

Seven Rabbits on a Pole

(Based on the play by John Picardi)

AN OPERA IN TWO ACTS

Libretto by

Elizabeth Searle

Music by

Pasquale Tassone

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Seven Rabbits on a Pole s
Character Descriptions

Julia. Mentally challenged daughter in the Padroni family. A girl of 22 undergoing but not understanding her emerging womanhood. (Soprano)

Enio Padroni. The patriarch of the Padroni family. A widower trying to cope with the demands of life as an uneducated immigrant farmer, who harbors a dark secret. (Baritone)

Peter Padroni. The older Padroni son, closer in temperament to Enio. Works on the family farm and is also face with the realities of contemporary life (1930s). Somewhat resentful of his younger brother Lawrence. (Baritone)

Lawrence Padroni. The younger Padroni son. Smart, idealistic, educated, he is more willing to grasp the new realities of life. He is the family's hope for establishing an identity in America. (Tenor)

Q. A mysterious strange, seller of dead rabbits who enters the Padroni's household with tragic and far-reaching consequences.

Mrs. Wilson. Kindly neighbor and widow whose WASP persona is a marked contrast to the earthy existence of Enio and his family.

Brief Synopsis

The opera, *SEVEN RABBITS ON A POLE*, is based on the play by the same name by author John C. Picardi. The play premiered Off Broadway in 2004 and was reviewed by the New York Times as an 'epic in the making.' The story involves an Italian immigrant farm family in the 1930s with a 'special needs' daughter in her twenties, two warring brothers and a dark secret.

Seven Rabbits on a Pole

Libretto by
Elizabeth SEARLE

Prelude to
Act I

Music by
Pasquale TASSONE

Moderato $\text{♩} = 60$

Piccolo *ff*

Oboe *ff*

Clarinet 1 in B \flat *ff*

Clarinet 2 in B \flat *ff*

Bassoon *ff*

Horn 1 in F *ff*

Horn 2 in F *ff*

Trumpet in B \flat *ff*

Bass Trombone *ff*

Timpani *f*

Tam-tam *f*

Harp

Violin I *f* *con sordina*

Violin II *f* *con sordina*

Viola *f* *con sordina*

Violoncello *ff*

Contrabass *ff*



This page of a musical score, numbered 3, contains the following parts and markings:

- Picc.**: Piccolo, marked *ff*. Part 4.
- Ob.**: Oboe, marked *ff*.
- Cl. 1**: Clarinet 1, marked *ff*.
- Cl. 2**: Clarinet 2, marked *ff*.
- Bsn.**: Bassoon.
- Hn. 1**: Horn 1.
- Hn. 2**: Horn 2.
- B. Tbn.**: Trombone.
- Timp.**: Timpani.
- T.-t.**: Tuba, marked *ff*.
- Hp.**: Harp, marked *ff* with a tremolo effect.
- Vln. I**: Violin I.
- Vln. II**: Violin II.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Cb.**: Contrabass.

The score is written in a common time signature and features a variety of note values, including eighth and sixteenth notes, often beamed together. Dynamics are consistently marked as *ff* (fortissimo). The woodwinds and strings play complex, rhythmic patterns, while the brass instruments provide a steady harmonic foundation.

7 4

Picc. *ff*

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

T.-t. *ff*

Hp. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

5

10

Picc. *ff*

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

To W.Ch.

T.-t. *ff*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

rall.

E4

♩. = 56 ca.

13 To Fl. Flute

Picc. *pp*

Ob. *pp*

Cl. 1

Cl. 2

Bsn. *ruvido*
p

Hn. 1

Hn. 2

Tpt. *pp*

B. Tbn. *ruvido*
p

Timp.

Hp. *pp* *pp* D[♯]

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *pizz. ruvido*
p

Late May 1936, mid morning in a farmyard setting. During the prelude music, "Q" enters dressed in tattered hobo clothes. He is silhouetted against the stage backdrop and is carrying on his back a pole on which dead rabbits are hanging. He moves wearily across the stage and exits as the prelude music ends. The lights rise to reveal the other characters. JULIA enters wearing boy's clothes and swinging a rag doll wildly--ENIO is holding a shovel and standing by a small shed; LAWRENCE is at his easel; both stand frozen in poses but will come to life and move when Julia skips up to them. Julia takes center stage, stares straight up and sings to the "sky".

7

24

Fl.

Bsn.

B. Tbn.

S. D. Cymbals *pp* To S. D.

W.Ch.

P Pres de la table (like a music box)

Hp.

Julia *rall.* *P* My ma-ma my ma-ma

Vln. I *Tranquillo* $\text{♩} = 60 = n.$ *senza sordina* *pizz.* *p*

Vln. II *senza sord.* *pizz.* *p*

Vla. *senza sordina* *p*

Vc. *p*

Cb. *arco*

==

33

W.Ch.

Hp.

Julia sits on the moon The clouds will pass I'll see her soon The sun comes up it tou-ches her face. Then

Vln. I

Vln. II

40 accel. 8

Fl. *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

W.Ch. *To Tri.*

Hp. *mf*

Julia *mp* *more insistently*

I see her here in her hea-ven-ly place. Ma-ma's not dead ma-ma's not dead.

accel.

Vln. I *arco pp* *p*

Vln. II *arco pp* *p*

Vla. *p* *p*

49 *più mosso* ♩ = 84

Fl. *mf*

Ob. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *mf*

Bsn. *p* *mf*

Hn. 1

W.Ch. *mp* *Triangle* *mp*
Tamb. p

Julia *mp*

My ma-ma she lives up in the sky.

più mosso ♩ = 84

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

56

Fl. *p* *mp*

Ob. *p*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. *p*

B. Tbn. *p*

Timp. *pp*

Cym.

Tri. Tamb. *p*

Hp.

Enio stops shoveling, smiles wearily and shakes his head, unseen by Enio, "Q" the hobo appears on the edge of the stage as if drawn by Julia's singing. Q stays hidden but watching. Enio is unaware of Q and focussed on Julia. He starts to speak but Julia continues her exuberant singing. Dancing and swinging her doll she sings:

Julia *mp*

Right Pa-pa? Right Pa-pa? Ma - ma my ma-ma A - live in the sky

Mrs. Wilson

Lawrence

Peter

Enio

"Q"

Vln. I

Vln. II

Vla.

Vc. *p* pizz.

Cb. *mp*

65

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Tri. Tamb.

Hp.

Julia

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

p

mp

p

p

p

p

My ma-ma my ma-ma she lives in the sky I see her there ev-ry dark night a-live and bright

11

74

Fl. *mp* *mf* *tr*

Ob. *mf*

Cl. 1 *mp*

Bsn.

Hp.

Julia *p* *f*
 a-live and bright_ Just like Jean Har-low in dark_ est night_ By the birds by the clouds by the stars! Right Pa- pa.

Vln. I

Vln. II

Vla. *arco*

Vc.

Cb.

83

To Picc. *rall.* *a tempo*

Fl.

Ob.

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mf* *mp*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Tpt. *mp* *mp*

B. Tbn. *mp*

Julia *mp*
 Right Pa- pa. My ma-ma my ma-ma she's

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* *mp*

Cb. *mp*

accel.

Agitato ♩ = 120 (ca.)

90 Piccolo

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

Cym.

Snare Drum

Enio grabs the doll's arm to halt Julia.

Julia

a - live a - live in the sky.

accel.

Agitato ♩ = 120 (ca.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

95

To Fl.

Flute

Picc.

ff

To Eng. Hn.

English Horn

p

Ob.

ff

p

Cl. 1

ff

mf

p

Cl. 2

ff

mf

p

Bsn.

f

p

Hn. 1

p

Hn. 2

Tpt.

B. Tbn.

p

Timp.

S. D.

To Glock.

f

more insistent

Enio

Ma-don-na mi - a Ju - lia Ma-don-na mi - a Ju - lia

Vln. I

Vln. II

Vla.

Vc.

mf

Cb.

mf

101

Fl.

Eng. Hn.

mf

p

Cl. 1

p

Cl. 2

p

Bsn.

p

Hn. 1

B. Tbn.

Timp.

p

Enio

mp

Enio softens his tone.

My Re-na - ta your ma - ma Gone o-ver twen - ty years. Ju-lia Ju-lia you're twen ty two

Eng. Hn. Cl. 1 Cl. 2 Bsn. Hn. 1 Hn. 2 Tpt. B. Tbn. Timp.

As an aside, spoken: "Porca miseria" Julia laughs as if he's just joking and grabs her doll back; Enio sighs and picks up his shovel again.

As an aside, spoken: "Miseria ladra"

Enio Vln. I Vln. II Vla.

Ju-lia! Ju-lia! What will we do with you? What goes on in-side that pret-ty head? Ma-don-na mi-a Mo-ther of God!



rall.

Cl. 1 Cl. 2 Bsn. B. Tbn. Peter

From off-stage we hear a tractor backfiring loudly; Peter shouts, cursing;

Enio brusquely exits the stage as if to go and get something. As he exits Q ducks back into the stage shadows as if afraid of Enio's obvious anger. Oblivious to Q, Julia skips over to Lawrence at his easel, he comes to life as she nears; he begins painting vigorously.

Enio Vln. I Vln. II Vla. Vc. Cb.

What goes on in-side that pret-ty head Ju-lia go bo-ther your bro-ther in- stead.

rall.

a tempo

123

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *sf*

Hn. 1

Hn. 2

Tpt.

B. Tbn. *sf*

Timp.

S. D. *mp*

Tri. Glockenspiel

Tamb. *f*

Hp.

Julia

Mrs. Wilson

Lawrence

Peter *f*

Enio

"Q"

Mer - da mer - da pa-pà pa-pà this trac - tor it will ne - ver start pa-pà! Damn

a tempo

Vln. I

Vln. II

Vla.

Vc. *al talone*

Cb. *al talone*

128

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

S. D.

Glock.

Julia

Peter

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

mf

mf (childlike)

not killed not dead not killed not dead not

trac - tor we have killed it Pa-pà Pa - pà Pa-pà It will ne-ver start Pa-pà pa-pà! Pa-pà pa-pà!

Julia stops and stares with open bewilderment at Lawrence's canvas. Julia dances around Lawrence:



134

Glock.

Hp.

Julia

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp sotto voce sempre

mp sotto voce sempre

mp sotto voce sempre

mp I solo

pizz.

p

$\text{♩} = \text{♩} = 80$ Calmly

killed. Tell me Law - rence tell me Are you pain - ting the sky? Are you pain - ting my

141

Ob.

Cl. 1

Cl. 2

Hp.

Julia

Lawrence

Vln. I

Vln. II

Vla.

Vc.

Cb.

ma - ma Is she here in the sky?

mp tenderly Lawrence indulging her.

Yes, Yes Ju - lia my sis - ter

p

mp

p

p

mp

p

arco

pizz.

p



148

Fl.

Ob.

Cl. 1

Cl. 2

Hp.

Julia

Lawrence

Vln. I

Vln. II

Vla.

Vc.

Cb.

G#C G# C C

Enchanted, Julia joins in. Q again emerges from the stage shadows and stands in view, watching Julia and Lawrence with interest, swaying to their song.

p subito

With the

p subito

It's ma-ma in the sky. With the birds, clouds and an - gels our ma - ma's in the sky. With the

poco meno mosso.

rall.

154

Fl. *p subito e colla voce*

Ob. *p subito e colla voce*

Cl. 1 *p subito e colla voce*

Cl. 2 *p subito e colla voce*

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

S. D.

Glock. *mf*

Hp. *p* $\tau\tau\tau\tau$ G# E#

Q steps into view with his rabbits at the song's end, smiling and lifting a hand to Lawrence. Lawrence waves back and Q comes closer as Julia watches wide-eyed. Q introduces himself genially.

Julia
birds, clouds and an - gels our ma - ma's in the sky _____ Ma - ma _____ a-live in the sky! _____

Mrs. Wilson

Lawrence
birds, clouds and an - gels our ma ma's in the sky _____ Ma - ma _____ a-live in the sky! _____

Peter

Enio

"Q"

rall.

Vln. I *p subito e colla voce*

Vln. II *p subito e colla voce*

Vla. *p subito e colla voce*

Vc.

Cb.

19 160

a tempo

Fl. *pp* *f*

Ob. *pp* *f*

Cl. 1 *pp* *f*

Cl. 2 *pp* *f*

Bsn. *pp*

Hn. 1

Hn. 2

Tpt.

B. Tbn. *f*

Timp. *mf*

S. D.

Glock.

Hp.

pp subito e liberamente

Julia
Ma - ma's__ a-live in the sky.

Mrs. Wilson

Lawrence
Ma - ma's__ a-live in the sky.

"Q"
f
Rab - bits rab - bits fresh killed rab - bits rab - bits nice and fresh Good day folks I

a tempo

Vln. I *pizz.* *mf* arco *pizz.*

Vln. II *pizz.* *mf* arco *pizz.*

Vla. *mf*

Vc. *mf*

Cb. (pizz.) *mf*

168 20

Fl.

Ob.

Cl. 1

Cl. 2

Tpt. *con sord.*

B. Tbn.

Timp.

Hp.

Julia *Julia, giggling shyly. f*

"Q" *Smiling kindly. mf*

Vln. I *arco* *pizz.* *arco*

Vln. II *arco* *pizz.* *arco*

Vla.

Vc.

Cb. *arco* *pizz.*

Poor rab - bits poor rab - bits! Look at them Law - rence they're dead!

don't mean to in - trude Good day young la - dy don't mean to be rude. Look

Meno mosso, quasi recit.

21 176

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

S. D.

Glock.

Hp.

Julia

"Q"

To W.B.

mp

What's that in your po-cket mis-ter?

here pret-ty la - dy don't be shy. The rab-bits won't harm you and nei-ther will I. A har-mo-ni-ca

Meno mosso, quasi recit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

arco *p*

184

Hp.

Lawrence

"Q"

Cb.

mf

My sis - ter, she does-n't un - der - stand.

for my mu-sic my dear. See if you like what you hear She seems to un-der-stand

p

192

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Hp.

"Q"

mu-sic just fine you can take a look at my har-mo-ni-ca miss.

Julia take his harmonica.

Più mosso ♩ = 120

Cb.

200

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

W.B.

"Q"

Got some fresh rab-bit meat. And you got a fine barn too! Won-dered if I might stay a few nights.

207

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn.

Tpt.

B. Tbn.

Tamb. To S. Cym.

Lawrence *mf*

"Q"

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Sor-ry if you are down on your luck I'd like to help you out. But my fa-ther would
for some chores and the rest of these rab-bits.
con sord.



214

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

B. Tbn.

Timp. *f* *mf* *f*

Lawrence

"Q"

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

not ap-prove and you must be on your way!
Oh no I'm no ho - bo sir! I've got kids and a fa-mi-ly like you. My

senza sord.

221 24

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. open

B. Tbn.

Timp.

S. D.

Tamb.

"Q"

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

pp subito

f

pp

f

p subito

f

pp

f

pp

f

f

f

p

mf

f

p

p

f

f

f

f

f

f

f

f

f

S. Cymbal

To Tamb.

p subito

name kind sir is "Q" I'm one of se-ven-teen kids, my mo - ther named by the al-pha-bet see, ran out-ta names when she got to me!

229

Fl. *mp*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

S. D.

Hp.

Cl.

Julia *mf*

"Q" *f*

Julia: *mf* You are fun-ny Mis-ter Q And you need to get somebrand new shoes!

"Q": *f* So I just go by Q!

Julia: *mf* Julia points to Q's shoes tied together with string.

"Q": *f* Offstage, a tractor backfires with a loud bang!

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Cb.

rall.

237 - - - - - **Meno mosso** ♩=78 ca. **rall.** - - - - - **Più mosso** ♩=84 ca. 26

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Hp. *mf* **quasi recit.** *p* **Bb** *mf*

Julia *mf*

Lawrence *mf*

Oh that is Pe-ter, so mad so sad! We ought to give you Pe-ter's old shoes be-fore he gets a look at you.

Ju-lia Ju-lia you can-not give

Meno mosso ♩=78 ca. **rall.** - - - - - **Più mosso** ♩=84 ca.

Vln. I

Vln. II

Vla. *arco*

Vc.

Cb.

246 **rall.** - - - - - **a tempo** ♩=104 ca.

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mp*

Hp. *mp* ++++

Lawrence *mp*

shoes to this Q

"Q" *mf*

Tru-ly sir I mean no harm. I could help out on the farm.

rall. - - - - - **a tempo** ♩=104 ca.

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mp*

Cb. *mp*

252

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

mp

mf

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

S. D.

Tamb.

Hp.

Julia

Mrs. Wilson

Lawrence

mf

You know your way a-round a farm Mis-ter Q I'd like to help a wor-king man like you. I'll show you a hi-ding

Peter

Enio

"Q"

Vln. I

Vln. II

Vla.

mp

Vc.

Cb.

poco rall. Risoluto $\text{♩} = 112$

259 28

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

Ob. *mp* *fp* *f* *mf*

Cl. 1 *mp* *fp* *f* *mf*

Cl. 2 *mp* *fp* *f* *mf*

Bsn. *fp* *mf*

Hn. 1 *fp* *f*

Hn. 2 *fp* *f*

Tpt. *fp* *f*

B. Tbn. *fp* *f*

Timp. *f*

S. D. *mf* *f*

Hp. *E♭*

Lawrence
place where you can nap Un-der trees near the creek in the back_____

Peter *ff* with frustration
Damn it

Vln. I *fp* *f* *mf*

Vln. II *fp* *f* *mf*

Vla. *fp* *f* *mf*

Vc. *fp* *f* *mf*

Cb. *fp* *f* *mf*

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

S. D.

Peter

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

Damn it It will ne-ver start Damn it Damn it This trac-tor is dead One more

277 rit.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Hp.

mp

Peter

mf

thing on this farm one morething in this fa-mi - ly We can ne-ver e-ver e-ver e-ver fix! rit. Meno mosso ♩ = 80 Pa - pá Pa - pá

Peter rolls his eyes and starts shoveling again.

Vln. I

Vln. II

Vla.

Vc.

Cb.

289 rit. a tempo

Fl.

mf

Hp.

A# A# E#G#

Peter

f

lis-ten to me Pa - pá Pa - pá lis-ten to your ol-dest son_ for once_ Pa-pá_ Pa - pá Pa - pá Pa -

Vln. I

Vln. II

Vla.

Vc.

p

p

div.

div.

297

Fl.

Ob.

Cl. 1

Cl. 2

Tambourine

Peter

Vln. I

Vln. II

Vla.

Vc.

mp

p

f

pá we got a farm Pa - pá we got new land New land old trac - tor



302

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Tambourine

Peter

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

rit.

New land killed the trac - tor clear - ing that new land killed the old trac - tor.

1. solo

mp

307 **meno mosso** **Risoluto e più mosso** ♩ = 120 ca.

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mp*

Timp. *pp*

S. D. *mp*

*Enio stops shoveling, looks at Peter suspiciously, with irritation.
Peter takes shovel from him. Peter gesturing out toward "the land".*

Peter *f*

meno mosso

Pa pa Pa - pa you act like you're still run-ning a veg-ta ble stand. Pa-pa Why'd you take on all of that

colla voce **Risoluto e più mosso** ♩ = 120 ca.

Vln. I *Tutti* *mf*

Vln. II *Tutti* *mf*

Vla. *Tutti* *mf*

Vc. *mf*

Cb. *mf*



318

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

S. D.

Peter

land? Why'd Doc-tor Wil-son give you that land? Doc-tor wil-son was no F D R Gi-ving land a-way for free. Doc-tor

Vln. I

Vln. II

Vla.

Vc.

333

Fl. *mf*

Ob. *mf*

Cl. 1

Cl. 2

Bsn. *mf*

Hn. 1

Hn. 2

Tpt.

B. Tbn. *mf*

Timp. *mf*

S. D. *mf*

Tamb.

Hp.

Julia

Mrs. Wilson

Lawrence

*Enio turns on Peter angrily, raising hi shovel.
He waves the shovel dramatically.*

Peter

Wil-son Why would he care? A-bout you and our fa - mi - ly?

Enio *f*

Bas-ta Bas-ta fac-cia tos-ta what a nerve!

"Q"

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

345 poco rit. accel. 34

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn.

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. *mf*

B. Tbn.

Timp.

S. D. *mp*

Enio *ff* *a piacere*
Fac-cia tos ta what a son! e-nough with your ques-tions don't ques-tion your Pa-pa's good ques-tion your Pa_ pa's. love!

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

a tempo ♩=64 ca.

358

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt.

B. Tbn.

S. D.

Peter *f*

This _____ you call love _____ such love _____ it will flat - ten me! _____

Enio drops his shovel and spreads open his arms.

a tempo ♩=64 ca.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

367

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

S. D.

Tamb.

Hp.

*Peter backs off, awkwardly sticks out his hand.
Enio throws up his hands, picks up his shovel and stalks off.* *Peter singing after him.*

Peter

Enio

This _____ I call love _____ let me em - brace you my un - grate - ful son! _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

377

Fl. *mp*

Ob. *mp*

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Timp.

S. D.

Tamb.

mf

Hp.

Peter *mf*

Enio

Peter throws up his hands exactly the way his father had done.

Pa pa we still need to plant! Pa - pa we still got no

poco rit.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

Fl. *3* *3* *3* *3* *3*

Ob. *3* *3* *3* *3* *3*

Cl. 1 *3* *3* *3*

Cl. 2 *3* *3* *3*

Bsn.

Hn. 1 *mf* *3* *3* *3* *3*

Hn. 2 *mf* *3* *3* *3* *3*

Tpt. *mf* *3* *3* *3* *3*

B. Tbn.

Timp. *f*

S. D. *ff*

Peter *ff*
 trac - tor Sta vec - chia co - sa stu - pi - da!

Vln. I *3* *3* *3* *3* *3*

Vln. II *3* *3* *3* *3* *3*

Vla. *3* *3*

Vc.

Cb.

Attacca subito.