

The Gift of The Magi

for Narrator and Orchestra

Music

by

Karen Amrhein

The Gift of The Magi

Total Timing (with *Overture*): 20 Minutes

Flute

Oboe

Clarinet (B \flat)

Bassoon

Horn (F)

Trumpets (C) 1 & 2

Tenor Trombone

Bass Trombone

Timpani (3)

Percussion (1 Player): Suspended Cymbal, Triangle

Narrator (Note: The voices of Madame Sofronie, Della, and Jim may be performed by members of the orchestra, if desired.)

Violins 1

Violins 2

Violas

Cellos

Double Basses

Score is written at concert pitch

"There are stories in everything. I've got some of my best yarns from park benches, lampposts, and newspaper stands."

— William S. Porter

While few today may recognize the name of American writer William Sydney Porter (1862-1910), many will know the stories published under his pen name "O. Henry". These 400-some short stories are identified by their wordplay and wit, characterization and cleverness — the latter most notably in the device whose mastery he shares with Roald Dahl: the surprise ending. Literary critics credit him with shaping the short story into an art form.

O. Henry remains best known for his Christmas favorite, "The Gift of the Magi", about a young couple who, though lacking money, remain rich. The story has been copied, re-told, and parodied countless times, so a musical setting is not out of line, especially since William Porter happened to be a fine musician, playing the guitar and mandolin, and, as a member of the "Hill City Quartet", singing at gatherings and serenading the young women in town.

The Susquehanna Symphony has kindly performed my winter music in the past (including my narration work "The Christmas Mirror"), so when Sheldon Bair asked if I have any other narration pieces for the Christmas season, I decided to go ahead with a project I'd contemplated and compose a musical accompaniment for O. Henry's classic.

Music is storytelling, and I consider myself a short story writer, musically speaking, so O. Henry would seem a fine choice as a collaborator. Still, setting a finely crafted story to music remains a delicate business: the music should gently underline the story and support it emotionally where that would be helpful — and without seeking attention for itself, and get out of the way the rest of the time (much like a good film score). This particular score is also designed to compliment the strengths of the Susquehanna Symphony. I hope I've succeeded in adding a little more pleasure to a very pleasurable story.

— Karen Amrhein

to Sheldon Bair and the Susquehanna Symphony

Score in C

Overture Timing: 3¾ Minutes

Overture

The Gift of The Magi

Karen Amrhein (ASCAP)

♩ = 100 (tripping by on rosy wings)

Flute

Oboe

Clarinet (B♭)

Bassoon

Musical notation for Flute, Oboe, Clarinet (B♭), and Bassoon. All instruments play a sustained note with dynamics from *f* to *pp*.

♩ = 100 (tripping by on rosy wings)

Horn (F)

Trumpets (C) 1 & 2

Trombone

Bass Trombone

Musical notation for Horn (F), Trumpets (C) 1 & 2, Trombone, and Bass Trombone. Includes dynamic markings (*p*, *mp*, *f*, *pp*) and "mute" instructions.

♩ = 100 (tripping by on rosy wings)

Timpani

Percussion

Musical notation for Timpani and Percussion. Includes "to Susp. Cymbal" and *pp* markings.

♩ = 100 (tripping by on rosy wings) (non div.)

Violins 1

Violins 2

Violas

Cellos

Double Basses

Musical notation for Violins 1, Violins 2, Violas, Cellos, and Double Basses. Includes dynamic markings (*f*, *pp*) and "non div." instructions.

* Throughout the overture: use open strings wherever possible

6 (A)

Fl.

Ob.

Cl.

Bn.

6 (A)

Hn.

Tpts.

Tbn.

B. Tbn.

6 (A)

Timp.

Perc.

6 (A)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

div. solo

mp *tutti*

unis.

mp *tutti*

p

p *sub.*

p *sub.*

p

p

p

10 B

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf*

10 B

Hn. *mp* con sord. *mf* *p*

Tpts. *mp* con sord. *mf* *p*

Tbn. *mp* con sord. *mf* *p*

B. Tbn. *mp* con sord. *mf* *p*

10 B

Timp. *pp* *mp*

Perc. Susp. Cymbal *pp* *mp* Triangle *p*

10 B

Vn. 1 *p* (non div.) *p* (non div.)

Vn. 2 *p* (non div.) *p* (non div.)

Vla. *p* (non div.) *p* (non div.)

Vc. *p* (non div.) *mp* spiccato (battuto)

D.B. *p*

16

Fl. *solo*
mp

Ob.

Cl. *mp*

Bn.

16

Hn.

Tpts.

Tbn.

B. Tbn.

16

Timp. *solo*
mp

Perc. to Susp. Cymbal

16

Vn. 1 *v* (non div.)

Vn. 2 *p*
spiccato (battuto)

Vla. *mp*

Vc. *spiccato (battuto)*

D.B. *mp*

21 C

Fl. *solo* *mp*

Ob. *mp*

Cl. *solo* *mp* *p*

Bn.

21 C

Hn. *con sord.* *p*

Tpts.

Tbn. *con sord.* *p*

B. Tbn. *con sord.* *p*

21 C

Timp. *solo* *mp*

Perc.

21 C

Vn. 1 *p*

Vn. 2 *p*

Vla. *nat.* *p* *spiccato (battuto)*

Vc. *mp*

D.B. *mp*

26

Fl. *solo* *mp* *p* *f* *rall.*

Ob. *solo* *mp* *p* *f*

Cl. *solo* *mp*

Bn. *p*

26

Hn. *mf* *unmute* *p* *f* *senza sord.*

Tpts. *con sord.* *mf* *unmute* *mp* *f* *senza sord.*

Tbn. *mf* *unmute*

B. Tbn. *mf* *unmute*

26

Timp. *rall.*

Perc.

26

Vn. 1 *v.* *rall.*

Vn. 2

Vla. *p*

Vc. *f*

D.B. *mp*

31 (D) ♩ = 152

Fl. *p* solo *p* \leftarrow *mp*

Ob. *p*

Cl. *p* solo *pp* \leftarrow *mp*

Bn. *p*

31 (D) ♩ = 152

Hn. *p*

Tpts. *p* senza sord.

Tbn. *p* senza sord.

B. Tbn. *p* senza sord. mute

31 (D) ♩ = 152

Timp.

Perc.

31 (D) ♩ = 152

Vn. 1 *p* (non div.) *mp* *p*

Vn. 2 *p* (non div.)

Vla. nat. *p*

Vc. nat. *mp* (♩)

D.B. nat. *p*

45

Fl. *solo* *p* *mp* **F**

Ob.

Cl. *solo* *pp* *mp*

Perc. Susp. Cymbal *pp*

Vn. 1 *p* *mp* *p* *mp* *mf* **F**

Vn. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

50

Timp.

Perc. Susp. Cymbal *pp*

Vn. 1 *mp* *p* *mf*

Vn. 2 *mf*

Vla. *mp*

Vc. *p* *mp*

D.B. *p*

54 \textcircled{G} $\text{♩} = 100$

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

54 \textcircled{G} $\text{♩} = 100$

Hn. -

Tpts. -

Tbn. -

B. Tbn. *mp* solo con sord.

54 \textcircled{G} $\text{♩} = 100$

Timp. -

Perc. -

54 \textcircled{G} $\text{♩} = 100$

Vn. 1 *mp* pizz. arco *p*

Vn. 2 *mp* spiccato (battuto)

Vla. *mp* (non div.) simile

Vc. *mp* simile

D.B. *p*

59 (H)

Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

59 (H)

Hn. *mp*

Tpts. *mp*

Tbn. *mp*

B. Tbn. *mp* unmute

59 (H)

Timp.

Perc.

59 (H)

Vn. 1 (non div.) *p* *spiccato (battuto)* *simile*

Vn. 2 *p* *spiccato (battuto)*

Vla. *p* *spiccato (battuto)* *nat.*

Vc. *p* *spiccato (battuto)* *mf*

D.B. *p*

64

Fl.

Ob.

Cl.

Bn.

64

Hn.

Tpts.

Tbn.

B. Tbn.

solo senza sord.

mp

64

Timp.

Perc.

64

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

pp

pp

pp
spiccato (battuto)

pp

pp

69 I

Fl.

Ob.

Cl. *solo*
p *mp*

Bn. *mf* *solo*

69 I

Hn.

Tpts.

Tbn.

B. Tbn.

69 I

Timp.

Perc.

69 I

Vn. 1 *p*

Vn. 2 *p*

Vla. *div. solo p*

Vc. *p* *nat.* *mf* *p tutti spiccato (battuto)* *mp*

D.B. *p*

74

Fl.

Ob.

Cl.

Bn.

74

Hn.

Tpts.

Tbn.

B. Tbn.

74

Timp.

Perc.

74

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

79

Fl. *sol* *f*

Ob. *f*

Cl.

Bn. *f*

Hn. *f*

Tpts. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *mf*

Perc.

Vn. 1 *f*

Vn. 2 *mf* *nat. (non div.)* *simile*

Vla. *mf* *nat.*

Vc. *f* *nat.* *unis. (p)*

D.B. *mf* *nat.*

rall. a tempo

85

Fl.

Ob.

Cl.

Bn.

rall. a tempo

85

Hn.

Tpts.

Tbn.

B. Tbn.

rall. a tempo

85

Timp.

Perc.

Susp. Cymbal

Triangle

pp

mf

p

rall. a tempo

85

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

(\square)

p

nat.

pizz.

p

pizz.

p

arco

arco

6 (A) One Dollar and Eighty-Seven Cents ♩ = 56

Fl.

Ob.

Cl.

Bn.

6 (A) One Dollar and Eighty-Seven Cents ♩ = 56

Hn.

Tpts.

Tbn.

B. Tbn.

6 (A) One Dollar and Eighty-Seven Cents ♩ = 56

Timp.

Perc.

to Susp. Cymbal

Narr. One dollar and eighty-seven cents. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned

That was all. And sixty cents of it was in pennies.

6 (A) One Dollar and Eighty-Seven Cents ♩ = 56

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

9

Fl. *mp* solo

Ob.

Cl. *mp* solo

Bn. *mp* solo

9

Hn. *mp*

Tpts. *mp*

Tbn. *mf*

B. Tbn.

9

Timp.

Perc. Susp. Cymbal *p* *mf*

Narr. with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

9

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

13 **B** ♩ = 96

Fl. *f* > *pp* *p* solo

Ob. *f* > *pp*

Cl. *f* > *pp*

Bn. *f* > *pp*

13 **B** ♩ = 96

Hn. *f* > *pp* mute

Tpts. *f* > *pp* mute

Tbn. *f* > *pp* mute

B. Tbn. *f* > *pp* mute

13 **B** ♩ = 96

Timp. *pp*

Perc.

Narr. There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

13 **B** ♩ = 96

Vn. 1 *f* > *pp*

Vn. 2 *f* > *pp*

Vla. *f* > *pp*

Vc. *f* > *p*

D.B. *f* > *pp*

20 **C**

Fl.

Ob.

Cl.

Bn.

20 **C**
con sord.

Hn.

Tpts.

Tbn.

B. Tbn.

20 **C**

Timp.

Perc.

Narr. γ While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week.

20 **C**

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

mp *tutti* *div. solo* *unis.* *p*

24

Fl.

Ob.

Cl.

Bn.

24

Hn.

Tpts.

Tbn.

B. Tbn.

con sord.

mp

con sord.

mp

con sord.

mp

con sord.

mp

24

Timp.

Perc.

Narr.

It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.
 In the vestibule below was a letter-box into which no letter would go,

24

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

unis.

p

p

p

p

30 D

Fl. *mp* 3 3

Ob. solo *mp*

Cl. solo *mp*

Bn. solo *mp*

30 D

Hn. *mp* 3

Tpts.

Tbn.

B. Tbn.

30 D

Timp.

Perc. Susp. Cymbal *pp* *mp* to Triangle

Narr. and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young." The "Dillingham" had been flung to the breeze during a former period of prosperity

30 D

Vn. 1 *p* *mp* tutti *div. solo* 3 3 unis.

Vn. 2 *p* *mp* 3

Vla. *p* *p*

Vc. *p*

D.B. *p*

36

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

36

Hn. *mp*

Tpts. *mp con sord.*

Tbn. *mp con sord.*

B. Tbn. *mp con sord.*

36

Timp.

Perc.

Narr. when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D.

36

Vn. 1 *mp tutti* *div. solo* *unis.* *p*

Vn. 2 *mp* *p*

Vla. *p*

Vc. *p*

D.B.

42

Fl.

Ob.

Cl.

Bn.

42

Hn.

Tpts.

Tbn.

B. Tbn.

42

Timp.

Perc.

Triangle

Narr. Yet whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

42

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

49 (G.P.) (approx. 1 Minute) E Pier-glass ♩ = 48

Fl. *p* *mp* solo

Ob. *p* *mp* solo

Cl. *p*

Bn. *p* solo *mp*

49 (G.P.) (approx. 1 Minute) E Pier-glass ♩ = 48

Timp.

Perc. to Susp. Cymbal

Narr. Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him — something fine and rare and sterling — something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat.

54

Fl. *mp* *p*

Ob.

Cl.

Bn. *p*

Narr. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

61 (G.P.) (10 Seconds) **F** Della's Hair ♩ = 88 (dancingly) (♩ = 176)

Fl.

Ob.

Cl.

Bn.

61 (G.P.) (10 Seconds) **F** Della's Hair ♩ = 88 (dancingly) (♩ = 176)

Hn.

Tpts.

Tbn.

B. Tbn.

61 (G.P.) (10 Seconds) **F** Della's Hair ♩ = 88 (dancingly) (♩ = 176)

Timp.

Perc.

Narr. Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly,

61 (G.P.) (10 Seconds) **F** Della's Hair ♩ = 88 (dancingly) (♩ = 176)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

65

Timp.

Perc.

Susp. Cymbal

pp

Narr.

but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length. Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride.

65

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

71

(G)

Timp.

Perc.

Narr.

One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair.

71

(G)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

75

Timp.

Perc.

Narr. | Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts.

div. solo

Vn. 1 75 *mf* tutti *mp* unis. *p* *mp*

Vn. 2 *mp* *p*

Vla.

Vc.

D.B. *mp*

80

(H)

Timp.

Perc.

Narr. | Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy. So now Della's beautiful hair fell about her rippling and shining

(H)

Vn. 1 80 *p* *mp* *p* *mp* *mf* *mp*

Vn. 2 *p*

Vla.

Vc.

D.B. *p*

86 *a tiny bit slower*

Fl. *solo* *p* *mp*

Ob. *solo* *mp*

Cl. *solo* *pp* *mp*

Perc. Susp. Cymbal *pp*

Narr. like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

86 *a tiny bit slower*

Vn. 1 *p* *mp* *p* *mp* *p*

Vn. 2

Vla.

Vc. *p*

D.B. *p*

92

Fl. *solo* *mp* *rall.* *a tempo*

Perc. Susp. Cymbal *pp*

Narr. On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

92

Vn. 1 *mp* *p* *mp* *p* *mf* *mp* *pizz.*

Vn. 2 *mf* *mp* *pizz.*

Vla. *mp*

Vc. *mp*

D.B. *mp*

rall. *a tempo*

98

(G.P.)
(approx. 1/2 Minute)

I The Watch Fob Chain (tripping by on rosy wings) ♩ = 104

Fl.

Ob.

Cl.

Bn.

Narr. □ Where she stopped the sign read: "Madame Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

DELLA: "Will you buy my hair?"

NARR.: asked Della.

MNE.: "I buy hair,"

NARR.: said Madame.

MNE.: "Take yer hat off and let's have a sight at the looks of it."

NARR.: Down rippled the brown cascade.

MNE.: "Twenty dollars,"

NARR.: said Madame, lifting the mass with a practiced hand.

DELLA: "Give it to me quick,"

NARR.: said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

98

(G.P.)
(approx. 1/2 Minute)

I The Watch Fob Chain (tripping by on rosy wings) ♩ = 104

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

103 *solo*

Fl. *mp*

Ob.

Cl.

Bn. *p* *solo* *mp*

103

Hn.

Tpts.

Tbn.

B. Tbn.

103

Timp. *p*

Perc.

Narr. She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design,

103

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

109 (J)

Fl. *solo* *mp*

Ob.

Cl. *mp*

Bn.

109 (J)

Hn.

Tpts. *1. solo con sord.* *mp*

Tbn.

B. Tbn.

109 (J)

Timp. *p*

Perc. Susp. Cymbal *p*

Narr. properly proclaiming its value by substance alone and not by meretricious ornamentation — as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's.

109 (J)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

115 (K)

Fl. *solo* *mp* *p* *f*

Ob. *(ossia G)* *mp* *solo* *p* *f*

Cl. *solo* *mp*

Bn. *p*

115 (K)

Hn. *con sord.* *p* *f*

Tpts. *con sord.* *mp* *f*

Tbn.

B. Tbn.

115 (K)

Timp.

Perc.

Narr. It was like him. Quietness and value — the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch

115 (K)

Vn. 1 *p*

Vn. 2 *p*

Vla. *nat.* *p* *spiccato (battuto)*

Vc. *nat.* *f*

D.B. *mp*

L

121

Fl. *p*

Ob. *p* solo *mp*

Cl. *p* solo *mp*

Bn. *p*

L

121

Hn. *p* *p* *mf*

Tpts. *p* *mp* *mf*

Tbn. *p* *mp* *mf*

B. Tbn. *p* con sord. *p* *mf*

L

121

Timp.

Perc.

Narr. Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

L

121

Vn. 1 *p*

Vn. 2 *p*

Vla. *p* nat.

Vc. *mp* nat.

D.B. *p*

127

Fl. *solo mp*

Ob.

Cl. *solo mp*

Bn.

127

Hn.

Tpts.

Tbn. *solo con sord. mp*

B. Tbn.

127

Timp. *p*

Perc.

Narr. When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love.

127

Vn. 1 *p*

Vn. 2 *p*

Vla. *(nat.) v mp*

Vc. *mp*

D.B. *(nat.) v mp*

133 (M)

Fl.

Ob.

Cl.

Bn.

solo
mp

133 (M)

Hn.

Tpts.

Tbn.

B. Tbn.

1. con sord.
mp

1. solo

133 (M)

Timp.

Perc.

Narr. Which is always a tremendous task, dear friends — a mammoth task. Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy.

133 (M)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

p

p

p

139

Fl. *solo*
mp *p* *f* *p*

Ob.
p *f* *p*

Cl.
p

Bn.
p *p*

139

Hn.
p *f* *p* *con sord.*

Tpts.
con sord. mp *f* *p* *con sord.*

Tbn.
p *con sord.*

B. Tbn.
p *con sord.*

139

Timp. *dampen immed.*
pp

Perc.

Narr. She looked at her reflection in the mirror long, carefully, and critically.

139

Vn. 1 *p* *pizz. mp*

Vn. 2 *p* *pizz. mp*

Vla. *p* *pizz. mp*

Vc. *f* *mp* *pizz. mp*

D.B. *p* *mp*

144

(G.P.)
(approx. 1 Minute)

(N) *That Peculiar Expression* ♩ = 72 (very slowly)

Fl.

Ob.

Cl.

Bn.

Narr. □ DELLA: "If Jim doesn't kill me, before he takes a second look at me,"

NARR.: Della said to herself,

DELLA: "he'll say I look like a Coney Island chorus girl. But what could I do — Oh! What could I do with a dollar and eighty-seven cents?"

NARR.: At 7 o'clock the coffee was made and the frying-pan was on the back of the stove, hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered:

DELLA: "Please God, make him think I am still pretty."

NARR.: The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two — and to be burdened with a family!

144

(G.P.)
(approx. 1 Minute)

(N) *That Peculiar Expression* ♩ = 72 (very slowly)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

(G.P.)

(15 Seconds)

148

Fl. *mp* *p* sub. *mp* *p* sub.

Ob. *mp* *p* sub.

Cl. *mp* *p* sub.

Bn. *mp* *p* sub.

(G.P.)

(15 Seconds) unmute

148

Hn. *p* con sord.

Tpts. *p* con sord. unmute

Tbn. *p* con sord. unmute

B. Tbn. *mp* *p* con sord. unmute

(G.P.)

(15 Seconds)

148

Timp.

Perc.

Narr. He needed a new overcoat and he was without gloves. Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her.

It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

(G.P.)

(15 Seconds)

148

Vn. 1 *mp*

Vn. 2 *p*

Vla. *p*

Vc. *p*

D.B. *mp*



(G.P.)
(approx. 1 Minute)

Fl.

Ob.

Cl.

Bn.

Narr. Della wiggled off the table and went for him.

DELLA: "Jim, darling, don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again — you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice, what a beautiful, nice gift I've got for you."

JIM: "You've cut off your hair?"

NARR.: Jim asked it laboriously, as if he had not arrived at that patent fact yet, even after the hardest mental labor.

DELLA: "Cut it off and sold it. Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

NARR.: Jim looked about the room curiously.

JIM: "You say your hair is gone?"

NARR.: He said it with an air almost of idiocy.

DELLA: "You needn't look for it. It's sold, I tell you — sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered,"

NARR.: she went on with sudden serious sweetness,

DELLA: "but nobody could ever count my love for you. Shall I put the chops on, Jim?"



(G.P.)
(approx. 1 Minute)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

159 **P** *The Combs* ♩ = 108 (nimble)

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

159 **P** *The Combs* ♩ = 108 (nimble)

Hn.

Tpts.

Tbn.

B. Tbn. *mp*

On Repeat Only: solo senza sord.

159 **P** *The Combs* ♩ = 108 (nimble)

Timp.

Perc. to Triangle

Narr. NARR. (*tacet on repeat*): Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction.

159 **P** *The Combs* ♩ = 108 (nimble)

Vn. 1 *p*

Vn. 2 *spiccato (battuto)*

Vla. *mp* (nat.)

Vc. *mp*

D.B. *p*

164

Fl.

Ob.

Cl.

Bn.

solo

solo

mp

mp

164

Hn.

Tpts.

Tbn.

B. Tbn.

senza sord.

mp

senza sord.

mp

senza sord.

mp

solo

mp

164

Timp.

Perc.

Narr. Eight dollars a week or a million a year — what is the difference? A mathematician or a wit would give you the wrong answer.

164

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

(nat.)

p

p

p

p

spiccato (battuto)

spiccato (battuto)

spiccato (battuto)

169 **Q**

Fl.

Ob.

Cl.

solo

169 **Q**

Timp.

mp p

Narr. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on. Jim drew a package from his overcoat pocket and threw it upon the table.

169 **Q**

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

nat. mp

174

Fl.

Ob.

Cl.

solo mp

Repeat as necessary:
 (Flute first time only)

JIM:
 Narr. "Don't make any mistake about me, Dell. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

174 **Repeat as necessary:**

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

pp (nat.) pp

180 **R**

Fl.

Ob.

Cl.

Bn.

solo
mp

180 **R**

Hn.

Tpts.

Tbn.

B. Tbn.

180 **R**

Timp.

Perc.

Narr. **R** NARR.: White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas!, a quick feminine change to hysterical tears and wails,

180 **R**

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

p

mp div. solo

p tutti spiccato (battuto)

p

S

185

Fl.

Ob.

Cl.

Bn.

S

185

Hn.

Tpts.

Tbn.

B. Tbn.

1. solo
mp

S

185

Timp.

Perc.

Narr. □ necessitating the immediate employment of all the comforting powers of the lord of the flat.
For there lay The Combs — the set of combs, side and back,

S

185

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

T

190

Fl.

Ob.

Cl.

Bn.

T

190

Hn.

Tpts.

Tbn.

B. Tbn.

T

190

Timp.

Perc.

Narr. □ that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jeweled rims — just the shade to wear in the beautiful vanished hair.

T

190

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

195

Repeat as necessary:

Fl.

Ob.

Cl.

Bn.

195

Repeat as necessary:

Hn.

Tpts.

Tbn.

B. Tbn.

195

Repeat as necessary:

Timp.

Perc.

Narr. □ They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession.
And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

195

Repeat as necessary:

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

200 U

Fl.

Ob.

Cl.

Bn.

200 U

Hn.

Tpts.

Tbn.

B. Tbn.

200 U

Timp.

Perc.

Triangle

p

Narr. (NARR.): She hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say:
 DELLA: "My hair grows so fast, Jim!"
 NARR.: And then Della leaped up like a little singed cat and cried,

200 U

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

arco spiccato (battuto)

mp

nat.

pizz.

arco

206 (V)

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

206 (V)

Hn.

Tpts.

Tbn.

B. Tbn. *mp* solo con sord.

206 (V)

Timp.

Perc.

Narr. [] DELLA: "Oh, oh!" NARR.: [ζ] Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm.

206 (V)

Vn. 1 *p*

Vn. 2 *mp* spiccato (battuto)

Vla. *mp* spiccato (battuto)

Vc. *mp* arco spiccato (battuto)

D.B. *p* arco V

211

Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

211

Hn. *mp*

Tpts. *mp*

Tbn. *mp*

B. Tbn. *mp* unmute

211

Timp.

Perc.

Narr. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit. DELLA: "Isn't it a dandy, Jim? I hunted all over town to find it."

211

Vn. 1 *pp* *spiccato (battuto)*

Vn. 2 *pp*

Vla. *pp*

Vc. *pp* *spiccato (battuto)*

D.B. *p* *pp*

W

216

Fl.

Ob.

Cl.

Bn.

Narr. (DELLA): You'll have to look at the time a hundred times a day now.
Give me your watch. I want to see how it looks on it.

W

216

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

p
p
div. solo p
nat. mf
p tutti spiccato (battuto)
p



221

Fl.

Ob.

Bn.

solo mp
solo mp

Narr. NARR.: Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

221

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

mp

226 (X)

Fl. *mf*

Ob.

Cl.

Bn. *mf*

226 (X)

Hn.

Tpts. *mf* 1. solo

Tbn.

B. Tbn.

226 (X)

Timp.

Perc.

Narr.

226 (X)

Vn. 1

Vn. 2

Vla. *mf*

Vc. *mf*

D.B. *mp*

231

rall. -----

(15 Seconds)

(G.P.)

(approx. 1/2 Minute)

Fl.

Ob.

Cl.

Bn.

231

rall. -----

(15 Seconds)

(G.P.)

(approx. 1/2 Minute)

Hn.

Tpts.

Tbn.

B. Tbn.

Narr.

JIM: "Dell, let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

NARR.: The magi, as you know, were wise men — wonderfully wise men — who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication.

231

rall. -----

(15 Seconds)

(G.P.)

(approx. 1/2 Minute)

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

235 (Y) *They are the Magi* ♩ = 104

Fl. *solo mp*

Ob.

Cl. *solo mp p*

Bn.

235 (Y) *They are the Magi* ♩ = 104

Hn. *p mf p* *mute*

Tpts. *mp mf p* *mute*

Tbn. *p* *mf* *mute*

B. Tbn. *p senza sord. mf* *mute*

235 (Y) *They are the Magi* ♩ = 104

Timp. *p*

Perc. *to Susp. Cymbal*

Narr. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat

235 (Y) *They are the Magi* ♩ = 104

Vn. 1 *p*

Vn. 2 *p*

Vla. (nat.) *mp*

Vc. *mp*

D.B. (nat.) *mp*

241

Fl. *solo* *mp* *p* *f*

Ob. *solo* *mp* *p* *f*

Cl. *solo* *mp*

Bn. *p*

241

Hn. *con sord.* *p* *f*

Tpts. *1. solo con sord.* *mp* *con sord.* *mp* *f*

Tbn.

B. Tbn.

241

Timp.

Perc. *Susp. Cymbal* *pp* *mf*

Narr. who most unwisely sacrificed for each other the greatest treasures of their house.

241

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *f*

D.B. *mp*

246 (Z)

Fl. *p*

Ob. *p* *mp*

Cl. *p*

Bn. *p*

246 (Z)

Hn. *p* *mp*

Tpts. *p* con sord.

Tbn. *p* con sord.

B. Tbn. *p* con sord.

246 (Z)

Timp. *pp*

Perc.

Narr. ζ Yet in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest.

246 (Z)

Vn. 1 *p* *mp* *tutti* *div. solo* *unis.*

Vn. 2 *p* *mp* *p*

Vla. *p*

Vc. *mp*

D.B. *p*

