

THE GLASS PIANO

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THE GLASS PIANO

AN OPERA IN ONE ACT FOR THREE PERFORMERS

LIBRETTO: MARTIN FIRRELL



MUSIC: RUTH BYRCHMORE

FORCES: SOPRANO, SPEAKER, PIANO

DURATION: MINUTES

This work was commissioned with the generous support of Springpoint and premiered at the Purcell Room, South Bank Centre, London, on 13 May 1999 by Jane Manning, Katja Lebedeva and Simon Rydings.

Performance Guide:

- * *The score is in C.*
- * *Accidentals apply to the whole bar.*
- * *General Pause bars are used as a dramatic guide and can be interpreted loosely.*
- * * = short pause,  = long pause.*
- * *Pedalling is left at the discretion of the performer except for key moments where pedalling is clearly indicated.*
- * *Performance instructions for the Speaker are broadly left at the discretion of performer and director.*
- * *Use of microphone for the Speaker should be limited but may be necessary.*

@RMB March 1999

The Glass Piano: Martin Firrell

- Simon: Tell it all,
Tell it all ruthlessly,
At your own expense if necessary,
but tell it all
for the love of a bleaching merciless truth.
- Jane: And live in the hope of a greater life:
not to live here, not in this ordinary world
but in a world of brave effects and ideas...
- Simon: You say, let there be transparency between us,
only transparency and good feeling always.
And you're embraced quickly, fiercely,
so that you're startled by this sudden snow of feeling.
And for days afterwards you have a leaping heart.
- Jane: Long silence.
Absence.
And then your sudden appearance,
just when you're the thing needed, called for.

And you said it.
In the sober early evening.
- Simon: When it was still light outside.
- Jane: And there were no excuses and no mitigating circumstances.
You said it.
Very quickly and simply.
There was no caution in you,
No defence left as you spoke.
And you said you hoped something of the feeling was returned.
You said you felt it and returned it and hoped that its return was felt.
You said it.
And there was no reticence in you now

Simon: and no caution and no more defence.

Jane: Just you.

Just you.
And the return of feeling.
Bigger than the rest of life.

Simon: Just that.
Just that return of feeling.
And the last of the light still on the pavement outside.

Jane: And that moment on the bridge,
separate from everything else.

Simon: "A comfortable exchange of silence.
There is the river, the bridge,
is the light, the wind,
is the island and its trees.
There is Paris.
The light holds us in the moment."

Just your life.
Just your life here, now.
All about you.
And the light is on the water under the lines of the bridges,
and the trees are turning...

And you said it,
said whatever happens we will still be friends,
will always be friends until one of us dies...

Jane: And you said it,
said whatever happens we will still be friends,
Will always be friends until one of us dies...

Jane: We walked all the way to the town at the top.

Simon: To the small square with tablecloths and awnings
and,

Jane: and a little way above,
the hipped and round buttresses of the church.

Simon: We didn't take the Funicular Railway
because we didn't understand the significance of it,

Jane: nor the significance of the climb.
We had our lunch under a rickshaw awning.

Simon: Snaking cables of noodle and shellfish
open like butterflies.

Jane: When hope goes.
Suddenly.
And nothing mitigates the feeling of being ballasted by grief.
Held down.
Held under.
An horrific mortal fear with no object.
Damp in the fabric of the house.
Or the sudden swing from despair to bliss.
A sweet unreasonable bliss
on the rebound from dread.
An uncontrollable, trembling bliss.
Everything is bliss.
A sudden jumping in the legs,
a hand that closes involuntarily.
Bliss...

Wet heat in the mountains.
Like Hong Kong.
The surviving clock tower
of the Paris to Kowloon railway.

(Everything is the colour of an ear or a shell,
a toe, the tip of a tongue.
Turkish delight,
Arabian roses,
pomegranates,
in the failing sun.)

Or it was like Kashmir in the rain.
Green with lemons, not with tea,
and there were roses.
Thunder.
Rain.

Simon: The sea went pale as the rain fell across it...

Jane: We run for cover
and watch waiters rescue seat cushions and deckchairs.
The waiters worry about the furniture.
They close up the veranda,
and sign us to come inside.
But we stayed in the garden.
In the rain.

(The waiters sign to us come inside.
But we laugh, and say no.

Simon: But we laugh, and say no.

Jane: we will stay in the garden
in the rain.)

Jane: The storm began inside us.
 We couldn't contain the violence
 of the feeling we had for one another.
 We were in a garden.
 The oleander bushes were sweet-coloured.

Simon: There was no storm.
 Only rain.

Jane: There was no storm.
 Hardly any rain.
 Only the breaking of something inside us.
 Violence and difficulty of feeling.

Simon: Be merciless.
 Keep working.
 Keep working.
 Don't stop.
 Be merciless.
 Make it felt.
 ...hard,
 fierce,
 clear,
 merciless,
 be merciless...
 be relentless...
 make it felt...
 keep working...
 press forward...

Jane: Something breaks.
 Something is discovered or remembered.
 In the garden.
 The terrace...

There was no storm.
 Hardly any rain.
 Only the breaking of something inside us.

There was no storm.

THE GLASS PIANO

BIG, BOLD, DRAMATIC

$\text{♩} = 52$

*
(→ dec 92)

sfz ff sfz ff

sfz ped

Detailed description: This system contains measures 1 and 2. The right hand plays a series of chords in a descending sequence, marked with a decrescendo hairpin. The left hand plays a steady eighth-note accompaniment. Dynamics include sfz and ff. A 'ped' (pedal) marking is present below the first measure. A star symbol is above the second measure.

3

pp f sfz ff

* sfz ped

Detailed description: This system contains measures 3, 4, and 5. Measure 3 starts with pp, followed by f in measure 4, and sfz ff in measure 5. A star symbol and 'sfz ped' marking are at the end of the system.

5

f P P

* ped

Detailed description: This system contains measures 6, 7, and 8. Dynamics are f, P, and P. A star symbol and 'ped' marking are at the end of the system.

8

f P P F P

* ped

Detailed description: This system contains measures 9, 10, and 11. Dynamics are f, P, P, F, and P. A star symbol and 'ped' marking are at the end of the system.

10

f P mf P

* ped * ped

Detailed description: This system contains measures 12, 13, and 14. Dynamics are f, P, mf, and P. Star symbols and 'ped' markings are at the end of the first and third measures.

12

Musical score for measures 12-14. The system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in 4/4 time. Measure 12 starts with a piano (p) dynamic. Measure 13 features a forte (f) dynamic and a fermata over the first half. Measure 14 has a mezzo-forte (mf) dynamic. A pedal point is indicated by a star and the word "ped" below the bass line, starting at the beginning of measure 13 and ending at the end of measure 14.

15

Musical score for measures 15-17. The system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in 4/4 time. Measure 15 starts with a piano (p) dynamic. Measure 16 features a piano (p) dynamic. Measure 17 has a mezzo-forte (mf) dynamic and a piano (p) dynamic. A pedal point is indicated by a star and the word "ped" below the bass line, starting at the beginning of measure 15 and ending at the end of measure 17.

16

Musical score for measures 18-20. The system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in 4/4 time. Measure 18 starts with a mezzo-forte (mf) dynamic. Measure 19 features a forte (f) dynamic and a piano (p) dynamic. Measure 20 has a mezzo-forte (mf) dynamic. A pedal point is indicated by a star and the word "ped" below the bass line, starting at the beginning of measure 18 and ending at the end of measure 20.

21

Musical score for measures 21-23. The system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in 4/4 time. Measure 21 starts with a forte (f) dynamic. Measure 22 features a forte (f) dynamic. Measure 23 has a forte (f) dynamic. A piano (p) dynamic is indicated in the bass line of measure 21.

24

Musical score for measures 24-26. The system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in 4/4 time. Measure 24 starts with a piano (p) dynamic and a ritardando (rit) marking. Measure 25 features a piano (p) dynamic and an Adagio marking. Measure 26 has a piano (p) dynamic and a ritardando (rit) marking. A piano (p) dynamic is indicated in the bass line of measure 24.

27

Musical score for measures 27-29. The system consists of a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs and accents, while the left hand plays a complex accompaniment with many beamed notes. Dynamics include *sfz*, *f*, *p*, and *f*. Pedal markings are present in the bass clef.

30

Musical score for measures 30-33. The right hand continues with a melodic line, and the left hand provides accompaniment. Dynamics include *sfz* and *f*. Pedal markings are present in the bass clef.

34

1ST TIME

REPEAT FROM SIGN*

2ND TIME

Musical score for measures 34-36. Measure 34 is marked "1ST TIME". Measure 35 contains a repeat sign with the instruction "REPEAT FROM SIGN*" above it. Measure 36 is marked "2ND TIME". Dynamics include *sfz*, *ff*, *mf*, and *ff*. Pedal markings are present in the bass clef.

35

Musical score for measures 35-37. The right hand has a melodic line with slurs and accents. The left hand has a complex accompaniment. Dynamics include *sfz*, *ff*, *sfz*, *ff*, *p*, and *ff*. Pedal markings are present in the bass clef.

38

Musical score for measures 38-40. The right hand has a melodic line with slurs and accents. The left hand has a complex accompaniment. Dynamics include *sfz*, *ff*, *mf*, *ff*, *sfz*, *p*, and *ff*. Pedal markings are present in the bass clef.

40

Handwritten musical score for measures 40-42. The system consists of two staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff contains a dense accompaniment of chords and sixteenth notes. Dynamic markings include *sfz*, *ff*, and *sfz*. A *ped* (pedal) marking is present in the first measure. A *** is written below the second measure.

43

Handwritten musical score for measures 43-45. The system consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamic markings include *sfz* and *ff*. A *ped* marking is present in the first measure.

46

Handwritten musical score for measures 46-49. The system consists of two staves. The upper staff features a melodic line with a *rit* (ritardando) marking in measure 47 and an *Attemp* (attempo) marking in measure 48. The lower staff has a dense accompaniment. Dynamic markings include *sfz*, *ff*, and *ped*. A *ped* marking is also present in measure 49.

50

(CLEARING THROUGH A MIST)

Handwritten musical score for measures 50-56. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings *pp*, *ppp*, *pp*, *pp*, *pp*, *pp*, and *mp*. The lower staff has a sparse accompaniment with dynamic markings *p* and *mp*. A *ped* marking is present in measure 50.

57

SMALL ROLL

Handwritten musical score for measures 57-60. The system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings *pp*, *ppp*, *pp*, and *ppp*. The lower staff has a sparse accompaniment with dynamic markings *pp* and *ppp*. A *ped* marking is present in measure 57.

GLASSY, STARKLING
(♩=92)

64

ff p mf

ped

68

SPEAKER

CUE SPEAKER.

TELL IT ALL,

f pp mf f pp p

* ped

72

TELL IT ALL BUNGLISSLY,

AT YOUR OWN
EXPENSE IF
NECESSARY,

BUT TELL IT ALL,

p pp

* ped

76

♩=60 MAGNIFICENT

FOR THE LOVE OF A BLEACHING, MERCILESS TRUTH.

ff p

* sfz ped

80

ff p mf

* sfz ped

5

85 *Allegro* $\text{♩} = 52$

86 *Allegro*

89

93 *Faster* $\text{♩} = 92$ *pp* *mf* *sfz* *f* *mf* (UNBAST)

Soprano

mm ————— *ah* ————— *ä ä ä ä* *And* *live* ————— *vere*

99

p ————— *mf*

in ————— the hope of a great ————— ee life:

102 *pp* *p* *mf* *f* *mf* *♩=92*
SLIGHT ACCEL.
 mm — ah — ä ä ä not to live here,

106 *f*
 not in this ord-in-a-ry world, but in a world of brave ef -

112 *♩=92* *CUE SINGERS.*
 - facts and i - deas... YOU SAY, LET
 (WITH HORN FOR CALL)

116 THERE IS TRANSPARENCY BETWEEN US, ONLY TRANSPARENCY AND GOOD FEELING ALWAYS. AND YOU'RE EMBRACED QUICKLY,

120 FIERCELY, SO THAT YOU'RE STARTLED BY THIS SUDDEN SHOW OF FEELING, AND FOR DAYS AFTERWARDS YOU HAVE A LEAPING HEART.

TEMPO 1 $\text{♩} = 52$
WITH CUBATO

124

(SURRE SORCINO)

(FANGLE)

p *pp* *p* *mf* *pp* *pp*

ped $\frac{2}{3}$ ped

127

pp *p* *pp* *p* *pp* *pp*

ped

131

(TENTATIVE)

p *pp* *mp* *pp*

ped

pp *mp*

ped

p *pp* *mp* *pp*

ped

134

RALL

pp *ppp* *pp* *ppp*

ped

pp *ppp*

ped

(FADING)

pp *pp*

136

RALL

(MIL TO SORCINO)
CUG SORCINO.

$\text{♩} = 92$

pp *p* *mf*

Mm *ah*

f

slow → ACCA

ped

(WITH VAGUELY REMEMBERED SADNESS)

143 $\text{♩} = 92$ *f*

Long si - lence. Ab - sence. And then —

slow → *accel.*

f

ped

148

your sud - den ap - pear - ance, just when you're the thing need - ed, called - for.

153 $\text{♩} = 66$ WITH RUBATO

And you said it. In the so - box every eve - ning.

p *mf* *f*

ped

(WITH SADNESS & CONDENSED ANGER)

157 *p* *mf* *p* *mf* *p*

And there were no ex - cus - es. And no mi - ti - gat - ing cir - cum - stanc - es. You

WHEN IT WAS STILL LIGHT OUTSIDE

p *mf* *p*

ped

160 *mf* *(con moto)*

said it. You said it. Ve-ry quick-ly and sim-ply. There was no cau-cau-tion in you, and no de-

164 *(Dob)* *p*

-fence left in you as you spoke. You said it. You said you

acca *sfz* *p*

* *f* ped * *ped*

169

hoped some-thing of the feel- ing was re- turned.

f *ped*

173 *mf*

You said it. You said you felt it and re- turned it and hoped that its re-

mf *ped* *f* *ped* *ped*

177 *(WITH INCREASING EXASPERATION)* *(Dob)* *f*

-turn was felt. You said it. You said it.

accet *sfz* *f*

* *f* *ped* * *ped* *

181 (con moto) slightly slower

And there was no ret- i- cence in you now, and no cau- tion and no- more de- fence.

185 *weak* *p* *mf*

CUE SPEAKER

Just you. Just you. And the re- turn of feel- ing bigger than the

AND NO CAU- TION AND NO MORE DE- FENCE. JUST YOU.

ped

189 *pp*

rest of- life. Just that re- turn of feel- ing bigger than the rest of- life.

JUST THAT. JUST THAT RE- TURN OF FEEL- ING. AND THE LAST OF THE LIGHT STILL WITNE

193

(SAD)
pp

Just that re - turn of - feel - ing big - ger than the rest _____ of

PAVE-MENT OUT-SIDE.

pp

*

196

SWIFTLY PAPER, WITH TENSION $\downarrow = 82$

life.

And that mo - ment _____ on the bridge, sep - ar - ate from

mf

accel

f ped

* (f) ped

200

er - i - thing else.

CUE SPEAKER.

AND THERE WAS NO RETICENCE IN YOU NOW
AND NO CAUTION AND NO MORE DEFENCE.
JUST YOU. JUST THE RETURN OF FEELING.
BIGGER THAN THE REST OF LIFE. JUST THAT.
JUST THAT RETURN OF FEELING.
AND THE LAST OF THE LIGHT STILL ON THE PAVEMENT OUTSIDE.

ped

*

202 (con moto) *f* And that mo - ment on the — *pp* bridge, *pp* Sop - ar - ate — fear

(cadenza) *ff* *mf* *p* *pp*

ped — * ped — * ped — *

206 *pp* er - ry - thing *pp* o. else. *pp* Ah *mp* Ah

(ABSENT MINDED/DREAMY) *pp* *mp*

♩ = 82 WITH RUBATO

CUB SREAKER.

"A COMFORTABLE

210 *mf* *p* *mf* *fp* *f* *p* Ah — Ah — Ah — mm

EXCHANGE OF SILENCE. THERE IS THE RIVER, THE BRIDGE, IS THE LIGHT, THE LAND, IS THE ISLAND AND ITS LEGS...

214

mf p mm Ah Ah Ah Ah

...THERE IS PARIS. THE LIGHT HOLDS US IN THE MOMENT. JUST YOUR LIFE.

218

mf p mf fp f p mm

Ah Ah Ah mm

JUST YOUR LIFE HERE, NOW. ALL ABOUT YOU. AND THE LIGHT IS ON THE WATER UNDER

222

p (1) pp p=02 pp

Ah mm mm

THE LINES OF THE BRIDGES, AND THE TIGERS ARE TURNING...

p

ped * ped *

227

mf p

Ah Ah mm Ah

ped

232

WESTERNIZE. (INCREASING CONFIDENCE)
SLIGHTLY FASTER $\text{♩} = 92$

mm

And you said it said what-ev-er

pp fp fp

ped

236

hap-pens we will still be friends

pp ff

ped

238 $\text{♩} = 92$

And you said it, said what-ev-er

Will al-ways be friends un-til one of us dies And you said it, said

fp mf fp f fp

ped

242

hap-pens_ we will still be friends, Will al-ways be friends

What-ever hap-pens, we will still be friends, Will al-ways be

mf ped fp ff acc acc acc fp ped

245

un-til one of us dies... friends un-til one of us dies... will al-ways be friends

fp ff acc acc acc fp ped

248

un-til one of us dies...

pp

250 (HUGE, ANGRY) (DESTRUCTIVE)

* 8va
ACCEL
double speed
♩ = 92
RH 8va
LH 8va
fff
ped 8va

255 RALL ATEMPO ♩ = 52 WITH RUBATO (DELICATE)

f mf p
RH 8va
LH 8va
ped (ped)

260 mp pp p mp PPP

ped * ped * ped *
(WARM MEMORIES)

264 P

ped * ped * ped * P ped *

268 Walked all the way to the town at the top

mf P
ped * ped * ped *

* 5-FINGER CLUSTERS. PERFORMER TO CHOOSE PITCHES SPONTANEOUSLY USING RHYTHMICAL INDICATIONS AS A GUIDE

274

(p) mf

and a lit-tle way a-bove, the nipped and round but-ter-ess of the

To the small square with tab-le-dots and awn-ings and,

ped ————— * pp ped ————— * mp ped ————— *

(♩=52)

275

(h)p

church.

(SPOKEN)

WE DIDN'T TAKE THE FUNICULAR

(AS IF FROM AFAR, MECHANICAL, SUPER SERRING)

pp

ped ————— * ped ————— * ped ————— *

280

(FRAGILE)

RAILWAY BECAUSE WE DIDN'T SEE THE SIGNIFICANCE OF IT, NOR THE SIGNIFICANCE OF THE CLIMB.

We had

ped ————— * ped ————— *

284

lunch - under a rickshaw awn-ing. snak-ing

snak-ing

pp

p

pp

(pedal back)...

287

ca-bles of nood-le and shell-fish o-pen like but-ter-flies.

ca-bles of nood-le and shell-fish o-pen like but-ter-flies.

pp

mp

mf

290

p

pp

294

(beginning) (♩=52) p

We had

mf p

298

lunch un-der a rick-shaw awn-ing. snaking ca-bles of nood-le

snaking

pp mf p (p)

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(p)

302

and shell-fish o-pen like buk-ter-flies.

cab-les of nood-le and shell-fish o-pen like buk-ter-flies.

mf p mf

mf p mf

305

ped

310

(SAXEN)

AND YOU SAID IT, SAID WHATEVER

GP

8ve

ppp

ped

314

HAPPENS WE WILL STILL BE FRIENDS, WILL ALWAYS BE FRIENDS UNTIL ONE OF US DIES...

*

ped

(GRADUALLY UNFOLDING)

♩ = 82, WITH ALBATO

316

8ve

pp

mf

pp

mf

pp

mf

(free ped.)

ped

319

8ve

P

When

pp

ped

* DRAMATIC PAUSE IF NECESSARY

324

hope — gras — sud-den-ly — And no-thing mi-ti-gates the

mf *p*

pp *mf* *p*

327

feel-ing of be-ing bal-last-ed — by grief — Held down —

mf *p*

mf *p* *f* *mf*

332

Held un-dox — An hor-ri-fic mor-tal —

p *mf* *mf*

p *mf*

Andante *Allegro*

(Bolder)

337

fear — with no ob-ject. Damp in the fab-ric of the

f *mf*

f *mf*

ped — *

342

— house. Or the sud-den swing from des-pair — to —

mf *mf*

p *f* *mf* *pp*

Allegro *♩ = 82*

ped — * ped — *

♩ = 60 (w/acc)

346 *p* *mf*

bliss. A sweet un-reason-a-ble bliss on the re-bound

p *mf*

(ped per bar)

350 *p* *mf* *pp* *mf* *p*

- from dread. An un-control-able, trem-bling

(mf) *p*

353 *pp* *mf* *fp* *mf* *fp* *mf* *mf*

bliss, un-control-able bliss, trem-bling bliss, trem-bling bliss.

pp *mf* *p* *mf* *pp*

357 *p* *mf* *f* *mf* (diminuendo)

ev-ry-thing ev-ry-thing is bliss.

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

mf (REALITY) *f*

362 *p* *mf*

A sud-den jump-ing in the legs, a hand that closes in -

sfz *mf* *sfz* *mf*

sfz *ped* *sfz* *ped*

367

(VERY LEGATO, WARM, SENSUAL)
SLIGHTLY FASTER WITH RUBATO

- vol-un-tar-i-ly. GP Bliss.

mf

sfz

372

(BOLD) Bliss. (DEPART) PP Lab.

377

(CROSS) mf Ah (ASPACE) P mm

382

FASTER, URGENT
♩ = 108

Let hear in the mountains, like hang-long. The sur-viv-ing clock

p mf

sfz p mf

387

f mf

faree of the Paris to Kar-loon rail-way. (Gr-ry thing is the

p mf

ped

391 *p* *mf*
 col-our of a ear or a shell, Ev-'ry thing is the

394 *p* *mf*
 col-our of a toe, the tip of a tongue. Ev-'ry thing is the

398 *p* *mf*
 col-our of Turk-ish de-light, A-ra-bi-an rose-s and pan-e-gan-ates,

401 *mf* *p* *mf*
 Ev-'ry thing is the col-our of an ear or a shell,

404 *p* *pp*
 in the fail-ing sun. in the fail-ing sun.)

staccato *sub* (*quasi*)

408 (SOLEGATO)

Or it was like Kash-mir in the rain. Green with

8e

* ped

412

lem-ons, not with tea, and there were no roses.

8e

ped ped

416

Thunder. Rain.

mf P

9 TEMPO 1/252 (Ritardando)

8e

mf p

* ped *

420

acc. rall.

mp pp mp pp mp pp

ped * ped *

423

(WAVY)

acc. rall.

mp p mp pp mp

ped * ped *

♩ = 52

426 *START TO ACCCEL*

cresc

mf

ped

430

do - - - -

f

ff

ped

434 *(1=52) (BIG)*

ff

ped

440 *ROLL*

ff

ped

CUE SPEAKER

446 *♩ = 52* *→ BIG*

THE SEA WENT PALE AS THE RAIN FELL ACROSS IT.

p

ped

slow *→ fast*

8ve *5/2* *27* *ped*

* STRIKE PIANO STRINGS BRISKLY AND WITH FORCE. PEDAL APPLIED THROUGHOUT

(trio)
447 TEMPO 1 ♩ = 52

Musical score for measures 447-450. The score is for piano and includes dynamic markings such as sfz, ff, p, and sfz ff. Pedal markings (ped) are present at the end of measures 447 and 450. There are also markings for sfz and sfz ped.

Musical score for measures 450-453. The score includes dynamic markings like sfz, sfz ff, and ff. Pedal markings (ped) are used at the end of measures 450 and 453. There are also markings for sfz and sfz ped.

Musical score for measures 453-456. The score includes dynamic markings like sfz, p, and ff. A 'RALL' marking is present above measure 456. Pedal markings (ped) are used at the end of measures 453 and 456. There are also markings for sfz and sfz ped.

Musical score for measures 456-459. The score includes lyrics: "We run for co-ver and watch wait-ers res-cue seat cush-ions". Dynamic markings include sfz, f, and sfz. A tempo change to ♩ = 108 is indicated. Pedal markings (ped) are used at the end of measures 456 and 459. There are also markings for sfz and sfz ped.

Musical score for measures 459-462. The score includes lyrics: "and deck-chairs. We run for co-ver and the wait-ers wor-ry about the". Dynamic markings include sfz, mf, and f. A '3' marking is present above measure 459. Pedal markings (ped) are used at the end of measures 459 and 462. There are also markings for sfz and sfz ped.

463

furn-i-ture,

They close up the ve-ran-da,

p

466

and sign us to come-in-side.

470 *♩=92 (p)*

But we stayed in the gar-den. But we stayed in the gar-den. in the

474

rain.

ff

f *♩=108*

(The wait-ers sign to us to come in

mf

478

side. — But we laugh and say no — We will stay in the

(CUE SPEAKER)

BUT WE LAUGH, AND SAY NO, LAUGH AND SAY NO

482

gard-en — in the rain — in — rain.)

486 (DRAMATIC)

me — Accen —

489 $\text{♩} = 82$

(3) (4) (from end) f

The storm be-gan in —

494

side us. WE could'nt contain the violence of the

498

feeding we had for each oth-er. We were in a garden.

502

The o-le-an-dor bushes were sweet col-ored.

506

WE HEAR:

	THERE WAS NO STORM. HARDLY ANY RAIN.	ONLY THE BREAKING OF SOMETHING INSIDE US. VIOLENCE AND DIFFICULTY OF FEELING.
	THERE WAS NO STORM. ONLY RAIN.	

509 Tempo: $\text{♩} = 52$ $\text{♩} = 82$ (MECHANICAL)

512 $\text{♩} = 52$ $\text{♩} = 82$

515 $\text{♩} = 52$ $\text{♩} = 82$ $\text{♩} = 52$ ACCOR.

518 $\text{♩} = 82$ (LUG SPEAKER: BE MERCILESS. KEEP WORKING.)

520 KEEP WORKING. DON'T STOP. BE MERCILESS. MAKE IT FELT... HARD, FIGHT, CLEAR, MERCILESS, BE MERCILESS... BE RESISTLESS...

523

MAKE IT FELT... KEEP WORKING... PRESS FORWARD... *

mf p

ped

526

mf p

* ped

529

mf p

* ped

531

STOP

mf

*

534

SLIGHTLY SLOWER
(SUPER SERRA)

p (p) pp

ped

* REPEAT TEXT FROM BAR 519 ONWARDS
UNTIL CUE TO STOP

521

(finally pondeous) *mf*

(Bell-Like)

mf

(P)

* ped

(let ped die)

522

mf

(CONFIDENT BUT CALM) *pp*

Some - thing breaks.

mf

(Keep pedal depressed)

548

mf

P

Some - thing is dis - covered

pp

or rem - en - bered.

P

mf

553

mf

P

In the gar - den. The ter - race...

P

(P)

558

* *mf*

There was no storm.

Hardly a - ny rain.

only the beak - ing of

mf

(P)

(P)

* RASPY 1/2 WHISPER

563 (MUCH RUMOR)

SOME-thing in - side us.

8va

p

pp

mp

pp

ped

* ped

567 *ATTAMP* (NORMAL SPEECH)

There was no form.

8va

p

mf

HOLD PED. UNTIL END

572

8va

p

577

8va

pp

fine

RMB MARCH 30TH 1999
LONDON, ENGLAND