TEXT AND SCANSION IN SCHOENBERG'S *A SURVIVOR FROM WARSAW*, BARBER'S *KNOXVILLE: SUMMER OF 1915*, AND STAMPE'S *THE TELL-TALE HEART*

by

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(Under the Direction of ADRIAN CHILDS)

ABSTRACT

The first part of this document presents a new composition, *The Tell-Tale Heart* for baritone voice and wind ensemble, using prose from the short story of the same name by Edgar Allan Poe. This composition, along with Arnold Schoenberg's *A Survivor from Warsaw* and Samuel Barber's *Knoxville: Summer of 1915,* is then analyzed with a scansion model derived from the research of Peter Groves that shows word and syllable stress. This research also compares these scansion models to the musical adaptation of the text settings. This allows for discussions about occurrences of mobile accents or other effects that arise when the musical adaptation and the scansion differ, which can contribute to considerations of musical interpretation.

INDEX WORDS: Arnold Schoenberg, Edgar Allan Poe, James Agee, Samuel Barber, scansion, Peter Groves, text setting, interpretation

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CHAPTER 1
THE COMPOSITION OF *THE TELL-TALE HEART*

While researching standard works for solo voice and large ensemble, no collaborations for voice and wind ensemble were found within the parameter of a solo voice using prose texts. Large ensemble works using prose texts have few representatives in the standard repertoire, among them being Arnold Schoenberg's *A Survivor From Warsaw* and Samuel Barber's *Knoxville: Summer of 1915*. However, beyond the issues of setting prose text to music, due to the extreme dynamics of wind instruments and percussion, it may be understandable why these forces do not frequently collaborate.

Because of these gaps, I took the opportunity to compose a work for solo singer and wind ensemble while using a prose work as the text source. I wished to explore the wind ensemble as solo vocal pieces are often set with orchestra, chamber ensembles, or piano. This project offered me two opportunities to advance as a composer: 1) to effectively set prose text; 2) to effectively orchestrate using an ensemble that naturally has forces that challenge a solo voice.

Poetic texts can imply certain metrical, rhythmic, or lyrical forms before any music can be composed. Prose texts, on the other hand, may contain some poetic elements, but may not be constricted by meter or poetic feet and often portray natural speaking. These elements create different challenges for setting text, specifically when placing the appropriate syllabic stresses. An example may be a phrase or sentence that contains stresses that are arranged in way that may not fit into a certain meter. One approach may be setting the text using mixed meter. Another challenge can be the pacing of the text. Often poetry can have a rhyming pattern along with stresses that align with a certain meter. When setting the text for prose, the fluidity of the text can

be unsystematic. As stresses are not placed on precise beats when compared to poetry, prose may present moments where numbers of stresses used are dense, while at other times present moments of high numbers of unstressed words. Unstressed words or syllables appear spoken quickly. If a high quantity appears, the pacing of the text tends to speed up. When set to music, this can be represented operatically by means of recitative, offering the character to speak or sing at a similar pace as someone who may be speaking naturally.

Choosing a text

I read several of Edgar Allan Poe's works when growing up. Works like the *Fall of the House of Usher* and *The Raven* left me enamored, leaving me with a desire to explore more of his poetry and stories. A professor, friend, and fellow composer, Jamie Poulson, is a Poe fanatic and has spent an abundant amount of time studying Poe's works. I had the opportunity to hear and study many of his own adaptations of Poe's poems and letters. As I searched for texts, I wanted to find something that could convey a story and also be operatic in effect. The story also had to be for one character and be of substantial length, as I wanted the work to be 30 to 40 minutes in duration. I finally settled on Poe's short story, "The Tell-Tale Heart." A complete setting of the story would almost certainly exceed the target duration of 30–40 minutes (which I wanted to maintain for purposes of programmability). Only a few lines of text along with a few individual words were removed in the musical adaptation.

Instrumentation

The work was scored using the following instruments: baritone voice, 2 flutes, 2 oboes, English horn (doubled by the second oboe), bassoon, contrabassoon, 2 B-flat clarinets, bass clarinet, contrabass clarinet, soprano saxophone, alto saxophone, 2 F horns, 2 B-flat trumpets, trombone, euphonium, tuba, 3 percussionists (vibraphone, marimba, xylophone, crash cymbal,

suspended cymbal, snare drum, concert bass drum, kick bass drum, chimes, triangle, tempo block, shaker, ratchet), and celeste.

Certain instruments were not used in the score that are considered standard to wind ensembles. First, I used neither a tenor nor baritone saxophone. The range of the singer is primarily on and just above the bass clef staff (from B-flat 2 to F-sharp 4). This presents several orchestration challenges, as several of the instruments in the ensemble primarily use the same register (bassoon, bass clarinet, horn, trombone, euphonium, and sometimes tuba). Because of this, it was difficult to double parts in this register as collision with the voice could occur, even at softer dynamics. I felt that the instruments listed above carried enough weight in that register and contained a variety of timbres so the tenor and baritone saxophones would not be needed. Second, while quite popular, I did not use a double bass. I wanted to primarily use wind and percussive instruments in this ensemble. Furthermore, I wanted to explore the timbres of the contrabass clarinet and the contrabassoon, both of which share the range of the double bass. Finally, I did not use timpani in this work. Since the old man's heart beating takes place during two climactic moments in the story, I did not want a timpani or other drums to diminish these moments by unintentionally sounding like a heartbeat. Though the celeste is not considered a standard instrument in the wind ensemble, the bell sounds produced by the instrument felt appropriate for the spine-chilling plot. The celeste allowed virtuosity that a percussionist playing glockenspiel or crotales may not be able to achieve. The range is also larger, allowing for lower sounds while still providing shriller tones.

The orchestration did present challenges. Much of the work had to be carried by soprano and alto instruments, such as flutes, oboes, and clarinets. Furthermore, the contrabassoon and contrabass clarinet were often used to provide lower sounds while still allowing the baritone

voice to float over. Mallet instruments, such as the marimba and vibraphone, were helpful in providing sustained pitches by rolling. As woodwinds, brass, and percussion can be difficult to balance with a solo singer, I did not want to over-orchestrate the work. Doublings were used sparingly, therefore I did not use a 3rd clarinet, a second grouping of horns, a second trombone, a second bassoon, or other additions common in wind ensemble music, as I felt it would have imbalanced the ensemble and made it more difficult for the singer to project through the sound. To further balance the ensemble and the singer, I used softer dynamic ranges to underscore the soloist and saved louder dynamics for moments when the soloist was absent or was shouting.

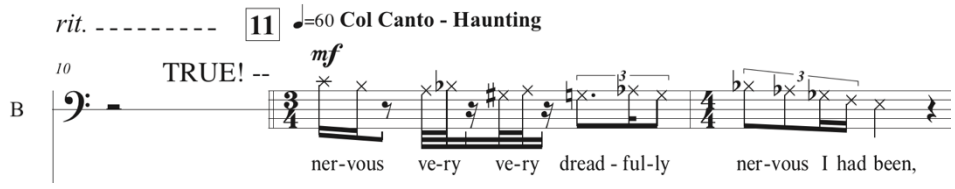
Form

The form of the composition was strictly determined by the text of the original Poe story. The work is divided into three sections, each of which corresponds to specific events in the story. The first part introduces the narrator and his problem. He is tormented by the old man for a superficial reason—the old man's eye. This is where he tells of his plan to kill the old man so that he will no longer be plagued by the evil eye. He further explains how he would watch the old man sleep. However, the eye was always closed while the old man was sleeping. Since it was not open—and not mocking the narrator— he had no reason to kill the old man. The second part describes the narrator watching the old man sleeping. As the old man wakes in fear, the eye is illuminated by the narrator's lantern, causing him to become enraged. As the old man's fear grows, the narrator begins to hear the old man's heartbeat. As it becomes louder and louder, the narrator becomes more deranged, until at last he bursts into the room causing the old man to shriek loudly. He then pulls the old man to the floor, covering him with the bed and suffocating him, silencing the heartbeat and preventing the eye from seeing him anymore. The final part depicts the narrator dismembering the old man's corpse and burying it beneath the floor. His

victory is short lived as three officers come to investigate a shriek heard in the night. He allows the officers to search the premises where they find no evidence of any quarrel. After chatting for some time with the officers, the narrator begins to hear a heartbeat below the floor. While the officers suspect nothing, the narrator becomes more deranged, descends into madness, and ultimately succumbs to guilt by admitting that he murdered the old man and buried him in the floor. The form of the composition is summarized in Table 1.1.

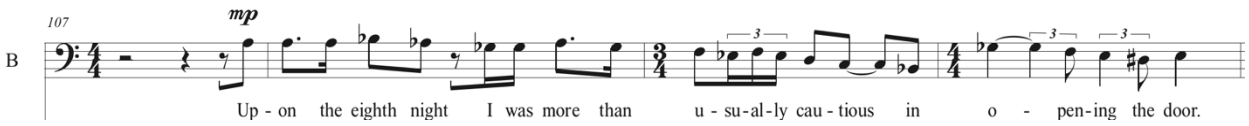
Setting the text

I decided to have the character deliver the text in three ways. The first method heard is Sprechstimme, notated by X-head pitches (see Example 1.1). This represents the character as being nervous. The style if notation and way is to be performed is similar to Sprechstimme found in other Schoenberg works, most famously *Pierrot Lunaire*. The second method heard is the character singing, written in standard notation. This represents the character as calmer and somewhat rational (see Example 1.2).



Ex. 1.1: X-head notation of Sprechstimme (mm. 10–12)

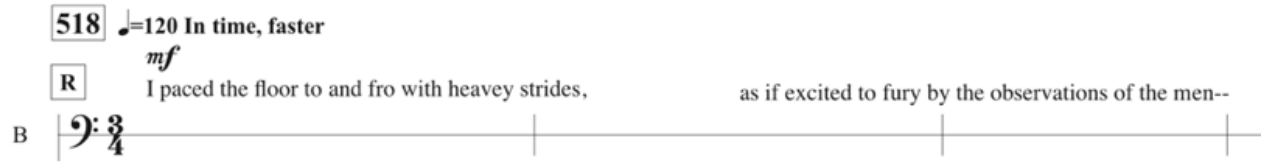
The final method heard is narration by speaking, notated with the text above a single-lined staff, which is to be spoken over the duration of the measures or for which it is above. This represents the character as anxious and paranoid, as reflected in text associated with the process or association of killing or wanting to kill the old man (see Example 1.3).



Ex. 1.2: Standard notation for singing (mm. 107–110)

Table 1.1: Form of the composition *The Tell-Tale Heart*

Part 1	Part 2	Part 3
mm. 1–10 Instrumental introduction **mm.11–67** Introduction of the narrator, revealing his problem with the old man's eye, decision to kill the old man. **mm. 68–105** Narrator tells how he watched the old man sleep and how the eye tormented him, though it was closed so he could not kill him.	**mm.106–138** The narrator watches the old man sleep, uses a lantern to see him, and accidentally wakes him. **mm.139–154** The narrator remains still and quiet as the old man lies awake. **mm.155–237** Aria-like moment, narrator tells of what he and the old man are feeling during this tense moment. **mm.238–274** The narrator continues to watch the old man, narrowing the lantern on the eye. **mm. 275–307** The narrator becomes more deranged as he hears the old man's heart beating louder and louder. **mm. 309–344** The narrator bursts into the room and attacks and kills the old man.	**mm.345–396** The narrator tells of how he dismembered the body and buried the corpse in the floor. **mm.397–491** Three officers enter the house and interrogate the narrator as to a shriek they heard, they search the premises and discover no trouble, and the narrator begins to feel confident he will avoid apprehension. **mm.492–511** The narrator begins to feel weak and hears a noise in his ears. **mm.512–539** The narrator realizes the sound is the heart beating under the floor, becomes more delirious, and becomes engulfed with guilt. **mm.540–550** The narrator admits he killed the old man.



Ex. 1.3: Narration example, text above single-lined staff (mm. 518–522)

This method communicates the text the fastest; however, the intention in using speaking was not to get through the text faster, but to provide a further dimension of the character. When the character speaks, a greater sense of madness is presented.

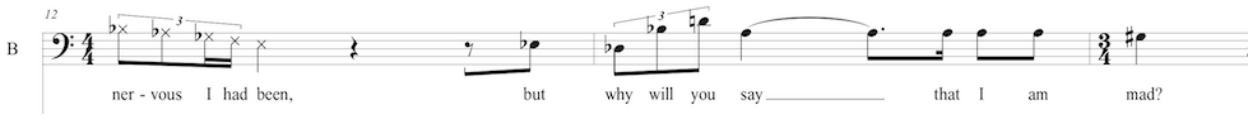
Overall, I wanted to use three distinct vocal styles to greatly show different dimensions of the character. While these choices are subjective, I based the vocal style in conjunction with what was taking place in the story. If I felt the moment was tense and fast-paced, I felt faster speaking gave the character a sense of urgency, impatience, and is not in control. If the narrator sang, I felt he was in control of his emotions, reasonable, and careful in his plotting. However, if Sprechstimme occurs, I felt there was a mix of the former styles. He would have a sense of control but still exhorting nervous tendencies.

The vocal part is frequently written in the style of recitative. This was to accommodate a few things. First, I did not want pacing to be an issue as aria-like moments can convey time as frozen. Second, I wanted the speaker to communicate the text similarly to natural speaking. There are instances where it is appropriate for aria-like moments to take place. For example, in mm. 155–237, the story somewhat slows time as the narrator watches the old man who is sitting up in his bed in fear of a noise that he heard all while describing the moment in great detail.

Themes, motives, and harmonic structure

While working on the harmony, I began frequently using a tetrachord collection that not only helped create a unifying sound for the whole work, but somewhat served as a leitmotiv for the narrator. This "mad chord" was a motive that was used frequently in the composition. This tetrachord always derived from prime form (0145) and was inverted and transposed throughout the composition. The purpose of this was to indicate when the narrator was having a moment of madness. It would often be used when the singer said the word "mad," but it was also used as a

motive and as a harmony throughout the ensemble. While the first instance is presented by several instruments in mm. 1 and 2, the first time the motive is heard in the voice can be found in m. 13, shown on the words “why will you say that I am” in Example 1.4. The singer imitates the motive as first heard by the clarinet in m. 12. This is followed by an inversion of the motive by the oboe twice in mm. 13 and 14.



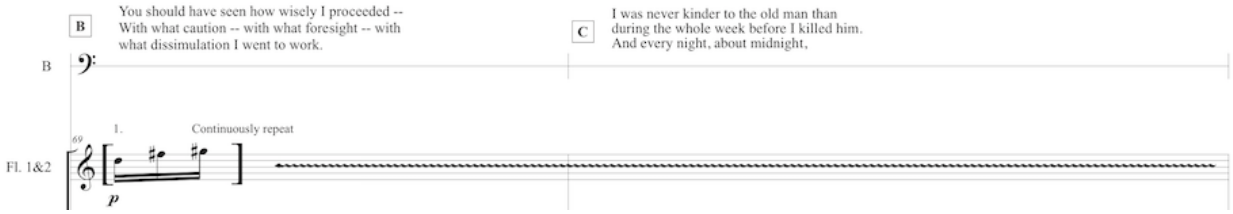
Ex. 1.4: Singer presents prime form (0145) “The Mad Chord” in m. 13

The harmonic material is best described as atonal though with some tertian relationships. In composing this work, I purposefully tried to avoid tonal harmonies that would imply diatonic collections such as major or minor. Instead, symmetrical collections such as octatonic, hexatonic, and whole tone were used. This allowed the use of unsettled pitch collections which helped create a musical atmosphere that resembled Poe’s dark and haunting text. Since the work itself was filled with tension, the music used dissonant harmonies to constantly create a disturbing setting and keep the listener on edge. Aside from collections, some free atonality was applied, particularly in aleatoric moments.

Aleatoric aspects

In mm. 64–89, several instruments—such as flutes, clarinets, oboes, xylophone, and celeste—are given short motives with the instruction to “continually repeat” while in a specific cue or cues. They will continue to play until the direction line in their cue either ends, indicates that the other player will play the next cue, or the motive changes. The singer would speak his

dialog that is framed within the cue. When the speaker is finished with that line, they will then begin speaking the next one in the next cue. The conductor will then indicate that cue to the ensemble. An example of how this is shown can be seen in Example 1.5.



Ex. 1.5 Aleatoric moment while narrator speaks

Flute player 1 will continue to play the three-note motive from Cue B into C. As different instruments enter at different speeds, the musical effect is one of dizziness and delusion with the music representing the narrator's lack of sanity. During this time, the narrator explains his plot to kill the old man.

The other prominent aleatoric moment takes place near the conclusion of the work in mm. 503–540. This is a restatement of the original material first heard in mm. 64–89. During this period, the narrator begins to feel the guilt weigh down on him such that it begins to make him physically ill. Repeating this music reinforces this sense of nausea, but more instruments have been added and layered to make it more intense than the first iteration. This effect creates more intensity, drama, tension, and an eventual build that contributes to the grandiose moment where the guilt and madness become too much and a confession is ultimately given.

CHAPTER 2
CREATING A SCANSION MODEL

According to Alfred Blatter, "When setting a text, regardless of whether it is poetic or not, following and reinforcing in the music, the natural accents of the language of the text improves both the intelligibility of the words and often the ease with which music is learned and performed." That is, reinforcing the strong syllables of words helps strengthen the text by connecting it to more natural speech. Blatter continues, "The rhythmic accent of the word is usually easy to locate and, if replicated in the rhythmic structures of the music, can provide illumination of the meaning of the text."[1]

While replicating rhythms towards natural speaking can greatly improve the interpretation of the texts, it is somewhat of an oversimplification to say that it should be easy to locate the rhythmic accent of a word. Understanding what words should be stressed and how they should be stressed is much more complex than Blatter acknowledges. This chapter will explain how the scansions of the three featured texts, which appear in Appendix A, were created. It will also provide rules as to what kinds of words are stressed in English. This information will then be applied in the next chapter in order to discuss interesting features of the texts which, when set to music, may contain different stress points in comparison to the scansions.

According to Peter Groves, sentences in English are composed of strong and weak words.[2] Content words, which are considered strong words, contain one or more stressed

[1] Alfred Blatter, *Instrumentation and Orchestration,* 2nd Ed. (New York: Schirmer Books, 1970), 380–381.
[2] Peter L. Groves, *Strange Music: The Metre of the English Heroic Line*. (Victoria, Canada: Univeristy of Victoria, 1998), 61–62; Andrea A Lunsford, *The St. Martin's Handboook,* 7th Ed. (Boston, MA: Bedford/St.Martin's 2011), 562.

syllables and are composed of the types of words found in Table 2.1. These words are emphasized when spoken.

Table 2.1: Content word types[3]

Content Words		
Type of Word	**Function**	**Examples**
Noun	a person, place, or thing	father, Warsaw, window "I loved the old ***man***."
Main Verb	an action, state, or occurrence	fainting, thought, rises "I ***loved*** the old man."
Adjective	modifies a noun or pronoun	old, hueless, blue "I loved the ***old*** man."
Adverb	modifies a verb, adjective, other adverb, or clauses	1) Manner: fast, quickly 2) Place: here, away 3) Time: now, then 4) Frequency: once, never 5) Direction: up, down "He had ***never*** wronged me."

Weak words are often – but not always – small words. Function words, which are considered weak words, are unstressed when spoken and are composed of the types of words found in Table 2.2.[4]

The *Merriam-Webster Dictionary* was used as a reference to determine parts of speech and stress patterns. Merriam-Webster delineates three levels of stress: If the symbol (ˈ) appears before a syllable, it denotes that the syllable contains the primary stress. When the symbol (ˌ) appears before a syllable, the syllable is given a secondary stress (a stress is present, but is not as

[3] Peter L. Groves, *Strange Music: The Metre of the English Heroic Line*. (Victoria, Canada: Univeristy of Victoria, 1998), 61–62; Andrea A Lunsford, *The St. Martin's Handboook,* 7th Ed. (Boston, MA: Bedford/St.Martin's 2011), 562–563.

[4] Function words whose rhetorical purpose is to provide emphasis, such as interjections, will be considered strong. Other exceptions are noted in Table 2.2.

Table 2.2: Function word types[5]

Function Words		
Type of Word	**Function**	**Examples**
Preposition	combines with a noun phrase to create a phrase that expresses modification or prediction	of, like, for [Content, silver, ***like*** peeps of light.]
Conjunction	joins together a sentence	and, but, because [The night waned, ***and*** I worked hastily, ***but*** in silence.]
Auxiliary Verb	A verb used to show another verb's tense	would, may, have [I ***must have*** been unconscious most of the time.]
Pronouns	substitutes for nouns or noun	1) Personal: "***I*** loved the old man." 2) Reflexive (as object):***ourselves*** 3) Indefinite (as object): "I saw ***someone***." 4) Relative: "The man ***who*** lives here." Exception – Pronouns may receive stress under the following circumstances: 1) Demonstrative: "***This*** is the place." 2) Possessive: "These are ***mine***." 3) Interrogative: "***Who*** is this?" 4) Quantifier: "***Many*** are called, but ***few*** are chosen. 5) Indefinite (as subject): "***Someone*** must be responsible."
Determiner	a word that makes specific the denotation of a noun phrase	1) Possessive: "***Your*** knee is on ***my*** chest." 2) Relative: "Bill ***whose*** uncle runs the bank." 3) Articles: ***the***, ***a***, ***an*** 4) Partitives: "I'd like **some** butter" Exception – Determiners may receive stress under the following circumstances: 1) Demonstrative: "***This*** royal throne of kings." 2) Interrogative: "***Which*** way did you come by?" 3) Quantifier: "There are ***few*** ripe ones" 4) Indefinite: "***Some*** fool has parked here."

[5] Peter L. Groves, *Strange Music: The Metre of the English Heroic Line*. (Victoria, Canada: Univeristy of Victoria, 1998), 61–62; Andrea A Lunsford, *The St. Martin's Handboook,* 7th Ed. (Boston, MA: Bedford/St.Martin's 2011), 562–563.

articulated as much compared to the primary stress). If neither symbol is present before a syllable, it is considered to be unstressed. Table 2.3 shows how these stress levels are represented in the scansion analyses of Appendix A, where (/) represents primary stress, (\) represents secondary stress, and (_) represents no stress.

Though most prepositions are monosyllabic, there are a few that are multisyllabic. Words like "into" and "unto" are not content words yet still contain some stress. The *Merriam-Webster Dictionary* interprets them as having primary stresses on one syllable; however, to stay consistent with Groves' principles regarding function (weak) words, the scansion of these words must be changed to show that while they are not strong within the context of the sentence, they do possess a level of stress. Thus "into" is analyzed as:

\ _
in-to

Instead of providing a primary stress, a secondary stress symbol has been used in its place. This shows the reader that while this word does have some stress internally, it is only secondary and should not be emphasized more than a primary stress from a strong word.

Table 2.3: Different types of stresses and how they are shown

	Primary Stress	Secondary Stress	No Stress
Symbol used	/	\	_
Example of a word with multiple types of stress	\ / _ un-con-scious		

As an example, we will consider how the first two sentences of *A Survivor from Warsaw* were analyzed by myself using this method. First, the content words were noted, signifying that they will have one or more stress points. Figure 2.1 displays the sentences with content words in

bold and an explanation for the stressed or unstressed status of each word. Applying these rules to the rest of the example produces the final analysis (see Figure 2.2).

"I **cannot remember everything**. I must have **been unconscious most** of the **time**."

I = pronoun (personal) – unstressed
cannot = auxiliary verb – stressed (as a compound)
remember = verb – stressed
everything = pronoun (quantifier) – stressed
I = pronoun (personal) unstressed
must = auxiliary verb – unstressed
have = auxiliary verb – unstressed
been = verb – stressed
unconscious = adjective – stressed
most = pronoun (indefinite) – stressed
of = preposition – unstressed
the = determiner (article) – unstressed
time = noun – stressed

Fig. 2.1: Sample analysis of text from *A Survivor from Warsaw*

_ / \ _ / _ / _ \
1. I can-not re-mem-ber ev-ery-thing.

_ _ _ / \ / _ / _ _ /
2. I must have been un-con-scious most of the time.

Fig. 2.2: Sample analysis of text from *A Survivor from Warsaw* with stresses shown with syllables

The scansion analyses of Appendix A are presented with each line broken into sentences. Some sentences, however, are broken in multiple lines due to length. Each line is given a number for ease of reference.

There are other elements of spoken language (beyond content and function words) that can influence word stress, such as dialects, accents, inflections, or even multiple pronunciations of words. These were not considered in constructing the scansion analyses of Appendix A.

However, because mobile accent will figure into the analysis in Chapter 3, it will be helpful to explain that term here. A mobile accent is the possible occurrence of giving an accent to a word (often a function word) that alters the context. This is often found in English and Germanic Languages.[6] For example, if a person were to say, "I have a pencil," the established rules would suggest stress on the words "have" and on the first syllable of "pencil," as these are the only content words in the sentence. However, if a person were to put emphasis on the word "I," it would imply a comparison to someone else: "Does anyone have a pencil?" "***I*** have a pencil." The same can be said if the word "a" were emphasized. This would shift focus to the quantity of pencils: "Do you have any pencils they could borrow?" "I have ***a*** pencil."

[6]Charles W. Kreidler. *Describing Spoken English: An Introduction*. (London: Routledge, 1997), 105.

CHAPTER 3
COMPARING THE SCANSIONS TO THE MUSICAL SETTINGS

As I chose a text and an ensemble for which to compose, I wanted to choose two works to compare it to. Schoenberg's *A Survivor From Warsaw* and Barber's *Knoxville: Summer 1915* were ultimately chosen as they were for solo voice, used an English prose text for source material, and used a large ensemble. The goal of this chapter is to compare the scansion models created by using rules developed in the previous chapter to the musically set texts. While many composers have written about their text setting processes, the focus of this analysis is on differences between the scansion and the setting—a topic not usually discussed. Ultimately, the intention is not to realize if the composers did anything wrong, but rather, to discover what the effects are when the musical setting deviates from the stresses found in the scansion model.

Qualities of the texts

Schoenberg

This analysis of *A Survivor From Warsaw* reveals frequent use of fragments and run-on sentences. This evokes a constant push forward, providing few moments for the speaker to pause as one thought quickly moves to the next. Let us consider lines 8–11. (see Fig. 3.1)

In this text, short, articulate words are ubiquitous. Beyond having fragmented and incomplete sentences, several stressed syllables appear in succession. In line 8, eight of the thirteen words have primary stress. This articulates the sentence quite heavily, contributing angst to the frightening texts. line 9, on the other hand, presents more unstressed syllables between the

stressed syllables. This creates a more poetic effect. A more dramatic example can be seen in lines 16 and 17. (see Fig. 3.2)

_ / _ / _ / _ _ / _ \ _ _ / _ / / /
8. The day be-gan as us-u-al: Re-veil-le when it still was dark. “Get out!”

\ _ _ / _ \ _ / \ / _ _ / _ / /
9. Wheth-er you slept or wheth-er wor-ries kept you a-wake the whole night.

_ _ _ / _ \ _ _ / / \ _ / / _ / / _
10. You had been sep-a-rat-ed from your child-ren, from your wife, from your par-ents.

_ / / _ / \ _ _ / _ _ /
11. You don't know what hap-pened to them … How could you sleep?

Fig. 3.1 *A Survivor From Warsaw* scansion lines 8–12

_ / \ _ / _ _ / _ /
16. They hur-ry as much as they can. In vain!

/ / / / / / / _ / _
17. Much too much noise, much too much com-mo-tion!

Fig. 3.2 *A Survivor From Warsaw* scansion lines 16 and 17

A balance of stressed and unstressed syllables appears in line 16, but every word in line 17 has primary stress. The only unstressed syllables within this fragment appear in the word “commotion.” This heavy use of stressed words slows the pacing of the speech, allowing a dramatic moment for every word to be spoken with intensity, clarity, and articulation.

Contrarily, line 10 (refer back to Fig. 3.1) offers several small function words that are often spoken faster, contributing to an interpretation that could be perceived as frenzied or chaotic. In summation, Schoenberg’s text is filled with irregularities. It holds no consistent meter that may be found in poetic texts. Instead, as expected with prose, the use of fragmentation, in

combination with dense stretches of strong or weak words, creates a text that is quite rigid, jagged, and heavily articulated. Rhythm or meter is not regular enough to be called consistent.

Agee

In an afterward to the book, James Agee was described by his publisher as "a writer with precise and original talent, who was essentially a poet."[7] This may have been a quality that attracted Barber to Agee's work. Barber did not use the entire text, "Knoxville: Summer of 1915," which was added as a prologue to Agee's book, *A Death in the Family*. He only set the latter part of the prologue.

If Schoenberg's text is interpreted as irregular, jagged, heavily stressed, and articulate, Agee would be quite the opposite. While still a prose piece, Agee's use of language in his work borrows aspects of poetry that give a stronger sense of meter. Notice that lines 5–9 are one consistent thought, like a run-on sentence. (see Fig. 3.3) The use of more multisyllabic words not

/ _ / / / / /
4. Peo-ple go by; things go by.

_ / / _ _ / _ / _ _ / _ / _ / _ _ _ / \
5. A horse, draw-ing a bug-gy, break-ing his hol-low i-ron mu-sic on the as-phalt;

_ / / _ _ / _ / _ / _ _ / / _ _ / _ / _ / _ /
6. a loud au-to; a qui-et au-to; peo-ple in pairs, not in a hur-ry, scuf-fling, switch-ing their

/ _ / _ _ / _ / _ / _ _ _ _ / / _ _ / _ _ _
7. weight of aes-ti-val bod-y, talk-ing cas-u-al-ly, the taste hov-er-ing o-ver them of

_ / \ / \ _ / \ _ / / _ / _ _ _ _ _
8. va-nil-la, straw-ber-ry, paste-board and starched milk, the im-age up-on them of

/ _ _ / _ / _ / _ / _ / _
9. lov-ers and horse-men, squared with clowns in hue-less am-ber.

Fig. 3.3 "Summer: Knoxville of 1915" scansion lines 4–9

[7] James Agee. *A Death in the Family.* (New York: Grosset & Dunlap, 1967), 340.

only emphasizes stresses, but also helps create a more consistent use of meter. We can imagine the text spoken aloud can fit in a compound meter. Text can fall into the dactylic stress pattern, strong – weak – weak. However, times where a trochaic stress pattern occurs can suggest a simple meter, strong – weak. This furthermore emphasizes strong primary words that would appear on a strong part of a beat or measure while not emphasizing short, weaker function words or syllables. This will be explored later in the chapter when observing how melody may be given priority over articulated words, stressed syllables, or other unique situations.

Poe

Many similarities exist when comparing Schoenberg's prose to Edgar Allan Poe's "The Tell-Tale Heart." Like Schoenberg, the text creates a dramatic and dark atmosphere that can change abruptly. Sentences often run on or are fragmented. Interjections are quite frequent. Short, monosyllabic words are abundant throughout.

The short content words add more stress and also dictate the pace at which they may be read. More stresses in a sentence may be read slower, insuring that each word is given its moment to be articulated. This is different from the larger, lusher, multisyllabic words primarily found in Agee's prose, which is often treated more melodically and metrically in Barber's setting. Consider lines 14–19 of "The Tell-Tale Heart." (see Fig. 3.4) When observing lines 14–18, we can see that plenty of intermixing between content and unstressed words, many of which are either monosyllabic or at most containing two syllables. When line 18 occurs, the pace slows down as seven stressed words are articulated. Line 19 is then again intermixed with stressed and unstressed patterns, but also contains a fragmentation of another sentence. This fragmentation, combined with several stressed points, shows that a pacing of these six lines may be read slowly from 14–17, more dramatically in line 18 as monosyllabic stressed words appear and extra

punctuation, and quicker in line 19 where sentence and fragment create a faster reading of pace due to intermixing of quick function words with short content words.

_ / _ / /
14. I loved the old man.

_ _ / _ / _
15. He had nev-er wronged me.

_ _ / _ / _ _ / \
16. He had nev-er giv-en me in-sult.

_ / / _ _ / _ /
17. For his gold I had no de-sire.

_ / _ / / / / _ / /
18. I think it was his eye! yes, it was this!

_ / _ / _ _ / _ _ / / / _ _ / / _ _
19. He had the eye of a vul-ture – a pale blue eye, with a film o-ver it.

Fig. 3.4 “The Tell-Tale Heart” scansion lines 14–19

Setting the text to music

Schoenberg

By creating scansion models of each prose text, it is now possible to compare how each is set to music. When the scansion model is analyzed next to the music, the goal is to see whether stressed words or syllables are set in a way that enforces speaking stress. By doing so, two ultimate questions arise: Does the composer ever deviate from the scansion model? If so, what is the effect if the musical stress is different than the natural stress?

Schoenberg’s text setting is quite meticulous and well thought-out. Rather than fitting the text into simple rhythms, Schoenberg uses rhythms that imitate natural speech. In comparison to the other compositions examined in this document, this is a distinctive treatment of the text; yet

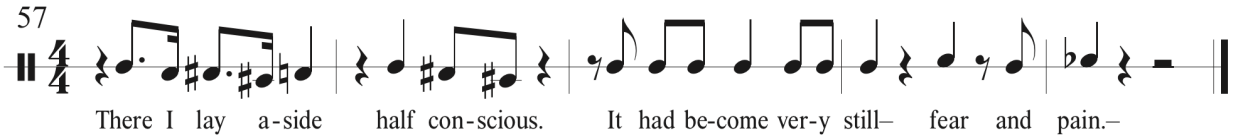
it is fitting, as this work is to be performed in the style of Sprechstimme, to imitate natural speaking, even when set to notated rhythms. While tempo changes are common throughout, the piece is consistently notated in 4/4. This means meter has limited effects on syllabic stress with the expectation that most content words or syllables would arrive on strong beats where natural stresses typically occur. As the tempo markings suggest slower speeds, much of the spoken stresses occur in the division and subdivision layers (down to the eighth-note level). Consider lines 31 and 32. (see Fig. 3.5)

_ _ / _ / / / _
31. There I lay a-side half con-scious.

_ _ _ / / _ / / _ /
32. It had be-come ver-y still – fear and pain.

Fig. 3.5 *A Survivor From Warsaw* scansion lines 31 and 32

Schoenberg sets all of the content words so that the primary stresses are heard on strong beats in mm. 57–61 (see Example 3.1).



Ex. 3.1: Primary stresses found on strong beats in mm. 57–61[8]

The function words and unstressed syllables are often on off-beats. These can serve as anacruses for the content words. In m. 59, the second syllable of "become" is stressed on beat 3. The preceding syllables use the first two beats as an anacrusis to beat 3. This continues in m. 60

[8] Schoenberg uses a single-Line staff for the narrator. Position of the pitches indicate certain inflection (such as higher or lower than normal a speaking voice) rather than a specific pitch.

where “still” and “fear” appear on the strongest beats of the measure. Finally the word “and” is placed on the and of beat 4 to serve as an anacrusis for the word “pain,” which appears on beat 1 of m. 61.

However, not every word is treated to reflect natural speech patterns. There are a few cases where unstressed words are given stress due to where they occur within the measure. The first example takes place in m.12. The compound of “can not” into “cannot” should be interpreted as an auxiliary verb. This can also be seen in Figure 3.6 in the first line of the scansion model.

```
   _  /  \   _   /      _    /   _     \
1. I can-not re-mem-ber ev-ery-thing.
```

Fig. 3.6 *A Survivor From Warsaw* scansion line 1

This is interesting for a few reasons. First, auxiliary verbs are functioning words that should not contain any stress, however as a compound word, “cannot” does receive stress because it still possesses qualities as an adverb from the word “not.” If the words were separate, “can” would be an auxiliary verb with the function to support the verb “remember,” and “not” would be an adverb. If read as “I can not remember everything,” “not” would be emphasize by being stressed as an adverb. However, Merriam-Webster shows two interpretations to the pronunciation of “cannot.” The first is found in Line 1. (Fig 3.6) The second interpretation would produce a stressed syllable on “not” while “can” would have no stress. The musical interpretation resembles the first.

Depending on one’s personal pronunciation of the word “cannot”, one could assume that the character is not a native English speaker. The narrator portrays a Holocaust survivor and it may be presumed that English is his second language. This could be supported by the use of German

intermixed within the text which is spoken often rapidly and fiercely. The Hebrew words sung by the choir, however, could be another language that is more familiar for the narrator, therefore, the effect could be emphasizing the fact that the speaker is not a native English speaker and therefore may misplace or misuse accents within a given sentence. Alternatively, Schoenberg could be creating an effect through the use of a mobile accent. By accenting a function word, the context of the sentence is slightly altered, giving greater reinforcement to the negative connotation of not being able to remember everything, yet he is able to remember *some* things.

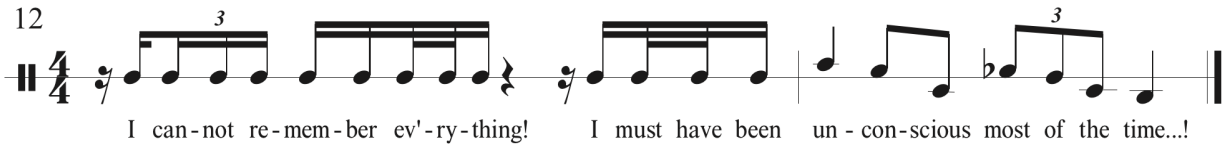
In mm. 47 and 49, the word "could" is given stress both times by being placed on beat 4. (see Fig. 3.7) As an auxiliary verb, "could" would be unstressed, therefore setting up for the stressed word "not." Placing the stress on the auxiliary verb "could"—emphasizing the speaker's ability over the action itself—could draw attention to the speaker's inability to avoid falling down and inability to stand up.

_ / _ _ _ _ _ / / _ / _ / _ _ _ / / / _ /
26. I heard it though I had been hit ver-y hard, so hard that I could not help fall-ing down.

_ / _ _ / _ _ / / / _ / / _ / _ _ /
27. We all on the ground who could not stand up were then beat-en o-ver the head ….

Fig. 3.7 *A Survivor From Warsaw* scansion lines 26 and 27

Mm. 12–13 and m. 54 both contain the same phrase fragment "I must have been unconscious" (see Example 3.2 and 3.3). These can also be seen in lines 2 and 28 in Figure 3.8.

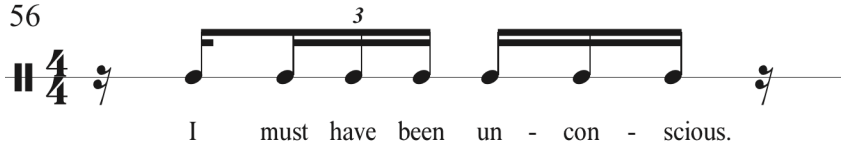


Ex. 3.2: Measures 12 and 13

_ _ _ / \ / _ / _ _ /
2. I must have been un-con-scious most of the time.
_ _ _ / \ / _ _ / / _ / _ _ / _ / _
28. I must have been un-con-scious. The next thing I heard was a sol-dier say-ing:

Fig. 3.8 *A Survivor From Warsaw* scansion lines 2 and 28

In both clauses, the first three words are function words. “Must” and “have” are both auxiliary verbs to “been.” The word “unconscious” begins with a secondary accent and is followed by a primary accent. Strikingly, two appearances of “unconscious” are set slightly differently. In m. 12, “been” is given a slightly longer duration than “must have,” however it is placed on the weakest part of beat 4. In performance, all other instruments are either resting or are instructed to play *colla parte* (with the part). This gives the narrator some freedom and more time when enunciating these words. In m. 56, the rhythm is altered, resulting in a triplet that places stress on the word “must,” as seen in Example 3.3. By stressing the auxiliary verb “must,” a mobile accent occurs that would suggest the character had to have been unconscious as they cannot recall certain things and this must be the only answer.



Ex. 3.3: Fragment of m. 56

“Unconscious” is treated similarly. As seen in the scansion model, the second syllable receives primary stress. However, in both occurrences of the word, the musical setting places the heaviest accent on the first syllable. While that syllable does receive secondary stress, one would expect that the first syllable would serve as an anacrusis to the second syllable, thereby reinforcing its arrival on a naturally stressed beat. Instead, the effect makes the narrator sound

somewhat delirious and confused, as the performance could be perceived as monotonic. The action of the sergeant hitting people is a probable cause of why the narrator reflects upon being unconscious. This is supported by the text in lines 22–24, seen in Figure 3.9. Furthermore, this action could be the reason why the character stresses the wrong syllables for that moment as he reflects while in a momentary state of confusion. (The possibility that the speaker does not have a native command of English could again be a factor, too.)

_ / _ _ / _ / _ _
22. Na jut; wenn ihrs durch-aus ha-ben wollt!”

(Oh well, if you really want to have it!”)

_ / _ _ _ _ / _ \ / / _ \ / _ / / _ /
23. The ser-geant and his sub-or-di-nates hit ev-ery-one: young or old, strong or sick,

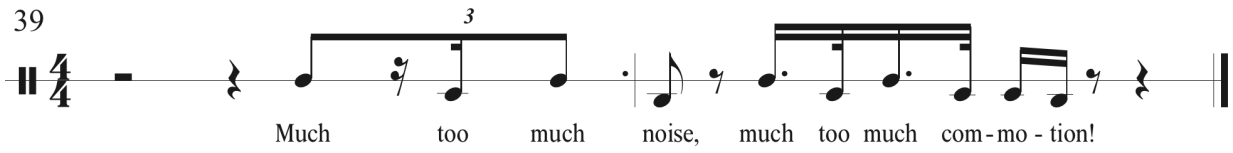
/ _ _ / _ _
24. guil-ty or in-no-cent …

Fig. 3.9 *A Survivor From Warsaw* scansion lines 22–24

Line 17 in Figure 3.10 is the most stressed phrase in the scansion. Though every word receives stress, an interpretation of this line with all the words being placed on strong beats would sound very stilted. Instead, the word “too” (an adverb) has a much shorter duration when set in mm. 38 and 39 as seen in Example 3.4. This duration helps emphasize the words “much,” “noise,” and “commotion.” This in turn causes the musical setting to resemble a more natural flow of speech and bring out the more important words in the phrase.

/ / / / / / / _ / _
17. Much too much noise, much too much com-mo-tion!

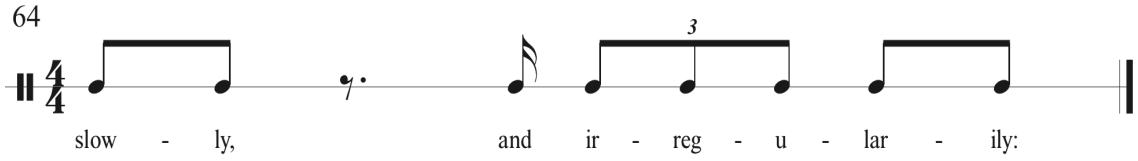
Fig. 3.10 *A Survivor From Warsaw* Scansion line 17



Ex. 3.4: Line 17 as found in mm. 39 and 40

An especially unusual situation occurs in m. 64: the word “irregularily” appears, raising a couple of issues. The original setting of the word can be seen in Example 3.5. First, the word “irregularily” does not exist but is possibly an amalgamation of the words “irregularly” and “irregularity.” Second, the rhythm to which the misspelled word is set does not contain enough pulses. “Irregularily” would have six syllables, but the rhythms used are an eighth-note triplet followed by two duple eighth notes.

When examining the performance of this word in professional recordings, we can hear how singers accommodate this by altering either the word or the rhythm (see Table 3.1).



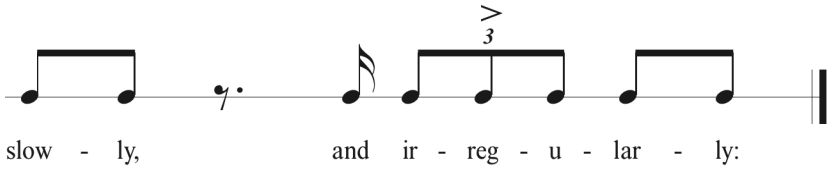
Ex. 3.5: How Schoenberg rhythmically sets the word “irregularily” in m. 64

If Schoenberg had used the word spelled correctly and still used the original rhythm, an interesting occurrence would happen. In line 34 of the scansion analysis that appears in Appendix A, the correct spelling of the word is used (see Figure 3.11).

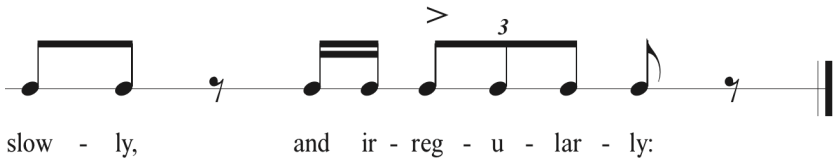
_ / / _ _ _ / _ _ _ / / / / / _
34. They start slow-ly and ir-reg-u-lar-ly: one, two, three, four – "Ach-tung!"

Fig. 3.11 *A Survivor From Warsaw* scansion line 34

If the scansion of the word were to be placed on the notated rhythms, the stress of the word would occur on an unstressed pulse in the beat as shown in Example 3.6. The accent on the first syllable would be consistent with the word "irregularity," however, it is inaccurate for the word "irregularly" which instead has a primary stress on the second syllable. If a performer were to observe this misspelling and try to accommodate the correct spelling with a rhythm that would show its natural stressed syllable, they may consider an alternative approach seen in Example 3.7. By moving forward the word "and" by a sixteenth note and placing the first syllable of the word "irregular" (ir), the stressed syllable (reg) is placed on a downbeat where its natural stress would be reinforced.

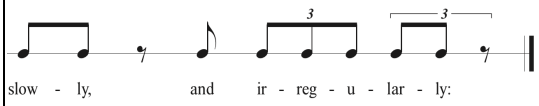
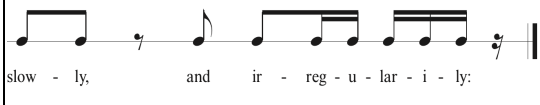
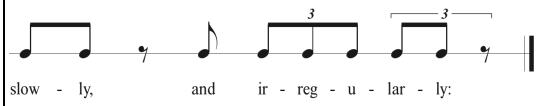
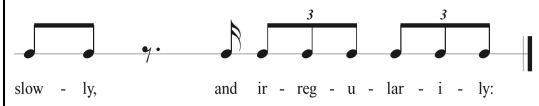


Ex. 3.6: Correct spelling but primary stress (marked with accent) is on weak part of beat.



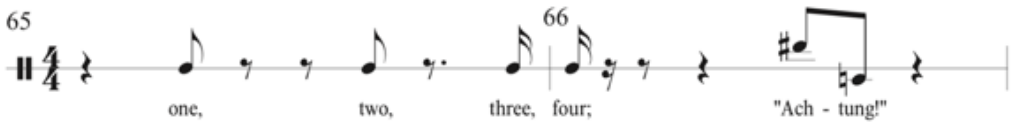
Ex. 3.7: An altered rhythm with correct spelling that places the primary stress (shown with the accent) on the beat

Table 3.1: Rhythmic interpretations of m. 64 in different performances

Narrator; Ensemble; Conductor	How the word was performed	Comments and effects
Hermann Prey; Bamberger Sym-phoniker; Horst Stein[9]		Gives slightly more time on the word "and." Uses the correct pronunciation of "irregularly." Treats all syllables with equal duration by turning the last two eighth-notes into triplets. Slight stress on the first syllable. Narrator provides a slight ritard while speaking the word "irregularly."
Maximilian Schell; European Community Youth Orchestra; Claudio Abbado[10]		The word "and" is given longer duration. The narrator provides a slight accelerando while saying the word "irregularily". The misspelled word "irregularily" is used, causing a rhythmic change in the final beat with three syllables. More duration is added to the first syllable. A primary stress is added to the syllable "lar."
Günter Reich; BBC Symphony Orchestra; Pierre Boulez[11]		Gives more duration of the word "and." Similar pronunciation as Herman Prey in triplets with the correct pronunciation of "irregularly." Keeps the beat consistent but diminuendos as "irregularly" is spoken.
Gottfried Hornik; Wiener Philhar-moniker; Claudio Abbado[12]		The misspelled word "irregularily" is used, causing a change in the final beat with three syllables used. All syllables are of equal duration in this pronunciation of the word as triplet eighth-notes. The syllables "ir" and "lar" are naturally accented due to placement on the beat. The interpretation is monotonic.

[9] Arnold Schoenberg. "A Survivor from Warsaw." (Herman Prey, Bamberger Symphoniker, Horst Stein. Youtube. Accessed February 10, 2018) February 6, 2007.
[10] Arnold Schoenberg. "A Survivor from Warsaw (Autograph)." (Maximilian Schell,European Community Youth Orchestra, Claudio Abbado. Youtube. Accessed February 10, 2018) April 30, 2014.
[11] Arnold Schoenberg. "A Survivor from Warsaw, Op. 46." (Günter Reich, BBC Symphony Orchestra, Pierre Boulez. Youtube. Accessed February 10, 2018) March 23, 2015.
[12] Arnold Schoenberg. "A Survivor from Warsaw, Op. 46. (Ein Überlebender aus Warschau)."(Gottfried Hornik, Wiener Philharmoniker, Claudio Abbado. Accessed February 10, 2018) November 8, 2014.

To perform the word “irregularly” in an irregular way could be perceived as a form of text painting. Following in mm. 64 and 65, the performance of the numbers one through four being counted off, not on downbeats, but on off-beats and without the same amount of duration between each sequence of saying reinforces a new idea. Misplacing these strong words on the off-beats creates an effect of confusion as the narrator calls out beats inconsistent to the actual meter, with less time between each number being called (see Example 3.8).



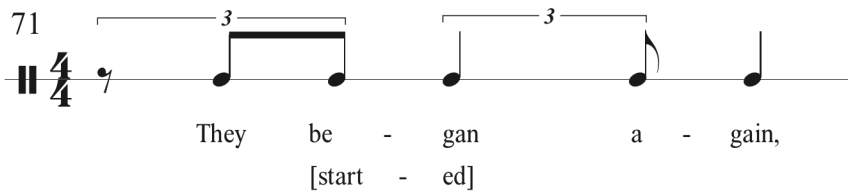
Ex. 3.8 Numbers spoken irregularly and out of time as a form of text painting

The final example to consider is an amendment by the editor, Jacques-Louis Monod. Line 39 originally contained the word “started” rather than the word “began.” The word “began” can be seen in the scansion model in Figure 3.12.

_ _ / _ / / / _ / / / / _ / / _ _ / _
39. They be-gan a-gain, first slow-ly: one, two, three, four, be-came fast-er and fast-er,

Fig. 3.12 *A Survivor From Warsaw* scansion line 39

Both words contain two syllables, but “started” would have primary stress on the first syllable. In the musical setting of this text, Schoenberg originally would have had stressed the unaccented syllable of “started” in m. 71. The comparison can be seen in Example 3.9.



Ex. 3.9: Fragment of m. 71 displaying "began" as a replacement for the original "started" as the former's primary stress fits the given rhythm whereas the latter would stress the second (unstressed) syllable

According to Monod, "the rhythmic associations within the rhythmic setting of the text, as well as those between the set text and the music do not suggest a satisfactory solution."[13] By changing to the word "began," the second syllable—which is the primary stressed syllable in the word—becomes stressed. This results in the phrase conforming naturally to the triplet rhythms composed by Schoenberg. It should be noted that while other words have been changed since the first edition, no other editorial alterations change the stress or rhythms in the music.

Barber

A large difference between *A Survivor From Warsaw* and *Knoxville: Summer of 1915* is the way the text is performed. While Schoenberg explored the use of Sprechstimme, Barber instead focused on the use of pitch, melody, and lyrical singing.

Barber does not include all of Agee's text. Small portions were not used as Barber took some liberties at certain moments. For example, lines 19–25 and 33–34 are completely omitted in the musical setting. While Schoenberg consistently stays in 4/4, Barber uses various meters, most of which are compound meters. This use of mixed meter greatly affects the text by changing where strong and weak stresses are placed.

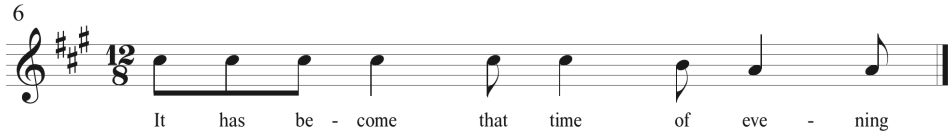
[13] Arnold Schoenberg. *A Survivor from Warsaw*. (Newly Revised Ed. Hillsdale, N.Y.: Bomart Music Publications, 1979), VI.

Barber's musical setting of the text is carefully executed and adheres closely to the scansion. However, Agee's text offers some poetic elements.

_ _ _ / _ / _ / _ _ / _ / _ / / _ / _
1. It has be-come that time of eve-ning when peo-ple sit on their porch-es, rock-ing

Fig. 3.13 "Knoxville: Summer of 1915" Scansion line 1

There are some differences when set to music. The word "it" is a pronoun and should not receive stress. However, Barber sets the word on the strongest beat in m. 6 shown in Example 3.10.



Example 3.10: "It" is placed on beat 1 of m. 6

This could be a use of a mobile accent, which would suggest "it" is a substitute for the adverb "now," thus placing greater emphasis on the time of day in comparison to another time. Another interpretation could be that Barber is trying to emphasize the melodic motive with which the voice begins. The rest of the primary accents from line 1 are placed on strong beats with longer durations.

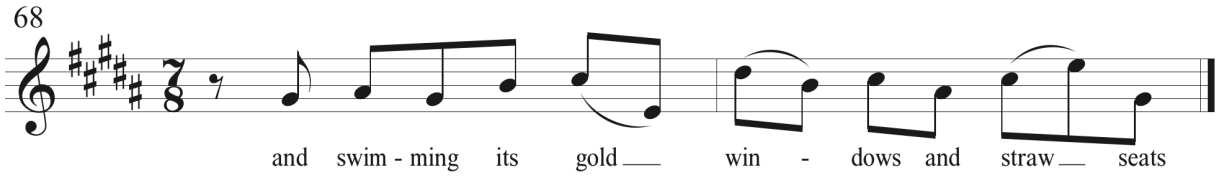
In mm. 67–69, an interesting use of the asymmetrical meter 7/8 occurs. The text being used is found in lines 12 and 13 (see Figure 3.14).

/ _ _ / _ _ / / / _ _ / _ / _ / _ / /
11. rous-ing and rais-ing a-gain its i-ron in-creas-ing moan and swim-ming its gold

/ \ _ / / _ / _ / _ / _ / / / _ _
12. win-dows and straw seats on past and past and past, the bleak spark crack-ling and

Fig. 3.14: "Knoxville: Summer of 1915" scansion lines 11 and 12

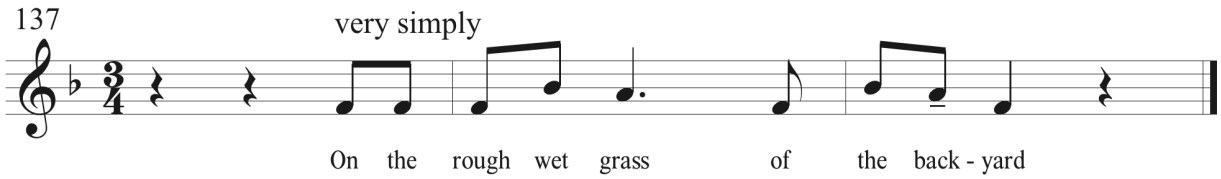
In m. 68 and 69, the eighth-note pattern of 2+2+3 can be seen in the orchestral scoring. With this pattern, the three-beat group will contain two unstressed pulses. The words “gold” and “seats” are not set on stressed eights. Instead, both are placed on the weak pulses of beat 3. The voice, however, is grouped as 2+3+2 in m. 68, creating a rhythmic dissonance against the orchestra’s grouping. The beaming can be seen in Example 3.10 to reinforce the grouping.



Ex. 3.10: Measures 68 and 69, beaming shown in 7/8 to show primary stress

Measure 68 is grouped as 2+3+2, the primary stresses do align on the stresses of the groupings. Nevertheless, the asymmetrical meter creates an effect that causes the text to seem as if it is accelerating. A plausible explanation of this could be text painting by musically depicting the streetcar that is described in mm. 59–67.

In m. 139, an interesting accent takes place on a function word. The second “the” is accented by being placed on beat 1 and is higher in pitch coming from a leap of a fourth from the word “of” (see Example. 3.11).

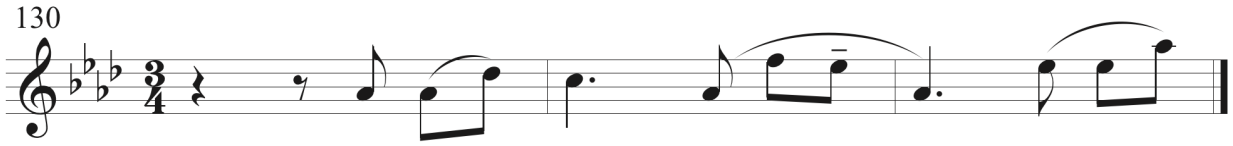


Ex. 3.11: Melody displacement by a beat and tenuto on backyard in m. 137–139

_ _ / / / _ _ / / / / _ _ / _ _ / /
30. On the rough wet grass of the backyard my fa-ther and mo-ther have spread quilts.

Fig. 3.15: “Knoxville: Summer of 1915” scansion line 30

As the scansion shows, however (see Fig. 3.15), the stressed word should be “backyard,” which uniquely contains two primary stresses as a compound word. Melodic construction is heavily controlling these measures as voice imitates material in the flute and clarinet from mm. 130–137, part of which is displayed in Example 3.12. It is also interesting to note that when the voice is presented with the melody, a displacement by one beat is added, pushing the strong stress from beat 1 to beat 2, and an additional anacrusis with an eighth-note is provided.[14]



Ex. 3.12: Melody first presented by Clarinet in A in mm. 130–132

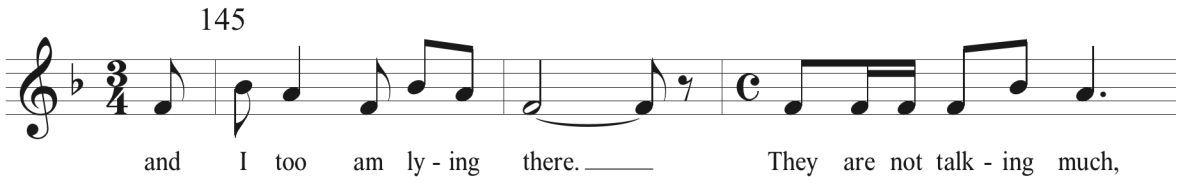
This would mean if perfectly imitated, “yard” of “backyard” would be on beat 1 rather than beat 2. Instead, beat 2 becomes the strongest beat in the voice. Barber does rectify the stress on “backyard” by placing a tenuto on the first syllable seen in Example 3.11. This tenuto indicates to the performer to sing this word heavily, with weight, which effectively gives the syllable more stress. Without the tenuto, the singer might stress the article “the” which could result in a mobile accent giving a slight change in the context, as if comparing the “backyard” to others.

[14] Harald Krebs would refer to this as a displacement dissonance. See Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Oxford: Oxford University Press, 1999), 33.

Continuing on, m. 145 contains the word “I” which is placed on beat 1. There are two ways to interpret this effect. The first is the mobile accent, giving greater reinforcement that it is “I” who is there (compared to someone else; see Fig. 3.16 and Example 3.13). The second interpretation of this is a use of syncopation with adverb “too” set with a longer duration than “I” thereby giving it greater stress.

_ _ / / / _ /
32. and I too am ly-ing there.

Fig. 3.16: “Knoxville: Summer of 1915” scansion line 32



Ex. 3.13: mm. 145–147

Similarly in m. 147, the pronoun “they” is given stress by being placed on beat 1, though should be unstressed as seen in Figure 3.17 . This is again acting as a beat displacement which stresses “talking” on beat 2. This displacement continues until m. 150 when beat 1 becomes again the strongest beat. This is another use of a mobile accent which reinforces “they” in comparison to perhaps other people.

_ _ / / _ / _ _ / / / _ _ / _ _ _ / _ \
35. They are not talk-ing much, and the talk is qui-et, of noth-ing in par-ti-cu-lar,

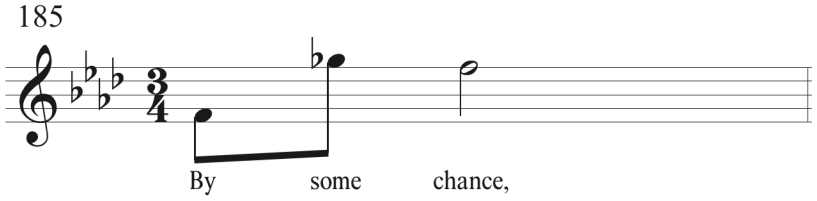
Fig. 3.17: “Knoxville: Summer of 1915” scansion line 35

Continuing with the beat displacement in m. 185, the preposition “by” is placed on beat 1 as seen in Example 3.14. However, the stressed words “some” and “chance” are stressed by the leap of a minor ninth into the octave. The voice follows melodic imitation which is first presented in the 1st and 2nd violins in m. 183. “Some” is also is syncopated. (see Fig. 3.18 and Ex. 3.14)

_ / / / _ / / _ / / _ _ / / _ / _ / _

45. By some chance, here they are, all on this earth; and who shall ev-er tell the sor-row

Fig. 3.18: “Knoxville: Summer of 1915” scansion line 45



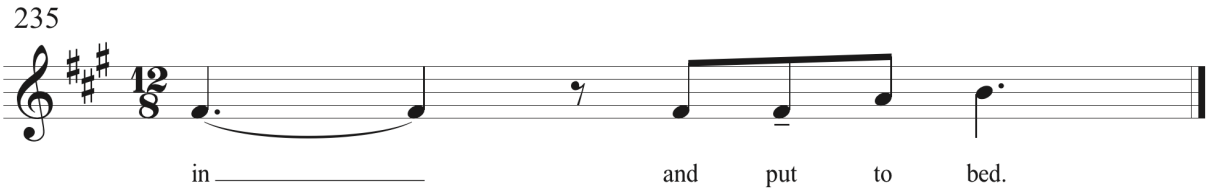
Ex. 3.14: Measure 185

In m. 235, the preposition “and” is placed on beat 3, the second strongest stressed point in the measure. The content word “put,” on the other hand, is placed on the weak second subdivision of beat 3 (see Fig. 3.19 and Ex. 3.15). Measure 9 offers a parallel situation where “and” is actually placed on the weakest pulse of the triplet grouping and is followed by the longer duration content word “talking” (see Example 3.16). As seen in Example 3.15, Barber places a tenuto over “put,” signifying for the performer to give it more stress than the neighboring pitches.

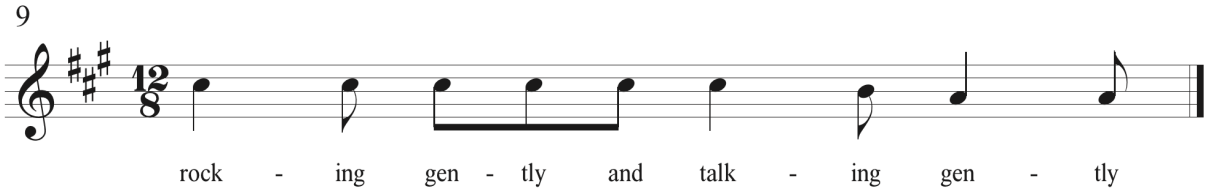
/ _ _ / _ _ / / _ / _ / _ /

51. Af-ter a lit-tle I am tak-en in and put to bed.

Fig. 3.19: “Knoxville: Summer of 1915” scansion line 51



Ex. 3.15: Measure 235 “And” is on a stressed beat



Ex. 3.16: Comparing the placement of “and” in m. 9 to that of m. 235

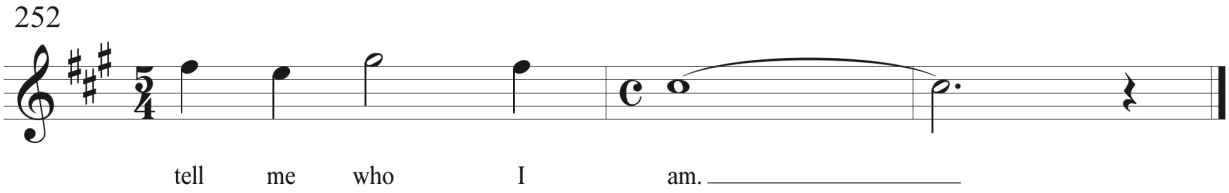
In m. 235, the cello performs a counter melody similar to m. 9 that changes pitches by a leap of a 4th simultaneously as the performer sings “put.” This does help reinforce the accenting of the word. This choice is perhaps the oddest as some singers may want to change the rhythm by naturally placing “and” as an anacrusis to “put” by performing it similarly to “and talking” found earlier in the work in m. 9. Agee indicates that the text is written from the perspective of a child.[15]

The final moment to consider in this work takes place in m. 232. The word “who” is an unaccented pronoun. In its musical setting, the word is heavily stressed by pitch height and by duration as observed in Example 3.17.

_ / / _ / / / / / / _ _ / / / _ / _ _ _ /
54. but will not, oh, will not, not now, not ev-er; but will not ev-er tell me who I am.

Fig. 3.20: “Knoxville: Summer of 1915” scansion line 54

[15] Soprano Kimberly Roberts suggests that giving stress to “and” makes it feel like the child is pouting out of rhythm and does not want to go to bed. The prologue to the score (often read out loud before performances), which Barber quotes from an earlier passage in the same Agee text, establishes that the singer’s character is that of a child: “We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.” Samuel Barber. *Knoxville: Summer of 1915* (New York: G. Schirmer, Inc., 1952), 1.



Ex. 3.17: Pronoun “who” given stress by duration and pitch height

This is most likely another use of a mobile accent. This result emphasizes “who” in comparison to others within the story. They will never tell the singer of the text who they are, what they should be, or what others are, but instead leave their destiny to themselves.

Stampe

As part of the composition process, I created small scansions of “The Tell-Tale Heart.” These provided me the opportunity to see where all the stresses exist and to discover interesting features in the text. As noted before, the text is filled with short, monosyllabic words, fragmented and run-on sentences, and quick changes of pace.

This text is significantly longer than the other pieces examined. I had to find ways to creatively set the text that clearly and effectively told the story within a reasonable timeframe. As mentioned in chapter 1, there are three ways the singer delivers the text; Sprechstimme, singing, and speaking.

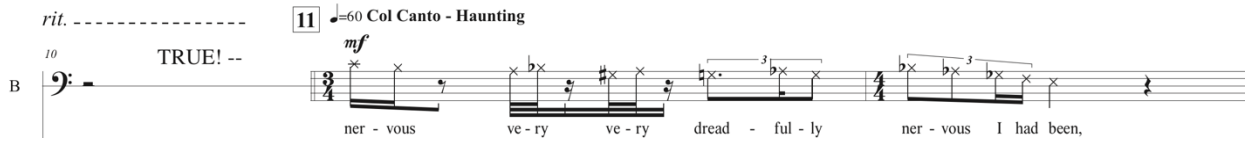
Moments that include speaking, such as mm. 64–89, instruct the singer to speak over certain cues. Measures 275–344 show the singer speaking certain phrases or words over certain parts of the measure. This speaking is aleatoric with no notated rhythm for the speech. Though rhythms are not used to display where the primary stresses are within these lines, singers are encouraged to observe the scansion model. For example, the text that takes place during mm. 257–344 can be found in lines 106–143. This gives the performer direction when placing

primary stresses. While the text does go by faster, it is also dense and repetitive, and ultimately builds tension toward the moment when the old man is killed.

In measures 10–12, Sprechstimme and a loud speaking of the word “true” is used so the narrator immediately engages the audience. Similar to Schoenberg, I often set words to Sprechstimme to resemble the natural rhythm of spoken text, with exaggerations of duration as a way of text painting or contributing to the atmosphere of the music, as will be discussed shortly. One striking difference between this setting and Schoenberg’s work is the use of mixed meter. Whereas Schoenberg stayed in 4/4, I often used mixed meter throughout the work, which will be seen in other examples. As seen in Example 3.18, placing “nervous” on the downbeat of m. 12 reinforces the primary stress on the first syllable.

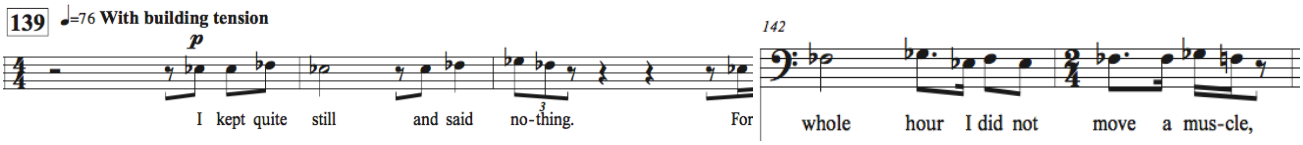
/ / _ / _ / _ / _ _ / _ _ _ / _ /
1.TRUE! – ner-vous – ver-y, ver-y dread-ful-ly ner-vous I had been and am;

Fig. 3.21: “The Tell-Tale Heart” scansion line 1



Ex. 3.18: Sprechstimme in mm. 10–12 with mixed meter to enforce primary stress

Within mm. 139–143, text painting is used again. Small intervals when singing help suggest that the narrator is standing still and trying not to move. This is suggested by the slower tempo and agogic accents on the words “still” and “whole” seen in Example 3.19.



Ex. 3.19: Text painting used in mm. 139–143

In mm. 142 and 147, the auxiliary verb "did" is placed on a strong beat. This is similar to the situation earlier in Schoenberg's work, where "could" is given greater stress due to its placement on the beat. Like that situation, "did" is given a mobile accent. Rather than putting greater emphasis on the word "not" as found in the scansion lines 68–69, the emphasis on "did" draws attention to what he was trying to do, rather than what he "did not" do. (see Figure 3.22)

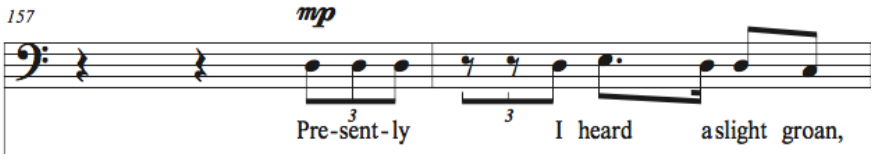
67. I kept quite still and said noth-ing.

68. For a whole hour I did not move a mus-cle,

69. and in the mean-time I did not hear him lie down

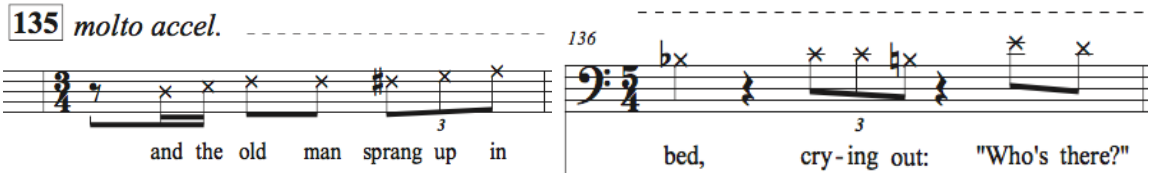
Fig. 3.22: "The Tell-Tale Heart" scansion lines 67–69

In line 72, text painting occurs. Rather than place the word "groan" on a strong beat as the primary stress suggests, I placed it on the and of beat 3 in m. 158. This is done because of the word "slight." The word "slight" insinuates that the word "groan" should be short (see Example 3.20).



Ex. 3.20: Text painting using the word "slight" before "groan in m. 158

In measures 135–136, the singer switches back to Sprechstimme. As a molto accelerando occurs, pitch height rises and eventually climaxes on beat 5 of m. 136 as seen in Example 3.21.



Ex. 3.21: Molto accelerando and pitch height rises in mm. 135–136

What makes this moment interesting is the stress put on the pronoun "who's" which is found on line 66. Normally unstressed, a mobile accent occurs over the word "who's" for a few reasons. First, because it is a question, the emphasis on the word "who's" acts similar to an interjection. Secondly, because of the inflection from the clause "crying out," it makes sense for stress to occur. "Who's" might naturally feel like an anacrusis to the word "there." The contraction of "who is" helps give it stress as "is" is a main verb. This gives the word more stress and duration and causes the question to be perceived as demanding for an answer as to "who" is in the shadows, rather than the location (there) as precedence.

In m. 248, a mobile accent occurs on the word "cannot." I deliberately treated the setting of this word similarly to how Schoenberg did, with the stress on first syllable. I do consider this as a "tip of the hat" to Schoenberg.

Conclusion and final thoughts

Within the process of comparing these scansions to their musical settings, we have seen how things like mobile accents, beat displacements, and syncopation affect how the audience or singer may interpret the meaning of the text. While some of these alterations may be small, details such as these bring out deeper meaning and understanding in performance. Importantly,

different interpretations may result. While not the intent of this study, I hope to see this research applied to other aspects such as dialects, accents, and words with different pronunciations.

I encourage composers to practice the methods used to create a scansion model when using text. This model not only helps one realize the importance of words and stresses, but it furthermore provides the composer with a visual model that can suggest implied meters and the correct stresses of syllables.

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APPENDIX A

SCANSION ANALYSES

A Survivor From Warsaw
by Arnold Schoenberg

_ / \ _ / _ / _ \
1. I can-not re-mem-ber ev-ery-thing.

_ _ _ / \ / _ / _ _ /
2. I must have been un-con-scious most of the time.

_ _ / _ / _ _ / _ \ / _ _ _ / / _ _ /
3. I re-mem-ber on-ly the gran-di-ose mo-ment when they all start-ed to sing,

_ _ \ _ /
4. as if pre-ar-ranged,

_ / / _ _ _ _ / _ _ / / _ / _ _ / _ /
5. the old pray-er they had ne-glect-ed for so ma-ny years – the for-got-ten creed!

_ _ / / \ _ / _ _ _ / \ _ / _ / _ _ / \ _
6. But I have no rec-ol-lec-tion how I got un-der-ground to live in the sew-ers of

/ \ _ _ / _ /
7. War-saw for so long a time.

_ / _ / _ / _ _ / _ \ _ _ / _ / / /
8. The day be-gan as us-u-al: Re-veil-le when it still was dark. “Get out!”

\ _ _ / _ \ _ / \ / _ _ / _ / /
9. Wheth-er you slept or wheth-er wor-ries kept you a-wake the whole night.

_ _ _ / _ \ _ _ / / \ _ / / _ / / _
10. You had been sep-a-rat-ed from your child-ren, from your wife, from your par-ents.

_ / / _ / \ _ _ / _ _ /
11. You don't know what hap-pened to them … How could you sleep?

_ / _ _ / / / _ / _ / _ / _ _
12. The trum-pets a-gain – “Get out! The ser-geant will be fu-ri-ous!”

_ / / / / _ / _ _ / / _ / /
13. They came out; some ve-ry slow-ly, the old ones, the sick ones;

/ _ / _ _ / _ _
14. some with ner-vous a-gil-i-ty.

_ / _ / _
15. They fear the ser-geant.

_ / \ _ / _ _ / _ /
16. They hur-ry as much as they can. In vain!

/ / / / / / / _ / _
17. Much too much noise, much too much com-mo-tion!

_ / / _ /
18. And not fast e-nough!

_ / _ _ /
19. The Feld-we-bel shouts:

/ _ / _ \ _ _ / _
20. "Ach-tung! Still-ge-stan-den! Na wird's mal!

_ _ _ _ _ _ / _ \ _ / _ _
21. O-der soll ich mit dem Je-wehr-kol-ben nach-hel-fen?

_ / _ _ / _ / _ _
22. Na jut; wenn ihrs durch-aus ha-ben wollt!"

("Attention! Stand still! How about it, or should I help
you along with the butt of my rifle? Oh well, if you really want to have it!")[16]

_ / _ _ _ _ / _ \ / / _ \ / _ / / _ /
23. The ser-geant and his sub-or-di-nates hit ev-ery-one: young or old, strong or sick,

/ _ _ / _ _
24. guil-ty or in-no-cent …

_ / / _ _ / _ / _ _ / _
25. It was pain-ful to hear them groan-ing and moan-ing.

_ / _ _ _ _ _ / / _ / _ / _ _ _ / / / _ /

[16] Syllabification and translation of German assisted by Vera Lee-Schoenfeld, Associate Professor of Linguistics, University of Georgia, October 10, 2017.

26. I heard it though I had been hit ver-y hard, so hard that I could not help fall-ing down.

_ / _ _ / _ _ / / / _ / / _ / _ _ /
27. We all on the ground who could not stand up were then beat-en o-ver the head ….

_ _ _ / \ / _ _ / / _ / _ _ / _ / _
28. I must have been un-con-scious. The next thing I heard was a sol-dier say-ing:

_ / / /
29. "They are all dead!"

\ _ _ _ / _ / _ _ / _ / _ _
30. Where-up-on the ser-geant or-dered to do a-way with us.

_ _ / _ / / / _
31. There I lay a-side half con-scious.

_ _ _ / / _ / / _ /
32. It had be-come ver-y still – fear and pain.

/ _ / _ / _ / _ / _ _
33. Then I heard the ser-geant shout-ing: "Ab-zäh-len!"

_ / / _ _ _ / _ _ _ / / / / / _
34. They start slow-ly and ir-reg-u-lar-ly:[17] one, two, three, four – "Ach-tung!"

_ / _ / _ _ /
35. The ser-geant shout-ed a-gain,

/ _ / _ _ / _ _
36. "Ra-scher! Noch-mals von vorn an-fange!

_ / _ _ / _ _ _ / _
37. In ei-ner Mi-nu-te will ich wis-sen,

_ / _ _ _ / _ _ / _ _ _ / _ _
38. wie-vie-le ich zur Gas-kam-mer ab-lie-fe-re! Ab-zäh-len!"

("Faster! Once more, start from the beginning! In one minute I want to know how many I am going to send off to the gas chamber! Count off!")

_ _ / _ / / / _ / / / / _ / / _ _ / _
39. They be-gan a-gain, first slow-ly: one, two, three, four, be-came fast-er and fast-er,
_ / / _ / _ _ / _ _ _ _ / _ / / _ _ / _ _ / _
40. so fast that it fi-nal-ly sound-ed like a stam-pede of wild hors-es, and all of a sud-den,

[17] Schoenberg misspells this word as "irregularily" in the score.

_ _ / _ _ _ _ _ / / _ _ _ / / _ \
41. in the mid-dle of it, they be-gan sing-ing the She-ma Yis-ra-el

"Knoxville: Summer of 1915"
by James Agee (portion used from in work by Samuel Barber)

_ _ _ / _ / _ / _ _ / _ / _ / / _ / _
1. It has be-come that time of eve-ning when peo-ple sit on their porch-es, rock-ing

/ _ _ / _ / _ _ / _ _ / _ _ / _ / \ _ /
2. gen-tly and talk-ing gen-tly and watch-ing the street and the stand-ing up in-to their

/ _ _ / _ _ _ / _ / / / _ / _
3. sphere of pos-ses-sion of the trees, of birds hung ha-vens, hang-ars.

/ _ / / / / /
4. Peo-ple go by; things go by.

_ / / _ _ / _ / _ _ / _ / _ / _ _ _ / \
5. A horse, draw-ing a bug-gy, break-ing his hol-low i-ron mu-sic on the as-phalt;

_ / / _ _ / _ / _ / _ _ / / _ _ / _ / _ / _
6. a loud au-to; a qui-et au-to; peo-ple in pairs, not in a hur-ry, scuf-fling, switch-ing their

/ _ / _ _ / _ / _ / _ _ _ _ / / _ _ / _ _ _
7. weight of aes-ti-val bod-y, talk-ing cas-u-al-ly, the taste hov-er-ing o-ver them of

_ / \ / \ _ / \ _ / / _ / _ _ _ _ _
8. va-nil-la, straw-ber-ry, paste-board and starched milk, the im-age up-on them of

/ _ _ / _ / _ / _ / _ / _
9. lov-ers and horse-men, squared with clowns in hue-less am-ber.

_ / / / _ / / _ / / _ / _ _ / _ / _ _
10. A street car rais-ing its i-ron moan; stop-ping, bell-ing and start-ing; ster-to-rous;

/ _ _ / _ _ / / / _ _ / _ / _ / _ / /
11. rous-ing and rais-ing a-gain its i-ron in-creas-ing moan and swim-ming its gold

/ \ _ / / _ / _ / _ / _ / / / _ _
12. win-dows and straw seats on past and past and past, the bleak spark crack-ling and

/ _ _ / / / _ / _ / _ / _ / _ / / / _ / _ /
13. curs-ing a-bove it like a small ma-lig-nant spir-it set to dog its tracks; the i-ron whine

/ _ _ / _ / / / _ / / _ / / / _ _ /
14. ri-ses on ri-sing speed; still ri-sen, faints; halts, the faint sting-ing bell; ri-ses a-gain,

/ / _ / _ / _ / / _ / _ / _
15. still faint-er, faint-ing, lift-ing, lifts, faints for-gone: for-got-ten.

/ _ _ / / / / / _ _ / / / /
16. Now is the night one blue dew. Now is the night one blue dew,

/ / _ _ / _ _ / _ /
17. my fa-ther has drained, he has coiled the hose.

/ _ _ / _ / _ / _ _ / _ /
18. Low on the length of lawns, a frail-ing of fire who breathes.

/ \ / _ _ / _ /
19. Con-tent, sil-ver, like peeps of light,

/ / _ / \ / \ / _ _ / _ _ _ / /
20. each crick-et makes his com-ment o-ver and o-ver in the drowned grass.

_ / / / _ _ / _
21. A cold toad thump-i-ly flound-ers.

_ _ _ / _ _ / / \ _ / / _ / _ _ / _
22. With-in the ed-ges of damp sha-dows of side yards are hov-er-ing child-ren

/ _ / _ / _ / _ / _ \ / _ _ _ / _ \ _
23. near-ly sick with joy of fear, who watch the un-guard-ing of a te-le-phone pole.

_ / / / _ / _ / / _ / / _ _ / _ _ / _ / _ / _
24. A-round white car-bon cor-ner lamps bugs of all siz-es are lift-ed el-lip-tic, so-lar sys-tems.

/ / \ / _ _ _ / _ _ _ / _ / \ / / / _
25. Big hard-shells bruise them-selves, as-sai-lant: he is fall-en on his back, legs squig-gling.

/ _ _ / _ / _ / _ / / / _ / _
26. Par-ents on porch-es: rock and rock: From damp strings morn-ing glor-ies:

/ / / _ / _
27. hang their an-cient fac-es.

_ / _ _ / _ / _ _ / _ _ / _ / _ /
28. The dry and ex-alt-ed noise of the lo-custs from all the air at once

_ / / / \
29. en-chants my ear-drums.

_ _ / / / _ _ / / / / _ _ / _ _ / /
30. On the rough wet grass of the backyard my fa-ther and mo-ther have spread quilts.

_ / / / / / _ / / _ / / _ / /
31. We all lie there, my mo-ther, my fa-ther, my un-cle, my aunt,

_ _ / / / _ /
32. and I too am ly-ing there.

/ _ _ / _ / / / _ _ / / _ / _ / / /
33. First we were sit-ting up, then one of us lay down, and then we all lay down,

_ / / _ _ _ / / _ _ / / _ _ _ / / / _
34. on our stom-achs, or on our sides, or on our backs, and they have kept on talk-ing.

_ _ / / _ / _ _ / / / _ _ / _ _ _ / _ \
35. They are not talk-ing much, and the talk is qui-et, of noth-ing in par-ti-cu-lar,

_ / _ _ / _ _ / _ \ _ / _ _ /
36. of noth-ing at all in par-ti-cu-lar, of noth-ing at all.

_ / _ / _ _ / _ / / / _ / _ / / _
37. The stars are wide and a-live, they seem each like a smile of great sweet-ness,

_ _ / / _ /
38. and they seem ver-y near.

/ / / _ _ / _ / _ _ / / _
39. All my peo-ple are larg-er bod-ies than mine, qui-et,

_ / / _ _ / _ _ / _ / _ _ / _ /
40. with voic-es gent-le and mean-ing-less like the voic-es of sleep-ing birds.

/ _ _ / _ _ _ / _ _ /
41. One is an art-ist, he is liv-ing at home.

/ _ _ _ / _ _ _ / _ _ /
42. One is a mu-si-cian, she is liv-ing at home.

/ _ _ / _ _ _ / _ _
43. One is my mo-ther who is good to me.

/ _ _ / _ _ _ / _ _
44. One is my fa-ther who is good to me.

_ / / / _ / / _ / / _ _ / / _ / _ / _
45. By some chance, here they are, all on this earth; and who shall ev-er tell the sor-row

_ / _ _ / / / _ _ / _ _ / _ _ / _ / _
46. of be-ing on this earth, ly-ing, on quilts, on the grass, in a sum-mer eve-ning,

_ / _ / _ _ /
47. a-mong the sounds of the night.

/ / / / / _ / / _ / / / / _ / / / _
48. May God bless my peo-ple, my un-cle, my aunt, my mo-ther, my good fa-ther,

_ _ / _ _ / _ _ / / _ /
49. oh, re-mem-ber them kind-ly in their time of trou-ble;

_ _ _ / _ / / _ _ /
50. and in the hour of their tak-ing a-way.

/ _ _ / _ _ / / _ / _ / _ /
51. Af-ter a lit-tle I am tak-en in and put to bed.

/ / / _ / _ \ _ _ _ / _ / _ _ / _ _ /
52. Sleep, soft smil-ing, draws me un-to her: and those re-ceive me, who qui-et-ly treat

_ _ / _ / _ _ \ _ / _ / /
53. me, as one fam-il-iar and well-be-loved in that home:

_ / / _ / / / / / / _ _ / / / _ / _ _ _ /
54. but will not, oh, will not, not now, not ev-er; but will not ev-er tell me who I am.

"The Tell-Tale Heart"
by Edgar Allan Poe

/ / _ / _ / _ / _ _ / _ _ _ / _ /
1. TRUE! – ner-vous – ver-y, ver-y dread-ful-ly ner-vous I had been and am;

_ / / _ / / / _ / /
2. but why will you say that I am mad?

_ _ / _ / _ / / _ / _ / / /
3. The di-sease had sharp-ened my sens-es – not de-stroyed – not dulled them.

_ / / / _ / _ / _ _ /
4. A-bove all was the sense of hear-ing a-cute.

_ / / / _ _ / _ _ _ _ /
5. I heard all things in the heav-en and in the earth.

_ / / _ / _ /
6. I heard man-y things in hell.

/ / / _ /
7. How, then, am I mad?

/ _ _ _ / / / _ _
8. Heark-en! and ob-serve how heal-thi-ly –

/ / _ _ _ / _ _ / / _
9. how calm-ly I can tell you the whole sto-ry.

_ / \ / _ _ _ / / / _ _ / _ / _ / /
10. It is im-pos-si-ble to say how first the i-de-a en-tered my brain;

_ / _ / _ / _ _ / _ /
11. but once con-ceived, it haunt-ed me day and night.

/ \ / / /
12. Ob-ject there was none.

/ _ / / /
13. Pas-sion there was none.

_ / _ / /
14. I loved the old man.

_ _ / _ / _
15. He had nev-er wronged me.

_ _ / _ / _ _ / \
16. He had nev-er giv-en me in-sult.

_ / / _ _ / _ /
17. For his gold I had no de-sire.

_ / _ / / / / _ / /
18. I think it was his eye! yes, it was this!

_ / _ / _ _ / _ _ / / / _ _ / / _ _
19. He had the eye of a vul-ture – a pale blue eye, with a film o-ver it.

_ / _ _ / _ / _ / / / / _ / / _ /
20. When-ev-er it fell up-on me, my blood ran cold; and so by de-grees –

/ _ / _ _ _ _ / _ / / _ / _ / _ _ / /
21. ve-ry grad-u-al-ly – I made up my mind to take the life of the old man,

_ / / _ / _ _ / _ / _
22. and thus rid my-self of the eye for-ev-er.

_ / / _ /
23. Now this is the point.

_ / _ _ /
24. You fan-cy me mad.

/ \ / / _
25. Mad-men know noth-ing.

_ _ _ _ /
26. But you should have seen me.

_ _ _ / / / _ _ _ / _ _ _ / _
27. You should have seen how wise-ly I pro-ceed-ed –with what cau-tion –

_ _ / \ _ _ \ / _ \ _ _ / _ /
28. with what fore-sight – with what dis-sim-u-la-tion I went to work!

_ / / _ / _ _ _ / / _ / _ _ / / _ / _ / _
29. I was nev-er kind-er to the old man than dur-ing the whole week be-fore I killed him.

_ / _ / _ / / \ _ / _ / _ / / _ / _ _
30. And ev-ery night, a-bout mid-night, I turned the latch of his door and o-pened it –

_ / / _
31. oh so gent-ly!

_ / / _ _ / _ / _ _ _ / _ _ / / _ / _ _ /
32. And then, when I had made an o-pen-ing suf-fi-cient for my head, I put in a dark

/ _ _ / / _ / / / / _ / _ / _ / /
33. lan-tern, all closed, closed, that no light shone out, and then I thrust in my head.

_ _ _ _ / _ / / / _ _ _ / _ /
34. Oh, you would have laughed to see how cun-ning-ly I thrust it in!

_ / _ / _ / _ / _ / _
35. I moved it slow-ly – ver-y, ver-y slow-ly,

_ / _ / / _ / _ / / /
36. so that I might not dis-turb the old man's sleep.

_ / _ _ / _ / / / / _ / _ / _ _ _ /
37. It took me an hour to place my whole head with-in the o-pen-ing so far

_ / / / _ _ / / _ / / /
38. that I could see him as he lay up-on his bed.

/ / _ / \ _ _ / / / /
39. Ha! would a mad-man have been so wise as this,

_ / _ / / / / _ _ / _ \ / _ / _ / _ _
40. And then, when my head was well in the room, I un-did the lan-tern cau-tious-ly –

_ / / _ _ / _ _ _ _ / _ /
41. oh, so cau-tious-ly – cau-tious-ly (for the hing-es creaked) –

_ \ / _ / _ / _ _ / _ / / / _ _ / _ /
42. I un-did it just so much that a sin-gle thin ray fell up-on the vul-ture eye.

_ / _ / _ / _ / / / _ / / _ / \
44. And this I did for sev-en long nights – ev-ery night just at mid-night –

_ _ / _ / / _ / _ / _ / \ / _ _ _ / _ /
44. but I found the eye al-ways closed; and so it was im-pos-si-ble to do the work;

_ _ / / _ / / _ / _ _ / / _ /
45. for it was not the old man who vexed me, but his E-vil Eye.

_ / _ / _ / _ / / _ / / _ \ _ _ / _
46. And ev-ery morn-ing, when the day broke, I went bold-ly in-to the cham-ber,

_ / _ / _ _ _ _ / _ _ / / _ _ / _ /
47. and spoke cou-ra-geous-ly to him, call-ing him by name in a hear-ty tone,

_ _ / _ / _ _ / _ /
48. and in-quir-ing how he has passed the night.

_ _ / _ _ _ / _ / _ _ / / / _ /
49. So you see he would have been a ve-ry pro-found old man, in-deed,

_ _ / / / _ / / _ / _ / _ _ _ _ _ _ /
50. to sus-pect that ev-ery night, just at twelve, I looked in up-on him while he slept.

_ / _ / / _ / / _ / _ _ _ / _ _ / _ _ _ /
51. Up-on the eighth night I was more than u-su-al-ly cau-tious in o-pen-ing the door.

_ / _ / _ / / / / _ _ / /
52. A watch-'s min-ute hand moves more quick-ly than did mine.

/ _ _ / / / _ _ / _ _ / _ / / / _

53. Nev-er be-fore that night had I felt the ex-tent of my own pow-ers –

_ / _ / _ _

54. of my sa-ga-ci-ty.

_ / / _ _ / / / _ _ / _

55. I could scarce-ly con-tain my feel-ings of tri-umph.

_ / / / _ / / _ _ _ / / _ / / _

56. To think that there I was, o-pen-ing the door, lit-tle by lit-tle,

_ _ / / _ _ / _ / / _ / _ /

57. and he not e-ven to dream of my se-cret deeds or thoughts.

_ / _ / _ _ _ _ / _ _ _ / _ / _

58. I fair-ly chuck-led at the i-de-a; and per-haps he heard me;

_ _ / / _ / / _ _ / _ / _

59. for he moved on the bed sud-den-ly, as if start-led.

_ _ / / _ _ / / _ /

60. Now you may think that I drew back – but no.

/ / / / / / / _ _ / / _

61. His room was as black as pitch with the thick dark-ness,

_ _ / _ / / / _ _ / _ / _

62. (for the shut-ters were close fast-ened, through fear of rob-bers,)

_ _ _ / / _ _ / / _ / _ _ _ _ /

63. and so I knew that he could not see the o-pen-ing of the door,

_ _ / / _ _ / / _ _ / _ _

64. and I kept push-ing it on stea-di-ly, stea-di-ly.

_ / / / / _ _ _ / _ / _ _ / _ _ / / / _ _

65. I had my head in, and was a-bout to o-pen the lan-tern, when my thumb slipped up-on

_ / / _ _ _ _ / / / _ _ / / _ / / /

66. the tin fas-ten-ing, and the old man sprang up in bed, cry-ing out –"Who's there?"

_ / / / _ / / _

67. I kept quite still and said noth-ing.

_ _ / / _ _ / / _ / _

68. For a whole hour I did not move a mus-cle,

_ _ _ / \ _ _ / / _ / /
69. and in the mean-time I did not hear him lie down.

_ _ / / _ / _ _ / / _ _ / / _ _ /
70. He was still sit-ting up in the bed lis-ten-ing; – just as I have done,

/ / _ / / _ _ _ _ / / _ _ _ /
71. night af-ter night, heark-en-ing to the death watch-es in the wall.

/ _ _ _ / _ / / _ _ / _ / _ / _ / _ / _
72. Pres-ent-ly I heard a slight groan, and I knew it was the groan of mor-tal ter-ror.

_ / / _ / _ / _ _ / / / _ / _ / / _
73. It was not a groan of pain or of grief – oh, no! – it was the low sti-fled

/ / _ / _ _ _ / _ _ _ / _ \ _ / _ /
74. sound that a-ris-es from the bot-tom of the soul when o-ver-charged with awe.

_ / _ / /
75. I knew the sound well.

/ _ _ / / _ / \ _ / _ / / _ _ / _ _ /
76. Ma-ny a night, just at mid-night, when all the world slept, it has welled up from my

/ / _ / _ _ _ / / _ / _ _ / _ / _ / _ _
77. own bos-om, deep-en-ing, with its dread-ful e-cho, the ter-rors that dis-tract-ed me.

_ / _ / _ /
78. I say I knew it well.

_ / _ _ / / / _ / _ _ _ / _ / _ _ /
79. I knew what the old man felt, and pi-tied him, al-though I chuck-led at heart.

_ / _ _ _ _ / _ _ / / _ _ _ / / /
80. I knew that he had been ly-ing a-wake ev-er since the first slight noise,

_ _ _ / _ _ /
81. when he had turned in the bed.

/ / _ _ / _ / / _ _ / _
82. His fears had been ev-er since grow-ing up-on him.

_ _ _ / _ _ / _ _ / _ _ / /
83. He had been try-ing to fan-cy them cause-less, but could not.

_ _ _ / _ _ _ / _ / / _ _ _ / _ _ / _
84. He had been say-ing to him-self –"It is noth-ing but the wind in the chim-ney –

_ / / _ _ / / _ _ /
85. it is on-ly a mouse cross-ing the floor,"

_ _ / / _ _ / _ _ _ / _ / _ /
86. or "It is mere-ly a crick-et which has made a sin-gle chirp."

/ _ _ _ / _ _ / _ _ / _ / \ _ / _
87. Yes, he had been try-ing to com-fort him-self with these sup-po-si-tions:

_ _ _ / / _ /
88. but he had found all in vain.

/ _ / _ / / _ _ / _ _ / / / / / / \
89. All in vain; be-cause Death, in ap-proach-ing him had stalked with his black sha-dow

_ / _ _ _ / _ _ / _
90. be-fore him, and en-vel-oped the vic-tim.

_ _ / _ / _ / \ _ _ _ \ _ /
91. And it was the mourn-ful in-flu-ence of the un-per-ceived

/ \ / / _ _ /
92. sha-dow that caused him to feel –

_ / _ / _ / _ /
93. al-though he nei-ther saw nor heard –

_ / _ / _ _ / / _ \ _ /
94. to feel the pre-sence of my head with-in the room.

_ _ _ / _ _ / / / _ / _ _ _ \ / _ _ / /
95. When I had wait-ed a long time, ve-ry pa-tient-ly, with-out hear-ing him lie down,

_ _ / _ / _ _ / _ _ / _ / _ / _ / _ _ _ / _
96. I re-solved to o-pen a lit-tle – a ve-ry, ve-ry lit-tle crev-ice in the lan-tern.

_ _ / _ _ _ / / _ / _ / / _ _ / _ _
97. So I o-pened it – you can-not i-ma-gine how steal-thi-ly, steal-thi-ly –

_ / _ / _ / _ / / / _ / _ _ / _
98. un-til, at length a sim-ple dim ray, like the thread of the spi-der,

/ _ / _ / _ _ / / _ \ _ / _ /
99. shot from out the crev-ice and fell full up-on the vul-ture eye.

_ / / _ / / / _ _ _ / / _ _ \ _ / _ \ _
100. It was o-pen – wide, wide o-pen – and I grew fu-ri-ous as I gazed up-on it.

_ / _ _ / _ _ / _
101. I saw it with per-fect dis-tinct-ness –

/ _ / / _ _ / _ _ / / _ _ / /
102. all a dull blue, with a hid-e-ous veil o-ver it that chilled

_ / _ / \ _ / /
103. the ve-ry mar-row in my bones;

_ _ _ / / _ / _ _ / / / _ / _
104. but I could see noth-ing else of the old man's face or per-son:

_ _ _ _ / _ _ / / _ / / \ _ / _ _ \ _ / /
105. for I had di-rect-ed the ray as if by in-stinct, pre-cise-ly up-on the damned spot.

_ _ _ / / _ / _ _ _ / _ / _
106. And have I not told you that what you mis-take for mad-ness

/ _ / _ _ / _ _ _ / _ _ / / / _ / / _ /
107. is but o-ver-a-cute-ness of the sense? – now, I say, there came to my ears a low,

/ / / / / _ / / _ _ / _ _ / _
108. dull, quick sound, such as a watch makes when en-vel-oped in cot-ton.

_ / / / / /
109. I knew that sound well, too.

_ / _ / _ _ _ / / /
110. It was the beat-ing of the old man's heart.

_ _ / / / _
111. It in-creased my fu-ry,

_ _ / _ _ _ / / _ \ _ / _ \ _ / _
112. as the beat-ing of a drum stim-u-lates the sol-dier in-to cour-age.

_ / _ / _ _ / _ / /
113. But ev-en yet I re-frained and kept still.

_ / _ /
114. I scarce-ly breathed.

_ / _ / _ / _ _
115. I held the lan-tern mo-tion-less.

_ / / / _ _ / / _ / _ / _ / _ /
116. I tried how stea-di-ly I could main-tain the ray up-on the eye.

/ \ _ / _ _ / _ _ / _ /
117. Mean-time the hell-ish tat-too of the heart in-creased.

_ / / _ _ / _ _ / _ _ / _ / _ / _
118. It grew quick-er and quick-er, and loud-er and loud-er ev-ery in-stant.

_ / / / _ _ _ / _ /
119. The old man's ter-ror must have been ex-treme!

_ / / _ _ / / _ / _ / _
120. It grew loud-er, I say, loud-er ev-ery mo-ment! –

_ _ / _ / _ _ / _ / _ / / _ / _ /
121. do you mark me well I have told you that I am ner-vous: so I am.

_ / _ _ / / _ _ /
122. And now at the dead hour of the night,

_ / _ / _ / _ _ / / /
123. a-mid the dread-ful si-lence of that old house,

/ / _ / / / _ / _ / _ \ _ / _ _ / _
124. so strange a noise as this ex-cit-ed me to un-con-trol-la-ble ter-ror.

_ _ / / _ / _ _ _ / _ / /
125. Yet, for some min-utes long-er I re-frained and stood still.

_ _ / _ / / _ / _
126. But the beat-ing grew loud-er, loud-er!

_ / _ / / /
127. I thought the heart must burst.

_ / _ / _ / _ / / / _ / / / / / _ / _
128. And now a new an-xi-e-ty seized me – the sound would be heard by a neigh-bour!

_ / / / _ /
129. The old man's hour had come!

_ _ / / _ / / _ _ / _ _ / \ _ _ /
130. With a loud yell, I threw o-pen the lan-tern and leaped in-to the room.

/ / / / / _
131. He shrieked once – once on-ly.

_ _ / _ _ / / _ _ / _ / _ / _ / / _ /
132. In an in-stant I dragged him to the floor, and pulled the hea-vy bed o-ver him.

_ _ / / _ _ / _ / / / /
133. I then smiled gai-ly, to find the deed so far done.

_ / / _ / _ _ / / / _ _ / _ /
134. But, for ma-ny min-utes, the heart beat on with a muf-fled sound.

/ _ / _ _ / / _ _ / / _ / / _ /
135. This, how-ev-er, did not vex me; it would not be heard through the wall.

_ / _ /
136. At length it ceased.

_ / / / /
137. The old man was dead.

_ _ / _ / _ _ / _ _ /
138. I re-moved the bed and ex-am-ined the corpse.

/ _ / / / /
139. Yes, he was stone, stone dead.

_ / / / _ / _ / _ / _ / / _ / _
140. I placed my hand up-on the heart and held it there ma-ny min-utes.

/ / / \ / _
141. There was no pul-sa-tion.

/ / / /
142. He was stone dead.

/ / / / _ / / /
143. His eye would trou-ble me no more.

_ / / / / /
144. If still you think me mad,

/ / / / / / _ / _ _ / _ /
145. you will think so no long-er when I de-scribe the wise

_ / _ _ / _ _ _ / _ _ _ / _
146. pre-cau-tions I took for the con-ceal-ment of the bo-dy.

_ / / _ _ / / _ _ _ _ / _
147. The night waned, and I worked hast-i-ly, but in si-lence.

/ _ / _ \ / _ _ /
148. First of all I dis-mem-bered the corpse.

_ / / _ / _ _ / _ _ /
149. I cut off the head and the arms and the legs.

_ / / / / / / _ / _ _ _ / _
150. I then took up three planks from the floor-ing of the cham-ber,

_ _ / _ _ / _ / _ / _
151. and de-po-sit-ed all be-tween the scant-lings.

_ / _ / _ / / / _ _ / / _ _ / / / _ /
152. I then re-placed the boards so clev-er-ly, so cun-ning-ly, that no hu-man eye –

/ / _ / _ _ _ / _ / _ \ _
153. not ev-en his – could have de-tect-ed a-ny-thing wrong.

/ / / _ _ / / / / _ / _ / / / / _ / _
154. There was noth-ing to wash out – no stain of a-ny kind – no blood-spot what-ev-er.

_ _ _ / / _ _ /
155. I had been too war-y for that.

_ / _ / / / /
156. A tub had caught all – ha! ha!

/ _ _ / _ / _ / / _ _ / / _ /
157. When I had made an end of these la-bors, it was four o'-clock –

/ / _ / \
158. still dark as mid-night.

\ _ / / _ _ / / / _ / _ _ _ / /
159. As the bell sound-ed the hour, there came a knock-ing at the street door.

/ _ / _ / _ / / _ / / _ / / _ / _ /
160. I went down to o-pen it with a light heart, – for what had I now to fear?

/ / _ / / _ \ _ / _ /
161. There en-tered three men, who in-tro-duced them-selves,

/ / _ / _ _ _ / _ _ _ _ _ /
162. with per-fect suav-i-ty, as of-fi-cers of the po-lice.

_ / _ _ / / _ / _ / _ _ /
163. A shriek had been heard by a neigh-bor dur-ing the night;

_ / _ _ / / _ _ _ /
164. sus-pi-cion of foul play had been a-roused;

\ _ / _ _ _ / _ _ _ / / _
165. in-for-ma-tion had been lodged at the po-lice of-fice,

_ / _ / _ _ _ _ _ / _ _ / _ / _ _
166. and they (the of-fi-cers) had been de-put-ed to search the pre-mis-es.

_ / _ / / _ _ /
167. I smiled, – for what had I to fear?

_ / _ / _ _ / _
168. I bade the gent-le-men wel-come.

_ / _ / / / / _ _ /
169. The shriek, I said, was my own in a dream.

_ / / _ / _ / / _ _ _ / _
170. The old man, I men-tioned, was ab-sent in the coun-try.

_ / / / _ _ / / _ _ /
171. I took my vis-i-tors all o-ver the house.

_ / / / / /
172. I bade them search – search well.

_ / _ _ / _ / / _
173. I led them, at length, to his cham-ber.

_ / / / / _ _ / \ _ /
174. I showed them his trea-sures, se-cure, un-dis-turbed.

_ _ _ / _ \ _ / / _ \ _ / / \ _ _ /
175. In the en-thu-si-asm of my con-fi-dence, I brought chairs in-to the room,

_ _ / / / _ / / / _ / / _ _ /
176. and de-sired them here to rest from their fa-tigues, while I my-self,

_ _ / _ / _ _ _ / / _ / _
177. in the wild au-da-ci-ty of my per-fect tri-umph,

/ / / / _ / _ / _ / _ /
178. placed my own seat up-on the ve-ry spot be-neath

/ _ / _ / _ _ / _
179. which re-posed the corpse of the vic-tim.

_ / _ _ / / _ \
180. The of-fi-cers were sat-is-fied.

/ / _ _ _ / _
181. My man-ner had con-vinced them.

_ / / _ _ _ _ /
182. I was sin-gu-lar-ly at ease.

/ / _ / _ / _ / _ _ / / _ _ _ / _ /
183. They sat, and while I an-swered cheer-i-ly, they chat-ted of fa-mil-iar things.

_ / / _ / _ / / _ / _ / / /
184. But, ere long, I felt my-self get-ting pale and wished them gone.

/ / / _ _ / _ _ / _ _ / /
185. My head ached, and I fan-cied a ring-ing in my ears:

_ / / / _ / / _
186. but still they sat and still chat-ted.

_ / _ _ / / _ / _ _ / \ _ _ / / _ /
187. The ring-ing be-came more dis-tinct: – It con-tin-ued and be-came more dis-tinct:

_ / / / _ _ / / _ _ / _
188. I talked more free-ly to get rid of the feel-ing:

_ _ _ / \ _ / / _ _ _
189. but it con-tin-ued and gained def-i-nite-ness –

_ / _ / _ / / _ / / / _ / / /
190. un-til, at length, I found that the noise was not with-in my ears.

/ / _ / / / _ /
191. No doubt I now grew ve-ry pale; –

_ _ / / / _ _ _ / _ / _ /
192. but I talked more flu-ent-ly, and with a height-ened voice.

/ _ / _ / _ / _ _ /
193. Yet the sound in-creased – and what could I do?

/ / _ / / / /
194. It was a low, dull, quick sound –

/ / _ / \ _ / / / _ / _ _ / _
195. much such a sound as a watch makes when en-vel-oped in cot-ton.

_ / _ / _ / _ / _ _ / / /
196. I gasped for breath – and yet the of-fi-cers heard it not.

_ / / / _ / / _ _ _ _ _ / / _ _ _ /
197. I talked more quick-ly – more ve-he-ment-ly; but the noise stead-i-ly in-creased.

_ _ / _ / \ _ / / _
198. I a-rose and ar-gued a-bout tri-fles,

_ _ / / _ / / _ _ _ \ _ / _
199. in a high key and with vi-o-lent ges-tic-u-la-tions;

_ _ / / _ _ _ /
200. but the noise stead-i-ly in-creased.

/ / / / _ /
201. Why would they not be gone?

_ / _ / _ _ _ / / _ /
202. I paced the floor to and fro with hea-vy strides,

/ _ _ / _ _ / _ _ _ \ _ / _ _ _ /
203. as if ex-cit-ed to fu-ry by the ob-ser-va-tions of the men –

_ _ / / _ _ _ /
204. but the noise stead-i-ly in-creased.

/ / / _ _ /
205. Oh God! what could I do?

_ / _ / _ /
206. I foamed – I raved – I swore!

_ / _ / _ / / _ _ _ / _
207. I swung the chair up-on which I had been sit-ting,

_ / _ / _ / _ /
208. and grat-ed it up-on the boards,

_ _ / _ / / _ / _ _ / _ _ _ _ /
209. but the noise a-rose ov-er all and con-tin-u-al-ly in-creased.

_ / / _ / _ / _
210. It grew loud-er – loud-er – loud-er!

_ / _ / / _ / _ _ _ /
211. And still the men chat-ted pleas-ant-ly, and smiled.

/ / / _ _ / / /
212. Was it pos-si-ble they heard not?

_ / _ / / /
213. Al-migh-ty God! – no, no!

_ / _ _ / _ _ /
214. They heard! – they sus-pect-ed! – they knew! –

_ _ / _ _ / _ _ / / _ / _ / _ / _ /
215. they were mak-ing a mock-ery of my hor-ror! – this I thought, and this I think.

_ / _ \ / / _ / / / _ _
216. But a-ny-thing was bet-ter than this ag-o-ny!

/ _ \ / / / _ _ _ _ / _ / _
217. A-ny-thing was more tol-er-a-ble than this de-ri-sion!

_ / / / \ _ / _ _ / / / _
218. I could bear those hyp-o-crit-i-cal smiles no long-er!

_ / / _ / / _ /
219. I felt that I must scream or die!

_ / _ / / / _ / _ / _ / _
220. and now – a-gain! – hark! loud-er! loud-er! loud-er! loud-er!

/ _ _ / _ / _ / / _ _ / _ /
221. "Vil-lains!" I shrieked, "dis-sem-ble no more! I ad-mit the deed! –

/ / _ / / / _ / _ / _ _ / / _ /
222. tear up the planks! here, here! – It is the beat-ing of his hid-eous heart!"

APPENDIX B

SCORE TO *THE TELL-TALE HEART*

Instrumentation

1 Baritone Soloist
2 Flutes
2 Oboes/ Oboe 2 doubles Eng. Horn
1 Bassoon
1 Contrabassoon
2 Clarinets in B♭
1 Bass Clarinet in B♭
1 Contrabass Clarinet in B♭
1 Soprano Saxophone in B♭
1 Alto Saxophone in E♭
2 Horns in F
2 Trumpets in B♭
1 Trombone
1 Euphonium
1 Tuba
Percussion 1: Marimba, Suspended Cym., Ratchet, Tempo Block, Triangle, Xylophone (Shared)
Percussion 2: Crash Cym., Suspended Cym.,Vibraphone, Chimes (Shared),Xylophone (Shared), Shakers,Triangle
Percussion 3: Xylophone(Shared), Snare, Triangle, Tempo block, Kick Bass Drum, Large Bass Drum, Chimes (Shared), Crash Cym.
1 Celesta

Performance Notes:

Duration: Circa 30:00

Directions for spoken dialog:
Text that appears above a single-line staff should be spoken dramatically by the soloist. Individual blocks of text should begin to be read where they appear in the score and can occupy the full time until the next block of text occurs. The soloist has some freedom in terms of pacing. In mm. 275–301, accelerating while speaking is expected and prefered to create tension.

Directions for Sprechstimme:
X-shaped noteheads indicate *Sprechstimme* (speak-singing). Inflections of mood and rhythm are more important than precise pitch.

Instrument instructions:

- Brass players will only use a straight mute when *con sord* appears.
- The soprano and alto saxophones are instructed to perform a multiphonic twice: m. 48 and m. 260. The multiphonic should sound like that of a vulture's squawk.

Notes for octave transpositions:

- The score is in concert pitch (C score).
- The bass clarinet sounds an octave lower than written.
- The contrabass clarinet sounds two octaves lower that written.
- The xylophone sound an octave higher than written.
- The celesta sounds an octave higher than written.

Directions for vamps:

- For the passage at m. 49, repeat as needed to get through the text.
- Two larger sections (beginning at m. 68 = cue A and at m. 506 = cue I) are performed *senza misura* until told to be "in time." The conductor should cue each letter whenever the baritone soloist concludes the text above the measure(s). Players should conclude the bracketed motive when then next cue is given unless instructed to continue.

Score in C

Tyler Stampe

The Tell-Tale Heart

♩=110 Dramatic

Baritone

Flute 1&2

Oboe 1&2

English Horn

Bassoon

Contrabassoon

Clarinet in B♭ 1&2

Bass Clarinet

Contrabass Clarinet

Soprano Sax

Alto Sax

Horn in F 1&2

Trumpet in B♭ 1&2

Trombone

Euphonium

Tuba

Percussion 1

Percussion 2

Percussion 3

Celesta

a2

Crash Cym.

choke

Mrb.

Xyl.

Sus Cym

rit. - - - - - - - - **11** ♩=60 **Col Canto - Haunting**

B — TRUE! -- *mf* ner-vous ve-ry ve-ry dread-ful-ly

Fl. 1&2 — *pp*

Ob. — *pp*

E. Hn.

Bsn.

C. Bn. — *p* *pp*

B♭ Cl. 1&2 — a2 — 1. *p*

B. Cl.

Cb. Cl. — *p* *pp*

S. Sx. — *p* *ppp* *f* *pp*

A. Sx. — *p* *ppp* *f* *pp*

Hn. 1&2 — *p* *ppp* *f* *pp*

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba — *p*

Perc. 1 — *mp* *p* *f* *p* *pp*

Perc. 2 — *p* *p* *mf*

Perc. 3 — Snare On — *mp* *p* *mp*

Cel. — *mp*

B

ner-vous I had been, but why will you say ____ that I am mad? The di - sease had shar - pened my sen - ses ___

Fl. 1&2

Ob.

1.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

B

not de-stroyed not dulled them. A-bove all was the sense of hear-ing a-cute.

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

pp

B♭ Cl. 1&2

p

B. Cl.

Cb. Cl.

pp

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

p

pp

Perc. 1

Perc. 2

Perc. 3

Cel.

20

21

B

mp

I heard all things in the hea - ven and in the earth. I heard ma-ny things in

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Sus Cym

Cel.

27 ♩=82 **In the Style of Recit.** *rit.* ♩=60

B: hell. — How, then, am I mad? — Heark-en and ob - serve how

Oboe 2 to Eng. Horn

Fl. 1&2
Ob.
E. Hn.
Bsn.
C. Bn.
B♭ Cl. 1&2
B. Cl.
Cb. Cl.
S. Sx.
A. Sx.
Hn. 1&2
B♭ Tpt. 1&2
Tbn.
Euph.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.

34 ♩=64 Slightly faster, in time

B

p

30

health - i - ly how calm - ly I can tell you the whole sto - ry.

Fl. 1&2

Ob.

pp

E. Hn.

Bsn.

pp

C. Bn.

pp

B♭ Cl. 1&2

pp

B. Cl.

pp

Cb. Cl.

pp

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

35

B

mp

It is im-pos-si-ble to say how first the i-de - a en-tered my brain. but once con-ceived it haun-ted me day and night.

Fl. 1&2

Ob.

p *pp* *mp* *p*

E. Hn.

p *pp* *mp* *p*

Bsn.

p

C. Bn.

B♭ Cl. 1&2

p

B. Cl.

p *pp* *mp* *p*

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

p

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

41

B — Ob-ject there was none — Pas-sion there was none — I loved the old man — He had

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

48 ♩=100 **Chilling**

mp
I think it
was his eye!

f
Yes, it was this! He
had the eye of a vulture --

B
nev - er wronged me. He had nev - er giv-en me in - sult.

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1
Sus Cym
p

Perc. 2
Vib.
Motor on (whole piece)
p

Perc. 3
Xyl.
p

Cel.

50

B

a pale blue eye,
with a film over it.

Whenever it fell upon me, my blood ran cold;

50

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

Multiphonic - First time only
(Raspy -Vulture-like)

S. Sx.

mf

Multiphonic - First time only
(Raspy -Vulture-like)

A. Sx.

mf

50

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Ratchet
(first time only)

50

Perc. 1

f

Perc. 2

Perc. 3

50

Cel.

55 ♩=60 **Placid** *mf*

B

and so by de-grees ver - y grad-u - al - ly I made up my mind to take the life of the

mp *f* *mp*

Fl. 1&2 *pp*

Ob. *pp*

E. Hn. *pp*

Eng. Horn To Oboe 2

Bsn. *pp* *p* *pp* *p*

C. Bn. *pp*

B♭ Cl. 1&2 *pp* *p*

B. Cl. *pp*

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2 *pp* *ppp* *pp*

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Tempo Block

Perc. 1 *ppp* *mf*

Perc. 2 *Ped.*

Perc. 3

Cel. *p*

64 ♩=100

B: old man, and thus rid my - self of the eye for - ev - - - er.

mf p

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

ppp

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Mrb.

pp mp

Perc. 2

Perc. 3

Continuously repeat

p

Cel.

A **Senza misura**

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me.

65

B

65

Fl. 1&2

Ob.

E. Hn.

Bsn.

ppp

C. Bn.

B♭ Cl. 1&2

ppp

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

65

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

65

Perc. 1

ppp

Perc. 2

Perc. 3

65

Cel.

Continuously Repeat

B

You should have seen how wisely I proceeded -- With what caution -- with what foresight -- with what dissimulation I went to work.

C

I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight,

B

69

1. Continuously repeat

Fl. 1&2

p

Ob.

E. Hn.

Bsn.

C. Bn.

1. Continuously repeat

B♭ Cl. 1&2

p

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

69

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

69

Perc. 1

Perc. 2

Perc. 3

69

Cel.

D

I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern,

E

all closed, closed, that no light shone out, and then I thrust in my head. Oh, you sould have laughed to see how cunningly I thrust it in! I moved in slowly -- very, very slowly, so that I might not disturb the old man's sleep.

B

71

Fl. 1&2

1.

Continuously repeat

Ob.

p

2.

p

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

71

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

71

Perc. 1

Perc. 2

Perc. 3

71

Cel.

F

It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed.

G

Ha! would a madman have been so wise as this,
And then, when my head was well in the room,
I undid the lantern cautiously - oh, so cautiously, cautiously
(for the hinges creaked) -- I undid it just so much
that a single thin ray fell upon the vulture eye.

B

73

Fl. 1&2

1.

p

2.

p

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

2.

p

1.

p

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

73

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

73

Perc. 1

Perc. 2

Perc. 3

73

Cel.

H

And I did this for seven long night -- every night just about midnight --
but I found the eye always closed; and so it was impossible
to do the work; for it was not the old man who vexed me, but his Evil Eye.

I ♩=100 In time

And every morning, when the day broke,

B

75

Fl. 1&2

2.

p

Ob.

1.

p

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

75

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

75

Perc. 1

Perc. 2

Perc. 3

75

Cel.

77

I went boldly into the chamber, and spoke courageously to him,

calling him by name in a hearty tone, and inquiring how he has passed the night.

B

Fl. 1&2

Ob.

pp

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

pp

B. Cl.

pp

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

82

So you see he would have been a very profound old man, indeed,

to suspect that every night,

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

p

a2

rit. - **89** ♩=84 **Tranquil**

87 just at twelve, I looked upon him while he slept.

B

87

Fl. 1&2

Ob. — Oboe 2 to Eng. Horn

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

87

Hn. 1&2 — 2.

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

87

Perc. 1

Perc. 2 — Chimes

Perc. 3

87

Cel.

92

B

92

Fl. 1&2

a2

mf

Ob.

E. Hn.

Bsn.

mp

C. Bn.

B♭ Cl. 1&2

mp

B. Cl.

pp

Cb. Cl.

S. Sx.

mp

A. Sx.

92

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

92

Perc. 1

Perc. 2

Perc. 3

92

Cel.

97

101 ♩=110 Faster

B

Fl. 1&2

Ob.

mp

pp

E. Hn.

mf

Bsn.

C. Bn.

B♭ Cl. 1&2

mf

pp

B. Cl.

pp

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

p

Cel.

106 ♩=72 Col canto

102

B

102

Fl. 1&2

Ob.

mp pp

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

mp pp

B. Cl.

mp pp

Cb. Cl.

S. Sx.

A. Sx.

102

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

102

Perc. 1

Perc. 2

Perc. 3

102

Cel.

107

B

mp

Up - on the eighth night I was more than u - su - al - ly cau - tious in o - pen - ing the door. A

107

Fl. 1&2

p

Ob.

1.

p

E. Hn.

Bsn.

C. Bn.

p

mp

B♭ Cl. 1&2

p

p

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

107

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

107

Mrb.

Perc. 1

mp

Vib.

Perc. 2

mp

mp

Triangle

Perc. 3

mp

107

Cel.

rit.

B: watch-'s mi-nute hand moves more quick-ly than did mine. His room was as black as pitch with a thick

Fl. 1&2

Ob.

E. Hn.

Bsn. *p*

C. Bn. *p*

B♭ Cl. 1&2 2. *p*

B. Cl. *p* *mp*

Cb. Cl. *p*

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2 *mp*

Perc. 3 Tempo Block *pp* *mp* *p*

Cel.

119

a tempo

rubato

a tempo

B

dark - ness, I knew that he could not see the o-pen-ing of the door, and I

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

122

B

mp

p

kept push-ing it on

stead-i - ly,

3

stead-i - ly.

122

Fl. 1&2

Ob.

p

E. Hn.

Bsn.

C. Bn.

p

B♭ Cl. 1&2

1.

p

B. Cl.

p

Cb. Cl.

S. Sx.

p

A. Sx.

122

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

122

Perc. 1

Perc. 2

Perc. 3

122

Cel.

130

B

I had my head in and was a-bout to

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

135 *molto accel.*

B

o - pen the lan - tern when my thumb slipped on thefast - en - ing, and the old man sprang up in

Fl. 1&2

p *mp*

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

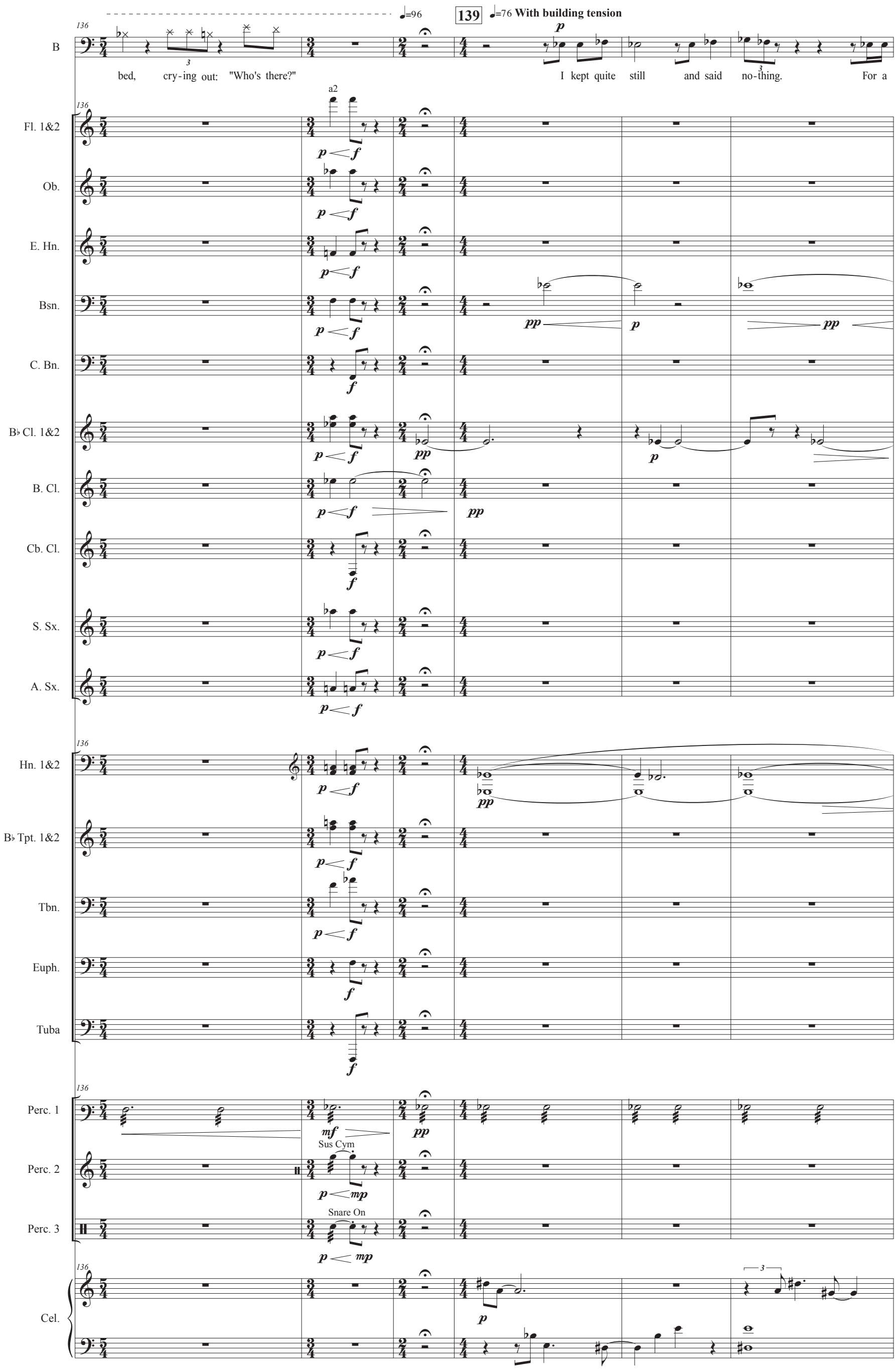
Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.


136
♩=96
139
♩=76 With building tension
B
bed, cry-ing out: "Who's there?"
I kept quite still and said no-thing. For a
Fl. 1&2
Ob.
E. Hn.
Bsn.
C. Bn.
B♭ Cl. 1&2
B. Cl.
Cb. Cl.
S. Sx.
A. Sx.
Hn. 1&2
B♭ Tpt. 1&2
Tbn.
Euph.
Tuba
Perc. 1
Perc. 2
Perc. 3
Sus Cym
Snare On
Cel.

146 **Col canto**

B

whole hour I did not move a mus-cle, and in the mean-time

1. *espress.*

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Vib.

Ped.

Perc. 3

Cel.

147

B

I did not hear him lie down. He was still sit-ting up in the bed list-en-ing just as I have done, night af-ter night

147

Fl. 1&2

Ob.

p *mp* *p* *mp*

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

147

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

147

Perc. 1

Perc. 2

mp

Perc. 3

147

Cel.

rit.

154 ♩=66 **In time, with some movement**

152

B

heark-en-ing to the death watch-es in the wall.

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

p *pp* *ppp*

157

B

mp

Pre-sent-ly I heard a slight groan, and I knew it was the sound of mor - tal

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

pp

B♭ Cl. 1&2

2. 1. 2.

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

162

B

ter - ror. It was not a groan of pain or of grief— oh, no!—

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

pp *mf*

1. 2.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

pp *pp* *mf*

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

167

B

mf

it was the low and stif-led sound that a-ris - es from the bot-tom of the soul when o - ver-charged with awe.

167

Fl. 1&2

Ob.

E. Hn.

Bsn.

pp *mp*

C. Bn.

mp *pp* *mp* *pp* *mp*

B♭ Cl. 1&2

1. 2.

B. Cl.

pp *mp*

Cb. Cl.

mp *pp* *mp* *pp* *mp*

S. Sx.

A. Sx.

167

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

167

Perc. 1

Perc. 2

pp *mp*

Perc. 3

167

Cel.

176

B

I knew the sound well. Man-y a night just at mid-night when all the world slept it has welled up from my own bos-om with its

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

2. Con sord.

Tbn.

Euph.

Tuba

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

177

B

dread - ful ech - o I say I knew it well. I knew what the old man felt

Fl. 1&2

Ob. *pp*

E. Hn. *pp*

Bsn. *pp* *mp* *p*

C. Bn.

B♭ Cl. 1&2

B. Cl. *pp* *mp* *pp* *mp* *pp* *mp*

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2 *p*

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

182

B

al - though I chuck-led at heart. I knew that he had been ly - ing a wake ev-er

182

Fl. 1&2

Ob.

p

Eng. Horn To Oboe 2

E. Hn.

p

Bsn.

p *p*

C. Bn.

B♭ Cl. 1&2

B. Cl.

p

Cb. Cl.

S. Sx.

A. Sx.

182

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

182

Perc. 1

Perc. 2

Perc. 3

182

Cel.

188

187

B

since the first slight noise.

187

Fl. 1&2

Ob.

mp pp

mp

E. Hn.

Bsn.

mp

p

mp pp

mp

p

C. Bn.

B♭ Cl. 1&2

B. Cl.

mp

p

mp pp

mp p

Cb. Cl.

S. Sx.

A. Sx.

187

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

187

Perc. 1

p

Perc. 2

Perc. 3

187

Cel.

193 ♩=100 Chilling, Frantic, yet Strict tempo

His fears had been ever since growing upon him.

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

197

He had been saying to himself --

200

"It is nothing but the wind in the chimney --

B

197 *simile*

Fl. 1&2

simile

Ob.

E. Hn.

Bsn.

C. Bn.

simile

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

197

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

p

Euph.

p

Tuba

p

197

Tempo Block

Perc. 1

pp

Perc. 2

Perc. 3

197

Cel.

202 it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp."

B

202

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

202

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

202

Perc. 1

Perc. 2

Perc. 3

202

Cel.

207

B

207

Fl. 1&2

pp

Ob.

pp

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

pp

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

207

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

pp

Euph.

pp

Tuba

pp

207

Perc. 1

Perc. 2

p

Perc. 3

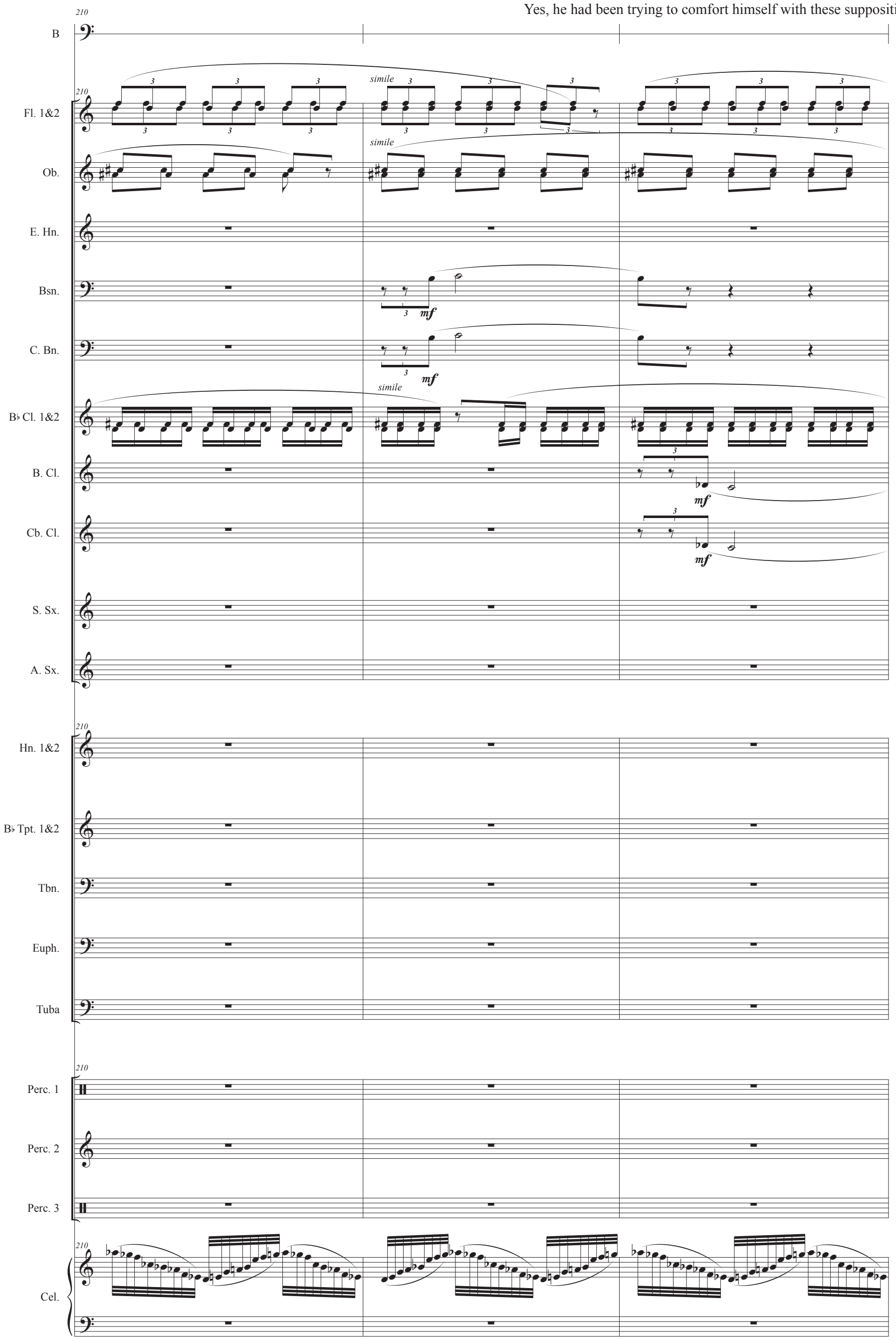
207

Cel.

ppp

Ped. Freely.

Ped.


210
B
Fl. 1&2
Ob.
E. Hn.
Bsn.
C. Bn.
B♭ Cl. 1&2
B. Cl.
Cb. Cl.
S. Sx.
A. Sx.
Hn. 1&2
B♭ Tpt. 1&2
Tbn.
Euph.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
simile
mf

213

B

213

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

213

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

213

Perc. 1

Perc. 2

Perc. 3

213

Cel.

but he had found it all in vain.

216

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

221 ♩=52 Calmer

B: All in vain; because death, in ap - proach - ing

Oboe 2 to Eng. Horn

Fl. 1&2 · Ob. · E. Hn. · Bsn. · C. Bn. · B♭ Cl. 1&2 · B. Cl. · Cb. Cl. · S. Sx. · A. Sx. · Hn. 1&2 · B♭ Tpt. 1&2 · Tbn. · Euph. · Tuba · Perc. 1 · Perc. 2 · Perc. 3 · Cel.

B

him had stalked with his black sha-dow be - fore him and en - vel - oped the vic - tim. And it was the morn-ful in-

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

230

B

flu - ence of the un-per-ceived shad-ow that caused him to feel _ to feel the pre-sence of my head with-in the room.

230

Fl. 1&2

Ob.

E. Hn.

Bsn.

pp

C. Bn.

pp

B♭ Cl. 1&2

p

B. Cl.

pp

Cb. Cl.

pp

S. Sx.

A. Sx.

p

230

Hn. 1&2

p

pp

B♭ Tpt. 1&2

Con sord.

pp

Tbn.

Con sord.

pp

Euph.

Con sord.

pp

Tuba

Con sord.

pp

230

Perc. 1

Perc. 2

p

Perc. 3

230

Cel.

238

♩=72 **With Movement**

237

B

mp

When I had wait-ed a long time, ver-y pa - tient - ly I re-

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

1.

p

pp

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Senza sord.

Perc. 1

Perc. 2

Perc. 3

Mrb.

mp

Cel.

B

solved to op-en a lit-tle a ver-y ver-y lit-tle crev - ice in the lan-tern. So I op-enedit— you can-not im-ag-ine how

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

250

B — stealth-i-ly, stealth-i - ly— un-til, at length a sim-ple dim ray, like the thread of a spi-der

Fl. 1&2 — 2. p

Ob. — p

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2 — 1.

B. Cl.

Cb. Cl.

S. Sx.

A. Sx. — p

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1 — mp

Perc. 2

Perc. 3

Cel. — p

260 ♩=100 Chilling

B: shot from out the cre - vice and fell full up - on the vul - ture eye.

Fl. 1&2 | Ob. | E. Hn. | Bsn. | C. Bn. | B♭ Cl. 1&2 | B. Cl. | Cb. Cl. | S. Sx. | A. Sx. | Hn. 1&2 | B♭ Tpt. 1&2 | Tbn. | Euph. | Tuba | Perc. 1 | Perc. 2 | Perc. 3 | Cel.

Raspy Multiphonic

Xyl.

It was open -- wide, wide open --
and I grew furious as I gazed upon it.
I saw it with perfect distinctness --

all a dull blue, with a hideous veil over it that chilled the very merrow in my bones;

♩=60 **Placid**

266

mp

but I could

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

pp

C. Bn.

B♭ Cl. 1&2

pp

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

267

B

see noth-ing else of the old man's face: for I had di-rect - ed the ray as if by in-stinct, pre -

mf

267

Fl. 1&2

Ob.

E. Hn.

Eng. Horn To Oboe 2

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

pp *p* *ppp*

267

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

267

Perc. 1

Perc. 2

Perc. 3

Cel.

Speak freely -
gradually getting faster

275

And have I not told you that what you mistake for madness is but an over-acuteness of the sense?

B

cise - ly up - on that damned spot.

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Kick bass drum

Continuously repeat

Cel.

♩=66 **Gradually Accel.**

-- now, I say, there came to my ears a low, dull, quick sound,

277

B

277

Fl. 1&2

Ob.

E. Hn.

Bsn.

p

C. Bn.

B♭ Cl. 1&2

B. Cl.

p

Cb. Cl.

S. Sx.

A. Sx.

277

Hn. 1&2

pp

B♭ Tpt. 1&2

Tbn.

Euph.

pp

Tuba

pp

277

Perc. 1

p

Perc. 2

Perc. 3

277

Cel.

282

such as a watch makes when enveloped in cotton.

I knew that sound well, too.

It was the beating of the old man's heart.

It increased my fury,

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Xyl.

Perc. 3

Cel.

p

pp

289 ♩=76 **Continue Accel.**

287 as the beating of a drum stimulates the soldier into courage. But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless.

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

p

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

p

Tuba

Perc. 1

Perc. 2

Perc. 3

p

Cel.

292 I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant.

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Change to Large Bass Drum and Continue

Perc. 3

mp

Cel.

298 ♩=90 **Continue Accel.**

297 The old man's terror must have been extreme! It grew louder, I say, louder every moment!

-- do you mark me well I have told you that I am nervous: so I am.

And now at the dead hour of the night,

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

302 amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. But the beating grew louder, louder! I thought the heart might burst.

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

309 ♩=120 Frantically, loud

f

307 And now a new anxiety seized me -- the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room.

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

"Shout-like in a Frantic Tone"

He shrieked once-- once only. In an instant I dragged him to the floor,and pulled the heavy bed over him.

311

B

Frantically! - Random Pitches and Rhythms

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

a2

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Triangle

Perc. 1

Perc. 2

Perc. 3

Cel.

315

I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound.

B

315

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

315

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

315

Perc. 1

Perc. 2

Perc. 3

315

Cel.

320 This, however, did not vex me; it would not be heard through the wall.

323 **Calming Down**

rit poco a poco

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

ff

subito p

p

fp

fff

Continuously repeat

Molto Rit.

let ring until sound has decayed

325

329 ♩=72 Tranquil but with tension

B

325 As slowing - Gradually go out of rhythm and time

Fl. 1&2

n

As slowing - Gradually go out of rhythm and time

Oboe 2 to Eng. Horn

Ob.

n

E. Hn.

Bsn.

pppp

C. Bn.

pp ppp

As slowing - Gradually go out of rhythm and time

B♭ Cl. 1&2

n

B. Cl.

Cb. Cl.

S. Sx.

pppp

A. Sx.

pppp

325

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

pp ppp pppp

Tuba

pp ppp pppp

325 Mrb.

Perc. 1

p

Perc. 2

Perc. 3

n

325

Cel.

"Normal Speaking Voice"

mp p

330 At length it ceased. The old man was dead. I removed the bed and examined the corpse.

B

330

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn. ppp

B♭ Cl. 1&2

B. Cl. ppp

Cb. Cl. ppp

S. Sx. ppp mp

A. Sx. ppp mp

330

Hn. 1&2 + ppp mp

Con sord.

B♭ Tpt. 1&2 ppp mp

Con sord.

Tbn. ppp mp

Euph.

Tuba

330

Perc. 1

Vib.

Perc. 2 pp p

Chimes

Perc. 3 p

330

Cel.

337

335

Yes, he was stone, stone dead.

B

335

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

n

B♭ Cl. 1&2

B. Cl.

n

Cb. Cl.

n

S. Sx.

A. Sx.

335

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

335

Perc. 1

Perc. 2

Perc. 3

335

Cel.

"Almost a whisper"

pp

340 I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

B

340

Fl. 1&2

Ob.

pp

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

340

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

340

Perc. 1

ppp

Perc. 2

ppp

Perc. 3

340

Cel.

345

B

mp

3

If you still think me mad,

Fl. 1&2

Ob.

E. Hn.

pp

Bsn.

C. Bn.

B♭ Cl. 1&2

pp

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

1.

pp

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

pp

Perc. 3

Cel.

350

B

you will think so no long - er when I de - scribe the pre - cau - tions I took for the con -

350

Fl. 1&2

Ob.

pp

E. Hn.

Bsn.

C. Bn.

pp

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

pp

S. Sx.

A. Sx.

350

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

350

Perc. 1

Perc. 2

Perc. 3

350

Cel.

355

B

ceal - ment of the bo - dy.

355

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

355

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

355

Perc. 1

Perc. 2

Perc. 3

355

Cel.

360 ♩=110 Precise, light, and quick

B

p The night waned, and I worked hastily, *pp* but in silence.

360

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn. *pppp*

B♭ Cl. 1&2

B. Cl.

Cb. Cl. *pppp*

S. Sx.

A. Sx.

360

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

360

Perc. 1

Shakers (Be Prepared for Chimes)

Sh. *mp*

Xyl.

Perc. 3 *mp*

360

Cel.

365

First I dismembered the corpse.

p

I cut off the head

B

365

Fl. 1&2

1.

p

Ob.

E. Hn.

Bsn.

p

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

365

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

365

Perc. 1

Sh.

Perc. 3

365

Cel.

370

373

B

mp
and the arms

mf
and the legs.

Fl. 1&2

Ob.

p

E. Hn.

Bsn.

C. Bn.

pp

pp

B♭ Cl. 1&2

p

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

1. Con sord.

pp p

B♭ Tpt. 1&2

1. Con sord.

pp p

pp

Tbn.

Euph.

Tuba

Perc. 1

Mrb.

p

Sh.

Perc. 3

Cel.

mp

375 *mp* I then took up three planks from the flooring of the chamber, *mf* and deposited all between the scantlings. *f* I then replaced the boards so cleaverly, so cunningly, that no human eye --

B

375

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn. *p*

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

375

Hn. 1&2 *pp* *pp* *p*

B♭ Tpt. 1&2 *pp* *p* *pp* *p*

Con sord.

Tbn. *pp* *p* *pp*

Euph.

Tuba

375

Perc. 1

Sh.

Perc. 3

375

Cel.

379

B

not even his --

mp

could have detected anything wrong.

379

Fl. 1&2

mp

Ob.

mp

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

mp

B. Cl.

Cb. Cl.

S. Sx.

p

A. Sx.

p

379

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

p

Euph.

mp

Tuba

mp

379

Perc. 1

Sh.

Perc. 3

mp

379

Cel.

pp Ped.

383

mf

There was nothing to wash out -- no stain of any kind -- no blood-spot whatever.

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Senza sord.

Hn. 1&2

Senza sord.

B♭ Tpt. 1&2

Senza sord.

Tbn.

Euph.

Tuba

Perc. 1

Sh.

Perc. 3

Cel.

♩=60 Sudden Change of Character

391

B

388

mp I had been too wery for that.

p *f* A tub had caught it all -- ha! ha!

mp

3

When I had made an end of those la-bors, it was four o'-

Fl. 1&2

Ob.

E. Hn.

ppp

Bsn.

C. Bn.

ppp

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

ppp

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Sh.

Chimes

mp

Perc. 3

p

Cel.

399

p

There came a knocking
at the street door.

♩=72

Steady but in an Anxious manner

B

394

clock– still dark as mid - night,

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

a2

Sus Cym

Knock on a table

Vib.

Snare On

400

B

mp mf mp mf mp mf mp

I went down to o - pen it with a

400

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

p

B♭ Cl. 1&2

p

B. Cl.

Cb. Cl.

p

S. Sx.

A. Sx.

400

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

400

Perc. 1

Perc. 2

Perc. 3

400

Cel.

B

light heart for what had I now to fear?

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

413

B

mp

There en - tered three men, who in - tro - duced them -

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

a2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Vib.

Perc. 3

Cel.

418 ♩=110 Quick and Crisp

B

415

selves with per-fect suav-i-ty as of-fi-cers of the po - lice.

Fl. 1&2

Ob.

Eng. Horn To Oboe 2

E. Hn.

Bsn.

mp

C. Bn.

B♭ Cl. 1&2

B. Cl.

mp

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Con sord.

Euph.

mp

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

420

B

A shriek had been heard by a neigh-bour. and they had been de - put - ed to search the prem-is - es.

420

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

420

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

420

Perc. 1

Perc. 2

Perc. 3

420

Cel.

♩=60

427

425

B

mf f

I smiled for what had I to

425

Fl. 1&2

a2 mp mf

Ob.

a2 mp mf

E. Hn.

Bsn.

mp

C. Bn.

pp

B♭ Cl. 1&2

a2 mp mf

B. Cl.

Cb. Cl.

pp

S. Sx.

A. Sx.

425

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

mp

Tuba

425

Perc. 1

Perc. 2

Perc. 3

425

Cel.

p

431 ♩=110 Confident but with nervious inflections

B

430 mf

fear?

I bade the gent-le-men wel-come.

Fl. 1&2

430 mp

Ob.

mp

Oboe 2 to Eng. Horn

E. Hn.

Bsn.

mf

mp

C. Bn.

B♭ Cl. 1&2

mp

B. Cl.

mf

mp

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

430

B♭ Tpt. 1&2

Tbn.

Euph.

mf

mp

Tuba

Perc. 1

430

Perc. 2

Perc. 3

Cel.

430

435

B

mf

The shriek, I said, was my own in a dream.

435

Fl. 1&2

Ob.

E. Hn.

Bsn.

p

mp

C. Bn.

B♭ Cl. 1&2

B. Cl.

mf

mp

Cb. Cl.

S. Sx.

A. Sx.

435

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

mp

Tuba

435

Perc. 1

Perc. 2

Perc. 3

435

Cel.

440

mp

B

The old man, I men-tioned, was ab - sent in the coun - try. I took my vis - i-tors all o - ver the

Fl. 1&2

Ob.

E. Hn.

mp

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

445

B

house

mp

I bade them search–

445

Fl. 1&2

Ob.

E. Hn.

Bsn.

mp *p* *p* *mf*

C. Bn.

B♭ Cl. 1&2

B. Cl.

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

Cb. Cl.

S. Sx.

A. Sx.

445

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

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

Tuba

445

Perc. 1

Perc. 2

Perc. 3

445

Cel.

450

452

B

mf *mp*

search well. I led them, at length, to his cham-ber. I showed them his trea-sures,

Fl. 1&2

Ob.

E. Hn.

Bsn.

p *mp* *mf* *p*

C. Bn.

B♭ Cl. 1&2

B. Cl.

p *mf* *p*

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

p *mf* *mf* *p*

Tuba

Perc. 1

Mrb.

mp

Perc. 2

Perc. 3

Cel.

455

B

se - cure, un - dis - turbed.

455

Fl. 1&2

Ob.

E. Hn.

Bsn.

p

mf

C. Bn.

B♭ Cl. 1&2

B. Cl.

mf

Cb. Cl.

S. Sx.

A. Sx.

455

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

p

mf

Tuba

455

Perc. 1

Perc. 2

Perc. 3

Xyl.

mf

455

Cel.

462

B

In my en - thu - si - asm of my con - fi - dence, I brought chairs in - to the

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

465

B

mf

rit.

room, and de - sired them here to rest from their fa - tigue,

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

mp *p* *pp*

2.

470 ♩=72 **With Movement**

B — *mp*

while I my - self, placed my own seat up - on the ver - y spot be - neath with re - posed the

Fl. 1&2 — *p*

Ob. — *p*

E. Hn. — *p*

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx. — *p*

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

476 ♩=110

♩=82 **In the Style of Recit.**

479

B — corpse of the vic - tim. The of - fi-

Fl. 1&2

Ob.

E. Hn.

Bsn. — *mp* — *pp*

C. Bn. — *pp*

B♭ Cl. 1&2

B. Cl. — *mp* — *pp*

Cb. Cl. — *pp*

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph. — *mp* — *pp*

Tuba

Perc. 1 — Mrb. — *mp*

Perc. 2 — Vib. — *mp*

Perc. 3 — Xyl. — *mp*

Cel.

480

B

cers were sat - is - fied. My man - ner had con - vinced them I was sin - gu - lar - ly at ease.

p

480

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

480

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

480

Perc. 1

Go to Xyl.

Perc. 2

Perc. 3

480

Cel.

485 ♩=110 Faster

B

mf

They sat, and while I an-swered cheer-i-ly, they chat-ted of fam-i-liar things.

Fl. 1&2

Ob.

E. Hn.

Bsn.

mp

C. Bn.

B♭ Cl. 1&2

B. Cl.

mp

mf

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

mp

mf

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

rit.

490

492 ♩=60 **Placid**

B

mp

But,

Fl. 1&2

Ob.

E. Hn.

Bsn.

mf *p* *f* *pp*

C. Bn.

B♭ Cl. 1&2

f

B. Cl.

p *mf* *pp*

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Senza sord.

Euph.

p *mp* *pp*

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

p

495

B

ere long, I felt my - self get - ting pale and wished them gone. My head ached, and I

495

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

495

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

495

Perc. 1

Vib.

Perc. 2

Perc. 3

495

Cel.

B
fan - cied a ring - ing in my ears.
503 ♩=100 Chilling
Fl. 1&2
Ob.
E. Hn.
Eng. Horn To Oboe 2
Tacet Part
Bsn.
C. Bn.
B♭ Cl. 1&2
B. Cl.
Cb. Cl.
S. Sx.
A. Sx.
Hn. 1&2
B♭ Tpt. 1&2
Tbn.
Euph.
Tuba
Perc. 1
Xyl. Continuously repeat
Perc. 2
Kick bass drum
Continuously repeat
Perc. 3
Cel.

Senza misura

J but still they sat and still chatted.
The rining became more distinct;
--It continued and became more distinct.

K I talked more freely to get rid of the feeling:
but it continued and gained definiteness
--until, at length, I found the noise was
not with in my ears.

505

B

505

Fl. 1&2

Continuously repeat

1.

Ob.

E. Hn.

Bsn.

ppp

C. Bn.

B♭ Cl. 1&2

ppp

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

505

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

505

Perc. 1

Perc. 2

ppp

Perc. 3

505

Continuously repeat

Cel.

L No doubt I now grew very pale;
but I talked more fluently,
and with a hightened voice.

M Yet the sound increased
-- and what could I do?

N It was a low, dull, quick sound
-- much such a sound as a watch makes
when eveloped in cotton.

B

509

Fl. 1&2

2.

Continuously repeat

1.

Ob.

p

E. Hn.

Bsn.

C. Bn.

Continuously repeat

1.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

509

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

509

Perc. 1

Perc. 2

Perc. 3

509

Cel.

O

♩=110 In time, a little faster

B

512

Fl. 1&2

Ob.

E. Hn.

Bsn.

f *fff*

C. Bn.

f *fff*

B♭ Cl. 1&2

2.

B. Cl.

f *fff*

Cb. Cl.

f *fff*

S. Sx.

f *fff*

A. Sx.

f *fff*

512

Hn. 1&2

f *fff*

B♭ Tpt. 1&2

f *fff*

Tbn.

f *fff*

Euph.

f *fff*

Tuba

f *fff*

512

Perc. 1

Perc. 2

Triangle

mp *fff*

Change to Large Bass Drum.

Perc. 3

512

Cel.

Senza misura

P I gasped for breath -- and yet the officers heard it not. I talked more quickly -- more vehemently; but the noise steadily increased.

Q I arose and argued about trifels, in a high key, and with violent gesticulations; but the noise steadily increased. Why would they not be gone?

B

516

Fl. 1&2

1. 2.

Ob.

2.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

1.

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

516

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

516

Perc. 1

Perc. 2

Vib.

Continuously repeat

Perc. 3

subito ***p***

mp

516

Continuously repeat

mp

Cel.

518 ♩=120 In time, faster

mf

R

I paced the floor to and fro with heavey strides, as if excited to fury by the observations of the men-- but the noise steadily increased. Oh God! What could I do?

f

B

518

Fl. 1&2

1.

Ob.

E. Hn.

Bsn.

mp

C. Bn.

mp

B♭ Cl. 1&2

B. Cl.

mp

Cb. Cl.

mp

S. Sx.

A. Sx.

518

a2

Hn. 1&2

mp

B♭ Tpt. 1&2

Tbn.

mp

Euph.

mp

Tuba

mp

518

Perc. 1

Perc. 2

Perc. 3

mf

518

Cel.

523 I foamed -- I raved-- I swore! I swung the chair upon which I had been sitting, and grated the boards, but the noise arose over all and continually increased.

B

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

529

Senza misura

mp — *f*

S It grew louder -- louder -- louder!

B

Fl. 1&2

Ob. a2 *mp*

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx. Continuously repeat *mp*

A. Sx.

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

T

mf

And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almight God! --no, no! They heard -- they suspected! --they knew! they were making a mockery of my horror! - this I though, and this I think.

mp

U

But anything was better than this agony! Anything was more tolerable than this derision!

B

534

Fl. 1&2

a2

mp

Ob.

E. Hn.

Repeat both brackets freely

Bsn.

mp

Continuously repeat

C. Bn.

mp

a2

B♭ Cl. 1&2

p

Repeat both brackets freely

B. Cl.

mp

Continuously repeat

Cb. Cl.

mp

S. Sx.

Continuously repeat

A. Sx.

mp

534

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Con sord.

Repeat both brackets freely

Euph.

mp

Continuously repeat

Tuba

mp

534

Perc. 1

Perc. 2

Perc. 3

f

534

Cel.

All Watch for Cue from Conductor

V

f

I could bear thos hypocritical smiles no longer! I felt that I must scream or die! and now -- again! hark!

W

♩=130 **In time, fast**

ff *fffff*

B

3 loud - er! 3 loud - er! 3 loud - er! 3 loud - er!

536

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

Continuously repeat

Hn. 1&2 — a2 — *mp*

B♭ Tpt. 1&2 — a2 — Continuously repeat — *mp*

Tbn. — Continuously repeat — *mp*

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

ff

X "Villains! Dissemble no more! I admit the dead! -- Tear up the planks here, here! -- it is the beating of his hideous heart!"

538

B

Frantically! - Random Pitches and Rhythms

538

Fl. 1&2

fff Frantically! - Random Pitches and Rhythms

Ob.

fff

E. Hn.

Bsn.

fff

C. Bn.

fff Frantically! - Random Pitches and Rhythms

B♭ Cl. 1&2

fff

B. Cl.

fff

Cb. Cl.

fff

S. Sx.

fff

A. Sx.

fff

538

Hn. 1&2

fff

B♭ Tpt. 1&2

fff

Tbn.

fff

Senza sord.

Euph.

fff

Tuba

fff

Frantically! - Random Pitches and Rhythms

538

Perc. 1

fff

Perc. 2

fff

mp

Frantically and out of rhythm

3

Perc. 3

fff

538

Cel.

541 ♩=130 Dramatic

B

541

Fl. 1&2

Ob.

E. Hn.

Bsn.

C. Bn.

B♭ Cl. 1&2

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

541

Hn. 1&2

B♭ Tpt. 1&2

Tbn.

Euph.

Tuba

541

Perc. 1

Perc. 2

Crash Cym.

Perc. 3

Bass Drum

541

Cel.

Ped.