



# Samantha Jellett

Arranger, Composer, Teacher

United Kingdom, Knebworth

## About the artist

Awarded MA Composition with Distinction from City University, London, 2009. Has had works performed in several countries by professional musicians including accordionist Martynas Levickas and members of the London Sinfonietta. Has written numerous works for educational purposes including 2 Christmas Cantatas and a work for solo cello and children's orchestra.

## About the piece



<b>Title:</b>	At 3 a.m.
<b>Composer:</b>	Jellett, Samantha
<b>Licence:</b>	Copyright © Samantha Jellett
<b>Instrumentation:</b>	mezzo soprano voice and piano
<b>Style:</b>	Contemporary
<b>Comment:</b>	A setting of 'At 3 a.m.' by Wendy Cope

## Samantha Jellett on [free-scores.com](http://www.free-scores.com)

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## At 3 a.m.

$\text{♩} = 50$   
**Misterioso ma tranquillo**

M.S. *mp* *mp*  
At 3 a. m. At 3 a. m.

Pno. *mp* *p*

ped. lightly

The first system of the musical score is for measures 1-4. The vocal part (M.S.) is in 4/4 time, starting with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a triplet of eighth notes (A4, B4, C5) in measure 3. The piano accompaniment (Pno.) is in 4/4 time, with a melody in the right hand and a bass line in the left hand. The right hand starts with a half note Bb4, followed by a half note A4, and then a triplet of eighth notes (G4, F4, E4) in measure 3. The left hand has a steady bass line. Dynamics include mezzo-piano (mp) and piano (p). Pedal markings include 'ped. lightly'.

2 *mp*  
At 3 a. m. At 3 a.

*pp*

ped.

The second system of the musical score is for measures 5-8. The vocal part continues with the triplet of eighth notes in measure 5, followed by a half note G4 in measure 6, and then a triplet of eighth notes (A4, B4, C5) in measure 7. The piano accompaniment continues with the melody in the right hand and the bass line in the left hand. Dynamics include mezzo-piano (mp) and pianissimo (pp). Pedal markings include 'ped.' and asterisks indicating pedal changes.

6 *mf* *mp*  
m. the room con - tains no sound, the room con - tains no

*mf* *mp* *p*

ped. \*

The third system of the musical score is for measures 9-12. The vocal part starts with a half note G4 in measure 9, followed by a half note F4 in measure 10, and then a triplet of eighth notes (E4, D4, C4) in measure 11. The piano accompaniment continues with the melody in the right hand and the bass line in the left hand. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). Pedal markings include 'ped.' and asterisks indicating pedal changes.

10 **Agitato**

*mp* *mf*

sound ex - cept ex - cept ex - cept ex - cept ex - cept ex - cept the

(K)

*p*

(K)

17 *f* *mf* *mp*

tick-ing the tick-ing the tick-ing tick-ing tick ing of the clock

*f* *mf* *mp* *mf*

(K) (K) (K) (K) (K) (thumb)

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24 *mf* *subito p*

The clock which has be-gun to

8<sup>va</sup>

*p* *sotto voce*

(K) (K) (K) (K) (K)

6 6 6 6 6

26 (breathlessly)

pan - ic pan - ic

(8)

*mp* *sotto voce*

(K) (K) (K) (K) (K)

6 6

*mp* *sotto voce*

(K)(K) (K)(K) (K)

6 6

30  $\text{♩} = 96$  *f* *gliss.*

pan - ic pan - ic pan - ic pan - ic pan - - ic

(8)

(white notes) *gliss.*

(K) (K) (K) (K) (K) (K) (K) (K)

*f*

33  $\text{♩} = 132$

*f*

*ff*

6 6 3 6

35

*mf*

Like an in - sect an

*subito mp*

38

*cresc.*

in - - sect an in

Play whole of bb. 39-40 with the knuckles

*mp*

40

sect trapped in an e - nor - mous

*mf* *f*

Play with flat of hands

Play chromatic cluster from C-F with flat of hands

*mf* *f*

Play chromatic cluster from F-B with flat of hands

B

44  $\text{♩} = 50$  *mp*

box. Books\_

knock on body of piano

*p*

8vb Ped. End pause and release pedal only when sound has almost died away

49  $\text{♩} = 72$  *mf* *p*

lie o - pen on the car pet,

*mp delicato*

Ped. Ped. Ped. \*

L.H.

53 *p*

Books lie o - pen on the car

*mp* *p*

Ped. \* Ped. \* Ped. R.H.

57 **molto rit.**  $\text{♩} = 50$  **C**

*p* *mp* *rit.* *p*

pet Some where else Some-where

*mp* *molto rit.* *rit.* *p legato con moto*

*mp*

61 **a tempo**  $\text{♩} = 50$

*mp* *subito mf* *subito p*

else You're sleep - - ing, you're sleep -

*p*

*mf* *mp*

66 *p mezza voce*

ing sleep - - ing

*L.H.* *L.H.* *(L.H. sim.)* *f*

D

71

*mp* <

And be -

75 **animato***mf*

side you there's a wo- man, \_\_\_\_\_ a wo- man, a wo- man, a

(K) to end of b.80;  
R.H. only*p**mf*

R.H.

79

*morendo*

wo \_\_\_\_\_

man \_\_\_\_\_



