

Frank Proto

The House on Amity Street

A Tale For Kids of All Ages

for String Orchestra and Storyteller



Liben Music Publishers
www.Liben.com

Notes

Scored For:

String Orchestra and 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.

♩ = 130 +/-

Musical score for the first system, measures 1-4. The score is in 4/4 time and features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The music begins with a whole rest in measure 1. In measure 2, the Violin 1 and Violin 2 parts play a melodic line starting on G4, marked with a forte (*f*) dynamic. The Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment. In measure 3, the Violin parts play a melodic line marked *fp* (fortissimo piano). The Viola, Violoncello, and Double Bass parts continue their accompaniment. In measure 4, the Violin parts play a melodic line marked *p* (piano). The Viola, Violoncello, and Double Bass parts continue their accompaniment. The Double Bass part includes a *pizz.* (pizzicato) marking in measure 4. The Viola part includes a *pizz.* marking in measure 4. The Violoncello part includes a *pizz.* marking in measure 4. The Double Bass part includes an *arco* marking in measure 4.



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 in 4/4 time and features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The music begins with a whole rest in measure 5. In measure 6, the Violin 1 and Violin 2 parts play a melodic line marked with a fortissimo piano (*fp*) dynamic. The Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment. In measure 7, the Violin 1 and Violin 2 parts play a melodic line marked *fp*. The Viola part is marked *divisi* and *mf* (mezzo-forte). The Violoncello and Double Bass parts continue their accompaniment. In measure 8, the Violin 1 and Violin 2 parts play a melodic line marked *p* (piano). The Viola, Violoncello, and Double Bass parts continue their accompaniment. In measure 9, the Violin 1 and Violin 2 parts play a melodic line marked *p*. The Viola, Violoncello, and Double Bass parts continue their accompaniment.

© 2023 Liben Music Publishers

INTERNATIONAL COPYRIGHT SECURED - Publisher member of ASCAP - ALL RIGHTS RESERVED
The making of any unauthorized adaptation, arrangement or copy of this publication,
or any part thereof, is an infringement of the Copyright Law.

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.

11

A

Musical score for measures 11-17. The score is for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It features dynamic markings such as *mf*, *fp*, *f*, and *p*, along with 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 Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It features dynamic markings such as *p*, *mf*, and *dolce p*.

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 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

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

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

31

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

36 property.

36

B

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

sfz
sfz
sfz
arco
sfz
arco
sfz

f *mf* *f*
f *mf* *f*
f *mf* *f*
f *mf* *f*

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 includes five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 5/4 and 6/4 time signatures. Dynamics include *sfz*, *sf*, and *sfp*. The word *divisi* is written above the first two violin staves.

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 includes five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4, 5/4, and 4/4 time signatures. Dynamics include *p* and *pp*.

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.
p *pizz.*

V.C.
p *pizz.*

D.B.
p *pizz.*

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

Musical score for measures 79-84. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music features a melodic line in Violin 1 and a rhythmic accompaniment in the lower strings. A double bar line with two slashes is present at the end of measure 84.

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 $\text{♩} = 132$

Musical score for measures 85-89. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is marked "D piu mosso" and features dynamic markings such as *mf*, *f*, *sfz*, and *sfp*. The score includes various articulations like *arco* and *pizz.*

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, marked 'E' (ritardando), with a tempo of 112. The key signature has one sharp (F#). Dynamics include sfz, ff, f, and pizz. (pizzicato).

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, marked 'a tempo'. The key signature has one sharp (F#). Dynamics include f, sfz, and ff. There are accents and a 4-measure slur in the later measures.

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

Violin 1 (Vio 1) and Violin 2 (Vio 2) parts are in treble clef. Viola (Vla.) is in alto clef. Violoncello (V.C.) and Double Bass (D.B.) are in bass clef. The score includes dynamic markings such as *ff*, *arco*, and *sfz*. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked *a tempo* and the tempo indicator is **F** ♩ = 132.

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?”

The musical score is arranged in four systems, each with two staves:

- Vio 1:** Violin I. Dynamics: *sfz* < (first measure), *sfz p* (second measure), *ff* (third measure).
- Vio 2:** Violin II. Dynamics: *sfz* < (first measure), *sfz p* (second measure), *ff* (third measure).
- Vla.:** Viola. Dynamics: *sfz* < (first measure), *sfz p* (second measure), *ff* (third measure).
- V.C.:** Violoncello. Dynamics: *sfz* < (first measure), *sfz p* (second measure), *ff* (third measure).
- D.B.:** Double Bass. Dynamics: *sfz* < (first measure), *sfz* (second measure), *f* (third measure), *ff* (third measure). Includes *pizz.* (pizzicato) and *arco* (arco) markings.

Additional markings include *non div.* (non-divisi) and *div.* (divisi) for the strings, and *sfz* (sforzando) with accents (>) for emphasis.

121

It was really getting dark now.

We were so far from the entrance that the street lights were no help at all. He turned and whispered, "Shh, follow me." I felt my foot catch on something. A muffled smash interrupted the stillness as I grabbed the side of a trash can.

G Misterioso 4 = 60 +/-

On Cue "a muffled smash"

On Cue "a muffled smash"

On Cue "a muffled smash"

Vio 1

Vio 2

Vla.

V.C.

D.B.

127

We froze with our eyes opened so wide that if we dared to move they'd pop right out of their sockets. "I knew we shouldn't have done this." "Don't worry Toni, just keep following me," he replied. We advanced about six feet when I heard a short, quiet click.

I grabbed at Willie and tapped him on the leg. "What's wrong?" he whispered.

ponticello

p

ponticello

p

arco

poco ponticello

p

pp

pp

pp

Vio 1

Vio 2

Vla.

V.C.

D.B.

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

Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.) parts for measures 143-145. The music is in 4/4 time and features a dramatic, agitated texture. Dynamics include *sfz*, *f*, and *fp*. The Viola and Violoncello parts include *pizz.* (pizzicato) markings.

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.

Violin 1 (Vio 1), Violin 2 (Vio 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (D.B.) parts for measures 146-150. The music continues with a driving, rhythmic pattern. Dynamics include *ff*, *sfz*, and *sfp*. The Viola and Violoncello parts include *pizz.* (pizzicato) and *arco* (arco) markings.

152

I just stayed
right on his tail.

But after circling the house twice,

Musical score for measures 152-156. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 6/8 time and features complex rhythmic patterns with various dynamics and articulations.

- Violin 1:** *sfz*, *divisi p*, *non div. sfz*, *div. p*, *f*
- Violin 2:** *sfz*, *p*, *non div. sfz*, *p*, *f*
- Viola:** *sfz*, *p*, *non div. sfz*, *p*, *f*
- Violoncello:** *sfz*, *pizz.*, *arco p*, *sfz p*, *f*
- Double Bass:** *pizz.*, *arco p*, *sfz p*, *f*



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

157

Musical score for measures 157-161. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 6/8 time and features complex rhythmic patterns with various dynamics and articulations.

- Violin 1:** *p*, *f*, *p*, *f*, *ff*
- Violin 2:** *p*, *f*, *p*, *f*, *ff*
- Viola:** *p*, *f*, *p*, *f*, *ff*
- Violoncello:** *p*, *f*, *p*, *f*, *ff*
- Double Bass:** *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

Violin 1: *p*, *sfz p*, *sfz p*, *sfz p*, *f*, *sfp*

Violin 2: *p*, *sfz p*, *sfz p*, *sfz p*, *f*, *sfp*

Viola: *p*, *sfz p*, *sfz p*, *sfz p*, *f*, *sfp*

Violoncello: *p*, *sfz p*, *sfz p*, *sfz p*, *f*, *sfp*

Double Bass: *p*, *sfz p*, *sfz p*, *sfz p*, *f*, *sfp*

168

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

Violin 1: *sfz*, *f*, *fp*

Violin 2: *sfz*, *f*, *fp*

Viola: *sfz*, *f*, *fp*

Violoncello: *sfz*, *f*, *pizz. strum.*, *p*

Double Bass: *sfz*, *f*, *pizz.*, *p*

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.

Meno mosso

Slow, tight glissandi ad lib

K ♩ = 60

rit. -----

Musical score for measures 172-176. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 6/8 time and consists of a series of slurs with glissandi. Dynamics range from fortissimo (ff) to piano (p). The tempo is marked 'Meno mosso' with a metronome marking of ♩ = 60. The score includes a 'rit.' (ritardando) marking at the end of the section.

♩ = 88

We stood, totally petrified, not daring to even

Musical score for measures 177-181. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 6/8 time and consists of a series of slurs with glissandi. Dynamics range from forte (f) to fortissimo (ff). The tempo is marked with a metronome marking of ♩ = 88. The score includes a 'pizz.' (pizzicato) marking at the beginning of the section.

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.* $\text{L } \bullet = 56$

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.

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.

$\text{M } \bullet = 60$

V.C. *pp*

D.B. *pp*

♩ = 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
ff 3 3

Vio 2
ff

Vla.
ff 5 *div. ad lib* *p* *ff* *div.*

V.C.
divisi ff *p* *ad lib* *pizz. ff* *arco fp*

D.B.
ff *p* *ad lib* *pizz. ff*

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

♩ = 88

Vio 1 *pizz. p*

Vio 2 *p*

Vla. *pizz. p*

V.C. *pizz. p*

D.B. *pizz. mp* *arco ppp* *mf* *pizz. p*

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

cresc.

Musical score for measures 207-210. The score includes five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time. Dynamic markings include *sfz*, *p*, and *ff*. Performance instructions include *pizz.* and a *cresc.* line. There are also some slurs and a '4' marking in the lower 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, Violoncello part. It is in 4/4 time, marked *p espressivo*. The score includes a triplet and an *arco* instruction.

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

215

Musical score for measure 215, Violoncello part. It is in 4/4 time and features a melodic line with slurs.

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

♩ = 60

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

Musical score for measures 220-221. It features Violin 1 and Violin 2 staves. The music is in 2/4 time, marked *p*. It includes *arco* instructions and a trill (*tr*). There are also some slurs and a '6' marking in the lower staff.

“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!”

227 **P** ♩ = 84

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

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

Vio 1

Vio 2

Vla. (*arco*)

V.C. (*arco*)

D.B. (*pizz.*)

p

240

Old man Prichard is probably waiting for us!"

Which sent Willie scampering back down.

$\bullet = 110$
naturale

Vio 1

Vio 2

Vla. *Long slow gliss.*

V.C. *Long slow gliss.*

D.B. *Long slow gliss.*

ff subito
naturale

ff subito

ff subito

ff subito
arco

“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

Violin 1: *ppp* *divisi* ♩ = 66

Violin 2: *p* *divisi* *ff*

Vla.: *pp* *p* *ff*

V.C.: *pp* *ff*

D.B.: *pp* *ff*

“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-----

Violin 1: *ppp*

Violin 2: *ppp* *divisi* Violin 2 ♩ = 66

Viola: *ppp* *divisi* Join Violins: ♩ = 66

Annotations: *Gradually turn toward audience*

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

Tutti ♩ = 66
sempre crescendo

PART 2

Violin 1: *mf* *ff*

Violin 2: *mf* *ff*

Viola: *mf* *ff*

V.C.: *ff*

D.B.: *ff*

260

265

A We're in a huge magnificent room totally awash in candle light!

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

The dancers are getting faster and wilder!

271

B

Vio 1 278 *ff*

Vio 2 *ff*

Vla. *ff* *pizz.*

V.C. *ff* *pizz.*

D.B. *ff* *pizz.*

Vio 1 282 *f*

Vio 2 *ff* *arco* *f*

Vla. *ff*

V.C. *ff* *arco*

D.B. *ff*

Vio 1 286 *ff*

Vio 2 *ff*

Vla. *ff*

V.C. *ff*

D.B. *f* *arco*

Vio 1
290

Vio 2

Vla.

V.C.

D.B.

294

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

Vio 1

Vio 2

Vla.

V.C.

D.B.

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

Vio 1

Vio 2

Vla.

V.C.

D.B.

D

Violin 1 (Vio 1) 303 *ff* *sempre div* *sfp*

Violin 2 (Vio 2) *ff* *sempre div* *sfp*

Viola (Vla.) *ff* *sempre div* *sfp*

Violoncello (V.C.) *ff* *sfp* *sfp*

Double Bass (D.B.) *ff* *sfp* *sfp*

Violin 1 (Vio 1) 306 *sfp*

Violin 2 (Vio 2) *sfp*

Viola (Vla.) *sfp* *sfp*

Violoncello (V.C.)

Double Bass (D.B.)

Violin 1 (Vio 1) 309

Violin 2 (Vio 2)

Viola (Vla.)

Violoncello (V.C.)

Double Bass (D.B.)

312

Right next to us a window looks out

E

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

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

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

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

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

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 Violins 1 & 2, Viola, and Violoncello (V.C.). The score is in 3/4 time and consists of 8 measures. The key signature has one flat (B-flat). The instruments are Violin 1, Violin 2, Viola, and Violoncello. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. The final measure ends with a fermata and a dynamic marking.

Musical score for Violins 1 & 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The score is in 3/4 time and consists of 7 measures. The key signature has one flat (B-flat). The tempo is marked **F** (Forte) with a quarter note equal to 50 (♩ = 50). The dynamics are *p dolce* (piano dolce) for the strings and *mf* (mezzo-forte) for the Viola and V.C. in the later measures. The Viola part includes a *Soli* marking. The D.B. part includes a *pizz.* (pizzicato) marking. The score ends with a fermata and a dynamic marking.

Musical score for Violins 1 & 2, Viola, Violoncello (V.C.), and Double Bass (D.B.). The score is in 3/4 time and consists of 7 measures. The key signature has one flat (B-flat). The score begins at measure 347. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. The final measure ends with a fermata and a dynamic marking.

355

362

369

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.

He had a smile on his face and looked friendly. In fact he looked kind of familiar.
I looked down at Willie who was still asleep, but was beginning to stir.

The big room was quiet now,

♩ = 144

♩ = 84

Musical score for measures 376-381. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 5/4 time, changing to 4/4 at measure 377. Dynamics include *p*, *pizz.*, *fp*, and *arco*. There are triplets in measures 378 and 379.

382

but the candles still illuminated it. "Hi," I said, "Wh. . .what's going on? Who're you?" He smiled and answered,

"I'm Bobby."

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.

G ♩ = 69 *poco rubato*

Musical score for measures 382-387. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 8/4 time. Dynamics include *mf*.

387

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

Cadenza *ad lib*

1 Solo:

Vio 1 *mf* 12

Vio 2 *divisi* *p*

Vla. *p* *divisi*

V.C. *p*

D.B. *p*

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

388

Tutti

Vio 1 *fp* \triangleright *mf*

Vio 2 *fp* *mp*

Vla. *fp* *mp* *solo*

V.C. *fp* *mp* *pizz.*

D.B. *fp* *mp* \triangleright *pizz.*

“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 includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music features triplets and sfz markings.

H $\bullet = 132$

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 includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music features pizz. and arco markings and mf dynamics.

405

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.

$\bullet = 54$

410

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

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!"

418

J $\text{♩} = 112$
divisi

Musical score for measures 418-423. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in common time with a tempo of 112. Dynamics include *f*, *mf*, and *sfz*. Performance markings include *pizz.* and *Soli*.

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

424

Musical score for measures 424-429. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in common time. Dynamics include *sim.*, *sfz*, and *Tutti*.

let these two through the door?"

Bobby answered
fearfully,

430

Musical score for measures 430-435. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in common time. Dynamics include *ff* and *div.*

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 As Aunt May and Bobby turned away to confer among themselves, I watched Bobby sadly nod as Willie, who was now beside himself wined, "Toni, let's go!" 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?" He nodded. **a tempo** As Aunt May came closer **a tempo**

"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

L Furiously ♩ = 120

Vio 1

Vio 2

Vla.

V.C.

D.B.

ff

sfz

div.

gliss.

pizz.

strum

ff

pizz.

ff

458

Vio 1
458

Vio 2

Vla.

V.C.

D.B.

8va
div. *p* *sfz* *ff*

8va
div. *p* *sfz* *ff*

div. *p* *sfz* *ff*

div. arco *sfz*

arco *div.*

I

461

Willy sprinted for the door and
was through it in a flash while I
took off in the opposite direction.

M ♩ = 69

Vio 1

Vio 2

Vla.

V.C.

D.B.

8va
6

6

6

6

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

mp

p

f

mp

mp arco

con sord mp

8va

472

before heading for the basement.

N

mp

mp arco

mp 3

pizz.

p

pizz.

p

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

477

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

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

I smothered my candle as

483

Musical score for measures 483-488. 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 music is in 4/8 time. Measure 483 features a complex melodic line in Vio 1 with triplets and a key signature change to one flat. Vio 2 and Vla. play sustained chords. V.C. and D.B. play pizzicato chords. Measure 484 continues the Vio 1 line with triplets. Vio 2 and Vla. play chords. V.C. and D.B. play arco lines. Measure 485 shows Vio 1 with a rapid sixteenth-note passage. Vio 2 and Vla. play chords. V.C. and D.B. play arco lines. Measure 486 features a Vio 1 trill marked '8va...1'. Vio 2 and Vla. play chords. V.C. and D.B. play arco lines. Measure 487 has Vio 1 with a triplet. Vio 2 and Vla. play chords. V.C. and D.B. play arco lines. Measure 488 concludes with Vio 1 playing a triplet. Vio 2 and Vla. play chords. V.C. and D.B. play arco lines. Dynamics include *mp* and *pizz.*.



490

well as I could,

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

He clutched me and extinguished the

Musical score for measures 490-494. 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 music is in 4/8 time. Measure 490 features a melodic line in Vio 1. Vio 2, Vla., V.C., and D.B. play pizzicato chords. Measure 491 has Vio 1 with a melodic line. Vio 2, Vla., V.C., and D.B. play pizzicato chords. Measure 492 features Vio 1 with a melodic line. Vio 2, Vla., V.C., and D.B. play pizzicato chords. Measure 493 has Vio 1 with a melodic line. Vio 2, Vla., V.C., and D.B. play arco chords. Measure 494 concludes with Vio 1 with a melodic line. Vio 2, Vla., V.C., and D.B. play arco chords. Dynamics include *pizz.* and *arco*.

candle all in one brisk move.

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

Ad lib a tempo

Musical score for measures 496-503. The score is for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It features dynamic markings such as *f*, *mf*, *sfp*, *p*, and *arco*. Performance instructions include *Tutti*, *Ad lib*, and *a tempo*. The music is in 4/4 time and includes triplets and various articulations like *con sord.* and *strum (thumb)*.

and said: "Wait here!"

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

Musical score for measures 504-508. The score is for Violin 1, Violin 2, Viola, and Violoncello. It features dynamic markings such as *p*, *mf*, and *p*. Performance instructions include *Solo* and *P*. The music is in 4/4 time and includes a *Solo* section for Violin 1.

509

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

A few seconds latter he arrived back

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

meno mosso - accel.

espr.

Repeat in tempo

mf

pizz.

mf

513

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

slow glissando

tr

mf

mf

He slammed the door. We flew toward our last hurdle,
reached the door, turned the handle and pulled.

517 as we heard Aunt May closing in on us.

Musical score for measures 517-520. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from pianissimo (pp) to fortissimo (fff). The key signature changes from one flat to two flats. A 'Q' (Crescendo) marking is present at the end of the section.

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!

Musical score for measures 521-524. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It features a 'Tutti' section with 'Pizz.' (pizzicato) and 'senza sord.' (without mutes) markings. The tempo is marked as quarter note = 84. The score includes 'divisi' markings and 'arco' (arco) markings. Dynamics range from fortissimo (fff). The key signature changes from two flats to one flat.

527

$\text{♩} = 120$ We were about to be caught!

Suddenly the outside door began to open!

Violin 1: *fp*, *gliss.*, *sfz*

Violin 2: *fp*, *sfz*

Viola: *fp*, *divisi*, *sfz*

Violoncello: *fp*, *sfz*

Double Bass: *fp*, *sfz*

530

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

Violin 1: *sfz*, *f*, *ff*, *f*, *p*

Violin 2: *sfz*, *f*, *ff*, *f*, *p*

Viola: *sfz*, *f*, *ff*, *f*, *p*

Violoncello: *sfz*, *f*, *ff*, *f*, *p*

Double Bass: *sfz*, *f*, *ff*, *f*, *p*

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 $\text{♩} = 60$ rubato

rit. ----

Vio 1

Vio 2

Vla.

V.C.

D.B.

p

p

p

p

p

Tutti

p

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

Vio 1

Vio 2

Vla.

V.C.

f

f

f

f

Tutti

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

It turned out that after that day

Vio 1

Vio 2

Vla.

V.C.

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

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

U

rit. -----

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 ...

Rall.

566