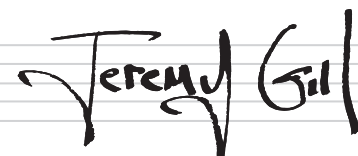


Ladies' Voices

theatre piece for coloratura soprano, various speakers, and orchestra



Jeremy Gil

Ladies' Voices

theatre piece for coloratura soprano, various speakers, and orchestra
text by Gertrude Stein

Commission

Commissioned by American Opera Projects for Chautauqua Opera

Premiere

16 July 2016 at Chautauqua Amphitheatre, Chautauqua, NY
by Chelsea Miller, the 2016 Chautauqua Opera Studio Artists, and the Chautauqua Symphony Orchestra,
Steven Osgood, conductor and Kathleen Smith Belcher, director

Instrumentation

2 flutes (2nd doubling piccolo)

2 oboes

2 clarinets in B-flat

2 bassoons

4 horns in F

3 trumpets in C

3 trombones

tuba

timpani

3 percussion

(bass drum, brake drum, glockenspiel, siren, snare drum,
high suspended cymbal, tam-tam, triangle, xylophone)

harp

coloratura soprano

voices (no fewer than 11)

strings

Duration

approximately 7 minutes

Acknowledgment

This work was composed while in residence at Copland House,
Cortlandt Manor, New York, as a recipient of the Copland House Residency Award

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Ladies' Voices

by Gertrude Stein (1916)
first published 1922 by Four Seas Co., Boston (public domain)

CURTAIN RAISER

Ladies' voices give pleasure.
The acting two is easily lead. Leading is not in winter. Here the winter is sunny.
Does that surprise you.
Ladies voices together and then she came in.
Very well good night.
Very well good night.
(Mrs. Cardillac.)
That's silver.
You mean the sound.
Yes the sound.

ACT 2

Honest to God Miss Williams I don't mean to say that I was older.
But you were.
Yes I was. I do not excuse myself. I feel that there is no reason for passing an archduke.
You like the word.
You know very well that they all call it their house.
As Christ was to Lazarus so was the founder of the hill to Mahon.
You really mean it.
I do.

ACT 3

Yes Genevieve does not know it. What. That we are seeing Caesar.
Caesar kisses.
Kisses today.
Caesar kisses every day.
Genevieve does not know that it is only in this country that she could speak as she does.
She does speak very well doesn't she. She told them that there was not the slightest intention on the part of her countrymen to eat the fish that was not caught in their country.
In this she was mistaken.

ACT 4

What are ladies' voices.
Do you mean to believe me.
Have you caught the sun.
Dear me have you caught the sun.

SCENE 2

Did you say they were different. I said it made no difference.
Where does it. Yes.
Mr. Richard Sutherland. This is a name I know.
Yes.
The Hotel Victoria.
Many words spoken to me have seemed English.
Yes we do hear one another and yet what are called voices the best decision in telling of balls.
Masked balls.
Yes masked balls.
Poor Augustine.

for Chelsea Miller

LADIES' VOICES

Score is in C

Gertrude Stein (1916)

CURTAIN RAISER

Jeremy Gill (2016)

♩ = 152

3 Trumpets in C

3 Trombones

Snare drum

ff

ff

meno f

ff

7

slower, freely

♩ = 152

Obs

Clars

Tpts

Tbns

Timp.

Sop.

Vc.

Db.

La - dies' voi - ces give plea - sure. La - dies' voi - ces give La - dies' voi - ces give plea - sure.

bells up: ff

possibile

(a3) cresc.

possibile

ff

n.

ff

f

meno f

sub. f

ffmf

dim.

cresc. molto

15

Tba

Timp.

Voces

Vln I

Vln II

Vla

Vc.

Db.

hard sticks: p

VOICES enter, speaking to and over one another with increasing mass:

ALL: The acting two is easily lead. Leading is not in winter. Here the winter is sunny. Does that surprise you. (repeat ad lib.)

p

p

p

pizz. sf

0

sim.

p

p

poco sf

24

Picc.

Fl.

Obs

Cls

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns

Tba

Timp.

Cym.

Sop.

Vces

Vln I

Vln II

Vla

Vc.

Db.

f

a2

f

p

mf

f

p

mf

mf

p cresc.

p cresc. molto

p

eco

p cresc. molto

high sus. with timp. mallets:

pp

Ladies voices together and then she came in. (*repeat ad lib.*)

semplice
div. a2

cresc.

semplice
div. a2

cresc.

mp

cresc.

p cresc.

f

arco

più sf

p senza cresc.

32 *slower, freely*

Picc. *f*

Fl. *f*

Obs. norm. *f*

Cls. norm. *f*

Bsns. (a2) *cresc. f*

Hns 1,2

Hns 3,4

Tpts. *f*

Tbns. *f*

Tba. *f*

Timp. *f*

Cym. *cresc. stop ff*

Sop. *f* Tan - ta-ran- tan - ta-ran-ta-ta-ta-tan. *(dramatic) meno f (come un eco)* Tan - ta-ran- tan - ta-ran-ta-ta-ta-tan.

Vces. VOICES pause to listen. Most lose interest, speak while leaving: Very well good night. Very well good night Mrs. Cardillac.

Vln I unis. *f* *8va* *slower, freely*

Vln II unis. *f* *8va*

Vla. *f*

Vc. *f*

Db. *f* *sub.*

38 $\text{♩} = 152$

Picc. *fff*

Fl.

Glock. *fff* *3* *stop*

Hp *fff*

Sop. *dolce* *p* *cresc.* *possibile*

ah _____ etc.
Two VOICES remain.

(swooning) V1: That's silver. (exasperated) V1: Yes the sound. V1 leaves.

V2: You mean the sound.



ACT 2

$\text{♩} = 108$ $\text{♩} = 96$

2 Clarinets in B \flat *pp*, senza vib.

Horns in F 1,2 *p* *colla voce* *mf*

3 Trombones

Tuba

Harp

Soprano *Spoken:*
(aristocratic) Honest to God Miss Williams I don't mean to say that I was older. (reflective) Yes I was. (resigned, proud) I do not excuse myself.

Voices *3* (teasing)
V2: But you were.

Violin I $\text{♩} = 108$ $\text{♩} = 96$ *pizz. stentando* *div. a2* *mf*

Viola

6

$\text{♩} = 108$ $\text{♩} = 96$ $\text{♩} = 108$

Picc.

Fl.

Obs

Cls *colla voce*

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns

Tba

Tri.

Hp

Sop.

Vces

Vln I

Vln II

Vla

Vc.

Db.

colla voce

p

p

mf

mf

mf

p

rubato

3.

1.

(somewhat confidential, explanatory)
I feel that there is no reason for passing an archduke.

(defensive, judgemental)
You like the word.

(losing patience)
You know very well that they all

(supressed laughter)

(giggling, less restrained)

arco
div. a2 soli

8^{va}

$\text{♩} = 108$ $\text{♩} = 96$ $\text{♩} = 108$

10

Picc. *f* *p cresc.*

Fl. *f*

Obs. *mf* *più f* *ancora più f* *p cresc.*

Cls. *più f* *p cresc.*

Bsns. *mf* *più f* *p cresc.*

Hns 1,2 *f*

Hns 3,4 *f* 3.

Tpts

Tbns

Tba

Tri. with beater: *p* *mf* *f* *p*

Sop. call it their house. As Christ was to La - za - rus so was the *f, chesty* *regal, sempre f*

Vces

Vln I *tutti* *full bows* *f*

Vln II *full bows* *f*

Vla. *senza cresc.* *f* *full bows*

Vc. *f* *full bows*

Db. *f* *full bows*

14 **molto rit.**

Picc. *f* *p*

Fl. *mf* (merry) *mf* (merry) *p*

Obs. *f* *p*

Cls. *f* *p*

Bsns. 1. *f* *pp*

Hns 1,2 *f* *pp*

Hns 3,4 *f* *pp*

Tpts. 1. con sord. *p* *f* *pp*

2. con sord. *f* *pp*

Tbns. 2. con sord. *p cresc.* 1. con sord. *f* *gliss.* *gliss.* *pp*

Tba. tbn 3 (senza sord.) *mf* *f* *pp*

Hp. *mf*

Sop. *non dim.*
found - er of the hill to Ma - hon. (emphatically) I do.

Vces. (impressed) V2: You really mean it.

molto rit.

Vln I

Vln II

Vla.

Vc.

Db. *mp*

ACT 3

♩ = 132

Eavesdropping on two VOICES, then speaking:

Piccolo (too loudly) What. *mp*

Flute (too loudly) What. *p*

2 Oboes (too loudly) What. *p*

2 Clarinets in B♭ (too loudly) What. *p*

Bassoons (too loudly) What. *p*

Horns in F 1,2 (too loudly) What.

Horns in F 3,4 (too loudly) What.

3 Trumpets in C (too loudly) What.

3 Trombones (too loudly) What.

Tuba (too loudly) What.

Timpani *Eavesdropping on two VOICES, then speaking:* (too loudly) What.

Percussion *Eavesdropping on two VOICES, then speaking:* (too loudly) What.

Harp *Eavesdropping on two VOICES, then speaking:* (too loudly) What. *p*

Soprano *p, sweetly*
Cae - sar kiss - es. Kiss - es to - day.

Voices
Two VOICES enter.
(secretively, to V4)
V3: Yes Genevieve does not know it.
V4: What.
(whispered)
V3: That we are seeing Caesar.

Eavesdropping on two VOICES, then speaking:

Violin I (too loudly) What. *mp*

Violin II (too loudly) What. *p*

Viola (too loudly) What. *p*

Violoncello (too loudly) What. *p*

Double bass (too loudly) What. *p*

1st stand: II I

pizz. la metà Il poco

6

Picc. *mp*>

Fl. *p*

Obs (1.) *p*

Cls *p*

Hns 1,2 1. sord. *pp* 2

Hp *p*

Sop. Cae - sar kiss - es e - vry day.

Vces V3: Genevieve does not know that it is only in this country that she can

1st stand *mp*> II I

Vln I *mp*>

gli altri sord. *pp* 2

1st stand

Vln II sord. *pp* 2

gli altri

1st stand

Vla sord. *pp* 2

gli altri arco sord. *pp*

Vc. *p* II *poco* *p* sord. *pp* 2

div a2 sord. *pp* 2

Db. sord. *pp* 2

14

Picc. *mp*>

Fl. *p*

Obs (1.) *p* *p*<> *p* *p*<> *p* *p*<> *p* *p*<>

Cls *p* *p* *p* *p*

Hns 1,2 (1.) 2

Hp *p* *p* *p* *poco* *poco* *poco*

Sop. *p, sensuous* *hmm* etc... *cresc.*
 (gossipy, oblivious to Sop.)

Vces speak as she does. V3: She told them that there was not the slightest intention
 (smitten, ignoring V3)
 V4: She does speak well doesn't she.

1st stand *mp*> *mp*> *mp*> *mp*>

Vln I gli altri 2

Vln II gli altri 2

Vla 1st stand gli altri 2

Vc. div a2 2

Db. 2

poco pressando - - - - - slow, sinuous

23

Picc.

Fl.

Obs

Cls

p cresc.

p cresc.

p cresc.

Hns 1,2

Hp

cresc.

f

Sop.

f

hold breath

sigh, satisfied

on the part of her countrymen to eat the fish that was not caught in their own country.

Vces

(suggestively)

V4: In this she was mistaken.

poco pressando - - - - - slow, sinuous

1st stand

Vln I

gli altri

cresc.

senza sord.

1st stand

Vln II

gli altri

cresc.

senza sord.

1st stand

Vla

gli altri

cresc.

senza sord.

1st stand

Vc.

div a2

cresc.

senza sord.

Db.

cresc.

senza sord.

ACT 4

$\text{♩} = 66$

Piccolo

Flute *solo*
f, espr.

2 Oboes

2 Clarinets in B \flat *1. solo*
p *ten.*

2 Bassoons *mp*

Horns in F 1,2 *1. sord.*
p

3 Trumpets in C *sord. (cup)*
p

Soprano *Spoken:*
What are la - dies voi - ces.

Violin I $\text{♩} = 66$ *pizz. div. a3*
sf

9 *rit.* *tempo*

Picc. *pp*

Obs *mf*

Bsns *mf*

Hns 1,2 (1.)

Tpts *1. (sord.)*
p *pp* *p* *più f*

Sop. *p*
Do you mean to be - lieve me. Have you

Vln I *unis., arco* *espr.* *p* *sim.* *pp*

Vln II *pp*

Vla *pp* *solo*
p, lontano

Vc. *pp*

18 **movimento** take flute

Picc. Fl. Obs. Cls. Bsns. Hns 1,2 Hns 3,4 Tpts. T.-t. Sop. Vln I Vln II Vla Vc.

sf mp cresc. f

mf cresc. f

mp cresc. f

mf cresc. f

p mf

f, pathétique ad lib.

p cresc. f

mp cresc. f

mp cresc. f

div. unis. sim. f

div. unis. sim. f

tutti mp cresc. f

div. unis. sim. f

mp cresc. f

SCENE 2

$\text{♩} = 108 (\text{♩} = 72)$

2 Flutes *sf*

2 Oboes *sf*

2 Clarinets in B \flat *p*

2 Bassoons *mp*

Horns in F 1,2

Horns in F 3,4

3 Trumpets in C

3 Trombones *mp* 1,2: sord.

Tuba

Timpani *p*

Tam-tam *p*

Harp *p.d.l.t. sf* *sim. sf* *mp* *sim. sf*

Soprano

Voices *Offstage, speaking over one another in a quiet tumult of varied voices:*
ALL: Ladies' voices give pleasure. The acting two is easily lead... (continue throughout)

$\text{♩} = 108 (\text{♩} = 72)$

Violin I *pp* *mp*

Violin II *div. a2, sul pont. pp*

Viola *div. a2, sul pont. pp*

Violoncello *pizz. p* *n.* *mf*

Double bass *pizz. mp* *mp*

The musical score for page 15 includes the following parts and markings:

- Fls:** Part of the woodwind section, featuring a final melodic phrase marked with *mf*.
- Obs:** Oboe part with dynamic markings *p* and *mp*.
- Cls:** Clarinet part with dynamic markings *p* and *mp*.
- Bsns:** Bassoon part with dynamic marking *p*.
- Hns 1,2 / Hns 3,4:** Horns playing a melodic line starting at *pp* and moving to *mf*.
- Tpts:** Trumpets playing a sustained chord, marked with *sord.* and *pp*.
- Tbns:** Trombones playing a melodic line, marked with *p (eco)* and *mf*.
- Tba:** Tuba playing a low sustained chord, marked with *sord.* and *p*.
- Timp:** Timpani playing a rhythmic pattern, marked with *p* and *mf*.
- Cym:** Cymbals with the instruction "high sus. with timp. mallet" and a dynamic marking *p*.
- Hp:** Harp playing a chordal accompaniment, marked with *p*, *meno sf*, and *pp*.
- Sop. / Vces:** Soprano and voices parts. A note includes the instruction: "As VOICES come onstage, we hear the following lines V5: Did you mean to say they were different."
- Vln I / Vln II:** Violins playing a melodic line, marked with *norm.*, *pp*, *mf*, and *p*.
- Vla:** Viola playing a melodic line, marked with *norm.*, *pp*, *mf*, and *p*.
- Vc.:** Violoncello playing a melodic line, marked with *p* and *mf*.
- Db.:** Double bass playing a melodic line, marked with *mp* and *mf*.

14

Fls (a2) *mp* *mf* *mf* *f*

Obs *mp* *mf* *mf* *f* a2

Cls *mp* *mf* *mf* *f* a2 *p* (eco)

Bsns

Hns 1,2 (a2) *mp* *mf* *f* *p*

Hns 3,4 a2 *mp* *mf* *f* *p*

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

Tbns (sord.) *mf* *f* *p*

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

Timp. *mp* *f*

T.-t. *mp*

Xyl. *f*

Hp *f*

Sop.

Vces *emerge from the tumult of voices:*
 V6: I said it made no difference. V7: Where does it.

Vln I *mp* *f* *mf* *f* *dim.* unis.

Vln II *mp* *f* *mf* *f* *dim.* unis.

Vla *mp* *f* *mf* *f* *dim.* unis.

Vc. *mp* *f*

Db. *mp* *f*

This page of the musical score includes the following parts and markings:

- Fls:** Part 20, marked (a2), starting with a rest and then playing a melodic line starting at measure 17.
- Obs:** Part 1, marked (a2), playing a melodic line starting at measure 17 with dynamics *f* and *mp*.
- Cls:** Part (a2), playing a melodic line starting at measure 17 with dynamics *p* and *mp*.
- Bsns:** Playing a bass line starting at measure 17 with dynamic *p*.
- Hns 1,2:** Playing a melodic line starting at measure 17 with dynamic *p* and marking *non cresc.*
- Hns 3,4:** Playing a melodic line starting at measure 17 with dynamic *p* and marking *non cresc.*
- Tpts:** Part 1,2: senza sord., marked *mf*, playing a rhythmic pattern.
- Tbns:** Playing a bass line.
- Tba:** Playing a bass line.
- Timp:** Playing a rhythmic pattern with dynamic *f*.
- Xyl:** Playing a rhythmic pattern.
- Hp:** Playing a bass line with dynamic *f*.
- Sop:** Lyrics: "Sop. is one of the chorus of emerging VOICES: Yes."
- Vces:** Lyrics: "V8: Mr. Richard Sutherland. This is a name I know."
- Vln I:** Playing a melodic line with dynamics *mp*, *sub.f*, and *bravura*.
- Vln II:** Playing a melodic line with dynamics *mp*, *sub.f*, and *bravura*, including a *div. a3* marking.
- Vla:** Playing a melodic line with dynamics *mp* and *p*.
- Vc:** Playing a bass line with dynamic *f*.
- Db:** Playing a bass line with dynamic *f*.

26 (a2)

Fls *mf* *più f* *più f*

Obs *f* *poco* *più f* *poco* *più f*

Cls *f* *poco* *più f* *poco* *più f*

Bsns *f* *poco* *più f* *poco* *più f*

Hns 1,2

Hns 3,4

Tpts *mf* *più f*

Tbns

Tba (sord.) *mf* *più f*

Timp. *f*

Cym. high sus. *p* *mf*

T.-t. *mf*

Hp (*f*) *f*

Sop. Each "yes" more enthusiastic:
Yes.

Vces

V9: The Hotel Victoria.

Vln I *f* *pizz.* *più f* *arco div. a2* *f*

Vln II *f* *pizz.* *più f* *arco div. a2* *f*

Vla *f* *unis. pizz.* *più f* *arco div. a2* *f*

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

Db. *f* *più f* *f*

This page of a musical score covers measures 32 through 35. The instruments and parts are arranged as follows:

- Fls (Flute):** Measures 32-33 feature a melodic line with dynamics *f*. Measure 34 has a first ending (*1.*) and dynamics *pp*. Measure 35 has dynamics *pp*.
- Obs (Oboe):** Measures 32-33 feature a melodic line with dynamics *f*. Measure 34 has a first ending (*1.*) and dynamics *pp*. Measure 35 has dynamics *pp*.
- Cls (Clarinet):** Measure 32 is marked *(a2)*. Measures 32-33 feature a melodic line with dynamics *f*. Measure 34 has dynamics *p, vib.*. Measure 35 has dynamics *p*.
- Bsns (Bassoon):** Measures 32-33 feature a melodic line with dynamics *f*. Measure 34 has a first ending (*1.*). Measure 35 has dynamics *p*.
- Hns 1,2 (Horn 1 & 2):** Measure 35 features a melodic line with dynamics *f* and *p*.
- Hns 3,4 (Horn 3 & 4):** Measure 35 features a melodic line with dynamics *f* and *p*.
- Tpts (Trumpets):** Rests throughout.
- Tbns (Trombones):** Rests throughout.
- Tba (Tuba):** Rests throughout.
- Timp. (Timpani):** Measures 32-33 feature a rhythmic pattern with dynamics *pp*. Measure 34 has dynamics *p*. Measure 35 has dynamics *p*.
- Hp (Harpsichord):** Measures 32-33 feature a melodic line with dynamics *mf*. Measure 34 has dynamics *f* and *p*. Measure 35 has dynamics *p*. A *triss.* (trill) is indicated in measure 35.
- Sop. (Soprano):** Rests throughout.
- Vces (Vocal Soloist):** Rests throughout. The text "V10: Many words spoken to" is written below the staff.
- Vln I (Violin I):** Measures 32-33 feature a melodic line with dynamics *f* and *dim.*. Measure 34 has dynamics *unis.*. Measure 35 has dynamics *p, flautando* and *div. a2*.
- Vln II (Violin II):** Measures 32-33 feature a melodic line with dynamics *f* and *dim.*. Measure 34 has dynamics *unis.*. Measure 35 has dynamics *pp*.
- Vla (Viola):** Measures 32-33 feature a melodic line with dynamics *f*. Measure 34 has dynamics *unis.*. Measure 35 has dynamics *pp*.
- Vc. (Violoncello):** Measures 32-33 feature a melodic line with dynamics *pp*. Measure 34 has dynamics *pp*. Measure 35 has dynamics *pp* and *half arco, half pizz.*.
- Db. (Double Bass):** Measures 32-33 feature a melodic line with dynamics *pp*. Measure 34 has dynamics *pp*. Measure 35 has dynamics *pp*.

38

Fls

Obs

Cls

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns

Tba

Timp.

Brake

Hp

Sop.

Vces

Vln I

Vln II

Vla

Vc.

Db.

f

p

mp

mf

p

f

mp

gliss.

p.d.l.t.

p

mf

mp

Yes.

me have seemed English.

p

mp

f

mp

f

mp

mp

norm. →

p

mp

tutti div. a2

mf

tutti div. a3

p

half arco, half pizz.

mp

mp

43 (2.)

Fls *mp* *mp* *mf*

Obs

Cls (1.) *mp* *mp* *mf*

Bsns (1.) *mp* *cresc.*

Hns 1,2

Hns 3,4

Tpts 1,2: senza sord. *mf* *p cresc.*

Tbns *cresc.*

Tba

Timp. *cresc.*

Brake *mp* *mp*

Hp

Sop.

Vces

Vln I *mp* *mp* *mf*

Vln II *mf* *unis.*

Vla *cresc.*

Vc. *cresc.*

Db. *cresc.*

V11: Yes we do hear one another and yet what are called voices the best decision in telling of balls.

48

Fls *f* *f* *f* *ff*

Obs *f* *f* *f* *ff*

Cls *f* *f* *f* *ff*

Bsns *f* *f* *f* *ff*

Hns 1,2 *f* *f* *f* *ff*

Hns 3,4 *f* *f* *f* *ff*

Tpts *f* *f* *f* *ff*

Tbns *f* *f* *f* *ff*

Tba *f* *f* *f* *ff*

Timp. *f* *f* *f* *ff*

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

T.-t. *f* *f* *f* *ff*

Xyl. *f* *f* *f* *ff*

Hp *f* *f* *f* *ff*

Sop.

Vces

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

Vln II *f* *f* *f* *ff*

Vla *f* *f* *f* *ff*

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

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

senza sord.

arco

pizz.

tutti pizz.

div. a2

div. a3

unis.

ff

58

Fls *fffp* *fffp* *fffp* *fffp* *p*

Obs *fffp* *fffp* *fffp* *fffp* *p*

Cls *fffp* *fffp* *fffp* *fffp* *p*

Bsns *fffp* *fffp* *fffp* *fffp* *p*

Hns 1,2 *fffp* *fffp* *fffp* *fffp* *p*

Hns 3,4 *fffp* *fffp* *fffp* *fffp* *p*

Tpts *fffp* *fffp* *fffp* *fffp* *p*

Tbns *fff* *fff* *fff* *fff* *p*

Tba *fff* *fff* *fff* *fff* *p*

Timp. *fff* *fff* *fff* *fff* *p*

B. D. *fff* *fff* *fff* *fff* *p*

Brake *fff* *fff* *fff* *fff* *p*

Cym. *fff* *fff* *fff* *fff* *p*

T.-t. *fff* *fff* *fff* *fff* *p*

Hp *fff* *fff* *fff* *fff* *p*

Sop. *fff* *fff* *fff* *fff* *p*

Vces *fff* *fff* *fff* *fff* *p*

Vln I *fffp* *fffp* *fffp* *fffp* *p*

Vln II *fffp* *fffp* *fffp* *fffp* *p*

Vla *fffp* *fffp* *fffp* *fffp* *p*

Vc. *fff* *fff* *fff* *fff* *p* arco

Db. *fff* *fff* *fff* *fff* *p* arco

accel. molto - - - -

This page of a musical score, numbered 25, contains a variety of instruments and voices. The score is divided into two systems. The upper system includes Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Horns 1,2 (Hns 1,2), Horns 3,4 (Hns 3,4), Trumpets (Tpts), Trombones (Tbns), Tuba (Tba), Timpani (Timp.), Bass Drum (B. D.), Brake, Siren, Tom-tom (T.-t.), Harp (Hp), Soprano (Sop.), and Voices (Vces). The lower system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 63 and features a dynamic shift from *f* to *ff* at measure 64. The Siren part has a dynamic marking of *fff* that tapers off to *p* and then *fff* again, ending with the instruction 'until silent'. The Soprano and Voices parts have the instruction '(with genuine compassion) Poor Augustine.' at the end of the page. The score is written in a key signature of two flats and a common time signature.