

*The Cry of the Double Bass:  
A Chamber Opera*

**Vol. II**

**Full Score**

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A thesis submitted in partial fulfilment  
of the requirements of the Birmingham City University  
for the degree of Doctor of Philosophy

October 2013

Birmingham Conservatoire  
Birmingham City University

## CHARACTERS

(5 singers, 2 actors)

Soprano 1: BOY (Acts 1 & 3)

Soprano 2: TEACHER (Act 1), GIRLFRIEND (Act 2), LOVER (Act 3)

Mezzo-soprano: MOTHER (Acts 1, 2 & 3), LANDLADY (Act 3)

Baritone: PRIEST (Act 1), YOUNG MAN (Acts 2 & 3)

Bass: GRANDFATHER (Acts 1 & 2), PROFESSOR (Act 3), OLD MAN (Act 3)

Actor: FATHER (Acts 1, 2 & 3), DOCTOR (Acts 1 & 3), BOSS (Act 3)

Physical theatre actor: BIG C (Acts 1 & 3), WAITER (Act 2)

## ENSEMBLE

(17 players)

Flute (doubling Piccolo + Bass Flute)

Clarinet in Bb (doubling Bass Clarinet)

Horn

Tuba

Percussion (2 players)

Piano

1 violin

2 violas

3 cellos

4 double basses (1 with C extension)

## THE SCORE IS IN C

Transposed instruments: Piccolo, Toy piano and Xylophone sound an octave higher than notated; Glockenspiel sounds two octaves higher than notated; Bass flute and double basses sound an octave lower than notated.

## PERCUSSION INSTRUMENTS

### Player 1:

Suspended Cymbal  
Vibraphone (bow)  
4 Temple Blocks  
Snare Drum  
Glockenspiel  
Wind Chimes  
2 Wood Blocks  
Whip  
3 Bongos  
1 Conga  
Maracas  
Xylophone  
Bass Drum  
Party Blower  
Tambourine  
Marimba  
Tam-tam  
Rattle  
Hammer on wooden plate  
Guiro  
Triangle

### Player 2:

Timpani  
2 Wood Blocks  
Suspended Cymbal  
Glockenspiel  
2 Bongos  
Bass Drum  
4 Tom-toms  
Tubular Bells  
Xylophone  
Vibraphone (bow)  
Whip  
Shaker  
Jawbone  
Whistle  
Tam-tam  
Tambourine

Vibraphone, Glockenspiel, Xylophone, Bass Drum, Wood Blocks, Bongos, Whip, Tambourine and Tam-tam can be shared between players.

## CHANGING DISPOSITION OF SINGERS AND INSTRUMENTS

### ACT 1:

The ensemble is on-stage. It only includes: flute, clarinet, horn, tuba, percussion (2 players), toy piano, violin, viola 1, cello 1, double bass 1.

At figure 79 soprano 2 and double bass 3 are off-stage.

At figure 134 soprano 2, mezzo-soprano, baritone and bass sing from off-stage

### ACT 2:

The ensemble is off-stage. Only piano and toy piano are on-stage.

At figure 136 the following instruments are on-stage: flute, percussion 1, violin, viola 1. They leave the stage at figure 156.

At figure 190 the following instruments are on-stage: clarinet, percussion 1, double bass 1. They leave the stage at figure 198.

### ACT 3:

The full ensemble is on-stage.

The double bass quartet at figure 223 is positioned centre-stage. They silently return to position with the ensemble during figure 248.

Double bass 1 is positioned centre-stage from figure 277 to figure 284. They return to position with the ensemble during figure 285.

Percussion player 1 leaves the stage in bar 669.

From figure 300 all the players gradually leave the stage as indicated in the score.

## PERFORMANCE NOTES

The toy piano is played in Acts 1 and 2 by MOTHER and BOY as indicated in the score.

In figures 15 and 246 the woodwind and brass players are required to remove the mouthpiece and blow into the instruments. They can interrupt the sound to breathe as needed.

In figures 235 and 236 the brass players are required to tap the bell of the instruments with a coin. The dynamics should be followed as precisely as possible.

In Episode 22 the first percussion player plays a hammer on a wooden plate. The quality of it can be rough, and it should be placed on a plain surface without been fastened to it and free to vibrate.

In Episode 22 the piano is prepared with a metal plate placed on the strings between Bb3 and G4. The glissandi inside the piano should be as continuous as possible without crossing the inner bar. The metal plate is removed when indicated on the score.

Double bass 3 is tuned without *scordatura* for the off-stage duet in figure 86

From figure 205 the double basses are tuned according to the following *scordatura* diagram:

The diagram shows four staves for Double Bass 1, Double Bass 2 (uses solo strings), Double Bass 3, and Double Bass 4 (with extension). Each staff has a bass clef and a key signature of one flat. The notes are as follows:

Instrument	IV	III	II	I
Double Bass 1	C2	B1	A1	G1
Double Bass 2 (uses solo strings)	C#2	B1	A1	G1
Double Bass 3	Bb1	A1	G1	F#1
Double Bass 4 (with extension)	C2	Bb1	A1	G1

Below the staves, the fingerings IV, III, II, and I are indicated for each column.

All fermatas have an indeterminate duration unless notated.

## Amplification

Amplification for the singers through wireless microphones should only be used if the venue acoustics require so, or if the stage dimensions do not allow enough distance between ensemble and singers.

Physical theatre actor (BIG C) should be amplified throughout with a wireless microphone, with some reverb on. The sound should be projected through a speaker, elevated on one side of the stage.

The toy piano should be amplified if the venue acoustics require so.

At figure 79 soprano 2 and double bass 3 off-stage should be lightly amplified.

The four double basses should be lightly amplified from figure 223 to 229, and from figure 242 to 245. The use of a moderate amount of reverb is advised.

Double bass 1 can be amplified for the whole Episode 28 if the venue acoustics require so.

## STAGING AND MOVEMENTS NOTES

(By Mike Carter)

Each of the three acts of *The Cry of the Double Bass* tells the story of a phase in the protagonist's development as a musician and composer. Within each act, the protagonist passes through key episodes, which are numbered and given titles. These function to present transparency of structure in the libretto and the score, yet, in performance, the action will be continuous, and these markings not apparent.

The action of the opera is set within the interior landscape of the protagonist's mind, which calls for a specific theatrical language. The action is a series of memories; it is not realism, and any use of 'set' should reflect that. The text calls for an empty playing space (with the orchestra on stage in Acts 1 and 3), and this openness of staging enables fluidity of action, free from cumbersome scene changes, so that we move easily from episode to episode, with characters entering and exiting as though they are drifting in and out of a dream.

Whilst specific physical locations are indicated occasionally in the text, this is merely to communicate a sense of movement and transition. Physical locations, where the memories of the protagonist occur, are incidental; it is more important how they happen, rather than where they happen. Transitions in the text and in the music will naturally be supported by lighting and a minimal use of furniture and properties.

In an opera whose subject is a musician, it is inevitable that many directions will indicate the 'playing' of instruments: a toy piano and a double bass. In the case of the double bass, it is not being suggested that singers should actually play it, nor should they attempt to mime realistically. The opera calls for a consistent, stylised (abstract and/or expressionistic) approach to movement and it is recommended that the company works with a movement director to 'choreograph' all physical action, including the playing of the double bass.

# SYNOPSIS

(By Mike Carter)

*This contemporary opera tells the story of an unnamed artist, charting (in episodes) his journey from childhood to being an accomplished musician and composer. The work explores his changing relationship to music and the double bass, as he battles to fulfil his soul's desire. Richly symbolic and told as a mythic 'folk tale', it blends comedy and pathos, as it grapples with challenges many artists will know only too well.*

**Act One:** *The first act portrays the protagonist's childhood, focusing on the conflict between his musical dreams and the narrow expectations of his family and community.*

A Boy is inspired by a mystical tune to make music of his own and he dreams about being a famous musician. But he is dogged by the fantastical Big C: a personification of the negative psychological forces that work against an artist's self-belief and creativity. His Mother's hysterical perception, that he is somehow not 'normal', is confirmed by other authority figures in his life: they believe his artistic tendencies should not be encouraged. The Boy has an ally in the shape of his Grandpa, a retired double bassist who encourages his musical ambitions. When his Grandpa dies, the boy accuses Big C of murder and swears revenge. Grandpa bequeaths the Boy his double bass, but he is too small to play it and his parents discourage him from taking music seriously. He tries to change their perceptions by giving them a concert of pieces he's composed, but to no avail, and his passion is relegated to a hobby. Finally, Big C persuades the Boy to give up the struggle his musical dreams entail.

**Act Two:** *This central act embodies the protagonist's years as an undergraduate, focusing on the 'seismic shift' from the absence of music in his life to his decision to learn the double bass and study music.*

Years have passed since Act One, and the Boy is now a Young Man. His parents throw a party for him, at which he announces he's going to stay in his home town, live with his Girlfriend and study geology. In a series of escalating episodes, the Young Man struggles with his buried desire for music, in particular to play double bass. He tries to focus on his studies and be content with his Girlfriend, but the 'call' of the instrument is too strong and he begins to play it in secret. When his Girlfriend discovers this, she's upset, and the Young Man vows to finish his relationship with the double bass. The couple celebrate their engagement with the Young Man's parents, but the Young Man cannot suppress his musical desires and he suffers a breakdown. In a vision, his Grandpa sings an impassioned warning about the consequences of not following your soul's desire. The Young Man announces his resolve to learn the double bass and study music at university, but his parents have sold his instrument, with the knowledge of his fiancée, to pay for the wedding. Furious, the Young Man breaks off the engagement and his parents practically disown him.



**Act Three:** *The final act presents the Young Man's struggles as a music student, from his first double bass lessons to recognition as a musician and composer.*

Supporting himself in his studies and trying to make up 'lost ground', the Young Man wrestles with various personal and musical challenges. Because he is in pursuit of his dream once again, Big C returns to undermine him and, when the Young Man is diagnosed with tendonitis, his life spirals out of control. He hits crisis point and threatens to quit his studies, but his Professor offers him some 'time out' in his cottage in the mountains. Alone in this place of beauty and peace and with no more 'excuses', the Young Man is forced to confront himself and Big C. The Young Man is 'visited' by the Boy, and together they seek out Big C's cave. There they discover the truth of the foe they have been battling for years: he is an embodiment of their own fears. Empowered by this knowledge, the Young Man finds a new resolve and spiritual calm. He begins to compose and his tendonitis heals. When he returns to university, the Professor, who is impressed by his composition, gives him a double bass: he'd bought it at an auction some years ago and it is the very same instrument left to the boy by his Grandpa. The Young Man gives a concert of his work, and his parents witness his success. Proudly, they see their son off as he embarks on the next phase of his musical life. The Young Man is once again hounded by Big C but, as a result of his experiences, he is able to control him.

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# The Cry of the Double Bass

## Chamber opera in three acts

TEXT BY  
Mike Carter

MUSIC BY  
Sebastiano Dessanay

### PROLOGUE

*The stage is set for a concert, although the performers have not yet arrived. A BOY enters and surveys the stage. He approaches the toy piano and strikes a few chords. He examines some sheet music. He goes to the conductor's stand, takes up the baton and swishes it around. He creeps over to the double bass and, fascinated, he plays with it. He explores its potential with growing confidence.*

**1 Freely**  
(Arbitrary durations)

BOY

shyly *p* Laaa

with more confidence *mp* Laaa

confident *mf* Laaa!

Double Bass\*

Played by BOY

8 secs. pizz. l.v. 4 secs. l.v. l.v. l.v. l.v. 2 secs. l.v. l.v.

*p mp mf mp*

\* The ensemble double bass

BOY

*f* Laaa

l.v. short l.v. l.v. l.v.

Db.\*

*mf* tap on the top of the instrument *mp* short *mf* *f* very short *mf* *f*

**2**

(Defiantly)

BOY

(To the audience)  
Relative pitch. Sing in any tone  
*p*  
I was on - ly play - ing

A booming voice from off interrupts him and makes him jump...

Nothing.

loud

BIG C

I say, you – boy – on the stage!  
What on earth do you think you are doing?

I saw you. We all saw you.

MUSICIANS enter and take up their instruments throughout...

(Nodding)

BOY

And you must be my audience. Ladies and gentlemen –

BIG C

There's a performance about to begin. What a precocious – Cheek!

BOY

Thank you for coming. Oh, just – shush!  
We haven't even started yet. Sorry about that, ladies and gents.

BIG C

Now find your parents and take your seat!

There is no reply.  
He is relieved

**4/4**

**3**

**Moderato**  
♩ = 80

**4/4** **5/4**

Flute

Clarinet in B $\flat$

Horn in F

Tuba

Percussion 1

Percussion 2

Timpani

*mp* *mf* *mp* *mf* *mp* *mf*

*The BOY takes a tuning fork, taps it and holds it against the top of the double bass. He does this repeatedly on other instruments as they tune up.*

**Moderato**  
♩ = 80

**4/4** **5/4**

Violin

Viola I

Violoncello I

Double Bass I

*mf* *mf* *mf* *mf* *mf* *mf*

on open strings

open string

7  $\frac{5}{4}$   $\frac{4}{4}$

Fl.  $f$   $mf$   $f$

Cl.  $f$   $mf$   $f$

Hn.  $f$

Tba.  $mp$   $mf$   $f$

Perc. 2 Timp.  $mf$   $mp$   $mf$  To W.B.

Vln.  $f$

Vla. 1  $f$

Vc. 1

Db. 1

rall. . . . .

attacca

10  $mp$   $mf$   $f$

Fl.  $mf$   $f$

Cl.  $mf$

Hn.  $mp$   $mf$   $f$   $mp$

Tba.  $f$

rall. . . . .

Vln.  $mf$   $mp$   $mf$   $mp$

Vla. 1  $f$   $mp$

Vc. 1  $mp$

Db. 1  $f$   $mp$

# ACT 1

## SCENE 1

### 1: The Call

4

*The BOY enters a scene of dull domesticity.  
His MOTHER and FATHER occupied with embroidery and the newspaper respectively.  
The BOY plays with toys at their feet. He becomes bored and restless.*

**Calmo**  
♩ = 60

13

Fl.

Cl.

Hn.

Tba.

Perc.1

Suspended Cymbal with bow frog end

To Vib.

Perc.2

2 Wood Blocks soft mallet

**Calmo**  
♩ = 60

(change bow as needed)

Vln.

Vla.1

Vc.1

Db.1

airry, like a breeze

airry, like a breeze

*p*

*pp*

*p*

*pppp*

*gliss.*

*p*

*mp*

*p*

18

Fl. *p* *pp* *p* to pitched to airy

Cl. *pp* *p* to pitched to airy

Hn. airy, like a breeze *p*

Tba. *p*

Perc.1 Vibraphone bowed sim. l.r. Suspend. Cymb. *pp*

Perc.2 W.B. *mp*

Vln. sul pont. *gliss.* *mp* *pp* sul pont. to ord. *p* *mp*

Vla.1 sul tasto *pp* *mp* *pp* *mp* sul pont. *p* *mp*

Vc.1 sul pont. *pp* *mp* *pp* sul pont. *pp* *mp* *pp*

Db.1 *p* *mp*

[illegible]





# 6 Poco più mosso

♩ = 72

35

Piccolo

Picc.

Cl.

Hn.

Tba.

Vib.

Perc.1

Perc.2

W.B.

Susp. Cymb. l.v.

*ppp* *p* *mf* *ff*

*ppp* *pp* *mf* *ff*

*mp*

*p* *f*

*p* *mp* *f*

The BOY hears some arresting and enchanting tunes and looks round; his parents remain oblivious to it. He creeps away from them and goes over to the toy piano. He tries to copy the tunes and joins in with the orchestra, playing various toy instruments. He sneaks over to his MOTHER, removes a large knitting needle from her basket and conducts with it.

BOY

Poco più mosso

♩ = 72

Vln.

Vla.1

Vc.1

Db.1

*pp* *ff*

*ff*

*ff*

*ff*





46  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Picc.  $p$   $mp$   $f$

Cl.  $pp$   $mp$   $f$

Hn.  $mf$   $mp$

Tba.  $f$

Vib.  $pp$   $p$   $f$   $mf$   $f$

Perc. 1  $pp$   $p$   $f$   $mf$

Perc. 2 W.B.  $p$   $f$  Glock.

T. Pno.  $f$

Vln.  $pp$   $mp$   $p$   $ff$   $ppp$

Vla. 1  $pp$   $mp$   $p$   $ff$

Vc. 1  $pp$   $mp$   $p$   $ff$

Db. 1  $pp$   $mp$   $p$   $ff$  *nat.*

8 molto rall. . . . .

49

Picc. *p* *mf* *f* *p* *mf*

Cl. *mp* *mf* *f* *mp* *mf*

Hn. *mf* *f*

Tba. *p* *mf*

Perc.1 Vib. *p* *mf* *mf* *f* Susp. Cymb. (take drum sticks) *pp* *f* to Temple Blocks

Perc.2 Susp. Cymb. *p* *mf* l.v. Glock. *f*

T. Pno. *f*

molto rall. . . . .

5/4 sul pont. *sub. pp* *mf*

4/4

Vln. *mp* *f* *sub. pp* *mf*

Vla.1 *mp* *f* *sub. pp* *mf*

Vc.1 *mp* *f* *sub. pp* *mf*

Db.1 *mp* *f* *sub. pp* *mf*

**9 Vivace**  
♩ = 120

**4/4**

To Fl.

52

Picc.

Cl.

Hn.

Tba.

Perc.1

Perc.2

**Vivace**  
♩ = 120

**4/4**

Vln.

Vla.1

Vc.1

Db.1

55

Flute

Fl.

*mp* *f* *mf*

Cl.

*mp* *mf* *f* *mf*

Hn.

*p* *f*

Tba.

*p* *f*

T. Bl.

Perc. 1

*mf* *f* *mp*

Shk.

Perc. 2

*f*

Susp. Cymb.

Jawbone

*f*

Vln.

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

ord.

sul pont.

Vla. 1

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

ord.

sul pont.

Vc. 1

*p* *mf* *pp*

ord.

sul pont.

Db. 1

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

sul pont.

This musical score page contains measures 58 through 61 of "The Firebird" by Igor Stravinsky. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tba.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Piano (T. Pno.), Violin I (Vln.), Viola I (Vla.1), Violoncello I (Vc.1), and Double Bass I (Db.1). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p*, *f*, *mp*, *mf*, and *pp* are used throughout. Performance instructions like *ord.* (order) and *gliss.* (glissando) are present. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. Measure numbers 58, 59, 60, and 61 are indicated at the top of their respective staves.



[illegible]

67

Fl. *p subito* *f* *mf* *f* *mf* *f*

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

Hn. *mf* *f*

Tba. *mf* *f*

Perc.1 S.D. *p* *f* T. Bl. *f* S.D. *mf*

Perc.2 Bongos Susp. Cymb. *f* on bell *f* ord. *f*

MOTHER

FATHER

Vln. *p* *f* *mf* *ff* *f* *ff*

Vla.1 *p* *f* *mf* *ff* *f* *ff*

Vc.1 *p* *f* *mf* *ff* *f* *ff*

Db.1 *p* *f* *mf* *ff* *ff*

MOTHER and FATHER hear the noise.  
They glance up at each other.

70

Fl.

Cl.

Hn.

Tba.

Perc.1

Perc.2

MOTHER

FATHER

Vln.

Vla.1

Vc.1

Db.1

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

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

*sfz sub. p* *f*

*sfz sub. p* *f*

T. Bl.

Susp. Cymb. on bell

S.D.

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

Bongos

Jaw.

*mf* *f* *f*

MOTHER puts down her work,  
and watches her son anxiously.

*mf* *ff* *mp* *f* *p* *mp* *mf* *ff*

*mf* *ff* *mp* *f* *p* *mp* *f* *ff*

*mf* *ff* *p* *f* *p* *mp* *ff*

*mf* *ff* *p* *f* *p* *mp*

6/4

gliss.

gliss.

gliss.

gliss.

## 2: Mother

**12 Mosso** ♩ = 132 **Meno mosso** ♩ = 82

**4/4** **2/4** **4/4** **3/4**

Fl. *ff* *f* *mp* *p* *mp*

Cl. *ff* *f* *mp* *p* *mp*

Hn. *ff* *p* *mp*

Tba. *ff* *p*

Perc.1 S. D. *ff* *mf* *mp* *mf* Glockenspiel *mf*

Perc.2 Bongos *ff* *mf* *mf*

BOY *mp* *mf*  
I was on - ly play - ing

MOTHER Annoyed *mf* *f*  
What on earth \_\_\_\_\_ are \_\_\_\_\_ you do - ing

**Mosso** ♩ = 132 **Meno mosso** ♩ = 82

**4/4** **2/4** **4/4** **3/4** *espressivo*

Vln. *ff* *mf* *f* *mp* *mf*

Vla.1 *ff* *mf* *f* *p* *mp* *mf*

Vc.1 *ff* *mf* *f* *p* *mp* *mf*

Db.1 *ff* *p* *mp* *mf*

**13 Più mosso**  
♩ = 132

**Meno mosso**  
♩ = 76

81 **3/4** **4/4** **3/4** **3/8**

Fl. *f* *mp* *mf* *f*

Cl. *mf* *f* *mp* *mf*

Hn. *mf* *mp* *mf*

Tba. *mp* *mf*

Perc.1 Glock. S.D. *p* *mf*

Perc.2 Bongos *f* *f* *mf*

BOY *f* *The BOY begins to play* *Lis-ten* *The BOY is confused.*

MOTHER *MOTHER stops him.* *mf* *I think we all had\_ e - nough don't you?*

T. Pno. *Played by BOY (any note cluster)* *f*

**Più mosso**  
♩ = 132

**Meno mosso**  
♩ = 76

Vln. *f* *f* *f*

Vla.1 *f* *f* *f*

Vc.1 *f* *f* *f*

Db.1 *f* *f* *f*

**rall.** ..... **14 A tempo**  $\text{♩} = 82$  **Più mosso**  $\text{♩} = 132$

**6/4** **3/4** **3/8**

Fl. *86* *tr.* *mp* *p* *mf*

Cl. *tr.* *mp* *p* *mf*

Hn. *mp* *p* *mf*

Tba. *mp* *mf*

Perc.1 Glock. *mf* S.D. *mf*

Perc.2 Bongos *mf* *3* *3*

BOY *mp*  
Will you play some-thing

MOTHER *MOTHER's eyes are fixed on the piano.* *mf*  
Oh no I'm too

**rall.** ..... **A tempo**  $\text{♩} = 82$  **Più mosso**  $\text{♩} = 132$

**6/4** **3/4** **3/8**

Vln. *tr.* *mp* *mp* *f* *mf*

Vla.1 *mp* *mp* *mf* *f*

Vc.1 *mp* *p* *f*

Db.1 *mp* *p* *pizz.* *f* *arco*



**16** **Lento** **accel.**  $\text{♩} = 40$

96 **4/4** Played by MOTHER **6/4** **9/4**

T. Pno.

*mp*

**Lento** **accel.**  $\text{♩} = 40$

**4/4** **6/4** **9/4**

Vln.

ord.

Vla.1

ord.

Vc.1

ord.

Db.1

ord.

as fast as possible  
(even with mistakes) **rall.**

100 **9/4** **7/4** **5/4** **4/4** *She stops abruptly.* any note cluster

T. Pno.

*ff*

**rall.**

**9/4** **7/4** **5/4** **4/4**

Vln.

*mp* *mf* *f*

Vla.1

*mp* *mf* *f*

Vc.1

*mp* *mf* *f*

Db.1

*mp* *mf* *f*



**17** A tempo accel. . . . . Mosso  
 ♩ = 100                      ♩ = 132

103 **4/4** **1/4** **3/4**

Fl. *mf* *f*

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

Hn. nat. *p* *mf* *mp* *p*

Tba.

Perc.1 Glock. *ff*

BOY *f*  
 Keep going mum-my oh— mum-my you're good

MOTHER

MOTHER bashes the toy piano keys  
 any cluster

T. Pno. *ff*

**4/4** **1/4** **3/4**

Vln. *mf* *f* 3 3

Vla.1 *mp* *f* 3 3

Vc.1 *p* *f*

Db.1 *mf* *f*

**18 Moderato**

♩ = 76

108

Fl.  $\frac{3}{4}$   $\frac{4}{4}$  *p* *mp* *mf* *p*

Cl. *mp* *mf* *mp* *p*

Hn. muted *p* *mp* *p*

Tba. *p* *mp* *p*

Perc. 2 Timpani medium soft mallet *pp* *mp* damp *p* *mf*

The BOY is bewildered.

BOY

Playing has awakened some forgotten pain in her.

MOTHER returns to her embroidery.

MOTHER *mf* 3 *p* 3 That's quite e-nough for one day

**Moderato**

♩ = 76

Vln.  $\frac{3}{4}$   $\frac{4}{4}$  *p* *pp* *f* sul pont. -----> ord.

Vla. 1 *p* *pp* *f* sul pont. -----> ord.

Vc. 1 *p* *pp* *f* sul pont. -----> ord.

Db. 1 *p* *pp* *f* sul pont. -----> ord.

### 3: Big C

**19 Mosso\***  
♩ = 150

113 **3/4** Timpani (medium soft mallet) **3/4** **4/4** **3/4**

Perc. 2 *ppp* *pp* *ppp*

BIG C *BIG C appears: a black dog standing upright in a suit and carrying a clipboard.*  
You're meddling with powers you don't understand

Vln. *mp* repeat as smoothly as possible, changing bow when needed

\* non-conducted. The timpanist takes their own tempi. Conductor cues singers and violin's entrance and stop

**20** ♩ = ♩ 5

125 **3/4** **5/4** **4/4**

Perc. 2 *pp* *mp* *pp* *mp*

BOY Spoken quietly  
I was only playing

BIG C And what's the point in that?

Vln.

131 **3/4** **4/4**

Perc. 2 *mf* *pp* *mp*

BOY Sudden and confident  
I don't know - it just feels all - tickly Are you the Big Bad Wolf?

BIG C *(Making a note.)*  
Tickly?! Tickly

Vln.

21

5 ♩ = ♩

Perc. 2

137

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*mf*

BIG C

Ah, little boy, full of faddy enthusiasm, You have no idea where such fancies can lead. If you play that thing again,

Suddenly loud and angry

Vln.

22

Perc. 2

144

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*f*

*subito p*

BOY

MOTHER approaches and watches the BOY appeal to the audience... Lento ed espressivo, in any key

I was on-ly play-ing

BIG C

Very loud

BIG C exits snarling

3 ♩ = ♩

Perc. 2

153

$\frac{3}{4}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{6}{8}$

*f* *ff*

# 4: Normal

27

**23 Vivo**  
♩ = 88

158

Fl. *f* *mf* *mp* *mf* *f* *mp*

Cl. *f* *mf* *mp* *mf* *mp*

Hn. *f* *mf* *mp* *mf* *p*

Tba. *f* *mf* *mp* *mf* *p*

Susp. Cymb. *mf* *p* *mp*

Perc.1 2 Wood Blocks *mf*

**Vivo**  
♩ = 88

Vln. *f* *mf* *f* *mf* *f*

Vla.1 *f* *mf* *f* *mf* *f*

Vc.1 *f* *mf* *f* *mf* *f*

Db.1 *f* *mf* *f* *mf* *f*

164

Fl. *mf*

Cl. *p* *mf*

Hn. *mf* *f* *mp*

Tba. *mf* *f* *mp*

Susp. Cymb. *mp* *f*

Perc.1 W. B. *p* *mf* *mp* *f*

Vln. *p* *mf* *f* *mf* *f*

Vla.1 *mf* *f* *mf* *f*

Vc.1 *mf* *f* *f* *mf*

Db.1 *mf* *f* *mf* *f*

rall. . . . . 24 **Father**

Poco meno  
♩ = 120

171

Fl. *f* *mp* *f* *mp* *mf*

Cl. *f* *mp* *f* *mp* *mf*

Hn. *f* *mp* *f*

Tba. *f* *mp* *f*

Susp. Cymb. *mp* *f* norm.

Perc.1 *mp* *f* norm.

Glock. *f*

Perc.2 B. D. secco *mf*

MOTHER *mf*  
Who are you talk - ing to?

rall. . . . . Poco meno  
♩ = 120

Vln. *f* *mp* *f* *mf*

Vla.1 *f* *f* *mf*

Vc.1 *f* *mp* *f* *mf* pizz.

Db.1 *f* *mp* *f* *mf* pizz.

176  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{2}{4}$

Fl.  $\text{mp}$   $p$   $f$   $\text{mp}$   $\text{mp}$

Cl.  $\text{mp}$   $p$   $f$   $\text{mp}$   $\text{mp}$

Hn.  $\text{mp}$

Tba.  $f$

Glock.

Perc.1

Perc.2 B. D.  $ff$  4 Tom-toms

(To MOTHER.)  $mf$

BOY Oh just my au - dience as high as possible

MOTHER Au - dience oh God (Screeches.) Fa - ther get in

Vln.  $\text{mp}$   $f$   $\text{mp}$

Vla.1  $\text{mp}$   $f$   $\text{mp}$

Vc.1 arco  $\text{mp}$

Db.1 arco  $\text{mp}$  pizz.  $f$  arco  $\text{mp}$

**25** Molto meno

♩ = 80

Fl. *mf* *mf* *mp*

Cl. *mf* *mf* *mp*

Hn. *mf* *mp* *p*

Tba. *mf* *mp* *p*

Perc.1 Susp. Cymb. *p* *f* *p* l.v. l.v. W. B.

Perc.2 4 Tom-toms *mf* *mf*

MOTHER here!

FATHER *FATHER enters.*

**Molto meno**

♩ = 80

Vln. *mf* *mp* *mf* *mp* *mf*

Vla.1 *mf* *mp* *p*

Vc.1 *pp* *mp* *mf*

Db.1 pizz.  $\varphi$  *arco* *p* *mp* *p*





**29 Più vivo**

♩ = 140

Fl. *mf* *3* *3* *f* *mp* *p*

Cl. *mf* *3* *3* *mp* *mp* *mf*

Hn. *mp* *mf* *f* *mp* *mf*

Tba. *mp* *mf*

Perc.1 Susp. Cymb. *p* l.v. *f* on bell *p* *mf* norm. *p*

W. B. *mf* *mf* *f* *p*

Perc.2 B. D. *f* *pp*

MOTHER *mf* *f* *mp* *mf* *3*

Does it mat ter? That wall! Well? What will you do?

FATHER

**Più vivo**

♩ = 140

Vln. *mp* *mf* *f* *mp* *mf*

Vla.1 *mf* *3* *3* *mp* *mf* *f* *mp* *mf*

Vc.1 *mf* *3* *3* *mp* *mf* *f* *p* *mp* *mf*

Db.1 *mf* *mp* *mf* *f* *pizz.* *arco* *mp* *mf*

**30** **Lentissimo****31** **Vivace**  
♩. = 92**6**  
**8****5**  
**8****6**  
**8**

203

Fl. *p* *mf*

Cl. *mp* *mf* *f*

Hn. *p* *mp*

Tba. *mp*

B. D.

Perc. 2 *p* Tubular Bells

S. \* *mp* It's not

\* The second soprano sings during the choruses and will later play the TEACHER.

MOTHER *MOTHER is exasperated mp* I'll take him to the priest he'll know what to do *mp* It's not

FATHER *FATHER ruffles the BOY's hair* I'll just put the kettle on It's not

Bar. \*\* *mp* It's not

\*\* The baritone sings during the first chorus and will play the PRIEST after that.

Bass \*\*\* *mp* It's not

\*\*\* The bass singer remains unseen by the audience, he supports the choruses until he will appear to be the BOY's GRANDFATHER towards the end of the episode

**Lentissimo****Vivace**  
♩. = 92**6**  
**8****5**  
**8****6**  
**8**

Vln. *p* *pizz.* *mp* *arco* *mp*

Vla. 1 *p* *pizz.* *mp* *arco* *mp*

Vc. 1 *p* *pizz.* *mp* *f* *arco*

Db. 1 *p* *pizz.* *p* *f* *arco*

32

209

Fl.

Cl.

Hn.

Tba.

Tub.B.

Perc.2

*MOTHER drags the BOY to see the PRIEST.*

S. \*

MOTHER

FATHER

Bar. \*\*

Bass \*\*\*

Vln.

Vla.1

Vc.1

Db.1

*4/4*

*7/8*

*5/8*

*6/8*

*sfz*

*mp*

*sfz*

*mp*

*mf*

*sfz*

*mf*

*mp*

*mf*

*mf*

*f*

nor - mal not\_\_\_\_ nor-mal it's just not nor - mal to talk to a wall much bet - ter to

nor - mal not\_\_\_\_ nor-mal it's just not nor - mal to talk to a wall much bet - ter to

nor - mal not\_\_\_\_ nor-mal it's just not nor - mal to talk to a wall much bet - ter to

nor - mal not\_\_\_\_ nor-mal it's just not nor - mal to talk to a wall much bet - ter to

nor - mal not\_\_\_\_ nor-mal it's just not nor - mal to talk to a wall much bet - ter to

*mf*

*mp*

*mf*

*p*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*



**35 Vivo**  $\frac{3}{4}$  **36 Molto meno**  $\text{♩} = 80$   $\frac{4}{4}$   $\frac{3}{4}$

221

Fl. *mf* *f* *mp* *mf*

Cl. *mf* *f* *mp* *mf*

Hn. *pp* *mf* *p* *mp*

Tba.

MOTHER *mf* *f* *mp* *mp* *f*

It's my child he's tal-king to peo - ple that don't e - xist

PRIEST *mp*

Ah so is he

**Vivo**  $\frac{3}{4}$  **Molto meno**  $\text{♩} = 80$   $\frac{4}{4}$   $\frac{3}{4}$

Vln. *mf* *f* *mp* *mf* *p*

Vla.1 *mf* *f* *mp* *mf* *p*

Vc.1 *mf* *f* *mp* *mf* *p*

Db.1 *mf* *mf* *p*

227 **37** Più vivo  $\text{♩} = 138$  **38** Molto meno

Fl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cl.  $\text{mf}$   $f$   $mp$   $p$

Hn.

Tba.  $mf$

MOTHER  $f$   $mf$

Yes! Play - ing! He thinks he's on stage and he likes to cre - ate

PRIEST  $mf$

pray - ing? Well my

Vln. **Più vivo**  $\text{♩} = 138$  **Molto meno**

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vla.1  $pp$   $mf$   $mp$   $f$   $mf$

Vc.1  $pp$   $mf$   $mp$   $f$   $mf$

Db.1  $pp$   $mf$   $mp$   $f$   $mf$

pizz. arco

39 accel. . . . .

4/4 2/4 9/8 4/4

Fl. *mp* *f*

Cl. *f* *mp* *mf* *f*

Hn.

Tba. *f*

Perc.1 *f* Whip

Perc.2 *pp* *f* *ff* B. D.

MOTHER *mp* *mf* *f*  
So what are you say-ing he must think he's like God

PRIEST *f* *f*  
child to cre-ate is di - vine The con

accel. . . . .

4/4 2/4 9/8 4/4

Vln. *mp* *f*

Vla.1 *mp* *f*

Vc.1 *pizz.* *p* *arco* *mf* *f*

Db.1 *pizz.* *p* *arco* *mf* *f*



$\text{♩} = 140$

40

39

[illegible]

**Molto vivace**  
♩ = 140

Vln. *ff* *sul pont.* *mf* *f*

Vla. *ff* *sul pont.* *mf* *f*

Vc. *ff* *sul pont.* *mf* *f*

Db. *ff* *sul pont.* *mf* *f*

244

Fl.

Cl.

Hn.

Tba.

Perc.1

Perc.2

S. \*

MOTHER

FATHER

PRIEST

Bass \*\*\*

W. B.

B. D.

*f*

*f*

*p*

nor - mal to want to be God much bet - ter to want to be no - thing so odd

nor - mal to want to be God much bet - ter to want to be no - thing so odd

nor - mal to want to be God much bet - ter to want to be no - thing so odd

nor - mal to want to be God much bet - ter to want to be no - thing so odd

nor - mal to want to be God much bet - ter to want to be no - thing so odd

**Largo**

Vln.

Vla.1

Vc.1

Db.1

*mf*

*f*

*mp*

*f*

*ff*

ord. *v*

*mf*

*f*

*mp*

*f*

*ff*

ord. *v*

*mf*

*f*

*mp*

*f*

*ff*

ord. *v*

*mf*

*f*

*mp*

*f*

*ff*

ord. *v*

**42 Più mosso**  
♩. = 84

249

Fl.

Cl.

Hn.

Tba.

Susp. Cymb.  
on bell

Perc.1

B. D.

Perc.2

Xylophone

*MOTHER grabs the BOY and leads him to the TEACHER followed by the PRIEST.*

MOTHER

*mp*

I'll take him to his tea-cher she'll know what to do

**Più mosso**  
♩. = 84

Vln.

Vla.1

Vc.1

Db.1

*sfz sub p*

*p*

*pp*

*p*

*pp*

*sfz sub p*

*p*

*pp*

*sfz sub p*

*p*

*pp*

*sfz sub p*

*p*

*pp*

**43 The Teacher**
**Molto agitato**

♩ = 164

staccatissimo

258

Picc. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Hn. *mf* *f* *mp*

Tba. *mf* *f* *mp*

3 Bongos (or 1 Conga + 2 Bongos) *mf* *f* *p*

Xylophone *mf* *f* *p*

TEACHER *mf* *f*

I set a task he goes too far he breaks the rules he makes his

**Molto agitato**

♩ = 164

Vln. *mf* *mp* *mf* *f* *mp*

Vla.1 *mf* *f* *mp*

Vc.1 *mf* *f* *mp*

Db.1 pizz. *mf* *f* *mp*

262

**4/4**

Picc. *mf* *mp* *mf*

Cl. *mf*

Hn. *p* *mp* *mf*

Tba. *mf* *p* *mf*

Perc.1 Cong.+Bong. *mp* *f* *mf*

Perc.2 Xyl. *mp* *f* *mf*

TEACHER *mf* *f*

own to the rest of his peers he's a pain in the ears

**4/4**

Vln. *mf* *p* *mp* *p* *mf* *f*

Vla.1 *mf* *p* *mp* *p* *mf*

Vc.1 *p* *mp* *mp* *mf*

Db.1 *mf* *mp* *ord. pizz.* *mf* *f*

267

Picc. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Hn. *p* *mf* *f*

Tba. *mf* *f*

Perc.1 Cong.+Bong. *mp* *mf* *ff* *f*

Perc.2 Xyl. *ff*

TEACHER *mf* *ff*

he sings out weird noi - ses and drums on the desk

Vln. *mf* *f*

Vla.1 *f* *mf* *f*

Vc.1 *f* *mf* *f*

Db.1 *mf* *f*

6

6

**44** **Meno mosso**

271

Picc.  $\frac{9}{8}$   $\frac{6}{8}$   $\frac{4}{4}$

Cl. *mf* *mp*

Hn. *mf* *mp* *p*

Tba. *mf* *p* *mp* *p*

Perc.1 Cong.+Bong. *mf* *mf* *mp*

Susp. Cymb. l.v. on bell. norm.

Perc.2 Xyl.

MOTHER *mf* *f* *mf* *mp*

That's just the be ha-viour we come to ex - pect What's wrong with the boy don't spare me the

PRIEST *mf* *f*

That's just the be ha-viour we come to ex - pect

**Meno mosso**

$\frac{9}{8}$   $\frac{6}{8}$   $\frac{4}{4}$

Vln. *f* *pp* *f* *p*

Vla.1 *f* *pp* *f* *p*

Vc.1 *f* *pp* *f* *p*

Db.1 *f* *pp* *f* *p*

## 45 Molto agitato

## 46 Meno mosso

277  $\frac{4}{4}$  *mp* *pp* *mf*  $\frac{3}{4}$   $\frac{4}{4}$

Picc. *staccatissimo*

Cl. *p* *mf*

Hn. *pp* *mf* *p*

Tba. *pp* *mf* *p*

Perc.1 Cong.+Bong. *mf* *f*

Perc.2 Xyl. *mf*

TEACHER *mf*  
Your son I think might be ar - tis - tic

MOTHER *mp*  
hor-ror Au - tis - tic?

**Molto agitato** **Meno mosso**

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. *mf* *p*

Vla.1 *mf* *p*

Vc.1 *mf* *p*

Db.1 *mf* *p* arco



**47** Molto agitato

molto rall. . . . .

**6**  
4

**4**  
4

282

Picc. *mf* *f* *mf* *mf* *poco* *p* *mf*

Cl. *mf* *f* *f* *f* *poco* *pp* *mf*

Hn. *mf* *f* *mf* *f*

Tba. *mf* *f* *mf* *f*

Cong.+Bong. *mf* *f* *mp* *mf* *p* *f*

Xyl. *mf* *f*

TEACHER *f*  
Ar - tis-tic ar-tist dread - ful Oh Hea - vens we're

MOTHER *mf* *f*  
Oh that's e - venworse! An ar-tist how dread - ful! Oh Hea - vens we're

**Molto agitato**

molto rall. . . . .

**6**  
4

**4**  
4

Vln. *mf* *f* *f* *f* *f* *pp*

Vla.1 *mf* *f* *f* *f* *f* *pp*

Vc.1 *mf* *f* *f* *f* *f* *pp*

Db.1 pizz. *mf* arco *f* *pp*

**Molto agitato** 48 **Meno mosso**  $\text{♩} = 90$  49

**288**

Picc.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

Cl.  $f$   $ff$   $mp$   $sfz p$   $p$

Hn.  $f$   $mp$  sub.  $p$

Tba.  $f$   $mp$  sub.  $p$

Susp. Cymb.  $mf$   $ff$  l.v.

Perc.1  $mf$   $ff$

Perc.2 Xyl.  $ff$   $fff$  B.D.  $p$

TEACHER  $ff$  cursed!

MOTHER  $ff$  cursed!

**Molto agitato** **Meno mosso**  $\text{♩} = 90$

Vln.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $ff$   $mf$   $f$   $p$

Vla.1  $ff$   $mp$   $mf$   $f$   $p$

Vc.1  $ff$   $mp$   $mf$   $f$   $p$

Db.1  $ff$   $p$

295

Picc.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{3}{4}$

Cl. *p*

Hn. *p*

Tba. put mute

Perc.1 B.D.

Perc.2

TEACHER *mp*  
It's not nor - mal not— nor-mal it's just not nor - mal to make noise and

MOTHER *mf* *mp*  
We'll go to the doc-tor he'll know what to do nor-mal not nor-mal nor-mal noise and

FATHER *mp*  
nor-mal not nor-mal nor-mal noise and

PRIEST *mp*  
nor-mal not nor-mal nor-mal noise and

Bass \*\*\* *mp*  
It's not nor - mal not— nor-mal it's just not nor - mal to make noise and

Vln.  $\frac{2}{4}$  pizz. *p*  $\frac{6}{8}$  arco *mf* (change bow as needed)  $\frac{4}{4}$  *f*  $\frac{7}{8}$   $\frac{3}{4}$

Vla.1 pizz. *p* arco *mp* *f* *mp*

Vc.1 pizz. *p*

Db.1 pizz. *p* arco *mp*

**molto rall.** . . . . .

302  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{4}{4}$

Picc.  $mf$   $p$  *(b) tr*

Cl.  $mf$

Hn.  $mf$

Tba.

Perc. 1 Maracas (one only)  $p$

Perc. 2 Tom-t.  $mp$

*MOTHER, dragging her son by his ear and followed by the PRIEST and the TEACHER, enters the office of the BOY's FATHER, the DOCTOR*

TEACHER  $f$   
fuss much bet-ter to make him as do-cile as us

MOTHER  $f$   
fuss bet-ter to make him as do-cile as us

FATHER  $f$   
fuss bet-ter to make him as do-cile as us

PRIEST  $f$   
fuss bet-ter to make him as do-cile as us

Bass \*\*\*  $f$   
fuss much bet-ter to make him as do-cile as us

**molto rall.** . . . . .

Vln.  $f$   $mp$   $f$

Vla. 1  $f$   $mp$   $f$  pizz.  $mp$  arco  $V$

Vc. 1  $f$   $mp$   $f$  pizz.  $mp$  arco  $V$

Db. 1  $mp$   $f$   $mp$

51 The Doctor

Lentissimo Andante  
♩ = 120

308

Fl.

Cl.

Hn.

Tba.

Perc.1

Perc.2

MOTHER

DOCTOR

S.D.

Tom.t.

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*p*

*pp* whispered

It's a-bout our son his tea-cher thinks he may be an ar-tist

Why are you here, dear?

Lentissimo Andante  
♩ = 120

Vln.

Vla.1

Vc.1

Db.1

pizz.

arco

*mp*

*sfz p*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

(change bow as needed)

**52** Più vivo

♩ = 132

3/15 **4/4** Flute **6/8** **9/8**

Fl. *p* *mp*

Cl. *p* *mp*

Hn. muted *p* *mf* *p* (muted) *f*

Tba. mute *p* *mf* *p* (muted) *f*

Perc.1 Susp. Cymb. *mf* B. D. *mp* S. D. *pp* *mf*

Perc.2 Tom.t. *mf* *mp* *mf* damp *p*

TEACHER *p* An ar - tist *p* Ad - dic-tion and lone-li-ness

MOTHER *p* An ar - tist *mf* you know what that means?

DOCTOR An ar - tist? Perhaps it's just a phase he's going through

PRIEST *p* An ar - tist *p* Ad - dic-tion and lone-li-ness

Bass \*\*\* *p* An ar - tist *p* Ad - dic-tion and lone-li-ness

**4/4** **6/8** **9/8** Più vivo ♩ = 132

Vln. *f* *mp* *f* *mp* *pp*

Vla.1 *f* *mp* *f* *mf* *mp* *pp*

Vc.1 *f* *mf* (change bow as needed) *pp*

Db.1 *f* *mf* (change bow as needed) *pp*

322

Fl.

Cl.

Hn.

Tba.

Perc.1

S.D.

Perc.2

B.D.

TEACHER

*mp*

squal-lor and pe-nu-ry

*mf*

mad-ness and sui-cide

and he's pro-ba-bly

MOTHER

DOCTOR

But in my considered medical opinion

I prescribe a course of piano lessons

PRIEST

*mp*

squal-lor and pe-nu-ry

*mf*

mad-ness and sui-cide

and he's pro-ba-bly

Bass \*\*\*

squal-lor and pe-nu-ry

mad-ness and sui-cide

and he's pro-ba-bly

Vln.

*mp pp subito*

*mf p subito*

*f mp sub.*

Vla.1

*mp pp subito*

*mf p subito*

*f mp sub.*

Vc.1

Db.1

This musical score is for the play 'The Normal Heart' by Stephen V. Green. It is a full orchestral score with vocal soloists and a large ensemble. The score is written for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tba.), Percussion (Perc. 1 and 2), and a large ensemble of strings (Violins, Viola, Violoncello, and Double Bass). The vocal soloists are TEACHER, MOTHER, DOCTOR, and PRIEST, and the ensemble consists of Basses. The score is in 2/4 time and is written in G major. The tempo is marked 'Moderato'. The score is divided into two parts, with the first part starting at measure 327. The first part of the score is for the vocal soloists and the percussion. The second part of the score is for the large ensemble. The score is written for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tba.), Percussion (Perc. 1 and 2), and a large ensemble of strings (Violins, Viola, Violoncello, and Double Bass). The vocal soloists are TEACHER, MOTHER, DOCTOR, and PRIEST, and the ensemble consists of Basses. The score is in 2/4 time and is written in G major. The tempo is marked 'Moderato'. The score is divided into two parts, with the first part starting at measure 327. The first part of the score is for the vocal soloists and the percussion. The second part of the score is for the large ensemble.



**Maestoso** 54

♩. = 72

333

Fl. 12/8 6 9 6

Cl.

Hn.

Tba.

Perc.1 Susp. Cymb. l.v. p f

Perc.2 Timp. mp

During the following, GRANDFATHER collects the BOY and removes him from the scene and they sit together to watch its climax.

TEACHER ff mp mf mp  
fol low your heart Rest as-sured that the e - du-ca - tion sys - tem is de-signed to de-

MOTHER ff mf f  
fol low your heart I see the fi - re in your eyes my son and it chills me I don't

DOCTOR ff mf  
fol low your heart It won't hurt to have something to keep you occupied

PRIEST ff mp mf  
fol low your heart And the Lord say eth Thou shalt be nor-mal and me - di - o - cre and it's hu - bris to

GRANDFATHER

Bass \*\*\* ff mf f  
fol low your heart I see the fi - re in your eyes my lad and it thrills me I don't

**Maestoso**

♩. = 72

Vln. 12/8 6 9 6

Vla.1 p ff mp mf

Vc.1 p ff mp mf

Db.1 p ff

55

337

Fl.

6/8

9/8

*mf*

*mp*

6/8

9/8

Timp.

Perc. 2

TEACHER

ve - lop an a - cute fear of fai - lure and e - ra - di - cate all tra - ces

MOTHER

want you to suf - fer like I did when you learn when you

DOCTOR

just as long as you keep the noise down, old son But don't get too big for your boots

PRIEST

tempt him by dream - ing of gran - deur and thou shalt be damned

G. FATHER

want you to give up like I did and when you learn in your

55

Vln.

6/8

9/8

*mf*

Vla. 1

*mp*

*mf*

*mp*

Vc. 1

*mp*

*mf*

*mp*

Db. 1

*mp*

341 **9** **12** **6** **9**

Fl. *mf* *mp*

Cl. *mp*

Hn. norm. *mp*

Tba. *mf*

Perc.1 Xyl. *mf*

Perc.2 Timp.

TEACHER *mf* *f*  
of o - ri - gi - nal thought and cre - a - ti - vi - ty we're on - ly in - tere - sted in a

MOTHER *f*  
learn in your heart that your dreams won't come

DOCTOR  
Do what you're told and try not to worry your mother

PRIEST *mf* *f*  
on the face of the earth if you a - spi - re to be some - thing

G.FATHER *f*  
heart in your heart that your dreams that your

Vln. *f*

Vla.1 *mf* *mp*

Vc.1 *mf* *mp*

Db.1 *f*

## 56 Più mosso

♩ = 132

molto rall. . .

Fl.  $\frac{9}{8}$   $\text{mf}$   $f$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{ff}$  rough

Cl.  $f$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{ff}$

Hn.  $f$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{ff}$

Tba.  $f$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{ff}$

Susp. Cymb.  $\text{mf}$   $f$  l.v.

Perc. 1 Xyl.  $\text{mf}$   $f$

Perc. 2 Timp.  $f$

TEACHER  $\text{ff}$   $\text{mf}$   $f$   $\text{ff}$   
small part of one side of the brain nor - mal! nor - mal! nor - mal!

MOTHER  $\text{ff}$   $f$   $\text{ff}$   $\text{fff}$   
true won't come true oh my boy oh my boy oh my boy

DOCTOR  $\text{mf}$   $f$   $\text{ff}$   
nor - mal! nor - mal! nor - mal!

PRIEST  $\text{ff}$   $\text{mf}$   $f$   $\text{ff}$   
much more then you're worth nor - mal! nor - mal! nor - mal!

G. FATHER  $\text{ff}$   $\text{mf}$   $f$   $\text{ff}$   
dreams will come true nor - mal! nor - mal! nor - mal!

## 56 Più mosso

♩ = 132

molto rall. . .

Vln.  $\frac{9}{8}$   $\text{ff}$   $\text{sfz mf}$   $\text{sfz f}$   $\text{ff}$

Vla. 1  $\text{mf}$   $\text{ff}$   $\text{sfz mf}$   $\text{sfz f}$   $\text{ff}$

Vc. 1  $\text{mf}$   $\text{ff}$   $\text{sfz mf}$   $\text{sfz f}$   $\text{ff}$

Db. 1  $\text{ff}$   $\text{sfz mf}$   $\text{sfz f}$   $\text{ff}$

**57 Lontano**  
♩ = 72

349

Fl. *mf* *ff* *pp* *p* *pp* *p* *pp* *p* *flz.*

Cl. *subito p* *ff* *pp* *p* *pp* *p*

Hn. *p* *ff*

Tba. *p* *ff*

Perc.1 Glock. *f*

Perc.2 Timp. *p* *f* Tam-tam *p* *mp*

*G.FATHER wipes a tear from his eye and the BOY applauds enthusiastically.*

**Lontano**  
♩ = 72

Vln. *p* *ff* *pp* *sul tasto*

Vla.1 *p* *ff* *pp* *sul pont.*

Vc.1 *p* *ff*

Db.1 *p* *ff*

## SCENE 2

## 5: Grandfather

**58** *Con moto*  
♩ = 112

Perc.1 355  $\frac{4}{4}$  Glock.  $\frac{5}{4}$   $\frac{4}{4}$

BOY *mp*  
Grand - pa why are they sing - ing in - stead of talk - ing? *mf*

G. FATHER *mf*  
That's o - pe - ra my

*Con moto*  
♩ = 112

Vln.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  *p* *p* *mf* *mp*

Vla.1 *p* *mf* *mp*

Vc.1 *p* *mf* *mp*

Db.1 *p* *mf* *mp*

**59**

Perc.1 361 Susp. Cymb.  $\frac{3}{4}$   $\frac{4}{4}$  Glock.  $\frac{3}{4}$

BOY *mf*  
Mum says I'm spe - cial

G. FATHER *f* *mf* *f* *mf*  
lad Puc - ci - ni some - thing of a spe - cial case Lots\_ of\_ pa - rents

Vln.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *mf* *f* *p* *mp*

Vla.1 *mf* *f* *p* *mp*

Vc.1 *mf* *f* *p* *mp*

Db.1 *mf* *f* *p* *mp*

368

Perc.1

4/4 2/4 4/4 Susp. Cymb. 2/4 4/4 Glock.

BOY

G.FATHER

tell their child-ren they're spe - cial but they don't mean it not in that way

Vln.

Vla.1

Vc.1

Db.1

mf

mp

mf

pp

mf

mf

pp

mf

mf

pp

mf

mf



60

376 Glock.

Perc.1

2/4

BOY

grand - pa I think I real - ly am spe-cial like. Puc - ci - ni I think I'm

Vln.

Vla.1

Vc.1

Db.1

f

mf

mp

p

f

mp

p

f

mp

p

383  $\frac{4}{4}$  Glock. 61 Susp. Cymb.

Perc.1 *f* *p*

Perc.2 B. D. *mp* *p* *mp*

BOY *ff*  
meant to do great things

G. FATHER *mf*  
And I don't doubt it an in - stant my lad

Vln. *f* *mp*

Vla.1 *f* *mp*

Vc.1 *f* *mp*

Db.1 *f* *mp*

390

Tba. *mf*

Susp. Cymb.

Perc.1 B. D. *mp* *p* *mf*

Perc.2 *p* *p* *mf* *p* *f*

G. FATHER *mp* *mf* *f*  
but if that's the case then now is when hard graft be - gins

Vln. *p* *mf* *f* *subito p*

Vla.1 *p* *mf* *f* *subito p*

Vc.1 *p* *mf* *f* *subito p*

Db.1 *p* *mf* *f* *subito p*



**62 Lento**

♩ = 50

**3**  
**4**

397

Fl. *p*

Cl. *p*

Hn. *mp* *p*

Tba. *p*

Perc. I Susp. Cymb. soft mallet *p*

GRANDFATHER imparts the following  
while leading the BOY to his piano lesson

*mp* Molto espressivo

G. FATHER

Be-ware the lies of words and mind\_ for lies are al-ways told with words\_

**Lento**

♩ = 50

**3**  
**4**

Vln.

Vla. I

Vc. I

Db. I

401 **4**  
**4**

Fl. *mp* *p* *mf*

Cl. *mp* *p* *mf*

Hn. *p* *mp* *mf* *mp*

Tba. *p* *mp* *mf* *mp*

Perc. I Susp. Cymb. *mp* *mf* *mp*

G. FATHER *mf* *mp* *mf*

your mind can lie to you\_ (ou)\_ (ou)\_ the worst\_ for it can\_ on-ly think in words

there's just\_ one voice

404

Fl.  $mp$   $p$   $pp$   $p$

Cl.  $mp$   $p$   $pp$   $p$

Hn.  $p$   $mp$   $p$

Tba.  $p$   $mp$   $p$

Susp. Cymb.  $pp$   $mp$   $ppp$

Perc.1  $pp$   $mp$   $ppp$

Perc.2  $ppp$

G. FATHER  $mp$   $p$   $mp$

you need to hear need to hear in peace-ful still-ness stop your thoughts your own soul speaks and it's

Vln.  $pp$

Vla.1  $pp$

63

2/4 3/4 4/4

409

Fl.  $mp$   $mf$   $p$

Cl.  $mf$   $p$

Hn.  $mp$   $mf$   $p$

Tba.  $mp$   $mf$   $p$

B. D.  $p$   $mf$   $p$   $mp$   $p$

Susp. Cymb.  $mf$   $mp$

Vib.  $p$   $mp$   $mf$   $mp$   $p$

Perc.2  $p$   $mp$   $mf$   $mp$   $p$

G. FATHER  $mf$   $f$   $mp$   $p$

al ways clear lea - ding. you through fee - ling it's like mu - sic learn to lis - ten

Vln.  $mf$   $f$   $mf$   $mp$   $p$

Vla.1  $mf$   $f$   $mf$   $mp$   $p$

4/4 3/4 4/4 3/4 4/4

64

414

Fl.

Cl.

Hn.

Tba.

Perc.1

Perc.2

G. FATHER

Vln.

Vla.1

Vc.1

Db.1

4/4 (b) tr

2/4

4/4

4/4

4/4

mf

mf

p

pp

ppp

mf

p

pp

ppp

mf

pp

ppp

B. D.

Susp. Cymb.

B. D.

Susp. Cymb.

mf

mf

p

p

pp

Vib.

mf

pp

ppp

pppp

f

p

pp

learn\_ to lis - ten and fol - low that voice\_ that\_ voice right to the end of the world my lad\_

4/4

2/4

4/4

4/4

mf

p

pp

ppp

mf

p

pp

ppp

mf

p

mf

p

## 6: Lesson

**65** **Lento**  $\text{♩} = 64$  *The BOY plays the toy piano and makes progress, but he struggles to keep up his enthusiasm. The TEACHER (the pianist in the orchestra) cuffs him occasionally.*

**4/4**

Perc.2 <sup>419</sup> Whip  $\text{mf}$

T. Pno.  $p$   $\text{mf}$   $p$   $\text{mf}$

Vln. **Lento**  $\text{♩} = 64$   $\text{4/4}$  mute  $pp$   $f$   $pp$   $f$

Vla.1 mute  $f$   $pp$   $f$

Vc.1 mute  $ppp$

Db.1  $p$

**66** **3/4** Whip **4/4** **67** **6/4** **Più mosso**  $5 \text{ ♩} = \text{♩}$  **3/4**

Perc.2 <sup>426</sup> Whip

T. Pno.  $mp$   $\text{mf}$   $mp$   $\text{mf}$   $p$

Vln. **3/4** **4/4** **6/4** nat. **3/4**  $pp$   $f$   $p$   $f$   $p$   $p$

Vla.1  $pp$   $mf$   $mp$   $f$   $p$  nat.

Vc.1  $pp$   $p$   $f$  nat.  $p$

Db.1  $f$  nat.  $p$

435

Picc. *to Timpani* *p*

Perc. 2

T. Pno. *mp*

Vln. *mp*

Vla. 1 *mp*

Vc. 1 *mp*

Db. 1 *mp*

5/8 4/4

439

Picc. *mp* *mf*

Perc. 2 *mp* Timpani

T. Pno. *mf*

Vln. *mf*

Vla. 1 *mf*

Vc. 1 *mf*

Db. 1 *mf*

2/4 5/8 3/4 68

poco accel. . . . .

443  $\frac{4}{4}$   $\frac{3}{8}$

Picc.  $f$

Perc. 2  $mf$

T. Pno.  $f$

Vln.  $\frac{4}{4}$   $\frac{3}{8}$

Vla. 1  $mf$

Vc. 1

Db. 1

poco accel. . . . .



Finally the TEACHER dismisses the BOY, who hurriedly gathers his music and leaves the lesson dejected.

446  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Picc.  $ff$  To Fl.  $\frac{4}{4}$

Perc. 2  $f$

T. Pno.  $ff$

Vln.  $f$   $ff$   $\frac{4}{4}$

Vla. 1  $f$   $ff$   $\frac{4}{4}$

Vc. 1  $f$   $ff$   $\frac{4}{4}$

Db. 1  $f$   $ff$   $\frac{4}{4}$

# 7: Climbing the hill

69 \* *BIG C enters and hounds the BOY on his journey home.*

450  $\frac{4}{4}$  Timp.

Perc. 2

gliss. 3 gliss. gliss. gliss.

pp pp pp mf pp

BIG C

You know you'll never be any good - just like your mother

You heard that girl who has lessons before you?

You know she's a million times better than you

Vla. 1

$\frac{4}{4}$  8<sup>va</sup> repeat as smooth as possible

mp

\* non-conducted. The timpanist takes their own tempi. Conductor cues singers and viola's entrance and stop

456 (tr)

Perc. 2

3 mf pp mf

BIG C

And those bullies who used to be your friends?

They'll make darts from your music when you trudge up that hill

And when you get back there'll be no soothing hug just

"you're late for tea. Have you got any homework?"

Vla. 1

70

461 (tr)

Perc. 2

mf sub. p 7 6 5 3 mf f

BOY

Loud and passionate

You're wrong! There is someone who knows me and cares!

Vla. 1

71

Timp.

Perc. 2

465 (tr)

*mp* 3 *mf* *mp*

BIG C

(Musing)

Yes, too true

Vla. 1

Perc. 2

470

*mf* 3 *mp* *mf* 3 *mp* *gliss.* 3

BIG C

That grandpa of yours is a problem He's one that slipped my grasp

Vla. 1

The BOY glares at BIG C, who makes a note on his clipboard and withdraws.

attacca

rit.

Perc. 2

474 (tr)

*p* 3 *pp*

BIG C

I must think of a way to deal with him

Vla. 1

*p* rit.



## 8: The Double Bass

**72** **Moderato**  
♩ = 92

*Downcast, the BOY enters 'GRANDFATHER's home'. GRANDFATHER gestures to the piano.*

479

**G.FATHER**

**2/4** **6/8** **4/4** **mf** **6/8** **5/8** **f** **3/4**

Now no-thing would give me more plea - sure

**Moderato**  
♩ = 92

**Vln.**

**2/4** **6/8** **4/4** **6/8** **5/8** **3/4**

*mp* *mf* *mp* *mf*

**Vla.1**

*mp* *mf* *mp* *mf*



**73**

486

**Perc.1**

**3/4** **9/8** **4/4** **2/4** **6/8** **Glock.** **4/4** **3/4**

*mf*

**BOY**

*mf*

I'll play if you do your

**G.FATHER**

*f*

than to hear my grand-son play

**Vln.**

**3/4** **9/8** **4/4** **2/4** **6/8** **4/4** **3/4**

*f* *mf* *mp*

**Vla.1**

*f* *mf* *mp*

**Vc.1**

*mf* *mp*

**Db.1**

*mf* *mp*

II IV

74 **Lento**  
molto accel. . . . .

75 **Molto ritmico**  
♩ = 80

3/4 4/4 6/8 12/8 6/8

Fl. <sup>492</sup>

Cl.

Hn.

Tba.

Perc.1 Glock.

Perc.2 Timp. *tr*

BOY *mp*  
bass I mean

G.FATHER *p* *f*  
Ha-ha-ha-ha-ha-ha-ha-ha-ha-ha look at this

Vln. *mf* *mp* *p* *f*

Vla.1 *mf* *mp* *p* *f*

Vc.1 *mf* *pizz.* *f*

Db.1 *mf* *pp* *f* *f*

498

Fl.

Cl.

Hn.

Tba.

G. FATHER

old beast use - less piece of junk! She sounds just as ug-ly as she

Vln.

Vla.1

Vc.1

Db.1

4/4 5/8 4/4 2/4 7/8 7/8

*mf* *f* *mf* *f* *mf* *f*

*ff* *f*

*arco*



504

76 Vivace ♩ = 132

Cl.

G. FATHER

looks it was like fal - ling in love when you have

Vln.

Vla.1

Db.1

4/4

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

*staccato* *mp*

*sottovoce* *mp*

509 77 with laughter

**G. FATHER** *mf*

had too much wine then wa - king up next to a mo - ose [ah] [ah] at first

**Vln.** *mf p mf mp mf f*

**Vla. I** *mf p mf mp mf f*

**Vc. I** *mp f* staccato

**Db. I** *mp f*



515

**Fl.** *f*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$

**Cl.** *f*

**Hn.** *f*

**Tba.** *f ff*

**G. FATHER** *f ff mf*

[ah] [ah] [ah] I thought she was deep and pro - found but she just trots out the

**Vln.** *ff mp*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$

**Vla. I** *ff*

**Vc. I** *ff mp* gliss.

**Db. I** *ff mp* gliss.

rall. . . . .

78 **Meno**  
♩ = 120

**4/4** **4/4** **2/4**

522

Fl.

Cl.

Hn.

Tba.

Perc.1

Glock.

BOY

G.FATHER

same old bo-ring lines like a [cra] [cra] [cra] [cra] cracked re-cord

But if you don't\_\_

rall. . . . .

**Meno**  
♩ = 120

**4/4** **4/4** **2/4**

Vln.

Vla.1

Vc.1

Db.1



**80 Vivace**  
♩ = 132

535

Fl.

Cl.

Hn.

Tba.

G. FATHER

sim. - - - ha com - pose for a crate like this no one com-po-ses

**Vivace**  
♩ = 132

Vln.

Vla.1

Vc.1

Db.1

pizz.

arco

f

mp

8va



**82** **Lento**  $\text{♩} = 56$  *The BOY hands his GRANDFATHER a manuscript. GRANDFATHER takes it and reads with a tear in his eye. He takes up his bow. They play together.* **83** *Played by BOY molto legato*

**3/4**

T. Pno.

**Lento**  $\text{♩} = 56$  *sul tasto*

Vln.

Vla.1

Vc.1

Db.1

*mp* *mf* *pp* *ord.* *p* *pp* *molto espressivo* *mp* *mf*

**84** *GRANDFATHER 'dies'. He props his instrument on a stand and kisses the BOY tenderly. He exits the stage.*

**3/4**

T. Pno.

Vln.

Vla.1

Vc.1

Db.1

*mp* *molto espressivo* *p* *mp* *pp* *pp* *pp* *mp*

**85** *The BOY grieves at GRANDFATHER's absence.*

**4/4** **2/4** **4/4** **4/4**

**4/4** **2/4** **4/4** **4/4**

T. Pno.

Vln.

Vla.1

Vc.1

*p* *mp* *pp* *fade until off-stage Duet entrance* *mp* *pp* *mp* *pp* *mp*



# SCENE 3

## 9: Requiem for Grandpa

### OFF-STAGE DUET

The following duet is played off-stage by the second soprano and the second double bassist. Both should be amplified, with a light reverb on.

**86** Grave  
♩ = 52

*MOTHER and FATHER enter and console the BOY. MOTHER weeps. During the following, MOTHER dresses the BOY in black tie and armband, and combs his hair. The PRIEST leads a procession with a double bass case carried like a coffin. MOTHER, FATHER and BOY join the procession which ends with a graveside tableau. Towards the end of this piece the mourners disperse and the family goes 'home'.*

574  $\frac{4}{4}$  *p* \* Sung by the soprano who played the teacher

S. \* Lux ae - ter - na lu - ce - at eis Do - mi - ne

Db.3 *mp*

579

S. \* cum san - ctis mis in ae - ter - num qui - a

Db.3

584  $\frac{6}{4}$   $\frac{4}{4}$  **87**

S. \* pi - us es Re - qui - em ae - ter - nam do - na eis do - mi -

Db.3  $\frac{6}{4}$   $\frac{4}{4}$  8va

591

S. \* - ne et lux per - pe tua lu - ce - at eis cum sanc - tis tu - is in ae -

Db.3 (8va)

598  $\frac{5}{4}$   $\frac{5}{4}$

S. \* ter - num qui - a pi - us es.

Db.3

## 10: Legacy

**88** **Lento** *FATHER sits with his newspaper, MOTHER takes up her embroidery*  
 ♩ = 50 *and the BOY sits at their feet bereft.*

603

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

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

Hn. *sostenuto* *sim.*

Tba. *sostenuto* *sim.*

Perc.1 Marimba *sostenuto* *mp*

Perc.2 Timp. *ppp*

**Lento** ♩ = 50

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

Vla.1  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Vc.1  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Db.1 *sul tasto* *pp*

Detailed description: This is a page from a musical score for '10: Legacy'. The tempo is Lento (♩ = 50). The score is written for a large ensemble. The woodwinds (Flute, Clarinet) and strings (Violin, Viola, Violoncello, Double Bass) have complex melodic lines with many slurs and ties. The percussion (Marimba, Timpani) provides a steady, rhythmic accompaniment. The brass (Horn, Trombone) has sustained notes. The double bass is marked 'sul tasto' (on the strings) and 'pp' (pianissimo). The time signature alternates between 5/4 and 4/4. The page number 80 is in the top left, and the section title '10: Legacy' is at the top center. A rehearsal mark '88' is at the beginning of the first staff.

608

89

Fl.

Cl.

Hn.

Tba.

Mba.

Perc.1

Perc.2

Timp.

The BOY goes over to GRANDFATHER's double bass, propped up on the stand, and sings to it...

BOY

*mp*

I do what you said and lis-ten

Vln.

Vla.1

Vc.1

Db.1

sul tasto without vibrato

ord. poco vibrato

ord.

615 90 *tenuto*  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *pp* *pp*

Tba. *mp* *pp* *pp*

Mba.

Perc.1 *mp* *mf* *pp*

Timp. B. D. Timp. *mp* *mf* *ppp*

BOY *mf* *mp* *p*

lis-ten for that still small voice that speaks through my soul but it's so hard to hear it now

Vln. *mf* *pp* *espressivo* *sul tasto without vibrato*  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vla.1

Vc.1

Db.1 *mp* *pp*

**91**  $\frac{3}{4}$   $\frac{4}{4}$

**92** **Poco più mosso**  
♩ = 64

Fl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   
*p* *mp*

Cl. *p*

Hn.

Tba. *p*

Mba.  
Perc.1 *ppp* *p*

Timp.  
Perc.2 *ppp* *mp* secco

BOY *mp*  
I don't think you're ug - ly at all I'll write

**Poco più mosso**  
♩ = 64

Vln.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   
pizz. with thumb *p* *f* arco without vibrato *p* *espressivo*

Vla.1 *pizz.* *p* *f*

Vc.1 *sul pont.* *pp*

Db.1 *sul pont.* *pp* *ord.* *mp*



93 Tempo I

accel. . . . .

634

Fl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Cl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Hn.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Tba.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Mba.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Perc. 1  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Timp.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Perc. 2  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

BOY  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

FATHER  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

gift I give

FATHER joins the BOY

It'll soon be time to go, old son.

Tempo I

accel. . . . .

Vln.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Vla. 1  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Vc. 1  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Db. 1  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

arco

**94 Più mosso**  
♩ = 80

**95 Più lento**  
♩ = 64

Fl. *640*

Cl.

Hn. *f* *pp* *mp*

Tba. *f* *pp* *mp*

Perc.1 Mba. *pp* *mp*

Perc.2 Timp. *pp* *mp*

BOY *mf*  
Why did he leave it to me if I'm too small to play it?

FATHER  
It's worth a great deal I believe

**Più mosso**  
♩ = 80

**Più lento**  
♩ = 64

Vln. *f* *mp*

Vla.1 *f*

Vc.1 *f*

Db.1 *f* *mp*



96 Più mosso  $\text{♩} = 84$  3/4

Fl. *mf* *mp* *mf*

Cl. *mf* *mp* *mf*

Hn. *mf* *p* *mp*

Tba. *mf* *p* *mp*

Mba. *mf* *p* *mp*

Timp. *mf* *p* *mp*

BOY *f* *mf*  
no I can play this when I'm big e-nough It

FATHER  
We could sell it and put the money towards your education. Music won't make you a living unless you're really good

97 4/4 3/4

Vln. *mp* *f* *f*

Vla.1 *mp* *f* *mf*

Vc.1 *f*

Db.1 *f* *mp*

**98**

**99** Più lento  $\text{♩} = 64$  accel. . . . .

**5/4** **3/4** **4/4**

Fl. *mf* *f*

Cl. *mf* *f*

Hn. *mp* *mf*

Tba. *mp* *mf*

Mba.

Perc. 1 *mf* *f*

Timp. *mf* *f*

BOY *f*  
made grand-pa a liv-ing and I'm real-ly good

FATHER Shouted  
You need to grow up and get real! Music is just a froth and childish non-sense

Vln. *f*

Vla. 1 *f*

Vc. 1 *f*

Db. 1 *f*

**100** Più mosso

♩ = 84

**4**  
**4**

657

Fl.

Cl.

Hn.

Tba.

Mba.

Perc.1

Timp.

Perc.2

BOY

I fill your house with mu - sic that wa-shes o - ver you like o-ver a stone

FATHER

FATHER exits

*mp*

*mf*

*3*

**Più mosso**

♩ = 84

**4**  
**4**

Vln.

Vla.1

Vc.1

Db.1

*f*

*mp*

*mf*

*3*

*3*

*3*

*3*

*ff*

*mp*

*mf*

665 101

**5/4 4/4**

Hn. *mf* *f* *mp* *mf* *f* *mp*

BOY  
you gave me life but you don't hear me and you don't know my soul at all if I could write

Vln. *f* *mf* *f*

Vla.1 *f* *mf* *f*

Vc.1 *f* *f*

Db.1 *f* *mf* *f*

672 **3/4 4/4** **Più lento**

Hn. *mf* *ff* *mp* *p*

Tba. *mp* *p*

Perc.2 Timp. *p* *pp* *< ff* very long

BOY  
mu - sic that would pierce your heart you might be-lieve in my dreams

Vln. *ff* *mp* *p*

Vla.1 *ff* *mp* *p*

Vc.1 *ff* *mp* *p*

Db.1 *ff* *mp* *p*

# 11: Condolences

91

**102** \* *BIG C enters.. BOY confronts him angrily.*

$\text{♩} = 120$

$\text{♩} = 80$

681 Perc.2  $\frac{4}{4}$  Timp.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

*sfz.fff* *mf* *mp*

BOY Very loud and angry  
I know your name now! You're Big C! You killed my grandpa, you murderer!

BIG C (Shaking his head.)  
I have no power over life and death -  
It's your souls on this earth that I'm interested in.

Vc.1 repeat as smooth as possible  
*mf*

\* non-conducted. The timpanist takes their own tempi. Conductor cues singers and violoncello's entrance and stop.

**103**

691 Perc.2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*sfz.fff* *mp* *f*

BOY Rushed  
Liar! I heard a woman whisper -  
"It was Big C killed him," she said. (Making a note.)  
And when I grow up, I'll come to your cave, high up in the mountains - and finish you off!

BIG C Ah, I see. Big C

Vc.1

**104**

701 Perc.2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

*mp* *f*

BOY Louder  
I won't. I won't. I'm going to fight you more than ever.

BIG C Oh, I don't think we'll be bothering each other much longer:  
without your grandpa on your side, you'll be easy to beat.

Vc.1

708 Perc.2  $\frac{4}{4}$   $\frac{4}{4}$

*pp* *mf*

BOY Very confident  
And one day I'll be a great musician!

BIG C *BIG C exits, laughing as the BOY removes his armband and reties his tie into a bow. He takes up the knitting needle and he conducts the orchestra.*

Vc.1 *rall.*  $\frac{4}{4}$

## 12: The Concert

**105** **FANFARE**

**Maestoso** ♩ = 92

**4/4**

715

Fl. *f* staccatissimo

Cl. *f* staccatissimo

Hn. *f* staccatissimo

Tba. *f* staccatissimo

Perc. I S. D. *sfz ff mp f p sfz fmp mp*

720

Fl. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Tba. *mp* *mf*

Perc. I S. D. *mf f mp*

Perc. 2 Tambourine *p mf*

724 **3/4**

Fl. *mf* *f* *mf*

Cl. *f* *mf* *f* *mf* *mp* *mf*

Hn. *mf* *f* *mp* *mf*

Tba. *mf* *f* *mf* *f*

Perc. 1 S.D. *p* *f*

Perc. 2 Tamb. *mf* *f* *mp*

727 **3/4** **4/4** **3/4** **106**

Fl. *f* *mp* *f*

Cl. *f* *mp* *f*

Hn. *f* *mp* *f*

Tba. *f* *mf* *mp* *f*

Perc. 1 S.D. *f*

Perc. 2 Tamb. *f* *mp* *mp*

The BOY grabs his parents and pulls them on stage

BOY *mf*

This even-ing con-cert will be - gin ve-ry soon

**3/4** **4/4** **3/4**

Vln. *mp* *mf*

Vla. 1 *mp* *mf* *f*

Vc. 1 *mp* *mf*

733

Fl.

Cl.

Hn.

Tba.

Perc. I

BOY

S.D.

Vln.

Vla. I

Vc. I

Db. I

3/4

4/4

3/4

3/8

4/8

rall. . . . . rit.

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

la - dy and gent will you please take your seats

*f* *mf*

*mf*

*f* *mf*

*f* *mp*



**107 Vivace**

♩ = 150

738

Fl. *mf*

Cl. *mf*

Hn.

Tba. *mf*

Perc.1 2 Bongos sticks *mf*

Perc.2 Xyl. *f*

MOTHER *f*

a con-cert how grand in our own front room I'm not sure I'm dressed for such a treat

*ff* squeaky

**Vivace**

♩ = 150

Vc.1 *mf*

Db.1 *mf*

pizz. *mf*

4/8 3/8 4/4

**108** Tempo I  $\text{rall.}$   $\text{♩} = 92$  **109** Moderato  $\text{♩} = 80$   $\text{rall.}$

**4/4** **3/4** **2/4** **3/8** **4/8**

Fl. *f* *mp* *f*

Cl. *f* *mp* *f*

Hn. *f* *mp* *f*

Tba. *mf* *f*

S.D. *f* *mp* *mp* *f*

Susp.Cymb. *mp*

**FATHER** Haven't you got homework? I've had such a long day

**Tempo I**  $\text{rall.}$   $\text{♩} = 92$  **Moderato**  $\text{♩} = 80$   $\text{rall.}$

**4/4** **3/4** **2/4** **3/8** **4/8**

Vc.1 *f* *mp* *f*

Db.1 *f* *mp* *f*

# 110 Vivace

♩ = 150

97

751

Fl. *mf*

Cl. *mf* *f*

Perc.1 Bongos *mf*

Perc.2 Xyl. *f*

MOTHER It'll help you un-wind then to hear the boy play now then ma -

**Vivace**  
♩ = 150

Vc.1 *mf* pizz.

Db.1 *mf* pizz.

# 111 Tempo I

♩ = 92

rall. . .

757

Fl. *mp* 3

Cl. *mf* *f* *mp*

Perc.1 Bongos *p* S.D. 3 3 3 3 3 3

Perc.2 Xyl.

BOY Some pie-ces I've writ-ten I want you to hear

MOTHER es-tro what's on the bill

**Tempo I**  
♩ = 92

Vc.1 *mp* arco

Db.1 *mp* arco

**112 Moderato** ♩ = 80 **113 Vivace** ♩ = 150 **114 Moderato** ♩ = 80 **115 Più mosso** ♩ = 100

762

Fl. *mf* *sfz mp sub.* *mf*

Cl. *mf* *mp* *mf*

Perc.1 Suspend. Cymb. *mp* *f* *mp*

Perc.2 Xyl. *f*

BOY *squeaky* *MOTHER pulls FATHER into his seat.* *please\_give my mu - sic the re-*

MOTHER *Oh what a thrill!*

FATHER *You've written the music?* *I'll just get a beer*

**Moderato** ♩ = 80 **Vivace** ♩ = 150 **Moderato** ♩ = 80 **Più mosso** ♩ = 100

Vc.1 *mf* *mp* *mf*

Db.1 *mf* *sfz mp sub.* *mf*

767

Fl. *f* *mf* *mp* *p*

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

Perc.1 S.D. *mf* *mp* *p*

BOY *spect it de - serves* *if I think you're re - luct - ant* *it rat - tles my nerves*

Vc.1 *f* *mf* *mp* *p*

Db.1 *f* *mf* *mp* *p*

**116 Vivace**  $\text{♩} = 150$  **117 Lento**  $\text{♩} = 50$  **rit.** 99

*accel.*

Fl.  $\frac{4}{8}$   $\frac{3}{16}$   $\frac{3}{8}$   $\frac{4}{8}$

Cl. *p* *f*

Hn. *mp*

Perc.2 Xyl. *mp* *f*

MOTHER *mp* *f*  
Now don't get all worked up and in a state

FATHER Just play then, really - I can hardly wait

Db.1 *mp* *f* *pizz.*



**118 Vivace**  $\text{♩} = 150$  **6/16** **4/4**

Fl.  $\frac{4}{8}$  *mf*

Cl.

Hn.

Tba. *mf*

Perc.1 Bongos *mf*

Perc.2 Xyl. *f*

MOTHER *mf*  
we be - lieve in you dar - ling don't we dear?

FATHER Play us your tunes We want to hear

Db.1 *mf* **Vivace**  $\text{♩} = 150$  **6/16** **4/4**

**119** **Moderato**

♩ = 100

779

**Fl.** *mp* *mf* *mp* *mf*

**Cl.** *mp* *mf* *mf* *mf*

**Hn.** *mp*

**Tba.**

**Perc. 1** S.D. *p* *pp* *mf*

**Perc. 2** high Wood Block *mf* *mf*

**BOY** All right here's the first called the Ma-gic Zoo it's in

**Moderato** ♩ = 100

**Vln.** *mf* *mf* *mp* *mf*

**Vla. 1** *mp* *mf* *mp* *mf*

**Vc. 1** *mp* *mf* *mp* *mf*

**Db. 1** *arco* *mf* *mf* *mp*

**120** Half tempo  
♩ = 50

784

**2/4** **4/4**

Fl. *mp* *p*

Cl. *p*

Hn. *p*

Tba. *p* *pp*

Perc.1 Susp. Cymb. soft mallet *pp*

Perc.2

BOY  
spired by a - ni - mals and Mo - zart too

**Half tempo**  
♩ = 50

**2/4** **4/4**

Vln. *mp* *p* mute

Vla.1 *mp* *p* mute

Vc.1 *mp* *p* mute

Db.1 *mp* mute

121

## The Magic Zoo

BOY plays his piano piece. MOTHER and FATHER smile and stifle laughs.

They're touched by the music but don't take it seriously. When it ends they applaud politely.

## Poco più mosso

♩ = 60

789

Fl. *pp* *poco* *pp* *poco*

Tba. *poco* *pp* *poco*

Played by BOY

T. Pno.

## Poco più mosso

♩ = 60

sul pont. lontano e scherzoso

Vln. *p*

sul pont. lontano e scherzoso

Vla.1 *p*

sul pont. lontano e scherzoso

Vc.1 *p*

sul pont. lontano e scherzoso

Db.1 *p*

ord.

793

Fl. *pp* *poco* *pp*

Tba. *pp* *poco* *pp*

T. Pno.

sul pont. ord. mute off

Vln. *ord. mute off*

sul pont. ord. mute off

Vla.1 *ord. mute off*

sul pont. ord. mute off

Vc.1 *ord. mute off*

sul pont. ord. mute off

Db.1 *ord. mute off*



**122** Recitativo

797

BOY

Tell me what you think then Well? you didn't like it I can tell

short short short

Vln.

Vla.1

Vc.1

Db.1

ord.

pp

2/4

**123** Vivace

♩ = 138

798

Fl.

Cl.

Perc.1

Perc.2

MOTHER

FATHER

Bongos

Xyl.

mf

mf

mf

mf

f

Yes bravo, what she said

3

3

5

rall.

2/4

4/4

3/4

4/4

Vivace

♩ = 138

Vln.

Vla.1

Vc.1

Db.1

mf

mf

mf

mf

rall.

2/4

4/4

3/4

4/4

[illegible]

810 **4/4** **6/4** **2/4** **4/4** **126**

Fl. *f* *mf*

Cl. *mf*

Hn. *mf*

Tba. *mf*

Perc.1 Bongos 3

Perc.2 W. B. Xyl. *mf*

BOY *ff*  
po - ny? Stay Dad!

MOTHER *mf*  
Play it for me and then not a peep it's school to -

Vln. **4/4** **6/4** **2/4** **4/4**

Vla.1

Vc.1 pizz. *mf*

Db.1 pizz. *mf*

**127** Moderato  
♩ = 90

815

Fl.

Cl.

Hn.

Tba.

Perc.1 Bongos 3

Perc.2 Xyl. *f*

BOY *mp*  
This... one is spe - cial it's a - bout Gran - dad dy - ing

MOTHER  
mor-row and you need to sleep

**Moderato**  
♩ = 90

Vln. *mf* *p*

Vla.1 *mf* *p*

Vc.1 *p* arco

Db.1 *p* arco

**3**  
**4**

**5**  
**8**

**5**  
**4**

**6**  
**4**

*f* *mp*

*f*

*mp*

*mf* *p*

*mf* *p*

*p* arco

*p* arco

**128** Più lento  
♩ = 76

821

Cl.  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *mp*

BOY *p*  
be - cause \_\_\_ wri - ting mu - sic is bet - ter than cry - ing

**129** Più lento  
♩ = 76

Vln.  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *pp*

Vla.1 *pp*

Vc.1 *pp* *p*

Db.1 *pp* *p*

826

Cl.  $\frac{4}{4}$  *poco*

Vln. *sul tasto* *p* *ord.*  $\frac{4}{4}$  *pp*

Vla.1 *sul tasto* *p* *ord.* *pp*

Vc.1 *pp*

Db.1 *pp*

**129** **GRANDFATHER**
**Adagio**
*BOY plays his piece and conducts the ensemble with his right hand. When the piece ends MOTHER is moved.*
 $\text{♩} = 66$ 
*molto espressivo*

832

Fl.

*pp* *mp*

Hn.

Tba.

Vib. soft mallet

Perc. I

*mp*

Played by BOY

T. Pno.

*p*

838

Cl.

*p* *mp*

Hn.

Tba.

Vib.

Perc. I

*p* *mp*

T. Pno.

*5/4*

**130** **Recitativo** **Moderato**  $\text{♩} = 90$  **rall.**  $\text{♩} = \text{♩}$   **$\frac{3}{4}$**

844

BOY

Don't you like what I com-posed? This is not the re-ac-tion that I'd sup-posed

**Recitativo** **Moderato**  $\text{♩} = 90$  **rall.**  $\text{♩} = \text{♩}$   **$\frac{3}{4}$**

Vln. *pp* *p* *pp*

Vla.1 *pp* *p* *pp*



**131** **Lento**  $\text{♩} = 69$  **rall.**  $\text{♩} = \text{♩}$   **$\frac{3}{4}$**

849

Perc.1 *p* *p* *p*

MOTHER

Why did you have to o-pen up my grief this way that's quite e-nough com-po-sing for one day

**Lento**  $\text{♩} = 69$  **rall.**  $\text{♩} = \text{♩}$   **$\frac{3}{4}$**

Vln. *pp* *mf*

Vla.1 *pp* *mf*

Vc.1 *arco* *pp* *mf*

Db.1 *pizz.* *mp*

**132 Più lento**

♩ = 66

853 Vib. *p* *2<sup>nd</sup>*

Perc.1

MOTHER *mf* *mp*

Oh my boy I see the fi - re in your eyes and it

**Più lento**  
♩ = 66

Vln. *mp*

Vla.1 *p*

Vc.1 *p*

Db.1 pizz. *mp*

858 Vib. *mp* *mf* *2<sup>nd</sup>*

Perc.1

MOTHER *mf*

chills me I don't want you to suf-fer like I did when you learn in your heart

Vln. *p* *mp* *mf*

Vla.1 *mp* *mf*

Vc.1 *mp* *mf*

Db.1 *mf*



863 Vib.

Perc.1

Timp.

Perc.2

MOTHER

Vln.

Vla.1

Vc.1

Db.1

arco

that your dreams won't come true oh my

*pp* *mf* *f* *p* *3* *3* *ff* *mp* *p* *f* *p* *f* *p* *f* *p*

[illegible]

# 13: Let go your dreams

**134** \* **Lento** *BIG C enters.*

$\text{♩} = 60$

Timp. (R) stick

Perc.2 *p* soft mallet (N)

BIG C

Now then, we don't need to fight and delay the inevitable      Let go your dreams now and be at rest.      Just let go this torment you choose -

\* non-conducted. The timpanist takes their own tempi

Perc.2 *pp* (N) *very slow, like a breathe* *soft mallets* *p* (N)

BIG C

Repeat until OFF-STAGE CHORUS ends and then repeat one more time on its own

Breathe and let go your dreams.

*Finally, the BOY releases his dreams in a powerful sigh*

## OFF-STAGE CHORUS

S. *p* *6/8* *4/4* *7/8* *4/4* *7/8*

M-S. *p*

Bar. *p* (2nd time only)

B. *p* (2nd time only)

It's not nor-mal not nor-mal 1.it's just not nor - mal to strive for great things much for  
2.it's best to want no more than what you've got for

Perc.2 *mp* stick *3/4* (R) *4/4*

BIG C

There. That wasn't so hard, was it?      And now I shall leave you in peace. Yes, complete peace.

S. *7/8* *3/8* *6/8*

M-S.

Bar.

B.

bet - ter to go with what - e - ver life brings  
that way you can't be fed up with your lot

**135**

*BIG C scribbles on his clipboard and closes it as the BOY takes off his bowtie.*  
*BIG C slaps a label across the front of the file saying 'CASE CLOSED'. Blackout.*

Susp. Cymb. *4/4*

Perc.1 *mp* *ord.* *p* *f*

Timp. (N) soft mallets *pp*

Perc.2 *pp* *f* *7*

End of Act 1

# ACT 2

113

## SCENE 1

### 14: Geology

**136** **Allegro** *A bottle of champagne pops open and we are at a party hosted by MOTHER and FATHER.  
The YMAN drinks, and he and his GIRLFRIEND pet. MUSICIANS become guests at the party...*  
♩ = 120

**Piano**

**Fl.\***

**Perc.1 \***

**MUSICIANS \*\***

**Pno.**

**Vln.\***

**Vla.1\***

**Tambourine**  
shake palm shake palm shake

**shouted f**  
Speech! Speech! Speech! Speech!

**mf** **f** **mf** **f** **mp** **mf** **f** **mf** **f** **mp** *poco*

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

**f** **mp** **f** **mf**

**f** **mf** **f** **mf**

\* ON STAGE  
\*\* ON STAGE Musicians

**137** Recitativo**138** Poco meno

♩ = 104

**3**  
**4**

Fl.1\* <sup>8</sup>

Perc.1\* Party blower *f* Tamb. shake *mf* knuckle *f* shake *mf*

MOTHER *f* Yes, real-ly well

FATHER authoritative and proud tone  
Thanks everyone, if I could have your attention Yes, I'll keep it brief, but there's a few things to mention As you know we're here to say well done

Pno. *mp* *f*

**Recitativo**

Vln.\* *mp* *mp* *mp* *f*

Vla.1\* *mp* *mp* *mp* *f*

**Poco meno**  
♩ = 104  
**3**  
**4**

**139** Recitativo**140** In tempo

♩ = 104

**3**  
**4**

Fl.1\* <sup>10</sup> *mf* *3*

Perc.1\* Tamb. knuckle *f* shake *mf* knuckle *f* shake *mf* knuckle *f* shake *mf*

MOTHER done *f* not too much trou-ble

FATHER And drink to the continued success of our dear son he's not been much trou-ble

Pno. *mp* *f*

**Recitativo**

**In tempo**  
♩ = 104  
**3**  
**4**

Vln.\* *mp* *mp* *mp* *f*

Vla.1\* *mp* *mp* *mp* *f*

14

Fl. 1\*

Tamb. knuckle

shake

knuckle

shake

Perc. 1\*

*f* *mf* *f* *mp* *mf*

MOTHER

FATHER

these past eight-teen years

that he'd been a mu-si-cian was the worst of our fears

Pno.

*mp*

Vln. 1\*

Vla. 1\*

15

**141** Recitativo

**142** In tempo

[illegible]





**152** *Con moto*  
♩ = 90

**4/4**

Fl. \* 28

Perc. 1 \*

MOTHER

MUS. \*

FATHER

Y. MAN

Pno.

Vln. \*

Vla. 1 \*

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tamb. shake knuckle shake knuckle shake knuckle shake

Party blower

*ff*

*ff* *f* *fff* *mp*

Hoo-ray hoo-ray hoo-ray

Hoo-ray hoo-ray hoo-ray

Congrats, good luck, and hip - hip! Hip - hip! Hip - hip!

Hoo-ray hoo-ray hoo-ray

*mp* *mf* *f*

*mp* *mf* *f*

*Con moto*  
♩ = 90

**4/4**

*mp* *mf* *f* *mf* *f*

Three cheers as they drink a toast.  
MOTHER and FATHER sing together.



rall. . . . .

153

Meno mosso

119

5/4

♩ = 76

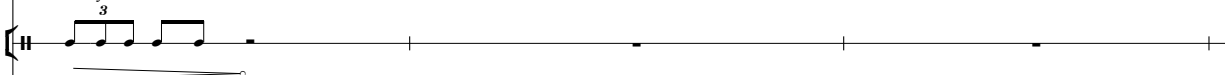
4/4

5/4



Party blower

Perc. 1\*



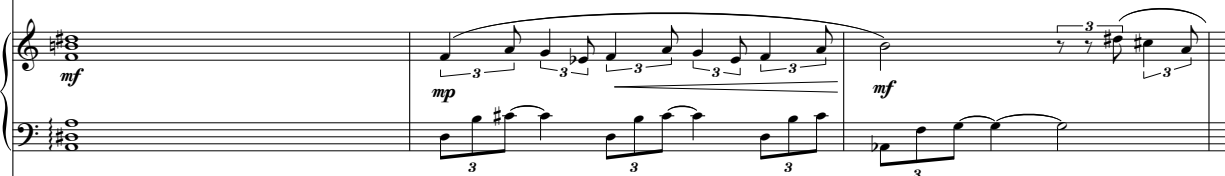
MOTHER



FATHER



Pno.



rall. . . . .

Meno mosso

♩ = 76

5/4

4/4

5/4

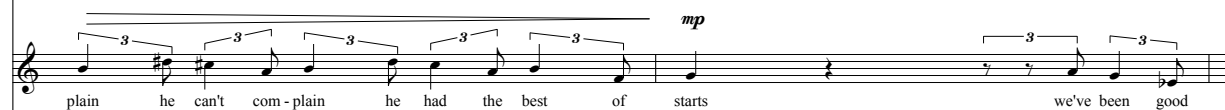
Vln.\*



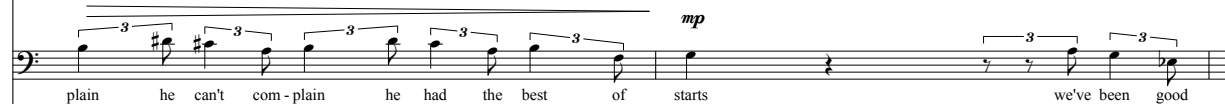
Vla. 1\*



MOTHER



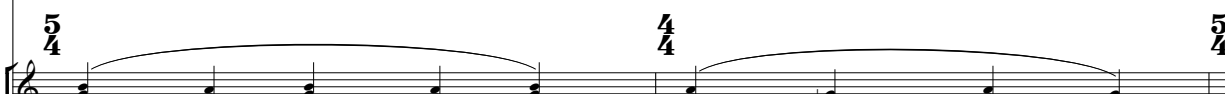
FATHER



Pno.



Vln.\*



Vla. 1\*



154

Fl.\*  $\frac{5}{4}$   $\frac{4}{4}$  *mp* *mf*

Perc.1\* Tamb. knuckle shake knuckle *mf*

MOTHER *mf*  
pa rents the world can see we've reached the fi - nish line what - e - ver hap - pens now we're not to

FATHER *mf*  
pa rents the world can see we've reached the fi - nish line what - e - ver hap - pens now we're not to

Pno. *mf*

Vln.\*  $\frac{5}{4}$  sul pont.  $\frac{4}{4}$  *p* *mp* to ord.

Vla.1\* *p* *mp* 3

155

Fl.\*  $\frac{3}{4}$  *p*

Perc.1\* Tamb. shake knuckle shake *mp* *p*

MOTHER *mp*  
blame

FATHER *mp*  
blame

Pno. *mp* *p*

Vln.\*  $\frac{3}{4}$

Vla.1\* 3  $\frac{3}{4}$

# 15: Little Flat

**156** Like a waltz *The Y.MAN and G.FRIEND have sloped off to the 'music room' for some privacy. As they kiss, they lose balance and Y.MAN falls onto the keys. They giggle.*

$\text{♩} = 100$

42  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Pno. *mp*



**157**

50  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{4}{4}$  (Disappointed) *f*

GIRLFRIEND *mp* Play me some-thing then Oh please pret-ty

Y.MAN *mf* Oh no I'm too rus-ty

Pno. *p* *mp* *mf*



**158** Meno mosso

$\text{♩} = 82$

**159** Più mosso

$\text{♩} = 108$

59 *mf*  $\frac{3}{4}$

G.FRIEND please

*Y.MAN remembers some music – distant – and for a moment he is mournful. Then he kisses G.FRIEND passionately. He sweeps her off her feet, spins her round...*

Pno. *mf*

Meno mosso

$\text{♩} = 82$

OFF-STAGE Strings

$\frac{3}{4}$  molto espressivo e vibrato

VI. *mp* molto espressivo e vibrato

Vla.1 *mp* molto espressivo e vibrato

Vlc.1 *mp* molto espressivo e vibrato

Db.1 *mp*

## 160 Ancora più mosso

♩ = 120

67  $\frac{4}{4}$  *f*  $\frac{3}{4}$   $\frac{9}{8}$  (Shrieking.)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{8}$

G.FRIEND

What are you do- ing?! put me down put me down

Pno.

## 161

74  $\frac{6}{8}$   $\frac{4}{4}$  *f*  $\frac{5}{4}$   $\frac{3}{4}$  *mf*  $\frac{4}{4}$

G.FRIEND

You i-diot You have to be mar- ried for that un-

Y.MAN

*mf* I'm going to car-ry you *f* o-ver the thre-shold

Pno.

81  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

G.FRIEND

less this is your way of as- king

Y.MAN

*mf* I don't want to

Pno.

86  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  *f*  $\frac{3}{4}$   $\frac{6}{8}$  rall. . . . .

Y.MAN

go through those lengths just to lift you through a door

Pno.

## 162 Andante

♩. = 69

6  
8

G.FRIEND

*He drops her. She shrieks. They sing a short duet...*

Molto appassionato ed espressivo

mp

mf

Well\_\_\_\_\_ here we go\_ you and me\_

Y.MAN



Well\_\_\_\_\_ here we go\_\_\_\_\_ and me

Pno.



## 163

3+2+3  
86  
8

G.FRIEND



here we go\_ in our\_ lit - tle flat Oh yes you and I\_ we're buil - ding a fu - ture

Y.MAN

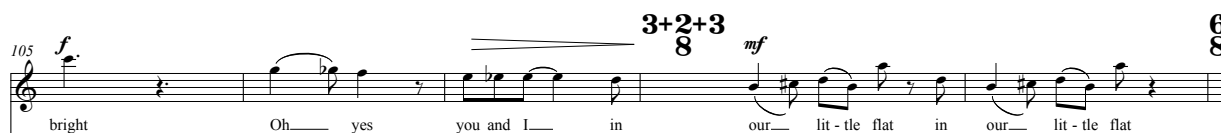


we go in our\_ lit - tle flat Oh yes you and I we're buil - ding a fu - ture

Pno.



G.FRIEND



bright Oh\_ yes you and I\_ in our\_ lit - tle flat in our\_ lit - tle flat

Y.MAN



bright\_\_\_\_\_ Oh\_ yes you and I\_ in our\_ lit - tle flat in our\_ lit - tle flat

Pno.



## 164

rall. . . . .

*They hold hands and stride into the room. Blackout.*6  
83  
43  
4

Pno.



## SCENE 2

## 16: Seismic Activity

**165** Lento  
♩ = 60

*Y.MAN and G.FRIEND sit silently at each end of a 'sofa'. She reads a magazine and he reads a tome on seismology. Y.MAN grows restless and hums, unconsciously. G.FRIEND looks up and smiles. Y.MAN stops. But it happens again...*

115

Y.MAN

3/4 2/4 4/4 3/4 humming mp 2/4 4/4 3/4

[mmm]

Pno.

*p*

*ped.*

**166** Più mosso  
♩ = 92

122

G.FRIEND

3/4 2/4 4/4 mf 3/4

you all right babe?

Y.MAN

*mf* *f*

[mmm]

Pno.

*mf* *mf*

*ped.*

**167** Lento  
♩ = 60

128

G.FRIEND

3/8 3/4 3/4 4/4 3/4

you keep sing - ing

Y.MAN

*mf*

fine why? do I?

Pno.

*mp*

*ped.*

*She beckons him to sit close to her. He does, but he has to battle to stop himself singing. He focuses on his book and reads aloud, but he lapses into song...*

**168 Più mosso** $\text{♩} = 80$ 

134  $\frac{3}{4}$  *mp*  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{4}$

Y.MAN Whole ci ties and ci-vi-li-sa-tions are built on fault lines where the great tec-to-nic plates of the

Pno.

*Ped.*

accel. . . . .

**169** $\text{♩} = \text{♩}$  (Irritated.) *f*

141  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

G.FRIEND

What's the

*mf* *f* *molto espressivo* *ff*

Y.MAN earth butt up to each o-ther and grate and and strug-gle

Pno.

*mf* *ff* *Ped.*

**170 Lento** $\text{♩} = 69$ 

147  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

G.FRIEND mat-ter with you to-night?

*mp*

Y.MAN no-thing I'll go for a walk

*f* *mp* *Ped.*

*He makes to exit. She points to her cheek where he must kiss her. And he does.*

**Presto****A tempo** $\text{♩} = 60$ **rall.** . . . .

153  $\frac{6}{4}$  *f* *mf*  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

G.FRIEND Oy! Don't be long

Pno.

*mf* *mp* *Ped.*

**171 First Call**

The Y.MAN leaves the room (and lights fade on G.FRIEND). G.FATHER's double bass stands in its case in a spot, 'calling'. The Y.MAN is drawn to it. We hear him humming. Tentatively and guiltily, he approaches and reaches out to the instrument, but, as soon as he touches the case, he runs away.

**Mosso**  
♩. = 63

158  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Pno. *pp* *mp* *p* *mp* *p* *p*

gradual crescendo throughout

168  $\frac{5}{4}$   $\frac{3}{4}$

Pno. *mp* *mf* *mp* *f* *mf*

176

Pno. *f* *mf* *f* *mf* *ff*

184  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Pno. *f* *ff* *f* *ff*

189  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Pno. *fff* *ff* *fff*

molto rall. . . . .

194  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Pno. *fff*



**172 Moderato**

♩ = 92

200  $\frac{3}{4}$  *mf* humming  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *f* morphing each sound into the next one ----->

Y.MAN [mmm] [mmm] [a] [o] [mmm] [a] [mmm] [o]

Pno. *mf* *f* *f*

**rit. 173 Lento**

♩ = 63

**Più mosso**

♩ = 80

(Time passes.)

209 *ff*  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Y.MAN [mmm] [a]

Pno. *ff* *mp* *mp* *ff*

In the 'flat', G.FRIEND sits on sofa, reading from magazine. She looks over to Y.MAN sitting at his desk, reading from his book on seismology. He recites...

216  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Pno. *p* *mp* *mp* *mp* *mp* *mp*

**174 Meno mosso**

♩ = 76

225 *mp*  $\frac{3}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{8}$

Y.MAN Though these seis-mic shifts oc-cur ran-dom-ly they can now be de- tec- ted

Pno. *p* *mp* *mp* *mp* *mp* *mp*

232  $\frac{5}{8}$  *mf*  $\frac{3}{4}$   $\frac{5}{8}$   $\frac{6}{8}$  *f* molto espressivo

Y.MAN be-fore they oc - cur be-fore they oc - cur they oc - cur they oc - cur

Pno. *mf* *f* *Ped.*

But, once again, he finds himself singing and, this time, also miming some double bass fingering on his arm. It's involuntary and the anguished 'attack' grows throughout. G.FRIEND grows anxious and approaches. Y.MAN lost in his own thoughts.

### 175 Poco più mosso

$\text{♩} = 76$

238  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{6}{8}$  *mf*  $\frac{4}{4}$   $\frac{3}{4}$

G.FRIEND what have you done wrong to - day?

Y.MAN be-fore they oc - cur

Pno. *ff* *mp* *Ped.*

### 176 Meno mosso

$\text{♩} = 88$

poco rall.

244  $\frac{3}{4}$  *mf*  $\frac{4}{4}$   $\frac{3}{4}$  He closes his book and leaves.  $\frac{4}{4}$   $\frac{3}{4}$

Y.MAN no-thing I've been here swot-ting all day

Pno. *p* *mf* *p* *Ped.*

**177 Second Call**

Again lights fade on 'home' and he runs compulsively to the double bass.  
This time he dares himself to open the case to reveal the instrument.  
Breathlessly, he strokes the wood and caresses the strings.

**Mosso**

♩. = 63

250 **3/4** **p** **4/4** **3/4** **poco accel.** **p** **mp**

Pno. **mf** **mf** **mf**

Ped. **mf** **mf**

**178 Molto animato e aggressivo**

♩. = 76

259 **2/4** **3/4** **mf** **f**

Pno. **mf** **f**

268 **ff**

Pno. **ff**

275

Pno.

**179 rall.**

♩. = ♩

282 **4/4** **2/4** **4/4** **6/8** **fff** **mf**

Pno. **fff** **mf**

Ped. **mf** **mf** **mf** **mf**

**180** Moderato

♩ = 52

290 **6/8** *mp* **9/8** *mf* **6/8**

Y.MAN Oh — my soul oh how I've missed you oh my soul and

Pno. *mp*

296 **6/8** **9/8** **6/8** *p* **9/8** **6/8**

Y.MAN why does this feel like be - tray - al why?

Pno. *mf* *f*

**181**

302 **6/8** *mf* **9/8** *f* **6/8** **9/8**

Y.MAN I can't do this I can't do this — I can't — go down this un - known road some

Pno.

309  $\frac{9}{8}$  *f*  $\frac{6}{8}$  *mp* 182 *mf*

Y.MAN how I'm play - ing with fi - re Why? Why does this feel

Pno.

315 *ff*

Y.MAN like a be - tray - al I can't do this I can't do

Pno.

320 *mf* *mp* *p*  $\frac{5}{4}$

Y.MAN this oh my soul my soul

Pno.

**183** **Father***Stricken with guilt, Y.MAN wrenches himself away and flees. FATHER enters.*

**Allegro**  
♩ = 120

327  $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Pno. *sempre p*

*Red.*

333  $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$  *pp*

Pno.

**184** **Meno mosso**

♩ = 100

340

FATHER *Spoken*

Y.MAN

Dad, what would you do if your life is good, but there's something you miss - you've made the right choice, but you can't be sure

Pno. *mp*

We have more possibilities than our time on earth can hold so many lives unloved, so many loves unloved

348  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{6}{4}$

FATHER

The trick of finding contentment is never to dwell upon what you might lack, throw yourself into what you've got with all your might and don't look back

Pno. *p*

*Red.*

352  $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{3}{4}$

FATHER

Is it another woman?

Y.MAN *(Lost in thought.)*

What? Oh - Something like that. Thanks, Dad.

Pno.

*Red.*

**185 Third Call**

The Y.MAN leaves his FATHER and visits the double bass.  
This time he is mournful. He picks up the case, determined  
to pack the instrument away for good.

**Stesso tempo molto accel.** **Mosso**  
♩ = 200

355  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Pno. *mp* *mf* *mp* *mf* *f*

366  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

Pno. *ff*

**186 Moderato**  
♩ = 84

He touches the bass and a thrill runs through him. He withdraws...

374  $\frac{5}{4}$   $\frac{3}{4}$  *f* *molto espressivo*

Y.MAN How do you do that to me? I can't

Pno. *mf* *f* *mf* *f*

383  $\frac{4}{4}$   $\frac{3}{4}$  *ff* *mf*  $\frac{6}{8}$

Y.MAN I can't do this a - ny - more Oh my soul

Pno. *mf* *f* *mf*

He begins to put the bass in its case, but he wavers; it's just too tempting. He tears the case away and begins to play it.  
The joy of being reunited with music pours out of him. His G.FRIEND enters and catches him 'red-handed'...

388  $\frac{6}{8}$   $\frac{5}{8}$   $\frac{6}{8}$   $\frac{3}{4}$  *ff*  $\frac{4}{4}$

Y.MAN [a] [o] [o] oh my soul oh my heart

Pno. *mp* *ff* *lunga*

**188** **Moderato**  
♩ = 69

407 **4/4** *mf* **2/4** **4/4** *(Aside.)*

G.FRIEND

there's a fire in your eyes and it chills me my love a pas-sion for

legatissimo *mp*

Pno.



412

G.FRIEND

some - thing that's grea - ter than me than me you've been act - ing so strange can't you see it's not

Pno.

*mf*

*f*

2/4 4/4

417

G.FRIEND

nor - mal all that we've built and all that we're buil - ding are you going to throw all this a - way

Pno.

*f*

*ff*

2/4 4/4

(Embracing him.)

189

423

G.FRIEND

pro - mise me pro - mise me you'll stop this non - sense

Y.MAN

*mp*

1

Pno.

*mf*

*mp*

poco rall. . . . .

The Y.MAN breaks away and finishes zipping the double bass into its case. He sighs with deep remorse before he closes it completely - forever. Y.MAN cuddles up with G.FRIEND on the sofa and reads his book. Lights fade first on the double bass and then on the couple.

429

Y.MAN

pro - mise

Pno.

*p*

## SCENE 3

## 17: Restaurant

## 190 With a bit of swing

♩ = 84

A table is set for a formal meal. Much jollity. The Y.MAN and his G.FRIEND have got engaged and they are congratulated by MOTHER and FATHER. MOTHER fusses over G.FRIEND, makes much of her ring and they take their place at the table. FATHER has a private word with his son...

435

Cl.\*

Susp. Cymb.

Perc.1\*

Pno.

Db.1\*

With a bit of swing

♩ = 84

jazz pizz.

mp

\* ON STAGE

439

Cl.\*

Susp. Cymb.

Perc.1\*

Pno.

Db.1\*

442

Cl.\*

Susp. Cymb.

Perc.1\*

Pno.

Db.1\*

191

poco accel. . . . .

445 (b) *pp* Susp. Cymb. *mf*

Perc.1\* *p* *poco* *mp* *f*

FATHER Quiet  
So you resolved everything  
with the other woman?

Y.MAN *mp* *mf* *p*  
What? Oh yes! it was no-thing

Pno. *p* *mf* *f*

Db.1\* *poco accel.*

## 192 Più mosso (straight feel)

FATHER smiles and leads him to the table. A WAITER tends to them.

♩ = 92

♩ = ♩

6  
8

449 *f*

Susp. Cymb. *mf* *mp*

Perc.1\* S. D. *mf* *mp*

Pno. *f*

Db.1\* *f*

♩ = 92

6  
8

452

Cl.\*  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$

Perc.1\* Susp. Cymb.  $mf$   $p$   $mf$

S. D.  $mf$

MOTHER  $mf$  So when do I need to buy my new hat?  $f$

FATHER Yes When's the big day going to be?

Pno.  $mp$   $mf$

Db.1\*  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $mf$   $f$  arco



193

458

Cl.\*  $mf$   $\frac{5}{8}$   $\frac{6}{8}$

Perc.1 Susp. Cymb.  $mf$   $f$

S. D.  $mf$

G.FRIEND  $mf$  We thought next sum-mer the soo-ner the bet-ter

Y.MAN  $mf$  the sum - mer af-ter next there's no real rush  $f$  we ha - ven't ac-tual - ly dis-cussed it

Pno.  $f$   $mf$   $f$

Db.1\*  $f$   $\frac{5}{8}$   $\frac{6}{8}$

6/8 139

465 Susp. Cymb. 194

Perc.1\* *mf* S. D. *mp* Timp. *p*

FATHER *mp* (Sardonic.) Get used to it old son You're not going to make another decision in your life! *mp*

Y.MAN yet I'll need to work for at least a year we've got some

Pno. *mp* *mf* *p*

6/8 Db.1\* *f*



195 Recitativo 196 Più mosso

474 Cl.\* *mf*  $\text{♩} = 92$

Susp. Cymb. *mp* *mf* S. D. *mp* *mf*

Perc.1\* Timp. *mf*

MOTHER, FATHER and G.FRIEND all smile. They know something he doesn't. The WAITER hands them menus and pours their drinks. A BOY enters and sits at the piano. He begins to play quietly. Only Y.MAN notices him.

G.FRIEND *mp* No-thing *f* Lots to do and lots to plan *f*

MOTHER *mp* No-thing *mp* I'll

FATHER *mf* No-thing

Y.MAN sav-ing up to do What?

Pno. *mf* *mf*

Recitativo 12 Più mosso

12  $\text{♩} = 92$  Db.1\* *mp* *mf*

479

Susp. Cymb.

Perc.1\*

S. D.

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

G.FRIEND

I al-rea - dy know where I'm get-ting mydress

MOTHER

help in a - ny way I can And for flow-ers and cake I

Pno.

*mf*

2ed

Db.1\*

*f* *mf* *f*

9 8 6 8



485

12 8

Cl.1\*

*f*

Susp. Cymb.

Perc.1\*

S. D.

*mf* *mp* *f*

l.r.

Perc.2

Timp.

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

MOTHER

know where is best

(To Y.MAN, chuckling.)

FATHER

See It's out of your hands old son

Pno.

*f* *ff*

2ed

Db.1\*

*mf* *f* *ff*

12 8

12  
8

♩. = 92

Cl.\* 491

Susp. Cymb. *p*

Perc.1\* *pp* *mf* I.r. S. D. *mf*

MOTHER *mf*  
Are you quite all-right dear

FATHER  
The Y.MAN stares at the BOY playing the piano He's getting married the lad's in shock!

Y.MAN *f*  
Of course I'm all right cheers

Pno. *mp* *mf* *f*

Db.1\* *mf* *f*

A tempo 12 8 ♩. = 92



Cl.\* 495 *rall.* 3/4 *p* player leaves stage

Susp. Cymb. *mf* S. D. *mf* Timp. *p*

Perc.1\* *mf*

Perc.2 *p*

MOTHER *mf* *f*  
They toast.  
to ma - ny hap-py years and lots of grand - chil - dren

FATHER *f*  
Congratulations!

Pno. *mf* *f* *rall.* 3/4 *mp*

Db.1\* *mf* *f* *rall.* 3/4 *mp*

**198 Più lento** *The BOY plays with more confidence.*

♩ = 72

**rall.**

Susp. Cymb. soft mallets

Perc.1\* *pp*

Timp. *pp*

Perc.2 *pp*

Played by a BOY

T. Pno. *mf*

Pno. *p*

Db.1\* *p*

go OFF STAGE

Player leaves stage

**4/4**

**199 Poco più mosso**

♩ = 80

506 **4/4** Timp. **3/4** **4/4** **3/4**

Perc.2 *pp*

G.FRIEND *mf*

Look at that a-ma-zing kid on the pia-no (Nodding to her son.) Aw I bet he was

MOTHER *mf*

Yes you know who he re-minds me of

Pno. *mp*



5/10 Timp.  $\frac{4}{4}$

Perc.2

G.FRIEND

MOTHER

FATHER

Y.MAN

Pno.

*MOTHER and G.FRIEND laugh and G.FRIEND strokes Y.MAN's face.*

a real cu-tie

He was e-ver so se-rious

He's ex - cel- lent!

He's very good, isn't he?

He is! He could go places, that one

Real- ly?

*mf*

# 18: Grandfather's Song

**201**
*The Y.MAN enters a dream. G.FATHER appears...*

525  $\frac{3}{4}$   $\text{♩} = 72$

**G.FATHER**

*mp*

When-e-ver you played me the mu-sic you wrote I could ba-rely speak for pride and awe

Vln.  $\frac{3}{4}$   $p$   $pp$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vla.1  $p$   $pp$

Vla.2  $p$   $pp$

Vc.1  $p$   $pp$

**==**

533  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

**G.FATHER**

"How blessed your ta-lent!" got stuck in my throat If I'd lived you might stretch for your star

Vln.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Vla.1

Vla.2 *sul tasto* *poco*

Vc.1 *sul tasto* *poco*

202

540 *mf* *f*

G.FATHER

there's ma-ny with great-ness who don't make the stage but you've reached for so lit-tle and both our hearts break

Vln.

Vla.1

Vla.2 ord. sul tasto

Vc.1

545 *mf* *mp*

G.FATHER

with gump-tion and guts\_\_\_\_\_ you'd not be on this page may-be you just haven't got what it takes

Vln.

Vla.1

Vla.2 ord.

Vc.1 ord.

*mp*

203

549  $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

G. FATHER *mf* *mp* *mf* *mp*

it seems to be life\_ that we go with the flow un-less we're both-ered to fight it

Vln. *mp* *mf* *mp*

Vla.1 *mp* *mf* *mp*

Vla.2 *mp* *mf* *mp*

Vc.1 *mf* *mp*

Vc.2 *mp*

=

556  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

G. FATHER *mp* *mf* *mp* *p*

and what is our sto - ry we just don't know un-less we en - dea - vour to write it

Vln. *mp* *mf* *mp* *p*

Vla.1 *mp* *mf* *mp* *p*

Vla.2 *mp* *mf* *mp* *p*

Vc.1 *mp* *mf* *mp* *p* sul tasto

Vc.2 *mp* *mf* *mp* *p*

**204**

562 *f* *mf* **2/4**

G.FATHER

where-e - ver you are there's al-ways a choice— it's got to be yours or it's theirs they'll im - pose

Vln.

Vla.1 *p* *mp* *p* *poco* *ord.*

Vla.2 *p* *mp* *p* *ord.*

Vc.1 *ord.*

Vc.2

*G.FATHER exits and  
the Y.MAN comes to.*

567 **2/4** *mp* **3/4** **4/4** *p* **3/4**

G.FATHER

my wis-dom is this and I'll give it my voice play or be played com-pose or be com - posed

Vln.

Vla.1 *poco* *p* *pp*

Vla.2 *poco* *p* *pp*

Vc.1 *poco* *p* *pp*

Vc.2 *mp* *p* *pp*

## 19: My Life Has Got To Change

**205** Recit. Allegro  $\text{♩} = 120$

**573**

Picc. *ff* *ff*

Cl. *ff* *ff*

Hn. *ff* *ff*

Tba. *ff* *ff* *p* *8va*

Perc. 1 Whip *f*

Perc. 2 B. D. *sfz sub. p* *ff* *pp*

FATHER *ff* short You with us again, old son?

Y. MAN Grand - pa!!

Pno. *fff* *fff* *p*

**Recit.** Allegro  $\text{♩} = 120$

Vln. *sfz ff* *ff* *p*

Vla. 1 *sfz ff* *ff* *p* 3 3 3 3

Vla. 2 *sfz ff* *ff* *p* 3 3 3 3

Vc. 1 *sfz ff* *ff*

Vc. 2 *sfz ff* *ff*

Vc. 3 *sfz ff* *ff*

Db. 1 *sfz ff* *ff*

Db. 2 *sfz ff* *ff*

Db. 3 *sfz ff* *p* *ff*

Db. 4 *sfz ff* *p* *ff*

206 576 3+3+2 8 4/4 207 Recit. 149

Picc. *p* 3 *mp* 3 *p* *mp* *mf*

Cl. *mp* 3 *p* *mf*

Hn. *p* *mp*

Perc.1 B. D. 3 3 3 3

Perc.2 *p* *mp* *p* *mf* *p*

G.FRIEND *mf* 3 *mf* What the hell was all that a - bout?

MOTHER *mf* 3 3 This is so hu-mi-lia-ting

Y. MAN *f* My life has got to

Pno. *mp* 3 *p* continue with independent tempo

206 3+3+2 8 4/4 207 Recit. continue with independent tempo

Vln. *mp* *p* continue with independent tempo

Vla.1 *mp* *p* 3 3 3 3 continue with independent tempo

Vla.2 *mp* *p* 3 3 3 3 continue with independent tempo

Vc.1 *p* *mp* *mp*

Vc.2 *p* *mp*

Vc.3 *p* *mp*

Db.1 *mp* *mf* *mp*

Db.2 *p* *mp*

Db.3 *p* *mp*

Db.4 *p* *mp*

Recit.

579

Picc.

Cl.

Hn.

Tba.

Perc. 1

Perc. 2

G. FRIEND

MOTHER

FATHER

Y. MAN

change. My life has got to change!

I've got to be a mu

Pno.

Recit.

208 Moderato

Vln.

Vla.

Vla.

Vc.

Vc. 2

Vc. 3

Db. 1

Db. 2

Db. 3

Db. 4



583

Picc. *mf*

Cl. *mf*

Hn. *p* *p* *mf* with the voice

Susp. Cymb. *mf*

B. D. *p* *mp*

MOTHER *ff*

FATHER *ff*

Y. MAN *ff*

si - cian I'm going to stu - dy mu - sic and learn the dou - ble bass

Pno. *mf* *ff* *mp* *mf*

*Red.*

Vln. *mp* *mf* *p*

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vc. 1 *mp* *mp*

Vc. 2 *mp* *mp*

Vc. 3 *mp* *mp*

Db. 1 *mp* *mp* *nat.*

Db. 2 *mp* *mp*

210

211 Allegro  
♩ = 120

4/4

585

Picc. *long* *mp* *tr* *(b)* *tr* *(2)* *tr* *long* *ff* *tr* *(b)*

Cl. *mp* *ff*

Hn.

Tba. *pp* *ff*

Perc.1 *Susp. Cymb.* *mp* *ff* *l.r.*

Perc.2 *B. D.* *pp* *f*

MOTHER *mf*  
Well you can't

FATHER

Y. MAN *short mp* *short* *3*  
The double bass went to an auction last week It made a good price  
You mean to say you sold my

Pno. *staccato* *mp* *pp* *ff*

210

Vln. *pp* *mp* *pp* *ff*

Vla.1 *pp* *mp* *pp* *ff*

Vla.2 *pp* *mp* *pp* *ff*

Vc.1 *pp* *mp* *pp* *ff*

Vc.2 *pp* *mp* *pp* *ff*

Vc.3 *pp* *mp* *pp* *ff*

Db.1 *mp* *pp* *ff*

Db.2 *ff*

Db.3 *ff*

Db.4 *ff*

587 6 153  
8 4

Picc. *tr*

Cl. *tr*

Hn. *brassy* *>*

Tba. *brassy* *>*

Perc. 2 *B. D.* *mp* *f* *mp* *mf* *p sub.*

G. FRIEND

Y. MAN *ff* *no!*

Pno. *ff* *f* *subito mp* *Ped.*

Vln. *mp sub.*

Vla. 1 *mp sub.*

Vla. 2 *mp sub.*

Vc. 1 *f* *mp sub.*

Vc. 2 *f* *mp sub.*

Vc. 3 *mp sub.*

Db. 1 *f* *mp sub.*

Db. 2 *f* *mp sub.*

Db. 3 *mp sub.*

Db. 4 *mp sub.*

*It'll pay for our*

212

596 155

6/8 4/4 6/8 4/4

Picc. *ff*

Cl. *mp* *mf* *f* *ff*

Hn. *f* *ff*

Tba. *mp* *mf* *ff*

Perc. 2 B. D. *p* *<f*

G. FRIEND *f* We wan - ted to sur - prise you

Y. MAN *ff* piece of my soul too! *f* You knew a - bout this?

Pno. *f* *mp* *mf* 8<sup>th</sup>

Vln. *mp* *mf* *f*

Vla. 1 *mp* *mf* *f*

Vla. 2 *mp* *mf* *f*

Vc. 1 *mp* *mf* *f*

Vc. 2 *mp* *mf* *f*

Vc. 3 *mp* *mf* *f*

Db. 1 *mf* *f*

Db. 2 *f*

Db. 3 *f*

Db. 4 *f*

213

602  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{6}{8}$

Picc.  $ff$

Cl.  $ff$

Hn.  $mf$   $ff$

Tba.  $ff$

Perc. 2 B. D.  $f$   $pp$

Y. MAN  $ff$   $f$   $ff$   $mf$

Argh! You put a price on some-thing di - vine Well

Pno.  $ff$   $f$   $ff$   $p$

213  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{6}{8}$

Vln.  $ff$   $mp$   $ff$   $p$

Vla. 1  $ff$   $mp$   $ff$   $p$

Vla. 2  $ff$   $mp$   $ff$   $p$

Vc. 1  $ff$   $mp$   $f$   $p$

Vc. 2  $ff$   $mp$   $f$   $p$

Vc. 3  $ff$   $mp$   $f$   $p$

Db. 1  $ff$   $mp$   $f$   $p$

Db. 2  $ff$   $mp$   $f$   $p$

Db. 3  $ff$   $mp$   $f$   $p$

Db. 4  $ff$   $mp$   $f$   $p$

607

Picc. *sfz mp sub.*

Cl. *sfz mp sub.*

Susp. Cymb.

Perc.1 B. D. *f*

Perc.2 *f pp*

G.FRIEND *ff* What? You said you were done with this non - sense

MOTHER *ff* What?

FATHER *ff* What?

Y. MAN *mf* you shoul-dn't have bo-thered the wed-ding is off!

Pno. *fff* *mf*

214

Vln. *pp* *ff* *p*

Vla.1 *pp* *ff* *p*

Vla.2 *ff* *p*

Vc.1 *pp* *ff* *p*

Vc.2 *pp* *ff* *p*

Vc.3 *pp* *ff* *p*

Db.1 *pp* *ff* *p*

Db.2 *pp* *ff* *p*

**215** Agitato  
 ♩ = 138 - 150

615

Picc. *sfz ff* *mp* *sfz ff* *mp*

Cl. *sfz ff* *mp* *sfz ff* *mp*

Hn. *sfz ff* *mp* *sfz ff* *mp*

Tba. *sfz ff* *mp* *sfz ff* *mp*

Susp. Cymb. on bell *f*

Perc. 1 *f*

Perc. 2 *mp*

Y. MAN *f*  
 I'm done with you!

Pno. *ff* *fff* *ff*

**215** Agitato  
 ♩ = 138 - 150

Vln. *ff* *sim.*

Vla. 1 *ff* *sim.*

Vla. 2 *ff*

Vc. 1 *ff* *sim.*

Vc. 2 *ff*

Vc. 3 *ff* *sim.*

Db. 1 *ff*

Db. 2 *ff*

Db. 3 *ff*



619

Picc. *f* *ff* *p* *mp*

Cl. *f* *ff* *p* *mp*

Hn. *f* *ff* *p*

Tba. *f*

Susp. Cymb. *mf* *f* *ord.* *on bell* *mp*

B. D. *mf* *f* *mf* *p*

Perc. 2 *mf* *f* *mf* *p*

G.FRIEND *mf* *appassionato*  
What have we

MOTHER *mf* *appassionato*  
What have we

Pno. *fff* *f* *mp* *p*

Red.

Vln. *fff* *p* *sim.*

Vla. 1 *fff* *p* *sim.*

Vla. 2 *sim.* *fff* *p* *sim.*

Vc. 1 *fff* *p*

Vc. 2 *sim.* *fff* *p*

Vc. 3 *fff*

Db. 1 *fff* *p*

Db. 2 *fff*

Db. 3 *fff*

Db. 4 *fff*

622

Picc. *mf* *ff*

Cl. *mf* *ff*

Hn. *fff*

Tba. *fff*

Perc. 1 Susp. Cymb. *mf* *mp* *mf* *f*

Perc. 2 B. D. *p* *mf* *f*

G.FRIEND  
done to de - serve this?

MOTHER  
done to de - serve this?

Pno. *mf* *ff*

Vln. *mf* *ff*

Vla. 1 *mf* *ff*

Vla. 2 *mf* *ff*

Vc. 1 *mf* *ff*

Vc. 2 *mf* *ff*

Vc. 3 *mf* *ff*

Db. 1 *mf* *ff*

Db. 2 *mp* *mf* *ff*

Db. 3 *mf* *ff*

Db. 4 *f* *ff*

Reo. \_\_\_\_\_

625

Picc. *mp*

Cl. *mp*

Perc.1 Susp. Cymb. on bell *mp* *mf* *mp* ord.

Perc.2 B. D. *p*

G.FRIEND *mf*  
We on - ly wan - - ted what was best for

MOTHER *mf*  
We on - ly wan - - ted what was best for

Vln. *p* sim.

Vla.1 *p* sim.

Vla.2 *p*

Vc.1 *p* sim.

Vc.2 *p*

Db. 1 *p*

Db. 2 *p*

217

628

Picc. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Hn.

Tba.

Susp. Cymb.

Perc. 1 *mf* *f* *mp* on bell

Perc. 2 *mf* *f*

G.FRIEND *mf* you and what are we

MOTHER *mf* you and what are we

Pno. *mp* *f* *mp*

217

Vln. *mp* *mf* *f* *ff* *sub. mp* *p* sim.

Vla. 1 *mp* *mf* *f* *ff* *sub. mp* *p* sim.

Vla. 2 *mp* *mf* *f* *ff* *mf* *p* sim.

Vc. 1 *mf* *f* *ff* *sub. mp* *p*

Vc. 2 *mf* *f* *ff* *mf* *p*

Vc. 3 *mf* *f* *ff* *mf* *p*

Db. 1 *mp* *mf* *f* *ff* *sub. mp* *p*

Db. 2 *mp* *mf* *f* *ff* *sub. mp*

Db. 3 *mf* *f* *ff*

Db. 4 *mf* *f* *ff*

631

Picc. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Tba. *f* *mf*

Perc. 1 Susp. Cymb. *f* *mf*

Perc. 2 B. D. *p* *f* *mf*

G.FRIEND *ff* *f*  
going to tell ev - ery - one? you sil - ly sel - fish lit - tle

MOTHER *ff* *f*  
going to tell ev - ery - one? you sil - ly sel - fish lit - tle

Pno. *mf* *ff* *f*

Vln. *mf* *ff* *sub. mf*

Vla. 1 *mf* *ff* *sub. mf*

Vla. 2 *ff* *mf*

Vc. 1 *ff* *mf*

Vc. 2 *ff* *mf*

Vc. 3 *ff*

Db. 1 *ff* *mf*

Db. 2 *ff*

Db. 3 *ff*

Db. 4 *ff*

2/4 5/8 4/4

rall. . . **218** Slower  
♩ = 120 - 132

**3**  
**8** **4**  
**4**

635

Picc. *f* *ff* *mp*

Cl. *f* *ff*

Hn. *f* *mp*

Tba. *f* *mp*

Susp. Cymb. on bell *f* *mp* *poco*

Perc.1 *f* *mp*

Perc.2 *f* *mp* *mp*

G.FRIEND *boy*

MOTHER *boy*

Pno. *mf* *ff* *mp*

Vln. *ff* *mp*

Vla.1 *f* *ff* *mp*

Vla.2 *f* *ff*

Vc.1 *f* *ff* *mp* *mf*

Vc.2 *ff* *mp*

Vc.3 *ff*

Db.1 *f* *ff* *mp*

Db.2 *f* *ff*

Db.3

Db.4 *ff* *mp*

*MOTHER and G.FRIEND exit together.*

639  $\frac{4}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{5}{4}$   $\text{♩} = 108$

Picc.  $ff$

Cl.  $ff$

Hn.  $mf$   $f$   $ff$   $mf$

Tba.  $mf$   $f$   $ff$

Perc.1 Susp. Cymb.  $mp$   $f$

Perc.2 B. D.  $mf$   $f$

FATHER Loud and angry  
You're throwing your life away

Y. MAN *(Shakes his head.)*  $f$   
My life\_ is my

Pno.  $mf$   $f$   $ff$   $ff$   $mf$

Più lento  $\text{♩} = 108$

Vln.  $mf$   $f$   $mf$

Vla.1  $mf$   $f$   $mf$

Vla.2  $mf$

Vc.1  $mf$   $f$   $ff$   $mf$

Vc.2  $mf$   $f$   $mf$

Vc.3  $mf$

Db. 1  $mf$   $f$   $ff$   $mf$

Db. 2  $ff$   $mf$

Db. 3  $ff$   $mf$

Db. 4  $mf$   $f$   $ff$   $mf$

645

**5/4** **4/4** **3/4** **4/4**

Picc. *ff* *mf* *f*

Cl. *ff* *mf* *f*

Hn. *ff* *mf* *f*

Tba. *ff* *mf* *f*

Perc. 1 Susp. Cymb. *f* *mf* *f*

Perc. 2 B. D. *f* *f*

Y. MAN *ff*

own now\_ and all the more pre-cious I'm cha-sing my soul where it wants to lead

Pno. *mf* *ff* *mf* *mf*

Vln. *ff* *ff* *ff*

Vla. 1 *ff* *ff* *ff*

Vla. 2 *ff* *ff* *ff*

Vc. 1 *ff* *mf* *ff*

Vc. 2 *ff* *mf* *ff*

Vc. 3 *ff* *ff* *ff*

Db. 1 *ff* *mf* *ff*

Db. 2 *ff* *mf* *ff*

Db. 3 *ff* *mf* *ff*

Db. 4 *ff* *mf* *ff*

*8va*

*Ped.*



rall. . . . . 219 Più lento  
♩ = 108

167

$\frac{4}{4}$

650 change to Fl. x2 Flute

Picc. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Hn. 1st time only *mp* *p* *mp*

Tba. *mp*

B. D.

Perc. 2 *mp*

FATHER Loud and angry

Well don't turn to us when it leads you to ruin

The Y.MAN waves the ring at him. *mf*

Y. MAN

I'll work

(s) *mp* *p* 8<sup>va</sup>

Pno.

rall. . . . . 219 Più lento  
♩ = 108

$\frac{7}{8}$

$\frac{4}{4}$

1st time only *mf*

Vln. *mf*

Vla. 1 1st time only *mf* *mp* *mf* *mp*

Vla. 2 1st time only *mf* *mp* *mf* *mp*

Vc. 1 *mp* *mf* *mp*

Vc. 2 *mf* *mp* *mf* *mp*

Vc. 3 *mf* *mp* *mf* *mp*

Db. 1 *mf*

Db. 3 *mf*

634

Fl.

Cl.

Hn.

Y. MAN

Pno.

Vla.1

Vla.2

Vc.1

Vc.2

Vc.3

*mp*

*p*

*mf*

*f*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

I'll make it work

I on - ly need your

659  $\frac{4}{4}$

Fl. *mf* *rall.*

Cl. *mf*

Hn. *mf* *mp*

Y. MAN *f* *love*

*FATHER looks at him with pity and shame and exits.*

Pno. *f* *mp* *p*

Vla.1  $\frac{4}{4}$  *mf* *mp* *rall.*

Vla.2 *mf* *mp*

Vc.1 *mf* *mp*

Vc.2 *mf* *mp*

Vc.3 *mf* *mp*

220

663

*mp**mf*

Y. MAN

You think I'm feck - less un - grate - ful and reck - less but I've ne - ver been so res - pon - si - ble\_

legato ed espressivo

Pno.

*mp*

221

670

*mp**mf*

Y. MAN

nor seen so clear - ly we drown the voi - ces of our\_ souls with

Pno.

*mp**mf*

Vln.

Vla.1

Vc.3

Db.1



675

Y. MAN

noise and chat - ter we'll do a - ny-thing not to

Pno.

*mf*

Vln.

Vla.1

Vla.2

Vc.1

Vc.3

Db.1

*mp*

680

Fl.

Cl.

Hn.

Tba.

Perc. 1

Perc. 2

Y. MAN

lis - ten to what mat - ters but I'm all ears... now Grand - pa

Pno.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db. 1

Db. 2

Db. 3

Db. 4

222

Susp. Cymb.

B. D.

mp

mf

f

ff

p

mp

mf

f

ff

2nd





**ACT 3**  
**SCENE 1**  
**20: Lesson No.2**

**223** **Moderato**  
♩ = 100

*The YOUNG MAN enters carrying a cheap, tatty double bass. He plays the instrument throughout, until indicated otherwise. The double bass PROFESSOR enters and examines the Y.MAN, who stares, open-mouthed, at the PROF's resemblance to his G.FATHER.*

[illegible]

**224** A tempo  
♩ = 100

*Y.MAN continues to play. PROF occasionally gives encouragement or criticism, and improves Y.MAN's technique throughout the lesson...*

17

PROFESSOR

Ah so, it falls on me to teach you for my sins Don't stand there gaping, time is not on your side.

**A tempo**  
♩ = 100

Db.1 *ppp* *pp* *p* *mp* *mf*

Db.2 *ppp* *pp* *mp*

Db.3 *ppp* *pp* *mp*

Db.4 *ppp* *pp* *mp*

scratchy ---> ord.



24

Db.1 *mp* *mf* *sub. mp*

Db.2 *mf* *p* *mf sub. p* *mf*

Db.3 *mf* *mf*

Db.4 -----> scratchy *mf*

30

Db.1 *mf* *f* *mp* *f* *mp*

Db.2 *mf* *mp* *f* *mp* *f* *mp*

Db.3 *mp* *mf* *f* *mp*

Db.4 *mp* *f* *mp*

225 Poco meno  
♩ = 92

36

PROF. *mp* The dou - ble bass is not as some ro-man-tics say the bo - dy

Poco meno  
♩ = 92

Db.1 *mf* *f* *p* *poco* *mp* *poco*

Db.2 *mf* *f* *p* *poco* *mp* *poco*

Db.3 *mf* *f* *p* *col legno* *mp*

Db.4 *mf* *f* *p* *pizz.* *mp*

3/4 4/4 3/4

43  $\frac{3}{4}$   $\frac{4}{4}$  *mf* *f* *f*

PROF. of a Ru - ben - esque wo - man It's a le - vi - a - than! With a ca-ver-nous tooth-less mouth

Db.1 *mp* *mf* *poco* *mf* *poco* *mf* *poco*

Db.2 *mp* *mf* *poco* *mf* *poco* *mf* *poco*

Db.3 *mf* *poco* *mf* *3* *poco*

Db.4 *mf* *f*

48 *mf* *mp*  $\frac{2}{4}$   $\frac{4}{4}$  *mf*  $\frac{3}{4}$

PROF. yaw-ning to swal - low the man who would tame it On a few bright days...you will love me... and the beast but

Db.1 *mf* *mp* *poco* *mf*

Db.2 *mf* *mp* *poco* *mf*

Db.3 *mf* *mp* *mp* *mf*

Db.4 *mf* *mp* *mf*

54  $\frac{3}{4}$  *mp*  $\frac{4}{4}$  *p*

PROF. mos - tly you will loathe one the o - ther or both of us

Db.1  $\frac{3}{4}$  *mp* *p* *mp* lift bow and l.r.

Db.2 *mp* *p* *mp* lift bow and l.r.

Db.3 *mp* *p* *mp* l.r.

Db.4 *mp* *poco* *p* *poco* *p* *mp*

226

BIG C enters, carrying the file he compiled for the BOY in Act One. He blows a cloud of dust off it and tears away the label saying 'CASE CLOSED'.

59

BIG C

PROF.

Well, this is most irregular -  
but your idiocy cannot last.

I trust you are not romantically snared -

227

Moderato

♩ = 104

Steadily, in response to PROF and BIG C, Y.MAN grows anxious and plays harder.

177

**Moderato**  
♩ = 104

Db.1 *ff* tapping on the front *p* repeat until cue

Db.2 *ff* tapping between top and fingerboard *mp*

Db.3 *ff* tapping at the back *p*

Db.4 *ff* *p* *ord. con sord.* *pizz. con sord.* *p*

64

BIG C

PROF.

No, you shunned the loving bosom of that young lady -

And there won't be time for hanky-panky.

Db.1 *con sord. espressivo* *mp*

Db.2 *ord. con sord.* *p* *mp* *p* *mp* *p*

Db.3 *mp* *p*

Db.4 *arco*

69

BIG C

PROF.

Tch! You will be such a dull, lonely geek.

No, you threw away the proud support of your parents -

And I hope you have funds and you don't need to work;

Db.1 *mf*

Db.2 *mp* *mf*

Db.3 *arco* *mp* *mf* *f*

Db.4 *mp* *mf* *f*

81 Loud

PROF. An artist must be a slave only to his art.

Db.1

Db.2

Db.3

Db.4

**229** **Aggressivo** *The Y.MAN develops a pain in his left wrist and his playing falters.*  
♩ = 120

84

Very loud

BIG C

All those bright young talents you study with - They didn't have years where they barely played

**Aggressivo**  
♩ = 120

ord. *sfz. ff* *sim.* on string section beyond the bridge *sim.*

Db.1 *ff* *6* *6* *6* *6*

Db.2 *ff* *6* *6* *6* *6*

arco perc. col crine

l.h. slap *f*

Db.3

arco perc. col crine

l.h. slap *f*

Db.4

3  
4

87

BIG C

You'll never catch them or match them at your age.

**3**  
**4**

Db.1 *sfz. ff* *sim.*

Db.2 *sfz. ff* *sim.*

Db.3

Db.4

90  $\frac{4}{4}$

BIG C

You left it too late, old man.

Db.1  $\frac{4}{4}$  *ff* arco perc. col crine  
l.h. slap *pp*

Db.2  $\frac{4}{4}$  *ff* arco perc. col crine  
l.h. slap *pp*

Db.3 *pp*

Db.4 *pp*

93  $\frac{2}{4}$

Y.MAN stops playing and clutches his wrist. BIG C is pleased with himself.

Db.1 *fff*

Db.2 *fff*

Db.3 *fff*

Db.4 *fff*

## 21: Tendonitis

**230** Deciso  
♩ = 80

**231** Recitativo

Fl. *fff* *p* *mp* its own tempo until cue

Cl. *fff* *p* *mp*

Hn. *fff* *p* *mp* its own tempo until cue

Tba. *fff* *p* *mp*

Perc.1 Rattle *ff* Susp. Cymb. *ff*

Perc.2 Timp. *f* *p* *mp* ♩ = 80 c.a.

**DOCTOR** *with calm tone*  
Yes it's badly inflamed. It's called tendonitis.  
It seems you've been overdoing it rather.

**Deciso**  
♩ = 80

**Recitativo**

Vln. *fff* *ppp*

Vla.1 *fff* *ppp*

Vla.2 *fff* *ppp*

Vc.1 *fff* *ppp*

Vc.2 *fff*

Vc.3 *fff*

Db.1 *fff* *ppp*

Db.2 *fff*

Db.3 *fff*

Db.4 *fff*

## Recitativo

The musical score is divided into two main sections: a Recitativo section and a dialogue section.

**Recitativo Section:**

- Flute (Fl.):** Plays a melodic line with dynamics *ppp*, *p*, and *mf*. It includes a triplet of eighth notes and a phrase marked "until cue".
- Clarinet (Cl.):** Plays a similar melodic line with dynamics *ppp*, *p*, and *mf*.
- Horn (Hn.):** Plays a melodic line with dynamics *ppp*, *p*, and *mf*. It includes a triplet of eighth notes and a phrase marked "until cue".
- Tuba (Tba.):** Plays a melodic line with dynamics *ppp*, *p*, and *mf*.
- Timpani (Timp.):** Plays a rhythmic pattern with dynamics *pp* and *mf*, including triplets.

**Dialogue Section:**

- DOCTOR:** Speaks the lines: "These will help the pain and inflammation. But there's nothing for it but complete rest."
- Y.MAN:** Speaks the lines: "What can you give me to cure it? I can't stop my"

## Recitativo

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the string quartet and woodwinds. The score is written for Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, and Double Bass II. The music is in 3/4 time and the key of D major. The score is divided into four measures, with a dynamic change from piano (p) to forte (f) at measure 10. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.



103

Perc.1

Susp. Cymb.

*mp*

*poco*

Perc.2

Timp.

*pp*

*poco*

DOCTOR

You'll have to

As long as it takes

Weeks! Maybe months

Louder tone

Y.MAN

prac - tice!

How long?

A few days?

Months?!

Worried *mp*

*p*

*mf*

Vln.

Vla.1

Vla.2

Vc.1

*pp*

*p*

*mp*

Vc.2

*p*

*mp*

Vc.3

*p*

*mp*

Db.1

*p*

*mp*

*mf*

Db.2

*p*

*mp*

*mf*

Db.3

*p*

*mf*

Db.4

*mf*

105

8 4

Fl.

Cl.

Hn.

Tba.

DOCTOR

Authoritative

No strenuous exercise - of any kind.

Y. MAN

*f*

I can't I will fail!

Loud and desperate tone

But I work in a warehouse. I'll lose my job!

**Con moto**  
♩ = 120

**Recitativo**

Vln.

Vla.1

Vla.2

Vc.1

Vc.2

Vc.3

Db.1

Db.2

Db.3

Db.4

4/4

109

**DOCTOR** *mp* What am I thinking?

**Y.MAN** *mp* Quieter but decide  
I know what you're thinking. And don't look so smug!

I told you so told you so

**Vln.** *pp* *mp*

**Vla.1** *pp* *mp*

**Vla.2** *pp* *mp*

**Vc.1** *mp* *mp*

**Vc.2** *pp* *mp*

**Vc.3** *pp*

**Db.1** *pp* *mp*

**Db.3** *pp*

## 22: Out of Control


234 **Andante marcato**

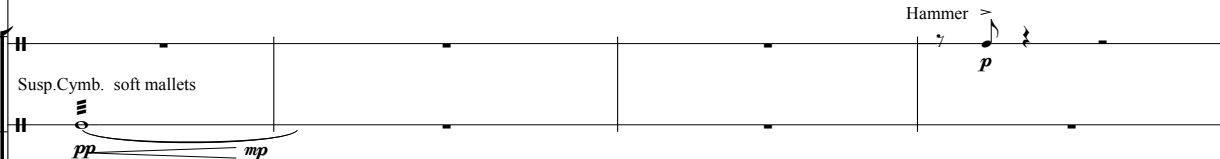
♩ = 80

*Y. MAN takes pills and tries to play wearing the sling. Frustrated, he removes it and plays in pain. A CHORUS sings in the shadows: his PROFESSOR, his LANDLADY, his BOSS and his LOVER. The Y.MAN struggles to keep playing the bass, but his growing anxiety and the worsening pain in his arm thwart him. BIG C hovers and 'conducts', enjoying the Y.MAN's failure.*

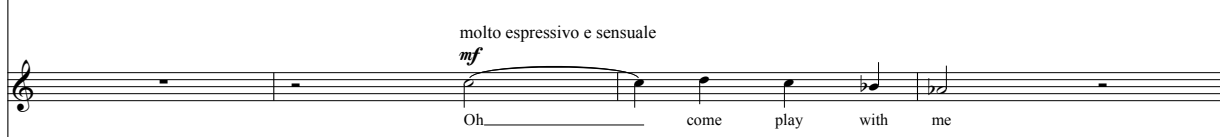
112 **4/4**

Fl. 

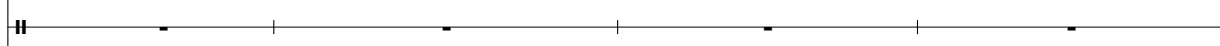
Cl. 


Perc. 1  Susp.Cymb. soft mallets

Perc. 2  Timp. soft mallets

LOVER  molto espressivo e sensuale *mf*


LANDLADY  *mf marcatisissimo*


BOSS 

PROF.  *mf marcatisissimo*

Pno. \*  \* Prepared with a metal plate covering Bb3 to G4

**Andante marcato**  
♩ = 80  
**4/4** col legno

Vln.  *p*

Vla. 1  *p*

Vc. 1  *p*

Db. 1  *p*

116

Fl.

Cl.

Perc.1

Ham.

*p*

Susp.Cymb.

stick

*p* *mf*

Perc.2

Timp.

(N)

(R)

*poco* *p* *mp*

LOVER

I'm so a - lone

L.LADY

shake

shake

shak-ing shake

BOSS

*mf* marcatisissimo

What's wrong with your arm you la-zy squirt it can't be that bad you can't let me down

PROF.

clear you are ne - gle-cting your prac-tice

prac-tice

prac-tice

prac-tice

Pno. \*

Inside the piano

*mf* *ped* *gliss*

3/4

4/4

Vln.

*poco* *mp*

Vla.1

*poco* *mp*

Vc.1

*poco* *mp*

Db.1

*poco* *mp*

235

 $\frac{4}{4}$ 

120

Fl.

Cl.

Hn.

Perc. 1

Perc. 2

LOVER

BOSS

PROF.

Pno. \*

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db. 1

Db. 2

*p*

*mp*

*pp*

*mf*

*mp*

*mf*

tapping on the bell with a coin

Ham.

Timp.

Oh you're al - ways work - - ing

I'm not paying you to be late then

This is not mu-sic it's just a mess play it a - gain play it a - gain a - gain

ord.

$\frac{4}{4}$

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

**3/4 4/4**

123

Fl. *mp*

Cl. *p* *mp*

Hn.

Perc.1 Ham. Susp. Cymb. *p* *f*

Perc.2 Timp. *mp* *mf*

LOVER Oh you're al - ways tired

L.LADY I don't care a - bout your arm you want to stay here you'll pay your rent

BOSS *3* sleep in the staff-room on your break break break break

PROF. mess mess mess mess

Pno. \* remove metal plate from inside 1.v. *mf* *ff* *gliss.* *acc.*

Vln. **3/4 4/4**

Vla.1

Vla.2

Vc.1

Vc.2

Db.1

Db.2

**236 Più mosso**

♩ = 92

**4/4**

128

Fl. *mf*

Cl. *mf* *f*

Hn. *mp*  
tapping on the bell with a coin

Tba. *mp*

Perc.1 Ham. *mf*

Perc.2 Timp. *mp*

LOVER *f*  
Oh you can - not make me

LADY *f*  
You can't pay your way then you're out on your ear can't can't

BOSS *f*  
I can't pay a crip-ple and a shirk shirk shirk can't can't

PROF. *f*  
You can't miss dead-lines you will fail can't

**Più mosso**

♩ = 92

**4/4** mezzo col legno

Vln. *mf* mezzo col legno

Vla.1 *mf* mezzo col legno

Vla.2 *mf* mezzo col legno

Vc.1 *mf* mezzo col legno

Vc.2 *mf* mezzo col legno

Vc.3 *mf* mezzo col legno

Db.1 *mf* mezzo col legno

Db.2 *f*

Db.3 *f*



accel. . . 237 Ancora più mosso

191

$\text{♩} = 108$

Fl. *f* *mp* *mf*

Cl. *mp* *mf*

Hn. *mf* *mp* *f* *mp* *mf*

Tba. *mf* *p* *f* *mp* *mf*

Ham. *mf* *p* *f* *mp*

Perc.1 *f*

Susp.Cymb. *p* *f*

Timp. *mf* *pp* *f* *mp*

LOVER *ff* hap - py pack up I'm

L.LADY *ff* You can't Just pack your rub - bish clear out of here up

BOSS *ff* You can't Pack up your lo - cker you've got the sack

PROF. *ff* You can't pack up

Pno. \* *f*

accel. . . Ancora più mosso

$\text{♩} = 108$

Vln. *f* *ord.* *mf*

Vla.1 *f* *ord.* *mf*

Vla.2 *f* *ord.* *mf*

Vc.1 *f* *ord.* *mf*

Vc.2 *f* *ord.* *mf*

Vc.3 *f* *ord.* *mf*

Db.1 *f* *ord.* *mf*

Db.2 *f* *ord.* *mf*

Db.3 *f*

Db.4 *f*

137

Fl. *f*

Cl. *f*

Hn.

Tba. *f*

Perc. 1 Ham. *mf*

Perc. 2 Timp.

LOVER send - ing you pack - ing that's it good - bye

LADY pack - ing

BOSS pack - ing

PROF. pack - ing You might as well just pack it all in

Pno. \* *ff*

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db. 1

Db. 2

Db. 3

Db. 4

[illegible]

## 23: A Way Out

**238** **Meno mosso**  
♩ = 84

141

Fl. **ff** **f**

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

Hn. **ff** **f**

Tba. **ff** **f**

W.B. **f** **p** **mf**

Perc. 1. Susp. Cymb. **f** **p** **mf**

Perc. 2. Timp. **f** **p** **mf**

Y.MAN *Y.MAN lays down his bass. He doesn't notice PROF listening to the following...* **ff** **mf** *meno*  
This is not how it was meant to be the

Pno. **ff**

**Meno mosso**  
♩ = 84

Vln. **ff** **f<sub>sub.</sub> mp** **f**

Vla. 1 **ff** **f<sub>sub.</sub> mp** **f**

Vla. 2 **ff** **f<sub>sub.</sub> mp** **f**

Vc. 1 **ff** **f<sub>sub.</sub> mp** **f**

Vc. 2 **ff** **f<sub>sub.</sub> mp** **f**

Vc. 3 **ff** **f<sub>sub.</sub> mp** **f**

Db. 1 **ff**

Db. 2 **ff**

Db. 3 **ff**

Db. 4 **ff**

146

Fl.

Cl.

Hn.

Tba.

Perc. 2

Y.MAN

dreams I had seem child-ish now they are but dust and I am no-thing with-out them

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db. 1

Db. 2

154

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

Cl.  $f$

Hn.

Tba.

Perc. 2 Timp.  $mf$   $p$   $pp$

Y.MAN  $f$   $ff$   $f$

I'm sor - ry Grand-pa but I've failed who was I foo-ling to e - ven

Vln.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $f$   $mf$   $mp$

Vla.1  $f$   $mf$

Vla.2  $f$   $mf$   $mp$

Vc.1  $f$

Vc.2  $f$

Vc.3  $f$

Db.1  $f$

Db.2  $f$

161

Fl. *ff* *tr* *3* *4* *mp* *6* *mf* *tr*

Cl. *ff* *3* *mp* *3* *mf*

Hn. *ff*

Tba. *ff*

Perc.1 W.B. *f* *f*

Perc.2 Timp. *f* *mp* *3* *mf* *mp*

Y.MAN *ff* *mf* *3* *3*

try I should have ne - ver list-ened to my own

Pno. *ff* *3* *3*

Vln. *ff* *3* *sub. mp* *p* *mf*

Vla.1 *ff* *3* *sub. mp* *p* *mf*

Vla.2 *ff* *3* *sub. mp* *p* *mf*

Vc.1 *ff* *3* *sub. mp* *p* *mf*

Vc.2 *ff* *sub. mp* *p* *mf*

Vc.3 *ff* *sub. mp* *p* *mf*

Db.1 *ff*

Db.2 *ff*

Db.3 *ff*

Db.4 *ff*

165

Fl. *f* *mp*

Cl. *f*

Hn. *f* *mp*

Tba. *f*

Perc.1 Mba. *mf*

Timp. *f*

Perc.2 *f*

Y.MAN *mp*  
soul

PROF. *mp*  
I knew him

Pno. *f* *mp*

Vln. *f*

Vla.1 *f*

Vla.2 *f*

Vc.1 *f*

Vc.2 *f*

Vc.3 *f*

Db.1 *f* *mf* *mp*

Db.2 *f* *mf* *mp*



rall. . . . .

172

Fl.

Cl.

Hn.

Tba.

Mba.

Perc.1

Perc.2

Vib.

*p*

PROF.

your grand - pa a lo - vely gent we were col - leagues in the Na - tio - nal Or - ches - tra

Pno.

*mf*

*rall.*

Vln.

*pp*

Vla.1

*pp*

Vla.2

*pp*

Vc.1

*pp*

Vc.2

Vc.3

Db.1

*p*

Db.2

*p*

**241 Più calmo**

♩ = 74

Fl. *p*

Cl. *p*

Hn. *pp*

Vib.

Perc.2

*The PROF produces a long, old-fashioned door key.*

PROF. *mp molto espressivo*

I have a cot - tage up in the moun - tains it is Spar - tan but it's beau - ti - ful

Pno. *p*

*Più calmo*  
♩ = 74

Vln.

Vla.1

Vla.2

Vc.1

Vc.2 pizz.

Db.1

Db.2 pizz.

**poco rit. A tempo**

**4/4**

**6/4**

**4/4**

**poco rall.**

183

Fl.

Cl.

Hn.

Vib.

Perc. 2

PROF.

*The Y.M.A.N. is about to protest, but PROF bars his lips with his index finger.*

time lo-ses mea-ning in such a place you need to com - pose your-self heal and find your peace

Pno.

**poco rit. A tempo**

**4/4**

**6/4**

**4/4**

**poco rall.**

Vln.

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

Db. 3

## SCENE 2

## 24: Silent Struggle

242 Calm and static

♩ = 72

*The Y.MAN's takes a rucksack and journeys high into the mountains.*

190

Db.1 *pp* *p* *mp* *sub. p* *mp*

Db.2 *pp* *pp* *p* *mp* *sub. p*

Db.3 *pp* *p* *mp* *sub. p*

Db.4 *pp* *p* *mp*

243

198

Db.1 *sub. p* *p* *mf* *mp*

Db.2 *p* *mp* *p* *mf* *p* *mp*

Db.3 *p* *mp* *p* *mf* *p* *mp*

Db.4 *p* *mf* *mp*

204

Db.1 *mp* *mf*

Db.2 *mp* *mf*

Db.3 *p* *mp* *mf*

Db.4 *mf*

208

Db.1

Db.2

Db.3

Db.4

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

244

214

Db.1

Db.2

Db.3

Db.4

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

218

Db.1

Db.2

Db.3

Db.4

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

222 245

Db.1

Db.2

Db.3

Db.4

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

226

Db.1

Db.2

Db.3

Db.4

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

230

Db.1

Db.2

Db.3

Db.4

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

236

pizz arco open string

Db.1

pizz arco open string

Db.2

pizz arco open string

Db.3

pizz arco open string

Db.4

*p* *pp* *pp* *pp*

gradually sul pont. gradually sul pont. gradually sul pont. gradually sul pont.



*The Y.MAN reaches his destination and perches on a 'ledge'. The silence becomes deafening; he covers his ears. He jumps to his feet and paces around. He notices the (toy) piano. He tries to play, but his left arm aches. He swallows some pills, puts his arm back in the sling. He takes a folder of manuscript paper from his bag. He begins to compose.*

246

As long as stage directions need

240

Remove the mouthpiece and quietly blow in the instruments without producing any pitch, like a gentle wind, leaving a few seconds interval between repetitions

B. Fl.

Remove the mouthpiece and quietly blow in the instruments without producing any pitch, like a gentle wind, leaving a few seconds interval between repetitions

B. Cl.

Remove the mouthpiece and quietly blow in the instruments without producing any pitch, like a gentle wind, leaving a few seconds interval between repetitions

Hn.

Remove the mouthpiece and quietly blow in the instruments without producing any pitch, like a gentle wind, leaving a few seconds interval between repetitions

Tba.

**247**

Timp. soft mallets

**10 Seconds**

Perc. 2

*pp* *mp*

**248** **Lento**

♩ = 54

Perc. 2

242 Timp.

*pp* *p* *pp* *ppp*

Ped.

Perc. 2

246 Timp.

*p* *p* *p*

*poco*

*The voice of BIG C echoes around the mountains...*

**BIG C**

What are you dabbling with now? Composing?!

But you have to be creative to do that -

Ped.



250 **6/8** Timp. **4/4** **5/8** **3/4**

Perc. 2 *ppp* *mf* *p* *ppp*

BIG C And who's going to want to suffer *this*? Alone, here, you've got no excuses;

Pno. *p* *f* *mp* *mp* *f*

255 **3/4** Timp. **4/4** **3/4** **4/4**

Perc. 2 *mp* *mf* *mp* *mf* *pp* *mf*

BIG C There's nothing to blame but your own inadequacy. Face it, boy - you're simply not good enough.

Pno. *f* *mp* *mp* *f* *ff* *f* *ff*

261 Timp.

Perc. 2 *f* *pp*

Pno. *f* *pp*

The Y.MAN stops, screws up the manuscript and throws it down. In frustration he lays down under the stars. The stage darkens.

267

Y.MAN

**249** **Misterioso**  
♩ = 84

**250** **Più mosso**  
♩ = 104

B. Fl. *p* 3 *pp* *pp* *p*

B. Cl. *pp*

Hn.

Tba.

Vib. *pp* *pp* *pp* *pp*

Pno. *pp* *pp*

**Misterioso**  
♩ = 84

**Più mosso**  
♩ = 104

Vln. *pp* *pp* *p*

Vla.1 *pp* *pp* *pp*

Vc.1 *pp* *p* *pp*

Db.1

276

B. Fl.  $\frac{4}{4}$   $p$  3 3

B. Cl.  $p$

Vib.  $b$

Perc. I

Voices are heard in the dark.

BOY  $mp$  Who lives in a cave

Y. MAN  $mp$  Where have you brought me?

Vln.  $mp$   $p$   $p$   $mp$

Vla. I  $mp$   $p$   $mp$

Vc. I  $poco$   $p$   $p$

Db. I  $p$   $p$

284

B. Fl.  $mp$   $mp$   $p$  3  $mf$

B. Cl.  $mp$   $p$   $mf$

BOY high up in the moun- tains?

Y. MAN  $p$  (Thinks.) Big C? This is Big C's cave?!

Vln.  $mf$   $p$   $mp$   $p$   $mp$   $mf$

Vla. I  $mf$   $mp$   $p$   $mp$   $ord.$   $p$   $mf$

Vc. I  $mf$   $mp$   $p$

Db. I  $mf$   $mp$   $p$   $mf$

252 **Più lento** ♩ = 92

253 **A tempo** ♩ = 114

292 **4/4**

B. Fl. *p*

B. Cl. *pp* *p*

Hn. *pp* *p*

Tba. *pp*

Perc.1 Vib. bowed *pp* *p* *mp*

BOY *mf* *A pair of torches flicker on in the darkness and scan the space.*  
Of course we can

Y. MAN *f* *mp*  
We can't go in! But where's Big C?

Pno. *pp* *p* *mp*

**Più lento** ♩ = 92 **A tempo** ♩ = 114

Vln. *f* *pp* *p* *pp* *p*

Vla.1 *f* *pp* *p* *pp* *p*

Vc.1 *f* *pp* *p* *p* *p*

Db.1 *pp* *p* *p*

*sul pont.* *ord.*

*sul pont.* *ord.*

300

**6/4** **4/4**

B. Fl. *pp* *p* *3*

B. Cl. *p*

Hn.

Tba.

Vib.

Perc.1

BOY *mp* *mf*  
Ex-cept us Oh he ex-

Y. MAN  
There's no one here Ex-cept us Big C do-esn't real-ly ex - ist, does he?

Pno.

**6/4** **4/4**

Vln. *pp* *pp* *mp* *p* *mp*

Vla.1 *pp* *p* *pp* *p*

Vc.1 *pp* *p* *mp* *p*

Db.1 *p*

pizz.

## 254 Recitativo

306

B. Fl. *mf* *mp* *p* *pp* *p*

B. Cl. *mf* *mf* *pp* *p*

Hn.

Tba. *pp*

Perc.1 Vib. bowed *pp*

BOY *f* *mp* *mf*  
 ists all right! Look! O-pen it O-pen it and read

Y. MAN *mf*  
 I daren't

Pno. *p* *mp*

Recitativo

Vln. *p* *mf* *pp* sul pont. *ord.* *p*

Vla.1 *mf* *pp* sul pont. *ord.* *p*

Vc.1 *mf* *pp* *p*

Db.1 arco *mf* *mf* *pp* *p*

His torch beam lands on the file compiled  
 by BIG C. The Y.MAN approaches it.

**255** Ancora più lento

♩ = 76

*The Y.MAN does so, hardly able to breathe. He scans the pages by torchlight.*

313

B. Fl. *pp* *p* *p* *p* *espressivo*

B. Cl. *p* *pp*

Tba. *pp*

Vib. bowed *pp*

Perc. I *pp*

Pno. *pp* *p* *mp* *p* *pp*

**Ancora più lento**  
♩ = 76

Vln. *pp* *p*

Vla. I *pp* *p*

Vc. I *p*

Db. I *p*

**256** Moderato

♩ = 82

320

B. Cl. *mp*

BOY *mf* *molto espressivo*

There you see our whole life sto - ry how you cons-pired with o - thers to mur-der my

Y. MAN *f* *meno*

That wasn't me it

Pno. *mf* *f*

**Moderato**  
♩ = 82

Vln. *mp* *mf*

Vla. I *mp*

Vc. I *mp*

Db. I *mp*

327

B. Cl. *mf* *f*

BOY  
dreams He's all the ne-ga-tive voi - ces you've e - ver heard He's all your

Y. MAN  
was Big C! You know what he's like He ne-ver shuts up He

Vln. *f*

Vla.1 *mf* *f*

Vc.1 *mf*

Db.1 *mf*

331

Fl. *mf* *f* *ff* *arco*

B. Cl. *ff*

Perc.2 *pp* *mf* *Susp. Cymb.*

BOY  
doubts and all your fears But in the end he's

Y. MAN  
makes me small that's not what I am what I am

Pno. *mf* *f*

Vln. *f* *p* *f* *arco* *pizz.* *ff* *arco*

Vla.1 *p* *f* *pizz.* *ff*

Vc.1 *f* *p* *f* *pizz.* *ff*

Db.1 *f* *p* *ff* *ff*

2/4



257

molto rall. . . . .

335  $\frac{4}{4}$

Fl. *fff* *f*

B. Cl. *ff* *ff*

Hn. *ff* *ff*

Tba. *ff* *ff*

Vib. hard mallets *f* *f*

Susp. Cymb. *f* *p* *f* *f* *mp*

BOY *ff* *sostenuto* *fff* *sostenuto*  
 you he's you he's you

Pno. *ff*

$\frac{4}{4}$  *f* *mp* *ff* *p* *ff*  $\frac{2}{4}$

Vln. *f* *ff* *mp* *ff* *p* *ff*

Vla.1 *f* *ff* *mp* *ff* *p* *ff*

Vc.1 arco *f* *ff* *mp* *ff* *p* *ff*

Db.1 arco *f* *ff* *mp* *ff* *p* *ff*

**258** Recitativo

Fl. *p*

Vib. soft mallets

Perc. I *p*

BOY *mp* *mf*

very long

You let Big C in and you let him win you must name his po - wer as fear

Pno. *mp*

Ped.

**259** A tempo

$\text{♩} = 92$

4/4 Vib.

Perc. I *mp*

BOY *mp*

What does the C stands for in his name?

Y. MAN *mp*

I don't know can - cer?

Pno. *mp*

Ped.

**A tempo**

$\text{♩} = 92$

4/4

Vln. *p* *mf* *p*

Vla. I *p* *p*

Vc. I *p* *mp*

Db. I *p* *mp*

260 Più mosso  
♩ = 120

352

Fl.

Cl.

Hn.

Tba.

Perc.1

Perc.2

BOY

Y. MAN

Pno.

Vln.

Vla.1

Vc.1

Db.1

Vib.

Tom-t.

Susp. Cymb. damp

T. Bl.

He's a lot of Cs Big C come out you cow-ard!

You cas ti - ga-tor you chid-ing con-

*f* *p* *mp* *mf* *ff* *pizz.*

[illegible]

## 261 Più mosso

♩ = 132

365

Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cl.  $mp$   $mp$

Hn.

Tba.  $mf$

Perc. 1 T. Bl. Tamb. shake  $f$  subito  $p$

Tom-t.

Perc. 2 Susp. Cymb.  $p$   $mf$   $f$

BOY  $mp$  You car-bun-cule

Y. MAN con-ser-va - tive  $mp$  You cal-lous clot  $mf$  You cau-stic  $f$  ca - co - pho - ny

Pno.  $mp$   $f$

Vln.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $mp$   $mp$   $f$   $mf$

Vla. 1  $mp$   $mp$   $f$

Vc. 1  $mf$

Db. 1  $mf$

Più mosso ♩ = 132

**Più lento**  
♩ = 104

372

Fl.

Cl.

Hn.

Tba.

Perc.1  
Tamb. with palm secco  
*f*

Perc.2  
Tom-t.  
*mf*  
Susp.Cymb.  
*mf* *mp* *mf*

BOY  
*f* *ff*  
Con-man cho-cker Creep! But worst of all you cri-tie!

Y. MAN  
*f* *ff*  
Cen-sor Clen-cher But worst of all you cri-tie!

Pno.

**Più lento**  
♩ = 104

Vln.

Vla.1

Vc.1

Db.1  
pizz. *f* arco *f*

*There is no response.  
They laugh.  
Their torches go out.*

**262 Calmo**

♩ = 76

espressivo

*p*

Vib.

Perc.1

*p*

**Calmo**

♩ = 76

espressivo

*mp*

Vln.

Vla.1

*mp*

Vc.1

*mp*

Db.1

pizz.

*mp*

≡

382

Hn.

Vib.

Perc.1

*mf*

Vln.

Vla.1

Vc.1

Db.1

arco

## 26: Composed

**263** Moderato  
♩ = 66

*Lights fade up. It's dawn and the Y.MAN wakes and enjoys the silence and the landscape.  
The BOY sits apart, watching, but Y.MAN doesn't acknowledge the BOY.*

387

B. Fl.  $\frac{5}{8}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

B. Cl.  $pp$   $p$  *poco*

Hn.  $pp$   $p$  *poco*

Tba. *molto espressivo*  $p$   $5$   $5$   $3$

394

B. Fl.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

B. Cl.  $mp$   $mf$   $mp$   $p$   $mf$

Hn.  $mp$   $mf$   $mp$   $p$   $mf$

Tba.  $mp$   $mf$   $mp$   $p$   $mf$   $mp$

**264**

401

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

B. Cl.  $f$   $ff$   $ff$   $ff$   $mp$

Hn. *molto espressivo*  $mf$   $f$   $ff$   $mf$   $ff$   $f$

Tba.  $f$   $ff$   $ff$   $ff$   $mp$

Perc. I  $pp$

Susp. Cymb. soft mallets



408

B. Fl.

B. Cl.

Hn.

Tba.

Susp. Cymb.

Perc. I

Y.MAN

The stars are clo-ser here. and there's so ma-ny more of them than I

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db. 1

Db. 2

Db. 3

Db. 4

*mp*

*p*

*sempre p*

*sempre p*

*sempre p*

*sempre p*

5/4 4/4 3/4 4/4 3/4

5/4 4/4 3/4 4/4 3/4

**266** Poco più mosso  
 ♩ = 72

414

**4/4** **3/4** **4/4**

B. Fl. *mp*

B. Cl. *mp* *p* 3 5

Hn.

Tba.

Susp. Cymb. *p*

Perc. 1

Y.MAN *mp*

e-ver could see be - fore The old\_\_man was right time stands still\_\_ in peace like a

**Poco più mosso**  
 ♩ = 72

**4/4** **3/4** **4/4**

Vln. *sempre p*

Vla. 1 *sempre p*

Vla. 2 *sempre p*

Vc. 1 *sempre p*

Vc. 2 *sempre p*

Vc. 3

Db. 1 *mp*

Db. 2 *mp*

Db. 3 *mp*

Db. 4 *mp*

420

267

B. Fl.

B. Cl.

Hn.

Tba.

Perc. 1

Susp. Cymb. sticks

Y.MAN

blank\_ ma-nu-script the on - ly\_ mea-sures are day and night\_ and the work I do The se-conds must

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db. 1

Db. 2

Db. 3

Db. 4

5/4

4/4

mf

mp

sempre p

mf

mf

mf

mf

426

**3/4** **4/4**

B. Fl.

B. Cl.

Hn.

Tba.

Perc.1

*mf* *mp* *p*

Y.MAN

still tick but there is more space be - tween each note a

**3/4** **4/4**

Vln.

Vla.1

Vla.2

Vc.1

Vc.2

Vc.3

Db.1

Db.2

Db.3

Db.4

268 Tempo I  
♩ = 66

227  
molto rit. . .

431

**6/4** **4/4** **3/4**

B. Fl. *p* *pp*

B. Cl. *p* *pp*

Hn. *p* *pp*

Tba. *p* *pp*

Susp. Cymb. soft mallets *pp* *poco* *pp*

Y.MAN  
wi - der si - lence be - tween the notes

**Tempo I**  
♩ = 66

**6/4** **4/4** **3/4**

Vln. *pp*

Vla.1 *pp*

Vla.2 *pp*

Vc.1 *pp*

Vc.2 *pp*

Vc.3

Db.1 *pp*

Db.2 *pp*

Db.3 *pp*

Db.4 *pp*

**269** **Allegro**  
♩ = 120-132

*Y.MAN springs to his feet and begins, tentatively at first, to compose at the piano. As he grows in confidence, the BOY dances round him with increasing joy. As the sequence reaches climax, the Y.MAN makes the final touches to his composition with a flourish, and closes the finished manuscript. Excitedly, he runs 'down the mountain'...*

437  $\frac{3}{4}$  T. Bl. sticks

Perc.1

Susp. Cymb. on bell

Perc.2 B. D. hard sticks

*ppp sempre* *poco* *p* *ppp*

Pno.

*pp* *poco* *p* *mf* *pp*

**Allegro**  
♩ = 120-132

$\frac{3}{4}$

Vln.

*pp* *poco* *p* *gliss.* *mf* *pp*

Vla.1

*pp* *poco* *p* *gliss.* *mf* *pp*

Vla.2

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

Vc.1

*pp* *poco* *p* *mf* *pp*

Vc.2

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

Vc.3

*p* *mf*

Db.1

Db.2

*p*

Db.3

*p* *mf*

Db.4

*p* *mf*

441

**2/4** **3/4**

T. Bl.

Perc. 1

*mp* *mf* Susp. Cymb. on bell *f*

Perc. 2

B. D. *poco* *p* *ppp*

Pno.

*poco* *p* *mf* *pp*

Vln.

*poco* *p* *gliss.* *mf* *pp*

Vla. 1

*poco* *p* *gliss.* *mf* *pp*

Vla. 2

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

Vc. 1

*poco* *p* *gliss.* *mf* *pp*

Vc. 2

*molto espressivo* *mp* *3* *p* *mp* *mf* *pp*

Vc. 3

*p* *mp* *mf*

Db. 1

*molto espressivo* *p*

Db. 2

*molto espressivo* *mp* *3*

Db. 3

*p* *p* *mf*

Db. 4

*p* *p* *mf*

446

T. Bl.

Perc.1

*mp* *mf*

Susp. Cymb. on bell

*f*

B. D.

Perc.2

*poco* *p* *ppp*

Pno.

*poco* *p* *mf* *pp*

Vln.

*poco* *p* *mf* *pp*

Vla.1

*poco* *p* *mf* *pp*

Vla.2

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

Vc.1

*poco* *p* *mf* *pp*

Vc.2

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

Vc.3

*p* *mf*

Db.1

*p* *mp*

Db.2

*p* *mp*

Db.3

*p* *mf* *p*

Db.4

*p* *mf* *p*

*gliss.* *gliss.* *gliss.*

*molto espressivo* *mp* *3*

*molto espressivo* *mp* *3*

*molto espressivo* *mp* *3*

*molto espressivo* *mp* *3*

*2* *4* *3* *4*



451  $\frac{3}{4}$

Flute *mf*

Clarinet in B $\flat$  *mf*

T. Bl. *mp* *mf* *f* *p* *mp* *mf* *f* *mf*

Susp. Cymb. on bell *f* ord. *p* *mf*

B. D. *mp*

Pno. *poco* *p* *mf* *mp* *gradual crescendo*

Vln. *poco* *p* *gliss.* *f* *non gliss.* *mp*

Vla.1 *poco* *p* *gliss.* *f* *mp*

Vla.2 *p* *mp* *mf* *f* *mf* *mf*

Vc.1 *poco* *p* *f* *mp*

Vc.2 *p* *mp* *mf* *f* *mf*

Vc.3 *p* *f* *mf*

Db.1 *mf*

Db.2 *mf*

Db.3 *p* *f* *mf*

Db.4 *p* *f* *mf*

456

Fl. *f* *ff*

Cl. *f* *ff*

Hn. *mf* *f* *ff*

Tba. *mf* *f* *ff*

T. Bl.

Perc. 1 *mf* *f* Susp. Cymb. on bell side damp. *ff*

B. D. *f* *ff* damp.

Perc. 2 *mf* *ff*

Pno. *ff*

Vln. *f* *fff*

Vla. 1 *f* *fff*

Vla. 2 *f* *fff*

Vc. 1 *mf* *f* *fff*

Vc. 2 *f* *fff*

Vc. 3 *f* *fff*

Db. 1 *f* *fff*

Db. 2 *f* *fff*

Db. 3 *f* *fff*

Db. 4 *f* *fff*

4/4 3/4

## SCENE 3

## 27: A Reunion

## 271 Recitativo

460 long  $\frac{4}{4}$

Tba. *mp*

*The Y.MAN presents the finished manuscript to the PROF, who reads it sternly.*

Y.MAN *mp*

You don't like it do you? Oh well I tried. Thank you for be - liev - ing in me

Pno. *mf* let naturally die out

Ped.

## 272

## 273

461

Y.MAN I'm sor-ry I let you down

*The PROF lifts over a double bass, still in its case. Y.MAN opens it throughout...*

PROF. *mp*

While you were gone I made some de - ci - sions

Pno.

Ped.

466  $\frac{4}{4}$

PROF. It is a cus - tom for re - ti - ring pro - fes - sors to pass on their in - stru - ment to the most de - ser - ving of their stu - dents

## 274 Lento in tempo

## Recitativo

## Lento in tempo

467  $\frac{4}{4}$  *heartily and espressivo* *mf*  $\frac{12}{8}$

PROF. It's not light-ly that I part from this I envi-ed her for ma-ny years perched at the back\_\_ of the

Pno. *p* *espressivo* *pp* *mf*

Vln. *espressivo* *pp* *mf*

Vla.1 *pp* *mf*

Vla.2 *warm* *p* *mp* *pp* *mf*

Vc.1 *warm* *p* *mp* *pp* *mf*

Vc.2 *warm* *p* *mp* *pp* *mf*

Db.1 *warm* *p* *mp* *pp* *mf*

## Recitativo

## Più mosso

 $\frac{4}{4}$   $\text{♩} = 72$   $\frac{9}{8}$ 

473 Perc.1 *p* *poco* *Susp. Cymb.*

PROF. pit be-side your grand-fa-ther but I got it for a snip in an auc-tion some years a-go you've earned it now and I ho-nour you both

Pno. *mp* *mf*

Vln. *mp*

Vla.1 *mp*

Vla.2 *mp*

275

*They admire GRANDFATHER's double bass. The Y.MAN removes his sling and flexes his arm without pain. He smiles at the PROF.*

476

Fl. *mf* *f*

Cl. *mf* *f*

Tba. *f*

Susp. Cymb. *mp* *mf*

Glock. *f*

Perc. 2 *f*

Vln. *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vc. 1 *mf* *f*

Db. 1 *mf* *f*

9/8 6/8 5/8 4/4 5/4

# 276 Recitativo

481

Hn. *mf*

Tba.

PROF. *mf*

So now we know you can com- pose but can you per- form?

5/4 4/4 4/4

Recitativo

Vln. 5/4 4/4 4/4

Vla. 1 5/4 4/4 4/4

Vla. 2 5/4 4/4 4/4

Vc. 1 5/4 4/4 4/4

Db. 1 5/4 4/4 4/4

## 28: Concert No.2

**277** Andante  
♩ = 76

*The Y.MAN dons a bow tie. He takes centre stage, in a spotlight, with his double bass. He performs his piece for double bass and orchestra.*

483 **4** sul tasto -----> ord. -----> sul tasto -----> ord.

Vln. *pp* *poco* *pp* *mp* *p*

Vla.1 sul tasto -----> ord. -----> sul tasto -----> ord. *pp* *poco* *p* *mp* *mf* *p*

Vla.2 sul tasto -----> sul pont. -----> ord. *pp* *poco* *p* *mp* *mf* *p*

Vc.1 poco sul pont. -----> ord. *p* *poco* *mp*

Db.2 *p* *poco* *mp* *pizz.* *p*

**278**

491 sul tasto -----> ord. (b) -----> sul tasto -----> ord. *pp* *mp* *poco* *pp* *6*

Vln. *pp* *mp* *poco* *pp*

Vla.1 sul tasto -----> ord. -----> sul pont. *pp* *mp* *poco* *pp*

Vla.2 sul tasto -----> ord. -----> sul tasto -----> *pp* *mp* *poco* *pp*

Vc.1 -----> sul pont. *p* *poco*

Db.1 \* *molto espressivo* *mp* *p* *\* Soloist*

Db.2 *arco* *mp*

497 279

Vln.  $\frac{6}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*mp* *p* *p* *mp*

Vla.1 *mp* *p* *pp* *mp*

Vla.2 ord. *mp* *p* *poco* *pp* *p* *mp*

Vc.1 ord. *mp* *p* *poco* *pp* *p* *mp*

Vc.2 *espressivo* *mp* *pp* *p* *mp*

Db.1 \* *mf* *p* *p* *mp*

Db.2 *mp* *pizz.* *mp* *arco* *mp*

Db.3 *p* *p*

Db.4 *mp* *pizz.* *p*

504

**4/4** **3/4** **6/8** **4/4**

Vln. *pp* *p* *mp* *mf* *mp*

Vla.1 *pp* *p* *mp* *mf* *mp*

Vla.2 *p* *mp* *mp* *mf* *mp*

Vc.1 *p* *mp* *mf* *mp*

Vc.2 *mp* *mp* *mf* *mp*

Db.1 \* *mf* *mp* *mf* *f* *mf*

Db.2 *mf* *mf*

Db.3 *p* *mp* *mf* *arco*

Db.4 *arco* *mf*

Detailed description of the musical score: The score is for measures 504 through 508. Measure 504 is in 4/4 time and contains measures 504 and 505. Measure 505 is in 4/4 time. Measure 506 is in 3/4 time. Measure 507 is in 6/8 time. Measure 508 is in 4/4 time. The instruments are Violin (Vln.), Viola 1 (Vla.1), Viola 2 (Vla.2), Violoncello 1 (Vc.1), Violoncello 2 (Vc.2), Double Bass 1 (Db.1), Double Bass 2 (Db.2), Double Bass 3 (Db.3), and Double Bass 4 (Db.4). Dynamics include pp, p, mp, mf, and f. Performance markings include pizz. (pizzicato) and arco (arco). The score includes various musical notations such as triplets, sixteenth notes, and slurs.





**281** Più mosso  
 ♩ = 100

(all semitones)

516

Fl. *ff*

Cl. *ff*

Hn. *brassy ff*

Tba. *ff*

Perc.1 W. B. *ff f mf*

Perc.2 Timp. *f* secco damp

**Più mosso**  
 ♩ = 100

Vln. *ff pp*

Vla.1 *ff p*

Vla.2 *ff p*

Vc.1 *ff mf*

Vc.2 *ff p f*

Vc.3 *f p f*

Db.1 \* *ff p*

Db.2 *ff*

Db.3 *ff*

Db.4 *ff*

[illegible]

530  $\frac{6}{4}$   $\frac{4}{4}$

Fl.  $mf$

Cl.  $mf$

Hn.  $f$   $mp$   $mf$

Tba.  $ff$   $p$

Susp. Cymb.  $f$   $mp$   $f$  damp

Perc. 1

Perc. 2 Timp.  $f$

Vln.  $ff$   $p$   $mp$   $p$

Vla. 1  $f$   $p$   $p$   $mp$   $p$

Vla. 2  $f$   $p$   $p$   $mp$   $p$

Vc. 1  $ff$   $p$   $mp$   $p$

Vc. 2  $ff$   $p$   $mp$   $p$

Vc. 3  $ff$   $p$   $mp$   $p$

Db. 1 \*  $ff$   $mp$   $mf$   $f$

Db. 2  $ff$   $p$   $p$   $mp$   $p$

Db. 3  $ff$   $p$   $mp$   $p$

Db. 4  $ff$

282

534

Fl.

Cl.

Hn.

Tba.

Susp. Cymb.

Perc. 1

subito *p* *f* l.r. on bell. *mp* *p*

Timp.

Perc. 2

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

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db. 1 \*

Db. 2

Db. 3

Db. 4

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

4/4 5/4

Db.1 \*

544

*f*

*mp*

pizz.

long l.r.

548

530 *arco*

Db.1 \*

*mf*

Db. 1 \* Musical score for Eb. 1 \*. The score begins at measure 557 with a treble clef and a key signature of one flat. The tempo is marked 'f' (forte). The music features a series of chords and melodic lines. A 4/4 time signature appears above the staff. The dynamics change from 'f' to 'mp' (mezzo-piano) and then to 'mf' (mezzo-forte). The score includes a section labeled 'all harmonics until notated' with a 3/4 time signature. The piece concludes with a 3/4 time signature.

Db.1 \*

A musical score for a double bass (Db.1) part. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked '562'. The music consists of a series of eighth notes, some beamed in groups of six. There are three time signature changes: from 3/4 to 2/4, and then to 4/4. The piece ends with a fermata. The dynamic marking 'f' (forte) is placed at the end of the score.

*When the piece ends there is silence, followed by thunderous applause. His PARENTS and the PROF stand to applaud. YMAN bows with deep satisfaction.*

rit. **284** Tempo I ♩ = 76

rall. . . . .

by thunderous applause. His PARENTS and the PROF stand to applaud. Y.MAN bows with deep satisfaction.

3  
4

This musical score system includes staves for Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Double Bass 1, and Double Bass 2. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a tempo change to 'Tempo I' at measure 284, marked with a quarter note equal to 76 beats. Dynamics range from piano (pp) to mezzo-piano (mp). Performance instructions include 'sul tasto' for Violins and Violas, and 'sul pont.' for the lower strings. The first system concludes with a repeat sign at the end of the Double Bass 2 staff.

# 29: And in the End

245

## 285 Scherzo ♩ = 163

*Y.MAN pulls off his bow tie, beaming with excitement. His bass is packed.  
His FATHER hands him a holdall. His MOTHER is tearful. They sing a duet...*

572  $\frac{3}{4}$  Susp. Cymb. Triangle  $\frac{2}{4}$  Guiro  $\frac{3}{4}$

Perc.1  $f$   $p$   $mp$

Perc.2  $mf$   $p$   $mp$

Vln.  $fff$   $mp$   $f$   $mf$   $f$

Vla.1  $fff$   $mp$   $f$   $mf$   $f$  *espressivo*

Vla.2  $fff$   $mp$   $f$   $mf$   $f$  *espressivo*

Vc.1  $fff$   $mp$   $f$   $p$   $f$  *arco*  $mp$   $mf$

Vc.2  $fff$   $mp$   $f$   $pizz. p$   $f$   $mf$  *arco*

Db.2  $fff$   $mp$   $f$   $mp$   $p$   $mf$  *arco*

Db.3  $fff$   $mp$   $f$   $mp$   $p$   $mf$  *arco*

581  $\frac{3}{4}$  Gro. Tri.  $\frac{2}{4}$   $\frac{3}{4}$

Perc.1  $mf$   $f$   $mf$   $f$

Perc.2  $mf$   $f$   $mf$   $f$

Vln.  $mf$   $mf$   $mf$   $mf$

Vla.1  $f$   $mf$   $f$   $mf$

Vla.2  $f$   $mf$   $f$   $mf$

Vc.1  $mp$   $mf$   $mf$   $f$   $mf$   $mf$

Vc.2  $f$   $mf$   $f$   $f$   $mf$   $mf$

Db.2  $f$   $mf$   $f$   $f$   $mf$   $mf$

Db.3  $mp$   $mf$   $f$   $mf$

287

Perc.1 589 Gro. Tri. *mp*

Perc.2 B.D.

FATHER affectionate  
We only ever wanted what  
was best for you, old son

Vln. *f* *tr* *mp* *mf* *mf*

Vla.1 *f* *mp* *mf*

Vla.2 *f* *mp* *mf*

Vc.1 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vc.2 *mf* *f* *mp* *mf*

Db.1

Db.2 *mf* *f* *mf* *mf*

Db.3 *mp* *mf* *mf*



**288** **Giocososo**

597

Cl. *p* *mp* *p*

MOTHER *mf*  
How could we know bet - ter than your own soul when we saw you

FATHER *mf* sung as precisely as possible, following Mother in octaves  
How could we know bet - ter than your own soul when we saw you

**Giocososo**

Vln. *p* *mp* *p*  
pizz.

Vla.1 *p* *mf* *mp*  
pizz.

Vc.1 *p* *mf* *mp*  
pizz.

Db.1 *p* *mf* *mp*  
pizz.



605

Cl. *mp* *mf*

MOTHER  
play up on that stage you were so good! You were so good so

FATHER  
play up on that stage you were so good! You were so good so

Vln. *mp* *mf*

Vla.1 *mf*

Vc.1 *mf*

Db.1 *mf*

613

Fl. 1

Cl. 1

Perc. 1

Perc. 2

MOTHER

FATHER

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

Gro.

B. D.

*f*

*mp*

*mf*

*p*

*poco*

good!

We di - dn't know you could be that good

good!

We di - dn't know you could be that good

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

621

Fl. *mp* *p* *mp* *mf*

Cl. *p* *mf*

MOTHER *f*  
You made us proud now go make us proud - er Oh my

FATHER  
You made us proud now go make us proud - er

Vln. *mp* *p* *mp*

Vla.1 *mp* *mf*

Vla.2 *p* *mf*

Vc.1 *mp* *mf*

Vc.2 *p* *mf*

Db.1 *mp* *mf*

Db.2 *p* *mf*



290

630

Perc.1 B. D. *f* *mp*

Perc.2 *mf* *mp*

MOTHER *ff*  
boy \_\_\_\_\_

*MOTHER gives Y.MAN a wrapped gift. The Y.MAN hugs his MOTHER and FATHER. They exit, waving.*

Vln. *f* *mf* *f* *mp*

Vla.1 *f* *mp* *mf* *f* *mp*

Vla.2 *f* *mp* *mf* *f* *mp*

Vc.1 *f* *mp* *f* *mf*

Vc.2 *f* *mp* *f* *mf*

Db.1 *f* *pizz.* *mp* *f* *mf* *mp*

Db.2 *f* *arco* *pizz.* *f* *mf* *mp*

291

292 **Allegro più mosso***BIG C enters, rather sickly and weak and with a suitcase of his own.*

♩. = 88

641

Perc.1 Tri.  $\frac{12}{8}$  *mp* *mf*

Perc.2 B. D. *p* *fading out* Bongos hands *p* *mp* *mf* *mp* *pp*

Vla.1 *mp* *gradually fading out*

Vla.2 *mp* *gradually fading out*

Db.1 *Slow in its own tempo* arco *p*

Db.2 *Slow in its own tempo* arco *p*

Db.3 *Slow in its own tempo* arco *p*

Db.4 *Slow in its own tempo* arco *p*



646

Perc.1 Tri. *f* *mp* *f*

Perc.2 Bongos *mp* *mf* *sfz sub. p* *mf*

BIG C I'll get my chance yet if I bide my time

Y.MAN Don't you know when you're beat?

Db.1

Db.2

Db.3

Db.4

Tri.

651

Perc.1 *mp* *f*

Bongos *f* *p* *mf*

*Y.MAN clips a dog lead to a collar around BIG C's neck.*

BIG C Loud  
You can't do that! It's against the rules!

Db.1 *mf*

Db.2 *mf*

Db.3 *mf*

Db.4 *mf*

Tri.

655

Perc.1 *mp* *f*

Bongos *p* *mf*

BIG C Loud  
Your parents think you're a dropout boy! Too puffed up and too indolent to get a proper job -  
The Y.MAN ignores BIG C and opens his parents' present. It is a case for a baton.

Y.MAN Exactly how I like to play

ord. *f*

ord. *f*

ord. *f*

ord. *f*

player quietly leaves the stage

player quietly leaves the stage

659 9

Cl. *pp*

Perc. 1 Tri. *mf*

Perc. 2 Bongos *mp*

BIG C

and one day soon, you'll come crashing down, and you'll have to learn humility and fall back on geology

*Y.MAN interrupts BIG C by stuffing the wrapping paper in his mouth. BIG C pulls it out and continues.*

**293** **Moderato**  
♩. = 63

662 9

Cl. *p* *mp*

Hn. *p* *mp*

Perc. 1 Tri. **Keeping its own tempo** *mp*

Perc. 2 Bongos **Keeping its own tempo** *p*

BIG C

Shouted

Who do you think you are? You're a nobody! What's the point in your music if no-one hears? What a let-down, what a waste! It's not normal - it's not normal!

Pno. *p* *mp*

**Moderato**  
♩. = 63

Vla. 1 *pizz.* *p* *mp*

Db. 1 *mp*

666 12/8

Cl. *mf* *f*

Hn. *mf* *f* *mf*

Perc. 1 Tri. *gradually fading out with Big C's voice*

Perc. 2 Bongos *gradually fading out with Big C's voice* *player quietly leaves the stage*

BIG C *BIG C's voice should be faded out both by decreasing volume of the singer and the amplification*

*Y.MAN opens the case and produces the long, fat knitting needle, used by the BOY in Act One. The BOY and the OLD MAN enter and Y.MAN shows them the knitting needle. BIG C's voice fades away as Y.MAN, BOY and OLD MAN sing together and pass the knitting needle between them...*

Pno. *mf* *f* *mf*

Vla. 1 *mf* *f* *mf*

Db. 1 *mf* *f*

12/8

670 molto rall. . . . . 12/8

Cl. *mp*

Hn. *mp* *p*

Pno. *mp* *p*

Vla. 1 *mp*

Db. 1 *mf* *mp* *p*

9/8 molto rall. . . . . 12/8

**294** **Moderato**

♩ = 72

**12**  
**8**

673

BOY *mf*  
I'd play re-cords of sym-pho-nies far too loud

Y.MAN *mf*  
and

OLD MAN

Pno. *mf* *mp* *mf*

**Moderato**

♩ = 72

**12**  
**8**

Vln. *p* *mf*

Vla.1 *mf* *p* *mf*

Vla.2 *mf* *p* *mf*

Vc.1 *p* *mf*

Vc.2 *p* *mf*

arco  
Db.1 *mf* *mp* *mf*

Db.2 *mf* *mp* *mf*



677

BOY

Y.MAN  
watch my re - flec - tion in the win - dow tall and proud

O.MAN  
*mf*  
with this old knit-ting nee - dle\_\_ wav - ing in my hand

Pno.  
*mp* — *mf*

Vln.  
*p* — *mf*

Vla. 1  
*p* — *mf*

Vla. 2  
*p* — *mf*

Vc. 1  
*p* — *mf*

Vc. 2  
*p* — *mf*

Db. 1  
*mp* — *mf*

Db. 2  
*mp* — *mf*

295

681 *f*

BOY *f*

I'd con-duct my or-ches-tra from a score on a stand in those mo-ments I'd shi-ver in a mu-si-cal

Y.MAN *f*

I'd con-duct from a score on a stand in those mo-ments I'd shi-ver in a mu-si-

O.MAN *f*

I'd con-duct my or-ches-tra from a score on a stand in those mo-ments I'd shi-ver in a

Pno. *mf*

Ped.

Vln. *mf*

Vla.1 *mf*

Vla.2 *mf*

Vc.1 *mf*

Vc.2 *mf*

Db.1 *mf* pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Db.2 *mf* pizz. arco pizz. arco pizz. arco pizz. arco pizz.

9 8 12 8

9 8 12 8

rit.

686

Perc.1

B. D.

*mp* *mf* *p*

Susp. Cymb.

BOY

sho - wer and tears would flow in the face of its beau - ty and its

Y.MAN

cal sho-wer tears would flow in the face of its beau - ty and its

O.MAN

mu-si-cal sho-wer and tears would flow in the face of its beau - ty and its

Pno.

Vln.

Vla.1

Vla.2

Vc.1

Vc.2

arco pizz.

Db.1

arco pizz.

Db.2

arco pizz.

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

6 8 12 8

rit.

**296** **Maestoso**

♩. = 66

**297**

692

Fl. *ff* *f* *mf*

Cl. *ff* *f* *mf*

Hn. *ff* *f* *mf* *pp*

Tba. *ff* *f* *mf* *pp*

Perc. I *f* *mp* *mf* *mp*

BOY *ff* *mp*  
po - wer I re-mem-ber the fu-ture

Y.MAN *ff*

O.MAN *ff* *mp*  
po - wer And I fore-see the past

Pno. *ff* *p*

**Maestoso**

♩. = 66

Vln. *ff* *mp*

Vla. 1 *ff* *mp*

Vla. 2 *ff* *mp*

Vc. 1 *ff* *mp*

Vc. 2 *ff* *mp*

Db. 1 *ff*

Db. 2 *ff*

**298** Recitativo

**299** Allegro

♩ = 92

698

Hn. *pp*

Tba. *pp*

Perc.1

B. D. repeat at own tempo until next downbeat

*pp* *mf*

Susp. Cymb. *f*

Y.MAN *mf*

*f* *ff*

I've no i - dea what will be - come of me but to - day I'm going to do what I love

Pno. *f*

**Recitativo**

**Allegro**

rit.  $\frac{4}{4}$  ♩ = 92

Vln. *pp* *f*

Vla.1 *pp* *f*

Vla.2 *f*

Vc.1 *f*

Vc.2 *f*

Vc.3

Db.1 *f*

700

Fl. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Tba. *mf* *f*

Perc. I Susp. Cymb. *mp* *mf* l.r.

*Y.MAN walks up the aisle through the audience (like the steps to a plane), carrying his bag, and with BIG C whining on his lead.*

BOY *f*  
And in the end wri - ting the same piece o - ver our short\_ lives

LOVER *f*  
And in\_ the end\_ we are wri - ting the same piece all o - ver our short\_ lives

MOTHER *f*  
And in\_ the end\_ we are wri - ting the same piece all o - ver our short\_ lives

FATHER *f*  
And in the end we are writing the same piece all over our short lives

Y.MAN *f*  
And in the end we're wri - ting the same old piece all o-ver our short\_ lives

O.MAN *f*  
And in the end we're wri - ting the same old piece all o-ver our short\_ lives

Pno. *mf* *mf* *mp*

Vln. *mf* *mf*

Vla.1 *mf* *mf*

Vla.2 *mf* *mf*

Vc.1 *mf* *mf*

Db.1 *mf*

3/4



# EPILOGUE

## 300 Calmo

♩ = 63

The OLD MAN watches the BOY recede from the stage and conducts the orchestra as, one by one, musicians drop out of the music and exit. Eventually, only one double bass remains calling to the last.

713

Fl. *mp*

Cl. *mp*

Hn. *mp* player quietly leaves the stage

Tba. *mp* player quietly leaves the stage

Pno. player quietly leaves the stage

**Calmo**  
♩ = 63

Vln. *mf*

Vla.1 *mf*

Vla.2 *mf*

Vc.1 *mf*

Vc.2 *mf*

Db.1 *mf*

Db.2 *mf*



717

Fl.

Cl.

Perc.1

Glock.

*pp*

Vln.

*p*

player quietly leaves the stage

Vla.1

*mp*

Vla.2

*mp*

Vc.1

*p*

player quietly leaves the stage

Vc.2

*mp*

Db.1

*mp*

Db.2

*mp*

301

721

Fl. *pp* player quietly leaves the stage

Cl. *pp* player quietly leaves the stage

Perc. 1 Glock. *mp* *p* player quietly leaves the stage

Vla. 1 *pp* player quietly leaves the stage

Vla. 2 *pp* player quietly leaves the stage

Vc. 2 *pp* player quietly leaves the stage

Db. 1 *p* player quietly leaves the stage

Db. 2 *pp* player quietly leaves the stage

Conductor leaves the stage

unconducted **molto rall.**

727 ord. *poco sul pont.* player quietly leaves the stage

Db. 1

302

Then the OLD MAN is left alone in silence, conducting  
with the knitting needle. BIG C's voice booms out...

734 Loud

BIG C I say! I say, you boy! On the stage. What are you doing?

O. MAN

*The OLD MAN freezes, stares at the audience  
and points to himself, open-mouthed. Blackout*

End of Act 3