

Gertrude and Alice

Scenes from a Shared Life

#3 Work: To Cambridge! To Oxford!

Brad Erickson

Sanford Dole

Moderato ♩ = 104

Alice *mf*

Gertrude

Piano *mp*

5

au-tumn of 'Twen - ty Five, *mf* to

Ger-trude Stein was in-vi-ted to speak

9

lec- ture, on her writ-ings in Cam - bridge

to speak

11 rit.

Eng - land

Eng - land.

rit.

14 **Slower** ♩ = 80

f

She was not hap- py, she was up - set, up - set, up - set and so she

f

Slower ♩ = 80 I was quite up - set!

16

prompt - ly an - swered Im -

No, No, No!_ No!

19

me-di-ate-ly came the re-ply, "Your no must be yes, yes, yes, yes, your
No, no, no,

22

p

no must be yes!" *They glare at each other* It is of the first im-por-tance that no be changed to
no, no, no, no!

26

f

Tempo I ♩ = 104

yes, yes, yes, to yes.

f

Tempo I ♩ = 104

mp

30 *mf*

Ox-ford is wait - ing,

34

Cam-bridge is wait - ing. Ox-ford and
Ox-ford, and

37

Cam - bridge Eng - land! are wait-ing. for yes.
Cam - bridge Eng - land! are wait-ing. for yes.

40 *pp* *f*

(but say yes,) said

There was no-thing to be done so Ger-trude Stein said

44

yes, yes, yes, yes.

yes, yes yes, yes.

48 *p*

Right a - way Ger-trude Stein was

dim. *mp* *p* *pp*

53 *p*

low in mind *mf* One dark and cold af- ter-

I was up - set!

Musical score for measures 53-58. The vocal line begins with the lyrics "low in mind" and "One dark and cold af- ter-". The piano accompaniment starts with a 6/4 time signature and changes to 4/4. Dynamics include *mf* and *p*.

59 *p*

noon (her car) (at the gar-age)

I went to sit with my Ford as they took it to pie- ces and

Musical score for measures 59-63. The vocal line continues with the lyrics "I went to sit with my Ford as they took it to pie- ces and". The piano accompaniment continues with a 4/4 time signature. Dynamics include *p*.

64 *mp*

And there by her Ford, Ger- trude

put it back to-ge-ther a - gain. *mf* my be - lov - ed Ford!

Musical score for measures 64-68. The vocal line continues with the lyrics "And there by her Ford, Ger- trude" and "put it back to-ge-ther a - gain. my be - lov - ed Ford!". The piano accompaniment continues with a 4/4 time signature. Dynamics include *mp* and *mf*.

69 *cresc.* *f*

Stein wrote, and wrote, and wrote, and wrote, and

and wrote, and wrote, and

cresc.

73 *mp* *p*

wrote. Un - til in that gar - age, by her Ford, the whole of her lec - ture

wrote My Ford!

f *p*

78 *cresc.*

(spoken) Her lec - ture for Cam - bridge, for Ox - ford was

"Composition as Explanation"

cresc.

82

f

done, was done, was fin-ished, was done!

f

was writ-ten, was done!

f

86

Slower ♩ = 84

p

But now, the read-ing of it.

pp

Oh, now, now, the

Slower ♩ = 84

90

A tempo ♩ = 104

mp

Ger-trude Stein had ne-ver lec-tured. Not at

mf

read-ing of it. Ne-ver lec-tured!

A tempo ♩ = 104

p

94 accel.

Cam-bridge, *mp* Eng-land.
Not at Ox-ford. Eng-land. accel.

98 *poco piu mosso* ♩ = 112

poco piu mosso ♩ = 112 *f*
Ev - 'ry-one gave ad-

101 *f*

f
"Talk as quick - ly as you can and ne-ver look up."
vice. "Talk as

"As quick-ly as
slow-ly as pos-si- ble and ne - ver look down." "As slow - ly as

pos-si- ble, — as you pos - si - bly can."
pos-si- ble, — as you pos - si - bly can."

And re - mem - ber!
Ne-ver look

112

Ne-ver look down! Up. Up. Down. Down. Ne-ver, ne-ver, ne - ver,
up! Down. Down. Up. Up. Ne-ver, ne-ver, ne - ver,

3 3 3 3 3 3 3 3

115

ne - ver look down! rit.

ne - ver look up! rit.

3 3 3 3 3 3 3 3 3 3 3 3

dim.

120 **A tempo** ♩ = 104 *mf*

In

mp

124

Cam-bridge, Eng-land was full. Ger-trude

mf

In Ox-ford, Eng-land, the lec-ture hall. Oh my!

128

Stein was ner-vous. It was Ox-ford, Cam-bridge, Cam-bridge, Ox-ford

Im-mo-bile! It was Ox-ford, Cam-bridge, Cam-bridge, Ox-ford

132

Eng-land. truth be told,

p

Eng-land. Ac-tual-ly it was

137

f

it was An

ve-ry ex-cit-ing I felt like a pri - ma don-na. Like a sing-er.

mf

142

op - er-a sing-er. At Ox - ford and

A pri - ma don - na. At Ox - ford and

146

Cam - bridge Eng - land.

Cam - bridge Eng - land.

151

(spoken oration as if delivering the speech from a podium)

"Beginning again and again is a natural thing even when there is a series.
Beginning again and again and again explaining composition and time is a natural thing.
Everything is the same except composition and time,
Composition and the time of the composition and time in the composition."

152

p And then, when the

p And then when, when the

p

156

mf lec - ture was done came the ques - tions.

mf lec - ture was done... Oh, the

mf

159 *f*

Why, they ques- tioned. What

ques- tions! Why, they ques- tioned, had I the right to write how I write. What

163 *pp*

right? Said Ger- trude Stein

right had I to write how I write? It has been twen- ty years, and I write what is right for

168 *cresc.* *mf*

Said Ger- trude Stein to the men in Eng- land.

cresc. *mf*

me to write. Said Ger- trude Stein to the men in Eng- land.

174

p *mp* *mf*

A pause and then the ap-

p *mp* *mf*

A si-lence, and then the ap-

178 *piu mosso* ♩ = 112 *f*

plause! Ap - pause! Men were stand - ing! Ap - pause! They were de -

plause! Ap - pause! Men were stand - ing! Ap - pause! They were de -

piu mosso ♩ = 112

mf 3 3 3 3 3 3 3 3

180

light-ed with Ger-trude Stein. They were in love

light-ed with Ger-trude Stein. They were in love with the heck - lers

3 3 3 3 3 3 3 3

183

with Ger-trude Stein.
and Ger-trude Stein.

187

Tempo I ♩ = 104

mf

They want - ed us to

Tempo I ♩ = 104

mp

191

stay. For the glo-ry.

mf

To stay, they want - ed us. For the ex -

195

But Ger-trude Stein had had e - nough of glo - ry and ex - cite - ment.

cite - ment. But Ger-trude Stein had had e - nough of glo - ry and ex - cite - ment.

199 **piu mosso** ♩ = 112

...if you are an

Not that one could ev - er have e - nough of glo - ry...

piu mosso ♩ = 112

204

art - ist ...and ap - pre - ci - a - tion.

No art - ist could ev - er have e - nough of glo - ry and ap - pre - ci - at - tion.

mf

208 slower ♩ = 88

p You have al-ways said *mp* than glo-ry

mp If an art-ist needs cri-ti-ci-sm ra-ther than, of ap-pre-ci-

slower ♩ = 88

p

211

mf (or she) is no, no art-ist at all *f*

cresc. a-tion then he is no art-ist. I have

accel.

216

a tempo ♩ = 104

f You have al-ways said this.

al-ways said this.

a tempo ♩ = 104

220 *mf*

And so Ger - trude Stein went

223 *mf*

home We went back home.

Re-turned to Par-is. We went back home.

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