

MARTÍN LETELIER

Soliloquy

Narrator, Choir (SSATTB)

Award winning at chor.com
Composer's Competition „Nocturne“

Vorwort

Soliloquy (2024) ist ein Werk für einen Erzähler und sechs Sänger*innen. Das Werk basiert auf der Kurzgeschichte *The Tell-Tale Heart* von Edgar Allan Poe, die aus der Ich-Perspektive die Geschichte eines Mordes erzählt – von der Planung bis zur Ausführung.

In der Handlung ist der Protagonist besessen vom Auge eines alten Mannes. Da der Protagonist unter demselben Dach lebt, wie der alte Mann, beschließt er, ihn jede Nacht um Mitternacht zu besuchen, ohne dass der Alte es merkt. Sobald er ihn mit geöffneten Augen antreffen würde, würde er ihn töten.

Meine Komposition greift auf kontrastierende Ästhetik und Techniken zurück, um den psychotischen Zustand des Protagonisten herauszuarbeiten. Das begleitende Vokalsextett wird so zu einer Art Erweiterung der Gedanken und Gefühle des Ich-Erzählers, der während seines Diskurses in einer nächtlichen und unheimlichen Umgebung sowohl Momente der Angst als auch der sarkastischen Belustigung erlebt.

Der Erzähler wird aufgefordert, seine schauspielerischen Fähigkeiten und Freiheiten zu nutzen, um einen überzeugenden Charakter zu konstruieren und zwar entlang einer Partitur, die ihm gleichzeitig Herausforderungen in Bezug auf rhythmische Präzision, Sprechgesang und Gesang stellt.

Die Erzählung spielt ausschließlich in der Nacht und ist von Momenten des Abschweifens der perversen Gedanken des Protagonisten, der Kontemplation und vor allem der Dunkelheit gekennzeichnet. Gerade diese – für die menschliche Psyche so charakteristische – Assoziation zwischen Dunkelheit und Angst zieht sich wie ein roter Faden durch das Werk. Die Nacht ist in der populären Vorstellung für gewöhnlich der Hintergrund für die makabersten Verbrechen – so auch hier.

Das Werk dauert etwa 15 Minuten und ist in drei Teile bzw. Sätze strukturiert, die sich bis hin zur Ausführung des Verbrechens entwickeln. Im ersten Teil, „Thoughts“, werden die psychotischen Gedanken des Protagonisten wiedergegeben. Der zweite Teil, „Voices“, spielt im Zimmer des alten Mannes, umgeben von absoluter Dunkelheit, in der man Flüstern und Stimmen hört, die das euphorische Gefühl des Mörders begleiten, der zur Tat bereit ist. Der dritte Satz, „Actions“, ist die Auflösung, in der das Schlagen des Herzens des alten Mannes allgegenwärtig ist – bis zu jenem Moment, in dem es aufhört zu schlagen.

Soliloquy bietet den Musiker*innen Möglichkeiten für eine interessante kammermusikalische Arbeit und stellt den Wert des theatralischen Elements in den Konzertkontext.

Sein Inhalt, der auf einem ikonischen Text aus der Schauerliteratur basiert, nimmt uns mit auf eine düstere und makabre Reise, lädt uns aber auch dazu ein, über die psychische Zerbrechlichkeit des Menschen nachzudenken, die daraus resultieren kann.

Köln, im Juni 2025

Martín Letelier

Foreword

Soliloquy (2024) is a work for narrator and six voices. The piece is based on the short story *The Tell-Tale Heart* by Edgar Allan Poe, which tells the story of a murder from the first-person perspective – from planning to execution. In the plot, the protagonist is possessed by the eye of an old man. As the protagonist lives under the same roof as the old man, he decides to visit him every night at midnight without the old man noticing. As soon as he catches him with his eyes open, he would kill him.

My composition uses contrasting aesthetics and techniques to emphasise the psychotic state of the protagonist. The accompanying vocal sextet thus becomes a kind of extension of the thoughts and feelings of the first-person narrator, who experiences both moments of fear and sarcastic amusement during his discourse in a nocturnal and eerie environment.

The narrator is asked to use his acting skills and artistic freedom to construct a convincing character along a score that presents him with equal challenges in terms of rhythmic precision, Sprechgesang and singing.

The story takes place entirely at night and is characterised by moments of digression of the protagonist's perverse thoughts, contemplation, and, above all, darkness. It is precisely this association between darkness and fear – so characteristic of the human psyche – that runs like a red thread through the work. In the popular imagination, the night is usually the backdrop for the most macabre crimes – as is the case here.

The work lasts around 15 minutes and is structured in three parts or movements, which develop up to the execution of the crime. The first part, "Thoughts", contains the psychotic thoughts of the protagonist. The second part, "Voices", takes place in the old man's room, surrounded by absolute darkness, in which whispers and voices can be heard that accompany the euphoric feeling of the murderer, who is ready to commit the crime. The third movement, "Actions", is the denouement, in which the beating of the old man's heart is omnipresent – until the moment it stops beating.

Soliloquy offers musicians an interesting chamber music work and places the value of the theatrical element in the concert context.

Its content, based on an iconic text from gothic fiction, takes us on a dark and macabre journey, but also invites us to reflect on the psychological fragility of human beings and the consequences that can result.

Cologne, June 2025

Martín Letelier

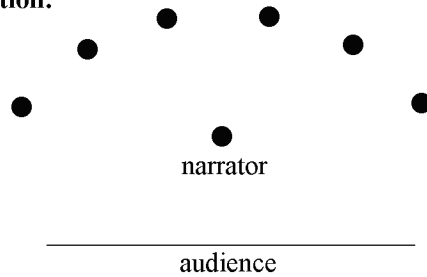
Translation: Carus-Verlag (2025)

Specifications

- Narrator:**
- The narrator can be interpreted by a singer with developed dramatic skills, or by an actor/actress with notions of singing and music reading.
 - A low voice is suggested, but not mandatory.
 - If the narrator is male, he should sing one octave lower than written.
 - Although through the score there are suggestions for emotion and expressivity, the narrator is encouraged to develop these aspects further and in a personal way, in order to construct a convincing character.
 - The narrator should have a clothing item, or outfit, or object, that visually differentiates him from the sextet.
 - When narrating without given rhythm: always **n.m.** (explanation below) and free, even if the choir has its own measured tempo.
 - If there is no rest: narration fluent and organic (empty space between measures has no musical implication).
 - Preferably by heart.

Vocal ensemble: SSA TTB

Recommended distribution:



*The narrator is nevertheless encouraged to make use of the space around him/her, especially in moments of the piece where this is acoustically possible (for example, at the beginning of the third movement).

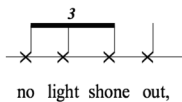
Notation:



round notehead, 5-line staff: singing



x-notehead, 5-line staff: Sprechgesang (speaking in the specified pitch, avoiding vibrato as well as any singing-like technique)



x-notehead, 1-line staff: speaking (with the voice timbre and inflections you would use in your every-day life)

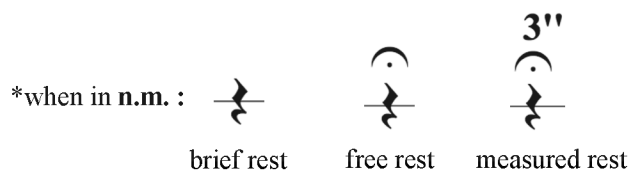
f

and thus rid myself of the eye

only text: free narration

n.m.

no measure: without tempo and measure. The rhythm is given by the narration until a new event occurs, or by an indication in seconds. It may happen to have **n.m.** staves superposed to staves with measured tempo, in which case it will be specified in every staff independently.



Approximate duration: 15 minutes.

Soliloquy

PART I: THOUGHTS

Music: Martín Letelier (*1987) 2024

Text: Edgar Allan Poe (1809–1849)

n.m. $\text{♩} = 50$

ff *mf* *uneasy* *victimizing himself*

N TRUE! nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad?

S.1 TRUE! I am mad?

S.2 TRUE! I am mad?

A nasal, ugly sound *pp* Uh

T.1 TRUE! I am mad?

T.2 TRUE! I am mad?

B TRUE! I am mad?

A **n.m.** $\text{♩} = 90$

N The disease had sharpened my senses – not dulled them. All was the sense of being acutely enjoyed – happily enjoying the music. I heard

S.1 *mp* *legato* *mf* *joyful* *mp* *darker* am I am I am I am I am I am I am I heard all things in heaven and in the earth. I heard

S.2 *mp* *legato* *mf* *joyful* *mp* *darker* am I am I am I am I am I am I am I heard all things in heaven and in the earth. I heard

A *mp* *legato* *mf* *joyful* *mp* *darker* am I am I am I am I am I am I am I heard all things in heaven and in the earth. I heard

T.1 *mp* *legato* *mf* *joyful* *mp* *darker* am I am I am I am I am I am I am I heard all things in heaven and in the earth. I heard

T.2 *mp* *legato* *mf* *joyful* *mp* *darker* am I am I am I am I am I am I am I heard all things in heaven and in the earth. I heard

B *mp* *legato* *mf* *joyful* *mp* *darker* uh ah I heard all things in heaven and in the earth. I heard

Sprechgesang *mp* *darker*

rit.-----slower

B
a tempo (♩ = 90)

molto rit.-----

poco dim. *unexpectedly mf* *outraged*

N (8) ma - ny things in hell. How how then I am mad?

S.1 ma - ny things in hell. how I am mad?

S.2 ma - ny things in hell. how I am mad?

A ma - ny things in hell. how I am mad?

T.1 ma - ny things in hell. how I am mad?

T.2 ma - ny things in hell. how I am mad?

B ma - ny things in hell. how I am mad?

C *n.m.* *mf in a good mood*

N Harken! and observe me healthily— how calmly I can tell you the whole story. It is impossible to say how first the idea entered my brain;

S.1 Uh da da da

S.2 Uh

A Uh da da

T.1 Uh da da

T.2 Uh

B Uh da da

♩ = 100 with A, T1 and B

♩ = 100 with S1, T1 and B

♩ = 100 with S1, A and B

♩ = 100 with S1, A and T1

D ♩ = 110

16

N but once conceived, it haunted me day and night Ob-ject there was none. Pa-ssion there was none. I loved the

f *mf* *f* *mf* *emotional*

S.1 *p* (singing quartet always in own tempo)
da da

S.2 ♩ = 110 with narrator *f* *f*
Ob-ject there Pa-ssion there

A *p* (singing quartet always in own tempo)
da da

T.1 *p* (singing quartet always in own tempo)
da da da da

T.2 ♩ = 110 with narrator *f* *f*
Ob-ject there Pa-ssion

B *p* (singing quartet always in own tempo)
da da

*always finish the previous module and go without interruption to the next one

21

N old man. He had ne-ver wro-me. He has ne-ver gi-ven me in-sult. For his gold I had no de-si-re.

S.1 *p* (always in own tempo)
da da da da

S.2 *mp*
ne-ver ne-ver

A *p* (always in own tempo)
da da da da da da

T.1 *p* (always in own tempo)
da da da da da da

T.2 *mp* *mp*
ne-ver ne-ver

B *p* (always in own tempo)
da da da da da da

*always finish the previous module and go without interruption to the next one

E ♩ = 90 rit. ----- a tempo

thoughtful, hand on chin

mf

attentive, like listening

f excited

25

N I think yes, it was this!

S.1 It was his eye

S.2 It was his eye

A It was his eye

T.1 It was his eye

T.2 It was his eye

B It was his eye

subito silence to the word "think" (even if in the middle of a measure)

all together ♩ = 90

p *f*

F n.m.

p serious

mf getting excited

f

31

N One of his eyes seemed that never it fell upon me, I made up my mind to and thus rid myself of the eye
of a young man's eye, blood ran cold; and so take the life of the old man, very gradually

S.1 hoo hoo hoo

S.2 hoo hoo hoo

A hoo hoo hoo

T.1 hoo hoo hoo

T.2 hoo hoo hoo

B hoo hoo hoo

fp *mp* *f*

35 $\text{♩} = 50$ *ff* in ecstasy *f* **G** $\text{♩} = 56$ *severe* *derogatory* $\text{♩} = 70$ *rit.*-----

N for e-ver. now this is the point. You fan-cy me mad. Mad-men know no-thing

S.1 *f* *f* solemn ah this is the point. You fan-cy me mad. Mad-men know no-thing

S.2 *f* *f* solemn ah this is the point. You fan-cy me mad. Mad-men know no-thing seen *mf*

A *f* *f* solemn ah this is the point. You fan-cy me mad. Mad-men know no-thing should *mf*

T.1 *f* *f* solemn ah this is the point. You fan-cy me mad. Mad-men know no-thing *mf*

T.2 *f* *f* solemn ah this is the point. You fan-cy me mad. Mad-men know no-thing But you *mf*

B *f* *f* solemn ah this is the point. You fan-cy me mad. Mad-men know no-thing have *mf*

H *a tempo* ($\text{♩} = 70$) *mf* arrogant *mp* *losing control* *accel.*----- *fast*

N me seen how w pro - cee-ded with what cau - tion with what fore-sight with what di-ssi-mu-la-tion I went to

S.1 *p* *mf* *f* what what what

S.2 *p* *mf* *f* [m] what what what

A *pp* *p* *mf* *f* [m] what what what

T.1 *pp* *p* *mf* *f* [m] what what what

T.2 *pp* *p* *mf* *f* [m] what what what

B *pp* *p* *mf* *f* [m] what what what

I ♩ = 80

almost shouting *ff*

Sprechgesang
mf with affection

half-whispered

perverse mp

47

N work! I was ne-ver kin - der to the old man than du - ring the whole week be - fore I killed him And

S.1 Uh Uh

S.2 Uh Uh

A Uh Uh

T.1 Uh Uh

T.2 Uh Uh

B Uh Uh

p tenderly

Carus

J calmer ♩ = 60

attentively

warmly

52

N ev'-ry ni... I turn' the latch of his door and o-pen'd it - oh, so gen-tly! and then, when I had made an

S.1 Uh Uh

S.2 Uh Uh

A Uh Uh

T.1 Uh Uh

T.2 Uh Uh

B Uh Uh

pp

pcantabile

pp

K

55

N o-pe-ning su ffi- cient for my head I put in a dark lan-tern, all closed, closed, so that no light shone out, and then I

S.1 Uh

S.2 Uh

A Uh

T.1 Uh

T.2 Uh

B Uh

pp

p cantabile

L

59

N thrust in my head Oh would have I-aughed to see how cu-nning-ly I thrust it in! I mov'd it slow-ly ve-ry, ve-ry

S.1 ha ha ha ha ha

S.2 Uh ha ha ha ha ha

A Uh ha ha ha ha ha

T.1 Uh ha ha ha ha ha

T.2 Uh ha ha ha ha ha

B Uh ha ha ha ha ha

mf

ff abrupt

mp carefully

p carefully

p cantabile

N

rit.----- n.m.

wait if necessary

64

gradually louder, getting evil

N It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed.

rit.----- a tempo (♩ = 60)

S.1 mp ff
slow - ly sleep slow - ly sleep sleep

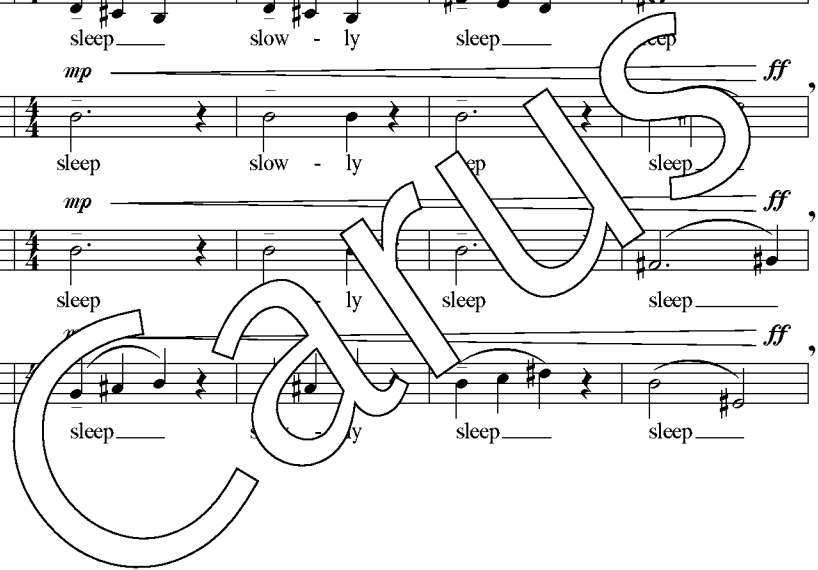
S.2 mp ff
slow - ly sleep slow - ly sleep sleep

A mp ff
slow - ly sleep slow - ly sleep sleep

T.1 mp ff
slow - ly sleep slow - ly sleep sleep

T.2 mp ff
slow - ly sleep ly sleep sleep

B mp ff
slow - ly sleep ly sleep sleep



O n.m.

mf with conviction again carefully

69

N Ha! then, when my head was well in the room, —cautiously (for the hinges creaked)—
ha! did the lantern cautiously—oh, so cautiously I undid it just so much

S.1 sub. p uh uh

S.2 sub. p slow

A sub. p pp uh uh

T.1 sub. p pp uh uh

T.2 sub. p slow

B sub. p pp slow uh uh

sustained ♩ = 70

P n.m.

p

mp

mf frustrated

72

N that a single thin ray fell upon the vul - ture eye — every night just at midnight — but I found the eye always closed; and so it was impossible to do the work;

S.1 *ppp* uh vul - ture eye — uh *pp*

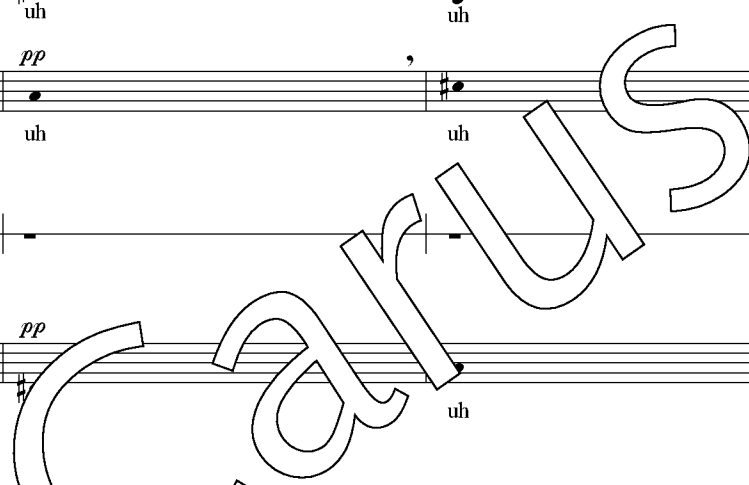
S.2 *f* *possib.* whispered vul - ture eye

A *ppp* uh vul - ture eye — uh *pp*

T.1 *ppp* uh vul - ture eye — uh *pp*

T.2 *f* *possib.* whispered vul - ture eye

B *ppp* uh vul - ture eye — uh *pp*



70

joyful ♩ = 88

mp

g happy

mf

singing

f

76

N for it — man Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, ca - lling

S.1 *p* uh E - vil Eye. [m] — *mf* ca - lling

S.2 *f* *possib.* whispered E - vil Eye. *mf* ca - lling

A *ppp* uh E - vil Eye. [m] — *p* *mf* ca - lling

T.1 *ppp* uh E - vil Eye. [m] — *p* *mf* ca - lling

T.2 *f* *possib.* whispered E - vil Eye. *mf* ca - lling

B *ppp* uh E - vil Eye. [m] — *p* *mf* ca - lling

PART II: VOICES

n.m.

5"

mp serious and indifferent

4"

4"

N Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves

mp whispered, rather fast (always whispered) *f*

S.1 my blood ran cold, it was his eye *pp* [n]

mp whispered, slow (always whispered) *f*

S.2 one of his eyes resembled that of a vulture

mp whispered, average rhythm (always whispered) *f*

A take the life of the old man, rid myself of the eye

mp whispered, average rhythm (always whispered) *f*

T.1 rid myself of the eye, take the life of the old man

mp whispered, slow (always whi...)

T.2 a pale blue eye, with a film over it

mp whispered, rather fast (always whispered)

B it was his eye, my blood ran cold

A

mf

N more quiet... mine. ... before that night had I felt the extent of my own powers—of my sagacity. I could scarcely

S.1

S.2 (always whispered) *pp* [n]

A *p* switch to spoken

T.1 (always whispered) *p* switch to spoken

T.2 *p* switch to spoken

B (always whispered) *p* switch to spoken

(2) **B**

N contain my feelings of triumph. *f* **6"** *mp arrogant* To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts.

S.1 nasal, ugly sound. extremely slow gliss. *pp* [i]

S.2

A *cresc.* *ff* *pp*

T.1 *cresc.* *ff* *pp*

T.2 *cresc.* *ff* *pp*

B *cresc.* *ff* *pp*

C

N I fairly chuckled at the idea. *serious* Perhaps he heard me; for he moved a step backward and bed suddenly, as if startled. Now you may think that I drew back but *f*

S.1 *own tempo* keep repeating, breath when needed

S.2 *own tempo* keep repeating, breath when needed

A *mf* sub. silence (stop in the middle of a word if necessary) $\text{♩} = 60$ with narrator

T.1 *mf* sub. silence (stop in the middle of a word if necessary) $\text{♩} = 60$ with narrator *p* with deepest voice possible
you may think that I drew back

T.2 *mf* sub. silence (stop in the middle of a word if necessary) $\text{♩} = 60$ with narrator *p* with deepest voice possible
you may think that I drew back

B *mf* sub. silence (stop in the middle of a word if necessary) $\text{♩} = 60$ with narrator *p* with deepest voice possible
you may think that I drew back

D n.m.

6 *mf*

N His room was as thick darkness (for the shutters were close fastened, through fear of robbers),
black as pitch with the and so I knew that he could
no.

S.1

S.2

A *mf* whispered, rather fast *f* *mp*
my blood ran cold, it was his eye, a pale blue eye, with a film over it
keep repeating without cresc.

T.1 *mf* *whisp.* *sfz*
[s] [i]

T.2 *mf* *whisp.* *sfz*
[s] [i]

B *mf* *whisp.* *sfz*
[s] [i]

p *mp*
my blood ran cold, it was his eye, a pale blue eye, with a film over it
whispered, average rhythm
keep repeating without cresc.

Canopus

(6)

N not see the opening of the door. I kept pushing it calmly, steadily. I had my head in, and was about to
open the lantern, when

S.1 *f* *ppp*

S.2 *f* *ppp*

A Interrupt module to start next measure synchronized *ppp*
[s]

T.1 *ppp*
[s]

T.2 *ppp*
[s]

B Interrupt module to start next measure synchronized *ppp*
[s]

E frenetic ♩ = 130

ff agitated *sfz*

N My thumb slipp'd u-pon the tin fas - te-ning, and the old man sprang up in the bed, cry-ing out "Who's there?"

S.1 *clap hands sub: sfz* *f mechanical*
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

S.2 *clap hands sub: sfz* *f mechanical*
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

A *clap hands sub: sfz* *f mechanical*
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

T.1 *clap hands sub: sfz* *f mechanical* *threatening*
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa Who's there?"

T.2 *clap hands sub: sfz* *f mechanical* *f threatening*
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa "Who's there?"

B *clap hands sub: sfz* *f mechanical* *ff threatening*
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa "Who's there?"

F n.m.

12 *mp*

N I kept on and nothing. For a hour I did not He was still sitting up in the bed listening;

S.1 *mf* whispered, fast *f* *possib.* *mf* *rit.*
my blood ran cold, it was his eye, with a film over it

S.2 *mf* whispered, fast *f* *possib.* *mf* *rit.*
take the life of the old man, rid myself of the eye

A *mf* whispered, fast *f* *possib.* *mf* *rit.*
one of his eyes resembled that of a vulture, a pale blue eye

T.1 *mf* whispered, fast *f* *possib.* *mf* *rit.*
a pale blue eye, with a film over it, my blood ran cold, it was his eye

T.2 *mf* whispered, fast *f* *possib.* *mf* *rit.*
rid myself of the eye, take the life of the old man

B *mf* whispered, fast *f* *possib.* *mf* *rit.*
a pale blue eye, one of his eyes resembled that of a vulture

6'' 3'' 3''

(12) N — just as I have done, night after night, hearkening to the death watches in the wall. 12" 12"

S.1 — average rhythm (rit.) pp slow

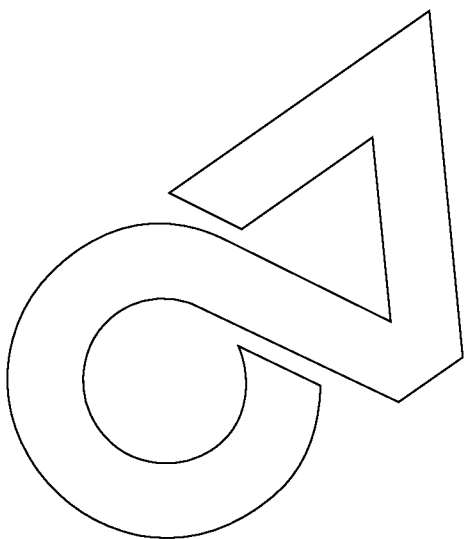
S.2 — average rhythm (rit.) pp slow

A — average rhythm (rit.) pp slow

T.1 — average rhythm (rit.) pp slow

T.2 — average rhythm (rit.) pp slow

B — average rhythm (rit.) pp slow



Carus

n.m.

free narration

N When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little — a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye. It was open. It was

S.1

S.2

A

T.1

T.2

B

groovy ♩ = 120

A

enjoying the music, in a celebratory mood

N 3 4 open!

from here until letter D, the choir is encouraged to create a coreography to fit this pop music. It can be simple or sophisticated; this is a free decision.

with a pop sound moving the body in rhythm

S.1 It was o - pen wide o - pen and I grew fu - rious as I gazed u - pon ___ it. I saw it with dis - tinct -

S.2 It was o - pen wide o - pen and I grew fu - rious as I gazed u - pon ___ it. I saw it with dis - tinct -

A It was o - pen wide wide o - pen and I grew fu - rious as I gazed u - pon ___ it. I saw it with dis - tinct -

T.1 It was o - pen wide wide o - pen and I grew fu - rious as I gazed u - pon ___ it. I saw it with dis - tinct -

T.2 It was o - pen wide wide o - pen and I grew fu - rious as I gazed u - pon ___ it. I saw it with dis - tinct -

B It was o - pen wide wide o - pen and I grew fu - rious as I gazed u - pon ___ it. I saw it with dis - tinct -

finger snap (choir, without narrator)

mf

10

N 

S.1 *p* - ness all a dull blue with a hi-deous veil o-ver it that chill'd the ve-ry ma - row in my bones but I could see

S.2 *p* - ness all a dull blue with a hi-deous veil o-ver it that chill'd the ve-ry ma - row in my bones but I could see

A *p* - ness all a dull blue with a hi-deous veil o-ver it that chill'd the ve-ry ma - row in my bones but I could see

T.1 *p* - ness all a dull blue with a hi-deous veil o-ver it that chill'd the ve-ry ma - row in my bones but I could see

T.2 *p* - ness all a dull blue with a hi-deous veil o-ver it that chill'd the ve-ry ma - row in my bones but I could see

B *p* - ness all a dull blue with a hi-deous veil o-ver it that chill'd the ve-ry ma - row in my bones but I could see

B starts snapping fingers
mf enjoying more



17

N 

S.1 *mf* else of the old man's face or per - son: for I had di - rec - ted the ray as if by ins - tinct, pre - cise - ly *sub. p*

S.2 *mf* else of the old man's face or per - son: for I had di - rec - ted the ray as if by ins - tinct, pre - cise - ly *sub. p*

A *mf* no-thing else of the old man's face or per - son: for I had di - rec - ted the ray as if by ins - tinct, pre - cise - ly *sub. p*

T.1 *mf* no-thing else of the old man's face or per - son: for I had di - rec - ted the ray as if by ins - tinct, pre - cise - ly *sub. p*

T.2 *mf* no-thing else of the old man's face or per - son: for I had di - rec - ted the ray as if by ins - tinct, pre - cise - ly *sub. p*

B *mf* no-thing else of the old man's face or per - son: for I had di - rec - ted the ray as if by ins - tinct, pre - cise - ly *sub. p*

C



E quietly ♩ = 60

accel. ----- faster ♩ = 80

32

N I knew that sound well too. It was the bea-ting of the old man's heart. It in-creased my fu-ry, as the bea-ting of a drum sti-mu-lates the

S.1 *gradually accel. and cresc.* *p* ♩ = 54 [n] [n]

S.2 *gradually accel. and cresc.* *p* ♩ = 54 [n] [n]

A *p* I knew bea-ting heart. *f* fu-ry, *fp* drum

T.1 *p* I knew bea-ting heart. *f* fu-ry, *fp* drum

T.2 *p* I knew bea-ting heart. *f* fu-ry, *fp* drum

B *p* I knew bea-ting heart. *f* fu-ry, *fp* drum

F ♩ = 90

37 *n.m.* *g him*

N sol-dier in-to at even yet I re and I held the lan-tern mo-tion-less. I tried how stea-di-ly I could main-tain the ray u-

S.1 *gradually accel. and cresc.* *mp* ♩ = 66 [n] [n]

S.2 *gradually accel. and cresc.* *mp* ♩ = 66 [n] [n]

A *p* cou - rage — *mp* mo-tion-less. *mf* stea-di-ly ray

T.1 *p* cou - rage — *mp* mo-tion-less. *mf* stea-di-ly ray

T.2 *p* cou - rage — *mp* mo-tion-less. *mf* stea-di-ly ray

B *p* cou - rage — *mp* mo-tion-less. *mf* stea-di-ly ray



concerned *p* **G**

N pon the eye. Mean-time the hellish ta - too of the heart in - creased. It grew qui-cker and qui-cker qui-cker and qui-cker and qui-cker and

S.1 *mf* ta - too heart qui-cker qui-cker qui-cker qui-cker qui-cker qui-cker

S.2 *mf* ta - too heart qui-cker qui-cker qui-cker qui-cker qui-cker qui-cker

A *p* eye. *mf* ta - too heart qui-cker qui-cker qui-cker qui-cker qui-cker qui-cker

T.1 *p* eye. *mp* [n] [n] constant, like a heartbit | gradually cresc.

T.2 *p* eye. *mp* [n] [n] constant, like a heartbit | gradually cresc.

B *p* eye. *mf* ta - too heart qui-cker qui-cker qui-cker qui-cker qui-cker qui-cker

mf [a] [a] | gradually cresc.

mf [a] [a] | gradually cresc.

f *pp* *poco a poco*

N qui-cker and qui-cker and qui-cker lou-der and lou-der and lou-der and lou-der and lou-der and

S.1 *f* *pp* *poco a poco* qui-cker qui-cker qui-cker qui-cker lou-der lou-der lou-der lou-der lou-der

S.2 *f* *pp* *poco a poco* qui-cker qui-cker qui-cker qui-cker lou-der lou-der lou-der lou-der lou-der

A *f* *pp* *poco a poco* qui-cker qui-cker qui-cker qui-cker lou-der lou-der lou-der lou-der lou-der

T.1 *mf* [a] [a] | gradually cresc.

T.2 *mf* [a] [a] | gradually cresc.

B *f* *pp* *poco a poco* qui-cker qui-cker qui-cker qui-cker lou-der lou-der lou-der lou-der lou-der

52

ff *f* rejoicing **I** *suddenly concerned* 3

N lou-der and lou-der e-v'ry ins-tant. The old man's te-rror must have been ex-treme! And now a new an-xi-e-ty

S.1 *ff* *fp* *ff*
lou-der lou-der lou-der

S.2 *ff* *fp* *ff*
lou-der lou-der lou-der

A *ff* *fp* *ff*
lou-der lou-der lou-der

T.1 *(gradually cresc.)* *f* *accel.*
[a] [a]

T.2 *(gradually cresc.)* *f* *accel.*
[a] [a]

B *ff* *fp* *ff*
lou-der lou-der lou-der

57

J

N seized me—the sound will be heard by a neigh-bour!

S.1 *ff* *fp* *ff*
The old man's hour had come!

S.2 *ff* *fp* *ff*
The old man's hour had come!

A *ff* *fp* *ff*
The old man's hour had come!

T.1 *(accel.)* *(f)* *(f)*
[a] [a]

T.2 *(accel.)* *(f)* *(f)*
[a] [a]

B *ff* *fp* *ff*
The old man's hour had come!

K frenetic ♩ = 110

n.m.

62

N With a loud yell I threw o-pen the lan-tern and leaped in to the room. 8"

S.1 high pitched *ff* low pitched *f* high to low pitch *f* *p*
loud threw leaped in to the room.

S.2 high pitched *ff* low pitched *f* high to low pitch *f* *p*
loud threw leaped in to the room.

A high pitched *ff* low pitched *f* high to low pitch *f* *p*
loud threw leaped in to the room.

T.1 gradually rit. and dim. *mf* rit. and dim. [n] [n]

T.2 gradually rit. and dim. *mf* rit. and dim. [n] [n]

B low pitched *f* high to low pitch *f* *p*
threw leaped in to the room.

L *mf* calmer

66

N He shrieked once—once on—in an instant I then smiled. He deed so far do and him to the floor, and pulled the heavy bed over him. for many minutes, the heart beat on with a muffled sound. 7"

S.1 *p* di di gradually rit. and dim. 5"

S.2 *p* di di gradually rit. and dim. 5"

T.1 *mp* dim. *p* 5"

T.2 *mp* dim. *p* 5"

B

M

N $\text{♩} = 48$

68

N This, however, did not vex me; it would not be heard through the wall. At length it ceased.

10"

rit. and dim. organically from *rit.* into tempo

pp $\text{♩} = 40$ *ppp* $\text{♩} = 48$ *f* luminous

S.1 di di The old man was dead.

S.2 di di The old man was dead.

A *ppp* $\text{♩} = 48$ *f* luminous

T.1 The old man was dead.

T.2 The old man was dead.

B *ppp* $\text{♩} = 48$ *f* luminous

dead.

O n.m.

P $\text{♩} = 40$

mp

73

N *mp* relieved I removed the bed and examined the corpse. he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. no pul-sa-tion.

mf *mp*

S.1 Yes There was

S.2 Yes There was

A Yes There was

T.1 Yes There was

T.2 Yes There was

B Yes There was

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