

A Dark Train in a Dead Station

music and lyrics by Howie Kenty

S A T | cl bcl va vc db

~7:30

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A Dark Train in a Dead Station portrays an elderly woman looking back on her life, thinking about things she regrets having done, and more tragically, regretting things she never did. But the question, now, is what to do with a late, unexpected opportunity...

Lyrics:

Episode 1:

Two more weeks is a long time to wait.
Two more weeks is a long time to wait.
Another ten months is a long time to wait.
But now is impossible, impossible...

Interlude 1:

I'm only interludes and echoes...

Episode 2:1:

Twelve years is a long time to wait.
Thirty six years is a long time to wait.
Eighty three years is a long time to wait.
Eighty three years is a long time to wait.

Episode 2:2:

So when? So when? So when?

Interlude 2

Episode 3:

I regret things done, and undone.
I regret my caution.
I regret false dress worn for others.
I regret waiting, waiting...

Interlude 3

Episode 4:

But now there's a dark train at this dead station.
What when the doors finally open,
and the visitor signals?
What's to be lost?
What is it to be lost, to be lost?

Interlude 4

Last Episode:

Eighty three years is a long time to wait.
(I'm only interludes and echoes...)
Eighty three years is a long time to wait.

A Dark Train in a Dead Station

Transposed Score

Howie Kenty

♩ = 50

Soprano in C
Alto in C
Tenor in C
Clarinet in Bb
Bass Clarinet in Bb
Viola
Cello
Bass

mp *p* *mf* *pp* *p* *pp* *mp*

ta ah ah ah ah ah ah

pp *mp* *pp* *mf* *p* *mf*

tak ah ah ah ah ah ah ah

(almost whispered) *pp* normale *mp* *pp* *p* *mf* *p* *mf*

tak tak tak tak tak ah ah ah ah ah ah ah

p *mf*

p *mf*

9 *p* *mp* *mp*

ah ah ah ah ah ah

p *pp* *mp*

ah ah ah ah ah ah

p *mp*

ah ah ah ah ah ah (falsetto)

tr *mp* *mp*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

Episode 1

14 f $\text{♩} = 60$

pp *p* *pp* *p*

Two more weeks... An-oth-er ten months...

f *mp*

ah Two more weeks_ is a long time_ to_ wait... Two more weeks_ is a long time_ to_ wait... An-oth-er ten months_ is a long time_ to_

f *mp*

ah Two more weeks_ is a long time_ to_ wait... Two more weeks_ is a long time_ to_ wait... An-oth-er ten months_ is a long time_ to_

f *pp* *p*

mf

f *f*

23 *mf* *mf* *ff* *mp* *più mosso* $\text{♩} = 65$

tak tak tak tak ah ah

wait... But now_ is im - pos - si - ble... Im - pos - si - ble...

(normale) *p* *mp* *mf* *f*

wait... now_ is im - pos - si - ble... Im - pos - si - ble...

pp *p* *mp* *f* *p*

pp *p* *mp* *f* *ppp*

pp *p* *mp* *f* *p*

pp *p* *mp* *f* *ppp*

pp *p* *mp* *f* *mp*

Interlude 1

28

Musical score for Interlude 1, measures 28-31. The score is in 4/4 time and features a vocal line with 'ah' syllables and a piano accompaniment. The piano part includes triplets and dynamic markings such as *pp*, *p*, *mf*, and *f*. An *accel.* marking is present at the end of the section.

32

Musical score for Interlude 1, measures 32-35. The score is in 4/4 time and features a vocal line with 'ah' and 'lu' syllables and a piano accompaniment. The piano part includes quintuplets and dynamic markings such as *mp*, *p*, *f*, and *mf*. A tempo marking of $\text{♩} = 70$ is present at the beginning of the section. The piano part also includes *pizz.* and *arco* markings.

35

mf *f* *mp* *p* *mp* *p*
 ah ah ah ah
mf *f* *mp* *p* *mp* *p*
 ah ah ah ah
mf *f* *mp* *mf* *p* *mp*
 lu
mf *f* *mp* *mf* *p* *mp*
ff *mf* *mp* *mf* *p* *mp*
mp *f* *mf* *p*
ff *mf* *p*
f *ff* *f* *p*

39

mp *pp* *mp* *pp*
 ah I'm on - ly in - ter - ludes and e - choes...
mp *pp* *p* *pp*
 ah I'm on - ly in - ter - ludes and e - choes... oh
p *pp* *ppp* *ppp*
 lu lu lu lu lu lu lu lu I'm on - ly in - ter - ludes and e - choes...
pp *ppp* *pp*
mp *pp* *ppp* *pp*
mp *ppp* *pp*

Episode 2:1

44 *più mosso* $\text{♩} = 70$

f *mf* *f* *mf* *mp* *mf* *mp* *mf* *mp*

Twelve years is a long time to wait, thir-ty six years to wait, Eigh-ty three years is a long time to wait, eigh-ty three

Twelve years is a long time to wait, thir-ty six years is a long time to wait, years is a long time to wait, eigh-ty three

Twelve years to wait, thir-ty six years is a long time to wait, Eigh-ty three years to wait, eigh-ty three

mp *mp* *mf* *mp*

p *p* *mp* *mf*

mp *p* *mp* *p*

p *pp* *mp* *p* *mp*

mp

54 *rit.* $\text{♩} = 55$

years is a long time to wait...

years is a long time to wait...

years is a long time to wait...

mf *mp* *p* *ppp*

mf *mp* *p* *ppp*

mf *mp* *p* *ppp*

mf *mp* *p* *ppp*

Episode 2:2

58

più mosso ♩ = 60

accel.

Musical score for Episode 2:2, page 58. The score is in G major and consists of 12 measures. It features vocal lines with lyrics and piano accompaniment. Dynamics range from ppp to ff. The tempo is "più mosso" with a quarter note equal to 60 beats per minute. The score includes performance instructions like "slow trem, gradually accel." and "accel.".

Vocal Lines:
 Line 1: *mp* So when? So when? So when? So when? When? ah ah
 Line 2: *P* So when? So when? So when? So when? When? ah
 Line 3: *P* So when? when? when? when? when? when? when? ah

Piano Accompaniment:
 Dynamics: *ppp*, *pp*, *mp*, *mf*, *f*, *ff*
 Performance instructions: *slow trem, gradually accel.*

Interlude 2

più mosso ♩ = 70

più mosso ♩ = 75

Measures 65-77 of the score. The piece begins with a vocal line in measure 65, marked *port.* and *accel.*, with the lyrics "ah" and "ah". The vocal line continues with a melodic phrase in measure 77, marked *mf*. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *mf* to *f*. The score includes various musical markings such as *port.*, *accel.*, *mf*, *f*, *ff*, and *ff* with accents.

Measures 78-90 of the score. The vocal line begins in measure 78 with a melodic phrase marked *pp* and the lyrics "lu lu lu lu lu lu lu lu". The piano accompaniment continues with a complex rhythmic pattern, featuring dynamics such as *f*, *mf*, and *pp*. The score includes various musical markings such as *pp*, *f*, *mf*, and *pp* with accents.

70 *rit.*
f

lu lu lu lu lu lu lu lu la
lu lu lu lu la
lu lu lu lu lu lu la

f *p*
f
ff *p* *pp* *p* *pp* *p*
mf *ff* *p* *pp* *p* *pp*
mf *ff*

72 *meno mosso* ♩ = 65

pp *p* *pp* *f*
mf *mp* *p* *f*
pp *p* *pp* *f*
p *pp* *ppp* *pp* *ppp* *pp* *ppp* *f*
p *pp* *ppp* *pp* *f*

Episode 3

75 $\text{♩} = 70$ *mp* *mf*

I re-gret things done and un-done... I re-gret my cau-tion... I re-gret

I re-gret things done and un-done... I re-gret my cau-tion...

82 *mf* *f* *ff*

false dress worn for o-thers... I re-gret wai-ting...
false dress worn for o-thers... I re-gret wai-ting...
false dress worn for o-thers... lu lu lu lu lu lu lu lu wai-ting...

87

$\text{♩} = 55$

Interlude 3

pp *mp* *pp* *pp*
 wai - ting... tak tak tak tak ah ah ah
 wai - ting... ah tak tak tak tak ah ah
 wai - ting... ah tak tak ah ah

pp *mp* *pp* *pp* *pp*
pp *pp* *pp* *pp* *pp*

pp *mp* *pp* *pp* *pp* *pp* *pp*
pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

pp *mp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

95

p *pp*
 ah ah ah
 ah ah ah
 ah la la la la la
 ah la la la la la

p *pp* *ppp*
pp *pp* *ppp*

p *pp* *ppp* *pp* *ppp*
pp *pp* *ppp* *pp* *ppp*

p *pp* *ppp* *pp* *ppp*

pp *pp* *ppp* *pp* *ppp*

pp *pp* *ppp*

pp *pizz.* *arco*

Episode 4

100 *più mosso* ♩ = 60

mp But now there's a dark train at this dead station... *f* What, when the doors finally open...

mf But now there's a dark train at this dead station... *mp* What, when the doors finally open...

p But now there's a dark train at this dead station... *mf* What, when the doors finally open...

mp *p* *mf* *p* *mp*

normale *mp* *p* *mp*

normale *mp* *p* *mp*

normale *mf* *p* *mp*

and the vis - i - tor sig - nals? What's to be lost? What is it to be

and the vis - i - tor sig - nals? What's to be lost? ah - ta ta ta ta What is it to be

and the vis - i - tor sig - nals? lost? ta ta ta ta What is it to be

f *mp* *pp* *mf* *f* *ff*

p *mp* *f* *pp* *mf* *ff*

p *mf* *p* *mf* *f* *mf* *ff*

p *mf* *p* *mf* *f* *mf* *ff*

p *mp* *f* *arco* *f* *ff*

lost? to be lost?

lost? to be lost?

lost? lost... to be lost?

f *mp* *mf* *mp* *mf* *mp*

f *mp* *mf* *mp* *mf* *mp*

f *mp* *mf* *mp* *mf* *mp*

slow trem, gradually accel *f* *mf* *mp* sul pont.

slow trem, gradually accel *f* *mp* *mf* *mp* sul pont.

slow trem, gradually accel *mf* *pp* arco

Interlude 4

Last Episode

meno mosso $\text{♩} = 50$ *pp* ta ta

pp ta *pp* ta

pp *pp*

più mosso $\text{♩} = 55$ *mp* Eight-ty three years... tak tak ta

mp I'm on-ly in-ter-ludes and e-choes...

mp Eight-ty three years is a long time to wait...

pp *pp* *ppp* *p*

sul tasto *pp* *pp* *pp* *p*

sul tasto *pp* *pp* *p*

pizz. arco sul tasto *pp* *pp*

meno mosso $\text{♩} = 50$ *p* ah

p Eight-ty three years is a long time to wait...

pp *p* *pp* *ppp* *pp* *ppp*

ah Eight-ty three years is a long time to wait...

thin tone *pp* *ppp* *pp* *ppp*

sul pont. *pp* *ppp*

sul pont. *pp* *ppp*

pp *ppp* *ppp*