

EMBARRASSMENTS

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PIANO-CONDUCTOR

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Music by Polly Pen

Lyrics by Laurence Klavan and Polly Pen

Orchestrations by Bruce Coughlin



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1 - Nerves

Lyrics by
Polly Pen &
Laurence Klavan

Music by
Polly Pen

1 **Andante**

George:

Cue: "...after simply standing there for so many hours..... To night I'll be

mp

Piano

mp

To Dialogue

4

free of Hen - ry James.

Henry: "There's just one other tiny thing. I'm afraid..."

Cue: "But it does make your face look, well, crooked."

6 "crooked" **George:**

To - night I'll be free of Hen - ry James. No more

9
 nat - ter - ing notes. No more la - by - rinth - ine no - tions of the dra - ma. Oh, the

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12
 dra - ma. Now, don't be alarmed ...But I've decided to cut all of Emily's speeches
 in Act III - just for tonight."

14 **Henry:**
 This mu - ti - lat - ed, mas - sa - cred, brut - al - ly sim - pli - fied, lit - tle play of mine, This tor - tured

sub. poco rit.

17

child will tri - umph to - night. The aud - i - ence will

rall. *mf* *piu mosso*

20

rise for Hen - ry James, Hen - ry James, Hen - ry James, Hen - ry

f

23

Henry: "Well, I know it will go. The question is will it do?" If it does - n't

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26

go, if it does-n't do, I will die in - side. This am-pu-tat-ed, torn a-part,

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30

put to - geth - er, tried a - gain, lit - tle work of art, whose ti - tle I

32

nev - er liked, will tri - umph to - night. The aud - i - ence will

rall.

move →

35

rise for Hen - ry James, Hen - ry James, Hen - ry James, Hen - ry

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38

George:

To - night I'll be free of Hen - ry James. I will be

tempo primo

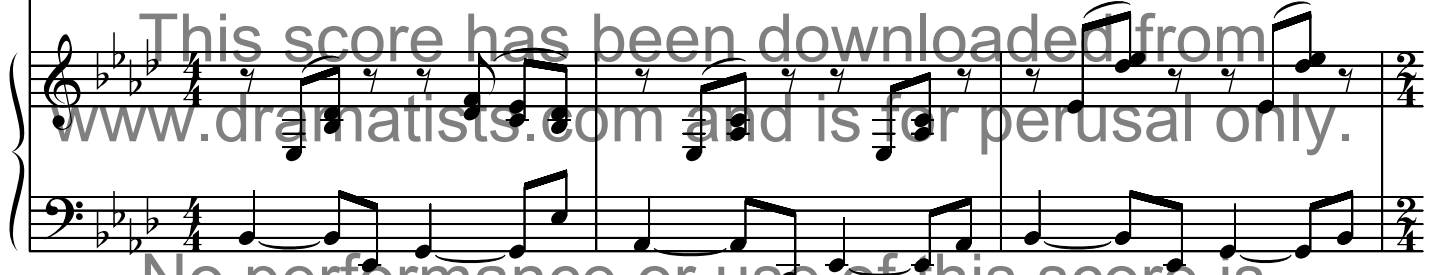
41

me. No, no, I will be Guy Dom - vil - le. I will

44



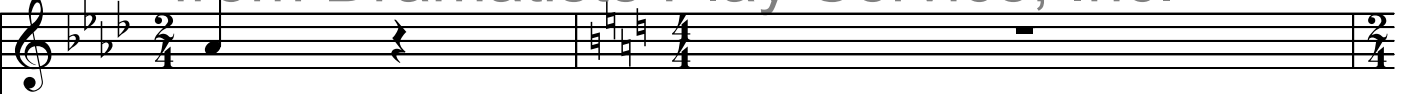
look di-vine. I will speak beau-ti-f'ly. The the-a-tre is mine. I will



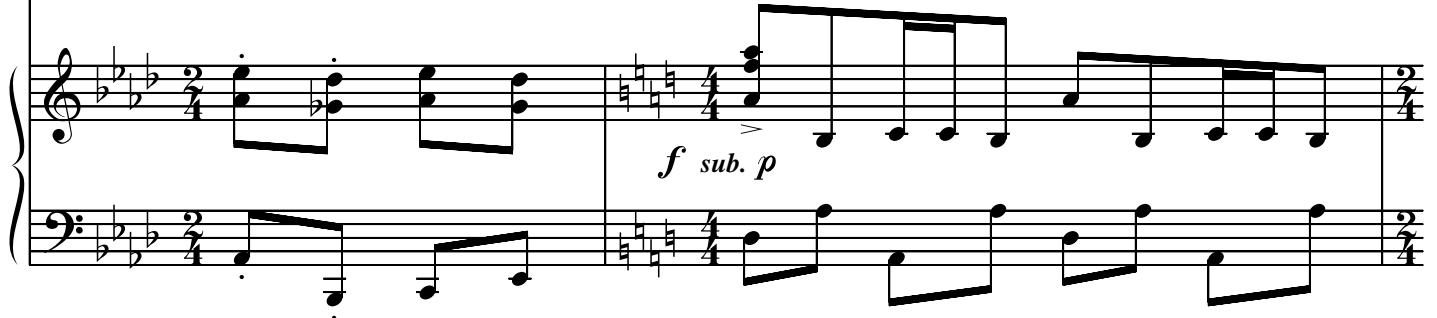
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47



do. Henry: "I'm not sure I can bear sitting in the audience."



49



51

Henry:

If it does - n't go, if it does - n't do, I will

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54

die in - side. You must as - sume how much I care, how much it

57

George:

means. I'll be free of Hen - ry James. I will be

59

me. No, no, I will be Guy Dom - vil - le. I will

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62

turn my nose to the left then to the right. I'll flat - ter the light. I will

65

Henry:

do. The dew of ag - o - ny is on my brow,

68

led to the slaught-er.

Ad-ver-tised, pub-li-cized.

This

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71

per-fect,

lit-tle

gem.

This

slice

of

my

mp

74

soul.

Wait-ing for the

huge,

flat foot

of the

f slower - deliberate

77 George:

pu - blic. The huge flat foot com - ing clo - ser. Why, Henry..."

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80

(Dialogue continues)

81

Henry: "Dear Reader. No. Dear Audience..." *mp* The

84

Musical staff for voice, measures 84-85. The melody consists of eighth and quarter notes with some rests.

huge, flat foot of the pu - blic. The

Piano accompaniment for measures 84-85. The right hand has chords and moving lines, while the left hand has a steady bass line. A *cresc.* marking is present.

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86

Musical staff for voice, measures 86-87. The melody continues with eighth and quarter notes.

huge flat foot com - ing clo - ser, clo - ser.

Piano accompaniment for measures 86-87. The right hand features chords and moving lines, with a *mf* marking. The left hand has a steady bass line.

88

Musical staff for voice, measures 88-90. The staff is mostly empty, indicating a segue.

(Segue next scene...)

Piano accompaniment for measures 88-90. The right hand has chords and moving lines, with *sub. mp* and *rit.* markings. The left hand has a steady bass line. A *Sub* marking is at the end.

2 - Sorry

♩ = 54

1

Henry: "I see them now...the grey scribbles in the shadows - reading and sharing their rejection letters."

Piano

mp

♩ = 88

5

Pickett: "Here's one I got just this morning. -

"We're

sub. piu mosso

9

sor - ry.

It's tak - en so long to re - ply.

But we

13



want you to know that we did re - ceive your play.



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17

Author #1:

from Dramatists Play Service, Inc.



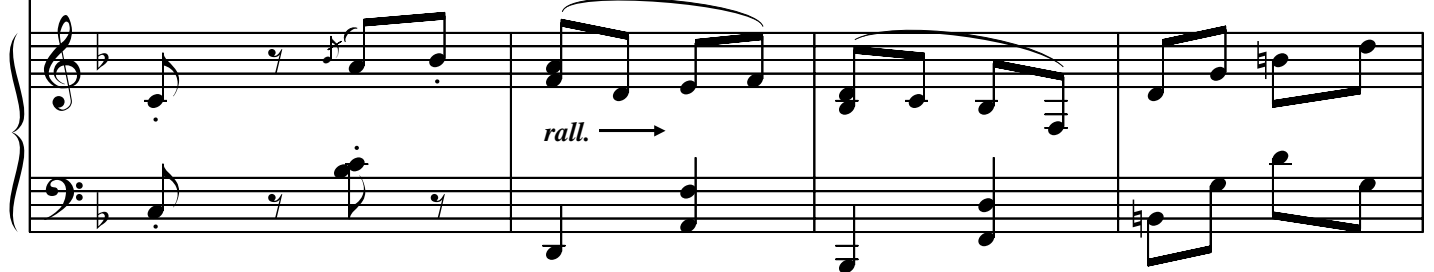
We are u - sually so ve - ry — brisk and



21



thor-ough. But some - times life has oth - er



25
plans. There's been a hor - ri - ble

25
There's been a hor - ri - ble

25
There's been a hor - ri - ble

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cresc. → *f*

28
cri - sis! A per - fect di - sa - ster! A

28
cri - sis! A per - fect di - sa - ster! A

28
cri - sis! A per - fect di - sa - ster! A

31
 flood in the base - ment. *mp* Your play was de - stroyed!

31
 flood in the base - ment. *mp* Your play was de - stroyed!

31
 flood in the base - ment. *mp* Your play was de - stroyed!

mp

35
mf Please try us a - gain and do keep your

35
mf Please try us a - gain and do keep your

35
mf Please try us a - gain and do keep your

mf **Grandioso**

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39

chin up.

39

Pickett:

chin up. I'm teach ing a class if you care to en -

39

chin up.

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8vb-----

43

Wayworth (Author#2):

roll. We thank you for your ef-fort. We

sub. mp

47

Author #3:

trust you have a co - py. We would keep your name on file. But all

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51

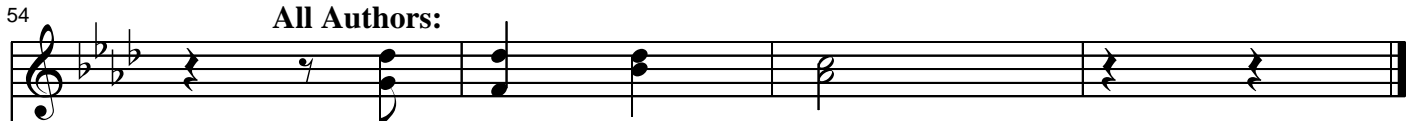
Wayworth:

re - cords have been lost. Wish - ing you — the

rit.

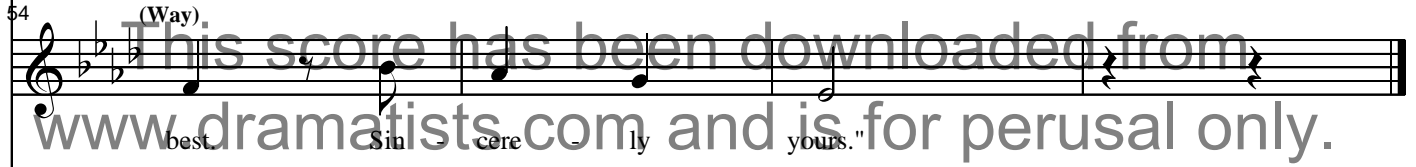
sub. *p*

54 **All Authors:**



Sin - cere - ly yours."

54 (Way)
best. Sin - cere - ly yours."



Sin - cere - ly yours."

54



Sin - cere - ly yours."



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2a - Alsager Cross

♩ = 64

1 **Conduct Only**

Vln

VI

move →

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3

Vln

VI

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5

Vln

VI

1 2

2nd time rit.

3 - Nothing

♩ = 69

Wayworth:

1

She does noth - ing. Noth - ing but

Piano

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3

breathe. Noth-ing but sigh. Noth-ing but ap - pre-ci-ate. She cre - ates noth-ing but

6

hap-pi-ness. There's noth - ing more love - ly than a

9

wo-man who does noth-ing.

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12

Her home is a world she car-ries with her. E-ven on the

15

street she's sur-round-ed by her books and paint-ings. Her taste pro- tects her like a

18

par-a-sol or more. A suit of ar-mour. She would

sub. f

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21

go as far as Par - is to see a

Broadly

24

play. There's nothing more be-guil-ing than a wo-man who does noth-ing.

Tempo Primo

27

Her home is a gar - den where she

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30

does nothing. Til a lighting on an artist like a bee, she dis -

33

pen - ces and be - stows, en - a - bles and al -

very slowly

36

lows, gen - er - ous and kind, o - bli - vi - ous to all the

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39

good, the growth she leaves be - hind.

f

8vb-----

42

45 **Alsager:**

Musical score for Alsager, measures 45-47. The vocal line consists of three measures, each starting with a long note followed by a melodic phrase. The lyrics are "Hmm", "Hmm", and "Hmm". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

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Musical score for Wayworth, measures 48-50. The vocal line begins with a rest, then a melodic phrase. The lyrics are "As she flies a-round, there's a cheer-ing sound. A". The piano accompaniment continues with the eighth-note pattern from the previous section.

Musical score for measures 51-52. The vocal line starts with a rest, then a melodic phrase. The lyrics are "hap-py noise, a hap-py hum, a buzz.". The piano accompaniment features a more active eighth-note pattern in the right hand. The key signature changes to C major for the final measure.

54

//Wayworth:

Dee deede... Dee dee de... That's the kind of nothing she

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57

Alsager:

does. I would go as far as Par - is to

sub. f

Broadly

Sub

60

Wayworth:

see a play. There's noth - ing more sooth - ing than a

Tempo Primo

63

woman who does nothing. *8va -* She does nothing. She does it

67

well. That is her gift. She does noth-ing beaut-if-ly. Now what is the noth-ing that

rall. *a tempo*

70

she'll do for me?

Fades away

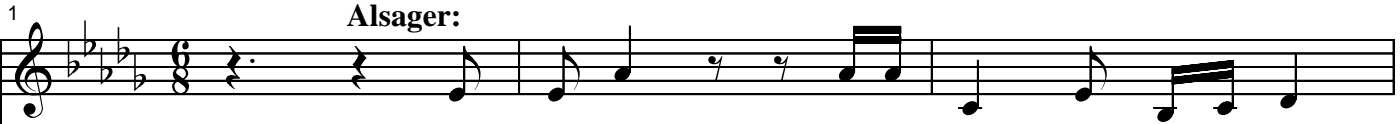
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4 - Give

♩ = 46

1 **Alsager:**



The set - ting: In a gold - en liv - ing room.

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Piano

mp

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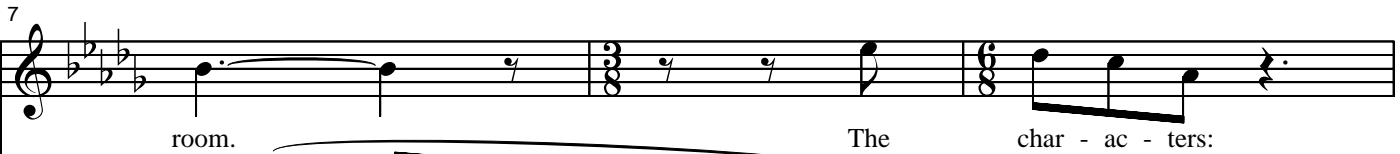
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4



We're sit - ting in my gold - en liv - ing

7



room. The char - ac - ters:

10

One young man who is look-ing for his form. One young girl

poco cresc.

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13

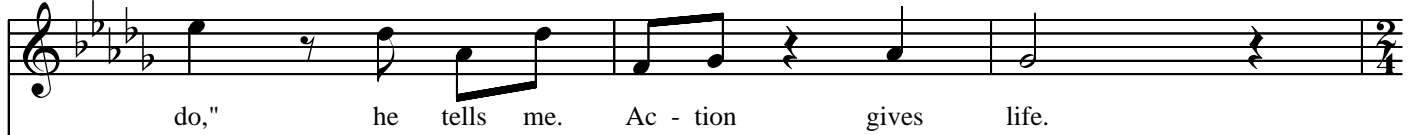
who finds his form pleas-ing.

Slow 3 $\bullet = 51$

16

Then, there is ac-tion. "In dra-ma, you al-ways

19



do," he tells me. Ac - tion gives life.



rit. *molto rit.*

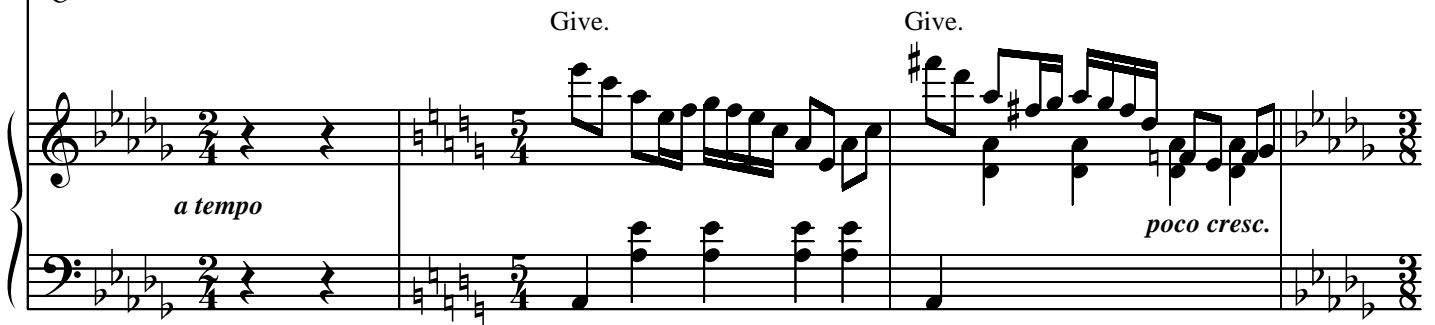
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22



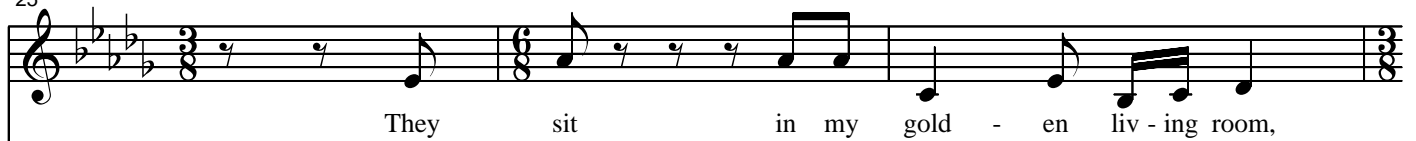
Give. Give.



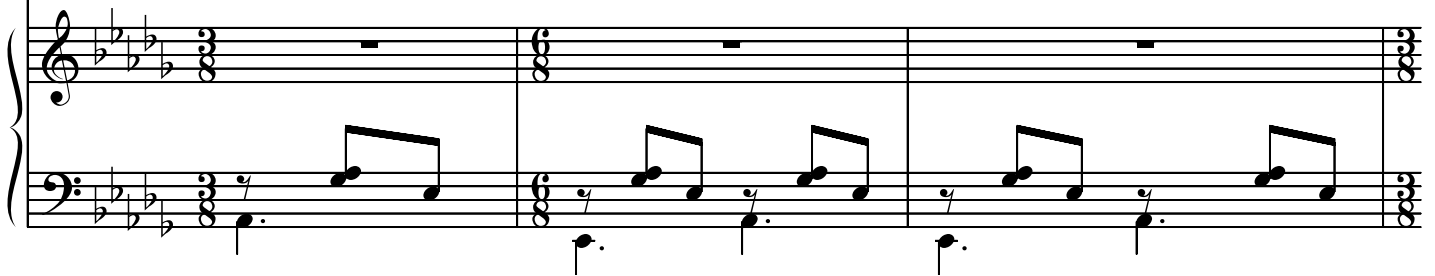
a tempo *poco cresc.*

♩ = 50

25



They sit in my gold - en liv - ing room,



28

giv - ing room for each oth - er to grow, a

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31

giv - ing room, my gift to give.

34

My ac - tion: To find the per - fect work. The per - fect

♩ = 62

37

form. To give with - out thought of re - turn to

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40

throw my li - ber - ty throw my lei - sure a - 'round him, gent - ly.

poco rit.

Sub - - 1

Sub - - 1

43

His re - ac - tion: "In dra - ma you al - ways do," he

mp poco a poco cresc.

m.s.

m.s.

46

tells me. "You al - ways re - act." I sit with

m.s.

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49

cur - tains so thick no one has ev - er thought to lift them.

52

He will lift them. Give. Give.

mp & cresc.

55

Give. *mp* Give. "Tea?"

sub. p

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5 - A Lamp

♩ = 92

1 Henry:

That mo-tion, there as your hands touch.

m.d.
m.s.
mf

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4

Re - mem - ber it. I am a

7

lamp that's a - live. I see you in this room hold - ing

mp

10

3



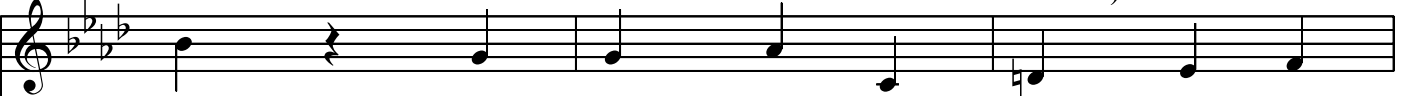
and re - leas - ing your hands so eas - i - ly. Wait - ing for me to

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13



leave to turn down the glare as you

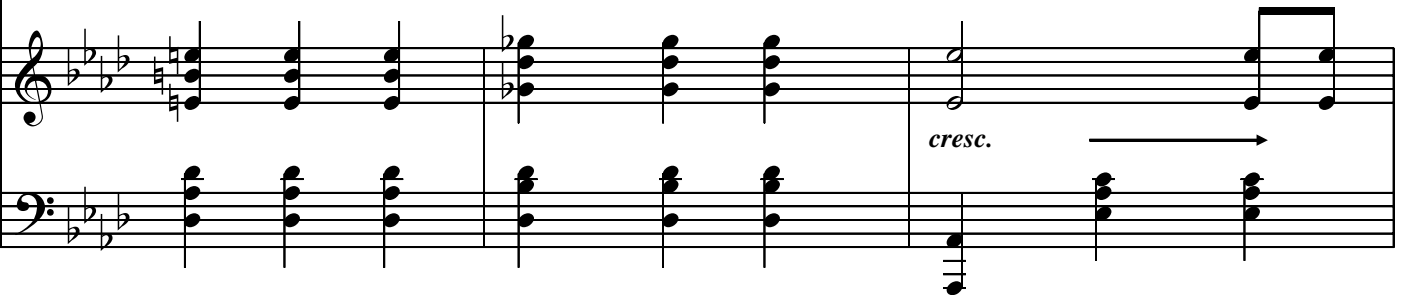


16

Wolcott:



burst in - to love. I am a lamp. I love you.



19 **Jenny:**

I love you.

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22 **Henry:**

I could put you in a book. Close you in its cov-ers.

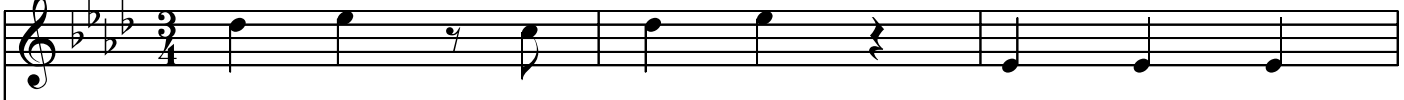
Deliberate

25

Smoth-er you on dead white pa-per. Press you flat as the page. Safe, un-der cov-er, I could

28

Wolcott:



hold you, re - lease you. Af - ter he



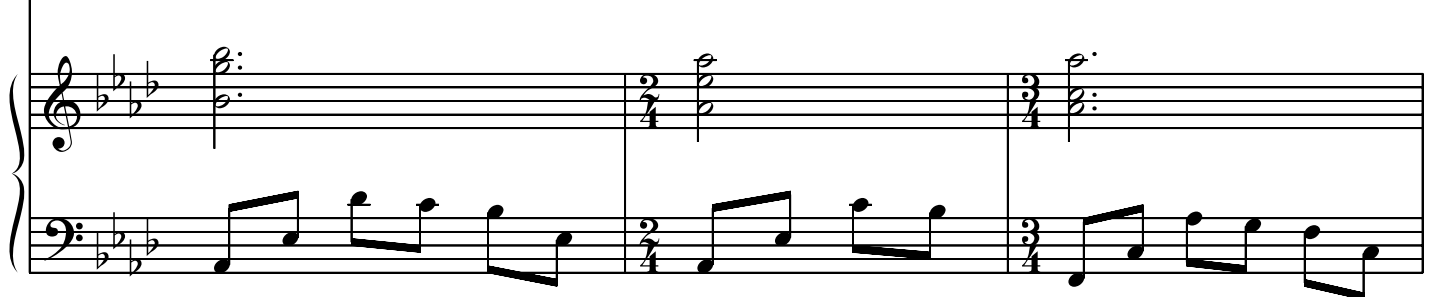
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31

Jenny:



leaves, I will hold you. Af - ter he

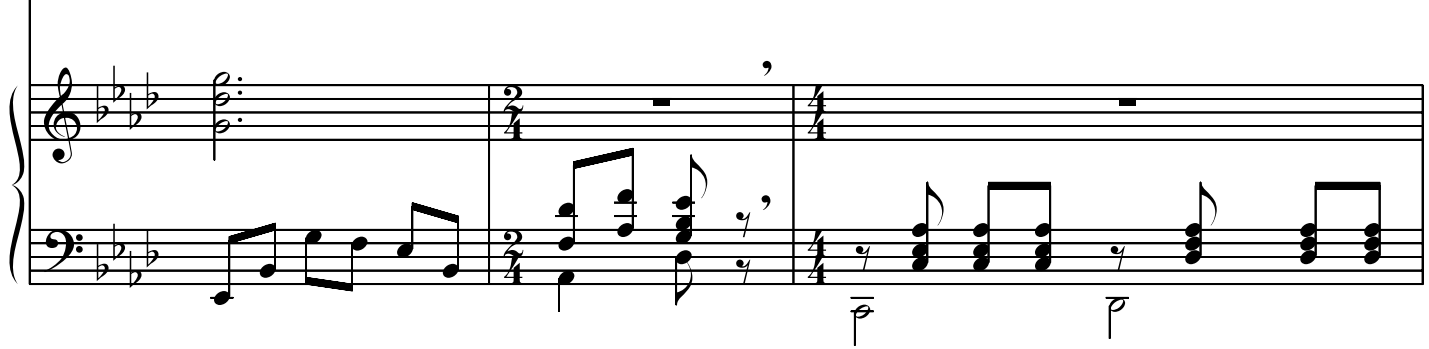


34

Wol & Jen:



leaves, I will kiss you. Af - ter he leaves, we will live.



37

Wol:
Jen:

Waltz (In 1)

Af - ter he leaves, we can eat.

There'll be no more

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40

art 'til to - mor - row.

There'll be

Sub

Sub

43

no more art.

No more

Tempo 1

Henry:

46

art to - night. I could put you on the

f

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49

stage, a - live. I could

$\text{♩} = 52$ (in one)

52

watch it a - gain and a - gain. That

m.f.

55

sin - gle scene, your hands hold - ing re -

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58

leas - ing your bod - ies, my form, your lips, the cur - tain

Waltz (In 1)

Wol & Jen:

61

o - pen - ing and clos - ing, read - y to burst in - to, W: Af - ter he
J:

64

leaves, I will hold you. Af - ter he

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67

leaves, I will kiss you. Af - ter he leaves, we will live.

Wolcott:

m.d.

decresc.

70

Af - ter he leaves, we can eat. There'll be no more

Jenny:

**Jenny:
Wolcott:**

cresc.

73

art 'til to - mor - row. There'll be

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76

Jenny: Wolcott:

no more art. I love you. I love

79

Henry: Henry:

you. I love you. I am your lamp.

6 - Me

♩ = 120

1 **Sally:** *mp*

Sally Me. It should be me, not her. Years

1 *mp*

Piano

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4 S of stand - ing in the back ground. One line.

4 P

7 S Two lines. Ex - it - ing. It should be

7 P **Phoebe:** It should be

7 *f*

10 *pp*

S me. Me. Me.

P me. New girl in town. I'm

mp

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13

S It should be me. Me. Me.

P wait - ing at the gate. Fuh - low - ers in my hair. Why can't he see it

16 *poco piu mosso* *pp*

S It should be me. Me.

P should-n't be her? It should be me. Me.

N Nigel: It should be me. My wife and that

f poco piu mosso mp

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19

S Me. It should be me.

P Me. It should be me.

N pret - ty girl from the coun - try. What a hon - ey!

poco piu mosso

22

S Me. It should be me.

P Me. It should be me.

N Please, God, let it be me. It should be me.

L **Loder:** It will be me.

22

f poco piu mosso mp

25

S Me. Me.

P Me. Me.

N Me. Me. Me.

L Tho I'm not an act - or, one of them is sure to die. Some-one of - ten

25

poco piu mosso

28

S
It should be

P
It should be

N
It should be

L
does and when they do, I'll don a wig and I'll go on. It will be me.

sub. f

28

f poco piu mosso

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31

S
me. Years of stand - ing in the back ground.

P
me. New girl in town. I'm

N
me. My wife and that pret - ty girl from the

L
It will be me. Tho I'm not an act - or, one of them is sure to

31

mp

34

S One line. Two lines. Ex-it-ing.

P wait-ing at the gate. Fuh - low - ers in my hair. Why can't he see it

N coun - try. What a hon - ey! Please, God,

L die. Some - one of - ten does and when they do, I'll don a wig and I'll go

34

37

S It should be me. Years of stand - ing in the

P should - n't be her? It should be me. New girl in

N let it be me. It should be me. My wife and that

L on. It will be me. It will be me. Tho I'm not an act - or,

37

f *mp*

40

S back ground. One line. Two lines.

P town. I'm wait - ing at the gate. Fuh - low - ers in my hair.

N pret - ty girl from the coun - try. What a hon - ey!

L one of them is sure to die. Some - one of - ten does and when they

40

43

S Ex - it - ing. It should be me. It should be

P Why can't he see it should - n't be her? It should be me. It should be

N Please, God, let it be me. It should be me. It should be

L do, I'll don a wig and I'll go on. It will be me. Me. It should be

43

f accel.

f.

46

S
me. It should be me.

46

P
me. It should be me. me.

N
me. It should be me.

L
me. It should be me.

46

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sfz

7 - Using

Quasi Rubato

$\text{♩} = 100$

1

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I'm us - ing. Tak - ing ev - 'ry - thing in -

5

side. Us - ing, re - fus - ing noth - ing, I'm us - ing.

9

I'm us - ing. Bare - ly op - en - ing my eyes. Us - ing,

Piano

accel.

Detailed description: This is a musical score for a song titled "Using" from the play "Embarrassments". The score is in 4/4 time and is marked "Quasi Rubato" with a tempo of 100 beats per minute. It consists of three systems of music. The first system (measures 1-4) features a vocal line starting with a whole rest, followed by the lyrics "I'm us - ing. Tak - ing ev - 'ry - thing in -". The piano accompaniment consists of eighth-note chords in the right hand and a bass line with eighth notes and rests. The second system (measures 5-8) continues the vocal line with "side. Us - ing, re - fus - ing noth - ing, I'm us - ing." and includes a triplet of eighth notes. The piano accompaniment features a more active right hand with eighth-note chords and a bass line with eighth notes. An "accel." marking is present above the piano part. The third system (measures 9-12) has the vocal line "I'm us - ing. Bare - ly op - en - ing my eyes. Us - ing," and the piano accompaniment with a right hand of eighth-note chords and a bass line of eighth notes. A large watermark is overlaid across the middle of the page.

13

I'm los - ing noth - ing by us - ing. I on - ly said the words I

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17

saw up - on the page. I don't un - der - stand them.

21

It's like a plate of food you eat but do not taste. You're much too

25

hun - gry. You just use it.

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29

Use it. Take ev - 'ry - thing in - side slow - ly,

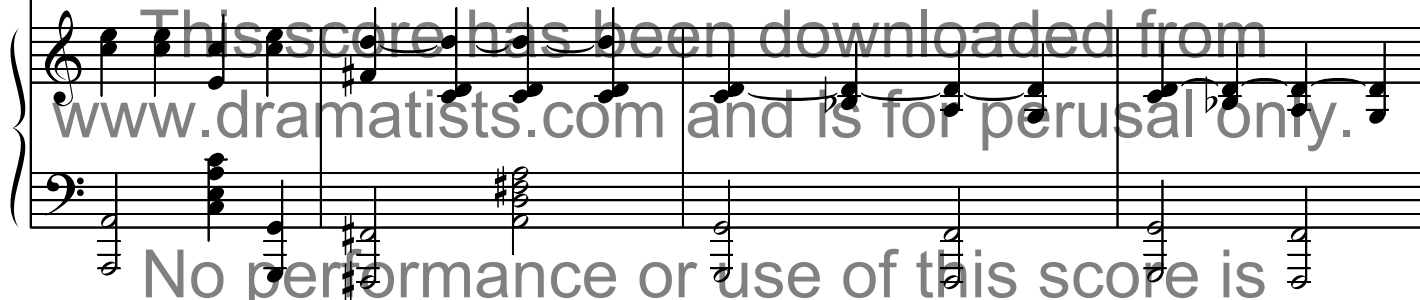
33

slow - ly us - ing. I have no ex - pec - ta - tions.

37



I make no judge - ments yet. No stan - dards to be set. I just take it all in and

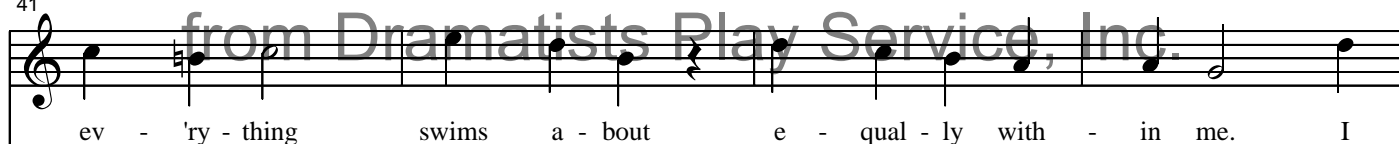


This score has been downloaded from
www.dramatists.com and is for perusal only.

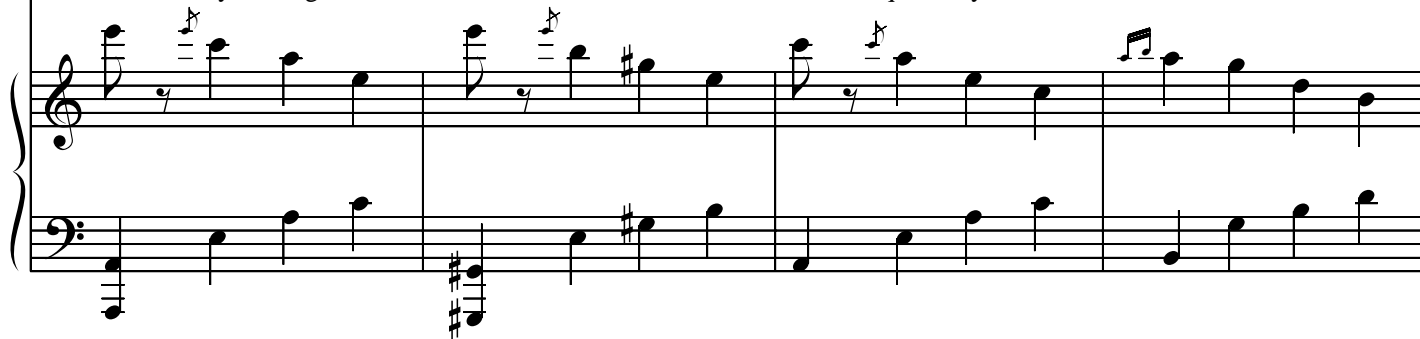
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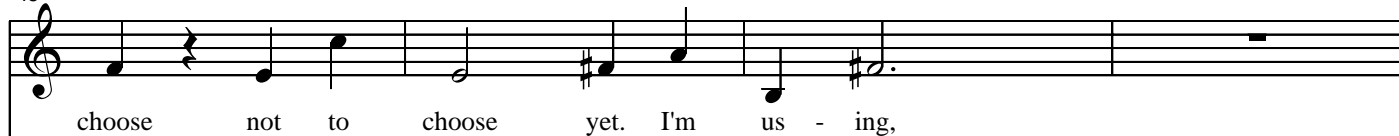
41



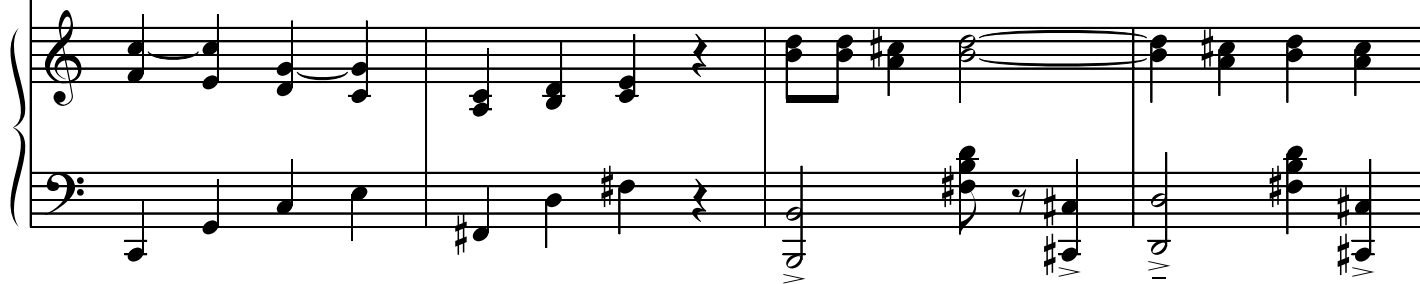
ev - 'ry - thing swims a - bout e - qual - ly with - in me. I



45



choose not to choose yet. I'm us - ing,



49

us - ing. Gath - 'ring all the clues I need, feed - ing,

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53

re - ceiv - ing just the cues. Be - fore your lines be - gin to bind me

57

and find me want - ing, want - ing to use

61

you.

rit.

sfz

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8 - Not Bad

♩ = 112

Wayworth:

1 She won't be bad. She will do all that I ask of

4 her. She will do once I show her how... to.

7 She seems to list-en though her face is re-mark-ab-ly

Piano *mp*

10

blank. And when she speaks you can almost detect a slight vibration.—

molto rit.

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 www.dramatists.com and is for perusal only.

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13

She has a voice. She has a face. She must have

a tempo *mf*

16

feel - ings some-where quite deep. So deep that on - ly I can

3 3

19

2nd time - *accel.*

bring them out. She won't be bad, She won't be bad, She won't be bad, She won't be..

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9 - Ideas

Larghetto

Alsager:

1

mp Our i de-as, yours and mine. Our i de-as

Piano

p

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4

feel like feel-ings too strong to speak.

7

I could say I need you with a hid-den voice. A voice be-neath a pil-low.

rit.

10

An - y voice that's not my own. A voice on loan from an-oth-er stor-y.

a tempo

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13

(to Henry) "Preferably
not one of yours." Give me the voice of a stran-ger
cas-ual-ly pass-ing by.

piu mosso

from Dramatists Play Service, Inc.

16

Some - one un-in-volved, Some-one un-loved.

piu mosso

Andante

19 Alsager:

I could say I need you.

19 Wayworth:

I could say I need you when you're do-ing some-thing else. Draw-ing the drapes,

22 Wayworth:

Pull-ing on your gloves, your soft gloves. I must find a mo-ment when you're

25

not look-ing at me. Please give me per-mis-sion. Please show me how.

28 **Alsager:****Henry:**

Please al-low me to... I could ad-mit I want you when you're not at tend-ing.

piu mosso

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31

I could say such strong words, "I want." I will close my eyes. I will en-ter a clean, bright

sub. mp

34

Henry:

room. There's a door a-head that one of you will open. There's a door a-head. Once of you will guide methrough.

34 **Als & Way:** **Wayworth:**

There's a door a-head. There's a door a-head. Maybe

37

Henry:

Musical staff for Henry, starting at measure 37. The staff shows a melodic line with a few notes.

Take my hand, be be - side me and

37

Alsager:

Wayworth:

Both:

Musical staff for Alsager, Wayworth, and Both, starting at measure 37. The staff shows a melodic line with notes and rests.

you, May-be you, May-be you, May-be you

Piano accompaniment for the first system, measures 37-40. It features a right-hand part with chords and a left-hand part with a simple bass line.

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40

Musical staff for the second system, starting at measure 40. It shows a melodic line with notes and rests.

think. Just think. Think, think, think, think.

40

Als & Way:

Musical staff for Als & Way, starting at measure 40. The staff shows a melodic line with notes and rests.

Hold my hand be be - side me and think. Just think.

Piano accompaniment for the second system, measures 40-43. It features a right-hand part with chords and a left-hand part with a simple bass line.

43 **Alsager:**

I could say I want you. Our i - de - as feel like feel-ings too

43 **Wayworth:**

I could say I want you when you're do-ing some thing else. Draw-ing the drapes.

43 **Henry:**

I could say I want you.

46

strong to speak. A voice be-neath a pil-low. An - y voice that's not my own. A

46

Put-ting on your gloves, your soft gloves.

poco rall.

49 **Alsager:**

Henry:

voice on loan from an-oth-er stor-y. Please give me ³per-mis-sion.

49 **Wayworth:**

I will find a mo-ment when you're not look-ing at me.

49

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52

Alsager:

Please al-low me to. Our i - de - as feel like

52 **Wayworth:**

Wayworth:

Please show me how. Our i - de - as feel like feel-ings.

52

Henry:

Our i - de - as

sub. mf accel.

55

Musical staff for voice, measure 55. The staff contains a single note on a treble clef, followed by a double bar line and a repeat sign.

feel - ings.

55

Musical staff for voice, measure 55. The staff contains a single note on a treble clef, followed by a double bar line and a repeat sign.

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55

Musical staff for voice, measure 55. The staff contains a sequence of notes on a treble clef, followed by a double bar line and a repeat sign.

feel like feel - ings. Feel like, feel like,

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Piano accompaniment for measures 55-56. The right hand plays chords on a treble clef, and the left hand plays chords on a bass clef. The key signature has one flat (B-flat).

sub. mp accel. e cresc.

57

Musical staff for voice, measure 57. The staff contains a sequence of notes on a treble clef, followed by a double bar line and a repeat sign.

Feel like, Feel like.

57

Musical staff for voice, measure 57. The staff contains a sequence of notes on a treble clef, followed by a double bar line and a repeat sign.

Feel like, feel like, feel like, feel like.

57

Musical staff for voice, measure 57. The staff contains a sequence of notes on a treble clef, followed by a double bar line and a repeat sign.

feel like, feel like, feel like, feel like.

Piano accompaniment for measures 57-58. The right hand plays chords on a treble clef, and the left hand plays chords on a bass clef. The key signature has one sharp (F-sharp). Dynamics include *mf* and *f*.

10 - Epigrams

Allegretto ♩ = 150

1

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Piano

mf

Detailed description: This block contains the first three measures of the piece. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 150 beats per minute. The first measure is marked with a '1' and contains a whole rest for the voice and a whole note chord for the piano. The second and third measures contain vocal lines with eighth and quarter notes, and piano accompaniment with eighth and quarter notes. A dynamic marking of *mf* is placed below the piano part in the second measure.

4

Detailed description: This block contains measures 4 through 6. The vocal line continues with eighth and quarter notes, some with slurs. The piano accompaniment consists of eighth and quarter notes in the bass line and chords in the treble line. The key signature and time signature remain consistent with the previous section.

7

rall.

Detailed description: This block contains measures 7 through 9. The vocal line features a melodic line with slurs and some grace notes. The piano accompaniment continues with eighth and quarter notes. The key signature and time signature remain consistent. A dynamic marking of *rall.* (rallentando) is placed above the piano part in the eighth measure.

Pesante $\bullet = 66$
In 2

10

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13

Nothing more o-di-ous than a seat in the mid-dle of a row, too close to the

16

17A Dialogue

stage. "No escape now." Sit-ting— on seats like

19

gi - ant teeth, read - y to chomp.

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22

Bracket - ed by strang - ers clamped in - to a grim par -

25

ren - the - sis Pur - ga - to - ry. Stuck here next to

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28

her and him.

rall. *A Tempo* *p*

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31

Mrs. H-R: "Oh, dear. Forgot my glasses. Do read the program to me." Mr. H-R: "An Ideal Husband by...."

Vamp

33

Her per-fume, "Eau de Ev - 'ry Flo - wer That Ev - er Died."

36

"Must find my handkerchief." bless - ed lin - en bar-ri - cade.

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40

His huge arm in - vad - ing my arm - rest.

$\text{♩} = 150$

43

con moto

6

Allegretto ♩ = 162

46

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49

Actor: "To love oneself is the beginning of a lifelong romance. (laughter)"

♩ = 156 **Faster**

50

Women: Os - car Wilde, Men: such a

no sempre

53

(détaché)

card. So fun and fun - ny. A

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56

wild card! Mrs. H-R.: "What was that he said, again?" Mr. H-R.: "To love oneself..."

59

Mr. H-R.(cont.): ...is the beginning of a lifelong romance." Mrs. H-R.: "Oh, that's funny."

poco rall.

Moderato ♩ = 104

62 Henry:

Lean back try to en - joy you - self.

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65

Join the hap - py fam - i - ly. The auth - or, the

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68

ac - tors, the au - di - ence.

71

One big eag - er tri - ni - ty.

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A Tempo $\text{♩} = 156$

74

Actor: "Nothing ages like happiness."
(laughter)

rall.

$\text{♩} = 156$

77

Audience:

Os - car Wilde, such a

77

Henry:

Os - car Wilde,

80

card. So fun and fun - ny. A

80

such a card. So fun and fun - ny.

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83

wild — card! Actor: "I always pass on good..."

83

A wild — card!

86

Actor (cont.): ...advice. It's the only thing to do with it." (laughter)

rall.

♩ = 100

89

Henry:

Os - car has such grace, such style. He

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92

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makes it so ea - sy to share his smile.

95

Try to like him. Try to be like him.

98

Try to like him. Try to be like him.

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Part 2

$\text{♩} = 120$

1

Actor: "Life is never fair. And it's a good thing for most of us that it is not." (laughter...)

Mrs. H-R: "Was that an epigram?"

sub. mf

4

Mrs. H-R.: An E-pi-gram, An E-pi-gram, one for me, one for you.

Mr. H-R.: "Yes, dear."

Mrs. H-R.:

8vb -----

7 **Mr. H-R.:** **Henry:** 3 3

All of — them fun-ny. All of — them true. All of them prac-tic-ly new.

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10

Actor: "Fashion is what one wears oneself.
What is unfashionable is what
other people wear." (*laughter...*)

12 **All Audience:**

Henry: "I feel another epigram approaching..." An

mf

Sub -----

14

Men: **Women:**

E - pi - gram, An E - pi - gram, one for me, one for you.

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16

Men: **Henry:**

All of — them fun-ny. All of — them true. All of them prac-tic-ly new.

19

Henry: "I could write an epigram but dive in deeper.
Mr. S.: "If you have something to say, why don't you go the stage?"
Henry: "I hate you."

21 **Audience:** **Men:** **Women:** **Men:**

E-pi - gram, E-pi-gram, one for me, one for you. All of —them fun ny. All of —them true.

24 **Henry:** **Women:**

Please stop. More! Give us more!

24 **Men:**

More! Give us more!

27

More, more, give us more. Actor: "Don't use big words. They mean so little."

27

More, more, give us more.

Moderato ♩ = 84

Henry:

30

Try to

mp *mf*

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33

like him. Try to be like him.

36

Mar - ry off Guy Dom - ville.

sub. decresc.

39

Sell your soul. Make a

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42

kill - ing. Show them you're will - ing to

45

stoop that low. "Please listen!
....circumambulate the hedges." (pause - no laughter)

rit. *mp*

Largo ♩ = 52

48

Women:

An E - pi - taph, An E - pi - taph,

48

Men:

An E - pi - taph, An E - pi - taph,

mp

51

each line as lead - en as the last. Henry: "The last..."

51

each line as lead - en as the last.

53

(Repeat 'til Henry sees Alsager - then Bar 56)

Henry (cont.):the last of the Domvilles. Please. Sorry..."

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56

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11 - In The Mirror

♩ = 112

1

Piano

p

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The piano introduction consists of four measures in 3/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line.

Alsager:
5 Violet:

Who is this wo - man? What is it a -

mp

The first line of the score shows the vocal line for Violet and the piano accompaniment. The lyrics are "Who is this wo - man? What is it a -". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

8

bout her that I pick up like per - fume?

The second line of the score continues the vocal line and piano accompaniment. The lyrics are "bout her that I pick up like per - fume?". The piano accompaniment continues with the same melodic and bass lines.

11

Who is this

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14

Violet:

wo-man? And what is she do - ing in my dress - ing

Alsager:

17

room. What am I do - ing in her dress - ing room?

mf *mp*

Violet:

20

No one is with her but she's not a-lone. Some-one's

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23

arm is at her waist, steer-ing her. Some-one's ear is at her mouth, hear-ing her.

26

Who is this wo-man in love?

29 **Alsager:**

Watch her, watch her. Pre - tend you don't know her. Let her

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31

stay with - out a clue of what's go - ing on be-tween you. What's go - ing

Violet:

33

on be-tween you? Let her come to you. Let her come to

Alsager:

Violet:

Violet:

35

you. She does-n't see me. She sees a walk-ing stick, a vest.

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38

Hair up - on my cheeks and chest. She makes my voice so low. No one could

40

hear me past the se-cond row.

Alsager:

Violet:

Violet:

Alsager:

43

Who is this wo - man in love with? Sub-tract her.

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47

Close your eyes. Let your lash - es slight-ly rise to

51

make her fea - tures blur.

53 **Alsager:** **Violet:**

Pre- tend you don't know her. Pre - tend you could-n't be her. No one is with her but she's

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accel. (every 2 bars)

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56 **Alsager:** **Violet:**

Pre - tend you don't know her. Pre - tend you could-n't be her.

56 **Violet:**

not a-lone, not a-lone. No one is with her but she's not a - lone, not a-lone.

Sub - - 1

59

Pre - tend you don't see her in the mir - ror. Let her

59

Pre - tend you don't see her in the mir - ror. Let her

dim.

8^b - - -

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61

come to me. Let her come to me. Let her

61

come to me. Let her come to me. Let her

f

63

come to me. Let her come to me.

63

come to me. Let her come to me.

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65

Let her come to me.

65

Let her come to me.

ff

(No rit. thru end)

68

12 - Hide

♩ = 112

1 Violet:

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Piano

mp

With - draw now. That is what she meant, she seems to

5

know. Don't show, just hide.

9

I'll hide now. Sick an - i - mals

cres.

sub. decres.

13

al - ways do take them - selves off. Don't show, just

cresc. *mf*

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17

hide. Re - strain it. Pull back. Not an - oth - er

p *mp*

21

word to him. I'll make my voice so low, no one will hear it

p *mp* *m.d.*

Sub - - - - -

25

past the se-cond row.

rit.

m.d.
m.s.

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13 - The Critics

Senza Misura

"George Bernard Shaw: Theatre Critic for *The Saturday Review*."

1

Piano

mf-p

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"H.G. Wells: Theatre Critic for *The Pall Mall Gazette*."

2

mf-p

"Arnold Bennett: Theatre Critic for *Woman Magazine*, writing under the pseudonym 'Ce-

3

p

(In 2) ♩ = 56

4

Shaw:

-cille."

For Hen-ry James, — there are

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7

lad - ies and gen-tle-men on in-de-pen-dent in-comes in plea-sant ar - ti-stic oc - cu -

10

Wells:

pa-tions.

For Hen-ry James, — it's

13

all too pret-ty to be played, too sub-tle for the stage. It's

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16

Bennett:

death! For Hen - ry James, there is on - ly in-tel-lect and

19

taste. Of course, he has love-ly, love - ly taste. In

freely A Tempo (meno mosso)

Shaw Wells 8^{vb}

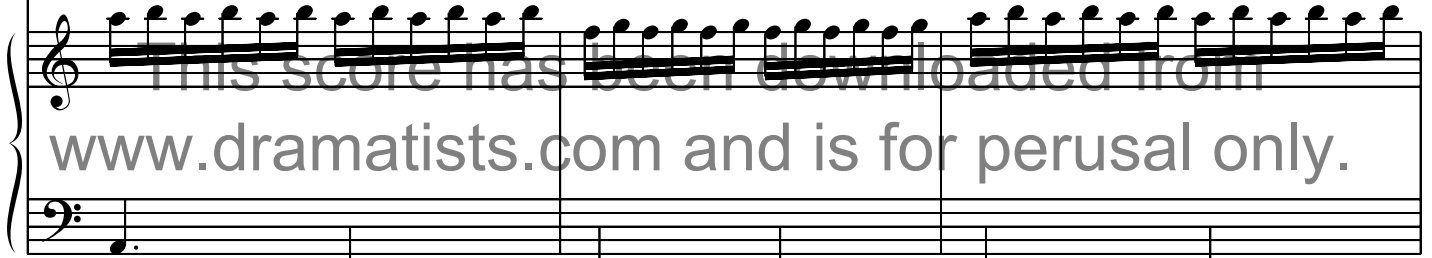
All:

8^{vb}

22



Hen - ry's world, there is too much feel - ing. In Hen - ry's world, there is



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Bennett:

25



too much care. In Hen - ry's world, there is too much feel - ing. In

Wells:

25



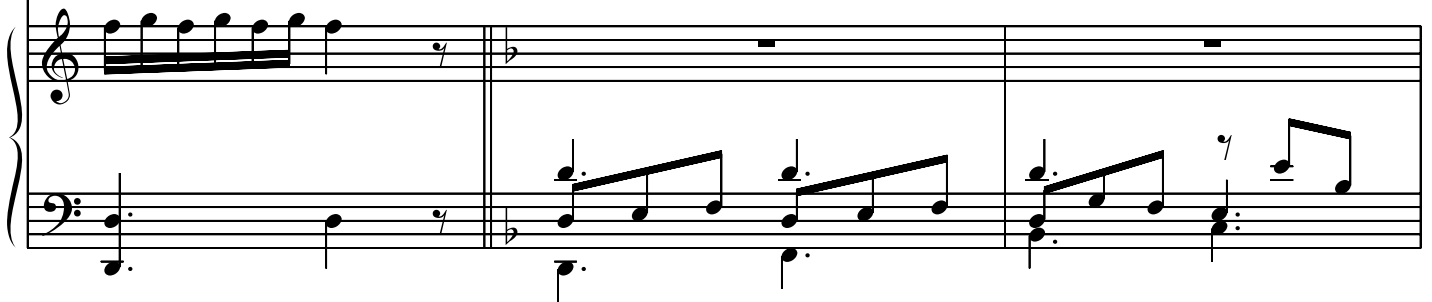
In Hen - ry's world, there is too much feel - ing. In

Shaw:

25



In Hen - ry's world, there is too much feel - ing. In



28

Hen - ry's world, there is too much love.

28

Hen - ry's world, there is too much love.

28

Hen - ry's world, there is too much love. An em -

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31

An em - bar-rass-ment of love.

31

An em - bar - rass - ment of love.

31

bar - rass - ment of love. An em -

mp cresc. + accel. poco a poco

33

An em - bar-rass-ment of love.

33

An em - bar-rass-ment of love.

33

bar-rass-ment of love. But in

Shaw:

35 **Shaw:** my world,

Wells: my world,

Bennett: my world.

38 All:

Life is en-er-gy. Life — is en-er-gy. It bub-bles and it

f *Sva* *Sva* *sub. dim.*

41

boils and then it ex - plodes! —

sub. f *Sva*

43

That my kind — of life!

Sva

45 **Bennett:**
 My kind— of life! I need you to know that that's my kind of

45 **Wells:** *sub. mp*
 I need you to know that that's my kind of

45 **Shaw:** *sub. mp*
 I need you to know that that's my kind of

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♩ = 88

48
 life! No - bo - dy knows who I

48
 life! No - bo - dy knows who I

48
 life! No - bo - dy knows who I

sub. mp

80b-1

51

Bennett:

51

Wells:

51

Shaw:

8vb

54

54

54

57

57

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me.

57

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ex - cept me.

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mf

60

No - bo - dy knows just how fa - mous I'll

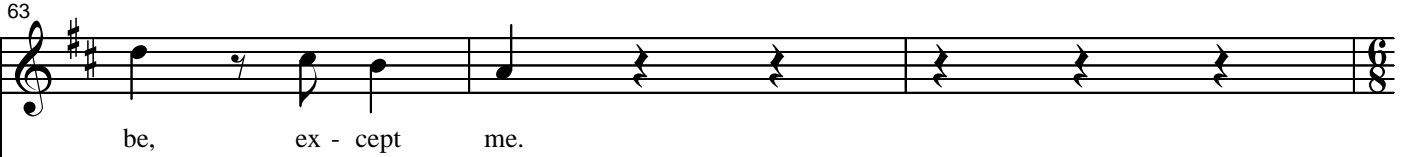
60

No - bo - dy knows just how fa - mous I'll

60

No - bo - dy knows just how fa - mous I'll

63



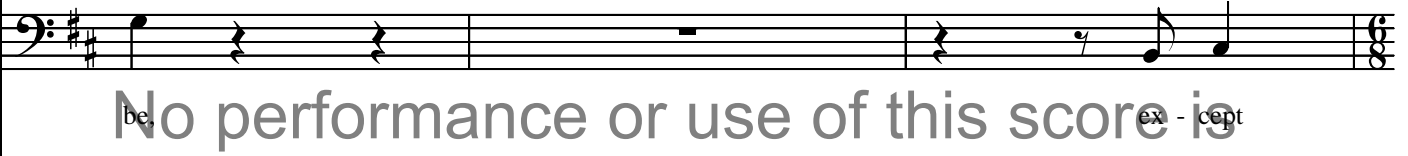
be, ex - cept me.

63

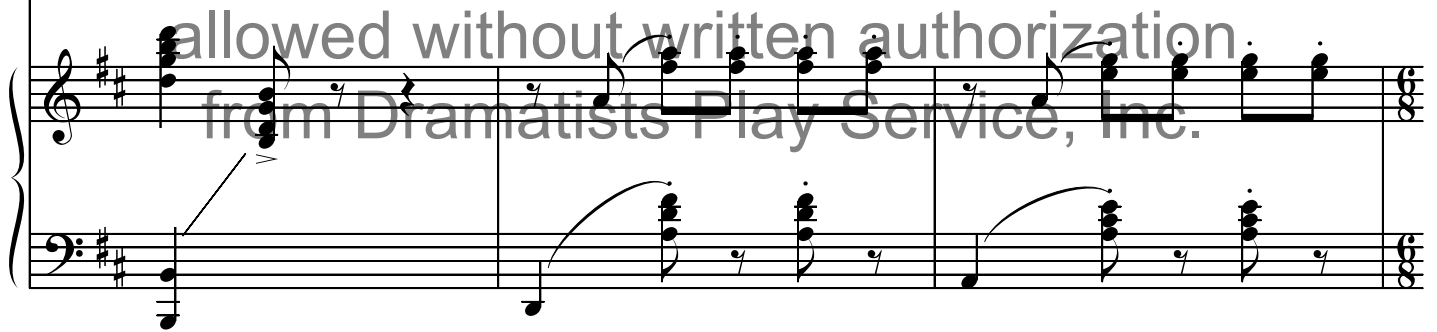


be, ex - cept me.

63

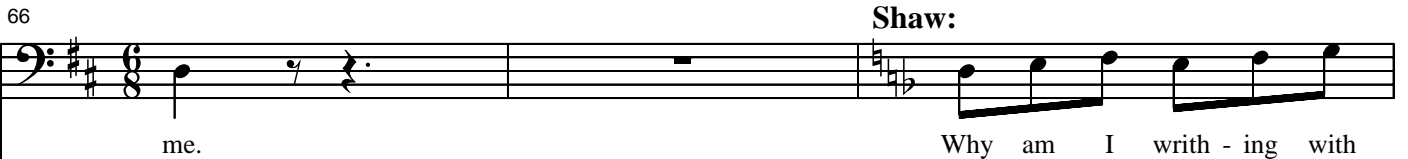


be, ex - cept



66

Shaw:



me. Why am I writh - ing with



69

Wells:

jeal-ous-y? Why am I twisted— with doubt?—

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72

Bennett:

from Dramatists Play Service, Inc.

Why am I tor-tured— by mo - ney and fame? And why can't I sign my own

75 **Bennett:**
 name? In Hen - ry's world, there is too much feel - ing. In

75 **Wells:**
 In Hen - ry's world, there is too much feel - ing. In

75 **Shaw:**
 In Hen - ry's world, there is too much feel - ing. In

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rit.

Sub

78 **3 times**
 Hen - ry's world, there is too much love.

78
 Hen - ry's world, there is too much love.

78
 Hen - ry's world, there is too much love.

3 times
accel. *f* *rall.*

A Tempo

81

Shaw:

One day _____ my plays will pre - vail.

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84

Wells:

One day _____ I'll tra - vel _____ through

87

Bennett:

time.

One day I'll

Sub -

90

fin - ish "The Old Wives' Tale." But in the

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93

mean - time, I'll sign the name "Ce - cille."

rall.

8vb

A Tempo

96 Bennett:

No - bo - dy knows who I am. But they

96 Wells:

No bo - dy knows who I am. But they

96 Shaw:

No - bo - dy knows who I am. But they

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mp

99

will. No - bo - dy knows how I

99

will. No - bo - dy knows how I

99

will. No - bo - dy knows how I

102

feel. But ev - 'ry - one

102

feel. But ev - 'ry - one

102

feel. But ev - 'ry - one

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sub. dim.

105

will re - mem - ber me long

105

will re - mem - ber me long

105

will re - mem - ber me long

cresc. *mf*

108

af - ter we close "Guy Dom -

108

af - ter we close "Guy Dom -

108

af - ter we close "Guy Dom -

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The musical score for measures 108-110 consists of three vocal staves (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: "af - ter we close 'Guy Dom -". The piano accompaniment features chords and moving lines in both hands.

111

vil - le."

111

vil - le."

111

vil - le."

The musical score for measures 111-113 consists of three vocal staves and a piano accompaniment. The lyrics are: "vil - le.". The piano accompaniment includes a *ff* dynamic marking and a *staccato* marking. The vocal lines show a melodic line in the treble clef and a supporting line in the bass clef.

19 - Union Square

♩ = 100

1 **Henry:**

Go - ing to the the - a - tre. —

4

Walk - ing on Four - tenth Street — to U - nion Square.

7

Pen - nies in my pock - et. Do not buy the do - nuts. Fath - er — is hold - ing

rall. *a tempo*

Piano

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10

Moth-er's hand. His smoke, her pow-der in the air.

m.d. *rall.*

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13

Look! There's the post-er "Un-cle Tom's Ca-bin." Crush in-to the crowd.

16

Then the hush - Fac-es in the foot-lights. So small,

mp *m.d.* *rall.* *a tempo*

19

The first system of music features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

so small, I see be - tween the backs of heads.

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rall.

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22

The second system continues the musical piece. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

A wave of move-ment from the stage. O - ver - flows in-to the au-di-ence.

25

The third system shows the vocal line with a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines in both hands.

I do not drown but start to breathe an-oth-er kind of air in U - nion

28

Square. Then up-town to Times Square

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31

so far — a-way. Crushed in - to street cars. Hold - ing Moth - er's

cresc.

34

hand. Smoth-ered un-der — smell-ing — sleeves. My lit-tle tie, my la-quared

meno mosso *rall.*

$\text{♩} = \text{♩}$

37

The first system of music features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, each with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

hair in Times Square. Look! There's the post-er.

"The Ra-jah's Daugh-ter"

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40

The second system continues the musical piece. The vocal line has a quarter rest followed by a quarter note G4, then quarter notes A4, B4, and C5. The piano accompaniment features a more active bass line with eighth notes.

Pull loose of Moth-er's— hand.

The piano accompaniment for the second system shows a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

43

The third system features a vocal line with quarter notes G4, A4, B4, and C5, each with a fermata. The piano accompaniment continues with its characteristic rhythmic patterns.

Roll the program.

Place the program at your eye.

Ra-jah's Daugh-ter!—

The piano accompaniment for the third system concludes the piece with sustained chords in the right hand and a final bass line in the left hand.

46



You are— my love, my friend.

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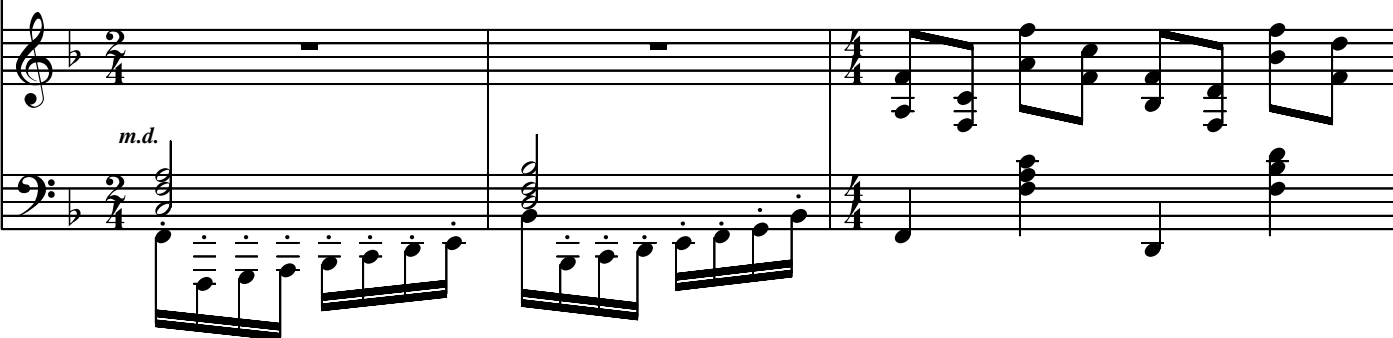
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49



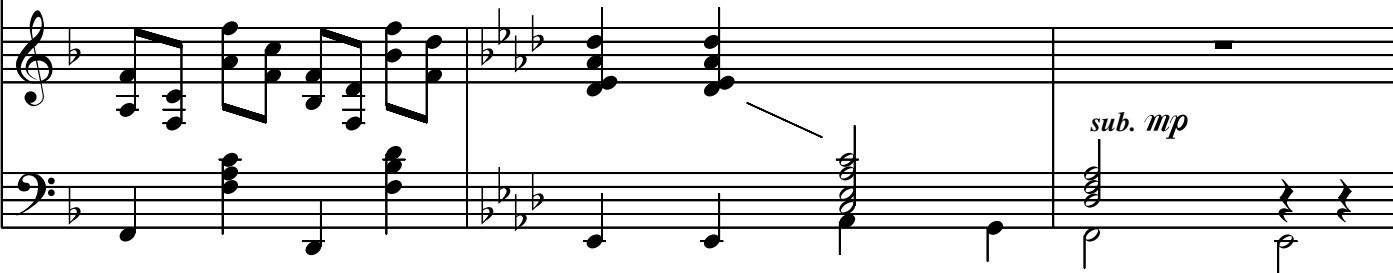
On - wards to the West End. Rid - ing there on waves to



52



stag-es.— "Old e-nough for Shake-speare" Fath-er— says.



55

I live with - in "A Mid - Sum-mer's Night

8va

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meno mosso

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58

Dream." We would go _____ as far as Par - is _____ to

mf

8vb

8vb

61

see a play.

64

Ev'rywhere— they made a scene.— Ev'rything— was act-ed out.— Ev-en as a child, I

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67

knew they won the war be-tween what's thought and said. The war I fight in-side my

Henry:

Wayworth:

70 Wayworth:

Henry:

head. Go-ing to the the - a-tre.— Going to the the-a-tre.— Going to the...

73

Musical staff for measure 73, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a whole rest.

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con moto

Piano accompaniment for measures 73-75. The right hand has a treble clef and the left hand has a bass clef. The key signature is three sharps and the time signature is 4/4. The music consists of eighth-note patterns in the right hand and chords in the left hand.

76

Musical staff for measure 76, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff contains a whole rest.

(repeat if necessary)

Piano accompaniment for measure 76. The right hand has a treble clef and the left hand has a bass clef. The key signature is one flat and the time signature is 4/4. The music consists of a few notes in the right hand and chords in the left hand.

20 - Leave Yourself

♩ = 80

Alsager:

1

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Do noth - ing

Piano *mp*

4

just sit there star - ing in that way we have.

7

Don't close your mouth. Don't close your eyes. Keep that look of

10

va - cant sur - prise. I need a way to en - ter you and

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Detailed description: This block contains the first system of music, measures 10 through 12. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "va - cant sur - prise. I need a way to en - ter you and". A large, semi-transparent watermark is overlaid across the piano part, reading "This score has been downloaded from www.dramatists.com and is for perusal only." Below the watermark, another semi-transparent watermark reads "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

13

leave my - self in - side.

Detailed description: This block contains the second system of music, measures 13 through 15. It continues the vocal line and piano accompaniment from the previous system. The lyrics are: "leave my - self in - side." The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

16

Violet:

Give some-thing just for this eve - ning. Some-thing you won't

Detailed description: This block contains the third system of music, measures 16 through 18. It begins with the character name "Violet:" in bold. The lyrics are: "Give some-thing just for this eve - ning. Some-thing you won't". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment.

19

miss. Give me your taste. Give me your view.

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22

Give me the way to be you. Find a way to

25

o - pen me. — Then leave your-self in - side.

28 **Alsager:**
Violet: **Violet:**

mf Leave Your-self, Like a par-a-sol in a par-lor: An ex-cuse to re-turn.

sub. mp *p* *mp*

31 **Alsager:**
Violet: **Alsager:**

mf Leave Your-self, *mp* Like a card to a par-ty that you're too shy to send.

sub. f *p*

34 **Alsager:**
Violet:

Leave Your-self, Leave Your-self.

sub. mf *f*

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37

Henry:



Use him. Show him the way.

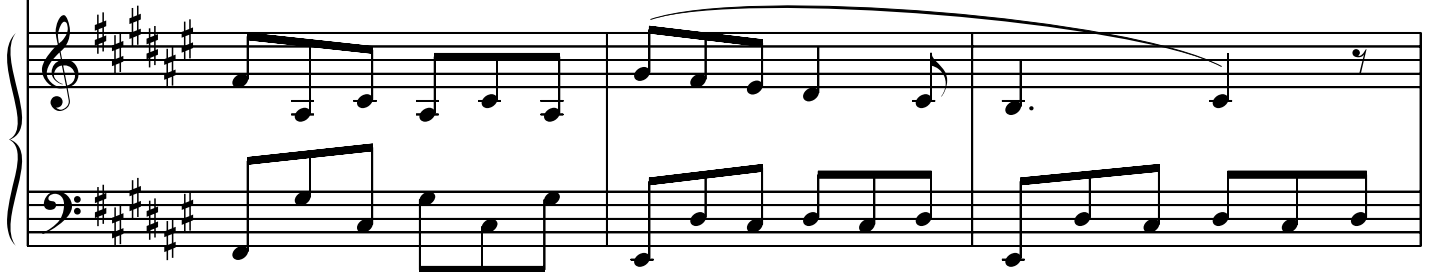


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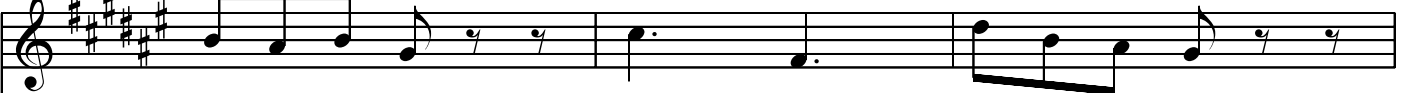
40



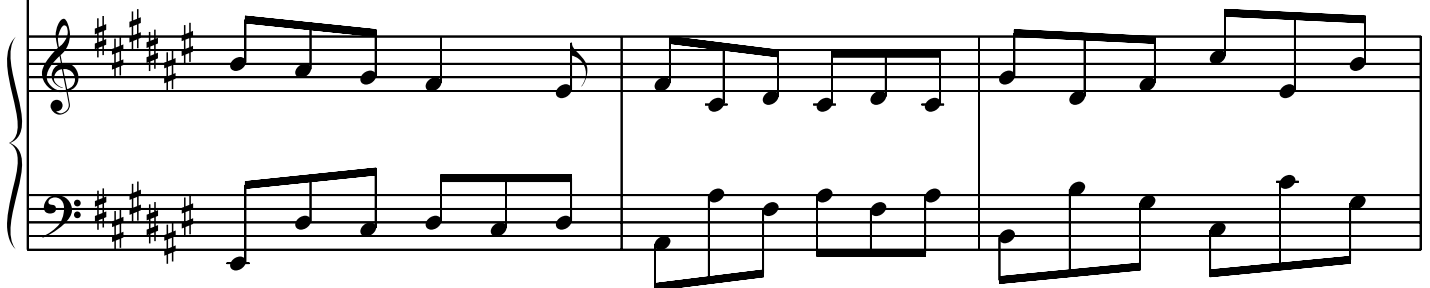
Tell him what to say. Give him a form.



43



Let it be right. Give him all of your light.



46

Musical staff for voice, measures 46-48. The key signature has four sharps (F#, C#, G#, D#). The melody consists of eighth and quarter notes.

Write him down.— O - pen him, then leave your-self in -

Piano accompaniment for measures 46-48. The left hand plays a steady eighth-note bass line, and the right hand plays chords and moving lines.

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49

Musical staff for voice, measures 49-51. Measure 49 contains a whole rest. The melody resumes in measure 50.

side. You could be

Piano accompaniment for measures 49-51. The accompaniment continues with a consistent rhythmic pattern.

52

Musical staff for voice, measures 52-54. The melody continues with eighth and quarter notes.

all that I need, A chance to suc - ceed.

Piano accompaniment for measures 52-54. The accompaniment provides harmonic support for the vocal line.

55

Henry:

Wayworth:

Musical notation for measures 55-57. Henry's line: "If there's a prize, I'll write the speech." Wayworth's line: "I'll be your legs."

If there's a prize, I'll write the speech. I'll be your legs.

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58

Henry:

Wayworth:

Henry:

Musical notation for measures 58-61. Henry's line: "I'll be your eyes." Wayworth's line: "Find a way to o - pen me then leave your-self in -"

I'll be your eyes. Find a way to o - pen me then leave your-self in -

62

Violet:

Musical notation for measures 62-65. Violet's line: "side. Make some thing make-up can't do. Make me in - to"

side. Make some thing make-up can't do. Make me in - to

65

Alsager:

you. I'll be your voice. I'll give you style.

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68

Violet:

Wayworth:

When you leave, drop in your smile. Alsager: Violet: *mf* Leave Your-self, Like that *mp*

68

Wayworth:

Henry: *mf*

Leave Your-self.

sub. mf

71 Violet:

watch in a pawn-shop. You'll nev - er miss. Alsager:
Violet: Leave Your - self, Like the

71 Wayworth:
Henry: Leave Your - self.

mp *p* *mf*

74 Alsager:

boy you once longed for but nev - er — could kiss. Alsager:
Violet: Leave Your-self, *mp* leave the

74 Wayworth:
Henry: Leave Your-self.

p *mf*

77

part of your heart that loves too much. **Alsager:**
Violet: Leave Your - self.

77 **Henry:**
Wayworth: Leave Your - self *mp* **And**
Henry: *mp* **And**

p *p* *mf*

mp *mp* *mf*

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80

Alsager:
Violet: Leave Your - self.

80 **Wayworth:**
Henry: Leave Your - self.

all the de - si - res you must - n't touch.

mp *mp* *mf*

♩ = 80

83

Leave Your - self.

83

Leave Your self.

f

86

Violet:

As we

86

Wayworth:

As we

sub. rit.

89

o - pen as we be - gin.

89

o - pen as we be - gin.

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Detailed description: This block contains the musical score for measures 89-91. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "o - pen as we be - gin." The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

92 **Alsager:**

We will close and leave our - selves with -

92 **Henry:**

We will close and leave our - selves with -

Detailed description: This block contains the musical score for measures 92-94, featuring two vocal parts: Alsager and Henry. Both parts have the same lyrics: "We will close and leave our - selves with -". The piano accompaniment continues with chords and a bass line. The key signature remains three sharps and the time signature is 4/4.

Part 2 13

95

in. (Violet kisses Alsager)

95

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f *mf* *mp*

98

(Wayworth kisses Henry)

f *decresc.*

101

Stage Manager:
"Places."

m.d. *con moto*

104

George (as Guy):
"I am the last of the Domvilles."

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107

110

Wayworth: "Has it gone? Did it do?"

Loder: "It wasn't awful. It wasn't awful."

21 - Change Form

Largo

Henry:

1

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I have some thing to say. It's pri-vate on-ly for you.

4

A se-cret. I've want-ed to be here for a ver-y long time.

7

I should— have tried it be-fore but (*Boos begin...*)

Piano

p

rall.

♩ = 52

Alsager:

I sit

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13

in my gol - den liv - ing room giv - ing room so that oth - ers — may

16

grow. A giv - ing room. My gift — to

19

give, to give, to— give.

rit.

22

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Jenny: Go

George: Change form. Go

Wolcott: Go

legato

25

back in - to your

25

back in - to your

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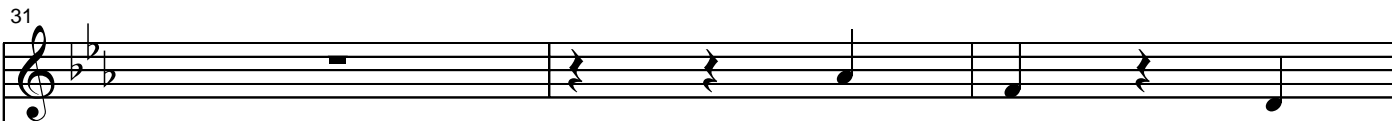
28

past. Change form.

28


past. Wolcott: George: Change form.

31

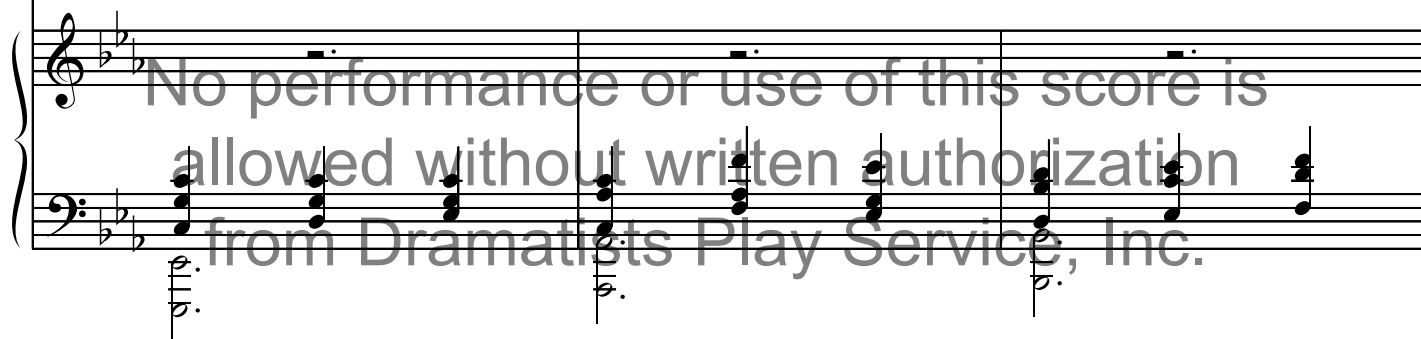


Go back to

31

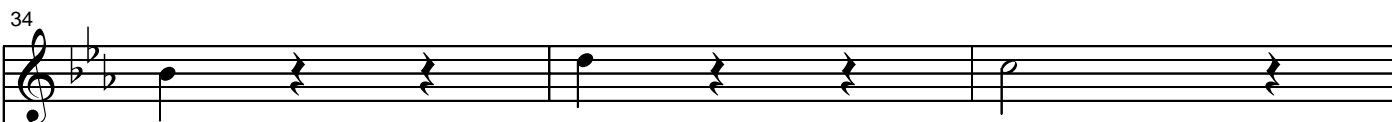


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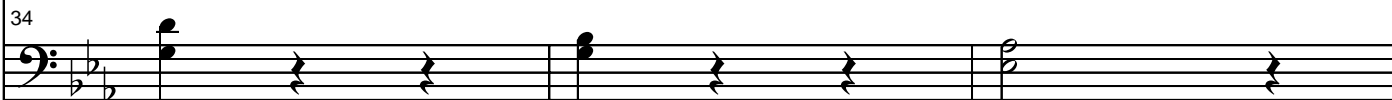
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34

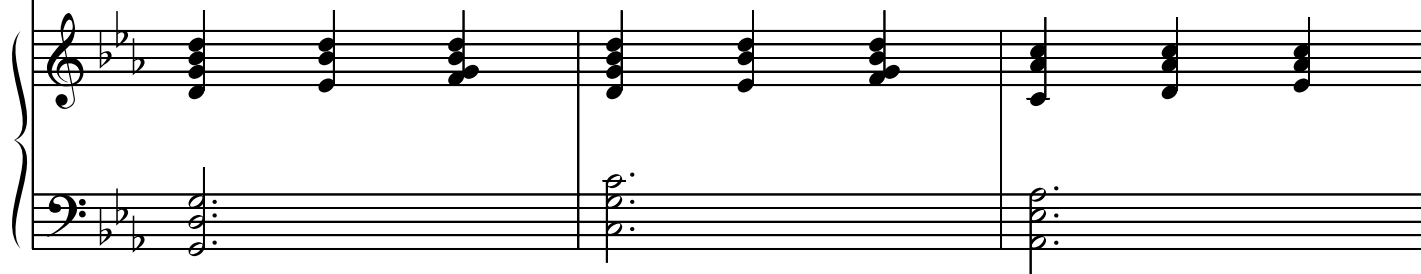


what will last.

34



what will last.



37

Jenny:

Alsager:
Violet:

Musical staff for Jenny's vocal line, starting at measure 37. The staff is in a treble clef with a key signature of two flats. It contains a series of notes and rests.

Put us in your books. Bounce your

37

Wolcott:

Musical staff for Wolcott's vocal line, starting at measure 37. The staff is in a bass clef with a key signature of two flats. It contains a series of notes and rests.

Write us down in prose.

Piano accompaniment for measures 37-40. The score is written for both the right and left hands. The tempo marking *poco meno mosso* is present. The music consists of chords and some melodic lines.

40

Musical staff for the vocal line, starting at measure 40. The staff is in a treble clef with a key signature of two flats. It contains notes and rests.

would be - tween read - er and char - ac - ter.

40

Wolcott:
George:

Musical staff for Wolcott's vocal line, starting at measure 40. The staff is in a bass clef with a key signature of two flats. It contains notes and rests.

And

Piano accompaniment for measures 40-43. The score is written for both the right and left hands. The music consists of chords and some melodic lines.

43 **Wayworth:**

Take up your
your voice will rise strong - er.

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46 **Violet:**

true pen, once a - gain. Dip it in the sa - cred flu - id of

49 **Alsager:** **+ Violet:**

fic - tion. The ink that's your life's blood. Let it

49 **Wayworth:** **+ George:**

The ink that's your life's blood. Let it

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52 **All (except Henry):**

flow from the page. Let it grow

52

flow from the page. Let it grow

55

Alsager:

Aunt:

deep - er. Go in - side. Leave hints but

55

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58

Jenny:

Wayworth:

nev-er re-solve. Show the path but nev-er ar-rive. As-pire to am-bi-gu-i-ty. The im-pos-si-bi-li-ty of

58

61 ┌ 3 ┐

ev - er ar - riv - ing at one truth.

61 **Wolcott:**

Grant the ef - fort of in - ter - pre - ta - tion.

64 **Aunt:** **All Women:** **Wayworth:** **Violet:**

Lead by in - di - rec - tion. Sound the un - spo - ken. Find your dis - tance, your

64 **All Men:**

Sound the un - spo - ken.

67 3 **Alsager:** **All Women:**

sense of sur-prise. Then hide with - in it. Be - gin it now.

67 **All Men:**

Be - gin it now.

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70 **Henry:**

More words. An em -

73

bar - rass - ment of words. Change

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sub. mp

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76

form. Let it be

79

too good. Too good.

82

Too good, Too good,

Too good, Too good,

poco a poco accel.

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85

Too good, Too good, Too good, Too

Too good, Too good, Too good, Too

Too good, Too good, Too good, Too

88

good, Too good, Too good,

good, Too good, Too good,

good, Too good, Too good,

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91

Too good, Too good,

Too good, Too good,

Too good, Too good,

94

Musical staff for voice, measures 94-96. The lyrics are "Too good." The notes are: Too (quarter note), good. (quarter note).

94

Musical staff for voice, measures 94-96. The lyrics are "Too good." The notes are: Too (quarter note), good. (quarter note).

94

Musical staff for voice, measures 94-96. The lyrics are "Too good." The notes are: Too (quarter note), good. (quarter note).

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Piano accompaniment for measures 94-96. The music is in treble and bass clefs. The tempo marking *rall.* is present. The melody in the right hand is: Too (quarter note), good. (quarter note).

97

Musical staff for voice, measures 97-99. The notes are: (rest), (rest), (rest).

97

Musical staff for voice, measures 97-99. The notes are: (rest), (rest), (rest).

97

Musical staff for voice, measures 97-99. The notes are: (rest), (rest), (rest).

Piano accompaniment for measures 97-99. The music is in treble and bass clefs. The right hand has a complex chordal structure with many notes. The left hand has a simple bass line.