

GET ME TO CHURCH ON TIME

Frank Sinatra Version, adapted for "Rat Pack" Tribute Show 2023

Stanley Holloway

Swing 8ths (in 2), $\text{♩} = 120$

Male Vox

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guitar

Keys

Bass

Drums

GRAND SOUND

7

M. V.

A. 1

A. 2

T. 1

T. 2

Bar.

Gtr.

Ke.

Bs.

Dr.

A

15

M. V.

A. 1

A. 2

T. 1

T. 2

Bar.

Gtr.

Ke.

Bs.

Dr.

23

M. V. We'll have a whop-per, pull out the stop-per, get me to the church__ on time.

A. 1 *mf*

A. 2 *mf*

T. 1 *mf*

T. 2 *mf*

Bar. *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Gtr. *mf* Am⁹ D¹³ Am⁹ D¹³ D⁷ Gmaj7

Ke. *mf* Am⁹ D¹³ Am⁹ D¹³ D⁷ Gmaj7

Bs. *mf* Am⁹ D¹³ Am⁹ D¹³ D⁷ Gmaj7

Dr. *mf* Fill...

B

M. V. *I've got to get there in the mor-nig, spruced up and look-in' in my prime.*

A. 1

A. 2

T. 1 *mp* *mf*

T. 2 *mp* *mf*

Bar.

Tpt. 1 *mp < f*

Tpt. 2 *mp < f*

Tpt. 3 *mp < f*

Tpt. 4 *mp < f*

Tbn. 1 *mp < f* *mp < f*

Tbn. 2 *mp < f* *mp < f*

Tbn. 3 *mp < f*

B. Tbn. *mp < f*

Gtr. *Gmaj7* *G⁶* *Gmaj7* *G⁶*

Ke. *Gmaj7* *G⁶* *Gmaj7* *G⁶*

Bs. *Gmaj7* *G⁶* *Gmaj7* *G⁶*

Dr.

M. V. Girls, come and kiss me, say that you miss me, get me to the church on time. If I am

A. 1

A. 2

T. 1

T. 2

Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Ke.

Bs.

Dr.

mf *f* *f* *f* *f* *f* *f* *f*

Am⁷ D⁹ Am⁷ D⁹ Am⁷ D⁹ G^{maj7} G¹³

Am⁷ D⁹ Am⁷ D⁹ Am⁷ D⁹ G^{maj7} G¹³

Am⁷ D⁹ Am⁷ D⁹ Am⁷ D⁹ G^{maj7} G¹³

(Rest of the band breaks here)

47 **C**

M. V. dan - cing, roll up the floor. If I am whist - ling, out the door.

A. 1 *p* *f* *p* *f* *mf*

A. 2 *p* *f* *p* *f* *mf*

T. 1 *p* *f* *p* *f* *mf*

T. 2 *p* *f* *p* *f* *mf*

Bar. *p* *f* *p* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tpt. 4 *mp* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

B. Tbn. *mf* *f*

Gtr. *C*^{maj7} *G*^{maj7} *A*⁷ *D*⁷

Ke. *C*^{maj7} *G*^{maj7} *A*⁷ *D*⁷

Bs. *C*^{maj7} *G*^{maj7} *A*⁷ *D*⁷

Dr. *Switch to hi-hat beat*
etc...

55 **D**

M. V. I'm get-tin' mar-ried in the mor-ning, ding - ding - dong they're gon-na chime!—

A. 1 *f*

A. 2 *f*

T. 1 *f*

T. 2 *f*

Bar. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Gtr. *f*

Ke. *f*

Bs. *f*

Dr. *f*

Back to ride

Gmaj7 *G⁶* *Gmaj7* *G⁶*

63

M. V. Don't lose your com-pass, kick up a rum-pus, get me to the church, get me to the church

A. 1 *mf*

A. 2 *mf*

T. 1 *mf*

T. 2 *mf*

Bar.

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *f*

B. Tbn. *f*

Gtr. Am⁷ C⁶ B⁷(b⁹) E⁷ Am¹¹

Ke. Am⁷ C⁶ B⁷(b⁹) E⁷ Am¹¹

Bs. Am⁷ C⁶ B⁷(b⁹) E⁷ Am¹¹

Dr. Double up ride etc.

71

M. V. Pete's sake get me to the church___ on time___

A. 1 *mp* *f*

A. 2 *mp* *f* *ff*

T. 1 *mp* *f* *ff*

T. 2 *mp* *f* *ff*

Bar. *mp* *f* *ff*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. *D*¹³ *D*¹¹ *D*⁷ *G*^{maj7} *G*^{maj7} *A*^{m7} *B*⁹ *B*^{maj7} *C*^{maj7} *mp*

Ke. *D*¹³ *D*¹¹ *D*⁷ *G*^{maj7} *G*^{maj7} *A*^{m7} *B*⁹ *B*^{maj7} *C*^{maj7} *mp*

Bs. *D*¹³ *D*¹¹ *D*⁷ *G*^{maj7} *G*^{maj7} *A*^{m7} *B*⁹ *B*^{maj7} *C*^{maj7} *mp*

Dr. *mp* Really big build on the cymbals

E

Settle back into ride cymbal beat

87

M. V.

A. 1

A. 2

T. 1

T. 2

Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Ke.

Bs.

Dr.

E7(#9) Am7 A9 Dmaj7 Dm7 C9 Fmaj7

G7(#9) Cm7 C9 Fmaj7 Fm7 Eb9 Abmaj7

G7(#9) Cm7 C9 Fmaj7 Fm7 Eb9 Abmaj7

G7(#9) Cm7 C9 Fmaj7 Fm7 Eb9 Abmaj7

Fill

94

M. V. If I am dan - cing, roll up the floor. If I am whist-ling, right out the

A. 1 *mf*

A. 2 *mf*

T. 1

T. 2

Bar.

Tpt. 1 *mf* — *ff*

Tpt. 2 *mf* — *ff*

Tpt. 3 *mf* — *ff*

Tpt. 4 *mf* — *ff*

Tbn. 1 *mf* — *ff*

Tbn. 2 *mf* — *ff*

Tbn. 3 *mf* — *ff*

B. Tbn. *mf* — *ff*

Gtr. *sub mp* *A_bmaj7* *B_b7* *E_b7* *f*

Ke. *sub mp* *A_bmaj7* *B_b7* *E_b7* *f*

Bs. *sub mp* *A_bmaj7* *B_b7* *E_b7* *f*

Dr. *sub mp* etc. *f*

102 **G**

M. V. door. I'm get - tin' mar ried in the mor ning, ding - dong they're gon-na shine!__

A. 1 *f*

A. 2 *f*

T. 1

T. 2

Bar.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Gtr. *E♭+7* *A maj7* *A⁶* *A maj7* *A⁶*

Ke. *E♭+7* *A maj7* *A⁶* *A maj7* *A⁶*

Bs. *E♭+7* *A maj7* *A⁶* *A maj7* *A⁶*

Dr. *f* Intense ride beat, full of fills

110

M. V. Girls come and kiss me, say that you miss me, get me to the church, get me to the church

A. 1

A. 2

T. 1

T. 2

Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. Bm⁷ D⁶ C#7(b9) F#7 Bm¹¹

Ke. Bm⁷ D⁶ C#7(b9) F#7 Bm¹¹

Bs. Bm⁷ D⁶ C#7(b9) F#7 Bm¹¹

Dr.

M. V.  for Pete's sake get me to the church on time.

A. 1 

A. 2 

T. 1 

T. 2 

Bar. 

Tpt. 1 

Tpt. 2 

Tpt. 3 

Tpt. 4 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

Gtr.  A° F#° E7(9) E9 E7 D

Ke.  A° F#° E7(9) E9 E7 D

Bs.  A° F#° E7(9) E9 E7 A maj7 D

Dr. 

ff

M. V. Ding - dong - ding - dong - ding - dong - ding - dong -

A. 1

A. 2

T. 1

T. 2

Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Ke.

Bs.

Dr.

130

M. V. ding - dong - ding - dong - ding - dong — ding-dong!

A. 1

A. 2

T. 1

T. 2

Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Ke.

Bs.

Dr.

E⁵ F⁵ F^{#5} G⁵ G^{#5} A⁵ A

Fill... Fill then end on snare

SCORE

BITCH AT THE DEVIL

T-Rek

Arr. Tim Lukey

BITCH AT THE DEVIL

T-Rek
Arr. Tim Lukey

A ♩ = 128

Flute

Oboe

Clarinet in B♭

Bassoon

French Horn in F

Trumpet in B♭

Trombone

Violin 1

Violin 2

Viola

Cello

Double Bass

Percussion

Vox

TRACK — Bass

Rhythm

This musical score is for the piece 'Bitch at the Devil' by T-Rek, arranged by Tim Lukey. It is set in 4/4 time with a tempo of 128 beats per minute. The score is divided into four measures. The woodwind section (Flute, Oboe, Clarinet in B♭, Bassoon) is currently silent. The brass section (French Horn in F, Trumpet in B♭, Trombone) plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic. The string section (Violin 1, Violin 2, Viola, Cello, Double Bass) is also silent. The percussion, vocal, bass, and rhythm parts are currently silent.

5

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Sul. Pont.

f

9 **B** 3

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Snare

Perc. Rim Clicks: *f*

Vox

Bass

CLAPS

Rhy.

4 13

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

To Cym.

The musical score is written for a symphony orchestra. It consists of 16 measures, with the first measure of this page being measure 13. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) play a rhythmic pattern of eighth notes. The brass (Horn, Trumpet, Trombone) also plays a similar pattern. The Percussion part is marked 'To Cym.' (To Cymbal) and plays a pattern of eighth notes. The Voice and Bass parts are silent throughout the measures shown.

17 **C**

Fl. *5*

Ob.

Cl.

Bsn.

Perc. **SUS. CYMBAL**
p

Vox

Bass

Rhy.

21

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. **To Snare**
f

Vox

Bass

Rhy. **SHAKER**

6 25 Nat. **D**

Vln. 1

Vln. 2 Nat.

Vla. Nat.

Cel. Nat.

Db.

Vox

Bass

Rhy.



29

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

mp

mp

mp

mp

mp

8 37

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

ff

ff

ff

ff

ff

The musical score is written for a symphony orchestra. It consists of 12 staves, each representing a different instrument or voice part. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cel.), Double Bass (Db.), Voice (Vox), and Rhythm (Rhy.). The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the key signature line. The time signature is 4/4. The music is in measure 37, as indicated by the number '37' at the top left. The score shows four measures of music. The first three measures are identical for all instruments. The fourth measure contains rests for the Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1, Violin 2, Viola, Cello, and Double Bass. The Voice and Rhythm parts are also shown. The dynamic marking 'ff' (fortissimo) is present at the end of measures 39 and 40 for several instruments.

E

[illegible]

10 45

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

PERC

SNARE

Vox

Bass

Rhy.

ff

ff

ff

ff

ff

p

f

To Cym.

f

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

ff

mp

ff

ff

mf

12

53

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

This musical score is for the song "The Rose Tree" and includes the following parts and details:

- Fl.** (Flute): Rests throughout the piece.
- Ob.** (Oboe): Rests throughout the piece.
- Cl.** (Clarinet): Rests throughout the piece.
- Bsn.** (Bassoon): Plays a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- Hn.** (Horn): Plays a melodic line with accents, marked *mf*.
- Tpt.** (Trumpet): Plays a melodic line with accents, marked *mp*.
- Tbn.** (Trombone): Plays a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- Vln. 1** (Violin 1): Plays a sustained note, marked *mf*.
- Vln. 2** (Violin 2): Plays a sustained note, marked *mf*.
- Vla.** (Viola): Plays a sustained note, marked *mf*.
- Cel.** (Cello): Plays a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- Db.** (Double Bass): Plays a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- Perc.** (Percussion): Includes a **SUS. CYMBAL** section and a **(Bell)** section. The bell part features a triplet of eighth notes.
- Vox** (Vocals): Includes a vocal line with a fermata at the end, marked with an 8.
- Bass**: Plays a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- Rhy.** (Rhythm): Plays a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

14 ⁶¹

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

The musical score is written for a large ensemble. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures, numbered 61 to 64. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 61: Rest. Measure 62: Rest. Measure 63: Rest. Measure 64: Quarter rest, followed by eighth notes G4, A4, B4.
- Oboe (Ob.):** Measure 61: Rest. Measure 62: Rest. Measure 63: Rest. Measure 64: Rest.
- Clarinet (Cl.):** Measure 61: Rest. Measure 62: Rest. Measure 63: Rest. Measure 64: Rest.
- Bassoon (Bsn.):** Measure 61: Eighth notes G2, A2, B2. Measure 62: Eighth notes C3, D3, E3, F3. Measure 63: Half note G#2. Measure 64: Quarter note A#2, eighth notes G#2, F#2.
- Horn (Hn.):** Measure 61: Eighth notes B2, A2, G2, F#2. Measure 62: Eighth notes E2, D2, C2, B2. Measure 63: Eighth notes A2, G2, F#2, E2. Measure 64: Eighth notes D2, C2, B2, A2.
- Trumpet (Tpt.):** Measure 61: Eighth notes B2, A2, G2, F#2. Measure 62: Eighth notes E2, D2, C2, B2. Measure 63: Eighth notes A2, G2, F#2, E2. Measure 64: Eighth notes D2, C2, B2, A2.
- Trombone (Tbn.):** Measure 61: Eighth notes G2, A2, B2. Measure 62: Eighth notes C3, D3, E3, F3. Measure 63: Half note G#2. Measure 64: Quarter note A#2, eighth notes G#2, F#2.
- Violin 1 (Vln. 1):** Measure 61: Half note B2. Measure 62: Half note A2. Measure 63: Half note G#2. Measure 64: Half note A#2.
- Violin 2 (Vln. 2):** Measure 61: Half note G2. Measure 62: Half note F#2. Measure 63: Half note G#2. Measure 64: Half note A#2.
- Viola (Vla.):** Measure 61: Half note B1. Measure 62: Half note A1. Measure 63: Half note G#1. Measure 64: Half note A#1.
- Cello (Cel.):** Measure 61: Eighth notes G2, A2, B2. Measure 62: Eighth notes C3, D3, E3, F3. Measure 63: Half note G#2. Measure 64: Quarter note A#2, eighth notes G#2, F#2.
- Double Bass (Db.):** Measure 61: Eighth notes G2, A2, B2. Measure 62: Eighth notes C3, D3, E3, F3. Measure 63: Half note G#2. Measure 64: Quarter note A#2, eighth notes G#2, F#2.
- Voice (Vox):** Measure 61: Rest. Measure 62: Rest. Measure 63: Rest. Measure 64: Rest.
- Bass:** Measure 61: Eighth notes G2, A2, B2. Measure 62: Eighth notes C3, D3, E3, F3. Measure 63: Eighth notes G#2, F#2, E2, D2. Measure 64: Eighth notes C2, B1, A1, G#1.
- Rhythm (Rhy.):** Measure 61: Eighth notes G2, A2, B2, C3. Measure 62: Eighth notes D3, E3, F3, G3. Measure 63: Eighth notes A3, B3, C4, D4. Measure 64: Eighth notes E4, F4, G4, A4.

65

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Cel.

Db.

Perc. To Snare

Vox

Bass

Rhy.

16 69

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

SNARE

Perc.

Vox

Bass

Rhy.

ff

f

p

G

73

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

(8)-----|

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

To Cym.

ff

Vox

Bass

Rhy.

f



77

Vox

Bass

Rhy.

18 ⁸¹

Vln. 1

Vln. 2

Vla.

Cel.

Db. **PIZZ.**

Vox

I've been walk-ing in two___tonne shoes,___ I don't care I'm just here to a- muse.---

Bass

Rhy.



⁸⁵

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

En - ter - tain - ing, what's new? I've got a feel-ing it's me and you.---

Bass

Rhy.

[illegible]

20 93

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

Choke

To Snare

PIZZ.

I'm a de - vil in the sole of your shoes, ... I can see you from the back of the room. ...

22 101

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Danc - e ma - tic on a black sand dune... Come on now, I'm ta - king you too...

f

f

f

f

f



105 J

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

109

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

ARCO



113

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

24 117

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

The musical score consists of eight staves. The first five staves (Vln. 1, Vln. 2, Vla., Cel., Db.) are grouped together with a brace on the left. The remaining three staves (Vox, Bass, Rhy.) are also grouped with a brace. The key signature has two flats (B-flat and E-flat). Measure 117 begins with a treble clef on the Vln. 1 staff. The music features a mix of eighth and sixteenth notes in the strings, with some measures containing rests. Measure 119 shows a sustained harmonic block in the strings, while the Voice staff has a whole rest. The section ends with a double bar line at the end of measure 120.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc. **SNARE**

Vox

Bass

Rhy.

f

26 125

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vox

Bass

Rhy.

(Rim Shot)

To Cym.

The musical score is written for a 12-piece band. The key signature is B-flat major (two flats). The score consists of measures 125 through 128. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line with eighth notes and slurs.
- Oboe (Ob.):** Plays a similar melodic line to the flute, with some rests.
- Clarinet (Cl.):** Plays a melodic line with eighth notes and slurs.
- Bassoon (Bsn.):** Plays a melodic line with eighth notes and slurs.
- Horn (Hn.):** Plays a melodic line with eighth notes and slurs.
- Trumpet (Tpt.):** Plays a melodic line with eighth notes and slurs.
- Trombone (Tbn.):** Plays a melodic line with eighth notes and slurs.
- Percussion (Perc.):** Includes a 'Rim Shot' and a 'To Cym.' instruction.
- Voice (Vox):** Silent.
- Bass:** Provides a steady accompaniment with eighth notes.
- Rhythm (Rhy.):** Provides a steady accompaniment with eighth notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2 *mp*

Vla.

Cel.

Db. *PIZZ.* *mf*

Vox

Bass

Rhy.

I'm a pu-zzle in the pie ces you do,___ I'm the rea-son and the way that you move.---

137

Hn.

Tpt.

1/4 tone bend

Tbn.

Vln. 1

f

1/4 tone bend

Vln. 2

mp

Vla.

mp

Cel.

mp

Db.

Arco

mp

Vox

Bass

Rhy.

Detailed description: This musical score page contains measures 137 through 140. The instrumentation includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cel.), Double Bass (Db.), Voice (Vox), Bass, and Rhythm (Rhy.). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The Horn and Trombone parts are silent throughout. The Trumpet part features a melodic line with a 1/4 tone bend indicated above the staff. The Violin 1 part also features a melodic line with a 1/4 tone bend indicated above the staff, starting with a forte (*f*) dynamic. The Violin 2 part plays a rhythmic accompaniment of eighth notes with a mezzo-piano (*mp*) dynamic. The Viola part plays a rhythmic accompaniment of eighth notes with a mezzo-piano (*mp*) dynamic. The Cello part plays a rhythmic accompaniment of eighth notes with a mezzo-piano (*mp*) dynamic. The Double Bass part plays a rhythmic accompaniment of eighth notes with a mezzo-piano (*mp*) dynamic, marked 'Arco'. The Voice part is silent. The Bass part plays a rhythmic accompaniment of eighth notes. The Rhythm part features a complex pattern of eighth and sixteenth notes.

30 141

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Slight Bend at the End

Slight Bend at the End

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vox

Bass

Rhy.

mp

mf

I'm a si - nner I'm a thing to a - buse,
I'm the fee - ling that you don't want to lose..

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

Dance na - ked on a black sand dune, _ Come on now, I'm talk ing to you...

153 **N**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

33

34 157

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

To Snare

The musical score is written for a full orchestra and includes a vocal part. The key signature is B-flat major (two flats). The score is divided into measures 157, 158, 159, and 160. The percussion part has a 'To Snare' instruction. The rhythm part features a consistent eighth-note pattern.

Fl. *p*

Ob. *p*

Cl. *mp*

Bsn. *p*

Vln. 1 *p*

Vln. 2 *mp*

Vla. *mp*

Cel. *mp*

Db. *mp*

Vox

Bass

Rhy.

36 165

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Fl.** (Flute): Rests throughout the piece.
- Ob.** (Oboe): Plays a melodic line with eighth and sixteenth notes, including grace notes.
- Cl.** (Clarinet): Plays a similar melodic line to the oboe, with some variations in phrasing.
- Bsn.** (Bassoon): Provides a harmonic accompaniment with eighth and sixteenth notes.
- Hn.** (Horn): Rests throughout the piece.
- Tpt.** (Trumpet): Plays a rhythmic accompaniment with eighth and sixteenth notes, marked *mp*.
- Tbn.** (Trombone): Provides a harmonic accompaniment with eighth and sixteenth notes, marked *mp*.
- Vln. 1** (Violin 1): Plays a rhythmic accompaniment with eighth and sixteenth notes.
- Vln. 2** (Violin 2): Plays a melodic line with eighth and sixteenth notes.
- Vla.** (Viola): Provides a harmonic accompaniment with eighth and sixteenth notes.
- Cel.** (Cello): Provides a harmonic accompaniment with eighth and sixteenth notes.
- Db.** (Double Bass): Provides a harmonic accompaniment with eighth and sixteenth notes.
- Perc.** (Percussion): Includes a **SNARE** drum part with a rhythmic pattern, marked *mp*.
- Vox** (Vocal): The vocal line, marked with an 8-measure rest.
- Bass**: The bass line, marked with an 8-measure rest.
- Rhy.** (Rhythm): The rhythm section, marked with an 8-measure rest.

[illegible]

Q

177

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

f

f

(8) - - |

8va

1/4 tone bend

1/4 tone bend

40 181

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

1/4 tone bend

Slight bend at the end

p

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Cel. *f* *ff* *f*

Db. *f*

Perc. *f* To Cym.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Detailed description: This page of a musical score contains measures 189 through 192. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horn section (Horn, Trumpet, Trombone) play a melodic line starting in measure 189, consisting of a dotted quarter note followed by an eighth note, then a quarter rest, and finally a dotted quarter note with an eighth rest. The Trombone part has a consistent eighth-note accompaniment pattern. The string section (Violins 1 & 2, Viola, Cello, Double Bass) provides a steady eighth-note accompaniment. The Double Bass part features a more complex rhythmic pattern with eighth and sixteenth notes. The percussion part (Rhythm) plays a consistent eighth-note pattern. The vocal part (Vox) is silent throughout these measures.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Detailed description: This page of a musical score contains measures 193 through 196. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1, Violin 2, Viola, Cello, Double Bass, Voice, and Rhythm section. Measures 193 and 194 are marked with a repeat sign. The key signature has three flats (B-flat, E-flat, A-flat). The woodwinds and strings play a melodic line consisting of eighth and sixteenth notes. The brass section (Horn, Trumpet, Trombone) plays a similar melodic line. The Cello and Double Bass play a rhythmic pattern of eighth notes. The Voice part is silent. The Rhythm section plays a complex pattern of eighth and sixteenth notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Detailed description: This page of a musical score contains measures 197 through 200. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) have parts that are mostly rests, with some melodic fragments in measures 197 and 199. The string section includes Violins 1 and 2, Viola, Cello, and Double Bass. The Cello and Double Bass parts feature a rhythmic pattern of eighth notes with slurs. The Double Bass part has a more complex rhythmic pattern with eighth and sixteenth notes. The Viola part has a simple eighth-note pattern. The Percussion part (Rhy.) has a complex rhythmic pattern with many sixteenth and thirty-second notes. The Vocal part (Vox) is a whole rest in all measures.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Cel. *mp*

Db. *mp*

Perc. *mp*

SUS. CYMBAL

Vox

Bass

Rhy. *mp*

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and string section (Violin 1, Violin 2, Viola, Cello, Double Bass) are marked with a mezzo-piano (*mp*) dynamic. The percussion part includes a suspended cymbal pattern, also marked *mp*. The voice and bass parts are currently silent. The rhythm part features a steady eighth-note pattern, marked *mp*.

46 205

Fl.

Ob.

Cl. *mf*

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

[illegible]

48 ²¹³ **T**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

50 221

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

This musical score page contains measures 225 through 228. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cel.), Double Bass (Db.), Vocal Soloist (Vox), and Rhythm (Rhy.).

The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a forte (*f*) dynamic. The Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Violin 1, Violin 2, Viola, Cello, and Double Bass parts all play a rhythmic pattern of eighth notes. The Oboe, Clarinet, and Bassoon parts are marked with a forte (*f*) dynamic. The Horn part is marked with a forte (*f*) dynamic. The Violin 1 and Violin 2 parts are marked with a forte (*f*) dynamic. The Viola part is marked with a forte (*f*) dynamic. The Cello part is marked with a forte (*f*) dynamic. The Double Bass part is marked with a forte (*f*) dynamic. The Vocal Soloist part is marked with a forte (*f*) dynamic. The Rhythm part is marked with a forte (*f*) dynamic.

The score is written for a symphony orchestra and a vocal soloist. The instruments are arranged in a standard orchestral layout. The vocal soloist part is written in a separate staff. The Rhythm part is written in a separate staff. The score is written in a standard musical notation style. The page number 225 is in the top left corner. The page number 51 is in the top right corner.

52 229

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

SNARE

Perc..

Vox

Bass

Rhy.

mp

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Cel. *ff*

Db. *ff*

Perc.. *mf* *ff* *To Cym.*

Vox

Bass

Rhy.

54 237 **U** Triplet Swing 

54 237 **U** Triplet Swing 

Vln. 1

Vln. 2

Vla.

Cel.

Db.

mf

Vox

Bass

Rhy.



241

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Score for measures 245-248. The score includes staves for Vln. 1, Vln. 2, Vla., Cel., Db., Vox, Bass, and Rhy. The key signature is B-flat major (two flats). The time signature is 4/4. The Rhythm (Rhy.) part features a steady eighth-note pulse. The Double Bass (Bass) and Double Bassoon (Cel.) parts play a similar eighth-note pattern. The Violins (Vln. 1, 2) and Viola (Vla.) parts are silent (rests). The Vocal (Vox) part is also silent.



Score for measures 249-252. The score includes staves for Vln. 1, Vln. 2, Vla., Cel., Db., Vox, Bass, and Rhy. The key signature is B-flat major (two flats). The time signature is 4/4. The Rhythm (Rhy.) part features a steady eighth-note pulse. The Double Bass (Bass) and Double Bassoon (Cel.) parts play a similar eighth-note pattern. The Violins (Vln. 1, 2) and Viola (Vla.) parts are silent (rests). The Vocal (Vox) part is also silent. The Double Bassoon (Cel.) part has a *mf* (mezzo-forte) dynamic marking in measure 249.

56 253 **V**

Vln. 1

Vln. 2 *mf*

Vla.

Cel.

Db.

Vox

Bass

Rhy.



257

Vln. 1 *mf*

Vln. 2

Vla. *mf*

Cel.

Db.

Perc..

Vox

Bass

Rhy.

SUS. CYMBAL
Cymbals *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

Choke

f

58 265

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

The musical score is written for a full orchestra and voice. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures 265, 266, 267, and 268. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin 1, Violin 2, Viola, Cello, Double Bass) play a rhythmic pattern of eighth notes in measures 265-267. In measure 268, the woodwinds and strings play a half note. The percussion part has a single eighth note in measure 268. The voice part is silent throughout the measures.

Score for measures 269-272 (59 measures total).

Instrument parts and their notation:

- Hn.** (Horn): Treble clef, B-flat key signature. Measures 269-272 are rests.
- Tpt.** (Trumpet): Treble clef, B-flat key signature. Measures 269-272: F_4 quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, F_4 quarter, E_4 quarter, D_4 quarter, C_4 quarter.
- Tbn.** (Trombone): Bass clef, B-flat key signature. Measures 269-272: F_3 quarter, G_3 quarter, A_3 quarter, B_3 quarter, C_4 quarter, B_3 quarter, A_3 quarter, G_3 quarter, F_3 quarter, E_3 quarter, D_3 quarter, C_3 quarter.
- Vln. 1** (Violin 1): Treble clef, B-flat key signature. Measures 269-272: F_4 quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, F_4 quarter, E_4 quarter, D_4 quarter, C_4 quarter.
- Vln. 2** (Violin 2): Treble clef, B-flat key signature. Measures 269-272: F_4 quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, F_4 quarter, E_4 quarter, D_4 quarter, C_4 quarter.
- Vla.** (Viola): Bass clef, B-flat key signature. Measures 269-272: F_3 quarter, G_3 quarter, A_3 quarter, B_3 quarter, C_4 quarter, B_3 quarter, A_3 quarter, G_3 quarter, F_3 quarter, E_3 quarter, D_3 quarter, C_3 quarter.
- Cel.** (Cello): Bass clef, B-flat key signature. Measures 269-272: F_3 quarter, G_3 quarter, A_3 quarter, B_3 quarter, C_4 quarter, B_3 quarter, A_3 quarter, G_3 quarter, F_3 quarter, E_3 quarter, D_3 quarter, C_3 quarter.
- Db.** (Double Bass): Bass clef, B-flat key signature. Measures 269-272: F_3 quarter, G_3 quarter, A_3 quarter, B_3 quarter, C_4 quarter, B_3 quarter, A_3 quarter, G_3 quarter, F_3 quarter, E_3 quarter, D_3 quarter, C_3 quarter. **ARCO** marking is present above the staff.
- Vox** (Vocal): Treble clef, B-flat key signature. Measures 269-272 are rests.
- Bass**: Bass clef, B-flat key signature. Measures 269-272: F_3 quarter, G_3 quarter, A_3 quarter, B_3 quarter, C_4 quarter, B_3 quarter, A_3 quarter, G_3 quarter, F_3 quarter, E_3 quarter, D_3 quarter, C_3 quarter.
- Rhy.** (Rhythm): Treble clef, B-flat key signature. Measures 269-272: F_4 quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, F_4 quarter, E_4 quarter, D_4 quarter, C_4 quarter.

60 273

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

mf

277 Y

Fl.

Ob.

Cl.

Bsn.

Perc.

Vox

Bass

Rhy.

f

mf

f

mf

Choke

281 61

Fl.

Ob.

Cl.

Bsn.

Vox

Bass

Rhy.



285 Z

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

mf

The musical score is written for a full orchestra and voice. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. Measures 289 and 290 show the woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin 1, Violin 2, Viola, Cello, Double Bass) playing triplets. Measure 291 shows a crescendo in the strings. Measure 292 features a final chord with a dynamic marking of *mf* (mezzo-forte).

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Cel. *f* *ff* *f*

Db. *f*

Perc. Choke *f*

Vox

Bass

Rhy. ♪ = ♪

64

297

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

This musical score page contains measures 301 through 304. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cel.), Double Bass (Db.), Voice (Vox), Bass, and Rhythm (Rhy.).

The key signature is B-flat major (two flats). The time signature is 4/4.

Measure 301: Fl., Ob., Cl., and Bsn. play a half note G4. Hn., Tpt., and Tbn. play a half note G4. Vln. 1 and Vln. 2 play a half note G4. Vla. plays a half note G4. Cel. plays a half note G4. Db. plays a half note G4. Vox is silent. Bass plays a half note G4. Rhy. plays a half note G4.

Measure 302: Fl., Ob., Cl., and Bsn. play a half note G4. Hn., Tpt., and Tbn. play a half note G4. Vln. 1 and Vln. 2 play a half note G4. Vla. plays a half note G4. Cel. plays a half note G4. Db. plays a half note G4. Vox is silent. Bass plays a half note G4. Rhy. plays a half note G4.

Measure 303: Fl., Ob., Cl., and Bsn. play a half note G4. Hn., Tpt., and Tbn. play a half note G4. Vln. 1 and Vln. 2 play a half note G4. Vla. plays a half note G4. Cel. plays a half note G4. Db. plays a half note G4. Vox is silent. Bass plays a half note G4. Rhy. plays a half note G4.

Measure 304: Fl., Ob., Cl., and Bsn. play a half note G4. Hn., Tpt., and Tbn. play a half note G4. Vln. 1 and Vln. 2 play a half note G4. Vla. plays a half note G4. Cel. plays a half note G4. Db. plays a half note G4. Vox is silent. Bass plays a half note G4. Rhy. plays a half note G4.

66 305

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn.

Tpt. *mp*

Tbn. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Cel. *mp*

Db. *mp* ARCO

Vox

Bass

Rhy.

68 313

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Cel. *mf*

Db. *mf*

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

To Snare

p

325 71

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

329

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

SNARE

mp

Quick to Xyl

ff

333

Fl.

mf

Ob.

Cl.

mf

Bsn.

Vln. 1

mf

Vln. 2

mf

Vla.

Cel.

mf

Db.

mf

XYLOPHONE

Perc.

mf

Vox

Bass

Rhy.

337

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

337

338

339

340

This musical score is for the song "The Rose Tree" and includes the following parts:

- Fl.** (Flute): Rests throughout the piece.
- Ob.** (Oboe): Plays a melodic line with triplets, marked *mf*.
- Cl.** (Clarinet): Rests throughout the piece.
- Bsn.** (Bassoon): Plays a melodic line with triplets, marked *mf*.
- Hn.** (Horn): Rests throughout the piece.
- Tpt.** (Trumpet): Plays a melodic line with triplets, marked *mf*.
- Tbn.** (Trombone): Rests throughout the piece.
- Vln. 1** (Violin 1): Plays a melodic line with triplets.
- Vln. 2** (Violin 2): Plays a melodic line with triplets.
- Vla.** (Viola): Plays a rhythmic line with eighth notes, marked *mf*.
- Cel.** (Cello): Plays a rhythmic line with eighth notes.
- Db.** (Double Bass): Plays a rhythmic line with eighth notes.
- Vox** (Vocal): Rests throughout the piece.
- Bass**: Plays a rhythmic line with eighth notes.
- Rhy.** (Rhythm): Provides a steady eighth-note accompaniment.

76 345

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

The musical score is arranged in a system of staves. The top section contains the woodwind and brass instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The middle section contains the string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cel.), and Double Bass (Db.). The bottom section contains the vocal and rhythmic parts: Voice (Vox), Bass, and Rhythm (Rhy.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Measures 76-79 are shown, with a rehearsal mark of 345 at the beginning of measure 76. The notation includes various musical symbols such as notes, rests, and articulation marks. The woodwind and string parts feature complex rhythmic patterns, including triplets and sixteenth notes. The brass and voice parts are mostly silent or have simple rhythmic patterns.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

mf

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Perc.

Vox

Bass

Rhy.

349 350 351 352

[illegible]

357

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Cel. *mf*

Db. *mf*

Vox

Bass

Rhy.



361

Fl.

Ob. *mf*

Cl. *mf*

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

Measure 365: Flute (rest), Oboe (triplet), Clarinet (triplet), Bassoon (rest), Violin 1 (triplet), Violin 2 (eighth notes), Viola (triplet), Cello (eighth notes), Double Bass (eighth notes), Voice (rest), Bass (eighth notes), Rhythm (eighth notes).

Measure 366: Flute (rest), Oboe (triplet), Clarinet (triplet), Bassoon (rest), Violin 1 (triplet), Violin 2 (eighth notes), Viola (triplet), Cello (eighth notes), Double Bass (eighth notes), Voice (rest), Bass (eighth notes), Rhythm (eighth notes).

Measure 367: Flute (rest), Oboe (triplet), Clarinet (triplet), Bassoon (rest), Violin 1 (triplet), Violin 2 (eighth notes), Viola (triplet), Cello (eighth notes), Double Bass (eighth notes), Voice (rest), Bass (eighth notes), Rhythm (eighth notes).

Measure 368: Flute (rest), Oboe (triplet), Clarinet (triplet), Bassoon (rest), Violin 1 (triplet), Violin 2 (eighth notes), Viola (triplet), Cello (eighth notes), Double Bass (eighth notes), Voice (rest), Bass (eighth notes), Rhythm (eighth notes).

Fl. *mf* *f*

Ob.

Cl.

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt.

Tbn. *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Cel. *f*

Db. *f*

Vox

Bass

Rhy.

82

373

FF

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

377 83

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

84 381 **GG**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Cel. *mp*

Db. *mp*

Vox

Bass

Rhy.



385

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

HH

Meno Mosso

389

85

Score for measures 389-392. The score includes staves for Vln. 1, Vln. 2, Vla., Cel., Db., Vox, Bass, and Rhy. The key signature is B-flat major (two flats). The tempo is *Meno Mosso*. The word *dolce* is written below the first four staves in measures 390 and 391. The vocal part (Vox) is marked with a fermata in measure 389 and rests in measures 390-392. The bass and rhythm parts also feature long, sustained notes with fermatas.



393

Score for measures 393-396. The score includes staves for Vln. 1, Vln. 2, Vla., Cel., Db., Vox, Bass, and Rhy. The key signature is B-flat major (two flats). The tempo is *Meno Mosso*. The vocal part (Vox) is marked with a fermata in measure 393 and rests in measures 394-396. The bass and rhythm parts also feature long, sustained notes with fermatas.

86 397

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

This musical score block covers measures 86 to 89, marked with rehearsal mark 397. It features seven staves: Vln. 1, Vln. 2, Vla., Cel., Db., Vox, and Bass. The key signature is three flats (B-flat, E-flat, A-flat). Vln. 1 has a single whole note in the first measure (F4) and rests in the following three. Vln. 2, Vla., Cel., and Db. each play a sustained whole note across all four measures. The notes are: Vln. 2 (D4), Vla. (B3), Cel. (F3), and Db. (B2). The Vox staff contains four whole rests. The Bass staff plays a sustained whole note (F2) across all four measures. The Rhy. staff contains four whole rests.



401

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

This musical score block covers measures 401 to 404, marked with rehearsal mark 401. It features the same seven staves as the previous block. The key signature remains three flats. Vln. 1 has a whole note (F4) in measure 401, a whole note (F#4) in measure 402, and whole notes (E4) in measures 403 and 404. Vln. 2, Vla., Cel., and Db. continue with their sustained whole notes from the previous block. The Vox staff contains four whole rests. The Bass staff continues with its sustained whole note (F2) across all four measures. The Rhy. staff contains four whole rests.

405 87

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.



409

Vln. 1

Vln. 2

Vla.

Cel.

Db.

Vox

Bass

Rhy.

34. OH PARIS

♩ = 154

Musical score for "34. OH PARIS" featuring various instruments and vocals.

Vocals: CHORUS, LEADS

Reeds: Reed 1, Reed 2, Reed 3, Reed 4

Trumpets: Trumpet 1, Trumpet 2

Trombones: Trombone 1, Trombone 2

Strings: Violin 1, Violin 2, Viola, Cello

Keys: Keys 1, Keys 2

Guitar: GUITAR (ELECTRIC, Distortion)

Bass Guitar: BASS GUITAR (ELECTRIC, Drop D)

Drums: Drums (Fill..., 3)

2 5 **A**

Ch. 

Le. **CASSANDRA**
Oh Pa - ris, I saw all from the start. You lus - ted and trus - ted in your heart, oh Pa -

Ke. 1 

Ke. 2 

Gr. 

Bass 

Dr.

B

Ch. 

Le. ris! The Gods laugh while his - to - ry wil say,

Ke. 1 

Ke. 2 **SQUARE LEAD SOUND** 

Gr. 

Bass 

Dr. 

Ch. 

Le. 
your love was too high a price to pay, oh Pa - ris! Oh...

Vln. 1 

Vln. 2 

Vla. 

Cel. 

Ke. 1 

Ke. 2 

Gtr. 

Bass 

Dr. 

25 **C**

Ch. 

Le. 
Pa - ris, o - pen your eyes. The world rush - es by.

Tpt. 1 
f

Tpt. 2 
f

Tbn. 1 
f

Tbn. 2 
f

Vln. 1 
f

Vln. 2 
f

Vla. 
f

Cel. 
f

Ke. 1 
f Dm F Dm F

Ke. 2 

Gtr. 
f D⁵ D⁵

Bass 
f

Dr. 
f

29

Ch.

Le.

Your peo - ple cry, look out Pa - ris! You should have known bet - ter.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. 1

Vln. 2

Vla.

Cel.

sub *p* *mf*

sub *p* *mf*

sub *p* *mf*

sub *p* *mf*

Ke. 1

Dm F C A

sub *p* *mp*

Ke. 2

Gtr.

D⁵ A⁵

sub *p* *mp*

Bass

sub *p* *mp*

Dr.

4

Fill...

sub *p* *mp*

6 33 **D**

Ch.

Le. Oh_ Pa-ris, you should have known bet-ter. Oh_ Pa-ris,

FLUTE
OBOE
CLARINET
BASSOON

Rd. 1
Rd. 2
Rd. 3
Rd. 4

Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

Vln. 1
Vln. 2
Vla.
Cel.

Ke. 1
Ke. 2

BRASS SOUND

Gtr.
Bass
Dr.

41 **E** 7

Ch. You should have known bet - ter!

Le. Oh Pa - ris, your seed will ne - ver bud. It's drow - ning

Ke. 1 *p* *sub f*

Ke. 2

Gtr. *p* *sub f* D⁵ E^b5 B^b5 A⁵ D⁵

Bass *p* *sub f*

Dr. *p* *sub f* 4

46

Ch. You should have known bet - ter!

Le. in your whole na - tion's blood, oh Pa - ris! Oh

Rd. 1 *fp*

Rd. 2 *fp*

Rd. 3 *fp*

Rd. 4 *fp*

Ke. 1 *mf*

Ke. 2 *mf* **SQUARE LEAD SOUND**

Gtr. *mf* E^b5 B^b5 A⁵ G⁵

Bass *mf*

Dr. *mf* Fill...

8 51 **F**

Ch. 

Le. 
Pa - ris, your time is near, Des - ti - ny's here.

Rd. 1 
f

Rd. 2 
f

Rd. 3 
f

Rd. 4 
f

Tpt. 1 
f

Tpt. 2 
f

Tbn. 1 
f

Tbn. 2 
f

Ke. 1 
f

Ke. 2 
f

Gtr. 
f

Bass 
f

Dr. 
f

55 9

Ch. look out Pa - ris! You should have known bet - ter.

Le. Your peo - ple hide in fear. look out Pa - ris! You should have known bet - ter.

Rd. 1 *sub mp*

Rd. 2 *sub mp*

Rd. 3 *sub mp*

Rd. 4 *sub mp*

Tpt. 1 *sub mp*

Tpt. 2 *sub mp*

Tbn. 1 *sub mp*

Tbn. 2 *sub mp*

Ke. 1 *sub mp*

Ke. 2

Gtr. *mp* *A⁵*

Bass *mp*

Dr. 4 Fill... *mp*

10 59 **G**

Ch. Oh— Pa- ris, Oh— Pa- ris, you should have known bet- ter.

Le. Oh— Pa- ris, what have you done?— Oh— Pa- ris, you should have known bet- ter.

Rd. 1 *ff*

Rd. 2 *ff*

Rd. 3 *ff*

Rd. 4 *ff*

Tpt. 1 *ff* *sub p* — *mf*

Tpt. 2 *ff* *sub p* — *mf*

Tbn. 1 *ff* *sub p* — *mf*

Tbn. 2 *ff* *sub p* — *mf*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Cel. *ff*

Ke. 1 *ff* *sub p*

Ke. 2 *ff* *sub p*

Gr. *ff* *sub p*

Bass *ff* *sub p*

Dr. *ff*

BRASS SOUND

Dm C Dm C Bb C A Dm C Dm C Bb C A

Bb⁵ C⁵ A⁵ Bb⁵ C⁵ A⁵

67 **H** 11

Ch.

Le.

Ke. 1

Ke. 2

Gtr.

Bass

Dr.

71

Ch.

Le.

Ke. 1

Ke. 2

Gtr.

Bass

Dr.

12 75 **I**

Ch.

Le. They came with sword and fire, They came to burn it down,

Vln. 1

Vln. 2

Vla.

Cel.

Ke. 1

Ke. 2

Gtr.

Bass

Dr.

79

Ch.

Le. So watch the flames go high er, 'cause they're in side this town. Oh

Vln. 1

Vln. 2

Vla.

Cel.

Ke. 1

Ke. 2

Gtr.

Bass

Dr.

83 **J** 13

Ch. You should have known bet - ter. you should have known bet - ter!

Le. Pa - ris! You should have known bet - ter. Oh Pa - ris, you should have known bet - ter.

Rd. 1 *ff*

Rd. 2 *ff*

Rd. 3 *ff*

Rd. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Cel. *ff*

Ke. 1 *ff*

Ke. 2 *ff*

Gr. *ff*

Bass *ff*

Dr. *ff*

BRASS SOUND

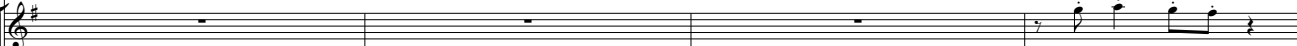
Em D Em D C D B Em D Em D C D B

C⁵ D⁵ B⁵ C⁵ D⁵ B⁵

14 91 **K**

Ch. 

Le. 

Rd. 1 

Rd. 2 

Rd. 3 

Rd. 4 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Ke. 1 

Ke. 2 

Gtr. 

Bass 

Dr. 

Ch.

Le. **ULYSSESS**
You

Rd. 1

Rd. 2

Rd. 3

Rd. 4

Tpt. 1

Tpt. 2

Tbn. 1 (9)

Tbn. 2

Ke. 1

Ke. 2

Gtr. *mf*

Bass

Dr. 4

16 ⁹⁹ **L**

Ch.  You should have known bet - ter!

Le.  can't de - stroy the walls of troy by means of force. When

Rd. 1 

Rd. 2 

Rd. 3 

Rd. 4 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Ke. 1 

Ke. 2 

Gtr. 

Bass 

Dr. 

Ch. You should have played fair - er Pa - ris

Le. spears and swords and ar - rows fail use a wood-en horse. Oh Pa - ris Oh

CASSANDRA

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Ke. 1 Am

Ke. 2 SQUARE LEAD SOUND

Gtr.

Bass

Dr. Fill...

18 109 **M**

Ch. For the God's Sakes! For the God's Sakes! Look out Pa -

Le. Pa - ris there's no-where to run ev - ery Mo-ther's Son, con cerns what you've done. Look out Pa -

Rd. 1 *mf* *f*

Rd. 2 *mf* *f*

Rd. 3 *mf* *f*

Rd. 4 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Cel. *mf* *f*

Ke. 1 *mf* *f* Em G Em G Em G

Ke. 2 *mf* *f* Em G Em G Em G

Gtr. *mf* *f* E⁵ G⁵ E⁵ G⁵ E⁵ G⁵

Bass *mf* *f*

Dr. *mf* *f* 4

Ch. *ris.* You should have known bet-ter. For the God's Sakes! For the God's Sakes!

Le. *ris.* You should have known be-tter. O-pen your eyes. The world pas-ses by. Your peo-ple will

Rd. 1 *sub mp* *f*

Rd. 2 *sub mp* *f*

Rd. 3 *sub mp* *f*

Rd. 4 *sub mp* *ff*

Tpt. 1 *sub mp* *f*

Tpt. 2 *sub mp* *f*

Tbn. 1 *sub mp* *ff*

Tbn. 2 *sub mp* *ff*

Vln. 1 *sub mp* *f*

Vln. 2 *sub mp* *f*

Vla. *sub mp* *f*

Cel. *sub mp* *f*

Ke. 1 *mp* *f*

Ke. 2 *mp* *f*

Gtr. *mp* *f*

Bass *mp* *f*

Dr. *mp* *f* 4

Fill...

122

N

Ch. Look out Pa - ris. You should have known bet - ter. Love is a flower that will die in the dark - ness. You should have known be - tter!

Le. die! Look out Pa - ris. You should have known be - tter. Oh Pa - ris You should have known be - tter!

Rd. 1

Rd. 2

Rd. 3

Rd. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. 1

Vln. 2

Vla.

Cel.

Ke. 1

Ke. 2

Gtr.

Bass

Dr.

Fill...

129

Ch. Faith is a stone that's as cold as its heart-less. Pa- ris can you see the hid-den truth?

Le. Oh Pa- ris You should have known bet- ter!

Rd. 1 *ff*

Rd. 2 *ff*

Rd. 3 *ff*

Rd. 4 *ff*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Cel. *mf* *f* *ff*

Ke. 1 *Em* *D* *Em* *D* *C* *D* *B* *Em* *D* *Em* *D* *C*

Ke. 2 *Em* *D* *Em* *D* *C* *D* *B* *Em* *D* *Em* *D* *C*

Gr. *C⁵* *D⁵* *B⁵* *C⁵*

Bass

Dr.

136

Ch. Still _____ you hide be-hind a mask of youth! Pa - - - ris can you see the hid-den

Le. Look what you've done! _____ You ne-ver lis-ten to me, You ne-ver lis-ten to me! Oh _____

Rd. 1

Rd. 2

Rd. 3

Rd. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. 1

Vln. 2

Vla.

Cel.

Ke. 1

Ke. 2

Gr. D⁵ B⁵ C⁵ D⁵ B⁵

Bass

Dr. Fill...

Still _____ you hide be-hind a mask of youth! Pa - - - ris can you see the hid-den

Look what you've done! _____ You ne-ver lis-ten to me, You ne-ver lis-ten to me! Oh _____

f

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

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

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

D B Em D Em D C D B Em D Em D

D⁵ B⁵ C⁵ D⁵ B⁵

Fill...

143

Ch. truth? Still _____ you hide be-hind a mask of youth! You should have known be-tter!

Le. Pa-ris, what have you done? _____ Oh _____ Pa-ris You should have known be-tter!

Rd. 1 *ff* *f* *ff*

Rd. 2 *ff* *f* *ff*

Rd. 3 *ff* *f* *ff*

Rd. 4 *ff* *f* *ff*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. 1 *ff* *ff*

Vln. 2 *ff* *ff*

Vla. *ff* *ff*

Cel. *ff* *ff*

Ke. 1 C D B Em D Em D C D B Em

Ke. 2 C D B Em D Em D C D B Em

Gr. C⁵ D⁵ B⁵ C⁵ D⁵ B⁵ E⁵

Bass

Dr. 4

III: Penguin Ballet

A **Adagio** ♩. = 58

Guitar 1
 Guitar 2
 Guitar 3
 Guitar 4

Musical score for four guitars, measures 1-3. The score is in treble clef with a key signature of one sharp (F#). The time signature changes from 18/16 to 6/8. Guitar 1 and 3 have rests in measures 1 and 2, then play a half note in measure 3. Guitar 2 plays a complex melodic line with triplets and accents. Guitar 4 has rests in measures 1 and 2, then plays a half note in measure 3. Dynamics include piano (*p*) and a rest stroke.

4

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p i p i p m a m i m p i...
top 4 strings only

3 4

B

2

7

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p

mf

mf

mf

10

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p

mp

p

mp

p

mp

13

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

h/on

16

C

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

mf

mf

mf

②

①

19 *p i m a i m...*

Gtr. 1 *mp*

Gtr. 2 *mp*

Gtr. 3 *mp*

Gtr. 4 *mp* *legato*

22 D *a m i p*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p

p

p

p free stroke

25 *i*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

E

5

29

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

rest stroke with thumb

f

f

f

f

33

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

f

f

f

36

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mp

mp

mp

mp

F

39

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

f

f

f

41

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

44

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

47

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

50

G

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mp top four strings only

⑧

p i m *p i p i p i a i m i m i*

1 3 *4 3*

mp

mp

53

1 4

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

⑧

3

Detailed description: This system contains measures 53, 54, and 55. Gtr. 1 (treble clef, key of Bb) starts with a dotted quarter note, followed by an eighth-note triplet, and continues with eighth notes. Gtr. 2 (treble clef, key of Bb) plays a continuous eighth-note scale-like pattern. Gtr. 3 (treble clef, key of Bb) is silent. Gtr. 4 (treble clef, key of Bb) has a sparse bass line with a few notes. A circled 8 is positioned above Gtr. 2.

56

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

⑧

3 3

Detailed description: This system contains measures 56, 57, and 58. Gtr. 1 (treble clef, key of Bb) features a melodic line with eighth-note triplets. Gtr. 2 (treble clef, key of Bb) continues the eighth-note pattern. Gtr. 3 (treble clef, key of Bb) is silent. Gtr. 4 (treble clef, key of Bb) has a sparse bass line. A circled 8 is positioned above Gtr. 2. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

59 **H**

Gtr. 1 *fff*

Gtr. 2 *fff*

Gtr. 3 strum loudly! *fff*

Gtr. 4 strum loudly! *fff*

63 **I**

Gtr. 1 pizz. *mf*

Gtr. 2 *mf*

Gtr. 3 *mf* [8]

Gtr. 4 *mf* [10] 2 3 1 1 4 2 1

66 open pizz. cresc

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

cresc

cresc

cresc

cresc

69

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

7

3 5

1 4

3 4

J

71 open

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

p

f

⑤

② flatten 1st finger

③

4 2 3 1 1 3

77

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

This system contains measures 77 through 80. Gtr. 1 starts with a rest in measure 77, followed by a series of eighth-note chords in measures 78 and 79, and a final chord in measure 80. Gtr. 2 plays a continuous eighth-note melody. Gtr. 3 plays a steady eighth-note accompaniment. Gtr. 4 has a single eighth note in measure 77, a quarter rest in measure 78, and a half-note accompaniment in measures 79 and 80.

79

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

This system contains measures 81 through 84. Gtr. 1 features a complex melodic line with triplets and a forte (*f*) dynamic marking in measure 83. Gtr. 2 continues its eighth-note melody, also marked with a forte (*f*) dynamic in measure 83. Gtr. 3 maintains its eighth-note accompaniment, with a forte (*f*) dynamic in measure 83. Gtr. 4 provides a half-note accompaniment, marked with a forte (*f*) dynamic in measure 83.

14 82

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Measure 82: Gtr. 1 starts with a treble clef and a key signature of two sharps (F# and C#). The melody consists of many beamed sixteenth notes, creating a fast, intricate line. Gtr. 2 also has a treble clef and two sharps, playing a melodic line with eighth notes and some rests. Gtr. 3 has a treble clef and two sharps, playing a similar melodic line with eighth notes and rests. Gtr. 4 has a treble clef and two sharps, playing a steady eighth-note accompaniment pattern.

85

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Measure 85: The score continues with the same four guitar parts. Gtr. 1's melody remains complex with many beamed sixteenth notes. Gtr. 2's melody continues with eighth notes and rests. Gtr. 3's melody continues with eighth notes and rests. Gtr. 4's accompaniment continues with a steady eighth-note pattern.

87 15

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p

p

p

p

Detailed description: The image shows a musical score for four guitar parts, labeled Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. The music is written in treble clef with a key signature of two sharps (F# and C#). The score is divided into measures, with measure numbers 87 and 15 indicated at the top. Gtr. 1 and Gtr. 2 play a continuous eighth-note pattern. Gtr. 3 plays a dotted quarter note followed by an eighth note. Gtr. 4 is mostly silent, with a final measure containing a half note and two eighth notes. All parts end with a double bar line. Dynamics include piano (p) and piano accent (p.).

YOU'VE GOT A FRIEND

Carole King

Folk Ballad ♩=88

Vocals

Flute

Keys

mp

Ab Db Ab G7 C

When you're down

5 **A** Verse 1

Vox

Ke.

Fm C7/G Fm C7/G Fm

and trou- bled, and you need some love and care, and

9

Vox

Fl.

Ke.

Bbm7 Eb7 Ab

mp *mf*

sim.

no- thing, no- thing is go - in' right.

2 13

Vox

Close your eyes— and think of me, and soon I— will be there, to

Ke.

mf

Gm⁷ C⁷ Fm C⁷/G Fm C⁷/G Fm

17

Vox

bright-en up e - ven your dar - kest night.— You just call.

Fl.

mp

Ke.

B^bm⁷ Cm⁷ D^b E^b D^b E^b

21 **B** Chorus 1

Vox

— out my—name, and you know where-e-ver I am I'll come run

Fl.

f

Ke.

f A^b D^b

25 3

Vox *- ning to see you a - gain*

Fl. *w/vocals "to see you a - gain"*

Ke. *Ab Bbm7*

29

Vox *Win - ter, spring, sum - mer or fall, all you have to do is call and I'll be*

Fl.

Ke. *Ab Cm7 Db Fm Ab7/Eb*

33

Vox *there yeah You've got a friend*

Fl. *mf*

Ke. *Db Cm7 Bbm Eb7(sus2) Ab Db mf*

C Verse 2

4 37

Vox

If the sky — a bove — you grows dark

Fl.

Ke.

f

f As before

Ab G7 C Fm C7/G

41

Vox

— and full of clouds, and that old — north wind — be-gins to blow,

Fl.

Ke.

mf

Fm C7/G Fm Bbm7 Eb7

45

Vox

— Keep your head. to - ge - ther and

Fl.

Ke.

f

Ab Gm7 C7

49

5

Vox

call_____ my name out loud,_____ soon you'll hear me kno - ckin' at_____ your_____

Fl.

Ke.

Fm C⁷/G Fm C⁷/G Fm Bbm⁷ Cm⁷

ff *mf*

D Chorus 2

Vox

door. You just call_____ out my_____name, and you know

Fl.

mf *ff*

Ke.

D^b E^b D^b E^b A^b

ff

Vox

where-e-ver I am I'll come run - ning n run-ning, yeah yeah_____ to see you a gain

Fl.

w/vocals "where-e-ver I am"

Ke.

D^b A^b

6 61

Vox

Win-ter, spring, sum-mer or fall,___

Fl.

f

Ke.

Bbm7 Ab Cm7

65

Vox

all you have to do is call_____ and I'll be___ there___ yes I will._____ Now

Fl.

Ke.

Db Fm Ab7/Eb Db Cm7 Bbm Ebmaj7(sus2)

69 **E Bridge**

Vox

ain't it good to know_that you've___ got a friend when peo-ple can be so cold?_____ They'll hurt

Ke.

Gb Db Ab Cm7/G

mf

73 7

Vox *— you, yes and de-sert you, and take your soul_ if you let them, oh, but*

Ke. *Db Gb7 Fm Bb7*

F Chorus 3

77

Vox *don't you let them. You just call_____ out my_name, and you know*

Fl. *mf*

Ke. *Db/Eb Eb7 Ab Follow vox melody*

81

Vox *where-e-ver I am I'll_come run - ning n run-ning, yeah yeah_____ to see you a - gain.*

Fl. *w/vocals "to see you a-gain"*

Ke. *Db Ab etc.*

8

85

Vox

Win-ter, spring, sum-mer or fall,___

Fl.

f

Bbm7

Ab

Cm7

Ke.

sub p

Vox

all you have to do is call_____ and I'll be there___ yes I will._____ You've got a friend

Ke.

f

mp

Db

Fm

Ab7/Eb

Db

Cm7

Bbm Ebmaj7(sus2)

G Outro

Vox

you've got a friend,___ ain't it good___ to know you've got a friend?

Fl.

mf

Ke.

mf

Ab

Db

Ab

Db/Ab

97 9

Vox

Ain't it good to know? Ain't it good to know? Ain't it good to know? You've got a friend,

Ke.

Ab Db/Ab Ab Db/Ab

101

Vox

Oh yeah now You've got a friend, Yeah, ba - by, you've got a friend,

Ke.

Ab Db/Ab Ab Db/Ab

105

Vox

Oh yeah you've got a friend,

Ke.

Ab Db/Ab

mp *p*