

Bassoon

The Women in the Garden

Chamber Opera

by Vivian Fine

$\text{♩} = 92$

sn.dr. tri. *cantando*

p *mf* *dim.*

9

17

24 28-29 2 cl.&fl.

31-32 2 *p*

37 *p*

43-44 2 *vuota* $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ 48-55 8 *vuota*

57 sus.cym. *p*

60

Meno Mosso ♩ = 56

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[illegible][illegible]

Poco più mosso ♩ = 63

♩ = 56

The first system of the musical score is written on a grand staff with a bass clef on the left and a treble clef on the right. The bass staff contains two measures of whole rests, labeled '8' and '4' above them, with the word 'vuota' centered below the staff. The treble staff begins with a 'glock.' marking. It contains a series of notes: a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note B4, and finally a half note G4. Above the treble staff, the measure numbers '91-98', '99-102', and '106-111' are indicated, along with the numbers '8', '4', and '6' respectively.

♩ = 40

♩ = 52

139 pno. 141-142 2 143-144 2 pno. - 44

vuota

♩ = 44

147-148 2 149-152 4 recit. I.D. 3 = 40

vuota life and art were born of the *pp*

pp

♩ = 76

156-157 **2**

mp

162

mf *p*

Bassoon

170-179 **10** fl.
 3 **3**
 183
 187
 p *mf* *p*
 193 196-197 **2** clar.
 200 *mf*
 205 *tr* 209-214 **6** **End of Scene I** *rit.*
 vuota

All exit except E.D. During the opening measures of Scene 2 a man quietly enters behind the scrim and is seated at a table. He writes a letter. He is dressed in the style of the 1850's.

$\text{♩} = 52$

sn.dr. *tri.* 218-223 **6** *tri.*
 vuota
 227 sn.dr. *tri.* 230-235 **6** *accel.* *rit.*
 vuota wd.bl.
 a tempo
 239 *tri.* *vla.pizz.* 243-254 **12** *vuota*
 256 *vla.* *tri.* Light comes up slowly behind scrim $\text{♩} = 60$
 wd.bl. *vuota*

Bassoon

264 *p* *vuota* *f*

269 *vuota* *f*

274 *f* 276-277 2

280 *f* *f*

285 *vuota* 286-289 4 timp. 3

293 *vuota* *vuota* *vuota* 298-301 4

302 E.D. 3 chimes

For it would split his heart to know it, And then you and I were si-len-ter.

309 *Meno mosso* ♩ = 56 *Poco più mosso* ♩ = 63 ♩ = 76

glock. 311-317 7 318-319 2

321 *vuota* *vuota* *vuota* vla. *vuota*

326 *p espressivo* *f*

Bassoon

333 *8va*-----

337 *8va*-----

mp espressivo *vuota*

$\text{♩} = 56$ $\text{♩} = 69$

342-346 5 347-361 15

fl. cl. fl.&cl.

367 369-371 3

f *p*

376 377-378 2 383-384 2 385-399 15

vuota

400 fl. cl.

f

404 407-409 3

p *p*

413 418-420 3 421-423 3

vuota

$\text{♩} = 48$ 423 chimes vibr. 428-441 14

chimes vibr.

442 pno.

pno.

Bassoon

448 452-463 12 pno.

466 468-472 5 chimes

vuota vuota vuota vuota vuota

478 485-487 3 fl. 8^{va}

vuota

488 489-490 2 491-492 2 fl. 8^{va}

vuota

497 499-500 2 501-503 3

vuota

507-508 510-512 3 bs.cl.

vuota

517 524-525 2 528-529 2 532-535 4 536-537 2

vuota

538-541 544-551 8 chimes

vuota

554-555 558-559 2 561-567 7 568-569 2

vuota vuota vuota vuota vuota

Bassoon

571 G.S. //

in - deed not by re - mem - ber - ing and so he and she and she and he do know what the hu - man mind is.

576 pno. 1

585 bs.cl. fl.

p

593 597-598 2

vuota vuota

600-602 603-604 2

vuota vuota vuota vuota vuota

609 V.W. 4:3

I am all spun to a fine thread round the cra - dle, wrap - ping in a co - coon made of my own blood

615 616-619 4

vuota vuota

Allegro ♩ = 84

625-627 630-631 2

f

633 //

♩ = 66

637-639 641-642 2

vuota vuota

Bassoon

[illegible]

681 684-685 **2**

vuota vuota vuota vuota

*Spoken off stage:
A dog when he begged
always got what he asked for.*

686 vlc. vla.

690

p

[illegible]

702

mf

[illegible]

712

f

vuota

vuota

vuota

Bassoon

719 720-721 2

f *vuota* *vuota*

725

mf

732

f

ca ♩ = 60 ♩ = 72

735 736-738 739-742 temp.bl.

vuota *vuota* wd.bl.

748 750-751 2 754-755 2 pno.

vuota

757

cl.

764

mf *perc.*

771

cl.

778-783 6 785-786 2

Bassoon

789

793-795 3

Meno mosso ♩ = 50

797 pno.

802-807 6

vuota

pno.

809

bass

816

p

pno.

821

p

825-826 2

827

mf

829-830 2

vuota

vuota

vuota

833

vuota

pno.

836-837 2

Più mosso ♩ = 120

840

841-845 5

fl.

850-864

15

fl. *gru*

loco

vuota

vuota

Bassoon

871 V.W. 16 8 3 7 5
 wo - man com - po - ser stands where the ac - tress *vuota vuota* So does his - tor - y

877 G.S. 16 8 5 11 16
 ac - cur - ate - ly re - peat it - self. Ro - mance and mo - ney one by one. *vuota vuota*

882 G.S. V.W. G.S. 16 9 5 6 8 11 3
vuota vuota vuota She says he says ac - cur - ate - ly he says she says

887 V.W. G.S. V.W. rit. 16 11 3 7 5 11 4
 his - tor - y what is done is not done re - peat it - self. *vuota vuota vuota vuota*

894 $\text{♩} = 56$ *p*
 Bassoon part starting at measure 894.

901
 Bassoon part starting at measure 901.

907-930 24 vlc. 3
 Bassoon part starting at measure 907, ending at measure 930.

935-950 16 951-955 5 chimes *vuota*
 Bassoon part starting at measure 935, ending at measure 950.

959-960 2 962-967 6 chimes vla. *vuota*
 Bassoon part starting at measure 959, ending at measure 960.

Allegro ♩ = 96
(doppio movimento)

Bassoon

970 fl. 972-976 5

977 tenor 980 Why do you want to go on the stage and wave your arms? _____ f

980

983

Meno mosso ♩ = 69 986-990 5 994-995 2 2

vuota f f f vuota

996-1000 5 1a-2a 2 7a-9a 3

vuota vuota vuota

Più mosso ♩ = 66 10a bells. glock. tri. 3 3

18a-24a 7 chimes 27a-28a 2 bells chimes vuota

31a-32a 2 pno. # 34a-36a 3 38a-39a 2

Bassoon

40a-41a $\text{poco meno mosso } \text{♩} = 60$
with swinging motion
vla.

48a *poco f*

54a 58a-61a *p*

64a

71a 73a-75a *vuota* *poco f*

81a 82a-83a *vuota* 85a-86a *vuota* 88a-90a *chimes*

91a *chimes* *f* *vuota*

98a *G.P.* *vuota*

104a tri. cast. 106a-107a *poco meno mosso* $\text{♩} = 120$
vibr.

Bassoon

111a

p

116a

120a

124a-127a 4 *vuota* 129a-131a 3 *vibr.* Più mosso ♩ = 52 *vla.*

135a-141a 7 142a-145a 4 *vuota* chimes 147a-148a 2 *vuota* chimes 150a-151a 2 *vuota*

152a Più mosso ♩ = 92 *f* 155a-159a 5 *p*

162a

167a 170a-171a 2 *p* 173a-179a 7 *vuota*

Meno mosso ♩ = 66 181a-184a 4 *vuota* *vuota* *p*

Bassoon

191a-193a **3** 194a-196a **3** vla. 199a-203a **5**

vuota

204a cl. 206a-207a **2** fl.

210a-213a **4** 214a-217a **4** I.D. heart in which_ I was born, for - get for -

vuota

220a *mf* *f* // (dialogue)

All exit except G.S.

$\text{♩} = 92$ 223a-224a **2** *p* cantando

231a 232a-233a **2** 234a-236a **3** fl. (solo) *vuota*

240a *5* *5* *3* *3*

Meno mosso $\text{♩} = 60$ 244a *poco f* *poco f*

250a-252a **3** *vuota* *f*