

The Anticipation Tango

from "The Letter"

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1 Moderato ♩ = 96

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Moderato at 96 beats per minute. The first staff (treble clef) contains rests for all four measures. The second staff (piano accompaniment) features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

5

Musical notation for measures 5-8. The first staff (treble clef) contains rests for all four measures. The second staff (piano accompaniment) continues the rhythmic pattern from the previous system, with chords in the treble and eighth notes in the bass.

9

Musical notation for measures 9-11. The first staff (treble clef) contains vocal lines with lyrics: "An - ti - ci - pa - tion!" in measure 9, a rest in measure 10, and "An - ti - ci -" in measure 11. The second staff (piano accompaniment) features a rising melodic line in the bass line across the three measures.

12

Musical notation for measures 12-14. The first staff (treble clef) contains vocal lines with lyrics: "pa - tion!" in measure 12, a rest in measure 13, and "An - ti - ci - pa - tion!" in measure 14. The second staff (piano accompaniment) continues the rising melodic line in the bass line across the three measures.

15

An-ti-ci - pation! The end-less vex-a-tion!

19

The sub-lime stim - u - la - tion that is An - ti - ci - pa -

23

27

B \flat m F7

An - ti - ci - pa-tion mounts, the ten-sion ris-ing. You'll soon be

31 B♭m B♭7 E♭m

here to clasp my ach-ing arms. Un - til you're in my grasp, I can't a - bide the stress, For I'm a

35 F G♭ F G♭ F G♭ F G♭ F B♭m F7

lass whose lips are gasp-ing for your kiss! An - ti-ci - pa-tion grows, des-pair en - croach-es. Will you be

39 B♭m B♭ E♭m

here to soothe my lust, I ask. I'm ach-ing for your touch. I'm pin-ing ver-y much! You're like an

43 F G♭ F G♭ F G♭ F G♭ F G♭ F G♭ F G♭ F G♭ F

itch to which I reach and yet the stretch can - not ap-proach the itch to scratch!

47 *8va*

Oh, my darling, how long have I waited in silent torment for the certainly

pizz. *8va*

51 *(8va)*

succulent succor of your sweet lips? Scarcely strength left in this fluttering pattering

(8va) *arco*

55 *(8va)* *loco*

heart to beat, barely able to eat... and as if that were not enough! An - ti - ci -

(8va) *loco*

59 *Bbm* *F7* *Bbm*

pa-tion mounts, I grow des - pond - ent. My con - ster - na - tion ris - es with each breath. And then I'm

63 Bb7 Eb m F7

met with that gha - st - ly, re - pug - nant sen - sa - tion that's called...

66

B m

A sudden sense of foreboding: that singular sensory signal of extra perception is rapidly happening here in my brain and unless I'm completely mistaken I'd venture to say you've sustained a significant scapular fracture and presently you are reclining half dead in a ditch... either that, or you're kissing the neck of a female physician... can't really tell which.

68 B m F#7

An - ti - ci - pa - tion grows, the ten - sion mount - ing. I watch the

71 B m B7

min - ute hand, the sec - ond hand, I stand here count - ing. Filled with that rest - less, in -

74 Em F# G B7

tense-ly sus-pense-ful sen - sa - tion! Come on baby, you gotta be

79 E7 B7

coming around the corner now... you're neck and neck... and Yeah! You're on the stairs...

85 F#7 E7 F# G F# G F# G F# G F# G F#

you're almost there... you're turning into the hallway... Yeah! yeah! Yeah!

90 Very Slowly B (b5) F#7 (no3rd)

You ask what ees thees theeng of weetch I'm speak-ing and eez eet

93 B (b5) B7

bird or beast... or simp - ly foul? What can be turn - ing my life to com -

96 Em F# G F# G F# G F# G F# G F# G F# G F# G

plete ru - in - a - tion? It's called an - ti - an - ti - an - ti - an - ti - ci - pa - an - ti - ci - pa an - ti - ci

100 F# Bm F#7

SHEW!!!! Ai - ai - ai - aye! An - ti - ci - pa - tion!

105 Bm

Si, si se - ñor! An - ti - ci - pa - tion! Oui, oui, mais

110 B7 Em F#

oui! An - ti - ci - pa - tion! I say it's so!

116 G7 Cm G7 (no3rd)

Oh! An - ti - ci - pa - tion mounts, the ten - sion ris - ing! I am in -

120 Cm C7

spired, en - rap - tured, yet I'm galled. And still I'm filled with that end - less re -

123 Fm G C

lent - less sen - sa - tion that's called! (3 knocks on the door) Oh... he's here.