

# Fair Isle

Libretto by: John J. King  
Composed and orchestrated by: Mary Bichner  
From "The Mementi Mori of Edward Gorey"

♩ = 100

RECIT: "Here, we have reached the west coast"

Musical score for woodwinds and strings, measures 1-8. The score includes parts for Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F 1,2, Timpani, Ted (Soprano), Tom (Bass), Porter (Tenor), and Hapsichord. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 100. The woodwinds and strings are mostly silent in the first six measures. In measure 7, Ted begins to sing with the lyrics "Here, we\_ have". The Hapsichord part features a dynamic change from *mf* to *f* in measure 7 and returns to *mf* in measure 8.

♩ = 100

RECIT: "Here, we have reached the west coast"

Musical score for strings, measures 1-8. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 100. The strings play a rhythmic accompaniment. Violin I starts with a *mf* dynamic. Violin II, Viola, and Violoncello start with a *mp* dynamic. Double Bass starts with a *mp* dynamic. In measure 7, the strings increase in volume, with Violin I marked *p* and morendo, and the other parts marked *f*. In measure 8, the strings decrease in volume, with Violin I marked *p* and morendo, and the other parts marked *f*.

5

Ted

reached the west coast, Le Fin du Monde, and there in the di-stance is Fair Is - le. It could be ours, on - ly

Tom

Hpsd.

9

Ted

ours... then a bed.

Tom

*mf*

Ted and Tom, Tom\_ and Ted: find a meal... You're

Hpsd.

12

Ted

You al-ways have your bo - dy on the brain! We have

Tom

fi - ni-shing my sen-ten-ces a- gain!

Hpsd.

15

Ted tra - veled ma - ny miles, watch bal - let and played some chess through the air and coun - try side, to the

Tom

Hpsd.

18

Ted sloped shores of Loch Ness. We did not see the mon - ster! No, we did not see the mon - ster at all. "But

Tom We did not see the mon - ster!

Hpsd.

22

Ted ev'-ry thing we come a cross, is to the point." John\_ Cage. Act your age.

Tom Who was that? Light-en up.

Hpsd.

*molto rit.*

**A** DUET: "Look at us, quite a pair"

4

$\text{♩} = 92$

26

Fl.  
Ob.  
Cl.  
Bsn.  
Hn. 1,2  
Timp.  
Ted  
Tom  
Hpsd.

**A** DUET: "Look at us, quite a pair"

$\text{♩} = 92$

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

**B**

31

Fl. *mf* *f* *mf*

Ob. *f* *mf*

Cl.

Bsn.

Hn. 1,2 *mf*

Timp.

Ted

Tom *mf*

Hpsd.

Look at us: quite a pair! Our patch-ed sweat-ers, match-ing furs, and

**B**

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

35

Fl. *mf* *f*

Ob. *mf* *f*

Cl.

Bsn.

Hn. 1,2

Timp.

Ted *f*  
And here we are: Le Fin du Monde! With noth-ing in front of us but

Tom  
we com plete each oth-er's... hair!

Hpsd.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

39 C 7

Fl. *f*

Ob. *f*

Cl. *mf*

Bsn.

Hn. 1,2 *mf*

Timp.

Ted *mf* *f*  
 Fair Isle! You and I to-ge-ther on Fair Isle! But

Tom *mf*  
 It looks so small a- gainst the... sea.

Hpsd.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

C

44

Fl.

Ob.

Cl. dolce  
*mf*

Bsn.

Hn. 1,2 dolce  
*mf*

Timp.

Ted *mf*  
big e-nough for you and me. The vast-ness of the o-cean makes it small: I'm cer-tain it could stand up in a

Tom

Hpsd.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*



47

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Tom

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

squall! It looks so small\_ a - gainst the\_ sea, but it's big e - nough for

This o - cean, this thun - d'ring o - cean, ah yes this

*mf*

*mp*

*mp*

D

50

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1,2 *f*

Timp. *f*

Ted *f*  
two, yes, big e - nough for you and me!\_

Tom *f* *mf*  
thun'- dring, thun'- dring, thun'- dring, thun'- dring o- cean! What is this?

Hpsd. (*mf* *mp*)

D

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

54

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Tom

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

I am ve-ry much in

Some sort of word game?

59

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn. 1,2

Timp.

Ted  
love with-it in- deed, this third mind com- bined of\_ his\_ and\_ mine.

Tom *mf*  
All right, then: let's give this a

Hpsd. *mf f mp mf*

Vln. I *mf mp mf*

Vln. II *mf mp mf*

Vla. *mf mp mf*

Vc. *mf f mp mf*

Db. *mf f mf*

64

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1,2 *mf*

Timp.

Ted *mp*  
I want to jour-ney with him out on-to the sea, to our Fair\_ Isle.

Tom *mp*  $\leftarrow$  *mf*  
try. "ONE HOT O- VEN"?... "NO - VATE"

Hpsd.

Vln. I *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

69

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Tom

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

Set up a lit-tle cot-tage, per-haps a lit-tle frot-tage?

HONE"?...

*mp*

*mp*

*mp*

73

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Tom

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Yet the hu-man heart is an in - vi - si ble and dread-ful be-ing. Tossed on the waves, my heart runs

"VENT A HOO?" No, no!

78

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted  
flee- ing!

Tom  
*mp* Well I can't suss it. *mf* It should say "Love One A - noth- er", but

Hpsd.

Vln. I  
*mp* *mf*

Vln. II  
*mp* *mf*

Vla.  
*mp* *mf*

Vc.  
*mp* *mf*

Db.  
*mp* *mf*



E

83

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn. 1,2 *mp*

Timp.

Ted *mf*  
Oh look!

Tom *ff* *mf*  
cuss it. There's no "L", noth - ing to spell!

Hpsd.

Vln. I *ff* *mp* *mf*

Vln. II *ff* *mp* *mf* pizz.

Vla. *ff* *mp* *mf* pizz.

Vc. *ff* *mp* *mf*

Db. *ff* *mp* *mf*

E

90

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Tom

Porter

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

Look, can you see? Two lit-tle pups like\_ you and me.

*mf*

94

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mf*

Hn. 1,2 *mf*

Timp.

Ted  
Lis-ten, Tom! Oh,

Tom *mf*  
I'm list-'ning. What's wrong?

Hpsd.

Vln. I *mp* *mf*

Vln. II *mp* *mf* arco

Vla. *mp* *mf* arco

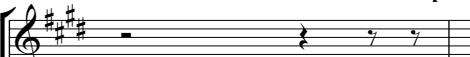
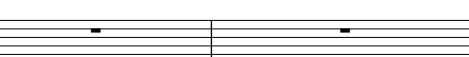
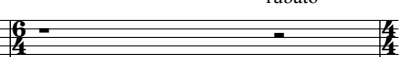
Vc. *mp* *mf*

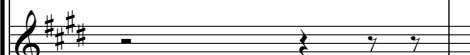

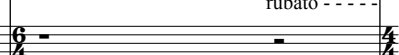
Db.

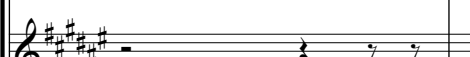
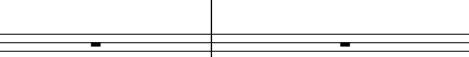
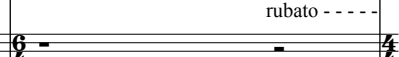


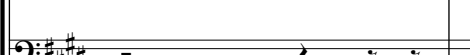
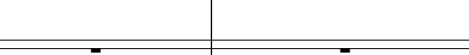
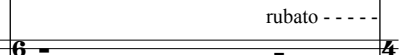
102 a tempo


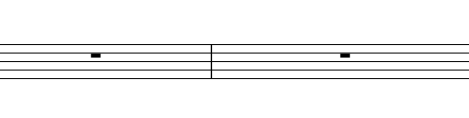
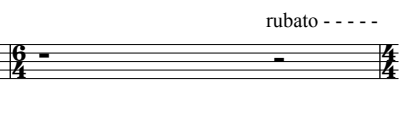
rubato -----

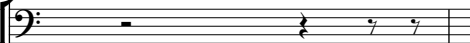
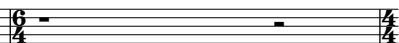
Fl.   

Ob.   

Cl.   

Bsn.   

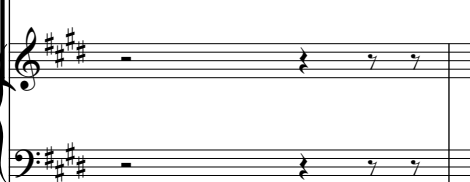
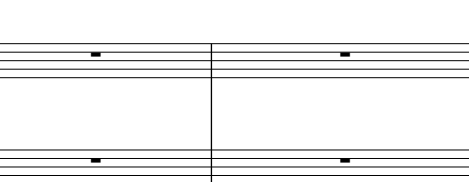
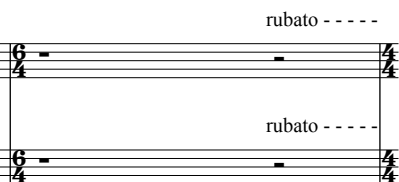
Hn. 1,2   

Timp.   

Ted   

Tom   

Porter   

Hpsd.   

Vln. I   

Vln. II   

Vla.   

Vc.   

Db.   

One mo-ment, the un-i-verse, the o-cean in a

Por-ter, scam, come back in three. We on-ly need a mo-ment!

(frantically, but politely)

The ship's a-bout to sail!





115

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Bun-ty! I can't be-lieve it! I've... I've...

Tom

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.



120

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Fl.

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Ob.

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Cl.

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Bsn.

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Hn. 1,2

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Timp.

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Ted

(On the island, TOMDOGGO bites and attacks TEDDOGGO.) *(feigning a polite smile to mask his sadness)*

*P*

A nurse?

Tom

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

met a love-ly nurse. *(abruptly)* I'm stay-ing on the main land for a - while, And

Hpsd.

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

*(mf)* *(abruptly)*

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

**F** RECIT: "I'm staying on the mainland for awhile"

Vln. I

*f*

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Vln. II

*f*

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Vla.

*f*

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Vc.

*f*

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Db.

*f*

(On the island, TOMDOGGO bites and attacks TEDDOGGO.)

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ten.

Trom.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

*(aside)*  
*mp*  
He met a love-ly nurse... I of-fered him my un-i-verse...

*(grandly, and encouragingly)*  
*mf*  
you shall be the king of your Fair Isle. Fair

rit. . . . . ♩ = 88

molto rit. . . . . a tempo

130

*mf*

Ted  
Yes, on-ly one, al-ways one.

Tom  
Is le's on-ly big e-nough for one. You have so ma-ny bags,

Hpsd.  
(*mf*)



134

Ted  
You

Tom  
there is - n't room for both of us: not in this boat, not on the isle, not in this life.

Hpsd.  
(*apregiate more and more slowly*) - - - - - //



139

Ted  
say you've met a nurse? And me? Dear me.

Tom  
A ve - ry pret-ty nurse. And you? You said you are in love! With who? With

Hpsd.



149

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ten.

Tom.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

man may find his heart on Fair Isle. I have so many, many bags, there just is not the room, no

♩ = 80





G

♩ = 80

rit.

164

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Tom

Hpsd.

(TOM exits.)

*mp*

He met a love-ly nurse... I of-fered him my un-i verse... I

*mf*

G

♩ = 80

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

*mp*



♩ = 72

rit. . . . . a tempo

170

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn. 1,2

Timp.

Ted *f*  
of-fered him my u-ni - verse!\_

Porter *mf*  
Just you, sir?\_

Hpsd.

♩ = 72

rit. . . . . a tempo

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

176 **molto rit.** . . . . . **a tempo**

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted *mf*  
On ly me, on-ly me, yes, on - ly me. Such love-ly storms,

Porter  
En-joy-ing Scot-land, sir?

Hpsd.

**molto rit.** . . . . . **a tempo**

Vln. I

Vln. II

Vla.

Vc.

Db.

181

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ten.

Porter

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

such love-ly storm-ing waves. They rise like walls, sep - a - ra-ting, sep - a - ra ting!

187

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Porter

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

Aye, I did.

I did not see the mon-ster, no, I

Did you make it to Loch Ness?

*mp*

193

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Porter

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*f*

*mf > mp*

did not see the mon-ster af-ter all: the great-est dis-ap-point ment\_ in all\_ my\_ life. It is all a game of words, noth-ing

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

198

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Porter

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

more and noth-ing bet-ter. But you just can-not spell "Love" if you do not have the let - ters.

Hop a-

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

202

molto rit. . . . . a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Porter

Hpsd.

molto rit. . . . . a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Porter

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mp*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

is-land that's im-pos-s-ible to reach, se-pa-ra-ted, se-pa-ra-ted by the sea? That's me.

Ay, there's one.



216

poco rit. . a tempo

molto rit. . . a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Timp.

Ted

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

No, no! I'm not an is-land. I am a u - ni - verse. And

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

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

*f*

*f* *mf* *f*

*f* *mf* *f*

*f* *mf* *f*

*f* *mf* *f*



228 (cadenza) **I**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1,2 *f*

Timp. *f*

Ted. *f*  
 (cadenza, feel free to embellish/lengthen)  
 the sea!

Hpsd. (cadenza)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

235

Fl. *mf* *mp* *molto rit.*

Ob. *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. 1,2 *mp* *p*

Timp.

Ted.

Hpsd.

Vln. I *mf* *mp* *molto rit.*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

Detailed description: This page of a musical score covers measures 235 through 241. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn 1 & 2, Trombones, Trumpets, and Tuba). The second system includes strings (Violin I, Violin II, Viola, Violoncello, and Double Bass). Dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The tempo marking *molto rit.* (molto ritardando) appears at the beginning of measure 235 and again at the start of measure 241. The score features various musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests.