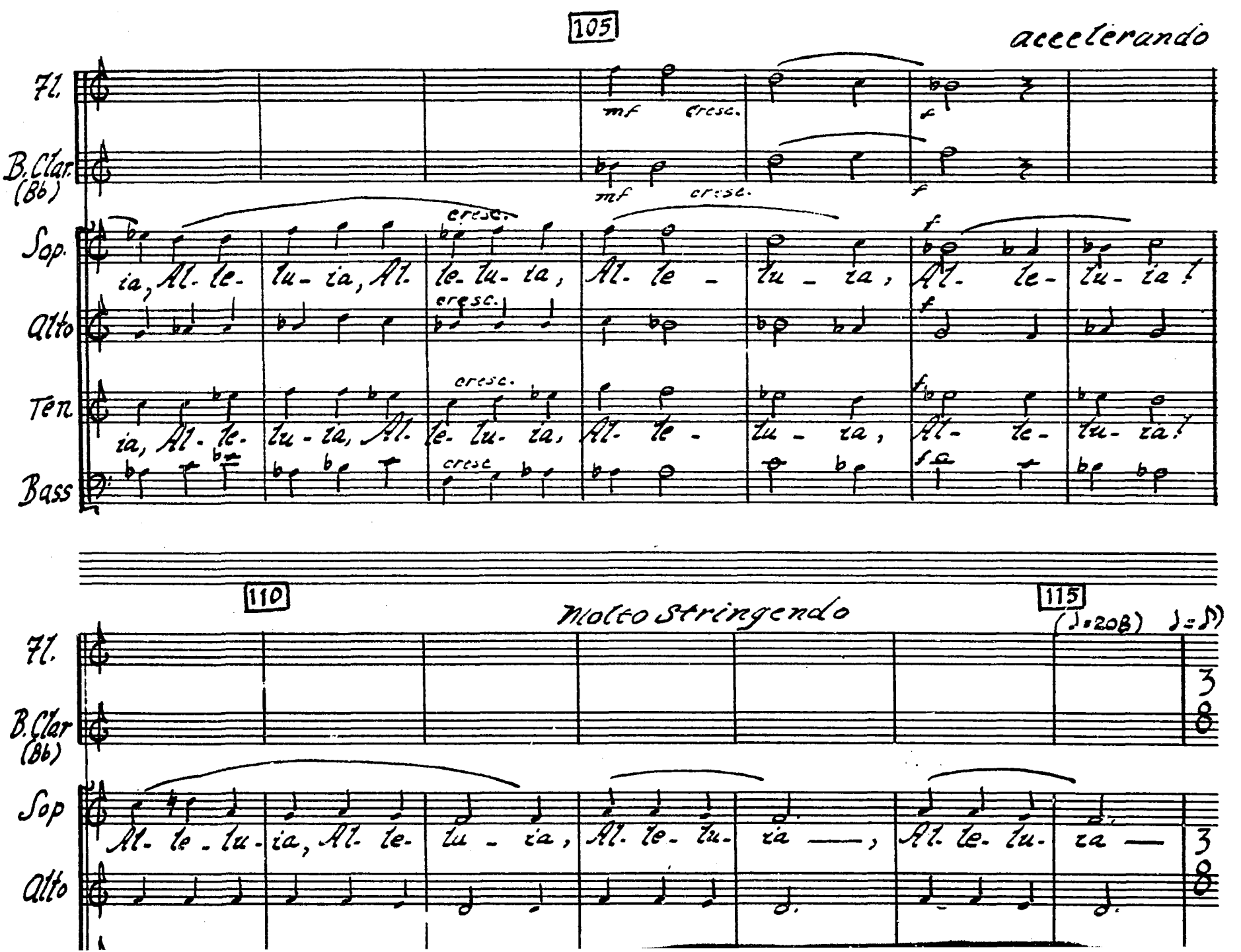
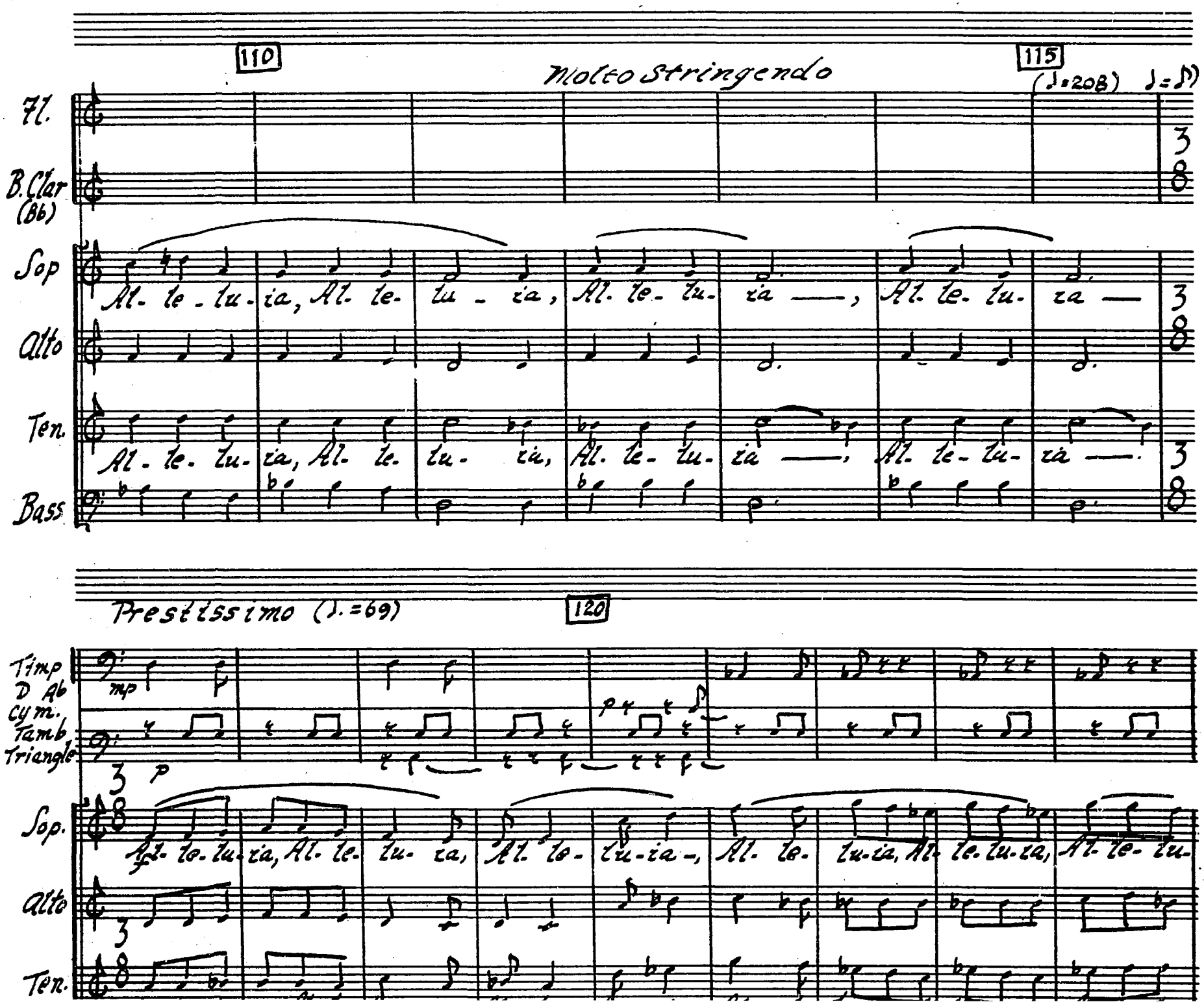
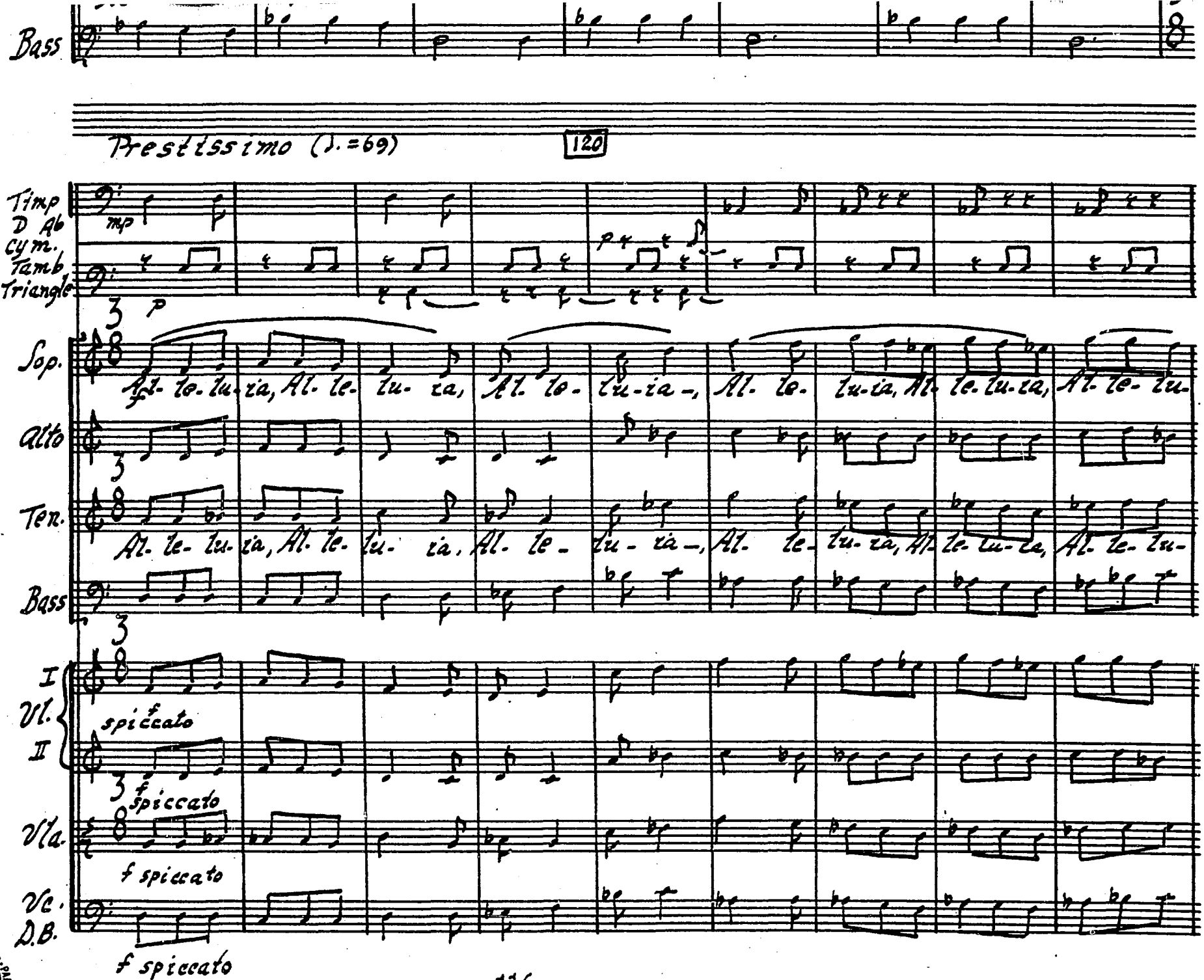

105
accelerando
Fl.
B. Clar. (Bb)
Sop.
Alto
Ten.
Bass
mf
cresc.
f
ia, Al- le- lu- ia, Al- le- lu- ia, Al- le - lu - ia, Al- le- lu- ia!
ia, Al- le- lu- ia, Al- le- lu- ia, Al- le - lu - ia, Al- le- lu- ia!
110
Molto Stringendo
115
(♩=208)
Al- le - lu- ia, Al- le- lu - ia, Al- le- lu- ia —, Al- le- lu- ia —


110
Molto Stringendo
115
(♩.=208) ♩=♪
Fl.
B.Clar (Bb)
Sop
Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia —, Al- le- lu- ia —
Alto
Ten.
Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia —, Al- le- lu- ia —
Bass
Prestissimo (♩.=69)
120
Timp
D Ab
Cym.
Tamb
Triangle
mp
p
Sop.
Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia —, Al- le- lu- ia, Al- le- lu- ia, Al- le- lu-
Alto
Ten.



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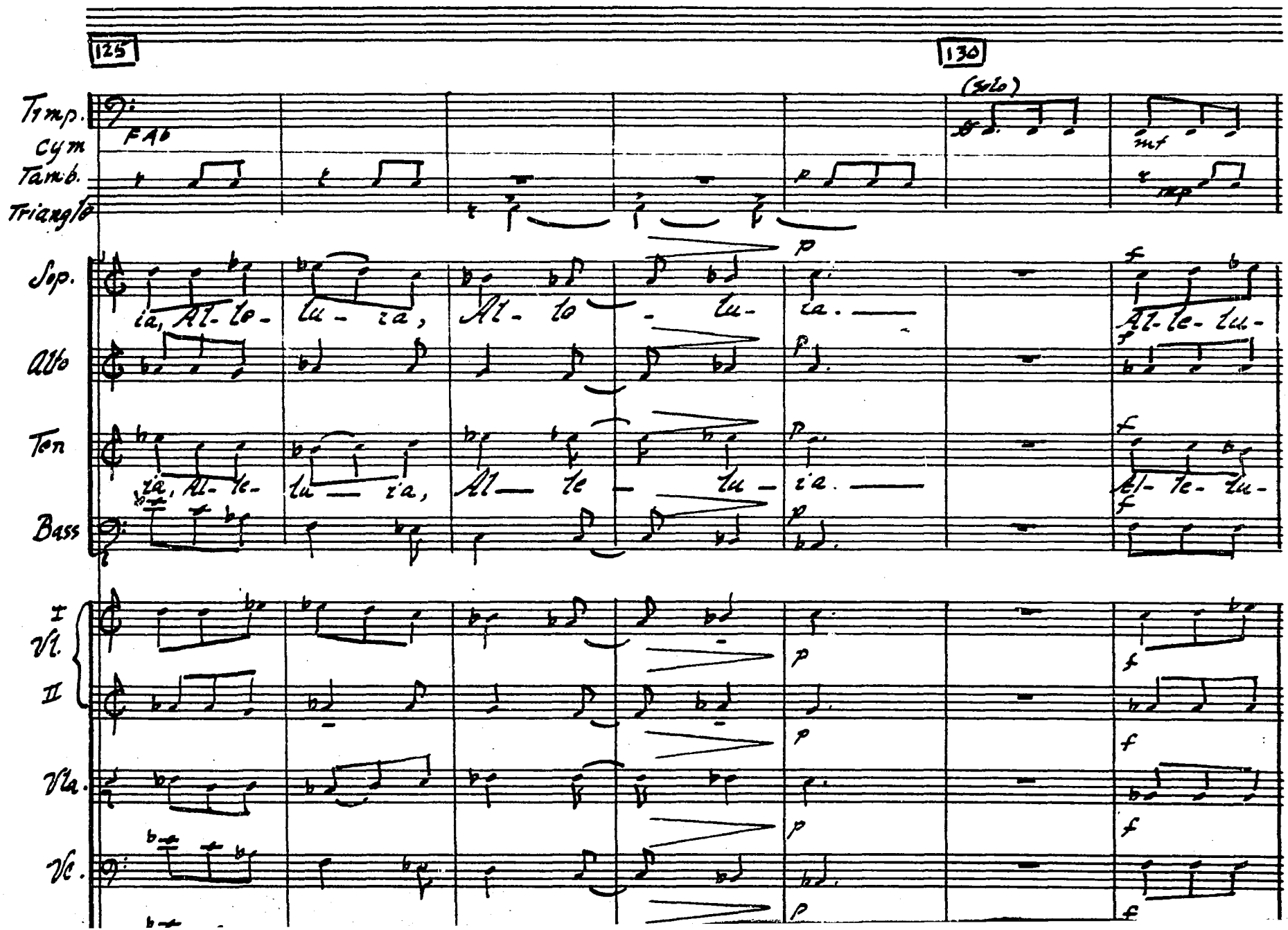
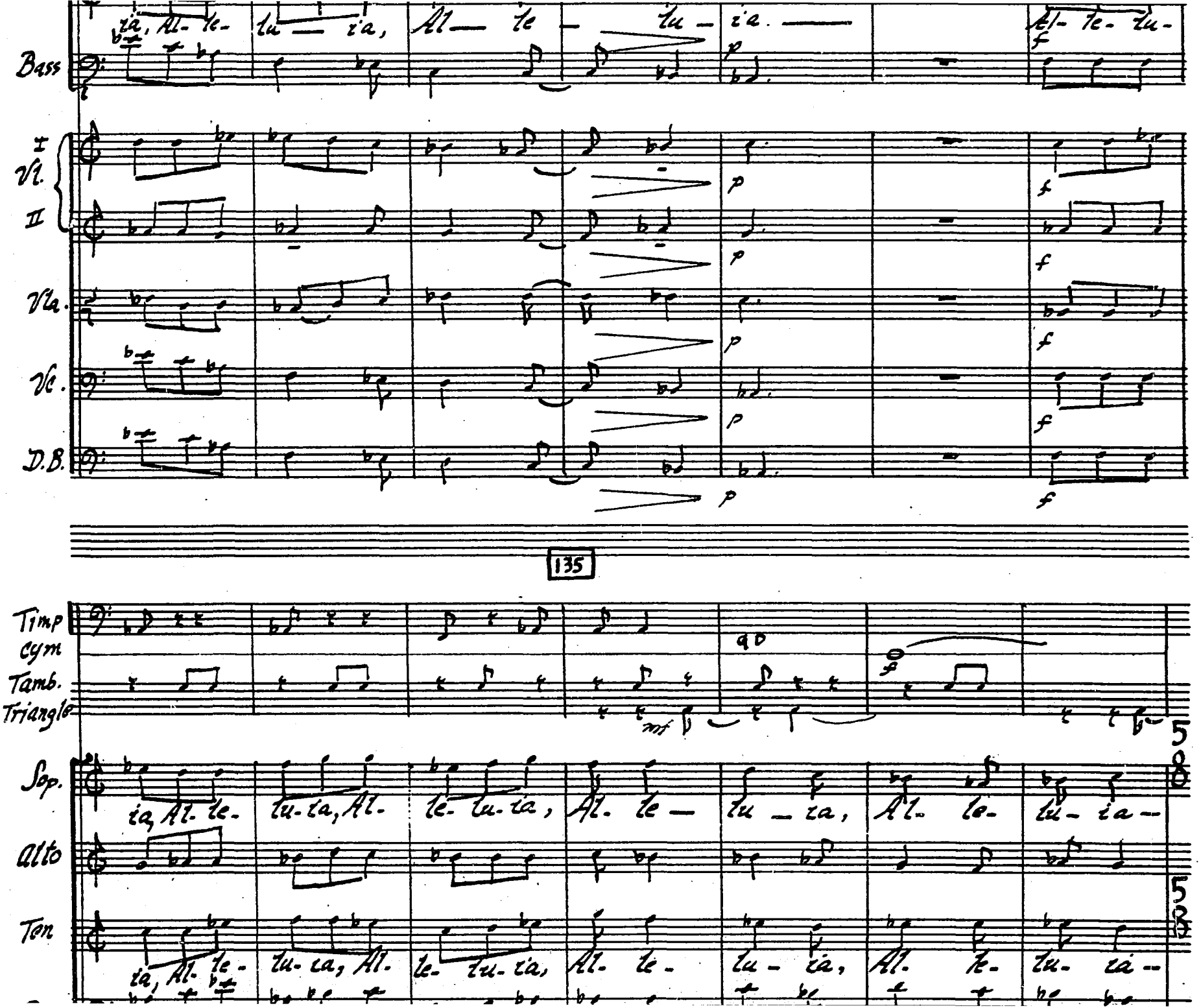
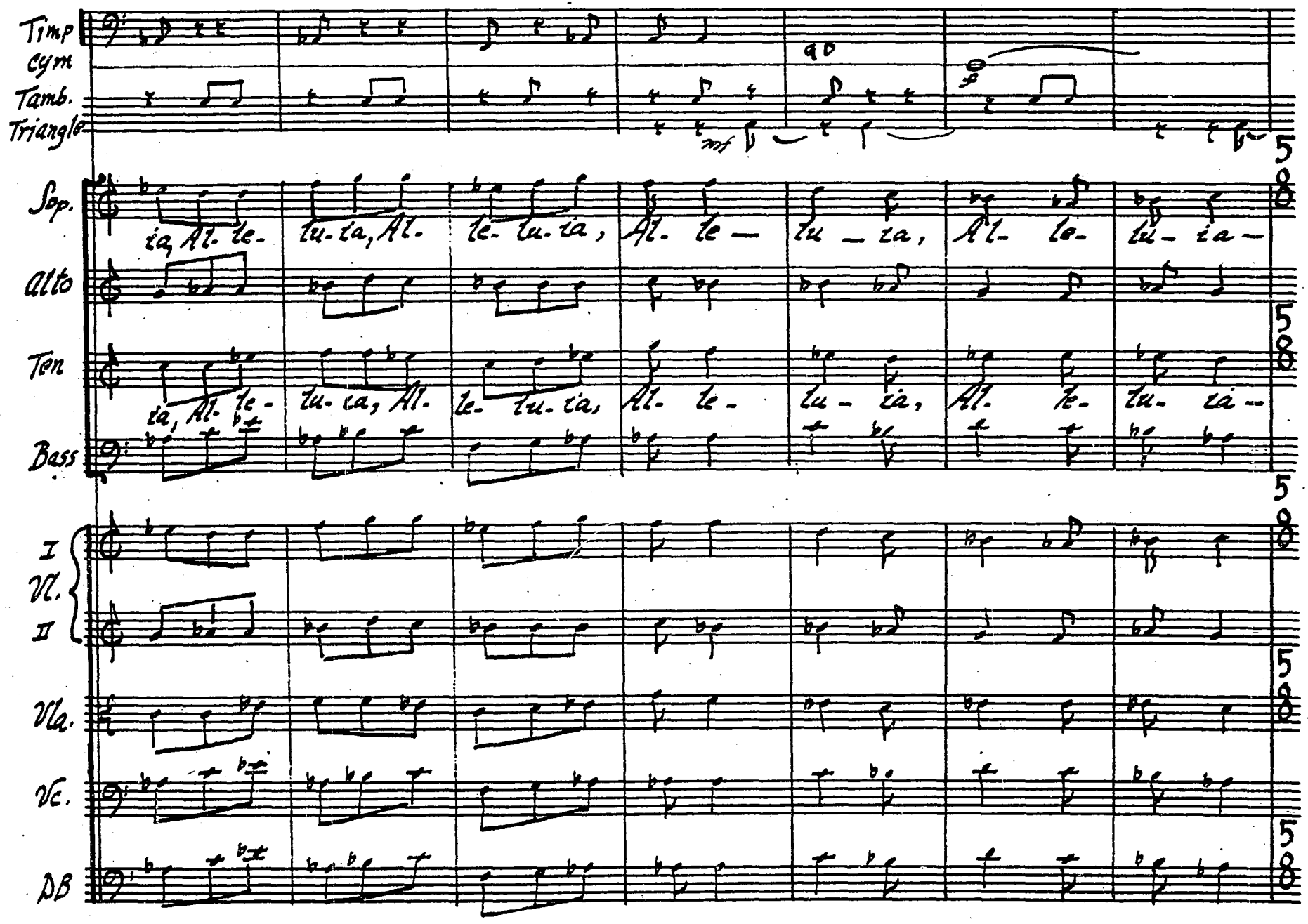

125
130
(Solo)
Timp.
FAb
Cym
Tamb.
Triangle
mf
mp
Sop.
Alto
Ten
Bass
ia, Al- le- lu- ia, Al- le- lu- ia.
Al- le- lu-
I Vl.
II
Vla.
Vc.
p
f


Bass
ia, Al- le- lu- ia, Al- le- lu- ia. el- le- lu-
I Vl.
II
Vla.
Vc.
D.B.
p
f
135
Timp
cym
Tamb.
Triangle
mf
Sop.
ia, Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia
Alto
Ten
ia, Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia, Al- le- lu- ia
5
6
5
5



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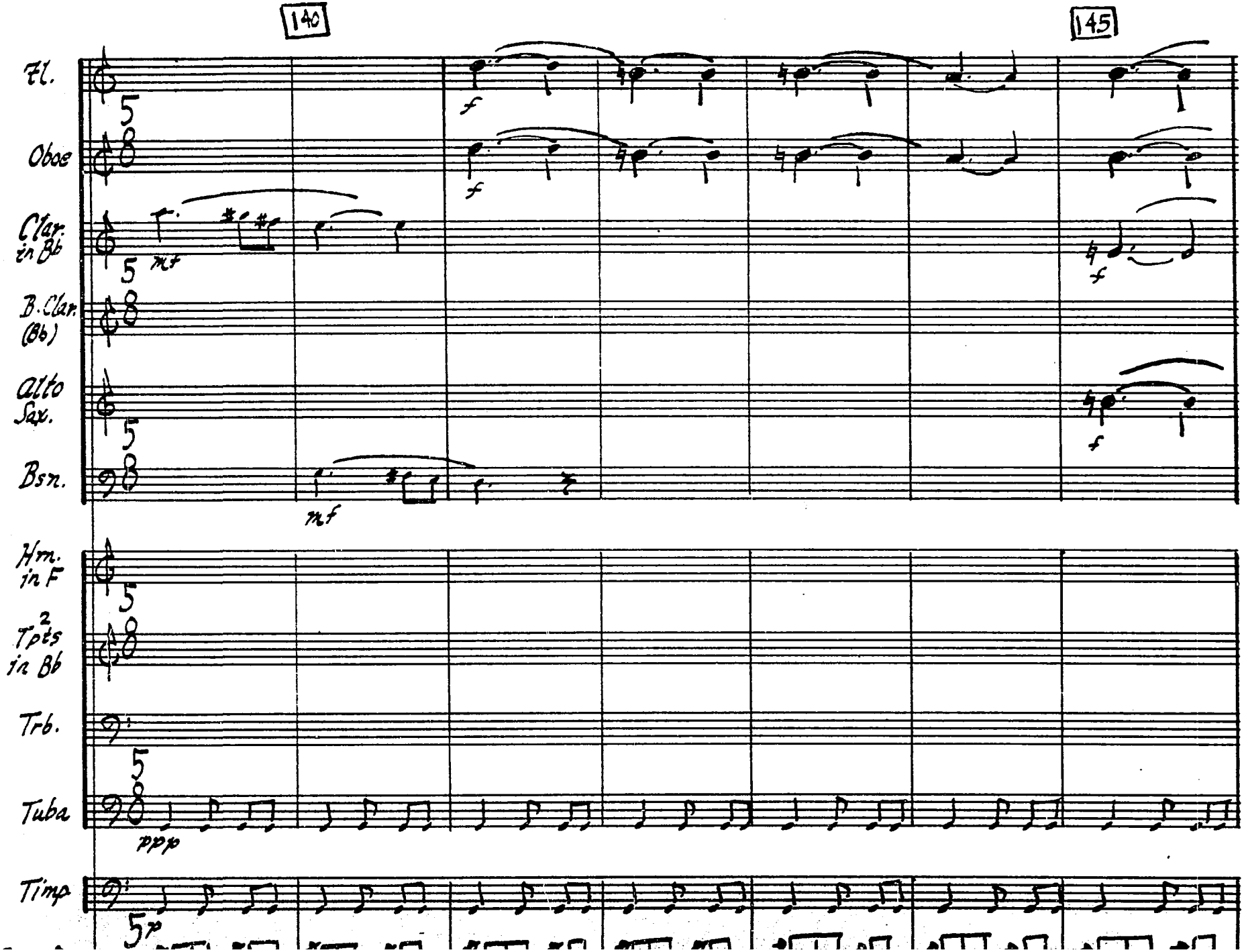
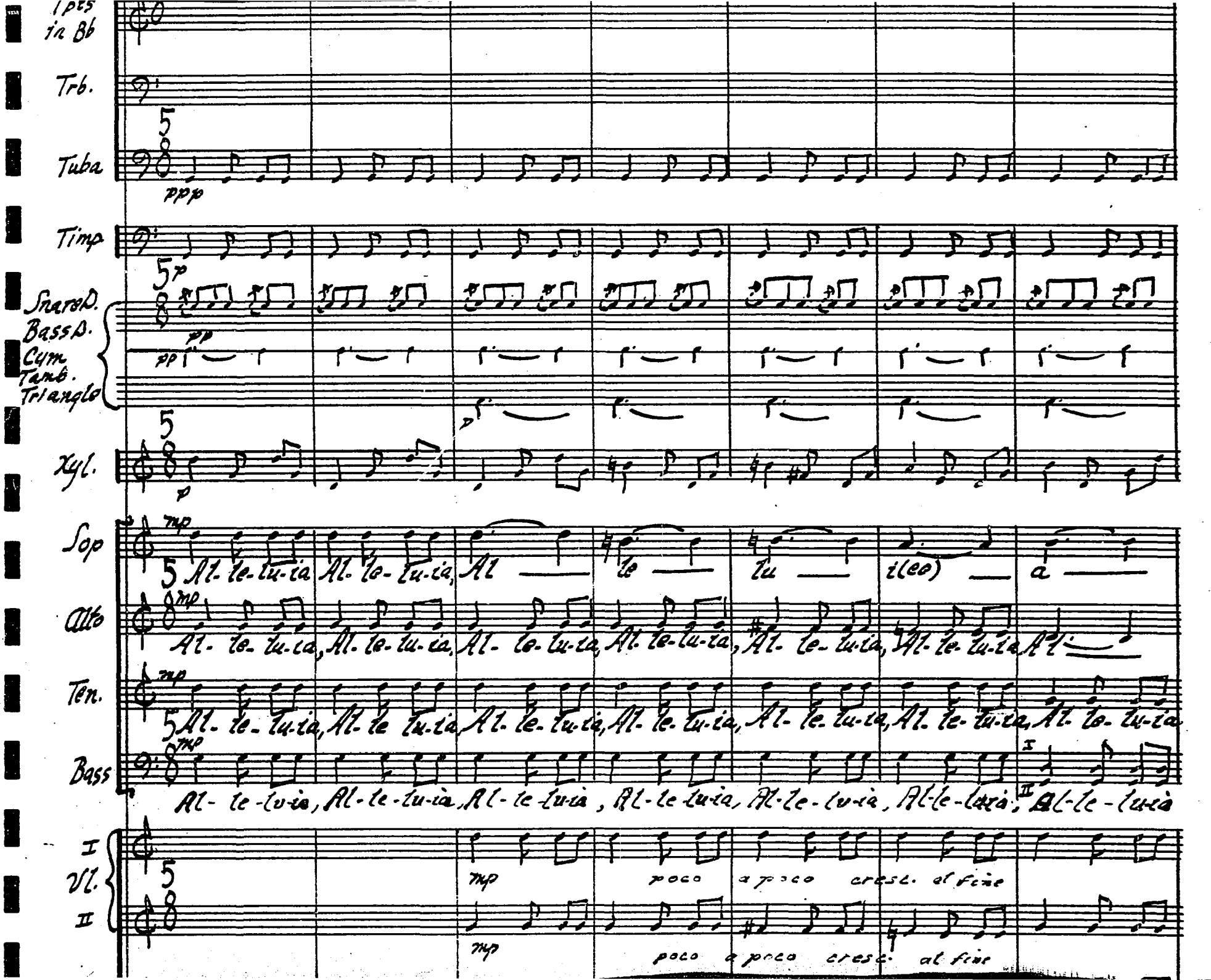
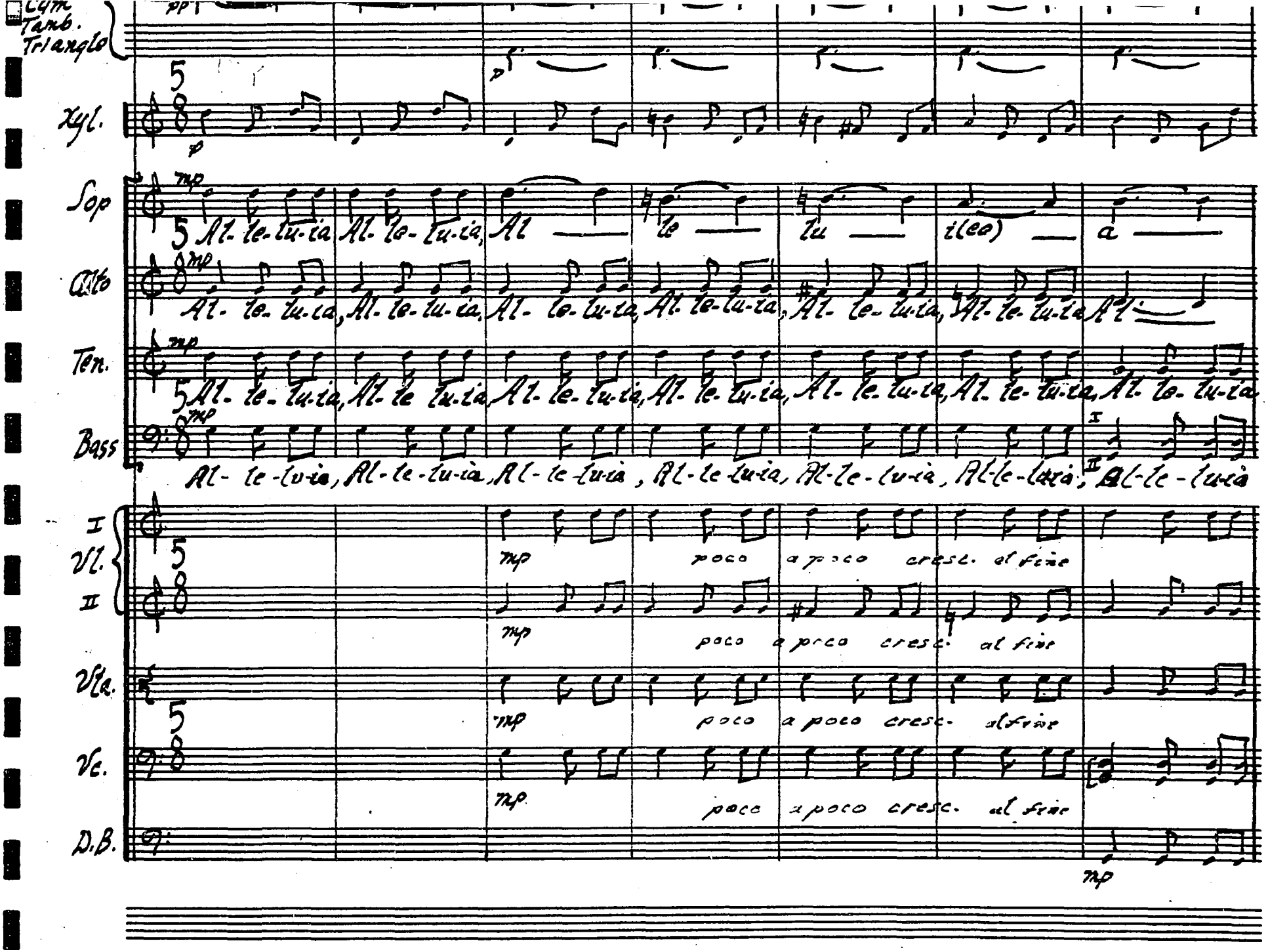

140
145
Fl.
Oboe
Clar. in Bb
B. Clar. (Bb)
Alto Sax.
Bsn.
Hrn. in F
2 Tpts in Bb
Trb.
Tuba
Timp
mf
f
ppp
5p


Tpts in Bb
Trb.
Tuba
ppp
Timp
Snare D.
Bass D.
Cym.
Tamb.
Triangle
pp
p
Xyl.
Sop
mp
Al-le-lu-ia Al-le-lu-ia, Al le lu i(ea) a
Alto
Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia Al-
Ten.
Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia
Bass
I
II
Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia; Al-le-lu-ia
Vl.
poco a poco cresc. al fine
poco a poco cresc. al fine



CAMEO MUSIC PAPER
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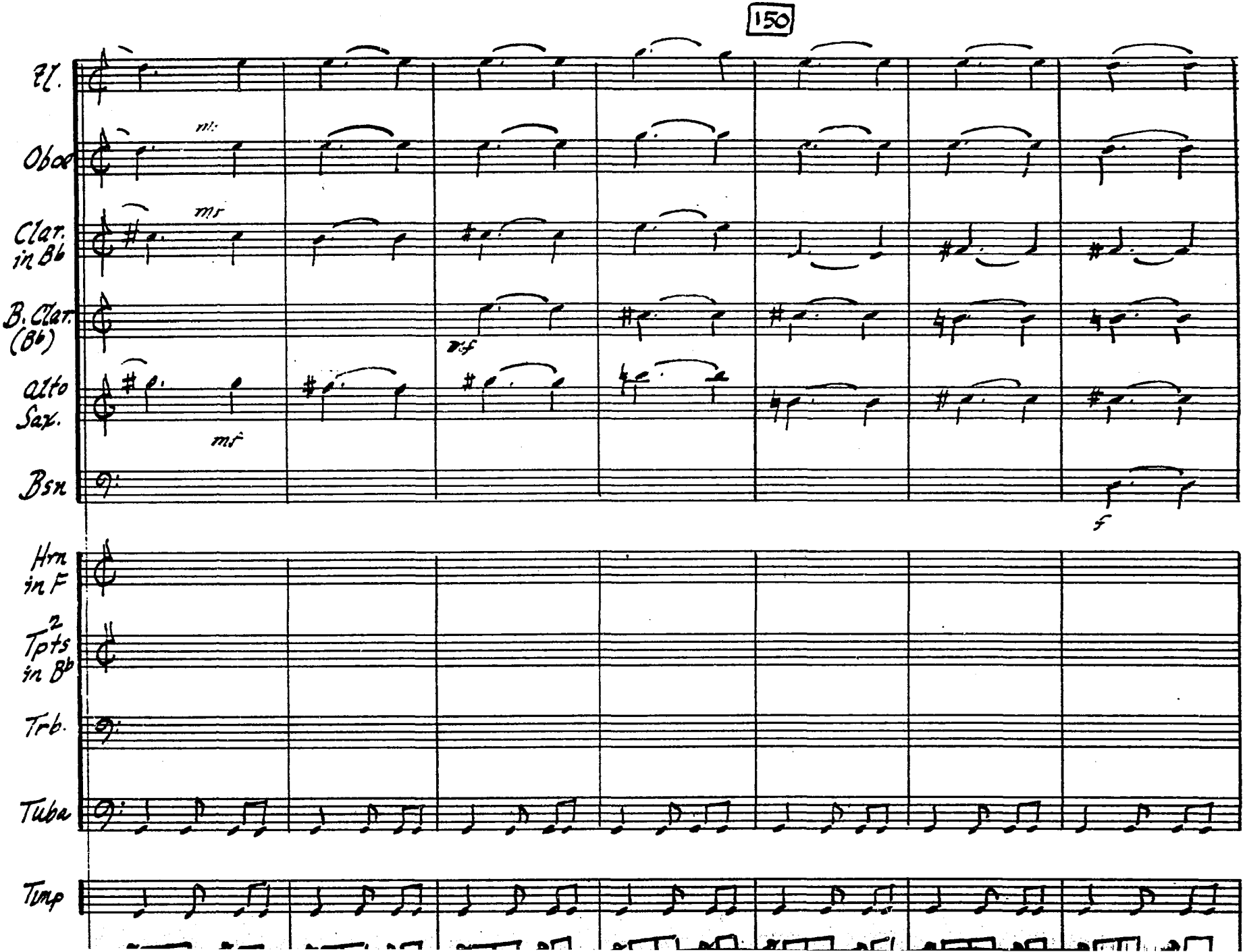
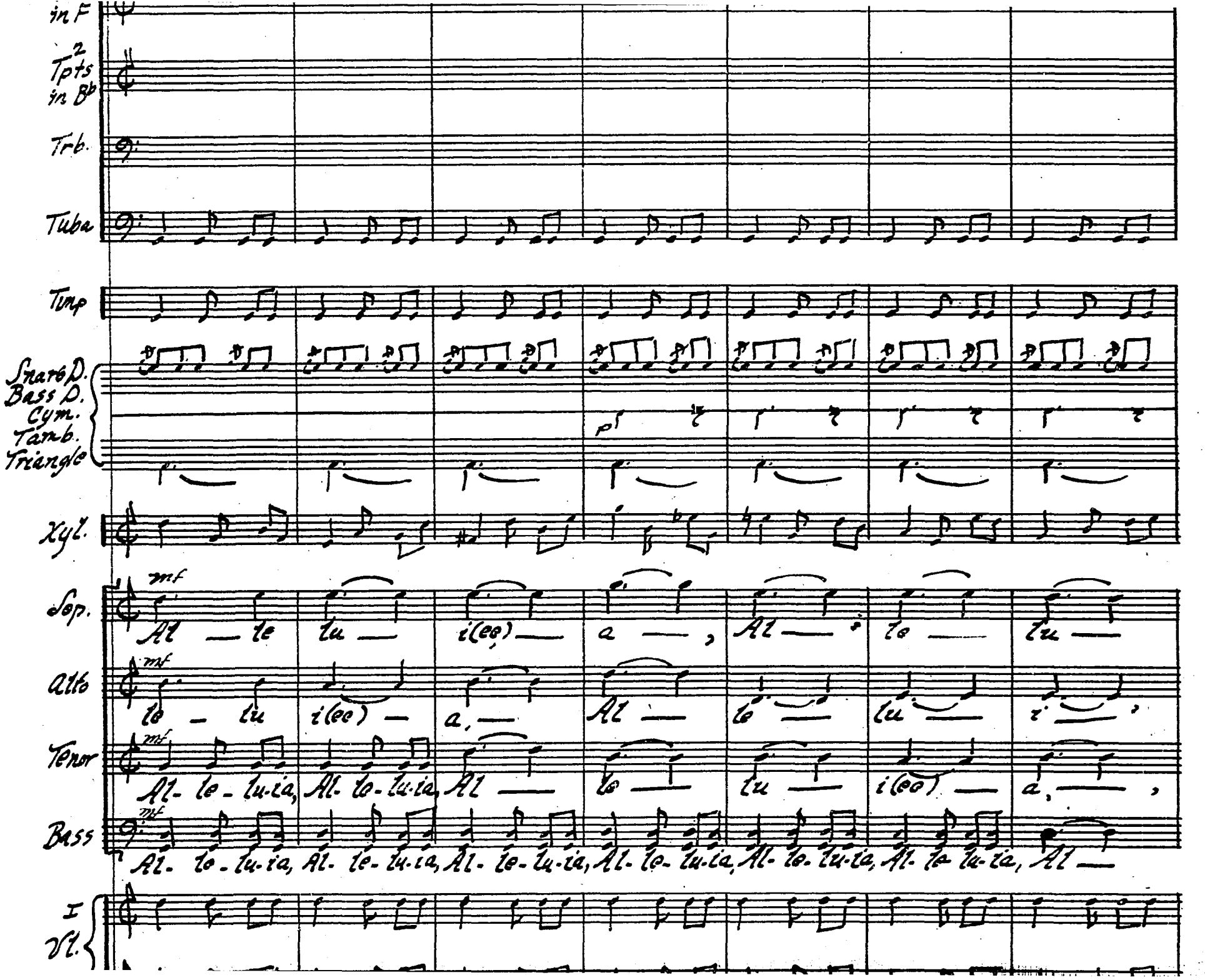
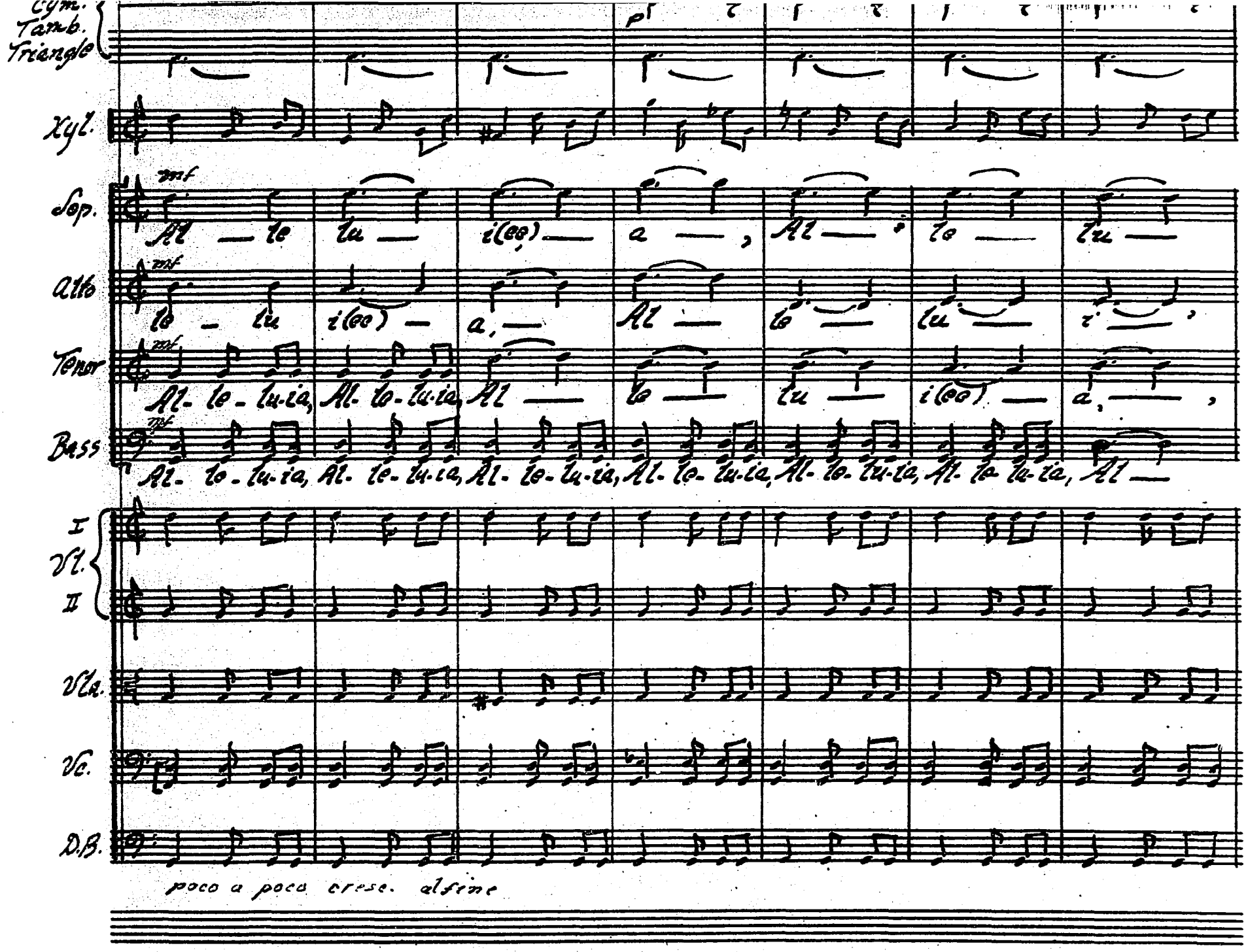

Fl.
Oboe
mf
Clar. in Bb
mf
B. Clar. (Bb)
mf
Alto Sax.
mf
Bsn
f
Hrn in F
2 Tpts in Bb
Trb.
Tuba
Timp


in F
2 Tpts in B♭
Trb.
Tuba
Timp
Snare D.
Bass D.
Cym.
Tamb.
Triangle
Xyl.
Sop.
Alto
Tenor
Bass
mf
Al — le lu — i(ee) — a —, Al — le — lu —
le — lu i(ee) — a, — Al — le — lu — i —,
Al- le - lu-ia, Al- le- lu-ia, Al — le — lu — i(ee) — a, —,
Al- le- lu-ia, Al- le- lu-ia, Al- le- lu-ia, Al- le- lu-ia, Al- le- lu-ia, Al- le lu-ia, Al —
I Vl.



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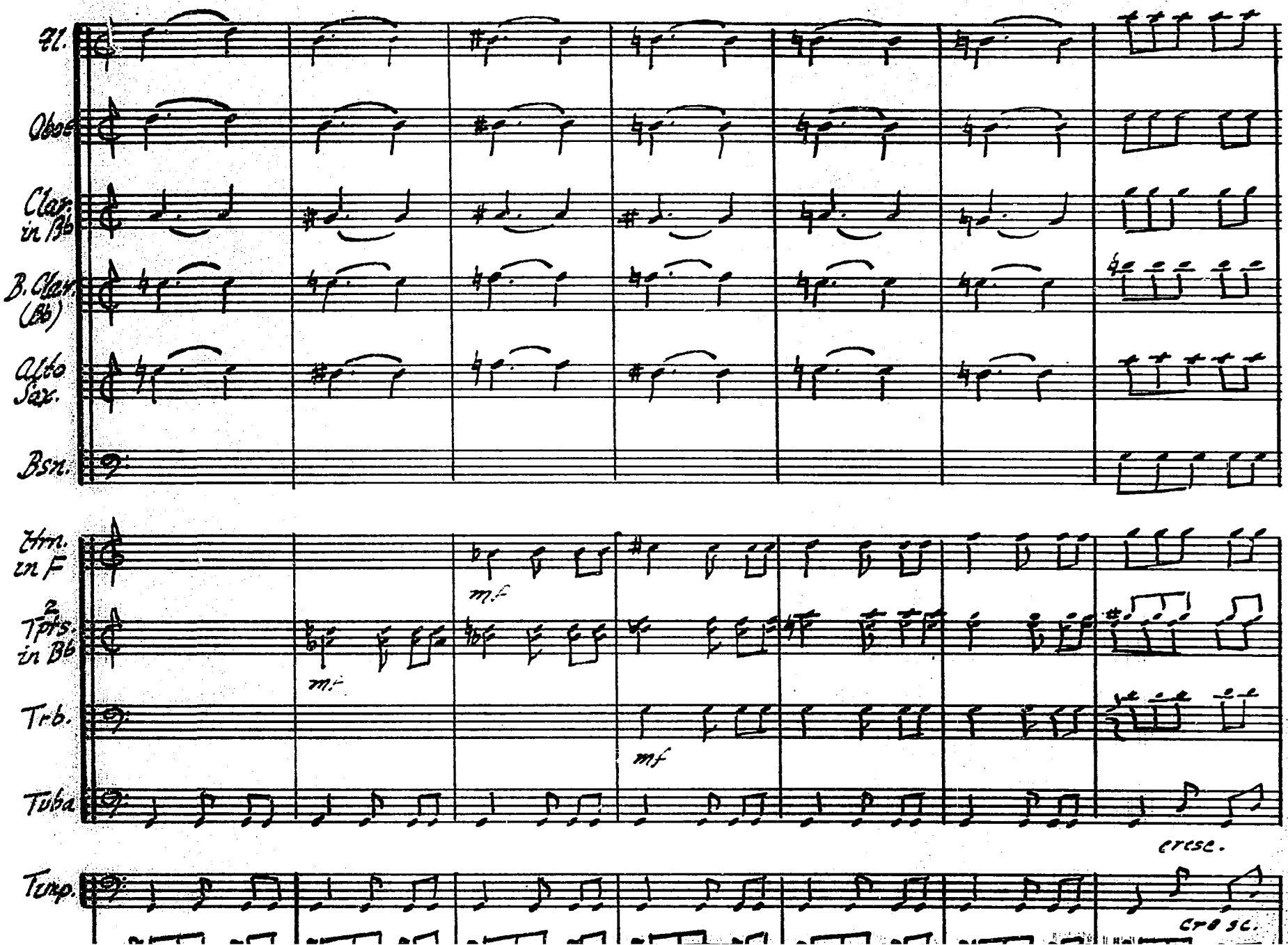
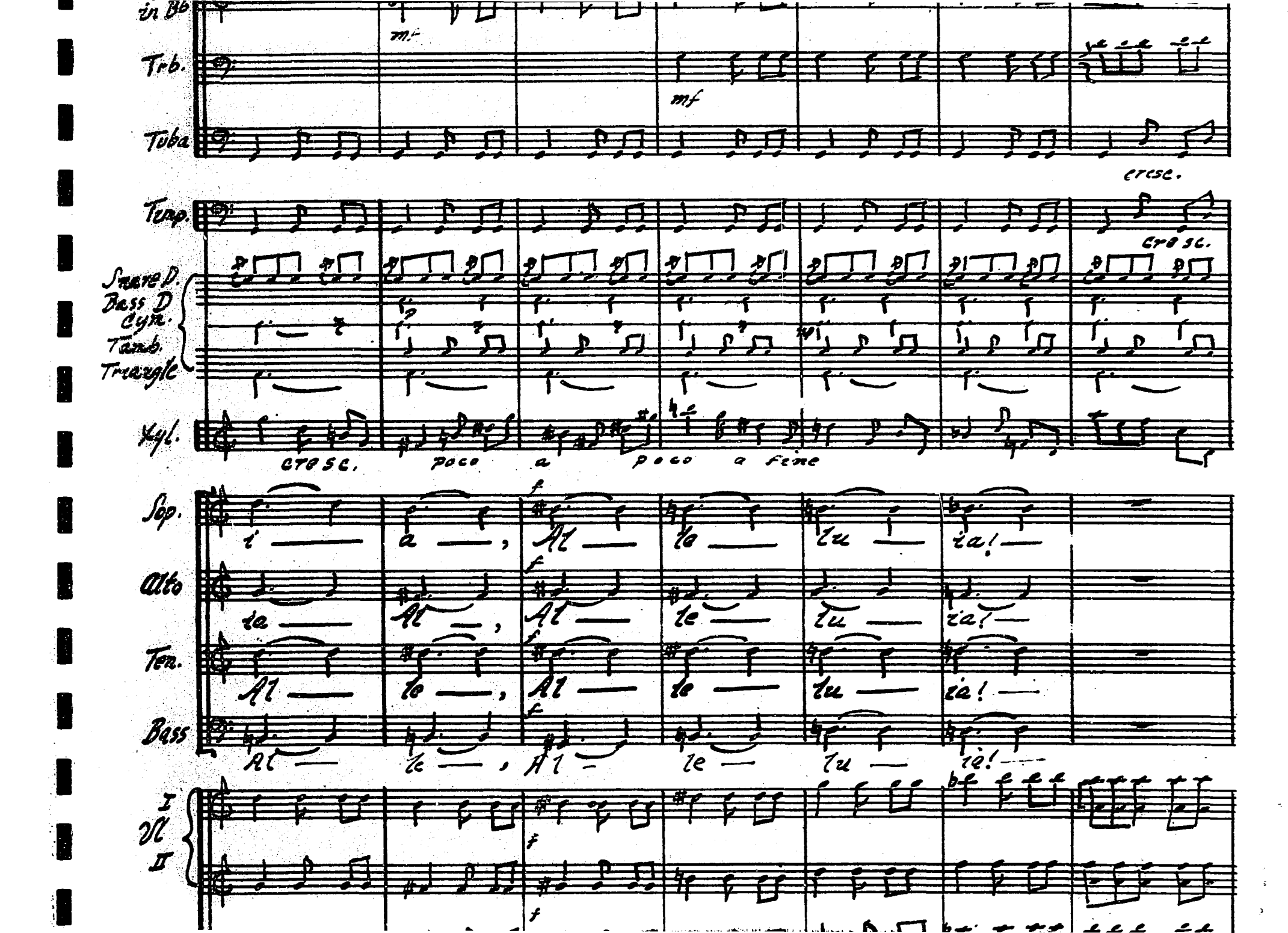
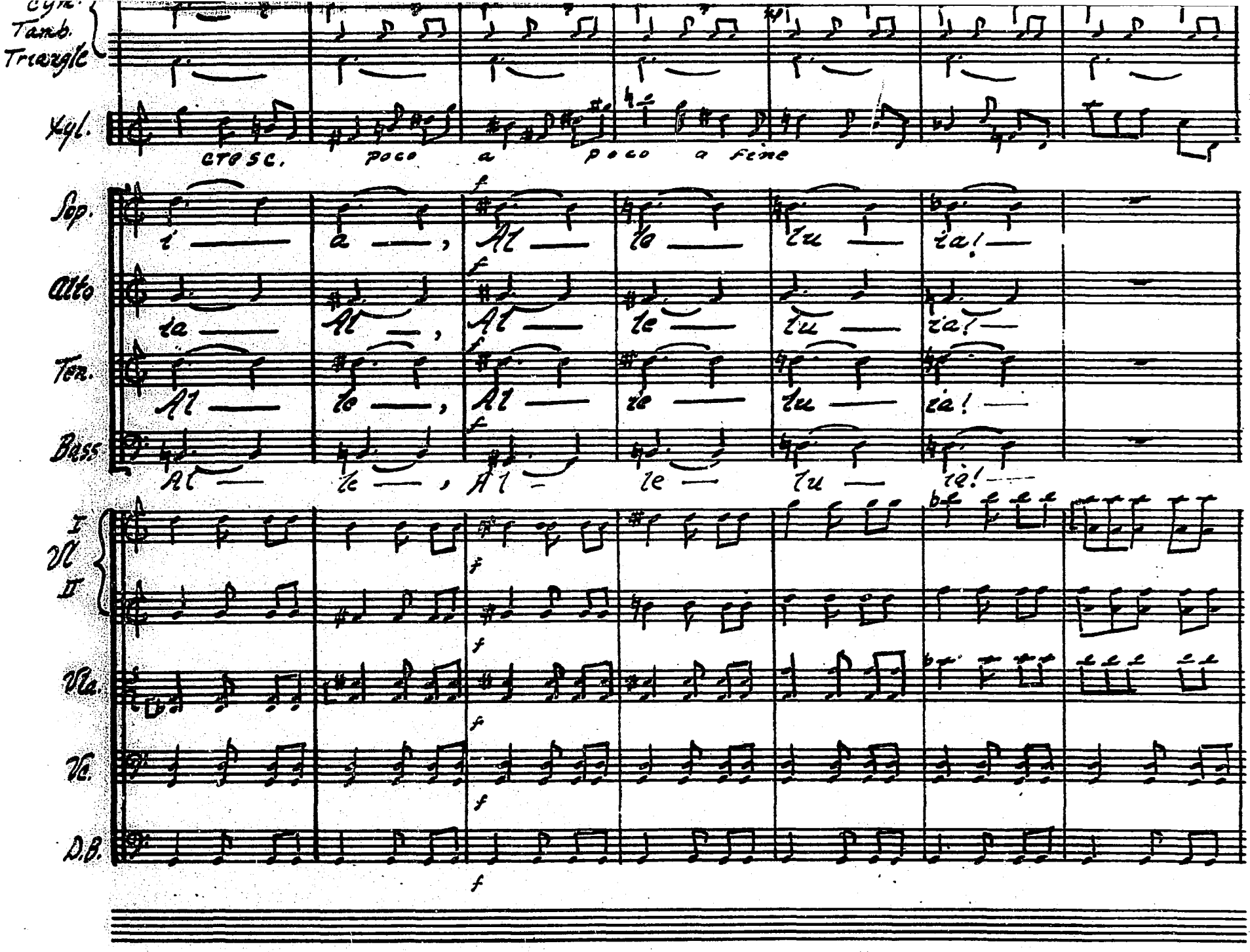
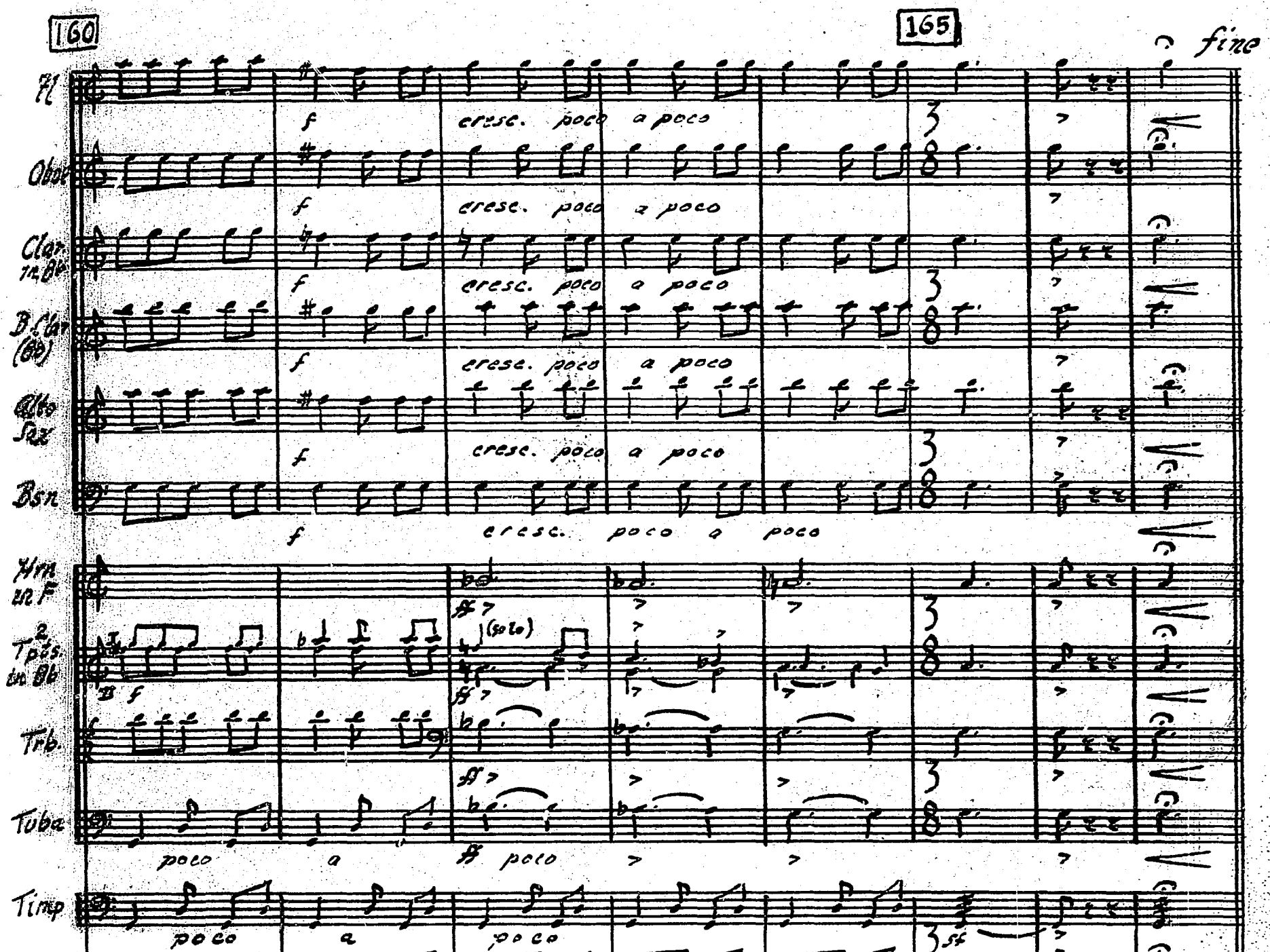
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

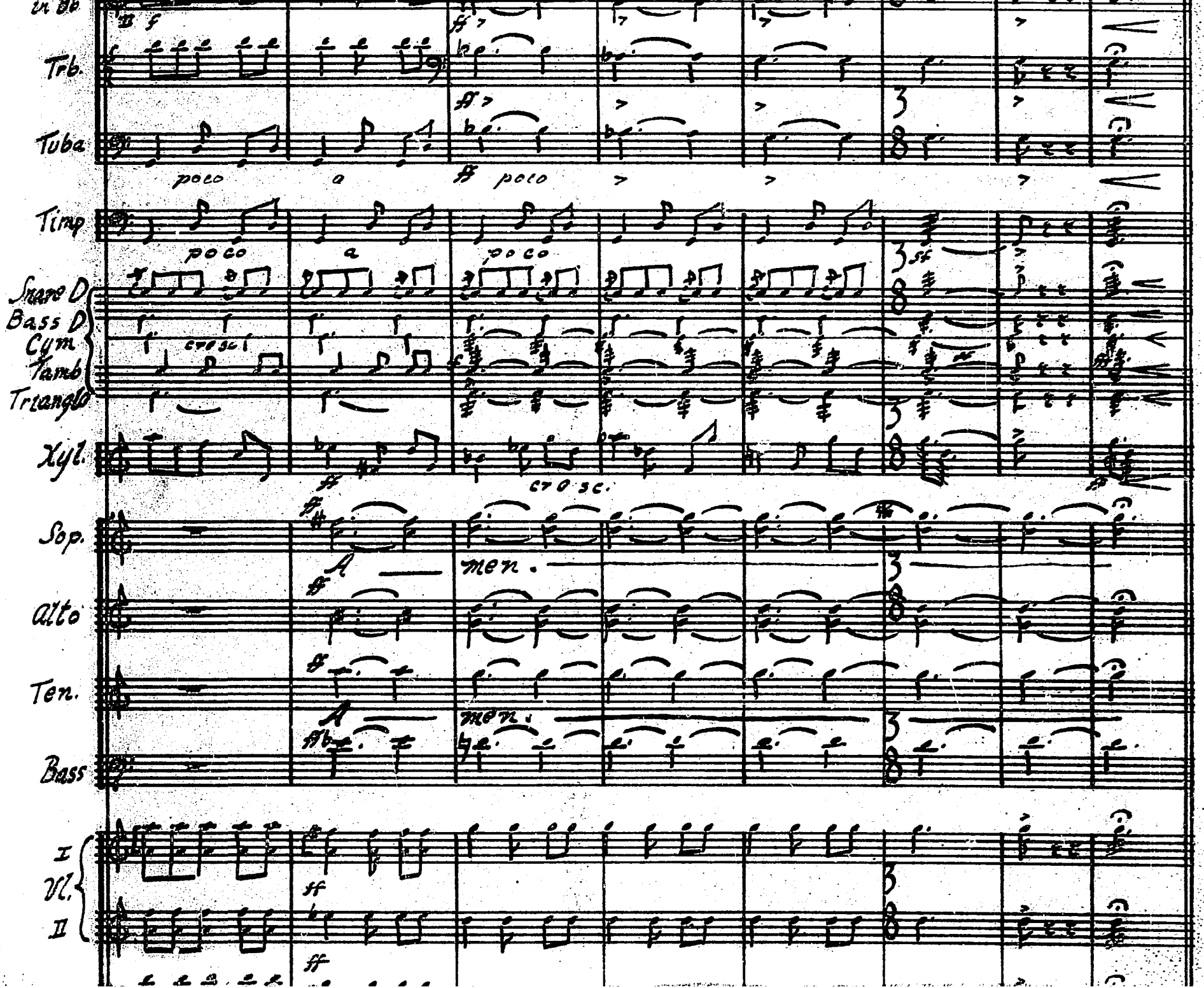

Fl.
Oboe
Clar. in Bb
B. Clar. (Bb)
Alto Sax.
Bsn.
Hrn. in F
2 Tprs. in Bb
Trb.
Tuba
Timp.
mf
cresc.
cresc.

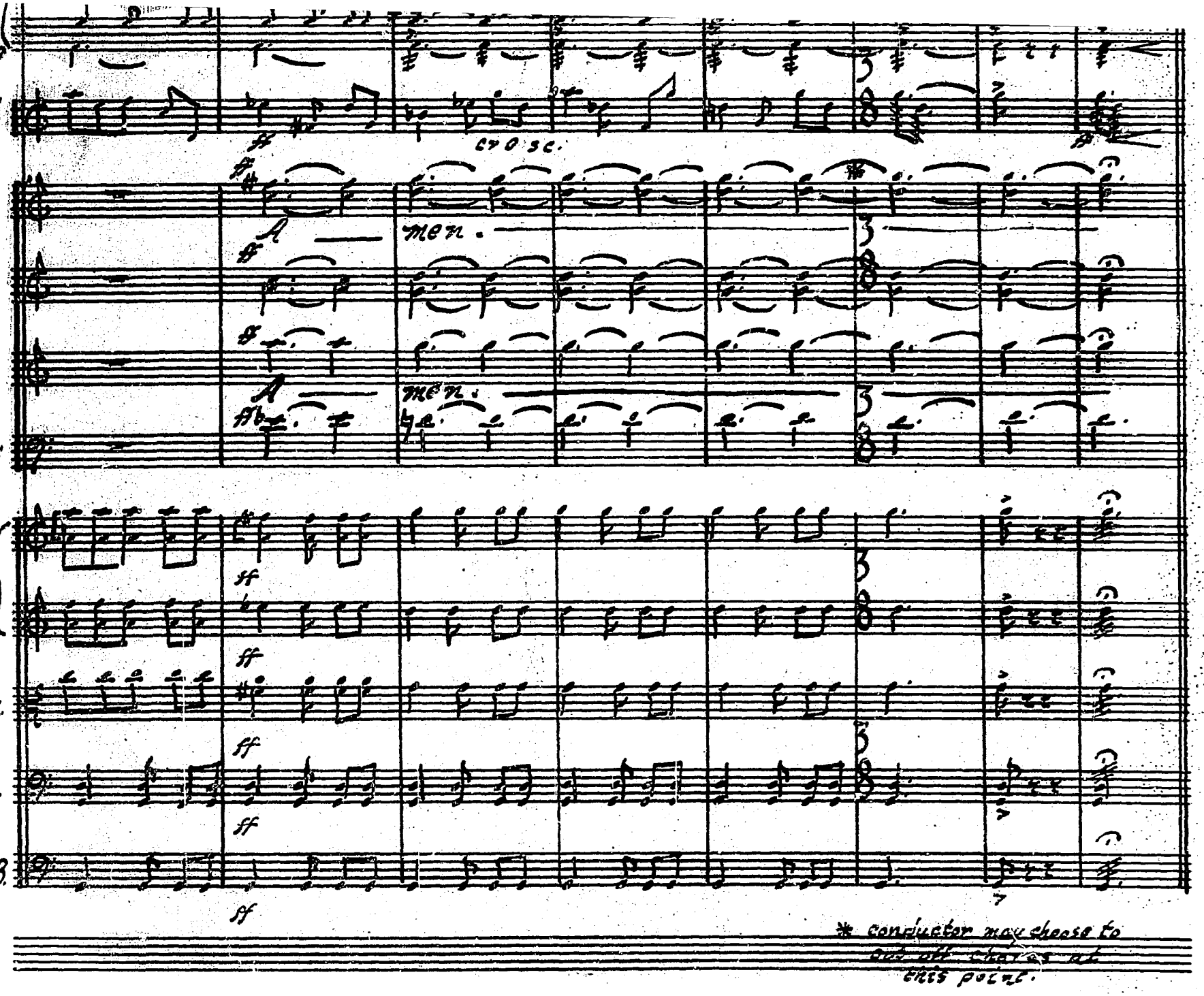

in Bb
Trb.
Tuba
mf
cresc.
Timp.
cresc.
Snare D.
Bass D
Cym.
Tamb.
Triangle
Xyl.
cresc. poco a poco a fine
Sop.
i — a —, Al — le — lu — ia! —
Alto
ia — Al —, Al — le — lu — ia! —
Ten.
Al — le —, Al — le — lu — ia! —
Bass
Al — le —, Al — le — lu — ia! —
I
Vl
II
f



HQ. 5-3124 1527½ Vine St Hollywood, Calif.


160
165
fine
Fl
Oboe
Clar. in Bb
B. Clar (Bb)
Alto Sax
Bsn
Hrn in F
2 Tpts. in Bb
Trb.
Tuba
Timp
f
cresc. poco a poco
(solo)
poco
a
sf


Trb.
Tuba
poco
a
Timp
Snare D
Bass D
Cym
Tamb
Triangle
cresc
Xyl.
cresc.
Sop.
men.
Alto
Ten.
Bass
I
Vl.
II



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