

Frank Proto

The House on Amity Street

A Tale For Kids of All Ages

for String Quintet and Storyteller



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Notes

Scored For:

2 Violins

Viola

Cello

Double Bass

Storyteller*

* The storyteller may be Tony or Toni

The House on Amity Street

A Tale For Kids of All Ages

Music and Text

Frank Proto

I want to tell you about something that happened to me and my brother Willie when we were kids back home in Fudgeville Ohio. It was a long time ago, but I remember it like it was yesterday.

$\bullet = 130 +/ -$

Musical score for the first system, measures 1-4. The score is for five instruments: Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as $\bullet = 130 +/ -$. The first measure (measure 1) contains a whole rest for all instruments. In measure 2, the Violin parts play a half note chord (F#4, A4) with dynamics *f* and *fp*. The Viola part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. In measure 3, the Violin parts play a half note chord (F#4, A4) with dynamics *f* and *fp*. The Viola part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. In measure 4, the Violin parts play a half note chord (F#4, A4) with dynamics *f* and *fp*. The Viola part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *f* and *fp*. The score includes performance markings: *pizz.* (pizzicato) and *arco* (arco). The first system ends with a double bar line and a repeat sign.

There wasn't much special about Fudgeville when we grew up there back in the 1980s -

Musical score for the second system, measures 5-9. The score is for five instruments: Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as $\bullet = 130 +/ -$. In measure 5, the Violin parts play a half note chord (F#4, A4) with dynamics *fp*. The Viola part plays a half note chord (F#4, A4) with dynamics *fp*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *fp*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *fp*. In measure 6, the Violin parts play a half note chord (F#4, A4) with dynamics *fp*. The Viola part plays a half note chord (F#4, A4) with dynamics *fp*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *fp*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *fp*. In measure 7, the Violin parts play a half note chord (F#4, A4) with dynamics *fp*. The Viola part plays a half note chord (F#4, A4) with dynamics *mf*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *mf*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *mf*. In measure 8, the Violin parts play a half note chord (F#4, A4) with dynamics *p*. The Viola part plays a half note chord (F#4, A4) with dynamics *p*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *p*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *p*. In measure 9, the Violin parts play a half note chord (F#4, A4) with dynamics *p*. The Viola part plays a half note chord (F#4, A4) with dynamics *p*. The Violoncello part plays a half note chord (F#4, A4) with dynamics *p*. The Double Bass part plays a half note chord (F#4, A4) with dynamics *p*. The score includes performance markings: *fp* (fortissimo piano), *p* (piano), and *mf* (mezzo-forte).

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11

except for maybe that big old wooden frame house over on Amity Street.
That house had been there for as long as anyone could remember.

A

Musical score for measures 11-17. The score is for a string quartet (Violin 1, Violin 2, Viola, Violoncello) and Double Bass. It features dynamic markings such as *mf*, *fp*, and *f*, and performance instructions like *arco* and *pizz.*

It was immense - I mean really huge! Almost a perfect square, three stories high with a lavish attic above the third floor.

18

Musical score for measures 18-22. The score is for a string quartet (Violin 1, Violin 2, Viola, Violoncello) and Double Bass. It features dynamic markings such as *p*, *mf*, and *dolce*.

There was a porch that ran around the entire first floor and a great wooden door that must have been almost ten-feet high.

23

Musical score for measures 23-26. The score is for a string quartet (Violin 1, Violin 2, Viola, Violoncello) and Double Bass.

Three wide steps led down from the porch to a wide circular driveway that must have been used by those fancy horse-drawn carriages

27

the original owners used for getting around back in 1870 or 80 something. A massive twelve-foot high fence surrounded the entire

31

36 property.

36

B

41

The owner of the house was Robert Prichard.
Not the friendliest soul in Fudgeville.

♩ = 69

Old man Prichard had also lived
in that house for longer than
anyone could remember.

Musical score for measures 41-43. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The music is in 2/4 time and features a tempo marking of quarter note = 69. Dynamic markings include *sfz* and *sfp*. The score shows a key signature change from one sharp to one flat between measures 42 and 43.

44

♩ = 60

My father told me that his father
told him that Mr. Prichard was
living there even when he was a kid!

No one ever saw visitors entering or
leaving the house, and if any of the
neighborhood kids got too close they'd
be chased away with a stern warning.

Musical score for measures 44-47. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The music is in 4/4 time and features a tempo marking of quarter note = 60. Dynamic markings include *p* and *pp*. The score shows a key signature change from one flat to no sharps or flats between measures 45 and 46.

48

It all started on a cold
December afternoon.

Willie had been playing at
Jimmy Nichols' house and

a tempo

C $\text{♩} = 60$

Vio 1
pp *mf* *pp* *pizz.*

Vio 2
pp *mf* *pp* *p* *pizz.*

Vla.
pizz. *p*

V.C.
pizz. *p*

D.B.
pizz. *p*

mom sent me over to get him. The sun had already disappeared, and Willie didn't have enough clothes on and was feeling the cold

59

Vio 1
p

Vio 2

Vla.

V.C.

D.B.

as we walked home. It's over a mile from Jimmy's house to ours but Willie said he knew a short cut that would get us home faster.

69

Vio 1

Vio 2

Vla.

V.C.

D.B.

"I know where there's a hole in the fence that goes around the big old house. We could be home in half the time." "Forget it Willie.

79

Vio 1

Vio 2

Vla.

V.C.

D.B.

arco

85 We're not taking any shortcuts. If old man Prichard sees us we'll be in for it!"

"But Toni, I'm freezing and it's getting dark. He's probably inside keeping warm.

D *piu mosso* ♩ = 132

Vio 1

Vio 2

Vla.

V.C.

D.B.

arco

mf

f

pizz.

arco

sfz

sfp

95

He'll never see us with those windows all boarded up!"

"Willie! When are you going to learn to wear the right clothes?" I began.

E ♩ = 112

♩ = 88

Musical score for measures 95-99. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a key signature of one sharp (F#). The first two measures are marked with *sfz* and *ff*. The next two measures are marked with *pizz.* and *ff*. The final two measures are marked with *f* and *sfz*. There are dynamic markings like *sfz* and *ff* throughout.

100

But before I could finish he darted between some bushes whispering loudly:

a tempo

"There it is Toni! Come on, we'll be through and out the other end in less than 2 minutes!"

Willie No!!

a tempo

Musical score for measures 100-104. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a key signature of one sharp (F#). The first measure is marked with *f*. The next three measures are marked with *sfz*. The final measure is marked with *ff*. There are dynamic markings like *sfz* and *ff* throughout.

But he was through the fence
before I could take another breath.

I ran after him, tearing through
the bushes and scooting through
the hole in the fence.

He was waiting for me
just inside.

a tempo

F ♩ = 132

Vio 1

Vio 2

Vla.

V.C.

D.B.

ff

arco

ff

sfz

a tempo

"Follow me. All we have to
do is go around the house."

"Around
the house!?"

"How are we going to get
around the house without
old man Prichard hearing us?"

Vio 1

Vio 2

Vla.

V.C.

D.B.

sfz

p

ff

pizz.

f

ff

arco

133

I replied with some wild hand signals to stop and shut up. I could see a look of distress beginning to come over his face.

Silence in the night.

H ♩ = 56

ponticello *naturale*

Vio 1 *p* *ff* *sfz* *pp*

Vio 2 *(naturale)* *p* *ff* *sfz* *pp*

Vla. *(naturale)* *p* *ff* *sfz* *pp*

V.C. *p* *ff* *sfz* *pp*

D.B. *p* *ff* *sfz* *pp*

138

We were about to start moving again,

when there was another noise. The sound of a door slowly opening.

A deep voice thundered,

♩ = 120 ♩ = 60 *rit.* ♩ = 120 (*Subito*)

Vio 1 *p* *fp* *pp* *sfz* *sfz*

Vio 2 *p* *fp* *pp* *sfz* *sfz*

Vla. *p* *fp* *pp* *sfz* *sfz*

V.C. *pizz.* *p* *pp* *arco* *sfz* *sfz*

D.B. *pizz.* *p* *pp* *arco* *sfz* *sfz*

143 "Who's there!?" "Run!" screamed Willie. | Molto agitato ♩ = 132

Musical score for measures 143-145. The score is for Violins 1 & 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The key signature has one flat (B-flat), and the time signature is 6/4. The tempo is marked 'Molto agitato' with a quarter note equal to 132. The score is divided into three measures. In measure 143, all instruments play a half note chord marked *sfz sfz*. In measure 144, the strings play a sixteenth-note pattern marked *f*. In measure 145, the strings play a sixteenth-note pattern marked *fp*. The V.C. and D.B. parts include *pizz.* (pizzicato) markings and a *p* (piano) dynamic in the final measure.

146 I bolted after him.

Not being able to see more than a couple of feet in front of us I had no idea of where we were headed.

Musical score for measures 146-150. The score is for Violins 1 & 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The key signature has one flat (B-flat), and the time signature is 6/4. The score is divided into five measures. In measure 146, all instruments play a half note chord marked *ff*. In measure 147, the strings play a sixteenth-note pattern marked *sfz*. In measure 148, the strings play a sixteenth-note pattern marked *sfp*. In measure 149, the strings play a sixteenth-note pattern marked *sfz sfp*. In measure 150, the strings play a sixteenth-note pattern marked *sfp*. The V.C. and D.B. parts include *pizz.* (pizzicato) and *arco* (arco) markings, and a *3* (triple) marking in the final measure.

152

I just stayed right on his tail. But after circling the house twice,

Vio 1

Vio 2

Vla.

V.C.

D.B.

sfz *p* *sfz* *p* *f*

sfz *p* *sfz* *p* *f*

sfz *p* *sfz* *p* *f*

sfz *pizz.* *arco* *p* *sfz* *p* *f*

pizz. *arco* *p* *sfz* *p* *f*

I realized he didn't know what he was doing.

157

Vio 1

Vio 2

Vla.

V.C.

D.B.

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

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

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

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

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

Reining him in I squealed, "Willie! There's got to be another way out of here!" But before he could answer we heard old man Prichard 'round the corner closest to us. We blasted off again.

162

Vio 1
Vio 2
Vla.
V.C.
D.B.

p sfz p sfz p sfz p f sfp

p sfz p sfz p sfz p f sfp

p sfz p sfz p sfz p f sfp

p sfz p sfz p sfz p f sfp

p sfz p sfz p sfz p f sfp

But this time we tripped on something that sent us both flying into a bunch of trash cans, causing a tremendous crash.

168

J

Vio 1
Vio 2
Vla.
V.C.
D.B.

sfz f fp

sfz f fp

sfz f fp

sfz pizz. f p

sfz pizz. f p

172

Meno mossoSlow, tight glissandi ad lib

We lay stunned for a couple of seconds but recovered quickly as we heard the old man approaching.

By some stroke of luck we had landed right in front of a little cubbyhole in the side of the house.

K $\text{♩} = 60$ *rit.* -----

Vio 1
ff *sfz* *sfz* *p*

Vio 2
ff *sfz* *sfz* *p*

Vla.
ff *sfz* *sfz* *p*

V.C.
ff *sfz* *sfz* *p*

D.B.
ff *sfz* *sfz* *p*

177

 $\text{♩} = 88$

We stood, totally petrified,
not daring to even

Vio 1
pizz. *f* *sfz* *sfz* *ff*

Vio 2
pizz. *f* *sfz* *sfz* *ff*

Vla.
pizz. *f* *sfz* *sfz* *ff*

V.C.
pizz. *f* *sfz* *sfz* *ff*

D.B.
pizz. *f* *sfz* *sfz* *ff*

182 breath, as old man Prichard walked right by us and came to a stop barely 15 feet away. We remained frozen. As we waited to see what the enemy

$\bullet = 50$ *rit.* $L \bullet = 56$

Vio 1 *arco* *p* *pp* *ponticello* *p*

Vio 2 *arco* *p* *pp* *ponticello* *p*

Vla. *arco* *p* *pp* *ponticello* *p*

V.C. *arco* *p* *pp* *p*

D.B. *arco* *p* *pp* *p*

187 would do next, our eyes adjusted to the dark and we could just make out where we were. A door within the alcove we were trapped in. He reached for the door latch while I clutched him as tightly and quietly as possible.

naturale *ff* *sfp* *pp*

Vio 1 *naturale* *ff* *sfp* *pp*

Vio 2 *naturale* *ff* *sfp* *pp*

Vla. *naturale* *ff* *sfp* *pp*

V.C. *ff* *sfp* *pp*

D.B. *ff* *sfp* *pp*

192 But my move wasn't quite silent enough. The old man must have heard it because we could hear his footsteps coming in our direction. Panic-stricken, Willie heaved the door open.

M $\bullet = 60$

V.C. *pp*

D.B. *pp*

196

$\bullet = 120$ (Listeso tempo)

Wild gliss ad lib

As he yanked me
inside old man
Prichard shrieked,
"No! Don't go in there!"

a tempo — Wild

We flew through the door
and slammed it shut.

Vio 1

Vio 2

Vla.

V.C.

D.B.

ff *ff* *ff* *ff* *ff*

ad lib *ad lib* *ad lib*

pizz. *pizz.* *pizz.*

fp *fp* *fp*

200 We found ourselves
at the top of a flight
of stairs and knowing that the old man would be coming through the door any second, we tore down the steps, crashed

$\bullet = 88$

pizz.

Vio 1

Vio 2

Vla.

V.C.

D.B.

p *p* *p* *p* *p*

pizz. *pizz.* *pizz.*

mp *pp* *mf* *p*

207 through another door at the bottom landing and paused to catch our breath.

cresc.

Musical score for measures 207-210. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. It features dynamic markings such as *sfz*, *p*, and *ff*. The Violin I and II parts include a *pizz.* marking. The Viola, Violoncello, and Double Bass parts include *sfz* markings. A crescendo line is indicated above the staves.

210 **N** = 56 - 60 ad lib Blackness again. Silence again. Fear quickly overwhelmed me. "We've got to get out of here Willie." For once he didn't argue. He peeped back, "OK, Toni."

Musical score for measure 210, featuring Violoncello. The score includes dynamic marking *p* and the instruction *espressivo*. It features a triplet of eighth notes.

We waited. And waited. Why hasn't he come for us? Surely he knows we're somewhere in his basement. Our wait seemed endless.

Musical score for measure 215, featuring Violoncello. The score includes dynamic marking *p* and the instruction *espressivo*. It features a triplet of eighth notes.

220 Then I saw it. I was crawling around some large object, way too dark to make out.

O = 60

Something caught my eye. There was a thin sliver of light that seemed to be

Musical score for measure 220, featuring Violin I and Violin II. The score includes dynamic marking *p* and the instruction *arco*. It features a triplet of eighth notes.

“What is it?” he asked.
“Dunno, but it’s so high.
Maybe it’s on the ceiling.
Let’s see if we can get closer.”

223 floating high up in the air. “Willie come here, look at this!”

We started to inch our way toward the light.

We didn't crawl very far before running into a wide, wooden object, which seemed to have another similar object attached directly above but slightly behind it.

a tempo

227 **P** ♩ = 84

231 We felt around and discovered still another, then another!

“Stairs!” cried Willie.

We had

poco a poco accel. -----

♩ = 112

236 found the staircase! Willie was already halfway up when I screeched in a loud whisper, "No! The light's on up there!"

$\bullet = 92$
ponticello
p
ponticello
p
(arco)
p
(arco)
pizz.
p

240 Old man Prichard is probably waiting for us!" Which sent Willie scampering back down.

$\bullet = 110$
naturale

ff subito
naturale
ff subito
Long slow gliss.
ff subito
Long slow gliss.
arco
ff subito
Long slow gliss.
ff subito

243

“Let's sneak up there and just listen a little, If we don't hear anything, we could open the door and make a run for it.”
(Willie) “OK, Toni!”

We held each other's hands and began our climb to the top of the stairs, moving as quietly as possible. We got about halfway up when we both stopped.

Q ♩ = 60

249

“Do you hear that?”
“Yeah, it sounds like . . . like . . .”
“Music!” I said.

As we continued up the steps the music grew louder and louder. We reached the top and tried to find a keyhole or something to peek in.

But there was none. We placed our heads against the door and listened. Wow! It was really loud now.

crescendo poco a poco-----

We pressed tighter and tighter against the door and nearly fell down as the door slid open!

253

Tutti ♩ = 66
sempre crescendo-----

PART 2

An orchestra is playing, people are laughing and dancing everywhere. It's a great holiday feast. Look!

The dancers are getting faster and wilder!

B

Vio 1
278
ff

Vio 2
ff

Vla.
ff *pizz.*

V.C.
ff *arco* *pizz.*

D.B.
ff *pizz.*

Vio 1
282
f

Vio 2
ff *arco*

Vla.
ff

V.C.
ff *arco*

D.B.
ff

Vio 1
286
ff

Vio 2

Vla.

V.C.

D.B.
f *arco*

290

C Everywhere I turn I see things that are so different.

Men with beards and great mustaches – and women dressed in the most elaborate gowns.

The sounds of real live music that I've never heard before!

298

D

Vio 1 303 *ff* *sfp*

Vio 2 *ff* *sfp* *sfp*

Vla. *ff* *sfp*

V.C. *ff* *sfp* *sfp*

D.B. *ff* *sfp* *sfp*

Vio 1 306 *sfp*

Vio 2 *sfp*

Vla. *sfp* *sfp*

V.C.

D.B.

Vio 1 309

Vio 2

Vla.

V.C.

D.B.

312

Right next to us a window looks out

E

to the front of the house. I can't believe what I'm seeing! The entrance way is lighted with gas lamps, and there's a long line of elegant horse-drawn carriages all along the driveway down to the street.

316

Where is Amity Street? It should be right outside the gate, but the road there is much too narrow and the surface is dirt.

What is happening?

321

330

I'm getting so tired. All this running around is really getting to me. I see Willie is already asleep next to me on the floor. I should stay awake. Old man Prichard is sure to come by any minute but... I'm so... so... sleepy. I'll just close my eyes for a minute.

Musical score for measures 330-338. The score is for Violin 1, Violin 2, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some slurs and accents. The final measure (338) ends with a fermata and a dynamic marking of *mf*.

Musical score for measures 339-346. The score is for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked **F** (Forte) with a quarter note equal to 50 (♩. = 50). The dynamics include *p dolce* (piano dolce) for the strings and *mf* (mezzo-forte) for the Double Bass. There is a *pizz.* (pizzicato) marking for the Double Bass in measure 345. The Viola part has a *solo* marking in measure 345. The score ends with a fermata and a dynamic marking of *p dolce*.

Musical score for measures 347-354. The score is for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including triplets in the Viola part (measure 347) and sixteenth-note runs in the Violoncello part (measures 348-350). The score ends with a fermata and a dynamic marking of *mf*.

355

362

rit. poco a poco-----

I don't know how long I was out for.
When I opened my eyes there
was a young man about my
age staring straight

376 at me. $\bullet = 144$ He had a smile on his face and looked friendly. In fact he looked kind of familiar. The big room was quiet now,
I looked down at Willie who was still asleep, but was beginning to stir.

$\bullet = 84$

Vio 1
Vio 2
Vla.
V.C.
D.B.

382 but the candles still illuminated it. "Hi," I said, "I'm Bobby."
"Wh... what's going on?" "Who're you?"
He smiled and answered, **G** $\bullet = 69$ *poco rubato* I spotted a small photograph of an impressive-looking man with a full beard wearing a military coat. Everyone seemed to have beards around here.

Vio 1
Vio 2
Vla.
V.C.
D.B.

It was autographed, but I couldn't make out the signature.

Cadenza *ad lib*

Musical score for measures 387-388. The score is for five instruments: Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The time signature is 8/4. Measure 387 features a cadenza for Vio 1, starting with a *mf* dynamic and a 12-measure run of sixteenth notes, followed by six six-measure runs of sixteenth notes. Vio 2, Vla., V.C., and D.B. play sustained notes with a *p* dynamic. A double bar line with two slanted lines follows measure 387.

"Who's that?" I asked Bobby. "Why that's President Grant," he smiled.

Musical score for measures 388-392. The score is for five instruments: Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The time signature is 2/4. Measure 388 starts with *fp* dynamics for Vio 1, Vio 2, Vla., V.C., and D.B., which then change to *mf* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 392 includes *pizz.* (pizzicato) markings for Vio 2, V.C., and D.B. The time signature changes to 3/4 in the final measure.

394

“Ulysses S. Grant, our 18th president? Wow! It looks like it was just printed.”

Bobby's smile grew brighter
as he replied, “Yes, It's an
original, Mr. Brady gave it to
us a couple of weeks ago.”

Musical score for measures 394-400. The score is for five string instruments: Violin 1, Violin 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The music is in 4/4 time and features a melodic line in the violins and violas, with triplets and accents. The cellos and double basses play a supporting bass line with triplets and accents. Dynamics include *sfz* and *arco*.

401

H ♩ = 132

I laughed at his joke,
“You pick it up on
E-Bay or something?”

Boy an original Matthew Brady print must
be worth a fortune, and this one looks almost
new!” Bobby looked puzzled, “What-Bay?”

Musical score for measures 401-403. The score is for five string instruments: Violin 1, Violin 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The music is in 4/4 time and features a melodic line in the violins and violas, with pizzicato and arco markings. Dynamics include *mf*.

Of course it's almost new.
Mr. Brady took it just a few
months ago when President
Grant stopped here on his
way to visit home."

He was serious, not joking at all.
But that's impossible.

♩ = 54

Vio 1 *mf*

Vio 2 *arco*

Vla. *arco*

V.C. *arco*

D.B. *arco*

mf *sfp* *f* *sfp* *f*

Grant became President in
1869 and this is . . ."
But before I could finish
Bobby interrupted, "1872."

Things were starting to make a weird sort of sense. The photograph, the horse-
drawn carriages, Amity Street, where it's always tough to park, is a dirt road.
Not a hint of electricity - everything lit with candles. . . I stared at Bobby,
"This is the year 1872?"
You mean we've traveled back over a hundred years!?"

a tempo

Vio 1 *p* *ff*

Vio 2 *p* *ff*

Vla. *p* *ff*

V.C. *p* *ff*

D.B. *p* *ff*

418 Bobby nodded slowly, as Willie,
now awake and having caught the
last part of our conversation squealed,
"What's going on Toni? let's go home!" **J** $\text{♩} = 112$

A frowning, extremely large, rather nasty-looking woman appeared and growled, "Bobby Prichard, did you

let these two through the door?"

Bobby answered
fearfully,

436 "I'm sorry Aunt May, I tried to stop them but they stepped through before I could do anything!" **K** $\text{♩} = 63$

Willie, now even more terrified insisted "Toni, I wanna' go home!"

Aunt May scolded Bobby, "You know they'll have to stay now. We can't let them return!"

441 I watched Bobby sadly nod as Willie, who was now beside himself wined, "Toni, let's go!"

As Aunt May and Bobby turned away to confer among themselves, I grabbed Willie and whispered through clenched teeth, $\text{♩} = 100$

445 "We've got to get downstairs and find our way out the same way we came in." *a tempo*

On my signal no matter what I do, run for the basement. Got it?" *a tempo*

As Aunt May came closer *a tempo*

451

"I'm sorry, but once someone arrives here from another time period we just can't allow them to ..."

That's all I had to hear! I shoved her as hard as I could while shouting NOW!

and began,

Vio 1

Vio 2

Vla.

V.C.

D.B.

p

arco

pizz.

sfz

451 452 453 454 455

L Furiously ♩ = 120

Vio 1

Vio 2

Vla.

V.C.

D.B.

ff

sfz

pizz.

gliss.

456 457 458 459

Violin 1 (Vio 1) 458 *sfz* *p* *sfp* *ff*

Violin 2 (Vio 2) *sfz* *p* *sfp* *ff*

Viola (Vla.) *p* *sfp* *ff*

Violoncello (V.C.) *arco* *sfz*

Double Bass (D.B.) *arco*

1

Willy sprinted for the door and
was through it in a flash while I
took off in the opposite direction. **M** ♩. = 69

Violin 1 (Vio 1) *sva*

Violin 2 (Vio 2) *6*

Viola (Vla.) *6*

Violoncello (V.C.) *6*

Double Bass (D.B.) *III* (III) *3*

con sord *mf*

con sord *p*

pizz. *p*

pizz. *p*

While Bobby helped Aunt May to her feet, I took a few extra seconds to grab a couple of candles

465 **Solo**
con sord

Vio 1 *mp*

Vio 2 *p* *f* *mp*

Vla. *p* *mp*
arco

V.C. *con sord mp*

D.B.

472 before heading for the basement.

472

N

Vio 1 *mp*

Vio 2 *mp*

Vla. *mp*
arco

V.C. *pizz.* *p*

D.B. *pizz.* *p*

The upstairs door flew open. Bobby whizzed down the steps.

477

Vio 1 *pizz.* *p*

Vio 2 *pizz.* *p*

Vla. *pizz.* *p*

V.C. *pizz.* *p*

D.B. *pizz.* *p*

But Aunt May, who couldn't move very fast, had to take one at a time.

I smothered my candle as

483

Vio 1

Vio 2

Vla.

V.C.

D.B.

pizz.

arco

mp

8va

3

well as I could,

but Bobby saw immediately and was on me in no time.

He clutched me and extinguished the

Vio 1

Vio 2

Vla.

V.C.

D.B.

pizz.

arco

3

4/₈

496

candle all in one brisk move.

He dragged me a few feet to another door, shoved me through,

Ad lib a tempo

Violin 1: *f*, *mf*, *sfz*, *Ad lib*, *a tempo*

Violin 2: *mf*, *f*, *p*, *mf*

Viola: *mf*, *sfz*, *mf*

Violoncello: *pizz.*, *arco*, *sfz*, *pizz.*, *strum (thumb)*, *mf*, *sim.*

Double Bass: *sfz*

504

and said: "Wait here!"

After he took off I regained my senses and looked around.

Violin 1: *p*, *mf*

Violin 2: *p*

Viola: *p*

Violoncello: *p*

I was at the foot of the stairs that led to the outside door!

509

First Violin Cadenza.
Independent of others who
remain in their own tempo.

A few seconds later he arrived back

meno mosso - accel.

espr.

Repeat in tempo

Repeat in tempo

Repeat in tempo

mf

pizz.

mf

carrying Willie, who was flailing and kicking wildly as Bobby, with his hand cupping Willie's mouth, tossed him through the door "Quickly! Up the steps!" he whispered

513

slow glissando

tr

54

6

517

as we heard Aunt May closing in on us. He slammed the door. We flew toward our last hurtle, reached the door, turned the handle and pulled.

Q

Musical score for measures 517-520. The score is for five instruments: Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The key signature has one flat (B-flat). The time signature is 6/8. The score is divided into four measures. In the first measure, Vio 1 has a triplet of eighth notes and a quarter note. Vio 2, Vla., and V.C. are marked "disappearing" with a wavy line. D.B. has a quarter note. The second measure starts with a double bar line. Vio 1 has a triplet of eighth notes. Vio 2, Vla., and V.C. have a quarter note marked "pizz." (pizzicato). D.B. has a quarter note. The third measure continues the pizzicato patterns. The fourth measure has a 3/4 time signature change. Vio 1 has a quarter note. Vio 2, Vla., and V.C. have a quarter note marked "4" (quadruple). D.B. has a quarter note. Dynamics include *pp* (pianissimo) and *fff* (fortississimo). A *Q* (Crescendo) hairpin is shown at the end of the fourth measure.

521

It was stuck! We pulled a-gain! with all our might Nothing. But worse, the downstairs door was now open and Aunt May was lumbering up the stairs!

♩ = 84

Musical score for measures 521-524. The score is for five instruments: Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The key signature has one flat (B-flat). The time signature is 6/8. The score is divided into four measures. The first three measures are in 6/8. The fourth measure has a 2/4 time signature change. Vio 1, Vio 2, and Vla. are marked "senza sord." (senza sordina). Vio 1 has a quarter note marked "Pizz." (pizzicato). Vio 2, Vla., and V.C. have a quarter note marked "4" (quadruple). D.B. has a quarter note. The fourth measure has a 2/4 time signature change. Vio 1, Vio 2, and Vla. have a quarter note marked "arco" (arco). V.C. and D.B. have a quarter note marked "arco". Dynamics include *fff* (fortississimo). A *Q* (Crescendo) hairpin is shown at the end of the fourth measure.

$\bullet = 120$ We were about to be caught!

Suddenly the outside door began to open!

Musical score for measures 527-530. The score is for five instruments: Violin I (Vio 1), Violin II (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The music is in 5/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *fp* (fortissimo piano) to *sfz* (sforzando). A glissando is indicated in the Violin I part. The score concludes with a double bar line.

It seemed impossible, but never mind, Aunt May was just now reaching the top step as we were pulled through the opening

R

Musical score for measures 530-534. The score is for five instruments: Violin I (Vio 1), Violin II (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth-note runs. Dynamics range from *sfp* (sforzando piano) to *ff* (fortissimo). The score concludes with a double bar line.

535

by two strong hands!

Subito ♩ = 56
3 - 4 Seconds
wild, tight, slow
glissandos ad lib

The cold December air
greeted us. We were
out, and back in our own time.

S poco rubato ♩ = 60

Vio 1
Vio 2
Vla.
V.C.
D.B.

*ff*³
*ff*³
*ff*³
*ff*³
*ff*³

fff
fff
fff
fff
fff

p Solo

539

Willie stood motionless,
staring, unable to speak.

I started to reassure him that everything
was OK when I turned and found myself
staring straight into the eyes of old man Prichard!

Those eyes. They looked
so familiar.

D.B.

543

They were kind eyes.
Where had I seen them before?

“Mr. Pr. . . Prichard
we're sorry . . .” I began.

But he put his hand on my
shoulder and smiled, “You two
have had quite a little trip haven't you.” Of course.

D.B.

548 These were the hands that pulled us through the door. But there was something else about him. "Mr. Prich . . . Bobby? Are you . . ."

But before I could finish he smiled again, "Well, you know my little secret now don't you."

T Adagio ♩ = 60 rubato

rit. ----

553 *a tempo*
molto espress.

I stood there for a second with my mouth wide open. Then he said gently, "Now you kids geton home before it gets

too late." Then he wandered around to the other side of the house.

It turned out that after that day

557

no one ever saw the old man around again. Willie is convinced that Mr. Prichard - or Bobby still lives somewhere inside the house and probably sees Matthew Brady and maybe even

560

Vio 1

Vio 2

Vla.

V.C.

D.B.

p

mf

President Grant from time to time.

As for me; well I bought the house a few years ago and even though I don't live in it,

563

Vio 1

Vio 2

Vla.

V.C.

D.B.

p

mf

rit. -----

U

I'm just going to make sure that it remains exactly as it is for a long time to come.
And who knows, maybe when I get really old I'll let myself in through that
little door on the side that leads down to the basement and ...

566

Vio 1

Vio 2

Vla.

V.C.

D.B.

p

mf

pp

Rall.

III

pp

little door on the side that leads down to the basement and ...