



First Snow



Dominic Burkart

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Program List

1. All Made Up.....Burkart 1997
2. Gay Distractions.....Burkart 1997
3. Inappropriate Affekt.....Burkart 1997
4. La Nuit d'Autre.....Burkart 1997
5. Wake Up.....Burkart 1997
6. Night Terror.....Burkart 1997

Performance Notes

This is a transposed (non-concert pitch) score. For the percussion parts, articulations have been indicated where relevant. Mutes are to be applied on the snare and bass drums twice, in Wake Up and Night Terror. Buzz rolls on the snare are annotated with three diagonal dashes on their note's stem.

Program Notes

All Made Up

This is the first song of the film. Through it and the simultaneous visual narration, we find that the protagonist, a seventeen year old schizophrenic named Anna, has befriended her hallucinations and lives with them happily.

Gay Distractions

Anna allows Alyssa, one of her hallucinations, to create a fantasy with which to console Brent, another of her hallucinations. The narrative is clouded as Anna begins to reject reality in earnest, combining personally political rhetoric with her surreal fantasies in an attempt to use her feelings to create a better reality. While the lyric and visual narration portray a charming love story, the accompanying music is punctuated, surreal, and off-kilter, reflecting that despite how Anna perceives it, her reality is skewed.

Inappropriate Affekt

While in therapy, Anna tunes out her psychiatrist. She sees him as surrounded by her hallucinations, who distract her with dance. His voice is mute as the music plays, though he continues to talk. The love story from Gay Distractions becomes “real,” existing outside of explicit fantasy and sucking in the hallucinated characters it involved.

La Nuit d'Autre

Anna dreams of Autre, a French student whom she meets. Autre is the first real person who Anna has had a meaningful conversation with for a decade. Through her dream, Anna pursues Autre through various strange and symbolic locations, exploring different aspects of her fascination with this strange new woman, and of the ideas of truth and reality she represents.

Wake Up

After discovering that Autre is another of her hallucinations and that her hallucinations are both less permanent and less friendly than they seemed, Anna faces a rebellion as her varying levels of hallucination and delusion cascade violently. Gwen, a former hallucination, is resurrected, and she leads others in an attack against Anna. Later, Autre enters, leading the hallucinations through Anna's mind, driving her into Autre's unknown.

Night Terror

Autre takes control of Anna's reality completely, throwing off her layers of hallucination and delusion.

Doll's Requiem

Anna moves towards normalcy. Her hallucinations are suppressed.

All Made Up

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Musical score for the first section of "All Made Up". The score consists of four staves: Anna (soprano), Tony (bass), Clavinet, and Piano. The tempo is indicated as $\text{♩} = 40$. The piano part features a rhythmic pattern of eighth and sixteenth notes. The clavinet part includes dynamic markings p and $\text{♩} = 50$.

Musical score for the second section of "All Made Up". The score consists of four staves: Anna (soprano), Tony (bass), Clav. (Clavinet), and Pn. (Piano). The tempo is indicated as $\text{♩} = 5$. The vocal parts sing "What a wond - er - ful thing I have," while the piano provides harmonic support. The piano part includes dynamic markings p , c , * , and fwd .

8

Anna To - ny. Is- n't it so grand?

Tony

Clav.

Pn.

10

Anna of you love - lies love me? And play - ing this pi-a - no will help all of you to grow fa -

Tony

Clav.

Pn.

The musical score consists of four staves. The top two staves are for Anna (Soprano) and Tony (Bass). The bottom two staves are for Clavinet and Piano. Measure 8 starts with Anna singing 'To - ny. Is- n't it so grand?' followed by a piano accompaniment. Measure 10 starts with Anna continuing her line 'of you love - lies love me? And play - ing this pi-a - no' followed by a piano accompaniment. The piano part features dynamic markings (pp, p, mp) and performance instructions (Pedal). The vocal parts have lyrics.

13

Anna  3

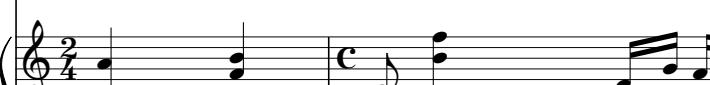
ster in-to more comp - lex, ful - ly thought - out hu - mans!

Tony  3

Clav. 

Pn. 

* Ped.



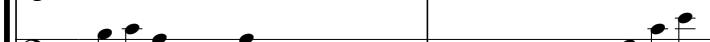
* Ped.

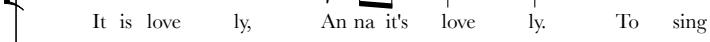


* Ped.

16

Anna  3

Tony  It is love ly, An na it's love ly. To sing with you, think with you, grow with you, live

Clav. 

Pn. 

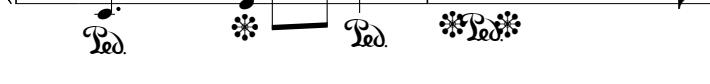
* Ped.



* Ped.



* Ped.



* Ped.

19

d = 50
accel.

"Okay, that's a little heavy for a Monday afternoon. Let's try something more fun."
 Begins dancing

Anna

Tony

with you.

Clav.

Pn.

Ped. * *Ped.* *Ped.* * *Ped.*

23 *d = 65*

Anna

Tony

Clav.

Pn.

Ped. * *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.*

5
 $\frac{5}{4}$

5
 $\frac{5}{4}$

26 *rit.*

Anna

Tony

Clav.

Pn.

Anna: Rests throughout the first three measures, then enters with a sustained note in measure 4.

Tony: Rests throughout the first three measures, then enters with a sustained note in measure 4.

Clav. (Piano):

- Measure 1: Rests.
- Measure 2: Sustained note (C) with a fermata.
- Measure 3: Rests.
- Measure 4: Sustained note (C).
- Measure 5: Eighth-note pattern starting on C, followed by a melodic line with grace notes and slurs.
- Measure 6: Rests.
- Measure 7: Sustained note (G).

Pn. (Piano):

- Measure 1: Rests.
- Measure 2: Sustained note (F#).
- Measure 3: Sustained note (G#).
- Measure 4: Sustained note (C).
- Measure 5: Sustained note (A).
- Measure 6: Sustained note (D).
- Measure 7: Sustained note (G).

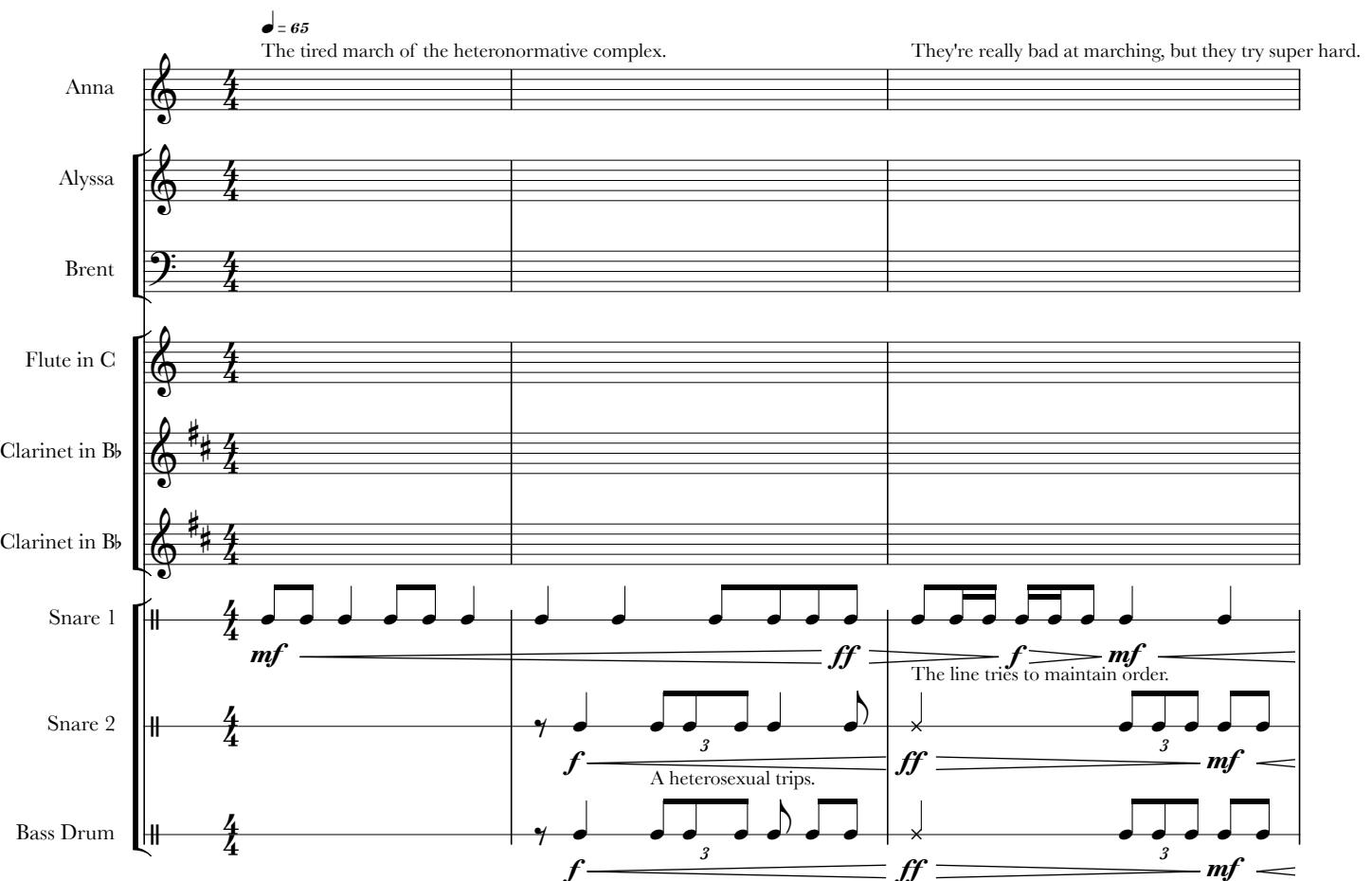
Performance Instructions:

- Anna:** $\text{♩} = 60$
- Clav. (Measures 5-7):** $\text{♩} = 50$
- Pn. (Measures 2-7):** $\text{♩} = 40$
- Pn. (Measures 1-2):** $\text{♩} = 60$
- Pn. (Measures 3-4):** $\text{♩} = 50$
- Pn. (Measures 5-7):** $\text{♩} = 40$
- Pn. (Measures 1-2):** $\text{♩} = 60$
- Pn. (Measures 3-4):** $\text{♩} = 50$
- Pn. (Measures 5-7):** $\text{♩} = 40$

Gay Distraction

First Snow

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Anna

Alyssa

Brent

Flute in C

Clarinet in B_b

Clarinet in B_b

Snare 1

Snare 2

Bass Drum

$\text{♩} = 65$

The tired march of the heteronormative complex.

They're really bad at marching, but they try super hard.

The line tries to maintain order.

A heterosexual trips.

4

Wow, listening to this march is tiring. Normativity is hard and kind of ugly.

V.

Alyssa

Brent

Fl. in C

Cl. in B \flat

Cl. in B \flat

Snare 1

Snare 2

B.D.

ff

mf **f**

mp **mf**

f

They never stop marching.

fff

fff

They never stop tripping.

6

V. WOAH what was that Sounds a little gay.

Alyssa

Brent

Fl. in C entrance of the gay feelings *f*

Cl. in B♭ noble gay savages *tr*

Cl. in B♭ entrance of the gay feelings

Snare 1 *mf* *ff* *mf* Move it along.

Snare 2 *mf* *ff* What the Hell is that? *f*

B.D. *mf* *ff* *mf* *f*

9

The heterosexuals run, lest they be persecuted.

IT IS TOO LATE! They are bound to the gays.

V.

Alyssa

Brent

Fl. in C

Cl. in B \flat

Cl. in B \sharp

Snare 1

Snare 2

B.D.

I think they would be per -

gay feelings creeping up from under straight skin

tr

ff

mf

pp

tr

gliss.

ff

p

fp

mp

mf

NO GO ON WITHOUT ME

Guys, keep it up!

"How much will you miss me?"

"I will miss you, Franz!"

Trips while staring back in horror

Keep moving.

11

Things are getting queerer.
But things had yet to get queerer.

V.

Alyssa

Brent

Fl. in C

Cl. in B \flat

Cl. in B \flat

Snare 1

Snare 2

B.D.

fect to - geth - er.
I think we'd be love - ly to - - geth - er.

p

mp tr — *f* — *mf f*

mp — *f* — *mp* — *f* — *ff* > *p*

mp — *ff* — *mf* — *mf* — "lol no homo" — *ff*
gay zombie of the straight snare heterosexuality: restored

mp — *ff* — *ff* — "No! Everything that I loved about you is gone."
appropriates gay voodoo

f — . — *f* — "lol no homo" — *ff* — "lol no homo"

14

Hmm, what delightful repose for the straights.

but the straights grow restless

V. [empty staff]

Alyssa [treble clef] You can make them sing love - ly songs! du -

Brent [bass clef] love - ly du -

Fl. in C [treble clef] *mf* *f* *mp* *tr* *mp* *3 f mf*

Cl. in B \flat [treble clef] *mf* *mp* *ff*

Cl. in B \flat [treble clef] *mf* *ff* *f* *p* *mp < mf*

Snare 1 [percussion staff] *mf ff* yeah bro

Snare 2 [percussion staff] "We've got to survive this gay apocalypse." *mp ff* straight thoughts

B.D. [percussion staff] *mp ff*

17

Oh, but they've worked themselves up.

But the gays are more powerful. Gay feelings fill the air.

V.

Alyssa

Brent

Fl. in C

Cl. in B \flat

Cl. in B \flat

Snare 1

Snare 2

B.D.

Lyrics and Performance Instructions:

- Line 1: "eh", "Du- ets", "of love!", "ets!", "Lo - ve!", "I could"
- Line 2: "Yeah heterosexuals rule!" (above Snare 1), "must not succumb no", "still feeling kind of dead" (above Snare 2)
- Line 3: "We deserve this place!" (above Snare 2), "high fives self", "barely breathing" (above Snare 2)
- Line 4: "They invaded our land."

Heterosexuals defend themselves by secreting flesh-toned plastics.
It is melted by gay flames.

V.

Alyssa

Brent

Fl. in C

Cl. in B \flat

Cl. in B \flat

Snare 1

Snare 2

B.D.

kiss his ast - oun - ding lips un-til they are numb!
gay pack of sky wolves emerges
Is that a gay dragon???? gay pack of sky wolves emerges
that one did a backflip
gay pack of sky wolves emerges

23

rit.

V. Are they going to kiss?
They totally are!

Alyssa They would ne - ver get en - ough of each ot - her!

Brent

Fl. in C the sky is gradually replaced by aerosolized homosexuality
eclipse of the gay moon
a sky wolf floats on thermals, growing stronger

Cl. in B \flat

Cl. in B \flat

Snare 1

Snare 2

B.D.

a tempo

26

They did; God is real and his visage is a homosexual embrace.

The Angels march in. Deiocratic gay oligarchy ensues.

Musical score for orchestra and choir, page 26. The score includes parts for V., Alyssa, Brent, Fl. in C, Cl. in B♭, Cl. in B♭, Snare 1, Snare 2, and B.D. The vocal parts sing a line about gay sky wolves. The instrumental parts play rhythmic patterns and dynamics like ff, f, and mf. The vocal line continues with "All that is not sullied by earth is the new territory of the gay sky wolves." The instrumental parts continue their patterns, with the brass section playing ff. The vocal line continues with "Flying higher, the gay sky wolves embrace the moon." The instrumental parts continue their patterns, with the brass section playing ff. The vocal line continues with "The gay skywolves evolve into the watchdogs of heaven." The instrumental parts continue their patterns, with the brass section playing ff. The vocal line continues with "The Angels march in. Deiocratic gay oligarchy ensues." The instrumental parts continue their patterns, with the brass section playing ff.

V.

Alyssa

Brent

All that is not sullied by earth is the new territory of the gay sky wolves.

Fl. in C

Flying higher, the gay sky wolves embrace the moon.

Cl. in B♭

hey Angels!

Cl. in B♭

The gay skywolves evolve into the watchdogs of heaven.

Snare 1

Snare 2

B.D.

28

Totalitarian homosexuality/ heaven on Earth.

The heterosexuals rebel.

V. 

Alyssa of their man - y dates? with the make - outs and the laugh - ing and that stuff!

Brent all that

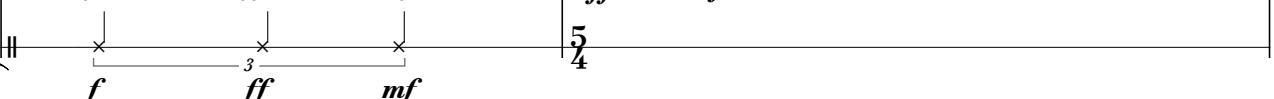
Fl. in C 

Cl. in Bb 

Cl. in Bb 

Snare 1 

Snare 2 

B.D. 

She is now God, and all ghosts are gay.
The heterosexuals are all killed.

3

V. 30

Alyssa fluff! and all the dra - ma and the fight - ing and the re-la - tion - ship bus' - ness

Brent stuff! and all the dra - ma and the fight - ing and the re-la - tion - ship bus' - ness

Fl. in C

Cl. in B \flat

Cl. in B \flat

Snare 1

Snare 2

B.D.

Oh my God.

33

literal fact

A musical score page showing eight staves. From top to bottom: V. (treble clef), Alyssa (treble clef), Brent (bass clef), Fl. in C (treble clef), Cl. in B♭ (treble clef with two sharps), Cl. in B♭ (treble clef with two sharps), Snare 1 (two eighth notes followed by a fermata), Snare 2 (two eighth notes followed by a fermata), and B.D. (one eighth note). The score is labeled "literal fact" above the staves.

Inappropriate Affekt

First Snow

Dominic Burkart

A musical score for 'First Snow' by Dominic Burkart. The score consists of eight staves, each representing a different part: Alyssa (Soprano), Tony (Bass), Brent (Bass), Clarinet in B \flat , Clarinet in B \flat , Trumpet in B \flat , Trombone, and Tuba. The music is in common time, with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 70$. The vocal parts (Alyssa, Tony, Brent) are shown with empty staves, indicating they are not performing at this point. The instrumental parts begin with dynamic markings: *mf* for the first two clarinets, *p* for the trumpet and trombone, and *p* for the tuba. The woodwind section then enters with eighth-note patterns, followed by the brass section with sixteenth-note patterns. The woodwinds continue with eighth-note patterns, while the brass section provides harmonic support with sustained notes. The piece concludes with a final dynamic marking of *mf*.

6

Alyssa

Tony

Brent

Cl. in Bb

Cl. in Bb

Tpt. in Bb

Trb.

Tuba

11

Alyssa

Tony

Brent

Cl. in Bb

Cl. in Bb

Tpt. in Bb

Trb.

Tuba

(slight hold)

16 Graceful Flailing in Dramatic Slow Motion $\text{♩} = 55$

Alyssa

Tony

Brent

Cl. in B \flat

Cl. in B \flat

Tpt. in B \flat

Trb.

Tuba

Alyssa

Tony

Brent

Cl. in B \flat

Cl. in B \flat

Tpt. in B \flat

Trb.

Tuba

23

Alyssa
Tony
Brent
Cl. in Bb
Cl. in Bb
Tpt. in Bb
Trb.
Tuba

mp Would it be in-ap-pro-pri-ate to make you smile?
mp Would it be in-ap-pro-pri-ate

27

Alyssa
Tony
Brent
Cl. in Bb
Cl. in Bb
Tpt. in Bb
Trb.
Tuba

mp I would never want to hurt you
to distract you?
A - nna.
We distract you.
We make you smile.
I will never hurt you.

31

Alyssa
We all love you.

Tony
We can't hurt you.

Brent
We distract you.

Cl. in B_b
contented sigh

Cl. in B_b
contented sigh

Tpt. in B_b
contented sigh

Trb.
contented sigh

Tuba
contented sigh

La Nuit d'Autre

First Snow

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Le Premier Aperçu

Trumpet in B♭ $\text{♩} = 75$ Regal $\text{♩} = 80$

This section begins with a trumpet in B♭ playing a single note at $\text{♩} = 75$, labeled "Regal". The tempo then changes to $\text{♩} = 80$. The trumpet continues with eighth-note patterns. Below it, a trombone and a tuba play eighth-note patterns. The instrumentation includes a trumpet in B♭, a trombone, and a tuba.

Tpt. in B♭ 6 $\text{♩} = 80$

Trb.

Tuba

This section continues with the trumpet in B♭ playing eighth-note patterns at $\text{♩} = 80$. The trombone and tuba provide harmonic support with sustained notes and eighth-note patterns. The instrumentation includes a trumpet in B♭, a trombone, and a tuba.

Tpt. in B♭ 12 $\text{♩} = 80$

High school choir teacher voice: "Belt it."

Trb.

Tuba

This section features a high school choir teacher voice part, indicated by the text "High school choir teacher voice: 'Belt it.'". The trumpet in B♭ plays eighth-note patterns at $\text{♩} = 80$. The trombone and tuba provide harmonic support. The instrumentation includes a trumpet in B♭, a trombone, and a tuba.

Tpt. in B♭ 17 $\text{♩} = 80$

Trb.

Tuba

This section continues with the trumpet in B♭ playing eighth-note patterns at $\text{♩} = 80$. The trombone and tuba provide harmonic support. The instrumentation includes a trumpet in B♭, a trombone, and a tuba.

La Petite Comedie

$\text{♩} = 90$ Comedically Energetic

21

Tpt. in Bb: $\text{G}^{\#}$ clef, 2 measures. Dynamics: mf , f , mp , ff . Measure 2 ends in 7/4 time.

Trb.: Bass clef, 2 measures. Dynamics: f , mf , mp , mf .

Tuba: Bass clef, 2 measures. Dynamics: mp , mf .

26

Tpt. in Bb: $\text{G}^{\#}$ clef, 2 measures. Measures end in 3/4 time.

Trb.: Bass clef, 2 measures. Measures end in 3/4 time.

Tuba: Bass clef, 2 measures. Measures end in 3/4 time.

29

Tpt. in Bb: $\text{G}^{\#}$ clef, 2 measures. Dynamics: ff , sfz .

Trb.: Bass clef, 2 measures.

Tuba: Bass clef, 2 measures.

32

Tpt. in Bb: $\text{G}^{\#}$ clef, 2 measures. Measures end in 6/4 time.

Trb.: Bass clef, 2 measures. Measures end in 6/4 time.

Tuba: Bass clef, 2 measures. Measures end in 6/4 time.

36

Tpt. in Bb: $\text{G}^{\#}$ clef, 2 measures. Measures end in 5/4 time.

Trb.: Bass clef, 2 measures. Measures end in 5/4 time.

Tuba: Bass clef, 2 measures. Measures end in 5/4 time.

L'église

$\text{♩} = 90$ Lonely and Prideful

41

Tpt. in B \flat Trb. Tuba

49

Tpt. in B \flat Trb. Tuba

55

Tpt. in B \flat Trb. Tuba

Forget it.

Wake Up

First Snow

Dominic Burkart

d = 65

Alyssa

Gwen

Tony

Brent

Flute in C

Flute in C

Clarinet in B \flat

Clarinet in B \flat

Piano

Snare Drum

Bass Drum

revolving lighthouse beam

f — mp

f — mp

f —

mf

5

Alyssa

Gwen

Tony

Brent

Fl. in C

Fl. in C

Cl. in B_b

Cl. in B_b

Pn.

Snare

B.D.

Dynamic markings: p , f , ff , mf , mp

8

Alyssa

Gwen

Tony

Brent

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

I lov'd you.

f mf

mf mp

f ff

f mf

ff

f

mf f

11

Alyssa
Gwen
Tony
Brent
Fl. in C
Fl. in C
Cl. in B_b
Cl. in B_b
Pn.
Snare
B.D.

That was the prom - ise!
That is so true!
All we could do was to be there for you.

mf *f* *ff*
mp *mf* *mp* *f*
mp < *f* > *mf* *mf* 3 *p* *mf* < *mp* > *f*

14

Alyssa I lov'd you. I made you just as much as you made

Gwen

Tony

Brent

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

ff *mf*

18

Alyssa

Gwen

Tony

Brent

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

me.

Me, me, me. It's all ab-out you. Well, I don't care ab-out you! I care a -

mf mp ff mf

ff

21

Alyssa

Gwen

Tony

Brent

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

bout me! Don't you see I'm angry;
I'm lone - ly. Your life is not trapp'd in - side

C **C** **C**

C **C**

C **f**

C

C **C**

C **C**

Alyssa

Gwen

Tony

Brent

I on - ly want - ed to love you!

a teen - age girl's fan - tas - y! I just want - ed to feel some - thing

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

ff mp <mf> mp mp mp

mp mp mp mp <mf> mp mp <mf> mp

Pn.

Snare

B.D.

27

Alyssa: Look at them. Look at me!

Gwen:

Tony:

Brent: She is your friend.

We aren't just pre - tend!

Fl. in C: *f* ff

Fl. in C: *f* *mf* *ff* *mf*

Cl. in B♭: *f* *mp* *f* ff

Cl. in B♭: *f* *mf* *f* *mf* *ff*

Pn. (Piano):

Snare: B.D. *f* =

The score consists of ten staves. From top to bottom: Alyssa (soprano), Gwen (soprano), Tony (soprano), Brent (bass), Flute in C (flute), Flute in C (second flute), Clarinet in B♭ (clarinet), Clarinet in B♭ (second clarinet), Piano (piano), Snare Drum (snare drum), and Bass Drum (bass drum). The vocal parts sing a melody with lyrics. The orchestra parts provide harmonic support with various dynamics (e.g., *f*, *ff*, *mf*, *mp*) and rhythmic patterns. Measure 27 begins with Alyssa's line "Look at them.", followed by Tony's line "Look at me!", then Brent's line "She is your friend.", and concluding with the ensemble line "We aren't just pre - tend!". The piano part is mostly silent. The snare and bass drums provide rhythmic punctuation.

Alyssa How can you just ab - an - don us? You know we can't live

Gwen How can you just ab - an - don us? You know we can't live

Tony How can you just ab - an - don us? You know we can't live

Brent How can you just ab - an - don us? You know we can't live

Fl. in C

Fl. in C

Cl. in B♭

Cl. in B♭

Pn.

Snare *ff* *f* < *ff* *f* < ³*ff* *ff* *mf* *f* ³*mf*

B.D. = *fff* *f* — *ff* — *mf* *f* — ³*mf*

Alyssa with - out your thought. How can you leave us, An-na? murd - er us?

Gwen with - out your thought. How can you leave us, An-na? murd - er us?

Tony with - out your thought. How can you leave us, An-na? How can you murd - er us?

Brent with - out your thought. How can you leave us, An-na? How can you murd - er us?

Fl. in C

Fl. in C

Cl. in Bb

Cl. in Bb

Pn.

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

B.D. *f* *mf* *ff*

35

Alyssa And all for a girl who bare - ly knows that you ev - en ex - ist?

Gwen And all for a girl who bare - ly knows that you ev - en ex - ist?

Tony for a girl who bare - ly knows that you ev - en ex - ist?

Brent for a girl who bare - ly knows that you ev - en ex - ist?

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

38

Musical score page 38 featuring eight staves. The vocal parts (Alyssa, Gwen, Tony, Brent) have treble clef and five-line staves, with Alyssa and Gwen in common time and Tony and Brent in 2/4 time. The woodwind parts (Fl. in C, Fl. in C, Cl. in B♭, Cl. in B♭) also have treble clef and five-line staves. The piano part (Pn.) has a bass clef and five-line stave. The percussion parts (Snare, B.D.) have a bass clef and four-line staves. Measure 1 consists of rests for all parts. Measures 2-3 show the vocal parts entering sequentially. Measures 4-5 show the woodwinds and piano entering sequentially. Measures 6-7 show the drums entering sequentially. Measure 8 shows the vocal parts continuing. Measure 9 shows the woodwinds and piano continuing. Measure 10 shows the drums continuing.

Alyssa

Gwen

Tony

Brent

Fl. in C

Fl. in C

Cl. in B♭

Cl. in B♭

Pn.

Snare

B.D.

41

Alyssa *fz* 3 *fff* 3 3 3 3 3 3
 We are real; we are al - ive, are al - ive, We are very ali - ve; ver - y al - live,

Gwen

Tony *fff* I

Brent How could you think that I could be turn'd off, I am stron - ger than that.

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare *ff* *ff* *f* 3 *mf*
 B.D. = *fff* *mp* 3 < *ff* *mf*

44

Alyssa ver - y al - ive, ve - ry a - live. We are al - ive we are al - ive we are all al - ive!

Gwen It hurts to die!

Tony loved you! You lied!

Brent Stron - ger than that. You lied!

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

f fff

fff

fff

fff

mf ff

ff mf

ff f mp

47

Alyssa
Gwen
Tony
Brent
Fl. in C
Fl. in C
Cl. in B♭
Cl. in B♭
Pn.
Snare
B.D.

I play'd your games; I had a life un - til you took it from me.

mf *ff* *p*

Alyssa
Gwen
Tony
Brent
Fl. in C
Fl. in C
Cl. in B \flat
Cl. in B \flat
Pn.
Snare
B.D.

"I l- we've always been friends!"
"Anna, please! We love you!"
"Did you ever care?"

angry stuttering

51

Alyssa

Gwen

Tony

Brent

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

8vb

ff

mf

57

Alyssa We lov'd you.

Gwen We lov'd you.

Tony You left us to die, so

Brent We lov'd you.

Fl. in C

Fl. in C

Cl. in B \flat

Cl. in B \flat

Pn.

Snare

B.D.

60

furious dolls

Alyssa
Gwen
Tony
Brent
Fl. in C
Fl. in C
Cl. in B \flat
Cl. in B \flat

Pn.

Snare
B.D.

good - bye.
good - bye.
good - bye.
good - bye.
"You're evil. We hate you! Living with you is worse than-"



Night Terror

First Snow

Dominic Burkart

Musical score for "Night Terror" featuring eight staves:

- Flute:** Two staves in 2/4 time. Dynamics: *mp* → *mf*, *mf* → *mp*.
- Clarinet in B_b:** Two staves in 2/4 time. Dynamics: *mp* → *f* → *mf*, *mf* → *f* → *mf*.
- Trumpet in B_b:** One staff in 2/4 time. Dynamics: *mf* → *f* → *mf*.
- Trombone:** One staff in 2/4 time. Dynamics: *mf* → *f* → *mf*.
- Tuba:** One staff in 2/4 time. Dynamics: *mf* → *f* → *mf*.
- Snare Drum:** One staff in 2/4 time. Dynamics: *f* → *ff*, *f* → *mp*, *ff*.
- Bass Drum:** One staff in 2/4 time. Dynamics: *ff* → *mf*, *f* → *ff*, *mf* → *mp*, *ff*.

The score concludes with a dynamic marking **p** with the instruction "with mute".

6

Fl.

Fl.

Cl. in B_b

Cl. in B_b

Tpt. in B_b

Trb.

Tuba

Snare

B.D.

with mute

f — **mf**

f — **mp**

f

mp — **f** — **mp**

ff

f

f

mp — **f** — **mp**

f

mp — **f** — **mp**

p — **mf**

p

f

p

mp

p

10

Fl.

Fl.

Cl. in B_b

Cl. in B_b

Tpt. in B_b

Trb.

Tuba

Snare

B.D.

14

Fl.

Fl.

Cl. in B_b

Cl. in B_b

Tpt. in B_b

Trb.

Tuba

Snare

B.D.

18

Fl.

Fl.

Cl. in B_b

Cl. in B_b

Tpt. in B_b

Trb.

Tuba

Snare

B.D.

21

Fl.

Fl.

Cl. in B_b

Cl. in B_b

Tpt. in B_b

Trb.

Tuba

Snare

B.D.

23

Fl.

mp < mf — *f* — *p < mp* —

Fl.

f —

Cl. in B_b

f — *mf* —

Cl. in B_b

> mf — *f* — *ff* — *mf* — *f* —

Tpt. in B_b

< ff — *mf* —

Trb.

> mf — *f* — *mf* —

Tuba

ff — *mp* — *f* —

Snare

mp < mf — *p* — *mp* — *pp* —

B.D.

26

Fl.

Fl.

Cl. in B_b

Cl. in B_b

Tpt. in B_b

Trb.

Tuba

Snare

B.D.

29

Fl.

Fl.

Cl. in B \flat

Cl. in B \flat

Tpt. in B \flat

Trb.

Tuba

Snare

B.D.

Doll's Requiem

First Snow

Dominic Burkart

From nothing

Soprano 1

Soprano 2

Mezzosoprano

Tenor

Baritone

Bass

9

S 1

S 2

Mz

T

B 1

B2