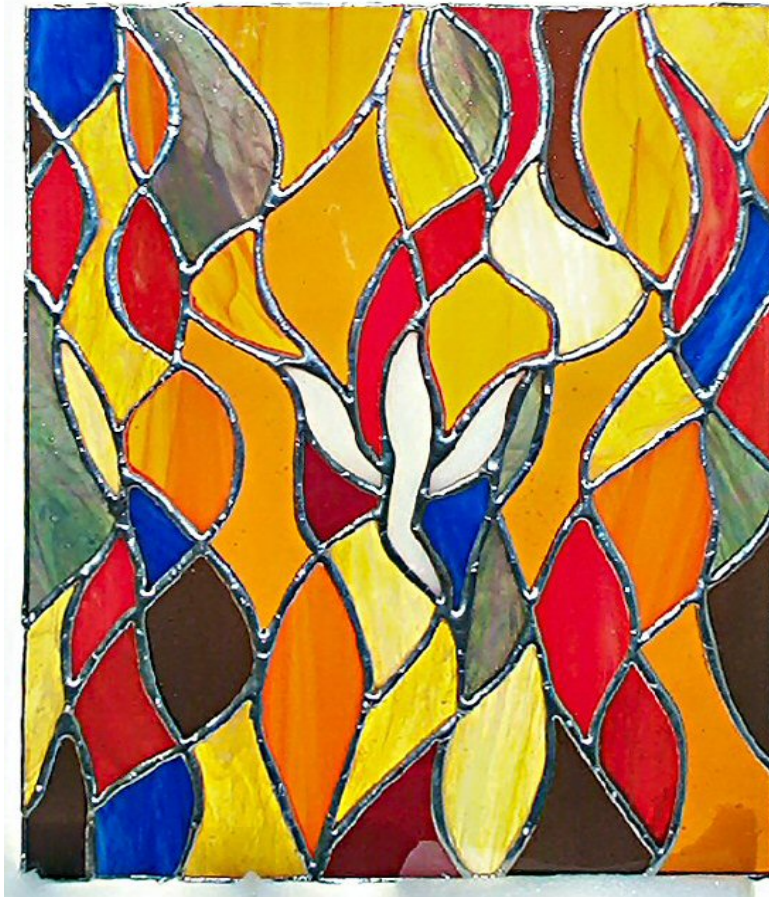


# NOAH'S FIRE

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**an Oratorio in 15 Parts for Baritone solo,  
Mixed Choir (SATB), Children's Choir,  
Piano, Organ, Percussion and String  
Orchestra**

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**Phillip A. Cooke**

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**an Oratorio in 15 Parts for Baritone solo, Mixed Choir (SATB), Children's Choir, Piano, Organ, Percussion and String Orchestra**

(2014 - 15)

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## PERFORMANCE NOTES

- All organ stops and registrations are left to the discretion of the organist
- Breath marks are suggestions only
- Accidentals apply throughout the bar
- The solo baritone should be in an elevated, or prominent position for the Narrator role
- In Tableaux II and VII the 'action' takes place as a play-within-a-play, here the solo violin, percussionist and organist (now playing chamber organ) should move to a secondary position slightly away from the main orchestra
- If no chamber organ is available, the organist should remain playing the church organ
- In these Tableaux the solo baritone should move from the elevated position to be in the secondary position
- To delineate the dual roles of the solo baritone, the Narrator should have a declamatory, rhetorical style whilst the Alderman should be slightly warmer and more arioso
- In Tableau III the Children's Choir should be placed off-stage, though clearly audible, they process on-stage during the third interlude and perform Tableau VI on-stage
- The semi-chorus should be made of a small group of sopranos, not numbering more than six

For the Chester Music Society Choir in Celebration of their 70th Anniversary

*Noah's Fire* was commissioned by the Chester Music Society for their 70th Anniversary

First performed on the 21 November 2015 by the Chester Music Society Choir, Chester Music Society Junior Choir, Robert Rice (baritone), and the Liverpool Sinfonia conducted by Graham Jordan Ellis at Chester Cathedral, Chester, UK.

With thanks to Sarah Rimkus for proof-reading the score.

**Duration:** 55 minutes

**Cover photograph:** 'Dove-Fire'

**For more information:** [www.phillipcooke.com](http://www.phillipcooke.com)

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## PROGRAMME NOTE

*Noah's Fire* is my largest work to date, as well as the most ambitious and with the longest gestation. I had worked with the Chester Music Society Youth Choir over a two year period (2010 – 12) where I had written two works for them (*Jabberwocky*, 2010 and *Far-Away Music*, 2012) and following from this I suggested that the main, adult choir might be interested in a new work. Over the next two years a commission was slowly developed in close discussion with the choir, their committee and conductor. Various ideas were mooted, but the one that seemed to stand out more than others was a musical reaction to the famous 'Mystery Plays' associated with the city. This was finally decided upon and I began work shortly afterwards. It soon became apparent that a suitable text for the work would not be easy to find and after a short, unsuccessful search I approached poet and librettist Ben Kaye to see whether he would be interested in collaborating on this project. He duly did, and the finished libretto arrived in March 2014, composition beginning in earnest in August of that year.

*Noah's Fire* is envisaged as an oratorio in the 'British Oratorio Tradition' a tradition of large-scale, choral-orchestral works, often on a sacred theme starting with Bach (not British, of course, but co-opted) and travelling through Mendelssohn, Elgar, Walton and Britten. It is a dramatic, colourful work in which the music is entirely driven by the narrative – which in this case is an important, moralistic tale which has resonances in contemporary life as well as the Medieval period in which it is set. Rather than this work be a collection of motets, or choral set-pieces I wanted the work to really tell a story - to be informed by the narrative, and for the narrative to be the reason for this piece's very being.

The work is in 15 parts and is scored for solo baritone, large choir, children's choir and orchestra (the same vocal and instrumental forces, in the main, as Britten's *Saint Nicholas*). It tells the story of a local guild attempting to perform a mystery play, when their play materials burn down in an unexpected fire they are left crestfallen and defeated. In their darkest hour, hope is provided by the most unlikely source – the local prostitutes who offer their help in finding new materials in return for more recognition and acknowledgment from the men-folk of the guild. This bargain is met, the materials are found, the play is staged and an important lesson is learned.

My work blends three distinct types of music – the narrator, the choir and the 'play-within-the-play'. The narrator's music (the solo baritone) is declamatory and rhetorical and it is always the same. He sings the same phrase many times (with different rhythms to reflect the different words) and acts as both a refrain and a counterpoint to the other material. His material is much more austere than the surrounding music and has more than a hint of medieval music to it. The choir has much more vivid and immediate music, describing the emotional content of the events in a variety of styles and deliveries. The 'play-within-the-play' is the performance of *Noah's Flood* that the guild are trying to stage – wherever this is depicted a different instrumental group (solo violin, tenor drum and chamber organ) accompanies a solo bass (from the choir) and the solo baritone in a secondary role. This material is more sustained, recitative-like and folky.

*Noah's Fire* embodies much of what I am striving to do as a composer today: it works with idea of tradition (both cultural, musical and historical), with associated historical models (Mystery Play, Oratorio), with pre-existing music, with musical associations and ideas relating to local communities. It aims to fuse ideas from both the secular and the sacred into something both historical and contemporary. It is a work I've been wanting to write for years, in a medium I think has significance and relevance and is a piece I hope will be as enjoyable to performers and audiences as it was for me to write.

PAC

Instrumentation / Voices

Solo Baritone (*Narrator/Alderman*)

Large Mixed Chorus [SATB], of which to be taken:

Female Semi-Chorus (*Agnes Filene*)

Solo Bass (*Noah/Tom*)

Children's Choir [SS or SA]

Timpani (1 Player)

Percussion (1 Player):

Bass drum, large suspended cymbal, tambourine, glockenspiel,  
xylophone, tenor drum, bell-tree, tubular bells, thunder-sheet (to be used  
by a chorus member)

Piano

Organ (ad lib chamber organ)

Strings (minimum: 8,8,4,4,2)

## NOAH'S FIRE

### **I. Prologue – ‘As my duty, before God and Man...**

Narrator

As my duty, before God and Man,  
Let all be silent now, to hear these banns!  
Before the banishment of Popery,  
All here was gilded pride and... mystery...

On Corpus Christi Day each Craft,  
At our Westchester stations made,  
Their Plays, to glorify our Lord,  
Mime and music in sublime parade...

### **II. Tableau I [Introduction of the Guilds]**

Choir

Eels, here, Oysters! fresh from the river!  
Boots and Purses! Finest leather!  
Never our fortune made, but,  
Side by side, we ply our Trade...

Penny to the other side!  
Swipe that lad, I'll tan your hide!  
Ribbons fit for-your sweetheart's hair...  
*Don't let the wife know, don't let the wife know...*

Gold that's fit for your finest fayre!  
Lamb and Tripe that's  
Soft and ripe!  
Penny to the other side!  
Silver Geese for your staff!  
Pewter more like... what a laugh!

Work is hard,  
Rest is rare,  
Easter's here,  
Fair is Fair...

Life is hard,  
A grown-child rare,  
Work 'til dusk,  
The rest is prayer...

Too many children, buried here...  
So many children... .. buried here...  
Pleas un-answered,  
Dreams still-born,

Why should we, not then,  
Drink 'till morn?

Finest fayre in the Shire!

Fair is time,  
And time is fair,  
The time is now,  
So hear our fair!

### **III. Narration – ‘But in these Godly acts...’**

Narrator

But in these Godly acts, such jealousy was hid,  
As each Guild pledged, to rival Guild outdo,  
“These Holy days” would some declare,  
“Occasion vice and idleness anew.”

The Waterleaders and The Drawers,  
That year foreswore their Play would reign supreme,  
But God knows pride as piety disguised,  
And sent to them his *own* divine... mystery.....

### **IV. Interlude [Pageant Music]**

### **V. Tableau II [Preparation of the ‘Mystery’]**

Noah / Tom

Great Lord God in majesty,  
That such grace hast granted me,  
Where all was borne,  
... all was borne...  
... all was... borne...

Alderman

No, no... and no!  
I said and still I say,  
Our pageant is tomorrow,  
Have you not learned the Play?

Noah / Tom

There are too many words to speak,  
I do not have the gift...  
I practiced long into the night,  
Yet still I am... adrift.

Alderman

I too am sorry Tom, your industry,  
Does credit unto you.  
Oh Lord, why in these days just past,

Did steadfast Noah draw his last?  
All our work, the costumes, the masks,  
The freshly painted cart,  
Will be no glory, gentle Tom,  
If ye know not your art.

Choir

Enough tired friends, the day, it ends,  
Already twice the Watchman's cried.  
We too must be about our beds,  
And pray The Lord will save our pride.

Narrator

But as the Waterleaders dreamt of splendour,  
A candle, left in haste at their departing,  
Flickered, fell, was fanned into inferno,  
The wind swept from the West and... all was... fire!

## **VI. Interlude [Fire Music]**

## **VII. Tableau III [Consummation of the Flames]**

Children  
(off-stage)

Oh! Waterleaders... Oh! be awake!  
Your glorious Pageant is afire!  
Draw! Lament! And draw again,  
Oh draw... until The very Dee be dry!

Choir

Out and waile-a-way! It must soon take,  
The rows along the Watergate,  
A maelstrom such as this we've never seen,  
Such flames are not to be believed!

The Gods are angry...

Oh still your heresy!  
For all is misery.  
Where is your faith?

Consuming all, as all is tinder to them,  
They glow and grow, such is the conflagration!  
This fire, sure sign... of a higher power,  
Cannot not be sung-soothed, by a single soul's...  
perfection.

All we can be,  
Is not yet as we are...  
In striving false,  
Our journey must be far...

We cannot be...  
Be-come as is your heart...  
Until we, we learn of your art...

Children  
(off-stage)

Oh! Waterleaders! What is your trade?  
What draw you there? Be it pitch, or glue?  
Cry louder then! Your saint is sleeping!  
A beggar's spit would better what you do!

Narrator

Such was the wrath of The Almighty,  
No water drawn that night would quench the flame,  
So seared as Sodom were their pipedreams,  
And Guild destroyed, in all but name.

### **VIII. Tableau IV [Supplication of the Guilds]**

Choir

O Lord, O blessed Lord, such is our pride,  
Did we forget that faith should be our guide?

We dwell in burning hell of our conceit,  
In Jesus's name, forgiveness we beseech.

Only your word can save us from the flood,  
Of shameful tears we know must surely come.

In feeble hearts the sin of envy burned,  
So born from ash, to ash we are returned.

Your Mystery became our vanity,  
We beg O Lord for your miracle of... mercy...

Have mercy.

### **IX. Narration – 'Where is our end...and our beginning?'**

Narrator

Where is our end and... and our beginning?  
Where is our Guild indeed, when all is guilt?  
In love of glory, we are gelded,  
Fast run aground on river... silt.



## **X. Tableau V [Recognition of the Harlots]**

Agnes Filene  
(semi-chorus)

They call me Agnes, and you all know me here,  
But in the light, no-one won't meet my eye,  
Shuffle past, as if you don't see me,  
Not as last night though, when you played a diff'rent  
lyre...

Some of your Wives have just cause to... hate... me,  
Unfaithful husbands, oft relent... forsake me,  
Disown me, like my girls, like we never had,  
The pleasure of your company... and made you glad.

Choir

Our 'usbands, of your very guild worked hard all  
their lives,  
Yet on their deaths, we was cast aside as cheap.  
This profession is not what we chose,  
But no Angels came to feed us in the street.

In turn for a bequest to save your Play, a question  
we would pose,  
A small request, for other fateful widows.  
With the passing of the husband of a faithful wife,  
She is granted privilege, he once enjoyed in life.

We'd be the shame of ev'ry sneering Trade!  
Guildsman each would laugh in turn,  
Can you not hear the mocking Goldsmiths now?  
Forever in their scorn we'd burn!

No! You would shame those selfsame brothers to do right,  
Till each would tend the precious seed we blessed!  
For if your city rests on stony ground,  
It is your shame, your sorrow to redress.

Must we endure the Weavers' jibes,  
Withstand The Fletchers' barbs?  
Though quaintly you may hear us cry,  
A little pricking does no harm...

The Wrights would surely do us wrong,  
The Tanners, hold their noses so...  
No vigoured member of these Guilds,  
Minds water rosed, as well we know.

The lofty minds of our Gold Smiths...  
Are baser than you think...  
The Glovers and the Coopers then...  
Are hand- in-hand, in drink...

All take Communion, for the Sabbath's sake...  
But one swallow, not a summer makes...

Agnes Filene Silence!!!

If my truth too sordid be... for noble skin,  
If my faith be too base, for your younger kin,  
Cast me out again, forgo your pageant night,  
Or grant us now a lasting Widow's right!

Alderman Lady, this eve no other Guild will take your coin.  
To their pageants they are wed and none will stir.  
They have no cause to love us, nor we them,  
How can then this miracle of faith occur?

Agnes Filene Gather now ladies, come, there is work to do,  
Though those who spite us call us most unclean,  
Still we remember that our Lord did bless,  
Our own beloved Patron, Mary Magdalene...

### **XI. Narration – ‘At Sadler’s Tower, the Common Women gathered...’**

Narrator At Sadler’s Tower, the Common Women gathered,  
From there to spread the news of such distress,  
To plead with the Guilds to take their silver,  
To preach that lucre without love... is emptiness.

### **XII. Interlude [Dawn Music]**

### **XIII. Tableau VI [Affirmation of Faith]**

Children  
(on-stage) Arise good Masters, for glory, awake!  
This dawn is blessed as Creation Day!  
Come quickly now, and gather at... The Cross,  
To see a miracle... in all its finery!

The Goldsmiths’ old cart, they have gift-ed,  
The wheels new-Coopered to a gleam.  
Bejeweled above, The Weavers’ canopy,  
A regal panoply... of... dreams...

Ev’ry Guild has left their offerings,  
And not a penny would they take.

Their hearts were turned in time of tragedy,  
And in their Charity, for... Widows' sakes.

Choir

For all these years were we so blinded?  
Mistaking merchantry for hate?  
In rivalry is room for love,  
To save all from... The Beggar's Gate.

#### **XIV. Tableau VII [Consolidation of the 'Mystery']**

Alderman

Oh Aldermen and stewards of evrie societie,  
Each societie and Companie,  
Draw yourselves according to...  
Moste ancient Customme, and... soe anew,  
Appear everie man, as you are called,  
Upon the paine that you.... shall..... fall!

Noah / Tom

So... Wyffe, come in. Why standes thou there?  
Thou arte ever frowarde; that dare I sweare.  
Come in, in Godes name; balfe tyme yt weare,  
for feame lest wee drowne.

Narrator

And at that moment of his speaking,  
The heavens fell as dark as night,  
Close from the west, a storm came fleeting,  
Casting torrents amidst streaks of light.

The children cried out in their fear,  
The Players, in their faith restored,  
Played on, as the tempest roared,  
'Til swiftly as the rain came, all was... clear!

Choir

Hush! Hush! Hear him! Hear him! Hear him...

Noah / Tom

Great Lord God in majesty,  
That such grace hast granted me,  
Where all was borne,  
All... was... borne...

All... was... borne...  
Safe to be!

Therefore now that I am bourne,  
My wyffe, my children, and my menye,  
With sacrifice to honour thee,  
Of beasts and fowls, as thou may'st see,  
And fulle devotion!

Choir                    Therefore now we are borne,  
Our wives, our children, and our many,  
With sacrifice to honour thee,  
Of beasts and fowls, as thou may see,  
And full devotion!

**XV. Epilogue – ‘From tragedy was born a miracle...’**

Narrator, Choir,  
Children                From tragedy was born a miracle,  
Of sacrifice and of Agnes Filene,  
Of Faith, of Hope, of blessed Charity,  
And of the Sainted Mary Magdalene.

Narrator, Choir      Here ends the telling of our legend,  
A tale of which the children never tire,  
The story of the Waterleaders,  
Drawers of Dee... and... Noah’s Fire.

Narrator                A miracle of God... or Man?  
Only a Play remains...  
By who’s will, the Raven,  
And the Dove... were spared the flames?

# NOAH'S FIRE

BEN KAYE (2014)

an Oratorio in 15 Parts for Baritone Solo, Mixed Choir (SATB), Children's Choir, Piano, Organ, Percussion & String Orchestra

PHILLIP A. COOKE (2014 - 15)

## I. Prologue - 'As my duty, before God and Man...'

A

**Adagio drammatico** (♩=c.92 / ♩=c.46) **accel.** . . . . . **A tempo** **Liberalemente (senza misura); meno mosso** (♩=c.68 / ♩=c.34) **X**

4/2

Timpani (1 player) *ffp* *ff* *ffp* *ff*

Percussion (1 player) *ffz* (lv.) *ffz* **Narrator** *mf*

Solo Baritone *mf*  
As my du - ty, be - fore God and

Children's Chorus **Off-stage**

Soprano

Alto

Tenor

Bass

Piano *f* *ff* *f* *ff* (lv.)

Organ *Gt: f*

Ped. 16'

**Adagio drammatico** (♩=c.92 / ♩=c.46) **accel.** . . . . . **A tempo** **accel.** . . . . . **Liberalemente (senza misura); meno mosso** (♩=c.68 / ♩=c.34) **X**

4/2

Violin I *f* *ff* *f* *ff*

Violin II *f* *ff* *f* *ff*

Viola *f* *ff* *f* *ff*

Violoncello *f* *ff* *div. unis.* *f* *ff* *div.* *sub. pp*

Double bass *f* *ff* *f* *ff*

Bar. *f* *mf* *f*

Man, Let all be si - lent now, to hear these banns! Be - fore the ban - ish - ment of Po - per - y, All here was

Vc. *poco rit. . . . .*

**B**

Primo tempo (♩=c.92 / ♩=c.46)

**4**  
**2**

accel. . . . .

meno mosso (a battuta) (♩=c.68 / ♩=c.34)

Timp. *ffp* *ff*

Perc. *p sempre* *sfz*

Bar. *p* *mf* *f*

guild - ed pride and... mys - ter - y... On Cor - pus Chris - ti Day each Craft,

Pno *f* *ff*

Org. *f*

**B**

Primo tempo (♩=c.92 / ♩=c.46)

**4**  
**2**

accel. . . . .

meno mosso (a battuta) (♩=c.68 / ♩=c.34)

Vln I *f* *ff* *ppp sempre*

Vln II *f* *ff*

Vla *f* *ff* *sub. ppp* *sub. p* *ppp* *sub. p*

Vc. *f* *ff* *sub. ppp* *sub. p* *ppp* *sub. p*

Db. *f* *ff* *sub. pp* *sempre*

8 *mf* *f* rit. . . . .

Bar. At our West-ches-ter sta-tions made, Their plays, to glor-i-fy the Lord, Mime and mus-ic in sub-

Vln I

Vla *ppp* *sub. p* *ppp* *sub. p* *ppp*

Vc. *ppp* *sub. p* *ppp* *sub. p* *ppp*

Db.

11 **C** **4/2** **Primo tempo** (♩=c.92 / ♩=c.46) **accel.** . . . . . **rit.**

Timp.

Perc. **Bass Drum** *pp* *ffp cresc.*

Bar. lime par-ade.....

Pno *f cresc.*

Org. *f cresc.*

**C** **4/2** **Primo tempo** (♩=c.92 / ♩=c.46) **accel.** . . . . . **rit.**

Vln I *f cresc.*

Vln II *f cresc.*

Vla *unis.* *f cresc.*

Vc. *unis.* *f cresc.*

Db. *f cresc.*

**2/2** ..... **4/2** **Rapsodico** (♩=c.120 / ♩=c.60)

Timp. *fff*

Perc. *fff* Sus'd Cymbal *sfz*

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

Pno *fff* *sfz* *sfz* *sfz*

Org. *fff* *ff*

**2/2** ..... **4/2** **Rapsodico** (♩=c.120 / ♩=c.60)

Vln I *fff* *ff*

Vln II *fff* *ff*

Vla *fff* *ff*

Vc. *fff* *ff*

Db. *fff* *ff* div.



rit. . . . .

18

Timp. *fff*

Perc. *sfz* *fff* [Bass Drum]

S. [Choir stands]

A. [Choir stands]

T. [Choir stands]

B. [Choir stands]

Pno *sfz* *fff*

Org. *fff*

Vln I *fff*

Vln II *fff*

Vla *fff*

Vc. *fff*

Db. *fff* unis. div.

rit. . . . .

II. Tableau I [Introduction of the Guilds]

**D**

**X**

**6/8** Allegretto spiritoso (♩ = c.68)

Perc. **c.6''**

S. *f* Market 'chatter': Each singer independently says one of the following phrases and repeats it until the end of b.5 - 'Eels, here, fresh from the river'; 'Oysters, fresh from the river'; 'Boots and purses, finest leather'.

A. *f* Market 'chatter': Each singer independently says one of the following phrases and repeats it until the end of b.5 - 'Eels, here, fresh from the river'; 'Oysters, fresh from the river'; 'Boots and purses, finest leather'.

T. *f* Market 'chatter': Each singer independently says one of the following phrases and repeats it until the end of b.5 - 'Eels, here, fresh from the river'; 'Oysters, fresh from the river'; 'Boots and purses, finest leather'.

B. *f* Market 'chatter': Each singer independently says one of the following phrases and repeats it until the end of b.5 - 'Eels, here, fresh from the river'; 'Oysters, fresh from the river'; 'Boots and purses, finest leather'.

**D**

**X**

**6/8** Allegretto spiritoso (♩ = c.68)

Pno [L. H.] *sfz*

Vln I *mf* *div.* *f*

Vln II *mf* *div.* *mf*

Vla *pizz.* *mf sempre*

Vc. *mf sempre*

Db. *pizz.* *mf sempre*



Pno *sfz*

Vln I *mf* *mf* *f* *mf*

Vln II *f* *mf* *mf*

Vla *pizz.* *mf sempre*

Vc. *mf sempre*

Db. *pizz.* *mf sempre*

11

Vln I *mf* *mp* *f*

Vln II *f* *mp* *f* unis. div.

Vla

Vc.

Db.



**E**

poco rit. . . . . A tempo (♩ = c.68)

16

Perc. [Bass Drum] *mf*

S. *mf* Eels here.

A.

Pno *sfz*

**E**

poco rit. . . . . A tempo (♩ = c.68)

Vln I *p* *mf*

Vln II *p* unis.

Vla

Vc.

Db.

Perc. *mf*

S. *f* *mf* *mf* *f*  
 fresh from the riv - er! Boots and pur - ses! Fin - est leath - er!

A. *mf* *f* *mf*  
 Oys - ters! fresh from the riv - er.

Pno *sfz*

Vln I *f* *mf* *mf* *f*

Vln II *mf* *f* *mf* *mf*

Vla

Vc.

Db.



S. *mf* *mp*  
 — Nev - er our for - tune made, but side by side we ply

A. *mf* *f* *mp* *mf*  
 Boots and pur - ses! Fin - est leath - er! but, side by side we ply

Vln I *mf* *mf* *mp*

Vln II *f* *mp* *unis.*

Vla

Vc.

Db.

32 Sus'd Cymbal rit. . . . .

Perc. *f* *p*

S. *f* *p*  
our Trade.....

A. *f* *p*  
our Trade.....

Pno *sfz* rit. . . . .

Vln I *f* *p*  
div. unis.

Vln II *f* *p*

Vla

Vc.

Db.



**F** rit. . . . .

37 **6** **8** **Subito a tempo** (♩ = c.68)

T. *f marc.* *ff*  
Pen-ny to the oth-er side! Pen-ny to the oth-er side! Swipe that lad, I'll tan your

B. *f marc.* *ff*  
Pen-ny to the oth-er side! Swipe that lad, I'll tan your

Pno *sfz*

**F** rit. . . . .

**6** **8** **Subito a tempo** (♩ = c.68)

Vln I *sub. f* *mf*  
unis.

Vln II *sub. f* *mf*

Vla arco *sub. f* *mf*

Vc. (non div.) *sub. f* *mf*

Db. *sub. f* *mf*

*p*

42

S. *f* Don't let the wife know, don't let the wife

A. *f* Don't let the wife know, don't let the wife

T. *f* hide! Rib - bons fit for your sweet - heart's hair... *ff* don't let the wife

B. *f* hide! Rib - bons fit for your sweet - heart's hair... *ff* don't let the wife

Pno *sfz*

Vln I *div.*

Vln II *div.*

Vla

Vc.

**G**

*poco rit.* . . . . . **A tempo** (♩ = c.68)

47

Perc. *f* *mf sempre* **G** *mf* **A tempo** (♩ = c.68)

S. *ff* know... *p* Gold that's

A. *ff* know... *p*

T. *ff* know... *p*

B. *ff* know... *p*

Pno *sfz*

Vln I *f* *mf* **G** *mf* **A tempo** (♩ = c.68)

Vln II *f* *mf* **G** *mf* **A tempo** (♩ = c.68)

Vla *pizz.* *mf* **G** *pizz.*

Vc. *sub. mf* **G** *pizz.*

Db. *sub. mf*

52

Perc. *f* *mf* *mf* *f*

S. fit for your fin - est fayre! Lamb and tripe that's soft and ripe!

A. *mf* *f* *mf*  
Gold that's fit for your fin - est fayre!

Pno. [R. H.] *f brillante* *mf* *f brillante*  
*ped.*

Vln I *f* *mf* *mf* *f*

Vln II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

57

Perc. *sub. f* *mp*

S. soft and ripe!

A. *mf* *f* *mp*  
Lamb and tripe that's soft and ripe!

T. *f marc.* *ff*  
Pen - ny to the oth - er side! Pen - ny to the oth - er side! Sil - ver goo - ses for

B. *f marc.* *ff*  
Pen - ny to the oth - er side! Sil - ver goo - ses for

Pno. *mf* *sfz*

Vln I *mf* *sub. f* *mf*  
*unis.*

Vln II *f* *mf*  
*unis.*

Vla. *arco* *sub. f* *mf*  
*arco, non-div.*

Vc. *sub. f* *mf*

Db. *sub. f* *mf*





74 *p* *pp* **3/4** **4/4** *pp*

S. Eas - ter's here, Fair is fair... Life is hard, A grown child rare,

A. Eas - ter's here, Fair is fair... Life is hard, A grown child rare,

T. Eas - ter's here, Fair is fair... Life is hard, A grown child rare,

B. Eas - ter's here, Fair is fair... Life is hard, A grown child rare,

Vc. *mp* *espress.* **3/4** **4/4** *pp*

Db.



80 *p* *pp* **3/4** **4/4** **3/4**

S. Work 'til dusk, the rest is prayer... Too man - y chil - dren bur - ied here...

A. *mp* *pp* Too man - y chil - dren bur - ied here...

T. Work 'til dusk, the rest is prayer... So man - y chil - dren... bur - ied here...

B. *mp* *pp* So man - y chil - dren... bur - ied here...

Vln I *ppp* *sempre* **3/4** **4/4** **3/4**

Vc. *tutti*

Db.

I

3/4

4/4

S. *mf* *agitato* *f* (non troppo)  
 Pleas un - ans - wered, dreams still - born, Why should we not then, drink 'till

A. *mf* *agitato* *f* (non troppo)  
 Pleas un - ans - wered, dreams still - born, Why should we not then, drink 'till

T. *mf* *agitato* *f* (non troppo)  
 Pleas un - ans - wered, dreams still - born, Why should we not then, drink 'till

B. *mf* *agitato* *f* (non troppo)  
 Pleas un - ans - wered, dreams still - born, Why should we not then, drink 'till

I

3/4

4/4

Vln I

Vc.

Db.



J

Andante (♩ = c.58) accel.

6/8

Market 'chatter'. Each singer independently says one of the following phrases and repeats it until the end of b.97 - 'Finest fayre' or 'Finest fair in any Shire!'

S. *p* *mf*  
 morn?

A. *p* *mf*  
 morn?

T. *p* *mf*  
 morn?

B. *p* *mf*  
 morn?

J

Andante (♩ = c.58) accel.

6/8

Vln I

Vln II

Vla

Vc. *pizz* *mf*

Db. *pizz* *mf*

Allegretto spiritoso (♩ = c.68)

96

Timp. *f sempre*

Perc. **Tambourine** *f sempre*

S. *mf* *f* *mf*  
Fin - est fair in the Shire!

A. *mf* *f*  
Fin - est fair in the Shire!

T. *mf* *f* *mf*  
Fin - est fair in the Shire!

B. *mf* *f*  
Fin - est fair in the Shire!

Pno *f*  
*sfz*  
Ped. (ad lib)

Allegretto spiritoso (♩ = c.68)

Vln I *sub. mf* *f* *mf* *mf*  
div.

Vln II *mf* *f*  
div.

Vla *pizz.* *mf*

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

Db. *sub. p* *mf*

102

Timp.

Perc.

S. *mf* *f* *mf* *mf* *f*  
Fin - est fair in the Shire! Fin - est fair in the Shire!

A. *mf* *mf* *f* *mf*  
Fin - est fair in the Shire!

T. *mf* *f* *mf* *mf* *f*  
Fin - est fair in the Shire! Fin - est fair in the Shire!

B. *mf* *f* *mf*  
Fin - est fair in the Shire!

(8)

Pno. *sfz* *sfz*

Vln I *f* *mf* *mf* *f*

Vln II *mf* *mf* *f* *mf*

Vla.

Vc.

Db.

99

L

Subito meno mosso (♩ = c.62) accel. . . . .

108 **8/9** **6/8**

Timp. *f*

Perc. *f* *mf* Bass drum

S. *ff* *sub. p cresc.*

fair in the Shire! Fair is time, and time is fair The time is now, so

A. *mf* *ff* *sub. p cresc.*

Fin - est fair in the Shire! Fair is time, and time is fair The time is now, so

T. *ff* *sub. p cresc.*

fair in the Shire! Fair is time, and time is fair The time is now, so

B. *mf* *ff* *sub. p cresc.*

Fin - est fair in the Shire! Fair is time, and time is fair The time is now, so

Pno (8)

Org. *Gt: ff* *Sw: mp*

L

Subito meno mosso (♩ = c.62) accel. . . . .

**8/9** **6/8**

Vln I *mf* *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

rit. . . . . Primo tempo (♩ = c.68)

115

Temp. *f sempre*

Perc. *f* [Sus'd Cymbal]

S. *fff*  
hear our fair!

A. *fff*  
hear our fair!

T. *fff*  
hear our fair!

B. *fff*  
hear our fair!

Pno *f*

Org. *Gt: ff*

16'

rit. . . . . Primo tempo (♩ = c.68)

Vln I *f* *ff* *f* *f*

Vln II *f* *ff* *f*

Vla (pizz.) *f*

Vc. *f*

Db. (pizz.) *f*

121

Timp. *cresc.*

Perc.

S.

A.

T.

B.

Pno. *cresc.* *sfz*

Org.

Vln I *ff* *f* *f* *ff* *f*

Vln II *f* *ff* *f*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

rit. . . . .

127

Timp. *ff* *fff* *fff marcatis, secco*

Perc. *ff* *fff* *fff marcatis, secco*

S. [Choir sits]

A. [Choir sits]

T. [Choir sits]

B. [Choir sits]

Pno (6) *fff* *fff marcatis, secco*

Org. *fff* *fff marcatis, secco*

Vln I *fff* *fff marcatis, secco*

Vln II *fff* *fff marcatis, secco*

Vla arco *fff* *fff marcatis, secco*

Vc. *fff* *fff marcatis, secco*

Db. arco, non div. *fff* *mf* *pizz* *p*

rit. . . . .



**Adagio sostenuto** (♩=c.68 / ♩=c.34) **M** **Liberamente (senza misura)**

**Glockenspiel**  
Perc. *p* *sonore*

**Narrator** *mf* *f*  
Bar. But in these God - ly acts, — such jeal - ous - y — was — hid,

(come una campanello)  
Pno *mp* *sonore*  
*div.* (ad lib)

**Vln I** *ppp* *sempre*

**M** **X**

*mf* *f*  
Bar. — As each guild pledged to ri - val guild out - do — These Ho - ly days' would some de - clare,

Vln I

**Adagio sostenuto (a battuta)** (♩=c.68 / ♩=c.34)

**Glockenspiel**  
Perc. *p* *sonore*

*mf*  
Bar. 'Oc - cas - ion vice and id - le - ness — a — new.

Pno *mp* *sonore*

**Vln I** *ppp* *sempre*  
*div.*

**Vln II** *ppp* *sempre*  
*div.*

**Vla** *ppp* *sempre*

**M** **X**

6

Perc.

mf *f* *mf* *f*

Bar.

The Wa-ter-lead-ers and The Drawers, That year fore-swore their Play would reign su-preme, But God knows pride as pi-e-ty dis-guised,

Pno

Vln I

Vln II

Vla

9

Perc.

Bell Tree

*p* *sempre*

Bar.

And sent to them his own di-vine... mys-ter-y...

Pno

*p* *pp*

rit.

Vln I

Vln II

Vla

Db.

(arco)

*p*

IV. Interlude [Pageant Music]

**4/4** Allegro vigoroso (♩=c.112)

**3/4** **3/2** **4/4**

Timp. *f* *f*

Perc. *mf* *mf*

**4/4** div. **3/4** **3/2** **4/4** *sub. f*

Vln I *f* *ff* *sub. f*

Vln II *f* *ff* *sub. f*

Vla *f* *ff* *sub. f*

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

Db. *pizz.* *f* *ff* *f*

≡

**7/8** **3/2** **5/4** **4/4**

poco rit. - - - - - **N** - A tempo (♩=c.112)

Timp. *f*

Perc. *f*

**7/8** **3/2** **5/4** **4/4** *sub. f*

Vln I *f* *ff* *ffp* *fff*

Vln II *f* *ff* *ffp* *fff*

Vla *f* *ff* *ffp* *fff*

Vc. *f* *ff* *f* *arco, div.*

Db. *f* *ff* *f* *arco, div.*

poco rit. . . . .

11

**3/4** **3/2** **4/4**

Timp. *f*

Perc. *f*

Vln I *pp* *f* *poco rit.*

Vln II *pp* *f*

Vla *ff* *sub. p* *f*

Vc. *ff* *sub. p* *f*

Db. *ff* *sub. p* *f*

17

**3/2** **4/4**

Timp. *meno mosso* (♩=c.92) *rit.*

Perc.

Vln I *ff* *pp* *dim.* *ppp*

Vln II *ff* *pp* *dim.* *ppp*

Vla *ff* *sub. pp* *dim.* *ppp*

Vc. *ff* *sub. pp* *dim.* *ppp*

Db. *ff* *sub. pp* *dim.* *ppp* *sub. mp*

0

**Primo tempo** (♩=c.112)

24 *pizz.*

**3/4** **4/4**

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

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

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

Vc. *mf marc.* *ff* *mf*

Db.

rit. . . . . molto meno mosso (♩=c.68)

**P**

Maestoso (♩=c.92)

29

Timp. **4/2** **3/2** **3/2** *ff*

Perc. *ff*

Vln I rit. . . . . molto meno mosso (♩=c.68) **4/2** **3/2** **3/2** Maestoso (♩=c.92) *ff* arco, div. *rit. ss.*

Vln II *ff* *mf* *ff* arco *rit. ss.*

Vla *ff* *pp* arco, div. *ff* unis.

Vc. *ff* *pp* arco *ff*

Db. *ff* div. *ff*



34

Timp. **4/2** **3/2** *fff*

Perc. *fff*

Vln I *fff* *rit. ss.*

Vln II *fff* *rit. ss.*

Vla *fff*

Vc. *fff*

Db. *fff*

V. Tableau II [Preparation of the 'Mystery']

26

**4/4** Andante (♩=c.66)

**5/4**

**4/4**

Perc. **Tenor drum**  
 Move to secondary performance position if possible (see preface for details). *mf sempre*

Bar.

B. Solo bass: bass moves from main body of the choir to secondary position to become Noah (see preface for more information).

Org. Move to chamber organ if available (see preface for more information).  
 Sw: *mp sempre*

Solo Vln. Move to secondary performance position if possible (see preface for details).  
*f marc.* *p* *f* *sub. p* *f*



6 Perc. **Q** **5/4**

B. **Noah / Tom** *f trianfale*  
 Great Lord God in maj - es - ty, That such grace hast gran - ted me,

Org.

Solo Vln. **Q** **5/4**  
*pp* *f*



10 Perc. **5/4** **4/4** poco rit. . . . .

B. *f sim.* *mf* *p*  
 That all \_\_\_\_\_ was borne, \_\_\_\_\_ all was borne... all... was... borne...

Org.

Solo Vln. **5/4** **4/4** poco rit. . . . .  
*pp*

16 **X** c.6''

4/4 [Alderman] *f agitato* [quasi-parlando] *sub. mp* 5/4

Bar. No, no and NO I said and still I say, Our

S. [Chorus member manipulates thunder sheet] [Audible sharp intake of breath]

A. [Audible sharp intake of breath]

T. [Audible sharp intake of breath]

B. [Noah / Tom] [gli. altri] [Audible sharp intake of breath]

Org. *mp*



19 5/4 4/4 **Primo tempo** (♩=c.66)

Perc. *mf*

Bar. *f* pag-cant is to - mor - row. have you not learned the Play?

B. [Noah / Tom] *f stancamente* There are too ma - ny words to speak, I do not have the

Org. *mp*



22 **R** poco rit. . . . . poco meno mosso (♩=c.54) [aria] 3/4

Bar. (ord.) *mf espress.* I too am sor - ry Tom, your

B. *mp* [Solo bass returns to the choir] gift... I prac - ticed long in - to the night, Yet still I am... ad - rift.

Org. Sw: *mp sempre*

28

3/4 4/4

27

Bar. *f*

in - dus - try, does cre - dit un - to you. Oh Lord, why in these days just past, did stead - fast No - ah, draw his

Org.

31

Perc. Tenor drum

2/4 4/4

Bar. *mp* *mf* *f*

last? All our work, the cos - tumes, the masks, the fresh - ly paint - ed cart, will be no

Org.

Solo Vln *f marc.* *p*

2/4 4/4

36

Perc. *mf*

Bar. *mp*

S. *pp sempre, calmo*

A. *pp sempre, calmo*

T. *pp sempre, calmo*

B. *pp sempre, calmo*

Org.

Solo Vln *f* *pp*

5/4 4/4

Return to earlier position if necessary

Baritone moves from secondary position to narrator position to become the narrator (see preface for more information).

Choir stands

En - ough tired friends, the

glor - y gen - tle Tom, If ye know not your art.



4  
4

Tubular Bells

(i.v. sempre)

Perc. *p sempre, sost.*

S. day, it ends, al - rea - dy twice the Watch - mans' cried. We too must be a - bout our beds, and

A. day, it ends, al - rea - dy twice the Watch - mans' cried. We too must be a - bout our beds, and

T. day, it ends, al - rea - dy twice the Watch - mans' cried. We too must be a - bout our beds, and

B. day, it ends, al - rea - dy twice the Watch - mans' cried. We too must be a - bout our beds, and

Org.

S

4  
2

Subito più mosso (♩=c.68 / ♩=c.34)

Perc. *pp*

S. pray The Lord will save our pride.

A. pray the Lord will save our pride.

T. pray the Lord will save our pride.

B. pray the Lord will save our pride.

Org. *pp* [Return to church organ if necessary]

S

4  
2

Subito più mosso (♩=c.68 / ♩=c.34)

Vc. *pp* div.

Db. *pp* div.

30 **X** Liberamente (senza misura)

Narrator

50 *mf* *f* *mf*

Bar. But as the Wat - er - lead - ers dreamt of splen - dour, A can - dle, left in haste at their dep - ar - ting,

**X** Liberamente (senza misura)

Vc.

Db.

50 *f* *p* (heavy whisper)

Bar. Flick - ered, fell was fanned in - to in - fer - no, The wind swept from the West and... all was... fire!

rit. . . . .

rit. . . . .

Vln I

Vc.

Db.

*ppp*

attacca

VI. Interlude [Fire Music]

Allegro con fuoco (♩=c.120)

Musical score for Violin I and Violin II, measures 1-4. The score is in 4/4 time and features dynamic markings of *f*, *pp*, *mf*, and *sub. pp*. Measure 1 is in 4/4 time, measure 2 is in 3/2 time, and measures 3 and 4 are in 4/4 time. The Violin I part has a *f* dynamic in measure 1, *pp* in measure 2, *mf* in measure 3, and *sub. pp* in measure 4. The Violin II part has *pp* in measure 2, *mf* in measure 3, and *pp* in measure 4.

Musical score for Timp., Perc., Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 5-8. The score is in 4/4 time and features dynamic markings of *ff*, *f*, *sub. pp*, and *pp*. Measure 5 is in 3/2 time, measure 6 is in 4/4 time, measure 7 is in 3/4 time, and measure 8 is in 4/4 time. The Timp. part has a *ff* dynamic in measure 8. The Perc. part has a *f* dynamic in measure 8. The Violin I part has *f* in measure 5, *sub. pp* in measure 6, and *f* in measure 7. The Violin II part has *f* in measure 5, *f* in measure 6, and *ff* in measure 7. The Viola part has *pp* in measure 5, *f* in measure 6, and *ff* in measure 7. The Vc. part has *f* in measure 5, *f* in measure 6, and *ff* in measure 7. The Db. part has *f* in measure 5, *f* in measure 6, and *pp* in measure 7.

Musical score for Perc., Viola, Violoncello, and Double Bass, measures 9-12. The score is in 4/4 time and features dynamic markings of *p*, *mf*, *pp*, *f*, *unis.*, *div.*, and *pp*. Measure 9 is in 3/2 time, measure 10 is in 4/4 time, measure 11 is in 3/2 time, and measure 12 is in 4/4 time. The Perc. part has a *p* dynamic in measure 10. The Viola part has *pp* in measure 9, *mf* in measure 10, *pp* in measure 11, and *f* in measure 12. The Vc. part has *mf* in measure 9, *mf* in measure 10, *pp* in measure 11, and *f* in measure 12. The Db. part has *mf* in measure 9, *sub. pp* in measure 10, *unis.* in measure 11, *div.* in measure 12, and *f* in measure 12.

19

Perc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln I  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln II  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vla unis.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Db. unis.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

sub. *pp*

24

Timp.  $\frac{3}{4}$   $\frac{4}{4}$

Perc.  $\frac{3}{4}$   $\frac{4}{4}$

Vln I  $\frac{3}{4}$   $\frac{4}{4}$

Vln II  $\frac{3}{4}$   $\frac{4}{4}$

Vla div.  $\frac{3}{4}$   $\frac{4}{4}$

Vc.  $\frac{3}{4}$   $\frac{4}{4}$

Db.  $\frac{3}{4}$   $\frac{4}{4}$

29

Vln I

Vln II

Vla

Vc.

mf pp mf

mf pp mf

mf pp mf

mf pp mf

mf gliss. gliss.

mf gliss. gliss.

mf



34

Timp.

Perc.

Vln I

Vln II

Vla

Vc.

Db.

**V**

**3/4** **4/4** **3/4** **4/4**

**3/4** **4/4** **3/4** **4/4**

pp pp pp pp mf mf mf mf

f f

ff ff

uniss.

*p sempre*

40

Perc. *p*

Vln I *sub. pp* *pp* *f* *sub. pp poco a poco cresc.*

Vln II *pp* *f* *p poco a poco cresc.*

Vla *pp* *f* *pp* *f* *div.*

Vc.

Db.

4/4 3/2 4/4

W



46

Vln I *mp* *mf* *fff* *ecstatico* *molto vibrato ('wild')*

Vln II *mp* *mf* *fff* *ecstatico* *molto vibrato ('wild')*

Vla *p poco a poco cresc.* *mp poco a poco cresc.* *mf* *fff* *ecstatico* *molto vibrato ('wild')*

Vc. *mf* *poco a poco cresc.* *fff* *ecstatico* *molto vibrato ('wild')*

Db. *mf* *poco a poco cresc.* *fff* *ecstatico* *molto vibrato ('wild')*

gradually increasing vibrato

3/2 *molto vibrato ('wild')* 3/4

52 **3/4** **4/4**

Temp. *ff*

Perc. *p sempre*

S. [Choir stands]

A. [Choir stands]

T. [Choir stands]

B. [Choir stands]

**3/4** **4/4**

Vln I *f* *ff*

Vln II *f* *ff*

Vla *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

VII. Tableau III [Consummation of the flames]

36 **6** Allegro (poco meno mosso) (♩=c.100 / ♩=c.50)

Perc. **Tubular Bells** (i.v. sempre) *(p)*

C. Choir. **Off-stage** *\*mf lontano, agitato*

Oh! Wa - ter - lea - ders Oh! be aw - ake! \_\_\_\_\_ Your

*\* Dynamics should be what the audience will hear so may need to be altered to reflect this*

Perc. 7

C. Choir. *f*

glor - ious pag - eant is \_\_\_\_\_ a - fire! \_\_\_\_\_ Draw! La - ment! And draw \_\_\_\_\_ a - gain, \_\_\_\_\_

Perc. 13

C. Choir. *mf* *mp*

\_\_\_\_\_ Oh! draw un - til The Dee \_\_\_\_\_ be dry! \_\_\_\_\_ Oh!

Vc. *pp*

Perc. 19

C. Choir. *p*

draw un - til The Dee \_\_\_\_\_ be dry! \_\_\_\_\_ Oh! draw un - til The Dee \_\_\_\_\_ be dry! \_\_\_\_\_

Vla. *pp* *unis.*

Vc. *pp*

Db. *pp*



25

Perc. *pp*

C. Choir. *pp* Oh! draw un - til The Dee\_\_\_ be dry! *ppp* Oh!

Vla. *pp* *poco a poco cresc.*

Vc. *poco a poco cresc.*

Db. *poco a poco cresc.*

**X**

**Dramatico e tempestosa; più mosso** (♩=c.120 / ♩=c.60)

31

Perc. *sub. f*

C. Choir. draw un - til The Dee\_\_\_ be dry!\_\_\_\_\_

S. **[Shout!]** *sfz*  
FIRE!

A. **[Shout!]** *sfz*  
FIRE!

T. **[Shout!]** *sfz*  
FIRE!

B. **[Shout!]** *sfz*  
FIRE!

Pno. *sfz*

**Dramatico e tempestosa; più mosso** (♩=c.120 / ♩=c.60)

Vln I *div.* *ff marc.* *mf*

Vln II *div.* *ff marc.* *mf*

Vla. *mf* *sfz* *arco*

Vc. *mf* *sfz* *arco* *f sempre, pesante.*

Db. *mf* *sfz* *arco* *f sempre, pesante.*

38

(ord.) *f marc.* *mf*

T. Out and waile - a - way!

B. (ord.) *f marc.* *mf*  
Out and waile - a - way!

Pno *mf*

Vln I

Vln II

Vla arco *fp*

Vc.

Db.

44

(ord.) *f marc.* *f*

S. Out and waile - a - way! It

A. (ord.) *f marc.* *mf* *f*  
Out and waile - a - way! It

T. *f marc.* *mf* *f*  
Out and waile - a - way! It

B. *f marc.* *mf* *f*  
Out and waile - a - way! It

Pno

Vln I *fp* *mf*

Vln II unis. *fp* *mf*

Vla *fp* *mf*

Vc.

Db.

50

S. must soon take, the rows a - long the Wat - er - gate, *ff*

A. must soon take, the rows a - long the Wat - er - gate, *ff*

T. must soon take, the rows a - long the Wat - er - gate, *ff*

B. must soon take, the rows a - long the Wat - er - gate, *ff*

Vln I *ff marc.*

Vln II *ff marc. div.*

Vla *f*

Vc.

Db.

56

S. *p* Y *f marc.*  
A

A. *p* *f marc.*  
A mael - strom such as

T. *p* *f marc.*  
A mael - strom such as this

B. *p* *f marc.* *mf*  
A mael - strom such as this

Pno *mf*

Vln I *pp* *fp*

Vln II *pp* *fp* unis.

Vla *pp* *fp*

Vc.

Db.

62

S. *f*  
mael - strom such as this we've ne - - ver seen, such flames are

A. *mf* *f*  
this we've ne - - ver seen, such flames are

T. *mf* *f*  
we've ne - - ver seen, such flames are

B. *f*  
we've ne - - ver seen, such flames are

Pno

Vln I *fp* *mf*

Vln II *mf*

Vla *mf*

Vc.

Db.

68

S. *ff*  
not to be bel - ieved!

A. *ff*  
not to be bel - ieved!

T. *ff*  
not to be bel - ieved!

B. *ff*  
not to be bel - ieved!

Vln I *f*

Vln II *f*

Vla *f*

Vc.

Db.

rit. . . . .

Z

meno mosso (♩=c.72)

rit. . . . .

4/4

Rapsodico (♩=c.88)

74

Timp. *ff marcatis.* *fff*

Perc. *Sus'd Cymbal* *fff*

S. *ff marcatis.* *fff appass.* *f espress*  
 The Gods are an - gry! Oh still your her - e - sy! For

A. *ff marcatis.* *fff appass.*  
 The Gods are an - gry!

T. *ff marcatis.* *fff appass.*  
 The Gods are an - gry!

B. *ff marcatis.* *fff appass.*  
 The Gods are an - gry!

Pno *ff marcatis.* *fff appass.*

Z

meno mosso (♩=c.72)

rit. . . . .

4/4

Rapsodico (♩=c.88)

Vln I *ff marcatis.* *fff* *mp*

Vln II *ff marcatis.* *fff* *mp* *div.*

Vla *ff marcatis.* *fff appass.*

Vc. *ff* *fff* *div.*

Db. *ff* *fff* *non div.*

AA

2/4

6/8

A tempo (♩=c.120 / ♩=c.60)

80

Timp. *sffz*

Perc. *sffz*

S. *mp* *f*  
all is mis - er - y. Where is your faith? \_\_\_\_\_

A.

T.

B.

Pno *sffz*

AA

2/4

6/8

A tempo (♩=c.120 / ♩=c.60)

Vln I *ff marc.*

Vln II *ff marc.* *unis.* *div.*

Vla *pizz.* *sffz*

Vc. *pizz.* *sffz*

Db. *pizz.* *sffz*

86

Timp. *f sempre, pesante.*

S. *f marc.*  
Con - sum - ing all, as

A. *f marc.*  
Con - sum - ing all, as all...

T. *f marc.*  
Con - sum - ing all, as all...

B. *f marc.* *mf*  
Con - sum - ing all, as all...

Pno *mf*

Vln I *pp* *fp*

Vln II *pp* *fp*

Vla *arco* *fp*

Vc. (pizz.), unis. *f sempre, pesante.* *gliss.*

Db. (pizz.) *f sempre, pesante.* *gliss.*

92

Timp

S.  
all... *f* Con - sum - - ing all, as all is tin - - -

A.  
*mf* *f* Con - sum - - ing all, as all is tin - - -

T.  
*mf* *f* Con - sum - - ing all, as all is tin - - -

B.  
*f* Con - sum - - ing all, as all is tin - - -

Pno  
*f*

Vln I  
*mf*

Vln II  
*mf*

Vla  
*mf*

Vc.  
*gliss.*

Db.  
*gliss.*



98

Timp.

S.  
der to them, *ff* *p*

A.  
der to them, *ff* *p*

T.  
der to them, *ff* *p* *f marc.*  
They

B.  
der to them, *ff* *p* *f marc.*  
They glow and grow, *f marc.*

Pno  
*ff marc.* *mf*

Org.  
Gt: *mf*  
(man.)

Vln I  
*f* *pizz.* *gliss.*

Vln II  
*f* *pizz.* *gliss.*

Vla  
*f* *pizz.* *gliss.*

Vc.  
*gliss.*

Db.  
*gliss.*

104

The musical score for page 104 consists of the following parts:

- Timp.**: Timpani part with a steady rhythmic pattern of eighth notes.
- S.**: Soprano vocal line with lyrics: "They glow and grow, They glow and". Dynamics include *f marc.* and *f*.
- A.**: Alto vocal line with lyrics: "They glow and grow, They glow and". Dynamics include *f marc.*, *mf*, and *f*.
- T.**: Tenor vocal line with lyrics: "glow and grow, They glow and". Dynamics include *mf* and *f*.
- B.**: Bass vocal line with lyrics: "They glow and". Dynamics include *mf* and *f*.
- Pno.**: Piano accompaniment with chords and melodic lines.
- Org.**: Organ part with sustained chords.
- Vln I, Vln II, Vla, Vc, Db.**: String ensemble parts, all featuring glissando markings (*gliss.*) on the notes.

110

Timp.

Perc. [Bass Drum] *f*

S. *ff* *ff drammatico*  
grow... such is the con - flag - ra - tion! Such

A. *ff* *ff drammatico*  
grow... such is the con - flag - ra - tion! Such

T. *ff*  
grow... such is the con - flag - ra - tion!

B. *ff*  
grow... such is the con - flag - ra - tion!

Pno *f*

Org. *f*

Vln I *gliss.* *arco* *ff drammatico*

Vln II *gliss.* *arco* *ff drammatico*

Vla *gliss.*

Vc. *gliss.* *arco*

Db. *gliss.* *arco*

BB

116

Timp.

Perc.

S.

A.

T.

B.

Pno.

Org.

Vln I

Vln II

Vla.

Vc.

Db.

122

Timp

Perc.

S. *ff sim.*  
Such fire, sure sign of a high - er po - wer!

A. *ff sim.*  
Such fire, sure sign of a high - er po - wer!

T. of a high - er po - wer! *ff sim.* Such

B. of a high - er po - wer! *ff sim.* Such

Pno

Org.

Vln I *ff sim.*

Vln II

Vla. *ff sim.*

Vc.

Db.

128

Timp. 

Perc. 

S. *ff*  
Can - not be sung - soothed

A. *ff*  
Can - not be sung - soothed

T. fire, sure sign of a high - er po - wer!

B. fire, sure sign of a high - er po - wer!

Pno 

Org. 

Vln I 

Vln II 

Vla 

Vc. 

Db. 

134

Temp.

Perc.

S. by a sin - gle soul's

A. by a sin - gle soul's

T. *ff* Can - not be sung - soothed by a sin - gle soul's

B. *ff* Can - not be sung - soothed by a sin - gle soul's

Pno

Org.

Vln I

Vln II

Vla

Vc.

Db.

CC

140

Timp. *mf*

Perc. *mf* *p*

S. *f* *p*  
...per - - - fec - - - tion.

A. *f* *p*  
...per - - - fec - - - tion.

T. *f* *p*  
...per - - - fec - - - tion.

B. *f* *p*  
...per - - - fec - - - tion.

Pno *mf*

Org *mf* *pp*

CC

div.

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc. *mf*

Db. *mf*



146 rit. 4/4

Timp. *p*

S.

A.

T.

B.

Pno *p*

Vln I rit. 4/4

Vln II

Vla

Vc. *p* *pp*

Db. *p* *pp*



DD

152 4/4 Adagio sostenuto (♩=c.56) 3/4

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

All we can be, Is not yet who we are... In stri - ving false, Our jour - ney must be far...

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

All we can be, Is not yet who we are... In stri - ving false, Our jour - ney must be far...

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

All we can be, Is not yet who we are... In stri - ving false, Our jour - ney must be far...

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

All we can be, Is not yet who we are... In stri - ving false, Our jour - ney must be far...

DD

4/4 Adagio sostenuto (♩=c.56) 3/4

Vc. *mp* *espress.* solo

157 **3/4** **4/4** *pp* *rit.* *p* *pp* **6/8**

S. We can - not be... be - come as is your heart... Un - til we, we learn of your art...

A. We can - not be... be - come as is your heart... Un - til we, we learn of your art...

T. We can - not be... be - come as is your heart... Un - til we, we learn of your art...

B. We can - not be... be - come as is your heart... Un - til we, we learn of your art...

Vc. **3/4** **4/4** *pp* *rit.* *p* *pp* **6/8**



**EE** **6/8** **Allegro (primo tempo)** (♩=c.100 / ♩=c.50)

162 **Tubular Bells** (i.v. sempre) *p*

Perc.

C. Choir. *mf* *lontano, agitato* Oh! Wa - ter - lea - ders! What is your trade?

S.

A.

T.

B.



168

Perc.

C. Choir. *f* What draw you there? Be it pitch or glue? *f* Cry

174

Perc.

C. Choir. *mf*  
 loud - er then! Your Saint is sleep - ing! \_\_\_\_\_ A beg - gar's spit would bet - ter what you do! \_\_\_\_\_



180

Perc.

C. Choir. *mp* *p*  
 \_\_\_\_\_ A beg - gar's spit would bet - ter what you do! \_\_\_\_\_ A



186

Perc.

C. Choir. *pp*  
 beg - gar's spit would bet - ter what you do! \_\_\_\_\_ A beg - gar's spit would bet - ter what you do! \_\_\_\_\_



**FF** Subito meno mosso (♩=c.68 / ♩=c.34) **X** Liberamente (senza misura)

192 **4/2**

Perc.

Bar. *mf* *f*  
 [Narrator] Such was the wrath of The Al - migh - ty. \_\_\_\_\_

C. Choir. \_\_\_\_\_

Org. Sw: *pp*

194 *mf* *f*

Bar. No wa - ter drawn that night would quench the flame, So seared as So - dom were their pipe - dreams,

Org.

rit. . . . .

194 *p*

Bar. And Guild des - troyed in all but \_\_\_\_\_ name.

Org.

VIII. Tableau IV [Supplication of the Guilds]

**4/4** Lento e lacrimosa (♩=c.46)

S. *p* *mf* *p*  
 O Lord, O bles - sed Lord, such is our pride, Did we for -

A. *p*  
 Did we for -

**4/4** Lento e lacrimosa (♩=c.46)

Vln I *p sempre, dolce* *div.* *unis.* *sim.*  
 Vln II *p sempre, dolce*  
 Vla *p sempre, dolce*  
 Vc. *p sempre, dolce*



S. *mf* *p* *p*  
 get that faith should be our guide? We dwell...

A. *mf* *p* *p*  
 get that faith should be our guide? We dwell...

T. *p* *mf*  
 We dwell in burn - ing

B. *p* *mf*  
 We dwell in burn - ing

Vln I *mp* *p*  
 Vln II *mp* *p*  
 Vla *mp* *p*  
 Vc. *mp* *p*  
 Db. *pizz.*

11

S. *mf*  
We dwell... In Jes - us' name, for - give - ness we be - seech.

A. *mf*  
We dwell... In Jes - us' name, for - give - ness we be - seech.

T. *p* *mf*  
hell of our con - ceit, In Jes - us' name, for - give - ness we be - seech.

B. *p* *mf*  
hell of our con - ceit, In Jes - us' name, for give - ness we be - seech.

Vln I *mp* *p*

Vln II *mp* *p*

Vla *mp* *p*

Vc. *mp* *p*

Db. *mf* *mp*

16

**GG**

**2/4** **4/4**

Timp. *mp*

S. *p* *mp* *f* *mp* *f*  
On - ly your word can save us from the flood, On - ly your word can

A. *p* *mp* *f* *mp* *f*  
On - ly your word can save us from the flood, On - ly your word can

T. *p* *mp* *f* *mp*  
On - ly your word can save us from the flood, On - ly your

B. *p* *mp* *f* *mp*  
On - ly your word can save us from the flood, On - ly your

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *p* *f* *sub. mp*

Db. *p* *f* *sub. mp*

21

Timp. *f*

S. *mp* *f*  
save us from the flood, Of shame - ful tears we know must sure - ly come.

A. *mp* *f*  
save us from the flood, Of shame - ful tears we know must sure - ly come.

T. *f* *mp* *f*  
word can save us from the shame - ful tears we know must sure - ly come.

B. *f* *mp* *f*  
word can save us from the shame - ful tears we know must sure - ly come.

Vln I *f* *appass.* *dim.*

Vln II *f* *appass.* *dim.*

Vla *f* *appass.* *dim.*

Vc. *f* *appass.* *dim.*

Db. *f* *appass.* *dim.*

26

HH

2/4 4/4

S. *p* *mf* *p*  
In fee - ble hearts the sin of en - vy burned,

A. *p* *mf* *p*  
In fee - ble hearts the sin of en - vy burned,

Vln I *pp* *pp* *pp* poco sul tasto, div.

Vln II (arco) *pp* *pp* *pp* poco sul tasto, div.

Vla *pp* *pp* *pp* div.

Vc. *pp* *pp* *pp* div.

Db. *pp* *pp* *pp*

31

S. *f* *appass.*  
So born from ash, to

A. *f* *appass.*  
So born from ash, to

T. *p* *mf* *p* *sub. f* *appass.*  
In fee - ble hearts the sin of en - vy burned, So born from ash, to

B. *p* *mf* *p* *sub. f* *appass.*  
In fee - ble hearts the sin of en - vy burned, So born from ash, to

Vln I *pp* *f* *appass.* *norm., unis.*

Vln II *pp* *f* *appass.* *norm., unis.*

Vla *f* *appass.* *unis.*

Vc. *f* *appass.* *unis.*

Db. *f* *appass.*

36

Timp. *mp*

S. *p* *mf*  
ash we are re - turned. Your Mys - ter - y be - came our van - it - y, our van - it -

A. *p* *mf*  
ash we are re - turned. Your Mys - ter - y be - came our van - it - y, our van - it -

T. *p* *p*  
ash we are re - turned. Your mys - ter - y... Your mys - ter - y...

B. *p* *p*  
ash we are re - turned. Your mys - ter - y... Your mys - ter - y...

Pno *mf*

Vln I *p* *sempre, dolce*

Vln II *p* *sempre, dolce*

Vla *p* *sempre, dolce*

Vc. *p* *sempre, dolce*

Db. *pizz.* *mp*



41

Timp. *mf* *mp*

Perc. Bass Drum *mp*

S. *mf* *p*  
y. We beg O Lord for your mir - a - cle of... mer - cy...

A. *mf* *p*  
y. We beg O Lord for your mir - a - cle of... mer - cy...

T. *mf* *p*  
We beg O Lord for your mir - a - cle of... mer - cy...

B. *mf* *p* *mf* *espress.*  
We beg O Lord for your mir - a - cle of... mer - cy... Have

Pno

Vln I *mp* *p*

Vln II *mp* *p*

Vla *mp* *p*

Vc. *mp* *p*

Db. *mf* *mp*

46

Timp.

Perc. *mp* (non troppo)

S. *mf* *espress.*  
Have mer cy... Have mer - cy...

A. *mf* *espress.*  
Have mer - cy... Have mer - cy...

T. *mf* *espress.*  
Have mer cy... Have mer cy...

B.   
mer - cy... Have mer - cy...

Pno

Org. Sw: *mp*

Vln I

Vln II

Vla

Vc.

Db.

51 rit. . . . .

Timp. *pp*

Perc. *pp*

Org. *pp*

Vln I *pp*

Vln II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

IX. Narration - 'Where is our end...and our beginning?'

**4/2** meno mosso (♩=c.68 / ♩=c.34)

Bar.

Vla. **4/2** meno mosso (♩=c.68 / ♩=c.34) div. *pp sempre*

Vc. div. *pp sempre*

Narrator

**X** Liberamente (senza misura)

Bar. *mf* *f* *mf*   
 Where is our end and our be - ginn - ing? ————— Where is our Guild in - deed, when all is guilt?

Vla. **X** Liberamente (senza misura)

Vc.

rit. . . . .

Bar. *f* *f*   
 In love of glor - y, we are geld - ed, Fast run a - ground on ri - ver.....

Vla.

Vc.

rit. . . . .

*p*

Bar.   
 silt. . . . .

Vla.

Vc.

**Sostenuto e misterioso** (♩=c.100 / ♩=c.50)

S. *Semi-chorus* *p* *mf*

They call me Ag - nes, — and you all know me

Pno *pp sempre*

*Ed. (ad lib)*

Vln II *div.* *ppp sempre*

Vla *div.* *ppp sempre*



6 *p* *mf* *p*

S. here, But in the light, — no - one won't meet my eye,

Pno

Vln II

Vla *gliss.*



11 *mf espress.*

S. Shuf - fle past, — as if you don't see me, — Not as last night though, —

Pno

Vln II

Vla *gliss.* *gliss.*

rit. . . . .

16

S. *when you played a diff-erent lyre...*

Pno

Vln II

Vla *sf/ss*

rit. . . . .



JJ

Primo tempo (♩=c.100 / ♪=c.50)

Glockenspiel (l.v.)

21

Perc. *p*

S. *p* *mf*  
*Some of your Wives have just cause to hate*

Pno *pp sempre*

JJ

Primo tempo (♩=c.100 / ♪=c.50)

Vln I *pp*

Vln II *pp sempre*

Vla *pp sempre*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

*mp*

26

Perc.

S. *p* *mf* *p*  
me, Un - faith - ful hus - bands, oft re - lent for - sake me,

Pno

Vln I

Vln II

Vla *gliss.*

Vc.

Db.

31

Perc.

S. *mf* *espress.*  
Dis - own me, like my girls, like we nev - er had, The pleas - ure of your com - pan - y...

Pno

Vln I

Vln II

Vla *gliss.*

Vc.

Db.

KK

poco rit. . . . .

**4/4** Con energia; poco più mosso (♩=c.108)

68

36

Perc.

S.

A.

T.

B.

Pno

poco rit. . . . .

**4/4** Con energia; poco più mosso (♩=c.108)

Vln I

Vln II

Vla

Vc.

Db.



40

Tutti

*mf* ————— *f*

S.

A.

Vln I

Vln II

Vla

Vc.



43 *mf* **2/4** **4/4** *f*

S. *mf* *f*  
 hard all their lives, Yet on their deaths, we was cast a - side as

A. *mf* *f*  
 hard all their lives, Yet on their deaths, we was cast a - side as

Vln I *mf* *f*  
*6*

Vln II

Vla

Vc.



47 *mf* *f*

S. *mf* *f*  
 cheap. This pro - fes - - sion is not what we chose, But no

A. *mf* *f*  
 cheap. This pro - fes - - sion is not what we chose, But no

Vln I *mf* *f*  
*6*

Vln II

Vla

Vc.

50 *mf* *f* **2/4** **4/4**

S. Ang - - els - - - came to feed us in the street.

A. Ang - - els - - - came to feed us in the street.

Vln I *mf* *f* *div.* *gliss.* *gliss.* **2/4** **4/4**

Vln II *f* *f*

Vla *f*

Vc. *f*

**LL**

54 **4/4** **2/4** **4/4**

Timp. *ff*

Perc. Bass Drum *ffz* (l.v.)

S. *mf* *f* *mf* In turn for a be - quest to save your play, a ques - tion we would pose, A

A. *mf* *f* *mf* In turn for a be - quest to save your play, a ques - tion we would pose, A

[L.H.]

Pho. *ff*

Vln I *mf* *un.* **4/4** **2/4** **4/4**

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *arco, non div.* *f*

4/4

58

Timp. *sfz*

Perc. *sfz*

S. *f* *mf*  
small re - quest for oth - er fate - ful wid - ows. With the

A. *f* *mf*  
small re - quest for oth - er fate - ful wid - ows. With the

Pno *sfz*

4/4

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*



61

Timp. *sfz*

Perc. *sfz*

S. *f* *mf*  
pas - sing of the hus - band of a faith - ful wife She is grant - ed priv' - lege he once

A. *f* *mf*  
pas - sing of the hus - band of a faith - ful wife She is grant - ed priv' - lege he once

Pno *sfz*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

MM

2  
4

4  
4

64

Timp. *f*

Perc. *sfz* Sus'd Cymbal *sfz*

S. *f*  
en - joyed in life.

A. *f*  
en - joyed in life.

T. *f* *ff*  
We'd be the shame of ev' - ry sneer - ing

B. *f* *ff*  
We'd be the shame of ev' - ry sneer - ing

Pno

Org. *f*

MM

2  
4

4  
4

Vln I *f* *gliss.*

Vln II *f* *gliss.*

Vla *f*

Vc. *f*

Db.

69

Timp.

T. *f* *ff* *f* *ff*

Trade! Guilds - man each would laugh in turn, Can you not hear the mock - ing Gold-smiths now? For - ev - er in their scorn we'd

B. *f* *ff* *f* *ff*

Trade! Guilds - man each would laugh in turn, Can you not hear the mock - ing Gold-smiths now? For - ev - er in their scorn we'd

Org.

75

Timp.

Perc. **2/4** **4/4** **NN**

[Bass Drum] *f* (l.v.)

S. *f* *ff*

No! You would shame those self - same broth - ers

A. *f* *ff*

No! You would shame those self - same broth - ers

T. burn!

B. burn!

Pno. *f* *ff*

Vln I *ff* *f*

Vln II *ff* *f*

Via. *ff* *f*

Vc. *ff* *f*

Db. *f*

2/4 4/4

79

Timp.

Perc.

S. *f* *ff*

A. *f* *ff*

Pno

Vln I

Vln II

Vla

Vc.

Db.

2/4 4/4

83

Timp.

Perc.

S. *f* *ff*

A. *f* *ff*

Pno

Vln I

Vln II

Vla

Vc.

Db.

86 2/4 **4/4**

Timp.

Perc.

S. *f* *ff*  
 your shame, your sor - row to re - dress.

A. *f* *ff*  
 your shame, your sor - row to re - dress.

Pno.

Vln I *ff* 2/4 **4/4**  
*6 6 6 6*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

**00**

90 **4/4**

Timp. *f*

Perc. *ff* Sus'd Cymbal

T. *ff marc.*  
 Must we en - dure the Weav - ers' jibes, With - stand the Fletch - - - - ers

B. *ff marc.*  
 Must we en - dure the Weav - ers' jibes, With - stand the Fletch - - - - ers

Org. *Gt: f*

Vln I **4/4**

Vln II

94

Xyl. *div.*

Timp.

Perc. *Sus'd Cymbal* *ff*

S. *ff marc.*  
Though quaint - ly you may hear us cry, a lit - tle prick - ing does no harm...

A. *ff marc.*  
Though quaint - ly you may hear us cry, a lit - tle prick - ing does no harm...

T. *ff marc.*  
barbs? The Wrights would

B. *ff marc.*  
barbs? The Wrights would

Pno. *f*

Org.

Vln I *mf* *f* *div.*

Vln II *mf* *f* *div.*

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

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

Db. *f*



99

Timp.

Perc.

S.

A.

T.

B.

Pho

Org.

Vln I

Vln II

Vla

Vc.

Db.

*sfz*

*ff marc.*

No vig - ured mem - ber of these

sure - ly do us wrong, The tan - ners, hold their no - ses so...

sure - ly do us wrong, The tan - ners, hold their no - ses so...

*sub. mf* *f*

unis. *f* *div.*

*sub. mf* *f*

*sub. mf* *f*

*sub. mf* *f*

rit. . . . .

233

4/4

104

Timp.

Perc.

S.

A.

T.

B.

Pno

Org.

Vln I

Vln II

Vla

Vc.

Db.

rit. . . . .

233

4/4

Vln I

Vln II

Vla

Vc.

Db.

Vln I

Vln II

Vla

Vc.

Db.

Vln I

Vln II

Vla

Vc.

Db.

Vln I

Vln II

Vla

Vc.

Db.

PP

4/4 A tempo (♩=c.108)

2/4

4/4

Timp. *f*

Perc. [Bass Drum] *f* (lv.)

S. *ff*  
Are

A. *ff*  
Are

T. *f* *ff*  
The lof - ty minds of our Gold Smiths.....

B. *f* *ff*  
The lof - ty minds of our Gold Smiths.....

Pno *f* *ff*

PP

4/4 A tempo (♩=c.108)

2/4

4/4

Vln I *sub. ff* *f*

Vln II *unis.* *sub. ff* *f*

Vla *sub. ff* *f*

Vc. *sub. ff* *f*

Db. *f*

114

**2/4** **4/4**

Timp.

Perc.

S. *f* *ff*  
ba - ser than you think... Are... hand in hand in

A. *f* *ff*  
ba - ser than you think... Are... hand in hand in

T. *ff*  
The Glo - vers and the Coo - pers then...

B. *ff*  
The Glo - vers and the Coo - pers then...

Pno

**2/4** **4/4**

Vln I

Vln II

Vla

Vc.

Db.

118

Timp.

Perc.

S. *f* drink... *ff* But one

A. *f* drink... *ff* But one

T. *f* All take com - mun - - i - on, for the Sab - - bath's sake... *ff*

B. *f* All take com - mun - - i - on, for the Sab - - bath's sake... *ff*

Pno

Vln I

Vln II

Vla

Vc.

Db.

2  
4

2  
2

Timp

Perc.

S. *f* *ff*  
swal - - low, not a sum - - - mer makes...

A. *f* *ff*  
swal - - low, not a sum - - - mer makes...

T.

B.

Pno

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

QQ

Sostenuto e misterioso (♩=c.100 / ♪=c.50)

125 Perc. Glockenspiel (1.v.) *p*

S. *fff* (Shout!) Si - lence!!! *p* (Semi-chorus) *mf* If my truth too sor - - did

A. *fff* (Shout!) Si - lence!!!

Pno *pp sempre*  
Ped. (ad lib)

QQ

Sostenuto e misterioso (♩=c.100 / ♪=c.50)

Vln I *pp*

Vln II *pp sempre* div.

Vla *pp sempre* div.

Vc. *mp* pizz., unis.

Db. *mp* pizz., unis.



130 Glock.

S. *p* be for no - ble skin, *p* If my faith be *mf* too base, for your young - er

Pno *pp sempre*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *mp*

Db. *mp*

135

Perc. *p* *mf espress.*

S. kin, Cast me out a - gain, for - go your pag - eant night, Or

Pno

Vln I

Vln II

Vla *gliss.*

Vc.

Db.



rit. . . . . *pp*

140

S. grant us now a last - ing wid - ow's right!

Pno

Vln I

Vln II

Vla *gliss.*

Vc. *p* *pp*

Db. *p* *pp*



4/4

Baritone moves from narrator position to secondary position to become the Alderman (see preface for more information).

145

Bar. *mf espress.* Alderman

La - dy, this eve no oth - er Guild will take your coin.

Pno *mf sempre*

151

Bar. (b)

To their pag - eants they are wed and none will stir. They have no cause to

Pno

157

Bar.

love us, nor we them. How can this mir - a - cle of faith oc - cur?

Pno

Baritone moves from secondary position to narrator position to become the narrator (see preface for more information).

163

S. *mp espress.* (Semi-chorus)

Ga - ther now lad - ies, come, there is work to do, Though those who

Pno

Vc. arco div. *pp*

168

S.

spite us. call us most un - clean, Still we re - mem - ber that

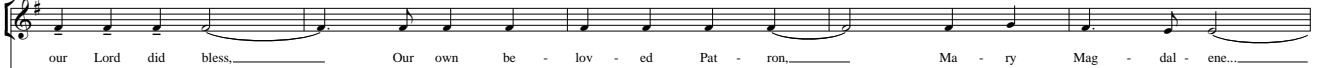
Pno


Vln II


Vla. *pp* div.


Vc. *pp*


173 3


S. 

Pno 

Vln I 

Vln II 

Vla 

Vc. 



rit. . . . .

178 pp

S. 

Pno 

Vln I 

Vln II 

Vla 

Vc. 

XI. Narration - 'At Sadler's Tower, the Common Women gathered...'

**4/2 Adagio sostenuto** (♩=c.68 / ♩=c.34)

Perc. Glockenspiel *p* *sonore*

Bar.

Pno. *mp* *sonore*  
*ad lib.* (ad lib)

**4/2 Adagio sostenuto** (♩=c.68 / ♩=c.34)

Vln I *ppp* *sempre*



**SS** **Liberamente (senza misura)**

4 **X** *mf* *f* *mf*

Bar. *Narrator*  
 At Sad - ler's Tower' the Com - mon Wom - en gath - ered, From there to spread the news of such dis - tress,

**X** **Liberamente (senza misura)**

Vln I



4 *f*

Bar. To plead with the Guilds to take their sil - ver, To preach that luc - re with - out love is emp - ti -

(8)

Vln I



**4/2 Adagio sostenuto (a battuta)** (♩=c.68 / ♩=c.34)

Perc. *p* *sonore*

Bar. *p*  
 ness.

Pno. *mp* *sonore*

**4/2 Adagio sostenuto (a battuta)** (♩=c.68 / ♩=c.34)

Vln I *ppp*

XII. Interlude [Dawn Music]

88

**4/4** Vivo (♩=c.156)

Children's choir move onstage at some point during this interlude

C. Choir.

**4/4** Vivo (♩=c.156)

Vln II

Vla

Vc.



**TT**

Xylophone

Perc.

**TT**

div.

Vln I

Vln II

Vla

Vc.



11

Timp.

Perc.

Vln I

Vln II

Vla

Vc.

Db.



A tempo (♩=c.156)

31

Vln I *fff* *mf* *f energico* unis.

Vln II *f energico*

Vla *f energico*



37 Bass Drum

Perc. *f marc.*

Vln I *f marc.*

Vln II *f marc.*

Vla *f marc.*

Vc. *ff marc.*

Db. *ff marc.*



VV

42

Timp. *ff*

Perc. *ff*

Vln I *ff* *div. ritiss.*

Vln II *ff* *div. ritiss.*

Vla *ff* *div. ritiss.*

Vc. *fff* *ff* *div. ritiss.*

Db. *ff* *div. ritiss.*

Maestoso (♩=c.92)

3/2 4/4 3/2 4/2

47 **4/2** **2/4** **4/4** **Primo tempo** (♩=c.156)

Timp.

Perc. **Xylophone**  
*f marc.*

Vln I *fff* *ff marc.*

Vln II *fff* *unis. f energico*

Vla *fff* *f energico*

Vc. *fff* *unis. f energico*

Db. *fff* *ff*

==

52

Perc.

Vln I

Vln II

Vla

Vc.

Db.

(non accel. a fine.)

**233**

Musical score for Timp., Perc., Vln I, Vln II, Vla, Vc, and Db. The score is in 2/4 time and features a variety of dynamics and articulations. The Timp. part starts with a *p cresc.* dynamic and ends with a *fff* dynamic. The Perc. part is marked *ff*. The Vln I part starts with a *fff* dynamic and includes a *sub. mf* dynamic. The Vln II, Vla, Vc, and Db parts are all marked *ff*. The score includes a **233** dynamic marking and a *fff* dynamic marking. The text "(non accel. a fine.)" is present at the top of the page.



XIII. Tableau VI [Affirmation of faith]

**6/8** Allegro (♩=c.100 / ♪=c.50)

Tubular Bells (Lv. sempre)

Perc. *p* sempre

C. Choir. *mf marc.*

On-stage

A - rise good Mas - ters, for glor - y a -



Perc.

C. Choir. *f*

wake! This dawn is blessed as Cre - a - tion Day! Come



Perc.

C. Choir. *mf*

quick - ly now, and gath - er at The Cross, To see a mir - a - cle... in all its



Perc.

C. Choir. *poco rit.*

fin - er - y! To see a mir - a - cle... in all its fin - er - y!



**WW**  
**4/4** Andante espressivo (♩=c.72)

Perc. *mf*

C. Choir. *mf espress.*

The Gold - smiths' old cart, they have gift - ed, The wheels new - Coop - ered to a

**4/4** Andante espressivo (♩=c.72) div.

Vln I *mp sempre, dolce*

Vln II *mp sempre, dolce*

Vla *mp sempre, dolce* div.

Vc. *mp sempre, dolce*

Db. *mp sempre, dolce*

30

C. Choir. *mf* **3/2** *f* (non troppo) **4/4**

gleam. Be - jewed a - bove, the Weav - ers' can - o - py, a re - gal pan - o - ply... of... dreams... Ev' -

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f* unis.

Db. *f*

35

C. Choir. *mf* **4/4**

ry Guild has left their of - fer - ings, And not a pen - ny would they take. Their hearts were turned in time of

Ev' - ry Guild has left their of - fer - ings, And not a pen - ny would they take. Their hearts were

Vln I *sub. mp* **4/4**

Vln II *sub. mp*

Vla *sub. mp*

Vc. *div.* *sub. mp*

Db. *sub. mp*

40

C. Choir. *f* **3/2** **4/4**

trag - e - dy, And in their char - i - ty for Wid - ows' sakes.

turned in time of trag - e - dy, And in their char - i - ty for Wid - ows' sakes.

Vln I *f* **3/2** *ff* **4/4**

Vln II *(mp)* *f* *ff*

Vln II *f* *ff*

Vla *f* *ff*

Vc. *f* unis. *ff*

Db. *f* *ff*

45 Perc. *Tubular Bells* (l.v.) *mp sempre*

S. *Choir stands* *p sempre*  
For all these years were we so blind-ed? Mis - tak - ing mer - chan -

A. *Choir stands* *p sempre*  
For all these years were we so blind-ed? Mis - tak - ing mer - chan -

T. *Choir stands* *p sempre*  
For all these years were we so blind-ed? Mis - tak - ing mer - chan -

B. *Choir stands* *p sempre*  
For all these years were we so blind-ed? Mis - tak - ing mer - chan -

Pno *mp sempre*  
*ad lib*

Vln I *pp sempre*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

51 Perc.

S. try for hate? In riv - al - ry is room for love, To save us all from the Beg - gar's Gate.

A. try for hate? In riv - al - ry is room for love, To save us all from the Beg - gar's Gate.

T. try for hate? In riv - al - ry is room for love, To save us all from the Beg - gar's Gate.

B. try for hate? In riv - al - ry is room for love, To save us all from the Beg - gar's Gate.

Pno

Vln I

Vc. *solo* *mf* *express.* *p* *sub. mf* *pp*

57

Perc.

Bar.

Pno

Baritone moves from narrator position to secondary position to become the Alderman (see preface for more information).

XIV. Tableau VII [Consolidation of the 'Mystery']

**4/4 Adagio** (♩=c.54)

Perc. **X** **4/4** **X** **4/4**

Bar. *mf* [Chant/Reitatie (like Anglican chant)] *mf* [Chant/Reitatie (like Anglican chant)]

Oh Aldermen and stewards of evrie societie, Each societie and Companie,  
Draw yourselves according to...Most ancient Customme, and...soe anew, Appear everie man, as you are called, Upon the paine that

Solo bass: bass moves from main body of the choir to secondary position to become Noah (see preface for more information).

Org. *mp* [Move to chamber organ if available (see preface for more information)]

Solo Vln **4/4 Adagio** (♩=c.54) **X** **4/4** **X** **4/4**

[Move to secondary performance position if possible (see preface for details)]

**4/4** **YY** **Più mosso** (♩=c.66) **5/4** **4/4**

Perc. **5** **4/4** **Tenor drum** *mf sempre*

Bar. ord. you shall fall! [Baritone moves from secondary position to narrator position to become the narrator (see preface for more information)]

Org. *mp sempre*

Solo Vln **4/4** **YY** **Più mosso** **5/4** **4/4**

*f marc.* *p* *f*

**4/4**

Perc. **9** **4/4**

B. [Noah / Tom] *f marc.* So, Wyffe, come in.\_\_\_\_

Org.

Solo Vln **4/4** *sub. p* *f* *pp*

13

Perc.  $\frac{5}{4}$   $\frac{4}{4}$

B. *f*  
 — Why standes thou there? Thou arte ev - er fro - warde;

Org.

Solo Vln *f*  $\frac{5}{4}$   $\frac{4}{4}$  *pp*

17

Perc.  $\frac{3}{2}$   $\frac{4}{4}$   $\frac{3}{4}$

B. *f*  
 — that dare I swear. Come in, in Godes name; blafe tyme yt weare, —

Org.

Solo Vln *f*  $\frac{3}{2}$   $\frac{4}{4}$   $\frac{3}{4}$  *pp*

21

Perc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{2}$  Do not move position

B. *pp*  
 — for feame lest wee drowne.

Org. Do not move position

Solo Vln *f*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{2}$

ZZ

4/2

X Liberamente (senza misura)

Narrator

Bar. *mf* *f* *mf*

And at that mo - ment of his speak - ing, The hea - vens fell as dark as night,

ZZ

4/2

X Liberamente (senza misura)

Do not move position

Solo Vln *pp*

Vc. *pp* div.

Db. *pp* div.

==

27

Bar. *f* *mf*

Close from the west, a storm came fleet - ing, Cast - ing tor - rents am - idst streaks of light.

4/4 4/2

Vc. *pp*

Db. *pp*

==

4/2

X Liberamente (senza misura)

Bar. *mf* *f* *mf*

The child - ren cried out in their fear, The Play - ers in their faith res - tored,

4/2

X Liberamente (senza misura)

Vln II *pp* div.

Vla. *pp* div.

Vc. *pp*

Db. *pp*

100

30 *f* *mf* *c.5"* **4/4**

Bar. *f* Played on, as the tem - pest roared, *mf* Til swif - tly as the rain came, and all was clear! *mf* Each singer independently says one of the following phrases - 'Hush!' or 'Hear him!'

S. *mf* Each singer independently says one of the following phrases - 'Hush!' or 'Hear him!'

A. *mf* Each singer independently says one of the following phrases - 'Hush!' or 'Hear him!'

T. *mf* Each singer independently says one of the following phrases - 'Hush!' or 'Hear him!'

B. *mf* [Tutti] Each singer independently says one of the following phrases - 'Hush!' or 'Hear him!'

Vln II *c.5"* **4/4**

Vla

Vc.

Db.

**AAA**

**4/4** Andante ( $\text{♩} = c.66$ )

32 Perc. Tenor drum *mf sempre*

B. [Noah / Tom] *f trionfate* Great Lord God in maj - es - ty, That such grace hast gran - ted

Org. *mp*

**AAA**

**4/4** Andante ( $\text{♩} = c.66$ )

Solo Vln *f marc.* *p*

**5/4** **4/4**

36 Perc.

B. *f sim.* me, That all was borne,

Org.

**5/4** **4/4**

Solo Vln *f marc.* *pp*



poco rit. . . . .

X

c.3''

A tempo (♩=c.66)

101

2/4

[Audible sharp intake of breath]

4/4

2/4

[Audible sharp intake of breath]

[Audible sharp intake of breath]

[Becoming more hesitant (as if forgetting the next line)]

*mf*

*p*

[Audible sharp intake of breath]

[gl. altr.]

...all was borne... ..all... ..was... ..borne... ..all was borne...



BBB

meno mosso; maestoso (♩=c.56)

2/4

4/4

5/4

4/4

2/4

4/4

[Tenor drum]

[Return to earlier position if necessary]

*f*

*ff*

safe to be! There-fore now that I am bourne, My wyffe, my child - ren and my

*f marc.*

2/4

4/4

5/4

4/4

2/4

4/4

*f espress.*



4/4

*sub. mf*

*ff*

2/4

4/4

men - ye, With sac - ri - fice to hon - our thee, Of beasts and birds as thou may see, And full dev -

4/4

*sub. mf*

*ff*

2/4

4/4

men - ye, With sac - ri - fice to hon - our thee, Of beasts and birds as thou may see, And full dev -

CCC

4/2 Rapsodico (♩=c.120 / ♩=c.60)

Sus'd Cymbal

55

Perc. *sfz*

S. *f* — *ff appass.*  
There-fore now we are born, Our wives, our child - ren

A. *f* — *ff appass.*  
There-fore now we are born, Our wives, our child - ren

T. *f* — *ff appass.*  
There-fore now we are born, Our wives, our child - ren

B. *fff* *f* — *ff appass.*  
o - tion... There-fore now we are born, Our wives, our child - ren

*f* — *ff appass.*  
There-fore now we are born, Our wives, our child - ren

Pno *sfz* *sfz* *sfz* *sfz*

Org. *Return to church organ if necessary*

CCC

4/2 Rapsodico (♩=c.120 / ♩=c.60)

Solo Vin *div.*

Vln I *f* — *ff appass.*

Vln II *f* — *ff appass.*

Vla *f* — *ff appass.*

Vc. *f* — *ff appass.*

Db. *f* — *ff appass.* *div.*

61

Perc. *sfz* *sfz*

S. *fff* *f* *ff* *appass.*  
 and our man - y, With sac - ri - fice to hon - our thee, Of

A. *fff* *f* *ff* *appass.*  
 and our man - y, With sac - ri - fice to hon - our thee, Of

T. *fff* *f* *ff* *appass.*  
 and our man - y, With sac - ri - fice to hon - our thee, Of

B. *fff* *f* *ff* *appass.*  
 and our man - y, With sac - ri - fice to hon - our thee, Of

Pno *sfz* *fff* *sfz* *sfz*

Org. *Gt: ff*

Vln I *fff* *ff*

Vln II *fff* *ff*

Vla *fff* *ff*

Vc. *fff* *ff*

Db. *unis.* *div.* *fff* *ff*

16

rit. . . . .

66

Timp. *fff*

Perc. *sfz* Bass Drum *fff*

S. *fff*  
beasts and fowls, as thou may see, And full de - vot - tion!

A. *fff*  
beasts and fowls, as thou may see, And full de - vot - tion!

T. *fff*  
beasts and fowls, as thou may see, And full de - vot - tion!

B. *fff*  
beasts and fowls, as thou may see, And full de - vot - tion!

Pno *sfz* *sfz* *sfz* *fff*

Org. *fff*

Vln I *fff*

Vln II *fff*

Vla *fff*

Vc. *fff*

Db. *fff* unis. div.

XV. Epilogue - 'From tragedy and sin, was born a miracle...'

Adagio drammatico (♩=c.92 / ♩=c.46)

DDD

Liberamente (senza misura); meno mosso

4/2

accel. . . . .

A tempo

accel. . . . .

X

(♩=c.68 / ♩=c.34)

Timp. *ffp* *ff* *ffp* *ff*

Perc. Bass Drum (l.v.) *sfz* *sfz* **Narrator** *pp sempre*

Bar. *pp sempre*  
From tra-ge-dy\_\_ was born a mir-a-cle, \_

C. Choir. *pp sempre*  
From tra-ge-dy\_\_ was born a mir-a-cle, \_

S. *pp sempre*  
From tra-ge-dy\_\_ was born a mir-a-cle, \_

A. *pp sempre*  
From tra-ge-dy\_\_ was born a mir-a-cle, \_

T. *pp sempre*  
From tra-ge-dy\_\_ was born a mir-a-cle, \_

B. *pp sempre*  
From tra-ge-dy\_\_ was born a mir-a-cle, \_

Pno *f* *ff* *f* *ff*  
*Péd. (sempre)* 8<sup>va</sup> . . . . . 8<sup>va</sup> . . . . .

Org. Gt: *f*  
16

Adagio drammatico (♩=c.92 / ♩=c.46)

DDD

Liberamente (senza misura); meno mosso

4/2

accel. . . . .

A tempo

accel. . . . .

X

(♩=c.68 / ♩=c.34)

Vln I *f* *ff* *f* *ff* *sub. pp*

Vln II *f* *ff* *f* *ff* *sub. pp*

Vla *f* *ff* *f* *ff* *sub. pp*

Vc. *f* *ff* *sub. ppp* *div.* *unis.* *f* *ff* *sub. pp*

Db. *f* *ff* *f* *ff* *sub. pp*

Timp. 
  
 Perc. 
  
 Bar. 
  
 C. Choir. 
  
 S. 
  
 A. 
  
 T. 
  
 B. 
  
 Pno. 
  
 Org. 
  
 Vln I 
  
 Vln II 
  
 Vla 
  
 Vc. 
  
 Db. 

Adagio drammatico (♩=c.92 / ♩=c.46)

**EEE** Liberamente (senza misura); meno mosso

**4** accel. . . . . **X** (♩=c.68 / ♩=c.34)

5

Timp. *ffp* ————— *ff*

Perc.

Bar. *pp sempre*  
Hereends the tel-ling of \_\_\_ our leg-end, A tale of which the child-ren ne - ver tire,

C. Choir.

S. *pp sempre*  
Hereends the tel-ling of \_\_\_ our leg-end,

A. *pp sempre*  
Hereends the tel-ling of \_\_\_ our leg-end, A tale of which the child-ren ne - ver tire,

T. *pp sempre*  
Hereends the tel-ling of \_\_\_ our leg-end, A tale of which the child-ren ne - ver tire,

B. *pp sempre*  
Hereends the tel-ling of \_\_\_ our leg-end, A tale of which the child-ren ne - ver tire,

Pno *f* ————— *ff*

Org.

Adagio drammatico (♩=c.92 / ♩=c.46)

**EEE** Liberamente (senza misura); meno mosso

**4** accel. . . . . **X** (♩=c.68 / ♩=c.34)

Vln I *f* ————— *ff* *sub. pp* —————

Vln II *f* ————— *ff* *sub. pp* —————

Vla *f* ————— *ff* *sub. pp* —————

Vc. *f* ————— *ff* *sub. pp* —————

Db. *f* ————— *ff* *sub. pp* —————

**FFF**

Primo tempo (♩=c.92 / ♩=c.46)

poco rit. . . . .

accel. . . . .

**4**  
**2**

Timp.

Perc.

Bar.

S.

A.

T.

B.

Pno

Org.

poco rit. . . . .

Primo tempo (♩=c.92 / ♩=c.46)

accel. . . . .

**4**  
**2**

Vln I

Vln II

Vla

Vc.

Db.



rit. . . . .

8

Timp. *fff*

Perc. *fff*

Bar. *mf* A mir - a - cle of God... *f* or Man?

Phno. *fff*

Org. *fff*

rit. . . . .

2/2

Vln I *fff*

Vln II *fff*

Vla. *fff*

Vc. *fff* div. *pp*

Db. *fff*

X Liberamente (senza misura); meno mosso (♩=c.68 / ♩=c.34)

Bar. *mf* On - ly a Play re-mains... *f* By who's will, the Ra - ven and the Dove... *p* were spared... *f* the flames?

Vc.

rit. . . . .

Perc. [Bell Tree] *p*

Bar. *p* were spared... *f* the flames? *p* were spared... *f* the flames? *p* spared the flames?

Vc. *rit.*