

CAEDMON

A chamber opera in one act

for six singers and eight instrumentalists

by

Edward Lambert

Libretto taken by the composer from the play

One Thing More by Christopher Fry

Characters

The Venerable Bede	spoken
Novice Nun & Girl in the Dream	soprano [S1]
The Widow & Abbess Hilda	mezzo-soprano [S2]
Caedmon	tenor [T1]
Joddy & The Prior	tenor [T2]
The Overman & Person in the Dream	bass-baritone [B1]
Kern & The Precentor	bass [B2]

Off-stage voices of nuns and monks - pre-recorded by members of the cast

The role of *Bede* is optional

Instrumental ensemble

flute / piccolo
oboe / cor anglais
clarinet / bass-clarinet [in B flat] / E flat clarinet
horn [in F]

violin
viola
cello

harp

the score is notated in C

metronome marks are approximate and for guidance only

*all enquiries please email info@lambertmusic.co.uk
full details of the composer and the libretto for Caedmon may be found at the website
www.lambertmusic.co.uk*

In his Ecclesiastical History the Anglo-Saxon historian Bede recounts how, in the year 664, Caedmon was inspired by a dream to compose his first piece of poetry, the famous 'Caedmon's Hymn'. In his play *One Thing More*, Christopher Fry has construed a life of Caedmon which takes this divine enlightenment as its central incident and relates it to events in Caedmon's past life. The theme of the play is that of suffering and anguish which, when redeemed by love, enable the soul to be freed of dread and guilt: previously tongue-tied, Caedmon can express his new-found love for creation in poetry and music.

The action of the opera takes place at the monastery of Whitby on the North Yorkshire coast, and is narrated by the Venerable Bede. Outside the monastery walls, the farmworkers - Joddy, Kern, the Widow, with their Overman - assemble before dawn as they prepare for work. The Widow bemoans the recent loss of her husband, a stableman, while the others remark on the appearance of a stranger in the area. No-one knows who he is, or what he is doing, save that he is regularly spotted before dawn listening to the singing of Prime from the monastery. Kern points out that the singing has become quite special since the arrival of a novice nun and as Prime is heard in the distance the Overman tells of the cave he has found where the stranger sleeps. As the sun comes up Caedmon is revealed listening to the music, but when the Widow tries to question him he only remarks on the beauty of the sun and the sound of the singing. Caedmon tries to limp off - he has a wound, we learn - but the Overman detains him. Painfully, Caedmon reveals that he has spent his working life as a professional soldier and gives as a reason for his being in the area an obscure reference to someone he has never known. The Overman would know more, offers him nonetheless the post of Stableman.

The scene that follows takes place in the monastery cloister. It is evening and the Abbess Hilda reflects on the turmoil caused by the Synod of Whitby which has just ended. She is more concerned with the welfare of the Novice who confesses to her that she is deeply troubled by thoughts of her parents - although she has never known them. Her mother died when she was born and no-one ever spoke of her father; these thoughts cause her much agony, particularly in the early morning during the singing of Prime. The Abbess comforts her.

The third scene takes place in the Great Barn, late on the day of the solar eclipse of that year. The farmworkers remark on the awesomeness of the event, and their sombre mood is only dispelled by the flowing ale and their attempts at singing: Joddy improvises badly, Kern shows off his bawdy humour and the Overman leads everyone in a rousing drinking song. They try to persuade Caedmon to sing, but withdrawn as usual, words fail him. As the Widow sings a gentle lullaby the ale takes its effect and the scene dissolves into sleep.

Caedmon dreams. A Person appears to him, suggesting he might be part of Caedmon himself. He asks why Caedmon was so unwilling to sing: why doesn't he leave his shell of silence and join the music of life? He reminds him of his youth. A Girl now appears - she looks very like the Novice Nun, for she is her mother - the girl whom Caedmon once loved. They remember their days of bliss together before she too urges Caedmon to sing. The vision fades and with considerable new-found virtuosity, Caedmon sings of the beginning of created things. He awakes to the singing of Prime and hears above the other voices the singing of the Novice, the music of which he now feels to be part. Wondrously, he completes his verses. Overhearing him, the Overman brings this transformation to the attention of the Abbess, who with the Prior and the Precentor hail his awakening as a miracle: Caedmon's wound is healed. The Abbess hints that a monastic life awaits him, and the Precentor remembers an earlier encounter with him as they tended together the wounded on the battlefield.

An instrumental interlude leads to the last scene in the monastery where Caedmon, now an aged monk, is lying on his pallet, calmly awaiting death. He sings a short verse, one thing more, while the night's office of Compline is heard from the Chapel.

Caedmon was commissioned in September 1988 by the Garden Venture at the Royal Opera House, Covent Garden with funds made available by the Arts Council of Great Britain and sponsored by readers of the Independent newspaper; it was given six performances at the Donmar Warehouse in May 1989 as part of the London International Opera Festival. The cast was as follows:

Caedmon	Christopher Gillett
Overman/Person in the Dream	Richard Lloyd Morgan
Abbess/Widow	Philippa Dames-Longworth
Novice/Girl in the Dream	Dawn Williamson
Kern/Precentor	Stuart Harling
Joddy/Prior	Gordon Wilson

Nancy Ruffer [flute/piccolo], Joseph Saunders [oboe/cor anglais], Chris Craker [clarinets], David Cox [horn], Isobel Frayling-Cork [harp], Roland Roberts [violin], Rebecca Wexler [viola], Nick Roberts [cello]

Conductor	Edward Lambert
Director	Andrew Sinclair
Designer	Robin Auld

This revised version prepared 2002

Duration 65 minutes.

Caedmon

Christopher Fry

Edward Lambert

BEDE

I, Bede, the servant of Christ and priest, have gathered together all that I could find of the history of our nation. Some things have been reported to me by word of mouth, at a generation's remove, as it is with the happening to be told now. *[with the music]* It belongs to the year of our Lord six hundred and sixty-four. The known facts are few, but there was a life in them once, and it may have been of some such kind as we shall imagine it to be. To start with certainty: the Lady Abbess Hilda founded a monastery in the place called Stroeneshalh, or Whitby, as your own time knows it. It is in that place, in the farmland by the monastery door, on a day before sunrise, that our speculation begins.

Lento e espressivo $\text{♩} = 42$

Cello *p*

[Scene One: outside the monastery walls before dawn. A bright moon is in the west. A cock crows. The farmworkers, Joddy, Kern and the Widow, with the Overman, are starting to go about their work.]

Vla. *pp*

Vc.

1/14

Joddy

Widow

The moon has wai-ted up for us.

Kern

[doffing his hat to the sky]

Hea-then!

She's got a bit-ter

Ma'am, we take it kind-ly.

Vla. *p*

Vc. *p*

W. gleam in her. Ah! There's no warm flesh to wake up to these mor-nings. I ne-ver

Vla. *crescendo*

Vc. *f*

Joddy

W. *thought to be wi-dowed be-fore I was rea-dy.* *[she goes off to round up the cows]* *It's se-ven weeks since she lost him.*

K. **Kern**
And the hor-ses aren't

Vla. *diminuendo*

Vc. *diminuendo*

[The monastery bell rings for Prime]

J. *All the stock's un-set-tled as though they smelt fox.*

Over. **Overman** *It's the fo-reig-ner they smell.*

K. *quiet with-out him yet.*

Vla. *f*

Vc. *mf*

1/28 **Overman**

Over. *I caught sight of him a-gain yes-ter-day. It's al-ways at this*

Vla. *diminuendo p*

Vc. *p*

Over. *time when the bell rings for prime. I saw his dark shape near the mo-nas-te-ry walls lea-*

Vln. *p*

Vla. *p*

Vc. *p*

1/36

♩ = 54

Cl. *f* $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Over. $\overbrace{\text{3:2}}$

Vln. *crescendo*

Vla. *crescendo* *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Vc. *crescendo* *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

ning his head a - gainst the mu - sic. And there was such a turn of

Cl. *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Over. $\overbrace{\text{3:2}}$

Vln. *f* $\overbrace{\text{3}}$ $\overbrace{\text{3:2}}$ $\overbrace{\text{3}}$ *diminuendo*

Vla. *f* *diminuendo*

Vc. *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ *diminuendo*

Harp *f* *diminuendo*

sing - ing as the sun came out of the sea,

T1 lu - cis or to si - de - re, De - um pre - ce -

T2 lu - cis or to si - de - re, De - um pre - ce - mur

B1 de - re, De - um pre - ce - mur

B2 si - de - re, De - um pre - ce - mur sup -

Over. Ho - ly Of - fice has be - gun. **Kern** Have you lis-tened, lis-tened close these

1/55

S1 *p* Ut in di - ur -

S2 *p* Ut in di - ur nis ac -

T1 mur sup - pli - ces,

T2 sup - pli - ces,

B1 sup - pli - ces,

B2 pli - ces,

Joddy Why?

K. last weeks since the Ab-bess fetched the new sis - ters here? You lis-ten.

1/64

S 1 *nis de ti - bus, Nos ser - vet a no - cen - ti - bus.*

S 2 *ti - bus, Nos ser - vet a no - cen - ti - bus.*

T 1 *Vi - sum fo - ven - do*

T 2 *Vi - sum fo - ven - do*

B 1 *Vi - sum fo - ven - do*

B 2 *Vi - sum fo - ven - do*

K. **Kern** *One of the no - vi - ces. There was*

Vc. *con sordino*
p

S 1 *Ne va - ni - ta - tes*

S 2 *Ne va - ni - ta - tes hau -*

T 1 *con - te - gat,*

T 2 *con - te - gat,*

B 1 *con - te - gat,*

B 2 *do con - te - gat,*

K. **Joddy** *ne - verthat sound be - fore they came. The fo - reig - ner's no bad spi - rit*

Vc. *p*

1/74

S1 *hau - ri - at.*

S2 *ri - at.*

T1 *Sint pu - ra -*

T2 *Sint pu - ra*

B1 *Sint pu - ra cor*

B2 *Sint pu - ra*

J. *if he lis - tens to that sweet noise. He's no spi - rit. I found where he has made him - self a shel - ter in the*

Vc.

T1 *cor dis in - ti ma.*

T2 *cor dis in - ti - ma, Ab*

B1 *dis in - ti ma, Ab*

B2 *cor dis in - ti - ma, Ab*

Over. *cliff be - tween the goat - walk and the shore. What did you see? A sack*

Vla. *con sordino p*

Vc. *p*

Joddy

Overman

1/86

S 1

S 2

T 1

T 2

B 1

B 2

Over.

Vla.

Vc.

filled with leaves for sleep-ing on. And no-thing else?

Joddy

S 1

S 2

T 1

T 2

B 2

Over.

Vla.

Vc.

nis te rat su per bi - am
te rat su per bi - am

Overman

A drink-ing horn, ahunk of bread as hard and dry as the cave floor. A

S1 *Po tus ci - bi que*

S2 *Po tus ci - bi que par*

Over. *4:6 4:6 2:3 4:6 2 2*
 bram-ble branch with the ber-ries ea - ten, and some strips of rag used to bind a

Vla. *4 4:6*
crescendo

Vc. *4 4 4 4*
crescendo

1/98 ♩ = 54

S1 *par ci - tas.*

S2 *ci - tas.*

B1 *Ut cum di - es abs - ces -*

B2 *Ut cum di - es*

Over. *72*
 wound. **Overman**

K. *4:6 4:6 4:6 4:6*
Kern There's
 You can fetch me at noon - day if you mean to look for him.

Vla. *f*

Vc. *f*

S 1 *tem*

S 2 *Noc que*

B 1 *se rit.*

B 2 *abs ces se rit.*

Joddy
4:6 4:6

J. *We should set our minds at rest.*

Over. *no need to hunt him, I would-n't say there's vio - lence in him. When I dis - co-ver*

S 1 *sors du xe rit. lp*

S 2 *re du xe rit.*

T 1 *Mun per sti ti am*

T 2 *di ab nen am*

B 2

Over. *They leave to go about their work.*
the mys - te - ry you shall hear of it.

Vla. *f*

Vc. *f*

The stage is empty for a moment; from now on the singing grows gradually in intensity, until its sound fills the auditorium.

1/106

animando ♩ = 60 (♩ = 80) *con sordino*

1/111 ♩ = 96

p *crescendo* *f*

A shaft of sunlight reveals Caedmon who stands listening to the music.

The musical score for page 15 of 'Caedmon' by Edward Lambert features the following parts and markings:

- Vocal Parts:** Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). Lyrics include: "o Pa tri sit", "Pa tri sit", "De o Pa tri sit glo", "De o Pa tri sit", and "De o Pa tri sit".
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.).
- Strings:** Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).
- Performance Markings:** *f* (forte), *p* (piano), *senza sordino* (without mutes), and various slurs and articulation marks.

This musical score page, numbered 16, is for Edward Lambert's piece 'Caedmon'. It features a vocal ensemble and a full orchestra. The vocal parts are arranged in six staves: Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The lyrics 'glo - ri a.' are distributed across these parts. The instrumental section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into three measures. The first measure contains vocal entries and instrumental accompaniment. The second measure continues the vocal and instrumental lines. The third measure features a 'crescendo' marking and more complex instrumental textures, including triplets and sixteenth-note passages. Dynamics such as *f* (forte) and *p* (piano) are used throughout. Various musical notations like slurs, ties, and articulation marks are present.

1/121

S1 *E-ius que so-li Fi-li-o, Cum Spi-ri-tu Pa-*
 S2 *E-ius que so-li Fi-li-o, Cum Spi-ri-tu*
 T1 *E-ius que so-li Fi-li-o, Cum Spi-ri-tu Pa-*
 T2 *E-ius que so-li Fi-li-o, Cum Spi-ri-tu*
 B1 *E-ius que so-li Fi-li-o, Cum Spi-ri-tu Pa-*
 B2 *E-ius que so-li Fi-li-o, Cum Spi-ri-tu*
 Fl. *f p sfz*
 Ob. *p sfz f*
 Cl. *p sfz*
 Hn. *sfz*
Widow *[entering; seeing Caedmon, and detaining him]*
 W. *Hey! What man are you?*
 Vln. *pizz sfz arco f*
 Vla. *pizz sfz arco f*
 Vc. *pizz sfz arco f*

S 1 ra cli to,

S 2 *ff* Pa ra cli to,

T 1 ra cli to,

T 2 *ff* Pa ra cli to,

B 1 ra cli to,

B 2 *ff* Pa ra cli to,

Fl. *f* *p* *p*

Ob. *p* *f* *p*

Cl. *f* *p* *f* *f*

Hn. *f*

Caedmon [staring at the sea as the sun rises]

C. There's glo - ry for you. The sun co-ming out of the sea.

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Detailed description: This page of a musical score for Edward Lambert's 'Caedmon' features a vocal ensemble and an orchestra. The vocal parts include Soprano 1 (S 1), Soprano 2 (S 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The vocalists sing the words 'ra cli to,' in a simple, rhythmic pattern. The instrumental parts are more complex, featuring triplets and dynamic markings such as *f* (forte) and *p* (piano). The conductor's part (C.) includes the lyrics: 'There's glo - ry for you. The sun co-ming out of the sea.' The score is written in a key with one flat and a 4/4 time signature.

This musical score is for Edward Lambert's 'Caedmon'. It features a vocal ensemble of Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), and Tenor 2 (T2), along with Baritone 1 (B1) and Baritone 2 (B2). The vocal parts are set in a 4:6 time signature and sing the Latin lyrics: 'Nunc et per omne saecula saecula'. The instrumental ensemble includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (W.), Trombone (C.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The woodwinds and strings play a rhythmic accompaniment with triplets and crescendos. The horn part includes a 'Widow' section with the lyrics 'Ne-ver mind the glo - ry. What are you here for?'. The score is marked with dynamics such as *p*, *crescendo*, *fz*, *f*, and *p*. The page number '1/128' is located in the top right corner.

The musical score is arranged in a standard orchestral format. The vocal parts (S1, S2, T1, T2, B1, B2) are at the top, with lyrics: "sae", "cu", "lum.", "sea", "turned to", "fire.", "There". The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.). The string section includes Cello (C.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Harp (Harp) is at the bottom. The score features various musical notations such as triplets, 4:6 and 3:2 ratios, and dynamic markings like *f*, *ff*, *sfz*, and *diminuendo*. The lyrics are: "sae", "cu", "lum.", "sea", "turned to", "fire.", "There".

The singing fades.

S 1 *A* *men.*

S 2 *lum.*

T 1

T 2 *lum.*

B 2

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

W. **Widow**
4:6 4:6 4:6
Give me pa - tience - the sun, the sea, the mu -

C. 4:6 4:6
was mu - sic. I heard

Vln. *diminuendo* *p*

Vla. *diminuendo* *p*

Vc. *diminuendo* *p*

Harp *f*

1/135

Fl.

Ob.

Cl.

Hn.

W.

C.

Vln.

Vla.

Vc.

sic! I can hear you're no Eng - lish - man. Do you have a name to you? A Bri -

sing - ing. Caed - mon.

p

6

3

3

3:2

Cl.

Hn.

W.

C.

Vln.

Vla.

Vc.

ton, and a lame one, too. A quar-rel-some man.

The ache of an old wound, that's all.

pp

pp

f

f

pp

p

3

3

3


6


3


3


3

6

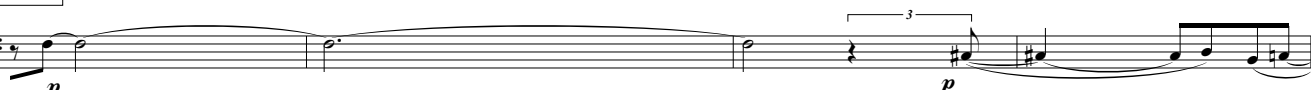

Hn. 

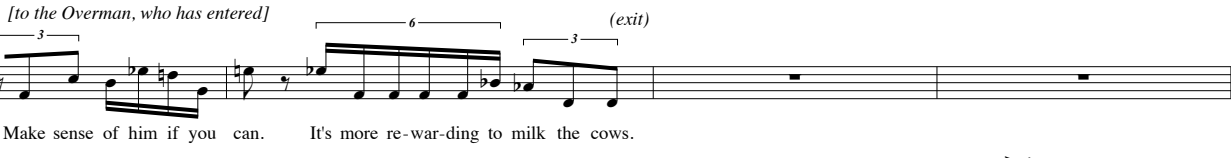

W.  You go the best way to rouse a wo-man's cu - ri - o - si - ty, with your half an - swers, and hi - ding what you've made of life.

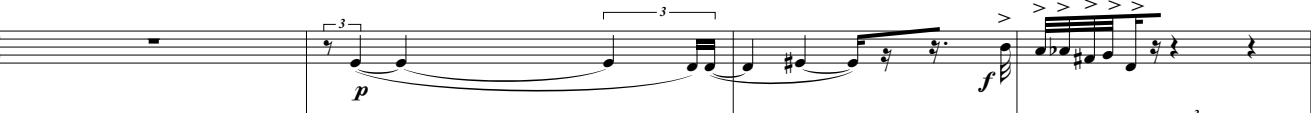
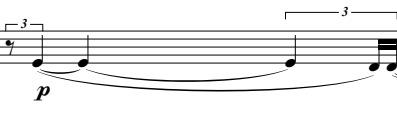
C.  They weren't my quar - rels.

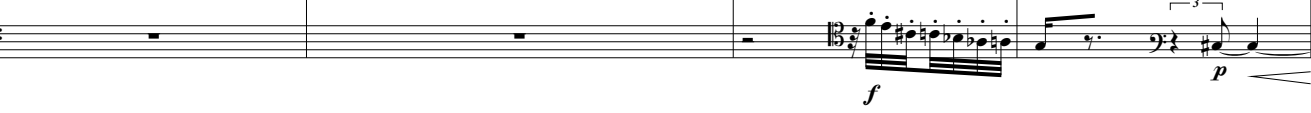

Vc. 

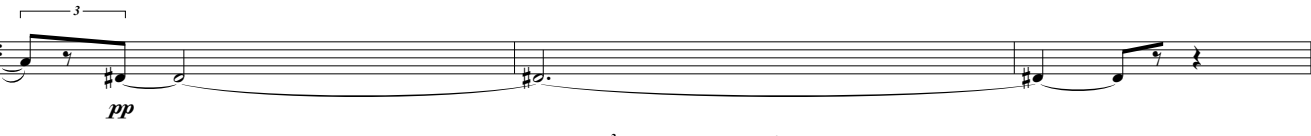
1/144

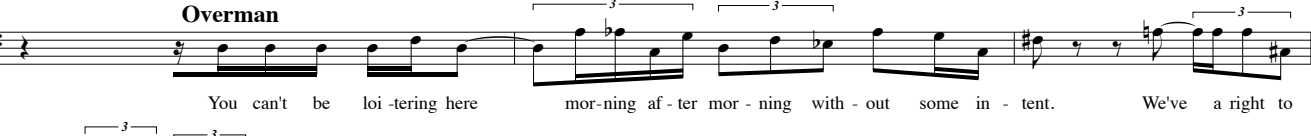
Hn.  *p*  *p*

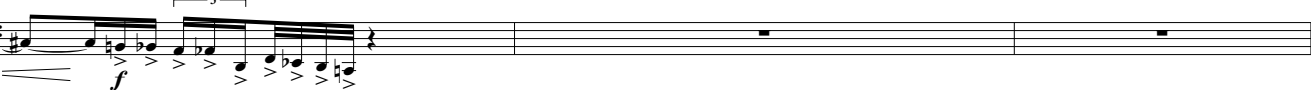
W.  [to the Overman, who has entered]  (exit)
 Make sense of him if you can. It's more re-war-ding to milk the cows.

Vla.  *p*  *f*

Vc.  *f*  *p*

Hn.  *pp*

Over.  **Overman**
 You can't be loi-tering here mor-ning af-ter mor-ning with-out some in-tent. We've a right to

Vc.  *f*

Moderato

1/152

1/155

Adagio

Fl.

Ob.

Caedmon

No harm. Where born, do you mean? At Rook - hope, be-

Over. know what you mean by it. Where are you from? To be-gin with.

Moderato

Adagio

Vln.

Vla.

Vc.

1/159

Allegro

Hn.

C.

Over.

yond the Ri-ver Wear. For twen-ty years

What else can you tell me? What has your work been?

Vln.

Vla.

Vc.

Cl. *f* *ff*

Hn. *ff*

C. *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

I've hired out my sword-arm to where-e-ver there was fight-ing. Men's blood be-ing hot I foundenoughto do.

1/164 Moderato

1/167 Adagio

Fl. *p*

Ob. *p*

Cl. *pp*

Over. *Moderato* *Adagio*

Overman Caedmon

But hearts are at peace here, so that was - n't what brought you. No, that was - n't what brought me.

Vln. *pp*

Vla. *p*

Harp *p*

1/171 Allegro

Cl. *f*

Hn.

Over. **Overman** **Caedmon**
 And you fought for what cause? A - ny that would hire me. A - ny that would

Vn.

Vla. *f*

Vc. *p*

Harp

1/174 Moderato

Fl. *p*

Ob. *ff*

Cl. *ff*

Hn. *ff*

C. *ff*

Over. kill thoughts. That's my hope in - deed.
 God knows what to make of you. Are you a Chris - tian, then?

Vn. *ff* *p*

Vla. *ff*

Vc. *ff*

Harp *p*

1/178 Adagio

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp* *p*

C. **Caedmon**
There was mu - sic, I heard sing - ing.

Vln. *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Harp *p*

1/188 Allegro

Hn. *f*

C. **Overman**
Are all your ques - tions ans - wered? Not e -

Vln. *f*

Vla. *f*

Vc. *f*

Harp

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Hn. *ff*

Over. **Caedmon**
ven the first of them. Why did you come here? I gave my sword

Vln. *ff*

Vla. *ff*

Vc. *ff*

Harp *ff*

Fl. *p*

Ob.

Cl.

Hn.

C. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Harp *p*

1/196 **Moderato**

to a floo - ded ri - ver, and went to the place I grew up in. Af - ter twen - ty years death

1/201 Adagio

Cl. *p*

Hn. *p*

C. *senza rigore*

Vla. *3*

Vc.

had changed things. Peo - ple, be - cause of the wars, had moved a - way. I went loo - king for them.

Hn.

C. *3*

Vc.

ho - ping I might find... the one I asked for... one I ne - ver knew... had ne - ver seen... they told me that some one had

Fl. *3*

Cl. *pp*

Hn. *pp*

C. *3*

Vc.

come to this mo - nas - te - ry. Per - haps it is so. At a - ny rate, I have seen the place, heard the sing - ing, eased

1/217 Allegro

Fl. *fp*

Ob. *fp*

Cl. *fp*

C. *fp*

Over. *fp*

Vc. *fp*

the mind. I have said e-very-thing.

I was ne-ver worse in - formed. Why don't you make your-self

1/221 Moderato

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Hn. *p*

C. *f* *p*

Over. *f* *p*

Vin. *fp*

Vla. *fp*

Vc. *fp*

Harp *f*

Have-n't I used all the words I've got? I tra-velled here sim-ply to see the place. I know how it is now:

known?

Moderato

Fl. *f fp* *f fp* *f* *crescendo*

Ob. *f³ fp* *f³ fp* *f* *crescendo* [to cor angais]

Cl. *f fp* *f fp* *f* *crescendo*

Hn. *f fp* *f fp* *f* *crescendo*

C. *f fp* *f fp* *f* *crescendo*

Vln. *f fp* *f fp* *f* *p*

Vla. *f fp* *f fp* *f* *p*

Vc. *f fp* *f fp* *f* *p*

Harp *f fp* *f fp* *f* *p*

8 the colour of the stone, the sound of the sea, the voice of the bell. That's all I wanted.

1/232 (quasi recitativo)

Hn. *p* 5:4 5:4

C. *senza rigore* 6 6 **Overman** 5:4

I can pass from your land-scape al-to-ge-ther. Where will you go?

Vln. *pp* 3 4:6

Hn. *p* 5 5

C. **Caedmon** 10 5 5 **Overman** 10

You said God knows what to make of me. That will do to be-gin with. Do you know how to han-dle hor-ses?

Vln. *p* 5:4 5

Hn. *p*

Caedmon **Overman**

I do, yes. We have a place for you here if you want to take it. The stable-man died two months

Vln. *5* *5* *5*

Hn. *5:4* *5:4* *5:4*

Caedmon

a-go. What's your answer? Is this the pattern of things, then? Let me have time to think of the dangers.

1/250 Adagio

Hn. *p*

Overman [*calling after him*]

[*limping off*] I'll give an answer by evening. There the job is. What is it that argues in the man?

Vln. *p* *5:4* *5:4* *5:4*

Vc. *p* *3* *3* *3*

Cl. *3* *p* *3* *f*

Hn. *3* *3* *p*

Over. *3* *3*

And what holds him here? What sorrow or sin or old night -

Vla. *3* *3* *f*

Vc. *f*

1/259

Musical score for the first system of 'Caedmon'. The score includes parts for Flute (Fl.), Clarinet (Cl.), Oboe (Over.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts feature complex rhythmic patterns with triplets and sixteenth notes. The Oboe part has a dynamic marking of *sfz* and a sixteenth-note triplet. The Violin and Viola parts have a dynamic marking of *p*. The Violoncello part also has a dynamic marking of *p*. The vocal line (Over.) has the lyrics: "mare has got its claws in-to him? And yet he seems to look as straight".

Musical score for the second system of 'Caedmon'. The score includes parts for Flute (Fl.), Clarinet (Cl.), Oboe (Over.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts feature complex rhythmic patterns with triplets and sixteenth notes. The Oboe part has a dynamic marking of *pp*. The Violin and Viola parts have a dynamic marking of *pp*. The Violoncello part also has a dynamic marking of *pp*. The vocal line (Over.) has the lyrics: "at things as the warp of the world will let him. A-ny-how, I've".

1/269

Fl.

Cl. *to bass clarinet*

Over. He remains in thought for a moment, then leaves.

o-pened the road, wher - e-ver it leads.

Vln.

Vla.

Vc.

pizz

calando

BEDE

It was the year of the Synod of Whitby. There had been controversy over the recent years between the Roman and Celtic Churches and it was agreed that a synod should be held at the monastery of Stroeneshalh, with the Abbess Hilda presiding, where matters concerning the true tradition of the Church should be decided. Now it has reached its end, the bishops and priests have gone back to their different sees and territories, and the Lady Abbess can find quiet in the cloister.

[Scene Two: it is the evening of a summer's day in the monastery garden.
Walking with the Abbess is a novice nun, recently come to the monastery.]

2/1 **Lentamente**

dolce
p

Fl.

E. Hn.

Abbess

A.
This is the first time I have heard the si - lence of the cloi - sters

Vc.

Harp

p

2/10 **un poco piu mosso**

Fl.

E. Hn.

A.
since the great de - bate be - gan. Have there e - ver been so ma - ny bi - shops or

Vc.

Harp

Fl.

E. Hn.

Bass-Cl.

Hn.

A.

Vc.

Harp

p

p

good men to - ge - ther in one place, or so ma - ny words crow - ded in - to one week?

2/16

Fl.

E. Hn.

Bass-Cl.

A.

mf

mf

poco f

When my af - ter - noon brain lost its way in the ar - gu - ment

Fl.

E. Hn.

Bass-Cl.

Hn.

A.

Harp

cresc

cresc

cresc

mf

I closed my eyes and mea - sured which of them said least in the lon - gest way.

Fl. *dim* *p*

E. Hn. *dim* *p*

Bass-Cl. *dim* *p*

A. *dim* *p*

But you have not heard me say so, daugh - ter. They are all great and god - ly men and

2/27 tranquillo

Fl.

Hn. *p*

A. *p*

Vc. *pp*

deep - ly to be re - ve - renced. Yet

A. *mp* *pp*

Vln. *arco sul G* *mp* *pp*

Vla. *pp* *mp* *p*

Vc. *mp*

how tran - quil the air is now they have gone, they sy - nod o - ver,

Fl.

E. Hn.

Bass-Cl.

Hn.

A.

Vln.

Vla.

Vc.

the di - vi - sion closed. Pa - tience, jus - tice, hu - mi - li - ty and all

Fl.

E. Hn.

Bass-Cl.

Hn.

A.

Vln.

Vla.

Vc.

cha - ri - ta - ble - ness give warmth e - nough to light this house. But for - give me,

Harp

2/42

più mosso

Novice

N. 

A. 

Vln. 

Vla. 

2/44


sempre animato

N. 

A. 

Vln. 

Vla. 

Vc. 

N. 

Vln. 

Vla. 

Vc. 

N. ship I make. My lips pray to our Fa - ther, to our

Vln. *fp*

Vla. *fp*

Vc. *fp*

Harp *p*

N. Fa - ther in heaven; I love and o-bey you

Vln. *dim* *pp* *p cresc*

Vla. *dim* *pp* *p cresc*

Vc. *dim* *pp* *pizz* *arco* *p cresc*

Harp *pp*

2/56 [clarinet]

Cl. *p*

N.
my spi - ri - tual mo - ther. This is all the daugh-ter-hood I should e - ver need. And yet mo -

Vln. *f*

Vla. *f*

Vc. *f* *p*

Harp *p*

Cl. *f*

N.
ving through my prayers are a - no - ther fa - ther and mo - ther un - re - mem - bered,

Vc. *p*

Harp *p*

2/62 più mosso

Cl. *pp* [to bass clarinet]

N.
un i - ma - gined. My mo - ther died when

Vln. *pp* *sempre pp*

Vla. *pp* *sempre pp*

Vc. *pp* *sempre pp*

Harp *pp*

N. I was born, she was on - ly a girl, bare - ly

Vln. Vla. Vc.

Detailed description: This system contains the first line of the vocal melody and the beginning of the string accompaniment. The vocal line is in treble clef with a 2/4 time signature. It features a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. The lyrics are "I was born, she was on - ly a girl, bare - ly". The string accompaniment consists of Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts. The Vln. part has a melodic line with slurs and accents. The Vla. and Vc. parts provide harmonic support with sustained notes and rhythmic patterns.

N. six - teen. My grand - pa - rents brought me up at Rook - hope_ when I asked them a - bout her they

Vln. Vla. Vc.

Detailed description: This system continues the vocal melody and string accompaniment. The vocal line starts with a quarter rest, followed by a quarter note, and then a series of eighth notes. The lyrics are "six - teen. My grand - pa - rents brought me up at Rook - hope_ when I asked them a - bout her they". The string accompaniment continues with similar melodic and harmonic patterns as the first system, with slurs and accents in the Vln. part.

2/80 a tempo

Fl. *p*

N. on - ly turned a - way and cried. And no - one would speak of my fa - ther

Vln. Vla. Vc.

Detailed description: This system introduces a Flute (Fl.) part and continues the vocal melody and string accompaniment. The Flute part has a whole rest followed by a quarter rest, then a half note with a dynamic marking of *p*. The vocal line starts with a quarter rest, followed by a quarter note, and then a series of eighth notes. The lyrics are "on - ly turned a - way and cried. And no - one would speak of my fa - ther". The string accompaniment continues with similar melodic and harmonic patterns, including a triplet of eighth notes in the Vln. part.

Fl. *p* *cresc*

N. nor tell me his name or what had be - come of him.

Vln. *p* *cresc*

Vla. *p* *cresc*

Vc. *cresc*

Fl. *f* *sub p*

E. Hn. *f* *sub p*

Bass-Cl. *bass clarinet* *f* *sub p*

N. And yet these pa - rents are strange - ly ac - tive in

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Harp *f*

Fl.

E. Hn.

Bass-Cl.

N.

Vln.

Vla.

Vc.

me, stand be - tween me and God, cast a sha - dow of long - ing o - ver me, when I should be whol - ly

cresc

senza sord. p cresc

Fl.

E. Hn.

Bass-Cl.

Hn.

N.

Vln.

Vla.

Vc.

Harp

and sim - ply his, whol - ly and sim - ply his. And of late is this

f

ff

dim

agitato

ff

E. Hn.

Bass-Cl.

N.

sin in - creas - ing, these pa - rents in - vade me_ es - pe - cial - ly in the ear - ly morn - ing as we as -

2/98 calmandosi

N.

A.

Vln.

sem - ble for Prime I am a - fraid_ if the de - vil is out to dis - tract me he has sure - ly found the way.

Abbes

Let us with ve - ry

A.

Vln.

Vla.

Vc.

pro - per res - pect, leave the de - vil a - side for the pre - sent. These thoughts are not the de - vil's thoughts,

E. Hn.

A.

Vln.

Vla.

Vc.

they are part of your - self, and by these thoughts you bring your cu - ri - o - si - ty, in -

E. Hn. 4

A.
deed your fa - ther and mo - ther them - selves, your di - vi - sion, your com - plex - i - ty, to be with

Vln.

Vla.

Vc.

2/117 Lento

Fl. *p*

E. Hn.

A.
God. This is your whole - ness and your sim - pli - ci - ty.

Vln. *pp* *15^{ma}*

Vla. *pp* *15^{ma}*

Vc. *pp* *15^{ma}*

2/122 tranquillo ancora

Fl. *pp* *p*

E. Hn. *pp* *p*

Bass-Cl. *pp* *p*

Hn. *p*

A. *[The sun is setting]* **Abbes**
How un -

Vln. *pp* *p*

Vla. *p*

Vc. *p*

The first system of the musical score for 'Caedmon' features a 12/8 time signature and a key signature of two flats. It includes staves for Flute, English Horn, Bass Clarinet, Horn, Alto Saxophone, Violin, Viola, and Violoncello. The Alto Saxophone part has lyrics: "[The sun is setting] Abbes How un -". Dynamic markings include *pp* and *p*. A box around the tempo marking "2/122" is present.

Fl.

E. Hn.

Bass-Cl.

Hn.

A. *pro - fi - ta - ble for God if we had no - thing to give Him save our un - di - vi - ded at - ten - tion.*

Vln.

Vla.

Vc.

Harp *mp*

The second system continues the musical score. The Alto Saxophone part has lyrics: "pro - fi - ta - ble for God if we had no - thing to give Him save our un - di - vi - ded at - ten - tion." The Harp part is marked *mp*. The system includes staves for Flute, English Horn, Bass Clarinet, Horn, Alto Saxophone, Violin, Viola, Violoncello, and Harp. There are triplets and a four-measure rest in the Alto Saxophone part.

3/1 Lento

Hn. *p*
 A. *(they leave)*
 Vln. *calando pp*
 Vla. *con sordino p*
 Vc. *p con sordino*

The first system of the musical score features five staves. The Horn (Hn.) part begins with a melodic line marked *p*. The Alto Saxophone (A.) part has a rest with the instruction *(they leave)*. The Violin (Vln.) part has a rest followed by a melodic line marked *calando pp*. The Viola (Vla.) part has a rest followed by a melodic line marked *con sordino p*. The Violoncello (Vc.) part has a rest followed by a melodic line marked *p con sordino*. The score includes dynamic markings, articulation marks, and a key signature change from 6/8 to 3/4.

BEDE [with the music]

We had left Caedmon uncertain whether to leave his hiding place and the bare subsistence of his life, to become stableman to the monastery. He was afraid of coming too close to what was contained there, and of weakening the defenses which he had spent so many years building. And yet, as he said, he felt directed by the pattern of things. So he agreed to take charge of the horses, and this he continued to do to everyone's content, withdrawn but not unfriendly as the weeks went by. And now we have come to the day of the long-remembered solar eclipse of that year. On the evening of that day the farm-workers are celebrating a holiday feast.

Vln. *(b) trill*
 Vla. *pp*
 Vc. *p*
 Fl. *p*
 Vln. *f*
 Vc. *cresc f*

The second system of the musical score features five staves. The Violin (Vln.) part has a trill marked *(b) trill*. The Viola (Vla.) part has a melodic line marked *pp*. The Violoncello (Vc.) part has a melodic line marked *p*. The Flute (Fl.) part has a melodic line marked *p*. The Violin (Vln.) part has a melodic line marked *f*. The Violoncello (Vc.) part has a melodic line marked *cresc f*. The score includes dynamic markings, articulation marks, and a key signature change from 3/4 to 6/8.

3/19 **accelerando**

Fl. *f*

Ob. *p* >

Vln. *f*

Vla. *f*

vigoroso....

Ob. *f*

Vln. *dim* *senza sordino* *f*

Vla. *dim* *senza sordino* *f*

Vc. *ferocious*

3

...e vivace

(♩ = 76)

3/32

Fl. *f*

Ob. *f*

Bass-Cl. *f*

Hn. *f* >

Vln. *f*

Vla. *f*

Vc. *ff* *f* *f*

Musical score for the first system of 'Caedmon'. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass-Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music features complex rhythmic patterns with sixteenth and thirty-second notes, often grouped in sixths and triplets. The key signature has one flat (B-flat). The first system concludes with a *dim* (diminuendo) marking in the Flute, Oboe, Bass Clarinet, and Horn parts.

3/40

Musical score for the second system of 'Caedmon'. This system continues the orchestration from the first system. The Flute and Oboe parts feature a *p* (piano) dynamic marking in the second measure, which then transitions to a *cresc* (crescendo) marking in the fourth measure. The Bass Clarinet part has a *p* marking in the second measure. The Violin, Viola, and Cello parts also feature *p* markings in the second measure. The system concludes with a *p* marking in the Cello part.

FL. *cresc* *f* *mf*

Ob. *cresc* *f* *mf*

Bass-Cl. *cresc* *f* *mf*

Hn. *cresc* *f* *mf*

K. *cresc* *f* *mf* **Joddy**

friend - li - ness and a for - giv - ing tide of ale to flow smooth o - ver us. Ah, sure - ly there's no - thing like na -

Vln. *cresc* *f* *mf*

Vla. *cresc* *f* *mf*

Vc. *cresc* *f* *mf*

Harp *cresc* *f* *mf*

FL. *f* *dim*

Ob. *f* *dim*

Bass-Cl. *f*

Hn. *f* *dim*

J. *[laughter]* **Kern**

ture be - ing un - na - tur - al to make a man think of his sins those of us who have them! What does

Vln. *p*

Vla. *p*

Vc. *dim* *p*

Harp *dim*

Fl. *p*

Ob. *p*

Hn. *p*

C. **Caedmon**
About what? **Overman** I held my

K. Sta - ble - man say? The sun's ec-lipse, he means.

Vln. *p*

Vla. *p*

Fl. *p*

Ob. *p*

Bass-Cl. *p*

Hn. *p*

W. **Widow**
He's done lit - tle else but hold his

C. breath at the si - lence of the world.

Vln. *p*

Vla. *p*

Fl.

Ob.

Hn.

W. **Caedmon**
breath since he came here. And what

Over. **Overman**
We all came through in - to day - light a gain.

Vln.

Vla.

Vc. *arco* *p*

Harp

3/77

Fl.

Ob. *calando*

Bass-Cl. *p*

Hn.

C. **Widow**
words can be found for that? When

Vln. *calando*

Vla. *calando*

Vc. *p*

Fl. *pp*

Ob.

Bass-Cl. *p*

Hn.

W. the light went

Vln.

Vla. *p*

Vc.

Detailed description: This system contains the first five staves of the musical score. The Flute part begins with a triplet of eighth notes followed by a half note, marked *pp*. The Bass Clarinet part features a continuous triplet eighth-note pattern. The Viola part has a triplet eighth-note pattern marked *p*. The Woodwind part has a melodic line with the lyrics "the light went". The Violin and Cello parts have triplet eighth-note patterns.

Fl.

Ob. *p*

Bass-Cl.

Hn.

W. out of the day it

Vln.

Vla.

Vc.

Detailed description: This system contains the next five staves. The Flute part is silent. The Bass Clarinet part continues with its triplet eighth-note pattern. The Woodwind part has a melodic line with the lyrics "out of the day it". The Viola part continues with its triplet eighth-note pattern. The Violin and Cello parts continue with their triplet eighth-note patterns.

3/90

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

Vln.

Vla.

Vc.

was like the **Joddy** day, the day

When that

p

cresc

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

Vln.

Vla.

Vc.

of judge ment

creep ing night

cresc

dim

dim

p

3/101

Fl. *f* *p*

Ob. *pp*

Bass-Cl.

Hn. *mf*

W. had ar rived.

J. in_ day took us o

K. Kern Whose

Vln. *crese*

Vla. *pp*

Ve.

Detailed description: This system contains the first five staves of the musical score. The Flute part begins with a dynamic of *f* and ends with *p*. The Oboe part is marked *pp*. The Bass Clarinet, Horn, and Viola parts have various dynamics and articulations. The Violin part is marked *crese*. The Vocal parts (W, J, K) have lyrics: "had ar rived.", "in_ day took us o", and "Kern Whose".

Fl. *f* *dim*

Ob. *cresc* *dim*

Bass-Cl.

Hn.

W. ver

J. life drained from the air a -

K. death or whose birth

Vln. *f* *dim*

Vla. *cresc* *dim*

Ve.

Detailed description: This system contains the next five staves. The Flute part has dynamics *f* and *dim*. The Oboe part has dynamics *cresc* and *dim*. The Violin part is marked *f* and *dim*. The Vocal parts (W, J, K) have lyrics: "ver", "life drained from the air a -", and "death or whose birth".

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

K.

Vln.

Vla.

Vc.

cresc

calando

p

fall out with them - selves

round you, a - ni - mals whim - pering as if a

or what great vic - to - ry *p*

calando

calando

3/119 animato

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

Over.

K.

Vln.

Vla.

Vc.

f

f

in the sky, e - ven they mis - guide you.

ghost un - seen is walk - ing, fa - mi - liar things be - co - ming shapes of the night.

does it sig - ni - fy? **Overman**
Un -

animato

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

Over.

Vln.

Vla.

Vc.

3/131

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

Over.

K.

Vln.

Vla.

Vc.

Harp

Edward Lambert: Caedmon

Fl
Ob
Bass-Cl
Hn
W
J
Over
K
Vln
Vla
Vc
Harp

lay ing its hands to your face.
the pitch fork tines, the blush of the
thing lost, the veins on Jod-
what bane or be- ne- fit has been de- ci- ded for our fu- ture?

3/146

Fl
Ob
Bass-Cl
Hn
W
J
Over
Vln
Vla
Vc
Harp

tur nips. .and it's wait- ing for the spi- got to come
dy's nose plain for all to see!

dim *p*
ff *dim* *p*
arco *f* *arco* *f* *dim* *p*
arco *f* *dim* *p* *pizz*
F G A *p*

Fl. *f*

Ob. *f*

Bass-Cl. *f*

Hn.

W. **Widow** [with a fistful of straws] *straws are pulled...*

J. Who pulls the short straw takes the harp and makes what he can of it.
out of the bar-rel.

Vln. *f*

Vla. *f*

Vc. *f*

Harp *crese* *arco f*

3/160

Fl. *ff*

Ob. *ff*

Bass-Cl. *ff*

Hn. *ff* *campana in aria*

W. **Joddy** *...and ale is poured...*

J. Ah! Not me!

Over. **Overman** Let's

K. **Kern** Let's

Vln. *ff*

Vla. *ff*

Vc. *ff*

Harp *ff* Eb F Gb Ab, Bb C D

Fl
Ob
Bass-Cl
Hn
W
J
Over
K
Vln
Vla
Vc
Harp

give thanks we've got the world with us
give thanks we've got the world with us
give thanks we've got the world with us
give thanks we've got the world with us

sfz *f* *cresc*

Gr. A⁺

Fl
Ob
Bass-Cl
Hn
W
J
Over
K
Vln
Vla
Vc
Harp

yet.
yet.
yet.
yet.

tutta forza *gliss* *sfz* *sfz*

éteuffe

A small harp is passed around.

JODDY begins tentatively, warming up as he goes, accompanied by groans and laughter from the others, which eventually drown him out.

3-172

parlato

J. Who has the bad hap to be first one to bring harp on - to lap to strum a cold string

Harp

J. with fin - ger and thumb be - fore the drink cha - ses warm fire in - to fa - ces and makes the blood spin

Harp

J. for good com - fort with - in for good com - fort with - in this man, though I says it, whoso brave - ly will face it, is

Harp

tornando a tempo giusto

J. wor - thy of wor - ship, of lord - ship, of sir - ship, and so he'll con - ti - nue to woo you and win you, to

Harp

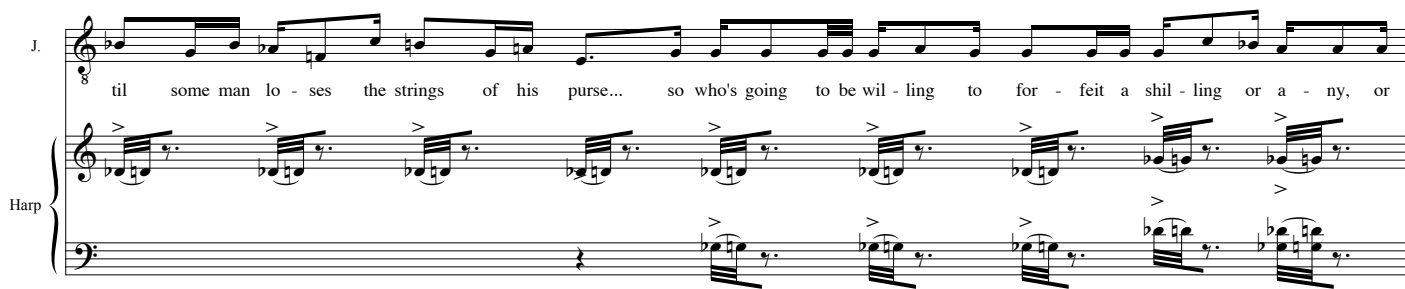
[thinking] 3-173


J. rhyme you and spin you with mus - cle and si - new to mid - night and worse un -

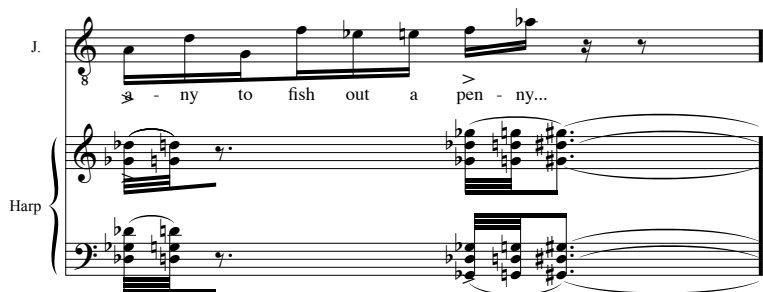
Harp

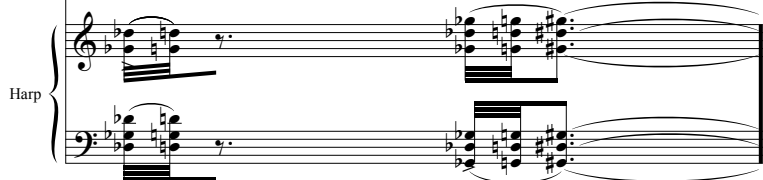
[con pedale]

accel.

J.  til some man lo - ses the strings of his purse... so who's going to be wil - ling to for - feit a shil - ling or a - ny, or

Harp 

J.  a - ny to fish out a pen - ny...

Harp 

JODDY
Who's going to take the harp, then?

THE OTHERS
Kern, give us "When I was walking"!

KERN
Shall I do that? [*taking the harp*]

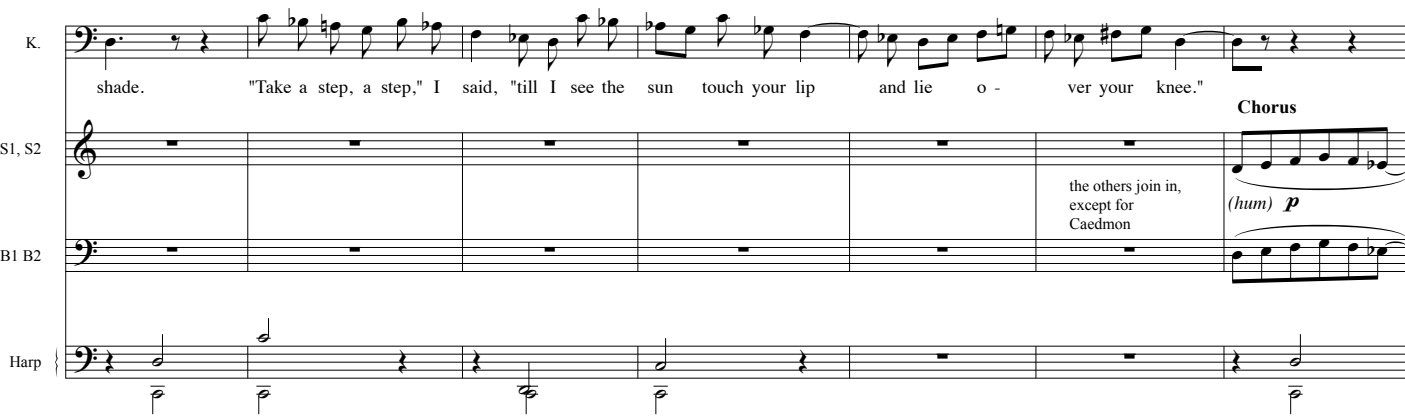
THE OTHERS
Do that, Kern! Let's hear it again!

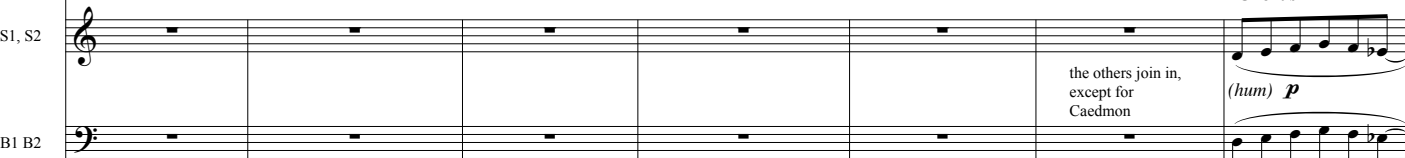
3/174

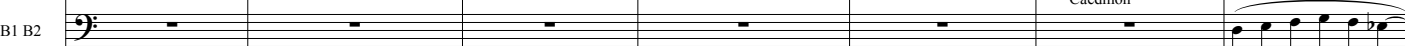
Kern *cantabile*


K.  When I was walk - ing in a green glade a la - dy was loi - tering shy - ly in

Harp 

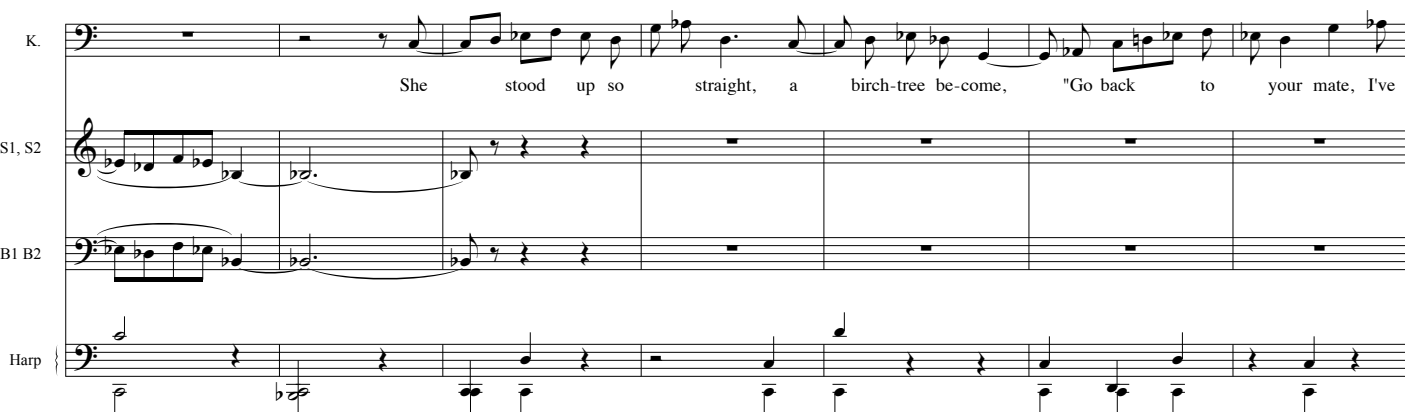
K.  shade. "Take a step, a step," I said, "till I see the sun touch your lip and lie o - ver your knee." **Chorus**


S1, S2  the others join in, except for Caedmon (*hum*) *p*

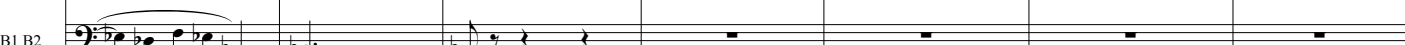
B1 B2 

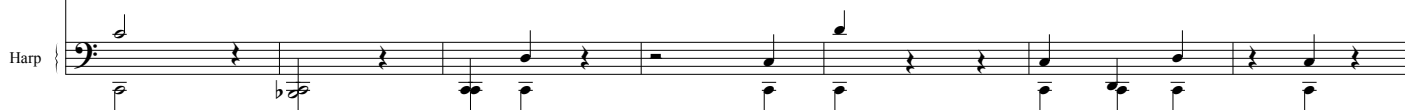
Harp 

3/190

K.  She stood up so straight, a birch-tree be - come, "Go back to your mate, I've

S1, S2 

B1 B2 

Harp 

piccolo (as tin whistle)

Picc. *p*

K. a hus - band at home." "Then bet - ter walk in - to the day - light," I said, "for deeds that are

Harp

Picc.

K. dark - est are done in the shade." *p*

S1, S2 "for deeds that are dark - est are done in the

B1 B2

Harp

3/208

Picc. *piu forte*

K. When I felt for her breast she be - came a ga - zelle, said "If you ride me I'll take you to

S1, S2 shade."

B1 B2

Perc. *p* [played by viola] *poco a poco cresc.*

Perc. *p* [played by cello]

Harp *piu forte*

The musical score is arranged for Piccolo (Picc.), Korbass (K.), Percussion (Perc.), and Harp. It features vocal lines for Soprano 1 and 2 (S1, S2) and Bass 1 and 2 (B1, B2). The score includes lyrics and musical notations such as triplets and crescendos.

Lyrics:
 hell, and there you'll suffer the truth of your creed: the deeds that are darkest are done
 in the shade, *crescendo* are done in the shade."
 "Deeds that are dark - kest are done in the shade."

(applause)

OVERMAN

Refill, now, refill,
and a toast to the oast!

Edward Lambert: Caedmon

3/224 molto energico e pazzo

like a tin whistle

Picc. *p* *sfz* *sfz* *sfz* *sfz* *sfz*

E. Hn. *sempre f*

E♭ Cl. *f* *ff*

Over. **Overman**
All true men of thirst Out - pour me who durst Al - le - lu - ia Now you shall hear The

S1, S2 Al - le - lu - ia

T2, B2

Perc. *[optional]* *f*

Vln. **molto energico e pazzo**
f *out of tune, con portamento* *like a fiddle* *ff* *pizz* *arco f*

Harp *f*

Picc. *sfz* *sfz* *sfz* *f*

E. Hn.

E♭ Cl. *f*

Over. sing - ing of beer *f* *if* it's brewed As it should Tongue and throat will hear How it sings deep and clear Wink - ing sun - light

S1, S2 *if* it's brewed As it should

T2, B2

Perc.

Vln. *ff* *pizz*

Harp

3/246

Picc. *sfz*

E. Hn.

E♭ Cl. *ff*

Over.
in the air. No man has a fault Who turns bar-ley to malt

S1, S2
Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro.

T2, B2

Perc.

Vln. *arco* *f* *ff*

Harp

Picc. *sfz*

E. Hn.

E♭ Cl. *ff*

Over.
Al - le - lu - ia Who fer-ments the wort Will come to no hurt If it's brewed As it should In the sweat-ing and roast - ing Be

S1, S2
Al - le - lu - ia If it's brewed As it should

T2, B2

Perc.

Vln. *picc.* *f* *ff*

Harp

3/263

Picc. *sfz*

E. Hn.

E♭ Cl. *ff*

Over. *ff*

S1, S2

T2, B2

Perc.

Vln. *pizz* *arco* *pizz* *arco* *pizz*

Harp *ff*

rea - dy for boast - ing The toast of our feast - ing. What mo - per will ask To

Skir - ri - lap - pit tol - de - ro Skir - ri lap - pit tol - de - ro

Picc. *sfz*

E. Hn.

E♭ Cl. *ff* *f* *ff*

Over. *ff*

S1, S2

T2, B2

Perc.

Vln. *arco* *ff* *f*

Harp *ff*

bung up the cask? Al - le - lu - ia Of beer for good sake No pri - soner we'll make If it's brewed As it should But let it come

Al - le - lu - ia If it's brewed As it should

Picc. *v*

E. Hn. *v*

Es. Cl. *v*

Over.

lead - ing From sift - ing and seep - ing Un - til the time for sleep - ing.

S1, S2

Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit

T2, B2

Perc.

Vln. *ff* *pizz*

Harp *fz*

3/280 Adagio

Picc. *v*

E. Hn. *p*

Es. Cl. *fp*

Over. *p*

Then hold - ing our head We're off to our beds Deep dreams ne - ver fail Men kissed by the ale

S1, S2 *p*

tol - de - ro Al - le - lu - ia If it's brewed As it should

T2, B2

Perc.

Vln. *arco* *p*

Harp

Edward Lambert: Caedmon

3/294 a tempo

Picc. *pp* *f*

E. Ha. *p*

E♭ Cl. *pp*

Over. *pp* *falsetto*
We shall float like an ark On the de-luge of dark To the ri - sing of the lark.

S1, S2 *f*
Skir - ri - lap - pit

T2, B2

Vla. *a tempo*
cresc

Harp *p*
glissando

3/302 subito molto lento

Picc. *p* *f* *p* *f* *p* *f*

E. Ha. *f* *p* *f* *p* *f* *p* *f*

E♭ Cl. *f* *p* *f* *p* *f* *p* *f*

Ha. *f* *p* *f*

Over. *f* *p* *f* *p* *f* *p* *f*
Ski - ri - lap - pit tol - de - ro. Heigh - ho, Heigh - ho,

S1, S2
tol - de - ro Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro.

T2, B2

Perc.

Vln. *pizz* *ff* *arco* *pizz* *arco* *pizz* *arco* *fff*

Vla. *pizz* *f* *arco* *fff*

Vc. *fff* *f*

Harp *f* *fz* *fz* *fff*

molto accel... ..e piú animato al fine

Picc.

E. Hn.

E♭ Cl.

Hn.

Over.

Heigh - ho, Heigh - ho, Skir - ri - lap - pit tol - de - ro. Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho,

S1, S2

cresc

Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro. Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro

T2, B2

Heigh - ho, heigh - ho, Heigh - ho, heigh - ho,

Perc.

molto accel... ..e piú animato al fine

Vln.

Vla.

Vc.

Picc. *ff* *sfz*

E. Hn. *ff* *sfz*

E♭ Cl. *ff* *sfz*

Hn. *ff* *sfz*

Over. *sfz*

Heigh - ho, Heigh - ho, Ski - ri - lap - pit tol - de - ro. Heigh!

Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro, tol - de - ro Heigh - ho, heigh - ho, heigh - ho, heigh - ho, heigh!

Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro Heigh - ho, heigh - ho, Heigh - ho, heigh - ho.

Perc.

Vln. *sfz*

Vla. *sfz*

Vc. *sfz*

Harp *sfz*

Joddy

Who's to have the harp now?

Widow

Caedmon the Stableman!
Let him sing for his supper!

Voices

Give us your voice, Stableman!
Where is he?

Caedmon



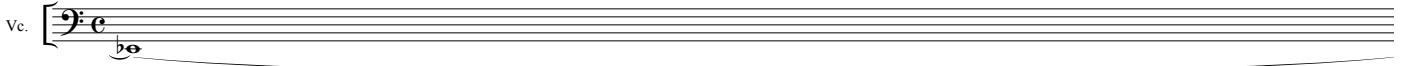
You'll have to ac - cept me as the dumb man I am.

Voices

Such ingratitude!
We'll help you along!
Give us a verse!

Joddy

There must be some old
rhyming you can
remember.
What rocked your cradle?



Caedmon



No - thing that could pos - si - bly please you.

Overman

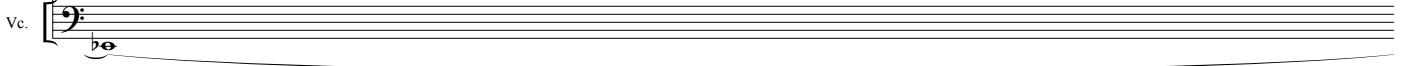
That's how it is: let
him be as he will,
stay the way we find
him.
Here's the Widow
can tell us of
rocking cradles.

Widow

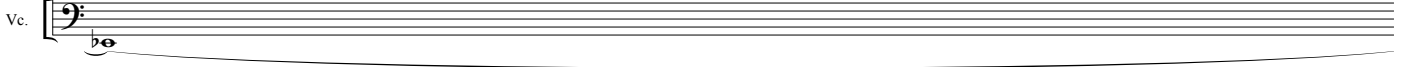
sottissimo voce, senza rigore



Now, lie 'hedge



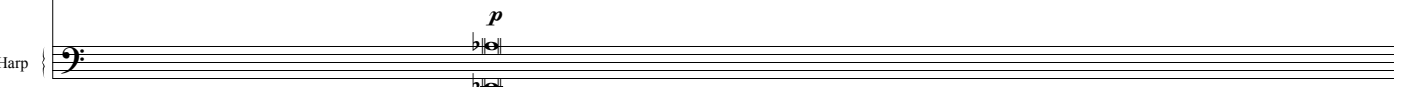
hog', young to - and - fro, Rolled in a ball while east



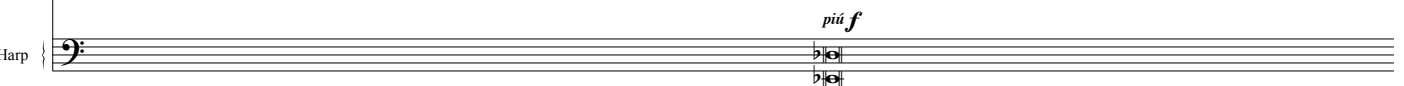
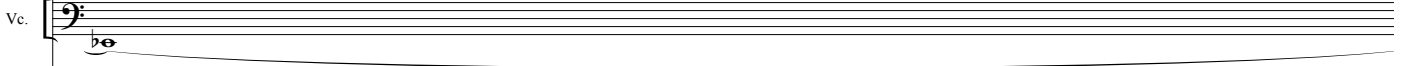
3-319



winds blow. Close your eyes; ne - ver see Snow bloom



on the i - cicle tree. Un - der dreams heaped up deep



calando

W. Curl in a do - noth - ing, know - noth-ing sleep...

Vc.

Harp *p*

(the scene dissolves into sleep)

BEDE

So Caedmon made his way through the night, sick with himself for never finding, even for the sake of mirth, words that would make a bridge between himself and his fellow men. Caedmon slept. Distantly, the sound of singing and laughter from the barn sank down through the dark and drained away, while the voices from the monastery sang the Holy Office of night and the sea intoned its regular responses. Caedmon dreamt. Clambering back to his old shelter in the cliff, a person was in the cave-mouth, as though a time had been agreed for meeting. Or was Caedmon seeing... could it be himself he saw waiting there? If only the sunlight wouldn't flash its feathers like a bird bathing.

4/1

[Scene Four: Caedmon's dream]
quasi recitative

Hn.

p

Person in the Dream **Caedmon**

P. You have been ta-king your time, Caed-mon. I move dan-gerous-ly slow-ly, I know. What am I to call you?

Vc.

Hn.

p

Person

P. Why should you want a name to make di - vi-sion bet-ween us? Call me by your own name if you like.

Vc.

Hn.

p

P. Are you at peace with - in your-self? Why did you come a - way in - to si - lence from

Vc.

p *f*

Caedmon **Person**

Hn.

P.

Vla.

Vc.

where the sing - ing was? I felt un - fit - ted. And yet fit for si - lence?

ritenuto

4/16 **lento**

dim *p* *p* *pp*

Caedmon **Person** **Caedmon**

Cl.

Hn.

C.

Vla.

Vc.

There was no mu - sic in me. Ne - ver? I heard the sing - ing. It was like

ritenuto

lento

4/22 **animato**

mf *mf*

Person **Caedmon** **Person**

Cl.

Hn.

C.

Vla.

the sound of eve - ning in a gar - den. You were young. I was twen - ty years old. Each day ra - ti - fied the next,

Hn.

P.

Vla.

Vc.

cresc

cresc

mf cresc

threw out its bound-aries like the rays of the sun. You were faith it-self, you were the pur- pose of life - you were

4/29 **lento**

Cl.

Hn.

C.

P.

Vla.

Vc.

f

f

(shouting) *3*

Let me be free of you.

sotto voce

pp

part of the mu- sic then. She was ve- ry young, your

Cl.

P.

Vla.

Harp

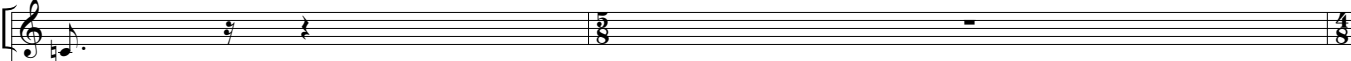
pp

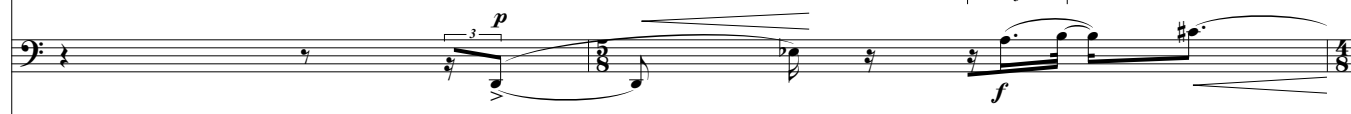
Caedmon **Person**

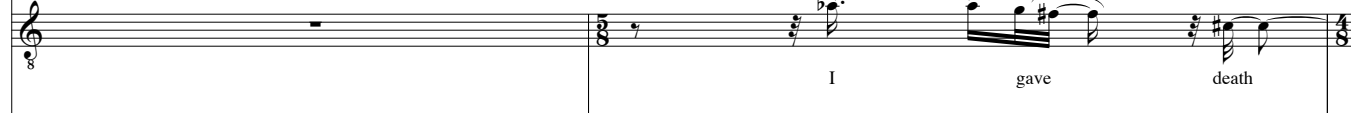
love, not long out of child- hood. She was six- teen. Yet she

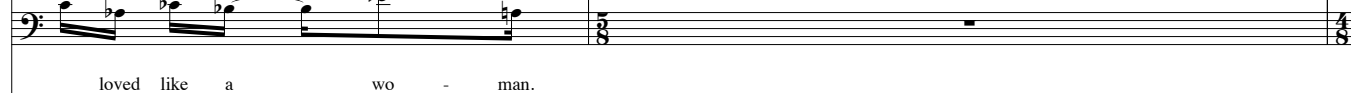
p

animando

Cl. 

Hn. 

C. 

P. 

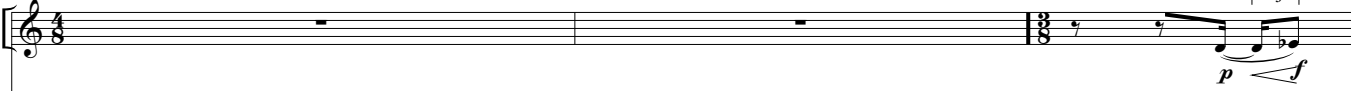
animando

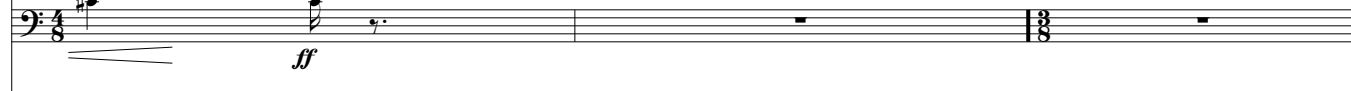
Vln. 

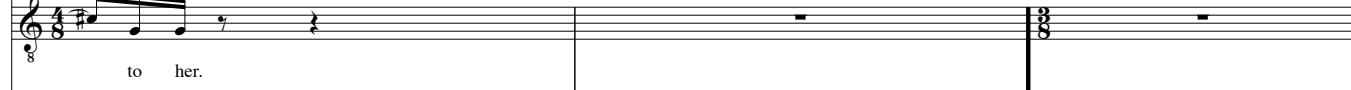
Vla. 

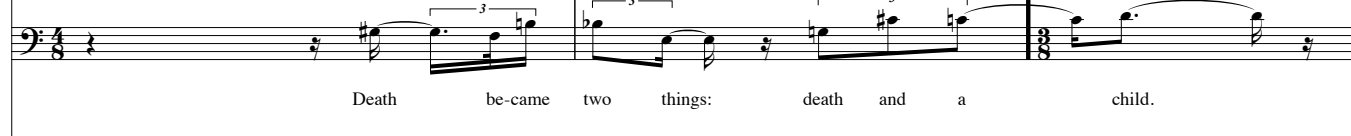
Vc. 


4/38 molto animato

Cl. 

Hn. 

C. 

P. 

Vln. 

Ob. *p* *f* *f*

Cl. *p* *f* *p* *fp*

C. *marcato, molto animato*

Vln. *f*

Vla. *f* *ff*

Vc. *f*

I des-troyed such a won-der earth hard-ly had time to va-lue her. I had seen God in life and he had given me death. I went

C. *f*

Vln.

Vla. *f* *ff*

Vc. *f*

where the fight - ing was and saw him plai-ner in the pain and viol - ence, and hoped his eyes were

Cl. *fz* *fz* *fz*

Hn. *fz* *fz* *fz*

C. **Person** (*laughing*)
 co-vered in shame for his own mak - ing. You have bro-ken the si - lence. Your wound is mine

Vln. *ff*

Vla. *ff* *fz* *fz*

Vc. *ff* *fz* *fz*

calmandosi

Fl. *f*

Ob. *f* *p*

Cl. *f*

Hn. *f*

Girl in the Dream

[At a distance the girl who died in childbirth appears in Caedmon's dream. In appearance she is very like the Novice Nun.]

P. now. It is his now.

calmandosi

Vln. *ff*

Vla. *f*

Vc. *f*

4/56 **semplice** ♩ = 54

Fl. *p*

Ob. *p*

G. *p* **Girl**
Are you rea - dy to turn to -

Vln. *dim* *p* *pp*

Vla. *pp*

Harp *p*

Fl. *p*

Ob. *p*

G. *p*
wards me? A mist is cur - ling off the ri ver. I

Vln. *pp*

Vla. *pp*

Harp *pp*

Fl. *p*

Ob. *p*

G.
am at the mid - way of the bridge. The light is be - hind me as

Vln.

Vla.

Harp

Detailed description: This system contains the first six staves of the musical score. The Flute and Oboe parts feature trills marked with a '3' and a dynamic marking of *p*. The Guitar part has lyrics underneath. The Violin, Viola, and Harp parts provide accompaniment with various note values and rests.

Fl.

Ob.

G.
I look to-wards you, which is why you feel it fin-gering and trac-ing your face, as I

Vln.

Vla.

Harp

Detailed description: This system contains the second six staves of the musical score. The Flute and Oboe parts continue with trills. The Guitar part has lyrics underneath. The Violin, Viola, and Harp parts continue their accompaniment.

Fl. *pp*

Ob. *pp*

G. used to do. I am touch-ing you now.

C. **Caedmon**
How is this?

Vla.

Harp

4/78 **animato**

Fl.

Ob. *p* *cresc*

Cl. *p* *p* *p* *cresc*

Hn. *p* *p* *cresc*

P. **Person**
We have wres-tled 'til the brea-king of the day.

animato

Vla. *p* *p* *cresc*

Vc. *p* *p* *cresc*

4/84 **calmo**
(♩ = 60)

Ob. *ff*

Cl. *ff*

Vln. *p* *cresc* *ff* *p*

Vla. *fz* *f* *fz*

Vc. *f* *cresc* *fz* *dim*

Fl. *pp*

Cl. *pp*

G. *sotto voce*
We have gone in - to the corn - field.

Vln. *pp*

Vla. *p* *pp*

Vc. *pp*

Harp *p*

Fl. *p*

Ob. *pp* *p*

Cl. *p*

G. We have made a pri - vate har - vest

Vln.

Harp

Detailed description: This system of the musical score features six staves. The Flute (Fl.) staff has a melodic line with three triplet markings and a dynamic marking of *p*. The Oboe (Ob.) staff has a melodic line with two triplet markings and dynamic markings of *pp* and *p*. The Clarinet (Cl.) staff has a melodic line with three triplet markings and a dynamic marking of *p*. The Guitar (G.) staff contains the vocal line with the lyrics "We have made a pri - vate har - vest" and three triplet markings. The Violin (Vln.) and Harp staves are mostly silent, with the Harp having a few notes at the end of the system.

Fl. *pp*

Ob. *pp*

Cl. *pp*

G. *col canto* and ea - ten it.

Vln.

Vla. *p*

Harp

Detailed description: This system continues the musical score. The Flute (Fl.) staff has a melodic line with three triplet markings and a dynamic marking of *pp*. The Oboe (Ob.) staff has a melodic line with three triplet markings and a dynamic marking of *pp*. The Clarinet (Cl.) staff has a melodic line with three triplet markings and a dynamic marking of *pp*. The Guitar (G.) staff contains the vocal line with the lyrics "and ea - ten it." and five triplet markings, with the instruction *col canto* above the first triplet. The Violin (Vln.) staff is silent. The Viola (Vla.) staff has a few notes at the end of the system with a dynamic marking of *p*. The Harp staff is silent.

4/100

Fl. *3*

Ob. *3*

Cl. *3*

Hn.

G. *p* *cresc*

Vln.

Vla. *3*

Vc. *p*

Harp

And you take a cup of leaves still hold - ing the dew - so ear - ly in

Fl. *cresc*

Ob. *cresc*

Cl. *cresc* *3*

Hn. *cresc*

G. *3*

Vln. *cresc* *f*

Vla. *cresc*

Vc. *cresc* *f*

Harp *cresc*

the morn - ing it is - we drink

4/110 **più mosso**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

G. *pp*

C. *p*

Vln. *p*

Vla. *f* *pp*

Vc. *fz*

Harp *fz*

to - ge - ther. Why have you let me be lost in si - lence?
 Oh, my love!

più mosso

Caedmon

C. *4:6* *4:6*

Vln. *pp* *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp* *pp*

You were ta - ken a - way from me. And the child as well. I was ne-ver to see her.

Edward Lambert: Caedmon

Fl. *p* *f* *p*

C. **Girl**
It was not I who made the si - lence. But it's you who keep it.

P. **Person**
[to Caedmon] Give in, the wres - tling is o - ver.

Vln. *f* *ff* *p*

Vla. *cresc* *p cresc* *f dim* *pp*

Vc. *cresc* *f*

4/118 con intensità ♩. = 44

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Hn. *f* *f* *f*

G. *f* *p* *f*

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Harp
B# C# D#
Eb F# G° A°
f *p* *f*

con intensità ♩. = 44 The trust - ing place

Edward Lambert: Caedmon

Fl. *p* *cresc* *ff*

Ob. *p* *cresc* *f*

Cl. *p* *cresc* *ff*

Hn. *f* *p* *cresc* *ff*

G. *f* *p* *cresc* *f*

Vln. *p* *cresc* *f*

Vla. *p* *cresc* *f*

Vc. *p* *cresc* *f*

Harp

of love is where we meet,

Fl. *p*

Ob. *ff* *p*

Cl. *p*

Hn. *f* *dim* *p*

G. *f* *p*

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Harp *ff* *p*

and where our voi - ces have be -

4/138

$\text{♩} = 60$

Fl. *fz* *fz* *fz* *p*

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

Cl. *fz* *fz* *fz* *p*

Hn. *fz* *fz* *fz* *p*

Vln. *cresc* *cresc* *cresc* *p*

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

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

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Person **Caedmon** **Person**

Ac-cept, Caed-mon, sing. What shall I sing? Sing the be-gin - ning of cre -

Vln. *pp*

Vla. *pp*

Vc. *pp*

BEDE

So Caedmon dreamt. Even while he slept his head was full of the sounds of life, wind blowing and the flowing water, the alarm cry and the skyward singing of birds, the lowing and whinneying and bleating and cackling of living creatures, the cries, prayers and laughter of men and women. As though a harp had been put into his hand, he sought out words, trying to find, however awkwardly, the indwelling music that created us.

Fl.

Ob.

Cl.

Hn.

P.

Vln.

Vla.

Vc.

Harp.

Girl **Caedmon**

a - ted things. Sing.

Bb C° D# E° F° Gb Ab

f

1

4-150 *senza rigore* (♩ = 40 ♩ = 60)

C.

1

am rea - dy to praise

C.

8

the mea - sure - less mak - ing

C. That in fore-sha-dowing and seek-ing formed place and light, for all cre-a-tion's

4-151

C. shar-ing, Those things with-out be-gin-ning yet be-gun,
 Harp *p* EFGA#BCDb

C. By God-love gi-ven, by po-ten-cy up-hol-den,
 Harp

4-152

C. The un-i-ma-gin-ab-le shaped in sub-stance,
 Harp *f*

C. In e-ter-ni-ty made time's com-pa-nion, World
 Harp

C. 4-153

and earth - kind, by God's grace guar - ded.

Harp

G# A Bb D# *pp*

Un - know - a - ble God, per - fect in per - sua - sion, Of

Harp

f

C. all won - der the a - wake - ner, Who out of in - ward want - ing spun the hea - vens,

Harp

f Gb A# B

sempre più animato

C. Gave the bo - dy of space a heart for li - ving And called it Earth,

Harp

E F Gb A# B C Db

4-154

C.

Harp

C.

Harp

C.

Harp

Harp

BEDE

When Caedmon awake from dreaming he remembered he had made words for a song in his dream, and he remembered the words that had come to him. Now the sun would soon be rising. He went about his work in the half light, chanting under his breath, startling the animals by trumpeting out a succession of words, as neck-stretched as a cock crowing.

5/1 **Andantino** (♩ = 64)

Fl. *pp*

Ob. *pp*

Cl. *pp*

BEDE

He listened to the choir of voices, as he had listened each morning, and he heard clearly among the others a woman's voice which seemed to be a part of his life.

Caedmon

Then the spi -

Andantino (♩ = 64)

Vln. *pp con sordino*

Vla. *pp con sordino*

Vc. *pp*

Harp *p dolce*

Fl. *pp*

Ob. *pp*

Cl. *pp*

C. *rit*

of God moved a - cross the world Like a man's brea - thing and dis - turbed the dust. And

Vln. *pp*

Vla. *pp*

Vc. *pp*

Harp *f*

5/15 (♩ = 96)

As Caedmon awakes, the singing of Prime is heard in the distance.

The musical score is arranged in a standard orchestral format with vocal parts. The vocal parts (S1, S2, T1, T2, B1, B2) are in G major and 4/4 time. The instrumental parts (Fl., Ob., Cl., C., Vln., Vla., Vc., Harp) are in G major and 4/4 time. The score includes lyrics for the vocal parts and a section for the Clarinet (C.) labeled "(continuing his song)".

Vocal Parts:

- T1:** Lu - cis cre - a - tor op - ti - me
- T2:** Lu - cis cre - a - tor op - ti - me
- B1:** Lu - cis cre - a - tor op - ti - me
- B2:** Lu - cis cre - a - tor op - ti - me

Clarinet (C.) - (continuing his song):

the dust spoke... ..There was man, there was

Instrumental Parts:

- Fl., Ob., Cl., Vln., Vla., Vc., Harp:** Various melodic and harmonic lines, including triplets and 4:6 and 2:3 ratios.

5/24

S1

S2

T1

T2

B1

B2

Fl.

Ob.

Cl.

Hn.

C.

Vln.

Vla.

Vc.

pp

pp

p

Pri - mor - di - is lu - cis

Pri - mor - diis lu - cis no - vae Mun - di pa -

Lu - cem di - e - rum pro - fe - rens

Lu - cem di - e - rum pro - fe - rens

cem di - e - rum pro - fe - rens

cem di - e - rum pro - fe - rens

word in the world. And from the neigh - bour - hood of his heart Eve

Detailed description: This is a page of a musical score for Edward Lambert's 'Caedmon'. The score is in 5/24 time, as indicated by the '5/24' in a box at the top. It features a vocal ensemble with Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The lyrics are: 'Pri - mor - di - is lu - cis', 'Pri - mor - diis lu - cis no - vae Mun - di pa -', 'Lu - cem di - e - rum pro - fe - rens', and 'Lu - cem di - e - rum pro - fe - rens'. The vocal parts include triplets and other rhythmic markings. Below the vocal parts are staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Cello (C.). The Horn part has a dynamic marking of *pp* and includes a 2:3 ratio marking. The Cello part has a dynamic marking of *p* and includes a 4:6 ratio marking. At the bottom, there are staves for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Viola and Violoncello parts have dynamic markings of *pp* and *p* respectively. The Cello part has a dynamic marking of *p* and includes a 4:6 ratio marking. The overall score is in a key with one flat (B-flat major or D minor).

5/35

S 1
no - vae Mun - di pa - rans o - ri - gi - nem.

S 2
rans o - ri - gi - nem.

Hn.
f

C.
took life, fruit and flower of the rib - stem...
Overman (entering)

Over.
What's this, Sta-ble man? We were

Vln.
f

Vla.

Vc.

(Scene Five: before the monastery at daybreak.)

C.
più mosso
...Scarce - ly fore tel - ling all that the win - ter with-held,

Over.
told to ac - cept you as the dumb man you are.

Vc.
p

Harp
p

p *pp*

Hn.

C.

be-tween two morn - ings leaves came like words to the bran - ches...

Over.

You

Vc.

Harp

C.

That's how it was. In-deed...

Over.

said you had no - thing to give when the harp came round. But now things are dif ferent?

BEDE

The Overman conducted Caedmon to the Abbess, who asked him to tell his dream in the presence also of the Prior and the Precentor, and to recollect for her the words he had made, so that they might give their judgement on what the dream was and how it had come about. The sun came up. The sea turned to fire. Now he no longer stood outside the walls hearing the music as the sun rose; he stood within the walls, himself a part of the music. Caedmon's masters became in their turn the hearers.

5/53 (♩. = 54)

Fl.

p

Ob.

p

C.

Caedmon

...I slept, I tell my-self I dreamt, but what re - a - li - ty it was,

Vln.

p

Fl. *p*

Ob.

Cl. *p*

C. *8* **Prior** **Caedmon**
more real than my wa - king life. Can you de - scribe it, this dream of yours? I was told

Vln.

Vla. *p*

Fl. *f*

Ob. *p* *f*

Cl. *fp* *f*

Hn. *pocf*

C. **Precentor** **Caedmon**
to sing. At whose bid - ding? I can't tell you e - very-thing. I can on-ly

Vln. *fp* *f*

Vla. *p* *f*

Vc. *f*

Harp *f*

Edward Lambert: Caedmon

Fl. *p* *f*

Ob. *p* *f* *p*

Cl. *p* *f*

Hn. *f*

C. *f* *diminuendo*
 tell you: in that night time, death died in - to love. And the two

Vln. *p* *f* *pp*

Vla. *p* *f*

Vc. *p* *f* *diminuendo*

Harp

5/71

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

C. *f* *ff*
 who were with me put words in-to my mind. I can find them still...

Vln. *f* *ff*

Vla. *pp* *f* *ff*

Vc. *p* *f* *ff*

Harp *ff*

Edward Lambert: Caedmon

FL. *mf*

Ob. *mf*

Cl. *mf*

Hn. *ffz* *mf* *fp* *sfz*

C. *4:6* *4:6* *4:6*
...Search - ing the sun's rays,

Vln. *mf*

Vla. *mf*

Vc. *mf*

Harp

FL. *fp*

Ob. *crescendo* *fp*

Cl. *crescendo* *fp*

Hn. *p* *crescendo* *fp*

C. *4:6* *3* *3* *4:6* *2*
Up out of the blind soil

Vln. *crescendo* *3* *fp*

Vla. *crescendo* *3* *fp*

Vc. *crescendo* *3* *fp*

Harp *crescendo* *fp*

Fl. *crescendo* *fp* *f* *diminuendo* *p*

Ob. *crescendo* *fp* *f* *diminuendo* *p*

Cl. *crescendo* *fp* *f* *diminuendo* *p*

Hn. *f* *diminuendo* *p*

C. *Flowers fetch their bril-liance Mined like gold and gem -*

Vln. *crescendo* *fp* *f* *diminuendo* *p*

Vla. *crescendo* *fp* *f* *diminuendo* *p*

Vc. *crescendo* *fp* *f* *diminuendo* *p*

Harp

Fl.

Ob. *p*

Cl. *p*

C. *stone...* *The wound was his now, he said.*

Over. **Overman** *You're not limp - ing a - ny-more!*

Vln. *p*

5/91

Fl. *crescendo*

Ob. *crescendo*

Cl. *crescendo*

Hn.

(the sun comes up)

Abbess [to herself]

A. *p* hea - ven - ly in - spi - ra - tion

C. 8

Prior [to himself]

Pri. *p* "We hear the sound,

Over.

Pre.

Vln. *crescendo*

Vla. *p* *crescendo*

Vc.

Harp

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Starts with a *p* dynamic, featuring a triplet of eighth notes. Later, it plays a melodic line with a *f* dynamic.
- Ob.** (Oboe): Starts with a *p* dynamic, featuring a 2:3 ratio. Later, it plays a melodic line with a *f* dynamic.
- Cl.** (Clarinet): Starts with a *fp* dynamic, featuring a triplet of eighth notes. Later, it plays a melodic line with a *f* dynamic.
- Hn.** (Horn): Starts with a *f* dynamic, featuring a 4:6 ratio. Later, it plays a melodic line with a *f* dynamic.
- A.** (Alto): A vocal line with lyrics: "Caedmon with renewed inspiration has a - light -".
- C.** (Cello): Starts with a *f* dynamic, featuring a 2:3 ratio. Later, it plays a melodic line with a *f* dynamic. Lyrics: "Now the morn - ing tide of".
- Pri.** (Piano): A vocal line with lyrics: "has a - light -".
- Over.** (Overtones): A vocal line with lyrics: "Now the morn - ing tide of".
- Pre.** (Preambles): A vocal line with lyrics: "has a - light -".
- Vln.** (Violin): Starts with a *fp* dynamic, featuring a triplet of eighth notes. Later, it plays a melodic line with a *f* dynamic.
- Vla.** (Viola): Starts with a *p* dynamic, featuring a triplet of eighth notes. Later, it plays a melodic line with a *f* dynamic.
- Vc.** (Violoncello): Starts with a *f* dynamic, featuring a triplet of eighth notes. Later, it plays a melodic line with a *f* dynamic.
- Harp**: Starts with a *f* dynamic, featuring a triplet of eighth notes. Later, it plays a melodic line with a *f* dynamic.

The score includes various musical notations such as triplets, ratios (2:3, 4:6), and dynamic markings (*p*, *fp*, *f*). The vocal parts include lyrics and performance instructions like "with renewed inspiration".

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Hn. *f*

A. ed on him

C. light Flows a - cross

Pri. but can - not tell

Over. **Overman** [to himself] *p* *f*

Pre. **Precentor** [to himself] *p* *f*

I keep won - dering where, some - where, at some - time,

Vln. *p* *f*

Vla. *p* *f*

Vc. *f* *p*

Harp

Fl.

Ob. *p*

Cl.

Hn.

A.

C. *4:6*
the sand of night

Pri.
from where it comes or where

Over.

Pre. *4:6* *4:6* *4:6* *4:6* *4:6* *4:6*
way. The seal which kept his lips has been
I have seen this man be-fore. Where could it have been? His voice and ways re -

Vln.

Vla. *p*

Vc. *f* *p* *4:6* *4:6* *4:6* *4:6*

Harp *2:3* *2:3* *p*

Detailed description: This page of a musical score for 'Caedmon' by Edward Lambert features a vocal soloist and a chamber ensemble. The vocal soloist consists of Alto (A.), Contralto (C.), Soprano (Pri.), and Contralto (Pre.). The chamber ensemble includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp. The score is in a key with one flat (B-flat major or D minor) and a 4/6 time signature. The vocal lines are heavily marked with phrasing slurs and dynamic markings. The instrumental parts include woodwinds, strings, and harp, with various dynamics and articulations. The lyrics are: 'the sand of night from where it comes or where way. The seal which kept his lips has been I have seen this man be-fore. Where could it have been? His voice and ways re -'. The page number 108 is in the top left, and the title 'Edward Lambert: Caedmon' is centered at the top.

This musical score is for Edward Lambert's piece "Caedmon". It is a multi-staff score for a symphony orchestra and harp. The score is divided into three measures. The woodwind section (Flute, Oboe, Clarinet, Horn) and string section (Violin, Viola, Violoncello) play a complex rhythmic pattern of eighth notes with triplets. The Flute, Oboe, and Violoncello parts are marked *fp* (fortissimo piano). The Horn part is marked *pocof* (poco fortissimo). The Cello part is marked *And* and *lifts*. The Harp part is marked *ff* (fortissimo) and features a triplet in the final measure. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Fl.
Ob.
Cl.
Hn.
C.
Vln.
Vla.
Vc.
Harp

Caedmon

fp
fp
fp
pocof
And lifts
fp
ff

5/123 ♩ = 48

Fl. *pp*

Ob. *4:6* *v*

Cl. *v* to bass clarinet

Hn. *4:6* *v*

A. *pp* **Abbes**
Good Caed-mon, Sta-ble-man:

C. *4:6* *p*
sound.

♩ = 48

Vln. *pp*

Vla. *p*

Vc. *p* *espressivo*

Harp *p*

A. "No man lights a can-dle and hides it un-der a bowl, but puts it in-to a can-dle-stick, where it gives light to e-very-one"

Vln. *p* *f* *diminuendo*

Vla. *f* *diminuendo*

Vc. *crescendo* *f* *diminuendo* *p*

A. in the house." We must think and talk more to-ge - ther. *(the Abbess and the Prior lead Caedmon into the monastery).*

Vln. *pp*

Vla. *pp*

Vc.

5/135 ♩ = 64

Bass-Cl. *f*

Hn. *f*

Pre. **Precentor**
Caed-mon: that's the name! Af - ter the bat - tle by the floo-ded ri - ver, I

Vc. *p* *f*

Bass-Cl. *crescendo*

Hn. *crescendo*

Pre. saw that man re - turn to us to help a - mong the woun - ded on the bat - tle -

Vln. *f*

Vla. *f* *crescendo*

Vc. *pizz* *arco* *p*

Ob. *f* *ff*

Bass-Cl. *ff*

Hn.

Pre.
field, those he had fought be - side and those he had fought against. What

Vln. *crescendo* *p* *f*

Vla. *ff* *diminuendo*

Vc. *crescendo* *f* *ff* *p*

Ob.

Hn. *p* *pp*

Over. **Overman**
E - very true jour - ney starts in a

Pre.
sud - den voice made him turn his horse, I won - der.

Vln. *diminuendo*

Vla. *f* *diminuendo*

Vc. *f* *diminuendo* *p* *poco f*

Hn.

Over. storm of pain.

(the Precentor returns to the monastery;
the Overman sets about his work and leaves)

Vln. *pizz* > 3 *p*

Vla. *p* 3 5 3 *pp*

Vc. 5 6 3 *piú f* *diminuendo* *pp*

Detailed description: This system contains the first five staves of the score. The Horn (Hn.) staff has a whole rest. The Oboe (Over.) staff has a melodic line with the lyrics 'storm of pain.' and a triplet of eighth notes. The Violin (Vln.) staff has a triplet of eighth notes marked *pizz* and *p*. The Viola (Vla.) staff has a complex rhythmic pattern with triplets and a quintuplet, marked *p* and *pp*. The Violoncello (Vc.) staff has a complex rhythmic pattern with quintuplets and sextuplets, marked *piú f*, *diminuendo*, and *pp*.

5/150 Interludium ♩ = 84

Picc.

E. Hn.

Bass-Cl. *f* 3

Hn. *f* 3 *fp*

Vln. *arco* *f* 3 6 3 *fz*

Vla. *f* 3 6 3 *fz*

Vc. 6 *f* 6 3 *fz* *ff*

Detailed description: This system contains the next five staves. The Piccolo (Picc.) and English Horn (E. Hn.) staves have whole rests. The Bass Clarinet (Bass-Cl.) staff has a triplet of eighth notes marked *f*. The Horn (Hn.) staff has a triplet of eighth notes marked *f* and *fp*. The Violin (Vln.) staff has a triplet of eighth notes marked *arco* and *f*, followed by a sextuplet and another triplet, all marked *fz*. The Viola (Vla.) staff has a triplet of eighth notes marked *f*, followed by a sextuplet and another triplet, all marked *fz*. The Violoncello (Vc.) staff has a sextuplet marked *f*, followed by another sextuplet and a triplet, all marked *fz* and *ff*.

piccolo

cor anglais

p *cresc* *f* *dim*

p *cresc* *f* *dim*

fz *ff* *cresc* *f* *dim*

p *cresc* *f* *dim*

ff *f* *p cresc* *f* *dim*

ff *f* *p cresc* *f* *dim*

f *p cresc* *f* *dim*

5/164

p *f*

p

p

p

Musical score for the first system, measures 1-4. The Piccolo part features a continuous eighth-note triplet pattern. The E. Horn and Bass-Clarinete parts enter in measure 3 with a triplet of eighth notes, marked *p* and *cresc*. The Violin part enters in measure 3 with a triplet of eighth notes, marked *f*. The Viola and Violoncello parts are silent in this system.

Musical score for the second system, measures 5-8. The Piccolo part continues with eighth-note triplets. The E. Horn and Bass-Clarinete parts continue with eighth-note triplets, with the Bass-Clarinete marked *cresc* in measure 5 and *f* in measure 7. The Violin part continues with eighth-note triplets. The Viola part enters in measure 5 with a sextuplet of eighth notes, marked *p* and *cresc*. The Violoncello part enters in measure 7 with eighth-note triplets, marked *p* and *cresc*.

Musical score for Piccolo, E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Violoncello. The score features complex rhythmic patterns with triplets and sixteenth notes, and dynamic markings such as *f*, *ff*, and *p cresc*.

5/176 ♩ = 112

Musical score for Piccolo, E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Violoncello. This section shows a change in dynamics to *p* and includes a tempo marking of 5/176 with a quarter note equal to 112.

Edward Lambert: Caedmon

Picc. *p*

E. Hn. *p*

Bass-Cl. *p*

Hn.

Vln. *f p f*

Vla. *f p f*

Vc. *f p f*

Picc. *f p f fp*

E. Hn. *f p f fp*

Bass-Cl. *f p f fp*

Hn. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

accel.

Musical score for Piccolo, E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Cello. The score is divided into two systems. The first system includes Piccolo, E. Horn, and Bass-Clarinete. The second system includes Horn, Violin, Viola, and Cello. The music features complex rhythmic patterns with triplets and dynamic markings of *f*, *p*, and *ff*. An *accel.* marking is present above the second system. The Piccolo part has a dynamic marking of *f* followed by *p* and then *ff*. The E. Horn and Bass-Clarinete parts also have *f*, *p*, and *ff* markings. The Horn part has a dynamic marking of *f*. The Violin, Viola, and Cello parts have *p* and *ff* markings. The score is written in 5/211 time with a tempo of $\text{♩} = 144$.

5/211 $\text{♩} = 144$

Musical score for Piccolo, E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Cello. The score is divided into two systems. The first system includes Piccolo, E. Horn, and Bass-Clarinete. The second system includes Horn, Violin, Viola, and Cello. The music features complex rhythmic patterns with triplets and dynamic markings of *p* and *ff*. An *accel.* marking is present above the second system. The Piccolo part has a dynamic marking of *p* followed by *ff*. The E. Horn and Bass-Clarinete parts also have *p* and *ff* markings. The Horn part has a dynamic marking of *p* followed by *ff*. The Violin, Viola, and Cello parts have *p* and *ff* markings. The score is written in 5/211 time with a tempo of $\text{♩} = 144$.

Musical score for Piccolo, E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Violoncello. The score consists of seven staves. The Piccolo part is in the top staff, followed by E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Violoncello. The music is written in a key with one flat and a 3/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

5/228

Musical score for Piccolo, E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Violoncello. The score consists of seven staves. The Piccolo part is in the top staff, followed by E. Horn, Bass-Clarinete, Horn, Violin, Viola, and Violoncello. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The Bass-Clarinete part includes a triplet of eighth notes and a triplet of sixteenth notes. The Viola part includes a triplet of eighth notes. The text "to clarinet" is written in the Bass-Clarinete staff.

Musical score for Piccolo, English Horn, Bass Clarinet, Horn, Violin, Viola, and Cello. The Piccolo part features a melodic line with *sempre f* dynamics. The English Horn part has a melodic line with *to oboe* marking. The Violin part features a melodic line with *sempre f* dynamics. The Viola and Cello parts have melodic lines. The Horn part is mostly silent.

5/242 $\text{♩} = 96$

Musical score for Piccolo, Oboe, Clarinet, Horn, Violin, Viola, Cello, and Harp. The Piccolo part has a melodic line with *to flute* marking. The Oboe part has a melodic line with *pp* dynamics. The Clarinet part has a melodic line with *p* dynamics. The Horn part has a melodic line with *p* dynamics. The Violin part has a melodic line with *p* dynamics. The Viola part has a melodic line with *pp* dynamics. The Cello part has a melodic line with *pp* dynamics. The Harp part has a complex accompaniment with *f* dynamics. The score includes various dynamic markings such as *pp*, *p*, *f*, and *sfz*.

E♭ F♯ G♯ A, B♭ C♭ D

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Harp part is written in two staves. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The woodwinds and strings play a melodic line with dynamics ranging from *dim* to *pp*. The harp provides a rhythmic accompaniment with *f* dynamics and triplet markings. The piece concludes with a *G° C°* marking.

BEDE (over the music)

In the monastery, the sins of his life, Caedmon used to say, made him feel an interloper. And when the Abbess Hilda spoke of God's forgiveness, "I believe that", he said, "with awe and with wonder. It is self-forgiveness that is harder to come by, self-sorrow that is harder to lose." But by Hilda's persuasion he was brought into the Order; and now his voice sang in antiphon with the voice of the nun who had been born in Rookhope all those years before - but of this he never spoke; the appearance in his dream of the girl who had borne his child - this he gave no hint of. It was all that was left of his silence and all that there would be of it now, until the time came for his life to end.

For many years Caedmon lived in the peace of the monastery, making his verses, submitting to the discipline of the order, until a day when he seemed to be visited by a fore-knowledge of his death. He asked that the Eucharist should be brought to him. "What need is there of that?" his fellow monk asked him. "You talk so merrily." "In spite of that," Caedmon said, "bring it to me." So when he had received the bread and the wine he lay on the bed prepared for him, as quietly as though he lay under the apple trees of the orchard. But now it was night-time.

5/260 $\text{♩} = 64$

Cl.

Hn.

Vla.

Vc.

Harp

Cl.

Vla.

Vc.

Harp

5/270 $\text{♩} = 42$

Cl.

Hn.

Vla.

Harp

(Scene Six: inside the monastery many years later. It is night. Caedmon, now an aged monk and attended by one of the brothers, is lying on a pallet bed.)

6/1 *lento, col canto*

Hn.

pp

Caedmon

C.

How ma-ny in-ches square is that small win-dow a-bove my head?

Vc.

pp

Harp

dolce

6/6 *più mosso*

C.

A hu-man hand could al-most span it. And yet, in that seg-ment of sky I can see

Vc.

Harp

G°

C.


dis-tance with-out end. The earth-time that's left to me mea-sures less than the win-dow,

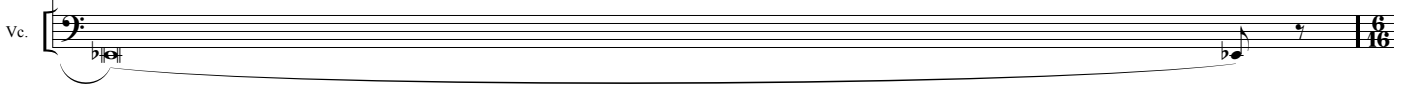
Vc.

C.

but there's e-ter-ni-ty in it too. I've been shown such a u-ni-verse! Be-fore I am lost and found in


Vc.


C. 
 God's love I should like to make one thing more. One thing more in thanks-gi-ving for ha-ving seen and known and lived and died.

Vc. 

6/7

♩ = 66 ♩. = 42

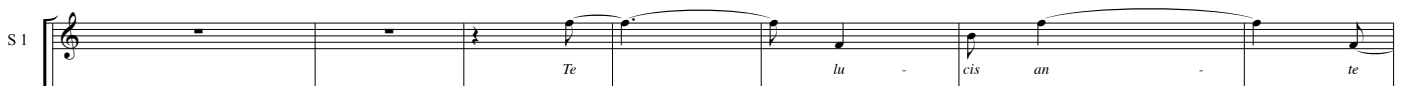
C. 
 In the caves of the world where des-pair


Harp 
p *espressivo*
 G# A°, Bb D#

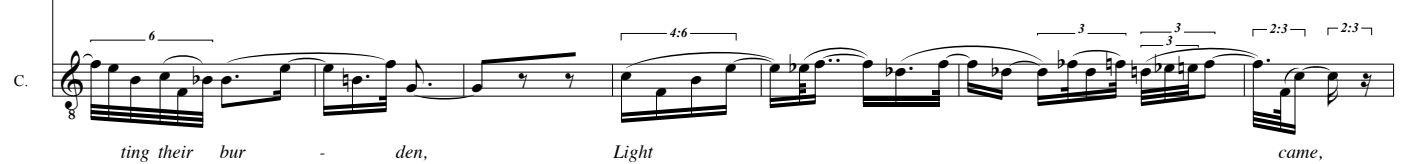
C. 
 was And the sound of the waves shif -

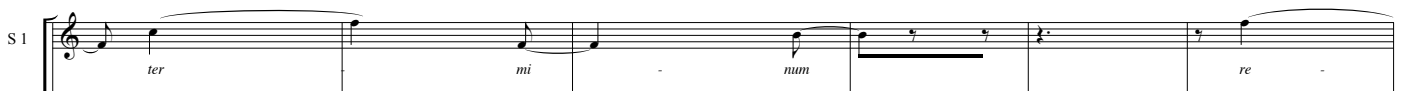
6/23

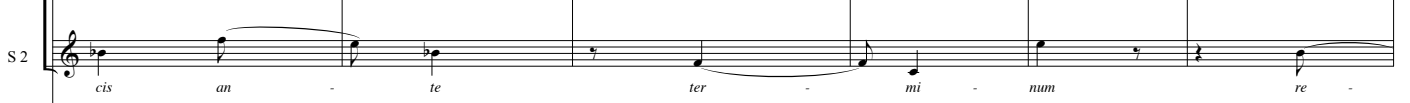
(in the distance the sound of Compline can be heard)

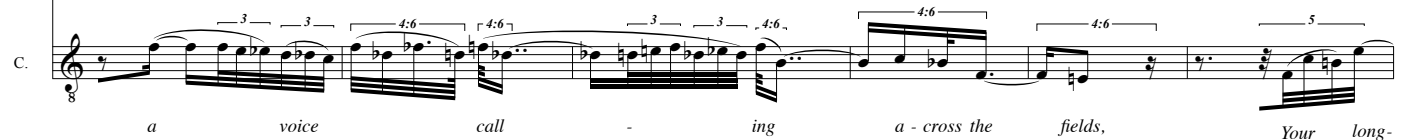
S1 
 Te lu - cis an - te

S2 
 Te lu -

C. 
 ting their bur - den, Light came,

S1 
 ter mi - num re -

S2 
 cis an - te ter mi - num re -

C. 
 a voice call - ing a - cross the fields, Your long-

6/38

S1 rum Cre - a - tor po - sci - mus

S2 rum Cre - a - tor po - sci - mus

T1 ut

T2 ut pro

B1 ut

B2 ut pro

C. ing that all should be well. I gave lit - tle e - nough praise, though each

T1 pro tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.

T2 tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.

B1 pro tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.

B2 tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.

C. *crescendo* - 2:3 mo - ment Was e - ter - nal as it died to ful -

6/52 senza rigore

C. *p* fill the year: Sum - mer's wide - o - pen arms, the

C. vine - yard's blood, Snow si - lence, and the Spring Walk - ing a road, a - way from an

6/64

♩ = 48 ♪ = 72

poco a poco crescendo

S1
S2
C.

Prea_ pa_ pi_ si -
_sta, _ter _i _me,
emp-ty tomb. So, Mas-ter, for-give me for this loi - ter-ing.

S1
S2
T1
T2
C.

me,
_tri com u _ce,
Pa _que _par _ni - ce,
I am rea - ching to - wards you now. My hands were full of dear dis -

6/78 animato

S1
S2
T1
C.
Harp

Cum Spi - ri - tu pa - ra -
Spi - ri - tu Spi - ri - tu pa -
co - ve-ries But earth - ly time can have them....

6/87 **rallentando e crescendo**

S1
cli - to Re gnans per om

S2
om

T1
ra - cli to re - gnans per

T2
om

C.
Lis - ten. Where I break off, the mu - sic is fil - ling my place.

diminuendo al fine

S1
ne sae - cu lum. A

S2
ne sae - cu lum. calando

T1
om ne sae - cu lum. A men.

T2
ne sae - cu lum. calando

B1
om ne sae - cu lum. calando

B2
om ne sae - cu lum. calando

Harp
f diminuendo

S1
men.