

The Casserole



FULL SCORE

SNYDER/HAYDEN

Music by

Evan L. Snyder

Libretto by

Hannah Hayden

The Casserole

a chamber opera in a prologue and one scene

Dramatis Personae

Two college-aged midwesterners:

Kevin, *he's twenty-two* Lyric Tenor
Anna, *hungry and a bit of a skeptic* Soubrette Soprano

Three weirds, damned for culinary crimes:

Mable, *poisoned her husband* Soprano
Marion, *cursed a village (merely)* Mezzo-soprano
Myrtle, *ate her neighbor's children* Mezzo-soprano

Setting

Prologue — Wherever, Whatever
Scene i — Kevin's Grandmother's House

Instrumentation

Flute
Clarinet in B^b (doubling Bass Clarinet in B^b)
Horn in F
Trombone

Percussion (1 Player)*
Harp
Piano

Violin
Viola
Violoncello
Double Bass

*Vibraphone, Tubular Bells, Crotales, Glockenspiel,
Tam-tam, Bass Drum, Triangle, Suspended Cymbal, Whip

Duration — 25 minutes

Created in partial fulfillment of MA Opera Making and Writing
at the Guildhall School of Music and Drama.

The Casserole

PROLOGUE:

Steady (♩.=40)

Flute

Bass Clarinet in B♭

Horn in F

Trombone

Tam-tam

Harp

Piano

Mabel

Marion

Myrtle

Violin

Viola

Violoncello

Contrabass

Piano Red.

11

Fl.

B. Cl.

Hn.

Tbn.

T.-t.

Hp.

Pno.

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

mp *p* *mp*

mp *p*

mp *p*

pp *f*

mp *pp*

mp *pp*

mp *mp* *mf*

mp *mf*

pp *pp*

pp

mp *p*

who fa - thom a - no - ther day

who fa - thom a - no - ther day

who could fa - thom a - no - ther day

pp

pp

pp

pp

mp *p*

20 **A**

Fl.

B. Cl.

Hn.

Tbn.

T. t.

Vibraphone
hard rubber mallets
f
senza Ped.

Hp.

Pno.

A
sempre f
harsh, grotesque

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

f *demented*

f *demented*

f *demented*

ord.

f

gliss.

[illegible]

rall.

33

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV.

[illegible]

Luxuriating (♩=80)

molto rall. (♩=72) **Luxuriating** (♩=80) **rall.** (♩=72) **poco rall.**

48

Fl. *p* *mp*

B. Cl. *mp* *pp*

Hn. *p* *p*

Tbn. *p*

Crot. *f* *Crotales*

Hp. *p daintily*

Pno. *f*

Mbl. *mp* *searching* *p* *recalling the flavor*
_ And I want to feast On some-thing un-sus-pec-ting

Myr. *mf* *blooming* *p* *breathless*
How I love_____when they are un-sus-pec-ting I am ra-ve-nous_ to

Vln. *fp* *pp tenderly* *pp* *p* *piu p*

Vla. *fp* *pp tenderly* *pp* *p* *piu p*

Vc. *fp* *pp tenderly* *mp* *pp* *p* *piu p*

Cb. *ord.* *mp* *pp* *p* *piu p*

PV *f* *mp* *p daintily* *mf warm* *p* *mp* *piu p* *p*

C

Fl.

55

molto rall.

Tempo I (♩.=40)

rall.

Col canto

B. Cl.

Hn.

Tbn.

Crot.

Vibraphone

p

Red.

Hp.

pp

8^{vb}

Pno.

pp

8^{vb}

C

Mbl.

molto rall.

Tempo I (♩.=40)

rall.

Col canto

p freely

Yes, we are hun - gry Af - ter all these years

Myr.

poco cresc.

mf menacingly

see the land of the li-ving once a - gain

Vln.

pp

Vla.

pp

Vc.

pp

Cb.

pp

PV

pp

rall. Tempo I (♩.=40)

Fl. *pp*

B. Cl.

Hn.

Tbn.

Crot. Suspended Cym. *pp* *p*

Hp. *p* *piu p* *pp* *pp*

Pno. *p poss.* *p* *pp* *pp*

—^ ad lib.

Mrn. *p hoping* *piu p* *pp sotto voce*

sli - ver of light in a door - way A crack bet-ween this world_ and the last Wait-ing in

Vln.

Vla.

Vc.

Cb. sul tasto *pp*

PV *p* *piu p* *sempre pp*

—^ ad lib.

poco rall.

D

poco rall.

The musical score is for the song "The Day After Tomorrow" by Michael Biehn. It features a vocal line and instrumental accompaniment for Violin, Viola, Violoncello, Contrabasso, and Piano.

Vocal Line (Myr.):

- Lyrics:** yes - ter-day Those chil - dren_ from next door They were hor - rid but tas - ted sump - - - tu - ous
- Tempo/Style:** *mp dolce, nostalgic*
- Performance Markings:** *f exultant*

Instrumental Parts:

- Vln. (Violin):** *pp* (pianissimo)
- Vla. (Viola):** *pp* (pianissimo)
- Vc. (Violoncello):** *pp* (pianissimo)
- Cb. (Contrabasso):** *pp* (pianissimo)
- PV (Piano):** *p* (piano) and *mf* (mezzo-forte)

The score is written in 3/4 time, with a key signature of one flat (B-flat). The vocal line is in treble clef, and the instrumental parts are in their respective staves. The lyrics are written below the vocal line.

Suddenly bursting forward (♩=108)

molto allarg.

91

Fl.

B. Cl.

Hn.

Tbn.

Glock.

Hp.

Pno.

f *secco*

ff

Suddenly bursting forward (♩=108)

molto allarg.

Mbl.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

f *brash, nasty*

still f catty

f

f

f

ord.

f *secco*

ff

ff

ff

ff

f

ff

I ne-ver wan-ted chil-dren

You ne-ver wan-ted a hus-band ei-ther, Ma ble!

That's right, he stank.

That's why I poi-soned him

—gleeful—

Freely, dramatic (♩=52)

poco rall. molto rall.

95

Fl.

B. Cl.

Hn.

Tbn.

Glock.

Hp.

Pno.

Mrn.

Freely, dramatic (♩=52) *f* *dramatico, with righteous fury*

You hea - thens! I mere - ly cursed the vil - lage with a blight when they called me a tooth - less hag

poco rall. molto rall. *ff*

Vln.

Vla.

Vc.

Cb.

PV.

E

Driving, in one (♩.=60)

104

Fl. *mf* 8

B. Cl. *mp*

Hn. *mp* *mf*

Tbn. *mp* 2 *mf*

Vib.

Hp. *mf* *f* 14:12

Pno. *mp* *mf*

8th Ped.

E

Driving, in one (♩.=60)

Mrn. drag!

Myr. *f* stern, scoldingly
You know the rule, Ma - ri - on:

Vln. poco sul pont. *mp*

Vla. *mf* *f*

Vc. *mp* *mf*

Cb. *mp* *mf*

PV *mf* 14:12

8th Ped.

[illegible]

114

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Myr.

with a mor - - - tal

Vln.

Vla.

Vc.

Cb.

PV.

Broader (♩=54)

119

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

will re - turn to the land of the li - - ving,

8

ff

mp

f

p

mf

f

p

ff

mp

14:12

f

p

ff

mp

f

p

14:12

2

2

14:12

poco rall.

Fl.
B. Cl.
Hn.
Tbn.
Vib.
Hp.
Pno.
poco rall.
Mbl.
Mrn.
Myr.
Vln.
Vla.
Vc.
Cb.
PV

8
fp
mp
f
Where we can un - leash all
Where we can un - leash all
Where we can un - leash all
f
Crescendo

[illegible]

F Even more broadly (♩=44) *ff* *poco rall.* *meno f*

Sbl. our wick - ed - ness Af - ter all these years.

Mrn. our wick - ed - ness Af - ter all these years.

Myr. all our wick - ed - ness Af - ter all these

Vln. *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

PV *ff* *mf* ad lib.

134

Tempo I (♩=40)

slowing to a stop

Fl.

B. Cl.

Hn.

Tbn.

B. D.

Tam-tam

p *poss.*

p

tremolo gradually slowing toward the

Hp.

pp

8^{vb}

Pno.

p

pp

(8)

Tempo I (♩=40)

slowing to a stop

Mbl.

p

Pick - ling in dark

fading back into eternity

Mrn.

p

Pick - ling in dark

fading back into eternity

Myr.

p

2

2

(b)

years.

Pick - ling in dark

fading back into eternity

Vln.

p

Vla.

p

Vc.

p

Cb.

sul tasto

pp

PV

p

pp

Distant, but with new life (♩=60)

Freely (♩=48)

poco rall.

141

Fl.

B. Cl.

Hn.

Tbn.

T.-t.

Hp.

Pno.

142

143

144

145

146

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586

G

Distant, but with new life (♩=60)

Reacting to the sound

Freely (♩=48)

poco rall.

This musical score is for a vocal solo section titled "Who is that?". It features five vocal soloists (Mbl., Mrn., Myr., Vln., Vla., Vc., Cb.) and a piano (PV) accompaniment. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one flat (B-flat major or D minor), and the time signature changes from 4/4 to 5/4 in measure 5. The vocal parts have lyrics: "ness", "Who is that?", and "A mis-sha-pen me-mo-ry sings to". The piano accompaniment includes dynamic markings such as *pp*, *f*, and *ppp*, and articulation like *dolce*. The score is written for a full orchestra, with the vocal soloists and piano parts clearly marked.

146

Back in time (♩=60)

Fl.

B. Cl.

Hn.

Tbn.

T.-t.

Hp.

Pno.

Crotales

pp

8va

pp distant, like a music-box

Back in time (♩=60)

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

pp < f > pp

Who is that?

pp < f > pp

Who is that?

pp < f > pp

Who is that?

pppp

pppp

pppp

pp distant, like a music-box

pp

3

3

pp distant, like a music-box

pp

3

pp

pp dolce

3

pp

pp distant, like a music-box

pp

3

pp

pppp

pppp

pppp

pp distant, like a music-box

pp

3

pp

pppp

pppp

pppp

pp distant, like a music-box

poco rall. ($\text{♩}=48$)

rall. **Suddenly faster, roaring back toward full force** ($\text{♩}=80$)

molto accel.

150

Fl.

B. Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

pp

pp

pp

ppp

p

pp

ppp

p

like ambrosia

mp

ppp

ppp cresc.

The per-fect space to... trick-le in.

An in-vi-ta-tion?

(sul tasto)

Doppio tempo (♩=160)

156

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Tam-tam

Hp.

Pno.

8^{ub}

Mbl.

In - vi - ta - tion?

Mrn.

In - vi - ta - tion?

Myr.

In - vi - ta - tion?

Vln.

Vla.

Vc.

ord.

Cb.

p

ff

p

ff

pp

ff

pp

ff

mp

ff

mp

ff

8^{ub}

Doppio tempo (♩=160)

p

mp

f

ff

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

p

mp

mf

f

ff

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

meno p

mf

f

ff

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

In - vi - ta - tion?

Vln.

Vla.

Vc.

ord.

Cb.

p

ff

p

ff

PV

f

ff

8^{ub}

H SCENE:

Light, animated (♩=112)

poco rall. a tempo (♩=112)

poco stringendo

162

Fl.

B. Cl.

Hn.

Tbn.

T.-t.

Hp.

Pno.

Red.

Light, animated (♩=112)

poco rall. a tempo (♩=112)

poco stringendo

H

Anna

Ke-vin,

If we don't eat soon

Lights come up on Anna and Kevin are searching around the kitchen.

May-be it's in this drawer;

or in that cup-board...?___

mf excitedly

mp less sure

mp exasperated

mp

pizz.

p

pizz.

p

pizz.

p

pizz.

p

mp

mp more gently

p

cresc. poco a poco

Act II, Scene 1

Freely, col canto ($\text{♩}=100$)
rall.

Slower ($\text{♩}=60$)

Fl.

Cl.

Hn.

Tbn.

T.-t.

Hp.

Pno.

Anna

I might drop dead! Oh, sor-ry, I did-n't mean dead.

Kev.

It's fine, I know what you meant.

Vln.

Vla.

Vc.

Cb.

PV

180 (♩=92) Slower, col canto (♩=50)

Fl.

Cl.

Hn.

Tbn.

T.-t.

Hp.

Pno.

Anna

Kevin

Vln.

Vla.

Vc.

Cb.

PV

Thurs - day. Thanks a - gain for help - ing.

I sup - pose this is the least I could do since I puked on your shoes...

pp non cresc.

mp

piu p

pp

pp

p a little forlorn

freely, jokingly

Tempo I (♩=112)

183

Fl.

Cl.

pp

Hn.

p warm, nostalgic

Tbn.

T.-t.

Triangle

p

Hp.

mp freely *p*

Pno.

p

pp

Tempo I (♩=112)

Tempo I (♩=112)

Anna
p kicking herself *mp*
 Fan-tas-tic. Look, are you sure there's noth-ing else we can

Kev.
mp wistfully *p* poco port.
 And grand-ma gave me those shoes too!

Vln.
pp

Vla.
p *pp* *pizz.* *p*

Vc.
p *pp* *pizz.* *p*

Cb.
p *pp* *pizz.* *p*

PV
mp warm, nostalgic
p

poco rall. . . . Broader, with weight (♩=80)

molto rall. .

188

Fl.

Cl.

Hn.

Tbn.

Tri.

Hp.

Pno.

poco rall. . . . Broader, with weight (♩=80)

molto rall. .

Anna

eat? Does it have to be that re-ci-pe? How a-bout:

Kev.

An - na, it's a mat-ter of the ut-most im-por-tance!

Vln.

Vla.

Vc.

Cb.

PV

[illegible]

poco rall. **Slower** ($\text{♩}=66$) **rall.** **Freely** ($\text{♩}=60$)

Fl.

Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Kev.

Vln.

Vla.

Vc.

Cb.

PV

Or was it beef? Some de - tails es - cape my mind. But the mem' - ry,

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

meno p *p* *pp* *pp* *pp* *pp* *pp* *pp*

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

228

accel. rall.

With sudden energy (♩=76)

poco rall. . . a tempo (♩=76)

rall.

Fl.

Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

sub. **mp** hushed

mf

mf waltzy

f

poco meno **f**

it sings to me.

I was told some time a - go

That you can't smell or taste in

Vln.

Vla.

Vc.

Cb.

PV

mf cantabile

mf

pp

pizz.

mf

arco

pizz.

mfpp

mf waltzy, with gusto

f

mf

(♩=60) poco rall. a tempo (♩=60) poco rall.

245

Fl.

Cl.

Hn.

Tbn.

B. D.

Hp.

Pno.

Even broader (♩=54)

poco accel. rall. a tempo (♩=54)

rall.

Kev.

With hints of sage. and rose - ma - ry I hear the re-ci-pe call to

Vln.

Vla.

Vc.

Cb.

PV

[illegible]

[illegible]

268 **O** Hesitantly (♩=100) poco rall. Broader (♩=84) poco rall. a tempo (♩=100)

Fl.

Cl. Bass Clarinet in B $\flat$

Hn.

Tbn.

Tri.

Hp.

Pno.

Anna

Key.

Vln.

Vla.

Vc.

Cb.

PV

mp simply We have-n't had much luck. But if it means so much to you, I can try and find some-thing si mi-lar.

mf a little too much, poking fun

recitativo, playfully

mp But who would have a

senza vib.

pp

275

molto rall. (♩=66) **a tempo** (♩=100) **Steadily** (♩=66)

Fl. *pp freely* 3 3 *p gentle, sweetly* 3 3 3

B. Cl. *mp* *p non dim.*

Hn.

Tbn.

Tri. *p* 3 *Red.*

Hp.

Pno.

molto rall. (♩=66) **a tempo** (♩=100) *mp stating the obvious* **Steadily** (♩=66)

Anna *I'll try Red-dit.*

Kev. *re - ci - pe* *mp* *non dim.* *that comes e - ven close to my grand-ma's?*

Vln. *pp*

Vla. *arco, senza vib.* *pp* *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

PV *mp* *pp freely* 3 3 *p gentle, at first* 3 3 3 *Red.*

Act II, Scene 1

Tempo recitativo ($\text{♩} = 56$) poco rall.

Fl. *mf*

B. Cl. *p gentle, sweetly* *mf*

Hn.

Tbn.

Vib.

Hp. *mf con forza*

Pno. *mf*

Anna *mp* Does it have ta-ter tots? Or may-be leeks? But you said you weren't sure.

Kev. *mf* No. No, no. Yes, but de-fi-nite-ly not those!

Vln. *pizz.* *mf* arco, ord.

Vla. *mf* arco, ord.

Vc. *mf* arco

Cb. *mf* arco

PV *piu f harsh* *p* *mf* *poco meno f*

291

Fl.

Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Anna

Kev.

Vln.

Vla.

Vc.

Cb.

Pv.

mf senza Ped.

poco piu f

f

mf

f exasperated

What a- bout...

May- be...

Oh?

Ke - vin,

No!

No!

No!

mf cresc. poco a poco

Q

rall. . . . Spacious (♩=44)

294

Fl. *sub. p* *pp hollow*

Cl. *sub. p* *pp hollow*

Hn. *p poss., hollow*

Tbn. *p poss., hollow*

Vib. *f Led.* *p Led.*

Hp. *mp*

Pno. *sub. p*

Q

rall. . . . Spacious (♩=44)

Anna *p reading*
“The On - ly On - line Re - ci - pe for Ne - cro - man -

Kev. *p* *f* *p reading*
What is that? “The On - ly On - line Re - ci - pe for Ne - cro - man -

Vln. *sub. p* *pp*

Vla. *sub. p* *pp*

Vc. *pizz. mp* *arco pp hollow*

Cb. *pizz. mf* *arco pp hollow*

PV *pp hollow*

Slower (♩=66)

poco rall. rall. . . .

304

Fl.

Musical staff for Flute (Fl.). It starts with a whole rest in 3/4 time, then changes to 2/4 time with another whole rest. In 4/4 time, it plays a half note G4 (with a natural sign) followed by a whole rest.

Cl.

Musical staff for Clarinet (Cl.). It starts with a half note F#4 (p), followed by a triplet of eighth notes G#4, A4, B4 (mf), then a half note G#4 (p).

Hn.

Musical staff for Horn (Hn.). It starts with a whole rest in 3/4 time, then changes to 2/4 time with a triplet of eighth notes G#4, A4, B4 (mp), then a half note G#4 (pp).

Tbn.

Musical staff for Trombone (Tbn.). It contains whole rests throughout the measures.

Vib.

Musical staff for Vibraphone (Vib.). It features continuous sixteenth-note patterns with a '6' above the staff, marked 'hard rubber mallets', 'f', and 'mp'. A 'Ped.' line is shown below.

Hp.

Musical staff for Harp (Hp.). It contains whole rests throughout the measures.

Pno.

Musical staff for Piano (Pno.). It starts with a quarter rest, then a quarter note F#4, followed by whole rests.

Anna

Musical staff for Anna. It contains whole rests until the final measure, where it plays a triplet of eighth notes G4, A4, B4 (p) with the instruction 'poco rall.' and 'p taken aback'. The lyrics 'Speak to your grand - mo - ther?' are written below.

Kev.

Musical staff for Kevin (Kev.). It contains whole rests until the final measure, where it plays a triplet of eighth notes G4, A4, B4 (p) with the instruction 'poco rall.' and 'p taken aback'. The lyrics 'fect! We can ask for the re - ci - pe from the source!' are written below.

Vln.

Musical staff for Violin (Vln.). It starts with a quarter rest, then a quarter note F#4, followed by whole rests.

Vla.

Musical staff for Viola (Vla.). It features continuous sixteenth-note patterns with a '6' above the staff, marked 'mp', then changes to a half note G#4 (p).

Vc.

Musical staff for Violoncello (Vc.). It features continuous sixteenth-note patterns with a '6' above the staff, marked 'mp', then changes to a half note G#4 (p).

Cb.

Musical staff for Contrabass (Cb.). It starts with a triplet of eighth notes G#4, A4, B4 (mp), then a half note G#4, followed by whole rests.

PV

Musical staff for Piano/Vibraphone (PV). It features continuous sixteenth-note patterns with a '6' above the staff, marked 'mp', then changes to a half note G#4 (p).

pp distant

313

Somewhat freely (♩=80)

rall.

Slow and perfectly steady (♩=36)

Fl.

Cl.

Hn.

Tbn.

Vib.

Tub. Bell

Hp.

Pno.

Anna

Fine...

First we make a cir - cle of

Kev.

Vln.

Vla.

sul tasto

Vc.

Cb.

PV

Tub. B.

ad lib.

318

Fl.

Bass Clarinet
in B $\flat$

pp

Hn.

Tbn.

Tub. Bell

l.v. sempre

pp

Vibraphone

p

Ped. ad lib.

Perc.

Hp.

Pno.

Anna

salt,

Then some sprigs of rose - ma - ry,

(Doing as she says)

p molto legato

First we make_____ a Cir - cle of salt..._____

sprigs_____ of rose - ma- ry...

Kev.

Vln.

Vla.

Vc.

arco

Cb.

pp

sempre pp

PV

326 **poco stringendo** ($\text{♩}=75$) **Suddenly faster** ($\text{♩}=112$, $\text{♩}=\text{♩}$)

Fl. *mp* *mf*

B. Cl. *mp* *mp*

Hn.

Tbn.

Perc. *cresc.* *p* *mp*

Hp.

Pno.

poco stringendo ($\text{♩}=75$) **Suddenly faster** ($\text{♩}=112$, $\text{♩}=\text{♩}$)

Anna *mp* *mf* *mf with weight*
Then six eye of newt and then just a can - dle, and... Yes, eye of newt!...

Kev. *mp parlando* (Rifling through fridge) *mf*
Eyes of newts? Ket-chup and ox tongue, lamb's ears and... Ah!

Vln. *mp* *mf*

Vla. *arco, sul pont.* *pp* *mf* *pizz., (ord.)* *mp* *arco, (sul pont.)* *mp* *pp* *pizz., (sim.)* *mf*

Vc. *arco, sul pont.* *pp* *mf* *pizz., (ord.)* *mp* *arco, (sul pont.)* *mp* *pp* *pizz., (sim.)* *mf*

Cb. *mp* *arco* *mf*

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

332

Fl.

B. Cl.

Hn.

Tbn.

Perc.

Hp.

Pno.

rall. (♩=80)

Even slower than before (♩=60)

mp

pp

mf

p

Anna

Kev.

Vln.

Vla.

Vc.

Cb.

PV

rall. (♩=80)

Even slower than before (♩=60)

mp *perplexed*

p *molto legato*

mp *absent-mindedly*

p *more serious*

mf

pp

mp

p

pp

Why does she have those?

Close your eyes, and i - ma-gine the per-son.

Eyes of newts!_

(Placing the eyes of newt)

She loved to cook.

What now?

arco, sul pont.

arco, (sul pont.)

arco, (sul pont.)

arco

pizz.

pizz.

pizz.

arco

[illegible]

T

In time (♩=100)

stringendo

350

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

T

In time (♩=100)

stringendo

Anna

Kev.

Vln.

Vla.

Vc.

Cb.

PV

355 (♩=120) poco rall. (♩=120)

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Crotales

Hp.

Pno.

Anna

mp

We're so hun - gry...

mf non dim.

give us your re - ci - pe!

pp sotto voce

Who can hear me, Re -

Vln.

Vla.

Vc.

Cb.

p poss.

p poss.

PV

360

Fl.

B. Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

Anna

Kev.

Vln.

Vla.

Vc.

Cb.

PV

accel.

con sord.

con sord.

p

mp

p

mp

p

p

mp

p

Who can hear me, Re - turn from where you are

turn from where you are sleep - ing. Who can hear me, Re - turn from where you are

[illegible]

poco stringendo

(♩=80)

Like the Prologue (♩.=80)

(♩.=80)

381

Fl.

B. Cl.

Hn.

Tbn.

B. D.

Vibraphone
hard rubber mallets
f
senza Ped.

Hp.

Pno.

Nothing happens.
Anna breathes a huge
sigh of relief.

V

Recitativo (♩=60)

Like the Prologue (♩.=80)

Recitativo (♩=60)

Anna

p hesitant, sotto voce
Is that...?

p even more unsure
Is that your grand-mo- ther?

both listening for it
to happen again

Mbl.

f grotesque, as before (off)
Ah ha ha, ah ha ha!

Mrn.

f grotesque, as before (off)
Ah ha ha, ah ha ha!

Kev.

Shoves hands in pockets
and pretends to kick a rock

mp
Fi- gures...

both listening for it
to happen again

p sotto voce
I'm not sure...

Vln.

f harsh

Vla.

f harsh

Vc.

Cb.

PV

f harsh

rall. . . .

W

395

Quick (♩=144)

rall.

Freely

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Clarinet in B♭

p

W

Quick (♩=144)

rall.

Freely

Anna

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

What's so?

Ah, yes!

Yes, it is so!

Where's Myr - tle?

Hel - lo, nice

Hel - lo, nice

Hel - lo, nice

Coughing and hacking,
crawls out of a cupboard
while the others watch.

mf

f a bit demented

f a bit demented

p hesitating

mp dolce, far too friendly

mf

mp dolce, far too friendly

mf

mp dolce, far too friendly

mf *leggiero*

mp

mp

p

mp

p

a tempo (♩=144)

401

Fl. *mf* *leggiere*

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

Hn.

Tbn.

Vib. Glockenspiel *mp*

Hp.

Pno.

Anna **a tempo (♩=144)** *mp* *confused*
Cu-li-na-ry trou - ble?

Mbl. *molto* *mp*
chil - dren. We heard you're ha-ving cu-li-na-ry trou - ble!

Mrn. *molto* *mp*
chil - dren. We heard you're ha-ving cu-li-na-ry trou - ble!

Myr. *molto* *mp*
chil - dren. We heard you're ha-ving cu-li-na-ry trou - ble!

Kev. *mf* *indignant* *mp* *confused*
I'm twen-ty-two! Cu-li-na-ry trou - ble?

Vln. *mf* *leggiere* *mp* *p* *mp*

Vla. *mf* *leggiere* *mp* *mp*

Vc. ord. *mf* *leggiere* *mp* *mf* *p* pizz.

Cb. *mp*

pv *mf* *leggiere* *mp*

415

Fl.

Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

Anna

Mbl.

Mrn.

Myr.

Kev.

Vln.

Vla.

Vc.

Cb.

PV

Glockenspiel

mp

mp

mf *p* *f*

f *mp*

mp *incredulous*

Dead Grand-mo-thers So - ci-e-ty?

ff

ci - e- ty!

meno f

And

mf *reassuringly* *f*

Yes! Yes! We know_ ev' ry dead grand-mo-ther worth kno - wing!_

mp *incredulous*

Dead Grand-mo-thers So - ci-e-ty?

ff

mp *mf* *p* *f*

ff

mp *mf* *p* *f*

ff *sub. mp* *f*

ff *p* *f* *p*

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

422

Fl. *mp*

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

Hn.

Tbn.

Crot. *mp* Crotales Vibraphone *mp* *Ped.*

Hp.

Pno. *sub. mf* weightier *f*

Mbl. *p* Cer-tain-ly worth kno-wing!

Mrn. *p* yours was... Cer-tain-ly worth kno-wing! *meno f* Yes, yes,

Myr. *p* Cer-tain-ly worth kno-wing!

Kev. *mf* with sudden hope *f* Real - ly? You know my grand - ma?

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

Vla. *p* *sub. mf* *f* *mp*

Vc. *p* *sub. mf* *f* *pesante* *mp*

Cb. *mf* *pesante* *f*

PV *mp* *leggiere* *sub. mf* weightier *f* *mp*

429

poco rall. molto rall. Subito a tempo (♩=144)

Fl.

Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

poco rall. molto rall. Subito a tempo (♩=144)

Anna

Mbl.

Mrn.

Myr.

Kev.

Vln.

Vla.

Vc.

Cb.

PV

436

Fl.

Cl.

mp

Hn.

Tbn.

Vib.

Hp.

E: F# G# A#
B: C# D#

f *gliss.*

Pno.

mp
mf
Red.

Anna

We did - n't!

Mbl.

p *mf* *hungrily (not literally)*
Ah, The Cas - se - role!

Mrn.

p *mf* *hungrily (not literally)*
vi - ting us! Ah, The Cas - se - role!

Myr.

p *mf* *hungrily (not literally)*
Ah, The Cas - se - role!

Kev.

mf
We wan - ted a re - ci - pe for the cas - se - role.

Vln.

mp *mf* *p* *f*

Vla.

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

Vc.

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

Cb.

p *f*

PV

mf

442

rall. (♩=112)

Slower, col canto (♩=112)

Fl.

Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Bass Clarinet
in B♭

Crotales

mp

p with weight

p

p

p

p

mp

Anna

Myr.

Kev.

Vln.

Vla.

Vc.

Cb.

PV

f

mp

mp more subtly piu p freely, beguiling

p sotto voce, aside to Anna

pizz.

f

p

mp with weight

p

mp

Yes! But in- stead you all ap- peared...

Well... Sure- ly we can help you with the re - ci- pe. And then, once we have

Don't be rude!

Suddenly faster again ($\text{♩}=144$)

rall.

Fl.

B. Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

We'll fetch your grand-ma from the af - ter, af - ter, af - ter, af - ter,

We'll fetch your grand-ma from the af - ter - life! Af - ter, af - ter, af - ter -

bro - ken bread... We'll fetch your grand-ma from the af - ter - life! We'll fetch your grand-ma from the af - ter, af - ter, af - ter -

arco

pizz.

cresc.

Act I

Slowing ($\text{♩}=128$) **molto rall.** ($\text{♩}=60$) **Quick again** ($\text{♩}=144$)

Fl.
B. Cl.
Hn.
Tbn.
Crot.
Hp.
Pno.
Mbl.
Mrn.
Myr.
Kev.
Vln.
Vla.
Vc.
Cb.
PV

mp
pp
mf
p
piu p
pp
mf
politely insisting
meno f explaining
not even attempting to hide the double-meaning
pushing up to tempo
sweetly
leggiero
arco
leggiero

Af-ter we have bro-ken bread.—
life!
We're just so hun-gry from our trip.
life!
It was a jour - ney from Hell.
Of course, you must be hun - gry!

The three start haphazardly taking things out in the kitchen
and plopping them in bowls and stirring them chaotically,
more like toddlers than old women. Anna and Kevin are perplexed.

460

Fl. *f pesante* *mp leggiero* *mp*

B. Cl. *mp leggiero* *mp*

Hn. *mf pesante*

Tbn. *mf pesante*

Crot.

Hp.

Pno. *f pesante* *mp*

Vln. *f pesante* *mp leggiero* *mf*

Vla. *f pesante* *mp leggiero* *mp*

Vc. *f pesante* *mp*

Cb. *f pesante*

Pv. *f pesante* *mp leggiero* *f pesante* *mp leggiero*

This musical score page contains measures 467 through 474 of Act II, Scene 1. The instrumentation includes Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trombone (Tbn.), Cymbal (Cym.), Harp (Hp.), Piano (Pno.), Anna (voice), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano/Viola (PV). The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers are indicated at the bottom of each staff.

- Measures 467-470:** The woodwinds and strings play a rhythmic pattern. The Flute and Bass Clarinet have dynamics *ff*, *mp*, and *p*. The Horn and Trombone also have *ff* dynamics. The Cymbal plays a wooden stick rhythm (*ff*). The Piano part features complex chords and arpeggios with dynamics *ff*, *f*, *mf*, *mp*, and *p*.
- Measure 471:** Anna enters with the vocal line "But Ke-vin," in a recitative style (*f urgent, recitativo*). The instrumental accompaniment continues with similar patterns.
- Measures 472-474:** Anna continues her phrase "we did-n't ask to raise the dead!". The instrumental parts provide harmonic support, with the Piano and strings showing more dynamic variation.

rall. . . . a tempo (♩.=144)

474

Fl.

B. Cl.

Hn.

Tbn.

Cym.

Hp.

Pno.

mp cheerily

p

rall. . . . a tempo (♩.=144)

Anna

We mere - ly wan - ted the re - ci - pe!

Mbl.

Mrn.

Myr.

mp cheerily, a demented nursery rhyme

Break - ing bread with the mor - tals, break - ing bread with the mor - tals,

Vln.

Vla.

Vc.

Cb.

PV

pp *f* *p*

arco

pp *f* *p*

[illegible]

[illegible]

col canto **a tempo** (♩.=144)

Slower, eerie (♩.=120)

491

Fl.

Cl.

Hn.

Tbn.

Cym.

Hp.

Pno.

Vibraphone

p

mp *mf* *mp* *p*

Slower, eerie (♩.=120)

Anna pulls Kevin aside while the three weirds are at work on the casserole

Mrn.

Vln.

Vla.

Vc.

Cb.

PV

arco

arco

mp

pizz.

p

pp

open strings

p *nonchalantly*

Dum bum deem ba dum,

496

poco rall. . . . a tempo (♩=120)

molto rall.

Fl.

Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Anna

Mbl.

Mrn.

Myr.

Kev.

Vln.

Vla.

Vc.

Cb.

PV

There's some-thing weird a - bout these three...

Dum bum deem ba dum, may - be sweet!

snakes and blood!

Yum, ba da da deem bum...

Yum, ba da da

Like my grand - ma, but

(closing to each m)
p nonchalantly

(allowing the natural glissando to occur)

8^{va}

15^{ma}

p

piu p

[illegible]

molto rall. **Not too slow, col canto** (♩.=40)

Not as quickly as before, recitativo (♩=132)

molto rall. . Like the opening (♩=120)

510

Fl.

Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

mp

pp

8^{vb}

Not as quickly as before, recitativo (♩=132)

molto rall. . Like the opening (♩=120)

Mbl.

Mrn.

Myr.

Vln.

Vla.

Vc.

Cb.

PV

mp *sweetly*

Just like grand-ma's.

mf *recitativo, theatrically*

Et voi-la! Your cas-se - role__ is re - ady!

p *bewitching, with menace*

Eat, _____

mf *leggiero*

pp

mf *leggiero*

mp

pp

pp

8^{vb}

Like Kevin's aria (♩=76)

accel.

molto accel.

(♩=120) **accel.**

[illegible]

520

Fl.

Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

Anna

Kevin

Vln.

Vla.

Vc.

Cb.

PV

521

522

523

524

525

526

527

528

529

530

531

532

533

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934

935

936

937

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940

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942

943

944

945

946

E1 ARIA:

524

Spacious, not too fast (♩=52) poco rall. . a tempo (♩=52) rall. A little slower (♩=46) rall.

Fl.

Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

pp delicate

8va

Red.

E1

Spacious, not too fast (♩=52) poco rall. . a tempo (♩=52) rall. A little slower (♩=46) rall.

Anna

Vln.

Vla.

Vc.

Cb.

PV

sempre p looking for the right words to help

dolce, almost apologetic

p poss.

pp delicate

8va

resonant, not too soft

The emp-ty house is jar - ring, when the sweet-ness of the li - ly sours. But the dead can - not be ours.

530

Faster, with greater urgency (♩=72)

rall.

Slower, as before (♩=46)

col canto

Fl.

Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

530

Faster, with greater urgency (♩=72)

rall.

Slower, as before (♩=46)

col canto

Fl.

Cl.

Hn.

Tbn.

Crot.

Hp.

Pno.

Faster, with greater urgency (♩=72)

rall.

Slower, as before (♩=46)

col canto

Anna

Vln.

Vla.

Vc.

Cb.

PV

Faster, with greater urgency (♩=72)

rall.

Slower, as before (♩=46)

col canto

Anna

Vln.

Vla.

Vc.

Cb.

PV

One day we'll lay fer-men - ting, as food for drun - ken worms. But we can't dis-rupt the or-der_ of the world.

One day we'll lay fer-men - ting, as food for drun - ken worms. But we can't dis-rupt the or-der_ of the world.

F1

Tempo I (♩=52)

poco stringendo

536

Fl.

Cl.

Hn.

Tbn.

Glock.

Glockenspiel

pp

Hp.

mp

Pno.

p

Red.

F1

Tempo I (♩=52)

poco stringendo

Anna

mp gentle, but firm

Mem' - ry is sweet and shroud - ed in love,

Vln.

Vla.

p

Vc.

Cb.

PV

p

[illegible]

Act 1, Scene 1

Kevin's aria

Tempo of Kevin's aria, but more earnestly (♩=60)

Anna's vocal entry

Tempo of Kevin's aria, but more earnestly (♩=60)

with renewed urgency

And though she can't dance before you, or

molto rall. **Freely** (♩=40)

544

Fl. *ff*

Cl. *ff*

Hn. *f* *mp*

Tbn.

Glock. *ff*

Hp.

Pno. *ff* *pp*

molto rall. **Freely** (♩=40)

Anna *ff* *molto* *mp* *p*

squeeze your hand once more... Re - mem-ber the feel - ing, of when she did be -

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

PV *ff* *pp*

accel. a doppio movimento

G1

accel. a doppio movimento

Tempo I (♩=52) **poco rall.** **poco rall.** **molto rall.** **Like the opening (♩=120)** **accel. a doppio movimento**

Anna

fore. The cy-cle must come to an end. We don't a - wa - ken the dead.

Vln.

Vla.

Vc.

Cb.

PV

pp freely, imploring *pp* firm *pp* like the beginning *pp* *colla voce* *ppp*

554

a tempo (♩=120)

Recitativo (♩=120)

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Mbl.

Myr.

Kev.

Vln.

Vla.

Vc.

Cb.

PV

ff

mp

pp

f

ff

mf

mf faux cheerily, trying to cover for Myrtle

Be a good boy!

ff growing impatient

Eat the slop, you sil-ly child!

mp coming to his senses

You're right. This is per-verse.

560 **accel.** **rall.** **a tempo, freely** (♩=120)

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

Perc.

accel. **rall.** **a tempo, freely** (♩=120)

Anna

We need to send them back!

Mbl.

Now our chance is gone!

Mrn.

This can-not be!_____

Myr.

You bas-tard chil-dren!

Kev.

And these old la-dies are freaks!

Vln.

Vla.

Vc.

Cb.

PV

567

Fl.

B. Cl.

Hn.

Tbn.

Vib.

Hp.

Pno.

ff *14:12* *mf* *8* *8*

ff *mp*

ff *mp* *mp*

p *f* *mf*

ff *p* *ff* *mp*

8vb *8vb*

H1 Driving, in one (♩.=60)

f malicious, cursing them

Who threa - tens to ba - nish us.

f malicious, cursing them

Who threa - tens to ba - nish us.

f malicious, cursing them

Who threa - tens to ba - nish us.

f appalled

Not in my grand-ma's house!

f

mf

poco sul pont.

f

mf

f

p

ff

mp

f

p

ff

mp

f

p

ff

mf

14:12

14:12

14:12

14:12

[illegible]

This musical score page contains measures 578 through 602. The instrumentation includes Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trombone (Tbn.), Timpani (T.-t.), Harp (Hp.), Piano (Pno.), Mellophone (Mbl.), Mr. (Mrn.), Myr., Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Percussion/Vibraphone (PV). The key signature has one flat (F major or D minor), and the time signature is 14:12. The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f*, *mf*, and *mp* are indicated throughout. A "rall." marking appears at the end of measure 602. The vocal parts (Mbl., Mrn., Myr.) include lyrics: "suf - fer as we have suf - fered!".

Broader (J.=54)

rall.

[illegible]

I1 Quick, not quite as fast as before (♩=132)

588

Fl. *sub. mp*

B. Cl. *ff p*

Hn. *ff*

Tbn. *ff*

B. D. *sub. p*

Hp. *mp*

Pno. *mp*

8^{va}

I1 Quick, not quite as fast as before (♩=132)

Anna *f* 3 What' ll we do!

Mbl. *mf mp* Wher - e - ver, what - e - ver! Wher - e - ver, what - e - ver! Wher - e - ver, what - e - ver!

Mrn. *mf mp* Wher - e - ver, what - e - ver! Wher - e - ver, what - e - ver! Wher - e - ver, what - e - ver!

Myr. *mf mp* Wher - e - ver, what - e - ver! Wher - e - ver, what - e - ver! Wher - e - ver, what -

Kev. *f* 3 Where did they e - ven come from?

Vln. *sub. p*

Vla. *sub. p*

Vc. *ff sub. p*

Cb. *ff p*

PV *sub. p ominous*

8^{vb}

[illegible]

[illegible]

603

Fl.

p delicate

B. Cl.

mf *sub. p*

Hn.

Tbn.

Vib.

p delicate

Hp.

mp sprightly *8va*

Pno.

f *ff* *p* *Red.*

Anna

f
back!

Mbl.

ha!

Mrn.

mp attempting innocence
ha! I'm just a poor old la - dy!

Myr.

ha!

Kev.

f
back! (charging Marion)
In - to the fridge!
f
You can't fool

Vln.

f *pizz.* *p* *arco* *p*

Vla.

f *p*

Vc.

f *p*

Cb.

p

PV

f *p delicate* *dolce* *mp*

[illegible]

[illegible]

[illegible]

L1

Light, animated (♩=112)

molto rall. . . a tempo, freely (♩=56)

rall. Slower (♩=80)

621

Fl.

B. Cl.

Hn.

Tbn.

Whip

Hp.

Pno.

mp

f

mf espr., not too quickly

Red.

L1

Light, animated (♩=112)

molto rall. . . a tempo, freely (♩=56)

rall. Slower (♩=80)

Anna

mp

I hope...

Kev.

mf brightly

f

mf

f

mp

And now they're at rest!

Who cares?

The cas-se-rolé be-longs to the

land_____ of the li-ving!

And be-

Vln.

mp

mf *molto*

p

Vla.

pizz.

p

f

p

Vc.

pizz.

p

arco

p

mf

p

Cb.

pizz.

p

f

arco

p

PV

mp

f

Red.

[illegible]

[illegible]