

The Footsteps Die Out For Ever

Perusal score
Not for performance

AJ Harbison

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Thank you for your interest in my music!

The Footsteps Die Out For Ever

Based on the final chapter of

A Tale of Two Cities

by Charles Dickens

for narrator, drum set and orchestra

AJ Harbison

Instrumentation

2 Flutes
2 Oboes (Oboe 2 doubles English horn)
2 Clarinets in B^b (Clarinet 2 doubles bass clarinet)
2 Bassoons (Bassoon 2 doubles contrabassoon)

4 Horns in F
2 Trumpets in B^b
Tenor trombone
Bass trombone
Tuba

4 Timpani (E2, A2, B^b2, E3)
2 Percussionists:

Percussion 1

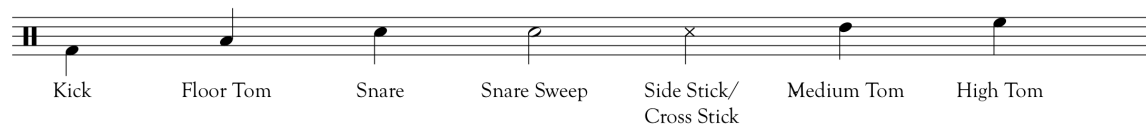
Tubular bells (C4-F5)
Brake drum
Marimba (five octaves) (optional)
Crotales (C7-C8)
Temple blocks (shared with Perc. 2)

Percussion 2

Bass drum
Temple blocks (shared with Perc. 1)
Large tam tam

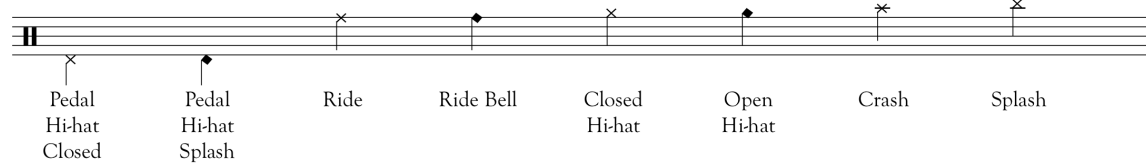
Drum set

Drums



A musical staff with a treble clef and a common time signature (C). The staff contains seven notes: a quarter note on the first line (labeled Kick), a quarter note on the second space (labeled Floor Tom), a quarter note on the second line (labeled Snare), a half note on the second space (labeled Snare Sweep), a quarter rest on the second space (labeled Side Stick/Cross Stick), a quarter note on the third space (labeled Medium Tom), and a quarter note on the third line (labeled High Tom).

Cymbals



A musical staff with a treble clef and a common time signature (C). The staff contains eight notes: a quarter rest on the first line (labeled Pedal Hi-hat Closed), a quarter note on the first space (labeled Pedal Hi-hat Splash), a quarter rest on the second space (labeled Ride), a quarter note on the second space (labeled Ride Bell), a quarter rest on the second space (labeled Closed Hi-hat), a quarter note on the second space (labeled Open Hi-hat), a quarter rest on the third space (labeled Crash), and a quarter rest on the third space (labeled Splash).

Narrator

Piano

Strings

Program Notes

A Tale of Two Cities, serialized in weekly and monthly installments and finally published as a single volume in November 1859, is one of Charles Dickens's best-loved and most-analyzed novels. In *The Footsteps Die Out For Ever*, I have sought to pay homage to Dickens's work, heightening and extending the drama of the story by writing music for drum set and orchestra to accompany the narrator, who recites text drawn from the novel.

In *A Tale of Two Cities*, Charles Darnay is the Marquis St. Evrémonde (though he has renounced the title), an aristocrat and emigrant from France living in England with his wife Lucie, daughter, and father-in-law. Sydney Carton is Darnay's doppelgänger; a ne'er-do-well who has wasted his life, he is in love with Lucie as well. Confessing his hopeless love to her, he states that he "would embrace any sacrifice for you and for those dear to you." In the latter half of the novel, Darnay returns to Paris and is unjustly imprisoned and sentenced to death in the frenzied fervor of the French Revolution. Following Darnay to Paris, Carton contrives to exchange places with him on the night preceding his execution; Darnay escapes, and Carton dies in his place.

The Footsteps Die Out For Ever begins with a brief flourish on the tubular bells, introducing the piece's scalar material, and the narrator reciting the opening paragraph of *A Tale of Two Cities*: "It was the best of times, it was the worst of times..." This text sets the stage for the action and commentary to follow in the narrative, as well as reminding the listener of his or her own place in time. Dickens compares the period of the French Revolution to "the present period," a conceit which makes the work relevant not only to his time, but just as much to our own.

The rest of the composition's text is an edited version of the novel's final chapter, titled "The Footsteps Die Out For Ever." The music uses recurring motives to represent characters, themes, and ideas, and serves as background illustrating much of the action, including the tumbrils that carry the prisoners of the Revolution, the guillotine's grim work, an intimate conversation between Sydney Carton and a seamstress, Carton's recollection of Christ's declaration "I am the resurrection and the life...", Carton's execution, and his prophetic last thoughts foreseeing the end of the Revolution and its evils. In those final words, Carton's thoughts turn to the lives for which he is laying down his life, and end with the famous concluding words of the novel: "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known."

Performance Notes

The narrator may be male or female. The text should be spoken naturally and directly, with inflection and expression, never over-dramatically. Some differentiation can be made in the dialogue between Carton and the seamstress, through a slight lowering and slight raising in pitch, but the narrator should not give discrete voices to the characters.

As noted in measures 16 and 17, the box around the narrator's text specifies the approximate length of time it should take the narrator to speak the text (regardless of where the text ends within the box). Spoken text should always begin slightly after the downbeat of the measure, and always finish by the end of the last measure in which the box appears, and closer to the box's end if possible. Spoken text finishing earlier than the end of the box is always acceptable.

The marimba part may be omitted. If a marimba is available but is smaller than five octaves, the octaves in measures 12 and 294 may be played an octave higher.

Duration

ca. 18 minutes

Motives

Tumbrils

strings, winds, brass

Musical score for 'Tumbrils' in 4/4 time, featuring strings, winds, brass, bassoons, and strings. The score is written in three staves: the top staff for strings/winds/brass, the middle staff for bassoons, and the bottom staff for strings. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a sequence of chords and melodic lines across four measures.

Guillotine

stopped horns, cup-muted trumpets

Musical notation for 'Guillotine' in bass clef, 4/4 time. It features a triplet of eighth notes followed by a quarter note, with a fermata over the last two notes. The notes are Bb, C, D, and E.

brake drum

Heaven

flute and clarinet

Musical notation for 'Heaven' in treble clef, 4/4 time. It features a triplet of eighth notes followed by a quarter note, with a fermata over the last two notes. The notes are D, E, F#, and G.

tubular bells

Jesus

sustained triads in violins and violas, moving very slowly

Peace

flute

Musical notation for 'Peace' in treble clef, 4/4 time. It features a melodic line for the flute, starting with a quarter note, followed by a half note, and then a quarter note with a fermata.

Crowds

violins, violas, clarinets
asynchronously

Musical notation for 'Crowds' in treble clef, 4/4 time. It features a melodic line for violins, violas, and clarinets, consisting of a sequence of eighth and quarter notes.

Knitting-Women

bass clarinet

Musical score for 'Knitting-Women' in 5/4 time, featuring bass clarinet, bassoon, and contrabassoon. The score is written in three staves: the top staff for bass clarinet, the middle staff for bassoon, and the bottom staff for contrabassoon. The key signature has one flat (Bb) and the time signature is 5/4. The music consists of a sequence of chords and melodic lines across four measures.

The Footsteps Die Out For Ever is dedicated to my family:

To my father, who was never less of a father to me than Dr.
Manette was to Lucie, and often was more;

To my mother, the Mrs. Manette whom Lucie never knew, but
whom I have the privilege to know;

To my brother, a fellow Darnay/Carton along the path;

To my wife, my own Lucie and so much more;

And to my daughter, my own little Sydney:
may she win her way up in the path of life well.

Text

Text by Charles Dickens (1859)

Edited by AJ Harbison (2016)

[Book the First: I. The Period]

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

[Book the Third: XV. The Footsteps Die Out For Ever]

Along the Paris streets, the death-carts rumble, hollow and harsh. Six tumbrils carry the day's wine to La Guillotine. All the devouring and insatiate Monsters imagined since imagination could record itself, are fused in the one realisation, Guillotine. And yet there is not in France, with its rich variety of soil and climate, a blade, a leaf, a root, a sprig, a peppercorn, which will grow to maturity under conditions more certain than those that have produced this horror. Crush humanity out of shape once more, under similar hammers, and it will twist itself into the same tortured forms. Sow the same seed of rapacious license and oppression over again, and it will surely yield the same fruit according to its kind.

Six tumbrils roll along the streets. As the sombre wheels of the carts go round, they seem to plough up a long crooked furrow among the populace in the streets. Ridges of faces are thrown to this side and to that, and the ploughs go steadily onward. So used are the regular inhabitants of the houses to the spectacle, that in many windows there are no people, and in some the occupation of the hands is not so much as suspended, while the eyes survey the faces in the tumbrils. Here and there, the inmate has visitors to see the sight; then he points his finger, with something of the complacency of a curator or authorised exponent, to this cart and to this, and seems to tell who sat here yesterday, and who there the day before.

There is a guard of sundry horsemen riding abreast of the tumbrils, and faces are often turned up to some of them, and they are asked some question. It would seem to be always the same question, for, it is always followed by a press of people towards the third cart. The horsemen abreast of that cart, frequently point out one man in it with their swords. The leading curiosity is, to know which is he; he stands at the back of the tumbril with his head

bent down, to converse with a mere girl who sits on the side of the cart, and holds his hand. He has no curiosity or care for the scene about him, and always speaks to the girl. Here and there in the long street of St. Honore, cries are raised against him. If they move him at all, it is only to a quiet smile, as he shakes his hair a little more loosely about his face. He cannot easily touch his face, his arms being bound.

The clocks are on the stroke of three, and the furrow ploughed among the populace is turning round, to come on into the place of execution, and end. The ridges thrown to this side and to that, now crumble in and close behind the last plough as it passes on, for all are following to the Guillotine. In front of it, seated in chairs, as in a garden of public diversion, are a number of women, busily knitting.

The tumbrils begin to discharge their loads. The ministers of Sainte Guillotine are robed and ready. Crash!—A head is held up, and the knitting-women who scarcely lifted their eyes to look at it a moment ago when it could think and speak, count One.

The second tumbril empties and moves on; the third comes up. Crash!—And the knitting-women, never faltering or pausing in their Work, count Two.

The supposed Evrémonde descends, and the seamstress is lifted out next after him. He has not relinquished her patient hand in getting out, but still holds it as he promised. He gently places her with her back to the crashing engine that constantly whirrs up and falls, and she looks into his face and thanks him.

"But for you, dear stranger, I should not be so composed; nor should I have been able to raise my thoughts to Him who was put to death, that we might have hope and comfort here to-day. I think you were sent to me by Heaven."

"Or you to me," says Sydney Carton. "Keep your eyes upon me, dear child, and mind no other object."

"I mind nothing while I hold your hand. I shall mind nothing when I let it go, if they are rapid."

"They will be rapid. Fear not!"

The two stand in the fast-thinning throng of victims, but they speak as if they were alone. Eye to eye, voice to voice, hand to hand, heart to heart, these two children of the Universal Mother, else so wide apart and differing, have come together on the dark highway, to repair home together, and to rest in her bosom.

"Brave and generous friend, will you let me ask you one last question? I am very ignorant, and it troubles me—just a little."

"Tell me what it is."

"I have a cousin, an only relative and an orphan, like myself, whom I love very dearly. What I have been thinking as we came along, and what I am still thinking now, as I look into your kind strong face which gives me so much support, is this:—If the Republic really does good to the poor, and they come to be less hungry, and in all ways to suffer less, she may live a long time: she may even live to be old."

"What then, my gentle sister?"

"Do you think:" the uncomplaining eyes in which there is so much endurance, fill with tears, and the lips part a little more and tremble: "that it will seem long to me, while I wait for her in the better land where I trust both you and I will be mercifully sheltered?"

"It cannot be, my child; there is no Time there, and no trouble there."

"You comfort me so much! Am I to kiss you now? Is the moment come?"

"Yes."

She kisses his lips; he kisses hers; they solemnly bless each other. The spare hand does not tremble as he releases it; nothing worse than a sweet, bright constancy is in the patient face. She goes next before him—is gone; the knitting-women count Twenty-Two.

"I am the Resurrection and the Life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die."

The murmuring of many voices, the upturning of many faces, the pressing on of many footsteps in the outskirts of the crowd, so that it swells forward in a mass, like one great heave of water, all flashes away. Twenty-Three.

They said of him, about the city that night, that it was the peacefulest man's face ever beheld there. Many added that he looked sublime and prophetic.

One of the most remarkable sufferers by the same axe—a woman—had asked at the foot of the same scaffold, not long before, to be allowed to write down the thoughts that were inspiring her. If he had given any utterance to his, and they were prophetic, they would have been these:

"I see long ranks of the new oppressors who have risen on the destruction of the old, perishing by this retributive instrument, before it shall cease out of its present use. I see a beautiful city and a brilliant people rising from this abyss, and, in their struggles to be truly free, in their triumphs and defeats, through long years to come, I see the evil of this time and of the previous time of which this is the natural birth, gradually making expiation for itself and wearing out.

"I see the lives for which I lay down my life, peaceful, prosperous and happy, in that England which I shall see no more.

"I see that I hold a sanctuary in their hearts, and in the hearts of their descendants, generations hence.

"It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known."

The Footsteps Die Out For Ever

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Transposed Score

Based on the final chapter of *A Tale of Two Cities* by Charles Dickens

Charles Dickens (1859)

AJ Harbison (2016)

10-12"

♩ = 90

4/4 5/4 4/4

Flutes 1 & 2
 Oboes 1 & 2
 Clarinet in B \flat 1
 Clarinet in B \flat 2
 Bassoons 1 & 2
 Horns in F 1 & 2
 Horns in F 3 & 4
 Trumpets in B \flat 1 & 2
 Trombones
 Tuba
 Timpani
 Tubular Bells
 Percussion 1
 Percussion 2
 Drum Set
 Narrator
 Piano
 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass

Bass Clarinet

Brake Drum

Bass Drum

It was the best of times, it was the worst of times,
 it was the age of wisdom, it was the age of foolishness,
 it was the epoch of belief, it was the epoch of incredulity,
 it was the season of Light, it was the season of Darkness,
 it was the spring of hope, it was the winter of despair,
 we had everything before us, we had nothing before us,
 we were all going direct to Heaven, we were all going direct the other way—
 in short, the period was so far like the present period,
 that some of its noisiest authorities insisted on its being received,
 for good or for evil, in the superlative degree of comparison only.

A ♩ = 70,
pesante,
detached **5**

The score is for a symphony orchestra and includes the following parts:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1
- B. Cl.
- Bsn. 1 & 2
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tbns.
- Tba.
- Timp.
- Br. D.
- B. D.
- Dr.
- Pn.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

Time signatures: 5/4, 6/4, 3/4, 7/4, 4/4, 3/4, 4/4, 5/4.

Tempo and articulation: **A** ♩ = 70, pesante, detached.

Dynamic markings: *f*, *mf*, *pp*, *p*, *mp*, *ff*, *n*.

Performance instructions: *div.*, *a2*, *rit.*, *mf*, *pp*, *p*, *f*, *mp*.

Percussion: Tubular Bells, Marimba (medium yarn mallets), Temple Blocks.

Other markings: *to Tub. B.*, *to Marimba*, *to Br. D.*

PERUSAL SCORE ONLY

13 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tba.

Mar.

Tpl. Bl.

Dr.

Narr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sim.

soft yarn mallets

p

Along the Paris streets, the death-carts rumble,^{*}
hollow and harsh.

Six tumbrels carry the day's wine to La Guillotine.

pp

Brake Drum

pp

sim.

div. sim.

sim. unis.

div. sim.

sim. div.

unis.

div. sim.

sim.

sim.

PERUSAL SCORE ONLY

20 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

T. Tbn.

B. Tbn.

Tba.

Br. D.

Tpl. Bl.

Dr.

Narr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

pp

ppp

cup mute

cup mute

pp

ppp

All the devouring and insatiate Monsters imagined since imagination could record itself, are fused in the one realisation, Guillotine.

5

7

* The end of the box, rather than the end of the last line of text, shows the approximate timing of the spoken text.

B

24 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Ob. 1 & 2 *p*

Cl. 1 *p*

Bsn. 1 & 2 *p*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Tba. *p*

Tpl. Bl. *pp-n* to B. D. Bass Drum *ppp*, almost inaudible

Dr. *p pp p*

Narr. *pp pp p*
 softer, more introspectively, with motion, not too slowly
 And yet there is not in France, with its rich variety of soil and climate, a blade, a leaf, a root, a sprig, a peppercorn, which will grow to maturity under conditions more certain than those that have produced this horror.

Vln. I *mf* *pp p* *f* *> p*

Vln. II *mf* *pp p* *f* *> p*

Vla. *p*

Vc. *p*

D.B. *p*

PERUSAL SCORE ONLY

32

Ob. 1 & 2

Cl. 1

Hn. 1 & 2 *p* I. I. II. *p*

Hn. 3 & 4 *mp*

Br. D. *ppp* 3.5 4.5

B. D.

Dr.

Narr. Crush humanity out of shape once more, under similar hammers, and it will twist itself into the same tortured forms. *ppp* more quickly and intensely
 Sow the same seed of rapacious license and oppression over again, and it will surely yield the same fruit according to its kind.

Vln. I *p cresc. poco a poco*

Vln. II *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Vc. *p cresc. poco a poco*

C

37 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Hn. 1 & 2
Timp.
Br. D.
B. D.
Dr.
Vln. I
Vln. II
Vla.
Vc.
D.B.

D

43 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

PERUSAL SCORE ONLY

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Tbns.
Tba.
B. D.
Dr.
Narr.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Temple Blocks

Six tumbrils roll along the streets. As the sombre wheels of the carts go round, they seem to plough up a long crooked furrow among the populace in the streets. asynchronously repeat pattern until the end of the solid line, vary rhythms, bow changes ad lib.

pp murmuring

51

Ob. 1 & 2

Cl. 1

B. Cl.

Bsn. 1 & 2

Hn. 3 & 4

Tbns.

Tba.

T. Bl.

Dr.

Narr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

PERUSAL SCORE ONLY

Ridges of faces are thrown to this side and to that, and the plows go steadily onward.

So used are the regular inhabitants of the houses to the spectacle, that in many windows there are no people, and in some the occupation of the hands is not so much as suspended, while the eyes survey the faces in the tumbrils.

asynchronously, sim.
p, murmuring

asynchronously repeat pattern until the end of the solid line, vary rhythms, bow changes ad lib.
pp, murmuring

unis.
f

mf

sim.

div.

unis.

f

mf

5

6

3

3

E

Ob. 1 & 2 $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

Cl. 1 f

B. Cl. p pp murmuring

Bsn. 1 & 2 f mf mp

Hn. 1 pp f $sim.$

Hn. 3 & 4 pp f $sim.$

T. Tbn. mf p $sim.$

B. Tbn. mf p f $sim.$

Tba. f $sim.$

T. Bl. f p

Dr. f p

Narr. Here and there, the inmate has visitors to see the sight; then he points his finger, with something of the complacency of a curator or authorised exponent, to this cart and to this, and seems to tell who sat here yesterday, and who there the day before.

Vln. I mp murmuring

Vln. II p murmuring

Vla. pp pp murmuring

Vc. p f $sim.$

D.B. p f $sim.$

PERUSAL SCORE ONLY

asynchronously
repeat pattern until the end
of the solid line, vary
rhythms, breathe as needed

Clarinet 2

tr^2 tr^2 tr^2 tr^2

pp murmuring

6/4 5/4 4/4 6/4

Ob. 1 & 2 *p*

Cl. 1 *p*

Cl. 2

Bsn. 1 & 2 *p*

Hn. 3 & 4 *p*

B. Tbn. *p*

Tba. *p*

T. Bl.

Dr. *3*

Narr. There is a guard of sundry horsemen riding abreast of the tumbrels, and faces are often turned up to some of them, and they are asked some question. It would seem to be always the same question, for, it is always followed by a press of people towards the third cart.

Vln. I

Vln. II

Vla.

Vc. *mf*

D.B. *mf*

PERUSAL SCORE ONLY

6/4 5/4 4/4 6/4

Ob. 1 & 2

Cl. 1

Cl. 2

Bsn. 1 & 2 *n*

Hn. 3 & 4

B. Tbn.

Tba.

T. Bl.

Dr. *3*

Narr. The horsemen abreast of that cart, frequently point out one man in it with their swords. The leading curiosity is, to know which is he; he stands at the back of the tumbrel with his head bent down, to converse with a mere girl who sits on the side of the cart, and holds his hand.

Vln. I

Vln. II

Vla.

Vc.

D.B.

72 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Fl. 1 & 2 *p* *p* *n*

Ob. 1 & 2

Cl. 1 *p* *p* *p* *n*

Cl. 2 *p* *p* *p* asynchronously, sim. *pp* murmuring

Bsn. 1 & 2 *pp*

Hn. 1 & 2 *p* *sim.* *ppp*

Hn. 3 & 4 *mp* *p* *mf* *n*

B. Tbn. *ppp*

Tba. *p*

T. Bl.

Dr.

Narr. He has no curiosity or care for the scene about him, and always speaks to the girl. Here and there in the long street of St. Honore, cries are raised against him. If they move him at all, it is only to a quiet smile, as he shakes his hair a little more loosely about his face. He cannot easily touch his face, his arms being bound.

Vln. I *n* asynchronously, sim. *pp* murmuring

Vln. II

Vla.

Vc. *p*

D.B. *p*

F

78 asynchronously
repeat pattern until the end of the solid line, vary rhythms, breathe as needed

Cl. 1 *pp* murmuring *mf* *p* *mp* *p*

Cl. 2 *f* *p*

Bsn. 1 & 2 *p*

Hn. 1 & 2 *p* *n* *p* *n*

Tpt. 1 & 2 *p* *n* *remove mutes*

T. Tbn. (cup mute) *mf* *p* *p* *n*

B. Tbn. (cup mute) *mf* *p* *p* *p* *n*

Tba. still pesante and detached *mf*

Br. D. *pp* *n* *pp* *n*

T. Bl.

Dr. *mf* *p>*

Narr. The clocks are on the stroke of three, and the furrow ploughed among the populace is turning round, to come on into the place of execution, (short pause) and end.

Vln. I *mf* *f* *p*

Vln. II *f* *p*

Vla. *f* *p* *mf*

Vc. still pesante and detached *f* *p*

D.B. still pesante and detached *f* *p*

PERUSAL SCORE ONLY

G

85

Ob. 1 *p* *tr* *mp*

Ob. 2 *p* *tr* *mp*

Cl. 1 *mf* *p*

Cl. 2 (J) to B. Cl. Bass Clarinet *p*

Bsn. 1 & 2 *p*

Hn. 1 & 2 *p* *n*

Hn. 3 & 4 *p* 4.5 *n*

T. Tbn. *p* *n*

B. Tbn. *p*

Tba. *p*

Br. D. *pp* *n*

T. Bl. *p*

Dr. *3*

Narr.

The ridges thrown to this side and to that, now crumble in and close behind the last plough as it passes on, for all are following to the Guillotine.	In front of it, seated in chairs, as in a garden of public diversion, are a number of women, busily knitting.
---	---

Vln. I *f* *p* *f*

Vln. II *f* *p*

Vla. *p* *f* *p*

Vc. *p*

D.B. *p*

PERUSAL SCORE ONLY

H

92

Fl. 1 & 2: *p* *mf*, no cresc. *sub. f*

Ob. 1 & 2: *mf* *tr* *p* *mf*, no cresc. *sub. f*

Cl. 1: *mp* *n* *p* *mf*, no cresc. *sub. f*

B. Cl.: *f* *p*

Bsn. 1: *f* *p*

Bsn. 2: *f* *p*

Hn. 1 & 2: *p* *f*

Hn. 3 & 4: *p* *f*

Tpt. 1 & 2: *f* *open* *f*

Tbns.: *f* *open* *f*

Tba.: *f* *half-valve gliss.* *p*

Timp.: *f*

Br. D.: *pp* *sub. f*

T. Bl.: *mf* *f* *p*

Dr.: *mf* *p*, no cresc. *sub. f*

Narr.: The tumbrels begin to discharge their loads. The ministers of Sainte Guillotine are robed and ready. [Crash!] A head is held up, and the knitting-women who scarcely lifted their eyes to look at it a moment ago when it could think and speak,

Vln. I: *mp* *p*, *n* *p* *f* *pizz.*

Vln. II: *mp* *p* *f* *pizz.*

Vla.: *mp* *p* *f* *pizz.* *arco*

Vc.: *f* *pizz.* *arco* *pizz.* *arco*

D.B.: *f* *pizz.* *arco* *f*

PERUSAL SCORE ONLY

* The conductor should cue the downbeat of measure 96, then cue the narrator for "A head is held up," and then cue the orchestra for beat three of the measure.

I

98

Fl. 1 & 2
Ob. 1 & 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tbns.
Tba.
Timp.
Br. D.
B. D.
Dr.
Narr.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *mf*, no cresc. *tr* *sub. ff*

p *mf*, no cresc. *tr* *sub. ff*

p *mf*, no cresc. *tr* *sub. ff*

p *sub. ff*

p *sub. ff*

p *sub. ff*

p *sub. ff*

cup mutes *mf* remove mutes *ff*

p *ff*

ff

ff

mf *pp* *pp* *sub. ff* Tam-tam

p *ff* *pp*

p, no cresc. *sub. ff*

count One. The second tumbler empties and moves on; the third comes up. Crash!—

And the knitting-women, never faltering or pausing in their Work, (short pause) count Two.

ff

arco *p* *f* *pizz.* *ff*

arco *p* *f* *pizz.* *ff*

f *f* *pizz.* *ff*

f *mf* *arco* *pizz.* *arco* *ff* *arco* *two soli (stagger bow changes)* *pizz.* *arco* *p*

PERUSAL SCORE ONLY

J

$\frac{3}{4}$ $\text{♩} = 60$

104

Fl. 1 & 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp* to Eng. Hn. English Horn *mp, dolce*

Cl. 1 *p* *pp* *p* Clarinet 2

B. Cl. *n* *p*

Bsn. 1 *n* *p* *pp*

Cbsn. *n* *pp* *ppp*

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

Tpt. 1 & 2 *pp* *pp* *ppp*

Tam-tam *pp* Lv. Lv. to T. Bl.

Dr. *pp* *p* *p* soft mallets brushes continuous circular sweep on snare drum tap

Narr. with a slightly softer and gentler tone
The supposed Eyrémonde descends, and the seamstress is lifted out next after him.

Pn. *p*

Vln. I

Vln. II

Vla. *p* *pp* *mp* arco div. in 3 unis. pizz.

Vc. *mp* arco tutti stagger bow changes

D.B. *n* *pp*

K

115

Fl. 1 & 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Musical score for woodwinds and brass instruments. The Flute 1 & 2 part features a melodic line starting with a half note G4, followed by eighth notes. The Oboe 1 part has a similar melodic line. The English Horn part has a melodic line with a triplet of eighth notes. The Clarinet 1 part has a rhythmic pattern of eighth notes with a 4-measure rest. The Clarinet 2 part has a rhythmic pattern of eighth notes. The Bassoon 1 part has a melodic line with a 4-measure rest.

Hn. 1 & 2

PERUSAL SCORE ONLY

pp *ppp* *pp* *ppp*

Musical score for Horns 1 & 2. The part is mostly silent, with a few notes in the final measures. The dynamics are *pp* and *ppp*.

Dr.

Musical score for Drums. The part consists of a rhythmic pattern of eighth notes and rests.

Narr. He has not relinquished her patient hand in getting out, but still holds it as he promised. He gently places her with her back to the crashing engine that constantly whirrs up and falls, and she looks into his face and thanks him. "But for you, dear stranger, I should not be so composed;

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for strings. The Violin I and II parts have a melodic line with a 4-measure rest. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Double Bass part has a melodic line with a 4-measure rest.

124

accel. to m. 135

The score consists of the following parts:

- Fl. 1 & 2
- Ob. 1
- Eng. Hn.
- Cl. 1
- Cl. 2
- Bsn. 1
- Hn. 1 & 2
- Tpt. 1 & 2
- Tam-tam
- Dr.
- Narr.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

Key markings and annotations include:

- pp*, *p*, *mp*, *n*, *pp*, *p*, *pp*, *p*, *pp*, *pp*
- 4, 3, 4, 3
- to Ob. 2
- I.+, 2, a2
- Temple Blocks
- to B. D.
- 5
- do not speed up along with orchestra
- stagger bow changes

PERUSAL SCORE ONLY

Narr. "nor should I have been able to raise my thoughts to Him who was put to death, that we might have hope and comfort here to-day." "I think you were sent to me by Heaven." "Or you to me," says Sydney Carton. "Keep your eyes upon me, dear child, and mind no other object." "I mind nothing while I hold your hand."

L
5/4 $\text{♩} = 70$

132

The score is for measures 132, 133, and 134. It includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon 1, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1-3, Tuba, Drum Set (Bass Drum, Snare, Tom-tam, Cymbal), Narrator, Piano, Violins I & II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *ff*. Performance markings include 'remove mutes', 'open', 'arco', 'pizz.', and 'div.'. The narrator has two lines of dialogue: 'I shall mind nothing when I let it go, if they are rapid.' and 'They will be rapid. Fear not!'.

PERUSAL SCORE ONLY

138

3/4

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hn. 1
Narr.
Vln. I
Vln. II
Vla.

The two stand in the fast-thinning throng of victims, but they speak as if they were alone. Eye to eye, voice to voice, hand to hand, heart to heart, these two children of the Universal Mother, else so wide apart and differing, have come together on the dark highway, to repair home together, and to rest in her bosom.

M

147 3/4

PERUSAL SCORE ONLY

Fl. 1 & 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Dr.
Narr.
Vln. I
Vln. II
Vla.
Vc.

to Eng. Hn.
English Horn
mp, dolce
3
4
one brush and one stick sweep
p
"Brave and generous friend, will you let me ask you one last question? I am very ignorant, and it troubles me—just a little."
"Tell me what it is."
"I have a cousin, an only relative and an orphan, like myself, whom I love very dearly."
unis.
p
pizz.
mp

N

157

Eng. Hn. *mp* *p* *mf* *n*

Cl. 1 *mp* *n*

Cl. 2 *mp*

Hn. 1 & 2 *p* *n*

Dr.

Narr. "What I have been thinking as we came along, and what I am still thinking now, as I look into your kind strong face which gives me so much support, is this: "If the Republic really does good to the poor, and they come to be less hungry, and in all ways to suffer less, she may live a long time: she may even live to be old."

Vln. I unis. stagger bow changes *p*

Vln. II unis. stagger bow changes *p*

Vla. stagger bow changes

Vc.

PERUSAL SCORE ONLY

166

O

Ob. 1 *p*

Eng. Hn. *mp*

Cl. 1 *mp* *n*

Cl. 2 *mp*

Hn. 1 & 2 *p* *n*

Dr.

Narr. "What then, my gentle sister?" "Do you think?" the uncomplaining eyes in which there is so much endurance, fill with tears, and the lips part a little more and tremble: "that it will seem long to me, while I wait for her in the better land where I trust both you and I will be mercifully sheltered!"

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

176

Fl. 1 & 2

Eng. Hn.

Cl. 1

Cl. 2

Br. D.

Dr.

Narr.

Vln. I

Vln. II

Vla.

Vc.

p *n* *mp* *mf* *f*

a2

Tubular Bells to Br. D.

drumsticks

"It cannot be, my child; there is no Time there, and no trouble there." "You comfort me so much!" "Am I to kiss you now?" "Is the moment come?"

PERUSAL SCORE ONLY

P

185 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Fl. 1 & 2 *mp* *pp*

Ob. 1 *p* *pp*

Eng. Hn. *f* *p* *mp* *pp*

Cl. 1 *p* *pp*

Cl. 2 to B. Cl. Bass Clarinet *pp* *p*

Bsn. 1 *pp* *p*

Cbsn. *pp*

Tpt. 1 & 2 *mf*

Dr. *mf* *n.* *mf* *p* *f*

Narr. *quietly* "Yes." She kisses his lips; he kisses hers; they solemnly bless each other. The spare hand does not tremble as he releases it; nothing worse than a sweet, bright constancy is in the patient face.

Pn. *ppp* 8^{va}

Vln. I *sub. p.* *no cresc.* *f* *pp* *div.*

Vln. II *sub. p.* *no cresc.* *mf* *div.* *pp* *div.*

Vla. *f* *p* *f* *mf* *pp* *div.*

Vc. *arco* *f* *pizz.* *mf*

D.B. *pizz.* *mf*

PERUSAL SCORE ONLY

196 $\frac{4}{4}$ $\frac{3}{4}$ **Q**

B. Cl. *mp* *mf* *f* *p* *n*

Bsn. 1 *mp* *f* *p* *n*

Cbsn. *p* *mp* *f* *p* *n*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tbns. *f*

Tba. *f*

Tub. B. *ppp* *mf* *p* *ppp*

B. D. *n* *ppp* *ppp sempre*

Dr. *p* *ppp* *ppp*

Narr. *p* *ppp* *ppp* *ppp*

Pn. *mf* *f* *ppp* *sim.*

Vln. I *n* *p*

Vln. II *n* *p*

Vla. *div.* *pp* *p* *n* *n* *p*

Vc. *f* *p* *n* *p*

D.B. *f* *p* *n* *p*

Brake Drum *ppp* *mf* *p* *ppp*

Tam-tam *n* *ppp* *ppp*

Crotales *ppp*

soft rubber mallets asynchronously; repeat this pattern in a fairly steady tempo as written until the end of the solid line, but do not line up with meter or other instruments

— is gone, (short pause) the knitting-women count Twenty-Two. *ppp* *ppp* *ppp*

slowly, quietly, reverently, not overdramatic

"I am the Resurrection and the Life, saith the Lord:"

La Cathédrale engloutie, "floating and muted" *ppp* *sim.*

arco *stagger bow chgs.*

PERUSAL SCORE ONLY

208

to T. Bl.

The musical score for page 208 includes the following parts and details:

- Crot.**: A single staff with a fermata and a dynamic marking of *n.* at the end.
- Tam-tam**: A staff with a series of chords, each marked with a dynamic of *n.*
- Dr.**: A staff with a series of chords, each marked with a dynamic of *n.*
- Narr.**: A staff with two text boxes: "he that believeth in me, though he were dead, yet shall he live:" and "and whosoever liveth and believeth in me shall never die."
- Pn.**: A grand piano staff with a continuous rhythmic pattern of eighth notes, marked with a dynamic of *10*.
- Vln. I**: A staff with a melodic line, marked with a dynamic of *n.*
- Vln. II**: A staff with a melodic line, marked with a dynamic of *n.*
- Vla.**: A staff with a melodic line, marked with a dynamic of *n.*
- Vc.**: A staff with a melodic line, marked with a dynamic of *n.*
- D.B.**: A staff with a melodic line, marked with a dynamic of *n.*

A large watermark "PERUSAL SCORE ONLY" is overlaid across the string parts.

R

218

Cl. 1 *mp*, intensely but not too loudly

B. Cl. *p* *mp*

Bsn. 1 *pp* *p*

Cbsn. *ppp* *pp* *p* *mp*

B. Tbn. *pp* *p* *mp*

Tba. *p*

Croc. Temple Blocks *p* to Br. D.

Tam-tam Lv. to B. D. *p* *pp*, almost inaudible

Dr. Lv. drumsticks *p* *ppp*, almost inaudible *p*

Narr. The murmuring of many voices, the upturning of many faces.

Pn. *pp* *sim.*

Vln. I unis. asynchronously, as before *p*, murmuring *mf* *mp*

Vln. II unis. asynchronously, as before *p*, murmuring *mf* *mp* *f*

Vla. unis. asynchronously, as before *p*, murmuring *mf* *mp* *f* *mf*

Vc. stagger bow changes *p*

D.B. stagger bow changes *f* *p*

226 slight accel.

a tempo

46" $\frac{4}{4}$

Fl. 1 & 2
Ob. 1 & 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
T. Tbn.
B. Tbn.
Tba.
Brake Drum
Br. D.
B. D.
Dr.
Narr.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp, *mf*, *f*, *ff*, *fff*

gaining speed, volume and intensity until m. 229

the pressing on of many footsteps in the outskirts of the crowd, so that it swells forward in a mass, like one great heave of water,

keep general contour of line, but begin to move it higher with each repetition (exact pitches are not important)

gliss. to highest possible pitch during last beat

gliss. to highest possible pitch during last beat

gliss. to highest possible pitch during last beat

accent individual staggered bow changes (>) (>) (>) etc.

accent individual staggered bow changes (>) (>) (>) etc.

quietly, not too dramatically

all flashes away.

Twenty-Three.

PERUSAL SCORE ONLY

U

258 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. 1 & 2

Hn. 3 & 4

Tbns.

Timp.

Tub. B.

B. D.

Dr.

Narr.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp *p* *p* *p* *pp*

drumsticks

PERUSAL SCORE ONLY

If he had given any utterance to his, and they were prophetic, they would have been these:

"I see long ranks of the new oppressors who have risen on the destruction of the old, perishing by this retributive instrument, before it shall cease out of its present use."

p *n* *unis.* *div.* *stagger bow changes* *stagger bow changes*

266

Fl. 1 & 2 *p* *p* *p* *mf* *mp* *p*

Cl. 1 & 2 *p*

Hn. 1 & 2 *n* *mf* *n*

Hn. 3 & 4 *n* *mf* *n*

Tpt. 1 & 2 *p* *n* *mp* *n* *mf* *n*

Tbns. *p* *n* *p* *mf* *pp*

Tba. *p* *n* *p* *mf* *pp*

Tub. B. *p* *p* *to Croc.*

B. D. *pp* *pp* *p mp* *to Tam-tam*

Dr. *p* *mp* *mf* *mp* *p* *quick cymbal scrape*

Narr.

"I see a beautiful city and a brilliant people rising from this abyss, and, in their struggles to be truly free, in their triumphs and defeats, through long years to come, I see the evil of this time and of the previous time of which this is the natural birth,	<i>begin slightly after beat 2</i> "gradually making expiation for itself and wearing out."
--	--

Pn. *mf* *f* *p*

Vln. I *p* *mf* *f* *p*

Vln. II *p* *mf* *f* *p*

Vla. *mf* *f* *p* *unis.*

Vc. *mf* *f*

D.B. *mf* *f*

PERUSAL SCORE ONLY

V

275 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 & 2

Eng. Hn. *p* to Ob. 2

Cl. 1 & 2 *n* Cl. 2 to B. Cl.

B. D.

Dr. *n*

Narr. "I see the lives for which I lay down my life, peaceful, prosperous and happy, in that England which I shall see no more." "I see that I hold a sanctuary in their hearts, and in the hearts of their descendants, generations hence."

Vln. I *f* div.

Vln. II *f* div. unis.

Vla. *p* *f* div.

Vc. *f* div.

D.B. *pp* *f* div.

PERUSAL SCORE ONLY

Tam-tam *n*
four soft mallets
(roll one cymbal with each hand)

W

282 $\frac{4}{4}$ $\frac{4}{4}$

Tub. B. *pp* Crotales

Tam-tam *p*

Dr. *pp*

Narr. "It is a far, far better thing that I do, than I have ever done;" "It is a far, far better rest that I go to than I have ever known." raise head, lift eyes

Vln. I *pp* stagger bow changes as needed *n*

Vln. II *pp* stagger bow changes as needed *n*

Vla. *pp* stagger bow changes as needed *n*

This musical score page, numbered 289, is a page of a larger orchestral score. It contains the following instruments and parts:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1, and Contrabassoon. The Bass Clarinet part includes a section labeled 'Bass Clarinet'.
- Brass:** Horns 1 & 4, Trumpets 1 & 2, Trombones 1, 2, and 3, and Tuba. The Tuba part includes a section labeled 'Tuba'.
- Percussion:** Timpani, Crotales (labeled 'to Mar.'), Tam-tam (labeled 'Lv. to B. D.'), and Drums (labeled 'drumsticks', 'Bass Drum', and 'choke cymbal').
- Strings:** Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.).

The score includes various musical notations such as dynamics (e.g., *pp*, *p*, *ff*, *fff*), crescendo and decrescendo markings, and performance instructions like 'NARR.: bow head, close eyes'. A large watermark 'PERUSAL SCORE ONLY' is printed across the center of the page.