

# Dear Bryan Winter

♩ = 84c.

\*)

Hp. *mp*

\*) tap with knuckle on soundboard

Pc. MAR. *p sempre*

7

Bar. *p*

This is on - ly a note to say how so - rry I am you died.

Pno. *p*

Hp.

Pc. MAR.

10

Bar.

You will re - al - lize what a pos - i - tion it puts me in. I could - n't real - ly have died for

Pno.

Pc. MAR.

Bar. 12

you if so I were in - - clined. The

Pno.

Pc. MAR. 3 3

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Bar. 15

carn fox glove here on the wall out - side your first house leans with me,

Pno.

Pc. TAM-TAM *ppp*

Vln. 1 *pp* to end of bow

Vln. 2 *pp* to end of bow

Vla. *pp* to end of bow

Vc. *pp* to end of bow

Cb. *pp* to end of bow

♩ = 92c.

Bar. stand-ing in the Zen - nor wind.

with fingernails

mf

Vln. 1 *p* 6 6 6 3

Vln. 2 *p* 3



17 norm.

Hp. *p*

Vln. 1 *p* *mp* 6

Vln. 2 6 *poco* *p* *mf*

$\text{♩} = 84c.$

Bar. *p*  $\overbrace{\text{trill}}$  A - ny - how how are things? Are

Pno. *mf* *mp* *p*

Hp. *mp*

Pc. MAR. *p*  $\overbrace{\text{trill}}$   $\overbrace{\text{trill}}$   $\overbrace{\text{trill}}$   $\overbrace{\text{trill}}$

Vln. 1 *pp*

Vln. 2 *pizz.* *p*

*\*) knock on piano case with knuckle*

Bar. you still some - where with your long legs and twitch - ing

Pno. *ppp* *ped.* \* *ped.* \* *ped.* \*

Hp.

Pc. MAR.  $\overbrace{\text{trill}}$   $\overbrace{\text{trill}}$

Vln. 2

26

Bar. *p*  
smile un - der your blue hat walk - ing a - cross a

Pno. *p*  
*Red.* \*

Hp.

Pc. MAR. *p*

Vln. 1 *p*

Vln. 2 *arco mp*

Vla. *p*

Vc. *mp*

28

Bar. *pp* ♩ = 76c.

place? Or am I gree-dy to make you up a-gain out of mem - ory?

Pno.

Hp.

Vln. 1 *pizz.*

Vln. 2 *pizz.* 3

Vc. *p* *pp*

34

Bar. *p* 3 *ppp* *Red.*

Are you there at all? I would like to think you were all right

Pno.

Hp.

Vln. 1

Vln. 2 3 3 3

37

Bar. and not un - hap - py or bored.

Pno. *mf*

*p*

(*ced.*) \*  
MAR.

Pc. *p*

Vln. 1

Vln. 2

39

Bar. Speak-ing to you and not know-ing if you are there is not too

Pno. *mf*  
*ppp*  
*con. ced.*

Hp. *mf*

MAR.

Pc. *pp* *cresc.*

Vln. 1

Vc.

Bar. *3/4* *4/4* *3*  
 diff - i - cult. Do you want an - y-thing?

Pno. *p*

Pc. MAR. *3*

Vln. 1 *3* *3* *3*

Vc. *mf*

43 *mp*

Bar. *3* *mp*  
 Where shall I send some - thing?

Pno.

Pc. MAR. *3* *3* *3*

Vln. 1 *3* arco *p*

Vln. 2 arco *p*

Vla. *p*

Vc. *mp*



45 *p* *poco mf*

Bar. *p* *poco mf* *mf*

Rice - wine, me - an - ders, paint - ings by your con - temp - or - ar - ies?

Pno. *poco mf* *mf*

Hp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Detailed description of the musical score: The score is for measures 45, 46, and 47. The vocal line (Bar.) starts at measure 45 with a piano (*p*) dynamic, marked with a fermata. The lyrics are 'Rice - wine, me - an - ders, paint - ings by your con - temp - or - ar - ies?'. The piano (*poco mf*) accompaniment features chords and arpeggios. The harp (*mf*) has a few notes in measures 46 and 47. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) provides harmonic support with sustained notes and some movement. Dynamics for strings range from *p* to *mf*.

48 *p* *ppp*

Bar. Or shall I send a kind of news of no time, — lean - ing a - gainst the wall

Pno. *p* *p*

Hp. *p*

Pc. TAM-TAM MAR. *ppp* *p*

Vln. 1 *ppp*

Vln. 2 *p* *ppp*

Vla. *ppp*

Vc. *p* *ppp*

Cb. *ppp*

54 *rit.*

Bar. out - side your old house. The house and the whole moor is

Pno.

Hp.

Pc. MAR. *ppp*

♩ = 92c.

57 *pp*

Bar. fly - ing in the mist.

with fingernails

Hp. *p* *f*

Vln. 1 *pp* 3 6 3

Vln. 2 *pp* 3 6 6 3

Vla. *pp* 6 6 6 6 3 7



59 Pno. *pp* 6 6 *mp* 6 6

Hp. *mp*

Pc. TAM-TAM *pp*

Vln. 1 *mp* 6 6

Vln. 2 *mp* 6 6 6

Vla. *mp* 3 7

62

Pno. *mf* *f*

Hp. *ff*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f* *p*

Vla. *mf* *f*

64 MAR.

Pc. *p*

Vln. 1 *pizz.* *p*

Vln. 2 sul G *pizz.* *p*

Vla. *p*

♩ = 84c.

68 *mp*

Bar. Bry - an, I would be o-bliged if you would scout things out for

Pno. *mp* *mp*

Pc. MAR. *mp*

Vln. 1

Vln. 2 arco *mp*

Vla. *mp*

Vc. *mp*

Cb. actual sound *p*

70

Bar. *me. Al-though I am not just rea-dy to start*

Pno. *mp* *mp* *mp*

Pc. MAR. *3* *3* *3* *3*

Vln. 1 *3* *pizz.* *p*

Vln. 2

Vla.

Vc.

Cb.

73

Bar. out. I am try-ing to be bet-ter, which will make you smile un-der your

Pno. *mf* *pp* 3

Hp. *f*

Pc. MAR. 3 3

Vln. 1 3

Vln. 2 *poco mf*

Vla. *poco mf*

Vc. *poco mf*

Cb. *poco mf*

*poco* *pp*

76

Bar. blue hat. I know I

Pno. 3 7

Pc. MAR. 3 3 3

Vln. 2

Vla.

Vc.

Cb.

79

Bar. make a sym - bol of the fox glove on the wall.

Pno. 3

Pc. TAM-TAM 2/4 5/8 pp 4/4

Vln. 1 arco pp poco ppp

Vln. 2 pp poco ppp

Vla. pp poco ppp

Vc. pp poco ppp

Cb. pp poco ppp



