

to Carsten Schmidt

Salutation, Valediction

for Narrator and two Violins

Arthur Wentworth Hamilton Eaton (1849-1937)

Zachary Wadsworth (b. 1983)

Bright, vigorous ♩ = ca. 72 / ♪ = 216

officious, holier-than-thou

Narrator

Letter Writing: Its Ethics and Etiquette

Violin I

f not legato

Violin II

f not legato

8

Narr.

by Arthur Wentworth Hamilton Eaton,
Bachelor of Arts, Harvard

Vln. I

Vln. II

14

Narr.

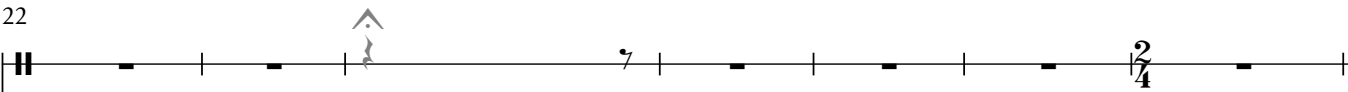
Chapter 14, Part I:



Vln. I


ff *f*

Vln. II

ff *f*



22
Narr. 
The Beginnings of Letters

Vln. I 
Vln. II 
ff



29
Narr. 
The various degrees of intimacy between ourselves and our correspondents are denoted by the

Vln. I 
p spiky
Vln. II 
p spiky, then smooth, then spiky, then... *mp*

34
Narr. 
following scale of salutations, which are here ranked from most formal to most casual:

Vln. I 
Vln. II 
mp

39
Narr. 

Vln. I 
Vln. II 
mf *f*

43

Narr. 5/8 2/4 7 7 7 7 7 7

Sir, or Madam, Dear Sir, or Madam, My dear Sir, or Madam,

Vln. I *f* *p* *f* *p* *mf* *p*

Vln. II *f* *p* *f* *p* *mf* *p*

50

Narr. 7 7 7 7 7 7 7 7

Dear Mr. Jones, or Mrs., My dear Mr. Jones, or Mrs., and finally, My dear Friend.

Vln. I *mf* *p* *mp* *p* *mp* *p*

Vln. II *mf* *p* *mp* *p* *mp* *p*

57

Narr. 5/8 5/4 2/4 5/8

Letters to friends should never begin, (with disgust) "Dear Friend" Likewise,

Vln. I *p* *sf* *sf* *sff* *p* *sf*

Vln. II *p* *sf* *sf* *sff* *p* *sf*

62

Narr. 5/8 2/4 7 7 7 7

letters to family should never begin, "Dear Mr. John," or "Miss. Florence," "Mr. Jones,"

Vln. I *sf* *sff* *sff* *sff*

Vln. II *sf* *sff* *sff* *sff*

68 *barely holding it together*

Narr. *or "Miss Jones." It is an insult to one's breeding to be treated as if the speaker or writer was*

Vln. I *sf mp agitated*

Vln. II *sf mp agitated*

75 *poco rit.*

Narr. *afraid of using the first name of a member of their own family.*

Vln. I

Vln. II

82 *Slightly slower* ♩ = ca. 92 / ♩ = 184

Narr. *slightly recovered*

In writing to friends and family alike, our salutations should be natural and friendly.

sul pont. (as in Haydn, except still sul pont.)

Vln. I *f pp hazy p*

Vln. II *f pp hazy*

89 *poco accel.*

Narr. *On the part of ladies, though, a certain amount of reserve is necessary when greeting strangers. There are men*

Vln. I *pp p mf ord.*

Vln. II *(echo) pp p mf ord.*

96 **Tempo I** ♩ = ca. 72 / ♩ = 216 **poco rit.**

Narr.

Vln. I *sf* *mp*

Vln. II *sf* *mp*

104 **Slower (Tempo II)** ♩ = ca. 92 **poco accel.**

Narr.

Vln. I *mf* *pp* *p* *mf*

Vln. II *mf* *pp* *mf*

112 **Tempo I** ♩ = ca. 72 / ♩ = 216

Narr.

Vln. I *sf* *mp*

Vln. II *sf* *mp*

120

Narr.

Vln. I

Vln. II

153

Narr. $\text{||} \frac{2}{4}$ $\text{||} \frac{2}{4}$ Truly yours, or Yours truly,

Vln. I *f* *p*

Vln. II *f* *p*

159

Narr. *overdo the 'f' sound*
 Very truly yours, Sincerely yours, Very sincerely yours, Faithfully, Cordially, and finally, Af - fectionately.

Vln. I *f* *mf* *ff* *mf* *mp* *p* *mp* *p*

Vln. II *f* *mf* *ff* *mf* *mp* *p* *mp* *p*

168

Narr. $\text{||} \frac{5}{8}$ $\text{||} \frac{5}{4}$ $\text{||} \frac{2}{4}$ (slightly mocking)
 Do not ever sign yourself by a nickname, such as Bessie, or Bubba.

Vln. I *p* *sf* *sf* *sf* *ff*

Vln. II *p* *sf* *sf* *sf* *ff*

172

Narr. $\text{||} \frac{5}{8}$ $\text{||} \frac{2}{4}$ (mockingly chipper)
 Do not ever use ungraceful phrases, like "Hoping to see you soon,"

Vln. I *p* *sf* *sf* *sf* *ff*

Vln. II *p* *sf* *sf* *sf* *ff*

poco rit. . . .

177

Narr. or "Hoping", anything. Or "I remain yours truly," which is just as bad. In general, simply make the ending of your

Vln. I *ff* *ff* *ff* *f*

Vln. II *ff* *ff* *ff* *f*

Slower (Tempo II) ♩ = ca. 60

184

Narr. letters correspond with its tone throughout, and let it be graceful and natural.

Vln. I *mp* (like Haydn, but not muted)

Vln. II *mp* (like Haydn, though not muted)

190 *more sincere* **poco rit.**

Narr. Do not be intimidated by the great letter-writers of history, who are more to be appreciated than imitated.

Vln. I *straying off...* *very free*

Vln. II

194 **Much slower (Tempo III)** ♩ = ca. 56

Narr. Who could ever best Jane Austen's perfect ending to a letter to her sister, Cassandra? She wrote, simply: "Adieu, sweet You."

Vln. I *con sord.* *ppp* *dolciss.* *f* *molto espress.*

Vln. II *con sord.* *f* *molto espress.* *p*

198

Narr. **||** — — — — — **2/4** — — — — —

Or who could match Ludwig van Beethoven's ending to a letter to his "immortal beloved?" He wrote: "You — my Life — my All — farewell. Never doubt the most faithful heart of your beloved. Ever thine. Ever mine. Ever ours."

Vln. I *p*

Vln. II *ppp dolciss.* **molto rit.** **Growing more excited again, officious** *mf*

202

Narr. **||** — — — — — **3/4** — — — — — **2/4** — — — — — **2/4** — — — — —

Finally, avoid ostentation in your signature; if you have more than three names,

Vln. I *mf* **f** *p* (senza sord.)

Vln. II *f* *mp* *p*

208

Narr. **||** — — — — — **4/4** — — — — — **4/4** — — — — — **4/4** — — — — — **4/4** — — — — —

do not write them all, but use initials instead. With this, I end the fourteenth chapter of Letter-Writing, by me, Arthur Wentworth Hamilton Eaton, Bachelor of Arts, Harvard.

Vln. I (senza sord.) *mf* *p* **f** *p* **ff** *p*

Vln. II *mf* *p* **f** *p* **ff** *p*

211

Tempo I ♩ = ca. 72

molto rit.

Vln. I **f non legato** **ff**

Vln. II **f non legato** **ff**