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## CHARACTERS

Mary Todd Lincoln	Soprano
Robert/Abraham Lincoln	Baritone
JW Booth	Bass
Clara Harris	Mezzo Soprano
Major Henry Rathbone	Baritone
Dr. Richard J. Patterson	Tenor
Tad Lincoln	Treble
Nurses/Audience Members	Female Chorus
Lawyers/Audience Members	Male Chorus

2 Flute (1 <sup>st</sup> doubling Picc)	2 B, Trumpet
1 Oboe (doubling Eng. Horn)	3 F Horn
3 B, Clarinet (3 <sup>rd</sup> doubling Bass Cl.)	1 Euphonium
2 Bassoon	2 Trombone
	1 Tuba
Piano (with Wind Chimes)	Harp

4 Violin I  
4 Violin II  
4 Viola  
2 Violoncello  
2 Contrabass

2 Percussion: 4 Timpani, Glockenspiel, Vibraphone, E, Tubular Chime, Snare Drum, Concert Bass Drum (w/ attached cymbal), Two Low Tom-Toms, Suspended Cymbal, China and Splash Cymbals, High/Low Woodblocks, Claves, Slap Stick, Vibraslap, Med. Triangle, Anvil, 2 Bows (for cymbals), and Pre-Recorded Reverse Cymbal Crash

### NOTE TO ALL MUSICIANS AND CONDUCTOR:

All "Tempo Primo" and "A tempo" markings are in reference to the start of that particular scene.

### NOTE TO WINDS AND STRINGS:

Unless otherwise specified, all trills are to be to a whole step above the written note.

### NOTE TO PERCUSSIONISTS:

Unless otherwise specified, all cymbal rolls should be performed with soft, yarn mallets.

00 SCENE V. THEY SAY

Largo ♩ = 62

557

Fl. 1/2 *mf*

Ob. (Ob.) *mp*

Cl. 1 *mp* *p*

Cl. 2/3 *mp* *p*

Bsn. *mp* *p*

Hn. 1 *mp* *p*

Hn. 2/3

Tpt. 1/2

Tbn. 1/2

Euph. *mp*

Tba.

Enter Tad

Mary: spoken

Tad! You must-n't be up with that cold.

Mary:

Come here my boy and rest..

Tad: *p* almost whispered

Mo-ther?

Tad: *mf* full voice

Oh please mo-ther. I'll be qui-et

Pno. *mp*

Hp. *mf*

Perc. I Vibraphone (med. mallets) *mf*

placed rim shot on S.D.

Perc. II *ff* scrape sus cym. with med. triangle beater l.v.

00

Largo ♩ = 62

557

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

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

Vla. *mp*

Vc.

Cb.

Tempo Primo

Fl. 1/2 *mp* *p* *mf* *a2*

Ob. *p* *mf*

Cl. 1 *f* *sub. mf* *p* *mf* *p* *mf* *a2*

Cl. 2/3 *mf* *p* *mf* *p* *mf*

Bsn. *mp* *mp* *mf* *mp* *mf*

Hn. 1 *p* *mf*

Hn. 2/3 *mf*

Tpt. 1/2

Tbn. 1/2 *mp* *mf* *p* *mp* *a2*

Euph. *p* *mp* *mf* *p* *mp*

Tba. *p* *mp*

Mary: *p* *mf* *p* *mp*

rest so qu - iet - ly so qu - iet - ly

Mary: move towards an airy whisper

Pno.

Hp.

Perc. I Sus Cym (with vibes mallets) *mf* l.v. Vibraphone

Perc. II Timpani (soft mallets) *mf* *pp*

Tempo Primo

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

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

Vla. *p* *p* *mp* *mf*

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

Cb. *p* *mp* *mf*

**PP** Moving Forward (♩ = ca. 60)

568

Fl. 1/2 *mf*

Ob. *mp*

Cl. 1 *mp*

Cl. 2/3 *mp*

Bsn. *mp*

Hn. 1 *mp*

Hn. 2/3 *mp*

Tpt. 1/2

Tbn. 1/2 *mp*

Euph. *mp*

Tba.

**Robert:**

*mf*

so qui - et - ly I fol - lowed be - hind him. Yet we're night and day our diff - ren - ces seemed ob - vi - ous to me.

Pno. *mp*

Hp. *f*

Perc. I

Perc. II *mp*

**PP** Moving Forward (♩ = ca. 60)

568

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf*

1.

Fl. 1/2 *mp* *f* *p*

Ob. *mf* [*mp*] *p* *mf* *p*

Cl. 1 *mf* *mp* *mp* *f* *p*

Cl. 2/3 *mf* *mp* *mp* *f* *p*

Bsn. *mf* *mp* *mp* *f* *mp*

Hn. 1 *mf* *p* *p*

Hn. 2/3 *mf* *p* *p*

Tpt. 1/2

Tbn. 1/2 *mf* [*p*]

Euph. *mf* [*p*] *p*

Tba.

**Robert:** getting frustrated with himself. Moving from full voice, to airy, to speaking.

full *f* *mf* *mp*

I stayed quiet, I said no-thing, as al ways... I lived so... quiet - ly...

Pno. *pp*

Hp. *mp*

Perc. I Glockenspiel (small brass mallets) *pp* *mp*

Perc. II triangle *mp* Sus Cym *pp*

573

Vln. I *mf* [*p*] *mp* *mf* [*pp*]

Vln. II *mf* *p* *mf* [*pp*]

Vla. *mf* *p* *mf* [*pp*]

Vc. *mf* [*p*] *mp* *mf* [*pp*]

Cb. [*p*]

*a punta d'arco* *arco ord.*

578

Fl. 1/2 *mf* *[ff]*

Ob. *mf* *[ff]*

Cl. 1 *mf* *[ff]*

Cl. 2/3 *mf* *[ff]*

Bsn. *mp* *mf* *[ff]*

Hn. 1 *mf* *f*

Hn. 2/3 *mf* *f*

Tpt. 1/2 *mp* *f*

Tbn. 1/2 *mp* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tba. *mp* *f*

*f* *p* **Robert:** *mp*  
qui - et -

Pno. *mp* *f* *f*

Hp. *mp* *f* *ff*

Perc. I *mf* *f*

Perc. II *mp* *mf* *f*

B.D. (soft mallet)

578

Vln. I *mp* *[f]* *mp* *f*

Vln. II *mp* *[f]* *mp* *f*

Vla. *mp* *[f]* *mp* *f*

Vc. *mp* *[f]* *mp* *f*

Cb. *mp* *f*

1.

Fl. 1/2 *mp* *p*

Ob.

Cl. 1 *mp* *p*

Cl. 2/3 *mp* *p*

Bsn. 1. *mp* *p*

Hn. 1 *mp*

Hn. 2/3 *mp*

Tpt. 1/2 1. *p* *pp*

Tbn. 1/2 1. *p* *pp* *mp*

Euph.

Tba.

Mary: *p* *mf*

So qui - et -

Robert: *p* *mf*

ly. So qui - - et -

Pno. *p* *mp*

Hp. *mf*

Perc. I

Perc. II Timpani (soft mallets) *p*

583 first desk

Vln. *p* *mp* [*pp*]

Vln. first desk *p* *mp* *pp*

Vla. first desk *p* *pp* tutti pizz. *mp*

Vc. solo *p* *mp* *pp* tutti pizz. *mp*

Cb. solo *mp* *p* tutti pizz. *mp*

poco accel. . . . .

QQ With Motion ♩ = 63

588

126

Fl. 1/2 *mf* *a2.* *f* *più f*

Ob. *mp* *f* *più f*

Cl. 1 *mf* *mp* *f* *più f*

Cl. 2/3 *mf* *mp* *f* *più f*

Bsn. *[mf]* *mp* *f*

Hn. 1 *mf* *f*

Hn. 2/3 *mp* *f*

Tpt. 1/2 *mf* *f*

Tbn. 1/2 *f*

Euph. *f*

Tba. *f*

*mf* *ff*

ly He fol - lows me.

*p* *ff*

ly He fol - lows me.

Pno. *cresc. poco a poco* *ff*

Hp. *cresc. poco a poco* *fff*

Perc. I Sus Cym (with med. hard Vibes mallets) *mp* *f* l.v. *mf* *f* l.v.

Perc. II *mf* *ff*

poco accel. . . . .

QQ With Motion ♩ = 63

588

Vln. I *tutti* *f*

Vln. II *tutti* *f*

Vla. *arco* *mf* *f*

Vc. *arco* *f*

Cb. *arco* *f*



Fl. 1/2 *mf* *mp* a2

Ob. *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2/3 2. a2 *mf* *mp*

Bsn. a2 *mf* *mp* 1.

Hn. 1 *p* *mp*

Hn. 2/3 *p*

Tpt. 1/2

Tbn. 1/2

Euph. *p* *mp*

Tba.

Mary:

*mf* They say my mind is gone. *mp* But they do not know when, when.

Robert:

*mf* They say I lack my fa - ther's drive and pride.

Pno.

Hp. *mf*

Vibraphone (med hard)

Perc. I *mf* strike bell of cym with triangle beater

Perc. II *mp* scrape cym with beater l.v.

593

Vln. I [*mp*]

Vln. I *mp* *p*

Vla. [*mp*] *p* *mp* pizz. arco

Vc. *mp* *mf* *mp* pizz.

Cb. *mp* *mf*

poco rit.

RR ♩ = 63

598 1.

Fl. 1/2 *più mp* *[f]* *mf* *mp*

Ob. *più mp* *[f]* *mf* *[p]*

Cl. 1 *[f]* *mp* *mf* *p*

Cl. 2/3 *[f]* *mp* *mf* *p*

Bsn. *[f]* *mp* *[p]*

Hn. 1 *[mf]* *mp* *mf* *mp*

Hn. 2/3 *mp* *[mf]* *mp* *mf* *[p]*

Tbn. 1/2 *mp* *[mf]* *mp* *mf* *[p]*

Euph. *mp* *[mf]* *mp* *mf* *[p]*

Tba. *mp* *[mf]* *mp* *mf* *[p]*

*mf* Mary: *mf*

He was so proud of them. Abe... They, they say

*mp* Robert: *mf* *f*

Fa - ther... They, they say

Pno. *mp*

Hp. *f* *mf*

Perc. I *[f]* *sub. mp*

Perc. II *p* *f* choke immediately *mf*

triangle (light beater)

598 poco rit. RR ♩ = 63

Vln. I *flautando* *mp* *mf* *mf* *[p]*

Vln. II *fp* *[f]* *pizz.* *mp* *arco* *mf* *p*

Vla. *fp* *[f]* *pizz.* *mp* *arco div. a2* *mp* *mf* *[p]*

Vc. *arco* *fp* *[f]* *pizz.* *mp* *arco* *mp* *mf* *[p]*

Cb. *arco* *fp* *[f]* *pizz.* *mp* *arco* *mp* *mf* *[p]*

Fl. 1/2  
Ob.  
Cl. 1  
Cl. 2/3  
Bsn.  
Hn. 1  
Hn. 2/3  
Tbn. 1/2  
Euph.  
Tba.

Dynamic markings: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *p*, *mp*, *[p]*, *mf*, *[mp]*, *mp*, *[p]*, *f*.

Performance instructions: *a2*, *1.*, *2.*, *3.*

Mary: (as if she cannot hold back)

No-thing No-thing No-thing we don't know. I. I.

*mf* *f*

Pno.  
Hp.

Perc. I  
Perc. II

Vibes  
Sus Cym (with Vibes mallets)

Timpani (soft mallets)

*mp* *mf* *6*

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

*mp* *mf* *mp* *mp* *mf* *[p]* *mf* *[p]* *mf*