

Participant score

Opera North

From Couch to Chorus

No.2 Chorus & Dance of the Peasants (from Eugene Onegin)

Chorus of Scottish refugees (from Macbeth)

No 3 Opening Chorus (from Idomeneo)

Soprano

Alto

Tenor

Bass

Piano

No.2 Chorus & Dance of the Peasants

(English translation – Martin Pickard)

(from *Eugene Onegin*)

Tchaikovsky

Adagio (♩ = 60)

S. *f* I can march no—

A. *f* I can march no—

T. *f* LEADER I'll march down this wea-ry road no more, for my feet are sore!— I can march no—

B. *f* Tutti I can march no—

Pno. *pp*

Adagio (♩ = 60)

5

more, for my feet are sore!

more, for my feet are sore! LEADER

8 more, for my feet are sore! I'll bind sheaves and bear them home no more, for my hands are sore!

more, for my feet are sore!

8

I can bind no— more, for my hands are sore!

I can bind no— more, for my hands are sore!

Tutti

I can bind no— more, for my hands are sore! With

I can bind no— more, for my hands are sore! With grief. I'll cry, for my heart is

11

With grief I'll cry for my heart is bro - ken, my heart's broken, now and e - ver - more! I'll

With grief I'll cry for my heart is bro - ken, now and e - ver - more! I'll

grief I'll cry for my heart is bro - - ken for e - ver - more! I'll

bro - - ken, cry for e - - ver more, cry for e - ver - more! I'll

14

D

weep e-ver-more for the one that I a - dore!

weep e-ver-more for the one that I a - dore!

weep e-ver-more for the one that I a - dore! I'll

weep e-ver-more for the one that I a - dore!

D

mf

17

I can march no

I can march no

march down this wea - ry road no more, for my feet are sore! I can march no

I can march no

f *peasante*

simile

20

more for my feet are sore!

more for my feet are sore!

more for my feet are sore! I'll bind sheaves and bear them

more for my feet are sore!

22

I can bind no

I can bind no

home no more, for my hands are sore! I can bind no

I can bind no

24

(The peasants enter carrying a decorated sheaf)

more for my hands are sore!

more for my hands are sore!

more for my hands are sore!

more for my hands are sore!

(The peasants enter carrying a decorated sheaf)

(The peasants enter carrying a decorated sheaf)

Andante (♩ = 138)
f

Gree - tings, Ma - tush - ka, from us all! Gree - tings, queen of our fe - sti - val!

Gree - tings, Ma - tush - ka, from us all! Gree - tings, queen of our fe - sti - val!

Gree - tings, Ma tush - ka, from us all! Gree - tings, queen of our

Gree - tings, Ma tush - ka, from us all! Gree - tings, queen of our

Andante (♩ = 138)
mf *staccato*

30 (♩ = ♩)

Look on these of - fe - rings, e - v'ry - one! Fruit of the earth and the sum - mer sun!

Look on these of - fe - rings, e - v'ry - one! Fruit of the earth and the sum - mer sun!

fes - - ti - val. See all the fruit of the earth and the sum - mer sun!

fes - - ti - val. See all the fruit of the earth and the sum - mer sun!

(♩ = ♩)

33 *ff*

See now, our har - vest is done!

ff

See now, our har - vest is done!

ff

See now, our har - vest is done!

ff

See now, our har - vest is done!

PART 2

Poco meno (♩ = 100)

E LARINA

Thank you, good peo - ple! I'm de - ligh - - ted.

E Poco meno (♩ = 100)

mf

39

Now ce - - le - brate and sing to us to

f

41

mark this hap-py day!

We'd be de - ligh - ted, Ma'am, we'll sing a song for you! Let's ga-ther

We'd be de - ligh - ted, Ma'am, we'll sing a song for you! Let's ga-ther

We'd be de-ligh - ted, Ma'am, we'll sing a song for you!

We'd be de-ligh - ted, Ma'am, we'll sing a song for you!

pp *p cresc.*

44

close to-ge - ther Come nea - rer! Come in clo-ser! Come in clo-ser!

close to-ge - ther Come nea - rer! Come in clo-ser! Come in clo-ser!

Let's ga-ther clo-ser now, come nea-rer, come nea-rer!

Let's ga-ther clo-ser now, come nea-rer, come nea-rer!

f *ff*

47

Moderato assia (♩ = 88)

49 *f* (The girls dance with the sheaf)

Lit - tle bridge, who have you brought us from a - cross the ri-ver wa-ters? Fa la la la la la la la

f

Lit - tle bridge, who have you brought us from a - cross the ri-ver wa-ters? Fa la la la la la la la

f

Lit - tle bridge, who have you brought us from a - cross the ri-ver wa-ters? Fa la la la la la la la

f

Lit - tle bridge, who have you brought us from a - cross the ri-ver wa-ters? Fa la la la la la la

(The girls dance with the sheaf)

Moderato assia (♩ = 88)

52

from a - cross the ri-ver wa-ters? 'Tis a lo-ver, young and mer - ry, cheeks as rud-dy as a cher - ry.

from a - cross the ri-ver wa-ters? 'Tis a lo-ver, young and mer - ry, cheeks as rud-dy as a cher - ry.

from a - cross the ri-ver wa-ters? 'Tis a lo-ver, young and mer - ry, cheeks as rud-dy as a cher - ry.

from a - cross the ri-ver wa-ters? 'Tis a lo-ver, young and mer - ry, cheeks as rud-dy as a cher - ry.

F

55 (During the singing Tatyana and Olga come out onto the balcony)

Fa la la la la la la cheeks as rud-dy as a cher-ry. Lit - tle bridge, what does he car - ry?

Fa la la la la la la cheeks as rud-dy as a cher-ry. Lit - tle bridge, what does he car - ry?

Fa la la la la la la cheeks as rud-dy as a cher-ry. Lit - tle bridge, what does he car - ry?

Fa la la la la la cheeks as rud-dy as a cher-ry. **F** Lit - tle bridge, what does he car - ry?

(During the singing Tatyana and Olga come out onto the balcony)

58

Will he go or will he tar - ry?, fa la la la la la la, Will he go or will he tar - ry?,

Will he go or will he tar - ry?, fa la la la la la la, Will he go or will he tar - ry?,

Will he go or will he tar - ry?, fa la la la la la la, Will he go or will he tar - ry?,

Will he go or will he tar - ry?, fa la la la la la la, Will he go or will he tar - ry?,

61

Pipe and ta-bor he'll be bring-ing, 'neath a win-dow he'll be sing-ing, Fa la la la la la la la,

Pipe and ta-bor he'll be bring-ing, 'neath a win-dow he'll be sing-ing, Fa la la la la la la la,

Pipe and ta-bor he'll be bring-ing, 'neath a win-dow he'll be sing-ing, Fa la la la la la la la,

Pipe and ta-bor he'll be bring-ing, 'neath a win-dow he'll be sing-ing, Fa la la la la la la,

64

'neath a win-dow he'll be sing-ing, In the night we will di-sco-ver who comes run-ning to the lo-ver.

'neath a win-dow he'll be sing-ing, In the night we will di-sco-ver who comes run-ning to the lo-ver.

'neath a win-dow he'll be sing-ing. Who comes to the lo-ver?

fa la la la la la. Who comes? Who comes run-ning to the lo-ver?

67

mf

Fa la la la la la la! who comes run-ning to the lo - ver? Is it Sa-sha, is it Ma - sha,

mf

Fa la la la la la la! who comes run-ning to the lo - ver? Is it Sa-sha, is it Ma - sha,

mf

Fa la, fa la la la. Is it Sa - sha?

mf

Fa la, Fa la, Fa la la la la la. Is it Sa - sha?



70

or the beau-ti - ful Pa-ra - sha? Fa la la la la la la! or the beau-ti - ful Pa-ra - sha?

or the beau-ti - ful Pa-ra - sha? Fa la la la la la la! or the beau-ti - ful Pa-ra - sha?

Is it Ma - sha? Or the beau - ti - ful Pa - ra - - - - sha?

Is it Ma - sha? Or the beau - ti - ful Pa - ra - - - - sha?



G

f

Sa-sha or the beau-ti-ful Pa-ra-sha? Sa-sha, is it Ma-sha or the beau-ti-ful Pa-

f

Sa-sha or the beau-ti-ful Pa-ra-sha? Sa-sha, is it Ma-sha or the beau-ti-ful Pa-

f

Sa-sha or the beau-ti-ful Pa-ra-sha? Sa-sha, is it Ma-sha or the beau-ti-ful Pa-

f

Is it Sa-sha or the beau-ti-ful Pa-ra-sha? Is it Sa-sha, is it Ma-sha or the beau-ti-ful Pa-

G

77

ra-sha, is it Sa-sha, is it Ma-sha or the beau-ti-ful Pa-ra-sha?

ra-sha, is it Sa-sha, is it Ma-sha or the beau-ti-ful Pa-ra-sha?

ra-sha, is it Sa-sha, is it Ma-sha or the beau-ti-ful Pa-ra-sha?

ra-sha, is it Sa-sha, is it Ma-sha or the beau-ti-ful Pa-ra-sha?

80 *ff*

Fair Pa - ra-sha 'tis who ra - ces to the lo-ver boy's em-bra - ces, Fa la la la la la la la,

ff

Fair Pa - ra-sha 'tis who ra - ces to the lo-ver boy's em-bra - ces, Fa la la la la la la la,

ff

Fair Pa - ra-sha 'tis who ra - ces to the lo-ver boy's em-bra - ces, Fa la la la la la la la,

ff

Fair Pa - ra-sha 'tis who ra - ces to the lo-ver boy's em-bra - ces, Fa la la la la la la la,



83 **H**

to the lo-ver boy's em-bra - ces, See our lo-ver boy a - sta - ring at how lit - tle she is wea - ring!

to the lo-ver boy's em-bra - ces, See our lo-ver boy a - sta - ring at how lit - tle she is wea - ring!

to the lo-ver boy's em-bra - ces, See our lo-ver boy a - sta - ring at how lit - tle she is wea - ring!

to the lo-ver boy's em-bra - ces, See our lo-ver boy a - sta - ring at how lit - tle she is wea - ring!

H



86

Though she shivers in the gloaming, out together they go roaming,

Though she shivers in the gloaming, out together they go roaming,

Though she shivers in the gloaming, out together they go roaming,

To - ge - ther they go roa - - - ming

88

The image shows a musical score for the song 'The Rose Tree'. It consists of five staves. The first four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for the Bass staff which has a bass clef) and a key signature of one flat (B-flat). The vocal parts are written in a simple, melodic style with lyrics 'fa' and 'la' underneath. The Soprano staff has a long note on 'fa' followed by a series of eighth notes on 'la'. The Alto staff has a long note on 'fa' followed by a series of eighth notes on 'la'. The Tenor staff has a long note on 'fa' followed by a series of eighth notes on 'la'. The Bass staff has a long note on 'fa' followed by a series of eighth notes on 'la'. The fifth staff is for piano accompaniment, featuring a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes, creating a dense, textured background for the vocal melody.

fa la la la la la la la la la

fa la la la la la la la la la

fa la la la la la la la la la

fa la la la la la la la la la

90

though she shi-vers in the gloa-ming out to - ge-ther they go roa - ming! Fa la la la la la,

though she shi-vers in the gloa-ming out to - ge-ther they go roa - ming! Fa la la la la la,

though she shi-vers in the gloa-ming out to - ge-ther they go roa - ming! Fa la la la la la,

though she shi-vers in the gloa-ming out to - ge-ther they go roa - ming! Fa la la la la la,

94

fa la la la la la, Fa la la la, fa la la la, fa la la la, fa la la la la la la la la la la!

fa la la la la la, Fa la la la, fa la la la, fa la la la, fa la la la la la la la la la la!

fa la la la la la, Fa la la la, fa la la la, fa la la la, fa la la la la la la la la la la!

fa la la la la la, Fa la la la, fa la la la, fa la la la, fa la la la la la la la la la la!

From Couch to Chorus

Chorus of Scottish refugees

English translation – Jeremy Sams

(from *Macbeth*)

Verdi

2. Chorus of Scottish refugees

Andante sosenuato ♩ = 88

S. _____

A. _____

T. _____

B. _____

Pno. *p* *ff* *fp* *ff* *fp* *ff*

8 *dim.* *pp* *ppp* *pp*

15 *A* *pp*

21 *marcato*

26

ppp
Land of tor-ture!

ppp
Land of tor-ture!

ppp
Land of tor-ture!

ppp
Land of tor-ture!

p

p

31

ppp Land of ter - ror *pp* Be - lov - ed *f* mo - ther, hear your sons and daugh - ters

ppp Land of ter - ror *pp* Be - lov - ed *f* mo - ther, hear your sons and daugh - ters

ppp Land of ter - ror *pp* Be - lov - ed *f* mo - ther, hear your sons and daugh - ters

ppp Land of ter - ror *pp* Be - lov - ed *f* mo - ther, hear your sons and daugh - ters

pp

f

36 *ppp* *dim. ed. allarg.* *morendo*

cry, — for the child-ren who you love are con-demned to waste and die.

ppp *morendo*

cry, — for the child-ren who you love are con-demned to waste and die.

ppp *morendo*

cry, — for the child-ren who you love are con-demned to waste and die.

ppp *(Opt. 8va)* *morendo*

cry, — for the child-ren who you love are con-demned to waste and die.

dim. ed. allarg.

pp *morendo*

B *pp*

How the weep - ing and the mourn - ing of the wi - dows and the

come un lamento

ppp

47 *pp*

or - phans ris - es up with each new morn - ing vain - ly reach - ing for the sky Hea-ven

pp

with each new morn - ing vain - ly reach - ing for the sky *pp*

Hea-ven

p

52

hears our la - men - ta - - tion turn - ing grief in - to an e - - cho which re-
 our la - men - ta - - tion in - to an e - - cho

hears our la - men - ta - - tion turn - ing grief in - to an e - - cho
pp our la - men - ta - - tion in - to an e - - cho which re-

C

f sounds through all cre - a - tion *pp* oh my count - ry, *ppp* this vale of tears!
pp through all cre - a - tion *pp* oh my count - ry, *ppp* this vale of tears!
pp through all cre - a - tion *pp* oh my count - ry, *ppp* this vale of tears!
pp sounds through all cre - a - tion oh my count - ry, *ppp* this vale of tears!

C

f *pp* *ppp*

D

pp dolento

Let the death knell ring through the na - - - - tion, there is

pp

Let the death knell

pp dolento

Let the death knell ring through the na - - - - tion, there is

pp

Let the death knell ring through the na - - - -

D

pp dolento

64

no one to speak a - gainst it, for it e - - - - choes our de - so -

ring through the na - - - - tion, Let the death

no one to speak a - gainst it, for it e - - - - choes our de - so -

tion, let the death knell

67

la - - - tion and em - bo - - dies our deep - est fears. There is
knell ring through the na - - - tion,
la - - - tion and em - bo - - dies our deep - est fears. There is
ring through the na - - - tion, let the death

D

none to hear our sor - - - row or to soothe our deep - est fears.

Let the death knell Let the death knell.

none to hear our sor - - - row or to soothe our deep - est fears.

knell ring through the na - - - - - tion.

D

morendo *ppp*

74

ppp
Land of tor - ture!

ppp
Land of tor - ture!

ppp
Land of tor - ture!

The musical score is for a piece titled "Land of torture!". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The tempo is marked "Allegretto" and the key signature has one sharp (F#). The vocal parts enter with a soft "ppp" dynamic, singing "Land of tor - ture!". The piano accompaniment consists of a right hand with sustained chords and a left hand with a rhythmic pattern of eighth notes. The score is divided into four measures, with the vocal parts and piano accompaniment playing in unison.

78

ff Land of ter - - - - - *pp* My home - - - - - *ppp*

ff Land of ter - - - - - *pp* My home - - - - - *ppp*

ff Land of ter - - - - - *pp* My home - - - - - *ppp*

ff Land of ter - - - - - *pp* My home - - - - - *ppp*

ff *pp* *ppp*

84

land!

land!

land!

land!

8

Red. *pp* *

From Couch to Chorus

No 3 Opening Chorus

English translation David Parry

(from Idomeneo)

Mozart

3. No 3 Opening Chorus

Allegro con brio ♩ = 140

f

S. The

f

A. The

f

T. The

f

B. The

Pno.

6

war is o - ver: may love and rea - son, and rea - - - -

war is o - ver: may love and rea - son, and rea - - - -

war is o - ver: may love and rea - son, may love and

war is o - ver: may love and rea - son, may love and

11

son, draw out ha - - - tred's poi - son and bring new

son, draw out ha - - - tred's poi - son and bring new

rea - son, draw out ha - - - tred's poi - - - -

rea - son, draw out ha - - - tred's poi - - - -

15

joy, draw out ha - - - tred's poi - - - son and bring new

joy, draw out ha - - - tred's poi - - - son and bring new

son draw out ha - - - tred's poi - - - son and bring new

son, draw out ha - - - tred's poi - - - son and bring new

19

joy, and bring new joy, and bring new joy. Praise to the war-rior

joy, and bring new joy, and bring new joy. Praise to the war-rior

joy, and bring new joy, and bring new joy.

joy, and bring new joy, and bring new joy.

24

who ends the fight-ing the world u - ni - ting in peace to -

who ends the fight-ing the world u - ni - ting in peace to -

29

day. The world u - ni - ting in peace to - day.---

day. The world u - ni - ting in peace to - day.---

35

The world u - ni - ting in peace to - day.

The world u - ni - ting in peace to - day.

40

f
tutti

The war is o - ver:

f
tutti

The war is o - ver:

f

The war is o - ver:

f

The war is o - ver:

45

may love and rea-son draw ha - tred's poi - son

may love and rea-son draw ha - tred's poi - son

may love and rea-son draw ha - tred's poi - son

may love and rea-son draw ha - tred's poi - son

50

and bring new joy, and bring new joy, and bring new joy.

and bring new joy, and bring new joy, and bring new joy.

and bring new joy, and bring new joy, and bring new joy. Of - fer our

and bring new joy, and bring new joy, and bring new joy. Of - fer our

Two Trojans

p

p

55

prin - cess hon - our and du - ty: her ra - dant beau - ty

prin - cess hon - our and du - ty: her ra - dant beau - ty

p

60

has set us free. Her ra - dant beau - ty has set us

has set us free. Her ra - dant beau - ty has set us

p

66

free. Her - ra - diant beau - ty has set us

free. Her - ra - diant beau - ty has set us

71

f The war is o - ver: may love and rea - son, and

f The war is o - ver: may love and rea - son, and

free. *f* The war is o - ver: may love and rea - son, may

free. *f* The war is o - ver: may love and rea - son, may

76

rea - - - son, draw out ha - - - tred's poi - - - son

rea - - - son, draw out ha - - - tred's poi - - - son

love and rea - son, draw out the poi - - - son

love and rea - - - son, draw out the poi - - - son

80

and bring new joy. Draw out ha - - tred's poi - - son draw out

and bring new joy. Draw out ha - - tred's poi - - son draw out

and bring new joy. Draw out ha - - tred's poi - - son draw out

and bring new joy. Draw out ha - - tred's poi - - son draw out

85

ha - - tred's poi - - son and bring new joy. The war is

ha - - tred's poi - - son and bring new joy. The war is

ha - - - tred's poi - - son and bring new joy. The war is

ha - - - tred's poi - - son and bring new joy. The war is

89

o - - ver: is o - - ver: may love and rea - - son draw out the poi - - son: the

o - - ver: is o - - ver: may love and rea - - son draw out the poi - - son: the

o - - ver: is o - - ver: may love and rea - - son draw out the poi - - son: the

o - - ver: is o - - ver: may love and rea - - son draw out the poi - - son: the

94

poi - - - son: and_ bring new joy, and bring new joy, and bring new joy.

poi - - - son: and_ bring new joy, and bring new joy, and bring new joy.

poi - - - son: and_ bring new joy, and bring new joy, and bring new joy.

poi - - - son: and_ bring new joy, and bring new joy, and bring new joy.

99