

for Pro Cantare

Maria Observes the Eclipse of '69

Maria Mitchell (1818-1889)

Gabriel Lubell

Narrator

The morning of the 7th was as beautiful as morning could be.

Adagio leggiero (♩ = c. 69) *p*

Soprano 1

Soprano 2

Alto 1

Alto 2

Vibraphone

Celesta

Not a cloud was in the sky, and light breeze tempered the heat.

7

Ah-oo Ah Ah

Ah-oo Ah-oo Ah Ah

Ah-oo Ah Ah

Ah-oo Ah Ah

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Our instruments had come fifteen
hundred miles, we opened the
boxes with some anxiety.

We must try colored glasses;
examine clamps; test screws;

we must
adjust focus.

13

oo - oh Ah Hm

oo - oh Ah Hm

oo - oh Ah Hm

oo - oh Ah Hm

pp

pp

pp

pp

pp

p

We paired off two and two
at the telescopes,

one to watch the phenomenon
through the glass, the other to
count time and make notes

A

Doo-wah Dee-yah Doo - wah Dee-yah Ba - dum doo-

Doo-wah Dee-yah Doo - wah Dee-yah Ba - dum Doo-

Doo-wah Dee-yah Doo - wah Dee-yah Ba - dum Doo-

Doo-wah Dee-yah Doo - wah Dee-yah Ba - dum Doo-

Doo-wah Dee-yah Doo - wah Dee-yah Ba - dum Doo-

p

mp

mf

mf

mf

mf

mf

mf

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3

a seventh was stationed
on top of the College building
to watch general effects.

The time at which an eclipse
will occur is always calculated
by astronomers some years before.

But the data may be wrong;
a deviation means something.

In preparing for an observation
of time, the astronomer gives himself
every possible facility.

26

B *colla voce*

wah Oh *p* Oh Oo

wah Oh *p* Oh Oo

wah Oh *p* Oh Oo

wah Oh *p* Oh Oo

26 *med. motor* *p* * *Rea* * *Rea* *

p * *Rea* *

He ascertains to a tenth of a second the condition of his
chronometer. Having no chronograph with me, I was
obliged to depend on the counting of seconds by an assistant.

At length all was ready.

C **Andante** (♩ = c. 72)

30

Oo - - - vm *mp* Dit Da - dit Da -

Oo - - - vm *mp* Dit Da - dit Da -

Oo - - - vm *mp* Dit Da - dit Da -

Oo - - - vm *mp* Dit Da - dit Da -

30 *no motor* *mp* *mp* *

Rea *

The observers were at the telescopes; the regular count aloud of the half seconds began.

34 *accel.* -----

dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Di-da-da-

dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Di-da-da-

dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Di-da-da-

dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Da - dit Da-dit Di-da-da-

40

dit Dit Da - da-dit Dit Da - da-ba - dit Da-da-ba-dit Da - da - dit Di-bih Da-ba-da-ba-dit Da -

dit Dit Da - da-dit Dit Da - da-ba - dit Da-da-ba-dit Da - da - dit Di-bih Da-ba-da-ba-dit Da -

dit Dit Da - da-dit Dit Da - da-ba - dit Da-da-ba-dit Da - da - dit Di-bih Da-ba-da-ba-dit Da -

dit Dit Da - da-dit Dit Da - da-ba - dit Da-da-ba-dit Da - da - dit Di-bih Da-ba-da-ba-dit Da -

[illegible]

There were some seconds
of breathless suspense,

and then the inky blackness
appeared on the burning
limb of the sun.

We watched the movement of the moon's black disk across the less black spots on the sun's disk.

limb of the sun.

less black spots on the sun's disk.

D Andante (♩ = c. 72)

sub. *p*

mp

mp

Ee - ah

Ee - ah

mp

roo

sub. *p*

dit Dit Da - roo

sub. *p*

dit Dit Da - roo

sub. *p*

roo

mp

Ee - ah

no motor

p

p

The colored glasses of our telescope
were several, arranged on a circular plate;

55

E

Oh Oo mm *pp*

Oh Mm

Oh Oo mm *pp*

55

pp

pp

we could slip a
green one before our eye,
colla voce

change it for a
red one,

or a
yellow one,

or, if we wished to look with the
eye unprotected, a vacant space
could be found in the circumference.

60

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

Eh Ah Ee

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

Eh Ah Ee

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

Eh Ah Ee

60

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

5

6

I fancied that an orange
hue suited my eye best,
and kept that in place.

F

Slower (♩ = c. 66)

64 *mp sf* Boop Ding *p* Oh - ah Oo - oh - ah *sub. pp*

mp Boop *pp* Oo - oh - ah - eh *pp*

mp Boop *pp* Oo - oh - ah - eh *pp* Oo

mp sf Boop Ding *pp* Oo - oh - ah - eh *med. motor*

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

As the moon moved on, the crescent sun became a narrower and narrower golden curve of light,

69 Eh Oo

Oo - oh - ah Eh Oo

Oo - oh - ah Eh oo

69 Oo - oh - ah Eh oo

a sickly green spread
over the landscape;

Venus shone brightly
on one side of the sun,
Mercury on the other;

88 **I**

mf *p*

Leh ah Oh

Leh ah Oh

Leh ah Oh

Leh ah Oh

mf *p*

mf *p*

mf *p*

95

pp *mf*

Oo ah Da-vah Da-ba-dah Da-ba-dah

pp *mf*

Oo ah Da dah Da-ba-dah

pp *mf*

Oo ah Da ba-dah

pp *mf*

Oo ah Dm

pp *mf*

mp *mp* *mf*

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the neighboring cattle began to low; the birds uttered a painful cry; fireflies twinkled in the foliage,

J

mp

Dum Ba-dum Ba-dum Ba-dum Ba - dum Ba-dum Ba-dum Ba - dum Ba-dum

mp

Dum Ba - dum Ba - dum Ba - dum Ba - dum Ba -

mp

Dum Ba - dum Ba - dum Ba - dum Ba - dum Ba -

mp

Ba-dum Ba-dum Ba-dum Ba - dum Ba-dum Ba-dum Ba - dum Ba-dum

no motor

mp

mp

and when the last ray of light was extinguished...

110

Ba-dum Ba

dum Ba

dum Ba

Ba-dum Ba

110

f *mp* *pp*

dum Dum Dum

f *mp* *pp*

dum Dum Dum

f *mp* *pp*

dum Dum Dum

f *mp* *pp*

dum Dum Dum

f *mp* *pp*

dum Dum Dum

f *mp* *pp*

dum Dum Dum

Instantly
the corona
burst forth

K Moderato con moto (♩ = c. 108)

sfz *p* *f* *p* *f* *mp*

Pah Oo - oh - ah - eh - ee→ah Oo - oh - ah - eh - ee-ah Ee-oh Oo - wa -

sfz *p* *f* *p* *f* *mp*

Pah Oo - oh - ah - eh - ee→ah Oo - oh - ah - eh - ee-ah Ee-oh Oo - wa -

sfz *p* *f* *p* *f* *mp*

Pah Oo - oh - ah - eh - ee→ah Oo - oh - ah - eh - ee-ah Ee-oh Oo - wa -

sfz *p* *f* *p* *f* *mp*

Pah Oo - oh→ah - eh - ee→ah Oo - oh→ah - eh - ee-ah Ee-oh Oo - wa -

fast motor *sfz* *p* *sf*

f *p* *f* *p* *f* *p*

oo→oh Oo - oh - ah - eh - ee→ah Oo - oh - ah - eh -

f *p* *f* *p* *f* *p*

oo→oh Oo - oh - ah - eh - ee→ah Oo - oh - ah - eh -

f *p* *f* *p* *f* *p*

oo→oh Oo - oh - ah - eh - ee→ah Oo - oh - ah - eh -

f *p* *f* *p* *f* *p*

oo→oh Oo - oh→ah - eh - ee→ah Oo - oh→ah - eh -

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

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A glory indeed! And now it was quick work!

125

f *ff*

ee - ah Ee - oh - ah→eh Ah

ee - ah Ee - oh - ah→eh Ah

ee - ah Ee - oh - ah→eh Ah

ee - ah Ee - oh Ah→eh Ah

125

f *fff*

To see what could be seen,
to make notes, and to mark time,
all in less than three minutes!

L **Allegro molto** (♩ = c. 160)

ca. 4x *mf*

Ba - da - dah Ba - dah Ba - da - dam

mf

Ba - da - dah Ba - dah Ba - da - dam

mf

Ba - da - dah Ba - dah Ba - da - dam

mf

Ba - da - dah Ba - dah Ba - da - dam

med. motor

mf

mf

135

Ba-da-dah Ba - dah Ba-dah Ba-da-dam Ba-da-dah Ba-da-dam Da - dah

Ba-da-dah Ba - dah Ba-dah Ba-da-dam Ba-da-dah Ba-da-dam Da - dah

Ba-da-dah Ba - dah Ba-da-dah Ba - dah Ba-da-dam Ba-da-dam Da - dah

Ba-da-dah Ba - dah Ba-da-dah Ba - dah Ba-da-dam Ba-da-dam Da - dah

The colored glasses, which had slipped so easily when it was unnecessary, refused to give place one to the other,

141

Ba - dah Ba-da-da-dah Ba-dah Da - dam Da - bah Da - ba - dam Da - bah Da - ba -

Ba - dah Ba-da-da-dah Ba-dah Da - dam Da - bah Da - ba - dam Da - bah Da - ba -

Ba - dah Ba-da-da-dah Ba-dah Da - dam Da - bah Da - ba - dam Da - bah Da - ba -

Ba - dah Ba-da-da-da Ba-dah Da - dam Da - bah Da - ba - dam Da - bah Da - ba -

159 *solo* *mf* Fa - lah

mf Fa - la - la - lah *mf* Fa - la - la - lah *p* La - dah

la - la - lah *mf* Fa - la - la - lah *mf* La - dah

Fa - la - la - lah *mf* Fa - la - la - lah *p* La - dah

la - la - lah *mf* Fa - la - la - lah *p* La - dah

159

(N)

167 *ff* Da - ba - dah Da - bah Da - bah Da - bah Da - ba - dah

ff Da - ba - dah Da - bah Da - bah Da - bah Dah

ff Da - ba - dah Da - bah Da - bah Da - bah Dah

ff Da - ba - dah Da - bah Da - bah Da - bah Dah

167

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I found myself continually likening almost
all these appearances to flowers, possibly
from the exquisite delicacy of the tints.

They were not wholly rosy,
but of a vaeriegated pink and
white, with a mingling of violet

172 ca. 8x *p*

Ah Ah

Ah Ah

Ah Ah

Ah Ah

172 *p*

177

Ah Loo

Ah Loo

Loo

Loo

177

183

○

As I ran my glance along the limb of
the moon I saw another protuberance,
much larger than the former ones.

Billowy in shape and mottled in color, it
appeared to have a motion within itself.

189 *pp* ca. 3x *mf*

Noo Noo Noo Noo

pp *mf*

Noo Noo

pp *mf*

Noo Noo

pp *mf*

Noo

189

Next there leapt out two more flower-shaped and flower-tinted creations.

Twice, as I was looking at this,
a flickering light caught my eye,
as if from the moon's center;

212

mp

Lee - ah

mp

Doo - vah Doo - vah Doo - doo - wah

mp

Doo - vah Doo - vah Doo - doo - wah

mp

Doo - vah Doo - vah Doo - doo - wah

212

Q

Another strangely shaped figure rushed out as if from behind the moon,

220

f

Ba - dah Tæk Po - tæk Po - tæk Poh Tæk Poh Tæk Po - tæk Po - tæk Po - tæk

f

Tæk Po - tæk Po - tæk Poh Tæk Poh Tæk Po - tæk Po - tæk Po - tæk

f

Tæk Po - tæk Po - tæk Poh Tæk Poh Tæk Po - tæk Po - tæk Po - tæk

f

dah Tæk Po - tæk Po - tæk Poh Tæk Poh Tæk Po - tæk Po - tæk Po - tæk

220

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and instantly the sun came forth.

228 *sffz* *fff*

Poh Ah

Poh Ah

Poh Ah

Poh Ah

228 *sffz* *fff*

All nature rejoiced, we
rejoiced with nature, and
felt that we loved the light.

234

Pah Po loh

Pah Po loh

Pah Po loh

Pah Po loh

234

With the end of the total phase interest in the
eclipse was over, but not the task of the observers.

We were to note the "last contact,"
that is, the last trace of the moon on the sun.

R **Tempo primo**

slow motor
mf
p

How slowly it seemed to come!

We had so much to do in two
minutes and forty-eight seconds!
We had so little to do in the next hour!

247

p
So - la - di - yawn

p
So - la - di - yawn

p
So - la - di - yawn

p
So - la - di - yawn

247

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The physicists tell us that the "rosy prominences" are incandescent hydrogen, not revealed by eclipses particularly, but recognized in full sunlight.

What is the law of distribution of these flames?
Is it any easier to account for them than to account for the light and heat of the sun itself?

ca. 2X

(S)

p

Ding

p

Ding

p

Ding

p

sf

p

sf

p

I will ask
another
question.

Piazzi Smith says: "The effect of a total eclipse on the minds of men is so overpowering, that they forget their appointed tasks, and will look around to witness the scene."

My assistants, a party of young students, would not have turned from the narrow line of observation if the earth had quaked beneath them.

Was it because
they were *women*?

ca. 2X

256

Hm...

Ding

p

Hm...

Ding

p

Hm...

Ding

p

Hm...

Ding

p

Hm...

Ding

p

sf

p

sf

p

T

263

pp

Hm! Oo Oo Oo Oh

pp

Hm! Oo Oo Oh

pp

Hm! Oo Oh

pp

Hm! Oo Oh

263

pp

pp

The image displays a page from a musical score, likely for the opera 'Lohengrin' by Richard Wagner. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The music is in G major and 6/8 time. The score includes dynamic markings such as *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). There are also tempo markings: *rall.* (rallentando), *a tempo*, and *poco rit.* (poco rallentando). The vocal parts feature long, sustained notes, and the piano accompaniment includes arpeggiated figures and sustained chords. The score is numbered 271 at the beginning of the first system.