

Roger Marsh

The Song of Abigail (A Melodrama)

for soprano/actress and ensemble

Commissioned by the BBC for the Lontano Ensemble, 1986

Soprano soloist/actress (Abigail)

flute

oboe

clarinet

trumpet

trombone

tuba

piano

percussion*

violin

viola

cello

** vibraphone, marimba, L&M tam-tam, 5 tom-toms, sizzle cymbal
2 triangles, side drum (one player)*

Note: the soloist should be amplified. Her words should not be 'declaimed' in a heroic manner. Rather, her delivery should be relaxed, friendly, confidential - in a word 'natural' -and her accent 'everyday'.

It is the soloist who determines the exact duration of many of the spoken passages. The conductor must follow her (rather than the other way round).

The Song of Abigail (A Melodrama)

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Prologue *Libero* ♩ = 60

Violin introduction score for the Prologue. The score is written for a single violin and consists of eight staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked *Libero* with a quarter note equal to 60 beats per minute. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as triplets, quintuplets, and slurs. The first staff starts with a *mf* dynamic and a triplet of eighth notes. The second staff has a *p* (piano) dynamic. The third staff has a *mf* dynamic. The fourth staff has a *mp* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *mp* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *ff* dynamic and is marked *deliberate*. The score ends with a *mp* dynamic.

Abigail: (begin immediately after violin introduction)

Abigail's vocal introduction staff. The staff is numbered 21 and is written for a soprano (S.). The key signature is one flat and the time signature is 4/4. The staff is empty, indicating that the vocal part begins immediately after the violin introduction.

Perhaps I should explain. The tale you are about to hear is a true story, and you can read it for yourselves in the first book of Samuel, chapter twenty-five. It concerns a protection racket, and the manner in which David - shepherd, harpist, giant killer, and eventually King of Israel and Judah - came to acquire the land and possessions of the wealthy Nabal. Chief among the chattels which David won for himself was Nabal's wife, the beautiful and intelligent Abigail - that's me. OK?

A

22 **Moderato** ♩ = 126

S.

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *mf* *pp*

Tba.

Pno. *f* *f*

ped.

Moderato ♩ = 126

A

Mar. *f*

Vln. *f* *sim.*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

S. 

Fl. 

Ob. 

Cl. 

Tpt. 

Tbn. 

Tba. 

Pno. 

ped.

Allegro ♩ = 160

Mar. 

Vln. 

Vla. 

Vc. 

31

S. *p*

Fl. *f* *mp*

Ob. *p* *f* *mp*

Cl. *mp*

Tpt. *mp* *p*

Tbn. *mp* *mp*

Tba. *pp* *mf* *mp* *mp*

Pno. *f* *p* *f* *f* *f*
ped. *mp*

Mar. *p* *mp*

Vln. *mf* *mf* *p* *gliss.*

Vla. *mf* *mf* *p*

Vc. *Arco* *(p)* *pizz.* *mp*

36

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.

p

mf

f

mp

p

mf

mp

f

p

f

p

f

mf

p

ped.

mp

(*mp*)

mf

p

Arco

mp

Detailed description of the musical score: The score is for page 36 of a piece. It features a variety of instruments. The Soprano (S.) part is mostly silent. The Flute (Fl.) part has a long note in the first measure, followed by a crescendo to *p* and then a *mf* note in the fifth measure. The Oboe (Ob.) part has a *f* dynamic in the second measure and a *mf* dynamic in the fifth measure. The Clarinet (Cl.) part has a *p* dynamic in the second measure and a *mf* dynamic in the fifth measure. The Trumpet (Tpt.) part has a *mp* dynamic in the second measure and a *p* dynamic in the fourth measure. The Trombone (Tbn.) part has a *p* dynamic in the second measure and a *mp* dynamic in the fourth measure. The Trombone (Tba.) part has a *mf* dynamic in the second measure and a *mp* dynamic in the fourth measure. The Piano (Pno.) part has a *f* dynamic in the second measure, a *p* dynamic in the third measure, a *f* dynamic in the fourth measure, a *p* dynamic in the fifth measure, a *f* dynamic in the sixth measure, a *mf* dynamic in the seventh measure, and a *p* dynamic in the eighth measure. A *ped.* marking is present in the second measure. The Maracas (Mar.) part has a *mp* dynamic in the second measure and a (*mp*) dynamic in the eighth measure. The Violin (Vln.) part has a *p* dynamic in the second measure. The Viola (Vla.) part has a *mf* dynamic in the fifth measure. The Violoncello (Vc.) part has a *p* dynamic in the second measure and a *mp* dynamic in the eighth measure, with an *Arco* marking in the eighth measure.

42

S. *mp*

Fl. *mp*

Ob. *p* *f*

Cl. *mp*

Tpt. *mp*

Tbn. *mf mp p mf mp*

Tba. *p mf p mp*

Pno. *f p f f* *ped.*

Mar. *mf f mp mf mp*

Vln. *mp mf*

Vla. *f fp mp*

Vc.

47

S.

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mp* *mf* 3

Tpt. *p* *mf*

Tbn. *mp* *p* *pp*

Tba. *p* *pp*

Pno. *mp* *senza ped.* 3

Mar. *mf* 3

Vln. *mf* *f* *pizz.* *mf* 3

Vla. *mf* *f* *sub. mf* 3

Vc. *pizz.* *Arco* *p* *pizz.* *mf* 3

mf *p*

53

S.

Fl. *mp*

Ob. *f* *mf*

Cl. *mf* *mp*

Tpt. *mp* *mf* *mp* *p*

Tbn. *mp* *gliss.*

Tba. *mf* *mp*

Pno. *f* *p* *f* *p* *f* *f*
ped. *ped.*

Mar. *mp* *mp* *mf* *(mf)*

Vln.

Vla.

Vc.

57

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.

62

S. *poco*

Fl. *poco*
mf

Ob. *poco*
poco f
mp

Cl. *poco*
mf

Tpt. *poco*
mf

Tbn. *poco*
mf

Tba. *poco*

(segue)

Pno. *poco*

Mar. *poco*
ff
mf

Vln. *poco*
ff
pizz.

Vla. *poco*
ff
pizz.

Vc. *poco*
ff
mf

B

Verse 1

67 $\text{♩} = 160$ (full)

S. *f* Once there was a man of the clan of Ca - leb and his name was Na - bal

Fl. *mp*

Ob. *mp*

Cl. *mp*

Tpt. *sord:harmon*

Tbn. *sord:harmon*

Tba. *sord:harmon*

Pno. *mp* *ped.*

Mar. *mp*

Vln. *p* *Arco (trem.)*

Vla. *p* *Arco (trem.)*

Vc. *p* *Arco (trem.)*

71

S. *gliss.* He was ve - ry rich he owned three thou-sand

Fl.

Ob.

Cl.

Tpt. *pp* *mf* *pp*

Tbn.

Tba.

Pno. *ped.* *ped.*

Mar. *pp* *mp*

Vln. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

75

S. sheep and a thou-sand goats *gliss.* And Na-bal was a ve-ry mean

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

Ob. *mp*

Cl. *p* *mp*

Tpt. *p* *pp* *p* *mp*

Tbn.

Tba.

Pno. *ped.* *ped.* *ped.*

Mar. *pp* *mp*

Vln. *(p sempre)* *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

83 (cheerful)

S. man _____ and I was his wife _____ *gliss.*

Fl. *mp-pp* *mf*

Ob. *mp-pp* *mf* *pp* *mf*

Cl. *mp-pp* *mf* *pp* *mf*

Tpt. *pp* *mf*

Tbn. *pp* *mf*

Tba.

Pno. *mp* *ped.*

Mar. *mp* *mf*

Vln. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Refrain
C (cheerful)

91

S. (sim)
lo: li: lo: li: (sim)
mf but slightly above instrumental dynamic

Fl. *mp*

Ob. *mp*

Cl. *mp*

Tpt. *mf* *mp* *mf* *mp*

Tbn.

Tba.

Pno. *f* *mp* *f* *mp*
ped.

Mar. **C** *mf*

Vln. *mf* legato

Vla. *mf* legato

Vc. pizz. *mf* II

This musical score page contains the following parts and details:

- S. (Soprano):** Four measures of a melodic line consisting of quarter notes.
- Fl. (Flute):** Four measures of a sustained melodic line with a slur.
- Ob. (Oboe):** Four measures of a sustained melodic line with a slur.
- Cl. (Clarinet):** Four measures of a sustained melodic line with a slur.
- Tpt. (Trumpet):** Four measures of a melodic line with slurs and dynamic markings: *mf*, *mp*, *mf*, and *mp*.
- Tbn. (Tenor Trombone):** Four measures of rests.
- Tba. (Tuba):** Four measures of rests.
- Pno. (Piano):** Four measures of accompaniment with slurs and dynamic markings: *f*, *mp*, *f*, and *mp*.
- Mar. (Maracas):** Four measures of a rhythmic pattern with rests.
- Vln. (Violin):** Four measures of a sustained melodic line with a slur.
- Vla. (Viola):** Four measures of a sustained melodic line with a slur.
- Vc. (Violoncello):** Four measures of a sustained melodic line with a slur.

99

S. *f* *mp* *f* *f*

Fl. *f* *mp* *p*

Ob. *f* *mp* *p*

Cl. *f* *mp* *p*

Tpt. *mf* *mp* *p*

Tbn.

Tba.

Pno. *f* *mp* *f* *ped.*

Mar.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score contains measures 99 through 102. The vocal line (S.) begins in measure 99 with a half note G4, followed by a half note A4, and then a half note B4. In measure 100, it continues with a half note C5, a half note D5, and a half note E5. Measure 101 features a half note F#5, a half note G5, and a half note A5. Measure 102 concludes with a half note B5, a half note C6, and a half note D6. The woodwind section (Fl., Ob., Cl.) plays sustained notes with long slurs. The trumpet (Tpt.) has a melodic line starting in measure 99 with a half note G4, followed by a half note A4, and then a half note B4. In measure 100, it plays a half note C5, a half note D5, and a half note E5. In measure 101, it plays a half note F#5, a half note G5, and a half note A5. In measure 102, it plays a half note B5, a half note C6, and a half note D6. The piano (Pno.) has a complex accompaniment with chords and moving lines in both hands. The percussion (Mar.) has a rhythmic pattern of eighth notes. The strings (Vln., Vla., Vc.) provide harmonic support with sustained notes and chords.

Musical score for page 19, measures 103-106. The score includes parts for Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Maracas (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

S. Treble clef, melody with quarter notes and eighth notes.

Fl. Treble clef, sustained notes with slurs.

Ob. Treble clef, sustained notes with slurs.

Cl. Treble clef, sustained notes with slurs.

Tpt. Treble clef, *mfp* dynamic, melodic line with slurs and accents.

Tbn. Bass clef, rests.

Tba. Bass clef, rests.

Pno. Grand staff, *f* dynamic, complex accompaniment with slurs.

Mar. Treble clef, rhythmic accompaniment with slurs.

Vln. Treble clef, sustained notes with slurs.

Vla. Bass clef, sustained notes with slurs.

Vc. Bass clef, sustained notes with slurs.

107

S. *a niente*

Fl.

Ob.

Cl.

Tpt. *ppp*

Tbn.

Tba.

Pno. *f mp p f p niente*
ped.

Mar. *mp*

Vln.

Vla.

Vc. *mp p*

111

S. *[Musical notation]*

Fl. *[Musical notation]* *a niente*

Ob. *[Musical notation]* *a niente*

Cl. *[Musical notation]*

Tpt. *[Musical notation]*

Tbn. *[Musical notation]*

Tba. *[Musical notation]*

Pno. *[Musical notation]* *mf* *mp*

Mar. *[Musical notation]* *p* *p* *ppp* To S. D.

Vln. *[Musical notation]* *mp* *p* *pp*

Vla. *[Musical notation]* *mp* *p* *pp*

Vc. *[Musical notation]* *p* *pp* *pp*

Verse 2

115 D

S. *f* One day in the spring when the king was a-bout

Fl. *mp*

Ob. *mp*

Cl. *mp* *a niente*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Pno. *p* L.V. *mp* *8^{va}* *8^{va}* *And.* *

Mar. D Side Drum *mf* *mp* *p*

Vln. *a niente* *mp* *dis.*

Vla. *a niente* *mf*

Vc. *Arco* *mp*

S. in the wil - der - ness_ He heard that Na-bal

Fl. dolce (mp) p mp

Ob. mp

Cl. (mp) p mp

Tpt. mf

Tbn. mf

Tba. mf

Pno. Led. * Led.

S. D. mp pp mf mp

Vln. p mp

Vla. gliss. mp p mf

Vc. p mp

124

S. was down in Car-mel a shea-ring his sheep _____

Fl.

Ob. *dolce*
pp
mp dolce

Cl. *p*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Pno.

* (sim)

S. D. *p* *mp* *tr*

Vln. *gliss.* *(senza cresc.)* *gliss.*

Vla.

Vc. *gliss.*

128

S. *So he sent ten of his men with a mess-age for Na-bal*

Fl. *p mp*

Ob. *pp mp*

Cl. *mp*

Tpt. *mf mp*

Tbn. *mf mp*

Tba. *mf mp*

Pno.

S. D. *(tr) pp mf mf p*

Vln. *p mp gliss*

Vla. *p mf*

Vc. *mp gliss*

132

S. in Da - vid's name *gliss.*

Fl. *(mp)* *p mf*

Ob. *p* *pp*

Cl. *p mf*

Tpt.

Tbn.

Tba.

Pno.

S. D. *pp* *p* *mp*

Vln. *p*

Vla. *gliss.* *p*

Vc. *p*

David's Message

27

136

E **Meno mosso** ♩ = 144

S. They said:

Fl.

Ob. *f* *mf*

Cl. *f* *mf*

Tpt. *f* *mf*
Sord (straight)

Tbn. *quasi f* *mf*
Sord (straight)

Tba.

Pno.

S. D. *f*

B. Drum *mf* *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

E **Meno mosso** ♩ = 144

To T.-t. *mf*

S. *Peace be un-to thee and peace be to thy house And peace be un-to*

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

S. D.

Vln.

Vla.

Vc.

S. all that thou hast _____ Da-vid heard that

Fl. *mf*

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

T.-t. Tam-tam (bowed) *f* (L.V.)

Vln. *mp* *f*

Vla. *mp* *f*

Vc.

Detailed description: This is a page of a musical score for a symphony or opera. It features a vocal line (S.) and a full orchestral ensemble. The vocal line has lyrics: "all that thou hast _____ Da-vid heard that". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Trombone (Tba.), Piano (Pno.), Tam-tam (bowed) (T.-t.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures with a 3/4 time signature. Dynamics include *mf*, *mp*, and *f*. The Tam-tam part is marked *f* (L.V.).

S. *You were shea-ring your sheep — and he wants you to know that*

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

T-t.

Vln. *mp*

Vla. *mp*

Vc.

S. your shep-herds have been with us and we did not harm them

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

T.-t.

Vln.

Vla.

Vc.

f

f

f

The musical score is arranged in a system with ten staves. The Soprano part (S.) is at the top, with lyrics underneath. Below it are the Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts. The next section contains the Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.) parts. The Piano (Pno.) part follows, consisting of two staves. Below that are the Trombone (T.-t.), Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The Trombone (T.-t.), Violin (Vln.), and Viola (Vla.) parts begin with a dynamic marking of *f*. The score is divided into four measures, with a time signature change from 3/4 to 2/4 in the second measure and back to 3/4 in the fourth measure.

S. *No-thing that was theirs was sto- len. all the time they were at Car- mel*

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

T.-t.

Vln.

Vla.

Vc.

161

S. *poco*
Not a fin-ger has been aid u - pon them *gliss.*

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

T-t.

Vln. *f*

Vla. *f*

Vc.

(with emphasis)

166

S. *Yet...!*
(threatening pause) We have come on a feast day and Da-vid asks you to re-ceive us

Fl.

Ob. *f* *mf* *mp* *mf*

Cl. *f* *mf* *mp* *mf*

Tpt. *f* *mf* *mp* *mf*

Tbn. *f* *mf* *mp* *mf*

Tba.

Pno.

(damp tamtams)

T.-t.

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

171

S. kind - ly Give what you

Fl.

Ob. *f* *mp* *f*

Cl. *f* *mp* *f*

Tpt. *f* *mp* *f*

Tbn. *f* *mp* *f*

Tba.

Pno.

T-t.

Vln. *f* *mf* *mf* *f*

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

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

175

S. can we pray thee to us your ser-vants and to your

Fl.

Ob. *mf mp mf mp mf f*

Cl. *mf mp mf mp mf f*

Tpt. *mf mp mf mp mf f*

Tbn. *mf mp mf mp f*

Tba.

Pno.

T-t.

Vln. *f f*

Vla. *f f*

Vc. *f f*

178 poco piu mosso

♩ = 126

S. dear friend Da - vid.

Fl. poco piu mosso

Ob. mf mp mf

Cl. mf mf

Tpt. mf

Tbn. mf mp mf

Tba. f

Pno. f Ped.

T-t. L. Tamtam T scrape rim ♩ = 126 f (L.V.)

Vln. fp mp f (sim)

Vla. fp mp f pizz. b

Vc. fp mp f pizz. b

181

S. *pp*

Fl. *pp* *p* *mp* *pp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Pno. *f*

T-t.

Vln. *mp* *p* *pp*

Vla. *mp* *p*

Vc. *mp* *pp*

* *f*

The Insult

39

187 (Spoken)

F ♩ = 184

David's men delivered this message to Nabal in David's name. Then they waited there.....and Nabal finally answered:

Da - vid? Who is he?

f

mf

Sord: plunger

f

f

f

5 Tom-toms

f

sul pont

f

Arco *sul pont*

f

Arco

f

Detailed description: This is a page of a musical score for a scene titled 'The Insult'. The page number is 39. The score begins at measure 187, which is marked as '(Spoken)'. The tempo is set at ♩ = 184. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line (S.) contains the lyrics: 'David's men delivered this message to Nabal in David's name. Then they waited there.....and Nabal finally answered: Da - vid? Who is he?'. The vocal line features a five-measure phrase 'Who is he?' with a slur and a '5' above it. The orchestral accompaniment includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), 5 Tom-toms (T.-t.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The woodwinds and strings play a rhythmic accompaniment starting at measure 187. The Tuba part includes a 'Sord: plunger' instruction. The strings are marked 'Arco' and 'sul pont'. The Tom-toms play a rhythmic pattern. The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte).

189

S. I've ne-ver heard of him! The coun-try's full of run a-way slaves no-wa-days!

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Tom-t.

Vln.

Vla.

Vc.

191

S.

I'm not going to take my bread and my wa - ter and my meat which is for

Fl.

f

Ob.

f

Cl.

f

Tpt.

quasi f

Tbn.

mf

Tba.

mf \rightrightarrows *mp* *mf* \rightrightarrows *mp*

Pno.

Tom-t.

f *fp* $\ll \gg$ *fp* $\ll \gg$ *fp* $\ll \gg$

Vln.

norm. *f* *mf*

Vla.

norm. *f* *mf* *f* *mf*

Vc.

norm. *f* *mf* *f* *mf*

193

S. *my shea-rers and give them to a - ny old hoo-li-gan from I don't knowwhere who just comes a-long*

Fl. *tr*

Ob. *tr*

Cl. *tr*

Tpt. *tr* *via sord.*

Tbn. *3*

Tba. *f* *mf* *3*

Pno.

Tom-t. *tr* *Sizzle Cymb* *fp* *f* *mf* *mp* *mf* *5*

Vln. *3* *f* *5*

Vla. *f*

Vc. *mf* *f* *mf*

195

S. *(furious)*
thro-wing his weight a - bout as if he owned the place! Hop - pit!

Fl. *mf*

Ob. *mf*

Cl. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Pno.

Tom-t. *f*

Vln. *mp* *f*

Vla. *mp* *f* *pizz.*

Vc. *mp* *f* *pizz.*

197 ♩ = 60 (Spoken) 44

S. David's men went back to him
and told him what Nabal had said.

Pno. *mf* *f* *mf* *mp*

Red. * *Red.* * *Red.* *



199 *poco accel* ♩ = 63 *poco rall.*

S.

Pno. *mf* *pp*

Red. * *Red.*

Tom-t. *mf* LV *poco rall.*

Vln.

Vla. *f* *p*

Vc. *mf f* *p*

(*David speaks with the voice of a Mafia boss.)

201

S. *"Buckle on your swords!" he said. And they all did. "I'll make him an offer..."* *And David too buckled on his sword, and off they went.*

Fl. *f* *mf* *mp*

Ob. *f*

Cl. *f*

Tpt. *senza sord.* *f sempre* *Sord (straight)*

Tbn. *f* *(sord)*

Tba. *f*

Pno. *(pp)* ** f* *mf*

Tom-t. *Marimba* *To Vib.* *mf* *mf*

Vln. *pizz.* *sord* *mf*

Vla. *pizz.* *sord* *mf*

Vc. *pizz.* *sord* *mf*

204 ♩ = 60

S. *Meanwhile one of Nabal's servants told Abigail, Nabal's wife, - (that's me):*

Fl. *mfpp < mfpp < sim. ma diminuendo ppp*

Ob. *mfpp < mfpp < sim. ma diminuendo ppp*

Cl. *mfpp < mfpp < sim. ma diminuendo ppp*

Tpt. *mfpp < mfpp < sim. ma diminuendo ppp*

Tbn. *mfpp < mfpp < sim. ma diminuendo ppp*

Tba. *mf p a niente*

Pno.

Mar. *♩ = 60 (motor on slow) To Mar. Marimba*

Vln. *arco mfpp < mfpp < sim. ma diminuendo ppp*

Vla. *arco mfpp < mfpp < sim. ma diminuendo ppp*

Vc. *arco mfpp < mfpp < sim. ma diminuendo ppp*

207 **G** ♯ = 192
(fast, nervous, almost tearful)

S. *3* "Have you heard? Da - vid sent some mess - eng - ers from the wil - der - ness *5*

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

Cl. *mp* *p* *mf*

Tpt.

Tbn.

Tba.

Pno.

Mar. **G** ♯ = 192

Vln. *mf* *mp* *mp* *mf*

Vla. *mf* *mp* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

210

S. to bring greet - ings to our mas - ter, and he in - sul - ted them. But

Fl. *tr* *mp* *mp*

Ob. *tr* *mp*

Cl. *tr* *mp*

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln. *tr* *mp* *mp* *mf*

Vla. *tr* *mp* *mp* *mf*

Vc. *tr* *mp* *mp* *mf*

213

S. *7* *3* *3* *3* *3* *3*

they were ve-rygood to us They ne ver both-ered us! And all the time they were with us in the field they stole

Fl. *p* *mp* *mf* *mp*

Ob. *p* *mp* *mf* *mp*

Cl. *p* *mp* *mf* *mp*

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln. *mp* *p* *mf* *mp* *mp* *mf*

Vla. *mp* *p* *mf* *mp* *mp* *mf*

Vc. *mp* *p* *mf* *mp* *mp* *mf*

216

S. *no-thing that be-longed to us! We had their pro-tec - tion, see? But we won't af-ter this!*

Fl. *mp* *mf* *p* *mf* *mp* *tr*

Ob. *mp* *mf* *p* *mf* *mp* *tr*

Cl. *mp* *mf* *p* *mf* *mp* *tr*

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln. *p* *mf* *mp*

Vla. *p* *mf* *mp* *mf* *mp*

Vc. *p* *mf* *mp*

219

S. *You've got to do some-thing or we're all in trou-ble! You, me, the mas-ter, and the*

Fl. *mf mp f mf*

Ob. *mf mp f mf*

Cl. *mf mp f mf*

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln. *<mf mp mf mp <mf <mf*

Vla. *<mf mp mf mp <mf <mf*

Vc. *<mf mp mf mp <mf <mf*

222

S. whole house-hold! He's so pig hea-ded no - one can say a - ny - thing to him!

Fl. *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *mf*

Cl. *mp* *f* *mp* *mf*

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln. *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f* *mf*

Vc. *mp* *f* *mp* *f* *mf*

225 **H** ♩ = 64

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

mf *mf*

Red. * *Red.*

Mar.

Vln.

Vla.

Vc.

mp *p*

Marimba

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.

Verse 3

55

231 **I** ♩ = 160

S. Then A-bi-gail made haste, no time to waste, she took two hun-dred loaves_____

f

Fl. *p* *mp* *mp*

Ob. *p* *mp* *mp*

Cl. *p* *mp* *mp*

Tpt. *sord (harmon) +* *pp* *mp*

Tbn.

Tba.

Pno. *ff* *mf* *ff* *8va*

mf *Ped.* * *Ped.* * *Ped.* *

Mar. *fff* *mp* *p*

Vln. *p* *mf* *mp* *p*

sul pont. trem.

Vla. *arco* *mf* *mp* *p*

Vc. *arco* *mf* *mp* *p*

sul pont. trem.

238

S. two bot-tles of wine,(the best) and five sheep rea-dy dressed and plen-ty of parched

Fl. *mp*

Ob. *mp*

Cl. *mp*

Tpt. (*mp*)

Tbn.

Tba.

Pno. *ff* *mf* *ff* *f* *ff*
mf *mf* *mf*
Led. * Led. * Led.

Mar. *mp*

Vln. *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

gliss.

corn _____ An hun-dred clus-ters of rai - sins _____

Fl. *mp* *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Tpt. *pp* *mf*

Tbn. _____

Tba. _____

Pno. *ff* *mf* *Red.*

Mar. *p* *mf* *mp*

Vln. *mp* *p* *mf*

Vla. *gliss.* *mp* *p* *mf* *p* *mp* *p* *mp*

Vc. *mp* *p* *mf*

Detailed description: This page of a musical score, numbered 57 and 244, features a vocal line and an orchestral accompaniment. The vocal line (S.) is in 4/4 time and contains the lyrics "An hundred clusters of raisins". The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Maracas (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into three measures. Measure 244 (4/4) shows the vocal line starting with a long note, and the woodwinds and strings playing sustained notes. Measure 245 (7/8) features a change in tempo and meter, with the vocal line and woodwinds playing eighth notes. Measure 246 (4/4) returns to the original tempo and meter, with the vocal line ending on a glissando. Dynamics range from *pp* to *ff*. Performance instructions include *gliss.*, *Red.*, and *mp*.

248

S. *and two hun-dred cakes of dried figs* *gliss.*

Fl. *mp*

Ob. *mp*

Cl. *mp* *mf* *p* *mf*

Tpt. *mp* *p* *mf*

Tbn. *mf* *p* *mf*

Tba.

Pno. *ff* *f* *ff*

Mar. *p* *mf*

Vln. *p* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *p* *p* *mf*

Refrain

59

J

253 (sim)

lo: li: lo: li: (sim)
mf (as before)

mf

mf

mf

mf

mp *mf*

ff *mp* *ff*

ff *Red.* * *Red.*

mf

pizz.

256

Musical score for page 60, measures 256-257. The score includes parts for Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Maracas (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 256-257. The score includes parts for Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Maracas (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Dynamic markings: *mp*, *mfp*, *mp*, *ff*, ** Ped.*

(Spoken)

p She

mp

mp

mp

mp *mfp* *mp*

loco

8va

8va

* *Red.* *

261

S. *stuffed all this lot into her shopping basket, then she hopped on a donkey and said to her maidservants: "You go on ahead and I'll follow you."*

Fl. *p*

Ob. *p*

Cl. *p*

Tpt. *mfp* *mp* *mfp*

Tbn.

Tba.

Pno. *loco* *f* *mf*
Ped. ** Ped.*

Mar. *mp*

Vln. *sub. mp*

Vla. *sub. mp*

Vc. *sub. mp*

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.

mp *mfp* *mp*

* Led. *

Detailed description: This page of a musical score contains measures 264, 265, and 266. The score is for a symphony orchestra and a solo voice (S.). The instruments are arranged in the following order from top to bottom: Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Maracas (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Soprano part is mostly silent, with a few notes in measure 265. The Flute, Oboe, and Clarinet parts play a rhythmic pattern of eighth notes with slurs. The Trumpet part has a melodic line with dynamics *mp* and *mfp*. The Trombone and Tuba parts are silent. The Piano part has a few chords and a single note in measure 265, marked with a * and 'Led.'. The Maracas part has a rhythmic pattern. The Violin and Viola parts have melodic lines with slurs. The Violoncello part has a simple bass line.

267

S. *But.....!*

Fl.

Ob.

Cl.

Tpt. *mfp* *mp*

Tbn.

Tba.

Pno. *f*

Mar. *mf*

Vln. *pizz* *mf*

Vla. *pizz* *mf*

Vc. *pizz* *mf*

(Confidentially)

(c5secs)

(continuing)

270

S. *She didn't mention a word about this to her husband. All right? Well...*

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar. *Tamtam*
M
L

Vln.

Vla.

Vc.

♩ = 72
K

271

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

♩ = 72
K

Mar.

Vln.

Vla.

Vc.

S. *mp* *mf* *mp* *mf* *mp*

Fl. *mf* *mp* *mf* *f* *mf* *f*

Ob. *mf* *mp* *mf* *f* *mf* *f*

Cl. *mf* *mp* *mf* *mp* *mf* *f* *mp*

Tpt. *f* *p* *f*

Tbn. *mp* *mf* *f* *mp* *mf* *mp*

Tba. *p* *mf* *f* *mf*

Pno.

Mar. *f* *f* *mf* *f* *mp* *f* *f* *p*

Vln. *mp* *mf* *f* *ff*

Vla. *mp* *mf* *f* *mf* *mp* *f* *mp*

Vc. *mp* *mf* *mp* *f* *mf* *mp* *f*

278

S. Well...!

Fl. *f* *mp* *mp* *f* *mp*

Ob. *f* *mp* *f* *mp*

Cl. *f* *f* *mp* *mf*

Tpt. *mp* *f* *mp*

Tbn. *f* *mp* *f* *mp*

Tba. *f* *mp* *f*

Pno. *mf* *mf*

(senza ped) Ped.

Mar. *p* *mp* (LV) *mp*

Vln. *mp* *f* *mp*

Vla. *mf* *mp* *f* *mp* sord

Vc. *mp* *f*



(c6secs)

(c2secs)

(c4secs)

281

(Voice of David, as before)

S.

She was riding her donkey round a bend on a hillside,
when suddenly she met David and his men coming down towards her.

And David was thinking to himself:

"Why did I ever protect that fellow's
property out there in the wilderness?"

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.

Sord (harmon)

con sord. ♩ = 60; libero

(timings dependent on soprano rather than violin.
Material may be cut as appropriate.)

(Via sord)

S. *"Not a thing that belonged to him was stolen and this is how he pays me back for the help I gave him!"* May God strike me dead if

Fl. *f*

Ob. *f*

Cl. *f*

Tpt. *fp* *<mp*

Tbn. *f*

Tba. *f*

Pno. *f*
senza ped

Mar. *Tomtom*

Vln. *f* (*pizz.*)

Vla. *f*

Vc. *f*

S. I don't kill them all! Ev'-ry last one that piss - eth a-against the wall!"

Fl. *mp* < *f*

Ob. *f* *mp* < *f*

Cl. *f* *mf* *mp* < *f*

Tpt. *fp* < *mp* *fp* *mp* < *f*

Tbn. *mf* *mp* < *f*

Tba. *mp*

Pno. *f* *f*

Mar. *p* *f* To Vib. Vibraphone

Vln. *f* *f* *mf* *mp* < *f* arco *tr*

Vla. *f* *f* *mf* *mp* < *f* arco *tr*

Vc. *f* *f* *mf* *mp* < *f* arco

M

♩ = 72

72

291

(Quite brisk)

S. *When Abigail saw David she quickly dismounted, and fell before him on her face, and bowed*

Fl. *p* *mf* *tr*

Ob. *p* *mf*

Cl. *p* *mf* *5*

Tpt. *p* *mf* *3*

Tbn. *mf* *3*

Tba.

Pno. *f*

Vib. *mf* *L. Tam tam: p* *mp* *Ped.* ** Ped.*

Vln. *p* *mf* *tr*

Vla. *f* *mf* *p* *mf* *tr*

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

(falls to her knees)

S. *herself to the ground, and fell at his feet and said:*

Fl. *mf* *mf* *mf* *mp*

Ob. *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *mp*

Tpt. *mf* *mf* *mf*

Tbn. *mf* *mf* *mf*

Tba.

Pno. *mf*

Vib. Φ (damp tam-tam) *mf*

Vln. *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

* Led.

* Led.

Abigail's plea

N

♩=240 (recitativo)

297

[urgent]

S. *mf* (clear and simple)

Fl. *pp*

Ob.

Cl. *pp*

N

Vib.

Vln. *p* (trem) poco sul pont.

Vla. *p* (trem) poco sul pont.



298

(breathless)

S. words of thine hand - maid, (please Sir!)

Fl. *p*

Ob. *p*

Cl. *p*

Vib.

Vln.

Vla.

300

S. *Let not my Lord, I pray thee, re-gard this man of Be - li - al, ev - en Na-bal, for as his name is so is he,*

Fl. *p mp p*

Ob. *p mp p*

Cl. *p mp p*

Vib. *mp*
2ed. *

Vln. *p*

Vla. *p*



301

S. *Na-bal is his name and fol-ly is with him: but I thine hand-maid (thine hand-maid) saw not the young men of my Lord whom*

Fl. *7/16*

Ob. *7/16*

Cl. *7/16*

Vib. *7/16*
2ed. *

Vln. *p* *7/16*

Vla. *p* *7/16*

302

S. thou didst send. Oh!

Fl. *p* *mp*

Ob. *p*

Cl. *p*

Vib.

Vln. *pizz.* *mp* *Arco*

Vla. *pizz.* *mp* (II) *Arco*



304

S. Now therefore my Lord, as the Lord liveth, and as thy soul liveth, seeing the Lord hath withholden thee from coming to shed blood, and from avenging thyself with

Fl.

Ob.

Cl.

Vib. *mp* *Red.* *

Vln. *p*

Vla. *p*

305

S. *thine own hand, now let thine en-em-ies, and they that seek e-vil to my Lord, be as Na-bal Oh! Please sir! Oh, please!*

Fl. *p*

Ob. *p*

Cl. *p*

Vib. *mp* *ped.* *

Vln. *p* tremolo

Vla. *p* tremolo



309

S. *And now this blessing which thine hand maid hath brought unto my Lord, let it even be given to the young men that fol low my Lord*

Fl.

Ob.

Cl.

Vib. *mp* *ped.* *

Vln. *p*

Vla. *p*

311

S. 

Fl. 

Ob. 

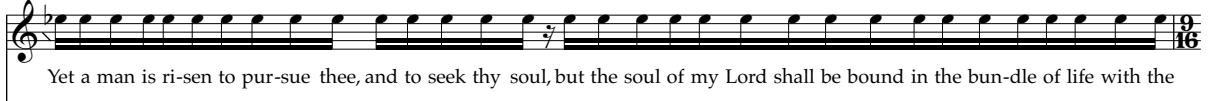
Cl. 

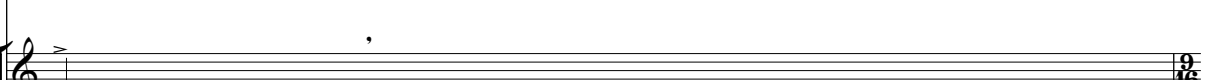
Vib. 


Vln. 


Vla. 

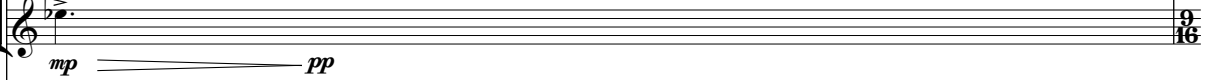
314


S. 


Fl. 

Ob. 

Cl. 

Vib. 

Arco Vln. 

Arco Vla. 

315

S. *Lord thy God; and the souls of thine enemies them shall he sling out, as out of the middle of a sling Yes! Oh, please sir!*

Fl. *mp*

Ob. *p mp*

Cl. *p mp*

Vib. *mp Led.* *

Vln. *p* *pizz. mf f* *Arco*

Vla. *p* *pizz. mf f* *Arco*

319

S. *And it shall come to pass when the Lord shall have done to my Lord according to all the good that he hath spoken concerning thee, and shall have appointed thee ruler over Israel;*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Vib. *mp Led.* *

Vln. *p*

Vla. *p*

320

S. *pp* that this shall be no grief unto thee, nor offence of heart unto my nLord, either that thou hast shed blood causeless, or that my Lord hath avenged himself: - but when the Lord shall have dealt well with my Lord,

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Vib. *To Mar.* *p* *Ed.* *

Vln. *p*

Vla. *p*



Slightly Slower

321

S. then re - mem - ber thine hand - maid. My Lord! *(mp)*

Fl. *p* *mp* *mp*

Ob. *p* *mp*

Cl. *p* *mp* *mp*

Vib. *Marimba* *mp* *mp*

Vln. *pizz.* *p* *pizz.* *mp*

Vla. *p* *pizz.* *mp*

Verse 4

81 (Spoken - simply, ingenuously; do not use David's 'Mafia' voice).

324

O ♩ = 160

The musical score for Verse 4 is arranged in a standard orchestral format. It begins with a vocal line for the Soprano (S.) and a piano introduction. The vocal line includes the lyrics: "To her great relief David accepted what she had brought him and said to her: 'Go back home and don't worry. I will do what you want.'" The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Marimba (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into three measures. The first measure is in 4/4 time, the second in 4/4, and the third in 3/4. Dynamics include *f*, *mp*, and *mf*. Performance instructions include "Arco" for the strings and "2 triangles" for the Marimba. A "Sizzle Cymbal" is indicated for the Marimba in the third measure. The Piano part includes a "Red." marking and an asterisk in the third measure. The tempo is marked as ♩ = 160.

328

S. where she found Na - bal a - lone he was ha - ving a

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.

S. good feast

Fl. *p*

Ob. *p*

Cl. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Pho.

Mar. *p*

Vln. *p*

Vla. *p*

Vc. *p*

334

S. He was in a mer-ry mood she did-n't want to seem too rude she did-n't

Fl. *mp*

Ob. *mp*

Cl. *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Pno. *f*

* Led. * Led. *

Mar. *mf*

Vln. *mp*

Vla. *mf*

Vc. *(p)* *mf*

339

S. tell him where she'd been _____

Fl. *p*

Ob. *p*

Cl. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Pno. *8va-1*
Red. *

Mar. *p*

Vln. *p* *pp*

Vla.

Vc.

Detailed description: This page of a musical score contains measures 339 through 344. It features a vocal line at the top with the lyrics 'tell him where she'd been' and a long horizontal line indicating a continuation of the phrase. Below the vocal line are staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.), each with a dynamic marking of *p*. The Piano (Pno.) part is marked with *8va-1* and *Red.*, with an asterisk at the end of the staff. The Maracas (Mar.) part has a dynamic marking of *p*. The Violin (Vln.) part starts with a dynamic marking of *p* and then *pp*. The Viola (Vla.) and Violoncello (Vc.) parts are also present. The score is written in 3/4 time, with a key signature of one flat (B-flat).

343

S. *but the next day when he had come round*

Fl.

Ob.

Cl.

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Pno. *f*
Ped. *

Mar. *mf*

Vln. *mp* *mf*

Vla. *mf*

Vc. *mf*

347

S. She re - por - ted the lot

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Tpt. *pp* *mp*

Tbn. *pp* *mp*

Tba. *pp* *mp*

Pno.

Mar. *f* (trem) *pp* *mf*

Vln. *mp* (molto vibr.) *f*

Vla.

Vc. *pizz.* *f* *mp* *f* *sul pont* *tr*

Refrain

350 **P**

S. lo: li: lo: li: lo: li: lo: li: sim.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Tpt. *mp*

Tbn.

Tba.

Pno. *8va⁻¹*
Ped. * *Ped.*

Mar. **P** *mf*

Vln. *mf legato*

Vla. *mf legato*

Vc. *pizz* *mf*

353

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.

* Ped.

8va

3

3

3

3

3

3

3

3

3

355

S. *Soprano*

Fl. *Flute*

Ob. *Oboe*

Cl. *Clarinet*

Tpt. *Trumpet*

Tbn. *Trombone*

Tba. *Tuba*

Pno. *Piano*

Mar. *Mandolin*

Vln. *Violin*

Vla. *Viola*

Vc. *Violoncello*

8va¹

* Ped. *

Detailed description: This page of a musical score, numbered 355, features a variety of instruments. The Soprano (S.) part consists of a simple melodic line. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts play a rhythmic pattern of eighth notes with slurs. The Trumpet (Tpt.) part has a sustained chord. The Trombone (Tbn.) and Tuba (Tba.) parts are silent. The Piano (Pno.) part has a sustained chord with a pedaling mark. The Mandolin (Mar.) part plays a rhythmic pattern. The Violin (Vln.) and Viola (Vla.) parts play a triplet pattern. The Violoncello (Vc.) part has a sustained chord.

358

S. *She told him the lot. And blow me, he suffered a stroke*

Fl. *sub. p*

Ob. *sub. p*

Cl. *sub. p*

Tpt. *p*

Tbn.

Tba.

Pno. *f* *8va-1 (loco)* *mf* *8va-1 5* *mf* *mp* ** Led.*

Mar. *mp*

Vln. *sub. mp legato*

Vla. *sub. mp legato*

Vc. *sub. mp*

361

S. *and was completely paralysed.*

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno. *mf* *8^{va} (loco)* *mp*

Mar.

Vln.

Vla.

Vc.

S. 

Some ten days later, the Lord struck Nabal,

Fl. 

Ob. 

Cl. 

Tpt. 

Tbn. 

Tba. 

Pno. 
* Ped. *

Mar. 

Vln. 

Vla. 

Vc. 

366

S. *Well, - someone struck Nabal -*

Fl. *p*

Ob. *p*

Cl. *p*

Tpt.

Tbn.

Tba.

Pno. *mp* *8va (loco)* *(LV)* ** Ped.*

Mar.

Vln. *p*

Vla. *p*

Vc. *p*

369

(quietly, as though shocked)

S. *And he died.*

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

(LV)

Mar.

Vln.

Vla.

Vc.

*

S.

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Ped.

Mar.

Vln.

Vla.

Vc.

To Vib. Vibraphone

The Proposal

97

Q

373

(Spoken)

S.

When David heard that Nabal had died he said:

Fl.

Ob.

Cl.

p

(harmon)

Tpt.

p

Tbn.

Tba.

Pno.

f

Lead.

Q

Vib.

mp

Lead.

* *Lead.*

* *Lead.*

very light

Vln.

p

Vla.

pizz.

mf

Arco

p

Vc.

Arco

p

376

S. *"Praise the Lord! He has taken revenge on Nabal for insulting me, and has kept me his servant from doing wrong."*

Fl. *lunga*

Ob. *lunga*

Cl. *lunga*
niente *p*

Tpt. *lunga* *p*

Tbn. *lunga*

Tba. *lunga*

Pno. *lunga* *f* ** Ped.*

Vib. *lunga* ** Ped.* ** Ped.* ***

Vln. *lunga* *niente* *p*

Vla. *lunga* *niente* *pizz.* *mf*

Vc. *lunga* *niente* *p*

379

S. *The Lord has punished Nabal for his evil!*

Fl.

Ob.

Cl. *niente*

Tpt. *p*

Tbn.

Tba.

Pno. *f* * *Ped.*

Vib. *Ped.* * *Ped.* *

Vln. *niente* *p*

Vla. *Arco* *p* *niente* *mf*

Vc. *niente* *p*

382

S. *Then David sent a proposal of marriage to Abigail.
His servants went to her and said:*

Fl.

Ob.

Cl. *p* *mf*

Tpt. *mp*

Tbn.

Tba.

Pno. *

Vib. *Ped.* * *To Mar.* * *Marimba*

Vln.

Vla. *Arco* *p*

Vc. *p sempre*

385 **Meno mosso** ♩ = 132

(As before; accent and tone of a gangster!)

S. "Da-vid has sent us to take you to him to be his

Fl. *f*

Ob. *f*

Cl. *f*

Tpt.

Tbn. *mp*

Tba. *mp*

Pno. *f*
Ped.

Meno mosso ♩ = 132

Mar. *f* To Vib. Vibraphone

Vln.

Vla.

Vc. *mp*

S. (Spoken) wife' _____ Then Abigail rose up and fell down and

Fl. *p* *p* *mf*

Ob. *p* *p* *mf*

Cl. *mp* *p* *mf*

Tpt. *p* *mf*

Tbn. *mf*

Tba.

Pno. *f*
* *f* Led.

Vib. *mf* Led. *p* *p* *mp*
L Tamtam

Vln. *p* *f* *mf* *p* *mf*
tr tr tr

Vla. *p* *f* *mf* *p* *mf*
sul tasto

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

393

c2secs

c2secs

S. *bowed herself to the ground and fell at their feet and said:*

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

Ob. *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *pp*

Tpt. *mf* *mf* *mf*

Tbn. *mf* *mf* *mf*

Tba.

Pno. *mp*

Vib. * \diamond (damp tamtam) Marimba

Vln. *mf* *mf* *mf* *pizz.* *f*(II)

Vla. *mf* *mf* *mf* *pizz.* *f*(II)

Vc. *mf* *mf* *mf*

♩=176 (recitando - but not breathless as before). Slightly slower (♩=160)¹⁰⁴

396

S. Be-hold I am his ser-vant, be-hold, be-hold I am his ser-vant his ser-vant, rea-dy to wash the feet of his ser-vants

Fl. niente *p*

Ob. niente *p*

Cl. niente *p*

Pno.

Mar. ♩=176 (colla voce) *mf*

Red. *



398 **A tempo**

S. sherose qui-ckly and moun-ted her don-key, acc-omp an-ied by her five maids she went with Da-vid's serv-ants,

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Pno. *p*

Mar. **A tempo** *mf* arco *mf* faster *mp* trem

Vln. arco *p*

Vla. arco *p*

Vc. arco *p*

Meno mosso ♩ = 108

400 (piously)

S. and be - - came his wife.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Pno.

Mar. *mf*

Vln. *mf* *f* *mp*

Vla. *mf* *f* *sub mf* *mp*

Vc. *mf* *f* *mf*(II) *pizz.*

Detailed description: This page of a musical score contains measures 105 and 106. The tempo is 'Meno mosso' with a metronome marking of 108. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line (Soprano) begins in measure 105 with the lyrics 'and be - - came his wife.' The orchestral accompaniment includes Flute, Oboe, Clarinet, Piano, Maracas, Violin, Viola, and Violoncello. Dynamics range from mezzo-forte (mf) to fortissimo (f). The score includes various musical notations such as slurs, accents, and performance instructions like 'pizz.' (pizzicato) for the cello.

Epilogue

402 **S** Allegro ♩ = 160

S Allegro ♩ = 160

mf

f *mp* *pp*

f

mp *fp* *mf* *f*

fp *pp*

mf *mp* *pp* *mp*

f
Ped. *

S Allegro ♩ = 160

mf *mp*

fp *fp* *fp* *fp*

mp *mf* *pizz.*

arco *mp*

406 (sim)

S. lo: li: (sim)

Fl.

Ob. *f*

Cl. *p* *f*

Tpt. *mp* *fp*

Tbn. *sord: harmon*

Tba. *mp* *mf*

Pno. *f* *mf* *p* *f*
mf *mf*

Mar. *mf* *p* *mf*

Vln. *p* *mf* *norm*

Vla. *p* *norm* *fp*
sul pont (trem)

Vc. *mf* *mp* *mp*
Arco

410

S. *mf*

Fl. *f* *p* *mf* *p* *mf*

Ob. *p* *pp* *f* *fp* *pp*

Cl. *p* *p* *mf*

Tpt. *mp* *mp*

Tbn. *mp* *poco*

Tba. *pp* *mf*

Pno. *mp* *f* *mp*

* Led.

Mar. *mp* *mf*

Vln. *fp* *fp* *p*

Vla. *p*

Vc. *pizz.* *p* *mf*

S. *p*

Fl. *p* *f*

Ob. *f* *pp*

Cl. *p* *pp* *mp*

Tpt. *fp* *pp*

Tbn. *mp*

Tba. *p* *mp* *pp*

Pno. *f*

* Ped.

Mar. *mf* *f* *mf*

Vln. *mp* *pp* *fp* *fp*

Vla. *mp* *pp* *p*

Vc. *mp* *mp* *pp*

Arco

Detailed description: This page of a musical score, numbered 109 and 414, features a vocal line (S.) and an orchestral arrangement. The vocal line consists of a simple melodic line of quarter notes. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Maracas (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures. The first measure shows the vocal line and the Flute, Oboe, and Clarinet parts. The second measure continues the vocal line and adds the Trumpet and Trombone parts. The third measure introduces the Tuba, Piano, and Maracas parts. The fourth measure concludes the vocal line and adds the Violin, Viola, and Violoncello parts. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'Arco' for the cello and a pedal point for the piano.

418

S. *mf* *pp*

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *p* *pp*

Tpt. *p* *pp*

Tbn. *pp* *mp*

Tba. *mp*

Pno. *mp* * *Red.*

Mar. *mp* *mf* *pp*

Vln. *pp*

Vla. *mf* *p* *pp*

Vc. *mp* *pp* *pizz.*

422

S. *mf* *p*

Fl. *p* *f*

Ob. *f*

Cl. *p* *f*

Tpt. *p* *f*

Tbn. *pp*

Tba.

Pno. *f* *mp* *

Mar. *mf*

Vln. *p*

Vla. *p*

Vc. *mf*

426

S. *[Silence]*

Fl. *[Silence]* *mf* *mp*

Ob. *mf* *pp* *mp*

Cl. *p* *mp*

Tpt. *f* *mp* *mp*

Tbn. *[Silence]*

Tba. *mf* *pp* *mp*

Pno. *f* *mf* *mp*

Mar. *mf* *p*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *Arco* *mp*

Lead. * Lead.

430

S. *mf*

Fl. *pp* *mp* *f* *mp*

Ob. *p*

Cl. *p* *f* *p*

Tpt. *pp* *p* *f*

Tbn. *p*

Tba. *pp*

Pno. *pp* *f*

* Ped.

Mar. *mp*

Vln. *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *mp* *p* *mp*

434

S. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Tpt. *p*, *pp*, *mp*

Tbn.

Tba. *mp*

Pno. *mp*, *mf*, *mp*

Mar. *p*

Vln. *p*

Vla. *mp*

Vc. *p*

* Ped.

Detailed description: This page of a musical score, numbered 434, contains 11 staves for various instruments. The Soprano (S.) part consists of a simple melodic line of quarter notes. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts feature melodic lines with slurs and a triplet in the first measure. The Trumpet (Tpt.) part has a melodic line with dynamics *p*, *pp*, and *mp*, and a '+' sign above the first measure. The Trombone (Tbn.) and Trombone (Tba.) parts are mostly silent, with a *mp* dynamic marking at the end of the section. The Piano (Pno.) part has a sparse accompaniment with dynamics *mp*, *mf*, and *mp*. The Maracas (Mar.) part has a rhythmic pattern of eighth notes with a *p* dynamic. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts have sustained melodic lines with dynamics *p* and *mp*. A 'Ped.' (pedal) marking is present at the bottom right.

438

S. *mp*

Fl. *mp*, *p*, *mp*, *pp*

Ob. *p*

Cl. *tr*, *mp*, *p*

Tpt.

Tbn. *p*

Tba.

Pno. *(tr)*, *p*

Mar. *mp*, *p*

Vln. *p*

Vla. *pp*, *p*

Vc.

Detailed description: This page of a musical score contains measures 438 through 441. The score is for a full orchestra and a soloist. The soloist (S.) plays a melodic line in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The woodwinds (Flute, Oboe, Clarinet) have various parts, including a triplet in the Flute and a trill in the Clarinet. The brass section (Trumpets, Trombones, Tubas) provides harmonic support, with the Trombone and Tuba parts featuring long notes and slurs. The strings (Violins, Violas, Cellos) play sustained chords and moving lines, with the Viola part starting very softly (*pp*) and becoming piano (*p*). The Percussion (Piano, Maracas) has a trill in the right hand and rests in the left. The score includes dynamic markings such as *mp*, *p*, *pp*, and *tr* (trill). Measure numbers 438, 439, 440, and 441 are indicated at the end of each staff line. A small asterisk (*) is located at the end of the Piano part in measure 441.

442

S. *p*

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p*

Tpt. *mp* *pp*

Tbn. *p* *pp*

Tba.

Pno. *mf*
Ped. *

Mar. *mp* *p*

Vln. *p* *mp* *pp*

Vla. *p* *pp*

Vc. *mp* *pp*

S. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Pno. *f*
Ped.

Moderato ♩ = 126

Mar. *f*

Vln. *f*

Vla. *f* pizz.

Vc. *f* pizz.

Detailed description: This page of a musical score covers measures 447 to 449. The tempo is Moderato with a metronome marking of ♩ = 126. The score includes parts for Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Maracas (Mar.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The woodwinds and brasses play sustained notes with a mezzo-forte (*mf*) dynamic. The piano part features a forte (*f*) chord in the right hand and a melodic line in the left hand, with a pedal point. The percussion part consists of a rhythmic pattern on the maracas. The strings play a rhythmic accompaniment with a forte (*f*) dynamic, using pizzicato (*pizz.*) articulation.

450

S.

Fl. *p*

Ob. *p*

Cl. *p*

Tpt. *p*

Tbn.

Tba.

Pno. *f* *mf* (LV) * Red.

Mar. *mp*

Vln. *mp*

Vla. *mp*

Vc.

An additional bit of gossip:

453 (spoken)

S.

David had already married Ahinoam from Jezreel, and now Abigail also became his wife. Meanwhile, Saul had given his daughter Michal, who had been David's wife to Palti, son of Laish, who was from the town of Gallim. See?

Fl.

Ob.

Cl.

Tpt.

Tbn.

Tba.

Pno.

Mar.

Vln.

Vla.

Vc.