

Joel M. Baldwin

**The Beginning of an Idea**  
an opera based on a short story by John McGahern

2019

Libretto adapted by Jonathan Danciger and Joel Baldwin

World premiere performance on Saturday 19th January 2019  
Jacqueline du Pré Music Building, St Hilda's College, Oxford

performed by students from the Faculty of Music, Oxford  
conducted by Freddie Meyers  
and directed by Jonny Danciger

## INSTRUMENTATION

### Voices

Eva (soprano)  
 Arvo (baritone)  
 Severi (tenor)  
 Natasha (alto)  
 3 Poets:  
 soprano, mezzo-soprano, alto  
 Traveller (soprano)  
 Arvo's Wife (alto)  
 Police Officer 1 (soprano)  
 Police Officer 2 (mezzo-soprano)  
 SATB chorus  
 Narrator

### Band

Flute  
 Oboe  
 Clarinet in B $\flat$   
 Tenor Saxophone B $\flat$   
 Horn in F  
 Trumpet B $\flat$   
 Percussion:  
 glockenspiel, bass drum., tenor drum, suspended cymbal, drum kit  
 Piano  
 Violin (also Narrator)  
 Violoncello (2)  
 Tape & Electronics

The band is often split into a Sub-Band (fl/cl/hn+) and a Side-Band (ob/sax/tpt+), and is ordered in this way on the score to emphasise their distinct roles at times.

Electronic balancing should be used and the narrator should have a microphone. 11 tape samples, a white noise generator and 3 insert backing tracks are required.

For more information on the tape/electronic elements and the way the 3 inserts and 1 improvised song work, please contact [joel@jmbaldwin.co.uk](mailto:joel@jmbaldwin.co.uk)

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively, but natural signs and extra accidentals have been included in places for clarity.

The score is written at actual pitch.

Duration: c. 50"

# Scene 1

Full Score in C

Joel M. Baldwin

♩ = 44

Flute: *mp* *f* *mp* *f pp < p* *f pp < p*

Clarinet in Bb: *mp* *f* *p* *f pp < p* *f pp < p*

Horn in F: *mp* *f* *pp* *flz.* *fp*

Piano: *mp* *f* *f* *ff* *ff*

Percussion: (Empty staff)

Eva: (Empty staff)

Soprano: (Empty staff)

Alto: (Empty staff)

Tenor: (Empty staff)

Bass: (Empty staff)

Violin (Narrator): *pp < p* *sul tasto* *sul pont.*

Violoncello: *fp* *f pp < p* *molto sul pont.* *fp* *f* *f*

Tape: (Empty staff)

♩ = 66

8

Fl. *mf*

Cl. *mf*

Hn. ord. *mf* To Hn.

Pno. *mp*

⑧.1

♩ = 66

Vln. ord. *p* *mf* *p* *mf* *p* *mf* *p*

Vc. ord. *pp* *mf*



14

Fl. *f*

Cl.

Hn.

Pno.

Vln. *f*

Vc. *f*

21 **A** *mf* *f*

S. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

A. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

T. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

B. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

Vln.

Vc. *f* *mf* *f*



30 Perc. B.D. Glockenspiel (with very soft beaters) *pp* *mp* *pp*

S. *mp* *p* *mp* *f* *mp*  
bu - ri - a - l. The cof - fin was car - rie - d in the oy - ster wa - go - n be -

A. *mp* *p* *mp* *f* *mp*  
bu - ri - a - l. The cof - fin was car - rie - d in the oy - ster wa - go - n be -

T. *mp* *p*  
bu - ri - a - l.

B. *mp* *p*  
bu - ri - a - l.

Vln. *p* *mp* *f* *mp*  
sul pont.

Vc. *mp* *p* *pp* *mp* *f*  
molto sul pont.

l.v. / change to bows (staggering changes to keep continuous sound)

36

Glock. 

S. *p* *pp*  
 cau - se of the fierce hea - t of ear - ly Ju - ly.

A. *p* *pp*  
 cau - se of the fierce hea - t of ear - ly Ju - ly.

T. 


B. 

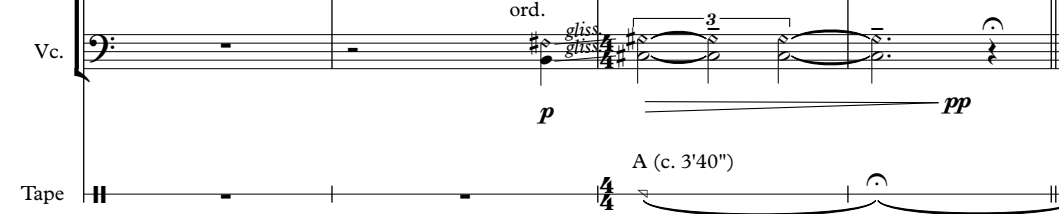
**NARRATION A (c. 30")**

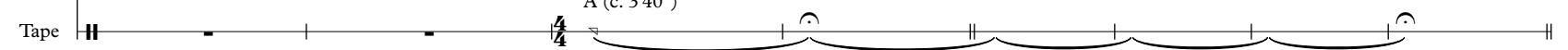
'Those were the first sentences in Eva Lindberg's loose notes.

She started reading them at the table again as she waited for Arvo Meri to come.

The same pair of sentences was repeated throughout in a way which suggested that she leaned on them for inspiration.'

Vln. *p* *pp*  
 sul tasto 

Vc. *p* *pp*  
 ord. *gliss.* 

Tape 

A (c. 3'40")

C

Eva

S. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

A. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

T. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

B. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

C

Vln. *mp*

Vc. *mf* *f* *mp* *p*



♩ = 88

Fl. 52

Eva The cof - fin was ca - rried in the oy - ster wa - go - n be - cause of the fierce hea - t of ear - ly Ju - ly.

S. *pp* Mm mm mm mm mm *mf* The co -ffin

A. *pp* Mm mm mm mm mm *mf* The wo - rd

T. *pp* Mm mm mm mm mm *mf* The co -ffin

B. *pp* Mm mm mm mm mm *mf* The wo - rd

♩ = 88

Vln. sul pont. *pp* *pp*

Vc. *pp* *pp*

ord. *mf* *mf*

INSERT 1

D

INSERT 1

D



64

S. was ca - rried in the o y - ster wa - gon that car - rie - d Che - khov - 's

A. Oy - ste - rs was chal - ked on the wa - gon be - cause o - f the fie - rce

T. was ca - rried in the o y - ster wa - gon that car - rie - d Che - khov - 's

B. Oy - ste - rs was chal - ked on the wa - gon be - cause o - f the fie - rce

Vln.

Vc.



69

Cl. *mf* *f* *mp* *pp* *mp*

Hn. *mf* *f* *mp* *pp* *mp*

S. bo - dy to Mos - cow for bu - ri - al.

A. heat of ear - ly Ju - ly.

T. bo - dy to Mos - cow for bu - ri - al.

B. heat of ear - ly Ju - ly.

Vln. *f* *mp* *pp*

Vc. *f* *mp* *pp*

Tape

**E** Breathe as necessary, repeat until cue Cue: 'oysters' (note per syllable)

**E** NARRATION B (c. 30")

'She found she had written it down once more. Chekhov was that starving child outside the restaurant in the Autumn rain. She wanted to write an imaginary life of Chekhov, from the day outside the restaurant to the day the body of the famous writer reached Moscow in the oyster wagon for burial. It would begin with oysters, and end with oysters...'

Bow as necessary, repeat until cue Cue: 'oysters' [oy-sters]

B (c. 1'30")

NARRATION B cont. (c. 30")

'...She wasn't yet sure whether she would write it as a novel or a play. The theatre was what she knew best, but she was sure that it would probably never get written at all unless more order and calm entered her life than was in it now. She closed her notebook, showered, and changed into a blue woollen dress, and continued to wait for Arvo Meri to come...'

'...That morning Arvo's wife had rung her at the theatre.'

to Violin

Vc.

Tape



**F**

78

Pno.

Eva *Picks up phone* *f* *mf*  
Is this ur - gen - t? I'm at wor - k.

Arvo's Wife (Alto) *mf* *f* Spit Back of throat  
You call your di-rec-tion work? E - va. [pah] You're no-thing but a who - re.

**F**

Vln. *p* *mf*  
Vc. *p* *mf*

83

Fl. *p* *mf* *mp* *f* *fp* *f* *pp*

Cl. *p* *mf* *mp* *f* *mp* *f* *mp*

Hn. *p* *mf* *mp* *f* *mp* *f* *pp*

Pno. *mf* *f* *mp*

Perc. Glockenspiel *ff*

Eva Slams receiver down.

Wife *ff*  
Wail Spit  
Ah \_\_\_\_\_ ah. [pah]

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

Vc. *mp* *f* *f* *pp*

Tape C (c. 1'30")

G

Breathe as necessary, repeat until cue

Cue: 'production'

Cue: 'next', picks up receiver and dials

**NARRATION C (c. 30")**  
 Eva put the call out of her mind and focused instead on her rehearsals. She was having particular difficulty with one of the leads, an actress whose instinct was to filch more importance for her own part that had been allotted. Eva had seen her ruin several fine plays by acting everybody else off the stage and was determined that it wasn't going to happen in this production.

**NARRATION C cont. (c. 30")**  
 This distraction was absent in her midday break, and since she could think of nothing else, she rang Arvo at his office. He was a journalist, with political ambitions on the Left, who had almost got into parliament at the last election and was almost certain to get in at the next.

Bow as necessary, repeat until cue

Cue: 'next'

Tape



H

♩ = 96

Fl.

Cl.

Hn.

Pno.

Glock.

Eva

Arvo Meri (Baritone)  
 Picks up phone

Eva dar-li - ng, I'm at wor-k.

She rang a-gain. Thistime she called me a who - re.

A whore! I'm so sor-ry a-bout that, E-va.

Vln.

Vc.

106 *accel.* . . . . . ♩ = 128

Fl. *> pp mp mp*

Cl. *> pp mp*

Hn. *> pp mp mp*

Pno. *mp mf*

Glock. *mf*

Eva *mf* That makes a pair of you then.

Arvo *mf* You know she has a dread-ful tem-per. Es - pe-cially so when shedrinks. She real-ly ought to cut back.

Vln. *mf*

Vc. *mf pp*

**I**

115

Fl. *p mf pp*

Cl. *p mf pp*

Hn. *p mf*

Pno. *pp*

Eva This has gone on too long.

Arvo E - va?

Vln. *p mf pp p*

Vc. *mf pp p pp p*

126

Fl. *pp*

Cl. *pp*

Hn. *mp*

Pno. *pp*

Glock. *pp* *p* *mp*

Eva  
I want a life of my own. Pre-fer- ab - ly with you. But if not,

Arvo

Vln. *p* *pp* *p*

Vc. *mp*

136

Hn.

Glock.

Eva  
with - out you will have to do.

Arvo

NARRATION D (c. 30")

She had had enough of this to-ing and fro-ing,  
of what she called his 'Hamlet' act.  
This time he would have to make up his mind,  
one way or another...

Vln. *pizz.* (holding the violin like a guitar while narrating) *p*

Vc. *p*

D (c. 2'30")

Tape

♩ = 96

143

Glock. *with bow*  
*mp*

Eva

Arvo  
E - va... we can-not dis-cuss such things o - ver - the phone. I'll call at your flat this eve - ning. Eight o' - clock.  
*Arvo disappears.*

Vln. (pizz.)  
*mp*

Vc.

Tape

K

149

Glock.

Eva

Arvo

S. *p*  
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

A. *p*  
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

T. *p*  
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

B. *p*  
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

## NARRATION D cont. (c. 30")

And so she waited for him in the blue woolen dress,  
determined to have that life of her own.  
Those same two sentences echoed like a revenant in her mind,  
and would not be still.

K

Vln. (pizz.)  
*p*  
arco

Vc. (pizz.)  
*mp*  
*p*

Tape

156

Glock.

S.  
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

A.  
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

T.  
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

B.  
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

Vln.  
(pizz.) arco pizz.

Vc.  
pizz.

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



rit. . . . .

162

S.  
in the\_\_\_ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. \_\_\_

A.  
in the\_\_\_ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. \_\_\_

T.  
in the\_\_\_ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. \_\_\_

B.  
in the\_\_\_ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. \_\_\_

Vln.  
arco, sul pont. *pp* *ppp*

Vc.  
arco, sul pont. *pp* *ppp*

*pp* *ppp* *pp* *ppp*



# Scene 2

L

♩ = 72

♩ = 90

168 -

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn. *pp* *mp*

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

Glock.

Eva *f*  
Well?

Arvo *mf*  
I'm

L

♩ = 72

♩ = 90

Vln. *mp* *p* *pp*  
sul tasto 3  
gliss.

Vc. *f* *mp* *p* *pp* *f*  
sul tasto 3  
gliss.

M

♩ = 112

174

Fl. *mp* *fp* *mf* *p* *mp* *f* *mp*

Cl. *mp* *fp* *mf* *p* *mp* *f* *mp*

Hn. *mp* *mf* *p* *mp* *f* *mp*

Pno. *mf*

Eva *mf* *mp*  
That does-n't matt-er. But I do want to know what you pro-pose to do.

Arvo *mp* *f* *mp* *mf*  
sorr-y a-about the phone call, E - va. I don't know what to do. You

181 *mf* *f* *accel.*

Cl. *mf* I don't care a - bout a di - vorce.

Hn. *mf* *mp*

Pno. *f* *mp* Ped.

Glock. *mp* to bow

Eva *mf* *f* I don't care a - bout a di - vorce.

Arvo *f* *mf* know I can't get a di - vorce. But what else is there to do?



**N**

♩ = 140

187

Fl. *mf < f* *pp*

Cl. *mf < f* *pp*

Hn. *mf < f* *pp*

Pno. *mp* *f* *mf*

Glock. with bow

Eva *mp* I can

Vc. *mp* *f* *mf* *p*

**N**

♩ = 140

O

195

Fl. *pp mp p mp pp*

Cl. *pp mp p mp pp mp*

Hn. *mp pp mp p mp*

Glock. mute to Percussion (B.D.)

Eva *mf*  
take a lar-ger flat than this. We can start to live to - ge - ther.

Arvo *mf*  
Oh E - va. E-venhough there's no-thing left bet-ween us she still de-

Vc. *mf*

O



205

Cl. *mp mf*

Hn. *mp mf f*

Arvo  
pends on the re - la - tion - shi - - - p. If I was to move out com - plete - ly she'd



P

210

Cl. *f*

Hn. *f*

Eva *mf*  
That's not my prob - lem.

Arvo  
ju - st go to pie - ce - - s.

P

Vln. *mf* pizz.

Vc. *mf*

Q

215

Fl. *mf* *mf* *f* *mf* *p*

Cl. *mf* *mf* *f*

Hn. *mf* *mf* *f*

Pno. *mf* *mf*

Glock.

Eva

Arvo *mf*  
 Can't we wait a lit-tle long-er? Just a lit-tle while long-er?

Vln. *mf* *f* *mf* *f* *p*  
 pizz. arco

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

Q



R

225 *mf* *f*

Eva *mf* *f*  
 More than two year - s seems lon - g e-nough to me. You go to Mos-cow by go-ing to Mos-cow

accel. . . . . ♩ = 172

Vln. *p* *mf* *pp*

Vc. *mf* *f*

accel. . . . . ♩ = 172

R

S

♩ = 72

237

Pno.

*mf* *f* *pp*

Ped.

Eva

*mf* *ff*

If you wait un-til all the con-di-tions are right you can wait your whole life

S

♩ = 72

Vln.

Vc.

arco

*mf* *ff*



243

Fl.

Cl.

Hn.

Pno.

Eva

Arvo

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

*mp* *pp* *p*

*mp* *p*

*mp* *p*

*p* *mp*

Ped.

I've booked a \_\_\_ tab-le \_\_\_ at the Mann-er-heim. Why don't we \_\_\_

248

Cl. *mp*

Hn. *mp*

Pno. *ppp*

Eva *with indifference mp*  
Why no - t?

Arvo  
talk it\_\_ ov-er there? I have a ta - xi wai - tin - g.



**T**

254

Fl. *p* *mf* *pp*

Cl. *p* *mf* *pp*

Hn. *p* *mf* *pp*

Pno. *p* *mp*

Ped. *p* *mp*

Eva  
I ask you for a life and you off-er me yell-ow ro - se - s and din-ner\_\_ at\_\_ the\_Mann-er-heim\_\_



260

Pno. *p* *pp*

Glock.

Eva *p* *pp*  
Din - ner\_\_ at the Mann-er-heim\_\_

**U**  
265

Vln. *mp*

Vc. *mp* sul pont. *pp* [sul pont.]

Tape E (c. 1'30")

**NARRATION E (c. 60")**

Not a word was said in the taxi. Not a word was said in the lift.

They still did not speak in the bar as they decided what to eat.

Arvo ordered two vodkas at the bar and another at the table while Eva slowly sipped some red wine until her starter arrived.

She was too tense to eat, but nibbled at the shrimp in the avocado.

She preferred to look out of the window over the lights of the city into the darkness that covered the frozen harbour and sea.

It is Arvo who breaks the silence with a familiar gambit.



**V**  
♩ = 112  
274

Pno. *mp*

Perc.

Eva *mf*  
Of course not but it

Arvo *mf*  
You don't mind me drin - king?\_ I have need of vod - ka ton - ight.\_

**V**  
♩ = 112

Vln.

Vc. ord. *mp*

W

♩ = 144, swung

rit. . . . .

278

Pno.

SONG

Perc.

B.D.

SONG

Eva

Gets up to look out of window

won't be a-ny use. . .

mp

And you

SONG: 'YOU CAME THAT EVENING WITH YELLOW ROSES' (c. 2'00")

Played by the restaurant band (insert band)  
+ pizz. vc. with young Eva (violin/narrator) as the lead singer

You brought me here when I was pregnant  
and drank vodka then too.  
You were silent for hours,  
except every now and then,  
you'd say...

'All I am certain of is that it's not the right time yet for us to have a child.'  
[spoken by Arvo seated at the table]

I rang you after coming out of the clinic  
and you said the whole week had been  
like walking around under a dark cloud,  
under a dark cloud,  
you'd say...

'You've made me happy; one day we'll have a child when everything was right.'  
[spoken by Arvo seated at the table]

**And you came that evening with yellow roses to bring me here.  
I said you came that evening with yellow roses to bring me here.**

'Another vodka please!'  
[Arvo shouts to the waiter between refrains]

**And you came that evening with yellow roses to bring me here.  
I said you came that evening with yellow roses to bring me here.**  
[repeated again before the refrain is taken up by Eva without accompaniment]

LEAD SHEET

Arvo

SONG

Why d'you say tha - t?

W

♩ = 144, swung

rit. . . . . To Violin

Vln.

Take up position at microphone

You...

Vc.

pizz.

SONG

here.

ord.

mp



X

a tempo (♩=112), lightly swung

285

Fl. *mp* *mf < f* flz.

Cl. *mp* *mf < f*

Hn. *mp* *mf < f*

Perc. *mp* *mf* *mp* *f*

Looking out of window, not directed at Arvo

Eva *f*

came that eve-ning with yel-low ros - es to bring me here. I said you came that eve-ning with yel-low ros - es to bring me...

X

a tempo (♩=112), lightly swung

Vln. *mf < f*

Vc. *mf < f*



Y

♩=112 straight  
mute

292

Perc. *mp*

Eva *mp*

And now when we spend three days in a row to-gether your wife rings

Arvo *f* *mf* *mp*

Vod-ka! an-oth-er vod ka, please.

Y

♩=112 straight

Vln. *p* *ppp* sul tasto

Vc. *p* *ppp* sul pont. molto sul pont.

299 *f* *mp*

Eva up and calls me a whore. You bring me yel - low ros - es and take me to the Mann-er-heim... The vod-ka won't do an - y

Vln. *p*

Vc. *gliss.* *mp* *pp* *p* ord.



**Z**

accel. . . . ♩=140

306 *mp* *mf* *p* *mf* *f* *mp*

Fl. *mp* *mf*

Cl. *p* *mp* *mf* *f* *mp*

Hn. *p* *mf* *f* *mf*

Eva good. I've giv - en you my ans - wer... I can

Arvo *mp* But what are we to do?

**Z**

accel. . . . ♩=140

Vln. *mp*

Vc. *mp* *f* sul pont.

315

Cl. *mf*

Hn. *mf*

Eva  
take a lar-ger flat. We'll live to-geth-er as two peo - ple.

Arvo *mf*  
But can't we wait till af - ter the e - lec - tions?

Vln. *mf*

Vc.



AA

321

Pno. *mf*

Drum Kit  
*mp*

Eva *f*  
No. It's al-ways been wai t. And there will al-ways be some-thing to wait for. They say there's no good time to die eith-er. That it's as diff-i-cult to

Vc. *mp*  
pizz.

AA

rall. . . . .

328

Pno. *f*

Perc. *ppp* *mf*

Eva  
leave at sev-en-ty as at twen-ty. So why not now? If you loved me en - ou - gh you'd come and live with me. \_\_\_\_\_

Arvo  
*mp* *f*  
But I love you Ev- a.

Vln. *mf* arco

Vc. *mf*

rall. . . . .



**BB**

♩ = 76

338

Fl. *mf* *p* *pp*

Cl. *mf* *p* *pp*

Hn. *mf* *p* *pp*

Eva  
Why not?  
If you want.

Arvo  
Can I come back  
with you tonight?

**BB**

♩ = 76

Vln. *pp*

Vc. *pp*

F (c. 5'00")

Tape

CC

NARRATION F (c. 1'45")

He was violently ill when he got to the flat and fell at once into a drugged sleep sprawled across the bed.

She looked at him then with what she knew was the dangerous egotism of the maternal instinct before she made up a bed on the carpet and switched off the lights.

He woke in the night to draw her towards him in the bed, more, she knew, to try to escape through pleasure from the pain of the hangover than from desire.

She grew impatient with his tired fumbling and pulled him on top of her, provoking him with her own body till he came.

The night conversation that followed seemed to her like dialogue from a play that had run too long, and the acting had gone stale.

350

Vln.

Vc.

Tape

DD

quasi recitative, freely

358 ♩ = 90

Eva

Arvo

DD

♩ = 90

Vln.

Vc.

Tape

Eva

Arvo

Vln.

Vc.

Tape

375

NARRATION G (c. 2'30")

She was surprised during the following days how little she yearned for him, it was as if a weight had lifted.

She felt an affection for him that she felt for the part of her life she had passed with him, but she saw clearly that it was for her own life and not for his that she yearned.

She would go on alone, and when he demanded to see her she met him with a calm that was indifference which roused him to fury.

She had not built a life with him, she had built nothing: but out of these sentences.

She would build, and for that she had to be alone. She would leave this city that had so much of her past life, the theatre where she had worked so long. She would leave them like a pair of galoshes in the porch, and go indoors.

She rang rich friends: was their offer of the house in Spain still open? It was. They only used it in July.

They would be delighted to loan it to her.

Instead of going to the theatre, she returned to her writing table and wrote the sentences out once again.

Eva

Arvo

Vln.

Vc.

EE

383

Pno.

pp

Eva

*f* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. The cof - fin was

*ff mp subito*

S.

*mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. The cof - fin was

*f p subito*

A.

*mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. The cof - fin was

*f p subito*

T.

*mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. To A.

*f p subito*

B.

*mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l.

*f p subito*

EE

Vln.

*mf* *f* *p subito* *pp*

8<sup>va</sup>

Vc.

*mf* *f* *p subito* *pp*

molto sul pont.

INSERT 2  
Part 1

392

Fl. *mp* *f* *mp* *p* *pp*

Cl. *mp* *f* *mp* *p* *pp*

Hn. *mp* *f* *mp* *p* *pp*

Pno. *p* *f* *mp*

Perc. B.D. *p* *mf*

Eva *f* *mp* *p* *pp*  
 car-rie - d in the oy - ster wa - go - n be - cau - se of the fierce hea - t of ear - ly Ju - - ly.

Arvo

S. *f* *mp* *p* *pp*  
 car-rie - d in the oy - ster wa - go - n be - cau - se of the fierce hea - t of ear - ly Ju - ly.

A. *f* *mp* *p* *pp*  
 car-rie - d in the oy - ster wa - go - n be - cau - se of the fierce hea - t of ear - ly Ju - ly.

T.

B.

Vln. *mp* *f* *p* *pp*

Vc. *mp* *f* *mp* *p*

sul pont.

sul tasto

INSERT 2  
Part 1

**FF**

♩ = 120

♩ = 96

403 *flz.* *ord.*

Fl. *f* *mf* *mp* *mf*

Cl. *mp* *mf* *mf*

Hn. *mp* *mf* *f* *mf*

Eva *Picks up phone* *f* *mf* *mp*

Is this ur-gen - t? I'm wor-ki-ng. I'm sor-ry, but I must off - er you my\_ res-ig - na-tion.

T.M. Theatre Manager (Tenor) *mf* *f* *mf*

I thought this was your work? But you can't leave in the

**FF**

♩ = 120

♩ = 96

Vc. *mf* *mp* *f* *f*



**GG**

411

Fl. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf* *f* *mf* *f* *mp*

Pno. *mp*

Eva *mf* *mf*

I am sor-ry. I did n't\_ ex-plain prop-er-ly. Of\_

T.M. mid-dle\_ of a prod-uc - tion. It's the op-en-ing nigh - t!

Vc. *f*

**GG**



419 **accel.**  $\text{♩} = 112$

Fl. *mf* *f*  $\text{>}$  *mp*

Cl. *mf* *f*  $\text{>}$  *mp*

Hn. *mf* *f*  $\text{>}$  *mp*

Pno. *mf* *f*

Eva course I'll see the prod - uc-tion through, but I won't be re-new-ing my\_ cont-ra- ct. I am lea-ving the the-a-tre to try to wri-te.

T.M. *mf* Is it sal-a-ry or are you lea-ving to wri-te?

**accel.**  $\text{♩} = 112$

Tape White Noise *p*

427 *sempre mf*

Fl. *sempre mf*

Cl. *sempre mf*

Hn. *sempre mf*

Pno. *sempre mf*

Perc. *p < f > p* *p < f > p* *p < f > p*

T.M. *mf* Be-ing a wri- ter... ...it's e - ven more pre-car - i-ous than the-a-tre, and now that you've made your way there why throw it o - ver

Vln. *sempre mf* *sempre molto sul pont. with very heavy bow pressure*

Vc. *sempre mf*

Tape *p < f > p* *p f > p* *p . f > p*

II

436 <sup>8va</sup>-----]

Fl. <sup>8va</sup>-----]

Cl.

Hn.

Pno.

Perc. *p < f > p* *p < f > p* *p < f > p*

Eva *mf*  
I\_ must find out whe-ther I can or not. I'll o-nly find out by find-ing out. I'll come back if I fail.

T.M. *f* *mp* *mf*  
for\_ some-thing worse still? Well I

Vln.

Vc.

Tape *p f > p* *p < f > p* *p < f > p*

444

Fl. *8va*

Cl.

Hn.

Pno.

Perc. *p < f > p*

T.M. *f*  
 see you're de - ter - mined. But please come now to wor - k. It's the o - p'ning night and you're

Vln.

Vc.

Tape *p < f > p*

449

Fl. *8va*

Cl.

Hn. *To Vc.*

Pno.

Perc. *fp ff p To Glock.*

T.M. *mf Slams down phone.*  
not a wri-ter yet.

Vln. *ff p*

Vc. *ff p*

Tape *p mp ff p*

INSERT 2  
Part 2

$\text{♩} = 132$

*pp*

INSERT 2  
Part 2

$\text{♩} = 132$

*pizz.*

*pp*

G (c. 4'00")

457

Fl. *pp*

Cl. *pp*

[Repeat until cue: "just a week", then one last time.]

Violoncello pizz. *pp*

[Repeat until cue: "just a week", then one last time.]

Pno. *pp*

[Repeat until cue: "just a week", then one last time.]

Glock. *pp*

To T. D.

[Repeat until cue: "just a week", then one last time.]

Sopranos/  
Tenors  
[sung between the narrated sections]

*p*

The word oy - sters was chalked on the wag - on that car - ried Chek - hov to Mos - cow.

Altos/  
Basses  
[sung between the narrated sections]

*p*

The cof - fin was car - ried in the oy - ster wa - gon be - cause of the fierce heat.

**NARRATION H1 (c. 1'30")**

Eva wondered if there was a photo of the coffin being lifted out of the oyster wagon or of the starving man in his summer coat in the rain outside the restaurant while the boy crunched on the oyster shells within; and whether it was due to the kindness usually reserved for the dear departed or mere luck, no production of hers had ever opened before to such glowing notices.

Or perhaps it was all the publicity the manager had drummed up by telling the evening paper that she was leaving the theatre to write. To write was better copy than the truthful try to write.

She left on New Year's Eve for Spain, by boat and train, passing through Stockholm and Copenhagen, and stopping five days in Paris where she knew some people.

She had with her the complete works of Chekhov, and the two sentences were more permanently engraved than ever in her mind.

**CHORUS**

**NARRATION H2 (c. 1'15")**

She stayed five days in the Hôtel Celtique on the rue Odessa, and all her waking hours seemed taken up with meeting people she already knew. Most of them scraped a frugal living from translation or journalism or both and all of them wrote or wanted to be artists in one way or another.

Although most of them lived in small rooms and usually went out to cheap restaurants and movie houses, there was to be a party tonight at the poet Severi's apartment—an apartment larger than most of those lived in by the other Russians Eva knew in Paris as a result of three relatively successful books of poems he had published and a recent play of his that Eva had produced, which, despite the critics' high praise, had been taken off after just a week.

Vc. [pizz.] *pp*

[Repeat until cue: "just a week", then one last time.]

Tape

# Scene 3

♩ = 112, swung (vamp ad lib. until doorbell sounds, then abruptly stop)

Oboe *mp*

Tenor Saxophone *mp*

Trumpet in Bb *p* *mf* *fp* *mf* *f* *mp* *f*

Drum Set *mp* with brushes

Eva

Band Member

Tenor (Severi the Poet)

Alto (Natasha)

Soprano (Poet 1)

Mezzo-soprano (Poet 2)

Alto (Poet 3)

467

Ob. *mp* **KK**

Ten. Sax. *mp*

Tpt. *mf*

Dr.

Eva [Eva steps through the door]

B.M. I thought you'd put up the sign.  
It's terribly rude to ring the doorbell during live music.  
They ought to have knocked.  
Whoever they are.

T. Now, now.  
If we can dare to dream,  
our guest can dream to dare. She's one of mine.

band continues vamping softly (ad lib.)

475

Ob. *p*

Ten. Sax. *p*

Tpt. *p* — *pp* *p* — *mf* — *p*

[with brushes]

Dr. *p*

Eva

Sev. *mf*

[Severi takes Eva's coat]

Well\_ E- va Lind-berg, \_ can you ex-plain to me what you're do-ing har-ing off to Spain?



LL

479

Ob. *mf* *fp* — *f* *pp* — *mp* *f*

Ten. Sax. *mf* *fp* — *f* *pp* — *mp* *p*

Tpt. *mf* *fp* — *f* *pp* — *mp* *f*

[brush pattern on snare]

Dr. *mf* *fp* — *f*

Eva *mf*

I was off-ered a

Sev. *mf*

Why aren't you stay-ing up\_ there... ...to emp-ty that old the-a-tre with my next play?\_

Poet 1

continue vamping ad lib.

488

Ob. *mp* *mp* *p*

Ten. Sax. *f* *mp* *p*

Tpt. *mp* *p* *pp*

Dr. *mf* *p*

Eva *f* *mp*  
 loan of a house. I am lea- ving Pa- ris first thing in the mor ning.

Sev. *mf*  
 Not for

Poet 1 [Handing Eva a drink] *mf* [Offering Severi a drink]  
 Ha- ha. Not if we can help it. There's plen-ty more where that came from.



494

Ob. *p* *mf* *mp* *pp*

Ten. Sax.

Tpt. *p* *pp*

Dr. *p*

Eva

Sev. *f*  
 me. I said not for me.

Poet 1 *mf*  
 He does-n't need vod- ka... He has mon- ey. Both are e- qual- ly good at



498

Ob. *ff p*

Ten. Sax. *ff p*

Tpt. *p mf mp f p ff*

Dr. *p*

Eva

Sev. *mp*  
I'm told you in-tend to write.

Poet 1 *f*  
tur-ning a per-son in-to an ec-cen-tric.



**MM**

rall. . . . . ♩ = 84, straight

502

Ob. *fp f p*

Ten. Sax. *fp f mp p*

Tpt. *fp f p*

Dr. [with brushes] *fp mf 1, 2, 3... p* ad lib. **4**

Poet 1 *mf mp*  
That's all we need, one more. One more. One

Poet 2 *mf mp*  
She too has got the bug, eh? You know there's not room for the lot of us. One

Poet 3 *mf mp*  
One more, one more... One

512

Ob. *mp* *p* *mp*

Ten. Sax. *mp* *p* *mp*

Tpt. *mp* *p* *mp*

Dr. **4**

Poet 1  
more.

Poet 2  
more.

Poet 3  
more. A wri - ter is not a con - fec - tion - er a cos - me - tic dea - ler,



516

Ob. *f* *mp*

Ten. Sax. *f* *mp*

Tpt. *f* *mp*

Dr. **4** *mf*

Poet 1 *mf*  
Quite so.

Poet 2 *mf* *f*  
Quite so. I de - mand that we take you ser - ious - ly.

Poet 3 *mf*  
or an ent - er tai - ner. Quite so.

522

Ob.

Ten. Sax.

Tpt.

Dr.

Eva

Sev.

*mp*

*p* *3* *mp*

*mf* *3*

*mp*

*p* *3* *mp*

*mf* *3*

*mp*

*mf*

*mp* *mf*

It's just a ru - mour that got in - to the news - pap - er.

So what' - ll you

526

Ob.

Ten. Sax.

Tpt.

Dr.

Eva

Sev.

*p*

*mp* *3* *f*

*p* *mp* *3* *f*

*p* *mp* *3* *f*

*mp* *p*

*f*

*mf* *3* *f*

to sticks

I have a lot of rea - ding to catch up on.

do down there then?

♩ = 112, swung

533

Ob. *mf* *f* *mf* *f* *f* *f* *f*

Ten. Sax. *mf* *f* *f*

Tpt. *mf* *f* *f*

Dr. [sticks] *mp* *f* ad lib. 4

Eva

Sev. I was get - ting stale.

Poet 1 *mf* Wri-ters don't read we di-gest. Cheers... Yes, why? Yes, why?

Poet 2 *mf* We don't read. Cheers... Why did you leave the the-a-tre?

Poet 3 *mf* We don't read. Cheers... Yes, why? Yes, why?

541

Ob. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Dr. **4**

Eva

Sev.

Poet 1 *mp* 3 *mf* 3  
But there is no art in en -

Poet 2 *mp* 3 *mf* 3  
But there is no art in en - joy - ment. en -

Poet 3 *mp* 3 *mf* 3  
But there is no art in en - joy - ment. en -

546

Ob. *f* *rit.* *mp*

Ten. Sax. *f* *mp*

Tpt. *f* *mp*

Dr. *mf* *mp*

Eva

Sev.

Poet 1 *f* 3  
joy - ment. Hap - py peo - ple are un - bear - a - ble.

Poet 2  
joy - ment.

Poet 3  
joy - ment.

♩ = 84, straight

553

Ob. *mf* *f*

Ten. Sax. *mf* *f*

Tpt. *mf* *f*

Dr. still using brushes *mf* *mf* *mf*

Eva

Sev.



558

Pno. *mp sempre*

Ob. *p subito*

Ten. Sax. *p subito*

Tpt. *p subito*

Dr. brushing, ad lib.

Eva *mf*

Sev. *mf* *mf sempre*

I have en-ough. Whata bout your own work?

Have you mon-ey? Ne ver mind my own wor k. It will ne-ver be staged a-

ad lib. Dm<sup>9</sup> A<sup>7</sup>(#11) E<sup>7</sup>(b9) G<sup>#7</sup>

563

Em<sup>7</sup>(add11)      B<sup>b</sup>11      D/G      Am<sup>7</sup>(b5) Bm<sup>7</sup>(b5) Bbm<sup>9</sup>      Am<sup>11</sup>      E<sup>9</sup>      F#<sup>7</sup>(b9) Dmaj<sup>9</sup> C#<sup>o</sup>

Pno.

Dr.

Eva

Sev.

gain with-out you there to see it through... I seem to be in a trough rid - ing low on tired cli-chés re-served for the likes of those three ov-er there...



571 Dm<sup>7</sup>      E<sup>b</sup>7      B<sup>b</sup>9      Fmaj7

Pno.

Ob.

Ten. Sax.

Tpt.

Dr.

Eva

Sev.

Ah but look, here comes Na-ta-sha.

576

Pno. *p subito* *mp sempre* Dm<sup>9</sup> A7(#11) E7(b9) G#7

Ob. *f* *p subito*

Ten. Sax. *f* *p subito*

Tpt. *f* *p subito*

Dr. *mf* [brushing, ad lib.] 4

Eva

Sev. *f* *mp* *mf*  
 Now here's a wri - ter! She is such a star! Na-

Nat. Alto



582

Pno. Em<sup>7</sup>(add11) Bb<sup>6</sup> D/G Am<sup>7</sup>(b5) Bm<sup>7</sup>(b5) Bbm<sup>9</sup>

Dr. 8

Eva

Sev. 8  
 ta - sha this is Ev - a She won't ad - mit it but she wants to be - come a wri - ter.

Nat.



587 Am<sup>11</sup> E<sup>13</sup> F#7(b9) Dmaj9 C#° Dm7 Eb7 Bb9 Fmaj7 Dm9

Pno.

Dr. 12 16

Eva. *mf sempre*  
 I in-tend to try, at least. I hear your do - ing a ra-ther good job of it.

Sev.

Nat. *mf sempre*  
 Don't we all. It's a plea sure. The o-nly thing in life is en-tro-py. Well it's



595 A7(#11) E7(b9) G#m7(b9) Em7(add11) Bb6 D/G Am7(b5) Bm7(b5)

Pno.

Ob. *mp* *p*

Ten. Sax. *p* 3

Tpt. *p*

Dr. 20 24

Eva. I too find in spi ra - tion in Chek-hov.

Sev. *mf*  
 I don't sup - pose those three sis-ters have

Nat. no Three Sis-ters but it's a play none-the-less. Who does - n't?

602 Bbm<sup>9</sup> Am<sup>11</sup> E<sup>13</sup> F#7(b<sup>9</sup>) Dmaj<sup>9</sup> C#<sup>o</sup> Dm<sup>7</sup> Eb<sup>7</sup> Bb<sup>9</sup> Fmaj<sup>7</sup>

Pno.

Ob.

Ten. Sax.

Tpt.

Dr.

Eva.

Sev.

Nat.

To Glock. l.v.

28

*f* *mp* *pp*

*p* *p* *mp* *p* *ppp*

*pp* *mp* *pp* *p* *ppp*

Good luck with your play.

ev - er read Chek-hov. —

I don't sup-pose they read much at all.



quasi recitative, freely

Eva. I wasn't going to ask. No. I've had enough. I want to be alone for a time.

quasi recitative, freely

Sev. Before you ask, I'm not sleeping with her. I'm not sleeping with anyone, in fact. Why don't I come back to that nice hotel of yours? We can leave this throng. Get some decent peppered vodka. Chat about your idea for this novel or play or whatever you're trying to write on the way.

INSERT 3

Ending with Tape Track H (c. 5'00")

# Scene 4

Accompanied by Tape Track H

♩ = 44



Only sung after D.S.

Fine

Eva

rest my eyes up - on that sea. It will bring me such hope and peace that ne - ver will grow old. Its  
tides will al - ways ebb and flow. It will yield up its oy - ster shells long af - ter we are dead. —

Soprano (Traveller)

I'm

She stayed five days in Barcelona and was happy. A sleeper from Paris to the frontier and the subsequent wider Spanish train on which she travelled allowed her time and space to reflect. Like an army in peacetime she was doing what she had to do by being idle and felt neither guilt nor need to make a holiday. She walked the narrow streets, went to a few museums and churches, bought a newspaper on the Ramblas, and ate at the Casa Agut, where she ordered gaspacho, ensalada and a small steak with half a bottle of red Rioja each evening. After five such days she took the train to Valencia where she would get the express bus along the coast towards Almeria.

Violin (Narrator)

Fine

Violoncello

molto sul pont. (bringing out high harmonics)

pp < f

pp < f

Eva

Are you Swe - dish? I speak a lit - tle.  
As I said — It's just — use - ful.

Sop.

sor - ry, I — o - nly speak a lit - tle Eng - lish. Aren't you  
sor - ry, I'm — not as deep — as — that. — Are you

Vc.

ord., con sord.  
pp  
con sord.  
pp

Eva

It's no — more than be - ing a - ble to  
I'm stay - ing here — for a whi - le. I

Sop.

luck - y, — find - ing lang - ua - ges so — eas — y?  
go - ing — on — hol - i - day or — some - thing else?

Vc.

Eva

run fast or jum - - - p. It can be of use but it does - n't seem ve - ry much to me. I'll  
wa - nt to be — a - lone. — I'm not al - lowed guests I'm just here to try — to write. —

Sop.

I'm

Vc.

pp

pp

D.S. al Fine

D.S. al Fine

# Scene 5

♩ = 112

643

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

Cl. *pp* *mp* *pp* *mp* *pp*

Hn. *pp* *mp* *pp* *mp* *pp*

Pno. *fp* *f*

Ob. *pp* *mp* *pp*

Ten. Sax. *pp* *mp* *pp*

Tpt. *pp* *mp* *pp*

Glock. *pp* *mp* *pp*

Eva *mp* *p*  
Fin - al - ly a - lone. —

S. —

A. —

T. —

B. —

**NARRATION I (c. 30")**

She escaped from her in Alicante where they had a half-hour break and changed buses.

She waited til she saw her take the same seat in the new bus and then took her place beside an old Spanish woman who smelled of garlic.

She felt guilty at avoiding the Swede so pointedly. She did not look at her when she got off at Vera.

The house was low and flat-roofed and faced the sea. The mountain was behind, sparsely sprinkled with the green of farms.

♩ = 112

*mp* *pp*

*mp* *pp*

...H still playing (c. 1'00" left)

Tape  $\frac{4}{4}$   $\leftarrow$

654

Fl. *p* *fp* *f*

Cl. *mp* *p*

Hn. *mp* *fp* *f*

Ob. *p* *mf*

Ten. Sax. *p* *p*

Tpt. *p* *mf*

Glock. *p* *mf* *p* *mp* *mf* *f* *ff* [mute]

Eva *mp* *mp* *mf* *f* *ff*

No dis - trac - tions here. No peo - ple or par - ties. No ros - es. No Mann - er heim.

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

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

sul pont.

661

Glock. *mp* *f*

Eva *mp* *f*

Fin - al - ly I can write.

to bow to sustain outer notes...

**NARRATION J1 (c. 45")**

She reread all of Chekov,  
and in the solitude of the days felt her life, for the first time in years, was in order.

She had an ending, Chekov's body coming to Moscow for burial that hot July day;  
and a beginning, the boy crunching on the oyster shells in the restaurant while  
the man starved in his summer coat in the rain outside.

What she had to do was imagine the life in between. She wrote in a careful hand.

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

Vc. *p*

I (c. 1'00")

Tape

QQ

669

Glock.

Eva

S. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

A. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

T. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

B. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

QQ

snapp pizz.

Vln.

Vc. *f*



677

Glock. *mp* To Perc.

Eva *mp subito* The cof - fin was car - rie - d in the oy - ster wa - go - n *f*

S. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

A. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

T. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

B. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

Vln. *p sempre*

Vc.

RR

686

Perc.

Eva *mf*  
The wo - rd Oy - ste-rs was chal - ked on the wa-gon that car - rie-d

S. *mf*  
The wo - rd Oy - ste-rs was chal - ked on the wa-gon that car - rie-d

NARRATION J2 (c. 25")  
Eva soon grew agitated. A week, two weeks, passed.  
She got nothing written.  
The early sense of calm and order left her.  
She sat, staring at those same, taunting sentences.

Vln. (pizz.) *mp* *(mp)*

Vc. *pp* *mp* *(mp)*

RR

695 [like knock on door] To Dr.

Perc. *ff*

Eva *f*  
Che - khov... Hel - lo? Is this ur - gen - t? I'm at wor-k.

Sop. (Bad Cop) *f*  
Ev - a Lind-berg? This is the pol- ice. —

Sop. (Goodish Cop) *f*  
Ev - a Lind-berg? We need to talk to you.

S. *f*  
Che - khov...

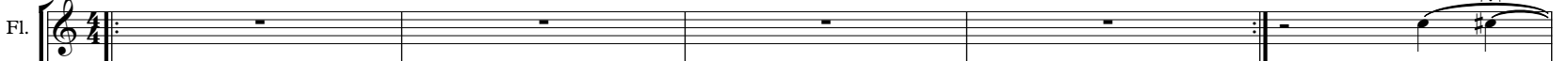
Vln.


Vc.

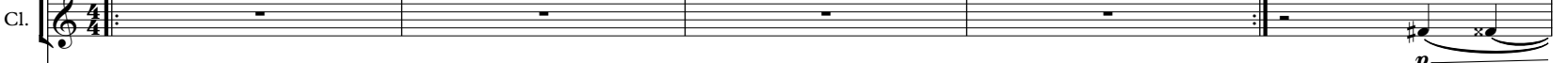
SS

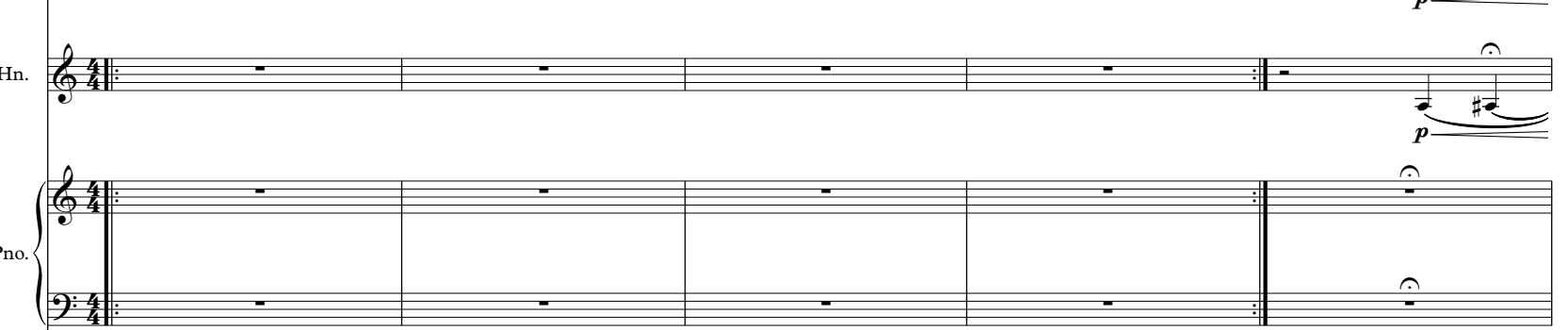
rall. . . . .

704

Fl. 

Cl. 

Hn. 

Pno. 

Play 4 times

Ob. 

Ten. Sax. 

Tpt. 

Dr. 

Eva. 

Sop. (Bad Cop) 

Sop. (Goodish Cop) 

S. 

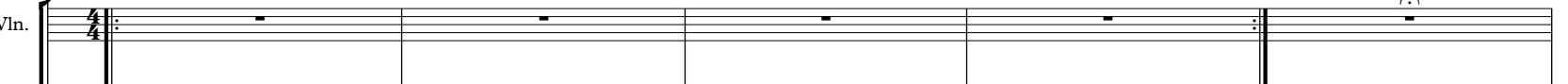
A. 


T. 

B. 

SS

rall. . . . .

Vln. 

Vc. 



709

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Hn. *mf* *p* *mf*

Pno. *mf* *p*

Ob.

Ten. Sax.

Tpt.

Dr. *mp* *f* *p*

Eva *mf*

Sop. (Bad Cop) *mf*

Sop. (Goodish Cop) *mf*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

To Glock. Glockenspiel (with 4 beaters) To Floor Tom / T.D. (using glock. beaters)

I have-n't left this house for weeks why are you here?

And from Par - is.

News from Mos - cow.

Vln.

Vc. *mp* *pp*

UU

718

Fl. *f*

Cl. *p* *f*

Hn. *p* *fp* *f* *f [subito]*

Pno. *f sempre*

Ob.

Ten. Sax.

Tpt.

Glock. *mf sempre*

Perc. *mf sempre*

Eva *mp*  
But why have you come to give me this news?

Sop. (Bad Cop)

Sop. (Goodish Cop) *mf*  
When I heard a-bout a young sin-gle wom- an... liv-ing

UU  
ord., sempre molto sul pont.  
with very heavy bow pressure

Vln. *sempre f*

Vc.

724

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glock.

Perc.

Eva.

Sop. (Bad Cop)

Sop. (Goodish Cop)

Vln.

Vc.

out here all a-lone... I had to make sure you were safe... I thought you might like some com-pa-ny.

*f* *mf* *f* *ff*

VV

729

Fl. *fp* *mf*

Cl. *fp* *mf*

Hn. *fp* *mf*

Pno.

Ob. *f*

Ten. Sax. *f*

Tpt. *f*

Glock.

Perc. (Cymbal) *fp* *mf*

Eva *f*  
Why are you here?

Sop. (Bad Cop)

Sop. (Goodish Cop) *f*  
Check the boy.

Vln. *sung f*  
Oy - sters, give me oy - sters.

Vc. *sempre f* ord., sempre molto sul pont. with very heavy bow pressure

VV

738

Fl. *f*

Cl. *f*

Hn. *f*

Pno. *pp*

Ob.

Ten. Sax. *pp*

Tpt. *p*

Glock. *f sempre*

T. D. *mf*

Eva *f*  
I knew him for a time.

Sop. (Bad Cop) *f*  
Are you the lov-er of a mar-ried pol - i - ti - cian?

Sop. (Goodish Cop) *f*  
Is it true? ...a mar-ried pol - i - ti - cian? With am-bi-tions on the left.

Vln.

Vc.

WW

746

Fl. *ff*

Cl. *ff*

Hn. *ff*

Pno. *mp* *ff* *f* *f* *ff*

Ob. *mp* *ff* *fp* *ff* *fp* *ff*

Ten. Sax. *ff* *fp* *ff* *fp* *ff*

Tpt. *ff* *fp* *ff* *fp* *ff*

Glock.

T. D. *f* *f* *f*

Eva *ff*  
 Yes, I was his. But he could not give me what I wan- ted.\_\_\_\_

Sop. (Bad Cop)

Sop. (Goodish Cop)

Vln.

Vc. *sempre ff*

753

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glock.

Cym.

Eva

Sop. (Bad Cop)

Sop. (Goodish Cop)

To Drum Set

*f* *p* *fp* *ff*

*mp* < *fp* *ff*

*mp* < *fp* *ff*

*mp* < *fp* *ff*

*mp* < *fp* *ff*

*f* *ff* *fp* *f* *fp* *f* *fp* *f*

*mp* < *fp* *ff*

So I left. To try to write.

Vln.

Vc.

sung *f* *sempre*

Oy - sters, give me oy - sters.

YY

762

Fl. *p* — *mf*

Cl. *p* — *mf*

Hn. *p* — *mf*

Pno. *p* — *mf*

Ob. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Glock.

Eva.

Sop. (Bad Cop) *mf* — *mp* — *f*  
 It \_\_\_\_\_ was \_\_\_\_\_ you. He left Mos-cow to\_ be\_ with you.

Sop. (Goodish Cop) *f*  
 Ar-vo Me-ri is dead. He div-orced his wife.\_\_\_\_\_ In Par- is...

Vln. *mf* — *f*  
 Oy - sters. Oy - sters, oy - sters.

Vc.

YY



770

Fl. *fp* *f*

Cl. *fp* *f*

Hn. *fp* *f*

Pno. *mf* *f*

Ob. *mf* *f*

Ten. Sax. *mf* *f*

Tpt. *mf* *f*

Glock.

Eva

Sop. (Bad Cop) *ff*  
He ate oy-sters. oy-sters. oy-sters. oy-sters. oy-sters. oy-sters that were two weeks out of

Sop. (Goodish Cop) *ff*  
...he ate sup-per with a po - et. He ate oy-sters. oy-sters. oy-sters. oy-sters. oy-sters. oy-sters.

Vln. Oy-sters, oy-sters. Oy-sters, Oy-sters. Oy-sters, Oy-sters. Oy-sters, Oy-sters. Oy-sters, Oy-sters.

Vc. *f*

777

Fl. *f* *p subito*

Cl. *f* *p subito*

Hn. *f* *p subito*

Pno. *ff* *f subito*

Ob. *f* *p subito*

Ten. Sax. *f* *p subito*

Tpt. *f* *p subito*

Drum Set, ad lib.

Dr. *mf*

deranged wailing, ad lib.

Eva *ff*

Ar - vo! Ah Ar - vo! ah

Sop. (Bad Cop) *ff* (skip on last repeat)

date. Bac - te - ri - a: Vib - ri - o vul - nif - i - cus or Vib - ri - o pa - ra - hae - mo - ly - ti - cus. Bac

Sop. (Goodish Cop) *ff* (skip on last repeat)

Some-thing like Vib - ri - o vul - nif - i - cus or Vib - ri - o pa - ra hae - mo - ly - ti - cus. Some-thing like

S. *f*

The word oy - sters was chalked on the wag - on.

A. *f* (last tim only)

The cof - fin was car - ried in the oy - ster wa - gon. The

T. *f*

The word oy - sters was chalked on the wag - on

B. *f* (last tim only)

The cof - fin was car - ried in the oy - ster wa - gon The

Vln. *ff* ad lib.

ord. Oy - sters. Oy - sters. Oy - sters.

Vc. *f*

783

Fl. *f* *p* *mf*  
 Cl. *f* *p* *mf*  
 Hn. *f* *mf*  
 Pno. *f*  
 Ob. *f* *p* *mf*  
 Ten. Sax. *f* *mf*  
 Tpt. *f* *mf*  
 Dr. *f* To Glock.  
 Eva  
 Sev. *ff* *mp*  
 We drank. We ate. He died. I'm so sor - ry a - bout that E - va. —  
 Wife  
 Traveller  
 S.  
 A.  
 T.  
 B.  
 Vln. *f* *mf*  
 Vc. *f* *mf*

BBB

789

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glockenspiel (with 4 bows / 2 players)

Eva

Sev.

Wife

Traveller

S.

A.

T.

B.

BBB

Vln.

Vc.

Tape

*pp*

J (c. 2'00")

797

Glock.

Traveller *f*  
So this is where the house is. What a love - ly child. Such a shame the

S. *pp*  
This is where the house is. What a love - ly child. The

A. *pp*  
This is where the house is. What a love - ly child.

T. *pp* *pp*  
This is where the house is. What a love - ly child.

8

♩ = 120

CCC

Tape

DDD

804

Cl. *pp cresc. poco a poco*

Hn. *pp cresc. poco a poco*

Ob. *pp cresc. poco a poco*

Glock.

Eva *f*  
What are you

Wife *f* Spit *ff* *mp*  
E - va, [pah] you're no-thing but a whore.

Traveller  
fath - er did - n't want it.

S. *pp cresc. poco a poco*  
fath - er did - n't want it. Such a shame. Such a shame. Such a shame.

A. *pp cresc. poco a poco*  
The fath - er did - n't want it. Such a shame. Such a shame. Such a shame.

T. *pp cresc. poco a poco*  
The fath - er did - n't want it. Such a shame. Such a shame. Such a shame.

DDD

Tape



824

Fl. *mf* *f* *mp* *ff* *fff* 71

Cl.

Hn.

Ob.

Ten. Sax.

Tpt.

Glock.

Eva *f* *ff*  
 You left your wife. You died.

Sev. *f* *ff* *ff* *fff*  
 E - va. But what else was there to do? to do? But what else was there to do?

Wife *f* *ff* *fff*  
 Oy - sters Oy - sters Oy - sters

Traveller *f* *ff* *fff*  
 Oy - sters Oy - sters Oy - sters

S. *mf cresc.* *fff*  
 Oy - sters Oy - sters Oy - sters Oy - sters

A. *mf cresc.* *fff*  
 Oy - sters Oy - sters Oy - sters Oy - sters

T. *mf cresc.* *fff*  
 Oy - sters Oy - sters Oy - sters Oy - sters

B. *mf cresc.* *fff*  
 Oy - sters Oy - sters Oy - sters Oy - sters Oy - sters Oy - sters

Vln. *f* *ff* *fff*  
 Oy - sters Oy - sters Oy - sters

Vc.

Tape *mp* *ff*

K (c. 45" voice sample, played over the top of I and faded out together after the voice sample has finished.)

835

Tape