

PLEDGE DRIVE

Commissioned by Experiments in Opera for a Program of Flash Operas
at Symphony Space in New York City, to be premiered on May 5 & 6, 2017

for soprano, mezzo-soprano, baritone
flute, percussion, piano, cello, and double bass

MUSIC BY CRISTINA LORD
TEXT BY PATRICIA MARX

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PLEDGE DRIVE

Music by Cristina Lord
Text by Patricia Marx

A Freely but with momentum, around $\text{♩} = 120$

Opening solo: overly operatic

Patty (Soprano)

p *mf*

Ah Ah Ah Ah

Narrator 1 (Mezzo-Soprano)

Narrator 2 (Baritone)

Flute

Avoid downbeats; atmospheric

Vibraphone

p

Piano

A Freely but with momentum, around $\text{♩} = 120$

Cello

Contrabass

accel.

12 *p* *mf* *mf*

P. Ah La Ah Ah Ah Ah Ah, Ah Ah

N.1

N.2

Fl.

Vib. *mp*

Pno. *Follow soprano* *p* *pedal ad lib*

Vc. *accel.* *p* *f*

Cb. *p*

Detailed description of the musical score: The score is for page 3 of a piece. It features a vocal line (P.) with lyrics 'Ah La Ah Ah Ah Ah Ah, Ah Ah'. The piano accompaniment (Pno.) includes a 'pedal ad lib' section. The vocal line starts at measure 12 with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The piano accompaniment has a mezzo-piano (*mp*) dynamic. The string section (Vc., Cb.) has a piano (*p*) dynamic. The woodwinds (N.1, N.2, Fl., Vib.) are mostly silent. The score includes performance instructions such as 'accel.' and 'pedal ad lib'.

B Lively $\text{♩} = 140$

P. f
 N.1 mf
 N.2
 Fl. f mf *flz.* *gliss.*
 W.B. mf
 Vib. f mf
 Pno. f mf mf
 Vc. mp mf f mf *pizz.*
 Cb. mp mf f mf *pizz.*

Musical score for page 4, featuring vocal lines and various instruments including Piano, Flute, Clarinet, Bassoon, and Percussion. The score includes dynamic markings such as *f*, *mf*, *mp*, and *pizz.*, and performance instructions like *flz.* and *gliss.*. The tempo is marked as Lively with a quarter note equal to 140 beats per minute. The vocal line (N.1) includes the lyrics: "You were just lis - ten - ing to an un - in - ter rup - ted hour of Pat - ty, fea - tur - ing some".

30 *mf*
P. Ah _____

N.1 cat-ty re marks a-bout her best friends. Is-n't Pat - ty fan - tas-tic they sim-ply don't make them_ like Pat - ty a - ny - more. *f*

N.2

Fl. *f*

Glock.

Vib. *p* *mf*

Pno. *f* *p*

Vc. *arco* *f*

Cb. *arco* *f*

rit. *Slightly slower* ♩ = 126

38

P.

N.1

N.2

Fl.

Vib.

Pno.

Vc.

Cb.

That's right! And that's why it's so im - por tant to make sure that she con - tin - ues to be the per - son you know and love. But Pat - ty can't

determined

mf

mf

mf

p *mf*

p *mf*

pizz. *arco* *p* *mp* *p* *mf* *p* *mp* *f* *mf*

pizz. *arco* *mf* *p* *mp* *p* *f* *mf*

48

Lively ♩ = 140

C Blues, Swung ♩ = 130

P.

N.1 That's where you come in! At least we hope so. We'll be right back with Pat-ty tal-king a bout her hair

N.2 do that a-lone. At least we hope so.

Fl.

Vib.

Pno.

Vc.

Cb.

Straight eighths

rall. Slower ♩ = 96

56

P.

N.1

N.2

Fl.

W.B.

Vib.

Pno.

Vc.

Cb.

Serious

mf *mp* *mp* *p*

sweetly, silky smooth

mf *mf* *mp* *p*

mf *f* *mf* *mp* *p*

mf *f* *mf* *mp* *p*

ped. each chord

arco

mf *f* *mf* *mp* *p*

mf *f* *mf* *mp* *p*

in a lit-tle while, but right now we want to take a few mo-ments to re-mind you how much Pat-ty did for you this year.

You've

D Freely, a little faster $\text{♩} = 110$

66

P.

N.1

N.2

come to re - ly on Pat - ty to pro - vide you with in - for - ma - tion__ you can't get an - y - where

Fl.

Atmospheric, avoid strong beats. Offset with piano.

EXAMPLE

Vib.

pp

Atmospheric, avoid strong beats. Offset with vibes.

EXAMPLE

Pno.

pp

ped.

D Freely, a little faster $\text{♩} = 110$

Vc.

Cb.

pizz.

71 **accel.**

P.

N.1

Over-enunciate *mp*

A re - port on what she had for lunch.

N.2

mp

else. The la - test on her try - ing to re - turn a mag - ni - fy - ing

Fl.

light *p*

Pno.

light *p*

ped. ad lib

accel.

Vc.

arco *p*

Cb.

arco *p*

F Shimmering $\text{♩} = 70$

Fast $\text{♩} = 140$

E Strong $\text{♩} = 88$

f

pure tone

mp

75 -

P. *My day*

N.1 Whom else can you turn to for news, news a - bout Pat-ty's day?

N.2 glass with out a store re-ceipt. Whom else can you turn to for news, news a - bout Pat-ty's day?

Fl. *tr*

Pno. *pp*
with ped.

Vc. Fast $\text{♩} = 140$ *pizz.* **E** Strong $\text{♩} = 88$ *arco* **F** Shimmering $\text{♩} = 70$

Cb. *f*

83

pp

N.1

N.2

delicately
p

Your oth-er friends give you__ bites but__ Pat - ty takes the__ time to fill in the de-tails a - bout

Fl.

Crot.

bowed
pp

Vib.

p

Pno.

Vc.

sul pont.
pp

Cb.

pp

92 rit. a tempo ♩ = 70

poco rit. . . accel.

P.

N.1 *delicately* *mf* *p*
 Like the time she got lost in New Jer-sey. You sim-ply can't get that lev-el of qual-i-ty dis-course with an-y-one else.

N.2 *mf* *mp* *falsetto (in background)* *p*
 things... How could we for-get? Be-cause most peo-ple

Fl. *mp*

Crot.

Vib. *pp* *pp*

Pno. *pp* *3* *3* *Ped.* *pedal each chord*

Vc. *rit.* *a tempo* ♩ = 70 *(sul pont.)* *pp* *3* *poco rit.* . . *accel.*

Cb. *p*

G Cheery ♩ = 116

102

P.

N.1 *confidently*
mf
Did you know that the av-erage phone con-ver-sa-tion _____ you have with Pat - ty lasts twelve

N.2 *f*
have things to do.

Fl. *mf*

Glock.

Pno. *f*
no pedal
Ped.

Vc. *ord.*
mf *f* *mf*

Cb. *f*
mf
pizz.

Detailed description of the musical score: The score is for a piece titled 'Cheery' in G major, 4/4 time, with a tempo of 116. It features a vocal line (N.1) and a bass line (N.2) with lyrics. The vocal line starts at measure 102 and includes triplets and a fermata. The bass line has a forte (f) dynamic. The piano accompaniment (Pno.) includes a triplet in the right hand and a bass line with 'no pedal' and 'Ped.' markings. The woodwinds (Fl. and Glock.) have specific melodic lines. The strings (Vc. and Cb.) provide harmonic support with various dynamics and articulations like 'ord.', 'pizz.', and 'mf'.

H Broad ♩ = 106

P. *mf* *f*

One two three four five six sev-en eight nine ten e - le-ven twelve!

N.1 *f* *mp* *f*

min- utes? Twelve min- utes? And you're u-sual-ly the one. who hangs up first?

N.2 *f* *f*

Twelve min- utes? Think_____ a - bout it.

Fl. *mf* *f* *mp* *f*

Glock.

Pno. *mf* *f* *f*

mf *f* *f*

Vc. *mf* *f* *mf* *f*

mf *f* *mf* *f*

pizz. arco

Cb. *f* *p* *f*

f *p* *f*

H Broad ♩ = 106

117 Sweetly

P.

Piano staff with a whole rest in every measure.

N.1

Violin I staff with a melody starting at measure 117. Includes a *mp* dynamic marking and triplet markings.

Pat-ty has af-fect-ed your life___ in im-meas-ura-ble ways___ You've be-come ac-cus-tomed to a boun - ty of e - mails from

N.2

Violin II staff with a whole rest in every measure.

Fl.

Flute staff with a melodic line starting at measure 117. Includes a *mp* dynamic marking and triplet markings.

Pno.

Piano accompaniment staff with a whole rest in every measure.

Vc.

Sweetly

Violoncello staff with a melodic line starting at measure 117. Includes a *mp* dynamic marking.

Cb.

Double Bass staff with a melodic line starting at measure 117. Includes a *mp* dynamic marking and an *arco* marking.

I Lively ♩ = 140

123

P.

N.1 Pat - ty, some of them jokes or pe - ti - tions that Pat-ty has for-ward-ed a - long with out read-ing first.

N.2 Or may - - - be you've

Fl. *mp* *mf*

Glock. *p* *mp*

Pno. *mp* *Ped.* *ped. ad lib*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

I Lively ♩ = 140

132

P. *mf*
Hel - lo!

N.1

N.2
on - ly sat next to Pat - ty on the bus or at the thea - tre, not hav - ing a - ny i - dea who Pat - ty was but grate - ful that she

Fl. *mp*

Pno. *don't slow down!*
Ped. *ped. ad lib*

Vc. *arco*

Cb.

rall. **J** a tempo ♩ = 140

P.

N.1

N.2 was-n't some-bo-dy else. If you were try-ing to read Pat-ty's news-pa-per did-n't Pat-ty let you?

Fl.

Glock.

Pno.

Vc.

Cb.

K Slightly Twisted *J. = 88*

149

P.

N.1

Of course! And how a bout the time Pat-ty was us-ing her bank card to gain ac - cess to the

N.2

Fl.

Cym.

Pno.

K Slightly Twisted *J. = 88*

Vc.

Cb.

159

P.

N.1

N.2

Fl.

Pno.

Vc.

Cb.

even tone
mp

A - T-M, and des-pite her know-ing you weresneak-ing in be - hind her to get out of scroung - ing a-round for your own card, Pat - ty

flz.

3 3

f

mp

with pedal

L

arco

mp

mp

Perky ♩ = 120

rit. . . . Suspended ♩ = 70

rit. . .

170

P.

N.1
made no fuss? Aren't these serv - i ces worth a-lot to you?

N.2
Aren't these serv - i ces worth a-lot to you?

Fl.

Glock.

Vib.

Pno.

Vc.

Cb.

mf *f* *mf*

mf *f* *mf*

mf *f*

mf

pp
Ped.

mf *f* *p*

ped. ad lib Ped. Ped.

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

pp
sul pont.

M Sorrowful $\text{♩} = 70$

rit. **N** a tempo $\text{♩} = 70$

P.

N.1

N.2 *P Emotional*

 As of three years a - go Pat-ty was to-tal-ly de-pen-dent on pa-ren - tal fund - ing.

Fl.

Vib.

Pno.

M Sorrowful $\text{♩} = 70$

rit. **N** a tempo $\text{♩} = 70$

Vc. *ord.*
p with feeling

Cb. *pizz.*

P.

N.1

N.2

Fl.

Pno.

Vc.

Cb.

When that sup-port was cut off it was touch and go whe-ther Pat-ty would be a-ble to sur - vive a-no ther year. Now, a lot of peo-ple you

mf *mp* *p*

p *mf* *mp* *p*

p *mf* *pp* *p* *very expressive*

p *mf* *pp* *p*

arco pizz. arco

mf *pp* *p*

ped. ad lib

195

P.

N.1 *mf*

N.2 *mf* *mp*

Fl.

S. D.

Pno.

Vc.

Cb.

203

rit.

mf

P Dance-like ♩ = 120

P.

YOU!

N.1

friends like... YOU!

Freely (don't worry about lining up with other parts)

mf

Ev - ery once in a - while a nice

N.2

YOU!

Fl.

Pno.

P Dance-like ♩ = 120

Vc.

Cb.

arco

pizz.

arco

P.

N.1 *Slower. Begin after orchestra stops.*

N.2 *f*

Fl. *mf*

Pno. *mf* *not too loud*

Vc. *pp* *p*

Cb. *pp* *p* *p*

218

P.

N.1 *f*
Be - cause the cost of fan - cy skin creams, de - sign - er lea - ther jac - kets, and

N.2
pen - ses have gone up and up.

Fl. *p* 3 3 3

Vib. *pp* ped. frequently to avoid too much blur 3 3

Pno.

Vc. *mp pp* *p* *mf not too loud*

Cb. *mp pp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

225

P.

N.1

oth - er es - sen - tial goods has ri - sen dis-pro - por - tion - ate - ly to the rate of in -

N.2

Fl.

flz.
f

Cym.

scrape w/ metal
f

Pno.

mp *f* *p* *f*

Vc.

Cb.

p *mp* *f* *p* *mp* *p* *mp* *p*

rit.

R a tempo ♩ = 120

P. ²³³ *mf*
 I rea-ly want to go_____ to Is - tan - bul in

N.1
 fla - tion.

N.2 *mf*
 And Pat-ty rea-ly wants_____ to go to Is - tan - bul in Ap-ri-ll

Fl. *mf* *pp*

Pno. *mp* *pp*

rit.

R a tempo ♩ = 120

Vc. *p*

Cb. *mp* *p*

rit. Peaceful ♩ = 80 **S** Faster ♩ = 108

243

P. *p* Ap - ril, Is - tan - bul.

N.1 *p* Is - tan - bul. *p* I'm not go - ing to tell you how much to give, but I am go - ing to tell you that Pat - ty keeps the book on who gives

N.2 *p* Is - tan - bul.

Fl. *p*

Pno. *p* *pp*

rit. Peaceful ♩ = 80 **S** Faster ♩ = 108

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp* pizz.

T accel.

P.

N.1
 — what. O - ver the course of a year this is on - ly twen-ty se-

N.2
 Per - haps you'd like to give at the ten thou-sand dol-lar le-vel, ten thou sand dol-lars.

Fl.

Glock.

Pno.

Vc.

Cb.

P.

N.1 *f* *mf*

N.2 *mf* *f* *f*

Fl. *f*

Cym. *pp* *mf*

Vib. *mf*

Pno. *lightly* *mf* *f* *mf*
pedal ad. lib

Vc. *f* *mf*
♩ = 132 **Bold** ♩ = 108 **U** **Faster** ♩ = 120

Cb. *f* *mf*

P. 

N.1  you can un-der-write one of Pat - ty's ses-sions with Doc-tor Cates.

N.2  Throw in an ex - tra fif - ty and Pat-ty will spend the en - ti-re fif-ty min utes

Fl.  *dark*
f *mf* *f* *mf*

Vib.  *mf ped. with slurs*

Pno.  *mf* *f*

Vc.  *mf* *f* *mf* *f* *pizz.*

Cb.  *f* *mf* *f*

P.

N.1 *f* work - ing brave - ly on her is - sues *p* in - vol - ving you *mp* < At the

N.2 *mf* But per - haps you can't af - ford that a - mount.

Fl. *f* *flz.* *f* *p*

Vib. *p*

Pno. *f* *p* *gentle gliss* *gliss.* *mf*

Vc. *arco* *p* *portato*

Cb. *f* *ord.* *p* *pizz.*

P.

N.1 *mf* *f*
 fif - ty dol - lar le - vel you can... oh for - get it! *f*
 Fif - ty bucks? You've got to be kid - ding!

N.2

Fl. *f*

Glock. *f*

Vib.

Pno. *mp* *mf* *f*

Vc. *mp* *mf* *ff*

Cb. *mp* *mf* *ff*

W accel.

296

P.

N.1 *f* with a pledge of one hun-dred or more from Pat - ty. For in stance do you need a - ny

N.2 *mf* When you be-come a con - tri - bu - tor, you may se-lect a thank you gift from Pat - ty.

Fl. *mp*

Glock.

Vib. *mp*

Pno. *mp*

W accel.

Vc. *mp*

Cb. *mp* arco

P.

N.1 *f* (Yell) **3**
 clothes hang - ers? Right a-way! a mag - ni - fy - ing glass... chip! Do-na - tion...

N.2 **3** (Yell)
 And if you act right a-way you can al - so get... with an un - de - tec - ta - ble... Or, for a... of five hun dred__

Fl. *f* **3**

W.B. *f* **3**
 Chaotic, random. Example:

Pno. *f* **3** *use fist*

Vc. *f* **3** *arco*

Cb. *f* **3** *arco*

309 BOOM ♩ = 140 rit.

Slower ♩ = 108



P.

N.1 *ff* Pat - ty will blow you. *mp* So what's stop-ping you? *mf* Pat-ty is stand-ing by to

N.2 *ff* Pat - ty will blow you. *mf* Call now.

Fl. *ff* *ff* *pp*

Cym. *f*

W.B.

Pno. *ff* *p* *mp* don't release pedal!

BOOM ♩ = 140 rit.

Slower ♩ = 108



Vc. *ff* *p* *mp*

Cb. arco *ff* *p* *mp*

318 rit. Upbeat ♩ = 132

P.

N.1

take your mon-ey. *mp* 3 And if you'd like to vol-un-teer to help

N.2

Talk to your *mp* ac - coun tant: Pat-ty could be a write - off.

Fl.

mp

Clv.

lightly
p

Pno.

Vc.

rit. Upbeat ♩ = 132
light

Cb.

pizz.

Y

326

P.

N.1

N.2

Fl.

Clv.

Pno.

Vc.

Cb.

Y

332

P.

N.1

N.2
got ba - gels!

Fl.
p *mf* *flz.* *f* *p*

Tri.

Vib.
p *mf* *f*

Pno.
mf *f* *p*

Vc.
f *arco* *gliss.*

Cb.
f *pizz.* *p*