

In this scene, the mute Ilona is not seen. The instrumental parts should be clear in playing their motives, but longer notes and rests can be embellished & used for improvisation. All expression, additions, and improvements are welcome.

Erzsébet

Sing to Me: The Blood of Ilona (Sketch)

Dennis Báthory-Kitsz

The musical score consists of six staves, each representing a different instrument or vocal part. The instruments listed on the left are: Erzsébet, High Wind, Guitar, Cello, Percussion, and Toy Piano in C#.

Staff 1 (Erzsébet): Treble clef, key signature of one flat. The lyrics "Il - o - na" and "Il - o - na, - Sing" are written below the staff, followed by "to me." The vocal line includes several grace notes and slurs.

Staff 2 (High Wind): Treble clef, key signature of one flat. It features sustained notes on the first and third beats of each measure.

Staff 3 (Guitar): Treble clef, key signature of one flat. It shows simple chords or single notes.

Staff 4 (Cello): Bass clef, key signature of one flat. It features rhythmic patterns with grace notes and slurs.

Staff 5 (Percussion/Toy Piano): Treble clef, key signature of one sharp. It includes dynamic markings like forte and piano, and various rhythmic patterns.

Continuation: This section begins with a measure labeled "4" above the staff. The lyrics "Sing to me. To me sing - . I am" are written below the staff. The vocal line continues with grace notes and slurs. The staff then splits into two parallel staves, both labeled "4". The top staff continues the vocal line, while the bottom staff continues the Cello line. The score concludes with a final measure on the bottom staff.

12

I re-mem-ber him. Where are my chil-dren?

12

12

12

12

15

Sing to me. Sing to me. To me

15

Floridate da melody

15

15

15

18

Sing - . And the King my cousin.

18

18

18

18

devolve to mumbling, distracted

I am the Coun - tess! I am cold, no hun-gry, but cold... and sick. Sick with age.

22

19

22

17

22

15

22

24

Pale. Blood - less, need - ing more.

24

19

24

17

19

24

15

15

24

26

My chil - dren, where are they?

26

19

26

17

26

15

26

15

26

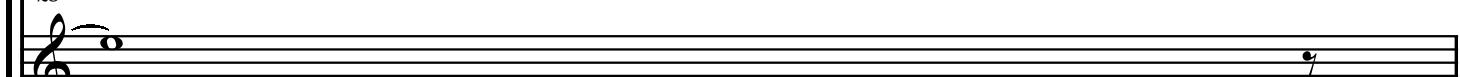
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28

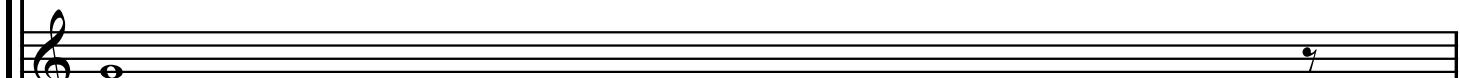


The bar - bar - i - ans... I turned them back East, I turned them back West. My tongue ne -

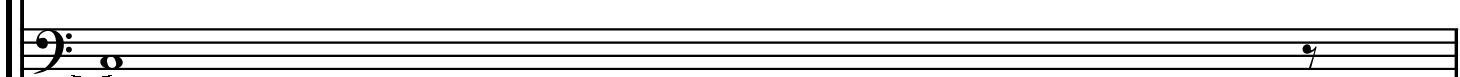
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28



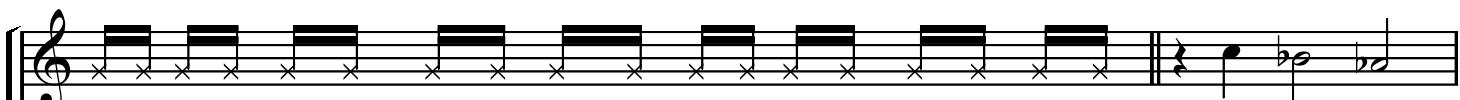
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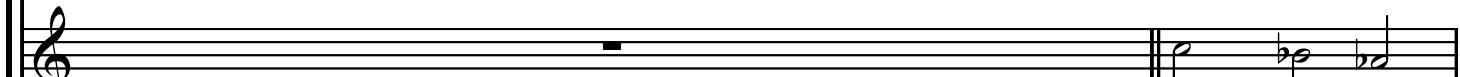


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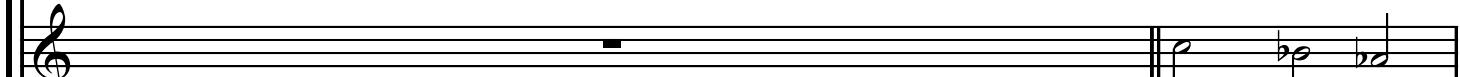


go - ti - a - ted, my hand signed. I turned back my en - e - mies, and each oth - ers'. Sing to me.

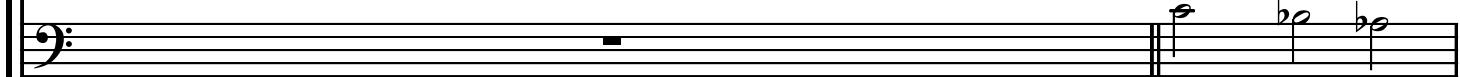
29



29



29



29



31

Sing to me. To me Sing - .

31

31

31

31

34

My chil - dren, where are they?

34

34

34

34

37

My ser-vants are faith-less. A few dead peas-ants... Il - o - na,

37

37

37

37

40

Il - o - na Sing to me.

40

40

40

40

42

Sing to me. To me sing - . An - na,

42

42

42

46

sing to me. Sing to me. To me

46

46

46

46

49

sing - . Il - o - na.

49

49

49

49

51

An - na. O Lord of Cats, sing to me.

51

51

51

51

54

Sing to me. Sing to me. To me

54

54

54

54

57

sing . I am the Coun-tess Bá-tho-ry. The Coun - tess -

57

57

57

57

60

Sing to me.

60

60

60

60

62

Sing to me. To me Sing..... .

62

62

62

62

The musical score consists of ten staves. The top staff is soprano vocal, followed by three staves of piano (two hands). The next three staves are bass vocal, and the bottom staff is piano bass. Measure 60 starts with a single note in soprano, followed by eighth-note pairs. The piano has sixteenth-note patterns. Measures 61-63 show sustained notes with grace notes and slurs. Measure 64 begins with a sustained note in soprano, followed by eighth-note pairs. The piano has sixteenth-note patterns. Measure 65 starts with a single note in soprano, followed by eighth-note pairs. The piano has sixteenth-note patterns. Measures 66-68 show sustained notes with grace notes and slurs. Measure 69 begins with a sustained note in soprano, followed by eighth-note pairs. The piano has sixteenth-note patterns.

66

66

66

66

66