

# ALL THINGS LOVELY

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for soprano, mezzo-soprano, chorus [soprano, tenor, baritone], dancer, oboe, percussion, piano,  
string trio, and fixed media

by  
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## ABSTRACT

*All Things Lovely* is a 60 minute chamber opera in seven parts based on the relationship between Virginia Woolf and Vita Sackville-West. It is scored for two principal singers (soprano and mezzo-soprano), a three-voice chorus (soprano, tenor and baritone), dancer, six instrumentalists (oboe, percussion, piano, violin, viola and cello) and fixed media. The libretto, written by Alice Abracen, is based entirely on the letters exchanged between Vita and Virginia from their first meeting in 1922 to Virginia's death in 1941. The opera grounds itself within Virginia's own memories, beginning several weeks before her death and proceeding back in time in a series of vignettes that highlight key moments from Vita and Virginia's romance. *All Things Lovely* navigates themes of queerness, mental illness, and agency. It explores Virginia's relationship with her own writing, and the effect that relationship had on her internal and external sense of identity.

## RESUME

*All Things Lovely* est un opéra de 60 minutes en sept parties sur l'histoire de la relation entre Virginia Woolf et Vita Sackville-West. Il est écrit pour deux chanteurs principaux (soprano et mezzo-soprano), un chœur à trois voix (soprano, ténor et baryton), danseuse, six instrumentistes (hautbois, percussion, piano, violon, alto et violoncelle) et des médias fixes. Le texte de l'opéra, par Alice Abracen, est entièrement construit des lettres échangées entre Vita et Virginia depuis leur première rencontre en 1922, jusqu'à la mort de Virginia en 1941. L'opéra s'inscrit dans les souvenirs de Virginia, commençant quelques semaines avant sa mort et en remontant le temps dans une série de vignettes qui évoquent les moments clés de l'histoire d'amour de Vita et Virginia. *All Things Lovely* traite des thèmes de l'homosexualité, de la maladie mentale et de l'autonomie. Il explore la relation de Virginia avec sa propre écriture, et l'effet que cette relation a eu sur son sentiment d'identité interne et externe.

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*Look thy last on all things lovely,  
Every hour. Let no night  
Seal thy sense in deathly slumber  
Till to delight  
Thou have paid thy utmost blessing;  
Since that all things thou wouldst praise  
Beauty took from those who loved them  
In other days.*

~from "Fare Well" by Walter de la Mare

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## INTRODUCTION

*All Things Lovely* tells Virginia Woolf's<sup>1</sup> story in her own words, depicting her as a complex character, historical figure, and writer. The opera explores Woolf's many conflicting personalities, delving into essential internal conflicts that appeared throughout her life and literature: her struggles with mental health, her insecurities and social anxieties, and finally, her conflicting desire for romance and urge to chronicle the human race.

On a large scale, the opera is structured upon a dichotomy between two usages of text, Virginia's stream-of-consciousness monologues in which the narrative of the opera is suspended, and a chronological series of flashbacks that unfold in a linear fashion. As Virginia's mental health decays throughout the opera, the distinction between fantasy and reality grows more ambiguous. On a smaller scale, individual musical objects are directly linked to Woolf's writing, through motivic devices that recall specific characters, locations, and literary symbols, creating a coded self-referential musical texture.

Opera is a complex medium that relies equally on literary, musical, and visual components. In this paper I will take a holistic approach to the analysis, examining the ways in which these three components are interconnected in four chapters: Chapter 1 will give a brief historical background and synopsis; Chapter 2 will detail structural components; Chapter 3 will analyze the literary symbols and their corresponding musical motives; and Chapter 4 will explore how themes of mental illness and agency within my composition apply to the field of opera at large.

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<sup>1</sup> Throughout the text, "Woolf" will refer to the historical figure and writer, while "Virginia" will refer to the character in the opera.

## CHAPTER ONE

### HISTORICAL BACKGROUND AND SYNOPSIS

#### 1.1 – Historical Background

Virginia Woolf was born in South Kensington, London in 1882, one of eight children in a blended family. Woolf's youth was clouded by traumatic events, including sexual abuse by her half-brothers George and Gerald Duckworth, and the sudden loss of her mother in 1895. Woolf experienced sporadic collapses in her mental health, and was institutionalized for a period following her father's death in 1904. Woolf studied classics and literature at the Ladies Department of King's College London from 1897–1901, where she became involved in the women's rights movement and began writing professionally. In 1912, she married Leonard Woolf and the two founded Hogarth press together, publishing works by T.S. Elliot, Sigmund Freud, and Katharine Mansfield, among others. She was an integral member of the Bloomsbury group: a circle of artists, writers, and philosophers who met to discuss philosophical and aesthetic ideas revolving around agnosticism. In 1941, Woolf infamously died by filling her coat pockets with stones and drowning herself in the River Ouse near her home in Sussex, London.

Vita Sackville-West (1892–1962) ran in adjacent literary circles to Woolf, and was a prolific poet, novelist, journalist, and garden designer. Sackville-West had an open relationship with her husband, Harold Nicolson, and both had multiple same-sex affairs. Born into an aristocratic family, she grew up at Knole House, an enormous castle located in Sevenoaks, Kent. When Sackville-West's father died in 1928, Knole House was passed to her uncle, due to laws barring women from inheriting family estates. Her patrician past and androgenous beauty inspired Woolf to write *Orlando: A Biography*, published in 1928.

Woolf and Sackville-West met at a dinner party in 1922, after which they began their famous letter correspondence and romantic relationship with the full support of both their husbands. While Woolf was often forced into bed rest due to her undiagnosed bipolar disorder, Sackville-West traveled frequently because Harold worked as an ambassador to Persia. The distance, as well as Sackville-West's polyamorous tendencies, caused their romantic relationship to cease in 1928, yet they remained close friends until Woolf's death in 1941. Woolf is known today as one of the most important writers in the modernist movement and a pioneer of the stream-of-consciousness writing style. Sackville-West's legacy is smaller; however, she is known today for her poem, *The Land*, her gardens at Sissinghurst, and as the muse behind Woolf's *Orlando*.

## **1.2 – Synopsis**

### *Prologue* (1941)

The opera opens with Virginia (soprano) standing on the banks of the River Ouse. Orlando, represented as a gender non-binary dancer, skates along the frozen river, inviting Virginia to join them. Voices call out to Virginia from offstage, luring her back into the memories of her relationship with Vita.

### *Scene 1* (1922)

Vita (mezzo-soprano) and Virginia meet at a party. The two women begin to flirt, realizing their connection, and Virginia invites Vita to her house in Richmond.

### *Scene 2* (1922–25)



Four vignettes in the following locations depicting early romantic encounters between Vita and Virginia: Richmond (Virginia's home in London), Knole House (Vita's family estate), Monk's House (Virginia's house in Sussex), and Long Barn (Vita's house in Kent).

*Scene 3 (1926)*

Vita leaves for Persia and writes to Virginia while she travels. Virginia, at home, imagines Orlando as Vita, experiencing her adventures.

*Scene 4 (1926)*

Vita returns from Persia, and the two women go out with a few other members of the Bloomsbury group (Virginia's sister, Vanessa; Vanessa's husband, Clive; and Duncan). Vanessa, Clive and Duncan begin to make fun of Virginia's hat, triggering her social anxiety. Virginia begins to spiral into an episode of mania.

*Scene 5 (1927–28)*

After touring Knole House, Virginia is inspired to write the novel *Orlando*. The two women begin to drift apart, as Virginia is jealous of Vita's other lovers, and Vita is upset at being depicted as a fictional character. As the scene goes on, Virginia grows unable to distinguish between Orlando and Vita, losing sight of reality.

*Epilogue (1941)*

An air raid siren sounds during the London blitz. Back on the banks of the river, Virginia thinks about Vita in London. She walks back to her house and finds flowers on her doorstep. She picks them up and goes inside.

## CHAPTER TWO

### STRUCTURAL COMPONENTS

#### 2.1 – Scenic Breakdown

The opera is structured in seven parts shown in Figure 2.1. The various shades of gray show which scenes are connected thematically and musically.

Scene	Prologue	1	2	3	4	5	Epilogue
<b>Instr.</b>	Ob/EH, piano, strings, chorus, fixed media	Strings, chorus, fixed media	Strings, chorus	Ob/EH, piano, strings	Chorus, fixed media	Ob/EH, strings	Strings, chorus
<b>Themes/ motives</b>	Waves Orlando Bird song	Waltz Party	Waltz Knole House	Waves Luminosity Orlando	Party	Orlando Knole House Waltz	Waves Orlando
<b>Internal/ External</b>	Internal	External	External	Vir.–Internal Vit.–External	External => Internal	Vir.–Internal Vit.–External	Internal
<b>Fixed media</b>	Non-diegetic & diegetic	Diegetic	None	None	Non-diegetic & diegetic	None	Diegetic

The following scenes are interconnected through thematic, musical and textual means: the Prologue and Epilogue, Scenes 1 and 4, and Scenes 4 and 5. The Prologue and Epilogue both occur between 1940 and 1941, shortly before Woolf’s death on the banks of the River Ouse. The two scenes share textual and musical materials, containing repetitions of the phrase “all things lovely,” and a chorus of hums. The Prologue, however, consists mainly of diminished harmonies, minor thirds and tritones, while the Epilogue is more consonant, consisting mainly of perfect fourths, fifths and major thirds. There is a fixed media track in both the Prologue and Epilogue; a mixture of diegetic and non-diegetic sounds are used in the Prologue, while in the Epilogue only diegetic sounds are used.

Scenes 1 and 4 are both party scenes in which external observers and the people in Virginia's life play a significant role. In Scene 1, we are introduced to a chorus of gossiping party-goers, while in Scene 4 they develop into members of the Bloomsbury group, namely Vanessa Bell, Virginia's sister; Clive Bell, her husband; Harold Nicolson, and, of course, Vita. The two scenes reflect each other, as the diegetic party sounds used to establish a pleasant and lighthearted party in Scene 1, are taken and distorted to represent Virginia's skewed mental state in Scene 4. We see a shift from the external focus of Scene 1 to the internal focus of Scene 4.

Scenes 3 and 5 use much of the same musical material. Virginia's arias in these two scenes are linked, as both are set to the same piano and vibraphone texture (see Section 3.5). Both scenes feature the dancer Orlando and the Orlando theme, played by the oboe (see Section 3.1). Orlando's role develops between Scenes 3 and 5: in Scene 3, Vita is at the forefront while Orlando acts out her adventures in the background, and in Scene 5, Orlando takes on a prominent role as Virginia is inspired to write her novel.

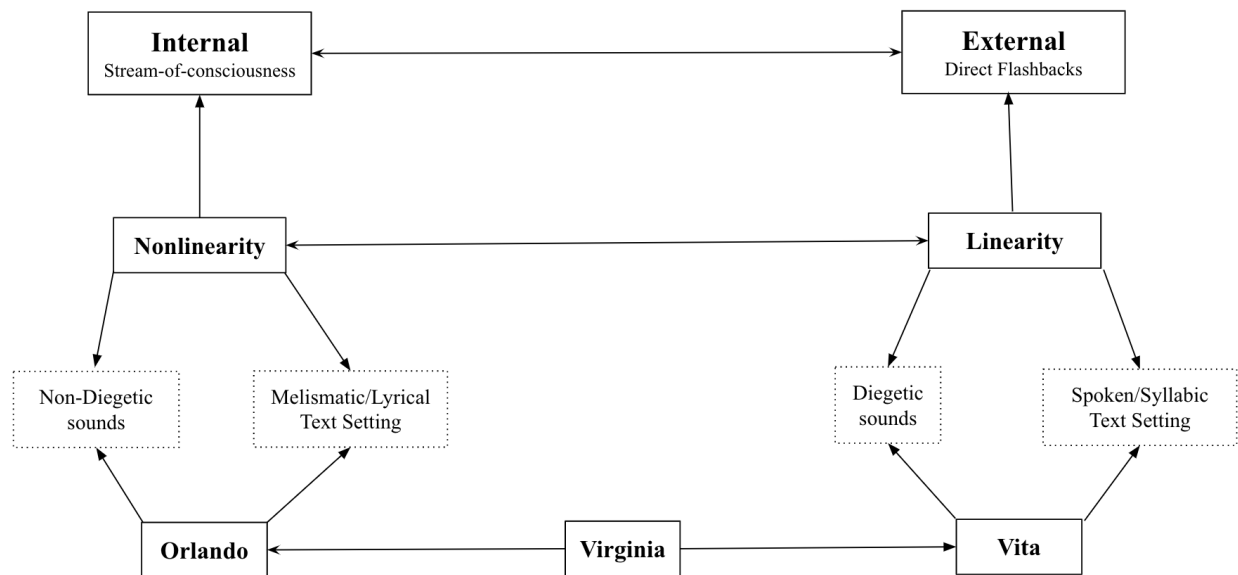
## **2.2 – Stream-of-consciousness: The Internal and External Dichotomy**

Woolf wrote in a stream-of-consciousness style, a narrative technique in which the author captures and records a character's thought process, seeking to "[mimic] the non-linear way our brains work" by including "free association, looping repetitions, sensory observations, and strange (or even nonexistent) punctuation and syntax."<sup>2</sup> In the opera, stream-of-consciousness is represented as a type of nonlinear temporality where narrative events are temporarily paused. This mirrors traditional operatic structures in which our perception of time is suspended during

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<sup>2</sup> Liz Delf, "What Is Stream of Consciousness?: Definition & Examples," Oregon State University, November 18, 2021, <https://liberalarts.oregonstate.edu/wlf/what-stream-consciousness>.

an aria, while time moves linearly otherwise. The opera is presented in a “memory-play” format, a theatrical device in which the events are drawn directly from the protagonist's memory. Consequently, Virginia’s flashbacks of her relationship with Vita, presented chronologically, generate a linear narrative. A duality is therefore formed between the **internal**–Virginia’s stream-of-consciousness [or subconscious] expression–and the **external**–her chronological flashbacks (Figure 2.2).



The entire opera is cyclical in nature, as the Prologue and Epilogue begin and end at the same point on the timeline. Scene 3 is the point at which the internal, represented by Orlando, and the external, represented by Vita, converge. Scenes 1 and 2 are direct flashbacks, while the Prologue and Epilogue are in a stream-of-consciousness style. In Scenes 4 and 5, the barrier between internal and external begins to unravel, mirroring the unraveling of Virginia’s mind (see Figure 1.1).

The three main characters, Vita, Orlando, and Virginia, differentiate themselves based on musical characteristics. Vita serves as a historian, recounting events in the order they occur on the timeline, drawing Virginia back into her flashbacks. Vita's text is often spoken, and her presence is frequently marked by diegetic sounds (i.e., church bells chiming, bird song, party sounds). Orlando, Virginia's conjured character, lives only in her subconscious. As Orlando is a dancer, their presence corresponds with a suspension of the narrative, often aligned with Virginia's subconscious (Section 2.1). Since Virginia is established as the creator of the story, she is a liminal figure who transverses the line between the internal and external, traveling back and forth between her subconscious and her flashbacks. Towards the end of the opera, as she loses her grasp on reality, Virginia is unable to distinguish between Orlando, her fictional version of Vita, and Vita herself.

### **2.2.a – Text Setting**

The dichotomy between the internal and external states are defined by the text setting, whereby the internal [stream-of-consciousness] scenes are set lyrically or melismatically, while the external scenes are either spoken or set syllabically. In the Prologue, Virginia's aria is lyrical and melismatic, while the chorus and Vita have more syllabic text. Vita's final line in the Prologue, "I say, and come" is spoken, drawing the audience fully out of the subconscious world and back to reality. In Scene 1 all of the characters, including Virginia, have mainly spoken and syllabically set text, while in Scene 4, Virginia's text differs from the others', as it is primarily lyrical and melismatically set. This delineates Virginia's growing separation from the people around her and her decaying mental state. By the end of Scene 4, Virginia overhears Vita and

Harold having a conversation that is completely spoken, as Virginia sings the phrase, “I am in one of my moods,” which is set melismatically and repeats cyclically, as if she is in a trance.

In Scene 3, Virginia is falling out of step with Vita, and this dissonance is represented by two totally different musical worlds. Vita’s text is set through various methods: she speaks about her travels accompanied by Orlando’s theme (Scene 3, mm. 34-39; mm. 75-80; see Section 2.1); she sings a chant-like melody set over tolling church bells; and she expresses her strong romantic feelings for Virginia, singing, “I am reduced to a thing that wants Virginia” over increasingly dense cluster harmonies in the string trio (mm. 81-96). Virginia’s aria, on the other hand, is set lyrically and repeats in a cyclical fashion, over a bed of augmented triads orchestrated with languid piano triplets and vibraphone (mm. 57-74). Virginia’s text, “There’s another field I see, by your light,” is ambiguous and literally out of place in the timeline, since it comes from a diary entry dated September 2, 1930, while Scene 3 occurs during Vita’s travels in Persia in January of 1926.

## **2.2.b – Fixed Media**

The fixed media simultaneously establishes our sense of time and place through the use of diegetic sounds, such as waves and bird calls, in external scenes, while also contributing to our suspended sense of time through the use of sounds that have no clear diegetic source. Denis Smalley defines “mimesis” as the act of listening in which musical structures are connected to sounds in the nonmusical world. He describes how all sounds have an “abstract” and “concrete” property through which the sound can be understood, either in relation to its source, or out of context from its course. In the opera, I attempt to use this duality of a sound’s concrete and

abstract qualities in order to disorient the audience's expectations of time and place.<sup>3</sup> For example, in the opening of the Prologue, a granulated sound with no clear source gradually morphs into the sound of waves, bringing our attention to the sound's concrete qualities, and therefore further from the internal, subconscious space, and closer to the external world. In Scene 1, a party is established through the diegetic sounds of party chatter and a string quartet recording; however, in Scene 4, these same sounds are distorted through electronic processing in order to depict Virginia's diminishing grasp on reality.

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<sup>3</sup> Simon Emmerson and Denis Smalley, "Spectro-Morphology and Structuring Processes," in *The Language of Electroacoustic Music* (London: Macmillan, 1986), pp. 61-93.

## CHAPTER THREE

### MUSICAL THEMES AND LITERARY SYMBOLS

#### 3 – Musical Themes and Literary Symbols

Throughout the opera, different musical themes and motifs recur, serving as musical signifiers of textual and visual elements. These themes and motifs recall specific characters, locations, visual cues, and literary symbols, creating a coded musical texture through which sound objects signify specific textual elements. In this section, I will analyze the thematic and motivic elements that make up the musical fabric of the opera, and how these elements correspond with literary symbols that appear throughout Woolf's life and works.

##### 1. 3.1 – Orlando

In the Prologue, Orlando, portrayed by a dancer, enters the stage accompanied by an oboe theme. The oboe, doubling on English horn, plays only when this fantastical character is on stage, serving as a timbral cue for the audience (Figure 3.1).

Orlando resides in Virginia's subconscious; therefore, in Scene 3, when Virginia returns



to her internal space that is established in the Prologue, Orlando is present there. Scene 5 is set in 1928 during the year in which Virginia writes the novel *Orlando*, and so the entire scene is structured around Virginia's internal conflict between Orlando and Vita. The Orlando theme finally returns in the Epilogue, as we return to the same moment from the Prologue in which





“Sexual relations bore me, am I a prude,” and occurs again in Scene 5 when Virginia says, “and now you’re off in the black bitter night with some female unknown, fresh not stale from the arms of Mary.” The inverted triplets cascading upward is a similar motion to that of a wave rising, corresponding with Virginia’s metaphor of her anxiety as a wave (see Section 3.4).

### 3.3 – Bloomsbury Waltz

A waltz-like theme is established as the basis for the trivial and humorous moments in the opera. It first appears at the end of Scene 1, and reappears in Scenes 2 and 5. It is the main theme of Scene 2, returning each time the set changes. At first, the waltz represents Vita and Virginia’s burgeoning relationship, and their flirtatious correspondence, appearing with the text:

VITA:	I couldn’t fall in love with her
VIRGINIA:	I suppose
VITA:	So don’t be nervous
VIRGINIA:	If life allowed
BOTH:	This might be a friendship of a sort

In Scene 2, the waltz theme becomes increasingly harmonically rich, demonstrating the emotional depth developing in Vita and Virginia’s budding relationship.

In Scene 5, the waltz theme returns as the Bloomsbury group dances with Virginia, chanting the names of Vita’s many lovers. In this case, the frivolity of the waltz theme is used to highlight Virginia’s pettiness, and to add to the mockery that she imagines Vita’s many affairs to be. It is presented here several octaves higher, accompanied by the Knole House theme played by the glockenspiel (Scene 5, mm. 94). These timbres are meant to mimic the sound of a music box, adding to the frivolousness of the texture. The function of the waltz theme shifts from underscoring the courtship of Vita and Virginia to highlighting Virginia’s jealousy at Vita’s many affairs, demonstrating the irreversible shift in their relationship.

### 3.4 – Water

Water is a recurring symbol throughout much of Woolf's life and writings: her first memory was of hearing the sound of waves outside her nursery window, and her final action in life was to drown herself. In her diaries, Woolf reckons with the force of water—often using it as a symbol for her mental state. In a diary dated September 15th, 1926, she writes:

Oh its beginning its coming—the horror—physically like a painful wave swelling about the heart—tossing me up. I'm unhappy unhappy! Down—God, I wish I were dead. Pause. But why am I feeling this? Let me watch the wave rise. I watch. Vanessa. Children. Failure. Yes; I detect that. Failure failure. (The wave rises). Oh they laughed at my taste in green paint! Wave crashes. I wish I were dead! I've only a few years to live I hope. I can't face this horror any more—(this is the wave spreading out over me).”<sup>4</sup>

Woolf narrates her episode of mania alongside this image of a wave rising and crashing, establishing the physical motion of the wave as a visual symbol of her manic moods. I draw upon this text heavily in Scene 4, in which Virginia has a manic episode, and I use the symbol of the wave both textually, as it is heavily featured in the libretto, as well as musically. Waves occur as a musical motive and diegetic sound. There are small swell motives that occur in the strings in the Prologue (mm. 12) and return in Scene 3 (mm. 11), and are mimicked by the chorus hums in the Epilogue (mm. 12). Waves also occur as a diegetic sound in the Prologue's fixed media track, establishing the location of the scene as being by the water.

### 3.5 – Light Imagery

The symbol of light imagery grows throughout the opera. While at first it represents the magnetism of Vita's outward appearance and her social ease, it gradually grows to represent the

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<sup>4</sup> Virginia Woolf and Anne Olivier Bell, *The Diary of Virginia Woolf* (Hogarth Press, 1977), p. 110.

way in which Vita is a guiding force in Virginia's life, and ultimately the inspiration for her writing.

In a diary entry from 1925, Woolf describes Vita, writing "she shines in the grocers shop in Sevenoaks with a candle lit radiance, stalking on legs like beech trees, pink glowing, grape clustered, pearl hung. That is the secret to her glamour I suppose."<sup>5</sup> Woolf often uses light imagery to describe Vita, in part because Vita brought so much light to her life, which was often full of darkness. The light imagery connotes both Vita's beauty and spark for life, but also her charm and ease in social environments, an attribute Woolf coveted due to her own social anxieties and insecurities. Virginia describes how easily Vita seems to simply exist, writing "she came, gliding down the village in her new blue Austin car" (Scene 2, mm. 112). This passage is accompanied by the vibraphone and string harmonics, which serve as timbral signifiers of light imagery, thus connecting Vita's social ease to this symbol.

In Scene 3, Virginia's aria incorporates light imagery:

There's another field I see  
By your light  
Over there's a hill  
By your light  
I widen my landscape  
By your light

These lines refer to the way in which Vita is a light that is guiding Virginia through the darkness that is her life. This is the first instance in which we hear the luminosity theme: a series of augmented triads played by the vibraphone and arpeggiating piano triplets (Scene 3, mm. 55-72). The theme returns during Virginia's aria in Scene 5 (mm. 48-71):

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<sup>5</sup> Virginia Woolf and Anne Olivier Bell, *The Diary of Virginia Woolf* (Hogarth Press, 1977), p. 52.

It's all about you  
The lusts of your flesh  
And the lure of your mind  
And it's all about you  
A kind of shimmer of reality  
The lustre on an oyster shell

In this passage, the use of light imagery has shifted; while it was previously used to describe Vita's charisma, beauty, and social ease, here it describes Virginia's inspiration to write the novel *Orlando*. Using the same luminosity theme in both scenes underscores the parallel between Virginia's feelings about Vita and her feelings about Orlando.

### 3.6 – Clock/Bells

In Woolf's 1925 novel *Mrs. Dalloway*, the clock symbolizes a connecting thread between characters:

“One feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense...before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air.”<sup>6</sup>

Clarissa describes this particular “hush” or “suspense” that preempts the chiming of Big Ben, suggesting that this “irrevocable” force connects everyone in London. In the novel, all of the characters are experiencing the same afternoon in London; however, Woolf's stream-of-consciousness narration presents characters as experiencing their past, present, and future simultaneously, distancing the reader from a sense of time and place for much of the novel. The chiming of Big Ben is a grounding force that establishes the passage of time and returns us to a sense of place, providing a connecting thread between the characters who otherwise are not

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<sup>6</sup> Virginia Woolf and David Bradshaw, *Mrs Dalloway* (Oxford University Press, 2008), p. 4.

connected at all. In the opera, time functions in a similar way, in which past, present, and future coexist, thus the symbol of the clock tolling plays a similar role in the opera to that of Big Ben tolling in *Mrs. Dalloway*.

The church bell or clock motive occurs in two forms: as a musical element played by the piano (Prologue, mm. 161), and as a diegetic element played by the tubular bells (Scene 3, mm. 1-32; mm. 118-141). In the interlude to Scene 5, these two elements come together, both sounding at the same time, although in different tempi (Scene 5, mm. 10-18). The tolling of the clock recurs a final time in the fixed media proceeding the Epilogue, amidst the chaos of World War II radio broadcasts. In Scene 3, the clock tolls at the beginning and end of the scene, signifying both a singular moment within the linear timeline of the opera as well as the cyclical nature of the scene itself. The clock is therefore both a diegetic sound connecting us to absolute time (midnight) and physical place (London), as well as a symbolic representation of the nonlinearity of Virginia's subconscious.

### **3.7 – Bird Song**

Throughout *Orlando*, bird song and bird imagery serve as a metaphor for love; for example, when Orlando meets the Archduchess Harriet Griselda, Woolf writes, "Orlando heard, suddenly and unaccountably, far off the beating of Love's wings."<sup>7</sup> In this instance she personifies love as a bird, a constant theme throughout *Orlando*. A volume of poetry compiled by Sackville-West in 1945 includes this passage from *Orlando*:

And humming and hawing, let us ask of the starling what he may think on the  
brink of the dust bin, when he picks among the sticks combings of scullion's hair.

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<sup>7</sup> Virginia Woolf, *Orlando: A Biography*, ed. Mark Hussey (Harcourt, Inc., 1928), p. 86.

What's life, we ask, leaning on the farmyard gate; Life, Life, Life! Cries the bird,  
as if he had heard..."<sup>8</sup>

About this quote, Mitchell Leaska writes, " 'Life, Life, Life' translates into Latin as 'Vita, Vita, Vita,' and nothing could have been more fitting for Virginia's last farewell to Vita, who had given her so much life—with all its happiness and sorrow—in almost twenty years of love and friendship."<sup>9</sup> Bird song seems to be a significant symbol of love to Virginia, specifically in reference to her love for Vita.

In the opera, bird song occurs as a diegetic sound within the fixed media in both the Prologue and the Epilogue. The bird calls are associated with Vita's arrival at the beginning of the Prologue, representing Vita as well as the natural world in its most peaceful state. In the Epilogue, the bird calls return after the violence of the war, suggesting Vita's reappearance and drawing the listener from the war in London to the peacefulness of the countryside. The contrast between the sounds of war—air raid sirens, planes, bombs, radio broadcasts—and the sounds of nature highlight the peace that Virginia finds in her relationship with Vita, despite the turbulence of the world.

### 3.8 – Flowers

Woolf uses flowers as a symbol of fertility and femininity throughout her letters and diaries. In the Prologue, Virginia sings:

A desire for children  
For Nessa's life  
For the sense of flowers breaking around me

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<sup>8</sup> Virginia Woolf, *Orlando: A Biography*, ed. Mark Hussey (Harcourt, Inc., 1928), p. 199.

<sup>9</sup> V. Sackville-West, Louise A. DeSalvo, and Mitchell Alexander Leaska, *The Letters of Vita Sackville-West to Virginia Woolf* (San Francisco, CA: Cleis, 2004), p. 46.

Woolf's inability to have children is a huge source of insecurity and anxiety in her life. She idolizes her sister, Vanessa, depicting Vanessa's fertility and inherent femininity as "flowers breaking around [her]." Woolf also associates flowers with Vita, who has children, and who Woolf describes as "(what I have never been) a real woman."<sup>10</sup> Vita, an avid gardener, also frequently brings Woolf flowers.

The visual and textual symbol of flowers is multitudinous; it represents Virginia's anxieties and inadequacies, her desire for femininity, and her desire for children. It also represents the static nature of Vita's love. In the opera, Orlando arrives skating on the river with a flower in their teeth (Prologue, mm. 199); Vita deposits flowers on Virginia's doorstep (Scene 3, mm. 1); Virginia destroys the bouquet that Vita gave her (Scene 4, mm. 96). When Virginia returns to the doorstep in the Epilogue, she finds Vita's bouquet intact, showing that despite Virginia's anxieties and insecurities, Vita's love is a stabilizing and unconditional force. The return of the flowers in the Epilogue forces the audience to question whether Virginia destroying the bouquet in Scene 4 even happened at all, further blurring the line between fantasy and reality.

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<sup>10</sup> Virginia Woolf and Anne Olivier Bell, *The Diary of Virginia Woolf* (Hogarth Press, 1977).



## CHAPTER FOUR

### THEMATIC CONCEPTS AND THEIR BROADER SIGNIFICANCE

#### 4.1 – Mental Illness

Mental illness is a critical theme in the opera. Virginia Woolf had a complex relationship with her own mental health. She was diagnosed with bipolar disorder posthumously. An unknown disease at the time, it had no formal treatment; Woolf was institutionalized twice during her lifetime and consistently prescribed bed rest. Her bouts of mania were often triggered by social encounters due to insecurities about her social ineptitude, femininity (or lack thereof), and inability to have children.

##### 4.1.a – The Trope of the “Mad Woman”

The concept of “madness” was often linked to the feminine. In the early stages of psychological research, the term “hysteria” was coined as a gendered term, derived from the Latin word “hystera,” meaning womb. Early in the 19th century, the disease of “hysteria” was defined as a dysfunction of the uterus, but was later generalized as uncontrollable outbursts of emotion.<sup>11</sup> As mental health research expanded, these terms grew out of date; however, their portrayals in art and literature continued to grow.

The operatic “Mad Scene” gained popularity during the 19th century. These tantalizing scenes showcased a soprano’s virtuosity through the use of fast coloratura passages, with one notable example being the scene, “Eccola,” from Donizetti’s *Lucia di Lammermoor*.<sup>12</sup>

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<sup>11</sup> “Hysteria (n.),” Etymology, accessed December 1, 2021, <https://www.etymonline.com/word/hysteria>.

<sup>12</sup> Dame Joan Sutherland - 'Eccola!' (The Mad Scene) Donizetti's Lucia Di Lammermoor. Youtube, 2010. [https://www.youtube.com/watch?v=U3\\_8wz\\_xNI0](https://www.youtube.com/watch?v=U3_8wz_xNI0).

Audiences were infatuated with depictions of the mad woman, as it was a way of stripping power away from women who did not fit into certain archetypes:

Portrayals of women who circumvented traditional female stereotypes and expectations were tamed in the end of a plot with illness, hysterics, and/or death. Characters such as Carmen, Lucia, and Salome are ultimately tamed, essentially neutralized as a danger to masculine control. These portrayals of female madness were usually contained within a sane, masculine frame, thus rationalizing the madness and keeping the “contagion” of the woman from spreading to the audience.<sup>13</sup>

Ultimately, Lucia’s mad scene still exists within a masculine frame, and Lucia is still subject to the male gaze. Her attempt to escape from the conventions of her medium ultimately fails.

#### **4.1.b – Virginia’s “Mad Scene”**

Scene 4 portrays a party scene in which Virginia gathers with the Bloomsbury group. The text is derived directly from one of Woolf’s diaries:

This is the last day of June & finds me in black despair because Clive laughed at my new hat, Vita pitied me, and I sank to the depths of gloom. This happened at Clive’s last night after going to Sitwells with Vita. Oh dear I was wearing the hat without thinking whether it was good or bad [...] we were all sitting round talking that Clive suddenly said, or bawled rather, what an astonishing hat you’re wearing! Then he asked me where I got it. I pretended a mystery, tried to change the talk, was not allowed, and they pulled me down between them like a hare; I never felt more humiliated.<sup>14</sup>

The text of Scene 4 draws directly on Woolf’s own experiences with social anxiety, and the mania that it often caused. Although it follows many tropes of the traditional operatic mad scene—Virginia’s tessitura is high, and shows off the soprano’s vocal agility through coloratura passages—the scene subverts the traditional trope of the “mad woman.” Rather than depicting Virginia as acting outside the confines of her femininity, and therefore labeled as mad by the

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<sup>13</sup> Tiffany Sharma, “Lucia’s Liberation: Feminine Madness in Donizetti’s Lucia Di Lammermoor” (dissertation, 2020), pp. 22-23.

<sup>14</sup> Virginia Woolf and Anne Olivier Bell, *The Diary of Virginia Woolf* (Hogarth Press, 1977), p. 90.

male gaze, the audience is centered within Virginia's perspective. In this way, her mania is represented as understandable within its context, rather than as an unreasonable or out of control force that must be tamed. Virginia remains self-aware throughout the scene, repeating to herself, as a mantra, "I am in one of my moods" (Scene 4, mm. 118-126). This text, repeated from the Prologue, is a signal to the audience that not only have these bouts of mania come before, but also that Virginia herself is aware of how she might act, and therefore is not the object of the scene, but the agent.

#### **4.2 – Agency: The writer and the muse**

The opera is told using Woolf's own language, shedding light on the inner workings of her mind. The goal is to restore agency to the character of Virginia, allowing her to be, not only a female character in an opera, but also the writer of her own story.

##### **4.2.a – The Trope of "the Muse"**

The figure of the "muse" is a common trope in opera; for example, the character Nicklausse in *Tales of Hoffman*, who doubles as the figure of the muse. This figure is a metaphor for Hoffman's dedication to his craft of poetry, and she does not have any clear motivations otherwise.<sup>15</sup> Her goal throughout the opera is to divert Hoffman's attention from his other female love interests in order to encourage him to pursue his art. This female character trope is usually overtly sexualized, and serves purely as an object in the structure of the story, having no motivations or character development of her own.

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<sup>15</sup> Andrew Lamb and Roger J Dennis, "Grove Music Online," in *Grove Music Online* (Oxford University Press, 2002).

#### 4.2.b – Orlando: Vita as the Muse

Vita appears to serve a similar function as the muse behind Woolf's 1928 novel, *Orlando*, which is inspired by Vita's aristocratic past and childhood home, Knole House. In the opera, Orlando is Virginia's fictional representation of Vita, and therefore only exists in Virginia's subconscious space. As the opera goes on, Orlando grows closer to Virginia while Vita grows more distant. In Scene 3, Orlando dances as Vita speaks the following lines while the oboe plays the Orlando motive (see Section 3.1):

I have been stuck in a river  
Attacked by a bandit  
Travelled with ten men all strangers  
Eaten wayside meals  
Crossed the high passes

In Scene 5, this same material is repeated; however, this time Vita sings the text, aligning her with Orlando. This demonstrates the way in which Orlando, as a conjuring of Vita, has become more and more interchangeable with Vita in Virginia's mind.

While Vita was literally a muse for Virginia, she does not serve this role in the opera; rather she is a multidimensional character with agency. Although the opera is framed through Virginia's lens, Vita's text is taken directly from Sackville-West's letters to Virginia and as such she maintains her own voice. In Scene 5, Vita directly rejects her position as Virginia's muse, singing, "I won't be fictitious. I won't be loved solely in an astral body or in Virginia's world," reminding Virginia, and the audience, that she cannot be reduced to a fictional character. Representing Orlando and Vita as two physical bodies on the stage distinguishes the real Vita from Virginia's conjuring of Vita, thus restoring Vita with her voice.

## CONCLUSION

*All Things Lovely* lies at the intersection between the fields of feminist studies, literature, and musicology. Although Virginia Woolf is a literary giant and has been canonized as a feminist writer, discussions of her queerness and its affect on her work have largely been neglected. In this piece, and in my broader work as an opera composer, I seek to tell stories of queer women who have been historically marginalized. I aim to depict Woolf as more than just another famous female writer who committed suicide in the 20th century. By centering Woolf's own voice in her narrative, I strive to shed light on her lesser known humorous and romantic sides, the sides that Vita brought out in her.

This piece is an important addition to the operatic repertoire for its complex and multidimensional representation of a romantic relationship between two women. Although operas depicting complex female characters have become more numerous over the years, they are infrequent. Rarer still are operas depicting more than one complex female character, let alone those depicting romantic relationships between two women. Although there have been approximately a dozen operas written about gay men throughout history, the only known lesbian opera is *Patience and Sarah* (1998), composed by Paula M. Kipper with a libretto by Wende Persons, based on the novel of the same title by Isabel Miller.<sup>16</sup> There are also several lesbian characters in the opera *Stonewall* (2019), a depiction of the Stonewall Riots composed by Iian Bell with a libretto by Mark Campbell, however a relationship between two of these women is

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<sup>16</sup> David Salazar, "Opera Profile: 'Patience and Sarah,' a Landmark Work for the LGBTQIA+ Community," *Opera Wire*, July 12, 2020).

not the main focus.<sup>17</sup> All in all, the field of opera has a long way to go in order to achieve equitable representation, and I hope that my opera can be a step towards achieving that goal.

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<sup>17</sup> Joshua Barone, “Review: A 'Stonewall' Opera Reflects the Diversity of Queer History,” *The New York Times* (*The New York Times*, June 23, 2019).

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## *All Things Lovely*

Libretto by Alice Abracen Featuring the Writings of Virginia Woolf & Vita Sackville-West

### CHARACTERS

Virginia

Vita

Orlando (dancer)

Chorus 1-3

### PROLOGUE – Look your last

*Virginia at the river, watching the water. It's winter.*

VIRGINIA:

A blank. All frost.

Still frost. Burning white.

Burning blue.

I did not mean to describe once more

The downs in snow; but it came.

And I can't help even now

Turning to look at Asheham down.

Red purple

Dove blue grey

The cross set against it.

*Calling from offstage.*

CHORUS 1: Potto!

CHORUS 2: /Potto!

VIRGINIA: What is the phrase

I always remember – or forget.

CHORUS 3: Virginia

VIRGINIA: Look your last

CHORUS 1: Virginia

VIRGINIA: Look your last

On all things lovely

CHORUS 3: Virginia

CHORUS 2: Potto!

VIRGINIA: All things lovely  
CHORUS 2: Virginia

VIRGINIA: All things  
All things lovely

CHORUS 1: /Virginia!

VIRGINIA: *trailing off* ...things lovely  
all things...

*Orlando appears, a dancer, skating on the river, a flower in their teeth. Virginia watches.*

VIRGINIA: I am in one of my moods  
As the nurses used to call it

CHORUS 3: Potto!  
CHORUS 1: Potto.

VIRGINIA:/A desire  
CHORUS 2:/Donkey West!  
VIRGINIA:/for children, for Nessa's life.  
CHORUS 1: Potto  
CHORUS 3: Donkey  
CHORUS 2: Virginia  
CHORUS 3: West!

VIRGINIA: For the sense of flowers breaking around me.

*Orlando comes to shore, bows, offers Virginia the flower. Virginia takes it.*

CHORUS 2: Virginia.

VIRGINIA: I pluck what I call flowers at random  
They make my life seem a little bare  
Forging ahead, alone through the night  
Suffering inwardly, stoically  
Blazing my way through to the end

Fear no more

CHORUS 1: Potto

CHORUS 2: Virginia

CHORUS 3: Donkey West

*Orlando, skating, flirts, invites Virginia to join.*

VIRGINIA: Look your last

CHORUS 1: Throw over your man

VIRGINIA: All lovers young

CHORUS 1: Throw over your man

VIRGINIA: All lovers must

CHORUS 3: We'll go to Hampton Court

VIRGINIA: Consign to thee

CHORUS 1: We'll walk in the garden

CHORUS 2: In the moonlight

VIRGINIA: And come to dust

CHORUS 2: And come home late

*Virginia takes Orlando's hand, tentatively joins them on the river. Not a skater.*

VIRGINIA: And come home late

CHORUS 3: And have a bottle of wine

VIRGINIA: And get tipsy

*Their skating slows. Just a dance now, slow, confiding.*

And I'll tell you

CHORUS: And I'll hear

VIRGINIA: All the things I have in my head

CHORUS: Millions

VIRGINIA: Myriads

ORLANDO (*Vita's voice*): They won't stir by day.

VIRGINIA: Only by dark on the river.

*Orlando deposits Virginia on the bank, the gallant.*

CHORUS: Think of that.

ORLANDO (*Vita's voice*): Think of that!

VIRGINIA: Think of that.

ORLANDO (*Vita's voice*): Look your last.

VIRGINIA: Think of that.

CHORUS: Look your last.

ORLANDO (*Vita's Voice*): Throw over your man

*Orlando's gone. It's just Vita now.*

VITA: I say, and come.

## SCENE 1 – A friendship of a sort

*Vita and Virginia getting ready for a party.*

VIRGINIA: Look your last.

*Looking.*

(*whispered*) It was a surprise

*Party begins. Ambient chatter in the background. Chorus members mingle.*

CHORUS 3: We had a surprise visit from the Nicolsons

CHORUS 2: Harold and—

CHORUS 1: Vita

CHORUS 2: Everyone admiring Vita

CHORUS 1: Talking of Vita

CHORUS 3: Her character

CHORUS 2: Charm

CHORUS 3: Greatness

CHORUS 1: Goodness

CHORUS 1: She writes 15 pages a day.

CHORUS 2: She's just finished another book.

CHORUS 3: She sometimes dresses as a man.

CHORUS 1: (*mockingly*) Call me Julian!

CHORUS 2: She knows everyone.

CHORUS 1: In the biblical sense

*All laugh.*

*Vita and Virginia see each other from across the room. Vita approaches Virginia, extending her hand.*

VITA: Vita

*They shake.*

VIRGINIA: Virginia

VITA: The writer.

VIRGINIA: The writer.

*Back to the party. Chorus chatters in the background as Vita and Virginia sing.*

CHORUS 3: She's not much to my severer taste

CHORUS 1: Florid

CHORUS 2: Mustached

CHORUS 3: Parakeet coloured

CHORUS 2: An aristocrat's supple ease

CHORUS 1: A grenadier

CHORUS 2: Hard,

CHORUS 3: Handsome

CHORUS 1: Manly-

CHORUS 3: A pronounced Sapphist—

VITA: She's so simple

It gives the impression of something big.

So unaffected

A spiritual beauty imposes upon you

She's both detached and human

A silver fish

Elusive on the river

VIRGINIA: She shines in the grocer's shop

A candle lit radiance

Legs like beech trees

Pink glowing

Grape clustered

Pearl hung

BOTH: *(whispered)* I think she likes me

VITA: (*spoken*) Is it better to be extremely ambitious ... or rather modest?

VIRGINIA: (*spoken*) She takes to the floor in any company  
She controls silver, servants, motherhood  
She's what I have never been  
A real woman  
I trace her passions 500 years back  
And they become romantic  
Like old yellow wine

VITA: I couldn't fall in love with her

VIRGINIA: I suppose

VITA: So don't be nervous

VIRGINIA: If life allowed

VITA/VIRGINIA: This might be a friendship of a sort.

VIRGINIA: (*spoken*) Will you come to Richmond?

VITA: (*spoken*) Yes.

## SCENE 2 – Nearer to people

*Throughout this, the Chorus helps them set the scenes.*

CHORUS: At Richmond

VITA/CHORUS: At Richmond

VITA: She speaks

Oh when she speaks

VIRGINIA (*spoken*): Love makes everyone a bore

VITA/CHORUS: At Richmond

VIRGINIA (*spoken*): The excitement in life is in the little moves  
Nearer to people

VITA: Mrs.

Woof you are

An experimentalist in humanity

Mrs.

Woof you have

No grand passion in your life

For if you did oh if you did

VIRGINIA: Mrs.  
Nicolson  
I wish you could be induced  
Mrs.  
Nicolson  
To call me by my name Virginia

VITA: Well  
Virginia  
You see I don't take much inducing  
Now  
Virginia  
Could you be induced likewise you think?

VIRGINIA: Mrs.  
Nicolson.

VITA: Vita.

VIRGINIA: Mrs.  
Nicolson.

VITA: Vita.

*Pause.*

VIRGINIA: Mrs. Nicolson.

*Dammit.*

*Vita and Virginia write.*

VITA: My head is swimming with Virginia

CHORUS: At Knole House  
At Knole House

VITA: I invite her to lunch

*They tour Knole, Vita's estate.*

VIRGINIA: Miles of galleries

VITA: Endless treasures

VIRGINIA: Tapestries, pictures

VITA: Floors of oak

See there— Mary Stuart's altar  
That night she knelt before her God  
That morn she knelt before the axe  
They say she was a woman of passion

VIRGINIA: They say her passion brought her end

VITA: An ancestor of ours brought the warrant

VIRGINIA: An ancestor of yours brought her end

VITA: Just the warrant.

VIRGINIA: Just her end.

VIRGINIA: All these ancestors

VITA: The excitement of life

VIRGINIA: All these centuries  
All this silver

VITA: The excitement of life

VIRGINIA: This gold

VITA: In the little moves

VIRGINIA: Have bred a perfect body

VITA: Nearer, Nearer

VIRGINIA: Stag like  
Her brain

VITA: Nearer, Nearer

*(spoken)* You like people through the brain  
Better than through the heart

CHORUS: At Monk's House

VIRGINIA: At Monk's House

She came  
Gliding down the village



In her new blue Austin car  
Legs like slender pillars  
Virginal savage patrician  
If one could be friendly with women-

*Virginia snaps out of it.*

Sexual relations bore me  
Am I a prude?  
Love is a disease a frenzy an epidemic  
Oh but how dull how monotonous reducing its young men and women to what abysses of mediocrity!

VITA: Mrs.  
Woof you have  
No grand passion in your life  
For if you did oh if you did

CHORUS: At Long Barn.

VIRGINIA: At Long Barn.

She sits on the chair  
I sit on the floor  
There is Vita

VITA (*spoken*): The excitement of life

VIRGINIA: We move to the sofa

VITA (*spoken*): In the little moves

VITA: Nearer to people

VIRGINIA: Nearer nearer

VITA: The little moves

VIRGINIA: Nearer nearer

VIRGINIA: The little moves

VITA: Nearer nearer

VIRGINIA: Nearer nearer

*The explosion on the sofa ensues.*

## ACT 2

### SCENE 3 – By your light

*Vita lays flowers at Virginia's doorstep. The clock strikes twelve.*

VITA: I had to leave her  
On her doorstep  
In the misty London evening  
God knows when I shall see her again

*Vita rings the doorbell and leaves.*

(spoken) My darling Virginia  
I should write you an endless letter  
But there is too much to say  
Too many emotions  
Too much Egypt...

*Virginia comes through the door and discovers the flowers. She picks them up.*

VIRGINIA: My map of the world lacks rotundity  
I use my friends as lamps  
There's another field I see  
By your light  
Over there's a hill  
By your light  
I widen my landscape  
By your light  
  
She leaves.

VITA: (spoken) I have been stuck in a river  
Attacked by a bandit  
Travelled with ten men (all strangers)  
Slept in odd places  
Eaten wayside meals  
Crossed the high passes  
And it all reduces  
To the simple thing—

(sung) I am reduced to a thing that wants Virginia-  
Wants Virginia  
Wants Virginia

VIRGINIA: There's another field I see

By your light

VITA: Wants Virginia

VIRGINIA: Over there's a hill  
By your light

VITA: At home we are too familiar,  
But here we would both be equally strange  
Both be equally real

VIRGINIA: I widen my landscape  
By your light

*Bell tolls*

VITA: I see you as you stood  
On your door-step that last evening  
When the lamps were lit and the trees misty  
And I drove away.

*She sees Vita. She's back.*

## INTERLUDE – Vita is home

*Vita and Virginia meeting for the first time. Something has clearly changed in Virginia, and we can see Vita is seeing it.*

VIRGINIA: (*spoken to herself*) So Vita came  
The shock of meeting after absence  
How shy one is  
How disillusioned by the actual body.

*Pause*

And I don't want her to think

VITA: (*in Virginia's imagination*) Well, is this all?

VIRGINIA: As she was bound to think.

*Aloud.*

I am in one of my moods.

CHORUS 2/HAROLD: I hope Virginia will not be a muddle.

VITA: (*to Harold*) Harold I have never had a muddle.

*Vita takes Virginia's hand.*

BOTH: Why is love so much easier in writing?

VIRGINIA: Now we're both

VITA: A little disillusioned

BOTH: This might be more lasting than we thought.

## SCENE 4 – The wave rises

CHORUS: Virginia and Vita  
At Gordon Square

VITA: We'd been at Sitwells

VIRGINIA: We drove through the park

CHORUS 1/NESSA: Picked up Nessa

VITA: I like your sister

CHORUS 2/DUNCAN: Duncan came  
Carrying an egg

CHORUS 1/NESSA: Duncan where'd you get an egg

VIRGINIA: Let's all go to Clive's

ALL: Let's!

CHORUS: At Clive's

VIRGINIA: We're sitting round talking  
Then Clive said:

CHORUS 3/CLIVE: What an astonishing hat you're wearing!  
Where did you get it?

VIRGINIA: I couldn't say.  
How goes the writing?

CHORUS 3/CLIVE: No really where  
It's really quite something

VIRGINIA: Is it? Vanessa,  
How are the children?

CHORUS 1/NESSA: They're well. But tell us  
From whence the hat?

VIRGINIA: They pulled me down between them  
Like to a hare

CHORUS: What an astonishing hat

VIRGINIA: Forced to go on  
Like nothing had happened

CHORUS: What an astonishing hat

VIRGINIA: Forced and queer, humiliating

CHORUS: What an astonishing hat

VIRGINIA: And so I talked and laughed and talked too much  
I talked and talked and laughed too much

CHORUS: What an astonishing hat

VIRGINIA: Everyone talking of Virginia, mocking Virginia

CHORUS: What an astonishing hat

VIRGINIA: It's beginning it's coming  
A painful wave  
A swelling about the heart

I am in one of my moods

*Suddenly Nessa's voice pierces through*

CHORUS 1/NESSA: Quentin! Angelica! Julian!

VIRGINIA: A desire for children  
For Nessa's life

CHORUS 1/NESSA: Now children, don't make yourselves ill on plumb pudding  
tonight!

VIRGINIA: For the sense of flower's breaking around me!  
  
I pluck what I call flowers at random

They make my life seem a little bare.

CHORUS 3/CLIVE:     Quentin, that's enough plumb pudding!

VIRGINIA:             Forging ahead, alone through the night  
Blazing my way through to the end

CHORUS 1/NESSA:     Virginia?

VIRGINIA:             Fear no more

CHORUS 3/CLIVE:     Virginia?

VIRGINIA:             Fear no more  
Fear no more

CHORUS:             /Everyone talking of Virginia  
Mocking Virginia

VIRGINIA:             Fear no more

CHORUS:             /Everyone laughing and talking  
and talking and laughing

VIRGINIA:             The wave is rising  
It's coming it's tossing me up

CHORUS:             / The wave is rising  
It's coming it's tossing me up

VIRGINIA:             I'm unhappy, unhappy, unhappy!  
Everyone laughing, talking, mocking Virginia

CHORUS:             / The wave is rising  
It's coming it's tossing me up

VIRGINIA:             The wave is rising it's coming it's tossing me up

*Freeze as Virginia destroys the bouquet Vita gave her. She realizes she's done so.*

*(spoken)* I can't face this anymore

Crashing down  
Pulling me down

*Deafening Silence. Scene shifts to Harold and Vita talking about Virginia.*

HAROLD: I hope Virginia will not be a muddle.

VITA: She makes me feel protective.  
So scared of going mad again.  
And I so scared of the effect  
I might have on her madness

HAROLD: It's like smoking over a petrol tank.

VITA: What a nightmare it must be.  
That is a fire with which  
I have no wish to play.

*Virginia repeats it to herself, trying to comfort, to reassure. It passes. But it seems inescapable.*

VIRGINIA: I am in one of my moods  
One of my moods  
I am in one of...

## INTERLUDE – Losing Knole

CHORUS: A visit  
To Knole House

VIRGINIA: Miles of galleries

VITA: Endless treasures

VIRGINIA: Tapestries, pictures

VITA: Floors of oak  
My Father's dead.  
We're losing Knole.

VIRGINIA: Travelling through the slums  
Amid the desperate poor  
Knole could have housed them all

VITA: It's going to my uncle.  
This was my home.

VIRGINIA: All these ancestors  
All these centuries  
All these centuries...  
This could be your home.

*Virginia puts pen to paper.*

## SCENE 5 – Throw over your man

*Virginia sits at her table, trying to write.*

VIRGINIA: *(spoken)* Vita

I couldn't screw a word from me  
At last I dropped my head in my hands  
Dipped my pen in my ink  
And wrote the word: Orlando.  
A biography.

*(Sung)* Suppose Orlando is Vita  
And it's all about you and the lusts of your flesh  
And the lure of your mind  
And it's all about you  
A kind of shimmer of reality  
The lustre on an oyster shell  
*(Spoken)* Shall you mind? Say yes, or no.

VITA: Yes, or no.

VIRGINIA: Vita

He's a young nobleman  
Only 16  
Beloved of the Queen  
He writes poetry  
Yearns for adventure

VITA: I have been stuck in a river  
Attacked by a bandit  
Travelled with ten men (all strangers)

VIRGINIA: There could be no question of his sex

VITA: Slept in odd places  
Eaten wayside meals  
Crossed the high passes

VIRGINIA: Beloved of the Queen  
Old though she is

VITA: She is quite old.

VIRGINIA: He makes her feel a virgin.



CHORUS: (*whispered*) Violet and Vita

VIRGINIA: He makes her feel...

*The chorus begins to waltz Vita around the stage.*

CHORUS: Violet and Vita  
Virginia and Vita  
Geoffrey and Vita  
Dorothy and Vita  
Louise and Vita  
Vera and Vita-  
Dottie and Vita-  
Hilda and Vita-

VIRGINIA: (*back to Vita*) And now you're off  
In the black bitter night  
With a female unknown  
Fresh not stale from the arms of Mary  
You never write to me.

Did you feel a sort of tug?

VITA: What?

VIRGINIA: As if your neck was being broken?

VITA: *What?*

VIRGINIA: On Saturday last, 5 minutes to one?

VITA: *What??*

VIRGINIA: That was when he died.  
Orlando.

VITA: Orlando.  
I'd forgot about him.

VIRGINIA: I've lived in you all these months  
What are you really like?  
Do you exist?

VITA: If you like – no, love – me one trifle less  
Now that Orlando is dead  
You shall never set eyes on me again.

I won't be fictitious.  
I won't be loved solely in an astral body, or in Virginia's world.  
So write quickly and say I'm still real.  
Tell me I'm still real.

CHORUS: Alive, alive oh

VITA: I feel terribly real just now  
Like cockles  
And mussels  
Alive, alive – oh.

CHORUS:     Alive, alive oh,  
              Alive, alive oh,  
              Like cockles  
              And mussels  
              Alive, alive – oh

VITA: I won't be fictitious.  
I won't be loved solely in an astral body, or in Virginia's world.

VIRGINIA: Vita, how's *Mary*?  
              Vita?  
              Vita?

*Vita exits the stage, singing quietly to herself.*

VITA:         Alive, alive oh,  
              Alive, alive oh,  
              Like cockles  
              And mussels  
              Alive, alive – oh

VIRGINIA:     Vita?

*Vita is silent.*

Throw over your man  
We'll go to Hampton Court  
We'll walk in the garden  
In the moonlight  
And come home late  
And have a bottle of wine  
And get tipsy  
And I'll tell you  
All the things I have in my head  
Millions  
Myriads

They won't stir by day.  
Only by dark on the river.  
Think of that.

Throw over your man, I say, and come.

*Vita's gone. Only Orlando remains.*

## EPILOGUE— Bombs falling

*An air raid siren sounds. The London Blitz. 1941.*

*Virginia writes to Vita.*

VIRGINIA: It's peaceful here.  
I'd just put flowers in your room.  
And there you sit with the bombs falling around you.  
What can I say--except that I love you  
And I've got to live through this strange quiet evening  
Thinking of you sitting there alone.

*Orlando enters. They dance on the river, skating, and invite Virginia to join them.*

VIRGINIA: What is the phrase  
I always remember – or forget.

VIRGINIA: Look your last

VITA: Throw over your man!

VIRGINIA: Look your last  
On all things lovely

VIRGINIA: All things lovely.

*She walks away from the river, as the lone skater skates.  
At her house, Virginia discovers flowers on her doorstep.*

VITA: All things lovely  
All things

*She picks them up, smells them*

VIRGINIA: *(whispered)* You have given me such happiness.

The End



# Sophie Kastner

---

libretto by  
Alice Abracen

## All Things Lovely

*an opera based on the relationship of Virginia Woolf and Vita Sackville-West\**

2 Sopranos  
Mezzo-soprano  
Tenor  
Baritone  
Oboe, percussion, piano, string trio, and fixed media

2021

\*drawn from the texts of Vita and Virginia's letters, with permission from their rights holder Eileen Atkins.

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## **All Things Lovely (2021):**

### **Singers:**

Virginia  
Vita  
Chorus 1  
Chorus 2  
Chorus 3

Soprano  
Mezzo-soprano  
Soprano  
Tenor  
Baritone

### **Instrumentation:**

(Score is in concert pitch)

Oboe, doubling English horn  
Percussion  
Piano  
Violin  
Viola  
Cello  
Fixed media

### **Contents:**

(Total Duration: 45")

Prologue – Look Your Last (10")  
Scene 1 – A Friendship of a Sort (2")  
Scene 2 – Nearer to People (8")  
Scene 3 – By Your Light (6")  
Scene 4 – The Wave Rises (5")  
Scene 5 – Throw Over Your Man (8")  
Epilogue – Bombs Falling (3")

### **Program Note:**

As she walks along the banks of the river Ouse, Virginia Woolf looks her last on “all things lovely”; loveliest among them is her passionate affair with the formidable Vita Sackville-West. The charismatic, aristocratic and debonair Vita and the brilliant, aloof, and fragile Woolf are drawn inexorably together, but their relationship grows strained as Vita strays across continents and lovers. In Vita’s absence, Woolf creates an idealized Vita in the form of the character Orlando, whom she can keep by her side—only to risk losing the real flesh-and-blood Vita forever. With a libretto that features Woolf’s letters and diaries, *All Things Lovely* is a romantic, heartbreaking look into the lives and love of two brilliant women and the complex question of what it is to be an observer, a chronicler, and a participant in our world.

## **Synopsis:**

### **Prologue (1941)**

The opera opens with Virginia (soprano) standing on the banks of the River Ouse. Orlando (dancer) skates along the frozen river, inviting Virginia to join them. Voices call out to Virginia from offstage, luring her back into the memories of her relationship with Vita.

### **Scene 1 (1922)**

Vita (mezzo-soprano) and Virginia meet at a party. The two women begin to flirt, realizing their connection, and Virginia invites Vita to her house in Richmond.

### **Scene 2 (1922–25)**

Four vignettes in the following locations depicting early romantic encounters between Vita and Virginia: Richmond (Virginia's home in London), Knole House (Vita's family estate), Monk's House (Virginia's house in Sussex), and Long Barn (Vita's house in Kent).

### **Scene 3 (1926)**

Vita leaves for Persia and writes to Virginia while she travels. Virginia, at home, imagines Orlando as Vita, experiencing her adventures.

### **Scene 4 (1926)**

Vita returns from Persia, and the two women go out with a few other members of the Bloomsbury group (Virginia's sister, Vanessa; Vanessa's husband, Clive; and Duncan). Vanessa, Clive and Duncan begin to make fun of Virginia's hat, triggering her social anxiety. Virginia begins to spiral into an episode of mania.

### **Scene 5 (1927–28)**

After touring Knole house, Virginia is inspired to write the novel Orlando. The two women begin to drift apart, as Virginia is jealous of Vita's other lovers, and Vita is upset at being depicted as a fictional character. As the scene goes on, Virginia grows unable to distinguish between Orlando and Vita, losing sight of reality.

### **Epilogue (1941)**

An air raid siren sounds during the London blitz. Back on the banks of the river, Virginia thinks about Vita in London. She walks back to her house and finds flowers on her doorstep. She picks them up and goes inside.

## **Character Descriptions:**

**Virginia Woolf** [soprano] – 40-59, brilliant, observant, her reserve masks a fragility that she is acutely aware of- and deeply frustrated by.

**Vita Sackville-west** [mezzo-soprano] – 30-49, Charismatic, patrician, warm, well-traveled, generous with her affections yet elusive in her commitment.

**Orlando** [female or gender-nonbinary dancer] – Ageless, a conjuring of Virginia to capture and immortalize Vita's eternal youth, charm and vivacity.

**Three-voice Chorus** [soprano, tenor, baritone] – Figures fictional and historical from the world of Vita and Virginia





## Prologue: Look your last

Drone

12

**A**  $p < mp > p$

Vir. (S.)  $p < mp > p$  hum

**B** *with clarity*  $p < mf$

a blank \_\_\_\_\_

Vit. (M-S.)  $pp$  echo  $p$   $pp$  hum

Chor. 1 (S.)  $ppp$   $pp$  echo  $p$   $pp$  hum

Chor. 2 (T.) 8 exhale

Chor. 3 (Bar.) exhale

Ob.

Perc.

Pho.

**A** **B**

Vln. I  $ppp < f$   $ppp < fp > ppp$   $ppp$

Vla.  $ppp < f$   $ppp < fp > ppp$   $ppp$

Vc.  $ppp < f$   $ppp < f > ppp$   $ppp$

Breath

Murmurs

F.M.

Drone

Waves

Waves

22 *p* *mp* *mf* *pp* *p* *pp*

Vir. (S.) all frost still frost

Vit. (M-S.) hum inhale

Chor. 1 (S.) hum inhale

Chor. 2 (T.) inhale exhale inhale

Chor. 3 (Bar.) inhale exhale

Vln. I *fp* *ppp* *f*

Vla. *fp* *ppp* *f*

Vc. *f* *ppp* *f*

Breath

Murmurs

F.M. Murmurs Waves

30 *mp* *mf* *p* *pp* **C** ♩ = 110 *p softly to herself*

Vir. (S.) burn - ing white burn - ing blue I did not

Vit. (M-S.) exhale hum

Chor. 1 (S.) exhale hum

Chor. 2 (T.) 8 exhale hum gliss.

Chor. 3 (Bar.) inhale exhale hum

Vln. I *fp* *ppp* *ppp*

Vla. *fp* *ppp* *gliss.* *ppp*

Vc. *fp* *ppp*

Breath

Murmurs

F.M.

38

*mf* with growing excitement *f* *p* subito *p*

mean to des-cribe once more the downs

*pp* *mf*

hum

*pp* *mf* gliss.

hum

*pp* *mf*

hum

*pp* *mf*

hum

Vln. I

*f* *p* subito *mf* *pp*

Vla.

*ppp* *f* *p* subito *mf* *pp* gliss.

Vc.

*ppp* *f* *p* subito *mf* *pp*

Breath

Murmurs

F.M.

Waves

47 *mf* *p* **D** *p* *sighing* *mf*

Vir. (S.) in snow But it came and I can't help

Vit. (M-S.) *p* *ppp* *p* *port.* hum hum

Chor. 1 (S.) *p* *ppp* *p* hum hum

Chor. 2 (T.) *p* *ppp* *p* hum

Chor. 3 (Bar.) *p* *ppp* *p* hum hum

**D**

Vln. I *ppp* *p* *mp* *ppp* fading away *pp*

Vla. *ppp* *p* *mp* *ppp* fading away *mf* *pp*

Vc. *ppp* *p* *mp* *ppp* fading away *gliss.* *mf*

Breath

Murmurs

F.M. Waves

56

Vir. (S.) *mp* ev - en now *mf* turn - - ing *f* turn - ing *p*

Vit. (M-S.) *f* hum

Chor. 1 (S.) *mf* hum *f*

Chor. 2 (T.) *p* hum *pp* (echo) hum *f*

Chor. 3 (Bar.) *f* hum

Vln. I *mp* *p* *mf* *pp* niente *p* *f* *gliss.*

Vla. *ppp* *p* *f*

Vc. *p* *ppp* *pp* *f* *pp*

F.M. Breath Buzzing Murmurs Waves

65 *p* *mp* *p* *mf* *f* *mp*

Vir. (S.)

to look at ashe - ham down red purp- le

Vln. I

Vla.

F.M.

Breath

Murmurs

Buzzing

Breath

Waves



73 *f* *p* *p* *mp*

Vir. (S.)

dove\_ blue\_ grey\_ the\_ cross\_ set a - gainst it

Chor. 1 (S.)

*pp* whisper

Pot- to!

Chor. 2 (T.)

*pp* whisper

Pot- to!

Vln. I

Vla.

F.M.

pizz.

*pp*

pizz.

*pp*

Waves



**E** *piu agitato* **pp** *mf* *mp dolce* *p* **pp**

82

Vir. (S.) what is the phrase? I al - ways re - mem - ber or for - get

Vit. (M-S.) hum

Chor. 1 (S.) hum

Chor. 2 (T.)

Chor. 3 (Bar.) *pp* *sprechstimme* Vir - gin - ia!

**E**

Vln. I pizz **pp**

Vla. pizz. **pp**

Vc.

F.M. Bowed waterphone Whispers

Waves

90

*absentmindedly,  
singing to herself*

**pp** **mf** **mp** **pp**

look your last look\_ your

**ppp** **mp** **pp**

hum hum

**ppp** **mp** **pp**

hum hum

**pp** *sprechstimme*

Vir-gin-ia!

**pizz** **ppp** **pizz** **ppp**

**pizz.** **pp** **arco** **ppp** **f**

**arco** **gliss.** **ppp** **f** **p**

Whispers

Bird calls

Bird calls

Waves

Vir. (S.)

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Vln. I

Vla.

Vc.

F.M.

99 *mf* *pp* *mf* *pp* *p*

Vir. (S.) last on all things love-ly all

Vit. (M-S.) *mp*

Chor. 1 (S.) *mp*

Chor. 2 (T.) *whisper*  
Pot - to!

Chor. 3 (Bar.) Vir-gin-ia!

Vln. I *arco* *p* *f* *pizz* *arco* *f* *pizz* *pp*

Vla. *p* *f* *f* *pizz.* *pp*

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

Whispers

F.M. Waves

**Act 1, Scene 1**

**Unsettled** ♩=220  
Orlando enters, skating on the river; a flower in their teeth. Virginia watches.

**Vir. (S.)**  
116 *p* things love - ly *pp* all things *ppp*

**Chor. 2 (T.)**  
8 Vir-gin-ia!

**Pno.**  
*ppp* *mp* *ppp* *subito* *mp*

**F.M.**  
Bird calls

as if coming out of a trance

124

*mf* *pp* *subito* *mp* *pp* *mf*

Vir. (S.)

I am in one of my moods as the nurs

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Ob.

*pp* *mf* *pp* *ppp* *p* *mf*

Perc.

Pno.

*ppp* *subito* *mp* *ppp* *mp* *ppp* *subito* *mp*

Vln. I

*pizz.* *pp*

Vla.

Vc.

129

Vir. (S.) *sprechstimme* *mp* *mf* *with forward motion*  
 es used to call it a des - ire

Vit. (M-S.)

Chor. 1 (S.) *Calling from offstage* *mf* *teasing, sing-song voice*  
 Pot-to

Chor. 2 (T.) *f* *p*  
 Don-key west

Chor. 3 (Bar.) *mp* *teasing, sing-song voice*  
 Pot-to!

Ob. *p* *3* *ppp* *mf*

Perc.

Pno. *ppp* *ppp* *ppp* *mp* *mp*

Vln. I

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

Vc. *pizz.* *pp*

134 *p* *pp* *f* *ferociously pp* *f*

Vir. (S.)  
for child - ren for Nes - sa's life! \_\_\_\_\_ for the sense of flow-ers break -

Vit. (M-S.)

Chor. 1 (S.)  
*p* Pot- to! *mp* Vir- gin-ia

Chor. 2 (T.)

Chor. 3 (Bar.)  
*f* Donk- ey! *f* West!

Ob.  
*p* To Eng. Hn.

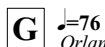
Perc.

Pno.  
*mp* *f* *mp* *ppp* Led. \_\_\_\_\_

Vln. I  
*mp* *mp*

Vla.  
*mp* *mp*

Vc.  
*mp* *mp*



Orlando comes to shore, bows, offers Virginia the flower. Virginia takes it.

139

Vir. (S.) *- ing a-round me\_\_\_\_\_* *I \_\_\_\_\_ pluck \_\_\_\_\_ what I \_\_\_\_\_ call\_\_\_\_\_*

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.) *p* *distantly*  
Vir - gin-ia!

Chor. 3 (Bar.)

Ob. English Horn  
*mp* *pp* *mf* *pp*

Perc.

Pno. *p* *ppp*

Vln. I *arco* *gliss.* *mp* *pp*

Vla. *arco* *gliss.* *mp* *pp*

Vc. *mp* *p* *pp*



144 *mf* *pp* *p* *mf* *p*

Vir. (S.)

flow - ers at ran - dom they make my life seem a lit-tle bare

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Eng. Hn.

*p* *pp* *mp* *pp*

Tubular Bells  
To Perc.

Perc.

like church bells ringing in the distance

Pno.

*ppp*

*pp* *pp*

Vln. I

Vla.

Vc.

151 *accel.*

*f* *p*

Vir. (S.)

forg-ing a-head\_\_ a - lone\_\_ through the night\_\_ suf-fer-ing in-ward-ly sto - i-cally Blaz-ing my

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Eng. Hn.

*mf* *p* *pp*

Tub. B.

Pno.

*8va*

*Ped.*

*accel.*

Vln. I

*pp* *p* *pp*

Vla.

*pp* *p* *pp*

Vc.

*arco* *pp* *p* *pp*

158 H  $\text{♩} = 110$

Vir. (S.) *p* way through \_\_\_\_\_ to the end \_\_\_\_\_ Fear \_\_\_\_\_ no \_\_\_\_\_ more

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Eng. Hn. *3* To Eng. Hn.

Tub. B.

Pno.

Vln. I *f* *pp* pizz

Vla. *f* *pp* pizz

Vc. *f* *pp* pizz

165

Chor. 1 (S.) *mp* Vir-gin-ia

Chor. 2 (T.) *mf* Pot- to!

Chor. 3 (Bar.) *p* Don-key west

Vln. I pizz *pp* *mf* *f* arco *pp*

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

Vc. pizz *f* *pp* arco *mf* *pp* *mf* *pp*



172

Vir. (S.) *mp* *mf* Orlando skating by,  
invites Virginia to join.  
look your last

Chor. 1 (S.) *pp* calling to Virginia  
throw ov - er your man!

Eng. Hn. *pp* *mf* *pp* *pp* *mf*

Vln. I *ppp* pizz *ppp*

Vla. *ppp* *mp* *pp* *pp*

Vc. *pp* *ppp* *mp* *pp* *pp*

180

Vir. (S.) *p* All lov - ers young all lov - ers must

Chor. 1 (S.) *mp* throw ov - er your man!

Eng. Hn. *p mp pp*

Vln. I *arco ppp f*

Vla. *gliss. ppp f*

Vc. *gliss. ppp f*

187

Vir. (S.) *pp fading away* con - sign to thee *ppp* and come to dust *mf with abandon* and

Chor. 1 (S.) *p* We'll walk in the garden

Chor. 2 (T.) *p brightly* in the moon - light *mp* and come home late. *mf*

Chor. 3 (Bar.) *p* we'll go to Hamp-ton court

Vln. I *p subito mf pp pp f*

Vla. *p subito mf pp pp f*

Vc. *p subito mf pp pp f*

194

Vir. (S.) *p* *broadening* *f*  
— come home late— and I'll tell— you all— the things— I have— in my head

Chor. 1 (S.) *mp playfully*  
and get tip - sy

Chor. 2 (T.) *mp* *3*  
and I'll hear—

Chor. 3 (Bar.) *playfully p mp p*  
and have a bot - tle of— wine

Vln. I *pp cresc.* *mp*

Vla. *pp cresc.* *mp*

Vc. *pp cresc.* *mp*

201

Vir. (S.) *f* *ff* **K** Rubato ♩=100 *molto rit.* *p* *3*  
— Myr - i - ads— on-ly by dark—

Vit. (M-S.) *p* Orlando miming as Vita sings from offstage *pp*  
they— won't stir— by— day—

Chor. 1 (S.) *f* *3* *ff*  
mill-i - ons

Chor. 2 (T.) *mf* *ff*  
mill-i - ons

Chor. 3 (Bar.) *mp* *ff*  
mill-i - ons—

Vln. I *f* *ff* **K** Rubato ♩=100 *molto rit.*

Vla. *f* *ff*

Vc. *f* *ff*

211 *pp* **L**  $\text{♩} = 110$

Vir. (S.) *pp* on the riv - er think of that!

Chor. 1 (S.) *mf* think of that *mp* think of that

Chor. 2 (T.) *mf* think of that

Chor. 3 (Bar.) *mf* think of that

**L**  $\text{♩} = 110$

Vln. I pizz *pp*

Vla. pizz *pp*

Vc. pizz *f* *pp*



219

Vir. (S.) *P* Think of that!

Chor. 1 (S.) *mf* look your last *f*

Vln. I pizz *pp*

Vla. pizz *pp*

Vc. pizz *f* *pp*

223

Vit.  
(M-S.)

*f* *ff* 3

Spoken

throw\_ ov - - - ver your man\_\_\_\_\_ *I say, and come*

Chor. 1  
(S.)

*p* *f*

look\_ your last

Chor. 2  
(T.)

*p* *f*

look\_ your last

Chor. 3  
(Bar.)

*p* *f*

look\_ your last

Vln. I

Vla.

Vc.



# Scene 1: A Friendship of a Sort (1922)

Virginia (Soprano)

Vita Sackville-West (Mezzo-soprano)

Chorus 1 (Soprano)

Chorus 2 (Tenor)

Chorus 3 (Baritone)

Oboe

Percussion

Piano

Violin I

Viola

Violoncello

Fixed Media

Party ambience

♩=90

inhale exhale inhale exhale inhale exhale inhale exhale

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

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

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

**A** *dreamily*  
*mp* *mf* *p*

Vir. (S.)  
look — your — last —

Vit. (M-S.)

Vit. (M.S.)  
inhale exhale

Chor. 1 (T.)  
inhale exhale

Chor. 2 (Bar.)  
inhale exhale

Ob.

Glock.

Pno.

**A**

Vln. I  
*p* *f* *pp* *f* *p* *pp* *p* *f*

Vla.  
*p* *f* *pp* *f* *p* *pp* *p* *f*

Vc.  
*p* *f* *pp* *f* *p* *pp* *p* *f*

Tape  
Party ambience

**B**  $\text{♩} = 80$  Chorus rushes onto the stage,  
laughing and chattering

13

Vir. (S.) *whispered*  
it was a sur-prise

Vit. (M.S.) *mp*  
Vit- a!

Chor. 1 (T.) *p*  
Har-old and- everyone admiring

Chor. 2 (Bar.) *spoken*  
We had a surprise visit from the Nicolsons!

**B**  $\text{♩} = 80$

Vln. I *pp*  $\text{mf}$  *p* *f* *p*

Vla. *pp*  $\text{mf}$  *p* *f* *p*

Vc. *pp*  $\text{mf}$  *p* *f* *p*

Tape *String quartet recording*  
*Party ambience* *Party ambience*

28

Vit. (M.S.) *mf* *f* *mockingly* *sarcastically* all laugh  
Talk-ing of Vit-a greatness! she writes 15 pages a day- call me Jul-i-an in the *biblical* sense.

Chor. 1 (T.) *mf*  
charm! she just finished another book she knows everyone...

Chor. 2 (Bar.) *mf*  
Her character- goodness! she sometimes dresses as a man!

Tape *String quartet recording*  
*Party ambience*

42 **C** ♩=90 *Vita and Virginia lock eyes from across the room. The party sounds fade away.* *Vita approaches Virginia, extending her hand. They shake.*

Vir. (S.) *mf* Vir - gin - ia *mf* the wri - ter *p*

Vit. (M-S.) *mf* Vit - a *mf* the writ - er *p*

Vit. (M.S.) inhale exhale inhale exhale

Chor. 1 (T.) inhale exhale inhale exhale

Chor. 2 (Bar.) inhale exhale inhale exhale

Ob.

Glock.

Pno.

Vln. I **C** ♩=90 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf* *gliss.*

growing distant

String quartet recording

Murmurs

Murmurs

growing distant

Party ambience

Tape

53 **D** ♩=100 *Party resumes*

*Lilting, dancelike*  
*mp* *f* *p*

Vir. (S.) she\_ shines in the groc - er shop

*mp* *thoughtfully* *p* *mf* *f* *p* *mp* *mf*

Vit. (M-S.) she's so sim - ple it gives the im pres sion of some thing big so\_ un-af fect

*p*

Vit. (M.S.) Flor id an aristocrats supple ease! hard

*mp*

Chor. 1 (T.) she's not much to my severer taste Par-a keet col ored man - ly

*mf*

Chor. 2 (Bar.) must ached A gren-a-dier hand some

Ob.

Glock.

Pno.

**D** ♩=100

Vln. I *pp*

Vla. *pp*

Vc. *pp*

returns to foreground

String quartet recording

Tape returns to foreground

Party ambience

61 *mp playfully* *mf* *f* *mf* *mp* *p*

Vir. (S.) with a cand-le lit rad-i-ance legs like beach trees pink glow-ing grape clust-ered pearl hung

*p* *f* *p* *mf* *p* *p < mf* *p*

Vit. (M-S.) ed a spir-i-tual beaut-y im-pos-ses up-on you she's both de-tached and hu-man a sil-ver fish e-lu

*spoken, softly*

Vit. (M.S.) a pronounced Sapphist...

Tape [String quartet recording]

Vir. (S.) *whispered* *spoken*

I think she likes me is it better to be extremely ambitious? or rather modest...

*pp* *whispered* *hurried*

Vit. (M-S.) sive on the riv-er I think she likes me she takes to the floor in any company she controls silver, servants, motherhood! she's what I have never been...

Tape [String quartet recording]

[Party ambience]

76 *softer* *trailing off* *mp* *mf*

Vit. (M-S.) a real woman I trace her passions 500 years back and they become romantic like old yellow wine I could - n't fall in love

Vln. I *arco* *p* *f* *p*

Vla. *arco* *p* *f* *p*

Vc. *pizz* *f* *mp*

Tape [Tape Ends]

86

Vir. (S.) *mp* *mf* *p*  
I sup- pose

Vit. (M-S.) *p* *mp* *f*  
— with her So don't be ner -

Vln. I arco *p* *f* pizz *p* arco *p* *f*

Vla. arco *p* *f* pizz *p* arco *p* *f*

Vc. pizz *f* pizz *f*

92

Vir. (S.) *p* *mp* *pp*  
If life al - lowed this might be a friendship of a sort Will you come to Richmond?

Vit. (M-S.) *p*  
vous this might be a friendship of a sort Yes

Vln. I arco *p* *f* pizz *p* arco *p* *f* pizz *p*

Vla. arco *p* *f* pizz *p* arco *p* *f* pizz *p*

Vc. pizz *f* pizz *f* *mp*

# Scene 2: Nearer to People

(1922-1925)

## Part 1: Richmond

♩=85 Vita arrives at Virginia's house in Richmond.  
The chorus remains onstage as partygoers.

Virginia (Soprano)

Vita (Mezzo-soprano)

Chorus 1 (Soprano)

Chorus 2 (Tenor)

Chorus 3 (Baritone)

Oboe

Percussion

Piano

Violin I

Viola

Violoncello

Fixed Media

*Hushed*  
*mp* < *mf* > *mp*

*mf* < *f* > *p*

*p*

at Rich mond

at Rich mond

she speaks

*Hushed*  
*mp* < *mf* > *mp*

*mf* < *f* > *p*

at Rich mond

*Hushed*  
*p* < *mp* > *pp*

*mp* < *mf* > *p*

at Rich mond

*Hushed*  
*p* < *mp* > *pp*

*mp* < *mf* > *p*

at Rich mond

*pizz*  
*pp*

*pp*

*pp*

*pp*

*p*

*p*



9

Vir. (S.) unfreeze spoken Love makes everyone a bore.

Vit. (M-S.) *mf* *p* *f* *p* oh when she speaks at Rich-mond

Chor. 1 (S.) *mp* *p* at Rich-mond

Chor. 2 (T.) *p* *pp* at Rich-mond

Chor. 3 (Bar.) *p* *pp* at Rich-mond

Vln. I pizz *pp*

Vla. pizz *pp*

Vc. pizz *p*

16 spoken

Vir. (S.) **A** The excitement in life is in the little moves. Nearer to people.

Vit. (M-S.) Chorus Exits *mf* briskly *p* *mf* Mis-sus Woolf, you are an ex-per-i-men-tal-ist in hu-man i-ty Mis-sus

Vln. I **A** arco *p* *f* *p* *f* pizz *pp* arco *p*

Vla. arco *p* *f* *p* *f* pizz *pp* arco *p*

Vc. pizz *f* pizz *pp*

snapping Vita out of her daydream

21

Vir. (S.)

Mis-sus Nich ol-son I wish you

*mf*

*Dreamily*  
*p* *mf*

Vit. (M-S.)

Woolf, you have no grand pas-sion in your life For if you did oh if you did—

Vln. I

arco pizz. arco

*p < f* *p* *pp <* *p < f* *pp* *p < f* *p < f*

Vla.

*p < f* *p* *pp <* *p < f* *pp* *p < f* *p < f*

Vc.

pizz. pizz.

*f* *p* *pp <* *p < f* *pp* *f*

28

poco rit. A tempo

Vir. (S.)

could be in-duced Mis-sus Nich-ol-son to— call me by my name Vir-gin-ia

*mf* *sprechstimme* *rit.*

Vit. (M-S.)

Well Vir-gin-ia, you see I don't take much

Vln. I

pizz. arco pizz. pizz. pizz.

*p < f* *f* *p* *pp*

Vla.

pizz. arco pizz. pizz. pizz.

*p < f* *f* *p* *pp*

Vc.

pizz.

*f* *f* *f* *pp*

35 **A tempo** *mf* *stubbornly* **A tempo**

Vir. (S.) Mis-sus Nich - ol-son

Vit. (M-S.) in - duc - ing. Now Vir - gin - ia could you be in - duced like - wise you think?

Vln. I *arco* *p < f* *arco* *p <* *pizz.* *p* *arco* *p < f* *p*

Vla. *arco* *p < f* *p <* *pizz.* *p* *arco* *p < f* *p*

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

41 *flirtaciously* *< > pp*

Vir. (S.) Mis - sus Nich - ol-son Mis-sus Nich-ol-son

Vit. (M-S.) *sprechstimme* Vit - a *with irritation* Vit - a

Vln. I *p < f* *p*

Vla. *p < f* *p*

Vc.

## Part 2: Knole House

**B** ♩=75 Lusciously

Chorus enters as servants.

Vita anticipates Virginia's arrival.

48

Vir. (S.)

giddy with excitement  
*pp* *mf*

Vit. (M-S.)  
 My head is swim ming with Vir-gin-ia

Chor. 1 (S.)  
*mf* dignified  
 at Knole House  
*mf* at Knole

Chor. 2 (T.)  
*mf* dignified  
 at Knole House  
*mf* at Knole

Chor. 3 (Bar.)  
*mf* dignified  
 at Knole House  
*mf* at Knole

Ob.

Perc.

Pno.  
*p < f* *p < f*  
*p < f* *p < f*  
*p < f* *p < f*  
*Red.*

**B** ♩=75 Lusciously

Vln. I  
*p < f* *p < f*  
*p < f* *p*  
*p < f* *p <*

Vla.  
*p < f* *p < f*  
*p < f* *p*  
*p < f* *p <*

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

**C** ♩=85 Spinning

*Vita and Virginia tour Knole*

54

Vir. (S.)

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Perc.

Pno.

Vln. I

Vla.

Vc.

*mf*

*I in - vite her to lunch*

House

House

House

Vibraphone

Arco

*p<f p<*

*pp*

*pp*

*arco*

*p<f p<f*

*p*

*pp*

*pizz pizz*

*f*

*f*

**C** ♩=85 Spinning

58

Vir. (S.) *mf* Miles\_\_\_\_\_ of gal - ler - ies

Vit. (M-S.) *mf* end - less treas - ures\_\_\_\_

Vib.

Pno. *8va*

60

Vir. (S.) *rit.* Tap - - es - tries, pic - - tures

Vit. (M-S.) floors of oak

Pno. *8va*

*rit.*

Vln. I *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. pizz *f* *f*

**D** Freely, Recit style ♩=70  
*Vita pauses, interrupting their tour* *accel.*

Vir. (S.)

Vit. (M-S.) *mf* see there- Mar - y Stew - arts al - ter That night she knelt be - fore *melodramatically*

T. Bl. *f*

Pno.

**D** Freely, Recit style ♩=70  
*pizz.* *accel.* *arco*

Vln. I *f* *pp*

Vla. *f* *pp* *mf*

Vc. *f* *mp* *3* *mf*

*f* **A Tempo (♩=75)**

66 Vit. (M-S.) *pp* *threateningly* *sprechstimme* *mf*  
 her God that morn-ing she knelt be-fore the axe They say

T. Bl. *ff*

**A Tempo (♩=75)**

Vln. I *mf* *3* *3* *f* *pizz.* *ff*

Vla. *p* *f* *pizz.* *ff*

Vc. *p* *3* *3* *f* *pizz.* *ff*

71

*mf teasingly* *accel.* *p* *mp* *mf*

Vir. (S.) they say her pas-sion brought her end an an-ces-tor of yours brought

*p coyly* *mp* *mf* *p*

Vit. (M-S.) she was a wom-an of pas-sion an an-ces-tor of ours brought the war-rant

T. Bl. *ff*

Vln. I *pizz.* *ff* *accel.*

Vla. *pizz.* *ff*

Vc. *pizz.* *ff*

76

*p* *mf stubbornly*

Vir. (S.) her end just her end

*mf* *f* *p*

Vit. (M-S.) just the war - rant

Pno. *pp* *3* *3* *8va*

*E* *♩=90 Spinning*

Vln. I *arco* *pp* *3* *3* *3* *3* *3* *3*

Vla. *arco* *pp* *3* *3* *3* *3* *3* *3*

Vc. *arco* *pp* *3* *3* *3* *3* *3* *3*



[illegible]

82 *p* *mp* *p* trailing off

Vir. (S.) ver this gold Have bred a

Vit. (M-S.) *f* cite - ment of life *mp* In the lit - tle moves

Pno. *p* 3 3 3 3

Vln. I 3 3 3 3 *p* arco 3 3 3 3

Vla. 3 3 3 3

Vc. *p* 3 3 3 3 3

84 rit.  $\text{♩} = 70$

Vir. (S.) per - - - - - fect bod - y

Vit. (M-S.) *p* *mp* breathlessly Near - er near - er

Vln. I rit.  $\text{♩} = 70$  *ppp* 3 3 3 3

Vla. *pp* *ppp* arco 3 3 3 3

89 *f* *harshly*

Vir. (S.) Stag like her brain Spoken piercingly

Vit. (M-S.) You like people through the brain, better than through the heart.

To Vib.

T. Bl.

Vln. I *ff* pizz. arco *p* < *f* *p* < *f*

Vla. *f* pizz. arco *p* < *f* > *p* *p* < *f* > *p*

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

## Part 3: Monk's House

**F**  $\text{♩} = 66$  Vita walks through the town.  
Chorus act as townspeople.

93  $\text{mp} < \text{mf} > p$   $p < > pp$   $p$  in a trance

at Monk's house at Monk's house she came glid - ing down the vil-lage in her

Vir. (S.)

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

at Monk's house at Monk's house

Ob.

Vibraphone arco

motor on

$p$   $p$

Pno.

$p < p$   $p < p$   $p$

Vln. I

Vla.

Vc.

**F**  $\text{♩} = 66$   $\text{♩} = 80$

101

Vir. (S.) *ppp half-voiced*

new blue Aus-tin car legs like slen-dar pil lars Vir-gin-al sa - vage patr - i-cian if one could be friend-ly with

Vib. *To T. Bl. Temple Blocks*

Vln. I

Vla.

Vc.

111

Vir. (S.) *f irritated* *spoken*

wom - en- sex - u - al re - la - tions bore me am I a prude?

T. Bl. *Temple Blocks* *To Vib. Vibraphone*

Vln. I *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. *pizz.* *ff*

113

Vir. (S.) *accel.* *growing more and more anxious*

Love is a disease, a frenzy, an epidemic! Oh but how dull how monotonous  
reducing its young men and women to what abysses of mediocrity!

Vln. I *arco* *f cresc.*

Vla. *arco* *f cresc.*

Vc. *arco* *f cresc.*

115  $\text{♩} = 85$

Vit. (M-S.) *f* Mis - sus Woolf, you have

Vln. I  $\text{♩} = 85$

Vla.

Vc. *cresc.*

118 *Rubato* *p dreamily* *mf* *f* *Chorus Exits*

Vit. (M-S.) no grand pas - sion in your life for \_\_\_\_ if \_\_\_\_ you did oh \_\_\_\_ if \_\_\_\_ you did

Vln. I *Rubato* *ff*

Vla. *ff*

Vc. *ff*

## Part 4: Long Barn

125 **G**  $\text{♩} = 60$

Vir. (S.) *p*  $\text{p} < > \text{pp}$  *mf* *p subito* *f*  
 at Long Barn she sits on the chair I \_\_\_\_\_ sit on the floor \_\_\_\_\_ there

Vit. (M-S.)

Chor. 1 (S.) *mp*  $\text{p} < > \text{p}$  *p*  $\text{p} < > \text{pp}$   
 at Long Barn at Long Barn

Chor. 2 (T.) *p*  $\text{p} < > \text{pp}$  *p*  $\text{p} < > \text{pp}$   
 at Long Barn at Long Barn

Chor. 3 (Bar.) *p*  $\text{p} < > \text{pp}$  *p*  $\text{p} < > \text{pp}$   
 at Long Barn at Long Barn

Ob.

Vib. *p* *p*

Pno.

Vln. I **G**  $\text{♩} = 60$  *arco* *p*  $\text{p} < \text{f}$  *p* *arco* *p*  $\text{p} < \text{f}$  *p* *pizz* *p* *pizz* *p*

Vla. *arco* *p*  $\text{p} < \text{f}$  *p* *arco* *p*  $\text{p} < \text{f}$  *p* *pizz* *p* *pizz* *p*

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

134

Vir. (S.) *p* *mp*  
— is Vit - a we move to the so - fa

Vit. (M-S.) *mp* *p*  
the ex-cite - ment of life In

Vln. I *pizz* *p* *pizz* *p*

Vla. *pizz* *p* *pizz* *p*

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

140

Vir. (S.) *f* *p* *p < mp > pp* *pp < p > pp*  
near - er to peo - ple Near er near - er

Vit. (M-S.) *p < mf > pp* *p < mf > pp* *mp*  
the lit-tle moves Near er near - er the lit-tle moves

Vln. I *arco* *p < f* *p < f* *arco* *p < f* *p <*

Vla. *arco* *p < f* *p < f* *arco* *p < f* *p <*

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



# Scene 3: By Your Light (1926)

Music by Sophie Kastner  
Libretto by Alice Abracen

**Virginia**  
(Soprano)

**Vita**  
(Mezzo-soprano)

**Chorus 1**  
(Soprano)

**Chorus 2**  
(Tenor)

**Chorus 3**  
(Baritone)

**Oboe**

**Tubular Bells**

**Piano**

**Violin I**

**Viola**

**Violoncello**

**Fixed Media**

**Tempo:** ♩=90

**Rehearsal Mark:** A

**Tempo:** Rubato ♩=50

*Vita lays flowers on Virginia's doorstep*

*p* chantlike

I \_ had \_ to leave \_ her \_

let ring-----|

*f* *p*

12

Vit. (M-S.) *pp* float

on her door - step In the mist - y lon - don ev - ening

Tub. B.

Vln. I *pp*

Vla. *pp*

Vc. *pp*

Tape

23

Vit. (M-S.) *mf* *p* *rit.* *pp* softly to herself *p* *mp*

God knows when I shall see her a - gain I shall see her a -

To Vib.

Vln. I *pp*

Vla. *pp*

Vc. *pp* *gliss.*

Tape

**B**  $\text{♩} = 80$   
*Vita rings the doorbell and leaves. Orlando enters, dancing in the background.*

33

Vir. (S.)

Vit. (M-S.) *ppp* *spoken*  
 - gain *My darling Virginia* *I should write you an endless letter.* *Too many emotions.*  
*But there's too much to say* *Too much Egypt*

Ob. *ppp* *mf* *pp* *p* *mp* *ppp*

Pno. *pp* *ppp* *ppp* *ppp*

Vln. I *pizz.* *p* *pp* *p* *pp*

Vla. *pizz.* *p* *pp* *pp*

Vc. *pizz.* *p* *pp*

Tape

**C**  $\text{♩} = 100$   
*Virginia enters and discovers the flowers.*  
*She picks them up.*

39 *accel.*

Vir. (S.)

Ob. *p* *pp* *mf* *pp* *mp* *p* *p* *mf*

Pno. *p > pp* *p* *pp*

Vir. (S.) 47 *mp* *uneasily* *mf* *p* *p*

My map\_\_\_\_\_ of the world\_\_\_\_\_ lacks rot - und - it - y\_\_\_\_\_ I use my\_\_\_\_\_ friends

Ob. *pp*

Pno. (8) *pp* *ppp* *pp*

Ped. \_\_\_\_\_



poco accel. . . . **D** ♩=60 Rubato

Vir. (S.) 53 *mf* *p* *mf* *f* *Orlando Exits*

as lamps\_\_\_\_\_ there's\_\_\_\_\_ an - oth - er field\_\_\_\_\_ I\_\_\_\_\_

Ob. To Eng. Hn.

Tub. B. Vibraphone motor on *mp* *pp* *mp* *pp* *p*

Ped. \_\_\_\_\_ 8<sup>va</sup>-----

Pno. *pp* *mp* *pp* *p*

Ped. \_\_\_\_\_

58

Vir. (S.) *p* *mf* *p*

see by your light o - ver there's a hill by your

Vib.

Pno.

*mf* *p* *mp* *f* *mp* *p* *mf* *p* *pp* *mp* *pp*

*p* *mf* *p* *mp* *f* *mp* *p* *mf* *p* *pp* *mp*

63

Vir. (S.) *f* *pp*

light I wid - en my land - scape by your light she spoken

Vib.

Pno.

*mf* *f* *mf* *p*

*pp* *mf* *f* *mf* *p* *mf* *p*

**E**  $\text{♩}=76$   
*Virginia Exits. Vita enters, writing a letter to Virginia.  
 Orlando enters, acting out Vita's adventures.*

Vir. (S.) *leaves*

Vit. (M-S.) *spoken*  
*I have been stuck in a River  
 Attacked by a bandit!  
 Travelled with ten men (all strangers)*  
*Slept in odd places  
 Eaten wayside meals  
 Crossed the high passes*  
*And it all reduces  
 to the simple thing...*

Eng. Hn. *ppp* *mf* *pp* *pp* *mf* *pp* *mp* *ppp*

**E**  $\text{♩}=76$   
*pizz.* *3* *p* *pp* *arco* *poco accel.*  
*pizz. 3* *p* *pp* *arco* *ppp*  
*pizz. 3* *p* *pp* *arco* *ppp*

**F**  $\text{♩}=60$   
*mf* *mp*  
 Vit. (M-S.) *am re - duced* *to a thing that wants* *Vir - gin - ia* *Wants* *Vir - gin - ia*

Eng. Hn. *p* *pp*

**F**  $\text{♩}=60$   
*gliss.* *mp* *p*  
*mp* *p*  
*gliss.* *mp* *p*

84 Orlando Exits

Vir. (S.) *pp* (offstage) *p*

by your light there's an - oth - er field I see

Vit. (M-S.) *f* effusively *p* introspectively *mf*

wants Vir - gin - ia wants Vir - gin - ia at

Vib. *mf* *p* echo To Tub. B.

Vln. I

Vla.

Vc.

94 *pp*

Vir. (S.) *pp*

by your light

Vit. (M-S.) *mp* with tenderness *mf* *p*

home we are too fam-i - liar but here we'd be e - qual-ly strange both be e - qual-ly

Vln. I *pp* gliss.

Vla. *pp*

Vc. *pp*

103 *mp* *f* *rit.* *p* *fading away*

Vir. (S.) I wi - den my land - scape by your light by your

Vit. (M-S.) *pp* real\_

Vib. *mf* *mf* *p* To Tub. B. Tubular Bells

Vln. I

Vla.

Vc.

**G** ♩=90 Rubato

112 *pp* light

Vir. (S.)

Vit. (M-S.) *chantlike mp* I see\_ you as you stood on your

Tub. B. *pp echo* let ring-----

124 *p* *p*

Vit. (M-S.) door - step that last eve - ning When the lamps were lit and the

Tub. B.

130 *pp* *pp* *almost whispered*

Vit. (M-S.) trees mist - y and I drove a - way

Tub. B. *pp*



# Interlude: Vita's home

**Tempo:** ♩=110

**Virginia (Soprano)**  
so Vita came      the shock of meeting after absence      and I don't want her to think  
how shy one is  
how disillusioned by the actual body

**Vita Sackville-West (Mezzo-soprano)** *sharply*  
Well

**Chorus 1 (Soprano)**

**Chorus 2 (Tenor)**

**Chorus 3 (Baritone)**

**Oboe**

**Percussion**

**Piano**  
*pp*      *ppp*

**Violin I** **Tempo:** ♩=110

**Viola**

**Violoncello**

**Fixed Media**

as if coming out of a trance

*mf* *pp* *subito* *fp*

Vir. (S.) 7 as she was bound to think I am in one of my moods

Vit. (M-S.) 3 is this all?

Pno. *mf* *ppp subito* *mp* *ppp* *ppp* *mf* *pp*

Vln. I pizz. *pp*

Vla. pizz. *pp*

12

Vir. (S.) why is love so much eas - i - er in writ - ing now we're both

Vit. (M-S.) *interjecting* Harold I have never had a muddle! Why is love so much eas - i - er in writ - ing

Chor. 2 (T.) 8 I hope Virginia will not be a muddle-

Pno. *mp* *pp* *mp* *mp*

17

Vir. (S.) This might be more last - ing than we thought

Vit. (M-S.) a little disillusioned This might be more last - ing than we thought

Pno. *mf*

# Scene 4: The Wave Rises

23  $\text{♩} = 90$   
Chorus enters.

Vir. (S.) *spoken*  
Drove through the park Let's all go to Clive's!

Vit. (M-S.) *spoken*  
We'd been at Sitwells I like your sister! let's!

Chor. 1 (S.) *mf* *spoken*  
Vir - gin - ia and Vit - a at Gor - don Square picked up Nessa Duncan, where'd you get an egg? let's!

Chor. 2 (T.) *mf*  
Vir - gin - ia and Vit - a at Gor - don Square Duncan came, carrying an egg let's!

Chor. 3 (Bar.) *mf*  
Vir - gin - ia and Vit - a At Gor - don Square let's!

Ob.

Perc.

Pno.

Vln. I  $\text{♩} = 90$  arco  
*pp* < *f* > *p* < *f* > *p*

Vla. arco  
*pp* < *f* > *p* < *f* > *p*

Vc. arco  
*pp* < *f* > *p* < *f* > *p*

Buzzing  
Murmurs

F.M.

**A**

31

Vir. (S.)

at Clive's We're sitting round talking I couldn't say Is it? They  
Then Clive said How goes the writing? Vanessa, how are the children? really, where'd you get that hat?

Vit. (M-S.)

Chor. 1 (S.)

They're well! What an astonishing hat!  
But tell us from whence the hat

Chor. 2 (T.)

I've never seen such a hat!

Chor. 3 (Bar.)

What an astonishing hat you're wearing! No, really, where? Impossible to do anything with a hat like that!  
Where did you get it? It's really quite something...

**B**

Buzzing

Laughter

F.M.

String Quartet Recording

*pp*

**A**

41

Vir. (S.)

pulled me down be-tween them like to a hare Forced to go on as though noth - ing had hap-pen'd Forced and queer

Chor. 1 (S.)

what an as-ton-ish-ing hat what an as-ton - ish-ing hat

Chor. 2 (T.)

Impossible to do anything with a hat like that! What an as-ton-ish-ing hat

Chor. 3 (Bar.)

Tell us from whence the hat! What an as - ton - ish - ing hat

Buzzing

Murmurs

Whispers

F.M.

46

Vir. (S.) *mp* *mf* *f* *ff*  
 hum i - li-at-ed And\_\_\_ so I talk'd and talk'd and laugh'd too much I laugh'd and talk'd and laugh'd too much ev' - ry one laugh - ing laugh ing mock

Vit. (M-S.) *f*  
 what an as ton - ish ing hat! what an as ton - ish ing hat!

Chor. 1 (S.) *f*  
 what an as ton - ish ing hat! what an as ton - ish ing hat!

Chor. 2 (T.) *f*  
 What an as ton ish-ing hat What an as ton ish-ing hat

Chor. 3 (Bar.) *f*  
 What an as ton ish-ing hat What an as ton ish-ing hat

Buzzing

Murmurs

F.M.

50

Vir. (S.) *p* *mf* *p*  
 - ing Vir-gin-ia\_\_\_ It's be-gin-ning it's com-ing the pain - ful wave\_\_\_ a\_\_\_ swel - ling

Vit. (M-S.) *ff*  
 what an as-ton - ish-ing hat!

Chor. 1 (S.) *ff*  
 what an as-ton - ish-ing hat!

Chor. 2 (T.) *ff*  
 What an as-ton-ish-ing hat

Chor. 3 (Bar.) *ff*  
 What an as-ton-ish-ing hat

Buzzing

Murmurs

Laughter

*pp*

*pp*

F.M.

56 **C** ♩=110

*with forward motion*

**Vir. (S.)** *mp* *pp subito* *mp* *mp* *mf* *p* *pp* *f* *pp*

bout the heart I am in \_\_\_\_\_ one of my moods \_\_\_\_\_ a des-ire \_\_\_\_\_ for child - ren for Nes-sa's life! for

**Vit. (M-S.)**

**Chor. 1 (S.)** *sing-song*

Quentin! Angelica! Julian! now children, don't make yourselves ill on plum pudding tonight!

**Chor. 2 (T.)**

**Chor. 3 (Bar.)**

**Ob.**

**Perc.**

**Pno.** **C** ♩=110

*ppp* *subito* *mp* *ppp* *mp* *ppp subito* *mp* *ppp* *ppp*

**Vln. I** *pizz.* *pp*

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

**Vc.**

**F.M.** **Children playing** *pp*

63 *f* *ferociously*  $\text{♩} = 80$

Vir. (S.) *p* *3*

the sense of flow-ers break-ing a-round me I pluck what I call flow-ers at ran-dom they make

Chor. 3 (Bar.) Children, that's enough plum pudding!

Pno.

Vln. I  $\text{♩} = 80$  *arco* *gliss.* *mp* *pp* *arco* *mp* *pp*

Vla. *pizz.* *mp* *pp* *mp* *pp*

Vc. *mp* *p* *pp*

F.M.

69 *mf* *3* *f* **D**  $\text{♩} = 110$  *f* *pp subito*

Vir. (S.) my life seem a lit-tle bare forg-ing a - head a - lone through the night blaz-ing my way through to the end Fear

Pno. *ppp* *mf*

Vln. I *pp* *f* **D**  $\text{♩} = 110$

Vla. *pp* *f*

Vc. *pp* *f*

F.M. **Whispers**

76

Vir. (S.) no \_\_\_\_\_ more \_\_\_\_\_

Vit. (M-S.) *pp* Vir - gin-ia

Chor. 1 (S.) *f* what an as-ton-ish-ing hat

Chor. 2 (T.) *mp* ev'-ry one talk ing of Vir-gin ia

Chor. 3 (Bar.) *pp* Vir - gin-ia *mp* mock - ing Vir-gin-ia

Laughter

F.M.

String Quartet Recording

83

Vir. (S.) *f* fear \_\_\_\_\_ no \_\_\_\_\_ more *f* Fear \_\_\_\_\_

Vit. (M-S.) *mf* *f* *mp* Mock - ing Vir - gin - ia *f* what an as-ton - ish-ing hat!

Chor. 1 (S.) *mf* *f* *mp* Mock - ing Vir-gin - ia *f* what an as-ton - ish-ing hat!

Chor. 2 (T.) *mp* *mf* Ev'-ry one talk - ing of Vir-gin - ia *f* What an as-ton-ish-ing hat

Chor. 3 (Bar.) *mf* mock-ing Vir-gin - ia *f* What an as-ton-ish-ing hat

Laughter

Whispers

F.M.

String Quartet Recording



89 *port.* *mp*  
 Vir. (S.) no \_\_\_\_\_ more the wave is  
 Vit. (M-S.) *mf* *f*  
 Mock - ing Vir-gin - ia mock - ing Vir-gin - ia  
 Chor. 1 (S.) *mf* *f*  
 Mock - ing Vir-gin - ia Mock - ung Vir-gin - ia  
 Chor. 2 (T.) *mf* *p* *f*  
 ev'-ry one talk - ing of Vir-gin - ia ev' - ry one talk - ing and laugh - ing and laugh-ing and talk - ing  
 Chor. 3 (Bar.) *mf* *p* *f*  
 ev'-ry one mock - ing Vir-gin - ia ev' - ry one talk - ing and laugh - ing and laugh-ing and talk - ing  
 F.M. *Buzzing* *Murmurs*

92 *f* *f* *mp* *f* *p*  
 Vir. (S.) ris - ing it's com-ing it's tos-sing me up I'm \_\_\_\_\_ un-hap - py un-hap - py un - hap - py ev' ry one laugh -  
 Vit. (M-S.) *mp* *f*  
 the wave is ris - ing it's com - ing it's tos-sing me up ev' - ry one talk -  
 Chor. 1 (S.) *mp* *f* *p*  
 the wave is ris - ing it's com-ing it's tos-sing me up ev' - ry one talk -  
 Chor. 2 (T.) *mp* *f*  
 the wave is ris - ing it's com-ing it's tos-sing me up  
 Chor. 3 (Bar.) *mp* *f*  
 the wave is ris - ing it's com - ing it's tos - sing me up  
 F.M. *Whispers* *pp*  
 String Quartet Recording

95

Vir. (S.) *mp* *f* *p* *f*

-ing laugh - ing Talk - ing mock - ing Vir - gin - ia The wave is ris - ing it's com -

Vit. (M-S.) *f* *p* *f*

ing and laugh-ing and laugh-ing and talk - ing ev' - ry one talk - ing and laugh-ing and laugh-ing and talk - ing

Chor. 1 (S.) *f* *p* *f*

ing and laugh-ing and laugh-ing and talk - ing ev' - ry one talk - ing and laugh-ing and laugh-ing and talk - ing

Chor. 2 (T.) *p* *f* *f*

ev' - ry one talk - ing and laugh - ing and laugh-ing and talk - ing Mock - ing

Chor. 3 (Bar.) *p* *f* *f*

ev' - ry one talk - ing and laugh - ing and laugh-ing and talk - ing mock - ing

F.M.

98

Vir. (S.) *ff* *3*

- ing it's tos - - - - sing me up\_

Vit. (M-S.) *f*

Ev - ry one talk - ing laugh - ing

Chor. 1 (S.) *f*

ev'-ry one talk - ing laugh - ing mock - ing Vir-gin-ia\_\_

Chor. 2 (T.)

Vir-gin-ia\_\_

Chor. 3 (Bar.)

Vir-gin-ia\_\_

F.M.

String Quartet Recording

*pp* *f*

*Virginia destroys the bouquet Vita gave her. She realizes she's done so.*

107 *Whispered* **E**  $\text{♩} = 80$  *mf* *pp*

Vir. (S.) *I can't face this anymore* *Crash - ing down* *Pul - ling me\_\_ down*

Chor. 1 (S.) *inhale exhale inhale exhale*

Chor. 2 (T.) *inhale exhale* *Spoken* *I hope Virginia will not be a muddle*

Chor. 3 (Bar.) *inhale exhale inhale exhale*

Pno.

116 *pp* *quietly to herself*

Vir. (S.) *I am in\_\_ one\_\_ of my moods*

Vit. (M-S.) *spoken* *spoken*

*she makes me feel protective  
so scared of going mad again  
and I so scared of the affect  
I might have on her madness* *what a nightmare it must be  
That is a fire with which I have no wish to play*

Chor. 1 (S.) *inhale exhale*

Chor. 2 (T.) *spoken* *It's like smoking over a petrol tank*

Chor. 3 (Bar.) *inhale exhale*

Pno.

122 *trailing off*

Vir. (S.) *I\_\_ am in\_\_ one of my moods\_\_ I\_\_ am in one\_\_ of my one of\_\_ one of\_\_ my\_\_ moods*

# Interlude: Losing Knole (1927)

**♩=80**

Virginia (Soprano)

Vita (Mezzo-soprano)

Chorus 1 (Soprano)

Chorus 2 (Tenor)

Chorus 3 (Baritone)

Oboe

Percussion

Piano

Violin I

Viola

Violoncello

Fixed Media

*mf* A vis - it to Knole house *f* A vis - it to Knole house

*mp* A vis - it to Knole house *mf* A vis - it to Knole house

*mp* A vis - it to Knole house *mf* A vis - it to Knole house

*gru*

*arco* *p* < *f* *p* < *f* *arco* *p* < *f* *p* < *f*

*pizz* *f* *pizz* *f*

6

Vir. (S.) *mf* Miles of gal - ler - ies Tap - es - tries, pic - tures

Vit. (M-S.) *mf* end - less treas - ures floors of oak my fath-er's *sprechstimme* Temple Blocks *pizz.*

Perc. *f*

Pno. *8va* *p*

Vln. I *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

9 *spoken*  $\text{♩} = 110$

Vit. (M-S.) dead we're losing Knole

T. Bl. *To T. Bl. pizz.* *f* *f* *p* *pp* *From a distance*

Pno. *mf* *p* *ppp*

Vln. I *pizz.* *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

[illegible]

23

Vir.  
(S.)

*mf*

Trav - e - ling through the slums\_\_\_\_\_

*mf* *f*

Vit.  
(M-S.)

All these an - ces - tors\_\_\_\_\_ All these

Pno.

*pp*

Vln. I

Vla.

Vc.



29

Vir. (S.) *mf* *mf* < *f* *p*

All these an - ces - tors — All these cen - tur - ies

Vit. (M-S.) it's going to my uncle this was my home

Vln. I *ppp* *ppp* *pp*

Vla. *p* *pp* *ppp*

Vc. *pp*



32

Vir. (S.) *mf* < *f* *p*

All these cen - tur - ies this could be your home

Tub. B. *mf* *p*

Pno. *ppp*

Vln. I *ppp* *pp*

Vla. *pp*

Vc. *pp*



# Scene 5: Throw Over Your Man (1928)

39 *Virginia sits at her desk, trying to write.* *whispered*

Vir. (S.) Vit - a! I couldn't screw when at last I dropped and wrote the word Orlando a biography  
a word from me my head in my hands dipped my pen in my ink

Vit. (M-S.)

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Ob. *pp* *mf* *p* *pp* *mf* *p* *mp*

Tub. B. To Vib. *Vibraphone*  
*larco*

Pno.

Vln. I

Vla.

Vc.

Tape

48 **A** ♩=120 Rubato

Vir. (S.) *mp* *mf*  
sup- pose \_\_\_\_\_ Or -

Ob. *p*

Vib. *mp* motor on

Pno. *pp* *mp* *pp* *p* *mf* *p* *mp*

55

Vir. (S.) *p* *pp* *mf* *p*  
land - o is Vit - a and it's all a-bout you and the lusts of your flesh the lure of your

Vib. *f*

Pno. *f* *mp* *p* *mf* *p* *pp* *mp* *pp* *p* *mf* *p* *pp* *mp*

63

Vir. (S.) *mp* *f* *p* *mp* *p* *p*

mind and it's all a - bout you a kind of shim - mer of re - a - lit-y the

Vib.

Pno.

*mf* *p* *pp* *mp* *pp* *mf* *f* *mf* *p* *pp* *mf* *f* *mf*

*p* *mf* *p* *pp* *mp* *pp* *mf* *f* *mf*

70

Vir. (S.) **B**  $\text{♩} = 76$  *p* *recit*

lust - tre on an oy - ster shell shall you mind? Vit-a He's a young nob-le

*poco rit.* Say yes or no

Vit. (M-S.) yes, or no

Ob. *ppp* *mf* *pp*

Vib. *pp*

Pno. *p* *mf* *p*

*poco rit.* **B**  $\text{♩} = 76$  *pizz.* *p* *pp* *p*

Vln. I *p* *pp* *p*

Vla. *pizz.* *p* *pp*

76

Vir. (S.) *mf* *p* **C**  $\text{♩} = 220$

man on-ly six - teen be-lov'd of the queen he writes po-e-try yearns for ad - ven-ture

Vit. (M-S.) *p cresc.*

I have been

Ob. *p* *mp* *p* *mp* *ppp*

Pno. *pp* *ppp*

Vln. I *pp* **C**  $\text{♩} = 220$  pizz *pp* *mf*

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

Vc. *pp* *pp*

82

Vir. (S.) *p* *f* *p*

there could be no ques - tion of his sex

Vit. (M-S.) *mf* *mp*

stuck in a riv-er\_ at-tack'd by a band-it trav-ell'd with ten men all stran-gers slept in odd plac-es

Ob. *pp*

Vln. I *p* *mf* *p subito* *f*

Vla. *pp*

Vc. *pp*

88

Vir. (S.) *mf* be - lov'd of the queen *p* old though she is spoken whispered  
he makes her feel a virgin he makes her feel...

Vit. (M-S.) *mf* eat-en way-side meals *mp* cross'd\_ *f* the high pass - es *p* she is quite old spoken

Ob. *pp* To Eng. Hn.

Vln. I *mp* *f* *pp* *mf* *pp* *mf*

Vla. *pp* *pp*

Vc. *f* *pp* *pp*

94 **D** ♩=70 Chorus enters. Virginia watches as Vita dances a waltz with the chorus.

Vir. (S.)

Chor. 1 (S.) whispered, out of time  
Violet and Vita  
Louise and Vita  
Hilda and Vita

Chor. 2 (T.) 8  
Virginia and Vita  
Vera and Vita

Chor. 3 (Bar.)  
Geoffrey and Vita  
Dottie and Vita

**D** ♩=70

Glock. *p*

Pno. *p*

Vln. I *p* *p* *pp* *pizz.* *arco* *p < f* *p < f* *p < f* *p < f*

Vla. *p* *p* *pp* *pizz.* *arco* *p < f* *p < f* *p < f* *p < f*

Vc. *f* *f* *p*

[illegible]

109

**E**  $\text{♩} = 80$

Vir. (S.) *you never write to me Did you feel a sort of tug? as if your neck was being broken? on saturday last 5 minutes to one?*

Vit. (M-S.) *spoken what?? spoken what??*

Chor. 1 (S.) *whispered what?? what?? what??*

Chor. 2 (T.) *whispered what?? what?? what??*

Chor. 3 (Bar.) *whispered what?? what?? what??*

Ob.

Glock. *Ratchet* *To Vib.*

Pno.

Vln. I *pizz. ff*

Vla. *pizz. ff*

Vc. *pizz. ff*

113 **F**

Vir. (S.) *that was when he died* *Orlando* *I've lived* *in you all these months*

Vit. (M-S.) *Or - lan - do* *I'd for-got\_ a-bout\_ him*

Chor. 1 (S.)

Chor. 2 (T.)

Chor. 3 (Bar.)

Ob. *ppp* *mf* *pp* *pp* *mf* *pp*

Rt. *Vibraphone* *motor on* *mp*

Pno.

Vln. I *pizz.* *p* *pp* *pp* *arco*

Vla. *pp* *ppp* *arco*

Vc. *pp* *3*



119

*p* *mf* *p* *pp*

Vir. (S.)

what are you real - ly like\_ do you ex-ist\_

*f* with abandon *mp*

Vit. (M-S.)

if you love me one tri-fle less\_ now that or-lan-do is dead

Ob.

*mp* *ppp*

Vib.

*mp* *mp*

Vln. I

*ppp* *p* *ppp* *p* *mp*

Vla.

*mp*

Vc.

*mp*

125

*mf* *p* *G* *mf* *f*

Vit. (M-S.)

you shall nev-er set eyes on me a gain I won't\_ be fict-i - tious\_ I won't\_ be lovedsole ly

Ob.

*pp*

Vib.

motor on *mp*

*G* *mf* *f*

Vln. I

*p*

Vla.

*p*

Vc.

*p*

132 *pp* *p*

Vit. (M-S.)

in an as-tral bod-y or in Vir - gin-ia's world so write quick-ly and say I'm still real. tell me I'm still real\_\_

Chor. 1 (S.) *from offstage* *pp echo*

A - live a-live oh\_\_

Chor. 3 (Bar.) *mf* *pp echo*

A - live a-live oh\_\_

Vib.

Vln. I

Vla.

Vc.

139 *mf* *pp* *singing to herself, like a folk song* *mf* *f*

Vit. (M-S.)

I feel terr-i-bly real\_\_ just now like cock-les and mus-sels a - live a-live oh I won't be loved sole - ly in an as-tral

Chor. 1 (S.) *pp*

like cock-les

Chor. 3 (Bar.) *pp*

A - live a-live oh\_\_

146 *p* *pp* *Vita exits the stage, singing to herself*

Vit. (M-S.)

bod-y or in Vir - gin-ia's world A - live a-live oh\_\_ a - live a-live oh\_\_ like cock-les and mus-sels a -

Chor. 1 (S.) *pp*

like cock-les and muss-els a-live a-live oh

Chor. 2 (T.) *p echo* *pp* *pp*

A-live a-live oh\_\_ like cock-les and muss-els a - live a-live oh like cock-les

Chor. 3 (Bar.) *pp*

A - live a-live oh\_\_ A -

rit.

152

Vir. (S.) *becoming more and more desperate*  
Vita? How's Mar-y? Vita? Vita?

Vit. (M-S.) *pp*  
live a-live oh like cock-les and mus-sels a-live a-live

Chor. 1 (S.) *pp*  
like cock-les and muss-els\_ like cock-les\_ like cock-les\_ and mus-sels

Chor. 2 (T.) *pp*  
and muss-els\_ A-live a-live oh\_ like cock-les\_ like cock-les\_

Chor. 3 (Bar.)  
live a-live oh\_ and mus-sels a - live a live oh



158

Vir. (S.) *ff* **H** Rubato (♩=80) *p echo*  
Vita? Vita? Vita? Vita? Throw o - ver your man Throw o - ver your

Vit. (M-S.) *pp*  
oh like cock-les and mus-sels a-live a-live oh



168

Vir. (S.) *p* *mf* *p subito*  
man we'll walk\_ in the gar den In the moon light\_ and\_ come home late and have\_ a bot-tle of wine and get tip-sy\_ and I'll tell\_ you



176

Vir. (S.) *f* *ff*  
all\_ the things\_ I have\_ in my head\_ mill-i - ons Myr - i - ads\_ they\_ won't



183

Vir. (S.) *p* *pp*  
\_ stir\_ by\_ day\_ on - ly by dark\_ on\_ the\_ riv - er throw over your man, I say and come

# Epilogue: Bombs Falling (1941)

*A spotlight falls on Virginia, alone on the stage.*

$\text{♩} = 90$

Virginia (Soprano)

*It's*

Vita (Mezzo-soprano)

*from offstage*  
*pp* *p* *pp* *p* *ppp*  
*hum* *hum* *port.*

Chorus 1 (Soprano)

*from offstage*  
*pp* *echo* *ppp*  
*hum* *port.*

Chorus 2 (Tenor)

Chorus 3 (Baritone)

English Horn

Vibraphone

*arco*  
*ppp*

Piano

$\text{♩} = 90$

Violin I

Viola

Violoncello

Fixed Media

Bird calls

7 *mf* *pp* *p* *mp*

Vir. (S.)  
peace - ful here they're play - ing bowls I just put flow -

Vir. (M-S.)  
*pp* *p* *ppp*  
hum

Chor. 1 (S.)  
*pp* *ppp*  
hum

Chor. 2 (T.)

Chor. 3 (Bar.)

Eng. Hn.

Vib.

Pno.

Vln. I

Vla.

Vc.

F.M.

con't

Detailed description: This is a page from a musical score, page 2. It features ten staves. The first staff is for a Soprano voice (Vir. (S.)) with lyrics: "peace - ful here they're play - ing bowls I just put flow -". It includes dynamic markings *mf*, *pp*, *p*, and *mp*, and a triplet of eighth notes. The second staff is for a Mezzo-Soprano voice (Vir. (M-S.)) with the word "hum" and dynamics *pp*, *p*, and *ppp*. The third staff is for a Soprano voice in a choir (Chor. 1 (S.)) with "hum" and dynamics *pp* and *ppp*. The fourth staff is for a Tenor voice in a choir (Chor. 2 (T.)). The fifth staff is for a Baritone voice in a choir (Chor. 3 (Bar.)). The remaining six staves are for instruments: English Horn (Eng. Hn.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). The bottom staff is for a Flute/Maracas (F.M.) part, with a long melodic line and the instruction "con't". The score is divided into measures by bar lines, with time signatures 3/4 and 4/4 indicated at the end of some measures.

12

Vir. (S.) *f* *bitterly* *ff* *pp dolce*

ers in your room\_\_\_\_\_ and there you sit\_\_\_\_\_ with the bombs\_\_\_\_\_ falling a - round you What\_\_\_\_\_ can\_\_\_\_\_ I\_\_\_\_\_ say\_\_\_\_\_

Vit. (M-S.) *pp* *mf*

ooh\_\_\_\_\_

Chor. 1 (S.) *p* *ppp* *mf* *pp* *p*

ooh\_\_\_\_\_ ooh\_\_\_\_\_

Chor. 2 (T.) *p* *ppp* *mf* *pp*

ooh\_\_\_\_\_ ooh\_\_\_\_\_

Chor. 3 (Bar.) *pp*

ooh\_\_\_\_\_

Vib. *arco* *arco*



22

Vir. (S.) *poco accel.* *mf* *f* *ff* *mp* *p*

ex - cept that I\_\_\_\_\_ love\_\_\_\_\_ you\_\_\_\_\_ and I've got\_\_\_\_\_ to live\_\_\_\_\_ through this strange qui-et eve - ning\_\_\_\_\_ think-ing of you sit-ting there a -

Vit. (M-S.) *p* *f*

ooh\_\_\_\_\_

Chor. 1 (S.) *ppp* *f*

Chor. 2 (T.) *p* *ppp* *f*

Chor. 3 (Bar.) *p* *ppp* *f*

Vib.

31 *pp* *<mf* *mp dolce* *p* *pp* *mp*

Vir. (S.) lone what is the phrase? I al - ways re mem - ber or for - get look

Eng. Hn.

*pp*

41 *mf* *mp* *mf* *pp* *mf* *pp*

Vir. (S.) your last look your last on all things love - ly

Vit. (M-S.) *pp* calling to Virginia throw ov - er your man!

Eng. Hn. *mf* *pp* *pp* *mf* *pp*

51 *fading away* *p* *<mf* *p* *<mp* *pp* *Spoken*

Vir. (S.) all things love - ly You have given me such happiness.

Vit. (M-S.) *mp* *pp* *mp* *ppp* all things love-ly all things