

THE METAMORPHOSIS OF GERTRUDE AND JO, A CHAMBER OPERA

by

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A DISSERTATION

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DISSERTATION ABSTRACT

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Doctor of Philosophy

School of Music and Dance

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Title: *The Metamorphosis of Gertrude and Jo, a Chamber Opera*

The Metamorphosis of Gertrude and Jo, a Chamber Opera is in one act, and is scored for three singers and eight-person chamber ensemble. The libretto by Susanna Payne-Passmore is a queer retelling of the myth of Philemon and Baucis from Ovid's *Metamorphoses*. This tale of an older couple visited by gods was adapted to portray an older lesbian couple, visited by a mysterious deity referred to as "The Divine Stranger," who represents the threshold or cusp. The libretto incorporates and adapts text from Sappho's poetry as well, and also includes the Seikilos Epitaph—a 1st to 2nd C. CE tombstone inscription that constitutes the oldest surviving complete piece of notated music. The opera is written to be sung by non-traditional voices. The roles for the couple are intended for older women singers, while the part of The Stranger is for non-binary/genderqueer people. The Divine Stranger's part was expressly created for non-binary singer Kristyn Christman-McCarty.

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To my family, especially Eleanor, my grandmother

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CHAPTER I

INTRODUCTION:

COMPOSER'S NOTE

Non-binary composer and librettist Susanna Payne-Passmore originally conceived this project and asked me to set this story to music. The depiction of an older lesbian couple is inspired by my two grandmothers, Eleanor Lord and Margaret Wheeler, who were devoted partners for over 30 years, and have always been an important part of my life.

The story of the opera is an adaptation of the myth of Philemon and Baucis as originally told by Ovid in his *Metamorphoses*. Susanna's libretto contains references to four poetic fragments by Sappho, which are numbered in the collected edition as nos. 2, 16, 95, and 96. In particular, the text for Gertrude and Jo's duet (no. 14) is Susanna's adaptation of Sappho Fragment No. 2, and is based on my own literal translation.

The text of the final aria is my poetic translation of the Seikilos Epitaph. The original Greek text of the epitaph and my poetic rendering are as follows:

Ὅσον ζῆς φαίνου
μηδὲν ὄλωσ σὺ λυποῦ
πρὸς ὀλίγον ἔστι τὸ ζῆν
τὸ τέλος ὁ χρόνος ἀπαιτεῖ.

As long as you live, shine!
Do not grieve at all.
Life is but for a short while:
time demands your end.

This ancient musical epitaph's original music is quoted entirely in the harp's first entrance in the Prelude at rehearsal letter A (measures 31-38) and also appears in full or fragmentary form throughout the opera.

DRAMATIS PERSONAE*

GERTRUDE (G.) - Mezzo-Soprano

JO (J.) - Contralto

THE DIVINE STRANGER (St.) – Tenor

*The vocal types listed here are approximate. The roles of Gertrude and Jo were meant for older women singers (around 55+ years of age) and are written in contrasting ranges which can be described as above. The role of The Divine Stranger is intended for a nonbinary/genderqueer singer of any vocal type and may be reconfigured for whomever takes the role. As written in the current score, the part reflects the vocal range of Kristyn Christman-McCarty, for whom it was written.

The original intended cast was:

Gertrude - Anne Hubble

Jo - Sondra Kelly

The Divine Stranger - Kristyn Christman-McCarty

INSTRUMENTATION

Flute

B-flat Clarinet

Harp

2 Violins

Viola

Violoncello

Contrabass

This work may be played with single strings or small string sections.

The score is notated in C.

PERFORMANCE NOTE

The division of this piece into discreet numbers is intended only to facilitate rehearsal and to provide a description for the form of the work. All numbers should be played *attacca*, in order to create one continuous whole.

Score in C

CHAPTER II

THE METAMORPHOSIS OF GERTRUDE AND JO A CHAMBER OPERA

Music by Samuel Lord Kalcheim
Libretto by Susanna Payne-Passmore

1) Prelude
freely, chant-like

Harp

Gertrude

Jo

The Divine Stranger

mp As long as you live, - as long as you live, - *mf* shine, - shine, -

Violin 1

Violin 2

Viola

Violoncello

Contrabass

2

St. *f*, *mp*, *p*

shine, shine, shine, shine, shine,

St. *mf*, *mp*

shine, As long as you live, as long as you live,

Adagio ♩ = c. 80

Fl.

St. *f*, *pp*, *p*

shine, shine!

Vln. 1 *p dolce*

Vln. 2 *p dolce*

Vla. *p dolce*

6

Fl.

Vln. 1

Vln. 2

Vla.

13

Fl.

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

mp
espress.

mp
espress.



21

Cl.

Vla.

Vc.

Cb.

29 A

Cl. *pp*

Hp. *quasi ad lib. chant like solo mp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

35

Hp.

Vla.

Vc.

Cb. *pp*

39

Fl. *f* *mf*

Cl. *mf*

Hp. *f*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *mf* *f* *mf*

Detailed description: This page of a musical score covers measures 39 to 43. The key signature is two sharps (F# and C#), and the time signature is 6/8. The score is arranged in a standard orchestral format. The Flute (Fl.) and Violin 1 (Vln. 1) parts play a melodic line starting in measure 39, marked *f* and tapering to *mf* by measure 41. The Clarinet (Cl.) part is mostly silent, with a few notes in measures 42 and 43 marked *mf*. The Harp (Hp.) provides a rhythmic accompaniment, marked *f*. Violin 2 (Vln. 2) and Viola (Vla.) parts have a similar melodic line to the Flute and Violin 1. Violoncello (Vc.) and Contrabass (Cb.) parts play a bass line, with the Cb. part marked *mf*, *f*, and *mf* across measures 39, 41, and 43 respectively. The score includes various musical notations such as slurs, accents, and dynamic markings.

44

Fl.

Cl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mp

mp

p

mp

p

mp

p

mp

p

Detailed description: This page of a musical score covers measures 44, 45, and 46. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 44 and 45 feature active parts for Flute, Clarinet, Violin 1, Violin 2, Viola, and Violoncello. The Harp and Contrabass parts are mostly rests in these measures. In measure 46, the Harp and Contrabass enter with a new melodic line, while the Flute, Clarinet, Violin 1, and Violin 2 parts are marked with rests. Dynamic markings include *mf* and *mp* for the Harp, and *mp* and *p* for the Viola, Violoncello, and Contrabass. The score concludes with repeat signs at the end of measure 46.

49

Hp. *mp prominent*
(harmonics sound octave higher)

Vln. 1 con sord. *ppp*

Vln. 2 con sord. *ppp*

Vla.

Vc. *p espress.*

2) Introduction and Aria

Allegro con forza

B ♩. = ♩.

54

Hp. *p* *f*

J. *[Jo stands on the top rung of a wooden ladder, re-thatching their cottage's old roof.]*

Vln. 1 *senza sord.* *f* *simile*

Vln. 2 *senza sord.* *f* *simile*

Vla.

Vc. *pp* *f*

Cb. *f*

E♭F♭G♭A♭
B♭C♯D♯

61

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f con fuoco

sub. mp

sub. p

sub. p

sub. p

sub. p

Detailed description: This is a page of a musical score for measures 61 through 66. The score is written for six instruments: Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Harp part is mostly silent, with a dynamic marking of *sub. mp* starting in measure 65. Violin 1 and Violin 2 play a melodic line with a dynamic marking of *sub. p* starting in measure 65. The Viola part is marked *f con fuoco* and plays a rhythmic pattern of eighth and sixteenth notes. The Violoncello and Contrabass parts play a steady bass line with a dynamic marking of *sub. p* starting in measure 65. The page number 61 is written at the top left.

67

Fl. *mp* *ff*

Cl. *ff* 3

Hp. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mp* *ff*

Vc. *ff* 3

Cb. *ff*

Detailed description: This page of a musical score covers measures 67 through 70. The key signature is B-flat major (two flats). The score is arranged for a full orchestra. The Flute (Fl.) part begins in measure 67 with a melodic line, starting at a mezzo-piano (*mp*) dynamic and increasing to fortissimo (*ff*) by measure 68. The Clarinet (Cl.) part enters in measure 68 with a triplet of eighth notes, marked fortissimo (*ff*). The Harp (Hp.) provides a harmonic accompaniment, with chords in the left hand and single notes in the right hand, marked fortissimo (*ff*) from measure 68. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a melodic line, marked fortissimo (*ff*) from measure 68. The Viola (Vla.) part also plays a melodic line, starting at *mp* and reaching *ff* by measure 68. The Violoncello (Vc.) and Contrabass (Cb.) parts play a melodic line with triplets, marked fortissimo (*ff*) from measure 68. The score concludes in measure 70.

82

Fl. *ff*

Cl. *ff* 3

Hp. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* 3

Cb. *ff*

The musical score for measures 82-85 is written for a full orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is marked with a forte (*ff*) dynamic throughout. The Flute (Fl.) and Violin 1 (Vln. 1) parts play a melodic line of eighth notes with slurs. The Clarinet (Cl.) part plays a triplet of eighth notes. The Harp (Hp.) part provides a harmonic accompaniment with chords. The Violin 2 (Vln. 2) part plays a melodic line with slurs. The Viola (Vla.) part plays a melodic line with slurs. The Violoncello (Vc.) part plays a melodic line with slurs and triplets. The Contrabass (Cb.) part plays a melodic line with slurs and triplets.

86 **rit.**

Fl. *mp* *pp*

Cl. *mp* *pp*

Hp. *f* *mp*

E_b

Vln. 1

Vln. 2 *mp* *pp*

Vla. *mf* *mp*

Vc. *mf* *p*

C *Aria*
Moderato ♩ = c. 84

92

Hp.

J. *p dolce mp*
[As she works, she sings a working song.]
Some say the gold-en fields of

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

98 *p* *mp* *mf*

J. *p* *mp* *mf*

flax are the most beau-ti-ful sight to be-hold.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

103 *mf* *f*

J. *mf* *f*

Oth-ers say its the glit-ter-ing dew at dawn. But

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

109

J. *mp dolce*
 I would soon-er see my lov - er's smile, soft-er than flax.

Vln. 1 *poco f* *p*

Vln. 2 *poco f* *p*

Vla. *poco f* *p*

Vc. *poco f* *p*

Cb. *poco f* *> mp*

114

Cl. *p* murmuring

Hp. *mp*

J. and sweet-er than dew.

Vln. 1 *mp* *p* *mp* *p*

Vln. 2 *p*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp*

E♭F♯G♯A♯
B♭C♯D♯

119

Cl.

Hp.

J. *mp dolce* *mf*

Some say that gold-en tongues of flame fall most

Vln. 1

Vln. 2 *pp*

Vla. *p*

Vc. *p*

Cb. *p*

The musical score is for page 119 and is written in a key signature of two flats (B-flat and E-flat). The vocal line (J.) is in a soprano or alto register, starting with a mezzo-piano (*mp*) and dolce dynamic, then moving to mezzo-forte (*mf*). The lyrics are: "Some say that gold-en tongues of flame fall most". The instrumental parts include a Clarinet (Cl.) with a melodic line of quarter notes, a Harp (Hp.) with a rhythmic accompaniment of eighth notes, Violin 1 (Vln. 1) and Violin 2 (Vln. 2) with chords, Viola (Vla.) with a melodic line, Violoncello (Vc.) with a rhythmic accompaniment, and Contrabass (Cb.) with a rhythmic accompaniment. Dynamics for the strings are generally piano (*p*) or pianissimo (*pp*).

127

Fl. *p* *mf*

Cl. *mf*

Hp. *mf*

J. *f* *mf*

rage of a charging storm. But

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

130

Cl. *mp*

J. *f* *mf dolce* *mf dolce* *mf dolce* *mf dolce*

I would soon-er hear the howl of my love's laugh-ter, fierc-er than

Vln. 1 *mf* *mf* *mp*

Vln. 2 *mf* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

Cb. *mf* *mf* *mp*

139

Fl.

Cl.

Hp.

J.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

mp

mf

mp

mp

mp

mp

Some find the ly - re's gold - en

142

Hp.

J.

mf

me - lo - dy the most re -

Vln. 1

Vln. 2

Vla.

Vc.

145

Fl.

mp

mf

Hp.

J.

ward - ing thing to catch.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

mf

mf

148

Fl. *mp*

Hp. *mp*

J. *mf*
Oth- ers say its the fa - vor of a fish filled net.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb.

151

Hp. *f*

J. *f*
But I would rath-er catch the glint of

Vln. 1 *poco f*

Vln. 2 *poco f*

Vla. *poco f*

Vc. *poco f*

Cb. *poco f*

154

Hp.

J.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ger - - - trude's eyes

f

mp

mf

p

mf

mp

mf

mp

mf

mp

156

Hp. *p*

J. *p dolce* 3 *ad lib. mf*

More ra-di-ant than mu - sic and



160

Hp. *mf* *p*

J. bright - ter than the sea.

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *p* *pp*

Vc. *p* *p* *pp*

Cb. *pp*

Tempo giusto

163

Hp.

J.

Vla.

Vc.

Cb.

p



167

Hp.

Vc.

pp

Db Gb

177 rit.

Fl. *p* *f*

Cl. *f*

Hp. *p* *f*

G. *A \flat G \sharp C \flat G \natural C \sharp D \flat D \sharp G \sharp*

J.

Vln. 1 *sub. p* *f* *p*

Vln. 2 *sub. p* *f*

Vla. *sub. p* *f*

Vc. *sub. p* *f*

Poco meno mosso

181 - - - - - ♩ = c. 76

Cl. *p*

Hp. *mp*

G. *mp excited*
Look Jo, Look Jo!

J.

Vln. 1 *detaché*
p dolce

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

186

mf *mp* *mf* *mp*

G. I plucked_ this lit - tle blush-ing ap - ple, plucked this

J.

Vln. 1 *mp* *p* *mp*

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

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Cb. *p*

191

Hp.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

p

mf

mp

lit - tle blush-ing ap - ple from the low - est bough

E^bF#G^bA^b
B^bC^bD^b

195

Cl.

Hp.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

mp

poco f

of the low - est tree, this

199

Cl. *mf*

Hp.

G. *f*
lit - tle blush - ing ap - ple on the low - est bough of the low - est tree.

J.

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

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

Vla. *f* *mf*

Vc. *mf* *f* *mf*

Cb. *f* *mf*

204

Cl. *p*

Hp.

G. *mf*

J. *mf*
Too low, too low for the or-chard-men's

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

209

Fl. **F**
mf

Hp. *p* *f*
 G#

G. *f*
 But I, —

J. eyes,

Vln. 1 *pizz.* *arco* **F**
p *mf*

Vln. 2 *pizz.* *arco*
p *mf*

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

Vc. *mf*

Cb. *mf* *p*

214

Fl. *p*

G. *mp*
I am stooped so low,

J. *mp*
too low for the

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

218

mf

G. *mf*

the tree _____ be-stowed its of - fer-ring to

J. *mf*

or - chard-men's eyes.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Meno mosso

227 rit. ♩ = c. 66

Hp. *mp*

G. *mp* *dolce*
and what a gift! More fragrant than incense,

J.

Vln. 1 *arco* *p scherzando* *simile*

Vln. 2 *arco* *p scherzando*

Vla. *p*

Vc. *p*

Cb. *p*

231

Fl. *p* *mf*

Cl. *mp*

Hp. *mf* *mp*

G. *mp* *f*

J. and soft-er than ros - es.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

Cb. *mf* *mp* *p*

A \sharp G \sharp C \sharp

235

Cl. *p dolce* *mp*

Hp. *p*

J. *amused mf* *mp* *mf*
My love _____ it can-not be sweet-er than your de - scrip - tion!

Vln. 2 *p*

Vla. *p*

Vc. *p*

239

Fl. *p dolce* *mf*

Cl. *p dolce* *mf*

Hp. *p*

G. *mp* *mf* *f*

J.

Vln. 1 *p* *mf*

Vln. 2 *mp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

E: F# G: A: B: C# D:

Per-haps, per - haps. Come and taste_ it with

243

Fl. *p*

Cl. *p*

Hp. *p*

G. *p*

J. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

me!

[Jo starts to come down the ladder,...]

247

G

Fl. *mp* *ff pesante*

Cl. *mp* *ff pesante*

Hp. *ff*

G. *ff*

J. *[...but at the bottom she trips and falls down]* Jo!—

Vln. 1 *p* *ff pesante*

Vln. 2 *p* *ff pesante*

Vla. *p* *ff pesante*

Vc. *ff pesante*

Cb. *ff pesante*

slap bass strings

251

Cl. *mp*

[Gertrude rushes to her side, fearing the worst, but checks herself when she sees that Jo is alive, and walks over calmly.]

G.

J.

Vla. *mp détaché* *p*

Vc. *mp détaché* *p*

Cb. *mp détaché* *p*

255 *ad lib.* *f* *mp* *ma meno mosso*

G. I'm here with you! Are you all right?_

J. *ad lib. mp*
On-ly bruised.

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

accel. **come prima**
 (♩. = c. 66)

260 [Jo goes inside, rubbing her aching hip.]

Cl. *p*

Vln. 2 *p*

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

Vc. *mf < f* *p* *p* *p*

Cb. *mf < f* *p* *p* *p*

H 4) Monologue and Aria
 Moderato e agitato
 ♩. = c. 60

265 [Gertrude remains, agitated and wringing her hands.]

Cl. *mf*

G. *mf*

Vln. 1 *p < ff*

Vln. 2 *mf* *p < ff* *mp*

Vla. *mf* *p < ff* *mp espress.*

Vc. *mf* *p < ff* *mp*

Cb. *mf* *p < ff* *mp*

rit. Adagio e mesto

♩ = c. 44

271

G. *mf* What ter-ri-ble fate, —

Vln. 1 *f* > *mp*

Vln. 2 *f* > *mp*

Vla. *f* > *mp*

Vc. *f* > *mp*

Cb. *f* > *mp*

276

G. *f* what ter-ri-ble fate — *mf* just flashed through my mind!

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

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

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

Vc. *f* > *mf* *p*

Cb. *f* > *mf* *p*

280 **Poco più mosso**
mp espress *mp*

G. So real, so near, — as if on-ly the thin-est

Vln. 1 *fp* *pp*

Vln. 2 *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Cb. *fp* *pp*

285 *f*

G. veil were drawn bet-ween to-day — and the end — of eve-ry-thing.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Andante

♩ = c. 84

290

Fl. *p*

Cl. *p*

Hp. *mp*

G. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *pp*

Cb. *pp*

It is lov-ers' fate that

295

Fl.

Cl.

Hp.

G.

Vln. 2

Vla.

Vc.

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

one must wait a-lone on the far side of A-che-ron.

300 **a tempo**

G.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Yet it is sure - ly the worse fate to be stuck here and have to

304 **Poco meno mosso** **a tempo**

Fl. *p* *sub. mf*

Cl. *p*

Hp. *mp*

G. *f* *3*

bur-y her! I can't bear the thought of it, I can't bear the

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

Vln. 2 *mp* *f* *mf*

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

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

Cb. *p*

308

Fl. *p*

G. *mp* *f*

thought of it! Yet I can-not bear to leave Jo to that fate...

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

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

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

Cb. *mf* *mp*

312

(Aria)
Andante
♩ = c. 84

G. ei - ther!

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

317

Hp. *p*

G. *mp* *p espress.*

Vln. 1 *fp* con sord. *pp*

Vln. 2 *fp* con sord. *pp*

Vla. *fp* con sord. *pp*

Vc. *fp* con sord. *pp*

Cb. *fp* con sord. *pp*

Some-times, some-times I long to

con sord.

E♭F♯G♭A♭
B♭C♯D♭

322

Hp.

G.

rest be - low the earth, to rest be-low the earth,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

327

Hp.

G.

to rest be-low the earth, — to lie, to lie up-on

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

332

Fl. *pp*

Hp. *p*

G. *p* *mp*

— the dew - y lo-tus cov-ered banks, — the banks of

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

337

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

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

Hp. *mf* *mp* *mf*

G. *f* *mf* *f* *mp*
 A-che-ron, the banks of A-che-ron with you:___

Vln. 1 *mf* *mp* *mf* *mp*

Vln. 2 *mf* *mp* *mf* *p* *mf*
 senza sord.

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

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

Poco più mosso e agitato

♩ = c. 96

341 **J**

Fl. *mf* > *p*

Cl. *mf* > *p* *p* — *mf* — *mp* *p*

G. to skip un -

Vln. 1 *mf* — *p* senza sord. *mf* > *p* *detaché* *p* — *detaché* *p* —

Vln. 2 *mf* — *p* *p* — *mf* — *p* *detaché* *p* — *detaché* *p* —

Vla. *mf* — *p* senza sord. *mf* > *p* *detaché* *p* — *detaché* *p* —

Vc. *mf* — *p* senza sord. *mf* > *p* *detaché* *p* — *detaché* *p* —

Cb. *mf* — *p* *p*

345

Cl. *mp* *mp* 3

G. cer - tain years of strife and pain, to make a good *f* 3

Vln. 1 *mp* 3

Vln. 2 *mp* 3

Vla. *mp* 3

Vc. *mp* 3

Cb. *mp*

348

Cl. *mp*

G. *mf*
end of our lives to - geth - er,

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

351

Fl. *f*

Cl. *f*

G. *ff*

so that one will nev - er

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tempo I
(♩ = c. 84)

354 *rit.*

Fl. *mf* *mp*

Cl. *mf* *mp*

Hp. *mp*

G. *f* *mf* *mp*
leave the other to die, to die a lone.

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

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

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *mp*

rit. a tempo

358

Hp.

G.

Vln. 1

Vln. 2

Vla.

Vc.

mp

Some- times,

p

p

p

p

362 **K**

Cl. *p*

G. *p espress.* *mp*
 some-times I long to rest be - low the earth,

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. arco *pp*

366

Cl.

G.

mp < - >

to lie up-on the dew - y

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

370

Cl. *mp* *mf*

G. *mf* *f*

lo - tus cov-ered banks, the banks of A-che-ron,

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

373

Fl. *p* *mf* *p*

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

G. *mf* *f* *mp*
the banks of A-che-ron with you.____

Vln. 1 *mp* *mf* *mp* *mf*

Vln. 2 *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

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

377

G. *p* *mf* *p* *p* *f* *p*

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

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

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

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

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



5) Scene

Allegro misterioso, ♩ = 120
(Tempo I)

[Just then, it starts to rain lightly.]

382

G. *f*

Vln. 1 *f* *con sord.* *pp thin, veiled*

Vln. 2 *f* *con sord.* *pp thin, veiled*

Vla. *f*

Vc. *f*

387

Vln. 1

Vln. 2

p

p



392 [Gertrude looks up to see a small, cloaked stranger appearing out of the rising mist.]

G.

Vln. 1

Vln. 2

Vc.

pp

p



397

G.

Vln. 1

Vln. 2

Vc.

p

p

Meno mosso
 rit. ♩ = c. 72
(Tempo II) **Tempo I**

401

Hp. *mp*

G. *[She seizes the opportunity for distraction from her dark thoughts.]*

Vln. 1 *mp > pp*

Vln. 2 *mp > pp*

Poco più mosso
 ♩ = c. 96

406 **Tempo II**

Hp. *p*

G.

St. *mp dolce* *mp*
 You have the look of one whose thoughts are heav-y. —

Vln. 1 *p*

Vln. 2 *p* (con sord.)

Vla. *p express.*

Vc. *p*

Cb. *p*

410

rit. ----- Tempo II
(poco meno mosso)

Hp.

G.

St.

Vln. 1

Vln. 2

Vla.

Vc.

mf > *p*

mp

Greet - ings, Stran - ger!

Do not let my bur - dens

mf > *p*

mf > *p*

mf > *p*

mf > *p*

mf > *p*

413 **Tempo I** **Tempo II**

Hp.

G. *mf*
trou-ble you. What brings you out

Vln. 1 *pp*

Vln. 2 *pp* senza sord.

Vla. *mp*

Vc. *mp*

418 *mp* *mf* rit.

G. here, so far from town and tav - ern?

St. *mp dolce*
Just pas-sing

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

421 **Tempo I** **Tempo II**

G. *mp freely* Ah, a tra-vel-er then.

St. through.

Vln. 1 *p* senza sord.

Vln. 2 *pp* *p* 3

Vla. *p*

Vc. *p*

Cb. *p*

424 **accel.** **a tempo**

G. *p* ³ Would you care to

Vln. 1 *p* ³ *pp*

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

Vla. *mf* *p* *pp*

Vc. *mf* *pp* ³

Cb. *pp* ³

428 *mf*

G. join us for sup-per?

St. *mp* ³ I could not trou-ble you so.

Vln. 1 *mf* *mp* *p* ³

Vln. 2 *mf* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p* *p* ⁵

Cb. *p* ⁵

432

Fl. *mp*

Hp. *f*

G. *mf* *mp*
It is no trou-ble, no trou-ble!

St.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

L Allegro giocoso

436 ♩. = c. 80

Hp. *f* *mp*

G. *mp*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

My wife and

E: F# G# A# B
B: C# D#

440

Fl. *p* *mf* *mp*

Hp. *f* *mp* *f*

G. *mf*
I would so en - joy the plea - sure of new

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

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

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

A: G# C#: G# C# D#

444

Fl.

Hp.

G.

Vln. 1

Vln. 2

Vla.

Vc.

p

mp dolce

p

p

p

p

com-pan-y.— Please, join us,— and for-get the

449

Fl. *p* \curvearrowright *mp* *mf*

Cl. *p* \curvearrowright *mp* *mf*

Hp. *mp* *mf* C#

G. rain _____ for a few long hours. *mf* And if it

Vln. 1 *mp* *mf* pizz.

Vln. 2 *mp* *mf* pizz.

Vla. *mp* *mf*

Vc. *mp* *mf*

454 rit.

Hp. *p* *f*

G. *f* *mf*
 is-n't fit to sleep out-side, stay the night at our

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *mp* *f*
 pizz.

Vc. *mp* *f*
 pizz.

M

458 *rit.* **Adagio** *rit.*
♩ = ♩ *c.* 54

Cl. *p*

Hp. *p*

G. hearth...

St. *mf dolce* *mp*
Your hos-pi - tal-i-ty is hum-bl- ing...

Vln. 2 *arco p*

Vla. *arco p*

Vc. *arco p*

Cb.

E: F# G# A#
B: C# D#

Andante

462 ♩ = c. 80

The musical score is arranged in a system with five staves. The top staff is for the Harp (Hp.), with a treble clef and a 4/4 time signature. It features a continuous accompaniment of eighth notes, starting with a piano (*p*) dynamic. The second staff is for the Soloist (St.), with a treble clef and a 4/4 time signature. The lyrics are: "Could it be my wan-der-ing_ is at an end? From house to house, from". The Soloist's part includes a piano (*p*) dynamic with the word "(aside)" above it, followed by a mezzo-forte (*mf*) dynamic. There are triplet markings over the eighth notes in the first two measures. The third staff is for the second Violin (Vln. 2), with a treble clef and a 4/4 time signature, playing a sustained note with a pianissimo (*pp*) dynamic. The fourth staff is for the Viola (Vla.), with an alto clef and a 4/4 time signature, playing chords with a pianissimo (*pp*) dynamic that transitions to piano (*p*) in the third measure. The fifth staff is for the Violoncello (Cb.), with a bass clef and a 4/4 time signature, playing a sustained note with a pianissimo (*pp*) dynamic.

467

Hp.

St.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

coast to coast, I've roamed look-ing for a meal, a arco

f

mp

mp

mf

mf

p

C#

molto rit.

470

Fl. *pp*

Cl. *pp*

Hp. *mp*

F# C# Bb Eb Db

G.

St. *ad lib.* *mf* 3

place to stay. But eve - ry night, I have been turned, - a

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

N **Allegro giocoso**
♩. = c. 80

473 (*excitedly shouting*) [Gertrude opens the door to the house. They enter together.]

G. *f* Jo, we have a vis-i-tor! — *mf* Come wel-come our

J. — — — —

St. *f* way.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. — — — —

477 ♩. = ♩
ma poco meno mosso

Fl. *p* *f* *p*

Cl. *mp* *f* *p*

G. *mp*

J. *mf*
My dear, we have so lit-tle to

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

481

G. *poco f* *mf* *f*

J. *poco f* *mf* *f*
eat, and I ache from the fall... What kind of mea - ger hos-pi-tal-i-ty

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *mp*

485 rit.

Hp. *p*

G.

J. *mf* *p*
 can we of - fer this stran-ger to -

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc.

Cb.

E♭F♯G♯A♯
 B♭C♭D♯

6) Arietta e Duettino



Andante e cantabile

♩ = c. 50

488

Hp.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

night?

p dolce

p dolce

p dolce

p dolce

mf

mf

mf

mf

p dolce

mf

494

G.

Vln. 1

Vln. 2

Vla.

Vc.

Come, Jo... ———

What

mp dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

500

G. *mp* 4

lit-tle we have is still e-nough to share: the left-o-vers of a

Vln. 1 *pp dolce* *p*

Vln. 2 *pp dolce* *p*

Vla. *pp dolce* *p*

Vc. *pp dolce* *p*



505

G. *mf* *mp*

hum-ble sup-per, gar - den grown, warmed by the em-bers

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

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

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

510

G. *mf* *P*

of an old hearth's per - sis - tent fire, ——— fed by the brok - en off reeds of our

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*



513

G. *mp*

still-thatched roof, held up by the breath of

J. *mf*

Our still-thatched roof!

Vln. 1

Vln. 2

Vla.

Vc.

516 *mp*

G. eas - y con - ver - sa - tion made by those too

J. *mf*
held up by the breath of eas - y con-ver-sa-tion

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

520 *mf* *mp dolce* *mf*

G. old_ to care. What lit - tle we have is still e-nough to share.

J. *mf*
made by those too old_ to care.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

525

mp

G. Rest my love, and I will make the pre-par-a - tions

J.

Vln. 1

Vln. 2

Vla.

Vc.



P

529 [Jo and the Stranger sit by the fire. Gertrude prepares the meal.]

G.

p quasi sotto voce

J. What lit - tle we have is still e-nough to share:

Vln. 1

Vln. 2

Vla.

Vc.

533

G. *mp*
but

J. *mp* *mf*
three chairs, a ta - ble and a cloth, — thread - bare,

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

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

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

537

Fl. *rit.* *a tempo*
p dolce

G. rich in me-mo-ries of sup-pers past.

J. but rich in me - mo-ries of sup - pers past.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

541

Fl.

Cl.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

p dolce

[Gertrude hands Jo a bowl.]

f

Oh damn,

546

Hp.

mf

E♭F♯G♯A♭
B♭C♯D♯

[Gertrude wraps her hands around Jo's and places the bowl on the table.]

G.

J.

mf

I can't stead-y it. My hands_ be-come as gnarled as

Vln. 1

pp

Vln. 2

Vla.

Vc.

550 **a tempo**

Hp.

G.

J.

branch - es__

Vln. 1

Vln. 2

Vla.

Vc.

[Gertrude sits with them at the table and they eat.]

pp

pp

7) Aria
Andante

♩ = c. 80

555

Q

mp espress.

simile (arpeggiando)

A \sharp

J. *mf*
Stran - ger, tell us,

St.

Vln. 1

Vln. 2



559

mp espress.

simile (arpeggiando)

J. *mf*
where__ have you been trav-el- ing?__

St.

563

Hp.

St.

Vln. 1

Vln. 2

Vla.

Vc.

p

mp

pp

pp

pp

pp

8

3

3

3

3

3

3

I have wan - dered long, 'cross field and moun - tain fol - low - ing the

572

Fl. *mf* *mp*

Cl. *mp*

Hp.

St. *f* *poco f*
 the hill - side as my pil-low, the hill - side as my pil-low,

Vln. 1 *poco f* *mf*

Vln. 2 *poco f* *mf*

Vla. *poco f* *mf*

Vc. *poco f* *mf*

Cb. *poco f* *mf*

576

Cl.

Hp.

St.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mf

mp

p

p

p

p

simile (arpeggiando)

and the wind my com-pass rose, the

581

Hp.

St.

Vln. 1

Vln. 2

Vla.

Vc.

sun, the stars, the moon my on-ly true com-pan-ions,

f

586

Cl. *pp* *mf* *mp*

St. *mp* *f* *mf*
 8 my on - ly true com - pan - ions, my on - ly true com -

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

591 *simile (arpeggiando)*

Hp. *p* *f* *mf*

St. *p*

Vln. 1 *p* pan-ions.

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

596 **R**

Hp. *f* *p*

St. *mp*

Vln. 1 *pp dolce* *3* But for now,

Vln. 2 *pp dolce* *3*

609

Hp.

3

p

3

Ch

Bb Eb Db B D# E#

St.

lit - tle more than I, _____

p

You, _____ who have

Vln. 1

3

p

Vln. 2

3

p

Vla.

p

Vc.

p

Cb.

p

613 rit.

Fl. *pp*³

Cl. *pp*³

Hp. *mp*

St. *mp* *ad lib.*

Vln. 2 *ppp* *colla voce*

Vla. *ppp*

lit - tle more than I, of - fer me all those rich-er have de-

G# C# 3 F# G#

617 **a tempo** *simile (arpeggiando)*

Hp. *mp* *p*

St. *mp*

Vln. 2

Vla.

nied. A home,

622 rit. . . . a tempo

Hp.

St.

Vln. 1

Vln. 2

mp *mf* *mp* *pp dolce* *pp dolce*

a hearth, a ha - ven, and a smile.



628 rit. . . .

Hp.

St.

Vln. 1

Vln. 2

n *ppp* *ppp*

Andante
634 ♩ = c. 76

Fl. *mp* *ad lib.* *p*

Cl. *mp* *ad lib.* *p*

G. *mp* *ad lib.* *p*

St. *mp* *ad lib.* *p*

Vln. 1 *p dolce*

Vln. 2 *p dolce*

Vla. *p dolce*

Vc. *p dolce*

You are wel-come to stay as long as you like!

8) Interlude
Andante
637 ♩ = c. 72
[They eat and quietly converse.]

Hp. *mp* *mf*

Vc. *p espress.* *mf*

642

Hp.

Vc.

Cb.

mp

pizz.

p

B \natural F \sharp



647

Hp.

Vln. 1

Vln. 2

Vc.

Cb.

mf

mf dolce

p

F \natural B \flat

652

Hp. *f* *mp*

B \natural F \sharp

Vln. 1 *f* *mp p*

Vln. 2 *f* *mp*

Vc. *mp espress.* 3

Cb. (pizz.) *p*

657

Hp. B \flat E \flat F \natural

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vc. *mf* *mp* 3

Cb. *mp*

T

661

Hp. *mf*

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *mf* 3

Cb.

Ab

665

Hp. *f*

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vc. *arco* 3

Cb. *mf*

D^b *D[♯]* *E[♯]* *A[♯]*

mp dolce

mp dolce

mf

669

Hp. *mp*

Vln. 1 3

Vln. 2 3

Vc. *p*

p espress. 3

675 rit. . .

Hp.

Vc.

Cb.

p



9) Scene: Duet and Trio

L'istesso tempo

accel.

681

Hp.

D# B \flat D \flat

p

(moving away from the table) *ad lib., anxious* [They move away.]

J.

Ger-trude, help me fill this bowl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

12/8

12/8

12/8

12/8

12/8

12/8

U Andante con moto
 ♩. = c. 96

687

Fl. *p* *mf*

Cl. *p* *mf*

Vln. 2 sul pont. *p* *mf*

Vla. sul pont. *p* *mf*

690

Fl. *p*

Cl. *p*

G.

J. *mp*
 Some-thing is-n't right

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

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

Vla. *f* *sub. p* *ord.*

Vc. *f* *sub. p* *ord.*

693

G. *mf*

J. *mf*
 — with the food. Have — you no - ticed?

Vln. 1 *mp* *mp*

Vln. 2

Vla. *mp* *mp* 2

Vc. *mp* *mp* 2

695

G. *mf*
 No - ticed what?

J. *mf*
 E - ven though — we have

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *p* *mf*

Vc. *p* *p* *mf*

698

Cl. *p*

G.

J. *f* *mp*
 eat-en our fill long a-go, the dish-es are

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *p* *mp*

Vc. *p* *mp*

701 V

Cl. *mp* *p*

Hp. *mp*

G. *mp*
Oh Jo, —

J. *mf*
still — not emp - ty. —

Vln. 2 *p*

Vla. *p*

Vc. *p*

E♭F♯G♯A♯
B♭C♯D♯

704

Fl. *p*

Hp. *mp*

G. *mf*

J.

Vln. 1 *p*

Vln. 2

Vla.

Vc.

we are just two old_ wom - en_ and a tra-vel-er!

706

Fl. *f*

Hp. *mf*

G. *mf* ————— *f*

How much ——— can we pos - si - bly eat?

J.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

E \sharp D \flat

708

Fl. *p*

Hp.

G. *mp* *anxious*
Re - lax,

J.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

710 **W**

G. *mf* *mp*
 Re - lax, and en-joy the

J.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *p*

712

Fl. *mf*

Cl. *mf*

G. *mf* [She walks back to the table.]
eve - ning..

J.

Vln. 1 *f dim. poco a poco* ----- (*mf*)

Vln. 2 *f dim. poco a poco* ----- (*mf*)

Vla. *f dim. poco a poco* ----- (*mf*)

Vc. *f dim. poco a poco* ----- (*mf*)

Cb. *f dim. poco a poco* -----

715

Fl. *mp*

Cl. *p*

Vln. 1 *(mp)* *p*

Vln. 2 *(mp)* *p*

Vla. *(mp)* *p*

Vc. *(mp)* *p*

Cb. *(mp)* *p*

Detailed description: This page of a musical score contains measures 715, 716, and 717. The instruments are Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet parts are in treble clef, while the other instruments are in bass clef. The score is divided into three measures. In measure 715, the Flute and Clarinet play a melodic line with a dynamic marking of *mp*. The Violin 1, Violin 2, Viola, and Violoncello parts are marked *(mp)*. The Contrabass part is marked *(mp)*. In measure 716, the Flute and Clarinet continue their melodic line. The Violin 1, Violin 2, Viola, and Violoncello parts are marked *p*. The Contrabass part is marked *p*. In measure 717, the Flute and Clarinet parts are silent. The Violin 1, Violin 2, Viola, and Violoncello parts are marked *p*. The Contrabass part is marked *p*.

718 **X** Poco più mosso

Fl. *p* *mf*

Cl. *p* *mf*

Hp. *mp*

Vln. 1

Vln. 2

Vla. *detaché* 2 *p* *mf*

Vc. *detaché* 2 *p* *mf*

Cb. *pizz.* *mp*

E♭F♯G♯A♭
B♭C♯D♯

[The rain intensifies...]

721

Fl. *mf*

Cl. *mf*

Hp. *mf*

C#

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

(pizz.)

Cb. *mf*

724

Fl. *f*

Cl. *f*

Vln. 1 *f* *poco marcato*

Vln. 2 *f* *poco marcato*

Vla. *f* 2 2 2

Vc. *f* 2 arco 2 2

Cb. *f* 2 2 2

Detailed description: This page of a musical score covers measures 724, 725, and 726. The score is for a string quartet and woodwinds. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper register, playing a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are also in the upper register, playing a similar melodic line with slurs and accents, starting with a forte (*f*) dynamic and becoming *poco marcato* in measure 725. The Viola (Vla.) part is in the lower register, playing a rhythmic pattern of eighth notes with slurs and accents, starting with a forte (*f*) dynamic. The Violoncello (Vc.) and Contrabass (Cb.) parts are in the lower register, playing a rhythmic pattern of eighth notes with slurs and accents, starting with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

726

Fl. *mp*

Cl. *mp*

Hp. *p* *ff* *gliss.* *gliss.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* 2 2 2

Vc. *f* 2 2 2

Cb. *f*

727 [...to a pounding torrent.]

Fl. *f* *ff*

Cl. *f* *ff*

Hp. *p* *ff* *gliss.* *gliss.*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *ff*

Vc. *ff*

Cb. *f* *ff*

729

Fl. *mf*

Cl. *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

732

Fl. *f* — *ff*

Cl. *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Y

735

Fl. *mf*

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp — *f* — *p*

737 [Thunder rumbles.]

Cl. *f* *p*

Hp. *ff*
slap bass strings (l.v.)

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

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

Vc. *ff* *f* *mf* *p*

Cb. *ff* *f*



740

Cl. *p* *mf*

Vla. *mf*

Vc. *mf*

743

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

Cl. *p* *p*

G. -

J. *mp*
 Ger - trude, Ger - trude...

Vln. 1 *p* *mf* *sub. p*

Vln. 2 -

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

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

(standing up at the table.)

745 Z

Cl. *mp* *p*

Hp. *mp*

G. *mp* *anxious*
Oh, Jo,

J.

Vln. 1 *p*

Vln. 2 *p*

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

Vc. *mp* *p*

Cb. *p*

E♭F♯G♯A♯
B♭C♯D♯

747

Hp.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

we're hav - ing such a love - ly time.

mp

mf

2

749

Hp. *mf* *mp*

G. *mf*
Let's just enjoy our-selves this

J.

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

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

Vla. *f* *mp*

Vc. *mf* *mp* *p*

Cb. *p*

751

Fl. *p*

Hp.

G. eve - ning! *(grumbling to herself)* *mf*

J. But we must have

Vln. 1 *p*

Vln. 2

Vla. *p*

Vc. *p*

Cb. *p* *mp*

753

Fl. *mf* *p*

Cl. *p*

G. *mp*
Please, __ don't mind.

J. *f*
eat - en it all man-y time ov - er__ by now!

Vln. 1 *mf* *p*

Vln. 2 *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *p*

(to the Stranger)

756

Fl. *p*

Cl. *p* *mf*

G. *mf* 2 *mp*
 Help your - self to more- we seem to_ have

J.

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *mf* *p*

Vc. *fp*

Cb. *fp*

758

Fl.

Cl.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

made more than we thought.

mf

f

f

f

f

f

f

mf

f

763

Fl. *ff* 2 2 2 4:6 4:6

Cl. *ff* 4:6

G.

J. *ff*
What trick do you play

St.

Vln. 1 *ff* 2 2 2 4:6 *mf*

Vln. 2 *ff* 2 2 2 4:6 *mf*

Vla. *ff* 2 2 2 4:6 *mf*

Vc. *ff* 4:6 *f*

Cb. *ff* 4:6 *f*

765

G.

J.
on two old wom-en who just want to be left a-lone?

St.

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f 4:6 *pp*

Cb.
f 4:6 *pp*

A1

767

Fl. *mf* *p*

Cl. *mf* *p*

Hp. *ff*
slap bass strings

G. (l.v.)

J.

St. *mp*

Vln. 1 *p*

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

Vla. *mf* *p*

Vc. *f* *p* *p*

Cb. *f* *p*

Do

770

Cl. *p dolce*

St. *mf*

Vln. 1

Vln. 2

Vla.

Vc.

not be af - raid, Jo, for I mean you no harm.

rit.



773

Fl.

Cl. *p*

St. *mp*

Vla.

Vc.

Nor you, Ger-trude.

B1 10) Arietta and Scene
Adagio

♩ = c. 40

776

Fl.

Cl.

Hp. *p*

St. *p dolce* *mp*
8 I on - ly wish to ex - press my grat - i - tude to you both for your

Vln. 2

Vla. *pp*

Vc. *pp*

780

Fl. *pp*

Hp. *pp*

St. *p dolce*
 hos - pi-tal-i - ty. For... I have wan - dered

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp* *p dolce*

ppp *p dolce*

F# C#

783

St. *mp*
 long in this land of yours, and no one has of - fered me what

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp*

786 *p* 3

St. you did to-night, no one has of-fered me what you did to -

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *p*

Allegretto ♩ = 92

C1 **Lento** ♩ = 50

789

Fl. *p*

Hp. *p*

G. *p*

J. *in awe p*
A spir-it!

St. night...

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *ppp*

E♭ F♯ G♯ A♯
B♯ C♯ D♯

792 $\text{♩} = \text{♩}$
ma poco più mosso

Hp.

G. *in arve p*
 Or__ a god...__

J.

St. *mp*
 The gods__ no long-er walk on earth.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Più mosso

♩ = 72

795

Cl. *p*

Hp.

St. *mp*
I am just a keep-er of thes-h-olds. All

Vln. 1 *n*

Vln. 2 *n*

Vla. *p*

Vc. *p*

Lento
♩ = 50

rit.

798

Cl. *sub. pp*

Hp. *p dolciss.*

St. *p*
8 who live on the cusp are un - der my do - main.

Vla.

Vc.

E♭ F♯ G♯ A♯
B♭ C♯ D♯

G♯ D♯ A♯ G♯

802 **a tempo** D1

Hp. *p*

D \sharp A \sharp G \sharp E \flat F \flat

St. *ad lib., assertive mf*

But I must

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *mp espress.*

Vc. *p*

Cb. *p*

Andante con moto

♩ = c. 112

807

St. al - so share a warn-ing with you.

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp* *p* *agitato*

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

Vc. *mp* *pp* *p* *agitato*

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



809

St. *f bold*
To - night, there will be a great flood

Vln. 2 *f* *mf* sul pont.

Vla. *f* *mf* sul pont.

Vc. *ff* *mf*

Cb. *ff* *mf*

813

St. *mf*
 a - cross all the land. If you

Vln. 2 *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*



817 *f*

St. *f*
 want to live, take shel-ter on the moun-tain with

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

E1 **Meno mosso**
♩ = c. 96

821 rit. *p* 2 *agitato* *mp* 2

Fl. *p* 2 *agitato*

Cl. *p* 2 *agitato*

G. *mp* 2

J. A flood?

St. me. _____

Vln. 2 *mp*

Vla. *mp* *pp* sul pont.

Vc. *mp* *pp* sul pont.

Cb. *mp*

825

Fl. *mf* *p*

Cl. *mf* *p*

G. *mf* *mp*
 It's not pos-si-ble. Our land is too

J.

St.

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf* *p*
detaché
 ord. 2

Vc. *mf* *p*
detaché
 ord. 2

828

Hp.

G.

J.

St.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

mf

mf

mf

high, and our riv-ers are too mea - ger...

Ger - trude,

E♭F♯G♯A♯
B♭C♯D♯

831

Hp.

G.

J.

St.

Vln. 1

Vln. 2

Vla.

Vc.

p *mf* *mp* *p*

we should trust this strang-er's words.

Detailed description: This page of a musical score, numbered 831, contains seven staves. The Harp (Hp.) staff has two systems of chords. The Guitar (G.) staff is empty. The Violin (J.) staff features a melodic line with slurs and accents, including the lyrics 'we should trust this strang-er's words.' The Viola (St.) staff is empty. The Violin 1 (Vln. 1) staff has a melodic line with dynamics *p*, *mp*, and *p*. The Violin 2 (Vln. 2) staff has a chordal accompaniment with dynamics *p*, *mp*, and *p*. The Viola (Vla.) staff has a chordal accompaniment with dynamics *p*, *mp*, and *p*. The Violoncello (Vc.) staff has a melodic line with dynamics *p*, *mp*, and *p*.

833

Hp.

G.

J. *mf*
The pat - terns of our

St.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

835

Fl. *mp* *f* *mf*

G.

J. *f*

world are chang - ing... Nat - ure's wrath

St.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f*

837

Fl.

Cl.

G.

J.

St.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

ff

f

f

f

be-comes ev - er more ex - treme.

839

Fl.

Cl.

G.

J. *f* 2 *mp*
 We should heed _____ this warn - ing, im -

St.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. 2 *p*

Cb. 2 *p*

841 **F1**

G.
 J.
 St.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

pos-sib - le___ though it may seem.

Detailed description: This page of a musical score covers measures 841 and 842. At the top, the measure number '841' is written above the first staff, and a rehearsal mark 'F1' is enclosed in a box above the second staff. The score consists of seven staves. The first three staves are vocal parts: Soprano (G.), Alto (J.), and Soprano (St.). The Alto part has lyrics: 'pos-sib - le___ though it may seem.' The next three staves are instrumental: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). The final two staves are for Violoncello (Vc.) and Contrabass (Cb.). The vocal parts are in treble clef. The instrumental parts are in treble clef (Vln. 1, Vln. 2, Vla.) or bass clef (Vc., Cb.). The key signature has one sharp (F#). The time signature is 2/4. The score shows a melodic line in the vocal parts and a rhythmic accompaniment in the instrumental parts, with some doublets in the strings.

843

G. *f*
We'll

J.

St.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

845

G. go with you.

J.

St. *mf* Then let us go im-me-di-ate-ly,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

G1 Più mosso

accel. $\text{♩} = 100$

847

Fl. *p* — *mp*

Cl. *p* — *mp*

Hp. *mp*

G. —

J. —

St. *f* [The Stranger motions them outside,...]
be - fore it's too late.

Vln. 1 *mf* *p* — *mp*

Vln. 2 *mf* *p* — *mp*

Vla. *mf* *p* — *mp*

Vc. *mf* 2 2 *p* 2 *mp*

Cb. *mf* 2 2 *p*

$\text{E}\flat\text{F}\#\text{G}\#\text{A}\flat$
 $\text{B}\flat\text{C}\#\text{D}\#\text{E}\flat$

[...where they discover huge puddles and a torrent rushing along the road.]

850

Fl. *p* *mf* 4

Cl. *p* *mf* 4

Hp. C#

Vln. 1 *p* *mf* 4

Vln. 2 *p* *mf* 4

Vla. *p* *mf* 2

Vc. *p* *mf* 2

Cb.

853

Fl. *mp*

Cl. *mp*

Hp. *mp* *ff* (l.v.)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

854

Fl. *mf* *ff*

Cl. *mf* *ff*

Harp. *mp* *ff* (l.v.) *gliss.*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *ff*

Vc. *ff*

Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 854, 855, and 856. The instruments are Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
 - Flute and Clarinet: Both start with rests in measure 854. In measure 855, they play a melodic line starting on G4 (Flute) and F4 (Clarinet), moving up stepwise to B4. Dynamics are *mf* in 855 and *ff* in 856. A *gliss.* (glissando) is indicated over the final notes in 856.
 - Harp: Measures 854-855 feature a dense chordal texture with a *gliss.* over the right hand. Dynamics are *mp* in 854 and *ff* in 855. A first ending bracket (l.v.) spans measures 855-856.
 - Violins 1 and 2: Both play a melodic line starting on G4 (Vln. 1) and F4 (Vln. 2), moving up stepwise to B4. Dynamics are *f* in 854 and *ff* in 856.
 - Viola and Violoncello: Both play a melodic line starting on G3 (Vla.) and F3 (Vc.), moving up stepwise to B3. Dynamics are *f* in 854 and *ff* in 856. The parts include doublets (marked '2') in measures 854 and 855.
 - Contrabass: Plays a melodic line starting on G2 (Cb.), moving up stepwise to B2. Dynamics are *f* in 854 and *ff* in 856.

856

Fl.

Cl.

mf

mf

Vln. 1

Vln. 2

f

f

Vla.

f

Vc.

f

Cb.

f

859

Fl. *ff*

Cl. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

862 **H1**

Fl. *f*

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *ff* *p*

864 I1

Cl. *f* *p*

Hp. *ff*
slap bass strings (1.v.)

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *p*

Cb. *ff* *mf*

867

Cl. *p* *mf* *mp*

St. *mf* *mf* *f*
Take my hand, and we will be there

Vla. *mf* *mp*

Vc. *mf* *mp*

870

Fl.

Cl.

St.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

in a mo-ment.

rit.

873

Fl. *ff* *mf*

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

G. - - - - -

J. - - - - -

St. - - - - -

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff*

[They clasp hands.] [The Stranger walks one step...]

J1 Lento

♩. = 50

876

Hp.

p

The harp part consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted quarter notes and eighth notes.

E:F#G#A#
B:C#D#

...and they are far away.]

(in awe), *p*

G.

Oh, we're there al-read - y!

The soprano line features a melodic phrase with eighth notes and a triplet of eighth notes. The lyrics are "Oh, we're there al-read - y!".

J.

St.

Vln. 2

pp

The Violin 2 part plays a sustained chord with a tremolo effect, marked *pp*.

Vla.

pp

The Viola part plays a sustained chord with a tremolo effect, marked *pp*.

Vc.

pp *n*

The Violoncello part plays a sustained chord with a tremolo effect, marked *pp* and *n*.

Cb.

pp

The Cello part plays a sustained chord with a tremolo effect, marked *pp*.

879

Hp.

G.

J.

St.

C# D#

How is it pos-si-ble?

I made one place the

882

Hp.

G.

J.

St.

C# D#

thres-hold of an-oth - er. Just as I kept your won-der-ful food on the

885 K1

Hp. *mp*

B \flat C \sharp D \sharp A \sharp E \flat C \flat D \flat

G.

J. *mp* 2

St. 2
8
thresh-old of emp - ty-ness.

Vc. *pp*

888

Cl. *p* *pp*

Hp.

D \sharp B \sharp G \sharp C \sharp A \sharp A \sharp

G. *p* 2

J. 2 *mf*

St.

Vc.

Per - haps you
this storm is un - sea-son-a- ble

891

Hp.

A# A# Eb A#

G.

know the cause, Strang-er? You knew it was com - ing.

J.

St.

remorsefully *mp*

Yes, I knew.

Vc.



894

Hp.

mp

A# A# A# Db Bb Cb

St.

mf

But rest as-sured, I will re-store your home, no mat-ter the storm's ef-fect.

Vln. 1

ppp

Vln. 2

Vla.

pp

Vc.

pp

rit.

897

Hp. *p*

A# B# A# C# A# Eb A# A# A#

St. *p*

I knew it was com - ing... be-cause__ it was my

Vln. 1

Vln. 2

Vla.

Vc.

11) Aria

L1 Adagio

$\text{♩} = \text{c. } 48$

900

Cl. *p*

St. *mp*

do- ing. At first__ when I set out

Vln. 2 *p*

Vla. *p*

Vc. *p*

903

Cl. *p*

St. *mf* *mp*
 I sought, I sought to bless each host___ with rain___ and

Vln. 2 *p*

Vla. *p*

Vc. *p*

906

Cl. *p*

St. *mf*
 set,___ and set a small cloud___ gath - er-ing o - ver___

Vln. 1 *p*

Vln. 2 *mp* *p*

Vla. *p*

Vc. *p*

910

St. *mp* as I walked a-cross the lands. *mf* From house to house, *mp* and

Vln. 1

Vln. 2

Vla.

Vc. *p* *mf* *p*

Cb. *p*

912

St. coast to coast, I roamed. **M1** *mp* Each eve-ning, I

Vln. 1

Vln. 2

Vla.

Vc. *mf* *sub. p*

Cb. *mf* *sub. p*

915 *f*

St. *f*
asked for a meal, I asked for a meal, a place to stay, —

Vln. 1 *f*

Vln. 2 *mp*

Vla. *f*

Vc. *f*



918 *mf* *mp*

St. *mf* *mp*
but eve-ry night_ a - gain_ was turned a - way. — And so the

Vln. 1 *mp* *fp* *f* — *p*

Vln. 2 *mp* *fp* *f* — *p*

Vla. *mp* *fp* *f* — *p*

Vc. *mp* *p* *f* — *p*

922

Cl. *mf*

St. *f*
 cloud did gath-er for a thou - sand days, and a bles - sing

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

926

St. *P*
 turned in-to des - truc - tion. Thus, your

Vln. 1 *f* *pp* sul tasto

Vln. 2 *f* *pp* sul tasto

Vla. *f* *p*

Vc. *f* *p*

Cb. *p*

N1

930

St. *mf*
 warm hearths' man - y bles - sings re - leased the clouds'

Vln. 1 ord. *mp*

Vln. 2 ord. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

933

St. *mf*
 long pent up stores.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

936

St. *ff* Now, a thou - sand wan-der-ing nights of rain will *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f* 3

Vc. *f* 3

Cb. *f* 3

939

St. fall to-night in one swift storm, wash-ing the cold world *ff*

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *f*

Cb. *f* *f*

942 **O1**

Cl. *mf* *f*

St. ₈ clean to start a - new.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

946

Fl.

Cl.

Hp.

St.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

mp

mf

mf

mf

p

p

mf

949

Fl.

Hp.

St. *mp dolce*
8 But for your full hearts and gen - er - ous hands,

Vla.

Vc.



951

Fl.

Hp.

St. *mp*
8 you, who have so lit - tle more than I,

Vla.

Vc.

953

Hp. *mp*

St. *ad lib.* *mf* *mp*
 of-fer-ing what all those rich-er have de - nied: — a home, a hearth,

Vln. 1 *mp* *p*

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

Vla. *p* *mp* *p*

Vc. *p*

956

Cl. *dolciss.* *p poco* *p*

St. *mf* *mp* *mf* *mp*
 a hav-en, and a smile, you, — I of-fer an - y gift with-in my

Vln. 1 *mp* *p*

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

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

Vc. *p* *p* *dolce* *p*

12) Scene, Aria and Duet
L'istesso tempo

959

Fl. *pp* *p*

Cl.

Hp. *mp* *p*

St. ³
pow-er.—

Vln. 1 *pp* *pp*

Vln. 2 *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb. *pp*

The musical score consists of eight staves. The Flute and Clarinet parts have dynamics of *pp* and *p*. The Harp part has dynamics of *mp* and *p*. The Soprano part has a triplet of eighth notes and the lyrics "pow-er.—". The Violin 1, Violin 2, and Viola parts have dynamics of *pp*. The Violoncello and Contrabass parts have dynamics of *pp*. The score is in 3/4 time and the key signature has two sharps (F# and C#).

963 **P1**

Cl. *p*

St. *ad lib.* *mp* *mf* *mp*
 Ger-trude, Jo, what would you ask of me? An-y gift with-in my

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

967

Hp.

mp

E: F# G# A#
B: C# D#

St.

mp *gently*

pow-er, — Ger-trude, per-haps you have some-thing in

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *pp* *pp* *pp* *p espress.*

rit. Adagio e mesto

♩ = c. 44
mp

971

G. *mp*

St. *mp*
mind?
What could it pos-sib-ly be?_

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

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

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

975

G. *mp*

St. *gently p*
Oh
Some-thing you were wish - ing for as I walked by,

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

979 *mf*

G. dear... But I can-not speak of that here._____

St. *p* You must speak of it

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

983 *tenderly mp*

J. What is it, my love,

St. *mp* some day. Why not here?

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

988 *ad lib. mf mp 2*

G. *coaxing mf* Jo, I must con-

J. *mf* What is it, my love?

Vln. 1 *mp p*

Vln. 2 *mp p*

Vla. *mp p*

Vc. *mp p*

Cb. *mp p*

Q1 **Andante**

993 ♩ = c. 84

Fl. *p*

Hp. *mp*

G. *mp* fess that when you fell, I was so af-raid you had died.

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

E: F# G# A#
B: C# D#

997

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

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

Hp. *mf* *p* *mf* *f*

G. *mf* *f*

I wish nev-er to see your tomb, to bur-y you.

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

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

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

1002 **a tempo**

Fl. *p*

Hp. *p*

G. *f* *anguished* *f* *più*
 Yet I can - not bear _____ to out-live you.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf* *sub.* *p*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Cb. *mp* *mf* *p*

E♭:F♯G♯A♯
 B♭:C♯D♯

1006

Fl.

Hp.

G. *p*

Fate serves me two e - qual-ly im-

Vln. 1

Vln. 2 *p*

Vla.

Vc.

Cb.

1011

Aria
Andante, ♩ = c. 84

G. pos-si-ble ends.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *p*

1016 R1

Hp. *p*

G. *mp* *p espress.*

Vln. 1 *fp* *pp*

Vln. 2 *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Cb. *fp* *pp*

And so some-times I long to rest be-
con sord. *pp*

E♭F#G#A#
B♭C#D♭

1022

Fl.

Hp.

G.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p <

low the earth with you, to lie up-on the dew-y lot-us cov-ered banks,

1026

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

Hp.

G. *mf* *f*
 the banks of A-che-ron, the banks of A-che-ron_ to-geth- er.

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mf* *mp* *mf* > *p*
 senza sord.

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

1030 S1

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

G. *mp*

Vln. 1 *mp* *mf* *p* senza sord.

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

Vla. *mp* *mf* *p* senza sord.

Vc. *mp* *mf* *p* senza sord.

Cb. *mp* *mf* *p* senza sord.

1034

Fl. *p espress.*

G. *mp*

Skip un - cer - tain years of strife and pain! _____

Vln. 1 *pp* tip

Vln. 2 *pp* tip

Vla. *pp* tip

Vc. *pp* tip

Cb. *pp*

1038

Fl. *mp*

G. *mp*

Make good our end of life to-gether.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

mp

1042

Fl. *mf*

Cl. *mf*

G. *mf*

so that one is nev-er left to

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf*

1045

Fl. *p* *mp*

Cl. *p* *mp*

Hp. *f* *mp*

G. *mp* *mf*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *p* *mf* *mp*

die a-lone. I am af-raid of your

E♭F♯G♯A♯
B♭C♯D♯

1049

G. *f* *mf*

dy - ing, af - raid of be-ing left a-lone with-out com - pan-ion.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1053

G. *p dolce*

Let my life end with yours.

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp* *p*

1057 **T1** **Allegro** $\text{♩} = \text{c. } 120$ **Allegro** $\text{♩} = \text{c. } 60$

Fl. *ff*

Cl. *mf*

J. *f*

End with mine? I'll nev-er ag - ree to it.

Vln. 1 *p* *sub. f* pizz. arco

Vln. 2 *p* *sub. f* pizz. arco *mf*

Vla. *p* *sub. f* pizz. arco *mf*

Vc. *p* *sub. f* pizz. arco *mf*

Cb. *f*

1061

Cl. *p*

J. *f* 2 2

You must live your life. —

Vln. 1

Vln. 2

Vla.

Vc.



1066

Cl.

J. *mp* 2

I share your fears: I too wish nev - er_ to

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

1071

Cl.

J. see your grave, nev - er to make you have to bu - ry me.

Vln. 1

Vln. 2

Vla.

Vc.

1075

Fl.

Cl.

G. (interrupting) *mp* Then let the same hour take us both.

J. But- No my dear, *mf*

Vln. 1

Vln. 2

Vla.

Vc.

1080 rit.

J. *you mis-un - der-stand me, you*

Vln. 1

Vln. 2

Vla.

Vc.

U1 **13) Arietta and Scene**
Moderato

1084 ♩ = c. 76

J. *mp dolce*
mis-un-der-stand me. Soft-er than flax

Vln. 1 *p dolce*

Vln. 2 *p dolce*

Vla. *p*

Vc. *p*

Cb. *p*

1090

J. *mf*
and sweet-er than dew, fierc-er than fire

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



1094

J. *f* *mp*
and rich-er than thun-der, you, more

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1099

J. ra-diant than mu-sic and bright-er than the sea, how can you

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

1105

J. think to leave this world so ear-ly on ac-count of on - ly me,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

1111 V1

J. *ff*

when you bring such beau-ty to each day? You are a gift, -

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

1116 *mf*

J. a gift to the world, you are a gift, a gift to the world.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

1122 *mf*

J. You must live your life ful-ly.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p*

Vc. *p* *mp*

Cb. *p* *mp*



1128 *mp*

J. My on-ly wish is for you to live with-out

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

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

Vla. *p* *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

1133

Fl. *pp*

G. *mp dolce* *mf*

J. lone - li-ness.

I wish the same for you.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1138 W1

Fl. *mp* *mf* *p*

Cl. *p*

G.

J. *mp*
Then per-haps it is wis - er

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

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

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Cb. *mp* *mf* *p*

1143

Fl.

Cl.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

f *p*

mf *f* *mf*

to wish free - ly for what we tru-ly de-sire than a -

mp

f

mp

sub. *f*

mp

sub. *f*

mp

sub. *f*

1147

Cl. *mp* *n*

G.

J. *mp* *p*
gainst what we most fear ev-en if we do not know what it means.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

Adagio
♩ = c. 40

1152

Hp. *mp*

St. *ad lib. p dolce*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

I can-not take a-way the lone-li-ness of

1156

Fl. *p* *mf*

Cl. *p* *mf*

Hp. *mp*

St. *mf*
 los - ing your com - pan - ion, but I can stop death at its

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

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mp*

1159 **Più mosso** **X1** Lento, ♩ = 44

Fl. *p* *mf*

Cl. *p* *mf*

Hp. *p*

St. *f* *freely p dolce*
 cusp. Yet a death half ac-com-plished is gris-ly. In-stead,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *f* *mp*
 sul pont.

Vc. *f* *mp*
 sul pont.

E: F# G# A#
 B: C# D#

1163

Hp.

St.

I can give you the pow-er of some-thing that is a - live, - yet does not



1165

Hp.

St.

die: the im - mor - tal - i - ty of trees. Would you con-sent to this?

1168

Fl. *p dolce*

Cl. *p dolce*

Harp. *p*

G. *mp hopeful, dolciss.* *mf*
(looking at Jo) *2* *4* *4*
 To wait for me with-out the pain of grow-ing frail... *hopeful,*
(to Gertrude) mp dolciss. *2* *2*

J. To watch your

St.

Vln. 1 *pp*

Vln. 2 *pp*
ord.

Vla. *pp*
ord.

Vc. *pp*

Cb. *pp*

1171

Fl. *pp*

Cl. *pp*

Hp. F# C# F#

G.

J. *mf*
 4 2
 fi - nal years with - out the bur - den of my help - less - ness...

St.

Vla. *pp*

Vc. *pp*

Cb. *pp*

1174

Fl. *p*

Cl. *p*

Hp. *mp*

G. *serene, joyful mp* *mf dolce*
We ag-ree to it, we ag-ree to it.

J. *serene, joyful mp* *mf dolce*
We ag-ree to it, we ag-ree to it.

St.

Vla. *p*

Vc. *p*

Cb. *p*

Andante
♩ = c. 64

Y1

1178

Fl. *p* *pp*

Cl. *p* *pp*

Hp. *p*

G. E♭F#G#A#
B♭C#D#

J.

St. *ad lib. mp bold*
Than it__ shall be.

Vln. 2 *pp*

Vla. *p* *pp*

Vc. *p*

**Lento come prima,
eerie, pale**

1181

Fl.

Cl.

G.

J.

St.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ad lib. *mp calm, direct* *mf* *mp espress.* *pp* *pp* *pp*

But Jo, I must speak to you of one more mat-ter.

1185

G. *[Guitar part with rests]*

J. *[Jazz part with slurs and dynamics]*

St. *[Soprano part with lyrics: think I know what you allude to... that my time is borrowed. mp direct]*

Vln. 1 *[Violin 1 part]*

Vln. 2 *[Violin 2 part]*

Vla. *[Viola part with rests]*

Vc. *[Violoncello part]*

Cb. *[Contrabasso part]*

1189 *mf* 4

G. What's wrong?

J. (to Gertrude) *mp* gently
When I fell from the ladder, I knew

St. *4*
is as you suspect.

Vln. 1 *p* poco vib.

Vln. 2 *p* poco vib.

Vla. poco vib.

Vc. *agitato*

Cb. *agitato*

1193

Fl. *mp* eerie

Hp. *p*

G.

J. *mf* *f* *mp*
5:6 2

I should have been grave - ly woun-ded, but was not.

St.

Vln. 1

Vln. 2 *ord.* *pp*

Vla. *pp*

Vc. *p*

Cb. *p*

E♭F♯G♯A♭
B♭C♯D♯

1196

Fl.

Cl.

Hp.

G.

J.

St.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

bold mp *mf*

p *ord.* *p* *mp* *p*

It was on - ly the in - ter - ven - tion of our friend that saved me.

Andante
♩. = c. 50

1200

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

Cl. *f* > *p* *f* > *p*

G. *mp* surprised, anguished

J. *f* forceful but calm *ad lib.* No,—
Ger-trude, in truth, that should have been my end.

St.

Vln. 1 *f* > *p* *f* > *p*

Vln. 2 *f* > *p* *f* > *p*

Vla. *f* > *p* *f* > *p*

Vc. *mp* *mp* *pp*

Cb. *mp* *mp* *pp*

Lento e comodo

rit. ♩ = 50

1203

Fl. *p dolce*

G. *pp* no! _____

J.

St. *p dolciss.* But you do not need to ac-cept that

Vln. 1 *p dolce*

Vln. 2

Vla. *p*

Vc. *p*

Cb. *p*

1207

Fl. *3*

G.

J.

St. *mp gently* *3*

end to-day. I can-not help you re - cov - er, but I can slow your

Vln. 1 *3*

Vln. 2

Vla.

Vc.

1210

Fl. *p dolce*

G.

J. *mp darkly*
A slow death,

St. *mp dolce*
pas-sage towards death.

Vln. 1 *p dolce*

Vln. 2 *p dolce*

Vla. *p*

Vc. *p*

1213

Fl. *mf* *p*

G.

J. *f* *mf* **boldy**
 get-ting frail and more frus-trat-ed each day... That is

St.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

1216

Fl. *mp* *mf*

Cl. *mp* *mf*

Hp. *mf*

G. *f*

J. *f*

St.

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

Vln. 2 *mf* *p*

Vla. *mf*

Vc. *mf*

not for me. I will accept my fate.

E: F# G# A#
B: C# D#

F# G#

1219 **Z1**

Fl. *p* *pp*

Cl. *p* *pp*

Hp. *p*

G. *p*

J. *mf* *dolciss.* (taking her hands) *mf* 3

Ger-trude, I will be right be-side you. wait-ing for you,

St. *p* *pp*

Vln. 1 *pp* 3

Vln. 2 *pp* 3

Vla. *p dolce* 3 *pp* 3

Vc. *p dolce* *pp*

1222

Fl. *mp* *f bright*

Cl. *mf* *f bright*

G. *mp* *mf*

J. *mp* *mf*
 watch-ing ov-er you eve - ry day.

St. ₈

Vln. 1 *mp* *f bright*

Vln. 2 *mp* *f bright*

Vla. *mp* *f*

Vc. *mp* *f*

1226 *ad lib. mp dolce*

St. *mp dolce*
When-ev er you are read-y, the change will be-gin.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

1229

Fl. *mp* — *p*

G. *mp* — *p*

St. *mf warmly* *mp dolce*
Come, take my hand, and we will be home.

Vln. 1 *mp* — *p*

Vln. 2 *mp* — *p*

Vla. *mp* — *p*

Vc. *mp* — *p*

[Gertrude, still upset, takes their hands tentatively...]

14) Introduction, Duet and Scene

Adagio

A2

♩ = c. 54

[...They step together and Gertrude and Jo arrive in front of their home.
The Stranger has disappeared...]

1232

Vln. 1
mf *f*

Vln. 2
mf *f*

Vc.
mf *f*

Cb.
mf *f*

1236

Vln. 1
p

Vln. 2
p

Vla.

Vc.
p *mp espress* 3 3

Cb.
p

1239

Vln. 1

Vln. 2

Vc.
3 5

1242

Vln. 1

Vln. 2

Vla.

Vc.

p

ad lib.

mf

5

mf

3

mp

con sord.



Duet:
L'istesso tempo,
dreamlike

1246

Hp.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

p

p dolciss.

p dolciss.

ppp

ppp

pp

con sord.

[...Gertrude and Jo look around at their home and the surroundings for the last time together.]

Come hith - er to

Come hith - er to

1251

Hp.

G.

J.

Vln. 2

Vla.

Vc.

us, sa - cred home, per - fumed with an old hearth's smok-y

us, sa - cred home, per - fumed with an old hearth's smok-y

con sord.

ppp 3

1255

Hp.

G.

J.

Vln. 2

Vla.

mp

mf

mp

mf

mp

mf

p

p

in - cense, and nes-tled be - tween de-light - ful

in - cense, and nes-tled be - tween de-light - ful

1259

Hp. *mp*

G. *mp*
groves where cold wat-ers rush through apple-lad-en

J. *mp*
groves— where cold wat-ers rush, rush— through apple lad-en

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

1263

Hp. *mf*

G. *mf dolciss.*

J. *mf dolciss.*

Vln. 2 *pp* *p*

Vla. *p*

Vc.

boughs. Here all is shad-owed by

boughs. Here all is

1267

Hp. *mp*

G. *mp languid*

J. *mp* *mp languid*

Vln. 2 *pp*

Vla. *pp*

ros - es, and a deep sleep flows down from their

shad-owed by ros - es, and a deep sleep

C# D# D# F# D# G#

1271

Hp.

G.

J.

quiv-er-ing leaves.

flows down from their quiv-er-ing leaves.

F# D# G#



1274

Hp.

G.

J.

f *mp*

mf dolce

mf dolce

A-mong them, mead - ows of flow-ers, horse grazed, burst with spring

A-mong them, mead - ows of flow-ers, horse grazed, burst with spring

C#

1278

Hp.

G.

J.

Vla.

Vc.

blooms as winds gently sigh. —

blooms as winds gently sigh. —

senza sord.

senza sord.

ppp

ppp

1283

Hp.

G.

J.

Vla.

Vc.

p

mp

mp *mf* *mp dolce*

mp *mf* *mp dolce*

pp *p* *pp* *p*

E_b *A_b* *F_♯* *F_♯*

Be-yond an arch-way, gleams the ros-ey-cheeked

Be-yond an arch-way, gleams the ros-ey-cheeked

1287

Hp.

E \sharp A \sharp C \sharp

f dolce

G. moon, sur - pass - ing all the stars.

f dolce

J. moon, sur - pass - ing all the stars.

Vla. *mp*

Vc. *mp*

1291

Fl.

Cl.

Hp.

G.

J.

Vln. 1

Vln. 2

Vla.

Vc.

[They embrace and kiss, and Jo slowly transforms into a tree in Gertrude's arms.]

senza sord.

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

F# C# Bb F# C#

1296

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

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

Hp. *mf*

Vln. 1 *mp* *f* *mf*

Vln. 2 *mp* *f* *mf*

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

Vc. *mf espress.* *f* *mf*

Cb. *mf espress.* *f* *mf*

1301

Poco più mosso
accel. ♩ = c. 63

Fl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff

ff

ff

ff

ff

ff

1311

Fl. *f* *ff*

Cl. *ff*

Vln. 1 *f* *ff* *f*

Vln. 2 *f* *ff* *f*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 1311 through 1314. The score is for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins with a rest in measure 1311, followed by a triplet of eighth notes in measure 1312, and then a series of sixteenth notes in measure 1313. The Clarinet part has a triplet of eighth notes in measure 1311 and continues with eighth notes. The Violin 1 part has a triplet of eighth notes in measure 1311 and continues with eighth notes. The Violin 2 part has a rest in measure 1311 and then eighth notes. The Viola and Violoncello parts play chords. The Contrabass part has a rest in measure 1311 and then eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo). There are also triplets and slurs throughout the score.

1315 rit.

Fl. *f*

Cl. *f*

Vln. 1 *dim. poco a poco* (mf) (mp)

Vln. 2 *dim. poco a poco* (mf) (mp)

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Adagio
♩ = c. 54

1320

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *mp*

Vc. *mp* *p* *pp*

Cb. *mp* *p* *pp*

15) Postlude: Interlude, scene
and final aria

B2 L'istesso tempo,
serene

1325 [The seasons change.]

Musical score for measures 1325-1330. The score is for Flute (Fl.), Clarinet (Cl.), and Harpsichord (Hp.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part begins with a rest in the first two measures, then plays a melodic line starting in measure 3. The Clarinet part has a similar pattern, with a rest in the first two measures and a melodic line starting in measure 3. The Harpsichord part has a rest in the first two measures and then plays a steady accompaniment of eighth notes starting in measure 3. Dynamics include *pp* (pianissimo) and *p dolce* (piano dolce).



Musical score for measures 1331-1334. The score is for Flute (Fl.), Clarinet (Cl.), and Harpsichord (Hp.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute and Clarinet parts feature intricate melodic lines with triplets and slurs. The Harpsichord part continues with a steady accompaniment of eighth notes. Dynamics include *p dolce* (piano dolce) and *mp* (mezzo-piano).



Musical score for measures 1335-1338. The score is for Flute (Fl.), Clarinet (Cl.), and Harpsichord (Hp.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute and Clarinet parts continue with melodic lines, including triplets. The Harpsichord part continues with a steady accompaniment of eighth notes. Dynamics include *mp* (mezzo-piano) and *p* (piano).

1339

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

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

Hp. *mp* *mf* *p* *pp*

A#

1343

Fl. *mp* *pp*

Cl. *mp* *pp*

Hp. *mp* *pp*

A#

1347

Fl. *p* *mp* *p*

Cl. *p* *mp* *p*

Hp. *p* *mp* *p*

1351 **C2**

Fl. *pp*

Cl. *pp*

Hp. *pp*

C \sharp G \sharp



Moderato come prima

1354 ♩ = c. 76

Fl. *p dolce*

G. *p dolce*

Vln. 1 *p dolce*

Vln. 2 *p dolce*

Vc. *p*

Cb. *p*

[Gertrude comes out, now much older and frailer, but in good spirits...]

[She sits for a moment, then gets up, standing across from Jo's tree.]

1361

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

G. Jo, I feel you right be-side me, *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

D2

1366

Cl. *mf* *p*

G. watch-ing ov-er me eve - ry day. *mf* *mp*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

1371 [She intertwines her fingers in the branches...]

Musical score for measures 1371-1373. The score includes parts for Guitar (G.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 3/4 (with a 3/4 measure rest) and then to 3/4. Dynamics include *mp*, *mf*, *f*, and *mp*. A triplet of eighth notes is marked with a '3' in measures 1371 and 1372.

Measures 1371-1373. The score includes parts for Guitar (G.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 3/4 (with a 3/4 measure rest) and then to 3/4. Dynamics include *mp*, *mf*, *f*, and *mp*. A triplet of eighth notes is marked with a '3' in measures 1371 and 1372.

1378

E2

Fl.

Cl.

Hp.

G.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *ff* *ff* *ff* *ff* *ff* *ff* *ff*

...and begins to transform.]

E^bF^bG^bA^b
B^bC^bD^b

1384

Fl. *p*

Cl. *p*

Hp. *mf* *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *p*

Vc. *mf* *mp espress.*

Cb. *mf* *mp espress.*

1391

Fl. *pp*

Cl. *pp*

Hp. *pp*

C# G# F#

Vla.

Vc. *p* *pp*

Cb. *p* *pp*



Final Aria

1398 **Andante** ♩ = c. 72

F2

Cl. *pp dolce*
mp dolce

St. *pp dolce*
mp dolce
As long as you

Vln. 1 *pp* *p dolce*

Vln. 2 *pp* *p dolce*

Vla. *pp* *p dolce*

Vc. *pp* *p dolce*

1403

Cl. *mf* > *p*

St. *f*
live, As long as you live, shine!

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The score is in 3/4 time and the key signature has two sharps (F# and C#). The page number 1403 is at the top left. The instruments are arranged vertically: Clarinet (Cl.), Soloist (St.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Soloist part includes the lyrics 'live, As long as you live, shine!'. The music features several triplet markings (indicated by a '3' above the notes) and dynamic markings such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). The Cl. part starts with a half note, followed by a triplet of eighth notes, then a half note, and ends with a rest. The St. part starts with a half note, followed by a triplet of eighth notes, then a half note, and ends with a rest. The Vln. 1 part starts with a triplet of eighth notes, followed by a half note, and ends with a rest. The Vln. 2 part starts with a half note, followed by a half note, and ends with a rest. The Vla. part starts with a half note, followed by a half note, and ends with a rest. The Vc. part starts with a half note, followed by a half note, and ends with a rest.

1407

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

Cl. *p* 3

Hp. *p*

St. 8

Vln. 1 3 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

E \flat F \sharp G \sharp A \flat
B \flat C \sharp D \sharp F \sharp

1411 **a tempo**

Fl. *pp* 3

Cl. *pp*

Hp. *p*

B \flat 3 A \natural 3 3 3 D \sharp

St. *mp*
Do not grieve at all.

Vln. 1 3 3 3 3

1415 **G2** poco più mosso
 ♩ = c. 76

Cl.

Hp.
p
 G# 3 C# D#

Vln. 1
p

Vln. 2
p

Vla.
p
mp cresc. poco a poco

Vc.
*p*³
p cresc. poco a poco

Cb.
p cresc. poco a poco

poco accel. poco rit.

1419

Fl. *f*

Vln. 1 *mf* *f*

Vln. 2 *mf cresc.* *f*

Vla. *(mf)* *f*

Vc. *(mf)* *f*

Cb. *(mf)* *f*

ancora più mosso

♩ = c. 93

1422

Fl. *ff* *f* *mp*

Cl. *ff* *f* *mp*

Hp. *ff* *f*

St.

Vln. 1 *ff* *f* *mp*

Vln. 2 *ff* *f* *mp*

Vla. *ff* *f* *mp*

Vc. *ff* *f* *mp*

Cb. *ff* *f* *mf*

H2

poco rit.

Tempo I

(♩ = c. 72)

1428

Fl. *pp*

Cl. *pp* *p* *pp*

St. *mp dolce*

Life is but for a short while:

Vln. 1 *pp* *n* *p dolce* *pp*

Vln. 2 *pp* *n* *p dolce*

Vla. *pp* *n* *p dolce* *pp*

Vc. *pp* *n* *p dolce* *pp*

Cb. *pp* *n* *pp*

1433 rit. a tempo

Hp. *pp*

St. *pp*
time de - mands

Vln. 1 *ppp*

Vln. 2 con sord. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Detailed description: This is a page of a musical score for a chamber ensemble. The score is in G major (one sharp) and 4/4 time. It consists of six staves: Harp (Hp.), Soprano (St.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo marking is 'rit.' followed by a dotted line and 'a tempo'. The Harp part features a rhythmic pattern of eighth notes in both hands, starting in the second measure. The Soprano part has a vocal line with the lyrics 'time de - mands' under the notes. The Violin 1 part plays a melodic line with a slur and a hairpin crescendo leading to a *ppp* dynamic. The Violin 2 part is marked 'con sord.' and plays a similar melodic line. The Viola part plays a chordal accompaniment of eighth notes. The Violoncello part plays a melodic line with a slur and a hairpin crescendo leading to a *ppp* dynamic. The Contrabass part plays a long, low note with a slur and a hairpin crescendo leading to a *ppp* dynamic. The score is divided into four measures, with the first measure containing rests for most instruments.

1437 **rit.**

Hp.

St.
8 — your end. —

Vln. 2

Vla.

Vc.

APPENDIX:

LIBRETTO

**The Metamorphosis of Gertrude and Jo,
A Chamber Opera**

Libretto by Susanna Payne-Passmore

Music by Samuel Lord Kalcheim

*Based on "Philemon and Baucis" by Ovid,
with additional text from Sappho's poetry
and the Epitaph of Seikilos.*

SETTING

A simple cottage on the rustic outskirts of a town, in an era when time still passes slowly.

CHARACTERS

Jo

Gertrude's companion: stubborn, observant, fiercely loyal. Not even old age can keep her from doing things her way.

Gertrude

Jo's companion: gracious, spirited, playful. Determined to make the best of any situation.

The Divine Stranger (Stranger)

A wandering deity, carrying the burden of an unfulfilled exchange

SYNOPSIS

Two old lovers enjoy a simple life together. But their golden years are marred by fading health and the gradual deterioration of their home. One day while mending the roof, Jo falls, spared from fatal injury by sheer luck. Gertrude reflects on the precarious position of their lives: each one is stuck between leaving the other to die alone, or facing the other's grave alone. Sometimes she longs to skip all the uncertainty and simply face death together. As she ponders this, a mysterious stranger passes by, asking for a place to rest. Gertrude and Jo offer the Stranger food and a place by the hearth to sleep. As they all eat together, Jo and Gertrude begin to notice that the scarce meal they prepared has not diminished, but remains endlessly refilled. Gertrude is afraid of confronting their guest about this, but Jo can't stand being tricked and demands to know who the Stranger is. The Stranger assuages Jo that no harm is intended and reveals himself as a deity of thresholds. But they also issue a dire warning to them both: a great flood is coming, one that will destroy their home. The Stranger offers to protect Gertrude and Jo from the storm, and transports them to a distant mountain.

On the mountain, the Stranger admits that the storm is their fault: when they first began their journey, they set a cloud to gather above them, so that their first host would be blessed by rain. But for a thousand days, the Stranger was turned away. The gift of rain was transformed into a gathering storm, a curse of destruction for the unwitting kind host. To make up for this, the Stranger offers another gift: to grant one wish. Gertrude confesses that she sometimes wishes she could skip the uncertain years of trouble and simply give in to death together with Jo. But Jo refuses this, as she wishes for Gertrude to have many more years of good life. They agree that they wish for each other to live without loneliness, and the Stranger offers to fulfill this by conferring to each at the moment of death the immortality of trees. They accept this gift, but the Stranger warns Jo that they have one more matter to discuss. Jo already knows what it is: when she fell, it

wasn't luck that kept her from fatal injury, but the Stranger, keeping her from passing through the threshold of death. The Stranger offers to allow her to pass through more slowly to give her and Gertrude more time together, but Jo, knowing that she will be able to watch over Gertrude and remain by her side, accepts her end. As the Stranger sends them back home, Gertrude struggles to accept this decision. They look around together at the beautiful sight of their home, and Jo transforms into a tree, overarching their doorway.

The seasons pass, and Gertrude finds herself growing frailer, but still in good spirits. One day, she stands in front of the tree, intertwining her fingers in its branches. Her transformation begins, and by the end, the two trees form an arch over the doorway of their home.

The Metamorphosis of Gertrude and Jo

Libretto by Susanna Payne-Passmore

1) PRELUDE

Stranger:

As long as you live, shine!

2) INTRODUCTION AND ARIA

Jo stands on the top rung of a wooden ladder, re-thatching their cottage's old roof. As she works, she sings a working song.

Jo: Some say the golden fields of flax¹
are the most beautiful sight to behold.
Others say it's the glittering dew at dawn.
But I would sooner see my lover's smile,
softer than flax and sweeter than dew.

Some say that golden tongues of flame
fall most pleasingly upon the ear.
Others love the rage of a charging storm.
But I would sooner hear the howl of my love's laughter,
fiercer than fire and richer than thunder.

Some find the lyre's golden melody
the most rewarding thing to catch.
Others say it's the favor of a fish-filled net.
But I would rather catch the glint of *Gertrude's* eyes
More radiant than music and brighter than the sea.

3) DUET

Gertrude walks through the gate into their garden carrying an apple.

Gertrude: Look Jo! I plucked this little blushing apple from the lowest bough of the lowest tree.

Jo: Too low for orchardmen's eyes.

Gertrude: But *I* am stooped so low, the tree bestowed its offering to me. I plucked it off, and what a gift! More fragrant than incense and softer than roses.

¹ The rhetorical construction of this aria text is based on Sappho, Fragment 16

Jo: My love, it cannot be sweeter than your description.

Gertrude: Perhaps. Come and taste it with me!

Jo starts to come down the ladder, but at the bottom she trips and falls down.

Gertrude: Jo!

Gertrude rushes to her side, fearing the worst, but checks herself when she sees that Jo's alive, and walks over calmly.

Gertrude: I'm here with you! Are you all right?

Jo: Only bruised.

Jo goes inside, rubbing her aching hip. Gertrude remains, agitated and wringing her hands.

4) MONOLOGUE AND ARIA

Gertrude: What terrible fate just flashed through my mind! So real, so near, as though only the thinnest veil were drawn between today and the end of everything. It is lovers' fate that one must wait alone on the far side of Acheron. Yet it is surely the worse fate to be stuck here and have to bury her! I can't bear the thought of it. Yet I cannot bear to leave Jo to that fate either!

[Aria]

Sometimes I long to rest below *the earth*,
to lie upon *the dewy, lotus-covered banks*
*of Acheron*² with you:
to skip uncertain years of strife and pain,
to make a good end of our lives together,
so that one will never leave the other to die alone.
Sometimes I long to rest below the earth,
to lie upon the dewy, lotus-covered banks
of Acheron with you.

5) SCENE

Just then, it starts to rain lightly. Gertrude looks up to see a small, cloaked stranger appearing out of the rising mist. She seizes the opportunity for distraction from her dark thoughts.

Stranger: You have the look of one whose thoughts are heavy.

² Text in italics quoted from Sappho, Fragment 95

Gertrude: Greetings, Stranger! Do not let my burdens trouble you. What brings you out here, so far from town or tavern?

Stranger: Just passing through.

Gertrude: Ah, a traveler then. Would you care to join us for supper?

Stranger: I could not trouble you so.

Gertrude: It is no trouble! My wife and I would so enjoy the pleasure of new company. Please, join us, and forget the rain for a few long hours. And if it isn't fit to sleep outside, stay the night at our hearth.

Stranger: Your hospitality is humbling.

(aside) Could it be my wandering is at an end?

From house to house, from coast to coast, I've roamed
looking for a meal, a place to stay.

But every night, I have been turned away.

Gertrude opens the door to the house. They enter together.

Gertrude: *(excitedly shouting)* Jo, we have a visitor! Come welcome our guest!

Jo: My dear, we have so little to eat, and I ache from the fall. What kind of meager hospitality can we offer this stranger tonight?

6) ARIETTA AND DUETTINO

Gertrude: Come Jo...

What little we have is still enough to share:
the leftovers of a humble supper, garden-grown,
warmed by the embers of an old hearth's persistent fire,
fed by the broken-off reeds of our still-thatched roof,

Jo: Our still thatched roof!

Gertrude:

held up by the breath
of easy conversation

made by those too old to care.

Jo: Held up by the breath
of easy conversation

made by those too old to care.

Gertrude:

What little we have is still enough to share.
Rest, my love, and I will make the preparations.

Jo and the Stranger sit by the fire. Gertrude prepares the meal.

Jo: What little we have is still enough to share:
three chairs, a table and a cloth, threadbare,

Gertrude and Jo:
but rich in memories of suppers past.

Gertrude hands Jo a bowl.

Jo: Oh damn, I can't steady it. *Gertrude wraps her hands around Jo's and places the bowl on the table.* My hands become as gnarled as branches.
Stranger, tell us, where have you been traveling?

7) ARIA

Stranger:

I have wandered long 'cross field and mountain
following the sun's long dusky path
with wild root my daily sustenance,
the hillside as my pillow, and the wind
my compass rose, the sun, the stars, the moon
my only true companions.
But for now, my wandering is ended.
Stayed by your full hearts and generous hands
You, who have a little more than I,
offer me what all those richer have denied.
A home, a hearth, a haven, and a smile.

Gertrude: You are welcome to stay as long as you like!

8) INTERLUDE

[They eat and quietly converse.]

9) SCENE: DUET AND TRIO

Jo: *Moving away from the table.* Gertrude, help me fill my bowl.

They move away.

Jo: Something isn't right with the food. Have you noticed?

Gertrude: Noticed what?

Jo: Even though we have eaten our fill long ago, the dishes are still not empty.

Gertrude: Oh Jo, we are just two old women and a traveler! How much can we possibly eat? Relax and enjoy the evening. *She walks back to the table.*

The rain intensifies to a pounding torrent. Thunder rumbles.

Jo: *(standing up at the table.)* Gertrude....

Gertrude: Oh Jo, we're having such a lovely time. Let's just enjoy ourselves this evening!

Jo: *(grumbling to herself.)* But we must have eaten it all many times over by now!

Gertrude: *(to the Stranger)* Please, don't mind. Help yourself to more - we seem to have made more than we thought.

Jo: *Unable to contain herself, she confronts the stranger.* What is the meaning of this? What trick do you play on two old women who just want to be left alone?

Stranger: Do not be afraid, Jo, for I mean you no harm. Nor you, Gertrude.

10) ARIETTA AND SCENE

Stranger: [Arietta] I only wish to express my gratitude to you both for your hospitality. For I have wandered long in this land of yours, and no one offered me what you did tonight.

Jo: A spirit!

Gertrude: Or a god...

Stranger: The gods no longer walk on earth. I am just a keeper of thresholds. All who live on the cusp are under my domain. But I must also share a warning with you. Tonight, there will be a great flood across all the land. If you want to live, take shelter on the mountain with me.

Gertrude: A flood? It's not possible. Our land is too high, and our rivers too meager.

Jo: Gertrude, we should trust this stranger's words. The patterns of our world are changing. Nature's wrath becomes ever more extreme. We should heed this warning, impossible though it may seem.

Gertrude: We'll go with you.

Stranger: Then let us go immediately, before it's too late.

The Stranger motions them outside, where they discover huge puddles and a torrent rushing along the road.

Stranger: Take my hand, and we will be there in a moment.

They clasp hands. The Stranger walks one step and they are far away.

Gertrude: Oh, we're there already! How is it possible?

Stranger: I made one place the threshold of another. Just as I kept your wonderful food on the threshold of emptiness.

Jo: Gertrude is right though: this storm is unseasonable.

Gertrude: Perhaps you know the cause, Stranger? You knew it was coming.

Stranger: (*remorsefully*) Yes, I knew. But rest assured, I will restore your home, no matter the storm's effect. I knew it was coming...because it was my doing.

11) ARIA

At first when I set out, I sought to bless
each host with rain and set a small cloud gathering
over as I walked across the lands.
From house to house, and coast to coast, I roamed.

Each evening, I asked for a meal, a place to stay,
but every night again was turned away.
And so the cloud did gather for a thousand days,
a blessing turned into destruction.

Thus, your warm hearths' many blessings
released the clouds' long pent-up stores.
Now, a thousand wandering nights of rain
will fall tonight in one swift storm,
washing the cold world clean to start anew.

But for your full hearts and generous hands,
you, who have so little more than I,
offering what all those richer have denied:
a home, a hearth, a haven, and a smile,
you, I offer *any* gift within my power.

12) SCENE, ARIA AND DUET

Stranger: Gertrude, Jo, what would you ask of me? (*gently*) Gertrude, perhaps you have something in mind.

Gertrude: What could it possibly be?

Stranger: Something that you were wishing for as I walked by?

Gertrude: Oh dear. But I cannot speak of that here.

Stranger: You must speak of it someday. Why not here?

Jo: What is it, my love?

Gertrude: Jo, I must confess that when you fell, I was so afraid you had died. I wish never to see your tomb, to bury you. Yet I cannot bear to outlive you! Fate serves me two equally impossible ends.

[Aria]

And so I sometimes long to rest below the earth with you,
to lie upon the dewy, lotus-covered banks
of Acheron together. Skip uncertain years of strife
and pain! Make good our end of life together,
so that one is never left to die alone.

I am afraid of your dying, afraid of being left behind without companion. Let my life end with yours.

Jo: End with mine? I'll never agree to it! You must live *your* life.

I share your fears: I too wish never to see your grave, never to make you have to bury me. But-

Gertrude: (*interrupting*) Then let the same hour take us both.

Jo: No, my dear, you misunderstand me.

13) ARIETTA AND SCENE

Jo: Softer than flax and sweeter than dew,
fiercer than fire and richer than thunder, you,
more radiant than music and brighter than the sea,
how can you think to leave this world so early
on account of only me,
when you bring such beauty to each day?

You are a gift to this world. You must live your life fully. My only wish is for you to live without loneliness.

Gertrude: I wish the same for you.

Jo: Then perhaps it is wiser to wish freely for what we truly desire than against what we most fear, even if we do not know what it means.

Stranger: I cannot take away the loneliness of losing your companion, but I can stop death at its cusp. Yet a death half-accomplished is grisly. Instead, I can give you the power of something that is alive, yet does not die: the immortality of trees. Would you consent to this?

Gertrude: (*Looking at Jo*) To wait for me without the pain of growing frail...

Jo: (*to Gertrude*) To watch your final years without the burden of my helplessness...

Gertrude and Jo: We agree to it.

Stranger: Then it shall be. But Jo, I must speak to you of one more matter.

Jo: I think I know what you allude to . . . that my time is borrowed.

Stranger: It is as you suspect.

Gertrude: What's wrong?

Jo: (*to Gertrude*) When I fell off that ladder, I knew I should have been gravely wounded, but was not. It was only the intervention of our friend that saved me. Gertrude, in truth, that should have been my end.

Gertrude: No!

Stranger: But you do not need to accept that end today. I cannot help you recover, but I can slow your passage towards death.

Jo: (*after a pause*) A slow death, growing more frail and more frustrated each day. That is not for me. I will accept my fate. Gertrude, (*taking her hands*) I will be right beside you, waiting for you, watching over you every day.

Stranger: Whenever you are ready, the change will begin. Come, take my hand, and we will be home.

14) INTRODUCTION, DUET AND SCENE

[Instrumental Introduction]

Gertrude, still upset, takes their hands tentatively. They step together and Gertrude and Jo arrive in front of their home. The Stranger has disappeared. Gertrude and Jo look around at their home and the surroundings for the last time together.

Gertrude and Jo:

[Duet] ³

Come hither to us, sacred home,
perfumed with an old hearth's smoky incense,
and nestled between delightful groves
where cold waters rush through apple-laden boughs.
Here, all is shadowed by roses,
and a deep sleep flows down from their quivering leaves.
Among them, meadows of flowers, horse-grazed,
burst with spring blooms, as winds gently sigh.
Beyond an archway, gleams the rosy-cheeked moon,
surpassing all the stars.

They embrace and kiss, and Jo slowly transforms into a tree in Gertrude's arms.

15) POSTLUDE: INTERLUDE, SCENE AND FINAL ARIA

[Instrumental Interlude]

*The seasons change. Gertrude comes out, now much older and frailer, but in good spirits.
She sits for a moment, then gets up, standing across from Jo's tree.*

Gertrude: Jo, I feel you right beside me, watching over me every day.

She intertwines her fingers in the branches and begins to transform.

Stranger:

[Final Aria]⁴

As long as you live, shine!
Do not grieve at all.
Life is but for a short while:
time demands your end.

³ The text for this duet is an adaptation of Sappho, Fragment 2. The final line is adapted from Fragment 96.

⁴ This text is the Seikilos Epitaph, trans. Samuel Lord Kalcheim