

Hauntings

Clifford Ford

♩ = 60

Musical score for Flute 1, Flute 2, Oboe, English Horn, Bassoon, Cello, and Organ. The score is in 4/4 time with a tempo of 60 beats per minute. The English Horn and Bassoon parts begin with a dynamic of *f* and a *morendo* marking. The Cello part features dynamic markings of *sf*, *ppp*, *f sf*, *ppp*, *p < f*, and *morendo*.

Musical score for English Horn, Bassoon, Violin, and Organ. The English Horn and Bassoon parts begin with a dynamic of *f* and a *morendo* marking. The Organ part features a *ppp* dynamic marking and a *S^{no}* marking. The Violin part is marked with a rest.

Hauntings

11

S

Mezzo

A

11

Fl. 1

mp *morendo*

Fl. 2

mp *morendo*

Ob.

E. Hn.

Bsn.

Vlc.

ppp *mf*

11

Org.

ppp

mf

8va

8va

3

3

11

11

Detailed description: This page of a musical score for 'Hauntings' features a variety of instruments. The vocal parts (Soprano, Mezzo, Alto) are mostly silent, indicated by rests. The woodwind section includes Flute 1, which has a melodic line starting in the second measure with a *mp* dynamic and *morendo* marking. Flute 2 has a sustained note. The E. Hn. and Bsn. have a few notes in the first measure. The Violin part has a melodic line with a *ppp* to *mf* dynamic range. The Organ part has a complex texture with *ppp* dynamics and *8va* markings. The score is divided into three measures by vertical bar lines.

Hauntings

14

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

Org.

p *morendo*

p *morendo*

mf *p* *morendo*

mf *p* *morendo*

p *morendo*

p *morendo*

f

17

Ob.

Bsn.

Org.

mf

mf *8va*

p

*

* play all white notes with arm

Hauntings

20

Ob.

Bsn.

Org.

21

Ob.

Bsn.

Org.

22

Vlc.

Org.

Hauntings

♩ = 80

25

S

Mezzo

A

25

Fl. 1

mp *dim.* *ppp*

Fl. 2

mp *dim.* *ppp*

Ob.

*mp*³ *dim.* *ppp*

E. Hn.

mp dim. *ppp*

Bsn.

mp dim. *ppp*

Vlc.

mp dim. *ppp*

25 (8va)

Org.

ppp *loco*

42

8

Hauntings

29 *p* Wil-lie was as fine — a sail(or) *p* *cresc.* And Ma - ry was his own true love *mf*

Mezzo *p* 2 2 *mf* 2 2
e - ver spliced a rope His

A *p*
fine a sail - or as e(ver)

29 *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 2 *ppp*

E. Hn. *ppp*

Bsn.

Vlc.

Org. 29

The musical score is for a scene titled "Hauntings". It features three vocal parts: Soprano (S), Mezzo, and Alto (A). The Soprano part begins at measure 29 with the lyrics "Wil-lie was as fine — a sail(or) And Ma - ry was his own true love". The Mezzo part has the lyrics "e - ver spliced a rope His". The Alto part has the lyrics "fine a sail - or as e(ver)". The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *ppp* (pianissimo). There are also performance instructions like *cresc.* (crescendo) and *ppp*. The orchestral parts include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Violin (Vlc.), and Organ (Org.). The Organ part is marked with a 29 and features a complex, rhythmic accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Hauntings



32 *dim.*
S His on(ly) — And

Mezzo *dim.*
on - - ly — pride — and hope —

A pride — and hope —

32 *dim.*
Fl. 1
Fl. 2
Ob. *ppp* — *p* — *ppp*

E. Hn.
Bsn.

Vlc.

32
Org.

Bass

Hauntings

35 *dim.* $\text{♩} = 60$ *ppp*

S as they walked they of - ten talked _____ o(f) _____

Mezzo _____ *dim.* *ppp*

Fl. 1 And as they walked they of - ten talked _____ talked of

Fl. 2 _____ *dim.*

Org. 35 _____ *dim.*

38 *f* *dim.* *dim.*

S _____ *f* *dim.* *dim.*

Mezzo _____ *f* *dim.* *dim.*

A _____ *f* *dim.* *dim.*

Org. 38 _____

we(dlock) _____ ba(nns) _____ *f* *dim.* *dim.* But Wil-lie _____

join - ing wed-lock _____ ba(nns) - - - nns _____ *f* *dim.* *dim.*

lo(ck) _____ ba(nns) - nns _____ a _____ shi(p) _____

Hauntings

42

S. Solo

S

Mezzo

A

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

Org.

foreign, foreign land

wa(s) commissioned for foreign

wa(s) sai(l) for

sf

pizz.

ppp

S^{ma}

Hauntings

45 *off stage mf*

S. Solo
'Tis the truth that I must tell you

S
[hum]

Mezzo
[hum]

A
[hum]

Fl. 1
ppp

Fl. 2
ppp

Ob.
p

E. Hn.
dim.

Bsn.
p

Vlc.
arco ppp

Org.
mp

Hauntings

48

S. Solo

S

Mezzo

A

48

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

Org.

ppp

sf

pizz.

48 (8^{va})

Hauntings

50 *mf*

S. Solo
for — my — eyes did part — ly — see —

ppp
S
ah...

ppp
Mezzo
ah...

ppp
A
ah...

50
Fl. 1
ppp *ppp*

Fl. 2
ppp *ppp*

Ob.
ppp

E. Hn.
ppp

Bsn.
ppp

Vlc.
arco *ppp* *mf*³

50
Org.
mp *ppp* *mf*³

Detailed description: This page of a musical score for 'Hauntings' features a vocal soloist and an orchestra. The vocal soloist part (S. Solo) begins at measure 50 with a mezzo-forte (*mf*) dynamic, singing the lyrics 'for — my — eyes did part — ly — see —'. The vocal line is accompanied by piano parts for Soprano (S), Mezzo (Mezzo), and Alto (A), all marked *ppp* (pianissimo) with 'ah...' vocalizations. The orchestral accompaniment includes Flute 1 (Fl. 1) and Flute 2 (Fl. 2) with *ppp* dynamics and hairpins, Oboe (Ob.) with *ppp*, English Horn (E. Hn.) with *ppp*, Bassoon (Bsn.) with *ppp*, Violin (Vlc.) with *arco* and dynamics from *ppp* to *mf*³, and Organ (Org.) with *mp* and *ppp* dynamics. The Organ part features a complex texture with multiple voices. The score is written in a key signature of one flat and a common time signature.

52

S. Solo *mf* What did hap - pen to the peo - ple

S *ppp* ah...

Mezzo *ppp* ah...

52

Fl. 1 *mf* *ppp* *ppp*

Fl. 2 *mf* *ppp* *ppp*

Ob. *sf* *pp* *ppp*

E. Hn.

Vlc. *ppp* *pp* *ppp* *sf*

Org. 52 (8va)

Detailed description: This page of a musical score, titled 'Hauntings', contains measures 52 through 54. The score is arranged in a standard orchestral format with vocal parts at the top and instrumental parts below. The vocal parts include S. Solo, Soprano (S), and Mezzo. The instrumental parts include Flute 1 (Fl. 1) and Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Violin (Vlc.), and Organ (Org.). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 52 begins with the vocal soloist singing 'What did hap - pen to the peo - ple' in a mezzo-forte (*mf*) dynamic. The Soprano and Mezzo parts have 'ah...' vocalizations in a pianissimo (*ppp*) dynamic. The instrumental parts feature melodic lines for the flutes and oboe, with dynamics ranging from mezzo-forte (*mf*) to fortissimo (*sf*). The organ part consists of a dense, rhythmic accompaniment in the right hand, with a treble clef and an 8va transposition indicated. The bass line is mostly silent, with a few notes in the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

Hauntings

55 *f*
S. Solo — *poco cresc.* On the banks of Mi-ra - ma - chi

S *poco cresc.*

Mezzo *poco cresc.*

A *ppp*
Ah...

Fl. 1 *poco cresc.* *dim.*

Fl. 2 *poco cresc.* *dim.*

Ob. *poco cresc.* *dim.*

E. Hn. *poco cresc.* *dim.*

Vlc. *arco*

Org. *ppp*
55 *poco cresc.*

Detailed description: This page of a musical score, numbered 14, is titled "Hauntings". It features a vocal soloist (S. Solo) and a full orchestra. The vocal soloist's part begins at measure 55 with a forte (*f*) dynamic, singing the lyrics "On the banks of Mi-ra - ma - chi". The score includes parts for Soprano (S), Mezzo-soprano (Mezzo), Alto (A), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Horn (E. Hn.), Violin (Vlc.), and Organ (Org.). The organ part is marked *ppp* and begins at measure 55. The score includes various dynamics such as *poco cresc.*, *dim.*, and *ppp*, and performance instructions like *arco* for the violin. The music is written in a key with one flat and a 3/4 time signature.

Hauntings

57 *mf* *f*

S. Solo What did hap - - pen to the peo - ple On the banks

S *ppp* *poco cresc.* Ah...

Mezzo *ppp* *poco cresc.* Ah...

A *ppp* *poco cresc.*

Fl. 1 *dim.*

Fl. 2 *dim.*

Ob. *ppp* *poco cresc.*

E. Hn. *poco cresc.*

Bsn. *ppp*

Vlc. *ppp*

Org. 57 (8va)

Hauntings

59 *mf*

S. Solo
of Mi-ra - ma - chi

S *dim.*

Mezzo *dim.*

A *dim.*

Fl. 1 *pp* 3

Fl. 2 *pp*

Ob. *dim.*

E. Hn. *dim.*

Org. *diminuendo*

(8^{va})

Detailed description: This page of a musical score, titled 'Hauntings', is numbered 16. It features a vocal soloist (S. Solo) and a choir (Soprano, Mezzo, Alto) performing the lyrics 'of Mi-ra - ma - chi'. The soloist's part begins at measure 59 with a mezzo-forte (*mf*) dynamic. The choir parts are marked *dim.* (diminuendo). The orchestral accompaniment includes Flute 1 and 2 (both *pp*), Oboe (*dim.*), English Horn (*dim.*), and Organ (*diminuendo*). The organ part is marked with an 8^{va} (octave up) instruction. The score is written in a key with one flat and a 4/4 time signature. The vocal lines are in treble clef, while the organ and bass line are in their respective clefs. The organ part consists of a complex, rhythmic accompaniment of chords and moving lines.

61

S

Mezzo

A

61

Fl. 1

Fl. 2

Ob.

E. Hn.

(8va)

Org.

mp

dim.

mp

dim.

61

64

Bass

Hauntings

63

S *p* The seventh e(vening) —

Mezzo

A *p* The se-venth

63

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

Org. *sfz* *loco* *simile*

(8va)

Detailed description: This page of a musical score for 'Hauntings' features vocal and orchestral parts. The vocal parts include Soprano (S), Mezzo, and Alto (A). The Soprano part begins at measure 63 with a piano (*p*) dynamic, singing 'The seventh e(vening) —'. The Mezzo and Alto parts are silent. The orchestral parts include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Violin (Vlc.), and Organ (Org.). The Organ part is marked with a dynamic of *sfz* and *loco*, and includes a *simile* marking. The Organ part begins at measure 63 with a triplet of eighth notes. The Oboe part has a melodic line starting at measure 63. The English Horn part has a melodic line starting at measure 63. The Bassoon part is silent. The Violin part is silent. The Flute parts are silent.

Hauntings

67

S
twen - ty - five

Mezzo
of Oc-to - ber

A
ev - 'ning
eight-teen hun - dred

67

Fl. 1
pp *mf* *ppp* *pp*

Fl. 2
pp *mf* *ppp* *pp*

Ob.

E. Hn.

Bsn.

Vlc.
dim. *ppp* *sfz loco*

67

Org.

Bass

Hauntings

70

S
Two hun - dred peo - ple _____

Mezzo
two hun - dred peo - ple _____

A
fell ___ by ___ fire ___

70

Fl. 1
>mf *ppp* *pp*

Fl. 2
mf *ppp* *pp*

Ob.
pp *morendo*

E. Hn.
pp *morendo*

Bsn.

Vlc.
ppp

70

Org.

Detailed description: This page of a musical score for 'Hauntings' contains measures 70-71. The vocal parts (Soprano, Mezzo, and Alto) have lyrics: 'Two hundred people', 'two hundred people', and 'fell by fire'. The instrumental parts include two Flutes (Fl. 1 and Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Violoncello (Vlc.), and Organ (Org.). Dynamics range from *ppp* (pianissimo) to *mf* (mezzo-forte). Performance directions include *morendo* (diminuendo) and triplets (marked with '3'). The Organ part features a continuous triplet accompaniment.

72

S
scoured those that did sur - vive

Mezzo
scoured those that did

A
fell by fire

Fl. 1
mf *ppp*

Fl. 2
mf *ppp*

Ob.
pp *morendo*

E. Hn.
pp *morendo*

Bsn.
sfz *pp* *morendo*

Vlc.
pp *pp*

Org.
8va *loco*

Hauntings

75

S *mf* A

Mezzo *mf* A
vi(ve)

A *mf* A
vi(ve)

Fl. 1 *pp* *mf* *ppp*

Fl. 2 *pp* *mf* *ppp*

Ob. 3 3 3 3

E. Hn. *p dim.*

Bsn. *p dim.*

Vlc. *p dim.*

Org. *p dim.* *S^{vo}*

6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4

78

S
fam-i - ly — be - low New - cas - tle — were des - troyed a - mong

Mezzo
fam-i - ly — be - low — New - cas - tle — were des - troyed — a - mong —

A
fam-i - ly — be - low — New - cas - tle — were des - troyed — a - mong —

78

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

78 (Org.)

Org.

Hauntings

80

S
the rest Fa - ther, mo - ther and three child - ren

Mezzo
the rest Fa - ther, mo - ther and three child - ren

A
the rest Fa - ther, mo - ther and three child - ren

80

Fl. 1

Fl. 2

Ob.

E. Hn.
dim.

Bsn.
dim.

Vlc.
dim.

80 (Org.)

Org.

80

82

S
One an in - fant at the_ beast, Fa - ther, mo - ther and three child - ren,

Mezzo
One an in - fant at the_ beast, Fa - ther, mo - ther and three child - ren,

A
One an in - fant at the_ beast, Fa - ther, mo - ther and three child - ren,

82

Fl. 1

Fl. 2

Ob.

E. Hn.
> *dim.*

Bsn.
> *dim.*

Vlc.
> *dim.*

Org.
(8va)

Hauntings

85 *dim.*
S One an in - fant at the ___ breast.

Mezzo *dim.*
One an in - fant at the ___ breast.

A *dim.*
One an in - fant at the ___ breast.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *p* *p*

E. Hn. *ppp*

Bsn.

Vlc.

Org. *dim.*
(8va)

88

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *p*

E. Hn. *pp* *p*

Vlc.

Org.

90

Fl. 1 *f* *p*

Fl. 2 *f* *p*

E. Hn. *mf* *p*

Vlc.

Org. *f*

♩ = 120

Hauntings

92

S

A

p

“O Wil - lie dear, you’re go - ing a - way, to ply those rag - ing

Fl. 1

Fl. 2

E. Hn.

p legato

94

S

A

p

Those for - eign fa - ces that you meet you’ll ne - ver think__ of

seas,

Fl. 1

Fl. 2

Ob.

E. Hn.

p legato

96

S
me." "If I should prove un - true to you in for - eign lands_ or

A

Fl. 1

Fl. 2

Ob.

E. Hn.

98

S
nigh,

A
I pray to God your spir - it will haunt_ me till I

Fl. 1

Fl. 2

Ob.

E. Hn.

Vlc.

pp

Hauntings

♩ = 60

100

A

Fl. 2

E. Hn.

Bsn.

Vlc.

Org.

die."

mp dim.

mp dim.

mp dim.

f sf

f sf

f sf

104

A

Fl. 1

Fl. 2

E. Hn.

Bsn.

Vlc.

Org.

With Mezzo II

p

Now our ship is

p

p

p

p

f

106 *p*

S
Now our ship is land-ed and Wil - lie's safe on shore, And all the

A
land - - ed and Wil - lie's safe on shore, And all the par - ties

Fl. 1

Fl. 2

Ob.
p

E. Hn.

Bsn.

Vlc.
p

Org.

Hauntings

108

S
par - ties that came back, and all the par - ties that came back

A
that came back, and all the par - ties that came back The ut - most

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

Org.

110

S
— They danced and sang in wild ca - reer, They danced and sang in wild ca -

A
part — he bore. They danced and sang in wild ca - reer —

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

Org.

Hauntings

112

S
reer Till each one found_ his love An - o - ther fair face had

A
Till each one found_ his love An - o - ther fair face had

112

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

112

Org.

♩ = 60

114

S
Wil - lie's heart won, Poor Mar - ry was for - got.

A
Wil - lie's heart won, Poor Mar - ry was for - got.

Fl. 1
molto rit.

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.
sffz

Org.
molto rit.
f
f
f dim.

mf

Hauntings

116 *dim.*

S

A

116

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

Org.

116

dim.

dim e rit.

dim e rit.

ppp

f

dim e rit.

119 ♩. = 120

S *f* The thun - der roared tre - men - dous _____

A *f* The thun - der roared tre - men - dous _____

Fl. 1 *f*

Fl. 2 *f*

Ob. ♩. = 120 *f*

E. Hn. *f*

Bsn. *f*

Vlc. ♩. = 120 *f*

Org. *f*

Hauntings

121

S
— And the light-ning did ap - pear And Wil - lie being the

A
— And the light-ning did ap - pear And Wil - lie being the

121

Fl. 1
f

Fl. 2
f

Ob.

E. Hn.

Bsn.

Vlc.

121

Org.
f
* Play black notes with arm

The musical score is for the piece "Hauntings" on page 38. It features vocal parts for Soprano (S) and Alto (A), and an orchestral arrangement including Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Violin (Vlc.), and Organ (Org.). The score begins at measure 121. The vocal parts have lyrics: "And the light-ning did ap - pear And Wil - lie being the". The organ part includes a performance instruction: "* Play black notes with arm".

123

S
right - hand man was sent to guide the wheel, When like a flash of

A
right - hand man was sent to guide the wheel, When like a flash of

Fl. 1
f *dim.*

Fl. 2
f *dim.*

Ob.
dim.

E. Hn.
dim.

Bsn.
dim.

Vlc.
dim.

Org.
f *dim.*

dim.

Hauntings

125

$\text{♩} = 60$

rit. *a tempo*
ppp

S
light - ning ap - peared be - - - fore his eyes

Mezzo
light - ning ap - peared be - - - fore his eyes

A
light - ning ap - peared be - - - fore his eyes

125

rit. *a tempo*
mp *ppp*

Fl. 1

Fl. 2

mp *ppp*

Ob.
ppp

E. Hn.
ppp

Bsn.

rit. *a tempo*

Vlc.

125

rit. *a tempo*
ppp

Org.

Hauntings

129 *pp* *f* *pp*

S
And when it spoke — it sound - ed — Just like the grave - yard — cries. —

Mezzo
And when it spoke — it sound - ed — Just like the grave - yard — cries. —

A
And when it spoke — it sound - ed — Just like the grave - yard — cries. —

Ob.

Org.

cresc. *dim.* *pp*

133

S

Mezzo

A

Ob.

E. Hn.

Bsn.

Org.

f *mf* *p*

Hauntings

136

off stage
pp

A Solo

"O WiHie, — You false and faith-less man,

Bsn.

pp

Org.

ppp

ppp

ppp

142

bend

gliss.

A Solo

It's Ma - ry's voice you hear, — You said if you proved un-true to me In for - eign lands —

Fl. 1

ppp

Bsn.

dim.

Vlc.

bend

ppp

Org.

142

146

A Solo

— or nigh, — You'd pray — to God my spirit would haunt you till you die.

Fl. 1

mp

Bsn.

Vlc.

f *p*

Org.

150

S. Solo

Your cap-tain

A Solo

mp

Your cap-

Bsn.

3

Org.

ppp

ppp

Hauntings

155

S. Solo

told me, your cap - tain of those of

A Solo

tain told me of ____

S

your cap - tain

A

155

Fl. 1

mp ³ *mf* ⁶

Fl. 2

Ob.

p ⁶ *mf* ³

Vlc.

ppp ⁶ *mp*

155

Org.

Hauntings

158

S. Solo
those false you had made _____ I drowned my—

A Solo
false vows had made _____ I

Fl. 2
mp 6 3

E. Hn.
mp 6

Bsn.
mp 3

Org.

161

S. Solo
I drowned my bo(dy) my bo - dy my bones do lie To bleach on Ker-ry's

A Solo
drowned my— I drowned my bo-dy my bones do lie To bleach on Ker-ry's

S
mp my bones do lie

A
mp my bones do lie

Org.

Hauntings

164 *mp*

S. Solo
shore, And at the ve-ry last hour

A Solo
shore, And at the ve-ry last hour

S
And at the ve-ry last hour We'll both sleep in one

A
And at the ve-ry last hour We'll both sleep in one

Ob.
And at the ve-ry last hour We'll both sleep in one

Org.
164 *p*

167 *p*

S
— tomb." An

Mezzo
— tomb." An

A
— tomb." An

A II
— tomb." An

Ob.
molto

Org.
167 *ff* *pp*

172

S un-known wave o'er the deck and o'er the side. "He's gone,"

Mezzo un-known wave o'er the deck and o'er the side. "He's gone," "No

A un-known wave swept o'er the deck swept him o'er "He's gone,"

A II un-known wave swept o'er the deck swept him o'er "He's gone," she cried, "no

Org.

175

S And the crew all shrank fear But when he dis - ap - peared from sight the

Mezzo more," And the crew all shrank with fear But when he dis - ap - peared from sight the

A more to rise." crew all shrank with fear But when he - peared from

A II more," And the crew all shrank with fear But when he - peared from

Org.

Hauntings

178 *dim.* *pp* *dim.*

S
— night grew calm and clear. _____

Mezzo
— night grew calm and clear. _____

A
sight the night _____ and clear. _____

A II
sight the night _____ and clear. _____

178

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn.

Vlc.

178

Org.

ff