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## A Note from the Composer

Though I had in mind for some time the thought of preparing concert versions of arias from the six operas for which I have written the music, it was my association with baritone William Stone and Bruce Kimmel of Bay Cities, Inc. which prodded me to get on with the work. To guide the singer in interpreting the arias, the following will perhaps be helpful.

"It's a Good Time Is Springtime" is sung by John Proctor in Act II of *The Crucible* when he returns home for supper after a day of planting. "I Am John Proctor" is from the final scene of the opera in which John refuses to sign a confession to save himself from being hanged.

Sung before the curtain rises on the final act, Pantaloon's "Ballad" is a symbolic telling of the whole story of *He Who Gets Slapped*. It foreshadows the action in which Pantaloon prevents the marriage of Consuelo to the lecherous Baron and sacrifices his own love for her in order to bring about her marriage to Bezano, her handsome young partner. From the opera *Abelard and Heloise* "Condemn Not, Oh Woeful Man" is sung by Abelard's staunch friend Denys when Bernard, Abelard's jealous arch-rival, solicits Denys' collaboration in bringing Abelard to trial for heresy.

*Claudia Legare* takes place in Charleston, South Carolina at the end of the Civil War. "Lament for Aunt Renie" describes the quiet passing of George Lowndes' devoted aunt who was a victim of the devastation of the War. In "The South Must Industrialize" Colonel Blagden describes Orlando Beaumont's radical prescription for reviving the economy of the South.

In the last act of *Minutes Till Midnight* Emil Roszak, a famous nuclear physicist, has returned to his laboratory after a meeting with the National Security Council at which he has been asked to direct a project to develop a vastly powerful new weapon. "Oh, Cosmos, With Your Myriad Stars" expresses his deeply troubled state of mind.

In the comic opera *Lady from Colorado* the buffo-desperado, Jack Spaniard, struts the stage first as a macho bad man in "Law and Order" and then in "State Senator, Jack Spaniard! Why Not?" as a wildly ambitious politician who envisions a great and totally corrupt career for himself in a new role now that Colorado has gained statehood. Cecil Moon, who ultimately dashes Spaniard's dreams by defeating him in the elections, proclaims his patriotism in "I Hail This Land." Jeff Stafford, the old miner, is full of nostalgia and an old man's sadness as he sings "I Ride Along."

On the compact disc issued by Bay Cities, Inc., William Stone accompanied by Thomas Warburton have beautifully realized the intentions of the librettists and myself in their interpretations. It was a great artistic experience to work with them.

– Robert Ward

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These arias are recorded by William Stone, baritone and Thomas Warburton, pianist on Bay Cities Classical CD, No. BCD 1029.

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# It's a Good Time Is Springtime

from THE CRUCIBLE

Bernard Stambler

Robert Ward

Lento (♩ = 40)

*p* bring out the melody

*cresc.*

6

John Proctor: *p*

To -

*mf*

*p*

11

day I want - ed to fin - ish my plant - ing out to the edge of the for - est. — This  
 Gua -

*pp* legato

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 FAMILIAR SPIRITS.

# I Am John Proctor

from THE CRUCIBLE

Bernard Stambler

Robert Ward

Allegro (♩=132)

Piano introduction in 4/4 time, marked Allegro (♩=132). The music features a driving bass line and a more melodic upper line, both in a minor key.

John Proctor:

5

Vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line begins with a forte (f) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand, marked *sempre agitato*, and a steady bass line in the left hand. The lyrics are: "Damn the vil-lage! You came to save me. I have con-

9

Vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line includes markings for *riten.* and *al*. The lyrics are: "fessed my-self. It is e-nough. It is e-nough. It is e-nough." The piano accompaniment continues with a steady bass line and a more active right hand.

14

Maestoso (♩=76)

Vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line begins with a forte (f) dynamic. The piano accompaniment features a steady bass line and a more active right hand. The lyrics are: "God— does not need— my name nailed— up - on the church - door." The tempo is marked *Maestoso* (♩=76).

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# BALLAD from PANTALOON

3 1/2 minutes

Words by  
BERNARD STAMBLER

Music by  
ROBERT WARD

**Andante** ( $\text{♩} = \text{ca. } 56$ )  
8va

Piano *p*

*mp* *mp* *dim.*

*p simply*  
A rose - tree stood on a

*pp* *p*

8va

sun - ny lea its blos - som lift - ed to the sky.

R.H.

The musical score is written in C# minor and 4/4 time. It begins with a piano introduction marked 'Andante' and '8va'. The piano part consists of two staves. The vocal line enters in the second system with the lyrics 'A rose - tree stood on a sun - ny lea its blos - som lift - ed to the sky.' The piano accompaniment includes triplets and dynamic markings such as *mp*, *dim.*, *pp*, and *p*. A 'R.H.' marking is present in the final system of the piano part. The score concludes with a final chord in the piano part.

Orchestral accompaniment in key of C# minor available on rental.

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# CONDEMN NOT, OH WOEFUL MAN

from Abelard and Heloise

Jan Hartman

Robert Ward

1 Allegro giusto (♩=120-126)

Con - demn not

7

one whose sufferings out - pace Job's... one who has lost all save

12

Christ... You call him the enemy of Christ who pours the

# LAMENT for AUNT RENIE

27

from the opera

CLAUDIA LEGARE

Bernard Stambler

Robert Ward

Adagio (♩ = ca. 66)

*mp*

Aunt — Re-nie's death was calm — and

Adagio (♩ = ca. 66)

*p* *mp*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Aunt — Re-nie's death was calm — and". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. Dynamics include *mp* for the vocal line and *p* and *mp* for the piano accompaniment.

beau - ti - ful. And at the end — she had such joy in see - ing

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "beau - ti - ful. And at the end — she had such joy in see - ing". The piano accompaniment continues with the right-hand melody and left-hand accompaniment.

*cresc.*

me and bid - ding me a last fare - well. Soon af - ter it was as though an

*cresc.*

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics "me and bid - ding me a last fare - well. Soon af - ter it was as though an". The piano accompaniment continues with the right-hand melody and left-hand accompaniment. Dynamics include *cresc.* for both the vocal line and piano accompaniment.

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# THE SOUTH MUST INDUSTRIALIZE

from Claudia Legare

Bernard Stambler

Robert Ward

1 *mf*

Up north — it seems that Or -

7

lan - do — learned a great deal a-bout in - dus-try.

14

Fac - to - ry smoke — and mill - wheels — have got - ten

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