

Manhattan in Charcoal

PART I

chamber opera

Music: Gene Pritsker
Libretto & Poetry: Jacob Miller
2014

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of quarter note = 90. The woodwind section includes Flute, Oboe, Clarinet (Bb), and Bassoon. The brass section includes Trumpet (Bb) and Trombone. The percussion section includes Cymbals (various sizes) with a bow, used randomly throughout. The piano part is written for grand piano. The vocal section includes Narrator, Beatrice (Soprano), Artist (Baritone), and a Chorus consisting of Soprano, Alto, Tenor, and Bass. The string section includes Violin 1, Violin 2, Viola, Cello, and Bass. The score features various musical notations such as dynamics (pp, p, mf), articulation (multiphonics, pizzicato), and performance instructions (with bow, randomly throughout).

Flt. *pp*

Ob. *pp*

Cl.

Bsn. *mf*

Trp.

Trb. *p*

Perc.

Pf. *p*

Electr. Modified voice of the narrator

Narr.

Beatrice

Artist

Sop.

Alt.

Chr. Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

It's late when even the Village feels empty. Drowsing curbside, plastic bags of garbage lean against each other. Mostly, the artist has been kicking a can across the sidewalk, as the dark tan concrete sweats rain near St. Mark's. The can echoes, a metal cough, a scratch like a stick of charcoal or a match struck—

This page of a musical score includes the following parts and their content:

- Flt. (Flute):** Treble clef, key signature of one flat. Features a *pp* dynamic marking and a slur over the final two measures.
- Ob. (Oboe):** Treble clef, key signature of one flat. Features a *pp* dynamic marking and a slur over the final two measures.
- Cl. (Clarinet):** Treble clef, key signature of one flat. Features a slur over the final two measures.
- Bsn. (Bassoon):** Bass clef, key signature of one flat. Features a slur over the final two measures.
- Trp. (Trumpet):** Treble clef, key signature of one flat. Features a slur over the final two measures.
- Trb. (Trombone):** Bass clef, key signature of one flat. Features a slur over the final two measures.
- Perc. (Percussion):** Features a rhythmic pattern of diagonal slashes throughout the page.
- Pf. (Piano):** Treble and bass clefs. The right hand has a melodic line starting with a *p* dynamic and an 8^{va} (octave) marking. The left hand has a simple accompaniment.
- Electr. (Electricity):** Features a rhythmic pattern of diagonal slashes throughout the page.
- Narr. (Narrator):** A blank staff.
- Beatrice:** Treble clef, key signature of one flat. Features a slur over the final two measures.
- Artist:** Bass clef, key signature of one flat. Features a slur over the final two measures.
- Sop. (Soprano):** Treble clef, key signature of one flat. Features a slur over the final two measures.
- Alt. (Alto):** Treble clef, key signature of one flat. Features a slur over the final two measures.
- Chr. (Chorus):** Includes parts for Tenor and Bass, both with slurs over the final two measures.
- VI.1 (Violin 1):** Treble clef, key signature of one flat. Features a slur over the final two measures.
- VI.2 (Violin 2):** Treble clef, key signature of one flat. Features a slur over the final two measures.
- Va. (Viola):** Alto clef, key signature of one flat. Features a slur over the final two measures.
- Vc. (Violoncello):** Bass clef, key signature of one flat. Features a slur over the final two measures.
- C.B. (Cello/Bass):** Bass clef, key signature of one flat. Features a rhythmic accompaniment.

This page of a musical score includes the following parts and markings:

- Flt. (Flute):** Treble clef, rests in the first two measures, then a half note G \flat in the third measure, followed by a half note G in the fourth measure. Dynamics: *pp*.
- Ob. (Oboe):** Treble clef, rests in the first two measures, then a half note G \flat in the third measure, followed by a half note G in the fourth measure. Dynamics: *pp*.
- Cl. (Clarinet):** Treble clef, rests in the first two measures, then a half note G \flat in the third measure, followed by a half note G in the fourth measure.
- Bsn. (Bassoon):** Bass clef, rests in all measures.
- Trp. (Trumpet):** Treble clef, rests in all measures.
- Trb. (Trombone):** Bass clef, rests in all measures.
- Perc. (Percussion):** Indicated by diagonal slashes in the first two measures, then rests.
- Pf. (Piano):** Treble and Bass clefs. Treble clef has a sixteenth-note arpeggiated figure starting in the first measure, marked *p*. Bass clef has a simple accompaniment pattern.
- Electr. (Electricity):** Indicated by diagonal slashes in the first two measures, then rests.
- Narr. (Narrator):** Rests in all measures.
- Beatrice:** Treble clef, rests in all measures.
- Artist:** Bass clef, rests in all measures.
- Sop. (Soprano):** Treble clef, rests in all measures.
- Alt. (Alto):** Treble clef, rests in all measures.
- Chr. (Chorus):** Tenor and Bass clefs, rests in all measures.
- VI.1 (Violin 1):** Treble clef, rests in the first three measures, then a half note G \flat in the fourth measure. Dynamics: *mf*.
- VI.2 (Violin 2):** Treble clef, rests in the first three measures, then a half note G \flat in the fourth measure. Dynamics: *mf*.
- Va. (Viola):** Bass clef, rests in the first three measures, then a half note G \flat in the fourth measure. Dynamics: *mf*.
- Vc. (Violoncello):** Bass clef, rests in the first three measures, then a half note G \flat in the fourth measure. Dynamics: *mf*.
- C.B. (Cello/Bass):** Bass clef, accompaniment pattern throughout the page.

This musical score page, numbered 25, features a variety of instruments. The woodwind section includes Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), and Trombone (Tbn.). The percussion (Perc.) part is marked "Drum set with brushes" and includes a triplet. The piano (Pf.) part features a complex sixteenth-note passage in the right hand, starting with a sixteenth-note rest and marked *p*. The string section consists of Violin I (VI.1), Violin II (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The vocal section includes Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bs.). Other parts include Electric guitar (Electr.), Narrator (Narr.), Beatrice, and Artist. The score is written in a key with one flat (B-flat) and a common time signature. Dynamics range from *pp* to *mf*. Performance instructions include "harm. mute" for the trumpet and "Sw" (swell) for the piano.

This page of a musical score, numbered 30, contains the following parts and details:

- Flt. (Flute):** Treble clef, key signature of two flats. Features a *pp* dynamic marking and a slur over the final two measures.
- Ob. (Oboe):** Treble clef, key signature of two flats. Features a *pp* dynamic marking and a slur over the final two measures.
- Cl. (Clarinet):** Treble clef, key signature of two flats. Remains silent.
- Bsn. (Bassoon):** Bass clef, key signature of two flats. Remains silent.
- Trp. (Trumpet):** Treble clef, key signature of two flats. Features a slur over the final two measures.
- Trb. (Trombone):** Bass clef, key signature of two flats. Starts with a *mf* dynamic marking.
- Perc. (Percussion):** Features a rhythmic pattern of eighth and sixteenth notes.
- Pf. (Piano):** Treble and bass clefs, key signature of two flats. Remains silent.
- Electr. (Electricity):** Remains silent.
- Narr. (Narrator):** Remains silent.
- Beatrice:** Treble clef, key signature of two flats. Remains silent.
- Artist:** Bass clef, key signature of two flats. Remains silent.
- Sop. (Soprano):** Treble clef, key signature of two flats. Remains silent.
- Alt. (Alto):** Treble clef, key signature of two flats. Remains silent.
- Chr. (Chorus):** Includes parts for Tenor and Bass, both in treble clef with a key signature of two flats. Remains silent.
- VI. 1 (Violin I):** Treble clef, key signature of two flats. Features a *p* dynamic marking and a slur.
- VI. 2 (Violin II):** Treble clef, key signature of two flats. Features a *p* dynamic marking and a slur.
- Va. (Viola):** Alto clef, key signature of two flats. Features a *p* dynamic marking and a slur.
- Vc. (Violoncello):** Bass clef, key signature of two flats. Features a *p* dynamic marking and a slur.
- C.B. (Cello/Bass):** Bass clef, key signature of two flats. Features a *p* dynamic marking.

This page of a musical score, numbered 36, contains the following parts and markings:

- Flt. (Flute):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Ob. (Oboe):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Cl. (Clarinet):** Part 1, marked *mf* (mezzo-forte), featuring a triplet of eighth notes.
- Bsn. (Bassoon):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Trp. (Trumpet):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Trb. (Trombone):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Perc. (Percussion):** Part 1, featuring a snare drum pattern with a *Su* (snare) marking.
- Pf. (Piano):** Part 1, marked *p* (piano), with a dynamic hairpin.
- Electr. (Electricity):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Narr. (Narrator):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Beatrice:** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Artist:** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Sop. (Soprano):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Alt. (Alto):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Chr. (Chorus):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Ten. (Tenor):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- Bs. (Bass):** Part 1, marked *pp* (pianissimo), with a dynamic hairpin.
- VI. 1 (Violin 1):** Part 1, marked *mf* (mezzo-forte), with a dynamic hairpin.
- VI. 2 (Violin 2):** Part 1, marked *mf* (mezzo-forte), with a dynamic hairpin.
- Va. (Viola):** Part 1, marked *mf* (mezzo-forte), with a dynamic hairpin.
- Vc. (Violoncello):** Part 1, marked *mf* (mezzo-forte), with a dynamic hairpin.
- C.B. (Cello/Bass):** Part 1, marked *mf* (mezzo-forte), featuring a triplet of eighth notes.

This page of a musical score, numbered 40, features a variety of instruments and vocal parts. The top section includes woodwinds: Flute (Flt.) and Oboe (Ob.) both marked *pp* (pianissimo) with long, sustained notes. The Clarinet (Cl.) and Bassoon (Bsn.) have more active parts with eighth and sixteenth notes. The Brass section consists of Trumpet (Trp.) and Trombone (Trib.) with sustained notes. The Percussion (Perc.) part features a complex rhythmic pattern with many sixteenth notes. The Piano (Pf.) part has a melodic line starting in the second measure, marked *p* (piano) and including a sixteenth-note run. The Electric Guitar (Electr.) and Narrator (Narr.) parts are mostly silent. The vocal section includes Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bs.) parts, all of which are silent on this page. The string section at the bottom includes Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.), with sustained notes and some rhythmic movement in the lower parts.

Flt.

Ob.

Cl.

Bsn. *mf*

Trp.

Trb.

Perc. glock.

Pf. *p* *8va*

Electr.

Narr. But let me light a smoke, startle the gray with sparks, and get back to where this story starts.

Beatrice

Artist

Sop.

Alt.

Chr. Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

Detailed description of the musical score: This page contains a full orchestral score for 44 measures. The instruments listed on the left are Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric guitar (Electr.), Narrator (Narr.), Beatrice, Artist, Soprano (Sop.), Alto (Alt.), Chorus (Chr.) including Tenor (Ten.) and Bass (Bs.), Violin I (VI.1), Violin II (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The Flute, Oboe, Clarinet, and Trombone parts are mostly silent, indicated by a horizontal line. The Bassoon part begins in measure 4 with a *mf* dynamic. The Percussion part features a woodblock (glock.) in measures 4-6. The Piano part has a *p* dynamic and a *8va* marking, with a complex melodic line starting in measure 4. The Electric guitar part has a rhythmic pattern of slashes in measures 4-6. The Narrator part contains the lyrics: "But let me light a smoke, startle the gray with sparks, and get back to where this story starts." The Chorus parts (Sop., Alt., Ten., Bs.) are silent. The String parts (VI.1, VI.2, Va., Vc.) play a sustained, arpeggiated accompaniment throughout the page. The Contrabass part has a melodic line with triplets in measures 4, 8, and 12.

Flt. *pp*

Ob. *pp*

Cl. *p*

Bsn.

Trp.

Trb. *mf*

Perc.

Pf.

Electr.

Earlier tonight, a line of cars twisted down this street in the rain, while a tear made its own line, twisting down Beatrice's cheek—very Solomon like—All is futile.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *very slow gliss*

VI.2 *very slow gliss*

Va. *very slow gliss*

Vc. *very slow gliss*

C.B.

This page of a musical score, numbered 58, features a variety of instruments and parts. The top section includes woodwinds: Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with dynamic markings of *pp* and *f*. The middle section includes Brass: Trumpet (Trp.) with a "mute off" instruction and *f* dynamic, Trombone (Trib.), and Percussion (Perc.). Below these are Piano (Pf.) with a *(8^{va})* marking, Electric guitar (Electr.) with slash marks, and a Narrator (Narr.) part. The vocal section includes Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bs.). The bottom section is for strings: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Cello (Vc.), and Double Bass (C.B.). The score is written in a key signature of one flat and a 4/4 time signature.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

The artist knew she was sick of art and artists,
 that she suspected him of loving another, that she's grown weary of watching him
 pushing paint around on canvas, or scratching at all hours with charcoal,
 so he didn't press her to talk, just left.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

69 - 72

Flt. *p* very breathy

Ob. *p* very breathy

Cl. *p* very breathy

Bsn. *p* very breathy

Trp.

Trb.

Perc. Cymbals (various sizes) with bow randomly throughout *p*

Pf.

Electr.

Narr.

Beatrice

Artist *f*

I see it the char-coal smudge I left on our couch has caught your eye morethan my draw-ing it

Sop. *mp* hum

Alt. *mp* hum

Chr. *mp* hum

Ten. *mp* hum

Bs. *mp* hum

VI.1

VI.2

Va.

Vc.

C.B.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI. 1

VI. 2

Va.

Vc.

C.B.

self — which you wont look at. Thats your choice, but is-n't there more then a smudge bet-ween us? Out the wind-dow, on the av-e-nue — of art, ev-en

hum

hum

hum

hum

hum

p

p

p

p

Flt.

Ob.

Cl.

Bsn.

Tmp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

Vi. 1

Vi. 2

Va.

Vc.

C.B.

— the cop di - rec - ting tra - ffic is draw - ing lines in — the dark wav - ing his — flash - light. *mf* Art is ev ry where, Beat rice come look at the streets

hum

hum

hum

hum

hum

hum

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice *mp*

Artist *mp*

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

Flt. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Trp. *mp* *f*

Trib. *mp* *f*

Perc.

Pf. *f*

Electr.

Narr.

Beatrice *p* *f*

Art is ev - ry - where Beat - rice

Artist

look at the streets. Art is ev - ry - where Beat - rice come look at the streets.

Sop. hum

Alt. hum

Ten. hum

Bs. hum

VI.1 *f* scratch sound

VI.2 *f* scratch sound

Va. *f* hit bass body

Vc. *f* hit bass body

C.B. *f* hit bass body

Flt. *tr tr p*

Ob. *p tr tr tr tr tr tr tr*

Cl. *p*

Bsn. *p*

Trp.

Trb.

Perc.

Pf. *mp*

Electr.

Narr.

Beatrice
see how cars claw through rain, — pe - des - tri - ans, me - tal trash cans — brimm - ing with bro - ken um - bre - llas, awn - ings dripp - ing,

Artist

Sop.

Alt.

Chr.
Ten.

Bs.

Vi. 1 *mp*

Vi. 2 *mp*

Va.

Vc.

C.B.

Detailed description: This is a page of a musical score, page 107. It features a variety of instruments and a vocal line. The instruments include Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric (Electr.), Narrator (Narr.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The vocal line is for Beatrice, with lyrics: "see how cars claw through rain, — pe - des - tri - ans, me - tal trash cans — brimm - ing with bro - ken um - bre - llas, awn - ings dripp - ing,". The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *tr* (trills). There are also fermatas and accents over some notes. The page number 107 is at the top left, and the page number 18 is at the top left of the image.

Flt. *tr tr*

Ob. *tr*

Cl.

Bsn. *tr tr*

Trp.

Trb.

Perc.

Pf. *Sea*

Electr.

Narr.

Beatrice
slick tir - es spinn - ing lines de - fined out of wa - ter glis - te - ning in ye - - - llow light

Artist

Sop.

Alt.

Chr.
Ten.

Bs.

VI.1

VI.2

Va. *mp*

Vc. *mp*
Arco

C.B. *mp*

Detailed description: This is a page of a musical score, page 114. It contains staves for various instruments and a vocal line. The instruments listed are Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric (Electr.), Narrator (Narr.), Beatrice (vocal), Artist (vocal), Soprano (Sop.), Alto (Alt.), Chorus (Chr.) including Tenor (Ten.) and Bass (Bs.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The score includes musical notation such as notes, rests, and trills (tr). The vocal line for Beatrice has the lyrics: "slick tir - es spinn - ing lines de - fined out of wa - ter glis - te - ning in ye - - - llow light". The piano part (Pf.) has a marking "Sea". The string parts (Va., Vc., C.B.) have a marking "mp".

Flt. *tr tr tr tr*

Ob. *tr tr*

Cl.

Bsn. *tr tr*

Trp.

Trb.

Perc. *glock. mp*

Pf. *♩*

Electr.

Narr.

Beatrice
a mo - ment, then by more rain un - de - fined, _____ like so _____ much bet - ween _____

Artist

Sop.

Alt.

Chr.
Ten.

Bs.

Vi. 1

Vi. 2

Va.

Vc.

C.B.

Flt. *tr*

Ob. *p*

Cl. *mp* *p*

Bsn. *tr* *p*

Trp.

Trb. *p*

Perc.

Pf.

Electr.

Narr.

Beatrice *us.*

Artist *mf*

Sop.

Alt.

Chr. Ten.

Bs.

VI.1 *p*

VI.2 *p*

Va. *mp* *p*

Vc. IV *p*

C.B. *p*

Sure - ly you can see how thngs that res - ist de - fi - ni - tion have ____ a way of lin =

Flt. *p*

Ob. *mp* *p*

Cl.

Bsn. *mf*

Trp. *p*

Trib. *p*

Perc.

Pf. *mp* *p* *mp*

Electr.

Narr.

Beatrice

Artist
 — ger - ing lin - - - ger - ing al - so, en - ter - ing with the vo - ca - bu - la - ry of smoke, a breath

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *p*

VI.2 *p* *p*

Va. *p*

Vc. *mf*

C.B.

p

Fltr. *p* fltr.

Ob. *p*

Cl. *p* fltr.

Bsn. *p* 3

Trp. straight mute *p*

Trb. straight mute *p*

Perc.

Pf. *p* *mp* *p* *mf*

Electr.

Narr.

Beatrice

Artist *f*
 a tug of the lungs. Beat rice, I know you're sus pi cious — but there is and has

Sop.

Alt.

Chr. Ten.

Bs.

VI.1 *p*

VI.2 *p*

Va.

Vc. *mp* Arco sul pont. 6 6 6 6 6 6

C.B.

Detailed description of the musical score: This page contains a full orchestral score for measures 137-140. The instruments listed on the left are Flute (Fltr.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric (Electr.), Narrator (Narr.), Beatrice, Artist, Soprano (Sop.), Alto (Alt.), Chorus (Chr.) including Tenor (Ten.) and Bass (Bs.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The score includes various musical notations such as dynamics (p, mp, mf, f), articulation (fltr., straight mute), and performance instructions (Arco sul pont.). The Artist part includes the lyrics: "a tug of the lungs. Beat rice, I know you're sus pi cious — but there is and has". The piano part features a complex melodic line with a crescendo and a final *mf* dynamic. The string parts provide harmonic support, with the cello and double bass playing a rhythmic pattern of sixteenth notes.

Fltr. *fltr.*

Ob.

Cl. *fltr.*

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice *f*
 but there is and has al - ways been ___ on - ly you but there is and has al - ways been ___ on - ly you

Artist
 al - ways been ___ on - ly you but there is and has al - ways been ___ on - ly you but there is and has al - way been ___ on - ly you

Sop. *mp*
 hum

Alt. *mp*
 hum

Chr. *mp*
 hum

Ten. *mp*
 hum

Bs. *mp*
 hum

VI.1

VI.2

Va. *p*

Vc. *p* norm. *b \flat*

C.B. *mf* Pizz

Flt. *p*

Ob. *p*

Cl. *p*

Bsn.

Trp.

Trb.

Perc. glock. *mp*

Pf. *mp*

Electr.

Narr.

Beatrice *mf*
 but there is and has al - ways been on - ly you You live in the world of i - mag - i - na - tion,

Artist
 but there is and has al ways been on - ly you

Sop. hum

Alt. hum

Chr. Ten. hum

Bs. hum

Vi. 1 *p*

Vi. 2 *p*

Va. *p*

Vc. *p*

C.B.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice
I hold to the ac - tu - al to the ac - tu - al time your a - way, the ac - tu - al arms of a - - no - ther

Artist

Sop.

Alt.

Chr.
Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

Detailed description: This is a page of a musical score, page 157. It features a variety of instruments and a vocal line. The instruments include Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric guitar (Electr.), Narrator (Narr.), and a Chorus consisting of Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bs.). There are also staves for Violin I (VI.1), Violin II (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The vocal line is for Beatrice, with lyrics: "I hold to the ac - tu - al to the ac - tu - al time your a - way, the ac - tu - al arms of a - - no - ther". The score includes various musical notations such as notes, rests, and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The page number 157 is at the top, and the page number 26 is in the top left corner.

Flt. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Trp. *f*

Trib. *f*

Perc. sus. cymbal

Pf. *f*

Electr.

Narr.

Beatrice
that hold ___ you to ___ her. ___

Artist

Sop.

Alt.

Chr.
Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B. *f*

Detailed description: This page of a musical score, numbered 163, features a variety of instruments and a vocal line. The woodwind section includes Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), and Trombone (Trib.), all playing a rhythmic pattern of eighth and sixteenth notes with a forte (*f*) dynamic. The Percussion (Perc.) part features a suspended cymbal (sus. cymbal). The Piano (Pf.) part plays a similar rhythmic pattern with a forte (*f*) dynamic. The string section (VI.1, VI.2, Va., Vc., C.B.) provides harmonic support with sustained notes. The vocal line for Beatrice includes the lyrics "that hold ___ you to ___ her. ___". The score is marked with a forte (*f*) dynamic throughout.

Flt. *pp* *f*

Ob. *pp* *f*

Cl. *p* *f* *p sub.*

Bsn. *f*

Trp.

Tub. *p sub.*

Perc. *mp*

drum set

Pf.

Electr.

Narr.
 Spoken:
 You ask me to see art in our city, but all I see is the blue-gray innuendo
 in the haze hovering over a high-rise, and then exiting through the gauze of fog.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *p*

VI.2 *p*

Va. *Pizz* *mf*

Vc. *Pizz* *mf*

C.B. *mf*

The musical score for page 172 includes the following parts:

- Flt.**: Flute part, starting with *pp* dynamics and moving to *mf* and *f*.
- Ob.**: Oboe part, starting with *pp* dynamics and moving to *mf* and *f*.
- Cl.**: Clarinet part, starting with *pp* dynamics and moving to *mf* and *f*.
- Bsn.**: Bassoon part, starting with *pp* dynamics and moving to *mf* and *f*.
- Trp.**: Trumpet part, with a *p* dynamic marking at the end.
- Trb.**: Trombone part, with a *p* dynamic marking at the end.
- Perc.**: Percussion part, featuring a rhythmic pattern of eighth notes with accents and a triplet at the end.
- Pf.**: Piano part, with a *mf* dynamic marking at the end.
- Electr.**: Electric guitar part, which is empty.
- Narr.**: Narrator part, which is empty.
- Beatrice**: Vocal part for Beatrice, with lyrics: "(Turning from window to face Artist.) I also see that we are two months behind in the rent. Why don't you comb your precious streets for an answer to that?"
- Artist**: Vocal part for the Artist, which is empty.
- Sop.**: Soprano vocal part, which is empty.
- Alt.**: Alto vocal part, which is empty.
- Ten.**: Tenor vocal part, which is empty.
- Bs.**: Bass vocal part, which is empty.
- VI.1**: Violin 1 part, moving from *mf* to *f*.
- VI.2**: Violin 2 part, moving from *mf* to *f*.
- Va.**: Viola part, moving from *mf* to *f*, with "Arco" markings.
- Ve.**: Violoncello part, moving from *mf* to *f*, with "Arco" markings.
- C.B.**: Contrabass part, moving from *mf* to *f*, with "Arco" markings.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

mp

mf

pp

Udu drums

p

sul pont.

When he decided to take her advice and left, she was standing, unnaturally still, stiff, beside the window, perhaps watching drops of rain steal down the pane, without registering the skyline beyond.

Flt.

Ob.

Cl. *p*

Bsn. *p*

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *p*

VI.2 *p*

Va. *p*

Vc. norm. *pp*

C.B. norm. *pp*

Drink in hand, cigarette sizzling—very film noir, might as well have been a different decade—Beatrice looked like she couldn't move, but was moved.

Flt. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Trp.

Trb.

Perc.

Pf.

Electr.

The time for saying something had passed. The artist wasn't equipped with words—
 syllables stalled at the palette, earth-staggering weight of moment and momentum—he left,
 remembering that earlier, happier time—that first time she came to his home.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *pp*

VI.2 *pp*

Va. *pp*

Vc. *pp*

C.B. *pp*

This page of a musical score, numbered 198, features a variety of instruments. The woodwind section includes Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), and Trombone (Trib.). The percussion (Perc.) part has a rhythmic pattern of eighth notes. The piano (Pf.) part has a complex texture with triplets and slurs. The electric guitar (Electr.) part has a rhythmic pattern of eighth notes. The vocal parts include Narrator (Narr.), Beatrice, Artist, Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bs.). The string section consists of Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The score is written in a key with one flat and a common time signature. Dynamics include *pp* and *mp*. The page number 198 is at the top left, and the page number 33 is at the top left of the page.

204 rit. ♩ - 75

Flt. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Trp. *mp*

Trb. *mp*

Perc. *f*

Pf. *f* *p* *mp*

Electr.

Narr.

Beatrice

Artist *f*
 Now that you've come to my home, di - ffe - rent as a thought — can fin - a - lly su - ren - der to —

Sop.

Alt.

Chr. Ten.

Bs.

Vi. 1 *f*

Vi. 2 *f* *p*

Va. *f* *p*

Vc. *f* *p*

C.B. *f*

Flt.

Ob. *p*

Cl. *p*

Bsn. *p*

Trp. *p*

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice *f*
The rain and wind ___

Artist
_ the re-mote, and ___ though I dont care a bout much, I ___ know I don't want you to leave. But you're shi - ve - ring; is it aw-ful out-

Sop.

Alt.

Chr.
Ten.

Bs.

VI.1 *mp*

VI.2 *mp* sul pont. *p*

Va. *mp* *p* sul pont.

Vc. *mp* *p* sul pont.

C.B. *mp* *p*

Flt. *pp* *mp*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp* *p*

Trp. *mp*

Trb. *pp* *mp*

Perc.

Pf. *p* *mp*

Electr.

Narr.

Beatrice
 be - gan at noon to - day, pick - ing up where last night left off. — It's e - nough to leave a - ny - one. — shi - ver - ing. — shi - ver -

Artist
 side shi -

Sop.

Alt.

Chr.
 Ten.

Bs.

VI.1 *mp* norm. *mp*

VI.2 *mp* norm. *p*

Va. *mp* norm. *p*

Vc. *mp*

C.B. *p*

Flt. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mf*

Trp. *mp*

Trb.

Perc.

Pf. *mp*

Electr.

Narr.

Beatrice
ing _____

Artist
f
ve - ring Just now, your rap at the door was e - nough to start my hands tra - ve - ling to - ward a drink, and now that you're with me _____ some -

Sop.

Alt.

Chr.
Ten.

Bs.

VI.1 *mp*

VI.2 *p* sul pont. norm. *mp*

Va. *p* sul pont. norm. *mp*

Vc. *p* sul pont.

C.B. *mf* Pizz

Flt. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Trp.

Tbn. *mf*

Perc.

Pf. *mp*

Electr.

Narr.

Beatrice *mf*
(hum)

Artist

thing more's throt-ling the en - gine in my chest. — But per- haps I've said too much, — I simp-ly meant to ask

Sop.

Alt.

Chr. Ten.

Bs.

VI. 1

VI. 2

Va.

Vc.

C.B. *mp*

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc. *sus. cymbal* *pp*

Pf.

Electr.

Narr.

Beatrice *f* He's more ar-ti-cu - late then most art-ists. I ex-pec-ted he'd re - serve that for his can - vas. *mf* Yes I'd

Artist if you want a drink. ____ *mf* If you want

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *p*

VI.2 *p*

Va. *p* norm.

Vc. *p*

C.B.

Flt. *pp* *mp* *p*

Ob. *pp* *mp* *p*

Cl. *pp* *mp* *p*

Bsn. *pp* *mp* *p*

Trp. *p*

Trb.

Perc. *p* *mp* *mp* drum set

Pf. *mf*

Electr.

Narr.

Beatrice
love a drink, some - - - thing strong to warm me.

Artist
a drink _____ I'm not sure how much to let on I

Sop.

Alt.

Chr.
Ten.

Bs.

VI.1 *mp* *mf*

VI.2 *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

C.B. *mf* Arco

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

care, that her sudden presence challenges all. But when the door opened, it didn't seem to care

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

a - bout the co - lor of her hair, the co - lor of her eyes, the full - ness of ___ lips and just may - - - be, I should take

Detailed description: This page of a musical score, numbered 248, features a variety of instruments and a vocal line. The instruments include Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric guitar (Electr.), Narrator (Narr.), Beatrice, Artist, Soprano (Sop.), Alto (Alt.), Chromatic (Chr.), Tenor (Ten.), Bass (Bs.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The vocal line for the Artist includes the lyrics: "a - bout the co - lor of her hair, the co - lor of her eyes, the full - ness of ___ lips and just may - - - be, I should take". The score is written in a key with one flat and a common time signature. The music is arranged in a standard orchestral format with staves for each instrument and voice part.

Flt. *mp*

Ob. *mp*

Cl.

Bsn.

Trp.

Trb. *p* *wha wha mute*
+ - 0 + - 0

Perc.

Pf. *S^{no}*

Electr.

Narr.

Beatrice *to first meet - ings to the first meet - ing*

Artist *my lead from the door. To what are we drink - ing? to the first meet - ing*

Sop.

Alt.

Chr.

Ten.

Bs.

Vi. 1 *ppsub.* *pp*

Vi. 2 *ppsub.* *pp*

Va. *ppsub.* *pp*

Vc. *ppsub.*

C.B. *ppsub.*

Flt.

Ob.

Cl. *mp*

Bsn. *mp*

Trp. *mp*
mute off

Trb. *mp*

Perc. glock. *mp*

Pf. *mp*

Electr.

Narr.

Beatrice *mf*
So _ what are _ you a - ny - way? _ How do you _

Artist *mf*
Me I am an art - ist.

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc. *pp* *pp*

C.B.

Detailed description of the musical score: This page contains a full orchestral score for measures 261-268. The instruments listed are Flute, Oboe, Clarinet (mp), Bassoon (mp), Trumpet (mp, mute off), Trombone (mp), Percussion (glockenspiel, mp), Piano (mp), Electric guitar, Narrator, Beatrice (mf), Artist (mf), Soprano, Alto, Chorus (Soprano, Alto, Tenor, Bass), Violin I, Violin II, Viola, Violoncello (pp, pp), and Contrabass. The vocal parts for Beatrice and the Artist have lyrics written below their staves. The score includes various musical notations such as dynamics, articulation marks, and rests.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

p *mf* *p* *mf* *p* *mf*

live?_ I mean, what ___ do you ___ do? ___

mf

I live by paint - ing. ___

Flt.

Ob.

Cl.

Bsn. *mf*

Trp.

Trb. *mf*

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B. *mf*

When Beatrice had first entered his apartment, she was standing, as he would later draw her, without an umbrella, locks of hair clinging to her forehead, wet-eyelashes, wings-fluttering — Meantime, the door opened on her — hinge holding hard to rust and wood, frame stiff with the stillness of stone — took in the stunning beauty of their uncertainty, of how little they knew what would happen next.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI. 1

VI. 2

Va.

Vc.

C.B.

p

hum

p

hum

p

hum

p

hum

mf

But what happened was already set in stone: They both fell hard and fast,
then she moved in and, before either noticed, months elapsed.
And this all happened while he was busy on Manhattan in charcoal and, somehow,
inexplicably, her suspicions were quiet and she still believed in his craft.

Pizz

mf

This page of a musical score includes the following parts and staves:

- Flt.** (Flute): Staff with a whole rest.
- Ob.** (Oboe): Staff with a whole rest.
- Cl.** (Clarinet): Staff with a whole rest.
- Bsn.** (Bassoon): Staff with a whole rest.
- Trp.** (Trumpet): Staff with a whole rest.
- Trb.** (Trombone): Staff with a whole rest.
- Perc.** (Percussion): Staff with a whole rest.
- Pf.** (Piano): Grand staff with a melodic line in the bass clef, including a triplet of eighth notes.
- Electr.** (Electric guitar): Staff with a whole rest.
- Narr.** (Narrator): Staff with a whole rest.
- Beatrice**: Staff with a whole rest.
- Artist**: Staff with a whole rest.
- Sop.** (Soprano): Staff with a whole note.
- Alt.** (Alto): Staff with a whole note.
- Ten.** (Tenor): Staff with a whole note.
- Bs.** (Bass): Staff with a whole note.
- Chr.** (Chorus): Group label for the vocal parts above.
- VI.1** (Violin 1): Staff with a whole rest.
- VI.2** (Violin 2): Staff with a whole rest.
- Va.** (Viola): Staff with a whole rest.
- Vc.** (Violoncello): Staff with a whole rest.
- C.B.** (Cello/Bass): Grand staff with a melodic line in the bass clef, including a triplet of eighth notes.