

1. THE WANTING OF YOU

(The Student on Avenue B)

Music by GEORGIA STITT

Text by MARCY HEISLER

Rhythmically intense, with a strong pulse

The musical score is arranged in three systems. Each system includes a Soprano line, a Violin line, and a Piano line. The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C). The Soprano part contains the lyrics: "I'm walk-ing in my head down on Av-e-nue B as the ech-o of a guit-ar strums. Tight-en-ing my o-ver-coat and wait-ing for con-tent-ment like a bus that ne-ver comes." The Piano part features a rhythmic accompaniment with a strong pulse, marked with dynamics *mf* and *mp*. The Violin part provides harmonic support with sustained notes and some melodic movement.

9

Sop. Crush-ing my hat— o-ver an-gry - hair,— I beg my pock-et for a cig-a - rette,—— But in-

Vln.

Pno.

11

Sop. stead I find a nick-el and a crum-pled lit-tle nap-kin with a po-em for a lov-er I need— to for-get.—

Vln. *fp* <

Pno.

13

Sop. The wanting of you.

Vln. *f* *mp* *mf* *f*

Pno.

17

Sop. It col-ors ev-'ry-thing I do. It's in my house and in my

Vln.

Pno.

19

Sop. bed, it's there in ev-'ry tear I shed when I don't think I'll make it through. The want-ing of you.

Vln.

Pno.

f

21

Sop. It is my un-sur-ren-dered prayer. I trace your hands up-on my

Vln.

Pno.

mf

23

Sop. skin. How did I dare to let you in? It's al-most more than I — can bear. The want-ing of you.—

Vln.

Pno.

25

Sop.

Vln. *fp* < *f* > *mf* < *f* *mp* < *mf* >

Pno.

28

Sop. I pat-ro-nize my-self as I take my chair in the could-n't care less ca-fé.— Ac-

Vln. *f* *mp*

Pno.

31

Sop. *cept the si-lent greet-ing of the mo-ther with the ba-by and the mo-del with the black shar pei. — There's an*

Vln. *mf*

Pno.

33

Sop. *N. Y. U. kid — who rais - es one lid then goes right back to his thou-sand page book. And I*

Vln.

Pno.

35

Sop. *spend a-no-ther morning trac-ing stor-ies in the oatmeal that some Spanish guy did not re-mem - ber to cook. —*

Vln. *f*

Pno.

37

Sop. *The want - ing of you..*

Vln. *f*

Pno.

39

Sop. *It wakes me up at half past two with long-gone shad-ows I con-*

Vln. *mp*

Pno.

41

Sop. *verse. I think it can't get an-y worse, but how I know that is-n't true. The want-ing of you.*

Vln.

Pno.

43

Sop. It is a ne-ver-end-ing storm. I wear it ev-'ry-where I

Vln. *mf*

Pno.

45

Sop. go, just like a coat that does-n't know that it's sup-posed to keep me warm.

Vln. *mp*

Pno.

47

Sop. You... Knock-ing on my door, stum-bling o-ver words, laugh-ing at my jokes, lo-sing wal-lets.

Vln.

Pno. *mp*

49

Sop. You... Ne-ver get-ting mad, sort of get-ting mad, ne-ver un-der-stand-ing, un-der-stand-ing

Vln.

Pno.

51

Sop. ev - 'ry-thing. You... ab - so-lute-ly right. Ab - so-lute-ly

Vln. *mf* *>* *mf*

Pno. *mf*

54

Sop. wrong. Ev - 'ry-thing that mat - ters, no-thing but a song.

Vln.

Pno. *pp*

57

Sop. No-thing but a song. I

Vln.

Pno. *p*

60

Sop. step in-to the bath round a quar-ter past three, let the wa-ter ease my woun-ded pride. I

Vln.

Pno.

62

Sop. wash a-way my sor-row with a pro-mise of to-mor-row but the wa-ter does-n't let me hide. The

Vln.

Pno.

64

Sop. clock on the wall — says 'Go a-head. Stall. You're en - tit-led to a way to cope.' — And I

Vln.

Pno.

Detailed description: This system covers measures 64 and 65. The soprano part features a melodic line with lyrics. The violin part is mostly silent. The piano part provides harmonic support with chords and a rhythmic bass line.

66

Sop. won-der if it is-n't real-ly lon-li-ness that kills you. I think peo-ple real-ly die of

Vln.

Pno.

Detailed description: This system covers measures 66 and 67. The soprano part continues the melody with lyrics. The piano part features a more active bass line with eighth notes.

68

Sop. hope. — Of hope. — The want-ing of you. —

Vln. *mf*

Pno.

Detailed description: This system covers measures 68 through 71. The soprano part has a long note for 'hope.' followed by a melodic phrase. The violin part has a dynamic marking of *mf* and plays a rhythmic accompaniment. The piano part continues with a steady bass line.

72

Sop. It col-ors ev-'ry-thing I do. It's in my house and in my

Vln. *mp*

Pno.

74

Sop. bed. It's there in ev-ery tear I shed when I don't think I'll make it through. The want-ing of you.—

Vln.

Pno.

76

Sop. It is my un-sur-ren-dered prayer. I trace your hands up-on my

Vln. *mf*

Pno.

78

Sop. skin. How did I dare to let you in? It's al-most more than I can bear. I trace your hands up-on my

Vln.

Pno.

80

Sop. skin. How did I dare to let you in? It's al-most more than I can

Vln. *colla voce*

Pno. *colla voce*

82

Sop. bear. The wan - ting of you.

Vln.

Pno.

84

Sop.

Vln.

Pno.

a tempo

f

p

a tempo

mf

88

Sop.

Vln.

Pno.

p

2. ALMOST EVERYTHING I NEED

(The Divorcée on Avenue C)

Music by GEORGIA STITT
Text by MARCY HEISLER

Spare, Non-rubato

Soprano

Violin

Piano

Sop.

Vln.

Pno.

5

Who needs a lot of space? Who needs a lot of light?

Sop.

Vln.

Pno.

9

I'll get my-self a chair, a pad and pen to write,

13

Sop. A fi-cus for the cor - ner and some pic - tures hung — just right, and

Vln.

Pno.

17

Sop. I have al - most ev - 'ry - thing — I need.

Vln.

Pno.

21

Sop. I'll take some wood - en crates and make a make - shift — bar. —

Vln.

Pno.

25

Sop. There's an an-tiques fair in Rhine-beck. I'll just bor-row some-one's car.

Vln. *p*

Pno.

29

Sop. Some cur-tains for the win-dow, and some dai-sies in— a jar and

Vln. *p*

Pno.

33

Sop. I have al-most ev-ry-thing— I need. So it's a bit— dark.

Vln. *f*

Pno.

37

Sop. So it's a bit— damp. I'll just close my eyes— pre-tend-ing I'm— at camp. It's going to be— great.

Vln. *p* *p* *mf*

Pno.

41

Sop. It's going to be fun. With a prayer for good luck and a buck-et of Win - dex,

Vln. *mp* *mp*

Pno. *mp*

45

Sop. this room will be per - fect for one.

Vln. *mf* *f* *poco rit.* *p*

Pno. *mf* *f* *poco rit.* *p*

51

Sop. *The smell of ba-king bread, some good books I can read,*

Vln. *a tempo mp mf*

Pno. *a tempo mp*

Detailed description: This system covers measures 51 to 54. The soprano part begins with a quarter rest, followed by eighth notes for 'The smell of ba-king bread,' and then 'some good books I can read,' ending with a half note. The violin part has a quarter rest, followed by a half note, and then a melodic phrase starting at measure 53. Dynamics are marked as *a tempo*, *mp*, and *mf*. The piano part consists of block chords in both hands, with a dynamic of *mp*.

55

Sop. *A fire es-cape— for dream-ing and a heart that's fin - ally freed.*

Vln. *mp mf*

Pno. *mp*

Detailed description: This system covers measures 55 to 58. The soprano part starts with a quarter rest, followed by eighth notes for 'A fire es-cape— for dream-ing and a heart that's fin - ally freed,' ending with a half note. The violin part has a quarter rest, followed by a half note, and then a melodic phrase starting at measure 57. Dynamics are marked as *mp* and *mf*. The piano part features block chords in both hands, with a dynamic of *mp*.

59

Sop. *A brand new life— with - out you. I'm a hap - py girl— in - deed and*

Vln. *mp*

Pno. *mp*

Detailed description: This system covers measures 59 to 62. The soprano part begins with a quarter rest, followed by eighth notes for 'A brand new life— with - out you. I'm a hap - py girl— in - deed and,' ending with a half note. The violin part has a quarter rest, followed by a half note, and then a melodic phrase starting at measure 61. The dynamic is marked as *mp*. The piano part consists of block chords in both hands, with a dynamic of *mp*.

63

Sop. I have al - most ev - 'ry - thing — I need.

Vln. *mf*

Pno.

67

Sop. I have al - most ev - 'ry - thing — I

Vln. *p*

Pno.

71

Sop. need.

Vln. *mf* *molto rit.* *n.*

Pno. *molto rit.* *n.*

3. I HARDLY REMEMBER

(The Widow on Avenue D)

Music by GEORGIA STITT
Text by MARCY HEISLER

Moderately, ambling along

Soprano

Violin

Piano

Sop.

Vln.

Pno.

5

I hard-ly re - mem - ber — your face.

Sop.

Vln.

Pno.

9

I hard-ly re - mem - ber — the trace — of — the

12

Sop. sil-ver of light on— your skin, or watch-ing you

Vln.

Pno.

15

Sop. sleep, and won-der-ing where do— you end— and where do I be-

Vln. *p*

Pno.

19

Sop. gin?

Vln. *mf*

Pno. *mf*

23

Sop. I hard-ly re - mem - ber — your eyes.

Vln. *mp*

Pno. *mp*

27

Sop. I hard-ly re - mem - ber — their wise — and — their

Vln.

Pno.

30

Sop. wea - ry ef - fect on — my soul, — and lo - sing con -

Vln.

Pno.

33

Sop. *trol,* and won-der-ing how it could be that you could make me

Vln.

Pno.

37

Sop. whole. I

Vln. *mp* *mf*

Pno. *mf*

41

Sop. hard - ly re - mem - ber beg - ging the stars, Don't let the

Vln. *f*

Pno. *f*

45

Sop. morn - ing come too soon. I

Vln. *mp*

Pno. *mp*

49

Sop. on - ly re - mem-ber your whis-pered "I love you" once in a

Vln. *mf* *mp*

Pno. *f* *mp*

54

Sop. ve - ry ve - ry ve - ry blue

Vln. *ten.*

Pno. *ten.*

60

Sop. moon.

Vln. (non vib.) mp

Pno. mp

64

Sop. I hard-ly re - mem - ber — your kiss.

Vln.

Pno.

68

Sop. I hard-ly re - mem - ber — the bliss and — sur-

Vln. (vib.) mf

Pno.

71

Sop. *prise of your hand on my cheek. Or watch-ing you*

Vln.

Pno.

74

Sop. *sleep. and mar-vel-ing at how I loved you*

Vln. *f*

Pno. *f*

78

Sop. *so that I could hard - - - ly*

Vln. *mp poco rit.*

Pno. *poco rit.*

82 *a tempo*

Sop. speak. But win - ter comes, and

Vln. *a tempo*
mp

Pno. *a tempo*
mp

86 *a tempo*

Sop. spring - time comes, and sum - mer comes and

Vln. *mp*

Pno. *a tempo*
mp

90 *poco rit.*

Sop. fall.

Vln. *poco rit.*
mf

Pno. *mp*
mf
poco rit.

94

Sop. *mp*

So — much — time — to hard - ly — re - mem - ber at all.

Vln. *mp*

Pno. *mp*

98

Sop.

Vln. *mf*

Pno. *mf*

102

Sop. *mp*

So — much — time — to hard - ly — re -

Vln. *mp*

Pno. *mp*

106

Sop. mem - - - ber at all.

Vln. *mf* *mp*

Pno. *mp*

110

Sop.

Vln. *p*

Pno. 110

113

Sop.

Vln. *n.*

Pno. 113 *p* *n.*

4. BLANKET IN JULY

(The Jilted Actress in Tompkins Square Park)

Music by GEORGIA STITT
Text by MARCY HEISLER

AS FAST AS POSSIBLE, IN TWO

Soprano

Violin

Piano

Sop.

Vln.

Pno.

mf

She is your blan - ket in Ju - ly,

Sop.

Vln.

Pno.

your red um - brel - la in the sun. She is the

13

Sop. chance you must pass by. Can you not see?

Vln. (vocal cue)

Pno.

17

Sop. I am the one!

Vln. *mf*

Pno.

21

Sop. She is your suit that does - n't fit.

Vln. *mp*

Pno.

25

Sop. She is your Ox - ford's worn out sleeve.

Vln.

Pno.

28

Sop. She is the chair on which you sit.

Vln.

Pno.

mf

31

Sop. Hers is the nest which you must

Vln.

Pno.

f

34

Sop. *leave!*

Vln.

Pno.

38

Sop. She is the milk that's ten years old.

Vln.

Pno. *mp*

42

Sop. She is the al - ge - bra — gone wrong.

Vln.

Pno.

46

Sop. She is the cream of wheat gone cold.

Vln. *f*

Pno. *f*

50

Sop. She is the guest that's stayed too

Vln. *mf* *mp*

Pno.

54

Sop. long. She is your

Vln. *mf* *mp* *p*

Pno. *mp* *p*

58

Sop. Great - Aunt's mil-dewed fur. She is the dash - board with a

Vln. *tr* *mf*

Pno.

62

Sop. ding. My dear - est one, did it oc - cur:

Vln. *sf* *mp*

Pno.

66

Sop. - She is the win - ter, I, the

Vln. *mf* 6

Pno. 6

69 *f* *mp*

Sop. spring! She is the

Vln. *f* *p*

Pno.

73 *mf* *f*

Sop. mon - key on your back. You are the tur - tie in her shell. I am the ₃

Vln. *mp* *mf*

Pno. *mp* *mf*

77 *f* *mp* *dolce*

Sop. bitch poised for at - tack! She is your

Vln. *f* *mp*

Pno. *f*

80

Sop. love. She *pp*

Vln. *poco rit.* *mf*

Pno. *mf* *poco rit.*

84

Sop.

Vln. *a tempo* (*non vib.*) *pp* *molto cresc.*

Pno. *mp* *a tempo* *molto cresc.*

88

Sop. is my hell!

Vln. (*vib.*) *ff*

Pno. *ff*

5. SUNDAY LIGHT

(The Lover on Avenue A)

Music by GEORGIA STITT

Text by MARCY HEISLER

GENTLY

Soprano

Violin

Piano

p

mp

Red * *Red* *

Sop.

mp

I want-ed to touch you to-day.

Vln.

Pno.

Red **sim.*

Sop.

Vln.

p *mp*

Pno.

13

Sop. I want-ed to take you— in my arms— and

Vln. *p* *mp*

Pno. *Tea* *

17

Sop. kiss your green and shim-mer-ing— an-gry eyes.—

Vln.

Pno.

21

Sop. Reach - ing— through con - ver - sa - tion and

Vln. *mp*

Pno.

25

Sop. tea to the sweet soft - ness

Vln.

Pno.

28

Sop. of once fa - mil - iar skin and the

Vln. *mp*

Pno. *p* *mp*

31

Sop. map of love my fin - gers still trace in the long a -

Vln. *mf*

Pno.

35

Sop. go. I want-ed to

Vln. *p*

Pno.

39

Sop. hold you— lash to lash— tear to tear— wide a - wake— and

Vln. *mf*

Pno. *mf*

43

Sop. wi - der— dream - ing— shar - ing a

Vln. *mf*

Pno.

47

Sop. whis-pered smile in the pri-vate lul-la-by of Sun-day

Vln. *p*

Pno. *colla voce*

51

Sop. light. And were we not

Vln.

Pno. *a tempo*

And *

55

Sop. word-less, walk-ing, walk-ing, wear-ing the ea-sy

Vln. *Piu Mosso* *lightly* *p*

Pno. *Piu Mosso* *mf*

59

Sop. rhy - thm of a ci - ty of friends? I would have

Vln. *mf*

Pno.

63

Sop. told you. I would have screamed you but I

Vln.

Pno.

67

Sop. saw your com - fort with the now and thought

Vln.

Pno.

71

Sop. *bet - ter of drown - ing you — in my yes - ter day.*

Vln.

Pno.

75 *As before*

Sop.

Vln. *As before (solo)*
mf

Pno. *As before*
p

ped. * *ped.*

78

Sop.

Vln.

Pno.

* *ped.* *

81

Sop. It was then that I felt your hand— up-on my

Vln.

Pno.

85

Sop. should - er. re - mind - ing me

Vln.

Pno.

88

Sop. - of the ten - der truth. The

Vln.

Pno.

91

Sop. lan - guage of lov - ers is ne - ver lost, ra - ther spo - ken a thou - sand

Vln.

Pno. *f*

Detailed description: This system covers measures 91 to 93. The soprano part features a melodic line with lyrics: "lan - guage of lov - ers is ne - ver lost, ra - ther spo - ken a thou - sand". The violin part plays a triplet accompaniment. The piano part consists of a triplet accompaniment in the right hand and a melodic line in the left hand.

94

Sop. times in a thou - sand ways. breath - ing as we do

Vln. *mp*

Pno. *mp*

Detailed description: This system covers measures 94 to 97. The soprano part continues with lyrics: "times in a thou - sand ways. breath - ing as we do". The violin part has a section marked "(solo)" and "mp". The piano part features a melodic line in the right hand and a bass line in the left hand.

98

Sop. in no way a pris - o - ner of mis - takes or

Vln. *f* *p*

Pno.

Detailed description: This system covers measures 98 to 101. The soprano part has lyrics: "in no way a pris - o - ner of mis - takes or". The violin part shows dynamics of "f" and "p". The piano part features sustained chords in both hands.

103

Sop. mem - o - ry. This is the

Vln. *mp*

Pno. *mp*

Rea *

107

Sop. kiss you — left me with — wide a - wake — and wi - der — dream -

Vln.

Pno.

111

Sop. ing — shar - ing a

Vln. *mf*

Pno.

115

Sop. whis-pered smile in the pri-vate lul-la-by of Sun-day

Vln. (non vib.) *pp*

Pno.

119

Sop.

Vln. light. (vib.)

Pno. *p*

123

Sop.

Vln. *pp* poco rit.

Pno. poco rit. *pp*

Violin **THE WANTING OF YOU**

Music by GEORGIA STITT
Text by MARCY HEISLER

Rhythmically intense, with a strong pulse

The image shows a violin score for the piece 'The Wanting of You'. It consists of six staves of music in a single system, all in treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score begins at measure 11, indicated by a bracket above the first staff. The first staff (measures 11-13) starts with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B-flat4, A4, G4, F4, E4, D4. Dynamics include *fp* and *f*. The second staff (measures 14-16) begins with a half note G4, followed by eighth notes: A4, B-flat4, A4, G4, F4, E4, D4. Dynamics include *mp*, *mf*, and *f*. The third staff (measures 17-19) starts with a half note G4, followed by eighth notes: A4, B-flat4, A4, G4, F4, E4, D4. A dynamic of *f* is present. The fourth staff (measures 20-21) contains eighth notes: A4, B-flat4, A4, G4, F4, E4, D4. Dynamics include *mf* and *fp < f*. The fifth staff (measures 22-25) features a complex rhythmic pattern with eighth notes and sixteenth notes, including a triplet. Dynamics include *mf*, *f*, *mp*, and *mf*. The sixth staff (measures 26-28) begins with a half note G4, followed by eighth notes: A4, B-flat4, A4, G4, F4, E4, D4. Dynamics include *f* and *mp*.

The Wanting Of You/ p. 2

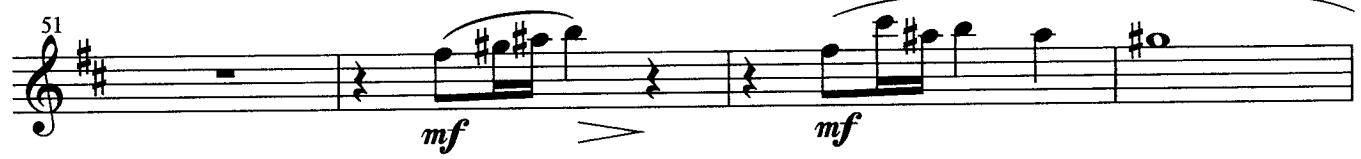
31  *mf*

35  *f*

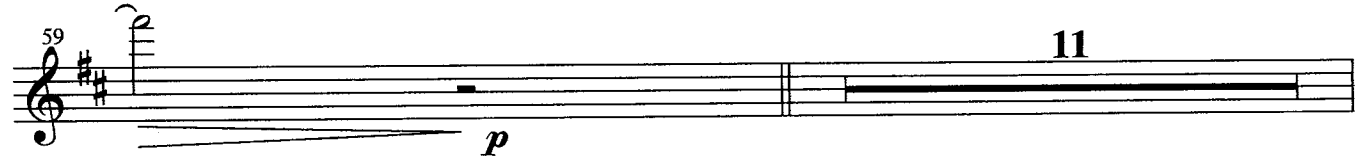
38  *mp*

42  *mf*

46  *mp* 4

51  *mf*

55  *mp*

59  *p* 11

Violin

ALMOST EVERYTHING I NEED

Music by GEORGIA STITT
Text by MARCY HEISLER

Spare, Non-rubato

Musical staff 1: Treble clef, common time signature. Measures 1-3 are whole rests. Measure 4 starts with a dynamic marking of *mp*, followed by a slur over measures 4 and 5. Measure 6 has a dynamic marking of *mf* and a slur over measures 6 and 7.

Musical staff 2: Treble clef, common time signature. Measure 4 has a dynamic marking of *mp*. Measure 15 has a dynamic marking of *mf*. A slur covers measures 4 through 15.

Musical staff 3: Treble clef, common time signature. Measures 21-24 have a dynamic marking of *f*. Measures 25-28 have a dynamic marking of *mf*. Measures 29-31 have a dynamic marking of *f*. A slur covers measures 21 through 31. Measure 31 has a triplet of eighth notes.

Musical staff 4: Treble clef, common time signature. Measures 25-28 have a dynamic marking of *p*. Measures 29-31 have a dynamic marking of *p*. A slur covers measures 25 through 31. Measure 31 has a triplet of eighth notes.

Musical staff 5: Treble clef, common time signature. Measures 32-36 have a dynamic marking of *f*. A slur covers measures 32 through 36.

Musical staff 6: Treble clef, common time signature. Measures 37-38 have a dynamic marking of *p*. Measures 39-40 have a dynamic marking of *p*. Measures 41-42 have a dynamic marking of *mf*. A slur covers measures 37 through 42.

Almost Everything I Need / p. 2

41 *mp* *mp*

45 *mf* *f* *poco rit.*

49 *p* *a tempo* *mp*

53 *mf* *mp* *mf*

59 *mp* *mf*

67 *p*

71 *mf* *molto rit.* *n.*

Detailed description: This musical score is for the second page of the piece 'Almost Everything I Need'. It consists of seven staves of music in treble clef. The first staff (measures 41-44) features a melodic line with a dynamic range from mezzo-piano (mp) to piano (p). The second staff (measures 45-48) continues with a similar melodic pattern, reaching a fortissimo (f) dynamic and ending with a 'poco rit.' (slightly slower) marking. The third staff (measures 49-52) shows a more sparse texture with a piano (p) dynamic and a return to 'a tempo'. The fourth staff (measures 53-56) includes a double bar line with a '2' above it, indicating a second ending, with dynamics of mezzo-forte (mf) and mezzo-piano (mp). The fifth staff (measures 59-62) features a five-measure rest marked with a '5' above it, followed by a mezzo-forte (mf) dynamic. The sixth staff (measures 67-70) is a single-measure rest with a piano (p) dynamic. The seventh staff (measures 71-74) begins with a mezzo-forte (mf) dynamic and concludes with a 'molto rit.' (very slow) marking and a fermata over a note, with a 'n.' (fine) marking at the end.

Violin

I HARDLY REMEMBER

Music by GEORGIA STITT
Text by MARCY HEISLER

Moderately, ambling along

The score is written for violin in 12/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 12/8 time signature. It contains a triplet of eighth notes followed by a quarter rest, then a series of eighth notes with slurs and a dynamic marking of *mp*. The second staff continues with eighth notes and slurs. The third staff shows a change in rhythm with a half note and a sixteenth note, followed by a six-measure rest and a six-measure eighth-note pattern. The fourth staff starts at measure 17 with a dynamic of *p*, followed by a dynamic shift to *mf*. The fifth staff begins at measure 21 with a dynamic of *mf*. The sixth staff starts at measure 24 with a dynamic of *mp* and features a series of chords. The seventh staff begins at measure 27 with a dynamic of *mp* and includes a three-measure rest.

32

12/8 2

37

mp *mf*

41

f

45

mp

49

mf

53

mp 5 2

62

(non vib.) *mp* 6

70

(vib.) *mf*

74

f

78 *mp* *poco rit.*

84 *a tempo* *mp* *mp*

88

92 *mf* *poco rit.* *mp* 2

98 *mf*

102 *mp*

106 *mf*

108 *mp* *p*

112 *n.*

38

Musical staff 38: Treble clef, eighth-note melody with slurs.

41

Musical staff 41: Treble clef, eighth-note melody with slurs.

44

Musical staff 44: Treble clef, eighth-note melody with slurs, ending with a half note chord. Dynamics: *f*

48

Musical staff 48: Treble clef, dotted half notes with slurs, ending with a half note chord. Dynamics: *mf*, *mp*

54

Musical staff 54: Treble clef, dotted half notes with slurs, ending with a half note chord. Dynamics: *mf*, *mp*, *p*

59

Musical staff 59: Treble clef, dotted half notes with slurs, ending with a half note chord. Dynamics: *mf*

62

Musical staff 62: Treble clef, eighth-note melody with slurs, ending with a half note chord. Dynamics: *sf*, *mp*

65

Musical staff 65: Treble clef, eighth-note melody with slurs, ending with a half note chord. Dynamics: *mf*

68 *p.*

6 *f*

70 *p*

73 *mp* *mf*

76 *f*

79 *mp* *poco rit.* *mf*

84 *a tempo* *pp* *molto cresc.*

88 *(vib.)* *ff*

Detailed description: This page of a musical score contains seven staves of music. The first staff (measures 68-70) features a melodic line with sixteenth-note runs and a dynamic marking of *p.* (piano) at the start, followed by a crescendo to *f* (forte) at measure 70. The second staff (measures 70-73) continues the melodic line with a dynamic marking of *p* (piano) at the end. The third staff (measures 73-76) shows a rhythmic pattern of eighth notes with a dynamic marking of *mp* (mezzo-piano) at the start and *mf* (mezzo-forte) at the end. The fourth staff (measures 76-79) includes triplet markings and a dynamic marking of *f* (forte). The fifth staff (measures 79-84) features a melodic line with a dynamic marking of *mp* (mezzo-piano) at the start, a *poco rit.* (poco ritardando) instruction, and a dynamic marking of *mf* (mezzo-forte) at the end. The sixth staff (measures 84-88) begins with *a tempo*, a dynamic marking of *pp* (pianissimo), and a *molto cresc.* (molto crescendo) instruction. The seventh staff (measures 88-91) starts with a dynamic marking of *(vib.)* (vibrato) and ends with a dynamic marking of *ff* (fortissimo).

Violin

SUNDAY LIGHT

Music by GEORGIA STITT
Text by MARCY HEISLER

GENTLY

3 *mp* 4

11 *p mp p* 2

16 *mp*

20 *mp* 3

26 *mp*

30 *mp mf*

35 *p*

38 *mf*

42 *mf*

47 *p*

52 *Piu Mosso* *lightly* *p*

57 *mf*

61 *f*

65 *f*

70 *f*

2

3

2

2

Detailed description: This page of a musical score for 'Sunday Light' contains nine staves of music, numbered 35 to 74. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written in treble clef. The first staff (35) begins with a piano (*p*) dynamic and features a series of eighth notes. The second staff (38) has a mezzo-forte (*mf*) dynamic and includes a double bar line. The third staff (42) features a second measure rest (2) and a mezzo-forte (*mf*) dynamic. The fourth staff (47) has a piano (*p*) dynamic and includes a first measure rest (1). The fifth staff (52) has a piano (*p*) dynamic and includes the tempo marking 'Piu Mosso' and the instruction 'lightly'. The sixth staff (57) has a mezzo-forte (*mf*) dynamic. The seventh staff (61) has a forte (*f*) dynamic. The eighth staff (65) has a forte (*f*) dynamic and includes a first measure rest (1). The ninth staff (70) has a forte (*f*) dynamic and includes a second measure rest (2).

75 As before (solo)
mf

79

83

91 *f*