

Eric Hermansson's Soul

Excerpts arranged for small ensemble

Libretto by the composer
based on a story by Willa Cather

Jonathan Chenette

1. Eric's Salvation

Aggressively ♩ = 92

Margaret Elliott

Eric Hermansson

Asa Skinner

Violin

Harp

Percussion

Piano

solo
f

Echo (legato)
p

Small notes for piano-vocal rehearsal/performance only
vln. solo

f

Echo (legato)
p

The score is for a small ensemble in 3/4 time. It features seven parts: Margaret Elliott (Soprano), Eric Hermansson (Tenor), Asa Skinner (Bass), Violin, Harp, Percussion, and Piano. The tempo is marked 'Aggressively' at 92 beats per minute. The key signature has one sharp (F#). The Violin and Piano parts include a 'solo' section starting in the second measure, marked *f* (forte), and an 'Echo (legato)' section starting in the fourth measure, marked *p* (piano). The Harp and Percussion parts are mostly silent, with the Percussion part having a few small notes in the second measure. The Piano part has small notes in the second measure, as indicated by the text 'Small notes for piano-vocal rehearsal/performance only vln. solo'.

2

6 *sim.*
Vln. *f* *p* *f*
Pno. *f* *p* *f*

12
Vln. *p* *f* *p* *mf*
Pno. *p* *f* *p* *mf*

18
Vln. *mp* *f* *mp* *p* *f*
Pno. *mp* *f* *mp* *p* *f*

26

Vln.

Hp.

Pno.

p *f* *p* *f* *p*

vln. dryly

p *f* *p* *f* *p*

p *f* *p* *f* *p*

hp.

33

Vln.

Hp.

Perc.

Pno.

f *p*

bs. dr.

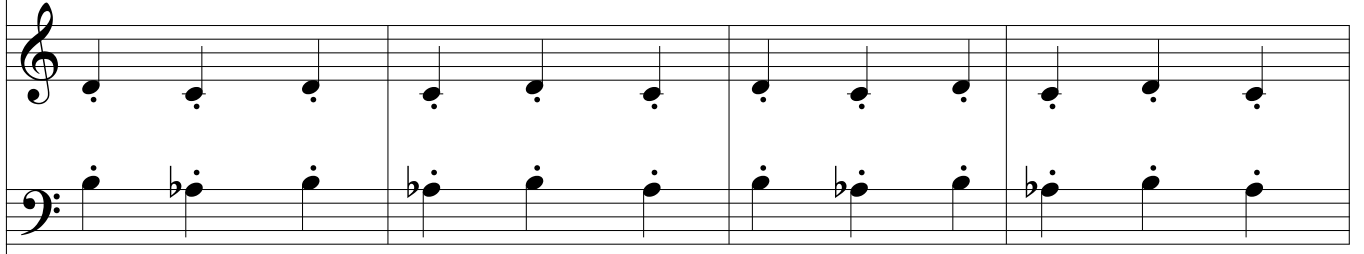
p

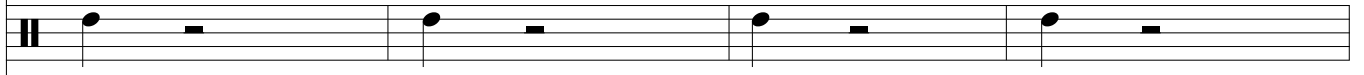
f *p*

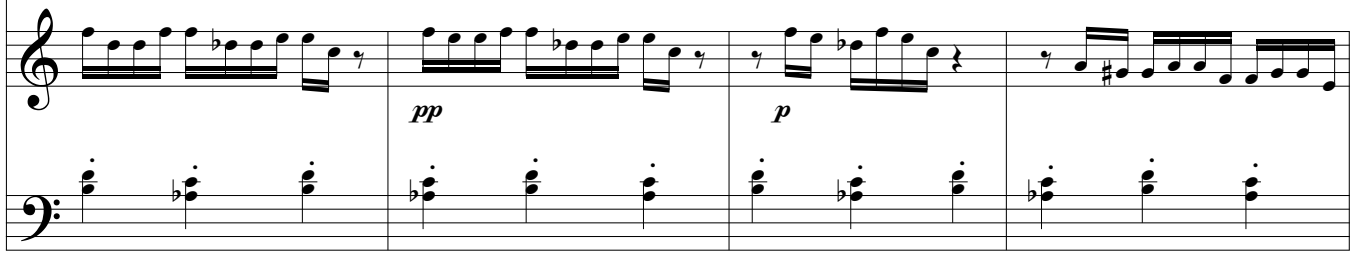
4

38

Vln. 

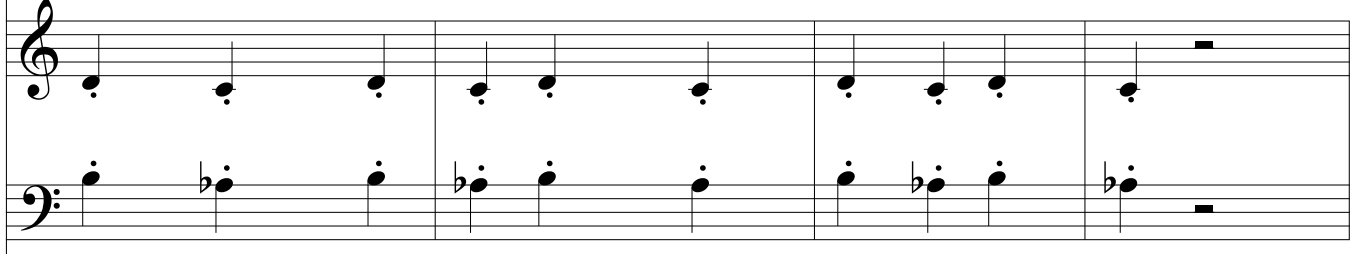
Hp. 

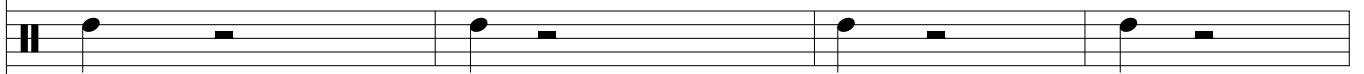
Perc. 

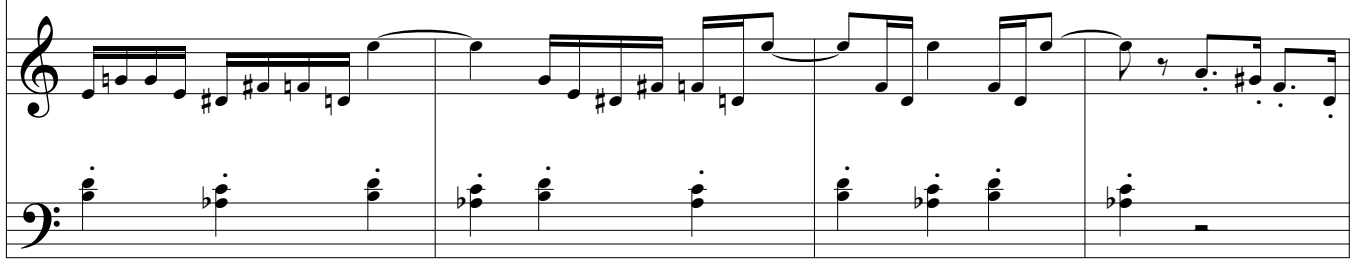
Pno. 

42

Vln. 

Hp. 

Perc. 

Pno. 

46

Vln.

Hp.

Perc.

Pno.

Detailed description: This system covers measures 46 to 49. The Violin (Vln.) part begins with a melodic phrase in measure 46, marked with a slur and a fermata. The Harp (Hp.) part consists of chords in the right hand and bass notes in the left hand. The Piano (Pno.) part features a similar harmonic structure with chords and arpeggios. The Percussion (Perc.) part has a consistent rhythmic pulse. Measure 49 ends with a fermata.

50

Vln.

Hp.

Perc.

Pno.

pp

pno.

Detailed description: This system covers measures 50 to 53. The Violin (Vln.) part continues its melodic line, with a dynamic marking of *pp* (pianissimo) starting in measure 52. The Harp (Hp.) part provides harmonic support with chords and arpeggios. The Piano (Pno.) part also features chords and arpeggios, with a dynamic marking of *pp* starting in measure 52. The Percussion (Perc.) part maintains its rhythmic pulse. Measure 53 ends with a fermata. The word "pno." is written below the piano part at the end of the system.

54

Vln.

Hp.

Perc.

Pno.

58

Vln.

Hp.

Perc.

Pno.

f

f

f

f

f

f

62

Vln.

Hp.

Perc.

Pno.

65

Vln.

Hp.

Perc.

Pno.

pno.

vln.

vln.

69

Vln.

Hp.

Perc.

Pno.

The musical score consists of four staves. The Violin staff (Vln.) begins with a quarter rest in 3/4 time, then changes to 2/4 time for the remainder of the piece, playing a melodic line with eighth and quarter notes. The Harp (Hp.) and Percussion (Perc.) staves are mostly silent, with a few notes in the first measure. The Piano (Pno.) part is more active, starting with a piano (*p.*) dynamic and moving through *mp*, *f*, and *mp* dynamics. It includes a section labeled 'vln.' where it plays a melodic line similar to the violin. The score concludes with a *mf* dynamic.

pno. *p.* *mp* *f* *mp* *mf*

vln.

73

Vln. *mp*

Hp. *ff*

Perc. *ff*

Pno. *ff* *mp* *mp* *vln.*

pno.

76

Vln.

Perc.

Pno.

79

Vln. *mp*

Perc.

Pno. *mp*

82

Vln. *mf*

Perc.

Pno. *pesante* *mf*

85

Asa *f* *cresc.*

Vln. Saul, Saul, why per - se -

Perc. *f*

Pno. *f* vln. pno.

89

Asa *fp* cut - est thou me - - -

Vln. *p*

Perc. sn. dr. *p*

Pno. vln. *p*

92

Asa *dim.* *pp*

Vln. *pp* *ff* snap pizz.

Perc. *pp*

Pno. *pp* *ff* (snap pizz.)
pno.

96

Asa *p*
Is there a Saul here to-night who has

Vln. arco *sub. p*

Perc. *p* bs. dr.

Pno. *sub. p*

99

Asa

stopped his ears to that gen - tle plead - ing, who has thrust a spear

Vln.

Hp.

Perc.

Pno.

vln. . .

hp.

hp.

pno

102 *cresc.* *sfz* *p*

Asa in - to that bleed - ing side? Think of it, my broth -

Vln. *sfz* *p*

Perc. *sfz*

Pno. *sfz* *p* vln. pno.

104 *mp* *cresc.* *f* *p*

Asa er, think of it; you are of - fered this won - der - ful love and you pre -

Vln. *mp* *f* *fp*

Perc. bs. dr. sn. dr.

Pno. *mp* *f* *8va*

106

Asa

fer the worm that di - eth not and the fire which will not be quenched.

Vln.

Hp.

Perc.

Pno.

p

cresc.

f

3

3

sn. dr.

hp.

p

cresc.

f

sfz

sfz

sn. dr.

pno.

sfz

109

Threateningly *f* marcato

Asa

Vln. arco *f*

Perc. timp. *p* *f*

Pno. *p* *f* marcato vln. pno.

Poco accel.

113

Asa

Vln. *f*

Perc. *f*

Pno. *f* timp.

souls? Saul, Saul, why per - se - cut - est thou me?

A tempo

115 *mf*

Asa

Hp.

Pno.

116

Vln.

Hp.

Pno.

117

Vln.

Hp.

Pno.

118

Vln.

Hp.

Pno.

119

Vln.

Hp.

Pno.

8^{va}

Detailed description: This system covers measures 119 and 120. The Violin part (Vln.) features a melodic line with a dotted eighth note followed by a sixteenth note, and a final eighth note with a fermata. The Harp (Hp.) part consists of a rhythmic accompaniment of eighth notes, with some chords. The Piano (Pno.) part has a similar rhythmic accompaniment. The measure number '119' is at the start, and '120' is at the beginning of the second system. The dynamic marking '8^{va}' is present above the Violin and Piano staves.

120

Vln.

Hp.

Pno.

Detailed description: This system covers measures 120, 121, 122, and 123. The Violin part (Vln.) continues the melodic line from the previous system. The Harp (Hp.) part continues with its rhythmic accompaniment. The Piano (Pno.) part continues with its rhythmic accompaniment. The measure number '120' is at the start of this system. The dynamic marking '8^{va}' is present above the Violin and Piano staves.

121

f *p cresc.*

Asa Get thee be-hind me, Sa - tan! Is there a ser-pent in our

Vln. *p*

Perc. *f*

Pno. *f* *p* vln. pno.

124

mp *dim.*

Asa midst, _____ sink - ing its fangs in - to your weak flesh,

Vln. *mp*

Pno. *mp*

127 *p* *cresc.*

Asa
bid - ding you eat the for - bid - den fruit? _____

Vln. *p*

Pno. *p*

130 *f* *Poco allargando dim.*

Asa
Do you crave gamb - ling, danc - ing, (or yelled) drink, or the bit - ter -

Vln. *f*

Pno. *f*

133 *A tempo*

Asa *cresc.* *f*

sweet se-duc-tive mu - sic _____ of the dev - il's own vi-o-lin?

Vln. *solo* *mf* *f* *sfz* *p*

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

136 *p* *Poco ritenuto* *A tempo*

Asa *p* *>*

Oh fool-ish and per-verse gen - er - a-tion. — You Danes,

Vln. *pp* *p*

Pno. *pp* *p*

139

Asa *mp*
you French-ies, you Bo-he-mi-ans,

Vln. *mp*

Pno. *mp*

141

Asa *mf* *cresc.* ten.
you Nor-we-gians new-ly de-pos-it-ed on this soil ten.

Vln. *mf* ten.

Pno. *mf* ten.

143 *f* marcato

Asa *ff* *f*

be as-sured that the Prince of Dark-ness shall have no rest in Ne-bras-ka. I,

Vln. *f* *ff*

Perc. Asa *f* *ff* timp.

be as-sured that the Prince of Dark-ness shall have no rest in Ne-bras-ka. *f*

Pno. *f* *ff* timp.

146

Asa

A-sa Skin-ner, will root him out, and wres-tle him to the ground.

Perc.

Pno.

151

Asa

A-way, a - way Sa - tan. Get thee be - hind me! **Roared!**

Vln.

Perc.

Pno.

Play as if confused.

Play as if confused vln.

ff

p

ff

fff

p

5

155

Asa

Vln.

Pno.

Dear broth - ers, to -

pp

p

pizz.

arco

p

pizz.

arco

p

Asa

night God has giv-en us a spe - cial work ___ to do.

Vln.

Hp.

Asa

giv - en us a spe - cial work ___ to do.

Pno.

hp.

Asa

He has de - liv - ered to our care a Nor - we - gian youth ___ whose soul is

Vln.

Hp.

sounding pitch

Pno.

171

Asa

violin

Hp.

Pno.

torn — be - tween the love of God — and a crip - pling at - tach - ment to the dance hall and the

175

Asa

violin

Hp.

Pno.

vi - o - lin. Pray, broth - ers, pray.

vin. pno. vin.

180

Asa

cresc. *mp*

We must help this soul break loose from its

Vln.

mp

Pno.

mp

184

Asa

p *cresc.*

web of sin. Pray for God's sav - ing grace to lift

Vln.

p

Pno.

p

189 *mp* *cresc.* *mf* *cresc.*

Asa

up a tor - ment - ed soul.

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

Hp. *mp* *cresc.* *mf* *f* *ff*

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

195 *sub. p*

Pno.

200

Hp.

Perc.

Pno.

p

hp. *p* muffled bs. dr.

pno.

hp.

207

Hp.

Perc.

Pno.

pp

pp

214 *Piu mosso* ♩ = 120

Hp.

ppp

Perc.

sn. dr.

p

Pno.

220

Vln.

p

Perc.

Pno.

pno. *p*

222

Vln.

Perc.

Pno.

224

Asa

Vln.

Perc.

Pno.

p

0 ————— broth - ers!

226

Asa

I feel it

Vln.

Perc.

Pno.

228

Asa

com - ing, the bless-ing we have prayed for.

Vln.

Perc.

Pno.

f

mp

Asa

Vln.

Hp.

Perc.

Pno.

f

I tell you the Spir-it is

pno.

f

f

Detailed description of the musical score: The score is for page 34, rehearsal mark 231. It features five staves: Asa (bass clef), Vln. (treble clef), Hp. (grand staff), Perc. (percussion clef), and Pno. (grand staff). The time signature is 2/4. The Asa part has lyrics 'I tell you the Spir-it is' and a forte (*f*) dynamic. The Vln. part has a forte (*f*) dynamic. The Hp. part has a piano (*pno.*) dynamic. The Perc. part has a forte (*f*) dynamic. The Pno. part has a forte (*f*) dynamic. The score includes complex rhythmic patterns with 2+2+3 and 2+3 groupings. The Asa part has a forte (*f*) dynamic. The Vln. part has a forte (*f*) dynamic. The Hp. part has a piano (*pno.*) dynamic. The Perc. part has a forte (*f*) dynamic. The Pno. part has a forte (*f*) dynamic.

234

Asa

com - ing! Just a lit - tle more prayer, broth - ers, a

Vln.

Hp.

Perc.

Pno.

The musical score consists of six staves. The Asa part is in bass clef with lyrics. The Violin part is in treble clef. The Harp part consists of two staves, treble and bass clef. The Percussion part is in percussion clef. The Piano part consists of two staves, treble and bass clef. The score is divided into four measures with complex time signatures: 2/4, 2+2+3/8, 2+3/8, and 3+3+2/8. The music includes multi-measure rests, ties, and various rhythmic figures.

237

Asa

lit-tle more zeal, — and He will be here.

Vln.

Hp.

Perc.

Pno.

mf

mf

bs. dr.

mf

240

Vln.

Hp.

Perc.

Pno.

240

241

242

243

243

Vln.

Perc.

Pno.

243

244

245

245

mf

Asa

I — can feel His cool - ing

Vln.

Perc.

Pno.

247

Asa

wing — on my brow.

Vln.

Perc.

Pno.

249

Asa

Vln.

Perc.

Pno.

Accel. to m. 258

251

Vln.

Perc.

Pno.

Vln. *f* *sfz* snap pizz.

Hp. *f*

Perc. *f*

Pno. *f* *sfz* vln.

Bombastically ♩ = 69

Asa *ff*

Glo - ry be to God for - ev - er and ev - er, a - men!

Vln. arco *ff*

Hp. *ff* l.v. *mp*

Perc. *f* chimes (let ring)

Pno. *ff*

Ped.

Asa strikes up a hymn, and imagines he is gradually joined by members of his flock.

267

Asa *p* "Eat - ing hon-ey _____ and drink-ing wine, Glo - ry to _____ the

Vln. *p*

Hp. *p*

Pno. *p*

pno.

271

Asa bleed - ing Lamb! I _____ am _____ my Lord's and he is mine, Glo - ry to _____ the

Vln.

Hp.

Pno.

276

weakly, pleading to Eric

Asa

bleed - ing Lamb!" "Eat - ing hon - ey ___ and drink - ing wine, Glo - ry to ___ the

Vln.

Hp.

Pno.

pno.

281

Asa

___ bleed - ing ___ Lamb! I ___ am ___ my Lord's and he is mine,

Vln.

Hp.

Pno.

As the hymn grows in intensity, Asa falls to his knees, pleading to God for Eric's soul.

Piu mosso ♩ = 84 *cresc.*

285

Asa

Glo - ry to — the bleed - ing Lamb!" Glo - ry be to God for -

Vln.

pp

sounding pitch

Hp.

pp *p*

Pno.

pp

290

Asa

ev - er and ev - er, a - men! "Eat - ing hon - ey and

Vln.

mf p

Hp.

mp mf p

Pno.

mf p

295

Asa

drink - ing wine, Glo - ry to the bleed - ing Lamb!

Vln.

Hp.

Pno.

299 *sub. f*

Asa

I am my Lord's and he is mine, Glo - ry to the bleed - ing

Vln.

sub. f

Hp.

sub. f

Perc.

f

Pno.

sub. f

Sensing victory, Asa jumps
to his feet and cries out.

A groan of ultimate
anguish rises from
Eric's bowed head.

304

Asa

Lamb!" — Laz-a-rus, come forth! Er - ic Her -

Vln.

Hp.

Perc.

Pno.

ff

ff

ff

309

Asa

falsetto
sub. p

mann - - - son,

normal voice
mf

you are lost, go - ing down

cresc.

Pno.

p

f

3 5

3 5

Accel. to m. 330

314

Asa

at sea. In the name of God, and Je - sus Christ his

Vln.

Hp.

Perc. sn. dr.

Pno.

Detailed description: This page of a musical score features five staves. The top staff is for the Asa (bass clef), with lyrics 'at sea. In the name of God, and Je - sus Christ his'. A slur covers the first two measures, and a dynamic marking 'f' is present. The second staff is for Violin (Vln., treble clef). The third and fourth staves are for Harp (Hp., treble and bass clefs). The fifth staff is for Percussion (Perc., treble clef), with 'sn. dr.' (snare drum) indicated. The sixth and seventh staves are for Piano (Pno., treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

318

Asa

Son,
I throw you the life line.
Take hold!

Vln.

Hp.

Perc.

Pno.

ff

ff

ff

ff

Asa throws his arms out,
lifts his quivering face,
and calls out to the heavens.

Eric rises, his lips set and lightning in his eyes.
He takes his violin by the neck and
crushes it to splinters (m.330).

322 *mf* *cresc.*

Al - might - y God, my soul for his!

Asa

Vln. *mf*

Hp. *mf*

Perc. *mf*

Pno. *mf*

326 *ff*

Asa

Vln.

Hp.

Perc.

Pno.

The musical score consists of five staves. The Asa staff is in bass clef and contains three measures of whole rests. The Vln. staff is in treble clef and contains four measures of eighth-note chords, each with a dynamic marking 'V'. The Hp. staff is in treble clef and contains four measures of eighth-note chords, each with a dynamic marking 'V'. The Perc. staff is in bass clef and contains four measures of eighth-note chords, each with a dynamic marking 'V'. The Pno. staff is in treble clef and contains four measures of eighth-note chords, each with a dynamic marking 'V'. The key signature has two sharps (F# and C#).

Eric appears vanquished;
Asa triumphant. Broadly ♩ = 52

330

G.P.

ff

Asa

Praise the Lord! The dev - il's hold is

Vln.

G.P.

Hp.

G.P.

Perc.

G.P.

Pno.

G.P.

Accel. to m. 337

$\text{♩} = 96$

335 *fp* *cresc.* *fff*

Asa
bro - - - - - ken.

Hp.

Perc. *sn. dr. rim shot* *fff*

Pno. *p* *fff* *p*

339

Hp. *sfz*

Perc. *timp.* *f* *fff*

Pno. *p* *timp. f* *pno. sfz*

2. Prairie Autumn

Margaret Elliott

Gently ♩ = 60 *p*

Eve - ning__ and the flat

Violin

p

Harp

Percussion

Piano

p

The musical score is arranged in five systems. The first system is for the vocal line, Margaret Elliott, in treble clef with a 6/8 time signature. It begins with the tempo marking 'Gently' and a quarter note equal to 60 (♩ = 60), followed by a dynamic marking of 'p'. The lyrics 'Eve - ning__ and the flat' are written below the staff. The second system is for the Violin, also in treble clef and 6/8 time, starting with a dynamic marking of 'p'. The third system is for the Harp, consisting of two staves (treble and bass clefs) with a brace on the left. The fourth system is for Percussion, in bass clef and 6/8 time. The fifth system is for the Piano, consisting of two staves (treble and bass clefs) with a brace on the left. The piano part features a melody in the treble clef and a harmonic accompaniment in the bass clef, both starting with a dynamic marking of 'p'. The piano accompaniment consists of a steady eighth-note melody in the treble and a harmonic accompaniment of pairs of eighth notes in the bass.

(Pedal lightly with harmony)

5

M.E. land, rich and som - ber, al-ways si - lent;

Vln.

Pno.

Detailed description: This system contains measures 5 through 8. The vocal line (M.E.) starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "land, rich and som - ber, al-ways si - lent;". The violin (Vln.) and piano (Pno.) parts provide accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

9

M.E. the miles of gol - den grain, the soil

Vln.

Pno.

Detailed description: This system contains measures 9 through 12. The vocal line (M.E.) starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "the miles of gol - den grain, the soil". The violin (Vln.) and piano (Pno.) parts continue the accompaniment. Dynamic markings include *mf* and *mp*. A crescendo hairpin is present over the vocal line, and a decrescendo hairpin is present over the piano accompaniment.

14

M.E. *heavy and black, full of strength and harsh - ness; —*

Vln. *p*

Pno. *p*

19

M.E. *p* *mp* *the grow - ing corn, — the grow - ing weeds, — the toil - ing hor - ses,*

Vln. *mp*

Pno. *mp*

24 *p*

M.E. *p*

the ti - red men; the

Vln. *p*

Pno. *p*

29 *f*

M.E. *f*

long emp - ty roads, sul - len fires of sun - set, fad -

Vln. *f*

Pno. *f*

34 *p*

M.E. ing, the

Vln. *p*
(small notes played by violin)

Pno. *p*
(without pedal)

39 *cresc. poco a poco*

M.E. e - ter - nal, un - re - spon - sive

Vln. *cresc. poco a poco*

Pno. *cresc. poco a poco*

M.E. *f* *mp*
44 sky.

Vln. *f* *mp*

Pno. *f* *mp*

M.E. *p*
48 A - gainst all this,

Vln. *p*

Hp. *p*

Pno. *p* hp.

53

M.E. Youth, Youth, flam-ing like the wi-ld ros-es,

Vln. *mf*

Hp. *mf*

Pno. *mf* add vln.

Lea Lea Lea Lea Lea

58

M.E. sing-ing like the larks o-ver the plowed fields, flash-ing like a star out of the

Vln. *f*

Hp. *f*

Pno. *f*

Lea Lea Lea Lea

61 *p* *mp* *mf*

M.E. *twi - light; Youth, Youth with its*

Vln. *sub. p mp mf*

Hp. *p mp mf f*

Pno. *p mp mf*

Reo. Reo. Reo. Reo.

sounds 8ve higher

65 *f*

M.E. *in - sup - port - ab - ble sweet - ness, its*

Vln. *f*

Pno. *f*

Reo. (lightly by measures)

67

M.E. fierce ne - ces - si - ty, its

Vln.

Pno.

Ped. 5 5

69

M.E. sharp de - sire; sing - ing, *mp*

Vln.

Hp. Margaret sharp de - sire; *mp*

Pno. hp.

Ped.

M.E. 72 *3* *3*

sing - ing out of the lips of si-lence, out of the earth - y

Hp.

Pno. *mp*

A tempo

M.E. 77 *p* *p*

dusk. Eve - ning_ and the flat land,

Vln. *p*

Hp. *p*

Pno. *p*

82

M.E. the e-ter - nal, un - re - spon - sive sky.

Vln.

Pno.

86

M.E.

Vln. non vib.

Hp. *p*

Pno. hp.

3. Asa's Vigilance

$\text{♩} = 72$

Margaret Elliott

Asa Skinner

Violin

Harp

celesta

Piano

p

The musical score is arranged in a vertical system. At the top, a tempo marking indicates a quarter note equals 72 beats per minute. The score consists of six staves. The first two staves are for vocalists Margaret Elliott (soprano) and Asa Skinner (bass), both in common time. The third staff is for Violin. The fourth and fifth staves are for Harp, with the fifth staff being the bass clef. The sixth staff is for Piano, with a dynamic marking of *p*. The celesta part is written in the upper register of the piano staff. The piano accompaniment features a series of chords and single notes in the bass line, while the celesta plays a melodic line with slurs and ties.

4

Vln.

mp

Pno.

vln.

mp

8

Vln.

Pno.

13

Vln.

Pno.

18

Vln.

Pno.

66

23

Vln.

Pno.

This system covers measures 66 to 75. The Violin part (Vln.) is mostly silent, with notes appearing in measures 74 and 75. The Piano part (Pno.) features a complex texture with chords and arpeggios in both the right and left hands. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

28

Vln.

Pno.

This system covers measures 76 to 85. The Violin part (Vln.) has a melodic line with slurs and ties, featuring a sequence of notes with accidentals. The Piano part (Pno.) is mostly silent, with notes appearing in measures 84 and 85.

33

Vln.

Pno.

This system covers measures 86 to 95. The Violin part (Vln.) has a melodic line with slurs and ties, featuring a sequence of notes with accidentals. The Piano part (Pno.) has a complex texture with chords and arpeggios in both the right and left hands. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

38

Vln.

Pno.

This system covers measures 96 to 105. The Violin part (Vln.) has a melodic line with slurs and ties, featuring a sequence of notes with accidentals. The Piano part (Pno.) has a complex texture with chords and arpeggios in both the right and left hands. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

43

Vln.

Pno.

47

Vln.

Pno.

52

Vln.

Pno.

56

Vln.

Pno.

68

62 *f* $\text{♩} = 108$

Asa

God - fear - ing peo - ple of Ne - bras -

Pno.

67

Asa

- - - ka, pay heed when I tell you there's a dan -

Pno.

72

Asa

- - ger lurk - ing in our midst. Not one mile from this

Pno.

77

Asa

place, — this ve - ry night, all man - ner of hu - man souls are flirt - ing,

Pno.

82

Asa

flirt - ing with the fiend - ish fires of

Pno.

87

Asa

hell, for the frip-per-y of drink and dance and bauch - er-y.

Vln.

f

Pno.

vln.

92

Asa

Vln.

Pno.

97

Asa

Pay heed, pay heed! In the blink of an eye,

Pno.

101

Asa

you may find your - self in Sa - tan's snare, Sa - tan's snare,

Vln.

Pno.

105

Asa

Sa - tan's snare. I of - fer you God's pro -

Vln.

Hp.

Pno.

f

hp.

109

Asa

tec - tion on your souls, _____ and His grace to

Hp.

Pno.

3

113

Asa

heal the hearts of the wound - ed be-fore it is too

Hp.

Pno.

117

Asa

late. For the wa - ges of

Hp.

Pno.

pno.

122

Asa

sin is death, _____ and one night of fol - ly _____

Pno.

127

Asa

may reap a thou - sand years in

Vln.

vln.

Pno.

pno.

132

Asa

hell. _____

Vln.

fff

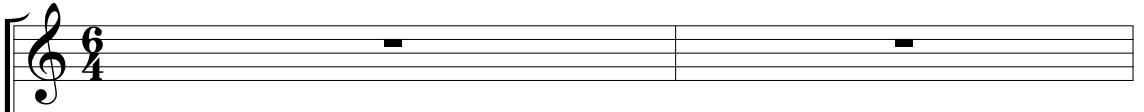
Pno.

fff

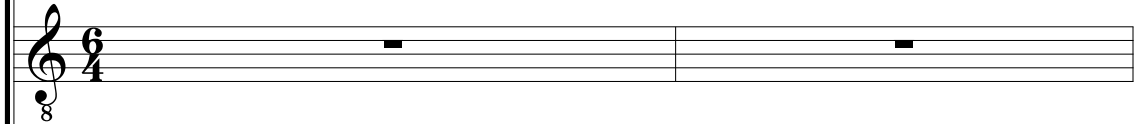
4. Romance

Slowly, undulating ♩ = 52

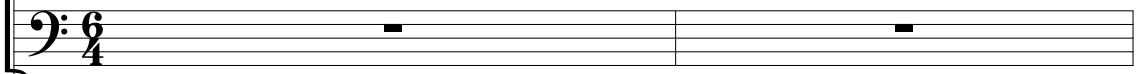
Margaret Elliott



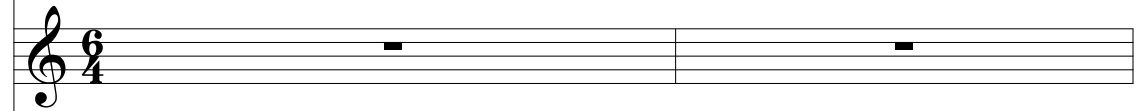
Eric Hermansson



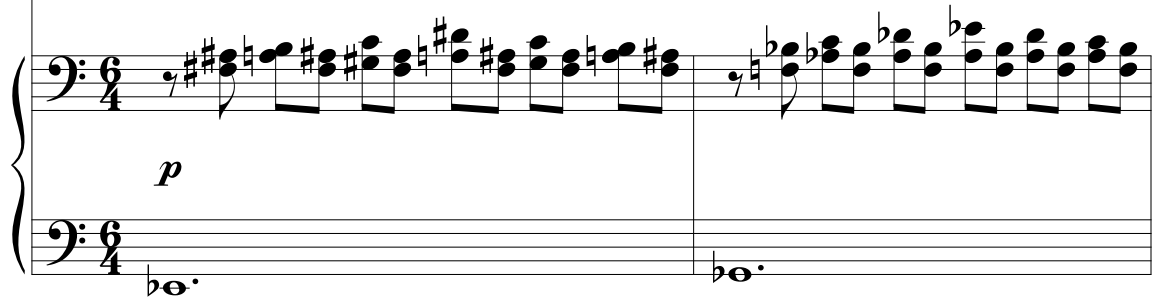
Asa Skinner



Violin



Piano



Pno.



5 *p*

M.E.

How sweet the corn smells at night.

Pno.

7 *p* *mp*

Eric

Yes, like the flow - ers that grow in par - a - dise, I think.

Pno.

9 *p*

M.E.

How bright - ly shine the stars.

Pno.

11 *p* *mp*

Eric

Yes, they light the way for the ris - ing of the moon.

Pno.

13

M.E. *mp*
How vast the skies. _____

Eric *mf*
They reach a-round the

Pno. *mp* *mf*

15

M.E. *f*
How I want this night —

Eric *f*
world. How I want this night —

Pno. *f*

17

M.E.
to last for-ev - er! _____

Eric
to last for-ev - er! _____

Pno.

19

Pno.

21

Pno.

22

M.E.

p

And to think I could live this dream at the top of a tower at the

Pno.

p

23

M.E.

f

end of the world in Ne-bras - ka.

Eric

f

To live — this dream — to -

Pno.

f

78

25

Eric

8 night, I glad - ly pay the

Pno.

M.E.

mf

I'll live this dream on a tower at the end of the world in Ne -

Eric

8 price. I live this dream to - night and to - mor - row I tread the

Pno.

mf

M.E.

ff

bras - ka.

Eric

8 flames of hell.

Pno.

ff

29

Vln. *p*

vln.

Pno. *p*

31

Vln.

Pno.

32

Vln. *mp*

Pno. *mp*

34

Vln.

p *mf*

Pno.

p *mf*

36

Vln.

Pno.

37

Vln.

Pno.

38

Vln.

f

Pno.

f

39

Vln. *mf*

Pno. *mf*

40

Vln.

Pno.

42

Vln.

Pno.

43

Vln.

p

Pno.

p

σ .

44

Vln.

f

Pno.

f

σ .

46

Vln.

Pno.

σ .

48

Vln.

Pno.

ff

ff

50

M.E.

Vln.

Pno.

mp

mf

mp

mf

How sweet the corn smells at night.

52

M.E.

Eric

Vln.

Pno.

p

p

How sweet the corn

54

Eric
8 smells at night.

Vln.

Pno.

Detailed description: This system covers measures 54 and 55. Eric's vocal line (treble clef) has lyrics 'smells at night.' The violin (Vln.) and piano (Pno.) parts are written in a key with one flat (B-flat major or D minor). The piano part has a complex, rhythmic accompaniment with many sixteenth notes. The violin part has a melodic line with some sixteenth-note passages. Both instruments have long, sweeping lines across the measures.

56

Eric
8

Vln.

Pno.

Detailed description: This system covers measures 56 and 57. Eric's vocal line (treble clef) is silent, indicated by a whole rest. The violin (Vln.) and piano (Pno.) parts continue. The piano part has a rhythmic accompaniment with many sixteenth notes. The violin part has a melodic line with some sixteenth-note passages. Both instruments have long, sweeping lines across the measures.

58

Vln.

Pno.

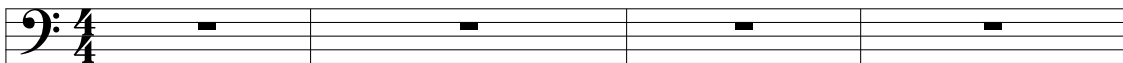
pp

Detailed description: This system covers measure 58. The violin (Vln.) and piano (Pno.) parts feature a dense, sustained texture with many sixteenth notes. The piano part is marked *pp* (pianissimo). The violin part has a melodic line with many sixteenth notes. The piano part has a rhythmic accompaniment with many sixteenth notes. Both instruments have long, sweeping lines across the measure.

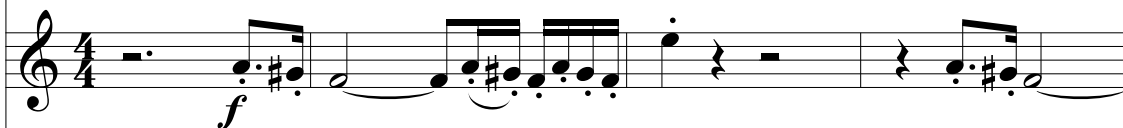
5. The Day of Reckoning

♩ = 108

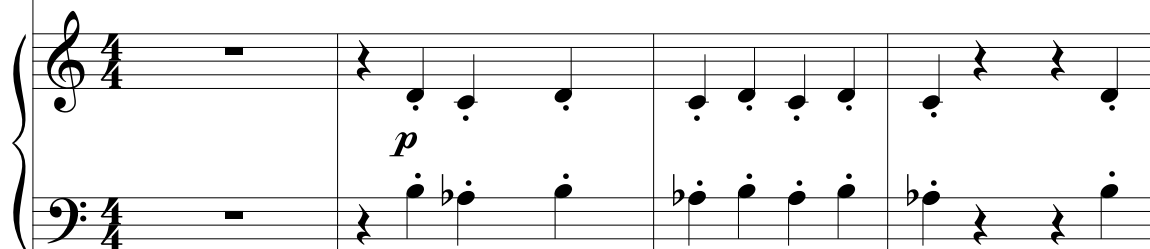
Asa Skinner



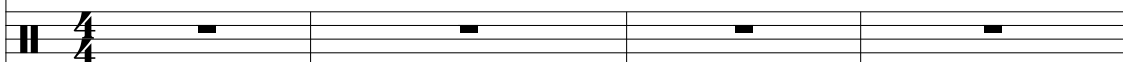
Violin



Harp



Percussion



Piano



5

Vln.

Hp.

Pno.

Measures 5-8. Violin part: Treble clef, key signature of one flat. Measure 5 starts with a slur over a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 6 has a quarter rest, then eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 7 has a quarter note G4, eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 8 has a quarter note G4, eighth notes A4, B4, C5, D5, E5, F5, G5. Harp part: Treble clef. Measure 5: quarter notes G4, A4, B4, C5. Measure 6: quarter note G4, quarter rest. Measure 7: quarter notes G4, A4, B4, C5. Measure 8: quarter note G4, quarter rest. Piano part: Treble clef. Measure 5: quarter notes G4, A4, B4, C5. Measure 6: quarter rest. Measure 7: quarter notes G4, A4, B4, C5. Measure 8: quarter note G4, quarter rest. Bass clef: Measure 5: quarter notes G3, F3, E3, D3. Measure 6: quarter note G3, quarter rest. Measure 7: quarter notes G3, F3, E3, D3. Measure 8: quarter note G3, quarter rest.

9

Vln.

Hp.

Pno.

mp

p

Measures 9-12. Violin part: Treble clef, key signature of one flat. Measure 9: quarter note G4, eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 10: quarter note G4, eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 11: quarter note G4, eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 12: quarter note G4, eighth notes A4, B4, C5, D5, E5, F5, G5. Harp part: Treble clef. Measure 9: quarter note G4, quarter rest. Measure 10: quarter note G4, quarter rest. Measure 11: quarter note G4, quarter rest. Measure 12: quarter note G4, quarter rest. Bass clef: Measure 9: quarter notes G3, F3, E3, D3. Measure 10: quarter note G3, quarter rest. Measure 11: quarter notes G3, F3, E3, D3. Measure 12: quarter note G3, quarter rest. Piano part: Treble clef. Measure 9: quarter notes G4, A4, B4, C5. Measure 10: quarter note G4, quarter rest. Measure 11: quarter notes G4, A4, B4, C5. Measure 12: quarter note G4, quarter rest. Bass clef: Measure 9: quarter notes G3, F3, E3, D3. Measure 10: quarter note G3, quarter rest. Measure 11: quarter notes G3, F3, E3, D3. Measure 12: quarter note G3, quarter rest.

13

Vln.

Hp.

Pno.

15

Vln.

Hp.

Pno.

pp

p

18

Vln.

Hp.

Perc.

Pno.

pp *p* *f*

f

bs. dr.

pp *p* *f*

pp *p* *f*

21

Vln.

Hp.

Perc.

Pno.

23

Vln.

Hp.

Perc.

Pno.

cym.

vln.

26

Vln.

Hp.

Perc.

Pno.

ff

Detailed description: This is a page of a musical score for a chamber ensemble. It features four staves: Violin (Vln.), Harp (Hp.), Percussion (Perc.), and Piano (Pno.). The music is in 4/4 time and consists of three measures. The Violin part has a melodic line with slurs and accents, ending with a dynamic marking of *ff* (fortissimo) and a hairpin crescendo. The Harp part provides accompaniment with chords and arpeggiated figures, also featuring slurs and accents. The Percussion part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with many slurs and accents. The key signature has two sharps (F# and C#).

29

Vln. *f* *mf*

Hp. *ff* *p*

Perc. *ff*

Pno. *ff* *f* *hp.* *p* *mf*

33

Vln. *8va* *mp*

Hp. *mp*

Pno. *8va* *mp*

36

Asa *f* Glo - ry be to

Vln. *f*

Hp. *f*

Pno. *f* hp.

39

Asa God for - e - ver and e - ver, a -

Vln.

Hp. *f*

Pno. *f*

Vehemently ♩ = 96

42

Asa

Vln.

Hp.

Perc.

Pno.

men! Eat-ing hon-ey and drink-ing wine,

damped cymb.

ff

f

f

46

Asa

Glo-ry to — the bleed-ing Lamb, —————

Vln.

f

Hp.

p *mp* *mf*

Perc.

bs, dr.

open cymb.

mp *mf*

Pno.

f vln.

p *mp* *mf*

48

Asa

I am ___ my Lord's and He is mine, Glo - ry to ___ the bleed - ing Lamb,

Vln.

Hp.

Perc.

Pno.

damped cymb. *f* bs. dr. open cymb.

50

Asa

Glo - ry to ___ the bleed - ing Lamb, Glo - ry to ___ the bleed - ing

Vln.

Hp.

Perc.

Pno.

52

Asa

Lamb! _____ E - ric Her - mann - son,

Vln.

p *f*

Hp.

Perc.

sn. dr. bs. dr. open cymb.

p *f*

Pno.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is in 4/4 time and features five staves: Asa (bass clef), Violin (treble clef), Harp (grand staff), Percussion (percussion clef), and Piano (grand staff). The vocal line begins with the lyrics 'Lamb! _____ E - ric Her - mann - son,'. The instrumental parts include a violin with a dynamic marking from *p* to *f*, a harp with chords and arpeggios, a piano with a similar dynamic marking and a melodic line, and a percussion section with snare drum, bass drum, and open cymbal. The score is marked with measure 52.

55

Asa

how can you throw your life a - way like this?

Vln. pizz.

Hp.

Pno.

59

Asa

fr Two years a - go, —

Pno.

62

Asa

I staked my soul to save you for the king - dom of heav - en,

Vln.

f

Hp.

hp.

Pno.

65

Asa

and now you do the dev - il's bid - ding; yes, you

Vln.

Hp.

Pno.

The musical score for page 100, measures 65-67, features a vocal line for Asa and instrumental accompaniment for Violin (Vln.), Harp (Hp.), and Piano (Pno.). The vocal line is in bass clef and contains the lyrics: "and now you do the dev - il's bid - ding; yes, you". The instrumental parts are in treble and bass clefs. The Harp and Piano parts provide a rhythmic accompaniment with chords and moving lines. The Violin part is mostly silent, with some notes in the first measure.

68

Asa

do — the — dev - il's — bid - ding with your vi - o - lin, vi - o - lin, vi - o - lin!

Vln.

Hp.

Perc.

bs, dr.

f open cymb.

Pno.

71

Asa

Vln.

Hp.

Pno.

I pray to God for his

Detailed description: This is a page of a musical score for page 102, starting at rehearsal mark 71. The score is arranged in four systems. The first system is for the Asa (bass clef), which begins with a whole rest followed by a melodic line starting on a half note G4. The second system is for the Violin (Vln., treble clef), featuring a melodic line with eighth notes and a half note. The third system is for the Harp (Hp.), with a treble clef staff containing a complex sixteenth-note arpeggiated pattern and a bass clef staff with a simpler accompaniment. The fourth system is for the Piano (Pno.), with both treble and bass clef staves containing intricate sixteenth-note arpeggiated patterns. The lyrics 'I pray to God for his' are positioned below the Asa staff, aligned with the vocal line.

74

Asa

strength to lead you out of dark - ness

Vln.

Hp.

Perc. sn. dr.

Pno. hp.

Asa

in - to light a - gain.

Vln.

Hp.

Perc.

Pno.

82

Serenely $\text{♩} = 60$

p

Eric

Preach - er

Vln.

pp

Hp.

pp

Perc.

bs. dr. >

Pno.

vln. & hp.
pp

87

Eric

8 Skin - ner, last night I saw the beau - ty of the

Vln.

Hp.

Pno.

93

Eric

8 heav - ens and the Earth _____ at

Vln.

Hp.

Pno.

Detailed description of the musical score: The score is for measures 93-96. The vocal part (Eric) begins with a piano dynamic (p) and a fermata over the word 'Earth'. The instrumental parts (Vln., Hp., Pno.) consist of sustained chords with long ties, providing a harmonic backdrop. The time signature is 4/4.

99

Eric

8

last.

Vln.

Hp.

Pno.

mp

f

102

Asa

mp

f

E - ric Her - mann - son, how could you be such a fool? —

Pno.

105

Asa *f* I thought God had set his seal on your

Vln. *mf* *f*

Pno. *mf* *f*

109

Asa soul if ev - er he had on an - y man.

Vln.

Pno. *p* *cresc.*

114

Asa *f* O fool - ish and per - verse gen - er - a - tion. *ff* O

Vln. *f*

Pno. *f*

118

Asa

fool-ish and per-verse _____ gen - er - a - tion; _____ for things like

Vln.

ff

Pno.

ff

123

Asa

this you set your soul back a

Pno.

f

126

Asa

thou - sand a thou - sand a thou - sand

Pno.

129

Asa

years from God.

Pno.

f

132

Asa

Vln.

Pno.

f vln.

mp

135

Eric

Vln.

Pno.

p

pp

p

8va

And

a

139

Eric

8 day shall be shall be as a

Hp.

day *p*

Pno.

hp.

Red.

142

Eric

8 thou - sand years,

Hp.

Pno.

Red.

145

Eric

8 and a thou - - - sand

Hp.

Pno.

And.

147

Eric

8 years shall be as a day.

Hp.

Pno.

And.

150

Eric

8

And a day shall

Hp.

Pno.

Reo. Reo. Reo.

153

Eric

8

be as a thou - sand

Hp.

Pno.

Reo. Reo.

156

Eric

8 years, and a thou - sand

Hp.

Pno.

Reo. Reo. Reo.

159

Eric

8 years a thou - sand years shall be as a

Hp.

Pno.

162

Eric

8 day. _____ And a

Asa

Eat - ing hon-ey _____ and drink-ing wine, Glo - ry to _____ the bleed - ing

Hp.

Pno.

Leo

165

Eric

8 day shall be as a

Asa

Lamb, _____

Hp.

Pno.

Leo

168

Eric
8 thou - sand years,

Asa
I am my Lord's and He is mine,

Hp.

Pno.

171

Eric
8 and a thou - sand

Asa
Glo - ry to the bleed - ing Lamb.

Hp.

Pno.

173

Eric

8

years _____ a thou - sand years _____

Asa

Hp.

Pno.

176

Eric

8

_____ a thou - sand

Hp.

Pno.

179

Eric

8 years _____ shall be as _____ a

Hp.

Pno.

The musical score consists of three staves. The top staff is for the vocal part, labeled 'Eric', and contains the lyrics '8 years _____ shall be as _____ a'. The middle staff is for the harp, labeled 'Hp.', and the bottom staff is for the piano, labeled 'Pno.'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and quarter notes in the treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A decorative asterisk is located at the bottom right of the page.

120

Vivace ♩ = 144

183

fp

Eric

day.

Vln.

p

Perc.

sn. dr.

p

Pno.

p

186

Poco accel.

Eric

Pno.

189

♩ = 152

solo

Vln.

f

Perc.

f

Pno.

f

vln.

192

Vln.

Perc.

Pno.

Violin (Vln.) part: Measures 192-194. The violin plays a melodic line consisting of eighth notes, with rests in measures 192 and 194. The key signature has one sharp (F#).

Percussion (Perc.) part: Measures 192-194. The percussion part features a rhythmic pattern of eighth notes, with rests in measures 192 and 194.

Piano (Pno.) part: Measures 192-194. The piano accompaniment consists of sixteenth notes and chords in both hands, with rests in measures 192 and 194.

195

Perc.

Pno.

Percussion (Perc.) part: Measures 195-197. The percussion part features a rhythmic pattern of eighth notes, with rests in measures 195 and 197. A piano (*p*) dynamic marking is present at the start of measure 195.

Piano (Pno.) part: Measures 195-197. The piano accompaniment consists of sixteenth notes and chords in both hands, with rests in measures 195 and 197. A piano (*p*) dynamic marking is present at the start of measure 195.

198

Vln.

Pno.

Violin (Vln.) part: Measures 198-200. The violin part is mostly silent, with a melodic line starting in measure 200. A forte (*f*) dynamic marking is present at the start of measure 200.

Piano (Pno.) part: Measures 198-200. The piano accompaniment consists of sixteenth notes and chords in both hands, with rests in measures 198 and 200. A forte (*f*) dynamic marking is present at the start of measure 198.

201

Vln.

Pno.

204

Vln.

Perc.

Pno.

207

Vln.

Perc.

Pno.

210

Vln.

Perc.

Pno.

Musical score for measures 210-212. The Violin part consists of rests. The Percussion part features eighth-note patterns. The Piano part has a complex accompaniment with chords and moving lines in both staves.

213

Vln.

Perc.

Pno.

Musical score for measures 213-215. The Violin part has a melodic line starting in measure 214. The Percussion part has a strong eighth-note pattern. The Piano part has a dense accompaniment with chords and moving lines in both staves.

216

Vln.

Perc.

Pno.

Musical score for measures 216-218. The Violin part has a melodic line starting in measure 217. The Percussion part has a strong eighth-note pattern. The Piano part has a dense accompaniment with chords and moving lines in both staves.

219 *accel.*

Vln. *mp* *mf*

Pno. *mp* *mf*

$\text{♩} = 160$

223 *ff* *f* *ff*

Vln. *pizz.* *arco*

Pno. *ff* *f* *ff*

226 *f* *ff*

Vln. *pizz.* *arco*

Perc. *open cymb.* *ff*

Pno. *f* *ff* *f*

229

Vln.

Perc.

Pno.

ff

f

ff

232

Vln.

Pno.

f

235

Vln.

Perc. sn. dr.

Pno.

f

ff *fff*

fff *f*

238

Vln.

Hp.

Perc. timp. bs. dr.

Pno.

fff *sfz*

timp. *fff* *sfz*

timp. *fff* *sfz*

fff *sfz*