

The Raven: An Opera in One Act

---

A Thesis

presented to

the Faculty of the Graduate School

at the University of Missouri-Columbia

---

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

---

by

ANNA KRAUSE

Dr. W. Thomas McKenney, Thesis Supervisor

MAY 2011

The undersigned, appointed by the dean of the Graduate School, have examined the [thesis or dissertation] entitled

THE RAVEN  
AN OPERA IN ONE ACT

presented by Anna Krause,

a candidate for the degree of master of music,

and hereby certify that, in their opinion, it is worthy of acceptance.

Dr. W. Thomas McKenney
Dr. Stefan Freund
Dr. Neil Minturn
Dr. Richard Pellegrin
Dr. W. Arthur Mehrhoff

## ACKNOWLEDGEMENTS

I would like to acknowledge Dr. McKenney, my thesis supervisor, for his guidance and support during the writing of this opera and throughout my academic career at the University of Missouri.

## TABLE OF CONTENTS

Acknowledgements	ii
Table of Contents	iii
The Raven	1
Notes to the Performer	2
Score	3
1. Overture	3
2. "Once upon a midnight..."	7
3. "Ah, distinctly I remember..."	18
4. "And the silken sad uncertain rustling..."	22
5. "Deep into that darkness peering..."	28
6. "Back into the chamber turning..."	33
7. "This I sat engaged in guessing..."	48
8. "By that heaven..."	58
9. "Quoth the Raven..."	61

# The Raven

*An Opera in One Act*

Anna Krause

Text by Edgar Allan Poe

In a dim room, with only a weak fire keeping out the cold December wind, a poor student sits alone, slowly, painfully working himself into a frenzy of grief over the loss of his young wife, Lenore.

This is the image in my mind when I read Edgar Allan Poe's masterpiece, "The Raven." Such an elegantly dramatic image, told in such vivid, musical language, seems made to be an opera, and yet in all my research I could not find evidence that anyone had adapted it in such a way before. Setting this iconic American text as an opera is something I have dreamed of doing for years.

This is the story of a man's descent into madness over the course of a single evening. The rapidity with which he loses his mind indicates that his beloved Lenore can't have been gone long—perhaps a few weeks, or a couple of months at most. The funeral is past; his friends have stopped bringing him dinner. He realizes that a whole day has passed, and he hasn't cried for her. Her memory has already begun to fade. Her death was devastating, but this new loss, this sense of increasing distance between the man and Lenore, is unbearable.

A Raven appears at his window. She has learned to mimic the word "nevermore," perhaps from a previous owner, and she repeats this word when the man lets her into his room. At first he is glad for the company, but his thoughts return to the absent Lenore, and the Raven's single word begins to take on a new meaning. Is she taunting him? He grasps desperately at his memory of Lenore for comfort, but the Raven repeats her one word persistently until he is certain that she is tormenting him. He feels the Raven separating him from Lenore, pushing her farther and farther away. He hopes briefly for peace and reunion with Lenore after his own death, but in the end the Raven's relentless jeer is too much for him to bear.

Instrumentation: Soprano, mezzo-soprano, bass, flute, clarinet in Bb, violin, cello, percussion (chimes, vibraphone, and marimba), and piano.

Duration: about 35 minutes

Unless a tempo change is indicated, ♩ = ♩

1. Overture
2. Once upon a midnight...
3. Ah, distinctly I remember...
4. And the silken sad uncertain rustling...
5. Deep into that darkness peering...
6. Back into the chamber turning...
7. This I sat engaged in guessing...
8. By that Heaven...
9. Quoth the Raven...

# 1. Overture

Edgar Allan Poe

Anna Krause

1  $\text{♩} = 76$

Flute

Clarinet in B $\flat$

Violin

Cello

Chimes

Piano

**A**

14

Fl.

B $\flat$  Cl.

Vln.

Vlc.

Ch.

Pno.

22

B 3+3+3+2+2

Fl.

B♭ Cl.

Vln.

Vlc.

Ch.

Pno.

27

C

Fl.

B♭ Cl.

Vln.

Vlc.

Ch.

Pno.



D

Musical score for measures 35-42. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Vibraphone (Vib.), and Piano (Pno.).

- Fl.:** Starts at measure 35 with a melodic line. Dynamics: *mf* (measures 35-36), *pp* (measures 37-38), *f* (measure 42).
- B♭ Cl.:** Starts at measure 35 with a melodic line. Dynamics: *mf* (measures 35-36), *pp* (measures 37-38).
- Vln.:** Starts at measure 35 with a melodic line. Dynamics: *mf* (measures 35-36), *pp* (measures 37-38).
- Vlc.:** Starts at measure 35 with a melodic line. Dynamics: *mf* (measures 35-36), *pp* (measures 37-38), *f* (measure 42).
- Vib.:** Starts at measure 35 with a melodic line. Dynamics: *mp* (measures 35-36), *pp* (measures 37-38).
- Pno.:** Starts at measure 35 with a melodic line. Dynamics: *f* (measure 42).

Measure numbers 35, 36, 37, 38, 39, 40, 41, 42 are indicated. Time signatures 2/4, 6/8, and 4/4 are used. A box labeled 'D' is present above measure 42.

Musical score for measures 43-50. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Maracas (Mrb.), Vibraphone (Vib.), and Piano (Pno.).

- Fl.:** Starts at measure 43 with a melodic line. Dynamics: *f* (measures 43-44), *mp* (measures 45-46).
- B♭ Cl.:** Starts at measure 43 with a melodic line. Dynamics: *mf* (measures 43-44), *f* (measures 45-46).
- Vln.:** Starts at measure 43 with a melodic line. Dynamics: *mf* (measures 43-44), *f* (measures 45-46).
- Vlc.:** Starts at measure 43 with a melodic line. Dynamics: *ff* (measures 43-44).
- Mrb.:** Starts at measure 43 with a melodic line. Dynamics: *f* (measures 43-44).
- Vib.:** Starts at measure 43 with a melodic line. Dynamics: *p* (measures 45-46), *mp* (measures 47-48).
- Pno.:** Starts at measure 43 with a melodic line. Dynamics: *p* (measures 43-44).

Measure numbers 43, 44, 45, 46, 47, 48, 49, 50 are indicated. Time signatures 2/4, 6/8, and 4/4 are used. A box labeled 'D' is present above measure 42 from the previous system.

E

Musical score for measures 49-53 of the 1. Overture. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Vibraphone (Vib.), Chimes (Ch.), and Piano (Pno.).

Measure 49: Flute (Fl.) has a dynamic of *mf*. B♭ Clarinet (B♭ Cl.) has a dynamic of *mp*. Violin (Vln.) has a dynamic of *pp*. Viola (Vlc.) has a dynamic of *mp*. Vibraphone (Vib.) has a dynamic of *mf*. Chimes (Ch.) and Piano (Pno.) are silent.

Measure 50: Flute (Fl.) has a dynamic of *f*. B♭ Clarinet (B♭ Cl.) has a dynamic of *f*. Violin (Vln.) has a dynamic of *mf*. Viola (Vlc.) has a dynamic of *mf*. Vibraphone (Vib.) has a dynamic of *f*. Chimes (Ch.) and Piano (Pno.) are silent.

Measure 51: Flute (Fl.) has a dynamic of *f*. B♭ Clarinet (B♭ Cl.) has a dynamic of *f*. Violin (Vln.) has a dynamic of *f*. Viola (Vlc.) has a dynamic of *f*. Vibraphone (Vib.) has a dynamic of *ff*. Chimes (Ch.) and Piano (Pno.) are silent.

Measure 52: Flute (Fl.) has a dynamic of *f*. B♭ Clarinet (B♭ Cl.) has a dynamic of *f*. Violin (Vln.) has a dynamic of *f*. Viola (Vlc.) has a dynamic of *f*. Vibraphone (Vib.) has a dynamic of *f*. Chimes (Ch.) has a dynamic of *mp*. Piano (Pno.) has a dynamic of *mp*.

Measure 53: Flute (Fl.) has a dynamic of *f*. B♭ Clarinet (B♭ Cl.) has a dynamic of *f*. Violin (Vln.) has a dynamic of *f*. Viola (Vlc.) has a dynamic of *f*. Vibraphone (Vib.) has a dynamic of *f*. Chimes (Ch.) has a dynamic of *f*. Piano (Pno.) has a dynamic of *f*.

## 2. Once upon a midnight

G.P.

A

$\text{♩} = 60$

2+2+3

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

- Raven:** Treble clef, 2/4 time signature. Rests throughout.
- Lenore:** Treble clef, 2/4 time signature. Starts with *tempo rubato* and *p*. Lyrics: "Once up - on a mid - night,". Ends with a fermata.
- Narrator:** Bass clef, 2/4 time signature. Rests throughout.
- Flute:** Treble clef, 2/4 time signature. Rests throughout.
- Clarinet in B:** Treble clef, 2/4 time signature. Rests until the 7/8 measure, then plays a melodic line starting with *f*.
- Violin:** Treble clef, 2/4 time signature. Rests throughout.
- Cello:** Bass clef, 2/4 time signature. Rests until the 7/8 measure, then plays a melodic line starting with *f*.
- Marimba:** Treble and Bass clefs, 2/4 time signature. Rests until the 7/8 measure, then plays a rhythmic pattern starting with *f*.
- Piano:** Treble and Bass clefs, 2/4 time signature. Rests until the 7/8 measure, then plays a melodic line starting with *f*. The bass line includes a fermata and a *rit.* marking.

Tempo markings include *tempo rubato* for the vocal part and *f* (forte) for the instrumental parts. The score includes a rehearsal mark 'A' and a 'G.P.' (Grave Part) marking. The time signature changes from 2/4 to 7/8 at the beginning of the 7/8 measure.

B

6

R

L

N

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

6

B

This musical score page contains the following elements:

- Section Header:** A box containing the letter 'B' is centered at the top of the page.
- Measure Number:** A '6' is placed above the first staff of the woodwind section.
- Instrument Staves:** The score includes staves for:
  - Flute (Fl.)
  - B♭ Clarinet (B♭ Cl.)
  - Violin (Vln.)
  - Violoncello (Vc.)
  - Musical Keyboard (Mrb.)
  - Piano (Pno.)
- Dynamic Markings:** Various dynamics are indicated throughout the score, including *f* (forte), *p* (piano), *mp* (mezzo-piano), and *subito p* (suddenly piano).
- Section Marker:** A second box containing the letter 'B' is centered above the piano staff.
- Measure Number:** A second '6' is placed above the first staff of the piano section.

C

11

R  
L  
N  
Fl.  
B $\flat$  Cl.  
Vln.  
Vc.  
Mrb.  
Pno.

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

Once upon a mid - night,  
*niente*  
*niente*  
*niente*  
*niente*  
*niente*

C

16 *p* *p* *mf*  
R Once up - on a mid - night, Once up - on a mid - night drear - y,  
L Once up - on a mid - night, Once up - on a mid - night drear - y,  
N Once up - on a mid - night, Once up - on a mid - night drear - y,  
Fl. *p* *p*  
B♭ Cl. *p*  
Vln. *p* *mf*  
Vc. *mf*  
Mrb. *mf*  
Pno. 16 *mf*

Detailed description: This page of a musical score contains the vocal and instrumental parts for the second movement, 'Once upon a midnight'. It features three vocal staves (R, L, N) with lyrics: 'Once up - on a mid - night, Once up - on a mid - night drear - y,'. The instrumental parts include Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mrb.), and Piano (Pno.). The score is marked with dynamics such as *p* (piano) and *mf* (mezzo-forte). The tempo is indicated as 16. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The piano part includes a double bar line at the end of the page with the number 8 below it.

21 D E

R  
L  
N *mf*  
Once-up-on a mid - night  
Fl. *p* *mf* *mf* *p*  
B♭ Cl. *p* *mf* *pp*  
Vln. *p* *mf* *p* *mf*  
Vc. *p* *mf* *p* *mf*  
Mrb. *p* *pp*  
Pno. D E *p* *mf* *p* *mf* *pp*

Detailed description: This page of a musical score is for the second movement, 'Once upon a midnight'. It features a vocal line and an orchestral accompaniment. The score is divided into two systems. The first system includes staves for Recorder (R), Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Maracas (Mrb.). The second system includes staves for Piano (Pno.) and continues the vocal line. The vocal line begins with the lyrics 'Once-up-on a mid - night' and is marked with a mezzo-forte (*mf*) dynamic. The orchestral accompaniment includes various instruments with dynamic markings such as piano (*p*), mezzo-forte (*mf*), and pianissimo (*pp*). The score is marked with rehearsal points 'D' and 'E' in boxes. The tempo is indicated as quarter note = ♩. The time signature changes from 6/8 to 2/4, then 4/4, and finally 3/8.

29

R

L

N  
drear - y, — while I pond-ered, weak and wear - y, — *f* Ov - er man-y a quaint and

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

**F**



33

R

L

N  
cur - ious vol - ume of forgot - ten - lore, *niente*

Fl.  
*pp* *mf*

B♭ Cl.  
*pp* *mf*

Vln.  
*pp* *mf p*

Vc.  
*pp* *mf p*

Mrb.  
*pp* *mf*

Pno.  
*pp* *mf* *mf*

**G**

39

R. *p* sud - den - ly there came a *f* tap - ping,

L.

N. *p* While I nod - ded, near - ly *mf* nap - ping, *f* sud - den - ly there came a tapping,

Fl. *f*

B♭ Cl. *mf p* *p* *f*

Vln. *mf*

Vc. *f* *p*

Mrb. *p* *f*

**G**

39

Pno. *p* *f*

44

R. *f* rap-ping, *p* **H** as of some one gent - ly *f* **2+3** rap - ping,

L.

N. *mf* As of someone gent - ly *p* rap - ping, as of some one gent - ly *f* rap - ping,

Fl. *pp* *p* *f*

B♭ Cl. *pp* *p* *f*

Vln. *f* *p*

Vc. *f* *p* *f*

Mrb. *p*

Pno. *p* *f*

44

**H** **2+3**

48

R rap-ping, rap - ping at my cham - ber door. *ff* I 3+2

L

N rap-ping, rap - ping at my cham - ber door. *ff* *pp* "Tis some vis-i-tor," I mut-tered,

Fl. *ff* *pp*

B♭ Cl. *ff* *pp*

Vln. *f* *ff*

Vc. *ff*

Mrb. *f* *ff*

Pno. *ff* *pp* I 3+2

53

R. *pp* Noth-ing more.

L.

N. "tap - ping at my cham - ber door— On - ly this, and noth - ing more."

Fl.

B♭ Cl.

Vln. *p*

Vc. *p*

Mrb. *p*

Pno. *p*

J 3+2

## 3. Ah, distinctly I remember

*♩* = 50

Lenore

Narrator

Vain - ly I had sought to bor - row From my books sur - cease of sor -

Flute

*p*

Clarinet in B $\flat$

*p*

Violin I

Cello

*p*

Chimes

Piano

*♩* = 50

5

**A** *pp* **B** *p*

L Len - - ore, Len - ore - sor - row for the

N row - sor-row for the lost Len - - - ore - niente

Fl. niente *p*

B $\flat$  Cl. niente *pp*

Vln. I *p*

Vc. *p*

Ch. *p*

5 **A** *pp* **B** *>*

Pno. *pp* *>* *>* *>* *>*

Rec. \*

3. Ah, distinctly I remember

13 *mf* **C** niente *mp* **D** *mf*

L lost Len - ore - For the rare, for the rare and ra-diant maid - en

N

Fl. *mf* *mp*

B♭ Cl. *mp* *mp*

Vln. I *mf*

Vc. *mf* *mp* *f*

Ch.

Pno. **C** *p* *f* **D**

*ff* \*

20 *f* niente **E** *mf*

L whom the an - gels name Len - ore - vain - ly I had

N

Fl. *f* *p*

B♭ Cl. *f* *p*

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

Vc. *p*

Ch.

Pno. **E** *f*

26

L *ff* *p*  
sought to bor-row From my books sur - cease of sor - row—

N

Fl. *f*

B♭ Cl. *f* *p*

Vln. 1 *f* *pp*

Vc. *f* *subito p* *f* *ff* *p*

Ch. *ppp* *p* *mp*

Pno.

31

L *p* *mp* *pp* *p*  
sor - row — for the lost Len - ore— Forthe rare, — forthe rare and ra-diant

N

Fl. *p* *pp*

B♭ Cl.

Vln. 1 *p*

Vc. *p*

Ch. *mp*

Pno. *pp* *pp*

20



3. Ah, distinctly I remember

39 **G**

L  
N

maid - en whom the an - - - gels name Len - - -

Fl.  
B♭ Cl.  
Vln. 1  
Vc.

*f*  
*pp* *f*  
*p* *f*  
*p* *f*

Ch.  
Pno.

**G**  
*mf*  
*f*

\*

43 **H**

L  
N

ore—

Fl.  
B♭ Cl.  
Vln. 1  
Vc.  
Ch.  
Pno.

*f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*

**H**  
*p* *f*

agitato ♩ = 100

### 4. And the silken sad uncertain rustling

Raven  
Lenore  
Narrator  
Flute  
Clarinet in B $\flat$   
Violin I  
Cello  
Piano

*f* And the silk - en  
*f* And the silk - en sad un - cer - tain  
*f* And the silk - en sad un - cer - tain  
*f*  
*f*  
*f*

R  
L  
N  
Fl.  
B $\flat$  Cl.  
Vln. I  
Vc.  
Pno.

8  
sad un - cer - tain rus - tling of each pur - ple cur - tain  
rus - tling of each pur - ple cur - tain Thrilled me -  
rus - tling of each pur - ple cur - tain Thrilled me - filled me  
*f*  
8  
A

4. And the silken sad uncertain rustling

23  
14

R Thrilled me— filled me with fan-tas-tic ter-rors nev-er felt be-fore;

L filled me with fan-tas-tic ter-rors nev-er felt be-fore;

N with fan-tas-tic ter-rors nev-er felt be-fore;

Fl.

B♭ Cl.

Vln. 1

Vc.

Pno.

21

R

L Still, still, beat-ing of my heart,

N So that now, to still the beat-ing of my heart, I stood re-peat-ing

Fl.

B♭ Cl.

Vln. 1

Vc.

Pno.

*p*

29

R

L

N  
*p*  
 "'Tis some vis - i - tor en - treat - ing en - trance at my cham - ber door—

Fl.

B♭ Cl.  
*p*

Vln. 1  
*f*

Vc.  
*f*

Pno.  
 29 C

38

R

L

N  
*p*  
 Some late vis - i - tor en - treat - ing en - trance at my cham - ber door—

Fl.

B♭ Cl.  
*p*

Vln. 1  
*f*

Vc.  
*p*

Pno.  
 38

4. And the silken sad uncertain rustling

25  
46

*pp* **D**

R  
L  
N  
Fl.  
B♭ Cl.  
Vln. I  
Vc.  
Pno.

Noth-ing more.

This it is, and noth-ing more.” Pres - ent - ly my soul grew strong - er;

*f*

*f*

*f*

*f*

**D**

55

**E**

R  
L  
N  
Fl.  
B♭ Cl.  
Vln. I  
Vc.  
Pno.

hes - i - tat - ing then no long - er, “Sir,” said I, “or Mad-am, tru - ly

*mf*

*f*

**E**

64

R

L

N

Fl.

B $\flat$  Cl.

Vln. I

Vc.

Pno.

*mp*

Still, still,

your for - give - ness I im - plore; But the fact is I was napping

*f*

*p*

73

R

L

N

Fl.

B $\flat$  Cl.

Vln. I

Vc.

Pno.

*p*

beat - ing heart,

and so gent - ly you came rap - ping, And so faint - ly you came tap - ping,

*f*

*p*

*f*

*p*

G

4. And the silken sad uncertain rustling

27  
81

R  
L  
N  
Fl.  
B♭ Cl.  
Vln. I  
Vc.  
Pno.

tap-ping at my cham-ber door— That I scarce was sure I heard you,"—

*p*  
*f*  
*f*  
*p*

Detailed description: This block contains the first system of the musical score, covering measures 27 to 81. It features a vocal line (N) with lyrics and a piano accompaniment (Pno.) with various instruments (R, L, Fl., B♭ Cl., Vln. I, Vc.). The vocal line includes the lyrics 'tap-ping at my cham-ber door— That I scarce was sure I heard you,"—'. The piano part includes dynamic markings such as *p* and *f*. The score is written in 3/4 time with a key signature of one flat. Measure numbers 27 and 81 are indicated at the top left.

89

R  
L  
N  
Fl.  
B♭ Cl.  
Vln. I  
Vc.  
Pno.

Noth-ing more.  
here I o - pened wide the door— Dark-ness there, and noth-ing more.

*pp*  
*p*  
*f*  
*f*

Detailed description: This block contains the second system of the musical score, covering measures 89 to 100. It features a vocal line (N) with lyrics and a piano accompaniment (Pno.) with various instruments (R, L, Fl., B♭ Cl., Vln. I, Vc.). The vocal line includes the lyrics 'Noth-ing more.' and 'here I o - pened wide the door— Dark-ness there, and noth-ing more.'. The piano part includes dynamic markings such as *pp*, *p*, and *f*. The score is written in 3/4 time with a key signature of one flat. Measure number 89 is indicated at the top left.

### 5. Deep into that darkness peering

$\text{♩} = 60$

3+3+3+2+2

Lenore

Narrator *mp*  
Deep in - to that dark - ness peer - ing, —

Flute *p*

Clarinet in B $\flat$  *p*

Violin *pp*

Cello *pp*

Vibraphone bowed & l.v. *p*

Piano  $\text{♩} = 60$  *p*

3+3+3+2+2

4

A

L

N *f*  
long I stood there won - der - ing, fear - ing, —

Fl. *f*

B $\flat$  Cl. *f*

Vln. *f*

Vc. *f*

Vib. *f*

Pno. *f*

4

A



6

L

N *mp* Doubt-ing, dream-ing dreams no mor - tals ev - er dared to dream be - fore; *f*

Fl. *p*

B $\flat$  Cl. *p*

Vln. *p*

Vc. *p*

Vib. *p*

Pno. *f* *p* *p*

9 [B]

L *mf* But the si - lence was un - bro - ken, *p*

N

Fl. *p* *mf* *p*

B $\flat$  Cl. *p* *mf* *p*

Vln. *p*

Vc. *p*

Vib. *p*

Pno. *p* *p*

5. Deep into that darkness peering

12 *p* C *mf*

L and the still - ness gave no to - ken, — And<sup>2</sup> the on - ly word — there

N

Fl. *p*

B♭ Cl. *p*

Vln. *mf* senza vib. *p*

Vc. *pp* senza vib.

Vib.

Pno. *mf* C *p*

---

15 D

L spo - ken was the whis - pered word, “Len - ore? — Len - ore?”

N *p* “Len - ore?”

Fl. *p*

B♭ Cl. *p*

Vln. ord. *p*

Vc. ord. *p*

Vib. *p*

Pno. D



5. Deep into that darkness peering

23

L  
mur - mured back the word, "Len - - - ore! Len - ore!"

N

Fl.  
*mf*

B $\flat$  Cl.  
*mf* *p*

Vln.  
*mf* *p*

Vc.  
*mf* *p*

Vib.  
*mf*

Pno.  
*mf* *p*

27 [F] *f*

L  
Mere - ly this, and noth - ing more.

N  
Mere - ly this, and noth - ing more.

Fl.  
*f* *ppp*

B $\flat$  Cl.  
*f* *ppp*

Vln.  
*f* *ppp*

Vc.  
*f* *f*

Vib.  
*ppp*

Pno.  
*f* *ppp*

## 6. Back into the chamber turning

Raven

Narrator

Flute

Clarinet in B $\flat$

Violin

Cello

Marimba

Piano

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

Back in - to the cham - ber turn - ing, —

*ll* **A**

R

N

Fl.

B $\flat$  Cl.

Vln.

Vc.

Mrb.

*ll* **A**

Pno.

*f*

*f*

*f*

*p*

*p*

all my soul — with - in me burn - ing,

34

24 *f*

R Soon a-gain I heard a tap - ping

N Soon a-gain I heard a tap - ping some - what loud - er than

Fl. *f*

B♭ Cl. *f*

Vln. *p*

Vc. *p*

Mrb. *p* *f*

Pno. 24

31 **B** *p*

R Sure - ly, — sure - ly, sure - ly, sure - ly

N be - fore. “Sure - ly, Surely,” said I, “sure-ly that is some-thing at

Fl.

B♭ Cl. *ppp* *f*

Vln. *f* *p* *f* *p*

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

Mrb. *p*

Pno. 31 **B** *p*

Detailed description of the musical score: The score is for a chamber ensemble and includes vocal parts. It is divided into two systems. The first system starts at measure 24. The vocal parts (R and N) sing 'Soon a-gain I heard a tap - ping'. The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.), all marked with a forte (f) dynamic. The Piano (Pno.) and Maracas (Mrb.) are marked with piano (p). The second system starts at measure 31, marked with a boxed 'B'. The vocal parts sing 'Sure - ly, — sure - ly, sure - ly, sure - ly' and 'be - fore. "Sure - ly, Surely," said I, "sure-ly that is some-thing at'. The instrumental parts continue with various dynamics, including ppp and f. The Piano part has a dynamic change from p to f.

39

R

N  
my win - dow lat - tice; Let - me see, then, what there - at is,

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

39

47

R

N  
and this mys - - ter - y ex -

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

47

C

C

Detailed description of the musical score: This page contains two systems of a musical score. The first system covers measures 39 to 46, and the second system covers measures 47 to 54. The score is for a chamber ensemble including a soprano (N), flute (Fl.), B-flat clarinet (B♭ Cl.), violin (Vln.), viola (Vc.), maracas (Mrb.), and piano (Pno.). The soprano part has lyrics: 'my window lattice; Let me see, then, what there at is,' and 'and this mystery ex-'. The piano part features dynamic markings such as *f*, *p*, *mf*, and *pp*. There are two 'C' time signature changes, one at measure 47 and another at measure 54. The score includes various musical notations like slurs, accents, and dynamic markings.







38

98 G

R of the saint - ly

N man - y a flirt and flut - ter, In there stepped a state - ly ra - ven

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

B♭ Cl. *pp* *pp* *mf* *p*

Vln. *p* *mf* *p*

Vc. *p* *pp* *mf*

Mrb. *pp* *p* *mf*

Pno. G

108 *f* H *mf*

R days of yore; Not the least o - bei - sance made she; not a

N

Fl. *f* *mf*

B♭ Cl. *f* *mf*

Vln. *f* *mf*

Vc. *f*

Mrb. *mf*

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

6. Back into the chamber turning

116

R *f* **I**

mo - ment stopped or stayed she; But, \_\_\_ with mien of lord or \_\_\_ la - dy,

N

Fl.

B $\flat$  Cl.

Vln.

Vc. *mp* *f*

Mrb.

Pno. *pp*

116 **I**

R *mf* **J**

perched a - bove the cham - ber door — Perched up - on a bust of \_\_\_ Pal - las just a -

N

Fl.

B $\flat$  Cl.

Vln. *mp*

Vc. *mp*

Mrb.

Pno. **J**

123 **J**

Detailed description of the musical score: The score is for a vocal ensemble and orchestra. It is divided into three systems. The first system (measures 116-122) features a vocal line (R) with lyrics 'mo - ment stopped or stayed she; But, \_\_\_ with mien of lord or \_\_\_ la - dy,'. The vocal line starts with a forte (f) dynamic and a first ending bracket (I). The orchestra includes Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mrb.), and Piano (Pno.). The piano part has a piano-piano (pp) dynamic. The second system (measures 123-129) features a vocal line (R) with lyrics 'perched a - bove the cham - ber door — Perched up - on a bust of \_\_\_ Pal - las just a -'. The vocal line starts with a mezzo-forte (mf) dynamic and a first ending bracket (J). The orchestra includes Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mrb.), and Piano (Pno.). The violin and viola parts have a mezzo-piano (mp) dynamic. The piano part has a first ending bracket (J). The third system (measures 130-136) features a piano part (Pno.) with a first ending bracket (J). The tempo and meter change from 3/4 to 4/4 at measure 123.

6. Back into the chamber turning

40

132

K

*p*

R  
bove my cham - ber door— Perched, and sat, and noth - - - ing more.

N

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

132

K

Pno.

139

*p*

*f*

R  
Then this eb - on - y bird be - guil - ing your sad - fan - cy

N

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

145 L

R in - to\_ smil - ing, By the grave and stern de - co - rum of the coun - te - nance it

N

Fl.

B♭ Cl. *f*

Vln. *f*

Vc. *f*

Mrb.

Pno. *f*

145 L

R

N

Fl. *mp* *p* *f*

B♭ Cl. *p* *f*

Vln. *p* *f*

Vc. *p* *f*

Mrb. *f* *p*

Pno. *p*

154 M

R wore,

N

Fl. *mp* *p* *f*

B♭ Cl. *p* *f*

Vln. *p* *f*

Vc. *p* *f*

Mrb. *f* *p*

Pno. *p*

154 M

Pno. *p*

The image shows a page of a musical score for a chamber ensemble. It consists of ten staves: vocal parts (R and N), Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Mallets (Mrb.), and Piano (Pno.). The score is divided into three systems. The first system (measures 145-153) features vocal lines with lyrics and instrumental accompaniment. A dynamic marking of *f* (forte) is present. A rehearsal mark 'L' is placed above measure 145. The second system (measures 154-162) continues the vocal and instrumental parts. Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *f* (forte). A rehearsal mark 'M' is placed above measure 154. The third system (measures 163-171) shows the continuation of the piano accompaniment with a *p* (piano) dynamic marking and another rehearsal mark 'M' above measure 163. The time signature is 3/4.

42

163 N

R

N *p* ————— *mf*  
 “Though thy crest be shorn and shav - en, thou,” I said, “art sure ———

Fl.

B♭ Cl. *p*

Vln. *f* ————— *p* ————— *mf*

Vc. *f* ————— *p*

Mrb.

Pno. *p* ————— *mf*

172

R

N *f* ————— *p*  
 — no craven, Ghast - ly grim ——— and an - cient ra - - - ven

Fl.

B♭ Cl. *p*

Vln. *f* ————— *p*

Vc. *f* ————— *p*

Mrb.

Pno. *f* ————— *p*

O  
183

R

N  
wan - d'ring from the Night-ly shore— Tell me, tell me, tell me what thy lord - ly

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

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

183

O

Pno.

*p*

194

P

R

N  
name is, tell me, tell me what thy lord-ly name is on the Night's \_\_\_\_\_ Plu -

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

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

194

P

Pno.

*f*

6. Back into the chamber turning

44

204

Q

*ff*

R  
N  
Fl.  
B♭ Cl.  
Vln.  
Vc.  
Mrb.  
Pno.

Quoth the Ra - - ven, "Nev - er - more."  
to - - - nian shore!" —

215

R

*mf*

R  
N  
Fl.  
B♭ Cl.  
Vln.  
Vc.  
Mrb.  
Pno.

Much I mar - velled this un - gain - ly fowl to hear dis - -

215

R

*p*

*f*





6. Back into the chamber turning

46

242

R  
hu - man be - ing ev - er yet was blest with see - ing bird a - bove his cham - ber door—

N

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*f*

242

R T  
— Bird or beast up - on the sculp - tured bust a - bove his cham - ber door, —

N

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

*f*

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

253 U

R  
N  
Fl.  
B♭ Cl.  
Vln.  
Vc.  
Mrb.  
Pno.

*pp* *ff* *pp* *ff* *pp* *ff* *ff*

258 U

R  
N  
Fl.  
B♭ Cl.  
Vln.  
Vc.  
Mrb.  
Pno.

*f* *p* *p*

With such name as Nev - er - more.

♩. = 40

### 7. This I sat engaged in guessing

Raven

Narrator *p*  
This I sat engaged in guess-ing, but no syl-la-ble ex-press-ing

Flute *p*

Clarinet in Bb *p* *pp*

Violin *con sordino* *p*

Cello *con sordino* *p*

Vibraphone *p*

Chimes

Piano *p*

8 *mf* **A**

N *mf*  
To the fowl whose fier-y eyes now burned in-to my bos-om's core;—

Fl.

Bb Cl. *p*

Vln. *ord.*

Vc. *mf* *p* *p*

Vib. *pp*

8 **A**

Pno. *mp* *mf*

49

15 B (♩ = 80)

Musical score for measures 15-22. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 80. A boxed letter 'B' is placed above measure 15. The Violin part features an 'ord.' (ordine) marking and dynamic markings of *p* and *mp*. The Viola part starts with a dynamic marking of *mf*. The Piano part is mostly silent.

C

23

Musical score for measures 23-30. The score includes staves for N (Narrator), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. A boxed letter 'C' is placed above measure 23. The Narrator part has the lyrics: "This and more I sat di-vin-ing, with my head at ease re -". The Violin part has dynamic markings of *pp* and *p*. The Viola part has dynamic markings of *ff* and *mp*. The Piano part has dynamic markings of *f* and *p*.

27

N  
clin - ing On the cush - ion's vel - vet lin - ing that the lamp - light gloat - ed o'er, But whose

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

*f* *pp* *f* *pp* *f* *pp*

30

N  
vel - vet vio - let lin - ing with the lamp - light gloat - ing o'er, She shall press, ah, nev - er -

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

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

7. This I sat engaged in guessing

51

Musical score for measures 36-42. The score includes vocal lines for Soprano (R), Alto (N), and Tenor (Fl.), and instrumental parts for B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Measure 36: Soprano (R) begins with a rest, then enters with the lyrics "Then me-thought the air grew dens-er, per-fumed from". The music is marked *mp*. A dynamic marking *p* is present in the Alto (N) part. A box containing the letter "D" is placed above the Soprano line.

Measures 37-42: The vocal lines continue with the lyrics "more!". The instrumental parts provide accompaniment. The Soprano (R) part has a dynamic marking *p* in measure 42. A box containing the letter "D" is placed above the Soprano line in measure 42.

Musical score for measures 43-49. The score includes vocal lines for Soprano (R), Alto (Fl.), and Tenor (B♭ Cl.), and instrumental parts for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Measure 43: Soprano (R) begins with the lyrics "an un-seen cen-ser Swung by ser - - - a-phim whose foot-falls tin-kled on the tuft-ed". The music is marked *f*. A box containing the letter "E" is placed above the Soprano line.

Measures 44-49: The vocal lines continue with the lyrics. The instrumental parts provide accompaniment. The Soprano (R) part has a dynamic marking *p* in measure 49. A box containing the letter "E" is placed above the Soprano line in measure 49.

49 F

R floor. —

N *p* *f*  
“Wretch, — thy God hath lent thee —

Fl.

B♭ Cl. *f*

Vln.

Vc. *f* *f*

Vib. *f* *mf*

Pno. *f* *mf*

53 *ff*

N by these an - gels he hath sent thee *p* Res - pite — res - pite and ne - pen - the, from thy

Fl.

B♭ Cl. *pp*

Vln.

Vc. *p*

Vib. *p*

Pno. *p*



7. This I sat engaged in guessing

53

57 G

R *f* Quoth the Ra - ven,

N *p* mem'ries of Len-ore; Quaff, oh quaff this kind ne - pen-the and for - get this lost Len- *ff*

Fl. *p* *f*

B♭ Cl. *mp*

Vln. *p* *f*

Vc. *f*

Vib.

Pno. *f*

62 H

R "Nev - er - more."

N *ff* ore!" "Proph - et! thing of e - vil! - proph-et still, if bird or dev-il! -

Fl. *ff* *f*

B♭ Cl. *f* *ff* *f*

Vln. *ff* *f*

Vc. *ff* *f*

Ch. *ff* *f*

Pno. *ff* *f*

66

N  
Wheth-er Tempt-er sent, or wheth-er tem-pest tossed thee here a-shore,

Fl.

B $\flat$  Cl.

Vln.

Vc.

Pno.

*subito p*

69

N  
Des-olate yet all un-daunt-ed, on this de-sert land enchant-ed— On this home by hor-ror

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

*subito p*

*mp*

*p*

*mp*

*mp*

*subito p*

*mp*

**I**

**J**

73

N  
haunt-ed— tell me tru-ly, I im - plore— Is there—is there balm in Gil-e-ad?—

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*Kmf* *f*

*mf* *f*

77

R  
Quoth the Ra-ven, "Nev - er - more."

N  
— tell me— tell me, I im - - - - plore!"

Fl.

B♭ Cl.

Vln.

Vc.

Ch.

Pno.

*p* *f* **L**

*p* *f* *ff*

*p* *ff* **L**

*p* *ff*

Musical score for measures 83-86. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Clarinet (Ch.), and Piano (Pno.). Measure 83 is marked with a box containing the letter 'M'. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and includes dynamic markings *pp* and *pppp* in the lower register.

Musical score for measures 87-90. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Clarinet (Ch.), and Piano (Pno.). Measure 87 is marked with a box containing the letter 'N'. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and includes dynamic markings *ppp* and *pp* in the lower register.

7. This I sat engaged in guessing

57

93

Musical score for orchestra and piano, measures 57-93. The score is arranged in a vertical stack of staves. The instruments are: R (Trumpet), N (Trombone), Fl. (Flute), B♭ Cl. (Clarinet in B-flat), Vln. (Violin), Vc. (Violoncello), Vib. (Vibraphone), Ch. (Chimes), and Pno. (Piano). The piano part is written in a grand staff (treble and bass clefs). The score shows a variety of musical notations, including rests, notes, and slurs. The piano part features a rhythmic pattern of eighth notes and quarter notes, with some dynamic markings like *rit.* and *ritto*. The orchestral parts are mostly rests, with some melodic lines in the B♭ Clarinet and Violin parts. The score concludes with a double bar line and repeat signs.

# 8. By that Heaven

♩ = 66

Lenore *p*  
By that heav - en that bends a - bove us—

Narrator *p*  
By that heav - en that bends a - bove us—

Flute

Clarinet in B $\flat$

Violin *p*

Cello *p*

Piano *mf* *p*  
♩ = 66  
broadly

9 **A** *f* *p* *p*  
L by that God we both a - - - dore— Tell this soul, tell this

N by that God we both a - - dore— Tell this soul, tell this

Fl. *p* *f* *p*

B $\flat$  Cl. *pp* *f* *p*

Vln. *f* *p*

Vc. *f* *p*

9 **A** *f* *p*  
Pno. *f* *p*

15 *mf* **C** **D** *f*

L soul with sor - row lad - en if, with - in the dis - tant

N soul with sor - row lad - en if, with - in the dis - tant

Fl. *f*

B♭ Cl. *mf*

Vln. *p* *ff* *mp*

Vc. *p* *ff* *mp*

Pno. *p* *ff*

21 **E** **E** *f*

L Ai - denn, It shall clasp a saint - ed maid - - - en whom the an - - - gels

N Ai - denn, It shall clasp a saint - ed maid - en whom the an - gels

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered 59 and is titled '8. By that Heaven'. It contains two systems of music. The first system starts at measure 15 and ends at measure 20. It features vocal parts for Soprano (L) and Alto (N), and instrumental parts for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.). The piano accompaniment (Pno.) is also present. The key signature has one sharp (F#) and the time signature is 4/4. The first system includes dynamic markings such as *mf*, *f*, *p*, and *ff*, and chord symbols **C** and **D**. The lyrics for the vocal parts are: 'soul with sor - row lad - en if, with - in the dis - tant'. The second system starts at measure 21 and ends at measure 26. It features the same vocal and instrumental parts. The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4. The second system includes dynamic markings such as *f* and *mp*, and chord symbols **E**. The lyrics for the vocal parts are: 'Ai - denn, It shall clasp a saint - ed maid - - - en whom the an - - - gels' for the Soprano and 'Ai - denn, It shall clasp a saint - ed maid - en whom the an - gels' for the Alto. The piano accompaniment continues with various chords and textures.

8. By that Heaven

27 **F**

L name Len - ore - Clasp a rare and ra - diant maid - en whom the an - gels

N name Len - ore - Clasp a rare and ra - diant maid - en whom the an - gels

Fl. *pp*

B♭ Cl. *pp*

Vln. *f* *pp*

Vc. *f* *pp*

Pno. *f* *p*

27 **F**

33 **G** **H**

L name Len - ore.

N name Len - ore.

Fl. *mf*

B♭ Cl. *mf*

Vln. *mf*

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

Pno. *mf* *f* *p*



## 9. Quoth the Raven

attacca  
tempo rubato

**A**  $\text{♩} = 70$   $2+2+3$

Raven *p*  
Quoth the Ra-ven, "Nev - er - more."

Narrator *f*  
"Be that word our sign in part-ing, bird or

Flute tempo rubato

Clarinet in B<sub>♭</sub> *f*

Violin tempo rubato  
*ppp*

Cello *f*

Marimba *f*

attacca  
tempo rubato

**A**  $\text{♩} = 70$   $2+2+3$

Piano *f*

B

7

N  
fiend," I shrieked, up - start - ing - "Get thee back in - to the

Fl.  
*f*

B♭ Cl.

Vln.  
*f* *subito p*

Vc.  
*subito p*

Mrb.  
*f*

Pno.  
*subito p*

7

B

10

N  
tem - pest and the Night's Plu - to - nian shore! Leave

Fl.  
*p* *f* *p*

B♭ Cl.  
*mp* *f*

Vln.  
*f* *p*

Vc.  
*f*

Mrb.  
*subito p* *f* *p*

Pno.  
*f*

10

**C<sub>3</sub>**

N  
no black plume as a to - ken of that lie thy soul hath spo - ken! \_\_\_\_\_

Fl.  
*p*

B $\flat$  Cl.  
*p*

Vln.  
*p*

Vc.  
*p*

Mrb.

Pno.  
13 **C**  
*p*

17 **D**

N  
Leave my lone - li - ness un - bro - ken!— quit the bust a - bove my door!

Fl.  
*p*

B $\flat$  Cl.  
*p*

Vln.  
*p*

Vc.  
*p*

Pno.  
17 **D**  
*mf*

21

**E**

N  
Fl.  
B $\flat$  Cl.  
Vln.  
Vc.  
Mrb.  
Pno.

Take thy beak from out my heart, and take

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

25

**F**

N  
Fl.  
B $\flat$  Cl.  
Vln.  
Vc.  
Pno.

thy form from off my door!"

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

29 *p* Quoth the Ra-ven, "Nev-er-more." G *f* And the Ra-ven, nev-er

Mrb. *pp* *f*

Pno. *pp* *f* *mf*

34 flit-ting, still is sit-ting, still is sit-ting On the pal-lid bust of Pal-las

Mrb. *pp*

Pno. *pp*

38

R just a - bove my cham - ber door; of a de - mon's that is

N And her eyes have all the seem - ing of a de - mon's that is

Fl. *mf*

B♭ Cl. *mf*

Vln. *mf*

Vc. *mf*

Mrb. *mf*

Pno. *mf*

I

43

R dream - ing,

N dream - ing, And the lamp - light o'er her stream - ing throws her shad - ow on the floor;

Fl. *f* *pp*

B♭ Cl. *f* *pp*

Vln. *mf* *f* *p*

Vc. *f* *p*

Pno. *f* *p*

**J**<sub>47</sub>

N  
And my soul from out that shad - ow Shall be lift-ed— nev - er - more!

Fl.  
*p* *f* *ff*

B♭ Cl.  
*p* *f* *ff*

Vln.  
*f* *ff*

Vc.  
*f* *ff*

Mrb.  
*p* *f* *ff*

Pno.  
*p* *f* *ff*

**K**<sub>2</sub>

Fl.  
*f*

B♭ Cl.  
*f*

Vln.  
*f*

Vc.  
*f*

Mrb.  
*f*

**K**<sub>52</sub>

Pno.  
*f*

This musical score is for the piece "9. Quoth the Raven". It features a variety of instruments and a chorus. The score is divided into two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mrb.), Piano (Pno.), and a Chorus (Ch.). The second system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mrb.), Chorus (Ch.), and Piano (Pno.).

**First System (Measures 56-58):**

- Flute (Fl.):** Starts with a rest, then plays a melodic line starting at measure 56. Dynamics: *p* (piano) at measure 56, *f* (forte) at measure 58.
- B♭ Clarinet (B♭ Cl.):** Starts with a rest, then plays a melodic line starting at measure 56. Dynamics: *mp* (mezzo-piano) at measure 56, *f* (forte) at measure 58.
- Violin (Vln.):** Plays a melodic line starting at measure 56. Dynamics: *f* (forte) at measure 56, *subito p* (suddenly piano) at measure 57, *f* (forte) at measure 58.
- Viola (Vc.):** Plays a melodic line starting at measure 56. Dynamics: *subito p* (suddenly piano) at measure 57, *f* (forte) at measure 58.
- Maracas (Mrb.):** Plays a rhythmic pattern starting at measure 56. Dynamics: *f* (forte) at measure 56, *subito p* (suddenly piano) at measure 57, *f* (forte) at measure 58.
- Piano (Pno.):** Plays a rhythmic pattern starting at measure 56. Dynamics: *subito p* (suddenly piano) at measure 57, *f* (forte) at measure 58.
- Chorus (Ch.):** Enters at measure 59 with a vocal line. Dynamics: *mp* (mezzo-piano) at measure 59, *ff* (fortissimo) at measure 60.

**Second System (Measures 59-60):**

- Flute (Fl.):** Plays a melodic line starting at measure 59. Dynamics: *p* (piano) at measure 59, *p* (piano) at measure 60.
- B♭ Clarinet (B♭ Cl.):** Plays a melodic line starting at measure 59. Dynamics: *p* (piano) at measure 59, *p* (piano) at measure 60.
- Violin (Vln.):** Plays a melodic line starting at measure 59. Dynamics: *p* (piano) at measure 59, *p* (piano) at measure 60.
- Viola (Vc.):** Plays a melodic line starting at measure 59. Dynamics: *p* (piano) at measure 59, *p* (piano) at measure 60.
- Maracas (Mrb.):** Plays a rhythmic pattern starting at measure 59. Dynamics: *p* (piano) at measure 59, *p* (piano) at measure 60.
- Chorus (Ch.):** Continues with a vocal line. Dynamics: *mp* (mezzo-piano) at measure 59, *ff* (fortissimo) at measure 60.
- Piano (Pno.):** Plays a rhythmic pattern starting at measure 59. Dynamics: *p* (piano) at measure 59, *p* (piano) at measure 60.

There are two boxed "L" markings in the score, one above the Chorus staff at measure 59 and one above the Piano staff at measure 60.