

# Double Think

Jeannie Pool

(2009)

Herb Bielawa

Overture - Sprightly ♩ = 100

The score is divided into two systems. The first system includes parts for Flute, Clarinet in Bb, Violin, Violoncello, and Soprano Solo. The Flute and Clarinet parts begin with a first-measure rest, followed by a melodic line starting in the second measure. The Violin and Violoncello parts play a rhythmic accompaniment of eighth notes. The Soprano Solo part is silent. The Piano part is silent in this system. The second system includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Soprano Solo (S. Solo). The Flute and Clarinet parts continue their melodic lines. The Violin and Violoncello parts continue their accompaniment. The Soprano Solo part remains silent. The Piano part enters in the second measure of this system with a melodic line.

Flute

Clarinet in Bb

Violin

Violoncello

Soprano Solo

Piano

Fl.

Cl.

Vln.

Vc.

S. Solo

7

Fl. *f*

Cl. *f*

Vln. *mp*

Vc. *mp*

S. Solo

10

Fl.

Cl.

Vln. *mp* *f*

Vc. *mp* *f*

S. Solo

13

Fl. *ff* *mp*

Cl. *ff* *mp*

Vln. *p*

Vc. *p*

S. Solo

Piano

Detailed description: This system covers measures 13, 14, and 15. The Flute and Clarinet parts feature a dynamic shift from fortissimo (ff) to mezzo-piano (mp) between measures 13 and 14. The Violin and Viola parts play a rhythmic accompaniment starting in measure 14 at a piano (p) dynamic. The Soloist part is silent. The Piano accompaniment features a steady eighth-note bass line and chords in the right hand.

16

Fl. *ff* *mf*

Cl. *ff* *mf*

Vln. *ff* *pizz* *mp*

Vc. *ff* *pizz* *mp*

S. Solo

Piano

Detailed description: This system covers measures 16, 17, 18, and 19. The Flute and Clarinet parts play a melodic line with accents, with dynamics shifting from fortissimo (ff) to mezzo-forte (mf) in measure 17. The Violin and Viola parts play a rhythmic accompaniment, switching to pizzicato (pizz) in measure 17 and then to mezzo-piano (mp) in measure 18. The Soloist part is silent. The Piano accompaniment features chords and melodic fragments in the right hand and bass notes in the left hand.

calmly

20

Fl. Aria

Cl. Aria

Vln. arco *mf* Aria spiccato and calmly *mp*

Vc. arco *mf* Aria

S. Solo Aria calmly *mf* I think a-bout that\_

Aria calmly

24

Fl.

Cl.

Vln. calmly

Vc. *p*

S. Solo *mp* some- times, he said. *f* I think you think

Double Think

28

Fl. *p* *mp*

Cl. *p* *mp*

Vln. *mp*

Vc. *p* *p*

S. Solo  
— you are smart - er than me, he said.

*mf*

32

Fl. *mf* *f* *f*

Cl. *mf* *f* *f*

Vln. *mf* *f*

Vc. *f* *mf* *mf* *f*

S. Solo

34

Fl. Recit

Cl. Recit

Vln. Recit pizz

Vc. Recit *p* (pizz)

S. Solo *mf* Recit

I said, why do you think that?

*mf* *f* *mp*

38

Fl.

Cl.

Vln.

Vc.

S. Solo *f* *p* *mf*

I mean, I said, well, Why do you

42

Fl.

Cl.

Vln.

Vc.

S. Solo

think that I think that? I mean. why do you think I think that I am

*mp* *f*

arco *pp*

46

Fl.

Cl.

Vln.

Vc.

S. Solo

smart - er than you?\_

*mf* *mf* *mf*

arco *mf*

*mf*

rit. tempo

50

Fl. Aria

Cl. Aria Lyric

Vln. Aria Lyric

Vc. relaxed and lyric pizz Aria

S. Solo Aria Lyric

*ff* *mf* *mp* *mp* *mf* *mp*

I don't

55

Fl. *p* *p*

Cl. *p*

Vln. *p*

Vc.

S. Solo know, but that's what I think. That's what I think. I



60

Fl.

Cl.

Vln.

Vc.

S. Solo

think you think you are smart - er than me.

*f*

*mp*

*p*

64

Fl.

Cl.

Vln.

Vc.

S. Solo

arco

arco

*f*

*f*

*f*

*f*

*mf*

67

Fl. *mf* *ff*

Cl. *mf* *ff*

Vln. *mf* *ff*

Vc. *f* *ff*

S. Solo

70 Aria

Fl. Aria

Cl. Aria

Vln. Aria

Vc. Aria

S. Solo Aria ("testy") *mf* *f*

Oh, yeah, well who are you, — to say a-loud

Aria *mf* *p* *mp*

74

Fl. *mp*

Cl. *mp*

Vln. *mp*

Vc. *mp*

S. Solo  
what you think I might think, *f* par-

*mf* *mp*

78

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *p*

S. Solo  
tic-u-lar-ly if it is that you think I think I am smart-er than you are. *f* I

*f* *mf*

3

82

Fl. *p* *pp*

Cl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

S. Solo  
 mean real-ly, that is some-thing else What makes you think that I think I am

86

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

S. Solo  
 smar-ter than you are? The nerve of you to think that a-bout what I might think!

*mp* *mf*

90

Fl.

Cl.

Vln.

Vc.

S. Solo

*f* 3 angry

How in the hell do you

*p*

94

Fl.

Cl.

Vln.

Vc.

S. Solo

think you think you know what I might think a- bout which one of us is

97

Fl.

Cl.

Vln.

Vc.

S. Solo

smart-er than the o-ther? and what does it mat-ter to you what I think an-y-way?

*p*

*f*

*mf*

102

Fl.

Cl.

Vln.

Vc.

S. Solo

*pp*

*fp*

rit

tempo

106

Musical score for measures 106-108. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts feature dynamic markings of *mf*, *sfz*, and *f*. The Violin part has *mf* and *f* markings, while the Viola part has *mf* and *fp* markings. The Soloist (S. Solo) and Piano parts are shown as empty staves.

109

Musical score for measures 109-112. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The Flute, Clarinet, and Violin parts feature dynamic markings of *ff* and *p*, along with the instruction *calmo*. The Viola part has *ff*, *mf*, and *f* markings, and includes a triplet of eighth notes. The Soloist (S. Solo) and Piano parts are shown as empty staves.

113  $\sharp C$

Fl. *f* *p* Aria calmly

Cl. *f* *p* Aria calmly

Vln. *f* *p* Aria calmly

Vc. *f* *p* Aria calmly

S. Solo Aria thoughtfully *f*  
Well, — I do think a -

*mp* Aria calmly

Ped. ————— Ped. —————

117

Fl. —————

Cl. —————

Vln. —————

Vc. —————

S. Solo  
bout it some times. And I do think that you think you are

*mp* (simile)

Ped. ————— (simile)



121

Fl.

Cl.

Vln.

Vc.

S. Solo

smart - er than I am and, well I guess it both - ers me;

125

Fl.

Cl.

Vln.

Vc.

S. Solo

Yeah, that is what I think. You know, it does both - er me

129

Fl.

Cl.

Vln.

Vc.

S. Solo

that you would think that you are smart-er than

133

Fl.

Cl.

Vln.

Vc.

S. Solo

I am. It real-ly does both-er me.

*f*

*f*

*f*

*mf*

137

Fl. *mp*

Cl. *mp*

Vln. *mp*

Vc. *mp*

S. Solo

Piano *mp*

Detailed description: This system covers measures 137 to 140. The Flute, Clarinet, Violin, and Viola parts all begin in measure 138 with a dynamic marking of *mp*. The Flute and Clarinet play a rhythmic eighth-note pattern. The Violin and Viola play a similar pattern with a *v* (vibrato) marking. The Solo Saxophone part is silent throughout. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, both starting in measure 138.

141

Fl.

Cl.

Vln.

Vc.

S. Solo

Piano *mf*

Detailed description: This system covers measures 141 to 144. The Flute, Clarinet, Violin, and Viola parts are silent throughout. The Solo Saxophone part is silent throughout. The Piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, both starting in measure 141. The dynamic marking is *mf*.

144

Fl. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Vln. *mf* *f* *mp*

Vc. *mf* *f* *mp*

S. Solo *f* accusatory  
Well,

*ff* *mp*

147

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *p*

S. Solo *mf* *f* *mf* 3  
I think it's you it's you who thinks that I am smart-er than you.

151

Fl.

Cl.

Vln.

Vc.

S. Solo

and that's why you think I think I'm smart-er than you.

*mf*

*mf*

155

Fl.

Cl.

Vln.

Vc.

S. Solo

Well, I don't think that at all

*f*

159

Fl. *f* *p* *f*

Cl. *f* *p* *f*

Vln. *f* pizz *p* pizz *f*

Vc. *f* pizz *p* pizz *f*

S. Solo

That's what you <sup>3</sup> think so you think I must think that, too.

*mf*

163

Fl.

Cl.

Vln. arco *mp*

Vc. arco

S. Solo

*mp* *f*

1 don't think so. rit

*f*

167

Fl.

Cl.

Vln.

Vc.

S. Solo

172

Fl.

Cl.

Vln.

Vc.

S. Solo

Aria Gently and smoothly flowing

Aria Gently and smoothly flowing

Aria Gently and smoothly flowing

Aria Gently and smoothly flowing

Aria

Gently and smoothly flowing

Aria

pp

(Finger legato; very little pedal.)

177

Fl.

Cl.

Vln.

Vc.

S. Solo

*mf*

*p*

*mf*

*p*

Well, it both-ers me that you think that I think that. I mean,

181

Fl.

Cl.

Vln.

Vc.

S. Solo

*p*

*p*

*p*

*pp*

*p*

how can you think you might know what I might be think-ing? What makes you



185

Fl. *mp* *pp*

Cl. *pp*

Vln. *pp*

Vc. *pp*

S. Solo  
think you are so smart that you could ev-en guess what I might be think - ing? that

189

Fl. *mf*

Cl.

Vln. *mf*

Vc.

S. Solo  
I might be think-ing that I think I am smart-er than you.

192 Recit Agitato

Fl. *f* *mf*

Cl. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

S. Solo Recit Agitato *f* Well, now that you men-tion it, *mf*

195

Fl. *mp*

Cl. *mp*

Vln. *mp*

Vc. *mp*

S. Solo I do think that I might be smart-er— than you, I mean in this re- *sfz* *mf*

199

Fl. *p* *f*

Cl. *p* *f*

Vln. *p* *f*

Vc. *p* *f*

S. Solo *mp* *f*  
 la - tion - ship I think. But I al - so think that it

202

Fl. *p* *pp*

Cl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

S. Solo *3*  
 should - n't make an - y dif - fer - ence\_ to you what I think a - bout what you

205

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

S. Solo  
think, or e - ven a - bout what I think for that

*f* *mf*

208

Fl.

Cl.

Vln. *f* Aggressively

Vc.

S. Solo  
mat - ter.

rit tempo

211

Fl. Aggressively *sfz sfz sfz f*

Cl. Aggressively *sfz sfz sfz f*

Vln. *ff*

Vc. Aggressively *sfz sfz sfz f*

S. Solo

214

Fl. *mf*

Cl. *mf*

Vln. *sfz mf*

Vc. *mf*

S. Solo

217

(GP) Aria Calm and smooth

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

S. Solo

(GP) Aria

(GP) Aria Calm and smooth

*p*

Ped.

220

Calm and smooth

Fl. *p*

Cl. *p*

Vln. *p* Calm and smooth

Vc. *p*

S. Solo

Calm and smooth *fp* *f*

Well,

Ped.

Double Think

224

Fl.

Cl.

Vln.

Vc.

S. Solo

*mf*

I think we should change the sub - ject. I

simile

228

Fl.

Cl.

Vln.

Vc.

S. Solo

think we should change. I think we should change the sub - ject. I

*f*

Double Think

232

Fl.

Cl.

Vln.

Vc.

S. Solo

think we should change the sub - ject, the

*mf*

236

Fl.

Cl.

Vln.

Vc.

S. Solo

sub - ject. I think we should change the sub-ject. I think we should change



Double Think

240

Fl.

Cl.

Vln.

Vc.

S. Solo

the\_ sub - ject.

244

Fl.

Cl.

Vln.

Vc.

S. Solo

247

Fl.

Cl.

Vln.

Vc.

S. Solo

legato

250

Fl.

Cl.

Vln.

Vc.

S. Solo

*mf* *ff*

*mf* *ff*

*mf* *ff*

*f*

253

Fl. *attacca* *mf* *stringendo a fine*

Cl. *attacca* *mf* *stringendo a fine*

Vln. *attacca* *mf* *stringendo a fine*

Vc. *attacca* *mf* *stringendo a fine*

S. Solo *mp* Tease!  
What do you think? *mf* *attacca*

257

Fl. *p*

Cl. *ff* *p*

Vln. *ff* *mf* *p*

Vc. *ff* *mf* *ff* *p*

S. Solo *stringendo a fine* *mf* *ff* *p* *f* *pp*