

FULL SCORE

Concert String Orchestra

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

The Evil Eye and the Hideous Heart

Alan Lee Silva

CAS57

INSTRUMENTATION

Full Score	1
Violin I.	8
Violin II.	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1
Harp (optional)	1
Percussion (optional)	2
Slap Sticks, Tom-tom	

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Program Notes

"I admit the deed!—tear up the planks—here, here! It is the beating of his hideous heart!"

—Edgar Allen Poe

Originally commissioned as a work reminiscent of a classic Hollywood horror movie theme, the piece follows the story of Edgar Allen Poe's *Telltale Heart*. An excellent literary tie-in for students who may be studying the story in Language Arts, it appeals to their sense of mystery with a delicious touch of the macabre.

The piece is based on two main ideas: the slow, ominous bass notes at the beginning—two descending half-steps followed by a major 3rd; and the fast moving violin melody in E harmonic minor at m. 18. Optional harp and percussion parts are included, and the tom-tom (preferably low tom) is used to bolster the cello and bass "heartbeat" effects, starting at m. 80. The section markers outline the story as it unfolds, beginning with "The Idea" in m. 1 as the narrator contemplates his murderous plan.

The basses set the foreboding tone from the outset with their low tremolos, and the high strings add to the tension with their understated, heaving sustains. A strong accent and sustained *tremolo* from the full ensemble in m. 13, punctuates the end of the introduction and sets the deranged plan in motion.

The violins set off with the quick, frenetic melody at m. 18, then are joined with accents in the violas at m. 16 and *marcato* chops in the cellos and basses. Basses have snap *pizzicato* effects starting at m. 28. A *legato* respite in the high strings with cello and bass punctuations, starting at m. 39, lead to vigorous *marcato* playing throughout the group at m. 47. Another break in the manic action occurs at m. 63 with descending *tremolos* in the high strings. The suspense and tension continue at a quieter, subtler level as the basses thump out the heartbeat. The silent bar at m. 79 is the pregnant pause before the maniacal odyssey gathers ferocity and continues to the end. The heartbeat pulse in the basses slowly becomes more intense at m. 80, and the sustained notes in the rest of the ensemble now give way to a manic *marcato*. The fervor is at the highest point at m. 112 as the heartbeat of cellos and basses is the quickest and the sustained *tremolos* in the high strings are the most impassioned. Aggressive unison sixteenth notes in the violins and viola lead to a crazed ensemble tremolo at m. 115 and the final punctuation at m. 119 as the narrator's deranged journey comes to a close.

About the Composer

Alan Lee Silva is a composer, arranger, and orchestrator whose credits include the feature films *Cinderella 3* and *Enough*, and television's *7th Heaven*, *Brothers and Sisters*, and *Soul Collector*. He scored the independent films *Animated American*, *Full Moon Fables* and *Eli's Coming* and has written songs, arrangements, and background music for theme parks all over the world, including Tokyo Disney Sea, Universal Studios Japan, and Sea World's Aquatica.

Alan has enjoyed working with an eclectic mix of clients, including Disney Cruise Lines, Disney Latin America, Sesame Street, Susan Egan, The Nuclear Whales Saxophone Orchestra, and KISS. His catalogue for Concert Band and String Orchestra is published by Carl Fischer, and his contemporary jazz piece *The Flight* was a favorite on San Francisco radio stations.

Alan lives in Culver City, CA with his wife and two daughters.

The Evil Eye and The Hideous Heart

Based on *The Tell Tale Heart* by Edgar Allen Poe
Originally Commisioned by Lake Zurich Middle School South, Lake Zurich, Illinois

ALAN LEE SILVA

The Idea
Eerily ♩ = 60

Violin I

Violin II

Viola

Cello

Bass

Percussion (Optional)

Harp (Optional)

Piano

1/2 trem (Opt.)
Sul Tasto
div.

p *mf*

1/2 trem (Opt.)
Sul Tasto
div.

p *mf*

1/2 trem (Opt.)
Sul Tasto

p *mf*

1/2 trem (Opt.)
mf legato

Slap Sticks

Tom-Tom

(G major)

p *mf* *p* *mf*

The Idea
Eerily ♩ = 60

mf legato

1 2 3 4 5 6

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The Evil Eye

Norm.

I
 Vln. *p* *mf* *p* *mf* *f* *mp*
 II *p* *mf* *p* *mf* *f* *mp*
 Vla. *p* *mf* *p* *mf* *f* *mp*
 Cello *mf* *legato* *mf* *mf* *f* *mp*
 Bass *mf* *mf* *f* *mp*
 Perc (opt.) $\frac{2}{4}$
 Hrp (opt.) *mf* *p* *mp*
 Pno. *mf* *mf* *f* *mf*

1/2 trem (Opt.)
 (opt. l.h. roll slightly)

7 8 9 10 11 12

Double Tempo ♩ = 118

Vln. I

Vln. II

Vla.

Cello

Bass

Perc. (opt.)

Hrp. (opt.)

Pno.

The Plan Begins
Double Tempo ♩ = 118
Vigorously
Cue:
Play

Opt-8vb

div.

fp

f

mf

f

13

14

15

16

Violins I and II (Vln. I, Vln. II) play a continuous eighth-note pattern in treble clef with a key signature of one sharp (F#). The pattern consists of eighth notes and sixteenth notes, with accents and breath marks. The Viola (Vla.) is in alto clef with a key signature of one sharp, playing a short melodic phrase in measure 18. The Cello (Cello) and Bass (Bass) are in bass clef with a key signature of one sharp, both playing a marcato (Marc.) eighth-note pattern starting in measure 19, marked with a forte (f) dynamic. Percussion (Perc (opt.)) is shown with two staves, both empty. Harp (Hrp (opt.)) is shown with two staves, both empty. Piano (Pno.) is in grand staff with a key signature of one sharp, featuring a cue in measure 17, a play section in measure 18, and another cue in measure 19. The piano part includes eighth-note patterns and a final eighth-note chord in measure 19.

17 18 19

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Perc (opt.)
 Hrp (opt.)
 Pno.

Opt-8vb
 Play
 Cue:
 Play

20 21 22

This musical score is for measures 20, 21, and 22. The key signature is one sharp (F#). The score includes parts for Violins I and II, Viola, Cello, Bass, Percussion (optional), Harp (optional), and Piano. The Violins I and II parts feature a melodic line with eighth and sixteenth notes, including accents and breath marks. The Viola part has an optional section labeled 'Opt-8vb' in measure 20. The Cello and Bass parts provide a harmonic foundation with eighth notes and rests. The Percussion and Harp parts are optional and currently silent. The Piano part features a melodic line with eighth and sixteenth notes, including accents and breath marks, and is marked with 'Play' and 'Cue:' instructions.

1/2 trem (Opt.)

Vln. I

Vln. II

Vla.

Cello

Bass

Perc (opt.)

Hrp (opt.)

Pno.

23 24 25 26

p

p

p

The musical score for measures 23-26 includes staves for Violins I and II, Viola, Cello, Bass, Percussion (optional), Harp (optional), and Piano. Measures 23-24 feature a tremolo effect (1/2 trem Opt.) on the strings, marked *p*. The Cello and Bass parts have a rhythmic pattern of eighth notes with accents. Measures 25-26 show the continuation of the Cello and Bass parts, with the Piano part having a sustained note in the right hand.

I Vln. *mf* *f* *mf* *f*
 II Vln. *mf* *f* *mf* *f*
 Vla. *mf* *f* *mf* *f*
 Cello *f*
 Bass Snap Pizz thru m.34 *f*
 Perc (opt.) Slp Stx *f*
 Hrp (opt.)
 Pno. *mf* *f* *mf* *f*

Measures 27, 28, 29, and 30 are indicated at the bottom of the score.

Violins I and II, Viola, Cello, Bass, Percussion (optional), Harp (optional), and Piano.

Measures 31-34. The score is in G major (one sharp) and 4/4 time. The Violins I and II, Viola, and Piano parts feature complex rhythmic patterns, including eighth and sixteenth notes, and chords. The Cello and Bass parts have a more sparse, rhythmic accompaniment. The Percussion (optional) part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Harp (optional) part is marked with a 'V' and a 'v' in measures 31 and 32, indicating a specific performance technique.

31 32 33 34

I
 Vln.

II

Vla. 1/2 trem (Opt.) div.

Cello 1/2 trem (Opt.)

Bass arco 1/2 trem (Opt.)

Perc (opt.)

Hrp (opt.)

Pno. Cue: Play Cue: Play

mf

legato

35 36 37 38

Espressivo
1/2 trem (Opt.)

Vln. I

Vln. II

Vla.

Cello

Bass

Perc (opt.)

Hrp (opt.)

Pno.

Espressivo

mf < *f*

mf < *f*

mf < *f*

f

mf

mf < *f*

mf < *f*

39 40 41 42 43 44 45

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Perc (opt.)
 Hrp (opt.)
 Pno.

Stp Stx *f*
f
 Cue:

46 47 48 49 50

Detailed description: This musical score page contains measures 46 through 50. The instrumentation includes Violins I and II, Viola, Cello, Bass, optional Percussion (Slap Stick), optional Harp, and Piano. Measures 46-49 feature a complex rhythmic pattern in the strings and piano, with the harp providing a sustained chord. In measure 50, the harp and piano parts conclude, and a 'Cue' is indicated for the percussion. The score is written in G major and 4/4 time.

Violins I and II play a melodic line with eighth and sixteenth notes, including accents and slurs. The Viola part is mostly rests, with a short melodic phrase in measure 54. The Cello and Bass parts provide a harmonic foundation with eighth and sixteenth notes. The Percussion (optional) part features a snare drum pattern in measures 51-53 and a cymbal crash in measure 54. The Harp (optional) part plays a tremolo pattern in measures 51-53 and a single chord in measure 54. The Piano part features a harmonic progression in measures 51-53 and a melodic phrase in measure 54.

Measures 51, 52, 53, and 54 are indicated at the bottom of the score.

Dismembering The Corpse

I
 Vln. *p < mf*
 II *p < mf*
 Vla. *p < mf*
 Cello *f* 1/2 trem (Opt.)
 Bass *f* 1/2 trem (Opt.)
 Perc (opt.)
 Hrp (opt.)
 Pno. *f* 55 56 57 58 59 60 *p < mf*

CAS57F

I
 Vln. *mp* *p*
 II *mp* *p*
 Vla. *mp* *p*
 Cello *mp*
 Bass *mp*
 Perc (opt.)
 Hrp (opt.) *mp*
 Pno. *mp* *p*

66 67 68 69 70 71

(8^{vb})

Musical score for measures 66-71. The score includes parts for Violins I & II, Viola, Cello, Bass, Percussion (optional), Harp (optional), and Piano. The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano) and *p* (piano). The score features various musical notations including chords, single notes, and dynamic markings. The Harp part (opt.) shows a series of arpeggiated figures. The Piano part (Pno.) features a complex chordal texture in the right hand and a rhythmic pattern in the left hand.

I
 Vln. *Pizz.*
 II
 Vln. *Pizz.*
 Vla. *Pizz.*
 Cello *p* *V* *pp*
 Bass *p*
 Perc (opt.)
 Hrp (opt.) *p*
 Pno.

72 73 74 75 76 77 78

Pacing The Floor

1/2 trem (Opt.)

Vln. I

Silent Bar

p *mf* *p*

Vln. II

Silent Bar

arco

Vla.

Silent Bar

arco

Cello

Silent Bar

p

Bass

Silent Bar

p

Perc (opt.)

Heartbeat-like (muffle)

Silent Bar

Tom-Tom

p

Hrp (opt.)

Silent Bar

Pno.

Pacing The Floor

Silent Bar

p

79 (l.h.) 8^{vb} 80 81 82 83

Ponticello
1/2 trem (Opt.)

The Noise Grows Louder
Norm.

Vln. I
p \longrightarrow *mf* \longrightarrow *p* *mp*

Vln. II
mp

Vla.
mp

Cello
mp

Bass
mp

Perc (opt.)
mp

Hrp (opt.)
mp

Pno.
mp

(8th)

84 85 86 87

They Heard...

Marc.

I
 Vln. *mf*
 II
 Vln. *mf*
 Vla. *mf*
 Cello *mf*
 Bass *mf*

Perc (opt.) *mf*

Hrp (opt.) *mf*

They Heard...

Cue:

Pno. *mf*

88 89 90 91

They Suspected...

Vln. I
Vln. II
Vla.
Cello
Bass
Perc (opt.)
Hrp (opt.)
Pno.

They Suspected...

92 **93** **94** **95**

They Knew!

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Perc (opt.)
 Hrp (opt.)
 Pno.

1/2 trem (Opt.)
 1/2 trem (Opt.)
 1/2 trem (Opt.)
f
 They Knew!
legato

96 97 98 99

I
 Vln.

II
 Vln.

Vla.

Cello

Bass

Perc (opt.)

Hrp (opt.)

Pno.

mp *legato*

mp *legato*

div.

Slp Stx *f*

mp

100 101 102 103

104 105 106 107

I
 Vln. *p* *f* *fp*
 II *p* *f* *fp*
 Vla. *p* *f* *fp*
 Cello *div.*
 Bass *div.*
 Perc (opt.)
 Hrp (opt.) *mf* *f*
 Pno. *fp*
 Cue:

(l.h.) (*8^{vb}*)
 108 109 110 111

The Hideous Heart

I
 Vln.

II
 Vln.

Vla.

Cello

Bass

Perc
 (opt.)

Hrp
 (opt.)

Pno.

At the frog
 div.

mf

At the frog
 div.

mf

mf

mf

The Hideous Heart

mf

(l.h.) δ^{wb}

112

113

114

Marc. *f* *Marc.* *f* *Marc.* *f* *molto rit.* (4x) *ff* *a tempo* 1/2 trem (Opt.)

Vln. I

Vln. II

Vla.

Cello

Bass

Perc (opt.) *f* Slp Stx

Hrp (opt.) *f*

Pno. *f* *8^{vb}* *Cue:* *molto rit.* (4x) *Play* *a tempo* 1/2 trem (Opt.)

115 116 117 118 119

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