

I. Morning Will Come

Deborah Henson-Conant

ad libitum
mp

Soprano

What is this dream: child's play? What is this dream?

Soprano

Piano

Harp

Cello



1A Moderato ♩ = ca. 108

4

Sop.

Is it that: Sim-ply a dream,

Pno.

p cresc.

Hp.

Vc.

I. Morning Will Come

9 *mp*

Sop. *mp*
on - ly a dream, mere - ly a

Pno. *(mp)* *(mf)*

Hp. *mf*

Vc. *p*



13 *mf* *f*

Sop. *mf* *f*
dream, sim - ply a dream? Is it a dream?

Pno. *f*

Hp.

Vc. *mf*

I. Morning Will Come

1B Quasi a tempo

poco rit. -----

(♩ = ca. 120, ♩ = ca. 80)
(2+3)

17

Sop.

Pno.

Hp.

Vc.

n

mp

pizz.



23

(3+2) (2+3) (3+2) (2+3)

Sop.

Pno.

Hp.

Vc.

mp

I. Morning Will Come

1C

31 (3+2) *mf* (2+3) (3+2)

Sop. Morn - ing will come to break the dream, won't it?

Pno. *mf*

Hp.

Vc. *mf*



39 (2+3) (3+2)

Sop. Night will have done and take the dark, won't it?

Pno. *mf*

Hp.

Vc.

I. Morning Will Come

1D

47 (2+3) *f* (3+2) (2+3)

Sop. Then we will wake, then we will dance, won't we?

Pno. *f*

Hp. *f* *ff*

Vc. arco *f*



54 (3+2) (2+3) (3+2) (2+3) *poco rit.*

Sop. Won't we? Morn - ing will come, morn - ing will

Pno. *mp* *mf*

Hp. *mf* *mp*

Vc. *mp*

I. Morning Will Come

61 *a tempo* **1E**
(2+3) (3+2) *mp* *f*

Sop. come. Soon we'll see the

Pno. *f*

Hp. *mf*

Vc. *mf*



69 (2+3) (3+2)

Sop. dawn.

Pno. *sub. p*

Hp. *sub. p*

Vc. solo *f*

I. Morning Will Come

76 (2+3) *mf* (3+2)

Sop. Then _____ we'll _____

Pno. *mp* *mf*

Hp. *mp* *mf* [F#^o gliss.]

Vc. *f* *mf*



83 (2+3)

Sop. dance _____ and _____ sing _____

Pno. *f*

Hp. *ff*

Vc.

I. Morning Will Come

1F

89 (3+2) (2+3)

Sop.

Pno. *mf*

Hp. *mf*

Vc. *f*



95 (3+2)

Sop.

Pno.

Hp. *mf*

Vc. *ff* legato

I. Morning Will Come

98 (2+3) (3+2)

Sop.

Pno.

Hp.

Vc.

101 (2+3) (3+2)

Sop.

Pno.

Hp.

Vc.

8va - - - - -

I. Morning Will Come

104 (2+3)

Sop.

Pno.

Hp.

Vc.

ff



108

Sop.

Pno.

Hp.

Vc.

p

mp

With mute

p *ppp*

I. Morning Will Come

1G

senza misura

114 *p* *mp*

Sop. All a-lone in this cell, it must be fan-ta-sy. As in a dream, I feel my arms are shack-led to the wall.

Pno.

Hp.

Vc. *portamento*

p colla voce

* Composer's note: this section was not clear in terms of notes in the original manuscript
Noah and Deborah decided to write it this way and to change it if necessary once performed.



116 *mf*

Sop. Dark and dank and cold it is, as in a night-mare. Can I wake? I try, and yet I

Pno.

Hp.

Vc.

Do you like this G re-articulated to go with the voice
or tied to the previous one to keep the fluid sound?

I. Morning Will Come

118 *f*

Sop. can - not wake. I try, and yet I still must wait, as in a night - mare,

Pno.

Hp.

Vc.



120 *mp* *rit.*

Sop. and be calm, and re-peat, and be - lieve: _____

Pno.

Hp. *pp*

Vc. *pp*

I. Morning Will Come

1H

a tempo

126

(2+3)

mp

(3+2)

Sop. *mp*
Morn - ing will come ___ to break ___ the dream. _____

Pno. *mp*

Hp.

Vc. Remove mute



Sop. (2+3) (3+2)
Night will have done ___ and take ___ the dark. _____

Pno.

Hp.

Vc. pizz. *mp*

I. Morning Will Come

II

140 *mf*

Sop. Then we will wake.

Pno. *mf*

Hp. *mf* 15 16 15

Vc. arco *mf*



143 *f*

Sop. Then we will

Pno. *f*

Hp. *f* 16 15 16

Vc. *f*

I. Morning Will Come

146

Sop. *ff* (2+3)
sing. _____ Then we will dance. _____

Pno. *f*

Hp. [C gliss.] *mf*
15 16

Vc. *ff*



150

Sop. *ff* (3+2)
Won't we?! _____

Pno. *ff*

Hp. *ff* off the top on beat 1

Vc. *ff*

II. Madmen

Deborah Henson-Conant

Allegro ♩ = ca. 160

Soprano

Piano

Cello

ff

f

fp

trb

6

Sop.

Pno.

Vc.

fp

fp

fp

f

11

Sop.

Pno.

Vc.

fff

ff

2A

16 *mf*

Sop. *mf*
These men are mad - men. What do they know of me? Why do they ply me with their

Pno. *mf*

Vc. *sfz p*

20

Sop. lies! They all are mad - men. What do they know of who I
Deborah was not happy with these two measures but doesn't know how to fix it right now.

Pno.

Vc.

24

Sop. am?

Pno. *f* *ff*

Vc. *p* *f*

2B

29 *mf*

Sop. These men are blind men, they see not what they

Pno. *sub. mf*

Vc. *sfz p*

34

Sop. do. Yet they are wild men, they swear they'll find the

Pno. *mf* *fp*

Vc. *mf* *fp*

38

Sop. crime. Tell me how am I to blame!

Pno. *mf*

Vc. *mf*

42

Sop. Tell me what could be my shame! Tell me what my crime is! Can you

Pno.

Vc.

46

poco rit. ----- *molto rit. Adagio cantabile* ♩ = ca. 72

Sop. tell me how I've sinned? Oh, tell me: How will I have flown with the dev - il last night when I was in my bed?—

Pno. *mf* *mp*

Vc. *dolce* *sub. p* *mp*

51

Sop. — How will I have sat up - on the mast of a ship while bak - ing my bread? —

Pno.

Vc. *arco* *mp*

56

Sop. How will I have mur-dered sol-diers in the field when I was at my wheel, — and how will I have poi-soned sev-en

Pno.

Vc.

61

Sop. chil-dren sit-ting down to eat my Sab - bath meal?

Pno. *ff*

Vc. *f* *bellicoso*

2D

f Tempo 1 (♩ = ca. 160)

67

Sop. These men re - vile me and yet they'll try me. They'll rob me of my ver - y

Pno. *mf*

Vc. *mf*

II. Madmen

71

Sop. *f*
soul. _____ These men will kill me, and in the name of

Pno. *f*

Vc. *fp* *f*

75

Sop. *f*
God! _____ They say my soul is tak - en, they say I am for - sak - en,

Pno. *f*

Vc. *p* *f*

79

ad libitum *a tempo*

Sop. *ff*
and yet I know these men are Mad! _____

Pno. *ff*

Vc. *ff*

III. Devil's Bride

Deborah Henson-Conant

Noah tried some more bold things with the dynamics that might not all be good.

Deborah said she won't be able to make decisions on whether she likes them or not until she actually hears it with players.

Largo ♩ = ca. 50

Soprano

Harp

Cello

Sop.

Hp.

Vc.

Sop.

Hp.

Vc.

4

Sop.

Hp.

Vc.



3A

5

mp

Sop.

Hp.

Vc.

Oh, that I were the



6

Sop.

Hp.

Vc.

Dev - - - il's bride and

III. Devil's Bride

7

Sop. oh, that I could

Hp.

Vc.



8

Sop. fly. I'd

Hp.

Vc.



9

Sop. fly a - cross the

Hp.

Vc.

III. Devil's Bride

10

Sop. wind - - - y hills, for - - -

Hp.

Vc.



11

Sop. ev - - - er I would

Hp.

Vc.



12

Sop. ride.

Hp.

Vc.

III. Devil's Bride

13

Sop.

They

Hp.

Vc.



3B

14

Sop.

break your bones with

Hp.

Vc.

mp



15

Sop.

wood - - - en sticks, they

Hp.

Vc.

III. Devil's Bride

16

Sop. prick your flesh with

Hp.

Vc.

Detailed description: This system covers measures 16 and 17. The soprano part has a dotted quarter note on 'prick', followed by eighth notes for 'your', 'flesh', and 'with'. The piano accompaniment features a complex texture with triplets of eighth notes in both hands, slurred across measures. The bass line in the cello part consists of a single note with a long slur extending across both measures.



17

Sop. knives. I would

Hp.

Vc.

Detailed description: This system covers measures 17 and 18. The soprano part has a dotted quarter note on 'knives.', followed by eighth notes for 'I' and 'would'. The piano accompaniment continues with the same triplet and slur patterns as in the previous system. The cello part has a long slur over a single note.



18

Sop. rath - - er my soul to

Hp.

Vc.

Detailed description: This system covers measures 18 and 19. The soprano part has a dotted quarter note on 'rath', followed by a long dash, then eighth notes for 'er', 'my', 'soul', and 'to'. The piano accompaniment features the same triplet and slur patterns. The cello part has a long slur over a single note.

III. Devil's Bride

19

Sop. Hell might fly than to

Hp.

Vc.



20

Sop. writhe be - fore their

Hp.

Vc.



21

Sop. eyes.

Hp.

Vc.

III. Devil's Bride

3C

22 *mf*

Sop. Ah

Hp. *mf*

Vc. *mf*

13 12 13 12



23

Sop.

Hp.

Vc.

13 12 13 12



24

Sop.

Hp.

Vc.

13 12 13 12

III. Devil's Bride

25

Sop.

Hp.

Vc.

26

Sop.

Hp.

Vc.

I would

27

Sop.

Hp.

Vc.

rath - - er my soul to

28

Sop. Hell might fly than to

Hp.

Vc.

29

Sop. writhe be - fore their

Hp.

Vc.

mp

30

Sop. eyes.

Hp. *mp*

Vc. solo *mf*

31

Sop.

Hp.

Vc.

12

12

12

12

3D

Meno mosso

32

Sop.

Hp.

Vc.

p

Oh that I were the

p

p

12

12

12

12

33

Sop.

Hp.

Vc.

Dev - - - il's bride and

12

12

12

12

III. Devil's Bride

34

Sop. oh, that I could

Hp.

Vc.

35

Sop. fly. I'd

Hp.

Vc.

36

Sop. *mf* fly a - cross the

Hp. *mf*

Vc. *mp*

III. Devil's Bride

37

Sop. wind - - - y hills, for - - -

Hp. 12 12 12 12

Vc.

38

Sop. ev - - - er I would

Hp. 12 12 12 12

Vc.

39

Sop. *mp* ride.

Hp. 12 12 12 12

Vc. *mf*

40

Sop.

Hp.

Vc.



41

Sop.

Hp.

Vc.

molto rit.-----



42

Sop.

Hp.

Vc.

mp

IV. In Still of Night

Deborah Henson-Conant

Adagio ♩ = ca. 56

(3+2) *mp*

Soprano

In still of night _____ he came to me, lit up-on my breast as a feath-er 'lights up - on the snow

Piano

mp

Harp

Cello

6 *mf* **4A** *mp*

Sop.

soft - ly, soft - ly _____ In still of night _____ he came to me as a

Pno.

mp

Hp.

[C° gliss.] (°) L.V.

mf < *f* > *mp* < *mf* >

Vc.

mp _____ *p*

IV. In Still of Night

più mosso

11 (2+3) (3+2+2) (2+2+3) *mf*

Sop. whis-per in the dark as a crick-et on the hearth at last you've come! Come to me now! Come to me

Pno. *mp* *mf*

Hp. [C° gliss.] *mf*

Vc. *mf*



4B *a tempo*

15 *f* (3+2) *mp* (2+2+3)

Sop. Now! In still of night he came to me as a thrush through the wil-lows

Pno. *mp*

Hp. [C+ gliss.] off the top *pp* *f*

Vc. *mp*

IV. In Still of Night

più mosso

mf

19 (3+2) 3 (2+3)

Sop. as a rush of wind as a flut-ter of leaves at last you've come Ah, at last you've come

Pno.

Hp. [C° gliss.] *p*

Vc. (*mp*)



24 *accel.* *f* *molto rit.*

Sop. You have not for - sa - ken me at last, at last, you come to me

Pno. *f*

Hp. [C+ gliss.] off the top *mf* *ff*

Vc. *f* *ff*

We didn't know how to deal with the glisses during the fermata. This is the best we could do for now.

IV. In Still of Night

4C Allegretto agitato $\text{♩} = \text{ca. } 216$ ($\text{♩} = 72, \text{♩} = 108$)

29 (3+2+2) (3+3+2) (2+2+3) (3+2+2) (3+3+2)

Sop.

Pno.

Hp.

Vc. *pizz.*
f



4D

34 (2+2+3) (3+2+2) (3+2+2+2) (2+2+3)

Sop.

Pno.

Hp.

Vc.

ff *staccato*

IV. In Still of Night

38 *mp*

Sop. Hand me the book, let me sign it!

Pno. *mf*

Hp.

Vc. *ff* *mf*



42 *mf*

Sop. Give me the quill _____ Quick! Where is the book? Hand it to me _____

Pno.

Hp.

Vc.

IV. In Still of Night

4E

46 *f* (2+2+3+2) (2+2+3) *mp*

Sop. *f* *mp*
 Now! _____ Hush!

Pno. *ff* *sub. mp* 1

Hp.

Vc. *ff* *sub. mp*



49

Sop. *mp*
 Hush! Hear the steps in the hall-way Quick! Quick

Pno. 2 3 4 5

Hp.

Vc.

IV. In Still of Night

4F

molto rit. ----- **Lento** ♩ = ca. 40
mp tenderly

54

Sop. *ad lib:* Quick! Quick! Hand me the book!
(1x) Hand me the book!
Soprano:
"Quick! Quick! Hand me the book!
Hand me the book!"

Where is the page I can-not see it. —

Pno. *vamp ad lib.* *f* *più legato poco a poco* *mp tenderly*

Hp. *vamp ad lib.*

Vc. *vamp ad lib.* *f* *arco* *mp tenderly*



59

più mosso *mf* *ff*

Sop. Donotletmediewiththis lie up-on my Soul oh no, oh no, oh No!

Pno.

Hp. *[C° gliss.]* *fff* *off the top*

Vc. *f* *ff*

4G

senza misura

65

mp

Sop. *mp*
 Hand me the book Let me sign it or who will an - swer un - to God for my

Pno. *ff*

Hp.

Vc. *mp*

Soprano

Also try a harmonic an octave higher to see what it sounds like

Soprano



68

Largo ♩ = ca. 50

rit. -----

Sop. *rit.*
 lie

Pno. *p*

Hp.

Vc. *p*

V. The Hill of Carley

Deborah Henson-Conant

Andante ♩. = ca. 80

Soprano

Piano

Harp

Cello

10

Sop.

Pno.

Hp.

Vc.

mf **5A**

As I was pass-in' the

(mp) 1

V. The Hill of Carley

19

Sop. 

Pno. 

Hp. 

Vc. 



26

Sop. 

Pno. 

Hp. 

Vc. 

V. The Hill of Carley

35 *mf*

Sop. tra - la - la la - la - la lay. _____ I spied three la - dies a - burn - in' burn - in'

Pno.

Hp. (*mp*)

Vc.



5B

42

Sop. burn-in' in the sum-mer air. _____

Pno.

Hp. *mf*

Vc. *mf*

Harp

Noah says try all the fiddly sections both connected and separated. What's your preference?

V. The Hill of Carley

51

Sop. *mf*
Tra-la-la-la la la la la la,

Pno.

Hp. *mp*

Vc. *p dolce*



59

Sop.
tra-la-la la la lay. Tra-la-la-la la la la la la, tra-la-la la-la-la lay. I saw three la-dies a-

Pno.

Hp.

Vc. *mf*

V. The Hill of Carley

5C

67

Sop. *mf* burn-in' burn-in' burn-in' all on a sum-mer's day. The flames were high on the hill of Car-ley.

Pno.

Hp. *mf* 1 2

Vc. *mf* pizz.



74

Sop. Oh, the flames they were danc - in' fair. Danc - in' high on the hill of Car - ley,

Pno.

Hp. 3 4 5 6 7 8

Vc.

V. The Hill of Carley

80

Sop. *(mf)*
danc - in' high in the sum - mer's air. Tra-la - la - la la la la la la,

Pno. *mf*

Hp. 9 10 11 12 *(mf)*

Vc. arco *mf*



86

Sop. tra - la - la la la lay. Tra - la - la - la la la la la la, tra - la - la la la la lay.

Pno.

Hp.

Vc. *p*

92

Sop. *Danc - in' high in the sum - mer's air.*

Pno.

Hp.

Vc. *mf* solo



99

Sop.

Pno. 2 3 4 5 6 7 8

Hp.

Vc.

V. The Hill of Carley

106 *mp* *mf*

Sop. Tra-la - la - la la la la la la, tra-la - la - la la la la la. Tra-la - la - la la la la la la

Pno. 9 10 11 12 13 14

Hp. *mp* *mf*

Vc. *mp* *mf*



112 **5E** *f*

Sop. lay, Tra la lay, tra

Pno. 15 16 *f*

Hp. *f*

Vc. *(mf)*

119

Sop. *la lay!*

Pno. *mp*

Hp.

Vc. *mp*



126

Sop.

Pno. *mf* *ff*

Hp.

Vc. *mf* *ff*

133

Sop.

Pno.

Hp.

Vc.



140

Sop.

Pno.

Hp.

Vc.

5G

f

As I was pass - in' the hill of Car - ley for to see what was flam - in' there, I spied three la - dies a -

V. The Hill of Carley

rit. -----

146

Sop. burn - in' burn - in' burn - in' in__ the sum - mer air, burn - in' in__ the sum - mer air, burn - in' on a

Pno.

Hp.

Vc. *ff*



senza misura
(cadenza)

153

Sop. sum - mer's day, on a sum - mer's day.

Pno.

Hp.

Vc.

Soprano

Soprano

5H Adagio cantabile ♩ = ca. 50

160 *mf*

Sop. Fare thee well my dar - lin', dar - lin' fare thee well. I'm off to seek my for - tune in the

Adagio cantabile

Pno. ♩ = ca. 50

Hp. *mf*

Vc. *mp*



Tempo I

(♩ = ca. 80)

rit.

166

Sop. bon - ni - est room of Hell, the bon - ni - est room of Hell. _____

Pno.

Hp. *ppp*

Vc.

n