

**THIS IS THE WORLD we know,
the world of air and breathing
and sun and beating hearts**

DAVID MASLANKA

I. Nighthawks (after the painting by Edward Hopper)

J = ca. 60

The musical score consists of six staves. Staff 1 (top) has a treble clef, a common time signature, and dynamic markings *f* and *p*. Staff 2 (Piano) has a treble clef, a common time signature, and dynamic *p*. Staff 3 (Percussion) has a treble clef, a common time signature, and dynamic *pp*. Staff 4 (Vib.) has a bass clef, a common time signature, and dynamic *Sf*. Staff 5 (Tam-t.) has a bass clef, a common time signature, and dynamic *Tam-tam*. Staff 6 (Vib. mtr. ½) has a bass clef, a common time signature, and dynamic *f*. The score includes various performance instructions like *Ped.*, *To S. Cyms.*, and *(S.)*. Measure numbers 1 through 10 are indicated above the staves. A box labeled "10" is placed over the beginning of staff 6.

I. Nighthawks

11

1.

2.

Vib.

Tam-t.

15

1.

2.

Vib.

Tam-t.

I. Nighthawks

13

18

20 *slowing a lot*

1.

2.

ib.

4-t.

21 *in tempo*

1.

2. *p*

Vib. Med., Lg. S. Cyms.

S. C.

I. Nighthawks

25

1. *f*
Ped.

2.

Vib. *f* Ped. Crotales *p*

S. C. *p* *mf* *p* *mf*

(8)-----

29

30

1.

2.

Vib.

S. C. II

(8)-----

I. Nighthawks

5

33

1.

2.

Vib.

S. C.

(8)

6

36 (8)

1.

2.

Vib.

S. C.

(8)

I. Nighthawks

40

39 (8)

1.

2.

Vib.

S. C.

42

1.

2.

Vib.

S. C.

B. D.

I. Nighthawks

7

(S) 45

1. [Piano part: Measures 45-46] (S) Measure 45: Treble clef, common time. Measure 46: Treble clef, common time. Measure 47: Treble clef, common time.

2. [Piano part: Measures 45-46] (S) Measure 45: Bass clef, common time. Measure 46: Bass clef, common time. Measure 47: Bass clef, common time. (loco)

Vib. [Piano part: Measures 45-46] (S) Measure 45: Bass clef, common time. Measure 46: Bass clef, common time. Measure 47: Bass clef, common time.

B. D. [Piano part: Measures 45-46] (S) Measure 45: Bass clef, common time. Measure 46: Bass clef, common time. Measure 47: Bass clef, common time. To Sm. S. Cym.

p f

50

(S) 48

1. [Piano part: Measures 48-49] (S) Measure 48: Treble clef, common time. Measure 49: Treble clef, common time. Measure 50: Treble clef, common time.

2. [Piano part: Measures 48-49] (S) Measure 48: Bass clef, common time. Measure 49: Bass clef, common time. Measure 50: Bass clef, common time.

Vib. [Piano part: Measures 48-49] (S) Measure 48: Bass clef, common time. Measure 49: Bass clef, common time. Measure 50: Bass clef, common time.

B. D. [Piano part: Measures 48-49] (S) Measure 48: Bass clef, common time. Measure 49: Bass clef, common time. Measure 50: Bass clef, common time.

I. Nighthawks

51 *(S.)* *accel.*

1. *loco*

2.

Vib. *(S.)*

B. D.

forcefully

change to tremolo

Sm. S. Cym.

p

Very fast $\text{♩} = 184$

54 *8meas.*

1. *ad lib.*

2.

Vib.

S. C. *To Mar.*

ff

I. Nighthawks

9

58

60

1.

2.

Vib.

S. C.

61

1.

2.

Vib.

Mar.

I. Nighthawks

64

This section of the score shows four staves. Staves 1 and 2 consist of two systems of sixteenth-note patterns. The Vibraphone (Vib.) and Marimba (Mar.) each have one system of sixteenth-note patterns.

70

68

80st

This section shows four staves. Staves 1 and 2 have two systems of eighth-note patterns. The Vibraphone (Vib.) and Marimba (Mar.) each have one system of eighth-note patterns. Measure 68 ends with a repeat sign and a first ending bracket. Measures 69 and 70 begin with a second ending bracket.

I. Nighthawks

11

72

1.

2. (ff)

Vib. 8th

Mar. (ff)

74

1.

2. (ff)

Vib.

Mar.

I. Nighthawks

76

1.

2.

Vib.

Mar.

(S)

ff

(no Ped.)

To S. D.

78

80

1.

2.

Vib.

Mar.

S. D.

p

big ff

To Mar.

I. Nighthawks

13

87

1. 

2. 

Vib. 

S. D. 

five-note clusters (white and black keys at random) in approximate pitch area

86

1. 

2. 

Vib. 

Mar. 

I. Nighthawks

90

five-note clusters (white and black keys at random) in approximate pitch area

1.

2.

Vib.

Mar.

94

1.

2.

Vib.

Mar.

I. Nighthawks

15

98

1.

2.

Vib.

(octaves)

Mar.

100

This musical score page contains four staves. The top two staves are for woodwind instruments, likely flutes or piccolos, indicated by '1.' and '2.'. The third staff is for a vibraphone ('Vib.') and the bottom staff is for a marimba ('Mar.'). Measure 98 consists of two measures of eighth-note patterns. Measure 99 begins with a forte dynamic and continues the eighth-note patterns. Measure 100 begins with a piano dynamic and continues the eighth-note patterns. The vibraphone part is labeled '(octaves)'.

102

1.

2.

Vib.

Mar.

This musical score page contains four staves. The top two staves are for woodwind instruments, indicated by '1.' and '2.'. The third staff is for a vibraphone ('Vib.') and the bottom staff is for a marimba ('Mar.'). Measures 102 and 103 consist of eighth-note patterns. Measure 104 consists of sixteenth-note patterns.

I. Nighthawks

106

1.

2.

Vib.

Mar.

109

110

1.

2.

Vib.

Mar.

I. Nighthawks

17

III 80th

1.

2.

Vib.

Mar.

120

(8)

116

1.

2.

Vib.

Mar.

(8)

I. Nighthawks

(S)

122

1.

2.

Vib.

Mar.

(S)

130

in tempo

128

1.

2.

Vib.

Mar.

(S)

p

wait!

add 1/2 mtr.

ff

Ped

(ff)

To Tam-t.

I. Nighthawks

19

 $\leftarrow \text{♩} =$

134

1.

2.

Vib.

Mar.

138 $=\text{♩} = 92 \rightarrow$

140

1.

2.

Vib.

Mar.

I. Nighthawks

 $\text{♩} = \text{ca. } 60$

142

1.

2.

Vib. (dim. grad.) p let fade

Mar.

149

150

1.

2.

Vib. (8) (mtr. ½)

T. T. Tam-tam pp

To S. Cyms. Ped.

I. Nighthawks

21

154

1.

2.

Vib.

T. T.

(S.)

This block contains two staves of musical notation. The top staff (1.) consists of two treble clef staves. The bottom staff (2.) consists of one bass clef staff and one treble clef staff. A vibraphone part (Vib.) and a timpani part (T. T.) are also present. Measure 154 starts with a dynamic f . Measures 155 and 156 begin with dynamics p . Measure 156 ends with a fermata over the vibraphone and a dynamic p .

158

160

1.

2.

Vib.

T. T.

(S.)

This block contains two staves of musical notation. The top staff (1.) consists of two treble clef staves. The bottom staff (2.) consists of one bass clef staff and one treble clef staff. A vibraphone part (Vib.) and a timpani part (T. T.) are also present. Measure 158 starts with a dynamic f . Measures 159 and 160 begin with dynamics p . Measure 160 ends with a dynamic mf .

I. Nighthawks

162

1. (f)

2. *mp sub.* *mf*

Vib. (s.)

T. T. $\frac{3}{2}$

165

1.

2.

Vib.

T. T. $\frac{3}{2}$

I. Nighthawks

slowing

a lot

in tempo

167 *slowing* *a lot* *in tempo*

1. *p*

2. *brief* *p* *sust.*

Vib. *p*

T. T. *Med., Lg. S. Cyms.* *p* *mf* *p* *mf*

170

170

1.

2.

Vib.

S. C.

f

Ped.

Crot. p

I. Nighthawks

174

1.

2.

Vib.

S. C.

To Mar.

p

mf

178

180

1.

2.

(no cresc. this time)

Vib.

S. C.

I. Nighthawks

25

182 8^{va}

1.

2.

Vib.

S. C.

185

dim. grad.

1.

2.

Vib.

S. C.

I. Nighthawks

188 *slowing*

1. { *A bit slower*

2. { *p*

Vib.

S. C. { *p*

190

slowing

1. { *Slowly*
(full counts)

2. { *pp*

Vib.

S. C. { *ff*

II. Do You Know My Name?

Quite slow and luminous $\text{♩} = \text{ca. } 44$ – tempo ad lib.
 solo
 (full counts – be very patient with tempo)

Pd. U.C. ... Pd. ad lib.

9 10

1. (Pd. ad lib.)
 (U.)

16 20

1. (Pd. ad lib.)
 (U.)

23

1. (Pd. ad lib.)
 (U.)

long long

fade pp

* Pd. U.C. ... Pd.

II. Do You Know My Name?

30 = ca. 104

1. { *Sust.*
(U.) }

2. {

Tam-t. Vib. - mtr. on warmly

Mar. *pp*

Musical score for orchestra and marimba, page 40. The score consists of three staves. Staff 1 (top) and Staff 2 (middle) are for the orchestra, both showing rests throughout the measure. Staff 3 (bottom) is for the Marimba, which plays a continuous rhythmic pattern of eighth-note pairs. Measure 36 begins with a fermata over the first four measures. Measure 37 continues with rests. Measure 38 begins with a dynamic marking *pp*. Measure 39 begins with a dynamic marking *ppp*. Measure 40 begins with a dynamic marking *p*, followed by a *Tam-tam* instruction. The Marimba part continues its eighth-note pattern throughout the entire measure.

II. Do You Know My Name?

42

1. {  }

2. {  }

Vib. 

Mar. 

48

50

1. { - - - - -

pp

2. { - - - - -

(v)

Vib. { - - - - -

Mar. { - - - - -

II. Do You Know My Name?

54

1. [Empty staff]

2. [Empty staff]

Vib. [Empty staff] (U.)

Mar. [Empty staff]

pp

8va-----

60

slowing not long A bit more energy

1. [Empty staff]

2. [Empty staff] (loco)

U.C.

Vib. [Empty staff] (U.)

Mar. [Empty staff]

II. Do You Know My Name?

31

66

1. 

(v)

2. 

(v)

Vib. 

Mar. 

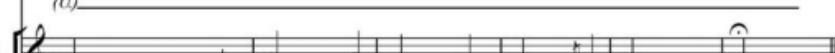
70

1. 

(v) ...

2. 

(v)

Vib. 

Mar. 

slowing

II. Do You Know My Name?

80

76 Quite slowly long **Tempo 1** $\text{♩} = \text{ca. } 44$ – slow and luminous

1.

2.

Vib.

Mar.

90

86

2.

Vib.

Mar.

II. Do You Know My Name?

33

94

(R&d ad lib.)
(U.)

Vib.

Mar.

(tempo ad lib.)

100

(R&d ad lib.)
(U.)

fade
sust.

pp
sust.
U.C.

Vib.

Mar.

pp

III. Out of the Blue

Very patient $\text{♩} = \text{ca. } 60$

1.

2. *p*
Ped.

Vib.

Mar.

4

1. *pp*
Ped.

2.

Vib. mir. on
pp
Ped.
Mar.

Mar. *ppp*

III. Out of the Blue

35

7

1.

2.

Vib.

Mar.

(pp)

pianissimo

10

10

1.

2.

Vib.

Mar.

III. Out of the Blue

13

15m

1.

2.

Vib.

Mar.

16 (f)

1.

2.

Vib.

Mar.

III. Out of the Blue

20

19

1. { 15^{ma}
2. { 15^{ma}
Vib. { 15^{ma}
Mar. { 15^{ma}

ppp

hold back
a bit in tempo
slowing gradually

22 (f5)

1. { 15^{ma}
2. { 15^{ma}
Vib. { 15^{ma}
Mar. { 15^{ma}

ten.
ten.

To W.Ch.

III. Out of the Blue

25 *slowing
a lot*

A tiny bit slower

1. - - - - -

2. *ten.* - - - - - *pp* - - - - -

(grad. release Ped.) *ped.* *UC* - - - - -

Vib. - - - - -

Mar. - - - - - *pp* - - - - -

*Sm. Metal Wind Chimes
metal beater*

27 (8) *hold
back* *in tempo,
but dying away* - - - - -

1. *f.* - - - - -

2. - - - - -

(U) - - - - -

Vib. *f.* - - - - -

W.Ch. *f.* - - - - - *To O. B.* - - - - -

l.v. - - - - -

III. Out of the Blue

39

30

Sust.

1. *pp*

2. *ppp*

(U.)

Vib. Orch. Bells
rubber mall.

Mar. *pp* Mar. *pp* To Chim. Chimes muted

Mar. *ppp* Ped.

A bit faster
slowing in tempo

III. Out of the Blue

39

40

(f)

1.

2.

O. B.

Ch.

43

(f)

1.

2.

O. B.

Ch.

III. Out of the Blue
Quite slow

50 accel. very grad.

41

46

ten.

1.

2.

O. B.

Ch.

51 (accel.)

→ $\text{♩} = \text{♪}$ ($\text{♩} = \text{ca. } 104$) →
 $\text{♩} = 208$ accel.

1.

2.

O. B.

Ch.

III. Out of the Blue
rapidly

$\frac{2}{4}$ =
 $\frac{2}{4}$ = 208

56 (accel.) - - - - -

1. {   *mf* - - - - -

2. {  - - - - -

O. B. {  - - - - - *p*

Ch. {  - - - - - *p*

Vib.

Mar.

= $\frac{2}{4}$ ($\frac{2}{4}$ = ca. 104) →
59 accel. rapidly

60

← $\frac{2}{4}$ = $\frac{2}{4}$ = ca. 104 →
 $\frac{2}{4}$ = 208 accel.

1. {  *f* - - - - -

2. {  - - - - -

Vib. {  *f* - - - - -

Mar. {  *f* - - - - -

To B. D.

III. Out of the Blue

43

♩ = ca. 120
accel.

62

1. (accel.)

2.

Vib.

Mar.

B. D.

p ff

ff Ped

65

1.

2.

Vib.

Mar.

III. Out of the Blue

70

68 *fiercely*

1. { *8th*
fiercely

2. { *8th*

Vib.

Mar.

72 *slowing* *brief* *in tempo*

1. { *p* *ff*
(8) *2nd*
(grad. add Ped.)

2. { *p* *ff*
(8) *2nd*
(grad. add Ped.)

Vib.

Mar.

Ped. *p* *ff*
(grad. add Ped.)

B. D. *<ff*

III. Out of the Blue

45

76 (8)

1.

2.

Vib.

Mar.

Mar.

79

80

1.

2.

Vib.

Mar.

III. Out of the Blue

83

1.

2.

Vib.

Mar.

slowing

88

90 *in tempo*

1.

2.

Vib.

Mar.

III. Out of the Blue

47

91

1.

2.

Vib.

Mar.

93

1.

2.

Vib.

Mar.

III. Out of the Blue

95 (S)

This musical score page contains four staves. The top two staves are grouped by a brace and labeled '1.' and '2.'. The third staff is labeled 'Vib.' and the bottom staff is labeled 'Mar.'. Measure 95 starts with a dynamic '(S)'. The 1. and 2. staves play eighth-note patterns with various accidentals. The Vib. staff has a sustained note followed by eighth notes. The Mar. staff has a sustained note followed by sixteenth-note patterns. Measures 96 and 97 continue with similar patterns, with dynamics 'f' and 'mf' appearing in measure 97.

97 (S)

This musical score page contains four staves. The top two staves are grouped by a brace and labeled '1.' and '2.'. The third staff is labeled 'Vib.' and the bottom staff is labeled 'Mar.'. Measure 95 starts with a dynamic '(S)'. The 1. and 2. staves play eighth-note patterns with various accidentals. The Vib. staff has a sustained note followed by eighth notes. The Mar. staff has a sustained note followed by sixteenth-note patterns. Measures 96 and 97 continue with similar patterns, with dynamics 'f' and 'mf' appearing in measure 97.

III. Out of the Blue

III. Out of the Blue

100

slowing

in tempo (♩ = 120)

1. (8) *p* *pp* *mp* *L.H. pp*

2. (8) *p* *pp* *mf*

Vib. *p* *pp* *mf*
To O. B.

Mar. *pp* >

1. *mp* *pp* *mp* *mf* *pp*
(L.H. *pp*) > (*pp*) > (*pp*)

2. *mf* > > >

Vib. > > >
mf > > >

Mar. > > >

III. Out of the Blue

109 **110**

1. *mp* *pp* *mp* *pp* *mp*
 (L.H. *pp*)

2.

Vib. *p*

Mar. O. B. *pp*

113

1. *pp* *pp*

(L.H. *pp*)

2. *pp*

Vib. *pp*

O. B.

III. Out of the Blue

51

120

117 (mp)

1. (pp) (L.H. pp)

2. (s)

Vib.

O. B.

pp

121

1. (s)

2. (s)

Vib.

O. B.

pp

III. Out of the Blue

125

1.

2.

Vib.

O. B.

129

130

pp

1.

2.

Vib.

O. B.

III. Out of the Blue

53

133 slowing

in tempo ($\text{♩} = 120$)

1.

2.

Vib.

O. B.

To Mar.

137

1.

2.

Vib.

O. B.

III. Out of the Blue

140

1.

dim. grad.

2.

Vib.

O. B.

143

1.

2.

Vib.

O. B.

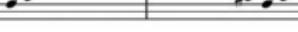
III. Out of the Blue

146

slowing

1. {  (S.)

2. { 

Vib. 

O. B. 

as smooth as possible
minimum mallet noise

ppp

150

1. {  (8) ...

2. {  fading

Vib. To Tam-t. 

Mar. 

III. Out of the Blue

155 $\text{♩} = \text{ca. } 66$ *slowing*

R&d. ad lib.

160

Vib.

Mar. *fade*

161 $\text{♩} = \text{ca. } 96$ *slowing*

(*R&d. ad lib.*) * *R&d.*

Vib.

Mar. *Tam-t.
O. B.*

III. Out of the Blue

57

in tempo 8^w

165 1. *p* 5 *dim.*

slowing

2. (S)

Tam-t.

O. B.

in tempo 8^w

slowing (S)

168 1. 6

in tempo slowing

170 **170** *p* 8^w

2. (S)

Tam-t.

O. B.

To W.Ch.

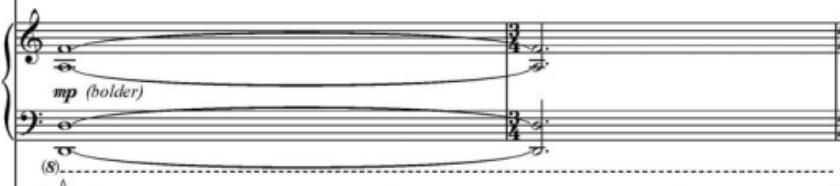
in tempo

III. Out of the Blue

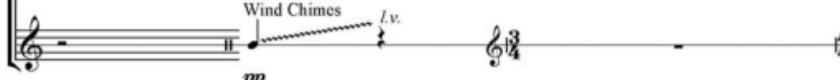
slowing

171

1. 

2. 

Tam-t. 

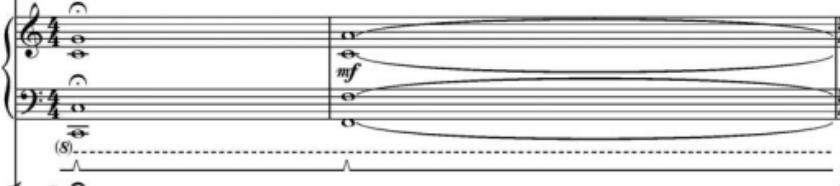
O. B. 

Wind Chimes *l.v.*
pp

*in tempo slowing*8^w

173

1. 

2. 

Tam-t. 

O. B. 

178

slowing

180

*Slower
and slowing*

1. (Pd. ad lib.)

2.

Tam-t. B. D. To Vib./Crot.

O. B. ppp Mar. ppp

III. Out of the Blue

184 $\text{♩} = \text{ca. } 80$ **Flexible** brief **A bit slower** brief $\text{♩} = 80$ **A bit slower** $\text{♩} = 80$

190

189 **A bit slower** $\text{♩} = 80$ **A bit slower** $\text{♩} = 80$ **A bit slower** $\text{♩} = 80$

1. $\text{♩} = \text{ca. } 80$ **Flexible** brief **A bit slower** brief $\text{♩} = 80$ **A bit slower** $\text{♩} = 80$

2. **A bit slower** $\text{♩} = 80$

B. D. **A bit slower** $\text{♩} = 80$

Vib. **A bit slower** $\text{♩} = 80$

Crot. **A bit slower** $\text{♩} = 80$

Mar. **A bit slower** $\text{♩} = 80$

Mar. **A bit slower** $\text{♩} = 80$

III. Out of the Blue

61

195 *a bit more energy* *ten.*

1. *mp* *mf* *dim.* *p*
(Pd. ad lib.) *U.*

2. *mf* *dim.* *p*
(Pd. ad lib.)

Vib. *Vib. only* *Tam-t.*
pp

Mar.

200 *ten. in tempo* *ten. slowing* *ten. (full count)*

1. *fading* *pp* *let fade*
(S.) *(Pd. ad lib.)* *U.C.*

2. *fading* *pp* *let fade*
(S.) *(Pd. ad lib.)* *U.C.*

T.t.

Mar.

IV. The Closer You Get the Stranger the Stars Look

J = ca. 66

1.

2.

Vib. Vib. mtr. on

Crot. pp Ped. Crot.

1.

2.

Vib.

Crot.

IV. The Closer You Get

63

10*slowing a lot*

Musical score for measures 9 through 12. The score includes parts for 1. (two staves), 2. (two staves), Vib., and Crot. Measure 9: 1. has eighth-note pairs; 2. has eighth-note pairs. Measure 10: 1. has eighth-note pairs; 2. has eighth-note pairs. Measure 11: 1. rests; 2. rests. Measure 12: Vib. plays eighth-note pairs; Crot. plays eighth-note pairs. Dynamics: *p*, *pp*, *6*, *pp*, *3*. Performance instructions: *2ed.*, *To Mar.*

13 *in tempo*

Musical score for measures 13 through 16. The score includes parts for 1. (two staves), 2. (two staves), Vib., and Crot. Measure 13: 1. rests; 2. rests. Measure 14: 1. rests; 2. eighth-note pairs. Dynamics: *mf*. Measure 15: 1. rests; 2. eighth-note pairs. Dynamics: *mp*, *p*. Measure 16: Vib. eighth-note pairs; Crot. eighth-note pairs. Dynamics: *mf*, *pp*. Performance instructions: *solo*, *Mar.*

IV. The Closer You Get

20

17

1.

2.

Vib.

Mar.

pp

20

21

1.

2.

Vib.

Mar.

mp

p

mf

(solo)

pp

IV. The Closer You Get

65

25

1.

2.

Vib.

Mar.

30

29

1.

2.

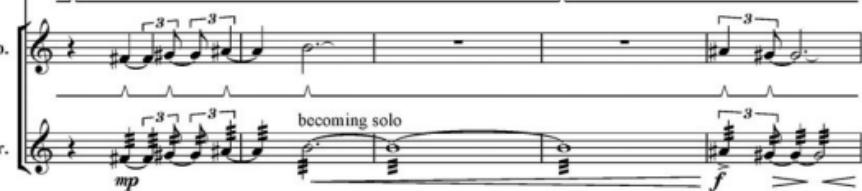
Vib.

Mar.

IV. The Closer You Get

34

1. 

2. 

Vib.

Mar.

39

40

1. 

2. 

Vib. 

Mar. 

IV. The Closer You Get

67

43 *ten. in tempo*

1. 
 2. 
 Vib. 
 Mar. 

47

50

1. 
 2. 
 Vib. 
 (still solo)

Mar. 

IV. The Closer You Get

Musical score for orchestra and marimba, page 11, measures 51-52. The score includes parts for Violin 1 (1.), Violin 2 (2.), Vibraphone (Vib.), and Marimba (Mar.). Measure 51 starts with a dynamic *mp*. The first two measures are marked *slowing*, followed by *in tempo*. Measure 52 begins with a dynamic *p*. The section ends with a dynamic *mf* followed by *p*. The marimba part in measure 52 includes a 3/8 measure indicated by a bracket above the staff.

Musical score for orchestra and piano, page 12, measures 56-57. The score includes parts for Piano (1. and 2.), Bassoon, Trombones, and Marimba. Measure 56 starts with a forte dynamic in common time. Measure 57 begins with a piano dynamic. Measure 58 starts with a forte dynamic.

IV. The Closer You Get

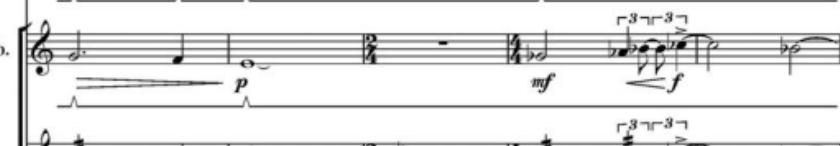
69

59

60

1. 

2. 

Vib. 

Mar. 

64

1. 

2. 

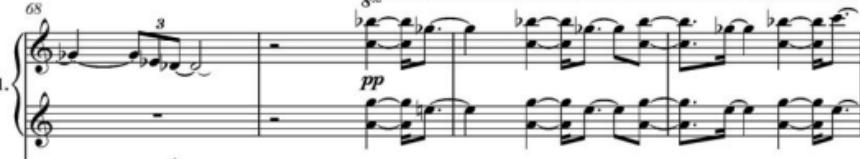
Vib. 

Mar. 

IV. The Closer You Get

70

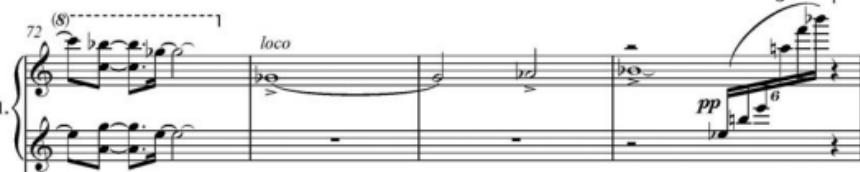
68

1. {  pp

2. {  (dim. grad.)

Vib. {  3

Mar. {  3 pp

72 (8)  loco pp

2. {  (dim. grad.) very steady pp sempre

Vib. {  p

Mar. {  pp sempre

IV. The Closer You Get

71

76

8w 1
3
8w 1
3 *loco*
(*pp*)

2.
(S.)

Vib.

Mar.

79

80

1.

2.
(S.)

Vib.

Mar.

IV. The Closer You Get

ten. in tempo

84

1.

2.

Vib.

Mar.

To Chim.

90

89

1.

2.

Vib.

Mar.

94

1.

2.

Vib.

Mar.

fade to end

V. Let It Be

$\text{♩} = \text{ca. } 58$

1.

2.

Vib. mtr. on full
hard mall.; hard-edged ringing tone

Vib. dynamic ff, Ped.

Chim. dynamic ff, Ped.

V. Let It Be

5

1. {
2. {

Vib.
Chim.

10 *accel.*

$\leftarrow 116 = \text{♩} = \text{♩} = 58 \rightarrow$
In 2 accel. rapidly

1. {
2. {

(*ff*)

Solo

Vib.

To Tam-t.
Chim.

Tam-t.
p cresc. grad.

... ...

V. Let It Be

75

17 (accel.)

20

$\text{♩} = \text{ca. } 208$

$\text{♩} = \text{ca. } 58$

1.

(S.)

fff patiently wait until sound has faded to about **p**

2.

very patiently

Vib.

Tam-t.

pp

U.C.

To Mar.

do not damp

fff

24

1.

2.

hesitant expressive

pp

... Ped. ad lib for clarity of melody

(U.)

Vib.

Tam-t.

V. Let It Be

*len.***30**

1. {

2. {

(2nd ad lib.)
(U)

Vib.

Tam-t.

35 *in tempo*

1. {

2. {

(2nd ad lib.)
(U)

Vib.

Tam-t.

V. Let It Be

77

40

1.

2. (Pd. ad lib.)
(U)

Vib.

Tam-t. Mar. *ppp*

43

1.

2. (Pd. ad lib.)
(U)

Vib.

Mar. *fade*

V. Let It Be

48 rit.

50 *ten.* *ten.*

1. { *ppp* *U.C.*

2. { *(M.M. ad lib.)*
 (U.)

Vib.

Mar. *ppp*

52

1. { *Sf*
(U)

not long
let fade to ***pp***
before going on

2.

Vib.

Mar. (no trem.) not long

60

57 Faster $\text{♩} = \text{ca. } 84$

1.

2. *(tre corde)*

pp Ped. — *p* — *mp*

Vib. warm, bell-like mtr. on
mp Ped. — *mf*

Mar.

61

1.

2.

Vib.

Mar.

V. Let It Be

64

Musical score for measures 64-67. The score includes parts for 1. (two staves), 2. (two staves), Vib. (one staff), and Mar. (one staff). Measure 64: 1. is silent. 2. has eighth-note patterns. Vib. and Mar. are silent. Measure 65: 2. continues eighth-note patterns. Vib. starts with eighth-note patterns, followed by a sustained note. Mar. is silent. Measure 66: 2. continues eighth-note patterns. Vib. has eighth-note patterns. Mar. is silent. Measure 67: 1. is silent. 2. has eighth-note patterns. Vib. has eighth-note patterns. Mar. is silent.

67

Musical score for measures 64-67. The score includes parts for 1. (two staves), 2. (two staves), Vib. (one staff), and Mar. (one staff). Measure 64: 1. is silent. 2. has eighth-note patterns. Vib. and Mar. are silent. Measure 65: 2. continues eighth-note patterns. Vib. starts with eighth-note patterns, followed by a sustained note. Mar. is silent. Measure 66: 2. continues eighth-note patterns. Vib. has eighth-note patterns. Mar. is silent. Measure 67: 1. is silent. 2. has eighth-note patterns. Vib. has eighth-note patterns. Mar. is silent.

accel. rapidly

70

v. Let it be

accel. rapidly

I.

2.

Vib.

Mar.

73 (accel.) sudden return to
 ♩ = 84

ff ff

ff

ff

V. Let It Be

76

1.

2.

Vib.

ringing
ff
Ped.

Mar.

This musical score page contains four staves. The top two staves are for 'Piano' (labeled '1.' and '2.') and show eighth-note patterns and sustained notes. The third staff is for 'Vib.' (Vibraphone) with dynamics 'ringing' and 'ff', and a pedal marking 'Ped.'. The bottom staff is for 'Mar.' (Maracas). The page number '76' is at the top left, and the section title 'V. Let It Be' is at the top center.

78

1.

2.

L.H.

Vib.

Mar.

This continuation of the musical score page contains four staves. The top two staves are for 'Piano' (labeled '1.' and '2.') and show sustained notes and eighth-note patterns. The third staff is for 'Vib.' (Vibraphone) with sustained notes. The bottom staff is for 'Mar.' (Maracas). The page number '78' is at the top left. The section title 'V. Let It Be' is no longer present on this page.

V. Let It Be

83

(S)-----]

79

1.

2.

Vib.

Mar.

80

1.

2.

Vib.

Mar.

81

This musical score page for 'Let It Be' shows parts for four instruments: 1. (Piano/Vocals), 2. (Bass/Vocals), Vib., and Mar. The score is in 3/4 time. Measure 79 starts with a piano/vocal line (1.) followed by a bass/vocal line (2.). Measures 80 and 81 show the piano/vocal line (1.) and bass/vocal line (2.) continuing. The Vib. and Mar. parts are present throughout. Various dynamics like ff, ff, and ff, as well as performance instructions like Sust. and V., are included. The page number 83 is in the top right corner.

V. Let It Be

Musical score for "Let It Be" featuring two staves for electric guitars (labeled 1. and 2.), a vibraphone (labeled Vib.), and a marimba (labeled Mar.). The score is in 4/4 time, with measures 84 through 86 shown.

Measure 84: Both guitars play eighth-note patterns. The marimba has sustained notes. The vibraphone has sustained notes.

Measure 85: Both guitars play eighth-note patterns. The marimba has sustained notes. The vibraphone has sustained notes.

Measure 86: Both guitars play sixteenth-note patterns. The marimba has sustained notes. The vibraphone has sustained notes.

The score includes performance instructions such as "Sust...l" (sustain) and "6" indicating sixteenth-note patterns.

V. Let It Be

85

88

Vib.

Mar.

90

1.

2.

Vib.

To Tam-t.

Mar.

V. Let It Be

92

1.

2.

Vib.

Mar.

94

1.

2.

Vib.

Mar.

96 *slowing*

1.

mf 7

dim. grad.

6

2.

Vib.

Mar.

mf 7

dim. grad.

6

98

$\text{♩} = \text{ca. } 52$

100

Slower Slower

1.

(dim. grad.)

p

dim.

2.

Vib.

Mar.

(dim. grad.)

p

dim.

V. Let It Be

110

104

♩ = ca. 58

1. { , *ppp*
 (8). *Qd.* ...
 very patiently

2. { *pp* *pp*
Qd. ... *Qd. ad lib for clarity of melody*
U.C.

Vib. { Tam-t. *pp* *pp*
slow mtr.
a soft and delicate sound

Mar. { *pp*
Ped. ad lib for clarity of melody

III

1. {

2. { *(Qd. ad lib.)*
(U.)

Vib. {

Mar. {

V. Let It Be

120

116

*hold back
ad lib*

2.

take time

(*Pd. ad lib.*)
(*U*)

Vib.

Mar.

121

1.

2.

ad lib.

3

(*Pd. ad lib.*)
(*U*)

Vib.

Mar.

V. Let It Be

124

1.

2. (2d. ad lib.)
(U)

Vib.

Mar. *ppp*

127

130

1.

2. (2d. ad lib.)
(U)

Vib. *fade*

Mar. as smoothly as possible To Tam-t. *ppp*

132

1.

2.

Vib.

Mar.

(*Pd. ad lib.*)
(*U.*)

Tam-t. To O. B.

O. B.

pp

140

1.

2.

Vib.

O. B.

(*S.*)
(*U.*)

pp

pp

S.
Pd.
U.C.

V. Let It Be

150

146

1. 2.

(S) (U)

Vib.

O. B.

151

slowing

1. 2.

(S) (U)

Vib.

O. B.

This musical score page contains five systems of music. The first system starts at measure 146 and ends at measure 150. It features two staves for strings (labeled 1. and 2.) and one staff for vibraphone (Vib.). The strings play eighth-note chords in a repeating pattern. The vibraphone has sustained notes. Measure 150 includes dynamic markings *ppp*. The second system begins at measure 151 and continues. It also has two staves for strings and one for vibraphone. The strings play eighth-note chords. The vibraphone has sustained notes. Measure 151 includes dynamic markings *ppp* and a tempo instruction "slowing". Measure 150 is indicated by a bracket under the strings' staves.