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# THE DREADFUL DINING CAR

Daniel Pinkham

## 1

*♩ = 156*

Chorus

Flute

Clarinet

Trumpet

Bass

Percussion

Piano

The musical score is arranged in a multi-staff format. The top two staves are for the Chorus, with a treble and bass clef. Below are staves for Flute, Clarinet, Trumpet, Bass, Percussion, and Piano. The Flute, Clarinet, and Piano parts are in treble clef, while the Bass part is in bass clef. The Percussion part is on a single-line staff. The score is in 3/4 time, with a tempo of 156 beats per minute. The key signature has one sharp (F#). The piece consists of three measures, with the first two in 3/4 and the last in 2/4. Dynamics include *ff*, *mp*, *delicato*, and *rit.*. A large diagonal watermark 'Copyrighted Material' is overlaid across the score.

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Musical score for guitar and triangle. The score is divided into two systems. The first system contains measures 7 through 10, and the second system contains measures 11 through 14. The guitar part is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The triangle part is written in bass clef. The guitar part features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The triangle part consists of single notes, some of which are marked with a *pp* dynamic. A *pizz.* marking is present in measure 10. Measure numbers (7), (8), (9), (10), and (11) are indicated at the bottom of the score.

arco

glock.

(12)

(13)

(14)

(15)

# 2

$\text{♩} = 132$

L  $\Delta$

Musical score for the first system, featuring a melody in the upper voice and accompaniment in the lower voices. The melody starts in 5/8 time and changes to 2/4, 3/4, and 6/8. Dynamics include *mf*, *f*, and *mp*. A large watermark "Copyright is illegal only" is overlaid on the page.

Vibes

Musical staff for Vibes, showing rests in 5/8, 2/4, 3/4, and 6/8 time signatures.

Piano reduction (for rehearsal only)

Piano reduction of the first system, showing the melody and accompaniment in a simplified format. Dynamics include *mf*, *f*, and *mp*.

(1, 6)

(2, 7)

(3, 8)

(4, 9)

(5, 10)

The image displays a musical score for guitar, consisting of two systems of staves. Each system includes a treble clef staff, a bass clef staff, and a single-line staff. The music is written in a key signature of one sharp (F#) and a common time signature of 4/4. The first system features a melodic line in the treble clef staff, with a dynamic marking of *mf* and a *rit.* (ritardando) marking. The second system continues the melodic line, with measure numbers (11), (12), (13), and (14) indicated below the staff. A large, diagonal watermark reading "Revising is illegal" is overlaid across the entire page.

The image displays a musical score for a piece in 12/8 time. The score is arranged in two systems, each with five staves. The first system includes a vocal line (top staff), two piano parts (second and third staves), and two bass parts (fourth and fifth staves). The second system includes a piano part (top staff), a vocal line (second staff), and two bass parts (third, fourth, and fifth staves). The score is marked with various dynamics including *mp*, *mf*, *f*, *p*, and *pp*. Performance instructions include *con sord.* and *mf* markings. The piece concludes with measures numbered (15), (16), and (19). A large, diagonal watermark reading "Copyrighted material" is overlaid on the score.







Δ L Δ Δ L

*f* *f*  
All the fam- i-ly — will be there, —

(5) (6) (7)

*mf* — *f* — *mf*

moth- er, fa- ther, broth-ers, sis- ters, ea- ger

*p*

*mp*

*mp*

*pp* *(simile)* damp to suspended cymbal (don't dominate)

*mf*

*mf cresc.*

(8) (9) (10)

# 4

$\text{♩} = 132$  *mf* *f* *mf*

*mf* *f* *mf*

①

②

*mf*

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Musical staff 1: Treble clef, 5/8 time signature. The staff contains a melodic line with slurs and accents, and a bass line with chords. Dynamics include *mf*.

Musical staff 2: Treble clef, 5/8 time signature. The staff contains a melodic line with slurs and accents, and a bass line with chords. Dynamics include *mf*. Circled numbers 2 and 4 are above the staff, and circled number 3 is below the staff.

Musical staff 3: Treble clef, 5/8 time signature. The staff contains a melodic line with slurs and accents, and a bass line with chords. Dynamics include *mf*. Circled numbers 2 and 4 are above the staff.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents, and a bass line with chords. Dynamics include *f*.

Musical staff 5: Treble clef, 5/8 time signature. The staff contains a melodic line with slurs and accents, and a bass line with chords. Dynamics include *p* and *echo, pp*.

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents, and a bass line with chords. Dynamics include *pp* and *p*. Circled number 3 is below the staff, and circled number 5 is above the staff.

*(A properous-looking gentleman extolls his profession to another man)  
(The guitar plays MUSIC 5 in the background.)*

GENTLEMAN

Certainly there is no nobler field for human effort than the insurance line of business—especially accident insurance. Ever since I have been director in an accident-insurance company I have felt that I am a better man. Life has seemed more precious. Accidents have assumed a kindlier aspect. Distressing special providences have lost half their horror. I look upon a cripple now with affectionate interest—as an advertisement. I do not seem to care for poetry any more. I do not care for politics—even agriculture does not excite me. But to me now there is a charm about a railway collision that is unspeakable.

There is nothing more beneficent than accident insurance. I have seen an entire family lifted out of poverty and into affluence by the simple boon of a broken leg. I have had people come to me on crutches, with tears in their eyes, to bless this beneficent institution. In all my experience of life, I have seen nothing so seraphic as the look that comes into a freshly mutilated man's face when he feels in his vest pocket with his remaining hand and finds his accident ticket all right. And I have seen nothing so sad as the look that came into another splintered customer's face when he found he couldn't collect on a wooden leg.

The company of which I am a director is an institution which is peculiarly to be depended upon. A man is bound to prosper who gives it his custom. No man can take out a policy in it and not get crippled before the year is out. Now there was one indigent man who had been disappointed so often with other companies that he had grown disheartened, his appetite left him, he ceased to smile—said life was but a weariness. Three weeks ago I got him to insure with us, and now he is the brightest, happiest spirit in this land—has a good steady income and a stylish suit of new bandages every day, and travels around on a shutter.

*(segue reprise of MUSIC 3)*

*The above vignette is based on ACCIDENT INSURANCE ETC. by Mark Twain.*

## 5

Tune ① down to  $d^\sharp$  and ③ down to  $f^\sharp$ .

These two strings are always played open and allowed to ring without damping.

The musical score for exercise 5 is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 66. The score consists of four staves of music. Fingerings are indicated by circled numbers 1 through 5. Dynamics include *mf* and *f*. The first staff begins with a tempo marking  $\text{♩} = 66$ . The second staff includes a *mf* dynamic marking. The third staff includes a *f* dynamic marking. The fourth staff includes a *f* dynamic marking. The score includes various rhythmic patterns and fingerings, with some notes marked with circled numbers 1 through 5. A large watermark "Copyrighted Material" is overlaid on the page.



②

① ⑤ ① ③ ① ③ ① ③ ④ ②

④ ② ① ② ② ③ ① ③

② ④ ① ③ ① ③ ① ② ① ②

*cresc. sempre più intenso*

① ② ③ ② ① ② *poco tenuto* *a tempo* ②

*dim poco a poco*

③ *poco cedendo* ① ③ ② ③ ③ ② ③ ④ ② ③ *simile*

*molto ritenuto* *allargando*

*mp* *f* *mp* *f* *pp*



*(A middle-aged couple. Their small child is chewing a pine stick.)  
(The guitar plays MUSIC 6 in the background.)*

HE Darling, I wouldn't let that child be chewing that pine stick, if I were you.

SHE Precious, where is the harm in it?

HE Love, it is notorious that pine is the least nutritious wood that a child can eat.

SHE *(Her hand pausing, in the act of taking the stick, and then returning to her lap. Bridling perceptibly.)* Hubby, you know better than that. You know you do. Doctors *all* say that turpentine in pine wood is good for weak back and the kidneys.

HE Ah—I was under a misapprehension. I did not know that the family physician had recommended—

SHE Who said the child's spine and kidneys were affected?

HE My love, you intimated it.

SHE The idea! I never intimated anything of the kind.

HE Why, my dear, it hasn't been two minutes since you said—

SHE Bother what I said! I don't care what I say. There isn't any harm in the child's chewing a bit of pine stick if she wants to, and you know it perfectly well. And she *shall* chew it, too. So there, now!

HE Say no more, my dear. I now see the force of your reasoning, and I will go and order two or three cords of the best pine wood when we get home. No child of mine shall want while I—

SHE Oh, *please* read your newspaper and let me have some peace. A body can never make the simplest remark but you must take it up and go arguing and arguing and arguing till you don't know what you are talking about, and you *never* do.

HE Very well, it shall be as you say. But there is a want of logic in your last remark which—

*(segue reprise of MUSIC 3)*

*The above vignette is based on EXPERIENCE OF THE McWILLIAMSES WITH MEMBRANOUS CROUP, Mark Twain, 1875*

# 6

Tune ① to e, Tune ③ to f#

♩ = 88  
♩ = 132

ff 1°

(damp) p mp mf 3 CI ⑤ ③

1 2 3 5 p p subito 3

3 5 p mp 3

mf pp 3

pp cresc. ff p mp, lirico, tranquillo 2 3

② *pp* echo *mp* *p* *CI*

*allargando* *p*

*Tempo I°* *ff*

*poch. accelerando* *p* *pp* *p* *m* *a* *w* *i*

*cII* *im* *a* *CVI* *vibrato* *senza rigore* *cedendo* *vibrato*  
*with thumb rest* *p dolce*

*(Two elderly gentlemen are engaged in religious speculation)  
(The guitar plays MUSIC 7 in the background.)*

FIRST I wonder what became of that Brooklyn preacher by the name of Talmage? Every once in a while in his sermons he said that the first thing he'd do when he got to heaven would be to fling his arms around Abraham, Isaac and Jacob and kiss them and weep on them. There's millions of people on earth that are promising themselves the same thing. As many as sixty-thousand people arrive in heaven every single day that want to run straight to Abraham, Isaac and Jacob, and hug them and weep on them.

SECOND Sounds silly to me.

FIRST Now mind you, sixty-thousand a day is a pretty heavy contact for those old people. If they were a mind to allow it, they wouldn't ever have anything to do, year in and year out, but stand up and be hugged and wept on thirty-two hours in the twenty-four. They would be tired out and as wet as muskrats all the time. What would heaven be, to *them*?

SECOND Very soggy.

FIRST It would be a mighty good place to get out of—you know that, yourself. Those are kind and gentle old Jews, but they ain't any fonder of kissing the emotional highlights of Brooklyn than you be. You mark my words, Mr. T's endearments are going to be declined, with thanks. Why, if Adam was to show himself to every newcomer that wants to call and gaze at him and strike him for his autograph, he would never have time to do anything else but just that. Talmage said he would give Adam some of his attentions, as well as A., I., and J.—But he will have to change his mind about that.

*(segue reprise of MUSIC 3)*

*The above vignette is based on EXTRACT FROM CAPTAIN STORMFIELD'S VISIT TO HEAVEN, Mark Twain, 1907*

# 7

*Normal tuning (3 to g)*

$\text{♩} = 112$

The musical score is written on a single staff in treble clef. It begins with a 3/4 time signature and a tempo marking of quarter note = 112. The music consists of several measures of chords and single notes. A 'p' (piano) dynamic marking is present. A large watermark 'Copying is illegal' is overlaid on the page.

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## CAROLS

## 8

Norma Farber

## Manger Memento

Daniel Pinkham

*♩ = 60*

**Voice**

*mp = mf = mp*

Here's a silk-en straw,

one of a hun-dred fold that once in win-ter lay un-der a dream-ing

child, and let him rest soft-er than u-su-al hay al-

lows the farmer's beast rough - - - ly to lie.

He slept un-ruffled, he

**Guitar**

*CIV*

*mp simile pp mp*

*mf 3 mp dolce*



Woke in light. OTV

Here's a re-mind-er. Re-mem-ber it.

mp 3

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# 9

## Sing for baby!

$\text{♩} = 132$

①  
③  
②

*mf* Never mind the snow and sleet.

*cresc.* *mf* *simile*

Clap your hands and tap your feet. Take the pitch and keep the beat.

*cresc.* *f* *cV* *cVII*

Sing your songs for ba-by!

*p* *pp* (*quick arpeggio each time*) *f* *mf*

*mf*  
 Join the tune-ful man-ger crowd, creatures hum-ble, Sov'-reigns Proud,  
*pp subito*  
 Sing a-loud but not too loud mer-ry songs for Da-by!  
*pp*  
*mf* (come sopra)  
*mf*  
 Noth-ing glad-der to be done for a new-born in-fant son  
 than for all to sing as one joy-ful songs for Ba- - - -  
*ff*  
*senza rallentare*  
*mf*  
 by!

*(The three passengers are won over by the Carol, Sing for Baby! and its popular appeal. The third passenger begins visibly, but of course not audibly, to tap his foot to the music)*

ALL *(Applause, much more enthusiastic than for the earlier carol)*

SECOND PASSENGER That's more like it.

THIRD PASSENGER At least my foot didn't go to sleep!

MISS THORPE *(addressing all of the passengers)* Come on, now—let's all sing! Join me in the Moon Carol. You remember it,—“Away on a planet, a baby's born”.

*(segue to MUSIC 10)*

*During this carol the actors should appear to be joining in and singing, as though they had always known the tune.*

# 10

## Moon Carol

$\text{♩} = 64$  *dolce*

*A-way on a plan-et a ba-by's born.*

*p* *f* *p*

*p* *f* *p*

*con sord.* *p* *f* *p*

*p* (*bring out bass throughout*) *simile* *f* *p*

*Glockenspiel* *f*

*guitar* *p* *f* *p*

*p* *f* *p*

(1) (*emphasize bass*) (2) (3) (4)

Sing barn of hay, crib of corn. Sing Cain who walks with bale of

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f*

*f* *p*

*f* *p*

*sempre col 8<sup>va</sup> bassa*

(5)

(6)

(7)

(8)

thorn.

*f* *D* *f*

*f* *D* *f*

*f* *D* *f*

*f* *D* *f*

*f* *D* *f*

*f* *D* *f*

*f* *D* *f*

*f* *D* *f*

(9)

(10)

(11)