

2. Duet: Nathanael Tells Clara about the Dark Force

Clara

Recitative

Nathanael

You must be think-ing that I have lost my sen-ses But be-lieve me, the Sand-man is not just a fig-ure from my Nur-se's sto-ry He is flesh and blood

Oboe

Viola

Cello

Piano

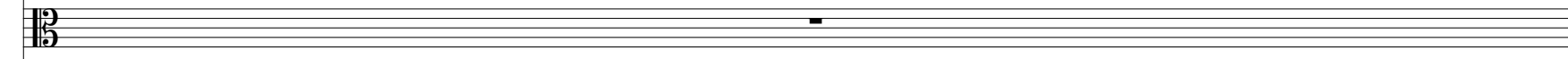
C. 

N. 

 and still ve - ry much with me. This same ba - ro - me - ter mer - chant who ap - peared at my door is none oth - er than Cop - pe - li - us, — Cop -

f

Ob. 

Vla. 

Vc. 

Pho. 

2

C.

N. *ff* *mp*
 pe - li-us, who vi - si - ted us of - ten when I was a child, The friend of my fa - ther's I could not be - lieve was a friend. I - ma - gine a

Ob.

Vla.

Vc.

Pho.

C.

N.
 large man,—a thick mis-shap-en head,—a yel-low-ish com-ple-xion,—his crook-ed mouth would twist it-self—in-to a spite-ful laugh. Al-to-ge-ther

Ob.
Nathaniel cue:
 his crook - ed mouth would twist it - self—in - to a spite - ful

Vla.
Oboe cue:

Vc.
Oboe cue:

Pho.

C. _____

N. *mp*
 grue - some and dis - gust - ing, we chil - dren hat - ed most of all — his big hai - ry knot - ted fists. — We feared them — and an - y - thing he touched was

Ob. *Nathaniel cue:*
 grue - some and dis - gust - ing, we chil - dren hat - ed most of all — his

Vla. *Nathaniel cue:*
 grue - some and dis - gust - ing, we chil - dren hat - ed most of all — his

Vc. *Nathaniel cue:*
 grue - some and dis - gust - ing, we chil - dren hat - ed most of all — his

Pho. _____

C. _____

N. *p*
 tain - ted, — fear - some, — taint - ed. — Why did he come to our house for din - ner; why did Fa - ther treat him so well? _____

Ob. _____

Vla. *Nathaniel cue:*
 tain - ted, — fear - some, — *ff*

Vc. *Nathaniel cue:*
 tain - ted, — fear - some, — *ff*

Pho. *ff* *p*

C.

N.

Ob.

Vla.

Vc.

Pho.

7

C. b^{\flat}
O, O, my dear Na - than - ael, Na - than - ael my

N.

Ob.

Vla.

Vc.

Pho.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The vocal line (C.) is in 3/4 time and features a melodic line with lyrics. The instrumental parts (N., Ob., Vla., Vc., Pho.) are currently silent, indicated by rests on their respective staves. The score is written for Soprano (C.), Narrator (N.), Oboe (Ob.), Viola (Vla.), Violoncello (Vc.), and Piano (Pho.).

C.  love:—you must let go of these child-ish fears.—The Sand-man lives on - ly in fai-ry tales.—Cop - pe-li-us is a law-yer, which may be sca - ry, but he's no ev-il

N. 

Ob. 

Vla. 

Vc. 

Pho. 

C. *mons - ter*

N. *p*

Ob.

Vla.

Vc. *mp* *pp* *mp*

Pho. *mp* *pp* *mp*

O, Cla-ra my love, Cla-ra, My - ste-ry is all a - round us O, Cla-ra my love, Cla-ra,

24 *And.*

C. 

N. *p* 
My - ste-ry is all a - round us There is a

Ob. 

Vla. *sul tasto* 

Vc. 


Pho. 

34

C.
 N.
 Ob.
 Vla.
 Vc.
 Pho.

dark force, a dark and dan - ge - rous force that con - trols our lives

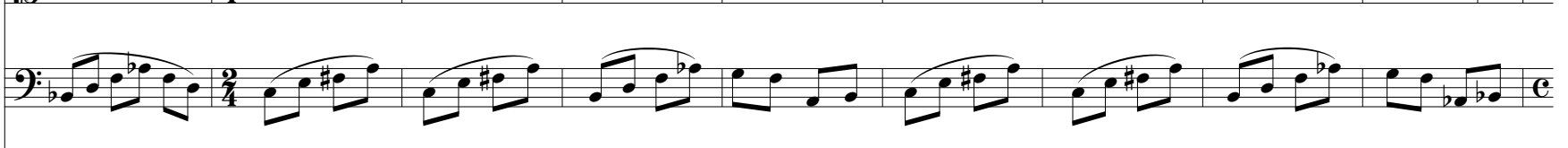
Musical score for page 38. The score includes parts for Clarinet (C.), Bassoon (N.), Oboe (Ob.), Viola (Vla.), Violoncello (Vc.), and Piano (Pho.). The vocal line (N.) has lyrics: "dark force, a dark and dan - ge - rous force that con - trols our lives". The time signature changes from 3/4 to 2/4 and back to 3/4. The piano part is mostly rests.

C. 

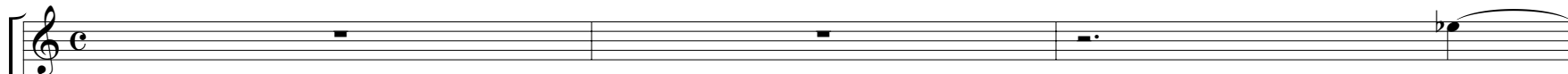
N. 
and pulls us down, pulls us down paths of de -

Ob. 


Vla. 

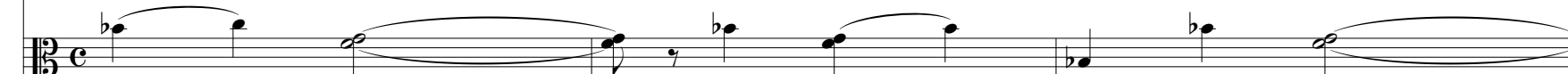
Vc. 

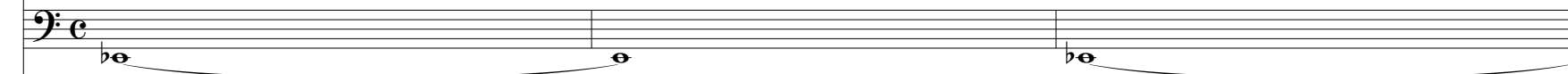
Pho. 

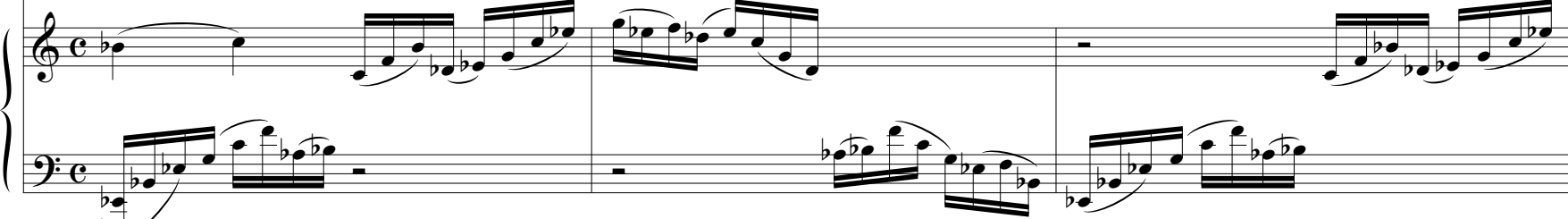
C. 

N. *radiantly*
struc - tion, _____ de - struc - tion. _____
O, _____

Ob. 

Vla. 

Vc. 

Pho. 

55

my dear Na - than - ael, If there is a dark force,
There is a dark force,

58

Detailed description: This is a page of a musical score, page 58. It features six staves. The top staff is for the Soprano (C.), with lyrics 'my dear Na - than - ael, If there is a dark force,'. The second staff is for the Alto (N.), with lyrics 'There is a dark force,'. The third staff is for the Oboe (Ob.), which is mostly silent. The fourth staff is for the Viola (Vla.), with a melodic line. The fifth staff is for the Violoncello (Vc.), with a melodic line. The sixth staff is for the Piano (Pho.), with a complex accompaniment. The score is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

C. a dark and dan - ge - rous force that con - trols our lives and pulls
 N. a dark and dan - ge - rous force that con - trols our lives and pulls

Ob.
 Vla. pizz. arco
 Vc.
 Phno.

The score is for measures 63-68. It features vocal parts for C. and N. with lyrics: "a dark and dan-gerous force that con-trols our lives and pulls". The instrumental parts include Oboe (Ob.), Viola (Vla.), Violoncello (Vc.), and Piano (Phno.). The music is in 2/4 time, with a key signature of one flat (B-flat). The vocal parts have a melodic line with a triplet of eighth notes in measures 63-64. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand in measure 63.

C. us down, pulls us down paths of de - struc - tion

N. us down, pulls us down paths of de - struc - tion,

Ob.

Vla. pizz.

Vc. pizz. 3 3 3 3

Pho. 3 3

71

b e
 b e
 R.

C. If there is such a force,

N. de - struc - tion. such a force,

Ob.

Vla.

Vc. arco

Pho.

79

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It consists of six staves. The vocal parts are for Soprano (C.) and Alto (N.). The instrumental parts are for Oboe (Ob.), Viola (Vla.), Violoncello (Vc.), and Piano (Pho.). The key signature has one flat (B-flat) and the time signature is 3/4. The vocal parts have lyrics: 'If there is such a force,' and 'de - struc - tion. such a force,'. The instrumental parts include various musical notations such as triplets, slurs, and fingerings. The piano part has a complex texture with many triplets and slurs. The number 79 is written at the bottom left of the piano part.

C. *If there is _____ such a force, _____ then it must dwell in - side of*

N.

Ob.

Vla. *arco*
f

Vc. *f* *mp*

Pho. *f* *mp*

84

C. us, in - side our ve - ry souls. If we are re - so - lute and full of joy,

N.

Ob. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Pho. *poco a poco cresc.*

C. then this dark force, will be de -

N. this dark force —

96

101

C. *p.*
 feat - ed. _____ If there is such a force, _____

N.
 _____ such _____ a _____

Ob.

Vla. *p* _____ *pizz.* 3 _____

Vc. *p* _____ *pizz.* 3 _____ *arco* _____

Pho. *p*

101 *leg.* _____ *leg.* _____ *leg.* _____

107

C. If there is such a force, then it must

N. force, There is a dark force,

Ob.

Vla.

Vc. pizz. arco

Pho.

5 5 5 5 5 5 5

107

C. dwell in - side of us, in - side our ve - ry souls. If we are re - so - lute and

N. a dark and dan - ge - rous force that con - trols our lives and pulls us down,

Ob. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *mp* *poco a poco cresc.*

Pho. *mp* *poco a poco cresc.*

C. full of joy, then this dark force,

N. pulls us down this dark force,

Ob.

Vla.

Vc.

Pho.

118

Detailed description: This is a page of a musical score, page 118. It features six staves. The top two staves are for vocal parts: Soprano (C.) and Alto (N.). The Soprano part has lyrics: "full of joy, then this dark force,". The Alto part has lyrics: "pulls us down this dark force,". The next three staves are for woodwinds: Oboe (Ob.), Viola (Vla.), and Violoncello (Vc.). The bottom staff is for Piano (Pho.), which has a complex accompaniment of triplets in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

123

C. *f* will be de - feat - ed, de - feat -

N. *f* nev - er is de - feat - ed, de - feat -

Ob.

Vla. *f* pizz. 4 arco

Vc. *f* pizz. arco

Pho. *f* 6 6 6 6 4 6 6 6 6

a little faster *relaxed again* *p*

C. ed! _____ O, _____ my dear Na - than - ael, _____

N. ed! _____

Ob. _____ *p* _____

Vla. *pizz.* *arco* *pp* _____

Vc. *pizz.* *arco* *pp* _____

Pho. *a little faster* *pp* *relaxed again* *p* _____

128 *Leg.*

a little faster *a little faster* *relaxed again* *a little faster*

C. O — my dear Na - than - ael

N. Cla - ra Cla - ra Cla - ra

Ob. *mp*

Vla. *f* arco *3* *p* arco *f* arco *3*

Vc. *f* *3* *pizz.* *3* *p* *6* *6* *6* *6* *6* *6* *6* *f* *3* *pizz.* *3*

Pho. *f* *3* *mp* *3* *3* *3* *3* *3* *3* *3* *3* *f* *3*

133 *3* *3* *ped.* *3*

a little faster

C. *f* *ff*

N. *f* *ff*
Cla - ra O

Ob. *ff*

Vla. *ff*

Vc. *pizz.* *arco* *3* *pizz.* *3* *3* *ff*

Pho. *a little faster* *3* *>* *ff*

139 *3*

C. *p.* *p.* *p.* *p.* *p.* *p.*

N. *p.* *p.* *p.* *p.* *p.* *p.*

Ob. *p.* *p.* *p.* *p.* *p.* *p.*

Vla. *p.* *p.* *p.* *p.* *p.* *p.*

Vc. *p.* *p.* *p.* *p.* *p.* *p.*

Phno. *p.* *p.* *p.* *p.* *p.* *p.*

145

Detailed description: This page of a musical score contains six staves. The top two staves, C. and N., feature melodic lines with long slurs and dynamic markings of *p.* (piano). The Oboe (Ob.) staff has a rhythmic pattern of eighth notes with slurs. The Viola (Vla.) and Violin (Vc.) staves play sustained chords with some melodic movement. The Piano (Phno.) part is complex, with multiple voices in both hands, including chords and moving lines. Measure numbers 145 through 150 are indicated at the bottom of the page.

Recitative

Musical score for Recitative, featuring C, N, Ob, Vla, Vc, and Phn. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The C and N parts are vocal lines with long notes and slurs. The Ob part features a rhythmic pattern of eighth notes with slurs. The Vla and Vc parts have a similar rhythmic pattern. The Phn part consists of a complex texture with many notes and slurs. The score is numbered 151 at the bottom left.

C.

N.

Ob.

Vla.

Vc.

Phn.

151

mp

C.  O Cla - ra you have not heard all See what you think once I tell you the rest - of my sto - ry For have no doubt Cop - pe - li - us killed my

N. 

Ob. 

Vla. 

Vc. 

Pho.  *mp*

C. fa - ther!

N.

Ob. *f*

Vla. *f*

Vc. *f*

Pho. *f*

160

Detailed description: This is a page of a musical score, page 160. It features six staves. The top staff is for the Soprano (C.), with lyrics 'fa - ther!'. The second staff is for Nebbia (N.). The third staff is for Oboe (Ob.), starting with a forte (*f*) dynamic. The fourth staff is for Viola (Vla.), also starting with a forte (*f*) dynamic. The fifth staff is for Violoncello (Vc.), starting with a forte (*f*) dynamic. The sixth staff is for Piano (Pho.), with a forte (*f*) dynamic. The piano part consists of chords in both hands, with some notes marked with a 'v' and a slur. The score is in a key with one sharp (F#) and a common time signature.