

# INTIMATIONS

Poetry: DAVID MADDEN

One-Act Opera for Soprano, female Speaker,  
Clarinet in B $\flat$ , Violin, Harp, and Percussion

Slow  $\text{♩} = 66 - 69$

PIANO VERSION

DINOS CONSTANTINIDES

Ellen

Celeste

Piano

Slow  $\text{♩} = 66 - 69$

*p* evocatively

*mp*

El.

Cel.

*f*

*f*

# Intimations

10

El. 

Cel. 



El. 

Cel. 



# Intimations

El.

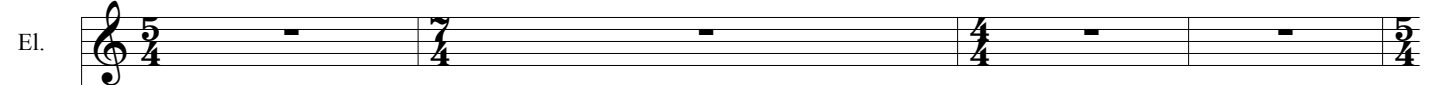
Cel.

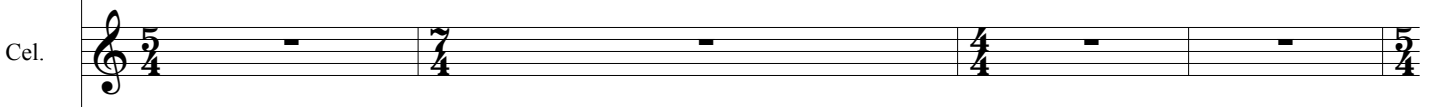
El.

Cel.

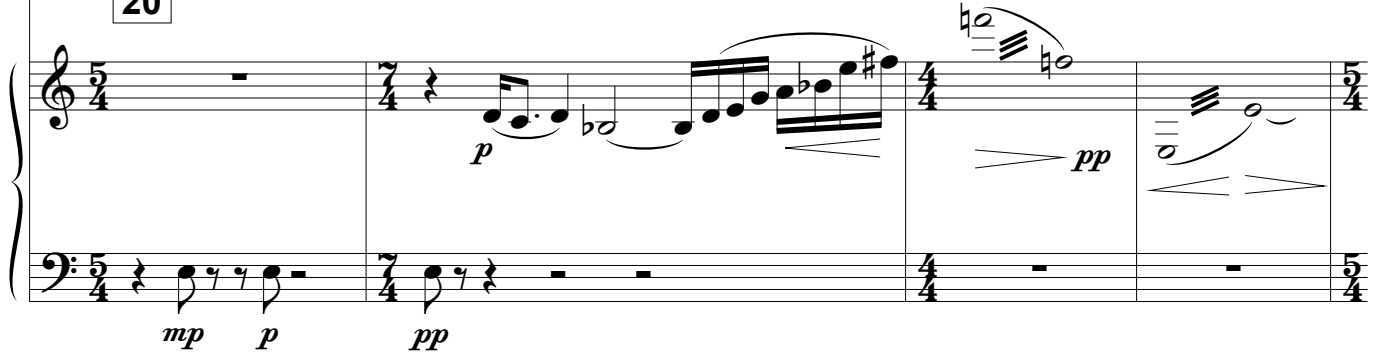
# Intimations


20

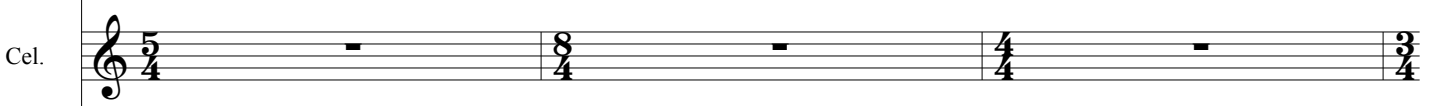
El. 

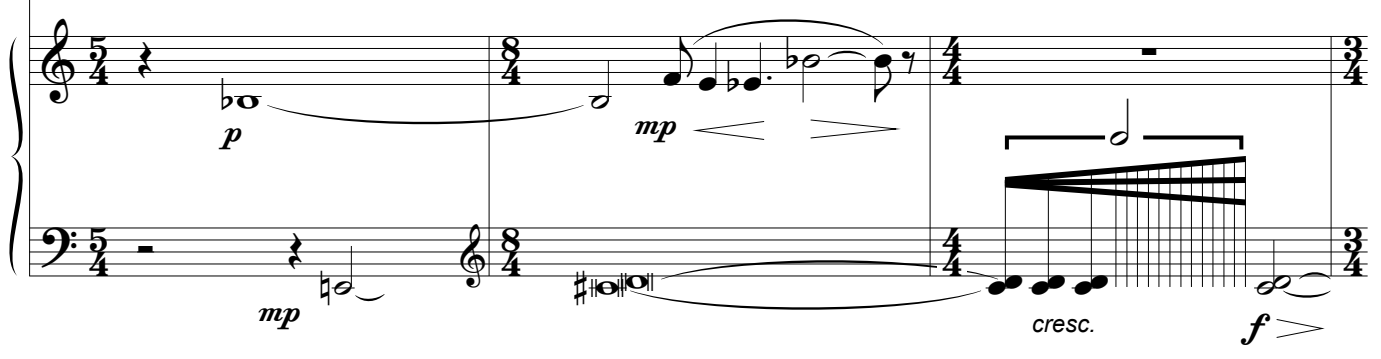
Cel. 

20



El.   
Do you hear her com-ing?

Cel. 



# Intimations

El. *mp* Fast ♩ = 120 - 126

Is there e - nough light on the road?

Cel. *pp*

No, ma'am.

Fast ♩ = 120 - 126

*pp* *p*

30 SLOW

El. *mp*

Has the snow stopped?

Cel. *mp*

The moon's bright

30 SLOW

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

# Intimations

El. *mf* watch care - ful - ly *f*

Cel. *p* Yes ma'am

*mf* *f*

*p*

*mf* *mf*

El. *mf* I want you to tell me when you see her com - ing *f*

Cel. *f* Yes, ma'am

*mf* *f*

*f*

*mf* *f*

# Intimations

agitated 40

El. *f* *f* *mf* *mp*

Where are you Ce-leste? I hear you breath-ing But I don't feel the

Cel.

agitated 40

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

*mf*

El. warmth of you near

Cel. *mf* 3

I'm near you. On the win-dow seat, watch-ing the

# Intimations

FAST SLOW *p* 3

El. Give me your hand, Ce -

Cel. road

FAST SLOW *ff* *p* *pp*

50 FAST

El. leste.

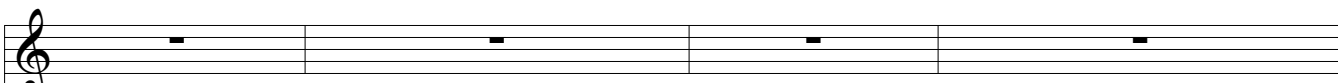
Cel.


50 FAST

S. drum *mf* *ff* *pp* *pp* gliss.

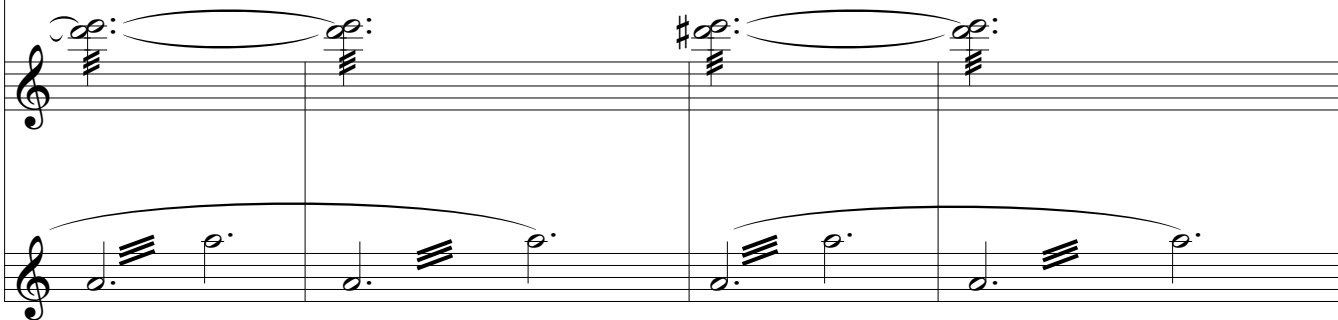


# Intimations

El. 

Cel. *p* 

But I can't reach you, and be near the win-dow,

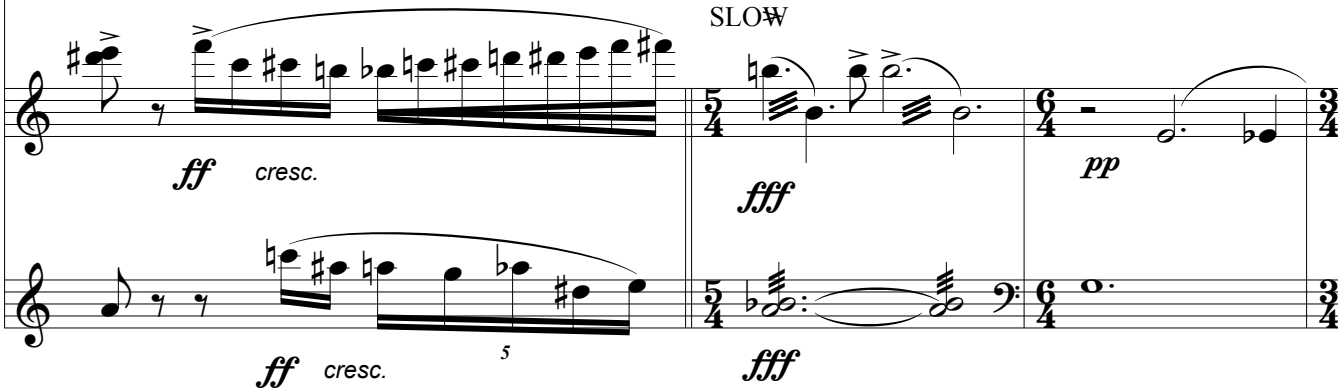


SLOW

El. 

Cel. 

too



# Intimations

60 *mp* *f* *mf* *dim.*

El. I feel so a - lone Please give me your hand Ce -

Cel.

60 *mp* *mf*

El. leste Ce - leste

Cel. *p* Yes, ma'am

*mf* *p* *mp*

# Intimations

Moderate ♩ = 80 70 rit..... SLOW

El. *mf*  
Call me, Miss El - len

Cel. *p*  
Yes, Miss El-len

Moderate ♩ = 80 70 rit..... SLOW

*mf*

*mp*

*p*

El. 6/4

Cel. 6/4

*f* *p* *gliss* *pp*

5

# Intimations

80

El. *p*

Cel.

80

*f* *p* *pp* *f*

*mf*

El. *mp* *p*

Cel.

*mp* *p*

My dear, your hands are so cold

and it's so warm in this room

Detailed description: This is a page of a musical score for a piece titled "Intimations". The score is arranged in three systems. The first system contains the vocal line (labeled "El.") and the piano accompaniment (labeled "Cel."). The vocal line begins with the lyrics "My dear, your hands are so cold" and features a dynamic marking of *p* (piano). The piano accompaniment includes a treble and bass clef part with various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *f* (forte). A tempo marking of 80 is indicated in a box. The second system continues the vocal line with the lyrics "and it's so warm in this room" and a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues with dynamics of *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

# Intimations

FAST SLOW *mf*

El. Do you feel... sick?

Cel. *pp* *p* I feel all

FAST SLOW

*mf* *f* *ff* *pp*

S.dr. *f* *fff*

8va-----

90

El. *mf* It was too much for you, poor girl. How old are you

Cel. right

90

*p* *p*

# Intimations

El.

Cel.

four-teen.

*f*

El.

Cel.

*ff*

# Intimations

El.

Cel.

*fff*

*fff* (7 seconds)

*Sva*

*p* *cresc.* *ff*  
(8 seconds)

repeat same pitch

*fff*

100

7 seconds

(whispered)

El.

So young. I'm very sorry it happen-ed, - - - Celeste,

Cel.

100

(7 seconds)

*ff* *ppp* *ff*

# Intimations

El. While you were visit - ing

Cel.

*p cresc. ff*

5 seconds

5/4

Detailed description: This system of music is in 5/4 time. It features three staves: vocal (El.), cello (Cel.), and piano (p). The vocal line begins with the lyrics 'While you were visit - ing' and has a fermata over the word 'ing'. The piano accompaniment starts with a half note chord in the left hand and a half note in the right hand. At the 5-second mark, indicated by a horizontal arrow, the piano part begins a crescendo, moving from a piano (*p*) dynamic to a fortissimo (*ff*) dynamic. The piano part consists of a melodic line in the right hand and a bass line in the left hand.

El. Why Ce - leste, your hands aren't gett - ing warm. You aren't a - fraid, are you?

Cel.

*pp p*

*p mf* (whispered)

Sn. drum

*ppp*

5/4

Detailed description: This system of music is in 5/4 time. It features three staves: vocal (El.), cello (Cel.), and piano (p). The vocal line has the lyrics 'Why Ce - leste, your hands aren't gett - ing warm. You aren't a - fraid, are you?'. The piano accompaniment starts with a piano (*pp*) dynamic. At the 5-second mark, indicated by a downward arrow, the piano part begins a crescendo, moving from a piano (*p*) dynamic to a mezzo-forte (*mf*) dynamic. The piano part consists of a melodic line in the right hand and a bass line in the left hand. A snare drum (Sn. drum) part is also present, starting with a piano (*ppp*) dynamic.



# Intimations

110

*mf*

El. Try not to think of him in there.

Cel. No, Miss El - len

Detailed description: This system contains the first two staves of music. The top staff is for the voice (El.) and the bottom staff is for the cello (Cel.). The El. staff starts with a 3/4 measure of rest, followed by a 6/4 measure with a whole note G4, then a 5/4 measure with a quarter note G4, and finally a 4/4 measure with a quarter note G4. The Cel. staff starts with a 3/4 measure of eighth notes (G4, A4, B4), followed by a 6/4 measure of rest, a 5/4 measure of rest, and a 4/4 measure of rest. Dynamics include *mf* above the El. staff.

110

*ff* *pp*

*T.block*

*Sn.drum*

Detailed description: This system contains the piano accompaniment for the first two staves. The top staff is the right hand and the bottom staff is the left hand. The right hand has a 3/4 measure of a half note G4, a 6/4 measure of a half note G4, a 5/4 measure of a half note G4, and a 4/4 measure of a half note G4. The left hand has a 3/4 measure of a dotted quarter note G4, a 6/4 measure of a dotted quarter note G4, a 5/4 measure of a dotted quarter note G4, and a 4/4 measure of a dotted quarter note G4. Dynamics include *ff* and *pp* below the piano part, and *T.block* above the right hand in the 5/4 measure. *Sn.drum* is written below the left hand in the 3/4 measure.

El. Why, my child, it was an act of fate I thought it was sug - ar

Cel.

Detailed description: This system contains the second two staves of music. The top staff is for the voice (El.) and the bottom staff is for the cello (Cel.). The El. staff starts with a 4/4 measure of a quarter note G4, a 5/4 measure of a quarter note G4, a 4/4 measure of a quarter note G4, and a 4/4 measure of a quarter note G4. The Cel. staff has a 4/4 measure of rest, a 5/4 measure of rest, and a 4/4 measure of rest. Dynamics include *f* above the El. staff, *p* above the El. staff in the 4/4 measure, and *pp* above the El. staff in the 4/4 measure. A fermata is placed over the 4/4 measure of the El. staff.

*p* *ff* *pp*

*T.blk*

*Sn.drum*

*pp*

Detailed description: This system contains the piano accompaniment for the second two staves. The top staff is the right hand and the bottom staff is the left hand. The right hand has a 4/4 measure of a half note G4, a 5/4 measure of a half note G4, and a 4/4 measure of a half note G4. The left hand has a 4/4 measure of a dotted quarter note G4, a 5/4 measure of a dotted quarter note G4, and a 4/4 measure of a dotted quarter note G4. Dynamics include *p* below the right hand in the 4/4 measure, *ff* below the right hand in the 5/4 measure, and *pp* below the right hand in the 4/4 measure. *T.blk* is written above the right hand in the 5/4 measure. *Sn.drum* is written below the left hand in the 5/4 measure. *pp* is written below the left hand in the 4/4 measure.

# Intimations

El. *3/4* *6/4*

Cel. *3/4* *6/4*

If I hadn't been down in the cellar, looking for old photographs of my brother,

*p* *f* *pp*

T.Blk Sn.drums

*mf* *pp*

Detailed description: This system contains the first four measures of the piece. The top two staves are for Electric (El.) and Cello (Cel.), both with rests. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. Three downward-pointing arrows are positioned above the first three measures. The time signature changes from 3/4 to 6/4 at the end of the system. Dynamics include *p*, *f*, and *pp* in the right hand, and *mf* and *pp* in the left hand. Percussion parts for Tuba (T.Blk) and Snare Drum (Sn.drums) are indicated in the final measure.

El. *6/4* *7/4*

Cel. *mf* *cresc.* *ff*

it wouldn't have happen - ed

*ff*

Detailed description: This system contains the next four measures. The top two staves are for Electric (El.) and Cello (Cel.). The piano accompaniment continues with a right-hand part of chords and a left-hand part of a bass line. The time signature changes from 6/4 to 7/4. Dynamics include *mf*, *cresc.*, and *ff* in the cello part, and *ff* in the piano right hand.

# Intimations

**120** FAST SLOW

*ff* (shout) *p* *pp*

El. Don't think of it Ce - leste Just sit here be - side me

Cel.

**120** FAST SLOW

*f* *f* *pp* *pp* *ppp*

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

El.

Cel. *mf* *mf* *p* *mp*

On - ly an hour a - go I

*p* *warmly* *warmly* *S.cym.* *pp*

# Intimations

FAST SLOW

El.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

Cel.  $f$   $ff$   $p$  3  
saw him rid - ing Through the snow

FAST SLOW

$f$   $ff$   $mp$   $ppp$

T.Blk  $f$   $ff$   $pp$  3  $f$

130 FAST

El.  $\frac{5}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Cel.  $\frac{5}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

130 FAST

$cresc.$   $f$   $ff$  5  $gliss.$   $accel.$

# Intimations

SLOW

El. *f* *mp*  
He was too fair a

Cel. *f* *p* *pp*  
He looked so small on that huge horse.

SLOW

T.Blk *ff* *pp* *mp*

Sn.drum *p* *mp*

FAST

El. *f*  
man. Too small and slen - der

Cel.

FAST

agitated *f* *ff* *ff*

Sn.drum *f* *f* *f* T.Blk

S.cym.

# Intimations

140


El. 

Cel. 

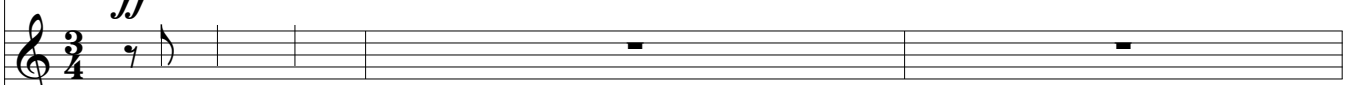
Why, Miss Ellen, *f* *mf* *f* how could you know what



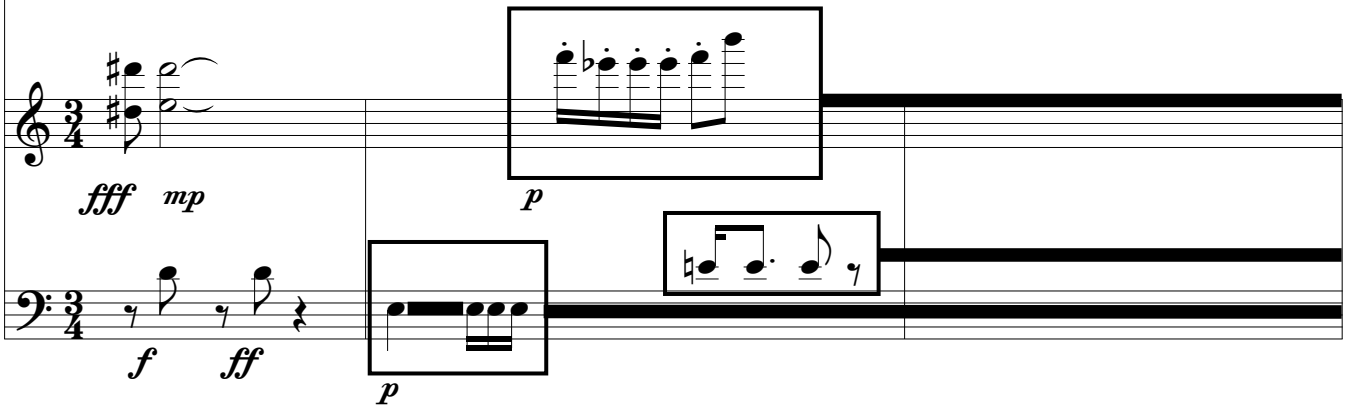
140

El. 

Haven't I had to sit with her in the evening, listening to

Cel. 

he looked like?



# Intimations

♩. = 66 - 69  
(In the rhythm of a Viennese Waltz)

El. her go on about him, how fair and love-ly he was?

Cel.

T.Blk  
ff mf mp f

Sn.drum  
ff mp f mp

W.Blk T.Blk

150 FAST

El. *ff* (shout) And he out riding that white Stallion through the hills and meadows

Cel.

150 FAST

repeat at will

f

Sn.drum gliss

*sfz* *mf* *ff* *sfz* *mf* *ff*

# Intimations

SLOW

El.

Cel. *p*

SLOW

*ppp* *gliss* *p* *ppp* *ppp* *S.dr.*

Waltz  $\text{♩} = 66 - 69$

El.

Cel. *pp* *3* *p* *mf*

*ppp* *warmly* *p* *warmly* *T.Bik*

Waltz  $\text{♩} = 66 - 69$



# Intimations

160 SLOW

El. *f* 3  
Go to the win-dow and see

Cel.  
home soon from town

160 SLOW

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

El. 3/4  
if she's com - ing

Cel. 3/4

*mf* *mp* *f*  
cresc. accel. *f* accel. 3

# Intimations

FAST *ff* 5

El. Do you see an-y-thing on the road?

Cel.

FAST *ff* *S.dr.* *cresc.* *fff*

Moderate SLOW *mf*

El. Come back and hold my

Cel. *p* 3 3 Shad-ows of the syc-a-mores on the snow

Moderate SLOW *p*

# Intimations

170

El. hand lit - tle Ce - leste

Cel. *mf* Hadn't I bet - ter watch the

170

*mf*

FAST

SLOW

El. I'm used to be - ing a - lone

Cel. road?

FAST


SLOW

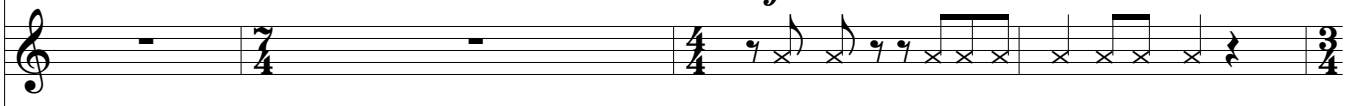
*mf* *f* *p* *mf*

*ff* *p*

# Intimations

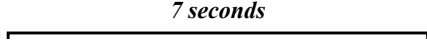
180


El. 


Cel. 

*mf*

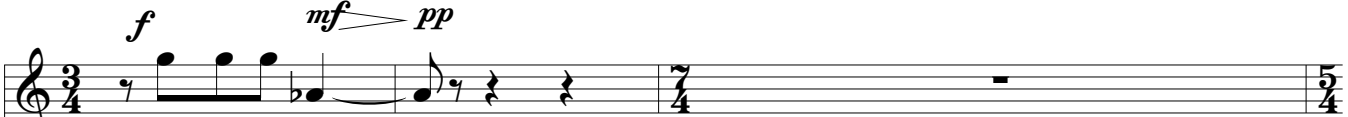
I think I see a light in the trees

7 seconds 

180 


*p* 

*mp* *p*

El. 

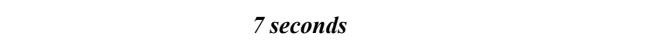
*f* *mf* *pp*

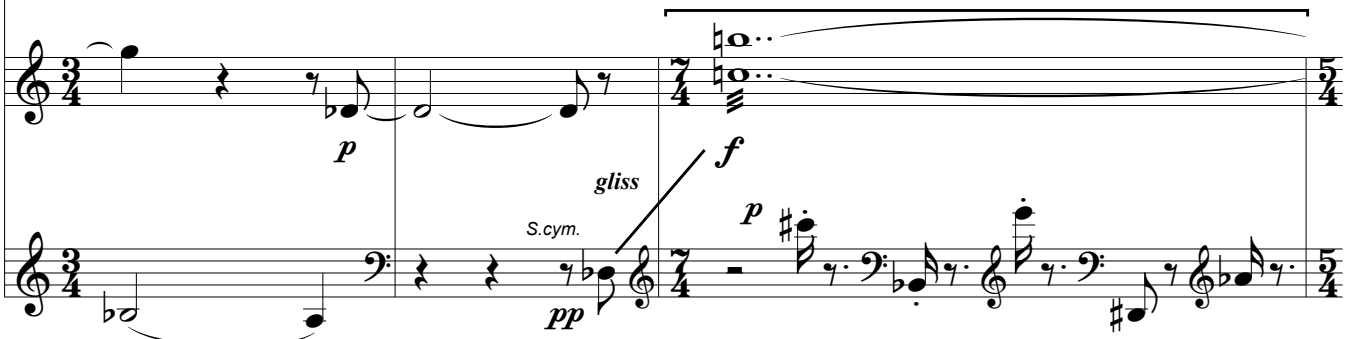
What kind of light — ?

Cel. 

*mf*

A ti-ny one

7 seconds 

*p* *f* *gliss* *S.cym.* *pp* *p* 

# Intimations

El. *f* She stopped to light a cig - a - rette

Cel. *p* *pp* Now it's gone

*ppp* *mp* *f* *f*

↓ SLOW

El. I'm frightened, Miss Ellen

Cel. *p*

*pp* SLOW *p* 3 *ord* *p*

# Intimations

190

El.

Cel.

190

*cresc.*

3

3

El.

Cel.

3

*mf* *cresc.*

3

3

3

3



# Intimations

Waltz  $\text{♩} = 66 - 69$

El.  $\frac{4}{4}$

Cel.  $\frac{4}{4}$

Waltz  $\text{♩} = 66 - 69$

*ff* *gliss* *p*

3 3 3 3

3 3 3

*ff* *fff* W.Blk

200

El.  $\frac{6}{4}$  SLOW

Cel.  $\frac{6}{4}$

200

SLOW

*f* *p*



# Intimations

El. *mp*  
it couldn't be helped you

Cel.

*p*  
S.dr.  
*pp*  
*p*

El. *mf* *p*  
know that He came cold from rid-ing

Cel.

210 FAST

El. *ppp*  
S.dr.

Cel.

210 FAST

*ff*  
T.Blk S.dr.  
S.dr.  
cresc.

# Intimations

SLOW

El. *p* in the wind and snow and *mf*

Cel.

SLOW

*pp* *mp*

*ff* *pp* 5

El. *ff* 3

Cel.

you were in the cel-lar. So I poured him some cof-fee and I

*mp* *f* T.Bik

# Intimations

*fff*

7 seconds

*pp*

El. *5/4*

thought \_\_\_\_\_ it was sugar I took from the sideboard

Cel. *5/4*

*fff*

clusters

*fff*

FAST *fff*

El. *5/4* *4/4* *3/4*

He should have got - ten his own cof - fee in - stead of ask - ing

Cel. *5/4* *4/4* *3/4*

FAST

*ff* *ff* *mp*

T.Bik

gliss

*f*

El. *5/4* *4/4* *3/4*

Cel. *5/4* *4/4* *3/4*

# Intimations

220

SLOW *p*

El. *a blind wo - man, Ce - leste are you cry - ing?*

Cel.

220

SLOW *p*

El. *That's a dear, brave girl*

Cel. *(weeping) No ma'am, Miss El - len*

*pp*

# Intimations

El. *f* Oh, aren't you going to,

Cel. *p* Miss El-len, how are you go-ing to tell her?

Musical notation for the first system, including vocal lines and piano accompaniment. The El. part has a dynamic of *f* and a triplet. The Cel. part has a dynamic of *p* and a triplet. The piano accompaniment includes dynamics of *mf* and *pp*.

El. *mp* lit-tle ce - leste *p* (whisper) Please, I'm old and

Cel. *p* Oh, I couldn't, Miss El - len

Musical notation for the second system, including vocal lines and piano accompaniment. The El. part has dynamics of *mp* and *p* (whisper). The Cel. part has a dynamic of *p*. The piano accompaniment includes dynamics of *p* and *pp*.

230

El. *mp* lit-tle ce - leste *p* (whisper) Please, I'm old and

Cel. *p* Oh, I couldn't, Miss El - len

230

Musical notation for the third system, including vocal lines and piano accompaniment. The El. part has dynamics of *mp* and *p* (whisper). The Cel. part has a dynamic of *p*. The piano accompaniment includes dynamics of *p* and *pp*.

# Intimations

El. *mf* sick will you?

Cel. *p* Yes

*pp*

*p* *f*

FAST

El.

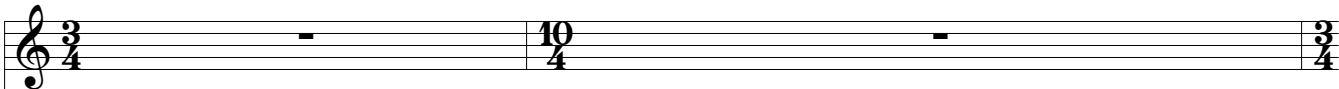
Cel. ma'am

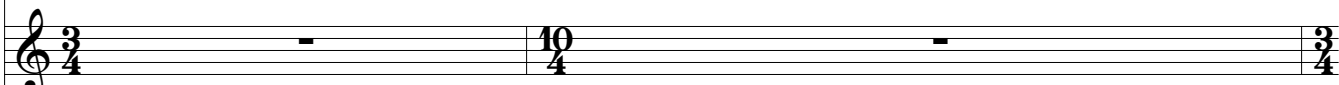
FAST

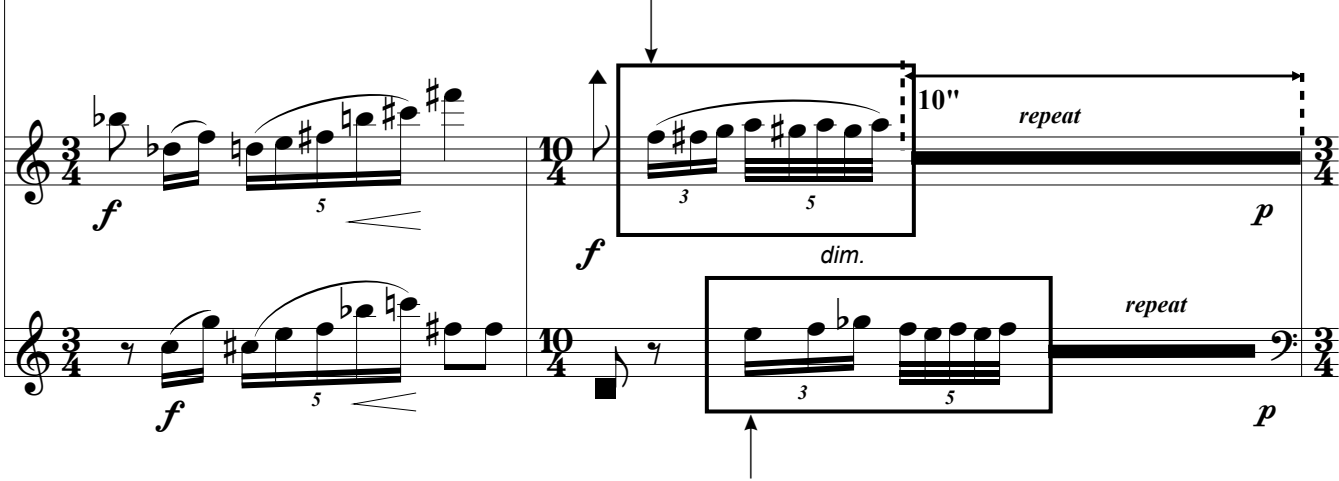
*f* *mf* *mf*

5 6




# Intimations

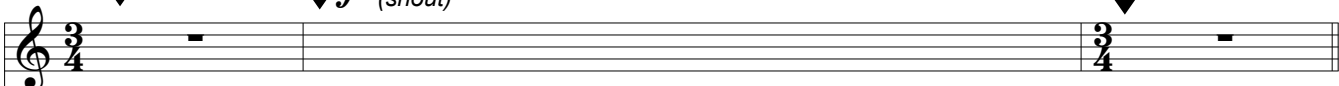
El. 

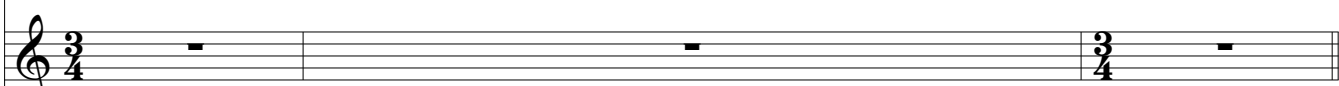
Cel. 




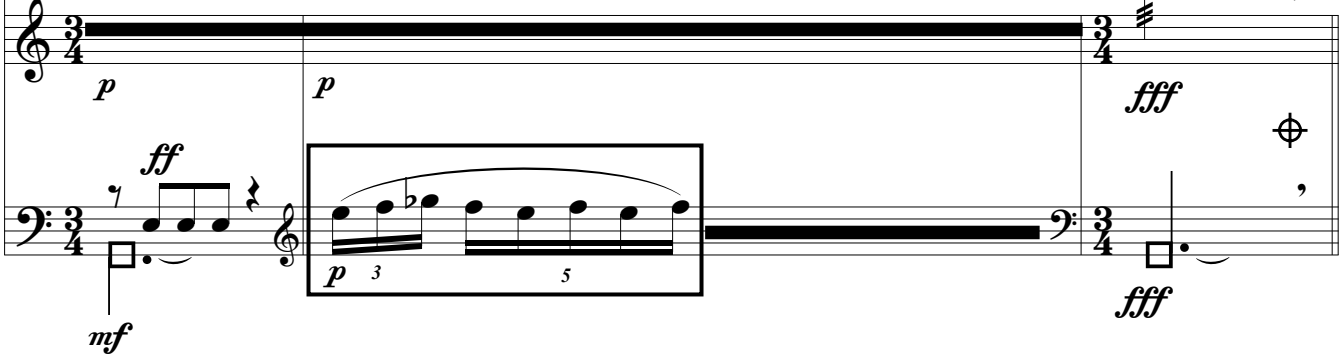
*f* *f* *dim.* *p* *repeat* *p*

240   *f* (shout) 

El. 

Cel. 

240 



*p* *ff* *p* *fff* *fff*

# Intimations

SLOW *mf* *mp*

El. 

is she al-most here?

Cel. *p* *p* 3 3

All right Yes I see her red coat in the moon-light.




SLOW



Waltz  $\text{♩} = 66 - 69$

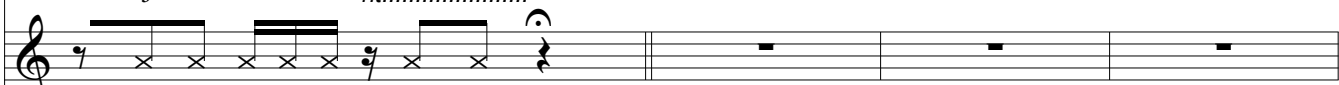
250

El. 

Cel. 3 rit.....

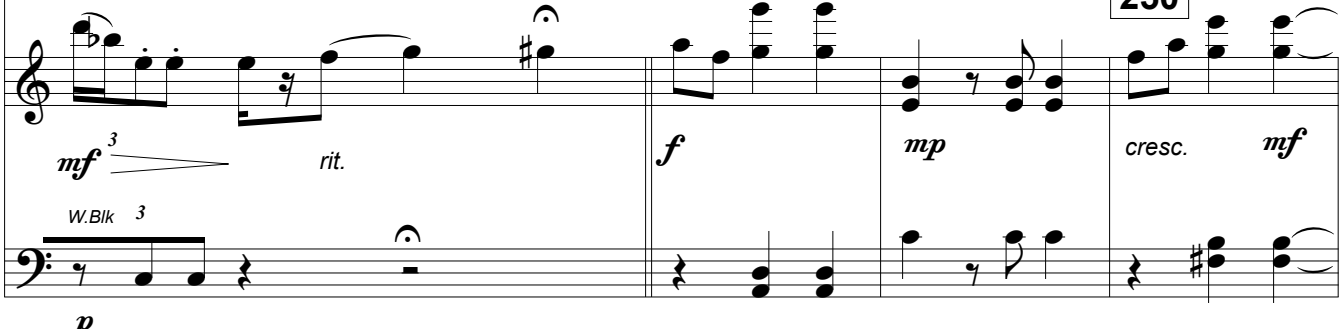
and the cig - a - rette glow - ing.

Waltz  $\text{♩} = 66 - 69$



*mf* 3 rit. *f* *mp* *cresc.* *mf*

*p* *W.Blk* 3





# Intimations

El. *Moderate* *f*

Cel. *mp*

I think I hear her singing

How odd she lights a cig-a rette and she

Waltz *(spoken)* SLOW

El. *f* *mp* *mf* *ff* *p*

Cel.

sings walking home in snow and moonlight Isn't it odd, Ce -

# Intimations

♩. = 66 - 69  
Waltz

↓ *p* (whisper) ↓

260

El. *leste?* But when she goes into the bedroom she'll see

Cel. *mp*  
I don't know if I can tell her.

260

♩. = 66 - 69  
Waltz

*S.dr.*

*p* *f* *ppp*

270

El. *him anyway*

Cel. *f* (shout)

I'll tell her. I don't want to hear her scream

270

*T.Blk* *S.dr.* *mf ppp* *f* *dim. pppp*

continue repeating for 20 seconds and fade away

# Intimations

SLOW

*mp*

El. *Ce - leste?*

Cel.

SLOW  
*mysteriously*

*ppp* *S. ar.* *p* *mp*

*pp* *ppp*

El. *mf* *f*

*Am I in the lamp-light? Am I in the Moon?*

Cel. *mp* *mf*

*Yes No Yes*

*f*

# Intimations

280

El. *f*  
would you please push my chair back in-to the sha-dows \_\_\_\_\_

Cel. \_\_\_\_\_ *mp*  
Why?

280

El. \_\_\_\_\_ *p*

Cel. \_\_\_\_\_ *pp* < *mp* >

(*mp* *mp*)

S.dr.

El. *p*  
I can't bear to think of her look-ing at me

Cel. \_\_\_\_\_ *p*  
you can't see her face.

El. \_\_\_\_\_ *mp* *mp* *p*

Cel. \_\_\_\_\_ *ppp*

# Intimations

*accel.*

*mf*

El. *mf* be - cause of

Cel. Any - way, why would she look at you?

*pp* *accel.*

*pp* *mf* *p* *mp*

*a tempo* (Fast) *ff* **290**

El. *ff* him

Cel. It was an accident wasn't it? you thought it was **290** sugar

*a tempo* (Fast) *T.Blk* *f* *pp* **290** *be*

*S.dr.* *p* *fff* *pp* *be*

# Intimations

FAST  $ff$  (shout)

El. Listen, Celeste.

Cel. didn't you?

FAST  $f$   $ff$   $p$   $f$  *cresc.*

SLOW  $mp$

El. The lock striking in the gate

Cel.

*Sva* SLOW  $ff$   $fff$

$f$  *cresc.*  $fff$

Detailed description: The score is for a piece titled 'Intimations'. It features three staves: El (Euphonium), Cel (Cello), and Piano. The piece is in 4/4 time, with a key signature of one flat (B-flat). The first system (measures 1-4) is marked 'FAST'. The El part has a downward arrow at the start and a 'ff (shout)' marking at measure 3. The Cel part has the lyrics 'didn't you?' and 'Listen, Celeste.' The Piano part has a 'b $\flat$ ' marking, 'FAST', and dynamic markings of  $f$ ,  $ff$ ,  $p$ , and  $f$  with a 'cresc.' marking. The second system (measures 5-8) is marked 'SLOW' with a dynamic of  $mp$ . The El part has the lyrics 'The lock striking in the gate'. The Cel part has a 'Sva' marking. The Piano part has dynamic markings of  $f$ ,  $ff$ , and  $fff$  with a 'cresc.' marking.

# Intimations

SLOW

In the rhythm of a Funeral March

El. 

Cel. 

Yes, I hear

*mp* *cresc.* *ff* *p*


*S<sup>va</sup>* *3* *3* *3*

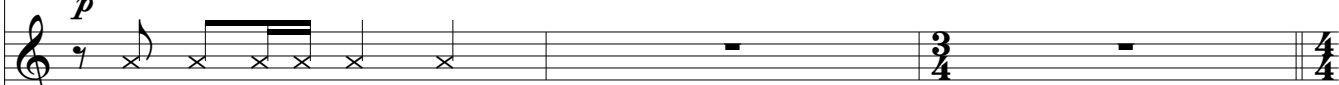
SLOW

In the rhythm of a Funeral March



300


El. 

Cel. 


her shoes in the snow now.


*mp* *p* *f*

*3*




300





*S.dr.* *p*



# Intimations

SLOW

El. *mf* How old are you now, Ce-les-te?

Cel. *mf* Yes. I did what you told me to do

SLOW

*mp* *mp* *p* *sul pont*

El. *p* Did it frighten you?

Cel. *p* Four-teen. No,


*pp* *pp* *ff accel.* *pp* *ff accel.*




# Intimations

310

FAST *mf*

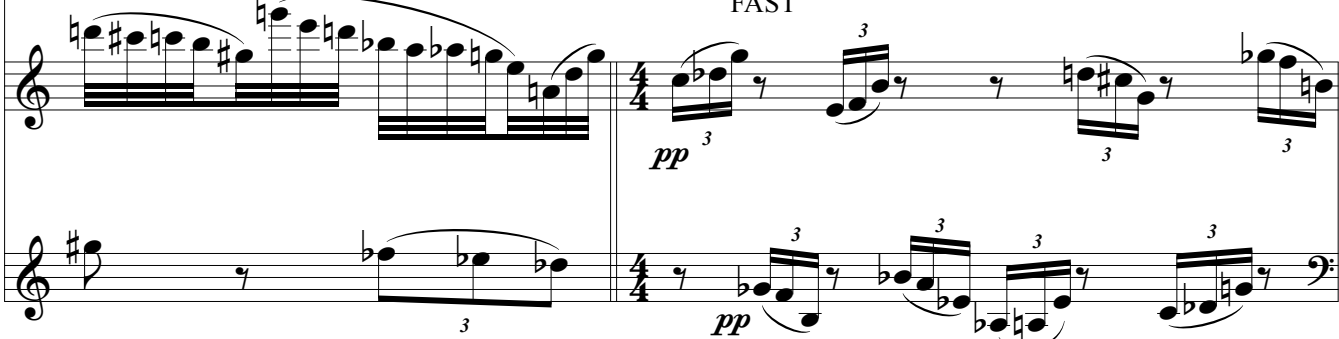
El. 

Cel. 

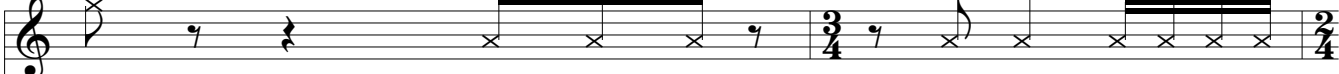
But the o - ther

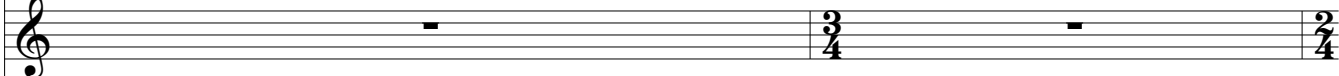
310

FAST

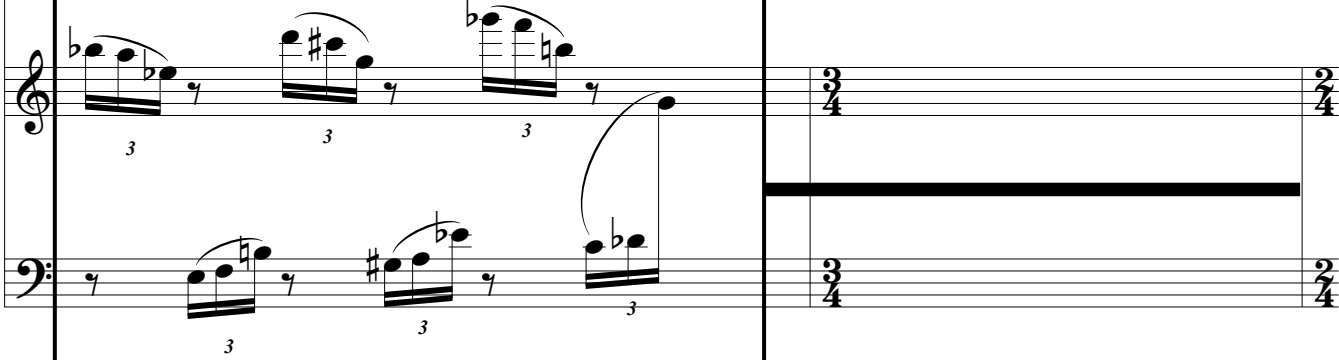
*pp* 

*ff* *mf* *f*

El. 

Cel. 

did dragg - ing him in there af - ter it was



# Intimations

El. *mf*  
o - ver? was he hear - y?

Cel. *p* *ff*  
Yes you know he was.

*f* *gliss* *< ff* *fff*

El. SLOW *p*  
was he cold when you combed his hair?

Cel.

*pp* *pp*

320

# Intimations

El.  $\downarrow$   $p$   $\downarrow$   $pp$  (whisper)

I'm sor-ry dear Tell me now

Cel.  $p$

Don't ask me those things, Miss El-len.

$p$   $pp$

Detailed description: This musical score is for a piece titled 'Intimations'. It features two vocal parts: 'El.' (Ella) and 'Cel.' (Celeste). The 'El.' part begins in 4/4 time with a downward arrow indicating a breath mark. It then changes to 3/4 time, where it sings 'I'm sor-ry dear' and 'Tell me now'. The 'Cel.' part is in 4/4 time and sings 'Don't ask me those things, Miss El-len.' The piano accompaniment consists of two staves. The right hand starts in 4/4 time with a half note chord, then rests. The left hand starts in 4/4 time with a half note chord, then changes to 3/4 time with a rhythmic pattern of quarter notes. Dynamics include *p* (piano) and *pp* (pianissimo), with a specific instruction for *pp* (whisper) in the 'El.' part.

$\downarrow$  FUNERAL MARCH

El. Do you see her?

Cel. [Celeste goes to look out of the window]

FUNERAL MARCH

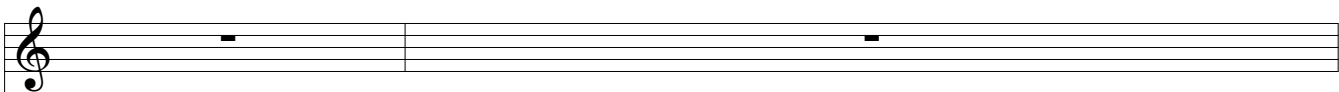
gliss.  $pp$   $cresc.$

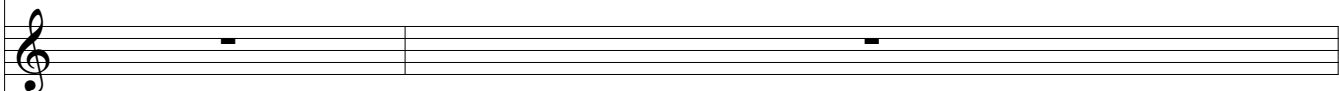
$mf$   $pp$

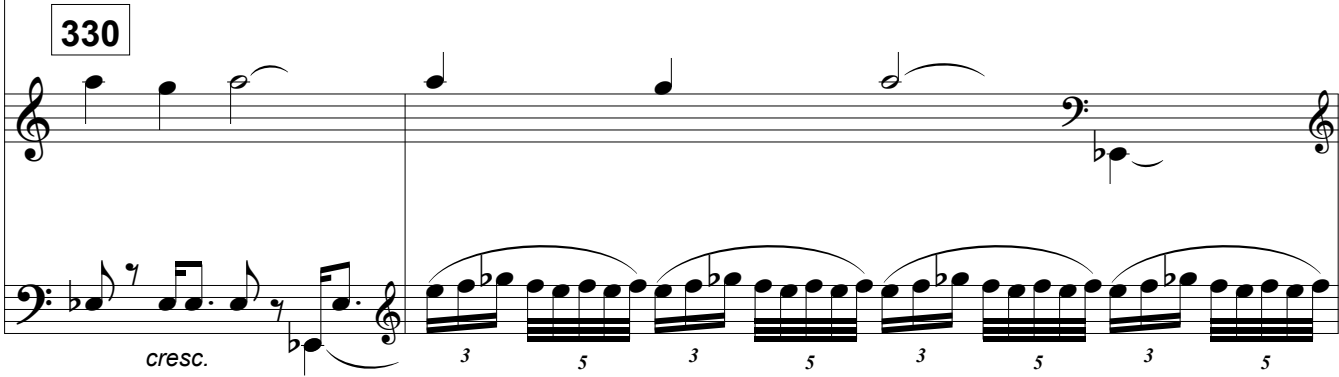
Detailed description: This musical score is for a piece titled 'FUNERAL MARCH'. It features two vocal parts: 'El.' (Ella) and 'Cel.' (Celeste). The 'El.' part begins in 4/4 time with a downward arrow indicating a breath mark and sings 'Do you see her?'. The 'Cel.' part is in 4/4 time and has the instruction '[Celeste goes to look out of the window]'. The piano accompaniment consists of two staves. The right hand starts in 4/4 time with a half note chord, then changes to 4/4 time with a series of half notes. The left hand starts in 4/4 time with a half note chord, then changes to 4/4 time with a rhythmic pattern of quarter notes. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *cresc.* (crescendo). A glissando (gliss.) is indicated in the right hand.

# Intimations

330


El. 


Cel. 

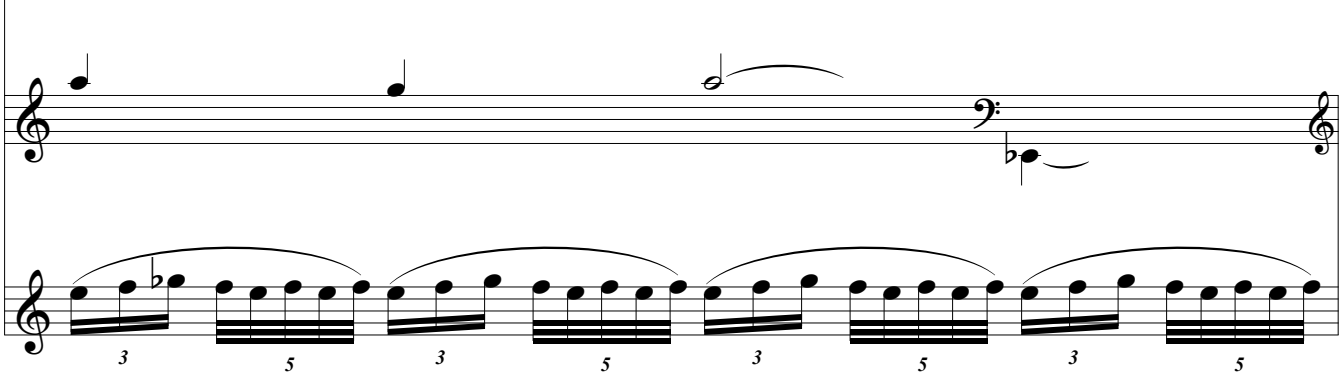
330 

*cresc.*

3 5 3 5 3 5 3 5

El. 

Cel. 



3 5 3 5 3 5 3 5

# Intimations

El.

Cel.

*f* *cresc.* 3

3 5 3 5 3 5 3 5

El.

Cel.

5 3 5 3 5 *ff*

# Intimations

El. \_\_\_\_\_

Cel. \_\_\_\_\_

3 5 3 5 3 5 3 5

El. \_\_\_\_\_

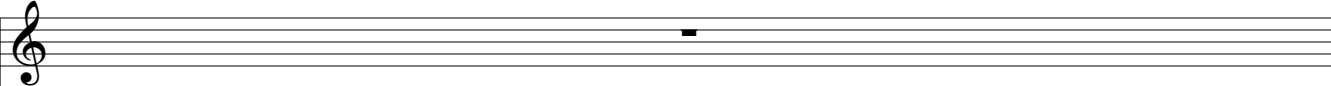
Cel. \_\_\_\_\_


*fff* *pp*

*fff* 3 5 *pp*

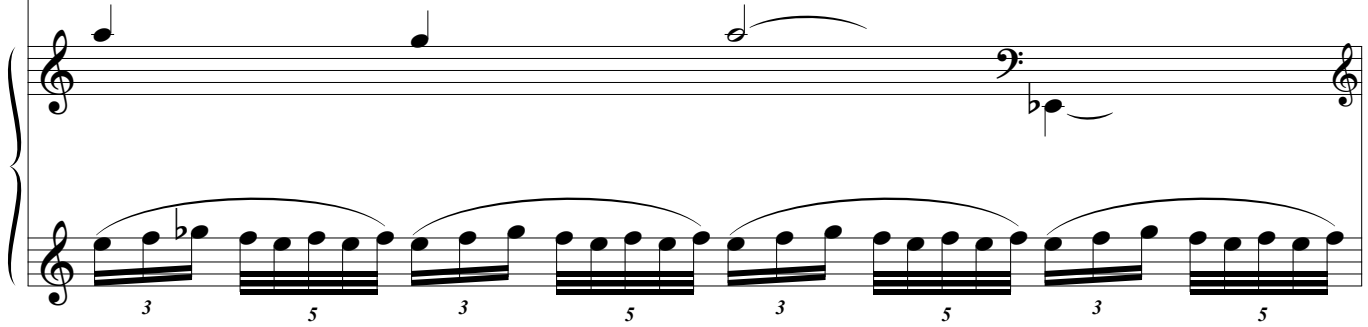
# Intimations

340

El. 


Cel.   
*mp*  
She's com - ing

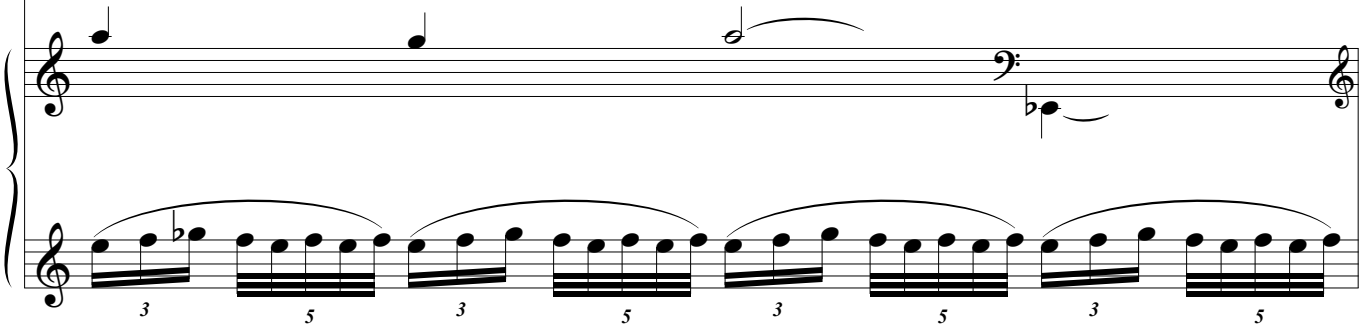
340



3 5 3 5 3 5 3 5

El. 

Cel.   
up to the door



3 5 3 5 3 5 3 5

# Intimations

*mf*

El. *mf* *3* Stomp - ing the snow from her shoes Are you a - fraid to

Cel.

3 5 3 5 3 5 3 5 3 5 3 5 3 5

Waltz  $\text{♩} = 66 - 69$

El. *pp* *FAST* tell her? *mp* Then

Cel. *p* *ff* No. I'm going to tell her.

Waltz  $\text{♩} = 66 - 69$

*FAST* *gliss.* *mp*

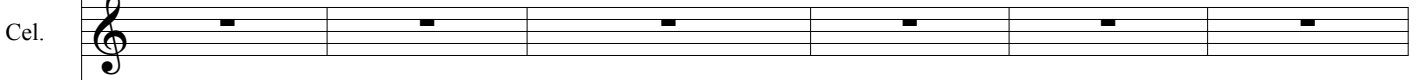
*mp* *W. Blk* *mp*



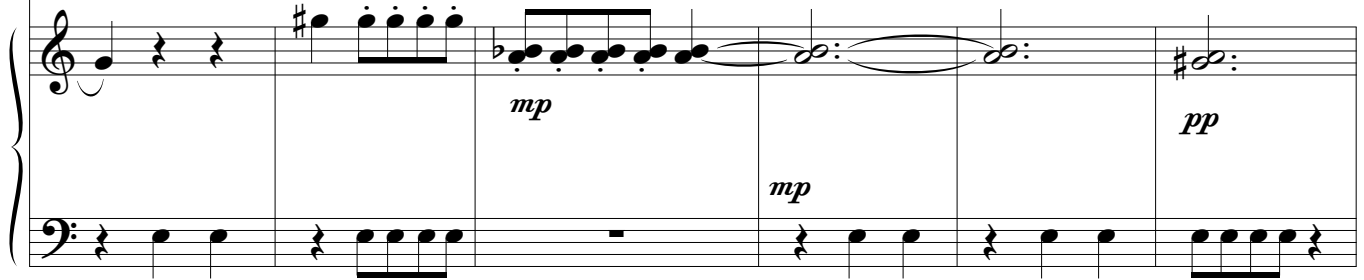
# Intimations

350

El. 

Cel. 

350

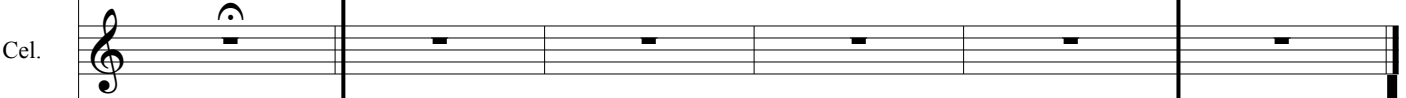


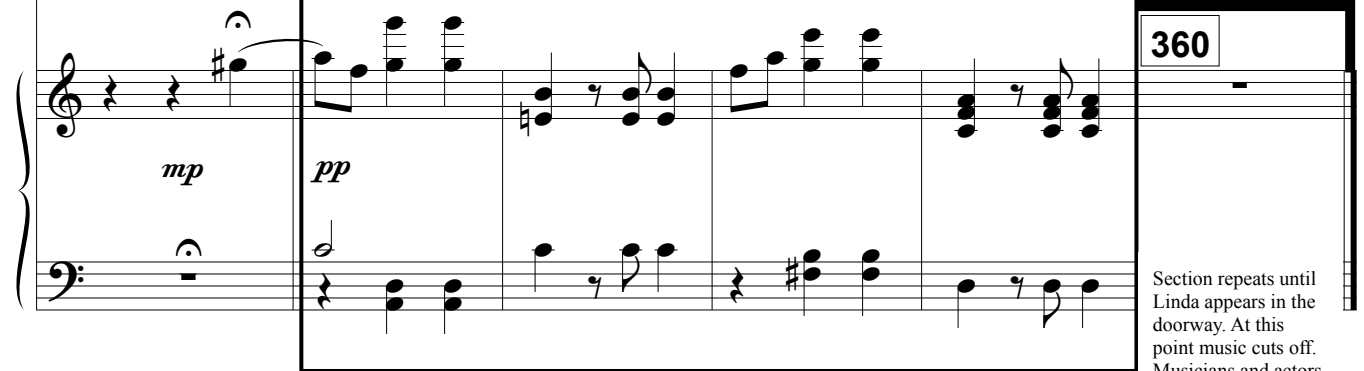
*mp* *mp* *pp*

Waltz  $\text{♩} = 66 - 69$

360

El. *p* (Humming) 

Cel. 



*mp* *pp*

360

Section repeats until Linda appears in the doorway. At this point music cuts off. Musicians and actors freeze for ten seconds and curtain closes slowly.