

Maeve's Aria
for Mezzo soprano

Ben Lunn

Maeve Scullion.

Maeve's Aria

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Reminiscent. ♩ = 75

I still re-mem-ber that day he came out of the dark-ness

Strings very slow tremolo

Doublebass

Dap-pled white light stream-ing down the all-ey like an an-gel had

Strings

Bass Clarinet

Flute

fal-len And he had. He had. Sin-ewed six foot five Cal-e-don-i-an Co-los-sus

ppp

Very slow unmeasured tremolo,
very distant.
Timpani, Perc., Lows Strings and Low W.w.

11

cut - ting up the tiles of Car - diff. Mak - ing a mock - e - ry ___ of live lounge

Clarinet

mf

14

Sat - ur - day's post game spin. He could have walked his kilt home with an - y girl. But he did - n't

18

He chose me. Let the stars shine down on

f

8va

Piccolo

Violin harmonic

Clarinet

Trombone and Horn

f

Red.

20

us. Let the street lights

Musical score for measures 20-21. The vocal line (top) has lyrics: "us. Let the street lights". The piano accompaniment (bottom) features a complex texture with multiple staves. The right hand has a melodic line with a trill and a descending scale, marked with a forte 'f' dynamic and a fingering of 5. The left hand has a similar descending scale, also marked with 'f' and a fingering of 5. A dashed line with a circled '8' is positioned between the vocal and piano staves.

21

strip light our skin.

Musical score for measures 21-22. The vocal line (top) has lyrics: "strip light our skin.". The piano accompaniment (bottom) continues the complex texture from the previous measures. The right hand has a melodic line with a trill and a descending scale, marked with a forte 'f' dynamic and a fingering of 5. The left hand has a similar descending scale, also marked with 'f' and a fingering of 5. A dashed line with a circled '8' is positioned between the vocal and piano staves.

22

Let the pav - ing tiles give way and let our sin - ning bod - ies burn through Let the mur - der and hat red

Musical score for measure 22. The vocal line (top) has lyrics: "Let the pav - ing tiles give way and let our sin - ning bod - ies burn through Let the mur - der and hat red". The piano accompaniment (bottom) features a complex texture with multiple staves. The right hand has a melodic line with a trill and a descending scale, marked with a forte 'f' dynamic and a fingering of 5. The left hand has a similar descending scale, also marked with 'f' and a fingering of 5. A dashed line with a circled '8' is positioned between the vocal and piano staves.

25 *sfz* (close to a scream) **G.P.** *mp*

lick us back. Let us pay for what we have done. No _____ Stop. Arm o-ver shoul - der

G.P.

p

Percussion, Double basses and Bassoons

30

Arm o-ver waist. Touch, touch. Walk. He

Bass Clarinet

mf

mp

34 *cresc. poco a poco*

did -n't tell me a-bout the bo - dies. A -bout the sand. A -bout the dark _____ A -bout the

String Harmonics

mp

Trombone

cresc. poco a poco

37

f

ma - chine gun fire, the road - side bombs, the hours and hours and hours not know - ing not

40

know - ing not know - ing He said it's fine now. It's fine. I Don't get

43

scares. E - ven as the walls writhed full of eyes and moon - lit crea - tures peeked

47

pp nearly whispered.

out of the gut - ters _____ and the clut - tered drain - pipes, whis per - ing their se - crets, tel - ling their

Viola

Cello

ppp
Timp and low strings

50

lies, brea - thing out ____ the witch - craft through the mud - dled mist.

Clarinet

52

I thought There was a mo - ment when I thought On the way back be - neath two buil - dings in the

Trombone

mp

55

f subito

dark where I thought this is it. Hand a- gainst my throat, skull a- gainst ce- ment

Brass

f subito

60

teeth a- gainst bone, legs bro- ken, hair ripped, ribs shat- tered blood on the floor left for

Horn and Trombone

62

ff

dead. But he did -n't He would -n't I re- a- lised He had come to save my life

ff

Cello

Ped.

66

So in - stead of sma - shing me be - neath the sky - line and carr - ied me a - cross the twen - ty first floor

Solo Violin and Viola

70

car - pet de - bris of my bro - ken soul.

71

Like all an - - - gels are

f

8va

f

5

5

5

5

5

5

5

f

Ped.

72

meant to do For does - n't love con - quer

73

all Well, at

mp

75

least un - til the tea's been poured. Was he meant to set me free? There, then For - ev - er.

Violin Harmonic
15^{ma}
ppp