

Re:Porter

[2007]

baritone voice

flute

clarinet

violin

cello

piano

Words and Music by

Aaron Grad

Commissioned by the Saratoga Chamber Players
Premiere December 9, 2007
United Methodist Church
Saratoga Springs, NY

Inspired by the lyrics and love songs of Cole Porter.

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1. PETALS ON A WET, BLACK BOUGH

I picture your head resting on the glass,
On some train rattling south through hamlets called
By Indian names, or something “Bridge” or “Falls,”
While at each concrete depot crowds amass
Where Pleasantvilles are split by rails of steel.
Meanwhile, I’ve come for you. I wait by track
Fifteen, Grand Central Station, leaning back
To view the cosmos, painted gold and teal,
And suddenly I understand the true
Significance of this: of me, and you,
And this small isle called by an Indian sound—
I love the faces, crazies in the crowd—
To each who passes I’m one more unknown;
And yet never have I felt less alone.

2. DIGITS

If you and I are two, then two is one—
One more would be two twos—but one of two
(The me and you) is all I bother to
Arrange on my hands, eight (nine?) fingers un-
Used. I count us on thumbs, side by side. Thumb
To thumb, we cozy up too neatly, too
Inevitably joined by flesh right through
The body: how could this bond be undone?
You know that thumbs were made to fight. (They wres-
tle!) So we should not feel so bad that we
Do, sometimes. Anyway, we thumbs are best
For twiddling. What’s more fun than screaming “Whee”
As we spin ‘round and ‘round? And when we rest,
Post-twiddle, I’ll be there. You, too. Just we.

3. ASTRONOMY

I was a moon caught in the gravity
Of your terrestrial urge. I was an Earth
Encircling you, the Sun. My star traversed
An endless arc that was just one degree
Of your vast, soft-hued Milky Way. I cursed
Expanding space for speeding you from me!
Soon, we were stretched too far, at tensions we
Could not endure. Our Big Bang bubble burst.
You are not earth, or star, or galaxy.
You are, in fact, dimensionless, a point
Too dense not to implode. Like light, I join
This black hole’s rush toward singularity,
Compelled by cosmic force, and I immerse
Myself in you, my little universe.

4. FIRST-ACT LOVE BALLAD

The verse establishes the scene: we know
Each other barely, obstacles abound.
But as the chorus starts, we both have found
That inexplicably a love has grown
Between us. Hesitant at first, we show
Each other glimpses of our fluttered hearts.
Just then, a sudden transposition starts
The bridge, meaning that this scenario
Has complications, poignant, comical.
Those shadows pass, and only make our mood
More urgent! (*Swell to a dance interlude.*)
Our first-act love song climaxes with full
Ensemble surging to a tense grand pause—
(*Big cadence—lights out—rapturous applause.*)

To Jen and King

Re:Porter

i. PETALS ON A WET, BLACK BOUGH

♩ = 92, insistent (like a locomotive)

Aaron Grad [2007]

Musical score for measures 1-5. The score includes staves for Baritone, Flute, Clarinet in B♭, Violin, Violoncello, and Piano. The tempo is marked as ♩ = 92, insistent (like a locomotive). The Violin part includes the instruction "use open strings when possible" and dynamic markings of *f*. The Piano part is currently silent.

Musical score for measures 6-9. The score includes staves for Baritone (Bar.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The tempo is marked as ♩ = 92, insistent (like a locomotive). The Flute, Clarinet, and Violoncello parts include dynamic markings of *f*. The Violoncello part includes the instruction "pizz." and a fingering "0 #". The Piano part is currently silent. The score concludes with a double bar line and a 3/4 time signature.

11

Bar. *p*

I pic-ture your head rest - ing_ on the glass,

Fl. *pp*

Cl. *pp*

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

Vc. *mp*

Pno.

15

Bar. *f*

on some train

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f* *arco*

Pno. *f*

17

Bar. *f* *fp*

I pic-ture you on some train

Fl. *pp sub.*

Cl. *pp sub.*

Vln. *pizz.* *arco*

Vc. *p*

Pno. *8va* *p sub.*

19

Bar. rat - tling south through ham - lets called by

Fl.

Cl.

Vln. *p*

Vc.

Pno.

21 *f* *mp* *pp*

Bar. In - di - an names, or some-thing "Bridge" or

Fl. *p*

Cl. *p*

Vln. *f* *p* *p* pizz.

Vc. *f* *p* *p* pizz.

Pno. *f* *p*

24

Bar. "Falls."

Fl. *pp*

Cl. *pp* arco

Vln. *pp* arco

Vc. *pp*

Pno. *pp* *mf* *pp* *f*

with pedal

26

Bar.

Fl.

Cl.

Vln.

Vc.

Pno.

30 *p*

Bar.

Fl.

Cl.

Vln.

Vc.

Pno.

I pic-ture your head res - ting_ on the glass, while_

33

Bar. *f*
at each con - crete de - pot crowds

Fl. *f*

Cl. *f*

Vln.

Vc. *f*

Pno. *f*

35

Bar. a-mass

Fl. *p* *f*

Cl. *p* *f*

Vln. *p* *cresc.* *mf*

Vc. *p* *mf*

Pno. *p* *f*

37

Bar.

Fl.

Cl.

Vln.

Vc.

Pno.

39 *mf* *p* *mf*

Bar.

Fl.

Cl.

Vln.

Vc.

Pno.

41 *ff*

Bar. *by rails of steel.*

Fl. *sfzp*

Cl. *mp*

Vln. *sfzp*

Vc. *sfzp*

Pno. *sfzp cresc.*

with pedal

43

Bar. *poco rall.* *Slightly slower (♩ = 80)*

p *pp tender*

Mean-while, I've come for

Fl. *ff*

Cl. *ff*

Vln. *ff* *pp tender*

Vc. *ff* *pp tender*

Pno. *8va* *ff* *fff* *poco rall.* *Slightly slower (♩ = 80)*

Tempo I (♩ = 92)

47

mp

Bar. *you. I wait by Track Fif - teen,*

Fl. *p dolce*

Cl. *p dolce*

Vln. *p dolce*

Vc. *p*

Tempo I (♩ = 92)

Pno. *p dolce*

51

Bar. *Grand Cen - - tral Sta - - tion,*

Fl.

Cl.

Vln.

Vc.

Pno. *cresc.*

54 *f* *p*

Bar. *lean - ing back to view the cos - mos,*

Fl. *f* *p*

Cl. *f* *p*

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

Vc. *f* *p*

Pno. *f* *dim.* *p*

8va

57 *f* *cresc.* *fff* *poco rall.*

Bar. *pain - ted gold and teal, and Sud - den - ly*

Fl. *f* *fffppp*

Cl. *f* *fff*

Vln. *f* *fff*

Vc. *f* *fff*

Pno. *f* *fff* *poco rall.*

60 **Slightly slower** (♩ = 80) **pp tender** **poco rit.** **Tempo I** (♩ = 92) **mp**

Bar. I un - der - stand the true sig -

Fl. **pp tender**

Vln. **pp tender**

Vc. **pp tender**

Pno. **Slightly slower** (♩ = 80) **poco rit.** **Tempo I** (♩ = 92) **pp**

64 **p**

Bar. ni - fi - cance of this:

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

Cl. **pp** **mf** **pp**

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

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

Pno. **p**

67

Bar. *f* *ff* *p*

of me and you of me and you

Fl. *f* *p*

Cl. *f* *p*

Vln. *p*

Vc. *p*

Pno. *f* *p*

70

Bar. *f*

and this small is - le called by an In - di - an sound.

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

73

Bar. *ff* I love the fa - ces,

Fl. *ff* *p*

Cl. *ff* *p*

Vln. *ff*

Vc. *ff*

Pno. *ff* *dim.* 3

76

Bar. *pp* cra-zies in the crowd.

Fl. *pp* 6

Cl. *pp* 3 6

Vln. pizz. *p* arco *p* 6 3

Vc. pizz. *p* arco *p* 3 6 6

Pno.

Bar. 

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 



Bar. 

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

with pedal

84

Bar.

Fl. *ppp*

Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

Pno. *mf* *ppp*

87 *mp*

Bar. *mp* *pp*
And yet ne - ver ne - ver have I

Fl. *mp* *pp*

Cl. *mp* *pp*

Vln. *mp* *pp*

Vc. *mp* *pp*

Pno. *p* *mf* *p*

90 *f*

Bar. *f* felt less a - lone.

Fl. *f*

Cl. *f*

Vln. *sfpp*

Vc. *f* pizz. 0# *f* *p* *f*

Pno. *f*

94

Bar.

Fl. *p*

Cl. *p*

Vln. *f* *pp*

Vc. *p*

Pno.

ii. DIGITS

♩ = 138 (Light Swing*)

f

Bar.

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

If

♩ = 138 (Light Swing*)

Bar.

you and I are two, then two is one.

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *mp*

Pno. *mp*

solo *f*

pizz. *mp*

*Play ♩-notes with a slightly swung feel, i.e. elongated on the strong beats, contracted and "softer tonguing" on the weak beats.

6

Bar. *mf* If you and I are two, then two is

Fl. *mf* *p*

Cl. *p*

Vln. *p* arco

Vc. *p*

Pno.

9

Bar. *mf* one.

Fl. *f* solo

Cl. *f*

Vln. *mp* pizz.

Vc. *mp*

Pno.

11 *fp**cresc. poco a poco*

Bar. 

One more would be two twos, but one of two, the me and you, is all I both-er

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 



13

Bar. 

to ar - range on my hands, eight, nine? fing - ers un -

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

15 *f*

Bar. *used.*

Fl. *ff*

Cl. *ff*

Vln. *arco ff*

Vc. *arco ff*

Pno. *ff*



17 *f*

Bar. I count us on thumbs, side by

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *pizz. mp*

Pno. *mp*

19

Bar. *side.* I count us on

Fl.

Cl. *solo* *f* *p*

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

Vc.

Pno.



22

Bar. thumbs, side by side.

Fl.

Cl. *solo* *f*

Vln. *pizz.* *mp*

Vc.

Pno.

25 *fp*

cresc. poco a poco

Bar. 

Fl. 

Cl. 

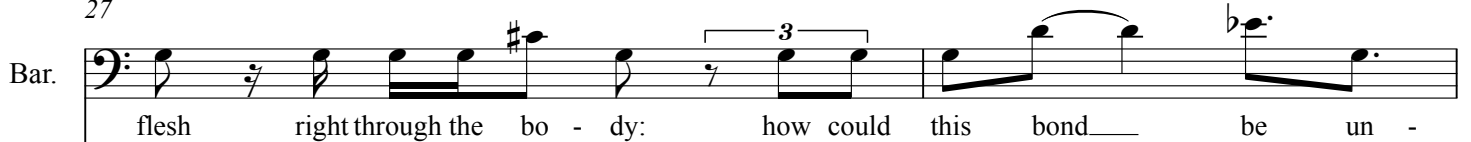
Vln. 


Vc. 

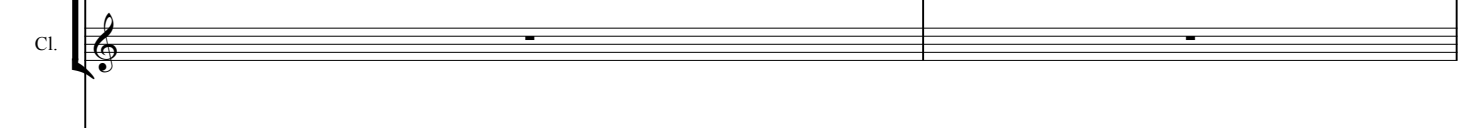
Pno. 

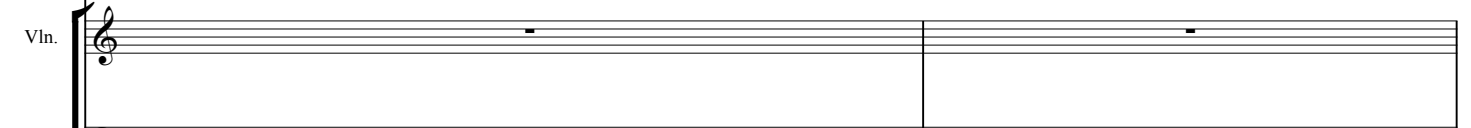


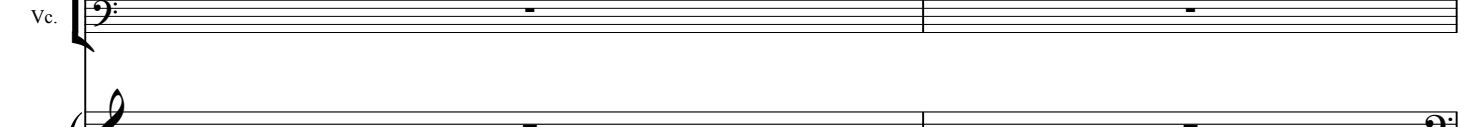
27

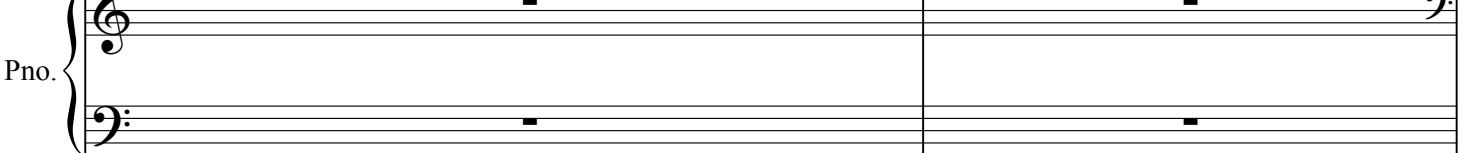
Bar. 

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

29

p misterioso

Bar. *done?* *You*

Fl. *ff*

Cl. *ff*

Vln. *arco ff*

Vc. *arco ff*

Pno. *ff*



31

Bar. *know that thumbs were made to fight. They wres tle!*

Fl. *ppp*

Cl. *ppp*

Vln. *solo p*

Vc. *pizz. p*

Pno.

34

Bar. You know that thumbs were made to fight. They

Fl.

Cl.

Vln. pizz.

Vc.

Pno.



37

Bar. wres tle! You

Fl. *p*

Cl. *p*

Vln. arco *p*

Vc.

Pno. *p*

39 *ossia 8^{va}*

fp

cresc. poco a poco

Bar. *f* know that thumbs were made to fight, so we should not feel so bad that we do, some -

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*



41 *f*

ff

Bar. times. A - - ny - way, we

Fl. *ff* *mf*

Cl. *ff* *mf*

Vln. *ff* *mf*

Vc. arco *ff* pizz. *f*

Pno. *ff* *fff* *mf*

gliss.

44

Bar. thumbs are best for twid-dl-ing

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

46

Bar. A - ny - way, we thumbs are best for

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *f*

Pno. *mf*

49

Bar. *ff* twid-dl- ing.

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

51 *fp* *ff* *fp* *ff*

Bar. What's more fun than scream-ing "Whee" What's more fun than scream-ing "Whee"

Fl.

Cl.

Vln.

Vc.

Pno.

53 *fp* *ff* *p* *mf* $\text{♩} = 69 \text{ (old } \text{♩} = \text{new } \text{♩})$

Bar. *fp* *ff* *p* *mf*

What's more fun than scream-ing "Whee." As we spin round and

Fl.

Cl.

Vln.

Vc.

Pno. $\text{♩} = 69 \text{ (old } \text{♩} = \text{new } \text{♩})$ *p* *mf*

with pedal

57 *f* *ff* *mf*

Bar. *f* *ff* *mf*

round? And when we rest, post

Fl. *f* *ff* *mp*

Cl. *f* *ff* *mp*

Vln. *f* *ff* *mp*

Vc. *f* *ff* *mp*

Pno. *f* *ff* *mp*

8^{vb}

61 *dim.* **p** **pp**

Bar. *twid- dle,* I'll be there. You too, just

Fl. *dim.* **p** **pp**

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

Vln. *dim.* **p** **pp**

Vc. *dim.* **p** **pp**

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

8^{vb}

64 **f** **poco rall.**

Bar. **f** **ff** **to piccolo**

Fl. **f** **ff** **to piccolo**

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

Vln. **f** **ff**

Vc. **f** **ff**

Pno. **f** **poco rall.** **ff**

8^{vb}

iii. ASTRONOMY

♩ = 76

Bar. 



8 *p*

Bar. *I was a moon*

Fl. *to flute*

Cl. *3*

Vln. *pizz. (Lh.)*

Vc. *ord. pp*

Pno. *3 p Ped.*

11

Bar. *caught in the gra - vi - ty*

Fl.

Cl.

Vln. *arco (ord.)*

Vc. *pp*

Pno. *sim.*

14

Bar. *f*
of your ter - res - tri - al urge.

Fl. *f* FLUTE

Cl. *f*

Vln. *f* pizz.

Vc. *f*

Pno. *f*

17

Bar. *mp*
I was an Earth

Fl. *p* *mf*

Cl. *p*

Vln. *p* arco

Vc. *p* l.h. pizz. arco

Pno. *mf* *p*

Ped. *sim.*

20

Bar. en - cir - cling you the

Fl.

Cl. *pp*

Vln.

Vc.

Pno. *poco cresc.*

23 *f*

Bar. Sun.

Fl. *f*

Cl. *f*

Vln. *f* pizz. (l.h.)

Vc. *f*

Pno. *f*

34 25

f

Bar. *f* My star tra - versed an end - less arc_

Fl. *ff* *mp*

Cl. *ff* *mf* arco

Vln. *mf*

Vc. *mf*

Pno. *mf*

Ped. sim.

27

Bar. that was just one de- gree_ of your vast, soft-hued

Fl. *f* 3

Cl. 3

Vln. *ff* 3

Vc. 3

Pno. *f*

Bar. *Mil - ky Way. I*

Fl. *p pp*

Cl. *p pp*

Vln. *p pp*

Vc. *p*

Pno. *p f*

31 *p*

Bar. *cursed ex - pan - ding space for speed-ing you from*

Fl. *f p*

Cl. *p p*

Vln. *f pizz.*

Vc. *f p*

Pno. *f 3 dim. p*

with pedal

33 *p* *f*

Bar. me! Soon we were stretched too far,

Fl.

Cl.

Vln. *arco* *f*

Vc. *poco marcato* *f*

Pno. *p* *f*

dry

35 *mp* *f*

Bar. at ten - sions. we could not en - dure

Fl. *p* *cresc.*

Cl. *p* *cresc.*

Vln. *mf* *p*

Vc. *p* *f*

Pno. *p* *f* *p*

37 *mp* 37

Bar. *mp*

Our Big Bang bub - ble

Fl. *pp*

Cl. *pp*

Vln. *mf*

Vc. *p*

Pno.

40 *fff*

Bar. *fff*

burst.

Fl. *fff*

Cl. *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff*

Bar.

45

Bar. *p*
You are not earth, _____

Fl. FLUTE
ppp

Cl. *ppp* *p*

Vln. poco sul ponticello *pp*

Vc. pizz. *p* poco sul ponticello arco *pp*

Pno. *p*

49

Bar. *or star,*

Fl. *p*

Cl. *3*

Vln. *ord.*

Vc. *poco sul ponticello*

Pno. *3*



52

Bar. *p* *3*
or ga - la - xy.

Fl. *pp* *3*

Cl. *pp* *3*

Vln. *pizz. (l.h.)* *arco (ord.)*

Vc. *ord.* *pp*

Pno. *p*

Ped. *sim.*

55 *mp*

Bar. You are, in fact, di - men - sion - less, -

Fl.

Cl.

Vln.

Vc. *pp*

Pno.

58 *pp*

Bar. a point too dense not to im -

Fl. *mp*

Cl. *mp*

Vln.

Vc. *p* pizz. (l.h.) pizz. (ord.)

Pno.

61 *f* *p* *mf*

Bar. plode. Like_ light, I_

Fl. *f* *mf*

Cl. *f* *p*

Vln. *mf* *pp* *mf*

Vc. *f* *espress.* *p* *mf*

Pno. *f* *p* *mf*

Ped. sim.

64 *f* *p*

Bar. join this black hole's rush toward sin - gu - lar - i -

Fl. *p*

Cl. *f* *p*

Vln.

Vc. *f* *p*

Pno. *f* *p* *cresc.*

66

Bar. ty, com - pelled by cos - mic_

Fl.

Cl.

Vln.

Vc.

Pno.

mp *ppp*

pp arco *p*

68 *pp* *mf*

Bar. force, and I im merse my-self in_

Fl.

Cl.

Vln.

Vc.

Pno.

ppp *mf*

ppp *mf*

pp *mf*

8^{va}

71 *p* *pp* 3

Bar. you, my lit - tle un - i - verse. —

Fl. *pp*

Cl. *ppp non vib.*

Vln. *ppp non vib.*

Vc. *ppp non vib.*

Pno. *ppp* *pp*

Ped.

74 *rall.*

Bar.

Fl. *ppp*

Cl. *pp* *ppp*

Vln. *pizz.*

Vc. *p*

Pno. *rall.* *sim.*

iv. FIRST-ACT LOVE BALLAD

$\text{♩} = 96$ *rit.* *p playful*

Bar. $\frac{4}{4}$ $\frac{3}{4}$

Fl. *f* *p* *dim.* The

Cl. *f* *p* *dim.*

Vln. *arco* *p* *dim.* *pizz.*

Vc. *f* *p* *p*

Pno. $\text{♩} = 96$ *f* *rit.* *p* *p playful* 3

8va with pedal

5 $\text{♩} = 80$ (somewhat freely, quasi recitative)

Bar. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

verse e - stab-lish es_ the scene: we

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

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

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

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Pno. $\text{♩} = 80$ (somewhat freely, quasi recitative)

10 *mf* *p*

Bar. *mf* *p*

know each oth - er bare ly,

Pno. *mp*

13

Bar. *pp* *p* *ff*

ob - sta - cles a - bound.

Pno. *pp* *p* *ff*

16 *poco accel.* *pp* *cresc.* *p* ♩ = 96

Bar. *pp* *p*

But as the cho - rus starts, we both have

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc. *pp* *arco*

Pno. *poco accel.* *pp* *p* ♩ = 96

Bar. found that in - ex - pli - ca - bly a love

Fl. *pp*

Cl. *p* *cresc.*

Vln. *p* *cresc.*

Vc. *p* *cresc.*

Pno. *cresc.*

23 *f* **rall.** *p* **a tempo (♩ = 96)**

Bar. has grown be - tween us... He - si-tant at...

Fl. *f* *p* *pp*

Cl. *f* *p* *pp*

Vln. *f* *p* *pp*

Vc. *f* *p*

Pno. *f* *p* *dim.* *p*

27 *f*

Bar. first, we show each oth - er

Fl. *mf*

Cl. *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p*

30 *p*

Bar. glimps-es of our flut - tered hearts.

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *cresc.*

Bar.

Fl. *mf foreground*

Cl. *mf foreground*

Vln. *mf background*

Vc. *mf background*

Pno. *mf*



Bar.

Fl. *f ff*

Cl. *f ff*

Vln. *f ff*

Vc. *f ff*

Pno. *f ff*

40 *p* *bo.* 49

Bar. *p* Just then, a sud - den

Fl.

Cl.

Vln.

Vc.

Pno. *p*

43 *mf* *poco rit.* *ff* Slightly slower (♩ = 88)

Bar. trans - po - si - tion starts the bridge,

Fl. *mp* *fp*

Cl. *mp* *fp*

Vln. *mp* *fp*

Vc. *mp* *fp*

Pno. *mf* *poco rit.* *f* *p* Slightly slower (♩ = 88)

with pedal

50

46 *mp* 3

Bar. *mp* 3

mean - ing that this sce - nar - i -

Fl.

Cl.

Vln.

Vc.

Pno.

#8

3



49

Bar. 3

o has com - pli - ca - tions,

Fl.

Cl. *f* *mf*

Vln.

Vc.

Pno.

53 *mf* *p*

Bar. poign - - - ant. co - mi - cal.

Fl.

Cl. *pp* throaty

Vln.

Vc.

Pno. *pp* *mp*

56 *p* poco accel. Slightly faster (♩ = 96)

Bar. Those sha - dows pass,

Fl. *pp* poco cresc. *pp*

Cl. *pp* poco cresc. *pp*

Vln. *pp* poco cresc. *p*

Vc. *pp* poco cresc.

Pno. poco accel. Slightly faster (♩ = 96) *pp* *p*

59

Bar. *those sha - dows pass, and on - ly*

Fl.

Cl.

Vln.

Vc.

Pno.

pp

f

62 *f*

Bar. *serve to make our mood more ur - gent...*

Fl.

Cl.

Vln.

Vc.

Pno.

mf

mp

f

pp

65 *p* *To the ensemble:* *f*

Bar. *Swell — to a dance in - ter - lude.*

Fl. *pp* *fp*

Cl. *pp* *fp*

Vln. *pp* *fp*

Vc. *pp* *mp* *fp*

Pno. *f*

68 (dance!)

Bar.

Fl. *p* *f* *solo* *mf relaxed but precise*

Cl. *p* *f* *mp background*

Vln. *f* *mp background*

Vc. *f* *mp background*

Pno. *p* *f* *mp background*

Bar.

Fl.

Cl.

Vln.

Vc.

Pno.



Bar.

Fl.

Cl.

Vln.

Vc.

Pno.

75

Bar.

Fl. *p* *ff* 5:3 3

Cl. *p* *f*

Vln. *p* *f*

Vc. *p* *f*

Pno. *p* *f* 8^{vb}-1



77

Bar. *p* poco rall.
 Our _____

Fl. *pp* 3 6

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *ff* poco rall. *pp*

80 a tempo (♩ = 96)

Bar. first - act lo - - - ve song

Fl. *mp* 5 *pp*

Cl. *mp* 5 *pp*

Vln. *mp* 5 *pp*

Vc. *pp*

Pno. *p* *p*

83

Bar. cli - - - max-es with full en- sem - ble

Fl.

Cl.

Vln.

Vc.

Pno. *mf* *ff*

86 *p cresc.*

Bar. *f* *pp* *cresc.*

Fl. *f* *pp* *cresc.*

Cl. *f* *pp* *cresc.*

Vln. *f* *pp* *cresc.*

Vc. *f* *pp* *cresc.*

Pno. *f* *p* *pp cresc.*

surg - ing Sur - ging to a

89 *ff* *To the ensemble:*

Bar. *ff* *f*

Fl. *ff* *f*

Cl. *ff* *f*

Vln. *ff* *f*

Vc. *ff* *f*

Pno. *ff* *f*

tense grand pause. *Big* ca - dence,

To the back of the house:

To the audience:

93

Bar. *mp*
lights - out,

pp 3
rap - tur - ous

Fl. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Vln. *mf* *pp*

Vc. *mf* *pp*

Pno. *mf*

97

Bar. *rit.* *ff*
rap - tur - ous ap - plause.

Fl. *f* slightly separated *ff* *fff*

Cl. *f* slightly separated *ff* *fff*

Vln. *f* slightly separated *ff* *fff*

Vc. *f* *ff* *fff*

Pno. *rit.* *p* *f* *fff* with palm or forearm