

Edward II

**An Opera in 2 Acts
(Six Tableaux)**

for Narrator, 7 Singers,
and Medium Sized Orchestra

Piano Vocal Score

libretto by the composer
based on the play by

Christopher Marlowe

Music by

David Edgar Walther

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ii.

The Cast:

(in order of appearance: Genders and Fachs may be modified)

Lightborn: Lyric Bass and Narrator: A very charming "gentle tradesman." This may require two performers of similar appearance and voice: one to stand on the podium in chains; and one to lurk in the shadows and eventually sing and be part of the action of the flashbacks. Lightborn must have incredible sweetness and seductive charm. His narrations should always be spoken in the dominant language of the culture; while all singing is best in Marlowe's English. Lightborn's narrations may be expanded, contracted or otherwise altered in any way to fit the language, character, tempi... of a given production. They may even be left out entirely. The narrations given here are for what seemed to me to be the correct musical tempi and the speed of my reading of the text in English.

Edward II: Dramatic Bass-baritone: King of England. Father of Edward III, estranged husband of Queen Isabella, lover of Gaveston. Referred to as "Edward The Second." Historically, Edward II was a tall and strong man, like his father. His death mask shows him to have had red blond curly hair and a thin hooked nose.

Queen Isabella: Dramatic Coloratura Soprano: The Queen of England, sister of The King of France, mother of Edward III, and estranged wife of King Edward II. She is said to have been a great beauty, and is depicted with long wavy dark brown or black hair.

Gaveston: High Dramatic Tenor: Born of French peasant stock; lover of Edward II.

Mortimer, Earl of Lancaster: Dramatic Tenor: The most powerful lord in The English Court.

Edward III: Lyric Baritone: The son of Edward II and Queen Isabella. His death mask showed him to have rugged features a full brown beard and curly brown hair. What is important in singing this role is a feeling of restraint, which develops into overwhelming strength. May also be sung either by a counter tenor (original) or mezzo-soprano ("Eleanor" or as pants role).

Executioner: Bass.

Executioners, on-stage musicians, Attendants, Guards, Soldiers and one or more Dancers

The Orchestra: 2 Flutes (II doubling Piccolo), Oboe, English Horn in F, Bb Clarinet (sometimes on stage) & Bass Clarinet, Bassoon, Contrabassoon, 2 French Horns in F, 2 Trumpets in Bb (sometimes on stage), Tenor Trombone, Tenor-bass Trombone, Tuba in F, 2 Percussionists (Xylophone, Glockenspiel, Triangle, Crash Cymbals, Gong, Snare Drum, Bass Drum, Finger Cymbals, Sleigh Bells and Bongós), Timpani, Celeste, Piano, Harp, On-stage amplified classical Guitar and Strings (each string part divides; some Double Basses must have the low C extension). Every instrument is featured as a soloist at some point.

Notes from The Composer:

The Chamber Recording:

Edward II was recorded at John Weston's Futura Sound Studio in Roslindale, MA. by Mike Burke between July 11, 2009 and January 15, 2010 by the singers: Carol Millard, high soprano as Isabella; Michael Belle, high tenor, as Gaveston; Christopher Aaron Smith, tenor, as Mortimer; Brett Johnson, baritone, as Edward III; Drew Hubbard, bass-baritone, as Lightborn; Tom Dawkins, bass-baritone, as the executioner; and David Edgar Walther, bass-baritone, as Edward II. The instrumentalists were: flute & piccolo (Carol Millard); English horn, bassoon & contra bassoon (Tom Dawkins); clarinet & tenor saxophone (Christian Contreras); piano (Leah Kosch); Russell Southcott, guitar; solo 'cello (Sam Ou) and ensemble 'cello (Priscilla Chew). Mike Burke edited and mastered the CD.

Three quarters of Gaveston's Prayer (18), The first section of Murder (19), The repeat of Battle Music (27), The introduction to Wolf's Ear (30), The coda of Assassination (24) and The Coronation of Edward III (36) were not included. The repeat of Battle Music (27) is the only cut that makes sense, I regret the others. I strongly suggest that the head motive at the start, middle and end of each tableau not be cut, as this will alter the form.

The Sets:

Tableau I: A Road: Lightborn is brought in, in chains, from stage left to up stage right, dark blue light. The center stage features a long road connecting two huts. The road continues up a large hill that starts up right continues up to down stage left. The castle is seen down stage right, in the distance. On either side, up stage, there are two little huts with thatched roofs, we can see inside and there is a door that leads to center stage. Each interior hut is illuminated by a fire in the fireplace during the appropriate scene. As the opera begins, Edward II is writing at a desk in the hut up stage left, accompanied by a clarinet player and guitarist. The two accompanying musicians exit through a door that leads to the center stage. They take Edward's letter across the stage, following the path, to the door to Isabella's hut, up stage right. She reads the letter and sends it, with the accompanying musicians, to Gaveston, center stage. The stage is now brightly lit yellow. Gaveston is joined by Edward, who exits his hut through the door in his hut. The rest of the action then takes place center stage.

Tableau II: The Throne Room: The lighting is rose tinted. The previous scene is completely covered by a marble half circle with large columns. In the center are two huge thrones: stage right is Isabella's; stage left is Edward's. There are three enormous arches: down center, behind the thrones, there is a large door that opens in two halves from the middle and remains closed for this Tableau. The arch to stage right is illuminated for scene ii, to show a fountain and a garden. The arch to stage left remains dark throughout the second tableau.

Tableau III: The Dark Forest: As in Tableau I, but the huts and castle are gone. There are pine trees everywhere. It is night, and down center stage right is a shadowed full moon. Underneath the highest point of the hill is a cave. Inside of the cave is a fire, illuminated only as Edward III meets with his father.

iv.

Tableau IV: The Battle Field: The scene is the same as the last, except that there is no moon; it is hazy daylight; the trees are gone; and the cave is replaced by a tent for Edward, up stage left. The set is now completely bare. The horizon is obscured by fog, the ground is red brown, and the sky pale yellow.

Tableau V: The Throne Room: As in Tableau II, the lighting is a cold pale blue. The fountain to stage right is illuminated for the second duet and fades as it concludes. Lightborn enters and exits through a gate of bars to the darkened stage left arch. This arch is illuminated to show Edward in prison. There is a bed, a chair and a dim fire in the fireplace. Throughout the prison scene, Mortimer remains slouched on the throne to stage right. The light gradually brightens. (*Note: a set of 3 timpani: A, E, B; may be hidden in the garden for #36.*)

Tableau V: The Mausoleum: The thrones are removed. The central doors are open. Behind are shelves lined with sarcafigi. The lighting is rose colored. Edward's body is on a hearse. In the other two arches are shelves lined with skulls; there are also skulls on the, now open, doors. Edward's body is center stage on a gurney.

Historical Notes:

1. Thomas, Earl of Lancaster, was Isabella's historic lover rather than Roger Moritmer. Gaveston, was beheaded rather than stabbed. Marlowe made these changes. Edward II's actual murderer is unknown, and there is one account (but ONLY ONE account); that details how Edward II escaped to the mainland after killing a guard.
2. Following Gaveston's murder, Edward may have had a another lover in Hugh le Dispenser, the first Earl of Winchester. It is less certain that they were lovers, but he was said to have been executed along side Edward. Marlowe included Hugh le Dispenser but did not imply any involvement, other than friendship, between him and Edward II. I left him out of the opera for the sake of simplicity.
3. Although Edward III did ultimately side with his father, he had earlier supported Isabella and The French in the battles that deposed Edward II.
4. Christopher Marlowe invented Lightborn as a minor character, and I have elevated him to narrator, and created his ironic nature as a "charming" villain..
5. Martha Blackman, early music specialist at Stanford University, helped me with the titles of the tableaux. They are a modern approach to dance and song forms that Edward II would have known.
6. When I was in London I was disappointed that, unlike his father and son, Edward II is not buried in Westminster Abbey. However, I was pleased to find that the reason for this is that Edward II's popularity has never died in England, and pilgrimages to the magnificent tomb built in his honor by his son, Edward III, at St Peter's Abbey in Gloucester are the source of great revenue to this day.

For More Information: Further information, parts, CDs, orchestral and piano vocal scores are available:
<http://davidgarwalther.com> or <http://actingsingersproject.com>

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The Tableaux, Scenes and Numbers

ACT I:

Tableau I: Pastoral

Scene i: Edward's Cottage (small area up stage left: fire light)

1. Song: Love Letter (Ed) "Come live with mee, and be my love" 1.

Scene ii: Isabella's Cottage (small area up stage right: fire light)

2. Aria: Isabella's Tears (Is) : "From my embracements thus he breaks away" 5.

Scene iii: A Road (center stage: bright daylight)

3. Song: Love's Reply (Gav) "Sweet prince, I come," 10.
 4. Duet: Reunion (Ed & Gav) "Embrace me, o my love, as I do thee." 16.
 5. Instrumental & Dance: Arabesque 24.
 6. Duet: Creation (Ed & Gav) "I here create thee Lord High Chamberlain" 28.
 7. Duet: Heart (Ed & Gav) " My lord, these titles far exceed my worth." 32.
 8. Duet: Love's Dart (Ed & Gav) "What makes my bed seem hard seeing it is soft?" 38.

Tableau II: Estampie

Scene i: The Throne Room (center stage: rose light)

9. Duet: Cat Fight (Is & Gav) "Whither goes my lord?" 46.
 10. Aria: Love's Defense (Ed III) "Thou seest by nature he is mild and calm," 52.
 11. Trio: Anger (Mort, Ed & Is): "Why should you love him whom th world hates so?" 58.
 12. Aria & Duet: Wound (Gav. with Is. & Mort.) "*That villain* Mortimer" 66.
 13. Instrumental: Cat Interlude 79.

Scene ii: The Garden (stage right arch: rose light)

14. Aria: Poison Cup (Is) "O miserable and distressed queen!" 80.
 15. Duet: Unto The Forest (Mort & Is) "Madam, whither walks your majesty so fast?" 86.

Tableau III: Plaint

Scene i: The Dark Forest (center stage: night)

16. Instrumental: Dark Forest 94.
 17. Aria: Jealousy (Mort) "That villain Gaveston is made an earl." 97.
 18. Aria: Gaveston's Prayer (Gav) "Now, sweet Gd. of heaven" 103.
 19. Aria: The Murder of Gaveston: (Mort) "Can kingly lions fawn on creeping ants?" 111.
 20. Aria: Gaveston's Death (Gav) "O, must this day be period of my life," 129.

Scene ii: A Cave (small area stage left: fire light)

21. Aria: Mourning (Ed with Ed III) "My heart is as an anvil unto sorrow," 133.

Scene iii: The Dark Forest (center stage: night)

22. Instrumental: Dark Forest 138.

ACT II:**Tableau IV: Round Dance****Scene i: The Battle Field** (center stage: hazy daylight)

23. Aria: Call to Arms: (Is) "Successful battle gives the Gd. of kings" 141.

Scene ii: Edward's Tent (small area up stage left: hazy daylight)

24. Aria: Atlas' Shoulder (Ed III with Ed II) "Commit not to my youth" 152.

Scene iii: The Battle Field (center stage: hazy daylight)

25. Aria: Sword (Is) "Look for rebellion," 157.

26. Aria: Earth (Ed II) "By earth, the common mother of us all," 170.

27. Duet: Battle Music (Mort. & Ed. II) "Tyrant, I scorn thy threats and menaces," 175.

28. Aria: Crown (Ed) "What the heavens appoint, I must obey!" 183.

29. Aria: Victory (Is) "Successful battle gives the Gd. of kings" 190.

Tableau V: Ductia**Scene i: The Throne Room** (center stage: blue light)

30. Duet: Wolf's Ear (Is & Mort) "Fair Isabel, now we have our desire;" 199.

31. Duet: Second Love (Is & Mort) "Be thou persuaded that I love thee well;" 210.

32. Aria: Plot (Mort & Light) "The king must die," 215.

Scene ii: The Dungeon (small area up stage left: very low fire light)

33. Recit & Song: Fleeting Hence (Ed) "I see our souls are fleeting hence;" 219.

34. Aria: Assassination (Ed & Light) "Something still buzzeth in mine ear," 223.

Scene iii: The Throne Room (center stage: blue light becoming bright light)

35. Aria: Jove's Huge Tree (Mort) "Now is all sure" 234.

36. Instrumental: The Arrival of Edward III 239.

Tableau VI: Apotheosis**Scene i: The Mausoleum** (center stage: rose light)

37. Aria: Isabella's Farewell (Is) "O! is he gone? is noble Edward gone?" 243.

38. Trio: Discovery (Ed III, Is, & Mort) "Weep not, sweet child!" 248.

39. Aria: Traveler (Mort) "Farewell, fair queen" 261.

40. Aria: Edward's Ghost (Ed III, with Executioner): "In me my loving father speaks," 264.

EDWARD II

Piano Vocal
Score

Music and
libretto by
David Edgar
Walther

Text after
Christopher
Marlowe

Act I: Tableau I: Pastoral

scene i: Edward's Cottage

1. Love Letter: Edward II

♩ = c. 50 (*Edward writes to Gaveston*)

Piano introduction in 3/4 time, marked *p*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

5
Ed. II

Vocal line for Edward II, marked *p*. The lyrics are: "Come live with mee, and be my love, And wee will sit up on the Rocks,". The piano accompaniment continues with a similar melodic and harmonic style.

9

Vocal line for Edward II, marked *p*. The lyrics are: "And we will all the pleasures prove That val lies, See - ing the Sheep - hears feede theyr flocks, By". The piano accompaniment continues with a similar melodic and harmonic style.

2.

13

groves, hills and fields, — Woods, or steep-ey moun- _ tain _
shal- _ low Riv - ers, to _ _ _ whose _ _ _

The musical score for measures 13-15 consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "groves, hills and fields, — Woods, or steep-ey moun- _ tain _ shal- _ low Riv - ers, to _ _ _ whose _ _ _".

16

yeeldes.
falls, Me - lo-dious byrds sing Mad-rig-alls.

The musical score for measures 16-18 consists of a vocal line and a piano accompaniment. The vocal line is in bass clef. The piano accompaniment is in grand staff. There is a key signature change from one flat to two flats and a time signature change from 4/4 to 3/4 at measure 17. The lyrics are: "yeeldes. falls, Me - lo-dious byrds sing Mad-rig-alls.".

19

And I will make thee beds of Ros - es,

The musical score for measures 19-21 consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "And I will make thee beds of Ros - es,". The word "cresc" is written above the vocal line and below the piano accompaniment.

22

And a thou- sand pos - ies, A cap of flow-ers and a

mp *cresc*

mp *cresc*

Detailed description: This system contains measures 22, 23, and 24. The vocal line is in bass clef with a 4/4 time signature. It begins with a melodic phrase in measure 22, followed by a rest in measure 23, and continues in measure 24. The piano accompaniment is in treble and bass clefs. Measure 22 features a piano introduction with a melodic line in the treble and a bass line. Measure 23 shows a change in the piano accompaniment, and measure 24 concludes the system. Dynamics include *mp* and *cresc*.

25

kir - tle, Im - broy - dred all with Mir - tle. A

mf

mf

Detailed description: This system contains measures 25, 26, 27, and 28. The vocal line is in bass clef. Measure 25 starts with a melodic phrase, followed by a rest in measure 26, and continues in measures 27 and 28. The piano accompaniment is in treble and bass clefs. Measure 25 features a piano introduction with a melodic line in the treble and a bass line. Measure 26 shows a change in the piano accompaniment, and measures 27 and 28 continue the accompaniment. Dynamics include *mf*. The time signature changes from 4/4 to 3/4 at the start of measure 26.

29

belt of straw, and I - vie

dim

dim

Detailed description: This system contains measures 29, 30, 31, and 32. The vocal line is in bass clef. Measure 29 starts with a melodic phrase, followed by a rest in measure 30, and continues in measures 31 and 32. The piano accompaniment is in treble and bass clefs. Measure 29 features a piano introduction with a melodic line in the treble and a bass line. Measure 30 shows a change in the piano accompaniment, and measures 31 and 32 continue the accompaniment. Dynamics include *dim*.

4.

33

musical score for measures 33-36. The vocal line is in bass clef with lyrics: "buds, ___ With Cor- ___ all clasps and Am- ___ ber _". The piano accompaniment is in grand staff (treble and bass clefs). The time signature is 4/4. Dynamics include *mp* (mezzo-piano) for both the vocal and piano parts.

poco rit.

37

musical score for measures 37-39. The vocal line is in bass clef with lyrics: "studs, And ___ if these things thy ___ minde may move,". The piano accompaniment is in grand staff. The time signature changes from 4/4 to 3/4. Dynamics include *p* (piano) for the vocal line and *dim* (diminuendo) for the piano accompaniment.

40

(A messenger leaves with the letter)

musical score for measures 40-43. The vocal line is in bass clef with lyrics: "Then _ live with mee, and _ be _ my love." The piano accompaniment is in grand staff. The time signature changes from 3/4 to 6/4. Dynamics include *dim* (diminuendo) for the vocal line and *ad lib.* (ad libitum) for the piano accompaniment.

scene ii: Isabella's Cottage

2. Isabella's Tears: Isabella

$\text{♩} = \text{c. } 40$ (The Messenger brings the letter to Queen Isabella, and she reads it.)

pp sf p mp

con red.

p mp cresc

3

mf mp sub pp

p sub pp sfz

6.

15
Is.

Musical score for measures 15-17. The vocal line begins with a treble clef and a 7/8 time signature. It features a triplet of eighth notes on the first beat, followed by a half note and a quarter note. The lyrics are "From my em-brace - ments thus he breaks a -". The piano accompaniment starts with a treble clef and a 4/4 time signature, playing a simple harmonic accompaniment. The dynamic is marked *p* (piano) for both parts.

18

Musical score for measures 18-19. The vocal line has a treble clef and a 3/4 time signature, with a whole note rest. The lyrics are "way.". The piano accompaniment has a treble clef and a 3/4 time signature, featuring a more active melodic line. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *dim* (diminuendo), and *mp* (mezzo-piano).

20

Musical score for measures 20-22. The vocal line has a treble clef and a 3/4 time signature. It begins with a whole note rest, followed by a triplet of eighth notes and a half note. The lyrics are "O, that mine arms could". The piano accompaniment has a treble clef and a 3/4 time signature, with a simple harmonic accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

23

close this isle a-bout, That ___ I might pull ___

pp cresc *p* *cresc*

26

_ him to _ me where I ___ would! That I might

mp cresc *mp cresc*

28

pull him to me where _____ I would! Or that these

mf *mf*

8.

30

musical score for measures 30-31. The vocal line starts with a *cresc* marking and the lyrics "tears, that driz- zle From mine eyes, that driz - zle from mine". The piano accompaniment also features a *cresc* marking.

32

rit.

a tempo

poco rit.

musical score for measures 32-33. The vocal line has dynamics *f* and *mp dim* with lyrics "eyes, Had pow'r to mol - li - fy his ston - y heart,". The piano accompaniment has dynamics *f* and *ff*. The tempo markings *rit.*, *a tempo*, and *poco rit.* are indicated above the staff.

34

a tempo

musical score for measures 34-35. The vocal line has dynamics *p dim* and lyrics "That, when I had him, we might nev - er part!". The piano accompaniment also has dynamics *p dim*.

36

(Isabella gives the letter to The Messenger who take it to Gaveston.)

Musical score for measures 36-38. The piece is in 3/4 time. Measure 36 starts with a piano (*pp*) dynamic. Measure 37 features a fortissimo (*sfz*) dynamic followed by a piano (*p*) dynamic. Measure 38 is marked mezzo-piano (*mp*). The bass line includes a *ped.* (pedal) marking in measure 36 and a *con* (con sordina) marking in measure 37.

39

Musical score for measures 39-41. Measure 39 is marked piano (*p*). Measure 40 features a triplet of eighth notes. Measure 41 is marked mezzo-piano (*mp*). The time signature changes from 3/4 to 3/4 in measure 41.

42

Musical score for measures 42-44. Measure 42 features a triplet of eighth notes and a *cresc.* (crescendo) marking. Measure 43 is marked mezzo-forte (*mf*) and mezzo-piano (*mp*). Measure 44 is marked mezzo-piano (*mp*). The time signature changes from 3/4 to 4/4 in measure 42, to 5/4 in measure 43, and back to 4/4 in measure 44.

45

poco rit.

Musical score for measures 45-46. Measure 45 is marked piano-piano (*pp*). Measure 46 is marked piano (*p*). The time signature changes from 4/4 to 6/4 in measure 46. The piece concludes with a *ped.* (pedal) marking and a fermata over the final chord.

scene iii: A Road to The Castle

3. Love's Reply: Gaveston

Gav. $\text{♩} = \text{c. } 50$ (Gaveston reads the letter from Edward II)

p

Ah! _____ words that make me sur - fiet _____ with de -

p

4 *poco accel.*

light! What_ great- _____ er bliss can

poco accel.

7

hap _____ to _____ Gav- _____ ves - _____ ton

cresc

cresc

10

poco rit.

8 *dim*

Than live and be the fa - vor - ite of my

8 *dim*

13

8 *p*

king! Sweet prince, I

8 *p*

16

8

come Sweet prince, I come,

8

12.

19

these thy a - mor - ous _____ lines _____ *cresc* these thy a - mor - ous _____

22

poco rit.

lines _____ Might _ have enforced _____ *mp* *cresc* me _____ to have _

25

poco accel.

poco rit.

swum _____ from _ France, _____ *mf* *mp* And, _ like, Le - _____

28

an - der, gasped up - on the sand, so

poco accel.

31

cresc thou would'st smile, *dim* and take me in thy

34

arms. *mf* and take me in thy *mp* arms. The sight of

14.

37

Lon — don to my — ex - iled eyes —

Is as E - ly - si - um Is as E -

poco accel.

cresc

cresc

This system contains measures 37, 38, and 39. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff. The lyrics are: "Lon — don to my — ex - iled eyes —". The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

40

Is — as E - ly - si - um Is as E -

poco accel.

cresc

cresc

This system contains measures 40, 41, and 42. The vocal line continues with the lyrics: "Is — as E - ly - si - um Is as E -". The piano accompaniment continues with the same eighth-note accompaniment. The tempo marking *poco accel.* is present above the vocal line.

43

ly - si - um to a new -

mf cresc

mf cresc

This system contains measures 43, 44, and 45. The vocal line continues with the lyrics: "ly - si - um to a new -". The piano accompaniment continues with the same eighth-note accompaniment. The tempo marking *mf cresc* is present above the vocal line. The time signature changes to 4/4 at the beginning of measure 45.

poco rit.

46

f
come _____

f
dim

f
dim

48

mf *mp*
soul; Sweet prince, I come. _____

mf *mp*

51

p *dim*
Sweet prince, I come. _____

p *dim* *ad lib.* *8va*

ad lib.

Red.

4. Reunion: Gaveston and Edward II

♩ = c. 50 (*Edward II enters with Attendants*)

The musical score is written for piano in 2/4 time, with a tempo of approximately 50 beats per minute. It consists of three systems of two staves each, with a grand staff bracket on the left. The key signature is one flat (B-flat major or D minor).

System 1 (Measures 1-3): The music begins with a mezzo-piano (*mp*) dynamic. The right hand features a series of chords and a triplet of eighth notes in the third measure. The left hand plays a steady accompaniment of chords. The instruction *senza ped.* (without pedal) is written below the first measure.

System 2 (Measures 4-6): The music continues with a triplet in the right hand at the start of measure 4. The dynamic increases to *cresc.* (crescendo) starting in measure 5. The tempo is marked *poco rit.* (slightly ritardando) above the system.

System 3 (Measures 7-9): The piece concludes with a *dim.* (diminuendo) dynamic. The right hand features a triplet in measure 7 and another triplet in measure 8. A dashed line labeled *8va* (8va) spans across measures 7 and 8, indicating an octave shift for the right hand. The left hand continues with its accompaniment.

a tempo

10

mp

13

p *dim*

con Ped.

16

pp *dim*

8va

21

Ed. II

mf

Not Hy - las was more mourned of Her - cu - les Than thou hast

mf

senza Ped.

33

h-ll ___ Hath felt more tor-ment than poor Gav-es - ton.

(su)

con Ped. senza Ped.

37

41

Ed. II

Kiss ___ not my ___ hand: Em - brace me,

p

sub *p*

legato

con Ped.

20.

44

44
Bass clef: *cresc*
Gav - es-ton, Know'st not thou whom I am? Thy
Piano: *cresc*

47

47
Bass clef: *mp*
friend, thy - self, an oth - er Gav - es -
Piano: *mp*

50

50
Bass clef: *mf*
ton!
8va
sub *p*
Piano: *mf* *sub p* *legato*
dim

53
Gav.

mf
And_ since I went from hence, no soul in h-ll Hath

Ed. II

mf
Not Hy - las was more mourned of Her - cu - les Than thou hast

(8va)

mf
legato

senza *mf*
Red.

57

felt more tor-ment than poor Gav-es - ton.

been of_ me since thy ex - ile.

(8va)

f

con
Red.

senza
Red.

22.

61

61

64
Gav.

8

ff

Kiss — not my — hand: em - brace me

Ed. II

ff

Kiss — not — my — hand em - brace me —

con Red.

66

8

O my love, as I do — thee.

senza Red.

69 *poco rit.*

f *mf*

72 *a tempo*

mp *p* *dim*

con ped.

76 *pp dim*

pp *dim*

8va 8vb

5. Arabesque (Dance)

$\text{♩} = \text{c. } 40$ (A dance is performed for Ed. and Gav.)

Measures 1-5 of the piece. The music is in 2/4 time and marked *mp*. The right hand has rests for the first four measures, followed by a melodic phrase in the fifth measure. The left hand plays a steady accompaniment of eighth notes.

Measures 6-9. The right hand continues with a melodic line, featuring a slur over measures 6-8 and a fermata over measure 9. The left hand accompaniment continues.

Measures 10-12. The right hand features a more active melodic line with slurs and accents. The left hand accompaniment continues.

Measures 13-15. The right hand continues with a melodic line, including a fermata over measure 14. The left hand accompaniment continues.

17

cresc

21

dim *mp*

25

poco rit. on repeat

29

mf ♩ = c. 50

32

cresc

35 $\text{♩} = \text{c. } 72$

f
cresc

38

cresc

41 *molto rit.*

molto dim.

44 $\text{♩} = \text{c. } 40$

mp

48

52

Musical score for measures 52-55. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

56

Musical score for measures 56-58. The right hand continues the melodic line with slurs and accents, and the left hand maintains the harmonic accompaniment.

59

Musical score for measures 59-61. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. A *cresc* (crescendo) marking is present in the left hand.

62

Musical score for measures 62-65. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. A *dim* (diminuendo) marking is present in the left hand, followed by a *mp* (mezzo-piano) marking.

66

Musical score for measures 66-69. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. A *poco rit.* (poco ritardando) marking is present in the left hand, followed by a *dim* (diminuendo) marking.

6. Creation: Gaveston and Edward II

♩ = c. 50

Musical score for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = c. 50. The music begins with a forte (*f*) dynamic. The bass line starts with a *con* (con sordina) marking and a *red.* (ritardando) marking. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

3
Ed. II

Musical score for the vocal part of 'Ed. II'. It features a single bass clef staff with lyrics underneath. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The lyrics are: "I ___ here cre - ate thee Lord High Cham - ber - lain". The vocal line is a series of eighth notes. Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part provides harmonic support with chords and moving lines.

Musical score for the vocal part of 'Chief Sec-re-tar-y to the state and me, Earl of Corn-wall'. It features a single bass clef staff with lyrics underneath. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a *cresc* (crescendo) marking. The lyrics are: "Chief Sec-re-tar-y to the state and me, Earl of Corn-wall _". The vocal line is a series of eighth notes. Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part provides harmonic support with chords and moving lines, also marked with *cresc*.

6

dim
King and Lord of ___ Mann."

dim *mf* *mp*

8
Gav. *ossia: Gbs*

mp
No _great-er tit - les can hap-pen un-to me, Than to _ be fa-voured of your maj - es -

10
Gav.

ty!
Ed. II
mp
Fear'st _thou thy per -son? Thou shall have a guard: Wants thou gold _____ go to my

13

poco rit.

treas- ur - y Wouldst thou _ be loved and feared _____ re -

16

poco accel.

ceive _ my seal; Wouldst _ thou be loved and feared ____ Wouldst _ thou be

18

a tempo

loved _ and feared _ re-ceive _____ my _ seal;

20

Musical score for measures 20-21. The system includes a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "Save _ or con - demn, and in ___ our ___".

22

Musical score for measures 22-23. The system includes a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are: "name _____ *cresc* com - mand What-so thy mind af-".

24

Attacca

Musical score for measures 24-25. The system includes a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are: "*dim* fects, or fan - cy _____ *mf* likes." The section concludes with a double bar line.

7. Heart: Gaveston and Edward II

$\text{♩} = \text{c. } 50$

pp cresc

p cresc

con 8vb

3

mf

My lord, these

mp cresc

mf

8vb

5
Gav.

cresc

ti - tles far ex - ceed my worth.

dim

cresc

dim

(8vb)

7 Ed. II

mp cresc
Thy worth, sweet friend, is far a-bove my

(8b)

9
mf cresc
gifts There - fore, to

mf cresc

11 Gav.
Ed. II
f cresc
I have my
e - qual it, re - ceive my heart.

f cresc

8b

13
Gav.

wish, _____ in that I joy thy sight;

dim

(8^{va})

15
Gav.

mf cresc

It _____ shall suf - fice It shall suf - fice _____ me it

Ed. II

mf cresc

It _____ shall suf - fice

mf cresc

36.

19

me *cresc* it shall suf - fice me to en - joy

fice *cresc* me to en - joy

cresc

21

ossia:

your love;

ossia:

your *fff* love.

8va

sub fff mp cresc

sub mp

8vb

23

mf cresc

25

Gav.

f cresc

Which whiles I have, I think my-self as great As Caes ar rid-ing

27

ff cresc

in the Ro-man street, With cap-tive kings at

29

poco rit. *a tempo* *poco rit.*

his tri-um-phant car. *fff*

8. Love's Dart: Gaveston & Edward II

Ed. II $\text{♩} = \text{c. } 50$

p
What makes my bed seem hard?

con fto.

5

see - ing it is soft? Or why slips downe the Co-ver-let so

dim

9

oft? Although the nights ___ be long, I

p

13
Gav.

Ed. II

p
My sides _ are _ sore _____

sleepe _____ not _ tho, My _____ sides are sore

17

My sides _ are _ sore _____ with tum- _____ bling

My _____ sides are sore with tum - bling to _____ and

21

tum - _____ bling to and fro. _____ Were

fro. Were Love _____ the

cresc

cresc

24

mp *cresc* *mf*

Love _____ the cause, it's _____ like _____ I should _____ de - cry _____ him, Or _____

mp *cresc* *mf*

cause, it's like _____ I should _____ de - cry him,

mp *cresc* *mf*

27

lies he _____ close, _____ and shoots where none can

Or lies he close, _____ and shoots _____ where

sub p

30

spie _____ him? 'Twas so, 'Twas so he

none can spie him? _____ 'Twas _____

cresc

33

mp
stroke _____ me with a slen - der dart, he stroke _____

mp *cresc*
so, he stroke _____ me with a slen - der

mp

35

mf *mp*
- - me with a slen - der dart, 'Tis cru - el love tur -

mf *mp*
dart, 'Tis cru - el

mf *mp*

38

moyses my cap-tive hart Loe I con -
love tur - moyses my

The musical score for measures 38-40 consists of three systems. The first system has a vocal line in treble clef and a bass line in bass clef. The second system has a piano accompaniment with a treble clef and a bass clef. The lyrics are: "moyses my cap-tive hart Loe I con -" on the first line, and "love tur - moyses my" on the second line.

41

fesse, Loe I con - fesse,
cap - tive hart... Loe

The musical score for measures 41-43 consists of three systems. The first system has a vocal line in treble clef and a bass line in bass clef. The second system has a piano accompaniment with a treble clef and a bass clef. The lyrics are: "fesse, Loe I con - fesse," on the first line, and "cap - tive hart... Loe" on the second line. The word "cresc" is written above the vocal line in measure 42 and above the piano accompaniment in measure 43.

44

I am thy cap - tive I
 I con - fesse, I am thy cap - tive

mf cresc *f*
mf *f dim*

mf cresc *f dim*

47

And hold my con - quered hands
 I Loe I con-fesse, I

mf dim *mp*
mf dim *mp*

mf dim *mp*

poco rit.

49

Musical score for measures 49-51. The score is in 3/4 time and consists of three systems. The first system (measures 49-50) features a vocal line with lyrics "for thee to tie. _____ for thee to" and a piano accompaniment. The second system (measure 51) features a vocal line with lyrics "am thy captive I, And hold my con-querred hands for ___ thee ___ to" and a piano accompaniment. The piano part includes dynamic markings *dim* and *pp*. The tempo marking *poco rit.* is at the top right.

52

Musical score for measures 52-54. The score is in 4/4 time and consists of three systems. The first system (measures 52-53) features a vocal line with lyrics "tie. _____" and a piano accompaniment. The second system (measure 54) features a vocal line with lyrics "tie. _____" and a piano accompaniment. The piano part includes dynamic markings *P dim*, *ad lib.*, and *pp*. The tempo marking *poco rit.* is at the top right.