Bruce Adolphe

CARRY ON, CARAMOOR!
SUITE FOR NARRATOR & ORCHESTRA

(1998)

Score
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Commissioned by The Caramoor Center for Music and the Arts
Carry On, Caramoor!
is dedicated to
Michael Gellert and Judy Evnin,
Chairman and Vice Chairman of Caramoor,
whose generosity, commitment, and
leadership are transforming Caramoor for
the 21st century.
**Carry On, Caramoor!** was commissioned by The Caramoor Center for Music and the Arts for the opening night of the 1999 season.

*Carry On, Caramoor* is in four movements:

* Caramoor Overture
* The Concerto
* Intermission
* Finale

Each musical movement is preceded by a short verse, with the exception of *Intermission*, in which the verse is to be read with the music, as indicated in the score. Verses are by the composer.

*The score is in C.*
I. Welcome and Overture

Welcome to Caramoor, Musical Garden.
We’ve been under construction, and we hope you’ll pardon
What was our appearance, for now it’s quite splendid;
A new era begins as the old is ended.

We are Lucie Rosen’s cultural heirs
With “rows’n” rows of brand new chairs.
New lights, new rest rooms, and brand new signs
Newly paved roads and new landscape designs--
In just a few years we expect completion
Of this great space, the Theater Venetian.

A theater that’s fit for kings, queens and dukes
A theater that happily houses St. Luke’s.
We’ve so many excellent artists on fiddle
And violists who artfully fill in the middle.
And let’s not forget the gals and the fellows
Who stick in their endpins and pizz on their cellos.
And then down beneath, or way down under
The basses who rumble like soft, distant thunder.
And whether solo or en masse
We love our woodwinds and our brass
We adore the percussion, piano, and harp
We love them flat, we love them sharp.

To old friends and new friends, to every musician
To soloists playing in seventh position,
To Rising Stars, to all our fans:
We dedicate our extravagant plans.

So blow the horns
And bow the strings
Let’s play thank you for all these good things!

Music: Caramoor Overture
Caramoor Overture

Bruce Adolphe
1999

Joyous, swinging

Flutes I & II

Oboes I & II

Clarinets I & II

Bassoons I & II

Trumpets I & II

Horns I & II

Percussion

Violin I

Violin II

Viola

Cello

Bass

Joyous, swinging
II. The Concerto

The soloist enters, the orchestra rises,
The conductor beams with delight;
What the conductor’s smile usually denies is
His knees are quaking with fright.
They’ve hardly rehearsed the concerto by Brahms
(Or Beethoven, Mozart, or Liszt)
And when the conductor raises his arms,
The downbeat is sure to be missed.
The soloist knows every note of the score
Which he learned from a German edition;
The orchestra’s parts were prepared during the war
By a stagehand and vaudeville magician.
The score the conductor is using is Czech,
Illegally Xeroxed in Prague;
The chances there will be a terrible wreck
Are the same for two ships in the fog.
And yet the concerto goes smoothly indeed,
In passion it reaches new heights;
The next day, the newspapers are all agreed:
‘Twas the finest of opening nights!

*Music: Concerto*
III. Intermission

At Caramoor, we’ve a firm belief
That intermission should mean relief.
The restrooms, we are proud to state,
Were the first on our list to renovate.
You simply should not have to wait
Whether you’re in row 90, or you’re in eight*;

*(pronounced “urinate”)

But not so very long ago,
It was like this, when you had to go:

(At this point, music begins. The following text is also included in the score, indicating how it fits with the music. It is printed below for reference only.)

Remember what it’s like to stand in a queue
During intermission,
Counting the people ahead of you
In a similar condition?

Checking the time, your eyes widen,
Hoping not to miss the Haydn.

You shuffle your feet and stare at the ceiling,
You try to ignore the familiar feeling:

You wonder if you’ll last another hour,
Maybe you’ll just buy the disc at Tower
And skip the second half of the show,
And just then…it’s your turn to go.
Narrator (during m.5): You know what it's like to stand in a queue, during intermission...

(during m.6): counting the people ahead of you in a similar condition;
(during fermata, m.7): Checking the time, your eyes widen, hoping not to miss the Haydn;
(during m.10): You shuffle your feet and stare at the ceiling; You try to ignore the familiar feeling;

(during m.11): You wonder if you'll last another hour; Maybe you'll just buy the disc at Tower, and skip the second half of the show...
(during m.12): And just then...

(during m.13): it's *your* turn to go!
IV. Money

Timpani rolls, cymbals crash
But nothing happens without hard cash.
A plaintive solo played on viola
Cannot happen without payola.
Do you like easy-listening or scores quite complex?
We’ll play! We’ll play it! Just send us your checks.
Do you like a cadenza on violin?
Write us a check and mail it in.
Do you like the sound of a clarinet?
Did you know you can give via Internet?
You’d like a performance of Haydn’s Creation?
No problem! Just send us a major donation.
We thank all the wonderful, helpful foundations,
And all the generous corporations;
We love every angel and donor and friend;
Let’s never let the music end!

(Finale is played.)