

# The sound of grief

Freida Abtan

## 1.1 He isn't well (i)

Maestoso ♩ = 60

A

dynamics look like this in general

Full Chorus

Soprano I  
Soprano II  
Alto I  
Alto II

16 16 16 16

Have you heard? Have you heard?\_\_  
Have you heard? Have you heard?  
Have you heard? Have you heard?  
Have you heard? Have you heard?\_\_

19

Have you heard? Have you heard?\_\_ Have you heard?  
Have you heard? Have you heard?\_\_ Have you heard?  
Have you heard? Have you heard?\_\_ Have you heard?  
Have you heard? Have you heard?\_\_ Have you heard?

22

Have you heard? Have you heard from your son, Ca - li - o - pe?

Have you heard? Have you heard from your son, Cal li - o - pe?

Have you heard? Have you heard from your son, Ca - li - o - pe?

Have you heard? Have you heard from your son, Ca - li - o - pe?

25

He is not well. No, not at all.

He is not well. No, not at all.

He is not well. No, not at all.

He is not well. No, not at all.

27

He is not well. No, not at all. He is not well.

— He is not well. No, not at all. He is not well.

— He is not well, No not at all. He is not well.

He is not well. No, not at all. He is not well.

30

No, not at all. Have you heard from your son, Ca - li - o - pe?\_

— No, not at all. Have you heard from your son, Ca - li - o - pe?\_

— No, not at all. Have you heard from your son, Ca - li - o - pe?\_

No, not at all. Have you heard from your son, Ca - li - o - pe?\_

33

**B**

Have you heard from your son, Ca - li - o - pe?\_ The sound of grief

Have you heard from your son, Ca - li - o - pe?\_ The sound of grief

Have you heard from your son, Ca - li - o - pe?\_ The sound of grief

Have you heard from your son, Ca - li - o - pe?\_ The sound of grief

36

is deaf - en - ing.\_ The world is hurt. The world is hurt.

is deaf - en - ing.\_ The world is hurt. The world is hurt.

is deaf - en - ing.\_ The world is hurt. The world is hurt.

is deaf - en - ing.\_ The world is hurt. The world is hurt.

39

His fa - mous gifts, his fa - mous gifts a - - bout to spill

His fa - mous gifts a - bout to spill

His fa - mous gifts a - bout to spill

His fa - mous gifts a - bout to spill

41

in - to the earth. That's where her blood is

in - to the earth, in - to the earth. That's where her blood is

in - to the earth, in - to the earth. That's where her blood is

in - to the earth, in - to the earth. That's where her blood is

D

45

now. That's where his love is now. In - to the earth,

now. That's where his love is now. In - to - the - earth,

now. That's where his love is now. In - to the earth,

now. That's where his love is now. In - to the earth,

49

in - to the earth. In - to the earth, he is not well.

in - to the earth. In - to the earth, he is not well.

in - to the earth. In - to the earth, he is not well.

in - to the earth. In - to the earth, he is not well.

**E**

52 *mf* *mp* < *mf* *mf*

It was on\_\_\_ their day\_\_\_ their wed - ding day,

*mf* *mf*

It was on\_\_\_ their wed - ding - day,\_\_\_

*mf* *mp* < *mf*

It was on\_\_\_ their wed - ding - day,\_\_\_

*mf* *mf*

It was on\_\_\_ their wed - ding day\_\_\_

54 *mf*

— were to take place.\_

*mf* *mf*

be - fore the vows\_\_\_ were to take place.\_

*mf* *mf*

be - fore the vows\_\_\_ were to take place.\_

*mf* *mf*

be - fore the vows be - fore the vows\_\_\_ were to\_\_\_ take place.

56 *mf*

A hum - ble snake, a hum - ble snake bit in - to flesh,

*mf* *mf*

A hum - ble snake bit in - to flesh\_

*mf* *mf*

A hum - ble snake bit in - to flesh

*mf*

A hum - ble snake, a hum - ble snake bit in - to - flesh

58

*mf* *mf*

and brought the end, Eu - ry - di - ce.\_\_\_\_

*mf*

and brought the end, Eu - ry - di - ce.\_\_\_\_

*mf* *mf*

and brought the end, He is not well.

60 **F**

This won't end well,\_\_\_ this won't end well.

*mf*

This won't end

This won't end well,\_\_\_ this won't end well.\_\_\_\_

*mf*

This won't end well.\_\_\_\_

62

This won't end well,\_\_\_ this won't end well.

*mf*

well, this won't end.

This won't end well,\_\_\_ this won't end well.\_\_\_\_

*mf*

This won't end well,\_\_\_ This won't end well.\_\_\_\_

G

64 *f* *mf* *mf*

Or - phe - us plays, Or - phe - us plays\_ u - pon his lyre

*f* *mf* *mf*

Or - phe - us plays\_ u - pon his lyre\_

*f* *mf*

Or - phe - us plays\_ u - pon his lyre\_

*f* *mf*

Or - phe - us plays\_ u - pon his lyre\_

66 *mf* *mf* *mf* *mf*

and all the world must stop to hear,

*mf* *mf*

and all the world\_ must stop to hear.\_\_\_\_\_

*mf* *mf*

and all the world\_ must stop to hear.\_\_\_\_\_

*mf* *mf*

and all the world\_ must stop.\_\_\_\_\_

68 *mf*

His fra - gile song, his fra - gile song be - comes the thread

*mf* *mf*

His fra - gile song\_ be - comes the thread,

*mf* *mf*

This won't end well,\_ this won't end well.

*mf* *mf*

His fra - gile song\_ be - comes the thread.

70 *mf*

our goal to draw it near,

*mf* *mf*

our on - ly goal, to draw it near.

*mf* *mf*

This won't end well,\_ this won't end well - .

*mf* *mf*

Our on - ly goal\_ draws near.

73

The image shows a musical score for four staves. Each staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first measure of each staff contains a whole note. Above the whole note in each staff is the number '1', indicating a first ending or a specific fingering. The staves are connected by a brace on the left side.

# The sound of grief

Freida Abtan

## 1.2 He isn't well (ii) - Interlude

**H** Lamentoso  $\text{♩} = 60$  *mf*

**The Fates**

**1**

Soprano I His fra - gile song

Soprano II His fra - gile song

Alto His fra - gile song

**2**

be - comes the thread. Our on - ly goal,

be - comes the thread. Our on - ly goal

be - comes the thread. Our on - ly goal,

Almost cackling.

**4**

to cut it dear.

to cut it dear.

to cut it dear.

# The sound of grief

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## 1.3 He isn't well (iii)

**I** **Lacrimoso** ♩ = 60

*mp* < *mf*

Soprano I  
Soprano II  
Alto I  
Alto II

Full Chorus

1

This won't end well, —  
*f*  
This  
This won't end well, —  
*mp* < *mf*  
This won't end well, —

2

this won't end well. —      This won't end well,

won't      end      well,

this won't end well. —      This won't end well, —

this won't end well. —      This won't end well, —

*mf* < *mf*      < *mf*      < *mf*      < *mf*

4

— this won't end well. He is not well,

*f*  
this won't end. This

*mf* *mf*  
this won't end well.\_ He is not well,\_

*mf* *mf*  
this won't end well.\_ He is not well,\_

6

— he is not well.\_ This won't end well,

won't end well,

*mf* *mf*  
he is not well.\_ This won't end well,\_

*mf* *mf*  
he is not well.\_ This won't end well,\_

8 *mf* **J** *f* 10

— this won't end well. The sound of grief is deaf en ing.

*f* this won't end. The sound of grief is deaf en ing.

*mf* this won't end well. The sound of grief is deaf en ing.

*mf* this won't end well. The sound of grief is deaf en ing.

12 *mf* 1

The sound of grief is deaf en ing.---

*mf* The sound of grief is deaf en ing.---

*mf* The sound of grief is deaf en ing.---

*mf* The sound of grief is deaf en ing.---

# The sound of grief

Freida Abtan

## 1.4 Advise your son

**Lamentoso** ♩ = 60

Please note: Dynamics may be adjusted according to conductor if the feel is too quiet.

**K**

*mp* *mp*

**The Fates**

Soprano I  
Have you heard, \_\_\_\_\_ have you heard? \_\_\_\_\_

Soprano II  
Have you heard, \_\_\_\_\_ have you heard?

Alto  
Have you heard, \_\_\_\_\_ have you heard?

**L** *mp* *mp* *mf* *mp*

3  
\_\_\_\_\_ Have you heard, \_\_\_\_\_ have you heard? \_\_\_\_\_ Eu - ry - di - ce\_

Have you heard, \_\_\_\_\_ have you heard? \_\_\_\_\_ Eu - ry - di - ce

\_\_\_\_\_ Have you heard, \_\_\_\_\_ have you heard? \_\_\_\_\_ Eu - ry -

7

*mf*

— is ta - ken now. / / / / / / / /

*mf*

is ta - ken now in - to proud Ha - des realm.

*mf*

- di - ce is ta - ken now in - to proud Ha - des realm.

10

*mp*

*mf* Her me - mo - ries will soon di - ssolve. / / /

*mp* Her me - mo - ries will soon di - ssolve, her pre - scious shade will

Her me - mo - ries will soon di - ssolve her pre - scious shade will

13

**M**

*mp* / / / / / Go to your son, Cal - li - o - pe.

*mp* — too. — Go to your son, — Cal - li - o - pe.

*mp* — too. — Go to your son, Cal - li - o - pe.

16

Ad - vise him well, Cal - li - o - pe.\_\_\_\_

Ad - vise him well, Cal - li - o - pe.\_\_\_\_

Ad - vise him well, Cal - li - o - pe.\_\_\_\_

18

Go to your son, Cal - li - o - pe.\_\_\_\_

Go to your son, Cal - li - o - pe.\_\_\_\_

Go to your son. Cal - li - o - pe. /c/ /c/

20

**N**

*mp* Su - press your son. *mf* His mu -

Su - ppress your son. *mp* His mu - sic's weight *mp*

Su - press your son. /c/ /c/ /c/ /c/ His mu - sic's

23 *mf*

-sic's weight u - pon the world. /o/ /o/ /o/ /o/ /o/ /o/ /o/

u - pon the world may be too much to bear.\_\_\_\_\_

weight u - pon the world may be too much to bear.\_\_\_\_\_

26 *mp* *mf*

*mf* Each sound he makes de - stroys their lives. /o/ /o/ /o/

Each sound he makes de - stroys their lives, he breaks their hearts with

*mp* Each sound he makes de - stroys their lives, he breaks

29 *mp* *mp* *mp*

his la - ments. O *mp* Go to your son, *mp* Cal - li - o - pe.\_\_\_\_\_

his la - ments. *mp* Go to your son, *mp* Cal - li - o - pe.\_\_\_\_\_

miss the 'pe'  
to breathe if necessary

their hearts.\_\_\_\_\_ *mp* Go to your son, Cal - li - o - pe. /o/ /o/

32 *mp* *mp*

Ad - vise him well, Cal - li - o - pe.\_\_\_\_

*mp* *mp*

Ad - vise him well,\_\_\_\_ Cal - li - o - pe.\_\_\_\_

*mp*

/o/ Ad - vise him well, Cal - li - o - pe. /o/ /o/

miss the 'pe'  
to breathe if necessary

One at a time, loud, cackling:

34 *mp* *mp* *mf* *mf*

And, if you must, Cal - li - o - pe,\_\_\_\_ de - stroy your son. 1. Destroy him.

*mp* *mp* *mf*

And if you must, Cal - li - o - pe,\_\_\_\_ de - stroy your son. 2. Destroy him.

*mp* *mf*

And, if you must, Cal - li - o - pe, /o/ /o/ de - stroy your son. 3. Destroy him.

miss the 'pe'  
to breathe if necessary

38

1

1

1

# The sound of grief

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## 2.1 Grief

*1*  $\text{♩} = 50$  **16** **P**

Divissi

Voice I

Voice II

Voice III

Solo Alto

These long notes are meant to trail off when breath is needed  
i.e. not necess. sustained full notes.

*mp* > *p* < *mp* > *p* < *mp*

Dead. She is dead. She is

*21* *p*

She is, she is, is dead, is dead. She is, she is.

*p*

She is, she is, is dead, is dead. She is, she is.

*p* > *p* >

dead. dead.

*p* < *mp* > *mp* >

dead. She is dead.

24

is dead, is dead. She is, she is.

is dead, is dead. She is, she is.

*p* < *mp* > *p* <

To me the world is

Detailed description: This block contains the first three staves of music for measures 24-26. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 24 starts with a treble clef and a key signature of three flats. Measure 25 changes to a bass clef and a 9/8 time signature. Measure 26 returns to a treble clef and a 4/4 time signature. Dynamics include piano (*p*) and mezzo-piano (*mp*).

27

And now the world is dead.\_\_\_\_\_

And now the world is dead.\_\_\_\_\_

And now the world is dead.\_\_\_\_\_

*mp*

*p* < *mp* > *p* <

dead.\_\_\_\_\_ My heart is\_ dead. To

Detailed description: This block contains the last four staves of music for measures 27-30. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The music continues in the same key and time signature as the previous block. Measure 27 starts with a treble clef and a key signature of three flats. Measure 28 changes to a bass clef and a 9/8 time signature. Measure 29 returns to a treble clef and a 4/4 time signature. Measure 30 continues in 4/4. Dynamics include piano (*p*) and mezzo-piano (*mp*).

31

*p* *p*

She is, she is, is dead, is dead.

*p* *p*

She is, she is, is dead, is dead.

*p*

dead.

*mp* *p* *mp*

me the world is dead.

34

**3**

She is, she is,

**3**

She is, she is,

**3**

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

**3**

My heart is dead. To me the world is dead. —

# The sound of grief

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## 2.2 Empty Space

*1*  $\text{♩} = 64$  **5** **Q**

Full Chorus

Soprano I

Soprano II

Alto I

Alto II

[C.] Solo Soprano

*mp* **5** *>*

It breaks my heart to see you fall.

*8* **1**

**1**

**1**

**1**

*mp* **1**

Your mu - sic starts to end it all. It shapes the world.

**R** ♩ = 76

12

It shapes the world.

A path ex - ists through em - pty space. Might

♩ = 76

16

18

take you to the dark - est place you've ev - er been. \_\_\_\_\_

You've

S

20

ev - er - been. Your gift of sound it shapes the world.

25

You can't stay here. You can't stay here.

Your gift of sound. Your gift of sound.





52

world, Why can't it re - make the world? What bus' - ness then has

56

**T**

♩ = 85  
59

A path ex - ists through

A path ex - ists through

death, — if you can claim the world? If mu - sic shapes the

60

em - pty space. Might take you to the dar - kest place. A world, your mu - sic shapes the world. What

*mp* < *mf*      *mp* <

*mp* < *mf*      *mp* <

*f*      *f*

63

chance ex - ists for ha - ppi - ness. bus' - ness then has death? If you can re - make the

*mf*      *mf*      *mf* < *f*

66

world?\_

# The sound of grief

Freida Abtan

## 2.3 What if?

**U** ♩ = 85

*1*

Full Chorus

Soprano I

Soprano II

Alto I

Alto II

Solo Alto

*mp* < *mf*

Her hand was torn from mine and her

*3*

> *mp* < *mf*

soul brought to that place. It is - n't yet my time to de -

5

*mp*  
This is - n't right.

*mp*  
This is - n't right.

*mp*  
This is - n't right.

*mp*  
This is - n't right.

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

- scend through emp - ty space. What if I took that\_ chance?\_\_\_\_\_ What

8

*mp* *<* *mp*  
This is - n't right. This is - n't right. Her hand\_\_\_\_\_ was\_\_\_\_\_

*mp* *<*  
This is - n't right. This is - n't right. Her hand was torn from mine and her

*mp* *>* *mp*  
This is - n't right. This is - n't right.

*f* *>* *mp* *<*  
This is - n't right. This is - n't right. Her hand\_\_\_\_\_ was\_\_\_\_\_

if I took that\_ chance?\_\_\_\_\_ Her hand was torn from mine and her

small div.  
top line

11

torn from mine.

soul brought to that place. It isn't yet my time to de -

This is - n't right. This is - n't right.

soul brought to that place. It is - n't yet my time to de -

13

- scend through em - pty space.

- scend through em - pty space.

This is - n't right. What if he took that

- scend through em - pty space. What if I took that chance? What

16 *mp*

*mf* This is - n't right. *mp* What

chance? *mp* What if he took that? *mf* What

chance? *mp* What if he took that?

chance? *f* *mf* if I took that chance? What if I took that

19 *mf*

if he took that? *mf*

if he took that?

*f* *mf* \_ chance? What if I took that chance?

# The sound of grief

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## 2.4 The silent lands / She is dead.

W

♩. = 54

Full Chorus

1

*mf* *mp* *mf* *mp*

Soprano I  
The si - lent lands \_\_\_\_\_ are for the dead. Where

Soprano II  
The si - lent lands \_\_\_\_\_ are for the dead. Where

Alto I  
The si - lent lands \_\_\_\_\_ are for the dead. Where

Alto II  
The si - lent lands \_\_\_\_\_ are for the dead. Where

4

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

me - mo - ry fades and thought sinks as lead. Un - less you plan - to

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

me - mo - ry fades thought sinks as lead. Un - less you plan

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

me - mo - ry fades and thought sinks as lead. Un - less you plan to

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

me - mo - ry fades and thought sinks as lead. Un - less you plan to

7

see this through, the si\_\_ lent lands are not\_\_ for you\_\_

see this through, the si\_\_ lent lands are not\_\_ for you.

see\_\_ this through, the si\_\_ lent lands are not\_\_ for you.

see\_\_ this through, the si\_\_ lent lands\_\_\_\_\_are not for

10

X ♩ = 81

This is - n't right.\_ This is - n't right.\_

This is - n't right.\_ This is - n't right.

This is - n't right.\_ This is - n't right.\_

This is - n't right.\_ This is - n't right.

12 *mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

*mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

*mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

*mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

15 *p* *mf* *p*

dead, she is dead. — Dead, she is dead, she is dead, she is dead. —

*p* *mf* *p*

dead, she is dead. — Dead, she is dead, she is dead, she is dead. —

*p* *mf* *p*

dead, she is dead. — Dead, she is dead, she is dead, she is dead. —

*p* *mf* *p*

dead, she is dead. — Dead, she is dead, she is dead, she is dead. —

18 *mf* *mf* **Y**  $\text{♩} = 54$  *mp*

Dead, she is dead, she is dead, she is dead. The si - lent - lands

Dead, she is dead, she is dead, she is dead. The si - lent - lands

Dead, she is dead, she is dead, she is dead. si - lent lands are

Dead, she is dead, she is dead, she is dead. The si - lent lands

21 *mf*  $\text{>}$  *mp*  $\text{<}$  *mf*  $\text{>}$  *mp*  $\text{<}$  *mf*  $\text{>}$  *mp*  $\text{<}$

are for the dead. Where me - mo - ry fa - ades and thought sinks as lead. Un -

are for the dead. Where me - mo - ry fades thought sinks as lead. Un -

for the dead. Where me - mo - ry fades and thought sinks as lead. Un -

are for the dead. Where me - mo - ry fades and thought sinks as lead. Un -

24

*mf* > *mp* *mf* > *mf* > *mp*

- less you pla - an to see - this through, the si - lent la - ands are

*mf* > *mp* *mf* > *mf* > *mp*

- less you plan to see this though, the si - lent lands

*mf* > *mp* *mf* > *mf* > *mp*

- less you plan to see this through, the si - lent la - ands are

*mf* > *mp* *mf* > *mf* > *mp*

- less you plan to see see this though, the si - lent lands are

27

*mf* > *mp* **Z**  $\text{♩} = 110$  *mf* > *p*

not - for you. Dead, she is dead, she is dead, she is dead.\_

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

not - for you. Dead, she is dead, she is dead, she is dead.\_

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

not - for you. Dead, she is dead, she is dead, she is dead.\_

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

are not for you. Dead, she is dead, she is dead, she is dead.\_

30 *mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

*mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

*mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

*mf* *p* *mf*

Dead, she is dead, she is dead, she is dead. — Dead, she is dead, she is

33 *p* *f* *mf* *p*

dead, she is dead. — Dead, real - ly dead, she is dead, real - ly dead. —

*p* *f* *mf* *p*

dead, she is dead. — Dead, real - ly dead, she is dead, real - ly dead. —

*p* *f* *f* *mf* *p*

dead, she is dead. — Dead, real - ly dead, she is dead, real - ly dead. —

*p* *f* *f* *mf* *p*

dead, she is dead. — Dead, real - ly dead, she is dead, she is dead. —

Starting here the word Dead!  
(Group 1 choose once over 4 bars)

36

*f* *mf* *p* *f* *mf*

Dead, dead, she is dead, dead, she is, dead. Dead, dead, she is dead, dead, she is dead.

*f* *mf* *p* *f* *mf*

Dead, dead, she is dead, dead, she is dead. Dead, dead, she is dead, dead, she is dead.

*f* *mf* *p* *mf* *f* *mf*

Dead, dead, she us dead, dead, she is dead. She is Dead, dead, she us dead, dead, she is dead, dead, she is dead.

*f* *mf* *p* *f* *mf*

Dead, dead, she is dead, dead, she is dead. Dead, dead, she is dead, dead, she is dead.

Starting here the word Dead!  
(Group 2 choose once over 2 bars)

39

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

dead, she is dead. Dead, she is dead, she is dead, she is dead.

*p* *mf* *p*

dead, she is dead. Dead, she is dead, she is dead, she is dead.

*p* *mf* *mf* *p*

dead, she is dead. She is Dead, she is dead, she is dead, she is dead.

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

dead, she is dead. Dead, she is dead, she is dead, she is dead.

Starting here the word Dead!

(Group 3 and 4 choose once over 2 bars)

42 *mf* *p*

Dead, she is dead, she is dead, she is dead. \_\_\_\_\_

*mf* *p*

Dead, she is dead, she is dead, she is dead. \_\_\_\_\_

*mf* *p*

Dead, she is dead, she is dead, she is dead. \_\_\_\_\_

*mf* *p*

Dead, she is dead, she is dead, she is dead. \_\_\_\_\_

# The sound of grief

Freida Abtan

## 3.1 Careful now (i)

AA

*i*  $\text{♩} = 76$  **40** *mp* *p*

**Full Chorus**

Soprano I  
Care - ful now that each breath di - sturbs the

Soprano II  
Care - ful now that each breath di - sturbs the

Alto I  
Care - ful now that each breath di - sturbs the

Alto II  
Care - ful now that each breath di - sturbs the

43 *mp* *p* *mp* *p*

Care - ful now that each breath di - sturbs the air. \_\_\_\_\_

air. \_\_\_\_\_ Care - ful now that all sound has dis - sa -

air. \_\_\_\_\_ Care - ful now that all sound has dis - sa -

air. \_\_\_\_\_ Care - ful now that all sound has dis - sa -

47 *mp* *mp*

Si - lence blan - kets the dead. Care - ful now. \_\_\_\_\_

- peared. \_\_\_\_\_ Care - ful now that mem - ry has turned a -

- peared. \_\_\_\_\_ Care - ful now that mem - ry has turned a -

- peared. \_\_\_\_\_ Care - ful now that mem - ry has turned a -

*mp* *p* *mp* *p* *mp* *p*

51 *mp* *mf* *mp* *mf* *mp*

Small div. for top line.

Mem - ry stays where mu - sic lives. Mu - sic lives. Mu - sic lives.

- way. \_\_\_\_\_ Care - ful black - ness has now con - sumed the

- way. \_\_\_\_\_ Care - ful black - ness has now con - sumed the

- way. \_\_\_\_\_ Care - ful black ness has now con - sumed the

*mp* *mp* *mp* *p* *mp* *p*

**BB**

55

Mu - sic lives. Mu - sic lives. How to na - vi - gate these si - lent  
 day. Care - ful now. Care - ful. How to na - vi - gate these si - lent  
 day. How to na - vi - gate these si - lent  
 day. How to na - vi - gate these si - lends.

60

Bring - ing mu - sic to these si - lent lands. How to find a path that you'd un - der  
 lands. How to find a path that you'd un - der  
 lands. How to find a path that you'd un - der  
 Bring - ing mu - sic to these si - lent How to find a path that you'd un - der

64 *mp* *mp*

Mu - sic is the path now. How to make\_\_\_\_\_

*mp* *mp* *p*

Mu - sic is the path now. How to make sure your me - mo - ries\_ will

*mp* *mp* *p*

stand.\_\_\_\_\_ How to make sure your me - mo - ries\_ will

*mp* *mp* *p*

- Mu - sic is the path now. How to make sure your me - mo - ries\_ will

Small div. for top line.

68 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Mem - ry stays where mu - sic lives. Mu - sic lives. Mu - sic lives.

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

Mem - ries stay where music lives. With out coins the boat - man turns - a

*mp* *mp* *p*

stay.\_\_\_\_\_ With out coins the boat - man turns - a

*mp* *mp* *p*

stay.\_\_\_\_\_ With out coins the boat - man turns - a -

72

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives.

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives.

*mp* *mp* *p mp*

way. Play your mu - sic may - be he - will stay.

*mp* *mp* *p mp*

- way. Play your mu - sic may - be he - will stay.

77

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives.

*mf* *mp* *p mp*

Mu - sic lives. Play your mu - sic may - be he - will stay.

*mp* *p mp*

Play your mu - sic may - be he - will stay.

*mp* *p mp*

Play your mu - sic may - be he - will stay.

82

Mu - sic \_\_\_\_\_ will stay.

Play your mu - sic may - be he - will stay.

Play your mu - sic may - be he - will stay.

Play your mu - sic may - be he - will stay.

Dynamics: *mf*, *mp*, *p*, *mp*, *mp*, *mf*, *p*, *mp*, *mp*, *mf*, *p*, *mp*, *mp*, *mf*, *p*, *mp*.

Rehearsal mark: 2

Rehearsal mark: 2

Rehearsal mark: 2

Rehearsal mark: 2

# The sound of grief

Freida Abtan

## 3.2 Orpheus plays

322 **CC** Lamentoso ♩ = 76

Soprano I

Harp

325

329 **tacet al fine**

The musical score is written for Soprano I and Harp. It is in 4/4 time and the key signature has one flat (B-flat major). The tempo is marked 'Lamentoso' with a quarter note equal to 76 beats per minute. The score is divided into three systems. The first system (measures 322-324) shows the Soprano I part with rests and the Harp part with a melodic line. The second system (measures 325-328) continues the Harp part. The third system (measures 329-332) shows the Soprano I part with rests and the Harp part with a melodic line, both ending with a 'tacet al fine' instruction.

# The sound of grief

Freida Abtan

## 3.3 The waters of Lethe

1  $\text{♩} = 94$  **DD** *mp*

Full Chorus

Soprano I *mp* The

Soprano II *mp* The wa - ters of Leth - -

Alto I *mp* The wa - ters of

Alto II *mp* The

11 *mf* > *mp* < *mf* > *mp*

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

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

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

wa - ters of Leth - e, hid - den fin - gers sooth - ing mem - o - ry.

- - - - e, hid - den fin - gers sooth - ing mem - o - ry.

Leth - - - - e, hid - den fin - gers sooth - ing mem - o - ry.

wa - ters of Leth - e, hid - den fin - gers sooth - ing mem - o - ry.

17 *p* **3** *mp*

Some -  
Some - thing you can't see  
Some - thing you can't  
Some -

24 *mf* *mp* *mf* *mp*

- thing you can't see whis - pers soft thing still.  
whis - pers soft and makes ev - ry - thing still.  
see whis - pers soft and makes ev - ry - thing still.  
- thing you can't see whis - pers soft and makes ev - ry - thing still.

30 *p* **3** *mp*

The wa - ters of Leth -

*p* **3** *mp* *mf*

The wa - ters of Leth - - - -

*p* **3** *mp* *mf*

The wa - ters of Leth - - - -

*p* **3** *mp*

The wa - ters of Leth -

39 *mf* *mp* *mf* *mp* *p* **3**

- e ri - sing fast and pas - sing far be - neath.

*mp* *mf* *mp* *p* **3**

- e ri - sing fast and pas - sing far be - neath.

*mp* *mf* *mp* *p* **3**

- e ri - sing fast and pas - sing far be - neath.

*mf* *mp* *mf* *mp* *p* **3**

- e ri - sing fast and pas - sing far be - neath.

1.

EE

47

*mp* *mf* *mf* *mp* *mf*

Sub - ter - ra - ne - an seas de - com -

*mp* *mf* *mf* *mp* *mf*

Sub - ter - ra - ne - an seas de - com -

*mp* *mf* *mf* *mp* *mf*

Sub - ter - ra - ne - an seas de - com -

*mp* *mf* *mf* *mp* *mf*

Sub - ter - ra - ne - an seas de - com -

2.

53

60

*mp* *p* **3** **1**

- po we've built.

*mp* *p* **3** **1** *mp*

- po - sing an - y - thing we've built. Sub - ter -

*mp* *p* **3** **1**

- po - sing an - y - thing we've built.

*mp* *p* **3** **1**

- po - sing an - y - thing we've built.

62

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

Sub - ter - ra - ne - an seas de - com - po

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

- ra - ne - an seas de - com - po - sing an -

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

Sub - ter - ra - ne - an seas de - com - po - sing an -

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

Sub - ter - ra - ne - an seas de - com - po - sing an -

68

*mp* *mf* **tacet al fine**

- we've built.

*mp* *mf* **tacet al fine**

- y - thing we've built.

*mp* *mf* **tacet al fine**

- y - thing we've built.

*mp* *mf* **tacet al fine**

- y - thing we've built.



Small div. for top line.

13 *mp* *mp*

How to get \_\_\_\_\_ Mem - ry stays where mu - sic lives.

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

How to get the an - swer that you\_ will Mem - 'ry' stays where mu - sic lives.

*mp* *p* *p*

How to get the an - swer that you\_ will need. \_\_\_\_\_

*mp* *p* *p*

How to get the an - swer that you\_ will need. \_\_\_\_\_

17 *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives.

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

O - pen up your heart and let - it Mu - sic lives. Mu - sic lives. Mu - sic lives.

*mp* *p* *mf*

O - pen up your heart and let - it bleed. \_\_\_\_\_ O - pen up your

*mp* *p* *mf*

O - pen up your heart and let - it bleed. \_\_\_\_\_ O - pen up your

22

Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic lives.

Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic is the

mouth and let - it bleed. Mu - sic is the

mouth and let - it bleed. Mu - sic is the

26

Mu - sic lives. Mu - sic lives. Mu - sic lives. Mu - sic is the

thing that sha - 'apes' the world. Mu - sic is the

thing that sha - 'apes' the world. Mu - sic is the

thing that sha - 'apes' the world. Mu - sic is the

30

The image shows a musical score for four voices, arranged in four staves. Each staff begins with a treble clef and a common time signature. The lyrics are: "thing that sha - 'apes' the world." The first two staves have a dynamic marking of *p* (piano) over the first two notes and *mp* (mezzo-piano) over the last two notes. The third and fourth staves have a dynamic marking of *p* over the first two notes and *mp* over the last two notes. Above the first two staves, there are hairpins indicating a crescendo from *p* to *mp*. Above the last two staves, there are hairpins indicating a decrescendo from *mp* to *p*. A large number "2" is placed above the end of each staff, indicating a second ending. The first ending consists of a half note followed by a quarter rest, and the second ending consists of a half note followed by a quarter rest. The lyrics are printed below each staff.

thing that sha - 'apes' the world.

thing that sha - 'apes' the world.

thing that sha - 'apes' the world.

thing that sha - 'apes' the world.

# The sound of grief

Freida Abtan

## 4.1 Before the court

$\text{♩} = 78$  GG  $\text{♩} = 78$

Harp

46

49

53

57

61

1. 2.

65

tacet al fine

# The sound of grief

Freida Abtan

## 4.2 A road leading home

Full Chorus

**HH**  $mp \begin{array}{l} \swarrow \\ \searrow \end{array} mf$   $\begin{array}{l} \swarrow \\ \searrow \end{array} mp \begin{array}{l} \swarrow \\ \searrow \end{array} mf$

*1*

Soprano I  
Some - where there is a road lea - ding home.

Soprano II

Alto I

Alto II

*5*  $mp \begin{array}{l} \swarrow \\ \searrow \end{array} mf$   $\begin{array}{l} \swarrow \\ \searrow \end{array} mp \begin{array}{l} \swarrow \\ \searrow \end{array} mf$   $\begin{array}{l} \swarrow \\ \searrow \end{array} mp \begin{array}{l} \swarrow \\ \searrow \end{array} mf$

Some - where there is a road lea - ding home. Some - where there

*mf*

Home. Home. Home. Home.

10 *mp*  $\leftarrow$  *mf*

is a road leading home.

Home. Home. Home. Home. Home. Home. Home. Home. Home. Home. Home. Home.

13 *mp*  $\leftarrow$  *mf* *mp*  $\leftarrow$  *mf*

Some - where there is a road leading

*mp*  $\leftarrow$  *mf* *mp*  $\leftarrow$

Some - where there is a

Home. Home. Home. Home. Home. Home. Home. Home. Home. Home. Home. Home.

II

16

home. Some - where there is a  
*mf* road lea - ding home. *mp* Some - where there  
 Home. Home. Home. Home. Home. Home. Home. Home. Home. Home. A  
*mf* Some - where there is a road lea -

19

road lea - ding home. *mf* Some - - where there  
*mp* is a road lea - ding home. *mf*  
 road lea - ding home. Home. Home. Home. Home. Home. Home.  
*mf* - ding home. It's out there some - where. Some - where there is

22

*mp*  $\triangleleft$  *mf*

is a road lea - ding home.

*mp*  $\triangleleft$  *mf*  $\triangleleft$  *mp*  $\triangleleft$  *mf*

Some - - where there is a road lea - ding

Home. Home. A road lea - ding home. Home. Home.

*mf*  $\triangleright$  *mf*

a road lea - ding home. It's out there some - where.

25

*mp*  $\triangleleft$  *mf*  $\triangleleft$  *mp*  $\triangleleft$  *mf*

Some - where there is a road lea - ding home.

$\triangleleft$  *mp*  $\triangleleft$  *mf*  $\triangleleft$  *mp*  $\triangleleft$  *mf*

home. Some - where there is a road lea - ding

$\triangleright$  *mf*  $\triangleright$  *mf*

Some - where there is a road lea - ding home. It's out there some - where.

$\triangleright$  *mf*  $\triangleright$  *mf*

Some - where there is a road lea - ding home. It's out there some - where.

29 *mp*  $\text{mf}$  *mp*  $\text{mf}$

Some - where there is a road lea - ding home.

home. Some - where there is a road lea - ding

Some - where there is a road lea - ding home. It's out there some - where.

Some - where there is a road lea - ding home. It's out there some - where.

33 *mp*  $\text{mf}$  *mp*  $\text{mf}$

Some - where there is a road lea - ding home.

home. Some - where there is a road lea - ding

Some - where there is a road lea - ding home. It's out there some - where.

Some - where there is a road lea - ding home. It's out there some - where.



43 *mf*

road lea - ding home.

*mf*

road lea - ding home.

Home. Home. Home. Home. Home. Home. Home. Home.

Detailed description: This musical score is for a piece titled 'A road leading home' from 'The sound of grief: 4.2'. It begins at measure 43. The score is written for four staves. The first two staves are vocal lines, both marked with a mezzo-forte (*mf*) dynamic. The lyrics for these staves are 'road lea - ding home.' The third staff is a piano accompaniment featuring a rhythmic pattern of eighth notes with accents, with the lyrics 'Home. Home. Home. Home. Home. Home. Home. Home.' underneath. The fourth staff is a bass line with a few notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A hairpin crescendo is shown above the first two staves, indicating a gradual increase in volume.

# The sound of grief

Freida Abtan

## 4.3 The wind

*i* ♩ = 76 **JJ**

Full Chorus

Soprano I

Soprano II

Alto I

Alto II

Solo Alto

*mp* Is she there?

*mp* Wind. *mp*

*mp* Wind. *mf* Is she there?

Is it the wind?

10

*mp*  
Is she there?

*mp* *mp*  
Wind. \_\_\_\_\_

*mp* *mf* *p* *mp* *mf*  
Wind. \_\_\_\_\_ Is she there?

Is it the wind? \_\_\_\_\_ Is it the wind  
*mp*

16

*mp* *mp*  
Is she there? Is she

*mp* *mp*  
be - hind me? be - hind me?

*mp* *mf* *mp* *mf*  
be - hind me? Is she there? be - hind me? Is she there?

be - hind me? Is it the wind be - hind me?

KK

22

there?

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

Is it her breath? Her voice? Is it the wind?\_

29

*mf*

Or is it her voice?

*mf*

Or is it\_\_\_ her voice?

*mf*

Or is it\_\_\_ her voice?

*mp* > *mf* > *mf*

Wind.\_\_\_\_\_ Is she there? Or is it her voice? Wind.\_\_\_\_\_

*mp* < *mf*

Is it the wind?\_\_\_\_\_

34 *mf*

Or is it her voice?

*mf*

Or is it her voice?

*mf*

Or is it her voice?

*mf*

Is she there? Or is it her voice?

*p mp mf mf*

Is it a voice or the wind

LL

39

*mp*

*mp < mf*

that blows be - hind me? The

44 *mp* Do what they will do.

*mp* Do what they will do.

*mp* They will do. *mp* They must

*mf* *mp < mf*

fates do what they will do. The fates do what they must

47 *mf* Do what they must do. *mf* Do what they want

*mf* Do what they must do. *mf* Do what they want

do. *mf* They want to.

*mp < mf*

do. The fates do what they want to. The

50

to.

to.

*f* *mp* *mf*

fates play with their food, and it's mor - tal lives their ban-

53

*mp* *mf* *mp*

- quet, and it's our short lives their feast. If the

56

*mf*

The pain and dan - ger.

*mf*

The pain and dan - ger.

*mf*

'ger won't quit.

*mf* *mf* *mp*

pain and dan - ger won't quit\_ know it's those la - dies the beast. Is it the

60

*mf*

Or is it her voice?

*mf*

Or is it\_ her voice?

*mf*

Or is it\_ her

*mf*

Or is it\_ her voice?

Or is it\_ her

*mf* *mp* *mf*

wind?\_\_\_\_\_

Is it the wind\_\_\_\_\_

65 *mf* *mf*

Or is it her voice? Or is it her

voice? Or is it her voice?

voice? Or is it her voice?

*mp* *mf* *mf*

Is it the wind that blows be-

69 **NN** *mf* *mp* *mp* *mp* *mf* *p* *mf*

voice? We are. We are sand lashed in hour glass we

We are sand lashed in the hour glass we

We are sand lashed in the hour glass we

- hind me? We are sand lashed in the hour glass we

73

Each de - ci - sion  
spill to our 'mise Count - ing.  
spill to our de - mise. Count - ing each de - ci - sion  
spill to our de - mise. Count - ing each de - ci - sion  
spill to our de - mise. Count - ing each de - ci - sion

*mf*

*mf*

*mf*

*mf*

76

OO ♩ = 90 *mf*

think - ing that they im - pact all our lives. Are  
*mf*  
think - ing that they im - pact all our lives. Are  
*mf*  
think - ing that they im - pact all our lives. Are  
*mf*  
think - ing that they im - pact all our lives. Doomed to fail. —

*mf*

*mf*

*mf*

*mf*

80

we just doomed to fail? Are we just doomed to fall? Are we just doomed to fail? Are we just doomed to fall? Are we just doomed to fail? Is she there?\_\_\_\_\_

*mf* *mf*

\_\_\_\_\_ Doomed to fall.\_\_\_\_\_ Is she there?\_\_\_\_\_

85

too. Are we just doomed to fail? Are we just doomed to fail? Are we just doomed to fail? Are we just doomed to fail?

*mf* *mf* *mf* *mf*

Does she call?\_\_\_\_\_ Doomed to fail.\_\_\_\_\_ Doomed to fail.\_\_\_\_\_

90

we just doomed to fall? Are we just doomed too.

we just doomed to fall? Are we just doomed too.

we just doomed to fall? Are we just doomed too.

Is she there? \_\_\_\_\_

*mf* *mf* *mf*

Is she there? \_\_\_\_\_ Does she \_\_\_\_\_ love me

95

♩ = 100

at all? \_\_\_\_\_

*mf*

at all? \_\_\_\_\_



QQ

4

make it out a - live\_

you, you might make it out a - live\_

you, you might make it out a - live\_

might make it out a - live\_

9

Is it the wind?

With - out loo - king back, just go - ing for - ward ne - ver doubt\_

With - out loo - king back, just go - ing for - ward ne - ver doubt - ing there's a

With - out loo - king back, just go - ing for - ward ne - ver doubt - ing there's a

With - out loo - king back, just go - ing for - ward ne - ver doubt - ing there's a

RR

13 *mf*

fu - ture you'll sur - vive.\_\_\_\_

*mf*

fu - ture you'll sur - vive.\_\_\_\_

*mf*

fu - ture you'll sur - vive.\_\_\_\_

fu - ture you'll sur - vive.\_\_\_\_

*mp < mf*

Is it a voice be - hind me?\_\_\_\_

18 *mf*

With - out loo - king back your heart beats loud, each sound's sus - pic -

*mf*

With - out loo - king back your heart beats loud, each sound's sus - pic -

*mf*

With - out loo - king back your heart beats loud, each sound's sus - pic -

*mf*

With - out loo - king back your heart beats loud, each sound's sus - pic -

21 *mf*

- ious. Self, it's just your mind.

*> mp < mf*

- ious. Tell your - self it's just your mind.

*> mp < mf*

- ious. Tell your - self it's just your mind.

*mf*

- ious. Tell your - self it's just your mind. *mp < mf*

Is it a voice, or the wind?

26 **SS** *< mf > mp < > mp <*

With out loo - king back an end - less mo - ment al - ways wat - ching, al - ways

*< mf > mp < > mp <*

With out loo - king back an end - less mo - ment al - ways wat - ching, al - ways

*< mf > mp < > mp <*

With out loo - king back an end - less mo - ment al - ways wat - ching, al - ways

*< mf > mp < > mp < mf*

With out loo - king back an end - less mo - ment al - ways wat - ching, al - ways

30 *mf*  $\text{> mp}$   $\text{< mf}$  *mf*  $\text{> mp}$   $\text{< mf}$   $\text{>}$

wai - ting, al - ways sear - ching, still re - pea - ting: she's be - hind you.

*mf*  $\text{> mp}$   $\text{< mf}$  *mf*  $\text{> mp}$   $\text{< mf}$   $\text{>}$

wai - ting, al - ways sear - ching, still re - pea - ting: she's be - hind you.

*mf*  $\text{> mp}$   $\text{< mf}$  *mf*  $\text{> mp}$   $\text{< mf}$   $\text{>}$

wai - ting, al - ways sear - ching, still re - pea - ting: she's be - hind you.

$\text{> mp}$  *mf*  $\text{> mp}$   $\text{< mf}$   $\text{>}$

wai - ting, al - ways sear - ching, still re - pea - ting: she's \_\_\_\_\_ 'hind. \_\_\_\_\_

34 *mp*  $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{>}$

She's be - hind you. She's be - hind you. She's be - hind you.

*mp*  $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{>}$

She's be - hind you. She's be - hind you. She's be - hind you.

*mp*  $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{>}$

She's be - hind you. She's be - hind you. She's be - hind you.

*mp*  $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{> mp}$   $\text{< mf}$   $\text{>}$

She's \_\_\_\_\_ 'hind. She's \_\_\_\_\_ 'hind. She's \_\_\_\_\_ 'hind.

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

She's be - hind you. She's be - hind you. She's be - hind you.

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

She's be - hind you. She's be - hind you. She's be - hind you.

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

She's be - hind you. She's be - hind you. She's be - hind you.

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

She's \_\_\_\_\_ 'hind. She's \_\_\_\_\_ 'hind. She's be - hind you.

41

3

3

3

3

3