

# Islands of the Bird-Men Act III The Exodus

**A**

1  $\text{♩} = 60$   
Sequence 1

**Trombone**  
*p* *mp* *p* *mp* *p* *mp*

**Vibraphone**  
*mf*

**Soprano**  
*mf*  
We are hap - py So hap-py to see your re - turn

**Alto**  
*mf*  
We are hap - py So hap-py to see your re - turn

**Piano**  
*mf*  
Ped.

**Accordéon**  
*mf*

**Violoncelle**  
 $\text{♩} = 60$   
*mp* *mf* *mp* *mf* *mp* *mf*

Detailed description: This is a page of a musical score for a scene titled 'Islands of the Bird-Men Act III The Exodus'. The score is for a section labeled 'A' and 'Sequence 1', starting at a tempo of 60 beats per minute. It features seven staves: Trombone, Vibraphone, Soprano, Alto, Piano, Accordéon, and Violoncelle. The Trombone part has a melodic line with dynamics *p* and *mp*. The Vibraphone plays a rhythmic accompaniment of eighth notes. The vocal parts (Soprano and Alto) sing the lyrics 'We are happy So happy to see your return'. The Piano part includes a complex chordal accompaniment with a 'Ped.' (pedal) marking. The Accordéon and Violoncelle parts provide harmonic support with similar melodic and rhythmic patterns. The score includes various time signatures (2/4 and 3/4) and dynamic markings throughout.

14

Trb.

Vib.

S.

A.

P.

Acc.

Vc.

Al-though in your ab - sence A dark an - gel has come And ta-ken his share Half of us have

Al-though in your ab - sence A dark an - gel has come And ta-ken his share Half of us have

23

Trb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vib.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

S.  
fal - len To cho - le - ra At least your time on Bo - re - ray Saved you from

A.  
fal - len To cho - le - ra At least your time on Bo - re - ray Saved you from

P.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Acc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

32

Trb.

Vib.

S.  
that

A.  
that

T.  
8

B.  
mf

P.  
mf

Acc.

Vc.

what de-so-la-tion It makes our cruel bed look soft The black an-gel of Egypt Has vi-si-ted us

what de-so-la-tion It makes our cruel bed look soft The black an-gel of Egypt Has vi-si-ted us

4/4 3/4 2/4 4/4 2/4

38

Trb. *pp*

T. *p*  
8  
We have lost one of our - - num ber\_ When clim -

B. *p*  
We have lost one of our - - num ber\_ When clim -

P. *mp* *p*

Acc. *p*

Vc. *mf* *gliss.*

48

Trb.

T.

B.

P.

Acc.

Vc.

bing down The rock did fall from Neil

Lasciare suonare

*mf*

*gliss.*

III  
IV

*p*

**B** Sequence 2

58 Coleshill Psalm 118 sung by gaelic singer possibly with response by a woman from the choir of psalm on Cd

gaelic singer

Vc.



67

gaelic singer

Sequence 3

Psalm can possibly continue in the background of the parliament  
Cello ad libitum

Vc.



80

gaelic singer

Vc.



93

gaelic singer

Vc.

106

jaelic singer

Vc.



119

jaelic singer

Vc.



131

jaelic singer

**C** Sequence 4 and 5 tacet

Vc.



**D**

141 Sequence 6

$\text{♩} = 66$

Trb.

Gr. C.

Ocean drum

S.

A.

**D**

P.

Acc.

Vc.

$\text{♩} = 66$

148

Trb. *mf* *mf* *mf* *mf*

Gr. C. *p* *f* *f* *p* *f*

S.  
dark-ker day For o-thers it is God's bles-sing That wearelea ving It is time For us to leave

A.  
dark-ker day For o-thers it is God's bles-sing That wearelea ving It is time For us to leave

T.  
For o-thers it is God's bles-sing That wearelea ving It is time For us to leave

P.

Acc. *mf* *mf* *mf*

Vc. *mf* *mf* *mf*

*Ped.*

154

Trb. *mf*

Gr. C. *f p f f p f*

S. *f*  
o - pen Bi bles E - xo - dus E - xo - dus Oat scat - terd pa - ges Hearth - side Come let us do it quick - ly For mer - cy

A. *f*  
o - pen Bi bles E - xo - dus E - xo - dus Oat scat - terd pa - ges Hearth - side Come let us do it quick - ly For mer - cy

T. *f*  
o - pen Bi bles E - xo - dus E - xo - dus Oat scat - terd pa - ges Hearth - side Come let us do it quick - ly For mer - cy

B. *f*  
E - xo - dus E - xo - dus Oat scat - terd pa - ges Hearth - side Come let us do it quick - ly For mer - cy

P.

Acc.

Vc. *f*

160

Trb. *mf* *mf*

Gr. C. *f* *p* *f* *f* *p* *f*

S.  
For mer - cy Or this task will be be-yond us It is time It is time The - boat must catch its tide

A.  
For mer - cy Or this task will be be-yond us It is time It is time The - boat must catch its tide

T.  
For mer - cy Or this task will be be-yond us It is time It is time The - boat must catch its tide

B.  
For mer - cy Or this task will be be-yond us It is time It is time The - boat must catch its tide

P.

Acc.

Vc. *f* *f*

165

Trb. *f* *mf* *mf*

Gr. C. *f* *p* *f* *f*

S. We must leave our-homes to the wind To the dust The sea will make play of them and re-claim what once was

A. We must leave our-homes to the wind To the dust The sea will make play of them and re-claim what once was

T. We must leave our-homes to the wind To the dust The sea will make play of them and re-claim what once was

B. We must leave our-homes to the wind To the dust The sea will make play of them and re-claim what once was

P.

Acc.

Vc. *f* *f* *f* *f*

**E**

Sequence 7

♩ = 60

170

Trb. *f*

Gr. C. *p* *f* *f* *p* *f* *mf* *p* *mf*

S.  
so dear to us It is time it is time No mer - cy

A.  
so dear to us It is time it is time No mer - cy

T.  
so dear to us It is time it is time No mer -

B.  
so dear to us It is time it is time No mer -

P.

Acc.

Vc. *f* *f* *mf* *mp* ♩ = 60

**E**

**F**

Sequence 8

177

Trb. *mf* *mp* *p*

Gr. C. *pp* *mp* *p* *mp* *p* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

S. *mf*  
She splits

A. *mf*  
Last

T.

B. *mf* *time* *mf*  
The

P. *f* *Red.*

Vc.

188

Gr. C.

*pp* < *p* < *pp* < *p* > > *pp* < *p* < *pp* < *p* >

S.

In pie-ces Left be-hind Left be-hind Hind (Breath alternately) *p*

A.

ho Left be-hind Left be-hind Hind (Breath alternately) *p*

T.

ri zon Left be-hind Left be-hind Hind (Breath alternately) *p*

B.

The Left be-hind Left be-hind Vil-lage bay Co-no-chair *f*

P.

Vc.

*mf*



196

S.

A.

T.

B. 

Mul-lach Mor Gleann Mor An Dun So - ay Bo-re-raigh Stac an Ar- min Hi-ort The-last time Be-hind

P.

Vc. 

> mp mf mp mf mp

G

♩ = 50

Sequence 9

205

S.

A.

T.

B. *mf* *pp*

P.

Vc.

220 lasciare suonare

Vib. *mp dolce*

P. *(tr)*

Acc. *molto legato*  
*ppp* *pp*

Vc. *mp*

227

Vib. {

P. {

Acc. {

Vc. {

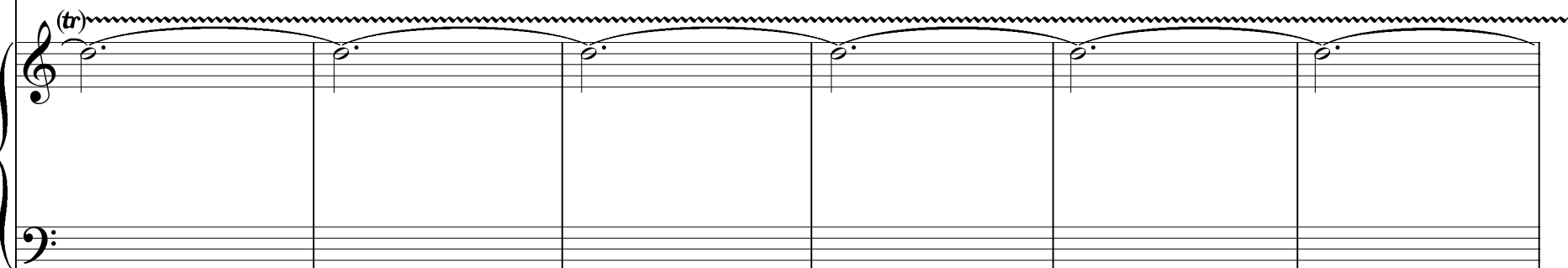
Detailed description of the musical score: The score is for four instruments: Vibraphone (Vib.), Piano (P.), Accordion (Acc.), and Violoncello (Vc.). It begins at measure 227. The Vibraphone part is in the bass clef and plays a rhythmic pattern of eighth notes, with slurs and accents. The Piano part features a sustained tremolo in the right hand, indicated by a wavy line, while the left hand rests. The Accordion part is in the treble clef and plays a continuous eighth-note triplet accompaniment. The Violoncello part is in the bass clef and plays a simple bass line with slurs.


232

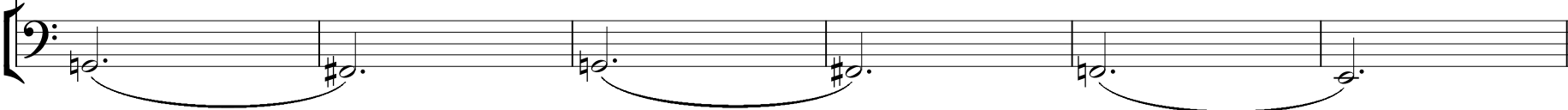
The musical score consists of four staves. The top staff, labeled 'Vib.', is in bass clef with a key signature of one sharp (F#) and contains a sequence of eighth notes with slurs and accents. The second staff, labeled 'P.', is a grand staff with treble and bass clefs; the treble clef part features a trill (tr) on a dotted half note, while the bass clef part is empty. The third staff, labeled 'Acc.', is in treble clef with a key signature of one flat (Bb) and contains a complex rhythmic pattern of eighth notes with triplets (3) and slurs. The bottom staff, labeled 'Vc.', is in bass clef with a key signature of one flat (Bb) and contains a sequence of dotted half notes with slurs and accents.

237

Vib. { 

P. { 

Acc. { 

Vc. { 

243

Trb.

Vib.

lasciare suonare

P.

Acc.

Vc.

*pp*

*espressivo*

Detailed description of the musical score for measures 243-250:

- Trb. (Trumpet):** Measures 243-250 are mostly rests. A final bass clef is present at the end of the staff.
- Vib. (Vibraphone):** Measures 243-250 feature a rhythmic pattern of eighth notes with accents. The pattern is: eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest. This pattern repeats five times. In measure 250, there is a triplet of eighth notes (G4, F4, E4) with a '3' above and below it, and the instruction 'lasciare suonare' above.
- P. (Piano):** Measures 243-250. The right hand has a tremolo (tr) on a dotted quarter note. The left hand has rests.
- Acc. (Accordion):** Measures 243-250. The right hand has a triplet of eighth notes (F4, G4, A4) with a '3' above. The left hand has rests. An asterisk (\*) is placed above measure 244.
- Vc. (Violoncello):** Measures 243-250. The right hand has a melodic line: dotted quarter (F4), eighth (G4), quarter (A4), quarter (B4), quarter (C5), quarter (B4), quarter (A4), quarter (G4), quarter (F4). The left hand has a melodic line: quarter (F3), quarter (G3), quarter (A3), quarter (B3), quarter (C4), quarter (B3), quarter (A3), quarter (G3), quarter (F3). The instruction 'espressivo' is placed above measure 248. The final measure (250) has a triplet of eighth notes (F4, G4, A4) with a '3' above and below it, and the instruction 'pp' below.

251

Trb.

Vib.

P.

Acc.

Vc.

*p*

*gliss.*

*mp*

3

3

3

*p*





265

The musical score consists of five systems of staves. The first system is for the Trumpet (Trb.), the second for the Vibraphone (Vib.), the third for the Piano (P.), the fourth for the Accordion (Acc.), and the fifth for the Violoncello (Vc.).

- Trb.:** Starts with a glissando (gliss.) over a series of notes. The dynamics range from *f* to *ff*.
- Vib.:** Features triplet patterns and glissandos. Dynamics include *ff*.
- P.:** Features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff*.
- Acc.:** Features sustained chords and glissandos. Dynamics include *ff*. A star symbol (\*) is present at the end of the system.
- Vc.:** Features continuous triplet patterns. Dynamics include *ff*.

Measures 265-270 are shown. The time signature changes from 2/4 to 3/4 at the end of measure 269.

271

Trb.  $\text{3/4}$  *p*

Vib.  $\text{3/4}$  *p*

P.  $\text{3/4}$  *mp*

Acc. *Red.*  $\text{3/4}$

*p mp p mp* accordionist leaves the stage

Vc.  $\text{3/4}$  *mp*

Cd player  $\text{3/4}$  *pp* Track 4

279

Trb. *trombonist leaves the stage*

Vib.

P. *pianist leaves the stage*

Vc. \*

Cd player

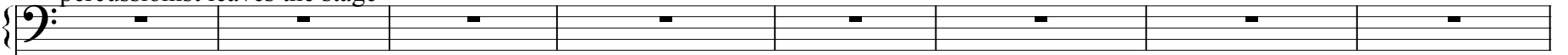
*pp*


*p*

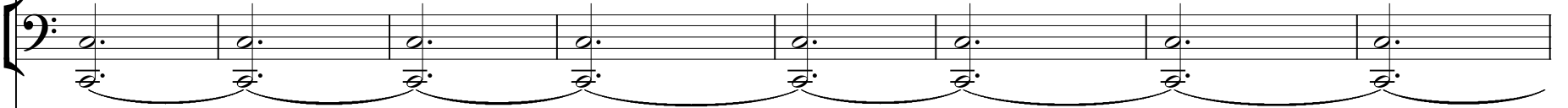
*p*


# Ending

288 Sequence 1  
percussionist leaves the stage


Vib. 


gaelic singer   
The gaelic singer  
takes up a song  
coming from St Kilda  
Melancholic  
free tempo

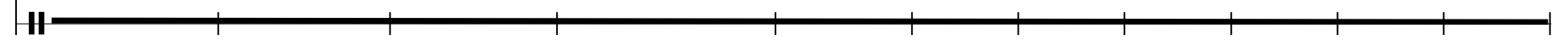
Vc. 

Cd player 



gaelic singer   
296 gaelic singer keeps on singing

Vc. 

Cd player 

307

jaelic singer

Vc.

Cd player



Sequence 2

321

poco più lento molto raccolto

molto legato

Vc.

Cd player

*mp*

*mf*

$\text{♩} = 69$



334

poco a poco più andante

Vc.

Cd player

$\text{♩} = 76$  calmando

Vc. 345

Cd player

*f* *mf* *mp*



$\text{♩} = 63$

Vc. 355

Cd player

III IV IV III III II I

ossia ossia

*mf*

Stop track 4

espressivo m $\acute{e}$ sto

Vc. 365

IV III III II I *mp* *mf* *mp* *mf* *mp* *f* II II III IV

calmando

Vc. 376

*mf* III III III III III III III III

calmando sempre

Vc. 388

*mp*

pizzicato

Vc. 401

*p* *pp* arco sul tasto