

Miroslav Srnka

**My Life Without Me**  
for Soprano and Ensemble

(2008–2013)

*based on a script by Isabel Coixet*

Full Score



Bärenreiter Kassel · Basel · London · New York · Praha  
BA 9738



*commissioned by*  
Ensemble Intercontemporain

*for*  
*Milan Slavický*

*and for*  
*Claron McFadden*  
*David Robertson*  
*Tomáš Hanus*  
*Ensemble Intercontemporain*

*with measures 98–105 from Dialogue III especially*  
*for*  
*Susanna Mälkki*

First performance of the Dialogues: 28<sup>th</sup> November 2008, Paris, Cité de la Musique  
Claron McFadden  
Ensemble Intercontemporain  
cond.: David Robertson

First performance of the complete version: 19<sup>th</sup> May 2013, Prague Spring Festival  
Claron McFadden  
Ensemble Intercontemporain  
cond.: Tomáš Hanus

Hire material available from the publisher (BA 9738)

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# Performance options

1. Monologues, Dialogues and Recordings (with attacca)  
33 Min.

2. Dialogues I-IV (without attacca)  
21 Min.

3. Recordings I-IV  
9 Min.

## Instruments

Ensemble III (middle):

Tromba  
Tuba  
Piano  
Arpa  
Contrabbasso

Ensemble I (left):

Flauto (flauto basso)  
Clarinetto (Clarinetto basso)  
Fagotto (Contrafagotto)  
Corno  
Trombone  
Violino  
Violoncello

Soprano Solo

Ensemble II (right):

Flauto (flauto basso, Piccolo)  
Clarinetto (Clarinetto basso)  
Fagotto (Contrafagotto)  
Corno  
Trombone  
Violino  
Violoncello

## Percussione (3 concertiste)

I

Marimba  
Crotales (c'', eb'', f'', b'')  
Cowbells (chromatic g#-a')  
Wood blocks ( 1 2 3 4 5 ) \*  
Bass Drum  
Tam tam  
Suspended cymbal (large)  
Chinese opera gong (unpitched which rising tone)  
Vibraslap  
Lions Roar

II

Vibraphone  
Timpani  
Steel drum (may share instrument of player III)  
Wood blocks ( 1 2 3 4 5 ) \*  
Suspended Cymbal (middle)  
Vibraslap  
Guiro

III

Glockenspiel  
Steel Drum (chromatic g-e'')  
Chinese gongs (chromatic g-a')  
Wood blocks ( 1 2 3 4 5 ) \*  
Suspended cymbal (small)  
Vibraslap  
Guiro  
Wind machine  
Flexatone

\* from a set of five Wood blocks: 1 2 3 4 5 from high to low

# Explanatory notes

## Wind



Flatterzunge (frullato)



slap (for flute only)



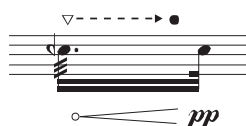
tongue click - percussive pitched sound



tongue ram - sounds major 7<sup>th</sup> lower (flute only)

u a

tremolo between «u» and «a» using wa-wa mute



air → tone



lowest possible pitch



breath through instrument (without pitch)

## Strings



touch the string lightly at given pitch  
(without producing explicit harmonics)



fingernail pizz.



overpressure with bow

## Soprano



trillo (as the baroque ornament)

## Percussion beaters



soft mallet



hard beater



soft beater



brush



drumstick



with grip of mallet

## Table of Content

Monologue I .....	7
<i>You are alone</i>	
Dialogue I .....	8
in a hospital • writing in a journal ( <i>Things to do before I die</i> )	
Dialogue II .....	51
in a laundry	
Dialogue III .....	70
in the garden • at Lee's • in the garden	
Monologue II .....	100
<i>You pray</i>	
Dialogue IV .....	101
at home	
Recordings I-IV .....	114
for Patsy • for Penny • for Don • for Lee	

# My Life Without Me

Miroslav Srnka  
(2008/2013)

## Monologue I

one staff = ca. 10 sec.

high "overblow" register  
(relative pitches)  
spoken voice register  
voice velocity  
breath intensity  
pronunciation clarity

Soprano

A - lone. You are a - lone, you are a - lone, you are a - lone, you are a - lone, you are a - lone, you are a - lone,

Sopr.

you are a - lone, you are a - lone, you are a - lone, you are a - lone, you are a - lone, you are a - lone, you

Sopr.

are a - lone, you are a - lone, you are a - lone, you are a - lone, you are a - lone, you are a - lone, you are

Sopr.

a - lone, you are a - lone, you are a - lone. When you have your first kid, when you have your first kid at sev - en - teen, you have your first kid at sev - en -

Sopr.

teen, you have your first kid at sev - en - teen with the on - ly man, your first kid at sev - en - teen with the on - ly man, your first kid at sev - en - teen with the on - ly man you

Sopr.

have ev - er kissed, at sev - en - teen with the on - ly man you have ev - er kissed, with the on - ly man you have ev - er kissed, you have ev - er kissed in your life and an - oth -

Sopr.

er kid at nine - teen, you nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

Sopr.

nev - er, nev - er, nev - er, nev - er have time to think.

**attacca**

# Dialogue I

**I**

**II**

**III**

$\text{♩} = 60$

Flauto 1

Clarinetto 1 in si<sup>b</sup>

Fagotto 1

Corno 1 in fa

Trombone 1

Violino 1

Violoncello 1

Flauto 2

Clarinetto 2 in si<sup>b</sup>

Fagotto 2

Corno 2 in fa

Trombone 2

Violino 2

Violoncello 2

Soprano

Do you know if this is go-ing to take long? Can I just go tell my Mom to pick them up for me?

Tromba

Tuba

Arpa

Pianoforte

Contrabbasso

Gran cassa

Timpani

Glockenspiel

*p*, *pp*, *f*, *gliss.*, *con sord. „straight“*, *s. t.*, *ord. alla punta*, *ord. pizz.*, *flatter dal niente sempre simile*, *una corda*, *always close to the rim*, *ppp*



4

**I**

Fl. 1 *pp* *cresc. dal niente sempre simile*

Cl. 1 *pp* *frull.* *pp*

Cr. 1 *pp*

Tbn. 1

Vn. 1 *pp*

Vcl. 1 *pp*

**II**

Fl. 2 *pp* *cresc. dal niente sempre simile*

Cl. 2 *frull.* *pp* *cresc. dal niente sempre simile*

Cr. 2 *pp*

Tbn. 2

Vn. 2 *pp*

Vcl. 2 *tremolo dal niente sempre simile* *pp*

Sopr.

**III**

Tr. *pp*

Tuba

Ar. *pp* *son xylophonique (s. x.)* *s.x.*

Pte *damp with hand on the strings* *pp* *fea.* *\**

Cb.

Gr. c.

Timp.

Glk.

7

Fl. 1

Cl. 1  
frull.  
pp cresc. dal niente sempre simile

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1  
arco s. t. ord. alla punta

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2  
s. t. ord. alla punta

Sopr.  
gliss.  
Do you know if some-one told my mom a-bout pick-ing up my daugh-ters?

Ar.  
s.x.

Cb.

Gr. c.

Timp.

Glk.

10 A

**I**

Fl. 1 *p*

Cl. 1 *p*

Fg. 1 *pp*

Cr. 1 *pp*

Tbn. 1 *pp*

Vn. 1 *pp* s. t. *p*

Vcl. 1 *pp* s. t. *ppp* ord. alla punta *p* *pp* pizz. ord. *pp*

**II**

Fl. 2 *p*

Cl. 2 *pp*

Fg. 2 *pp*

Cr. 2 *pp*

Tbn. 2 *pp*

Vn. 2 *pp* s. t. *p* ord. alla punta *pp*

Vcl. 2 *pp* s. t. *ppp* ord. alla punta *p* s. t. *p* s. p. alla punta *pp* tremolo dal niente sempre simile *pp*

Sopr. *gliss.*

I was sup-posed to go and pick them up to-day...

**III**

Tr. *pp*

Tuba *pp* con sord. *bisp.* *bisp.* *pp*

Ar. *pp* *s.x.* *pp*

Pfte. *pp*

Cb. *pp*

Gr. c. *ppp*

Vibr.

Glk.

13

Fl. 1 *pp*

Cl. 1 *pp*

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1 *pp* arco alla punta s. p. pizz. arco tremolo dal niente sempre simile pizz. arco

Fl. 2 *pp* *pp* cresc. dal niente sempre simile

Cl. 2 *pp* cresc. dal niente sempre simile

Fg. 2

Cr. 2

Tbn. 2 *pp* flatter dal niente sempre simile

Vn. 2

Vcl. 2 *pp* pizz. arco pizz. arco pizz.

Sopr.

Tr.

Tuba

Ar.

Pflr. *pp*

Cb. *pp*

Gr. c.

Timp. *pp*

Glk.

16

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

Tr.

Tuba

Ar.

Pfte

Cb.

Gr. c.

Timp.

Glk.

Hey, do you know if the oth - er nurse told my mom she had to go pick up my kids?

19

**I**

Fl. 1 *p* *pp*

Cl. 1 *p* *pp*

Fg. 1 *pp*

Cr. 1 *pp*

Tbn. 1 *pp* flutter dal niente sempre simile

Vn. 1 *mf* *p* alla punta ord. pizz.

Vcl. 1 *mf* *p* alla punta ord.

**II**

Fl. 2 *p* *pp*

Cl. 2 *pp*

Fg. 2 *pp*

Cr. 2 *pp*

Tbn. 2 *pp* flutter dal niente sempre simile

Vn. 2 *mf* *p* s. t. s. p. alla punta tremolo dal niente sempre simile

Vcl. 2 *mf* *p* s. t. ord. alla punta

Sopr.

**III**

Tr.

Tuba *pp* bisp. dal niente sempre simile

Ar. *p* S.X.

Pte

Cb. *fp*

Gr. c. *ppp*

Timp. *mf* *pp*

Glk.

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1  
Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2  
Sopr.  
Tr.  
Tuba  
Ar.  
Pfte  
Cb.  
Mrb.  
Timp.  
Glk.

*p*, *pp*, *mf*, *p*, *mp*, *f*, *fp*, *pp*, *p*, *mf*, *p*, *f*, *mp*, *f*, *f*, *mp*, *fp*

s. t. arco, s. p. alla punta, tremolo dal niente sempre simile, pizz. arco, pizz., s. p. arco, s. t., alla punta ord., arco s. p. alla punta, s. p., bisp, s.x., alla punta tasto, pont.

24

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

Do you know what it's like to be wait-ing at the school gate all on your own, with your nose freez - ing to death while all the oth - er kids get picked up by their moms?

III

Tr.

Tuba

Ar.

Pfe

Cb.

Mrb.

Vibr.

St. D.



**B**

27

Fl. 1 *mf* *pp* *p*

Cl. 1 *mf* *pp* *p*

Fg. 1 *pp* *stacc. almost toneless* *bisp*

Cr. 1 *pp* *stacc. almost toneless*

Tbn. 1

Vn. 1 *pizz.* *p* *arco s. p. alla punta* *p* *pizz.* *pppp* *ord. arco*

Vcl. 1 *mf* *s. t.* *10* *p* *pppp* *ord.*

Fl. 2 *mf* *pp* *p* *muta in flauto piccolo*

Cl. 2 *mf* *pp* *p*

Fg. 2 *pp* *stacc. almost toneless* *bisp*

Cr. 2 *pp* *senza sord. flatter-* *ord.*

Tbn. 2 *p*

Vn. 2 *pizz.* *arco* *s. p.* *tremolo dal niente sempre simile* *pizz. arco* *ord.* *pppp*

Vcl. 2 *mf* *s. t.* *p* *pppp* *ord.*

Sopr. *mp* *gliss.* *gliss.*  
I am kind of wor-ried, ac-tual-ly...

Tr.

Tuba *pp* *senza sord. stacc. almost toneless*

Ar. *mf* *p*

Pfl. *ppp* *leggierissimo*

Cb. *p* *una corda con P ad lib. pizz.*

Gr. c. *ppp*

Vibr.

Glk.

30

The score is divided into three systems:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cr. 1, Vn. 1, Vcl. 1. Includes dynamics like *p*, *pp*, *mf*, and performance instructions such as "stacc. almost toneless", "bisp", "ord.", "alla punta s. p.", and "tremolo dal niente sempre simile".
- System II:** Fl. 2 (labeled "flauto piccolo"), Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, Vcl. 2. Includes dynamics like *p*, *pp*, *mf*, and performance instructions like "p sempre", "stacc. almost toneless", "pizz.", "arco", and "s. t.". A "flauto piccolo" label is placed above the Fl. 2 staff.
- System III:** Sopr., Tr., Tuba, Ar., Pfte, Cb., Gr. c., Vibr., Timp. Includes dynamics like *pp*, *ppp*, *mf*, and performance instructions like "con sord. „harmon“ flatter dal niente sempre simile", "tre corde", "una corda", "arco", "tasto", and "pont.". A "flauto piccolo" label is also present above the Tr. staff.

33

C

The score is divided into three systems (I, II, III) across three measures. The Soprano part has lyrics: "Why are we do - ing this a - gain?" and "You've done the scan three times...".

- Fl. 1:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *mf* and *p*.
- Cl. 1:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *p*, *mf*, and *p*. Includes instruction: *stacc. almost toneless*.
- Fg. 1:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *mp* and *p simile*.
- Cr. 1:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *pp*.
- Vn. 1:** Plays a melodic line in measure 33. Rests in measures 34 and 35. Dynamics include *ppp*, *pp*, and *pp*. Includes instruction: *(non legato)*.
- Vcl. 1:** Plays a melodic line in measure 33. Rests in measures 34 and 35. Dynamics include *ppp*, *mf*, and *ppp*. Includes instruction: *(non legato)*.
- Fl. p.:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *p*, *mf*, and *p*.
- Cl. 2:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *p*, *mf*, and *p*.
- Fg. 2:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *mp* and *p simile*. Includes instruction: *stacc. almost toneless*.
- Cr. 2:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *pp*.
- Vn. 2:** Plays a melodic line in measure 33. Rests in measures 34 and 35. Dynamics include *ppp*, *pp*, *ppp*, and *pp*. Includes instruction: *(non legato)*.
- Vcl. 2:** Plays a melodic line in measure 33. Rests in measures 34 and 35. Dynamics include *ppp*, *mf*, and *ppp*. Includes instruction: *(non legato)*.
- Sopr.:** Singing with lyrics: "Why are we do - ing this a - gain?" and "You've done the scan three times...". Dynamics include *f*.
- Tr.:** Rests.
- Tuba:** Rests.
- Arco:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *mf* and *pp*. Includes instruction: *p.d.l.t. - - -*.
- Pite:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *ppp leggerissimo* and *ppp*. Includes instruction: *una corda con P ad lib.*
- Cb.:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *fp* and *fp*. Includes instruction: *tasto- - - - - pont.*
- Gr. c.:** Rests.
- Timp.:** Rests in measure 33, then plays a melodic line in measures 34 and 35. Dynamics include *p* and *pp*. Includes instruction: *fast scratching close to the rim*.
- Glk.:** Rests.

36

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Vn. 1

Vcl. 1

Fl. p.

Cl. 2

Fg. 2

Cr. 2

Vn. 2

Vcl. 2

Sopr.

Tr.

Tuba

Ar.

Pfte

Cb.

Gr. c.

Timp.

Glk.

*mf*

*p*

*mp*

*pp*

*ppp*

*pppp*

*stacc. almost toneless*

*pizz.*

*s. t.*

*ord. arco*

*arco s. p.*

*p.d.l.t.-----*

*tasto-----pont.*

So, what?

38

This page of a musical score contains measures 38, 39, and 40. The score is divided into three systems, labeled I, II, and III on the left margin.

- System I:** Includes Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Fg. 1), Cor Anglais 1 (Cr. 1), Violin 1 (Vn. 1), and Viola 1 (Vcl. 1). The strings play a rhythmic pattern of eighth notes with sixteenth-note accents, marked *ppp*. Flute 1 and Clarinet 1 have melodic lines with dynamics *pp* and *p*.
- System II:** Includes Flute piccolo (Fl. p.), Clarinet 2 (Cl. 2), Bassoon 2 (Fg. 2), Cor Anglais 2 (Cr. 2), Violin 2 (Vn. 2), and Viola 2 (Vcl. 2). Similar to System I, the strings play a *ppp* pattern. Clarinet 2 has a melodic line with dynamics *pp* and *p*.
- System III:** Includes Soprano (Sopr.), Trumpet (Tr.), Tuba, Arpa (Ar.), Percussion (Pfte.), and Cello (Cb.). The Soprano part has the lyrics: "That's pret - ty far gone, eh?". The Trumpet part has a melodic line with dynamics *pp* and a marking "stacc. almost toneless". The Arpa part has chords with dynamics *ppp*. The Percussion part has a melodic line with dynamics *pppp*. The Cello part has a melodic line with dynamics *ppp*.

The score includes various musical notations such as dynamics (*ppp*, *pp*, *p*), articulation (accents, staccato), and performance instructions (ord., s. t., p.d.l.t.).



43

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. p.

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

is me think - - - ing I was preg - - - - nant...

III

Tr.

Tuba

Ar.

Pfte

Cb.

Gr. c.

Timp.

Glk.

Detailed description of the musical score: The score is for page 43, measure 43. It is in 3/4 time. The woodwind section (I and II) includes Flute 1, Clarinet 1, Bassoon 1, Clarinet 2, Bassoon 2, and Flute piccolo. The string section (III) includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The percussion section includes Trumpet, Tuba, Snare Drum (S.X.), Piano (Pfte), and Cymbal (Cb.). The vocal soloist (Sopr.) has the lyrics: "is me think - - - ing I was preg - - - - nant...". The score features various musical notations such as slurs, ties, and dynamic markings like *pppp* and *acc*.







I

Fl. b.

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

*cresc. dal niente sempre simile*

arco s. p. alla punta

pizz.

arco tremolo dal niente sempre simile

pizz.

ord.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

II

Fl. p.

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

*pppp cresc. dal niente sempre simile*

pizz.

arco s. p. alla punta

pizz.

arco tremolo dal niente sempre simile

pizz. arco

pizz. arco

ord.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

Sopr.

*mp*

I don't want to die here. So I don't want

III

Tr.

Tuba

Ar.

Pfte

Cb.

*ppp*

*ppp*

Mrb.

Vibr.

Glk.

55

muta in flauto grande

G ♩ = 30

**I**

Fl. b.

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

**II**

Fl. p.

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

Glk.

an - y more tests, I've got to do so much be - fore I die. Do you have an - oth - er

*ppp*, *pp*, *pppp*, *fp*, *p*, *una corda*, *gliss.*, *s. t.*, *pizz.*, *arco*, *6*, *7*, *10*, *11*

58

I

Fl. b.

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

8 muta in flauto grande

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

piece of can - dy? One for the road?

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

Glk.

H

60 ♩ = 72

flauto grande

I

♩ = 60 G.P.

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

III

Sopr.

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

Glk.

62

**I**

Fl. 1 *p* *11*

Cl. 1 *p* *9*

Fg. 1 *p* *7*

Cr. 1

Tbn. 1

Vn. 1 *p* *10* sul G

Vcl. 1 *p* con sord. metalico pizz. *p* s. p. arco *pppp*

**II**

Fl. 2 *p*

Cl. 2 *p* *pppp*

Fg. 2 *p*

Cr. 2

Tbn. 2

Vn. 2 *p* *10* sul G

Vcl. 2 *p* pizz. *p* s. p. arco

Sopr. *mf* *gliss.* *6*

So, were they wait-ing long, Mom? Oh, good. Thanks a lot, Mom. I owe you one.

**III**

Tr.

Tuba

Ar. *pp* *6* s.x.

Pfte *pp* *7* una corda

Cb. *ppp* *gliss.* *gliss.* s. p. molto

Gr. c. *p*

Vibr. *pp*

Glk.

66

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

*p* *cresc.* *mp*

A... A... A... A... A... Ap-par-ent-ly I've got a - ne - mi - a... that's why

III

Tr.

Tuba

Ar.

Pf/c

Cb.

*ppp* *ppp* *ppp* *ppp*

Mrb.

Vibr.

Glk.

J ♩ = 76

70

The score is divided into three systems:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, Vcl. 1.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, Vcl. 2.
- System III:** Sopr. (Soprano), Tr. (Trumpet), Tuba, Ar. (Arco), Pfl. (Percussion), Cb. (Cello), Gr. c. (Gong/Cymbal), Vib. (Vibraphone), Timp. (Timpani).

**Key Performance Indicators and Annotations:**

- Woodwinds:** Flutes and Clarinets play *pp* (pianissimo) with various articulations like *pizz.* (pizzicato) and *s. p. arco* (sul ponticello).
- Strings:** Violins and Cellos play *pp* with *pizz.* and *s. p. arco*. The Cello part includes *gliss.* (glissando) and *s. p.* (sul ponticello) markings.
- Vocalist:** The Soprano part includes lyrics: "I... I... I... I... I've been faint-ing." with dynamic markings *p*, *cresc.*, and *mp*. A *gliss.* marking is present on the vocal line.
- Percussion:** The Gong/Cymbal part has a *pp* marking. The Timpani part includes the instruction "always close to the rim" and dynamic markings *p* and *pp*.
- Other:** A specific instruction for Flute 2: "„velvet” sound" is noted.



74

This musical score page contains measures 74, 75, and 76. It is divided into three systems:

- System I:** Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Fg. 1), Cor Anglais 1 (Cr. 1), Trombone 1 (Tbn. 1), Violin 1 (Vn. 1), and Viola 1 (Vcl. 1).
- System II:** Flute 2 (Fl. 2), Clarinet 2 (Cl. 2), Bassoon 2 (Fg. 2), Cor Anglais 2 (Cr. 2), Trombone 2 (Tbn. 2), Violin 2 (Vn. 2), and Viola 2 (Vcl. 2).
- System III:** Soprano (Sopr.), Trumpet (Tr.), Tuba, Horns (Ar.), Piano (Pfte.), Cello (Cb.), Contrabass (Gr. c.), Timpani (Timp.), and Glockenspiel (Glk.).

Key musical details include:

- Woodwinds:** Flutes and Clarinets play *pp* (pianissimo) with various articulations and slurs. Bassoons and Cor Anglais parts include markings like "s. p. arco" and "pizz.".
- Strings:** Violins and Violas play *pp* with "s. p. arco" and "pizz." markings. The Cello and Contrabass parts include "s. p." and "pp" markings.
- Vocal:** The Soprano part begins with *mf* and includes the lyrics "You want to know why I'm throwing up?" and "You".
- Other Instruments:** Horns play *pp* with "s.x." (sordina) markings. The Piano part features a complex rhythmic pattern with asterisks. The Cello and Contrabass parts have slurs and "pp" markings.

K

77

Fl. 1: *pp*, *p*, *p*

Cl. 1: *pp*, *p*, *p*

Fg. 1: *pp*, *p*, *p*

Cr. 1: *pp*, *p*, *p*

Tbn. 1: *pp*, *p*, *p*

Vn. 1: arco s. p. molto *pp*, *p*, pizz., *p*

Vcl. 1: arco s. p. molto senza sord. *pp*, *p*, *p*

Fl. 2: *pp*, *p*, *p*

Cl. 2: *pp*, *p*, *p*

Fg. 2: *pp*, *pp*, *p*, *p*

Cr. 2: *pp*, *p*, *p*

Tbn. 2: *pp*, *p*, *p*

Vn. 2: arco s. p. molto *pp*, senza sord. arcos p. molto *p*, s. t. *p*, pizz., arco *p*

Vcl. 2: *pp*, *p*, *p*

Sopr.: *gliss.* real-ly want to know? *mf* I... *cresc.* I... I... I...

Tr.: *pp*

Tuba: *pp*

Ar.: s.x., *pp*, *p*, *p*

Pfte: una corda *pp*, *p*, *p*

Cb.: *fp*, con P sempre simile, pont.

Gr. c: *pp*

Timp: *pp*, *p*

St. D.: *pp*

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

Tr.

Tuba

Ar.

Pte

Cb.

Gr. c.

Timp.

St. D.

*p*, *mf*, *mp*, *f*, *ppp*, *cresc.*, *gliss.*, *ord.*, *arco*, *pizz.*, *velvet* sound

I'm throw-ing up be - cause when I was eight years old the girl who was supposed to be my best friend told eve - ry-one I was a slut. 'cause

85 **L**

Fl. 1 *p* *mf*  
 Cl. 1 *p* *mf*  
 Fg. 1 *p* *mf*  
 Cr. 1 *p* *mf*  
 Tbn. 1 *p* senza sord.  
 Vn. 1 *pizz.* *arco* *p* *mf*  
 Vcl. 1 *pizz.* *arco* *p* *mf*  
 Fl. 2 *p* *mf*  
 Cl. 2 *p* *mf*  
 Fg. 2 *p* *mf*  
 Cr. 2 *p* *mf*  
 Tbn. 2 *p* senza sord.  
 Vn. 2 *pizz.* *arco* *p* *mf*  
 Vcl. 2 *pizz.* *arco* *p* *mf*  
 Sopr. *s*  
 when I was fif-teen years old I did - n't get in - vit-ed to the on - ly par-ty I ev - er want - ed to go to in my en - ti - re life. I'm throw - ing  
 Tr. *ppp*  
 Tuba *ppp*  
 Ar. *mf* *s.x.*  
 Pte. *p* *mf*  
 Cb. *tre corde*  
 Gr. c.  
 Timp.  
 St. D.

M

89

I

Fl. 1 *mp* *mp* *mp* *mf*

Cl. 1 *mp* *mp* *mp* *mf*

Fg. 1 *mp* *mp* *mp* *mf* *mf*

Cr. 1 *mp* *mp* *mp* *mf*

Tbn. 1

Vn. 1 *mp* *mp* *mp* *mf* *pizz.*

Vcl. 1 *mp* *mp* *mp* *mf*

II

Fl. 2 *mp* *mp* *mp* *mf* *mf*

Cl. 2 *mp* *mp* *mp* *mf* *mf*

Fg. 2 *mp* *mp* *mp* *mf* *mf*

Cr. 2 *mp* *mp* *mp* *mf* *mf*

Tbn. 2

Vn. 2 *mp* *mp* *mp* *mf* *mf*

Vcl. 2 *mp* *mp* *mp* *mf* *mf*

Sopr.

up be - cause when I was sev - en - teen I had my first kid and I had to grow up o - ver-night. And I've got no more dreams. And...

III

Tr. *mp* *mp* *mp* *mf*

Tuba

Ar. *f*

Pte. *mp* *mp* *mp* *mf* *mf* *mf*

Cb.

Gr. c.

Timp. *mp* *mf*

St. D. *mp*

Fl. 1 *mf* *mf* *mf* *f*

Cl. 1 *mf* *mf* *mf* *f*

Fg. 1 *mf* *mf* *mf* *f*

Cr. 1 *mf* *mf* *mf* *f*

Tbn. 1

Vn. 1 *mf* *mf* *mf* *f*

Vcl. 1 *mf* *mf* *mf* *f*

Fl. 2 *mf* *mf* *mf* *f*

Cl. 2 *mf* *mf* *f* *f*

Fg. 2 *mf* *mf* *mf* *f*

Cr. 2 *mf* *mf* *f* *f*

Tbn. 2

Vn. 2 *mf* *mf* *f* *f*

Vcl. 2 *mf* *mf* *f* *f*

Sopr. and... and... and... and... and... and with-out dreams you can't...

Tr.

Tuba *f* *mf* senza sord.

Ar.

Pfe *mf* *mf* *mf* *mf* *f* *ff*

Cb. *f*

Gr. c. *mp*

Timp. *f*

St. D.

The musical score is divided into three systems (I, II, III) and includes the following parts:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, Vcl. 1.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, Vcl. 2.
- System III:** Sopr. (Soprano), Tr. (Trumpet), Tuba, Ar. (Arco), Pfte. (Piano/Forte), Cb. (Cello), Gr. c. (Guitar), Timp. (Timpani), St. D. (Snare Drum).

The vocal line (Soprano) includes the lyrics: "fuck - ing live. And in all the com - mer - cials eve - ry -".

The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), along with articulation marks like accents and slurs. The woodwind and string parts are highly rhythmic and melodic, while the vocal line is more lyrical and expressive.

99

The score is divided into three systems (I, II, III) and includes the following parts:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, Vcl. 1.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, Vcl. 2.
- System III:** Soprano (Sopr.), Trumpet (Tr.), Tuba, Ar. (Arco), Pfl. (Piano), Cb. (Cello), Gr. c. (Gong), Vibr. (Vibraphone), Glk. (Glockenspiel).

**Measure 99:** Woodwinds and strings play with dynamics *mf* and *f*. The horn parts (Cr. 1, Tbn. 1, Cr. 2, Tbn. 2) are marked *ff* and *cuivré*. The violin and viola parts (Vn. 1, Vcl. 1, Vn. 2, Vcl. 2) are marked *f* and *ff*.

**Measure 100:** Similar dynamics as measure 99. The horn parts remain *ff* and *cuivré*. The strings continue with *f* and *ff*.

**Measure 101:** The woodwinds and strings are marked *pppp*. The horn parts (Cr. 1, Tbn. 1, Cr. 2, Tbn. 2) are marked *ff*. The Soprano part has the lyrics: "-bo - dy is so fuck - ing hap - py and all day long my two lit-tle daughters sing those stu-pid fucking songs from those stu-pid".



Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

Sopr.  
Tr.  
Tuba  
Ar.  
Pfte  
Cb.  
Gr. c.  
Vibr.  
Glk.

pppp  
ord.  
pppp  
pppp  
con sord., cup  
ppp  
alla punta  
f  
pppp  
ord.  
pppp  
pppp  
pppp  
mp  
gliss.  
fucking commercials.  
f  
pppp  
f  
f  
f  
f

120 **P** ♩ = 40

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

*p* pronounce extremely slowly (even the consonants) - like in writing tempo

Things to do be - fore I die: One. Tell

III

Tr.

Tuba

Ar.

Pfte

Ch.

Gr. c.

Vibr.

Glk.

Q

126

The musical score is organized into three systems:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, Vcl. 1.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, Vcl. 2.
- System III:** Sopr. (voice), Tr., Tuba, Ar., Pflc., Cb., Gr. c., Vibr., Glk.

Key musical markings include dynamics such as *p* (piano), *ppp* (pianissimo), and *pp* (pianissimo). Performance instructions include *con sord.* (with mutes) and *pizz. vibrato* (pizzicato vibrato). Measure numbers 126, 127, 128, and 129 are indicated at the top of the score.

**Vocal Line (Soprano):**  
 my daugh - ters I love them sev - er - al times a day.

131

The score is divided into three systems, I, II, and III. System I includes Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, and Vcl. 1. System II includes Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, and Vcl. 2. System III includes Sopr., Tr., Tuba, Ar., Pflc., Cb., Gr. c., Vibr., and Glk. The vocal line (Sopr.) has lyrics: "Two. Find Don a new". The score includes various musical notations such as dynamics (p, ppp), articulation (arco, pizz. vibrato), and performance instructions (6, 7, 9, 10, 11). The key signature has one flat and the time signature is 6/8.

134

**I**

Fl. 1 *pp*

Cl. 1 *pp*

Fg. 1 *pp*

Cr. 1 *pp*

Tbn. 1

Vn. 1 *pp*

Vcl. 1 *pp*

**II**

Fl. 2 *pp*

Cl. 2 *p* *pp*

Fg. 2 *pp*

Cr. 2 *pp*

Tbn. 2

Vn. 2 *pp*

Vcl. 2 *pp*

**III**

Sopr. wife whom the girls like Three. Re - cord

Tr. *pp*

Tuba

Ar.

Pfte. *pp*

Cb. *pp* arco *pp* pizz. vibrato *pp*

Mrb. doublebass bow *p*

Vibr. *pp*

St. D. *ppp*

139 **R**

**I**

Fl. 1 *pp*

Cl. 1 *pp*

Fg. 1 *pp*

Cr. 1 *pp*

Tbn. 1 *pp*

Vn. 1 *pp*

Vcl. 1 *pp*

**II**

Fl. 2 *pp*

Cl. 2 *pp*

Fg. 2 *pp*

Cr. 2 *pp*

Tbn. 2 *pp*

Vn. 2 *pp*

Vcl. 2 *pp* pizz. vibrato

Sopr. birth - - - day mes - - - sag - es for the girls un - til they're

**III**

Tr. *pp*

Tuba *pp*

Ar. *pp*

Phe *pp*

Cb. *pp* arco

Mrb. *pp*

Vibr. *pp*

St. D. *pp*

144

The musical score is organized into three systems:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, Vcl. 1.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2 (with instruction "con sord. „cup“"), Vn. 2, Vcl. 2 (with instruction "arco").
- System III:** Soprano (with lyrics: "eigh - teen. Four. Make love with oth -"), Tr., Tuba, Arco, Pite (Piano), Cb. (Cello/Double Bass), Mrb. (Mrb.), Vib. (Vib.), Glk. (Glk.).

Key performance markings include *ppp* (pianissimo) throughout the score, and specific techniques like *pizz. vibrato* for the Cello/Double Bass. Fingerings (6, 9, 10, 11, 7) and slurs are indicated for various passages.

148 **S**

The musical score is divided into three systems, labeled I, II, and III. System I includes Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, and Vcl. 1. System II includes Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, and Vcl. 2. System III includes Sopr. (vocal soloist), Tr., Tuba, Ar., Pfte, Cb., Mrb., Vibr., and Glk. The vocal soloist part includes the lyrics: "er men to see what it's like. Five." The score features various dynamics such as *ppp*, *pp*, and *p*, along with performance instructions like "con sord.", "pizz. vibrato", and "doublebass bow".



152

The musical score is divided into three systems, labeled I, II, and III on the left margin.

- System I:** Includes Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, and Vcl. 1. Fl. 1 and Vn. 1 have dynamic markings of *pppp* and *ppp* respectively. Vcl. 1 has a *ppp* marking.
- System II:** Includes Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, and Vcl. 2. Fl. 2 and Cl. 2 have *ppp* markings. Vn. 2 and Vcl. 2 have *ppp* markings.
- System III:** Includes Sopr. (Soprano), Tr. (Trumpet), Tuba, Ar. (Arpeggiator), Pflc. (Percussion), Cb. (Cello), Mrb. (Maracas), Vibr. (Vibraphone), and Glk. (Glockenspiel). The Soprano part has the lyrics: "Make some - - - - - one fall in love". The Tr. part has a *ppp* marking and the instruction "senza sord.". The Ar. part has a *ppp* marking. The Pflc. part has a *ppp* marking. The Cb. part has an *arco* marking and a *ppp* marking.

This page contains a musical score for measures 155, 156, and 157. The score is divided into three systems, labeled I, II, and III. System I includes Flute 1, Clarinet 1, Bassoon 1, Trumpet 1, Trombone 1, Violin 1, and Viola 1. System II includes Flute 2, Clarinet 2, Bassoon 2, Trumpet 2, Trombone 2, Violin 2, and Viola 2. System III includes Soprano, Trumpet, Tuba, Arco, Percussion (Pte), Cymbal (Cb), Gong (Gr. c), Vibraphone (Vibr.), and Glockenspiel (Glk.). The vocal line (Sopr.) has lyrics: "with me. And do some-thing with my hair." The score features various dynamics such as *mp*, *pp*, *ppp*, and *p*, along with performance instructions like *senza sord.*, *pizz. vibrato*, *gliss.*, and *arco*. The music is in 6/8 time and includes complex rhythmic patterns and articulation marks.

# Dialogue II

$\text{♩} = 48$  flauto basso

Fl. 1 clarinetto basso in sib

Cl. 1

Fig. 1 contrafagotto

I Cor. 1

Tbn. 1 con sord. „wa-wa” u- - - a

Vln. 1 con sord. sul G sempre

Vcl. 1 con sord.

Fl. 2 flauto basso

Cl. 2 clarinetto basso in sib

Fig. 2 contrafagotto

II Cor. 2

Tbn. 2 con sord. „wa-wa” u- - - a

Vln. 2 con sord. sul G sempre

Vcl. 2 con sord.

Sopr. *p* like with trembling voice (not coloratura)  
No, thanks.

Tr.

Tb. *p*

III Ar.

Pf.

Cb. pizz. *p*

Small gong with glissando (unpitched)

VibraSlap

Wind Machine *pp*

A

7

Fl. b.  
Cl. b.  
Fg. 1  
I Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

Fl. b.  
Cl. b.  
Fg. 2  
II Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2

Sopr.  
Tr.  
Tb.  
Ar.  
Pf.  
Cb.  
Gong  
V. Slp.  
Windm.

Ac - tual - ly, please, yeah. Sure. Milk and sug-ar, please.

*pp*, *p*, *pppp*, *gliss.*, *decresc.*

12

Fl. b.  
Cl. b.  
Fig. 1  
I Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

This system includes parts for Flute Basso, Clarinet Basso, Figure Bass 1, Cor Anglais I, Trombone 1, Violin 1, and Violoncello 1. The music features various dynamics such as *pp*, *p*, and *pppp*, along with articulation like triplets and slurs. Performance instructions include "circle regularly with the bow" for the strings and "sul G" for the cello. The key signature has one sharp (F#) and the time signature is 5/4.

Fl. b.  
Cl. b.  
Fig. 2  
II Cor. 2  
Tbn. 2  
Vln. 2  
Vcl.

This system includes parts for Flute Basso, Clarinet Basso, Figure Bass 2, Cor Anglais II, Trombone 2, Violin 2, and Violoncello. It continues the musical themes from the first system with similar dynamics and performance markings. The time signature remains 5/4.

Sopr.  
Tr.  
Tb.  
III Ar.  
Pf.  
Cb.  
L. R.  
V. Slp.  
Windm.

This system includes parts for Soprano, Trumpet, Trombone, Arpa (Harp), Piano, Contrabasso, Left/Right Drums, Violoncello/Double Bass, and Wind Machine. The Soprano part has a long note with a slur. The Drums part includes a *pp* dynamic. The Wind Machine part has a *pp* dynamic. The time signature is 5/4.

16

This page of a musical score covers measures 16, 17, and 18. It features a variety of instruments including woodwinds (Flute, Clarinet, Bassoon, Cor Anglais, Trombone), strings (Violin, Viola, Cello, Double Bass, Trumpet, Trombone, Snare Drum, Cymbal, Tom Tom, Triangle, Tambourine, Maracas, Conga, Bongo, Djembe, Shaker, Castanets, Maracas, Bongos, Djembes, Shakers, Castanets), and a Wind Machine. The score is divided into three systems. The first system includes Fl. b., Cl. b., Fig. 1, Cor. 1, Tbn. 1, Vln. 1, and Vcl. 1. The second system includes Fl. b., Cl. b., Fig. 2, Cor. 2, Tbn. 2, Vln. 2, and Vcl. 2. The third system includes Sopr., Tr., Tbn., Ar., Pf., Cb., V. Slp., and Windm. The music is primarily in 4/4 time, with some changes to 2/4 and 3/4. Dynamics range from *pp* to *mp*. Performance instructions include "circle regularly with the bow" for strings, "sul G sempre" for violins, and "tuning key buzz" for the armoire. The score is written in a clear, professional layout with standard musical notation.

This page of the musical score, numbered 19, contains parts for various instruments. The score is organized into three systems, labeled I, II, and III on the left margin.

- System I:** Includes Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Fg. 1), Cor Anglais 1 (Cor. 1), Trombone 1 (Tbn. 1), Violin 1 (Vln. 1), and Viola 1 (Vcl. 1). Dynamics range from *pppp* to *pp*.
- System II:** Includes Flute 2 (Fl. 2), Clarinet 2 (Cl. 2), Bassoon 2 (Fg. 2), Cor Anglais 2 (Cor. 2), Trombone 2 (Tbn. 2), Violin 2 (Vln. 2), and Viola 2 (Vcl. 2). Dynamics range from *pppp* to *pp*.
- System III:** Includes Soprano (Sopr.), Trumpet (Tr.), Trombone (Tb.), Arco (Ar.), Piano (Pf.), Contrabass (Cb.), Violin Slap (V. Slp.), Bass Drum (B. Dr.), Violin Slap (V. Slp.), and Windm. Dynamics range from *pp* to *mf*.

The score features complex rhythmic patterns, including triplets and glissandos. Specific performance instructions include "tuning key buzz" for the piano and "rhythmic fingernail stroking" for the contrabass. The page concludes with a page number 55 in the top right corner.

**B**

23 ♩ = 80

Fl. b. *p*

Cl. b. *p*

Fig. 1

I Cor. 1 *p*

Tbn. 1

Vln. 1 *mp*

Vcl. 1 *mp*

Fl. b. *mf* *tongue ram (t. r.)*

Cl. b. *p*

Fig. 2

II Cor. 2 *p*

Tbn. 2 *mp*

Vln. 2 *mp*

Vcl. *mp*

Sopr.

Tr.

Tb. *mp*

Ar. *pp* *rhythmical fingernail stroking*

Pf. *pp* *rhythmical fingernail stroking*

Cb. *arco* *mp*

Gong

Timp. *mp*

Windm. *p*



27

Fl. b. *tongue ram (t. r.)* *p* *mf* *t. r.*

Cl. b. *p* *p*

Fig. 1

Cor. 1 *p* *p*

Tbn. 1 *mp* *mp*

Vln. 1 *mp* *mp* *ppp* *circle regularly with the bow*

Vcl. 1 *mp* *mp* *ppp* *circle regularly with the bow*

---

Fl. b. *t. r.* *mf* *p* *t. r.*

Cl. b. *p* *p*

Fig. 2

Cor. 2 *p* *p*

Tbn. 2 *mp* *mp*

Vln. 2 *mp* *mp* *ppp* *circle regularly with the bow*

Vcl. *mp* *mp* *ppp* *circle regularly with the bow*

---

Sopr.

---

Tr. *p*

Tb. *mp* *mp*

Ar.

Pf.

Cb. *mp* *mp* *ppp* *circle regularly with the bow*

Gong *mp* *gliss.*

V. Slp.

Timp. *mp* *gliss.*

Windm. *p* *p*

32

C

The musical score is organized into three systems:

- System I:** Fl. b., Cl. b., Fg. 1, Cor. 1, Tbn. 1, Vln. 1, Vcl. 1.
- System II:** Fl. b., Cl. b., Fg. 2, Cor. 2, Tbn. 2, Vln. 2, Vcl. 1.
- System III:** Sopr., Tr., Tbn., Ar., Pf., Cb., Gong, L. R., V. Slp., Timp., Windm.

Key musical elements include:

- Measures 32-34:** The score transitions through three measures with changing time signatures (8/4, 3/4, 3/4).
- Dynamics:** A variety of dynamic markings are used, including *p*, *mf*, *mp*, and *pp*.
- Articulation:** Accents, slurs, and trills (t.r.) are present throughout the score.
- Performance Instructions:** Specific directions like "rhythmic fingernail stroking" are provided for the piano and "gliss." for the Gong.

This musical score page, numbered 36, is arranged in a standard orchestral format. It features the following instruments and parts:

- I Flutes (Fl. b.):** Includes trills (t. r.) and dynamic markings such as *mf*, *mp*, *p*, and *mf*.
- Clarinets (Cl. b.):** Features triplets and dynamic markings like *p*, *mp*, and *mp*.
- Bassoon (Fg. 1):** Includes a *pppp* dynamic marking.
- Horns (Cor. 1):** Includes dynamic markings like *p* and *mp*.
- Trombone (Tbn. 1):** Includes dynamic markings like *mp* and *mf*.
- Violins (Vln. 1):** Includes the instruction "senza sord." and dynamic markings like *mp* and *mf*.
- Viola (Vcl. 1):** Includes the instruction "senza sord." and dynamic markings like *mp* and *mf*.
- II Flutes (Fl. b.):** Includes trills (t. r.) and dynamic markings like *p*, *mf*, and *mp*.
- Clarinets (Cl. b.):** Includes triplets and dynamic markings like *p*, *mp*, and *mp*.
- Bassoon (Fg. 2):** Includes a *pppp* dynamic marking.
- Horns (Cor. 2):** Includes dynamic markings like *p* and *mp*.
- Trombone (Tbn. 2):** Includes dynamic markings like *mp*, *ppp*, and *mf*.
- Violins (Vln. 2):** Includes the instruction "senza sord." and dynamic markings like *mp* and *mf*.
- Viola (Vcl. 2):** Includes the instruction "senza sord." and dynamic markings like *mp* and *mf*.
- Soprano (Sopr.):** A blank staff.
- Trumpets (Tr.):** Includes dynamic markings like *p* and *mp*.
- Trombones (Tbn.):** Includes dynamic markings like *mp* and *mf*.
- Arco (Ar.):** Includes the instruction "tuning key buzz" and a dynamic marking of *mf*.
- Piano (Pf.):** Includes a *ppp* dynamic marking and the instruction "damp with hand or any material producing similar sound".
- Cello (Cb.):** Includes dynamic markings like *mp* and *mf*.
- Gong (Gong):** Includes dynamic markings like *mf* and *mp*.
- B. Dr. (B. Dr.):** Includes a dynamic marking of *p*.
- V. Slp. (V. Slp.):** Includes a dynamic marking of *mf*.
- Timp. (Timp.):** Includes dynamic markings like *mp* and *mf*.
- Windm. (Windm.):** Includes dynamic markings like *pp* and *pp*.

**D**  $\text{♩} = 102$

41 progressively add and reduce harmonics rhythmically every quarter note

I

II

III

Gong, T.T., V. Slp., Timp., Windm.

44

This musical score page contains measures 44, 45, and 46. The instruments and their parts are as follows:

- Fl. b.:** Flute in B-flat, playing a melodic line with a *mp* dynamic.
- Cl. b.:** Clarinet in B-flat, playing a rhythmic pattern with triplets and sixteenth notes, *mp*.
- Fig. 1:** First Flute, rests.
- I Cor. 1:** First Cor Anglais, playing a melodic line with *p* dynamics.
- Tbn. 1:** First Trombone, playing a melodic line with *p* dynamics and glissando markings.
- Vln. 1:** First Violin, playing a rhythmic pattern with *mp* dynamics.
- Vcl. 1:** First Violoncello, playing a rhythmic pattern with *mp* dynamics.
- Fig. 2:** Second Flute, rests.
- II Cor. 2:** Second Cor Anglais, playing a melodic line with *p* dynamics.
- Tbn. 2:** Second Trombone, playing a melodic line with *p* dynamics and glissando markings.
- Vln. 2:** Second Violin, playing a rhythmic pattern with *mp* dynamics.
- Vcl.:** Violoncello, playing a rhythmic pattern with *mp* dynamics.
- Sopr.:** Soprano vocal line, rests.
- Tr.:** Trumpet, playing a rhythmic pattern with *mp* dynamics.
- Tb.:** Trombone, playing a rhythmic pattern with *p* dynamics.
- Ar.:** Arpa (Harp), rests.
- Pf.:** Piano, playing a complex rhythmic pattern with *mp* dynamics.
- Cb.:** Cello, playing a rhythmic pattern with *mp* dynamics.
- Gong:** Gong, rests.
- Timp.:** Timpani, playing a glissando effect.
- Windm.:** Wind Machine, playing a glissando effect with *mf* dynamics.

E

47

Fl. b. 1  
Cl. b. 1  
Fg. 1  
Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

Fl. b. 2  
Cl. b. 2  
Fg. 2  
Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2

Sopr.  
Tr.  
Tb.  
Ar.  
Pf.  
Cb.

Gong  
T.T.  
Timp.  
Windm.

My — cof — fee's — cold —

con sord. „wa-wa“

superball gliss.

50

Fl. b. *f*

Cl. b.

Fg. 1

I Cor. 1

Tbn. 1

Vln. 1 *pp* circle regularly with the bow

Vcl. 1 *f* fast fingernail stroke

Fl. b. *f*

Cl. b.

Fg. 2

II Cor. 2

Tbn. 2

Vln. 2 *pp* circle regularly with the bow

Vcl. *f* fast fingernail stroke

Sopr. *gliss*  
I \_\_\_ was \_\_\_ kind of \_\_\_ tired. \_\_\_ You washed and fold - ed \_\_\_ my laun - dry. Thanks.

Tr.

Tb.

Ar. *f* fast fingernail stroke (sons sifflés) *ppp* rhythmical fingernail stroking

Pf. *f* fast fingernail stroke *ppp* rhythmical fingernail stroking *f* fast fingernail stroke

Cb. *f* fast fingernail stroke

T.T.

Timp. *f* isolated long strokes *f* isolated long strokes

Windm.

57

F

♩ = 80

Fl. b.

Cl. b. *muta in clarinetto in si<sup>b</sup>*

Fg. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1 *circle regularly with the bow*

Fl. b.

Cl. b. *muta in clarinetto in si<sup>b</sup>*

Fg. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. *circle regularly with the bow*

Sopr. *f* *decresc.* *cresc.*  
 I did - n't for - get the soft - en - er, did I? Were you watching me while I was a-sleep?

Tr.

Tb.

Ar. *fast fingernail stroke (sons si<sup>b</sup>lées)* *rhythmical fingernail stroking*

Pf. *rhythmical fingernail stroking*

Cb.

V. Slp.

Timp.

Windm.



63

I

Fl. b. *f* t. r. muta in flauto grande

Cl. 1

Fg. 1 *pppp*

Cor. 1

Tbn. 1 palm on mouthpiece *p*

Vln. 1

Vcl. 1

II

Fl. b. *f* t. r. muta in flauto grande

Cl. 2

Fg. 2 *pppp*

Cor. 2

Tbn. 2 palm on mouthpiece *p*

Vln. 2

Vcl. 2

Sopr. *f* (ossia)

Why?\_ I was snor - ing or...?

III

Tr.

Tb. palm on mouthpiece *p*

Ar.

Pf.

Cb.

Gong

Crt. *f* doublebass bow

Windm.

G

♩ = 80

flauto grande

69

I

Fl. 1 *ppp*

Cl. 1 *ppp* muta in clarinetto basso in si<sup>b</sup>

Fg. 1

Cor. 1 *pppp* u<sup>♯</sup>a

Tbn. 1 *pppp*

Vln. 1 *mf* con sord. metalico

Vcl. 1 *mf* con sord. metalico

II

Fl. 2 *ppp* flauto grande

Cl. 2 *ppp* clarinetto in si<sup>b</sup> muta in clarinetto basso in si<sup>b</sup>

Fg. 2

Cor. 2 *pppp* u<sup>♯</sup>a

Tbn. 2 *pppp*

Vln. 2 *mf* con sord. metalico

Vcl. *mf* con sord. metalico

Sopr. *mp*  
Are you that guy at the cof - fee shop when I was writ - ing

III

Tr. *ppp* con sord. „cup”

Tb.

Ar. *pp*

Pf. *p* *mf*

Cb. *p* ord. con sord. metalico

B. Dr. *pppp*

Vib. *pp*

Windm.

73

H ♩ = 80

♩ = 48

FL. 1

CL. 1 *clarinetto basso in sib*

Fg. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

FL. 2

CL. 2 *clarinetto basso in sib*

Fg. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

Tr.

Tb.

Ar.

Pf.

Cb.

Gong

B. Dr.

Vib.

Timp.

Windm.

*pp*, *mf*, *f*, *ppp*, *mp*, *pizz.*, *gliss.*, *slap*, *senza sord.*, *circle regularly with the bow*, *ord.*, *fast fingernail stroke*, *con sord. „wa-wa“*, *damp with fingers*, *isolated long strokes*

78

Fl. 1 *pp* muta in flauto basso

Cl. b. *pp*

Fig. 1

Cor. 1 *pp* u sa-

Tbn. 1 *pppp*

Vln. 1

Vcl. 1

Fl. 2 *pp* muta in flauto basso

Cl. b.

Fig. 2

Cor. 2 *pp* u sa-

Tbn. 2 *pp* *pppp*

Vln. 2

Vcl.

Sopr. Lee. My name is Ann. Are you sure that you don't need the jack-et?

Tr. con sord. „cup” *p* 3

Tb.

Ar.

Pf. *ppp* 12

Cb. circle regularly with the bow *ppp*

Gong

Vib. *pp*

Windm.

83

flauto basso

Fl. 1  
Cl. b.  
Fg. 1  
Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

flauto basso

Fl. 2  
Cl. b.  
Fg. 2  
Cor. 2  
Tbn. 2  
Vln. 2  
Vcl.

Sopr.

I'll bring it back, don't wor - ry.

Tr.  
Tb.  
Ar.  
Pf.  
Cb.

Gong  
V. Slp.  
V. Slp.  
Windm.  
V. Slp.

# Dialogue III

**I**

Fl. 1 *flauto grande* non legato *pp*

Cl. 1 *clarinetto in sib* non legato *pp*

Fg. 1 *pp*

Cor. 1 *pp*

Tbn. 1 *p*  
con sord.  
non legato (if possible)

Vln. 1 *p*

Vcl. 1 *p*

*pp*

**II**

Fl. 2 *flauto grande* non legato *pp*

Cl. 2 *clarinetto in sib* non legato *pp*

Fg. 2 *pp*

Cor. 2 *pp*

Tbn. 2 *p*  
con sord.  
non legato (if possible)

Vln. 2 *p*

Vcl. 2 *p*

*pp*

Sopr. *p* Pat-sy, Pen - ny, *f* Pat - - - - - sy, —

**III**

Tr.

Tb.

Ar. *sons xylophoniques (gliss.) pp*

Pf. *cover the strings at the beginning with a piece of heavy cloth (and press during playing if necessary) pp*

Cb.

Wood Blocks *pp* *pp (sempre)*

Wood Blocks *pp* *pp (sempre)*

Wood Blocks *pp* *pp (sempre)*

7

The score is divided into three systems:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cor. 1, Tbn. 1, Vln. 1, Vcl. 1. Flute 1 and Clarinet 1 have a 7-measure phrase starting at measure 8. Bassoon 1 has a 3-measure phrase. Trumpet 1 has a *pp* note at measure 9. Violin 1 and Violoncello 1 have 13-measure phrases starting at measure 8.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cor. 2, Tbn. 2, Vln. 2, Vcl. 2. Flute 2 and Clarinet 2 have a 7-measure phrase starting at measure 8. Bassoon 2 has a 3-measure phrase. Trumpet 2 has a *pp* note at measure 9. Violin 2 and Violoncello 2 have 13-measure phrases starting at measure 8.
- System III:** Soprano, Tr. (Trumpet), Tb. (Tuba), Ar. (Arco), Pf. (Piano), Cb. (Cello/Double Bass), W. Bl. (Wood Block). The Soprano line has lyrics: "Pen - - - - - ny, Pat - - - - - sy, Pen - - - - -". The Truba line has the instruction "breathe through instrument (without pitch)" and a *p* dynamic. The Arco line has the instruction "sons xylophoniques" and a 9-measure phrase starting at measure 8. The Piano line has a 9-measure phrase starting at measure 8. The Wood Block line has a rhythmic pattern starting at measure 7.

A

18

This page contains the musical score for measures 18, 19, and 20 of a symphony movement. The score is divided into three systems: System I (Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Violins 1 & 2, and Violas 1 & 2), System II (Soprano voice), and System III (Trumpet 3, Trombone 3, Percussion (Ar.), Piano (Pf.), and Cymbal (Cb.)). The time signature is 2/4. The key signature has two sharps (F# and C#). The score includes various musical notations such as dynamics (*p*, *pp*), articulation (*acc*, *stacc*), and performance instructions like "breathe through instrument (without pitch)" and "sons xylophoniques". Fingerings and breath marks are indicated throughout the woodwind parts. The vocal line in System II includes the lyrics: "ny, Pat - sy, I am mak -".



27

I

Fl. 1

Cl. 1

Fg. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

ing a big heap of pan-cakes. If you don't come right this second I'm going to eat

III

Tr.

Tb.

Ar.

Pf.

Cb.

W. Bl.

W. Bl.

W. Bl.

38

The score is divided into three systems:

- System I:** Flutes 1 and 2, Clarinets 1 and 2, Bassoon 1, Cor Anglais 1, Trombone 1, Violin 1, and Viola 1.
- System II:** Flutes 2 and 3, Clarinets 3 and 4, Bassoon 2, Cor Anglais 2, Trombone 2, Violin 2, and Viola 2.
- System III:** Soprano, Trumpet, Trombone, Arco (strings), Piano, Cello, and Double Basses.

Key performance instructions include:

- pp* (pianissimo) for various woodwind and string parts.
- p* (piano) for Trombone 1 and 2.
- con sord. „plunger“* for Trombone 1 and 2.
- sons xylophoniques* for the Arco and Piano parts.
- gliss* (glissando) for the Cello part.

The vocal line (Soprano) includes the lyrics: "all of them by my - - - self."

**B**

41 ♩ = 60

The musical score is organized into three main sections:

- Section I:** Includes Flute 1, Clarinet 1, Bassoon 1, Coriander 1, Trombone 1, Violin 1, and Viola 1. Dynamics range from *ppp* to *pp*. Includes performance instructions like "overpressure" and "gliss.".
- Section II:** Includes Flute 2, Clarinet 2, Bassoon 2, Coriander 2, Trombone 2, Violin 2, and Viola 2. Dynamics range from *ppp* to *pp*. Includes performance instructions like "overpressure" and "gliss.".
- Section III:** Includes Trumpet, Trombone, Arco (strings), Piano, Cymbals, Wood Block (W. Bl.), Vibraphone (Vib.), Cymbals, Wood Block (W. Bl.), Wood Block (W. Bl.), and Grooves (Gro.). Dynamics range from *ppp* to *mf*. Includes performance instructions like "breathe through instrument (without pitch)", "sons xylophoniques", "remove cloth", and "with grips of mallets".

The vocal line (Soprano) has the following lyrics: "Hi, there. Oh, you are al-so Ann? So you just moved in? Listen,"

47

I  
Fl. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

II  
Fl. 2  
Cl. 2  
Fg. 2  
Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2

III  
Tr.  
Tb.  
Ar.  
Pf.  
Cb.  
Mrb.  
Vib.  
Glk.  
Gro.

Sopr.  
this is kind of a weird ques - tion since we just met, but I was won - der - ing, if there was an - y chance of you keep - ing an eye on

alla punta s. p.  
pp  
11

senza sord. pizz.  
pp  
13

decresc.  
gliss.  
gliss.  
gliss.

sons plectriques (with fingernails)  
p  
1 3 5 7 9

(with grips of mallets)  
pp  
3 5 7 9

(with grips of mallets)  
pp  
3 5 7 9

pp  
5 7 9

52

Fl. 1 *mf* t. r.

Cl. 1 *mf* slap

Fg. 1

Cor. 1 breathe through instrument (without pitch) *p*

Tbn. 1 breathe through instrument (without pitch) *p*

Vln. 1 senza sord. *pp* alla punta s. p. 9 ord. 8<sup>va</sup> 3

Vcl. 1 senza sord. *pp* alla punta s. p. 13

---

Fl. 2 *mf* t. r.

Cl. 2 *mf* slap

Fg. 2

Cor. 2 breathe through instrument (without pitch) *p*

Tbn. 2 breathe through instrument (without pitch) *p*

Vln. 2 senza sord. *pp* alla punta s. p. 11 9 ord. 5 3

Vcl. 2 s. p. alla punta *pp* 13 11

---

Sopr. *mf* 3 3 3 3  
 them. Are you sure? Bye, guys. You be - have your-selves, o - kay? Thank you so much.

Tr. breathe through instrument (without pitch) *p*

Tb. breathe through instrument (without pitch) *p*

Ar. p.d.l.t. 11 11

Pf.

Cb.

---

Mrb. *pp* 9 7 5 3

Vib.

Gro. (with grips of mallets) slow stroke *pp* 9

Glk. *pp* 7 5 3

Gro. (with grips of mallets) slow stroke *pp* 3

C

D

58 ♩ = 72

♩ = 60

The score is divided into three sections: I, II, and III. Section I includes Flutes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Cor Anglais 1 and 2, Trombones 1 and 2, Violins 1 and 2, and Cellos. Section II includes Flutes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Cor Anglais 1 and 2, Trombones 1 and 2, Violins 1 and 2, and Cellos. Section III includes Trumpets, Trombones, Arpa, Piano, Contrabass, Maracas, Vibraphone, and Glockenspiel. The score features various dynamics such as *ppp*, *p*, *pp*, *mf*, and *mp*. Performance instructions include "long bow" for strings and "con P sempre" for the piano. The score is written in 3/4 time and includes a key signature change from C major to D major.

60

Fl. 1

Cl. 1 *dolcissimo, balanced with all other instruments*  
*ppp*

Fig. 1

Cor. 1 *pppp*

Tbn. 1

Vln. 1

Vcl. 1

---

Fl. 2

Cl. 2 *dolcissimo, balanced with all other instruments*  
*ppp*

Fig. 2 *dolcissimo, balanced with all other instruments*  
*ppp*

Cor. 2 *pppp*

Tbn. 2

Vln. 2

Vcl. 2

---

Sopr. *p* uncertain (not coloratura) *mf* *decresc.*  
Lee, I brought you back your jac-ket. What hap-pened? Who... who took all your fur-ni-ture?  
*gliss.*

---

Tr.

Tb.

Ar. *ppp dolcissimo, balanced with all other instruments*

Pf. *ppp*

Cb. *dolcissimo, balanced with all other instruments*  
*con sord. pizz. vibrato*  
*ppp*

Cowb. *dolcissimo, balanced with all other instruments*  
*ppp*

Vib. *dolcissimo, balanced with all other instruments*  
*ppp*

C. G. *dolcissimo, balanced with all other instruments*  
*ppp*

65

**E** ♩ = 48

*dolcissimo, balanced with all other instruments*

**I**

Fl. 1

Cl. 1

Fig. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

*dolcissimo, balanced with all other instruments*

*ppp*

*dolcissimo, balanced with all other instruments*

*ppp*

con sord. „wa-wa“

*dolcissimo, balanced with all other instruments*

*ppp*

alla punta  
con sord. metalico

*ppp*

**II**

Fl. 2

Cl. 2

Fig. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

*dolcissimo, balanced with all other instruments*

*ppp*

*dolcissimo, balanced with all other instruments*

*ppp*

con sord. „wa-wa“

*dolcissimo, balanced with all other instruments*

*ppp*

alla punta  
con sord. metalico

*ppp*

Sopr.

*p*

free, naturally, quasi senza misura

You don't wan-na tell it to me be - cause it's part of your life, and you don't want me to know

*pp*

**III**

Tr.

Tb.

Ar.

Pf.

Cb.

*ppp*

alla punta  
arco

pizz. vibrato

Cowb.

B. Dr.

St. D.

C. G.

*ppp*

*ppp*

*dolcissimo, balanced with all other instruments*

*ppp*

*ppp*





**I**

Fl. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

**II**

Fl. 2  
Cl. 2  
Fg. 2  
Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2

Sopr.

look at some - bo - dy, you might see fif - ty per cent of who they are, and want - - - - ing to know the rest de - stroys

**III**

Tr.  
Tb.  
Ar.  
Pf.  
Cb.

Mrb.  
Cowb.  
B. Dr.  
Vib.  
St. D.  
C. G.

84

F  $\text{♩} = 36$

The score is arranged in three systems. System I includes Flute 1, Clarinet 1, Bassoon 1, Cor Anglais 1, Trombone 1, Violin 1, and Viola 1. System II includes Flute 2, Clarinet 2, Bassoon 2, Cor Anglais 2, Trombone 2, Violin 2, and Viola 2. System III includes Trumpet, Trombone, Arpa, Piano, Contrabass, Mellophone, Cowbell, Bass Drum, Vibraphone, Snare Drum, and another Snare Drum.

The vocal line (Soprano) has lyrics: "eve-ry-thing. Would you like to dance? If you don't kiss".

Performance instructions include *ppp* (pianissimo), *pppp* (pianississimo), *cresc.* (crescendo), *mp* (mezzo-piano), and *pizz. vibrato*. Specific bowing instructions for strings are: "whole bow, light bow pressure *dolcissimo*, balanced with all other instruments".

Musical notation includes triplets, sixteenth-note patterns, and rests. The key signature has one flat, and the time signature is 3/4.



93 un poco ritardando

The musical score is organized into three systems:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cor. 1, Tbn. 1, Vln. 1, Vcl. 1.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cor. 2, Tbn. 2, Vln. 2, Vcl. 2.
- System III:** Sopr., Tr., Tbn., Ar., Pf., Cb., B. Dr., S. Cym., S. Cym., S. Cym.

Key musical details include:

- Tempo:** *un poco ritardando* (slowing down a little).
- Dynamic markings:** *pp* (pianissimo), *p* (piano), *ppp* (pianississimo), and *ff* (fortissimo).
- Performance instructions:** *con sord.* (with mutes) for brass instruments.
- Vocal line:** The Soprano part includes the lyrics: "ing to scream. Ah!".

G

101 ♩ = 112 a tempo

FL. 1

CL. 1

Fg. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

FL. 2

CL. 2

Fg. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

Tr.

Tb.

Ar.

Pf.

Cb.

Mrb.

Vib.

Glk.

W. Bl.

*pp*

*mf*

*ppp*

*ff*

*f*

*sfz*

*fff*

*pppp*

as long as possible

8<sup>va</sup>

8<sup>vb</sup>

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

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182

183

184

185

186

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191

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193

194

195

196

197

198

199

200

106

Fl. 1  
Cl. 1  
Fg. 1  
I Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

Fl. 2  
Cl. 2  
Fg. 2  
II Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2

Sopr.

Tr.  
Tb.

III Ar.  
Pf.  
Cb.

Mrb.  
Vib.  
W. Bl.

111

**I**

Fl. 1 *p*

Cl. 1 *p*

Fg. 1 *pp* 6

Cor. 1 *pp*

Tbn. 1 *p* *ppp*

Vln. 1 *pppp* senza sord. alla punta *gliss.*

Vcl. 1 *pppp* senza sord. alla punta *gliss.*

**II**

Fl. 2 *p* 7

Cl. 2 *p*

Fg. 2 *pp* 6

Cor. 2 *pp*

Tbn. 2 *p* 3 *ppp*

Vln. 2 *pppp* senza sord. alla punta *gliss.*

Vcl. 2 *pppp* senza sord. alla punta *gliss.*

**III**

Sopr.

Tr. *p* 5

Tb. *p*

Ar. *mf* 6

Pf. *p* 6

Cb. *pppp* senza sord. alla punta *gliss.*

Mrb.

Vib.

W. Bl.



116

I

Fl. 1 *p* *gliss.*

Cl. 1 *p* *gliss.*

Fg. 1 *pp* *gliss.*

Cor. 1 *pp* *gliss.*

Tbn. 1 *gliss.*

Vln. 1 *gliss.*

Vcl. 1 *gliss.*

II

Fl. 2 *p* *gliss.*

Cl. 2 *p* *gliss.*

Fg. 2 *pp* *gliss.*

Cor. 2 *pp* *gliss.*

Tbn. 2 *gliss.*

Vln. 2 *gliss.*

Vcl. 2 *gliss.*

Sopr.

Tr.

Tb.

III

Ar. *gliss.*

Pf. *gliss.*

Cb. *gliss.*

Mrb.

Vib.

W. Bl.

121

I

Fl. 1 *p*

Cl. 1 *p*

Fg. 1 *pp* 6

Cor. 1 *pp*

Tbn. 1 *p* *ppp*

Vln. 1 *gliss.*

Vcl. 1 *gliss.*

II

Fl. 2 *p*

Cl. 2 *p*

Fg. 2 *pp* 6

Cor. 2 *pp*

Tbn. 2 *p* 3 *ppp*

Vln. 2 *gliss.*

Vcl. 2 *gliss.*

Sopr.

III

Tr. *p* 5

Tb. *p*

Ar. *mf*

Pf. 6

Cb. *gliss.*

Mrb.

Vib.

W. Bl.

126

I

Fl. 1 *p* *pp* *ppp*

Cl. 1 *p* *pp* *ppp*

Fg. 1 *ppp*

Cor. 1 *pp* *ppp*

Tbn. 1 *pppp*

Vln. 1 *gliss.* *gliss.* *s. l.* *ppp*

Vcl. 1 *gliss.* *gliss.* *ppp*

II

Fl. 2 *p* *pp* *pp*

Cl. 2 *p* *pp* *pp*

Fg. 2 *pp* *pp* *ppp*

Cor. 2 *pp* *ppp* *ppp*

Tbn. 2 *pppp*

Vln. 2 *gliss.* *gliss.* *s. l.* *ppp*

Vcl. 2 *gliss.* *gliss.* *ppp*

Sopr. *mp*  
I... I...

Tr. *mp*

Tb. *mp*

III

Ar. *p* *pppp*

Pf. *ppp*

Cb. *gliss.* *gliss.* *pizz.* *gliss.* *pppp*

Mrb. *ppp*

Vib. *pppp*

W. Bl. *pppp*

**H** ♩ = 60  
 ossia (play the pitch soprano is not singing)

130

The score is organized into systems for different instrument groups and the voice.

- Group I:** Fl. 1, Cl. 1, Fg. 1, Cor. 1, Tbn. 1, Vln. 1, Vcl. 1. Measures 130-132 feature a *pp* dynamic with seven-note slurs. Measures 133-135 are marked *ppp* with "long bow, light bow pressure *dolcissimo*, balanced with all other instruments con sord." and triplets.
- Group II:** Fl. 2, Cl. 2, Fg. 2, Cor. 2, Tbn. 2, Vln. 2, Vcl. 2. Similar to Group I, with *pp* in measures 130-132 and *ppp* in 133-135, including bowing instructions and triplets.
- Soprano:** Measures 130-132 have lyrics "I...". Measure 133 has "I...". Measure 134 has "I I". Measure 135 has "I I" with an *pp* dynamic and an "(ossia)" instruction above the staff.
- Group III:** Tr., Tb., Ar., Pf., Cb., Mrb., Vib. (two), Glock., W. Bl.
  - Ar. and Pf. play *mf* chords in measures 133-135.
  - Cb. has a glissando in measures 130-132 and *pppp* chords in 133-135.
  - Mrb., Vib., Glock., and W. Bl. play *mf* chords in measures 133-135.

137

Fl. 1

Cl. 1

Fg. 1

I Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

Fl. 2

Cl. 2

Fg. 2

II Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

Tr.

Tb.

Ar.

Pf.

III Cb.

Mrb.

Vib.

C. G.

long bow, light bow pressure  
dolcissimo, balanced with all other instruments  
con sord.  
pppp

long bow, light bow pressure  
dolcissimo, balanced with all other instruments  
con sord.  
pppp

ppp

When I look at you I see, may - be ten per cent...

doublebass bow  
dolcissimo, balanced with all other instruments  
pppp

doublebass bow  
dolcissimo, balanced with all other instruments  
pppp

ppp

145

The musical score is organized into three systems, labeled I, II, and III on the left margin. System I includes Fl. 1, Cl. 1, Fg. 1, Cor. 1, Tbn. 1, Vln. 1, and Vcl. 1. System II includes Fl. 2, Cl. 2, Fg. 2, Cor. 2, Tbn. 2, Vln. 2, and Vcl. 2. System III includes Tr., Tb., Ar., Pf., Cb., Mrb., B. Dr., Vib., and C. G. The vocal line (Sopr.) is positioned between systems II and III. The score spans six measures. The vocal line has the lyrics "and that's not so bad." with a *decresc.* marking above the final note. The piano part (Pf.) has a *ppp* marking and a "light gliss. on strings" instruction with a diagram showing a glissando on a string. The strings (Vln. 1, Vcl. 1, Vln. 2, Vcl. 2) play a rhythmic pattern of eighth notes with slurs and accents. The woodwinds and brass are mostly silent, indicated by rests. The percussion (Mrb., B. Dr., Vib., C. G.) has a simple accompaniment.

I  
151 ♩ = 72

I

Fl. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

II

Fl. 2  
Cl. 2  
Fg. 2  
Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2

Sopr.

*p* Tell me a - bout all the plac - es\_ you'd like\_ to\_ take me\_ *mp* I'm not go - ing to see these plac - es.

III

Tr.  
Tb.  
Ar.  
Pf.  
Cb.

B. Dr.

J

K

G. P.

156 ♩ = 72

I

Fl. 1, Cl. 1, Fg. 1, Cor. 1, Tbn. 1, Vln. 1, Vcl. 1

II

Fl. 2, Cl. 2, Fg. 2, Cor. 2, Tbn. 2, Vln. 2, Vcl. 2

Sopr.

Tr., Tb., Ar., Pf., Cb., Mrb., Vib., Glk.

III

8va p, pppp, 8va sea

ppp, mf, ppp, long bow, ppp, mf, ppp, ppp, mp, pppp, mp, pppp

pp, mf, ppp, long bow, ppp, mf, ppp, ppp, mp, pppp

ppp, mf, ppp, long bow, ppp, mf, ppp, ppp, mp, pppp



158

FL. 1

CL. 1

Fg. 1

I Cor. 1  
breathe through instrument (without pitch)  
*ppp*

Tbn. 1  
breathe through instrument (without pitch)  
*ppp*

Vln. 1  
con sord. metalico  
*p*

Vcl. 1  
con sord. metalico  
*p*

FL. 2

CL. 2

Fg. 2

II Cor. 2  
breathe through instrument (without pitch)  
*ppp*

Tbn. 2  
breathe through instrument (without pitch)  
*ppp*

Vln. 2  
con sord. metalico  
*p*

Vcl. 2  
con sord. metalico  
*p*

Sopr.  
*mf*  
Thank you, Ann. I... I... I'm sor - ry I... took so long...  
*f*  
Were... were you guys

Tr.  
breathe through instrument (without pitch)  
*ppp*

Tb.  
breathe through instrument (without pitch)  
*ppp*

III Ar.

Pf.

Cb.

Gro.  
slow stroke  
*ppp*

162

FL. 1  
CL. 1  
Fg. 1  
I  
Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1  
FL. 2  
CL. 2  
Fg. 2  
II  
Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2  
Sopr.  
Tr.  
Tb.  
Ar.  
Pf.  
Cb.  
III  
B. Dr.  
Gro.

mp  
ppp subito  
mp  
pp  
pp  
mp  
ppp subito  
mp  
pp  
pp  
mf  
decresc.  
mp  
decresc.  
pp  
pp  
ppp  
slow stroke

t. r.  
breathe through instrument (without pitch)  
breathe through instrument (without pitch)  
breathe through instrument (without pitch)  
breathe through instrument (without pitch)  
breathe through instrument (without pitch)  
breathe through instrument (without pitch)

good? Yeah, they're great, aren't they? What a-bout you? You want

167

FL. 1

CL. 1

Fig. 1

I Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

FL. 2

CL. 2

Fig. 2

II Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

Tr.

Tb.

Ar.

III Pf.

Cb.

W. Bl.

W. Bl.

W. Bl.

Gro.

*mp*

*p*

*ppp*

*p*

*ppp*

*mf*

*p*

*p*

*pp*

*pp*

*ppp*

t. r.

slap

breathe through instrument (without pitch)

breathe through instrument (without pitch)

breathe through instrument (without pitch)

breathe through instrument (without pitch)

kids? Why not? Do you want to come o-ver for din-ner next week?

pizz.

# Monologue II

one staff = ca. 10 sec.

Soprano

high "overflow" register  
(relative pitches)  
spoken voice register

voice velocity  
breath intensity  
pronunciation clarity

You pray, you pray,

Sopr.

*extreme pronunciation*

you pray, you pray, you pray, you pray, you pray that this will be your

Sopr.

*gradually closing the mouth*

life with - out you... You pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray,

Sopr.

you pray, you pray, you pray, you pray, you pray, you pray that the girls will love this wom - an, that the girls will love this wom - an, that the girls will love this wom -

Sopr.

*extreme pronunciation*

an, that the girls will love this wom - an, that the girls will love this wom - an, that the girls will love this wom - an, who has the same

Sopr.

name as you, and that the girls can re - mem - ber their moth - er who used to take them on

Sopr.

*kapfton*

raft rides

Sopr.

*mouth closed (still pronouncing inside)*

in bed. You don't know, you don't know, you don't know, you

Sopr.

*gradually opening the mouth*

don't know, you don't know, you don't know, you don't know, you don't know, you don't know, you don't know, you don't know, you don't know, you don't

Sopr.

*extreme pronunciation*

know, who you are pray - ing to, but you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray, you pray,

attacca

# Dialogue IV

♩ = 40

flauto basso cantabile, ma senza vibrato

I

Fl. 1

Cl. 1

Fg. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

*ppp*

*ppp*

*ppp*

II

Fl. 2

Cl. 2

Fg. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

*ppp*

*ppp*

*ppp*

Sopr.

*p* like singing with a song we cannot hear  
 God, I have-n't lis-tened to an - y mu - sic in so long. I used\_ to like\_ Nir -

*gliss*

III

Tr.

Tb.

Ar.

Pf.

Cb.

9

I

Fl. b

Cl. 1

Fg. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

Fl. 2

Cl. 2

Fg. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

Tr.

Tb.

Ar.

Pf.

Cb.

flauto basso cantabile, ma senza vibrato

con sord. „wa-wa”

ppp

u - - - -

gliss.

3

7

6

3

con sord. „cup”

ppp

con sord.

ppp

ppp

ppp

- va - na. I went to one of their con-certs... That's ac - tu - al - ly where I met Don, my husband. I

13

Fl. b

Cl. 1

Fg. 1

I Cor. 1

Tbn. 1

Vln. 1

Vel. 1

Fl. b

Cl. 2

Fg. 2

II Cor. 2

Tbn. 2

Vln. 2

Vel. 2

Sopr.

— spent the whole con-cert cry - ing. so he of-fered me a hand-kerchief, but he did - n't have a hand-kerchief,

Tr.

Tb.

Ar.

III Pf.

Cb.

gliss.

gliss.

gliss.

17

I

Fl. b  
Cl. 1  
Fg. 1  
Cor. 1  
Tbn. 1  
Vln. 1  
Vcl. 1

II

Fl. b  
Cl. 2  
Fg. 2  
Cor. 2  
Tbn. 2  
Vln. 2  
Vcl. 2

Sopr.

so\_ he\_just... took off\_ his\_ T - shirt and... That's\_

(ossia)

Tr.

Tb.

con sord. „wa-wa”

III

Ar.

Pf.

Cb.

Cowb.

Vib.

St. D.



A

25 ♩ = 48

I

Fl. b *pp*

Cl. 1 *pp* muta in clarinetto basso

Fg. 1 *ppp*

Cor. 1

Tbn. 1

Vln. 1 *pp* col legno balzato

Vcl. 1 *pp* col legno balzato

II

Fl. b *pp*

Cl. 2 *pp* muta in clarinetto basso

Fg. 2 *ppp*

Cor. 2

Tbn. 2

Vln. 2 *pp* col legno balzato

Vcl. 2 *pp* col legno balzato

Sopr. *mp* how we met. *p* Ann, I feel ter - ri - ble. I in - vit - ed you o - ver to din - ner and now \_\_\_\_\_

III

Tr.

Tb.

Ar. *p*

Pf. *p*

Cb. *pp* col legno balzato

Cowb. *p* *ppp* *p*

Vib. *p* *ppp* *p*

St. D. *p* *ppp* *p*

29

I

Fl. b

Cl. 1 clarinetto basso

Fg. 1

Cor. 1

Tbn. 1

Vln. 1 *col legno balzato*

Vcl. 1 *col legno balzato*

*pp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

II

Fl. b

Cl. 2 clarinetto basso

Fg. 2

Cor. 2

Tbn. 2

Vln. 2 *col legno balzato*

Vcl. 2 *col legno balzato*

*pp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

Sopr.

*trillo*

—you have to do all the work. N... n... n... no, I know it's a - ne - mi - a. They just told me I

III

Tr.

Tb.

Ar.

Pf.

Cb. *col legno balzato*

*p*

*p*

*pp*

Cowb.

Vib.

St. D.

*p*

*p*

*p*

**B** ♩ = 60

33

Fl. b. *pp*

Cl. b. *pp*

Fg. 1 *f*

I Cor. 1 *pp* *f*

Tbn. 1 *ppp*

Vln. 1 *pp* *col legno balzato* *pp* *f*

Vcl. 1 *pp* *col legno balzato* *pp* *f*

Fl. b. *pp*

Cl. b. *pp*

Fg. 2 *pp*

II Cor. 2 *pp*

Tbn. 2 *ppp*

Vln. 2 *pp* *f*

Vcl. 2 *pp* *f*

Sopr. *mp* *cresc.* *p*  
 need to rest. O - kay. The raf - ters, in a sec - ond.

Tr. *pp* *f*

Tb. *pp*

Ar. *ppp* *fast fingernail stroke*

Pf. *pp* *ppp* *pp* *f*

Cb. *pp* *col legno balzato*

B. Dr. *ppp*

Vib. *pp* *f*

Flexatone *p* *doublebass bow*

38 progressively add and reduce harmonics

Fl. b

Cl. b

Fg. 1

I Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

Fl. b

Cl. b

Fg. 2

II Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

mp Close your eyes. We're set - ting off. O - kay? decres. It's get - ting wav - i -

Tr.

Tb.

Ar.

Pf.

Cb.

Mrb.

B. Dr.

Vib.

S. Cym.

ppp

41

Fl. b

Cl. b

Fg. 1

Cor. 1

Tbn. 1

Vln. 1

Vcl. 1

Fl. b

Cl. b

Fg. 2

Cor. 2

Tbn. 2

Vln. 2

Vcl. 2

Sopr.

-er and wav-i-er and then we splash down in the wa-ter. What's that?

Tr.

Tb.

Ar.

Pf.

Cb.

Mrb.

Vib.

S. Cym.

con P sempre simile

BA 9738

44

I  
Fl. b. *ff*  
Cl. b. *f*  
Fg. 1 *f*  
Cor. 1 *f*  
Tbn. 1  
Vln. 1 *p* *f*  
Vcl. 1 *p* *f*

II  
Fl. b. *ff*  
Cl. b. *f*  
Fg. 2 *f*  
Cor. 2 *f*  
Tbn. 2  
Vln. 2 *p* *f*  
Vcl. 2 *p* *f*

Sopr. *p* *pp*  
Is that a shark? It is a shark.

III  
Tr. *p* *f*  
Tb. *mf*  
Ar.  
Pf. *ppp* *f*  
Cb. *f*  
Mrb. *f*  
Vib. *f* *p*  
S. Cym.

Measures 44-46 of a musical score for orchestra and voice. The score is divided into three systems (I, II, III) and includes parts for Fl. b., Cl. b., Fg. 1 & 2, Cor. 1 & 2, Tbn. 1 & 2, Vln. 1 & 2, Vcl. 1 & 2, Soprano, Tr., Tb., Ar., Pf., Cb., Mrb., Vib., and S. Cym. The music features complex rhythmic patterns and dynamic markings such as *ff*, *f*, *p*, *ppp*, and *pp*. The vocal line includes the lyrics: "Is that a shark? It is a shark." The score is in 3/4 time and begins at measure 44.

C ♩ = 76

47

The musical score is divided into three systems:

- System I:** Fl. b, Cl. b., Fg. 1, Cor. 1, Tbn. 1, Vln. 1, Vcl. 1.
- System II:** Fl. b., Cl. b., Fg. 2, Cor. 2, Tbn. 2, Vln. 2, Vcl. 2.
- System III:** Sopr., Tr., Tb., Ar., Pf., Cb., Mrb., Timp., Glk.

Key features of the score include:

- Tempo:** ♩ = 76.
- Measure 47:** Fl. b. has a melodic line starting with a fermata. Cl. b., Fg. 1, Cor. 1, and Tbn. 1 play a rhythmic pattern of eighth notes. Vln. 1 and Vcl. 1 play a sixteenth-note figure.
- Measure 48:** Dynamics increase to *ff* for many instruments. The woodwinds continue their rhythmic patterns.
- Measure 49:** The woodwinds and strings maintain their rhythmic intensity.
- Measure 50:** The score concludes with various dynamics, including *ppp* for the piano and *mf* for the glockenspiel.

D

50

Fl. b. *mp*

Cl. b. *mp*

Fg. 1 *pp*

Cor. 1 *mp*

Tbn. 1 *pp*

Vln. 1 *mf* *col legno balzato* *con sord. metalico* *ppp* *col legno balzato* *sul G sempre ord.*

Vcl. 1 *mf* *col legno balzato* *con sord. metalico* *ppp* *col legno balzato* *ord.*

Fl. b. *mf*

Cl. b. *mf*

Fg. 2 *pp*

Cor. 2 *mf*

Tbn. 2

Vln. 2 *mf* *col legno balzato* *con sord. metalico* *ppp* *col legno balzato* *sul G sempre ord.*

Vcl. 2 *mf* *col legno balzato* *con sord. metalico* *ppp* *col legno balzato* *ord.*

Sopr. *mp* *decresc.*  
 They are real - ly real - ly mad at us. I took care of all of you guys when you were sick, it's

Tr. *mf* *mp*

Tb.

Ar. *mf* *mp*

Pf. *p* *fast fingernail stroke*

Cb. *mf* *col legno balzato* *col legno balzato* *ord.*

Crt. *f* *doublebass bow*

Vib. *pp*

Timp. *gliss.*

Glk. *p*

Flexatone *p* *doublebass bow*

W. M.



I

Fl. b *pp*

Cl. b *pp*

Fg. 1 *pppp*

Cor. 1 *pp*

Tbn. 1 *pppp*

Vln. 1 *col legno balzato*

Vcl. 1 *col legno balzato*

*pppp*

breathe through instrument (without pitch)

II

Fl. b *pp*

Cl. b *pp*

Fg. 2 *pppp*

Cor. 2 *pp*

Tbn. 2 *pppp*

Vln. 2 *col legno balzato*

Vcl. 2 *col legno balzato*

*pppp*

breathe through instrument (without pitch)

breathe through instrument (without pitch)

Sopr.

*pp*

*pppp*

your turn now. Let's see if you're an - y good at it.

III

Tr. *con sord.*

Tb. *pp*

Ar. *pp*

Pf. *pp*

Cb. *pp*

Mrb. *pp*

B. Dr. *pppp*

Vib. *pppp*

Timp. *pppp*

S. Cym. *pppp*

Gro. *pppp*

W. M. *pppp*

breathe through instrument (without pitch)

breathe through instrument (without pitch)

tuning key buzz

tuning key buzz

light gliss. on strings with both hands

press silently and let sound till silence

*col legno balzato*

# Recordings I-IV

## Accelerando sempre

$\text{♩} = 30$

**I**

Fl. 1

Cl. 1 *clarinetto in si $\flat$*   
 $\text{p} \text{p} \text{p} \text{p}$   $\text{p} \text{p} \text{p} \text{p}$  *sempre simile*

Fg. 1

Cr. 1

Tbn. 1

Vn. 1  
*slow col legno tratto on the rim of the middle bout*  
 $\text{p} \text{p} \text{p} \text{p}$

Vcl. 1  
*circle regularly with the bow col legno tratto*  
 $\text{p} \text{p} \text{p} \text{p}$   
*slow col legno tratto on the rim of the middle bout*

**II**

Fl. 2

Cl. 2 *clarinetto in si $\flat$*   
 $\text{p} \text{p} \text{p} \text{p}$   $\text{p} \text{p} \text{p} \text{p}$  *sempre simile*

Fg. 2

Cr. 2

Tbn. 2

Vn. 2  
*slow col legno tratto on the rim of the middle bout*  
 $\text{p} \text{p} \text{p} \text{p}$

Vcl. 2  
*circle regularly with the bow col legno tratto*  
 $\text{p} \text{p} \text{p} \text{p}$   
*slow col legno tratto on the rim of the middle bout*

Sopr.  
 $\text{p} \text{p} \text{p} \text{p}$  *it is possible to sing the notes shorter (if necessary)*  
 My \_\_\_\_\_

Tr.

Tuba

Ar.

**III**

Pfte.  
*play with a fine wooden stick on the strings (swipe the wooden stick from one string to another one with the same pitch to let it hit and stay pressed on the other string)*  
 $\text{p} \text{p} \text{p} \text{p}$

Cb.

Mrb.  
*play with a fine wooden stick on the bars to produce a soft crackling sound (press a finger on the bar and swipe with fine wooden stick from the finger to the bar to hit it gently and stay pressed on it)*  
 $\text{p} \text{p} \text{p} \text{p}$

Vibr.  
 $\text{p} \text{p} \text{p} \text{p}$

Glk.  
*play with a fine wooden stick on the bars to produce a soft crackling sound (press a finger on the bar and swipe with fine wooden stick from the finger to the bar to hit it gently and stay pressed on it)*  
 $\text{p} \text{p} \text{p} \text{p}$

8  $\text{♩} = 35$

I  
Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1

II  
Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

Sopr.  
lit - - - - - tle Pat -

III  
Tr.  
Tuba  
Ar.  
Pfte  
Cb.  
Mrb.  
Vibr.  
Glk.

con sord.  
con sord.  
con sord.  
con sord.

The musical score is divided into three systems, labeled I, II, and III on the left margin. System I includes Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Fg. 1), Cor Anglais 1 (Cr. 1), Trombone 1 (Tbn. 1), Violin 1 (Vn. 1), and Viola 1 (Vcl. 1). System II includes Flute 2 (Fl. 2), Clarinet 2 (Cl. 2), Bassoon 2 (Fg. 2), Cor Anglais 2 (Cr. 2), Trombone 2 (Tbn. 2), Violin 2 (Vn. 2), and Viola 2 (Vcl. 2). System III includes Trumpet (Tr.), Tuba, Horns (Ar.), Percussion (Pfte), Cymbal (Cb.), Maracas (Mrb.), Vibraphone (Vibr.), and Glockenspiel (Glk.). The vocal soloist (Sopr.) has lyrics: "sy, I don't want you to be sad that I am not at your". The score features various dynamics such as *ppp* and *pp*, and performance instructions like *sempre simile* and *un pochissimo cresc.*. Trills and triplets are indicated with '3' and a slur. The tempo is marked as quarter note = 40.

23 ♩ = 45

**I**

Fl. 1 *flauto grande*  
*ppp* *ppp* *sempre simile*

Cl. 1

Fg. 1 *ppp* *ppp* *sempre simile*

Cr. 1 *ppp* *ppp* *sempre simile*

Tbn. 1

Vn. 1

Vcl. 1

**II**

Fl. 2 *flauto grande*  
*ppp* *ppp* *sempre simile*

Cl. 2

Fg. 2 *ppp* *ppp* *sempre simile*

Cr. 2 *ppp* *ppp* *sempre simile*

Tbn. 2

Vn. 2

Vcl. 2

Sopr.  
 — birth - day, — o - kay? — Prom - ise? Hap - - - - - py — birth - - - - -

**III**

Tr. *con sord. „straight“*  
*pp*

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

Glk.

30

**I**

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1

*ppp* *ppp* *sempre simile*  
*senza sordino*  
*ppp* *ppp* *sempre simile*  
*senza sordino*  
*ppp* *ppp* *sempre simile*

*sempre simile (but disappearing into silence)*

**II**

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

*ppp* *ppp* *sempre simile*  
*senza sordino*  
*ppp* *ppp* *sempre simile*  
*senza sordino*  
*ppp* *ppp* *sempre simile*

*sempre simile (but disappearing into silence)*

*muta in clarinetto basso in si-*

Sopr.  
Tr.  
Tuba  
Ar.  
Pfte  
Cb.

day, Mom my loves you

*ppp*

*ppp*

*ord.*  
*pppp*  
*sempre con pedale*

**III**

Mrb.  
Vibr.  
Glk.

*ord.*  
*ord.*  
*sempre con pedale*

33

I

Tbn. 1

Vn. 1

Vcl. 1

II

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

Tr.

III

Pfte

Cb.

Mrb.

Vibr.

Glk.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

ord.

sempre con pedale

35

Sopr.

Tr.

III

Pfte

Cb.

Mrb.

Vibr.

Glk.

to bits.

ord.

*pppp*

*pppp*

36

III

Pfte

Cb.

Mrb.

Vibr.

Glk.

pont.

37 ♩ = 50

**I**

Cl. 1  
 Fg. 1  
 Cr. 1  
 Tbn. 1  
 Vn. 1  
 Vcl. 1

*mf* *pppp* *pppp*

con sord. „wa-wa“  
 u- - - - - a - - - - - u - - - - - a - - - - - *sempre simile*

slow col legno tratto  
 on the rim of the middle bout

**II**

Fl. 2  
 Cl. 2  
 Fg. 2  
 Cr. 2  
 Tbn. 2  
 Vn. 2  
 Vcl. 2

*mf* *pppp* *pppp*

con sord. „wa-wa“  
 u- - - - - a - - - - - u - - - - - a - - - - - *sempre simile*

slow col legno tratto  
 on the rim of the middle bout

Sopr.  
 Bud - - - - - dy

**III**

Tr.  
 Tuba  
 Ar.  
 Pfte  
 Cb.

*pppp*

play with a fine wooden stick on the strings

Mrb.  
 Vibr.  
 Glk.

swipe over  
 3 fingers  
*mp*

swipe over  
 3 fingers  
*mp*

swipe over  
 3 fingers  
*mp*



41

slowly emerging from silence and noise

**I**

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

**II**

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

Pen - - - - - ny, I

*ppp*

**III**

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

Glk.

slowly emerging from silence and noise

slowly emerging from silence and noise

$\text{♩} = 55$

legatissimo sempre simile

44

The score is divided into three systems (I, II, III) and includes the following parts:

- Fl. 1:** Flute 1, playing a melodic line with a dynamic marking of *pppp*.
- Cl. 1:** Clarinet 1, playing a melodic line with a dynamic marking of *pppp*.
- Vn. 1:** Violin 1, playing a melodic line with a dynamic marking of *pppp*.
- Vcl. 1:** Violoncello 1, playing a melodic line with a dynamic marking of *pppp*.
- Fl. 2:** Flute 2, resting.
- Cl. 2:** Clarinet 2, resting.
- Fg. 2:** Bassoon 2, resting.
- Cr. 2:** Cor Anglais 2, resting.
- Tbn. 2:** Trombone 2, resting.
- Vn. 2:** Violin 2, playing a melodic line with a dynamic marking of *pppp*.
- Vcl. 2:** Violoncello 2, playing a melodic line with a dynamic marking of *pppp*.
- Sopr.:** Soprano soloist, singing a melodic line with a dynamic marking of *pppp*.
- Tr.:** Trumpet, resting.
- Tuba:** Tuba, resting.
- Ar.:** Piano/Arpeggiator, resting.
- Pfte:** Percussion, playing a rhythmic pattern.
- Cb.:** Contrabass, resting.
- Mrb.:** Maracas, resting.
- Vibr.:** Vibraslap, playing a melodic line with a dynamic marking of *pppp*.
- St. D.:** Steel Drums, playing a melodic line with a dynamic marking of *pppp*.

Dynamic markings include *pppp* and *un pochissimo cresc.* Performance instructions include *legatissimo sempre simile*, *sempre con pedale*, and *slowly emerging from silence and noise*.

46

The musical score is divided into three systems, labeled I, II, and III on the left margin. System I includes Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Violin 1 (Vn. 1), and Violoncello 1 (Vcl. 1). System II includes Flute 2 (Fl. 2), Clarinet 2 (Cl. 2), Violin 2 (Vn. 2), Violoncello 2 (Vcl. 2), and Soprano (Sopr.). System III includes Trumpet (Tr.), Tuba, Horns (Ar.), Percussion (Pfte.), Contrabass (Cb.), Maracas (Mrb.), Vibraphone (Vibr.), and String Drums (St. D.). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and a vocal line for the Soprano with lyrics "want...". Dynamic markings such as *pppp* are present at the bottom of the page.

48

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. 2

Cl. 2 *clarinetto basso in sib*

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

III

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

St. D.

*slowly emerging from silence and noise*

*legatissimo sempre simile*

50

**I**

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1

**II**

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2  
Sopr.  
Tr.  
Tuba  
Ar.  
Pfte  
Cb.  
Mrb.  
Vibr.  
St. D.

**III**

*pppp*  
*legatissimo sempre simile*  
*pppp*  
*pppp*  
*pppp*  
you  
*pppp*

♩ = 60

legatissimo sempre simile

52

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

*pppp*  
con sord. „straight“

*pppp*  
legatissimo sempre simile

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

*pppp*

*pppp*

*pppp*  
con sord. „straight“

*pppp*

Sopr.

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

St. D.

to be hap - - -

*pppp*

*pppp*

legatissimo sempre simile

54

The musical score is divided into three systems, labeled I, II, and III on the left margin. System I includes Flute 1, Clarinet 1, Bassoon 1, Horn 1, Trombone 1, Violin 1, and Viola 1. System II includes Flute 2, Clarinet 2, Bassoon 2, Horn 2, Trombone 2, Violin 2, Viola 2, Soprano, Trumpet, Tuba, and Cello. System III includes Ar. (Articulation), Pfte (Percussion), Cb. (Cello), Mrb. (Maracas), Vibr. (Vibrato), and St. D. (String Drums). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *pppp* are present in several parts. The key signature has one flat, and the time signature is 4/4.

55

This page contains the musical score for measures 55 and 56. The score is organized into three systems, labeled I, II, and III on the left margin.

- System I:** Includes Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Fg. 1), Horn 1 (Cr. 1), Trombone 1 (Tbn. 1), Violin 1 (Vn. 1), and Viola 1 (Vcl. 1).
- System II:** Includes Flute 2 (Fl. 2), Clarinet 2 (Cl. 2), Bassoon 2 (Fg. 2), Horn 2 (Cr. 2), Trombone 2 (Tbn. 2), Violin 2 (Vn. 2), Viola 2 (Vcl. 2), Soprano (Sopr.), Trumpet (Tr.), Tuba, and Cello (Cb.).
- System III:** Includes Arco (Ar.), Percussion (Pfte.), Double Bass (St. D.), and Vibraphone (Vibr.).

Key performance instructions include "legatissimo sempre simile" for Cl. 2, Fg. 2, Vcl. 2, and Cb. in measures 55 and 56. The Soprano part in measure 56 includes the instruction "py.". The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with various articulation marks and dynamic markings.



57

Fl. 1

Cl. 1

Cr. 1

Tbn. 1

Vn. 1

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vcl. 2

Sopr.

Talk to your Dad, o - - - kay? He knows more than you'd

Cb.

Vibr.

*pppp*

*pppp*

*mf*

*pppp*

58

Fl. 1

Cl. 1

Cr. 1

Tbn. 1

Vn. 1

Cr. 2

Tbn. 2

Sopr.

Vibr.

*pppp*

*pppp*

*mp*

*mp*

*pppp*

*mp*

*mp*

think. If you get a new

*pppp*

59

Fl. 1  
Cl. 1  
Cr. 1  
Tbn. 1  
Vn. 1

Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vcl. 2

Sopr.  
Mom, try and love her, o -

Cb.  
Vibr.

60

Fl. 1  
Cl. 1  
Cr. 1  
Tbn. 1  
Vn. 1

Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vcl. 2

Sopr.  
kay? I know it's not the same. I'd like to

Cb.  
Vibr.

$\text{♩} = 65$

61

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

col legno tratto

pppp

pppp

pppp

pppp

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

pppp

pppp

pppp

pppp

Sopr.

mp

tell you stuff a-bout boys

III

Tr.

Tuba

Ar.

Pfte

play with a fine wooden stick on the strings

Cb.

pppp

Mrb.

play with a fine wooden stick on the bars

Vibr.

pppp

St. D.

senza pedale

This page of the musical score is divided into three systems (I, II, III) and includes a vocal line. The orchestration includes Flute I, Clarinet I, Clarinet in C (II), Bassoon I, Trumpet I, Trombone I, Violin I, Viola I, Clarinet in B-flat (II), Bassoon II, Trumpet II, Trombone II, Violin II, Viola II, Soprano, Trombone, Tuba, Percussion I, Percussion II, Maracas, Vibraphone, and Snare Drum.

Measures 62 and 63 are the first two measures on the page. Measure 64 is the final measure shown. The score features various musical notations including dynamics (pppp, p), articulations (col legno tratto, sul D, sul C, senza pedale, senza decresc.), and performance instructions (play with a fine wooden stick on the bars, muta in clarinetto in si).

The vocal line features the lyrics: "but I think I would - n't be".

64

*senza cresc.*

I Vn. 1

Vcl. 1

II Vn. 2

Vcl. 2

Sopr.

much help.

III Pfte

swipe over all 3 strings

*f*

Cb.

*senza cresc.*

Mrb.

swipe over 3 fingers

*f*

Vibr.

swipe over 3 fingers

*f*

St. D.

swipe over 3 fingers

*f*

67

*slow col legno tratto*  
on the rim of the middle bout

$\text{♩} = 70$

I Vn. 1

circle regularly with the bow  
*col legno tratto*

Vcl. 1

*pppp*

ord.

*p*

II Vn. 2

circle regularly with the bow  
*col legno tratto*

Vcl. 2

*pppp*

ord.

*p*

Sopr.

*pp*

Don,

III Pfte

swipe over all 3 strings

*f*

*pppp*

Cb.

Mrb.

swipe over 3 fingers

*f*

*pppp*

Vibr.

swipe over 3 fingers

*f*

*pppp*

St. D.

swipe over 3 fingers

*f*

*pppp*

71

let the sound always emerge from noise and silence or disappear into it

**I**

Fl. 1

Cl. 1

Fg. 1

Vn. 1

Vcl. 1

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*p*

*p*

*pppp*

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

long bow

ord.

long bow

**II**

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Vn. 2

Vcl. 2

clarinetto in si $\flat$

*pppp*

*pppp*

*ppp*

*p*

*p*

*pppp*

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

long bow

Sopr.

*un pochissimo cresc.*

I want you to understand why

**III**

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

St. D.

con sord.

*ppp*

*ppp*

let the sound always emerge from noise and silence or disappear into it

let the sound always emerge from noise and silence or disappear into it

ord.

75 ♩ = 75

**I**

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Vn. 1

Vcl. 1

let the sound always emerge from noise and silence or disappear into it

*ppp*

**II**

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

let the sound always emerge from noise and silence or disappear into it

*ppp*

Sopr.

I did - n't tell you I was gon - - - na die.

*p*

**III**

Tr.

Tuba

Ar.

Pfte

Cb.

long bow

*ppp*

ord.

St. D.

78

**I**

Fl. 1 *pp*

Cl. 1 *pp*

Fg. 1 *pp*

Cr. 1

Vn. 1

Vcl. 1 *pp*

**II**

Fl. 2

Cl. 2 *pp*

Fg. 2 *pp*

Cr. 2

Vn. 2 *pp*

Vcl. 2

Sopr.

It \_\_\_\_\_ was the on - ly pres - ent I \_\_\_\_\_ could

**III**

Tr.

Tuba *pp*

Ar. *pp*

Pfte.

Cb. *pp*

Gr. c. *ppppp*

Vibr. *pp*

St. D.



80

**I**

Fl. 1 *pp*

Cl. 1 *pp*

Fg. 1 *pp*

Cr. 1 *pp*

Tbn. 1 *pp*

Vcl. 1

let the sound always emerge from noise and silence or disappear into it

**II**

Fl. 2 *pp*

Cl. 2 *pp*

Fg. 2 *pp*

Cr. 2

Vn. 2 *pp*

Vcl. 2 *pp*

Sopr. *mp*  
 give you and the girls. Now you have to be hap - - -

**III**

Tr.

Tuba *pp*

Ar. *pp*

Pfte

Cb. *pp*

Gr. c. *pppp*

Vibr. *pp*

St. D.

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Vn. 2

Vcl. 2

Sopr.

Tr.

Tuba

Ar.

Pfte

Cb.

Gr. c.

Vibr.

St. D.

py, you have to look af-ter the girls,--

*p*

*pp*

*mf*

85 ♩ = 80

I

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1

II

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

Sopr.

Tr.

III

Tuba  
Ar.  
Pfte.  
Cb.  
Gr. c.  
Vibr.  
St. D.

let the sound always emerge from noise and silence or disappear into it

solo with soprano (always merge into the voice)

you have to make them happy

*mp*

*mf*

*pp*

87

The score is divided into three systems:

- System I:** Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, Vcl. 1. All parts play a melodic line with a *mp* dynamic.
- System II:** Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, Vcl. 2. Fl. 2 and Cl. 2 play a complex rhythmic pattern with a *mp* dynamic. Fg. 2, Cr. 2, Tbn. 2, Vn. 2, and Vcl. 2 play a melodic line with a *mp* dynamic.
- System III:** Soprano, Tr., Tuba, Ar., Pfte., Cb., Gr. c., Vibr., St. D.
  - Soprano: "too..." and "Dream up a heav-en for me..." with *mf* dynamics.
  - Tr.: *mf* dynamic.
  - Tuba: *mp* dynamic.
  - Ar.: *mp* dynamic.
  - Pfte.: *pppp* dynamic.
  - Cb.: *mp* dynamic.
  - Gr. c.: *pp* dynamic.

90

**I**

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1

**II**

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

Sopr.

**III**

Tr.  
Tuba  
Ar.  
Pfte  
Cb.  
Gr. c.

♩ = 85

92

**I**

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Vn. 1  
Vcl. 1

**II**

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

Sopr.

Tr.

Tuba

Ar.

Pfte

Cb.

Gr. c.

Vibr.

St. D.

94

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Sopr.

guy \_\_\_\_\_ who took off his

Tr.

Tuba

Ar.

III

Pfte

Cb.

Gr. c.

96

I

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

II

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

Sopr.

T - shirt to wipe a - way my

Tr.

Tuba

III

Pfte

Cb.

Gr. c.



98  $\text{♩} = 90$  solo with soprano (always merge into the voice)

Cl. 1  
Tbn. 1

con sord. „wa-wa“  
u# a-  
*pppp*

Cl. 2  
Tbn. 2

con sord. „wa-wa“  
u# a-  
*pppp*

Sopr.

tears. My dar - - ling Lee,

Mrb.  
Vibr.  
St. D.

play with a fine wooden stick on the bars  
swipe over  
3 fingers  
*f*

play with a fine wooden stick on the bars  
swipe over  
3 fingers  
*f*

play with a fine wooden stick on the bars  
swipe over  
3 fingers  
*f*

106  $\text{♩} = 95$  *legatissimo sempre simile* (phrasing free and as long as possible)

Cl. 1  
Cl. 2

Sopr.

I just want you to know that I fell in love with

111

Cl. 1  
Cl. 2

Sopr.

you I did - n't dare

113  $\text{♩} = 100$

Cl. 1  
Cl. 2

Sopr.

tell you 'cause life is so much bet - ter than you think, my love.

121

Cl. 1  
Cl. 2

Sopr.

I know, be - cause you man - aged to fall in love with me

124  $\text{♩} = 105$

Cl. 1  
Cl. 2

Sopr.

e - ven though you saw, what was it you said ten

**I**

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1

**II**

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

Sopr.

Tr.

Tuba

Ar.

**III**

Pfte.

Cb.

Mrb.

Vibr.

Glk.

*p*  
*pp*  
*ppp*  
*pppp*  
*mf*  
*mp*

con sord. „straight“  
con sord.  
con sord. „cup“

long bow

per cent?

BA 9738

133 ♩ = 110

let the sound of each phrase emerge from noise and silence or disappear into it

**I**

Fl. 1  
 Cl. 1  
 Fg. 1  
 Cr. 1  
 Tbn. 1  
 Vn. 1  
 Vcl. 1

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

**II**

Fl. 2  
 Cl. 2  
 Fg. 2  
 Cr. 2  
 Tbn. 2  
 Vn. 2  
 Vcl. 2

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

let the sound of each phrase emerge from noise and silence or disappear into it *pppp*

*mp*

Sopr.  
 Oh, and one last thing.  
 Lee, for God's sake  
 just buy some fur-ni-ture.

**III**

Tr.  
 Tuba  
 Ar.  
 Pfte.  
 Cb.

solo with soprano (always merge into the voice)  
*mp*

Mrb.  
 Vibr.  
 Glk.

*pppp*  
 con pedale sempre simile

138

$\text{♩} = 115$

**I**

Fl. 1  
Cl. 1  
Fg. 1  
Cr. 1  
Tbn. 1  
Vn. 1  
Vcl. 1

let the sound of each phrase emerge from noise and silence or disappear into it

*pppp*

**II**

Fl. 2  
Cl. 2  
Fg. 2  
Cr. 2  
Tbn. 2  
Vn. 2  
Vcl. 2

let the sound of each phrase emerge from noise and silence or disappear into it

*pppp*

Sopr.

I \_\_\_ don't want \_\_\_ the next wom-an  
to \_\_\_ get the wrong i - de - a  
a - bout \_\_\_ you. \_\_\_ I \_\_\_

*un poco decresc.*

**III**

Tr.  
Tuba  
Ar.  
Pfte  
Cb.  
Mrb.  
Vibr.  
Gilk.

play with a fine wooden stick on the strings

*pppp*

play with a fine wooden stick on the bars

*pppp*

play with a fine wooden stick on the bars

*pppp*

142

let the sound slowly completely disappear

let the sound slowly completely disappear

let the sound slowly completely disappear

let the sound slowly completely disappear

let the sound slowly completely disappear

let the sound slowly completely disappear

let the sound slowly completely disappear

let the sound slowly completely disappear

loved

danc

ing

*un poco decresc.*

I

II

III

145

The score is divided into three systems, labeled I, II, and III on the left margin. System I includes Fl. 1, Cl. 1, Fg. 1, Cr. 1, Tbn. 1, Vn. 1, and Vcl. 1. System II includes Fl. 2, Cl. 2, Fg. 2, Cr. 2, Tbn. 2, Vn. 2, and Vcl. 2. System III includes Sopr., Tr., Tuba, Ar., Pfte., Cb., Mrb., Vibr., and Glk. The music is in a minor key with a 3/4 time signature. The vocal line in measure 145 has the lyrics "with..." and "you...". The score contains numerous slurs, ties, and dynamic markings such as *pppp* and *V*. Rehearsal marks 6 and 7 are present throughout the score.

Accelerando (as much as possible till the end)

♩ = 120

148

**I**

Fl. 1

Cl. 1

Fg. 1

Cr. 1

Tbn. 1

Vn. 1

Vcl. 1

*col legno tratto*  
circle with the bow

*pppp*

*slow col legno tratto*  
on the rim of the middle bout

*pppp*

*senza cresc. / senza decresc.*

*senza cresc. / senza decresc.*

**II**

Fl. 2

Cl. 2

Fg. 2

Cr. 2

Tbn. 2

Vn. 2

Vcl. 2

*col legno tratto*  
circle with the bow

*pppp*

*slow col legno tratto*  
on the rim of the middle bout

*pppp*

*senza cresc. / senza decresc.*

*senza cresc. / senza decresc.*

Sopr.

*pppp*

slowly disappearing into silence and noise

**III**

Tr.

Tuba

Ar.

Pfte

Cb.

Mrb.

Vibr.

Glk.

*senza cresc. / senza decresc.*

*senza cresc. / senza decresc.*

*pppp*

*play with a fine wooden stick on the bars*

*senza cresc. / senza decresc.*

*senza cresc. / senza decresc.*

152

I

Vn. 1

Vcl. 1

II

Vn. 2

Vcl. 2

Sopr.

III

Pfte

Cb.

Mrb.

Vibr.

Glk.

158

I

Vn. 1

Vcl. 1

II

Vn. 2

Vcl. 2

Sopr.

III

Pfte

Cb.

Mrb.

Vibr.

Glk.



164

I

Vn. 1

Vcl. 1

II

Vn. 2

Vcl. 2

Sopr.

continue 'singing' even if there is no tone any more

III

Pfte

Cb.

Mrb.

Vibr.

Glk.

169

I

Vn. 1

Vcl. 1

II

Vn. 2

Vcl. 2

Sopr.

III

Pfte

Cb.

Mrb.

Vibr.

Glk.

swipe over all 3 strings  
*mp*

swipe over 3 fingers  
*mp*

swipe over 3 fingers  
*mp*

swipe over 3 fingers  
*mp*