

7

vox

take us and to take those we love

In Florence, despite all that human wisdom and forethought could devise to avert it, and the adoption of many precautions for the preservation of health;

7

acc

7

7

cl

detached

p

7

mrb

7

pno.

7

7

vln

7

7

vlc

12

vox

despite also humble supplications
addressed to God, and often repeated
both in public procession and
otherwise, by the devout;

but, during our lives, we

12

acc

detached

3

12

cl

12

mrp

p

12

pno.

detached

p

12

vln

detached

12

vcl

18

vox

wall those fears a - way,

towards the beginning of the spring
of the said year the doleful effects of
the pestilence began to be horribly
apparent by symptoms that showed
as if miraculous.

18

acc

18

3

3

3

18

cl

18

mrp

18

pno.

18

18

vln

18

vlc

23

vox

we enter - tain our-selves with dis - tractions and pro-jects and the ac-

23

acc

23

cl

23

mrb

detached

p

23

pno.

detached

p

23

vln

23

vlc

27
vox
cu-mu-la-tion of plea-sures___ and re-cog - ni-tions___ and tech-

27
acc

27
cl

27
mrb

27
pno.

27
vln

27
vlc

Detailed description: This page of a musical score for 'Proem' (page 6) features a vocal line and piano accompaniment. The vocal line (vox) begins at measure 27 with the lyrics 'cu-mu-la-tion of plea-sures___ and re-cog - ni-tions___ and tech-'. The piano accompaniment (pno.) consists of a right-hand part with a melodic line and a left-hand part with a simple bass line. The score also includes staves for accordion (acc), clarinet (cl), maracas (mrb), violin (vln), and viola (vlc). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides a steady harmonic and rhythmic foundation.

30

vox



no-lo-gies that in the end do not keep us safe from death.

30

acc



30

cl



30

mrp



30

pno.



30

vln



30

vlc



38

vox



Death: a rude and un-in - vi - ted guest to our re - a - li - ty,

38

acc



38

cl



38

mrp



38

pno.



38

vln



38

vcl



41

vox

one that which we have our - selves con - struc - ted, a seeming

41

acc

41

cl

41

mrp

41

pno.

41

vln

41

vcl

Detailed description: This page of a musical score for 'Proem' (page 10) features a vocal line and piano accompaniment. The vocal line (vox) begins at measure 41 with the lyrics 'one that which we have our - selves con - struc - ted, a seeming'. The piano accompaniment includes an accordion (acc), clarinet (cl), maracas (mrp), piano (pno.), violin (vln), and viola (vcl). The maracas and piano parts feature prominent triplet patterns. The violin and viola parts have long, sweeping melodic lines. The score is written in a key with one sharp (F#) and a common time signature.

44

vox

so-lid, yet fra-gile to its core. Among whom there were those who thought that to live temperately and avoid all excess would count for much as a preservative against seizures of this kind.

44

acc

44

cl

44

mrp

44

pno.

44

vln

44

vcl

48

vox

Others, the bias of whose minds was in the opposite direction, maintained, that to drink freely, frequent places of public resort, and take their pleasure with song and revel,

48

acc

48

cl

48

mrp

48

pno.

48

vln

48

vlc

52

vox

sparing to satisfy no appetite, and to laugh and mock at no event, was the sovereign remedy for so great an evil. From

52

acc

52

52

cl

52

52

mrbc

52

3 3 3 3

pno.

52

52

vln

52

vlc

60

vox

beau-ti-fully crisp and sun-ny day, ___ we hear the qui-et sob-bing of

60

acc

60

60

cl

60

mrb

60

pno.

60

60

vln

60

vlc

68

vox

stepped out, pro-mi-sing a doc-tor for his stri-cken wife, _____ but in

68

acc

68

68

cl

68

mrp

68

pno.

68

68

vln

68

vcl

68

3

Detailed description: This page of a musical score, titled 'Proem' and numbered '17', contains eight staves. The top staff is for the voice (vox) and includes the lyrics: 'stepped out, pro-mi-sing a doc-tor for his stri-cken wife, _____ but in'. The music features a triplet of eighth notes. The second staff is for the accordion (acc), with a treble clef and a bass clef. The third staff is for the clarinet (cl) with a treble clef and a key signature of one sharp. The fourth staff is for the maracas (mrp) with a treble clef. The fifth staff is for the piano (pno.) with a treble clef and a bass clef. The sixth staff is for the violin (vln) with a treble clef. The seventh staff is for the viola (vcl) with a bass clef. The eighth staff is for the cello (vcl) with a bass clef. The score includes various musical notations such as notes, rests, and a triplet.

D

75
vox

fright-ful death. —

Not a few there were who belonged to neither of the two said parties, living with a degree of freedom sufficient to satisfy their appetites, and not as recluses.

75
acc

75
cl

75
mrb

75
pno.

75
vln

75
vlc

79

vox



79

acc



79

cl



79

mrp



79

pno.



79

vln



79

vlc



They therefore walked abroad, carrying
in their hands flowers or fragrant herbs or
divers sorts of spices, which they
frequently raised to their noses,

83

vox

83

acc

83

cl

83

mrp

83

pno.

83

vln

83

vcl

87

vox

everywhere laden and reeking
with the stench emitted by the
dead and the dying and the
odors of drugs.

87

acc

87

cl

87

mrb

87

pno.

87

vln

87

vlc

95

vox



some-thing hides a - mong the flo - wers. A sweet smell that

95

acc



95

cl



95

mrp



95

pno.



95

vln



95

vlc



98

vox



slow-ly grows more di-sa - gree-a-ble as the days pass. Where is the

98

acc



98

cl



98

mrp



98

pno.



98

vln



98

vlc



102

vox

doc - tor? He needs his beak, — filled with a-ro-ma-tic herbs, —

102

acc

102

102

cl

102

102

mrp

102

102

pno.

102

102

vln

102

102

vcl

105

vox

— to keep out the mias-ma, the poi-so-nous breath of the

105

acc

105

cl

105

mrp

105

pno.

105

vln

105

vlc

108

vox

crea-tures of the mar - shes wa - fting in - to the bo - dies of the in -

108

acc

108

cl

108

mrp

108

pno.

108

vln

108

vlc

110

vox



ha-bitants of the ci - ty, the stench of their rot - ting bo - dies.

110

acc



110

cl



110

mrb



110

pno.



110

vln



110

vlc



112

vox

Where is the priest and his bi-shop? They

112

acc

112

cl

112

mrp

112

pno.

112

vln

112

vlc

114

vox

need to pray, to ask God to mi-ti-gate his an - ger, to tell us

114

acc

p

114

cl

114

mrp

114

pno.

114

vln

114

vcl

118

vox

Or should we blame the Jews,___

118

acc

118

cl

118

mrp

118

pno.

118

vln

118

vlc

120 F

vox

burn them, our neighbors? But soon the phy-si - cians and

ff *p*

acc

120 *ff*

cl

120 *ff*

mrp

120 *ff* *p*

pno.

120 *ff* *p*

vln

120 *ff*

vlc

120 *ff*

127

vox

else to ask. Some again, the most sound, perhaps, in judgment, as
they were also the most harsh in temper, of all, affirmed
that there was no medicine for the disease superior or
equal in efficacy to flight;

127

acc

127

cl

p

127

mrp

127

pno.

127

vln

p

127

vlc

p

133

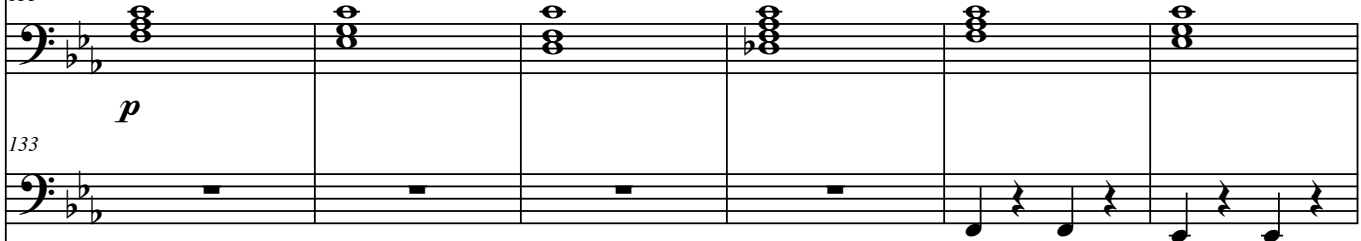
vox



following which prescription a multitude of men and women, negligent of all but themselves, deserted their city, their houses, their estate, their kinsfolk, their goods, and went into voluntary exile,

133


acc



p

133

cl



133

mrp



133

pno.




133

vln



133

vlc



139

vox

or migrated to the country parts, as if God in
visiting men with this pestilence in requital of
their iniquities would not pursue them with His
wrath, wherever they might be,

139

acc

139

cl

139

mrp

139

pno.

139

vln

139

vcl

144

vox

but intended the destruction of such alone as remained within the circuit of the walls of the city; or deeming, perchance, that it was now time for all to flee from it, and that its last hour was come.

144

acc

144

cl

144

5:3

mrp

144

pno.

144

3

144

vln

144

vcl

G
149

vox
We, here, who at - tend this di - verse en - ter - tain - ment are our - selves di - ver - ting our -

acc
149

cl
149

mrp
149

pno.
149

vln
149

vlc
149

153

vox

selves from the pes - ti-lence that ra - ges out - side, that we

153

acc

153

153

cl

153

mrp

153

pno.

153

vln

153

vcl

156

vox

shut a-way ___ in hos-pice and hos-pi-talroom, here ___ in this the-a-ter,

156

acc

156

cl

156

mrp

156

pno.

156

vln

156

vlc

159

vox

kee-ping the con-ta-gion of death at bay, ___ just out-side these

159

acc

159

cl

159

mrb

159

pno.

159

159

vln

159

vlc

Detailed description of the musical score: The score is for measures 159, 160, and 161. The key signature has two flats (B-flat and E-flat). The voice part (vox) starts at measure 159 with a melody that includes a triplet of eighth notes. The lyrics are: 'kee-ping the con-ta-gion of death at bay, ___ just out-side these'. The accordion (acc) part consists of chords in the right hand and a bass line in the left hand. The clarinet (cl) part has a melodic line with a slur over measures 159 and 160. The maracas (mrb) part has a rhythmic pattern of eighth notes. The piano (pno.) part has a complex texture with a melodic line in the right hand and a bass line in the left hand. The violin (vln) part has a melodic line with a slur over measures 159 and 160. The viola (vlc) part has a melodic line with a slur over measures 159 and 160.

162

vox

walls, that it may not in-fect us. — We will

162

acc

162

cl

162

mrb

162

pno.

162

vln

162

vlc

Detailed description of the musical score: The score is for a piece titled 'Proem' on page 44. It features seven staves. The vocal line (vox) starts at measure 162 with the lyrics 'walls, that it may not in-fect us. — We will'. The 'acc' (accordion) part has a simple harmonic accompaniment. The 'cl' (clarinet) part has a few notes in the final measure. The 'mrb' (maracas) part is mostly silent. The 'pno.' (piano) part has a complex, rhythmic accompaniment with triplets and sixteenth notes. The 'vln' (violin) and 'vlc' (viola) parts have melodic lines with long phrases.

165

vox

laugh and sing and tell each o-ther sto - ries, like Sche -

165

acc

165

cl

165

mrb

165

pno.

165

vln

165

vlc

167

3

vox

her-azade, who told sto-ries to stave off death.

167

acc

167

cl

167

mrp

167

3 3 3 3 3 3 3 3 3 3 3 3

pno.

167

vln

167

vlc

Detailed description: This page of a musical score, titled 'Proem' and numbered '46', contains a vocal line and piano accompaniment. The vocal line (vox) begins at measure 167 with a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then continues with a melodic line: B4, A4, G4, F4, E4, D4, C4. The lyrics are 'her-azade, who told sto-ries to stave off death.' The piano accompaniment (pno.) features a complex texture. The right hand (RH) plays a series of triplets of eighth notes, with the first four measures of the triplet sequence being: G4, A4, B4; C5, B4, A4; G4, F4, E4; D4, C4, B3. The left hand (LH) provides harmonic support with chords and single notes. The score is written in a key signature of two flats (Bb, Eb) and a common time signature. The instruments listed on the left are vox, acc (accompaniment), cl (clarinet), mrp (maracas), pno. (piano), vln (violin), and vlc (viola).

176 *rit.*

vox
the-a-ter, tied to-ge-ther by our shared fear.

acc

cl

mrp

pno.

vln

vcl