

C. Porter

# At Long Last Love



6 7 8 9

Fl. *mf cantabile*

Cl. *mf cantabile*

Hn. 1 *mf*

Hn. 2

C Tpt. *mp*

Tbn.

Hp. *mf*

Pno.

B. C.

Vln. I *mp*  
arco  
unis.

Vln. II *mp*  
arco  
unis.

Vla. *mp*

Vc. *mp*

Cb. *mp*  
arco

rit.

10 Poco meno ♩ = 104

11

12

13

14

15

Fl.

Cl.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Hp.

Pno.

B. C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

*p*

les accords arpégés

*mp*

*mp*

*p*

*p*

*p*

*pizz.*

*p*

I'm so in love, And though it gives me joy intense, I can't de-ciph - er, If I'm a lif - er, Or if it's

rit.

A tempo

Fl. *mf*

Cl. *mf*

Hn. 1 *mp*

Hn. 2 *mf* ord.

C Tpt. *mp* sempre con sord. via sord.

Tbn. *mp* sempre con sord. via sord.

Hp.

Pno. *mf* *mf*

B. C. just a first of fense. I'm so in love, I've no sense of val - ues left at all. Is this a

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp* div.

Vc. *mp*

Cb. *mp*



Fl. *mp* 3

Cl. *mp* 3

Hn. 1 *p*

Hn. 2 *p*

C Tpt. *p* senza sord.

Tbn.

Hp.

Pno.

B. C. *3*

— or sim-ply a shock? Is it the good tur-tle soup or mere-ly the

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mp*  $\underline{3}$  *mp*  $\underline{3}$

Cl. *mp*  $\underline{3}$  *mp*  $\underline{3}$

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. *mp*

Tbn. *mp* *mp*

Hp.

Pno.

B. C.

mock? Is it a cock - tail, this feel-ing of joy,

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl.

Cl.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Hp.

Pno.

B. C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Or is what I feel the real Mac - Coy?







Fl.

Cl.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Hp.

Pno.

B. C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*f vibrante*

*unis.*

*cresc.*

*div.*

*pizz.*

Or is it At Long Last Love...



Fl. *mp*

Cl. *mp*

Hn. 1 *dim.* *mp*

Hn. 2 *dim.* *mp*

C Tpt. *dim.* *mp*

Tbn.

Hp. *dim.* *mp*

Pno. *dim.* *mp*

B. C.

Vln. I *dim.* *mp* unis. 3

Vln. II *dim.* *mp* unis. 3

Vla. *dim.* *mp* unis. 3

Vc. *dim.* *mp* arco 3

Cb. *dim.* *mp*

Detailed description: This page of a musical score covers measures 63 to 66. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets (C Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Bassoon (B. C.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with two flats and a 3/4 time signature. Measures 63 and 64 feature woodwinds and strings playing a melodic line with a triplet of eighth notes. Measures 65 and 66 continue this theme, with dynamic markings of *dim.* (diminuendo) and *mp* (mezzo-piano). The strings play a rhythmic accompaniment of eighth notes. The harp and piano provide harmonic support with chords and arpeggios. The woodwinds have melodic lines with triplets and slurs. The brass instruments have sustained notes and rhythmic patterns. The bassoon and contrabass play a steady eighth-note accompaniment.

67

68

69

70

This musical score page contains measures 67 through 70. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 67-68 have a quarter rest, followed by a quarter note in measure 69 and a half note in measure 70.
- Cl.** (Clarinet): Similar to the flute, with a quarter rest in 67-68, a quarter note in 69, and a half note in 70.
- Hn. 1** (Horn 1): Measures 67-68 have eighth-note patterns, while measures 69-70 have a sustained half note.
- Hn. 2** (Horn 2): Measures 67-68 have eighth-note patterns, while measures 69-70 have a sustained half note.
- C Tpt.** (Trumpet): Measures 67-68 have eighth-note patterns, while measures 69-70 have a sustained half note.
- Tbn.** (Tuba): Measures 67-68 are silent, while measures 69-70 have a sustained half note. A *mp* dynamic marking is present below measure 69.
- Hp.** (Harp): Measures 67-68 have a triplet of eighth notes, while measures 69-70 have a sustained half note.
- Pno.** (Piano): Measures 67-68 have a triplet of eighth notes, while measures 69-70 have a sustained half note.
- B. C.** (Bassoon): Silent throughout all measures.
- Vln. I** (Violin I): Measures 67-68 have a triplet of eighth notes, while measures 69-70 have a sustained half note.
- Vln. II** (Violin II): Measures 67-68 have a triplet of eighth notes, while measures 69-70 have a sustained half note.
- Vla.** (Viola): Measures 67-68 have a triplet of eighth notes, while measures 69-70 have a sustained half note.
- Vc.** (Violoncello): Measures 67-68 have a triplet of eighth notes, while measures 69-70 have a sustained half note.
- Cb.** (Cello): Measures 67-68 have a quarter note, while measures 69-70 have a sustained half note.





Fl.

Cl.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Hp.

Pno.

B. C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

— or sim-ply a lark? Is it Gra - na - da I see or

Detailed description: This page contains the musical score for measures 75 through 78. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets (C Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Bassoon (B. C.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is written in the Bass Clef. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measures 75 and 76 feature a complex rhythmic pattern with triplets and accents. Measures 77 and 78 contain the vocal line with lyrics: "— or sim-ply a lark? Is it Gra - na - da I see or". The vocal line includes triplets and accents. The orchestral accompaniment includes woodwinds, brass, harp, piano, and strings.

Fl.

Cl.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Hp.

Pno.

B. C.

on - ly As - bu - ry Park? Is it a fan - cy

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

unis.

espr.

3

Fl. *f* 3

Cl. *f* 3

Hn. 1 *f* 3 (ord.) *mp cresc.*

Hn. 2 *f* 3 *mp cresc.*

C Tpt.

Tbn.

Hp.

Pno.

B. C.

Vln. I *mp cresc.* unis.

Vln. II *mp cresc.* unis.

Vla. *mp cresc.* unis.

Vc. *mp cresc.*

Cb. *mp cresc.*

not worth think-ing of, Or is it At Long unis.

Fl. *f*

Cl. *mf cresc.* *f*

Hn. 1 *f*

Hn. 2 *f* ord.

C Tpt. *f*

Tbn. *f*

Hp. *ff*

Pno. *ff*

B. C.

Vln. I *f* div.

Vln. II *f* div.

Vla. *f* div.

Vc. *f*

Cb. *f*

Last Love.