

# The Masque of Edgar Allan Poe

an opera in one act



Libretto by Lee Upton  
Music By Kirk O'Riordan

Full Score



# The Masque of Edgar Allan Poe

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## CAST OF CHARACTERS

### **Edgar Allan Poe (tenor)**

Poe is a professor and a literary scholar of some repute who has studied the work of Edgar Allan Poe so fervently that he has in a very real sense become Edgar Allan Poe. His altered identity has led to a life of isolation and loneliness, and he longs for someone who can accept this identity.

### **Woman (“Annabel Lee”) (soprano)**

Woman is abandoned at the party by a friend who immediately leaves with someone else. She knows no one, and is at the end of a series of bad relationships that leave her feeling somewhat jaded and alone.

### **The Red Death (baritone)**

The Red Death is a personification of loneliness and envy, unknowingly summoned to the party by the emotions expressed by the three other characters. For most of the story, it is unclear whether or not The Red Death is actually physically present, becoming “visible” by the end of the 11:00 pm scene.

### **Hostess (mezzo-soprano)**

The Hostess is often seen bustling about—with trays of food, bottles of wine, exiting frequently, disappearing for several minutes and then emerging, sometimes comically. She is too busy hosting to form any meaningful relationships with anyone at the party, or, for that matter, in her own life.

### **Setting**

Contemporary era. A private party. A table of wine bottles should be visible. Guests should be behind CHARACTERS. At points the guests should not move or else move very slowly or be shown talking together (without sound). The dancing should at most points approximate what people might actually do at a party. After each chiming of the bells (except for the chiming at midnight) the guests should engage in light laughter.

### **Synopsis**

The action takes place over the course of one evening. The scenes are loosely tied to the time at which the events occur, but the individual scenes are not intended to depict a full presentation of chronological time. The individual scenes are separated by the chiming of a large clock.

### **Prelude (7:30 pm)**

The opera begins with a brief orchestral prelude. The eerie, other-worldly music fades into “reality,” as the **Hostess** welcomes guests (who promptly ignore her) to her party. **Woman** describes her arrival at the party. She looks over the room and notices **Poe**, to whom she is immediately attracted. Despite this, she begins to talk her self out of meeting him, wondering “What is wrong with me?”

### **8:00 pm**

**Poe** and **Woman** meet, rather awkwardly. After **Poe** and **Woman** introduce themselves, the scene switches to **The Red Death**, who interrupts the conversation. After his monologue, we rejoin the conversation between **Poe** and **Woman**. As the two split apart to move about the party, **Hostess** checks on Poe and offers him *hors d'oeuvres*. On the other side of the room, **Woman** laments her loneliness.

### 9:00 pm

Still on opposite sides of the room, **Poe** and **Woman** sing a duet and exchange monologues, to each other but in the midst of conversations with other guests. **The Red Death** watches them intently, and openly mocks them. **Hostess** scurries about, providing refreshments to her guests while at the same time expressing her frustration about her inability to interact with her guests. While she sings, **The Red Death** follows closely on her heels without her knowing.

### 10:00 pm

**Hostess** continues her laments, becoming more frustrated with her apparent lack of hosting success. She now offers **Woman** something from her tray, which is quickly discarded by **Woman**. **Poe** asks **Woman** about it, and they converse. Their dialog becomes more personal, and the two share more intimate details about themselves. While this continues, **The Red Death** becomes more and more agitated.

### 11:00 pm

**The Red Death** follows **Poe** and **Woman** as they continue to converse. Their duet leads to an extended conversation, and the two seem to notice **The Red Death** character for the first time. At the climax of this conversation, **Poe** speaks his most beautiful lines, and **Woman** falls for **Poe**. **The Red Death** becomes insanely jealous, and begins threatening everyone. **Hostess** interrupts **The Red Death** (seeing him for the first time) with her happiness about how well the party is going now—this pushes **The Red Death** over the edge.

### 12:00 pm

**Poe** and **Woman** find themselves somewhere else, confused and disoriented, united but alone together.

## Program Notes

The Masque of Edgar Allan Poe was inspired by Edgar Allan Poe's short story "The Masque of the Red Death." In Poe's story, a local nobleman invites a number of guests to his house in an attempt to isolate themselves from the "Red Death." This is futile, of course, and by the end all the guests end up dead. In my opera, the "Red Death" character is a personification of loneliness, brought to the party by the two main characters (a professor who has studied Poe so fervently that he believes he is Poe, and a woman who is stuck there after being abandoned at the party by a friend) and the hostess (who is too busy hosting to be able to form any meaningful relationships with anyone at the party). The action focuses on the developing relationship between Poe and the Woman, while the Red Death watches them, becomes angry and jealous, and eventually unites the two in the afterlife. The libretto for this opera was written by Professor Lee Upton: it has been a joy to set her words in this project, and I am profoundly grateful to Professor Upton for her artistry, insight, and flexibility.

# Instrumentation

Flute  
Oboe  
Clarinet in Bb  
Alto Saxophone in Eb  
Bassoon  
Horn

Percussion (2 Players)

**Percussion I:** Vibraphone, Med. Suspended Cymbal, Tam-tam, Woodblock, Marimba, Finger Cymbals, Bass Drum

**Percussion II:** Crotales, Glockenspiel, Tubular Bells (full set), Marimba, Med. Suspended Cymbal, Bass Drum, Claves, Tam-tam, Triangle

Percussionists may share duplicated instruments.  
Both percussionists will need double bass bows.  
Mallets are suggested in some passages, but mallet choice will be left to the discretion of the conductor and performers.

Piano

Strings (4.4.3.3.2 minimum)

# Performance Notes

Diminuendos into silence (rests) should be performed *al niente*.



dedicated to Joseph Bosaty

# The Masque of Edgar Allan Poe

An Opera in One Act

Libretto by Lee Upton

Prelude (7:30 p.m.)

Kirk O'Riordan (2014-15)

quietly, hazy (♩ = 66)

The musical score is arranged in systems. The first system includes Flute, Oboe, Clarinet in B♭, Alto Saxophone, Bassoon, Horn in F, Percussion I (Vibraphone arco), and Percussion II (Crotales arco). The Piano part follows. The second system includes vocal parts for Woman (Annabel Lee) Soprano, Hostess Mezzo-soprano, Edgar Allen Poe Tenor, and The Red Death Baritone. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *pp*, *mp*, and *p*. Performance instructions include *arco*, *(l.v. sempre)*, and *Red sempre*. The tempo is marked as *quietly, hazy* with a quarter note equal to 66 beats per minute.

Fl. *mp* *ppp*

Ob. *mp*

Cl. *ppp* *mp*

Saxo. *ppp* *mp*

Bsn.

Hn.

Vib. *sim.*

Crot. *(l.v. sempre)* *mp* *mp* *sim.*

Pno.

Woman

Hostess

Poe

The Red Death

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

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

Vla. *mp* *mp* *pp* *p* *mp*

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

Cb. *pp* *mp*



14

Fl. *mp*

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno. *mp* *p*  
Ped. *8<sup>th</sup>*

Woman

Hostess

Poe

The Red Death

14

Vln. I *pp* *pp* *p* *pp*

Vln. II *p* *p* *p* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *p* *mp* *pp* *p*

Cb. *p* *mp* *pp* *p* *pp*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo. *pp*

Bsn.

Hn.

Vib. *mp*

Crot. *mp*

Pno. *mp*

*Red.* \* *Red.* \* *Red.*

**A** gently; with excitement and trepidation (♩ = 72)

Woman

Hostess *mf*  
party is continuing in middle of stage as HOSTESS greets new guests  
Oh, hi!

Poe

The Red Death

**A** gently; with excitement and trepidation (♩ = 72)

37

Vln. I *pp*

Vln. II *pizz.* *mp*

Vla. *mp*

Vc.

Cb.

40

Fl. *pp* *pp* *ppp*

Ob. *pp* *ppp*

Cl. *pp* *pp* *ppp*

Saxo. *pp* *pp* *ppp*

Bsn. *pp*

Hn. *pp* *pp* *p*

Vib. -

Crot. -

Pno. \* *Red.* \* *Red.* *Red. sim.*

Woman -

Hostess Hi! I'm so glad you could come! \_\_\_

Poe -

The Red Death -

40

Vln. I *p*

Vln. II *arco* *p*

Vla. -

Vc. -

Cb. -

44

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Saxo. *pp* *pp*

Bsn. *pp* *mp*

Hn. *pp* *mp*

Vib.

Crot.

Pno.

Woman

Hostess

Wel- come! Wel- come! So good to see you here! \_\_\_\_\_

Poe

The Red Death

44

Vln. I *p*

Vln. II *pizz.* *mf* *arco* *p*

Vla. *mp*

Vc. *mp*

Cb.

48

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Saxo. *pp* *pp*

Bsn. *pp* *mp*

Hn. *pp* *mp*

Vib.

Crot.

Pno.

Woman

Hostess

The par-ty is in full swing. Rea-ly!!

Poe

The Red Death

48

Vln. I *pp*

Vln. II *pp* *pizz.* *mf*

Vla. *pp*

Vc. *pp*

Cb.



52

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo. *pp*

Bsn. *pp* *mp*

Hn. *pp* *mp*

Vib.

Crot.

Pno. *Red.*

Woman

Hostess *3*  
In full swing. You're not lea - ving al -

Poe

The Red Death

*(turns; a couple is trying to escape from the party and are practically tip-toeing behind her to avoid notice; HOSTESS turns and addresses them)*

52

Vln. I *pp* *pp*

Vln. II *arco* *3* *pp*

Vla. *3* *pp* *pp*

Vc.

Cb.

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Saxo. *ppp*

Bsn. *pp* *mp*

Hn. *pp* *mp*

Vib.

Crot.

Pno.

Woman

Hostess  
read - y? I bet they'll be back.

Poe

The Red Death

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo. *pp*

Bsn.

Hn.

Vib. *mp* <sup>3</sup>

Crot. *mp* <sup>3</sup>

Pno. *mp* \* Led.

Woman

Hostess (more guests arrive) *mf*  
Oh, hi!

Poe

The Red Death

Vln. I *pp*

Vln. II *pizz.* *mp*

Vla.

Vc. *p*

Cb. *p*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo. *pp*

Bsn. *pp*

Hn. *pp*

Vib.

Crot.

Pno. *\* Led.* *\* Led.* *Led. sim.*

Woman

Hostess *Hi!* *Wel-come!* *Welcome!* *So man - y* *in - t'res-ting*

Poe

The Red Death

*(another couple is edging out behind the HOSTESS; she swivels around, sees, but tries to put on a brave face and turns back to see more arriving guests)*

Vln. I *p*

Vln. II *mf* *arco* *p*

Vla. *p*

Vc. *p*

Cb.

Fl. *pp* *ppp*

Ob. *pp* *ppp*

Cl. *pp* *ppp*

Saxo. *pp* *ppp*

Bsn. *pp* *mp*

Hn. *pp* *mp*

Vib.

Crot.

Pno.

Woman

*(no more guests arrive. HOSTESS looks at the party guests in the middle of the stage and begins speaking to herself)*

Hostess  
 peo ple \_\_\_\_\_ are... are... are here. \_\_\_\_\_ Who

Poe

The Red Death

Vln. I *pp*

Vln. II

Vla.

Vc.

Cb. *mp*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Red.

\* Red.

Woman

Hostess

Poe

The Red Death

are these peo ple? \_\_\_\_\_ I don't know half of these peo ple. \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

74

Fl. *ppp*

Ob.

Cl. *ppp*

Saxo. *ppp*

Bsn.

Hn.

Vib.

Crot.

Pno. *Red. a fine*

Woman

Hostess *(HOSTESS brightens, trying to make herself feel better)*  
 But that makes for a won-der-ful par ty, \_\_\_\_\_ right? A won-der-ful, won-der-ful par ty! \_\_\_\_\_

Poe

The Red Death

74

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Cb.

78 *rall.* ..... *slower; freely* (♩ = 50)

Fl. *ppp* *p*

Ob. *ppp*

Cl. *ppp*

Saxo. *ppp*

Bsn. *ppp*

Hn.

Vib. *p*

Crot. *p*

Pno. *p*

*rall.* ..... *slower; freely* (♩ = 50)

Woman

Hostess *pp*  
 In trigue, sur-pri ses. Godhelp me.

Poe

The Red Death

78 *rall.* ..... *slower; freely* (♩ = 50)

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*



83

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot. *hard plastic mallets*  
*pp*

Pno. *pp*

**B** poco piu mosso (♩ = 76)

Woman *mp*  
I've gone from room to room. I don't e-ven know the host.

Hostess

Poe

The Red Death

**B** poco piu mosso (♩ = 76)

83

Vln. I

Vln. II *p*

Vla. *mp* *p*

Vc. *p*

Cb. *pizz.*  
*p* *l.v.*

87

Fl. *ppp*

Ob. *ppp*

Cl.

Saxo.

Bsn.

Hn.

Vib. *medium rubber mallets*

Crot. *pp*

Pno.

Woman  
That's the best kind of par - ty. No sup - pos - i - tions. No ex - pec -

Hostess

Poe

The Red Death

87

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

91

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo.

Bsn. *pp*

Hn.

Vib. *3*

Crot.

Pno. *3*

Woman  
-ta- tions. \_\_\_\_\_ What's the worst that can hap pen? \_\_\_\_\_ No-thing

Hostess

Poe

The Red Death

91

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

Fl.

Ob.

Cl.

Saxo. *pp*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman  
hap-pen ing. \_\_\_\_\_ That won't hap-pen with me \_\_\_\_\_

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

*pp*

Crot.

hard plastic mallets

*p*

Pno.

(notices Poe across the room looking at her)

Woman

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

*pp*

Cb.

arco

*pp*

poco rall.  
103

**C** a tempo, ma poco piu mosso (♩ = 86)

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

poco rall.  
103

**C** a tempo, ma poco piu mosso (♩ = 86)

Woman

Hostess

Poe

The Red Death

He's po-sing for

poco rall.  
103

**C** a tempo, ma poco piu mosso (♩ = 86)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

me. He's loo-king my way. I see my-self in his

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Fl. *ppp* *mp > p*

Ob. *mp > p*

Cl.

Saxo. *mp > p*

Bsn.

Hn.

Vib.

Crot.

Pno. *mf*

Woman  
eyes, \_\_\_\_\_ mag - nified by three. \_\_\_\_\_ I like that he's ner - vous \_\_\_\_\_

Hostess

Poe

The Red Death

Detailed description: This block contains the musical score for measures 111-113. It features woodwind parts for Flute, Oboe, Clarinet, Saxophone, Bassoon, Horn, and Violin. A piano part with triplets is also present. The vocal parts for 'Woman' and 'Hostess' are shown with lyrics. The score includes dynamic markings such as *ppp*, *mp*, *p*, and *mf*, and includes phrasing slurs and accents.

111

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

Detailed description: This block contains the musical score for measures 111-113 for the string section, including Violin I, Violin II, Viola, Violoncello, and Contrabass. The parts feature triplets and dynamic markings such as *mp* and *mf*. The score includes phrasing slurs and accents.



115

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman  
It probab - ly means... it probab - ly means...

Hostess

Poe

The Red Death

Detailed description: This block contains the musical score for measures 115-117. It features woodwind parts for Flute, Oboe, Clarinet, Saxophone, Bassoon, and Horn. The Piano part includes complex textures with triplets and sustained chords. The vocal parts for Woman, Hostess, Poe, and The Red Death are shown, with lyrics for the Woman part. Dynamics include *p* and *mp*.

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 115-117 for the string ensemble. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a melodic line with triplets and sustained notes. Dynamics include *mp*.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

it pro-bab - ly means... he won't mur-der me.

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

122

**D** tempo primo (♩ = 72)

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

*pp* 3

Crot.

Glockenspiel

*pp*

Pno.

*pp* 3

Red.

**D** tempo primo (♩ = 72)

Woman

*mp*

You real - ly have to think a-bout mur - der

Hostess

Poe

The Red Death

122

**D** tempo primo (♩ = 72)

Vln. I

Vln. II

*p*

Vla.

*p*

Vc.

Cb.

125

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Saxo. *ppp*

Bsn.

Hn.

Vib. 3

Glock.

Pno. 3

Woman  
— when you're at a par - ty — and pos - sib - ly meets some - one you'll be

Hostess

Poe

The Red Death

Detailed description: This block contains the musical score for measures 125-127. It features woodwind parts for Flute, Oboe, Clarinet, and Saxophone, all marked *ppp*. The Saxophone part includes a melodic line with a fermata. The Bassoon and Horn parts are silent. The Vibraphone and Glockenspiel play rhythmic patterns with triplets. The Piano accompaniment consists of a steady triplet pattern. The vocal parts include a line for 'Woman' with lyrics, and staves for 'Hostess', 'Poe', and 'The Red Death'.

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 125-127 for the string ensemble. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin II and Viola parts have a long, sustained note with a fermata across the three measures. The other string parts are silent.

Fl. *pp*

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

Woman

da - ting. Ter - ri - ble things can hap - pen. Hap - pen

Hostess

Poe

The Red Death

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

131

Fl.

Ob. *pp*

Cl. *pp*

Saxo.

Bsn. *pp*

Hn.

Vib.

Glock.

Pno.

Woman  
all the time. That's the trou - ble with par - ties.

Hostess

Poe

The Red Death

Detailed description: This block contains the musical score for measures 131-133. It features woodwind parts for Flute, Oboe, Clarinet, Bassoon, and Horn. The Oboe and Clarinet parts are marked *pp*. The Bassoon part is also marked *pp*. The Percussion parts include Vibraphone and Glockenspiel. The Piano part features a complex rhythmic pattern with many triplets. The vocal parts include a solo for the Woman, who sings the lyrics "all the time. That's the trou - ble with par - ties.", and parts for the Hostess, Poe, and The Red Death, which are currently silent.

131

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

Detailed description: This block contains the musical score for measures 131-133 for the string quartet. It includes parts for Violin I, Violin II, Viola, and Violoncello. The Cello part is marked *p*. The Double Bass part is currently silent. The strings play a melodic line with long, sweeping phrases.

134

Fl.

Ob.

Cl.

Saxo.  
*pp*

Bsn.

Hn.

Vib.

Glock.

Pno.

Woman  
*f*  
You can't be too care - ful.

Hostess

Poe

The Red Death

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib. *pp*

Glock.

Pno.

Woman *mp*  
Why am I so mor bid?

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.



141 poco rall.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

poco rall.

spoken, freely

mp

What's wrong with me?

Woman

Hostess

Poe

The Red Death

141 poco rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

motionless; with foreboding (♩ = 52), in 1 (bar = ca. 66)

Flute

Oboe

Clarinet in B $\flat$

Alto Saxophone

Bassoon

Horn in F

Vibraphone

Percussion I *arco*  
*f* motor on, very slow  
*Ped. sempre*

Tubular Bells  
*mf* senza espressione  
*Ped. sempre*

Piano  
*f*

*sempre*  
*Ped.*

motionless; with foreboding (♩ = 52), in 1 (bar = ca. 66)

Woman (Annabel Lee) Soprano

Hostess Mezzo-soprano

Edgar Allen Poe Tenor

The Red Death Baritone

motionless; with foreboding (♩ = 52), in 1 (bar = ca. 66)

Violin I

Violin II

Viola

Violoncello

Contrabass

150

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

150

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*p*

**A** freely, quasi-recitative (♩ = 112)  
154

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

*mp*

*Red.*

**A** freely, quasi-recitative (♩ = 112)

Woman

Hostess

Poe

The Red Death

*mf*

Have I?

*mf*

Have you...?

*Poe approaches Woman, who turns away*

**A** freely, quasi-recitative (♩ = 112)  
154

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*pp*

*mp*

*arco*

*p*

*mp*

159

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo. *pp*

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Have I?

Hostess

Poe

Have you...? Have you... have you been... been here be- fore?

The Red Death

159

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

163

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

*mf*

Oh no. Not here. I came with a friend from work. She

163

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

167

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

dragged me a - long. I don't know an - y - one. and now she's

Hostess

Poe

The Red Death

167

Vln. I

Vln. II

Vla.

Vc.

Cb.

171

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Saxo. *ppp*

Bsn. *ppp*

Hn. *ppp*  
*open*

Vib.

Tub. B.

Pno. *mp*

Woman

dis - ap - peared. Have you seen her? My friend? Her name is A - lei - sha.

Hostess

Poe

The Red Death

171

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*



175

Fl. *p*

Ob. *p*

Cl. *p*

Saxo. *p*

Bsn. *p*

Hn. *p*

Vib.

Tub. B.

Pno. *p*

**B** poco meno mosso (♩ = 92)

Woman *mf*  
You have-n't seen A - lei - sha? Tall.

Hostess

Poe *mf*  
You were dragged here?

The Red Death

175

**B** poco meno mosso (♩ = 92)

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Wear-ing pur - ple. I don't know, pro bab - ly con - sid - ered

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

at - trac - tive \_\_\_\_\_ by men. \_\_\_\_\_ Smiles\_ too much. \_\_\_\_\_ Al-ways smi - ling. \_\_\_\_\_

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo. *pp*

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman  
She can't be a - lone. — And you? You

Hostess

Poe  
Why did she drag you here?

The Red Death

Detailed description: This block contains the musical score for measures 185 through 188. It includes staves for Flute, Oboe, Clarinet, Saxophone, Bassoon, Horn, Vibraphone, and Trombone. The woodwinds play a melodic line with a *pp* dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are three vocal parts: a Woman with lyrics 'She can't be a - lone. — And you? You', a Hostess, and Poe with lyrics 'Why did she drag you here?'. The Red Death part is a bass line. The score includes various musical notations such as slurs, ties, and triplets.

185

Vln. I *p*

Vln. II *p*

Vla. *mf* *p*

Vc. *mf*

Cb. *mf*

Detailed description: This block contains the string parts for measures 185 through 188. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violins play a melodic line with a *p* dynamic. The Viola, Violoncello, and Contrabass play a supporting line with a *mf* dynamic. The score includes various musical notations such as slurs, ties, and triplets.

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Saxo. *p* *mf*

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman pro-bab-ly know ev'-ry-bo-dy here.\_\_\_\_\_ A -

Hostess

Poe No. I'm in the same boat as you.\_\_\_\_\_

The Red Death

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

193

Fl. *pp*

Ob. *pp*

Cl. *p*

Saxo. *p*

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

lei- sha... I think she left me. She's like that. There's pro-bab - ly some guy.

Hostess

Poe

The Red Death

193

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *p*

197

Fl.

Ob. *pp*

Cl.

Saxo.

Bsn. *p*

Hn. *p*

Vib.

Tub. B.

Pno.

Woman  
Why? I thought you did-n't know her.

Hostess

Poe  
I'm glad she's gone. I meant it's nice to have you to

The Red Death

197

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

201

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

my- self \_\_\_\_ Oh wait. What is your name? \_\_\_\_ I've been wat- ching you, stu- dy- ing your

The Red Death

201

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*



205

Fl. *p*

Ob. *p*

Cl. *p*

Saxo. *p*

Bsn. *p*

Hn.

Vib.

Tub. B.

Pno. *mf*

*spoken: drawing back, laughing but somewhat alarmed*

Woman  
Now you're get-ting sca-ry. Who are you ex-

Hostess

Poe  
face\_\_\_ Sor-ry. I don't mean to be.---

The Red Death

205

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

210

Fl. *mf* *mf* *f*

Ob. *mf* *mf* *f*

Cl. *mf* *mf* *f*

Saxo. *mf* *mf* *f*

Bsn. *mf* *mf* *f*

Hn. *mf* *f*

Vib.

Tub. B.

Pno. *f*

Woman *sarcastically.*  
act-ly? And I'm An-na-bel Lee. Please.

Hostess

Poe  
Ed-gar Al-lan Poe...

The Red Death

210

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

215

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.  
Marimba  
soft yarn mallets  
*p*

Pno.  
*mp*  
bell-like  
sim.

Woman

Hostess

Poe  
*mf*  
3  
Who should I think I

The Red Death

215

Vln. I

Vln. II

Vla.

Vc.

Cb.

220

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

am? Who should I think I am?

220

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

225

Fl. *mp / pp*

Ob. *mp / pp*

Cl. *mp / pp*

Saxo. *mp / pp* *mp / pp*

Bsn. *mp / pp*

Hn.

Vib. *mp*  
hard yarn mallets  
motor on: slow

Mar.

Pno.

Woman

Hostess

Poe  
I could laugh a-bout a time be-fore I was Poe!

The Red Death

225

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

230

Fl. *mp / pp*

Ob. *mp / pp*

Cl. *mp / pp*

Saxo. *mp / pp*

Bsn. *mp / pp*

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

I wrote a mon - o - graph and hid - den in those three hun - dred

230

Vln. I

Vln. II

Vla.

Vc.

Cb.



238

Fl. *mp*

Ob. *mp*

Cl. *mp*

Saxo. *mp*

Bsn. *mp*

Hn.

Vib.

Mar. *mp*

Pno.

Woman

Hostess

Poe Not ea - sy to in - clude

The Red Death

Detailed description: This page of a musical score covers measures 238 to 241. It features woodwind parts for Flute, Oboe, Clarinet, Saxophone, and Bassoon, each playing a sustained note with a dynamic marking of *mp*. The Horn part is silent. The Vibraphone and Piano parts are also silent. The Maracas play a rhythmic pattern of eighth notes. The vocal soloists (Woman, Hostess, Poe, and The Red Death) are silent until measure 241, where Poe has the lyrics "Not ea - sy to in - clude".

238

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 238 to 241 for the string section. The Violin I and II parts play a rhythmic eighth-note pattern with a dynamic marking of *mp*. The Viola part plays a similar pattern. The Violoncello part plays a pattern with a dynamic marking of *mp*. The Contrabass part plays a sustained note with a dynamic marking of *mp*.





Musical score for woodwinds, strings, and vocal soloists. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Saxo.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Woman, Hostess, Poe, and The Red Death. The score includes dynamic markings such as *mp* / *pp* and *mp*. The vocal parts for Poe and The Red Death have lyrics: "And that".

Musical score for string ensemble, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a rhythmic pattern of eighth notes with dynamic markings such as *mp* / *pp* and *mp*.

250

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

ppp

ppp

ppp

ppp

ppp

ppp

mf

did it for me.

250

Vln. I

Vln. II

Vla.

Vc.

Cb.

254

Fl. *f*

Ob. *f*

Cl. *f*

Saxo. *f*

Bsn. *p*

Hn. *f* *p*

Vib. *f*

Mar. *f*

Pno. *mp*

Woman

Hostess

Poe *mp*  
Who should I be? \_\_\_\_\_ Who should I be? \_\_\_\_\_

The Red Death

254

Vln. I *f* *pp* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *non div.* *p*

Cb. *f* *p*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

I wrote five more mono - graphs and ed - i - ted an an - tho - lo -

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

- gy, \_\_\_\_\_ and af - ter a while, I picked up the style of

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

267

Fl. *ppp*

Ob. *ppp*

Cl. *pp*

Saxo. *p*

Bsn.

Hn. *p*

Vib.

Mar.

Pno.

Woman

Hostess

Poe  
Ed - gar Al - lan Poe. And

The Red Death

267

Vln. I *pp* — *mp* *pp* — *mp*

Vln. II *pp* — *mp* *pp* — *mp*

Vla. *pp* — *mp* *pp* — *mp*

Vc. *pp* — *mp* *pp* — *mp*

Cb.

271

Fl. *f*

Ob. *f*

Cl. *f*

Saxo. *f*

Bsn. *mf*

Hn. *f*

Vib.

Mar.

Pno.

Woman

Hostess

Poe *f*  
then I was a dead pla - net

The Red Death

271

Vln. I *pp* — *mp* *pp* — *mp* *pp* — *mp* *pp* — *f*

Vln. II *pp* — *mp* *pp* — *mp* *pp* — *mp* *pp* — *f*

Vla. *pp* — *mp* *pp* — *mp* *pp* — *mp* *pp* — *f*

Vc. *pp* — *mp* *pp* — *mp* *pp* — *mp* *pp* — *mp*

Cb.



275

Fl. *ppp*

Ob.

Cl. *ppp*

Saxo. *ppp*

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe *freely* *mf* *ppp*

A dead star, un - til I came to know

The Red Death

275

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

a tempo; quietly, reserved  
280

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

*mp*

*p*

a tempo; quietly, reserved

Woman

Hostess

Poe

The Red Death

*mp*

I am the life I

a tempo; quietly, reserved  
280

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

285

Fl. *mp*

Ob. *mp*

Cl. *mp*

Saxo. *mp*

Bsn. *mp*

Hn.

Vib.

Mar. *p*

Pno.

Woman

Hostess

Poe  
choose: Ed-gar Al-lan Poe's.

The Red Death

285

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

290

Fl. *mp / pp*

Ob. *mp / pp*

Cl. *mp / pp*

Saxo. *mp / pp* *mp*

Bsn. *mp*

Hn. *mp*

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

I made my choice. Or did he make the

290

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

294

Fl. *mp / pp*

Ob. *mp / pp* *mp / pp*

Cl. *mp / pp*

Saxo. */ pp* *mp / pp*

Bsn. */ pp* *mp / pp*

Hn.

Vib.

Mar. *p* *p*

Pno.

Woman

Hostess

Poe  
choice for me? And now I'm year-ning,

The Red Death

294

Vln. I

Vln. II

Vla.

Vc.

Cb.

298

Fl. *pp* ————— *f* *pp* ————— *f* *pp* ————— *f*

Ob. *pp* ————— *f* *pp* ————— *f* *pp* ————— *f*

Cl. *pp* ————— *f* *pp* ————— *f* *pp* ————— *f*

Saxo. *pp* ————— *f* *pp* ————— *f* *pp* ————— *f*

Bsn. —————

Hn. *pp* ————— *f* *pp* ————— *f* *pp* ————— *f*

Vib. —————

Mar. *p* *p* *p* *p*

Pno. —————

Woman —————

Hostess —————

Poe sick with year-ning. My

The Red Death —————

298

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

302  
suddely a bit slower (♩ = 92)

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

suddely a bit slower (♩ = 92)

Woman

Hostess

Poe

year-ning won't die on me.

The Red Death

302  
suddely a bit slower (♩ = 92)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D** poco piu mosso; with trepidation (♩ = 98)  
307

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

*mp*

*mf (l.v.)*

*Red. sempre*

**D** poco piu mosso; with trepidation (♩ = 98)

Woman

Hostess

Poe

The Red Death

*mf (speaking to herself in fretful tones)*

This par-ty is-n't going to die on me. No. No.

**D** poco piu mosso; with trepidation (♩ = 98)  
307

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*p*

*(p)*



312

Fl. *pp*

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib. *mf*

Mar. *pp* (opt. 8va)

Pno. *mf*

Woman

Hostess No. It's going to be al- right, this par ty.

Poe

The Red Death

312

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb.

317

Fl. *pp* *mf*

Ob. *mp*

Cl. *pp* *mf*

Saxo.

Bsn.

Hn.

Vib. *mp*

Mar.

Pno. *mf*

Woman

Hostess Peo-ple ar - rived, \_\_\_\_\_ right?

Poe

The Red Death

317

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *pizz.* *p* *mf*

321

Fl. *pp*

Ob.

Cl. *pp*

Saxo. *mp*

Bsn. *mp*

Hn.

Vib. *mp*

Mar. *pp*

Pno. *mp*

Woman

Hostess  
What more could I ask for \_\_\_ at my par- ty? \_\_\_\_\_ More

Poe

The Red Death

321

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *p*

Cb. *p*

325

Fl. *pp*

Ob. *pp*

Cl.

Saxo.

Bsn. *mp*

Hn.

Vib.

Mar. *pp*

Pno. *p*

Woman

Hostess  
laugh-ter, \_\_\_\_\_ a lit - tle warmth? \_\_\_\_\_ More warmth, \_\_\_\_\_ a lit - tle

Poe

The Red Death

325

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

Vln. II *p*

Vla. *p*

Vc. *mf*

Cb. *mf*

329

Fl. *pp*

Ob. *mp*

Cl. *mp* *pp*

Saxo. *pp*

Bsn. *mp*

Hn. *pp*

Vib.

Mar. *pp*

Pno. *mf* *mf*

Woman

Hostess  
laugh ter? I could get bold-er and hang my

Poe

The Red Death

329

Vln. I *mf*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb.



337

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

*mf*

*mp*

*Red. sempre*

say that out loud?

*The Red Death emerges from the party-goers, stage left*

337

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*mf*

*p*

*mf*

*p*

**E** suddenly ominous, dark (♩ = 52)

341

Fl. *ppp*

Ob.

Cl. *ppp*

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

**E** suddenly ominous, dark (♩ = 52)

Woman

Hostess

Poe

The Red Death

**E** suddenly ominous, dark (♩ = 52)

341

Vln. I *arco con sord.* *ppp*

Vln. II *arco con sord.* *ppp*

Vla. *arco con sord.* *ppp*

Vc.

Cb. *arco* *pp*



349

Fl.

Ob. *ppp*

Cl. *pp*

Saxo. *pp*

Bsn. *pp*

Hn. *p*

Vib. *motor off*  
*arco* *pp* *f* *l.v. sempre*

Mar. *Crotales*  
*arco* *pp*

Pno. *pp*  
*Red. sempre*

Woman

Hostess

Poe

The Red Death *quietly narcissistic, somewhat freely*  
*mf*  
I drift from room to room <sup>3</sup> hand-some as the groom at a wed ding.

Vln. I *ppp*

Vln. II

Vla.

Vc. *arco*  
*con sord.* *p* *pp*

Cb. *pp*

354

Fl. *pp*

Ob. *pp*

Cl.

Saxo. *pp*

Bsn.

Hn. *muted* *pp*

Vib. *pp* *f*

Crot. *f* *pp*

Pno. *pp*

*I.v. sempre*

Woman

Hostess

Poe

The Red Death

Wo-men can't help but want me, e-ven

354

Vln. I

Vln. II

Vla. *pp*

Vc.

Cb.

357

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

when they'd ra-ther not want me. Men too. And

357

Vln. I

Vln. II

Vla.

Vc.

Cb.

360

Fl. *pp*

Ob.

Cl.

Saxo. *pp*

Bsn.

Hn. *pp*

Vib. *pp* *f*

Crot.

Pno. *pp*

Woman

Hostess

Poe

The Red Death

kit- tens.\_\_\_\_ Ev- en kit-tens want me.\_\_\_\_ They don't know it,\_\_\_\_ but they

360

Vln. I

Vln. II

Vla. *pp*

Vc.

Cb. *pp*

363

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

want me.\_\_\_\_\_ Is it my hair?\_\_\_\_\_ My chest?\_\_\_\_\_ My

363

Vln. I

Vln. II

Vla.

Vc.

Cb.

367

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo.

Bsn.

Hn.

Vib. *pp* *f* *p*

Crot. *pp* *f*

Pno. *ppp*

*Red. sempre*

Woman

Hostess

Poe

The Red Death *f* *looking around* *3*

abs? \_\_\_\_\_ This vest? \_\_\_\_\_ Who's go-ing to come home with me to night?

367

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.



375

Fl. *p* *pp*

Ob.

Cl. *p* *pp*

Saxo. *pp*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death *becoming angry* *mf*

I'm the best look-ing guy at this par ty, \_\_\_\_\_ be-lieve me. I get to choose. \_\_\_\_\_

375

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb. *pp*



Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

*arco*

*pp*

*f*

*arco*

*pp*

*f*

*open*

*pp*

I'll chose who gets luck-y to night.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

**F** piu mosso (♩ = 82)  
383

Fl.  
Ob.  
Cl.  
Saxo.  
Bsn.

Hn.  
Vib.  
Crot.  
Pno.

*pp*

**F** piu mosso (♩ = 82)

Woman *mf* aside, to another guest  
Once I wan-ted to be a mer maid,

Hostess  
Poe  
The Red Death

**F** piu mosso (♩ = 82)  
383

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*

387

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

my fins sweep-ing the deep est blue. If I ev - er came

Hostess

Poe

The Red Death

387

Vln. I

Vln. II

Vla.

Vc.

Cb.

391

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

up \_\_\_\_\_ I'd lounge on a rock, \_\_\_\_\_ and may-be save a man or two.

Hostess

Poe

The Red Death

391

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

*pp*

*p*

Cb.

395

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

But don't give a man your name.

Hostess approaches POE

Hostess

Poe

The Red Death

395

Vln. I

Vln. II

Vla.

Vc.

pp

Cb.

399

**G** poco piu mosso (♩ = 92)

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Saxo. *pp* *f*

Bsn.

Hn.

Vib.

Crot. *Marimba* *p*

Pno. *p* (roll if needed)

**G** poco piu mosso (♩ = 92)

Woman

Hostess *energetic, almost boistrous* *mf*  
 I hope you're hav - ing a good time. You're

Poe

The Red Death

399

**G** poco piu mosso (♩ = 92)

Vln. I *senza sord.* *mf*

Vln. II *senza sord.* *mf*

Vla.

Vc. *pizz.*

Cb. *mf*

404

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Saxo. *pp* *f*

Bsn.

Hn. *pp* *f*

Vib.

Mar.

Pno.

Woman

Hostess  
Ru-dy's friend, right? Sor-ry. He left. May-be

Poe

The Red Death

404

Vln. I

Vln. II *senza sord.*

Vla. *mf* *senza sord.*

Vc. *mf*

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

he'll be back in a bit. I'm glad I'm not his wife. Here...

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sim.*



412

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

have a skew-er

Thanks. What's this?

412

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Saxo. *pp* *f*

Bsn.

Hn.

Vib.

Mar. *p*

Pno. *p*

(roll if needed)

Woman

Hostess

I know it looks like a blob of mus tard. It's

Poe

The Red Death

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb. *f* *mp*

418

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Saxo. *pp* *f*

Bsn.

Hn. *pp* *f*

Vib.

Mar.

Pno. *mp*

Woman

Hostess  
not. It's cur-ried cheese... and that's a ra dish. A grape.

Poe

The Red Death

418

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb.

422

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Saxo. *pp* *f*

Bsn. *pp* *f*

Hn. *pp* *f*

Vib.

Mar. *mf*

Pno.

Woman

Hostess  
and that that's a pi-men-to rice ball. \_\_\_\_\_ Blood-y

Poe

The Red Death

422

Vln. I

Vln. II

Vla.

Vc.

Cb.

426

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Hostess

Poe

The Red Death

hell to get all that on a skew er.

*spoken, slightly sarcastic*  
I'm im-pressed.

426

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*pizz.*

**H** meno mosso; almost mournfully (♩ = 70)  
430

Fl. *pp*

Ob. *pp*

Cl.

Saxo. *pp*

Bsn. *pp*

Hn.

Vib.

Mar.

Pno. *mp*

*Lead. (clear as needed)*

**H** meno mosso; almost mournfully (♩ = 70)

Woman

Hostess

Poe

The Red Death

**H** meno mosso; almost mournfully (♩ = 70)  
430

Vln. I

Vln. II

Vla.

Vc.

Cb.

434

Fl. *pp*

Ob. *pp*

Cl.

Saxo. *pp*

Bsn.

Hn. *pp* *sord.* *pp* *(sord.)*

Vib.

Mar.

Pno.

Woman *with a hint of sadness* *mp*

If on - ly I could make \_\_\_\_\_ live - ly con-ver-sa-tion. \_\_\_\_\_

Hostess

Poe

The Red Death

434

Vln. I

Vln. II

Vla.

Vc.

Cb.

438

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

Take up a hob by. E-ven an id- i - ot- ic

Hostess

Poe

The Red Death

438

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *pp*

Vib.

Mar.

Pno.

Woman  
 hob by. \_\_\_\_\_ Should I take a cook ing class? \_\_\_\_\_ Im press ev' ry

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

444

Fl. *p*

Ob. *p*

Cl. *p*

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman  
one with that?\_\_\_ I know no-thing a-bout cook ing. \_\_\_

Hostess

Poe

The Red Death

444

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

448

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Mar.

Pno.

Woman

If the way to a man's heart is through \_\_\_\_\_ his stom - ach \_\_\_\_\_ that

Hostess

Poe

The Red Death

448

Vln. I

Vln. II

Vla.

Vc.

Cb.

451

Fl. *pp*

Ob. *pp*

Cl.

Saxo. *pp*

Bsn.

Hn. (sord.) *pp*

Vib.

Mar.

Pno. *p*

Woman  
does-n't sound ea- sy\_\_ to me. What's the way to my

Hostess

Poe

The Red Death

Detailed description: This block contains the musical score for measures 451-453. It features woodwind parts for Flute, Oboe, Clarinet, Saxophone, Bassoon, and Horn (with sordano mutes). The Piano part has a rhythmic accompaniment of triplets. The vocal soloist (Woman) has lyrics. Other parts (Hostess, Poe, The Red Death) are currently silent.

451

Vln. I *pp sub.*

Vln. II *pp sub.*

Vla. *pp sub.*

Vc. *pp*

Cb. *pp*

Detailed description: This block contains the musical score for measures 451-453 for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. All parts are marked *pp* (pianissimo) and *sub.* (sustained).

455

Fl. *pp*

Ob. *pp*

Cl. *pp*

Saxo.

Bsn. *pp*

Hn.

Vib.

Pno.

Woman

own heart? \_\_\_\_\_ My heart's at the bot-tom of the sea. \_\_\_\_\_ It's an a-

Hostess

Poe

The Red Death

455

Vln. I

Vln. II

Vla.

Vc.

Cb.

459 *poco rall.*

Fl. *pp*

Ob. *pp*

Cl.

Saxo. *non vib.* *ppp*

Bsn.

Hn.

Vib.

Mar.

Pno. *ppp*

*poco rall.*

Woman  
lone heart. I can hard-ly breathe.

Hostess

Poe

The Red Death

459 *poco rall.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

motionless; with foreboding (♩ = 52), as before

465

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vibraphone

*arco*

*f* motor on, very slow

*Red. sempre*

Tubular Bells

*mf* senza espressione

*Red. sempre*

Pno.

*f*

*Red. sempre*

motionless; with foreboding (♩ = 52), as before

Woman

Hostess

Poe

The Red Death

motionless; with foreboding (♩ = 52), as before

465

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. *p*

Ob. *p*

Cl. *p*

Saxo. *p*

Bsn. *p*

Hn. *p*

Vib.

Tub. B.

Pno. *mp*

Woman and Poe are on opposite sides of the room,  
glancing at each other without the other knowing

**A** distant, gently and regretful (♩ = 90)

Woman *mf*  
In plain light, right here, ne-ver hid den in the

Hostess

Poe *mf*  
In plain light, right here, ne-ver hid den in the

The Red Death

**A** distant, gently and regretful (♩ = 90)

Vln. I

Vln. II *mp*

Vla.

Vc.

Cb.

481

Fl. *pp* *mp* *mp*

Ob. *pp* *mp* *mp*

Cl. *pp* *mp* *mp*

Saxo. *pp* *mp*

Bsn. *mp* *mp*

Hn. *p* *mp*

Vib.

Tub. B.

Pno.

Woman

clear. I'm right here. See me now

Hostess

Poe

clear. I'm right here. See me now

The Red Death

481

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

487

Fl. *mp* *mp* *p*

Ob. *mp* *mp* *p*

Cl. *mp* *mp* *p*

Saxo. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

Vib.

Tub. B.

Pno.

Woman  
take this chance, \_\_\_\_\_ I'll show you how. \_\_\_\_\_ Look my way. \_\_\_\_\_

Hostess

Poe  
take this chance, \_\_\_\_\_ I'll show you how. \_\_\_\_\_ Look my way. \_\_\_\_\_

The Red Death

487

Vln. I

Vln. II

Vla.

Vc.

Cb.

493

Fl. *mf*

Ob. *mf*

Cl. *mf*

Saxo. *mf*

Bsn. *mf*

Hn. *mf*

Vib.

Cym. *pp* *mp*  
Med. Sus. Cymbal

Pno.

Woman  
Tell me now. *f* Tell me now.

Hostess

Poe  
Tell me now. *f* Tell me now.

The Red Death

493

Vln. I *mp* *pp*

Vln. II *f* *pp*

Vla. *f*

Vc. *f* *pp*

Cb.

499

rall. . . . .

**B** poco piu mosso (♩ = 96)

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

Bass Drum

*mf* (l.v. sempre)

*mp*

rall. . . . .

**B** poco piu mosso (♩ = 96)

Woman

Hostess

Poe

The Red Death

*mp*

To another guest, while Woman converses with someone else. They look over at each other without the other noticing.

They said I was al ways a round.

499

rall. . . . .

**B** poco piu mosso (♩ = 96)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

*mp*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

*mp*

Pno.

Woman

Hostess

Poe

In the ta vern, drink-ing fast would-n't last don't

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pizz.*

*mp* l.v.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

Pno.

Woman

Hostess

Poe

let it get you down. \_\_\_\_\_ Mar-ry your cous-in \_\_\_\_\_ now! \_\_\_\_\_ Who

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

*mp* *mp*

Pno.

Woman

Hostess

Poe

says I'm a sad, wierd, kind of guy? Not I, Not

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.



517

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

*mf*

Pno.

*f*

Woman

Hostess

Poe

*brief*

l. \_\_\_\_\_ Why weep that I don't get dry? \_\_\_\_\_ Not

The Red Death

517

Vln. I

*f*

Vln. II

*f*

Vla.

*mf*

Vc.

Cb.

*mf*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

Pno.

*p*

*pp*

*pp*

*legatissimo*

*p*

C To another guest, looking past her and glancing at Poe. *mp*

Woman

Hostess

Poe

The Red Death

Some

Not

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*arco*

*pp*

*pp*

Fl.

Ob. *mp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

Pno.

Woman  
times I don't de-ny the small-er ex-pec-ta-tions

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

530

Fl. *p*

Ob. *mp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

Pno.

Woman  
I've ne - ver been un - us - u - al

Hostess

Poe

The Red Death

530

Vln. I

Vln. II

Vla.

Vc.

Cb.

534

Fl. *mp*

Ob. *mp*

Cl.

Saxo.

Bsn. *pp*

Hn. *pp*

Vib.

B. D.

Pno.

Woman  
once tried su - shi, \_\_\_\_\_ the end of ad - ven ture \_\_\_\_\_ for me. \_\_\_\_\_

Hostess

Poe

The Red Death

534

Vln. I

Vln. II

Vla.

Vc.

Cb.

538 **D**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Saxo. *mf*

Bsn. *mf*

Hn. *mf*

Vib. (motor on, slow)  
*Red. l.v. sempre*

B. D. *mf*

Pno. *f* *mf*

**D**

Woman

Hostess

Poe *mp*  
I heard a fly buzz when I died.

The Red Death

538 **D**

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

542

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

*mp*

Pno.

Woman

Hostess

Poe

I meant to meet that la dy... There's a - lot to be said...

The Red Death

542

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*mp* *l.v.*

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

*mp* *mp*

Pno.

Woman

Hostess

Poe

for "The Cask of A mon-ti - la - do" and "The An-gel of the Odd"

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.



551

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

*mp*

Pno.

Woman

Hostess

Poe

but what real-ly did me in \_\_\_\_\_ was "The Imp of the Per - verse." \_\_\_\_\_

The Red Death

551

Vln. I

Vln. II

Vla.

Vc.

Cb.

555 **E**

Fl. *pp*

Ob.

Cl. *pp*

Saxo. *pp*

Bsn.

Hn.

Vib.

B. D.

Pno. *f* *mp*

**E**

Woman ...and I can't pre - tend I don't like to spend

Hostess

Poe

The Red Death

555 **E**

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

Pno.

Woman

e-ver-y night at home with a good mys-ter-y may-be where the

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

563

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

B. D.

Pno.

Woman

corpse\_\_ is rolled up in an old car pet\_\_ in a den\_\_ and the mur-der-er\_\_ turns

Hostess

Poe

The Red Death

563

Vln. I

Vln. II

Vla.

Vc.

Cb.

567

Fl. *mf*

Ob. *mf*

Cl. *mf*

Saxo. *mf*

Bsn. *pp* — *mf*

Hn. *pp* — *mf*

Vib. *mp*

B. D.

Pno. *f* *p*

poco rall. . . . .

Woman  
out to be a mon key..... that's a good night for me.....

Hostess

Poe

The Red Death

567

poco rall. . . . .

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *arco* *mp*

Cb. *mp*

**F** meno mosso (as before) (♩ = 90)  
573

Fl. *p*

Ob. *p*

Cl. *p*

Saxo. *p*

Bsn. *p*

Hn. *p*

Vib.

B. D. *mp*

Pno. *mp*

**F** meno mosso (as before) (♩ = 90)

*Still on opposite sides of the room, but looking at each other without the other knowing.*

Woman *mf*  
Don't be des-per ate \_\_\_\_\_ they say. \_\_\_\_\_ Don't

Hostess

Poe *mf*  
Don't be des-per ate \_\_\_\_\_ they say. \_\_\_\_\_ Don't

The Red Death

**F** meno mosso (as before) (♩ = 90)

573

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf*

Fl. *p* *pp* *mp*

Ob. *p* *pp* *mp*

Cl. *p* *pp* *mp*

Saxo. *p* *pp* *mp*

Bsn. *mp*

Hn. *p* *p* *mp*

Vib.

B. D.

Pno.

Woman  
cling \_\_\_\_\_ to an-y- one \_\_\_\_\_ like you're drown ing \_\_\_\_\_

Hostess

Poe  
cling \_\_\_\_\_ to an<sup>3</sup>y- one \_\_\_\_\_ like you're drown ing \_\_\_\_\_

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Saxo. *mp*

Bsn. *mp*

Hn. *mp*

Vib.

B. D.

Pno.

Woman  
Be the mes sage \_\_\_\_\_ in a bot tle \_\_\_\_\_ dropped in -to the

Hostess

Poe  
Be the mes sage \_\_\_\_\_ in a bot tle \_\_\_\_\_ dropped in -to the

The Red Death

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.



590

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Saxo. *p*

Bsn. *mp* *p*

Hn. *p*

Vib. *pp* *tr*

B. D.

Pno.

Woman  
sea. I hate to need love. Does an - y - one feel

Hostess

Poe  
sea. I hate to need love. Does an - y - one feel

The Red Death

590

Vln. I

Vln. II

Vla.

Vc.

Cb.

**G** suddenly slower, colder (♩ = 72)

595

Fl. *mf* *ppp*

Ob. *mf* *ppp* *ff* *ppp*

Cl. *mf* *ppp*

Saxo. *mf* *ppp* *ff* *ppp*

Bsn. *mf*

Hn. *mf* *ppp* *ff*

Cym. *mp*

B. D. *mf* *pp*

Pno. *f*

**G** suddenly slower, colder (♩ = 72)

Woman *f*  
the same way?

Hostess

Poe *f*  
the same way?

The Red Death *mf*  
De-cen- cy? That's no

**G** suddenly slower, colder (♩ = 72)

595

Vln. I *mp*

Vln. II *f*

Vla. *f* *p* *legato, murmuring* *p non cresc., non dim.*

Vc. *f* *p* *legato, murmuring* *p non cresc., non dim.*

Cb. *p* *legato, murmuring* *p non cresc., non dim.*

600

Fl. *ff* *ppp* *ff*

Ob. *ff* *ppp* *ff*

Cl. *ff* *ppp* *ff*

Saxo. *ff* *ppp* *ff*

Bsn. *ppp* *ff*

Hn.

Cym.

B. D. (tr)

Pno.

Woman

Hostess

Poe

The Red Death

life. You miss too much in a de-cent life. You're

600

Vln. I *legato, murmuring* *p*

Vln. II *legato, murmuring* *p* *non cresc., non dim.*

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

B. D.

Pno.

Woman

Hostess

Poe

The Red Death

*mf*

*mf*

*mf*

*ff*

*f*

*8<sup>ub</sup>*

*suddenly louder, looking at Poe and Woman*

mis sing \_\_\_\_\_ what I'm not mis sing. \_\_\_\_\_ I can't i-mag-ine mis-sing

Vln. I

Vln. II

Vla.

Vc.

Cb.

*non cresc., non dim.*

Fl. *ppp* *ff* *ppp* *ff*

Ob. *ppp* *ff* *ppp* *ff*

Cl. *ppp* *ff* *pp* *pp*

Saxo. *pp* *pp*

Bsn. *pp* *pp*

Hn. *pp*

Cym.

B. D. (tr)

Pno. *mf*

(8...)

8<sup>th</sup>

Woman

Hostess

Poe

The Red Death *mocking Poe and Woman*

you... Or you... Give me... the de-ca-<sup>3</sup>dent life...

Vln. I

Vln. II

Vla.

Vc.

Cb.

613

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

*p* *mf*

Cym.

B. D.

Pno.

*f* (8)

Woman

Hostess

Poe

The Red Death

It's worth it be - lieve me.

613

Vln. I

Vln. II

Vla.

Vc.

Cb.

617

Fl. *ppp* *ff*

Ob. *ppp* *ff*

Cl. *ppp* *ff*

Saxo. *ppp* *ff*

Bsn. *ppp* *ff*

Hn.

Cym.

B. D. (tr)

Pno. *f*

Woman

Hostess

Poe

The Red Death *half-shouted*

De-cen- cy? For these quil - ty crea tures? It

617

Vln. I

Vln. II

Vla.

Vc.

Cb.

620

Fl. *ppp* *mf*

Ob.

Cl. *ppp* *mf*

Saxo. *ppp* *mf*

Bsn.

Hn.

Cym.

B. D. (tr)

Pno.

Woman

Hostess

Poe

The Red Death

hurts my eyes to see them. What are they dan-cing for?

620

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

B. D.

Pno.

Woman

Hostess

Poe

The Red Death

*ppp* *mp*

*ppp*

Tam-tam

*seething*

Keep time? Not on their lives.

Vln. I

Vln. II

Vla.

Vc.

Cb.

628

Musical score for woodwinds, strings, and vocalists. The score is in 3/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Saxo.), Bassoon (Bsn.), and Horn (Hn.), all with rests. The strings include Trumpet (T-t.) and Trombone (B. D.), both playing a melodic line starting with a trill (tr) and a dynamic marking of *mf*. The Piano (Pno.) part shows a bass line with a trill (tr) and a dynamic marking of *mf*. The vocalists (Woman, Hostess, Poe, The Red Death) have rests.

628

Musical score for strings. The score is in 3/4 time. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line. The Viola (Vla.) part plays a melodic line. The Violoncello (Vc.) part plays a melodic line. The Contrabass (Cb.) part plays a melodic line.

632

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B. Wood Block  
*pp*

Clv. Claves  
*pp*

Pno.

H slowly waltzing, melancholy (♩. = 48)

Woman

Hostess

Poe

The Red Death

H slowly waltzing, melancholy (♩. = 48)

632

Vln. I *mp*

Vln. II *pizz.*  
*mp*

Vla. *p*

Vc.

Cb. *pizz.*  
*mp*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Clv.

Pno.

Woman

Hostess

*mp*

You plan a par-ty, \_\_\_\_\_ a

Poe

The Red Death

Vln. I

Vln. II

Vla.

*p*

Vc.

*p*

Cb.

644

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Civ.

Pno.

Woman

Hostess  
spe - cial oc - ca - sion, a lit - tle hap - i - ness

Poe

The Red Death

644

Vln. I

Vln. II

Vla.

Vc.

Cb.

650

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Civ.

Pno.

Woman

Hostess

Poe

The Red Death

to for - get the world out - side.

650

Vln. I

Vln. II

Vla.

Vc.

Cb.

656

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Civ.

Pno.

Woman

Hostess

You de - frost some meat - balls \_\_\_\_\_ You send pa - per - less

Poe

The Red Death

656

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Civ.

Pno.

Woman

Hostess

in - vi - ta - tions. \_\_\_\_\_ Oh hell. \_\_\_\_ It's

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.



668

Fl.

Ob.

Cl. *hidden behind the strings*  
*ppp*

Saxo. *hidden behind the strings*  
*ppp*

Bsn.

Hn.

W.B.

Civ.

Pno.

Woman

Hostess  
all thank - less A

Poe

The Red Death

668

Vln. I *mp*

Vln. II *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

674

*hidden behind the strings*

Fl. *ppp*

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Civ.

Pno.

Woman

Hostess  
lit - tle hap - i - ness... A spe - cial oc -

Poe

The Red Death

674

Vln. I

Vln. II

Vla.

Vc.

Cb.

680

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Civ.

Pno.

Woman

Hostess  
\_ca - sion... For - get the world out - side.

Poe

The Red Death

680

Vln. I

Vln. II

Vla.

Vc.

Cb.

686

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

W.B.

Clv.

Pno.

Woman

Hostess

Poe

The Red Death

I don't e - ven have time

686

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vibraphone

W.B.

Civ.

Pno.

Woman

Hostess

to get wa - sted Ex -

(to another guest)

Poe

The Red Death

arco

Vln. I

ppp

arco

Vln. II

ppp

Vla.

ppp

Vc.

ppp

Cb.

ppp

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Clv.

Pno.

Woman

Hostess  
\_cuse me, \_\_\_\_\_ do you feel a draft?

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

motionless; as before (♩ = 52)

Flute

Oboe

Clarinet in B $\flat$

Alto Saxophone

Bassoon

Horn in F

Vibraphone *arco*  
*f* motor on, very slow  
*Red. sempre*

Tubular Bells  
*mf* senza espressione *l.v.*  
*Red. sempre*

Piano  
*f*  
*Red. sempre*

motionless; as before (♩ = 52)

Woman (Annabel Lee)  
Soprano

Hostess  
Mezzo-soprano  
*Spoken:*  
I don't know what's wrong with that ther - mo - stat!

Edgar Allen Poe  
Tenor

The Red Death  
Baritone

motionless; as before (♩ = 52)

Violin I

Violin II

Viola

Violoncello

Contrabass

706

Musical score for measures 706-709. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Saxo.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Trombone (Tub. B.), Piano (Pno.), and vocal parts for Woman, Hostess, Poe, and The Red Death. The woodwinds and strings play sustained notes, while the Piano and Trombone have specific melodic lines with fingerings (6 and 7) indicated.

706

Musical score for measures 706-709, continuing from the previous page. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All string parts play sustained notes.



710

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

I'd like to go up - stairs and take off these heels.

710

Vln. I

Vln. II

Vla.

Vc.

Cb.

**A** piu mosso, agitated (♩ = 76)  
713

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.  
*mp*  
Crotales

Crot.  
*mp*

Pno.  
*mp*  
Ped.

**A** piu mosso, agitated (♩ = 76)

Woman

Hostess  
*mp*  
3  
What was I think ing? I dry cleaned the cur-tains for this.

Poe

The Red Death

**A** piu mosso, agitated (♩ = 76)  
713

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.

Cb.

718

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Was I cra- zy? \_\_\_\_\_ A par- ty? \_\_\_\_\_ What was I

Poe

The Red Death

718

Vln. I

Vln. II

Vla.

Vc.

*mp*

Cb.

**B** piu mosso, but freely (recitative) (♩ = 106)

Fl. *mp*

Ob. *mp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno. *p*  
Ped. sempre

**B** piu mosso, but freely (recitative) (♩ = 106)

Woman *mp*  
Oh... nice.

Hostess  
think- ing. Try these?

Poe

The Red Death

**B** piu mosso, but freely (recitative) (♩ = 106)

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *p*  
arco

728

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

What are they?

Pigs in a blan-ket with cream cheese and rai-sin- ets...

728

Vln. I

Vln. II

Vla.

Vc.

Cb.

732

Fl. *mp*

Ob.

Cl. *p*

Saxo. *pp* *p*

Bsn. *p* *mp*

Hn.

Vib.

Crot.

Pno.

Woman Oh. Nice. *(Hostess leaves to attend to other guests)*

Hostess

Poe

The Red Death

732

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

(When Hostess turns,  
 Woman spits hors d'oeuvre  
 into her napkin)

Woman

Hostess

Poe

The Red Death

Worse. Us-ual-ly

mf

3

That bad?

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

740

Fl. *mp*

Ob. *mp*

Cl. *mp*

Saxo. *mp*

Bsn. *mp*

Hn.

Vib.

Crot.

Pno.

Woman  
I'll try an-y thing. I don't mean an - y- thing...

Hostess

Poe  
An - y- thing? No. Of

The Red Death

740

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.



745

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

*mp*

*mp*

3

What do you know?

course. I know... I don't know what I know...

745

Vln. I

Vln. II

Vla.

Vc.

Cb.

750

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

I just hope you don't mind that I keep drifting over here.

750

Vln. I

Vln. II

Vla.

Vc.

Cb.

754

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

There's some-thing a - bout you... as if you're fa - mil - iar.

754

Vln. I

Vln. II

Vla.

Vc.

Cb.

758 **C**

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

**C**

Woman

Hostess

Poe

The Red Death

I'm not. I'm sor-ry if I sound an xious...

You're not?

758 **C**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mp*

Ob.

Cl. *mp* *p*

Saxo. *pp* *p*

Bsn. *p* *mp*

Hn.

Vib.

Crot.

Pno.

Woman *3*  
It's al-ways to-mor row in my mind.

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

(awkward silence)

Woman

Hostess

Poe

The Red Death

It's al-ways yes-ter day \_\_\_\_ in mine. \_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

773

Fl. *mp*

Ob.

Cl.

Saxo. *mp*

Bsn. *mp*

Hn.

Vib.

Crot.

Pno.

Woman  
I guess these are an-xious times. You know, pan-ick-y.

Hostess

Poe

The Red Death

773

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

777

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

Peo-ple are so pan ick y- May-be

777

Vln. I

Vln. II

Vla.

Vc.

Cb.



781

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

peo - ple have al - ways been pan-ick - y

Hostess

Poe

The Red Death

*spoken, sarcastically, with disdain*

I can't i - mag - ine why.

781

Vln. I

Vln. II

Vla.

Vc.

Cb.

785

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Wor - ry runs for - ward. \_\_\_\_\_

Hostess

Poe

Re - gret runs back ward. \_\_\_\_\_

The Red Death

785

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

**D** piu mosso (♩ = 112)

Woman

Hostess

Poe

The Red Death

(trying to break the tension)

Wine? A toast?

**D** piu mosso (♩ = 112)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

*mp*

To Beau ty. To dreams of beau ty.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

800

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

of lost beau ty. I've lost

The Red Death

800

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

wo-men all my life... when - ev - er I love a wo man she's

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

810

Fl.

Ob.

Cl. *mp*

Saxo. *mp*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe  
lost to me, \_\_\_\_\_ as if she ne-ver was mine. \_\_\_\_\_

The Red Death

810

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

815

Fl. *mf*

Ob. *mf*

Cl. *mp* *mf* *mf*

Saxo. *mp* *mf* *mf*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe *3*  
What's the proof of love \_\_\_\_\_

The Red Death

Detailed description: This page of a musical score covers measures 815 to 820. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Saxophone (Saxo.), a Piano (Pno.) with a complex accompaniment of chords and a bass line, and vocal soloists: Woman, Hostess, Poe, and The Red Death. The woodwinds and piano play a melodic line with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The vocal soloists have rests for most of the measures, with Poe singing a line in measure 820. The score includes various musical notations such as slurs, accents, and dynamic markings.

815

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

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

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 815 to 820, focusing on the string section. It includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.



821

Fl. *mf*

Ob. *p* *mf* *mf*

Cl. *mf* *mf*

Saxo. *p* *mf* *mf*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe *3* af - ter she van-i shes? *3* No one can see the

The Red Death

821

Vln. I *mf* *mf*

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

Vla.

Vc.

Cb.

826

Fl. *mf* *mf* *p*

Ob. *mf* *mf*

Cl. *mf* *mf* *p*

Saxo. *mf* *mf*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe  
wound. \_\_\_\_\_ It's like you've been

The Red Death

826

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

Vln. II *mf* *mf*

Vla.

Vc.

Cb.

Fl. *p*

Ob. *mf* *p*

Cl. *p*

Saxo. *mf* *p*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

woun ded, woun-ded by a dream.

The Red Death

Vln. I *p*

Vln. II *mf* *p*

Vla.

Vc.

Cb.

836

Fl. *p*

Ob. *p*

Cl. *p*

Saxo. *p*

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

Detailed description: This block contains the musical score for measures 836-840. It features woodwind parts for Flute, Oboe, Clarinet, Saxophone, Bassoon, and Horn, all playing a melodic line with a dynamic marking of *p*. The Piano part consists of a dense, rhythmic accompaniment with many sixteenth notes. The vocal parts for Woman, Hostess, Poe, and The Red Death are currently silent, indicated by a horizontal line with a fermata.

836

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 836-840 for the string section. The Violin I and Violin II parts play a melodic line with a dynamic marking of *p*. The Viola, Violoncello, and Contrabass parts provide a rhythmic accompaniment with eighth and sixteenth notes.

**E**  
842

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Marimba *med. hard yarn mallets*

Crot.

*mp*

*p*

Pno.

**E**

Woman

Hostess

Poe

The Red Death

*mp*

Woun-ded by a dream? \_\_\_\_\_

**E**  
842

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

*mp*

Fl.

Ob.

Cl.

Saxo.

Bsn. *mf*

Hn. *mf*

Mar.

Crot.

Pno. *f*

Woman  
What kind of a man talks like that?

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

851

Fl.

Ob.

Cl.

Saxo.

Bsn. *mf*

Hn. *mf*

Mar.

Crot.

Pno.

Woman  
Why do you talk like that? \_\_\_\_\_ A strange man talks like that.

Hostess

Poe

The Red Death

851

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

*mf*

*mf*

*mf*

3

What does it mean?

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

An il - lu - sion makes use of us, wounds us.

861

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

Or does the wound hap-pen e-ven while we

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

*mf*

*mf*

*mf*

*mp* *I.v. sempre*

*ff*

8<sup>th</sup>.....

*mp*

3

sleep? ... Who di - rects a dream?

868

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

T.-t.

Pno.

Woman

Hostess

Poe

The Red Death

*mf*

*mf*

*mf*

*mf*

8<sup>va</sup>

3

I've drowned in dreams... I've

Vln. I

Vln. II

Vla.

Vc.

Cb.

878

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

T.-t.

Pno.

Woman

swu a - mong co ral \_\_\_\_\_ and jade and gold pal - a ces. \_\_\_\_\_ And then I

Hostess

Poe

The Red Death

878

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

T.-t.

Pno.

Woman

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

888

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

T.-t.

Pno.

Woman

Hostess

Poe

The Red Death

*mf*

*mf*

*mf*

*mf*

8<sup>va</sup>

I've had beau-ti - ful dreams

888

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

T.-t.

Pno.

Woman

and those dreams woun-ded me.

Hostess

Poe

They're

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar.

Tri.

Triangle

*p*

Pno.

*p*

Woman

Hostess

Poe

dreams, just dreams.....

The Red Death

Vln. I

*p*

Vln. II

*p*

Vla.

*mf*

Vc.

*mf*

Cb.

*mf*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Mar. Finger Cymbals

Tri.

Pno.

Woman

Hostess

Poe

The Red Death

*mp*

*p*

There I was flat-tened like a moth

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

908

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

F. Cym.

Tri.

Pno.

Woman

Hostess

Poe

The Red Death

between a Bi-ble's pa ges. My soul spot ted,

908

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

F. Cym.

Tri.

Pno.

Woman

Hostess

Poe

The Red Death

my di-a-ry un-blot ted. They

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

F. Cym.

Tri.

Pno.

Woman

Hostess

Poe

The Red Death

thought they had me in their sights...

Vln. I

Vln. II

Vla.

Vc.

Cb.

922

Fl. *mf*

Ob. *mf* *p*

Cl. *mf*

Saxo. *mf* *p*

Bsn.

Hn.

F. Cym.

Tri.

Pno.

Woman

Hostess

Poe  
Don't judge a book by its au thor. Don't ring a bell

The Red Death

922

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

927

Fl. *p*

Ob. *mf* *p*

Cl.

Saxo.

Bsn.

Hn.

F. Cym.

Tri.

Vibraphone *f*

Pno.

Woman

Hostess

Poe

if you don't like the sound of bells.

The Red Death

927

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

931

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno.

Woman

Hostess

Poe

The Red Death

Detailed description: This block contains the musical score for measures 931 through 934. It features woodwind and string parts. The Flute (Fl.) part begins with a melodic line in measure 931, marked with a hairpin and a slur. The Oboe (Ob.) part has a melodic line starting in measure 932, marked with a hairpin and a slur. The Clarinet (Cl.), Saxophone (Saxo.), Bassoon (Bsn.), and Horn (Hn.) parts are mostly silent, indicated by rests. The Vibraphone (Vib.) part has a melodic line starting in measure 932, marked with a hairpin and a slur. The Triangle (Tri.) part has a rhythmic accompaniment of eighth notes. The Piano (Pno.) part is silent. The vocal parts (Woman, Hostess, Poe, The Red Death) are also silent, indicated by rests.

931

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 931 through 934 for the string section. The Violin I (Vln. I) part begins with a melodic line in measure 931, marked with a hairpin and a slur. The Violin II (Vln. II) part has a melodic line starting in measure 932, marked with a hairpin and a slur. The Viola (Vla.) part has a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part has a melodic line starting in measure 931, marked with a hairpin and a slur. The Contrabass (Cb.) part has a melodic line starting in measure 931, marked with a hairpin and a slur.



936

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno.

*mp*

8<sup>va</sup>

Woman

Hostess

Poe

The Red Death

*p*

Some-body once said \_\_\_\_\_ "The ru - mors of my death \_\_\_\_\_ have been ex -

936

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

940

Fl. *pp*

Ob. *pp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno.

Woman

Hostess

Poe

The Red Death *mf sub.*

-ag - er ated." \_\_\_ Well... who - e - ver said that, \_\_\_ he's

940

Vln. I

Vln. II

Vla.

Vc.

Cb.

944

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno.

Woman

Hostess

Poe

The Red Death

dead now. \_\_\_\_\_ What are ru-mors an-y how? \_\_\_\_\_

944

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

What does an - y - thing mat- ter \_\_\_\_\_ ex-cept the truth? \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

952

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn. *muted*  
*pp*

Vib.

Tri.

Pno. *f*

Woman

Hostess

Poe

The Red Death

I'm feel-ing well to- night. \_\_\_\_\_ And the ru - mors of death... \_\_\_\_\_

952

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn. *(still muted)*  
*pp*

Vib.

Tri.

Pno.

*mp*

8<sup>th</sup>

Woman

Hostess

Poe

The Red Death

— those... are not ex - ag - er - a - ted. —

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

961

Fl. *mp*

Ob. *mp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno. *p*  
*Ped. sempre*

Woman *mf* (to another guest, who ignores her)  
Hel- lo.. do you...?

Hostess

Poe

The Red Death

961

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

Fl. *mp*

Ob.

Cl. *mp* *p* *mf*

Saxo. *pp* *p* *mf*

Bsn. *p* *mp*

Hn.

Vib.

Tri.

Pno. *mf*

Woman

Hostess

Poe *mf*  
 (on the other side of the room,  
 to a guest, who ignores him)  
 Are we re - la ted? I hope so.

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.



972

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno.

(to a second guest, who also ignores her)

Woman

Hostess

Poe

The Red Death

Hel- lo.. do you...?

Would you

972

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tri.

Pno.

(to a third guest, who also ignores her)

Woman

Hel- lo.. would

Hostess

Poe

ra-ther be bur ied or crea-ma- ted?

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

983

Fl. *mp*

Ob. *mp*

Cl. *mp*

Saxo. *mp*

Bsn. *mp*

Hn. *mp* open

Vib.

Tri.

Pno.

Woman  
you...?

Hostess

Poe  
You have a cat?\_\_\_ They scare me. \_\_\_

The Red Death

983

Vln. I

Vln. II

Vla.

Vc.

Cb.

989

Fl. *mp*

Ob. *mp*

Cl. *mp*

Saxo. *mp*

Bsn. *mp*

Hn. *mp*

Vib.

Tri. *pp* **Suspended Cymbal**

Pno.

Woman  
Oh, hel-lo! I...

Hostess

Poe

The Red Death

989

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

995

Fl. *f*

Ob. *f*

Cl. *f*

Saxo. *f*

Bsn. *f*

Hn. *f*

B. D. *f*

Cym. *mf* *pp* <

Pno. *ff*

8<sup>th</sup> Ed. Ped.

Woman

Hostess

Poe *mf* *disheartened, under his breath*  
Don't judge a book by its au thor.

The Red Death

995

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1000

Fl.

Ob.

Cl. *mp*

Saxo. *mp*

Bsn. *mp*

Hn.

B. D. *mf*

Cym. *mp* I.V.

Pno.

Woman

Hostess

Poe

Don't au - thor \_\_\_\_\_ a book of judge ments \_\_\_\_\_

The Red Death

1000

Vln. I

Vln. II

Vla.

Vc.

Cb.

1004

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

B. D.

Cym.

Pno.

Woman

Hostess

Poe

The Red Death

*mf*

*pp < mp*

*pp <*

Don't be - lieve the ru mors I

1004

Vln. I

Vln. II

Vla.

Vc.

Cb.

1010

Fl. *mf*

Ob. *mf*

Cl. *mf*

Saxo. *mf*

Bsn. *mf*

Hn. *mp*

B. D. *mf*

Cym. *mp*

Pno. *ff*

8<sup>va</sup>  
Ped.

Woman

Hostess

Poe  
stud-ied un - til I be - came him, that's what they'll say.

The Red Death

1010

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



Fl. *ff*

Ob. *ff*

Cl. *ff*

Saxo. *ff*

Bsn. *ff*

Hn. *mf* *ff*

B. D. *mf*

Cym. *pp* *mp*

Pno. *ff*  
*8<sup>va</sup>*  
*Ped.*

Woman

Hostess

Poe *ff* *fff*  
 But I am him.

The Red Death

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

motionless; as before (♩ = 52)

Flute

Oboe

Clarinet in B $\flat$

Alto Saxophone

Bassoon

Horn in F

Vibraphone

*arco*  
*f* motor on, very slow  
*Ped. sempre*

Tubular Bells

*mf* senza espressione *l.v.*  
*Ped. sempre*

Piano

*f*

motionless; as before (♩ = 52)

Woman (Annabel Lee)  
Soprano

Hostess  
Mezzo-soprano

Edgar Allen Poe  
Tenor

The Red Death  
Baritone

*mf*

I sup ose \_\_\_\_\_ I look \_\_\_\_\_

motionless; as before (♩ = 52)

Violin I

Violin II

Viola

Violoncello

Contrabass

1023

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

like one of \_\_\_\_\_ those guys \_\_\_\_\_

1023

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

who on - ly \_\_\_\_\_ pre tends \_\_\_\_\_ to be

Vln. I

Vln. II

Vla.

Vc.

Cb.

1030

Fl. *ppp legato possible*

Ob. *ppp legato possible*

Cl. *ppp legato possible*

Saxo. *ppp legato possible*

Bsn.

Hn.

Vib. *arco*  
*mf* — *l.v.*

Tub. B.

Pno. *pp* *sim.*

*Red.*

Woman

Hostess

Poe

The Red Death  
dan-ger ous. \_\_\_\_\_ The Lord By - ron \_\_\_\_\_ of the

1030

Vln. I

Vln. II

Vla. *ppp*

Vc.

Cb. *p*

1034

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

hall. \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_

I sup - pose \_\_\_\_\_

1034

Vln. I

Vln. II

Vla.

Vc.

Cb.

1037

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

I look like an im-i-tation of a man,

1037

Vln. I

Vln. II

Vla.

Vc.

Cb.

1040

Fl.  
Ob.  
Cl.  
Saxo.  
Bsn.  
Hn.  
Vib.  
Tub. B.  
Pno.  
Woman  
Hostess  
Poe  
The Red Death

and I am. I

Detailed description: This block contains the musical score for measures 1040-1042. It features woodwind parts for Flute, Oboe, Clarinet, Saxophone, Bassoon, Horn, Vibraphone, and Trombone. A piano part is shown with a complex rhythmic pattern. A vocal soloist part, labeled 'The Red Death', has lyrics 'and I am. I' under the notes. Other vocal parts for 'Woman', 'Hostess', and 'Poe' are present but contain no notes.

1040

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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

Detailed description: This block contains the musical score for measures 1040-1042 for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamic markings are present: *f* (forte) and *mp* (mezzo-piano) for Violin I, *f* (forte) for Violin II, and *p* (piano) for Viola and Violoncello.



1043

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

am. \_\_\_\_\_

1043

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B** gracefully, comfortably; meno mosso (♩. = 56)

1046

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

**B** gracefully, comfortably; meno mosso (♩. = 56)

Woman

Hostess

Poe

The Red Death

**B** gracefully, comfortably; meno mosso (♩. = 56)

1046

Vln. I

Vln. II

Vla.

Vc.

Cb.

1050

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

It's such a small thing that o-vercomes you. One day you're

Hostess

Poe

It's such a small thing that o-vercomes you. One day you're

The Red Death

1050

Vln. I

Vln. II

Vla.

Vc.

Cb.

1054

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman  
fine with things \_\_\_\_\_ Next day you're blind to things. \_\_\_\_

Hostess

Poe  
fine with things \_\_\_\_\_ Next day you're blind to things. \_\_\_\_

The Red Death

1054

Vln. I

Vln. II

Vla.

Vc.

Cb.

1058

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman *mp*  
 Yearning, Yearning, it's on-ly yearning.

Hostess

Poe *mp*  
 Yearning, Yearning, it's on-ly yearning.

The Red Death

1058

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman  
You have to hand the fire to some one.

Hostess

Poe  
You have to hand the fire to some one.

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

1066

C

Fl. *pp*

Ob.

Cl. *pp*

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

C

Woman

Hostess

Poe

The Red Death

1066

C

Vln. I

Vln. II *tutti* *mp*

Vla.

Vc.

Cb.

1071

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

So ma-ny rooms, so ma-ny pla - ces. It's

1071

Vln. I

Vln. II

Vla.

Vc.

Cb.



1075

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

sad how I don't \_\_\_\_\_ re-mem-ber the fa - ces.

(Notices Red Death for the first time)

Hostess

Poe

The Red Death

1075

Vln. I

Vln. II

Vla.

Vc.

Cb.

1079

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

That in-t'rest-ing guy \_\_\_\_\_ in the cor-ner \_\_\_\_\_

1079

Vln. I

Vln. II

Vla.

Vc.

Cb.

1083

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman  
the guy hug-ing the wall.....

Hostess

Poe

The Red Death

1083

Vln. I

Vln. II

Vla.

Vc.

Cb.

1087

Fl.

Ob. *pp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman  
He does-n't look \_\_\_\_\_ like much of a join-er \_\_\_\_\_

Hostess

Poe

The Red Death

1087

Vln. I

Vln. II

Vla.

Vc.

Cb.

1091

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman  
an in - tro - vert \_\_\_\_\_ may - be that's all. \_\_\_\_\_

Hostess

Poe

The Red Death

1091

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

1095

**D**

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

**D**

Woman

Hostess

Poe

The Red Death

How do an-y of us know what we

1095

**D**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*div.*

*pp*

*pp*

*p*

*p*

*p*

1099

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

are? If you want to make beau ty be-yond beau ty, you

1099

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

1103

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

have to pay \_\_\_\_\_ with a heart..... a heart \_\_\_\_\_ that knocks hard er.....

1103

Vln. I

Vln. II

Vla.

Vc.

Cb.



1107

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

*p*

But then you look \_\_\_\_\_ to-ward far dis - tan ces, \_\_\_\_\_ the depths of the seas \_\_\_\_\_

1107

Vln. I

Vln. II

Vla.

Vc.

Cb.

1111

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

that no one has seen. \_\_\_\_\_ I - ma-gine such beau ty! \_\_\_\_\_

1111

Vln. I

Vln. II

Vla.

Vc.

Cb.

1115

Fl. *pp*

Ob.

Cl.

Saxo.

Bsn. *mp*

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

Mists lift-ing o-ver a ri- ver, or a wo-man walk ing

1115

Vln. I

Vln. II

Vla.

Vc.

Cb.

1119 poco rall. . . . .

Fl. *f*

Ob.

Cl. *f*

Saxo. *f*

Bsn. *f*

Hn. *pp* *mf*

Vib.

Tub. B.

Pno. poco rall. . . . .

Woman

Hostess

Poe *f*  
 down the stair-case \_\_\_\_\_ in-side a day li-ly. \_\_\_\_\_ Don't be a-

The Red Death

1119 poco rall. . . . .

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

1123

**E** poco piu mosso (♩ = 88) (♩ = ♪)

Fl.

Ob.

Cl. *mp*

Saxo.

Bsn.

Hn.

Vib. *mp*

Tub. B.

Pno. *mf*

**E** poco piu mosso (♩ = 88) (♩ = ♪)

Woman  
Don't be a - fraid? \_\_\_\_\_ Should-n't I

Hostess

Poe  
fraid. \_\_\_\_\_

The Red Death

1123

**E** poco piu mosso (♩ = 88) (♩ = ♪)

Vln. I

Vln. II

Vla. *mf*  
*legato, but off the string*

Vc. *mf*  
*legato, but off the string*

Cb. *mf*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman  
say the same to you?\_\_\_\_\_

Hostess

Poe  
I did-n't mean\_\_ to in - sult you..

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

1131

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

You said that ev - 'ry - one's pan - icked. I thought you

1131

Vln. I

Vln. II

Vla.

Vc.

Cb.

1135

Fl. *pp*

Ob. *pp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman Don't think you're

Hostess

Poe were in - clu - ding your - self.

The Red Death

1135

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.



Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Glockenspiel

*mp*

Pno.

Woman

3

stron - ger than I am.

Hostess

Poe

I don't think you're

The Red Death

Vln. I

Vln. II

Vla.

*legato, but off the string*

Vc.

Cb.

1143

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

Woman  
 May - be I sound-ed weak a few min-utes a - go.

Hostess

Poe  
 less than you are.

The Red Death

1143

Vln. I

Vln. II

Vla.

Vc.

Cb.

1147

Fl.

Ob.

Cl.

Saxo. *legatissimo*  
*mp*

Bsn. *legatissimo*  
*mp*

Hn.

Vib.

Glock.

Pno.

Woman

Hostess

Poe  
No one said you are.\_\_\_\_ I'm the weak one here.\_\_\_\_ Be -

The Red Death

1147

Vln. I

Vln. II

Vla.

Vc.

Cb.

1151

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

lieve me... I could - n't live with - out fear... I would - n't know a world with - out

1151

Vln. I

Vln. II

Vla.

Vc.

Cb.

1155

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn. *mp*

Vib.

Glock.

Pno.

Woman

Hostess

Poe  
fear. The deep fears, and the high - est de - si - res.

The Red Death

1155

Vln. I

Vln. II

Vla.

Vc.

Cb.

**F**  
1159

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

**F**

Woman

Hostess

Poe

The Red Death

*spoken, to Woman:*

Sometimes what I hear is more beautiful than all words, all music, more beautiful than sound.  
Like Keats, whose unheard melodies were sweeter...  
Sometimes what I hear is the sea unsounded, and if my mind is unsound  
it's what I hear that undoes me...unsounds me in the soundless sea.

*After Poe's lines, Woman takes Poe's hands and stares into his eyes. They embrace, and begin to dance silently. They dance for 20-30 seconds before the music begins again.*

*The Red Death watches, becoming enraged with jealousy.*

**F**  
1159

Vln. I

Vln. II

Vla.

Vc.

Cb.

1160

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

**G** meno mosso, languishing (♩ = 50)

Woman

Hostess

Poe

The Red Death

*p* (still dancing with Woman, whispering in her ear)

How do any of us know what we are? If you want to know beauty be-yond

**G** meno mosso, languishing (♩ = 50)

1160

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*sul tasto*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

beau- ty you have to know ter-ror. You have to pay with a hid den let-ter,

Vln. I

Vln. II

Vla.

Vc.

Cb.



1168

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

Woman

Hostess

Poe  
 — a walk-ing plague, a bro-ther and sis-ter too much to - ge ther... But then you look

The Red Death

1168

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

to-ward far dis-tan ces... You break on a reef, on far cliffs, is-lands made of glass that ne-ver

Vln. I

Vln. II

Vla.

Vc.

Cb.

1175

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib. Suspended Cymbal

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

1175 ord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1179

**H** with more energy (♩ = 74)

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym. (tr)

Glock.

Pno.

**H** with more energy (♩ = 74)

Woman

Hostess

Poe

The Red Death

eyes\_ of a wo man. (on the other side of the room, staring at the couple and seething.)

Why do they call me the

1179

**H** with more energy (♩ = 74)

Vln. I

Vln. II

Vla.

Vc.

Cb.

1183

Fl.

Ob. *pp*

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess

Poe *mf*  
(still dancing with WOMAN)  
If you i - mag-ine such beau-ty \_\_\_\_\_ then you must

The Red Death  
Red Death?\_ In my heart I'm the Blue Death. \_\_\_\_\_

1183

Vln. I

Vln. II *p*

Vla.

Vc.

Cb.

1187

Fl. *pp*

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno. *mp* *mf* (r.h. under strings, l.h. to the fore)

Woman

Hostess

Poe *3* al - so i - mag - ine the crime of re - venge, \_\_\_\_\_ the

The Red Death *3* I'm al - ways the new Death. \_\_\_\_\_

1187

Vln. I *pp* *mp*

Vln. II

Vla.

Vc.

Cb.

1190

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess

Poe

poor in-flamed bo - dy bu-ried a - live.

The Red Death

The first time for you Death.

1190

Vln. I

Vln. II

Vla.

Vc.

Cb.

1193

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess *mf* (interrupting The Red Death, who ignores her) (The Red Death snubs her, and moves away)

Are you en-joy-ing your-self? \_\_\_ I don't think we've met be-fore. \_\_\_

Poe

The Red Death

In

1193

Vln. I

Vln. II

Vla.

Vc.

Cb.



1197

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

(still dancing with POE)

Woman

*mf*

What we see in a dream\_ is a pro-phe-cy,\_\_\_\_\_

Hostess

Poe

The Red Death

ev-'ry life I rise a - gain.\_\_\_\_\_ Im-

1197

Vln. I

Vln. II

Vla.

Vc.

Cb.

1201

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

the

Hostess

Poe

You'll think of gnarled masks\_ of pew-ter,\_\_\_\_\_

The Red Death

mor - tal, and then I meet their kind a - gain.\_\_\_\_

1201

Vln. I

Vln. II

Vla.

Vc.

Cb.

1205

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman  
caw-ing ra - ven... and the crawl-ing worm,...

Hostess  
But those two... oh, look at them!

Poe  
an

The Red Death

1205

Vln. I

Vln. II

Vla.

Vc.

Cb.

1209

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

ash clouds, \_\_\_\_\_ a throat ringed with ice, \_\_\_\_\_

an-gel cough-ing blood in - to her hands..

How can they

1209

Vln. I

Vln. II

Vla.

Vc.

Cb.

1213

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

love with a love\_\_ that's more than love\_\_\_\_\_ in a dream\_ with-in a dream\_ with-in a dream?

1213

Vln. I

Vln. II

Vla.

Vc.

Cb.

1217

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

8<sup>va</sup>

Woman

Hostess

Poe

The Red Death

1217

Vln. I

Vln. II

Vla.

Vc.

Cb.

1221

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

some-thing more.\_\_\_\_\_

Hostess

Poe

The way to beau-ty\_\_\_\_\_ is through ter-ror's gates.

The Red Death

1221

Vln. I

Vln. II

Vla.

Vc.

Cb.

1225

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

May-be ev - 'ry-thing's won - der - ful. Ev - 'ry-thing's won - der -

1225

Vln. I

Vln. II

Vla.

Vc.

Cb.



1229

meno mosso (♩ = 66)

Fl. *f*

Ob. *f*

Cl. *f*

Saxo. *f*

Bsn. *f*

Hn. *f*

Cym.

Glock.

Pno. *f*

meno mosso (♩ = 66)

Woman

Hostess  
ful. Those two in love... they were

Poe

The Red Death

1229

meno mosso (♩ = 66)

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *f* *ppp*

Cb. *f* *ppp*

1233

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess  
 stran gers un - til my par - ty! My won - der - ful, won - der - ful par - ty! They

Poe

The Red Death

1233

Vln. I

Vln. II

Vla.

Vc.

Cb.

1237

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

Woman

Hostess

Poe

The Red Death

don't know how much hap-pi-ness I've had... The em-bar-as-sing hap-pi-ness I've had!

1237

Vln. I

Vln. II

Vla.

Vc.

Cb.

1241

poco rall.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

Glock.

Pno.

poco rall.

Woman

Hostess

Poe

The Red Death

But *that* one... There's al-ways one at ev-er-y par-ty.

1241

poco rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

B. D.

Pno.

*pp*

*mf*

*Red.*

Woman

Hostess

Poe

The Red Death

*mf* (mocking WOMAN's opening aria)

(pointing at HOSTESS)

There's al-ways one at ev-er-y par-ty. Al-ways one. Look at

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

B. D. (tr)

Pno.

Woman

Hostess

Poe

The Red Death

her! She thinks it's won-der ful a won-der - ful par - ty

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*



1257

Fl. *pp cresc. poco a poco*

Ob. *pp cresc. poco a poco*

Cl. *cresc. poco a poco*

Saxo.

Bsn.

Hn.

Cym.

B. D. (tr)

Pno.

Woman

Hostess

Poe

The Red Death

And them... I could snuff out their glow-worm hopes, — drop them on the

1257

Vln. I

Vln. II *(mf)*

Vla.

Vc. *(mf) cresc. poco a poco*

Cb. *(mf) cresc. poco a poco*



Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym.

B. D.

Pno.

Woman

Hostess

Poe

The Red Death

*(mf) cresc. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(mf) cresc. poco a poco*

*(mf) cresc. poco a poco*

*(mf) cresc. poco a poco*

oth-er side of dreams where I can ne-ver go. I know how to stop a

1265

Fl. *(mf)* *cresc. poco a poco*

Ob. *(mf)* *cresc. poco a poco*

Cl. *(mf)* *cresc. poco a poco*

Saxo.

Bsn. *mp*

Hn. *p* *cresc. poco a poco*

Cym.

B. D. (tr)

Pno. *p*

Woman

Hostess

Poe

The Red Death *(becoming more and more angry)*

par - ty. \_\_\_\_\_ A won - der - ful par - ty. \_\_\_\_\_ Her won - der - ful

1265

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

1269

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Cym. Tam-tam *tr*

B. D. *(tr)*

Pno.

Woman

Hostess

Poe

The Red Death

won-der - ful par - ty. \_\_\_\_\_ I'll give you won ders! \_\_\_\_\_ I could take

1269

Vln. I *f*

Vln. II *f*

Vla. *f* *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

1273

*molto rall.*

Fl. *f*

Ob. *f*

Cl. *f*

Saxo. *f*

Bsn. *f*

Hn. *f*

T. t. *ff* (l.v.)

B. D. *ff*

Pno. *ff*

*molto rall.*

Woman

Hostess

Poe

The Red Death *ff* very angrily

ev - 'ry one, but I'm feel - ing la - zy. I'll just do two for now!

1273

*molto rall.*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Saxo. *fff*

Bsn. *fff*

Hn. *fff*

Vibraphone

Vib. *arco*  
*f* motor on, very slow  
*Ped. sempre*

Tubular Bells

Tub. B. *mf* senza espressione *I.v.*  
*Ped. sempre*

Pno. *f*  
*Ped. sempre*

motionless; as before (♩ = 50)

Woman

Hostess

Poe

The Red Death

motionless; as before (♩ = 50)  
1278

Vln. I

Vln. II

Vla.

Vc.

Cb.

1282

Musical score for measures 1282-1285. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Saxo.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Tubistone (Tub. B.), Piano (Pno.), and vocalists: Woman, Hostess, Poe, and The Red Death. The woodwind and string parts are mostly silent, indicated by whole rests. The Tubistone part features a sixteenth-note triplet pattern with a '6' above it. The Piano part features a complex rhythmic pattern with a '7' below it.

1282

Musical score for measures 1282-1285 for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All parts are silent, indicated by whole rests.

1286

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Tub. B.

Pno.

Woman

Hostess

Poe

The Red Death

1286

Vln. I

Vln. II

Vla.

Vc.

Cb.

**A** molto misterioso; quiet, motionless (♩ = 52)

1290

Fl. *pp*

Ob. *pp*

Cl.

Saxo.

Bsn.

Hn.

Vib. *arco mp* (l.v. sempre) *mp* *mp* *mp*

Tub. B. *mp* **Crotales** *arco mp*

Pno.

**A** molto misterioso; quiet, motionless (♩ = 52)

Woman

Hostess

Poe

The Red Death

**A** molto misterioso; quiet, motionless (♩ = 52)

1290

Vln. I *p* *p* *mp* *pp*

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

Vla. *p* *p*

Vc.

Cb.



Fl. *mp* *ppp*

Ob. *mp*

Cl. *ppp* *mp*

Saxo. *ppp* *mp*

Bsn.

Hn.

Vib. *sim.*

Crot. *(l.v. sempre)* *mp* *mp*

Pno.

Woman

Hostess

*freely; confused, disoriented*

Poe *mp* *mp*

Where are we? Where are

The Red Death

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

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

Vla. *mp* *mp* *pp* *p*

Vc. *p* *mp* *p*

Cb. *pp*

1300

Fl. *mp*

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot. *sim.*

Pno. *mp*  
Led.

Woman *pp* *p*  
I... I...

Hostess

Poe we?

The Red Death

*disoriented, but more confident than Poe*

1300

Vln. I *pp* *pp* *p*

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

Vla. *mp* *mp* *pp* *mp*

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp* *pp* *p*

1304

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

1304

Vln. I

Vln. II

Vla.

Vc.

Cb.

1308

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

*pp* *mp* *pp* *p*

*pp*

(8).....

I don't re - mem - ber.

1308

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *p* *pp* *p*

*pp* *p* *pp*

*pp* *p* *mp* *pp* *p*

1312

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

I can't be him. You can't be right. I can't be him.

1312

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

Un less\_ his life\_\_\_\_\_ was a dis-guise for me\_\_\_\_\_ Un less\_ his

Vln. I

Vln. II

Vla.

Vc.

Cb.

1320

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

The Red Death

life was a mask I wore I can't re-mem-ber the

1320

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp* *mp*

1324

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Crot.

Pno.

Woman

Hostess

Poe

fu - ture

Can you?

The Red Death

1324

Vln. I

Vln. II

Vla.

Vc.

*pp*

Cb.



1328

Fl. *pp*

Ob.

Cl. *pp* *non vib.*

Saxo. *pp*

Bsn.

Hn.

Vib.

Crot.

Pno.

**B** poco piu mosso; gently (♩ = 68)

*becoming more lucid*

*mf*

Woman  
Does it ma- tter? Here's where we are. We're

Hostess

Poe

The Red Death

**B** poco piu mosso; gently (♩ = 68)

1328

Vln. I

Vln. II

Vla.

Vc.

Cb. *p*

1332

Fl.

Ob. *non vib.*  
*pp*

Cl.

Saxo.

Bsn. *pp*

Hn.

Vib. *motor off*  
*pp*

Crot. *Suspended Cymbal*  
*pp*

Pno.

Woman  
not a - lone. Nei-ther of us, a-lone a-ny more. Who-

Hostess

Poe

The Red Death

1332

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

Fl. *p*

Ob. *p*

Cl.

Saxo. *pp*

Bsn.

Hn.

Vib. *mp*

Cym.

Pno. *mp*

Woman  
- e - ver you are, who - e - ver I am... wher - e - ver we are

Hostess

Poe

The Red Death

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

pp

pp

Hn.

open

p

Vib.

Cym.

Pno.

Woman

o - thers must have been here be - fore. O - thers who yearned for what we

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

1342

Fl.

Ob. *pp*

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno. *mp*

Woman  
yearned for and found them-selves lost. We

Hostess

Poe

The Red Death

1342

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

*freely, quasi-cadenza*

Woman

have to list - en\_\_\_\_\_ We'll hear them lis - ten - ing\_\_\_\_\_

Hostess

Poe

The Red Death

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.  
Ob.  
Cl.  
Saxo.  
Bsn.

Hn.

Vib.

Cym. *pp*

Pno. *p* *pp*

*8<sup>va</sup>*  
*And. sempre a fine*

Woman

Hostess

Poe *almost regretfully*  
*P*  
I think

The Red Death

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*  
*stagger bowing*

Cb. *pp*  
*stagger bowing*

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

Woman

Hostess

Poe

The Red Death

(8).....|

I was wear-ing a - no - ther man's clothes. Like an im - pos - ter

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*



1358

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

Woman

Hostess

Poe

The Red Death

*pp*

*pp*

*mf*

*frustrated, suddenly more intense*

And de - li - ri - ous. What was my name?

1358

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

1362

Fl. *pp*

Ob.

Cl. *pp*

Saxo. *pp*

Bsn.

Hn. *pp*

Vib.

Cym. *pp*

Pno. *pp*

8<sup>th</sup>

Woman

Hostess

Poe *calm again, more reflective* *p*

A wit-ness de- clared | said | Lord, help my poor soul.

The Red Death

1362

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

1366

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

Woman

Hostess

Poe  
 must have be-lieved in the soul. I know I be-lieved in po-ver-ty I was

The Red Death

1366

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

1369

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Saxo. *ppp*

Bsn.

Hn. *pp*

Vib.

Cym. *pp*

Pno. *pp*

8<sup>va</sup>

Woman

Hostess

Poe

bro- ken, name - less. I keep brea king.

The Red Death

1369

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

1373

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Saxo. *ppp*

Bsn. *pp*

Hn. *pp*

Vib.

Cym. *pp*

Pno. *pp*

8<sup>va</sup>

Woman

Hostess

Poe

The Red Death

1373

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc.

Cb.

1377

Musical score for woodwinds, strings, and vocalists. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Saxo.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Cymbal (Cym.), Piano (Pno.), and vocalists: Woman, Hostess, Poe, and The Red Death. The piano part features a *pp* dynamic marking and an 8<sup>va</sup> octave sign. The cymbal part includes a trill (*tr*) and a *pp* dynamic marking. The vocalists' parts are currently silent.

1377

Musical score for string ensemble, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings are playing a sustained, rhythmic pattern with a *pp* dynamic marking.



Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

Woman

Hostess

Poe

The Red Death

*pp* *3* *sung: pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.



1389

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

Woman

Hostess

Poe

The Red Death

*ppp*

*pp*

*pp*

*ppp*

*8<sup>va</sup>*

*p*

*pp*

sung:

No. Like waves.

bells.

1389

Vln. I

Vln. II

Vla.

Vc.

Cb.

1394

Fl.

Ob.

Cl.

Saxo.

Bsn.

Hn.

Vib.

Cym.

Pno.

Woman

Hostess

Poe

The Red Death

Tam-tam

tr

ppp

p

pp

(tr)

(8)

1394

Vln. I

Vln. II

Vla.

Vc.

Cb.