

CAPTAIN: A CHAMBER OPERA

by

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A THESIS

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and the Graduate School of the University of Oregon  
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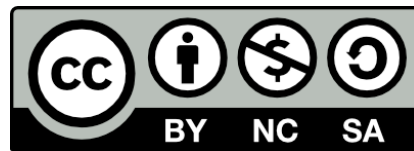
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Original approval signatures are on file with the University of Oregon Graduate School.

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## THESIS ABSTRACT

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Title: Captain: A Chamber Opera

This opera, for soprano, contralto, baritone, treble voice, and chamber orchestra, sets an original story, a meditation on gender and the effects of restrictive gender norms in a society. The narrative follows a young sailor who wishes nothing more than to work on the sea forever, but is derailed from that destiny by her forced betrothal to a captain. She escapes this fate through the discovery of a latent power, sailing away from her home into an uncertain future of her own making.

The work is approximately one hour in duration.

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## INSTRUMENTATION

Contralto - Nemine  
Baritone - Orison  
Soprano - Mother  
Treble - Moonchild

Flute  
Oboe  
Bb Clarinet  
Bassoon  
Horn

Percussion [celesta, bass drum, ocean drum, gong]

Violin I  
Violin II  
Viola  
Violoncello I  
Violoncello II  
Contrabass

(note: strings are one on a part)



# Act I, Scene 1

Susanna Payne-Passmore  
Composer and Librettist

**Expansive**  
♩ = 72

The score is divided into two systems. The first system includes Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Nemine, Orison, and Celesta. The second system includes Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Contrabass. Each instrument part is written in a specific key signature and time signature, with dynamic markings and phrasing slurs. The Flute, Oboe, B♭ Clarinet, Bassoon, Violoncello I, Violoncello II, and Contrabass parts feature a melodic line with dynamics *ff*, *mp*, and *p*. The Violin I and II parts play chords with dynamics *ff*, *mp*, and *pp*. The Viola part plays chords with dynamics *ff*, *mp*, and *pp*. The Celesta part plays chords with dynamics *f* and *pp*. The Nemine and Orison parts are silent.

Flute  
Oboe  
B♭ Clarinet  
Bassoon  
Horn  
Nemine  
Orison  
Celesta  
Violin I  
Violin II  
Viola  
Violoncello I  
Violoncello II  
Contrabass

**Expansive**  
♩ = 72

4

Fl. *ff* > *mp* > *p* *ff* > *mp* > *f* *ff* > *mp* > *f*

Ob. *ff* > *mp* > *p* *ff* > *mp* > *f* *ff* > *mp* > *f*

Cl. *ff* > *mp* > *p* *ff* > *mp* > *f* *ff* > *mp* > *f*

Bsn. *ff* > *mp* > *p* *ff* > *mp* > *f* *ff* > *mp* > *f*

Hn.

N.

O.

Cel.

Vln. I *ff* > *mp* > *pp* *f* > *ff* > *mp* *ff* > *mp*

Vln. II *ff* > *mp* > *pp* *f* > *ff* > *mp* *ff* > *mp*

Vla. *ff* > *mp* > *pp* *f* > *ff* > *mp* *ff* > *mp*

Vc. I *ff* > *mp* > *p* *ff* > *mp* > *p* *ff* > *mp* > *p*

Vc. II *ff* > *mp* > *p* *ff* > *mp* > *p* *ff* > *mp* > *p*

Cb. *ff* > *mp* > *p* *ff* > *mp* > *p* *ff* > *mp* > *p*

7  $\sharp b$ .

*ff* > *mp* > *pp*

*legato*

*mp*<sup>3</sup> 3 3

3 3 3 3 3

*ff* > *mp* > *pp*

*legato*

*mp* 3 3

3 3 3

*ff* > *mp* > *pp*

*mf* > *mf* > *mf*

*mf* > *mf* > *mf*

*ff* > *mp*

*ff* > *mp*

*mf*

3

$\sharp b$ .

*ff* > *mp*

*ff* > *mp*

*ff* > *mp* > *p*

*ff* > *mp*

*ff* > *mp* > *p*

*ff* > *mp*

*ff* > *mp* > *p*

*ff* > *mp*

*ff* > *mp*

*ff* > *mp* > *p*

*ff* > *mp*

3

10

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn. *p* *mf*

N. *f*  
The

O.

Cel. *mf*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *f*

Vc. I *ff* *mp*

Vc. II *ff* *mp*

Cb. *ff* *mp*

12 **A** shimmering

Fl. *mf* > *p*

Ob. shimmering *mf* > *p*

Cl. shimmering *mf* > *p*

Bsn. shimmering *mf* > *p*

Hn. shimmering *mf* > *p*

N. sea is clear and storms lie winds a - way. We rise, rise

O.

Cel.

**A** pulling against the tide *f* > *f* > *f* > *sim.*

Vln. I *f* > *f* > *f* >

Vln. II *mp* < *mf*

Vla. cresting, bobbing *f*

Vc. I powerful, grounding *f* > *mp*

Vc. II powerful, grounding *f* > *mp*

Cb. powerful, grounding *f* > *mp*

16

Fl. *mf* > *p* *mf* > *p* *mf* > *p*

Ob. *mf* > *p* *mf* > *p* *mf* > *p*

Cl. *mf* > *p* *mf* > *p* *mf* > *p*

Bsn. *mf* > *p* *mf* > *p* *mf* > *p*

Hn. *mf* > *p* *mf* > *p* *mf* > *p*

N. *mf* > *p* *mf* > *p* *mf* > *p*

O.

on gent-ly froth-ing tides to-day. O-

Vln. I

Vln. II *f*

Vla. *f*

Vc. I *f* > *mp* *f* > *mp*

Vc. II *f* > *mp* *f* > *mp*

Cb. *f* > *mp* *f* > *mp*

21

Fl. *mf* > *p* *mf* > *p*

Ob. *mf* > *p* *mf* > *p*

Cl. *mf* > *p* *mf* > *p*

Bsn. *mf* > *p* *mf* > *p*

Hn. *mf* > *p* *mf* > *p*

N. *mf* > *p* *mf* > *p*

O. *mf* > *p* *mf* > *p*

ri - son, catch that tang, which bears the pro-mise of stran-ger shores,

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. I *f* > *mp* *f* > *mp*

Vc. II *f* > *mp* *f* > *mp*

Cb. *f* > *mp* *f* > *mp*

24

Fl. *mf* > *p* *mf* > *p*

Ob. *mf* > *p* *mf* > *p*

Cl. *mf* > *p* *mf* > *p*

Bsn. *mf* > *p* *mf* > *p*

Hn. *mf* > *p*

N. *3*  
 — borne here by — dis-tant wind!

O. *f* *3*  
 You've al-ways loved the sea so, — Ne-mi

Vln. I

Vln. II *pulling against viola*  
*f* > *f* > *f*

Vla. *3* *3* *3* *3* *3* *3* *3* *3*

Vc. I *f* > *mp*

Vc. II *f* > *mp*

Cb. *f* > *mp* *3*



27

Fl. *mf*  $\rightarrow$  *p* *p*  $\rightarrow$  *mf* *mp*

Ob. *mf*  $\rightarrow$  *p* *p*  $\rightarrow$  *mf* *mp*

Cl. *mf*  $\rightarrow$  *p* *p*  $\rightarrow$  *mf* *mp*

Bsn. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Hn.

N.

O. ne, as if it lif - ted all the weight of life

Vln. I

Vln. II *sim.*

Vla. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Vc. I *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Vc. II *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Cb. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

30 B

Fl. *mf* > *p* *mf* > *p* *f*

Ob. *mf* > *p* *mf* > *p*

Cl. *mf* > *p* *mf* > *p* *mp*

Bsn. *f* > *mp* *f* > *mp*

Hn.

N. *f*

O. *f* *mp*

Birds fly free from wind to  
and swept a-way your cares. You love it just as I love home.

B

Vln. I *mp*

Vln. II

Vla. *f* > *mp* *f* > *mp* *f* > *mp*

Vc. I *f* > *mp* *f* > *mp* *f* > *mp*

Vc. II *f* > *mp* *f* > *mp* *f* > *mp*

Cb. *f* > *mp* *f* > *mp* *ff*

34

Fl. *mf*  $\rightarrow$  *p* *p*

Ob. *mf*  $\rightarrow$  *p*

Cl. *mf*  $\rightarrow$  *p* *p*

Bsn.

Hn. *p* *mf*  $\rightarrow$  *p*

N.  
wind while we fly 'cross a deep - er, heav - ier sky. What

O.

Vln. I *f*  $\rightarrow$  *mp*

Vln. II

Vla. *f*  $\rightarrow$  *mp*

Vc. I *f*  $\rightarrow$  *mp*

Vc. II *f*  $\rightarrow$  *mp*

Cb. *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Detailed description of the musical score: The score is for measures 34, 35, and 36. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano (N.), Alto (O.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The vocal soloist (N.) has lyrics: "wind while we fly 'cross a deep - er, heav - ier sky. What". The woodwinds (Fl., Ob., Cl., Hn.) and strings (Vln. I, Vln. II, Vla., Vc. I, Vc. II, Cb.) have dynamic markings of *mf* and *p* in measure 34, and *f* and *mp* in measure 36. The Flute, Oboe, and Clarinet parts feature melodic lines with slurs and dynamic hairpins. The Violin I part has a complex melodic line with triplets and a quintuplet. The Viola part has a rhythmic pattern of triplets. The Violoncello I and II parts have a simple harmonic accompaniment. The Contrabass part has a bass line with dynamic hairpins. The vocal soloist has a melodic line with lyrics. The time signature changes from 4/4 to 3/4 between measures 34 and 35.

soaring

37

Fl. *mf* 3 *mf*

Ob. *mf*

Cl. *mf* 3

Bsn.

Hn.

N. lies be-yond the sun-set and the wes-tern stars? Sail-ing, we sur-

O.

Vln. I

Vln. II

Vla. 3 3 3 3 3 3 3 3

Vc. I *f* *mp* *f* *mp*

Vc. II *f* *mp* *f* *mp*

Cb. *f* *mp* *f* *mp*

41

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Hn. *mf*

N.  
pass mere won - der and may know! Our else - wise\_ em - pty ho - urs saved from

O.

Vln. I

Vln. II

Vla. *f* *mp*

Vc. I *f* *mp*

Vc. II *f* *mp*

Cb. *f* *mp*

45 C *intimate, warm*

Fl. *p*

Ob.

Cl. *intimate, warm*  
*p*

Bsn. *intimate, warm*  
*p*

Hn.

N.  
still - ness.

O. *mp*  
But

Cel. *Ped.*

C

Vln. I

Vln. II *ppp* *n*

Vla. *intimate, warm*  
*ppp* *p*

Vc. I *f* *mp* *ppp* *n*

Vc. II *f* *mp* *p* *ppp*

Cb. *f* *mp* *ppp*

51

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

N.

O. *mp*

— what of am - ber-brigh-tened hearths? Warm beds? Good wine?

Cel. *ped.*

Vln. I

Vln. II

Vla. *mp*

Vc. I *pp* *intimate, warm* *mp*

Vc. II *pp* *intimate, warm* *mp* *p*

Cb.

56

Fl. *p*

Ob. *p* *intimate, warm* *mp* 3

Cl.

Bsn. *p* 3

Hn.

N.

O. Dear Ne - mi - ne, would you fore - go these com-forts for a life

Cel.

Vln. I

Vln. II

Vla. 3

Vc. I 3

Vc. II

Cb.



59

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*3*

No doubt I'll have a life-time for all

wholly at sea?

*p < f*

*p < f*

**D**

63

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

that.

*mf*

What ails you, my dear friend, that I may sooth?

**D**

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*mp* >

mute

con sordino  
mute

68 ♩ = 66

Fl. 4/4 3/4

Ob. 4/4 3/4

Cl. 4/4 3/4

Bsn. 4/4 3/4

Hn. 4/4 3/4

*mp* p

N. 4/4 3/4

*mf*  
No-thing you can aid.

O. 4/4 3/4

*mf* *p*

Then, can I name it? You fear an end to your

♩ = 66

Vln. I 4/4 3/4

*p* *mf*

Vln. II 4/4 3/4

*p* *mf*

Vla. 4/4 3/4

*p* *mf*

Vc. I 4/4 3/4

*p* *mf*

Vc. II 4/4 3/4

*p*

Cb. 4/4 3/4

*p*

**Very Precise**  
♩ = 60  
*expansive*

rit. . . . .

72

Fl. *mf* > *pp*

Ob.

Cl. *mf* > *pp*

Bsn. *mf* > *pp*

Hn.

*mf* > *mp*

*expansive*

*mf* > *mp*

*expansive*

*mf* > *mp*

N. *f* *mp* *f*

As most! Yet... my... last sea-day shades my each re-turn. From the sea, a wo-man

O. *f*

sea- days.

**Very Precise**  
♩ = 60

rit. . . . .

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. I *mf* > *p*

Vc. II *mf* > *p*

Cb. *mf* > *mp*

*expansive*

*mf* > *mp*

*expansive arco*

*mf* > *mp*

*expansive arco*

*mf* > *mp*

As Before  
**E** ♩ = 66  
*consoling*

78

Fl. *p mf > mp > pp mp > pp*

Ob. *p mf > mp > pp mp > pp*

Cl. *p mf > mp > pp mp > pp* *consoling*

Bsn. *p mf > mp > pp* *consoling*

Hn.

N. *mf*  
 once be trothed, My be tro thal looms: at

O. fo - reverbarred.

**E** As Before  
 ♩ = 66

Vln. I

Vln. II

Vla. *p mp*

Vc. I *p mf > mp > pp mp > pp mp > pp*

Vc. II *arco p mf > mp > pp mp > pp mp > pp* *p < mp*

Cb. *arco p mf > mp > pp mp > pp mp > pp* *p < mp*

85

Fl.

Ob.

Cl.

Bsn.

Hn.

N.  
 each re-turn, I fear de-par - ture barred. So yes, yes, when a - ny

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*p*

*p*

*p*

*f*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

90

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

N.  
 voy age\_\_may my last, I would fore-go mere com- fort, when each word from mo- ther

O.

Vln. I

Vln. II *mp*

Vla. *p* *mp* *p*

Vc. I

Vc. II *mf* *p*

Cb. *mf* *p*

94

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*mf*

and the El-ders, like a knot, is tigh-tened as I pull against it.



**F**

100 *simply*

Fl. *mp* *p* *f* *mp*

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

Cl. *mp* *p* *f* *mp*

Bsn.

Hn.

N.

O. *f*

Sure - ly — they will make one ex-cept-ion for you, a sai-lor ca-pa-ble of cap - tain-ing!

Cel. *mf*

**F**

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

104

Fl. *pp* *p* *mf*

Ob. *pp* *p*

Cl. *pp* *mp*

Bsn. *mp*

Hn. *p*

N. *mf*  
Un - like - ly.

O. *mf* *f*  
Then \_\_\_\_\_ let me help you learn the se-cret

Cel. *mf*

Ped.

Vln. I *mp*

Vln. II

Vla. *p* *f*

Vc. I *mf* *f* *mf*

Vc. II *mf* *f* *mf*

Cb. *mf* *f* *mf*

109

Fl. *p*

Ob. *mf* *p*

Cl.

Bsn.

Hn.

N.

O. *mf* *p*

art of na vi - ga - tion with - out in - stru - ment, for ev ery ship must have a

Vln. I

Vln. II

Vla. *mp* *sim.*

Vc. I *f* *mf*

Vc. II *f* *mf*

Cb. *f* *mf*

113

Fl. *p* *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn. *p*

Hn. *p*

N.  
Your pro - di-gous skill pre-cludes me.

O.  
way - fin - der... Per - haps you could ex

Vln. I

Vln. II

Vla. *p*

Vc. I *f* *mf* *mp* *p* *mp* *p* *mp* *p*

Vc. II *f* *mf* *mp* *p* *mp* *p* *mp* *p*

Cb. *f* *mf* *mp* *p* *mp* *p* *mp* *p*

Detailed description: This page of a musical score covers measures 113 to 116. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The woodwinds play melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The vocal soloists, N. (Soprano) and O. (Alto), have lyrics: "Your prodigious skill pre-cludes me." and "way-finder... Perhaps you could ex". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The strings provide harmonic support with dynamic markings ranging from *f* (forte) to *p* (piano). The score is written in 5/4 time, with a key signature of one flat (B-flat major/D minor). Measure 113 starts with a 3/4 time signature change, and measure 116 returns to 5/4.

117

Fl. *brightly*  
*mp*

Ob. *brightly*  
*mp*

Cl. *brightly*  
*mp*

Bsn. *brightly*  
*mp*

Hn. *brightly*  
*mp*

N.  
Lac - king years to learn the art? I've no time!

O.  
cede it! Then let me teach you  
*f* *overly exuberant*

Cel. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mp > p* *mp > p* *mp > p* *mf*

Vc. II *mp > p* *mp > p* *mp > p* *mf*

Cb. *mp > p* *mp > p* *mp > p* *mf*

123

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

N.

O. *mf*  
 how to call the wind! Re -

Cel.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. I *p*

Vc. II *p*

Cb. *p*

126 **G** ♩ = 60

Fl. *mf* 3

Ob. *mf*

Cl. *mf* 3

Bsn.

Hn.

N.

O. *f* 3

peat af - ter me: Blow wind, blow. Take this ves - sel

**G** ♩ = 60

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

Cb. *mp*

129 *taking flight*

Fl. *f*

Ob. *taking flight* *f*

Cl. *taking flight* *f*

Bsn. *mf*

Hn.

N.

O. safe-ly a - shore and grant us with the pow'r to

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.



131

Fl. *p* *mp*

Ob. *p*

Cl. *p* *mp*

Bsn.

Hn. *p*

N. *mp* *f* Sing what you can and show Nemine's struggle.  
Such pow'r. Shall I try? Blow wind, blow...

O. lead you.

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. I *f* *p* *pp*

Vc. II *f* *p* *pp*

Cb. *f* *p* *pp*

136 H ♩ = 90

Fl. *tr*

Ob.

Cl. *ppp* *mf*

Bsn. *mf*

Hn.

N. *n* *f*  
 Take this ves - sel safe-ly shore and grant us... Would you

O.

H ♩ = 90

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Cb. *pizz.* *mp*

140

N. *mock me with my li - mi - ta - tions? I lack the depth of*

O.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mf*

Cb.



143

Bsn. *p* *mf*

N. *voice to call the wind. That you sup-pose mere skill would sway the El - ders: your*

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb. *arco* *mp*

147

Bsn. *mf* *p* *mf* *p* *mf* *p*

N. *f*  
good faith on-ly serves to ir - ri - tate!

O. *f*  
Yet how could they for - bid you?\_ Though you

Vln. I *mf* *p* *mp*

Vln. II *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. I *mf* *p* *mp*

Vc. II *mf* *p* *mp*

Cb. *mp*

152

N.

O. lack that skill which ma - ny sail - ors do pos - sess, you

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

155

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.



159

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

162 **I** **Slower**  
 ♩ = 56  
*warmly*

Fl. *p* *mp* *p* *mp* *p*

Ob. *warmly* *p* *mp* *p* *mp* *p*

Cl. *warmly* *p* *mp* *p* *mp* *p*

Bsn. *warmly* *p* *f* *mp* *f* *mp*

Hn. *warmly* *mp* *p*

N.

O. *f*  
 Oh dis - tant shore, fa - mi - li - ar a - toll, em -

**I** **Slower**  
 ♩ = 56

Vln. I *p* *mf*

Vln. II *pp* *mp*

Vla. *p* *mf* *f* *mf* *f*

Vc. I *mp* *f* *mp* *f* *mp*

Vc. II *f* *mp* *f* *mp*

Cb. *f* *mp* *f* *mp*

165

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *f* *mp* *f* *mp*

Hn. *mp* *p*

N.

O. brace us with com - fort, we soon

Vln. I *mp*

Vln. II *mp* *mf*

Vla. *mf* *f* *mf*

Vc. I *f* *mp* *f* *mp*

Vc. II *f* *mp* *f* *mp*

Cb. *f* *mp* *f* *mp*

167

Fl. *mp* *p* *mp* *p*

Ob. *mp* *p* *mp* *p*

Cl. *mp* *p* *mp* *p*

Bsn. *f* *mp* *f* *mp*

Hn. *f* *mp* *f* *mp*

N.

O. *mf*  
 sworn to sea. En -

Vln. I

Vln. II

Vla. *f* *mf* *f* *mf* *f*

Vc. I *f* *mp* *f* *mp*

Vc. II *f* *mp* *f* *mp*

Cb. *f* *mp* *f* *mp*



170

Fl. *mp*  $\rightarrow$  *p* *mp*  $\rightarrow$  *p*

Ob. *mp*  $\rightarrow$  *p* *mp*  $\rightarrow$  *p*

Cl. *mp*  $\rightarrow$  *p* *mp*  $\rightarrow$  *p*

Bsn. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Hn. *mp*  $\rightarrow$  *p*

N.

O. *f*

cir - cled, — we may vi - sit for a brief re - prieve, 'fore cast - ing — off to shores un

Vln. I *mp* *p*

Vln. II *mf* *p*

Vla. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Vc. I *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Vc. II *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Cb. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

174

Fl. *mp* > *p* *pp* *mp* > *p*

Ob. *mp* > *p* *pp* *mp* > *p*

Cl. *mp* > *p* *pp* *mp* > *p*

Bsn. *f* > *mp* *f* > *mp*

Hn. *p*

N.  
 Fare-well wind, fare-well won-der! Un - til a gain that un - bear-a-ble still-ness covers  
 known. Oh dis - tant shore, fa - mi - li -

O. *mp* *mp*

Vln. I

Vln. II

Vla.

Vc. I *f* > *mp* *mp*

Vc. II *f* > *mp* *f* > *mp*

Cb. *f* > *mp* *f* > *mp*

178

Fl. *pp* *p* *pp*

Ob. *pp* *p* *pp*

Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. *pp*

N.  
all. \_\_\_\_\_ Im - pat - ient - ly I a - wait \_\_\_\_\_ my re - turn - ing \_\_\_\_\_

O.  
ar a - toll, there I'll \_\_\_\_\_ grow old in the ten - der \_\_\_\_\_ em - brace \_\_\_\_\_

Vln. I

Vln. II

Vla. *mp*

Vc. I *pp* *mp*

Vc. II *p*

Cb.

181

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

to you, my sea.

of my home.

*n*

*n*

*n*

*n*

*n*

*n*

*n*

*n*

*n*

*pp*

Act I Scene 2

**Hesitant**  
♩ = 60

**rit.** . . . . .

Flute  
*p* *mf* *mp* *ppp* *mp* *ppp*

Oboe  
*p* *ppp* *p* *mf* *ppp*

B♭ Clarinet  
*p* *ppp* *mp* *ppp*

Bassoon  
*p* *ppp* *mp* *ppp*

Horn  
muted  
*pp* *ppp* *pp* *ppp*

Mother

Nemine

Orison

Celesta

**Hesitant**  
♩ = 60

Violin I  
*p* *ppp* *mf* *ppp*

Violin II  
with oboe  
*p* *ppp* *mf* *ppp*

Viola

Violoncello I

Violoncello II

Contrabass

5  $\text{♩} = 48$

Fl.  $\text{mf}$   $\text{p}$

Ob.  $\text{mf}$   $\text{p}$

Cl.  $\text{mf}$   $\text{p}$

Bsn.  $\text{mp}$   $\text{mf}$   $\text{p}$

Hn.  $\text{mf}$   $\text{p}$

Cel.  $\text{mp}$   $\text{Led.}$

$\text{♩} = 48$

Vln. I  $\text{mf}$   $\text{p}$

Vln. II  $\text{mf}$   $\text{p}$

Vla.

Vc. I

Vc. II

Cb.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*pp* *mf* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mp*

Greet-ings, Mo- ther...

10 **A** ♩ = 60

Fl. *with warmth*  
*mf* *pp*

Ob. *with warmth*  
*mf* *pp*

Cl. *with warmth*  
*mf* *pp*

Bsn. *with warmth*  
*mf* *pp*

Hn. *p* *pp*

M *so tenderly*  
*pp* *mf* *mp* *f*  
 Ah, — my fair-est Ne-mi-ne! So — re-duced from storm and

N.

Cel. *mp*  
*Red.*

**A** ♩ = 60

Vln. I *mf* *pp*

Vln. II

Vla.

Vc. I *p*

Vc. II

Cb.



15

Fl. *mp*  $\rightarrow$  *p*

Ob. *mp*  $\rightarrow$  *p*

Cl. *mp*  $\rightarrow$  *p*

Bsn. *mp*  $\rightarrow$  *p*

Hn. *mp*  $\rightarrow$  *p*

M. *mp*  $\rightarrow$  *mf*

N. *mf*

O. *mf*

Cel. *mp*

Vln. I *mp*  $\rightarrow$  *p*

Vln. II *p*

Vla. *p*

Vc. I *mf*  $\rightarrow$  *p*

Vc. II

Cb.

cold. And O - ri - son, good man, \_\_\_\_\_ how were the winds and all the trade?

Hard - ly.

As

Ped.

**B** Slightly Slower

$\text{♩} = 54$

*forlorn*

20

Fl. *p* *mp* 3

Ob. *p*

Cl.  $\#^b$

Bsn.

Hn.

M *p*

Wo-men weave and whis-per while their child-ren chase the

O. fa-v'ra-ble as ev-er... Here?

**B** Slightly Slower

$\text{♩} = 54$

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla.

Vc. I *mf* pizz.

Vc. II *mf* pizz.

Cb.

24

Fl. *p* *p* *mf* *mp*

Ob. *pp* *pp*

Cl. *pp* *pp* *p*

Bsn. *pp* *p*

Hn. open *p*

M *mf*

sha-dows\_ of\_ more\_ fruit ful days and men re-turn home wea-ry from the sea.

Vln. I arco *p*

Vln. II arco *p*

Vla. *pizz.* *mf*

Vc. I arco *p*

Vc. II

Cb. *pizz.* *mf*

28

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

Same as al-ways save one thing. I have im-por-tant news for Ne-mi-ne: to -night, the El-ders\_

*pp* *mp* *p* *p* *pp* *p* *pp* *pp* *mp* *mf* *pp* *pizz.* *arco* *arco* *arco* *p* *p* *p*

32 **C** a tempo ♩ = 66

Fl.

Ob.

Cl.

Bsn.

Hn.

M  
— have con-vened and they have sum-moned you.

N.  
Sum - moned?

suspicious  
*mp*

**C** a tempo ♩ = 66

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

arco

pizz.

*p*

36

Fl.

Ob.

Cl.

Bsn.

Hn.

M

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*mf*

Is it

*mf* 3

For what purpose would the Elders call me forth?

*mf*

On - ly one!

pizz.

*p*

pizz.

*p*

*mp*

*mp*

40

Fl. *mp*

Ob.

Cl.

Bsn. *mp* 3 3

Hn.

M  
true that you have passed each test of mast'-ry?

N. *mf* 3  
For... what pur - pose?

O. *mf*  
On - ly one!

Vln. I

Vln. II *mf*

Vla. *mp*

Vc. I

Vc. II

Cb. *mf*

43

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*mp*

*mf*

3

3

3

3

3

Is it true that you have passed

For what purpose call me?

Why else call a sailor forth?—



46

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p* *mf* *p* *mf* *p*

*p* *mf* *p* *mf* *p*

*p* *mf* *p* *mf* *p*

each test of mast'- ry? You have passed your mas - t'ry.

Yes, I have. It is true that I have passed,

On - ly one rea - son! — You have passed them

*poco cresc.*

*arco poco cresc.*

*poco cresc.*

*poco cresc.*

*mp*

49

Fl.

Ob.

Cl.

Bsn.

Hn.

M

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

to be-come a cap - tain!

that I have passed them all, passed them

You have passed them all. Then *f*

51

Fl. *p*

Ob. *pp* *p*

Cl.

Bsn.

Hn.

M *mf*  
My child, — my wi - ld rose,

N.  
all. Can it be? Can it be?

O.  
go! — Re - serve your right to fu-ture Cap-tain-ship.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. I *f* *mf*

Vc. II *f* *mf*  
arco

Cb. *f* *mf*  
arco

54 *rit.*  $\text{♩} = 54$

Fl. *mp* *p* *mp* *p* *mf*

Ob. *pp* *p* *mf*

Cl.

Bsn. *mp* *pp*

Hn.

M *mp* *mp* *sweetly*

My child, my wild rose, you know I on-ly

N.

Cel.

Vln. I *n* *p* *ppp*  $\text{♩} = 54$

Vln. II

Vla.

Vc. I

Vc. II

Cb.

58

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

M  
 wish you \_\_\_\_\_ ev - ery hap - - pi - ness.

Cel. *mp*

Ped.

Vln. I *pp*

Vln. II

Vla.

Vc. I

Vc. II

Cb.

60 D ♩ = 66

Fl. *pp* *p*

Ob.

Cl. *pp* *p*

Bsn.

Hn.

M  
Go, ful - fill your des - ti - ny.

N.

O.

Cel. *p* *3* *3*

Ped.

D ♩ = 66

Vln. I

Vln. II

Vla. *pp* *p* arco

Vc. I *pp* *p* arco

Vc. II *pp* *p* arco

Cb.

64

Fl. *mf* *p* *p* *mf* *p*

Ob.

Cl. *mf* *p* *p* *mf* *p*

M

Vla. *mf* *p* *mf* *p* *mf* *p*

Vc. I *mf* *p* *mf* *p*

Vc. II *mf* *p* *mf* *p*



70 rit. . . . .

Fl. *mf* *p*

Ob. *p* *mp*

Cl. *mf* *p*

Bsn. *p*

M

Vla. *f* *mf* *p* rit. . . . .

Vc. I *f* *mf* *p*

Vc. II *f* *mf* *p*

**E** a tempo  
♩ = 66

75

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

M *tenderly mp*

To a wi-ld rose, each ten-der stroke is met as threat, re-ceived with barbs. So oft have

**E** a tempo  
♩ = 66

Vln. I *pp*

Vln. II *pp*

Vc. I *pizz. mf*

Vc. II *pp*



80

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Cl. *p* *mp* *p*

M

I been pricked at-tend-ing mine, pricked with barbs so sharp they draw tears.

Vln. I

Vln. II

Vc. I

Vc. II



85

*delicate*

*pp*

*delicate*

*pp*

*p*

M

Yet, — my wild rose, your — pricks are no - thing when com - pared — to what a-waits a

Vln. I

Vln. II

Vc. I

Vc. II

91

*pp*

M

mai - den un - be - trothed at sea, — as close you've come to this most wre - tched fate. As though a

Vln. I

Vln. II

Vc. I

Vc. II

95 **rit.**

Fl. *mp*

Ob. *mp* — *p* *mp* — *p*

Cl.

Bsn.

Hn.

M

rose were stripped of \_\_\_\_\_ frag - rent leaves and flo - wers sto - len, — on - ly thorns re - main...

**rit.**

Vln. I

Vln. II

Vla.

Vc. I *arco* *pp* <

Vc. II *centering* *mp* > *p*

Cb. *arco*

**a tempo**  
♩ = 66

99

Fl. *p* *mp*

Ob.

Cl.

Bsn. *p* *mp*

Hn.

M  
Un - ru - ly soul, how can I gen - tle you?

Cel. *mf*

Ped.

**a tempo**  
♩ = 66

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp* *pp*

Vla. *p* *mp*

Vc. I *p* *mp*

Vc. II *mp*

Cb. *pp* *p* *mp* *pp*

103

Fl. *pp* *mp > pp*

Ob. *mp > pp*

Cl. *mp > pp*

Bsn. *mp > pp*

Hn. *mp > pp*

M *mf*  
 Pos-sessed by such am-bi-tion,— grow you sa-va ger by year.

Cel. *p* Red.

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Cb. *p* pizz.

109

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl.

Bsn.

Hn.

M *mf* *3* *3*  
 No lon - ger can I tend you when your

Cel.

Vln. I *p* *mf* *pp*

Vln. II *p* *mf* *pp*

Vla. *mf* *p*

Vc. I *mf* *p*

Vc. II *mf* *p*

Cb.

113

Fl. *mp* *pp* *p* *mp* *pp*

Ob. *mp* *pp* *p* *mp* *pp*

Cl. *mp* *pp* *p* *mp* *pp*

Bsn.

Hn.

M  
 barbs have drawn not on-ly tears, but blood. So, my wild rose, can you \_\_\_\_\_ for-give me that I

Cel. *mf*

Vln. I *mp* *pp*

Vln. II *pp*

Vla.

Vc. I *mf* pizz.

Vc. II *pp*

Cb.

119

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn. *mp*

M  
 begged the El-ders in-ter - vene? Match her\_ with a man who knows the ways to\_ keep his wife safe - ly a

Vln. I *mf*

Vln. II *mf*

Vla. *mp* — *f*

Vc. I *f* arco 3

Vc. II *mf*

Cb. *f*

124

Fl. *mp* **F** 3

Ob.

Cl. *f* *n*

Bsn. *ff*

Hn. *mf*

M *mp p*

shore, a Cap-tain no thorns can in - ti - mi - date.

**F**

Vln. I *f* *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf*

Vc. I *mf* *pizz.* *mf*

Vc. II *mf* *pizz.* *pp*

Cb. *f* *snap pizz.*



132

Fl.

Ob.

Cl.

Bsn.

Hn.

M

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*mp*

*pp*

*p*

*mp*

*pp*

*p*

*<*

*>*

138

Fl. *p* 3

Ob. *tenderly mp*

Cl. *p* 3

Bsn.

Hn.

M

Vln. I *pp*

Vln. II *pp*

Vla. *pizz. f* arco *p*

Vc. I *mf* arco *pp*

Vc. II *pp* *pp*

Cb.

144

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hn. *pp* *mf*

M

O.

Vln. I *mp* *f*

Vln. II *mp*

Vla. *mp* *p* *f*

Vc. I *mp* *p* *f*  
pizz. arco

Vc. II *mp* *f*

Cb. *pp* *mf*  
arco

**G** Agitated  
♩ = 100

150

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

O.

*mf*  
*outraged*

It was a trick!

**G** Agitated  
♩ = 100

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*f*

*f*

*f*

*f*

arco

arco

155

M

O.

They tried be-tro-thing her. No mas-ter-y was of-fered,

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.



159

Hn.

M

O.

She re fused?\_

on-ly mar riage to a Cap- tain.. Ofcourse, and said,

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*rit.*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

**Intolling**  
♩ = 72

165 -

Hn. *p*

M

O. *p*

"To whom I am be-trothed, I pro-mise death!" And

**Intolling**  
♩ = 72

Vln. I

Vln. II

Vla. *p*

Vc. I *p*

Vc. II *p* *pp*

Cb. *p* *pp*



170

M *f*

O. *f*

Ah, my dea-rest

when the Cap-tain tried to have her siezed, she slew his crew - mate!

Vln. I

Vln. II

Vla. *mf > p*

Vc. I *mf > p*

Vc. II *pp* *mf > p*

Cb. *pp* *mf > p*

174 *mp* *mf*

M. Ne-mi-ne! Ten-fold too sharp your barbs...

O. They've ta-ken her a-cross the

Cel. Red.

Vln. I *f* pizz.

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mf* pizz.

Cb. *mf* pizz.

178 rit. . . . . ♩ = 66

*mp*

M I know the isle you seek, just North of sun - set.

O. nar-row bay.

Cel. *mp* *Ped.*

Vln. I rit. . . . . ♩ = 66

Vln. II sul tasto *ppp* *mp* *pp* *mp* *pp*

Vla. sul tasto *ppp* *mp* *pp* *mp* *pp*

Vc. I sul tasto *ppp* *mp* *pp* *mp* *pp*

Vc. II

Cb. arco *p* *mf* *p* sul tasto *ppp*



182

Fl. *p* 3 3 3

M *f*  
Did the El - ders grant you leave to see her? Then

O. *mp*  
No. But what else can I do?

Cel. *mp* 3

Vln. I arco *mp*

Vln. II

Vla. *mp* > *pp* *mp*

Vc. I *mp* > *pp* *mp*

Vc. II arco pizz. *mp* pizz. *mp*

Cb.

186

Fl. *mf* *p* *mp* *> p*

Ob. *mf* *p* *mp* *> p*

Cl.

Bsn.

Hn.

M  
 go, but make no fool- ish er-rand of es - cape. My wi - - - ld rose,

O.

Cel.

Vln. I *p*

Vln. II

Vla. *3* *3*

Vc. I

Vc. II *f*

Cb.

191

Fl. *p* *p* *mp*

Ob. *p* *p* *f*

Cl. *pp* *p* *f*

Bsn. *p* *p* *mf*

Hn. open *p* *mf*

**H**

M <sup>3</sup> how do you find new ways to tor- ment me? —

Mother exits.

Vln. I *pp* *f* *mp* *ff*

Vln. II *pp* *f* *mf* *ff* arco

Vla. *pp* *f* *mf* *ff* arco

Vc. I *mf* *mf* *ff* arco

Vc. II *mf* *mf* *ff* arco

Cb. *mf* *mf* *ff* arco

**H**

198

Fl. *p* *ff* *mf* *ff*

Ob. *p* *f*

Cl. *p* *ff* *p* *ff*

Bsn. *p* *mf* *p* *mf* *p*

Hn. *p* *mp* *p* *mf* *p*

Vln. I *mf* *ff* *mf* *ff*

Vln. II *mf* *ff* *mf* *ff*

Vla. *mf* *ff* *mf* *ff*

Vc. I *mf* *f* *mf* *ff* *mf*

Vc. II *mf* *f* *mf* *ff* *mf*

Cb. *mf* *f* *mf* *ff* *mf*

202

Fl. *mf*  $\rightarrow$  *p*

Ob. *mf*  $\rightarrow$  *p*

Cl. *mf*  $\rightarrow$  *p*

Bsn. *mf*  $\rightarrow$  *p*

Hn. *f*  $\rightarrow$  *p*

Vln. I *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*

Vln. II *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*

Vla. *mf*  $\rightarrow$  *ff*  $\rightarrow$  *p*

Vc. I *ff*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

Vc. II *ff*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

Cb. *ff*  $\rightarrow$  *pp*

# Act II, Scene 1

**Forelorn**  
♩ = 72

Flute  
*p* *pp* *mf* *f* *pp*

Oboe

B♭ Clarinet  
*mp* *mf*

Bassoon  
*mp* *mf*

Horn  
*p*

Nemine

Orison

Celesta  
*mp*

**Forelorn**  
♩ = 72  
with mute

Violin I  
*p* *pp* *mf* *f* *pp*

Violin II  
with mute  
*p* *pp* *mf* *f* *pp*

Viola  
*mf*

Violoncello I  
*mp*

Violoncello II

Contrabass

8

Fl. *p* *mf* *pp*

Ob.

Cl. *p* *mp* *mf* *p*

Bsn. *p* *mp* *mf* *p*

Hn. *p*

Vln. I *p* *mf* *f* *pp*

Vln. II *p* *mf* *f* *pp*

Vla. *pp* *mf* *pp*

Vc. I *pp* *mp* *pp*

Vc. II

Cb.

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

*pp* < *f* > *mf* < *f* > *p* < *pp*

mute off

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc. I

*p* < *mf* >



Assertive

♩ = 90

33 **A**

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mf* *p* *mf* *p* *mf* *mp*

Bsn. *p* *mp*

Hn.

N. *f*  
I see es-cape is not what you in - tend.

O. *mf*  
You know how

Assertive

♩ = 90

**A**

Vln. I *p* *mp*

Vln. II *p* *mp* *p* *mp* *p* *mp* *p*

Vla. *p* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. I *pizz.* *p* *f*

Vc. II *p* *mp* *p* *mp* *p* *mp* *p*

Cb.

mute off

39

Fl.

Ob. *p* *mp*

Cl. *p* *mp* *p* *mf*

Bsn. *p* *mp* *mp*

Hn. *p*

N. *mf*  
Then you just

O. dan - ger - ous that way would be!

Vln. I

Vln. II *mf* *p*

Vla. *mf* *p* *mf*

Vc. I *f*

Vc. II *mf* *p* *sub. mf*

Cb. *p* *mp* *p*

43

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mf*

*mp*

*p*

*mf* growing impatient...

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

came for con-ver - sa - tion?

I come with food, if you'd al - low it.

*arco*

**B** Slower  $\text{♩} = 72$

48

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

*mp*

*mp*

*mp*

*mp*

*mp*

I would if\_ from a friend, but are you friend to me\_\_ af-ter what you did, or\_\_ ra-ther

**B** Slower  $\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*> n*

*> n*

*> n*

*p* *mp* *mf*

*> n* *mp* *mf*

*> n* *mp* *mf*

*> n*

52

Fl. *mf* *f* *mp*

Ob. *mf* *f* *expressive, unabashed*

Cl. *mp* *mf*

Bsn. *mp* *mf* *p* *mf*

Hn. *mp* *mf*

N.  
did not do? Stood by while those men seized me like a prize!

O.

Vln. I

Vln. II *mf* *f* *mp* *f* *mf* *p*

Vla. *f*

Vc. I *mf* *f* *mp* *f* *mf* *p*

Vc. II *mf* *f* *mp* *f* *mf* *p*

Cb. *mf* *f* *mp* *f* *mf* *p*

57

N.

O.

*f.*

Ne - mi - ne, what would you have me do? Op - pose the El ders and re - ta - li - ate by force, as

tremolo (light)

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*mf*  $\rightrightarrows$  *p* *mp*  $\rightrightarrows$  *p* *mf*  $\rightrightarrows$  *p* *mp*  $\rightrightarrows$  *p*

61

Hn.

N.

O.

*p*  $\rightrightarrows$  *pp*

*p* *intense* 3

And who weeps for what I've

you did? That man's chil - dren weep to - night.

**C** **Expansive** ♩ = 56

**C**

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*pp* *n* *intense, sul tasto* *mp*  $\rightrightarrows$  *pp*

*pp* *n* *intense, sul tasto* *mp*  $\rightrightarrows$  *pp*

*pp* *n* *intense, sul tasto* *mp*  $\rightrightarrows$  *pp*

*pp* *n* *intense, sul tasto* *mp*  $\rightrightarrows$  *pp*

*pp* *n* *intense, sul tasto* *mp*  $\rightrightarrows$  *pp*

*pp* *intense, sul tasto* *pp*

68

Fl.

Ob.

Cl. *intense*  
*p*

Bsn.

Hn.

N.  
lost, for what was stripped from me? My days, my work, the ocean. I will ne-ver sail a- gain.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

73 rit. . . . .

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

I will ne-ver sail a - gain, a - gain! And ev-ery night that

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.



(about ♩ = 48)

79

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

Cap tain will come to me to do as he please with me. So who, who weeps for what I've lost?

(about ♩ = 48)

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

84 **a tempo** (♩ = 56)

Fl. *mp* *ff* *p* *mp* *ff* *p* *mf* *f* *mp*

Ob. *mp* *ff* *p* *mp* *ff* *p* *mf* *f* *mp*

Cl. *weeping* *mf* *f* *mf* *f* *mf* *f* *mp*

Bsn. *weeping* *mf* *f* *mf* *f* *mf* *f* *mp*

Hn. *like a sigh* *p* *f* *p* *f*

Vln. I *normale* *mp* *ff* *p* *mp* *ff* *p*

Vln. II *normale* *mp* *ff* *p* *mp* *ff* *p*

Vla. *normale* *weeping* *mf* *f* *mf* *f* *mf* *f*

Vc. I *normale* *weeping* *p* *f* *p* *f* *p*

Vc. II *normale* *weeping* *p* *f* *p* *f* *p*

Cb. *normale* *weeping* *p* *f* *p* *f* *p*

87

Fl. *mf*  $\rightarrow$  *p*

Ob. *mf*  $\rightarrow$  *p*

Cl. *p*

Bsn.

Hn.

Vln. I *mf*  $\rightarrow$  *p*

Vln. II *mf*  $\rightarrow$  *p*  
*mp*  $\rightarrow$  *mp*  $\rightarrow$  *mp*  $\rightarrow$  *p*

Vla. *p*  $\rightarrow$  *mp*  $\rightarrow$  *p*

Vc. I *mf*  $\leftarrow$  *f*  $\rightarrow$  *mp*

Vc. II *f*  $\rightarrow$  *mp*

Cb. *f*  $\rightarrow$  *mp*

91 **D** ♩ = 60

O. *mf*

Al-ways\_ I have lived\_ a gen-tle life, faith ful\_ in de-vo-tion to my kin and o-

Vln. I *mp*  $\rightarrow$  *p*

Vln. II *mp*  $\rightarrow$  *p*

Vla. *mp*  $\rightarrow$  *p*

Vc. I *mp*  $\rightarrow$  *p*  
arco

Vc. II *mp*  $\rightarrow$  *p*

Cb. *mp*  $\rightarrow$  *p*

96

Fl. *mp* *p*

Ob. *p* *mp* *p*

Cl. *p*

Bsn. *p*

Hn.

O. *mf* *p*

be dient to the El-der's law. Al- ways\_ have I wait-ed for a wife,

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. I *mf* *p* *mf*

Vc. II *mf* *p* *mf*

Cb. *mf* *p* *mf*

100

Fl.

Ob.

Cl.

Bsn.

Hn.

O.

yearn- ing\_ for a child to call my own, \_\_\_\_\_ trust - ing\_ in a place that feels like home.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

**a little faster**

106

Fl.

Ob.

Cl.

Bsn.

Hn.

O.

But to have my faith-ful trust re - ward-ed so... so use - less was the grief that

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

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

110

O.

pa-ra-lyzed my\_ ev-ery limb. Be - lov - ed\_ El-ders scheme a-gainst be - lo-ved friend.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

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

115

Fl. *soothing*  
*p > pp*

Ob. *soothing*  
*p > pp*

Cl. *soothing*  
*p > pp*

Bsn. *soothing*  
*p > pp*

Hn. *soothing*  
*p > pp*

N. *soothing*  
*mp < mf*  
Then, let me be as wind to

O. *p*  
Watch-ing them re - strain you, I was lost at sea.

Vln. I *p* *pp* *pizz.* *p*

Vln. II *p* *pp* *pizz.* *p*

Vla. *p* *pp* *p* *pp*

Vc. I *p* *pp* *pizz.* *p*

Vc. II *p* *pizz.* *p*

Cb.

122

Fl. *p* *pp* *p* *pp* *mp*

Ob. *pp* *mp*

Cl. *p* *pp* *p* *pp* *p* *pp*

Bsn. *p* *pp* *p*

Hn. *p* *pp*

N.  
lift your sails.                      Though I can't call the wind,                      or find the way,                      I

O.

Vln. I

Vln. II *arco* *p*

Vla. *p*

Vc. I *p* *p* *arco* *mp*

Vc. II

Cb.



127

Fl. *pp* *mp* *p*

Ob. *pp* *p* *mp* *p*

Cl. *pp* *p*

Bsn. *p*

Hn.

N.  
 — can be — as a force 'gainst rough-er tides.

O.  
 Al-ways have I trust-ed in my friends,

Vln. I *p* *mp* *p* arco

Vln. II *pp* *mp* *p*

Vla. *pp* *p* *mp* *p*

Vc. I *pp* *p* *mp* *p*

Vc. II arco *p* *mp* *p*

Cb. *mp* *p*

Detailed description: This page of a musical score covers measures 127 to 130. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano (N.), and Alto (O.) voices, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The woodwinds and strings play a melodic line with triplets and dynamic markings ranging from *pp* to *mp*. The vocal parts have lyrics: '— can be — as a force 'gainst rough-er tides.' for the Soprano and 'Al-ways have I trust-ed in my friends,' for the Alto. The score is in 2/4 time and features a key signature of one flat.

131

Fl. *p*  $\leftarrow$  *mp*  $\xrightarrow{3}$  *p* *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

N.

O. *f*

ne - ver\_ ab - le to i - ma - gine that you, dear friend, you'd take up arms a - gainst

Vln. I *mp*  $\leftarrow$  *p* *mf*

Vln. II *mp*  $\leftarrow$  *p* *mf*

Vla. *mp*  $\leftarrow$  *p* *mf*

Vc. I *mp*  $\leftarrow$  *p* *mf*

Vc. II *mp*  $\leftarrow$  *p* *mf*

Cb. *mp*  $\leftarrow$  *p* *mf*

135

Fl. *mp* *mf* *p*

Ob.

Cl.

Bsn. *p* *mf* *p*

Hn. *p* *mp* *pp*

N.

O. *ff* *mp*

them. Where is this land, the home I yearned to one day ne ver leave? You

Vln. I *mp* *f* *mp* *pp*

Vln. II *mp* *f* *mp* *pp*

Vla. *mp* *f* *mp* *pp*

Vc. I *mp* *f* *mp* *pp*

Vc. II *mp* *f* *mp* *pp*

Cb. *mp* *ff* *mp* *pp*

139 rit. . . . .

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O. 

think it doe-sn't troub-le me, what you've lost? And at the hands of those I trust-ed... I am lost at sea.

rit. . . . .

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

p

**E Soothing**  
♩ = 52

145

Fl. *p* *pp* *p > pp*

Ob. *soothing*  
*p > pp*

Cl. *p > pp* *pp* *p > pp*

Bsn. *p > pp* *pp* *p > pp*

Hn. *p* *pp* *p > pp*

N. *mp* *mf*  
Then — no wind can lift your sail to-night. But per-haps a dis-tant tide may

O.

**E Soothing**  
♩ = 52

Vln. I *pizz.*  
*p*

Vln. II *pizz.*  
*p*

Vla. *p* *pp*

Vc. I *pizz.*  
*p*

Vc. II *pizz.*  
*p*

Cb.

151

Fl.

Ob.

Cl.

Bsn.

Hn.

N.  
 bear you\_ to a shore un known where I a - wait\_ you.

O.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*ppp*

*pp*

*p*

*pp*

*mp*

*mp*

*pp*

*pp*

*p*

*p*

*p*

*pp*

Red.

arco

arco

arco

arco

arco

arco

arco

arco

arco

155

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*n*

*p*

*n*

*mp*

*mp*

*mp*

*mp*

*mp*

# Act II, Scene 2

## Serene, Otherworldly, Moonlit

♩. = 60

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

- Flute:** Treble clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *p* dynamic.
- Oboe:** Treble clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *p* dynamic.
- B♭ Clarinet:** Treble clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *p* dynamic.
- Bassoon:** Bass clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *p* dynamic.
- Horn:** Treble clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *p* dynamic.
- Moonchild:** Treble clef, 3/8 time signature. Remains silent throughout the passage.
- Nemine:** Treble clef, 3/8 time signature. Remains silent throughout the passage.
- Celesta:** Treble and Bass clefs, 3/8 time signature. Starts with a rest, then plays a series of notes with a *mp* dynamic.
- Violin I:** Treble clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *sempre legato* and *sempre p* dynamic.
- Violin II:** Treble clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *sempre legato* and *p* dynamic.
- Viola:** Alto clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *pizz.* and *mf* dynamic.
- Violoncello I:** Bass clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *pizz.* and *mf* dynamic.
- Violoncello II:** Bass clef, 3/8 time signature. Starts with a rest, then plays a series of notes with a *pizz.* and *mp* dynamic.
- Contrabass:** Bass clef, 3/8 time signature. Remains silent throughout the passage.



6

Fl. *p* *mp > pp* *p*

Ob. *p* *mp > pp* *p*

Cl. *mp > pp* *p*

Bsn. *mp > pp* *p*

Hn. *mp* *pp*

Cel. *mp*

Vln. I

Vln. II

Vla.

Vc. I *mp* *pp* *ppp*

Vc. II *mp*

13

Fl. *p* > *ppp* *p* > *ppp* *p* *p*

Ob. *p* > *ppp* *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Cel. *mp* *mp*

Vln. I

Vln. II

Vla. *p*

Vc. I *p*

Vc. II

Detailed description: This page of a musical score covers measures 13 through 18. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), and Violoncello II (Vc. II). A Celesta (Cel.) is also present. The score features various dynamics such as *p* (piano), *ppp* (pianississimo), and *mp* (mezzo-piano). The Flute and Oboe parts have prominent accents and dynamic markings. The strings provide a harmonic and rhythmic foundation, with the Viola and Violoncello I parts showing more active melodic lines. The Celesta plays a supporting role with chords in measures 14 and 18.

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn.

N.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*mp*  
suspicious  
Who goes there?

*mp*

arco  
*p*

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn  
*mp*  
*slightly fearful*  
Just a child.\_\_\_\_

N.  
From the cap - tain, sent to woo\_\_\_\_ me as a mo

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn

N.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*p*

*p*

*p*

*p*

*mp*

*p*

*mp*

*pizz.*

*arco*

ther. —

Who brought — you?

less antagonistic

I came a -

41

Fl. *p* > *ppp* *p* > *ppp* *p* *p* > *ppp*

Ob. *p* > *ppp* *p*

Cl.

Bsn. *p* *mp*

Hn. *p* *pp*

Mn  
- lone. — I —

N.  
Im - press - ive, al - rea - dy a sai - - lor, — tru - ly the

Vln. I

Vln. II

Vla. pizz. *mf*

Vc. I *mp*

Vc. II

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn

N.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*ppp*

*p*

*p*

*p*

*p*

*mp*

*mp*

*p*

am a cap - tain's child.

chi - ld of a cap - tain.

Detailed description of the musical score: This page contains measures 46 through 50 of a musical score. The instruments and parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Mellophone (Mn), Trombone (N.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), and Violoncello II (Vc. II). The woodwinds and strings play in a piano (*p*) or piano-pianissimo (*ppp*) dynamic. The vocal lines (Mn and N) have lyrics: 'am a cap - tain's child.' and 'chi - ld of a cap - tain.'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn.

N.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*p*

*mp*

*pp*

*mp*

*pizz.*

*mp*

*mp*

*legato arco*

*p*

*pizz.*

*mp*

'tis late to go.

Come, — Stay



57

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn.

N.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

here, and re-turn af-ter first light.

*mp*

*pizz.* *mf*

*legato arco* *p*

62

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn.

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

arco

*p*

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn.

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*p*

*mf*

*p*

*pizz.*

*arco*

*8va*

Detailed description of the musical score: The score is for measures 66-70. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violin I, Violin II, Viola, Violoncello I, Violoncello II). The percussion part is marked with 'pizz.' and 'arco'. The woodwinds and strings have various dynamics and articulations. The percussion part is marked with 'pizz.' and 'arco'. The score includes a variety of musical notations such as notes, rests, slurs, and dynamic markings.

71

Fl. *mp*

Ob. *p*

Cl. *mp*

Bsn.

Hn. *pp*

Mn.

N.

Cel. *p* <sup>3</sup>

Ped.

Vln. I *p*

Vln. II *p*

Vla. *p* arco

Vc. I *mp* *pp* *mf* pizz.

Vc. II *mp* pizz.

**Lilting**  
♩ = 48

76

Fl. *p*

Ob. *wending, twisting*  
*mp*

Cl. *p*

Mn. *mp*

N. *mp comforting*  
Here the mur-m'ring tide seems a gen-tle lul-la-by. Yet our sea cra-dles are

Vc. I *pizz.*  
*mf*



82

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Mn.

N. rocked and robbed by the same hands. She is a  
rocked and robbed by the same hands. She is a

Vln. I *p*  
*pizz.*

Vln. II *f*

Vla.

Vc. I *p*  
*arco*

Vc. II *arco*  
*p*

88

Hn.

Mn.  
pi - ti-less one. The sea is no-one's mo - -

N.  
pi - ti-less cap - si - zer. The sea is no-one's mo - ther, nor am

Vln. I

Vln. II  
arco  
*p*

Vla.

Vc. I

Vc. II

Cb.  
*p*



92

Hn.  
*p*

Mn.  
ther.

N.  
I. \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

96

Fl. *p* *wending, twisting*

Ob. *mp*

Cl. *p*

Mn. *mp*

N. *mp*

Sil - ver shoals and shores make a plen - ti-ful rap- port. Our bel - lies

Sil - ver shoals and shores make a plen - ti-ful rap- port. Yet our bel - lies are

Vln. I

Vc. I *pizz.* *mp*

102

Fl.

Ob.

Cl.

Bsn.

Hn. *p*

Mn.

N. *p*

parched and filled by the same swells.

parched and filled by the same swell. She is a

Vln. I *p* *pizz.*

Vln. II *f*

Vla. *p*

Vc. I *arco* *p*

Vc. II *arco* *p*

108

Hn. *p*

Mn. The sea\_ aids all yet no one.

N. vol - a tile pro-vi-der. The sea\_ aids all yet no one more, like\_ I.\_\_\_\_\_

Vln. I arco

Vln. II *p*

Vla.

Vc. I

Vc. II

Cb.

115

Fl. *p* wending, twisting

Ob. *mp*

Hn. 3

Mn. *mp* Once birthed on - to shore, we re-turn for-ev - er more.\_\_\_\_\_

N. *mp* Once birthed on - to shore, we re-turn for-ev - er more.\_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc. I pizz. *mp*

Vc. II



121

Fl.

Ob.

Cl.

Mn.

N.

Vc. I

*p*

The sea cares not how long we stay nor— how

Yet— the sea cares not how long we stay nor— how



125

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn.

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p*

*p* pizz.

*f*

*p*

arco

*p*

*p*

we— go.

we— go.

She's

128

Hn. *pp*

Mn  
She's an in - scri - ta-ble em-bra-cer. The sea\_ is wil-der, stran-ger, than a-ny know.

N.  
an in - scri - ta-ble em-bra-cer. The sea\_ is wil-der, stran-ger, than a-ny know.

Vln. I *arco*  
*p*  
*arco*

Vln. II *p*

Vla. *p*

Vc. I *p*

Vc. II *p*

Cb. *p*

135

Fl.

Ob. *p* *mp* *mf* *p*

Cl.

Bsn.

Hn. *p*

Mn

N. *Tis*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

143

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Mn  
true then, you will not wed?

N. *mp*  
Not him, nor

Vln. I *p*

Vln. II *p*

Vla. *pizz.* *mf* *legato arco* *p*

Vc. I *pizz.* *mp*

Vc. II

148

Fl.

Ob.

Cl.

Bsn.

Hn.

Mn.

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*p*

*f*

*pizz.*

*mf*

a - ny man who keeps me a - shore. My heart is al - rea - dy

153

Fl. *p* *mp* *pp*

Ob. *p* *mp* *pp*

Cl. *p* *mp* *pp*

Bsn. *mp* *pp*

Hn. *mp* *pp*

Mn.

N. *mp*  
 with the sea. My

Cel. *p*  
*Red.*

Vln. I *p*

Vln. II *p*

Vla. *legato arco* *pizz.* *arco*  
*p* *mf* *p*

Vc. I *legato arco* *pizz.* *arco*  
*p* *mp* *p*

Vc. II *pizz.* *arco*  
*mp* *p*

Cb. *p*

158

Mn

N.  
child, you will find a mother some day, but

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.



162

Mn

N.  
not in me.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*p*

*pp*<sup>3</sup>

*p*

*p*

167

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*



rit. . . . .

171

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

*pp*

*pp*

*pp*

*p*

rit. . . . .

Ped. . . . .

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

*p*

*p*

*p*

*pizz.*

*mf*

# Act II, Scene 3

**Angular, Accusatory**  
♩ = 90

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

Mother

Nemine

Celesta

Violin I

Violin II

Viola

Violoncello I

Violoncello II

Contrabass

*ruthless*  
*f*

*agitated*  
*f*

Tell me, what's the dif-fer-ence bet-ween the fate you sought to spare me from and the



5

Fl. *mp* *f*

Ob.

Cl. *ruthless* *f*

Bsn. *mp* *p* *mp* *p* *f* *ruthless*

Hn.

M. *mf* *smooth, reassuring* 3  
 Save your ques-tions, Nemi ne.

N. fate. you have re - signed me to? I know

Vln. I

Vln. II

Vla. *mp* *f* *ruthless* *f*

Vc. I *mp* *f* *ruthless* *f*

Vc. II *mp* *f* *ruthless* *f*

Cb. *mp* *f* *mp* *p* *mp* *p* *f* *ruthless*

11

Fl. *f* *mp*

Ob. *f* *mp*

Cl.

Bsn.

Hn.

M.

N.  
 what an un wed\_ wo man risks when she's at sea. But you've as-sured\_\_\_\_\_ me\_ that same fate dai-ly!

Vln. I

Vln. II *p* *f*

Vla. *mp* *f*

Vc. I *mp f* *mp < f*

Vc. II *mp f* *p* *f*

Cb. *p* *f*

16

Fl. *fiery*  
*mp* — *mf* *mp*

Ob.

Cl. *fiery*  
*mp* — *mf* *mp*

Bsn. *ruthless*  
*mp* — *p* *mp* — *p* *f*

Hn. *ruthless*  
*mf*

M. *protective*  
What do you know of that fate?

N. En-ough: that the Captain will come night-ly to do to me what one may

Vln. I *mp*

Vln. II *mp*

Vla. *ruthless*  
*f*

Vc. I *ruthless*  
*f*

Vc. II *ruthless*  
*f*

Cb. *ruthless*  
*mp* — *p* *mp* — *p* *f*

22 rit. . . . .

Fl. *f* *mf*

Ob.

Cl. *f* *mf*

Bsn.

Hn.

M.

N. *mp*

some-day do at sea. And I know the El- ders act-ed

rit. . . . .

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mp* *f* *pp* *hushed*

Vc. I *mp* *f* *pp* *hushed*

Vc. II *mp* *f* *pp* *hushed*

Cb. *mp* *f* *pp* *hushed*

a tempo

Fl.

Ob.

Cl.

Bsn. *ruthless*  
*f*

Hn. *ruthless*  
*f*

M. *f* confident, benificent  
Yes, child, by my hand, which now spares \_\_\_\_\_ you!

N. by your hand. \_\_\_\_\_

a tempo

Vln. I

Vln. II

Vla. *ruthless*  
*ppp* *f* *mp*

Vc. I *ruthless*  
*ppp* *f* *mp*

Vc. II *ruthless*  
*ppp* *f* *mp*

Cb. *ruthless*  
*ppp* *f* *mp*

36 rit. . . . .

Fl. 3/4 2/4 3/4

Ob. 3/4 2/4 3/4

Cl. 3/4 2/4 3/4  
*hushed*  
*mp* *p* *mp*

Bsn. 3/4 2/4 3/4  
*f* *mp* *f* *mp* *p* *mp*  
*hushed*

Hn. 3/4 2/4 3/4  
*f* *mp* *mf*

M. 3/4 2/4 3/4  
 — Since you have proved to fol - low through — on your threats, the El - ders\_ ac - cept - ed.

N. 3/4 2/4 3/4

rit. . . . .

Vln. I 3/4 2/4 3/4

Vln. II 3/4 2/4 3/4

Vla. 3/4 2/4 3/4  
*f* *mp* *f* *mp* *p* *mp*  
*hushed*

Vc. I 3/4 2/4 3/4  
*f* *mp* *f* *mp* *p* *mp*  
*hushed*

Vc. II 3/4 2/4 3/4  
*f* *mp* *f* *mp* *p* *mp*  
*hushed*

Cb. 3/4 2/4 3/4  
*f* *mp* *f* *mp* *p* *mp*  
*hushed*

Entolling

♩ = 60

43

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

Cel.

Entolling

♩ = 60

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

51 **a tempo** (♩ = 90) A

Fl. *f* *mf* *p*

Ob.

Cl.

Bsn.

Hn.

M. *f*  
O - ri son...\_

N. *mf* 3  
ri - son?\_ He... would ne-ver a-gree to that.

**a tempo** (♩ = 90) A

Vln. I *f* *f* *mf* *p*

Vln. II *f* *f* *mf* *mp* *p*

Vla. *f* *f* *mf* *mp* *p*

Vc. I *f* *f* *mf* *mp* *p*

Vc. II *f* *f* *mf* *mp* *mp*

Cb. *f* *f* *mf* *mp*

56 *mp*

M. *mp*  
But the... choice is not his... to make. He will... fol - low the... El-ders law.

N.

Vc. II

Cb. *f*



60 *argumentative*  
*mf*

Ob.

Cl. *argumentative*  
*mf*

M.

N. *mf*  
 You know he could ne - ver keep me on the shore.

Vc. II

Cb.

Would you spoil his dream of



63

Ob.

Cl.

M.

N. *mf*  
 I would give him chil - dren, then re-turn to sea!

Vln. I *argumentative*  
*mf*

Vc. II

— fa - mi - ly? Lov - ing and com fort - ting?

66

Fl. *f*

Ob.

Cl.

M. *f*  
And who will nurse the child? Pro - tect him, teach him, love him?

N.

Vln. I *f*

Vln. II *mp*

Vc. II



68

Fl.

Ob.

Cl.

Bsn. *mf*

M. *f*  
Your du - ty is done at your young-est child's be - troth - al...

N.

Vln. I *f*

Vln. II *f*

Vc. II

71

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *f*

Bsn. *mf*

Hn. *mf*

M. *ff*

N.

Vln. I *ff*

Vln. II

Vla. *f*

Vc. I *f*

Vc. II *f*

Cb. *f*

Heed your hus - band's com - mand! Or would you have

74

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

him en-dure the shame not on - ly of mea - ger fam - ily

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

77

Fl. *ff* *mf* *f*

Ob. *ff* *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hn. *mf*

M. *mf*  
 but of your dis - ob - ed - i - ence? Be glad for this

N.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Cb. *mf*

81

Fl. *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Ob. *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Cl. *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Bsn.

Hn.

M.  
com-pro-mise. O - ri - son is a kind man, far kind - er than the cap - tain, a gen - tl-er

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

87

Fl. *mp* *f* *ff* *fff* [3]

Ob. *mp* *f* *ff* *fff* [3]

Cl. *mp* *f* *fff* [3]

Bsn. *fff* [3]

Hn. *f* *ff*

M.  
hus - band.

N.

Vln. I *f* *ff* [3]

Vln. II *f* *ff* [3]

Vla. *f* *ff* [3]

Vc. I *f* *ff* [3]

Vc. II *f* *ff* [3]

Cb. *f* *ff* [3]

92 **B**

M.

N. *p* *mp*

Vla. *f* *mp*

97

Fl. *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *mp*

M.

N. *f* *mp*

Vln. I *p* *mp* *hushed* *ppp*

Vln. II *p* *mp* *hushed* *ppp*

Vla. *p* *mp* *hushed* *ppp*

Vc. I *p* *mp* *hushed* *ppp*

Vc. II *p* *mp* *hushed* *ppp*

Cb. *p* *mp* *hushed* *ppp*



100

M. *mp* Be \_\_\_\_\_ at peace, my wi - ld rose. \_\_\_\_\_ Mo-

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.



105

M. - ther-hood will suit you bet-ter than \_\_\_\_\_ you fear. \_\_\_\_\_

N.

Vln. I *tremolo sul pont*

Vln. II *tremolo sul pont*

Vla.

Vc. I

Vc. II

Cb.

**C**  
111

Fl. *mf*

Ob. *mp*

Cl. *p* *hushed* *mp* *p*

Bsn. *hushed* *mp*

Hn. *p* *mp* *p* *mp*

M.

N. *mf*  
I am no rose, nor an - y o - ther flower, nor an - y be - ing that sits i - dl - y

**C**

Vln. I

Vln. II

Vla. *p*

Vc. I *p*

Vc. II *p*

Cb. *p*

118

Fl. *mp* *p*

Ob. *mp* *p* *ppp*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn.

M.

N.  
 \_\_\_\_\_ up - on the earth, ac-cept-ing of its fate. \_\_\_\_\_ You would shape me

Vln. I normal *mf* *p* *pp*

Vln. II normal *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. I *mf* *p* *pp*

Vc. II *mf* *p* *pp* *f*

Cb. *n*

124

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *-mf* *f* *p*

Hn. *mf* *p*

M.

N.  
 — as a prize and strip me of my self. — I am no wo-man. — I am

Cel. *mf*

Vln. I *-mf* *f*

Vln. II *-mf* *f*

Vla. *f*

Vc. I *cantabile* *f*

Vc. II *cantabile* *f* *mp*

Cb. *f* *mp* *f* *mp*

131

Fl. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Ob. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Cl. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Bsn. *p*  $\rightarrow$  *f*  $\rightarrow$  *p* *mp* *mf*  $\rightarrow$  *p*

Hn. *p*  $\rightarrow$  *mf*  $\rightarrow$  *p* *mp* *mf*  $\rightarrow$  *p*

M.

N.  
 wild though, yes, — and I will make my own fate, my own tides — and

Cel. *mf*

Vln. I *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Vln. II *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Vla. *mf*  $\rightarrow$  *p*

Vc. I *mf*  $\rightarrow$  *p*

Vc. II *mf*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *mf*  $\rightarrow$  *p*

Cb. *mf*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *mf*  $\rightarrow$  *p*

137

Fl. *mf* *mp* *p* *mf*

Ob. *mf* *mp* *p* *mf*

Cl. *mf* *mp* *p* *mf*

Bsn. *mf* *mp*

Hn. *mp* *p*

M.

N.  
ride them to the shores of my own choo sing. I will shape my-self ac - cord ing to my

Cel.

Vln. I *mf > p* *mp*

Vln. II *mf > p* *mp*

Vla. *mf > p* *mp*

Vc. I *mf > p* *mp*

Vc. II *mf > p* *mp*

Cb. *mf > p* *mp*

144

Fl. *p* — *mf* — *p* **D**

Ob. *p* — *mf* — *p*

Cl. *eerie*  
*mf* — *p* — *mf* — *p*

Bsn. *eerie*  
*p* — *mf* — *p*

Hn. *eerie*  
*p* — *mf* — *p*

M.

N.  
will and cast out to sea that which fate has given me.

Cel.

Vln. I *eerie*  
*p* — *p* — *p* **D**

Vln. II *eerie*  
*p* — *p* — *p*

Vla. *eerie*  
*p* — *p*

Vc. I *eerie*  
*p* — *p*

Vc. II *eerie*  
*p* — *p*

Cb. *eerie*  
*p* — *p*

152

Fl. *p*  $\overset{5}{\curvearrowright}$  *mf*  $\curvearrowright$  *mp* *ff* *anguished*

Ob. *p*  $\curvearrowright$  *mf* *ff* *anguished*

Cl. *p*  $\overset{5}{\curvearrowright}$  *mf*  $\curvearrowright$  *mp* *ff* *anguished*

Bsn. *p*  $\overset{5}{\curvearrowright}$  *mf*  $\curvearrowright$  *ff* *anguished*

Hn. *p*  $\curvearrowright$  *mf* *ff* *anguished*

M.

N. (takes out knife) *ff* *anguished*  
 (With a cry of anguish, Nemine slices the knife across her chest and falls to the ground.)

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff* 3:2

Vc. I *mp*  $\overset{5}{\curvearrowright}$  *ff*

Vc. II *ff*

Cb. *ff*



156

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*mf*

*mf*

*mf*

*mf*

(She rushes to Nemine's side and calls a flame to stop the bleeding)

3:2

159

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*f*

*mf*

*p*

*n*

My child, my foo - lish daugh ter what sense - less suf fring

163

M. *— have you in - flic - ted u - pon your self\_ and\_ your fu - ture hus - band, O -*

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.



168

M. *ri - son?\_ Speak\_ not. We're leav - ing, El - ders\_ be damned.\_*

N.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p mp pp*

**E**  
173

Fl. *f* *ppp*

Ob. *p* *mf* *p* *mf*

Cl. *mf* *erie* *p* *mf* *p* *mf* *p*

Bsn. *erie* *p* *mf* *p* *mf* *p*

Hn. *erie* *p* *mf* *p* *mf* *p* *ppp*

(Mother and Nemine exit together.)

M. *erie*

N. *erie*

Pno. *f* *ppp*

**E**

Vln. I *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *ppp*

Vla. *p* *p* *p* *p* *pp*

Vc. I *p* *p* *p* *p* *pp*

Vc. II *p* *p* *p* *p* *pp*

Cb. *p* *p* *p* *p* *pp*

180

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

seamlessly into next movement

(attacca)

# Act III, Scene 1

**Heavy, Faltering**  
♩ = 48

Flute

Oboe *despairing*  
*mp* < *mf* > *p*    *mp* < *mf* > *p*    *mf* < *f* > *mp* 3

B♭ Clarinet

Bassoon

Horn

Nemine

Orison

Percussion *bass drum*  
*ppp* < >    *ppp* < >

**Heavy, Faltering**  
♩ = 48

Violin I *despairing*  
*mp* < *mf* > *p*    *mp* < *mf* > *p*    *mf* < *f* > *mp* 3

Violin II *pp* < >    *pp* < >    *pp* < >

Viola *like a sigh*  
*pp* < >    *pp* < >    *pp* < >

Violoncello I *like a sigh*  
*p* < >    *p* < >    *p* < >

Violoncello II *like a sigh*  
*p* < >    *p* < >    *p* < >

Contrabass *like a sigh*  
*p* < >    *p* < >    *p* < >

4

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Perc.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*f* *p*

*mp* < *mf* > *p* *mp* < *mf* > *p* *mp* < *mf*

*despairing*

*p* *mf* > *p* *mp* < *mf* > *p*

*pp* *pp* *pp* *pp*

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

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

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

8 **A**

Fl. *p* *p*

Ob. *p* *p*

Cl. *mp* *n*

Bsn. *mp* *mp*

Hn.

N. *mf*  
Leave\_ me be. If\_ the El-ders see you-

O. *mf*  
Not yet. They do\_not

Perc. Celesta *mf* To Perc.

**A** sul tasto

Vln. I *mp* *pp* *p* *mp* *pp* *p* *mp*

Vln. II

Vla. *mp* *n* *p* *p*

Vc. I *mp* *p* *p*

Vc. II *mp*

Cb. *mp* *p* *p*



14

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Cl.

Bsn.

Hn. *p* *p* *pp*

N.  
If the El-ders see you, —

O.  
care. They've re-solved that our be-tro-thal stands.

Cel. Percussion  
bass  
drum *p*

Vln. I *p* *mp*

Vln. II

Vla. *mp* *mp* *p*

Vc. I *mp* *mp* *n*

Vc. II

Cb. *mp* *mp* *n*

19

Fl. *p*

Ob. *p*

Cl.

Bsn. *p* *pp*

Hn. *pp*

N.  
Leave me be. What else is there to do? I sought to

O.  
Do you have no-thing to say? \_\_\_\_\_

Perc. Celesta *p*

Vln. I *p* *mp*

Vln. II *mp* *p* *mp* *p* molto vibrato

Vla. *p* *p* *mp* *p* *p* *mp* molto vibrato

Vc. I *p* *p* *mp* *p* *mp*

Vc. II *p* *mp*

Cb. *p* *p* *mp* *p* *mp*

24

Fl. *mp* *ppp*

Ob.

Cl.

Bsn.

Hn. open *p* with Orison

N. *3*  
save your dreams... since mine were lost. And still I failed in that.

O. *f*  
For-get our

Cel. To Perc.

Vln. I

Vln. II

Vla. *p* *pp*

Vc. I *p* *n* *p* *pp* *n*

Vc. II *p* *n* *p* *pp*

Cb. *p* *mp* *n*

28

Fl.

Ob.

Cl. *p* *mp* *p* *n*

Bsn. *sfp*

Hn. *mf* *pp*

N.

O. *mp*  
 dreams! What of the El - ders' \_de - ci - sion? \_\_\_\_\_

Vln. I

Vln. II

Vla. *mp* *p*

Vc. I *mp* *p* *p* *pp* *n*

Vc. II *mp* *p* *pp* *mp* *ppp*

Cb. *mp* *mf* *pp* *p* *ppp*

**B**

35

Fl. *mp* *ppp* *mp*

Ob.

Cl. *ppp* *pp* *n*

Bsn.

Hn.

N. *p* *mp*  
No morerage. What - e - ver flame burned wi - thin me has

O.

**B**

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. I *ppp* *p*

Vc. II *ppp* *p*

Cb.

43

Fl. *mp* *p*

Ob.

Cl.

Bsn.

Hn. *consoling* *pp* *p* *pp*

N. *> p* *mp* *3* *3* *3* *3* *3*

died. No more fear as I lis - ten to your gen - tle lul-la-

O.

Vln. I *mute off*

Vln. II *mute off*

Vla. *mute off*

Vc. I *mute off*

Vc. II

Cb.

49

Fl. *p* *mf* *ppp*

Ob. *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Hn. *mp* *p* *mp* *p*

N. by.

O. *mf* *p*

That's what they want!... Our be - tro - that is pu-nish-ment.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. I *mp* *p*

Vc. II *mp* *p*

Cb. *ppp* *p* *ppp*

55

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p* < *mp* > *p* *mp*

*mf*

No more fear. My rage, em-braced by in-scru-ta-ble tides, sub-

*mp*



62

Fl.

Ob. *mp* *gliss.* *bend* *timbre trill* *p*

Cl. *mp* *mp* *p*

Bsn. *mp* *mp* *p* *mp* *p*

Hn. *mp* *p* *mp* *p*

N. sides. No more rage, — no more fear if —

O.

Cel. Percussion swirl ocean drum *ppp* *ppp* To Cel.

Vln. I *p*

Vln. II *p*

Vla. *mp* *ppp* *mf* *p*

Vc. I *p*

Vc. II *p*

Cb. *mf* *p* *3* *mp* *n* *p*

with Nemine unwavering

with Nemine unwavering

68

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

Cel.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*mf*

*f*

*mf*

*f*

*mf*

*p*

*mp*

*mf*

*mp*

*f*

*mp*

*p*

*mp*

*f*

*mf*

*mp*

*f*

*mp*

*ppp*

*mp*

*p*

— I re- turn — for ev - er - more — to — your mur - m'ring swells. —

Celesta

To Perc.

sul pont tremolo

sul pont tremolo

sul pont tremolo

sul pont tremolo

**C**

73

Fl. *p*

activated air sounds

Ob. *mp* bend repeat bend occasionally at different pitch levels and short durations

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mp* *p*

N.

O. *mp* What's this? What kind of wave ris-es. like a fog and

Percussion

superball mallet

Celesta *mp*

To Perc.

**C**

Vln. I *pp* sul tasto *mf*

Vln. II *pp* sul tasto *mf*

Vla. *p* sul pont *ppp* sul tasto *mf*

Vc. I *pp* sul tasto *mf*

Vc. II *pp* arco *p* *ppp*

Cb. *p* *ppp*

77

Fl.

Ob.

Cl.

Bsn.

Hn.

N.

O.

wait, un - wav - 'ring? What is the sea when it stands still as stone?

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

**D**

82

N. *mp*  
As it moves,

O.

**D**

play these three pitches as fast as possible  
*bubbling, frothing*

Vln. I *arco*  
*p*

Vln. II *arco*  
*p*

Vla. *arco*  
*p*

Vc. I *arco*  
*p*

Vc. II *p*

Cb. *p*

play these three pitches as fast as possible  
*bubbling, frothing*

play these three pitches as fast as possible  
*bubbling, frothing*

play these two pitches as fast as possible  
*bubbling, frothing*

84

N. *it seems more beast than sea.*

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

86

Fl.

Ob.

N. *I know not what it is, I*

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

88

Fl. *capricious, effortless*  
*mp* *f* *mf*

Ob.

N.  
 know not what it is, but it is mine! Mine to

O.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Cb. *mf*

91

Fl. *f* *mf*

Ob. *p* *mf*

N.  
make my own fate, and my own tides!

O.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

Cb. *mp*



94

Fl.

Ob.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

Mine to ride to shores of my own choo - sing.

96

Fl.

Ob.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*mp*

*p*

*mf*

No man can call the

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

98

Fl. *mf* *p* *p* *mf* 3

Ob.

N. I am no man... Then

O. sea. Nor a - ny wo man...

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

100

Fl. *mp*

Ob. *p* *mf* *mp* *pp*

Cl.

Bsn.

Hn.

N. *3*  
 what am I? Im - pos - si - ble?

O. *with delight*  
 Im -

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

102 **molto rit.**

Fl.

Ob. *mf*

Cl. *mf*

Bsn. *mf* *ff*

Hn. *f* *ff*

N.

O. pos - si - ble!

Cel. Percussion  
bass drum *p* *f*

**molto rit.**

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

**E**

104 **a tempo**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

N.  
With the im - pos - si - ble, I can leave this place for - ev - er!

O.  
With the im - pos - si - ble, you can leave this place for - ev - er!

Perc. *mf p*

dark round tone  
gong

**E**

**a tempo**

Vln. I *ff*

Vln. II *ff*

Vla. *fff*

Vc. I *ff*

Vc. II *sfz > mp*

Cb. *sfz > mp*

# Act III, Scene 2

**Fleeing**  
♩ = 200

Flute  
*f*

Oboe  
*f*

B♭ Clarinet  
*ff*

Bassoon  
*f*

Horn  
*f*

Celesta  
*f*

Mother

Nemine

Orison

Violin I  
*f* *p* *f* *p*  
*as a seething mass*

Violin II  
*f* *p* *f* *p*  
*as a seething mass*

Viola  
*f* *p* *f* *p*  
*as a seething mass*

Violoncello I  
*f* *p* *f* *p*  
*as a seething mass*

Violoncello II  
*f* *p* *f* *p*  
*as a seething mass*

Contrabass  
*f* *f* *pizz. arco* *pizz. arco*

5

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

M.

N.

O.

Vln. I  
play these three pitches as fast as possible  
*bubbling, frothing*

Vln. II  
play these three pitches as fast as possible  
*bubbling, frothing*

Vla.  
play these three pitches as fast as possible  
*bubbling, frothing*

Vc. I  
play these three pitches as fast as possible  
*bubbling, frothing*

Vc. II  
play these three pitches as fast as possible  
*bubbling, frothing*

Cb.  
play these two pitches as fast as possible  
*bubbling, frothing*



**A**

7

Fl. *f*  $\rightarrow$  *mp*

Ob.

Cl. *f*  $\rightarrow$  *mp*

Bsn. *f*  $\rightarrow$  *mp*

Hn. *f*  $\rightarrow$  *mp*

M.

N. *mf*  
Lan-tern light

O. *mf*  
Lis-ten! Voi-ces\_\_ ap- proach.

**A**

Vln. I *sfz*  $>$  *mp*

Vln. II *sfz*  $>$  *mp*

Vla. *sfz*  $>$  *mp*

Vc. I *sfz*  $>$  *mp*

Vc. II *sfz*  $>$  *mp*

Cb. *sfz*  $>$  *mp*

12

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p* 3:2 < *mp* > *p* *p* 3:2 < *mf*

*mf* (offstage) *f* (arriving onstage)

Ne - mi - ne! Ne - mi - ne!

— too. We've no time.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

18

Fl. *mp* *mf*

Ob. *mf p* *mf*

Cl. *mf*

Bsn. *mp* *mf*

Hn. *p* *mf*

M. *f*  
 My child, my daugh - ter, stay with me! I beg you,

N.

O.

Vln. I *mf* *f* 3:2

Vln. II *mf*

Vla. *mf < f* 3:2

Vc. I *mf*

Vc. II *mf* *f*

Cb. *mf* *f*

23

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

come a shore!\_\_\_\_\_

*mp*  
And I beg you hush! There's no place\_ for me here.

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*mp*

*mp*

*mp*

28

Fl. *mp*

Ob. *mp*<sup>3</sup>

Cl.

Bsn.

Hn. *mp*

M. *mf*  
In that ti-ny ves-sel, the sea of - fers on-ly death!

N. *mf*  
You made that so. — The

O.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Cb. *mf*

35

Fl. — — — — —

Ob. — — — — —

Cl.  $f \rightarrow mp$  — — —  $f \rightarrow mp$  — — —

Bsn.  $f \rightarrow mp$  — — —  $f \rightarrow mp$  — — —

Hn. — — — — —

M. — — — — —

N.  $f$  — — — — — 2 —  
 sea has of fered so much more to me! As you call a flame, I call the

O. — — — — —

Vln. I  $f \rightarrow mp$  — — — — —  $mf \rightarrow p$  — — — — —

Vln. II  $f \rightarrow mp$  — — — — —  $mf \rightarrow p$  — — — — —

Vla.  $p$  — — — — —  $mp$  — — — — —

Vc. I  $f \rightarrow mp$  — — — — —  $mf \rightarrow p$  — — — — —

Vc. II  $f \rightarrow mp$  — — — — —  $mf \rightarrow p$  — — — — —

Cb.  $f \rightarrow mp$  — — — — —  $mf \rightarrow p$  — — — — —

41

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*f* > *mp*

*mf*

Im - pos - si - ble! You are fev - rish from your wound. —

— sea. —

*mf*

It's true! —

Detailed description: This page of a musical score, numbered 41, contains parts for woodwinds, vocal soloists, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The vocal soloists are the Male (M.) and Female (N.) voices, and the Oboe (O.) part includes lyrics. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The score is in 3/4 time and features dynamic markings such as *f*, *mp*, and *mf*. The vocal parts have lyrics in English: "Im - pos - si - ble! You are fev - rish from your wound. —" for the male voice, "— sea. —" for the female voice, and "It's true! —" for the oboe.

**B** ♩ = 200

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

M.

N.

O.

Help! Help!

**B** ♩ = 200

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*as a seething mass*

*mf* *pp* *p*

*f*



49

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*as a seething mass*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*pizz. f arco*

*pizz. arco*

*p*

*f*

*p*

They are here! — Help! Help! I've found them!

52

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

O. *mf*  
Get in, quick! I'll lo - wer you.

Vln. I  
*mp*  
play these three pitches as fast as possible  
*bubbling, frothing*

Vln. II  
*mp*  
play these three pitches as fast as possible  
*bubbling, frothing*

Vla.  
*mp*  
play these three pitches as fast as possible  
*bubbling, frothing*

Vc. I  
*mp*  
play these three pitches as fast as possible  
*bubbling, frothing*

Vc. II  
*mp*  
play these three pitches as fast as possible  
*bubbling, frothing*

Cb.  
*mp*  
play these two pitches as fast as possible  
*bubbling, frothing*

54 C Bittersweet Farewell

Fl. *mf* *p*

Ob.

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mp* *p*

Cel.

M.

N.

O.

C Bittersweet Farewell

Vln. I *sfz* *f* *mp*

Vln. II *sfz* *f* *mp* *p* *mp > p*

Vla. *sfz* *f* *p*

Vc. I *sfz* *f* *mp*

Vc. II *sfz* *f* *mp*

Cb. *sfz* *mp*

59

Fl. *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p*

Ob. *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p*

Cl. *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p*

Bsn.

Hn.

M.

N. *mf* *2:3*  
 The sea is clear.\_\_\_\_ Storms lie winds a- way.\_\_\_\_

O. *mf* *2:3*  
 And storms lie winds a- way.\_\_\_\_

Vln. I

Vln. II *mp*  $>$  *p* *p*  $<$  *mp*  $\rightarrow$  *mp*

Vla. *mp*  $<$  *mf*

Vc. I *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Vc. II *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

Cb. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

65

Fl. *mf* > *p* *p*

Ob. *mf* > *p* *p*

Cl. *mf* > *p* *p*

Bsn. *p* < *mf*

Hn.

M.

N. O - ri - son, may your

O. May you rise on gent - ly fro-thing tides.

Vln. I

Vln. II *p* *mp* > *p* *mp*

Vla. *p* < *mp*

Vc. I *f* > *mp*

Vc. II *f* > *mp*

Cb. *f* > *mp*

Detailed description: This page of a musical score covers measures 65 through 68. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting in measure 65, with dynamics ranging from mezzo-forte (mf) to piano (p). The string section (Violins I & II, Viola, Violoncello I & II, and Contrabass) provides harmonic support, with dynamics ranging from piano (p) to forte (f). The vocal parts (Soprano and Alto) enter in measure 67 with the lyrics "O - ri - son, may your" and "May you rise on gent - ly fro-thing tides." respectively. The score includes various musical notations such as slurs, accents, and dynamic markings.

70

Fl. *mf* > *p*

Ob. *mf* > *p* *mp*

Cl. *mf* > *p*

Bsn. *mf* > *p*

Hn. *mf* > *p*

M.

N. *2:3*  
winds be e-ver swift... Go with me? You can

O. Let me go with you!

Vln. I *mf* > *p*

Vln. II *p* *mf* > *p*

Vla. *mf* > *p*

Vc. I *mf* > *p*

Vc. II *mf* > *p*

Cb. *mf* > *p*

76

Fl. *mp* *mf*

Ob.

Cl.

Bsn.

Hn. *p*

M.

N. <sup>2</sup>  
 have a fam - 'ly here, and a home. \_\_\_\_\_

O. *ff*  
 Where is \_\_\_\_\_ this.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. I *mp* *f*

Vc. II *mp* *f*

Cb. *mp* *ff*

80

Fl.

Ob.

Cl.

Bsn.

Hn.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

— place I once called home? — I longed to —

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

*>mp* *pp* *p*

*>mp* *pp* *p*

*>mp* *pp* *p*

*>mp* *pp* *p*

*>mp* *pp* *p*

*>mp* *pp* *p*



84

Fl.

M.

N.

O.

— one day ne - ver leave its shores. — But now — it's gone as though a dream

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

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

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

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

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

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

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

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

89

Fl.

M.

N.

O.

— at dawn, — and seem - ing just as real a thing to — me. — More

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*p* *mf* *mp*

*p* *mf* *mp*

*p* *mf* *mp*

*p* *mf* *mp*

*p* *mf* *mp*

*p* *mf* *mp*

*p* *mf* *mp*

*p* *mf* *mp*

*mp* *f*

96

Fl. *p* ————— *mp*

M.

N.

O. *mp* *mp*

home - sick ————— now than e're be - fore, ————— I'm

Vln. I *f* ————— *mp* ————— *pp*

Vln. II *f* ————— *mp* ————— *pp*

Vla. *f* ————— *mp* ————— *pp*

Vc. I *f* ————— *mp* ————— *pp*

Vc. II *f* ————— *mp* ————— *pp*

Cb. *ff* ————— *mp* ————— *pp*



100

M.

N.

O. *p*

lost — at sea, one no way-fin-ding can bring me home — from - that is - gone. So

Vln. I *p* ————— *mp* ————— *ppp*

Vln. II *p* ————— *mp* ————— *ppp*

Vla. *p* ————— *mp* ————— *ppp*

Vc. I *p* ————— *mp* ————— *ppp*

Vc. II *p* ————— *mp* ————— *ppp*

Cb. *p* ————— *mp* ————— *ppp*

108

M.

N.

O.

how \_\_\_\_\_ can I re-main\_ to raise a child\_ here, \_\_\_\_\_ lest she share\_ your\_ am - bi - tion?

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*pp* *mf* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *ppp*

116

Fl.

Cl.

M.

N.

O.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

*mf*

You may join me on one\_ con - di - tion: swear\_ to me\_ as your

**D** ♩. = ♩

120

Fl. *shimmering*  
*mf > p*

Ob. *shimmering*  
*mf > p*

Cl. *ppp*  
*mf > p*  
*shimmering*

Bsn. *mf > p*  
*shimmering*

Hn. *f*

Cel.

M.

N. *f* full, strong tone  
Cap tain... Then... we are sworn... at

O. That I swear...  
*f*

**D** ♩. = ♩

Vln. I *pulling against the tide*  
*f*

Vln. II *ppp*  
*mp < mf*

Vla. *cresting, bobbing*  
*f*

Vc. I *powerful, grounding*  
*f > mp*

Vc. II *powerful, grounding*  
*f > mp*

Cb. *powerful, grounding*  
*f > mp*

126

Fl. *mf* > *p* *mp* *mf* > *p*

Ob. *mp* *mf* > *p* 3

Cl. *mf* > *p* *mp*

Bsn. *mf* > *p* *mf* > *p* *mf* > *p*

Hn. *mf* > *p* *mp* *mf* > *p*

M.

N. sea. Come my friend, to - ge-ther we will seek a - no-ther

O.

Vln. I *sim.* 3

Vln. II 3 3

Vla. 3 3 3 3 3 3

Vc. I *f* > *mp* *f* > *mp* *f* > *mp*

Vc. II *f* > *mp* *f* > *mp* *f* > *mp*

Cb. *f* > *mp* *f* > *mp* *f* > *mp*

131

Fl. *mf* > *p* *p* *mf* > *p*

Ob. *mf* > *p* *p* *mf* > *p*

Cl. *mf* > *p* *p* *mf* > *p*

Bsn. *mf* > *p* *p* *mf* — *ppp*

Hn. *mf* > *p* *p* *mf* > *p*

M.

N. world!

O.

Vln. I *mp*

Vln. II

Vla. *f* > *mp* *mf* > *p*

Vc. I *f* > *mp* *mf* > *p*

Vc. II *f* > *mp* *mf* > *p*

Cb. *f* > *mp* *mf* — *ppp*

135

**E** intimate, warm

Fl.

Ob.

Cl. intimate, warm  
*p*

Bsn. intimate, warm  
*p*

Hn.

Cel.

*Red.*

M. *mp* The Mother's Blessing  
May— you sail on fair-er

**E**

Vln. I

Vln. II *ppp* *n*

Vla. *ppp* intimate, warm *p*

Vc. I *ppp* intimate, warm *pp*

Vc. II *n* intimate, warm *pp*

Cb.

142

Fl. *p* *mp*

Ob.

Cl. *p* *mp*

Bsn. *p* *mp*

Hn.

Cel. *p*

M.  
winds than bore you here. May your

Vln. I *pp* *mp* intimate, warm

Vln. II

Vla. *mp* *p*

Vc. I *mp* *p*

Vc. II *mp* *p*

Cb.



146

Fl. *pp* *p* *p*

Ob.

Cl. *pp* *p* *p*

Bsn. *pp* *p* *p*

Hn.

Cel. *p*

M.  
vo - ya-ges be fruit - - ful and your tides be strong. May your chil- dren

Vln. I *n*

Vln. II

Vla. *mp* *p*

Vc. I *pp* *pp*

Vc. II *n* *pp*

Cb.

150

Fl.

Cl.

Bsn.

Cel.

M.

Vln. I

Vla.

Vc. I

Vc. II

*n* *p* *n*

*mp* *p*

*p* *pp*

3

3

3

sail on fair - er winds than bear you a -

153

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Cel. *pp* *p*

M. way from me, my love. That all

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

156

Fl.

Cl.

Bsn.

M. our child - ren may be borne on gent - ler tides.

Vla.

Vc. I

Vc. II

161

very freely, unaccompanied

M. *p* Whe - ther they call wind or flame or sea.

# APPENDIX

## LIBRETTO

### Characters

Nemine, Contralto

A young sailor: fierce, intense, defiant, Nemine will let nothing keep her from the sea.

Orison, Baritone

Her friend, also a sailor: gentle, trusting, and hopeful, he must choose whether to sacrifice the life he thought he wanted for an uncertain future.

Mother, Soprano

Nemine's dutiful, strategic, and adoring mother, who puts everything into creating the best possible life for her daughter.

### Setting

In a land where wind and flame can be summoned with the voice, an isolated maritime society survives among an archipelago of rocky islands.

### Summary

Sailing home from a long spell of fishing and trading, Nemine returns with trepidation for her future. Fellow shipmate Orison tries to reassure her and teach her the men's art of calling the wind and his own prodigious skill of way-faring, navigation without instruments. Nemine is unable to succeed at either. She fears that one day soon, she will be made to marry and leave the sea forever. Once ashore, they visit her mother, who says she has been summoned to the Elders. Orison encourages her, believing that they will finally grant her captainship. They go, and Nemine's mother, alone, reflects on the difficulty of raising a child like Nemine. She admits that she has asked the Elders to help her arrange a marriage for Nemine. Orison returns with the news that Nemine has been betrayed by the Elders: they tried to betroth her to a captain. However, she forcibly refused. In retaliation, the Elders restrained her and left her on outlying isle. Orison and Nemine's mother make plans to visit her.

Later that night Orison brings food and light to Nemine, but she dismisses his help, since she can see he is not intending to help her escape. When he reveals how disturbed he is to see his beloved community and beloved friend pitted against each other, Nemine challenges him to trust her. He leaves and she settles in for the night, but her sleep is interrupted by a strange visitor, a young child, who Nemine identifies as the captain's. They speak of motherhood and the nature of the sea. In the morning, the child is gone. Nemine's mother arrives to tell her that she has renegotiated the betrothal: instead of marrying the captain, Nemine will marry Orison. Nemine is devastated though, because she knows a marriage to her will destroy Orison's dream of having a loving family. Her mother presses her to see that she must submit to a life of caring for their children. Seeing no other choice, she destroys her ability to be a mother in the eyes of her community by cutting off her breasts. Her mother rushes to her side, cauterizing the wound, and brings her home.

As she recovers, Orison meets her walking by the sea. He tells her that, despite her wounds, the Elders have upheld their betrothal. She is unable to respond and seems almost hypnotized by the sea. She approaches it and waves swirl around her and Orison calls out to wake her. She realizes she has the power to call the sea as Orison calls the wind, and with it, the power to escape. They prepare a rowboat for her departure. As Nemine steps into the vessel, her mother catches them in the act of fleeing, and begs her daughter to stay. Nemine refuses. As Orison pushes her off, he asks to come with her. Swearing his allegiance to her as his Captain, they sail off into an uncertain future.

**ACT I, SCENE 1**

*Late afternoon, on a ship. It's pointed to the back of the stage with the sea projected behind. As the scene progresses, the island, shaped like an open embrace, approaches in the distance until the ship reaches its shore. Nemine and Orison stand at the back of the ship, towards the front of the stage.*

**Nemine:** The sea is clear and storms lie winds away.  
We rise, rise on gently frothing tides today.  
Orison, catch that tang, which bears the promise  
of stranger shores, borne here by distant wind!

**Orison:** You've always loved the sea so, Nemine,  
as if it lifted all the weight of life  
and swept away your cares. You love it just  
as I love home -

**Nemine:** Birds fly free from wind to wind  
while we fly 'cross a deeper, heavier sky.  
What lies beyond the sunset and the western stars?  
Sailing, we surpass mere wonder and may know!  
Our otherwise empty hours saved from stillness.

**Orison:** But what of amber-brightened hearths? Warm beds?  
Good wine? Dear Nemine, would you forego  
these comforts for a life wholly at sea?

**Nemine:** No doubt I'll have a lifetime for all that. [*Resentful*].

**Orison:** What ails you, my dear friend, that I may sooth?

**Nemine:** Nothing you can aid.

**Orison:** Then, can I name it?  
You fear an end to your sea-days.

**Nemine:** As most!  
Yet my last sea-day shades my each return.  
From the sea, a woman once betrothed, -

**Orison:** - forever barred.

**Nemine:** My betrothal looms:  
at each return, I fear departure barred.  
So yes, yes, when any voyage may my last,  
I would forego mere comfort, when each word  
from mother and the Elders, like a knot,  
is tightened as I pull against it.

**Orison:** Surely they will make *one* exception for you,  
a sailor capable of captaining!

**Nemine:** Unlikely.

**Orison:** Then let me help you learn the secret art  
of navigation without instrument,  
for every ship must have a way-finder.

**Nemine:** Your prodigious skill precludes me.

**Orison:** Perhaps you could exceed it!

**Nemine:** Lacking years to learn the art? I've no time!

**Orison:** Then let me teach you how to call the wind!

Repeat after me:

Blow wind, blow.  
Take this vessel safely ashore  
and grant us with the pow'r to lead you.

**Nemine:** Such pow'r. Shall I try?

Blow wind, blow.  
Take this vessel safely ashore  
and grant us...

*Orison begins a wind call, low and deep. The wind responds moderately, steadily. Nemine imitates his call, but she fails to rise.*

**Nemine:** Would you mock me with my limitations?

I lack the depth of voice to call the wind.  
That you suppose mere skill would sway the Elders:  
your good faith only serves to irritate!

**Orison:** Yet how could they forbid you? Though you lack

that skill which many sailors do possess,  
you also cannot call the flame that renders  
every mother dangerous at sea.

**Nemine:** It matters not, to them. [*Nemine leaves Orison's side*]

**Orison:** [*After a time, Orison addresses the approaching island.*]

Oh distant shore, familiar atoll,  
embrace us with comfort, we soon sworn to sea.  
Encircled, we may visit for a brief  
reprieve, 'fore casting off to shores

unknown.

Oh distant shore, familiar atoll,  
there I'll grow old in the tender embrace  
of home.

**Nemine:** [*At the same time as Orison's second stanza*]

Farewell wind, farewell wonder! Until again  
that unbearable stillness covers all.

Impatiently I await my returning  
to you, my sea.

**ACT I, SCENE 2**

*No stage change. The opposite side of the stage is lighted to reveal her mother's home, a modest dwelling silhouetted against the sky. Early evening. With a gesture, Nemine's mother wordlessly calls forth a flame to the hearth.*

**Nemine:** Greetings, Mother.

**Mother:** Ah, my fairest Nemine!  
So reduced from storm and cold.

**Nemine:** Hardly.

**Mother:** And Orison, good man,  
how were the winds and all the trade?

**Orison:** As fav' rable as ever. Here?

**Mother:** Women weave and whisper while their children  
chase the shadows of more fruitful days  
and men return home weary from the sea.  
Same as always save one thing.  
I have important news for Nemine: tonight,  
the Elders have convened and they have summoned you.

**Nemine:** Summoned?  
For what purpose would the Elders call me forth?

**Orison:** Only one!

**Mother:** Is it true that you have passed each test of mast'ry?

**Orison:** Why else call a sailor forth?

**Nemine:** Yes, I have.

**Mother:** You have passed your mast'ry to become a captain!

**Orison:** Then go! Reserve your right to future Captainship.

**Nemine:** [*Looking towards her mother*]. Can it be?

**Mother:** My child, my wild rose,  
you know I only wish you every happiness.  
Go, fulfill your destiny.  
[*They embrace, briefly, hesitantly, and Nemine leaves with Orison.*]

**Mother:** To a wild rose, each tender stroke  
is met as threat, received with barbs.

So oft have I been pricked attending mine,  
pricked with barbs so sharp they draw tears.

Yet, my wild rose, your pricks are nothing  
when compared to what awaits a maiden  
unbetrothed at sea, as close you've come to  
this most wretched fate. As though a rose were  
stripped of fragrant leaves and flowers stolen,  
only thorns remain ...

Unruly soul, how can I gentle you?  
Possessed by such ambition, grow you savager by year.  
No longer can I tend you when  
your barbs have drawn not only tears, but blood

So, my wild rose, can you forgive me  
that I begged the Elders intervene?  
Match her with a man who knows the ways  
to keep his wife safely ashore, a Captain no thorns can intimidate.

*Orison returns, running, out of breath.*

**Orison:** It was a trick! They tried betrothing her. No mastery was offered, only marriage to a Captain.

**Mother:** She refused?

**Orison:** Of course, and said,  
"To whom I am betrothed, I promise death!"  
And when the Captain tried to have her seized,  
she slew his crewmate!

**Mother:** Ah, my dearest Nemine!  
Tenfold too sharp your barbs.

**Orison:** They've taken her across the narrow bay.

**Mother:** I know the isle you seek,  
just North of sunset.  
*[Handing him food and a lantern]*  
Did the Elders grant you leave to see her?

**Orison:** No, but what else can I do?

**Mother:** Then go! But make no foolish errand of escape.

*[Orison leaves].*

**Mother:** My wild rose, how do you find new ways to torment me?



**ACT II, SCENE 1**

*On stage is a small, ramshackle, wooden lean-to, possibly made from the remains of a shipwreck. It is situated in a small cove, offering shelter from the elements. The moon rises across the sky as the night progresses. Sometimes clouds may pass over the moon. It is serene, lonely, and otherworldly, full of dark blues, faded browns, and silvery strokes of moonlight.*

*Nemine squats on the ground. She strains to see something in the distance and goes to shore, meeting a boat that carries Orison, who bears food and light. As he comes ashore, she turns her back to him.*

**Nemine:** I see escape is not what you intend.

*[Gesturing to his meager provisions.]*

**Orison:** You know how dangerous that way would be!

**Nemine:** Then you just came for conversation?

**Orison:** I come with food, if you'd allow it.

**Nemine:** I would if from a friend,

but are you friend to me after what you did,

or rather did not do?

Stood by while those men seized me like a prize!

**Orison:** Nemine, what would you have me do?

Oppose the Elders and retaliate

by force, as you did?

That man's children weep tonight.

**Nemine:** And who weeps for what I've lost,

For what was stripped from me?

My days, my work, the ocean.

I will never sail again. I will never sail again, again!

*[In her anger, Nemine knocks over the lantern and it goes out.]*

And every night that Captain

will come to me to do as he please with me.

So who, who weeps for what I've lost?

*[The moon comes out, and all is suffused in a silvery glow.]*

**Orison:** Always have I lived a gentle life,

faithful in devotion to my kin

and obedient to the Elder's law.

Always have I waited for a wife,

yearning for a child to could call my own,

trusting in a place that feels like home.

But to have my faithful trust rewarded so...

so useless was the grief that paralyzed my every limb.

Beloved Elders scheme against beloved friend.

Watching them restrain you, I was lost at sea.

**Nemine:** Then, let me be as wind to lift your sails.  
Though I can't call the wind, or find the way,  
I can be as a force 'gainst rougher tides.

**Orison:** Always have I trusted in my friends,  
Never able to imagine that you, dear friend,  
you'd take up arms against them.  
Where is this land, the home I yearned to one day never leave?  
You think it doesn't trouble me, what you've lost?  
And at the hands of those I trusted...I am lost at sea.

**Nemine:** Then no wind can lift your sail tonight.  
But perhaps a distant tide may bear you  
To a shore unknown where I await you.

*As Orison shows how troubled he truly is, Nemine allows him to draw close, and they comfort each other. After a moment, Orison returns to the boat and departs. Nemine finds a something to lean against and, as she goes to sleep, contemplates the stars at sea for what may be the last time.*

## **ACT II, SCENE 2**

*The moon rises high in the sky. A strange child, pale as moonlight, approaches and Nemine awakens.*

**Nemine:** Who goes there?

**Moonchild:** Just a child.

**Nemine:** From the captain,  
sent to woo me as a mother.  
Who brought you?

**Moonchild:** I came alone.

**Nemine:** Impressive, already a sailor, truly the child of a captain.

**Moonchild:** I am a captain's child. [*At the same time as above.*]

**Nemine:** Come, -

**Moonchild:** -'tis late to go.

**Nemine:** Stay here, and return after first light.  
[*The child warms to her and scoots closer.*]  
Here, the murmuring tide seems a gentle lullaby.  
Yet

**Both:** our sea-cradles are rocked and robbed by the same hands.

**Nemine:** She is a pitiless capsizer.

**Moonchild:** She is a pitiless one. [*At the same time as above.*]

**Both:** The sea is no one's mother,

**Nemine:** nor am I.

**Both:** Silver shoals and shores make a plentiful rapport

**Nemine:** Yet

**Both:** our bellies are filled and parched by the same swells.

**Nemine:** She is a volatile provider.

**Both:** The sea aids all, yet no *one*

**Nemine:** more, like I.

**Both:** Once birthed onto shore, we return forevermore.

**Nemine:** Yet

**Both:** the sea cares not how long we stay nor how we go.

She's an inscrutable embracer.

The sea is wilder, stranger, than any know.

**Moonchild:** Tis true then, you will not wed?

**Nemine:** Not him, nor any man who keeps me ashore.

My heart is already with the sea.

My child, you will find a mother someday

but not in me.

*The child falls asleep, head on Nemine's shoulder, but has disappeared by morning.*

### ACT II, SCENE 3

*At morning, Nemine's mother arrives by ship. Nemine sees her and approaches her directly.*

**Nemine:** Tell me, what's the difference

between the fate you sought to spare me from

and the fate you have resigned me to?

**Mother:** Save your questions, Nemine.

**Nemine:** I know what an unwed woman

risks when she's at sea

But you have assured me that same fate daily!

**Mother:** What do you know of that fate?

**Nemine:** Enough: that the Captain

will come nightly

to do to me what one might *someday* do at sea.

And I know the Elders acted by your hand.

**Mother:** Yes child, by my hand,

which now spares you!

Since you have proved to follow through

on your threats, the Elders accepted a compromise.

You will wed the only man you cannot kill.

**Nemine:** Orison?

**Mother:** Orison.

**Nemine:** He would never agree to that.

**Mother:** But the choice is not his to make.  
He will follow the Elder's law.

**Nemine:** You know he could never keep me on the shore.

**Mother:** Would you spoil his dream of family?  
Loving and comforting?

**Nemine:** I would give him children, then return to sea!

**Mother:** And who will nurse the child?  
Protect him, teach him, love him?  
Your duty is done at your youngest child's betrothal.  
Heed your husband's command!  
Or would you have him endure  
the shame not only of meager family  
but of your disobedience?  
Be glad for this compromise.  
Orison is a kind man, far kinder  
than the Captain, a gentler husband.

**Nemine:** A gentler husband?  
You've ensured the mutual ruin of our ambitions.

**Mother:** Be at peace, my wild rose.  
Motherhood will suit you better than you fear.

**Nemine:** *[Rising]* I am no rose, nor any other flower.  
nor any being that sits idly  
upon the earth, accepting of its fate!  
You would shape me as a prize  
and strip me of myself.  
I am no woman. I am wild though, yes,  
and I will make my own fate, my own tides,  
and ride them to the shores of my own choosing.  
I will shape myself according to my will  
and cast out to sea that which fate has given me.  
*[With a cry of agony, she slices into her chest and falls to the ground.]*

**Mother:** *[She rushes to Nemine's side and calls a flame to stop the bleeding.]*  
My child, my foolish daughter,  
what senseless suffering have you inflicted  
on yourself and your future husband, Orison?  
Speak not. We're leaving, Elders be damned.  
*[She helps Nemine to the boat.]*

**ACT III, SCENE 1**

*Nemine walks along the shore of her home. She is hunched over with one arm grasping the other shoulder. The music of the interlude makes it clear that she is utterly alone. Orison approaches.*

**Nemine:** Leave me be.

**Orison:** Not yet.

**Nemine:** If Elders see you -

**Orison:** They do not care.

**Nemine:** If the Elders see you -

They've resolved that our betrothal stands.

*[Waits for her outrage.]*

**Nemine:** Leave me be.

**Orison:** Do you have nothing to say?

**Nemine:** What else is there to do?

I sought to save your dreams since mine were lost.

And still I failed in that.

**Orison:** Forget our dreams!

What of the Elders' decision?

**Nemine:** No more rage.

Whatever flame burned within me has died.

*[Slowly, she approaches the sea and quietly addresses it.]*

No more fear as I listen to your gentle lullaby.

**Orison:** That's what they want!

Our betrothal is punishment.

**Nemine:** No more fear.

My rage, embraced by inscrutable tides, subsides.

*[She enters the water and the sea begins to swell up around, her undulating with her voice.]*

No more rage, no more fear

if I return forever more

to your murm'ring swells.

**Orison:** What's this?

What kind of wave rises like a fog

and waits, unwavering?

What is the sea when it stands still as stone?

**Nemine:** As it moves, it seems more beast than sea.

I know not what it is,

I know not what it is, but it is mine!

Mine to make my own fate, and my own tides!  
Mine to ride to shores of my own choosing.

**Orison:** No man can call the sea.

**Nemine:** I am no man.

**Orison:** Nor any woman.

**Nemine:** Than what am I? Impossible?

**Orison:** [*Delighted by her newfound ability*] Impossible!

**Both:** With the impossible,  
I/you can leave this place forever!

### ACT III, SCENE 2

*On the ship where they started. The projection is as seen in Act I Scene 1, but in the darkness of night. Nemine and Orison sneak across deck to lower a rowboat into the sea.*

**Orison:** Listen! Voices approach.

**Nemine:** Lantern light too. We've no time.

*[They find a rowboat. Nemine steps in and Orison makes to lower it.]*

**Mother:** [*Offstage*] Nemine! [*She enters*] Nemine!

My child, my daughter, stay with me!  
I beg you, come ashore.

**Nemine:** And I beg you hush!

There's no place for me here.  
You've made that so.

**Mother:** In that tiny vessel, the sea offers only death!

**Nemine:** The sea has offered so much more to me!

As you call a flame, I call the sea.

**Orison:** It's true!

**Mother:** Impossible! You are fev'rish from your wound.

**Mother:** Help! Help! They are here! Help! Help! I've found them!

**Orison:** Get in, quick! I'll lower you. [*Nemine climbs in.*]

**Nemine:** The sea is clear.

**Nemine and Orison:** Storms lie winds away.

**Orison:** May you rise on gently frothing tides.

**Nemine:** Orison , may your winds be ever swift.

**Orison** Let me go with you!

**Nemine:** Go with me? You can have fam'ly here,  
and a home.

**Orison:** Where is this place I once called home?  
I longed to one day never leave its shores.  
But now it's gone as though a dream at dawn,  
and seeming just as real a thing to me.  
More homesick now than e're before,  
I'm lost at sea, one no way-finding  
can bring me home from – *that* is gone.  
So how can I remain to raise a child here,  
lest she share your ambition?

**Nemine:** You may join me on one condition:  
swear to me as your Captain.

**Orison:** That I swear.

**Nemine:** Then we are sworn at sea. Come my friend,  
together we will seek another world!

*Nemine pushes off in the sail-less, oar-less vessel, propelling them forward with her newfound ability. Steered by Orison's way-finding, they make their way into an uncertain future.*

**Mother:**  
May you sail on fairer winds than bore you here.  
May your voyages be fruitful and your tides be strong.  
May your children sail on fairer winds  
then bear you away from me, my love.  
That all our children may be borne on gentler tides.  
Whether they call wind or flame or sea.