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to the memory of PAUL BERL

PIANO-VOCAL SCORE

The System

jan bach
1973

Tempestuously [$\text{♩} = c. 132$]

Musical notation for the first system, featuring a piano introduction with tremolos and dynamic markings. The score includes a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Tempestuously* with a metronome marking of $\text{♩} = c. 132$. The piece begins with a tremolo in the right hand and a steady bass line in the left hand. Pedal markings are present throughout the system.

Musical notation for the second system, continuing the piano introduction with complex rhythmic patterns. The right hand features intricate sixteenth-note passages, while the left hand provides a rhythmic accompaniment. Pedal markings and dynamic accents are used to shape the sound.

Musical notation for the third system, showing the right hand (R.H.) with a circled first ending. The piece continues with rapid sixteenth-note runs in both hands. A circled '1' indicates the first ending, which leads to a repeat of the previous section.

Musical notation for the fourth system, featuring a right-hand trill and complex piano accompaniment. The right hand has a trill on a high note, while the left hand plays a series of chords and moving lines. Pedal markings are used to sustain the texture.

Musical notation for the fifth system, showing a change in tempo and dynamics. The tempo is marked *Mysteriously* with a metronome marking of $\text{♩} = c. 88$. The dynamics are marked *mf* (mezzo-forte). The time signature changes to 3/4. The piece concludes with a final cadence and a repeat sign.

Musical notation for the sixth system, featuring a circled second ending and a "Ped (sempre)" instruction. The piece concludes with a final cadence and a repeat sign. The tempo remains *Mysteriously* at $\text{♩} = c. 88$. The dynamics are marked *mf*. The time signature is 3/4. The piece concludes with a final cadence and a repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns with triplets and slurs, and dynamic markings such as *mf* and *ff*.

Second system of musical notation, continuing the piece with similar complex rhythmic structures and dynamic markings like *mf* and *ff*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns with triplets and slurs, and dynamic markings such as *mf* and *ff*.

Fourth system of musical notation, starting with a circled number '4' in the treble clef. The music includes complex rhythmic patterns with triplets and slurs, and dynamic markings such as *mf* and *ff*.

Fifth system of musical notation, continuing the piece with similar complex rhythmic structures and dynamic markings like *mf* and *ff*.

Sixth system of musical notation, starting with a circled number '5' in the treble clef. The music includes complex rhythmic patterns with triplets and slurs, and dynamic markings such as *mf* and *ff*. The instruction *accél. poco a poco ...* is written at the end of the system.

Seventh system of musical notation, starting with a circled number '6' in the treble clef. The music includes complex rhythmic patterns with triplets and slurs, and dynamic markings such as *mf* and *ff*. The instruction *(accél.)* is written at the beginning of the system.

Eighth system of musical notation, continuing the piece with similar complex rhythmic structures and dynamic markings like *mf* and *ff*. The instruction *(L.H.)⁶* is written at the bottom right.

Avanti! [♩=100]

6

Musical notation for measures 6-7. Measure 6 starts with a circled '6'. The music features a complex texture with triplets and sixteenth notes in both hands. The key signature has one sharp (F#).

Musical notation for measures 8-9. The texture continues with intricate patterns and triplets. The key signature changes to two sharps (F# and C#).

7

Musical notation for measures 10-11. Measure 10 starts with a circled '7'. The music features a complex texture with triplets and sixteenth notes in both hands. The key signature has two sharps (F# and C#).

Musical notation for measures 12-13. The texture continues with intricate patterns and triplets. The key signature has two sharps (F# and C#).

8

Musical notation for measures 14-15. Measure 14 starts with a circled '8'. The music features a complex texture with triplets and sixteenth notes in both hands. The key signature has two sharps (F# and C#). The instruction *dim. poco a poco* is written below the staff.

Musical notation for measures 16-17. The texture continues with intricate patterns and triplets. The key signature has two sharps (F# and C#). The instruction *(dim.)* is written above the staff.

Musical notation for measures 18-19. The texture continues with intricate patterns and triplets. The key signature has two sharps (F# and C#). The instruction *(dim.)* is written above the staff.

9 *(tempo slackening somewhat)*

(dim) *(mf)*

[♩ = 96]

(mp)

10

[♩ = 88]

11

Tempo primo [♩ = 132]

cresc.

12

Ped.

(loco)

(loco)

(simile)

Scene: The dining room of a dilapidated old mansion. CORDELIA, HENRY, CHAUVENET, BRAYER, GREEN, and MCCOY are seated at the remains of a sumptuous banquet. A small band of instruments plays a polka at stage left.

CURTAIN

BRAYER slowly rises from his seat.

13 [♩ = 126]

HENRY *mf*

CHAUVENET *mf* Red wine, white wine, cham-pagne and bran---dy,

GREEN *mf* When I was a girl ----- we had parties like these -----, I

MCCOY *mf* A-no-ther glass, a-no-ther chop, a-no-ther hic!

If I say so my-self ----, a most ex-cel-lent meal ----, If I take a-no-ther

molto allarg. *mf*

This recitative ensemble is not to be sung in strict time. Each character (except Brayer) sings his line at the natural speed of diction, repeating it until silenced by Brayer at (*)

BRAYER raps on a glass for attention.

14

Henry *mf* I feel so gid-dy!

Chauv. *mf* Can't re-mem-ber--when I've had a better time!

Green *mf* I guess I've had --- too much to eat and drink!

MCCOY *mf* bite, I'm sure I'll burst --- my buttons!

15

He raps again,



Henry Chauv.

BRAYER

f *3*
La-dies and gentlemen, your attention, please ----! *f* *3*
Now that we've

Green McCoy

16

Henry Chauv.
Green McCoy

Brayer

fin-ished the man-da-to-ry storm scene ----, may I have your kind at-ten-tion?

and again,

17

again,

Henry Chauv.
Green McCoy

Brayer

ff *3*
Doc-tors and nurses ---- a mo-ment, I beg---you! *f*

again,

Henry Chauv.
Green McCoy

Brayer

mf cantabile
Please ----, my friends and col-leagues I im-ple-ore---you ----

again,

.. one final time.

18

(*)

Henry
Chauv.
Green
McCoy

Brayer

Henry Chauv. Green McCoy

Brayer

mf *f* *ff*

Si-lence, please *Si-lence, please!* *Si-lence!*

Brayer

Green

McCoy

Brayer

Green

McCoy

ff *mf* *mp cresc.*

Si-lence! *I'd like to propose a-no-ther--- toast.* *By all*

mp cresc. ... *Why not?*

mp cresc. poco.

mf *mf*

22

19

Henry

Chauv.

Brayer

Green

McCoy

Henry

Chauv.

Brayer

Green

McCoy

Cresc. poco a poco *ff*

mf *mf cresc. poco a poco* *ff*

Our glasses are full, Our glasses are full, Fire a-way, fire a-way--!

We are read---y, we are read---y, we are read---y!

poco a poco *Si-lence!*

means, by all means, by--- all means, by--- all means--

Why not, why not, why not? Why not? Why not, why not, why not?

... a .. poco *ff*

Ped.

Brayer

[♩ = c. 84] *mp*

There. That's better.

senza misura

ff *f* (*accel.*) *dim.* *rit.* *pp*

15 ↓ (bass drum)

Brayer

20

mp

In our plea-sures of this mo-ment, We have shown a great neg-lect -- in fail-ing to sa-

mp (*simile*)

Brayer

like the man -- I know that all of us res-pect... no, re-vere for his sing-le-ly or-tons in de-mo-lishing the

Brayer

21

re-cent re-volu-tion. He a-lone --- has re-stored to right-ful rule this once o-

Brayer

accel. poco a poco

bi-san't in-sti-tu-tion --- He a-lone --- has saved us all from cer-tain and in-

(accet.)----- Suddenly slower [♩=92]

Brayer

de-cent per-se-cu-tion

I give you the foun-der of our feast

(snare drum roll)

mf

22 [♩=126]

HENRY ff

Hear... ye..., hear... ye...,

CHAUVENET ff

Hear... ye...,

our su-per-in-ten-dent, Warden Mc--- Coy-----!

GREEN ff

Pro-----sit!

ff

f

Henry

a beautiful toast, a wonderful toast

Pro-----sit! Svei---

Chauv.

hear... ye..., hip, hip hoo-ray

hip, hip, hoo-ray, hoo-ray

Brayer

It

Green

Svei-----kas! A beautiful toast, a wonderful toast

23

Henry *kas!* For he's-- a jol-ly good fel-low, a speech----, a

Chauv. I think that we should hear a speech from our su-per-in-ten-dent. It doesn't

Brayer real-ly was-n't ---- so ve-ry-- good, but it does ex-press the way I feel----,

Green Hip, hip, hoo--- ray ---- Hip, hip hoo--- ray---- I think you're

Henry speech, War-den Mc-Coy---, a speech, War-den Mc-Coy-----, A

Chauv. have to be ve----ry long, but just e-nough to sat-is-fy the moment. A

Brayer skol! skol! A speech, War-den Mc-Coy---- A speech----

Green right, I'd like-- to hear-- a ---- speech----- A speech----!

They applaud...

24

Henry Speech-----! Speech! Speech! A speech---, War-den Mc-Coy-----

Chauv. speech-----! Speech----! A speech--, War-den Mc-Coy-----

Brayer ----! A speech-----! A speech---, War-den Mc-Coy-----

Green A speech---! Speech! A speech---, War-den Mc-Coy-----

25 .. and are startled by the lightning. McCoy slowly rises from his chair.

ff *(timp.)* *3* *(bass drum)* *mf* *mf*

McCoy *mf* **26** *Slowly, as before* [$\text{♩} = 8\frac{1}{2}$] *(slightly pompous)* *mf* ($\text{♩} = \text{♩}$)

My friends ----- *I am* *great-ly* *moved* ----- *by each*

mf *mp* *(sim.)* *mp* *(legato throughout)*

McCoy *heart-felt phrase* --, *but I on-ly* *ask* ---- *that you temper your praise* ---- *Re-*

McCoy *mem-ber, the system of my in-ven-tion* --- *led-- to our recent de-ten-tion!* *There were*

27

McCoy *times when I doubt-ed* *that a-ny* *of you would live* --- *to hear this humble a-po-lo-gy* ----

mf *mp* *(h)*

McCoy

.... I free-ly give----- If I say so my-self ----- I swear to you ----- that

The first system of music features a vocal line in bass clef with lyrics: ".... I free-ly give----- If I say so my-self ----- I swear to you ----- that". The piano accompaniment is in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 3/2. There are trills and triplets indicated above the vocal line.

McCoy

ne-ver a-gain will we suf-fer a coup ----- like the one that we re-cent-ly had the good

The second system continues the vocal line with lyrics: "ne-ver a-gain will we suf-fer a coup ----- like the one that we re-cent-ly had the good". The piano accompaniment continues. The key signature changes to two flats (B-flat and E-flat). There are trills and triplets indicated above the vocal line.

McCoy

for-tune to sub-due ----- I thank my God ----- that I could have some part ... in

The third system continues the vocal line with lyrics: "for-tune to sub-due ----- I thank my God ----- that I could have some part ... in". The piano accompaniment continues. The key signature changes to three flats (B-flat, E-flat, and A-flat). There are trills and triplets indicated above the vocal line.

McCoy

right-ing those wrongs ----- that I had from the start ----- cre-ate-----ed And with-

The fourth system continues the vocal line with lyrics: "right-ing those wrongs ----- that I had from the start ----- cre-ate-----ed And with-". The piano accompaniment continues. The key signature changes to two flats (B-flat and E-flat). There are trills and triplets indicated above the vocal line.

McCoy

out your help, ev-'ry one of you, well- I shud-der to think what might have

The fifth system continues the vocal line with lyrics: "out your help, ev-'ry one of you, well- I shud-der to think what might have". The piano accompaniment continues. The key signature changes to one flat (B-flat). There are trills and triplets indicated above the vocal line.

29

CHAUVENET *a tempo* [$\text{♩} = 84$]

Fast [$\text{♩} = 144$]

Mr. Coy -----, you do your-self too lit-tle hon-or.

hap-pened.

ff con forza

In...

an-...y case... the dan-ger is o-ver, so let's be gay once more -----

f

Let us quick-ly for-get... the past with an-oth-er drink, and

ff (simile) (heavy)

The Band resumes. *As before* [$\text{♩} = 126$]

This recitative to be sung as before, but with new vigor.

30

HENRY

CHAUVENET Red wine, white wine, cham-pagne and

BRAYER When I was a girl -----, we had parties like these--

GREEN My com-pli-ments to the

mu-sic!

A-no-ther glass, a-

If I say so my-self---, a most

mf

31

Henry
 Chauv.
 Brayer
 Green
 McCoy

bran- dy, I feel so gid-dy!
 I can't re-mem-ber---when I've had a bet-ter time!
 oh-ef, I sel-dom eat-----so much, but that is how I stay so slen-der!
 -nother chop, a-nother--=hic! I guess I've had---too much to eat and drink!
 ex-cel-lent meal----, If I take a-no-ther bite I'm sure I'll burst--- my but-tons!

(knock) *mp*

32

Henry
 Chauv.
 Brayer
 Green
 McCoy

piu f

33

[♩ = 112]

Henry
 Chauv.
 Brayer
 Green
 McCoy

(McCoy) *f*
 What was that?
 (not rushed)
mp *f* *ff*

MRS. HENRY

I think we have com-pa-ny-----

f *ff*

34

BRAYER *mf*
 Were there other guests in-vi-ted to-night?
McCoy *f* *mf*
 Not to my knowledge ----

35

CHAUVENET *f*
 We must-nt keep them out-side on a night like this.
GREEN *f*
 But the rain has stopped!

CHAUVENET *mf* *legato*
 There's still some thun-der -----, and the mer-cu-ry's fall-ing.
HENRY *f*
 They could catch their death ---- of

36

Henry
 cold ----
 Let them in ----
BRAYER *f*
 Stop your squab-bling, and let them in ----

Henry *ff* Let them in - - - - - !

Chauv. *ff* Let them in - - - - - !

Brayer Let them in - - - - - !

Green Let them in - - - - - !

McCoy *f* I'll go to the door myself.

(trem.) *cresc.*

McCoy *mp (recit.)* Why, it's on-ly a sin-gle young gen-tle-man.

39 Moderately [♩ = c. 88]

ALLEN *mf* I'm sor-ry to trou-ble you, sir --

McCoy *mf* Not at all, not at all; an A-me-ri-can, are you?

(simile)

GREEN (to others at table) *mf* We sel-dom see stran-gers in this house.

McCoy *(mf)* Come in, come in - - - - - . *(interrupting Green)* What brings you to our hum-ble a-bode?

ALLEN *mf* 40

I was vis-it-ing friends in the coun-try, but had to re-turn to my du-ties in Lon-don.

Allen

I was rid-ing toward the ci-ty --- when this ter-ri-ble, ter-ri-ble storm washed out the road ---

Allen 41

..... I fear I have lost my way ----- I've tak-en some li-ber-ty, I'm a-fraid ---

MCCOY *f*

And your horse?

Allen *mf* *(mf)*

He's quar-tered in your sta-bles --- Ed-gar Al-len. The same.

GREEN *f* *mf*

The po-et? I've

MCCOY *mf* *f*

Your name is?

(p) *(p)* *(trém.)*