University of Glasgow

Fowler, Tommy (2000) *Portfolio of compositions and thesis 1995-2000.* PhD thesis.

http://theses.gla.ac.uk/5412/

Copyright and moral rights for this thesis are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Glasgow Theses Service
http://theses.gla.ac.uk/
theses@gla.ac.uk

Portfolio of Compositions and Thesis 1995-2000

Tommy Fowler

Submitted for the Degree of Ph.D.
at the University of Glasgow
September 2000

Volume IV (Part 1)
Flora (Scenes 1-5)

The action takes place in 1773 on the day when Boswell and Johnson visited the Macdonald house. Alan Macdonald is factor (tacksman) of the Sleat estate at Kingsburgh on Skye. Boswell and Johnson are touring the Highlands.

Principal characters

Flora Macdonald - 50-year-old woman (mezzo-soprano)

Alan Macdonald - Flora's husband in his late 40s (baritone)

Sandy Macdonald - one of their sons in his late teens (tenor)

Boswell - tourist in the Highlands, tall slim in his early 30s (tenor)

Dr Johnson - tourist in the Highlands, very fat, in his early 60s (baritone)

Mixed chorus

Other characters

Kate - servant girl (mezzo soprano)

Various soloists from the chorus (both men and women)

Two men (non singing)

Orchestration

flute
2 oboes (both double cor angais)
clarinet (doubles bass clarinet)

horn
trombone

percussion (3 players):
1 crotales; triangle; 3 sus. cyms; pedal bass drum; claves; bass drum; mark tree; 5 temple blocks; side drum; whip (slapstick); clash cyms; tambourine; tam-tam
2 tam-tam; side drum; cowbell; 3 sus. cyms; whip (slapstick); bass drum; finger cyms; clash cyms; triangle; glock.; claves
3 bass drum; sus cym.; clash cyms; triangle; guerro; whip (slapstick); side drum; tam-tam; claves; pedal bass drum
harp

4 violas
cello
double bass (5-string)

Score in C

Scene 1 - Somewhere in the Highlands (Johnson and Boswell) Page

Boswell: "Doctor Johnson!" 1

Scene 2 - The parlour at Kingsburgh (Flora and Sandy)

Flora: "To push out a boat." 12

Scene 3 - At the Kyle of Lochalsh (Johnson and Boswell)

Boswell: "Now we'll cross the Kyle, sir." 56

Scene 4 - The parlour at Kingsburgh (Flora, Alan, Kate and two men)

Kate: "They're bringing in the master." 67

Scene 5 - A bedroom at Kingsburgh (Flora and the chorus)

Flora: "So, we are to go to America." 179

Scene 6 - On Skye (Johnson and Boswell)

Boswell: "What, sir, do you think of Highland manners?" 262

Scene 7 - The parlour at Kingsburgh (Alan, Kate, Johnson, Boswell and Flora)

Kate: "Sir, sir, we have news..." 265

Scene 8 - Somewhere in the Highlands (Johnson and Boswell)

Johnson: "Quantum cedat virtutibus aurum." 420

Scene 9 - A bedroom at Kingsburgh (Flora and the chorus)

Flora: "God, he said, God gave me this land." 423

SCENE 1 BOSWELL + JOHNSON

ENTER BOSWELL LEADING JOHNSON ON A MAKESHIFT HORSE

EXPANSIVE, SENTIMENTAL, ROMANTIC, LUDICROUS

JAUNTILY

gliss

mf

gliss

NON DIV.

mf

Rock

Bass

(14) 7/8 (3+4) | 1/4 | 9/8 (2/4 + 5/8) | 2/4 | 4/4 | 3/8 | 3/4 | 5/8

Hn

Tb

3

S

Vlns

C

B

mf f f f f mf f

4:3

p

mf

mf DOC-TOR JOHN-SON!

mp mf

(20) 5/8 (2+3) | 2/4 | 7/8 (4+3) | 1/4 | 9/8 (2/4 + 5/8) | 4/4

Hn

Tb

B

mf YES, MIS-TAH BOS — WELL?

RALL. . . .

f A TEMPO

26

(LIKE A TOAST)

mp { THE FOR-TIETH—THE FIVE-TIETH— AND THE FOR-TY FIVE—

mp LIKE— UNLIKE OF THANK-SGIV-ING FUL-FIL-LING IN

p

p

p

p

p

30

mp f mf

HEARTS THE CAUSE STILL— THRIVES—

JERKED OUT OF THE MOOD - DECLAMATORY

f MOUNTAINS OR THE PLAINS STANDS WHAT-E-VER THE NA-TIVE TERR-AIN— WE'VE

sfpp Div Pluck Bow Pluck Bow Pluck

f Pluck

Bow Pluck

Bow Pluck

Bow Pluck

Bow Pluck

4

34

Hn

Tb

B

S

Vlns

C

B

mp

COME TO STU-DY

TO KNOW THE

LIC TONGUE

Bow Pluck

p

38

Hn

Tb

B

S

THE NINE-TEEN

AND THE FOR-TY FIVE-

mp

Vlns

C

B

p

42

Hn

Tb

f

mf

B

3

THE CAUSE STILL — TH — LIES f THIS SUBJECT GIVES ME SUCH FEEL — INGS — THAT TO HEAR THOSE HIGHLAND NAMES —

Vlas

DIV Pizz Bow Pizz

f

DIV Pizz Bow Pizz

f

(

Pizz Bow Pizz

f

3

Pizz Bow Pizz

f

46

Hn

Tb

B

p f

IN THE SOUND — WAR OF THE BIG-PIPE THE BIG — PIPE — JUST SETS MY BLOOD — A - FLAME

p f mp

J

Vlas

C

B

50

Hn

Tb

B

FILLED WITH SUCH MEL — AN-CHO-LY — AND RES-PECT FOR MAR-TIAL COUR- AGE I'D READ-I-LY — MARCH OUT ON TO WAR ON TO WAR WITH TWO

J

Vlns

Pluck

C

B

54

Hn

Tb

B

— NO SEA — SON NOUR — ISHED

THE FIF TEEN — THE NINE-TEEN AND THE TON — TY FIVE —

WE'RE NONE OF

J

Vlns

P

3

58

Hn.

Tb

gliss

mf

B

TRAI SUC-CESS-FUL THO' IN HEARTS THE CAUSE STILL THRIVES

J

f

BUT WHO GIVES VI-O-LETS

Vlns

p

Div

Pizz

f

C

B

62

Hn

Tb

mf

B

J

HON-OUR WILL IN TIMES OF PEACE — AND ELSE BE — IN-CLINED TO GIVE US BO — THES —

Vlns

Bow

Pizz

C

B

66

GETTING SLOWER —

Hn

Tb

mf

B

J

mp THE FIF-TEEN — THE NINE-TEEN AND THE CA-TY FIVE

mp WERE NONE OF THEM SLO-

Vlns

Bow

p

C

B

70

♩= c 50

Hn

Tb

ROMANTICALLY

B

CESS-FUL — THO' IN HEARTS THE CAUSE STILL — THRIVES

Hf IN

TRUTH THERE IS

COM- — MY

J

Vlns

a 2

mp

C

B

GETTING FASTER —

(74)

♩= c90

Hn.

ST. MUTE

Tb

ST MUTE

f

GETTING MORE PASSIONATE

B

SEAK INTHESE HILLS WITH- OUT OUR WE - PONS

WE LOOKED AT SOMY — ONE — MISSED

f

J

Vlns

>mf

C

>mf

B

>mf

(78)

Hn

MUTE OUT

f

Tb

MUTE OUT

B

DON-ALD — AND THE FORTY FIVE -- WERE NONE OF THEM SUC-CESS-FUL — THO' IN HEART THE CAUSE STILL THRIVES

J

Vlns

f

C

f

B

f

f

82

Hn 1

Tb

B

J

Vlas

C

B

88

Hn

Tb

B

J

Vlas

C

B

BOSWELL + JOHNSON EXIT

CONTINUE INTO SCENE 2

Hn

f

Tb

mf

B

J

Vla

f

C

f

B

f

FLORA STANDS IN THE PARLOUR LOOKING OUT WINDOW

SCENE 2 FLORA + SANDY

♩ = c60

FLORA

(NO VIB.)

mf TO PUSH OUT A BOAT

(MELANCHOLIC + EXPRESSIONLESS)

THAT'S A PHRASE THAT'S OFTEN HEARD IN THESE PARTS

HARP

f

mf

(2)

Fl

mf QUITE A FEW PEOPLE HAVE BEEN PUSHING A BOAT OUT PUSHING A BOAT OUT PUSH — ING — THEIR —

Cl. Bsc.

Hp

p

Cl. Bsc.

(7) (8) (MORE PASSIONATE)

F

— BOAT — OUT

mf (VERY FREE) THEY THINK THEY THINK THAT

Hp

f

mf

(SUDDENLY) (9)

F

OH I DON'T KNOW WHAT THEY THINK

BUT I'M NOT IN THEIR — BOAT I'M NOT IN A — NY BOAT YET —

(AGAIN MELANCHOLIC)

Hp

f dim

f dim

(12)

(BREAKING OFF SARCASTICALLY)

F

I — STILL HAVE — MY FEET — ON THE GROUND — WET AND BOGG·Y THO' IT MAY — BE

mf

THE PRE·PAR·A·TIONS ARE — UN·DER

m.p

Hp

f

F#C#

mp

(14)

F

WAY NO·BO·DY HAS FORCED — ME TO DO A·NY·THING I'LL CARR — Y THRO' THE TASKS THAT COME — MY WAY — THIS TIME

cresc.

Hp

cresc

(17)

F

AS A THOU·SAND — TIMES BE·FORE

f BUT DOES A·NY·ONE KNOW WHAT — I WANT — WITH SO MUCH DIS·CORD —

Hp

f

(21)

— AND DIS·PUTE — WHAT ARE WE — STRIV·ING FOR NO ONE DARES THINK OF THAT QUES·TION

f WE JUST BOARD — A·NO·THER

ff

(24)

F

BOAT PUSH-OFF AND THISTIME IT'S FOR— A — ME · RI— CA —

Hp

f ff

(28)

F

QUITE A FEW PEO—PLE HAVE BEENPUSH·ING— A BOAT— OUT PUSH·ING— A BOAT— OUT

mf

Hp

mp

(32)

F

PUSH — ING— THEIR— BOAT — OUT

(WITH POWERFUL DETERMINATION THROUGH HER TEETH)

mp BUT I'M NOT— IN THEIR— BOAT I'M NOT IN A—

(SANDY ENTERS AND STOPS TO LISTEN)

Hp

p

(36)

F

— NY BOAT YET—

Hp

♩ = c 80-90

FREELY - WITH THE VOICES

Flute

Oboe 1

Oboe 2

Clarinet

Horn

Tbone

Perc.

Harp

Flora

Sandy

1+2 Violins

Cello

Bass

4 (38)

hip

pp

5

(U) MUTE

p

TAM-TAM

mf

(START LED)

(REGAINING HER COMPOSURE

YES RIGHT

mf WHO?

4 IS THAT THOSE FISHERMEN YOU'RE WATCHING BOATS YOU- DID SAY SOMETHING ABOUT BOATS

4 mf

Div.

mp

8

(41)

F

O

O

C1

Hn1

Tb

Perc

Hn

T

TYPE: EVERYDAY WHY I CALLED YOU IN

YOUR FATHER AND I WANT YOU TO WRITE OUT A LETTER

S

BUT MY FATHER SAID

YOU WANT ME TO WRITE OUT A LETTER FOR YOU

Vlas

mp

p

C

B

mp

mp

mp

48

mp

mp

p

mp

(AGAIN MELANCHOLY) (FORGETTING SANDY IS THERE)

IS THE SEA HERE WE ARE IN THE HOUSE EV'RY-THING HERE HAS-ITS OWN DIS-TANCE AND ITS OWN DIFFICULTY

I Solo Pluck

mf

Solo Piccolo

p

cresc

fl

ob

cl

hn

tb

p

H

F

S

C

B

fp

(MORE AGITATED)

THERE ARE STRAITS THAT HAVE TO BE CROSSED TO ACCOMPLISH GREAT.

(INTERRUPTING)

IS IT SAILING TERMINOLOGY THAT YOU'RE AFTER?

(STARES AT SANDY)

54

(LAUGHS)

(BRINGING OVER A PEN)

mf IT'S A SLAP ON THE EAR WILL COME SAILING TO YOU IN A MINUTE!

mf I WON'T HARBOUR A GRUDGE

Order Ref. No. 12715

GETTING FASTER

T

O

O

cl

hn

+b

p

H

mp

F

uf

HERE-HAVE YOU GOT A KNIFE TO SHARPEN THIS PEN? I'D PUT IT TO BE DONE IN YOUR BEST HAND-WRITTEN

(SANDY TAKES OUT KNIFE)

(SHARPENING PEN)

S

WELL THAT'S IT! I KNOW IT'S NOT GOING TO TAKE TOO LONG

Div Pluck

Vcs

Pluck

c

B

♩= c 90

60

I

O

O

Cl

Hn

Tb

P

Hp

F

S

Vlns

C

B

mf

mp

mf

mp

mf

mp

f

f

O

cl

hn

tb

p

H

F

S

Vc

C

B

66

flutter

f

Fl

O

O

Cl

to bass clarinet

Hn

Tb

P

Hp

F

S

CAN'T YOU WRITE IT YOURSELF? CAN MY FATHER NOT WRITE IT OUT FOR YOU?

Vlns

C

B

BASS CLAR.

(VERY DIRECTLY TO SANDY)

WHEN I WAS NOT MUCH OLD-ER — THAN YOU ARE NOW — I'D BEEN TO THE CI-TY TO GLAS-GOW- AND E-DIN-BU-RGH

72

Fl

Ob

Ob

B Cl

Hn

Tb

Tp

Hp

mf

p

Fl

NO MAT-TER THAT MY SIT- U-A-TION WAS PAR- TI- CU-LAR-

FOR E- VER-ONE E- VER-ONE FROM

S

mf

Vln 2

C

B

mf

5

5

THESE IS — LANDS — FROM THIS WAY — FROM THIS WAY —

mf

5

80

Fl

O

O

B Cl

Hn

Tb

P

P

Hp

F

S

Vln

C

B

p

5

mf SOON — FINDS ONCE THERE — THAT THEIR SIT·U·A·TION — IS — PAR·TI·CU·LAR —

f

YOU TALK OF WALKING O— VER THE HILL

I'LL TELL YOU THAT IN THE CITY

IF YOU

(88)

3/4 BIG RIT. 4/4

♩.=C50

VERY FREE WITH THE VOICE

F

O

O

B Cl

Hn

Tb

P

CROTALES (1)

Hp

(EXPANSIVE)

F

I'LL BE TO THE END OF THE STREET YOU'LL MEET MORE GIRLS — AND YOU — YOU — AS A GAEL WILL BE SOMETHING THERE YOUR DEEDS, AND YOUR WORDS THERE WILL ALWAYS MEET WITH A

S

Vlns

C

B

BIG RIT

Order Ref. No. 12715

RE - AC - TION SOME — WILL LOVE YOU— AND OF COURSE SOME WILL HATE YOU— WHEN YOU THINK OF WALK - ING 5 — VER THE HILL

f > mf

f > mf

(96)

Fl

O

O

BCl

Hn

Tb

P

Hp.

F

LOV-ERS AND HAT-ERS A-LIKE WILL LOOK OUT THEIR WIN-DOW AT THEIR OWN STREETS CRAMMED CHEEK TO JOWL WITH HOUSES AT THEIR DEAD END VIEWS OF BRICKS AND MOR-TAR

S

Vln

C

B

f

AND SUS-PECT YOU— OF GUARD-ING SOME SE-CRET SOUL-FUL-NESS— WHEN YOU TELL THEM OF THE SIM-PLE— AND- THE EV'RY-DAY—

p

mf

f

p

104

Fl

O

O

BCl

Hn

Tb

P

Hp

F

S

Vlas

C

B

mp

p

mf

p

mf

p

mf

SLIGHTLY FASTER —

mp

LIVING — LIFE OF THIS LIFE —

AND THEN OF SAI — ING

ACROSS — TO THE HEAVENLY

(11)

SLIGHTLY FASTER STILL

Fl

O

BCl

Hn

Tb

P

Hp.

F

S

Vlas

C

B

mf

f/t

mp

p

mp

mf p

THEY'LL THINK YOU'RE RE-CI-TING A PO-EM —

YOU'LL BE FACED WITH SUCH CHA-O — TIC AND PERVERSE NO — TIONS IN THE CITY EVEN IF YOU'VE NEVER WRITTEN

BIG RIT.

♩=150

mf

mf

f

(EXPANSIVE)

— A LITTLE OF YOU-STAY IN YOUR LIFE — BUT THESE PRE-TU-DI-CES WON'T GO WITH- OUT THEIR COUNT-ER-POINT HERE A-MONG THE TREES — YOU'LL

f

mf

mf

mf

mf

BIG RIT.

#19

T

O

O

Bfl

Hn

Tb

P

Hp

F

HEAR THAT SOLEMN MU- SIC. THE NOTIONS OF THE CITY DWELLERS ARE ONLY THE OTHER SIDE OF THE SAME COIN — UNCOUNTED IS STANDED THE RHYTHMED OF OUR LAN- GUAGE OF OUR FAIL'ALS OF OUR

S

Vlns

C

B

MOR-ALS IT'S I-RON-IC THAT IT'S SHEL-TER-ED PO — E - TRY THEY'RE THROWN AT YOU FOR PROOF — AND A LINE OF YOUR OWN DOU-BLE'S PO - E - TRY MI-RUN MOR NAN GALL —

Pluck Bow Div

Pluck Bow Div

Pluck Bow

Pluck Bow

mf

127

GETTING FASTER AGAIN—

F

O

O

BCl

mp

mp

Hn

Tb

P

Hp

mf

F

mf

I'LL SAY AS IF— IT WERE—AL-READY A FOR-MA—LISED CON-CEPT A TRIED AND TESTED— CODE— OF THE LOW-LAND

S

Vlns

DIV

DIV

C

B

♩=c90

BIG RIT

mf

f

ST. MUTE

f

3.D. (3)

f

YOU DONT KNOW YOU CANT KNOW WHAT IM TALKING ABOUT IT'S JUST THIS SON YOUR SITUATION IS

mf

mp

(SANDY PRETENDS TO WRITE)

Pluck Bow NOW DIV

p

Pluck Bow

p

Pluck Bow

p

Pluck Bow

p

BIG RIT

(134) VERY SLOW

3/4

♩=c80-90

ALMOST STOP

F

O

O

BCl

Hn

Tb

P

P

P

F

S

mf IS THAT A FULL STOP AT THE YOUR SIT-U-A-TION IS PAR-TI-CU-LAR OR WILL I JUST WRITE DOT DOT DOT

Vlns

C

B

VERY SLOW

mf ALL I'M SAY ING, SON IS EV'RY-ONE HAS TO LIVE WITH O-THERS AND

fp

Order Ref. No. 12715

SLOWER

mp

mp

mp

mp

N

F

GET ON BUT YOU, YOU KEEP YOUR OWN — COUN-SEL

S

(ARCHLY)

f "MY OWN GOODS— MY OWN WIFE— LET'S— GO— HOME THE THREE- FIN-EST SAY-INGS-

Vas

f>mp

f>mp

f>mp

mp

ff cresc.

143

♩= c 80-90

F

O

O

BCl

Hn

Tb

P

SUSPENDED CYMBAL
M. BRIMBA MALLETS

Hp

F

(MOOD CHANGE TO SERIOUSNESS)

S

IN THE GAE-LIC LAN-GUAGE! SO ALL THIS IS JUST BY WAY OF LETTING ME KNOW THAT YOU LOT ARE PISS-ING OFF TO AM-ER-I-CA AND I'M GETTING

Vlas

C

B

Pizz

Bow

f

f

f

f

f

f

f

ST. MUTE

mf

(ANGRILY)

f NO THAT'S NOT HOW IT IS AT ALL AND IF YOU KNOW THAT WE ARE GO-ING TO A-MER-I-CA THEN YOU KNOWWHY

LEFT ON MY TOD I'M NOT E-VEN IN-VI-TED

f mf

DIV.

f mf

150

F

O

O

BCl

Hn

Tb

P

Hp

F

I CAN'T ANSWER FOR YOUR BROTHERS' EX·A·GGER·A·TIONS AND IN·CITE·MENTS. IT'S ALL RIGHT FOR THEM TO TALK, THREE OF THEM ARE SET·TLED AL·REA·DY IN PO·SI·TIONS

S

Vlns

C

B

f

p

Sos. Cym

ON DOME - LIGHT SWELL

WE'RE TRY-ING— TO GIVE YOU ALL THE CHANCE TO MAKE YOUR OWN LIFE FIRST AND THEN DECIDE FOR YOURSELVES IF YOU—

f

f mp

Perc

Perc

Perc

Perc

157

F

O

O

BCl

Hn

Tb

P

Hp

F

I WANT TO FO-LLOW US—

EE SIDES

I—THOUGHT YOU HAD SOME-BO-DY WAIT-ING O-VER THE HILL FOR YOU

IGNORING THE QUESTION

SO YOU

S

Vlas

C

B

FASTER

mp

mp

mp

WANT TO SHOW A LITTLE TO SOME OLD FART SIR — SOMETHING OR O THER

mf YOUR FA— THER SAW NEW-THE DUKE OF ATHOLL — IT'S WORTH A TRY HE

CUE

f MY FA-THER KNEW —

f

165

RIT.

♩= c80-90

F

O

O

BCl

Hn

Tb

P

Hp.

mf

F

COULD PULL STRINGS

IF IT IS WRIT-TEN HOW-E-VER IN-YOUR HAND-WRIT-ING HE HAS BE-FORE HIM A DEM-ON-STRA-TION OF YOUR COM-PE-TENCE

S

— HIM YET THE LE-TTER IS [illegible]

Vlns

C

B

mp

mf I'VE AL-READ-Y COM-POSED THE LET-TER MENTAL-LY. HAVE YOU SHAR-PENED THAT PEN YET? ARE YOU READ-Y? DAT-ED AND ADD-RESSED?

(SANDY SHRUGS AND STARTS TO WRITE)

f mp

mp

f mp

173

Fl

O

O

BCl

Hrn

Tb

P

B. D. + S. D. STICKS AT THE EDGE

Hp

F

(COMES BEHIND SANDY TRIES TO TAKE PEN) (GENTLY)

mp NO, LOOK, LIKE THIS, UP HERE (RECOILS)

I'M JUST GOING TO SHOW YO

S

f DONT TOUCH IT!

mf I THOUGHT THIS WAS TO BE A

Vlns

C

B

Pluck

Bow

RIT.

mp

mf

p

mf

mp

p

(2) SCRAPE TAM-TAM WITH A BEATER

p

p

p

mf

(AFFECTING MANNER)

DON'T BE CHEEK-Y. I CAN WRITE FINE

(EXASSPERATED)

O-KAY— O-KAY

(WRITES)

"DE-MON-STRA-TION OF COM-PE-TENCE".

YES BUT SOME POOR— SOD'S GOT TO READ IT

mf

mf

mf

179

♩= c 60

Fl

Ob

Ob

Bcl

Hn

Tb

TRIANGLE

P

Hp.

WALKING OFF ROUND ROOM

F

mp READY BEGIN LIKE THIS mp "MY LORD, NE-CESS-I-TY OF-TEN FOR-CES BOTH-SEX-ES TO GO THROUGH-TRANS-

S

1. Solo

Vlas

C

B

GETTING FASTER

p

– AC-TIONS CON-TRA-RY TO THEIR IN-CLI-NA-TIONS

SCENE CLOSES - CONTINUE INTO SCENE 3

♩=c 90
THE TOURISTS ENTER SWAGGERING, RIDICULOUS

HORN
T'BONE
PERC.
BASSES
JOHNSON
VIOLINS
CELLO
D.BASS

S.D. SNARES OFF
MARIMBA MALLETS
3 SUS. CYMS
LARGE MEDIUM SMALL
S.D.

L.CYM ON DOME WITH MALLET HANDLE
MALLET HEAD
S.D.
L.CYM
ON DOME WITH HANDLES

NOW— WE'LL— CLOSE THE DOOR SIR— IT'S NOT TOO FAR— I'M— SURE

Pluck
Bow

12

mp gliss gliss mf mp mp f

IF THIS RAIN — STOPS FOR JUST A MIN-UTE WE — SHALL SEE — THE O - THER SHORE —

AND WILL — THE CROSS-ING BE DONE IN A SU-PER-A-GUE-OUS WAY ?

Bow Div mf f

16

f mp SUS. CYMS M. L.

mf 'TWOULD BE HAN-DY TO HAVE A BRIDGE mf BUT - THE FE-RY IS ON ITS WAY f

mf BUS — BY SO-NA IN-TO THE SEA gliss WE WILL GET US OUT —

mf gliss

20

Hn

Tb

EIT ST. MUTE

S. W.

ON DOME WITH HANDLE

P

B

mf BUT— DO— YOU NOT A·GREE— SIR— THESE— WA·TERS ARE SCOT-LAND— BEST WHEN IT COMES TO LAKES AND RIVERS THIS

J

THE WA·TERS

Vlns

C

B

Pluck

21

5/8 (2+3)

Hn

VERY SHORT

muted

Tb

MALLET HEAD S. M. L.

P

B

COUNTRY HAS THE BEST AND MOST (PLAYFULLY)

J

SPLISH SPLASH SPLOSH SIR YOU HAVE TOO MUCH SPLISH SPLASH SPLOSH WE WOULD NOT HAVE YOUR WA·TER

Bow

Pluck

Vlns

C

B

30

Hn

Tb

P

B

cresc

mf

cresc

mf

cresc

p

J

SPLOSH SPLASH SPLOSH THAT'S WALK — ING — IN THE HIGH · LANDS SPLASH SPLOSH HERE EV'RY MAN'S AN IS · LAND-

Vlns

mf

cresc

mp

cresc

C

B

37

9/8 (2/4 + 5/8)

Hn

Tb

MUTE OUT

P

B

J

mf YOU SCOTCH I LOVE YOUR COUNTRY MORE THAN YOU LOVE ENQUIRY WHEN YOU TALK OF SCOTIA IT IS NOT CONVERSATION

Vlns

Bow

Pluck

Bow

C

B

42

5/8

Hn

Tb

P

B

VERY SHORT

mf

VERYSHORT

MUTED

mf

gliss

mf

F. + mute

p

J

- BRASS TALK HAS THIS EFFECT

IT'S ALL MELE ONOMATEIA

SPLISH SPLASH SPLOSH SPLOSH SIR YOU HAVE TOO MUCH SPLISH SPLASH

Vlas

Pluck

mf

f

mp

Pluck

f

mp

C

Pluck

mf

f

mp

mf

mp

B

Pluck

mf

f

mp

mf

mp

47

Hn

Tb

P

B

J

SPLOSH WE WOULD NOT HAVE YOUR WA - TER — SPLISH SPLASH SPLOSH THAT'S WALK — ING — IN THE HIGH - LANDS SPLISH SPLASH SPLOSH

Vlas

mf

mp

cresc

mf

mp

C

mf

mp

cresc

mp

B

mf

mp

cresc

mp

61

9/8 (2/4 + 5/8)

54

Hn

Tb

f

P

S.D.

mf

B

J

HERE EV'-RY MAN'S — AN IS LAND —

mf IN— EN- GLAND ALL OUR- DRINK— IS CON-

Vlns

arco

Bow

f

mf

C

B

59

VERY SHORT

MUTE IN

mf

p

- FINED WITHIN THE RI-VER BANKS

HERE — YOUR ROADS AND HOUS-ES SINK

YOUR CLOTHES AND HAIR ARE DAMP AND DANK

SPLISH SPLASH

SPLOSH

Pluck

63

Hn

Tb

P

B

J

SIR YOU HAVE TOO MUCH SPLISH SPLASH SPLOSH WE WOULD NOT HAVE YOUR WA-TER— SPLISH SPLASH SPLOSH THAT'S WALK—ING— IN THE

Vlns

C

B

70

Hn

Tb

P

B

HUTE OUT

J

HIGH LANDS SPLISH SPLASH SPLOSH HERE EV'RY MAN'S— AN IS-LAND— Bow ONE GENTLE MAN IN WHOSE

Vlns

C

B

76

Hn

Tb

P

B

J

HOUSE WE— RES—TED HAD THE FIN-EST SODS AND CHI-NA AND GOOK LIN-EN LAID ON THE TA— BUT WHEN I TOOK MY BOOTS OFF IN A

Vlns

C

80

VERY SHORT

FIT MUTE

VILE AND SOD-DEN EGG I FELT MY BARE FEET SPREAD — SPLISH SPLASH SPLOSH

Pluck

84

Hn

Tb

P

B

J

SIR YOU HAVE TOO MUCH SPLISH SPLASH SPLOSH WE WOULD NOT HAVE YOUR WA- TER — SPLISH SPLASH SPLOSH THAT'S WALK — ING — IN THE

Vlns

C

B

91

Hn

Tb

SNARE ON NORMAL STICKS

P

B

J

HIGH LANDS SPLISH SPLASH SPLOSH HERE EV'RY MAN'S — AN IS LAND — BOW

Vlns

C

B

97

Hn

Tb

Mute out

P

cresc

B

J

Vlns

C

B

cresc

BOSWELL + JOHNSON EXIT - CONTINUE INTO SCENE A

♩=c90-100

OFF STAGE RACKET

SCENE 4 FLORA · ALAN · KATE · 2 MEN

C.A.

C.A.

f dim

MARIMBA MALLETS

SCN. S.K.

S. D. RIMSHOTS*

CLASH CYMS

mf CIRCLE THE CLOSED CYMBALS AGAINST ONE ANOTHER

FLORA IS IN THE PARLOUR

f WHAT?

KATE ENTERS

f THEY'RE BRINGING IN THE MASTER

Pluck

* HOLD ONE STICK ON THE RIM AND SKIN AND STRIKE IT WITH THE OTHER STICK

F

Cl

Cl

Bcl

f

f

Hn

Tb

f

f

P

PEDAL BASS DRUM

CLAVES

COWBELL

TRIANGLE

dim

Hp

F

(DIRECTS MEN)

SET HIM DOWN - ON THE COUCH

(ENTER TWO MEN CARRYING ALAN LONGWISE ONE AT HIS FEET AND ONE AT HIS ARMS)

A

(MOANING)

RIGHT! PUT ME DOWN! CAREFULLY! AH! MY BACK! GET THESE SPURS OF ME AH!

Vlas

C

B

Order Ref. No. 12717

(4)

f f f

f f f

f WHAT HAPPENED? WHAT'S GOING ON? (MEN STAND BACK SHEEPISHLY)

(TO FLORA) AH! IT'S MY BACK YA STUPID AH! f GET THAT CUSHION OUT THE AH! AH! GET THESE SPURS OFF ME

10

F

cA

CA

BCl

Hn

Tb

p

f

Hp

(LEAPING TO IT)

F

f

OH GOD YES! GET THEM OFF! YOU'LL RIP THE MATERIAL TO SHREDS!

BOT WHAT HAPPENED? DID YOU COME OFF YOUR HORSE

A

Vlns

C

B

(12)

mp

tr

p

p

(MEN MURMUR - NOT ANSWERING)

(TO MEN)

3 3

IS IT YOUR BACK? DID HE FALL?

mf OH YES

RIGHT MEN, YOU TWO CAN GO NOW

mp

mp

mp

mp

13

F

CA

CA

BCl

p

f p

Hn

Tb

f

p

f

f

cymbs

mp

3 3

p

mp

Hp

F

(GOING TO SIDEBOARD DRAWER)

3 3

(HANDS MONEY TO MEN)

THANK YOU FOR BRINGING HIM HOME

3

(MEN LEAVE)

THANK YOU SO MUCH

A

ff AH!

Vln

C

B

ff

ff

(18)

3/4

f

3

3/4

f

fp

f

tr

mp

f

AH! MY BACK IT WAS THOSE DAMN SPURS... COMING OFF THE HORSE... I SHOULD HAVE... I DIDN'T FALL...

WHERE DID YOU COME OF P

3/4

ff

f

f

Order Ref. No. 12717

♩ = c.60

(20)

F

CA

CA

Bcl

mf

5

3

Hn

Tb

p

3

3

3

3

3

3

3

3

fp

p

3

Hp

(TAKES A DEEP BREATH
TURNS TO KATE
WHO HAS BEEN
GAWKING)

T

mp

COULD YOU GO AND MAKE US A

KATE

A

5

IT WAS THOSE MARTINS. THOSE DAMN MARTINS... WHAT DO YOU EXPECT?

Vlas

C

B

Order Ref. No. 12717

(23)

RIT

mp

p

p

3

mf

mf

1ST OF TEA PLEASE

NEVER MIND THE SPOONS, JUST LIE BACK

(EXITS)

mp

RIGHT AWAY MRS MACDONALD

IF IT HADN'T BEEN FOR THOSE SPOONS

mf dim

1. ONLY BOW ON THE FINGERBOARD

mp

BOW ON THE FINGERBOARD

1. ONLY BOW ON THE FINGERBOARD

mp

mp

A TEMPO

SLOWING WITH THE VOICE - FREELY

27

F

CA

CA

BCl

Hn

Tb

P

Hp

(LOVINGLY)

TELL ME WHERE IT HURTS, THEN YOU CAN TELL ME WHY

(SENSUOUSLY)

IS IT HERE?

YOUR BACK HERE?

NO

Vla

C

B

3

A TEMPO

dim

f f

dim

f f p p

AND DOWN ALONG YOUR RIBS

OK, LIE OUT, PUT YOUR HEAD ON THIS

I DON'T THINK THERE'S

(A DIFFERENT 'AH')

p NO ff AH! AH! THAT'S ENOUGH

dim dim dim

f f

34

F

CA

CA

BCl

mf

Fl

Tb

mf

RIMSHOTS

p

mf

Hp

F

ANYTHING BROKEN ... BADLY BRUISED RIBS... GET YOUR BREATH BACK

A

(GASPING FOR AIR)

Vlc

C

B

mf

p

p

3

mp YOU MEAN THE MARTINS?

(LESS AGITATED)

IT SEEMS THAT NOTHING WILL TURN THESE PEOPLE FOR— US

THEM AND

mp

p

GETTING FASTER

F

Cl

Cl

Bcl

Hn

Tb

P

Hp

F

mf YOU'RE SIMPLY OVERWORKED

(BUILDING AGITATION AGAIN)

(ANGRY)

A

OTHERS

mf I SWEAR I'VE TRIED SO HARD

SINCE THOSE MARTINS WERE PUT OUT OF FIO-

Vlns

C

B

p CLOSE

♩=c90

10

DIV GARRY TO GET US HAVE THE TACK THEY'VE BROUGHT OUT EVRY OTHER HEART AGAINST US AND NOTHING WE DO CAN WIN

Div

Div

Order Ref. No. 12717

42

F

CA

CA

BCl

3/4

Fg

Pb

P

Hp

3/4

F

mf BUT WHAT ABOUT YOUR WORK? CAN'T YOU EXPLAIN THE GOOD THAT...

A

— THEM BACK

mf THE LATEST FARMING IDEAS, POINT FOR POINT, HAVE BEEN

3/4

Vlas

C

B

mp

mp

mp

45

I DID OUT TO THEM -- HIMSELF DID OS NO FAVOURS... THE WEIGHT OF OUR OWN MONEY HAS BACKED IT UP. I'VE TAKEN THE

FOLLOW THE TEMPO OF THE VOICE - GRADUALLY FASTER

48

F

CA

CL

BCl

3/4

Hn

Tb

P

Hp

3/4

F

(BECOMING INCREASINGLY AGITATED)

A

SPADE IN MY OWN HANDS. I'VE DUG AND PLANTED, THE NEW METHODS... SUCCESSFUL... ARE THERE TO BE SEEN IN OUR OWN

3/4

(SHORT SURGES)

Vla

C

B

Order Ref. No. 10717

5+

5/4

5/4

5/4

FIELDS. BUT NO ONE, NO IDEAS, NO HARDWORK, NO SUMS OF MONEY CAN SET STORE AGAINST

54

F

CA

CA

BCl

Hn

Tb

P

Hp

F

A

A BLACK SPRING, AGAINST THREE MONTHS OF RAIN FOLLOWED BY EIGHT WEEKS OF SNOW AND ALL THAT ON

Vlas

C

B

56

2/4

2/4

2/4

TOP OF THE BACK HATRED SPRETO BY THE MARTINS... AND NOW THESE DAMNSPOAS... WHERE ARE THEY? ...

2/4

cresc

cresc

58

F

CA

CA

BCl

3/4

Hn

Tb

P

Hp

3/4

F

(KNOCKS SPURS TO FLOOR)

mf I DON'T SEE WHAT SPURS...

(WITH GRIT)

A

BRING ME DOWN TO THIS!

BECAUSE I HAD HIM, DON'T YOU UNDERSTAND.. I HAD HIM... AND THEN THESE

ff

mf CHOIC

Vlns

C

B

f mp

62

♩= c 60

COR ANGLAIS

p

3

p

3

p

p

3

mf HAD WHO? NO I DONT UN-DER-STAND

(SLOWLY HITCHING BREATH - SIGHING)

SPURS. I HAD FORGOTTEN TO TAKE THEM OFF!

Pluck

p

Pluck

3

p

Pluck

p

65

T

A

COR ANGLAIS

Hn

Tb

ST. MUTE

p

mf I WAS RIDING OUT TO CHECK ON SOME MEN I HAD SET TO DIGGING OUT A NEW DRAINAGE SYSTEM O - VER

Pluck

Bow

mp

5
4

p

5

3

3

3

3

3

3

SOME SOMBRE LAND

AS I WAS COMING UP TO THE SITE THE LIGHTS CAME ON HEAVILY SO I TURNED TOWARDS THE NEW BARN

5

3

3

3

Bow

Pluck

Bow

Pluck

72

F

Cl

Cl

Bcl

Hn

Tb

p

Hp

Fl

A

O- VER AT THE TOWN FOR SHEL-TER

I COULD HEAR VOICES AS I APPROACHED AND WHEN I ENTERED THAT BARN-

Vln

C

B

mf

mp

3/4

mf

mf

mf

mf

(BECOMING AGITATED AGAIN)

WHICH I HAD HELPED TO BUILD WITH THESE HANDS I FOUND BESIDES MY OWN MEN THAT SOME OF THE MARTIANS WERE IN THERE TOO

BOW

Pluck

mf

mf

mf

78

GETTING GRADUALLY FASTER

F

CA

CA

BCl

mf

mf

Hn

Tb

p

Hp

F

A

A LITTLE BATTER STARTED UP. GOOD NATURED ENOUGH ON THE SURFACE. ONE THING - LED TO ANOTHER

Vlns

C

B

Pluck

Bow

Bow

RIT ♩=c 90-100

mf mf mp f f f f f f mf

AND JOHN - MAR - TIN THREW UP A CHALLENGE TO A WRESTLING MATCH

f FAIR BE IT FROM ME

Musik

87

F

Cl

C A

B(1

Hn

Tb

p

Hp

F

A

TO SHOW UP A SPOILSPORT BEFORE MY OWN MEN. I ASSENTED STRAIGHTAWAY TO TIE 'BOUT BY SWINGING DOWN OFF MY

Vlas

C

B

Bow

mf

mf mf f mf f

mf mf mp

MOUNT AND GRAPPLING WITH JOHN IN THE CLAY- WE— WERE TWISTING AROUND BUT HE WAS NO MATCH FOR HIM

f mf Pluck mf Bow Pluck f f

Order Ref. No. 12717

(97)

F

CA

CA

B♭Cl

Hn

Tb

P

Tp

F

A

IN MY GRIP . . . DAMN IT I HAD HIM . . . . AND I SWUNG HIM TO THE GROUND BUT AS I FELL ON HIM MY SPURS CAUGHT ON SOMETHING,

Vln

C

B

f

f

f

f

Gesc

(KATE ENTERS)

SNAGGED IN A BAG OF MEAL OR SOMETHING I TRIPPED AND HE GOT THE BETTER OF ME AND HE . . .

ff

f

Bass

Pluck

f

f

107

SLOWING DOWN

F

to oboe

CA

to oboe

CA

BCl

f

Hn

Tb

P

Hp

F

FLORA TAKES TRAY FROM KATIE - THANKS HER - SENDS HER

A

WELL THIS IS THE STATE OF HIS NOW.

f

Pluck

Vlns

Pluck f

Pluck f

C

Still Pluck

B

f

♩.=c60

mp

p

p

p

OUT AGAIN - SETS IT DOWN AND STARTS POURING OUT TEA)

Bow

mf

mf

mf

mf

p

p

p

p

115

F

O

O

BCl

Hn

Tb

P

Hn

F

(SARCASTICALLY)

(POURING TEA)

A WRESTLING BOUT? I BETTER PUT EXTRA SUGAR IN YOUR TEA MY LAD

(PASSES TEA TO ALAN)

A

(HUFFING)

OH YOU DON'T... YOU JUST AH!

Vlns

C

B

Pluck

3/4

p

tr

(TAKES SPURS TO SIDEBOARD)

NO I DONT... YOU'RE RIGHT (SIGHS)

(SITS)

YOU'VE EARNED YOUR SPURS (LAUGHS)

(ALAN NOTICES LETTER)

3/4

gliss

gliss

Box

Box

(122)

F

O

O

BCl

Hn

Tb

P.

Hp

F

A

las

C

B

5

37

p

mp

(LIFTING LETTER)

WHAT'S THIS?

THAT IS THE WORK I WAS DOING

Pluck

RIT.

♩=c50

5

SLOWING

p

THIS MORNING WHILE YOU WERE OUT... PRAYING

(READING)

p NOW LET'S SEE. mf MY LORD, NECESSITY OFTEN FORCES

FIT MUTES

FIT MUTES

FIT MUTE

Bow

Bow p

Bow p

130

♩=c 90

F

O

O

Cl

Hn

Tb

p

Hp

F

A

— BOTH SEX— ES TO GO THROUGH TRANS— AC·TIONS CON·TRA·RY TO THEIR IN ——— CLI · NA · TIONS—

(LAUGHS)

Vlc

C

B

sfp

p

p

p

mf THAT'S CUTE DO YOU EX-PECT- A MAN- OF THE DUKE- OF A- THOLL'S STAND-ING TO BE MOVED BY A SAUC-Y NUDGE

mf

mf

mf

137

F

O

O

Bcl

Pesc.

Hn

Tb

P

p

p

Hp

F

A

IN THE RIBS AND A WINK IN THE DI— REC·TION OF YOUR CA- REER AS LIT·TLE BO PEEP OF THE JA·CO·BITE PENN—Y DREAD·FULS

Vlc

C

B

RIT

A TEMPO

to clt

mf

5 5 5

5

tr

mf

5DSTICKS ON DOME

mf

mf

5 5 5 5 5

f

(SNATCHES LETTER)

5 5 5 5

f I MAKE US OUT PATHETIC? WELL YES I DO LET'S SEE WHO COMES OUT OF

5 5 5 5

f YOU REALLY MAKE US OUT SO PATHETIC

Bow Pluck Bow

f f

Bow Pluck Bow

f f

Bow Pluck Bow

f f

mp

mp

mp

(144)

RIT. ♩=c50

F

O

O

Cl

Hn

Tb

P

3 CYMS

S.D. STICK HANDLES ON DOME pp

pp

pp

Hp

F

(READS FROM LETTER)

IT WORST!

mp "SUCH IS THE PRESENT TRANSACTION AS NO-THING BUT

A

Vln

C

B

Div

Div

p

p

p

111

3

3

3

REAL NECESSITY COULD FORCE ME TO GIVE YOUR GRACE THIS TROUBLE AND OPEN MY MISERABLE STATE

153

4/4 3/4

F

0

0

21

Hn

Tb

P

pp

pp

pp

Hp

p

F

TO YOUR LORDSHIP'S VIEW-

mp MY HUSBAND, BY VARIOUS LOSSES ANOTHE ED

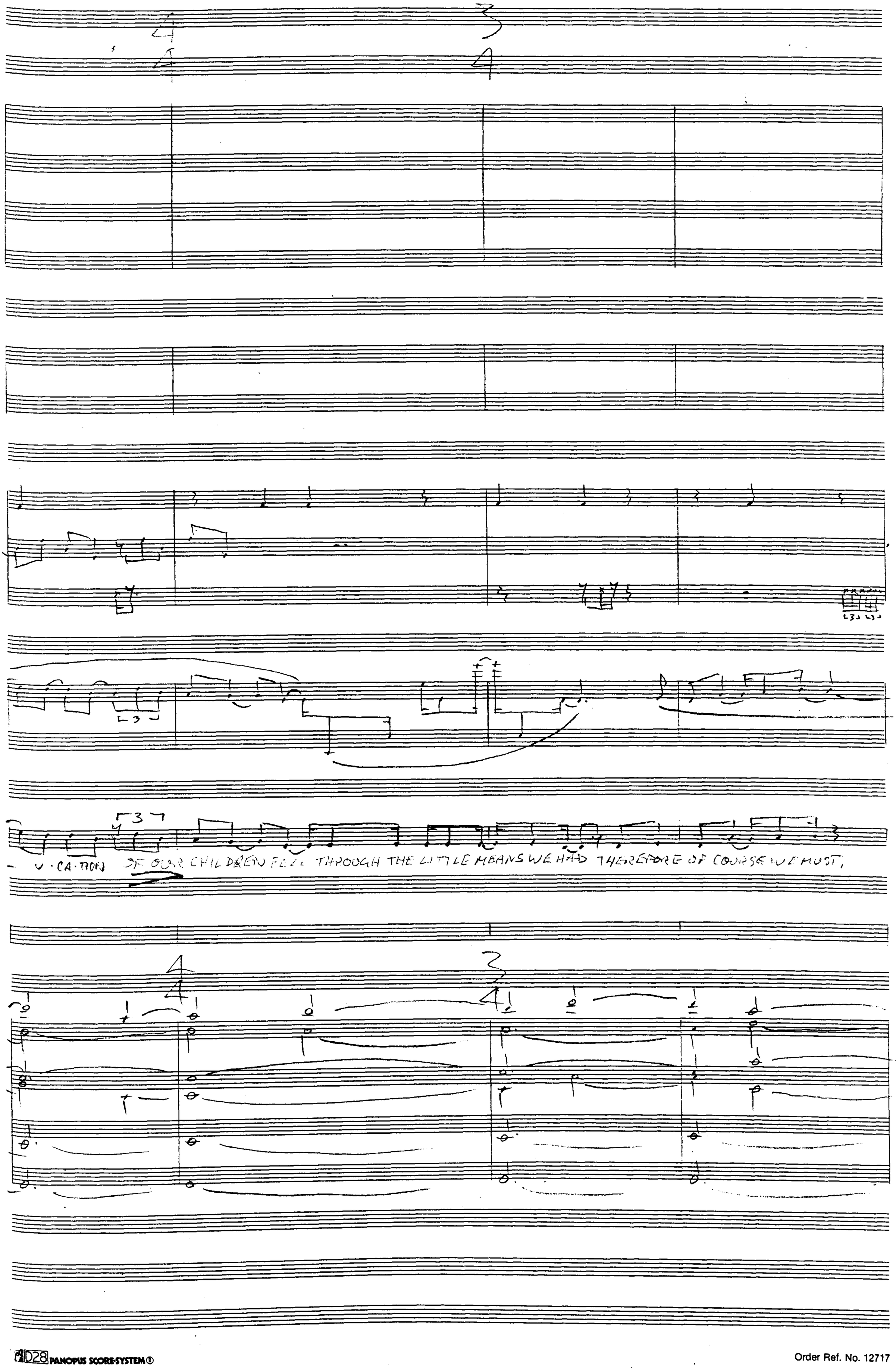
A

4/4 3/4

Vlas

C

B


V·CA·TION OF OUR CHILDREN FELL THROUGH THE LITTLE MEANS WE HAD THEREFORE OF COURSE WE MUST,

162

Fl

Ob

Cl

Hn

Tb

P

Tp

F

CONTRARY TO OUR INCLINATIONS, FOLLOW THE REST OF OUR FRIENDS WHO HAVE GONE THESE THREE YEARS PAST -

Glsd.

A

Vlns

C

B

TO A-ME-RI-CA- mp HAD I THIS BOY OFF MY HANDS BEFORE I LEAVE THE KING — DOM I COULD AL-

170

F

O

O

Cl

Hn

Tb

p

— MOST LEAVE — IT — WITH PLEA-SURE

mp MISTER MACDONALD, THOUGH HE ONCE HAD THE PLEASURE

Hp

F

A

Vlc

C

B

Order Ref. No. 12717

3

3

3

178

F

O

O

Cl

Hn

Tb

p

Hp

F

WITH THE ASSISTANCE OF WHAT REMAINED OF THE OLD RESOLUTION, WENT THROUGH THIS BOLD TASK. AND WITH THE PRAYERS

A

Vlns

C

B

pp

pp

OF A POOR DISTRESSED WOMAN, ONCE KNOWN TO THE WORLD, FOR THE PROSPERITY OF YOUR FAMILY

(187)

F

O

O

Cl

Hn

Tb

P

dim

ppp

pp

Hp

dim

pp

T

I AM WITH THE GREATEST ESTEEM AND RE-SPECT- YOUR GRACE-'S MOST O-BE-DIENT SER-VANT"

dim

A

1. Solo

pp

Vlc

dim

C

dim

B

dim

(FLORA MOVES ROUND - MAKES AS IF TO MASSAGE ALAN'S SHOULDER WITH ONE HAND- PASSES LETTER TO HIM)

pp

(196)

♩=c 90

F

0

0

cl

Hn

Tb

P

Hp

f

F

(FURIOUS)

(THROWS LETTER)

A

(SUDDENLY) f WHY DIDN'T YOU JUST GO THE WHOLE HOG AND SAY IT WAS ALL YOUR MONEY THAT I LOST?

ALL WRITTEN OUT IN SA-

Vlns

C

B

Pluck

(SWINGING ROUND BY THE WINDOW AGAIN)

RESPECT HAS TO BE . . .

mf

(SIGHING)

– NDY'S HAND TOO, THAT'S A NICE WAY TO GET RESPECT FROM HIM.

EARNED . YES I KNOW

a2 Pluck

a2 Pluck

Pluck

124

200

♩= c 90-100

F

O

O

Cl

Hn

Tb

P

mp

Hp

f

T

mf

BUT I KNOW I'VE DONE ENOUGH FOR SAN-DY— I'VE HAD HIM

Vln

a2 Bow

f a2 Bow

Bow f

C

f

Pluck

B

f

f

3/4

LOOKING WITH ME, DITCHING, DRAWING, MARKING OUT BOUNDARIES

I'VE E — DU-CA-TED HIM — IN NEW — WAYS

AT BEST ME

207

F

O

O

Cl

Hn

Tb

P

Hp

F

A

(Avery)

IL BE CONFUSED. HE'S SEEN THE CATTLE DROP FROM STARVATION DESPITE OUR EFFORTS. THE WHOLE PLACE IS

Vlns

C

B

5/4

mp

WE'LL GET IT. WE'LL GET THAT

STINKING OF ROTTEN CARCASSES. WE JUST NEED A BREATH OF AIR.

Order Ref. No. 12717

212

GETTING FASTER

F

O

O

Cl

Hn

Tb

p

tr

Hp

IT'S COMING ACROSS THE SEA

F

A

f I KNOW DARLING— WE'LL BE AWAY FROM HERE-FROM THIS SICKENING LIFE HERE

Pluck

Vlns

C

B

2

♩ = C100

THE PEOPLE HERE CANNOT LIFT THEMSELVES OUT OF IT, A DIFFERENT OUTLOOK IS REQUIRED.

DIV

BOW

Pluck

217

F

O

O

Cl

Tpt

Tb

P

Hp

F

(AT THE WINDOW)

(TRYING TO CHANGE THE SUBJECT)

mf DID YOU KNOW WE'RE RECEIVING VISITORS TODAY?

A

(GOING ALONG WITH IT)

mf THE TOUR-

Vlns

C

B

f

mf

mf BOSWELL AND DOCTOR JOHNSON HAVE BEEN IN RAASAY FOR A FEW DAYS

-ISTS? YES I HEARD THEY'RE ON THE ISLAND

mf

228

2
4
♩=c90

F

O

O

Cl

Hn

Tb

P

Hp

F

KATE IS PREPARING SOMETHING IN THE KITCHEN, AND I'VE MADE UP THE BEDS IN THE SPARE ROOM

A

2
4

Vlns

C

B

mp

mp

3/4

(SUDDENLY INTERESTED)

DOCTOR JOHNSON IS, I HEAR, VERY KEEN ON THE WORK OF THE IMPROVERS. I SHOULD LIKE TO TAKE HIM

mf

mf

236

134

F

O

O

Cl

Hn

Tb

P

Hp

F

A

OUT TO INSPECT THE ESTATE, LET HIM SEE FOR HIMSELF

HOW SCIENCE IS HAVING A ROUGH TIME OF IT IN THESE

Vlc

C

B

mp

mf YES, I THINK HE WOULD LIKE TO HEAR ABOUT MY COUSIN, ABOUT

ISLANDS WHEN IT MEETS UP WITH RUDE TRADITION

241

5/4

F

O

O

Cl

Hn

Tb

P

Hp

(EXCITEDLY)

F

ALASDAIR MACMHAIGHSTIR ALASDAIR AND HIS FIRST DICTIONARY OF THE GAELIC LANGUAGE. ITS ASHAMIE

A

5/4

Vlas

Bow

mf

C

B

Bow

mf

3
4

3

f

THE TWO NEVER MET

9:4

f AIASDAIR MACMHAIGHSTIR ALASDAIR! THAT REBEL VERSIFIER OF THE PRASGAN NA GARBH-CRIOCH!

3
4

Bass

mf

mp

Pluck

f

138

245

♩= c 90-100

F

O

O

Cl

Hn

Tb

P

Hp

F

A

(LAUGHS)

(DROPPING THE PRETENCE - ANGER)

f YOUR JOKES WOULD BE GETTING PUNNIER BY THE MINUTE IF IT WEREN'T DRAGGING US DOWN INTO A HOLE—

Vlas

C

B

5 4

4

mp

f

3 3

— ISS OF REBEL SENTIMENTALITY. FIRST YOU THINK TO WIN OVER THE DUKE OF ATHOLL WITH SORDID GAIN ...

f

5 4 4

mf

mf

mf

Pluck

f

250

GETTING FASTER

F

O

O

C1

1tr

Tb

P

Hp

F

A

— SIONS TO A BROKEN PRINCE'S SEXUALITY AND NOW YOU COMPARE THE ENLIGHTENED AND ORDERED INTELL

Vlns

C

B

2

4

3 3 3 5

9/16 9/16 9/16

3 3 3 3

- I·GENCE OF THE GREAT DOCTOR JOHNSON'S DICTIONARY TO A TWO HUNDRED PAGE LIST OF GAELIC WORDS

2

4

258

Fl

Ob

Cl

Hn

Tb

P

Hp

F

A

THROWN TOGETHER AT RANDOM AS THEY CAME INTO THE HEAD OF A RASCAL, RUNAWAY TEACHER WITHOUT SO MUCH AS AN

Vln

C

B

ALPHABETICAL OR ANY OTHER KIND OF ORDERING. (LAUGHS) YOU WONDER WHY PEOPLE ARE LAUGH-

263

F

O

O

O

1

1tm

Tb

P

Hp

T

+ HISTORY WAS ASSIGNING THAT.. "RASCAL, RUNAWAY TEACHER".. A DIFFERENT LESSON HISPO-

ING ATUS?

Vlns

C

B

mf

BOW

2

4

f

—ETRY

(LEAPS OFF COUCH)

(GOES DOWN ON ONE KNEE)

(GRABS CUSHION AND SITS IT ON HIS KNEE)

f HIS POETRY?!! IS THIS POETRY?... DOWN ON ONE KNEE— TAKING AN ITALIAN PRINCE...

2

4

Mod.

Mod.

Mod.

f

ff

269

F

O

O

C

Hn

TD

P

Hp

F

A

OR SHOULD I SAY A FRENCH QUEEN?... ON THE OTHER KNEE... FOR THAT IS HOW ALASDAIR MACMHAIGHSTIR ALASDAIR

Vlns

C

B

5/4 ♩=c60 3/4 5/4

Sus oym tr

(FALSETTO)

GREETED HIM ISITNOT, AND SISHING "O THEAR — LAICH MHIC SHEU MAIS — MHIC SCHEU MAIS — MHIC THEARLAICH"

gliss gliss

(WIDE VIBRATO)

277

3/4 4/4

♩.=c90

F

O

O

Cl

Hn

Tb

P

mp

Hp

f

(HURT AND ANGRY)

F

mf YOU KNOW NOTHING ABOUT THAT SCENE BECAUSE YOU WERE NOT HERE.

A

mf THAT IS THE GREAT POETIC SCENE?

3/4 4/4

Vlns

C

B

mf mf mf mf

Pluck

f

YOU CAN WRESTLE, BIG TOUGH GUY, WITH YOUR PEASANTS IN A BARN.. THAT WILL SURELY WIN YOU FAME—

282

F

O

O

Cl

Hn

B

P

Hp

F

AND FORTUNE... BOT YOU WOULD NOT HAVE DARED SAY THESE THINGS TO ALASDAIR MACMHAIGHSTIR ALASDAIR'S FACE

5

A

Vlc

C

B

GETTING FASTER

OR TO ENVY OF THOSE MEN WHO WERE THERE WITH HIM WHEN HE MET THE PRINCE

290

♩=c90-100

Fl

Ob

Cl

Hn

Tb

P

mp

mp

3

3

3

3

3

3

Fl

YOU'RE A DISGRACE TO THE NAME MACDONALD (LISPING) BESIDES, I THOUGHT YOU HAD HUNT YOUR BACK.

f

wf

mf I CAN SUFFER—

Vln

mf

mf

mf

C

B

f

IT FOR POETRY. SHOULD WE RHYME OF THESE GREAT MEN'S NAMES THEN... IN THE MANNER OF

299

F

O

O

Tb

p

Hp

f

F

A

A MACDONALD GENEALOGY: CLANRANALD, ALASDAIR MACMHAIGHSTIR ALASDAIR, BOISDALE, TOORONN

Vlc

C

B

STEPFATHER HUGH, AND THE REST --- ALL THOSE TO WHOM I WOULD NOT DARE CHALLENGE FACE TO FACE

307

Fl

Ob

Cl

Hn

Tb

P

mp

Hp

F

A

---AND THEIR GREATEST FEAT OF HEROISM? --- TO SHIP OFF A SCARED PRINCE DRESSED IN WO-

Vlns

C

B

f

mf

— MAN'S CLOTHING IN THE CARE OF A YOUNG GIRL... THIS IS THE HEROIC DEED FOR WHICH SOMA-

315

F

O

O

C

Hn

Tb

P

Hp

F

A

NY HOUSES WERE BURNT, SO MA-NY MEN, WOMEN AND CHILDREN PUT TO THE SWORD, AND OTHERS

Vlas

C

B

♩=c 60

♩=c 90–100

3 3 3

3 3 3

3 3 3

PANS POR TED IN-CHAINS. SO MA- NY MACDONALDS SLAUGHTERED SO THAT NAME CAN LIVE ON

324

F

O

O

Cl

Hn

Tb

P

Hp

F

A

IN THESE TWO HEROIC IMAGES... THE POET MACDONALD WITH THE PRINCE ON HIS KNEE..

Vlns

C

B

3/4

2/4

AND THE PRINCE IN WOMAN'S CLOTHING IN A BOAT WITH THE GIRL MACDONALD'S HEAD IN HIS HAND.

332

4/4

4/4

Fl

Ob

Cl

Hp

F

AD LIB - LIKE A CHANT

A

AND NOW TO ROUND IT ALL OFF THE GIRL HERSELF TURNS POET 'NECESSITY OF TEW FORCES BOTH SEXES

Vlas

C

B

2/4 ♩= c 120

f IT WOULD BE

TO GO THROUGH TRANSACTIONS CONTRARY TO THEIR INCLINATIONS". ISN'T THAT SWEET?

2/4

f

f

f

ff

337

F

6

6

Cl

Fl

Pb

P

T

IF ANY OF IT WERE TRUE. IF IT WERE NOT JUST THE WISHFUL THINKING OF A JEALOUS, LILY LIVERED, FAILED FANATIC.

CROC.

A

Vlas

C

B

♩=c120-130

up

FAILED FARMER?- FAILED BLOODY MARRIAGE!

f YOUR SOCIAL CONSCIENCE DIDN'T STOP YOU MA-

346

3/4 2/4

GETTING AS FAST AS THE VOICE CAN TAKE IT

F

B

O

Cl

Hn

Tb

P

Hp

F

— RRYING TO GET YOUR HANDS ON ALL MY MONEY WHICH CAME FROM THOSE VERY JACOBITES YOU PROFESS TO DESPISE

A

3/4 2/4

Vlns

C

B

WHERE WOULD YOUR FINDING HAVE BEEN WITHOUT

(FURIOUS)

YOUR MONEY? THE ENGLISH JACOBITE MONEY! NO WONDER

356

T

o

o

Cl

Hn

Tb

p

Hp

f

F

WE'RE HATED HERE. YOU COMING BACK FLAUNTING YOUR WAD IN EVERYBODY'S FACE. DID YOU NOTICE

A

Vln

C

3

WHAT HAD HAPPENED TO EV'RYONE ELSE WHILE YOU WERE BEING WINED AND DINED IN CAUDON?

364

F

O

O

Cl

Hn

Tb

P

Hp

(LET ALAN FEEL THE LASH OF FLORA'S TONGUE!)

Fl

f FOR YOUR INFORMATION, THE BEGINNING OF THAT LETTER WAS NOT SUPPOSED TO REFER TO THE PRINCE.

A

Vlns

C

B

3/4 2/4

IT'S NOT POETIC AT ALL.. IT'S A STRAIGHT EXCUSE FOR MY HUSBAND'S DESERTION OF HIS DUTIES

3/4 2/4

373

Fl.

Ob.

Ob.

Cl.

Hn

Tbne

P

Hp

EVEN YOUR OWN SON ASKED WHY YOU COULDN'T WRITE THE LETTER.

THE PRINCE IS NOT THE ON-

Vlas

C

B

B.D.

SD.

RIM

CRASH CYMS

LY MOLLY I'VE HAD TO LOOK AFTER

(ALAN STEPS FORWARD AND STRIKES FLORA)

Bow

382

8va

dim

dim

dim

mf

dim

(GOES BACK TO LIE ON COUCH)

BIG RIT.

♩=c 60

mp

f

mp

mp YOU GET IT TOUGH

mp PERHAPS WE —

SETS UP AND SITS - REARRANGING HERSELF ETC.

mf IT'S JUST TOO ENOUGH. I CAN'T TAKE ANYMORE

DIV

p

393

3/4 2/4

Fl

Ob

Cl

Hn

Tb

P

Hp

F

SHOULD TELL DOCTOR JOHNSON ABOUT THIS, IT WOULD MAKE AN INTERESTING STUDY OF HIGHLAND MANNERS

A

3/4 2/4

Vlas

C

B

♩=c 120

GETS UP

mf I'M GOING TO MY ROOM. I NEED REST

mf TELL? ABOUT WHAT?

402

♩=c 60

Tr

Ob

Cl

Hn

Tb

P

Hp

FLUTE IN A HURRY

I'LL SEE YOU AT SUPPER

FLORA!

Vln

C

B

ff

CONTINUE INTO SCENE 5

SCENE 3 [illegible]

7/4 4/4 5/4 4/4

♩=c60

Flute

C.A

Oboe 1

C.A

Oboe 2

BASS CLT.

Cl in Bb

mf

Horn

Trombone

Perc.

Harp

37

f

f

(SITTING ON HER BED)

Voice

mf SO WE ARE TO GO TO A-ME-RI-CA A SEA CROSSING TO THE CO-LO NIES WILL SE-TTLE OUR WO-RRIES?

mf

Group 1

Group 2

TENORS + BASSES SPLIT EQUALLY INTO TWO GROUPS. EACH SINGER USES HIS OWN OCTAVE

7/4 4/4 5/4 4/4

2

4 Violas

3

4

Cello

D.Bass

mp

mp

SLIGHTLY FASTER

Harp

mf

Flute

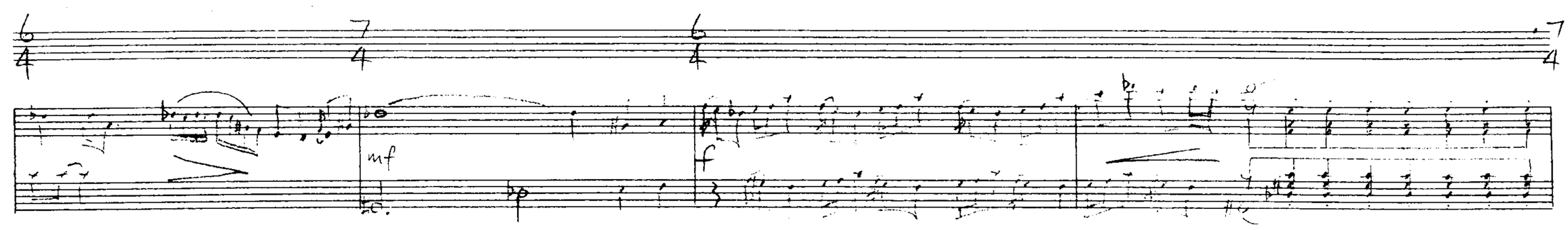
mf

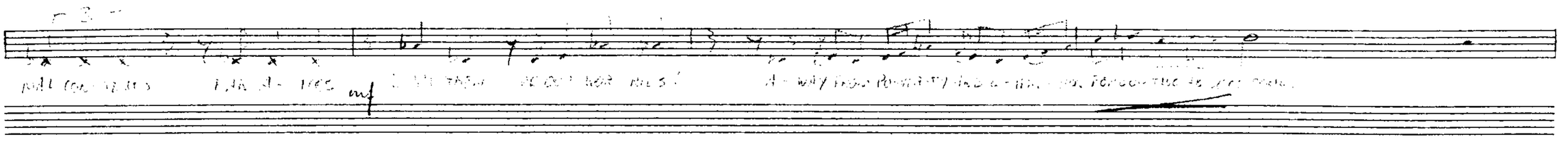
(HALF SPOKEN)

FOR

Man

Violas


mf
f


mf

RIT

♩=c60

FASTER

16

F

C.A

C.A

B.(1

H

T

P

FIVE TEMPLE BLOCKS

TRIANGLE

Harp

Flute

Vlns

C

B

Pluck

SLOWING ♩ : c 60

(a

(a

mf

mf

H

F

CAP - TO - TE - TE - TE FOR LOVE OF MY OWN FREE WILL

M

NAGG TRY TEN

ppp VA - TE - RIAN

mf SCAR-BO- ROUGH FOR-

Stop

mf

mf

mf

f

f

25

Fl

C.A

C.A

B.Cl.

H

T

P

Harp

Flute

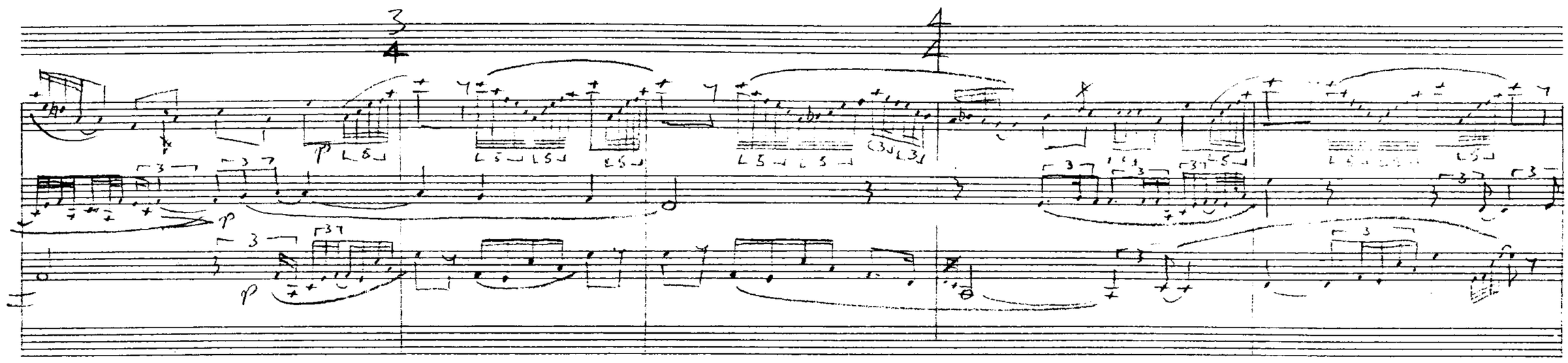
Mez

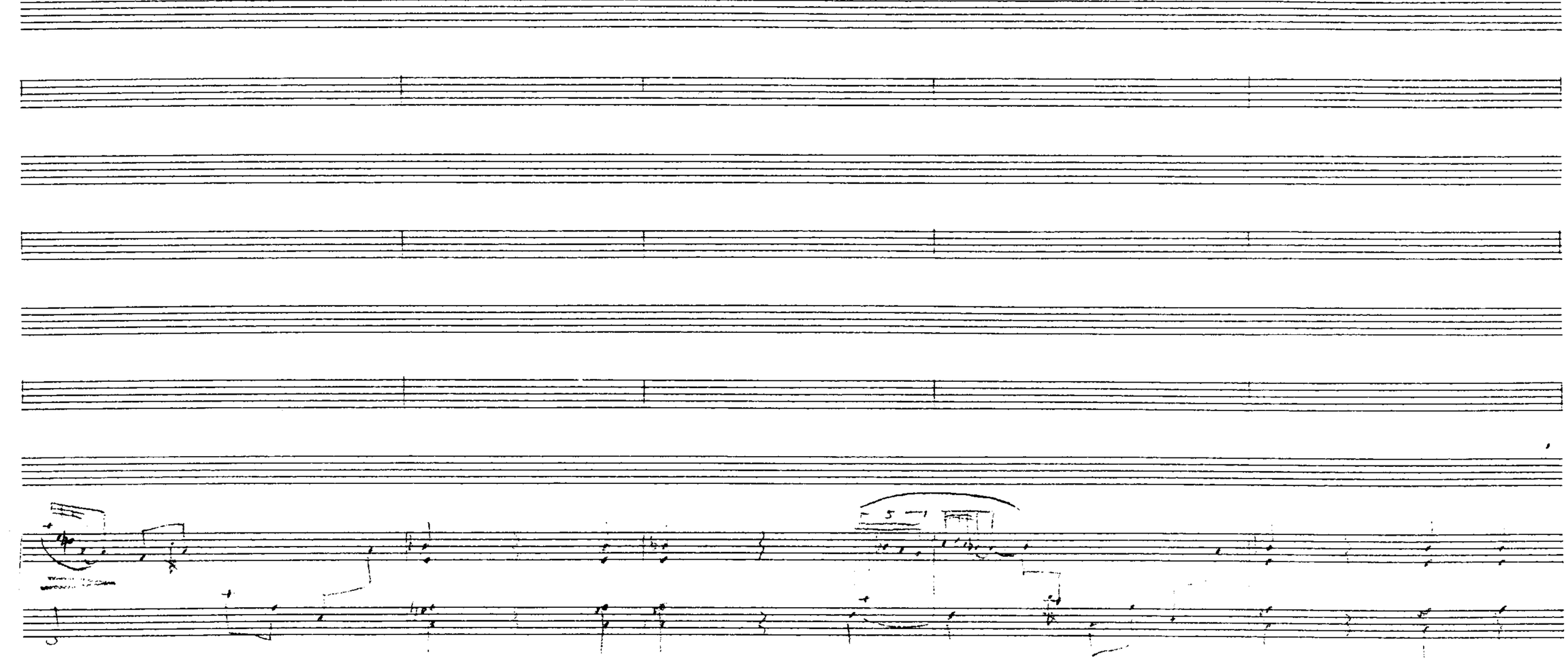
Vlas

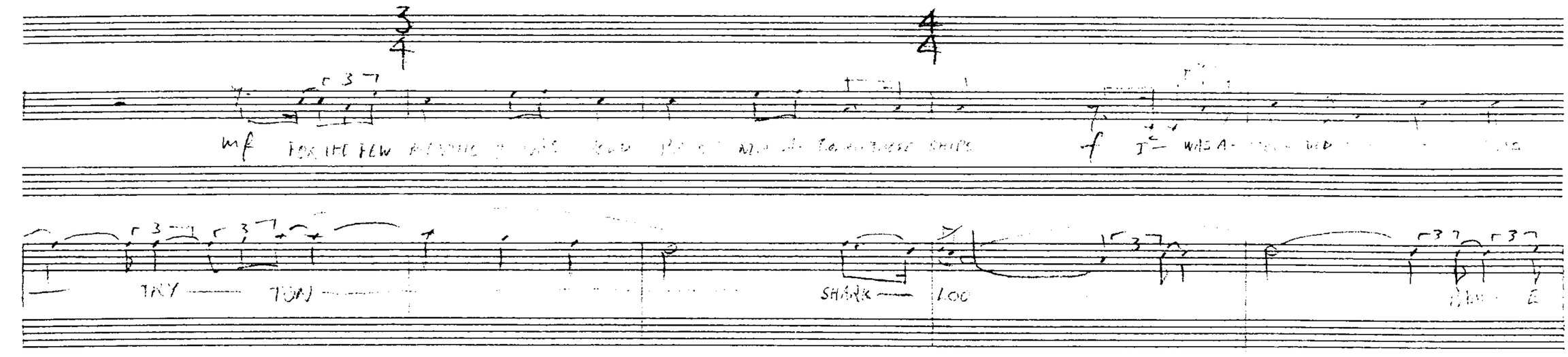
C

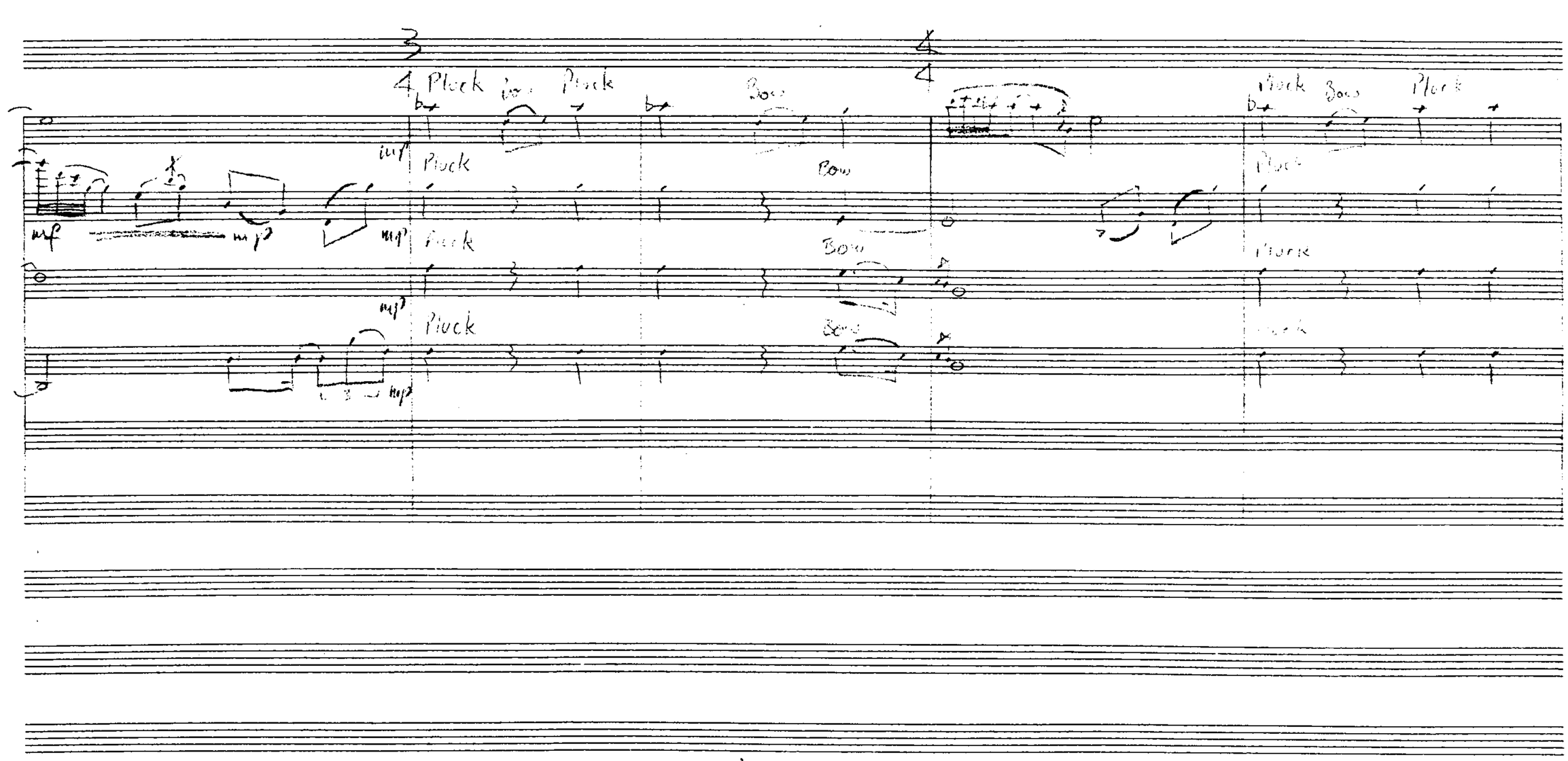
B

SLIGHTLY FASTER









SLOWING ♩ = c 60

34

Fl

Cl

Cl

B. Cl

Hn

Tbn

Perc

Harp

Hrns

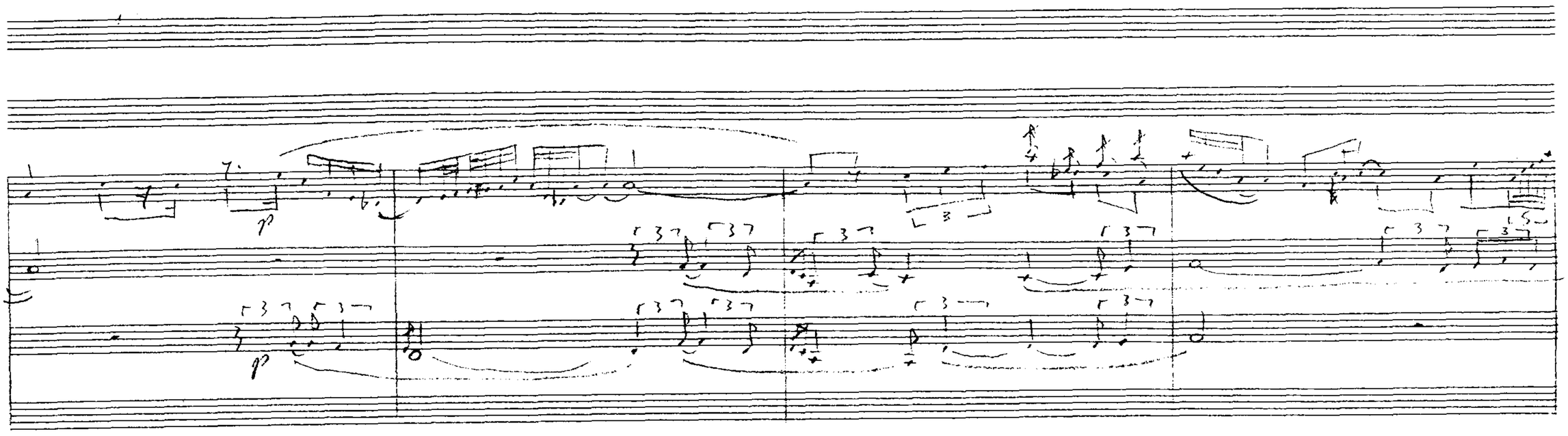
Mar

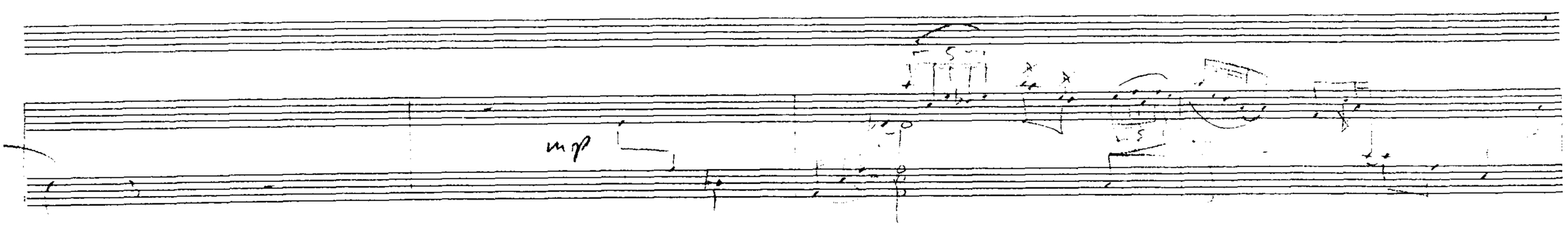
Vlns

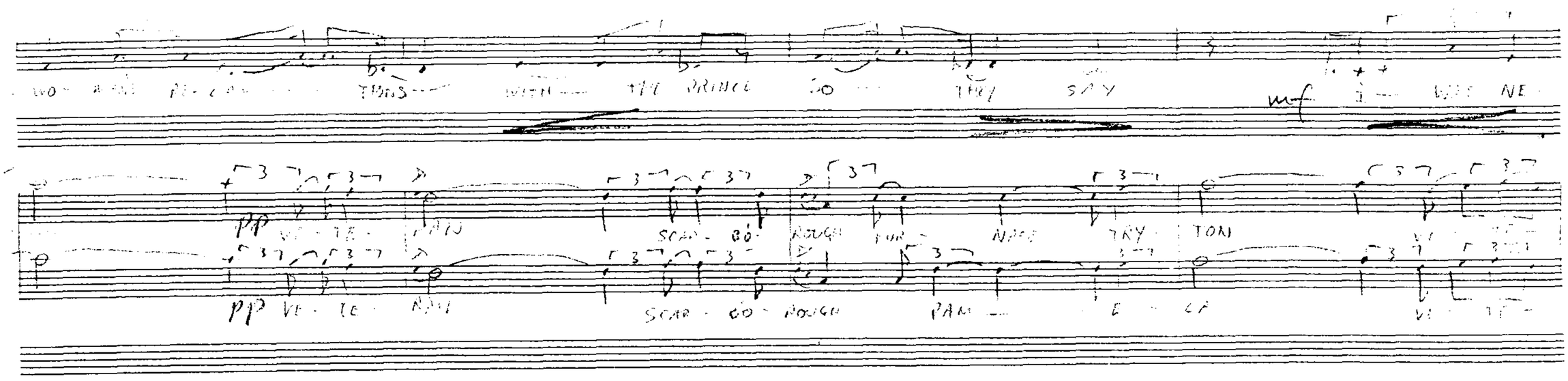
Vla

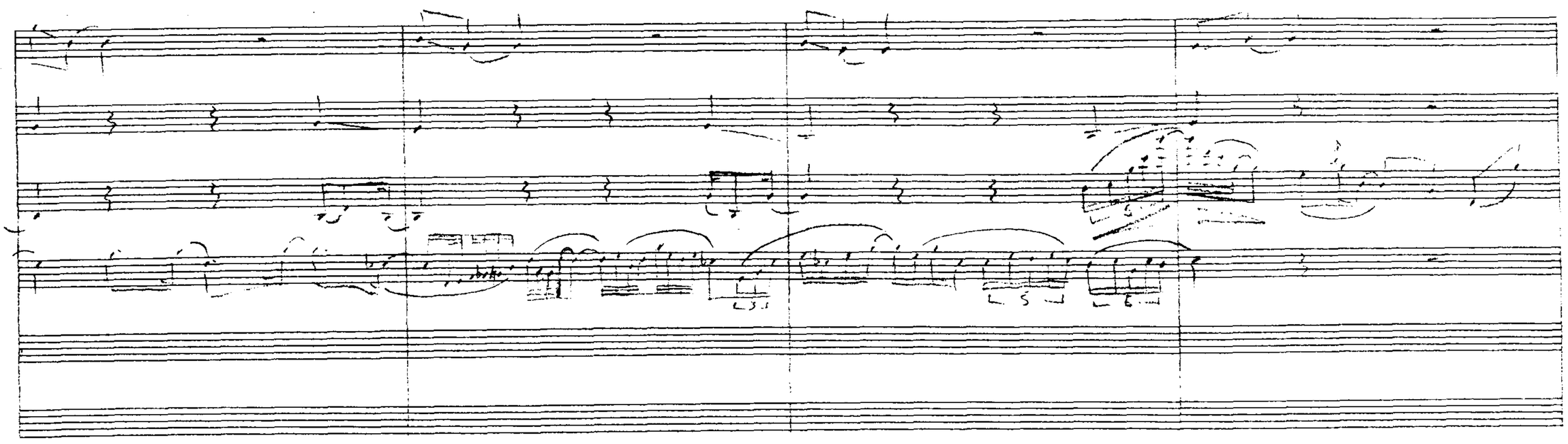
Vc

B


p
p


mp


TRIS WITH THE PRINCE GO TRY SAY
mf
pp VE - TE - RAN
SCAR - GO - ROUGH
ROUGH FOR - NAME TRY TONI
pp VE - TE - RAN
SCAR - GO - ROUGH
PAN - E - LA
VE - TE -



(42)

FASTER

T.

Hn.

B. Cl.

Tbn.

Tbn.

Perc.

Harp

Pno.

Vln.

Vla.

Vc.

C.B.

CUP MUTE

CUP MUTE

♩=c90

SLOWING

Fl

Cl

Cl

b.cl

f

Tpt

Hb

Tpt

H

TAM-TAM

mf

TEMPLE BLOCKS

mp

(FLORA LAUGHS IRONICALLY)

M

FOR NAGS TRY TON

FOR NAGS TRY TON

Strgs

Pluck

(50) ♩= c 60

Fl

Cl

Cl

Bsn

mp

sfp

sfp

f>p

Hn

Tbn

Perc

MARIMBA

TEMPLE BLOCKS

p

p

p

Harp

mp

mp

f

Tbn

mf

Tba

ppp TE

Vln

mf

mf

mp

mp

mp

mp

Cg

Cg

hn

Hb

H

F

TEXAS OR RE- PEAT OR OR BE ASHAMED THEY SAID BE AND THE

M

MOND EL RNOR RNOR

Stgs

Bow Pizz Bow Bow

58

CUP MUTE

(FLORA LAUGHS)

GIVEN ME A GOOD SORT OUT OF RID-ING ... IN-LIN-EN RID-ING SHIRTS

AND WAS PER-FECT-LY

WHEN I CHOSE OUT CLOTHES

TEN - TON

SCAN - DA-

DI - A - MOND

EL -

66

(FLORA LAUGHS)

mf MY - MO - MEN - TO - RA

THAM

mp

p

F

Cl

Pf

Fl

F

FRIENDS THE HIGH— EST SO·CI·E·TY VIS·IT TO ME— ON BOARD

(SHE CURTSIES)

(SICKLY SWEET AND MOCKING)

mf

M

LH TRY FON

LOO SPARK

Stp

Pluck

74

FASTER

Fl

Cl

Cl

B. Cl.

CUP MUTE

Hn

Tbn

Perc

Vln

Hns

Cello

Vla

Bass

Bow

Pluck

Bow

Pluck

Bow

Pluck

♩= c 80

I

ra

ra

bcl

to oboe

to oboe

mp

mp

hn

CUP MUTE

f

mp

Hb

CUP MUTE

f

mp

P

TAM-TAM

mp

H

mf

F

f

M

TUN NACK TRY-TON

TUN NACK TRY TON

Synth

mf

mf

mf

Deck

f

82

Fl.

Ob.

Cl.

Tbn.

SHORT GLISSES TO AND FROM THE NOTE

Perc.

GUERRO
FAST STROKE

8va SIM.

INCREASE FREQUENCY OF TREM. WITH VOLUME

Harp

Fl.

Vln.

Vla.

Vc.

Cb.

MUTE OUT

MUTE OUT

Cuivre

Cuivre

Cuivre

Cuivre

Cuivre

(90)

SLOWING ♩= c60

Fl.

Ob.

Cl.

Hn.

Tbn.

Tba.

Perc.

(ONE PRISONER CLANKS FORWARD)

TO WIT - NESS THE CO - OF - MY EX COUN-TRY MEN

SOLO

f

¾. MUTE ON

¾. MUTE ON

¾. MUTE ON

¾. MUTE ON

mf

mf

mf

mp

mp

(LOOKS AT MAN)

f

f

A SER- VANT FROM LOCH- A

BER

SPOKEN

FIVE FOOT FOUR INCHES

mf

mf

mf

mf

mp

mp

mp

mp

98

Fl

Ob.

Cl.

B Cl.

mp

mp

mp

mp

Hn.

Tbn.

Perc.

GUERRO

mf

Chor.

Hpsd.

AH —

Pno.

Pluck

Bow

MUTE ON

Pluck

MUTE ON

Bow

Pluck

Bow

MUTE ON

Pluck

Bow

mp

mp

GUERRO

SUS. CYM. ON TABLE WITH T.D. STICK

BLACK POP-ULL HELL HAVE HEAL-THY

OF - SOME SEVN-TY PRIS-MERS

Pluck

Pluck

106

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Perc.

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

O

O

bd

mf

mf

f

mf

P

H

f

f

F

f

HEC TOR MC — C. —— LEES ARE SIX-TEEN A HUNDRED IN—VIN-NESS-SHINE

M

MUTE OFF

mf

Step

114

mp

mp

p

mp

mf

mf

MUTE OFF

MUTE OFF

Muck

Muck

Muck

MUTE ON

MUTE ON

MUTE ON

FASTER

♩= c 80

Flo

Ob.

mf

f

loc. A.

Pno.

mf

Hn.

mf

f

Fl.

f

Ob.

mf

Pluck

Pno.

Pluck

Hn.

mf

Pluck

Pno.

Pluck

Skp.

mf

f

123

SLOWING

cresc

mf

mf

mf

cresc.

f

mf

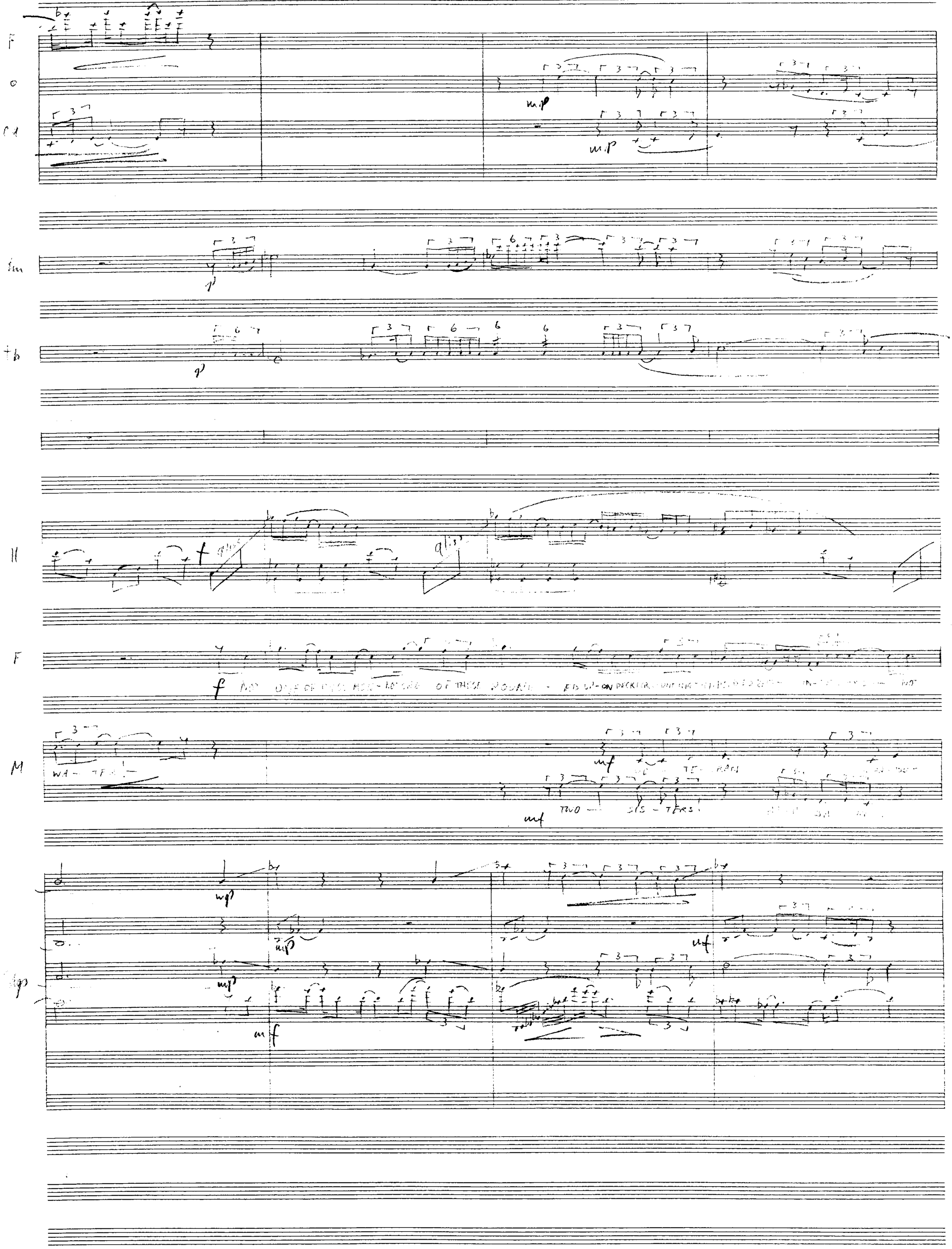
Pluck

Pluck

One pluck

One pluck

One pluck


mp
mp
mf
TWO — SIS - TERS!
mp
mf
mp
mf

(HARSHLY)

O

Ca

Vn

Vc

M

All Men

mf

VE — TE REN — SCHEN — ROUGE — FUR — NICE — TRY —

Sing

Bow

mf

(138)

Harp

Solo

mf AN- GUS MAC-DO-NALD AGE FIF-TY A LA-BOR-ER FROM- AR GLEN SPOKEN FIVE FOOT FOUR IN-CHES

TON

O

Ca

mp

p

f

p

mp

Vl

BLACK HAIR WELL MADE ILL LOOK-ING All Men

p TE — RROR GREY - HOUND — DI — A — MOND LL — TRIAL

p

p

p

p

Strp

(116)

Ob.

Cl.

B♭ Cl.

Tbn.

Hn.

O

Ca

hn

M

Step

p

mf DON'T YOU EVER FEEL AGE-TWEN-TY TWO

mf A CAD-EMY

f

(134)

SLOWING

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩= c 45

SLOWING

m.p

f

p

M

2ND GROUP ONLY

Sap

(162) ♩ = c 40

Fl

Ob

Cl

B. Cl

Hn

P cresc

Tbn

P cresc

Perc

Harp

Vln I

1ST GROUP

Vln II

Vla

Vlc

Cb

Order Ref. No. 12704

F

O

O

bcl

mf cresc

mf cresc

mf cresc

fcresc

ff

ff

ff

hn

mf cresc

ff

tb

mf cresc

ff

P

SUS. CYM
SOFT MALLETS

mp cresc

f

CYMBS.

Vl

THRU

SLOW

LOO

BRIDGE

SUS. CYMBS

mf cresc

mf cresc

mf cresc

mf cresc

mf cresc

ff

ff

ff

ff

Solo

(170)

FASTER ♩. c50

to cor anglais

to clarinet

FASTER

II

f

mf

F

PIZZ. N — WOOD — ON THE NO. 5 — DOWN BOW ON FLAT CON - TA - FLON AND RE - PEAT - EDLY GRADU - — THE

mp

mf

f

Strgs

Pluck

Bow

Pluck

f

(18)

♩= c 60

Fl.

Cl.

C.A.

Cl.

Tbn.

Perc.

Harp

Vlns. 1

(LADIES APPEAR)

Group 1

Vlns. 2

Group 2

DIVIDED INTO TWO GROUPS
OF EQUAL SOUNDING CELLOS

cresc

Bow

Pluck

cl

f

Pizz.

f

183

Solo

mf

Solo

mf

mp

mf

f

f

W

M

Stgr

All Women

(PASSIONATE)

Solo Man

f

Bow

mf

187

mf

LA-LA

mf

mf

mf

F

ra

mf

6m

mf

16

f

WHIP

f

14

LA-LA

IV

M

Flute

Flute

Flute

Flute

Sleigh

195

1st Group

2nd Group

AH

H

Fl

Ob

Ca

Cl

mp

mp

Hn

Tb

Tp

Perc

f

mf

F

Bs

SO-

FA-BURNED

CRISPED

CA— SPIRITS, CRISPED, INDICATIVE

W

WOMAN Solo

mf

WE COULD NOT DIS- CLOSE [illegible] COU- VER- [illegible] TO TELL SHE WAS SPIRITUALLY FOR- [illegible]

f

f

p

mf

Stgs

202

Fl

Ob

Cl

Hn

Harp

Vc

All Violas

F

Cl

P

S.D. SNARES OFF AND MUTED

H

CH

THIS A SWEET VOICE AND NO LADY CAN BUT A GIRL COULD

MAN SOLO

Stp

Bow

Bow

206

Fl

Ob

Cl

Hn.

Tb.

Tp

Guit.

F

1

2 Vlns

3

4

Cello
D. Bass

mf

Pluck Bow

Fl

Ob

Cl

Hn

Tp

Tb

F

CH

Strings

214

Fl

Ob

CA

Cl

Hn

Tp

Trb

Timp

Perc

Vln I

Vln II

Vla

Vc

C+B

Fl

Ob

Cl

Hn

Tp

H

Tbn

F

CH

Strgs

Woman SOLO

WE- CAME A BOARD AND FOUND MISS —— FLO —— NA —— MIC DO —— NALD

All Violas

Pluck

Bow

(221)

Vn

Ob

Cl

Bsn

Hn

Vla

Vc

Cb

Hp

Vln

Vln

Vla

Vc

Cb

All Violas

C + B

mf

mf

Solo

SHE WAS A YOUNG MAIDEN

AND WITH A NOBLE SHAPED-

HER

mf

Bow

p

O

Cl

Cl

mf

f

P

H

mf

mf

mf

W

SO RE-LAX AND WITH AD-JUST-ED

THAT I - VERY VIS-I-TANT WAS MUCH SUR-PRISED

f

EV-ERY VIS-I-TANT WAS MUCH SUR-PRISED

Group 1

LA LA

Group 2

f

LA LA

M

Solo

ff

STRUMMED

Stgs

f

mf

mf

mf

mf

mf mf mf mf mf mf

f

mf

whip

f

mf

f

f

f

1st Group

Pluck

Pluck

Pluck

Pluck

Pluck

d

mf — p — mf

P

p

H

f — mf

(ANGRY)

F

f I WAS SERVED — TO THAT EDIN-BURGH ANOTHER ICH-DON'D — DIES LAR — DEDWITH — TION

W

f

M

p 2nd Group

p

Ho

Ho

Ho

Ho

Strip

f

f

f

f

f

(253)

mf

p

p

p

mp

p

Harp

mp

Violoncello

Bassoon

Viola

mf

F

O

Cb

p

Hn

p

Hb

mp

P

p

H

mf

W

MISS — HAT — BY CRIB-BIE ARE YOU WHO HAD THAT DEAD — DANCE

mp TO LULL YOU TO SLEEP—

AND TO

TAKE— SUCH CARE OF YOU

WITH HIS LAND-SPEARS— — ABOUT— YOUR — BED—

Stgp

mp

mp

p

p

WHILE YOU WERE SLEEPING

WHILE YOU WERE SLEEPING

Fl

Ob

Cb

Cl

to oboe

Hn

Hb

H

mf

M

INDIVIDUAL BREATHING AS NECESSARY

WE JUST BE LOW AND WAIT SLOW NO BEATS KEYS

A - NY - WHERE YOU WOULD

Strgs

Bow

Bow

Bow

FASTER

244

Harp

All Women

THE SHIP'S RU[illegible] LAST

♩= c 70

F

O

O

cl

mf

mf

mf

mf

hn

f

hb

mf

tp

f

(LADIES DANCE)

M

mf VE - TE - RAN

SCAR RO -

mf TERR-OR

FOR -

TRY

ff

ff

Stgs

Bow

f

PANOPUS SCORE-SYSTEM®

(253)

Fl.

Ob.

Cl.

Hn. 1

Vc.

Hn. 3

Vln.

F

O

O

d

tbn

dim

tb

dim

M

NAGE

TCH

SHARK

SHARK LOO

PAM- E

dim

Stgs

261

Cello

Cello

Cello

mf

hn

f

tb

H

f

(ALMOST IN TEARS) (VERY EMOTIONAL)

F

f

MAY PEE-ON WAS THE JA-CO-BITE TA-BLE WHILE THE DOGS

M

SOLO

(ANGRY)

SPOIRT FHOIR NA GOILL S'NN FO'N CASAN

IS MOR AN NAIRE'S AM MASLADH SUD LEINN

GO — THROW THE DOG IN! — RONS HE SAID

RAN SCAR - BO - ROUGH FUR NAIR TAY TON

mf

Stgt

f (ALWAYS)

Order Ref. No. 12704

Fl

Cl

Cl

Hn

Tbn

Hp

Fl

(TO C. FLUTES WITH HEAVY VIBRATO)

Solo

Fl

Ob

Cl

Hn

Hn

Tp

Hp

Vln I

Vln II

Vla

Vc

Cb

mf

f

SD

PRINCE IS SAFE — FOR NOW'S NOT — UN — TIL I'M BLESSED WITH THE HAPP - I - NESS OF SEE - ING HIM — A - GAIN

(THROWS HERSELF ON BED - SOBBING)

All Violas

ff

Stgs

277

SUS CYM

mf

BD

f

SD

mf

Harp

LADIES DANCE AROUND HER NIGHTMARISHLY

Cello
D. Bass

ff

T

o

o

d

hn.

tb

t

TRIANGLE WITH HANDLE
OF CYMBAL MALLET

Sitzp

285

C+D.B.

fl

ob

cl

hn

tb

Sus. Cym

Triangle

p

293

Tpt I

Ob

Cl

Hn

Tbn

SUS CYM
WOODEN HANDLE
ON TOP

FINGER CYMS.

AT THE EDGE

Perc

TAM-TAM
ON THE EDGE
WITH KNITTING NEEDLES

Tpt II

(SITS UP)

(EVERYONE IS STILL)

Vlns 1

2

3

4

Cello

D. Bass

F

mp

mf

O

cl

mp

hn

sf

p

p

F

mf

Strgs

(201)

Fl

Ob

Cl

Hn

Tbn

SUS CYM
TRIANGLE

FINGER CYMS

T TM-T TM

Flgl

Vlc

C

B

flttz

mf

sf

mp

(WITH SOME SARCASM)

F

cl

hn

pp

f

WOMAN WITH A FAT LOVER BALANCE

(SHE SOBS AGAIN)

Stgp

mf cresc

mf cresc

f cresc

f

mf cresc

f

Tbn.

sf

f

WHIP

mf

mf

TAKE NORMA TAKE HER BEATEN

Perc.

f

Harp

(POINTING TOWARDS MEN)

SPOKEN: THESE THEY WERE SHIPPED TO AMERICA

f O HUSBANDS - HEAD WE YOU

TENOR SOLO

All Men

f OH

OH

OH

f

f

f

f