

# Scene 5: The Runner and the Statue

## Vamp repeat this measure enough times for RUNNER to get into position

♩ = 144c. *bright, urbane*

*detached, but not staccato*

Fl. *p*

MAR.  
Pc. *p*

Vc. *p*

STATUE standing as at the close of **Transition 3** with his hand at his side  
 RUNNER enters jogging and smiles when she sees STATUE, she jogs to STATUE and stops in front of it

♩ = 144c. *bright, urbane*

Rnr. *mf*  
Hel - lo. somewhat surprised *mp* I'm glad to

Stat. Hel - lo.

*detached, but not staccato*

Fl. *p*

B♭ Cl. *poco f*

MAR.  
Pc. *p*

Pno. *poco f* *(poco f)* *poco f*  
 (tre corde) *mp*

Vn. *poco f*

Vc. *p*

5

Rnr. *mf*  
see you a - gain. You don't re - mem - ber me.

Stat.  
Ex - cuse me?

Fl.

B♭ Cl.

MAR.  
Pc.

Pno. *8va* *3:2* *8va*

Vn.

Vc.

8

*mp* *cresc.*

Rnr. You must see hun-dreds of peo - ple ev - ery day. And es -

Fl. *cresc.*

B $\flat$  Cl. *mp*

MAR.  
Pc. *cresc.*

(S $^{re}$ )  
Pno. *mp*

Vn. *mp*

Vc. *cresc.*

Detailed description of the musical score: The score is for page 46, starting at measure 8. It features seven staves: Rnr. (Soprano), Fl. (Flute), B $\flat$  Cl. (Bass Clarinet), Pc. (Percussion, marked MAR.), Pno. (Piano), Vn. (Violin), and Vc. (Violoncello). The Rnr. part has lyrics: "You must see hun-dreds of peo - ple ev - ery day. And es -". The music is in a key with one sharp (F#) and a 4/4 time signature. There are time signature changes to 3/4 and back to 4/4. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo). The Pno. part has a section marked (S $^{re}$ ) with a dashed line above it. The Vc. part has a *cresc.* marking.

11 *f* (36) *mf*

Rnr. - pe - cially the days be-fore the race. You re-mind me of my hus-band.

Fl. *f* *p*

B♭ Cl. *poco f*

MAR. Pc. *f* *p*

Pno. *poco f*

Vn. *poco f*

Vc. *fp*

(8va) -

15 *f*

Rnr. When I was train - ing he'd al - ways be wait - ing for me

Fl. *mf*

B♭ Cl. *mf*

MAR. Pc. *mf*

Pno. *mf*

Vn. *mf*

Vc. *mf*

(8va) -

She mimics STATUE's pose

18 *dim.* *mp*

Rnr. with the car. He'd al-ways be stand - ing there, like that, just like

Fl. *mp*

B♭ Cl.

Pc. MAR. *mp*

Pno. *dim.*

Vn.

Vc.

22 37

Rnr. you, watch - ing for the speck that's

Fl. *p*

B♭ Cl. *mf* *mp* *p*

Pc. MAR.

Pno. *mf* *mp*

Vn. *mf* *mp* *p*

Vc.

25

Rnr. me to ap-pear. I like to im - ag - ine you're watch-ing for me like

Fl.

B♭ Cl.

Vn.

Vc.

*p*

3:2

29

Rnr. he did. I'm glad to see you a - gain. We

Fl.

B♭ Cl.

Pc.

Vn.

Vc.

*mf*

*mf*

*mp*

*mf*

*mf*

clap hands

38

35

Rnr. all are, the ones who run the ma - ra - thon ev - ery year. We know when we

Pc.

40

Rnr. see you there's on - ly a mile left to go. We like to im - ag - ine you're

Pc.

39

46

Rnr. watch - ing out for all of us. I just want - ed to

Fl. *p*

Pc.

Vn. *p*

50

Rnr. say hel - lo,

Fl.

B $\flat$  Cl. *pp*

MAR.  
Pc. *pp* *mp*

Pno. *pp* *mp*

Vn. *pp* *mp*

Vc. *pp* *mp*

*sempre senza ped.*

55

Rnr. and I was won-der-ing, if you would - n't mind \_\_\_\_\_

Fl. *p*

B♭ Cl. *pp*

Pc. MAR. *pp* *mp*

Pno. *p* *mp*

Vn. *pp*

Vc. *pp* *mp*

60

Rnr. to - mor-row will you watch for me? \_\_\_\_\_

Fl. *p*

B♭ Cl. *p*

Pc. MAR. *pp*

Pno. *p*

Vn. *pp*

Vc. *pp*



Rnr.

Fl. *mf*

B♭ Cl. *mf*

Pc. *mf* *p*

Pno. *mf* *p*

Vc. *mf* *mp* *p* pizz.

Stat. *p*  
Do you know who I am?

Fl. *mp*

B♭ Cl. *mp*

Pc. MAR. *mp*

Pno.

Vn. *mp*

Vc.

42

75 *mf*

Rnr. Leif the Dis-cov - er - er. They call you

Fl. *mf* \*) nat. \*) tongue ram

B♭ Cl. *mf* \*\*) nat. \*\*) slaptongue

Pc. MAR. tap mallet sticks together

Pno. tap on side of piano with flat of hand

Vn. *mf* tap body of violin with fingertips

Vc. arco *mfp*

79

Rnr. luck - y. I'm sor-ry, I don't know a - ny - thing else. But you're

Fl. nat. nat. nat.

B♭ Cl. nat.

Pc. MAR.

Pno.

Vn.

Vc.

82

Rnr. luck - y, you al-ways have been. And you're my fa - vorite

Fl.

B♭ Cl.

Pc. MAR.

Pno.

Vn.

Vc.

85 *f* (43) *mf*

Rnr. *f* *mf*

part of Bos - ton. Will you watch for me?

Stat. *mp*

Fl. *ff*

B♭ Cl. *ff*

Pc. *mp* clap hands

Pno. *p sub.* *ff*

Vn. norm. *mf* *ff*

Vc. *ff*

*simply,  
but happily*

*mf* she runs off

90

Rnr. *mf*  
Thank you.

Stat. will.

Bb Cl. *p* *mf*

Pc. MAR. *mf*

Vn. *pizz.* *p* *mf* *ff*

Vc. *pizz.* *p* *mf* *ff* (*sempre sim.*)

STATUE slowly lifts his hand back up to his customary pose to watch for the runners

96

Bb Cl. *ff*

Vn.

Vc.