

Vox

ROON. CHR ROON. 5 slower (5:6) CHR ROON. rit CHR 10 ROON. rural sounds

is that you Christy? it is ma'am I thought the hinney was fa - mi - liar how is your poor mo-ther? No bet - ter ma'am. Your daughter then? no worse, ma'am why do you halt? but why do

percussion

VB

p

Foley

wind

harp

I

KL

II

FL

III

HN

IV

VN solo

V

VC solo

VI

VC pizz

CHR
rural sounds

15 ROON.

molt rit

CHR
a tempo

20 ROON.

* tEE?

bell

wind

lg. gong

OB

BN

TN
*range!
(+tpt?)

Rn

I halt? nice day for the ra - ces per-haps it is, but will it hold up? will it hold up? I suppose you wouldn't be in need hist! surely to goodness that couldn't be the

tym

vb

Fol.

kb

hp

kl

fl

hn

vn

vc

vc

up mail I hear alrea-dy damn the mail oh thank God for that, I could have sworn I heard it thundering down the track in the far distance I suppose you wouldn't be in need of a small load... of dung!

Rn

ROON. CHR ROON. *rit.* *slower* CHR ROON. *piu mosso* *rit* tempo 4:5

dung?! what class of dung? stydung stydung? I like your frankness Christy I'll ask the master. Christy? yes ma'am do you find anything bi-zarre about my way of speaking I do not mean the voice no!

tym

perc

snare off

hp

kl

vn

hn

stopped norm

VA

div arc/pz arc pz

BN

OB

VC

mutes

VA VA div

8

50

50 rit. 3 55 60 CHR

Rn I mean the words... I use none but the simplest words I think and yet I sometimes find my way of speaking very bi - zarre mercy what was that?! Never mind her maam, she's very fresh in ner - self today

tym

hp 3

kl 3 pz

fl 3

vn 3 HN

va 3 pz

cb CB mutes 8 BN BN

vc sul pont. p

Rn

ROON. 3

65

rit...

70

rit...

3

4

8

11

2

2

C

2

6

2

kb

hp

kl

vn

VN pizz

3

TN

pp

BN

8vb

vn

VN pizz

3

VN

3

arco

va

3

HN

VA

CB

8

vc

mutes - norm

(clean this up)

dung! what would we want with dung. at our time of life why are you on your feet down on the road why do you not climb up on the crest of your ma - nure, and let yourself be car-ried a - way is it that you

This musical score is for a scene from 'The Last Days of Pompeii'. It features a vocal soloist (Rn) and a full orchestra. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Vocal Soloist (Rn): The vocal line begins with the lyrics "have no head for heights?" and continues with "Wiyya ta hell out of that! she doesn't move a muscle... I too should be getting along if I do not wish to arrive late at the station. But a". The tempo markings include "CHR", "ROON.", "poco piu (6:5)", "a tempo", "poco piu (6:5)", "drag", "a tempo", and "rit".

Orchestra: The orchestral parts include strings (vn, va, cb, vc), woodwinds (fl, ob, bn, hn), brass (kl, bn, hn), and percussion (tym, perc, kb, hp). The percussion section includes a snare drum (s), a tom (t), and a cymbal (c). The woodwinds section includes a flute (fl), an oboe (ob), a bassoon (bn), and a horn (hn). The brass section includes a trumpet (kl), a bassoon (bn), a horn (hn), a violin (vn), a viola (va), a cello (cb), and a double bass (vc). The strings section includes a violin (vn), a viola (va), a cello (cb), and a double bass (vc).

Key Musical Elements:

- Tempo and Mood:** The score starts with a tempo of "CHR" and "ROON.", followed by "poco piu (6:5)", "a tempo", "poco piu (6:5)", "drag", "a tempo", and "rit".
- Instrumentation:** The score includes a full orchestra with various instruments, including strings, woodwinds, brass, and percussion.
- Lyrics:** The vocal soloist's lyrics are: "have no head for heights? Wiyya ta hell out of that! she doesn't move a muscle... I too should be getting along if I do not wish to arrive late at the station. But a".

oh this is aw-ful What have I done to de - serve all this? what? what? so long a - go no! no! sigh out a (something something) tale of things done long a - go and ill done

crunch

crash

crunch

stopped

sul pont

solo

Rn

f how can I go on? *mp* I cannot oh *rit.* let me just flop down flat on the road like a big fat jelly out of a bowl and never move a - gain! a great big slop, thick with grit and dust and flies, they would have to

va

ord. *cresc.* *ff* *mp*

vn

ord. *cresc.* *ff* *mp*

hn

mp

tn

mp

cb

det. *mp*

vc

mp

Rn
 scoop me up with a shovel. Heavens there is that... 'up mail' again. What will become of me? *f* oh I am just a hys - ter-i-cal old hag, I know destroyed with

tym
 bell
 crunch

kb
 KL
 FL
 OB
 VN
 BN
 CB
 VC

mp

Score for 'The Swallowtail' by George Gershwin

Vocal Soloist (Rn): The vocal line begins at measure 145 with the lyrics 'sorrow and pining and gen - til - ity and church going and fat and rheuma - tism and child - lessness Min - nie lit - le Minnie love, love is all I asked, a little love dai - ly twice dai - ly fifty years'. The melody is characterized by syncopation and changes in tempo and meter.

Piano (hp): The piano accompaniment features a complex rhythmic pattern in the right hand, often playing eighth and sixteenth notes. The left hand provides a steady bass line, sometimes with triplets and syncopation. The score includes markings for 'L.V.' (Lento Vivace) and 'harm.' (harmonic).

Orchestra: The orchestral arrangement includes parts for Violins (vn), Violas (vb), Cellos (vc), Double Basses (cb), and Percussion (perc). The strings play a rhythmic pattern of eighth notes, often with syncopation. The percussion includes a snare drum and a cymbal. The score includes markings for 'sul pont' (sul ponticello) and 'HN' (Horn).

Tempo and Meter Changes: The score includes several tempo and meter changes, including 2/4, 3/8, 5/16, 3/16, 5/4, 6/8, 3/4, 2/2, and 3/2.

Rehearsal Markers: The score includes rehearsal markers at measures 145, 150, and 155.

Dynamic Markings: The score includes dynamic markings such as *p* (piano) and *f* (forte).

Performance Notes: The score includes performance notes such as 'sorrow and pining and gen - til - ity and church going and fat and rheuma - tism and child - lessness Min - nie lit - le Minnie love, love is all I asked, a little love dai - ly twice dai - ly fifty years' and 'L.V.' (Lento Vivace).

Rn

of twice dai - ly love like a Paris horse butchers reg-u --lar what nor - mal wom-an wants a - ffec - tion a kiss in the evening by the ear and a-no ther one at morning,

tym

BELLS

kl

tn

hn

vn

OB

VA

ob

VN

vc

Rn

$\text{♩} = \text{♩}$

185

ROON.

190

TYL 195

if I do not doff my cap, I'd fall off. De - vine day for the meeting oh Mister Ty-ler you startled the life out of me sneaking up be-side me like that like a deerstalker Oh! I rang my bell Misses Roo - ney the

kb

vn

vn

vn

va

bn

vc

[illegible]

210
Tyl. tricks now I am grandchild-less gracious how you wobble! Dismount for mercy's sake or ride on. perhaps... if I... were to place... my hand gent-ly on your shoulder Misses

215
TYL

220

225

tym

perc

kb

hp

vn

fl

hn

va

cb

vc

harps.

HN

TN

VN

solo

pizz

arco

This musical score is for the film 'The Tyler' by John Williams. It features a vocal soloist (Tyl.) and a full orchestra. The score is written for a large ensemble, including percussion (tympani, vibraphone), keyboard (piano), harp, and various string instruments (violin, viola, cello, double bass). The music is in a key of D major and is in 2/4 time. The score is divided into measures, with the vocal line and the orchestral accompaniment. The vocal line includes lyrics: 'Rooney how would that be, would you permit that? no, Mister Rooney Mister Ty - ler I mean. I am tired of light old hands on my shoulders and other useless places sick and tired of them'. The orchestral accompaniment includes various instruments, with the harp and piano playing a prominent role. The score is marked with '225' and '19' at the beginning and end of the page, respectively. The tempo is marked 'molto rit.' (very slow). The score is written for a large ensemble, including vocal soloist, percussion, keyboard, harp, and strings.

This musical score is for the piece "The Van" by John Adams. It is a vocal and instrumental work. The score is written for a vocal soloist (Rn) and a large ensemble of instruments. The vocal part is in English and features a narrative about a van driver named Connely. The instrumental parts include a percussion section (perc), keyboard (kb), harp (hp), tuba (tn), oboe (ob), horn (hn), violin (vn), viola (vn), and voice (vc). The score is in 2/4 time and consists of 245 measures. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, dynamics (ppp, mf), and performance instructions (e.g., "stopped", "sul pont.", "col legn."). The vocal part is written in a single staff, while the instrumental parts are written in multiple staves. The score is a full orchestration of the piece.

Rn

250

4

TYL

ROON.

255

3

3

3

260

That was a na - row scrape... I alit in the nick of time! It is su-icide to be a - broad but what is it to be at home? a lin-gering disso-lu - tion. now we are white with

perc

vibes

6

p

p

kb

hp

kl

KL

p

FL

TN

p

FL

vn

mutes

mutes

3

vn

mute

VN

mutes

3

va

pizz

VN

VA

mutes

(norm)

3

cb

pizz

8

pizz

BN

vc

solo

mutes

norm

Rn

tym

perc

kb

hp

fl

vn

vn

va

bn

vc

305

Tyl. *8* dou - bly late tre-bly quad-ruped - ly late would I had shot by you with - out - a word who are you going to meet? Hardy We used to climb together I saved his life once I have not for

310

ROON. *4* TYL 315 *rit.* - - - 320

tym

bells

perc

Fol.

kb

hp

kl

tn

vc

va

bn

vc

mute

CB

pizz

KL

FL

TN

sul pont

sul pont.

ppp

320 *rit.* $\text{♩} = \text{♩}$

Tyl. ♩ gotten it let us halt a moment and this vile dust fall back upon the vileer worms

perc H

Fol. H ♩ *adbn.* cow

325 $\text{♩} = 60$ TYL Still... Faster!

330 ♩ what sky!, what light ah in spite of all it is a blessed thing to be a - live in such weather, and

kb

hp

kl

fl

vc

tn *VN* $\text{♯}\text{♯}$ *solo* *pp* *VA*

cb ♩ *solo*

vc ♩

Tyl.
out of hospital. A - live? Well half ali-ve shall we say. Speak for your-self, I am not half a-live nor an-ything aproaching it what are we standing here for? this dust will not settle in our time, and when it

perc
bell

kb

hp

kl
VN
VA
KL

fl
solo
VN

vc

va
solo

cb
pizz
norm

vc
solo

Rn

2345

TYL

350

B

ROON.

TYL

tQ?

ROON.

355

does, some great, whirring machine will come and blow it all sky - high a - gain. Well, shall we be getting a long in that case? No Come Miss --es Rooney... go, Mister Tyler, go on and leave me listening to the

perc

hp

kl

KL

vn

TN

vn

VN

HN

VA

VA

CB

BN

vc

mutes

VN solo

pp

pizz

p

Rn
 told me to tell you it all came flooding over her a - gain and she simply went back home straight back home. Come, Misses Roo - ney come. The mail has not yet gone up, just take my free arm, and we'll

kb
 hp
 tn
 vn
 vn
 va
 bn
 vc

This musical score is for the film 'The Mail' by John Williams. It features a vocal line and a large instrumental ensemble. The score is written for a full orchestra, including woodwinds, brass, strings, and percussion. The vocal part is for a male soloist, with lyrics in English. The instrumental parts are for various instruments, including woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), strings (violin, viola, cello, double bass), and percussion (snare drum, tom-tom, cymbal, triangle, etc.). The score is in 3/8 time and is marked 'rit.' (ritardando) at the beginning. The lyrics are: 'Roo - ney come. The mail... Will you get a - long with you Mister Rooney Mister Tyler I mean will you get along with you now and cease mo - lesting me what kind of a country is it where a woman can't'.

Vocal: Tyl. (Tylor)

Instrumental: tym (timpani), perc (percussion), bn (baritone), vn (violin), vn (viola), va (viola), cb (cello), vc (double bass)

Lyrics: Roo - ney come. The mail... Will you get a - long with you Mister Rooney Mister Tyler I mean will you get along with you now and cease mo - lesting me what kind of a country is it where a woman can't

Rn

tym

kl

fl

bn

vn

vn

vc

[illegible]

Rn

ROON.

3

470

half as fast?

SLOC

475

ROON.

480

SLOC

Well if it isn't my old ad-mirer the clerk of the course in his limousine May I offer you a lift, Misses Rooney? are you going in my di - rection? I am, we all are how is your poor mo - ther? thank you she is fairly

hp

kl

FL

vn

mutes

vn

HN

va

pp

arc.

sf

mutes

cb

s

da niente

arc.

da niente

mutes

vc

pizz.

arc.

da niente

mutes

p

Rn

No? no. I'll never do it. You'll have to come down Mister Slocum and help me from the rear! What was that? This was all your suggestion, drive on, drive on. I'm

tym

perc

hp

kl

fl

bn

va

vn

tn

510

3

515

3

SLOC

vibes

KL

FL

BN

HN from 0

VA

VN

VA

VN

CB

sul p.

TN

TN pizz

7

Sloc.

coming Misses Rooney, I'm coming, give me time, I'm as stiff as your - self stiff! well I like that! and me heaving all o - ver back and front, the dry old re-probate... Now, how shall we do this?

hp

kl

vn

hn

va

bn

tn

Rn

ROON. 3 530

as if I were a bale. Don't be afraid that's the way! lower wait! no, don't let go. Sup-posing I do get up would I ever get down? you'll get down Miss - es Roo - ney

SLOC 540

tym

perc

hp

fl

FL

KL

p

vn

OB

FL

p

hn

stopped

VN mutes

p

va

VA

3

TN

OB

p

bn

VN

esp

CB pz

VN

p

vc

pz

p

Sloc. you'll get down, we may not get you up but I warrant you, you'll get down! oh! lo-wer don't be a-fraid! We're past the age where... There! now! get your shoulder under it

tym

perc med

kb

hp

fl *trm trm*

tn TN

hn 8vb

va VN pizz

vn CB

vc TN

ROON.

BELLS

545

550

KL

5

Rn oh! oh! oh mer-cy up! up! AHH, I'm in my frock, you've nipped my frock! my nice Frock! look what you've done to

bells

perc

Fol.

hp

kl

vn

hn

vn

cb

tn

565 Rn *my nice frock! what will Dan say when he sees me! Has he then recovered his sight? no, I mean when he knows, What would Dan say when he sees the hole? what are you doing Mister*

perc

Fol. *STARTER*

hp

kl

fl

bn

ob *VA*

vn

tn *VC* *pizz* *mute*

ROON. *poco piu* *SLOC* *570* *575*

Rn
Slo - cum?
gazing straigh befor me
through the windshield
out at the
void...
Start her
up I beseech you and let us be
off. This is awful...
last
Sunday she ran like a dream and now she is dead. That's what you

perc
japanese block

kb
p
mf

hp
(down - koto)

kl

fl

hn

va
BN
mutes

bn
VN mute
p

vc
mutes

slower
(gagaku)
SLOC
3
580
3
still
brisk
ROON.
SLOC
585
rit
a tempo
checkRhythm
590

590

Sloc.

get for a good deed perhaps if I were to choke her She was getting too much air! mind the hen! oh Mother you've squashed her drive on, drive on! what a

595

tym

tempo ad lib - accel

perc

starter

motor

squeal

Fol.

motor

squeal

kb

hp

kl

fl

vn

BN

va

mf

vn

TN

squeal

VN

CB

s

vc

mf

Rn

Musical score for Rn (Soprano) in G minor, 8/8 time. The melody features a mix of eighth and sixteenth notes with rests. Measure numbers 610, 615, and 620 are indicated above the staff.

death! one minute picking happy at the dung in the road in the sun with now and then a dust bath and then bang! all her troubles over all the hatching and the lay-ing just one great squawk and then

Fol.

Musical score for Fol. (Folios) in G minor, 8/8 time. The score consists of a single line of music with rests and a 'MOTOR' annotation above the first measure.

MOTOR

kb

Musical score for kb (Kb) in G minor, 8/8 time. The score consists of a single line of music with rests and a melodic phrase in the first measure.

kl

Musical score for kl (Kl) in G minor, 8/8 time. The score consists of a single line of music with rests.

fl

Musical score for fl (Fl) in G minor, 8/8 time. The score consists of a single line of music with rests.

vn

Musical score for vn (Vn) in G minor, 8/8 time. The score consists of a single line of music with rests and a melodic phrase in the first measure. An annotation 'HN stopped' is present above the first measure.

HN stopped

va

Musical score for va (Va) in G minor, 8/8 time. The score consists of a single line of music with rests.

cb

Musical score for cb (Cb) in G minor, 8/8 time. The score consists of a single line of music with rests and a melodic phrase in the first measure. An annotation '8' is present below the first measure.

8

vc

Musical score for vc (Vc) in G minor, 8/8 time. The score consists of a single line of music with rests and a melodic phrase in the first measure.

20

Rn
now, you had blown it at that poor unfor-tunate will you come here, Tommy, and help this la - dy out, she's stuck. open the door and ease her out certainly Sir. Nice day for the ra - ces

tym

perc

hp

kl

ob

vn

va

vn

vc

635

SLOC

TOM

640

arp. ad lib

tr

FL

VN

TN

BN

CB

pizz