

Full Score

Martyn Harry

Our Separate Ways

**Settings of two poems
by Lev Rubinstein for
a chorus in five parts**

World Premiere Performance
Exaudi, James Weeks (cond.)
Pushkin House, London
20th April 2023

2020-21

19 minutes

Martyn Harry

Our Separate Ways

Soprano
Mezzo Soprano
Tenor
Baritone
Bass

Tuning Forks:

E 532
C 501
A 440
G 399
C 134

Pitch Pipes

G-C-E-A [Ukelele]
G-D-A-E [Mandolin]

Melodicas

32-note Melodica, 2.5 octaves, F to C
24-note Bass Melodien, 2 octaves, F to E

Office Guillotine with cardboard

Martyn Harry

Our Separate Ways

In 2019 Eugene Birman paid me the huge and unexpected complement of commissioning me to compose two choruses for EXAUDI, one to be performed before Eugene's *Russia : Today* and one to be performed after it. This is the exact constellation that you will hear in tonight's programme, except that the huge vocal demands of Eugene's piece means that it is being performed on film. I believe that Eugene approached me because of my work with Russian and Ukrainian composers as a composer for Sony Classical in the earlier nineties. I had also worked with Russian musicians on my *Eingestellt* for electric string instruments, which was performed at the former Soviet Union of Composers Building on the eve of a general election in Russia in 2007, and had set Anna Akhmatova's poetry in my work, *Chamber Intimacy*.

A condition of the commission was that I should set poems by the great Russian experimental poet, Lev Rubinstein, whose work I did not at that point know but which I have now grown to love. Lev performs with each line of his poems on index cards that he flips quickly when he is reciting them. The 'cut up' quality of this delivery style and also the unusual use of stationery prompted me to use miniature instruments to punctuate my songs, as well as stationery items in my own piece: in this case a guillotine which is employed by the baritone at the end of *Do Not Forget Me*. I am now projecting a third song that will be composed on index cards for EXAUDI's wonderful alto singer, Jessica Gillinger, for occasions when my songs are performed separately from Eugene's monumental piece.

It was a very singular experience for me to compose two songs to frame a much larger work that I had not heard and knew very little about. From that point the process of creating *Our Separate Ways* took an unexpected turn because I composed them in May and June 2020, at the height of the COVID pandemic. You can certainly tell that the enforced physical separation and darkness of that peculiar moment, as well as the day-by-day unfolding of a previously unanticipated alternative reality, affected my composition of *Our Separate Ways*, which meant that the pieces in some sense formed themselves. By the time the songs were eventually premiered in Pushkin House in London in April 2023, the audience's reception of them were also coloured by the recent experience of Russia's invasion of Ukraine.

Finally, as I write this programme note now two days in advance of the Oxford performance on Sunday 14th January 2024, I have just heard that the terrible development that Lev Rubinstein himself, so much in my thoughts when I composed this piece, is currently in a coma in a Russian hospital. He will surely be in my thoughts as we hear my setting of his poems tonight.

1. Chimeras

[Extracts from Lev Rubinstein, *Elegy* (1983), collected in *Compleat Catalogue of Comedic Novelties* translated by Philip Metres and Tatiana Tulchinsky]

1 Sometimes you ask yourself, “Could something else be possible?”
– and it seems at that moment that it could ...

Иногда вдруг захочешь ...

8 Sometimes you feel that there is something in this that appeals, and at the same time obviously repels. You’d like to know exactly what this is.

9 Sometimes you suddenly want to look inside ...

заглянуть вовнутрь ...

and when you do you wish you hadn’t.

10 Sometimes something enters your head, and afterwards you are literally not yourself.

11 Sometimes you dream something that, however you interpret it, it all means the same thing.

12 Sometimes chimeras haunt you from all sides ...

Иногда вдруг захочешь заглянуть вовнутрь, а там такое, что лучше бы и не заглядывал.

Sometimes chimeras haunt you from all sides, you do your best to drive them away
...

13 Sometimes you think about whatever ever you want, except what you really need to think about.

2. Do Not Forget Me

[Extracts from Lev Rubinstein, *Here I Am*, collected in *Compleat Catalogue of Comedic Novelties* translated by Philip Metres and Tatiana Tulchinsky]

...

78 So now you are trembling inside as you open the cherished door ...

79 In other words, it’s something like a “forever/farewell” twisted in a tight spiral.

80 Do you understand?

81 Now here I am!

82 ... here I am! I will not tire you, my reader by describing the hardships I encountered on my journey ...

83 ... the hardships I encountered on my journey, and my accidental companions, some of whom were quite nice, come to think of it, and some of whom I'd rather not remember ...

84 ... some of whom I'd rather not remember, and that completely explainable agitation and impatience that would increase as you near the cherished goal ...

85 ... agitation and impatience that would increase as you near the cherished goal, and many other things ...

86 ... many other things. And now the night visions grow vague, dissolving in the morning fog ...

87 ... in the morning fog, and a gang of screaming kids is rushing down the slope straight to the river ...

88 ... straight to the river, and the Rhine hills, castles and vineyards are flying by ...

89 ... castles and vineyards are flying by, and now everything is becoming endlessly distant: a cracked cup, a dusty stuffed squirrel, a small crystal sphere and crumpled sheets of paper ...

90 ... a small crystal sphere and crumpled sheets of paper, and there's no reason to hit the drum, which won't resound anyway because it's dead ...

91 ... won't resound anyway because it's dead, and now the logs are crackling in a dying fire ...

92 ... the logs are crackling in a dying fire, the flow of things will never stop...

93 ... will never stop, we go our separate ways.

Уходим врозь, не забывай меня

94 We go our separate ways, do not forget me.

95 We go our separate ways, do not forget me.

96 We go our separate ways, do not forget me.

97 We go our separate ways, do not forget me ...

Lev Rubinstein

Chimeras

Adagio [♩ = 48] **Più Mosso**
[♩ = 72]

1

Soprano *p* some - - -

Mezzo Soprano *p* some - - -

Tenor *p intimo* Some - times you ask your - self, _____ "could some - thing - else _____ *mp espr.*

Baritone *p intimo* Some - times you ask your - self, _____ "could some - thing _____ *mp*

Deep Bass *p intimo* Some - times you ask your - self, _____ "could some - thing _____ *mp*

accel. ♩ = 84 **Adagio** [♩ = 48]

5

Sop. *mf* - thing else be pos - si - ble?" _____ at that *p*

Mez. *mf* thing _____ else _____ be _____ pos - - si - ble?" and it seems at that, *mp*

Ten. *mf* _____ be _____ pos - - si - ble?" and it seems at that *mp*

Bar. *mf* _____ else _____ be?" _____ *mp*

Bass **accel.** ♩ = 84 _____ else..." _____ at that *mf* **Adagio** [♩ = 48]

rit.

15

mp

Sop. some-thing in this that ap - peals and _____ at the same time

Mez. some-thing in this that ap - peals and _____ at the same time

Ten. some-thing in this that ap - peals and _____ at the same time

Bar. _____ ap - peals and _____ at the same time

Bass _____ ap - peals and _____ at the same time

mp

rit.



♩ = 72

18

p semplice

Sop. ob - vi - ous - ly re - pels. _____ You'd like to know ex - act - ly _____ what it

Mez. _____ ob - vi - ous - ly re - pels. _____ You'd like to

Ten. _____ ob - vi - ous - ly re - pels. _____ You'd like to

Bar. _____ ob - vi - ous - ly re - pels. _____ You'd like to

Bass _____ ob - vi - ous - ly re - pels. _____ You'd like to

p

p

p

p

p

♩ = 72

21 Adagio [♩ = 48]

mp *mf espr.*

Sop. is. Some-times you sud-den-ly want to look in-

Mez. know ex-act-ly what it is. You look in-side

Ten. know ex-act-ly what it is. in-

Bar. know ex-act-ly what it is. You look

Adagio [♩ = 48]

mp

Bass know.

25

f

Sop. side

Mez. ... заглянуть вовнутрь, *mf molto espr., independent of the beat*
 ...za - glya nut' vo - v - nu - t - r

Ten. side

Bar. side and

Bass ... заглянуть вовнутрь, *mf*
 ...za - glya - - nut' - - - - - nu - tr and

Più Mosso
[♩ = 56]

27

Sop. *mp* *f* do

Mez. *mp* *f* you

Ten. solo *mf* *f* you wish that you had - n't. Some -

Bar. *mp* *f* when you do

Bass *mp* *f* when you do

Più Mosso [♩ = 56] Some -



accel. ♩ = 72 **Molto Allargando**

30

Sop. *f* and af - ter - wards you're li - te - ral - ly not your -

Mez. *f* some - thing en - ters your head and af - ter - wards you're li - te - ral - ly not your -

Ten. times some - thing en - ters your head and af - ter - wards you're li - te - ral - ly not your -

Bar. times some - thing en - ters your head and af - ter - wards you're li - te - ral - ly not your -

Bass times some - thing en - ters your head and af - ter - wards you're li - te - ral - ly not your -

accel. ♩ = 72 **Molto Allargando**

Adagio [$\text{♩} = 48$]

33 *ff* *mf*

Sop. self. _____ Some - times you dream _____ some - thing that _____

Mez. self. _____ Some - times you dream _____ some - thing that _____

Ten. self. _____ Some - times you dream _____ some - thing that _____

Bar. self. _____ Some - - - thing _____

Bass *ff* *mf* **Adagio [$\text{♩} = 48$]** self. _____ Some - - - thing _____



36 *p* *mp* *mf* *>*

Sop. ho - we - ver you _____ in - ter - pret it, _____ it all means the same

Mez. ho - we - ver you _____ in - ter - pret it, _____ it all means the same

Ten. ho - we - ver you _____ in - ter - pret it, _____ all means the same

Bar. you in - ter - - - pret, _____ it all means the same

Bass you in - ter - - - pret, _____ it all means the same

Poco Meno Mosso [$\text{♩} = 40$]

40 *mp* > *pp*

Sop. thing. The same thing, the same thing, it all means the

Mez. thing. The same thing, the same thing, the same thing, it all means the

Ten. thing. The same thing, the same thing, the same thing, it means the

Bar. thing. The same thing, the same thing, the same thing, it all means the

Bass *mp* > *pp* **Poco Meno Mosso [$\text{♩} = 40$]** thing. The same thing, the same thing, the same thing, the



44 *p* **Vivace subito [$\text{♩} = 126$]** *mp inquieto*

Sop. same thing. Some - times chi - me - ras haunt you

Mez. *p* *mp inquieto* same. Some - times chi - me - ras haunt you Some -

Ten. *p* same thing.

Bar. *p* *mp inquieto* same. Some -

Bass *p* **Vivace subito [$\text{♩} = 126$]** same.

48

Иногда

Sop. *I - nog - da,*

Mez. times chi - me - ras haunt you

Ten. Иногда *mp*
I - nog - da,

Bar. times chi - me - ras haunt you from all sides, from all sides,

Bass *mp inquieto* from all sides, from all sides, *p* Some - times chi -



52

Иногда

Sop. *mf* *3*
i - nog - da

Mez. Иногда *mf* *3*
I - nog - da

Ten. *mp inquieto*
Some - times chi - me - ras haunt you,

Bar. *mp inquieto* haunt you *mf* *3*
I - nog - da

Bass *mp* me - ras *mp inquieto* Some - times chi - me - ras haunt you

56

p *mp* *f*

Sop. Some times chi - me - ras Some - times

Mez. *mp inquieto* *f*
haunt you, chi - me - ras haunt you from

Ten. *mp* *f*
chi - me - ras haunt you from all

Bar. *mp* *f*
Some - times

Bass. Иногда *mp*
I - nog - da

61

f *mp* *p*

Sop. chi - me - ra

Mez. *mp* *p*
all sides, chi - me - ra haunt you from all sides.

Ten. *mp* *p*
sides, chi - me - ra haunt you from all sides.

Bar. *mp* *p*
chi - me - ras haunt you from all sides.

Bass. *f* *mp* *p*
chi - me - ras haunt you from all sides.

65 *p inquieto* вдруг захочешь **Andantino subito** [♩ = 72]

Sop. *mf* *mf* *mf*
 Some - times chi - me - ras haunt you, *Vdrug za - kho - chesh'*

Mez. *mf* *mf*
Vdrug za - kho - chesh'

Ten. *p inquieto* *mf* *mf*
 Some - times chi - me - ras haunt you, *Vdrug za - kho - chesh'*

Bar. *p inquieto* *mf*
 Some-times chi - me-ras haunt_ you

Bass *p inquieto* *mf*
 Some-times chi - me-ras haunt_ you

Andantino subito [♩ = 72]



69 *f* *mf* *mf* *mf*

Sop. *f* *mf* *mf*
 заглянуть вовнутрь *а там такое*
za - glya - nut' vov - nu - tr' *a tam ta - koye*

Mez. *f* *mf* *mf*
 заглянуть вовнутрь *а там такое*
za - glya - nut' vov - nu - tr' *a tam ta - koye*

Ten. *f* *mf* *mf*
 заглянуть вовнутрь *а там такое*
za - glya - nut' vov - nu - tr' *a tam ta - koye*

Bar. *mf* *mf*
a tam ta - koye

Bass *f* *mf* *mf*
 заглянуть вовнутрь *а там такое*
za - glya - nut' vov - nu - tr' *a tam ta - koye*

Energico e intensivo

89 norm. *mf*

Sop. Some - times chi - me - ras haunt_ you Some -

Mez. *mf* Some - times chi - me - ras haunt_ you,

Ten. *mf* Some - times _____ chi - me - - - - ras

Bar. *mf* Some - - - - times

Energico e intensivo

Bass *mf* Some - times, _____ Some - times chi - me - ras haunt_ you,



92

Sop. times chi - me - ras haunt_ you, haunt_ _____ you, some - times chi - me - ras haunt_ you, _____

Mez. haunt_ _____ chi - me - ras haunt_ you, _____ haunt_ _____

Ten. haunt_ _____ you, _____ chi - me - ras haunt_ you, _____

Bar. chi - me - ras haunt_ you _____ chi - me - ras haunt_ you, _____ haunt_ _____ you, _____

Bass haunt_ _____ you. _____ Some -

95

Sop. haunt you from all sides,

Mez. you, from you all sides,

Ten. haunt you from all sides,

Bar. haunt you from all sides,

Bass. times chi - me - ras haunt you from all sides,



98

Sop. *f* you do your best to drive them a - way... *ff* Some - times chi -

Mez. *f* you do your best to drive them a - way... *ff* you do your

Ten. *ff* drive them a - way... *f* you do your

Bar. *f* you do your best to drive them a - way... *ff* Some - times chi -

Bass. *f* you do your best to drive them a - way... *ff* Some - times chi -

102 *mf*

Sop. me - ras haunt you from all sides. Khi-me - ry! Some-times chi - me - ras

Mez. best_____ to drive them out_____ *mf* Khi-me - ry! You do your

Ten. best_____ to drive them out_____ *mf* You do your

Bar. me - ras haunt you_____ from all_____ sides. *mf* Khi-me - ry! You do your

Bass me - ras haunt you_____ from all_____ sides. *mf* Khi-me - ry! You do your



106 *mf*

Sop. haunt you_ from all_ sides_____ From all sides

Mez. best_____ to drive them out_____ *mf* From all sides_____ chi - me - ras haunt_ you

Ten. best_____ to drive *f* *molto espr., independent of the beat* A_____ tam_____ ta - koye_____ *mf*

Bar. best_____ to drive *f* *molto espr., independent of the beat* *mf*

Bass best_____ to drive *mf* From all sides_____ chi - me - ras haunt_ you

109 *ff*

Sop. *ff*
 — chi-me-ras haunt you, haunt you from all sides, chi-me-ras haunt you from all sides, you do your best to drive them

Mez. *ff*
 From all sides — chi-me-ras haunt you from all sides — best — to

Ten. *ff*
 you — do — your — best — to

Bar. *ff*
 you — do — your — best — to

Bass *ff*
 you — do — your — best — to



Take Time!

A Tempo
[♩ = 132]

poco a poco allargando

113 *f pesante* *ff*

Sop. *f pesante* *ff*
 a - way... You do your best, you

Mez. *f pesante* *ff*
 a - way... You do your, you do your best,

Ten. *f pesante* *ff*
 a - way... You do your you do your best,

Bar. *f pesante* *ff*
 a - way... You do your best, your best,

Bass *f pesante* *ff*
 a - way... You do your

Take Time! A Tempo [♩ = 132] poco a poco allargando

118

Sop. *fff*
do your best, you do your best to drive them a - way!

Mez. *fff*
you do your best, you do your best to drive them a - way!

Ten. *fff*
you do your best, you do your best to drive them a - way!

Bar. *fff*
you do your best, you do your best to drive them a - way!

Bass *fff*
best, you do your best to drive them a - way!

← ♩ = ♩ →



125 **Largo** [♩=40]

Sop.

Mez. *p warm*
Some - times you dream some -

Ten. *p warm*
Some - times you dream...

Bar. *p warm*
Some - times you dream...

Bass *p warm*
Some - times you dream some -

129

mp warm

Sop. Some - times_____ you

Mez. thing, Some - times_____ you
что лучше бы...

Ten. *p molto espr., independent of the beat* Chto _____ luch - - - sche by, Some - times_____ you
что лучше бы...

Bar. Chto _____ luch - - - sche by Some - times_____ you

Bass. thing, Some - times_____ you



131

p *mp luminoso*

Sop. dream_____ some-thing that ho-we-veryou in - ter - pret_ it,____ it _____ all _____

Mez. dream_____ some-thing that ho-we-veryou in - ter - pret_ it,____ it _____ all, _____

Ten. dream_____ some-thing that ho-we-veryou in - ter - pret_ it,____ it _____ all, _____

Bar. dream.... In - ter - pret_ it,____ it _____ all, _____

Bass. dream.... In - ter - pret_ it,____ it _____ all, _____

135

Sop. means the same thing. Some - times you dream some -

Mez. it means the same_ thing. Some - times you dream some -

Ten. it means the same_ thing. Some - times you dream some -

Bar. it means the same_ thing. Some - times you dream some -

Bass it means the same_ thing. Some - times you dream some -

p *mf* *f*



139

Sop. thing that
и не заглядывал.
mf molto espr., independent of the beat

Mez. i ne za - glya - - - dy - val
ff *molto* *mp*

Ten. thing that ho - we - ver
и не заглядывал.
mf molto espr., independent of the beat

Bar. i ne za - - glya - - dy - val,
ff *molto* *mp*

Bass thing that ho - we - ver
mp

ff *molto* *mp* *mp*

141

Sop. *mf* *mp*
ho - we - ver you in - ter-pret it, —

Mez. *mf* *mp*
ho - we - ver you in - ter-pret it, —

Ten. *p* *mf* *molto espr.* *p*
you in - ter-pret it all _____ it all, _____ it all,

Bar. *p* *mf* *p*
you in - ter-pret it all _____ it all, _____ it all,

Bass *p* *mf*
you in - ter-pret it all, _____ it all,



145 *mp espr.* *mf*

Sop. *mp* *mf*
it all, _____ it all means the same, _____ the same _____

Mez. *mp* *mf*
it all means _____ the same, the same _____

Ten. *mp* *mf*
it all means _____ the same, the same _____

Bar. *mp* *mf*
it all means _____ the same, the same _____

Bass *mp* *mf*
it all, _____ means _____ the same, the same _____

Lentissimo

[♩ = 64]

150 *f*

Sop. thing._____ Some times you think a- bout_ wha - te- ver you want, you

Mez. *f* *p* thing._____ Some - times you think, some- times you think a- bout_ wha - te- ver you want, you

Ten. *f* *p* thing._____ Some - times you think, some- times you think a- bout_ wha - te- ver you want, but

Bar. *f* *p* thing._____ Some - times you think, some- times you think a- bout_ wha - te- ver you want, but

Bass *f* *p* thing._____ Some - times you think, some- times you think a- bout_ wha - te- ver you want, but

Lentissimo
[♩ = 64]



154 *pp* *ppp*

Sop. think a- bout wha - te- ver_ you want.

Mez. *pp* *ppp* think a- bout wha - te- ver_ you want.

Ten. *well-blended* *ppp* not what you real - ly need to think_ a - bout.

Bar. *well-blended* *ppp* not what you real - ly need to think_ a - bout.

Bass *well-blended* *ppp* not what you real - ly need to think_ a - bout.

Finale: Do not Forget Me

Lento [$\text{♩} = 44$]

T. Fork

E532 Tuning Fork + G-C-E-A Pitch Pipe

Soprano

mf espr. *mp* *mf*

So now you are trem-bling in - side as you o - pen the che - rished door,,

T. Fork

A440 Tuning Fork + G-D-A-E Pitch Pipe

Mezzo Soprano

mf *mp* *mf*

So now o - pen the che - rished door, in o - ther words,

T. Fork

G399 Tuning Fork + C-G-B-D-G Pitch Pipe / Melodica

Tenor

mf *mp* *mf*

So now o - pen the che - rished door, in o - ther words,

T. Fork

C501 Tuning Fork + E-A-D-G-B-E Pitch Pipe / Bass Melodeon

Baritone

mf *mp* *mf*

So now o - pen the che - rished door, in o - ther words,

Lento [$\text{♩} = 44$]

T. Fork

C134 Tuning Fork + Guillotine Paper Cutter

Deep Bass

mp *mf*

the che - rished door, in o - ther words,

Poco più mosso

7 *mp* *mf*

Sop. it's some - thing like a for - e - ver, fare - well in a

Mez. for - e - - - ver, fare - well, twis - ted

Ten. for - e - - - ver, fare - well

Bar. for - e - - - ver, fare - well

Bass *mp* *mf*

for - e - - - ver,

Poco più mosso

Bass *mp* *mf*

for - e - - - ver,

Misterioso (Tempo Primo) Rit.

12 *f bright* *mp* *p* *pp*

Sop. tight spi - ral.. Do you un - der - stand now?

Mez. tight spi - ral.. Do you un - der - stand? Now here I am

Ten. tight spi - ral.. Do you un - der - stand now?

Bar. tight spi - ral.. Do you un - der - stand now?

Misterioso (Tempo Primo) Rit.

Bass *p* *pp*

Do you un - der - stand now?

Allegretto giocoso [$\text{♩} = 96$]

17

mf

Sop. Here I am, here I am I will not tire you my reader

mf

Mez. Here I am, here I am, I will not tire you my reader,

mf *mp*

Ten. Here I am, here I am, Here I am, I will not tire

mf *mp*

Bar. Here I am, I will not tire you, my reader

Allegretto giocoso [$\text{♩} = 96$]

mf *mp*

Bass I will not tire you, my reader



20

Sop. Here I am, here I am, I will not tire you Here I

Mez. Here I am, I will not tire you by describing the hardships I encountered,

mf

Ten. you, my reader! you, my reader, The hardships I encountered

mf

Bar. by describing the hardships I encountered, Here I

Bass

22

Sop. am, here I am, I will not tire_ you my_ rea-der

Mez. Here I am, here I am, I will not tire_ you my_ rea-der, Here I

Ten. tered, by_ de - scri - bing the hard-ships I en - coun - tered on my

Bar. am, by de - scri - bing the hard-ships I en - coun - tered on my

Bass *mf* Here I am, I will not tire_ you by de - scri - bing the hard-ships I_ en - coun-tered_



24 *f*

Sop. Here I am, I will not tire_ you by de - scri - bing the hard-ships, the_

Mez. am, here I am, I will not tire_ you by de - scri - bing the hard ships I en - coun - tered,

Ten. jour - ney, here I am, I will not tire_ you by de - scri - bing the hard ships I en - coun - tered, the_

Bar. jour - ney by_ de - scri - bing the hard ships I en - coun - tered, the

Bass I will not tire_ you by de - scri - bing the hard ships I_ en - coun-tered, the_

26

Sop. hard - - - ships | en - coun - - - tered on my

Mez. *f* hard - - - ships | en - coun - - - tered, on my

Ten. *f* hard - - - ships - - - en - coun - tered on my

Bar. *f* hard - - - ships | en - - coun - - tered, on my

Bass *f* hard - - - ships | en - coun - tered - - - on my



28

Sop. jour - - - ney

Mez. jour - - - ney,

Ten. jour - - - ney, en - - coun - - tered - -

Bar. jour - - - ney, | en - - coun - - tered - -

Bass jour - - - ney, en - coun - - tered - -

30 *mp dolce*

Sop. on my jour - ney, on my

Mez. *mp dolce*
on my jour - ney,

Ten. *mf* *mp dolce*
on my jour - ney en - coun - tered, en - coun - tered,

Bar. *mf* *mp dolce*
on my jour - ney, en - coun - tered on my

Bass *mf*
on my jour - ney

32 TUNING FORK *ff* i.v.

E

Sop. *f*
jour - ney, the hard - ships I en -

Mez. *f*
jour - ney, hard - ships I en -

Ten. *f*
en-coun-tered on my j- the hard ships

Bar. *f*
jour - ney the hard - ships I en -

Bass *f*
the hard - ships I en -

34

Sop. coun - - - tered on my jour - - - -

Mez. coun - - - tered, on my jour - - - -

Ten. _____ en-coun-tered and my ac - ci - den - tal com-pa - nions _____

Bar. coun - - - tered, on my jour _____ ney, some of

Bass coun - - - tered _____ on my jour - - - - ney,



36

Sop. ney *p dolce* some of

Mez. - ney,

Ten. *mf* some of whom were quite nice, come_ to think of it, some of whom were

Bar. *mf* whom _____ were quite nice, come to think of it, some of whom were

Bass *mf* some of whom were quite nice, come_ to think of it, some of whom were

38

Sop. whom were quite nice, some of whom were quite nice,

Mez. *p dolce* some of whom were quite nice quite nice,

Ten. *p dolce* come to think of it, ___ come to think of it, ___ come to think of it, ___ come to think of it, ___

Bar. *p dolce* quite nice, quite nice, come to think of it,

Bass *p* think of it,



40

Sop. *mp* and ___ some of whom ___

Mez. *mp* and some ___ of whom ___ I'd

Ten. *mp* and some ___ of whom ___ I'd ra - ther

Bar. *mp* and ___ some of whom ___ and ___ some of whom ___ and ___ some of whom ___

Bass *mp* some of whom are quite nice, quite nice,

43

Sop. I'd ra - ther not re - mem - ber, ra - ther not re - mem - ber.

Mez. ra - ther mem - ber

Ten. I'd ra - ther not re - m - Not re -

Bar. and some of whom I'd ra - ther not re - mem - ber,

Bass quite nice, some of whom I'd ra - ther not re -

45 *mf icy*

Sop. I'd ra-ther not re - mem - ber, re - mem - ber

A TUNING FORK *f* *mf icy*

Mez. not re - mem - ber not re -

Ten. mem - ber, not re - mem - ber, not re - me - - -

Bar. I'd ra-ther not re - mem - ber, I'd ra-ther not re - mem - ber, re - mem - ber, re -

Bass mem - ber, ra-ther not re - mem - ber, I'd ra-ther not re - mem - ber, re - mem - ber,

48

E

(covering the ears lightly with both hands,
as if talking incessantly to drown out the memory)

p *leggiero* (quasi Swingle Singers)

Sop.

da - ba - da - ba - da - ba - da - ba da - ba - da - ba

A

(covering the ears lightly with both hands,
as if talking incessantly to drown out the memory)

p *leggiero* (quasi Swingle Singers)

Mez.

mem - - - - - ber - - - - - da - ba - da - ba - da

G

TUNING FORK

p *leggiero* (quasi Swingle Singers)

Ten.

ba - da - ba - da - ba - da - ba ba - da - ba - da - ba - da - ba

C

Bar.

mem - - - - - ber - - - - -

Low E

p *espr.*

Bass

re - mem - ber whom? Some of whom I'd ra - ther not re -

50

E

Sop.

da - ba - da - ba, da - ba - da - ba,

A

Mez.

da - ba - da - ba - da, da - ba - da - ba - da, da - ba - da - ba - da - ba - da - ba, da - ba - da - ba

G

Ten.

ra - ther not re - mem - ber, da - ba - da - ba - da,

mp espr. *mf* *mp*

(covering the ears lightly with both hands, as if talking incessantly to drown out the memory)

C

Bar.

ba - da - ba - da - ba - da - ba ba - da - ba - da - ba - da - ba some of whom I'd

p leggiero (quasi Swingle Singers) *mf espr.*

Low E

Bass

mem - ber, ba - da - ba - da - ba - da - ba, ba - da - ba - da - ba - da - ba,

mp *mp leggiero (quasi Swingle Singers)*

(covering the ears lightly with both hands, as if talking incessantly to drown out the memory)

52

E (Empty staff)

Sop. *mf espr.* *f* *ff* (hands down)
 ra - ther not re - mem - ber, re - mem - ber and that com - plete - ly ex - pli - ca - ble a - gi -

A (Empty staff)

Mez. *molto* *f* *ff* (hands down)
 da - ba - da - ba, da - ba - da - ba - da - ba, re - mem - ber and that com - plete - ly ex - pli - ca - ble a - gi -

G (Empty staff)

Ten. *molto* *f* *ff* (hands down)
 ba - da - ba - da - ba, ba - da - ba - da - ba - re - mem - ber and that com - plete - ly ex - pli - ca - ble a - gi -

C (Empty staff)

Bar. (covering the ears lightly with both hands, as if talking incessantly to drown out the memory) *molto* *f* *ff* (hands down)
 ba - da - ba - da - ba - da - ba - da - ba, I'd ra - ther not re mem - ber and that com - plete - ly ex - pli - ca - ble a - gi -

Low E (Empty staff)

Bass *mf* *ff* (hands down)
 ba - da - ba - da - ba, I'd ra - ther not re - mem - ber com - plete - ly ex - pli - ca - ble a - gi -

55

TUNING FORK *fff*

E

Sop.

mf intensivo *fff*

ta-tion and im-pa-tience that would in - crease as you near the che-rished goal

TUNING FORK *fff*

A

Mez.

mf intensivo *fff*

ta-tion and im-pa-tience that would in - crease as you near the che-rished goal

TUNING FORK *fff*

G

Ten.

mf intensivo *fff*

ta-tion and im-pa-tience that would in - crease as you near the che-rished goal

TUNING FORK *fff*

C

Bar.

mf intensivo *fff*

ta-tion and im-pa-tience that would in - crease as you near the che-rished goal

TUNING FORK *fff*

Low E

Bass

mf intensivo *fff*

ta-tion and im-pa-tience that would in - crease as you near the che-rished goal

59

E

mp *parlando* *mp* warmly

Sop.

A-gi-ta-tion and im-pa-tience that would in-crease as you reach the che-rished goal _____ and

A

mp *parlando* *mp* warmly

Mez.

A-gi-ta-tion and im-pa-tience that would in-crease as you reach the che-rished goal, _____

G

mp *parlando* *mp* warmly

Ten.

A-gi-ta-tion and im-pa-tience that would in-crease as you reach the che-rished goal, _____

C

mp *parlando* *mp* warmly

Bar.

A-gi-ta-tion and im-pa-tience that would in-crease as you reach the che-rished goal, _____

Low E

mp *parlando* *p*

Bass

A-gi-ta-tion and im-pa-tience _____

63

The musical score consists of five vocal parts: Soprano (Sop.), Alto (A), Tenor (Ten.), Baritone (Bar.), and Bass. Each part has a vocal line and a piano accompaniment line. The lyrics are: "ma - ny o - ther things, Ma - ny o - ther Ma - ny o - ther things And now the". Dynamic markings include *mf*, *f*, and *mp*. There are also accents and slurs over the notes.

Sop.
ma - ny o - ther things, Ma - ny o - ther

A
Ma - ny o - ther things And now the

Ten.
Ma - ny o - ther things And now the

Bar.
Ma - ny o - And now the

Bass
And

PITCH PIPES

72

P. P. (Sop.)

Sop.

dis-sol-ving, dis-sol-ving in the mor - ning fog

pp

p distinto

Detailed description: This system shows the Soprano and Pitch Pipes (Soprano) parts. The Soprano part begins with a melodic line in 4/4 time, moving to 2/4 and 3/4, then back to 4/4. The lyrics are "dis-sol-ving, dis-sol-ving in the mor - ning fog". The Pitch Pipes part consists of sustained notes in the same time signatures, with a *p distinto* dynamic marking at the end.

PITCH PIPES

P. P. (Mez.)

Mez.

dis-sol-ving in the mor - ning fog

pp *ppp*

p distinto

Detailed description: This system shows the Mezzo-Soprano and Pitch Pipes (Mezzo-Soprano) parts. The Mezzo-Soprano part continues the melodic line from the previous system. The lyrics are "dis-sol-ving in the mor - ning fog". The Pitch Pipes part consists of sustained notes, with dynamics *pp* and *ppp* indicated.

Take Pitch Pipes / Melodica

G

Ten.

sol-ving in the mor - - - - ning mor- ning

ppp

pp

Detailed description: This system shows the Tenor and Pitch Pipes (Guitar) parts. The Tenor part continues the melodic line. The lyrics are "sol-ving in the mor - - - - ning mor- ning". The Pitch Pipes part consists of sustained notes, with dynamics *ppp* and *pp* indicated.

Bar.

fog, In the mor- ning fog

pp

pp

Detailed description: This system shows the Baritone and Pitch Pipes parts. The Baritone part continues the melodic line. The lyrics are "fog, In the mor- ning fog". The Pitch Pipes part consists of sustained notes, with dynamics *pp* and *pp* indicated.

To Guillotine

Low E

Bass

In

p

pp

Detailed description: This system shows the Low E Bass and Bass parts. The Low E Bass part consists of sustained notes, with a *p* dynamic marking. The Bass part continues the melodic line, with a *pp* dynamic marking. The lyrics "In" are visible at the end of the system.

77

P. P. (Sop.)

Sop.

pp *p*

mor- ning

P. P. (Mez.)

Mez.

pp *p*

mor - ning, — fog fog

P. P. (Ten.)

Ten.

p espr.

fog, mor - ning fog and a gang of scree - ming kids is rus - hing

Bar.

p espr.

mor- ning fog and a gang of scree - ming kids is

Guill.

Bass

p

the mor - - ning mist

80

P. P.
(Sop.)

Sop.

P. P.
(Mez.)

Mez.

P. P.
(Ten.)

Ten.

Bar.

Guill.

Bass

Animato subito

accel.

[♩ = 96]

85

P. P.
(Sop.)

Sop.

sf-mp *poco a poco cresc.*

P. P.
(Mez.)

Mez.

sf-mp *poco a poco cresc.*

P. P.
(Ten.)

Ten.

sf-mp *poco a poco cresc.*

Bar.

sf-mp *poco a poco cresc.*

Animato subito

accel.

[♩ = 96]

Guill.

Bass

sf-mp *poco a poco cresc.*

89

Sop. *f* and the Rhine hills, ca-stles, and vine-yards are fly-ing by,

Mez. *f* and the Rhine hills, ca-stles, and vine-yards are fly-ing by,

Ten. *f* -ver and the Rhine hills, ca-stles, and vine-yards are fly-ing by,

Bar. *f* - ver and now a cracked

Vivace [♩ = 108]

Bass *f* - ver Rhine hills, cas - tles and

92

Sop. *mf intensivo* Ca-stles and vine-yards are fly-ing by, and now be-co-ming end-less-ly

Mez. *mf intensivo* Ca-stles and vine-yards are fly-ing by, and now e-very-thing is,

Ten. *mf intensivo* Ca-stles and vine-yards are fly-ing by, and *molto leggiero* ca-stles and vine yards are fly-ing by, and now

Bar. *mf intensivo* cup, a dus-ty stuffed squir-rel, a small cry-stal

Bass *mf intensivo* vine-yards cas-tles and vine-yards, cas-tles and

96

f prominent *mf* intensivo

Sop. dis - tant, Rhine hills! e - very - thing is, _____ be - co - ming end - less - ly _____

Mez. e - very - thing is, _____ be - co - ming end - less - ly _____ dis - tant, Ca - stles!

Ten. e - ve - ry - thing is be - co - ming end - less - ly _____ dis - tant, dis - tant, dis - tant, dis - tant,

Bar. sphere_ and crum - pled sheets of pa - per, Ca - stles!

Bass *f* prominent *mf* intensivo *f* prominent *mf* intensivo
vine - yards, cas - tles and vine - yards! be - co - ming end - less - ly _____



100

f prominent *mf* intensivo *f* prominent

Sop. dis - tant, and_ now_ a_ cracked cup! a_ small cry - stal

Mez. *mf* intensivo *f* prominent
and_ now a cracked cup, a dus - ty stuffed_ squir - rel, a_

Ten. *f* prominent
dis - tant, dis - tant, a cracked cup, a dus - ty stuffed_ squir - rel, a_

Bar. *mf* intensivo
and_ now a cracked cup, a dus - ty stuffed_ a_ small cry - stal

Bass *f* prominent *mf* intensivo
dis - tant, and_ now_ a_ dus - ty stuffed squir - rel, a

104 *ff*

Sop. sphere _____ crum - pled_ sheets of pa - per, and_

Mez. *ff* small cry stal sphere, and_ crum-pled sheets of pa-per,and_ crum - pled_ sheets of pa - per,

Ten. *ff* small cry stal sphere, and_ crum-pled sheets of pa-per,and_ crum - pled, crum-pled sheets of pa - per_

Bar. *ff* sphere _____ and_ crum - pled_ sheets of pa - per_ and_

Bass *molto leggiero*
3 3 3 3 3 3
cracked cup, a dus - ty stuffed squir - rel a small cry-stal sphere and crum-pled sheets of pa - per!



106

Sop. there's no_ rea - - - son at_ all to

Mez. there's no rea - - - son at_ all to

Ten. 8 crum - pled, there's no rea - son_ at_ all to

Bar. there's no_ rea - - - son, there's no rea - son_ at_ all to

Bass 3 3 3
Crum - pled, crum - pled sheets_ of pa - per,³ there's no rea - son_ at_ all to

108 *feroce*

Sop. hit the drum! There's no rea - - - son to

Mez. hit the drum! There's no rea - - - son to

Ten. hit the drum! rea - - - son to

Bar. hit the drum! There's no rea - - - son to

Bass hit the drum! And there's no rea - - - son to



110 *pesante*

Sop. hit the drum which won't re-sound a - ny - way be -

Mez. hit the drum which won't re-sound a - ny - way be -

Ten. hit the drum which won't re-sound a - ny - way be -

Bar. hit the drum which won't re-sound a - ny - way be -

Bass hit the drum won't re-sound a - ny - way be -

113

ff like trumpets

Sop. cause it's dead, won't re-sound and

Mez. cause it's dead, won't re-sound and the

Ten. cause it's dead, won't re-sound a - ny - way be - cause it's dead, which won't re - sound be -

Bar. cause it's dead, won't re-sound a - ny - way be - cause it's dead, which won't re - sound be -

Bass cause it's dead, won't re-sound a - ny - way be - cause it's dead, which won't re - sound be -

f warmly

f warmly

f warmly



117

Sop. the logs

Mez. logs are

Ten. cause it's dead, which won't re - sound be - cause it's dead, which won't re - sound

Bar. cause it's dead, The logs

Bass cause it's dead, which won't re - sound be - cause it's dead, which won't re - sound be -

f

121

mf like pearls

Sop. are crack - - ling in

mf like pearls

Mez. crack - - ling in

f

mf like pearls

Ten. Logs are crack - - ling in

mf like pearls

Bar. are crack - ling in

mf

Bass cause it's dead, won't re - sound be - cause it's dead, won't re -



125

Sop. a dy - - ing fire

Mez. a dy - - ing fire, the logs

Ten. a dy - - ing fire, Logs are

Bar. a dy - ing fire, the logs

mf like pearls

Bass sound be - cause it's dead, The logs

130

Sop. _____

Mez. _____ are crack - ling _____ in _____ a dy - ing _____ fire, -

Ten. _____ crack - - ling _____ in _____ a _____ dy - - ing _____ fire, the

Bar. _____ are crack - ling _____ in _____ a dy - ing _____ fire,

Bass _____ are crack - ling _____ in _____ a dy - ing _____ fire, - the

poco

poco



135

Sop. _____ The flow _____ of _____ things will _____ ne -

Mez. _____ the flow _____ of _____ things _____ will ne - ver stop, _____

Ten. _____ flow _____ of _____ things will _____ ne - ver

Bar. _____ the _____ flow _____ of _____ things _____ will ne - ver.

Bass _____ flow _____ of _____ things _____ will ne - ver stop, _____ will ne -

poco

f

poco

f

poco

f

f

140

Sop. - ver stop, will ne - ver stop, we go,

Mez. will ne - ver stop, we go, we go,

Ten. stop, will ne - ver stop, we go our

Bar. stop, we go, we - go our

Bass ver stop, will ne - ver stop, we go,



145

Sop. *mp* we go our *p* se - pa - rate ways

Mez. *mp* we go our *p* se - pa - rate ways,

Ten. *mp* se - pa - rate ways

Bar. *mp* se - pa - rate - ways

Bass *mp* we go our *p* se - pa - rate ways

Poco meno mosso [$\text{♩}=102$]

150

P. P.
(Sop.)

Musical staff for Soprano part in 2/2 time. It features two measures of music. The first measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *f* *distinto*. The second measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *mf* *luminoso*.

P. P.
(Mez.)

Musical staff for Mezzo-soprano part in 2/2 time. It features two measures of music. The first measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *f* *distinto*. The second measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *mf* *luminoso*.

P. P.
(Ten.)

Musical staff for Tenor part in 2/2 time. It features two measures of music. The first measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *f* *distinto*. The second measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *mf* *luminoso*.

PITCH PIPES / BASS MELODEON

P. P.
(Bar.)

Musical staff for Bass part in 2/2 time. It features two measures of music. The first measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *f* *distinto*. The second measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *mf* *luminoso*.

Poco meno mosso [$\text{♩}=102$]

Guill.

Musical staff for Guillotine part in 2/2 time. It features two measures of music. The first measure is a whole rest. The second measure contains a half note chord (G2, B1) with an accent (>) and the dynamic marking *ff* *gewaltig*.

Bass

Musical staff for Bass part in 2/2 time. It features two measures of music, both of which are whole rests.

157

P. P. (Sop.)

Musical staff for Soprano voice part, measures 157-162. The staff contains notes and rests for the Soprano part.

P. P. (Mez.)

Musical staff for Mezzo-soprano voice part, measures 157-162. The staff contains notes and rests for the Mezzo-soprano part.

P. P. (Ten.)

Musical staff for Tenor voice part, measures 157-162. The staff contains notes and rests for the Tenor part.

P. P. (Bar.)

Musical staff for Baritone voice part, measures 157-162. The staff contains notes and rests for the Baritone part.

Guill.

Musical staff for Guitar part, measures 157-162. The staff contains rests for the Guitar part.

Bass

Musical staff for Bass part, measures 157-162. The staff contains rests for the Bass part.

163

The musical score consists of six staves. The first four staves are for voices: Soprano (Sop.), Mezzo (Mez.), Tenor (Ten.), and Baritone (Bar.). The fifth staff is for Guill. (Guitar) and the sixth for Bass. The music is in 4/4 time. Measures 163-166 are shown. The Soprano part has a melodic line with a fermata over measures 164-165 and a forte (*f*) dynamic marking at the end. The Mezzo part has a similar melodic line with a fermata and forte dynamic. The Tenor part has a more active line with a fermata and forte dynamic. The Baritone part has a bass line with a fermata and forte dynamic. The Guill. part has a simple accompaniment with a fermata and forte dynamic. The Bass part is mostly silent.

P. P. (Sop.)

P. P. (Mez.)

P. P. (Ten.)

P. P. (Bar.)

Guill.

Bass

169

P. P. (Sop.)

P. P. (Mez.)

P. P. (Ten.)

P. P. (Bar.)

Guil.

Уходим врозь, не забывай меня

Bass

(speaking)

175

P. P.
(Sop.)

Musical staff for Soprano part, measures 175-180. The staff contains several measures of music with rests and notes.

P. P.
(Mez.)

Musical staff for Mezzo-soprano part, measures 175-180. The staff contains several measures of music with rests and notes.

P. P.
[Ten]

Musical staff for Tenor part, measures 175-180. The staff contains several measures of music with rests and notes.

P. P.
(Bar.)

Musical staff for Baritone part, measures 175-180. The staff contains several measures of music with rests and notes.

Guill.

Musical staff for Guitar, measures 175-180. The staff contains several measures of music with rests and notes.

Bass

Musical staff for Bass, measures 175-180. The staff contains several measures of music with rests and notes.



Уходим врозь, не забывай меня

182

P. P. (Sop.)

P. P. (Mez.)

P. P. (Ten.)

P. P. (Bar.)

Guil.

Bass

Уходим врозь, не забывай меня

189

P. P. (Sop.)

P. P. (Mez.)

P. P. [Ten]

P. P. (Bar.)

Guil.

Bass

The musical score for page 35, starting at measure 189, features six staves. The vocal parts (Soprano, Mezzo, Tenor, and Baritone) are marked with a mezzo-forte (*mf*) dynamic. The Soprano part begins with a rest, followed by a half note chord (G4, B4) and a quarter note chord (G4, B4). The Mezzo part starts with a whole note chord (G4, B4), followed by a half note chord (G4, B4) and a quarter note chord (G4, B4). The Tenor part begins with a half note chord (G4, B4), followed by a half note chord (G4, B4) and a quarter note chord (G4, B4). The Baritone part starts with a half note chord (G4, B4), followed by a half note chord (G4, B4) and a quarter note chord (G4, B4). The Guitar part is mostly silent, with a single note (G4) in the fifth measure, marked with an accent (>). The Bass part is mostly silent.

195

P. P. (Sop.)

P. P. (Mez.)

P. P. (Ten.)

P. P. (Bar.)

Guill.

Bass

Уходим врозь, не забывай меня



202

P. P. (Sop.)

P. P. (Mez.)

P. P. (Bar.)

mp

mp

Pick up cards
by bar 219

Rit.

209

P. P.
(Sop.)

Musical staff for Soprano (P. P.). The staff contains a treble clef and a series of notes: a whole rest, a whole rest, a half note chord (G4, B4), a whole rest, a whole rest, a quarter note chord (G4, B4), a quarter note chord (G4, B4), a whole rest, and a whole note chord (G4, B4).

Sop.

Musical staff for Soprano. The staff contains a treble clef and a series of whole rests.

P. P.
(Mez.)

To Tuning Forks

Musical staff for Mezzo-Soprano (P. P.). The staff contains a treble clef and a series of notes: a whole rest, a whole rest, a half note chord (G4, B4), a whole rest, a whole rest, a whole rest, a whole rest, and a whole rest.

Mez.

pp

Musical staff for Mezzo-Soprano. The staff contains a treble clef and a series of notes: a whole rest, a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest.

The flow of things

P. P.
[Ten]

To Tuning Fork

Musical staff for Tenor (P. P.). The staff contains a treble clef and a series of whole rests.

Ten.

pp

Musical staff for Tenor. The staff contains a treble clef and a series of notes: a whole rest, a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest.

The flow of things

Bar.

pp

Musical staff for Baritone. The staff contains a bass clef and a series of notes: a whole rest, a whole rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole rest.

The flow of things

Low E

To Tuning Fork

Musical staff for Low E. The staff contains a bass clef and a series of whole rests.

Bass

pp

Musical staff for Bass. The staff contains a bass clef and a series of notes: a whole rest, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a whole rest.

The flow of things

Rit.

Largo piangevole
[♩ = 44]

216

E

Sop.

Mez.

G

Ten.

C

Bar.

Using cards

p *mf*

TUNING FORKS *mf*

TUNING FORK *mf*

TUNING FORK *mf*

will ne - ver stop. We

will ne - ver stop. We

will ne - ver stop. We

will ne - ver stop. We

will ne - ver stop. We

will ne - ver stop. We

Largo piangevole
[♩ = 44]

G

Bass

TUNING FORK *mf*

p *mf*

will ne - ver stop. We

224

Sop. go, do not for - get me. we *p dolce*

A

Mez. go our se - pa-rate ways *p*

Ten. go our se - pa-rate ways we *p dolce*

Bass go, do not for - get me. we *p dolce*

Calando

227

Sop. go, do not for - get me. we *pp*

Ten. go our se - pa - rate ways

Bass go, do not for - get me. *pp*

Mesto

230

Sop. go, do not for - get me.

Bass go our se - pa-rate ways