

Positions 1956

Music: Conrad Cummings

Lyrics: Michael Korie

$\text{♩} = 126$
*mf*₁

Soprano
The non - vir - gin bride, - The bridenolong er a vir gin, The bridenolong er a

Baritone

Flute
Flute
mf

Violin

Violoncello

Keyboard

8

S.
vir - gin, The bridenolong er a vir - gin, a vir - gin, a vir - gin, no long - er - a

Bar.

Fl.

Vln.
mf

Vc.

Kbd.

16

S. vir - - gin, Thebride no long er a virg - gin may have

Bar.

Fl.

Vln. *mf*

Vc.

Kbd.

24

S. prob - lems when she mar - ries, may have

Bar.

Fl. *mf*

Vln. *mf*

Vc.

Kbd.

28

S. *mf* prob - lems when she mar - ies, may have prob - lems when she mar - ries.

Bar.

Fl.

Vln.

Vc.

Kbd.

♩ = ♪. [A] ♩=96

32

S. *mf* the non - vir - gin bride,

Bar. *mf* The non - vir gin bride, the bride no long - er a vir - gin, may have prob - lems when she mar - ries, may have

Fl.

Vln. *mf*

Vc.

Kbd.

36

S. no long - er, — a vir - gin, The *f*

Bar. prob lemswhenshe mar ries, mayhave prob - lemswhenshemar ries.

Fl.

Vln.

Vc. *mf*

Kbd. *mf*

40 **B** poco più mosso $\text{♩} = 104$

S. non - vir - gin bride — mayhave prob - lemswhenshe mar - ies. She is

Bar. hav ing tried it, she is like - ly to think, To Sop. Sax.

Fl. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

43 44

S. like ly to think in-ter-course, in-ter-course,

Bar. sheislike ly to think in-ter course re - pug nant, in-ter - course re - pug nant, hav ing

Fl.

Vln.

Vc.

Kbd.

46

S. hav ing tried it, she is like - ly to think in - ter - coursere - pug - nant. *f*

Bar. tried it on a so - fa, On the backseat of a

Fl.

Vln.

Vc.

Kbd.

49 *f*

S. no won der she did not like it, no won-der she did not like it, the

Bar. car, on the backseat of a car, on the backseat of a

Sop. Sax. Bb Sop. Saxophone *soprano sax* *f*

Vln.

Vc.

Kbd. *f*

51

S. non - vir-gin bride, the non - vir-gin bride, on the backseat of a Dodge.

Bar. car, on a blan ket in the park, hav ing tried it on a sand dune, in the backseat at the

Sop. Sax.

Vln.

Vc.

Kbd.

54 *cresc* *rit.*

S. on the so-fa, on the sand dune, in the Dodge, on the back seat, with the steamy win-dows blan-kets zip-pers Joe-nails, Jock-ey

Bar. drive in, on the so-far, on the sand dune, in the Dodge, on the back seat, with the steamy win-dows blan-kets zip-pers Joe-nails, Jock-ey

Sop. Sax. *cresc*

Vln. *f* *cresc*

Vc. *cresc*

Kbd. *cresc*

56 *-sfz* $\text{♩} = 80$ **C** *recit.* 57 *rall.* *A tempo*

S. shorts!

Bar. *p* shorts! hav-ing tried it she is like-ly to fear she is ill or frig-id, no won-ders she does not like it, the non-vir-gin bride, the

Sop. Sax. To Cl. Clarinet in B $\flat$

Vln. *-sfz* *p* *senza vibr.*

Vc. *-sfz* *p* *pp*

Kbd. *-sfz* *p*

attaca!

D Allegro ♩=132

61

S.

Bar.
non - vir-gin bride, the non - vir gin bride. wo menvar - y as to fore play,

Cl.
Clarinet
p

Vln.
p

Vc.

Kbd.
slow
p *f*

66

S.
wo menvar - y as to fore play, somelikelessplaysomelike more play,

Bar.
somelikelessplaysomelikemore play. strok ing of the bos om, lick ing of the nip ples

Cl.

Vln.

Vc.
f

Kbd.
f

70 *f*

S. *f* wo - menvar-y as to fore-play, some like less play, some like more play,

Bar. may oc ca sion eith-er ap-a-thy or rip-ples, *f* wo-menvar-y as to fore-play,

Cl. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

74

S. strok-ing of the bos-om, lick ing of the nip-ples, may oc-ca-sion ei-ther ap-a-thy or rip-ples,

Bar. some like less play, some like more play,

Cl.

Vln.

Vc.

Kbd. *f*

76

S. *a - pa thy or rip - ples, strok ing of the bo - som, lick ing of the nip - ples, may oc - ca sion ei ther*

Bar. *wo men var y as to fore - play, some like less play, some like more play,*

Cl.

Vln.

Vc.

Kbd. *f*

79

S. *a - pa - thy or rip - ples, a - pa - thy or rip - ples, a - pa - thy or rip - ples, a - pa - thy or rip - ples, wo - men var - y as to*

Bar. *wo - men var - y as to fore - play,*

Cl.

Vln.

Vc.

Kbd. *f*

81

S. fore-play, some_ like more playsome more play, fore play wo men var-y as to fore-playsome like more playsome like less

Bar. some_ like more playsome less play, less play, less play, wo men var-y as to fore play, some like more playsome like fore play

Cl.

Vln.

Vc.

Kbd.

85 **E**

S. play. wo-men var-y as to fore play, some like less playsome like more play, f

Bar. more. wo men f

Cl.

Vln.

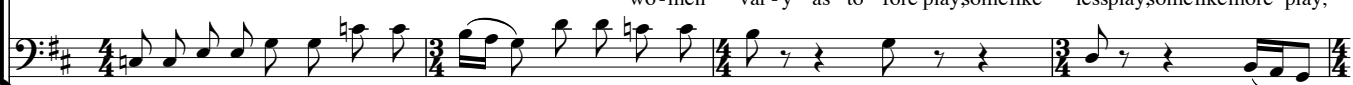
Vc.

Kbd.

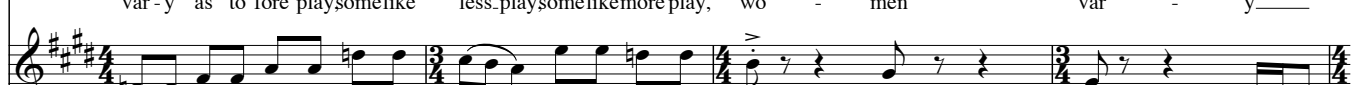
89

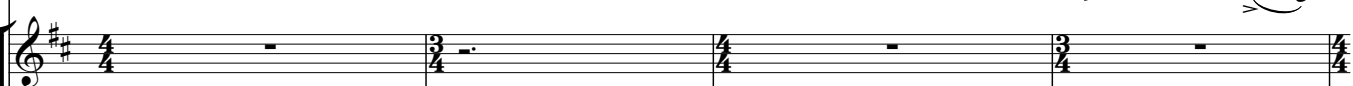
S. 

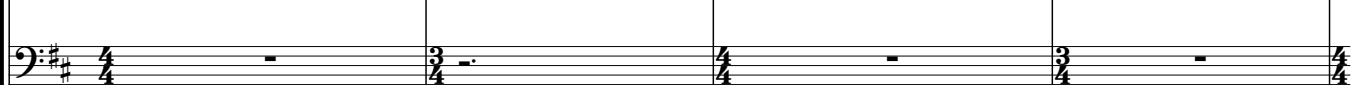
wo-men var-y as to fore playsomelike lessplaysomelikemore play,

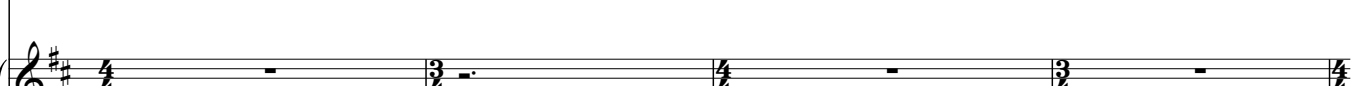
Bar. 

var-y as to fore playsomelike lessplaysomelikemore play, wo - men vår - y—

Cl. 

Vln. 

Vc. 

Kbd. 

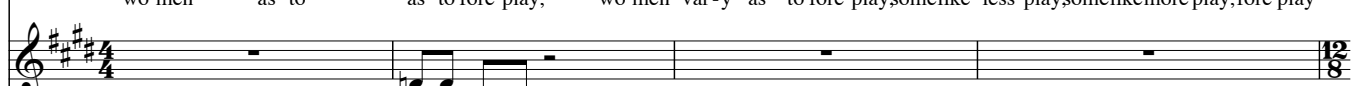
93

S. 

var-y fore play as to wo men var-y as to fore playsomelike less playsomelike

Bar. 

wo men as to as to fore play, wo men var-y as to fore playsomelike less playsomelikemore play, fore play

Cl. 

Vln. 

Vc. 

Kbd. 

97

S. Prob - ing of the cer - vix nibbl - ing at an ear - lobe,

Bar. more play. Pres - sure with the pen - is, may a - wake a Ve - nus,

Cl.

Vln. pizz.

Vc. pizz.

Kbd.

98

S. *f* kiss ing and car - res - sing may be sev - enth hea - ven, as for - cun - ni - lin - gus, turn to chap - ter sev - en - teen. Though con - sid - ered safe and clean,

Bar. *f* kiss ing and car - res - sing may be sev - enth hea - ven, as for - cun - ni - lin - gus, turn to chap - ter sev - en - teen. Though con - sid - ered safe and clean

Cl.

Vln. arco *f*

Vc. arco *f*

Kbd. *f*

100 *recit.* *broaden*

S. *wo men var-y in hy giene. Her hus-band is eag er to please her, of course, he loves her, but he is a man, a man who*

Bar. *— wo men var-y in hy giene. To Fl.*

Cl.

Vln.

Vc. *fp*

Kbd. *f*

F Andante ♩=56

104 105 *p dolce*

S. *wants her. The bride must re-mem-ber in each fi-ber of her core, the*

Bar.

Cl. *Flute p simile*

Vln. *p*

Vc. *p*

Kbd. *p*

109

S. *simile*
 bride must re mem-ber in each fi - ber_ or her core, in each fi - ber_ or her core, in _____ each fi - ber_ of her

Bar.

Fl.

Vln.

Vc.

Kbd.

mp *p* *mp* *p*

mp *p* *mp* *p*

114 *poco rit.* . . . ; *recit.*

S. core _____ in each fi - ber_ of her core, She must help and hew to her du-ty and grave ob-li - ga tion, for he

Bar.

Fl. To Sop. Sax.

Vln.

Vc. *attacca*

Kbd.

121

S. *is a man, the pulse throb-bing in his veins is the pound-ing of his el-e-men-tal re-pro-duc-tive in-stinct!*

Bar.

Fl.

Vln.

Vc. *cresc* *f* *f*

Kbd. *cresc* *f* *f*

attacca!!
G Allegro ♩=104

126 *f*

S. *He is a - live with de-sire, his or - gan must re - spond.*

Bar.

Fl.

Vln. *f*

Vc. *f* *f*

Kbd.

130

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

133

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

136 *f mp* *cresc* ----- *f*

S. *si* - - - - - *re,*

Bar.

Sop. Sax. *f* *f*

Vln. *f*

Vc. *f*

Kbd. *f*

139 *mp*

S. *in* pos - i - tions of in - ter - course,

Bar. *mp* *in* pos - i - tions of in - ter - course,

Sop. Sax. *mp*

Vln. *f* *mp*

Vc. *f*

Kbd. *f* *mp*

143 *cresc* ----- *f*

S. in the ho - ly mar - riage bond,

Bar. *cresc* ----- *f*
in the ho - ly mar - riage bond, He is a - live with de - sire, his or - gan must re - spond

Sop. Sax. *cresc* ----- *f*

Vln. *cresc* ----- *f*

Vc. *cresc* ----- *f* *f*

Kbd. *cresc* ----- *f*

147 *p* *cresc* ----- *mf*

S. She is e - quipped for plea - sure, but hers is not es - sen - tial,

Bar. *p* *cresc* ----- *mf*

Sop. Sax. *p* *cresc* ----- *mf*

Vln. *p* *cresc* ----- *mf*

Vc. *p* *cresc* ----- *mf*

Kbd. *p* *cresc* ----- *mf*

150 *cresc.* ----- *f* **H** 152

S. *with-out his, her ec-sta-cy is in-con-se-quen-tial. He is a-live with-de-si-re, his or-gan must re-pond*

Bar.

Sop. Sax.

Vln.

Vc.

Kbd. *cresc.* ----- *f* *f* *f*

154 *f*

S. *He is a-*

Bar. *He is a-live with de-si-re, his or-gan must re-pond*

Sop. Sax.

Vln.

Vc.

Kbd.

157

S. live with de-si - re, his or - gan must re - spond.

Bar. — He is a-live with de - si - re, his or - gan must re -

Sop. Sax.

Vln.

Vc. *f*

Kbd. *f*

161

S. *f* he is a - live with de - si - re, de -

Bar. - spond

Sop. Sax. *f*

Vln.

Vc.

Kbd.

163 *fmp* *cresc-----f*

S. si - - - - - re,

Bar. *mf* *cresc-----f*

his or - gan must re - spond, in ho - ly mar-riage bond

Sop. Sax. *fmp* *cresc-----f*

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

Vc. *f*

Kbd. *mf* *cresc-----f*

166 **J** Presto ♩=72 *f*

S. He is a - live with de-si - re, his or - gan must res pond, his or - gan must res pond, his

Bar. *f*

He is a - live with de-si - re, his or - gan must res pond, his or - gan must res pond, his

Sop. Sax. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

171

S. or - gan mustres pond in pos - i - tions of in - ter - course in the marriage bond, in pos - i - tions of in - ter - course in the marriage bond, in pos

Bar. or - gan mustres pond in pos - i - tions of in - ter - course in the marriage bond, in pos - i - tions of in - ter - course in the marriage bond, in pos

Sop. Sax. *legato*

Vln. *legato*

Vc. *legato*

Kbd. *legato*

176

S. i tions of in ter course in the mar riage bond, in pos - i - tions of in ter course in the mar riage bond his or gan mustres - pond — He is a -

Bar. i tions of in ter course in the mar riage bond, in pos - i - tions of in ter course in the mar riage bond his or gan mustres - pond —

Sop. Sax.

Vln.

Vc.

Kbd.

allargando *Recit. Adagio p*

attacca
K Presto ♩=152

182
 183

S. *livewith de-si-re.* *f* up a-against the wall, up a-against the wall,

Bar. up a-against the wall, up a-against the wall, up a-against the

Sop. Sax. *To Cl.* *Clarinet in B♭* *p*

Vln. *p* *f*

Vc. *p* *f*

Kbd. *p* *f*

188

S. up a-against the wall, up a-against the up a-against the up a-against the wa - alltho - ough dif - fi-cult,

Bar. wall, up a-against the up a-against the up a-against the up a-against the wa - alltho - ough dif - fi-cult,

Cl.

Vln.

Vc.

Kbd.

195

S. up a-against the wall, up a-against the wall, up a-against the up a-against the

Bar. up a-against the wall, up a-against the wall, up a-against the wall, up a-against the

Cl. Clarinet in B $\flat$

Vln.

Vc.

Kbd.

202

S. up a-against the up a-against the wa - all i - is done, up a-against the up a-against the up a-against the

Bar. up a-against the up a-against the wa - all i - is done, up a-against the up a-against the up a-against the

Cl.

Vln.

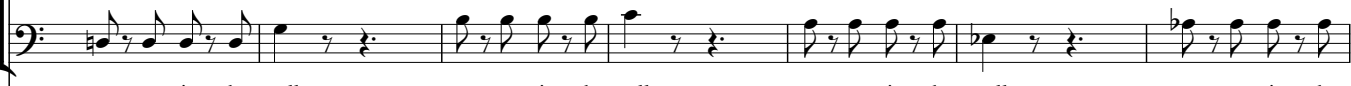
Vc.

Kbd.

209

S. 

up a-against the wall, up a-against the wall, up a-against the wall,

Bar. 

up a-against the wall, up a-against the wall, up a-against the wall, up a-against the

Cl. 

Vln. 

Vc. 

Kbd. 

216

S. 

up a-against the wa - all i - is di - i - fi - i - cu - ult bu - ut fun, hus-band may be

Bar. 

up a-against the wa - all i - is di - i - fi - i - cu - ult bu - ut fun, hus-band may be tall,

Cl. 

Vln. 

Vc. 

Kbd. 

223

S. tall, wo - man may be small, hus - band fetch - es box, wife may slip and

Bar. wo - man may be small, hus - band fetch - es box, wife may slip and fall,

Cl.

Vln.

Vc.

Kbd.

229

S. fall, wo - man wrench - es back, tram - ples on a tack, next time he'll re - call

Bar. hus - band wrench - es back, tram - ples on a tack, next time he'll re - call, next time he'll re

Cl.

Vln.

Vc.

Kbd.

236 *attacca* *long* **L** *Recit. parlando* **p**

S. up a-against the wall Big Bart. Big Bob. Big Bill. . . why on earth do their clockshave names?

Bar. call, up a-against the wall

Cl. *ppp* *senza vibr*

Vln. *ppp* *senza vibr*

Vc. *ppp*

Kbd.

242

S. and the park No, a church. Eith-er a church or a park named James, and they eat fish and chips which they buy by a ri-ver called the

Bar.

Cl. *ppp* *sul A*

Vln. *ppp*

Vc. *ppp*

Kbd.

245

S.

Thames but they spell it "Thames".. Ben! it's Ben! what do you mean "Who's Ben?" Ben's a clock, who's Ben?

Bar.

Cl.

Vln.

Vc.

Kbd.

248

S.

Jew els, fam-i - ly jew els, locked a wayfordis play in a tow-er whereyou wait in line for an ho-ur and don't move. . . (slightly choked, urgent: "I don't want to climax yet") Don't move!

Bar.

parlando

Cl.

Vln.

Vc.

Kbd.

251

S. *guards, lot - sa guards guards in hats, bea-ver hats, and the Queen keeps 'em chang ing 'causes he's hor - ny and bored*

Bar.

Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

Kbd.

253

S. *so she keeps re - ar-rang ing guards like fur - ni - ture, fur - ni - ture, which is just what I am, get-ting*
 (involuntary crescendo to air, sung, but identifiably a sex cry)

Bar. *Ah!* (end with baritone)

Cl. (end with baritone) *ppp*

Vln. (end with baritone) *ppp*

Vc. (end with baritone) *ppp*

Kbd.

257

S. *laid in the sack, lay ing flat on my back, think-ing of Eng-land think-ing of Eng- land. think-ing of Eng land. . .*
 (something happens in your mind during this pause)

Bar.

Cl. *ppp*

Vln.

Vc. *ppp*

Kbd.

260

S.

Bar. *f* (rapid and matter-of-fact, as though reading it from a book)
The mor-al - i - ty of us-ing aux-il - i - ary pos - i - tions for the wife'sor-gas mic pri - or - i - ties has long been re - cog - nized by church and
To Fl.

Cl.

Vln.

Vc.

Kbd.

niente

M $\text{♩} = 48-50$

263 *mp* (she's surprised by what she's feeling) *simile*

S. Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Bar. med-i-cal au-thor-i-ties. For him this is side ways, for her it is the stars

Cl. *Flute*

Vln. *mp* *simile*

Vc. *mp* *simile*

Kbd.

269

S. Ah! Ah! Ah!

Bar. a gal ax-y of plea sure, a milk y way of ec-sta-sy, an or-ches tra fort-is-si mo, a moun-tain-top of love. Her

Fl.

Vln.

Vc.

Kbd.

274 *accel.* $\text{♩} = 76$ *rall.* $\text{♩} = 63$

S. *f* *mp*

Bar. *f* *mp*

Fl. *f* *mp*

Vln. *f* *mp*

Vc. *f* *mp*

Kbd.

skin is flushed and warm, her pupils glaze and dilate, Her nostrils are distended, he basks in her fulfillment, She is in heaven.

280 **Tempo primo** $\text{♩} = 48-50$ *accel.* $\text{♩} = 63$ *rall.* $\text{♩} = 50$

S. *mp* *f* *mp* *mp*

Bar. *mp* *f* *mp* *mp*

Fl. *mp* *simile* *f* *mp* *mp*

Vln. *mp* *simile* *f* *mp* *mp*

Vc. *mp* *simile* *f* *mp* *mp*

Kbd.

Ah! Ah! Ah! Ah! Ah!

And he has brought her to this her high-est cli-max, For her this is side ways, for

287 *accel.* $\text{♩} = 63$ *rall.* $\text{♩} = 50$ *accel.* $\text{♩} = 63$ *rall.*

S. *f* *p* *f*

Bar. *f* *p* *f*

this is the stars, for her this is side-ways, for him it is the stars.

Fl. *f* *p* *f*

Vln. *f* *p* *f*

Vc. *f* *p* *f*

Kbd.

292 $\text{♩} = 50$ *p*

S. *pp* *p* *p* sta - ah - ah - ah - ars

Bar. *pp* *p* *p* for him it is the stars

Fl. *pp* *p* *p* To Ten. Sax.

Vln. *pp* *p* *p*

Vc. *pp* *p* *p*

Kbd.

(just the minimum amount of pause
needed to change to tenor sax)

297 **N** Allegro ♩=116

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

f

sempre molto marcato

sempre f

A man may wish his wife to en

303

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

f

a man may wish his wife to en - gage in an - al in - ter -

gage in an - al in - ter - course a

307

S. *f* course a man may wish his

Bar. man may wish his wife to en-gage in an - al in-ter-course

Ten. Sax.

Vln.

Vc.

Kbd.

311

S. *f* wife to en-gage in a -

Bar. *f* a man may

Ten. Sax. *f*

Vln.

Vc. *f*

Kbd. *f*

315

f mf cresc

S. *nal_ in*

Bar. wish his wife his wife his wife his wife a man may

Ten. Sax. *f mf cresc*

Vln. *f* *f mf*

Vc. *f* *f mf*

Kbd.

318

f

S. *ter - course, she should not give in!*

Bar. wish his wife to en - gage He may wish his wife to ex - plore the pos - i -

Ten. Sax. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

321 *f* *outraged* *rit...* *ff* *A tempo*

S. *to ex-plore the pos si - bil-i-ty, she must not give—*

Bar. *bil-i-ty to ex-plore the pos-i - bil i-ty, to ex-plore the pos-i - bil i-ty,*

Ten. Sax. *f p ff*

Vln. *loco f ff*

Vc. *f p ff*

Kbd. *f ff*

325 *f*

S. *in his wish is an ex-press ion of la tent neu - rosis to ac qui - esse would on ly en-cour age psy - cho*

Bar. *mf f*

Ten. Sax. *mf f*

Vln. *mf f*

Vc. *mf f*

Kbd. *mf f*

330

S. *f* - sis, the wifemusturge the man to en-gage a goodpsy-chi - a - trist,

Bar. *f* He should not give in He should not give in he should not give

Ten. Sax. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

334

S. *f* Sheshould not give in sheshould not give in

Bar. *f* in he should not give in he should not give in he should not give in he should not give

Ten. Sax. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

337

S. *p*
 she should not give in she should not give in in should not give in should not give in *p* in

Bar.
 in he should not give in he should not give in should not give in should not give in in

Ten. Sax. *p*

Vln. *p*

Vc.

Kbd.

Presto ♩=176

340

S. *f*
f she, she, she, she should not give in

Bar.
 in he he he he should not give in

Ten. Sax. *f*

Vln. *f*

Vc. *p*

Kbd.

346

S. *attacca!!* **O** $\text{♩} = 126$ *in one* 350 *mf*

Bar. *give in!* *f* *dog giedog gie dog gie dog gie dog gie*

Ten. Sax. *give in!* *f* *To Fl. Flute*

Vln. *attacca!!* *non legato* *f* *mf*

Vc. *mf*

Kbd. *change to organ patch*

354

S. *dog giedog gie or a - stride* *who's on bot-tom, who's on bot-tom, who's on bot-tom, hus-band or*

Bar.

Fl.

Vln.

Vc.

Kbd.

366

S. his bride? _____ dog giedog gie dog gie dog gie dog gie dog giedog gie dog giedog gie

Bar. *mf* dog giedog gie dog giedog gie

Fl.

Vln. *non legato*

Vc. *mf*

Kbd.

377

S. dog giedog gie dog giedog gie dog gie dog giedog gie dog gie dog gie dog gie

Bar. dog giedog gie dog gie dog gie dog giedog gie dog gie dog gie

Fl.

Vln.

Vc.

Kbd.

386

S. *dog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie*

Bar. *dog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie*

Fl.

Vln.

Vc.

Kbd. *mp*

P $\text{♩} = \text{♩. in three } \text{♩} = 252 \text{ } \text{♩.} = 84$

403

mf

395

S. *dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie* *man on his back, wo man a-stride,*

Bar. *dog giedog gie dog giedog gie dog giedog gie dog giedog gie dog giedog gie*

Fl.

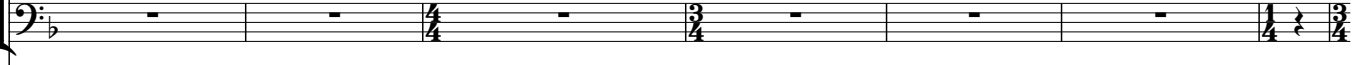
Vln.

Vc. *all equal beats, no extra accentuation for the downbeat
col legno battuto*

Kbd. *mp senza dim. senza cresc mf*

405

S. 

Bar. 

Fl. 

Vln. 

Vc. 

Kbd. 

412

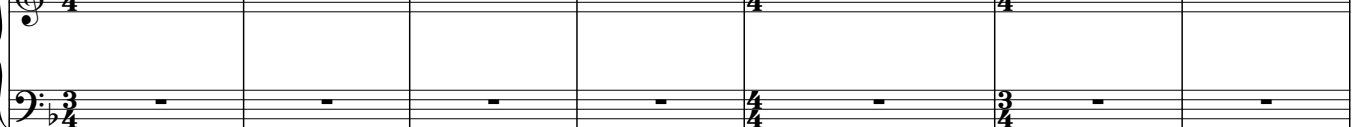
S. 

Bar. 

Fl. 

Vln. 

Vc. 

Kbd. 

419

S.

Bar.

Fl.

mp

Vln.

Vc.

mp

Kbd.

mp

427

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

mp

8va

with ww, vln, vc

434

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

loco

loco

loco

loco

441

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

cresc.

cresc.

cresc.

Q (♩ = 252 ♩. = 84)

449 450

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

454

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

459

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

Measures 459-463. The vocalists (S. and Bar.) and Flute (Fl.) are silent in measures 459-461. The Violin (Vln.) and Viola (Vc.) play a rhythmic pattern of eighth notes. The Keyboard (Kbd.) provides a harmonic accompaniment with chords and moving lines in both hands.

464

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

Measures 464-468. The vocalists (S. and Bar.) and Flute (Fl.) are silent in measures 464-465. In measures 466-468, they enter with a melodic line. The Violin (Vln.) and Viola (Vc.) continue their rhythmic accompaniment. The Keyboard (Kbd.) provides a harmonic accompaniment with chords and moving lines in both hands.

468

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

472

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

poco a poco cresc.

477

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

482

$\text{♩} = 252 \quad \text{♩} = 126$

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

ff

ff

ff

488 $\text{♩} = 152$

S.

Bar.

Sop. Sax. *Bb Sop. Saxophone*
p

Vln. *p*

Vc. *p*

Kbd. *p*

491

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

495

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

499

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

502

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

505

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

509

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

subito
ff

subito
ff

subito
ff

subito
ff

513

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

518

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

Measures 518-522. The Soprano and Baritone parts are silent. The Soprano Saxophone, Violin, Viola, and Keyboard parts feature a rhythmic pattern of eighth and sixteenth notes, with some chords in the keyboard part.

523

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

Measures 523-527. The Soprano and Baritone parts are silent. The Soprano Saxophone, Violin, Viola, and Keyboard parts feature a rhythmic pattern of eighth and sixteenth notes, with some chords in the keyboard part.

528

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

Measures 528-532: The Soprano and Baritone parts are silent. The Soprano Saxophone, Violin, Viola, and Keyboard parts play a rhythmic pattern of eighth notes and quarter notes. The keyboard part features a complex chordal texture.

533

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

Measures 533-537: The Soprano and Baritone parts are silent. The Soprano Saxophone, Violin, Viola, and Keyboard parts play a rhythmic pattern of eighth notes and quarter notes. The keyboard part features a complex chordal texture.

537

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

537

542

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

542

R ♩ = ♩ = 228 ♩ = 114

546

S. *f*

Bar. *f*

Sop. Sax. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

sit ting the maleis on a chair feet on the ground sit ting the fe male in his lap, legs wrappeda round sit ting the malesits up in bed

554 *f*

S. *f*

Bar. *f*

Sop. Sax. *f*

Vln. *f*

Vc. *f*

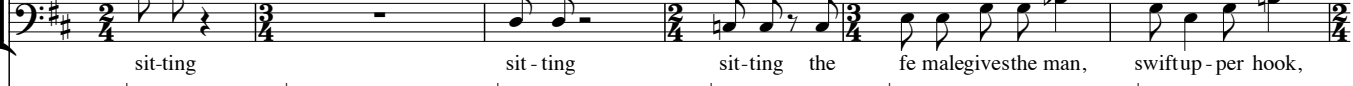
Kbd. *f*

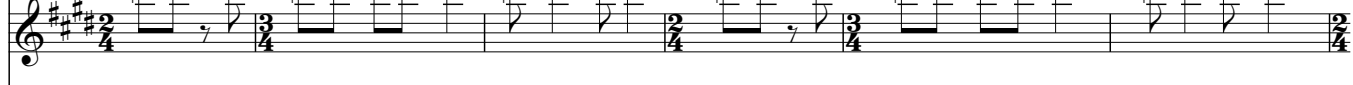
sit-ting the fe male on his lap, squirm ing a about sitting, on a stool, sit ting,

legs point ed out sit ting, sit ting sit ting the maleis on a stool en ters from rear

561

S. 

Bar. 

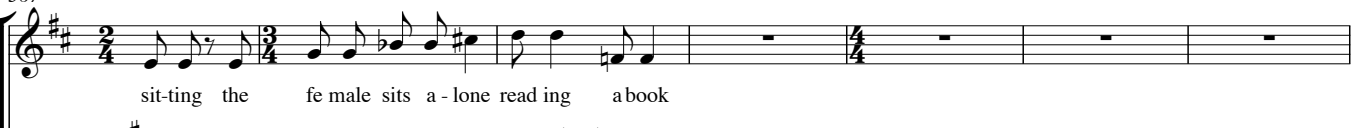
Sop. Sax. 

Vln. 

Vc. 

Kbd. 

567

S. 

Bar. 

Sop. Sax. 

Vln. 

Vc. 

Kbd. 

574

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

583

$\text{♩} = \text{♩} \text{ } \text{♩} = 152$

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

subito
mf *dim*

subito
mf *dim*

subito
mf *dim*

subito
mf *dim*

588

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

pp

pp

590

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

pp

pp

12/8

12/8

12/8

12/8

12/8

S

592

S. *p* in Sa - mo - a

Bar.

Sop. Sax.

Vln. *p* sul A

Vc. *pp*

Kbd. *pp*

595

S. in Sa - mo - - - a in Sa-

Bar.

Sop. Sax. *pp*

Vln. *pp* sul A

Vc. *poco a poco dim*

Kbd. *poco a poco dim*

599

S. *mo - - a* *in Sa - mo - -*

Bar.

Sop. Sax. *pp*

Vln.

Vc. *pppp* *poco cresc*

Kbd. *pppp* *poco cresc*

603

S. *- a* *in Sa - mo - - a*

Bar.

Sop. Sax.

Vln. *sul A* *pp*

Vc. *pp dim* *pppp*

Kbd. *pp dim* *pppp*

607

S. *in Sa - mo - - a, in Sa - mo - - a*

Bar.

Sop. Sax.

Vln. *pp* *sul G*

Vc. *dim*

Kbd. *dim*

T *in free time, but coming from the previous tempo*

610 611 *p*

S. *pub - lic de-flow ring of the chief - tain's daugh-ter, in Sa mo - a, in Sa-mo - a,*

Bar.

Sop. Sax. *pp*

Vln. *(stay in time here)*

Vc. *niente* *pp* *sul A*

Kbd. *niente*

614

S. in Sa mo - a, in Sa mo - a, in Sa-mo - a, pub-lic de-flow ring in the vil - lagesquare,there'sa So a, in Sa mo-a,

Bar.

Sop. Sax. *pp*

Vln. *pp* sul A

Vc. *pp*

Kbd.

619

S. in Sa-mo - a,there'sa So - a, aMan's am-bas sa dor inlove af - fairs,

Bar. The wife whosits in bed read ing in curl ers and an

Sop. Sax. *pp*

Vln. *pp* sul A

Vc. *pp* colla voce *p* *pp*

Kbd.

624

S. there's a So - a, a

Bar. old torn night gown is temp ting the fates, not her hus band, is temp ting the fates, not her hus band,

Sop. Sax.

Vln.

Vc. not her hus - band, *pp*

Kbd.

629

S. man's am - bas - sa - dor in love a - fairs, boys are cir cum cised in pairs, in Sa - mo - a,

Bar. at those times when she is un - pre - sent a - ble self - re - lief is un - pre - vent a - ble, One would

Sop. Sax.

Vln. sul A

Vc. *pp* Bar. at those times when she is

Kbd.

634

S. in Sa mo - a *(matter of fact - he's thinking of the girl already)* in Sa mo - a

Bar. think a sat-is-fy ing mar riagewould ne-gate the need for man-u - al fric tion, This,a-las,is a fic tion.

Sop. Sax.

Vln. *end abruptly with the baritone*

Vc.

Kbd.

640

S. in Sa-mo - a in the hot blind-ing sun, twent-y nat-ives

Bar. The girl in the of fice, The girl in the of - fice, by the wa ter cool er,

Sop. Sax.

Vln.

Vc.

Kbd.

646

S. with spears, pound-ing a drum I'dstrug gle, but suc comb,

Bar. dur-ing lunch take a spin, an ho-ur dur-ing lunch

Sop. Sax.

Vln.

Vc.

Kbd.

654

S. sob bing"help", theyspeaknoEng - lish,

Bar. in hersports coupe, in hersports coupe, at the Hol - i - day Inn,

Sop. Sax.

Vln.

Vc.

Kbd.

659

S. wail-ing and sob-bing, pound-ing and throb-bing wail ing and sob-bing,

Bar. kis sing and hug-ging kis sing and hug-ging, kis sing and hug ging,

Sop. Sax.

Vln.

Vc.

Kbd.

662

S. pound - ing and throb - bing, *broaden* *f* help me, *mf* help me,

Bar. *f* help me, *p* help me,

Sop. Sax.

Vln.

Vc.

Kbd.

664 *p* hardly any "p" *ppp*

S. 'till I fall a - sleep

Bar. *p* hardly any "p" *ppp*

Sop. Sax. 'till I fall a - sleep

Vln. *dim colla voce* niente

Vc. *dim colla voce* niente

Kbd.

U
♩ = ca. 50

668 *slow, almost like a lullaby*

S.

Bar. *p*

Sop. Sax. *p* *sim.*

Vln. *p* *sim.*

Vc. *p* *sim.*

Kbd. *p* *sim.*

not to-night, sweet heart, the books all say to be care - ful, I want to be care - ful,

679

S. 

Bar. 

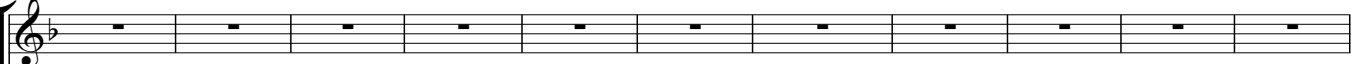
Sop. Sax. 

Vln. 

Vc. 

Kbd. 

689

S. 

Bar. 

Sop. Sax. 

Vln. 

Vc. 

Kbd. 

700

S. 

Bar. 

youoweme one,next time, I'llowe you one, is-n't that how mar riagesur vives? just an-oth-er month

Sop. Sax. 

Vln. 

Vc. 

Kbd. 

709

S. 

Bar. 

darl ing and things can go back to nor- mal, we're nor- mal, we're preg nant, I love you, we have the rest of our lives,

Sop. Sax. 

Vln. 

Vc. 

Kbd. 

721

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

we have the rest of our lives, we have the

728

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

rest of our lives