

Salem, 1692

for

Women's Choir

by

Keith A. Hamel

Dedicated to

Emma

*Commissioned by the Elektra Women's Choir
(Diane Loomer and Morna Edmundson, directors)
with the financial assistance of the Music Section
of the Canada Council*

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Duration: approx. 10 minutes*

Performance Notes

There are 8 groups of singers, ranging (approximately) from the highest voices to the lowest. Groups 1 through 7 should consist of between 2 and 4 singers. Group 8 consists of alto and/or mezzo soloists. The solo parts are indicated in the score by a circled number. A minimum of 2 soloists are required (since the solo parts often overlap), but 4 are recommended. There is also a soprano soloist in group 2.

Text notated in Helvetica font (n - - ai -) should be read phonetically (see the table below). Whenever possible, phonemes should move gradually and smoothly from one to another, arriving at the next phoneme where indicated in the score. (N.B. consonants such as m, n and l should be sustained without vowels where indicated.)

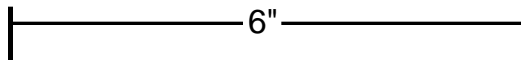
Phoneme	Key Words	Phoneme	Key Words
ai	mine, ice	l	low, colour
a	ah, pa, father	k	key, back
e	end, bet	m	my, team
i	eat, be, seed	n	new, tin
o	oval, so	ng	song, sing
ch	chair, such	r	red, bar
d	day, mud	t	tie, sit
h	he, head	z	zoo, zebra

Text notated in Times font (The Prince of Power) should be read as English. This text is taken from the official records of the Salem witchcraft trials, from contemporary accounts of the trials, and from other documents concerning witchcraft in the seventeenth century. All text used in the composition is in the public domain.

Accidentals in recitatives hold until cancelled by a new accidental.

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Approximate duration of non-metered sections.

Solo recitative. Text should be sung freely, following the normal syllabic stress of the words. The specific soloist is indicated by the encircled number.

Continue the sequence with the same rhythm, and at the same tempo. Stagger breathe so that the overall sound is continuous.

Sustain the pitch for the specified duration. Dynamic and phonetic changes should be followed accurately.

Repeat the passage for the specified duration. Individual voices can proceed independently by slightly altering the delay between repetitions.

A forced exhale on the syllable "ha". It should be voiced enough to produce the requested dynamic level.

Audible inhale and exhale.

1

♩ = 52

1 *pppp* *pp* *pppp*
n - - - ai - - - n

2 *ppp* *p* *ppp* *ppp* *p* *ppp*
z - ai - - - n n - - - ai - - - n

3 *pppp* *pp* *pppp* *ppp* *p* *pppp* *pp* *mp*
n - - ai - - n r - ai - - - n v - ai - - - n

4 *ppp* *p* *ppp* *ppp* *p* *ppp*
z - - n z - - n

5

6

7

8

Detailed description: This is a musical score for eight voices, numbered 1 through 8. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/4. The tempo is marked as ♩ = 52. The music is divided into four measures, each with a different time signature: 6/4, 3/4, 5/4, and 3/4. Dynamics include *pppp*, *pp*, *ppp*, *p*, and *mp*. The lyrics are: 1: n - - - ai - - - n; 2: z - ai - - - n n - - - ai - - - n; 3: n - - ai - - n r - ai - - - n v - ai - - - n; 4: z - - n z - - n; 5-8: (no lyrics). The score includes various musical notations such as rests, notes, and slurs.

5

1 *ppp* < *p* *ppp* *pp* *pp* *pp* < *p*
r - ai - - n ng ng z - ai -

2 *p* *ppp* *p* *ppp* *ppp* *p* *ppp* *p*
m - ai - - n v - ai - n n - - ai - - n tai - - n

3 *pp* *p* *ppp* *pp* < *mp*
(n) kai - - - n n - ai -

4 *ppp* < *p* *pp* *ppp* < *p* *ppp* *pp* < *mp* *ppp* *p*
(n) z - ai - n n - - ai - n n - ai - - n v - ai -

5 *p* *pppp* *p* *pppp* *mp*
ai - n - ai - n - ai - n - ai - n - ai - n - ai - n ai - n - ai - n - ai - n - ai - n - ai - n ai - n - ai - n - ai - n

6 *p* *ppp* *pppp*
ai - n - ai - n - ai - n - ai - n - ai - n - ai - n - ai - n - ai - n - ai - n - ai - n

7 *pp* *mp* *pp*
o

8 *mp*
SOLO ① r

1 (ai) - n n - - ai - - n r - ai - n ta

2 (n) m - - ai - - n n - ai - n m - ai - n ta

3 (ai) - n vai - - - n n - ai - n ta ta

4 (ai) - n n - ai - n z - ai - n v - ai - n ta

5 ai - n - ai - n - ai - n - ai - n ai - n - ai - n - ai - n - ai - n - ai - n ta

6 ai - n - ai - n - ai - n - ai - n - ai - n - ai - n - ai - n - ai - n ta

7 ai - n - ai - n - ai - n - ai - n - ai - n - ai - n ta

8 **TUTTI** ta

13

1 *mp* *mf* *pp*
to - - - ai- n- ai- n- ai- n- ai- n - ai- n

2 *mp* *mf*
to - - - - ai- n- ai- n- ai- n-

3 *pp* *pp* *pp* *pp* *p*
(a) ta ta ta ta ta

4 *pp* *pp* *pp* *p*
(a) ta ta ta ta

5 *pp* *pp* *pp* *pp* *p*
ta ta ta ta ta

6 *p* *mp* *p*
o - - - ai - - - n

7 *p* *mp* *p*
n - - - ai - - - n

Dramatic Recitative
Sung freely, following word stress (solos may overlap)

8 *mf* *mp* *mp*
SOLI

① E- vi - dence of be - witch - ing: _____ ② caus- ing sore- ness to the heart, breast and should- ers _____ ③ show- ing su- per- na- tu- al

1 *mf* *pp* *mp* *f* **6/4**
 to tai - n - ai - n - ai - n - ai - n - ai - n - ai - n to dai dai dai dai

2 *mf* *pp* *mp* *f* **6/4**
 to - - ai - n - ai - n - ai - n - ai - n - ai - n dai dai dai dai

3 *p* *mp* *mp* *f* **6/4**
 (a) ta ta ta ta dai dai dai dai

4 *p* *p* *mp* *f* **6/4**
 (a) ta ta ta dai dai dai dai

5 *p* *p* *mp* *mp* *f* **6/4**
 ta ta ta dai dai dai dai

6 *p* *mf* *p* *mp* *f* **6/4**
 o - - - ai - - - n dai dai dai dai

7 *mp* *f* **6/4**
 dai dai dai dai

8 **TUTTI** *mp* *f* **6/4**
 strength, so that ev-en a strong man can-not hold down a small child dai dai dai dai

8 *mf* *f*
 (4) prick-ing in-no-cent per-sons with pins_ and dag-gers_

1 *f* *mf* *pp*
 ta to - - - a

2 *f* *mp* *mf*
 ta to - - ai-n- ai- n- ai- n- ai- n-

3 *f* *p* *p* *p* *mp*
 ta - - ai - n tai - - n tai - - n tai - n tai - -

4 *f* *p* *p* *p* *p* *mp*
 ta - ai - n tai - - - n tai - - - n tai - - - n tai - - n tai -

5 *f* *p* *p* *p*
 ta - - ai - - - n tai - - - - n tai - - - n

6 *f* *p* *p* *p* *mp*
 ta - - - ai - - - n tai - - - n tai - - n tai - - n tai - -

7 *f* *pp* *mp* *pp* *mp*
 ta o - - - ai - - - n o - - - ai - - - n - -

8 *f* *mf* (Dramatic Recitative) **SOLI**
 ta ① when the af-flict-ed per-son doth vo-mit up crook-ed pins, need-les, nails, coal, lead, straw or hair. ___

8 *mf*
 ② caus-ing young child-ren to be tak-en

1 to - - a dai dai dai ta

2 - ai - n - ai - n - ai - n dai dai dai ta to - - - a

3 (ai) - n tai dai dai dai ta - - ai - n ta - ai - - n ta -

4 (ai) - n tai dai dai dai ta - ai - n ta - ai - n ta - ai - n

5 tai - - - n dai dai dai ta - - ai - n tai - - n

6 (ai) - n tai dai dai dai ta ta - - - ai - n ta - - ai -

7 (n) - - o - - ai - - n dai dai dai ta - - ai - n o - - - a

8 **TUTTI** dai dai dai ta **SOLI** The dev-ils have a prince who is king

in-to fits un-til they die

1 *mf* *f* *ff*
The Prince of Power of the Air. The Prince of Power of the Air. The Prince of Power

2 *pp* *f* *ff*
(a) The Prince of Power of the Air.

3 *mp* *mf* *f*
ai - - n ta - ai - - n ta - ai - - - n ta - ai - - n ta

4 *p* *mp* *mp* *mf* *f* *f*
(n) ta - ai - n ta - ai - n ta - ai - n ta - ai - n ta

5 *mp* *mf* *f*
(n) tai - - - - n tai - - - - n ta

6 *mp* *mp* *mf* *f* *f*
- n ta - - ai - n ta - - ai - n ta - - ai - n ta - - ai - n ta

7 *pp* *f*
(a) The Prince of Power

8 **TUTTI**
o-ver the child-ren of pride. The dev-il is gen-er-al of those hell-ish arm-ies, and the rest are his sold-iers.

8 *mf* *f*
Ze - par, Bar - ba - tos, Ash - mo - day, Mur - mur, Bil - eth, Scox,

33

$\text{♩} = 104$ 10"

1 *f* *ff* *ff* *p* *f* *p*, each voice independently
dai dai dai dai dai dai dai ta a

2 *f* *ff* *ff* *f* *p*, each voice independently
dai dai dai dai dai dai dai ta a

3 *f* *ff* *mf*, each voice independently
dai dai dai dai dai dai dai m n m n ma

4 *f* *ff* *p* *f* *p*, each voice independently
dai dai dai dai dai dai dai a *gliss.*

5 *f* *ff* *ff* *mf* *f*, each voice independently
dai dai dai dai dai dai dai ta m n m n m n ma

6 *f* *ff* *ff* *f* *p*, each voice independently
dai dai dai dai dai dai dai ta ch k i ch k i a *gliss.*

7 *f* *ff* *f* *mp* *f* *mp*, each voice independently
dai dai dai dai dai dai dai t k d a *gliss.*

8 *f* *ff* *ff* *f* (dramatically)
dai dai dai dai dai dai dai ta **SOLO**

① Re-bec-ca Nurse be gone! are you not a-shamed to tor -

7"

36 *p* *poco a poco dim. . . .* *ppp*

1 m n m n ma

2 *p* *poco a poco dim. . . .* *ppp*

3 t k da

3 *p* *poco a poco dim. . . .* *ppp*

4 m n m n m n ma

4 *p* *poco a poco dim. . . .* *ppp*

5 ma m n ma

5 *p* *poco a poco dim. . . .* *ppp*

6 ch k da

6 *p* *poco a poco dim. . . .* *ppp*

7 m n m n m n m n ma

7 *mf* audible breathing

8 *mf* *f*

-ture a poor crea-ture so What hurt did I ev-er do to you Be gone! Do not tor-ment me

2

♩ = 68

37

1 *explosive exhale* *ff* ha_ Ann Put - nam, _____

2 *explosive exhale* *ff* ha_ _____

3 *explosive exhale* *ff* *pp* ha_ to - - - - ai - - - - n - - - -

4 *explosive exhale* *ff* *pp* ha_ to - - - - ai - - - - n - - - -

5 *explosive exhale* *ff* *pp* ha_ to - - - - ai - - - - n - - - -

6 *explosive exhale* *ff* ha_ _____

7 *explosive exhale* *ff* ha_ _____

8 *audible breath* *pp* ha_ _____

① ha_ _____

42

♩ = 80 6" ♩ = 72 12"

1 age twelve

2 L - - - o

3 (n) - - - o

4 (n) - - - o i - a - i - a -

5 (n) - - - o i - a - i - a -

6 o - a - o - a - o - a -

7 o - a - o - a - o - a -

8 *mf* (freely, following word stress)

SOLI

Somewhat frantically

② and im-me-di-ate-ly I was tor-tured by him, be-ing racked and almost choked by him

45 $\text{♩} = 60$ 7.5" 6"

1 *mp* *mf* *p* *mf* *p*

2 *mp* *mf* *p*

3 *mp* *mf* *p*

4 *mp* *mf* *p*

5 *mp* *mf* *p*

6 *mp* *mf* *p*

7 *mp* *mf* *p*

8

Ab-a-gail Wil-liams, age el-ev-en
 i - - ai - -
 i - - ai - -
 i - - - - ai - - - -
 i - - - - ai - - - -
 i - - - - ai - - - -
 o - - - - ai
 o - - - - ai

and he tempt-ed me to write in his book. I re-fused with loud cries and said I would not write in his book though he tore me all to pie-ces.

47

$\text{♩} = 72$ 5" | $\text{♩} = 64$ 10"

1 (n)

2 n *ppp'*

3 n *ppp'*

4 n ai - n-i - ai - n-i - *ppp'* *p* continue at same tempo...

5 n ai - n-i - ai - n-i - *p* continue at same tempo...

6 i - a - i - a - i - a - *p* continue at same tempo...

7 i - a - i - a - i - a - *p* continue at same tempo...

8 *f*

③ I have been ex-ceed-ing-ly vexed by the ap-par-i-tion of Re-bec-ca Nurse of Sa-lem Vil-lage. She hath pulled me vio-lent-ly and of-ten

49 $\text{♩} = 52$ 8" | 5" | $\text{♩} = 68$ 3.5"

1 *mf* trio E- liz-a-beth Hub-bard, age eight-*een*

2 *mp* *continue at same tempo...* *mf* *p* *ppp'*
i - - ya - - i - - ya - - - - - n

3 *mp* *continue at same tempo...* *mf* *p* *ppp'*
i - - ya - - i - - - - ya - - - - - n

4 *mp* *mf* *p* *ppp'*
ai - - - - ya - - - - - n

5 *mp* *mf* *p* *p*
ai - - - - ya - - - - - n

6 *mp* *mf* *p* *p* *continue at same tempo...*
i - ya ai - i - ai - i -

7 *mp* *mf* *p* *p* *continue at same tempo...*
i - - - - - ya ai - i - ai - i -

8 *f*
pinched and choked me, and she hath tempt-ed me to leap in-to the fire. (4) Sev-er-al times she hath most griev-ous-ly

52 $\text{♩} = 68$ 5.5" 2" 5"

1 *mf* Su-san-na Shel-don, age eight-een

2 *mp* o - a - o - a - o - - - ai - - - - n

3 *mp* o - a - o - a - o - a - - - ai - - - - n

4 *mp* o - - - - ai - - - - n

5 *p* o - - - - ai - - - - n

6 *f* ai - - - - n

7 *f* ai - - - - n

8

af-flict-ed me and I be-lieve in my heart that Re-bec-ca Nurse is a witch and that she hath of-ten tor-ment-ed me and o-tthers with acts of witch-craft

55 $\text{♩} = 72$ 6" 8"

1 (n)

2 (n)

3 *mp pp*
(n) - - - - ai - - - - n

4 *mp pp mp* continue at same tempo... *mf*
(n) - - - - ai - - - - n n - - ai - - n - - ai - -

5 *mp pp mp* continue at same tempo... *mf*
(n) - - - - ai - - - - n n - - ai - - n - - ai - -

6 *mp* continue at same tempo... *mf*
i - ya - i - ya -

7 *mp* continue at same tempo... *mf*
i - ya - i - ya -

8 *f*

① There ap-peared to me six child-ren in wind-ing sheets, and they told me they were my sis-ter Bak-er's child-ren, and that Reb-ec-ca Nurse

57

4" 6"

1 *f* *(freely)* **SOLO** *f* *mf* *f*

2 *f* *(freely)* **SOLO** *f* *mf* *f*

3

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

5 *f* *p* *f* *p* *f* *p* *pp*

6 *f* *p* *f* *p* *pp*

7 *f* *p* *f* *p* *pp*

8

and two o-ther witch-es had mur-dered them. They charged me go and tell the ma-gi-strates or else they would tear me to pieces

59 $\text{♩} = 76$ 4" 4" 6"

1 (n) _____

2 *mp* ai - n - ai - n - ai - n - *continue at same tempo...* *mf*

3 *mp* ai - n - ai - n - ai - n - *continue at same tempo...* *mf*

4 (n) _____ *mp* ai - n - ai - n - *continue at same tempo...* *mf*

5 *mf* *pp* *mp* n - - - - ai - - - - n _____ ai - n - ai - n - *continue at same tempo...* *mf*

6 (n) _____ *mf* o - a - *continue at same tempo...*

7 *mf* *pp* *mf* n - - - - ai - - - - n _____ o - a - *continue at same tempo...*

8 *f*

② I saw the ap-par-i-tion of Brid-get Bis-hop and im-me-di-ate-ly there ap-peared two lit-tle child-ren who said they were Tho-mas's

4" | 6"

62 $\text{♩} = 76$

1 *mf*
Mer-cy Lew - is age nine - teen

2 *f p f p f p mf* continue at same tempo...
ki - ya - ki - ya -

3 *f p f p f p mf* continue at same tempo...
ki - ya - ki - ya -

4 *f p f p f p mf* continue at same tempo...
ai - n - ai - n -

5 *f p f p f p mf* continue at same tempo...
ai - n - ai - n -

6 *f p f p f p mp*

7 *f p f p f p mp*

8 *f*
two twins and they told her to her face that she had mur-dered them by set-ting them in-to fits
and he hath con-tin-ued ev-er since at

64

6" | ♩ = 68 | 6"

1

2 *f* mi - ya - *continue at same tempo...*

3

4

5

6 *mf* ti - ya - ti - ya - *continue at same tempo...*

7 *mf* ti - ya - ti - ya - *continue at same tempo...*

8

times tor-tur-ing me most dread-ful-ly, beat-ing and pinch-ing me and al-most rea-dy to choke me. He threat-ened to kill me if I would not

4" | $\text{♩} = 68$ | 3" | 4"

66

1 *f* Ma - ry Wal - cott, age six-teen

2 *p* *f* *p* *f* continue at same tempo... *mp*
mi - ya - n - - - ai - n tai - i - tai - i -

3 *p* *f* *p* *f* continue at same tempo... *mp*
ki - ya - - n - - ai - - n tai - i - tai - i -

4 *p* *f* *p* *f* continue at same tempo... *mp*
ai - n - - - - ai - - n i - ta - i - ta -

5 *p* *f* *p* *f* continue at same tempo... *mp*
ai - - n - - ai - - n i - ta - i - ta -

6 *p* *f* *p* *f* *mp*
ti - - - - n - - - - ai - - n tai - - - - - n - -

7 *p* *f* *p* *f* *mp* *f*
ti - - - n - - ai - - n tai - - - - - n - - - - - ai - - - - -

8 *ff*
write in his book _____

④ She hath most grievous-ly af-flict-ed me by bit-ing, pinch-ing, and al-most chok-ing

69

5"

$\text{♩} = 80$

1 *f* *mp* *f* , *ff* *fff*
 tai - - - - - n - - - - - ai dai dai dai dai dai dai dai dai

2 *mp* *f* , *ff* *fff*
 dai dai dai dai dai dai dai dai

3 *mp* *f* , *ff* *fff*
 dai dai dai dai dai dai dai dai

4 *f* , *ff* *fff*
 dai dai dai dai dai dai dai dai

5 *f* , *ff* *fff*
 dai dai dai dai dai dai dai dai

6 *f* *mp* *f* , *ff* *fff*
 ai - - - - - n - - - - - ai dai dai dai dai dai dai dai dai

7 *mp* *f* *mp* *f* , *ff* *fff*
 n - - - - - ai - - - - - n - - - - - ai dai dai dai dai dai dai dai dai

8 *ff* *fff*
TUTTI dai dai dai dai dai dai dai dai

me, urg-ing me ve-he-ment-ly to write in her book or else she would kill me._____

71

ff = 104

12"

each voice independently

1 *ff* > *pp* *each voice independently*
ka ti ka ta ti ka

2 *ff* > *pp* *each voice independently*
ka ti ka ti ka ta ka

3 *pp* *each voice independently*
ti ka ti ka ta ka

4 *pp* *each voice independently*
ma na ma

5 *pp* *each voice independently*
ma na ma

6 *pp* *each voice independently*
ma - - - na

7 *pp* *each voice independently*
ma - - - na

8 *fff* *f* *mp* *p* *pp* *each voice independently*
ch k t ch k t ch k t ch k t ch k t

72

3" | 9"

1 *pp* ti ka ti ka ti ka *ppp* ti ka ti ka ti ka

2 *pp* ti ka ti ka *ppp* ti ka ta ti ka ta

3 *pp* ti ka ta ti *ppp* ti ka

4 *pp* ma na ma ma *ppp* ma na _____

5 *pp* ma na na *ppp* ma na _____

6 *pp* ma - - na _____ *ppp* ma _____

7 *pp* ma - - na _____ *ppp* ma _____

8 *ppp* **SOLO** *p* *mf* *♩* = 72 (freely, with passion)

① What sin hath God found out in me that he should lay

74

10" 5"

1 *ppp* fade to whisper... *pppp'*

ti ka ti ka

2 *ppp* fade to whisper... *pppp'*

ta ka

3 *ppp* fade to whisper... *pppp'*

ti ka

4 *ppp* *pppp'*

ma

5 *ppp* *pppp'*

ma

6 *p* *ppp*

m - ai - - - n

7 *p* *ppp*

m - - - ai - - - - n

8 *p* *mf* *pp* **TUTTI**

such an af-flict - ion up - on me in my old age

1 *mp* *pp* *mp* *pp* *mp* *pp* *p*
 Brid-get Bis - - hop Sa - - rah Good Sa - - - rah Wildes E -

2 *mp* *pp* *mp* *pp* *mp* *pp* *p*
 Brid-get Bis - - hop, Sa - - rah Good, Sa - - - rah Wildes, El -

3 *(quasi echo)* *p* *pp* *p* *pp* *p*
 Brid-get Bis - hop, Brid-get Bis - hop, Sa - rah Good, Sa - - rah Good, Sa-rah Wildes, -

4 *(quasi echo)* *p* *pp* *pp* *p*
 Brid-get Bis-hop, Brid-get Bis - hop, Sa - rah Good, Sa - - - rah Good, Sa-rah

5 *ppp* *p*
 m - - - a - - -

6 *ppp* *p* *ppp* *ppp* *p*
 m - - - a - - - n m - - - a - - -

7 *ppp* *p* *ppp* *ppp* *p* *ppp*
 m - - - a - - - n m - - - a - - - n

8 *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp*
 m - - a - - - n m - - - a - - - n m - - -

1 Nurse, George Bur-roughs, Mar - tha Co - rey, John Wil - lard,

2 Nurse, George Bur-roughs, Mar - tha Co - rey, John Wil - lard,

3 Re - bec - ca Nurse, Re - bec - ca Nurse, Re - bec - ca Nurse, George Bur-roughs, Mar - tha Co - rey, John

4 Proc-tor, Re - - bec - ca Nurse, Re - - bec - ca Nurse, George Bur - - roughs, George Bur-roughs, Mar - - tha Co - rey,

5 m - - - a - - - n m - - - a - - - n

6 - - - a - - - n m - - - a - - - n m - - - a - - - n

7 - - a - - n m - - - a - - - n m - - - a - - - n m - - -

8 - - a - - - n m - - a - - n m - - - a

Dynamics: p, mp, mf, pp, ppp

1 George Ja - - cobs, A - lice Par - - - - - ker, Ma - ry Eas - ty, Mar - - tha

2 George Ja - - cobs, A - lice Par - - - - - ker, Ma - ry Eas - ty, Mar - - tha

3

4 John Wil - lard, Re - bec - ca Nurse, George Ja - - cobs, Ma - - ry Par - - ker, Par - - ker,

5 m - - - a - - - n

6 m - - - a - - - n m - a - n m - a - n m - - a -

7 - - a - - - - n m - a - - n m - a - n m - - - a - - -

8 - n m - - - a - - - - n m - - a - n m - - a - - n

Dynamics: *mp*, *mf*, *p*, *f*, *pp*, *ppp*, *pp*, *mp*, *mf*, *f*, *pp*, *mp*, *pp*, *ppp*, *pp*, *mp*, *pp*, *ppp*, *pp*, *mp*, *pp*, *ppp*, *pp*, *mp*, *pp*.

1 *ff* *mp* *mf* *mp* *p*
Car - ri - er, Mar - garet Scott, Wil - - not Reed, Sam - u - el Ward - well,

2 *ff* *mp* *mf* *mp* *p*
Car - ri - er, Mar - garet Scott, Wil - - not Reed, Sam - u - el Ward - well,

3 *mf* *p* *mf* *p* *mp* *pp* *p* *p*
tha, Mar - - - tha Car - ri - er, Mar-garet Scott, Wil - mot Reed, Sam - u -

4 *p* *mf* *p* *mp* *pp* *p* *pp*
Mar - tha, Mar - tha Car - - - ri-er, Mar-garet Scott, Wil-mot Reed,

5 *pp* *mp* *pp* *ppp* *p* *ppp* *ppp*
m - - - - a - - - - n m - - - - a - - - - - n m - - - -

6 *pp* *ppp* *p* *ppp* *ppp* *p*
- - - - - n m - - - - a - - - - - n m - - - - a - - - - -

7 *ppp* *p* *ppp* *ppp*
- - - - n m - - a - - - n m - - - - a - - - - - n m - - - -

8 *pp* *mp* *pp* *ppp* *p* *ppp* *pp*
m - - a - - - - n m - - - a - - - - - - - - n m - - - a -

1 (e) (l)

2 Ma - - - ry Eas - ty

3 -el Ward - well_(e) (l)

4 (ed) Ann Pu - de - a - - - - tor_(o)

5 - a - - - n m n m m m n m m m n m n m n

6 - - n m - - - - a - - - - n

7 - - - a - - - - - - - n

8 - - n m n m n m n m n m n m n m n m n m n ma

Dynamics: *pp*, *ppp*, *p*, *pppp*

Time signature: 2/4

Key signature: B-flat

1

2 *pppp*
(y)___

3 *ppp sempre*
m - - - a - - - - - n

4 *pppp* *ppp sempre*
(o) (r) m - - - a - - - - - n

5 *ppp*
mnmn mnmn ma___ mnmn mnmn mnmn mnmn mnmn mnmn ma___

6 *ppp sempre*
m - - - a - - - - - n

7 *ppp* *pp* *ppp*
mnmn mnmn mnmn mnmn mnmn mnmn mnmn mnmn

8 *ppp* *ppp*
mnmn mnmn mnmn mnmn mnmn ma___ m n m n m n m n

1
2
3 *PPP sempre*
m - - - a - - - - - n
4 *PPP sempre*
(n)___ m - - - a - - - - - n
5 *PPP*
mnmn mnmn mnmn mnmn mnmn mnmn ma___
6 *PPP sempre* *PPP sempre*
m - - - a - - - - n m - - a - -
7 *PPP* *PP* *PPP* *PPP*
mnmn mnmn mnmn mnmn mnmn mnmn mnmn
8 *PPP*
mnmn mnmn mnmn mnmn ma___ mnmn mnmn mnmn mnmn mnmn mnmn

1

2

3 *ppp sempre*

 m - - - a - - - - - n

4
 (n)___

5
 mnmn mnmn mnmn mnmn ma___

6
 - - n

7 *ppp*

 mnmn mnmn (whisper) *ppp* tktk tktk tktk tktk t

8 *ppp*

 ma___ *ppp* mnmn mnmn mnmn mnmn ma___ (whisper) *ppp* tktk tktk tktk tktk

