



2016

American Spring

Sam Mullooly

Illinois Wesleyan University, smullool@iwu.edu

Tom Mullooly

tmullooly@foley.com

Follow this and additional works at: <https://digitalcommons.iwu.edu/crisscross>



Part of the [Composition Commons](#), [Life Sciences Commons](#), [Physical Sciences and Mathematics Commons](#), and the [Social and Behavioral Sciences Commons](#)

Recommended Citation

Mullooly, Sam and Mullooly, Tom (2016) "American Spring," *CrissCross*: Vol. 4 : Iss. 1 , Article 5.

Available at: <https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

This Article is protected by copyright and/or related rights. It has been brought to you by Digital Commons @ IWU with permission from the rights-holder(s). You are free to use this material in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This material has been accepted for inclusion by Editors of CrissCross at Illinois Wesleyan University. For more information, please contact digitalcommons@iwu.edu.

©Copyright is owned by the author of this document.

AMERICAN SPRING

Music by Sam Mullooly
Libretto by Tom Mullooly

Act I

Scene 1 - Overture/"A Very Good Year"

All Chorus

Scene 2 - "With This Spring"

Spring, Varina, Betsy, Joshua, Christopher, Male Chorus

Scene 3 - "An Elegant Belle"

Spring

Scene 4 - "The Richmond Women"

Varina, Female Chorus

Scene 5 - "Why Do They Fight"

Varina

Scene 6 - "I Would Follow That Man"

Christopher, Joshua, Male Chorus

Scene 7 - "I'm Runnin' "

Varina, Betsy, Female Chorus

Act II

Scene 1 - "Victory"

Mary Todd

Scene 2 - "The Salute"

Joshua, Male Chorus

Scene 3 - "The Burning of Richmond"

Varina

Scene 4 - "Back To Washington"

Joshua, Male Chorus

Scene 5 - "Lamentations"

Mary Todd, Joshua, Varina, All Chorus

Scene 6 - "They Knew"

Mary Todd

Scene 7 - "Song Of Spring"

Spring

Scene 8 - "Mercies"

Varina, Christopher, All Chorus

Scene 9 - Instrumental

CharactersSpring (*soprano*)

Narrator

Varina Davis (*soprano*)

Wife of Confederate President Jefferson Davis

Betsy (*mezzo*)

Varina's Slave

Joshua Chamberlain (*tenor*)

Union Colonel, officer of the 20th Maine

Christopher Melody (*baritone*)

Union Soldier of the 20th Maine

Mary Todd Lincoln (*mezzo*)

Wife of Union President Abraham Lincoln



Chorus

Townspeople, Soldiers, Messenger

Instrumentation

1 Flute

1 Oboe

1 Bb Clarinet

1 Bassoon

1 Horn

1 Bb Trumpet

1 Trombone (bass-baritone)

Percussion (one player)

Timpani (2), Snare Drum, Chimes, Tambourine

Violin I

Violin II

Viola

Violoncello

Double Bass

Duration: ca. 1 hr. 30 min.

Act I: ca. 40 min.

Act II: ca. 50 min.

Synopsis

The Chorus reflects on the meaning of the good in a moment in time. Transitioning to the time of April 1865, Spring leads a tour of the major characters, with Varina being served by Betsy, with Joshua Chamberlain and his men of the Army of the Potomac plotting Lee's downfall, Betsy talking to her slave husband, and Private Christopher Melody in camp. Spring relates Varina's upbringing. The women of Richmond trade contrasting views of their First Lady, Varina Davis. Meanwhile, Varina, clearing old papers, comes across a copy of a letter she had sent to Mary Todd Lincoln. Varina expresses her deeply conflicted views on the conflict, what brought the sides to this point, and her own responsibility in the genesis of such horror. Outside Richmond in the Union camp, Christopher Melody sings of a soldier's life in the army. Joshua is overheard by Christopher Melody reminiscing about army life before turning in. Christopher Melody, on the cusp of victory, looks back to the Battle of Gettysburg and of his admiration for the hero of that hour, his commander Joshua Chamberlain. Back in Richmond, Varina shares with Betsy her own views about slavery and the war. Betsy responds only in asides. Finally alone, Betsy decides to take matters into her own hands and escape, which concludes Act I.

After intermission, Mary Todd Lincoln opens Act II, sharing the news that Richmond has fallen and reveling that victory seems clear. She finds a copy of her old letter to Varina Davis. She speaks of the costs of war and questions her hopes in expectation of peace. Joshua Chamberlain recounts the last of the fighting and the chase that ensued, resulting in the final capture and surrender of Lee's army. The defeated rebels parade in sullen defeat to surrender their weapons and battle flags. Chamberlain, overseeing all, orders the men of the Army of the Potomac, lining the route, to raise their muskets in salute, paying honor to their now-beaten foe. Later, men of the Army of the Potomac on their way back to Washington sing a victory chant. Varina picks up the story from the Confederate side, relating the events in Richmond the day Lee abandoned his lines, culminating in the burning of the city that night, and the entry of Union forces. Joshua Chamberlain, on the march to Washington, instructs his men on dealing with the defeated population, while reminding them of their heroism and accomplishments. A messenger arrives with news from Ford's Theater that President Abraham Lincoln has been shot. The Chorus represents the people of Washington gathered and waiting for news outside the rooming house across the street. Mary Todd Lincoln reacts to the news, as Joshua, initially despairing, is moved by the sight of his men and attempts to bring some perspective by quoting from Lincoln's Second Inaugural, is overcome with anger. Varina shares her own lamentations. Mary Todd Lincoln has moved from her initial sanguine outlook on peace to full vent of her anger, blame, and grief. Spring returns to speak of the spring of 1865. Varina, now visiting her husband being kept prisoner in a cold stone naval fortress on the coast, encounters Christopher Melody, who has been transferred to guard duty, and begs for a blanket for her sick husband. Christopher and Varina speak. Finally the Chorus and the characters sing of return to their homes.

Composer's Notes

I composed *American Spring* during the 2015-2016 school year, my final year as an undergraduate at Illinois Wesleyan University, in connection with the 150th anniversary of the end of the Civil War. This opera takes place mostly in April 1865, the year Richmond burned and Lincoln died, and deals with America's feelings of pride and shame in war. The opera's main character is Varina Davis, the wife of confederate President Jefferson Davis. Varina offers the 1860's Southern perspective on slavery and the war, one glossed over in most readings of our history because it is so obviously repugnant today. Varina's personal slave, the character Betsy, offers direct counterpoint. The Civil War's final moments are also seen from the fervent perspective of the soldiers, as well as from the greiving eyes of Mary Todd Lincoln.

The large variety of musical elements in this opera are meant to depict the complex and dynamic layers of the story while still being tied together by memorable themes. Musical styles range from bitonality and non-tonality to chant and chorale singing, with a rock n' roll groove stuck in the middle. Despite the stylistic differences within the opera, every bit of music contains a sense of the unique American spirit. The music, although it can be seen as a captivating entity in itself, is ultimately meant to serve the drama.

My father, a Civil War enthusiast, had the original idea for the opera. We worked together on shaping the story, and the final product became a combination of historical retelling, personal drama, and modern political allegory. Many lines from the opera come directly from the actual words, spoken or written, from these historical characters. *American Spring* is meant to document the rise and fall of American morale during a particularly triumphant yet ruinous Spring of American history, as well as ask important questions about American values, and our capacity to make mistakes, for modern audiences.

- Sam Mullooly

Librettist's Notes

Collaborating with Sam on *American Spring* has been a real joy. I spent many hours over the years sharing Civil War battlefield tours with my Dad, Jack Mullooly. So in a way this is the work of three generations. I am so lucky and blessed to have had this opportunity. Besides Jack and Sam, I would also like to thank the authors and works who helped surface many of the voices that found life here in song, including the speeches of Joshua Chamberlain, his fabulous work, *The Passing of the Armies*, Ashley M. Whitehead's article *Varina Davis and the Elusive Paradigm of the Politically Elite Confederate Woman*, Jefferson Davis - *a Memoir by His Wife Varina Davis*, Mary and A.A. Hoehling's *The Day Richmond Died*, James R. Gilmore's *Personal Recollections of Abraham Lincoln and the Civil War*, John J. Pullen's *The Twentieth Maine*, and Anthony Dawson, John Finerly, Delia Garlic, and other former slaves and interviewers and editors involved in the slave narrative interviews compiled by the Library of Congress in *Life Under the Peculiar Institution*. I would also thank the many historians and authors who have helped shape my views and interest in the Civil War over the years, including friends from the Civil War Roundtable in Milwaukee and in Chicago. Finally, I would note that, while many of the details in *American Spring* are historical, it is foremost a work of artistic expression, and Sam and I have felt free to take license where we judged it appropriate.

- Tom Mullooly

1.1

Overture / "A Very Good Year"

Tom Mullooly

Sam Mullooly

$\text{♩} = 60$

Flute

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani

Tuning: A2, E3

p *pp* *p* *pp*

Snare Drum

Chimes

$\text{♩} = 60$

Violin I

p

Violin II

p

Viola

p

Violoncello

p

Double Bass

The musical score is for a full orchestra. It begins with a tempo marking of quarter note = 60. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes Flute, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat, Trombone, Timpani, Snare Drum, and Chimes. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and brass instruments are mostly silent in the first system, with the Horn in F playing a melodic line starting in the third measure. The Timpani plays a rhythmic pattern of eighth notes in the first two measures. The strings enter in the third measure, with Violin I and II playing a sustained note, Viola playing a half note, and Violoncello and Double Bass playing a half note. The score ends in the fourth measure.

9 $\text{♩} = 52$

Hn. 12/8

Chim. 12/8

Vln. I 12/8 p

Vln. II 12/8 p

Vla. 12/8

Vc. 12/8

f

f

f

f

f

f



11 mp

Fl. 3 3 3

Vln. I

Vln. II



13 p

Fl.

S. D. p 3 3

Vln. I

Vln. II

Vc. p

sul pont.

Mullooly and Mullooly: American Spring

15

Fl.

S. D.

Vln. I

Vln. II

Vla.

Vc.

mf

pp

p

ord.

7

19

Fl.

S. D.

Vln. I

Vln. II

Vla.

Vc.

mf

7

22 A $\text{♩} = 96$

Fl.

S. D.

Vln. I

Vln. II

Vla.

Vc.

27 $\text{♩} = 116$

Fl.

Bsn.

Chorus Group 1

Solo *mf*

Tutti *mf*

Oh, this year's a ve-ry good year, a ve-ry good year in deed. _____ Oh, this year's _____ a ve-ry good

Vln. I

Vln. II

Vla.

Vc.

31

Fl.

Bsn.

Chorus Group 1

year, _____ a ve-ry good year in - deed. _____ Change is

Chorus Group 2

mf Oh, this year's _____ a ve-ry good year, a ve-ry good year in deed, _____ *mf*

Chorus Group 3

Change is

Chorus Group 5

mf This year is a ve-ry good year _____ in -

Vln. I

Vln. II

Vla.

mf

34

Cl. *mf*

Hn.

Tpt. *mf*

Tbn. *mf*

Chorus Group 1
in the air, with those re cent el - ect - ions, and the di-rect - ions of trou-bles ov - er-

Chorus Group 2
Change is in the air, with those re cent el-ect - ions, the el-ect - ions and the dir ect - ions of trou-bles ov - er-

Chorus Group 3
in the air, with those re cent el - ect - ions, and the di-rect - ions of trou-bles ov - er-

Chorus Group 5
deed. Change is in the air, change is in the

Vln. I

Vln. II

Vla.

38

Cl.

Hn.

Tpt.

Tbn.

Chorus Group 1

seas. _____ A ve - ry good year in -

Chorus Group 2

seas. Oh, this year's a ve - ry good year _____ in -

Chorus Group 3

seas. This year's _____ a ve - ry good year _____ in

Chorus Group 5

air, a ve - ry good year in - deed, _____ this year's a ve - ry good year, a ve - ry good year in -

Vln. I

Vln. II

Vla.

Vc.

Db.

41 **B**

Fl. *mp*

Cl. *ff* *mp*

Bsn. *mp*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Chorus Group 1 deed!

Chorus Group 2 *ff* deed!

Chorus Group 3 *ff* deed! *mp* Oh, this

Chorus Group 4 *mf* Oh, this year's a ve-ry good year, a ve-ry good year in- deed. *mf*

Chorus Group 5 *ff* deed! We

Chorus Group 6 *mp* Oh, this year's a ve-ry good year

B

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

44

Fl.

Cl.

Bsn.

Chorus Group 1

Chorus Group 2

Chorus Group 3

Chorus Group 4

Chorus Group 5

Chorus Group 6

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mp

mp

mp

mp

mp

We

We might win the war, we might win the war, might win the

year's a ve-ry good year, a ve-ry goodyear in-deed. Oh, this year's a ve-ry good year, we

— Oh, this year's a ve-ry good year, we might win, we

might win the war, we might win the war, we might win the war, we might win the

in - deed, this year's a ve-ry good year in-deed. Oh, we

mp

mp

mp

mp

mp

mp

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

51

Hn.

Tbn.

Chorus Group 2

Chorus Group 3

Chorus Group 5

Chorus Group 6

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

tutti

ist - ance to res-tore mi - li - ta-ry____ and mo - ral pres- tige. And

We might win the war,____ we might____

55

Hn.

Tbn.

Chorus Group 1

Chorus Group 2

Chorus Group 3

Chorus Group 4

Chorus Group 5

Chorus Group 6

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

we might win the war, we might

war, we might win the war.

we might win the war, we might win the war, we

we might win the war, win the war, win.

crush stub-born res - ist - ance to res-tore mi - li - ta - ry and

win the war, we might win the

58

Hn.

Tbn.

Chorus Group 1

win the war. Our team's in first place, first

Chorus Group 2

Our team's in first place, first

Chorus Group 3

might, our team's in first place, first

Chorus Group 4

the war,

Chorus Group 5

mo - ral pres-tige.

Chorus Group 6

war,

Vln. I

Vln. II

Vla.

Vc.

Db.

62

Chorus Group 1

place, _____ first place, _____ and _____ could tri - umph through de - fi ance _____ if we all could just _____ be-

Chorus Group 2

place, _____ first place, first _____ place and _____ could tri - umph through de - fi ance _____ if we all could just _____ be-

Chorus Group 3

place, _____ and o-ver all could tri - umph through de - fi ance, _____ if we all could just _____ be-

Vln. I

Vln. II

Vla.

Vc.

Db.

68

Cl.

Hn.

Tpt.

Chorus Group 1

lieve, — could tri - ump through de - fi - ance, if we all just be-

Chorus Group 2

lieve, — could tri - ump through de - fi - ance,

Chorus Group 3

lieve, — could tri - ump through de - fi - ance, —

Chorus Group 4

To crush the stub-born res - ist - ance, mor - al — pres

Chorus Group 5

To crush the stub-born res-ist - ance to res-tore mi - li - ta - ry — and mor - al — pres

Chorus Group 6

To crush the stub-born res - ist - ance, mi - li - ta - ry and mor - al — pres

Vln. I

Vln. II

Vla.

Vc.

Db.

72

Cl.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Chim.

Chorus Group 1

lieve, through de - fi - ance, if we all just be -

Chorus Group 2

if we could all just be - lieve, through de - fi - ance if we all just

Chorus Group 3

if we could all just be - lieve! This year's a ve - ry good year, a

Chorus Group 4

tige, This year's a ve - ry good

Chorus Group 5

tige, mi - li - ta - ry and mor - al pres - tige, mi - li - ta - ry and mor - al pres - tige,

Chorus Group 6

tige, mi - li - ta - ry, mi - li - ta - ry and mor - al pres - tige, mi - li - ta - ry and mor - al pres - tige,

Vln. I

Vln. II

75 **C** ♩. = 100

Cl. *ff*

Hn. *ff*

Tpt. *ff*

Tbn.

Timp.

S. D.

Chim.

Chorus Group 1 *ff*
lieve! _____

Chorus Group 2 *ff*
— be - lieve!

Chorus Group 3 *ff* solo *mf*
ve-ry good year in-deed! We all go to

Chorus Group 4 *ff*
year in - deed!

Chorus Group 5 *ff*
mi - li - ta-ry and mor-al pres-tige!

Chorus Group 6 *ff*
mi - li - ta-ry and mor-al pres-tige!

C ♩. = 100

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *mp*

Vc. *mp*

79

S. D. $\text{♩} = 120$
 mf

Chorus Group 3
 work add-ing val-ue to a chain car-ing or not for hum-an well be-ing.

Vln. I $\text{♩} = 120$

Vln. II

Vla.

Vc.

85

Hn. mp

S. D.

Chorus Group 4 mp
 Oh, this year's a ve-ry good

Chorus Group 5 mp
 Oh, this year's a ve-ry good year, a ve-ry good year,

Chorus Group 6 mp
 Oh, this year's a ve-ry good year, a ve-ry good year, Oh, this year's a ve-ry good year, a

Vla. sim.

Vc. p sim.

Db. p sim.

88

Hn.

S. D.

Chorus Group 1

What _____ can we acqu-ire?

Chorus Group 2

What _____ can we acqu-ire? By

Chorus Group 3

What _____ can we acqu-ire? By

Chorus Group 4

year, a ve-ry good year, Oh, _____ this year's a ve-ry good year, a ve-ry good year, _____

Chorus Group 5

Oh, this year's a ve-ry good year, a ve-ry good year, _____ Oh, this year's a ve-ry good year, a

Chorus Group 6

ve-ry good year, _____ Oh, this year's a ve-ry good year, a ve-ry good year, _____

Vln. I

mp

Vln. II

mp

Vla.

Vc.

Db.

sim.

91

Bsn. *mp*

Hn.

S. D.

Chorus Group 1

Chorus Group 2

Chorus Group 3

Chorus Group 4

Chorus Group 5

Chorus Group 6

Vln. I

Vln. II *sim.*

Vla.

Vc.

Db.

By

buy-ing and sell-ing we pave our way, cra-dle to grave, think - ing we a -

buy-ing and sell-ing we pave our way, cra-dle to grave, think - ing we a -

What can we acqu - ire?

ve - ry good year in- deed, What can we acqu-

What can we acqu - ire?

94

Cl. *mf*

Bsn.

Hn.

Tpt. *mp*

Chorus Group 1
buy-ing and sell-ing we pave our way, cra-dle to grave, think- ing we a - chieve, pave our way,

Chorus Group 2
chieve, pave our way, cra-dle to grave, think- ing we a - chieve,

Chorus Group 3
chieve,

Chorus Group 4
What can we acqu - ire? What can

Chorus Group 5
ire? What can we acqu - ire?

Chorus Group 6
What can we acqu ire? What can we acqu ire?

Vln. I

Vln. II

Vla.

Vc.

Db.

98 D

Cl. D

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Chorus Group 1
cra-dle to grave, _____ what can we acqu - ire?

Chorus Group 2
cra-dle to grave, what can we acqu - ire?

Chorus Group 3
think - ing _____ we a-chieve, what can we acqu - ire?

Chorus Group 4
we acqu - ire? What can we acqu - ire? By buy-ing and sell-ing we pave our way

Chorus Group 5
What can we acqu - ire? What can we acqu - ire? By buy-ing and sell-ing we pave our way

Chorus Group 6
— What can we acqu - ire? By buy-ing and sell-ing we pave our way

D

Vln. I

Vln. II

Vla.

Vc.

Db.

102

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Chorus Group 1 *mp*
By buy-ing and sell-ing we pave our way, by buy-ing and sell-ing we pave our way,

Chorus Group 2 *mp*
By buy-ing and sell-ing we pave our way, by buy-ing and sell-ing we pave our way,—

Chorus Group 3 *mp*
By buy-ing and sell-ing we pave our way, by buy-ing and sell-ing we pave our way,

Chorus Group 4
cra-dle to grave think ing__ we ach - iev-e! By

Chorus Group 5
cra-dle to grave think ing__ we ach - iev-e! By

Chorus Group 6
cra-dle to grave think ing__ we ach - iev-e! By

Vln. I

Vln. II

Vla.

Vc.

Db.

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

110

Fl.

Cl.

Tpt.

Tbn.

Chorus Group 1

Cra - dle to grave!

Chorus Group 2

year's a ve - ry good year in - deed, a ve - ry good year in - deed, a ve - ry good year

Chorus Group 3

buy-ing and sell-ing we pave our way, cra-dle to grave think-ing we a chieve! This year's a ve - ry good year in -

Chorus Group 4

buy-ing and sell-ing we pave our way, by buy-ing and sell-ing we pave our way think - ing we a -chieve! A ve - ry good

Chorus Group 5

buy - ing and sell - ing we pave our way cra-dle to grave think-ing we a - chieve!

Chorus Group 6

buy - ing and sell - ing we pave our way, cra-dle to grave think-ing we a - chieve!

Vln. I

Vln. II

Vla.

Vc.

Db.

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

1.2
"With This Spring"

$\text{♩} = 70$

Flute

Oboe *mp*

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani

Snare Drum

Chimes *mf*

$\text{♩} = 70$

Violin I

Violin II

Viola

Violoncello

Double Bass *mp*

Ob. 5

Chim.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db.



Ob. 10

Chim. *p*

Spring *a piacere mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

A ve - ry good year. How does that hap - pen?

16

Spring

Can our dec - is ions bring a-bout these con - dit - ions? Re - li gon? Pol - it - ics? Ec - on - o - mics? They do not

Vln. I

Vln. II

Vla.

Vc.

Db.

21

Ob.

p

Spring

al - ways lead where we would like. Is A - me - ri - ca still that shi - ning ci - ty on a hill?

Vln. I

Vln. II

Vla.

Vc.

Db.

26

Ob.

a tempo *mp*

Spring

A bea - con for what hu - ma - ni - ty can a - chieve? Think of Eight - een - Six - ty Five. It is

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

31

Ob.

Chim.

Spring

spring- time _____ in Rich - mond. The Vir - gin - ia air_ is fillied with smells: Gun - pow - der, and de com - pos

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

p

p

p

p



35

Chim.

Spring

it - ion. The bright fut - ure that once beck - oned Am - er - ic - an pat - ri - ots_ from the time of the Rev - ol -

Vln. II

Vla.

Vc.

Db.

mp

f

pp

pp

pp

pp

pp

38 **B** $\text{♩} = 60$ *mp*

Spring ut - ion has led them strange - ly to this. Ap - ril_ the cru - el month, li lacs_ and the

Vln. I *mp* *mf* **B** $\text{♩} = 60$

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

43 $\text{♩} = 70$ *mp*

Fl. *mp*

Cl. *mp*

Spring dead, _____ boots and rain.

Vln. I *p* $\text{♩} = 70$

Vln. II *p*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p*

48

Fl.

Ob.

Cl.

Timp.

Spring

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

f

tr

tuning: A2 to B2, E3 to F#3

most_ Am-er-i-can Spring. Crush-ing South ern reb - ell-ion, ce-le - bra - tion,



53

Ob.

Spring

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

bit-ter hope for a new nat-ion, wet-ting the earth with blood and wa - ter ten - der shoots and

58 C

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Spring *mf*

ter-ri-ble shot. In this Am-er - ic-an Spring-time_ of Eight-een Six - ty Five, in the

C

Vln. I

Vln. II

Vla.

Vc.

Db.

62 ♩=84

Hn. *p*

Tpt.

Tbn.

Spring

White House, the First La- dy_ is deep in thought.

Varina *mf*

My dress, please.

Betsy *mf*

This Keckley dress from Wash - ing-ton,

65

Varina

Oh Bet-sy_ there's not a new dress in Rich-mond.

Betsy

be fore_ the war_, you need a new one. You need to look your best, you are First

69

Fl. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Varina
First La - dy of not much left Bet - sy. Yank - ees to the North, Yank - ees to the East, ev-en Yank - ees to the

Betsy
La - dy.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

74

Varina
South.

Betsy
Well I don't know much ab-out that, but I do know that the new patch here at your backwon't hold the old patch-es to

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

77 $\text{♩} = 76$

Fl. *mp*

Ob. *mp*

Cl. *mp* *mp*

Bsn. *mp*

Varina

Betsy

With this Spring, the end seems so much near er now. With this Spring, the cause that so comp

ge- ther.

$\text{♩} = 76$

Vln. I

Vln. II

Vla.

Vc.

Db.

81

Fl.

Cl.

Bsn.

S. D.

Varina

Vc.

Db.

elled us seems dis - heart - en - ing. With this Spring the arm - ies will be march - ing

mf

85

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Spring

Varina

Vc.

Db.

D

mf

mf

mf

mf

mf

mf

In this Am-er-ic-an Spring-time of

soon, our gam-ble will pay off or be lost.

D

90

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Spring

Eight-een Six-ty Five, head-quar-ters_ of the Ar-my of the Po - to-mac Colo-nel Josh - u-a Cham-ber-lain pre-pares for an

94

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Spring

Joshua

Vln. I

Vln. II

Vla.

Vc.

Db.

oth-er fight...

Lee can-not last an-oth-er sum-mer boys, I feel the end must beat hand. With this

mf

tr

mf

mf

mf

mf

mf

98

Fl.

Bsn.

Hn.

Tpt.

Tbn.

timing: B2 to C#3

Timp.

Joshua

Spring, the roads are gon-nahard-en boys. With this Spring, we're go-ing on toRich - mond boys. With this Spring we'll

Vc.

Db.

103

Fl.

Bsn.

Hn.

Tpt.

Tbn.

Spring

Joshua

In this Am-er-ic-an Spring-time of

end_ this reb-ell - ion boys we'll sleep in old Jeff Dav - is - 's bed.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

108

Spring

Betsy

Eight-een Six - ty Five, in the White House of the Con-fed - era-cy Bet-sy knows not what to do.

What's com-in' next, —

mf

Vln. I

Vln. II

Vla.

Vc.

Db.

112

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Betsy

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

mp

mp

mp

mp

Tom, she ain't mean but the fed-rals are close. I'm scared. With this Spring, the roads are gon - na

117

Cl.

Bsn.

Hn.

Tbn.

Betsy

Vla.

Vc.

Db.

hard - en Tom. With this Spring, the fed-er - als are so close now. With this Spring Miss Va

121

Cl.

Bsn.

Hn.

Tbn.

Betsy

ri - na's get - ting mean - er now, don't know what's com - in' next Tom.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

p

p



125

F

Spring

Four years of bat-tle and no one has won. New York-ers and Bost-on-i-ans_ slay Georg ians_ and Vir-gin-ians.

F

Vln. I

Vln. II

Vla.

Vc.

Db.

129

Spring

Can-nons and musk-ets, knives and bay-on- ets_ dys-ent-ar-y and dis - ease.

Christopher

Wak-ing from sleep at day - light

Vln. I

Vln. II

Vla.

Vc.

Db.

135

Christopher

on-ly this morn-ing, men wrapped in blank ets_ on a fros - ty ground. The cough-ing of sev-en-ty thou - sand

Vln. I

Vln. II

Vla.

Vc.

Db.

Mullooly and Mullooly: American Spring

47

139

Fl.

Cl.

Bsn.

Hn.

Tpt.

S. D.

Spring

Christopher

Vln. I

Vln. II

Vla.

Vc.

Db.

men drown ing bug les__and beat-ing drums. There's war that must be done.

143 **G**

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Spring

this Am-er-ic-an Spring-time of Eight-een Six-ty Five, in theCap-it-ol Rich mond des-per - at-ion beg-ins to set in, alm-ost en

G

Vln. I

Vln. II

Vla.

Vc.

Db.

147

Fl. *subito p* *f*

Cl. *f*

Bsn. *subito p* *f*

Hn. *mf* *f*

Tpt. *f*

Tbn. *subito p* *f*

S. D. *f*

Spring
circ-led, Rob-ert E. Lee's line can-not hold, it is the end.

Joshua
With this Spring, the roads are gon - na
f

Christopher
With this Spring, the roads are gon - na
f

Chorus
With this Spring, the roads are gon - na
f

Vln. I *subito p* *f*

Vln. II *subito p* *f*

Vla. *subito p* *f*

Vc. *subito p* *f*

Db. *subito p* *f*

151

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Joshua

Christopher

Chorus

Vln. I

Vln. II

Vla.

Vc.

Db.

hard - en boys. With this Spring, we're go-ing on to Rich - mond boys. With this Spring we'll

hard - en boys. With this Spring, we're go-ing on to Rich - mond boys. With this Spring we'll

hard - en boys. With this Spring, we're go-ing on to Rich - mond boys. With this Spring we'll

155

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Joshua

Christopher

Chorus

Vln. I

Vln. II

Vla.

Vc.

Db.

end this reb - ell - ion boys we'll sleep in old Jeff Dav - is - 's

end this reb - ell - ion boys we'll sleep in old Jeff Dav - is - 's

end this reb - ell - ion boys we'll sleep in old Jeff Dav - is - 's

tr

mf

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

1.3 "An Elegant Belle"

$\text{♩} = 64$

Flute

Oboe *f*

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Chimes

Violin I $\text{♩} = 64$ *detache* *p*

Violin II *detache* *p*

Viola *detache* *p*

Violoncello *p*

Double Bass

5

Ob.

Vln. I

Vln. II

Vla.

Vc.

Db.

10 $\text{♩} = 70$ **A**

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Spring

Mis-sis - sip - pi plan-ta-tions pro-vide a

Vln. I $\text{♩} = 70$ **A**

Vln. II

Vla.

Vc.

Db.



16

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Spring

won-der-ful ed-u-ca-tion. Lang-ua-ges. Lit'r-at-ure. His-to-ry. Mu - sic. Miss is - sip-pi plan-ta-tions pro

Vla.

Vc.

Db.

f *mf*

23

Fl.

Ob.

Cl.

Spring

Vln. I

Vla.

Vc.

Db.

vide a les - son in sub-jeg - at ion. Si lence. Ob - ed - i ence. Sla-ver-y. Sub-miss - ion.

30

Fl.

Ob.

Cl.

Spring

Vln. I

Vln. II

Vla.

Vc.

Db.

Var - in - a was a char mer, an e-leg-ant belle. Du-ty to God and hus-band was her

56

34

Fl.

Cl.

Bsn.

Spring

moth-er's rule. — Granddaugh - ter of the Gov-er-nor of the state of New Jer - sey who had fought — with George Wash - ing - ton —

Vln. I

Vln. II

Vla.

Vc.

Db.



38

Fl.

Cl.

Bsn.

Spring

— in the first reb-ell-ion. Schooled in Phi la del-phi-a for o-ver a year, North-ern friend- ships held e-ver

Vln. I

Vln. II

Vla.

Vc.

Db.

43 C

Fl.

Cl.

Bsn.

Spring

dear. Back_South at Nine - teen, en-gaged to old-er Jeff Da - vis of the Hur ri-cane Plan-tat-ion,

Vln. I

Vln. II

Vla.

Vc.

Db.



48

Bsn.

Spring

own - er of slaves. Jeff el - ect-ed to the se- nate, and Wash-ing-ton D. - C. Va - ri - na now a la- dy_of the

Vln. I

Vln. II

Vla.

Vc.

Db.

53

Spring

high-est soc-i - e-ty. One off-ic-er told a-no-ther, she shines_____ like Ve - nus. Bright-est of all lad-ies

Vln. I

Vln. II

Vla.

Vc.

Db.

58

Fl.

Ob.

Cl.

Spring

wit-ty__but grac-ious. A mag - ni - fi-cent la - dy_ to grace a-ny ta ble of Cong-ress-man and Sec-ret-ar-ies of War and

Vln. I

Vln. II

Vla.

Vc.

Db.

63

Fl. *mf*

Ob. *mf*

Cl. *mf*

Spring

Na - vy. Crude but hon - est, a lead - ing com - pan - ion. She did not like the news of war _____ arr - iv - ing. When the

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



69

Fl.

Ob.

Spring

South sec - ee - ded the lead - ers chose their voice. Jeff Da - vis would lead a - bly with Va - ri - na _____ as First

Vln. I

Vln. II

Vc.

60

74

Fl.

Ob.

Spring

La - dy. She knew from the start that her

Vln. I

Vln. II

Vla.

Vc.

Db.



77

Spring

fam - ily would be at the heart of a great storm.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.4 "The Richmond Women"

♩=68 A ♩=82

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Snare Drum

Varina

mf

"My dear Ma-ry, con-gra-tu - tions to you and

♩=68 A ♩=82

Violin I

Violin II

Viola

Violoncello

Double Bass

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

10

Varina

A-bra-ham. Be ing the Pre-si-dent's wife must be a hor-ri-ble bur-den. We do not wish__ to

Vln. I

Vln. II

Vla.

Vc.

62

34

Hn.

Varina

— this has since be-come. Can you hear those wo-men of Rich - mond? E-ven in death and des-truc-tion they re

Vln. I

Vln. II

Vla.

Vc.

Db.

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

39

Hn.

Tpt.

Tbn.

Varina

main the same. Chat-ter and pat-ter and clat- ter, blind but full of airs.

Chorus A 1

Chorus A 2

Chorus A 3

Vln. I

Vln. II

Vla.

Vc.

Db.

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

B $\text{♩} = 112$

B $\text{♩} = 112$

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

44

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Chorus A 1
pride-ful, this Yan-keedaugh-ter. Our Rich-mond knows its blood ties!

Chorus A 2
pride-ful, this Yan-keedaugh-ter. Our Rich-mond knows its blood ties!

Chorus A 3
pride-ful, this Yan-keedaugh-ter. Our Rich-mond knows its blood ties!

Chorus B 1 *mf*
She's Rich-mond's moth-er of Rev-ol-u-tion.

Chorus B 2 *mf*
She's Rich-mond's moth-er of Rev-ol-u-tion.

Chorus B 3 *mf*
She's Rich-mond's moth-er of Rev-ol-u-tion.

Vc.

Db.

50

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Tbn. *mf*

S. D. *mf*

Chorus B 1
Sev-en-ty Six a-live a gain! With Va - ri-na the soc-ial life of Wash-ing-ton came to

Chorus B 2
Sev-en-ty Six a-live a gain! With Va - ri-na the soc-ial life of Wash-ing-ton came to

Chorus B 3
Sev-en-ty Six a-live a gain! With Va - ri-na the soc-ial life of Wash-ing-ton came to

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

56

Fl. *f* *mp*

Ob. *f*

Cl.

Bsn. *f*

Tbn.

S. D.

Chorus B 1
Rich-mond. A wo man of warm heart and im-pet-u-ous tongue, wit-ty and cau-stic. *mf*

Chorus B 2
Rich-mond. A wo man of warm heart and im-pet-u-ous tongue, wit-ty and cau-stic. With a *f*

Chorus B 3
Rich-mond. A wo man of warm heart and im-pet-u-ous tongue, wit-ty and cau-stic. *f*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vc. *f*

Db. *f*

63

Fl.

Cl.

Tbn.

Chorus B 2

sen-si-tive nat-ure un-der-ly-ing all; a de-vot - ed wife and mo-ther, and most grac-ious mis-tress of a sa-lon.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

mp

mp

mp

69 **C** ♩=100

Hn.

Tbn.

Chorus A 1

Mrs. Da - vis is I hear A Phi-la-del-phia wo-man!

Chorus A 2

Mrs. Da - vis is I hear A Phi-la-del-phia wo-man! That ac-counts for her white

Chorus A 3

Mrs. Da - vis is I hear A Phi-la-del-phia wo-man!

Vln. I

Vln. II

Vla.

mf

mf

mf

C ♩=100

74

Tpt. *mf*

Chorus A 2 nurse.

Chorus A 3 I fear that she's not wor - thy_ of her hus band, for I learned that she's nei ther neat nor la-dy-like in her dress. Tra vels in old re

Vln. I

Vln. II

Vla.



79

Hn.

Tbn.

Chorus A 1 Would that our Pre-si-dent, God bless him, had a

Chorus A 3 fi - ne-ry with bare arms co-vered in brace-lets.

Vln. I

Vln. II

Vla.

82

Hn.

Tbn.

Chorus A 1

Chorus B 1

Vln. I

Vln. II

Vla.

Vc.

true-heart-ed South-ern wo- man for a wife.

No witt-er talk was e-ver band ied o-ver the tea- cups in a - ny

mp

mp

mp

mp

mp

87

Fl.

Ob.

Chorus B 1

Chorus B 3

Vln. I

Vln. II

Vla.

Vc.

Db.

land. She lifts our spi-rits from war and horr-ors of hos-pi-tal work.

I went a-lone to her-man-sion, No one

mp

mp

mp

p

p

p

D

D

p

p

p

94

Chorus B 3

else would list-en. My slaves had run. My child-ren sick and star-ving. I was a lone. My hus-band left the ar-my to

Vln. I

Vln. II

Vla.

Vc.

Db.

101

Chorus B 3

res-cue his fa-mi-ly but was ar res-ted for de - ser-tion. God bless Mrs. Da-vis, whōmiled u-pomny woe.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

sub. p

mf

sub. p

mf

sub. p

mf

mf

Mullooly and Mullooly: American Spring

71

108

Fl.

Ob.

Cl.

Bsn.

Chorus B 3

Left me in the par-lor and par-layed for his par-don. Ret-urn-ing with my hus-band's free-dom grant for me.

Vln. I

Vln. II

Vla.

Vc.

Db.

115 $\text{♩} = 100$ **E**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Chorus A 1

Chorus A 2

Chorus A 3

Chorus B 3

Oh, those la-dies slay her, but she trusts them!

And she is grow-ing ve-ry fine I do not like the

And she is grow-ing ve-ry fine I do not like the

And she is grow-ing ve-ry fine I do not like the

$\text{♩} = 100$ **E**

Vln. I

Vln. II

Vla.

Vc.

Db.

120

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Chorus A 1

signs if Spar - tan aus-ter-i - ty____ would win our ind - ep-end - ence

Chorus A 2

signs if Spar - tan aus-ter-i - ty____ would win our ind - ep-end - ence

Chorus A 3

signs if Spar - tan aus-ter-i - ty____ would win our ind - ep-end - ence

Chorus B 1

Did you hear____ she saved a slave boy? His

Chorus B 2

f Did you hear____ she saved a slave boy? His

Chorus B 3

f Did you hear____ she saved a slave boy? His

Vln. I

Vln. II

Vla.

Vc.

Db.

123

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Chorus A 1

We are a lost nation.

Chorus A 2

We are a lost nation.

Chorus A 3

We are a lost nation.

Chorus B 1

mas-ter was beat-ing him in the street. Va - ri - na in-ter-vened, led the boy a

Chorus B 2

mas-ter was beat-ing him in the street. Va - ri - na in-ter-vened, led the boy a

Chorus B 3

mas-ter was beat-ing him in the street. Va - ri - na in-ter-vened, led the boy a

Vln. I

Vln. II

Vla.

Vc.

Db.

127 $\text{♩} = 86$

Fl. ff

Ob. ff

Cl. ff

Bsn. ff

Hn. ff

Tpt. ff

Tbn. ff

S. D.

Chorus A 1
She's toopride-ful, this Yan-kee daugh-ter. Our Rich-mond knows its blood ties!

Chorus A 2
She's toopride-ful, this Yan-kee daugh-ter. Our Rich-mond knows its blood ties!

Chorus A 3
She's toopride-ful, this Yan-kee daugh-ter. Our Rich-mond knows its blood ties!

Chorus B 1
way. She's Rich - mond'smoth - er of Rev-ol - u-tion. Sev-en-ty Six a-live a-gain!

Chorus B 2
way. She's Rich - mond'smoth - er of Rev-ol - u-tion. Sev-en-ty Six a-live a-gain!

Chorus B 3
way. She's Rich - mond'smoth - er of Rev-ol - u-tion. Sev-en-ty Six a-live a-gain!

$\text{♩} = 86$

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Db. ff

F

132

Fl.

Cl.

Bsn.

Hn.

S. D.

Chorus A 1

Chorus A 2

Chorus A 3

Chorus B 1

Chorus B 2

Chorus B 3

Vc.

Db.

sub p

ff

mp

Our Con - fed-'ra cy__ iswrith-ing in the throesof mi-ghty a - go-ny. Can we live with

F

sub p

sub p

138

Fl.

Cl.

Bsn.

Hn.

Chorus A 1

Chorus A 2

Chorus A 3

Chorus B 1

Chorus B 2

Chorus B 3

Vc.

Db.

fear but with-out flour? She is First La - dy, Queen Va - ri - na, im - per - fect ach - ing heart of the South.

fear but with-out flour?_ She is First La - dy, Queen Va - ri - na, im - per - fect ach - ing heart of the South.

fear but with-out flour? She is First La - dy, Queen Va - ri - na, im - per - fect ach - ing heart of the South.

fear but with-out flour? She is First La - dy, Queen Va - ri - na, im - per - fect ach - ing heart of the South.

fear but with-out flour?_ She is First La - dy, Queen Va - ri - na, im - per - fect ach - ing heart of the South.

fear but with-out flour? She is First La - dy, Queen Va - ri - na, im - per - fect ach - ing heart of the South.

1.5

"Why Do They Fight"

Musical score for "Why Do They Fight", featuring a woodwind section (Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, Trombone) and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is divided into two tempo sections: $\text{♩}=86$ and $\text{♩}=64$. The key signature is B♭ major (two flats). The woodwind section is mostly silent, with the Horn in F playing a melodic line starting in the second tempo section. The string section provides the harmonic foundation, with Violin I and II playing active lines, and the Viola, Violoncello, and Double Bass providing a steady bass line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

8 **A** $\text{♩} = 80$

Fl.

Ob.

Cl.

Varina *mf*

Those wo - men call me Queen Va - ri - na, — but they do not know my heart.

A $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Db.



16

Fl.

Cl.

Varina

They do not know my mind. Do they know of the child — I car ried? Did they hold the child — I —

Vln. I

Vln. II

Vla.

Vc.

Db.

23 $\text{♩} = 72$ **B**

Ob. *mp*

Bsn.

Tbn.

Varina *mp*
bur-ied? This war we fight will kill them. Whose i - de - a this war? It seemed so im

B

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

$\text{♩} = 72$



30

Fl.

Ob.

Cl.

Varina
por - tant. The North could not see rea - son el - ect-ed Mis-ter Lin coln a-gainst just-ice,

Vla.

Vc. *sim.*

Db. *sim.*

37

Fl.

Ob.

Cl.

Bsn.

Varina

blind to grie-vance. George Wash-ing- ton_ was right, but now_ are we?

Vla.

Vc.

Db.

43

Ob.

Cl.

Bsn.

Hn.

Varina

bor- der. Why do they fight? Leave us a lone. Why do theyfight? They don't con - trol us. Why do theyfight? We're on our own.

C

C

mf

3

50

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

Varina *mf*

That flag. How could we fight that flag? Could not our op-pres-sors see our fear? Whose i - de-a this war? Stop

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

56

Ob.

Cl.

Bsn.

Hn.

Varina

talk-ing and start march-ing. Start shoot-ing and stop liv - ing. These sons and hus-bands dy - ing.

Vln. I

Vln. II

Vla.

Vc.

Db.

63 **D** 83

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Varina

— for some cause. Whatcause? What cause this hor-ror? pat - ri-ots give blood and

Vln. I **D**

Vln. II

Vla.

Vc.

Db.

f

75

Fl.

Cl.

Bsn.

Varina

Vla.

Vc.

Db.

self ex-am-in a-tion? Is his-to-ry e - ver spent re - peat-ing it-self? A - noth-er life spent choo - sing bet-ween

mp

mp

mp

81

Fl.

mp *f*

Varina

e-vils. Have not rel - ig-on, ed - u - ca - tion, sci ence__ and art less- ened_ the bru

Vln. I

Vln. II

Vla.

Vc.

Db.

f

85

Ob.

Cl.

Bsn.

Varina

ta - li-ty of men?_ For ev-ery arg-u-ment, a jus-ti-fi - ca - tion. Ev-ery claim, we meet with facts. Slav-ery is

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

E

91

Ob.

Cl.

Bsn.

Hn.

Varina

wrong, they say it's sim-ple, let them prac-tice what they preach in their own lands. Our

Vln. I

Vln. II

Vla.

Vc.

mf

mp



98

Bsn.

Varina

on - ly de-sire is peace and to be left a - lone. But Lin-coln, vi-le wretch, will on-ly al low__ peace if we

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

p

F

103

F

118 **G** $\text{♩} = 76$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Varina

free. This was a choice, to leave the un-ion. This was his choice, my hus-band Jeff. This was our choice for fear of

Vln. I **G** $\text{♩} = 76$

Vln. II

Vla.

Vc.

Db.

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Varina

black men. This was my choice, will God for - give? My hus-band seems so

Vln. I

Vln. II

Vla.

Vc.

Db.

131

Varina

right-ous; he leads us where men's hon-or gives birth to war as I stand by his side and car-ry on.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.6

"I Would Follow That Man"

$\text{♩} = 72$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani

Snare Drum

Christopher Melody

Violin I

Violin II

Viola

Violoncello

Double Bass

tuning: C#3 to E3, F#3 to A3

mp

mf

mp

mp

mp

mp

mp

mp

mp

How I wish you could hear the mu sic_ of my en-camp-ment to - night.

$\text{♩} = 72$

The musical score is for a piece titled "I Would Follow That Man". It is in 4/4 time, with a tempo of 72 beats per minute. The key signature has four sharps (F#, C#, G#, D#). The score includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat, Trombone, Timpani, Snare Drum, Christopher Melody (vocals), Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal part has the lyrics: "How I wish you could hear the mu sic_ of my en-camp-ment to - night." The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The instrumentation changes from 4/4 to 3/4 in measure 4 and back to 4/4 in measure 5. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

6

Fl.

Cl.

Hn.

Tpt.

Tbn.

Christopher

Chorus

Vln. I

Vln. II

Vla.

Vc.

Db.

Stand in the o pen air and list-en, the com-pan ies_are sing ing,

mf

I'm go-ing home to die no more.

12

Fl.

Ob.

Cl.

Christopher

Vln. I

Vln. II

Vla.

Vc.

Db.

Watch fires of a hund red circ ling camps and all seems hap py. Yet thoughts of loved ones left at home tem per the

mp

18

Fl.

Ob.

Cl.

Christopher

scene and rise with the moon. Con - tent to do our du-ty__ let come what may. Con

Chorus

Come sing to me of hea-ven.

Vln. I

Vln. II

Vla.

Vc.

Db.

24

Christopher

tent__ to bear our part in this ter ri-ble war and sing sad thoughts a-way.

Vln. I

Vln. II

Vla.

Vc.

Db.

B = 76

B = 76

p *f* *mp* 3

p *f* *mp*

mp 3

f *mp*

f

30 *mf*

Joshua *mp*

There was one night, it must have been the most beau-ti-ful of this whole war. We had

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

pizz.

37 *mp*

Fl.

Cl.

Bsn.

Joshua *mp*

marched one of the hard-est march-es our bo-dies ached—just to lay on the ground. But the moon lit a

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

arco

arco

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Joshua

com - pa - ny tents with pat - ches_ of or - ange glow. Whip-poor-wills sung

Vln. I

Vln. II

Vla.

Vc.

Db.

50 C

Ob. *p*

Cl. *p*

Hn. *mp* *f*

Tbn. *f*

Joshua
and I did not want to sleep.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*



53

Hn.

Tpt. *f*

Tbn.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Db. *mf*

69

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Christopher

Lee's line stretched so thin the end must be in sight. But in-

Poco Più mosso
♩=84

74

Ob. *mp* *f* *mp*

Cl. *mp* *f*

Christopher

stead I think of that time when per-il was at its peak. Sec-ond day, Get-tys-burg, on the Un-ion left,

Poco Più mosso
♩=84

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

Mullooly and Mullooly: American Spring

Poco Meno mosso

99

79

D $\text{♩} = 76$

Ob.

Cl.

Christopher

mp *mf* *mf*

of he-ro-i-sm_ I speak._____ The Fif-teenth Al-a

Poco Meno mosso

D $\text{♩} = 76$

Vln. I

Vln. II

Vla.

Vc.

Db.

3 3 3 3

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Christopher

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

This the reg-im-ent This the colo-nel, the

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Christopher

fight at Lit - tle Round Top. His-to rycom-ing to rest one day u-pon a man and his or - di-na-ry men.

Vln. I

Vln. II

Vla.

Vc.

Db.

99

E ♩ = 128

Hn.

Tpt.

Tbn.

Christopher

mf

At the left of our line, _____ at

E ♩ = 128 (sim.)

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

f

Db.

f

103

Hn.

Tpt.

Tbn.

Christopher

tack-ing, the reb-el reg-im ent_ would turn_ our flank. It had hap-pened be-fore and

Vln. I

Vln. II

Vla.

Vc.

Db.

107

Hn.

Tpt.

Tbn.

Christopher

cost us. Reb-els tri-umph ing_ o-ver Yanks. Des-perate

Vln. I

Vln. II

Vla.

Vc.

111

Hn. *mf*

Tpt. *f*

Christopher *f*

grap-pl-ing back and forth, with South-ern-ers_ fierce_ as hor-nets. Cham-ber-lain

Vln. I

Vln. II

Vla.

Vc.

115

Fl. *mp* *f* rit. $\text{♩} = 76$

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *f*

Tpt. *f*

Tbn. *mf* *f*

Christopher *f*

gives_ the or - der "Men of Maine:___ Fix Bay - on- ets." And swept

Vln. I *f* rit. $\text{♩} = 76$

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

120

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Christopher

down like a hin-ged blade, shock-ing with glint-ing steel.

Vln. I

Vln. II

Vla.

Vc.

Db.

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

F

rit.

rit.

134 $\text{♩} = 76$

Bsn. *mf*

Hn. *f*

Tpt. *f*

S. D. *mf*

Christopher *mf*

mand. And, on his sur-viv - ing horse, ride a stride the bat tal - lion_ lead-ing free men

$\text{♩} = 76$

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Db. *p*

138 rit. ♩=66

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Timp.

S. D.

Christopher

o ver-green fields. I would fol-low thatman. It is skill, it's per

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

Mullooly and Mullooly: American Spring

111

149

Più mosso
♩ = 82

rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Christopher

der, our knight!

Più mosso
♩ = 82

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.7

"I'm Runnin'"

♩=72 ♩=80

Flute

Oboe

Clarinet in B \flat

Bassoon

mp

Horn in F

Trumpet in B \flat

Trombone

Snare Drum

Tambourine

Varina

mf

Bet-sy, this war is kill-ing us all. I can't im

Violin I

Violin II

Viola

Violoncello

Double Bass

The musical score is for a piece titled "I'm Runnin'" from the album "CrissCross, Vol. 4 [2016], Iss. 1, Art. 5". It is a 1.7 movement. The score is written for a large ensemble, including woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Horn in F, Trumpet in B-flat, Trombone), percussion (Snare Drum, Tambourine), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and a vocal soloist (Varina). The tempo is marked with a quarter note equal to 72 beats per minute, and a section starting at measure 11 is marked with a quarter note equal to 80 beats per minute. The key signature has three sharps (F#, C#, G#). The time signature changes from 4/4 to 3/4 at measure 11 and back to 4/4 at measure 15. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The vocal line for Varina includes the lyrics "Bet-sy, this war is kill-ing us all. I can't im".

7

Fl.

Bsn.

Varina

a gine_ this is what those ab - ol-it-ion-ists prayed for. They should have known this was com-ing.

Vla.

Vc.

11

Varina

They had no i-de-a how well we got a - long here.____ Do you re mem-ber liv-ing down atHurr-ic- ane? Plant-at-ion life was so

A

Vln. I

Vln. II

Vla.

Vc.

Db.

17

Varina

good to us. Jeff had an un-aff-ect-ed sym-pa thy____ for the slaves' sor-row. To a man they loved him

Vln. I

Vln. II

Vla.

Vc.

Db.

22

Varina

and were will-ing to bear a - ny lit-tle im - pat-i-ence on his part. The corn-crib was ne - ver locked.

Vln. I

Vln. II

Vla.

Vc.

26

Ob.

Cl.

Bsn.

Varina

and they all fed their chick-ens and sold them to us at mar-ket price. Now what will they have? Can't mis-ter Lin-coln

Vln. I

Vln. II

Vla.

Vc.

mp

$\text{♩} = 66$

♩.=62

B

One step from jun-gle or-'gins, too trif-ling to work with-out a

35

Hn.

Tpt.

Tbn.

Varina
boss. They work and rest and know they'll be fed. Slaves_____ have no-thing to

Vln. I

Vln. II

Vla.

Vc.

Db.

39

Ob.

Hn.

Tpt.

Varina
wor - ry ab-out if they act right.

Betsy
Yes,_____ that's the way it

Vln. I

Vln. II

Vla.

Vc.

Db.

43

Ob.

Hn.

Tbn.

Betsy

is. De-vils and good peo-ple walk-ing in the road at the same time, and no - bo-dy can tell one from the oth- er.

Vln. I

Vln. II

Vla.

Vc.

Db.

48

Hn.

Tpt.

Tbn.

Varina

Ne-ver be-fore has the race of Cent-ral Af - ri-ca attained a con - dit- ion so ci-vil-ized and so

Vla.

Vc.

Db.

53

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Varina

phys-ic-ally and mor-al-ly im-p-roved. Free them, and with out___ work, they'll die.

Vla.

Vc.

Db.



57

Fl.

Ob.

Cl.

Bsn.

Hn.

Varina

Of course there are mean ow-ners, but mean-ness will not be er-ased. I

61

Fl.

Ob.

Cl.

Hn.

Tbn.

mp

Varina

know ___ in my heart ___ I am good. My hus-band is a good man. I know ___ in my heart ___ I'm en

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Varina

deared to my slaves. I pro- vide_ for them. Who would take my place? Did not fa-ther Ab-ra-ham own slaves?

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

81

Ob.

Hn.

Tpt.

Tbn.

Varina

Betsy

Vc.

Db.

$\text{♩} = 190$

D

mf

mf

This pro - cli - ma - tion of Lin - coln seeks at a

take a long cur - ling whip and cut the blood ev - ery lick.

$\text{♩} = 190$

D

85

Fl.

Ob.

Hn.

Tpt.

Tbn.

Varina

sin - gle dash of the pen to an - ni - hi - late four hund - red bill - ions of our prop - er - ty.

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Varina

And to pour o - ver our count-ry a flood of e - vils. Would that we had si-lenced those phar-as-ai-cal

90

Bsn.

Hn.

Tbn.

Varina

ag-it-at ors, and their strange ob-sess ion with oth-er men's sin. Who dec-ides slav-ery is sin?

93

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Varina

Not the cons-ti tu-tion, which pro-TECTS pro-per-ty. Not the Bi-ble, which jus-ti-fies it. Not the good of so-ci-e ty, for-we

Vln. I *f*

Vln. II *f*

Vla. *f*

96

Ob.

Cl.

Bsn.

Hn.

Tbn.

Varina

rec - og-nize it as good. Is it the good of man-kind? Does that jus-ti-fy dim-in-ish-ed re-sour-ces, dim-in-ish-ed

Vln. I

Vln. II

Vla.

99 $\text{♩} = 160$

Varina *com forts of the world?_ Not one par-ti-cle of good has been done to a - ny man of a - ny co-lor by this ab-ol-it-ion*

Vln. I *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

105

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Varina *ist ag-it-at ion and war. On-ly the des-truc-tion of our old Un - ion.*

Vln. I *f*

Vln. II *mp f*

Vla. *f*

Vc. *f*

Db. *f*

110 **E** ♩. = 66

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Betsy

Lord, you can take an - y - thing, no mat ter how good you treat it it wants to be free. You can

12/8



114

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Betsy

treat it good and feed it, give it ev - ery - thing it seems to want, but if you leave that cage o pen,

12/8

118 Driving Rock Feel

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

The fed' rals are near us. Slaves talk a-bout



Ob.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

run-ning a way.. Run-ning a - way to free-dom. I think of some home joy-ment. Miss Va-

132

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

Chorus

ri-na is mi ghty fine. And I don't know what to do but I'm run - ning.

Run, Bet - sy, run! The pat-rol-ler's gon-na

138

Fl.

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Tamb.

Chorus

Run, Bet-sy Run! The pat-rol-ler come! He's got a big gun, get you! The pat-rol-ler come! Watch Bet sy watch! The pat-rol-ler's gon-na trick you! He's got a big gun,

144

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

Chorus

This slav-ery is hell. Bab ies_ snatched from their moth er's_ breast and
 he's got_ a big gun!_

150

Ob.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

sold to spe - cu-la - tors. Child - ren sep - ar - a - ted from sis - ters and bro - thers and ne - ver see each oth - er a gain.

156

Ob.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

— Last week ten slaves run a way next day we hear— noth-ing. So I says to my self, the pat

162

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

trol-lers don't catch'em. I makes up my mind to go. I'm run-ning!—

Run, Bet-sy Run!

Chorus

Run, Bet-sy, run!— The pat-rol-ler's gon-na get you!—

168

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

Chorus

— The pat - rol - ler come! I'm run-ning!_ He's got a big gun,_

The pat - rol - ler come! Watch Bet - sy watch!_ The pat-rol-ler's gon-na trick you!_ He's got_ a big gun,

173

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

Chorus

I'll keep my eyes open, watch - ing for the pat - rol - lers.

he's got a big gun!

180

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Tamb.

Betsy

The Yanks camped near, that's where I'm go - ing. That's where I'm go - ing. go - ing. Run, Bet-sy Run! The pat - rol-ler come!

Chorus

Run, Bet-sy, run! The pat-rol-ler's gon-na get you! The pat - rol-ler come!

186 **F** $\text{♩} = 60$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Betsy

I'll leave the child-ren by the fire and Miss Va-ri-na's bed all turned out. I'm step ping out of this

191 $\text{♩} = 40$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Betsy

Chorus

life. To-day I'm run-ning! Run-ning!

2.1

"Victory"

$\text{♩} = 68$

The musical score is for a piece titled "Victory" from the CrissCross series, Volume 4, Issue 1, Article 5. It is marked with a tempo of 68 beats per minute (♩ = 68). The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, and Snare Drum. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and brass instruments have rests for the first two measures, followed by a melodic line in the third measure. The Snare Drum plays a rhythmic pattern throughout. The strings are mostly silent, with some light accompaniment in the later measures. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Snare Drum

Violin I

Violin II

Viola

Violoncello

Double Bass

A

A

135

13

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Db.



20

$\text{♩} = 82$ *mf*

Mary Todd

"My dear Va - ri-na, thank you kind - ly for your thought-ful note. Of course, your bur- den is much

$\text{♩} = 82$

mp

Vln. I
Vln. II
Vla.
Vc.
Db.

27 $\text{♩} = 68$

Mary Todd

heav-i-er than mine. Sure-ly Jeff should know his cause is lost. Wash-ing- ton is full of sold-iers, more ar-rive ev-ry day.

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Mary Todd

You must ask your-self, Va - ri-na, where your du-ty and loy-al-ty lies. Your vows as a wife as a ci-ti-zen, as a mo-ther.

Vln. I

Vln. II

Vla.

Vc.

Db.

38 **B** $\text{♩} = 76$

Fl.

mp

Ob.

mp

Cl.

mp

Bsn.

mp

Mary Todd

Please give up. You know I'll not. They tell me Rich-mond is burn-ing. My hus-band's ar-mies have

43

Fl.

Ob.

Cl.

Bsn.

Mary Todd

con quered. The re-bel ca - pi-tal has fal len. Serves them right. Re- bels_ to their own flag.

48

Fl.

Ob.

Cl.

Bsn.

Mary Todd

Fight-ing their own coun-try - men. Vic-to - ry. It is said to be sweet.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

54

C

Fl.

Ob.

Cl.

Bsn.

Mary Todd

I just want to move on. The Pre-si- dent at home, with ma-lice toward

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

C

60

Fl.

Ob.

Cl.

Bsn.

Mary Todd

none hav-ing served jus-tice on all. Sure-ly the work of peace and re-con-ci - li - a-tion should be-gin.

Vln. I

Vln. II

Vla.

Vc.

3

66

Fl.

Ob.

Cl.

Bsn.

Mary Todd

Most wo-men see their hus-bands off to war. And suf - fer a-lone. Not the Pre-si-dent's

Vln. I

Vln. II

Vla.

Vc.

73

Fl.

Ob.

Cl.

Bsn.

Mary Todd

wife. My sol-dier bears the bat-tles at home. He bleeds not, but suf- fers. What does a man

Vln. I

Vln. II

Vla.

Vc.

79 D ♩=66

Fl.

Cl.

Bsn.

Mary Todd

know of war? _____ He can-not cre - ate life, but he dest - roys it. Wives be-come wi- dows.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

85 ♩=76

Fl.

Ob.

Cl.

Mary Todd

Farms be come bar- ren. Life lo- ses todeath. My hus- band tells me peo- ple are free. It seems to me they come ve- ry dear. But since it is

Db.

mp

mp

mp

mp

3

rit.

92

Fl.

Ob.

Cl.

Bsn.

Mary Todd

o - ver we tal- ly not the cost, re - joi cing in vic - to- ry.

2.2

"The Salute"

Flute $\text{♩} = 66$
mf

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone *p*

Snare Drum $\frac{4}{4}$ *mf*

Violin I $\text{♩} = 66$ *p*

Violin II

Viola

Violoncello

Double Bass

The musical score is for a piece titled "The Salute" from CrissCross, Vol. 4. It is in 4/4 time with a tempo of 66 beats per minute. The key signature has three sharps (F#, C#, G#). The score is arranged for a full orchestra. The Flute part begins with a melodic line marked *mf*. The Oboe, Clarinet in B \flat , and Bassoon are silent. The Horn in F is silent. The Trumpet in B \flat and Trombone parts enter with a rhythmic pattern of eighth notes, marked *p*. The Snare Drum plays a simple pattern of eighth notes, marked *mf*. The Violin I part begins with a melodic line marked *p*. The Violin II, Viola, Violoncello, and Double Bass are silent.

5 $\text{♩} = 72$ **A**

Fl.

Hn.

Tpt. *mf*

Tbn. *mf*

S. D.

Joshua *mf*

This spring the Ap - ril winds e - voked a strange - ly mo-ving

Vln. I $\text{♩} = 72$ **A**

Vln. II *p*

Vla. *p*

8

Tpt.

Tbn.

S. D.

Joshua

mood of sad - ness and gus - ty op - ti-mi-sm. Lee must be ex-pelled from his tun-nels and

Vln. I

Vln. II

Vla.

11

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Tpt. *p*

Tbn. *p*

S. D.

Joshua
breast-works. Ex-pelled in-to fields, to a-ban don___ his ca-pi-tal of Rich-mond and flee.

Vln. I

Vln. II

Vla.

Mullooly and Mullooly: American Spring

145

[illegible]

18

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Joshua

blow that fi - nal-ly shat - tered Lee's long siege line. But first o-ver matched, we faced a

Vln. I

Vln. II

Vla.

Vc.

mf

21

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Joshua

fu - ri-ous charge. "Once more! Try the steel! Hell_____ for ten mi-nutes and we are out of it!"

Vln. I

Vln. II

Vla.

Vc.

24 B $\text{♩} = 80$

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *mp*

Hn. *f*

Tpt. *f* *mp*

Tbn. *f*

S. D.

Joshua *f* *mf*
Tri - umph. Ri - sing

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f*

Vc. *f*



28

Tpt.

Joshua
a hill there burst u-pon a migh-ty scene. En-com-passed by Blue cor don of steel crown-ing heights a mile from crest to crest,

Vln. I

Vln. II

Vla. *mp*

32

Cl.

Bsn.

Tpt.

Joshua

at val-ley's bot-tom, lay Lee's ar-my corps, far-famed foe in our mon-u-men-tus his-to-ry cap-tured.

Vln. I

Vln. II

Vla.

37

Fl.

Cl.

Bsn.

Hn.

Joshua

White flags come out as we bu-ry the clinch-ing fight's fi-nal

Vln. I

Vln. II

Vla.

Vc.

Db.

$\text{♩} = 68$

42

Fl.

Cl.

Hn.

Joshua

vic-tim. Two ar-mies__ now slept side by side__ with-out fear. Men breathe as fires dim, soft Ap-ril rain fall-ing

Vc.

Db.

p

C^p

47

Hn.

Joshua

on their tents. Who will pro-ect us from be com-ing too fond of war? Ho-noris due to our van-quished foe.

Chorus

p

C

Vc.

Db.

We won,

52 $\text{♩} = 76$

Fl. *f*

Cl. *f*

Hn. *f*

Tpt. *p* *mf*

Tbn. *f*

S. D.

Joshua
Musk-ets rise gleam ing in *mp* si-mul-ta - ne-ous sal - ute. *mf* *f*

Chorus
We won, we won, we won, we won, We

Vc. $\text{♩} = 76$

Db.

56

Fl.

Cl.

Hn.

Tpt. *3*

Tbn.

S. D.

Chorus
won, we won the bat-tle fight. We beat Bob-by Lee, the slaves are free, and God has

59

Fl.

Cl.

Hn.

Tpt.

Tbn.

S. D.

Chorus

said we're right! the slaves are free, and God has said we're right!

2.3

Rich- mond_burned on Sun- day.. War'swrath came to be-tray all I held dear.

7

Fl.

Cl.

Tbn.

Chim.

Varina

Eat-ing but rice__and peas, know-ing death and dis-ease, Rich-mond ne-ver be-lieved the end was near. Sab bath sun sweet - ly bright,

sul pont.

Vla.

Vc.

Db.

half pitched, half air

p

3

3



12

Fl.

Cl.

Tbn.

Varina

trees in bud, wrens in flight, prayer at StPaul's. The Lord__ we do__en-treat un-til news from the street that Lee's force must re-treat

Vla.

Vc.

Db.

Mullooly and Mullooly: American Spring

18 A $\text{♩} = 76$ 155

Fl. 7

Ob. 7

Cl. 7

Bsn. 7

Tbn. 7

Chim. 7

Varina 7

as the night falls.

Vln. I A $\text{♩} = 76$

Vln. II 7

Vla. 7

Vc. 7

Db. 7

156

24

Fl.

Ob.

Cl.

Bsn.

Chim.

Varina

A-go-nized em-bra-ces setwretch-ed men in mo-tion. Se-crete the sil-ver. Con-ceal the coins. Streets fill. A

Vln. I

Vln. II

Vla.

Vc.

Db.

30

Fl.

Ob.

Cl.

Bsn.

Varina

fu-gi-tive mass of knap-sacks, wa gons, seek-ing es cape. Hu - ma-ni-ty in turmoil took hi - a-tus of law as

Vln. I

Vc.

Db.

36 **B** $\text{♩} = 66$

Ob.

Cl.

Bsn.

Chim.

Varina

li-cense for loot ing_and an - ar - chy. $\text{♩} = 66$ *mp* Swift-ly now dark-ness closed as clerksburned pap-ers and set ware-hou-ses a flame.

B

Vln. I

Vln. II

Vla.

43 *mf*

Varina

Burn-ing ware-hou-ses lift tow - 'ring flames andsmoke, with show-ers of fire points spark 'ling like blaz-ing stars.

Vln. II

Vla.

49 $\text{♩} = 72$ *f*

Varina

Huge ed-dies draw_ great bla - zes in - to one vast li - vid flame. lick-ing its red tongue

$\text{♩} = 72$

Vla.

Vc.

53

Varina

con - su - ming the core of Rich - mond, ev - ery bank, ev - ery off - ice, and store-house

Vla.

Vc.

57 $\text{♩} = 60$

Varina $\text{♩} = 60$

mills, fac-tor-ies, found-ries, draw-ing the life of thou sands._____

Vla. $\text{♩} = 60$

Vc. $\text{♩} = 60$

61 **C**

Tbn. **C**

Varina **C**

Ne - gro troops then rode_____ in grin-ning like Se-ra-phim. South-ern pride spurned. They

sul pont.

Vla. **C**

Vc. **C**

Db. **C**

65 **rit.**

Hn. **rit.**

Tbn. **rit.**

Varina **rit.**

raise_____ their Stars_____an&stripes, and their an-them de lights their dan-cing to the pipes, and Rich-mond burned.

Vla. **rit.**

Vc. **rit.**

Db. **rit.**

2.4

♩=72

6

Fl.

Cl.

Hn.

Tpt.

Tbn.

S. D.

Joshua

Vln. I

Vln. II

Vla.

Vc.

Db.

back to Wash ing-ton, like the vic to-ri-ous le-gions re-turn-ing to Cae-sar's Rome. Keep your dis-ci pline, and

mf

mf

3

3

Mullooly and Mullooly: American Spring

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Joshua

stay to your du - ty. The re-bell-ion is crushed, and they are fel low count-ry - men now.

Vln. I

Vln. II

Vla.

Vc.

Db.

15

Bsn.

Hn.

Joshua

They were raised from a small age to do-mi-nate and a-buse. Cus-tom and com fort... are no small things. To sur

Vln. I

Vln. II

Vla.

Vc.

19 **A** ♩=60

Ob.

Cl.

Bsn.

Tbn.

Joshua

ren-der your means of liv-ing, e-ven where e-vil, comes ea sy tonone. Rem-em-ber men that you are

f *mp* *f*

A ♩=60

Vln. I

Vln. II

Vla.

Vc.

Db.

24

Ob.

Cl.

Bsn.

Tbn.

Joshua

her oes. Ask youseleves, why did we risk the shock and clash, the waves of blood sur-ging be-neath the waves of flame, the

Vln. I

Vln. II

Vla.

Vc.

Db.

29

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Joshua

fe-ver a-bove the mang-led slain? Free-dom, home, love, and joy! You have

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mf

mp

mf

mp

mf

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Joshua

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

f

tr

tuning: F#3 to A2, B3 to D3

brave - ly risked death to en - sure these prec ious ends, not for your-self but for o - thers. Ours is not a coun - try re

39 **B**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Joshua

stored but a coun-try re - born. And broad-er yet the strug-gle was for man - kind. to mark a tide in hu man

B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

44 **Più mosso**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Joshua
his-to-ry and an Ep-och in time. In Wash-ing-ton we'll have a pa rade they'll re-mem ber for a - ges!

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

50 **C** **Meno mosso**

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p mf*

Joshua *8* Let him

Messenger I beg your par-don. I have an ur-gent mes sage for Colon el Cham-ber-lain.

Chorus *f* Who's this? Who's this?

C **Meno mosso**

Vc. *mf*

Db. *mf*

53

Joshua *8* through. The war is o - ver, what mess-age do you bring?

Messenger I'd ra - ther not say.

Db. *p*

56

Joshua *8* Give it here. Why news from Ford's Theat - er?

Vc. *p*

Db. *p*

2.5 "Lamentations"

$\text{♩} = 66$

Flute *f* *tr.* *rit.*

Oboe

Clarinet in B \flat

Bassoon *f* 3

Horn in F *f* 3

Trumpet in B \flat *f* 3

Trombone *f* 3

Timpani *f* *tr.*

Snare Drum

Chorus

The Pre-si- dent's been shot!

The Pre-si- dent's been shot! We

(all men) *f*

The Pre-si- dent's been shot! We wait,

$\text{♩} = 66$

Violin I *mp* *tr.* *f* 3

Violin II *mp* *f* 3

Viola *mf* 3 *f* 3

Violoncello *mp* *f*

Double Bass *mp* *f*

5

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn. 3

Tpt. 3

Tbn.

Chorus

wait, in vi-gil we wait. Ooh

in vi-gil we wait.

Vln. I 3

Vln. II 3

Vla. 3

Vc. *mp*

Db. *mp*

170

28 $\text{♩} = 66$

Ob.

Hn.

Mary Todd

great work of this war, and they fi-nal ly havkilled him. No chance now to thank him for life-long de

Vln. I

Vln. II

Vla.

Vc.

mp

32

Ob.

Hn.

Mary Todd

vo - tion to me and mine. No chancenow to ask for-give-ness for a-ny pain I may have caused him. Why? Why?

Vln. I

Vln. II

Vla.

Vc.

39 **B**

Hn. *f* *mp*

Tpt. *f*

Tbn. *f*

Timp. *tr* tuning: D3 to C2

Mary Todd Why?

Joshua 8 "Four years a-go all thoughts were an-xious-ly di

B

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f*



46

Hn.

Tpt. *mp*

Joshua 8 rec ted_ to an im-pend ing_ ci-vil war. All dread - ed it, all sought to a-vert it."__

Vln. I

Vln. II

Vla.

Vc. *mp*

51

Fl.

Ob.

Cl.

Hn.

Joshua

Our be-lov - ed Lin coln said this___ but a mere few weeks a - go. "But one par-ty would make war ra-ther than

Vln. I

Vln. II

Vla.

Vc.

54

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Joshua

let the nat-ion sur vive... The o-ther would ac-cept war ra-ther than let it per - ish. And the

Vln. I

Vln. II

Vla.

Vc.

58

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Joshua *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

war came. Each looked for an ea - si - er tri - umph. Both

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Joshua

read the same bi-ble, and pray to the same God. The prayers of both could not be

Vln. I

Vln. II

Vla.

Vc.

Db.

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

[illegible]

73 $\text{♩} = 60$

Cl.

Bsn.

mp

Joshua

words will now haunt my thoughts to death. We have borne the battle, boys, and now A - bra - ham has too.

Vln. I

Vln. II

Vla.

$\text{♩} = 60$

77

Cl.

Joshua

We are the most po-wer-ful ar-my on earth, but we could not pro-tect our pre-si-dent. Dead as ma-n-y of our

Vln. I

Vln. II

Vla.

Vc.

81 **D**

Fl. *mp*

Cl.

Varina *f*

No lon-ger ar-chi- tects of a coun-try, by this fail-ure we are now

Joshua 8 bro-thers.

Vln. I **D**

Vln. II

Vla.

Vc.

86 $\text{♩} = 70$

Ob.

Cl.

Bsn.

Varina

cri - mi-nals. I and my hus band are the cause of mi se-ry and des truc - tion. The grief of this war has

Vln. I $\text{♩} = 70$

Vln. II

91

Bsn.

Varina 3

drowned e-ven the grief of my young son. My flesh, my blood, my Jos-eph. Died fall-ing from the rail ing.

Vln. I

Vln. II

95

Bsn.

Varina

These men who died in bat-tle think God has plans to save them. Would God want for us this glo - ry?

Vln. I

Vln. II

99

Bsn.

Varina

To maim and break men's bod - ies? The child that grows with-in me, more fod-der for the can-nons.

Vln. I

Vln. II

103

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

S. D.

Joshua

I read re - venge in your eyes, boys.

Chorus

If we had just one damn reb in our sights, we'd

Vc.

Db.

E

106

Cl. *mp* *3* *mp*

Hn. *mp* *3*

Tpt.

Tbn.

Joshua

Chorus

Vc. *mp*

Db. *mp*

My God, My God, are they sa-va-ges? To des-troy peace_ with-out vic-to-ry?

teach him a les-son in ma-lice!



111

Fl. **F**

Ob. *mp*

Cl. *mp*

Hn.

Varina

Joshua

Vla. **F** *mp*

Vc.

Db.

That hor-ri-ble

My blood boils. In-sane acts of vio-lence with-out ho-nor. Not re-bels but de vils_

116

Fl.

Ob.

Cl.

Hn.

Varina

mp

Lin-coln! walked through my own home, ran his bo-ny hands o-ver my Jos - eph's rail - ing.

Vla.

Vc.

Db.

122

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Varina

mf

He was the cause. He would not let us be free. We had good rea-sons to fight.

Vla.

Vc.

Db.

128 G

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt. *f*

Tbn. *f*

Varina

Why should-n't God and the op in- ion_____ of ju-di-cious men be on our side?___ Oh God,

G

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mp*

Db. *f* *mp*

134

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Timp.

Varina

I've lost my son! I've lost my ci-ty. The hor-ri-ble gore. The pain. Can this ter-ri-ble Spring

Vla.

Vc.

Db.

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Varina

tell me a-gain why this war?

Vln. I

Vln. II

Vla.

Vc.

Db.

Mullooly and Mullooly: American Spring

185

[illegible]

2.6

"They Knew"

♩=68

Flute *f* *mp*

Oboe *f*

Clarinet in B♭ *f*

Bassoon *f* *p*

Horn in F *f*

Trumpet in B♭ *f*

Trombone *f* *p*

♩=68 *sim.*

Violin I *f* *p*

Violin II *f* *p*

Viola *f* *p*

Violoncello *p*

Double Bass *p*

The musical score is for a piece titled "They Knew" from the album CrissCross, Vol. 4. It is in 3/4 time with a tempo of 68 beats per minute. The key signature has three sharps (F#, C#, G#). The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet in B♭, Bassoon), brass (Horn in F, Trumpet in B♭, Trombone), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds and brass parts are mostly rests, with some dynamics like *f* (forte) and *p* (piano). The strings play a rhythmic pattern in the first system, with Violin I and II marked *f* and *p*, and the lower strings marked *p*. The second system continues the string pattern, with Violin I and II marked *sim.* (sustained). The woodwinds and brass parts remain mostly rests.

9

A

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Mary Todd

mf

When they took up arms, when they load-ed their

A

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

mp

16

Fl.

Cl.

Bsn.

Mary Todd

guns, when they made their re-bel-lious go-vern-ment theyknew. Jef-fer-son Da-vis may he burn in

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

22

Fl.

Cl.

Bsn.

Mary Todd

hell, like his own ci-ty. He rots in jail but lives andbreathes. Blood on his hands, his face, and

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

$\text{♩} = 72$

Mullooly and Mullooly: American Spring

189

28 rit. . . . B ♩ = 62 189

Fl.

Ob.

Cl.

Bsn.

Mary Todd

knees. Blood his bath.

Six hun-dred thou - sand dead for his cause dead for his

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Fl.

Ob.

Cl.

Bsn.

Mary Todd

ho - nor. No fur - ther would he be pushed. My ho nor will not per - mit.

Vln. I

Vln. II

Vla.

Vc.

Db.

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mary Todd

peace? Why per - sist? Why per-sist? When you know__ o- thers will

Vln. I

Vln. II

Vla.

Vc.

Db.

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mary Todd

mf

die? Be - ware such a man who is wil-ling to die for a cause, he will cause the death of thou-sands.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Db.

C

51

Fl.

Ob.

Cl.

Mary Todd

They knew what peo-ple want. Peo-ple ask for peace, the free-dom to love and noth - ing more.

C

Vln. I

Vln. II

Vla.

Vc.

58

Fl.

Mary Todd

In grief, words are poor con-so - la-tion. Si - lence and a - go - ni - zing

Vln. I

Vln. II

Vla.

Vc.

Db.

61

Fl.

Cl.

Bsn.

Mary Todd

tears are all that's left to the suf-fer-er.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

p

p

p

p

p

p

p

p

2.7

"Song of Spring"

$\text{♩} = 60$

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Chimes

Spring

p

mp

Ap ril_ the cru - el month, li-lacs and the dead, boots and rain. Was this a ve-ry good year in-deed?

$\text{♩} = 60$

Violin I

Violin II

Viola

Violoncello

Double Bass

p

p

p

p

p

The musical score is for a piece titled "Song of Spring" from the CrissCross series, Vol. 4, Issue 1, Article 5. It is marked with a tempo of 60 beats per minute (♩ = 60) and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The score is arranged for a full orchestra and a vocal soloist. The instruments listed are Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, Trombone, Chimes, Spring, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist, labeled "Spring", has lyrics: "Ap ril_ the cru - el month, li-lacs and the dead, boots and rain. Was this a ve-ry good year in-deed?". The score is divided into two systems. The first system includes the woodwinds, brass, chimes, and the vocal soloist. The second system includes the strings. Dynamics include piano (p) and mezzo-piano (mp). The score is numbered 194 in the top left corner.

7 **A** $\text{♩} = 72$

Ob. *p* *mf* *mf*

Spring

Ah, spring. Did we need the pain? Did we need the blood? Did we need to keep beat-ing each o-ther in the head?

A $\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

14

Ob.

Spring

Are we rea-dy to ad-mit that our deep-ly held be-liefs may be wrong? May be e - vil? These are good peo-ple

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

ps:/

32

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Spring

to lift the umb-rel-la of God's ho-ly bless-ing. O-ver six hund-red thou-sand men, once li-ving, now

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

mp

mp

mp

mp

39 $\text{♩} = 64$

Fl. 2/4 3/4 5/4

Ob. 2/4 3/4 5/4

Cl. 2/4 3/4 5/4

Bsn. 2/4 3/4 5/4

Hn. 2/4 3/4 5/4

Spring
dead. Is this ouspring of A - me-ri- can. re-new al? We told our-selves we were bet-ter than this.

$\text{♩} = 64$ arco
Vln. I 2/4 3/4 5/4
 mp arco
Vln. II 2/4 3/4 5/4
 mp arco
Vla. 2/4 3/4 5/4
 mp
Db. 2/4 3/4 5/4
 mp

47 C $\text{♩} = 68$

Fl. 5/4 4/4 2/4 3/4 5/4

Ob. 5/4 4/4 2/4 3/4 5/4

Cl. 5/4 4/4 2/4 3/4 5/4

Tbn. 5/4 4/4 2/4 3/4 5/4

Spring
Jus-ti-fi-ca-tion will a - rise for a - ny cause. The first shot is al-ways fired too soon.

C $\text{♩} = 68$

Vln. I 5/4 4/4 2/4 3/4 5/4
 p
Vln. II 5/4 4/4 2/4 3/4 5/4
 p
Vla. 5/4 4/4 2/4 3/4 5/4
 p
Vc. 5/4 4/4 2/4 3/4 5/4
Db. 5/4 4/4 2/4 3/4 5/4
 mf

54

Fl.

Ob.

Cl.

Tbn.

Spring

We choose the sto-ries we tell of war. Men are so good at us-ing words to sanc-ti-fy go-rydeaths, but not good e-nough to a void

Vln. I

Vln. II

Vla.

Vc.

Db.

60

Ob.

Tbn.

Spring

bat tle. You know how this ends. The men who win the war write the his-to-ry of glo-ry, not death.

Vln. I

Vln. II

Vla.

Vc.

Db.

2.8

"Mercies"

$\text{♩} = 56$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani *tuning: E3 to Eb3, A3 to Bb3*

Snare Drum

Varina $\text{♩} = 56$ *mf*

Sir, I bring pro - vi sion_ for my hus-band.

Christopher *mf*

La-dy I tell you a-gain no

Violin I

Violin II

Viola

Violoncello *pizz.* *p*

Double Bass *pizz.* *p*

6

Varina

Why is he allowed to freeze? Please, just warm clothes? This blanket?

Christopher

con-tra-band for this pri-sion-er. My la-dy, since the death of Lin-coln,

Vla.

pizz.

Vc.

Db.

10

Varina

I tell you a - gain he hears death in these con-di-tions.

Christopher

my gov-ern-ment is not kind ly dis-posed to Mis-ter Da - vis.

Vla.

Vc.

Db.

13

Bsn.

Varina

He cares not if he lives. Sir, you have the one kind face in this cold wick-ed fort-ress. Is there no-thing you can

Vla.

Vc.

Db.

17

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Varina
do?

Christopher
I have my or-ders. But I al - so have ques-tions. Perh-aps you could ans-wer.

I will

Vla.

Vc.

Db.



21

Ob. *p*

Bsn.

Varina
an-swer your ques-tions if you will grant these mer-cies to my hus-band.

Christopher
Ma'am, I have been fight-ing you for four years.

Vc.

A ♩=66

A ♩=66

25

Fl.

Ob.

Cl.

Bsn.

Christopher

Vc.

Left my home. Seen my friends die. Done things I can - not for - get. Now here you are. Do you hate me?

p

mp

mp

29

Fl.

Ob.

Cl.

Bsn.

Varina

Christopher

What is your name, pri- vate? Pri- vate Me- lo- dy, in truth, I do not

Me- lo- dy, ma'am. Chris- to- pher Me- lo- dy.

34

Fl.

Ob.

Cl.

Bsn.

Varina

Christopher

hate you. I used to wish some- times that my hus- band was a

I be- lieved I ha- ted you. You caused an aw- ful lot of trou- ble.

p

p

p

38

Fl.

Ob.

Cl.

Bsn.

Varina

clerk. Then we'd dine in peace.

Christopher

Res-pectful-ly, ma'am, there were o - ther ways that we could have all had peace.

p

43

Fl.

Ob.

Cl.

Hn.

Varina

It is not as if I'm res-pon-si-ble.

Christopher

Are we so blind? We are all Am - er - i - cans, both you that wan-ted slaves and

mp

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Varina

Christopher

Db.

mp

mp

We did not want it. But in this dark

we that fought for Abe. Did we choose you lead-ers who talk us in-to hate and fear?



51

Fl.

Ob.

Cl.

Hn.

Varina

B

p

p

p

B

pri-son I will not de - fend the war. At first it's all just words. Glow- ing_ fie-ry po-li-ti-cal words. You

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Varina

drink the in tox-ic-at-ing ly-rics of a cause big-ger than your-self. Then you are e - lec-ted. You be-come

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Varina

pro-mi-nent. Your cause be-comes the vi-tal thing. Not ser-vice. Not peo-ple. And in the end, not

69

Fl.

Cl.

Hn.

Varina

peace.

Thank you, Pri-vate Me-lo-dy. May you

Christopher

Ma'am, you may de-li-ver your mer-cies. I will not add to your mi-se-ry.

Vln. I

p

74

C ♩=56

Varina

find your way home soon.

Christopher

Let us go home and leave this bat-tle, turn our backs on hat-red's game. Let's find that hill, we'll

Vln. I

mf

Vln. II

mf
arco

Vla.

mf
arco

Vc.

mf
arco

Db.

mf

81

Fl.

Bsn.

Hn.

S. D.

Christopher

Chorus

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

climb it still, a shi-ning ci - ty ours to claim. We face the truth in these dark a-shes, greed and pride that's in our

We face the truth in these dark a-shes, greed and pride that's in our

mf

88

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Christopher

Chorus

Vln. I

Vla.

heart. But still we sing this song of spring, a sin-gle na - tion torn a-part.

heart. But still we sing this song of spring, a sin-gle na - tion torn a-part.

94

D

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *ff*

Tbn. *f* *ff*

Timp. *tr*

S. D. *ff*

D

Varina *ff*

Christopher *ff*

Chorus (MARY TODD and BETSY join) *ff*

(JOSHUA join) *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Db. *ff*

Let us go home and leave this bat-tle, turn our backs on hat-red's game. Let's

Let us go home and leave this bat-tle, turn our backs on hat-red's game. Let's

Let us go home and leave this bat-tle, turn our backs on hat-red's game. Let's

Let us go home and leave this bat-tle, turn our backs on hat-red's game. Let's

211

<https://digitalcommons.iwu.edu/crisscross/vol4/iss1/5>

2.9

"Instrumental"

$\text{♩} = 52$

Flute

Oboe

Clarinet in B \flat

Horn in F

Violin I

Violin II

Viola

Violoncello

Double Bass

p

p

p



10

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

f

f

f

f

f

19 rit.

Fl. *p* *pp*

Ob. *p*

Cl. *p* *pp*

Hn. *p* *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

