This is an abridged review score, for Web distribution only. If you'd like to receive a full review score, please contact us at info@jonathansantore.com

Later

for narrator and orchestra

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Jonathan Santore

Instrumentation

Clarinet in Bb 1
Clarinet in Bb 2
Bassoon 1
Bassoon 2
Trumpet in Bb 1
Trumpet in Bb 2
Trombone 1
Trombone 2
Trombone 3
Timpani
Narrator
Violin 1
Violin 2
Viola
Cello
Double Bass

Notes:

1) Throughout the score, rehearsal letters indicate areas where a new section of spoken text begins; the conductor should cue the narrator at each of these points. In sections A-M of the text, from the narrator's point of view,

-- the conductor will cue the narrator to begin each section;
-- the narrator will read the section through at her/his preferred pace, stopping at the end of the section to
-- wait for a cue from the conductor to begin the next section.

There is only one exception to this general practice – the narrator should move from section J to section K without waiting for a cue from the conductor.

In sections N-R, the narrator will have to "fit the text to the music," as described below and in the narrator's part.

2) Specifics on the relationship between narration and music for the conductor:

-- Text sections A-B and H-M are placed over fermatas in the music; the conductor should hold each fermata until the narrator finishes the text associated with the fermata.

-- Text sections C-E are placed between repeat marks; the conductor should repeat each of these areas as many times as necessary until the narrator finishes the text for that section.

-- Text sections F-G are placed over more extended sections of music. There are indications in the score showing the latest point in the music where the text for these sections should end, but the narrator should feel free to end these text sections sooner in the music, as dictated by their narrative pace.

-- Text sections N-R require increasingly precise placement in the context of the music accompanying them, with the end of section R being the only part of the narration written in rhythmic notation. While the timing of the narration in earlier parts of the piece should present no difficulties, these final sections will require some attention and rehearsal.

3) N – fade to nothing

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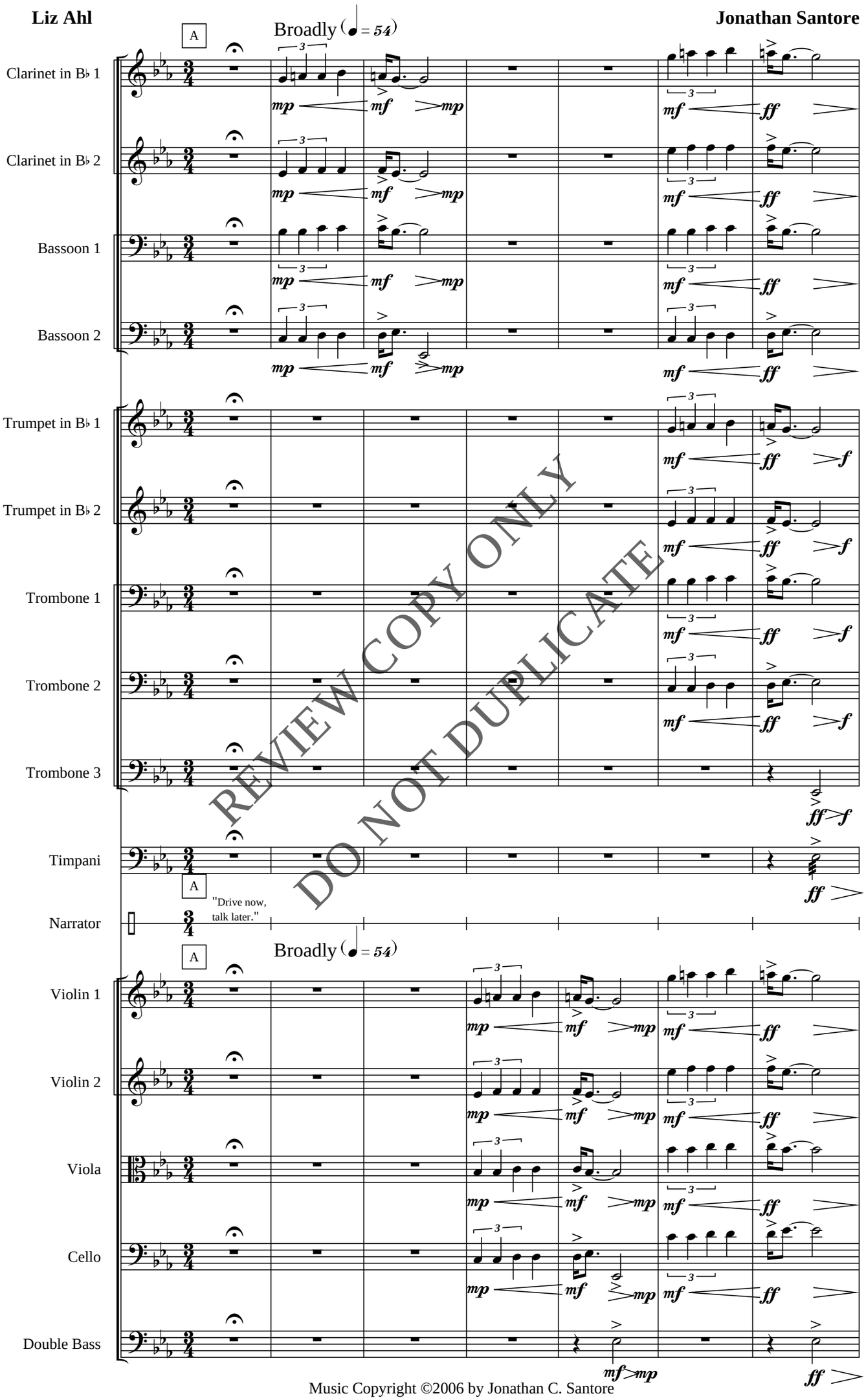
Score in C
(basses sounding *8vo bso*)

Later

Liz Ahl **Jonathan Santore**



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B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Narr.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

B

(♩ = 66)

mute in

I know the fear of a ringing telephone,

sim.

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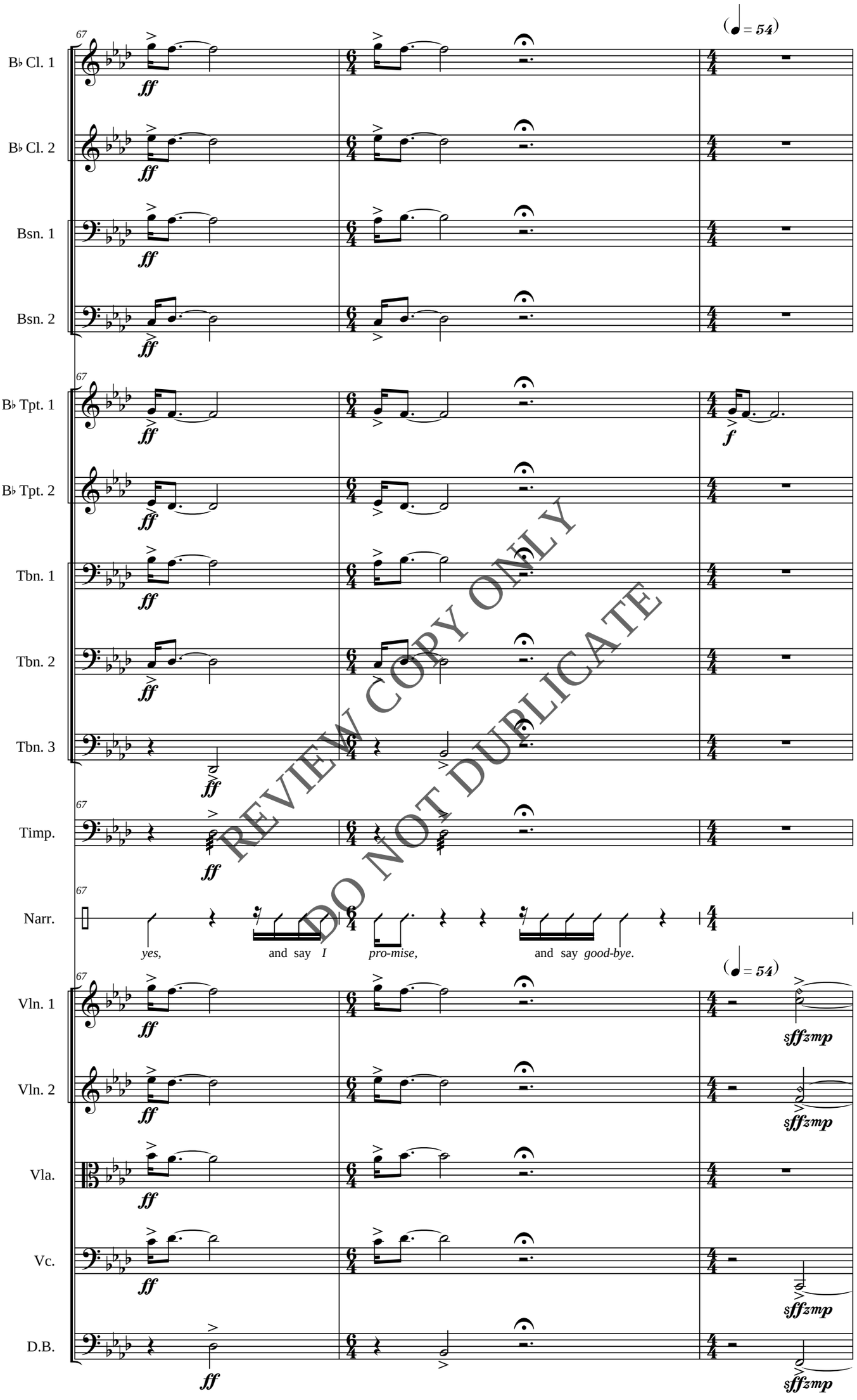

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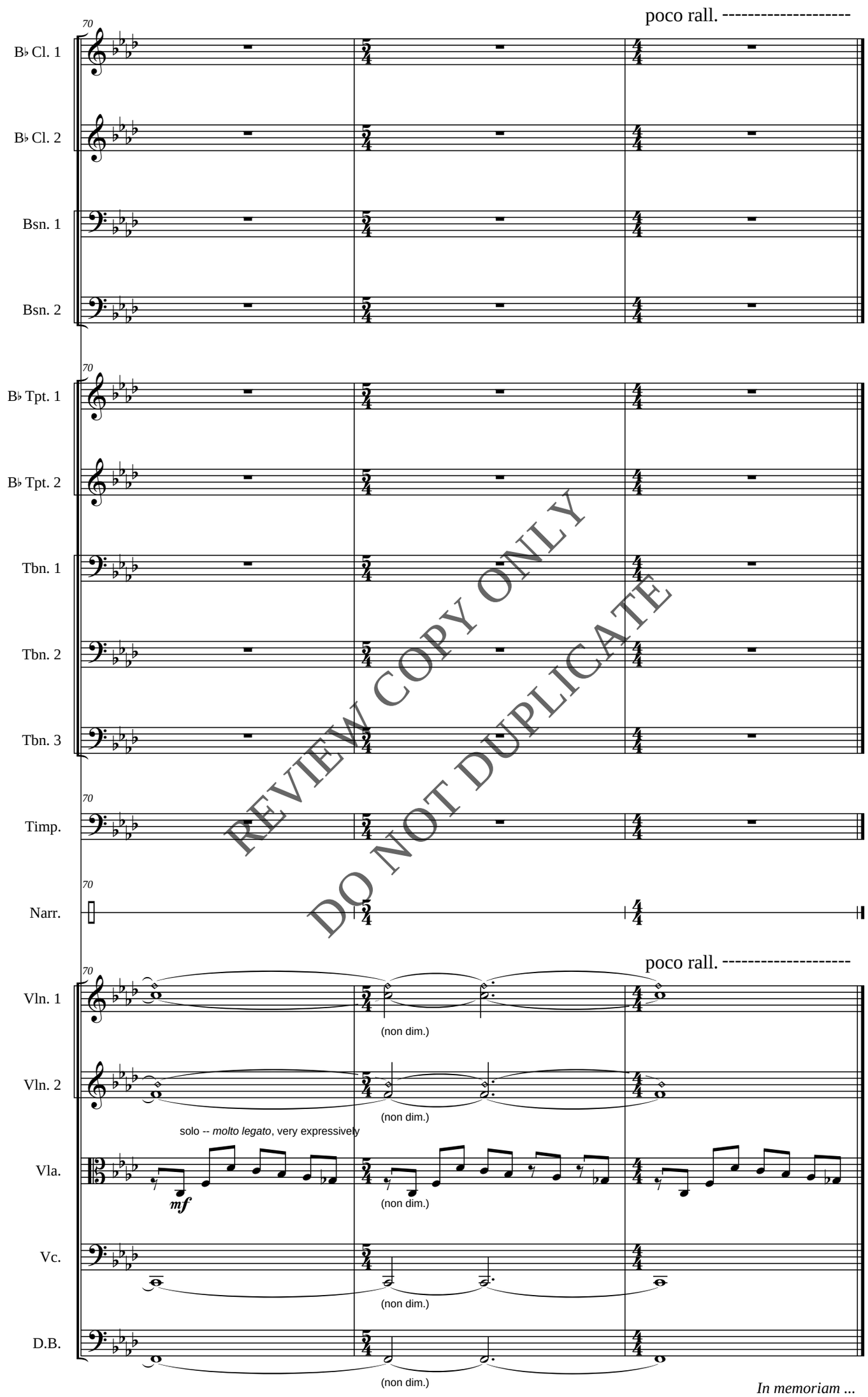

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In memoriam ...
8/17/06
Plymouth, NH