

for Aina
Act 1 Scene 1

Isola di Ustica, just before first light one spring morning in 1600, a tremendous storm, gradually abating, finally sunny with blue skies.

Libretto: from William Shakespeare

1. Prelude: A tempestuous noise of thunder and lightning
Storm Dance (The Spirits of the Island)
Lament (Miranda): 'If, by your Art, my dearest father ...'

Music: Ralph Middenway

Orchestral score for Act 1 Scene 1, featuring a variety of instruments including Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2 in Bb, Bass Clarinet in Bb, Bassoon 1 & 2, Contrabassoon, Horn 1-4 in F, Trumpet 1-3 in C/Bb, Trombone 1-2, Bass Trombone, Tuba, Bass drum, Harp, Vibraphone, Violin I & II, Viola, Violoncello, and Double Bass. The score includes dynamic markings (e.g., *mf*, *ff*, *mp*, *pp*, *fff*), performance instructions (e.g., *general crescendo*, *general decrescendo*, *poco ritardando*), and tempo markings (♩ = 104, ♩ = 88, ♩ = 76, ♩ = 144). A large green watermark "SAMPLE" is overlaid on the score.

Front scrim IN. Stage lights BLACKOUT.
House lights BLACKOUT. Fast CURTAIN..
A tremendous flash of lightning behind the scrim and in the auditorium. MUSIC.

More intermittent lightning flashes up to Mark 6, gradually reducing.

Behind the scrim six Spirits of the Island, dancing up the storm, are seen intermittently, but more and more clearly as dawn approaches. They wear brief rustic Minoan tunics and light 'brogues'.

Hard or semi-hard mallets will be necessary. Use of the motor will likely be infrequent.

© Ralph Middenway 2007 composer: middenway@skymesh.com.au www.middenway.com
Australiar Music Centre: info@amcoz.com.au

20

2

Ob. 1

Ob. 2

Cl. 1 in B \flat

Bsn 1

Bsn 2

Hn 3

Tom-t.

Stage directions

Alto Sax.

Alto Sax.

Mar.

Vln. I

Vln. II

Vla. Ob. 1

Ob. 2

Cl. 2 in D \flat

Bsn 2

Hn 1

Hn 4

Tom-t.

Stage directions

Alto Sax.

Alto Sax.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

The default crescendo & decrescendo is by one dynamic level (e.g. *mp*<*mf*, or *f*>*mf*); other dynamic changes are as shown.

They each have a bullroarer, which they use continually, but with varying speed/pitch, from Mark 1 to Mark 7.

One gradually becomes aware of Miranda and Prospero, their backs turned, on the small hill upstage left of centre, Prospero a little lower than and left and downstage of Miranda. Both are lit by an unearthly glow, as well as by the flickering of St Elmo's fire.

The Spirits continue dancing; they are generally seen dimly, but more clearly as their music periodically grows in intensity.

One also becomes aware of the small lime grove. The Spirits will melt into it at the end of their dance and go off upstage.

3

Solo

59°

4

poco ritardando

mp

f

mp

ppp

Picc.

Fl. 1

Ob. 1

C. A. (in F)

Cl. 1 in B \flat

B. Cl. in B \flat

Bsn 1

Bsn 2

Cbsn

Hn 2

Solo

f

mf

Tom-t.

Alto Sax.

Alto Sax.

Mar.

ff

mf

Solo Vln. 1

one desk

f

pp

Solo Vln. 2

one desk

f

pp

Solo Vla.

one desk

mp

ppp

Solo Vc.

one desk

mp

ppp

Vln. I

f

pp

f

pp

pizz.

Vln. II

f

pp

f

pp

arco

Vla.

f

mp

f

pp

ppp

arco

Vc.

f

pp

f

pp

ppp

Db.

f

pp

f

pp

ppp

5. Dialogue (Prospero & Caliban): 'What ho! Slave!
 Arioso (Prospero & Ariel): 'Fine apparition!
 Dialogue (Prospero & Caliban): 'As wicked dew ...'
 Arietta (Caliban): 'When first thou camest ...'
 Recitative (Prospero & Caliban): 'Cursed be that I did so!'

32 $\text{♩} = 66$ *accelerando poco a poco* $\text{♩} = 84$ $\text{♩} = 66$

Bass Clarinet in B \flat

Prospero
 What ho! Slave! Ca-li-ban! Thou earth, thou! Speak! Come forth, I say! there's o-ther bus'-ness for thee!

Caliban
Offstage left.
 There's wood e-nough with-in!

Vibraphone *mf*

Viola

Violoncello *ppp*

Double bass *ppp*

33 $\text{♩} = 60$ *poco ritardando*

Fl. 1 *ppp*

Fl. 2 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl.

Stage directions *Re-enter Ariel upstage left, like a sea-nymph.*

Ariel

Prospero
 Fine ap - pa - ri - tion! My quaint A - ri - el! Hark in thine ear! My lord,

Hp
ppp
 Eb F# G# A#
 Bb C# D#

Vib.

Mar. *ff*

Vln. I *ppp*

Vln. II *ppp*

Vla. *arco*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

32-34 *poco accelerando* $\text{♩} = 72$ $\text{♩} = 96$ **34** $\text{♩} = 104$

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp* *p*

Bsn 1 *pp*

Bsn 2 *pp*

Timp.

Stage directions **||** *Exit Ariel upstage left.* **||** *Enter Caliban downstage left.* **||**

Ariel
it shall be done!

Caliban
As wi-cked dew as ere my mo-ther brush'd with ra-ven's fea-ther from un-

Hp
E \flat F \flat G \flat A \flat
B \flat C \flat D \flat *mf*

Cel. *ff*

Vln. I *pp* *pppp* *pizz.* *mf*

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

Vla. *pp* *pizz.* *mf*

Vc. *pp* *arco* *pizz.*

Db. *pp* *arco* *pizz.* *mf*

47.9' 350

35

general crescendo

B. Cl.

Timp.

Prospero

Caliban

Vln. I

Vln. II

Vla.

Vc.

For this, be sure, to-night thou shalt have cramps!

whole-some fen drop on you both! A south-west blow on ye and blis-ter you all o ver! This is-land's mine, by

arco

ppp

ppp

ppp

ppp

101.8' 356

ritardando poco a poco

libere

♩ = 72

♩ = 66

Fl. 1

C. A.

Cl. 2

Timp.

Caliban

Caliban

Vln. I

Vln. II

Vla.

Vc.

Sy - co - rax, my mo - ther, which thou ta - kedst from me!

When thou ca - mest first, thou wouldst stroke me, and make much of me, give me

p

f

mp

119.1' 367

colla voce

♩ = 60

♩ = 56

♩ = 52

♩ = 48

♩ = 44

Fl. 1

Fl. 2

C. A.

Caliban

Vln. I

Vln. II

Vla.

Vc.

Db.

wa - ter with ber - ries in't, and teach me how to name the big - ger light, and how the less, that burn by night and day: and then I lov'd thee,

p

arco

ppp

Act 1 Scene 2

A little later, a succession of dark clouds sweeping across a patchy blue sky.

9. Ensemble (Alonso, Gonzalo & Sebastian): 'Beseech you, sir, be merry ...'

Libretto: from William Shakespeare

Music: Ralph Middenway

48 $\text{♩} = 63$ *ritardando* $\text{♩} = 66$ *accelerando*

638

Piccolo *pp*

Flute 1 *p*

Flute 2 *pp* *p*

Oboe 1 *mp*

Oboe 2 *mp*

Cor Anglais *pp*

Clarinet 1 in B \flat *pp* *p*

Clarinet 2 in B \flat *pp*

Bass Clarinet in B \flat *pp*

Bassoon 1 *pp* *mp*

Bassoon 2 *pp* *p*

Contrabassoon *pp*

Trombone 1 *mp*

Trombone 2 *mp*

Stage directions Enter severally upstage left a Squire and a Page, followed by the desolated Alonso, with Gonzalo at his elbow. Sebastian, Antonio and a couple of tough-looking Minders bring up the rear. All except the Page wear swords. They slowly descend and spread out across the lower level of the stage, Alonso & Gonzalo right centre, Sebastian & Antonio left centre.

Gonzalo *pp* Be - seech you, Sir, be mer-ry!_ You have cause (sohavewe all) of joy;

Violin I *pp*

Violin II *arco* *pp*

Viola *pp*

Violoncello *pp*

Double bass *arco* *pp*

24.9° 651

♩ = 76 *ritardando* ♩ = 66 ♩ = 48 ♩ = 60 *ritardando*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C Tpt. 1 in C

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Gonzalo

Alonso

for our es-cape is much be-yond our loss. Good sir, weigh our sor-row with our com-fort.

Pri - thee peace!...

49

♩ = 52 *accelerando* ♩ = 76 ♩ = 72 *ritardando*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

Gonzalo

Sir, though this is-land seem but de-sert, yet breathes the air u - pon us here most sweet-ly. And all a-round us

118.1* 678 $\text{♩} = 63$ $\text{♩} = 66$ $\text{♩} = 69$
accelerando *ritardando*

Picc. *mp* *pp*

Fl. 1 *pp*

Fl. 2 *pp*

C. A.

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *p*

Bsn. 2 *p* *mp* *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Gonzalo
 doth con-duce to life. But the ra - rest thing... our gar - ments, drenched in the sea, are now as fresh as they were in Tu - nis for the mar-riage of your daugh-ter,

139.1* 689 $\text{♩} = 52$ $\text{♩} = 84$ $\text{♩} = 66$ $\text{♩} = 63$
accelerando **50** *ritardando*

Picc.

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

C. A. *p*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Gonzalo
 now the queen.

Alonso
 Would I had ne - ver mar-ried my daugh-ter there! for, co-ming thence, my son, my son is lost, and she so far from I - ta - ly re - moved I

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Act 1 Scene 4

Late morning, sunny, blue skies.

Libretto: from William Shakespeare

19. Duet (Miranda & Ferdinand): 'Alas, now, pray you, work not so hard ...'

Music: Ralph Middenway

71 $\text{♩} = 84$ $\text{♩} = 72$
0.0' 1038 *accelerando poco a poco*

Flute 1 *mp*

Flute 2 *p*

Oboe 1 *pp*

Oboe 2 *pp*

Clarinet 1 in B \flat *mp*

Clarinet 2 in B \flat *p*

Horn 1 in F *p*

Horn 2 in F *mp*

Stage directions $\text{♩} = 4$ Enter Ferdinand stage left on his contented way across the stage carrying a large log. Ferdinand stops, puts the log down and stands, looking around, enjoying the spring sunshine and thinking fondly of Miranda.

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

72 $\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = 160$
25.2' 1046 *ritardando poco a poco* *ritardando poco a poco*

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mp*

Hn 1 *mf*

Hn 2 *mf*

Stage directions Ferdinand quickly stretches, then picks the log up. Enter Miranda stage right, out of breath from running.

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

♩ = 176 ♩ = 84 ♩ = 176
accelerando poco a poco

44.7
1053

Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
B. Tbn.
Miranda
Vln I
Vln II
Vla
Vc.

mp *mp* *f* *mp* *mp* *mp* *mp*

A - las, now, pray you, work not so hard: Pray, set it down and rest you: my fa-ther's hard at stu-dy;

≡

♩ = 216 ♩ = 112 ♩ = 72 73
accelerando

100.6
1064

Cl. 2
B. Cl.
Bsn. 2
Hn 2
Hn 3
Hn 4
Stage directions
Miranda
Vln I
Vln II
Vla
Vc.
Db.

mp *mp* *mp* *mp* *mp* *mp* *p* *p* *p* *p* *p*

Enter Prospero upstage right, invisible.

he's safe for these three hours. If you'll sit down, I'll bear your logs the while:— pray, give me that; I'll car-ry it_ to the pile.

116.2
1075

$\text{♩} = 96$

poco ritardando

$\text{♩} = 88$

74 $\text{♩} = 176$
poco accelerando

Fl. 2 *mp*

Cl. 1 *mp*

Cl. 2

B. Cl.

Bsn. 2

Hn 1 *mp*

Hn 2

Hn 3

Hn 4

Miranda

Ferdinand

Dis - ho-nour?

No, pre - cious crea - ture; — I'd ra - ther crack my si - news, break my back, than you should such dis - hon our un-der-go.

Vln I *p*

Vln II *p*

Vla

Vc.

Db.

Sample Score Only

Act 1 Scene 5

Midday, cloudy, getting brighter.

23. Dialogue (Stephano, Trinculo & Caliban): 'When the butt is out ...'

Libretto: from William Shakespeare

86

(segue)

0.0'

1205

Stage directions: Enter Stephano stage left. Enter Trinculo stage left.

Violin I: pizz. mp

Violin II: pizz. mp

Viola: pizz. mp

Violoncello: pizz. mp

Double bass: ff

Tempo markings: ♩ = 56, ♩ = 52, ♩ = 48

Stage directions: Enter Caliban stage left.

Vln I

Vln II

Vla: arco PPP

Vc: arco PPP

Db: p

18.4' 1273 colla attori

Trinculo: Servant-monster! the folly of this island! They say there's but five upon it: if th' other two be brained like us, the state totters. Where should they be set else? He were a brave monster indeed, if they were set in his tail.

Stephano: When the butt is out, we will drink water; not a drop before: Servant-monster, drink to me. Drink, servant-monster, when I bid thee: thy eyes are almost set in thy head. My man-monster hath drown'd his tongue in sack. By this light, thou shalt be my lieutenant.

19²
1218

Trinculo || Your lieutenant?

Stephano || Moon-calf, speak once in thy life, if thou beest a good moon-calf.

Caliban || How does thy honour? Let me lick thy shoe. I'll not serve him; he's not valiant.

Thou liest, most ignorant monster: was there ever man a coward that hath drunk so much sack as I to-day?

Trinculo, keep a good tongue in your head! The poor monster's my subject and he shall not suffer indignity.

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

20⁵
1224

Stage directions || Enter Ariel, upstage right, above, invisible.

Ariel || *Mimicking Trinculo*
Thou liest.

Caliban || As I told thee, I am subject to a tyrant, that by his cunning hath cheated me of the island.

Thou liest, thou jesting monkey, thou: I would my valiant master would destroy thee! I do not lie.

Vib. *f*

Cel. *f*

Vln I arco *ppp*

Vln II arco *ppp*

Sample Score Only

40.0°
1234

Trinculo

Why, I said nothing.

Stephano

Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.

Canst thou bring me to the party?

Caliban

I say, by sorcery he got this isle; from me he got it.

Yea, yea, my lord:

41.0°
1239

Ariel

Thou liest; thou canst not.

Caliban

I'll yield him thee asleep, where thou mayst knock a nail into his head.

Vib.

Cel.

Vln I

Vln II

arco

arco

arco

53.9°
1235

Stephano

Trinculo, interrupt the monster one word further, and, by this hand, I'll turn my mercy out o' doors.

Caliban

I do beseech thy greatness, give him blows and take his bottle from him: when that's gone he shall drink nought but brine.

54.3°
1247

Ariel

Thou liest.

Trinculo

Why, what did I? I did nothing. I'll go farther off.

Stephano

Didst thou not say he lied?

Do I so?

59.0°
1251

Stage directions

Stephano beats Trinculo.

Stephano

As you like this, give me the lie another time.

I did not give the lie. Out o' your wits and bearing too? A pox o' your bottle! This can sack and drinking do.

Sample Score Only

Act 2, Scene 1

Mid-afternoon, sunny.

34. Ensemble (Prospero, Ferdinand & Ariel): 'If I have too austerely punish'd you ...'

Libretto: from William Shakespeare

Music: Ralph Middenway

$\text{♩} = 84$ $\text{♩} = 63$ $\text{♩} = 42$

0.0' *ritardando poco a poco* *poco ritardando*

Piccolo *mp*
 Flute 1 *p*
 Flute 2 *p* *mf* *mp*
 Oboe 1 *p* *mf*
 Oboe 2 *mf*
 Cor Anglais *mp*
 Clarinet 1 in B \flat *p*
 Clarinet 2 in B \flat *p*
 Bass Clarinet in B \flat *p*
 Bassoon 1 *f*
 Bassoon 2 *mf*
 Trumpet 1 in C *mp*
 Trumpet 2 in B \flat *mp*
 Trumpet 3 in B \flat *mp* *mf*
 Trombone 1 *mp* *mf*
 Stage Directions **CURTAIN UP**
 Harp *mf*
 Violin I *mp* *p*
 Violin II *mp* *p*
 Viola *mp* *mp* *p*
 Violoncello *mp* *pizz. arco* *mf p*
 Double bass *mp* *pizz.* *arco* *p*

Miranda and Ferdinand below, facing each other, holding hands. Prospero above, stage left, approving.

Prospero moves; Miranda & Ferdinand become aware of him.

Prospero slowly descends; the others drop their hands and turn to him.

E \flat : F \sharp G \sharp A \sharp
 B \flat : C \sharp D \sharp

120 ♩ = 56

38.9" *colla voce* *poco accelerando* ♩ = 63

Stage Directions Prospero comes between them, puts his hands on their shoulders, turns them to face downstage and sings to Ferdinand.

Prospero If I have too aus-tere-ly pu-nish'd you, your com-pen-sa-tion makes a-mends; all thy vex-a-tions were but tri-als of thy love and thou hast strange ly-

Hp Eb F# G# Ab Bb C# D# mf

Vc. pp p

Db. pp

59.6" tenuto *poco accelerando* ♩ = 52 ♩ = 56

C Tpt. 1 p

Tpt. 2 p

Tpt. 3 p

Tbn. 1 p

Stage Directions

Prospero _stood the test here, a-fore Heav'n. All sanc-ti-mo-ni-ous ce-re-mo-nies may with full and ho-ly rite be mi-nis-ter'd, as

Vln. I p pp

Vln. II p pp

Vla. p pp

Vc. pp

Sample Score Only

121

♩ = 66

accelerando poco a poco

122.37

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *p*

C. A. *p*

Stage Directions
Prospero takes Miranda's right hand, then Ferdinand's, and ceremonially joins them together; they face each other.

Ferdinand

Prospero
Hy-men's lamps shall light you.

Vln I

Vln II

Vla

Vc.

Db. *pp*

As I hope for qui-et days, fair is-sue and long life, with suchlove as 'tis now, the strong-est sug

133.67

♩ = 72

♩ = 60

♩ = 52

ritardando poco a poco

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Ferdinand
ges-tion shall ne-ver melt mine ho-nour in-to lust, to take a-way the edge of that day's ce-le-bra-tion...

Prospero
A-ri-el!

Vib. *ff*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

150 $\text{♩} = 60$ ♩ = 76

accelerando poco a poco

Fl. 2

Ob. 1

Ob. 2

C. A.

Bsn. 1

Bsn. 2

Cbsn.

Timp.

T. D.

Caliban is fatalistic (he's seen it all before) and increasingly disillusioned with the other two.

Enter Thoas, through the grove, as a Monster.

Stephano & Trinculo flee, stage left, carrying the stolen apparel.

Dionysos, Deucalion & Staphylos pursue them, Thoas drives the reluctant Caliban after them.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

segue

Sample Score Only

152

♩ = 76 ♩ = 80 *accelerando*

Hn 1 *mf*

Hn 2 *mp*

Hn 3 *mp*

Hn 4 *mp*

C Tpt. 1 *mf*

Tpt 2 *mp*

Tpt 3 *mp*

Tbn 1 *mp*

Tbn 2 *mp*

B. Tbn. *mf*

Tba *f*

Timp. *mf* *fff*

Cym.

T. D. *mp* *fff*

B. D. *mp* *f*

Exit Ariel,
downstage right.

Prospero comes
downstage centre.

For the first time, Prospero
sings directly to the audience.

Prospero

Now my pro-ject ga-thers to a head: my charms crack not; my spi-rits o-bey;

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *mf* *pizz.*



26377

986 *poco ritardando*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn 1

Hn 2

Hn 3

Hn 4

C Tpt. 1

Tpt 2

Tpt 3

Tbn 1

Tbn 2

B. Tbn.

Tba.

Timp.

Hp.

Mar.

Vib.

Cel.

Vln I

Vln II

Vla.

Vc.

Db.

Caliban looks around as if seeing it all for the first time. Ariel watches him.

* Caliban briefly catches Ariel's eye.

Caliban stretches luxuriously.

CURTAIN