

# Love at First Sight

## WISLAWA SZYMBORSKA

$\text{♩} = 66c.$  *clear and unhurried*

*mp*

Sop. They're both con - vinced that a sud - den pa - ssion joined them. Such cer - tain - ty is

Tmp. *mp*

I. *mp* DIV. con sord.

Vn. *mp* DIV. con sord.

II. *mp* DIV. con sord.

Va. *mp* DIV. con sord.

8

Sop. beau - ti - ful, but un - cer - tain - ty is more beau - ti - ful still.

Va. *mp*

16

Fls. *mp*

Obs. *mp*

Cls. *mp* a 2

Bns. *mp* a 2

Hns. *mp* a 2

Sop. Since they'd ne - ver met be - fore, they're sure that there'd been noth - ing be -

Va. UNIS. *mp* con sord.

Vc. *mp*

24

Cls.

Sop.

Tmp.

Va.

Vc.

31

Fls.

Obs.

Cls.

Bns.

Hns.

Sop.

Va.

Vc.

40

Fl.1

Bns.

Sop.

Vc.

47

FL.1

Bns.

Sop.

- vol - ving door? per - haps a "sorry" mut-tered in a crowd? a curt "wrong num-ber"

Tmp.

*mp*

Vc.

54

FL.1

Sop.

caught in the re - - cei-ver? but I know the an - swer. No, \_\_\_\_\_ they don't re -

Vc.

61

1

2

FL.

*sempre pp*

Obs.

*mp*

Cl.1

*sempre pp*

Hns.

*mp*

Tpts.

*mp*

Sop.

- mem-ber. \_\_\_\_\_

Vn. I

*mp* UNIS.

Vn. II

*mp* UNIS.

Va.

Vc.

UNIS.

70

1 Fl. 2 Fl. 1 Cl. 2 Cl.

Sop.

Tmp.

Vn. I Vn. II Va. Vc.

*sempre pp*

*p*

They'd be am - azed to hear that Chance has been toy - ing with them now for years.

77

1 Fl. 2 Fl.

Obs.

1 Cl. 2 Cl.

Hns.

Tpts.

Vn. I Div. Vn. II

Va. Vc.

*mp*

*mp*

86

1 Fl. 1

2 Fl. 2

1 Cl. 1

2 Cl. 2

Bn. 1

Hn. 1

Sop.

Tmp.

Va.

Vc.

*sempre pp*

*p*

DIV. UNIS. DIV.

DIV. UNIS. DIV.

Not quite read-y yet to be-come their Des-ti-ny, it

93

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bn.

2

1  
Hn.

2

Sop.

Tmp.

Va.

Vc.

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*cresc. poco*

*mp*

UNIS.

UNIS.

pushed them close, drove them a-part, it barred their— path,— sti - fling a laugh,

99

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bn.

2

1  
Hn.

2

Sop.

and then leaped a - side.

*poco mf*

Tmp.

*mp*

I  
Vn.

II

Va.

Vc.

105

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bns. *mf*

Hn. 1

Hn. 2

Tpts. *mf*

Vn. II *mf* senza sord.

Va. *mf* senza sord.

Vc. *mf* senza sord.



113

Fls.

Obs.

Cls. *a 2*

Hns.

Tpts.

Vn. II

Va.

Vc.

*p*

117

Fls.

Obs.

Cls.

Hns.

1

2

Tpt.

Vn. II

Va.

Vc.

*mf*

*mp*

120

Fls. *mp*

Obs. *mp*

Cls. *a 2 mp*

Bns. *a 2 mp*

Hns. *mp*

Sop. *mf*  
There were signs and

Tmp. *mf*

I *mp* *senza sord.*

Vn. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

124

**Fls.** *f* *p*

**Obs.** *f* *p*

**Cls.** *f* *p*

**Bns.**

**Hns.** *f* *p*

**1 Tpt.** *mp*

**2 Tpt.** *mp*

**Sop.** *mp*  
sig - nals, e - ven if they could - n't read — them

**Tmp.**

**I Vn.**

**II Vn.** *mp*

**Va.** *mp*

**Vc.**

**Cb.**

Detailed description: This page of a musical score covers measures 124, 125, and 126. The score is for a full orchestra and a vocal soloist. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) plays a sustained chord that decays from forte (f) to piano (p) across the measures. The brass section (Trumpets 1 & 2, Trombones) plays a rhythmic eighth-note pattern starting in measure 125, marked mezzo-piano (mp). The string section (Violins I & II, Violas, Cellos, Double Basses) provides a rhythmic accompaniment with eighth-note patterns. The vocal soloist (Soprano) enters in measure 125 with the lyrics "signals, even if they could - n't read — them". The score is in 4/4 time and the key signature has one sharp (F#).

127

Fls. *mp*

Obs. *mp*

Cls. *mp*

Bns. *mp* *mf* *mp sub.*

1 Tpt. *mp*

2 Tpt. *mp*

Sop. *mp*  
yet. Per - haps three

Tmp. *mp*

I Vn. *mp*

II Vn. *mp* *mf* *mp sub.*

Va. *mp* *mf* *mp sub.*

Vc. *p* *mf* *mp sub.*

Cb. *mp*

130

Bns.

Sop.

years a - go or just last Tues - day a cer - tain

Tmp.

I

Vn.

II

Va.

Vc.

Cb.



133

Bns.

Sop.

leaf - flu - ttered from one shoul - der to an -

I

Vn.

II

Va.

Vc.

Cb.

136

Fls. *p* *f*

Obs. *p* *f*

Cls. *poco mf*

Bns. *poco mf*

Hns. *p*

Tpts. *p*

Sop. *poco mf*  
- oth - - - er, from one

Tmp. *mp*

I *poco mf* *mp*

Vn. II *poco mf* *mp*

Va. *poco mf* *mp*

Vc. *poco mf* *mp*

Cb. *poco mf* *mp*

139

Cls.

Bns.

Hns.

Tpts.

Sop.

Tmp.

I

Vn.

II

Va.

Vc.

Cb.

*p*

*f*

*p*

shoul - - - - - der - - - - - to an - - - - - oth - - - - -

142

Clas.

Hns. *pp*

Tpts. *pp*

Sop.

- er, to an - - oth

Tmp.

I

Vn.

II

Va.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 142, 143, and 144. The Clarinet part (Clas.) features a melodic line with a long slur across the three measures. The Horns (Hns.) and Trumpets (Tpts.) parts play a sustained chord, marked *pp*. The Soprano (Sop.) part has lyrics: "- er, to an - - oth". The Timpani (Tmp.) part has a rhythmic pattern of eighth notes. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic accompaniment of eighth notes with various articulations.



145

Fls. *p*

Ob. 1 *p* *poco cresc.*  
2 *p* *poco cresc.*

Cls. *p*

Bn. 1 *p*  
2 *p*

Hns. *p*

Tpt. 1 *mp* *poco cresc.*  
2 *mp* *poco cresc.*

Sop. er.

Tmp.

Vn. I *poco cresc.*  
II *poco cresc.*

Va. *poco cresc.*

Detailed description: This page of a musical score covers measures 145, 146, and 147. The instrumentation includes Flute (Fls.), Oboe (Ob.), Clarinet (Cls.), Bassoon (Bn.), Horns (Hns.), Trumpets (Tpt.), Soprano (Sop.), Timpani (Tmp.), Violins (Vn.), and Viola (Va.). The score is written in treble clef with a key signature of one sharp (F#). Measure 145 begins with a dynamic marking of *p* (piano). The Flute and Oboe parts feature sustained notes with a *poco cresc.* (poco crescendo) marking. The Clarinet part has a melodic line with a *p* dynamic. The Bassoon parts play a rhythmic pattern of eighth notes with a *p* dynamic. The Horns play a sustained chord with a *p* dynamic. The Trumpets play a rhythmic pattern of eighth notes with a *mp* (mezzo-piano) dynamic and a *poco cresc.* marking. The Soprano part has a melodic line with a *er.* (error) marking. The Timpani part is silent. The Violins and Viola parts play a rhythmic pattern of eighth notes with a *poco cresc.* marking.

148

Ob. 1 *poco mf*

Ob. 2 *poco mf*

Cl. 1 *mp* *poco cresc.* *poco mf*

Cl. 2 *mp* *poco cresc.* *poco mf*

Tpt. 1 *poco mf*

Tpt. 2 *poco mf*

Vn. I *poco mf*

Vn. II *poco mf*



151

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.1

Vn. I

Vn. II

155

1

Ob.

2

1

Cl.

2

I

Vn.

II

162

Fls.

1

Ob.

2

1

Cl.

2

Bns.

Hns.

I

Vn.

II

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

a 2

con sord.

*mp*

*mf*

♩ = 60c.

174

Hns. *p*

Sop. *p*

I *p* DIV.

Vn. *p*

II *p*

Va. *p*

Vc. *p*

Something was dropped and then picked up. Who knows, may-be the ball that van-ished



184

Fls. *p* a 2

Cls. *p*

Bns. *p*

Sop. *p*

I *p* DIV. a 4

Vn. *p*

II *p*

Va. *p*

Vc. *p*

in - to child-hood's thick-et?

*a little slower*

195

Cls. *ppp*

Bns. *mp* *ppp*

Hns. *ppp*

Tpts. *mp* *p* *pp*

Sop. *mp*  
There were door-knobs and door-bells where one touch had

Vln. *mp* *ppp*

Va. *mp* *ppp*

Vc. *mp* *ppp*

Cb. *mp* *ppp*



202

Cls.

Bns.

Hns.

Sop. cov-ered an - oth - er be - fore — hand. Suit - ca - ses checked and stand - ing side by side. One

Vln.

Va.

Vc.

Cb.

210

Bns.

Hns.

Sop.

Tmp.

Vn. II

Va.

Vc.

Cb.

night, per - haps, the same dream, grown ha - zy by morn - ing.

*mp* *pp*

*pp* *mp* *pp*

*tempo l<sup>o</sup>* ( $\text{♩} = 66\text{c.}$ )

222

Cl. I

Bn. I

Sop.

Tmp.

Eve - ry be - ginn - ing is on - ly a se - quel, af - ter all,

*p*

*p*

*p*

231

Cl. I

Bn. I

Sop.

Va. Solo

and the book of e - vents is al - ways

*p*

237

Fls. *p*

Obs. *p*

Cls. *a 2*  
*p*

Bns. *a 2*  
*p*

Hns. *a 2*  
*p*

Sop.  
o - pen half - way through. \_\_\_\_\_

Va. Solo *pp*