

Text: David Madden

Slow

INTIMATIONS

One-Act Opera

DINOS CONSTANTINIDES
(1980 rev. 2000)

♩ = 66 - 69

Bb Clarinet

p evocatively

Timpani

Percussion

Harp

Ellen

Celeste

Slow

♩ = 66 - 69

Violin I

solo

mp

Violin II

Viola

Violoncello

String Bass

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

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

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

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

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

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

Vn. I $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *mf* *f* *tutti*

Vn. II $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *mp*

Vla. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *mp*

Vc. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *f*

S.B. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. *f* *mf* *f* (triplets, slurs, accents)

Tm. *p*

Perc.

Hp.

El.

Cel.

Vn. I *mf*

Vn. II *mf*

Vla.

Vc. *mp*

S.B. *mp*

11

Cl. *fff* *mf*

Tm. *p*

Perc.

Hp.

El.

Cel.

11

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *f* *mp* *mf*

S.B. *mf* *mp* *mf*

Cl. *smear*

Tm.

Perc.

Hp. *f*

El.

Cel.

Vn. I *mf* *mf* *f*

Vn. II *mf* *mp* *mf*

Vla. *mf* *pizz* *arco* *f*

Vc. *mf* *mp*

S.B. *mf*

5/4 4/4

Cl. *p*

Tm.

Perc. *S. drum* *f*

Hp. *f*

El.

Cel.

Vn. I *pizz* *mp* *mf* *solo* *tutti*

Vn. II *mp* *mf*

Vla. *mp*

Vc. *mp*

S.B. *mp*

Cl.
 Tm.
 Perc.
 Hp.
 El.
 Cel.
 Vn. I
 Vn. II
 Vla.
 Vc.
 S.B.

Dynamics: *f*, *ff*, *mf*, *mp*, *pp*

Performance instructions: *pizz*, *arco*, *gliss.*, *5*, *sul tasto*

The score is divided into two measures. The first measure is in 3/4 time, and the second is in 4/4 time. The Percussion part has a *mf* dynamic in the second measure. The Harp part features a *f* dynamic in the first measure, a *gliss.* instruction, and *ff* and *mp* dynamics in the second measure. The Violin and Viola parts have *f* dynamics in the first measure and *ff* and *pp* dynamics in the second measure. The Violoncello and Double Bass parts have *f* dynamics in the first measure and *ff* dynamics in the second measure.

21

Cl.

Tm.

Perc.

Hp.

El.

Cel.

21

Vn. I

Vn. II

Vla.

Vc.

S.B.

Cl. *mf* *pp* *mp*

Tm. *pp* *ppp*

Perc.

Hp.

El. *mp* *mf*
Do you hear her com-ing?

Cel.

Vn. I *ord*

Vn. II *ord*

Vla. *ord*

Vc. *pp*

S.B. *pp*

Cl. *mp*

Tm. *ff* *pp*

Perc.

Hp.

El.

Cel. *pp*
No, ma'am

Vn. I *pp* *cresc.* *f* *dim.* *pp*

Vn. II *pp* *cresc.* *f* *dim.* *pp*

Vla. *pp* *cresc.* *f* *dim.* *pp*

Vc. *ord* *pp*

S.B.

Fast
♩ = 120 - 126

Cl. *p*

Tm.

Perc.

Hp.

El. *mp*
Is there e - nough light on the road?

Cel.

Vn. I

Vn. II

Vla. *div.*
pp

Vc. *pizz*

S.B. *pizz*

Fast
♩ = 120 - 126

f

f

SLOW

31

Cl. *ff* *mp*

Tm.
Perc.

Hp.

El. *mp*

Has the snow stopped?

Cel. *mp*

The moon's bright

SLOW

31

Vn. I *ff* *pp* *mp* *p*

Vn. II *ff* *pp*

Vla. *ff* *pp*

Vc. *arco* *ff* *pp*

S.B. *arco* *ff* *pp*

Cl. *mf* *mf*
 Tm.
 Perc.
 Hp.
 El. *mf* *f*
 watch care - ful - ly
 Cel. *p*
 Yes ma'am
 Vn. I
 Vn. II
 Vla.
 Vc. *div.*
 S.B.

The score is for a piece titled "Intimations" and consists of 13 measures. The time signature changes from 3/4 to 4/4 at measure 2 and back to 3/4 at measure 12. The instruments and their parts are:

- Cl. (Clarinet):** Starts with a rest, then plays a melodic line in measures 2-4. Dynamics are *mf* and *mf*.
- Tm. (Trombone):** Rest throughout.
- Perc. (Percussion):** Rest throughout.
- Hp. (Harp):** Rest throughout.
- El. (Electric Guitar):** Rest in measures 1-3, then plays a melodic line in measures 4-6. Dynamics are *mf* and *f*. Includes a triplet in measure 5.
- Cel. (Cello):** Rest in measures 1-2, then plays a melodic line in measures 3-4. Dynamics are *p*. Includes the lyrics "Yes ma'am".
- Vn. I (Violin I):** Plays a melodic line in measures 1-4, including a triplet in measure 1.
- Vn. II (Violin II):** Plays a melodic line in measures 1-4.
- Vla. (Viola):** Plays a melodic line in measures 1-4.
- Vc. (Violoncello):** Plays a melodic line in measures 1-4, marked *div.*
- S.B. (Soprano Bass):** Plays a melodic line in measures 1-4.

Cl. 

Tm. 

Perc. 

Hp. 

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

Cel.  *f*
 Yes, ma'am

Vn. I  *mp*

Vn. II  *mp*

Vla.  *mp*

Vc.  *mp*

S.B.  *mp*

41

agitated

Cl. *mf* *mp* *mf* > *pp*

Tm.
Perc.

Hp.

El. *f* *f*

Where are you Ce-les-te? I hear you breath-ing But I don't feel the warmth of you near

Cel.

41

agitated

Vn. I *sul tasto*

Vn. II *sul tasto*

Vla. *sul tasto*

Vc. *sul tasto*

S.B. *sul tasto*

FAST

Cl.

Tm.

Perc.

Hp.

Fl.

Cel. *mf* *f*

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

Vn. I

Vn. II *non. vib.* *pp* *ord* *ff*

Vla. *non. vib.* *pp* *ord* *f*

Vc. *non. vib.* *pp* *ord* *f*

S.B. *non. vib.* *pp* *ord* *f*

FAST

SLOW

Cl. *ff* *sp* *pp* *mf* FAST

Tm.

Perc. *mf* *ff* S. drum

Hp.

El. *p* 3

Cel.

Vn. I *fff* SLOW FAST

Vn. II *fff*

Vla. *pizz* *ff*

Vc. *pizz* *ff*

S.B. *pizz* *ff*

Give me your hand, Ce - leste.

51

Cl. *ff* *pp* *p*

Tm.

Perc. *f*

Hp. *ff* *gliss.* *pp* ⊕

El.

Cel. *p*

But I can't reach you, and be

51

Vn. I *ff* *pp*

Vn. II *ff* *pp*

Vla. *ff* 5

Vc. *ff* *arco*

S.B. *ff*

Cl. *ff* *cresc.* 5 *fff* SLOW

Tm.

Perc.

Hp.

El.

Cel. *mf* *ff* *fff* *p*

near the win-dow, too

Vn. I *mf* *ff* *fff* *p* SLOW

Vn. II *mf* *ff* 5 *fff* *p*

Vla. *ff* *fff* *p*

Vc. *ff* *fff* *p*

S.B. *fff* *p*

61

Cl. *pp* *mp* *f*

Tm.

Perc.

Hp.

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

Ce.

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

61

Vn. I *sord. solo* *mp* *mf* *dim.* *pp*

Vn. II

Vla.

Vc.

S.B.

Moderate ♩ = 80

Cl.

Tm.

Perc.

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

mp *l.v.*

mf

leste Ce - leste

p

Yes, ma'am

tutti pp

pp

ppp

ppp

ppp

pp

ppp

Moderate ♩ = 80

71

SLOW

rit.

Cl. *mf* *f*

Tm. *pp*

Perc.

Hp.

El.

Cel. *p*

Yes, Miss El - len

71

SLOW

rit.

Vn. I *pp* *div.* *f* *unis.*

Vn. II *pp* *div.*

Vla. *p* *pp*

Vc. *p* *pp*

S.B. *p*

Cl. *dim.* 6 *p* *pp*

Tm.

Perc.

Hp.

El.

Cel.

Vn. I *gliss.* *dim.* *ppp* *sul pont*

Vn. II *sul pont* *ppp*

Vla. *pizz* *mf* *dim.* *p* 3

Vc.

S.B.

81

Cl.

Tm.

Perc.

Woodblock

pp

mp

Hp.

El.

My dear, your hands are so cold

Cel.

81

Vn. I

Vn. II

Vla.

solo

pizz

mf

tutti

7:6

Vc.

solo

mp

S.B.

FAST

Cl. *f* < *ff*

Tm. *f* < *fff*

Perc. *f*

S. drum

Hp.

El. *mf*
and it's so warm in this room Do you feel

Cel.

Vn. I *ord* *f* < *fff*

Vn. II *ord* *f*

Vla. *arco* *f*

Vc. *tutti* *f*

S.B. *f*

SLOW

Cl. *p*

Tm.

Perc.

Hp.

El. *mf* sick? It was too much for you, poor girl

Cel. *pp* *p* *mp* SLOW I feel all right

Vn. I *pp* *pp*

Vn. II *pp* *pp*

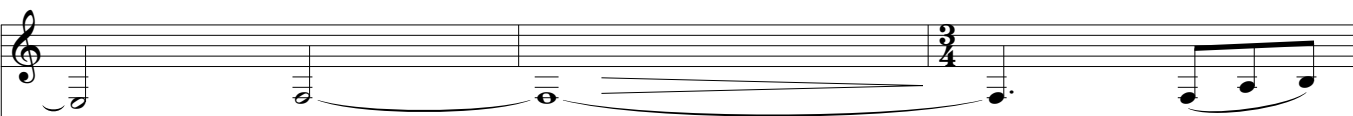
Vla. *pp* *pp*

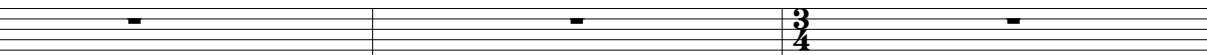
Vc. *pp* *pp* *unis.*

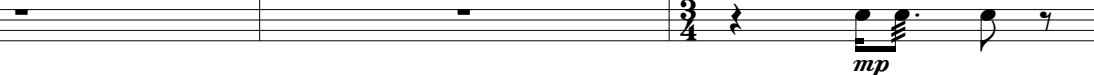
S.B. *pp*

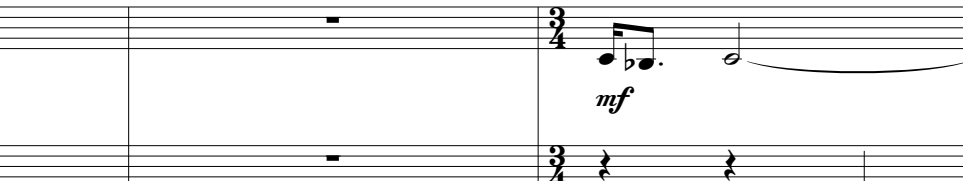
Detailed description: This is a page of a musical score for orchestra and voice. It contains measures 1, 2, and 3. The score is in 4/4, 5/4, and 4/4 time signatures. The instruments are Clarinet (Cl.), Trombone (Tm.), Percussion (Perc.), Harp (Hp.), Electric Lute (El.), Cello (Cel.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Sub Bass (S.B.). The voice part has lyrics: 'sick? It was too much for you, poor girl' and 'I feel all right'. Dynamics include *pp*, *p*, *mp*, and *mf*. The word 'SLOW' is written below the Cello part. The word 'unis.' is written above the Violoncello part in measure 3.


91

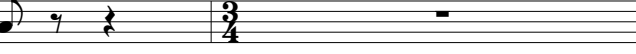
Cl. 

Tm. 

Perc. 
S. drum
mp

Hp. 
mf

El. 

Cel. 
four - teen

91

Vn. I 
p *f*

Vn. II 
mp

Vla. 

Vc. 

S.B. 

Cl. *mf* *f*

Tm.

Perc. *cresc.*

Hp. *ff* *cresc.* *ff*

El.

Cel.

Vn. I *mp*

Vn. II *mp* *mp*

Vla.

Vc.

S.B. *pp* *mp*

Cl. *ff* *fff* (Free articulations)

Tm. *f* *p*

Perc. *f* *ff* S. drum

Hp. *l.v.* *l.v.* *Sub*

El.

Cel.

Vn. I *fff* (free changes of bow)

Vn. II *f* *mp*

Vla. *f* *pp* *mp*

Vc. *f* *pp* *mp*

S.B. *f* *pp* *mp*

Cl. *p cresc.* *ff* *ppp* (Free articulations)

Tm. *p* *ff* *sppp*

Perc.

Hp.

El.

Cel. *pp*

Vn. I *p cresc.* *ff* *ppp* *loco tutti sul pont* So young V □ V

Vn. II

Vla. *sul pont non. vib.* *ppp*

Vc. *sul pont non. vib.* *ppp*

S.B. *sul pont non. vib.* *ppp*

101

Cl. 

Tm.  *pp* < *ff* > *pp*

Perc. 

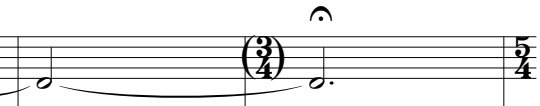
Hp. 

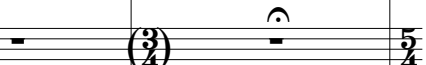
El. *(whispered)* 

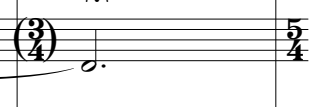
Cel. 

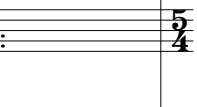
I'm very sorry it happen-ed, Ce - leste, While you were visit-ing


101

Vn. I 

Vn. II 

Vla. 

Vc. 

S.B. 

Cl. *p cresc.* *fff* *pp*

Tm.

Perc. *S. drum* *ff*

Hp.

El. Why Ce- leste, your hands aren't gett- ing

Cel.

Vn. I *solo ord* *p cresc.* *fff* *pp* *pizz*

Vn. II

Vla. *sul pont* *non. vib.* *ppp*

Vc. *sul pont non. vib.* *div.* *ppp*

S.B. *sul pont* *non. vib.* *ppp*

Cl. *p*

Tm.

Perc. *ppp*

Hp.

El. *p* *ff* *mf*
 warm You aren't a-fraid, are you? Try not to think of

Cel. No, Miss El-len

Vn. I *p* *arco sul pont*

Vn. II *solo sul pont* *p*

Vla. *solo sul pont* *p*

Vc.

S.B.

111

Cl.

Tm.

Perc. *T.block S. drum*
ff pp

Hp.

El. *f*
him in there Why my child, it was an act of

Cel.

111

Vn. I *ord tutti*

Vn. II *ord tutti*

Vla. *ord tutti*

Vc.

S.B.

Cl. *pp*

Tm. *pp* *mp* *pp* c.v. c.v.

Perc. c.v. c.v.

Hp. c.v. c.v.

El. *> p* *pp* 3 c.v. c.v.
fate I thought it was sug-ar

Cel.

Vn. I *pp* solo pont

Vn. II *pp* solo pont

Vla. *pp* c.v. c.v.

Vc. *ord* *pp* c.v. c.v.

S.B. *ord* *pp* c.v. c.v.

If I hadn't been down in the cellar, looking for

Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ *f* *pp*

Tm. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ c.v.

Perc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ *mf* *pp* T.block

Hp. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

El. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

Cel. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

Vn. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ *mf* *pp* *tutti* *solo pont*

Vn. II $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ *mf* *pp* *tutti* *solo pont*

Vla. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ *mf* *tutti*

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ c.v.

S.B. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ c.v.

old photographs of my brother,

121

FAST

SLOW

Cl.

Tm.

Perc.

Hp.

El.

Cel.

121

it wouldn't have happen-ed

Vn. I

Vn. II

Vla.

Vc.

S.B.

Don't think of it Ce - leste Just sit here be -

Cl. *ppp* *p* warmly *mf*

Tm.

Perc. *sus.cym.* *pp*

Hp. *mp* *mp*

El. *pp* side me

Cel. *3* On - ly an

Vn. I *ppp* *p* warmly *solo*

Vn. II *ppp* *mf* *ppp*

Vla. *ppp* *solo* *mf* *ppp*

Vc. *pp*

S.B. *pp*

FAST SLOW

Cl. *ff* *ppp*

Tm.

Perc. *T.block* *f* *p* *f* *sus.cym.*

Hp. *mp* *f*

El.

Cel. *f* *ff* *p* *3*
 hour a - go I saw him rid - ing Through the snow

Vn. I *mp* *tutti* *f* *7* *ff* *SLOW* *solo* *3* *ppp*

Vn. II *tutti* *ff* *solo* *3* *ppp*

Vla. *tutti* *pizz* *f* *arco* *solo* *ppp*

Vc. *pizz* *f* *pizz*

S.B. *f*

131

FAST

Cl. *cresc.* *f* *ff*

Tm.

Perc.

Hp. *f* *ff*

8^{vb}

El.

Cel.

131

FAST

Vn. I *gliss sul G* *cresc.* *tutti* *ff*

Vn. II *gliss sul G* *cresc.* *tutti pizz* *div.* *f* *arco*

Vla. *tutti pizz* *arco*

Vc.

S.B. *arco* *f*

SLOW ♩ = 80

Cl. *rit.*

Tm. *rit.*

Perc. *rit.*

Hp. *rit.*

El. *rit.*

Cel. *p* *rit.* *mp* (humming- open mouth. Take any vowel)

He looked so small on that horse.

SLOW ♩ = 80

Vn. I *pp* *rit.* *div.* *ppp* *sul tasto*

Vn. II *pp* *rit.* *ppp* *sul tasto*

Vla. *pp* *rit.* *ppp* *sul tasto*

Vc. *div.* *pp* *solo* *rit.* *tutti* *sul tasto* *ppp* *sul tasto*

S.B. *pp* *rit.* *ppp* *sul tasto*

Musical score for measures 141-144. The score includes parts for Cl., Tm., Perc., Hp., El., Cel., Vn. I, Vn. II, Vla., Vc., and S.B. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamic markings include *mp*, *pp*, and *f*. A *div. mp* marking is present above the Vn. I staff in measure 143. The Cello part (Cel.) features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic in measure 143.

Musical score for measures 151-156. The score is arranged in a system with the following instruments and parts:

- Cl. (Clarinet):** Treble clef, rests in all measures.
- Tm. (Tom-tom):** Bass clef, rhythmic pattern of eighth notes and quarter notes.
- Perc. (Percussion):** Treble clef, rests in all measures.
- Hp. (Harp):** Treble clef, rests in all measures.
- El. (Electric guitar):** Treble clef, rests in all measures.
- Cel. (Cello):** Treble clef, rests in all measures.
- Vn. I (Violin I):** Treble clef, melodic line with slurs and accents.
- Vn. II (Violin II):** Treble clef, melodic line with slurs and accents.
- Vla. (Viola):** Alto clef, rhythmic accompaniment with slurs.
- Vc. (Violoncello):** Bass clef, rhythmic accompaniment with slurs.
- S.B. (Sub-bass):** Bass clef, rhythmic accompaniment with slurs.

The time signature changes from 4/4 to 3/4, then 2/4, and back to 3/4 and 2/4 throughout the measures. A box with the number 151 is placed above the Vn. I staff in the fifth measure.

The musical score is for a piece titled "Intimations" and consists of ten staves. The instruments are: Clarinet (Cl.), Trombone (Tm.), Percussion (Perc.), Harp (Hp.), Electric Guitar (El.), Cello (Cel.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (S.B.). The score is divided into four measures, each with a different time signature: 2/4, 4/4, 6/4, and 2/4. The first three measures are marked with a common time signature of 2/4. The fourth measure is marked with a common time signature of 6/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and chords. The Viola part features a dynamic marking of *ff* in the fourth measure. The overall structure is a single system of ten staves.

Tempo I

♩ = 80

Cl. *rit.*

Tm. *ff* *rit.*

Perc. *rit.*

Hp. *rit.*

El. *rit.*

Cel. *rit.* *mp* He looked so small on that horse

Vn. I *rit.* *p*

Vn. II *rit.* *pp* *div.*

Vla. *ff* *rit.* *pp*

Vc. *ff* *rit.* *pp*

S.B. *ff* *rit.* *pp*

Cl.

Tm.

Perc.

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

he looked so sma ——— ll on - ly an hou ——— r a - go I saw him

161

Cl.

Tm.

Perc.

Hp.

El.

Cel.
rid - ing through the sno w
(humming- open mouth)

Vn. I
pp *p*

Vn. II
pp *p*

Vla.
pp *p*

Vc.
pp *p*

S.B.
f *pp*

SLOW

Cl. *rit.*

Tm. *rit.*

Perc. *rit.* *ff* *pp* *p* *mp* *T.block* *S. drum* *T.block*

Hp. *rit.*

El. *rit.*

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

Vn. I *f* *rit.* *pp* *ord* *sul tasto*

Vn. II *rit.* *pp*

Vla. *div.* *rit.* *p*

Vc. *rit.* *p*

S.B. *rit.* *p*

171

Cl. *mp* *agitated* FAST

Tm.

Perc. *f*

Hp.

El. *f* *mp* *f*
 He was too fair a man. Too small and slender

Cel.

171 FAST

Vn. I *p*

Vn. II

Vla.

Vc.

S.B.

Cl. *f* *ff* 5
 Tm.
 Perc. *f* S. drum T.blk s.cym. T.blk S. drum
 Hp. *ff* 5
 El.
 Cel.
 Vn. I 5 *be*
 Vn. II pizz *f* arco
 Vla. pizz *f* pizz
 Vc. *f*
 S.B. pizz *ff*

The score is for a piece titled "Intimations" on page 51. It features a variety of instruments: Clarinet (Cl.), Trombone (Tm.), Percussion (Perc.), Harp (Hp.), Electric Bass (El.), Cello (Cel.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (S.B.). The music is written in 4/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into two systems, each containing five staves. The first system includes Cl., Tm., Perc., Hp., and Vn. I. The second system includes Vn. II, Vla., Vc., and S.B. The percussion part includes snare drum (S. drum), tom-tom (T.blk), and cymbal (s.cym.). The harp part features a five-fingered chord (5) and a forte (ff) dynamic. The violin parts include a five-fingered chord (5) and a forte (f) dynamic. The viola part includes a forte (f) dynamic and a pizzicato (pizz) marking. The cello part includes a forte (f) dynamic. The double bass part includes a forte (ff) dynamic and a pizzicato (pizz) marking. The score is marked with a forte (f) dynamic at the beginning and a fortissimo (ff) dynamic later on. The piece concludes with a final chord in the key signature.

Cl. $\overset{\sim}{\text{e}}$ +

Tm.

Perc. *dim.* *p* *fff mp* *T.blk*

Hp.

El.

Cel. *f* *mf* *f* *ff*

Why, Miss Ellen, how could you know what he looked like?

Vn. I *mp* *p* *c.v.*

Vn. II *mp* *p* *pizz* *arco* *ff*

Vla. *mp* *cresc.* *f* *ff* *arco*

Vc.

S.B.

Cl. *repeat*

Tm.

Perc. *repeat*

Hp.

El. *mf*
Haven't I had to sit with

Cel.

Vn. I *p* *ricochet*

Vn. II *p*

Vla. *p*

Vc. *p*

S.B. *arco* *p*

Detailed description: This is a page of a musical score for a chamber ensemble. The instruments listed on the left are Clarinet (Cl.), Trombone (Tm.), Percussion (Perc.), Harp (Hp.), Electric Lute (El.), Cello (Cel.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Sub Bass (S.B.). The score includes various musical notations such as rests, notes, and dynamic markings. Key features include:

- Cl.:** A melodic line starting with a boxed-in phrase of four notes (F#4, G4, A4, B4) marked with a 'repeat' sign. Above the staff are four downward-pointing arrows.
- Perc.:** A rhythmic pattern in the second measure, boxed in and marked with a 'repeat' sign.
- El.:** A single note in the first measure, followed by the lyrics 'Haven't I had to sit with'.
- Vn. I:** A melodic phrase in the first measure, boxed in and marked with a 'p' dynamic and the instruction 'ricochet'.
- Vn. II:** A melodic phrase in the second measure, boxed in and marked with a 'p' dynamic.
- Vla.:** A melodic phrase in the second measure, boxed in and marked with a 'p' dynamic.
- Vc.:** A melodic phrase in the second measure, boxed in and marked with a 'p' dynamic.
- S.B.:** A melodic phrase in the second measure, boxed in and marked with a 'p' dynamic and the instruction 'arco'.

181

$\text{♩} = 66 - 69$
In the rhythm of
a Viennese Waltz

Cl.

Tm.

Perc.

Hp.

El.
her in the evening, listening to her go on about him how fair and

Cel.

181

$\text{♩} = 66 - 69$
In the rhythm of
a Viennese Waltz

Vn. I

Vn. II

Vla.

Vc.

S.B.

FAST

Cl. *cresc.* *f* *f* *3* *repeat*

Tm. *ff*

Perc. *T.block* *Woodblock* *S. drum* *f* *mp* *ff* *sfz* *p* *repeat*

Hp. *gliss.* *mf* *ff* *gliss.* *mf* *ff*

El. *ff*

love - ly he was? And he out riding that white Stallion through the hills and meadows

Cel.

Vn. I *mf* *5* *repeat*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

S.B. *(harm.)* *Sva* *mf*

SLOW

191

Cl. *pp*

Tm. *ppp*

Perc. *ppp* *ppp* *p*
T.block S. drum T.blk

Hp. *ppp*
gliss. *p* 8^{va}

El.

Cel. *p* *pp* 3
Let's not talk a - bout him It's too aw - ful to think of him

SLOW

191

Vn. I *ppp* 5 5 *sul pont* *ppp*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

S.B. (harm.) 8^{va} 8^{va} *pp*

♩. = 66 - 69
Waltz

Cl. *p* warmly *p*

Tm.

Perc.

Hp. *p*

El.

Cel. *mf*
ly - ing in there And she will be com - ing home soon from town

Vn. I *ord solo* *mp* warmly *mf* *Waltz* *tutti*

Vn. II

Vla.

Vc.

S.B.

SLOW

201

accel.

Cl. *f mp mp cresc.*

Tm.

Perc.

Hp. *mf*

El. *f*

Cel.

Go to the win-dow and see if she's com-ing

SLOW

201

accel.

Vn. I *pizz arco p*

Vn. II *pizz arco p f*

Vla. *pizz arco mp pp f*

Vc. *p pizz arco div. pp*

S.B. *p pp*

FAST

Cl. *mf* *cresc.* *ff* *accel.*

Tm.

Perc. S. drum *mp* *cresc.* *ff*

Hp.

El. *ff* 5

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

Cel.

Vn. I *mf* *f* *mf* *cresc.* *f* *cresc.* *ff* *solo* *accel.* *tutti*

Vn. II *mp* *f* *cresc.* *ff*

Vla. *mp* *f* *cresc.* *ff*

Vc. *mf* *tutti* *f* *cresc.* *ff* *La Metá*

S.B. *mf* *div.* *ff*

Moderate

SLOW

Cl. *p*

Tm. *pp*

Perc.

Hp.

El. *mf*

Cel. *p*

Come back and hold my hand lit - tle Ce -
 Shad - ows of the syc - a - mores on the snow

Moderate

SLOW

Vn. I *solo* *mp* *tutti* *p*

Vn. II *ppp*

Vla.

Vc.

S.B.

211 FAST SLOW

Cl. *mf* *mf* *f* *p*

Tm.

Perc.

Hp.

El. *leste*

Cel. *mf*

Hadn't I bet - ter watch the road? SLOW

Vn. I *mf* *mp* *pizz* *f*

Vn. II *mp* *pizz* *f*

Vla. *mp* *pizz* *f*

Vc. *mp*

S.B. *mp*

SLOW

Cl. *p*

Tm. *pp*

Perc. cowbell *mp*

Hp. *mp*

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

Cel.

SLOW

Vn. I *arco* *solo* *f* *p*

Vn. II *arco* *solo sul pont* *p*

Vla. *arco* *ppp*

Vc. *ppp* *solo pizz* *p*

S.B. *ppp* *solo pizz* *p*

Cl. *p*

Tm.

Perc. *s.cym.* *pp*

Hp. *p*

El. *f* *mf* *pp*

Cel. *mf* *mf*

Vn. I *ord* *(solo)* *p*

Vn. II

Vla. *div.* *p*

Vc. *arco* *tutti*

S.B. *arco* *tutti*

Vocal: I think I see a light in the trees A ti - ny one What kind of light ——— ?

221

Cl. *f*

Tm. -

Perc. -

Hp. *p* *f*

El. *f*
She stopped to light a

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

221

Vn. I *pp* *solo sul pont* *tutti* *gliss.* *ppp*

Vn. II *f* *tutti* *p* *mp*

Vla. *f* *p*

Vc. -

S.B. *mp*

Cl. *pp* *p* ³

Tm.

Perc. S. drum *pp*

Hp.

El. cig - a - rette

Cel. *p*
I'm frightened, Miss Ellen

Vn. I *p*

Vn. II *sul pont* *pp* *div.* *ord unis.*

Vla. *f*

Vc. *f*

S.B.

Cl. *cresc.*

Tm. *p*

Perc.

Hp.

El.

Cel.

Vn. I

Vn. II *mp*

Vla. *p* 3

Vc. *p* 3

S.B. *p*

Detailed description of the musical score: The score is for page 66 of a piece titled 'Intimations'. It features ten staves for different instruments. The Clarinet (Cl.) part is in the top staff, starting with a complex rhythmic pattern and a crescendo. The Trombone (Tm.) part is in the second staff, playing a simple melody with a piano dynamic. The Percussion (Perc.) part is in the third staff, with a few notes. The Harp (Hp.) part is in the fourth staff, with a few notes. The Electric Guitar (El.) part is in the fifth staff, with a few notes. The Cello (Cel.) part is in the sixth staff, with a few notes. The Violin I (Vn. I) part is in the seventh staff, playing a simple melody. The Violin II (Vn. II) part is in the eighth staff, playing a more complex melody with a mezzo-piano dynamic. The Viola (Vla.) part is in the ninth staff, playing a simple melody with a piano dynamic and a triplet. The Violoncello (Vc.) part is in the tenth staff, playing a simple melody with a piano dynamic and a triplet. The Sub-bass (S.B.) part is in the eleventh staff, playing a simple melody with a piano dynamic.

Cl. *mf* *cresc.* 3
 Tm. *pp* *cresc.*
 Perc.
 Hp.
 El.
 Cel.
 Vn. I *mf* *cresc.* 3
 Vn. II *mf* *p* *f* 3
 Vla. *p*
 Vc. *p*
 S.B. *p*

Musical score for page 67, titled "Intimations". The score is for a chamber ensemble and includes parts for Clarinet (Cl.), Trombone (Tm.), Percussion (Perc.), Harp (Hp.), Electric Guitar (El.), Cello (Cel.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Sub Bass (S.B.). The piece is in 3/4 time and features a variety of dynamics and articulations. The Clarinet part begins with a triplet of eighth notes, followed by a half note, and then a series of eighth notes with triplets. The Trombone part features a half note followed by a long, sustained note that crescendos. The Violin I part has a melodic line with triplets and a crescendo. The Violin II part has a half note followed by a quarter note and then a triplet of eighth notes. The Viola and Violoncello parts have sustained notes with a crescendo. The Sub Bass part has a sustained note with a crescendo. The score is marked with dynamics such as *mf*, *cresc.*, *pp*, *p*, and *f*.

231

leggiero

Cl. *ff* *p*

Musical notation for Clarinet (Cl.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *ff* to *p*.

Tm. *f*

Musical notation for Trombone (Tm.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *f* to *pp*.

Perc. S. drum *PPP* *cresc.*

Musical notation for Percussion (Perc.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *PPP* to *cresc.*

Hp.

Musical notation for Harp (Hp.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *pp* to *pp*.

El.

Musical notation for Euphonium (El.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *pp* to *pp*.

Cel.

Musical notation for Cello (Cel.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *pp* to *pp*.

231

leggiero

Vn. I *f* *cresc.* *pp*

Musical notation for Violin I (Vn. I) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *f* to *pp*.

Vn. II *p* *cresc.* *ff* *pp* *pp*

Musical notation for Violin II (Vn. II) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *p* to *pp*.

Vla. *cresc.* *ff* *pp*

Musical notation for Viola (Vla.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *cresc.* to *pp*.

Vc. *cresc.* *ff* *pp*

Musical notation for Violoncello (Vc.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *cresc.* to *pp*.

S.B. *cresc.* *pp*

Musical notation for Subbass (S.B.) in 4/4 time, starting at measure 231. The piece is marked *leggiero*. The first part (measures 231-233) is in 4/4 time and features a triplet of eighth notes. The second part (measures 234-235) is in 3/4 time and continues with triplet eighth notes. Dynamics range from *cresc.* to *pp*.

Cl. *cresc.*
 Tm. *mp* *cresc.*
 Perc. *cresc.*
 Hp.
 El.
 Cel.
 Vn. I *cresc.*
 Vn. II *cresc.* *pp*
 Vla. *cresc.*
 Vc. *mp* *cresc.*
 S.B. *mp* *cresc.*

Waltz $\text{♩} = 66 - 69$

Cl. ff

Tm. ff

Perc. ff Woodblock p (on wood with a stick)

Hp. p l.v. fff

El.

Cel.

Waltz $\text{♩} = 66 - 69$

Vn. I ff pp

Vn. II ff pp div.

Vla. ff pp div.

Vc. ff pp

S.B. ff pp

241

Musical score for measures 241-244. The score is in 6/4 time and features the following instruments and parts:

- Cl. (Clarinet):** Measures 241-243 are rests. Measure 244 contains a half note G4, marked *p* and tied to the next measure.
- Tm. (Tom-toms):** Measures 241-243 are rests. Measure 244 is a rest.
- Perc. (Percussion):** Measures 241-243 feature a rhythmic pattern of quarter notes on a snare drum. Measure 244 features a tom-tom hit marked *T. Blk* and *f*.
- Hp. (Harp):** Measures 241-243 are rests. Measure 244 contains a chord marked with a circled cross symbol.
- El. (Electric Guitar):** Measures 241-243 are rests. Measure 244 is a rest.
- Cel. (Cello):** Measures 241-243 are rests. Measure 244 is a rest.
- Vn. I (Violin I):** Measures 241-243 are rests. Measure 244 features a *solo* passage starting with a half note G4, marked *f*, followed by a sixteenth-note run.
- Vn. II (Violin II):** Measures 241-243 are rests. Measure 244 is a rest.
- Vla. (Viola):** Measures 241-243 are rests. Measure 244 is a rest.
- Vc. (Violoncello):** Measures 241-243 are rests. Measure 244 is a rest.
- S.B. (Sub-bass):** Measures 241-243 are rests. Measure 244 is a rest.

241

SLOW

Cl. *p*

Tm.

Perc. *p* *pp*

Hp.

El. *mp*
it

Cel.

SLOW

Vn. I

Vn. II

Vla.

Vc.

S.B.

Cl. *p* *ppp*

Tm.

Perc. *ff* *ppp* T.block S.dr.

Hp.

El. *mf* *p*
couldn't be helped you know that He came cold from

Cel.

Vn. I *p* *ppp* solo

Vn. II *ppp* solo

Vla.

Vc.

S.B.

FAST SLOW

Cl. *pp* *5*

Tm.

Perc. *cresc.* *ff* *ppp*

Hp.

El. *3* *p*
rid - ing in

Cel.

FAST SLOW

Vn. I *tutti sul pont* *pp*

Vn. II *tutti sul pont* *pp*

Vla.

Vc.

S.B.

251

Cl. *mp*

Tm.

Perc.

Hp. *mp* *p*

mf

El. *mp* *p*

Cel.

the wind and snow and you were in the cel - lar.

251

ord

Vn. I *pp* *ppp*

Vn. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *ppp*

S.B. *ppp*

Cl. *ff*

Tm. *fff*

Perc. *T.blk* *S.dr.* *ff*

Hp. *fff*

El. *ff* *fff*

Cel.

Vn. I *fff*

Vn. II *fff*

Vla. *fff*

Vc. *fff*

S.B. *fff*

So I poured him some coffee and I thought t

FAST

Cl. *ff*

Tm.

Perc. *f* S. drum

Hp.

El. *pp* (whisper) *fff* (shout) 3
 it was sugar I took from the sideboard He should have got - ten his own cof - fee

Cel.

FAST

Vn. I *pizz ff*

Vn. II *pizz ff*

Vla.

Vc. *pizz ff*

S.B.

SLOW

Cl. *p*

Tm.

Perc. *ff f*
T.block S. drum

Hp. *f* *gliss.* *ppp*

El. *p*
in - stead of ask - ing a blind wo-man, Ce - leste are you crying?

Cel.

SLOW

Vn. I *mp*

Vn. II *mp*

Vla. *p* *pp*

Vc. *mp*

S.B. *mp* *ppp* *pp*

Cl.

Tm.

Perc.

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

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

That's a dear, brave girl

solo arco
mp

arco
pp

sul pont
pp

sul pont
pp

tutti

261

Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tm. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
S. drum
pp

Hp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
mp

El. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
f
 Oh, aren't you going to,

Cel. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
p
 Miss El-len, how are you go - ing to tell her?

Vn. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
p *mp*

Vn. II $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
ord

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

S.B. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cl. *mp*
 Tm.
 Perc.
 Hp.
 El. *mp* lit - tle ce - leste *p* (whisper) Please, I'm old and sick
 Cel. *p* Oh, I couldn't, Miss El - len
 Vn. I *p*
 Vn. II *ord* *pp*
 Vla. *p* *pp*
 Vc.
 S.B.

271

Cl. *mf* *pp* *f* *ppp*

Tm. *pp* *mf* *ppp* S.dr.

Perc.

Hp.

El. *mf* will you?

Cel. *p* Yes ma'am

271

Vn. I

Vn. II *sul pont* *pp* *f* *ppp* *ord*

Vla. *sul pont* *pp* *f* *ppp* *ord*

Vc.

S.B.

FAST

Cl. *f* *mf* *f* 6 5

Tm. *f*

Perc. *f* *ff*

Hp.

El.

Cel.

Vn. I *f* *mf* *f* *f* 5 *gliss.*

Vn. II *f* *f* *f* *gliss.*

Vla. *mf* *f* *f* *gliss.*

Vc. *mf* *f* *f* *gliss.*

S.B. *pizz* *mf* *f* *f* *gliss.*

Cl. *fff* *repeat (ten counts)*

Tm. *fff mp* *repeat*

Perc. *fff* R.S.

Hp. *ff mp* *repeat*

El. *fff*

Cel. *fff*

Vn. I *fff mp* *repeat*

Vn. II *fff mp* *tr* *repeat*

Vla. *fff mp* *repeat*

Vc. *fff mp* *repeat*

S.B. *fff mp* *pizz* *repeat*

Cl. *pp* *c.v.*

Tm. *pp* *c.v.*

Perc. *ff* *c.v.*

Hp. *mf* *c.v.*

El. *f* (shout) *c.v.*

Cel. *c.v.*

Vn. I *pp* *c.v.*

Vn. II *pp* *c.v.*

Vla. *pp* *c.v.*

Vc. *pp* *c.v.*

S.B. *pp* *c.v.*

Just ex - plain that I didn't know it wasn't the su - gar box

281

SLOW

Cl. *fff* *p*

Tm.

Perc. *fff*

Hp. *fff* *mp* *mf* *p* 3

El.

Cel. *p* *p* 3
is she al-most here?
All right Yes I see her

Vn. I *fff* *p* 3

Vn. II *fff*

Vla. *fff*

Vc. *fff*

S.B. *fff*

281

SLOW

Waltz
♩. = 66 - 69

Cl.

Tm.

Perc. *Woodblock (with a stick)*

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

rit. mf f mp

f p mf rit.

3

3

3

red coat in the moon-light. and the cig-a-rette glow-ing.

Waltz
♩. = 66 - 69

Moderate 291

c.v.

Cl.

Tm.

Perc.

Hp. *cresc. mf*

El. *f*

Cel. *mp*

How odd she lights a cig-a rette and she

I think I hear her singing

c.v.

Moderate *tutti* 291

Vn. I *pizz* *p*

Vn. II *f* *arco*

Vla.

Vc.

S.B.

301

♩. = 66 - 69
Waltz

Moderate

Cl.

Tm.

Perc.

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

ppp

f *l.v.*

p (*whisper*)

leste But when she goes into the bedroom

mp *mf* *mp*

I don't know if I can tell her.

301

♩. = 66 - 69
Waltz *ord*

Moderate

p

ord

ppp

$\text{♩} = 66 - 69$ Waltz

Cl. *f*

Tm.

Perc. T.BK S. drum *mf ppp* Woodblock *f* (on wood with a stick)

Hp. *f* Repeat five times and fade away *dim. -> pppp*

El. 3 She'll see him a - ny - way

Cel. *f* (shout)

Vn. I *solo f* I'll tell her. I don't want to hear her scream

Vn. II

Vla.

Vc.

S.B.

SLOW

311

mysteriously

Cl. *pp*

Musical notation for Clarinet (Cl.) in 6/4 time, starting with a *pp* dynamic. The melody is written in treble clef and spans across five measures with changing time signatures: 6/4, 4/4, 2/4, 4/4, and 3/4.

Tm.

Musical notation for Trombone (Tm.) in 6/4 time, consisting of five measures of whole rests.

Perc. *S.dr.* *ppp*

Musical notation for Percussion (Perc.) in 6/4 time, featuring a snare drum part (*S.dr.*) with a *ppp* dynamic. It includes a series of chords and a single note in the first measure, followed by rests in the subsequent measures.

Hp.

Musical notation for Harp (Hp.) in 6/4 time, consisting of five measures of whole rests in both treble and bass staves.

El. *mp* *mf*

Musical notation for Electric Guitar (El.) in 6/4 time. It features a melodic line starting in the third measure with a *mp* dynamic, reaching a *mf* dynamic in the fifth measure. The lyrics "Ce-leste? Am I in the lamp-light?" are written below the staff.

Cel. *mp*

Musical notation for Cello (Cel.) in 6/4 time, featuring a melodic line starting in the fourth measure with a *mp* dynamic. The lyrics "Yes" are written below the staff.

SLOW

311

Vn. I *tutti* *mp*

Musical notation for Violin I (Vn. I.) in 6/4 time, featuring a melodic line starting in the third measure with a *mp* dynamic and a *tutti* marking. The lyrics "Yes" are written below the staff.

Vn. II

Musical notation for Violin II (Vn. II.) in 6/4 time, consisting of five measures of whole rests.

Vla.

Musical notation for Viola (Vla.) in 6/4 time, consisting of five measures of whole rests.

Vc. *p*

Musical notation for Violoncello (Vc.) in 6/4 time, featuring a melodic line starting in the third measure with a *p* dynamic.

S.B.

Musical notation for Sub Bass (S.B.) in 6/4 time, consisting of five measures of whole rests.

Cl. *f*
 Tm.
 Perc.
 Hp. *mf*
 El. *f*
 Cel. *mf*
 Vn. I *f* *mf*
 Vn. II *mf*
 Vla. *mp* *div.*
 Vc. *mp*
 S.B. *mp*

Am I in the Moon? would you please push my
 No. Yes

Cl. *mp* *pp*

Tm. *mp*

Perc. *ppp* *mp* S. drum

Hp. *mp* *mp*

El. chair back in - to the sha - do w I can't bear to think of

Cel. *mp* Why?

Vn. I *mf* *pp*

Vn. II *p* *pp*

Vla. *div.*

Vc. *div.* *mp*

S.B. *mp*

Cl.

Tm.

Perc. *S. drum*
pp

Hp. *p* *pp*

El. *her look - ing at me*

Cel. *you can't see her face. Any - way, why would she look at you*

Vn. I *sul pont*
pp

Vn. II *sul pont*
pp

Vla. *La Metá*
pp

Vc. *La Metá*
pp

S.B. *La Metá*
pp

321

pizz

accel. *a tempo*

Cl. *mp*

Tm.

Perc. *T.BK S.dr.*
f p < fff

Hp.

El. *mf ff*
 be-cause of him

Cel. *p*

Vn. I *ord accel. a tempo*
div. sul pont pp

Vn. II *ord f*

Vla. *arco tutti f*

Vc. *tutti f*

S.B. *tutti f*

It was an accident wasn't it?

Cl. *mf* *accel.* **FAST**

Tm.

Perc. *S.dr.* *ffz pp* *mf*

Hp.

El.

Cel.

you thought it was sugar didn't you?

Vn. I *accel.* *ord* **FAST** *f*

Vn. II *div.* *pp*

Vla. *sul pont* *pp* *ord*

Vc. *sul pont* *pp* *ord*

S.B.

331

Cl. *ff spp* *cresc.*

Tm.

Perc. *f cresc.* *ff*

Hp. *f*

El. *ff (shout)*
Listen, Celeste.

Cel.

331

Vn. I *ff*

Vn. II

Vla.

Vc.

S.B.

In the rhythm of a Funeral March

Cl.  *p*

Tm. 

Perc.  *p*

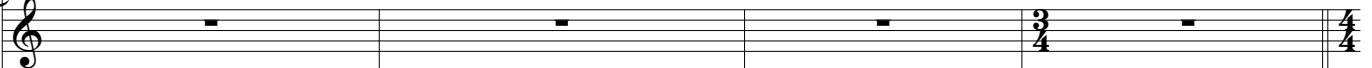
Hp.  *p*

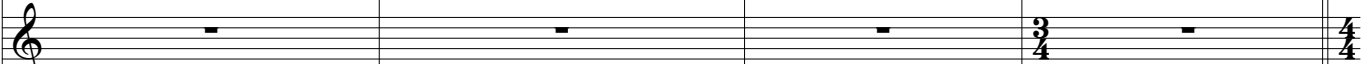
El.  *mp*

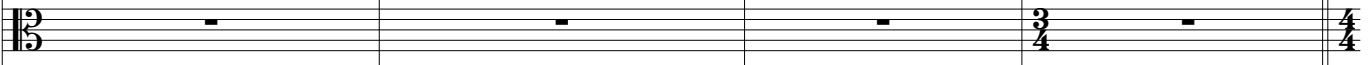
Cel.  *p*

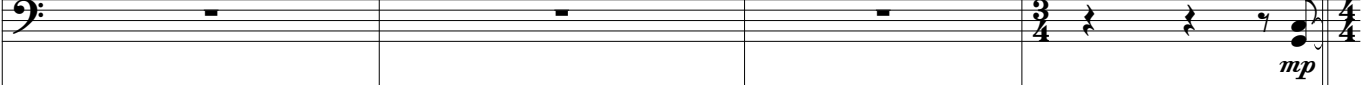
Did you comb his hair, Ce-lesté?
her shoes in the snow now.

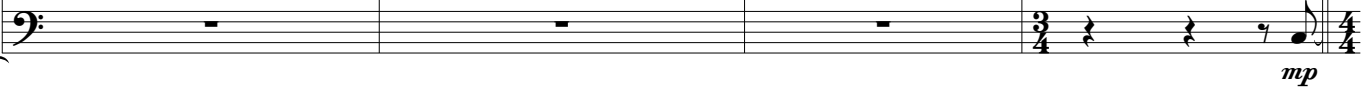
In the rhythm of a Funeral March

Vn. I 

Vn. II 

Vla. 

Vc.  *mp*

S.B.  *mp*

Cl.

Tm.

Perc.

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

The musical score is arranged in a system with ten staves. The top three staves (Cl., Tm., Perc.) and the grand staff (Hp.) are mostly empty, with rests. The lower staves (Cel., Vn. I, Vn. II, Vla., Vc., S.B.) contain musical notation. The time signature changes from 4/4 to 3/4 between the second and third measures. The key signature has one flat (B-flat).

351

Cl. *mp* *p*

Tm. *mf* *pp*

Perc.

Hp.

El. *p*

How old are you now, Ce-lesté Did it frighten you?

Cel. *p*

Four-teen

351

Vn. I *sul pont* *pp*

Vn. II *sul pont* *pp*

Vla. *sul pont* *pp*

Vc. *pizz* *mp*

S.B. *pp*

Cl. *ff* *accel.*
 Tm.
 Perc.
 Hp.
 El.
 Cel. *p*
 No,
 Vn. I *ord* *accel.* *f*
 Vn. II *ord* *f*
 Vla. *ord* *f*
 Vc. *arco* *f*
 S.B. *f*

Cl. *FAST* *pp* 3

Tm.

Perc.

Hp.

El. *mf* But the o - ther

Cel.

Vn. I *FAST* *pp* 3

Vn. II *col legno* *arco* *pp* 3

Vla. *col legno* *mp* *div.* *arco*

Vc. *col legno* *mp* *div.*

S.B. *col legno* *mp*

mp

Cl. *3* *3* *3* *repeat*

Tm.

Perc. *T. Blk* *mp* *cowbell* *ff*

Hp.

El. *ff* *mf* *f*
 did dragg - ing him in there af - ter it was

Cel.

Vn. I *3* *3* *repeat*

Vn. II *3* *3* *repeat*

Vla. *3* *3* *repeat*

Vc. *3* *3* *repeat*

S.B. *3* *3* *repeat*

361

Cl. *ff* *mp*

Tm. *pp*

Perc. *mp* *mf* *fff* cowbell

Hp. *f* *gliss.* *ff*

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

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

361

Vn. I *ff* *mp*

Vn. II *ff* *mp*

Vla. *pp*

Vc. *pp*

S.B. *pp*

SLOW

Cl. *pp*

Tm.

Perc. *S. drum* *pp*

Hp.

El. *p*
was he cold when comb-ed his hair

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

Vn. I *SLOW* *sul pont* *pp*

Vn. II *pp*

Vla. *pizz* *p*

Vc.

S.B.

Cl. 

Tm. 

Perc. 

Hp. 

El.

Cel.

I'm sor - ry dear Tell me now Do you see her?

Vn. I

Vn. II

Vla.

Vc.

S.B.

FUNERAL MARCH

[Celeste goes to look out of the window]

Musical score for 'FUNERAL MARCH' in 4/4 time. The score includes parts for Clarinet (Cl.), Trombone (Tm.), Percussion (Perc.), Harp (Hp.), Flute (El.), Cello (Cel.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (S.B.). The Percussion part features a snare drum (S. drum) with a *pp* dynamic and a specific rhythmic pattern in the final measure. The Harp part begins with a *pp* dynamic and includes a *cresc.* marking. The rest of the instruments are marked with rests.

Cl.

Tm.

Perc.

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

repeat

repeat

repeat

pp

pp

repeat

381

Cl. *f* *cresc.* 3 5 3 5 3

Tm. Perc. *cresc.*

Hp. *cresc.* *cresc.*

El. Cel.

381

Vn. I *cresc.*

Vn. II *cresc.*

Vla. *pp* *repeat* *cresc.*

Vc. *cresc.*

S.B. *cresc.*

Cl. *gliss.* *ff* *cresc.*

Tm. *ff* *fff*

Perc. *fff* *ppp*

Hp. *fff* *pp* *pp*

El.

Cel.

Vn. I *cresc.* *fff* *sord.*

Vn. II *cresc.* *fff*

Vla. *cresc.* *fff*

Vc. *div.* *ff* *fff*

S.B. *ff* *fff*

Cl. *ppp* 7 3 5 3
 Tm.
 Perc. 7
 Hp.
 El.
 Cel. *mp*
 She's coming up to the door
 Vn. I *ppp* 3 5
 Vn. II
 Vla.
 Vc. *mp*
 S.B.

Cl. [Mute]

Tm. [Mute]

Perc. [Rhythmic pattern]

Hp. [Melodic line, *ppp*]

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

Cel. [Mute]

Vn. I [Mute]

Vn. II [Mute]

Vla. *mp*

Vc. [Melodic line]

S.B. *pizz* *mp*

$\text{♩} = 66 - 69$
Waltz

391
FAST

Cl.

Tm.

Perc. *S.dr.* *Woodblock* *(on wood with a stick)*

Hp.

El.

Cel.

Vn. I

Vn. II

Vla.

Vc.

S.B.

gliss.

pp

ff

mp

ff

mp

ff

ff

ff

mp

pp

pp

mf

mf

pp

pp

mf

mf

tell her?

No. I'm going to tell her.

391
FAST

$\text{♩} = 66 - 69$
Waltz

ord

div.

Cl. *mp*

Tm.

Perc. *T. Blk* *Woodblock*
p *mp*

Hp. *mp*

El. *mp* *pp*
Then o - pen the door — and let Lin - da

Cel.

Vn. I *(sord.)* *mp* *pp*

Vn. II *(sord.)* *mp* *pp*

Vla. *p*

Vc.

S.B.

Cl.

Tm.

Perc.

Waltz $\text{♩} = 66 - 69$ *Celeste walks to open the door*

Hp. *mp*

El. *(Humming)*

Cel.

Vn. I *solo*

Vn. II

Vla.

Vc.

S.B.

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