

# If I Could Stand, If I Could Sit, or, Oh, Bill, Oh, Susan

for soprano, baritone and string quartet

Stuart Sherman

Jeffrey Lependorf

$\bullet = 48$

Susan

Bill

[BILL and SUSAN enter from opposite sides of the stage. BILL sits in a chair. SUSAN stands beside and slightly in front of BILL.]

Violin 1

Violin 2

Viola

Cello

The musical score is for a 3/4 time piece. It features vocal parts for Susan (soprano) and Bill (baritone) and a string quartet consisting of Violin 1, Violin 2, Viola, and Cello. The tempo is marked as 48 beats per minute. The score begins with a first-measure rest for both vocalists. The string quartet enters with a dynamic of *f* (forte). The Violin 1 part includes a triplet of eighth notes in the fourth measure. The Viola and Cello parts play a steady eighth-note accompaniment. The score concludes with a dynamic of *f sub.* (fz) for the strings.

2 *mp*

B. *mp*

10

If I could stand — I stand — in line at a mo-vie theat-er an-y mov-ie theat-er and ev-en if there were no mo-vie ply-ing in-side and ev-en if there were no line

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

B. *mp*

15

wait-ing out-side to see — the mo-vie that was-n't play-ing in - side. I'd stand — in line for as long as it took to buy a tick-et ev-en if I had to ma-nu-

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

20

S. *f*

B. *poco* You may. *mf* *mp*

fac-ture the tick-et my-self, out of whole cloth not the best ma-te-ri-al out of which to make a mo-vie tick-et, if I may add by way of di-gres-sion Thank you. As I was

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vcl. *f* *sfz* *mf*

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It features five staves: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vcl.). The Soprano part has a rest for the first three measures, then enters with a melodic line. The Bass part has a rhythmic accompaniment with triplets and sixteenth notes. The instrumental parts (Vln. 1, Vln. 2, Vla., Vcl.) provide harmonic support. Dynamics are marked as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *sfz* (sforzando). The score includes a *poco* marking and a *5* fingering. The lyrics are: "fac-ture the tick-et my-self, out of whole cloth not the best ma-te-ri-al out of which to make a mo-vie tick-et, if I may add by way of di-gres-sion Thank you. As I was".

25

B. in a man-ner of speak - ing say - ing as I was say - ing in a man-nered way of speak - ing I would stand in line, et - ce - te - ra, — et - ce - te - ra, —

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

29 *mf*  $\overbrace{\text{3}}$   $\overbrace{\text{3}}$   $\overbrace{\text{3}}$

S. I think you left out an "et-ce - te-ra." \_\_\_\_\_ On-ly one, as

B. et-ce-te-ra, \_\_\_\_\_ et-ce-te-ra, \_\_\_\_\_ et-ce-te-ra, \_\_\_\_\_ I would Did I? On-ly one?

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *sfz*

Vcl. *sfz*

S. 36 *5*  
far as I can re-mem - ber, as far as re - mem-ber-ing counts

B. 36 [counting carefully]  
Et - ce - te - ra, — et - ce - te - ra, — et - ce - te - ra, — et - ce - te - ra, —

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *sfz*

Vcl. *sfz*

Detailed description: This page of a musical score, numbered 6, features six staves. The top staff is for Soprano (S.), starting at measure 36 with a five-measure phrase marked with a '5' and a slur. The lyrics are 'far as I can re-mem - ber, as far as re - mem-ber-ing counts'. The second staff is for Bass (B.), also starting at measure 36, with the instruction '[counting carefully]' above it. The lyrics are 'Et - ce - te - ra, — et - ce - te - ra, — et - ce - te - ra, — et - ce - te - ra, —'. The remaining four staves are for instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). Each of these instrumental staves begins with a dynamic marking of *sfz* (sforzando) and contains musical notation with various note values and slurs. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

43

B. et-ce-te-ra, et-ce-te-ra, I would do all that I said I would do, all that I twice said I would do be-cause I'd know that some-where in that theat-er

Vln. 1

Vln. 2

Vla.

Vcl.

48

B. some-where be-tween that brok-en pop-corn-ma-chine and the brok-en pop-corn you'd be wait-ing wait-ing for me to come up be-side you;

Vln. 1

Vln. 2

Vla.

Vcl.

52

B.



wait - ing for me to reach in - to my pock-et and re - move one whole en - tire ker-nal of un-popped pop - corn, wait - ing for me to place that one whole en - tire ker - nal of

52

Vln. 1



Vln. 2



Vla.



Vcl.





56 *f*

S. *f*

B. *mp*

Vln. 1 *mp sub.*

Vln. 2 *mp sub.*

Vla. *mp sub.*

Vcl. *mp sub.*

Left ear.

un - popped pop corn in your right ear. Left ear. So that out of your mouth, — your whole en-tire mouth the fol - low-ing words could pop:

*poco rit.*

♩ = 88

S. 62  
Oh, — Bill.

B. 62  
Mer - ry Chris - mas Su - san. Mer - ry Christ - mas.

Vln. 1 62

Vln. 2 62

Vla. 62

Vcl. 62

*mf*

*mf*

*pizz.*

*mf*

Detailed description: This is a page of a musical score for a Christmas song. It features five staves: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). The key signature has one sharp (F#) and the time signature is 3/4. The score begins at measure 62. The Soprano part has the lyrics "Oh, — Bill." The Bass part has the lyrics "Mer - ry Chris - mas Su - san. Mer - ry Christ - mas." The instrumental parts include a Viola part with a 15-measure rest at the beginning. The Violin 1 and Violin 2 parts have dynamic markings of *mf*. The Violoncello part has a *pizz.* marking and a dynamic marking of *mf* at the end of the page.

*mf*

S. 72  
If I could sit, I'd sit on an air - plane and when the plan took off

Vln. 1

Vln. 2

Vla. *gliss.* *mf* *gliss.* *gliss.*

Vcl. (*gliss*)

S. 80  
I'd re-main in my seat and let the plane take off with - out me— be-cause a dis-creet flush - ing sound in my ear -

Vln. 1

Vln. 2

Vla. *non vib.*

Vcl. *arco non vib.*

88

S. my left ear had a - lert-ed me to the seem - ing near - ness of your now ev - er so slight - ly less than ov - er vac - ant

Vln. 1

Vln. 2

Vla.

Vcl.

♩ = 72  
broaden slightly

96

S. pres - ence, free at last free at last Great God Al - might -

Vln. 1

Vln. 2

Vla.

Vcl.

*ff* *mf* *ff simile*

*ord.* *ff* *mf* *ff simile*

*ord.* *ff* *mf* *ff simile*

**S.** *pp* *mf*  
106  
ty small, free at last, to - last, and last and last.  
3 3 3 3 3

**B.** *mf*  
106  
Et - ce - te - ra, et -

**Vln. 1** *pp* *mf*  
106  
3 3

**Vln. 2** *pp* *mf*  
106  
3 3

**Vla.** *pp* *mf*  
106  
3 3

**Vcl.** *pp* *mf*  
106  
3 3

115

S. *piu f* *mf* *f*

No, last and last and last If I'd want-ed to say "et - ce - te - ra," I would have. "et -

B. ce - te - ra, et - ce - te - ra,

Vln. 1 *mf* *poco* *f*

Vln. 2 *mf* *poco* *f*

Vla. *mf* *poco* *f*

Vcl. *mf* *poco* *f*

*mp*

S. 124 *mp* *mf*  
 ce-te-ra's your word. Un - til at

B. 124 *poco*  
 Ex-cuse me, I mis-un-der-stood. There's a slight flush-ing sound— in both my ears, but it won't last, et - ce-te-ra.—

Vln. 1 124 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

♩ = 88

16 *piu mosso*

*mf*

*f*

S. 132  
last, you e - merge from the la - va - to - ry (hav - ing wached your hand with ex - qui - site care in - stead of soap and wa - ter and then,

Vln. 1 132  
*mp* *mf sub.* *simile*

Vln. 2 132  
*mp* *mf sub.* *simile*

Vla. 132  
*mp*

Vcl. 132  
*mp* *pizz.* *mf*

S. 140  
waltz - ing down the aisle in four four time a feat on - ly your feet can ma - nage but on - ly just *mp*

Vln. 1 140  
*f* *mp sub.*

Vln. 2 140  
*f* *mp sub.*

Vla. 140  
*f en dehors* *mp sub.*

Vcl. 140  
*f* *mp sub.*



147

S. in time you lean o - ver to my left ear de - li - cate - ly ex -

Vln. 1

Vln. 2

Vla.

Vcl. *arco* *pizz.*

*p*

*p*

*p*

*p*

155

S. tract the whole en - tire ker - nal of still un - popped pop - corn, and re - place it with these words, whole and en -

Vln. 1

Vln. 2

Vla.

Vcl.

*mp*

*mp*

*mp*

*mp*

18 *rall.*

♩ = 72

The musical score consists of five staves. The vocal parts (Soprano and Bass) are at the top, and the instrumental parts (Violin 1, Violin 2, Viola, and Violoncello) are at the bottom. The score is divided into two measures by a double bar line. The first measure is in 3/4 time, and the second measure is in 2/4 time. The key signature has one sharp (F#). The vocal parts have lyrics: 'tire.' (Soprano), 'Mer - ry Chist - mas, Bill. Mer - ry Christ - - mas.' (Soprano), 'Oh, Su - san.' (Bass), and 'Oh, Su - san.' (Bass). The instrumental parts have dynamics: *p* and *mf*. The score includes various musical notations such as notes, rests, and slurs.

S. 164  
tire. \_\_\_\_\_  
Mer - ry Chist - mas, Bill. Mer - ry Christ - - mas.

B. 164  
Oh, Su - san. Oh, Su - san.

Vln. 1  
*p* *mf*

Vln. 2  
*p* *mf*

Vla.  
*p* *mf*

Vcl.  
*p* *mf*

174 *mf*

B. *mf*  
If I could stand, I'd stand a-gainst a wall - the Ber - lin Wall for

Vln. 1 *174 poco sul pont.*  
*f sub.* *mf* *ord.* *as before*

Vln. 2 *poco sul pont.*  
*f sub.* *mf*

Vla. *en dehors*

Vcl. *pizz.*  
*f sub.* *secco; dampen at rests* *mf*

184

B. *ord.*  
in - stance. (Wa - rum nicht?) what the hell, and press a - gainst it un - till the wall fell \_\_\_\_\_ and ev - en if ev - ry one *ord.*

Vln. 1 *184 ord.* *as before* *ord.*

Vln. 2

Vla.

Vcl.

*molto rit.* *a tempo*

194

B. *f*

in the whole en - tire— world came up and told me in— one in - com - pre - hen - si - ble lan gauge — af - ter a - noth - er that I

*as before* *ord.* *as before*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

♩ = 66

*f sub.*

204

S.

Musical notation for the Soprano part, starting at measure 204. The line begins with a rest, followed by a series of eighth and sixteenth notes. Dynamics include *f*, *mp*, and *f sub.*

A dar-ling, a dear— a deu-ced-ly de-cent chap. No, that line comes lat-er

204

B.

Musical notation for the Bass part, starting at measure 204. The line begins with a rest, followed by a series of eighth and sixteenth notes. Dynamics include *mp* and *poco*.

was a dum-my, a dul-lard, a dope. Oh, Su-san.

204

Vln. 1

Musical notation for Violin 1, starting at measure 204. The part features a rhythmic pattern of eighth notes with accents. Dynamics include *mp* and *f*.

204

Vln. 2

Musical notation for Violin 2, starting at measure 204. The part features a rhythmic pattern of eighth notes with accents. Dynamics include *mp* and *f*.

204

Vla.

Musical notation for Viola, starting at measure 204. The part features a rhythmic pattern of eighth notes with accents. Dynamics include *mp* and *f*.

204

Vcl.

Musical notation for Violoncello, starting at measure 204. The part features a rhythmic pattern of eighth notes with accents. Dynamics include *mp* and *f*.

*accel.*

♩ = 72

S. 212  
and lat - er a gain <sup>3</sup> an a gain and a - gain.

B. 212 *f*  
A dum - my, a dul - lard, a dope, be - cause, and why did - n't I know it? How could I <sup>3</sup>

Vln. 1 212 *poco sul pont.*

Vln. 2 *poco sul pont.*

Vla.

Vcl.