



The American Viola Society

VIOLA

FOR MEZZO-SOPRANO AND VIOLA

Gerald Busby
(b. 1935)

Text by Craig Lucas



Gerald Busby, best known for his film score for Robert Altman's 3WOMEN and his dance score to Paul Taylor's RUES, has written extensively for the viola. At Circle Repertory Company Gerald premiered ORPHEUS IN LOVE, an opera with a libretto by Craig Lucas, in which Orpheus is a viola teacher in a community college, and Eurydice is his pupil. Gerald is a protégé of Virgil Thomson and a long-time resident of the Chelsea Hotel in New York. Wave Theory Records released in 2021 the film score for 3WOMEN.

for Rosalind Rees

VIOLA

for Mezzo-Soprano and Viola

Craig Lucas

$\text{♩} = 60$ *Voluptuous and seductive*

Gerald Busby

Soprano

Viola

mf *3* *mp*

5

S.

Vla.

I hate the vi - o - la I do, I'm

mf *3* *3*

9

S.

Vla.

sor-ry Not you per-son-nal-ly You play beau-ti-ful- ly. I don't know what it

3 *3* *3*

12

S.

Vla.

is, real- ly, may-be it's that aw-ful sound _____ nya nya nya nya

3

15

S.

Vla.

nya nya nya nya do do do do do do do do _____ It's so hid - e - ous

(doe)

VIOLA

18

S.
 Not you per-son-al-ly _____ You play beau-ti-ful- ly, _____ you do

Vla.

21

S.
 I sym-pa-thize with you What you must be go-ing through I'd

Vla.

23

S.
 kill my-self be-fore I'd play _____ the vi-o-la A-gain

Vla.

26

$\text{♩} = 110$

S.

A quiet urgency

Vla.

27

S.

Vla.

VIOLA

4

28 *mp*

S. I played the vi -

Vla. 5 5 5 5

29

S. o - - - - - la

Vla. 5 5 5 5

30

S. my - self for a -

Vla. 5 5 5 5

31

S. while

Vla. 5 5 5 5

32

S.

Vla. 5 5 5 5

33 *mf*

S.

Vla.

Does that make you

34

S.

Vla.

mf

smile?

35

S.

Vla.

mf

Go a - head

36 $\text{♩} = 58$ *Tempo rubato*

S.

Vla.

mf

smile

Non rit.

(Really tune your viola.)

38

S.

Vla.

Yes, I played the vi-o - la my-self for awhile I e-ven re-mem-ber the fin-ger-ings

VIOLA

6

(The singer takes the viola from the violist, puts it under her chin, and speaks.)

41

S.

Vla.

47 *She plays and sings.)* *squawk on the viola* *(She returns the viola.)* ♩ = 60

S.

Vla.

52

S.

Vla.

56

S.

Vla.

59

S.

Vla.

VIOLA

62
S. knows _____ the vi - o - la's so slea - zy it's nei-ther
Vla.

65
S. fish nor fowl, It's not a cel - lo, It's not a vi - o-lin
Vla.

68
S. Neith-er out nor in _____ just a vi-o - - - la
Vla.

71
S. just a vi-o - - - la vi - o - - - -
Vla.

74
S. - - la Ha ha ha ha ha ha! Ha ha ha ha ha
Vla.

mp *mf* *f* *mp* *mf* *Sempre f* *f* *mp* *mf* *Sempre f* *A tempo* *Pizz.* *A tempo*

VIOLA

8

77 $\text{♩} = 110$

S.

Vla. *Arco* 5

78 *mp*

S. *mp*

I'll bet you

Vla. 5

79 *mp*

S.

can't name one

Vla. 5

80

S.

famous vi-

Vla. 5

81

S.

o - - la play - er

Vla. 5

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82

S.

Vla.

Not

83 *mp*

S.

Vla.

one

84 *mp*

S.

Vla.

p You nev - er play the

85

S.

Vla.

p mel - - o - - dy

86 *mp*

S.

Vla.

nev - er a

VIOLA

10

87 *f*

S. *f*
so - - - - - lo

Vla. *p* *f* *f*

88 *p* *mp*

S. *p* *mp*
nev - er nev - er

Vla. *p* *f* *f*

89 *mf* *f* *ff* = 56 *Tempo rubato*

S. *mf* *f* *ff*
nev - er nev - er What am I say - ing?

Vla. *p* *f* *f* *Tempo rubato*

92 *f* *mf* *mp* *A tempo*

S. *f* *mf* *mp* *A tempo*
Please don't stop play-ing What am I say-ing?

Vla. *A tempo* *mp* *f* *3*

95 *mp* *f* *a Tempo*

S. *mp* *f* *a Tempo*
I want - ed to make mu - sic

Vla. *f*

Molto espressivo *tempo rubato*
mp

97 *Tempo rubato* *mp* *3* *a Tempo* *mf*

S. hid-ing in my room with de-li-ri-ous sad-ness I want to make mu-sic

Vla. *mf*

99 *mp* *mf*

S. My dog has fleas My dog has fleas

Vla. *mp* *3* *mf*

103 *f* *ff*

S. My dog has fleas

Vla. *f* *ff* *mf* *pp*

VIOLA

Craig Lucas

for Mezzo-Soprano and Viola

Gerald Busby

♩ = 60

6 *mf* **3** **3**

I hate the vi - o - la I do, I'm sor - ry Not you

10 **3** **3** **3**

per-son-nal-ly You play beau-ti-ful-ly. I don't know what it is, real - ly,

13

may-be it's that aw-ful sound_____ nya nya nya nya nya nya nya nya do do do do (doe)

16 **3**

do do do do_____ It's so hid - e-ous Not you per-son-al - ly_____

19 **3**

_____ You play beau-ti-ful-ly,_____ you do I sym-pa-thize with you

22

What you must be go-ing through I'd kill my-self be-fore I'd play_____ the vi - o -

24 *mp* **2** *A quiet urgency*

♩ = 110

- la A - gain I played the vi - o - la_____

30 *mf*

_____ my-self for a - while_____ Does that make you smile?_____

35 *Tempo rubato* **3**

♩ = 58

Go a head smile _____ Yes I played the vi o la _____ my-self for a while

(The singer takes the v from the violist, puts
it 3
her chin, and speaks.)

40 

I e-ven re-mem-ber the fin-ger-ings I dream them at night Here I won't be but . . .
I'll just be . . .

45 

(She plays and sings.) squawk on the viola (She returns the viola.)
My dog has..... My dog has..... (Spoken) Well anyway
All right . . . Let's see . . .

57 


No one's listen-ing to you You might as well go home now

60 

Eve-ry-one knows the vi - o - la is eas - y eve-ry-one knows

63 

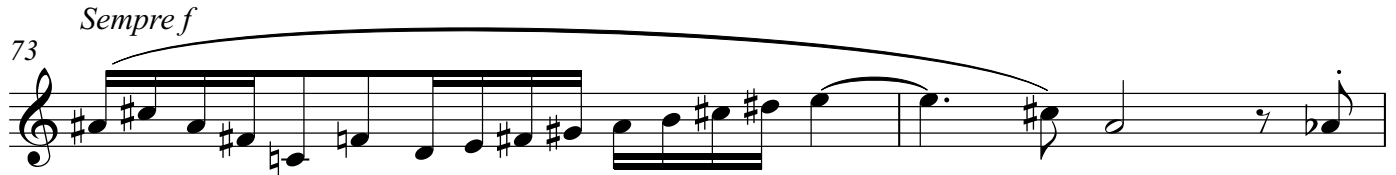
the vi - o - la's so slea - zy it's nei-ther fish nor fowl, It's not a

66 

cel - lo, It's not a vi - o - lin Neith-er out nor in just a vi - o -

70 

- la just a vi - o - la vi -

73 

o - - - - - la Ha

75 

ha ha ha ha ha! Ha ha ha ha ha

78 *mp* **3** **3** **3** **5** **5**
 I'll bet you can't name one fam-ous vi - o - la play-er Not

83 *mf* *p* **3** *mp* **3** *f*
 one You nev-er play the mel - o - dy nev-er a so - lo

88 *p* *mp* *mf* *f* *ff* (No Pause) ♩ = 56 *Tempo rubato*
 nev-er nev-er nev-er nev-er What am I say - ing?

92 *f* *mf* *mp* *A tempo*
 Please don't stop play-ing What am I say-ing?

95 *mp* *f* *a Tempo* *Tempo rubato* *mp* **3** *a Tempo*
 I want-ed to make mu - sic hid-ing in my room with de - li - ri - ous sad - ness I

98 *mf* **2** *mp* *mf*
 want to make mu - sic My dog has fleas My dog has fleas

103 *f* *ff*
 My dog has fleas

for Rosalind Rees

VIOLA

for Mezzo-Soprano and Viola

Craig Lucas

Gerald Busby

♩ = 60

5

mf mp

9

mf

13

17

21

25

27

♩ = 110 mp

28

28

29



30



31



32

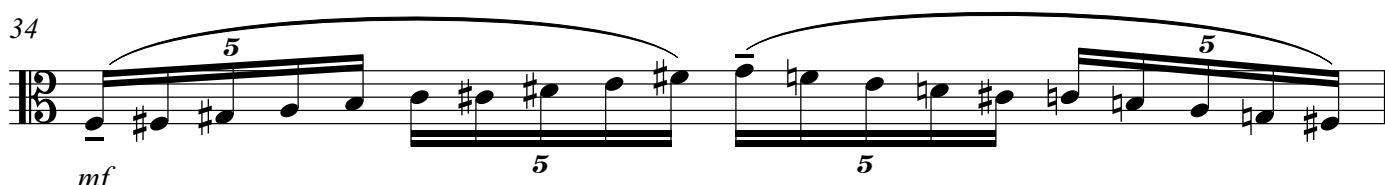


33



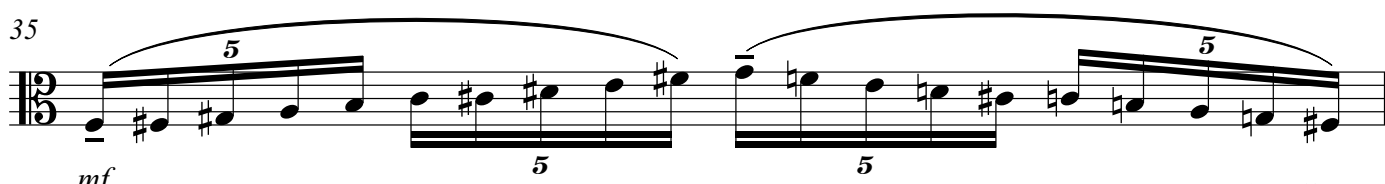
34

mf



35

mf



36

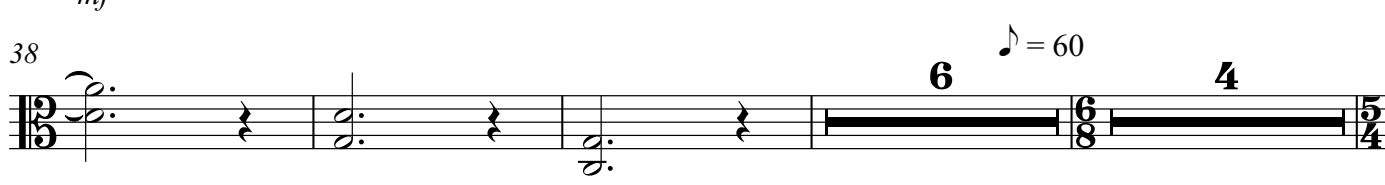
mf

Non rit. ♩ = 58 (Really tune your viola.)



38

♩ = 60



6 4

51 $\text{♩} = 60$
Tempo primo

Musical staff 51-55. Key signature: one flat (B-flat). Time signature: 12/8. The staff contains five measures of music. Measure 51 starts with a *mp* dynamic. There are triplet markings (3) over the eighth notes in measures 51, 53, and 55.

Musical staff 56-59. Continuation of the previous staff. Measure 59 has a triplet marking (3) over the eighth notes.

Musical staff 60-63. Continuation of the previous staff.

Musical staff 64-67. Measure 64 has a triplet marking (3) over the eighth notes. Measure 67 has a *f* dynamic marking. Measure 68 has a *mp* dynamic marking.

Musical staff 68-71. Measure 68 has a *mf* dynamic marking. Measure 71 has a triplet marking (3) over the eighth notes.

Musical staff 72-75. Measure 75 has a *Sempre f* dynamic marking.

Musical staff 76-77. Measure 76 is marked *Pizz. A tempo*. Measure 77 is marked *Arco* and $\text{♩} = 110$. Both measures feature a five-note quintuplet (5) of eighth notes.

Musical staff 78-79. Both measures feature a five-note quintuplet (5) of eighth notes. Measure 78 has a *mp* dynamic marking.

Musical staff 80. This staff contains a single measure with a five-note quintuplet (5) of eighth notes and a *mp* dynamic marking.

Musical staff 81. This staff contains a single measure with a five-note quintuplet (5) of eighth notes and a *mp* dynamic marking.

81 *mp*

82 *mp*

83 *mp*

84 *p*

85 *p*

86 *p*

87 *p*

88 *p*

89 *p*

$\text{♩} = 56$
Tempo rubato

93 *A tempo* *mp* *Molto espressivo* *tempo rubato* *f* *mp*

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

102 *f*

105 *ff* *mf* *pp*