

JOEL M. BALDWIN

# THE BEGINNING OF AN IDEA

an opera based on the short story by John McGahern

2019

Libretto adapted by Jonathan Danciger and Joel Baldwin



*The Beginning of an Idea* was first performed by students from the Faculty of Music, University of Oxford  
on 19 January 2019 at the Jacqueline du Pré Music Building, Oxford  
Conducted by Freddie Meyers  
Directed by Jonathan Danciger

**Duration: c. 50 minutes**

# 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 Bb  
Tenor Saxophone Bb  
Horn in F  
Trumpet Bb  
Percussion:  
glockenspiel, bass drum., tenor drum, suspended cymbal, drum kit  
Piano  
Violin (also Narrator)  
Violoncello (2)  
Tape & Electronics

# PERFORMANCE NOTES

The score is written at actual pitch.

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.

All trills are diatonic unless otherwise indicated.

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.

## A NOTE

This piece was written for a specific group of students on the Opera and Music Theatre course directed by Professor Martyn Harry at the Faculty of Music, University of Oxford. As a result, it was not only written with these particular performers and their instruments in mind, but written in a way to allow them to respond to the music and add/improvise their own at certain points in the opera. The three 'inserts' and one song that appear are entirely open to interpretation by the director, musical director and performers. These do not have to be in any particular style and can be as related or as unrelated to the musical material of the rest of the work, but should support the narrative and set any given text. For the premiere performance, the composer assisted the musicians to create the inserts and song in a jazz style that mirrored certain harmonic and narrative ideas in the libretto. Transcriptions of the inserts and a song lead sheet have been included in this score as appendices. However, they are only a guide for future performances and these 'open' sections should be freely reimagined if possible, but the insert backing tracks should be used either way.

# Scene 1

Full Score in C

Joel M. Baldwin

**Lento** (♩ = 44) **poco accel.** . . .

**Flute**  
mp *flz.* 5 *ord.* *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*  
8<sup>va</sup> 8<sup>va</sup>

**Percussion**

**Eva**

**Soprano**

**Alto**

**Tenor**

**Bass**

**Violin (Narrator)**  
*pp* < *p* *sul tasto* 3 *sul pont.* 5

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

**Tape**

Poco più mosso (♩ = 66)

espressivo

8

Fl. *mf*

Cl. *mf*

Hn. ord. *mf*

Pno. *mp*

Detailed description: This block contains the first system of music, measures 8 through 12. It includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Piano (Pno.). The Flute part starts with a dynamic of *mf* and features a triplet of eighth notes in measure 9, marked 'espressivo'. The Clarinet part also has a triplet in measure 9. The Horn part is marked 'ord.' and *mf*. The Piano part is marked *mp* and consists of chords. The time signature changes from 3/4 to 4/4 in measure 9 and back to 3/4 in measure 12.

8.1

Poco più mosso (♩ = 66)

ord.

Vln. *p* — *mf* — *p* — *mf* — *p* — *mf*

ord.

Vc. *pp* — *mf*

Detailed description: This block contains the second system of music, measures 13 through 17. It includes parts for Violin (Vln.) and Viola (Vc.). The Violin part is marked 'ord.' and has dynamics *p*, *mf*, *p*, *mf*, *p*, and *mf* across the measures. The Viola part is marked 'ord.' and has dynamics *pp* and *mf*. The time signature changes from 3/4 to 2/4 in measure 14 and back to 3/4 in measure 17.



Liberamente

13

Fl.

Cl.

Hn. To Hn.

Pno.

Detailed description: This block contains the third system of music, measures 13 through 17. It includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Piano (Pno.). The Flute part starts with a dynamic of *mf* and features a quintuplet of eighth notes in measure 13. The Clarinet part is marked 'ord.'. The Horn part is marked 'To Hn.'. The Piano part is marked 'ord.'. The time signature changes from 3/4 to 2/4 in measure 14 and back to 3/4 in measure 17.

Liberamente

Vln. *p* — *f*

Vc.

Detailed description: This block contains the fourth system of music, measures 13 through 17. It includes parts for Violin (Vln.) and Viola (Vc.). The Violin part is marked 'ord.' and has dynamics *p* and *f*. The Viola part is marked 'ord.' and features triplets of eighth notes in measures 14, 15, and 16. The time signature changes from 3/4 to 2/4 in measure 14 and back to 3/4 in measure 17.



Tempo giusto (♩ = 66)

A

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 *f*

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 *f*

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 *f*

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 *f*

A

Tempo giusto (♩ = 66)

Vln. *f* *mf*

Vc. *f* *mf*



B.D.

Glockenspiel (with very soft beaters)

Perc. *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.

**B**

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.

Vln. *p* *pp*  
 sul tasto

Vc. *p* *pp*  
 ord.

Tape

**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.'

**B**

A (c. 3'40")

C (♩ = 66)

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*

Vln. *mp*

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

C (♩ = 66)

Vln. *mp*

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

Poco più mosso (♩ = 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

A. *pp* Mm mm mm mm mm

T. *pp* Mm mm mm mm mm

B. *pp* Mm mm mm mm mm

Poco più mosso (♩ = 88)

Vln. sul pont. *[pp]*

Vc. sul pont. *[pp]*

INSERT 1 D (♩ = 88)

*mf* The co -ffin

*mf* The wo -rd

*mf* The co -ffin

*mf* The wo -rd

ord. *mf*

ord. *mf*

64

S. was car - ried 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 car - ried 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*

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

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*

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

B (c. 1'30")

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

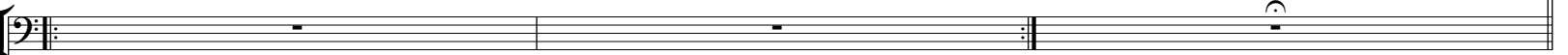
'She found she had written it down once more. Chekhov was that starving child outside the restaurant in the Autumn rain. She wanted to write an imaginary life of Chekhov, from the day outside the restaurant to the day the body of the famous writer reached Moscow in the oyster wagon for burial.


Tape

**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

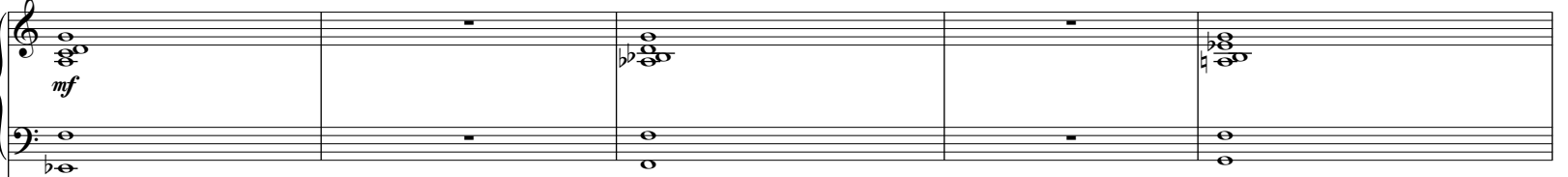
Vc. 

Tape 



**F** Adagio (♩ = 76)


78

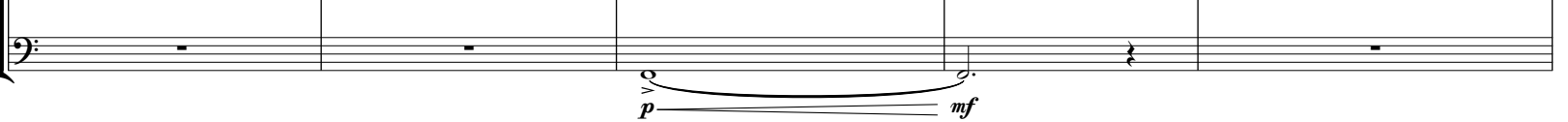
Pno. 

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** Adagio (♩ = 76)

Vln. 

Vc. 

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'

Cl.

Eva

Vc.

Tape

**H**

Andante (♩ = 96-104)

98

Fl.

Cl.

Hn.

Pno.

Glock.

Eva

Arvo Meri (Baritone)  
 Picks up phone

She rang a-gain. This time she called me a who - re.

E - va dar - li - ng, I'm at wor - k. A whore! I'm so sor - ry a - bout that, E - va.

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

**H**

Andante (♩ = 96-104)

Vln.

Vc.

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

accel. . . . . (♩ = 116)

106

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*

accel. . . . . (♩ = 116)

**I** Poco meno mosso (♩ = 108)

115

Fl. *p mf pp*

Cl. *p mf pp*

Hn. *p mf*

Pno. *pp*

Eva *mp espressivo* This has gone on too long.

Arvo *mf* 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. Preferably with you. But if not,

Arvo

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

Vc. *mp*



Tempo giusto (♩ = 120)

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...

Tempo giusto (♩ = 120)

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

Vln. *p* pizz.

Vc. *p*

D (c. 2'30")

Tape

**Liberamente**

143

Glock. *mp* with bow

Eva

Arvo *mp* Arvo disappears.

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.

**Liberamente**

Vln. *mp* (pizz.)

Vc. *mp*

Tape

**Tempo giusto** (♩ = 90)

**K** (♩ = 90)

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** (♩ = 90)

**Tempo giusto** (♩ = 90)

Vln. *p* arco

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

poco rit. . . . . A tempo

168 - Fluido ♩ = 76

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn. *pp* *mp*

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

Glock. *ped.*

Eva *f*  
Well?

Arvo *mf*  
I'm

**L**

poco rit. . . . . A tempo

168 - Fluido ♩ = 76

Vln. *mp* *p* *pp*

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

*sul tasto* *gliss.* *3*

**M**

Poco più mosso ♩ = 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*

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

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

181 *mf* *f* *accel.*

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

Hn. *mf* *mp*

Pno. *f* *mp* *Red.*

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**

♩ = 132

187

Fl. *mf < f* *pp*

Cl. *mf < f* *pp*

Hn. *mf < f* *pp*

Pno. *mp* *f* *mf*

Glock. with bow

Eva *mp* **N** I can

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

♩ = 132

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 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*

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

accel. . . . . ♩ = 160

225 *mf* *f*

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

R

accel. . . . . ♩ = 160

Vln. *p* *mf* *pp*

Vc. *mf* *f*

**S**

Tempo primo, fluido (♩ = 76)

Pno.

Eva

*mf* *ff*

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

**S**

Tempo primo, fluido (♩ = 76)

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*

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 *poco rit. . . Poco meno mosso* (♩ = 72)

Fl. *p mf pp*

Cl. *p mf pp*

Hn. *p mf pp*

Pno. *p mp*

Ped.

Eva *espressivo p mp*  
I ask you for a life and you off-er me yell-ow ro - se - s and din-er\_\_ at\_\_ the Mann-er-heim\_\_



260

Pno. *p pp*

Glock.

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

**U**

**Adagio** (♩ = 68)

265 *leggiere*

Vln. *mp*

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

**Andante** (♩ = 100)

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**

**Andante** (♩ = 100)

Vln.

Vc. *mp* *ord.*

W

Swing (♩ = 140, or as decided by production's song)

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]

Arvo

Why d'you say tha - t?

SONG

W

Swing (♩ = 140, or as decided by production's song)

Take up position at microphone

mf

rit. . . . . To Violin

Vln.

You...

Vc.

pizz.

SONG

here. . . . .

ord.

mp

**X**

. a tempo (♩=100, 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 (♩=100, lightly swung)

Vln. *mf < f*

Vc. *mf < f*



**Y**

Poco più mosso (♩ = 112, straight)

292

Perc. mute

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**

Poco più mosso (♩ = 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. . . . ♩=132

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. . . . ♩=132

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**

**Poco più mosso** (♩ = 140)

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

**AA**

**Poco più mosso** (♩ = 140)  
pizz.

Vc. *mp*

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'dome and live with me. \_\_\_\_\_

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

Vln. *mf* *rall.* arco

Vc. *mf*



**BB**

- Calmo, sostenuto (♩ = 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**

- Calmo, sostenuto (♩ = 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

Liberamente (c. ♩ = 80-90)

quasi recitativo

Eva

Arvo

DD

Liberamente (c. ♩ = 80-90)

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.



Tempo giusto (♩ = 90)

383

Pno.

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.

*f p subito* To A.

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*

Tempo giusto (♩ = 90)

Vln.

Vc.

*mf*

*f p subito*

*pp*

molto sul pont.

*pp*

392

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

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

Hn. *mp* *f* *mp* *p* *pp*  
sul pont.

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 tasto

**FF**

Moderato (♩ = 116-120)

♩ = 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.

Theatre Manager (Tenor) *mf* *f* *mf*

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

**FF**

Moderato (♩ = 116-120)

♩ = 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**

HH

accel. . . . . ♩ = 112, agitato

419

Fl. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Hn. *mf* *f* *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?

HH

accel. . . . . ♩ = 112, agitato

Tape White Noise *p*



427

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

Liberamente

Tempo giusto (♩ = 112)

436 <sup>8va</sup> Fl. <sup>8va</sup> Cl. Hn. Pno. Perc. Eva T.M.

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

*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.

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

II

Liberamente

Tempo giusto (♩ = 112)

Vln. Vc. Tape

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

444

Fl.

Cl.

Hn.

Pno.

Perc.

T.M.

Vln.

Vc.

Tape

8va

*p* < *f* > *p*

*p* < *f* > *p*

*p* < *f* > *p*

see you're de - ter - mined. But please come now to wor - k. It's the o - p'ning night and you're

*f*

*p* < *f* > *p*

*p* < *f* > *p*

*p* < *f* > *p*

Detailed description: This page of a musical score covers measures 444 to 447. The score is for a full orchestra and a tenor male soloist. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Tenor Male (T.M.), Violin (Vln.), Viola (Vc.), and Tape. The music is in 4/4 time and features a key signature of one flat. The percussion and tape parts are marked with dynamic changes: *p* < *f* > *p*. The Tenor Male part has lyrics: "see you're de - ter - mined. But please come now to wor - k. It's the o - p'ning night and you're". The score includes various musical notations such as rests, notes, slurs, and dynamic markings. There are also markings for "8va" (octave up) above the Flute and Clarinet staves.

449

Fl. *8va*

Cl.

Hn. *To Vc.*

Pno.

Perc. *To Glock.*  
*fp ff p*

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

Poco più mosso (♩ = 120)

INSERT 2  
Part 2

Poco più mosso (♩ = 120)

G (c. 4'00")

JJ

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

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 oys - ters 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.

JJ

Vc. [pizz.] *pp*

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

Tape



# Scene 3

Moderato (♩ = 132, 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*

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.

KK

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* *3*

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

Poet 1

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* *mf* *mp* *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. . . . . Tempo giusto (♩ = 90, straight)

502

Ob. *fp f p*

Ten. Sax. *fp f mp p*

Tpt. *fp f p*

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

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. *mp* *p* *mf*

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

Tpt. *mp* *p* *mf*

Dr. *mp* *mf*

Eva *mp espressivo* *mf*

Sev. *mf*

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

So what' - ll you



526

Ob. *p* *mp* *f* *poco rit.* *mp* *p*

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

Tpt. *p* *mp* *f* *mp* *p*

Dr. *f*

Eva *mf* *f*

Sev. *mf*

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

do down there then?

to sticks

- Tempo giusto (♩ = 128, swung)

533

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

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

Tpt. *mf* *f*

Dr. [sticks] *mp* *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.



Allegro (♩ = 126, 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*

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

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-

563 Em7(add11) Bb11 D/G Am7(b5) Bm7(b5) Bbm9 Am11 E9 F#7(b9) Dmaj9 C#o

Pno.

Dr. 8 12

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 Dm7 Eb7 Bb9 Fmaj7

Pno. mf

Ob. mf

Ten. Sax. mf

Tpt. mf

Dr. mf

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. *Em7(add11)* *Bb<sup>6</sup>* *D/G* *Am7(b5)* *Bm7(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(b9) 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.

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

28

I.v. To Glock.

Good luck with your play.

ev - er read Chek-hov. —

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



**Liberamente**

quasi recitativo

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

Sev. quasi recitativo. 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

Calmo (c. ♩ = 48)

619

Piano

Glockenspiel

with bow

Eva

Soprano  
(Traveller)

*mp*

I'm

Calmo (c. ♩ = 48)

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 Almería.

Violin  
(Narrator)

molto sul pont. (bringing out high harmonics)

Violoncello

*p*

*pp*

*pp*

*f*

Violoncello

molto sul pont.

*p*

*pp*

*pp*

*f*

H (c. 5'00")

Tape



Mesto (c. ♩ = 48, poco rubato)

625

Pno.

Glock.

Eva

*mp*

Are you Swe- dish?  
As I said—

I speak a lit - tle.  
It's just\_ use - ful.

*mf*

Sop.

sor - ry, I\_ o - nly speak a lit - tle Eng - lish.  
sor - ry, I'm\_ not as deep\_ as\_ that\_.

Aren't you  
Are you

Mesto (c. ♩ = 48, poco rubato)  
ord., con sord.

Vc.

*pp*

con sord.

Vc.

*pp*

Tape

631

Pno.

Glock.

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

Sop. *mf*  
luck - y, find - ing lang - ua - ges so eas - y?  
so - lo? Could I stay with you? I could cook and clean.

Vc.

Vc.

Tape



637

Pno.

Glock.

Eva. *f* *mf* *p*  
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. *mp*  
I'm

Vc. *pp*

Vc. *pp*

Tape

643

Pno.

Glockenspiel

Glock.

*p*

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. \_\_\_

Sop.

Vc.

*p* *pp* *pp* *f*

Vc.

molto sul pont.

*p* *pp* *pp* *f*

Tape



# Scene 5

Andante (♩ = 90)

649

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. with bow (i.v.) to beaters  
*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.

Andante (♩ = 90)

Vln. *mp* *pp*

Vc. *mp* *pp*

Vc.

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

PP

Poco string.

660

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.

PP

Poco string.

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

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

sul pont.



Tempo giusto

to bow to sustain outer notes...

667

Glock. *mp* *f*

Eva *mp* *f*

Fin - al - ly I can write.

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.

Tempo giusto

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

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

Vc. *p*

I (c. 1'00")

Tape

675

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. *f*

Vc. *f*

*ff*



683

Glock. *mp* *f* *mp* *f* *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.

*p*

RR

692

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



**Liberamente**

701 [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. Che - khov...

**Liberamente**

Vln.

Vc.

710 Poco più mosso (♩ = 96)

Fl.

Cl.

Hn.

Pno.

Ob. *mf* *p subito* *pp*

Ten. Sax. *mf* *p subito* *pp*

Tpt. *mf* *p subito* *pp*

Dr. Drum Set, ad lib. *p subito* *pp*

Eva

Sop. (Bad Cop)

Sop. (Goodish Cop)

Play 4 times

S. *mf* *p subito*  
The word oysters was chalked on the wagon. The word oyster...

A. *mf* *p subito* (last time only)  
The coffin was carried in the oyster wagon. The coffin...

T. *mf* *p subito*  
The word oysters was chalked on the wagon that carried oyster...

B. *mf* *p subito* (last time only)  
The coffin was carried in the oyster wagon The coffin...

Poco più mosso (♩ = 96)

Vln. ord.

Vc. *mf* *p subito*

a tempo

♩ = 144 ( ← <sup>-3</sup>♩ = ♩ → ), animando

715

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

Sop. (Bad Cop) *mf*  
And from Par - is.

Sop. (Goodish Cop) *mf*  
News from Mos - cow.

S. *pp*

A. *pp*

T. *pp*

B. *pp*

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

a tempo

♩ = 144 ( ← <sup>-3</sup>♩ = ♩ → ), animando

Vln.

Vc. *mp* *pp*

724

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* *espressivo*  
 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

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

Vln. *sempre f*

Vc.

730

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.



735

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glock.

Perc.

Eva

Sop. (Bad Cop)

Sop. (Goodish Cop)

Vln.

Vc.

*fp* *mf*

*f*

*f*

*f*

*f*

*f*

(Cymbal)

*fp* *mf*

*f*

Why are you here?

*f*

Check the boy.

sung *f*

Oy - sters, give me oy - sters.

VV

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

744

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

752

Fl. *ff* *ff*

Cl. *ff* *ff*

Hn. *ff* *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*

XX

759

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glock.

Cym.

Eva

Sop. (Bad Cop)

Sop. (Goodish Cop)

XX

sung *f* sempre

Vln.

Vc.

768

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

Vc.

YY

Con forza (♩ = 120)



783

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. *mf*

Eva. *ff* *deranged wailing, ad lib.*  
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*

AAA

789

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*



795

poco rall. . . . .

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glockenspiel (with 4 bows / 2 players)

Eva

Sev.

Wife

Traveller

S.

A.

T.

B.

*ff*

*mp sempre*

poco rall. . . . .

Vln.

Vc.

Tape

*pp*

J (c. 2'00")

CCC

A tempo (♩ = 120)

803 -

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.

CCC

Tape *A tempo* (♩ = 120)

DDD

810

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

822

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: Fl. (Flute), Cl. (Clarinet), Hn. (Horn), Ob. (Oboe), Ten. Sax. (Tenor Saxophone), Tpt. (Trumpet), Glock. (Glockenspiel), Eva (Eva), Sev. (Severine), Wife, Traveller, S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Vln. (Violin), Vc. (Violoncello), and Tape. The vocal parts (Eva, Sev., S., A., T., B.) have lyrics written below their staves. The instrumental parts (Fl., Cl., Hn., Ob., Ten. Sax., Tpt., Glock., Vln., Vc.) have musical notation with various dynamics and articulations. The tempo marking 'Liberamente' appears at the top right and bottom right of the page. The score includes dynamic markings such as *f*, *ff*, and *mf*. There are also slurs and accents over notes in several parts.

Fl.

Cl.

Hn.

Ob.

Ten. Sax.

Tpt.

Glock.

Eva  
all do-ing here? I need to be a-lone!

Sev.  
I'm so sor-ry a-bout that,

Wife

Traveller

S.  
Such a shame. Such a shame.

A.  
Such a shame. Such a shame.

T.  
Such a shame. Such a shame.

B.

Vln.

Vc.

Tape

*f*

*ff*

*mf* *f*

*f*

*f*

*f*

Liberamente

Liberamente



# APPENDIX

## Insert 1 (m. 61-)

♩ = 120, swung (cue: "...early July.")

Oboe

Tenor Saxophone

Trumpet in Bb

Drum Set

Piano

Violin (young Chekhov/Eva)

Violoncello

Tape

with brushes

*pp* <

*p*

*pp* — *p*

*pp* — *p*

sul pont.

sul pont.

The musical score is arranged in a grand staff format with seven staves. The top four staves (Oboe, Tenor Saxophone, Trumpet in Bb, and Drum Set) are in treble clef. The Piano part consists of two staves in bass clef. The Violin and Violoncello parts are in treble and bass clef respectively. The Tape part is in bass clef. The score is divided into two systems. The first system covers measures 61-64, and the second system covers measures 65-68. The tempo is marked as ♩ = 120, swung, with a cue: "...early July.". The Drum Set part includes the instruction "with brushes" and a dynamic marking of *pp* < in the final measure of the first system. The Piano part features a dynamic marking of *p* in the first measure of the first system. The Violin and Violoncello parts are marked "sul pont." and feature dynamic markings of *pp* and *p* in the first measure of the first system.

6

Repeat ad lib. until cue (boy throws up), then one more time

Ob. *mp*

Ten. Sax. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Tpt. *mf*

Repeat ad lib. until cue (boy throws up), then one more time

Dr. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Pno. *mp*

Vln./Child

Vc.

Insert Track

Tape

11

Ob.

Ten. Sax.

Tpt.

Dr.

Pno.

Vln./Child

Vc.

Tape

*gliss.*  
*p*

*mp*

*ord.*  
*p*  
*mf*

*3*  
*3*

*sul pont.*  
*gliss.*

# Song: You Came That Evening with Yellow Roses (m. 280-)

1 ♩ = 144, swung

Dr. *mf*

Pno. *mf*

Voice *mf*  
Child takes up position at microphone to sing...  
You...

Vc. *mf*  
pizz.

## Band Song Lead Sheet (Jazz Improvisation ad lib.)

3 Fmaj7 Bbmaj9 Ebm7(b5) Gb13(b9) A7(b13) Dm9

brought me here\_ when I was preg nant and drank vod - ka the - n too. You were si - lent for

8 A11 E7(b9) Eb11 G13(#11)

hou - rs\_ ex - cept eve - ry now and then you'd say: \_\_\_\_\_

Arvo: 'All I am certain of is that it's not the right time yet for us to have a child.'

1. Piano/bass

13 Fmaj7 Bbmaj9 Ebm7(b5) Gb13(b9) A7(b13) Dm9

rang you af - ter com - ing out of the cli - nic and you said the whole week had been like walk - ing a - round un - der

18 A11 E7(b9) Eb11 F#m7(b5)

a dark cloud\_ un - der a dark cloud you'd say: \_\_\_\_\_

Arvo: 'You've made me happy; one day we'll have a child when everything was right.'

2. Piano/bass

23 Refrain Fmaj7 Bbmaj9 Ebm7(b5) Gb13(b9) A7(b13) Fmaj7

came that eve - ning with yel - low\_ ro - ses\_ to bring me\_ here\_ I said you came that eve - ning with

28 Bbmaj9 Ebm7(b5) A11 C7(b9)

yel - low\_ ro - ses\_ to bring me\_ here\_ Oh you here Yes you here

Arvo: 'Another vodka, please!'

1. 2. 3. Eva: And you...



# Insert 2 (m. 401-)

♩ = 120, swung (cue: "...early July.")

1

Ob. *mp*

Ten. Sax. *mp*

Tpt.

Dr. with brushes *pp*

Pno. *p*

♩ = 120, swung (cue: "...early July.")

sul pont. *pp* — *p*

sul pont. *pp* — *p*

Insert Track

Tape

PART 1

Repeat ad lib. until cue (boy throws up), then one more time

...not a writer yet

49

Ob.

Ten. Sax.

Musical notation for Oboe and Tenor Saxophone. The Oboe part features a melodic line with slurs and ties, while the Tenor Saxophone part provides a harmonic accompaniment. Both parts end with a double bar line and repeat sign.

Repeat ad lib. until cue (boy throws up), then one more time

Repeat ad lib. until cue (boy given oyster), then one more time

...not a writer yet

49

Tpt.

Musical notation for Trumpet. The part begins with a dynamic marking of *mf* and features a melodic line with slurs. It concludes with a double bar line and repeat sign.

Repeat ad lib. until cue (boy throws up), then one more time

...not a writer yet

49

Dr.

Musical notation for Drums. The part consists of a rhythmic pattern of eighth notes and rests, marked with *mp*. It ends with a double bar line and repeat sign.

Repeat ad lib. until cue (boy throws up), then one more time

...not a writer yet

49

Pno.

Musical notation for Piano. The part features a complex texture with chords and moving lines in both hands, marked with a dynamic of *mp*. It concludes with a double bar line and repeat sign.

...not a writer yet

49

Musical notation for Violin. The part is mostly silent, indicated by a long horizontal line across the staff, with a double bar line and repeat sign at the end.

...not a writer yet

49

Vc.

Musical notation for Violoncello. The part is mostly silent, indicated by a long horizontal line across the staff, with a double bar line and repeat sign at the end.

...not a writer yet

49

Tape

Musical notation for Tape. The part shows a rhythmic structure with time signatures of 4/4 and 3/4, marked with a double bar line and repeat sign.

PART 2

Repeat ad lib. until cue (boy throws up), then one more time

Ob. *mp*

Ten. Sax. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Tpt. *mf*

Repeat ad lib. until cue (boy throws up), then one more time

Dr. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Pno. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Vc.

Tape

Insert Track

65

Ob.

Ten. Sax.

Tpt.

Dr.

Pno.

Vc.

Tape

1.v.

*p* *gliss.* *mp* *gliss.*

*p* *mf* *ord.* *sul pont.* *gliss.*

3 3

# Insert 3 (m. 618-)

♩ = 120, swung (cue: "I want to be alone for a time.")

*1*

Ob. *mp*

Ten. Sax. *mp*

Tpt. *mf*

Dr. with brushes *pp*

Pno. *p*

♩ = 120, swung (cue: "I want to be alone for a time.")

sul pont. *pp* *p*

sul pont. *pp* *p*

Tape 1 (c. 2'30")

Detailed description: This musical score is for a section titled "Insert 3 (m. 618-)". It features seven staves: Oboe (Ob.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Drums (Dr.), Piano (Pno.), Violoncello (Vc.), and Tape. The tempo is marked as ♩ = 120, swung, with a cue "I want to be alone for a time.". The score is divided into two systems. The first system covers measures 618-622. The Oboe and Tenor Saxophone parts begin in measure 620 with a mezzo-piano (*mp*) dynamic. The Trumpet part enters in measure 622 with a mezzo-forte (*mf*) dynamic. The Drums play with brushes, starting in measure 622 at a pianissimo (*pp*) dynamic. The Piano part features a complex harmonic texture with chords and moving lines, starting in measure 618 at a piano (*p*) dynamic. The Violoncello part is marked "sul pont." and plays a sustained harmonic line, starting in measure 618 at a pianissimo (*pp*) dynamic. The Tape part is marked "1 (c. 2'30")" and features a sustained harmonic line starting in measure 620. The second system covers measures 623-627. The Oboe and Tenor Saxophone parts continue with their melodic lines. The Trumpet part continues with its sustained harmonic line. The Drums continue with their brushwork. The Piano part continues with its complex harmonic texture. The Violoncello part continues with its sustained harmonic line. The Tape part continues with its sustained harmonic line. The score concludes in measure 627.

7

Ob. Repeat ad lib. until cue (boy throws up), then one more time

Ten. Sax. Repeat ad lib. until cue (boy throws up), then one more time

Tpt. Repeat ad lib. until cue (boy given oyster), then one more time

Dr. Repeat ad lib. until cue (boy throws up), then one more time

Pno. Repeat ad lib. until cue (boy throws up), then one more time

Vc.

Tape

The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark '7'. The Oboe and Tenor Saxophone parts have identical melodic lines with a 'Repeat ad lib. until cue (boy throws up), then one more time' instruction. The Trumpet part has a unique melodic line with the instruction 'Repeat ad lib. until cue (boy given oyster), then one more time'. The Drums part features a rhythmic pattern of 'x' marks, with a 'mp' dynamic marking. The Piano part has a complex accompaniment with a 'mp' dynamic marking and the instruction 'Repeat ad lib. until cue (boy throws up), then one more time'. The Violoncello part is mostly silent. The 'Tape' section at the bottom shows time signatures of 4/4 and 3/4.

11

Ob.

Ten. Sax.

Tpt.

Dr.

Pno.

Vc.

Tape

*p* *gliss.* *mp* *gliss.*

*p* *mf* *ord.* *sul pont.* *gliss.*

l.v.

(H)