

# Now You're To Lie Down

## Quartet for Oboe, Violin, Piano

Rod Anderson (1996)

1 **Intro** ♩ = 90

Musical score for measures 1-3. The score is for Oboe, Violin, Soprano, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 90. The dynamics are marked as *mp*. The Oboe part has rests in all three measures. The Violin part has a trill on the first note of each measure, marked with *tr* and #. The Soprano part has rests in all three measures. The Piano part has a chord progression of G, Ab, G, Ab. The piano part includes a melodic line in the right hand that starts in measure 3.

Musical score for measures 4-6. The score is for Oboe, Violin, Soprano, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as *mp*. The Oboe part has rests in all three measures. The Violin part has a trill on the first note of each measure, marked with *tr* and #. The Soprano part has rests in all three measures. The Piano part has a chord progression of G, Ab, G, Ab. The piano part includes a melodic line in the right hand that starts in measure 4.

7 Theme 1a *rit*

Ob: Rests in measures 7-9.

Vln: Trills on G# in measures 8 and 9.

Sop: Rests in measures 7-8, then melody in measure 9. Lyrics: *mf* One thing <sup>3</sup> a - bout hos - pi - tals,

Pno: Chords in G, Ab, G, Ab. Includes a triplet of eighth notes in the right hand of measure 7.

10 *a tempo* *rit* ♩ = 70

Ob: Rests in measures 10-11, then melody in measure 12. Dynamics: *mp*.

Vln: Trills on G# in measure 10.

Sop: Melody in measures 10-12. Lyrics: think - ing 's sus - pended. They're a ho - li - day from being in charge.

Pno: Chords in G, G#°7, Cm, Fm, Fm7, C#, C#m. Includes a triplet of eighth notes in the right hand of measure 10.

13  $\text{♩} = 90$   
Ob  $\text{mf}$

Vln *tr* #

Sop

Pack-age flight, like sum-mer camp or Club Med, Some-one else struc-tures your time.

Pno

G Ab G#°7 Cm Ab

16

Ob *mp* *tr* #

Vln *mp*

Sop

They take your temp'-ra-ture and don't give it back.

Pno

Bb C# Cm D#°7 G7

Theme 1b

19

Ob *mf* *mp* *tr* # *tr* #

Vln *mf* *mp*

Sop *f* *mf* Who needs to know? *f* A nurse comes in for your blood pressure. *mf* Why is n't your machine working?

Pno *mf* *mp*

Cm F# D G Ab G G#o7

Bridge

22

Ob *mf*

Vln *mf*

Sop she asks. *f* Not your problem. *mf* She goes a - way, time for you

Pno *mf* *mp*

Cm F# D G Ab C# D#o7

25 Theme 2a  
♩ = 100

Ob *mp*

Vln *mp* *Pizz.*

Sop  
walk now un - hook your nose-tube. Trun - dle down the

Pno  
G#o7 F# D7 G Ab

28

Ob

Vln

Sop  
cor-ri-dor, the cor-ri-dor. See how ex-pert-ly you keep the I V pole be -

Pno  
Ab G G Ab Ab G

31

Ob *mf*

Vln *Arco* *mf*

Sop

side you, ne-ver miss - ing a drop, ne-ver miss - ing a drop, ne-ver miss - ing a

Pno

B $\flat$  C $\sharp$ 7 A $\flat$  E7 A Am7

34

Ob *rit* -----  $\text{Theme 3a}$   $\text{rit} = 70$  *p*

Vln *Pizz* *Arco* *mp*

Sop *mp* drop drop drop drop drop drop Past the lounge and its blue screen

Pno *p*

D11 D7 G7 A $\flat$ 7 G7

37

Ob

Vln

Sop

Pno

flick-er-ing like a moon, like a moon o-ver dull stares, flab-by

*E♭m Bm G Cm Fm*

40

Ob

Vln

Sop

Pno

*rit* ----- ♩ = 100

**Theme 2b**

legs. *mf* Not your prob-lem. You and your I V pole roll

*Cm7 G7 Cm F# D G Ab*

43

Ob

Vln

Sop

Past them, su - peri - or, clang - ing like a street - car, be - tween stops.

Pno

Ab G G Ab Ab G

46

♩ = 90

Theme 1c

rit a tempo rit a tempo rit

Ob

Vln

Sop

Back in your room you're hook to your vacuum pump, game-ly ma-nage your tooth-brush left

Pno

G Ab G G#°7 Cm Fm Fm7

49  $\bullet = 70$   $\bullet = 90$  Theme 4 6 *mf*

Ob

Vln

Sop

hand-ed. *f* The floor clea - ner with her mop: bad to-day, she

Pno

C# C#m Bb C# C#m

52  $\bullet = 120$  6 3 3 3

Ob

Vln

Sop

says it goingrain bad, push - ing her words a - long the floor.

Pno

C#m Ebm6 Ebm6 Ebm6

55  $\text{♩} = 140$

Ob

Vln

Sop *mf* Yes, you say to be po - lite. Out - side rain

Pno

C#°7 C#°7 G#°7

58  $\text{♩} = 90$

Ob

Vln *mf*

Sop is like some dis - tant fo - reign news. *f* Who needs to know?

Pno *mf*

G#°7 G#°7 Cm F# A

61 **Theme 5**

Ob

Vln

Sop *mf*  
Nurse to take your pulse, vo-lun-teers with more books, con-sent forms to sign,

Pno *mp*

Dm Dm6 A Dm Dm6 A Dm Dm6 A

64

Ob

Vln

Sop *mf*  
te-le-vi-sion ren-tal, next week's me-nu. Por-ter with a wheel-chair.

Pno *mp*

Dm Dm6 A Dm Dm6 A Dm C D

♩ = 100 **Theme 2c**

67

Ob

Vln

Sop

Pno

*mp*

*Pizz*

*mf*

Wheel - chair past the lunch\_ trays, the lunch\_ trays,

D G Ab Ab G

Detailed description: This block contains the musical score for measures 67-69. It features five staves: Oboe (Ob), Violin (Vln), Soprano (Sop), Piano (Pno), and a guitar chord diagram. The Oboe and Violin parts play a rhythmic eighth-note pattern. The Soprano part has a melodic line with lyrics. The Piano part provides harmonic support with chords. The guitar chord diagram shows chords D, G, Ab, Ab, and G.

70

Ob

Vln

Sop

Pno

down to X-ray, naus-e-ous un-hooked, nau - seous with your

G Ab Ab G G Ab

Detailed description: This block contains the musical score for measures 70-72. It features five staves: Oboe (Ob), Violin (Vln), Soprano (Sop), Piano (Pno), and a guitar chord diagram. The Oboe and Violin parts continue the rhythmic pattern. The Soprano part has a melodic line with lyrics. The Piano part provides harmonic support with chords. The guitar chord diagram shows chords G, Ab, Ab, G, G, and Ab.

73

Ob

Vln

Sop

nose\_tube, your nose tube nau - seous with your nose\_tube un - hooked.

Pno

Ab G G Ab Ab G

76

**Theme 1d**

$\text{♩} = 90$

Ob

Vln

Sop

You throw updis creetly in a cres-cent-moon tray, vi - si - tors in theelevator

Pno

G Ab G#o7 Cm Ab

79

Ob *rit*  $\text{♩} = 90$  *3*

Vln *Arco*

Sop *3* *3* *3*  
 star - ing at you. *mp* Four o'clock. *mf* Din-ner trays

Pno *Bb* *C#* *G* *Ab*

82

Ob *a tempo* *3* *3* *rit*  $\text{♩} = 70$

Vln *mf*

Sop *3* *5*  
 won't clat-ter by till five, you have an hour to your-self (hope for no

Pno *G#°7* *Cm* *Fm* *Fm7* *C#* *C#m*

85 *accel* **Theme 3b**  $\text{♩} = 70$

Ob *mp*

Vln *mf*

Sop *mf* turbu-lence). Propped up on pil-lows with your book, you

Pno *mp*

G7 Ab7 G7

88

Ob

Vln

Sop glance out the win-dow at the ci -vi -li-ans, ci -vi -li-ans with no I V in the

Pno

G7 Ab7 G7 Ebm Bm

91

Ob

Vln

Sop

street below. How do they know where they're going? You

Pno

G Cm Fm Cm<sup>7</sup> G<sup>7</sup>

Detailed description: This system contains measures 91, 92, and 93. The Oboe (Ob) part features a melodic line with a triplet in measure 92. The Violin (Vln) part has a tremolo in measure 91 and a melodic line with a trill in measure 92. The Soprano (Sop) part has lyrics: "street below. How do they know where they're going? You". The Piano (Pno) part provides harmonic support with chords G, Cm, Fm, Cm7, and G7. A fermata is placed over the Cm7 chord in measure 93.

94

Theme 1e

Ob

Vln

Sop

lean back, odd-ly com-fort-ed.

Pno

G A<sup>b</sup> G G<sup>#</sup>0<sup>7</sup> Cm Fm Fm<sup>7</sup>

Detailed description: This system contains measures 94, 95, and 96. A box labeled "Theme 1e" is placed above measure 94. The Oboe (Ob) part starts with a melodic line in measure 94, marked with a mezzo-forte (mf) dynamic. The Violin (Vln) part has a melodic line in measure 94. The Soprano (Sop) part has lyrics: "lean back, odd-ly com-fort-ed." and features a triplet in measure 94. The Piano (Pno) part provides harmonic support with chords G, Ab, G, G#07, Cm, Fm, and Fm7. A fermata is placed over the G#07 chord in measure 95.

97

Theme 3c

Ob *mp*

Vln *mf* 3 3

Sop *mf* Pas - sen - gers strapped in - to their seats

Pno *mp*

C# C#m G7 Ab7 G7

100

Ob 3 3

Vln 3 5 tr F tr #

Sop 3 still on the tar - mac wait - ing, wait - ing; the un - ex - plained de - lay, un - ex

Pno Ebm Bm G Cm Fm

103 ♩ = 110 Theme 6

Ob *mp*

Vln *mf* *mf*

Sop  
plained, *f* some one else's worry. *8va* -----

Pno *mf* *p*

Cm7 G7 Cm F#m D G Led.

106

Ob

Vln

Sop

Pno *(8va)*

C# etc. G C#

109  $\text{♩} = 100$

Ob

Vln

Sop

(8va)

Pno

G C# B $\flat$

112  $\text{♩} = 90$   $\text{♩} = 110$

Ob

Vln

Sop

(8va)

Pno

*mp* Pack - age com - plete, the

D G C#

115

Ob

Vln

Sop

moon sli - vers sea - wards, sun - tanned

(8va).

Pno

G C# G

118

Ob

Vln

Sop

heads nod off.

(8va).

Pno

C# Bb D

*mf*

$\bullet = 90$   $\bullet = 70$   $\bullet = 90$

121  $\bullet = 90$  **Theme 1f** *rit* *a tempo*

Ob *mp*

Vln *mp* *mf* *tr* #

Sop *mf* Some type of wing frac-ture, car-ci - noma, the an-nouncement is vague, is

Pno *mp*

G A $\flat$  G G $\sharp$ o7 Cm Fm Fm $^7$

124  $\bullet = 70$   $\bullet = 60$  *9:6* *3* *tr* # *tr* #

Ob *mp*

Vln *mp*

Sop *9:6* *3* vague, pas-sengers needn't know e - xact - ly, there will bere - pairs.

Pno C $\sharp$  C $\sharp$ m G A $\flat$  G G $\sharp$ o7

127

Theme 3d

*mf*

Ob

Vln

Sop

Pno

There will be some re - pairs, pas - sen - gers in their seats, some re -

G7 Ab7 G7 Ebm Bm

130

Ob

Vln

Sop

Pno

pairs, an - nounce - ment is vague, some re - pairs.

G Cm Fm Cm7 G7

133  $\bullet = 90$   $\bullet = 75$  *rit* *a tempo*

Ob *mf* *p*

Vln *mf* *mp* *p*

Sop *f* *mp* *mp*

Not their prob-lem not your prob-lem not my prob-lem no

Pno *mf* *mp* *p*

Cm F# D Cm F# D Cm F# D G