

THE PASSION OF ST. CECILIA

Concerto for Piano and Orchestra

I

Judith Shatin

Combative

10" All modes of attack: Extreme timbral shifts and jagged rhythms: Breath as needed, sharp reattacks

4" Repeat last pitch played

♩ = ca. 96

Piccolo

Flute 1

Oboes 1 & 2

Clarinets 1 & 2

Bassoon 1 & 2

Horn 1

Horn 2

Trumpet 1 & 2

Trombones:
Tenor & Bass

Tuba

Whip

Percussion

2

Timpani

Piano Solo

As fast as possible: breathe as needed, sharp reattacks

f

f. ff

tr

flz.

f. ff

f

f

f

Combative

10" Violin 1a & b use varied bowed attacks, including legato, staccato, tremolo, sul pont., sharp, jagged rhythms.

4" sul pont.

♩ = ca. 96

Violin I

b

Violin II

b

Viola

Violoncello

Contrabass

Violin 2a & b use percussive attacks such as pizz., Bartok pizz, col legno, scrapes

sul pont.

sul pont.

sul pont.

sul pont.

unis., ord. as fast as possible, quasi-trill

unis., ord. as fast as possible, quasi-trill

ord. *tr*

f

17 *a tempo*

Picc. *sf*

Fl. 1 *sf* *mf* 5

Ob. 1 & 2 *sf*

Cl. 1 & 2 *sf* *f* *mf* *p* *mf* 3 1.

Bsn. 1 & 2 *sf* *f* 3 *mf* *p*

Hn. 1 *sf*

Hn. 2 *sf*

Tpt. 1 & 2 *sf* *mf* *p*

Tbn. & B. Tbn. *sf* *mf* *p*

Tuba *sf*

Vibraphone, motor on

Perc. 1 *sf* *p*

2 *mf* *p* *pp*

Timpani

Pno. Solo

17 *a tempo*

Vn. I a *arco* *p* *pp*

Vn. I b *arco* *p* *pp*

Vn. II a *arco* *p* *pp*

Vn. II b *arco* *p* *pp*

Vla. *arco* *tr* *mf* *p* *pp*

Vc. *arco* *tr* *mf* *p* *pp*

Cb. *arco* *tr* *mf* *p* *pp*

26

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Perc. 1

Perc. 2

Pno. Solo

Vn. I a

Vn. I b

Vn. II a

Vn. II b

Vla.

Vc.

Cb.

To S.D, Timb, Sus. Cym.

35

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

fltz. ord. fltz. ord.

ff fltz. ord. fltz. ord.

f *ff* *f* *f*

1. *tr*

breathe once a bar not on beat, sharp reattack

breathe once a bar, not on beat, sharp reattack

breathe once a bar, not on beat, sharp reattack

S.Dr. Sus. Cymb. Timb. *ff*

div. *sf, f*

Unmeasured ricochet, group progressively closer

unis. *sf, f*

Unmeasured ricochet, group progressively closer

div. *sf, f*

Unmeasured ricochet, group progressively closer

Cadenza ♩ = ca. 96
Explosive and flamboyant

Brutal
close arpeggiated
cluster-like gliss.

53 **A**

Pno. Solo

f. ff

ped. sempre

Pno. Solo

f

sub. mp

f

Pno. Solo

secco

mp

f

mp

Dolce

Pno. Solo

f

f

mp

f

Assertive

tr.

Pno. Solo

sub. p

mp

f

sub. ff

Pno. Solo

mf

p cresc. poco a poco

**senza misura,
accel. poco a poco**

ped. sempre

Pno. Solo

accel. molto e sempre

Pno. Solo

velece possible

This system shows a piano solo in treble and bass clefs. The right hand features a continuous eighth-note melody with slurs. The left hand plays a steady eighth-note accompaniment. The tempo marking 'velece possible' is written in the left hand.

Pno. Solo

This system continues the piano solo from the previous system, maintaining the same melodic and accompanimental patterns.

Pno. Solo

in tempo

ff

sub. mf

This system marks the beginning of a new section with the tempo change 'in tempo'. The right hand has a melody with slurs and fingering (5, 3, 2). The left hand has a bass line with slurs and fingering (3, 3:2, 3:2). Dynamics include 'ff' and 'sub. mf'.

Pno. Solo

This system continues the piano solo with complex rhythmic patterns and slurs in both hands.

Pno. Solo

ff

f

This system features more complex rhythmic patterns and slurs. Dynamics include 'ff' and 'f'. Fingering numbers like 3, 5, and 6 are visible.

Pno. Solo

ff

This system concludes the piano solo with complex rhythmic patterns and slurs. Dynamics include 'ff'. Fingering numbers like 3, 6, and 8 are visible. The system ends with a double bar line.

54 **B**

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

1

2

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

60

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Pno. Solo

60

Vn. I a

Vn. I b

Vn. II a

Vn. II b

Vla.

Vc.

Cb.

The Passion of St. Cecilia - Piano Solo

S. Pno.

mp *f* *sub. ff*

S. Pno.

S. Pno.

mf *p cresc. poco a poco*

senza misura,
accel. poco a poco

ped. sempre

S. Pno.

accel. molto e sempre

S. Pno.

veloce possibile

S. Pno.

S. Pno.

in tempo

ff

sub. mf

S. Pno.

S. Pno.

ff

S. Pno.

S. Pno.

S. Pno.

S. Pno.

The Passion of St. Cecilia - Piano Solo

S. Pno.

Musical score for measures 64-69. The piece is in B-flat major and 3/4 time. Measures 64-69 feature a series of chords and single notes in both hands, with a fermata over the final measure. Fingerings of 5 and 7 are indicated for several notes. A dynamic marking of *mf* is present.

S. Pno.

Musical score for measures 70-72. The key signature changes to C major. Measures 70-72 feature a series of chords and single notes in both hands, with a fermata over the final measure. Fingerings of 5, 6, and 7 are indicated. A dynamic marking of *f* is present.

S. Pno.

Musical score for measures 73-76. The key signature changes to C major and the time signature to 3/4. Measures 73-76 feature a series of chords and single notes in both hands, with a fermata over the final measure. A circled 'C' is above measure 74. A dynamic marking of *f* is present.

S. Pno.

Musical score for measures 77-83. The key signature changes to B-flat major. Measures 77-83 feature a series of chords and single notes in both hands, with a fermata over the final measure. A dynamic marking of *f* is present.

S. Pno.

Musical score for measures 84-90. The key signature changes to B-flat major. Measures 84-90 feature a series of chords and single notes in both hands, with a fermata over the final measure. A dynamic marking of *f* is present.

Vn. I

102

S. Pno.

(D)

108

S. Pno.

113

S. Pno.

118

S. Pno.

123

S. Pno.

The Passion of St. Cecilia - Piano Solo

S. Pno.

127

ff

f

S. Pno.

129

ff

S. Pno.

131

S. Pno.

135

mf

$\bullet = \text{ca. } 76$

S. Pno.

146

poco rall.

Vn. I

Fl.

The Passion of St. Cecilia - Piano Solo

(F)

156

S. Pno.

Musical score for measures 156-162. The system consists of two staves, Treble and Bass clef. Measure 156 starts with a piano (*p*) dynamic and a five-fingered chord in the right hand. The right hand features a melodic line with a slur and a fermata over the first measure, followed by eighth notes and a triplet. The left hand has a bass line with a slur and a fermata, followed by a triplet. Dynamics change to *mp* in measure 160. Measure 162 ends with a fermata.

163

S. Pno.

Musical score for measures 163-170. The system consists of two staves, Treble and Bass clef. Measure 163 starts with a slur and a fermata in the right hand, followed by a triplet. The left hand has a bass line with a slur and a fermata, followed by a triplet. Dynamics change to *mf* in measure 164 and *mp* in measure 168. Measure 170 ends with a fermata.

171

S. Pno.

Musical score for measures 171-174. The system consists of two staves, Treble and Bass clef. Measure 171 features a dense chordal texture in the right hand with a slur and a fermata. The left hand has a triplet. Measure 172 continues the dense texture. Measure 173 has a slur and a fermata in the right hand and a triplet in the left hand. Measure 174 ends with a slur and a fermata in the right hand and a triplet in the left hand. The time signature changes to 3/4.

175

S. Pno.

Musical score for measures 175-181. The system consists of two staves, Treble and Bass clef. Measure 175 has a fermata in the right hand and a slur in the left hand. Measure 176 has a fermata in the right hand and a slur in the left hand. Measure 177 has a slur and a fermata in the right hand and a slur in the left hand. Measure 178 has a slur and a fermata in the right hand and a slur in the left hand. Measure 179 has a slur and a fermata in the right hand and a slur in the left hand. Measure 180 has a slur and a fermata in the right hand and a slur in the left hand. Measure 181 ends with a double bar line and a fermata in the right hand. Dynamics change to *ff* in measure 177. The time signature changes to 2/4.

freely, accel.

The Passion of St. Cecilia - Piano Solo

S. Pno.

Musical score for measures 182-183. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time, with a 3/4 time signature at the end of the system. The upper staff begins with a fortissimo (*ff*) dynamic and features a melodic line with a fermata over the final measure. The lower staff provides a harmonic accompaniment. A pedaling instruction "ped. sempre" is located below the lower staff. A first-octave sign (8^a) is positioned at the end of the system.

S. Pno.

Musical score for measures 184-185. The system consists of two staves, both in bass clef. The music is in 3/4 time. The upper staff features a melodic line with a fermata over the final measure. The lower staff provides a harmonic accompaniment. A fortissimo (*f*) dynamic is indicated at the beginning. Pedaling instructions "ped. al fine" are present below the lower staff. Fingerings of 5 and 7 are marked above the notes in the upper staff.

S. Pno.

Musical score for measures 186-187. The system consists of two staves, both in bass clef. The music is in 3/4 time. The upper staff features a melodic line with a fermata over the final measure. The lower staff provides a harmonic accompaniment. A mezzo-forte (*mf*) dynamic is indicated at the beginning, and a decrescendo (*dim.*) is marked in the middle of the system. A mezzo-piano (*mp*) dynamic is indicated at the end. Pedaling instructions "ped. al fine" are present below the lower staff. Fingerings of 5 and 7 are marked above the notes in the upper staff.

II

Tender 10"

♩ = ca. 56

S. Pno.

S. Pno.

S. Pno.

S. Pno.

S. Pno.

8

6

5

3

3

S. Pno.

13

mf

mp

mf

3

3

3

3

S. Pno.

B Cadenza, più mosso ♩ = 69

18

mp

mf

*f*sub.

3

3

3

3

8^a

S. Pno.

22

12

mf

3

3

(SACKS and ROSE begin to dance gracefully.)

a2 (2. on fl)

a2

mf

(SACKS and ROSE begin to dance gracefully.)

R.
Sacks. You're a prince. _____

unis.

div.

unis.

(Someone else changes the record to something more staccato/percussive, which has an unexpected effect on the dancers.)

G.P. ♩ = 108

Fl. 1/2, Ob. 1/2, Cl. B♭ 1/2, Bsn. 1/2, Hn. 1/3, Hn. 2/4, Tpt. C 1/2, Tbn. 1/2, Tuba, Timp., Hp., Pno., S., A., Ens., T., B., Vn. I, Vn. II, Va., Vc., Db.

1., a2, 1., a2, mf, 1., a2 (2. con sord.), mf, ff, div., div. a3, G.P., div., ff, ff

FRANK (spoken)
 T. Holy Moley! Can we have something a little livelier? | This is a party - | not a funeral!

166 167 168 169 170 171 172 173

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

R.

Vn. I

Vn. II

Va.

Vc.

Db.

senza sord.
ff

senza sord.
ff

ff *mf*

ff *p*

ff *ff* *p*

ff *ff sempre*

Oh Oh Oh

div., arco
ff

arco
ff *p sub.* *ff* *p sub.* *ff*

174 175 176 177

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

R.
Doc tor Sacks. This mus - ic is all wrong.

Vn. I

Vn. II

Va.

Vc.

Db.

p

mf

ff

arco

unis. div.

178 179 180 181

182

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

R.

I can-not dance_ to this. This rhy- thm, this tim- ing is wrong. It's mak- ing me a mar-i- o-nette! a mar-i- o-nette!

182

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Db.

183 184 185 186

Fl. 1
2

Ob. 1
2

Cl. B^b 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

R.

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Db.

mf *f* *mp* *a2* *p* *a2* *a2* *a2* *mp* *f* *mf* *p* *mf* *f* *p* *f* *f* *p* *f* *3* *6* *6* *3* *3* *p* *f* *3* *unis.* *p* *f* *p* *p* *f* *p* *p* *p*

I can-not con-trol my-self. This tim - ing is _____ wrong. for me. And I've lost__ so

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

R.
much time. I shall nev - er get it back. (she becomes more agitated)

Scks.
DR. SACKS
Rose, be calm.

Solo Vn.

Vn. I

Vn. II

Va.

Vc.
p
div. unis. div. unis. div. unis.

Db.
p

195

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

R.
(she does not seem to hear him) Oh my God, This rhy - - - (ad libitum)

Scks.
(to RODRIGUEZ) Take off that re - cord!

195

Solo Vn.

Vn. I

Vn. II

Va.

Vc.
div.

Db.

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

R.

Vn. I

Vn. II

Va.

Vc.

Db.

- thym this tim - ing is wrong for me. I've lost so much time. I shall ne - ver get it back. I can-not

rall.

♩ = 88

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

(ROSE stiffens, her neck extends backward, her eyes roll into her head, an oculogyric crisis. Everyone now is watching and all the patients are becoming worried and agitated.)

R.

Scks.

con-trol my-self. Worse than be-fore. Worse than be-fore! _

The pho - no-graph's turned off now.

rall.

♩ = 88

Vn. I

Vn. II

Va.

Vc.

Db.

203 204 205 206 207 208

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

Scks.

Vn. I

Vn. II

Va.

Solo Vc.

Vc.

Db.

Rose, Rose, I am hold-ing you. Rose. Rose... Mis-ter Rod-Ri - guez! So - di - um am - y - tal!

(RODRIGUEZ rushes off.)

217

Fl. 1
2

Ob. 1
2

Cl. B♭ 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

(RODRIGUEZ rushes off.)

MIRIAM

Is she dy-ing? Is she dy ing? Is she dy-ing?

LEONARD (standing by himself, angrily pointing at RODRIGUEZ and then at Sacks who are busy with Rose.)

Len. This world is filled with

LILY

No mo-ther she'll be al-right.

Vn. I

Vn. II

Va.

Vc.

Db.

214 215 216 218

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

Mir.

Len.

Vn. I

Vn. II

Va.

Vc.

Db.

Is she dy-ing? Is she dy-ing?
(he points to an empty corner)
dev - ils! A world pol - lut ed! But I have ris - en! I am still ris - ing from the ash - es of de - feat

219 220 221 222 223 224

p

div., arco

228

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

(IRIS comes over to LEONARD.)

IRIS

I.

Leon - ard, Leon - ard. What's the mat - ter? Calm down, please. Calm down, please.

Len.

to the glor - y of great - ness! This world is filled with

228

Vn. I

Vn. II

Va. *div., arco*
p

Vc.

Db.

225

226

227

229

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

I.
Doc-tor Sacks! Please help me. Please help him! I knew this would turn out all bad.

Mir.
Is she dy-ing? Is she dy ing? That rhy - thm was

Len.
dev - ils! A world pol - lut ed! But I have ris - en! I am still ris - ing

Vn. I

Vn. II

Va.

Vc.

Db.

Fl. 1
2

Ob. 1
2

Cl. Bb 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

I.

Mir.

Len.

Scks.

Vn. I

Vn. II

Va.

Vc.

Db.

Calm down, please. Calm down, please.

wrong for her. wrong for her. Is she dy-ing?

from the ash-es of de-feat to the glor-y of great-ness!

DR. SACKS

Rose

1.
Fl. 1, 2 *p* *cresc. sempre*

Ob. 1, 2 *p* *cresc. sempre*

Cl. B \flat 1, 2 *p* *cresc. sempre*

Bsn. 1, 2 *p* *cresc. sempre*

Hn. 1, 3 *p* *cresc. sempre*

Hn. 2, 4 *p* *cresc. sempre*

Tpt. C 1, 2 *p* *cresc. sempre*

Tbn. 1, 2 *p* *cresc. sempre*

Tuba *p* *cresc. sempre*

Timp. *p* *cresc. sempre*

Hp. *p* *cresc. sempre*

Pno. *p* *cresc. sempre*

I. Leon-ard, Leon-ard, Leon-ard, Leon-ard. Calm

Mir. Is she dy - ing? Is she dy - ing? Is she dy - ing?

Len. She is dy - ing! She is dy - - ing! She is dy ing!

Scks. Rose Rose

S. Is she dy ing? Is she dy - ing? Is she dy ing? Is she dy ing? Is she dy-ing? Is she dy-ing? Is she dy-ing? Is she dy - ing?

A. Is she dy ing? Is she dy - ing? Is she dy ing? Is she dy ing? Is she dy-ing? Is she dy-ing? Is she dy-ing? Is she dy - ing?

Ens. Is she dy ing? Is she dy - ing? Is she dy ing? Is she dy ing? Is she dy-ing? Is she dy-ing? Is she dy-ing? Is she dy - ing?

T. We might We might We might We might die too! We might.

B. We might We might We might

Vn. I *arco* *p* *cresc. sempre*

Vn. II *p* *cresc. sempre*

Solo Va. *p* *cresc. sempre*

Va. *unis.* *cresc. sempre* *p* *cresc. sempre*

Solo Vc. *p* *cresc. sempre*

Vc. *unis.* *p* *cresc. sempre*

Db. *p* *cresc. sempre*

Fl. 1, 2
Ob. 1, 2
Cl. B \flat 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt. C 1, 2
Tbn. 1, 2
Tuba
Timp.
Hp.
Pno.
I.
Mir.
Len.
Scks.
S.
A.
Ens.
T.
B.
Vn. I
Vn. II
Solo Va.
Va.
Solo Vc.
Vc.
Db.

mp cresc. sempre

mp cresc. sempre

mp cresc. sempre

down. Calm down.

Is she dy - ing? Is she dy - ing? Is she dy - ing? Is she dy - ing?

She is dy - ing! From the ash-es of de - feat, I am ris ing, still ris - - - ing

Rose Rose

Is she dy - ing? Is she dy - ing? Is she dy - ing. Is she? Is she? Is she? Is she dy - ing?

Is she dy - ing? Is she dy - ing? Is she dy - ing. Is she? Is she? Is she? Is she dy - ing?

We might We might We might We might die too! We might. We might die too! We might. We might die too! We might.

We might We might We might We might We might We might We might We might

Fl. 1
2

Ob. 1
2

Cl. B♭ 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Pno.

I.
Leon-ard. Calm down.

Mir.
Is she dy - ing? Is she dy-ing? Is she dy - - - ing!

Len.
to the glor - y of great - - ness.

Scks.

Pod.
Rose DR. PODSNAP (to SACKS) 3
What a

S.
Is she dy - ing? We might die too!

A.
Is she dy - ing? We might die too!

Ens.
T.
We might die too! We might. We might die too! We might. We might die too! We might die soon.

B.
We might We might We might We might We might, We might die soon.

Solo Vn.

Vn. I

Vn. II

Solo Va.

Va.
div.

Solo Vc.

Vc.
7 div.

Db.

(RODRIGUEZ returns and hands SACKS a syringe. Struggling to hold her up, he injects ROSE and her body relaxes as she falls into his arms.)

Fl. 1
2

Ob. 1
2

Cl. B \flat 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

Pod.

Vn. I

Vn. II

Va.

Vc.

Db.

— Take them all to their rooms. Nurs-es! Or-der lies! An-y-one! Eve-ry-one! —

ff

fff pizz.

fff pizz.

fff attacca

255 256 257 258 259

(LEONARD has been banished to his room because of his aggressive behavior. LEONARD is furiously typing with one finger on a typewriter. On one wall is projected a small painting of a western scene with cowboys riding their horses. During the scene, as he talks with SACKS, the painting gradually becomes larger and larger until it is life size when SACKS exits the room. SACKS enters LEONARD's room holding his chart.)

Scene 2. Leonard's room, a week later, September 1969

♩ = 60

Fl. 1
2

Ob. 1
2

Bass Clarinet

Cl. B^b 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. C 1
2

Tbn. 1
2

Tuba

Timp.

Hp.

Pno.

(LEONARD has been banished to his room because of his aggressive behavior. LEONARD is furiously typing with one finger on a typewriter. On one wall is projected a small painting of a western scene with cowboys riding their horses. During the scene, as he talks with SACKS, the painting gradually becomes larger and larger until it is life size when SACKS exits the room. SACKS enters LEONARD's room holding his chart.)

Scene 2. Leonard's room, a week later, September 1969

♩ = 60

Vn. I

Vn. II

Va.

Vc.

Db.

161 (SACKS and ROSE begin to dance gracefully.)

R.

165

(Someone else changes the record to something more staccato/percussive, which has an unexpected effect on the dancers.)

169 **FRANK** (spoken)

Ens. T. Holy Moley! Can we have something a little livelier? | This is a party - | not a funeral!

G.P. ♩ = 108

173

R.

Oh Oh

177

R. Oh Doc tor Sacks. This mus - ic is all

180

R. wrong. I can-not dance to this.

182

183

R. This rhy - thm, this tim - ing is wrong. It's

185

R. mak - ing me a mar-i-o-nette! a mar-i-o-nette! I can-not con-trol my-self. This

f *p* *mf*

188

R. tim - ing is _____ wrong. for me.

f

190

R. And I've lost_ so much time. _ I shall_ nev - er

p

193 *(she becomes more agitated)* 195

R. get it back.

Scks. DR. SACKS *(to RODRIGUEZ)*
Rose, be calm. Take off that re - cord!

196 *(she does not seem to hear him)* *(ad libitum)*

R. Oh my God, This rhy - - - -

198

R. - thym this tim-ing is wrong for me. I've lost so much time. I shall ne -

201

R. ver get it back. I can-not con-trol my-self. Worse than be-fore.

(ROSE stiffens, her neck extends backward, her eyes roll into her head, an oculogyric crisis. Everyone now is watching and all the patients are becoming worried and agitated.)

205 *rall.* ♩ = 88

R. Worse than be - fore! _

Scks. The pho - no-graph's turned off now.

209

Scks. Rose, Rose, I am hold-ing you. Rose. Rose...

213

MIRIAM

Mir. Is she dy-ing?

Scks. Mis - ter Rod - Ri - guez! So - di - um am - y - tal!

f

215 217

Mir. *Is she dy - ing? Is she dy - ing?*

LEONARD *(standing by himself, angrily pointing at RODRIGUEZ and then at Sacks who are busy with Rose.)*

Len. *This*

Ens. S. *No mo - ther she'll be al - right.*

218

Mir. *Is she dy - ing? Is she dy - ing?*

LEONARD *(he points to an empty corner)*

Len. *...world is filled with dev - ils! A world pol - lut ed! But I*

222

Len. *...have ris - en! I am still ris - ing from the ash - es of de - feat to the glor - y of great - ness!*

(IRIS comes over to LEONARD.)

IRIS

228

I.

Leon-ard, Leon-ard. What's the mat-ter? Calm down, please. Calm down, please.

Len.

This world is filled with

I.

Doc-tor Sacks! Please help me. Please help him! I know this would

Mir.

Is she dy-ing? Is she dy-ing?

Len.

dev - ils! A world pol - lut ed! But I

233

I. _____ turn out all bad. _____

Mir. _____ That rhy - thm was wrong for her. _____

Len. _____ have ris - en! I _____ am still ris - ing _____ from the ash - es of de - feat

236

I. _____ Calm down, please. Calm down, please. _____

Mir. _____ Wrong for her. _____ Is she dy-ing?

Len. _____ to the glor - y _____ of great - - - ness! _____

Scks. _____ DR. SACKS _____
Rose

239

I. Leon-ard, Leon-ard, Leon-ard, Leon-ard. Calm _____

Mir. Is she dy - ing? Is she dy - ing?

Len. She is dy - ing! She is dy - - - ing!

Scks. Rose

S. Is she dy ing? Is she dy - ing? Is she dy ing? Is she dy ing? Is she dy-ing? Is she

A. Is she dy ing? Is she dy - ing? Is she dy ing? Is she dy ing? Is she dy-ing? Is she

Ens. T. We might We might We might

B. We might

cresc. sempre *p* *cresc. sempre*

241

I. _____ down.

Mir. _____ Is she dy - ing? _____ Is she dy - ing?

Len. She is dy ing! She is dy - ing!

Scks. _____

Rose

S. dy - ing? Is she dy-ing? Is she dy - ing? Is she dy - ing? Is she dy - ing? Is she dy -

A. dy - ing? Is she dy-ing? Is she dy - ing? Is she dy-ing? Is she dy-ing? Is she dy -

Ens. T. We might die too! We might. We might We might We might

B. We might We ___ might We might

243

I.

Calm

Mir.

Is she dy - ing? Is she dy - ing?

Len.

From the ash - es of de - feat, I am ris ing, still

Scks.

Rose

S.

- ing. Is she? Is she? Is she?

A.

- ing. Is she? Is she? Is she?

Ens.

T.

We might die too! We might. We might die too! We might.

B.

We might We might We might We might

(cresc. sempre)

245

I.

down. Leon-ard. Calm

Mir.

Is she dy - ing? Is she dy - ing?

Len.

ris - - - - ing to the glor - y of

Scks.

Rose

S.

Is she dy - ing? Is she dy - - - ing?

A.

Is she dy - ing? Is she dy - - - ing?

Ens.

T.

We might die too! We might. We might die too! We might.

B.

We might We__ might We might We___ might

247

I.  down.

Mir.  Is she dy - ing? Is she dy - - -

Len.  great - - - ness.

Scks.  Rose

S.  We might die

A.  We might die

Ens.  We might die too! We might. We might die too! We might

T.  We might die soon.

B.  We might die soon.

 (cresc. sempre) **f** cresc.

249 $\text{♩} = 104$

Mir. ing! _____

Pod. **DR. PODSNAP (to SACKS)**
What a woe-ful men-a-ger-ie! _____ Your

S. too! _____

A. too! _____

Ens. T. die soon. _____

B. _____

ff *f*

252

Pod. med-i-cal mir-a-cles! Look what you've done to them! This ex-cite-ment is

254

Pod. *3* *3* *3*

too much for them. They need to qui - et down. — Take them all to their rooms.

(RODRIGUEZ returns and hands SACKS a syringe. Struggling to hold her up, he injects ROSE and her body relaxes as she falls into his arms.)

256

Pod. *3* *3* *3*

Nurs-es! Or-der lies! An-y-one! — Eve-ry-one! —

sffz

attacca

(LEONARD has been banished to his room because of his aggressive behavior. LEONARD is furiously typing with one finger on a typewriter. On one wall is projected a small painting of a western scene with cowboys riding their horses. During the scene, as he talks with SACKS, the painting gradually becomes larger and larger until it is life size when SACKS exits the room. SACKS enters LEONARD's room holding his chart.)

Scene 2. Leonard's room, a week later, September 1969

♩ = 60

264

268

ff sempre legato

Ens. T. This world is filled with dev - ils! A world pol - lut ed! But He

ff sempre legato

Ens. B. This world is filled with dev - ils! A world pol - lut ed! But He

273

Ens. T. has ris - en! He is still ris - ing from the ash - es of de - feat to the glor - y

Ens. B. has ris - en! He is still ris - ing from the ash - es of de - feat to the glor - y

Scene 4. Administration meeting room

(♩ = 112)
div.

494

496

♩ = 144
solo

ff
altri, div.

500 (solo)

(altri, div.)

504

505 (solo)

(altri, div.)

f

ff

f

510 (solo)

(altri, div.)

ff

f

ff

f

514

515 (solo)

(altri, div.)

520 solo [523]

altri, div.

525 (solo) *ff* *mp*

(altri, div.)

531 = 144 (solo) [532] *ff* *mp*

(altri, div.) *ff* *mf*

535 (solo) *fp* *fp*

(altri, div.)

541 (solo) *fp*

(altri, div.)

546 (solo) *rall.*

(altri, div.)

♩ = 60

551 $\text{♩} = 120$
 2 solo *accel.*
 2 altri, div. *p* *cresc.*
p *cresc.*

556 $\text{♩} = 144$
 (solo)
 (altri, div.)
p cresc.

560 (solo) *rall.*
p cresc. *ff*
 (altri, div.) 4 4

568 $\text{♩} = 60$
 tutti, div. 3 4

575 2 578 (div.)
pp

581

585 (div.)

589

593

597 598

601 solo (solo)

pp *pp*

2 2

altri, unis.

607 (solo) rall. ♩ = 40 ♩ = 120 ♩ = 40

(altri) tutti, div.

fff

3 2 2

614 $\text{♩} = 52$
4

solo

621

mp *pp* *pp molto espr.*
altri, div.

(solo)

624

(altri, div.)

3

634

(solo)

633

(altri, div.)

640

(solo)

643

(altri, div.)

3

648

(solo)

(altri, div.)

3

656

(solo)

661

p *cresc.*

(altri, div.)

p *cresc.*

664 *solo*

altri, div. **f** *p*

f **p**

671 *(solo)*

(altri, div.) *cresc.* **ff**

cresc. **ff**

677 *(solo)*

(altri, div.) *accel.* **pp**

mf **pp** *attacca*

Scene 5. The dayroom, morning December 1969

686 $\text{♩} = 72$

3 soli, con sord. *pp* *div., con sord.*

pp *div. a3*

696 *3 soli* **702** *a3* **4**

div. *unis.* *div. a3* *div.* **4**

711

3 soli

1. solo

3 soli

2 soli

p

pp

div.

div. a3

unis.

div.

div. a3

div.

720

3 soli

2

2

unis.

pp

$\text{♩} = 60$

728

5

tutti

p

2

738

2

accel. poco a poco

740

3 soli

altri, div. a3

mp

pp

748

solo

$\text{♩} = 80$

3

3

altri, div. a3

pp

pp molto espr.

tutti, div. a3

758

div. a3

3 soli

pp

pp molto espr.

3 soli

768

780 (3 soli)

783

4

accel.

♩ = 120

793

3 soli

altri, div.

pp

pp

800

(3 soli) a3

(altri, div.)

3 soli

div. a3

807

(3 soli) a3

altri, div.

3 soli

813

814

(3 soli)

altri, div.

altri, div. a3

altri, div.

a3

rall.

♩ = 40

solo

822

4

5

pp molto espr.

G.P.

attacca

Scene 6. The dayroom, December 1969

tutti, unis., senza sord.

831 $\text{♩} = 72$

835 $\text{♩} = 144$

840 *rall.* $\text{♩} = 72$ $\text{♩} = 144$

845 $\text{♩} = 120$
div.
p

849 solo
p
altri, div.

853 tutti, div. 855 3 soli
p

859 (3 soli) tutti, div.
p

868 $\text{♩} = 90$
9

882 $\text{♩} = 72$ *rall.* $\text{♩} = 60$
8

897 *pp con pochissima espressione*
5

913 *mf con pochissima espressione*
mf *rall.* *acc.* *solo* $\text{♩} = 80$
5

923 *p* *f* *altri* *p* *f*
5

938 *mp dolce cresc.* *f* *rall.*
mp dolce cresc. *altri, div. a3*
7

949 $\text{♩} = 72$ *tutti, unis.* *rall.*
7

♩ = 60

965

2

solo

altri

p *f*

974

(solo)

(altri)

977

980

(solo)

(altri)

rall.

♩ = 40 rall.

988

2 soli

a tempo (♩ = 60) accel.

♩ = 72

p *pp* molto espr. cresc. *f*

(altri)

altri, div. a3

p *f* molto espr.

1000

solo

♩ = 40 ♩ = 72

mf

1010

solo

altri, div. *f*

mf \curvearrowright *f*

1017

(solo)

(altri, div.)

3

1025

(solo)

1030

(altri, div.)

3

1033

(solo)

(altri, div.)

pp \curvearrowright *fff* \curvearrowright *pp*

pp \curvearrowright *fff* \curvearrowright *pp*

END OF THE OPERA

Sonata No. 2 in f# minor for guitar and piano

Tempo primo, sub.

68

Gtr.

Pno.

70

Gtr.

Pno.

72

Gtr.

Pno.

74

Gtr.

Pno.

76

Gtr.

Pno.

mf

p

84

Gtr.

Pno.

85

Gtr.

Pno.

86

Gtr.

Pno.

87

Gtr.

mf *poco decresc.*

Pno.

mp

89

Gtr.

Pno.

p

mf

II

Lento ♩ = ca. 60

Gtr.

Pno.

mf

p

5

Gtr.

Pno.

rit.

a tempo

10

Gtr.

Pno.

Sonata No. 2 in f# minor for guitar and piano

rit. a tempo

15

Gtr.

Pno.

mp

p

19

Gtr.

Pno.

poco rall.

rit.

24

Gtr.

Pno.

a tempo

p

pp

25

Gtr.

Pno.

12/4

26
Gtr. *mf*
Pno. *mp*

27
Gtr. *f*
Pno. *mf* *rit.*

29
Gtr. *a tempo*
Pno.

30
Gtr. *ff*
Pno.

32

Gtr.

Pno.

35

Gtr.

Pno.

mf

mp

f

a tempo

38

Gtr.

Pno.

ff

mf

p

f

42

Gtr.

Pno.

mf

mp

f

rit.

46

Gtr.

Pno.

mf

48

Gtr.

Pno.

mp

p

pp

Allegro molto ♩ = ca. 76 III

Gtr.

f

6

Gtr.

11

Gtr.

15

Gtr.

20

Gtr.

25

30

Gtr.

Pno.

mp

35

Gtr.

Pno.

39

Gtr.

Pno.

42

Gtr.

Pno.

sub. mf

46

Gtr.

Pno.

49

Gtr.

Pno.

f

55

Gtr.

Pno.

mf

p

59

Gtr.

Pno.

a tempo, molto espressivo

mf

p

Commissioned by the Verdehr Trio

IMAGES

for violin, clarinet, and piano (rev. 2018)

I

Katherine Hoover

Allegro ♩ = ca. 112

Violin

Clarinet

Clarinet in A

Allegro ♩ = ca. 112

pp legato

Piano

Vln.

Cl.

Pno.

Vln.

Cl.

Pno.

Vln.

Cl.

Pno.

10

Vln.

Cl.

Pno.

12

Vln.

Cl.

Pno.

14

Vln. *rit.* 15 *quasi recitative* *pp*

Cl. *rit.* 15 *quasi recitative* *pp*

Pno. *rit.* 15 *quasi recitative* *f* *Red.* 3 *

16

Vln.

Cl.

Pno.

Red. * *Red.* * *Red.* *

18 *strict tempo*

Vln. *f* *tr* *p*

Cl. *f* *p*

Pno. *strict tempo* *p*

* Hold until cut off by next piano note

22

Vln.

Cl.

Pno.

26

Vln.

Cl.

Pno.

p

29

Vln.

Cl.

Pno.

quasi recitativo

pp

32

Vln.

Cl.

Pno.

strict tempo

p

f

p

Red. 3

34 35

Vln. *mf*

Cl. *mf*

Pno. *5*

38

Vln.

Cl.

Pno. *mf*

42

Vln.

Cl.

Pno.

46

Vln. *f* *p*

Cl. *f* *p*

Pno. *p*

50

Vln.

Cl.

Pno.