

MEM154

Martin Ellerby

A SHAKESPEARE SONG SUITE

(Eight Asides for String Orchestra)

for String Orchestra

Duration: c. 16 minutes



MEM Publications
www.martinellerby.com

Composer's programme notes:

This work was composed in the Summer of 2021. It is dedicated to my US conductor friend Matthew J. George and his family: *To Matt, Jen, Gigi and Sam*. It came into being whilst I was reassessing some songs I had written based on texts by William Shakespeare, taken from his plays, and which dated as far back as 1993. It occurred to me that they could be recast as an instrumental composition, essentially that of a string orchestra. There were four extant songs and I soon realised that more were required to form a balanced suite for a string ensemble. In selecting the new contributions all the melodies were designed to fit the texts of further Shakespeare songs even though they were no longer to be sung. Also no Shakespeare play could contribute more than one number, each movement was not to last more than two minutes, the forms were to reflect stage terms and old names for dance or instrumental music, demonstrate a variety of string techniques, textures and friendly keys and, finally, the completed work was to appeal to a broad audience and be capable of performance by good amateur ensembles. Hopefully most of these aims were met! The complete work can be performed in its entirety or as various selected movements.

First Performance: University of St. Thomas String Orchestra conducted by Matthew J. George, St. Thomas Aquinas Chapel, University of St. Thomas, St. Paul, Minnesota, USA, 9 March 2022.

First Overseas Performance: University of St. Thomas String Orchestra conducted by Matthew J. George, Basilique Notre-Dame de l'Assomption, Nice, France, 24 May 2022. The ensemble also included the work in further concerts on their French tour at the Basilique Saint-Pierre, Avignon, 27 May 2022 and the Cathédrale Saint Sauveur, Aix-en-Provence, 29 May 2022.

An understanding of the ‘invisible’ texts will help both players and listeners follow the journey of the whole piece or concentrate the mind on individual movements. They are:

1. HERALD: ‘Sigh No More’ (Much Ado About Nothing)

*Sigh no more Ladies, sigh no more,
Men were deceivers ever,
One foot in Sea, and one on shore,
To one thing constant never,
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe,
Into hey nonny nonny.*

*The opening number acts as a brief overture representing an introduction by a herald in a play.
The original song setting is dated 1993.

Keys: E minor/E major.

2. PASTORALE: ‘Under the Greenwood Tree’ (As You Like It)

*Under the greenwood tree,
who loves to lie with me,
And turn his merry Note,
unto the sweet Bird’s throat
Come hither, come hither, come hither:
Here shall he see no enemy,
But Winter and rough Weather.*

*An interlude of two parts: the first warm and open, the second more cool and reflective.
The original song setting is dated 2009.

Key: G major.

3. GLEE: ‘Fear No More the Heat O’ th’ Sun’ (Cymbeline)

*Fear no more the heat o’ th’ Sun,
Nor the furious Winters rages,
Thou thy worldly task hast done,
Home art gone, and ta’en thy wages.
Golden Lads, and Girls all must,
As Chimney-Sweepers come to dust.*

*A glee is a type of English part song here represented as independent parts for all the players.
The original song setting is dated 2008.

Keys: D minor/F major.

4. BALLAD: ‘Take, O Take Those Lips Away’ (Measure for Measure)

*Take, oh take those lips away,
that so sweetly were forsworn,
And those eyes: the break of day
lights that do mislead the Morn;
But my kisses bring again, bring again,
Seals of love, but seal’d in vain, seal’d in vain.*

*A solo violin feature utilising some harmonics in the accompanying parts.

The original song setting is dated 2007.

Key: C major.

5. CATCH: ‘Come Kiss Me Kate’ (The Taming of the Shrew)

*A double forth and a double back,
four single sides: well caper’d Jack!
Pitch and turn each to his mate
and a double round: Come kiss me Kate.*

*Based on an adapted 16th Century round, or catch, this movement is played pizzicato throughout.

Keys: D minor/D major.

6. FANCY & FLIGHT: ‘Where the Bee Sucks’ (The Tempest)

*Where the Bee sucks, there suck I,
in a Cowslip’s bell I lie,
There I couch when Owls do cry,
on the Bat’s back I do fly
after Summer merrily.
Merrily, merrily, shall I live now,
Under the blossom that hangs on the Bough.*

*A fancy is a musical term for something free in form, and flight something fleeting and fast. The first part is played slowly with all parts muted (con sordino) and the second open and flamboyant.

Keys: G minor/G major.

7. EXCURSION: ‘The Ratcatcher’ (Romeo and Juliet)

*There was a rare Rat-catcher,
did about the country wander,
The soundest blade of all his trade,
or I should him deeply slander:
For still would he cry, a Rat tat tat,
tara rat, ever:
To catch a mouse, or to carouse,
such a Ratter I saw never.*

*Featuring various series of dry imitative entries in the verses and crisp togetherness in the choruses this movement is played throughout col legno (with the wood of the bow) concluding with a sting in its tail.

Key: A minor.

8. CURTAIN: ‘Loath to Depart’ (Comedy of Errors)

*Sing with thy mouth,
sing with thy heart,
Like faithful friends,
sing loath to depart.*

*Though friends together
may not always remain,
Yet loath to depart,
sing once again.*

*The finale is extrovert and demands much dexterity, often divided (divisi) and incorporating effects such as tremolo and rapid single-note repeated figurations (quasi toccata) in most sections.

Keys: A major/A minor.

Performance Note:

Throughout the score and parts tenuto (-) equals light accent and accent (>) equals heavier, traditional accent.

‘If music be the food of love, play on!’
William Shakespeare (1564-1616)

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Duration: circa 16 minutes

Full Score: MEM154

Set of Parts: MEM154A

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Composer Biography: please visit www.martinellerby.com

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To Matt, Jen, Gigi and Sam

A SHAKESPEARE SONG SUITE

(Eight Asides for String Orchestra)

1. HERALD: 'SIGH NO MORE'

(Much Ado About Nothing)

MARTIN ELLERBY

Andantino con rubato ($\text{♩} = \text{c. } 80$)

Soli

Violin I

Violin II

Viola

Violoncello

Double Bass

Not for Rehearsal or Performance

6

Vln. I

Vln. II

Vla.

Vc.

Db.

Not for Rehearsal or Performance

A

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Db.) in G major. Measure 10: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (unis.), Db. (pizz.). Measure 11: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (pizz.). Measure 12: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (mf). Measure 13: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (mf). Measure 14: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (mf).

Not for Rehearsal or Performance

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Db.) in G major. Measure 14: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (mf). Measure 15: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (mf). Measure 16: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (mf). Measure 17: Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Db. (mf). Measure 18: Vln. I (mf legato), Vln. II (mf legato), Vla. (mf legato), Vc. (mf legato), Db. (mf legato).

B

18

Vln. I

Vln. II

Vla.

Vc. unis.

Db. *mf legato*

mp

p Soli

p *mp*

p *mp*

p *mp*

p *div.*

p *pizz.*

p *var.*

Soli

22

Vln. I

Vln. II

Vla.

Vc.

Db. *p*

p *mp*

p *mp*

p *mp*

p *mp*

p *mp*

arco

pizz.

mp

26

Vln. I

Vln. II

Vla.

Vc.

Db. arco

pizz.

30

Vln. I div. Soli

Vln. II

Vla.

Vc. unis.

Db. arco

Sotto voce

mf

Sotto voce

mf

f

pizz.

mf l.v.

Not for Rehearsal! Or Performance

34

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.
mp
div.
arco
mp
mp
mp
mp

38 Poco a poco rallentando al fine

Vln. I

Vln. II

Vla.

Vc.

Db.

p
pp
p
pp
p
pp
unis.
(opt. div.)
p
pp
p
pp
p
pp
p
pp

pizz.
mp l.v.
arco
p
pp

Not for Performance

Perusal Score Only

2. PASTORALE: 'UNDER THE GREENWOOD TREE'
(As You Like It)

Allegretto ($\text{♩} = \text{c. } 104$)

Violin I

Violin II

Viola

Violoncello

Double Bass

Soli

mp

div.

pizz.

mp l.v.

8

Vln. I

Vln. II

Vla.

Vc.

D. b.

A

unis.

arco

mp

Not for Perusal Score Only

16

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

mf

div.

pizz.

mp

mf l.v.

mf l.v.

B Poco a poco rallentando

22

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

mp

mp

unis.

mp

unis.

Not for Perusal Score Only

Rehearsal or Performance

C A tempo

(div.) pizz.

Vln. I

Vln. II

Vla.

Vc.

Db.

Not for Perusal/Score Only Rehearsal or Performance

36

Soli

Vln. I

Vln. II

Vla.

Vc.

Db.

p legato

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A musical score page featuring three staves. The top staff is for the strings: Vla. (Violin), Vc. (Viola), and Db. (Double Bass). The middle staff is for two solo voices: In. I (Soprano) and In. II (Alto). The bottom staff is for Vla. (Violin). The key signature is B major (two sharps). The time signature is common time (indicated by 'C'). The score includes various dynamics such as *p*, *mp*, *mf*, and *unis.* (unison). Performance instructions like *arco* and *div.* (division) are also present. A large, diagonal watermark reading "Not for Perusal Score Only Rehearsal or Performance" is overlaid across the page.

Not for Rehearsal

50 unis.
Vln. I *mf*
unis.
Vln. II *mf*
unis.
Vla. *m*
div.
Vcl. *mf*
pizz.
Db. *mf* *mf l.v.*

This image shows a page from a musical score for orchestra. The score consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp. Measure 50 begins with Violin I playing eighth-note pairs with a dynamic of *mf*, followed by a sustained note labeled "unis.". This pattern repeats. The Viola has a sustained note with a dynamic of *m*. The Cello has a sustained note with a dynamic of *mf*. The Double Bass plays eighth notes with a dynamic of *mf*. The score is annotated with large, bold text "Not for Rehearsal" diagonally across the top. Measure numbers 50 and 51 are present above the staves. Measure 51 starts with a dynamic of *mf* for the Double Bass.

F Poco a poco rallentando

Musical score for measures 55-61. The instrumentation includes Vln. I, Vln. II, Vla., Vc., and Db. Measure 55 starts with a dynamic *mf*. Measure 56 begins with a dynamic *mp*. Measures 57-61 show various dynamics including *unis.* (unison) and *mp*.

G A tempo

Poco a poco rallentando al fine

Musical score for measures 62-68. The instrumentation includes Vln. I, Vln. II, Vla., Vc., and Db. Measure 62 starts with a dynamic *unis.* Measures 63-68 show dynamics including *mf*, *mp*, and *pp*. Measure 68 ends with a dynamic *pp*.

Not for Rehearsal Score Only

3. GLEE: 'FEAR NO MORE THE HEAT O' TH' SUN' (Cymbeline)

Andante (♩ = c. 60)

Soli

Violin I

Violin II

Viola

Violoncello

Double Bass

A

11 div. pizz.

Vln. I *fz* <*fz* *mf*

Vln. II arco (non div.) div. unis.

Vla. *mf* <*f* *mf*

Vc. arco (non div.) *mf* *mf legato*

D. b. - <*f* <*f* sim.

17 div.

Vln. I *f* *mf*

Vln. II <*f* *mf*

Vla. (non div.) <*f* *mf*

Vc. <*f* (non div.) *mf*

D. b. <*f* *mf*

B

22

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. (open)

arco

(non div.)

pizz. (open)

pizz. (open)

pizz. (open)

Not for Rehearsal Score Only

27

Vln. I

Vln. II

Vla.

Vc.

Db.

div. pizz.

arco

pizz. (open)

arco

pizz. (open)

arco (non div.)

arco

pizz. (open)

arco (non div.)

Not for Rehearsal Score Only

C

32

Vln. I (div.) arco
unis.
div.

Vln. II

Vla.

Vc.

Db.

36

Vln. I unis.
mf
f
fz
ffz

Vln. II
mf
f
fz
ffz

Vla.
mf
f
fz
fz
ffz

Vc.
mf
f
fz
fz
ffz

Db.
f
mf
f
fz
ffz

Not for Rehearsal or Performance

4. BALLAD: 'TAKE, O TAKE THOSE LIPS AWAY'
(Measure for Measure)

Andante cantabile ($\text{♩} = \text{c. } 72$)

Solo
Solo Violin

Violin I
pp legato

Violin II
p legato

Viola
p legato

Violoncello
p legato
(non *pizz.*)

Double Bass
pizz.

p l.v. (warm)

mp molto espressivo

6

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

Not for Rehearsal or Performance

A

Rallentando

12

S. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

(nat.) *mp*

mp

mp

div.

unis.

mp

mp

mp

17

A tempo

S. Vln. 

Vln. I 

mf

mf

div.

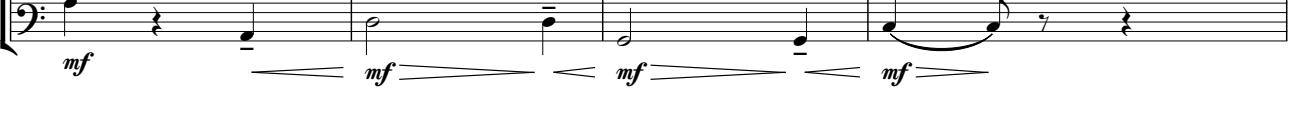
Vln. II 

mf

Vla. 

Vc. 

mf

Db. 

arco

mf

mf

mf

mf

mf

Not for Rehearsal or Performance

B

S. Vln. 21

Vln. I p pp nat. nat.

Vln. II p (div.) unis.

Vla. p

Vc. pizz.

Db. p l.v.

26

S. Vln.

Vln. I unis. p

Vln. II

Vla.

Vc.

Db.

Not for Rehearsal or Performance

C

31

S. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

mf

div. *mp*

mp

mp

div. *mp*

mp

Rallentando al fine

35

S. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

p

mf

mp

(natural harmonic)

div. *mp*

mf

mp

mf

mp

mf

mp

unis.

div. *mf*

mf

mp

mf

mp

arco

mf

mp

p

Not for Rehearsal Score Only

Perusal Score or Performance

5. CATCH: 'COME KISS ME KATE'
(The Taming of the Shrew)

Con brio (♩ = c. 84)

[Original Round: Anon. adapted by M.E.]

pizz. Soli

Musical score for strings and double bass. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature changes between G major (two sharps) and F major (one sharp). The tempo is indicated as Con brio (♩ = c. 84). Dynamics include *mf* and pizz. Soli. Measure 1: Violin I starts with eighth notes. Measure 2: Violin II enters with eighth notes. Measure 3: Viola enters with eighth notes. Measure 4: Violoncello enters with eighth notes. Measure 5: Double Bass enters with eighth notes. Measures 6-10: Continuation of the round with each instrument taking a turn.

Continuation of the musical score for strings and double bass. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The key signature changes between G major (two sharps) and F major (one sharp). The tempo is indicated as Con brio (♩ = c. 84). Dynamics include > (slurs), pizz. Soli, and *mf*. Measure 6: Vln. I starts with eighth notes. Measure 7: Vln. II enters with eighth notes. Measure 8: Vla. enters with eighth notes. Measure 9: Vc. enters with eighth notes. Measure 10: Db. enters with eighth notes. Measures 11-15: Continuation of the round with each instrument taking a turn.

Not for Perusal Score Only Rehearsal or Performance

Musical score for strings and brass, page 12. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The music consists of five staves of musical notation. Measures 1 through 7 are shown, followed by a repeat sign and measures 8 through 12. Measure 12 concludes with a dynamic marking of *fz*. The score is annotated with a large, semi-transparent watermark reading "Score Only Performance" diagonally across the page.

A musical score for orchestra rehearsal, featuring parts for Vla. (Violin), Vc. (Cello), and Db. (Double Bass). The score consists of two systems of music. The first system starts with a dynamic of *fz*. The second system begins at measure 17, marked *div.*, with dynamics *ff l.v.* and *marcato*. The score includes rehearsal marks A and B, and a section labeled "unis. Soli". The title "Not for Performance" is printed diagonally across the score.

Vla.

Vc.

Db.

17 *div.*

A [Tutti open]

B

ff l.v.
marcato
div.

ff l.v.
marcato
div.

ff
marcato
div.

Not for Performance

unis. Soli

23

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. Soli

unis. Soli

mf

mf

mf

>

>

>

>

29

Vln. I

Vln. II

Vla.

Vc.

Db.

C [Tutti open]

div.

fz

ff l.v.
marcato

div.

ff l.v.
marcato

div.

ff l.v.
marcato

div.

ff l.v.
marcato

div.

ff l.v.
marcato

ff l.v.
marcato

v

v

v

v

v

v

v

v

v

v

v

v

v

v

*Not for Perusal Score Only
Rehearsal or Performance*

D

Vln. I unis. Soli

Vln. II unis. Soli

Vla. unis. Soli

Vc. unis. Soli

Db. unis. Soli

The musical score shows five staves for string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature changes from G major (no sharps or flats) to A major (one sharp). Measure 35 starts with a dynamic of *v*. The violins play sustained notes. The violins play eighth-note patterns starting at measure 36. The viola and cello play eighth-note patterns starting at measure 36. The double bass plays eighth-note patterns starting at measure 36. The dynamic *mf* appears in measures 36 and 37. The violins play eighth-note patterns starting at measure 38. The viola and cello play eighth-note patterns starting at measure 38. The double bass plays eighth-note patterns starting at measure 38. The dynamic *mf* appears in measures 38 and 39. The violins play eighth-note patterns starting at measure 40. The viola and cello play eighth-note patterns starting at measure 40. The double bass plays eighth-note patterns starting at measure 40. The dynamic *mf* appears in measures 40 and 41. The violins play eighth-note patterns starting at measure 42. The viola and cello play eighth-note patterns starting at measure 42. The double bass plays eighth-note patterns starting at measure 42. The dynamic *mf* appears in measures 42 and 43. The violins play eighth-note patterns starting at measure 44. The viola and cello play eighth-note patterns starting at measure 44. The double bass plays eighth-note patterns starting at measure 44. The dynamic *mf* appears in measures 44 and 45. The violins play eighth-note patterns starting at measure 46. The viola and cello play eighth-note patterns starting at measure 46. The double bass plays eighth-note patterns starting at measure 46. The dynamic *mf* appears in measures 46 and 47. The violins play eighth-note patterns starting at measure 48. The viola and cello play eighth-note patterns starting at measure 48. The double bass plays eighth-note patterns starting at measure 48. The dynamic *mf* appears in measures 48 and 49. The violins play eighth-note patterns starting at measure 50. The viola and cello play eighth-note patterns starting at measure 50. The double bass plays eighth-note patterns starting at measure 50. The dynamic *mf* appears in measures 50 and 51.

A musical score page featuring three staves of music. The top staff is for the strings: Vla. (Viola), Vc. (Cello), and Db. (Double Bass). The middle staff is for two flutes: Fln. I and Fln. II. The bottom staff is for Vla. (Viola). The score includes dynamic markings such as *mf*, *fz f*, *ffz*, and *div.*. A large, diagonal watermark reading "Not for Perusal Score or Rehearsal Only" is overlaid across the page.

41

Vla. unis. Soli

Vc. unis. Soli

Db. unis. Soli

Fln. I

Fln. II

Vla.

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6. FANCY & FLIGHT: 'WHERE THE BEE SUCKS' (The Tempest)

Lento ($\text{♩} = \text{c. } 50$)

con sord.

con sord.

Violin I

p legato

con sord.

Violin II

p legato

con sord.

Viola

p legato

con sord.

Violoncello

p legato

con sord.

Double Bass

p legato

Pre Only Performance

A poco a poco rallentando

In. I 6

In. II

Vla.

Vc.

D. b.

Not for Rehearsal

div.

mp

mf

mf

div.

mp

mf

mf

div.

mp

mf

mf

div.

mp

mf

mf

div.

Attacca
(up beat in
new tempo) **B** Allegro ($\text{♩} = \text{c. } 72$)

unis. senza sord.

Vln. I II 11 12/8

mp *p*

Soli senza sord.

Vln. II II 12/8 f

p

Soli senza sord.

Vla. II 12/8

p

Solo senza sord.

Vc. II 12/8

p

Solo senza sord.

Db. II 12/8

p

Solo senza sord.

15

Vln. I

Vln. II 15

mf

Vla.

Vc.

Db.

unis. Solo

Not for Perusal Score Only

17

Soli

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains five staves for string instruments. The first staff (Vln. I) has a treble clef and a key signature of one sharp. The second staff (Vln. II) has a treble clef and a key signature of one sharp. The third staff (Vla.) has a bass clef and a key signature of one sharp. The fourth staff (Vc.) has a bass clef and a key signature of one sharp. The fifth staff (Db.) has a bass clef and a key signature of one sharp. Measure 17 starts with a rest for Vln. I, followed by eighth-note patterns for Vln. II, Vla., Vc., and Db. Measure 18 begins with a forte dynamic (f) for Vln. II, Vla., Vc., and Db. The score includes performance instructions such as slurs, grace notes, and dynamic markings like > and v.

19

f

Vln. I

Vln. II

Vla.

Vc.

mf

Soli

Db.

This musical score page contains five staves for string instruments. The first staff (Vln. I) has a treble clef and a key signature of one sharp. The second staff (Vln. II) has a treble clef and a key signature of one sharp. The third staff (Vla.) has a bass clef and a key signature of one sharp. The fourth staff (Vc.) has a bass clef and a key signature of one sharp. The fifth staff (Db.) has a bass clef and a key signature of one sharp. Measure 19 starts with a forte dynamic (f) for Vln. I, followed by eighth-note patterns for Vln. II, Vla., Vc., and Db. Measure 20 begins with a mezzo-forte dynamic (mf) for Vc. The score includes performance instructions such as slurs, grace notes, and dynamic markings like > and v.

21

Vln. I Vln. II Vla. Vc. Db.

23

Vln. I Vln. II Vla. Vc. Db.

Not for Perusal/Score Only or Performance

7: EXCURSION - 'THE RATCATCHER'
(Romeo And Juliet)

Allegro ma non troppo ($\text{♩} = \text{c. } 124$)

Verse (subdued)

Musical score for the first system of the Ratcatcher excursion. The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is common time (indicated by '4'). The tempo is Allegro ma non troppo ($\text{♩} = \text{c. } 124$). The dynamic is Verse (subdued). The instruments play the following notes:

- Violin I:** Rests throughout.
- Violin II:** Rests throughout.
- Viola:** Rests until measure 5, then plays a single note with **col legno Soli**.
- Violoncello:** Rests until measure 5, then plays a single note with **col legno Soli**.
- Double Bass:** Plays eighth-note patterns starting at **p 'dry'**.

Musical score for the second system of the Ratcatcher excursion. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature changes to common time (indicated by '4'). The tempo is Allegro ma non troppo ($\text{♩} = \text{c. } 124$). The dynamic is **col legno Soli**. The instruments play the following notes:

- Vln. I:** Eighth-note patterns starting at **p 'dry'**.
- Vln. II:** Eighth-note patterns starting at **p 'dry'**.
- Vla.:** Eighth-note patterns.
- Vc.:** Eighth-note patterns.
- Db.:** Eighth-note patterns.

Not for Perusal Score Only Rehearsal or Performance

A Chorus
(warm and open)

11

Vln. I

Vln. II

Vla.

Vc.

Db.

mf' crisp'

mf' crisp'

mf' crisp'

mf' crisp'

mf' crisp'

16

Vln. I

Vln. II

Vla.

Vc.

Db.

<*f*>

<*f*>

<*f*>

<*f*>

<*f*>

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B

Verse (subdued)

Soli

21

Vln. I

p 'dry'

Vln. II

Soli

p 'dry'

Vla.

Soli

p 'dry'

Vc.

Soli

p 'dry'

Db.

Soli

p 'dry'

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26

Vln. I

Vln. II

Vla.

Vc.

Db.

Not for Perusal Score Only



Chorus (warm and open)

31

Vln. I

mf'crisp'

Vln. II

mf'crisp'

Vla.

mf'crisp'

Vc.

mf'crisp'

Db.

mf'crisp'

Not for Rehearsal or Performance

Vln. I

f

play and stamp foot
>ffz

Vln. II

f

play and stamp foot
>ffz

Vla.

f

play and stamp foot
>ffz

Db.

f

play and stamp foot
>ffz

8. CURTAIN - 'LOATH TO DEPART' (A Comedy of Errors)

Molto ritmico ($\text{d} = \text{c. } 64$)

4

8

Vln. I div. > unis.

Vln. II nat. f trem.

Vla.

Vc. mf > fz

Db. mp mf f

A

II

Vln. I unis. Soli >

Vln. II ffz f with 'swagger'

Vla. > nat. ffz < fz

Vc. ffz mf < fz sim. >

Db. ffz mf < fz sim. >

Vln. I ffz mf < fz sim. >

Vln. II ffz mf < fz sim. >

Vla. ffz mf < fz sim. >

Vc. ffz mf < fz sim. >

Db. ffz

13

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. > Soli
f with 'swagger'

15

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

Not for Rehearsal or Performance

Soli
f with 'swagger'

unis. > Soli
f with 'swagger'

<*fz* <*fz* *f with 'swagger'*

17

Vln. I

Vln. II

Vla.

Vc.

Db.

div. unis. *fz ffz*

div. unis. *mf fz ffz*

unis. *fz ffz*

fz ffz

B

19

Vln. I

Vln. II

Vla.

Db.

div. *f*

div. *f*

f

Soli *f bravura*

f

f

C

unis. Soli

Vln. I ffz f with 'swagger'

Vln. II ffz < fz

Vla. ffz < fz

Vc. mf == fz div. mf == fz

Db. ffz < fz

mf == fz div. sim. sim. sim. sim.

Soli

23

Vln. I ffz f with 'swagger'

Vln. II ffz < fz

Vla. ffz < fz

Vc. ffz < fz

Db. ffz < fz

div. unis. unis. unis. unis. unis. Soli

Soli

unis. Soli

25

Vln. I *mf*

Vln. II div. unis.

Vla. *f with 'swagger'*

Vc. unis. *f with 'swagger'*

D. b. *f with 'swagger'*

div. unis. fz ffz

D

27

Vln. I

Vln. II div. *f bravura*

Vla. *f* div.

D. b. *f* div.

29

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

tremolo

fp *poco a poco crescendo*

tremolo

fp *poco a poco crescendo*

p *poco a poco crescendo*

ff

31

Vln. I

Vln. II

Vla.

Vc.

Db.

>

>>

(mp)

(mf)

(mf)

(mf)

unis. (sotto voce)

f

34

Vln. I

Vln. II

Vla.

Vc.

D. b.

f

mf

mp

div.

mf

gliss.

E

37

Vln. I

Vln. II

Vla.

D. b.

f bravura

mf

mf

mf

pizz.

mf

Not for Rehearsal Score Only

40

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

arco

gliss.

mf

Not for Rehearsal or Performance

42

Vln. I

Vln. II

Vla.

Vc.

Db.

(mf)

gliss.

sim.

mf

Not for Rehearsal or Performance

F Coda

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Db.) in 44 time, key of A major (three sharps). The section is labeled "F Coda". The score shows various dynamics like *fp*, *fz*, *mf*, and *unis. tremolo*. The double bass part includes a *gliss.* instruction.

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Db.) in 46 time, key of A major (three sharps). The section continues from the previous page. The score shows dynamics like *fp*, *fz*, *mf*, and *ff*. The double bass part includes a *ff* dynamic.

Not for Rehearsal Score Only

Musical score for orchestra, page 41, system 48. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The score shows various dynamics and performance instructions like 'fp', 'fz', 'ffz', and 'mf'. The strings play eighth-note patterns, while the double bass provides harmonic support.

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