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10-12-1986

Pastoral

Santa Fe Galloway

Jim Morley

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FAL
X
GALLOWAY, J.
BOX III
NOS. 1-2

Pastoral

an opera in one act

James Galloway

libretto by Jim Morley

Peaceantino
NO. 18 SYMPHONY 18 STAVE NARROW

JIM MORLEY

PASTORALE

JAMES GALLOWAY

CON MOTO ♩ = 88

FL

OB

CL

BN

HN

TP

TB

TIMP

PIANO

VLN

VA

VC

CB

div.

COPYRIGHT 1988 by JAMES GALLOWAY

Pasquantino
NO. 18 SYMPHONY 18 STAVE NARROW

Fl

Ob

CL

BN

HN

Tp

TBN

TIMP

PN

mf

mf

mf

mf

f

1

10

Fl

Ob

Cl

Bsn

HR

Tpt

TBN

Timp

Pn

Vl

Va

Vc

Cb

mf

Pasquantino
NO. 18 SYMPHONY 18 STAVE NARROW

BN

HR

Tp

TBN

TIMP

PN

VI

VA

Vc

CB

11 12 13

fl

Ob

CL

BN

HN

TP

TBN

SUSPENDED CYMBAL

TIMP

MOLTO ff

TO TIMP.

8VA

PN

VL

VA

Vc

CB

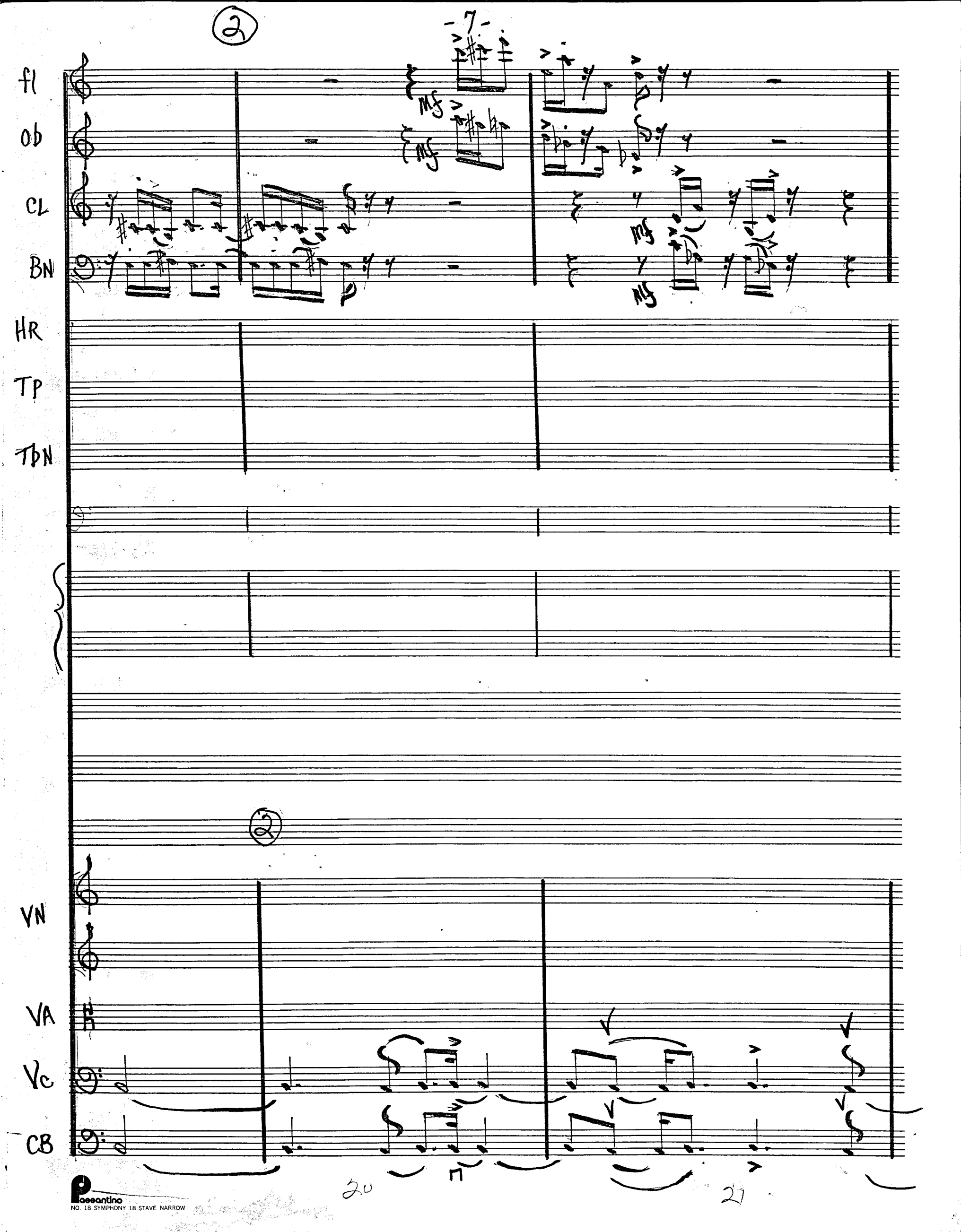
♩=58-63

VL

VA

11

19



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

ESPR

p

p ESPR.

FLEXIBLE

SUSPENDED CYMBAL (SOFT STICKS)

pp mf

CONSIDERABLY SLOWER

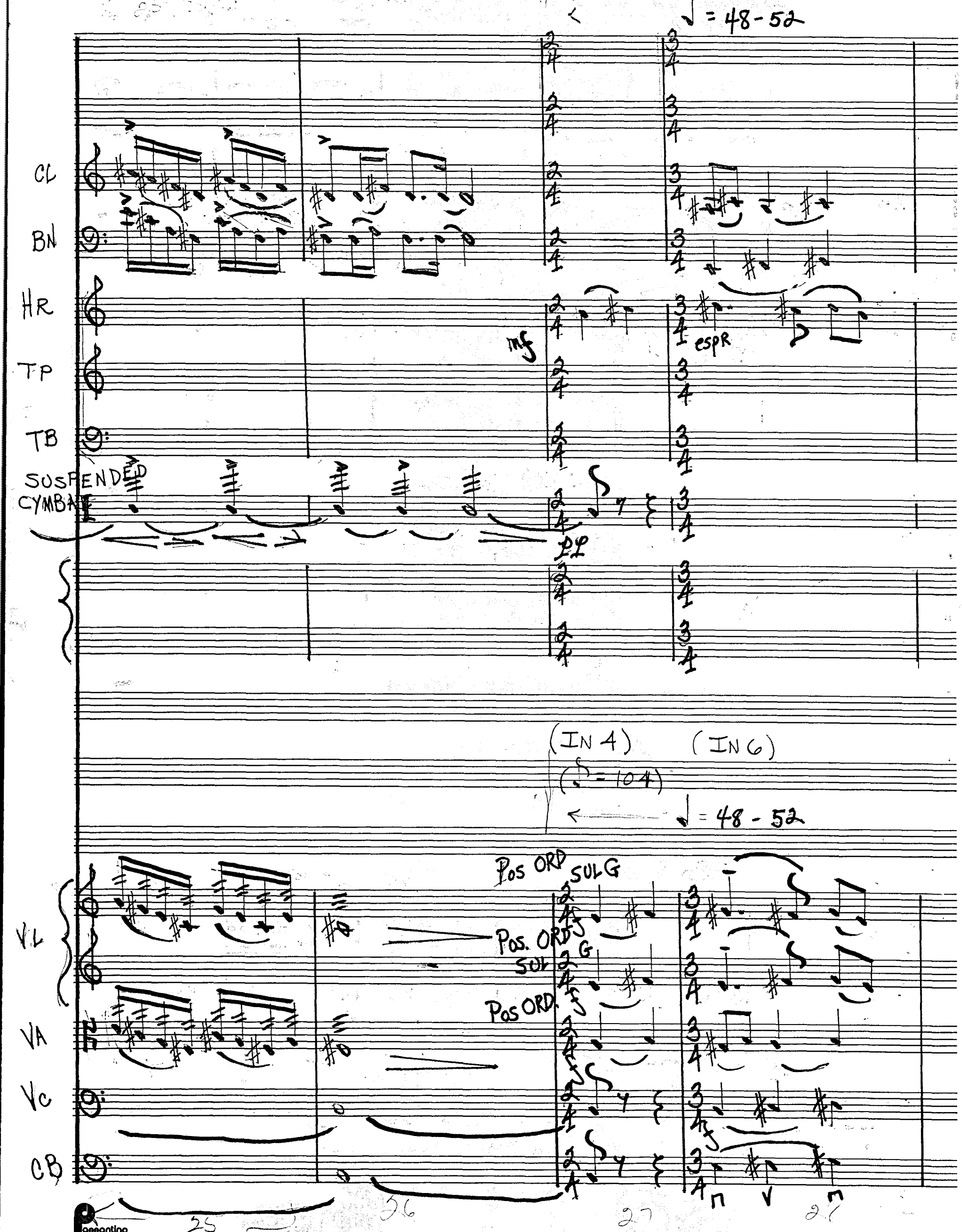
SUR LA TOUCHE

pp

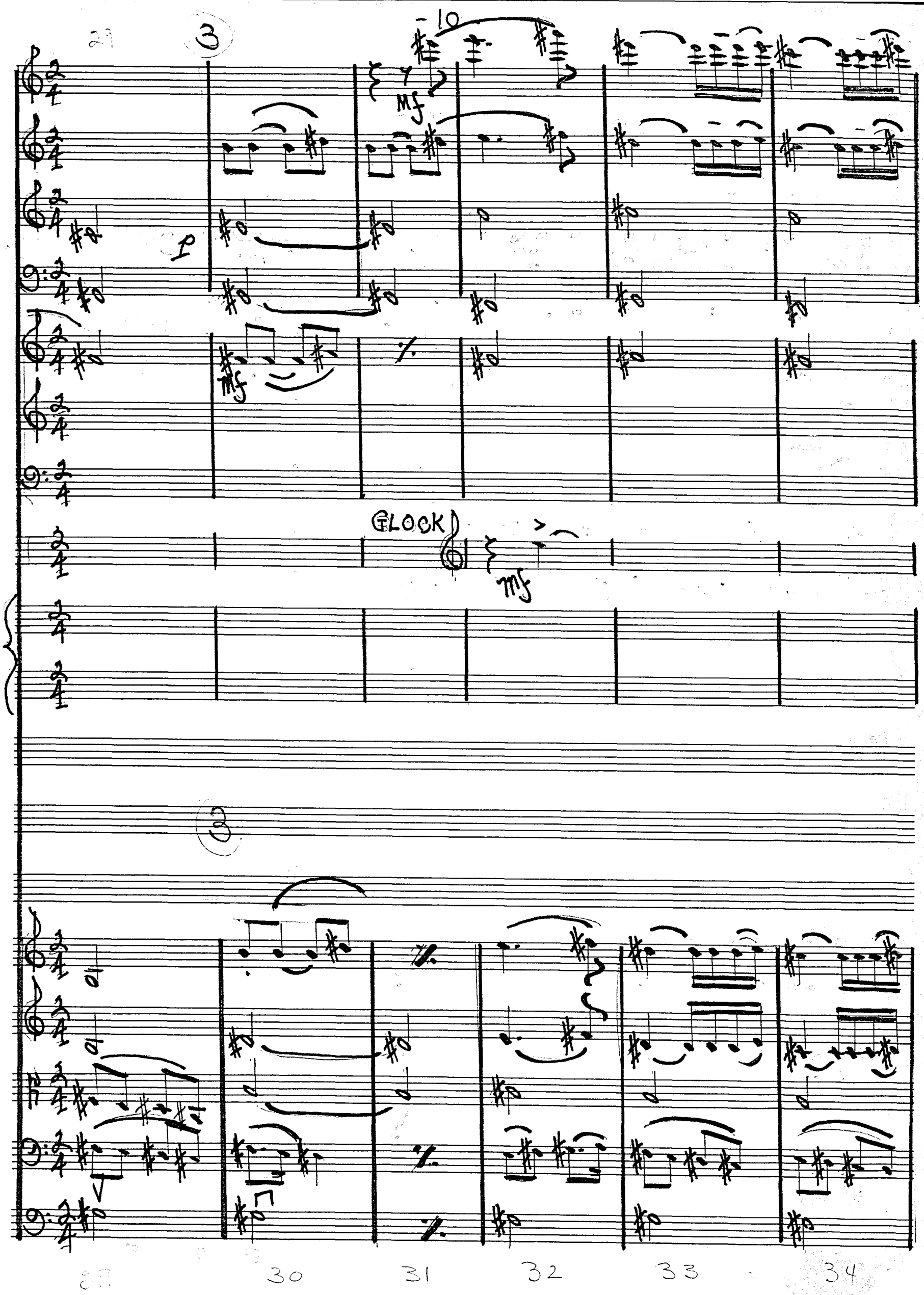
SUR LA TOUCHE

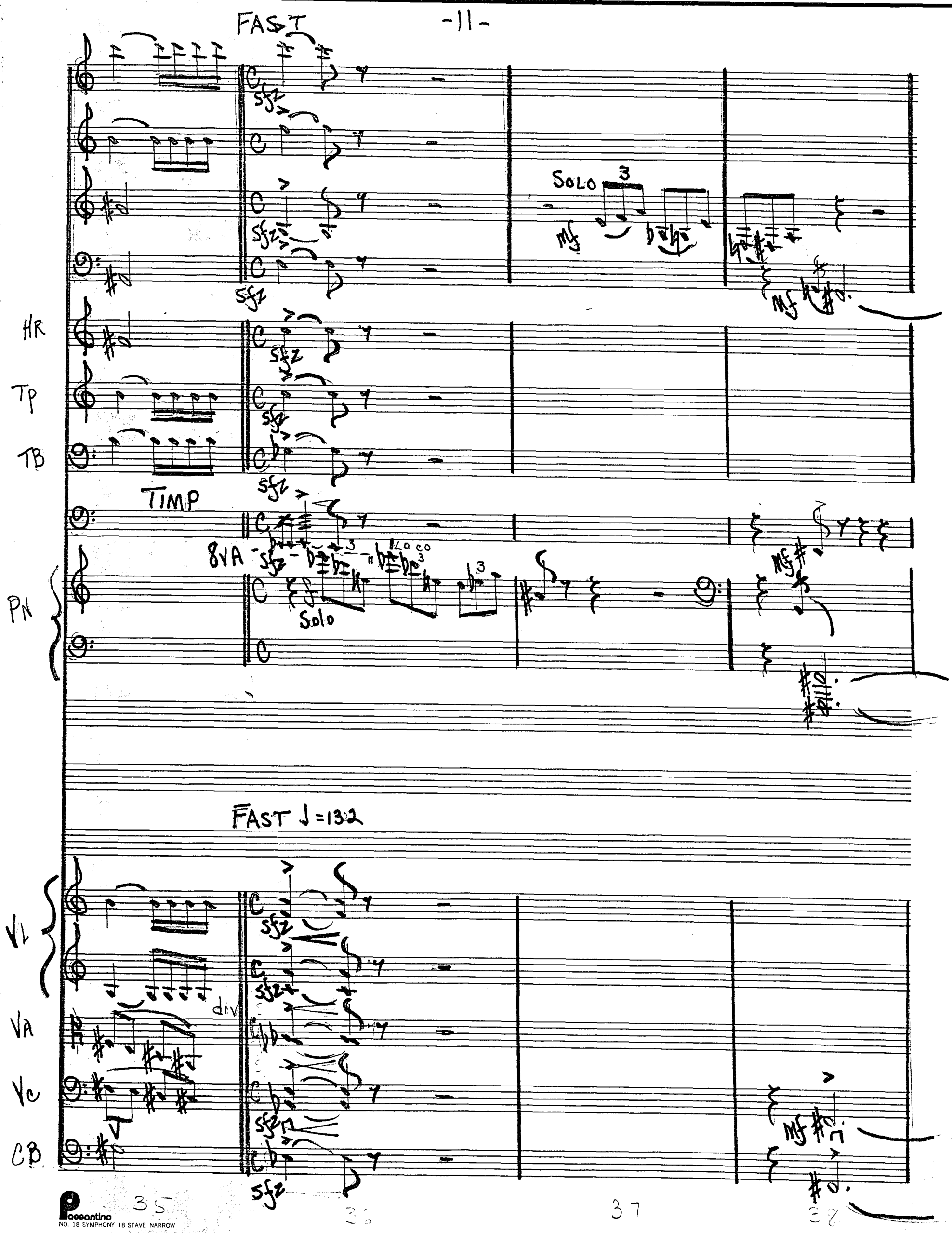
pp

22 23 24 25



Paseantino
NO. 18 SYMPHONY 18 STAVE NARROW


29
3
-10
mf
p
mf
GLOCK
mf
3
30
31
32
33
34



Paesantino
NO. 18 SYMPHONY 18 STAVE NARROW

FL

OB

CL

BN

HR

TP

TBN

TIMP

VL

VA

VC

CB

4

12

mf

3

3

3

3

3

4

39

40

41

FL
OB
CL
BN
HR
TP
TBN
TIMP
VI
VA
VC
CB

Poco Accel...
Rit...
Poco Accel
Rit...
GRADUAL RIT...

Pagesantino
NO. 18 SYMPHONY 18 STAVE NARROW

FL
OB
CL
BN
HN
TP
TBN
TIMP
PN
VL
VA
VC
CB

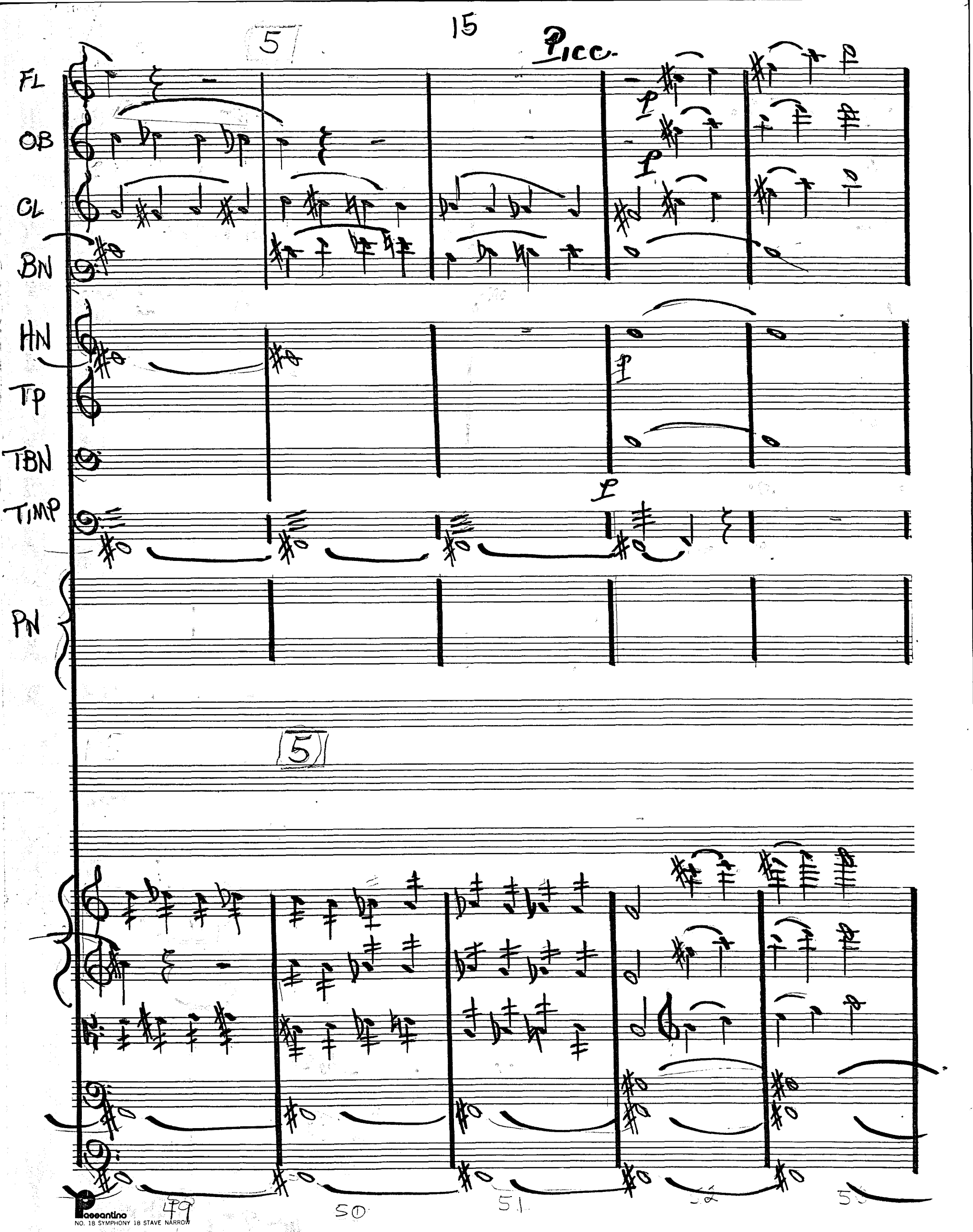
TIMP

SLOW ♩=72

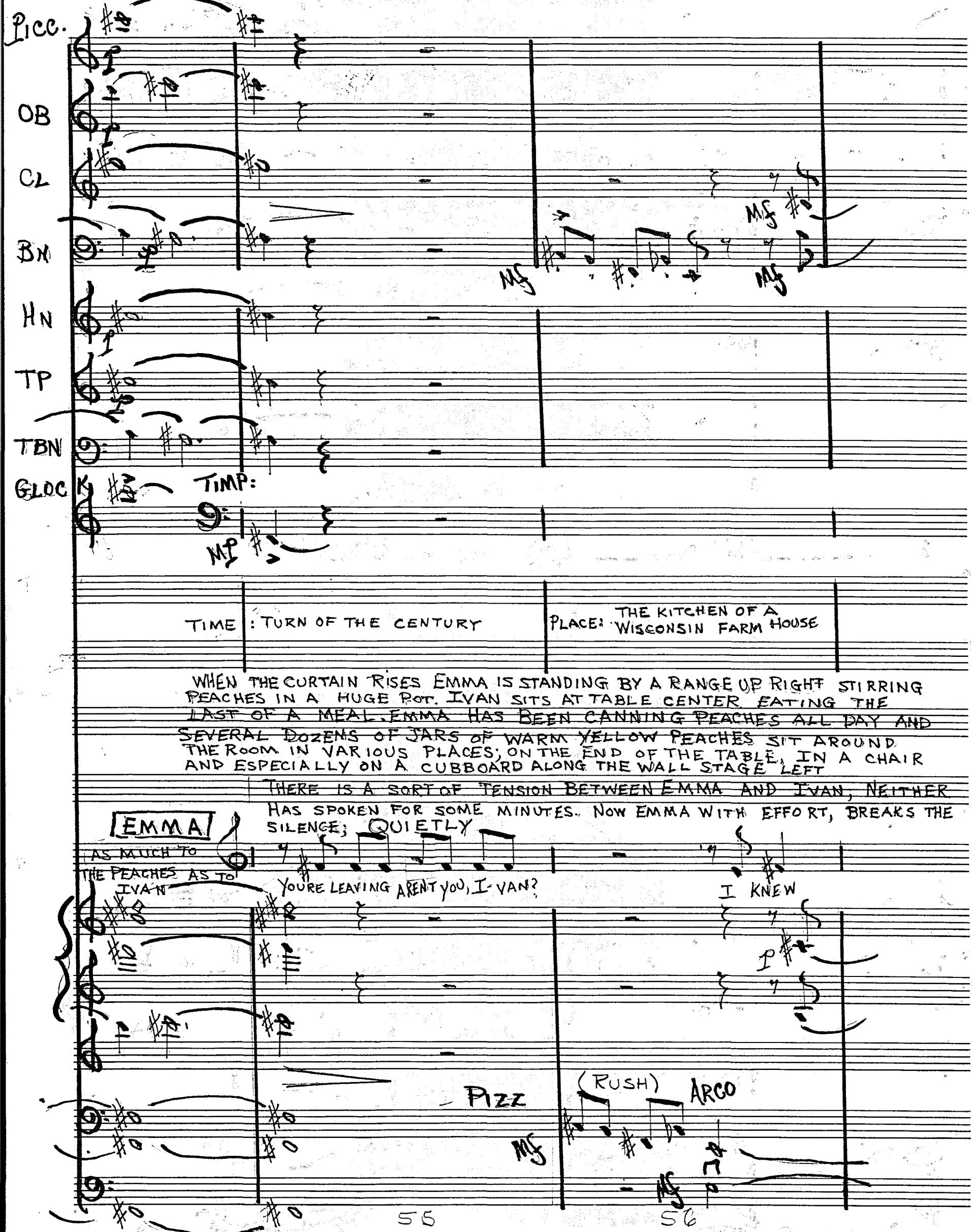
CURTAIN

(RIT)

45 46 47 48



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW



WHEN THE CURTAIN RISES EMMA IS STANDING BY A RANGE UP RIGHT STIRRING PEACHES IN A HUGE POT. IVAN SITS AT TABLE CENTER EATING THE LAST OF A MEAL. EMMA HAS BEEN CANNING PEACHES ALL DAY AND SEVERAL DOZENS OF JARS OF WARM YELLOW PEACHES SIT AROUND THE ROOM IN VARIOUS PLACES; ON THE END OF THE TABLE, IN A CHAIR AND ESPECIALLY ON A CUBBOARD ALONG THE WALL STAGE LEFT

THERE IS A SORT OF TENSION BETWEEN EMMA AND IVAN, NEITHER HAS SPOKEN FOR SOME MINUTES. NOW EMMA WITH EFFORT, BREAKS THE SILENCE; QUIETLY

* THE METRONOME MARKINGS ARE RELATIVE. IN PERFORMANCE SECTIONS MAY BE SLIGHTLY FASTER OR SLOWER

FLUTE

mp

mf

p

GLOCK.

mp

EMMA

OR THOUGHT I KNEW WHEN FIRST THE SUN CAME UP AND YOU GOT OUT OF

mf

mf

mf

mf

mf

57 58 59

6

p

mf

EMMA

BED FOR CHORES I WAS A WAKE AL-THOUGH I LAY THERE STILL PRE -

6

div

mf

60 61 62 63

EMMA

—TEND - ING SLEEP WAS HEAV - Y YET U - PON MY EYES

(HEAVY PESANTE)

MOVING AHEAD A LITTLE

(PESANTE)

div.

Pizz

64 65 66 67

Lo

EMMA

I SAW YOU STAND JUST LOOKING — OUT OF THE WIN-DOW AT THE

(RIT. INTO →)

VL

VA

Vc

PIZZ.

CB

(ARCO

68

69

7

mf

p

p

EMMA

LAND.

I HEARD YOU SIGH . . .

7 (IN 8) (MENO MOSSO)

(A TEMPO (IN 4)

espr

espr

UNIS div UNIS div UNIS

espr

(ARCO)

Pizz

mf

70 71 72

EMMA

OR WAS IT A CRY?

SHE STARTS TOWARD HIM AS IF TO

♩=132(♩=66)

mp

mp

mp Arco

OSSIA: Arco

73

74

SOLO

EMMA (CARESS HIM)

I-VAN WAS IT A CRY?

♩ = 100 - 104

Pizz

Pizz

Peeantino
NO. 18 SYMPHONY 18 STAVE NARROW

8

EMMA

I COULDN'T SEE YOUR FACE, JUST YOUR BACK;

IN

8

79

80

81

EMMA

FACT, I ONL-Y SAW YOUR SHOULDERS AND YOUR HEAD SHAPED STRONG A-GAINST THE WIN-DOW'S LIGHT.

♩ = 76

MF

MP

MP

P

I A|- MOST SPOKE BUT BE- FORE I'D CONJURED UP THE

(SLOWER)

♩ = 76

EMMA

NERVE OR WORDS — YOU LEFT; YOU SHUT THE DOOR WITH GREAT

ARCO

ARCO

Pagesantino
NO. 18 SYMPHONY 18 STAVE NARROW

mf

EMMA

KIND - NESS

(QUIETLY SURPRISED, HE LOOKS UP AT EMMA FOR THE FIRST TIME)

IVAN:

YOU DIDN'T ACT AS THOUGH YOU KNEW WHEN I CAME IN AT MEALTIMES

RIT. . . ♩ = 60 - 68 (SLOWER)

Pizz

Pizz

Pizz

91 92 93

29

TIMP.

MP

(FREE (LIBERAMENTE)

IVAN

"YOU SAID "GOOD MORNING, IVAN

JUST LIKE YOU ALWAYS HAD

ARCO

ARCO

ARCO

(FREE TIME)

Pacesantino
NO. 18 SYMPHONY 18 STAVE NARROW

IVAN

AND POURED MY coffee

SET THE PLAT-TERS AND THE PLATES

Solo

mf

96

97

mf

IVAN

No DIF-FERENT THAN BE-FORE. YOU DIDN'T E-VEN SAY YOU'D BEEN A-WAKE

(LONG PICKUP)

TUTTI

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

♪=63

32

10

mf

p

mp

mf

GLOCK

mf

EMMA (IN 8)

IVAN

No NEED

PER-HAPS I AM WRONG, I THOUGHT PER-HAPS HE

(BIG RIT)

10

MENO IN 10)

♪=63

mf

CRESC.

mf

99

100

mf

mf

EMMA

IVAN

SIGHS LIKE THAT EVERY MORNING WHEN HE WAKES

I'D ALWAYS BEEN ASLEEP, I DIDN'T KNOW

(A TEMPO)

♩=88-92 (IN 4)

mf

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

EMMA

BUT THEN I WATCHED YOU AND SAW YOU DRINK YOUR COFFEE SLOW SCARCE HEEDING IT WAS A CUP YOU

Emma

HAD IN HAND. NOT EVEN SENSING - ALL THE SPICES IN THE SAUSAGE = OR THE CRISPNESS OF THE

R T . . .

EDGES OF THE EGGS FRIED LIKE YOU LIKE THEM BEST

R I T . . .

R I T . . .

mf

11

EMMA (LIBERAMENTE) NO NEED. IT WAS TOO LATE I'D MISSED THE CHANCE TO

IVAN You DIDN'T SPEAK UP THEN

BN.

VC MF

EMMA SPEAK AND EVEN IF I SAID, "IT'S TIME FOR YOU TO

BN

VC

SLOWER IN 8

FL

BN (SLOWER)

EMMA Go YOU'D ONLY HAVE GIVEN ME A NOD AND

VL MF STRETCH

VA MF

VC

CB MF

mf

I

mf

GLOCK

CELESTE

mf

mf

mf

EMMA

LEFT

YOU'D HAVE LEFT RIGHT THEN

AND I'D HAVE HAD THE MORNING AND THE NOON

(IN 8THS)

(IN QUARTERS 4^5)

(SHE TURNS TO CUPBOARD PICKS UP A TOWEL AND WIPES HER FOREHEAD AND HANDS)

EMMA

(SLOW)

AND THEN TO-NIGHT TO BE A - LONE

(GENTLY SWINGING)

♩=63 (?) Poco Piu Mosso

(84)

(WAIT)

mf p mf p

40

12

EMMA

THIS WAY I'VE WORKED REAL HARD ALL DAY I'VE CLEANED AND CANNED;

12

p

p

119

120

EMMA

COOKED UP SAUCES, JELLIES, JAMS UN-TIL I'M SO TIRED I COULD LIE RIGHT HERE AND GO TO

GLOCK

CELESTE

EMMA:

SLEEP OR DIE

Poco R i T...

123 124 125

GLOCK.

CELESTE

EMMA:

GENTLY TENDERLY

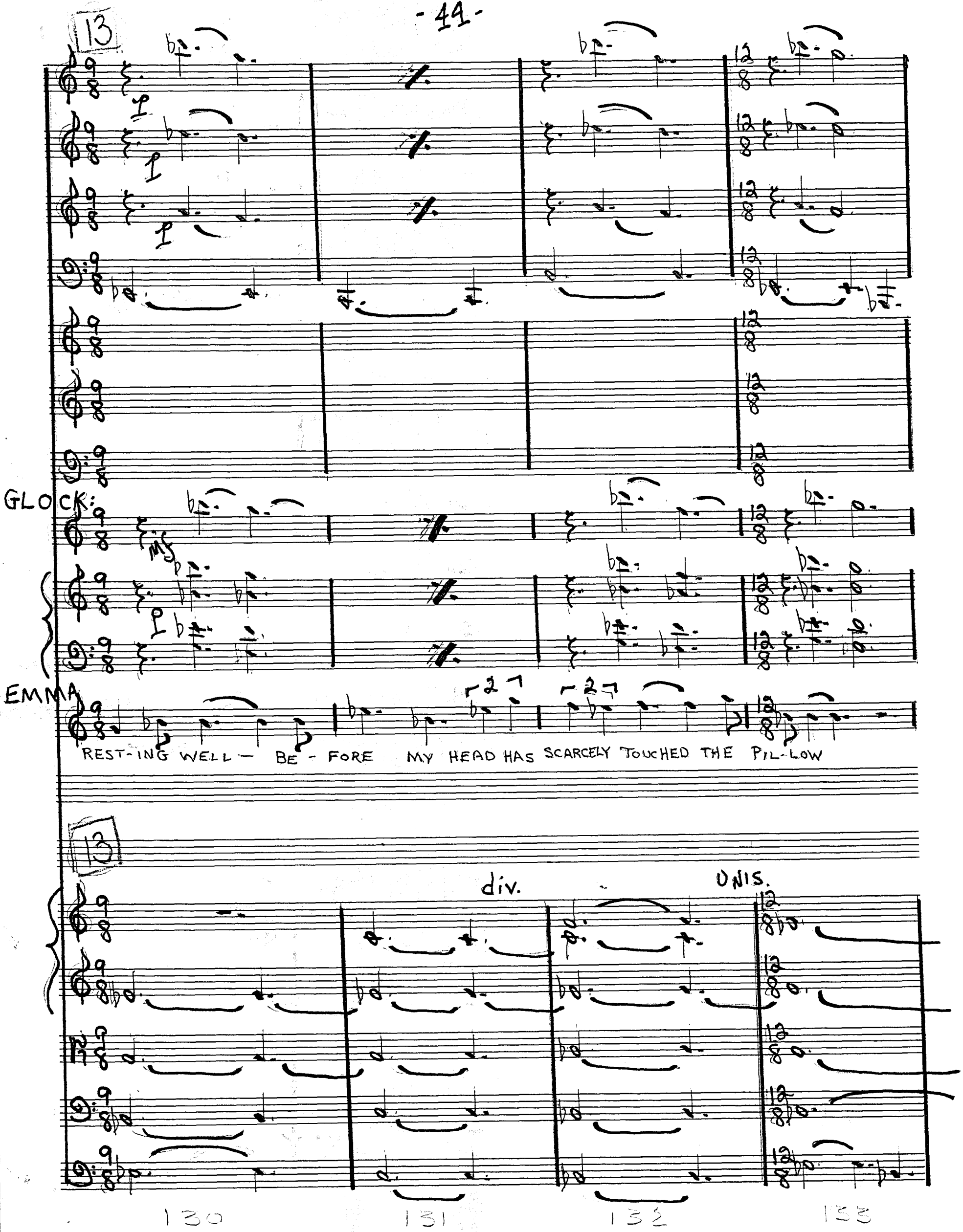
SLEEP'S GOOD I'LL GO TO SLEEP TO-NIGHT— AND BE

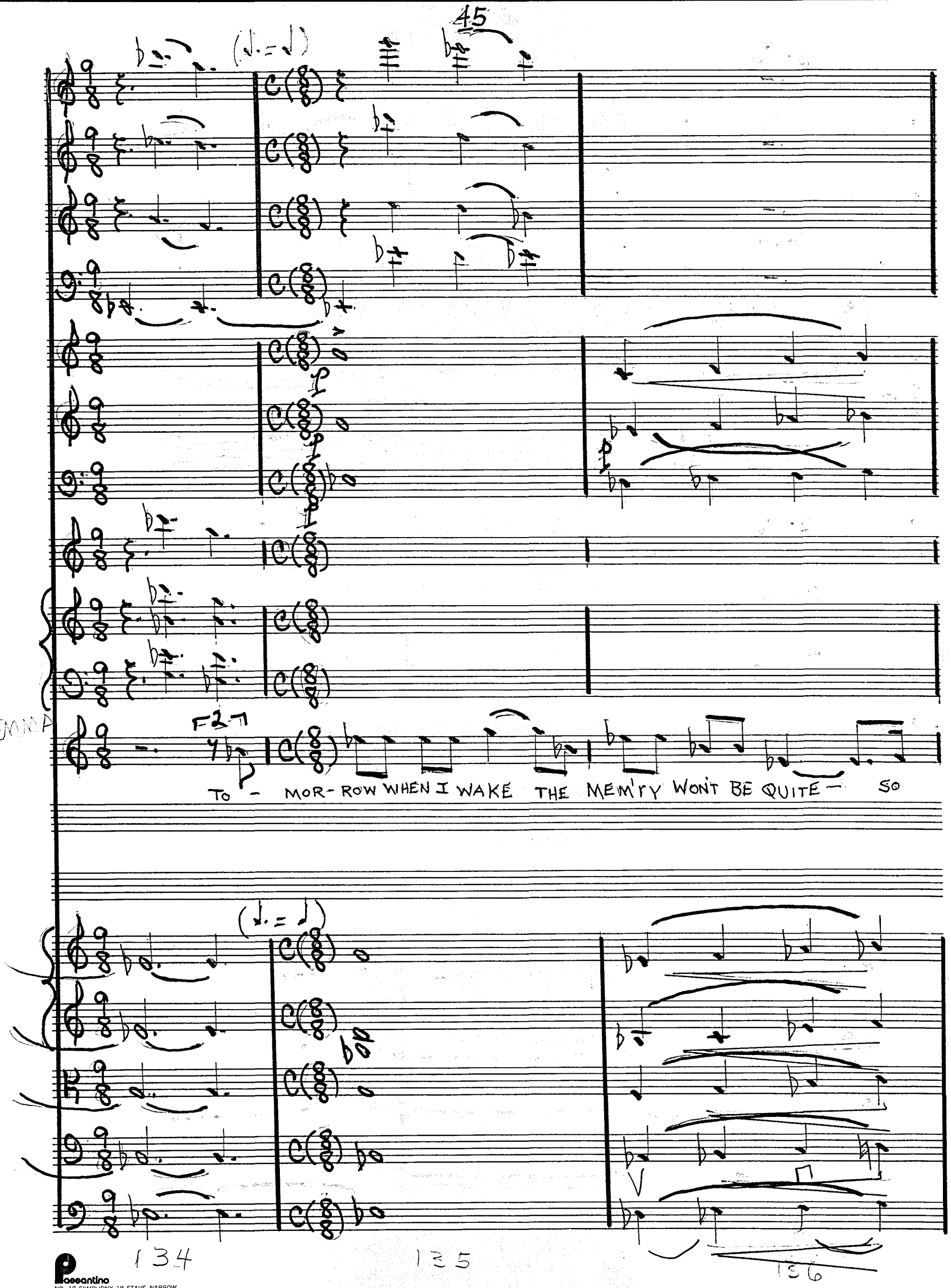
OSSIA: (BED)

♩. = 58-60

Div

126 127 128 129


13
GLOCK:
EMMA
REST-ING WELL — BE - FORE MY HEAD HAS SCARCELY TOUCHED THE PIL-LOW
13
div.
UNIS.
130
131
132
133



Paseantino
NO. 18 SYMPHONY 18 STAVE NARROW

46

(SUBITO P)

EMMA

BAD ONL-Y LIKE A DREAM THAT I ONCE HAD

(subito p)

137 138 139

EMMA

DID I E-VER TELL YOU OF THAT DREAM? NO MAT-TER IT ONL-Y FRIGHTENED ME 'CAUSE

140 141 142

TIMP

GLOCK

EMMAY

I WAS YOUNG —

IT'S FUN-NY NOW

(STRETCH . . A TEMPO)

143 144 145 146

15

TIMP

solo

mf

IVAN

THINGS CHANGE... ONCE WE WERE HAPPY

♩ = 92-96

147 148 149 150

TIMP:

IVAN:

LO-VING IN- A SE-CRET -TIME

THEN - THAT HOUR OF DEATH AND

151 152 153 154

IVAN

ALL THOSE SE-CRET TIMES BE-CAME BUT MEM-O-RIES LINKED CLOSE IN STONE AND MIND

155 156 157 158

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

16

mf mp

mf

SNARE DRUM

IVAN

I FARMED WELL THEN BUT NOW NOW MY MIND IS TAK- EN

16

mp

159 160 161 162

SNARE DRUM

MS

IVAN:

UP TOO MUCH WITH O-THER THOUGHTS. I THINK OF TOM A LOT

Pizz

Pizz

Pizz

ARCO

ARCO

ARCO

163 164 165 166

17

mf

mf

So!

EMMA (CROSSING TO IVAN)

No, — I-VAN —

IVAN

POOR TOM HIS WAY WAS RIGHT

17

167 168 169 170

S.D.

EMMA

(SHE STANDS BEHIND HIM NOW, HER HANDS

DON'T DWELL SO

ON THAT THAT'S PASSED

TO - DAY

I DONT FOR-GET

BUT

171

172

173

mf

mf

mf

mf

EMMA

IVAN

IF E-VER YOU HAVE DONE BE-FORE, RE-MEM-BER

NOTH-ING KEEPS ME FROM RE-CALL-ING TIME AND TIME— A-GAIN

174 175 176

(SHE TAKES HER HANDS AWAY AND CROSSES RIGHT OF TABLE)

EMMA

IVAN: DAYS WE LAUGHED THE TIME'S So SHORT

THE THINGS THAT STOPPED THE LAUGH-TER THAT TIGHTENED UP OUR THROATS—

177 178 179

Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

18

EMMA

IVAN

18

SO'S WE COULD NE-VER LAUGH A-GAIN

HE RISES AND CROSSES TOWARD EMMA)

mf

f

180 181 182

IVAN:

OSSIA: PACKED

So TWO TIMES NOW I'VE TOSSED MY CLOTHES IN - TO A

183 184 185

Peacantino
NO. 18 SYMPHONY 18 STAVE NARROW

OSSIA:

TIMP

IVAN:

BAG AND LEFT THIS HOUSE, THIS LAND

OSSIA: SWORE

I SAID I NEVER WOULD RE-TURN

186 187 188

19

mf

10

IVAN

BOTH TIMES I MADE THIS OATH

BOTH TIMES DID I

Peeantino
NO. 18 SYMPHONY 18 STAVE NARROW

mf

mf

mp

p

IVAN

RE - TURN

div.

div.

div.

div.

mf

mf

192

193

194

IVAN

TWELVE DAYS WENT BY WHEN FIRST I LEFT

195 196 197

20

20

IVAN

AND THEN I THOUGHT OF GAIL OUR DAUGH—

div.

UNIS.

div.

198 199 200 201 202

IVAN

(HE SWINGS INTO PROFILE, FACING EMMA)

OSSIA: MY

— TER

SHE IS OUR DAUGHTER

202 201 205 206

21

Picc.

mf

p

XYLO

mf

EMMA

YES— , I-VAN, YOURS— AND MINE

IVAN

YOURS AND MINE?

21

207 208 209 210

Picc.

mf

EMMA

IVAN

THAT'S SO. YOU KNOW THAT'S

SHE WAS NO PART OF TOM YOU SWEAR THAT'S SO?

211 212 213 214

mf

mf

OSSIA: TAKE OUT

p

EMMA

IVAN

So

YES... AND YET BE-CAUSE I KNEW I HAD TO GO —

div.

UNIS.

215 216 217 218

OSSIA:

22

XYL

EMMA

IVAN

THEN WAIT TWELVE DAYS BE-FORE I COULD COME BACK

219 220 221 222

mf

mf

XYLO

mf

EMMA

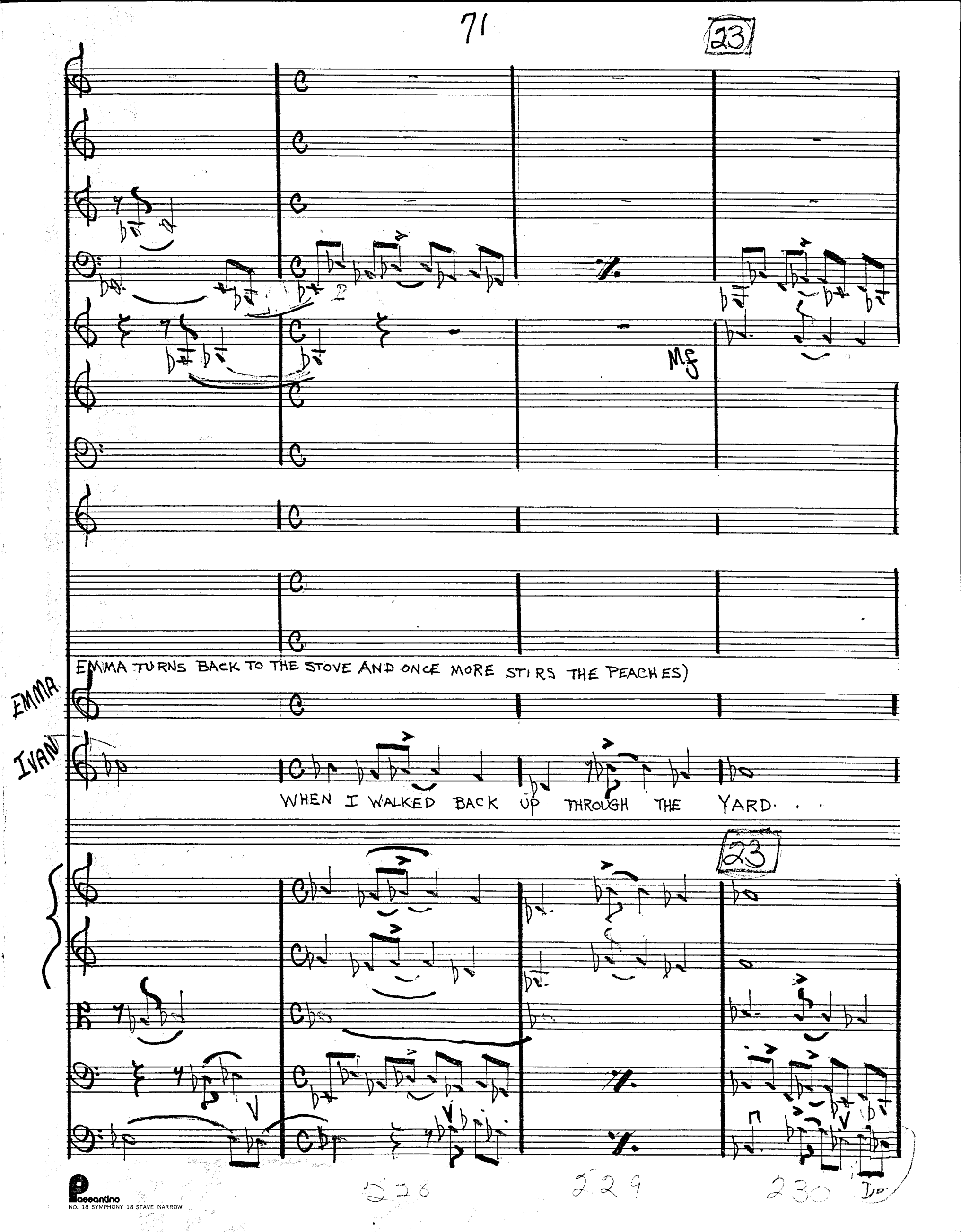
IVAN

(TURNS AWAY AND CROSSES SLOWLY DOWN LEFT)

I RE-MEM-BER WELL THE SIX-TEENTH DAY

p

223 224 225 226



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

THE LIGHTS DIM DOWN LEAVING ONLY AN AMBER SPOT DOWN LEFT ON IVAN. THE LIGHT SHOULD BE WARM LIKE A SUMMER AFTERNOON AND FALLS ON IVAN DIRECTLY FROM ABOVE.

EMMA

IVAN

OSSIA: JUST

SHE WAS SIT-TING THERE RIGHT BY THE PUMP.

DIV.

mp

p

p

(HE SPEAKS NOW OF THE LIGHTED AREA WHERE THE IMAGINARY GAIL IS SITTING ON THE GROUND)

IVAN

AND THERE WERE BAK-ING DISH-ES IN HER HANDS ALL FILLED WITH

♩=96-100 (RELAX A BIT)

div (1)

div

UNIS

236 237 238 239

24

OSSIA : THREW

IVAN

MUD

24

THEN SHE SAW ME, TOSSED DOWN THE LOT OF THEM, AND

240 241 242 243

EMMA

IVAN

THREW HER ARMS A-ROUND MY KNEES; SHE CRIED EM-MA HOW SHE

♩. = 40

THE FOLLOWING CONVERSATION CARRIED ON WITH THE IMAGINARY GAIL IS ENACTED AS THOUGH THE CHILD WERE SITTING THERE ON THE FLOOR. AS IVAN BEGINS, HER LINES, THEY ARE TAKEN UP BY A CHILD'S VOICE OFF STAGE. EMMA IGNORES THIS SCENE AND WORKS QUIETLY ABOUT THE STOVE AS THOUGH HEARING IVAN RELATE THE STORY TO HER.

GLOCK

Solo

CELESTA

EMMA

IVAN

CRIED!

Ritard

MAK-ING PIES A-GAIN? I SAID

♩. = 40 (♩ = 120) IN 12

25

248 249 250

77

GLOCK

8VA

CELESTA

GAIL

IVAN

YES, PA, I'LL SET THEM OUT TO BAKE REAL HARD - IN THE SUN

(SPEAKS INTIMATELY TO GAIL:) YOU HAVE BEEN GOOD SINCE I'VE BEEN

(etc.)

8VA

8VA

GAIL

IVAN

GONE? NO FUSSIN' SO'S TO MAKE EM-MA

CRY?

I CRIED AT FIRST SHE

(IN 6)

(PIÙ MOSSO)

♩. = 44

253

254

255

mf

SNARE DRUM

GAIL

WOULDN'T TELL ME WHERE YOU REAL-LY GONE.

IVAN

SHE'D SAY TO

♩. = 44-46 (SLOW WALTZ)
(IN ONE)

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

26

26

GAIL

"TOWN" "TO THE STORE" "TO WORK IN RICH-MOND BUT I KNEW YOU WEREN'T THERE

26

div.

260 261 262 263 264 265

27

27

GAIL

SHE KNEW I KNEW — SHE CRIED — Too

27

UNIS

Peeantino
NO. 18 SYMPHONY 18 STAVE NARROW

mf

mf

HR

GAIL

BUT NOT SO'S I COULD SEE HER SHE ONL- Y

div.

273 274 275 276 277 278 279

28

MP

MP

MP

I

P

GAIL

DID WHEN I WAS IN THE YARD OR UP IN BED I HEARD HER

28

Poco Rit A TEMPO

(IN 3) (IN 1)

UNIS

280 281 282 283 284 285 286

29

99

GAIL

IVAN

THOUGH

(RISES)

YOU NE - VER LET HER KNOW YOU HEARD DON'T E - VER LET HER

29

div

div

div

288 289 290 291 292 293

Solo

IVAN

KNOW IT'D ONL-Y MAKE HER CRY THE MORE. BE-SIDES No

UNIS

div.

Peacantino
NO. 18 SYMPHONY 18 STAVE NARROW

30

IVAN

OSSIA: JUST

NEED TO CRY BE- CAUSE YOUR PAW'S GONE A-WAY A-

30

300 301 302 303 304 305

31

mp

IVAN

-WHILE... YOU KNOW THAT I'LL COME BACK NOW RUN A—

306 307 308 309 310 311

Peecantino
NO. 18 SYMPHONY 18 STAVE NARROW

HE CROSSES ABOVE TABLE AS THOUGH WALKING WITH GAIL. HE IS NOW IN POSITION

IVAN

- LONG AND TELL YOUR MA I'M HERE —— I'LL

312 313 314 315 316 317 318

32

30

IVAN

(TO SIT AGAIN IN HIS CHAIR)

WASH A BIT AND SHAVE

OUT IN THE SPRING HOUSE

32

319 320 321 322 323 324

NO. 18 SYMPHONY 18 STAVE NARROW
passantino

33

GAIL

IVAN

(HE SITS)

I'LL TELL HER, PA

33

325 326 327 328 329 330

GAIL

SHES MAKING SUP-PER

I'LL TELL HER, PA

SO SHE'LL

IVAN

331 332 333 334 335

NO. 18 SYMPHONY 18 STAVE NARROW
passantino

OSSIA: 8VA-1

GAIL

SET FOR THREE

(IN 3)

MA!

AGITATO

336 337 332 339

34

OSSIA:

OSSIA:

> OSSIA:

GAIL

MA

24 (AGITATO)

AGITATO

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

SLOWER

mf

f

GAIL

MA!

HER VOICE FADES OUT AND THEN COMES IN LOUDLY ON THE LAST "MA". NOW THE VOICE IS NOTICED BY EMMA AS THOUGH THE CHILD HAD JUST ENTERED THE KITCHEN. LIGHTS COME UP ON STAGE RIGHT. EMMA TURNS AND LOOKS TOWARD THE DOOR.

SLOWER

sf

344 345 346 347 348

35

35

35

(MOVE IT) →

IVAN SITS QUIETLY AND SEEMINGLY IGNORES THIS SCENE.

GAIL

EMMA

Vocal score Bb

IT's

WHAT IS IT CHILD? WHAT'S WRONG? THE SUN TOO COOL TO BAKE YOUR PIES?

PICK UP THE TEMPO LITTLE BY LITTLE

35

mp

mp

mp

ACCEL

mp

SUSPENDED CYMBAL

p

(ACCEL . . . . .) IN 1

GAIL

EMMA

PA! — HE'S HOME! —

I-VAN — I-VAN'S I-VAN'S BACK

ACCEL . . .

Div.

Div.

mf

mf

mf

354 355 356 357 358

36

mf

mf

mf

SOLO

36

SUSPENDED CYMBAL

EMMA:

SHE IS CONFUSED. SHE GOES DOWN RIGHT AND EXTENDS AN IMAGINARY BUCKET TO GAIL

(IN 3 NO RIT)

♩. =48

36

CRESC

CRESC

359 360 361 362 363 364 365

Pacecantino
NO. 18 SYMPHONY 18 STAVE NARROW

♪ = 84

37

37

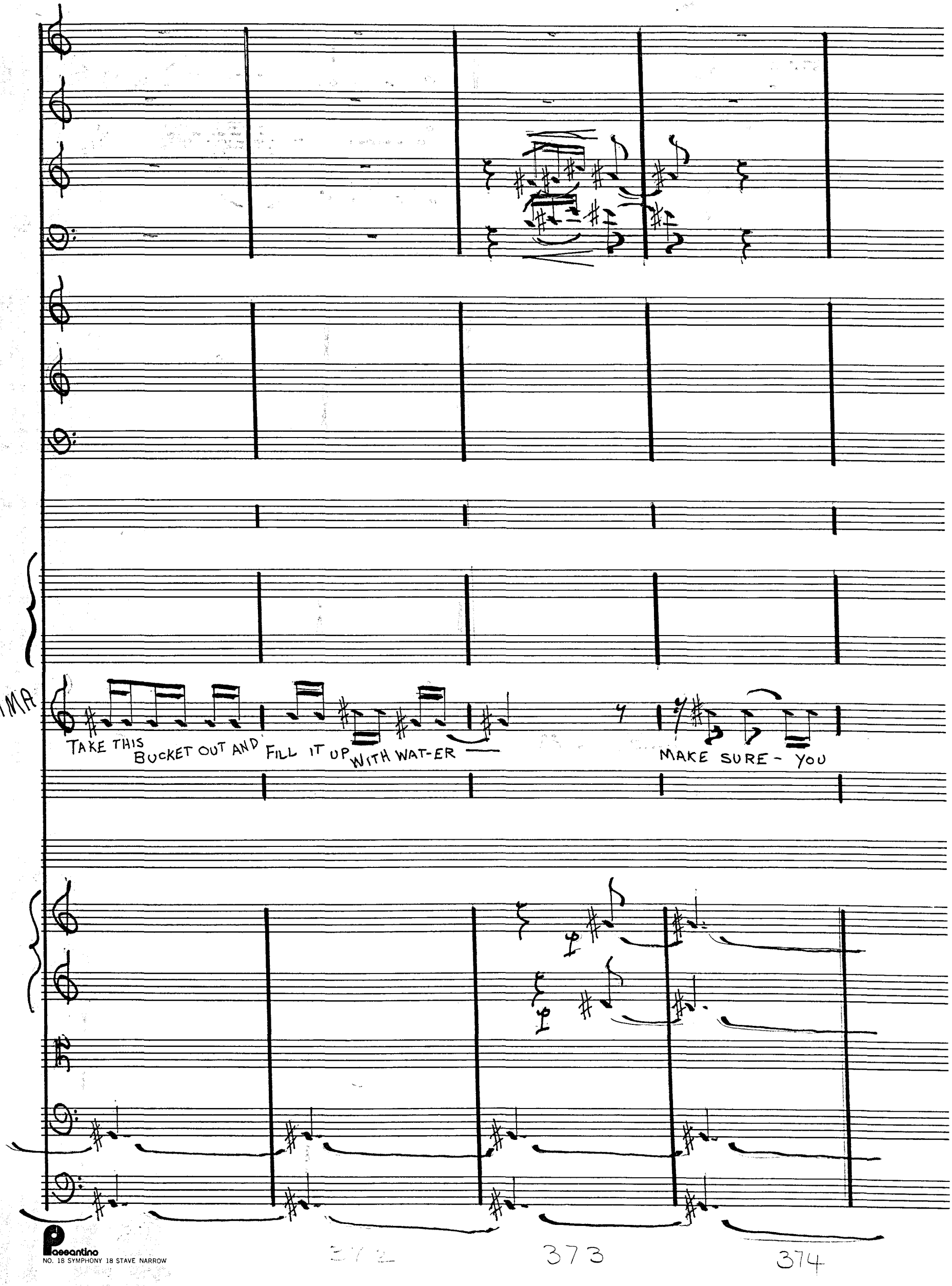
EMMA

LIBERAMENTE

HERE NOW

♪ = 84

37



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

(a tempo)

EMMA

PUMP A BIT —— SO'S IT GETS GOOD AND COLD

SHE CROSSES UP TO DOOR AND CALLS AFTER GAIL:)

AND

(a tempo)

(♩. = 84)

375 376 377 378

38

104. ♪=69 Più Mosso

38

EMMA

FETCH SOME MILK AND BUTTER

FROM THE SPRING HOUSE

NOW EMMA IS EXCITED OVER THE HOME COMING. SHE LOOKS AROUND TO

(Più Mosso?)

♪=69

38

Pagesantino
NO. 18 SYMPHONY 18 STAVE NARROW

♪ = 84

mf

mf

SEE WHAT TO DO FIRST.)

EMMA

(FREE)

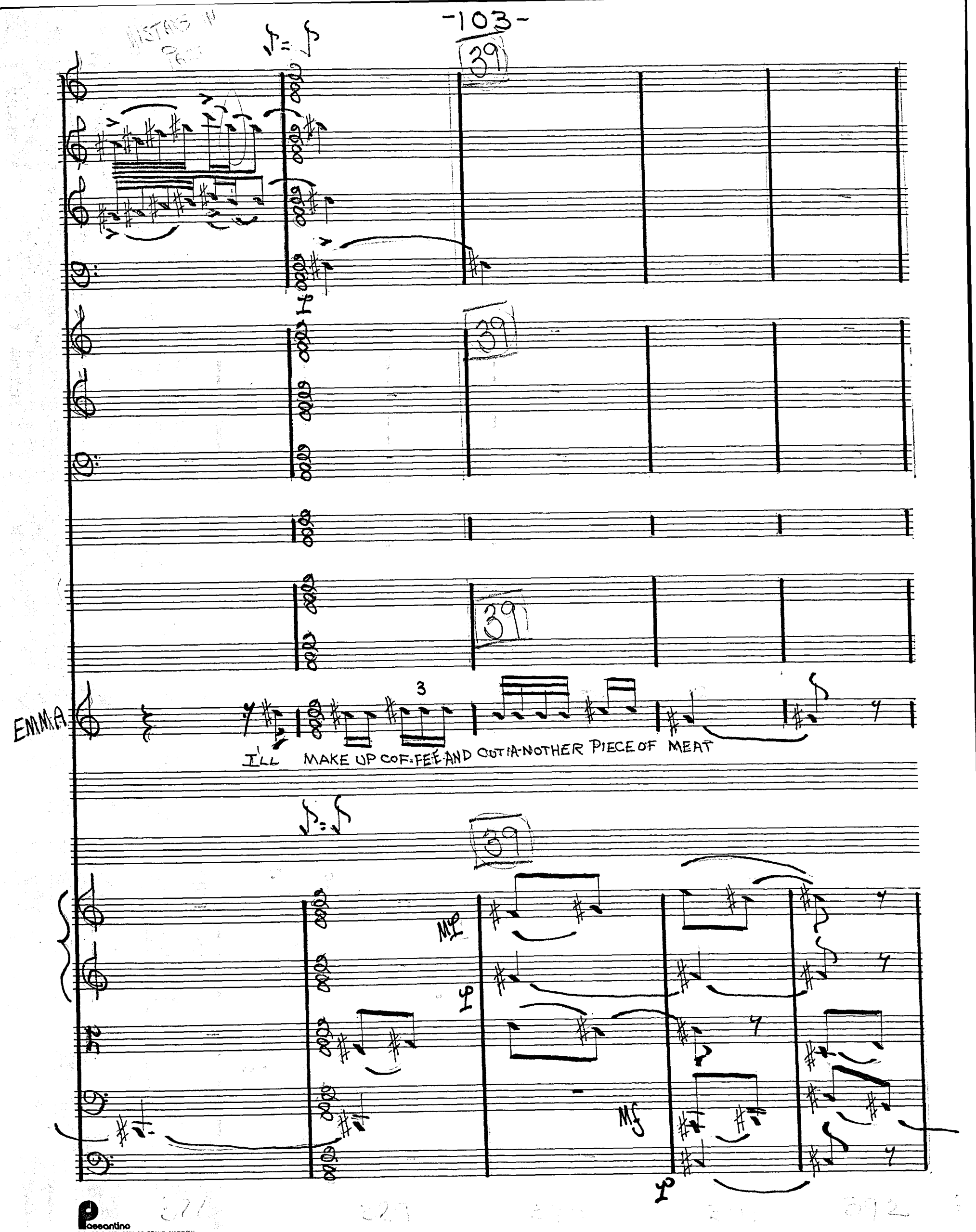
ILL...

♪ = 84

RIT

(a)

383 384 385 386 387



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

40

40

SHE SMOOTHS HER APRON AND TURNS TO THE STOVE WHERE
SHE ONCE MORE WORRIES THE PEACHES WITH HER STIRRING

EMMA

I'M GLAD MY APRON'S - CLEAN

40

399 400 401

SNARE DRUM

PIANO

RIT. . . ALLEGRO

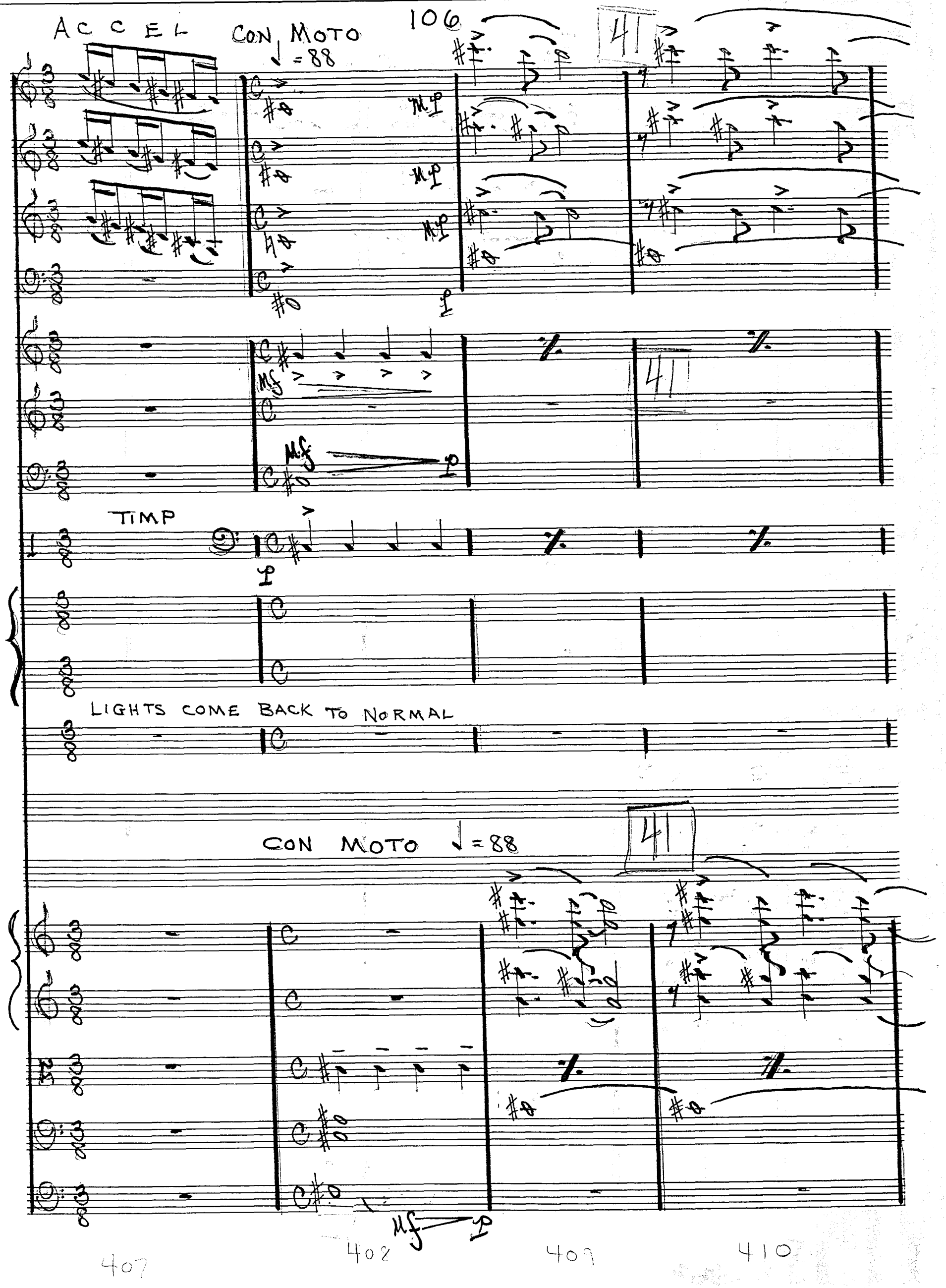
VI I

VI II

VA

402 403 404 405 406

Peerantino
NO. 18 SYMPHONY 18 STAVE NARROW


ACCEL
CON MOTO ♩=88
106
41
TIMP
LIGHTS COME BACK TO NORMAL
CON MOTO ♩=88
41
407
408
409
410

TIMP.

IVAN

SO WE RESUMED OUR LIVES AND TOOK UP LIVING WHERE WE DROPPED IT - WHERE, FOR

411 412 413

Peacantino
NO. 18 SYMPHONY 18 STAVE NARROW

108

♩=116

(RIT) . . . ♩=116

(♩=58-60)

IVAN

QUIE--TING MY SOUL, I'D LEFT

SE-VEN YEARS OF QUIET FARMING

UNIS

414 415 416

Solo

mf

IVAN

KEPT MY MIND ON PASTURE LANDS AND SHOCK-ING WHEAT

div

417 418 419

Peeantino
NO. 18 SYMPHONY 18 STAVE NARROW

42

A2

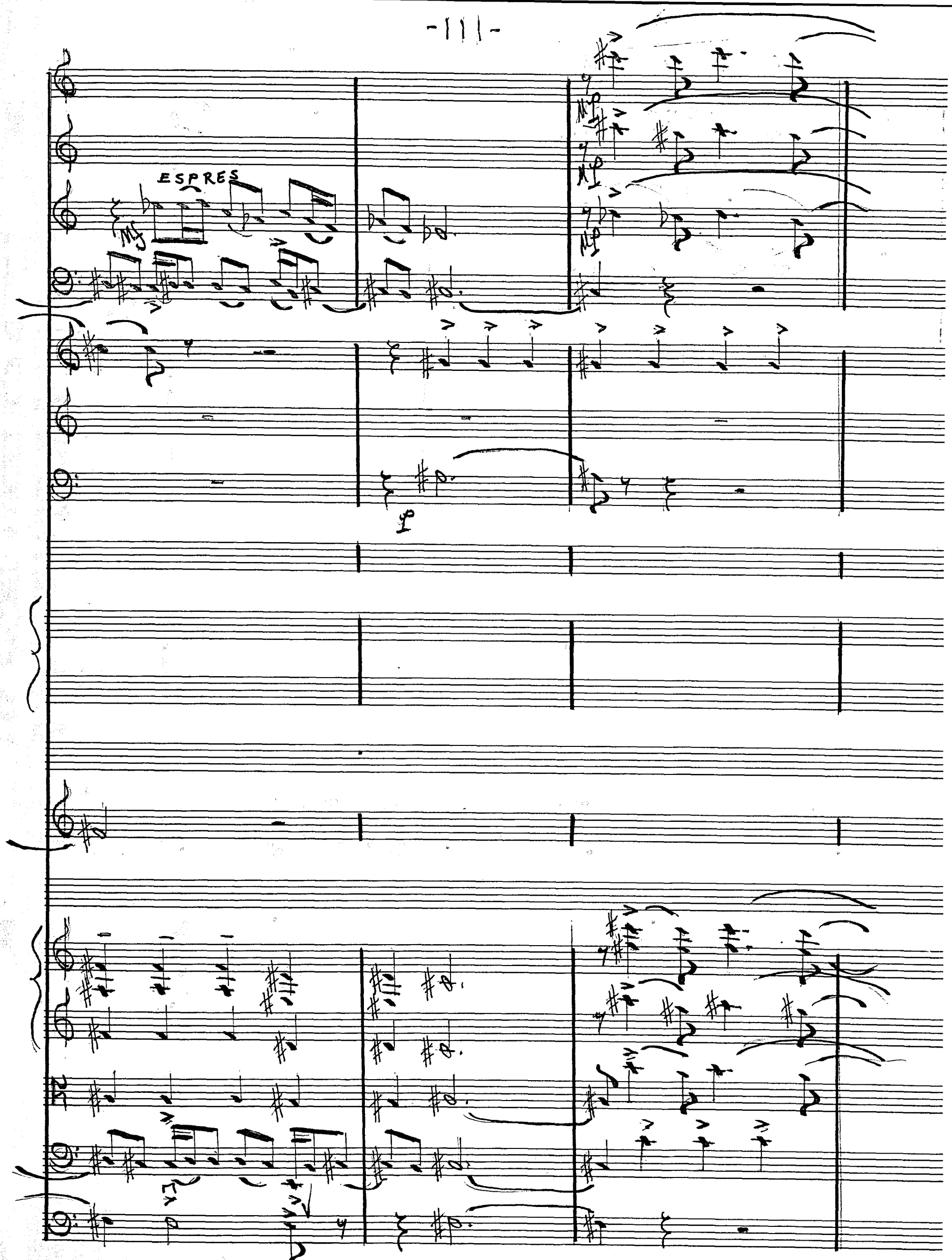
A2

IVAN

I HAD TO THINK OF HEAT AND COLD — AND ALL THAT MAKES A FAR-MER MAN FEEL OLD BE-FORE HIS TIME

42

420 421 422



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

123 424 425

IVAN

THEN, WHEN ID REAPED THE CROPS OF SE-VEN YEARS AND SAW THE LEDGERS SHOW A GAIN,

426 427 428

Picc.

8va

43

43

Solo

43

IVAN

I THOUGHT THIS COULD HAVE BEEN ALL TOM'S

43

UNIS

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

Picc.

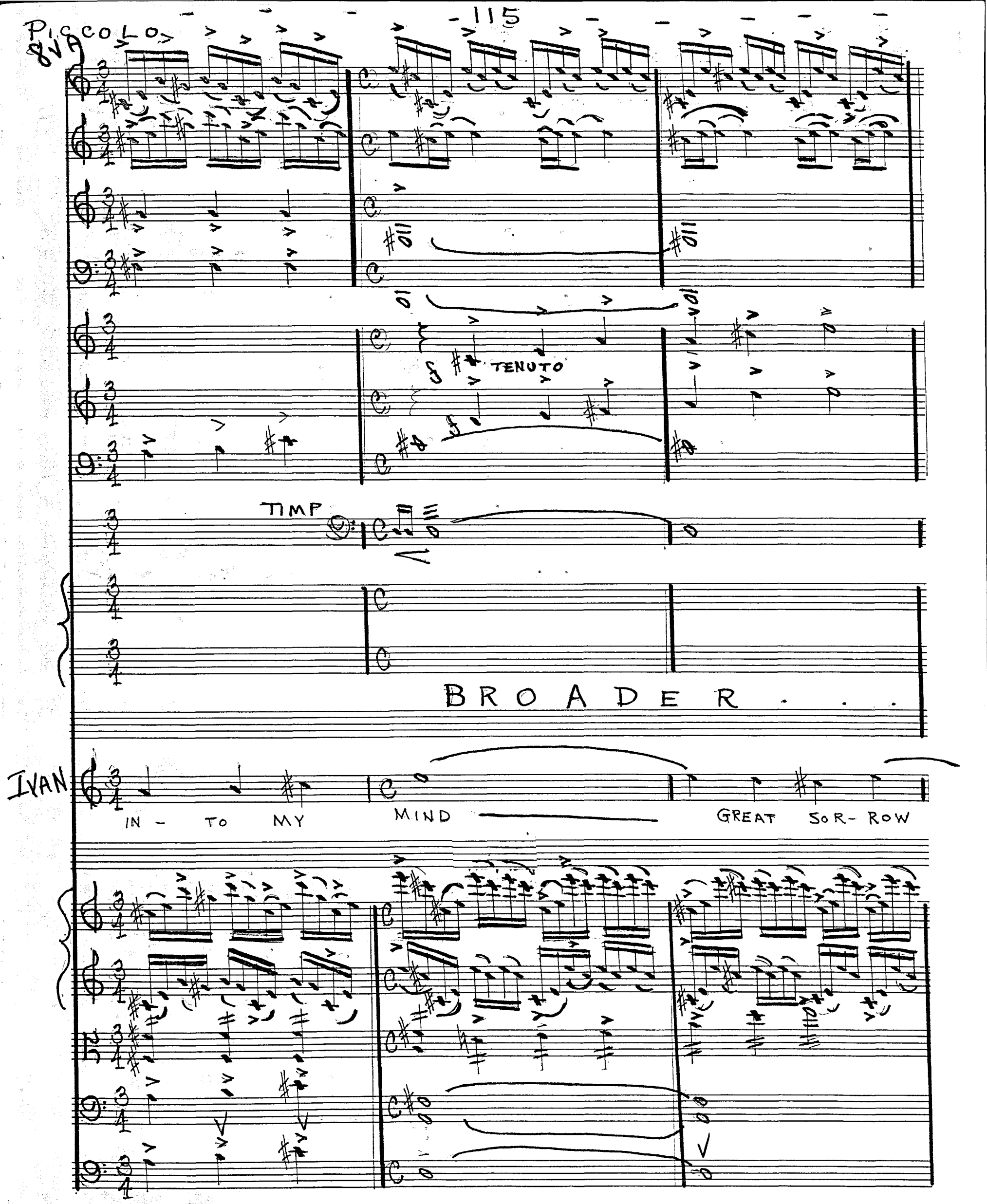
8VA

IVAN WANDERS TO THE WINDOW DOWN RIGHT DURING THIS SPEECH)

IVAN

A C C E L . . . AND THEN THERE CAME

432 433 434


PICCOLO
8VA
TENUTO
TIMP
BROADER . . .
IVAN
IN - TO MY MIND
GREAT SOR- ROW
435
436
437

PICCOLO

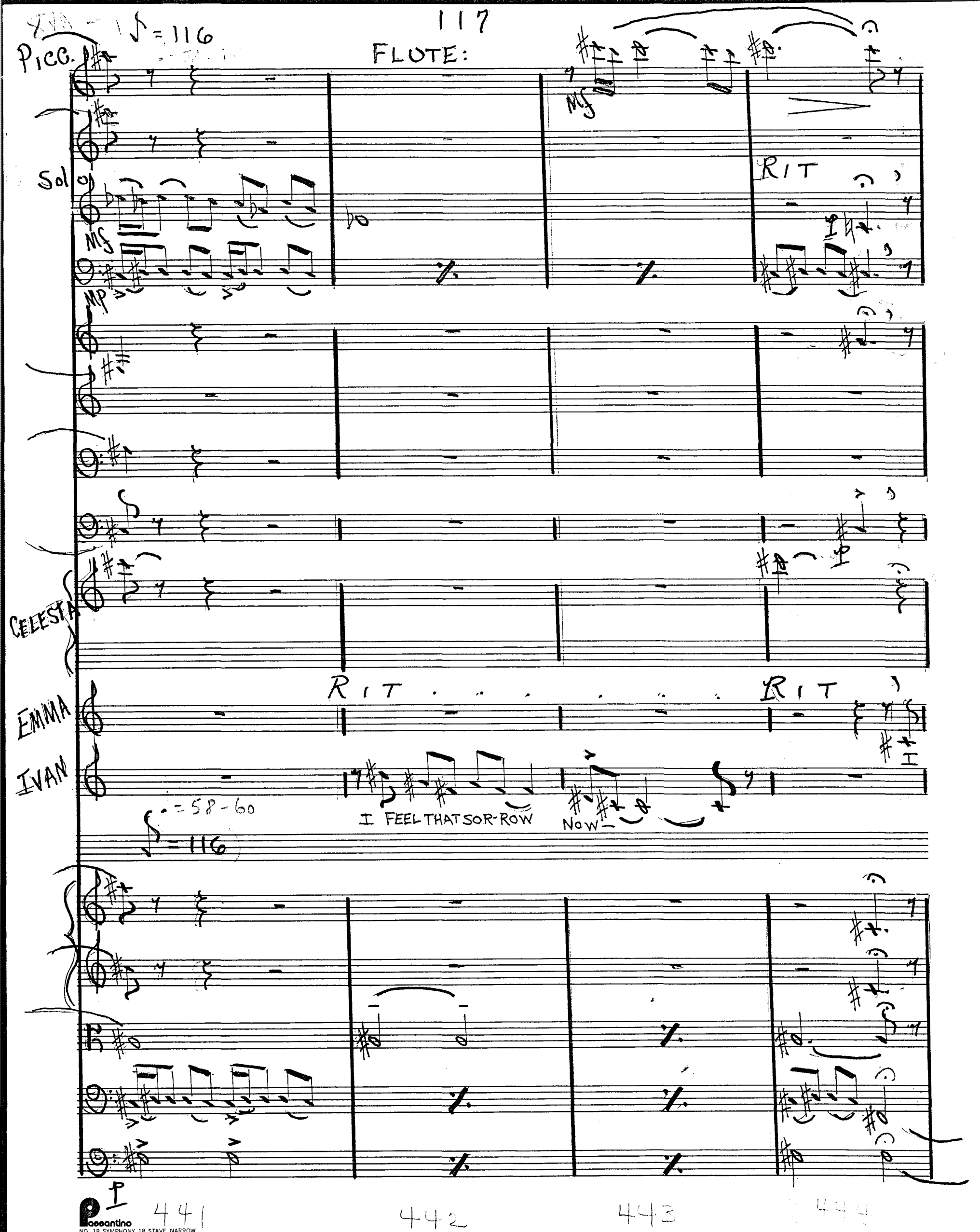
CELESTA

(BROAD GRADUALLY)

R.H. - - - - - -

IVAN

FOR THE MAN WHO LAY BE-NEATH THE PEACH TREES SE-VEN YEARS



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

MS

GLOCK

EMMA

LIBERAMENTE

I KNOW AND SO HAVE I THOUGHT MAN-Y TIMES ON HIM AND ON THIS LAND THAT HE FIRST TILLED

445 446 447

45

MF

45

MP

MF

EMMA

I WISH IT COULD HAVE STARTED IIN A DIF-FE-RENT WAY

IF

45

(in 6)

PIZZ

MF

PIZZ

Paeeantino
NO. 18 SYMPHONY 18 STAVE NARROW

(8)

MS

MS

XYLO

MS

EMMA

ONLY TOM HAD NEVER BEEN HE DIDN'T LOVE ME— NOT REAL-LY—

452 453 454 455

XYLO

EMMA

HE ONL-Y FELT IT DUT-Y TO-WARD MY MA WHEN MY PA DIED.

ARCO

ARCO

Peeantino
NO. 18 SYMPHONY 18 STAVE NARROW

46

MUTED

MUTED

MF

MF

EMMA CROSSES TO THE

EMMA

HE... TOOK ME OFF HER HANDS, HE TOLD ME SO 'CAUSE PA DIED

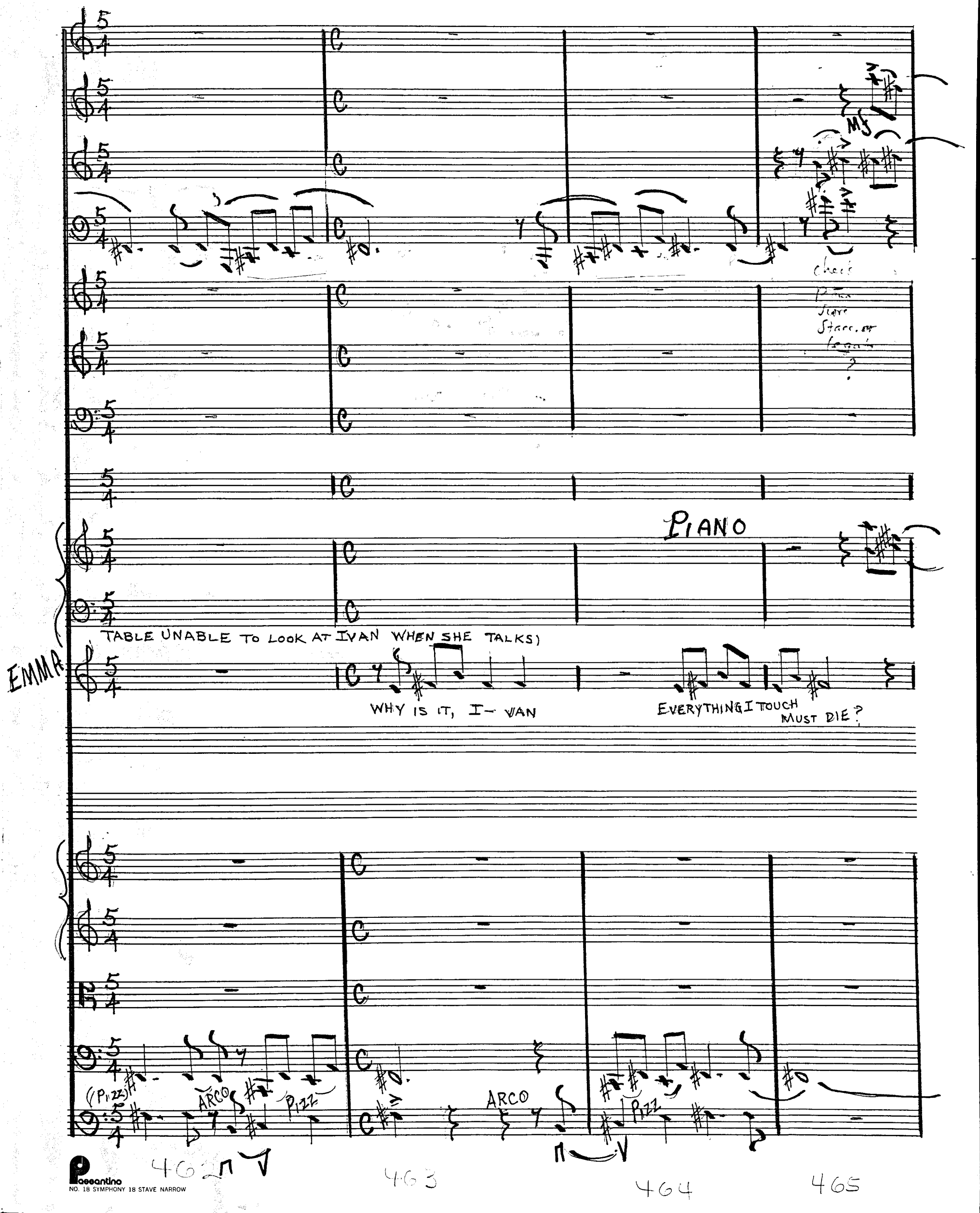
46

ARCO

MF

PIZZ.

457 459 460 461



Paseantino
NO. 18 SYMPHONY 18 STAVE NARROW

MP

-MUTED

BRASSY

-MUTED

BRASSY

8VA

(DRAMATICO)

SHOCKED AT HER OWN STATEMENT THAT HE WILL DIE, SHE SITS IN CHAIR RIGHT OF TABLE AND CHANGES THE THOUGHT WITH...

EMMA

PA, THEN TOM, GAIL AND YOU YOU KNOW THE REST PER-

MP

466 467 468

(OPEN)

EMMA

– HAPS IT'S CAUSE I LOVE TOO STRONG

DO YOU SUP- POSE THAT'S

(SLOWER)

BROAD

GLOCK

EMMA

So? THE QUI - ET LOVE THAT'S BALANCED WITH

♩ = 58 - 60

mp

f

p

EMMA

3

THE QUI - ET HURT MUST BE BET-TER THAN THE ALL CON-SUM-ING LOVE THAT MEETS ITS

476 477 478 479

Peeeantino
NO. 18 SYMPHONY 18 STAVE NARROW

48

18

110

48

Poco Rit. A TEMPO

EMMA

BA-LANCE IN THE ALL CONSUMING PAIN. I WISH THE SCALES COULD TIP — A

48

Poco Rit.. A TEMPO

(LEGATO ETC.)

480 481 482 483

mp

mf

mp

EMMA

LIT-TLE ON THE KIND-ER SIDE I WISH THE PAY-MENT DID NOT NEED TO BE SO

484 485 486 487

Peacantino
NO. 18 SYMPHONY 18 STAVE NARROW

EMMA

CLOSE-LY MEA-SURED POUND FOR POUND, AND LOVE FOR

49

PIZZ

488 489 490 491

EMMA

IVAN

LOVE

WE CHOOSE OUR COURSE OUR- SELVES.

(MENO)

WE KNEW WELL THAT DAY WHEN I FIRST CAME TO VISIT THAT

(PIZZ)

#92 #93 #94 #95

TIMP

(R.T.) (A TEMPO)

IVAN

THERE WAS SOON TO BE A LOVE, A HATE, A PAIN MORE STRONG THAN EI-THER ONE OF

ARCO

etc..

496 497 498

50

mp

mp

mp

50

SUBITO
p

EMMA

IVAN

US HAD E-VER KNOW BEFORE WE'D MET

50

IVAN

I FELT IT IN THIS HOUSE IT-SELF

AND SO DID YOU

I NO-TICED

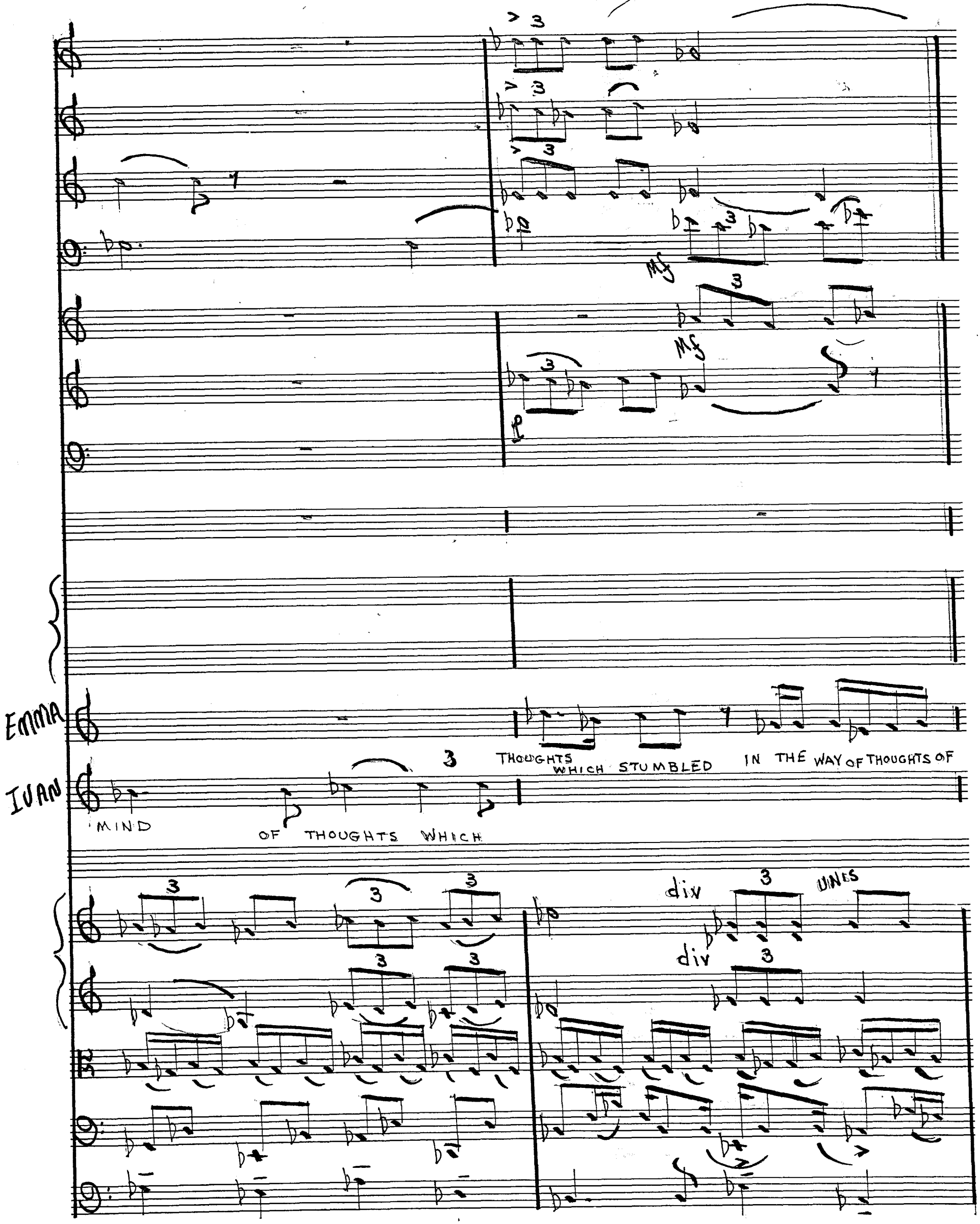
♩ = 42 - 46

IVAN

HOW YOU SUR-VEYED FLOOR, AND WALLS AND ROOF AS IF TO SEEK LO -

IVAN

-CA-TION OF THE PO-WER THAT TORE YOUR HEART AND BLED YOUR



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

51

51

51

SHE RISES AND TURNS TO IVAN

EMMA

YOU...

IVAN

YOUR FACE

THE ROUGH-NESS OF YOUR

EMMA

HAND YOUR EYES... MOST OF ALL I SAW YOUR EYES

YOUR EYES

div.

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

EMMA

YOUR EYES ...

IVAN

UN- BLINK- ING THE PU- PILS YAWN- ING

HE CROSSES SLOWLY IN TOWARD EMMA
THEY STAND FACING ONE ANOTHER

div

514

515

EMMA

IVAN

WIDE, YAWN - ING HUNG - RI - LY

BEAU - TI - FUL - LY

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

52

52

IVAN

OSSIA : So STRONG AS THOUGH Id NEVER (FELT)

3

FELT YOUR EYES TOO, MORE STRONG THAN I HAVE E-VER FELT A PAIR OF EYES BE-FORE AND WHEN YOU SPOKE AND

52

div

mf

519 520 521

EMMA

IVAN

YOURS - AS WARM AS SUM - MER

SAID "HELLO" - YOUR VOICE WAS AS TIN-Y AS A BIRD'S

521 523 524

Pagesantino
NO. 18 SYMPHONY 18 STAVE NARROW

EMMA

IVAN

SUN

I CAUGHT YOUR THOUGHTS I KNEW YOUR LOVE I SAW THE WHOLE FULL MEASURE OF THE PUPILS OF YOUR

525 526

53

53

EMMA

IVAN

THIS EMMA DOES SHE GOES BACK UP TO THE STOVE AND AGAIN STIRS THE PEACHES SLOWLY

EYES. AND THEN YOU TURNED A - WAY BE-GAN TO BUS-Y AT THE

53

527 528 529 530

mf

mf

EMMA

IVAN

STOVE WITH SHAKER AND WITH FUEL, ALTHOUGH THE ROOM WAS WARM E-NOUGH. — HOW STRANGE,... IT

div

EMMA

IVAN

SEEMS MY STRONGEST MEMO - RIES OF YOU ARE LINKED TO THAT STOVE IT

54

148

54

IVAN

SEEMS THAT EVERY TIME I SEE YOU STRONG EST —

YOU'RE STANDING THERE A- BOUT TO

54

540 541 542 543

mp

mf

mf

(RIT A TEMPO)

EMMA

IVAN

COOK OR CLEAN

I'LL ALWAYS SEE YOU STAND-ING AT THAT STOVE

541 542 543 544 545 546 547 548

55

150

55

GLOCK

FREE

3

EMMA

Yes, I SUP-POSE IT'S

IUAN

SLOWER

55

549 550 551 552 5 5

EMMA

ALL I KNOW BE-SIDES LOVE..

AND I DO KNOW LOVE WELL;

I HAVE BEEN A GOOD WIFE

IVAN

(VERY TRANQUIL - SLOW 3)

div.

554

555

556

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

EMMA

I HAVE, HAVEN'T I?

IVAN

TOO GOOD, PER-HAPS

TOO GOOD FOR THE LIKES OF ME —

div. UNIS

557 558 559

56

56

XYLO

mf

mf

BRIGHTER

RIT. . .

IVAN

THINK PERHAPS IT WAS YOUR TO-TA-LIT-Y OF LOVE THAT MADE ME LEAVE THE SECOND TIME

56

f

560 561 562 563

XYLO

IVAN

I STAYED IN MAUS-TON TOWN THAT TIME A FAM - I - LY CALLED BORGER KEPT ME

564 565 566 567 568

57

mf

57

IVAN

ON FOR ROOM AND BOARD THEY HAD — A LIT-TLE GIRL IN

57

PIZZ ARCO PIZZ. ARCO

PIZZ ARCO PIZZ ARCO

569 mf 570 571 572

MUTED

mp

TAMBOURINE

mp

IVAN

FAT AND HAPP-Y — SHE WAS KILLED BY A CAR I HAD TO LEAVE THEN

573 574 575 576 577

R I T. . .

58

58

TO TIMP G# D#

58

(IN 2 SLOWER)

R I T. . .

PESANTE

Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

pp

TIMP

EMMA

I CAN NOT HEAR OF A CHILD THAT DIES WITH-OUT RE-MEMBERING MY OWN WHILE SHE STILL

♩.=40 (PESANTE 2)

(ORCH. LEVEL DOWN)

583 584 585 586 587

59

59

59

Emma

LIVED

SHE WAS A LOVEL-Y CHILD RE-MEM-BER, I-VAN?

etc.

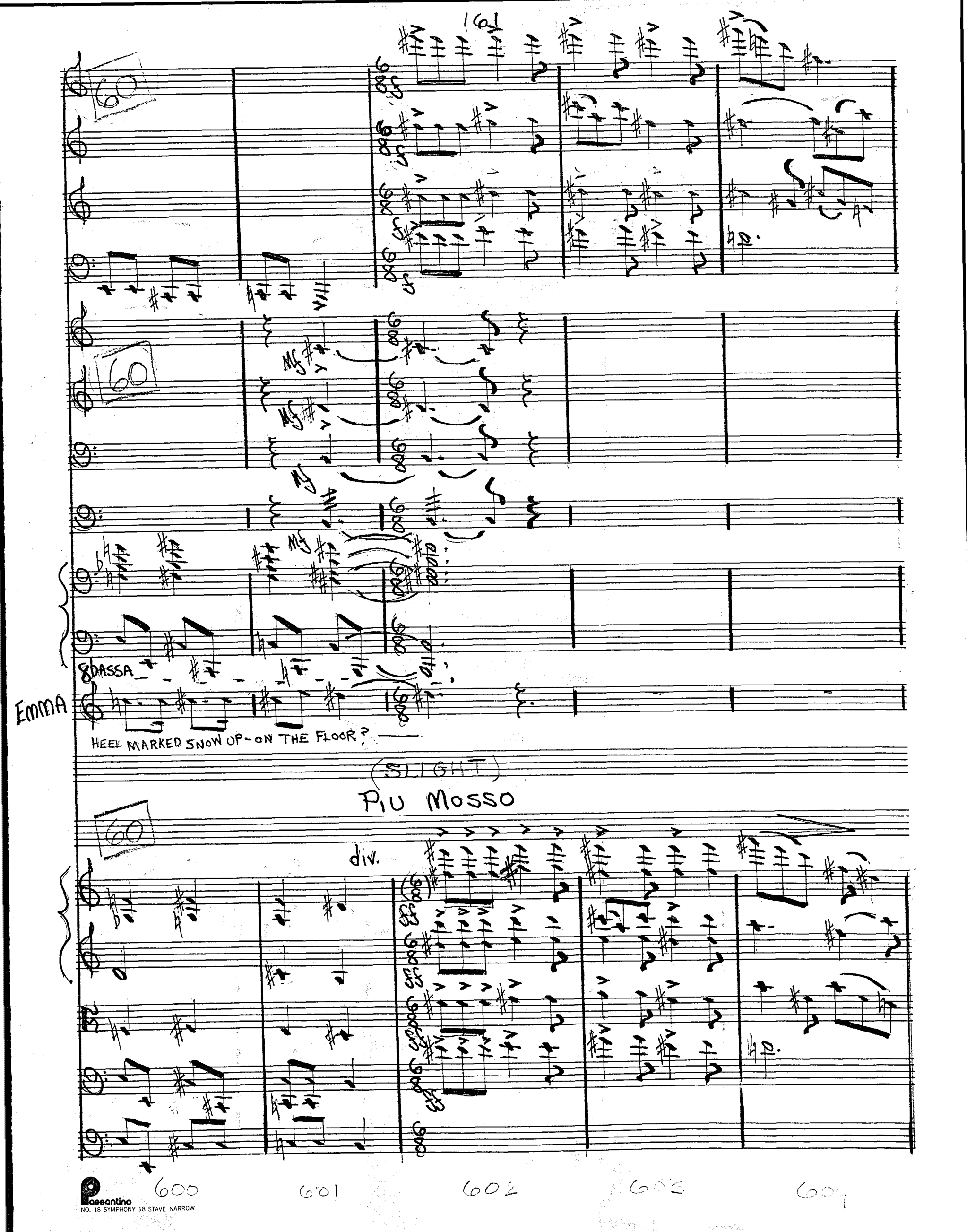
Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW

EMMA

8BASSA

How — she used to run into the kitchen in win-ter time and leave — those chunks of

594 595 596 597 598 599



Passantino
NO. 18 SYMPHONY 18 STAVE NARROW

6!

MP

6!

EMMA

CON MOTO ♩.=60=62

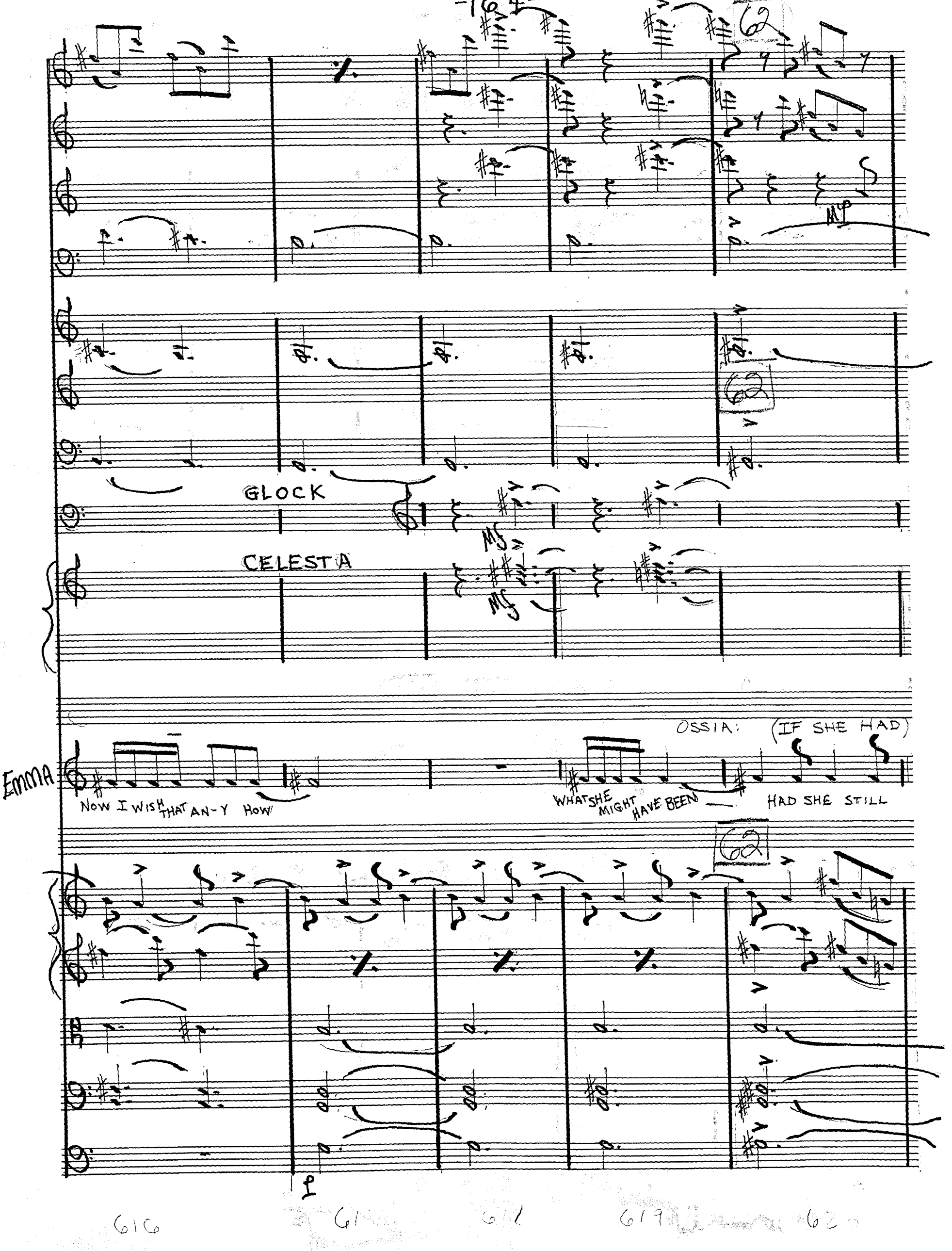
6!

605 606 607 608 609 61

EMMA

I DO WISH THAT I HADN'T BEEN SO HARSH WITH HER

Pageantino
NO. 18 SYMPHONY 18 STAVE NARROW



GLOCK
CELESTA
OSSIA: (IF SHE HAD)
EMMA
NOW I WISH THAT AN-Y HOW
WHAT SHE MIGHT HAVE BEEN
HAD SHE STILL

(2/4)

SOLO

SOLO

MF

MF

(OPEN)

TUBOLAR CHIME

PIANO

8BASSA

EMMA

LIVED

OR WHAT SHE MIGHT NOT HAVE BEEN

(2/4) A TEMPO ♩=56

PESANTE

P

621 622 623 624 625

63

63

MUTED

TIMP

8BASSA

ALMOST BITTERLY

EMMA

I DON'T KNOW

IM GLAD — I DON'T KNOW

(UN POCO PIÙ MOSSO)

(PESANTE)

63

626 627 628 629 630

mf

TIMP

SUSPENDED CYMBAL

EMMA

ACCEL THE MEM-OR-Y OF A DEAD LOVE — IS HARD E-NOUGH WITH —

631 632 633 634 635

8BASSA

EMMA

-OUT THE KNOW-ING ALL IT COULD HAVE BEEN HAVE TIME HELD FAST

AD LIB.

O, I-VAN

SUBITO P

SUBITO P

SUBITO P

SUBITO P

SUBITO P

636 637 638 639 640 641