

Full Score

Martyn Harry

The End of the Line

for

Soprano, Mezzo Soprano, Baritone,
Clarinet, Cello, Accordion & Harp

14 minutes

Dramatis Personae

In Order of Appearance:

Margaret, Donald's wife

Donald, a middle-aged business man

Judith, Donald's girlfriend

Voice of Figaro, Donald's 'alter-ego'

Sabrina, Donald's youngest daughter

Passenger 1 (wearing walkman)

Passenger 2 (wearing walkman)

Hildegard, a German tourist

Agatha, a German tourist

Voice 1

Voice 2

MEZZO SOPRANO

BARITONE

SOPRANO

BARITONE

HARPIST

CLARINETIST

CELLIST

SOPRANO

MEZZO SOPRANO

SOPRANO

MEZZO SOPRANO

Preview File Only

Order of Scenes

- | | | |
|--|---------|-----------|
| 1. The Circle Line Leaves
(Lament 1) | page 1 | |
| 2. Stand Clear
(Interlude 1) | page 5 | letter C |
| 3. Meeting Daddy at King's Cross
(Drama 1) | page 7 | letter D |
| 4. The Closing Doors
(Interlude 2) | page 25 | letter L |
| 5. The Wife's Realisation
(Lament 2) | page 29 | letter N |
| 6. Delays
(Interlude 3) | page 34 | letter Q |
| 7. Coming Up to Edgware Road
(Drama 2) | page 35 | letter S |
| 8. The End of the Line?
(Lament 3) | page 61 | letter HH |

Preview File Only

The End of the Line

Synopsis

Margaret, whose husband Donald has gone missing, has travelled up to London to find him. At the opening of the opera (**The Circle Line Leaves**), Margaret is standing on the platform of Edgware Road, looking for him. She describes how all the friends at her local church disapprove of Donald. She is convinced that she can still find him and bring him home. Margaret exits at the end of the scene.

Suddenly, Donald and Judith run onto the platform and get on the train just before the doors close (**Stand Clear**). The husband of Margaret, Donald is about forty-five, has two children in their early twenties and is undergoing something of a mid-life crisis. He has run away to London with Judith, a woman half his age with whom he has been having a secret affair.

The train departs and we discover that all is not well with him. Donald insists on involving Judith in a seduction game with an invented character voice, Figaro, who speaks through Donald's hand movements (**Meeting Daddy at King's Cross**). Like a ventriloquist, Donald speaks for both the character voice and himself, but he is also afraid that Figaro is developing an autonomous personality of its own. It keeps on making the most lewd comments to Judith, who, mindful of other people on the train, implores Donald to stop. Judith asks herself why she has run away to London with him. Donald convinces her to ignore Figaro and they kiss.

While they are making up, they don't see a young woman getting on the train at King's Cross. It is Sabrina, Donald's youngest daughter. Sabrina hears her father's voice and turns around to find him kissing a woman about the same age as herself. The shock of being caught by Sabrina is too much for Donald to bear. He runs wildly out of the train which has still not left King's Cross.

Margaret is found searching for Donald there (**Doors Closing**). Ironically, she is very close to him at the very moment she first begins to despair of ever finding him. He has wandered onto the rail track, but Margaret is too lost in her thoughts to be aware of what is happening around her.

Offstage sounds depicting Judith pleading with Donald punctuate Margaret's next aria (**The Wife's Realisation**). Here Margaret becomes aware for the first time that Donald has left her. After this aria, she leaves the platform, never to return again on stage.

Two people wearing walkmans get on the tube at King's Cross, where the train is still waiting to depart after Donald has climbed onto the track (**Delays**). Confused by contradictory announcements from the platform tannoys and from the train driver, they eventually decide to leave the train.

Donald suddenly returns to the compartment, looking deranged and fractious after his experiences on the track. He now has two character voices speaking to him and has lost all touch with reality. He is obsessed with the idea of Edgware Road being the end of the line (which it is not, it being the Circle Line!) and sees it as his mecca.

Two German tourists, Hildegard and Agatha, get on and the train resumes its journey (**Coming Up to Edgware Road**). A pair of middle-aged spinsters who live together, it is hard to guess the exact nature of their relationship. Hildegard is a flighty, mousy woman who is easily frightened, especially underground. Agatha is made of altogether sterner stuff. She sees it as her role in life to look after Hildegard and has her friend completely under her thumb.

The tourists ask Donald how long it will take for the train to reach High Street Kensington. When they don't get any sense out of him, Hildegard gets increasingly hysterical because she has recurring nightmares about being in a tunnel and Donald reminds of the man in the dream who breathes fire at her. Agatha tries to calm her down.

While this is happening, Donald sees the light at the end of the tunnel heralding the train's arrival at Edgware Road and works himself up into a frenzy. As the train reaches the platform, he announces to Hildegard and Agatha that they have reached the 'end of the line'. He lunges at them. This time the doors open and the two women are able to escape from the train.

Now that the train has reached Edgware Road, Donald suddenly pulls himself together and sees the situation in full clarity for the first time (**The End of the Line?**). His blind, obsessive behaviour has ruined his life and the lives of his family. There is nothing he can do to remedy this. He turns to his 'character' voices for consolation ...

Instrumentation

Clarinet in Bb⁺

(doubling Bass Clarinet in Bb and Walkman)

Violoncello

(doubling Walkman)

Free Bass Accordion

Harp

⁺ Notated in the full score throughout at sounding pitch.

Acting Roles

Passenger 1 (bars 185-192)

Passenger 2 (bars 185-192)

—

Sabrina, Donald's daughter (bars 134-143)

Preview File Only

The End of the Line

1. The Circle Line Leaves (Lament 1)

Time: The present. Margaret, a middle-aged woman, has travelled to London to find her husband, Donald, who has disappeared from home. She is standing on the platform of Edgware Road underground station, looking for him.

1 Savage (♩ = 96) MARGARET

The musical score is arranged in five systems. The first system is for the Mezzo Soprano, with lyrics: "They had on - ly con - tempt _____ for Donald at church _". The second system is for the Bb Clarinet, featuring a melodic line with dynamic markings of *f* and *ff*. The third system is for the Violoncello, mirroring the clarinet's melodic line. The fourth system is for the Accordion, showing a simple harmonic accompaniment. The fifth system is for the Harp, providing a complex accompaniment with dynamic markings of *sfz* and *ff*. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

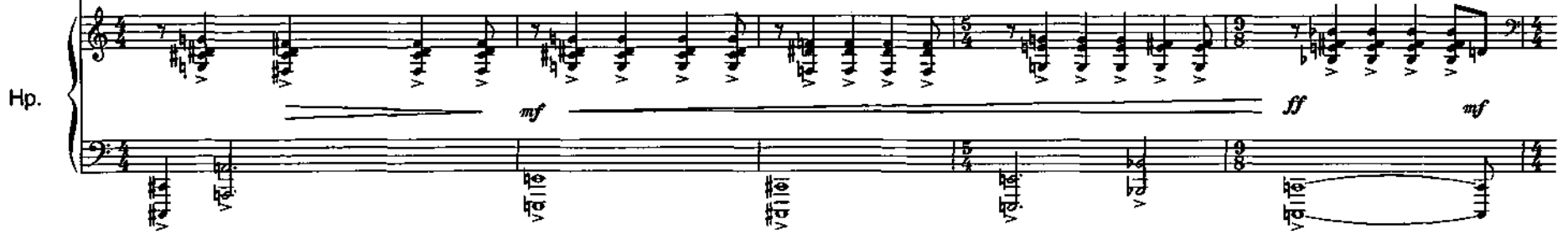
Mezz. 

how he just dis-ap-peared they said, "the wa - ges of sin, the

Cl. 

Vlc. 

Acc. 

Hp. 

Poco Rit

A A Tempo (Simply)

(as if to her husband)

10

Mezz. way of allflesh". Donald, I've come to find you and take you

Cl. *p dolce* *mp* *mf* *p*

Vlc. *mf* *mp* *p dolce* *mp* *mf*

Acc. *mf* *mp* *p dolce* *mp* *p*

Hp. *mp* *p dolce* *mp* *mf*

The musical score is for a piece titled 'Poco Rit' with a section 'A' marked 'A Tempo (Simply)'. The tempo is indicated as '(as if to her husband)'. The score is for a mezzo-soprano (Mezz.), clarinet (Cl.), violin (Vlc.), accordion (Acc.), and harp (Hp.). The Mezz. part includes the lyrics 'way of allflesh". Donald, I've come to find you and take you'. The instrumental parts feature various dynamic markings: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p dolce* (piano dolce). There are also hairpins for crescendo and decrescendo. A large blue watermark 'Preview File Only' is overlaid on the score.

Rit

Meno Mosso

B (♩ = 84)

Mezz. home. I'll find you, no matter why you ran a - way the Cir - cle Line leaves.

Cl. *mp* *pp* *mp* *mf parlando* *p* *pp intensivo*

Vlc. *pp* *mp* *mf* *p* *pp intensivo*

Acc. *pp* *mp* *mf parlando* *p* *pp intensivo*

Hp. *pp* *mp* *mf* *p* *pp intensivo*

Preview File Only

2. Stand Clear (Interlude)

28

Rit



Dark (♩ = 144)

[The number of repeats of bar 37 is to be set in rehearsal]

Mezz.

My husband, I'm here

TAPE: Sounds of tube train arriving

Cl.

Vic.

Acc.

Hp.

Donald and Judith run onto the platform and make a sudden rush to get onto the train before the doors close.

Avanti Subito! (♩ = 152)

38

(Cl.)

Cl.

Vlc.

Acc.

Hp.

f *pp* *ff*

mp *mf* *pp* *ff* *fff*

The musical score consists of four staves. The Clarinet staff (Cl.) begins with a dynamic of *f* and features a triplet of eighth notes. The Violin staff (Vlc.) is mostly silent, with a *ff* dynamic appearing in measure 40. The Accordion staff (Acc.) has two staves, both with a *ff* dynamic and triplet markings. The Piano staff (Hp.) has two staves; the right hand starts with a *mp* dynamic and later reaches *fff*, while the left hand plays a continuous eighth-note accompaniment with triplet markings. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

3. Meeting Daddy at King's Cross (Drama 1)

Donald is in his forties and has two children in their early twenties. As part of a mid-life crisis, he has started having an affair with Judith, who is fifteen years younger than him. Now he has absconded to London with Judith without telling his wife. However, his behaviour is becoming increasingly unpredictable, almost as if he is beginning to lose touch with reality, and this is beginning to concern Judith. A symptom of this is the fact that he keeps on lewd suggestions to Judith in public while making funny voices and speaking movements with his hands. The 'character', Figaro, is known to Judith from ritual 'games' they've had at home. Now it seems to be getting out of control and seems almost to be taking on a life of its own.

43

D Obsessive, Hypnotic (♩ = 64)

The musical score is for a piece titled "3. Meeting Daddy at King's Cross (Drama 1)". It is marked "Obsessive, Hypnotic" with a tempo of ♩ = 64. The score is for five instruments: Bari. (Bassoon), Cl. (Clarinet), Vlc. (Violin), Acc. (Acoustic Guitar), and Hp. (Piano). The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The score consists of five systems of staves. The Bari. part is mostly rests. The Cl. part starts with a *fff* dynamic, then *f*, and ends with *mp*. The Vlc. part starts with *fff*, then *f*, *mp*, and ends with *pp*. The Acc. part starts with *fff*, then *f*, *mp*, and ends with *pp*. The Hp. part starts with *f* and ends with *mp*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

Sop.

Bari.

Cl.

Vlc.

Acc.

Hp.

DONALD
f freely

FIGARO
Falsetto (the voice of Donald's 'hand' puppet, Figaro)
mf

Down boy, Figa-ro, Figa-ro!

Would you mind _____

f *mp* *pp*

emerging *emerging*

turking with intent

8.

Sop.

Bari.

Cl.

Vlc.

Acc.

Hp.

f *mp* *mf*

if I told you that you had a beau-ti - ful bo - dy?

f *mp dolce accompagnato* *mp* *mf*

f *p* *mf* *mf* *steely, intense*

f *p* *mf* *p*

f *p* *mf*

9.

Sop.

Bari.

Cl.

Vlc.

Acc.

Hp.

mf *mp* *p* *mf* *p* *mf* *p*

Would you mind? Ju - dith?

(deeply embarrassed – he also behaved like this yesterday)

61 **E**

JUDITH

f _____ *mp*

(imploring, mezza voce)

Sop.

Not here, Donald, _____ not here, _____ not in front of

Bari.

Cl.

Vic.

Acc.

Hp.

Sop. *all these peo - ple!*

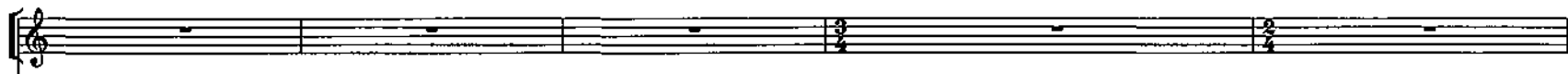
Bari. *(singing in his normal voice)* **DONALD** *p* *I see what you mean!* **FIGARO** *f* *I'll get you, I'll get you, I'll get you!*

Cl.

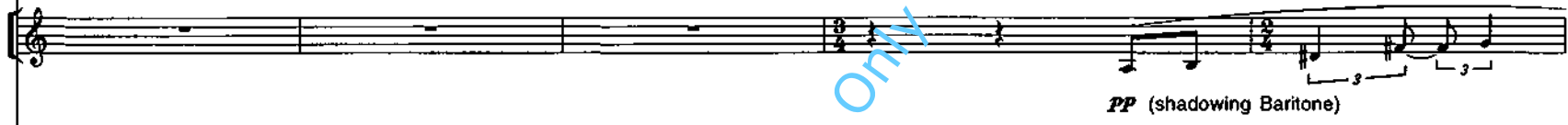
Vlc. *mp* *pp*

Acc.

Hp.

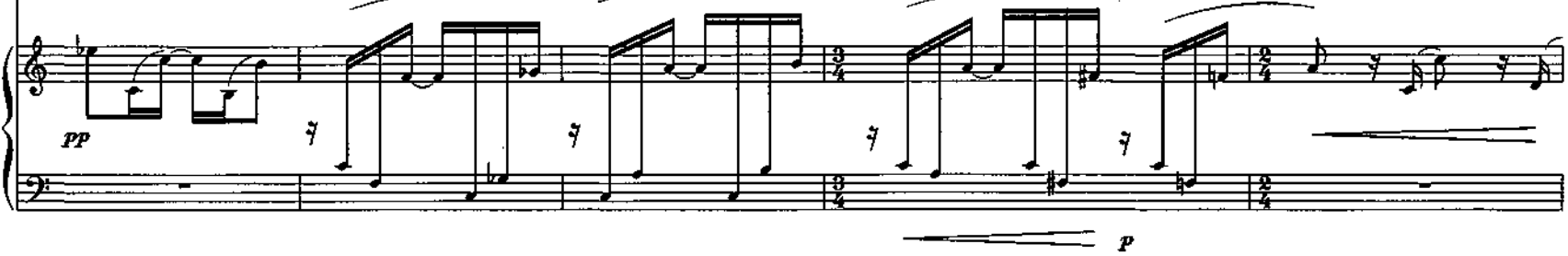


Sop. 

Bari. 
p 
This is just between


Cl. 
pp (shadowing Baritone)

Vlc. 
p  *pp*  *p* 

Acc. 
p 

Hp. 
pp  *p* 

Preview File Only

Sop. 

Bari. **DONALD** *(jealous of his puppet's persona)*
mf *mp*
 me _____ and you, ba-by! Don't pay a-ny at-ten-tion to him! _____

Cl. *mf* *p* *mp* poco a poco cresc.

Vlc. *mf* *p* *mp* poco a poco cresc.

Acc. *mf* *p* *mp* poco a poco cresc.

Hp. *mf* *p* *mp* poco a poco cresc.

H

88

Sop.

know. _____ It's so de - gra - ding to me. Don't

ff *f*

Bari.

Cl.

ff *f* *mf*

Vic.

ff *f* sul pont.

Acc.

ff

Hp.

ff *mf*

ff *fp* *f*

Sop. *3* *3*
 treat me like one of your playthings! I'm _____ not a child, you know.

Bari.

Cl. *9*

Vlc. *ppp*

Acc.

Hp.

Preview File Only

mp *mf* *mp* *p* *mf* *p*

Sop. *mp* *mf* *mp* *p* *mf* *p*

When I see you like this... Why did I e-ver a-gree to come a-way with you?

Bari.

Cl. *mp* *mf* *p* *mp* *p* *ppp*

Vlc. *ppp* *mf* *passionato*

Acc.

Hp. *mp* *mf* *p* *mf*

Preview File Only

Molto Rit

Magical (♩ = 56)



101

Sop. *p* *Ten.* *pp*

Because I love _____ you so. _____

Bari. *FIGARO* *p*

To know him you must

Cl. *pp*

Vlc. *pp*

Acc. *pp*

Hp. *pp* *p*

Sop.

Bari.

Cl.

Vlc.

Acc.

Hp.

che - rish me. I am the true voice of the man that

mystical

mp *mf* *mp*

mp *p*

Stop playing and prepare to enter the tube carriage in bar 134.

> *pp*

Detailed description: This page of a musical score contains seven staves. The Soprano staff is empty. The Baritone staff has a vocal line with lyrics: "che - rish me. I am the true voice of the man that". Above the Baritone staff, there are dynamic markings *mf* and *mp* with hairpins. The Clarinet staff is empty. The Violin staff has a melodic line with the word "mystical" above it and dynamic markings *mp*, *mf*, and *mp* with hairpins. The Accordion staff has a melodic line with dynamic markings *mp* and *p* with hairpins. The Harp staff is empty, with the instruction "Stop playing and prepare to enter the tube carriage in bar 134." written below it. At the bottom left, there is a dynamic marking "> *pp*".

The harpist (one of Donald's daughters, similar age to Judith) enters the carriage. She does not see them until bars 137-138, by which time Donald and Judith have reached an unambiguously intimate position.

117 Stringendo al **J** Avanti! (♩ = 132)

Sop.

Bari.

Cl.

Vlc.

Acc.

Harpist

DONALD (Desperate to win back Judith.)

loves you Pay no at-ten-tion to him, Ju-dith

mf *p* *fp* *mf*

mp poco a poco cresc.

f *mp*

mf *p* *mp* poco a poco cresc.

Sop.

Bari.

On - ly my fee - lings

Cl.

Vlc.

mf

mf expr.

Acc.

Harpist

Detailed description of the musical score for measures 123-126. The score is arranged in a system with six staves. The Soprano staff (Sop.) is empty. The Baritone staff (Bari.) contains a melodic line with lyrics 'On - ly my fee - lings' and a dynamic marking of *mf*. The Clarinet staff (Cl.) features a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*. The Violin staff (Vlc.) has a melodic line with a dynamic marking of *mf* *expr.*. The Accordion staff (Acc.) provides a rhythmic accompaniment with a dynamic marking of *mf*. The Harpist staff (Harpist) is empty. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

Poco Allargando



Molto Allargando

127

Sop. *mf* But I too have feelings Show me that you

Bari. *mp* are true. *ff* On - ly my fee - lings

Harpist enters the tube carriage

Cl. *mf* *f* *fff* *f* *mf*

Vic. *ff* *fff*

Acc. *ff* *fff* *f* *mf*

Donald and Judith kiss.

Donald runs out of the carriage.

133

Sop. *(kisses Donald)*
have a heart! _____

Bari. *(kisses Judith)* *(suddenly seeing his daughter)* *(flees)*
are true. _____

Harpist *speaks: Daddy! What are you doing in London?*

Cl.

Vlc. *mp*

Acc.

L

4. The Closing Doors (Interlude)

Floating (♩. = 66)

140

The musical score is for the piece "The Closing Doors (Interlude)" in 6/8 time, marked "Floating" with a tempo of ♩. = 66. The score is for measures 140-143. The instruments are Clarinet (Cl.), Violoncello (Vlc.), and Accordion (Acc.). The Clarinet part starts with a forte (*f*) dynamic and features a series of eighth-note chords, ending with a seven-measure phrase marked *f expr.* The Violoncello part also starts with a forte (*f*) dynamic and consists of eighth-note chords. The Accordion part starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes with accents (>) and a *sim.* (sostenuto) marking. The piano (Hp.) part is silent throughout this section.

M

**Tape: Announcement of
delays on the Circle Line**

144

Cl. *mp* *ff*

Vic. *ff mp* *p* *ff*

Acc. *ff mp* *ff* *sim.*

Hp. *fade in* *p* *ff*

The musical score consists of four staves. The Clarinet (Cl.) staff has a melodic line with a dynamic marking of *mp* and a *ff* section. The Violin (Vic.) staff has a rhythmic accompaniment with dynamics *ff mp*, *p*, and *ff*. The Accordion (Acc.) staff has a rhythmic accompaniment with dynamics *ff mp*, *ff*, and *sim.*. The Harp (Hp.) staff has a rhythmic accompaniment with a *fade in* instruction, *p*, and *ff* dynamics. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

150

Cl.

f *mf*

Vlc.

f *mf*

Acc.

f *mf*

Hp.

f *mf*

The musical score consists of four staves. The Clarinet (Cl.) staff is in treble clef, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*) by measure 153. It features a melodic line with a triplet in measure 153. The Violin (Vlc.) staff is in bass clef, also starting with *f* and moving to *mf* by measure 153, with a melodic line and a slur. The Accordion (Acc.) staff is in bass clef, playing a rhythmic accompaniment of eighth notes, with dynamics *f* and *mf*. The Harp (Hp.) staff is in bass clef, playing a rhythmic accompaniment of eighth notes, with dynamics *f* and *mf*. A blue watermark 'Preview File Only' is overlaid diagonally across the score.

155

Mezz.

Cl.

Vlc.

Acc.

Hp.

pp

fade out

Mezz. staff: Treble clef, mostly empty.

Cl. staff: Treble clef, mostly empty.

Vlc. staff: Treble clef, triplet of eighth notes.

Acc. staff: Treble clef, mostly empty; Bass clef, complex rhythmic pattern.

Hp. staff: Treble clef, mostly empty; Bass clef, eighth-note pattern.

N 5. The Wife's Complaint (Lament 2)

Rit

Plaintively $\text{♩} = 56$

Moving Forward

160

MARGARET

The musical score consists of five staves. The top staff is for Mezzo-soprano (Mezz.), with lyrics "Ah!" and dynamic markings *mp* (anticipates the beat), *f*, and *f*. The second staff is for Clarinet (Cl.), with lyrics "a niente" and dynamic markings *pp*, *mp*, *mf*, and *f*. The third staff is for Violin (Vlc.), with lyrics "a niente" and dynamic markings *p*, *mp*, *mf*, and *f*. The fourth staff is for Accordion (Acc.), with dynamic markings *pp* shadowing mezzo, *molto*, *f*, and *mp*. The fifth staff is for Harp (Hp.), with dynamic markings *mp*, *mp*, *mf*, and *f*. The score includes various musical notations such as slurs, ties, and fingerings.

A Tempo



Molto Rit

165

VOICE OF JUDITH (offstage)

Sop.

Dar - ling! Dar - ling, stop!

Mezz.

Cl.

Vlc.

Acc.

Hp.

Slightly Slower $\text{♩} = 66$

Moving Forward

169

Mezz. *mf* *f*

Why, Why, Why do I keep on searching? Surely Life _____ has more in

Cl. *mf subito* *f* *f* *mf* *f* *mf*

mf subito *f* *f* *mf* *f* *mf*

Vlc. *mf subito* *f*

mf subito *f*

Acc. *mf subito* *f*

mf subito *f*

Hp. *mf subito* *f* *mf* *f* *mf*

mf subito *f* *mf* *f* *mf*

Preview File Only

A Tempo



173

Mezz. *mp* *mf* *mp*

store _____ for me, more _____ than this. _____ My _____ hus- band has gone, _____

Cl. *mp* *mf* *mp*

6 6 7 i.v.

Vlc. *mp* *mf* *mp*

5 5 3

Acc. *mp* *mf* *mp*

Hp. *mp* *mf* *mp*

7 7 9 i.v.

Preview File Only

Molto Allargando

A Tempo

176 *ff* *mp*

Mezz. left me and his sen- ses.

Cl. *ff* *mf* echo *mp*

Vic. *ff* *mp*

Acc. *ff* *mp*

Hp. *ff* *p*

6. Delays (Interlude)

181

Q

R

Mezz.

The Mezzo exits.

Tape: Sounds of Walkmans (first the Cellist's, then the Clarinetist's), Train Sounds and Tannoy Announcements

Walkman Melodic Whistle is signal for the cellist's exit

Passenger Alarm Announcement then Silence (Grand Pause)

As the Mezzo leaves, the Clarinetist and the Cellist walk into the tube compartment wearing Walkmans (volume turned down). As passengers about to take the Circle Line, they make their way to the standing area and stand facing each other. They avoid each other's eye contact.

The Clarinetist struggles to hear the announcements. S/he is confused. S/he looks questioningly at the Cellist who seems completely oblivious of any announcements taking place. Without warning the cellist walks out of the compartment.

The Clarinetist is caught napping. S/he is indecisive about making a move but eventually leaves. A short pause follows before Donald's entry (also necessary for the musicians to take their places).

Acc.

ppp

Hp.

ppp

(barely audible)

7. Coming Up to Edgware Road

185



Allegro Vivace (♩ = 132)

Sop.

Mezz.

Bari.

Cl.

Vlc.

Acc.

Hp.

DONALD
f lewd

Edg-ware Road, Edg-ware Road, we're co-ming up to Edg-ware Road!

f like a joyful hoe-down

f like a joyful hoe-down

f like a joyful hoe-down

f like a joyful hoe-down

p

O Nein! _____ O No! _____

p *pp*

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

pp *mf* *pp* *f*

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features seven staves: Soprano (Sop.), Mezzo (Mezz.), Baritone (Bari.), Clarinet (Cl.), Violoncello (Vlc.), Accordion (Acc.), and Harp (Hp.). The Soprano part has lyrics 'O Nein!' and 'O No!' with a fermata. The Clarinet part has a melodic line with dynamics *p* and *pp*. The Violoncello part has dynamics *p* *leggiere* and *mf*. The Accordion part has dynamics *mf*, *p*, and *mf*. The Harp part has dynamics *pp*, *mf*, *pp*, and *f*. A blue watermark 'Preview File Only' is diagonally across the center.

T

200

Sop. *p*
Voel - lig ver - lo - ren. To - tal - ly lost on a Lon - do - ner U - Bahn. *p*

Mezz. *p*
Sei

Bari.

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

Vlc. *p* *mf*

Acc. *p* *mf* *p*

Hp. *fp* *mf* *mp*

Sop.

Mezz. *p* *s* *mf*
calm! _____ Leave this to me _____ O

Bari.

Cl. *mp* *mf*

Vlc. *mp* *leggiere* *f*

Acc. *mf* *mf*

Hp. *pp* *mf* *ff* *pp* *f*

mp (gesturing nervously)

Sop.

High Street Ken - sing-ton?

(to Donald)

Mezz.

we would like to ex - pe - ri - ence wenn we are co - ming up to High Street Ken - sing-ton

Bari.

Cl.

mp

mp

Vlc.

mf expr.

f

Acc.

mp

mf

mp

Hp.

Sop.

Mezz.

Bari.

Edg-ware Road, Edg-ware Road, we're co-ming up to Edg-ware Road!

Cl.

Vic.

Acc.

Hp.

ff

mp

mf

f

gliss.

This musical score is for a piece titled "Edg-ware Road". It features seven staves: Soprano (Sop.), Mezzo-soprano (Mezz.), Baritone (Bari.), Clarinet (Cl.), Violin (Vic.), Accordion (Acc.), and Harp (Hp.). The Baritone part includes the lyrics: "Edg-ware Road, Edg-ware Road, we're co-ming up to Edg-ware Road!". The score is written in 3/4 time and includes various dynamic markings such as *ff*, *mp*, *mf*, and *f*. The Harp part features a glissando marked "gliss.".

V Slightly Slower

A Tempo

W

224

Sop. *fff* robustly *p* *mf* *f*
Dan-ke Sehr Thank you ve-ry much! Er meint' 'Erst

Mezz. *fff* robustly *p*
Dan-ke Sehr Thank you ve-ry much! Was mein-te er?
(What did he say?) *p* [to the closing doors]

Bari. Stand clear!

Cl. *fff* robustly *mp* *mf*

Vlc. *fff* robustly *mp* *f*

Acc. *p* *mf* *f*

Hp. *fff* robustly *f*

Preview File Only

Sop. *mp*
 nach _____ Edg - ware Road" _____ Ich _____

Mezz.

Bari. *pp*
 Be - ware the clo - sing doors _____

Cl. *p* *pp* *p*

Vic. *fp* *pp* *pp* *mp*

Acc. *pp* *mp*

Hp. *sfz* *mp*

Preview File Only

X

Y

Sop. *mf* *< mf*

_ver-trau' ihn nicht! So un - ge - pflegt!

Mezz. *mf*

Du spinnst! _ Hör auf! _ Die _ In _su-la - ner are strange _

Bari.

Cl. *mp* *< mf* *mp* *mp*

Vlc. *mp* *< mf* *mp* *< mf* *mf*

Acc. *mf* *mp* *mf*

Hp. *mf*

Preview File Only

Sop. *f* laughs (nervously) : HA! HA! HA! HA! HA! HA!

Mezz. *f* _but they mean ___ well!

Bari. *f* FIGARO
This train is bound for Edg-ware ___ Road!

Cl. *mf* *f*

Vlc. *f* *fff*

Acc. *f* *sfz* *sfz* *sfz* *sfz*

Hp. *f*



a cry of pain p

Sop.

O Nein! _____

Mezz.

Bari.

The end of the line! _____

Cl.

Vlc.

p leggiero

Acc.

Hp.

pp _____ *mf* _____ *ff* _____ *pp*

Preview File Only

261 *p* _____ *mf*

Sop.

This pre - men - strual ten - sion!

Mezz. *misunderstanding her friend's complaint* *mf*

Just pay no at - ten - tion to him!

Bari. *to himself* *mp*

We're _____ not

Cl. *insouciant* *p* _____ *mf*

Vlc. *mf*

Acc. *mf*

Hp. *p* _____ *mf*

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AA Urgente

Sop. *f*
 You know full well _____ just how _____ sen-si-tive I am to tun-nels,

Mezz.

Bari. *mf* *(Like an exaggerated shudder)* *mp* *mp* *mf*
 stop _____ ping _____ This train's Not stop _____ ping _____

Cl. *fp* *mp*

Vlc. *fp*

Acc. *f* *p*

Hp. *f*

Preview File Only

Sop. heat _____ and crowds _____ and yet you have brought me here!

Mezz. know full well, _____ Hil - die! You must

Bari. At Bar _____ king _____ sta - king _____ tion _____

Cl. *p* _____ *mp* _____

Vlc. *v* _____ *v* _____ *v* _____ *v* _____ *v* _____

Acc. *mp* _____ *p* _____ *mp* _____ *p* _____

Hp. *v* _____ *v* _____ *v* _____ *v* _____ *v* _____ *v* _____

46.

Sop. *f* These are not just fears you know, they are pho - bi-as,

Mezz. *f* chal lenge your fears

Bari. *mf* *f* we reg - ret a - ny in-con- ve nience

Cl. *mf* *f*

Vlc. *mf* *fff* *fp*

Acc. *ff* *fff* *mp*

Hp. *fff* *f*

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Mezzo, Baritone) are at the top, with lyrics written below their respective staves. The instrumental parts (Clarinet, Violin, Accordion, Piano) are below. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *fff* (fortissimo), and *mp* (mezzo-piano). There are also articulation marks like accents (*>*) and slurs. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

Sop. cli-ni-cally de - fined. You don't un - der - stand!

Mezz. You must chal - lenge them It gives me no

Bari. - caused. This was due

Cl. *f* *PPP subito*

Vlc. *mf* *ff* *PPP* *sfz mf*

Acc. *ff* *sfz mf*

Hp. *ff* *mf*

The musical score is arranged in a standard orchestral layout. The vocal parts are at the top, with lyrics written below the notes. The instrumental parts are below, with dynamic markings and articulation symbols. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

Sop. *f* Some-times, I'm not so

Mezz. *ff* plea- sure to see you suf-fer this way, my dear!

Bari. *f* to sig - nal fai

Cl. *ff* *martellato*

Vlc. *mf* *f* *ff* *martellato*

Acc. *f* *ff*

Hp. *ff* *fff*

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298 *ff*

Poco Rit



Con Intensita ♩ = 56

Poco a Poco Stringendo

Sop.

Mezz.

Bari.

Bb Cl.

Vlc.

Acc.

Hp.

sure...

lure. | sense the light

BARITONE VOICE in Bb (singing into the instrument to create distortion)

BASS CLARINET in Bb

ff *mf* *p* *ff* *ffp* *mf* *p* *ff* *ffp* *ff* *p*

ff *now foreground p*

ff *mf* *p*

dolcissimo

7

52

Sop. _____

Mezz. _____

Bari. _____
 at the end _____ of the tun - nel | feel a

Bb Cl. *< f* _____ *mp subito* _____ *fff*

Vlc. *< f* _____ *mp subito* _____ *fff*

Acc. *< f* _____ *mp subito* _____ *fff*

Hp. *< f* _____ *mp subito* _____ *fff*

Poco a Poco Stringendo

Tornando al



Con Brio J = 64

308

Sop.

Mezz.

Bari.

Bb Cl.

Vlc.

Acc.

Hp.

Preview File Only

Sop. Herm, der ein Mo-no-kei trägt. Und dann

Mezz. Hil - da, Ru - he, kei - ne Angst, ich bin bei Dir. Ganz ru - hig

Bari. ser The un-der-groundtrain is ap-proach ing the plat-form. For me an

Bb Cl. *sfz* *sfz* distorted

Vlc. *f*

Acc. *mf*

Hp. *f*

Preview File Only

Sop. *ff*
 plötz - lich öff - net er den Mund. _____ und speiht

Mezz.
 Ru - he! Ru - he, kei - ne Angst, ich bin bei Dir.

Bari.
 o - men, a war - ning per - haps!

Bb Cl. *hard distortion* *mf* *f* *heavy distortion*
snarling

Vlc. *ff* *mf* *fff* *heavy distortion*
snarling

Acc. *mf* *fff* *f*
snarling

Hp. *ff* *mf* *fff*
snarling

Preview File Only

Allargando

Molto Allargando

318

Sop. Feu-er mit ei-ner lang - en Dra - chen-zun-ge und ver - brennt _____ mein Haar!

Mezz. Ich bin für Dich da _____ wie im - mer, für im _____ mer!

Bar. The whole _____ of my life _____ has built up _____ to this point. We're

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

Vic. *p* *fff* *p* *fff* *mp* *fff* *mf*

Acc. *p* *fff* *p* *fff* *mp* *fff* *mf*

Hp. *p* *fff* *p* *fff* *mp* *fff* *mf*

Preview File Only



Sop. *fff* (gasp) Ach, Du Schreck!

Mezz. *fff* Du lie - ber Gott!

Bari. here! Edg - ware Road Edg - ware Road This is the End of the Line

Bb Cl. *fff* grinding

Vlc. *fff* grinding

Acc. *fff* grinding

Hp. *fff*

Preview File Only

Sop.

Mezz.

Bari. *f sinister*

Mind the Gap!

Bb Cl. *ff* *fff* *f* *pp*

Vic. *ff* *f sinister*

Acc. *ff* *fff* *f*

Hp. *ff* *fff* *f* *pp*

86.....

59.

86.....



8. The End of the Line? (Lament 3)

Andante Pensoso ♩ = 66

Sop.

Mezz.

Bari.

Cl.

Vic.

Acc.

Hp.

p

When I look

ppp

pp

The musical score is for a vocal and instrumental ensemble. It features a soprano, mezzo-soprano, and baritone vocal line, and a piano accompaniment consisting of a clarinet, violin, viola, cello, double bass, and piano. The vocal parts are mostly silent, with the baritone part having a few notes and the lyrics 'When I look' written below it. The piano accompaniment is the primary melodic and harmonic element, featuring a complex texture with triplets and a 'ppp' dynamic marking in the violin part. The tempo is 'Andante Pensoso' with a quarter note equal to 66 beats per minute. The score is marked 'Rit' (ritardando) and includes a 'HH' logo.

(8+)

Sop.

Mezz.

Bari.

p

back _____ | see | missed _____ ev - ery - thing

CLARINET in Bb

Cl.

pp *p* *pp*

Vlc.

pp *p* *pp*

Acc.

pp *p* *pp*

Hp.

pp *p* *pp*

Preview File Only

Sop. _____

Mezz. _____

Bari. _____
 and on - ly went _____ in cir - cles

Cl. _____ *mp*

Vlc. _____ *mp*

Acc. _____ *mp*

Hp. _____ *mp*

Preview File Only

Sop.

Mezz.

Bari.

Cl.

Vlc.

Acc.

Hp.

p *mp* *pp*

now | *sense* *the* *buf - fers*

expr.

p *mp* *p*

p *mp* *pp*

p *mp* *pp*

p *mp* *pp*

64

Sop.

Mezz.

Bari.

a - head of me

Cl.

Vlc.

Acc.

Hp.

pp

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features seven staves. The vocal staves (Soprano, Mezzo, and Baritone) are at the top. The Baritone part includes the lyrics 'a - head of me' with a long horizontal line underneath. The instrumental staves include Clarinet, Violoncello, Accordion, and Harp. The Clarinet part has a dynamic marking of *pp*. The Harp part has a key signature of one sharp (F#). A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.



A Tempo

Allargando

Molto

Sop.

Mezz.

Bari.

Cl.

Vlc.

Acc.

Hp.

but still can do no more than play _____ the fool, _____

p *f*

p *f*

p *f*

p *f*

66.

Preview File Only

Meno Mosso (♩ = 56)



A Tempo (♩ = 56)

Calando

381

Sop. *pp* *3* *3* *3*
Fi ga - ro, Fi ga - ro, Fi ga - ro

Mezz. *pp* *3* *3* *3* *3*
Fi ga - ro, Fi ga - ro, Fi ga - ro, Fi ga - ro

Bari. *p* *3* *3*
Fi - ga-ro, Fi - ga-ro.

Cl. *p* *pp*

Vlc. *p* *pp*

Acc. *p* *pp*

Hp. *p* *pp* *3* *3* *3* *3* *3* *3* *3* *3*