

Cue: Top of Scene 7

With muted anticipation  $\text{♩} = c. 72$

*mf*

Musical staff for voice 1, treble clef, common time. It begins with a whole rest for two measures, then enters with a melody of eighth and quarter notes. The lyrics "In - to your hands, O mer - ci - ful Sa - vior, \_\_\_" are written below the staff.

In - to your hands, O mer - ci - ful Sa - vior, \_\_\_

*mf*

Musical staff for voice 2, treble clef, common time. It begins with a whole rest for two measures, then enters with a melody of eighth and quarter notes. The lyrics "In - to your hands, O mer - ci - ful Sa - vior, \_\_\_" are written below the staff.

In - to your hands, O mer - ci - ful Sa - vior, \_\_\_

With muted anticipation  $\text{♩} = c. 72$

Piano accompaniment for the first system, grand staff (treble and bass clefs), common time. The music features arpeggiated chords in the bass and sustained chords in the treble. A *mp* dynamic marking is present. The first two measures contain whole rests, followed by a melodic line in the bass and sustained chords in the treble.

5

Musical staff for voice 1, treble clef, common time. It begins with a whole rest for two measures, then enters with a melody of eighth and quarter notes. The lyrics "We com-mend your ser - vant. Ack - know - ledge, we hum - bly be-seech You, \_\_\_ A" are written below the staff.

We com-mend your ser - vant. Ack - know - ledge, we hum - bly be-seech You, \_\_\_ A

Musical staff for voice 2, bass clef, common time. It begins with a whole rest for two measures, then enters with a melody of eighth and quarter notes. The lyrics "We com-mend your ser - vant. Ack - know - ledge, we hum - bly be-seech You, \_\_\_ A" are written below the staff.

We com-mend your ser - vant. Ack - know - ledge, we hum - bly be-seech You, \_\_\_ A

5

Piano accompaniment for the second system, grand staff (treble and bass clefs), common time. The music features arpeggiated chords in the bass and sustained chords in the treble. A *mp* dynamic marking is present. The first two measures contain whole rests, followed by a melodic line in the bass and sustained chords in the treble.

# Hunger

9

sheep of Your own fold, \_\_\_ A lamb \_\_\_ of Your own flock, \_\_\_ A sin - ner of Your own re -

sheep of Your own fold, \_\_\_ A lamb of Your own flock, \_\_\_ A sin - ner of Your own re -

9

Piano accompaniment for the first system, measures 9-11, featuring sustained chords in both hands.

12

deem-ing. Re - ceive him in - to the arms \_\_\_ of Your mer - cy, \_\_\_ In - to the bles-sed rest of

deem-ing. Re - ceive him in - to the arms \_\_\_ of Your mer - cy, \_\_\_ In - to the bles-sed rest of

12

Piano accompaniment for the second system, measures 12-14, featuring moving lines in both hands.

Hunger

16

Two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a minor key. The lyrics are: "e-ver-las-ting peace, And in-to the glor-ious com-p'ny of the saints in light. A -".

16

Piano accompaniment for measures 16-17. The right hand has a treble clef and contains rests. The left hand has a bass clef and features a series of chords with a long, sweeping slur over them, indicating a sustained or arpeggiated texture.

21

Two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a minor key. The lyrics are: "men. May his soul, And the souls of all the de-par-ted, Through the mer-cy of". A box containing the name "JAMES REED" is placed above the piano staff. The piano part begins with a *mf* dynamic marking.

21

Piano accompaniment for measures 21-22. Both the right and left hands have treble and bass clefs respectively and contain rests.

Hunger

25

Rest in peace. A - men. A - men. A - men.

God, Rest in peace. Rest in peace. A - men. A - men. A - men.

25

*mp*

Lead. \*

MILT ELLIOT: Well, that's that. Listen. I'm sorry  
 for my part in all this, James Reed. I've a temper.  
 But you should know, I'm not going anywhere.  
 Safety in numbers.

PATRICK DOLAN: (overhearing; nearby) Don't  
 know how safe we are. You were right about the  
 weather. We gotta leave the big wagons behind.

CUE: JACOB DONNER:  
 (reluctantly) We must do  
 something else first.

PATRICK DOLAN:  
 What's that, Jacob?  
 JACOB DONNER:  
 Mete out justice.

30

the big wagons behind.

the big wagons behind.

30

*mp*

Hunger

PATRICK DOLAN: Justice. What d'you mean.

JACOB DONNER: Punishment.

32

WHITNEY GALLIARD

*p* Fast ♩ = c. 177

Jus-tice. Pun-ish-ment! Left we not these be-

32

, Fast ♩ = c. 177

38

hind. These are what bound us, Made us o - beis-ant, Pur - sued us to

38

44

*pp*

keep our com - mand-ments. Jus-tice! Pun-ish-ment! So do they

44

Hunger

MILT ELLIOT: What punishment more? The man died.

JACOB DONNER: I don't mean John Snyder. I mean James Reed.

MILT ELLIOT: It were an accident. He didn't mean to kill him. Hell, we were all angry.

JACOB DONNER: Motivation doesn't matter. A man's killed a man. And we must decide what punishment is to be levied.

WHITNEY GALLIARD: (aware something's stirring) What punishment? What levy?

50

Moderately (♩ = c. 100)

8

bind us all.

50

Moderately (♩ = c. 100)

JAMES REED: He's right. "I will punish you according to the fruit of your doings."

NELLIE: James, no.

Fast again ♩ = c. 177

54

Jus-tice. Pun-ish-ment! Left we not these be -

Jus-tice. Pun-ish-ment! Left we not these be -

54

Fast again ♩ = c. 177

to.

Hunger

58

hind. These are what bound us, Made us o - beis-ant, Pur - sued us to

hind. These are what bound us, Made us o - beis-ant, Pur - sued us to

58

64

keep our com - mand - ments. Jus - tice! Pun - ish-ment!

keep our com - mand - ments. Jus - tice! Pun - ish-ment!

64

JAMES REED: What are we, if we do not bring the law with us on our pilgrimage.

69

Much slower ♩ = c. 66

So do they bind us all.

So do they bind us all.

69

Much slower ♩ = c. 66

Slowly (♩ = c. 72)

Hunger

72 WHITNEY GALLIARD: What're you saying, James. We hang you? PATRICK DOLAN: Oh, Jesus. WILLIAM EDDY: Well, we can't exactly lock him up in a jail, now, can we?

Musical score for measures 72-74. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat (B-flat). The music is primarily composed of whole notes and half notes, with a long melisma line spanning across the three measures. The bass line features a steady eighth-note accompaniment.

75 PATRICK DOLAN: Hold on, this be all goin too fast. JACOB DONNER: Well, what about a trial? VIRGINIA: A trial!

Musical score for measures 75-77. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat. The music continues with a melisma line in the treble and a rhythmic accompaniment in the bass.

78 WHITNEY GALLIARD: We ain't got time for all this. JACOB DONNER: Mrs. Reed, what do you have to say? NELLIE: Oh. I don't know. How can I possibly know? He's my husband.

Musical score for measures 78-80. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat. The music features a melisma line in the treble and a bass line with some chordal textures.

81 JACOB DONNER: Yes, that he is.

Musical score for measures 81-83. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat. The music includes a melisma line in the treble and a bass line with a dynamic marking of *mp* (mezzo-piano) starting in measure 83. The time signature changes to 3/4 in measure 83.



# Hunger

85 *mf*

85 How? How can I pos-si-bly know? All I've done is mar-ry this man,

89

89 Had his child-ren, Fed them food. How? How can I pos-si-bly know

93 *rit.*

93 What is right? What is just? Judge-ment can - not come *rit.* from

Hunger

NELLIE: I cannot judge.

JACOB DONNER: None of us can, Nellie. We have no laws up here. But better the judgement from one who loves him, for this we shall all accept.

NELLIE: James, did you kill the man?

JAMES REED: I did, Nellie. It was an accident. But, yes, it was I who killed him.

NELLIE: Well. There. No need for a trial.

JACOB DONNER: Maybe not. But there is a need for a sentence.

96

they who judge not them-selves.

96

98 VIRGINIA: Oh my God. What's happening here? WHITNEY GALLIARD: Looks like justice, Virginia.

**Moderately** ♩ = c. 84

*mf*

I don't know a-bout — such things.

98

**Moderately** ♩ = c. 84

*mp* *mf* *pp*

Hunger

101

I don't know I'm a cook. That's all I know.

*pp*

104

Give me food and I'm con- tent. But this... This... —

*pp*

JACOB DONNER: You're pleading guilty, then?  
 JAMES REED: And it shall come to pass that the  
 Lord shall punish the host of the high ones that  
 are on high. Isaiah 24.  
 JACOB DONNER: Mrs. Reed?  
 JAMES REED: Nellie --

NELLIE: James. I don't see anything for  
 it. You must -- you must plead guilty and  
 accept their verdict. Whatever it is. Will  
 you do that?

107

107

*mp*

Hunger

JAMES: I will do that. I will  
accept your verdict.

NELLIE: Whatever it is?

JAMES: Whatever it is.

111

115

NELLIE: Now pray you  
for leniency and forgiveness.

PATRICK DOLAN

WHITNEY GALLIARD

WILLIAM EDDY

WHITNEY/PATRICK/WILLIAM

115

Hunger

119

PATRICK DOLAN

WHITNEY

Who knows what these things are? At home... Such things were writ...

PATRICK/WILLIAM

give-ness. At home...

119

Piano accompaniment for measures 119-122, featuring arpeggiated chords in the bass and sustained chords in the treble.

123

WHITNEY

Such things were writ... And there were men to pro - nounce. *f* With-out these men

Such things were writ... And there were men to pro - nounce. *f* With-out these men

123

Piano accompaniment for measures 123-126, featuring arpeggiated chords in the bass and sustained chords in the treble.

Hunger

127

are we with-out Le-nien-cy. For - give - ness? Or have we all these

are we with-out Le-nien-cy. For - give - ness? Or have we all these

127

*mp*

PATRICK DOLAN: But who? Who's to do the sentencing? Jacob?

JACOB DONNER: I'm not fit to judge. Milt Elliot?

MILT ELLIOT: I provoked him. Patrick Dolan?

PATRICK DOLAN: Well, back in Ireland it'd be hanging. But I don't know that makes sense for us. It's not like he's a danger. And we need him as a wagon thrasher. So.

MILT ELLIOT: So.

JACOB DONNER: Mrs. Reed. Can ye pronounce sentence on your own husband?

NELLIE: Oh my God.

JAMES REED: Ye can't ask her that.

JACOB DONNER: She can refuse. Thing is, I don't see as how any of us can know what to do any better. You're the best to pronounce.

PATRICK DOLAN: Aye. I see that.

MILT ELLIOT: I vote Mrs. Reed pronounce sentence.

131

*p*

Hunger

134

Musical score for measures 134-138. The piece is in 3/4 time with a key signature of one flat. The right hand features a series of chords, each marked with an 8va symbol, indicating an octave shift. The left hand plays a steady eighth-note accompaniment.

139

Musical score for measures 139-143. The right hand continues with chords marked 8va. The left hand accompaniment changes to a more rhythmic eighth-note pattern starting in measure 140.

144

ALLWOMEN *Slowly* (♩ = c. 72)  
*mf*

Vocal line for ALLWOMEN. The melody begins in measure 144 with a rest, then enters in measure 145 with a half note. The lyrics are: "How? How can I pos-si-bly know?". The music includes a triplet of eighth notes in measure 146.

ALL MEN *mf*

Vocal line for ALL MEN. The melody begins in measure 144 with a rest, then enters in measure 145 with a half note. The lyrics are: "How? How can I pos-si-bly know?". The music includes a triplet of eighth notes in measure 146.

144

*Slowly* (♩ = c. 72)

Piano accompaniment for measures 144-146. The right hand has chords with a fermata over the final chord in measure 145. The left hand continues with an eighth-note accompaniment. The dynamic is *mf*.

# Hunger

148

Two staves of music for voices. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat (B-flat). The music features a melody with a triplet of eighth notes in measures 148 and 149. The lyrics are: "All I've done is mar-ry this man, Had his child-ren, Fed them food."

148

Piano accompaniment for measures 148-151. The right hand plays chords with a triplet of eighth notes in measures 148 and 149. The left hand plays a rhythmic accompaniment of eighth notes.

152

Two staves of music for voices. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat (B-flat). The music features a melody with a triplet of eighth notes in measures 152 and 153. The lyrics are: "How? How can I pos-si-bly know What is right? What is just?"

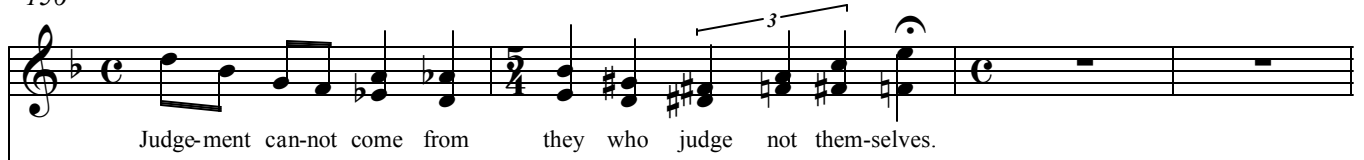
152

Piano accompaniment for measures 152-155. The right hand plays chords with a triplet of eighth notes in measures 152 and 153. The left hand plays a rhythmic accompaniment of eighth notes.



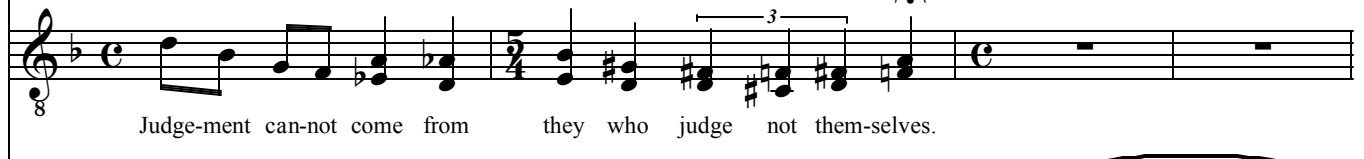
Hunger

156



Judge-ment can-not come from they who judge not them-selves.

8



Judge-ment can-not come from they who judge not them-selves.

156



*mf*

NELLIE: James?

JAMES REED: I said I'd accept their verdict. Whatever it is. What sentence would you have for me for the accidental manslaughter of John Snyder with his own knife? (Silence.)

JAMES REED: Pronounce. "To do justice and judgment is more acceptable to the Lord than sacrifice."

NELLIE: Aye. Well. I will not see you hanged. Will it serve if he, if he, oh God save us....Would it serve if he were to be banished?

VIRGINIA: Banished? To where?

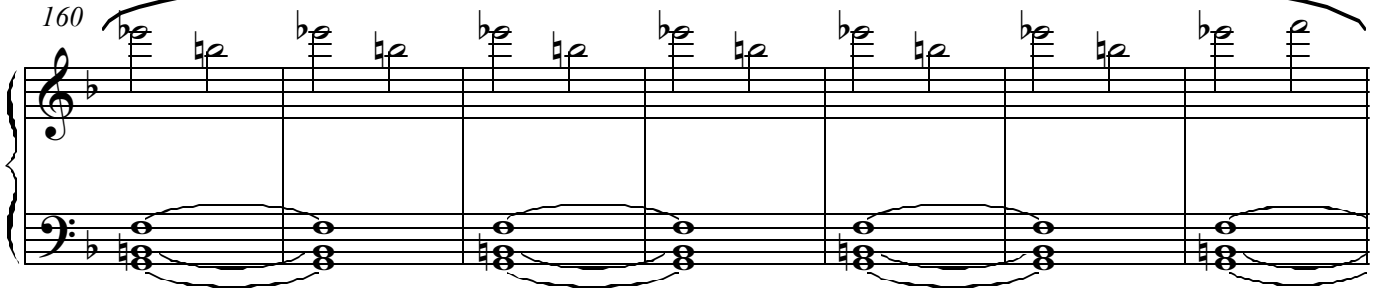
PATRICK DOLAN: Ye mean follow at twenty paces?

NELLIE: No. I mean, ostracized from society which is, which is us. Banished from us. To go on alone. No food, no fire, no wagon. No family. Would that serve?

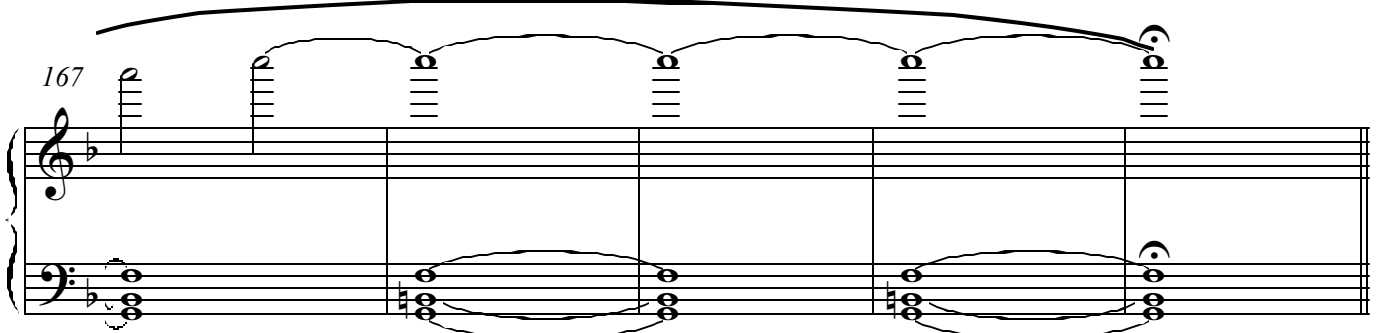
JACOB DONNER: That would serve.

PATRICK DOLAN: Aye. That would serve.

160



167



Hunger

With movement ♩ = c. 100

Cue: Top of Scene 8

172 *mf*

5 5 5 5 5 5 5 5

NELLIE

174 *f*

My sleep - ing child - ren, \_\_\_\_\_ What have I done?

174 *f*

5 5 5 5 5 5 5 5

176 *mf*

What have I done. Cast - ing your Fa - ther \_\_\_\_\_ in - to the

176 *mf*

5 5 5 5 5 5 5 5

Hunger

178

wil-der-ness \_\_\_\_\_ Put - ting bit - ter law, Bit - ter

178

5 5 5 5 5 5 5 5

180

*f*

law be - fore bon - ded fam - 'ly. \_\_\_\_\_

180

5 5 5 5 5 5 5 5

182

*mf*

Is the law so sac - red, \_\_\_\_\_ so sac - ro - sanct \_\_\_\_\_

182

*mf*

5 5 5 5 5 5 5 5

Hunger

184 *rit.* *f* *a tempo*  
*mp*

that we must suf-fer from it? \_\_\_ Lose our fa - thers, \_\_\_

5 5 5 5

186 *mf* *molto rit.* *ff*

Risk our child - ren? \_\_\_ Pre-serve the law but lose the ci - tizen? \_\_\_

*mf* *f*

189 *a tempo* *f*

No! No! I'll <sup>3</sup>not ac - cept! I <sup>3</sup>am un -

Hunger

191 *mp* *rit.*

wil-ling ——— to car-ry on a-lone. Un-wil-ling, — un-wil-ling, —

191 *p* *rit.*

194 *freely* *a tempo* *mf*

and un - a - ble. Come

194 *a tempo* *mp*

197

back, James! Come back and we'll de - fy them

197 *mf*

Hunger

199

*f*

all! Let them try to hang us,

201

Le them try to stop us! No, No!

203

*rit.* A little slower ♩ = c. 92

I'll not ac-cept! I'll not ac-cept! We will be their judge and

A little slower ♩ = c. 92

Hunger

206 *f* *rit.* *mp*

we will be their law! Their... Law...

209 *mp* *Slower still* ♩ = c. 84

But a-against them A-against them With-out them we will

213 fail. We, and the jus-tice that binds us, With-out them we will fail.

# Hunger

217

Musical score for measures 217-220. The vocal line (top staff) contains the lyrics: "Go ye, James, Go ye in-to the wil-der-ness. — But sur-vive. Do what ye have to,—". The piano accompaniment (bottom two staves) features a treble clef with chords and a bass clef with whole rests. Triplet markings (3) are present above the vocal line in measures 217 and 219.

221

*molto rit.*

Musical score for measures 221-224. The vocal line (top staff) contains the lyrics: "Do what you must. So long as you sur - vive.". The piano accompaniment (bottom two staves) features a treble clef with chords and a bass clef with whole rests. A triplet marking (3) is present above the vocal line in measure 221. The tempo marking *molto rit.* is repeated above the piano part in measure 222. The score concludes with a double bar line and fermatas over the final notes in both parts.