

OUR NEIGHBOR JOHN: AN OPERA IN TWO ACTS

by

DANIEL S. DALY

A DISSERTATION

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and the Division of Graduate Studies of the University of Oregon
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DISSERTATION ABSTRACT

Daniel S. Daly

Doctor of Philosophy

School of Music and Dance

March 2023

Title: *Our Neighbor John: An Opera in Two Acts*

Our Neighbor John is a new opera that tells the story of a decorated American soldier recently returned home from combat in the Mideast. As John attempts to rejoin civilian life, he falls in love with Linnea, a farmer who tends a nearby pear orchard. His new relationship and his sanity are tested, however, when he begins to experience visions of a woman suffering in terrible anguish. His former colleague Max, now an officer in the military police, visits his home in order to investigate a violent war crime for which John is a suspect. Max's accusations strain John's relationship with Linnea and her community, and ultimately force him to confront the truth about his past—a secret so terrible that John has hidden it from everyone, including himself.

The opera is scored for three principal soloists, three supporting soloists, SATB chorus, and chamber orchestra. The action unfolds over the course of seven scenes organized into two acts. The music features a mixture of traditional operatic numbers (aria, recitative, duetto, etc.) and through-composed movements. Its duration is between sixty and seventy minutes.

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And to my performers, thank you for the great and mysterious gift of lifting directions from a printed page, embodying them, and transforming them into sound and action. You are the true magicians.

A project like *Our Neighbor John* requires many sacrifices at home. It would be impossible to list all of the ways that my wife Danielle has supported me throughout this endeavor, but I will list a few: taking the baby to day care, working full time, cleaning out the fridge, watching the finances, and joyfully trusting the process that has led us to this moment, in which something new and beautiful has been brought into the world. I am looking forward to the next chapter with you, Danielle!

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SYNOPSIS

ACT I

Scene 1

John, a combat veteran recently returned from a tour of duty, is awakened from sleep by a disturbing vision. In the hours before dawn, he describes the experience to his new girlfriend, Linnea, as “something more than a dream.” He found himself in a peaceful garden. Before long, however, he encountered a woman suffering so terribly that he could neither reach her nor console her. The vision ended in darkness and rage.

Linnea, a young woman who tends the nearby pear orchard, attempts to comfort John, but is summoned to work by a bell. John and Linnea make plans to see each other again that night.

Scene 2

The sun rises to reveal an idyllic landscape: rolling hills covered with pear trees. Workers stride joyfully into the orchard and celebrate the arrival of spring: “Look at those pear trees—How they blossom!” Suddenly, the young boy Hector, son of one of the orchard workers, stumbles onto the scene. John follows close behind and angrily accuses him of trespassing in his yard—a reckless and invasive act made even more dangerous by Hector’s possession of a rifle. Nathaniel, foreman of the orchard workers, attempts to mollify John by explaining that Hector was hunting starlings. Linnea reminds Hector that he must be considerate of where he hunts now that their neighbor, John, has returned home. When John appears unmoved by the workers’ assurances that Hector meant no harm, Nathaniel leads the workers to another part of the orchard, leaving John alone.

Scene 3

In a nearby city, Max, an officer in the military police, works at a hotel-room desk while his wife Julia paces the room impatiently. She accuses Max of spending an inordinate amount of time on his pet project: the investigation of a suspected war criminal, John O’Skeele. Max responds defensively by reminding Julia that John is a war hero. If Max is to succeed in his investigation, he must proceed carefully. Julia chafes at this familiar argument— “Heard it all before. / My man, embodied care!” —and continues to berate Max for his cowardice and indecision. Goaded into a fury, Max finally describes a plan: he will use John’s new lover, Linnea (whom he has noticed during his covert observations of John’s house), to manipulate John into revealing incriminating details about his past.

Scene 4

The next morning, Max—knowing that John is away for the day—visits the orchard openly and falls into conversation with Hector. Posing as John’s old combat buddy, Max expresses a feigned shock at finding John, the fierce warrior, living “among the fruit trees.” Hector chats innocently about his hopes to follow in John’s footsteps and go to war: “I will lead, I will fight, I will charge!”

Linnea enters with a basket of farm produce that she intends to deliver to John, and is teased by the other orchard workers for her interest in John. When Nathaniel and the workers leave, Linnea discovers Max waiting under the eaves of John's house. Quickly turning serious, Max warns Linnea that John is a dangerous man, and insinuates that—early in his career as a soldier—he murdered an Afghan woman who refused his sexual advances.

Frightened by this claim, Hector asks Linnea if it is true that John killed a woman. As Linnea scrambles to recover her own poise following Max's accusation, she entreats Hector to remember his own experiences of great suffering. No matter John's history of pain and trauma, Hector must see himself in John, and John in himself. Linnea scolds Max for speaking on this subject before Hector. Max, satisfied that he has planted a seed of doubt, offers an insincere apology and withdraws.

ACT II

Scene 1

Late that evening, John returns home to discover the basket of farm produce that Linnea has left on his doorstep. Touched, he reflects on Linnea's kindness. As he does so, he begins to remember fragments from a moment of tenderness experienced long ago. Even as his hope for a future with Linnea grows, he struggles against the cynicism that years of combat and brutality have instilled in him. "Against the threat of violence," he muses, "what hope can survive?"

As the night darkens, John enters an excited psychological state and begins to hear voices weeping in the distance. When Linnea enters and repeats Max's accusations, John apparently recognizes the presence that has been haunting him. He calls out a name, "Sura!" and experiences another vision, this time of a veil "weeping with blood." Greatly agitated, he flees into the orchard, knocking Linnea to the ground as he does so.

Scene 2

Immediately thereafter, in a fruit warehouse, Max and Nathaniel converse in the company of the workers. Max attempts to stir the crowd into a frenzy of fear and hatred toward John. Linnea enters to ask for help, reporting that John is ill. Max takes a bruise on her arm as evidence that John has mistreated her. Claiming that no one is safe from him, Max demands that the workers pursue John and demand the truth about his past.

Scene 3

Alone in the dark orchard, John laments the fate of the woman Sura. Max enters and finds John prostrate. He gloats over John's enfeebled position, and then reveals the source of his grudge against John. In a moment of terror on the battlefield, Max lost his nerve—a lapse that resulted in the deaths of several soldiers under his command. In this moment of powerlessness, John, "the hero," saved Max's life. For Max, this is a shameful and unforgivable debt. Drawing a weapon, he pleads, "Why didn't you let me die?"

Recovering himself, Max demands that John confess to the crime of murdering the Afghan woman. Sorrowfully, but with new confidence, John tells Max the truth about him and Sura: they loved each other deeply, had a secret affair, and were discovered. As a result, Sura was stoned to death by members of her own community in an act of honor-related violence. John's words infuriate Max, and he threatens to fire unless John admits to Sura's murder. As John continues to confess his love for Sura, the orchard is lit with a brilliant light. Linnea, Nathaniel, Hector, and the workers enter and exclaim with wonder at the sight. Max, too, is overcome by the appearance of a beautiful, radiant, and transfigured Sura, whose gaze offers forgiveness to all.

DRAMATURGICAL NOTE

Honor-Related Violence

The tragedy revealed at the crisis of *Our Neighbor John* falls under the category of human rights abuses known as Honor-Related Violence (HRV). In this fictional work, a male soldier serving in the United States armed forces (John) and a female civilian from Afghanistan (Sura) fall in love and engage in a secret affair during John's deployment in Sura's home country. When their affair is discovered, members of Sura's family—having perceived Sura's affair as a breach of honor—attempt to restore the family's honor by killing Sura.

This opera is a work of fiction and is based on no known historical incident involving a U.S. soldier and an Afghan civilian. However, the pattern of the tragedy—in which a woman's sexual relationship with an ethnic or religious outsider puts her at risk of violence from her own community—is a reality for women all over the world.¹

In Contemporary Society

In 2003, for example, Shada Bibi, a member of the United Kingdom's immigrant population, was murdered by her cousin for falling in love with and marrying a man outside her community of origin.² In Canada in 2010, a man pled guilty to the murder of his daughter-in-law, Amandeep Kaur Dhillon, citing as justification Amandeep's intention to leave his son and enter into a relationship with another man.³ In 2000, the United Nations estimated that 5,000 women across the globe were killed in similar circumstances.⁴ Although HRV is most prevalent in South Asian and Mideastern regions,⁵ the list of countries with documented cases of HRV is extensive, and includes Bangladesh, Brazil, Canada, Ecuador, Egypt, India, Israel, Italy, Jordan, Morocco, Pakistan, Sweden, Turkey, Uganda, and the UK.^{6 7}

While HRV is a widespread problem, it is crucial not to overstate its prevalence compared to other forms of violence against women. In 2003, for example, 12 women in England and Wales lost their lives in suspected instances of HRV. The number of women killed by their partners in the same year was more than 100.⁸ In the early 2000s, India and Pakistan each reported deaths due to HRV at 1,000 per year (figures that include the rarer but still regularly observed instances of men dying by HRV).⁹ Considering India and Pakistan's combined female population of more than .5 billion in the year 2000,¹⁰ these figures show HRV to be an extremely rare yet nonetheless tragic cause of death.

In History

It would also be a mistake to assume, as many westerners have done since 9/11, that HRV is a product of Islamic society and endorsed by Islamic scriptures. Both assumptions are untrue. History shows that HRV is a feature of patriarchal societies wherever they appear. In ancient Rome, the *paterfamilias* could legally execute any member of his household for

¹ Mohammad Mazher Idriss, "Honour, violence, women and Islam – an introduction," in *Honour, Violence, Women and Islam*, ed. Mohammad Mazher Idriss and Tahir Abbas, 2 (New York: Routledge, 2010), accessed March 3, 2023, Proquest EBook Central.

² Ibid.

³ "Preliminary Examination of so-called 'Honour Killings' in Canada: 3. Apparent Modern-Day Incidence in Canada: 3.1 Reported Cases," Government of Canada, last modified December 8, 2021, accessed March 3, 2023, <https://www.justice.gc.ca/eng/rp-pr/cj-jp/fv-vf/hk-ch/p2.html>.

⁴ Veena Meeto and Heidi Safia Mirza, "There is nothing 'honourable' about honour killings: Gender, violence and the limits of multiculturalism," in *Honour, Violence, Women and Islam*, 43.

⁵ Idriss, "Honour, violence, women and Islam – an introduction," in *Honour, Violence, Women and Islam*, 1.

⁶ "Preliminary Examination of so-called 'Honour Killings' in Canada," Government of Canada.

⁷ Meeto, "There is nothing 'honourable' about honour killings," in *Honour, Violence, Women and Islam*, 42.

⁸ Ibid.

⁹ Deeyah and Joanne Payton, "Honour Killings By Region," Honour Based Violence Awareness Network, published January, 2012, accessed March 3, 2023, <http://hbv-awareness.com/regions/>.

¹⁰ "Timelines," Data Commons (a Google supported project), accessed March 3, 2023 (Variables: Population; Places: India, Pakistan), https://datacommons.org/tools/timeline#place=country%2FIND%2Ccountry%2FPAK&statsVar=Count_Person.

bringing shame on the family. Ancient Babylonian and Judaic laws prescribed capital punishments for sexual transgression.¹¹

¹² In Geneva of the 1500s, under the leadership of Reformed theologian John Calvin, adulteresses were drowned. Until the 1980s, Italy retained a law allowing for murder committed in the name of honor.¹³

In some areas of the Mideast, the laws that allow perpetrators of HRV to escape with lenient sentences are a remnant of European imperialism; for example, the Napoleonic Empire introduced a penal code that disregarded crimes of passion.¹⁴ Traditional Sharia (Islamic law) describes harsh punishments for men and women who are observed by multiple witnesses to have committed adultery. The vigilantism that characterizes contemporary HRV, however, is neither permitted by Sharia nor addressed in Islamic scriptures.¹⁵ In one telling example from British Nigeria in 1947, a Sharia court sentenced a perpetrator of HRV to death, only to have the verdict overturned by a British court, which ruled that the sentence was too severe for a crime of passion.¹⁶

In Afghanistan

In Afghanistan, the prevalence of HRV is due to several regional, economic, and historical causes. Like other patriarchal societies, the region's numerous tribes and clans attempt to maintain an honorable status by controlling female sexuality, and may enact extrajudicial punishments upon women whose sexual behavior defies tradition.¹⁷ In the early 2000s and 2010s (the period of *Our Neighbor John*'s setting), the state's ability to investigate such crimes was weakened or compromised altogether by the presence of the Taliban and other armed groups hostile to the government.¹⁸ In 2022, under the new Taliban leadership, the UN reports that women have lost access to previously available avenues for reporting gender-based violence and receiving aid.¹⁹ Many women in Afghanistan face a deeply oppressive reality: a prohibitively high cost of marriage, the inability to earn or inherit their own money, and—for some—the risk of deadly reprisals should they engage in extramarital affairs.²⁰

Conclusions

Given the ubiquity of HRV throughout history and contemporary civilizations, it is my hope that audiences of *Our Neighbor John* will consider the tragedy that befell Sura not as a distant and unrelatable horror, but as part of a pattern of violence in which all societies—and all people, especially men—are complicit. The creation of *Our Neighbor John* represents my attempt to understand these violent impulses and expose them in myself. Throughout the journey of creating the opera, I learned that most (if not all) of my destructive tendencies stem from personal experiences of trauma. Using the characters in the opera as placeholders for myself, I explored various methods of coping with this pain. John, for example, attempts to hide it. Max (much like Sura's community) attempts to project it onto someone else in order to destroy it. Both men discover, as I

¹¹ "Preliminary Examination of so-called 'Honour Killings' in Canada: 4. Historical Context – Origins of Honour Killing," Government of Canada, <https://www.justice.gc.ca/eng/rp-pr/cj-jp/fv-vf/hk-ch/p3.html>.

¹² Ibid., "6. Honour Killing – In Countries with Islamic Law."

¹³ Deeyah, "Historical Overview," Honour Based Violence Awareness Network, <http://hbv-awareness.com/history/>.

¹⁴ Ibid., "Honour Killings By Region," <http://hbv-awareness.com/regions/>.

¹⁵ "Preliminary Examination of so-called 'Honour Killings' in Canada: 6. Honour Killing – In Countries with Islamic Law," Government of Canada, last modified December 8, 2021, accessed March 3, 2023, <https://www.justice.gc.ca/eng/rp-pr/cj-jp/fv-vf/hk-ch/p3.html>.

¹⁶ Jonathan Brown, "Islam is not the Cause of Honor Killings. It's Part of the Solution," Yaqeen Institute, last modified October 22, 2020, accessed March 3, 2023, <https://yaqeeninstitute.org/read/paper/islam-is-not-the-cause-of-honor-killings-its-part-of-the-solution>.

¹⁷ Mohammad Ibrahim Darish and Farzana Adell, "An Overview of Honor Killings in Afghanistan: An Unseen Crime," *Global Scientific Journals* 8, no. 10 (August 2022): 1755, accessed March 6, 2023, https://www.globalscientificjournal.com/researchpaper/AN_OVERVIEW_OF_HONOR_KILLINGS_IN_AFGHANISTAN_AN_UNSEEN_CRIME.pdf.

¹⁸ Ibid., 1757.

¹⁹ "UN Releases Report on Human Rights in Afghanistan Since the Taliban Takeover," United Nations Assistance Mission in Afghanistan, published July 20, 2022, accessed March 6, 2023, <https://unama.unmissions.org/un-releases-report-human-rights-afghanistan-taliban-takeover>.

²⁰ Darish and Adell, "An Overview of Honor Killings in Afghanistan," 1756.

did, that these techniques for avoiding suffering lead to more violence. It is only when I fully acknowledge my pain by confessing, that I, like John, receive healing.

It is my hope that all who hear this opera will be inspired to go on the hero's journey, through which they acknowledge their own deepest wounds, confront their deepest shame, and emerge from the darkness as standard bearers of peace.

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Our Neighbor, John

An Opera in Two Acts

Libretto and Music by Daniel Daly

Cast of Characters

In order of Appearance

John O'Skeele (35), a soldier recently returned from combat	Tenor.
Linnea Armstrong (29), a farmer and orchard worker	Soprano.
Nathaniel (46), manager of the orchard	Bass.
Hector (12), son of one of the orchard workers	Soprano.
Max Gareth (33), an officer in the military police	Baritone.
Julia Gareth (38), a society woman married to Max	Mezzo-soprano.
Orchard Workers, & Voices from the Past	Chorus.

[NOTE: Nathaniel, Hector, and Julia may double as members of the chorus.]

Setting

Between 2010-2015. The hills of rural Southern Oregon.

INSTRUMENTATION

Flute
Oboe
B-flat Clarinet / Bass Clarinet
Bassoon

F Horn
B-flat Trumpet
Trombone

Percussion [Snare Drum, Suspended Cymbal, Tom-toms (4), Woodblock, Chimes, Vibraphone]
Piano

Violin 1 (1)
Violin 2 (1)
Viola (1)
Violoncello (1)
Contrabass (1)

Our Neighbor, John

ACT I

Music & Libretto:
Daniel Daly

1. Prelude

Emerging

$\text{♩} = 76$

This section of the score includes parts for Flute, Oboe, Bass Clarinet, Bassoon, F Horn, B♭ Trumpet, Trombone, Percussion, Piano, and vocal soloists Hector, Linnea, Julia, John, Max, Nathaniel, Soprano, Alto, Tenor, and Bass. The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *mf*, *mp*, *p*, and *mf*. The vocal soloists have rests throughout this section.

Emerging

$\text{♩} = 76$

This section of the score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The strings play a rhythmic pattern of eighth notes, with dynamic markings of *mp*, *p*, *mf*, and *mp*. The woodwinds and vocal soloists have rests throughout this section.

A

poco rit. - - - a tempo, sighingly

7

Fl. *p* *mf* *p*

Ob.

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

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

Hn.

Tpt.

Tbn. *mf* *p* *mf* *mf* *p*

poco rit. - - - a tempo, sighingly

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

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

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

Vc. *mp* *mf* *p*

Cb.



17

Fl. *p* *mf* *p* *p* *mf* *pp* **rit. - - -**

Ob.

B. Cl.

Bsn. *mf* *f* *p*

Hn. *p* *mp* *p*

Tpt.

Tbn. *mf* *f*

Vln. 1 *p* *mf* *p* *p* *mf* *pp* **rit. - - -**

Vln. 2 *p, espr.* *mf* *p* *p* *mf* *pp*

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

Vc. *mf* *f*

Cb.

B29 **a tempo**

Fl. - - - - -

Ob. - - - - -

B. Cl. *mp* *mp* *mp* *mf* *mp* *mp* *mp*

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

Hn. - - - - -

Tpt. - - - - -

Tbn. *mp* *p* *mf* *p* *mf* *p*

Vln. 1 **a tempo** *mp* *mp* *mf*

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

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

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

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

**C**rit. - - - - - **a tempo**

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

Ob. *mp* *mf* *mp*

B. Cl. *f* *mf* *p*

Bsn. *f* *mf* *p*

Hn. *mf* *p*

Tpt. - - - - -

Tbn. *f* *mf* *p*

Vln. 1 rit. *f* *p* *mp* *f* *mp*

Vln. 2 *f* *p* *mp* *f* *mp* *mp, espr.* *2*

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

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

47 **rit. - - - - -**

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

Ob. *mf* *f* *p*

B. Cl. *f* *f* *mf*

Bsn.

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

Tpt.

Tbn.

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

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

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

Vc. *f* *f* *mf*

Cb.



57 **a tempo** **rit. - - - -** **a tempo** **molto rit. -**

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

Ob.

B. Cl. *mp* *f > mp* *mp* *f* *mp* *p* *pp*

Bsn. *mp* *mf* *mp*

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

Tpt.

Tbn. *mp* *mf*

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

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

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

Vc. *pp* *tr* *tr*

Cb.

D

a tempo

69

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

p *mf* *f* *p*

a tempo

p *mf* *mf* *p*

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

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

78

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *f*

f *mf* *p* *mf* *p* *f* *p*

mf *p* *mf* *p* *mf* *p* *f* *p*

mf *p* *f* *p* *f* *p*

mf *p* *mf* *p* *mf* *p* *f* *p*

f *mf* *f* *mf* *f* *mf* *f*

f *mf* *f* *mf* *f* *mf* *f*

mf *p* *mf* *p* *mf* *p* *f* *p*

mf *p* *mf* *p* *mf* *p* *f* *p*

86

Fl. *mf* *ff*

Ob.

B. Cl.

Bsn. *f sf f sf f sf ff*

Hn. *sf f sf f sf f sf f sf mf*

Tpt. *sf f sf f sf f sf f sf mf*

Tbn. *sf f sf f sf f sf f sf mf*

Vln. 1 *f mf ff*

Vln. 2 *f mf ff*

Vla. *ff*

Vc. *ff*

Cb.



93 **molto rit.**

Fl.

Ob. *f mf f*

B. Cl. *ff f mf*

Bsn. *ff f mf*

Hn. *f p*

Tpt. *f p f mf f*

Tbn. *f p f*

Vln. 1 *f mf f*

Vln. 2 *f mf f*

Vla. *ff f mf f*

Vc. *ff f mf f*

Cb. *ff f mf f*

attacca

SCENE 1

2. Introduction

[JOHN is discovered standing in his front yard, which is situated across the road from a pear orchard. It is not yet dawn. LINNEA enters the yard from his front door, and crosses to him.]

Keening

♩ = 88

Violin I *ff* *mf* *rall.* *mf*

Vln. I *f* *attacca*

3a. Recitative

Darkening

♩ = 63

B♭ Clarinet *pp* *mp*

Bassoon *pp* *mp*

F Horn *pp* *mp*

Linnea *mp, troubled* *mp*

John *p* *mp*

Oh John, tell me what's wrong. An - oth - - - er dream?

inward, disturbed
This _____ was some-thing else,

Darkening

♩ = 63

Violin I *pp*

Viola *pp* *p* *con sord.*

Violoncello *pp* *p* *con sord.*

Cl. *p*

Bsn. *p*

Hn. *p*

L. *mp* *p*

Jo. *p* *mp* *p*

Vln. I

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

It _____ is bare - ly dawn. Did _____ you sleep at all? _____

Some - thing more _____ than _____ a dream. _____

3b. Arioso

124

Fl.

Cl.

Bsn.

Vib.

Jo.

Vla.

Vc.

pp *p* *pp* *p*

p *mp* *p* *mp*

It be - gan in a green gar - den. All ser - ene, un - til I saw a wo - man. She was in pain, such pain,

pp *p*



E

132 **poco rit. - - - a tempo**

Fl.

Cl.

Bsn.

Vib.

Jo.

Vla.

Vc.

p *mp* *mp*

mf *f* *mf*

such pain! I call, but she on - ly weeps. She is lost, lost in her

poco rit. - - - a tempo

mp *mp*



poco rit. - - a tempo **rit. - - - - -**

139

Fl.

Cl.

Bsn.

Vib.

Jo.

Vla.

Vc.

mp *mf* *mp* *mf* *mp* *espr.* *mp*

mf *mp* *mf* *mp*

an - guish! And the clos - - er I draw with my hand, The fur - ther she shrinks from my touch.

poco rit. - - a tempo **rit. - - - - -**

mf *mp* *mf* *mp* *espr.* *mf* *mp*

Suddenly Slightly Faster

movimento →

♩ = 66

145

Fl. *mp* *mf* *mf*

Cl. *mp* *mf* *mf*

Bsn. *p*

Vib. med. rotor *p, mysterious* *mp* *mp*

Jo. *mf* *f*

And then: dark - ness, Fal - ling dark - ness... Fal - ling, deep - en - ing, rag -

Suddenly Slightly Faster

movimento →

♩ = 66

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

Vc. *p* *pp*

Very Slow

♩ = 58

151

Fl. *p*

Ob.

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

Bsn. *pp*

Vib.

Jo. *p* *mp* *p* *mp* *p*

- ing... This was more, Some - thing more_ than_ a dream_

Very Slow

♩ = 58

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

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

4. Recitative & Conclusion

Consoling
♩ = 72

poco rit. - a tempo

Flute

Oboe

Bb Clarinet *pp* *mp* *mf* *p*

Bassoon

Chimes

Linnea *mp* *mp* *mf* *mf*
Ah... How aw-ful! How sad! I wish I could stay be-

John

Consoling
♩ = 72

poco rit. - a tempo

Violin 1 *p, tenderly* *mp* *mf* *p*

Violin 2 *p* *mp* *mf* *p*

Viola *mp* *mf* *p*
senza sord.

Violoncello *mp* *mf* *p*
senza sord.

Contrabass

rall. - - - Somewhat Slower
♩ = 58

167

Fl. *mp, bright* *p*

Ob.

Cl. *mp* *p*

Bsn. *mp* *p*

Chim. *p*
Ped.

L. *mf, tender* *regretful*
side you All through the night... Un-til the sun - rise. John, John... I'm want-ed in the orch-ard.

Jo.

rall. - - - Somewhat Slower
♩ = 58

Vln. 1 *p, bright*

Vln. 2 *p*

Vla. *p*

Vc. *pp* *mp* *p*

Cb.

[Exit JOHN and LINNEA.]

poco rall. - - - - -

175

Fl. *mf*

Ob. *p* *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Chim.

L. *mp*

Jo. *mf, yearning*
When will I see you?
mp
See you to-night...

Vln. 1 *mf* *mp*
poco rall.
molto vib.

Vln. 2

Vla.

Vc. *pizz.* *mp* *p*

Cb. *mf*

SCENE 2

5. Introduction & Chorus

[Shortly thereafter, the hills brighten. Enter NATHANIEL, LINNEA, and WORKERS.]

Placid, Inviting

♩ = 63

Soprano

Alto

Tenor

Bass

Violin 1 *mf, jaunty* *p*

Violin 2 *p, shimmering* *p* *mp* *p*

Viola *p, shimmering* *p* *mp* *p*

Violoncello *mp, shimmering* *mf, jaunty* *p*

rall. - **Slightly Slower**
♩ = 54

192

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

Vln. 2 *mf, jaunty* *mp* *mf* *p*

Vla. *pizz.* *mf* *mp* *mf* *p* *mp*

Vc. *pizz.* *mf* *mp* *p*

F

200

S. *mp* oo - ah oo

A. *mp* oo

T. *p* *mf* *mp* oo - ah

B. *mp* ah

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p*

Vc. *p*

G

210

S. *mf* *p* *mf* And the earth is a - live, a - live! The

A. *mf* *f* *mf, joyful* *mf* *p* *mf* ah Look at those pear trees— How they blos-som!— The frost is past, And the earth is a - live! The

T. *mf, joyful* *mf* *p* *mf* Look at those pear trees— How they blos-som!— The frost is past, And the earth is a - live, a - live, a -

B. *mf* *mf, joyful* *mf* *p* *mf* Look at those pear trees— How they blos-som!— And the earth is a - live, a - live! The

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

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

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

movimento

* Change the syllable from 'oo' to 'ah' gradually under the dotted slur.

H

Tempo 1, Inviting

♩ = 63

216 *p* *mp* *p* *mf, confident*

S. earth is a - live, is a - live!

A. earth is a - live, is a - live! to grow and grow, to grow and

T. - live, is a - live, is a - live! Sum-mer sun-shine helps our pears to grow and grow, to grow and

B. earth is a - live! Sum-mer sun-shine helps our pears to grow and grow. Sum-mer sun-shine helps our pears to grow.

Tempo 1, Inviting

♩ = 63

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

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

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

Vc. *p* *mp* *mf*

I

222 *mf, confident* *f*

S. Chil-ly au-tumn sweet-ens their bou - quet, their bou - quet, Give us spring,

A. grow. Chil - ly au-tumn sweet-ens their bou - quet. Give us spring,

T. grow. bou - quet, their bou-quet. Give us spring-time, Give us spring, Bless-ed

B. Chil-ly au-tumn sweet-ens their bou - quet. Chil-ly au-tumn sweet-ens their bou - quet. Give us spring-time, Give us spring, Bless-ed

Vln. 1 *mf* *f*

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

Vla. *f* *mf* *f*

Vc. *mf* *f*

229

S. *mp* Bless - ed, *f* Bless - ed sea - son— Give us spring time, Give us spring, Bless - ed sea - son—

A. *mp* Bless - ed, *f* Bless - ed seas - on, Bless - ed sea - son— Give us spring time, Give us spring, Bless - ed sea - son—

T. *f* sea - son— spring, Bless - ed

B. *f* sea - son— Give us spring, Bless - ed

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *f*

Vc. *f*

J

rall. - - - - - Majestic

♩ = 54

235

S. *ff* Most_ bless'd of all, *ff* Most_ bless'd of all! *fp* How_ How_ they blos-som!

A. *ff* Most_ bless'd of all, *ff* Most_ bless'd of all! *fp* How_ How they blos-som!

T. *ff* sea - son— Most_ bless'd, *ff* bless'd, *ff* bless'd of all! *fp* How_ How_ they blos-som! *f* Look at those

B. *ff* sea - son— Most_ bless'd, *ff* bless'd, *ff* bless'd of all! *f* Look at those pear trees!_

rall. - - - - - Majestic

♩ = 54

Vln. 1 *ff* *fp*

Vln. 2 *ff* *fp*

Vla. *ff* *fp* *f*

Vc. *ff*

242

S. The frost, The frost is past, The frost is past and the

A. The frost, The frost is past, The frost is past,

T. pear trees! The frost, The frost is past, The frost is past,

B. Look at those pear trees! The frost is past and the earth is a - live, a -

Vln. 1

Vln. 2

Vla.

Vc.

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



K

a tempo

247

Fl.

Ob.

Cl.

Bsn.

Hn.

Cym.

S. earth is a - live, is a - live!

A. And the earth is a - live, is a - live!

T. And the earth is a - live, a - live, is a - live!

B. live, a - live, is a - live!

stringendo *a tempo* $\text{♩} = 54$

p *f* *p* *f* *mp* *p* *f* *mf* *f* *ff* *f* *ff*

stringendo *a tempo* $\text{♩} = 54$

Vln. 1

Vln. 2

Vla.

Vc.

mf *f* *ff* *fp* *f* *mf* *f* *ff* *fp* *f* *f* *ff* *f* *attacca*

6. Ensemble

[Enter HECTOR, carrying a rifle. JOHN follows close at his heels.]

Suddenly Much Faster!

$\text{♩} = 104$

The musical score is arranged in two systems. The first system includes the following parts:

- Flute:** Treble clef, 2/4 time. Features triplets and dynamics *mp*, *f*, and *mp*.
- Oboe:** Treble clef, 2/4 time. Features dynamics *f* and *mp*.
- B♭ Clarinet:** Treble clef, 2/4 time. Features triplets and dynamics *f* and *mp*.
- Bassoon:** Bass clef, 2/4 time. Features triplets and dynamics *f*, *agitated*, and *f*.
- F Horn:** Treble clef, 2/4 time. Features triplets and dynamics *f* and *mp*.
- Snare Drum:** Percussion clef, 2/4 time. Features dynamics *mf*, *mp*, and *mf*.
- Hector:** Treble clef, 2/4 time. Rests throughout.
- Linnea:** Treble clef, 2/4 time. Rests throughout.
- John:** Treble clef, 2/4 time. Features triplets and dynamics *f*, *agitated*, and *f*. Lyrics: "Get out, Get out, Get out of my yard!"
- Nathaniel:** Bass clef, 2/4 time. Rests throughout.
- Soprano:** Treble clef, 2/4 time. Rests throughout.
- Alto:** Treble clef, 2/4 time. Rests throughout.
- Tenor:** Treble clef, 2/4 time. Rests throughout.
- Bass:** Bass clef, 2/4 time. Rests throughout.

The second system includes the following parts:

- Violin 1:** Treble clef, 2/4 time. Rests throughout.
- Violin 2:** Treble clef, 2/4 time. Rests throughout.
- Viola:** Alto clef, 2/4 time. Rests throughout.
- Violoncello:** Bass clef, 2/4 time. Features dynamics *f*.
- Contrabass:** Bass clef, 2/4 time. Features dynamics *f*.

L

Slightly Slower

$\text{♩} = 96$

262

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

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

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

Bsn. *p*

Hr. *f* *mp* *p* *f* *mp* *p*

S. D. *mf* *mp* *mf*

W.B. *p* *mf*

H. *mf* *f*

L. *mf, brittle* *f*

Jo. *f*

N. *f*

That man, That man—he chased me!

The boy is armed— He's armed _____ and

Hec-tor! What's the prob-lem?

Slightly Slower

$\text{♩} = 96$

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

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

Vla. *mp* *mf* *p*

Vc. *pizz.* *f* *arco* *mp* *mf*

Cb. *pizz.* *f* *arco* *mp* *mf*

270

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

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

Cl. *mp* *mf*

Bsn. *mf* > *p* *mp* < *mf* *p*

Hn. *mp* *mf*

L. *mf* *f*

Jo. *f*

N. *mf*

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

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

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

Vc. *mf*

Hec - tor, you must not leave the or - chard!_

tres - pas - sing!_ The star - lings? And his my yard, his

He means no harm. He's af - ter the star - lings._

278

Fl. *mf* *p*

Bsn. *f*

S. D. *mf* *mp*

Jo. *ff* *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Suddenly Slightly Faster ♩ = 100

rall. **Slower, Insisting** ♩ = 88

hunt - ing ground?_ Dead - ly force be - longs_ on the bat - tle field!_

287

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

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

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

H. It was - n't on

L. *f* Hec-tor, you must be more care - ful. You can-not wan - der as you used to. We_ have a neigh-bor now.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *mf*

Vc. *p*

Cb. *p*

293

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

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

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

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

Hn. *mp*

H. pur-pose. I_ was watch-ing for the star-ling in the tree-tops. I was fol - low-ing.

N. *f* You see, you see, He means you no harm! You see, you

S. *f* You see, you see no harm!

A. *f* You see, you see no harm!

T. *f* He means you no harm!

B. *f* He_ means you no harm!

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *p* *mp* *mf*

Vc. *mf*

301 **rall.** - - - - -

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

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

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

Bsn. *mp* *mp* *mp*

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

S. D. *p*

N. *mf* *mp* *p*

see, He means you no harm!

S. *f* *mf* *mp* *p*
He means you no harm! He means you no harm! He means you no harm!

A. *f* *mf* *mp* *p*
He means you no harm! He means you no harm! He means you no harm!

T. *f* *mf* *mp* *p*
You see, you see no harm! He means you no harm! He means you no harm!

B. *f* *mf* *mp* *p*
You see, you see no harm! He means you no harm! He means you no harm!

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

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

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

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

Cb. *mf* *pizz.*

attacca



7. Recitative & Vocalise

Somewhat Slower
♩ = 76

310 **rall.** - - - - -

Bsn. *p*

N. *mf* *p*
Come on, let's leave this crank to him - self. There's no reas - on - ing with a man like that.

S. *mp*
oo—

Somewhat Slower
♩ = 76

Vla. *p* **rall.** - - - - -

[Exit NATHANIEL, HECTOR, LINNEA, and WORKERS. JOHN slowly returns to his house.]

Much Slower

♩ = 54

315

S. *mp* oo

A. *p* oo *mp* oo

T. *mp* oo ah *mf* oo ah

B. *p* oo

Much Slower

♩ = 54

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Cb.



323

S. *p* oo *pp*

A. *mf* 3 ah *mp* 3 ah *p* 3 ah

T. *mp*

B. *mp* ah *mp* ah *p* ah *pp* ah

Vln. 1 *p shimmering* *pp*

Vln. 2 *p shimmering* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Cb.

* Change the syllable from 'oo' to 'ah' gradually under the dotted slur.

SCENE 3

8a. Introduction

[Later that day, in a nearby city's well-appointed hotel room. MAX works at a desk. JULIA paces impatiently. Finally, exasperated with JULIA's movements, MAX throws down his work.]

Sighingly $\text{♩} = 80$ **Somewhat Faster** $\text{♩} = 96$

Flute *p* *mp*

F Horn

Trombone

Tom-toms

Piano *mp*

Sighingly $\text{♩} = 80$ **Somewhat Faster** $\text{♩} = 96$

Viola

Violoncello

Contrabass



Faster yet, and more driving $\text{♩} = 108$

Fl. ³⁴¹

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

Tbn. *p. detached* *mp* *mf*

Tom-t. *p* *mp* *mf*

Pno. *mf* *p*
Ped.

Faster yet, and more driving $\text{♩} = 108$

Vla.

Vc. *pizz.* *p* *mp* *mf*

Cb. *pizz.* *p* *mp* *mf*

stringendo molto

350

Fl. *f* *ff* *f* *f* *ff*

Hn. *mf* *f* *ff* *f* *f* *ff*

Tbn. *mf* *f* *ff* *f* *f* *ff*

Tom-t.

Pno. *f* *ff* *f* *ff* *mf*

Ped.

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

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

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

stringendo molto



A tempo
(♩ = 108)

8b. Recitative

356

Fl. *mf*

B. Cl. *p*

Bsn. *p*

Hn. *mf*

Tbn. *mf*

Tom-t.

Pno. *mf* *p* *p* *mp* *p*

Ju. *f*
Did you lose your pen-cil?

M. *f* *mf* *f*
Ju - li - a!
What do you want? What do you want? I'm bus - y

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

A tempo
(♩ = 108)

P

366

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

Ob.

B. Cl. *mf* *p*

Bsn. *mp* *mf* *p*

Hn. *p* *mp*

Tbn. *p* *mp*

Tom-t. *p* *mp*

Pno. *mf* *mp*

Ju. *mf*
The man is charged with crimes of

M. *mf*
now _____ with the case.

Vc. *pizz.* *p* *mp*

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

378

Fl.

B. Cl. *p*

Bsn. *p*

Hn. *mp* *p* *mf*

Tbn. *mp* *p* *mf*

Tom-t.

Pno. *p* *mp* Ped.

Ju. *mf*
war! He's clear - ly guilt - y, and what do you do? You, sit at your desk,

M. *mf*
It's just sus-pi-cion, no-thing more.

Vc. *arco* *mp* *p* *pizz.* *mf*

Cb. *arco* *mp* *p* *pizz.* *mf*

Q

388

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Tom-t.

Pno.

Ju.

M.

Vc.

Cb.

mf

f

mp

mf

p

mp

mf

f

mf

f

f

shuf-fle your pap-ers, and plan and scheme, plan and scheme! You do no - thing! —

f, angrily

But Ju - li - a, what do you ex - pect? —

Ped.

Ped.

l.v.

396

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Tom-t.

Pno.

Ju.

M.

Vc.

Cb.

mp

f

sub. p

Ped.

Oh Max, I be-gin to quest-ion your nerve!

These things take time! It's not tee - vee.

R Suddenly slower, menacing

♩ = 96

404

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Tom-t.

Pno.

Ju.

M.

Vc.

Cb.

mf

p

pp

mf

p

pp

f

mp

f

mp

Ju - li - a...

Ju - li - a...

Suddenly slower, menacing

♩ = 96



410

Fl.

B. Cl.

Bsn.

Hn.

Tbn.

Tom-t.

Pno.

Ju.

M.

Vc.

Cb.

mf

p

pp

mf

p

pp

f

mp

p

pizz.

p

pizz.

p

Ju - li - a...

Ju - li - a...

9a. Recitative & Transition

Furious, Restrained

$\text{♩} = 96$

Flute

Bass Clarinet

Bassoon

Max

I'm not the kind of man Who tol-er-ates dis - re - spect!— You know as well as I do: I can-not ac-cuse a he - ro... If

Furious, Restrained

$\text{♩} = 96$

Violoncello

Contrabass

425

Fl.

B. Cl.

Bsn.

M.

Vc.

Cb.

I start ask - ing ques - tions— With - out the most care - ful plan, I will hear the same, the same old lies. If

Somewhat Faster

$\text{♩} = 112$

Fl.

Bsn.

Hn.

Tbn.

M.

you will leave me in peace, Have a lit - tle pa - tience, Then John O'-Skeele will fin - al - ly meet with just - ice!

rit. - - - - -

Somewhat Faster

$\text{♩} = 112$

Vc.

Cb.

rit. - - - - -

T Suddenly Very Fast!
♩ = 160

441

Fl. *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Pno. *f* 3

Ped.

T Suddenly Very Fast!
♩ = 160

Vc. *f*

Cb. *f*



447

Fl. *f* poco rit. - - - -

Bsn. *ff*

Hn. *ff*

Tbn. *ff*

Pno. *ff* poco rit. - - - -

Vc. *ff* poco rit. - - - -

Cb. *ff*

9b. Aria

A tempo, capriciously

♩ = 160

456

Fl. *p*

Bsn.

Tbn.

Pno. *mp*

Ju. *mf*
 Heard it all be - fore. My man, em - bod - ied care! He builds his per - fect_

A tempo, capriciously

♩ = 160

Vc.

Cb.



U

466

Fl. *mf* *p*

Pno. *p* *mf* *p*

Ju. *f* *mf*
 plots— A child with blocks! I hope, I dream, I pray



475

Fl. *p* *mp*

Hn. *p* *pp*

Tbn. *p* *pp*

Pno. *mp* *mf*

Ju. *mf* *f* *mf*
 For ac - tion, not de - lay! Now when he waf - fles, I have learned not to

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

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

V

poco rit. - - - - - a tempo

485

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

Tbn. *mf* *f* *p*

Pno. *mf* *p* *mp* *f* *mp* *p*

Ju. *f* *mf*
cry. Who would ev-er have dreamed That an

495

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

Bsn. *mf* *p*

Pno. *mp* *p* *p* *mp* *mf*

Ju. of - fi - cer of this land Would show the pas - sion, ur - gen - cy, con - vic - tion of a child with his fin - gers in the
pizz.

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

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

W Suddenly Faster Yet $\text{♩} = 180$

509

Fl. *mf* *f* *rit.*

Ju. sand?

9c. Second Recitative & Transition

521

Fl. *p* *mp* *p* *mp* *poco rit.*

Bsn. *mp* *mf* *mp*

Hn. *mp* *p* *mp*

Tbn. *mp* *mf* *mp*

M. *mp. insistent* *mf* *f* *f*
I can craft a plan that will suc-ceed where ev' - ry oth-er has failed. Do you want me to throw it all a - way?

Vc. *Restrained* $\text{♩} = 100$ *arco* *poco rit.* *mf*

Cb. *Restrained* $\text{♩} = 100$ *arco* *mf*

X Suddenly Very Fast!
♩ = 160

529

Fl.

Bsn.

Hn.

Tbn.

Pno.

M.

Suddenly Very Fast!
♩ = 160

Vc.

Cb.



535

Fl.

Bsn.

Hn.

Tbn.

Pno.

M.

Vc.

Cb.

poco rit. - - - - -

9d. Duetto

A tempo, capriciously!

543 $\text{♩} = 160$

Fl. *p*

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

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

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

Tbn. *p* *mf* *mp* *p* *mf* *mp*

Pno. *mf* *p* *mf* *p* *f* *mf*

Ju. *f*
 Heard it all be - fore. My man, em - bod - ied care! He builds his per - fect plots— A

M. *f*
 Not the kind of man Who tol - er - ates dis - re - spect!

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

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

A tempo, capriciously!

$\text{♩} = 160$

554

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

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

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

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

Tbn. *p* *mf* *mp* *p* *f* *mp* *p*

Pno. *p* *mf* *p* *f* *mf*

Ju. *f*
 child with blocks! I hope, I dream, I pray

M. *f*
 You know as well as I do: I can't ac - cuse a he - ro! If I start ask - ing

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

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

562

Fl. *mp* *mf*

B. Cl.

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

Hn.

Tbn. *mf* *mp* *p* *mf*

Pno. *mf*

Ju. *f* *f* *f*
 For ac - tion, not de - lay! Now when he waf - fles, I have learned not to

M. *f* *f* *f*
 ques - tions With - out the most care - ful plan - If

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

Cb.



571

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

B. Cl.

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

Hn. *mp* *mf*

Tbn. *p* *f* *p* *f* *p* *mp* *mf*

Pno. *f*

Ju. *f* *f* *f* *ff*
 cry. Heard it all be - fore, Heard it all be - fore!
 you will leave me in peace, Have a lit - tle pa - tience - Do you want me to throw it all, throw it all a -

M. *f* *f* *f* *ff*

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

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

A1

578 **rit.**

Fl. *f* *mf* *f*

B. Cl. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Hn. *f* *mf* *f* *mf* *f*

Tbn. *f* *mf* *f* *mf* *f*

Pno.

Ju. *ff*
Who would ev - er have dreamed An of - fi - cer of this land...?

M. *ff*
way? I will suc - ceed, I will suc - ceed where ev' - ry oth - er has failed!

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

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

B1 **Extremely Fast!**
♩ = 220

586

Fl.

Bsn. *f*

Hn. *f*

Tbn. *f*

Pno. *f* *3* *3* *3* *3* *3* Ped.

Extremely Fast!
♩ = 220

Vc. *f*

Cb. *f*

rit. - - - - - Slightly Slower
♩ = 200

592

Fl. *f*

Bsn. *f* *ff* *f*

Hn. *f*

Tbn. *f* *ff* *f* *f*

Pno. *ff* *ff*

rit. - - - - - Slightly Slower
♩ = 200

Vc. *f* *f* *ff* *f*

Cb. *f*



602 **molto rit.** - - - - -

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

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

Tbn. *ff* *f*

Pno. *ff* *f*



10. Recitative

Creeping
♩ = 66

Bass Clarinet

Max *p* *pp* *mp* *p* *p* *mp*

Ju-li-a, I know he's guilt-y. I have been watch-ing him ev-'ry-day. There is a girl... She is smit-ten with

Creeping
♩ = 66

Violin 1 *p, mysterious*

Violin 2

Viola

626

Even Slower
poco rit. - - ♩ = 60

poco rall. -

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

M. *mp* *mf* *p*

him. She can be made to do an-y-thing, Ev-en to be - tray him..

Vln. 2 *p, mysterious* *arco* *mp, mysterious* *pp* *p* *pp* *p* *pp*

Vla. *mp, mysterious* *pp* *p* *pp* *p* *pp*

11. Recitative & Conclusion

Airy, Mysterious

♩ = 69

Chimes

Vibraphone *p* *mp* *p* *mp*

Julia *p* *mp* *p* *mp*

Good, Good,

645

Chim.

Vib. *pp* *mp* *mf* *mp* *mf* *p*

Ju. *mf*

Fin-ish it now, Max.

652

Slowly, Freely
rall. - - - - - ♩ = 60

Chim. *p* *Ped.*

Vib. *mp* *p* *pp*

Ju.

SCENE 4

12a. Introduction

[On the next morning, MAX and HECTOR enter JOHN's front yard in conversation with each other.]

Graceful

♩ = 104

C1

Oboe *mp, song-like* *pp*

Bassoon *p, lightly, joyfully*

B♭ Trumpet *mp, song-like* *p*

Hector

Max

Graceful

♩ = 104

Violin 1

Violin 2

Viola

Violoncello *pizz.* *p*



669

Ob. *p*

Bsn.

Tpt. *p*

M. *mf*

Vc. *p*

So this is where O' - Skeele... lives... A - mong the fruit trees! When I met him the



D1

678

Ob. *p* *pp*

Bsn. *p*

Tpt.

H. *mf, eager*

M. *mf*

Vln. 1 *mp*

Vc. *p* *arco*

first time, He was starved for com-bat... for ac - tion! Look... at him now!_____

You knew him? You fought to-

686

Ob. *mp* *mf* *mp*

Bsn. *mp* *mp* *p*

H. *mf* *f*

M. *mf*

ge - ther?_ When I am old - er I will go to war like him. I will lead, I will fight, I will

Side by side.

Vln. 1 *mf, rustic*

Vln. 2 *mp* *mp* *p* *mp* *mp* *mf, rustic*

Vla. *mp* *mp* *mp* *p* *mp* *mf, rustic*

Vc. *mp* *mp* *p* *mp* *mf, rustic*

E1

694

Ob. *mf* *p*

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

Hn.

Tpt. *mp* *mf*

H.

M. *mf* *f* *f*

charge!

Yes, yes— All that, and more! So this is where O' - Skeele—

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

Vln. 2 *mf, songlike* *p* *mp*

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

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

701

Ob. *mp*

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

Tpt. *mp*

M. lives... A - mong the fruit trees!

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

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

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

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

12b. Ensemble

[Enter NATHANIEL and WORKERS. HECTOR (who has been shirking his work) hides. Enter LINNEA with a basket of farm produce in her arms.]

707 (Same Tempo ♩ = 104)

Ob. *p*

Bsn. *p* *p* *mp, espr.* *mp, espr.* *mf, espr.*

Tpt. *p*

L.

N. *f* *f* *f*
Hec-tor! Where have you been? Hec - tor!

S.

A.

T. *mp, crisp, detached* *mp* *mf*
Lin-ne-a, where are you go-ing? Lin-ne-a, won't you stay?

B. *mp, crisp, detached* *mp* *mf*
Lin-ne-a, where are you go-ing? Lin-ne-a, won't you stay?

(Same Tempo ♩ = 104)

Vln. 1 *p* *p, detached* *mp*

Vln. 2 *p* *p, detached* *mp*

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

Vc. *p* *p* *p* *mp* *3*

Cb.

714

Ob. *mf* *mf*

Bsn. *mf, espr.* *mf*

L. *f*
Good morn - ing, _ Good morn - ing, _ Good

N. *f*
Come back here! _

S. *mf, crisp, detached* 3 *mf* *f* *f*
Don't both-er; _ don't try _ to stop her! She's on her way to the cap - tain! Ah! _

A. *mf, crisp, detached* 3 *mf* *f* *f*
Don't both-er; _ don't try _ to stop her! She's on her way to the cap - tain! Ah! _

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vla. *mp* 3 *mp* *mf* *mf*

Vc. *mp* 3 *mp* *mf* *mf*

F1

poco rit. - a tempo

723

Ob. *mf* *f*

Bsn. *f* *mf* *mp*

Tpt. *mp*

L. *ff, joyful!* *f*
day, _ Good _ day! _ Is - n't it _ fine? Is - n't it so _ beau - ti -

S. *f* *mf, generous, joyful*
Ah! _ Have you ev - er seen her smile like that? _

A. *f* *mf*
Ah! _ Like that - Have you

T. *f, generous, joyful*
Have you ev - er seen her smile like that be - fore? _

B. *mp* *mf* *mp*
Like that - Have you ev - er seen - ? _

poco rit. - a tempo

Vln. 1 *mf* *f* *mf, generous, joyful*

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

Vla. *mf* *f, generous, joyful*

Vc. *mf* *f* *mp*

Cb. *f* *mp*

732

Ob. *mp*

Bsn. *mp* *mf*

Tpt.

L. *f* *f* *ff*
 ful? On this day, Un - der this sky, Who would stay sor - row - ful? Who would not leap for

S. *mf*
 Have you ev - er seen her smile like that, like

A. *mf*
 ev - er seen her smile - ? Have you ev - er seen her smile like that, like

T. *mf* *mf*
 Have you ev - er seen her smile like that be - fore? Have you ev - er seen her smile like

B. *mf* *mf*
 Like that - Have you ev - er seen - ? Have you ev - er seen her smile like

Vln. 1

Vln. 2 *mf, generous, joyful*

Vla. *mf*

Vc. *mp* *mf*

Cb. *mp*

741 [NATHANIEL gives up his search for HECTOR, and exits with WORKERS. HECTOR emerges from hiding.]

Ob. *p*

Bsn. *f* *f* *f. espr.* *mf. espr.* *mp* *p*

Tpt. *p*

L. *f*
 joy?

S. *f*
 that?

A. *f*
 that?

T. *f*
 that?

B. *f*
 that?

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

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

Vc. *f* *f*

13. Recitative

Moderately

$\text{♩} = 84$

Bass Clarinet *pp* *p* *pp*

F Horn

B♭ Trumpet

Trombone

Tom-toms

Linnea *mf*, curious, open *mf*
 Hel-lo, I don't think I know you. I am a friend of John... Is the cap-tain stay-ing at home?

Max *p*, withheld, as though treading softly *p*, projecting concern
 Lin - ne - a Arm - strong? Lin - ne - a, I came to warn you.

Moderately

$\text{♩} = 84$

Violin I

Violoncello

Contrabass

G1

760

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

Hn. *p*

Tpt. *p*

L. *mf* *mf*
 I do not un-der stand. Where is John? I do not know you. Sir, just what is your bus- iness?

M. *mp* *mf*
 For a flow-er like you, O'-Skeele is far too dan-ger-ous.

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

771

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

Hn. *p* *mp* *p*

Tpt. *p* *mp* *p* *sinister mp*

Tbn. *mp* *sinister*

L. *mf*
 John and I are ve-ry good friends. If you have a wor-ry, then tell me now. I can put your mind at rest. I see he fooled you. A-long with the oth- ers.

M. *mf*

Cb. *p* *mp* *p*

H1

780

B. Cl. *mp* *< mf* *pp* *pp* *p* *pp* *p* *pp*

Tpt.

Tbn. *pp* *p* *pp* *p* *pp*

M. *f* *mp*
Cap-tain O' - Skeele is no he - ro, But our coun-try's worst dis - grace. A mur-der-er, Kil - ler of women, Be-

Cb. *mp* *< mf* *pp*

791

B. Cl. *mp* *p* *mp* *p* *mp* *mp* *rall. - - - -*

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

Tpt. *mp*

Tbn. *mp* *p*

L. *mf*
A mur-der-er, Kil - ler of wo - men, Be - tray - er - No, no John O' -

M. *mf* *mf*
tray-er of all that we love. Cul - pa-ble as Sa - tan. Ped-dlar of de-cep - tion. You will see, You will see him

Cb. *mp* *p* *mp* *p* *mp* *mp* *rall. - - - -*

I1 Somewhat Slower

801 $\text{♩} = 66$ *poco rit. - a tempo*

B. Cl. *mf* *mf* *< f* *mf* *mf*

Hn. *mf* *mf*

Tpt. *mf* *mf*

Tbn. *mf. detached* *f* *p* *mf* *mf*

Tom-t. *mf* *mf* *fp* *mf*

L. *f*
Skeele! I don't be- lieve, don't be-lieve it - Not John, Not John!

M. *f* *f. commanding*
fall! Lin-ne - a, Lis - ten! I served be-side your friend, O'Skeele.

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

Somewhat Slower
 $\text{♩} = 66$ *poco rit. - a tempo*

809

J1

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

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

Tpt. *p*

Tbn. *p*

Tom-t. *p* *pp*

M. *mf* *sotto voce* *p*

I heard, I heard the rum - ors: The Af - ghan girl, The one who re - fused him...

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

Cb. *p*

816

Vln. I *pp*

14. Recitative

Slowly, Freely

♩ = 66

p. cautious, horrified

Hector *pp*

Lin - ne - a, What does he mean? Did John Did he kill a girl?

15a. Aria

Very Slow

♩ = 58

Bass Clarinet

Bassoon

F Horn

Linnea *p* *p* *p* *mp*

Have you been fright - ened? Have you cried out for some - one? Can you re - mem - ber, Can you feel a - gain? That

Violin I *pp* *p. espr.* *pp* *pp*

Violin II *pp* *p. espr.* *pp*

Viola *pp* *espr.*

Violoncello

K1

837

mp *mp* *mf*

wait - ing... That pain, That pain that does-n't go - Ev - en the strong-est and brav-est... Feel that pain: Ach - ing... all a -

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

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

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

Vc. *p* *p*

L1

poco accel. - - - - - Slightly Faster
♩ = 66

845

B. Cl. *mp*

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

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

L. *mf* *f, passionately*

lone! The sor - rows of our neigh - bor's past, What - ev - er hor - rors he has

poco accel. - - - - - Slightly Faster
♩ = 66

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

Vln. 2 *mf* *f*

Vla. *mp* *mf* *p*

Vc. *mp* *mp*

poco rit. - - - - - a tempo
(♩ = 66) **rit. - - - - -**

850

B. Cl. *p*

Bsn. *mp* *p*

Hn. *mp* *p*

L. *mf*

known, Can you see his pain as your own? In the wait - ing, Through the night, All a - lone.

poco rit. - - - - - a tempo
(♩ = 66) **rit. - - - - -**

Vln. 1 *mp*

Vln. 2 *mp* *espr.*

Vla. *mf* *p* *mp*

Vc. *p* *mp*

15b. Conclusion

Slightly Slower

♩ = 60

856

Ob. *mf* *p* *pp*

B. Cl.

Bsn. *p* *pp*

Hn.

Tbn.

Tom-t.

Chim. *mp* Ped.

L. *mp* *f* *mf*
 You should go, sir. How dare you speak be-fore the boy?

M. *mf*
 I am ve-ry

Slightly Slower

♩ = 60

Vln. 1 *mf* *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* *pp* *p*

Cb.

861

B. Cl. *p* *mp* *p* *p* *mf* *pp* **rit. - - -** [Curtain.]

Bsn. *pp*

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

Tbn. *mp* *p* *mf* *pp*

Tom-t. *p* *pp* *mp* *pp*

M. *mp* *mp*
 sor - ry. I on - ly want - ed to help, to help.

Vln. 1 *pp* **rit. - - -** *pp*

Vln. 2 *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb. *p* *mf* *pp*

ACT II

16. Prelude

Extremley Slow $\text{♩} = 40$ **Slightly Faster** $\text{♩} = 44$

Flute

Oboe

B♭ Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

Percussion

Extremley Slow $\text{♩} = 40$ **Slightly Faster** $\text{♩} = 44$

Violin 1

Violin 2

Viola

Violoncello

Contrabass

solo
mysterious, passionate, yearning

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



M1 **Somewhat Faster** $\text{♩} = 54$

879

Fl.

Cl.

mp, tender, hopeful

mp *p* *pp*

Somewhat Faster $\text{♩} = 54$

Vln. 1

Vln. 2

Vla.

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

Slightly Faster Yet

♩ = 60

888

Fl. *mf* *p* *mf*

Cl. *mp* *mf, joyful, warm* *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *mf*

Vla. *mf* *p* *mf*

Vc. *mf*

Slightly Faster Yet

♩ = 60

Vln. 1 *mf* *p*

Vln. 2 *mf* *mf*

Vla. *mf* *p* *mf*

Vc. *mf*

N1

896

Fl. *mf* *f*

Ob. *f*

Cl. *mf* *f*

Bsn. *mf* *f* *mf* *ff* *f*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *ff* *mf*

Cym. *p* *mf* *mf*

Tom-t. *mf* *p*

Vln. 1 *mf* *f*

Vln. 2 *f*

Vla. *ff* *mf*

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

Cb. *ff* *f*

poco rit. - - a tempo

905

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

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

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

Bsn. *ff* *f* *ff* *mf* *mf* *(p)* *pp*

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

Tpt. *ff* *mf*

Tbn. *ff* *mf*

Cym. *f* *mp* *p*

Tom-t. *f* *mf* *mp*

poco rit. - - a tempo

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

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

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

Vc. *ff* *f* *ff* *mf* *mf* *mf* *mp*

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



poco rit. - - a tempo

molto rit. -

912

Bsn. *mf*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *mp* *p* *mf*

attacca

SCENE 1

17. Aria

[Later that evening, JOHN returns to his home and finds LINNEA's basket on his door step.]

Flowing Gently

919 $\text{♩} = 88$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Perc.

p, inward, quietly astonished

Is this kind - ness? _____ Is this warmth? _____ The good - ness that o - ver - flows, _

Flowing Gently

$\text{♩} = 88$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

01

929

Cl.

Jo.

Vln. 1

Vln. 2

Vla.

939

Cl.

Jo.

Vln. 1

Vln. 2

Vla.

P1

Suddenly Slightly Faster

♩ = 96

950

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

Ob.

Cl. *pp* *p* *pp*

Hn. *pp* *p* *pp*

Vib. *p* Ped.

Jo. *p, breathless* *mp* *mf* *mp*
 A scent of jas - mine, A crum - pled cloth. A mem - 'ry soft - - er than a bed,

Suddenly Slightly Faster

♩ = 96

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

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

Vla. *p* *pp*

Vc. *pp* *p* *pp*



Q1

poco rit. - Suddenly Even Faster

♩ = 104

960

Fl. *p* *mf*

Cl. *mp*

Bsn. *pp* *mp* *p*

Hn. *p* *mf*

Tbn. *pp* *mp* *p*

Vib. *mp* Ped.

Jo. *f*
 While branch - es sway o - ver - head...

poco rit. - Suddenly Even Faster

♩ = 104

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. *p* *mp*

Cb. *mp*

970

rall. - - - - -

Fl.

Cl.

Hn.

Vib.

Vln. 2

Vla.

Vc.

Cb.

R1

Much Slower

poco accel. -

980 $\text{♩} = 69$

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Jo.

E - nough _____ with fool - ish hope. Can hope pre - vent a sin - gle death? _____ A - gainst _____ the threat of vi - o - lence, _____ What hope can sur - vive? What

Much Slower

poco accel. -

$\text{♩} = 69$

Vln. 2

Vla.

Vc.

Cb.

Somewhat Faster

S1

Suddenly Faster Yet

----- ♩ = 84

molto rit. - - ♩ = 104

988

Fl. *f*, generous, joyful, triumphant

Ob. *f*, generous, joyful, triumphant

Cl. *mp* *mf*

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

Hn. *mf* *f* *mf* *p*

Tbn. *mf* *f* *mf* *p*

Vib. *mf*
no rotor
Ped.

Jo. *f*
hope can sur- vive? What hope, What hope, What hope...!

Somewhat Faster

Suddenly Faster Yet

----- ♩ = 84

molto rit. - - ♩ = 104

Vln. 1 *f*, generous, joyful, triumphant

Vln. 2 *mf*

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

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

Cb. *mp* *mf* *mf*

T1

998 **rall. - - - - - Tempo 1**
♩ = 88

Fl. *mp*

Ob. *p*

Cl. *mp*

Bsn. *p* *mf* *p*

Vib. *mp*

Jo. *mf. assured*
Is this kind - ness?

rall. - - - - - Tempo 1
♩ = 88

Vln. 1 *p*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* *p*

Cb. *mp*

1010

Cl. *mp*

Jo. *mp*
Is this warmth? The good - ness that o - ver-flows, The good-ness that wel - comes home. Is this

Vln. 2

Vla.

U1

1021

Cl. *p*

Bsn. *pp* *p*

Jo. *mf* *mp* *mp* *mf*
kind - ness? Is this kind - ness? Or is it ten - der-ness Of a kind long. for - got -

Vln. 1 *mf* *p* *solo, molto vib.*

Vln. 2 *p*

Vla. *p*

Vc. *pp* *p*

1032 **poco rit. - - - a tempo** **rall. - - - - -**

Cl. *pp* *pp* *ppp* *pppp*

Bsn. *pp* *pp* *ppp* *pppp*

Jo. *mp* *p* *pp* *ppp*

- ten, So long for - got - ten...? Is this kind - ness? This kind - ness, This kind - - - ness...

Vln. 2 **poco rit. - - - a tempo** **rall. - - - - -**

Vla. *pp* *pp* *ppp* *pppp*

Vc. *pp* *pp* *ppp* *pppp*



18. Ensemble

[The night darkens.]

Darkening

$\text{♩} = 66$

Flute *p* *f* *p* *f* *p*

Bass Clarinet

F Horn *con sord.* *f* *p*

B♭ Trumpet *con sord.* *f* *p* *pp*

Trombone *con sord.* *f* *mf*

Vibraphone *p* *pp* *p* *mf* *mp* *p*
Ped.

Linnea

John

Soprano

Alto

Tenor

Bass

Darkening

$\text{♩} = 66$

Violin 1

Violin 2

Viola

Violoncello

Contrabass

1051

Fl. *mf* *pp*

Hn. *pp*

Tpt. *mf* *p*

Tbn. *pp*

Vib. *p* Ped.

S. *[off:] p* *ghostly, mournful*
Ah, our

A. *[off:] p* *ghostly, mournful*
Ah, our

Vln. I *con sord.* *p* *mf* *p* *pp* *p* *pp*

Vla. *con sord.* *p* *mf* *p*

Vc. *con sord.* *p* *mf* *p* *pp* *p* *pp*

1059

Hn. *p* *pp*

Tpt. *mf* *mp* *p*

Jo. *f* *mp*
Lin - ne - a, _____ is that you? _____

S. *mp* *p* *p* *mf* *p*
sor - row, _____ Ah, _____ our shame! _____

A. *mp* *p* *p* *mf* *p*
sor - row, _____ Ah, _____ our shame! _____

1066

Tpt. *f* *mp*

Jo. *f*
Show your - self! Who are you?

S. *[off:] mp* *mf* *mp* *f* *p* *[off:] f*
Ah, our sor - row, _____ Ah, our shame! _____ (m) _____ The sun shall fall _____

A. *[off:] p* *mf* *p* *f* *p* *[off:] f*
Ah, our sor - row, _____ Ah, our shame! _____ (m) _____ The sun shall fall _____

T. *[off:] p* *mf* *p* *f* *p* *[off:] f*
Ah, our sor - row, _____ Ah, our shame! _____ (m) _____ The sun shall fall _____

B. *[off:] f* *mf* *p* *f* *p* *[off:] f*
Ah, our sor - row, _____ Ah, our shame! _____ (m) _____ The sun shall fall _____

Suddenly Slightly Faster

[Enter LINNEA.]

1076 rit. - - - - ♩ = 76 rit. - -

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

Hn. *mf* *mf*

Jo. Won't you answer me?

S. *f* *f* *mf* *p*
From the sky Be - fore our tears run dry.

A. *f* *f* *mf* *p*
From the sky Be - fore our tears run dry.

T. *f* *f* *mf* *p*
From the sky Be - fore our tears run dry.

B. *f* *f* *mf* *p*
From the sky Be - fore our tears run dry.

W1

1086 a tempo (♩ = 76)

Hn. *p*

L. *p* *mf* *p* *p* *mf*
John, there you are... Who? There is no one but you and me.

Jo. *p. grateful* *p*
Lin - nea, did you hear them? The weep-ing ones...

a tempo (♩ = 76)

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

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

1098

B. Cl. *p* *mp*

Hn. *mf* *mp* *pp*

Tpt. *pp* *mp* *p* *pp*

Tbn. *pp* *mp* *p* *pp*

L. *p* *mf* *mf* *mf*
We are a lone - The strang - er is gone. It was a man I had nev - er seen...

Jo. *mf*
Who, who was the strang - er?

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p* *mp*

Vc. *p* *mp*

Somewhat slower, brooding

rall. - - ♩ = 69

1108

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

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

Tpt. *pp* *p* *pp* *mp*

Tbn. *mp*

L. *p* *mp* *p* *mf* *mf*

Jo. *mf* *mf*

He was odd, but he said he knows you... He said that he served be-side you. He said you
I have no friends here. I am a-lone!

Somewhat slower, brooding

rall. - - ♩ = 69

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

1119

B. Cl. *mf* *mp* *mf* *mf* *p* *mp* *rit. - - -*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

L. *f* *f* *mf, pleading*

killed a young wo-man. Oh John, will you swear he is wrong? Swear he is tel-ling a lie to

Vln. 1 *mf* *p* *rit. - - -*

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

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

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

[VOICES enter as ghostly figures, invisible to JOHN and LINNEA. They are refugees, disillusioned soldiers, sorrowing citizens.]

X1

a tempo

1126

Fl. *pp* 3 *p* 3 *mf* *f, agitated*

B. Cl. *pp* *mf*

Hn. *mf*

Tpt. *mp* *p* *mf*

Tbn. *mp* *p* *mf*

Cym.

Vib. med. rotor *pp, mysterious* 3 *p* 3 *f, agitated* Ped.

L. *p* spite you!

Jo. *mp, disbelief, horror* Su - - ra! *mf* It is her...

S. *mf* Scent of jas - mine...

A. *mf* Scent of jas - mine...

T. *mf* Scent of jas - mine...

B. *mf* Scent of jas - mine...

a tempo

Vln. 1 *pp* 3 *p* 3 *mf* *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *pp* *pp* *mf*

Cb. *pp* *pp* *mf*

poco rit. - - - - a tempo rit. - - - - a tempo

1133

Fl. *f*

Cym. *mp* *mf* *mp* *f*

Vib. *f* Ped. *mf* Ped.

Jo. *ff* *f* *p*
 Oh, my Su - ra! Your veil weep-ing, weep-ing with blood!

S. *mf* *mf* *f* *p*
 Flow - ing cloth... Veil a - glow, a - glow, a-glow with

A. *mf* *mf* *f* *p*
 Flow - ing cloth... Veil a - glow, a - glow, a-glow with

T. *mf* *mf* *f* *p*
 Flow - ing cloth... Veil a - glow, a - glow, a-glow with

B. *mf* *mf* *f* *p*
 Flow - ing cloth... Veil a - glow, A veil a - glow, a-glow with

poco rit. - - - - a tempo rit. - - - - a tempo

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

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

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

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

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

Suddenly Slightly Faster

$\text{♩} = 72$

poco rit. - - -

1143

Fl. *ff* 3 3 3 3 *ff* 3 3 3 3

B. Cl. *mf* *p*

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

Tpt. *ff* 3 3 3 3 *ff* 3 3 3 3 *senza sord.*

Tbn. *mf* *p* *mf* *p*

S. D. *mf* 3 3 *f*

Vib.

Jo. *ff. greatly agitated!* *f* *ff*
God in heav - en! God, God, let me go!

S. *f*
moon - light!

A. *f*
moon - light!

T. *f*
moon - light!

B. *f*
moon - light!

Suddenly Slightly Faster

$\text{♩} = 72$

poco rit. - - -

Vln. 1 *p* *f* 3 3 *mf* *f* 3 3 *ff* *ff* *f* 3 3 3 3

Vln. 2 *p* *f* 3 3 *mf* *f* 3 3 *ff* *ff* *f* 3 3 3 3

Vla. *p* *mf* *ff* 3 3 *ff* *ff*

Vc. *p* *mf* arco *p*

Cb. *mf* *p*

attacca

SCENE 2

19. Ensemble

[As JOHN attempts to flee from his inner torment, LINNEA, who has been clinging to him, is pushed to the ground. Exit JOHN and LINNEA. Immediately thereafter, MAX, NATHANIEL, HECTOR, and WORKERS are discovered in a fruit warehouse. MAX is in conversation with NATHANIEL.]

Driving

$\text{♩} = 184$

Flute *ff* *mf*

Bass Clarinet *f, brutal!*

Bassoon *f, brutal!*

F Horn *senza sord.* *f, brutal!*

B♭ Trumpet *ff* *mf*

Trombone *senza sord.* *f, brutal!*

Piano *f, brutal!*

Linnea

Max

Nathaniel

Soprano

Alto

Tenor

Bass

Driving

$\text{♩} = 184$

Violin 1 *ff* *mf*

Violin 2 *ff* *mf*

Viola

Violoncello *f, brutal!*

Contrabass *f, brutal!*

Y1

1161

B. Cl. *ff* *mf* *mp* *mp*

Bsn. *ff* *f* *mf* *mp* *mp*

Hn. *f* *mf*

Tbn. *f* *mf*

Pno. *ff* *mf* *mp*

N. *mf, brusque*
No, no thank you; we're not in - trest-ed.

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

Cb. *ff* *mf* *mp*



Z1

[Enter LINNEA.]

1173

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

Bsn. *mf* *mp* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

Pno. *mf* *mf* *p*

L. *mf*
Oh Na - than - iel, I have found you...!

M. *f, incredulous*
Not wor - ried? With a mur - der - er on your door - step?

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

Vla. *p* *p*

Vc. *mf*

Cb. *mf* *mp* *p*

A2

1187

B. Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

Tbn. *mp* *p*

Pno. *mp* *p*

L. *mp, concerned*
It's the cap - tain; he's not well.

M. *mf, insistent, eager*
What is it? What hap-pened? You are

Vln. I *mp* *p*

Vla. *mp* *p*

Vc. *mp*

Cb. *mp*



B2

1198

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

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

Hn. *p* *con sord.*

Pno. *p* *mp* *mp* *f*

L. *mf* *f*
I fell, I fell, I fell!

M. *f*
bruised, bruised; Look there on your arm! Look there! Look there! Look there! Do you see now what this

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

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

Vc. *f* *p*

1211

B. Cl. *mf* *p* *p* *mf* *p* *p* *f*

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

Hn. *mf* *p* *p* *mf* *p* *p* *f*

Tpt. *p* *mf* *p* *p* *f* *ff*

M. man will do to you? All a - lone with your prec - ious_ daugh - ters? How long, How long will_ you blind, will you

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

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

harmon mute, stem out

1223

B. Cl. *ff*

Bsn. *ff*

M. blind your- selves? How long will you wait be - fore you act?

Vla. *ff*

Vc. *ff*

C2 Slightly Faster
♩ = 200

1232

Bsn. *p* *p*

Hn. *mf* senza sord.

Tpt. *mf* senza sord.

Pno. *p* *p*

M. How long? How long?

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *p*

D2

1240

Bsn. *f* *f* *ff* *f*

Hn. *f* *f* *ff* *f*

Tpt. *f* *f* *ff* *f*

Tbn. *f* *f* *ff* *f*

Pno. *f* *f* *ff* *f*
Ped.

M. *ff* *ff*
Find him now! De - mand the truth!

S. *ff, pained*
Ah!

A. *ff, pained*
Ah!

T. *ff, pained*
Ah!

B. *ff, pained*
Ah!

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

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

Vla. *f* *f* *ff*

Vc. *f* *f* *ff*

1251

Bsn. *ff* *f*

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

Pno. *ff* *f*
Ped.

M. *ff*
Pro - tect your own!

S. *ff* *ff*
Our neigh - bor, Our own broth - er! Can it be that

A. *ff* *ff*
Our neigh - bor, Our own broth - er! Can it be that

T. *ff* *ff*
Our neigh - bor, Our own broth - er! Can it be that

B. *ff* *ff*
Our neigh - bor, Our own broth - er! Can it be that

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

E2

Suddenly Somewhat Slower

$\text{♩} = 180$

1261

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Pno. *f* *ff* Ped. *ff*

S. *f* our own neigh - bor, Our own friend, Is wait - ing to prey on us?

A. *f* our own neigh - bor, Our own friend, Is wait - ing to prey on us?

T. *f* our own neigh - bor, Our own friend, Is wait - ing to prey on us?

B. *f* our own neigh - bor, Our own friend, Is wait - ing to prey on us?

Suddenly Somewhat Slower

$\text{♩} = 180$

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *ff*

1270

rit. - - - - -

Bsn. *f* *mf* *mf*

Hn. *f* *mf* *mp*

Tpt. *f* *mf* *mp*

Tbn. *f*

Pno. *f* Ped.

Vln. 1 *f* *mf* *mp* **rit.** - - - - -

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

Vla. *f* *mf*

Vc. *f* *mf* *mp*

Cb. *f*

[Exit all.]

Slower Yet

1280 *mp* *p* **rall.** - - - - -

Hn. *pp*

Tpt. *pp*

Slower Yet

mp *p* **rall.** - - - - -

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp* *p*

Vc. *p* *mp*

Cb. *mp*

attacca

SCENE 3

20. Aria

[Late that night, deep in the orchard. Enter John.]

Somber, Mournful

♩ = 108 (♩ = 54)

Bass Clarinet *pp* *p* *pp* *n* *pp* *p*

John *p*, suffering, deeply grieved
My dear-est love, My on - ly love...

Violin 1 *pp* *n* *pp* *p*

Violin 2 *pp* *n* *pp* *p*

Viola *pp* *pp* *p* *pp* *n*

Violoncello *pp* *p* *pp* *p* *pp* *n* *pp* *p*

Contrabass *pp* *n*

F2 Slightly Faster
♩ = 60

1296 B. Cl. *pp* *n* **rit.** - - - -

Jo. *mp* *mf*
One kiss at mid-night, a touch in the square— Were these e - nough, Were these e - nough to con-

Slightly Faster
♩ = 60 **rit.** - - - -

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

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

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

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

Mournful, Somber

♩ = 54

G2 Slightly Faster
♩ = 60

1303 B. Cl. *p* *mp* *p* *mp* *p* *pp*

Jo. *mp* *mf*
demn you? I filled field af-ter field with your bro-th-ers' blood, But no-thing I could do, No-thing can e-

Mournful, Somber
♩ = 54

Slightly Faster
♩ = 60

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

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

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

Vc. *p* *mp* *mp*

1312 **f**

Jo. *rase my own guilt, Hide my own shame! No - - thing! Oh, Su - ra, my love,*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Mournful, Somber

1319 **rit.** - - - - ♩ = 54

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

Jo. *p*
My on - ly love...

Mournful, Somber

rit. - - - - ♩ = 54

Vln. 1 *pp* *mp* *pp* *mf* *pp* *ppp*

Vln. 2 *pp* *mp* *pp* *mf* *pp* *ppp*

Vla. *pp* *mf* *pp* *ppp*

Vc. *pp* *mp* *pp* *mf* *pp* *ppp*

Cb. *ppp* con sord.

ppp
attacca

21. Recitative

[Enter MAX.]

Somewhat Faster

♩ = 72 *p, mocking pity* *p* *p*

Max *Pow - er - less, Ly - ing prone, Pan - icked heart, Beg - ging God...!*

Somewhat Faster

♩ = 72

Viola

Violoncello

Contrabass *(ppp)*

con rubato

1336 *unctuous, mocking* **f**

M. *p, bitter, pained* *mf* *p*
God, God, God...! So I felt when you swooped in:...

con rubato

Cb. *n* *p*

1343 *mp* *mf, coddling* *f, pained!* *p*

M. Ser-geant O'-Skeele the he-ro! Res-cues his poor lieu-ten-ant The one and on-ly time he los-es his nerve...!

Cb. *mp* *mf*

I2 *p, anguished, sincere* *mf*

1351 M. Do you know what I dream of? I see the fac-es of the men I lost, Their dy-ing hat-red,

Vc. *p* *pp*

Cb. *p* *pp*

con rubato

1358 M. Their dis-dain for me, Their dis-dain for me—How they hate, hate, hate, hate me!

f

J2 [MAX draws a pistol.] **Somewhat Slower** *rall.* - - - - ♩ = 60

1364 *p, inward, colorless*

M. Why did - n't you let me die?

Somewhat Slower *rall.* - - - - ♩ = 60

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *pp* *ppp*

Cb. *pp* *ppp* *ppp* *ppp* *attacca*

senza sord.

22. Ensemble

Inexorable **slightly faster** →

♩ = 60 ♩ = 72

Flute

Oboe

Bb Clarinet

Bassoon

F Horn

Bb Trumpet

Trombone

Chimes

Piano

Hector

Linnea

Julia

John

Max

Nathaniel

Soprano

Alto

Tenor

Bass

p, gentle, warm

p, gentle, warm

f *mp*

f *mp*

mp, breathily, anticipating *mf* *f*

Now we come to it: O'-Skeele, the truth! That girl re-fused you. You took her life!...

Max, you are wrong a-bout me, and

Inexorable **slightly faster** →

♩ = 60 ♩ = 72

Violin 1

Violin 2

Viola

Violoncello

Contrabass

p *f* *pp*

p *f* *pp*

p *f* *pp*

a tempo ♩ = 60

slightly faster ♩ = 72 → **a tempo** ♩ = 60

1383

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Chim. *mf* *mp* *p*

Pno. *mf* *mf* *mp* *p*

Ped.

Jo. *f, hesitating* *mf, tenderly*

Su - ra. We shared, We shared. We shared a sec - ret love for each - oth - er.

M. *f, agitated* *f* *f*

No more lies! An-oth-er lie, and I shoot! No... she re

a tempo ♩ = 60

slightly faster ♩ = 72 → **a tempo** ♩ = 60

Vla. *fp* *mf* *pp*

Vc. *fp* *mf* *pp*

Cb. *fp* *mf* *pp*

K2 Suddenly Faster Yet

poco rit. ♩ = 76

1392

Cl. *pp* *mf* *f*

Bsn. *pp* *mf*

Hn. *pp* *mf*

Chim. *mp* *mf* *f*

Pno. *mp* *mf* *f*

Jo. *f, boldly* *ff*

We were seen— Max, we were seen by one of her bro-thers. Su-ra fouled by the en-e-my! Max, they stoned her to her

M. *f*

fused you! Then you killed her! No... that is a lie! No! Cease your lies!

Suddenly Faster Yet

poco rit. ♩ = 76

Vla. *fp* *mf* *f*

Vc. *fp* *mf* *f*

Cb. *fp* *mf* *f*

[There is a sudden, luminous apparition. LINNEA, HECTOR, NATHANIEL, and WORKERS enter, overcome with awe.]

L2 Moving!

♩ = 100

1400 → **stringendo**

Ob. *f, lyrical* *mf* *mf* 3

Cl. *mf* *p* *mp*

Bsn. *p* *mp*

Hn. *p* *mp*

Tpt. *p* *mp*

Cym. *p* *mf* *L.v.*

Chim.

Pno.

Jo. *f*
death, They stoned her to her death, her death— All for our love!

M. *mf* 3
Who is there? What is that light?

S. *p, wonder* *mp*
Look! A - bove the tree - tops!

A. *p, wonder* *mp*
Look! A - bove the tree - tops!

T. *p, wonder* *mp*
Look! A - bove the tree - tops!

B. *p, wonder* *mp*
Look! A - bove the tree - tops!

Moving!

→ **stringendo** ♩ = 100

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

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

Vla. *mf* *pp* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

poco rit. - - - - **a tempo**
♩ = 100

1409

Fl. *f, joyful!* 5 *mf* 3 *p*

Ob. *mp* 5 *p* *p* *mp* *p*

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

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

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

Tpt. *p* *mp* *p* *p*

L. *mf*
John, do you see it?_

Jo. *f*
As in my mem - o - ry...

S. *p* *mp* *p*
Do you see, Do you see that wo-man? Do you see her? How she

A. *p* *mp* *p*
Do you see, Do you see that wo-man? Do you see her? How she

T. *p* *mp* *p*
Do you see, Do you see that wo-man? Do you see her? How she

B. *p* *mp* *p*
Do you see, Do you see that wo-man? Do you see her? How she

poco rit. - - - - **a tempo**
♩ = 100

Vln. 1 *pp* *mp* *pp* *f, joyful!* 5 *mf* 3 *p*

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

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

Vc. *p* *mp* *pp*

M2

a tempo

rit. - - - - - ♩ = 100

1418

Fl. *f* *mf* *p*

Ob. *f*

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

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

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

Tpt. *mp* *p* *p* *mf* *p*

L.

Jo. *f, in awe!* *mf* *f* Oh John how

Su - ra, her eyes so bright! Here face so joy - ful! A - live with glad - ness!

S. *mp* *p* *mf* shines! Her eyes so bright! Do you see, Do you see?

A. *mp* *p* *mf* shines! Her eyes so bright! Do you see, Do you see?

T. *mp* *p* *mf* shines! Her eyes so bright! Do you see, Do you see?

B. *mp* *p* *mf* shines! Her eyes so bright! Do you see, Do you see?

a tempo

rit. - - - - - ♩ = 100

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

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

Vla. *p* *pp* *mp*

Vc. *p* *pp* *mp* *mp* *mf* *mp*

N2

a tempo

rit. - - - - - ♩ = 100

1425

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

Ob. *mf* *mp* *p*

Bsn. *mf*

beau - ti - ful...!

And whom - ev - er she sees Re - ceives for - give - ness And knows her love.

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

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mf*

rit. - - - - - a tempo ♩ = 100



1432

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

Ob. *pp* *mp* *mf*

Cl. *p* *mf*

Bsn. *f* *mp*

Cym. *p* *mf*

S. *mf* *f*

A. *mf* *f*

To be re - born as love, to shine as bright - ly as the dawn - ing

T. *mf* *f* *mf*

Is this the fate of ev' - ry sor - row?_

B. *mf* *f* *mp*

Is this the fate of ev' - ry sor - row?_

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

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

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

Vc. *mf* *f* *mf*

02

Somewhat Faster

Slightly Faster Yet

♩ = 112

rit. - - - ♩ = 116

1440

Fl. *pp* *mf* *mf* < *f* > *p*

Ob. *pp* *mf* < *f* > *p* *pp*

Cl. *pp* *mf* < *f* > *p* *pp*

Bsn. *p* *mp*

Tbn. *mp* *mf*

Cym. *mp* *mf* *f* *f*

M. *mp* *mf* *f*

O' - Skeele, she is so beau - ti - ful... She is so kind!

S. *p* *mp* *mf*

sky? Such beau - ty, such kind - ness

A. *p* *mp* *mf*

sky? Such beau - ty, such kind - ness

Somewhat Faster

Slightly Faster Yet

♩ = 112

rit. - - - ♩ = 116

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

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

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

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

P2

rit. - - - - $\text{♩} = 116$
a tempo

1450

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

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

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

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

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

Tpt. *p* *mf* *mp*

Tbn. *mf* *f*

Chim. *p* *f*

Pno. *p* *f*

L. *p* *mf* *mp*

Jo. *p* *mf* *mp*

M. *p* *mf* *mp*

S. *mf* *f* *p* *mf* *mp*

A. *mf* *f* *p* *mf* *mp*

T. *p* *mf* *mp*

B. *p* *mf* *mp*

Ah, how she shines!

So ra - diant, so joy - ful!

P2

rit. - - - - $\text{♩} = 116$
a tempo

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

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

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

Vc. *p* *mf* *f*

Cb. *mf* *f*

rit. - - - - a tempo **Slightly Slower**
 ♩ = 116 poco rit. ♩ = 108

1459

Fl. *p* *mf* *mp*

Ob. *p* *mf* *mp*

Cl. *p* *mf* *mp*

Bsn. *mf* *ff* *mf* *mp* *pp*

Hn. *p* *mf* *mp*

Tpt. *p* *mf* *mp*

Tbn. *mf* *p* *mf* *mp*

Chim. *p* *ff*

Pno. *p* *ff*

L. *p* *mf* *mp* *f*

Jo. *p* *mf* *mp* *f*

M. *p* *mf* *mp*

S. *p* *mf* *mp*

A. *p* *mf* *mp*

T. *p* *mf* *mp*

B. *p* *mf* *mp*

Ah, how she shines! Oh John, she is so love-ly!
 A vis-ion to heal us—

rit. - - - - a tempo **Slightly Slower**
 ♩ = 116 poco rit. ♩ = 108

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

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

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

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

Cb. *mf* *ff* *mf*

Slightly Slower Yet

1469 **poco rit.** ----- ♩ = 104

L. *f* *mf* *f*
Let us al - ways re - mem - ber, al - ways cher -

Jo. *f* *mf* *mf* *f*
A - live and un - dy - ing! Let us al - ways cher -

Slightly Slower Yet

poco rit. ----- ♩ = 104

Vla. *p*

Vc. *p*

Q2

[All exclaim in wonder at the sight of a benevolent, angelic woman, shining in the light of dawn. Curtain.]

molto rit. - Broadly

♩ = 96

molto rall. - - - -

lunga!

1476

Fl. *p* *lunga!* *ff*

Ob. *p* *lunga!* *ff*

Cl. *p* *lunga!* *ff*

Bsn. *p* *mp* *mf* *f* *ff*

Hn. *p* *lunga!* *ff*

Tpt. *p* *mp* *mf* *f* *ff*

Tbn. *p* *lunga!* *ff*

Cym. *p* *lunga!* *ff* choke

Pno. *p* *lunga!* *ff*

L. *mf* ish her. Ah! *lunga!* *ff*

Jo. *mf* ish her. Ah! *lunga!* *ff*

M. Ah! *lunga!* *ff*

S. Ah! *lunga!* *ff*

A. Ah! *lunga!* *ff*

T. Ah! *lunga!* *ff*

B. Ah! *lunga!* *ff*

Vln. 1 *p* *lunga!* *ff*

Vln. 2 *p* *lunga!* *ff*

Vla. *p* *lunga!* *ff*

Vc. *p* *lunga!* *ff*

Cb. *p* *lunga!* *ff*

8^{va}
Ped.

APPENDIX

LIBRETTO

CAST OF CHARACTERS

in order of appearance

JOHN O'SKEELE (35), a soldier recently returned from combat (tenor)

LINNEA ARMSTRONG (29), a farmer and orchard worker (soprano)

NATHANIEL (46), manager of the orchard (bass)

HECTOR (12), son of one of the orchard workers (soprano)

MAX GARETH (33), an officer in the military police (baritone)

JULIA GARETH (38), a society woman married to Max (mezzo-soprano)

WORKERS, & VOICES from the past (SATB chorus)

SETTING

Between 2010 - 2015. The hills of rural Southern Oregon.

ACT 1

Scene 1

[JOHN is discovered standing in his front yard, which is situated across the road from a pear orchard. It is not yet dawn. LINNEA enters the yard from his front door, and crosses to him.]

LINNEA

Oh John, tell me what's wrong.

Another dream?

JOHN

This was something else,

Something more than a dream.

LINNEA

It is barely dawn.

Did you sleep at all?

JOHN

It began in a green garden.

All serene, until I saw a woman.

She was in pain, such pain!

I call, but she only weeps.

She is lost in her anguish!

And the closer I draw with my hand,

The further she shrinks from my touch.

And then: darkness,

Falling darkness...

Falling, deepening, raging...

This was more,

Something more than a dream.

LINNEA

Ah...

How awful!

How sad!

I wish I could stay beside you

All through the night

Until the sunrise.

[A bell rings.]

John, John...

I'm wanted in the orchard.

JOHN

When will I see you?

LINNEA

See you tonight...

[Exit JOHN and LINNEA.]

Scene 2

[Shortly thereafter, the hills brighten. Enter NATHANIEL, LINNEA, and WORKERS.]

WORKERS

Look at those pear trees—

How they blossom!

The frost is past,

And the earth is alive!

Summer sunshine helps out pears to grow and grow.

Chilly autumn sweetens their bouquet.

Give us springtime,

Give us spring,

Blessed season—

Most blessed of all!

[Enter HECTOR, carrying a rifle. JOHN follows close at his heels.]

JOHN

Get out of my yard!

NATHANIEL

Hector! What's the problem?

HECTOR

That man—

He chased me!

JOHN

The boy is armed—

He's armed and trespassing!

LINNEA

Hector, you must not leave the orchard!

NATHANIEL

He means no harm.

He's after the starlings.

JOHN

The starlings?

And is my yard his hunting ground?

Deadly force belongs on the battlefield!

LINNEA

Hector, you must be more careful.

You cannot wander as you used to.

We have a neighbor now.

HECTOR

It wasn't on purpose.

I was watching for the starling in the treetops.

I was following.

NATHANIEL, WORKERS

You see,

He means you no harm!

NATHANIEL

Come on, let's leave this crank to himself.

There's no reasoning with a man like that.

[Exit NATHANIEL, HECTOR, LINNEA, and WORKERS. JOHN slowly returns to his house.]

Scene 3

[Later that day, in a nearby city's well-appointed hotel room. MAX works at a desk. JULIA paces impatiently. Finally, exasperated with JULIA's movements, MAX throws down his work.]

MAX

Julia!

JULIA *[sarcastically:]*

Did you lose your pencil?

MAX

What do you want?

I'm busy now with the case.

JULIA

The man is charged with crimes of war!

MAX

It's just suspicion, nothing more.

JULIA

He's clearly guilty, and what do you do?

You sit at your desk, shuffle your papers, and plan and scheme!

You do nothing!

MAX

But Julia, what do you expect?

These things take time!

It's not teevee.

JULIA

Oh Max, I begin to question your nerve!

MAX [*suddenly angered:*]

Julia...

[*JULIA ignores him.*]

MAX [*cont.*]

I'm not the kind of man

Who tolerates disrespect!

You know as well as I do:

I cannot accuse a hero.

If I start asking questions

Without the most careful plan,

I will hear the same old lies.

If you will leave me in peace,

Have a little patience,

Then John O'Skeele will finally meet with justice!

JULIA

Heard it all before.

My man, embodied care!

He builds his perfect plots—

A child with blocks!

I hope, I dream, I pray

For action, not delay!

Now when he waffles,

I have learned not to cry.

Who would ever have dreamed

That an officers of this land

Would show the passion, urgency, conviction

Of a child with his fingers in the sand?

MAX

I can craft a plan

That will succeed where every other has failed.

Do you want me to throw it all away?

JULIA

Heard it all before.

My man, embodied care!

MAX

Not the kind of man

Who tolerates disrespect!

JULIA <i>[cont.]</i>	MAX <i>[cont.]</i>
He builds his perfect plots—	You know as well as I do:
A child with blocks!	I cannot accuse a hero!
I hope, I dream, I pray	If I start asking questions
For action, not delay!	Without the most careful plan—
Now when he waffles,	
I have learned not to cry.	If you will leave me in peace,
Heard it all before,	Have a little patience—
Heard it all before!	Do you want me to throw it all away?
Who would ever have dreamed	I will succeed,
An officer of this land...?	I will succeed where every other has failed!

MAX
 Julia, I know he's guilty.
 I have been watching him every day.
 There is a girl...
 She is smitten with him.
 She can be made to do anything,
 Even to betray him.

JULIA
 Good.
 Finish it now, Max.

Scene 4

[On the next morning, MAX and HECTOR enter JOHN's front yard in conversation with each other.]

MAX
 So this is where O'Skeele lives...
 Among the fruit trees!
 When I met him the first time,
 He was starved for combat, for action!
 Look at him now!

HECTOR
 You knew him?
 You fought together?

MAX
 Side by side.

HECTOR
 When I am older I will go to war like him.
 I will lead, I will fight, I will charge!

MAX
 Yes, yes—
 All that, and more!

[Enter NATHANIEL and WORKERS. HECTOR (who has been shirking his work) hides. Enter LINNEA with a basket of farm produce in her arms.]

NATHANIEL

Hector! Where have you been?

WORKERS

Linnea, where are you going?

Linnea, won't you stay?

NATHANIEL

Hector! Come back here!

WORKERS

Don't bother; don't try to stop her.

She's on her way to the captain!

LINNEA

Good morning,

WORKERS [*repeatedly*:]

Good day!

Have you ever seen her smile like that before?

Isn't it fine?

Isn't it so beautiful?

On this day,

Under this sky,

Who could stay sorrowful?

Who would not leap for joy?

[*NATHANIEL gives up his search for HECTOR, and exits with WORKERS. HECTOR emerges from hiding.*]

LINNEA [*to MAX*:]

Hello, I don't think I know you.

MAX

Linnea Armstrong?

LINNEA

I am a friend of John...

Is the captain staying at home?

MAX

Linnea, I came to warn you.

LINNEA

I do not understand.

Where is John?

I do not know you.

MAX

For a flower like you,

O'Skeele is far too dangerous.

LINNEA

Sir, just what is your business?

John and I are very good friends.

If you have a worry,

LINNEA [*cont.*]

Then tell me now.

I can put your mind at rest.

MAX

I see he fooled you

Along with the others.

Captain O'Skeele is no hero,

But our country's worst disgrace.

A murderer,

Killer of women,

Betrayer of all that we love.

Culpable as Satan.

Peddler of deception.

You will see him fall!

LINNEA

A murderer,

Killer of women,

Betrayer—

No, not John O'Skeele!

I don't believe it—

Not John!

MAX

Linnea, listen!

I served beside your friend, O'Skeele.

I heard the rumors:

The Afghan girl,

The one who refused him...

HECTOR

Linnea, what does he mean?

Did John—

Did he kill a girl?

LINNEA

Have you been frightened?

Have you cried out for someone?

Can you remember,

Can you feel again?

That waiting,

That pain that doesn't go—

Even the strongest and bravest

Feel that pain:

Aching, all alone.

The sorrows of our neighbor's past,

Whatever horrors he has known,

Can you see his pain as your own?

In the waiting,

Through the night,

All alone.

[*to MAX:*]

You should go, sir.

How dare you speak before the boy?

MAX

I am very sorry.

I only wanted to help.

[*Curtain.*]

ACT II

Scene 1

[*Later that evening, JOHN returns to his home and finds LINNEA's basket on his door step.*]

JOHN [*reflectively:*]

Is this kindness?

Is this warmth?

The goodness that overflows,

The goodness that welcomes home.

Is this kindness?

Or is it tenderness

Of a kind long forgotten,

So long forgotten...?

A scent of jasmine,

A crumpled cloth.

A memory softer than a bed,

While branches sway overhead...

Enough with foolish hopes.

Can hope prevent a single death?

Against the threat of violence,

What hope can survive?

What hope...!

[*The night darkens.*]

VOICES [*off:*]

Ah, our sorrow,

Ah, our shame!

JOHN

Linnea, is that you?

VOICES [*off:*]

Ah, our sorrow,

Ah, our shame!

JOHN

Show yourself!

Who are you?

VOICES [*off:*]

The sun shall fall from the sky

Before our tears run dry.

JOHN

Won't you answer me?

[Enter LINNEA.]

LINNEA

John, there you are.

JOHN

Linnea, did you hear them?

LINNEA

Who?

JOHN

The weeping ones...

LINNEA

There is no one but you and me.

We are alone—

The stranger is gone.

JOHN

Who was the stranger?

LINNEA

It was a man I had never seen.

He was odd, but he said he knows you...

JOHN

I have no friends here.

I am alone!

LINNEA

He said that he served beside you.

He said you killed a young woman.

Oh John, will you swear he is wrong?

Swear he is telling a lie to spite you!

[VOICES enter as ghostly figures, invisible to JOHN and LINNEA. They are refugees, disillusioned soldiers, sorrowing citizens.]

JOHN [*in sudden recognition of the presence that haunts him:*]

Sura!

It is her...

VOICES

Scent of jasmine...

Flowing cloth...

Veil aglow with moonlight!

JOHN

Oh, my Sura!

Your veil weeping with blood!

God in heaven!

God, let me go!

[As JOHN attempts to flee from his inner torment, LINNEA, who has been clinging to him, is pushed to the ground. Exit JOHN and LINNEA.]

Scene 2

[Immediately thereafter, MAX, NATHANIEL, HECTOR, and WORKERS are discovered in a fruit warehouse. MAX is in conversation with NATHANIEL.]

NATHANIEL *[brusquely:]*

No thank you; we're not interested.

MAX *[angered, incredulous:]*

Not worried?

With a murderer on your doorstep?

[Enter LINNEA.]

LINNEA *[relieved:]*

Oh Nathaniel, I have found you...!

MAX

What is it?

What happened?

LINNEA

It's the captain; he's not well—

MAX

You are bruised; look there on your arm!

LINNEA

I fell!

MAX

Look there!

[to WORKERS:]

Do you see now what this man will do to you.

All alone with your precious daughters?

How long will you blind yourselves?

How long will you wait before you act?

Find him now!

[WORKERS cry out in alarm and concern.]

MAX [*cont.*]

Demand the truth!

WORKERS

Our neighbor,
Our own brother!

MAX

Protect your own!

WORKERS

Can it be that
Our own neighbor,
Our own friend,
Is waiting to prey on us?

[*Exit all.*]

Scene 3

[*Late that night, deep in the orchard. Enter John.*]

JOHN

My dearest love,
My only love...
One kiss at midnight,
A touch in the square—
Were these enough to condemn you?
I filled field after field with your brothers' blood,
But nothing I could do,
Nothing can erase my own guilt,
Hide my own shame!
Oh, Sura, my love,
My only love...

[*Enter MAX.*]

MAX

Powerless,
Lying prone,
Panicked heart,
Begging God...!
So I felt when you swooped in.
Sergeant O'Skeele, the hero!
Rescues his poor lieutenant
The one and only time he loses his nerve!
Do you know what I dream of?
I see the faces of the men I lost,
Their dying hatred,
Their disdain for me—
How they hate me!

[MAX draws a pistol.]

MAX [cont.]

Why didn't you let me die?

Now we come to it:

O'Skeele, the truth!

That girl refused you.

You took her life.

JOHN [*sorrowfully, but with a new confidence:*]

Max, you are wrong about me and Sura.

MAX

No more lies!

Another lie, and I shoot!

JOHN

We shared a secret love for each other.

MAX

No, she refused you!

Then you killed her!

JOHN

We were seen—

Max, we were seen by one her brothers.

MAX

No, that is a lie!

JOHN

Sura fouled by the enemy!

MAX

No! Cease your lies!

JOHN

Max, they stoned her to her death—

All for our love!

[*There is a sudden, luminous apparition. LINNEA, HECTOR, NATHANIEL, and WORKERS enter, overcome with awe.*]

WORKERS

Look! Above the treetops!

MAX

Who is there? What is that light?

LINNEA

John, do you see it?

WORKERS

Do you see that woman?

JOHN

As in my memory...

WORKERS

Do you see her?

How she shines!

JOHN

Sura, her eyes so bright!

WORKERS

Her eyes so bright!

Do you see?

JOHN

Her face so joyful!

LINNEA

Oh John—

JOHN

Alive with gladness!

LINNEA

How beautiful...!

JOHN

And whomever she sees

Receives forgiveness

And knows her love.

WORKERS

Is this the fate of every sorrow?

To be reborn as love,

To shine as brightly as the dawning sky?

MAX [*overcome:*]

O'Skeele, she is so beautiful...

She is so kind!

WORKERS

Such beauty, such kindness—

So radiant, so joyful.

ENSEMBLE

Ah! How she shines!

JOHN

A vision to heal—

LINNEA

Oh John, she is so lovely!

JOHN

Alive and undying!

LINNEA

Let us always remember—

JOHN, LINNEA

Let us always cherish her.

[All exclaim in wonder at the sight of a benevolent, angelic woman, shining in the light of dawn. Curtain.]