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Abigail

A Dissertation Presented

by

Krystal Joy Grant

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

Music

(Composition)

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Abstract of the Dissertation

Abigail

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Abigail is a chamber opera for three singers and eight instruments. It is the story of a godly woman who responds with wisdom and grace to the abuses of a drunken husband and the vengeance of a raging soldier. The hour-long piece is designed to be performed in a small or black box theater. The music spans modal and whole tone sonorities as the performers interact in the manner of a chamber ensemble.

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Characters and Instruments

Nabal, a wealthy sheep-owner, bass

Abigail, Nabal's wife, soprano

David, a fugitive soldier and future king, tenor

Flute

Clarinet in A

Piano

2 Violins

Viola

Cello

Double Bass

Synopsis

Act I

At shearing time, David asks Nabal for payment for guarding Nabal's flocks throughout the year. Nabal refuses to pay. David responds with a death threat.

Act II

Abigail discovers the death threat. She intercedes for Nabal and offers David food and drink while reminding David of his responsibilities as a servant of God and a future king. David relents. Abigail returns to the shearing party. When she tells Nabal about her appeasement of David, Nabal insults her and takes ill. Nabal dies ten days later.

Act III

When David learns of Nabal's death, he requests Abigail's hand in marriage. She accepts.

Production Notes

This chamber opera is intended to be performed in a small or black box theater. The stage is to be divided into three spaces: one domain for each character. The bedroom of Nabal's house is stage right; it is Abigail's domain. The dining hall of Nabal's house is center stage; it is Nabal's domain. The fields where Nabal's sheep graze is stage left; it is David's domain. Scenery representing these locations and their characters may be simple or elaborate.

The instruments may either be onstage or offstage. Because of the symbolic instrumentation, the approximate arrangement of instruments is to be as follows:

Stage Right		Center Stage		Stage Left
Piano		Flute (Nabal)		Clarinet (David)
Violin 1 (Abigail)	Violin 2	Viola	Double Bass (Nabal)	Cello (David)

Performance Notes

The score is transposed.

Details about improvisation are noted at the instances where improvisation occurs.

When metric changes occur, eighth always equals eighth.

◇ notehead indicates a natural harmonic written at sounding pitch.

/ notehead indicates the metric location of an action by a character.

x notehead indicates plucking the strings on the piano.

Libretto

Act I

I. Overture
(Instrumental)

II. Shearing Time

ABIGAIL
The sheep are sheared in spring
The sheep are sheared in spring
Shearing time, shearing time
Last year, it was shearing time

ABIGAIL
The sheep are grazed in summer
NABAL

Sheep grazed in summer
ABIGAIL
The sheep are grazed in summer
NABAL

Sheep grazed in summer
ABIGAIL and NABAL
Grazing time, grazing time
ABIGAIL NABAL
Last year, it was grazing time I drink to grazing time

NABAL
The sheep are mated in autumn
ABIGAIL

Sheep mated in autumn
NABAL
The sheep are mated in autumn
ABIGAIL

Sheep mated in autumn
ABIGAIL and NABAL
Mating time, mating time
ABIGAIL NABAL
Last year, it was mating time I drink to mating time

ABIGAIL and NABAL
The sheep are bulked in winter
Sheep bulked in winter
The sheep are bulked in winter
Sheep bulked in winter
Bulking time, bulking time
ABIGAIL
Last year, it was bulking time

NABAL
I drink to bulking time

ABIGAIL and NABAL
The sheep are sheared in spring
DAVID
Sheep sheared in spring
ABIGAIL and NABAL
The sheep are sheared in spring
DAVID
Sheep sheared in spring
ABIGAIL, DAVID, and NABAL
Shearing time, shearing time
ABIGAIL
Now, it is shearing time

DAVID
Long ago, it was shearing time

NABAL
I drink to shearing time

DAVID
Long ago, it was shearing time
Shearing time I remember

III. I Remember

DAVID
I remember I was a shepherd
Fighting a lion and bear
Guarding the sheep with my life
But now I gaze on sheep
that I do not own

I remember I was a servant
Calming Saul's madness with song
Eating at his table with honor
But now I beg for bread
that I might not starve

I remember I was a warrior
Slaying Goliath with a stone
Killing Philistines with ease
But now I flee an army
that I might not die

IV. King of Carmel

NABAL

The King of Carmel says:

Bring out my wine

Bring out my bread

Bring out my meat

Feasting time

NABAL

Bring out my wine

Bring out my grain

Bring out my cakes

NABAL

Feasting time

ABIGAIL

I pour the wine

I roast the grain

I press the cakes

NABAL

Bring out my wine

Bring out my bread

Bring out my meat

I love shearing feasting time

ABIGAIL

I pour the wine

I bake the bread

I dress the meat

I work for shearing feasting time

NABAL

I may not be the King of Israel

But I am the King of Carmel

More sheep than Jacob

More lambs than Lot

Israel left Egypt

with less than I have got

My shepherds as the stars

My servants as the sand

Abraham's sons lack

the might of my hand

ABIGAIL

I pour the wine

I bake the bread

I dress the meat

Feasting time

ABIGAIL

I pour the wine

I roast the grain

I press the cakes

I work for shearing feasting time

NABAL

I love my wine

I love my grain

I love my cakes

I love shearing feasting time

NABAL

I love my wine
I love my bread
I love my meat
I love shearing feasting time

I may not be the King of Israel
But I am the King of Carmel

My bride the beauty
She thinks too much
I am so wealthy
that she should not be a judge

Gold on my fingers
Jewels on my wife
I live like a god
I do not sacrifice

Bring out my wine
Bring out my bread
Bring out my meat
Feasting time
I love shearing feasting time

Bring out my wine

DAVID

Shalom

NABAL

Bring out my grain

DAVID

Shalom

NABAL

Bring out my cakes

DAVID

Shalom

NABAL

Who are you

V. Shalom

DAVID

Shalom, shalom, shalom

Shalom to you

Shalom to your house

Shalom to your shepherds

I have guarded all season

Shalom to your servants
I have been praised by them often

Bless me on this festive day
Bless me with whatever you choose
Bless me on this festive day
Bless me with whatever you choose
Bless me for I have blessed you
Bless me on this festive day

Shalom
Shalom to you
Shalom to your house
Shalom to your shepherds, servants, shearers
Shalom to you
Shalom, mazel tov, shalom

VI. Who Are You

NABAL

Who are you
Who are you demanding my bread
Who are you demanding my meat
Who are you demanding my wine

DAVID

Who are you
Who are you denying me your bread
Who are you denying me your meat
Who are you denying me your wine

NABAL

I am the King of Carmel
I am the son of Caleb
My fathers conquered Canaan
I am the king

DAVID

I am the king of Israel
I am the son of Judah
My scepter reigns forever
I am the king

Who are you
Not a king

NABAL
Who are you
Not a king
DAVID and NABAL
Who are you

DAVID
Who are you
Not a king
Who are you
Not a king
DAVID and NABAL
Not a king
Not a king
You are not a king

NABAL
My bread for my shepherds
DAVID
My iron for your shepherds
NABAL
My meat for my shearers
DAVID
My blade for your shearers
NABAL
My wine for me
DAVID
My sword,
Slaughter for you

NABAL
My bread for my shepherds
DAVID
My iron for your shepherds
NABAL
My meat for my shearers
Wine for me
Nothing for you
Nothing

My bread for my shepherds
My meat for my shearers
My wine for me
Nothing for you

NABAL
Not a king
Who are you
Not a king
Who are you

NABAL
Nothing for you

DAVID
My blade for your shearers
Slaughter for you
My sword

My iron for your shepherds
My blade for your shearers
My sword for you
Slaughter for you

DAVID

I know you
Worthless boor
I know you
Worthless boor
You are a worthless boor

NABAL

I know you
runaway slave
I know you
runaway slave
You are a runaway slave

DAVID

You're a worthless boor

NABAL

You're a runaway slave

DAVID

I am the king of Israel
I am the son of Judah
My scepter reigns forever
Slaughter for you,
worthless boor
I am the king

NABAL

I am king of Carmel
I am the son of Caleb
My fathers conquered Canaan
Nothing for you,
runaway slave
I am the king

Act II

VII. Searching for Answers
(Instrumental)

VIII. No One Sees

ABIGAIL

HaShem, no one sees who I am
HaShem, no one listens to my heart
I ask all these questions:
There are no answers
HaShem, no one knows who I am

What if my husband were not rich?
What if I've traded my beauty for shame?
What if my husband drank less?
What if my husband yelled less?
What if he prayed more?
What if he loved me?

What if the Philistines defeat us?
What if we become their slaves?
What if I were captured by one of them?
What if the Philistines killed my husband?

What if no one sees who I am?
What if no one listens to my heart?
I ask all these questions:
There are no answers
What if no one knows who I am?

IX. Death to You
INSTRUMENTS
Saul slayed his thousands
David his ten thousands

DAVID
Curse you on this festive day!
You denied me!
Death to you and your house!
I will slaughter all
Who piss against a wall!

X. Thousands Slayed
ABIGAIL
Saul slayed his thousands
David his ten thousands
But he, but David could forgive

XI. Forgive
ABIGAIL
Forgive me, my lord
Have mercy, my lord
I am your servant

DAVID
Who is this woman?

ABIGAIL
Forgive me, my lord
Have mercy, my lord
I am your servant

DAVID
Who is this beauty?

ABIGAIL

Forgive me, my lord
Have mercy, my lord
I am your servant

DAVID

Why are you pleading?

ABIGAIL

Behold, my husband is a fool
A fool is his name
A fool is he
Folly and rage,
Rudeness and pride
Drunkenness
Behold, my husband is a fool

Behold, my food is for you
Two hundred loaves of bread
Two hundred cakes of figs
Roasted grain and raisins
Dressed lamb and wine
Take, eat, rest
Behold, my food is for you

ABIGAIL

Forgive, have mercy, my lord
Forgive, have mercy, my lord
You are the Lord's servant

DAVID

Why should I forgive you?

ABIGAIL

Behold, HaShem is your Lord
Vengeance is His
His not yours
No blood on your hands
No wrong in your heart
Guiltless
Behold, HaShem is your Lord

Behold, my lord is the king
The king are you
HaShem crowns you,
Saves you from your foes

You are blessed
Behold, my lord is the king

DAVID

I accept your bread, your meat, and your wine
Your wisdom has saved your house
I forgive you

ABIGAIL

Remember me, my lord
Remember me, my lord
I am your servant

DAVID

Blessed is the Lord
Blessed are you, wise woman
You saved me from bloodshed

DAVID

Blessed is the Lord
Blessed are you, wise woman
You saved me from bloodshed.

XII. Feasting Time

ABIGAIL

HaShem, I return to my fool
HaShem, he will not listen to my tale
Folly and rage,
rudeness and pride,
drunkenness
HaShem, he will not understand what I've done

NABAL

Bring out more wine, my wine!
Bring out more wine, my wine!
I am the king of Carmel
More wine, bring wife!
More wine, bring wife!
I am the king!

Bring out my sheep all sheared
Bring out my lambs, all seared
I am the king of Carmel
More wine, bring wife!
More wine, bring wife!
I am the king!

Bring out my gold, wife
Bring out my jewels, wife
I am the king of Carmel

More wine, bring wife!
Where is my wife?

ABIGAIL

Good evening, my lord

NABAL

Where have you been, my wife?

ABIGAIL

I've been serving you

NABAL

Why have you missed the feast

ABIGAIL

I'm here for you now

NABAL

Have we run out of wine?

ABIGAIL

No, my lord.

NABAL

Where have you been my wife?

ABIGAIL

I'm tired, my lord

NABAL

Why are you never fun?

ABIGAIL

Goodnight, my lord

NABAL

Goodnight, my wife

ABIGAIL

Goodnight

NABAL

Bring out more wine, wine mine!

Bring out more wine, wine mine!

Bring out sheep mine all sheared

Bring out lambs mine all seared

Bring out all gold, mine

Bring out all jewels, mine

I am the king of Carmel

More mine, bring wine!

More mine, bring wine!

King am I!

Love my feasting time!

XIII. Lullaby

(Instrumental with Nabal's actions)

XIV. What a Wife

ABIGAIL

While you were feasting, I saved your life

NABAL

What a wonderful wife!

ABIGAIL

While you were drinking, a request came

NABAL

What an attentive wife

ABIGAIL

Payment for service you denied

NABAL

What a judgmental wife!

ABIGAIL

While you were boasting, a sword was drawn

NABAL

What a dishonest wife

ABIGAIL

King David forgave us. I gave him food

NABAL

You are a treacherous whore!

NABAL

Who are you stealing my bread?

Who are you stealing my meat?

Who are you stealing my wine?

Who are you treacherous whore!

XV. The Day Nabal Died

ABIGAIL

On the first day my husband took ill

On the second day my husband was ill

On the third day my husband was ill

On the fourth day my husband was ill

On the fifth day my husband was more ill

On the sixth day my husband was more ill

On the seventh day my husband was most ill

On the eighth day my husband was most ill

On the ninth day my husband was most ill

On the tenth day my husband died.

Act III

XVI. A Season

(Instrumental)

XVII. This Man, This Woman

ABIGAIL

I remember this man

DAVID

I remember this woman

ABIGAIL

I remember his eyes:

Burning in rage

then softening

I remember his arms:

Thirsting for blood

then releasing

I remember his voice

Cursing my house

then forgiving

ABIGAIL

I remember this man

DAVID

I remember this woman

DAVID

She cried at my feet

I dream of her smile

I remember this woman

She served for her house

I dream of her hand

I remember this woman

She spoke of the Lord

I dream of her voice

I remember this woman

ABIGAIL

I remember his eyes

Burning in rage

then softening

I remember his arms

Thirsting for blood

then releasing

I remember his voice

Cursing my house

then forgiving

DAVID

She cried at my feet

I dream of her smile

I remember this woman

She served for her house

I dream of her hand

I remember this woman

She spoke of the Lord

I dream of her voice

I remember this woman

I remember this man

I remember this woman

XVIII. Please Be My Bride

DAVID

The Lord has poured your eyes

as He fills the lamp

and refined your eyes like oil
Your eyes overflow with light
Pure and true
O may my eyes drink from your eyes
What love for a fool!
Would you wed a king?

The Lord has watered your hands
as He drops the dew
and replenished your hands with showers
Your hands overflow with life
kind and true
O may my hands drink from your hands.
What love for a fool!
Would you wed a king?

The Lord has painted your lips
as He blushes the rose
and steeped your lips with sweetness
Your lips overflow with delight
rich and true
O may my lips drink from your lips
I don't want a servant
Please be my bride

XIX. David Sees
ABIGAIL
HaShem, David sees who I am
HaShem, David listens to my heart
He asked me a question:
Yes! I'll be his bride!

XX. Baruch
ABIGAIL
Baruch.
DAVID
Baruch.
ABIGAIL and DAVID
Baruch.

ABIGAIL
Baruch haba b'shem Adonai.

DAVID
Blessed is the Lord.
Blessed is the Lord.

He is my strength;
He is my shield.
Blessed is the Lord.
ABIGAIL and DAVID
Blessed is the Lord.
Blessed is the Lord.
He is my strength;
He is my shield.
Blessed is the Lord.

ABIGAIL
Baruch haba b'shem Adonai.
David
Baruch haba b'shem Adonai.
ABIGAIL and DAVID
Baruch haba b'shem Adonai.

ABIGAIL
Baruch atah Adonai.

DAVID
Baruch haba b'shem Adonai.

ABIGAIL and DAVID
Baruch Adonai uzi umagini.
Baruch Adonai.

Translation:
Baruch.

Blessed.

Baruch haba b'shem Adonai.

Blessed is he who comes in the name of the Lord.

Baruch atah Adonai.

Blessed is the Lord.

Baruch Adonai uzi umagini

Blessed is the Lord my strength and my shield.

Act I

I. Overture

from *Abigail*

Krystal J. Grant

Glimmering Adagio ♩ ~ ss

The musical score is arranged in two systems. The first system includes parts for Flute, A Clarinet, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The second system includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score is in 6/8 time and features various dynamics such as *mp* (mezzo-piano) and *p* (piano). The Flute part begins with a melodic line marked *mp*. The A Clarinet part has a melodic line marked *p*. The Piano part provides harmonic support with chords and arpeggios. The Violin 1 part has a melodic line marked *p*. The Violin 2 part has a melodic line marked *p*. The Viola part has a melodic line marked *mp* and *p*. The Cello part has a melodic line marked *p*. The Double Bass part has a melodic line marked *mp* and *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

10

Fl. *p*

Cl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

14

Fl. *ppp* *pause*

Cl. *mp* *ppp*

Pno. *mp* *ppp*

Vln. 1 *mp* *ppp*

Vln. 2 *mp* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *ppp*

D.B. *mp* *ppp*

II. Shearing Time

from *Abigail*

Krystal J. Grant

Wistfully ♩ ~ 96

Flute

Piano

Abigail

David

Nabal

Violin 1
con sordino
mp

Violin 2
con sordino
mp

Viola

Cello

Double Bass
mf

7

Fl.

Pno.

in bedroom, to audience
mf

A.
The sheep are shear'd in spring The sheep are shear'd in spring

D.

N.

Vln. 1
p

Vln. 2
p

Vla.
mf

Vc.

D.B.
mp

13

Fl.

Pno.

dim. *p* *sub.mf*

A.
Shear - ing time, shear - ing time, Last year, it was shear - ing time.

D.

N.

Vln. 1
p *mf*

Vln. 2
p *mf*

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

Vc.

D.B.
mf

18

Fl. *mf* *p*

Pno. *mp* *p*

A. *with light pedal* *mp*
The sheep are graz'd in sum-mer The sheep are

D.

N. *in dining hall, to audience* *mp*
Sheep graz'd in sum-mer

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

D.B. *p*

24

Fl.

Pno.

A. *dim.* *p*
graz'd in sum-mer Graz-ing time, graz-ing time

D.

N. *dim.* *p*
Sheep graz'd in sum-mer Graz-ing time, graz-ing time

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

29

Fl. *mp* *p*

Pno.

A. *sub.mf*
Last year, it was graz-ing time.

D.

N. *sub.mf* *p*
I drink to graz-ing time. The sheep are mat-ed in au-tumn

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf* *p*

Vc.

D.B. *pizz.* *p*

35

Fl. *p*

Pno.

A. *p*
Sheep mat-ed in au-tumn Sheep mat-ed in

D.

N. *p*
The sheep are mat-ed in au-tumn

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

39

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

Pno. *cresc.* *mf*

A. *cresc.* *mf*
 au-tumn Mat-ing time, mat-ing time Last year, it was mat-ing time.

D.

N. *cresc.* *mf*
 Mat-ing time, mat-ing time I drink to mat-ing time.

Vln. 1 *senza sordino* *pizz.* *mp*

Vln. 2 *senza sordino* *pizz.* *mp*

Vla.

Vc.

D.B. *cresc.* *mf* *dim.*

45

Fl.

Pno. *mp*

A. *mp*
 The sheep are bulk'd in win-ter Sheep bulk'd in win-ter The sheep are

D.

N. *mp*
 The sheep are bulk'd in win-ter Sheep bulk'd in win-ter The sheep are

Vln. 1

Vln. 2

Vla.

Vc.

D.B. *mp*

50

Fl.

Pno.

A.

D.

N.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

bulk'd in win-ter Sheep bulk'd in win-ter Bulk - ing time,

bulk'd in win-ter Sheep bulk'd in win-ter Bulk - ing time, bulk - ing

cresc.

cresc.

cresc.

cresc.

cresc.

54

Fl.

Pno.

A.

D.

N.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

bulk - ing time Last year, it was bulk-ing time.

time I drink to bulk-ing time.

mf

mf

mf

mf

mf

mf

60

Fl.

Pno. *mp*

A. *mf*
The sheep are shear'd in spring *infields, to audience*
The sheep are

D. *f*
Sheep shear'd in spring

N. *mf*
The sheep are shear'd in spring The sheep are

Vln. 1 *arco* *V* *mp*

Vln. 2 *arco* *V* *mp*

Vla. *V* *mp*

Vc. *mp*

D.B. *arco* *mp*

66

Fl.

Pno. *cresc.*

A. *mp cresc.*
shear'd in spring Shear - ing time, shear - ing

D. *mp cresc.*
Sheep shear'd in spring Shear - ing time,

N. *mp cresc.*
shear'd in spring Shear - ing time,

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

70

Fl.

Pno.

(*svb*)

A.

time Now, it is shear-ing time.

D.

shear-ing time Long a-go it was shear-ing time. Long a-go it was

N.

shear-ing time I drink to shear-ing time.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

74 *attacca*

Fl.

Pno.

loco

A.

D.

shear-ing time, Shear-ing time, I re-mem-ber.

N.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

to himself

III. I Remember

from *Abigail*

Krystal J. Grant

With smoldering melancholy ♩ ~ 88

cello ad lib

A Clarinet

Piano

David

Cello

ad lib, molto espressivo*

p

**Play notes in the order written, without repeating any single note or set of notes. Rhythm should be free and unmeasured, determined by the cellist..*

5

Cl.

Pno.

D.

Vc.

in fields, to himself

p

I re-mem-ber I

p

8

Cl.

Pno.

D.

Vc.

was a shep - herd: Fight - ting a

11

Cl.

Pno.

D.

Vc.

li - on and a bear, Guard - ding the sheep with my

14

Cl.

Pno.

D.

Vc.

life, But now I gaze on sheep that I do

p *mf*

cresc. *mf*

cresc. *mf*

17

Cl.

Pno.

D.

Vc.

not own!

p

20 *cello ad lib*

Cl.

Pno.

D.

Vc.

mp

ad lib

24

Cl.

Pno.

D.

Vc.

mp

I re-mem-ber I was a ser - vant:

mp

27

Cl.

Pno.

D.

Vc.

Calm - ing Saul's mad - ness with song, Eat - ing

30

Cl.

Pno.

D.

Vc.

at his ta - ble with hon - or, But now I beg for

p *f*

cresc. *f*

cresc. *f*

33

Cl.

Pno.

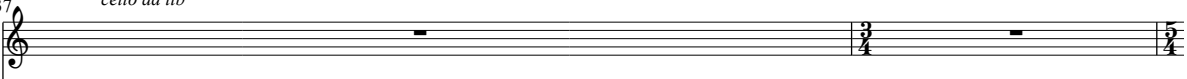
D.

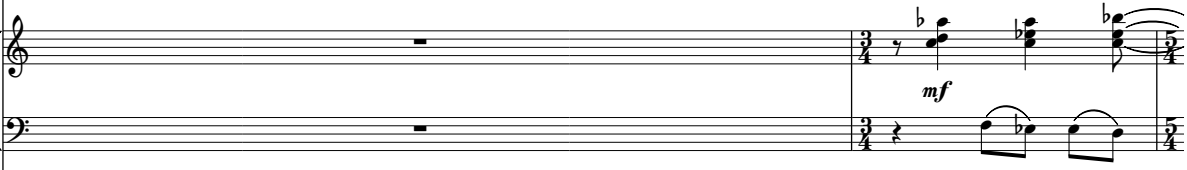
Vc.

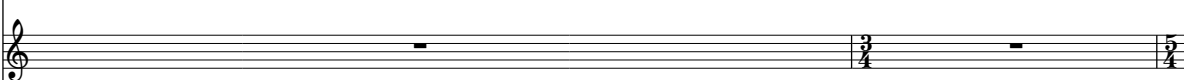
bread that I might not starve!


p

37 *cello ad lib*

Cl. 


Pno.  *mf*

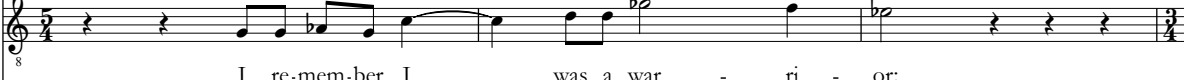
D. 

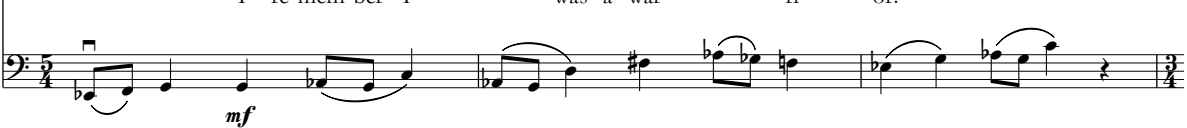
Vc. *ad lib.* 

41

Cl. 

Pno.  *mf*

D.  I re-mem-ber I was a war - ri - or:

Vc.  *mf*

44

Cl. 

Pno. 

D.  Slay - ing Go - li - ath with a stone, Kill - ing

Vc. 

47

Cl.

Pno.

D.

Vc.

p *f*

Phil - lis - tines with ease, But now I flee an

50

Cl.

Pno.

D.

Vc.

ar - my that I might not die!

54

Cl.

Pno.

D.

Vc.

accel. **attacca**

IV. King of Carmel

from *Abigail*

Krystal J. Grant

With braggadocio ♩ ~ 132

The musical score is for the piece "IV. King of Carmel" from the opera "Abigail" by Krystal J. Grant. It is in 3/4 time and marked "With braggadocio" with a tempo of approximately 132 beats per minute. The score includes parts for Flute, Piano, Abigail, David, Nabal, Violin 1, Violin 2, Viola, and Double Bass. The Piano part begins with a forte (*f*) dynamic and features a series of chords. The Abigail part has a vocal line with the instruction "in dining hall, to himself" and a forte (*f*) dynamic. The Nabal part has a spoken line: "spoken: The King of Carmel...". The Violin 2, Viola, and Double Bass parts all begin with a forte (*f*) dynamic and include a *pizz.* (pizzicato) marking.

7

Fl.

Pno.

A.

D.

N. *f*

The King of Carmel... The King of Carmel says: Bring out my wine

Vln. 1

Vln. 2

Vla.

D. B.

12

Fl.

Pno.

A.

D.

N. *mf*

in dining hall, to herself
mp

I pour the wine I roast the

Bring out my bread Bring out my meat feast-ing time! Bring out my wine Bring out my grain

Vln. 1 *mp*

Vln. 2 *mf*

Vla. *mf*

D. B. *mf*

17

Fl. *mf*

Pno. *mf*

A. grain I press the cakes I pour the wine I bake the

D.

N. Bring out my cakes Feast-ing time! Bring out my wine Bring out my bread

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

D. B.

21

Fl. *f*

Pno. *f*

A. bread I dress the meat I pour the wine I roast the

D.

N. *to Nabal* *f*
to Abigail *f*
Bring out my meat Feast-ing time! Bring out my wine Bring out my grain

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

D. B. *f*

25

Fl.

Pno.

A.

D.

N.

Vln. 1

Vln. 2

Vla.

D. B.

29

Fl.

Pno.

A.

D.

N.

Vln. 1

Vln. 2

Vla.

D. B.

34

Fl.

Pno.

A.

D.

N. *to audience*
p
I may not be the

Vln. 1

Vln. 2

Vla. *arco v*

D. B. *arco V*
p

38

Fl. *cresc.* *mf* *dim..*

Pno. *cresc.* *mf* *dim..*

A.

D.

N. *cresc.* *mf*
king of Is-ra-el, But I am the king of Car-mell

Vln. 1

Vln. 2

Vla.

D. B. *cresc.* *mf* *dim..*

42

Fl. *mp*

Pno. *mp*

A.

D.

N. *mp*

More sheep than Ja-cob, More lambs than Lot, Is-ra-el left E-gypt with

Vln. 1

Vln. 2

Vla.

D. B. *p*

48

Fl.

Pno. *poco a poco cresc.*

A.

D.

N. *poco a poco cresc.*

less than I have got! My shep-herds as the stars, My

Vln. 1

Vln. 2

Vla.

D. B.

51

Fl.

Pno.

A.

D.

N.
ser - vants as the sand, A - bra - ham's sons lack the might of my hand!

Vln. 1

Vln. 2

Vla.

D. B.

pizz.

f

This section is for individual or collaborative improvisation by Nabal, Abigail, flute, piano, violin I, violin II, viola and/or double bass. The piano chords and bass line are notated for harmonic structure only. These instruments may improvise as they desire. Improvisations may be based on any motive or text from mss. 11-28 or be freely improvised by the singers or players. This section may be repeated as many times as desired by the ensemble.

54

Fl.

Pno.

A.

D.

N.

Vln. 1

Vln. 2

Vla.

D. B.

f

58

Fl.

Pno.

f

A.

f

to herself while making feast preparations

I pour the wine I bake the bread

D.

N.

Vln. 1

f

Vln. 2

f

Vla.

f

D. B.

pizz.

f

64

Fl.

Pno.

A.

I dress the meat Feasting time! I pour the wine I roast the grain

D.

to himself while watching Abigail

mf

I love my wine I love my

N.

Vln. 1

Vln. 2

Vla.

D. B.

68

Fl.

Pno.

A.

D.

N.

Vln. 1

Vln. 2

Vla.

D. B.

I press the cakes Feast-ing time! I work for shear-ing feast-ing time!

grain I love my cakes I love shear-ing feast-ing time!

f

72

Fl.

Pno.

A.

D.

N.

Vln. 1

Vln. 2

Vla.

D. B.

mf

mf

mf

mf

mf

mf

mf

mf

I love my wine I love my bread I love my meat I love

77

Fl.

Pno.

A.

D.

N. *to audience*
f
shear-ing feast-ing time! I may not be the king of Is-ra-el, But

Vln. 1

Vln. 2

Vla.

D. B. *arco*

81

Fl. *mp*

Pno.

A.

D.

N. I am the king of Car - mell

Vln. 1

Vln. 2

Vla.

D. B. *mp*

84

Fl.

Pno.

A.

D.

N. *mf*

Vln. 1

Vln. 2

Vla.

D. B.

My bride the beau-ty, she thinks too much; I am so wealth - y she

90

Fl.

Pno.

A.

D.

N. *p* *cresc.*

Vln. 1 *pizz.* *p* *cresc.*

Vln. 2 *pizz.* *p* *cresc.*

Vla. *pizz.* *p* *cresc.*

D. B. *pizz.* *p* *cresc.*

should not be a judge! Gold on my fin - gers,

95

Fl. *f*

Pno.

A.

D.

N. *f*

Jew - els on my wife, I live like a god: I do not sac-ri - fice!

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

D. B. *f*

101

Fl.

Pno.

A.

D.

N.

Bring out my wine Bring out my bread Bring out my meat feast-ing time! I love

Vln. 1

Vln. 2

Vla. *mf*

D. B. *mp*

106

Fl.

Pno.

A.

D. *on the border between fields and dining hall, to Nabal*
mp

N. Sha - lom!

shear - ing feast - ing time! Bring out my wine Bring out my grain

Vln. 1

Vln. 2

Vla.

D. B.

110

Fl.

Pno.

A.

D. *mf* Sha - lom! *f* Sha - lom!

N. *to David*
Bring out my cakes Who are you?!

Vln. 1

Vln. 2

Vla.

D. B.

V. Shalom

from *Abigail*

Krystal J. Grant

Effusively ♩ ~ 96

A Clarinet

David

Violin 2

Cello

pp

pp

pp

pp

on the border between fields and dining hall, to Nabal

Sha lom,

*natural harmonic written at sounding pitch

V

V

V

7

Cl.

D.

Vln. 2

Vc.

p

p

Sha lom,

V

V

V

13

Cl. *mf*

D. *mf*

Vln. 2

Vc. *mf*

Sha - lom. Sha - lom, sha - lom, sha -

19

Cl.

D.

Vln. 2

Vc.

lom, sha - lom to you! Sha - lom, sha -

25

Cl.

D.

Vln. 2

Vc.

lom, sha - lom to your house! Sha - lom, sha -

31

Cl. *mf*

D. ₈ lom to your shep - herds I have guard - ed all sea - son.

Vln. 2

Vc.

36

Cl.

D. ₈ Sha - lom, sha - lom to your ser - vants; I have been

Vln. 2

Vc.

42

Cl. *f* *p*

D. ₈ prais'd by them of - ten.

Vln. 2 *p*

Vc. *p*

47

Cl.

D.

Vln. 2

Vc.

52

Cl.

D.

Vln. 2

Vc.

58

Cl.

D.

Vln. 2

Vc.

62

Cl. *mf*

D. *mf*

Vln. 2 *sub.p*

Vc.

Bless me for I have bless'd you!

65

Cl. *p*

D. *sub.p*

Vln. 2 *p*

Vc. *p*

Bless me on this festive day!

70

Cl. *mf*

D. *mf*

Vln. 2 *mf*

Vc. *p* *mf*

Sha - lom! Sha - lom, sha -

76

Cl.

D.
 lom, sha - lom to you! Sha - lom, sha -

Vln. 2

Vc.

82

Cl.

D.
 lom, sha - lom to your house! Sha - lom sha -

Vln. 2

Vc.

88

Cl.
cresc. *f*

D.
cresc. *f*
 lom to your shep - herds, ser - vants, shear - ers!

Vln. 2
cresc. *f*

Vc.
cresc. *f*

93

Cl.

D. Sha - lom, sha - lom to you! Sha -

Vln. 2

Vc.

99

Cl.

D. lom, sha - lom, sha - lom, Ma - zel tov!

Vln. 2

Vc.

104

Cl. *dim.* *p*

D. Sha lom! *dim.* *p*

Vln. 2 *dim.* *p*

Vc. *dim.* *p*

pause

VI. Who Are You

from *Abigail*

Krystal J. Grant

Ferociously ♩ ~ 112

Musical score for measures 1-5. The score includes parts for Flute, A Clarinet, Piano, David, and Nabal. The Flute part begins with a *p* dynamic. The Piano part features a complex accompaniment with chords and moving lines in both hands. The David and Nabal parts are currently silent.

Musical score for measures 6-9. The Flute part begins at measure 6 with a *mp* dynamic. The Piano part continues with its accompaniment. The David part is silent. The Nabal part begins at measure 6 with the lyrics "Who are you?" repeated four times. A performance instruction "on the border between dining hall and fields, to David" is placed above the Nabal part.

11

Fl. *mf*

Cl. *mf*

Pno. *mf*

D. *mf*

N.

Who are you? Who are you? Who are you, de - mand - ing my bread?

15

Fl.

Cl.

Pno.

D.

N.

Who are you, de - mand - ing my meat? Who are you, who are you, de - mand - ing

19

Fl. *mp*

Cl. *mp*

Pno. *mp*

D. *mp*

N.

on the border between dining hall and fields, to Nabal

Who are you? Who are you? Who are you? Who are you? Who are you? Who

my wine?

24

Fl. *mf*

Cl. *mf*

Pno. *mf*

D. *mf*

N.

are you? Who are you, de - ny - ing me your bread? Who are you,

28

Fl. *mp*

Cl. *mp*

Pno. *mp*

D. *mp*

N.

de - ny - ing me your meat? Who are you, who are you, de - ny - ing me your wine?

32

Fl. *cresc.* *f*

Cl. *cresc.* *f*

Pno. *cresc.* *f*

D.

N.

37

Fl.

Cl.

Pno.

D.

N.

f

I am the king of Car - mell! I am the son of Ca - leb!

41

Fl.

Cl.

Pno.

D.

N.

f

My fa - thers con - quer'd Ca - naan! I am the king!

46

Fl.

Cl.

Pno.

D.

N.

f

I am the king of Is - ra - ell

51

Fl.

Cl.

Pno.

D.

N.

I am the son of Ju · dah! My scepter reigns for · ev · er! I am the

56

Fl.

Cl.

Pno.

D.

N.

king!

61

Fl.

Cl.

Pno.

D.

N.

Who are you? Who
Who are you? Who

66

Fl. *mf*

Cl. *mf*

Pno. *mf*

D. *mf*
are you? Who are you? Not a king!

N. *mf*
are you? Who are you? Not a king!

71

Fl. *f*

Cl. *f*

Pno. *f*

D. *f*
Who are you? Who are you? Who are you? Not a king!

N. *f*
Who are you? Who are you? Not a king! Who are you?

75

Fl. *ff*

Cl. *ff*

Pno. *ff*

D. *ff*
Who are you? Not a king! Who are you? Not a king! Not

N. *ff*
Not a king! Who are you? Who are you? Not a king! Not

79

Fl. *sub mf*

Cl. *sub mf*

Pno. *sub mf*

D. *mf*

N. *mf*

a king! You are not a king! My bread for my

83

Fl.

Cl.

Pno.

D. *mf*

N. *mf*

My iron for your shep - herds! My blade for your
shep - herds! My meat for my shear - ers!

88

Fl. *mf*

Cl. *mf*

Pno.

D. *mf*

N. *mf*

shear - ers! My sword, slaugh - ter for you!
My wine for me! No - thing for you! My bread for my

93

Fl.

Cl.

Pno.

D.

N.

My iron for your shep - herds! My blade for your shear - ers!
 shep - herds! My meat for my shear - ers! Wine for me!

97

Fl.

Cl.

Pno.

D.

N.

Slaugh - ter for you! My sword, my iron for your shep - herds!
 No - thing for you! No - thing! My bread for my shep - herds!

101

Fl.

Cl.

Pno.

D.

N.

My blade for your shear - ers! My sword for you, for you!
 My meat for my shear - ers! My wine for me, for me!

105

Fl. *mp*

Cl. *mp*

Pno. *mp*

D. *mp*

N. Slaughter for you, for you! I know you, worth-less boor!
 No-thing for you, No-thing for you!

110

Fl. *mf*

Cl. *mf*

Pno. *mf*

D. *mf*

N. I know you, worth-less boor! You are a worth-less boor!
 I know you,

115

Fl. *ff*

Cl. *ff*

Pno. *ff*

D. *ff*

N. You're a worth-less
 run-a-way slave! I know you, run-a-way slave! You are a run-a-way slave!

120

Fl.

Cl.

Pno.

D.

N.

boor! *ff* You're a worth - less boor! You're a worth - less

You're a run - a - way slave! You're a run - a - way slave!

122

Fl.

Cl.

Pno.

D.

N.

boor! *p* I am the king of Is - ra - ell!

You're a run - a - way slave! *p* I am king of Car - mell!

125

Fl.

Cl.

Pno.

D.

N.

I am the son of Ju - dah! My scep - ter reigns for - ev - er!

I am the son of Ca - leb! My fa - thers con - quer'd Ca - naan!

129

Fl. *f* *p*

Cl.

Pno. *f* *p*

D. *f* *p*

N. *f* *p*

Slaugh - ter for you, worth - less boor! I am the king of Is - ra - el!

No - thing for you, run - a - way slave! I am the king of Car - mell!

133

Fl. *f*

Cl. *f*

Pno. *f*

D. *f*

N. *f*

I am the son of Ju - dah! Slaugh - ter for you, worth - less boor!

I am the son of Ca - leb! No - thing for you, run - a - way slave!

137

Fl. *f*

Cl. *f*

Pno. *f*

D. *p* *f*

N. *p* *f*

I am the king of Is - ra - el! Slaugh - ter for you, worth - less boor!

I am the king of Car - mell! No - thing for you, run - a - way slave!

141

Fl. *mf*

Cl. *mp poco a poco cresc.*

Pno. *mp poco a poco cresc.*

D. *mp poco a poco cresc.*
Worth - less boor, slaugh-ter for you!

N. *mp poco a poco cresc.*
Run - a - way slave, No-thing for you!

End of Act I

145

Fl. *cresc.* *f*

Cl. *f*

Pno. *f*

D. *f*
I am the king!

N. *f*
I am the king!

Act II.

VII. Searching for Answers

from *Abigail*

Krystal J. Grant

Subdued ♩ ~ 54

Flute
Violin 1
Cello

7
Fl.
Vln. 1
Vc.

13
Fl.
Vln. 1
Vc.

19
Fl.
Vln. 1
Vc.

25
Fl. *pause*
Vln. 1
Vc.

VIII. No One Sees

from *Abigail*

Krystal J. Grant

With tremulous grace ♩ ~ 92

Musical score for Piano, Abigail, Violin 1, Violin 2, Viola, and Double Bass. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "With tremulous grace" at approximately 92 beats per minute. The Piano part is mostly silent. Abigail has a single note in the final measure. Violin 1 has a melodic line starting in the final measure, marked *mf* and *V*. Violin 2 and Viola play pizzicato accompaniment, marked *mf*. Double Bass plays a rhythmic accompaniment, marked *mf*.

Musical score for Pno., Abigail (A.), Violin 1, Violin 2, Viola, and Double Bass. The score is in 4/4 time and features a key signature of one sharp (F#). The Pno. part is mostly silent. Abigail (A.) sings the lyrics "Ha - Shem, no one sees who I am. Ha - Shem," with a dynamic marking of *mf*. The instruction "in the bedroom, alternate to herself and looking upward" is written above the vocal line. Violin 1 plays a melodic accompaniment. Violin 2 is silent. Viola plays an accompaniment, marked *mf* and *arco*. Double Bass plays a rhythmic accompaniment.

11

Pno.

A. *mp*

no one lis-tens to my heart. I ask all these

Vln. 1 *mp*

Vln. 2

Vla. *mp*

D. B. *mp*

14

Pno.

rit. *a tempo*

A. *f* *mp*

ques - tions: There are no an - swers. Ha - Shem

Vln. 1 *f* *mp*

Vln. 2

Vla. *f* *mp*

D. B. *f* *mp*

18

Pno.

A.

Vln. 1

Vln. 2

Vla.

D. B.

no one knows who I am.

f

f

arco

f

f

f

decresc.

22

Pno.

A.

Vln. 1

Vln. 2

Vla.

D. B.

What if my hus - band were not rich? What if I've

p

p

pizz.

p

p

26

Pno. *cresc.*

A. *cresc.*
 trad - ed my beau - ty for shame? What if my hus - band drank less?

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

D. B. *cresc.*

29

Pno. *f* *mp*

A. *f* *mp*
 What if my hus - band yell'd less? What if he pray'd more? What if he

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mf* *mp*

D. B. *f* *mp*

32

Pno.

A.

lov'd me? What if the

Vln. 1

Vln. 2

Vla.

D. B.

mp

mp

arco

mp

pizz.

mp

37

Pno.

A.

Phil-is-tines de-feat us? What if we be-come their slaves?

Vln. 1

Vln. 2

Vla.

D. B.

f

f

f

f

42

Pno. *mp* *ff*

A. *mp* *ff*
 What if I were cap - tur'd by one of them?

Vln. 1 *mp* *ff*

Vln. 2

Vla. *mp* *ff*

D. B. *mp* *ff*

48

Pno. *p*

A. *p*
 What if the Phil - is - stines kill'd my hus - band?

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

D. B. *p*

53

Pno.

A.

What if no one sees

Vln. 1

Vln. 2

Vla.

D. B.

58

Pno.

A.

who I am? What if no one lis-tens to my heart?

Vln. 1

Vln. 2

Vla.

D. B.

62

Pno.

A.

Vln. 1

Vln. 2

Vla.

D. B.

mf

mf

mf

mf

mf

p

p

p

p

I ask all these ques - tions: There are no an - swers.

67

Pno.

A.

Vln. 1

Vln. 2

Vla.

D. B.

pause

What if no one knows who I am?

IX. Death to You

from *Abigail*

Sections are to be played in order.

Krystal J. Grant

David and the clarinet perform as written.

Any instrument in the ensemble except the clarinet may perform any clapping, speaking, or playing part indicated in a given section.

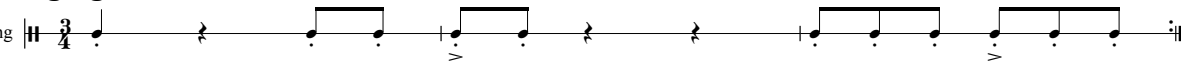
Instruments may switch between parts within a section.

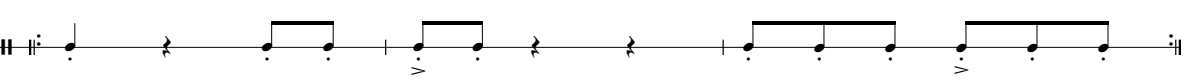
Melodies or chords may be played at any octave.


The number of times a section repeats is to be determined by the ensemble. The final section, mss. 31-33, should be repeated at least three times more than any previous section.

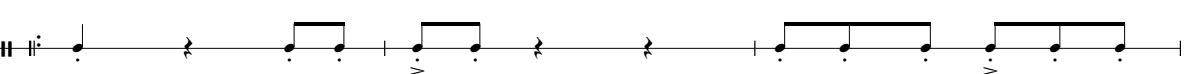
Dynamics are to be determined by the ensemble.


Raging ♩ ~ 120

Clapping 

Clap. 

spoken alternately to audience and to other instruments
Speak. 
Saul slay'd his thou-sands, Da - vid his ten thou - sands.

Clap. 


Speak. 
Saul slay'd his thou-sands, Da - vid his ten thou - sands.

Play. 

Play. 

Play. 

Cl. 

in fields, alternately to himself, to audience, and to dining hall
D. 
Curse you on this fes -

10

Clap.

Speak.

Saul slay'd his thou-sands, Da - vid his ten thou - sands.

Play.

Cl.

D.

tive day!

13

Clap.

Speak.

Saul slay'd his thou-sands, Da - vid his ten thou - sands.

Play.

Play.

Play.

Cl.

D.

You de - nied me!

16

Clap.

Speak.
 Saul slay'd his thou-sands, Da-vid his ten thou-sands.

Play.

Cl.

D.
 You de-nied me!

19

Clap.

Speak.
 Saul slay'd his thou-sands, Da-vid his ten thou-sands.

Play.

Cl.

D.
 Death to you and your house!

22

Clap.

Speak.

Saul slay'd his thou - sands, Da - vid his ten thou - sands.

Play.

Play.

Play.

Play.

Play.

Play.

Cl.

D.

25

Play.

Play.

Play.

Play.

Play.

Play.

Cl.

D.

I will slaugh - ter

28

Play.

Play.

Play.

Play.

Play.

Cl.

D.

all Who piss a - gainst a wall!

31 *pause*

Play.

Play.

Play.

Play.

Play.

Play.

X. Thousands Slayed

from *Abigail*

Krystal J. Grant

Anxiously ♩ ~ 120 *moving from bedroom to dining hall, to audience*

Abigail *p* Saul slay'd his thou-sands, Da-vid his ten

Violin 1 *pizz.* *p*

Violin 2 *pizz.* *p*

Viola *pizz.* *p*

Cello *pizz.* *p*

8 *gradually getting faster*

A. thou - sands! Saul slay'd his thou-sands, Da-vid his ten thou - sands!

Vln. 1

Vln. 2

Vla.

Vc.

13 *mp* *mf*

A. Saul slay'd his thou-sands, Da-vid his ten thou - sands! Saul slay'd his

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

♩ ~ 144
f

18

A. *f*
thou-sands, Da-vid his ten thou-sands! Saul slay'd his thou-sands

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

gradually getting slower *mf*

23

A. *mf*
Da-vid his ten thou-sands! But Da-vid his ten thou-sand But Da-vid

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

a tempo *mp* *f* *attacca*

27

A. *mp* *mp* *f*
ten thou-sand! But he, but Da-vid, but he could for-give!

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

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

Vla. *mp* *subf* *p*

Vc. *mp* *subf* *p*

XI. Forgive

from *Abigail*

Krystal J. Grant

In distress ♩ ~ 69

Flute

A Clarinet

Piano

Abigail

David

Violin 1

Violin 2

Viola

Cello

Double Bass

in dining hall separating some of the feast provisions to give to David

arco

p

**alternate Violin 1 solo*

pizz.

(arco)

p

p

arco, con sordino

pp

pizz.

arco, con sordino

pp

10

Fl.

Cl.

Pno.

moving from dining hall to fields, to David

pp

A. For - give me, my lord. Have mer - cy, my lord. I am your ser -

D.

Vln. 1

Vln. 2 *arco, con sordino*

Vla.

Vc.

D. B. *con sordino*

pp

19

Fl.

Cl.

Pno.

on the border between dining hall and fields, to David

p

A. vant. *to audience* For - give me, my lord.

D. Who is this wo-man?

Vln. 1 *con sordino*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D. B. *p*

26

Fl. *p* *mp*

Cl.

Pno.

A. Have mer - cy, my lord. I am your ser - vant.

D.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D. B. *mp*

34

Fl.

Cl.

Pno.

A. *in fields, to David* *mp* For - give me, my lord. Have

D. *to audience* *mp* Who is this beau - ty?

Vln. 1

Vln. 2

Vla.

Vc.

D. B. *V*

40

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

mer - cy, my lord. I am your ser - vant.

mf

mf

mf

mf

mf

mf

mf

mf

47

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

to Abigail

mf

Why are you plead - ing?

pizz, senza sordino

mf

52

Fl. *mf*

Cl.

Pno. *mf*

A. *alternately to David and to audience*
mf

D.

Vln. 1 *pizz., senza sordino*
mf

Vln. 2 *pizz., senza sordino*

Vla. *pizz., senza sordino*
mf

Vc. *pizz., senza sordino*

D. B. *pizz., senza sordino*

Be .

57

Fl.

Cl.

Pno.

A. hold, my hus - band is a fool! A fool is his name, A fool is he!

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

61

Fl.

Cl.

Pno.

A.

Fol - ly and rage, rude - ness and pride, drunk - en - ness! Be -

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

64

Fl.

Cl.

Pno.

A.

hold my hus - band is a fool!

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

69

Fl.

Cl.

Pno.

A.
Be - hold, my food is for you! Two

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

73

Fl.

Cl.

Pno.

A.
hun - dred loaves of bread, Two hun-dred cakes of figs, Roast-ed grain and rai-sins,

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

76

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

80

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

to David
mp
For -

86

Fl. - - - - -

Cl. - - - - -

Pno. *mp*

A. give, have mer - cy, my lord. For - give, have mer - cy, my lord.

D. - - - - -

Vln. 1 *arco, sul tasto*

Vln. 2 *arco, sul tasto*

Vla. *mp*

Vc. *mp*

D. B. - - - - -

93

Fl. - - - - -

Cl. - - - - -

Pno. *mf*

A. You are the Lord's ser - vant. *to Abigail*

D. Why should I for - give you? *mf*

Vln. 1 - - - - -

Vln. 2 *mf*

Vla. *mf* *pizz.*

Vc. *mf*

D. B. - - - - -

100

Fl. *mf*

Cl.

Pno.

A. *to David*
mf

Be - hold, Ha - Shem is your Lord!

D.

Vln. 1 *arco*
mf

Vln. 2

Vla.

Vc.

D. B.

105

Fl.

Cl.

Pno.

A.

Ven - geance is His, His not yours! No blood on your hands, No wrong in your heart,

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

109

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Guilt - less! Be - hold, Ha - shem is your Lord!

115

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Be - hold, my lord is the king! The king are

120

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

you! Ha - Shem crowns you, Saves you from your foes: You are bless'd! Be -

124

Fl.

Cl.

Pno.

A.

D.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

hold, my lord is the king!

to Abigail
p

I ac - cept your bread, your

129

Fl.

Cl.

Pno.

A.

D. *poco a poco cresc.*
 meat, and your wine. Your wis - dom has sav'd your house. I for - give you, for - give *f*

Vln. 1 *poco a poco cresc.* *f*

Vln. 2 *poco a poco cresc.* *f*

Vla. *poco a poco cresc.* *f*

Vc. *poco a poco cresc.* *f*

D. B.

136

Fl.

Cl.

Pno.

A. *to David*
 Re - mem - ber me, my lord. Re - mem - ber me, my lord. I

D. you! Bless-ed is the Lord. Bless-ed are you, wise wo-man. You

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

143

Fl.

Cl.

Pno.

A. *moves from fields to dining hall*
 am your ser- vant.

D. *alternately to Abigail and looking upward*
 sav'd me from blood - shed! Bless-ed is the Lord.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

150 *pause*

Fl.

Cl.

Pno.

A.

D. *mp*
 Bless-ed are you, wise wo-man. You sav'd me from blood - shed!

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc. *mp*

D. B.

XII. Feasting Time

from *Abigail*

Krystal J. Grant

Decadently! ~ 72

Piano

mf *f*

Abigail

f

Ha - Shem, I re-turn to my fool!

Nabal

Violin 1

Violin 2

Viola

mf *f*

7

Pno.

dim.

A.

dim.

Ha - Shem, he will not lis-ten to my tale! Fol - ly and rage, rude - ness and pride,

N.

Vln. 1

Vln. 2

Vla.

12

Pno. *mp*

A. *mp*
 Drunk - en - ness! Ha - Shem, he will not un - der - stand what I've done!

N.

Vln. 1

Vln. 2 *mf*

Vla. *mf*

17

Pno.

A.

N. *to audience mp*
 Bring out more wine, my wine. Bring out more

Vln. 1

Vln. 2 *mp*

Vla. *mp*

21

Pno. *subf* *dim.*

A.

N. *subf*
 wine, my wine. I am the king of Car - mel! More wine, bring wife!

Vln. 1 *subf*

Vln. 2 *subf*

Vla. *subf*

25

Pno. *mp*

A.

N. *mp*
 More wine, bring wife! I am the king! Bring out my sheep all shear'd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

29

Pno.

A.

N.

Vln. 1

Vln. 2

Vla.

sub.f

sub.f

sub.f

sub.f

sub.f

Bring out my lambs, all sear'd. I am the king of Car - mell

33

Pno.

A.

N.

Vln. 1

Vln. 2

Vla.

dim.

mp

mp

mp

mp

mp

More wine, bring wife! More wine, bring wife! I am the king! Bring out my

37

Pno. *sub. f*

A.

N. *sub. f*
 gold, wife. Bring out my jew'ls, wife. I am the king of Car -

Vln. 1 *sub. f*

Vln. 2 *sub. f*

Vla. *sub. f*

41

Pno. *cresc.* *ff*

A.

N. *ff*
 mell More wine, bring wife! More wine, bring wife! Where is my wife?

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

45

Pno. *mf*

A. *to Nabal*
Good

N. *mf*
Where is my wife?

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

51

Pno.

A. *to Abigail*
eve - ning, my lord. I've been serv - ing you.

N. *mf*
Where have you been my wife?

Vln. 1

Vln. 2

Vla.

56

Pno.

A.

N.

Vln. 1

Vln. 2

Vla.

I'm here for you now.

Why have you miss'd the feast? Have we run out of

62

Pno.

A.

N.

Vln. 1

Vln. 2

Vla.

No, my lord. I'm tir'd, my lord.

wine? Where have you been my wife? Why are you

68

Pno. *p* *cresc*

A. *p* *moves to bedroom*
 Good - night, my lord. Good - night.

N. *p*
 nev - er fun? Good - night, my wife.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

74

Pno. *f*

A. -

N. *f*
 Bring out more wine, wine mine! Bring out more

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

78

Pno.

A.

N.

wine, wine mine! Bring out sheep mine, all shear'd! Bring out lambs

Vln. 1

Vln. 2

Vla.

82

Pno.

A.

N.

mine, all shear'd! Bring out all gold, mine! Bring out all

Vln. 1

Vln. 2

Vla.

86

Pno. *ff*

A.

N. *ff*
 jew'ls, mine! I am the king of Car - mell More mine, bring wine!

Vln. 1

Vln. 2 *ff*

Vla. *ff*

90 *pause*

Pno. *mf*

A.

N. *mf*
 More mine, bring wine! King am I! Love my feast - ing time!

Vln. 1

Vln. 2 *mf*

Vla. *mf*

XIII. Lullaby

from *Abigail*

Krystal J. Grant

Sluggishly ♩ ~ 76

Flute

pp

moves from dining hall to bedroom *footstep* *footstep* *footstep* *footstep*

Nabal

con sordino

Violin I

pp

5

Fl.

p *cresc.*

footstep *footstep* *footstep* *footstep* *footstep* *footstep* *footstep*

N.

Vln. I

p

9

Fl.

mf

footstep *footstep* *footstep* *footstep* *in bedroom, beside Abigail*

N.

Vln. I

mf

XIV. What a Wife

from *Abigail*

Krystal J. Grant

A Grotesque Pas de Deux ♩ ~ 88

Piano *p*

Abigail *in bedroom, to Babal p*

Nabal

While you were feast - ing,

Pno.

A. *in bedroom, to Abigail p*

N. *3*

I sav'd your life. While you were drink - ing, a re - quest came.

What a won - der - ful wife! What an

Pno. *3 mp*

A. *mp*

N. *3 mp*

Pay - ment for ser - vice, you de - nied.

at - ten - tive wife! What a

12

Pno.

A.

N.

While you were boast - ing, a sword was drawn.

judge - men - tal wife! What a

15

Pno.

A.

N.

mf King Da - vid for - gave us: I gave him food

dis - hon - est wife!

18

Pno.

A.

N.

mf You are a treach - er - ous whore! *f* Who are you, steal - ing my bread?

22

Pno.

A.

N.

Who are you, steal - ing my meat? Who are you, who are you steal - ing

26

Pno.

A.

N.

my wine? Who are you? Treach - er - ous whore! Who are

mp *mf* *mf* *clutches chest*

No!

30

Pno.

A.

N.

Treach - er - ous You are a treach'

f *ff* *p* *clutches chest* *f* *clutches chest* *collapses*

No! No! No!

attacca

XV. The Day Nabal Died

from *Abigail*

Krystal J. Grant

Like a dirge ♩ ~ 63

Flute

Piano

Abigail

Double Bass

mp

p

mp

to audience
mp

con sordino

mp

x notehead = pluck string inside the piano

with pedal

On the first day my husband took ill. On the

Fl.

Pno.

A.

D. B.

sec-ond day my husband was ill. On the third day my husband was

Fl.

Pno.

A.

D. B.

ill. On the fourth day my husband was ill. On the

p

10

Fl. *p*

Pno. *p*

A. fifth day my hus - band was more ill. On the sixth day my hus - band was

D. B. *p*

13

Fl.

Pno.

A. *cresc.* more ill. on the sev-enth day my hus - band was most ill. On the

D. B. *cresc.*

16

Fl. *mf dim.*

Pno. *mp* *mf*

A. *mf dim.* eighth day my hus - band was most ill. On the ninth day my hus - band was

D. B. *mf dim.*

19

Fl. *p* **End of Act II**

Pno. *p*

A. *p* most ill. On the tenth day my hus - band died.

D. B. *p*

Act III.

XVI. A Season

from *Abigail*

Krystal J. Grant

Somewhat serene ♩ ~ 92

Violin 1

Violin 2

Viola

Cello

7

Vln. 1

Vln. 2

Vla.

Vc.

13

Vln. 1

Vln. 2

Vla.

Vc.

pp

p

mp

mf

p

mp

p poco a poco cresc.

p poco a poco cresc.

19

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

25

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

31

Vln. 1 *p* *mp* *f* *rit.* *a tempo* *pause*

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

Vla. *p* *mp* *f*

Vc. *p* *mp* *f*

XVII. This Man, This Woman

from *Abigail*

Krystal J. Grant

Wistfully ♩ ~ 72

A Clarinet

Piano *p* *cresc.*
with medium pedal

Abigail

David

Violin I *p* *cresc.*

Cello *p* *cresc.*

5

Cl.

Pno. *mf*

A. *in bedroom, to herself*
mf
I re - mem - ber this man.

D. *in fields, to himself*
mf
I re - mem - ber this wom-an.

Vln. I *mf*

Vlc. *mf*

9

Cl. *mp*

Pno. *mp*

A. *mp*
alternately to audience and to herself
 I re-mem - ber his eyes: Burn - ing in rage,

D.

Vln. 1 *mp*

Vlc. *mp*

13

Cl.

Pno.

A.
 Burn - ing, then soft-en-ing

D.

Vln. 1

Vlc.

16

Cl.

Pno.

A.

D.

Vln. 1

Vlc.

I re - mem - ber his arms: Thirst - ing for blood,

20

Cl.

Pno.

A.

D.

Vln. 1

Vlc.

Thirst - ing, then re - leas - ing

23

Cl. *f*

Pno.

A. I re-mem - ber his voice: Curs - sing my house, *f*

D.

Vln. 1

Vlc.

27

Cl.

Pno. *f* *mf*

A. Curs - ing, thirst - ing, burn - ing, then for - giv-ing

D.

Vln. 1 *f*

Vlc. *f*

31

Cl. *mf* *p*

Pno. *p*

A. *to herself* *p*
I re-mem - ber this man.

D. *to himself* *p*
I re-mem - ber this wom-an.

Vln. I *p* *at the frog*

Vlc. *p*

35 *leggiero*

Cl. *leggiero*

Pno.

A. *alternately to audience and to himself*

D. *alternately to audience and to himself*
She cried at my feet; I dream of her smile. I re - mem - ber this wom-an.

Vln. I *ord.* *V*

Vlc.

39

Cl.

Pno.

A.

D.

Vln. I

Vlc.

p

She serv'd for her house; I dream of her hand. I re -

mf *sub.p* *at the frog*

43

Cl.

Pno.

A.

D.

Vln. I

Vlc.

cresc.

mem - ber this wom - an She spoke of the Lord; I dream of her

ord. *mf* *sub.p* *at the frog* *cresc.*

47

Cl.

Pno.

A.

D. *mf*

Vln. 1 *mf* *ord.*

Vlc.

voice. I re - mem - ber this wom - an.

51

Cl.

Pno.

A. *mf* *to audience*

D. *mf* *to audience*

Vln. 1

Vlc.

I re - mem - ber his eyes: Burn - ing in

She cried at my feet; I dream of her

55

Cl.

Pno.

A.
rage, Burn - ing, burn - ing, then soft-en-ing.

D.
smile. I re - mem - ber this wom - an.

Vln. 1

Vlc.

58

Cl.

Pno.

A.
I re - mem - ber his arms: Thirst - ing for blood,

D.
She serv'd for her house; I dream of her hand. I re -

Vln. 1

Vlc.

62

Cl.

Pno.

A.

D.

Vln. 1

Vlc.

Thirst - ing, thirst - ing then re - leas - ing. I re - mem - ber his voice:
 mem - ber this wom - an. She spoke of the

66

Cl.

Pno.

A.

D.

Vln. 1

Vlc.

Curs - sing my house, Curs - ing, curs - ing then for -
 Lord; I dream of her voice. I re - mem - ber this wom - an.

69

Cl.

Pno.

A.

D.

Vln. I

Vlc.

f

dim.

f

dim.

f

dim.

f

dim.

giv-ing. I re - mem - ber this man.

I re - mem - ber this wom - an.

73

Cl.

Pno.

A.

D.

Vln. I

Vlc.

p

p

p

f

attacca

$\text{♩} \sim 92$

to herself *p*

I re - mem - ber.

to himself *p*

I re - mem - ber.

XVIII. Please Be My Bride

from *Abigail*

Krystal J. Grant

A Shy Serenade ♩ ~ 92

A Clarinet *mf* *p*
moves from fields to dining hall, to Abigail

David *p*
The Lord has

Violin 1 *pizz.* *mf* *p*

Violin 2 *pizz.* *mf* *p*

Viola

Cello *f* *p*

5 Cl. *mf* *p*

D. *mf* *p*
pour'd your eyes as He fills the lamp And re - fin'd

Vln. 1

Vln. 2

Vla.

Vc. *mf* *p*

8

Cl. *mf*

D. *mf*

Vln. 1

Vln. 2

Vla. *p*

Vc. *mf*

your eyes like oil. Your eyes o - ver - flow with light:

12

Cl. *mf*

D. *p*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mf*

Vc. *mf*

Pure and true, pure and true.

16

Cl. *pp* *p* *n*

D. *pp* *p* *sub. mf*

O may my eyes drink from your eyes! What

Vln. 1 *p*

Vln. 2 *p*

Vla. *pp*

Vc. *pp* *p*

20

Cl. *mf* *p*

D. *f* *mf* *p*

love for a fool! Would you wed a king? The Lord has

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

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

Vla. *p*

Vc. *f* *p*

24

Cl.

D. *mf* *p*
 wa - ter'd your hands as He drops the dew And re - plen -

Vln. 1

Vln. 2

Vla.

Vc. *mf* *p*

27

Cl.

D. *mf*
 nish'd your hands with show - ers. Your hands o - ver -

Vln. 1

Vln. 2

Vla. *p*

Vc. *mf*

30

Cl. *mf*

D. flow with life: Kind and true, kind

Vln. 1 *pizz.* *mp*

Vln. 2 *pizz.* *mp*

Vla. *mf*

Vc.

34

Cl. *pp* *p*

D. and true. O may my hands drink from your

Vln. 1 *p* *p*

Vln. 2 *p*

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

Vc. *pp* *p*

38

Cl. *mf*

D. *sub. mf* *f* *mf*
 hands! What love for a fool! Would you wed a king?

Vln. 1 *arco*

Vln. 2 *arco* *p*

Vla. *arco* *V*

Vc. *f*

42

Cl. *p*

D. *p* *mf*
 The Lord has paint - ed your lips as He blush - es the

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* *mf*

45

Cl. *mf*

D. *p* *mf*
 rose And steep'd your lips with sweet - ness.

Vln. 1

Vln. 2

Vla.

Vc. *p*

48

Cl.

D. *mf* *mp*
 Your lips o - ver - flow with de-light: Rich and true,

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

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

Vla. *mf*

Vc. *mf*

52

Cl. *pp* *p*

D. *p* *pp*
 rich and true. O may my lips

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *pp* *p*

Vc. *pp* *p*

56

Cl. *f*

D. *p* *sub. mf* *f*
 drink from your lips! I don't want a ser

Vln. 1 *arco* *mf*

Vln. 2 *arco* *mf*

Vla. *f*

Vc. *f*

59

Cl. *f* *rit.* *mp*

D. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf* *mp*

Vc. *mp*

vant: Please,

63 *a tempo* *attacca*

Cl. *p*

D. *nervously* *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* *f*

please be my bride!

XIX. David Sees

from *Abigail*

Krystal J. Grant

Breathlessly ♩ ~ 120

Piano
mp
with pedal

Abigail
mp
moves from bedroom to dining hall, looking upward
Ha-Shem, Da - vid sees

Violin 1
p *mf*

Violin 2

Viola

Cello
f *p*

Pno.

A.
who I am. Ha - Shem, Da - vid lis-tens to my heart.

Vln. 1

Vln. 2

Vla.

Vc.

10

Pno.

mp *f*

A.

mp *f*

Vln. 1

Vln. 2

Vla.

Vc.

f

on the border between bedroom and dining hall, to David

He ask'd me a ques - tion: Yes! I'll be your bride!

15

Pno.

mf

A.

Vln. 1

Vln. 2

Vla.

Vc.

mf

19

Pno. *mp poco a poco cresc.*

A.

Vln. 1 *mp poco a poco cresc.*

Vln. 2

Vla.

Vc. *mp poco a poco cresc.*

24 *attacca*

Pno. *f*

A.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

XX. Baruch

from *Abigail*

Krystal J. Grant

Maestoso ♩ ~ 76

Flute

A Clarinet

Piano

Abigail

David

Violin 1

Violin 2

Viola

Cello

Double Bass

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

bell-like throughout

pp

pp *mf*

pp

pp *mp*

10

Fl.

Cl.

Pno.

A.

D.

Vln.1

Vln.2

Vla.

Vc.

D. B.

Ba - ruch. Ba - ruch.

Ba - ruch, ba - ruch, ba - ruch. Ba - ruch.

mf

13

Fl.

Cl.

Pno.

A.
Ba - ruch, ba - ruch. Ba - ruch, ba - ruch.

D.
Ba - ruch.

Vln.1

Vln.2

Vla.

Vc.

D. B.

17

Fl.

Cl.

Pno.

A.

D.

Vln.1

Vln.2

Vla.

Vc.

D. B.

The musical score for page 123, measures 17-22, features the following instruments and parts:

- Flute (Fl.):** Rests throughout the measures.
- Clarinet (Cl.):** Active part with eighth and sixteenth notes, including slurs and ties.
- Piano (Pno.):** Active part with chords and single notes, marked with a piano (*p*) dynamic.
- Trumpet A (A.):** Rests throughout the measures.
- Trumpet D (D.):** Rests throughout the measures.
- Violin 1 (Vln.1):** Active part with eighth notes and slurs.
- Violin 2 (Vln.2):** Active part with eighth notes and slurs.
- Viola (Vla.):** Active part with eighth notes and slurs.
- Violoncello (Vc.):** Active part with eighth notes and slurs.
- Double Bass (D. B.):** Rests throughout the measures.

23

Fl.

Cl.

Pno.

A.

D.

Vln.1

Vln.2

Vla.

Vc.

D. B.

mf

mp

to audience
mp poco a poco cresc.

Ba - ruch ha - ba b'-shem A - do - nai. Ba - ruch ha -

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

p

28

Fl.

Cl.

Pno.

A.
ba b'shem A - do - nai. Ba - ruch ha - ba b'shem A - do - nai.

D.

Vln.1

Vln.2

Vla.

Ve.

D. B..

The musical score for page 28 consists of ten staves. The vocal line (A.) features the lyrics: "ba b'shem A - do - nai. Ba - ruch ha - ba b'shem A - do - nai." The instrumental parts include Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Cello (Ve.), and Double Bass (D. B.). The score is divided into four measures with time signatures of 6/8, 9/8, 9/8, and 3/4. Dynamic markings include *mf*, *f*, and *p*. The Piano part has a *f* marking in the second measure. The Cello and Double Bass parts have *p* markings in the second and fourth measures respectively. The Violin 1 and 2 parts have *f* markings in the second measure. The Viola part has *f* markings in the second and third measures. The Flute and Clarinet parts are mostly silent, with some notes in the Clarinet part in the fourth measure.

39

Fl.

Cl.

Pno.

A.

D.

Vln.1

Vln.2

Vla.

Vc.

D. B.

to herself
mf

Bless-ed is the Lord.

He is my strength; He is my shield. Bless-ed is the Lord, the Lord.

44

Fl.

Cl.

Pno.

A.
Bless-ed is the Lord. He is my strength; He is my shield. Bless-ed is the

D.
Bless-ed is the Lord. He is my strength; He is my shield. Bless-ed is the

Vln.1

Vln.2

Vla.

Vc.
poco a poco cresc.

D. B.

49

Fl.

Cl.

Pno. *leggiere*

A.
Lord. Bless-ed is the Lord. Bless-ed is the Lord. Bless-ed

D.
Lord. the Lord. Bless-ed is the Lord.

Vln.1

Vln.2

Vla.

Ve.

D. B.

53

Fl.

Cl.

Pno.

A.
is the Lord. He is my shield. Bless-ed is the Lord.

D.
He is my strength; He is my shield. Bless-ed is the Lord.

Vln.1
mp *mf*

Vln.2
mf

Vla.
mf

Ve.
mf

D. B.
mf

63

Fl. *mf*

Cl.

Pno.

A. *mp*
 ruch ha-ba b'-shem A - do - nai. Ba - ruch ha-ba b'-shem A - do -

D. *mp*
 Ba - ruch ha-ba b'-shem A - do -

Vln.1

Vln.2

Vla.

Ve.

D. B..

66

Fl. *f*

Cl. *f*

Pno. *f*

A. *f* *looking upward*
 nai. Ba - ruch a - tah A - do - nai. Ba - ruch, ba - ruch, a - tah

D. *f* *looking upward*
 nai. Ba - ruch ha - ba b' - shem A - do - nai. Ba - ruch ha - ba b' - shem A -

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vc. *f*

D. B. *f*

69

Fl.

Cl.

Pno.

A.
A - do-nai. Ba - ruch, ba - ruch a - tah A - do-nai. Ba - ruch *to audience*

D.
do - nai. Ba - ruch ha-ba b'shem A - do - nai. Ba - ruch *to audience*

Vln.1

Vln.2

Vla.

Vc.

D. B.

72

Fl.

Cl.

Pno.

A.
A - do-nai u - zi u - ma - gi - ni. Ba - ruch A - do-nai u - zi u - ma - gi - ni. Ba - ruch

D.
8 A - do-nai u - zi u - ma - gi - ni. Ba - ruch A - do-nai u - zi u - ma - gi - ni. Ba - ruch

Vln.1

Vln.2

Vla.

Vc.

D. B.

76

Fl.

Cl.

Pno.

A.

D.

Vln.1

Vln.2

Vla.

Ve.

D. B.

A - do - nai.

A - do - nai.

mf

mf

mf

mf

Detailed description of the musical score: The score is for measures 76-79. The key signature has one flat (B-flat) and the time signature is 4/4. The instruments are Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Alto (A.), Tenor (D.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Cello (Ve.), and Double Bass (D. B.). The vocal parts (A. and D.) have the lyrics 'A - do - nai.' in measure 76. The piano part has a dynamic marking of *mf* in measure 77. The violin parts (Vln.1 and Vln.2) also have *mf* markings. The flute part has a triplet in measure 77. The clarinet part is mostly silent. The viola and cello parts have *mf* markings. The double bass part has a triplet in measure 77.

80

Fl.

Cl.

Pno.

A.

D.

Vln.1

Vln.2

Vla.

Vc.

D.B.

mf

mp

84

Fl.

Cl.

Pno.

A.

D.

Vln.1

Vln.2

Vla.

Vc.

D. B.

mp

mf

Detailed description of the musical score: The score is for measures 84 to 88. The Flute part (Fl.) starts with a melodic line in measure 84, marked *mf*. The Clarinet (Cl.) part has a similar melodic line, marked *mp* in measure 84 and *mf* in measure 85. The Piano (Pno.) part features a complex texture with arpeggiated chords in the right hand and a more rhythmic bass line in the left hand, marked *mp* in measure 84 and *mf* in measure 85. The Violin 1 (Vln.1) part consists of sustained chords, marked *mp* in measure 84 and *mf* in measure 85. The Violin 2 (Vln.2) part has a melodic line with some grace notes, marked *mf* in measure 85. The Viola (Vla.) part consists of sustained chords, marked *mp* in measure 84 and *mf* in measure 85. The Violoncello (Vc.) part consists of sustained chords, marked *mp* in measure 84 and *mf* in measure 85. The Double Bass (D. B.) part consists of sustained chords, marked *mp* in measure 84 and *mf* in measure 85. The strings (A. and D.) are silent throughout the passage.