

THE PRISON

⟨CURWEN EDITION 3692⟩

SYMPHONY FOR SOPRANO AND
BASS-BARITONE SOLI, CHORUS
⟨S.C.T.B.⟩ AND ORCHESTRA

TEXT BY

H. B. BREWSTER

MUSIC BY

ETHEL SMYTH

*"I am striving to release that which is divine within us, and to merge it in
the universally divine."*

⟨The last words of Plotinus: tr. A. Lang⟩

PART I. CLOSE ON FREEDOM
PART II. THE DELIVERANCE

PERSONAGES:

THE PRISONER	BASS-BARITONE
HIS SOUL	SOPRANO
VOICES	MIXED CHORUS

LONDON: J. CURWEN & SONS LTD., 24 BERNERS ST., W. 1
U.S.A.: CURWEN INC., GERMANTOWN, PHILADELPHIA

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Orchestral parts on hire from the Publishers

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THE PRISON

"I am striving to release that which is divine within us, and to merge it in the universally divine."
(Last words of Plotinus: tr. A. Lang)

The Text is adapted from "The Prison: a Dialogue" by H. B. Brewster. In this book, which is out of print, but which will probably be republished early in 1931, a group of friends discuss a manuscript supposed to have been left behind by some unknown prisoner.

The whole is the record of a struggle to escape from the bonds of self (the Prison), and the extracts here set to music are taken from the Prisoner's last utterances.

E. S.

PART I

CLOSE ON FREEDOM

THE PRISONER

I awoke in the middle of the night
And heard the sighing of the wind.
Even so is my life passing away . .
A little rustling in the dark,
A little traceless rustling . .

Then a great yearning seized me,
And I said to myself: "I would like to go out
Once more among the living!
Can nothing of it all be of good to others?
Can I not send them a farewell message . .
Scatter it on leaves to the wind,
Or engrave it in blood on the stones?
If I were set free and could speak to men
What should I have to say?"

HIS SOUL

Tell them that no man lives in vain,
That some small part of our work,
For reasons unknown to us, has been tossed
aloft
And garnered in for ever.
It was perhaps not our best work,
Not perhaps a great or a good work;
Maybe a moment of despair or of joy,
Of passion or of kindness . .
Perhaps almost nothing,
A sight, a sound, a dream . .
Perhaps what men call a sin;

But as a child drops a coin in the moneybox
His big friend keeps for him
So have we flung that stray moment into
eternity,
Beyond the sun and the stars.

VOICES

We are full of immortality,
It stirs and glistens in us
Under the crust of self
Like a gleam of sirens under the ice,
And any blow which breaks the crust
Brings us into the company of the eternal
ones
Whom to feel is to be as they.
That blow you surely will strike somehow,
The film you have spread you will likewise
rend,
You who live and die . .

We are full of immortality,
This hour that is with us now
Will endure for ever.
It has always been,
It will not be buried with us;
It has fallen on us like a drop
Of the fabulous river
Whose waters make men invulnerable,
And by so much of us as it has touched
Do we escape destruction . .
Surely, surely you will slip into heaven!

ERRATUM

In the 5th line from the end of Part I the word should be *brine*, not *wine*. (See also pp. 39 and 43 of vocal score.)

THE PRISONER

I was alone with the sorrow
Of my wasted life,
But now the room is not cheerless any
more;
It is companionable as with the haze
Of morning and the twitter of swallows..
Behold! in this very moment
I am outliving death!
What is the creed that works this wonder?
Where is my philosopher's stone,
My magic pebble..? What is the secret?

HIS SOUL

There is no secret;
Only something that overwhelms
And stuns to rest.
Mighty enough to break away from you,
Perfect enough to need you no more,
To shake you off and endure for ever.

But not in you; and only for ever .
Because not in you. It must not be retained,
It passes and wanders on to others
Who are waiting in desolation
As you waited

THE PRISONER

Will it return to me with the same face
As tonight, sublimely sad?

HIS SOUL

It will perhaps return as a rapture of joy
That will sweep you away,
Or as some unwordable storm
Suddenly hushed to the pipe of a thrush.

VOICES

Who are our Saviours?
There is one here tonight
Whose name is Sorrow.
Others are elsewhere, under other names,
Or nameless. They claim no bondage from us
They make no list of chosen souls.
They stroll amid the human throng
Indifferent to whom and what they touch,
And whatever they have touched is eternal.

THE PRISONER

In the faint grey morning I hear
A sound as of distant surf,
I breathe the breath of the ocean,
And it seems to me that I am as a doomed ship
Whose crew — a motley crew of hopes and
thoughts and passions —
Had suddenly recollected that they could
not drown,
But will surely re-appear,
And, drenched with the wine of oblivion,
Man some new craft, putting their pride again
In some gallant ship of self,
Till its sails, too, hang in rotten shreds,
And pitiful timbers give way once more.

(He sleeps)

PART II

THE DELIVERANCE

Dawn: sound of organ music in the prison chapel. (The Prisoner awakes)

HIS SOUL and VOICES

The struggle is over; the time has come,
The choice is made.
Abandon to destruction
The unity of which you are conscious,
Take refuge in the lastingness of its elements.
Bid farewell for ever to the transient meeting
Of eternal guests, who had gathered here for
an hour.
They are taking leave of one another,
Never, perhaps, throughout the course of ages
To meet again — all of them and none but
they —
Under the same roof!

THE PRISONER and VOICES

I hear them overhead moving to depart,
And the sound of their several footfalls
Quivers through me in sweet-bitter
shudders; —
I hear the flight of the divine vultures
That bear away my substance shred by shred.
The wind of their wings is as ice on my
forehead,
And, from I know not where, wells into my eyes
The tranquil glory of a boundless sunset.

VOICES

What are they waiting for, the departing guests?

HIS SOUL

Only for a word that shall set them free..

THE PRISONER

Go then, pass on, immortal ones!
Behold, I burst the bonds that pent you up
Within me; I disband myself!

THE PRISONER and VOICES

I disband myself
And travel on for ever in your scattered
paths;
Wheresoe'er you are there shall I be,
I survive in you! I set my ineffaceable stamp
On the womb of time!

VOICES

The laughter we have laughed
Rose in the bulrushes of yore
And mingled with the sound of the syrinx,
The kisses that have wandered to our lips
Will never grow cold;
No hearts but ours shall ever ache and
leap,
Our passions are the tingling blood of
mankind.

HIS SOUL

For years you have been conning your
lesson,
Learning to say "Not me, not mine",
Ashamed both of sorrow and of joy,
Till they slowly were lifted from within you
And stretched overhead
Endless and unchangeable as the milky way

Whose soft light descends indifferently
On all men, from generation to generation.
Now someone says to you:
"It is well so far; taste also the death."

THE PRISONER

Then let there be banners and music!

HIS SOUL AND VOICES

Banners and music!

THE PRISONER

This is no leavetaking,
I am not even going home.
I thank you, days of hope and pride,
I thank you, lamentable solitude,
And you, shades of those that loved me;
I sorrow with you, grieving ones,
And melt with you, O fond ones;
I triumph with those who vanquish,
I rest with those who are dead!

THE PRISONER and HIS SOUL

I } have nothing that is {mine } but a name
You } {yours }
I bow } down in {my } dream of a day
Bow } {your }
To the life eternal.

VOICES (softly)

The laughter we have laughed
Rose in the bulrushes of yore, etc.
Bow down in your dream of a day
To the life eternal..

.....

EPILOGUE

PRISONER

I am the joy and the sorrow —
I am the mirth and the pride —
The love .. the silence and the song.

I am the thought ..
I am the soul ..
I am the home ..

ECHO (HIS SOUL and VOICES)

This is no leavetaking
(Let there be banners and music)
We are not even going home.

.. the thought ..
.. the soul ..
.. the home ..

END

The Prison

SYMPHONY FOR SOPRANO, BASS-BARITONE,
CHORUS AND ORCHESTRA

Text by
H. B. BREWSTER

Music by
ETHEL SMYTH

Part I. Close on Freedom

Andante $\text{♩} = 77^*$ rit.

PRISONER

I a - woke in the middle of the night And

PIANO

sf p *pp*

Pr.

1 Più sostenuto

heard the sighing of the wind.

pp

sf pp *dim.*

(NB* In the recitative parts of the music the metronome marks are only approximate indications)

London: J. Curwen & Sons Ltd., 24 Berners St., W1

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CURWEN

PRISONER

2

Ev.en so is my life pass.ing a .

Pr. way. A lit.tle rust.ing in the dark,

Pr. A lit.tle traceless rust . ling.

Più animato
Pr. Then a great yearningsiezed me, And I said to my self—

Pr. "I would like to go out once more a.mong the li - ving,

rit.

Pr. *Once more a-mong the li-ving!*

4 Tempo I

Più animato
PRISONER

Can nothing of it all be of good to o-thers? Can I not

5 Meno mosso

Pr. send them a fare.well mes.sage? Scat-ter it_ on leaves to the

Pr. wind, Or en-grave it in blood on the stones? If I were set

Pr. free and could speak to men What, what should I

rit.

rit. e dim.

Pr. have to say?"

[6] Tempo I

rit.

rit.

f *espress.*

pp

HIS SOUL

Sostenuto

Tell them, tell them that no man lives in

S. a tempo

[7]

vain, That some small part of our work, for reasons unknown to us, has been

pp

p

cresc.

S. tossed a loft and garnered in for e ver. It was, per.

poco rit.

ad lib.

poco rit.

f

p

pp

S. haps, not our best work, Per- haps not a great or a good work,

colla voce

pp

S. 8 May- be a moment of des - pair or of joy, Of

sf pp

S. rit. Poco sostenuto
passion or of kindness... Perhaps almost nothing; a sight, a

rit. *dim.* *pp*

S. rit. 9 Adagio
sound, a dream...

rit. *pp*

S. Sostenuto rit.
Per- haps what men call a sin;

rit. *pp colla voce* *mf*

Più animato

10

rit.

S. *pp cresc.* *rit. dim.*

But as a child drops a coin in the mo.ney box his big friend

Sostenuto

S. *pp colla voce*

keeps for him, So, so have we flung that stray moment in - to e -

rit. - a tempo

rit.

S. *cresc.* *rit. dim.*

ter - ni - ty, beyond the sun, beyond the

11 Adagio ♩ = 46

S. *pp*

sun and the stars.

PRISONER

So have we flung that stray

pp

S. *mp* So have we flung that stray mo - - ment

Pr. mo - - ment in - - to e - - ter - - ni - - ty,

This system contains the first two lines of music. The vocal line (S.) is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "So have we flung that stray mo - - ment". The piano accompaniment (Pr.) is in bass clef with the same key signature. The lyrics are "mo - - ment in - - to e - - ter - - ni - - ty,". The piano part features a rhythmic pattern of eighth and sixteenth notes with some slurs. A small asterisk (*) is placed below the piano part.

S. rit. Be - yond the sun and the

Pr. rit. Be - - yond the sun and the

This system contains the second two lines of music. The vocal line (S.) is in treble clef. The lyrics are "Be - yond the sun and the". The piano accompaniment (Pr.) is in bass clef. The lyrics are "Be - - yond the sun and the". Both parts include a "rit." (ritardando) marking. The piano part includes dynamic markings "sfmf" and "dim.".

S. 12 stars.

Pr. 12 stars.

This system contains the third two lines of music. The vocal line (S.) is in treble clef. The lyrics are "stars.". The piano accompaniment (Pr.) is in bass clef. The lyrics are "stars.". Both parts include a boxed number "12" above the first measure. The piano part includes dynamic markings "pp" and "dim.". The system concludes with a double bar line and a key signature change to one flat (B-flat).

Moderato ♩ = 88
SOPRANO

CONTRALTO

TENOR *pp molto legato*

BASS *pp molto legato*
We are full of im-mor-tal-i-ty,

It stirs and glis-tens in us

We are full of im-mor-tal-i-ty,

It stirs and glis-tens in us

Moderato ♩ = 88

pp molto legato

mf pp

mf legato 13

Like a gleam of si-rens un-der the

Like a gleam of si-rens un-der the

un-der the crust of self,

un-der the crust of self,

13

ice,

ice,

p
Like a gleam of si-rens.

p
Like a gleam of si-rens.

pp

pp cresc.

And a ny blow which breaks the crust, breaks the crust,
 And a ny blow which breaks the crust, breaks the crust,
 And a ny blow which breaks the crust, breaks the crust,
 And a ny blow which breaks the crust, breaks the crust,

14 *pp* legato *mf* *dim.*
 Brings us in to the com pa ny of the e ter nal ones,
 Brings us in to the com pa ny of the e ter nal ones,
 Whom to feel is to be as

14 *pp* *mf* *dim.*
 Whom to feel is to be as

pp *pp* rit. 15
 the e ter nal ones
 the e ter nal ones
 they. Whom to feel is to be as they.
 they. Whom to feel is to be as they.

pp *pp* *ppp* rit. 15

a tempo

That blow you sure-ly will strike some-how,

That blow you sure-ly will strike some-how,

strike some-how,

strike some-how,

strike some-how,

strike some-how,

a tempo

poco rit. Poco meno mosso

You who live and die.

You who live and die.

The film you have spread you will like wise

You who live and die.

You who live and die.

poco rit. Poco meno mosso

16

rend, You who live and die. The film you have

The film you have spread you will like wise rend, The film you have

16

The film you have spread

spread you will like wise rend, You who live and

cresc.

spread you will like wise rend, You who live and

cresc.

you will like wise rend, You who live and

cresc.

The film you have spread you will like wise rend, You who live and

mf *p* *cresc.*

The film you will like wise rend, You who live and

cresc. *mf* *cresc.*

The film you have spread you will

mf

die... you will

dim. *p* *cresc.* *f*

die... you will like wise rend, You who live and

f *cresc.* *ff*

die... you will like wise rend, You who live and

f *cresc.* *ff*

rend, The film you will like wise rend, will

f *cresc.* *ff*

rend, The film you have spread you will like wise rend, will

f *cresc.* *ff*

die... You who live, you who live and die...
 die... You who live, you who live and die...
 like - wise rend, You who live and die...
 like - wise rend, You who live and die...

dim. *mf* *dim. e rit.* *pp*

Tempo I [18]
 We are full of im.mor-tal-i-ty, This hour that is with us
 We are full of im.mor-tal-i-ty, This hour that is with us

Tempo I [18]

now will en.dure for e-ver.
 now will en.dure for e-ver.
 It has al-ways been,
 It has al-ways been,

dim. rit. - - - - - *p* - - - - -

It has
It has

It will not be bur - ied with us;
It will not be bur - ied with us;

dim. rit. - - - - - *p sf dim. p*

19 Poco meno mosso

pp fal - len on us like a drop of the fa - bulous ri - ver *mf dim.* whose wa - ters
pp fal - len on us like a drop of the fa - bulous ri - ver *mf dim.* whose wa - ters
whose wa - ters *mf dim.*
whose wa - ters *mf dim.*

19 Poco meno mosso

pp *mf dim.*

20 *pp* poco rit. *f*

make men in - vul - nera - ble, in -
make men in - vul - nera - ble, in -
make men in - vul - nera - ble, in -
make men in - vul - nera - ble, in -

20 *pp* *cresc.* *mf* *f* poco rit.

sosten. **21**

vul-ner-a-ble, in-vul-ner-a-ble. And by *p*

vul-ner-a-ble, in-vul-ner-a-ble. And by *p*

vul-ner-a-ble, in-vul-ner-a-ble. And by *p*

vul-ner-a-ble, in-vul-ner-a-ble. And by *p*

ff *ff* *ff* *ff* *mf dim.* *p*

Red. *

Tempo I **22**

pp so much of us as it has touched do we es-cape des-truc-tion... Sure - - ly, *dim.*

pp so much of us as it has touched do we es-cape des-truc-tion... *cresc. 3*

pp so much of us as it has touched do we es-cape des-truc-tion... *cresc. 3*

pp so much of us as it has touched do we es-cape des-truc-tion... *cresc. 3*

pp so much of us as it has touched do we es-cape des-truc-tion... *cresc. 3*

Tempo I **22**

pp *cresc.* *f* *dim.*

dim. *poco rit.* *pp*

sure - - ly you will slip in - to Heav - - en!

dim. *pp*

you will slip in - to Heav - - en!

mf *dim.* *dim.* *pp*

Sure - - ly you will slip in - to Heav - - en!

dim. *pp*

you will slip in - to Heav - - en!

dim. *pp* *poco rit.*

Red. *Red.* *(attacca)*

23 Sostenuto
PRISONER

I was a - lone with the sor - row of my was - ted life,

colla voce *pp* *rit.* *Più animato* *pp*

mf *rit.* *pp* **24**

Poco sostenuto
PRISONER

But now the room is not cheer - less a - ny more;

rit. *Tempo I* *mf* *rit.* *pp*

25 *rit.* - -

It is com -

cresc. *f* *dim.* *pp* *rit.* - -

a tempo *rit.*

pa - nion - a - ble,

pp *cresc.* *dim.* *rit.* *p* *espr.*

26

Allegro $\text{♩} = 63$

Pr. as with the haze of morn - ing, stringendo

Sostenuto (*ad lib.*) poco rit. Allegro

Pr. and with the twitter of swallows.

SOP.

Andante

27

cresc.

rit.

Molto sostenuto

CON.

Be-hold! in this ve-ry mo-ment I am out-living death!

TEN.

Be-hold! in this ve-ry mo-ment I am out-living death!

BASS

pp

Be-hold! in this ve-ry mo-ment I am out-living death!

rit.

Andante

27

cresc.

rit.

Molto sostenuto

Allegro
PRISONER

stringendo

What is the creed that works this won - der? Where is my phi -

Musical score for the first system. The vocal line (bass clef) is on the top staff, and the piano accompaniment (treble and bass clefs) is on the bottom two staves. The piano part features dynamic markings *f*, *fp*, and *pp*, along with the instruction *stringendo*. There are also markings for *sed.* and an asterisk *** at the end of the piano part.

Pr. **Più mosso**

lo - sopher's stone, where my magic pebble?..

Musical score for the second system. The vocal line (bass clef) is on the top staff, and the piano accompaniment (treble and bass clefs) is on the bottom two staves. The piano part features dynamic markings *cresc.*, *mf*, *f*, and *ff*.

SOP. [28] **slentando - mp - - - sosten. pp**

CON. **mp pp**

TEN. **mp pp**

BASS **mf pp**

What is the se - cret?

What is the se - cret?

What is the se - cret?

What is the se - cret?

[28] **slentando - - - sosten. pp**

Musical score for the third system. It features four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The vocal parts have dynamic markings *mp* and *pp*. The piano part has dynamic markings *sf*, *p*, and *pp*. The tempo markings *slentando* and *sosten.* are present.

Moderato ad lib. - - a tempo

SOUL

There is no se-cret;

pp *colla voce* *p*

[29] rit. - - Andante tranquillo (not too slow)

On-ly some-thing, something that o-ver-

pp *pp legato cresc. -*

whelms and stuns to rest, — Might-y enough to break a-way —

p dim. *pp* *cresc. -*

[30]

— from you, Per-fect e-nough to need you no more, shake you

mf *p* *pp*

S. 31

off and en - dure _____ for e - ver.

cresc. *mf* *dim.* *p* *pp*

S. _____ En - dure for e - ver,

mf *dim.* *pp*

And. *

S. 32

and on - ly for e - ver, because not in you. _____ It must not be re -

cresc. *mf* *dim.* *p*

S. _____ tained, _____ It pas - ses and wanders on to o - thers

cresc. *f* *dim.* *p*

S. 33

who are waiting in des - o - la - tion as you wai - ted. _____

dim. *pp* *pp*

poco sosten.

a tempo

rit.

S. *pp* *pp* *pp* *mf* *pp*

SOP. *pp* *pp* *pp* *mf* *pp*

CON. *pp* *pp* *pp* *mf* *pp*

There is no se-cret!

There is no se-cret!

On - ly

Sostenuto
(ad lib.)

Tempo I

34

S. *pp*

some - thing, something that o - ver - whelms and stuns to rest,

S. *mf* *cresc.*

TEN. I *pp* *ppp* *ppp* *mf* *ppp*

TEN. II *pp* *ppp* *ppp* *ppp*

BASS I *pp* *ppp* *ppp* *ppp*

BASS II *pp* *ppp* *ppp* *ppp*

stuns to rest to rest to rest

stuns to rest to rest

stuns to rest to rest

stuns to rest to rest

stuns to rest to rest

Might - y e-nough to break a -

35

S. way from you Per - fect e - nough to

Musical score for system 35, featuring a vocal line (S.) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a half rest, followed by the lyrics "way from you". The piano accompaniment consists of a treble and bass staff. Dynamics include *sf* (sforzando) and *pp* (pianissimo).

S. need you no more.

Musical score for system 35, continuing the vocal and piano parts. The vocal line (S.) has the lyrics "need you no more." The piano accompaniment continues with various dynamics including *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *mf* (mezzo-forte), and *sf* (sforzando).

36

TEN. There is no se - cret!

BASS There is no se - cret!

Musical score for system 36, featuring tenor (TEN.) and bass (BASS) vocal parts. The lyrics are "There is no se - cret!". The key signature is two sharps and the time signature is 2/4. Dynamics include *pp* (pianissimo).

36

dim. - pp

Musical score for system 36, piano accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

poco rit.

mf - sf dim. - p pp pp

Red. (attacca)

Musical score for system 36, piano accompaniment. Dynamics include *mf* (mezzo-forte), *sf* (sforzando), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The section concludes with a *Red.* (ritardando) and *(attacca)* marking.

Quasi Adagio $\text{♩} = 72$

PRISONER

poco rit. 37

Will it re - turn to me with the same face as to - night, di - vine - ly

pp *dim.*

a tempo

SOUL

Perhaps it will re - turn as a rap - ture of joy — that will sweep you a -

Pr. *pp* *mf* *f*

sad?

a tempo

pp *mf* *f*

38

Più sosten.

S. way, Or as

pp *f* *sf dim.* *pp*

S. some unword - a - ble storm, sudden - ly hushed to the pipe of a thrush, —

pp subito *cresc.*

39 Allegro

S. *mf p dim. pp*

the pipe of a thrush.

(attacca)

Adagio

SOP. *pp* rit. - - più sosten. 40

Who are our Sa - - viours?

CON. *pp*

Who are our Sa - - viours?

TEN. *p*

There is one here to -

1st BASSES *p*

There is one here to -

Adagio

a capella pp rit. - - più sosten. 40

rit. molto - - -

Molto largo

rit. - - -

pp

Whose name is Sor -

pp

Whose name is Sor -

night whose name is Sor - row.

night whose name is Sor - row.

rit. molto - - -

Molto largo

rit. - - -

pp

Allegro misterioso ♩ = 104

41

SOP. *pp*
 CON. *pp*
 row. O - thers are else - where
 row.

Allegro misterioso ♩ = 104

41

pp *mf* *pp*

cresc. *mf* *pp*
 un - der o - ther names, or name - less, others are
 O - thers are else - where

cresc. *mf* *pp*

cresc. *mf* *pp* *cresc.*
 else - where un - der o - ther names, or name - less, o - thers are
cresc. *mf* *pp* *cresc.*
 un - der o - ther names, or name - less, o - thers are else - where...

42

cresc. *mf dim.* *pp* *cresc.*

42

else where un - der o - ther names, or name - less, or
 un - der o - ther names, or name less, o - ther
 O - thers are else - where un - der o - ther

mf cresc. *f*

name - less, o - thers are else - where
 names, or name - less, o - thers are else - where un - der
 names, or name - less, o - thers are else - where, are else - where

ff *dim.* *p* **43** *p*

p **43**

elsewhere or name - less, *dim.* *pp* *rit.*
 o - ther names or name - less, *dim.* *pp*
 un - der o - ther names or name - less, *dim.* *pp*

f *mf* *f* *dim.* *pp*

mp *f* *dim.* *pp* *rit.*

Poco più tranquillo

pp **44** pp

name... less. They claim no bon.dage

name... less. They claim no bon.dage

name... less. They claim no bon.dage

O - thers are else.where, un - der o - ther

44 *Poco più tranquillo*

SOUL string **45** p

from us, They make no list, no list of cho - sen - souls, They

from us, They make no list, no list of cho - sen - souls, They

names, or name - less, They make no list of cho - sen - souls, They

mf cresc. *cresc.* *ppp*

Tempo I

S. stroll a mid the hu. man throng in - dif. fer. ent to whom or what they

stroll a - - - mid the hu - - man

Tempo I

S. touch,

mf

And what e - ver they have touched is e - ter - nal,

throng.

p

is e -

is e -

46

cresc.

mf

rit.

ter - - - nal,

ter - - - nal,

mf

e -

rit.

mf cresc.

marc.

47 -

Sostenuto

mf cresc. - sf

e - ter - - - nal, e - ter - - - nal.

mf cresc. - sf

e - ter - - - nal, e - ter - - - nal.

sf

mf cresc. - sf

ter - - - nal, e - ter - - - nal, e - ter - - - nal.

mf cresc. - sf

ter - - - nal, e - ter - - - nal, e - ter - - - nal.

47

Sostenuto

mf cresc. - sf

dim.

rit.

48

Meno mosso

They
They
They

p *dim.* *pp*

sempre rit.

48

They stroll,

Meno mosso

they

pp *marc.* *pp*

stroll a - mid the hu - man thron - g And what e - ver they have
stroll a - mid the hu - man thron - g And what e - ver they have
stroll a - mid the hu - man thron - g And what e - ver they have
stroll a - mid the hu - man thron - g And what e - ver they have

cresc. *mf*

cresc. *mf*

touched is e - ter - nal, e - ter - nal.
touched is e - ter - nal, e - ter - nal.
touched is e - ter - nal, e - ter - nal.
touched is e - ter - nal, e - ter - nal.

p *pp* *pp* *pp*

3 Soli Sop. *pp*
3 Soli Ten. *pp*

pp *ppp*

ORCHESTRAL INTERLUDE

The first glimmer of dawn

Andante Allegro

pp *pp*

Andante rit. *ad lib.* 50 a tempo

pp *pp* *pp*

(*ad lib.*) loco

mf *dim.* *loco*

pp

51 13 13

fp *dim.*

pp cresc. sf p

7 7 8

This system features a grand staff with treble and bass clefs. The treble clef contains a melodic line with a series of sixteenth-note runs, marked with '7', '7', and '8' above the staff. The bass clef provides a harmonic accompaniment. Dynamics include *pp*, *cresc.*, and *sf p*.

a tempo

52

pp pp

This system continues the piece with a tempo change to *a tempo*. It features a grand staff with treble and bass clefs. The treble clef has a melodic line with some rests, and the bass clef has a rhythmic accompaniment. Dynamics include *pp* and *pp*. A box containing the number '52' is located above the treble staff.

pp sf dim. p

This system continues the piece with a grand staff. The treble clef has a melodic line with some rests, and the bass clef has a rhythmic accompaniment. Dynamics include *pp*, *sf*, *dim.*, and *p*.

Allegro

53

ad lib.

sf p dim. pp

This system features a tempo change to *Allegro*. It includes a grand staff with treble and bass clefs. The treble clef has a melodic line with triplets and a fermata, marked with 'ad lib.'. The bass clef has a rhythmic accompaniment. Dynamics include *sf p*, *dim.*, and *pp*. A box containing the number '53' is located above the treble staff.

Tempo I

p dim. pp marcato

This system features a tempo change to *Tempo I*. It includes a grand staff with treble and bass clefs. The treble clef has a melodic line with a fermata and a second ending marked with a '2'. The bass clef has a rhythmic accompaniment. Dynamics include *p*, *dim.*, and *pp*. The word *marcato* is written above the treble staff.

54

Measures 53-54. Treble clef, bass clef. Key signature: two flats. Measure 53 starts with a *cresc.* marking. Measure 54 features a *f* dynamic and a triplet of eighth notes. Trill ornaments are indicated above the notes in both measures.

Measures 55-56. Treble clef, bass clef. Measure 55 begins with a *f* dynamic and a *dim.* marking. Measure 56 includes *espress.*, *p*, *dim.*, *pp*, and *cresc.* markings. Trill ornaments are present in measure 55.

55

Measures 57-58. Treble clef, bass clef. Measure 57 starts with a *f* dynamic. Measure 58 includes *p*, *cresc.*, *mf*, and *cresc.* markings.

56

Measures 59-60. Treble clef, bass clef. Measure 59 includes *rit. poco a poco* and *pp subito cresc.* markings. Measure 60 features a *f* dynamic and a *dim.* marking. Trill ornaments are present in measure 59.

57

Measures 61-62. Treble clef, bass clef. Measure 61 includes *con moto*, *pp*, and *più f* markings. Measure 62 features *Allegro*, *pp*, and *rit.* markings. Trill ornaments are present in measure 61.

Andante con moto ♩ = 104

PRISONER

In the

mf *dim.* *pp*

58

Pr. faint grey morning I hear a sound as of dis - tant surf,

59

Pr. *poco a poco cresc.* — I breathe a breath of the o - cean, And it seems to me

poco a poco cresc. *mf*

Pr. that I am as a doom - ed ship Whose crew - a mot - ley

cresc. *f* *dim.* *pp*

Pr. crew of hopes and thoughts and pas.sions _____ Had sudden.ly re.col.

p. *piu f* *dim.* *pp*

[60] Pr. lect - ed _____ that they could not drown, _____ re.col.

mf *pp* *mf* *pp*

Pr. lect - ed that they could not drown. _____

pp *cresc.*

[61] CONTRALTOS

But, drenched with the wine of o - bli - vion, will - sure - ly re - ap.

mf *p* *cresc.*

62

SOP. *mf* Man some new craft, *f* put - ting their *mf*

CON. pear, *mf* put - ting their

TEN. *mf cresc.* re - ap - pear, - And man some new craft, *f* put - ting their *mf*

BASS put - ting their

62

f pride a gain in some gallant ship of self, *mf* *dim.*

f pride in some gal-lant ship of self, *mf* *dim.* *p* Till

f pride in some gal-lant ship of self, *mf* *dim.*

f pride in some gal-lant ship of self, *mf* *dim.*

63

And pi - ti - ful

cresc. its sails, too, — hang in rot - ten shreds, And pi - ti - ful

And pi - ti - ful

And pi - ti - ful

63

cresc.

ff. tim - bers give way *dim.* once more, —

ff. timbers give way *dim.* once more, —

timbers give way *dim.* once more, —

timbers give way *dim.* once more, — *p.* Till pi - ti - ful timbers give

ff. *dim.* *ff.* *ff.*

64

way once more.

64

PRISONER

65

rit..

But the crew will surely, surely re-ap

Poco meno mosso

Pr.

pear, drenched with the

CONTRALTOS pp

Poco meno mosso

pp L.H.

66

wine of o - bli - vion.

67

SOP. *pp* will re - - ap - pear.

CON. *pp* will re - - ap - pear.

TEN. *pp* will re - - ap - pear.

BASS *pp* will re - - ap - pear.

67

rit.

PRISONER

(The Prisoner sleeps)

re - - ap - pear.

p rit. *dim.* *p dim.* *pp* *ppp* *sosten.*

L.H.

Part II The Deliverance

Early Morning: organ music sounds from the Prison Chapel

*) Andante $\text{♩} = 46$

68

Musical score for measures 68-69. The piece is in 9/8 time and B-flat major. Measure 68 starts with a mezzo-forte (*mf*) dynamic. The music features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. Dynamic markings include *cresc.* and *f* (forte) in measure 68, and *dim.* (diminuendo) in measure 69.

Musical score for measures 69-70. Measure 69 begins with a piano (*p*) dynamic. The melody continues with grace notes and slurs. Dynamic markings include *mf* and *cresc.* in measure 69, and *mf* and *cresc.* in measure 70.

69

Musical score for measures 70-71. Measure 70 starts with a forte (*f*) dynamic. The music features a more active eighth-note melody. Dynamic markings include *cresc.* and *dim.* in measure 70, and *p* (piano) in measure 71. The instruction *marc. il basso* (ritardando) is written below measure 71.

Musical score for measures 71-72. Measure 71 begins with a piano (*p*) dynamic. The melody is characterized by grace notes and slurs. Dynamic markings include *cresc.* and *dim.* in measure 71, and *dim.* in measure 72.

70

Musical score for measures 72-73. Measure 72 starts with a piano (*p*) dynamic. The melody continues with grace notes and slurs. Dynamic markings include *cresc.* and *mf* (mezzo-forte) in measure 72, and *dim.* in measure 73.

*) This Choral Prelude was originally written for the organ and is published by Novello & Co. Ltd. in their Original Compositions for the Organ N^o 439 under the title "Schwing dich auf zu deinem Gott"

First system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *dim.*, *p*, *cresc.*

Second system of musical notation. Treble and bass staves. Measure 71 is boxed. Dynamics: *f*, *dim.*, *p*. *marc.* is written below the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *dim.*

Fourth system of musical notation. Treble and bass staves. Measure 72 is boxed. Dynamics: *p*, *cresc.*, *f*, *dim.*

Fifth system of musical notation. Treble and bass staves. Measure 73 is boxed. Dynamics: *p*, *cresc.*, *f*, *dim.*, *p*. *trm* is written above the treble staff.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *rit.*, *f*, *marc.*. The text "(The Prisoner wakes)" is written at the end of the system.

Moderato $\text{♩} = 76$

SOUL

The struggle is o-ver, is o-ver; rit.

colla voce

mf *sf p* *sf mf*

74 Più largo $\text{♩} = 60$

(without expression: ritually)

S. The time has come, your choice is made. A-bandon to des-

pp *pp*

75

S. truction the u-ni-ty of which you are con-scious, Take

pp

poco sost.

S. re-fuge in the last-ing-ness of its e-le-ments.

cresc. *f* *sf*

poco meno mosso

76

poco rit.

S. Bid farewell for e-ver to the transient meeting of e-ter-nal guests, who had

pp *cresc.* *pp*

poco rit.

S. gathered here _____ for an hour.

SOP. *mf* Who had gathered here for an hour.

CON. *mf* Who had gathered here for an hour.

TEN. *mf* Who had gathered here for an hour.

BASS *mf* Who had gathered here for an hour.

sf *mf dim.*

S. *a tempo* 77

They are tak_ing leave_ of one an_ other, Per. haps never through the course of

p *pp a tempo* *fp*

S. a - ges to meet a - gain, all of them, and none but they _____

cresc. *mf* *cresc.*

78 rit. - - -

S. under the same roof! The guests are de.

SOP. The guests are de.

CON. The guests are de.

78 rit. - - -

sf *p* *p* *pp*

Adagio 79 rit.

S. part - - - ing

part - - - ing

part - - - ing

part - - - ing

Adagio 79 rit.

pp *cresc.* *mf* *p dim.*

ad lib. poco rit. a tempo

S. I hear them o-ver - head

(rubato) poco rit.

pp *p* *pp* *p < sf dim.* *p* *pp*

Adagio non troppo ♩ = 50

TEN. *p cresc.*
 ah

BASS *pp cresc.*
 ah

Adagio non troppo ♩ = 50

mf *f* *sf* *cresc.*

80 *mf* *f* *p* *p dim.* *pp*
 ah I hear them.

mf *f* *p* *dim.* *pp*
 ah I hear them.

80 *mf* *f* *dim.* *pp*

mf *f* *dim.* *pp*

mf *f* *dim.* *pp*

mf *f* *dim.* *pp*

PRISONER

I hear them o - ver - head mov - ing to de - part

pp *mf* *mf*

81 *mf* *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

Pr. mov - ing to de -

Pr. *part, —* And the sound of their se-ve-ral

TEN. *pp* *dim.* *pp*
ah ah

BASS *pp* *dim.* *pp*
ah ah

pp *sf* *pp*

Pr. 82 foot.. falls — Quivers through me in sweet bitter shudders, — in

mf *dim.* *pp* *mf* *mf* *pp*

Pr. sweet - bit-ter shudders; *marcato* I 8.....

pp *cresc.* *dim.*

Pr. hear the flight of the di-vine vul - - tures That

pp *cresc.* *dim.* *pp*

83

Pr. bear a way my sub_stance shred by shred, _____ The

cresc. - mf dim. - pp

Pr. wind of their wings is as ice _____ on my fore - head _____

cresc. -

84

Pr. _____ as ice _____ on my fore - head. _____

TEN. *p dim. -*

BASS Ah *p dim. - pp*

Ah _____ as ice on my fore - head. _____

poco rit.

84

poco rit.

p mf mp p pp

Pastorale
a tempo

85

pp sf

PRISONER *poco rit.*

From I know not *poco rit.*

sf *dim.* *p*

a tempo

86

Pr. where wells in to my eyes The tran - quil

pp *cresc.*

Pr. glo - - ry of a bound - less sun - set.

mf *dim.* *pp*

87

SOP. (divisi in 4)
 I *pp* There wells in to my eyes the glo -
 II *pp* There wells in to my eyes the glo -
 III *pp* There wells in to my eyes the glo -
 IV *p* There wells in to my eyes the glo -

CON.

87

There wells in . to my eyes the tranquil

dim. *pp* *pp*

rit. - - - - - *pp* - - - - - a tempo

SOP. - - ry of sun - - set.

CON. - - ry of sun - - set.

glo-ry_ of a boundless sun - - set.

TEN. ah ah

BASS ah ah

rit. - - - - - a tempo

dim. - - - - - *pp* *f* *dim.*

poco rit. Poco sosten. [88] a tempo rit. - - - - - *dim.* - - - - - *pp* - - - - -

SOP. the de - parting guests?

CON. *mf* What are they waiting for

TEN.

BASS *mf dim.* - - - - - *pp*

ah

poco rit. *ten.* Poco sosten. [88] a tempo rit. - - - - -

mf dim. - - - - - *pp*

a tempo stringendo SOUL a tempo (poco sostenuto)

On.ly for the word that shall set them

mf *sf p* *pp dim.*

89

S. free... *poco rit.*

pp

poco rit.

Allegro energico ♩ = 112
PRISONER

Go then! pass on! *rit.* 90 pass

f *sf*

Pr. on, im - mor - tal ones! Be - hold, I burst the bonds that pent you

ad lib. rit. *a tempo*

colla voce *a tempo* *f* *sf* *cresc.*

Pr. up with - in me, I dis - band myself, 91 *ad lib.*

sf *mf* *f*

rit. moderato ♩ = 60

Pr. I dis - band my - self!

rit. *colla voce*

cresc. *sf* *f*

Moderato con esaltazione ♩ = 69
con esaltazione

Pr. I dis - band my - self and follow on for

pp *pp*

92

Pr. e - ver in your scat - tered paths.

cresc.

Pr. Where - so - e'er you are, there shall I be,

fp *fp* *dim.*

Pr. there shall I be, I sur - vive in you!

mf *cresc.* *mf* *sf*

SOP. I dis - band my - self I set my in - ef - face - a - ble

CON. I dis - band my - self I set my in - ef - face - a - ble

TEN. I dis - band my - self I set my in - ef - face - a - ble

BASS I dis - band my - self I set my in - ef - face - a - ble

mf

poco sosten. a tempo

stamp u - pon the womb of time,

stamp u - pon the womb of time,

stamp u - pon the womb of time,

stamp u - pon the womb of time, my in - ef - face - a - ble

poco sosten. a tempo

cresc. *sf*

I set my in - ef - face - a - ble,
 I set my stamp, my in - ef - face - a - ble,
 my in - ef - face - a - ble stamp, my in - ef - face - a - ble,
 stamp, I set my stamp, my in - ef - face - a - ble,

in - ef - face - a - ble stamp u - pon the
 in - ef - face - a - ble stamp u - pon the
 my in - ef - face - a - ble stamp u - pon the
 my in - ef - face - a - ble stamp u - pon the

womb of time, the womb of time!
 womb of time, the womb of time!
 womb of time, the womb of time!
 womb of time, the womb of time!

PRISONER

Where so.e'er you are there shall I be

pp subito *p dim.* *mf*

poco a poco rit. - 96 -

dim. *pp* *dim.*

TEN. I *Meno mosso*

pp *dim.*

Where so.e'er you are there shall I be,

TEN. II *pp* *dim.*

Where so.e'er you are there shall I be,

BASS I *pp* *dim.*

Where so.e'er you are there shall I be,

BASS II *pp* *dim.*

Where so.e'er you are there shall I be,

Meno mosso

a cappella

pp *p* *mf*

Where so.e'er you are there shall I be,

PRISONER

97

There shall I be I sur - vive in

rit.

pp *sf* *mf dim.*

rit.

Tempo I

Pr. *pp* *mf* *mp dim.* *p* rit. poco a poco

[98] *pp* *mf* *mp dim.* *p* *pp* *sf dim.* *ppp* sostenuto rit.

Moderato ♩=66

SOP. 4 voices

The laugh-ter we have laughed rose in the bul-rush-es of

CON. 4 voices

The laugh-ter we have laughed rose in the bul-rush-es of

Moderato ♩=66

pp

[99] *p* *pp* *pp* *poco rit.*

yore And min-gled with the sound of the sy-rinx,

yore And min-gled with the sound of the sy-rinx,

[99] *p* *pp* *poco rit.*

a tempo 100 *rit.*

mp *pp* *pp*

The kis - ses — that have wan - - - - - dered to our lips Will

The kis - ses — that have wan - - - - - dered to our lips Will

a tempo 100 *rit.*

pp *mp* *pp*

SOP. *ppp a tempo*

ne - - - - - ver grow cold.

CON. *ppp*

ne - - - - - ver grow cold.

TEN. *f*

BASS *f*

No hearts but ours shall e - -

No hearts but ours shall e - -

a tempo

ppp *f*

TEN. 101 *poco rit.*

- ver - - - - - ache and leap, ache - - - - - and

BASS *p*

- - - - - ver - - - - - ache and leap, ache - - - - - and

101 *poco rit.*

p

a tempo

leap, Our pas - - - sions are the ting - ling -

leap, Our pas - - - sions are the ting - ling -

a tempo

rit. - - - a tempo

SOP. *tutti pp* 102

CON. *pp tutti (div.)* The kis - ses that have wan - - -

TEN. *f* Ah *pp* ah

BASS *f* *pp tutti (div.)* blood of man. kind. Ah ah

blood of man. kind. Ah ah

rit. - - - a tempo

102

rit. molto - - -

dered to our lips Will ne - - - ver grow cold. *ppp*

ah. ah. *ppp*

dered to our lips Will ne - - - ver grow cold. *ppp*

ah. ah. *ppp*

rit. molto - - -

ppp

SOUL *ad lib.* 103

For years you have been conning your les. son,

S. Learning to say "Not me, not mine" A.

poco rit. *poco rit. poco string.* *rit.*

S. 104

shamed both of sor-row and of joy, Till they slow-ly were

rit. *rit.*

S. lift-ed from with-in you, lift-ed, And stretched over head end.

a tempo *rit.* *poco sost.* *rubato*

a tempo *rit.* *colla voce*

S. 105

- less and un-change-a-ble as the mil-ky

rit. *a tempo* *rit.* *rit.*

Adagio $\text{♩} = 46$

S. way _____ Whose soft light de.scends in . dif.fer . ent.ly on all _____

pp *grec.*

106

S. _____ men, from gen.er. - a - tion _____

dim. *mf*

S. rit. - to gen. - er - a - - - tion. rit.

dim. *pp*

Meno Adagio $\text{♩} = 66$

S. _____ rit. Now some one says to you: _____

Arpa *ppp* *dim.* *pp* *colla voce*

107

S. a tempo > > _____ poco rit. "It is well so far, well so far; _____ poco rit.

pp *mf* *pp* *p dim.*

S. *sost.* *rit.* **108** *ad lib. rit.*

taste al - so the death, taste al - so the death"

pp *cresc.* *sf*

Allegro $\text{♩} = 88$
(Bugle outside)

PRISONER *Adagio* **109** *Allegro non troppo* $\text{♩} = 104$

the death?_ (ma con fuoco)

(tacet Bugle) *pp* *sf*

poco sost. ad lib.

rit. *rit.* Then let there be

sf p *p* *colla voce*

sf *marc.*

a tempo *poco sost.* **110**

ban - ners and mu sic! then let there be ban - ners and mu sic!

Quasi Adagio ♩=69

SOP. I rit. - - - - - *ff* > - - - - - accel.

SOP. II Ban - - - - - ners and

CON. Ban - - - - - ners and

TEN. I Ban - - - - - ners and

TEN. II Ban - - - - - ners and

BASS I Ban - - - - - ners and

BASS II Ban - - - - - ners and

Quasi Adagio ♩=69

rit. - - - - - *ff* > *f* *cresc.* *sf* > - - - - - accel.

Poco più mosso ♩=80 [111]

SOP. *p* *p* *cresc.* - - - - -

CON. mu - - - - - sic! Let there be ban - ners and *cresc.* - - - - -

TEN. mu - - - - - sic! Let there be ban - ners and *cresc.* - - - - -

BASS mu - - - - - sic! Let there be ban - ners and *cresc.* - - - - -

Poco più mosso ♩=80 [111]

ff *p* *p* *cresc.* - - - - -

L.H. R.H.

12 6 6

*

poco rit. *mf* *ff* *accel.* **Allegro** $\text{♩} = 88$ 112

mu - sic. mu - sic. mu - sic. mu - sic.

poco rit. *trm* *7* *ff* *accel.* **Tpts. Allegro** $\text{♩} = 88$ 112

former - marc.

113 *f* *cresc.* *rit.* *ff* *a tempo*

Mu - sic and ban - ners!
Mu - sic and ban - ners!
Mu - sic and ban - ners!
Mu - sic and ban - ners!

113 *f* *cresc.* *rit.* *ff* *a tempo*

Mu - sic and ban - ners!

Listesso movimento ♩ = former ♩ (♩ = 88)

Pr. 114

This is no leave-taking I am not ev-en go-ing home-

poco sost.

Pr. I thank you, days of hope and pride, I thank you lamenta-ble

pp *dim.* *pp* *poco sost.* *p*

Pr. 115 *espr.*

so-li-tude, *a tempo* And you, shades of those that

pp *cresc.*

Pr. *pp* **Poco animato** 116

loved me; I sor-row with you, griev-ing ones, I

espress. *poco accel.* *pp* *pp*

Pr. *melt with you, O fond ones, I triumph with those who*

Pr. **117** *poco slentando*
van - quish, I

Pr. *rest, I rest with those who are dead!*
CONTRALTOS *rit.* **118** *Andante* $\text{♩} = 69$

Adagio $\text{♩} = 58$ *rit.* *Andante* $\text{♩} = 69$ **118** *rit.*

leave tak - ing.
TENORS *pp* *a tempo (più mosso) accel.*

trun - *a tempo (più mosso) accel.*

Allegro $\text{♩} = 88$

SOP.

119

Let there be ban - ners, let there be
 Ban - ners let there be
 leave - tak - ing! Let there be ban - ners, ban - ners and mu - sic,
 This is no leave - tak - ing — we are not e - ver go - ing home, —

Allegro $\text{♩} = 88$

Bugles

119

marc. il basso

120

ban - ners and mu - sic, Let there be ban - ners, ban - ners and
 ban - ners, Let there be ban - ners and mu - sic, ban - ners and
 Let there be ban - ners, Let there be ban - ners, ban - ners and
 Let there be ban - ners, Let there be ban - ners, ban - ners and

120

poco sost.

121

mu - sic, no leave - tak - ing! We -

mu - sic, no leave - tak - ing! We -

mu - sic, no leave - tak - ing! We -

mu - sic, no leave - tak - ing! We -

poco sost.

121

rit.

mf dim.

pp

are not e - ven go - ing home.

are not e - ven go - ing home.

are not e - ven go - ing home.

are not e - ven go - ing home.

rit.

mf

mf

122 sost. rit. molto

Andante ♩=92

Musical score for measures 122-123, piano accompaniment. The score is in 3/4 time and features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *sf*, *p* (*ad lib.*), and *pp*. The tempo is marked *Andante* with a quarter note equal to 92 beats per minute.

123

Musical score for measures 123-124, piano accompaniment. The score continues from the previous system. Dynamics include *pp* and *sf dim.*. The tempo remains *Andante*.

rit.

Allegretto non troppo ♩=108

Musical score for measures 124-125, piano accompaniment. The tempo changes to *Allegretto non troppo* with a quarter note equal to 108 beats per minute. Dynamics include *pp* and *f*. The score includes a *tr* (trill) marking.

SOUL

124

Musical score for measures 124-125, piano accompaniment. Dynamics include *dim.*, *p*, and *pp*. The tempo remains *Allegretto non troppo*.

You have

S.

nothing that is yours — but a name.

PRISONER

Musical score for measures 124-125, vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *mf* and *dim.*. The tempo remains *Allegretto non troppo*.

I have

Red.

*

125

S. noth_ing that is

Pr. noth_ing that is mine but a name

pp cresc.

S. yours, noth_ing but a name noth_ing that is

Pr. I have noth_ing that is mine I have

mf pp

S. yours but a name

Pr. nothing that is mine but a name

CONTRALTO

BASS

pp poco slentando dim.

Bow down

126

pp poco slentando

The

mf dim. pp

Poco meno mosso $\text{♩} = 96$

S. *cresc.*
 Bow down in your dream of a day To the
 SOP. *pp cresc.*
 CON. *pp cresc.*
 TEN. *pp cresc.*
 BASS *cresc.*
 laugh - ter we have laughed Rose in the bul - rush - es of

Poco meno mosso $\text{♩} = 96$

cresc.

127

S. *f dim. p* 128
 life e - ter - nal, the life e - ter - nal.

PRISONER

animando

f dim. pp I bow
 life e - ter - nal.
f dim. pp
 life e - ter - nal.
f dim. pp
 life e - ter - nal.
f dim. pp
 yore, of yore.

127

128

f dim. p pp p animando

129

Allegretto ♩ = 108 *poco slentando*

S. to the life e.

Pr. down in my dream of a day to the life e.

Allegretto ♩ = 108 *poco slent.*

pp cresc. f dim. p

130

Poco meno mosso (♩ = 96) *rit. poco a poco*

S. ter - nal.

Pr. ter - nal.

SOP. the

CON. *mf p* and min - gled with the sound the

TEN. *mf p* and min - gled with the sound the

BASS *tutti (div.) mf p* and min - gled, mingled with the sound the

130

Poco meno mosso (♩ = 96) *rit. poco a poco*

mf p

mf *dim.* *pp sost.* *rit. molto* *ppp*

sound of the sy - rinx.

mf *dim.* *pp sost.* *mf* *marcato* *ppp*

sound of the sy - rinx.

mf *dim.* *pp sost.* *ppp*

sound of the sy - rinx.

mf *dim.* *pp sost.* *ppp*

sound of the sy - rinx.

mf *sost.* *molto rit.* *dim.* *pp*

pp

pp *

Moderato ♩ = 80

PRISONER 131

S. no leave - ta - king

Pr. SOUL

I am the joy and the sor - row

pp *pp* *pp*

this is no leave - ta - king

this is no leave - ta - king

Moderato ♩ = 80

131

ppp *pp* *pp*

S. *f* *3* let there be ban - ners!

Pr. I am the mirth and the pride

mf *3* let there be ban - - - ners!

mf *3* let there be ban - - - ners!

cresc. *mf* *3*

Pr. **132** the love the si - lence and the song

pp *cresc.* the love the si - lence and the song

pp *cresc.* the love the si - lence and the song

mf the love the si -

mf the love the si -

132 *pp* *cresc.*

SOUL

133

the si -

and the song, The love, the si -

and the song, The love, the si -

lence and the song, The love, the si -

lence and the song,

133

f *dim.* *pp*

S.

lence and the song

PRISONER

I am the thought the Soul

lence and the song.

lence and the song. I am the

lence and the song.

lence and the song.

and the song.

pp *mf* *f* *3*

134

S. *f* *3* *>* *3* *3* *>* *3*
 Let there be ban - ners, ban - ners and mu - sic,
 Pr. I am the home I am the

soul, the home.

pp

134

dim. *pp* *cresc.* *3* *>* *3* *3* *>* *3* *8...:*

S. *3* *>* *3* *3* *>* *3*
 let there be banners, banners and mu - sic.
 Pr. home

mf *3* *cresc.* *3* *>* *3* *f* *3* *3*
 let there be banners, banners and mu - sic, mu - sic,
mf *3* *cresc.* *3* *>* *3* *f* *3* *3*
 let there be banners, banners and mu - sic, mu - sic,
f *3* *3* *f* *3* *3*
 banners and mu - sic,
f *3* *3* *f* *3* *3*
 banners and mu - sic,

8...: *3* *>* *3* *3* *>* *3* *8...:* *3* *>* *3* *3* *>* *3* *f* *3* *3* *f* *3* *3*

poco rit. 135 *sostenuto*

pesante *sf*

mu - sic, mu - sic, mu - sic, This is no leave - - -

mu - sic, mu - sic, mu - sic, This is no leave - - -

mu - sic, mu - sic, mu - sic, This is no leave - - -

mu - sic, mu - sic, mu - sic, This is no leave - - -

poco rit. 135 *sostenuto*

sf

Più tranquillo ♩ = 72

SOUL *f*

Ban - - - - - ners! This is no

PRISONER *f*

Ban - - - - - ners! This is no

- tak - ing. *p*

- tak - ing. *p*

- tak - ing. *p*

- tak - ing. *p*

Più tranquillo ♩ = 72

R.H. *p* *f* *sf* *p* *pp* *f* *pp* *f* *p*

*

136

poco a poco slentando

S. *leave taking*

Pr. *leave taking*

f> dim. - - - - - pp

mu - - - - - sic

f> dim. - - - - - pp

mu - - - - - sic

136

poco a poco slentando

We are not e-ven going home,

p

sf dim.

pp

137

Più lento ♩ = 63 **SOP. II** *pp cresc.*

not e-ven

pp cresc.

not e-ven go-ing home

pp cresc.

not e-ven-

ppp cresc.

— not e-ven go-ing home — not

137

Più lento ♩ = 63

pp cresc.

pp cresc.

138

SOP. I *p cresc.* - - - *mf* *dim. e rit.* - - - 3

not e - - ven go - - ing, go - - ing -

SOP. II *mf* 3

go - ing home - - - not e - - ven go - - ing -

mf

not e - ven - go - - ing home - - - not go - ing -

mf

go - - ing home - - - not e - ven go - - ing

mf

e - - - ven go - ing home - - - not go - ing -

mf

dim. e rit. - - - 3

138

molto rit.

Largo ♩ = 60

139

SOUL 3

PRISONER This is no

SOP. I & II *pp*

I am the love - - -

home. *pp*

home. *pp*

home, - - - not e - ven go - - ing home. *pp*

home, - - - not e - ven go - - ing home. *pp*

molto rit.

Largo ♩ = 60

139

p dim. - - - *pp* *pp*

rit. - - rit. molto [140]

S. leave tak - ing

Pr. The si - lence and the song

pp

(Bugle outside)

d = 88

pp.

a tempo (sempre tranquillando)

Pr. the

SOP. pp The si - lence and the song,

CON. pp The si - lence and the song,

TEN. pp The si - lence and the song,

BASS pp The si - lence and the song,

a tempo (sempre tranquillando) a cappella (Orchestra) Bugle

pp

*) This note to be sung falsetto *pp*: the alternative reading is second best.

141 *sempre tranquillando pp* *dim.*

S. The home.

Pr. si - lence The home.

The home, *pp* *dim.*

The home, *pp* *dim.*

si - lence

si - lence

141 *sempre tranquillando colla voce pp* *ppp* *Red.*

Bugle outside

142 *rit.*

S. *

142 *rit.*

* The solo voice to hold the note as long as is convenient. The chorus can of course renew it among themselves.