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The Ancient Mariner - an adaptation by Gerda Stevenson , Music Dee Isaacs

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Music in the Community and
Leith Walk Primary School



The University of Edinburgh
Edinburgh College of Art

THE RIME of the ANCIENT MARINER

a retelling for our times

21–23 March 2018, 7pm

The University of Edinburgh
Playfair Library & Old College Quad

THE MARINER Nomaan Khan

MUSIC Dee Isaacs

WORDS Gerda Stevenson

DIRECTOR John Bett

SET DESIGN Janis Hart

FILM Ian Dodds

CHOREOGRAPHY Skye Reynolds

SOUND Dave House

COSTUME Anna Cocciadiferro

LIGHTING Jonnie Clough

INSTALLATION Lucas Koo

Tickets £10/£7 in advance from
brownpapertickets.co.uk

This is a promenade performance;
please dress warmly

The Ancient Mariner has been made possible by many generous people and trusts:
The University of Edinburgh, The University of Edinburgh Development Trust, The Lady's Charitable Trust,
The Thomson Foundation, The Robin Leith Trust and The Ian Fleming Charitable Trust

1.1 The Wedding Party

Music by Dee Isaacs
 Libretto by Gerda Stevenson

*GUESTS ARE MILLING ABOUT, WAITING FOR THE ENTRANCE OF THE BRIDE AND GROOM.
 THE BAND PLAYS A WELCOME NUMBER AS THE GUESTS ASSEMBLE.
 ONCE EVERYONE HAS ARRIVED, THE MUSIC COMES TO AN END,
 AND THE WEDDING GUEST SPEAKS.*

$\text{♩} = 96$

Trumpet in B♭

Accordion

Tambourine

Violin 1

Violoncello

8

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

SCENE 1 - The Wedding Reception
The Wedding Party

16

Accord.

Tamb.

Vln. 1

Vc.

24

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

cresc. -----

mf

32

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

38

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

ff

Wedding Guest

"... This is our couple's favourite get-away –
Top of their weekend list,
And to share it on their special day
Is a chance that can't be missed!
They've taken the plunge, signed the pledge!
On their behalf, I welcome you all –
Prepare to toast the newly weds
When they enter the hall!"

To next song

2.2 - "Champagne Like Rain"

2.2 Champagne Like Rain

Music by Dee Isaacs
 Libretto by Gerda Stevenson

Wedding Guest
 "... They've taken the plunge, signed the pledge!
 On their behalf, I welcome you all –
 Prepare to toast the newly weds
 When they enter the hall!"

♩ = 108

The musical score is arranged in five systems. The first system contains the vocal staves for TREBLE and ALTO, both with a treble clef and a key signature of one sharp (F#). The second system contains the Flute part (treble clef, F#) and the Piano part (treble and bass clefs, F#). The Piano part is marked *mf* and *toypiano*. The third system contains the Accordion part (treble and bass clefs, F#), marked *mf*. The score consists of four measures. The vocal staves and Flute part are mostly silent, with some notes appearing in the final two measures. The Piano and Accordion parts provide the musical accompaniment, with the Piano playing a steady eighth-note pattern and the Accordion playing chords and a bass line.

SCENE 1 - The Wedding Reception
Champagne Like Rain

2

5

TREBLE

Cham pagne_ like rain *mf* Rain like cham-pagne

A.

Cham pagne_ like rain *mf* Rain like cham-pagne

Pno.

Accord.

7

TREBLE

fresh foun-tain of the grape we're co-ming round to fill you up A

A.

fresh foun-tain of the grape we're co-ming round to fill you up A

Pno.

Accord.

SCENE 1 - The Wedding Reception
Champagne Like Rain

9

TREBLE

A.

Pno.

Accord.

plea-sure you can't es-cape Cham pagne_like rain

plea-sure you can't es-cape Cham pagne_like rain

12

TREBLE

A.

Pno.

Accord.

*Mariner and
Wedding Guest speak
Repeat till cue*

Rain like cham-pagne fresh foun-tain of the grape

Rain like cham-pagne fresh foun-tain of the grape

mp

SCENE 1 - The Wedding Reception
Champagne Like Rain

4

15

Fl.

mp

Pno.

Wedding Guest
"... Joke! It's me that's the brute,
He takes my teasing on the chin!"

18

TREBLE

Cham pagne_like rain
mf

A.

Cham pagne_like rain
mf

Fl.

Pno.

mf

SCENE 1 - The Wedding Reception
Champagne Like Rain

21

TREBLE

A.

Pno.

Rain like champagne fresh fountain of the grape fine

Rain like champagne fresh fountain of the grape fine

23

TREBLE

A.

Pno.

pi not noir and meu-ni-er oak hints of char-don-nay let

pi not noir and meu-ni-er oak hints of char-don-nay let

SCENE 1 - The Wedding Reception
Champagne Like Rain

6

26

TREBLE

joi - de vivre pop all your corks hip hip hip hip hoo - ray

A.

joi - de vivre pop all your corks hip hip hip hip hoo - ray

Pno.

28

TREBLE

hip hip hip hoo-ray hey hip hip hip hoo-ray *f*

A.

hip hip hip hoo-ray hey hip hip hip hoo-ray *f*

Pno.

LH

Accord.

mf

Wedding Guest
"... Our happy couple travel wide –
They're aye up in the air!
To suit their cosmopolitan style
We're serving International Fare!"
3.3 - "Oh Wait Till You Taste It"

SCENE 1 - The Wedding Reception

3.3 Oh Wait Till You Taste It

Wedding Guest

"... Our happy couple travel wide –
They're aye up in the air!
To suit their cosmopolitan style
We're serving International Fare!"

Music by Dee Isaacs
Libretto by Gerda Stevenson

The musical score is arranged in a system with the following parts from top to bottom:

- SOPRANO:** Two measures of whole rests.
- TENOR 1:** Two measures of whole rests, followed by a quarter rest, a quarter note, and a quarter note. The word "Oh" is written below the final note.
- BASS 2:** Two measures of whole rests.
- Accordion:** A two-staff instrument. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes with a grace note (marked '7') and a sharp sign (#).
- Violin 1:** A single staff with a melodic line of eighth and quarter notes.
- Violoncello:** A single staff with a melodic line of eighth and quarter notes.
- Bass Guitar:** A single staff with a melodic line of eighth and quarter notes.

The time signature for all parts is 4/4.

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

3

S. the fla - vours that lace it you'll

T. wait til you taste it the fla - vours that lace it you'll

B. the fla - vours that lace it

Accord. the fla - vours that lace it

Vln. 1

Vc.

Bass

5

S. ne - ver have munched on the like

T. ne - ver have munched on the like Lau_ lau_ par - cels from

Vln. 1

Vc.

Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

8

S. lu - scious shwar-ma from down town du bai

T. sun - lit ha wai

Accord.

Vln. 1

Vc.

Bass

11

Accord.

Vln. 1

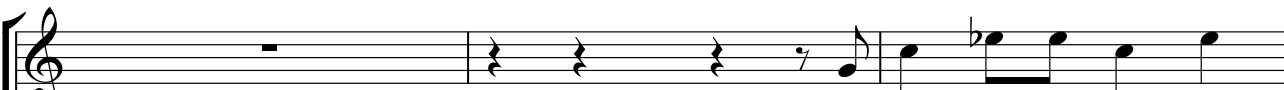
Vc.


Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

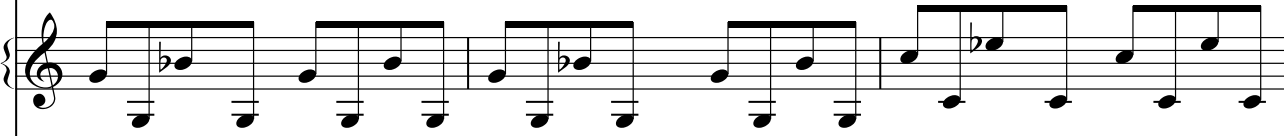
4

14

T. 

B. 

8 Your taste buds will crave to
fried man-tou from far off shang hai Your taste buds will crave to

Accord. 

Vln. 1 

Vc. *pizz* 

Bass 

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

17

S. ma-la-ga tan from si - chu-an rain-bow su - shi from Ja-pan

T. give them a try And de

B. give them a try

Accord.

Vln. 1

Vc.

Bass

Detailed description: This is a page of a musical score for a scene. It features six staves. The top three staves are for vocal parts: Soprano (S.), Tenor (T.), and Bass (B.). The Soprano part begins at measure 17 with a rest, followed by a melodic line with lyrics 'ma-la-ga tan from si - chu-an rain-bow su - shi from Ja-pan'. The Tenor part has lyrics 'give them a try' and 'And de'. The Bass part has lyrics 'give them a try'. The next three staves are for instruments: Accordion, Violin 1 (Vln. 1), and Violoncello (Vc.), and a Bass line. The Accordion part has a rhythmic accompaniment. The Vln. 1 part has a melodic line with some rests. The Vc. part has a rhythmic accompaniment. The Bass part has a rhythmic accompaniment. There are some musical notations like triplets and slurs in the vocal parts.

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

20

S. oh don't you a- dora_ a spi- cy pa- ko- ra

T. li- scious pa- ko- ra oh don't you a- dora_ a spi- cy pa- ko- ra

B. oh don't you a- dora_ a spi- cy pa- ko- ra

Accord.

Vln. 1

Vc.

Bass

Detailed description: This page of a musical score, numbered 20, contains six staves. The top three staves are for vocal parts: Soprano (S.), Tenor (T.), and Bass (B.). Each vocal line features lyrics and is accompanied by triplet markings (indicated by a '3' over a group of notes) in measures 2, 3, and 4. The Soprano part begins with a whole rest in measure 1, followed by a quarter note in measure 2, and then a triplet of eighth notes in measure 3. The Tenor part begins with a triplet of eighth notes in measure 1, followed by a quarter note in measure 2, and then a triplet of eighth notes in measure 3. The Bass part begins with a triplet of eighth notes in measure 1, followed by a quarter note in measure 2, and then a triplet of eighth notes in measure 3. The fourth staff is for the Accordion, showing a sequence of chords and notes. The fifth staff is for Violin 1 (Vln. 1), and the sixth staff is for the Bass. The Violin 1 part consists of chords in measures 1 and 2, and chords in measures 3 and 4. The Bass part consists of quarter notes in measures 1 and 2, and quarter notes in measures 3 and 4.

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

22 **molto rit.** **Serving spoons percussion**

B. don't you a dora a spi-cy pa-ko-ra

Accord.

Vln. 1

Vc. *pizz*

Bass

25

Accord.

Vln. 1

Vc.

Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

8

29

S. did e - ver a ve - nue pro-

T. did e - ver a ve - nue pro-

B. did e - ver a ve - nue pro-

Accord.

Vln. 1

Vc. *arco*

Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

32

S.
T.
B.

vide such a me nue A tri - umph of sen - sual de -

Accord.

Vln. 1

Vc.

Bass

Detailed description: This page of a musical score, numbered 32, contains six staves. The top three staves are for vocal parts: Soprano (S.), Tenor (T.), and Bass (B.). Each vocal line begins with the lyrics 'vide such a me nue A tri - umph of sen - sual de -'. The Soprano and Tenor parts are written in treble clef with a key signature of one sharp (F#), while the Bass part is in bass clef with a key signature of one flat (Bb). The fourth staff is for the Accordion, written in bass clef with a key signature of one sharp, featuring a rhythmic accompaniment of eighth notes with a '7' (chordal) marking above each measure. The fifth staff is for Violin 1 (Vln. 1) in treble clef, and the sixth staff is for Violoncello (Vc.) in bass clef. The bottom-most staff is for the Bass, written in bass clef with a key signature of one flat. The score is divided into two measures by a bar line.

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

34

S. light

T. 8

B. tri - umph of sen - sual de - light
f

Accord.

Vln. 1

Vc.

Bass *f*

The musical score consists of seven staves. The vocal staves (Soprano, Tenor, Bass) are at the top. The Soprano part begins with a half note followed by a whole rest. The Tenor part begins with a half note followed by a whole rest. The Bass part begins with a half note followed by a rhythmic pattern of eighth notes. The instrumental staves (Accordions, Violin 1, Violoncello, Bass) are below. The Accordion part has a complex rhythmic pattern with grace notes. The Violin 1 part has a melodic line. The Violoncello and Bass parts have rhythmic lines. The score ends with a double bar line and a fermata.

Wedding Guest
 "So cast aside care on this day of days –
 Let hearts be birds on the wing!
 Loosen your metaphorical stays -
 Feast and dance and sing!"
 4.4 - *Beyond The Field (Underscore)*

SCENE 1 - The Wedding Reception
4.4 Beyond The Field
Underscore

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest

"So cast aside care on this day of days -
Let hearts be birds on the wing!
Loosen your metaphorical stays -
Feast and dance and sing!"

♩ = 168

Flute

Sogo

Cabasa

Claves

Violin I

Violoncello

mf

mf

Detailed description: This musical score system is for the first two measures of the piece. It features six staves: Flute, Sogo, Cabasa, Claves, Violin I, and Violoncello. The tempo is marked as ♩ = 168. The time signature is 12/8. The Flute, Sogo, Violin I, and Violoncello parts are currently silent, indicated by a horizontal line with a bar. The Cabasa part plays a rhythmic pattern of eighth notes with accents, and the Claves part plays a steady eighth-note accompaniment. Both the Cabasa and Claves parts are marked with a mezzo-forte (*mf*) dynamic.

3

Sogo

Cab.

Clv.

mf

Detailed description: This musical score system covers measures 3 through 5. It features three staves: Sogo, Cab. (Cabasa), and Clv. (Claves). The Sogo part begins with a triplet of eighth notes, followed by a steady eighth-note accompaniment, marked with a mezzo-forte (*mf*) dynamic. The Cab. part continues with its rhythmic pattern of eighth notes with accents. The Clv. part continues with its steady eighth-note accompaniment.

SCENE 1 - The Wedding Reception
Beyond The Field

2

6

Clv.

Vln. I

Vc.

mf

mf

9

Fl.

Clv.

Vln. I

Vc.

mf

12

Fl.

Clv.

Vln. I

Vc.

SCENE 1 - The Wedding Reception
Beyond The Field

15

Fl.

Clv.

Vln. I

Vc.

(non div.)

18

Fl.

Clv.

Vln. I

Vc.

Detailed description: This is a musical score for measures 15-18. It features four staves: Flute (Fl.), Clarinet (Clv.), Violin I (Vln. I), and Violoncello (Vc.). Measure 15 starts with a treble clef and a common time signature. The Flute part has a half note followed by a half note with a slur. The Clarinet part has a continuous eighth-note pattern. The Violin I part has a half note followed by a half note with a slur, and the instruction '(non div.)' is written above it. The Violoncello part has a half note followed by a half note with a slur. Measure 18 continues the patterns, with the Flute part ending on a half note, the Clarinet part ending with a quarter rest and a repeat sign, and the Violin I and Violoncello parts ending with a half note and a repeat sign.

Wedding Guest

"So, charge your glasses now, me dears,
Ready for bride and groom!
Prepare to toast the braw couple,
Chained together till doom!
Och - only joking! Forgive the slip
From one who's stayed unhitched!
It's clear to all who know these two
Each other they'll enrich!"

4.5 - *Champagne Like Rain Reprise*

4.5 Champagne Like Rain

Reprise

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest

"... Och - only joking! Forgive the slip
From one who's stayed unhitched!
It's clear to all who know these two
Each other they'll enrich!"

♩ = 108

The musical score is arranged in five systems. The first system contains the Treble and Alto staves, both with a treble clef and a key signature of one sharp (F#). The second system contains the Flute staff (treble clef, F#) and the Piano staff (treble clef, F#). The Piano staff is marked *mf* and *toy piano*. The third system contains the Piano staff (bass clef, F#) and the Accordion staff (treble and bass clefs, F#). The Accordion staff is marked *mf*. The score consists of four measures. The Treble, Alto, and Flute staves are mostly empty, with a few notes in the final two measures. The Piano and Accordion staves provide the harmonic accompaniment.

SCENE 1 - The Wedding Reception
Champagne Like Rain Rep.

2

5

TREBLE

Cham pagne_ like rain

mf

Rain like cham-pagne

A.

Cham pagne_ like rain

mf

Rain like cham-pagne

Pno.

Accord.

7

TREBLE

fresh foun-tain of the grape we're co-ming round to fill you up A

A.

fresh foun-tain of the grape we're co-ming round to fill you up A

Pno.

Accord.

SCENE 1 - The Wedding Reception
Champagne Like Rain Rep.

3

Musical score for 'Champagne Like Rain Rep.' featuring Treble, Alto, Piano, and Accordion parts. The score is in G major (one sharp) and 3/4 time. It begins at measure 9. The Treble and Alto parts have lyrics: 'plea-sure you can't es - cape'. The Piano part provides a steady accompaniment. The Accordion part features a rhythmic pattern of chords and single notes.

Wedding Guest

"What – still here? Thought I'd made it clear –
You must leave now – get out!
I mean it, Sir, you can't remain,
Your manner, your clothes, it's black shame
You're bringing here - a stain,
So don't make me say it again."

***UNSETTLING MUSICAL CHORD, AS THE ANCIENT MARINER
SILENTLY HOLDS HIS GROUND.***

Wedding Guest

"So go!"

Ancient Mariner

"I can't."

Wedding Guest

"How so?"

Ancient Mariner

"Not till you've heard my tale."

5.6 - *Here Comes The Bride*

5.6 Here Comes The Bride

Music by Dee Isaacs
 Libretto by Gerda Stevenson

Wedding Guest
 "So go!"

Ancient Mariner
 "I can't."

Wedding Guest
 "How so?"

Ancient Mariner
 "Not till you've heard my tale."

♩. = 65

SOPRANO 1

SOPRANO 2

ALTO

Piano

mf

Here comes the bride her train a sail_ a hun-dred yards of

6

S. 1

Pno.

silk_ Red as the pe- tals of a rose_ And her skin like bu- tter milk_ her

SCENE 1 - The Wedding Reception
Here Comes The Bride

2

11

S. 1

S. 2

Pno.

mf

groom as fine, his hair like wheat in su-mmer fie lds_ of June June so

groom as fine, his hair like wheat in su-mmer fie lds_ of June June so

1. 2.

16

S. 1

S. 2

Pno.

strike up the band_ for the love - ly pair_ trum - pet drum and ba - ssoon

strike up the band_ for the love - ly pair_ trum - pet drum and ba - ssoon

SCENE 1 - The Wedding Reception
Here Comes The Bride

20

S. 1
strike up the band____ for the love - ly pair_ trum - pet drum and ba -

S. 2
strike up the band____ for the love - ly pair_ trum - pet

A.
strike up the band____ for the love - ly pair_
mf

Pno.

23

S. 1
soon_ strike up the band____ for the

S. 2
drum and ba- soon_ strike up the

A.
trum - pet drum and ba - soon_

Pno.

SCENE 1 - The Wedding Reception
Here Comes The Bride

4

26

S. 1
love - ly pair - trum - pet drum and ba -

S. 2
band - for the love - ly pair - trum - pet

A.
strike up the band - for the love - ly pair -

28

S. 1
ssoon -

S. 2
drum and ba - ssoon -

A.
trum - pet drum and ba - ssoon -

***BIG FLOURISH OF MUSIC AS THE BRIDE AND GROOM ENTER,
SLOWLY WALKING THE LENGTH OF THE HALL.
AFTER THE INSTRUMENTAL, ONCE THE BRIDE AND GROOM
HAVE WALKED THE LENGTH OF THE SPACE:***

6.7 - Now's The Day

SCENE 1 - The Wedding Reception

6.7 Now's The Day

Music by Dee Isaacs
Libretto by Gerda Stevenson

$\text{♩} = 100$

SOPRANO

Now's the day and now's the
mf

Harp 1
mf

Harp 2
mf

$\text{♩} = 100$

Violoncello
mf

SCENE 1 - The Wedding Reception
Now's The Day

2

4

S. hour They've tied the knot they_ feel the power Of
f

Hp. 1

Hp. 2

Vc.

SCENE 1 - The Wedding Reception
Now's The Day

7

S.

shi - ning pro - mise made a pledge that sheds for them a light

Hp. 1

Hp. 2

Vc.

mf

mf

mf

mf

SCENE 1 - The Wedding Reception
Now's The Day

4

ll

S. *mf* In dar - kest

Hp. 1 *mp* *mf*

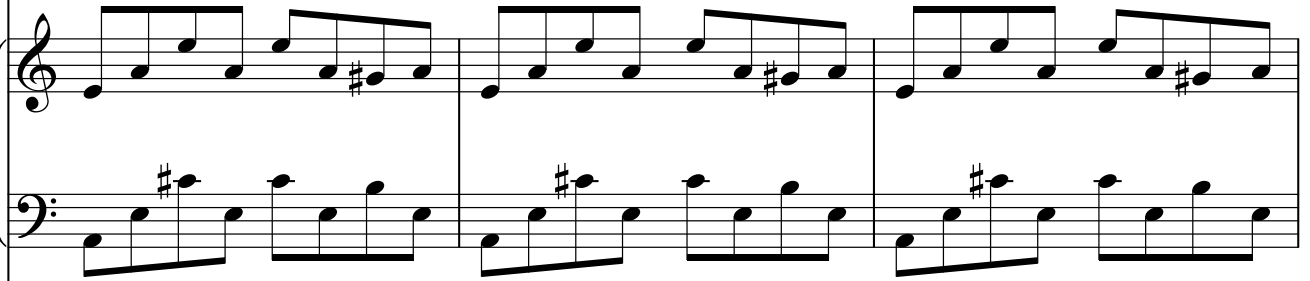
Hp. 2 *mp* *mf*

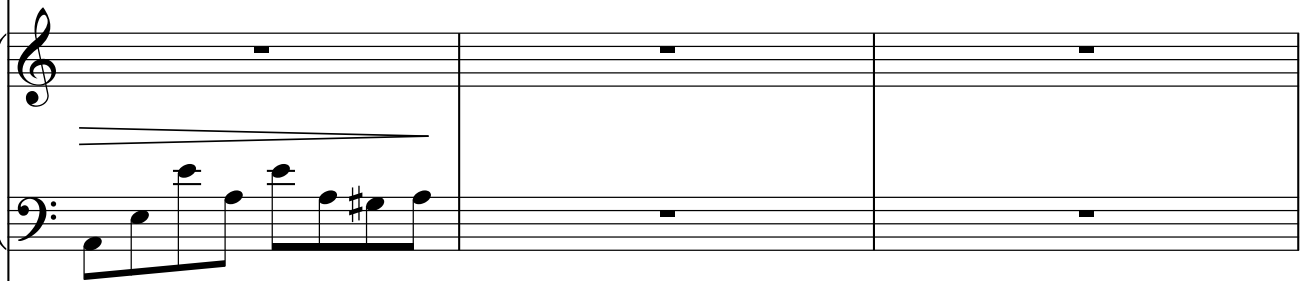
Vc. *mp* *mf*

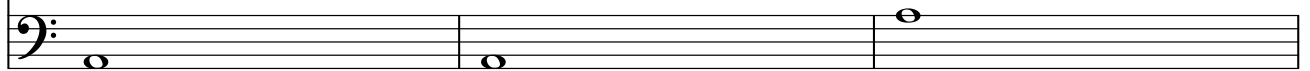
SCENE 1 - The Wedding Reception
Now's The Day

14

S. 
hours A flame so bright it leads them on a long the

Hp. 1 

Hp. 2 

Vc. 

SCENE 1 - The Wedding Reception
Now's The Day

6

17

S.

win - ding un - known trail The joy and pain of life's tra - vail

Hp. 1

mf

Hp. 2

mf

Vc.

SCENE 1 - The Wedding Reception
Now's The Day

21

Hp. 1

Hp. 2

Vc.

The musical score consists of three staves. Hp. 1 (top) has a treble and bass clef. Hp. 2 (middle) has a treble and bass clef. Vc. (bottom) has a bass clef. Hp. 1 and Hp. 2 play a melody in the bass clef, while Hp. 1 also plays a melody in the treble clef. Hp. 2 starts with a *mf* dynamic and ends with a *mp* dynamic. Vc. plays a bass line with a *mf* dynamic. The score is divided into four measures. Measure 21 starts with a treble clef on Hp. 1. Measure 22 has a treble clef on Hp. 1 and a bass clef on Hp. 2. Measure 23 has a treble clef on Hp. 1 and a bass clef on Hp. 2. Measure 24 has a treble clef on Hp. 1 and a bass clef on Hp. 2. The Vc. staff has a bass clef and a *mf* dynamic. The score ends with a double bar line and a fermata on the Vc. staff.

SCENE 1 - The Wedding Reception
Now's The Day

8

25

S. The Soprano part begins at measure 25 with a whole rest, followed by a quarter rest, then a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The final measure contains a circled chord consisting of a sharp sign, a whole note, and a whole rest. The lyrics "In un - ion they are strong" are written below the notes, with "strong" extending across the final measure. The dynamic marking *p* is placed below the first measure.

Hp. 1 The Harp 1 part has a whole rest in the first measure, then plays a series of eighth notes in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The dynamic marking *p* is placed below the first measure.

Hp. 2 The Harp 2 part has a whole rest in the first measure, then plays a series of eighth notes in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The dynamic marking *p* is placed below the first measure.

Vc. The Violoncello part has a whole rest in the first two measures, then plays a whole note chord consisting of a sharp sign, a whole note, and a whole rest. The dynamic marking *p* is placed below the first measure. The word "Div." is written above the second measure. The final measure contains a whole note chord consisting of a sharp sign, a whole note, and a whole rest, with the dynamic marking *pp* and a hairpin symbol below it.

Wedding Guest

"Unhand me, man! I won't be touched
By one from 'who knows where' -
You have no right to make demands -
Unfix me with that stare!"

SCENE 1a:

UNSETTLING DEEP BASS CHORD

1.8 Nine Fathoms Deep

Music composed by Dee Isaacs

Libretto by Gerda Stevenson

Wedding Guest

"Unhand me, man! I won't be touched

By one from 'who knows where' -

You have no right to make demands -

Unfix me with that stare!"

SCENE 1a:

UNSETTLING DEEP BASS CHORD

♩ = 100

The musical score is set in 4/4 time with a tempo of 100 beats per minute. It features five staves: Treble, Alto, Clarinet in Bb, Violin 1, and Violin 2, and a Violoncello part. The vocal parts (Treble and Alto) sing the lyrics "Nine fathoms deep we lie to - night". The Treble part is marked *mp* and the Alto part is marked *p*. The Clarinet in Bb part is silent. Violin 1 and Violin 2 play accompaniment, with Violin 1 marked *p*. The Violoncello part plays a deep bass chord, marked *p*, with the instruction "IV, tutti" and a square symbol above the first measure.

TREBLE

ALTO

Clarinet in Bb

Violin 1

Violin 2

Violoncello

Nine fa thoms deep we lie to - night

mp

Nine fa thoms deep we lie to - night

p

p

IV, tutti

p

SCENE 1a -
Nine Fathoms Deep

2

7

Tr. Far from the homes we know Nine fa-thoms deep on the

A. Far from the homes we know Nine fa-thoms deep on the

Cl. *p* Far from the homes we know Nine fa-thoms deep on the

Vln. 1

Vln. 2

Vc.

12

Tr. cold sea - bed Our bo-dies drift like snow

A. cold sea - bed Our bo-dies drift like snow

Cl. cold sea - bed Our bo-dies drift like snow

Vln. 1

Vln. 2

Vc. *sim.*

Wedding Guest (confused, afraid)
"Mariner – tell me, who are they?
Their plaintive cry, strikes fear
Into my soul! Am I awake,
Or do I sleep, my vision a foggy blear?"

16

Tr. *mp* Nine fathoms deep we lie to - night

A. *p* Nine fathoms deep we lie to - night

Cl.

Vln. 1 *p*

Vln. 2 *p*

Vc. *p* IV, tutti

SCENE 1a -
Nine Fathoms Deep

4

23

Tr. Far from the homes we know numb to the sil - ken sharks and whales

A. Far from the homes we know numb to the sil - ken sharks and whales

Cl. *p*

Vln. 1

Vln. 2

Vc.

28

Tr. that brush us to and fro The ghos - tly moon *mp*

A. that brush us to and fro The ghos - tly moon *mp*

Cl. *mp*

Vln. 1

Vln. 2

Vc. *sim.* *mp*

SCENE 1a -
Nine Fathoms Deep

32

Tr. a-bove us sails in a black care less light For all their light the

A. a-bove us sails in a black care less light For all their light the

Cl.

Vln. 2

Vc.

37

Tr. stars are blind We are lost to hu-man kind our

A. stars are blind We are lost to hu-man kind our

Cl.

Vln. 2

Vc.

mf *p* *mp*

SCENE 1a -
Nine Fathoms Deep

6

43

Tr. dreams mi - grate like pa - per kites diss - olve fade
p

A. dreams mi - grate like pa - per kites diss - olve fade
p

Cl.

Vln. 1

Vln. 2

Vc.

49

Tr. e - va - por - ate

A. e - va - por - ate
pp

Cl. e - va - por - ate
pp

Vln. 1

Vln. 2

Vc.

SCENE 1a -
Nine Fathoms Deep

52

rit.

Vln. 1

Vln. 2

Vc.

ppp

Wedding Guest

"Mariner – your glittering eye
turns my blood to ice, my mind to mist..."

A PULSE GROWS SLOWLY,
AND DURING THE NEXT FEW LINES,
BECOMING A KIND OF DARK RAP:

2.9 - Beyond The Field Underscore

SCENE 1a -
2.9 Beyond The Field

Underscore

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest

"Mariner – your glittering eye
turns my blood to ice, my mind to mist..."

A PULSE GROWS SLOWLY, BECOMING A KIND OF DARK RAP:

$\text{♩} = 168$

Flute

Sogo

Cabasa

Claves

Violin I

Violoncello

3

Sogo


Cab.

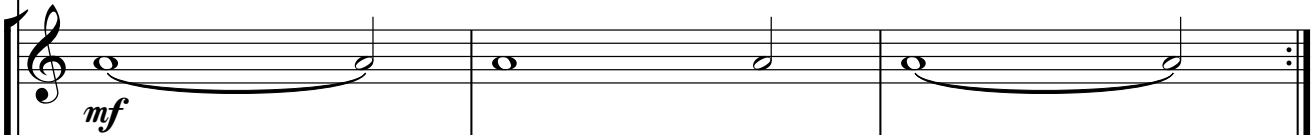
Clv.

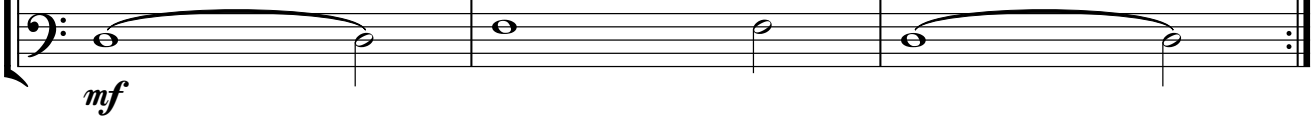
SCENE 1a -
Beyond The Field Rep.

2

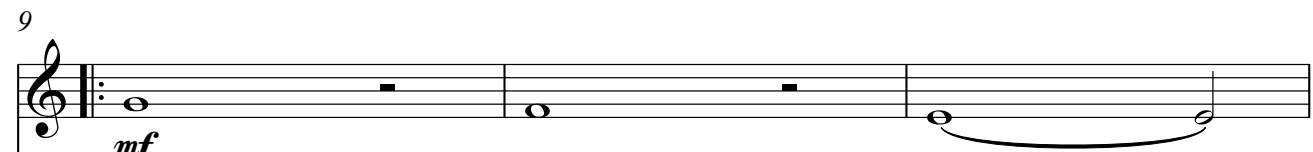
6

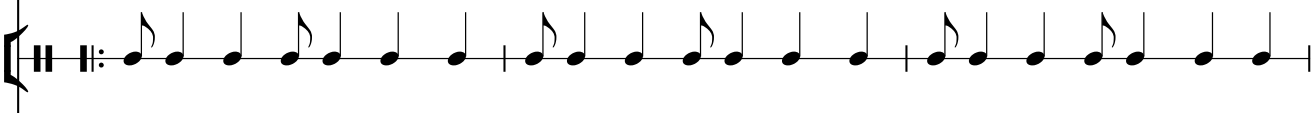
Clv. 

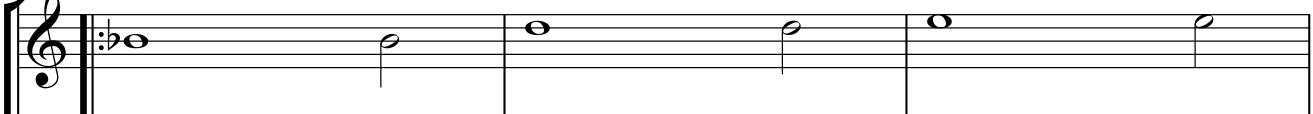
Vln. I 
mf

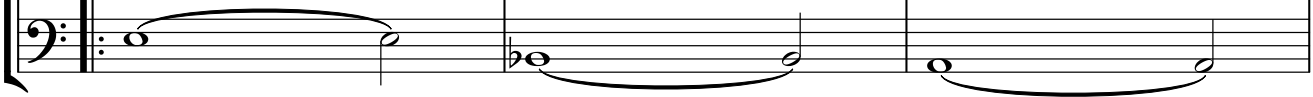
Vc. 
mf

9

Fl. 
mf

Clv. 

Vln. I 

Vc. 

12

Fl. 

Clv. 

Vln. I 

Vc. 

SCENE 1a -
Beyond The Field Rep.

3

15

Fl.

Clv.

(non div.)

Vln. I

Vc.

18

Ancient Mariner

"I've been bought, and I've been sold;
and in spite of the joy we see unfold
here in your gorgeous hall of gold,
mine is the tale
that must,
this night,
be told."

Scene 2:

Drumbeat

1.10 - *Our Hearts That Day*

1.10 Our Hearts That Day

Music by Dee Isaacs
Libretto by Gerda Stevenson

THE DRUM AND BELL CEASE.

♩=80

SOPRANO

ALTO

TENOR

BASS

Marimba

4

T.

The Mariner

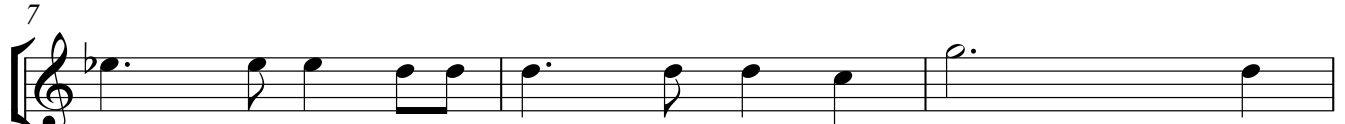
Our hearts that day were


mf

Mar.

SCENE 2 - Day Into Night
Our Hearts That Day


2

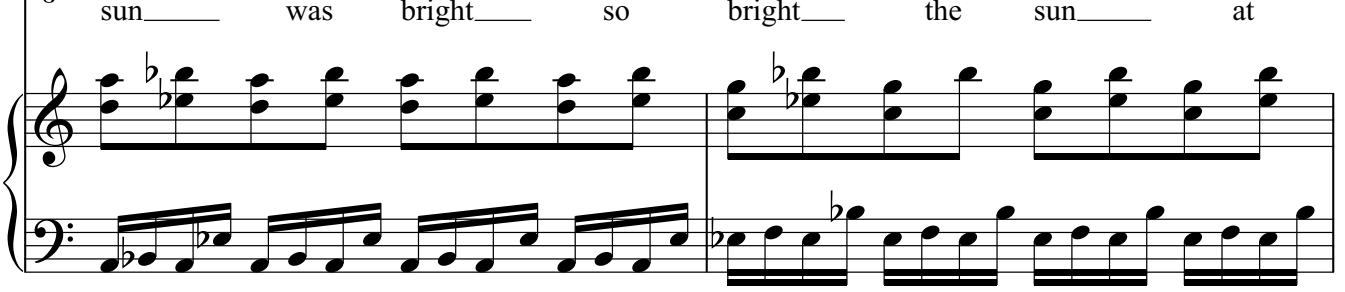
7
T. 
8 full of fear As our tem - ple slipped from sight but

Mar. 

10
T. 
8 hope rose with the dan - cing waves the sky was blue the

Mar. 

13
T. 
8 sun was bright so bright the sun at

Mar. 

15

T. *f* height of noon So light the lamp of

Mar.

Refugee Chorus
Water, water everywhere,
But none to keep us clean.
Water, water everywhere,
With its black, midnight sheen.

18

T. night the moon ice white the lamp of night

Mar. *mp*

22

S. **First child**
This is not the

Mar.

SCENE 2 - Day Into Night
Our Hearts That Day

4

25

S. moon I know the one I see from home That

Mar.

28

S. lights my room in dark of night and not the great sea

Mar.

mf

31

S. foam Oh mi - ster ma - ri - ner

Mar.

SCENE 2 - Day Into Night
Our Hearts That Day

33

S. ma - ri - ner man please make this boat turn back oh

Mar.

36

S. let it take me home

Mar.

p

39

T. The Mariner

There's *mf*

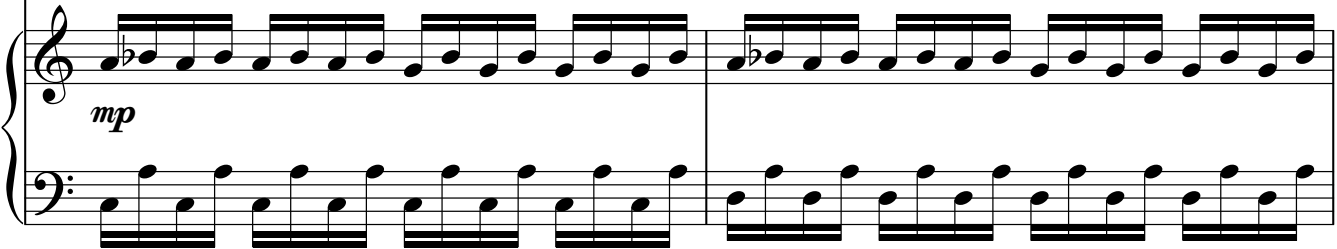
Mar.

SCENE 2 - Day Into Night
Our Hearts That Day

6

41

T. 
on ly one moon in the sky, North and

Mar. 
mp

43

T. 
South and East and west And on - ly one sun

Mar. 


46

T. 
too my friend *f* Go to sleep *sub p* take some rest

Mar. 
f

$\text{♩} = 60$

SCENE 2 - Day Into Night
Our Hearts That Day

49
T. 
8 think your-self migh - ty ble-ssed to be here sa fe from war.
mf *mp* *p*

2.11 - *Under The Stars Instrumental*

SCENE 2 - Day Into Night
2.11 Under The Stars

Music by Dee Isaacs
Libretto by Gerda Stevenson

♩ = 50

Instrumental

SOPRANO

Flute

Violin

Violoncello 1

Violoncello 2

p

p

5

Fl.

Vln.

Vc. 1

Vc. 2

p

pp

p

mf

mf

mf

Div.

mf

SCENE 2 - Day Into Night
Under The Stars

2

10

Fl.

Vln.

Vc. 1

Unis.

Vc. 2

p

pp

p

mp

p

15

$\text{♩} = 80$

Vln.

Vc. 1

Vc. 2

mf

mf

mf

IV, D.S
Tutti

SCENE 2 - Day Into Night
Under The Stars

21

Fl. *mf*

Vln.

Vc. 1

Vc. 2

Detailed description: This system contains measures 21 through 26. The Flute part (Fl.) is mostly silent, with a single note in measure 26 marked *mf*. The Violin (Vln.) part plays a rhythmic eighth-note pattern with a sharp sign on the second and fifth notes. The Violoncello 1 (Vc. 1) part is silent. The Violoncello 2 (Vc. 2) part plays a rhythmic eighth-note pattern.

27

Fl.

Vln.

Vc. 1

Vc. 2

Detailed description: This system contains measures 27 through 32. The Flute (Fl.) part has a melodic line with slurs and a sharp sign. The Violin (Vln.) part continues with the eighth-note pattern. The Violoncello 1 (Vc. 1) part is silent. The Violoncello 2 (Vc. 2) part continues with the eighth-note pattern.

33

Fl.

Vln.

Vc. 1

Vc. 2

Detailed description: This system contains measures 33 through 38. The Flute (Fl.) part has a more complex melodic line with slurs and a sharp sign. The Violin (Vln.) part continues with the eighth-note pattern. The Violoncello 1 (Vc. 1) part is silent. The Violoncello 2 (Vc. 2) part continues with the eighth-note pattern.

SCENE 2 - Day Into Night
Under The Stars

4

38

Fl.

Vln.

Vc. 1

Vc. 2

mf

43

Vln.

Vc. 1

Vc. 2

Tenth Child
I see Orion!
With his belt and sword –
The hunter of the sky –
He looks like a Lord!

48

Vln.

Vc. 1

Vc. 2

pizz.

mp

pizz.

mp

SCENE 2 - Day Into Night
Under The Stars

54

S. 
Under the stars we're all born le-o the lion and ca-pri corn
mp

Fl. 
mp

Vln. 
(pizz.)

Vc. 1 
arco
mp

Vc. 2 
(pizz.)

59

S. 
A - ries Tau rus and shimmering A quar rius and the ar-cher

Fl. 

Vln. 

Vc. 1 
pizz.

Vc. 2 

SCENE 2 - Day Into Night
Under The Stars

6

62 *rit.*

S. Sa - gi-ttar-ius it makes you drow sy on - ly to think of eve - ry star and
mf

Fl. *mf*

Vln. arco *mf*

Vc. 1 arco *mf*

Vc. 2 arco *mf*

A tempo

♩. = 80

66

S. how ve-ry far from us they are how ve-ry ve-ry far

Fl. *mf*

Vln. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

SCENE 2 - Day Into Night
Under The Stars

71

S. *mp* from us they are so ve-ry ve-ry far

Vln. *mp*

Vc. 2 *mp*

76

S. rit.

Fl. *p* *ppp*

Vln.

Vc. 2

3.12 - Sleep Now

SCENE 2 - Day Into Night
3.12 The Sun Rises

Music by Dee Isaacs
Libretto by Gerda Stevenson

♩ = 90

Instrumental

Musical score for measures 1-6. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as ♩ = 90. The dynamic marking is *p* (piano). The Violin I part plays a series of six chords, each with a slur over it. The Violin II part is silent in measures 1 and 2, then plays a series of six chords, each with a slur over it, starting in measure 3. The Viola, Violoncello, and Double Bass parts are silent throughout these six measures.

Musical score for measures 7-12. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The dynamic marking is *p* (piano). The Violin I part plays a series of six chords, each with a slur over it. The Violin II part is silent in measures 7 and 8, then plays a series of six chords, each with a slur over it, starting in measure 9. The Viola, Violoncello, and Double Bass parts are silent throughout these six measures.

SCENE 2 - Day Into Night
The Sun Rises

2

13

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

Detailed description: This system of musical notation covers measures 13 through 18. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The Violin I and II parts play a rhythmic pattern of eighth notes with slurs. The Viola part has a long slur across measures 13-18, with notes in measures 13, 14, and 15. The Violoncello part has a long slur across measures 13-18, with notes in measures 13, 14, and 15. The Double Bass part has a long slur across measures 13-18, with notes in measures 13, 14, and 15. Dynamics include *p* (piano) in measures 14 and 16.

19

Vln. I

Vln. II

Vla.

Vc.

Db.

p

Detailed description: This system of musical notation covers measures 19 through 24. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The Violin I and II parts play a rhythmic pattern of eighth notes with slurs. The Viola part has a long slur across measures 19-24, with notes in measures 19, 20, and 21. The Violoncello part has a long slur across measures 19-24, with notes in measures 19, 20, and 21. The Double Bass part has a long slur across measures 19-24, with notes in measures 19, 20, and 21. Dynamics include *p* (piano) in measure 20.

SCENE 2 - Day Into Night
The Sun Rises

25

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 25 through 30. The score is written for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 25 is marked with a '25' and a fermata. A long slur covers measures 25 through 30. In measure 25, the Violin I part has a half note G4 with a fermata, while the other instruments play quarter notes. In measure 26, the Violin I part has a half note A4 with a fermata. In measure 27, the Violin I part has a half note B4 with a fermata. In measure 28, the Violin I part has a half note C5 with a fermata. In measure 29, the Violin I part has a half note D5 with a fermata. In measure 30, the Violin I part has a half note E5 with a fermata. The other instruments play a steady accompaniment of quarter notes.

31

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 31 through 36. The score is written for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 31 is marked with a '31' and a fermata. A long slur covers measures 31 through 36. In measure 31, the Violin I part has a half note F#5 with a fermata, while the other instruments play quarter notes. In measure 32, the Violin I part has a half note G5 with a fermata. In measure 33, the Violin I part has a half note A5 with a fermata. In measure 34, the Violin I part has a half note B5 with a fermata. In measure 35, the Violin I part has a half note C6 with a fermata. In measure 36, the Violin I part has a half note D6 with a fermata. The other instruments play a steady accompaniment of quarter notes.

SCENE 2 - Day Into Night
The Sun Rises

4

37 *8va*

Vln. I

Vln. II

Vla.

Vc.

Db.

SCENE 3 - The Ocean
The Rotting Sea

2

B

17 $\text{♩} = 200$

improv water snakes

Musical score for measures 17-21. The score is in 7/8 time. The instruments are Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), and Viola (Vc.).
- Cl.: Rests for all five measures.
- Tpt.: Measure 17 is a whole rest. Measures 18-21 have a melodic line starting on a quarter rest, marked *mp*.
- Tbn.: Measure 17 is a whole rest. Measures 18-21 have a bass line starting on a quarter rest, marked *mp*.
- Vln.: Measures 17-21 have a continuous eighth-note pattern, marked *pizz.* and *marcato mp*.
- Vc.: Measures 17-21 have a continuous eighth-note pattern, marked *pizz.* and *marcato mp*.

Musical score for measures 22-26. The instruments are Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), and Viola (Vc.).
- Tpt.: Measures 22-26 have a melodic line, marked *mf* starting in measure 24.
- Tbn.: Measures 22-26 have a bass line, marked *mf* starting in measure 24.
- Vln.: Measures 22-26 have a continuous eighth-note pattern, marked *mf* starting in measure 24.
- Vc.: Measures 22-26 have a continuous eighth-note pattern, marked *mf* starting in measure 24.

Musical score for measures 27-31. The instruments are Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), and Viola (Vc.).
- Tpt.: Measures 27-30 have a melodic line, marked *mp* in measure 31.
- Tbn.: Measures 27-31 have a continuous eighth-note pattern.
- Vln.: Measures 27-31 have a continuous eighth-note pattern, marked *mp* in measure 31.
- Vc.: Measures 27-31 have a continuous eighth-note pattern, marked *mp* in measure 31.

SCENE 3 - The Ocean
The Rotting Sea

32

Tpt.

Tbn.

Vln.

Vc.

mp

37

Cl.

Tpt.

Tbn.

Vln.

Vc.

C
mariner washes feathers off

p

p arco

p

arco

p

45

Cl.

Tpt.

Tbn.

Vln.

Vc.

p

p

p

p

p

SCENE 3 - The Ocean
The Rotting Sea

4

57

Cl.

Tpt.

Tbn.

Vln.

Vc.

p

p

p

p

D

65

Cl.

Tpt.

Tbn.

Vln.

Vc.

p

p

p

pp

p

pp

p

pp

SCENE 3 - The Ocean
2.14 Is This A Blessing

Music by Dee Isaacs
Libretto by Gerda Stevenson

Ancient Mariner
"I don't care what becomes of me,
So beat your drums, rum-tum-tum!
My heart is dead, you don't scare me,
Let the storm bring my destiny!"

TREBLE SOLO

SOPRANO

ALTO

TENOR

BASS

is this a ble-ssing or a_dream this_lov-ely bird her_ fea-thers glean so

is this a ble-ssing or a_dream this_lov-ely bird her_ fea-thers glean so

5

Tr. Solo

S.

A.

T.

B.

First Child

I know you bird I

calm her flight her gen - tle might has quelled the_storm

calm her flight her gen - tle might has quelled the_storm

SCENE 3 - The Ocean
Is This A Blessing

2

9

Tr. Solo

know you_well Mo- ther_ war has_ cast a spell changed yourshape and now you've

S.

A.

T.

B.

13

Tr. Solo

come to re - scue me see how she strokes us

S.

see how she strokes us

A.

see how she strokes us

T.

B.

SCENE 3 - The Ocean
Is This A Blessing

17

Tr. Solo

S.

A.

T.

B.

with her wings and wraps us in a cloak of love see the mist and

with her wings and wraps us in a cloak of love see the mist

with her wings and wraps us in a cloak of love see the mist

21

Tr. Solo

S.

A.

T.

B.

sister solo

clouds dissolve her spirit sings more gentle than a dove Her

clouds dissolve

Her

SCENE 3 - The Ocean
Is This A Blessing

4

25

Tr. Solo

S.

A.

T.

B.

eye it holds our mo- thers soul this_lov-ely bird lets say a prayer to give

29

Tr. Solo

S.

A.

T.

B.

thanks___

mi-ster ma - ri ner man come bow be___ fore__ our

32

Tr. Solo

S.

A.

T.

B.

sa - viour kind and fair

Refugee Chorus

"Too late! Too late! You reprobate!

We will not tolerate such evil in our midst!

Forever you'll be burdened with the blame –

Now wear the creature's feather round your neck

To mark your sorry shame."

**MUSIC AS THEY PLACE A HUGE ALBATROSS FEATHER
AROUND THE MARINER'S NECK.**

MUSIC CHANGES TO BLEAKNESS.

3.15 - Out Beyond The Field

3.15 Out Beyond The Field

Music by Dee Isaacs
Libretto by Gerda Stevenson

Violin

Piano

Measures 1-7. Violin part in treble clef, 3/4 time, key of D major. Piano part in grand staff, 3/4 time, key of D major. Dynamics include piano (*p*).

8

Vln.

Pno.

Measures 8-14. Violin part in treble clef, 3/4 time, key of D major. Piano part in grand staff, 3/4 time, key of D major.

15

Vln.

Pno.

Measures 15-21. Violin part in treble clef, 3/4 time, key of D major. Piano part in grand staff, 3/4 time, key of D major.

22

Vln.

Pno.

Measures 22-28. Violin part in treble clef, 3/4 time, key of D major. Piano part in grand staff, 3/4 time, key of D major.

SCENE 3 - The Ocean
Out Beyond The Field

2

29 (non div.)

Vln. *mf*

Pno. *mf*

36

Vln.

Pno.

42

Vln. *pp*

Pno.

49

Vln.

57

Vln.

2.16b Silent Lies The Ocean

Music by Dee Isaacs
 Libretto by Gerda Stevenson

1.16a - Solo Violin

$\text{♩} = 84$

SOPRANO 1

SOPRANO 2

ALTO

p si - lent lies the oc - ean

p si lent si lent si - lent lies the o - cean

p si lent si - lent si lent si - lent o - cean

6

S. 1

S. 2

A.

si - lent rest the sky no land no ships no

si rest the sky no land no ships no

si rest sky no land no ships

10

S. 1

S. 2

A.

creatures break mo no to-ny on the eye

crea break no on eye si - lent

crea break mo no on

SCENE 4 - Boat Becalmed
Silent Lies The Ocean

2

14

S. 1
si lent si lent si - lent si - lent si lent

S. 2
si lent si - lent si - lent si - lent si - lent si lent

A.
si - lent si lent si - lent si lent si lent si lent

Detailed description: This is a musical score for three voices: Soprano 1 (S. 1), Soprano 2 (S. 2), and Alto (A.). The score is for a chorus of seven measures. The lyrics are 'silent silent silent silent silent'. The melody for S. 1 starts with a whole rest in the first measure, then moves to a half note G4 in the second, a half note G4 in the third, a dotted quarter note F#4 in the fourth, a dotted quarter note E4 in the fifth, a half note D4 in the sixth, and a whole note C4 in the seventh. S. 2 and A. have similar but slightly different rhythmic patterns. The piece ends with a double bar line and repeat dots.

Refugee Chorus

"It comes between us and the sun,
It's sails like dungeon bars;
Oh ship, we pray by all the stars,
You'll rescue us, or we're undone!"

SCENE 4 - Boat Becalmed
3.17 Day After Day

Music by Dee Isaacs
Libretto by Gerda Stevenson

Refugee Chorus
"Silent lies the ocean, silent rests the sky,
No land, no ships, no creatures break
Monotony on the eye"

♩ = 60

Musical score for the 'Refugee Chorus' section, titled '3.17 Day After Day'. The score is in 5/4 time and features a Baritone vocal line and five string parts (Violin 1, Violin 2, Violin 3/Viola Alt, Viola, and Violoncello). The tempo is marked as ♩ = 60. The Baritone part includes the lyrics: "day af-ter day day af-ter day we stuck, nor breath". The dynamics range from *mp* (mezzo-piano) to *p* (piano). The score is divided into four measures. The Baritone part has a fermata over the final note of the second measure. The string parts provide a harmonic accompaniment, with some parts featuring a crescendo or decrescendo in the final measure.

BARITONE

day af-ter day day af-ter day we stuck, nor breath

mp *mp* *p*

Violin 1

mp *mp*

Violin 2

mp *mp*

Violin 3/
Viola Alt

mp *p*

Viola

mp *p*

Violoncello

mp *p*

SCENE 4 - Boat Becalmed
Day After Day

5

Bar. *mp* nor breath nor mo-tion *mf* day af-ter day day af-ter day *f* day af-ter day

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *mf* *f*

Vln. 3 *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

SCENE 4 - Boat Becalmed
Day After Day

9

Bar. *p* day af-ter day as id-le as a pain-ted ship a pain-ted ship up on a pain-ted o - cean *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vln. 3 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

SCENE 4 - Boat Becalmed
Day After Day

4

14

Bar. day *pp* af-ter day day *mf* af-ter day we stuck, nor breath *mp* as id-le as a *p*

Vln. 1 *pp* *mf* *mp* *p*

Vln. 2 *pp* *mf* *mp* *p*

Vln. 3 *pp* *mf* *p*

Vla. *pp* *mf* *p*

Vc. *pp* *mf* *p*

SCENE 4 - Boat Becalmed
Day After Day

19

Bar. pain-ted ship a pain-ted ship up on a pain-ted oc - ean days up - on a pain-ted

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

f *mp* *p*

f *mp* *p*

f *mp* *p*

f *mp* *p*

f *mp* *p*

SCENE 4 - Boat Becalmed
Day After Day

6

25

Bar. o - cean u - pon a pain-ted o - cean *mp* *p*

Vln. 1 *mp* *p*

Vln. 2 *p* *mp* *p*

Vln. 3 *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

Refugee Chorus

"It comes between us and the sun,
It's sails like dungeon bars;
Oh ship, we pray by all the stars,
You'll rescue us, or we're undone!"

4.18 - *Play Your Card*

4.18 Play Your Card

Music by Dee Isaacs
Libretto by Gerda Stevenson

Cabaret Style

SOPRANO SOLO

BARITONE SOLO

Flute

Clarinet in Bb

Piano

Violin I

Violoncello

mf

mf

pizz

mf

pizz

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. I

Vc.

8

I may be the queen of hearts— or may-be the queen of spades but mine_ is al-ways a

mf

mp

mp

arco

mp

arco

mp

SCENE 4 - Boat Becalmed
Play Your Card

2

14

S. Solo

lea-ding part in the sto-ry of your days

Bar. Solo

She is my mate — oh what a fate —

mf

Fl.

Cl.

mp

Pno.

mp

Vln. 1

pizz
mp

Vc.

pizz
mp



21

S. Solo

Bar. Solo

po - wer is great and true I deal the cards she rolls the dice

Fl.

Cl.

Pno.

Vln. 1

Vc.

(pizz)

25

S. Solo

come on chil-dren want to play choose a card have your say In the lo ttery of your life! Jack or King or may-be an ace

staccato

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1 (*pizz*)

Vc.

29

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

Death's Mate
"Does the smile on my gorgeous face make you shy?
Go on try
Last chance to chance your fate!"

trust her she will ne-ver lie she's not a spy we're squeaky clean

staccato

staccato

a

SCENE 4 - Boat Becalmed
Play Your Card

4

33

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

Death
"Though truth to tell - our skin's a little green!"

you can tell by my black tails and tie and heblood red dress with its sil-ken sheen

37

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

Wedding Guest
"Mariner - say , who are these two? They somehow seem familiar
Is she a bride
Is he her groom,
My mind they do bewilder"

41

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

Death's Mate (to children)

"You won't join in?

No matter – I will *always* win!

And look - I have! The game is done!

I've won! I've won!"

Death

"She's won!"

DEATH'S MATE WHISTLES THREE TIMES

A garden under the sea

♩ = 80

Dee Isaacs

p

7 *p* *mp* *p*

12 *p* *p*

16 *p*

22

mf

This system contains measures 22 and 23. The right hand features a continuous eighth-note triplet pattern. The left hand has a steady bass line. Measure 23 begins with a dynamic marking of *mf*.

24

This system contains measures 24, 25, and 26. The right hand continues with eighth-note triplets in measure 24, then transitions to a quarter-note melody in measures 25 and 26. The left hand provides a consistent bass accompaniment.

28

like waves

p

mf

This system contains measures 28, 29, 30, 31, and 32. Measures 28 and 29 show a melodic line in the right hand with a dynamic marking of *p*. Measures 30-32 return to the eighth-note triplet pattern in the right hand with a dynamic marking of *mf*. The instruction "like waves" is written above the right hand in measure 30.

33

mf

This system contains measures 33 and 34. Both measures feature the eighth-note triplet pattern in the right hand. The left hand has a simple bass line. A dynamic marking of *mf* is present in measure 34.

35

mp

cresc

This system contains measures 35 and 36. The right hand continues with eighth-note triplets. The left hand has a bass line. Dynamic markings include *mp* at the start of measure 35 and *cresc* (crescendo) in measure 36.

37

mf

This system contains measures 37 and 38. Both measures feature the eighth-note triplet pattern in the right hand. The left hand has a simple bass line. A dynamic marking of *mf* is present at the start of measure 37.

39

p 3

3

3

dim 3

3

3

ppp 3

Detailed description: This musical score consists of seven measures, numbered 39 through 45. Each measure contains a triplet of eighth notes in the right hand, with a slur over the notes and a '3' above the group. The left hand has a whole rest in every measure. The dynamic markings are *p* (piano) for measures 39, 40, and 42; *dim* (diminuendo) for measure 41; and *ppp* (pianissimo) for measure 45. The notes in the right hand are: G4 (measure 39), A4 (measure 40), B4 (measure 41), C5 (measure 42), D5 (measure 43), E5 (measure 44), and F5 (measure 45).

1.19 Nine Fathoms Deep Reprise

Music composed by Dee Isaacs

Libretto by Gerda Stevenson

Refugee Chorus

"We are lost - are we the cost
Of the world's other half? Tossed
On the waves of holcaust,
No nourishment - no food, no drink,
Our bodies wither, till we shrink
to naught beneath the moon's rime-frost."

♩ = 100

The musical score is written in 4/4 time with a tempo of 100 beats per minute. It features five staves: Treble, Alto, Clarinet in Bb, Violin 1, and Violin 2, and a Violoncello part. The vocal parts (Treble and Alto) enter in the third measure with the lyrics "Nine fa-thoms deep we lie to - night". The Treble part is marked *mp* and the Alto part is marked *p*. The Clarinet in Bb part is silent throughout. Violin 1 enters in the third measure with a whole note chord marked *p*. Violin 2 enters in the second measure with a half note chord marked *p*. The Violoncello part consists of a steady bass line of whole notes, starting in the first measure and marked *p*. A rehearsal mark "IV, tutti" is placed above the Violoncello staff in the fourth measure.

TREBLE

ALTO

Clarinet in Bb

Violin 1

Violin 2

Violoncello

Nine fa-thoms deep we lie to - night
mp

Nine fa-thoms deep we lie to - night
p

IV, tutti

p

SCENE 5 - Mist
Nine Fathoms Deep Rep

2

7

Tr. Far from the homes we know numb to the sil - ken

A. Far from the homes we know numb to the sil - ken

Cl. *p*

Vln. 1

Vln. 2

Vc.

12

Tr. sharks and whales that brush us to and fro

A. sharks and whales that brush us to and fro

Cl.

Vln. 1

Vln. 2

Vc. *sim.*

Wedding Guest

"Oh, tell me, Ancient Mariner,
Tell me it isn't true!
Those people didn't die like this
Nine fathoms deep in the cold abyss –
Five-times-fifty women and men –
That little boy, and his sister too –
Tell me it can't be true!

Ancient Mariner

Oh, Wedding Guest, why would
I mock the truth? This tale's so true
It burns right through to every fibre
Of my being, gnaws like a tiger
At my mind - the death toll strikes
At my very soul, only me on the lonely waves,
Bailing bodies instead of water – five-times-fifty
wasted lives over the side - alone, just me,
all alone, alone on a wide, wide sea!"

16

The musical score consists of five staves. The top staff is for the Trumpet (Tr.) and the second staff is for the Alto Saxophone (A.). Both have lyrics: "The ghos-tly moon a-bove us sails in a black care less light". The third staff is for the Clarinet (Cl.). The fourth staff is for the Violin 2 (Vln. 2) and the fifth staff is for the Violoncello (Vc.). The score includes dynamic markings of *mp* and phrasing slurs.

SCENE 5 - Mist
Nine Fathoms Deep Rep

21

Tr. *mf* For all their light the stars are blind____ *p* We are lost to hu-man kind

A. *mf* For all their light the stars are blind____ *p* We are lost to hu-man kind

Cl. *mf* *p*

Vln. 2 *p* *mf* *p*

Vc. *mf* *p*

26

Tr. *mp* our dreams mi - grate____ like pa-per kites

A. *mp* our dreams mi - grate like pa - per kites

Vc. *mp*

SCENE 5 - Mist
Nine Fathoms Deep Rep

32

Tr. *p* diss - olve *pp* fade e - va - por -

A. *p* diss - olve *pp* fade e - va - por -

Cl. *p* *pp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vc. *p* *pp*

SCENE 5 - Mist
Nine Fathoms Deep Rep

rit.

36

Tr.

A.

Cl.

Vln. 1

Vln. 2

Vc.

ate

ate

ppp

Wedding Guest
 "Oh, Mariner, Ancient Mariner man,
 You never, ever should have slain
 That mighty Albatross – I fear
 This cross you'll always have to bear."
 2.20 - *We Are The Serpents Of The Deep*

SCENE 6 - The Water Snakes
2.20b Serpents Of The Deep

Music by Dee Isaacs
Libretto by Gerda Stevenson

Cue - 1.20a A Garden Under The Sea (marimba recording)

♩ = 80

wind chimes

SOPRANO

ALTO

Piano 1

Piano 2

we are ser-pents of the deep

we are ser-pents of the deep

p

ped

4

S.

A.

Pno.1

Pno.2

We slide we slip we glide we sli-ther hi-ther

We slide we slip we glide sli-ther hi-ther

pp

pp

legato

SCENE 6 - The Water Snakes
Serpents of the Deep

2

Ancient Mariner
"Oh blessed vision of teeming life
Your pierce my heart with memory's pain
Your fellow creature I have slain
The gentle Albatross - she came with love
to heal us all, but hate's gall blinded me.

7

S. *sli- ther_ thi- ther_*

A. *_ sli- ther_ thi- ther_*

Pno.1 *pp*

Pno.2

10

S. *we*

A.

Pno.1

Pno.2 *p*

SCENE 6 - The Water Snakes
Serpents of the Deep

13

S. rise and fall and weave and coil high and low

A. weave and coil ebb and flow

Pno.1

Pno.2

16

S. gli- tter - ing o - cean tide

A.

Pno.1

Pno.2

SCENE 6 - The Water Snakes
Serpents of the Deep

4

18

S.

A.

Pno.1

Pno.2

21

S.

A.

Pno.1

Pno.2

we lin - ger and min- gle in span gled light

we lin - ger and min- gle

pp

legato

pp

SCENE 6 - The Water Snakes
Serpents of the Deep

24

S. and some- times dan- gle in

A. dang- le tan- gle

Pno.1

Pno.2

26

S. deep sea___ tan- gle come up for air on

A. deep sea___ tan- gle

Pno.1

Pno.2

SCENE 6 - The Water Snakes
Serpents of the Deep

6

29

S. sea shore shin - gle til the breeze makes our skin tin - gle

A. sea shore shin - gle til the breeze makes our skin tin - gle

Pno.1

Pno.2

32

S. then we slip in - to the waves

A. then we slip in - to the waves

Pno.1

Pno.2

rit.

34

S.

A.

Pno.1

molto dim.

ppp

Pno.2

ppp

C

Ancient Mariner

"I cast my knife
There and then into the waves – had I been wise
I'd have done so long before."

Wedding Guest

"Ha! You mean, after the horse had bolted
You locked the stable door!"

19 - *I Will Never Be Truly Free*

SCENE 6 - The Water Snakes
3.21 I Will Never Be Truly Free

Music by Dee Isaacs
Libretto by Gerda Stevenson

Ancient Mariner
"I cast my knife
There and then into the waves – had I been wise
I'd have done so long before."

Wedding Guest
"Ha! You mean, after the horse had bolted
You locked the stable door!"

♩. = 56

BARITONE

Piano

Bass Guitar

I ne - ver will be

6

Bar.

Pno.

Bass

tru-ly free_ from those five times fif - ty was-ted lives lost on this wide and lone - ly

SCENE 6 - The Water Snakes
I Will Never Be Truly Free

2

10

Bar.

sea they tru-sted me_ I took a fee_ and they paid

Pno.

Bass

15

Bar.

dear - ly with their lives_____ si-sters bro-thers hus-bands and wives lost on this

Pno.

Bass

SCENE 6 - The Water Snakes
I Will Never Be Truly Free

19

Bar.

wide and lone-ly sea they tru-sted me_ I took a fee_

Pno.

Bass

25

Bar.

their voi - ces

Pno.

Bass

SCENE 6 - The Water Snakes
I Will Never Be Truly Free

4

31

Bar.

e - cho_ on the wind ne - ver ne - ver

Pno.

Bass

37

Bar.

— can I be free —

Pno.

Bass

41

Bar.

Pno.

Bass

The musical score consists of three staves. The top staff is for Baritone (Bar.), the middle for Piano (Pno.), and the bottom for Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Baritone part begins with a half note G2, followed by three measures of rests. The Piano part features a rhythmic accompaniment of eighth notes in both hands. The Bass part features a rhythmic accompaniment of quarter notes in the bass line.

Hermit

"... It always will be sung.

So, tell it true, and tell it good,

Tell it in every neighbourhood,

Through city, village, hill and dale,

Let it ring out, clear as a bell;

And now, my friend - farewell, farewell!"

4.22 - Georgian Chant

SCENE 6 - The Water Snakes
4.22 Deda Mogikv Desa
- My Son Has Died

traditional Georgian

$\text{♩} = 68$

SOPRANO

ALTO

TENOR

BASS

Ah

Ah

Ah

Ah

7

S.

A.

T.

B.

Ah

Ah

Ah

Ah

12

S.

A.

T.

B.

Ah

Ah

Ah

Ah

1.23 A Welcome Door

Music by Dee Isaacs
 Libretto by Gerda Stevenson

Hermit

"... It always will be sung.
 So, tell it true, and tell it good,
 Tell it in every neighbourhood,
 Through city, village, hill and dale,
 Let it ring out, clear as a bell;
 And now, my friend - farewell, farewell!"

♩=68

SOPRANO
 ALTO
 TENOR
 BASS

our
p spi - rits weak our bo - dies sore from the roar of war we

p We were washed up-on the shore spi - rits weak our bo - dies sore

spi - rits weak our bo - dies sore
p

p

S.
 A.
 T.
 B.

fled please lead us to a wel come door

Solo

i'll lead you to that wel-come door

SCENE 8 - Arrival Of More Refugees
A Welcome Door

2

13 *Da Capo*

S.
A.
T.
B.

fo-llow me fol-low me fo-llow me_ all the way_ fo-llow me_ all the way_

Ancient Mariner (to Wedding Guest)

"That honest man, delivered me to solid land.
And that's when I wandered through the town,
Heard the sound of the wedding band,
And found my way to the bridal door.
I won't be the last, there are many more –
They may be dragging their weary way
Right now, along a nearby shore."

2.24 - *Wedding Music Reprise (Instrumental)*

2.24 The Wedding Party Reprise

Music by Dee Isaacs
Libretto by Gerda Stevenson

Ancient Mariner

"...They may be dragging their weary way
Right now, along a nearby shore."

$\text{♩} = 96$

Trumpet in B♭

Accordion

Tambourine

Violin I

Violoncello

f

Detailed description: This is the first system of a musical score. It features five staves. The top staff is for Trumpet in B♭, with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The second staff is for Accordion, with a grand staff (treble and bass clefs), the same key signature and time signature. The third staff is for Tambourine, with a single line and a 7/8 time signature. The fourth staff is for Violin I, with a treble clef, the same key signature and time signature. The fifth staff is for Violoncello, with a bass clef, the same key signature and time signature. All staves begin with a dynamic marking of *f* (forte). The tempo is indicated as $\text{♩} = 96$. The music consists of rhythmic patterns and melodic lines across five measures.

6

Tpt.

Accord.

Tamb.

Vln. I

Vc.

Detailed description: This is the second system of the musical score, starting at measure 6. It features five staves. The top staff is for Tpt. (Trumpet), with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The second staff is for Accord. (Accordion), with a grand staff (treble and bass clefs), the same key signature and time signature. The third staff is for Tamb. (Tambourine), with a single line and a 7/8 time signature. The fourth staff is for Vln. I (Violin I), with a treble clef, the same key signature and time signature. The fifth staff is for Vc. (Violoncello), with a bass clef, the same key signature and time signature. The music continues with rhythmic patterns and melodic lines across five measures.

SCENE 8 - Arrival Of More Refugees
The Wedding Party Rep.

2

12

Accord.

Tamb.

Vln. 1

Vc.

19

Accord.

Tamb.

Vln. 1

Vc.

SCENE 8 - Arrival Of More Refugees
The Wedding Party Rep.

26 **cresc.** - - - - -

Tpt. *mf*

Accord. *mf*

Tamb. *mf*

Vln. 1 *mf*

Vc. *mf*

32

Tpt. *mf*

Accord. *mf*

Tamb. *mf*

Vln. 1 *mf*

Vc. *mf*

SCENE 8 - Arrival Of More Refugees
The Wedding Party Rep.

4

38

Tpt. *ff*

Accord.

Tamb.

Vln. 1

Vc.

Wedding Guest

"Mariner, I can't go back in there,
to chatter and pose for photographs - can't bear
the thought of all that rigmarole.
After what I've heard.
It would be absurd."

DRUM BEAT AND DARK, SUSTAINED CHORD.

Mother and Father

"Please help - we have nowhere to go!
Is there somewhere you may know -
A place with shelter, food and drink?"

...

Ancient Mariner

"Yes you - in a blink
He'll have you cared for - plenty space!"

MUSIC AS MORE BEDRAGGLED REFUGEES APPEAR.

...

Refugees

"We were washed up on rocks and shore,
Our spirits weak, our bodies sore;
From the lion's roar of war we fled,
Please lead us to a welcome door."

Wedding Guest

"I'll lead you to that welcome door!
Follow me, follow me, all the way - I'll go before!"

2nd TRANSITION:

INSTRUMENTAL MUSIC AS THE WEDDING GUEST LEADS EVERYONE BACK INTO THE LIBRARY.

1.25 Champagne Like Rain Reprise 2

Music by Dee Isaacs

Libretto by Gerda Stevenson

Wedding Guest

"I'll lead you to that welcome door!

Follow me, follow me, all the way – I'll go before!"

♩ = 108

The musical score is arranged in five systems. The first system contains the Treble and Alto staves, both with a treble clef and a key signature of one sharp (F#). The second system contains the Flute staff (treble clef, F#) and the Piano staff (treble clef, F#). The Piano staff is marked *mf* and *toypiano*. The third system contains the Piano staff (bass clef, F#) and the Accordion staff (treble and bass clefs, F#). The Accordion staff is marked *mf*. The score consists of four measures. The Treble, Alto, and Flute staves are mostly empty, with some rests. The Piano and Accordion staves contain the main musical accompaniment, featuring eighth and sixteenth notes and chords.

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

2

5

TREBLE

Cham pagne_ like rain
mf

Rain like cham-pagne

A.

Cham pagne_ like rain
mf

Rain like cham-pagne

Pno.

Accord.

7

TREBLE

fresh foun-tain of the grape we're co-ming round to fill you up A

A.

fresh foun-tain of the grape we're co-ming round to fill you up A

Pno.

Accord.

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

9

TREBLE

A.

Pno.

Accord.

plea-sure you can't es-cape Cham pagne_like rain

plea-sure you can't es-cape Cham pagne_like rain

12

TREBLE

A.

Pno.

Accord.

*Mariner and
Wedding Guest speak
Repeat till cue*

Rain like cham-pagne fresh foun-tain of the grape

Rain like cham-pagne fresh foun-tain of the grape

mp

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

15

Fl.

mp

Pno.

18

TREBLE

Cham pagne_like rain
mf

A.

Cham pagne_like rain
mf

Fl.

Pno.

mf

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

21

TREBLE

A.

Pno.

Rain like cham-pagne fresh foun-tain of the grape fine

Rain like cham-pagne fresh foun-tain of the grape fine

23

TREBLE

A.

Pno.

pi not noir and meu-ni-er oak hints of char-don-nay let

pi not noir and meu-ni-er oak hints of char-don-nay let

SCENE 9 - The Wedding Reception
 Champagne Like Rain Rep. 2

6

26

TREBLE

A.

Pno.

joi - de vivre pop all your corks hip hip hip hip hoo - ray

joi - de vivre pop all your corks hip hip hip hip hoo - ray

28

TREBLE

A.

Pno.

Accord.

LH

hip hip hip hoo-ray hey hip hip hip hoo-ray *f*

hip hip hip hoo-ray hey hip hip hip hoo-ray *f*

mf

Wedding Guest

"But another boat-load made it through –
 Can't you see? They're as real as me and you!"

Second Guest

"Come – you've had a bad dream."

SCENE 9 - The Wedding Reception
2.26 Now's The Day Reprise

Music by Dee Isaacs
Libretto by Gerda Stevenson

$\text{♩} = 100$

SOPRANO

Now's the day and now's the
mf

Harp 1

mf

Harp 2

mf

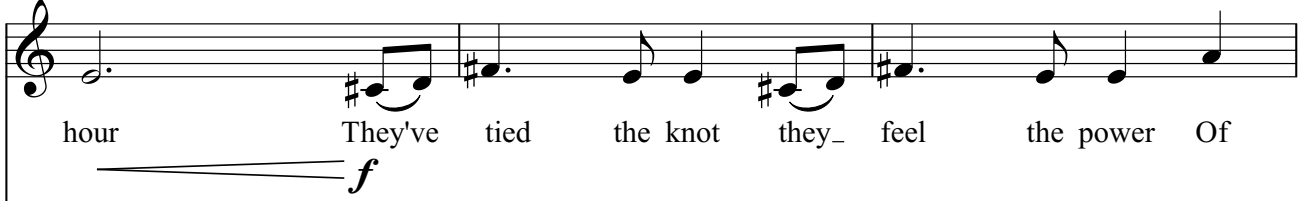
Violoncello

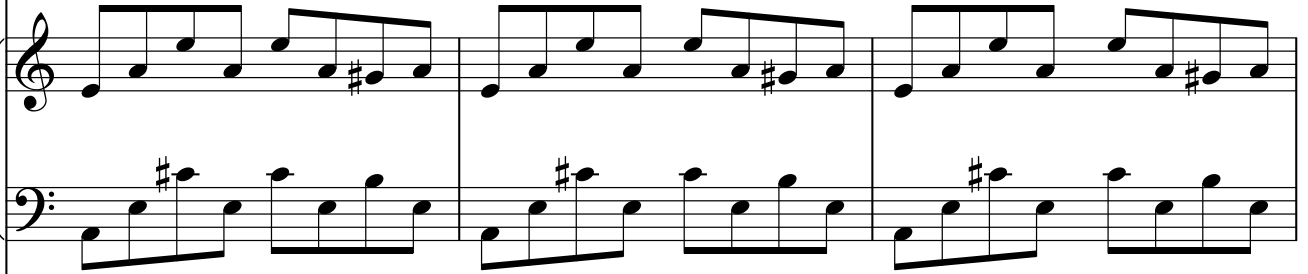
mf

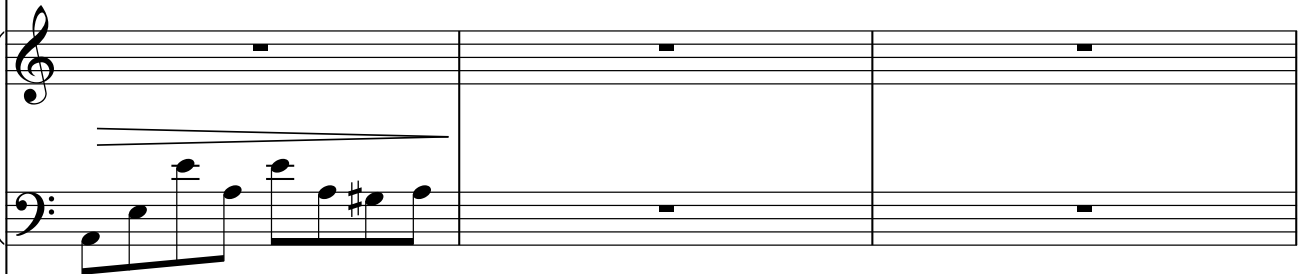
SCENE 9 - The Wedding Reception
Now's The Day Rep.

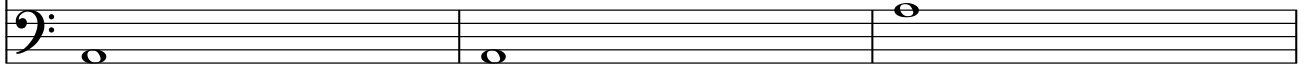
2

4

S. 
hour They've tied the knot they_ feel the power Of

Hp. 1 

Hp. 2 

Vc. 

SCENE 9 - The Wedding Reception
Now's The Day Rep.

7

S.

shi - ning pro - mise made a pledge that sheds for them a light

Hp. 1

Hp. 2

Vc.

mf

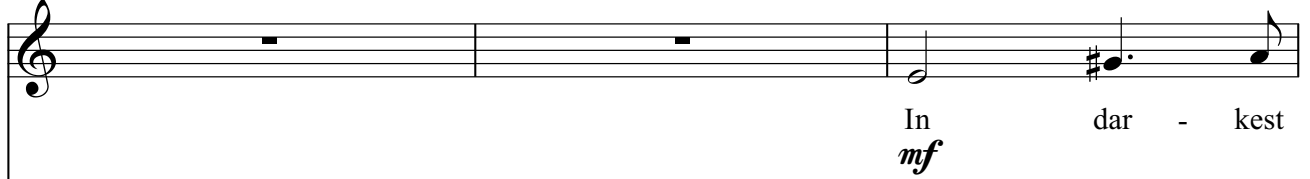
mf

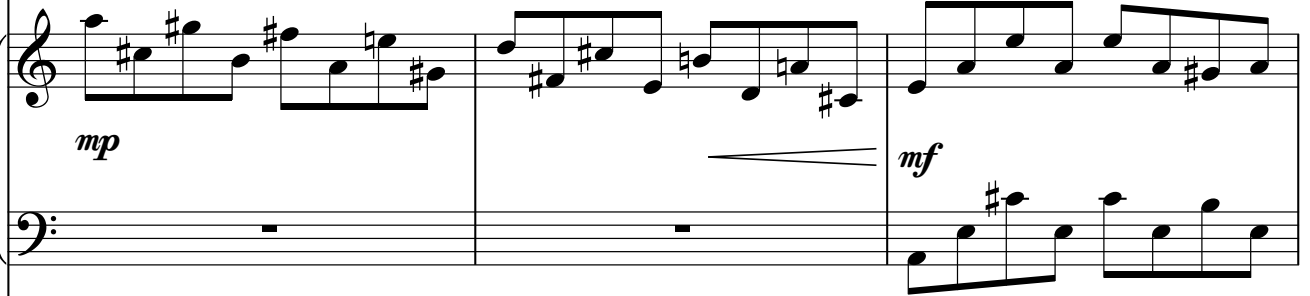
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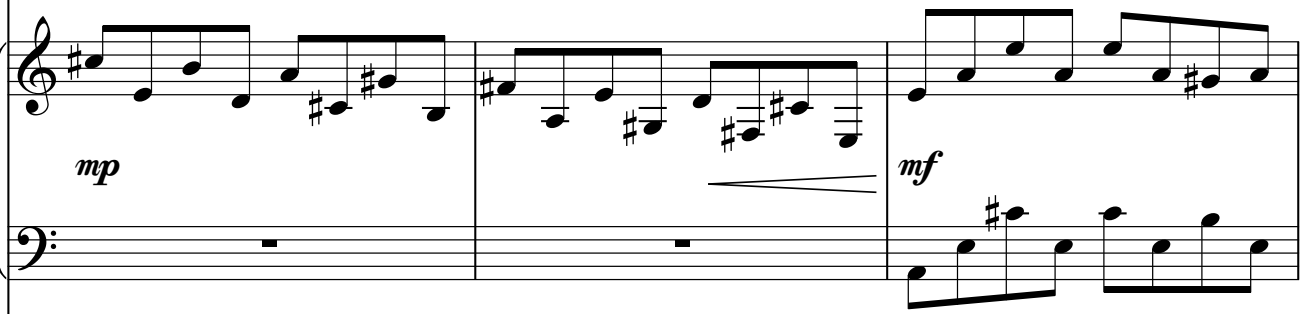
SCENE 9 - The Wedding Reception
Now's The Day Rep.

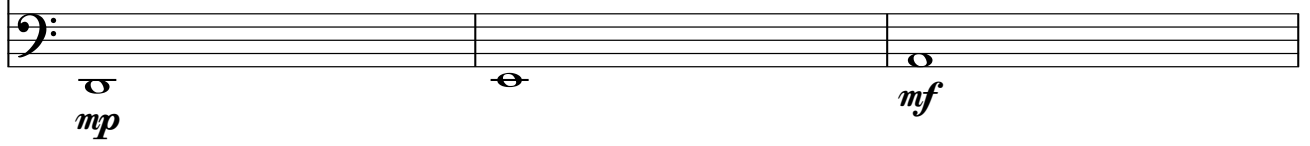
4

ll

S. 
In dar - kest
mf

Hp. 1 
mp *mf*

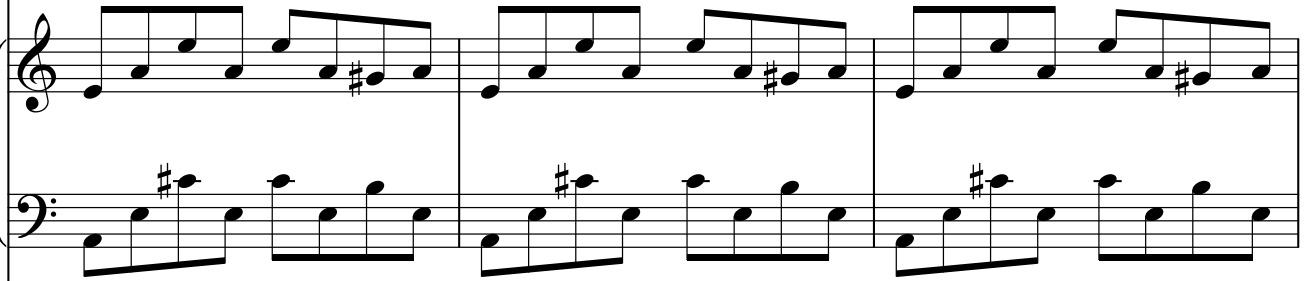
Hp. 2 
mp *mf*

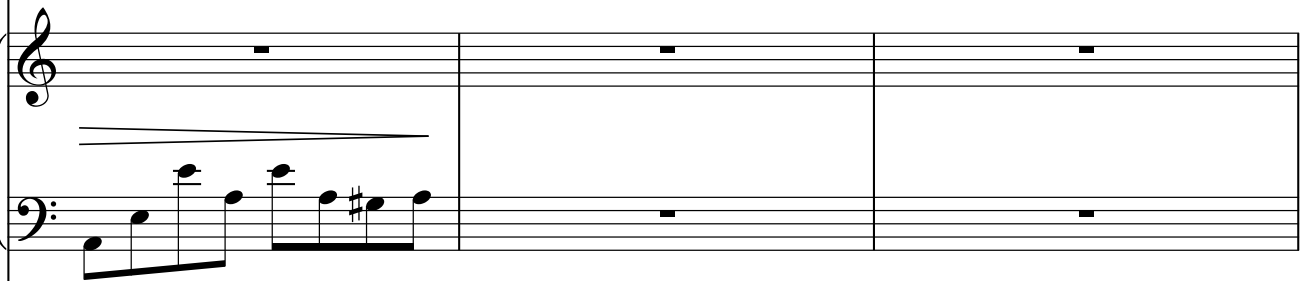
Vc. 
mp *mf*

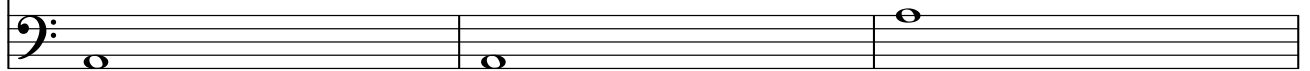
SCENE 9 - The Wedding Reception
Now's The Day Rep.

14

S. 
hours A flame so bright it leads them on a long the

Hp. 1 

Hp. 2 

Vc. 

SCENE 9 - The Wedding Reception
Now's The Day Rep.

6

17

S.

win - ding un - known trail The joy and pain of life's tra - vail

Hp. 1

mf

Hp. 2

mf

Vc.

SCENE 9 - The Wedding Reception
Now's The Day Rep.

21

Hp. 1

Hp. 2

Vc.

The musical score consists of three staves. Hp. 1 and Hp. 2 are grouped together with a brace on the left. Hp. 1 is in treble clef and Hp. 2 is in bass clef. Vc. is in bass clef. The music is in 4/4 time. Hp. 1 and Hp. 2 play a melodic line starting on measure 21, marked with a crescendo hairpin. Hp. 2 starts with a *mf* dynamic and ends with a *mp* dynamic. Vc. plays a bass line with a decrescendo hairpin, starting on a whole note in measure 21 and ending on a whole note in measure 24.

SCENE 9 - The Wedding Reception
Now's The Day Rep.

8

25

S.

In un - ion they are strong
p

Hp. 1

Hp. 2

Vc.

Div.
p *pp*

SCENE 9 - The Wedding Reception
3.27 Oh Wait Till You Taste It Reprise

Music by Dee Isaacs
Libretto by Gerda Stevenson

Musical score for the reprise of "Oh Wait Till You Taste It". The score is in 4/4 time and consists of the following parts:

- SOPRANO:** Three measures of rest, followed by a quarter rest, a quarter note G4, and a quarter note F4.
- TENOR 1:** Three measures of rest, followed by a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.
- BASS 2:** Three measures of rest, followed by a quarter rest, a quarter note G3, and a quarter note F3.
- Accordion:** A continuous accompaniment pattern of eighth notes in the bass clef, with a treble clef staff above it.
- Violin 1:** A melodic line in the treble clef.
- Violoncello:** A melodic line in the bass clef.
- Bass Guitar:** A melodic line in the bass clef.

The lyrics for the vocal parts are:

SOPRANO: the

TENOR 1: Oh wait til you taste it the

BASS 2: the

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

4

S. 
fla - vors that lace it you'll ne - ver have munched on the like

T. 
fla - vors that lace it you'll ne - ver have munched on the like

B. 
fla - vors that lace it

Accord. 

Vln. 1 

Vc. 

Bass 

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

7

S. lu - scious shwar-ma from

T. Lau_ lau_ par - cels from sun - lit ha- wai

B.

Accord.

Vln. 1

Vc.

Bass

Detailed description: This musical score page contains six staves. The vocal staves (Soprano, Tenor, Bass) are at the top, with lyrics written below the Tenor line. The Soprano part begins with a whole rest in the first measure, followed by a quarter rest in the second, and then a melodic line starting in the third measure. The Tenor part has a melodic line starting in the first measure. The Bass part is mostly whole rests. The Accordion part has whole rests in the first two measures and a rhythmic accompaniment of eighth notes in the third. The Violin 1, Violoncello, and Bass parts all have rhythmic accompaniment of eighth notes throughout the three measures. The key signature has one sharp (F#) and the time signature is 7/8.

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

10

S.
down town du - bai

T.

B.

Accord.

Vln. 1

Vc.

Bass

Detailed description: This musical score page contains six staves. The top three staves are for vocal parts: Soprano (S.), Tenor (T.), and Bass (B.). The Soprano part begins with the lyrics 'down town du - bai' and includes a fermata at the end of the first measure. The Tenor and Bass parts are currently silent. The fourth staff is for the Accordion, featuring a rhythmic accompaniment with repeated eighth-note chords and grace notes. The fifth staff is for Violin 1 (Vln. 1), and the sixth staff is for the Violoncello (Vc.). The bottom-most staff is for the Bass, providing a steady bass line with eighth-note patterns. The music is in a key with one sharp (F#) and a common time signature.

13

S. *[Musical notation]*

T. *[Musical notation]*

B. *[Musical notation]*

Accord. *[Musical notation]*

Vln. 1 *[Musical notation]*
click click click

Vc. *[Musical notation]*
pizz

Bass *[Musical notation]*

fried man-tou from far off shang_hai Yourtaste buds will crave to

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

17

S. ma-la-ga tan from si - chu-an rain - bow su - shi from Ja-pan

T. give them a try And de-

B. give them a try

Accord.

Vln. 1

Vc.

Bass

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

20 **molto rit.**

S. oh don't you a dora a spi-cy pa-ko-ra

T. li-sciious pa-ko-ra oh don't you a dora a spi-cy pa-ko-ra

B. oh don't you a dora a spi-cy pa-ko-ra don't you a dora a spi-cy pa-ko-ra

Accord.

Vln. 1

Vc.

Bass

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

23 **Serving spoons percussion**

The musical score consists of seven staves. The vocal staves (S., T., B.) are empty, indicating that the vocalists are silent during this section. The Accordion part features a rhythmic melody in the right hand, primarily using eighth and sixteenth notes, with a simple bass line in the left hand. The Violin 1 part plays a series of chords, mostly dyads, with a 'pizz' (pizzicato) marking. The Viola part provides a steady accompaniment with quarter notes. The Bass part plays a simple, rhythmic line with quarter notes.

28

S.  did e - ver a ve - nue pro

T.  did e - ver a ve - nue pro

B.  did e - ver a ve - nue pro

Accord. 

Vln. 1 

Vc.  *arco*

Bass 

Detailed description: This page of a musical score for Scene 9, 'The Wedding Reception', features a vocal trio and an instrumental ensemble. The vocal parts (Soprano, Tenor, and Bass) all sing the lyrics 'did e - ver a ve - nue pro'. The instrumental parts include two Accordions, Violin 1, Violoncello (marked 'arco'), and a Bass line. The score is in a key with one sharp (F#) and a common time signature. The vocal lines begin with a rest for two measures before entering. The instrumental parts provide a rhythmic and harmonic accompaniment throughout the scene.

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

32

S. vide such a me nue A tri - umph of sen - sual de -

T. vide such a me nue A tri - umph of sen - sual de -

B. vide such a me nue A tri - umph of sen - sual de -

Accord.

Vln. 1

Vc.

Bass

34

S. light

T.

B. *f* tri - umph of sen - sual de - light

Accord. *f*

Vln. 1 *f*

Vc. *f*

Bass *f*

4.28 There Was A War

Finale

Music by Dee Isaacs
Libretto by Gerda Stevenson

♩ = 92

The musical score is written for five vocal parts: Treble, Soprano, Alto, Tenor, and Bass. The time signature is 4/4. The tempo is marked as ♩ = 92. The lyrics are: "There was a war there was a man". The Treble and Soprano parts have a long melisma on the word "war". The Alto, Tenor, and Bass parts enter later in the phrase. The dynamic marking *mf* is used throughout.

TREBLE
There was a war there was a man
mf

SOPRANO
There was a war there was a man
mf

ALTO
There was a
mf

TENOR
There was a
mf

BASS
There was a
mf

SCENE 9 - The Wedding Reception
There Was A War - Finale

2

4

Tr. there was a man A ship and a crew *mp*

S. there was a man A ship and a crew they sailed a span of the wild salt *f*

A. war there was a man A ship a crew they sailed a span *f*

T. war there was a man A ship a crew they sailed a span *f*

B. war there was a man A ship a crew Spa - n *mp* *f*

9

Tr. and a bird flew on wings of love til she was slain *mp* *p*

S. sea and a bird flew on wings of love til she was slain *mp* *p*

A. sea and a bird flew on wings of love til she was slain *mp* *p*

T. sea bird love til she was slain *mp* *p*

B. — And *mp* bird flew love *p* slain

SCENE 9 - The Wedding Reception
There Was A War - Finale

13

Tr. gain_ Who will say who is to

S. May her spi-rit rise a gain_ who will say who is to

A. May her spi-rit rise a gain_

T. slain_ slain a gain_

B. slain slain gain

17

Tr. blame Who car-ries shame in this game of win or_ lose

S. blame, who car-ries shame in this game of win or_ lose, who will choose to

A. who car-ries shame in this game of win or lose to


T. of win or lose to

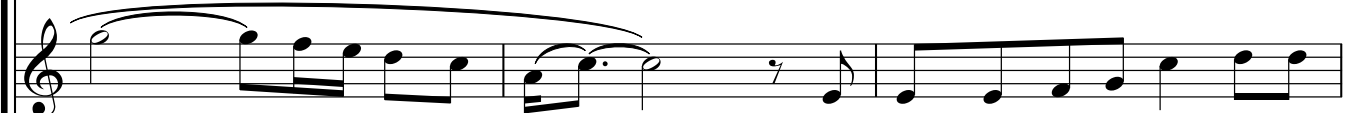
B. of win or lose


SCENE 9 - The Wedding Reception
There Was A War - Finale

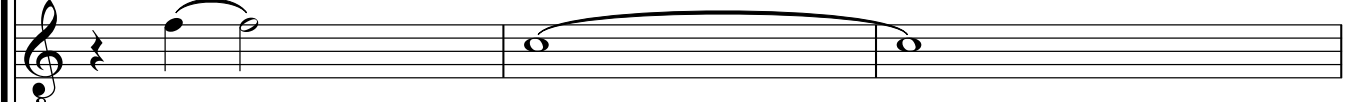
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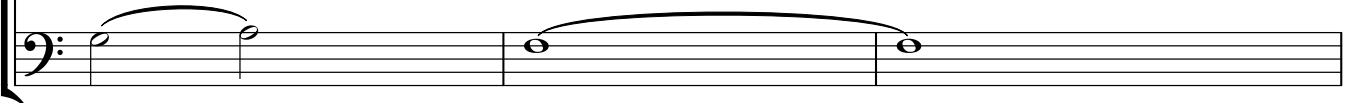
22

Tr.  prayer


S.  live_____ and share the prayer of those whose on - ly care is to

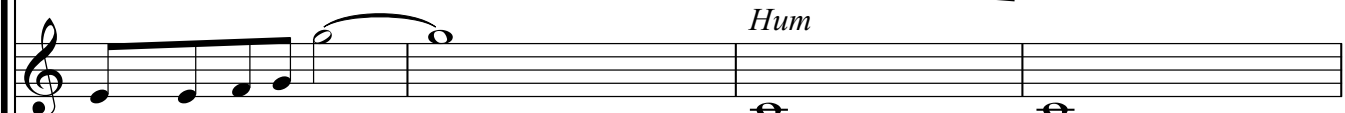
A.  live_____ pra-yer of those whose on - ly care is to

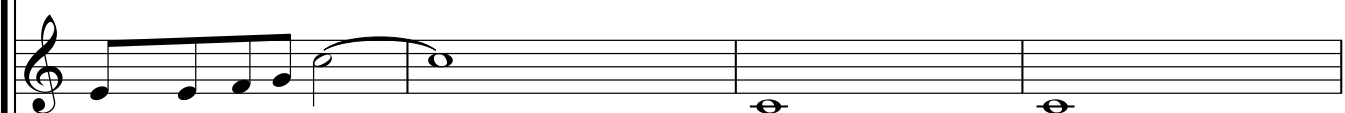
T.  live_____ prayer_____

B.  li - ve prayer_____

25

Tr.  out be-yond be- liefs_____ or wrong do ing_ and right

S.  breathe the air of peace? *Hum*


A.  breathe the air of peace_____ *Hm*


T.  peace_____ *Hm*


B.  peace_____ *Hm*


SCENE 9 - The Wedding Reception
There Was A War - Finale


29

Tr.  do- ing _____ is a field _____ i'll meet you there _____
pp

S.  _____ i'll meet you there _____
pp

A.  _____ i'll meet you there _____ there there
pp

T.  _____ i'll meet you there _____
pp

B.  _____ i'll meet you there _____
pp