

$$(b=63)(A=126)$$

One half in July and the other half in December,  
1996.

like an anarchist in spirit.  
Steady tempo throughout.

Steady tempo throughout.

2  $\frac{5}{8}$

3  $\frac{4}{4}$

4  $\frac{2}{2}$

*f ma tranquilo*  
*do*

*mf*

*do*  
*do*

*mp*

*Ped*

*Ped*

*Ped*

*Ped*

*Ped*

*Ped*

*Ped*

*P*

*pp*

*Ma - ry sat mus - ing*

$\downarrow = \downarrow$  mf very legato throughout, more breath.

A handwritten musical score page featuring a single staff of six measures. Measure 14 starts with a bass clef, a key signature of one sharp, and a common time signature. Measures 14 through 18 are written in a continuous line of cursive musical notation. Measure 19 begins with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.

on the lamp - flame at the ta - ble Waiting for War - ren

~~Red Red~~ ~~Red Red~~ ~~Red Red~~ ~~Red Red Red~~ ~~Red Red Red~~ ~~Red~~ ~~Red Red Red~~ ~~Red~~

Handwritten musical score page 11, measures 21-25. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 21 begins with a whole note followed by a fermata. Measures 22 and 23 show eighth-note patterns. Measure 24 starts with a half note. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 22 and 23 continue the eighth-note patterns. Measure 24 starts with a half note. Measures 25 conclude the section.

When she heard his step, She ran on tiptoe down the

Handwritten musical score for two staves. The top staff starts with a dynamic of  $\frac{4}{4}$  time signature,  $b$ , and  $b$ . It features a bassoon part with sustained notes and a woodwind part with eighth-note patterns. The bottom staff starts with a dynamic of  $\frac{5}{4}$  time signature,  $b$ , and  $b$ . It features a bassoon part with sustained notes and a woodwind part with eighth-note patterns. Measure 5 begins with a dynamic of  $\frac{4}{4}$  time signature,  $b$ , and  $b$ . It features a bassoon part with sustained notes and a woodwind part with eighth-note patterns. The score includes various dynamics like  $mp$ ,  $mf$ , and  $sf$ , and performance instructions like "sub st secco".

286

*Pad* sub st seco

~~Ped x Ped x Ped x Ped~~ → ~~Ped = Ped & Ped & Ped = Ped~~

Handwritten musical score page 25, measures 25-29. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 25 begins with a dotted half note followed by a quarter note. Measure 26 starts with a half note. Measure 27 begins with a half note. Measure 28 begins with a half note. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 25 continues with a half note. Measure 26 continues with a half note. Measure 27 continues with a half note. Measure 28 continues with a half note.

dark - ened passage To meet him in the door-way with the news And put him on his

*p* *sforzando* *mf*

*(p)* *mf*

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

3/

29

*guard.*

*poco a poco*

30

*mezzo stacc.* *gta* →

*bpm* *f* *molto* *mezzo stacc.*

*clear and clean, like a bell*

*\*Ped* *\*Ped* *\*Ped* *\*Ped* *\*Ped*

31

32

33

*gta* *pesante* *molto*

*\*Ped* *\*Ped* *\*Ped*

34

*sotto voce*

35

36

37

"Si" - las \_\_\_\_\_ is back."

*sotto voce pp*

*f* *mf* *(p)*

*\*Ped* *\*Ped*

her through the door \_\_\_\_\_ And shut it af - ter her.

And shut it af - ter her.

(her.)

"Be Kind,"

*she said.*

This image shows a handwritten musical score for piano. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 84 starts with a dynamic of *mp dolce*. The music features sixteenth-note patterns and rests. Measure 85 begins with a dynamic of *pp sotto voce*. Measures 86 and 87 continue with sixteenth-note patterns. Measure 88 concludes with a dynamic of *ff*.

51

P  
ben pronunciata

52

She took the

→ Ped → Ped

53

bb.

54

55

56

57

mar - ket things from War - ren's

→ Ped → Ped → Ped → Ped → Ped → Ped

58

59

60

secco  
senza ped.

arms And set them on the porch,

Then

crescendo

mf

dim.

P

→ Ped → Ped

64

65

66

wood - en steps.

*fcantabile*

Ped. Ped. \*

"When was I ever anything but kind to him? But I'll not have the fellow back,  
        { Pa camp.

Handwritten musical score for string quartet, page 10, measures 11-12. The score includes four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). Measure 11 starts with a dynamic (f) and a forte dynamic (ff). Measures 11-12 feature complex rhythmic patterns with sixteenth-note figures and sustained notes. Measure 12 concludes with a fermata over the double bass staff.

72 73 74 75 76 77

he said.  
"I told him so last hayng, didn't I?"

78 79 80  
If he left then; - I said, that ended it.

81 82 83 84  
What good is he? Who else will harbour him.

88 89 90 91 92  
At his age for the little he can do?

93 94 95 96 97  
What help he is there's

8/ 87 (F=F) 88 89 90 91 3

no depending on. Off—he goes always when I need him most.

'He — thinks he ought to

secco  
stacc.  
sempit.

Ped. Ped. Ped. (P)

92 93 94 95 96

earn a little pay,

Enough at least to buy to - bac-co with,

secco  
(F=F)  
f secco

Ped. Ped. Ped.

97 98 99 100 101

so he won't

have to beg and be be - hold - en."

'All right,' I say, '

Cant.

(P) F (P)

PP sub

Ped. Ped. Ped.

9 /

102 103 104 105 106 107

can't afford to pay any fixed wages,  
though I wish I could.'      'Someone else

108 109 110 111 112 113

can.' Then someone else will have to.' I shouldn't mind him bettering him -

ben  
cant.

crescendo --- f

113 114 115 116

-self If that was what it was. You can be certain. When he begins like that, there's

Ped    Ped    Ped    Ped    Ped    Ped

10

Someone at him Trying to coax him off with pocket money, In hayng time when any

(F=F)

Ps 72:11

121 122 123 124 125

"help is scarce, in winter he comes back to us. I'm done."

(J=J) colla voce

mp

126 127 128

p

ff marcato

Gliss.

(Unvoiced but held out)

29

chamotteau

"Sh!"

130

pp sotto voce

una corda sempre

ped

gradual release

x ped

This page contains two staves of handwritten musical notation. The top staff has dynamic markings "chamotteau" and "pp sotto voce". The bottom staff has a dynamic marking "una corda sempre". There are also "ped" and "x ped" markings. Measure numbers 130 and 131 are present.

131

132

133

not so loud: he'll hear you," Mary said. "I

This page shows a single staff of handwritten musical notation. It includes measure numbers 131, 132, and 133. The lyrics "not so loud: he'll hear you," Mary said. "I" are written below the notes.

Pien cantabile

132

(pp)

ped

ped

This page contains two staves of handwritten musical notation. The first staff is labeled "Pien cantabile" and "(pp)". The second staff has a "ped" marking. Measure number 132 is indicated above the notes.

134

135

want him to: he'll have to soon or late."

This page shows a single staff of handwritten musical notation. It includes measure numbers 134 and 135. The lyrics "want him to: he'll have to soon or late." are written below the notes.

136

crescendo

tre corde

x ped

ped

This page contains two staves of handwritten musical notation. The first staff has a "crescendo" marking. The second staff has "tre corde" and "x ped" markings. Measure number 136 is indicated above the notes.

136 | 137,

"He's worn \_\_\_\_\_ out.

stoke *meac.* *ff*

*mf* *f* *cresc.* *meac.*

*xPed* *xPed* *xPed*

138 139 *in tempo*

(out.) *dolce*

He's asleep beside the stove. When I came back from

*xPed* *xPed*

140 141 142

Rowe's I found him here,- Huddled against the barndoar fast asleep, A

*p* *pp*

*xPed* *xPed* *xPed* *xPed*

13/ — miserable sight, and frightening too. slower
144

In tempo  
From conductable tempo

mp

Ped
Ped
Ped
Ped
Ped
Ped

145 146 3 147 3

You needn't smile I didn't recognize him I wasn't look - ing for him and he's

mf
f
mp
mf
mp

Ped
Ped
Ped
Ped
Ped
Ped

148 149 3 150

changed. Wait till you see."

ascendo

Ped
Ped
Ped

151 152 153 154

"Where did you say he'd been?" "He didn't say, I"

Ped Ped Ped

154 155 156

dragged him to the house, And gave him tea and tried to make him smoke.

Ped Ped Ped

157 158

a piacere

(smoke.) I tried to make him talk about his travels. Nothing would do.

colla voce P

Ped Ped

159



(dos)

he just kept nod - ding off."

160

15

*xPed.*

*xPed.*

161

162

"What \_\_\_\_\_ did he say? \_\_\_\_\_ Did he say anything?"

*p*

*f > p*

*f > p*

*f > p*

*xPed.*

*xPed.*

*xPed.*

163

164

"But \_\_\_\_\_

little."

"A - ny -

*f > p*

*f > p*

*f > p*

*p*

*p*

*p*

*bencant.*

*mf*

*xPed.*

*xPed.*

*xPed.*

16 165

thing? O! Ma - ry con - fess He

166

167 168 169 170

said he'd come to ditch the meadow for me."

"War - ren!"

"But

f molto

P f dim.

\*Ped \* Ped Ped

171 3 172 173 174

did he? I just want to know." "Of course he did. — What would you have him say?

pp sotto voce

crescendo

175

176

177

17

Surely you wouldn't grudge the poor old man Some

175  
176  
177  
17  
178  
179  
180  
181

Ped f p f p s p s p  
Ped Ped Ped Ped Ped Ped Ped Ped  
Ped

hum - ble way — to save his self respect.

He added, if you really care to know, He

molto  
f  
p  
mp  
sub pp  
f  
p  
s.p.  
Ped Ped Ped Ped Ped Ped Ped Ped

181 182 183 184

meant to clear the upper pasture too.

f cantabile  
f  
p  
leggiato  
s.p.  
Ped Ped Ped Ped Ped Ped Ped Ped

185

186

187

188

189

That sounds like something you have heard before? —

Musical score for piano, showing staves for treble and bass clef. Measure 185 starts with a treble clef, 3/4 time, dynamic pp, and tempo *delicato loco*. Measure 186 begins with a bass clef, 4/4 time, dynamic f, and tempo *dolce*. Measures 187 and 188 continue with the bass clef, 4/4 time, dynamics mp and f, respectively. Measure 189 ends with a bass clef, 4/4 time, dynamic f, and tempo *(1)*.

190

191

Musical score for piano, showing a treble clef staff. Measure 190 consists of two measures of quarter notes. Measure 191 begins with a bass clef, 4/4 time, and a melodic line consisting of eighth and sixteenth notes.

War - ren,

Musical score for piano, showing a treble clef staff. The melody from measure 191 continues through measure 192. Measure 192 concludes with a bass clef, 4/4 time, and a melodic line consisting of eighth and sixteenth notes. The piano part includes dynamic markings *f*, *p*, *meze.*, *(b)*, and *ped.*

192

Musical score for piano, showing a treble clef staff. The melody continues from measure 192. The lyrics "wish you could have heard the way He" are written below the staff. The piano part includes dynamic markings *f* and *ped.*

Musical score for piano, showing a treble clef staff. The melody continues from measure 192. The piano part includes dynamic markings *f* and *ped.*

*ped.**ped.*

19

193



jum - bled everything.

cresc.

f

~~Ped~~

~~Ped~~

194

195

I stopped to look Two or

mp cantabile

cresc.

~~Ped~~

~~Ped~~

~~Ped~~

~~Ped~~

(or) three times

f

b

~~(Ped)~~



207                    208                    209

A handwritten musical score page featuring three staves of music. The first staff begins at measure 218, starting with a bass clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The second staff begins at measure 219, starting with a treble clef, a key signature of one sharp, and a common time signature. It also consists of six measures. The third staff begins at measure 220, starting with a bass clef, a key signature of one sharp, and a common time signature. It has four measures. Measure numbers 218, 219, and 220 are written above their respective staves.

says they two will make a team for work:

Between them they will lay this farm as

This image shows a handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Measure 11 begins with a dynamic *p*. The melody consists of eighth-note patterns with various accidentals (flat, sharp, double flat, double sharp). Measure 12 starts with a forte dynamic (*f*). The melody continues with eighth-note patterns, some with grace notes indicated by small vertical strokes above the stems. The score includes several rehearsal marks: (11), (12), (13), and (14).

Ped-~~s~~ Ped-~~s~~ Ped-~~s~~ Ped-~~s~~ \*Senna ped. Ped-~~s~~ Ped-~~s~~ Ped-~~s~~ Ped-~~s~~

821

21

2062

69.

Handwritten musical score for staff 1, system 2, page 21. The score consists of a single staff with five measures. Measure 1 starts with a whole note followed by a half note. Measures 2-5 each begin with a quarter note. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes. Measure 5 ends with a half note. The page number '21' is at the top left, and '2062' is at the top right. The rehearsal mark '69.' is at the beginning of the staff.

*smooth!* The way he mixed that in with oth - er

A handwritten musical score page featuring two staves of music. The top staff uses soprano and alto clefs, while the bottom staff uses bass and tenor clefs. Measure 11 begins with a forte dynamic (f) and includes several grace notes. Measure 12 begins with a piano dynamic (p). Both measures feature complex harmonic progressions with frequent key changes indicated by sharps and flats.

~~Ped~~ \* ~~Ped~~ > ~~Ped~~ \* ~~Ped~~ - ~~APed~~ - ~~APed~~

333

A handwritten musical score page showing measures 224 and 225. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a single note followed by a rest. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern: a dotted eighth note followed by three sixteenth notes. Measure 224 ends with a fermata over the last note. Measure 225 starts with a quarter note, followed by a half note, and then a quarter note. The score is written on five-line staff paper.

things. He thinks young Wilson a like-ly lad, though daft on ed-u-

*f cantabile*

A handwritten musical score page featuring two staves. The top staff begins with a dynamic instruction "f cantabile" above a melodic line. The bottom staff starts with a dynamic "p". Both staves use a unique rhythmic notation where vertical stems represent eighth-note pairs. Measure 1 consists of eighth-note pairs followed by a sixteenth-note pair. Measures 2-3 show a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 4-5 continue this pattern. Measures 6-7 show eighth-note pairs followed by a sixteenth-note pair. Measures 8-9 show eighth-note pairs followed by a sixteenth-note pair. Measures 10-11 show eighth-note pairs followed by a sixteenth-note pair. Measures 12-13 show eighth-note pairs followed by a sixteenth-note pair. Measures 14-15 show eighth-note pairs followed by a sixteenth-note pair. Measures 16-17 show eighth-note pairs followed by a sixteenth-note pair. Measures 18-19 show eighth-note pairs followed by a sixteenth-note pair. Measures 20-21 show eighth-note pairs followed by a sixteenth-note pair. Measures 22-23 show eighth-note pairs followed by a sixteenth-note pair. Measures 24-25 show eighth-note pairs followed by a sixteenth-note pair. Measures 26-27 show eighth-note pairs followed by a sixteenth-note pair. Measures 28-29 show eighth-note pairs followed by a sixteenth-note pair. Measures 30-31 show eighth-note pairs followed by a sixteenth-note pair. Measures 32-33 show eighth-note pairs followed by a sixteenth-note pair. Measures 34-35 show eighth-note pairs followed by a sixteenth-note pair. Measures 36-37 show eighth-note pairs followed by a sixteenth-note pair. Measures 38-39 show eighth-note pairs followed by a sixteenth-note pair. Measures 40-41 show eighth-note pairs followed by a sixteenth-note pair. Measures 42-43 show eighth-note pairs followed by a sixteenth-note pair. Measures 44-45 show eighth-note pairs followed by a sixteenth-note pair. Measures 46-47 show eighth-note pairs followed by a sixteenth-note pair. Measures 48-49 show eighth-note pairs followed by a sixteenth-note pair. Measures 50-51 show eighth-note pairs followed by a sixteenth-note pair. Measures 52-53 show eighth-note pairs followed by a sixteenth-note pair. Measures 54-55 show eighth-note pairs followed by a sixteenth-note pair. Measures 56-57 show eighth-note pairs followed by a sixteenth-note pair. Measures 58-59 show eighth-note pairs followed by a sixteenth-note pair. Measures 60-61 show eighth-note pairs followed by a sixteenth-note pair. Measures 62-63 show eighth-note pairs followed by a sixteenth-note pair. Measures 64-65 show eighth-note pairs followed by a sixteenth-note pair. Measures 66-67 show eighth-note pairs followed by a sixteenth-note pair. Measures 68-69 show eighth-note pairs followed by a sixteenth-note pair. Measures 70-71 show eighth-note pairs followed by a sixteenth-note pair. Measures 72-73 show eighth-note pairs followed by a sixteenth-note pair. Measures 74-75 show eighth-note pairs followed by a sixteenth-note pair. Measures 76-77 show eighth-note pairs followed by a sixteenth-note pair. Measures 78-79 show eighth-note pairs followed by a sixteenth-note pair. Measures 80-81 show eighth-note pairs followed by a sixteenth-note pair. Measures 82-83 show eighth-note pairs followed by a sixteenth-note pair. Measures 84-85 show eighth-note pairs followed by a sixteenth-note pair. Measures 86-87 show eighth-note pairs followed by a sixteenth-note pair. Measures 88-89 show eighth-note pairs followed by a sixteenth-note pair. Measures 90-91 show eighth-note pairs followed by a sixteenth-note pair. Measures 92-93 show eighth-note pairs followed by a sixteenth-note pair. Measures 94-95 show eighth-note pairs followed by a sixteenth-note pair. Measures 96-97 show eighth-note pairs followed by a sixteenth-note pair. Measures 98-99 show eighth-note pairs followed by a sixteenth-note pair. Measures 100-101 show eighth-note pairs followed by a sixteenth-note pair.

23

226

227

- ca - tion - you know how they fought All through July under the blazing

*marcato  
non legato*

*f  
cantabile, legato*

*ped* *ped* *ped* *ped* *ped* *ped* *ped* *ped*

228

229

230

231

232

233

sun, Si - las up on the cart to build the load, Harold a -

*secco  
stacc.*

*mf**ped**ped**ped**ped**ped*

234

235

236

237

- long be - side to pitch it on."

*rescendo*

*ped*

*ped* *ped* *ped*

238

 $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$ 

239

 $\text{B}^{\flat}\text{D}$ 

240

 $\text{B}^{\flat}\text{G}$ 

241

 $\text{B}^{\flat}\text{D}$ 

242

 $\text{B}^{\flat}\text{D}$ 

"Yes,

I took care to keep well out of

mf  
b9  
b7  
b5

Ped      \*Ped      \*Ped \* Ped \* Ped \* Ped

243

 $\text{G}$   
earshot."

244

 $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ 

245

 $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ 

246

 $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ 

247

 $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ 

PP

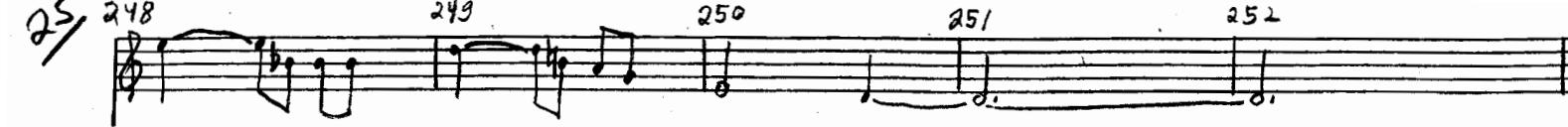
"Well, those days trouble Si-las like a dream. — You

3  
3  
3

3  
3  
3

3  
3  
3

(Ped)      \*Ped \* Ped \* Ped \* Ped



Red sled - Red - Red - Red sled - Red sled -

253 254 255

Ha - rold's young col - lege boy's as -

marcato

Red sled sled sled

256 257

- su - rance piqued him. ff

use sled sled sled

26  
258

259

260

Af - ter so many years he still keeps



261

262

finding Good ar - gu - ments he sees he might have used.



263

264

265





277 278 279

Ha-rold's as -

280 281 282

-so - ciated in his mind with La - tin. He asked me what I thought of Harold

#Ped #Ped #Ped #Ped #Ped #Ped

say - ing He stu - died La - tin like the vio - lin — Be - cause - he

A handwritten musical score page featuring five measures of music. Measure 287 starts with a bass clef, a key signature of one sharp, and a common time signature. It consists of a single eighth note followed by a fermata. Measure 288 begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a sixteenth-note pattern: a pair of sixteenths followed by a pair of sixteenths with a sharp sign, then a pair of sixteenths with a sharp sign followed by a pair of sixteenths. Measures 289 and 290 both begin with a treble clef, a key signature of one sharp, and a common time signature. Measure 289 has a measure rest. Measure 290 features a change in time signature to 2/4, indicated by a '2' over the '4'. The music concludes with a bass clef, a key signature of one sharp, and a common time signature.

liked it - that an ar - gu - ment! \_\_\_\_\_

He said he couldn't  
forget

291

293 294

A handwritten musical score page featuring four measures of music for a single melodic line. The key signature is B-flat major (two flats). Measure 291 consists of eighth-note pairs. Measure 292 starts with a sixteenth note followed by a quarter note, then continues with eighth notes. Measure 293 begins with a half note, followed by a quarter note, then a half note. Measure 294 starts with a half note, followed by a quarter note, then a half note.

make the boy believe

He could find wa - ter with a

Handwritten musical score for two voices and piano. The score consists of two systems of music. The top system is for two voices (Soprano and Alto) and the bottom system is for piano. Measure 11 starts with a forte dynamic. The vocal parts have eighth-note patterns, and the piano part has eighth-note chords. Measure 12 begins with a dynamic marking 'cresc.'. The vocal parts continue their eighth-note patterns, and the piano part has sustained notes. The score ends with a fermata over the vocal parts and a dynamic marking 'mf'.

295

29.6

297

298

hazel prong —

which showed how much

good

Pedon Ped alat alat alat alat Ped

30 299 300 301

school had ev - er done

(Piano)

302 303 304

(done) him He want - ed to go ov - er

(Piano) Ped al red red

305 306 307 (4)

that. But most of all He

f in tempo p pp (4)

Ped Ped Ped Ped

299 300 301

school had ev - er done

(Piano)

302 303 304

(done) him He want - ed to go ov - er

(Piano) Ped al red red

305 306 307 (4)

that. But most of all He

f in tempo p pp (4)

Ped Ped Ped Ped

3>

308

309

310

311

thinks if he could have a -no-ther chance To teach him now \_\_\_\_\_ to build a

g: 2/4

311

312

mp

secco

crescendo

Ped Ped

312

313

load of hay" "

f sempre {

bd

bd

bd

bd

\*Ped \*Ped \*Ped

313

Know \_\_\_\_\_ that's

psub

\*Ped

\*Ped

314

Si - las' one ac - com - plishment. He

315

\*Ped \*Ped \*Ped \*Ped

316

317

bundles every forkfull in its place, and tags and numbers it for

\*Ped \*Ped \*Ped \*Ped

33

318

319

future reference, so he can find and ea - sily dis - lode it In the unload - ing.

a piacere

320

321

322

323

Silas does that well. He takes it out in bunches like big birds' nests.

You never see him standing on the hay He's trying to lift, straining to lift him -

328 329 330 331

- self."

"He thinks if

*Tempo Giusto*

332 333

*Pad* *Pad* *Senza ped.*

he could teach him

334 335 336 337

that, he'd be Some good per - haps to

*bell like*

*Pad* *\*Pad* *\*Pad*

338                    339                    340  
 some - one              in         the         world.

341                    342  
 He         hates         to

343                    344                    345  
 see         a         boy         the         fool         of

36 347 348 349

books. Poor.

ten.  
stacc.

Pad Pad Rebo. Senza pad.

350 351 352

Si las, So

stacc.

-8-

Pad

353

(So) con - I cerned far

-8-

Pad

354 355 356

o - ther folk. \_\_\_\_\_ And

357 358 , 359 , 360 , 361  
no - thing to look back - ward to with pride, —————

(f = f)

362 , 363 , 364 , 365  
(pride.) And no - thing to look for - ward

—(Ped) ————— Ped Ped Ped

38

to with hope.

369

370

369

370

371a

so — now and ne - ver any different.

colla voce

(F=F) 372 f cantabile

$\frac{7}{16} (4)$   $\frac{9}{16} (9:1)$

$\frac{7}{16} (4)$   $\frac{9}{16} (9:1)$

f sostenuto

$\frac{9}{16} (4)$   $\frac{9}{16} (9:1)$

$\frac{9}{16} (4)$   $\frac{9}{16} (9:1)$

Ped Ped Ped Ped

372

39

373

Handwritten musical score page 39, measures 373-374. The score is for two staves. The top staff uses 16th-note patterns with grace notes and slurs. Measure 373 ends with a dynamic *p*. Measure 374 begins with a dynamic *f*, followed by a measure with 16th-note patterns and grace notes.

Handwritten musical score page 39, measures 375-376. The score continues with 16th-note patterns and grace notes. Measure 375 includes dynamics *f* and *p*. Measure 376 includes dynamics *v.* and *mf*. The instruction "Hcm fza" is written above the staff.

Handwritten musical score page 39, measures 377-378. The score shows continuous 16th-note patterns with grace notes. Measures 377 and 378 end with dynamics *f*.

Handwritten musical score page 39, measures 379-380. The score continues with 16th-note patterns. Measure 379 includes a dynamic *crec.* Measure 380 includes a dynamic *H*.

40 (F=F) 38, *cantabile*

38 (7:16 3:1) *f crescendo*

38 (7:16 3:1) (12) 8

38 (7:16 3:1) (12) 8

\*Ped \*Ped \*Ped

382 8 (12) *ff marcato*

383 6 (8) *ff P*

383 6 (8) *P*

384 8 *crescendo*

\*Ped \*Ped \*Ped Ped

384 8 *ff P*

385 9: *ff P*

385 9: *ff P*

386 5 *ff P*

387 5 *Ped*

388 5 *Ped*

389 5 *ff cresc.*

\*Ped \*Ped \*Ped \*Ped \*Ped

This is a handwritten musical score for piano, featuring six staves of music. The score includes various dynamics such as *f crescendo*, *ff marcato*, *ff cresc.*, and *cantabile*. Performance instructions like *Pad* and *ff P* are also present. Measure numbers 40 through 386 are indicated at the start of each staff. The score uses a mix of common time (e.g., 4/4, 3/4) and non-standard time signatures (e.g., 7:16, 3:1). The manuscript is written in black ink on white paper, with some parts of the score appearing to be in the process of being written or revised.

41 Agitato 390  
non legato

$\text{Bass}_1 = 58$

391

Ped. Ped. Ped. Ped. Ped. Ped.

392

Ped. Ped. Ped. Ped.

393

Ped. Ped. Ped. Ped. Ped.

394

This page contains two staves of handwritten musical notation. The top staff uses a treble clef and has several measures with complex rhythmic patterns and dynamic markings like  $\times b\ddot{o}$ ,  $\times \#b\ddot{o}$ , and  $\times \#b\ddot{g}$ . The bottom staff uses a bass clef and includes a measure with a single note followed by a fermata. The page number 394 is at the top left.

(Ped)  $\times$  Ped  $\times$  Ped

395

This page contains two staves of handwritten musical notation. The top staff features a treble clef and includes a measure with a tempo marking 'marc.'. The bottom staff uses a bass clef. The page number 395 is at the top left.

Ped

396

This page contains two staves of handwritten musical notation. The top staff uses a treble clef and includes a measure with a tempo marking '(g:)'. The bottom staff uses a bass clef. The page number 396 is at the top left. The page concludes with four instances of the instruction 'Ped'.

Ped  $\times$  Ped  $\times$  Ped  $\times$  Ped

43

398

399

Ped Ped Ped Ped

400

Ped Ped Ped

$\Delta = 104 \pm (d = 52 \pm)$

legato

tremolo molto agitato

delicato

PP

44

402 404 405 406 407

*Part of a moon was fal-ling down the west,* *Dragging the*

408 409 410 411

*whole sky with it to the hills.*

$\text{f} = 152$  1ts

402 403 404 405 406 407

45

light      poured      soft -

412

b6

This page contains two staves of handwritten musical notation. The top staff has lyrics: 'light', 'poured', and 'soft'. The bottom staff has a single note 'b6'. Measure numbers 45 and 412 are written above the staves.

413

b6  
(soft-)

40

This page contains two staves of handwritten musical notation. The top staff has lyrics '(soft-)'. The bottom staff ends with a circled '5'. Measure numbers 413 and 40 are written above the staves.

414

b9  
(soft-)

3

ly      in      her .

414

aled

This page contains two staves of handwritten musical notation. The top staff has lyrics 'ly', 'in', 'her.'. The bottom staff has lyrics 'aled'. Measure number 414 is written above the staves.

4/6

lap.

4/15 ✓

She

(Ped)

\*Ped

3 4/6

saw it and spread her

4/6

\*Ped

4/7

ap - ron to it.

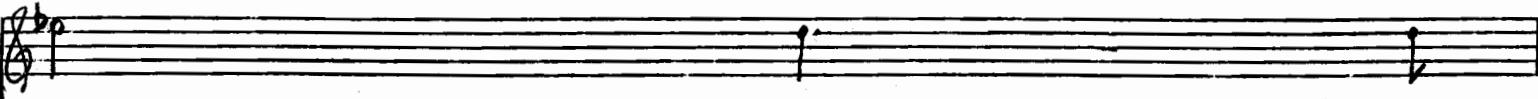
\*Ped

She



(Rd)

418



put

out

her



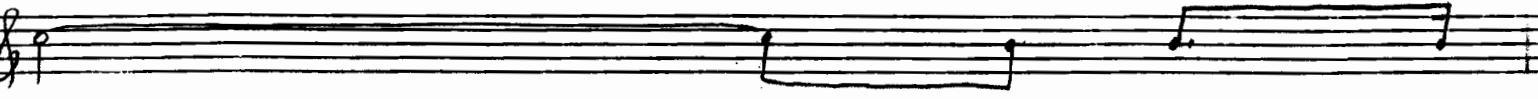
legato sempre



\*Rd

ded

419



hand

A - mong

the



\*Rd

\*Rd

420

harp like morn - ing-glo - ry

421

strings, Taut with the dew from

422

gar - den bed to eaves, As

\*Ped \*Ped

423

if she played un - heard some

49

\*Ped Pad Pad Pad

424

ten . der - ness That wrought on him be -

\*Ped \*Ped \*Ped \*Ped

425

- side her in the night.

be crescendo

\*Ped

\*Ped

\*Ped

\*Ped

426

mf

f

\*Ped \*Ped \*Ped \*Ped

427

7bd.

429

"War - ren," she said,

f

pp

\*Ped \*Ped - \*Ped - \*Ped \*Ped \*Ped \*Ped \*Ped

430

431

"he - has come home, has come

mf

p

mecc.

8 over 2 pau Ped Ped Ped Ped Ped Ped Ped

S 432

433

home,

8

*mf legato semplic*

Pd — afred afred afred

afred afred afred afred

1134

435

436

he has come home to die:

*vescendo*

Pd — Pd —

437

You need - n't be af - raid he'll leave you

*ten.**pp**vescendo*

Pd —

438 
  
 this time."

439

440 
  
 "Home,"

mf 
  
 Ped

441 
  
 (Home)

crescendo poco a poco 
  
 Ped

443 
  
 444

53 445 446 1s 54:7 447 3  
 he mocked gently. "Yes, what else but home?"  
 Pacc.  
 Ped. Ped Ped Ped Ped  
 448 449 450 451  
 -(home?) It all depends on what you mean by  
 (mf) pp sotovoce  
 mP sotovoce  
 Ped Ped Ped Ped Ped Ped Ped Ped  
 452 pp cresc.  
 home,  
 mp dolce, molto legato sempre  
 crescendo piano  
 Ped Ped Ped Ped Ped Ped Ped Ped

59

us54

455

home.

(crescendo poco a poco)

8

Ped Ped Ped Ped

456 457 458 459 460

(home.)

8

ff pesante

ff fermato

ff fermato

Ped Ped Ped Ped

55 461 462 463  
 Of course he's nothing to us, — anymore. Than was the hound that

mpsub  
 sub P dolce, sotto voce, legato sempre

464 465  
 came a stranger to us — Out of the woods,

466 467  
 worn out upon the Trail."

ff cimbalio

5b/ 8<sup>ra</sup> - - - > > > > > > 469

468 (Allegro  
brillante)

- (Ped.)

470

471

472

"Home"

- (Ped.)

Ped.

Ped. \*

Ped. \*

473 474

is the place where when you have

is the place where when you have

Ped. \* Ped. \* Ped. Ped. \* Ped. \* Ped. \* Ped. \*

475

476

(have) to go there,

Handwritten musical score for two staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of 475. The bottom staff has a bass clef and a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth notes, bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Various dynamics and performance instructions are written above the staves, including "pp sub", "mf sub", "ff sub", and "3".

477

478

479

Ped → Ped

They have to take

Handwritten musical score for three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of 479. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Various dynamics and performance instructions are written above the staves, including "pp", "ff", "mf", and "12".

480

481

you in, They have to take you

Handwritten musical score for two staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of 480. The bottom staff has a bass clef and a key signature of one sharp. The music consists of five measures. Measure 1: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Various dynamics and performance instructions are written above the staves, including "3", "ff", and "ff sub".

50 482                          483                          484

in."                          "I should have called it Something you

485                          Ped                          xPed

486                          xPed                          Ped

487                          xPed                          Ped

488                          same                          -                          how — havent                          to — deserve."

489                          Ped                          xPed

490                          Ped

491                          Ped

492                          Ped

493                          Ped

494                          Ped

495                          Ped

496                          Ped

497                          Ped

498                          Ped

499                          Ped

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993                          Ped

994                          Ped

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999                          Ped

59, 491 Quasi recitative, con piacere ma non troppo

493

War-ren leaned out and took a step or

494

p accomp.

495

496

pedal markings: Ped, Ped x, Ped

cresc.

497

two Picked up a little stick, and brought it back

497

(cresc.)

498

499

500

pedal markings: Ped, Ped x

pp f pp

501

And broke it in his hand and tossed it by.

Slower

Rit

p sotovoce

p de lontano

pedal markings: Ped, Ped x, Ped x, Ped x, Ped x

60

501                    502                    503

Silas has - better

\*Ped \*Ped \*Ped      \*Ped \*Ped      \*Ped \*Ped

504

505

5

- claim on us you think than on his bro - ther.

Thirteen little miles As the road winds would

Ped Ped Ped      Ped      Ped

bring him to his door.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The vocal parts are written in a four-line staff, and the piano part is in a five-line staff below. Various dynamics and performance instructions are included, such as "pp" (pianissimo), "ff" (fortissimo), "b" (bass), "mf" (mezzo-forte), and "mf" (mezzo-forte). The vocal parts have melodic lines with some slurs and grace notes. The piano part includes harmonic changes and rhythmic patterns.

Silas has walked that far no doubt today. Why didn't he go there? His brother's

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music. The first system starts with a bass clef, a common time signature, and a key signature of one sharp. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The vocal parts are written in a four-line staff, and the piano part is in a five-line staff below. Various dynamics and performance instructions are included, such as "pp" (pianissimo), "ff" (fortissimo), "b" (bass), "mf" (mezzo-forte), and "mf" (mezzo-forte). The vocal parts have melodic lines with some slurs and grace notes. The piano part includes harmonic changes and rhythmic patterns. The score concludes with a dynamic instruction "mf" (mezzo-forte) and a tempo instruction "mf" (mezzo-forte).

500



511

rich, A somebody, director in the bank." "He never told us that." "We know it though."

"1

Handwritten musical score page 511. The score continues from the previous page. Measures 1 through 11 are shown. The notation includes various dynamics such as *p*, *pp*, *mp*, and *mf*. The music is written on five-line staves, with some notes having stems pointing upwards and others downwards. Measure 11 ends with a fermata over the first note of the next measure.

512

Handwritten musical score page 512. Measures 12 through 16 are shown. The notation includes eighth-note patterns and sixteenth-note patterns. Measures 14 and 15 feature sixteenth-note patterns. Measure 16 concludes the page.

think his brother ought to help, of course. I'll see to that if there is need,

He ought of right to take him

Handwritten musical score page 512, continuing from the previous page. Measures 12 through 16 are shown. The notation includes eighth-note patterns and sixteenth-note patterns. Measures 14 and 15 feature sixteenth-note patterns. Measure 16 concludes the page.

63

514

515

3

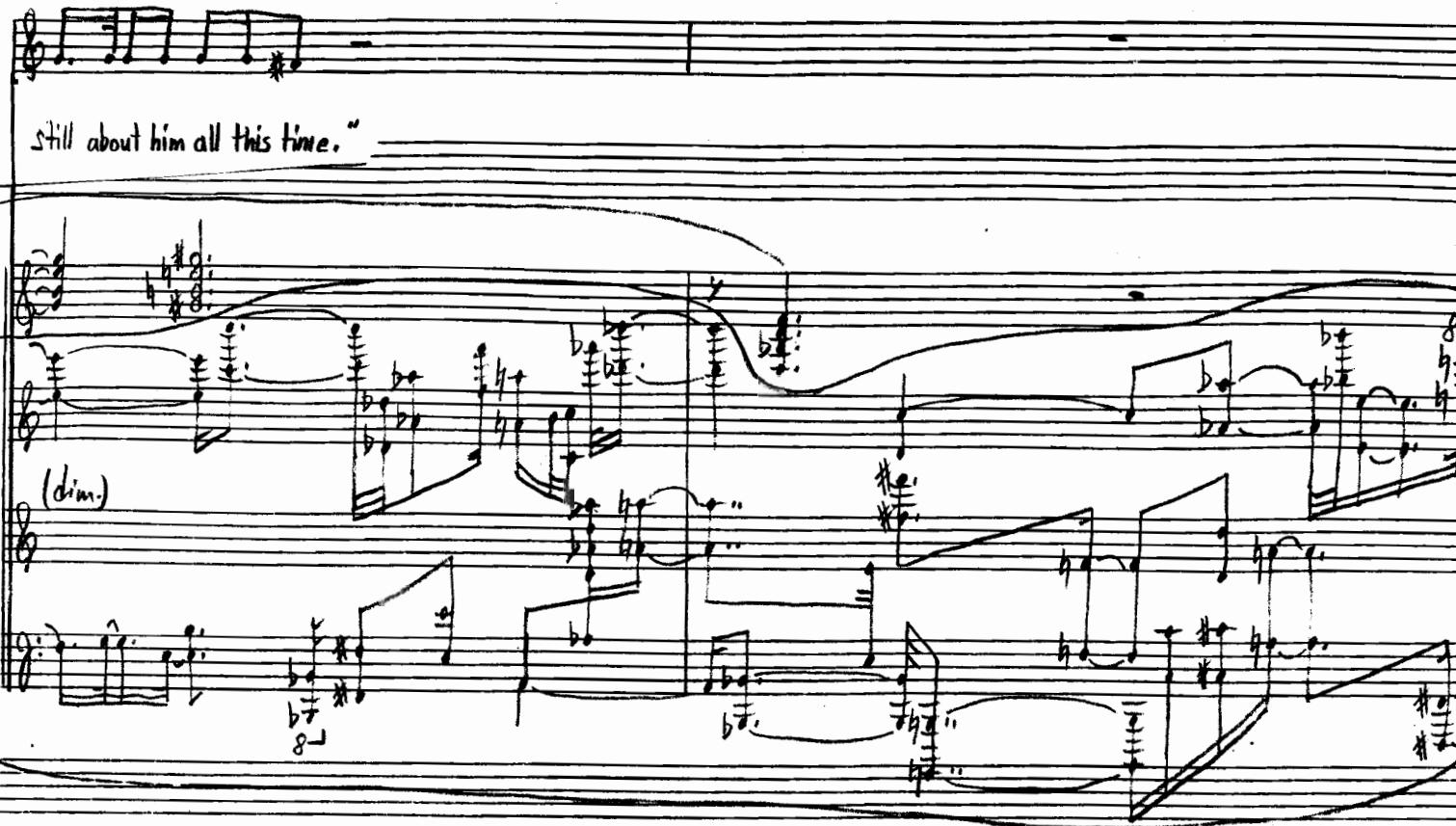
in, and might be willing to.— He may be better than appearances. But have some pity on Silas—

516

517

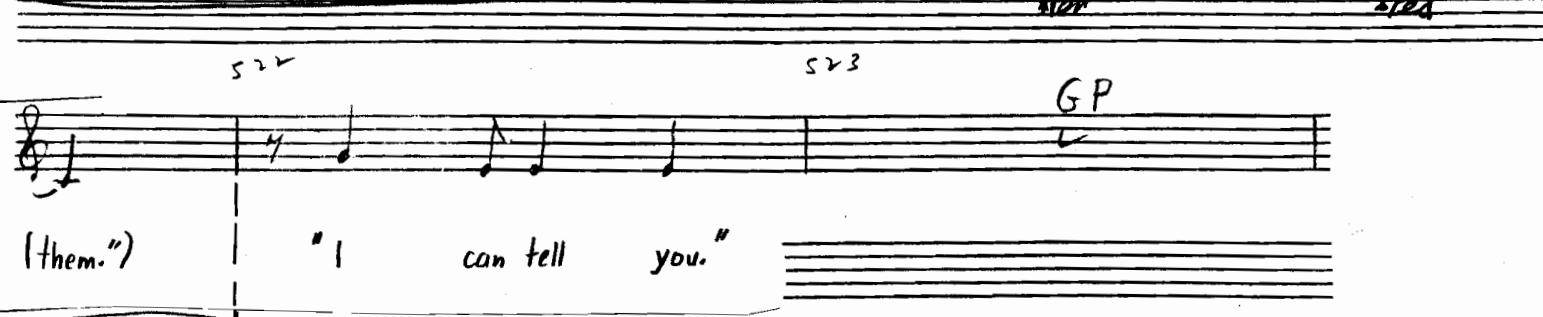
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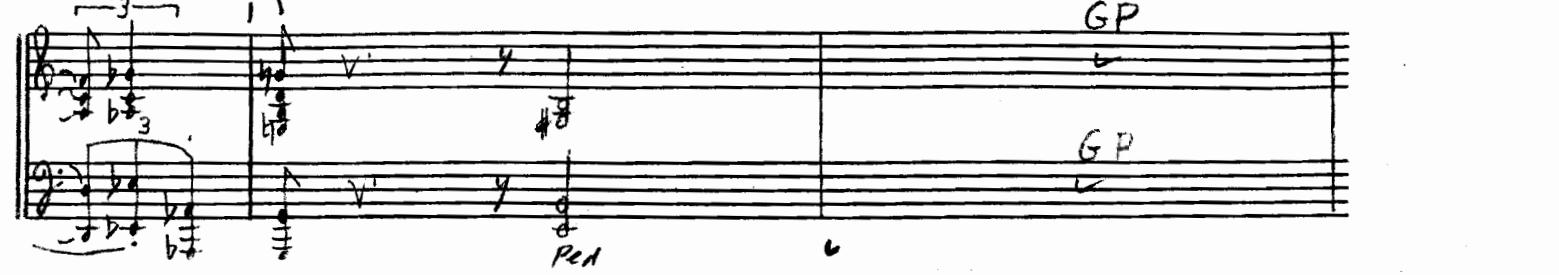
(has) Do you think if he had any pride in claiming kin Or anything he looked for from his bro - ther, Hed keep so

61) SIR S19  

  
 still about him all this time."

S20 S21  

  
 "I wonder what's between them."

S22 S23 GP  

  
 (them.)      "I can tell you."

GP GP  

  
 GP      GP  
 Ped

Tempo Ostinato ( $\text{J}=80-100$ )

524

sharp stacc. always, very hammered

525

Si

526

las

is

marcato, non legato, careful pedal throughout

527

d.

what

528

he is

529

We wouldn't

530

mind

531

but just the kind that kin-folk can't a-

532

533

-bide.

534

tenuto

535

marcato, non legato

536

537

ff

8- 8- 8- 8- 8- 8- 8- 8-

no pedal here  
sharp, dry stacc.

dim.

8- - - - - →

539

540

d.  
- las                    is                    what he    is                    we                    wouldn't            mind                    him

f.

8- - - - -

Careful pedal

541

543

But                    just                    the kind that kin - folk

tenuto

non legato, dry stacc.

bring this line out (f molto)

544

67

545

can't a - bide,

546

3 547

548

just the kind that kinfolk - can't a - bide.

He

549

550

551

552

553

ne - ver did a thing so ve - ry bad.

b<sup>o</sup>:  
b<sup>o</sup>:  
f  
H stacc. secco,  
marcellato

no pedal

meno f

careful pedal

554

555

556

(bad.)

I &gt; slower here

no pedal here

557

558

559

560

He don't know why he is - n't quite as

ff stacc. secco, maut.

561

562

563

good

as

anybody,

meno  
f

ff

Careful pedd

No pedal

69 567                    568                    569

567                    568                    569

570                    571                    572

(Worth-) less though he is,

70 573                    574                    575

worth less though he is.  
 cresc.  
 decres.  
 No pedal

576                    577  
 He won't be made a

memo f. stacc.  
 ff

578                    579                    580  
 -shamed, he won't be made a - shamed,  
 crescendo                    ff decrescendo  
 ff decrescendo

ff decrescendo  
 ff decrescendo

581                    582                    583                    584

he won't be made ashamed to please his bro - ther.

585                    586                    587

creac.

588                    589                    590

absolutely dry

ff con forza

591

can't

The accents should really stand out.

592                    593                    594

f mai car forza

memo f

Almost no pedal throughout.

2/4

6

think

Si

593 0 594 #0

not legato

595

(Si) las e - ver hurt

596

597

598

599

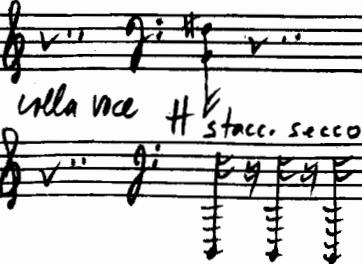
(hurt) a - ny - one."

secco

"No,

but it hurt my

tempo



603

604

605

heart,

but it hurt my



606

607

heart, the way he rolled his own head

*bring these notes out, dolce cantabile*



74 608

on that sharp eaded chair - back.

609

Ah!

611

(Ah!)

612

Ah!

pizzicato  
un poco presto

cello part

613

(Ah!)

614

Ah!

615

*succo*

*pizzicato*

616                    617                    618

619                    620                    621

622                    623                    624

secco

*Ah!*

*clearly enunciated*

*f throughout*

*Careful pedal throughout*

*(Ah!)*

*Ah!*

625                          626                          627

Ah! —                          Ah! —

628                          629                          630                          631

Ah! —                          Ah! —                          Ah! —

*Bring out the accents  
non legato*

632                          633

Ah! —                          Ah! —

639

(Ah!)

640

641

642

643

(Ah!)

644

645

646

647

648

649

650

651

652

653

654

655

656

657

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983

984

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986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

78 643                    644                    645

f                    secco

ten. RH            LH

RH                    LH

Ped.                    secco                    secco

646                    647                    648                    649

You must go in and see what you can do.

decrescendo

P secco

650                    651                    652

made the

mf

mp

Collected.

79 653

bed up for him there to -

654

f

8

655

656

- night.

657

658

You'll

8

Ped.

659

660

be sur - prised. —

Ped.

8

Ped.

661

662

663

(-prised) at him - how much

Ped.

Ped.

664

665

he's bro - ken.

Ped.

666

667

668

His work - ing

stacc. sempre

legg. sempre

dolce mp

(P), secco sempre

No pedal here.

Bring this line out too. (ff)

Bring this line out, as before, (ff)

Some careful pedal but not much.

8/ 669

670

days

are

done;

671

672

673

(done;)

His work - ing days are

674

675

676

done;

I'm sure of it."

8/ 677 678 679 680 681 682 683

even  
bed red red old old I'd not

secco pp sub, leggiero

684 685 686 687 688

be in a hurry

689 690 691

(-ry), I'd not be in a hurry to

p sotto voce  
tremolo presto

83 692

693

694

say

that."

"I haven't been."



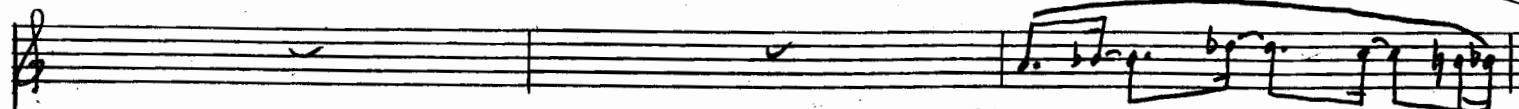
Pad

Pad

695

696

697



Go,



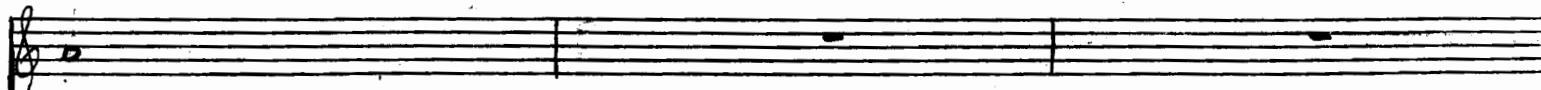
Pad

Pad

698

699

700



look,



84 701

702

703

go, —————— look, go,

Ped. Ped. Ped.

704

705 3

(go,) look, see for your -

cecer

Ped.

706 707 708

-self. But,

Ped. Ped. Ped. Ped. Ped. Ped.

85 709  
 710  
 War - ren,  
 (Pad)

711  
 tenuto  
 secco

712 -  
 713 b.p.  
 War

714

Red

715 -  
 716 b.p.  
 (War.) . . .

717

please re -

tenuto  
 tenuto sempre  
 secco b.  
 b. legato throughout

Pad

86 718

719

720

721

-mem - ber, please re - mem - ber, how \_\_\_\_\_

\*Ped \*Ped \*Ped \*Ped \*Ped \*Ped

722

723

724

725

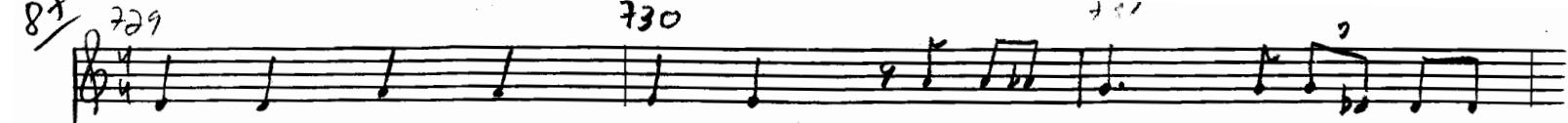
(how) it is.

726

727

728

He's come — to



help you ditch the mead - ow. He may not speak of it and then he

PP sotvoce  
loco  
Cello portato

732 733 734 735 736-737

Handwritten musical score showing five staves. The first three staves are treble clef, with the second having a key signature of one flat and the third having one sharp. The fourth staff is bass clef. The fifth staff is bass clef. Measure 731 has eighth notes. Measures 732-734 show sixteenth-note patterns. Measure 735 has eighth notes. Measures 736-737 have sixteenth-note patterns. The instruction "PP sotvoce" is written above the first staff, and "loco" is written below the second staff. The instruction "Cello portato" is written below the third staff.

may. ————— 1'11 sit and see if

PP sotvoce  
15  
secco, like a  
soft punch

738 739 740 741 742 743 744 745

Handwritten musical score showing five staves. The first three staves are treble clef, with the second having a key signature of one flat and the third having one sharp. The fourth staff is bass clef. The fifth staff is bass clef. Measures 738-744 show sixteenth-note patterns. Measure 745 shows eighth notes. The instruction "PP sotvoce" is written above the first staff, and "15" is written below the second staff. The instruction "secco, like a soft punch" is written below the fifth staff.

that small sailing cloud will hit or miss the moon, ————— that cloud, ————— ah! ————— ah! —————

Pad

Handwritten musical score showing five staves. The first three staves are treble clef, with the second having a key signature of one flat and the third having one sharp. The fourth staff is bass clef. The fifth staff is bass clef. Measures 746-753 show eighth-note patterns. The instruction "Pad" is written at the bottom right.

88 746 747 748 749 750 751 752  
 753 754 755 756 757

*Ah!* — *Tempo I° (B.M. = 63!)*  
*Passionate*  
 Ped. Ped. Ped. Ped. Ped. Ped.

753 *Tempo I° (B.M. = 63)*  
 f Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*Well accentuated*

Ped. Ped.

80 (F=F) 758

759 *Pad*

Pedal notes  
 Bass

Pad  
 (d=d.) 760

sub #  
 761 762

Pad  
 Pad  
 Pad  
 Pad

(d=d.) 763 8

Pad  
 Pad  
 Pad

764 24  
 765 24  
 766 48  
 767 24 12

Pad  
 Pad  
 Pad  
 Pad

768 24  
 769 24  
 770 48  
 771 24 12  
 772 24  
 delicissimo  
 8

91 768 769 770 771 772

It hit the moon.

Then there were three there,

8

- (Ped.) Ped. Ped. Ped. Ped. Ped.

773 774 775 776 777 778

(there,) making a dim row, — The moon, — the little silver cloud, —

- (Ped.) Ped. Ped. Ped. Ped. Ped.

779 780 781 782 783

(cloud,) and she. —

Ped.

\*Ped.

9v

784

785

*War*

*mp dolce cantabile sempre*

Spoco → PP

Ped Ped

8-  
Ped

786

787

788

(War-) - ren re - turned too — soon, — it

789

790

Ped Ped Ped Ped Ped

seened to her,  *crescendo*

*f with growing fervor*

791

792

Ped Ped

791

792

793

Slipped to her side,

caught

791

792

793

Slipped to her side, caught

Ped Ped Ped Ped Ped

794

795

794

795

up her hand and wait crescendo

Ped Ped Ped Ped Ped

796

- ed.

sf crescendo

Ped Ped Ped Ped Ped

(spoken) "Warren?" she questioned. "Dead," was all he answered.

299

*ff*

*ff like an organ*

*(Ped.)*

Chords (Recap.) In tempo (I<sup>o</sup>) throughout

300

301

302

*ff*

*(Ped.)*

303

304

315

*(Ped.)*

306

307

308

309

310

312 *in retard.*

313

*(Ped.)*

(41')