

# **Stony Brook University**



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**And Yet...**

A Dissertation Presented

by

**Philip Frederick Salathé, Jr.**

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

**Doctor of Philosophy**

in

**Music**

**(Composition)**

Stony Brook University

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**Philip Frederick Salathé, Jr.**

We, the dissertation committee for the above candidate for the  
Doctor of Philosophy degree, hereby recommend  
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Abstract of the Dissertation

**And Yet...**

a narrative for orchestra, with fixed media and narrator (bass-baritone)

by

**Philip Frederick Salathé, Jr.**

**Doctor of Philosophy**

in

**Music**

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**2014**

The inspiration and foundation for *And Yet...* is a collection of home recordings made during the late 1930s on 78 RPM discs. Of these, most feature performances by my maternal grandfather, Gilbert Patten, a gifted bass singer who might well have pursued a professional career had it not been for the demands of family, financial necessity, and eventual poor health. Additional discs in the collection capture the singing voices of my great-grandmother near the end of her life, and my maternal aunts not long after the beginning of theirs.

In *And Yet...*, I have integrated selections from these recordings into an orchestral narrative that, though continuous, can broadly be divided into four movements. The first of these, “Big Profundo”, is a kind of stylized recitative in which the tuba emerges as a prominent soloist, engaging in a free-spirited dialogue with my grandfather's recorded voice that varies between witty banter, pointed remarks, and obstreperous declamations.

In the second, “Plain Folks”, my great-grandmother's wonderfully homely voice serves as the point of departure for a lilting, waltz-like theme. As the music progresses, this melody is gradually fragmented and playfully transformed, and is ultimately subsumed into a meditative passacaglia featuring rich jazz harmonies.

The third movement, “Feed the Doggie”, is a jaunty scherzo in a fast compound meter, whose quirky harmonic palette is largely based on sixths and sevenths. Only at the end is the source of this material revealed: the voices of my aunts as young children, supplying a spontaneous and endearingly erratic reharmonization of a popular tune.

Immediately after this comes the final movement, “Epilogue (And Yet...)”, which introduces the piece's narrator for the first time. In a text based in part on a fragment by Mark Twain, he explicitly reflects on my grandfather's life, while the orchestra accompanies him on a journey of loss, sorrow and, ultimately, redemptive love. In the closing bars of the piece, the narrator bursts into song at last, just before the work ends on a note of unexpected ambivalence.

## **Dedication Page**

This piece is written in memory of my maternal grandfather, Gilbert Patten, my great-grandmother Lois Lavinia Patten Landers, and my maternal aunts, Norma Powers and Shirley Lewis.

I would also like to thank Andrew Nittoli for his invaluable help in transferring these recordings from the original disks. His efforts made it possible to retrieve additional program material, in grooves near the center of the playing surface, that I was unable to capture when I originally digitized these disks in 2000.

## Performing Parts

Instrumental requirements:

2 flutes

2 oboes

2 clarinets in B-flat

2 bassoons

4 horns in F

2 trumpets in B-flat

2 tenor trombones

Tuba

Harp

Timpani (3 minimum: 28", 25", 23")

Percussion (snare drum, bass drum, suspended cymbal, tubular bells)

Strings

Fixed media playback system (computer- or sampler-based)

Narrator/singer (bass-baritone) (last movement only)

*(note: if the narrator is not a singer, the brief sung part at the end may be played by the 1st Horn)*

## Performance Notes

*And Yet...* makes use of excerpts from 78 RPM home recordings made by the Patten family in the late 1930s, which have been digitized, digitally remastered, and separated into individual soundfiles. These can be played back with a sampling keyboard (part available upon request), or can be triggered using Max/MSP or another comparable program. The timing requirements in performance of “Big Profundo” make CD-based playback impractical.

To the best of my knowledge, the songs performed on the recordings I have used are all in the public domain in the United States. These are as follows:

“When Big Profundo Sang Low C” (1921) – words by Marion T. Bohannon and music by George Botsford.

“Just Plain Folks” (1901) – words and music by Maurice Stonehill.

“Won't You Come Over to My House” (1906) – words by Harry H. Williams and music by Egbert Van Alstyne.

“Feed the Doggie” - composer unknown. (Extensive research has failed to reveal even a trace of the song's origins.)

“O My God” - late 19th-century Protestant hymn; the text is Biblical (Psalm 22:1; Job 19:14).

Copyright on the audio of the 78 RPM recordings themselves (not included in the present publication) belongs to the composer and his family.

The narrator's text in *And Yet...* is by the composer, adapted from his mother's account of her father's life, except for a short excerpt adapted from Mark Twain's “The Mysterious Stranger” (taken from an edition now in the public domain).

All movements are played *attacca*, i.e. without movement breaks.



# And Yet...

a narrative for orchestra  
with fixed media and narrator (bass-baritone)

Phil Salathé

## I. Big Profundo

Maestoso (♩ = 72)

The score is for an orchestra and includes parts for Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 3, Horn 2 & 4, B♭ Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani (Bass drum), Percussion, Harp, Fixed media playback, Violin I, Violin II, Viola, Cello, and Contrabass. The music is in 4/4 time and features dynamic markings of *p* (piano) and *mp* (mezzo-piano). A section marked 'A' begins at measure 8. The harp and Violin II parts include specific fingering and articulation instructions, such as 'Solo' and 'con sord.' (with mutes). The harp part has a chord sequence: D♯ C B♯ | E F G♯ A. The score is written for a conductor's score, with all parts on a single page.

Flute 1 & 2

Oboe 1 & 2

B♭ Clarinet 1 & 2

Bassoon 1 & 2

Horn 1 & 3

Horn 2 & 4

B♭ Trumpet 1 & 2

Trombone 1 & 2

Tuba

Timpani

Bass drum

Percussion

Harp

D♯ C B♯ | E F G♯ A

Fixed media playback

Maestoso (♩ = 72)

Violin I

Solo

Violin II

Viola

Cello

Contrabass

Fl. 1 & 2 *mf*  
 Ob. 1 & 2 *mf*  
 B♭ Cl. 1 & 2 *mf*  
 Bsn. 1 & 2 *mf*  
 Hn. 1 & 3 *mf*  
 Hn. 2 & 4 *mf*  
 Tpt. 1 & 2 *p*  
 Tbn. 1 & 2  
 Tuba *Solo* *mf* *p*  
 Timp.  
 Perc.  
 Hp. *p*  
 Fix.  
 Vln. I *Solo* *p* *tutti* *mp*  
 Vln. II *Solo* *p* *tutti* *mp*  
 Vla. *mp*  
 Vc.  
 Cb.

21 C Allegro moderato ♩ = 120

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

*(con sord.)*  
*p*

*f*

*p*

There was a great big man in the town of Cum-ber-land, with a voice as loud as thun-der,

21 C Allegro moderato ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mp* *p* *pizz.* *mp*

*f* *mp* *p* *pizz.* *mp*

*f* *mp* *p* *pizz.* *mp*

*mp* *f* *mp* *p* *pizz.* *mp*

*p*

31 D

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

And in his own home town, and for man-y miles a-round,

31 D

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Fl. 1 & 2 *mp* 1. flutter *p* *mf*

Ob. 1 & 2 *mp*

B♭ Cl. 1 & 2 *p*

Bsn. 1 & 2 *p*

Hr. 1 & 3

Hr. 2 & 4 *p* senza sord.

Tpt. 1 & 2 *p*

Tbn. 1 & 2

Tuba *f* *mp* *f*

Timpani *mp* *f*

Perc.

Hp.

Fix.

37

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb.

He was known to ev-ery-one as Big Pro-

44

(E)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. Solo

*p*

*con sord.*

*mp*

*mf*

*f*

*mp*

*f*

*mf*

*mp*

*pizz.*

*mp*

*mp*

*pizz.*

*mp*

*pizz.*

*f*

fun-do. When he sang his song, tho' his voice was big and strong, it was

D<sup>♯</sup> C B<sup>♭</sup> | E<sup>♯</sup> F G<sup>♯</sup> A<sup>♭</sup>

6

52 *rit. ----- A tempo*

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

full of sym - pa thy,                      And of him it is said that he woke up all the dead                      When he

52 *rit. ----- A tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

59 rit. ----- (F) **Maestoso** (♩=72) **Moderato** ♩=108

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

sang down to low C. When Big Pro - fun-do sang low C, all the la-dies they would

59 rit. ----- (F) **Maestoso** (♩=72) **Moderato** ♩=108

Vln. I

Vln. II

Vla.

Ve.

Cb.



68

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp*

B♭ Cl. 1 & 2 *mp*

Bsn. 1 & 2 *mp*

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba *mf* *mp*

Timp. *mf*

Perc. *f* *p*

Hp.

Fix. *qui - ver -* For the great big note that came from his throat seemed to make the tim-bers

68

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

shī ver, — He could make you cry, — he could make you sigh — with a sim-ple me - lo

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score for page 74: The score is for a full orchestra and a vocal soloist. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba) is mostly silent, with some activity in the Tuba part starting at measure 74. The percussion section (Tympani, Percussion) is also silent. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment. The vocal soloist enters at measure 74 with the lyrics: "shī ver, — He could make you cry, — he could make you sigh — with a sim-ple me - lo". The score includes various dynamic markings and performance instructions such as "arco", "port. & vib.", and "sim.".

81

(G) A bit slower ( $\text{♩} = 96$ )

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

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

Timp.

Perc.

Hp.

$D^{\flat} C^{\flat} B^{\flat} | E^{\flat} F^{\flat} G^{\flat} A^{\flat}$   
*mp*

Fix.

dy, And he sang with a will, And your heart stood still, When Big Pro-

81

(G) A bit slower ( $\text{♩} = 96$ )

Vln. I

*pizz.*  
*mp*

Vln. II

*pizz.*  
*mp*

Vla.

*pizz.*  
*mp*

Vc.

*pizz.*  
*mp*

Cb.

*mp*

Faster (♩ = 108)

Broad and slow

87

Fl. 1 & 2

Ob. 1 & 2

B. Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

fun - do sang low C, Way down, down to low C.

Faster (♩ = 108)

Broad and slow

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

arco

## II. Plain Folks

**(H)** Slowly, freely ♩ = 50      Andante non troppo ♩ = 78

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

We are just plain folks, your mother and me,

**(H)** Slowly, freely ♩ = 50      Andante non troppo ♩ = 78

Vln. I

Vln. II

Vla.

Ve.

Cb.

104

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

104

Vln. I

Vln. II

Vla.

Vc.

Cb.

Just plain folks, like our own folks used to be, If our pre-sence seems to grieve you, we will go a-way and leave you \_\_\_\_\_ For we're

Detailed description: This is a page of a musical score, page 104. It contains staves for various instruments and a vocal line. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion, Harp, and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The vocal line is for a 'Fix.' (likely a fixed voice or soloist) and includes the lyrics: 'Just plain folks, like our own folks used to be, If our pre-sence seems to grieve you, we will go a-way and leave you \_\_\_\_\_ For we're'. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is divided into measures by bar lines, with some measures containing rests. The vocal line has some notes with slurs and accents. The page number '104' is written in a box at the top left and bottom left of the page.

110 I Waltz time (♩ = 48)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

sad-ly out of place here 'Cause we're just plain folks. Won't you come o-ver to my house? Won't you come o-ver and

110 I Waltz time (♩ = 48)

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

Fl. 1 & 2 *mf*

Ob. 1 & 2

B♭ Cl. 1 & 2 *mf* <sup>à 2</sup>

Bsn. 1 & 2 *mf* <sup>à 2</sup>

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

play? \_\_\_\_\_ I've lots \_\_\_\_\_ of play-things, a dol-ly or two, I live in the house \_\_\_\_\_'cross the way, \_\_\_\_\_

120

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

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

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

Vc. *pizz.* *p* *mp*

Cb. *p* *mp*



134 rit.-----

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3  
*mf*

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

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

Timp.  
*mf* *f*

Perc.

Hp.  
DCB<sup>b</sup> EFGA<sup>b</sup> *f*

Fix.

134 rit.

Vln. I  
*pizz.* *mf* *f* *arco* *mp*

Vln. II  
*pizz.* *mf* *f* *arco* *mp*

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

Vc.  
*mf* *f* *mp*

Cb.  
*mf* *f* *mp*

**(K) A little faster** ( $\text{♩} = 60$ )

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

**(K) A little faster** ( $\text{♩} = 60$ )

Vln. I

Vln. II

Vla.

Vc.

Cb.

152

Fl. 1 & 2

Ob. 1 & 2

B. Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Harp

Fix.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

f

mf

mp

arco

ff

mp

ff

mp

①

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

①

Vln. I

Vln. II

Vla.

Vc.

Cb.

172 *rit.* (M) Quite a bit slower ( $\text{♩} = 36-40$ )

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

172 *rit.* (M) Quite a bit slower ( $\text{♩} = 36-40$ )

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp cant.*

*mp cant.*

*mp cant.*

*mp cant.*

186

*poco rit.*----- (N) *poco accel.*----- **Faster** (♩ = 54)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

186

*poco rit.*----- (N) *poco accel.*----- **Faster** (♩ = 54)

Vln. I

Vln. II

Vla.

Vc.

Cb.

200

⓪ A bit slower (♩ = 48)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

200

⓪ A bit slower (♩ = 48)

Vln. I

Vln. II

Vla.

Vc.

Cb.

216

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

216

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

1. *p*

1. *p*

*dim.*

*sim.*

*dim.*

*sim.*

*dim.*

*sim.*

*dim.*

*sim.*

*dim.*

*sim.*



231

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

231

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*ppp*

*f*

*pp*

*ppp*

*pp*

*ppp*

### III. Feed the Doggie

**P** Very bright (♩ = 150)

Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 3  
Hn. 2 & 4  
Tpt. 1 & 2  
Tbn. 1 & 2  
Tuba  
Timp.  
Tub. bsl. *mf*  
Hp. *f* (pedal buzz)  
Fix.  
Vln. I *mp*  
Vln. II *mp*  
Vla.  
Vc.  
Cb.

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) and percussion (Timpani, Tubular bells, and Harp) are mostly silent in this section. The tubular bells play a melodic line starting at measure 10 with a mezzo-forte (*mf*) dynamic. The harp plays a bass line starting at measure 10 with a forte (*f*) dynamic, including a 'pedal buzz' effect. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is also mostly silent, with the Violins I and II playing a melodic line starting at measure 10 with a mezzo-piano (*mp*) dynamic. The tempo is marked 'Very bright' with a quarter note equal to 150 beats per minute. The score is divided into two systems, with the second system starting at measure 10.

261

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Tub. b/s.

Hp.

Fix.

261

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, page 27, containing measures 261 through 264. The score is divided into two systems. The first system (measures 261-264) features woodwind instruments: Flutes 1 & 2, Oboes 1 & 2, B♭ Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The second system (measures 261-264) features string instruments: Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The woodwinds play a melodic line starting in measure 261, marked with a circled 'Q' and a piano (*p*) dynamic. The strings provide a rhythmic accompaniment, with the Violins I and II playing a melodic line marked with a circled 'Q' and a mezzo-piano (*mp*) dynamic. The Viola and Violoncello also play a melodic line, with the Violoncello marked with a circled 'Q' and a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

274

Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 3  
Hn. 2 & 4  
Tpt. 1 & 2  
Tbn. 1 & 2  
Tuba  
Timp.  
Perc.  
Hp.  
Fix.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

274

*mp*

7

*mp*

7

Detailed description: This page of a musical score covers measures 274 to 283. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and brass (Trumpets, Trombones, Tuba, Timpani, Percussion). The bottom section includes strings (Violins I & II, Viola, Violoncello, Double Bass) and Harp. The woodwinds and strings play sustained notes with some melodic movement. The harp has a specific chord marked with a cross symbol. The string section features a prominent tremolo in the Violin I part, with a *mp* dynamic marking. The score is written in a standard orchestral format with multiple staves for each instrument group.

**(R)**

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Snare drum

Perc.

Hp.

Fix.

**(R)**

Vln. I

Vln. II

Vla.

Ve.

Cb.

The musical score for page 29 is a full orchestral score. It features a variety of instruments including woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba), brass (Trumpets, Trombones, Tuba), percussion (Timpani, Snare drum, Cymbals), harp, and strings (Violins I & II, Viola, Violoncello, Contrabass). The score is marked with a copyright symbol (R) at the top left and bottom left. The woodwind and brass sections play a rhythmic pattern of eighth notes with accents, starting with a fortissimo (ff) dynamic and transitioning to fortissimo piano (fp) later. The percussion section includes a snare drum part with a dynamic range from piano (p) to fortissimo (ff). The harp part features a chord sequence DCB|EFGA and a melodic line with a 7:6 interval. The string section provides a rhythmic accompaniment, with the cello and contrabass playing a pattern of eighth notes. The overall dynamic range is wide, from piano (p) to fortissimo (ff).

299

(S)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

299

(S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp* *f* *p*

*f* *p* *mp*

*f* *p* *mp*

*f* *p* *mp*

*f* *p* *mp*

*f* *p* *mp*

D<sup>♮</sup> C<sup>♭</sup> B E F G A<sup>♯</sup>

*mp*

*f* *p* *mp*

313

*rit.-----*

Fl. 1 & 2

Ob. 1 & 2

B. Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

313

*rit.-----*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Ⓟ A tempo**

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Suare drum

Perc.

Hp.

Fix.

**Ⓟ A tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.



335

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

335

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* subito *p*

*bisbigliando*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

B<sup>b</sup> | E<sup>b</sup> | F<sup>b</sup> | A<sup>b</sup>

347 U

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

347 U

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*sim.*

*p*

*mf*

359

V

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

359

V

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*p*

*mp*

*p*

*p*

*ff*

*ff*

*ff*

*ff*

*p*

*ff*

*ff*

*ff*

*ff*

372

Fl. 1 & 2 *pp* *mf* *ff*

Ob. 1 & 2 *mf* *ff*

B♭ Cl. 1 & 2 *mf* *ff*

Bsn. 1 & 2 *mf* *ff*

Hn. 1 & 3 *mp*

Hn. 2 & 4 *mf* *ff* *mp*

Tpt. 1 & 2 *mf* *ff*

Tbn. 1 & 2 *mf* *ff*

Tuba *mf* *ff* *mp*

Timp.

Perc. *mp* *f*

Suspended cymbal *mf*

Hp. *mf*

7:6 7:6 7:6 7:6

D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> | E<sup>b</sup> F G A<sup>b</sup>

Fix.

372

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

**W** Broad and maestoso, but underlying tempo is unchanged (♩ = 150)

**W** Broad and maestoso, but underlying tempo is unchanged (♩ = 150)

383

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Snare drum

*ppp* *resc.*

Hp.

Fix.

383

Vln. I

Vln. II

Vla.

Vc.

Cb.

400

(X)

1.

*mf jaunty*

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

400

(X)

*mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

413

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

413

Vln. I

Vln. II

Vla.

Vc.

Cb.

425

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

425

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

*mf*





This page of a musical score covers measures 448 through 455. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts with melodic lines and dynamics *ff* and *f*.
- Ob. 1 & 2:** Oboe parts with block chords and dynamics *f*.
- B. Cl. 1 & 2:** Bass Clarinet parts with melodic lines and dynamics *mf*.
- Bsn. 1 & 2:** Bassoon parts with sustained notes.
- Hn. 1 & 3:** Horn 1 and 3 parts with sustained notes.
- Hn. 2 & 4:** Horn 2 and 4 parts with sustained notes.
- Tpt. 1 & 2:** Trumpet parts with melodic lines and dynamics *f*.
- Tbn. 1 & 2:** Trombone parts with rhythmic patterns.
- Tuba:** Tuba part with sustained notes.
- Timp.:** Timpani part with sustained notes.
- Perc.:** Percussion part with a rhythmic pattern.
- Hp.:** Harp part with sustained notes.
- Fix.:** Fixed strings part with sustained notes.
- Vln. I:** Violin I part with melodic lines.
- Vln. II:** Violin II part with melodic lines.
- Vla.:** Viola part with melodic lines.
- Ve.:** Violoncello part with melodic lines.
- Cb.:** Contrabass part with melodic lines.

Measure 448 is marked with a box containing the number 448. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

458

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

458

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 458 to 463. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns), brass (Trumpets, Trombones, Tuba), percussion (Tympani, Percussion), harp, and strings (Violins I and II, Viola, Violoncello, Contrabass). The woodwinds and strings are active throughout, with various melodic and harmonic lines. The percussion section features a steady rhythmic pattern. The harp and fixed instruments are silent. The score is written in a key with one flat and a 4/4 time signature.



478

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Fix.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rim shot

*pp* *f*

**FIXED MEDIA CUE:**  
Now Shirley and Norma Patten will sing... "Feed the Doggie."

478

*mp* *f*

**(Z) Slower** (♩ = 108-120) **(A bit faster)**

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 3  
 Hn. 2 & 4  
 Tpt. 1 & 2  
 Tbn. 1 & 2  
 Tuba  
 Timp.  
 Perc.  
 Hp.  
 Fix.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Feed the doggie, (etc.)

*p* *ff* *div.* *ff* *non div.* *ff* *1. Solo* *ff* *p*

# IV. Epilogue (And Yet...)

(AA) Freely (♩ = 90)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

**NARRATOR:\***

Narr. A young woman is riding in a car with her husband and daughters. In the distance, up ahead, she sees a sad old man, shuffling slowly and

(AA) Freely (♩ = 90)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*neutral and meditative*

*mp*

\*Ideally a spotlight should be brought up a split-second before the narrator reads his first line, as if we're seeing him for the first time.

506

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. painfully along the side of the road. As they approach the old man, she suddenly realizes with horror— this piteous, broken figure is you,

506

Vln. I

Vln. II

Vla.

Vc.

Cb.



514 **(BB)** Steadily (♩=72)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. her father. *(quietly)* How did it come to this?

514 **(BB)** Steadily (♩=72)

Vln. I

Vln. II

Vla.

Vc.

Cb.

524

CC Faster, metronomic (♩ = 96)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr.

Was it the factory? The monotonous hours

524

CC Faster, metronomic (♩ = 96)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*mp* like a drum

*tutti* *pizz.*

*mp* like a drum

531

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. that stretched into years, decades? Threading watchband after watchband, as the aches in every part of

531

Vln. I

Vln. II

Vla.

Vc.

Cb.

537

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. your body grew, your hands, your shoulders, your back, destroyed!....

537

Vln. I

Vln. II

Vla.

Vc.

Cb.

541 Slower (♩ = 60) (DD) Gently (♩ = 72)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. Is that where all the time went? Is that how it happened? Or was it her? The one... that got away?

541 Slower (♩ = 60) (DD) Gently (♩ = 72)

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco 1. Solo*

*p*

EE Very bright (♩ = 150)

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 3  
 Hn. 2 & 4  
 Tpt. 1 & 2  
 Tbn. 1 & 2  
 Tuba  
 Timp. *f* *mf* (repeat until narrator says "bones")  
 Perc.  
 Hp.  
 Narr. *(briskly)* But all that is gone. | And soon enough, you too will be gone. You can feel it in your bones, |  
EE Very bright (♩ = 150)

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

554 A tempo, ♩ = ♩ = 150

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr.                    in the way your heart **stops** – for a long moment – and then **starts** again, racing for no reason.

554 A tempo, ♩ = ♩ = 150

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *f*

*pp* *f*

*mp* *f*

*ff* *f dim.*

*mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

\*Words in bold should be synchronized (cued) with the downbeat.

561 Slower (♩ = 96) (FF) Steadily again (♩ = 72)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. Or in the crushing headaches that leave you choking down aspirin, eight at a time - Maybe it will be next year, next

561 Slower (♩ = 96) (FF) Steadily again (♩ = 72)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*p*

*sfz*

*p*

*ff*

*p*

Bass drum

*p*

*mp*

*arco*

*p cresc.*

*f*

*arco*

*p cresc.*

*f*

*arco*

*p cresc.*

*f*

*arco*

*p cresc.*

*f*

*arco*

*p cresc.*

*f*

*arco*

*p cresc.*

*f*

*arco*

*p cresc.*

*mf*

*f*

*mp*

1. Solo



569 GG

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. week - or tomorrow. And then - what? Nothing? Your name,

569 GG

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p*

*Solo* *p*

$D^{\flat} C B^{\flat} | E F G^{\sharp} A^{\flat}$

578 HH

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr.      your memories,      even your voice –      all gone, crushed,      like pulverized stone,      lost in the wind?      Is it all      a grotesque and

578 HH

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

\*The lowest D string on the harp, which is unaffected by the pedal mechanism, should be tuned to D-natural before performance.

586

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. foolish dream? Are you but a thought – a vagrant thought, a useless thought, wandering forlorn among the empty eternities?

586

Vln. I

Vln. II

Vla.

Vc.

Cb.

*con sord.*

*ppp*

*pp*

*p*

*sfz*

*p dim.*

*ppp*

\*This line and the next are adapted from Mark Twain's "The Mysterious Stranger" (text in the public domain).

593

G.P. (II)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc.

Hp.

Narr. (after a long pause) And yet... Love... remains. Painfully finite, inevitably disappointing, seemingly powerless

593

G.P. (II)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p dolce*

*con sord.*

*div.*

*1. Solo*

*tutti*

600

Fl. 1 & 2

Ob. 1 & 2  
*mp*

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 3

Hr. 2 & 4

Tpt. 1 & 2  
*p*

Tbn. 1 & 2

Tuba

Timp.

Tub. bls.  
*pp* *p*

Hp.

Narr. in every way... And yet, it remains. And all that remains to us, is to sing together.  $\text{♩} \frac{2}{4}$

600

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

Cb.

**(JJ)** Broadly, smoothly (♩ = 66)

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Tub. b/s.

Hp.

Fix.

Narr.

My God, \_\_\_\_\_ O my God, \_\_\_\_\_ O why hast thou for - sa - ken me?

My \_\_\_\_\_ God, \_\_\_\_\_ My God, \_\_\_\_\_ My God, \_\_\_\_\_

**(JJ)** Broadly, smoothly (♩ = 66)

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

*mp* cresc.

senza sord.

*mp* cresc.

*mp* cresc.

\*If the narrator is not a singer, Horn 1 may perform his part instead.

613

Fl. 1 & 2 *f* *mp cresc.*

Ob. 1 & 2

B♭ Cl. 1 & 2 *f*

Bsn. 1 & 2 *f*

Hn. 1 & 3 *mp* *mf*

Hn. 2 & 4 *mp* *mf*

Tpt. 1 & 2 *mf cresc.*

Tbn. 1 & 2

Tuba *f*

Timp.

Tub. b.s.

Hp.

Fix. O my God,

Narr. O my God,

613 *senza sord.* *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

615

Fl. 1 & 2 *mf* *ff*

Ob. 1 & 2 *mf* *ff* cut off!

B♭ Cl. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

Hn. 1 & 3 *f* *ff*

Hn. 2 & 4 *f* *ff* cut off!

Tpt. 1 & 2 *ff* cut off!

Tbn. 1 & 2 *ff*

Tuba *ff*

Timp. *mf* *ff*

Tub. bls. *f* cut off!

Hp. *ff*

Fix. *ff*

Narr. *ff*

615

Vln. I *ff*

Vln. II *ff*

Vla. *ff* cut off!

Vc. *ff*

Cb. *ff*

...and the sound of 78 RPM noise fades slowly away.

