

Invocation and Soliloquy with Spirits

for mezzo-soprano, male voice chorus and orchestra

Paul Sarcich (2014)

Vocal Score

(for rehearsal purposes only; not suitable for performance)

Invocation and Soliloquy with Spirits

for mezzo soprano, male voice chorus and orchestra

for Alexandra Sherman

Duration: 11:20

Paul Sarcich

2014

Lento serio (♩ = 54)

Tenors 1.2
Chorus
Basses 1.2
Solo Mezzo

ff
Timps
ff
Vc, Cb, Bsns

fff
fff
Timps

5
Tnrs unis *ff*
aa
Hns
Vc, Vc, Cb
Timps
ff
Vlns *fff*

ff
fff

Invocation and Soliloquy with Spirits

9 tutti **ff**

Bass 2 **ff**

aa

Hns

Timps

11 A

ff dramatico

aa

Come you spi-rits that tend on mor-tal thoughts Un-

Vlns **fff**

Va **p** **mf**

Bsns **f**

14 **mp** **ff**

sex me here and fill me from the crown to the toe top-full of dir-est

Hns **fp**

Stgs **f**

Vc, Cb **ff** **mp**

17 *mp* *ff* *p* *p* *mf*

cruel-ty. make thick my blood

LH

Timps

Hns

20 *mf* *mp* *f* *mp*

Stop up th'ac-cess and pass-age to re-morse

WW

sim.

Va, Vc, Cb

22 *p* *pp*

that no Hns com-punc-tious vi-sit-ings of na-ture

24 *mf* *G.P.* *mp* *pp* *G.P.*

shake my fell pur- pose, nor keep peace be-tween th'af-fect and it.

Vlns

B Un poco più mosso (♩ = 58)

26

WW

Vlms

Ob.

mp

pp

ppp

pp

ppp

28

ppp

mf

Come to my wo-man's breasts and

pp

pp

Bsn

p

30

mf

p

take my milk for gall you murth' ring min-i-sters, where-e-ver in your sight-less

mp

Ob.

mf

pp

Hn, Bsn

33

mf

poco affret.

sub-stan-ces you wait on na-ture's mis-chief.

Vln, Clt

Vlms

8va.....

WW

f

ff

Va, Bsn

C Ancora più mosso (♩ = 62)

36

Hns

ff

Bsns

Vc, Cb

38

Hns, WW

Vln, Va

pp *pp* *mp*

pp *p* *mp*

mp *pp* *mp*

Bsn

Vc

Cb

molto

41

pp *p* *ff*

Come thick night and pall thee in the dun-nest smoke of Hell

ppp *ppp* *ff*

Timps

46

agitato

mp

Hns

That my keen knife not see the wound it

ff p sub.

Vc, Bsns

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48 *cresc.*

makes, nor Hea-ven peep through the blan-ket of the dark to cry:

Vlns. *pp* *mf*

51 *ff* **poco affret.**

"Hold! Hold!"

ff Timps.

D **ancora poco più mosso** (♩ = 66)

pp Stgs. *ppp* *pp* Bsn. *ppp* **più grazioso** (♩ = ♩.)

57 *pp con tenerezza*

I have giv-en suck, and know how ten-der 'tis to love — the babe that milks me: I

pp con espr. *pp con espr.*

Clt. Flt.

sempre sim.

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(♩ = ♩)
subito agitato

61

would — while it was smi-ling in my face — have plucked my nip-ple from his bone-less

mf

pp Ob *mf*

p

64

f gums and dashed the brains out, had I sworn as you have done to

ff

colla voce commodo

E ancora più mosso (♩ = 72)

67

this.

ppp *molto*

Timps

Stgs

69

fff

WW

Timps

F

72 *pp agitato* Un-nat-ural
 Foul whis-per-ings are a-broad
pp agitato Foul whis-per-ings
fff *fff* *ppp*
 Stgs

77 *pp* *mf sub.* *mp* Tenor 1
 deeds do breed un-nat-ural trou-les T2 In-fect-ed minds to their deaf
mf sub.
 foul whis per-ings foul whis per-ings minds
mf *sempre sim.* Va

80 *p*
 pil-lows More needs she the di-
 Bass 2 *mp* will dis-charge their se-crets More needs she the di-
 Hn *p* *mf*
 Cb *ppp*

83 **f** **poco allarg.**

vine than the phy - si - cian _____ tutti **ff** God - God for-give us

vine than the phy - si - cian _____ tutti **ff** God - God for-give us

mf *ff*

86 **G** **Agitato e affretando** (♩ = 80)

all

all

ww **ff** Hns **fff** Vlns. **ff** sim. Va, Vc, Cb

88

90 **come prima** *8va*

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92

Timps

pp

V-V-V-V-V-V-V-V-V-V

95

H **Molto lento** (♩ = 68)

Hns. Bsns

fff Timpani Cadenza *lento accel. a tempo riten.* *pp*

ff *p* *f* *ffp* *fff* *ppp*

97

f trafitto

Out damned spot! out, I say!

f *pp* *f* *pp*

Flt, Ob

Cor Ang.

ppp *pp* *p* *mf*

101

B1.2 *pp*

Her

What, will these hands ne'er be clean? Here's the smell of the blood still:

p *mf* *mf*

Stgs

pp *mp* *mf*

Ob

104 *T1.2 p*

but their sense _____ are shut

eyes _____ are o-pen

p all the per-fumes _____ of A-ra-bi-a _____ will not *f* sweet³-en this lit-tle hand _____

Clt, Bsn, Hn *p* *mf* *mf* Cor Ang.

107

pp *ff* *pp* **Doppio tempo** (♩ = 68)

argh..*

Stgs *f*

al niente

109 *ff* *mf*

What a sigh _____ is there! The heart is sore - ly

What a sigh _____ is there! The heart is sore - ly

ff *f* *ff*

* Start as a strangulated cry. gradually opening up into a blood-curdling scream, then closing back off into the strangulated effect.

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I **Meno tempo** (♩ = 54)

112

charged _____

charged _____

p

Wash your hands _____

Vln 1

ppp misterioso Vln 2

Va

115

Basses 1.2 *pp*

She is
put on your night gown, look not so pale.

117

pp

She is troubled by thickcoming fancies that keep her from her rest.
troubled by thickcoming fancies that keep her from her rest.

mp

Things without all remedy should be without regard.

Flts *pp*

120 *pp stregata* *commodo* *mf* *non dim.*

What's done is done _____ What's done can not be un - done _____

Timps *pp*

J Più movendo (♩ = 58)

124 *pp* *mf*

Hea - ven knows what she has known _____

Hea - ven knows what she has known _____

ppp *mp* *mf*

Vc

Cb

128 Bass 2 *pp*

To - mor - row and to - mor - row and to mor - row

Stgns

pp

Cb.

132

Tenor 1 *p*

Creeps in this pet - ty pace from

ppp *lontano*

to - mor-row and to-mor-row

p

Nought's had,

ww

Timps *pp*

pp

136

day to day

Tenor 2 *p*

To the last syl-la-ble of re - cord - ed time

pp

And all our

Bass 1

and to-mor-row to - mor-row and to - mor-row

all's spent, when our de - sire is got with-out con-tent:

Stgs

pp

139

mf yes-ter-days have light-ed fools The way to dus-ty
 and to-mor-row The way to dus-ty

'Tis safer to be that which we des-troy, than by de-struc-tion dwell

Hn, Bsn *mp*
 Cor Ang. *mf*
 Stgs *mf*
 Bsn Clt
 Timps

47

142

death
 death
 in doubt-ful joy

Ob *mp*
 Flt *pp*
 Flt *pp legg.*
 Ob
 Clt

144

p *pp* *ppp* *pp*

K

146

pp

Bass 2
To -

ppp \curvearrowright *p*
Out _____ brief _____ can - dle _____

Hn
pp
Stgs

Va
pp

150

pp \curvearrowright *mp* \curvearrowright *mp* \curvearrowright

Life's but a walk-ing shad - ow, a poor play-er, that
mor-row and to-mor - row and to-mor - row

pp stregata

What's done is done.

Flt Ob Clt C.A. Flt Clt Ob

ppp \curvearrowright *mp* \curvearrowright

Timps

153

mp

struts and frets his hour u - pon the stage

mp

to - mor - row and to - mor - row

pp

p

What's done can - not be un - done

Ob. Clt. C.A.

Vc. sim.

p

155

L

mf

a tale

pp *mp* *p* *mf*

And then is heard no more. It is a tale

ww *fp* *f*

Timps *p*

3 5

3 5

affret. e poco accel.

mp

full of sound _____ and

159 *f* told by an id-i-ot

pp full of sound _____ and

told by an id-i-ot full of sound _____ and

pp

Bsns

Vc, Cb

Più mosso (♩ = 64)

Più lento (♩ = 50)

fff

VUOTA M

163 fu - - ry

fu - - ry sig - ni - fy - ing

fff fu - - ry

fu - - ry sig - ni - fy - ing

ff

Timps

ppp Timps

Vc, Cb

167 *ppp*

p

lunga

no - - thing

ppp Stgs

p

WW

mfz