

If Only

Full Score

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Instrumentation

Reed 1

Flute

B♭ Clarinet

Alto Saxophone

Reed 2

B♭ Clarinet

Tenor Saxophone

Bass Clarinet

Trumpet I & II

Trombone

Percussion

Marimba

Vibraphone

Glockenspiel

Timpani

Auxiliary Percussion (see Auxiliary Percussion Reference)

Drum Set

Violins I (2 players suggested)

Violins II (2 players suggested)

Violas (2 players suggested)

Violoncellos (2 players suggested)

Bass Guitar

Vocal Ranges

James



A.J.



Ron



Kayla



Norris



Sawyer



Phillip



Khali



Tina



Auxiliary Percussion Reference

Triangle



Crash Cymbals



Whee! Whistle or Lip Whistle (Party Favor)



Temple Blocks



Cowbell



Slapstick



Metal Pipe



Vibraslap



Castanets



Concert Bass Drum



Train Whistle



Gong



Thunderdrum or Spring Drum



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1. The Death

Driving ($\text{♩} = 120$)

A musical score for a driving section. The score includes parts for Alto Saxophone, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, Violins 1, Violins 2, Violas, Violoncellos, and Electric Bass. The time signature is common time (4/4). The key signature has two sharps. The score consists of two measures separated by a vertical bar line.

- Alto Saxophone:** Rests throughout both measures.
- B♭ Clarinet:** Rests throughout both measures.
- B♭ Trumpet:** Rests throughout both measures.
- Trombone:** Rests in the first measure; in the second measure, it starts with a sharp symbol followed by a wavy line, then a dynamic *mp*, and ends with a dynamic *ff*.
- Percussion:** In the first measure, it plays a rhythmic pattern of four eighth-note strokes. In the second measure, it plays a rhythmic pattern of six eighth-note strokes.
- Drumset:** In the first measure, it plays a rhythmic pattern of four eighth-note strokes. In the second measure, it plays a rhythmic pattern of six eighth-note strokes.
- Piano:** Rests throughout both measures.
- Violins 1:** Rests throughout both measures.
- Violins 2:** Rests throughout both measures.
- Violas:** Rests throughout both measures.
- Violoncellos:** Rests throughout both measures.
- Electric Bass:** Plays eighth-note strokes in the bass clef staff. The first measure starts with a bass clef and an 8 below the staff, followed by a measure repeat sign. The second measure starts with a bass clef and a 4 below the staff, followed by a measure repeat sign.

Annotations in the score include:
- "flutter w/ plunger wah's" above the Trombone in the second measure.
- "flutter w/ plunger" above the Trombone in the second measure.
- A box labeled "Cowbell" above the Percussion staff.
- "patch: Electric Piano 2 (GM 6)" above the Drumset staff.

3

A. Sax.

B♭ Cl.

B♭ Tpt. *f*

Trb. *mp*

Perc.

Drs.

Pno. *mf*

Vlns. 1

Vlns. 2 *mf*

Vlas.

Vlcs.

El. B. 8

5

A. Sax. cresc.
mf

B♭ Cl. cresc.

B♭ Tpt. open cresc.

Trb. mf open cresc.

Perc. play upper notes if poss.

Drs. fill

Pno. cresc.

Vlns. 1 cresc.

Vlns. 2 cresc.

Vlas.

Vlc.

El. B.

A. Sax.

 Bb Cl.

 Bb Tpt.

 Trb.

 Perc.

 Drs.

 Pno.

 Vlns. 1

 Vlns. 2

 Vlas.

 Vlcs.

 El. B.

2. I Can Do Anything

Steady ($\text{♩}=80$)
vamp

A

Flute

Clarinet

Trumpet

Trombone

Percussion

Drumset *mp*

Piano *mp*

Soprano

Alto *mf*
I can do a - ny thing I can do

Tenor *mf*
I can do a - ny thing I can do

Bass *mf*
a - ny - thing __ can do

Violins 1

Violins 2 *mp*

Violas *mp*

Violoncellos

Electric Bass *mp*

B

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

I can do a - ny - thing

a - ny - thing

I can do a - ny - thing

a - ny - thing

That I set my

8

Fl. *mp* 3

Cl. *mf*

Tpt. *mp*

Trb. *mp*

Perc.

Drs.

Pno.

S. Set my mind

A. I set my mind to I set my

T. 8 Set to my mind Set to my mind

B. mind to That I set my mind to

Vlns. 1

Vlns. 2

Vlas. 3

Vcls. 3

El. B. 8

C

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

Set my mind to. I I can do a - ny - thing I can do

A.

mind to I can do a - ny - thing I

T.

I

B.

I can do a - ny - thing I can do I can do a - ny -

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

D

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.
a - ny - thing — Oh I can do a - ny - thing — that I set my

A.
a - ny - thing a - ny thing I do a - ny - thing — I set my mind

T.
8 a - ny - thing. I can do a - ny - thing — I set my mind

B.
thing — I can do a - ny - thing — That I

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

E

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S. mind to I, set my mind to. No

A. to set my mind to. No

T. 8 to. set my mind to. No

B. set my mind to. my mind to. No no

Vlns. 1

Vlns. 2

Vlas.

Vcls.

El. B.

This musical score page, labeled 'E', contains ten staves of music. The top five staves feature woodwind instruments: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Trb.), and Percussion (Perc.). The vocal parts are on the next five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a section for Violins (Vlns. 1 and Vlns. 2), Violas (Vlas.), Cellos (Vcls.), and Double Bass (El. B.). The vocal parts sing lyrics such as 'mind to I, set my mind to. No', 'to set my mind to. No', and 'set my mind to. my mind to. No no'. The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure numbers 47 and 48 are visible at the beginning of the vocal staves. The key signature changes from one section to another, indicated by boxes containing letters like 'E' and 'F#'. The bass staff for Double Bass includes a page number '8' at the bottom left.

57

Fl.

Cl.

Tpt.

Trb. *cup*
mp

Perc. *p*

Drs. *p*

Pno.

S. ob - sta - cles, no ob sta cles _____

A. no _____ no ob sta cles _____ *mp* No - thing to block my,

T. 8 no _____ no _____ no _____ No - thing to block my _____

B. no, no, no _____ ob - sta - cles. No. _____

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

66

Fl. *mp* *f*

Cl. *f*

Tpt. *f*

Trb. *f*

Perc. *mp* *f*

Drs. *p* *mp*

Pno. *mp* *f*

S. No - thing to block my way _____ no blocks

A. no - thing to block my way _____ No - thing to block my way, _____ no - thing to

T. 8 no - thing to block my way _____ No - thing to block my way, _____ no - thing to

B. *mf* *f* No - thing to block my way, My, _____ no - thing to block my way, no no

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f*

Vlas. *f*

Vcls. *f*

El. B. *mp* *f*

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

my way. No-thing to block my way, no-thing to block my way!

A.

block my way No-thing to block my way, no-thing to block my way!

T.

8 block my way no thing to block my way no-thing to block my way no-thing to block my way!

B.

no no no No no-thing to block my way no-thing to block my way no-thing to

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

Fl. *tr* G

Cl. *mp*

Tpt.

Trb. *f*

Perc.

Drs. *yarn*

Pno. *mf* *f* *mp*

S. ob - sta - cles *p* *f* *p*
A. no *mp* *f* *mp*
T. *mf* *f*
B. *p* *f* *p*
Vlns. 1 block my way oh no no no no
Vlns. 2 I can
Vlas. *p* *f* *p*
Vlc. *p* *mf* *f* *p*
El. B. *f* *p*

to alto sax

H

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

97

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

I can do I can do I can do I can do oh a - ny - thing a - ny - thing oh

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

2° only

104

I

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vcls.

El. B.

Alto Sax

p

mute open

pp

snare off

p

ob sta - cles ob - sta - cles block my way no

no no to no

no no thing no

No no no no

p

8

p

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122

Fl.

Cl. *tr*

Tpt.

Trb.

Perc.

Drs.

Pno.

S. can do a — ny - thing If I can do a - ny - thing If I can do

A. can do a - ny - thing If I can do a - ny - thing If I can do

T. 8 can do a - ny - thing If I can do a - ny - thing If I can do

B. can do a - ny - thing If I can do a - ny - thing If I can do

Vlns. 1

Vlns. 2

Vlas.

Vcls. *tr*

El. B.

K

Fl. Cl. Tpt. Trb. Perc. Drs. Pno. S. A. T. B. Vlns. 1 Vlns. 2 Vlas. Vcls. El. B.

132

cresc poco a poco
p

Timpani
p mf

cresc poco a poco
p

a - ny thing a - ny - thing a - ny - thing It, it will be - it will be - it p cresc poco a poco
a - ny - thing a - ny - thing a - ny - thing be - it p cresc poco a poco
a - ny - thing a - ny - thing a - ny - thing It, it will be - it will be - it
a - ny - thing a - ny - thing a - ny - thing

cresc poco a poco
p cresc poco a poco
p

cresc poco a poco
p

cresc poco a poco
p

144

Fl.

Cl.

Tpt.

Trb. *cup mute* *open*

Perc.

Drs. *mf*

Pno.

S. will be— it will be it will be— it will be— it will be— It will *mf*

A. will be— it will be it will be— it will be— it will be— It will *mf*

T. will be— it will be it will be— it will be— it will be— It will *mf*

B. *p* *cresc poco a poco* be it will be— it will be— it will be— It will *mf*

Vlns. 1

Vlns. 2

Vlas.

Vcls.

El. B.

mp

155 L

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno. *mf* 3 3 3 3 3 3 3 3

S. be a much bright - er day a much bright - er day a

A. be a much bright - er day a much bright - er day a

T. ⁸ be a much bright - er day a much bright - er day a

B. be a much bright - er day a much bright - er day a

Vlns. 1 *mf* 3 3 3 3 3 3 3 3

Vlns. 2 *mf* 3 3 3 3 3 3 3 3

Vlas. *mf* 3 3 3 3 3 3 3 3

Vcls. - - - - - - - - -

El. B. - - - - - - - - -

M

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vcls.

El. B.

170

Fl. *tr* *ff*

Cl. *tr* *ff*

Tpt. *ff* *ff*

Trb. *ff*

Perc.

Drs. *ff*

Pno. *ff* *ff*

S. bright - er day *ff*

A. bright - er day *ff*

T. bright - er day *ff*

B. bright - er day *ff*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vlas. *ff*

Vcls. *ff*

El. B. *ff*

3. Best Friends

James: We're good friends.

Phillip: Best friends, sir?

Fast ($\text{J}=120$)

The musical score consists of ten staves, each representing a different instrument or vocal part. The instruments are:

- Alto Saxophone
- Bass Clarinet
- B♭ Trumpet
- Trombone
- Percussion
- Drumset
- Piano
- Phillip
- James
- Violin
- Viola
- Violoncello
- Bass Guitar

The score is set in common time. The key signature varies by staff: Alto Saxophone, Bass Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Phillip, James, Violin, and Viola are in G major (no sharps or flats); Piano and Bass Guitar are in A minor (one flat). The tempo is marked as **Fast ($\text{J}=120$)**.

Performance instructions include:

- f**: Dynamics for Alto Saxophone, Bass Clarinet, B♭ Trumpet, Trombone, Percussion, and Bass Guitar.
- Muted**: Instruction for B♭ Trumpet.
- mf**: Dynamics for B♭ Trumpet, Trombone, and Bass Guitar.
- Castanets**: Instrumentation indicated for Percussion.
- f**: Dynamics for Violin, Viola, Violoncello, and Bass Guitar.

Measure numbers 1 through 8 are indicated above the staves for the piano and bass guitar parts.

A. Sax.

 B. Cl.

 Bb Tpt.

 Trb.

 Perc.

 Drs.

 Pno.

 P.

 J.

 Vln.

 Vla.

 Vlc.

 B. Guit.

A

15

A. Sax.

B. Cl.

B_b Tpt.

Trb.

whee! whistle

Perc.

Drs.

p

Pno.

mf

P.

Best friends for ev-er, that's for sure.

J.

Vln.

Vla.

Vlc.

B. Guit.

21

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

Mis - ter ____ Mc - Cau - ley ____ and I.
Phil - lip, Phil ____

mp

26

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

lip I'm a bit in - se - cure in say - ing that you are

B

31

A. Sax. *tr*

B. Cl.

B_b Tpt. Open *f*

Trb.

Perc. *mf* Castanets

Drs.

Pno.

P. 8 Best friend, _____ we're going to do so

J. my...

Vln. *mf*

Vla. *mf*

Vlc. *mf*

B. Guit. *mf*

36

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc. Timpani boink *f*

Drs.

Pno.

P. 8 much! Best friend, _____ come a - long! To - ge - ther we will

J.

Vln.

Vla.

Vlc.

B. Guit. 8

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), B-flat Trumpet (B_b Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Piano (P. - vocal part), Double Bass (J.), Violin (Vln.), Cello (Vla.), Bassoon (Vlc.), and Bass Guitar (B. Guit.). The vocal part (P. staff) has lyrics: "much! Best friend, _____ come a - long! To - ge - ther we will". Measure 36 begins with a rest followed by eighth-note patterns. The piano part features sustained chords. The vocal part starts with a rest and then enters with the first line of lyrics. The bassoon and double bass provide harmonic support with sustained notes. The strings play eighth-note patterns throughout the measure. The bass guitar provides rhythmic drive with eighth-note patterns.

49
 A. Sax. C
mf
 B. Cl.
 B_b Tpt.
gliss. Trb.
 Perc.
 Drs.
 Pno.
 P.
 J.
 Vln.
 Vla.
 Vlc.
 B. Guit.

8

Good friend, _____ I'm sure we will do a bit. Good friend, _____

54

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

p

mp

p

Timpani boink

come a - long!

To - ge - ther we will have a

8

A. Sax.

...reasonable... 'mount of fun, to - ge - ther _____ you and I.
 [spoken]

B. Guit. 8

D

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

65

mf

mp

mp

8 Best friends to - ge-ther, now I'm sure. Mis - ter Mc -

mf

70

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

P.

8 Cau - ley _____ and I.

J. *mp*

Vln.

Vla. *mp*

Vlc.

B. Guit.

A. Sax. 
 B. Cl. 
 B♭ Tpt. 
 Trb. 
 Perc. 
 Drs. 
 Pno. 
 P. 
 J. 

can't en - sure that you _____ are my...

Vln. 
 Vla. 
 Vlc. 
 B. Guit. 

84

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc. Timpani boink

Drs.

Pno.

P. much! Best friend, come a - long! To -

J.

Vln.

Vla.

Vlc.

B. Guit.

8

89

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

8 ge - ther we will have just so much fun to - ge - ther you and I!

F Very slow

96

A. Sax.

B. Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

Best friends for ev - er I'm not sure.
We're not even that good of freinds, ok?
Stop it!

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Death March, swing ♩ (♩=92)

G

102

A. Sax. B. Cl. B_b Tpt. Trb. Perc. Drs. Pno. P.

Mis-ter Mc-Cau-ghly and I.
 Phillip, Phillip, I'm not unsure
 That you are my...

Vln. Vla. Vlc. B. Guit.

cresc poco a poco **p** cresc poco a poco **p** cresc poco a poco **f**
Metals pipe **p** cresc poco a poco **mf** cresc poco a poco **mf** cresc poco a poco

ride dome

8 3 3

A. Sax. *gliss.*
 B. Cl.
 B_b Tpt.
 Trb.
 Perc.
 Drs.
 Pno.
 P.
 J.
 Vln.
 Vla.
 Vlc.
 B. Guit.

110

8 Best friend!! Come a - long!!
 best friend, come a - long.

3 3 3

113

H

A. Sax.

B. Cl. gliss.

B \flat Tpt. *f*

Trb. *f* 8 8 8 8

Perc.

Drs.

Pno. *f*

P. 8 To - ge - ther we will have just so much fun!! To -

J. To - ge - ther we will have just so much fun, to

Vln. 3 3 *f*

Vla. *f*

Vlc. *f*

B. Guit. 8 *f* 3

118

A. Sax. B. Cl. B_b Tpt. Trb.

Perc. Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

gliss.

ge - ther! You and I!

ge - ther, you and I.

8

3a. American Choral Transition

Gradually ($\text{J}=80$)

Flute

Patch: Nylon Guitar (GM 25)

Piano

Violin

Violas

Violoncellos

Bass Guitar

1 2 3 4 5 6 7 8

5

A musical score page showing six staves. The first staff is for Flute (Fl.), the second for Piano (Pno.), the third for Violin (Vln.), the fourth for Violas (Vlas.), the fifth for Cellos (Vlcs.), and the sixth for Bass Guitar (B. Guit.). The key signature is one sharp. The piano part consists of eighth-note chords. The violin, violas, and cellos play eighth-note patterns. The bass guitar part has rests in measures 1 and 2, followed by eighth-note patterns in measures 3 and 4. Measure 4 includes slurs and a '3' below the staff, indicating a three-note group.

9

A musical score page showing five staves. The top staff is for Flute (Fl.), the second for Piano (Pno.), the third for Violin (Vln.), the fourth for Bassoon (Vlas.), and the bottom for Bass Guitar (B. Guit.). The key signature is one sharp. The score consists of four measures. Measures 1-2 show the piano playing eighth-note chords and bassoon playing eighth-note patterns. Measures 3-4 show the violin, bassoon, and bass guitar playing eighth-note patterns. Measure 4 includes measure numbers 8 and 9.

Fl.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

4. If Only

A.J.: If only I could just... make things work!

Adagio ($\text{♩}=72$)

Flute

B♭ Clarinet

B♭ Trumpet

Trombone

Percussion

Drumset

Piano

AJ

Violins

Violas

Violoncello

Bass Guitar

8

If on - ly I__ could come to him__ and tell him how I

tight straight mute

fp

15

p

mf

This musical score page contains eleven staves of music. From top to bottom, the instruments are: Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, AJ (vocal part), Violins, Violas, Violoncello, and Bass Guitar. The AJ staff includes lyrics: "If on - ly I__ could come to him__ and tell him how I". There are dynamic markings: "fp" (fortissimo) at measure 15, "mf" (mezzo-forte) at the beginning of the piano staff, and "p" (pianissimo) above the AJ vocal line. The piano staff also includes a "tight straight mute" instruction. Measure numbers 15 and 8 are present on the AJ and piano staves respectively.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

feel. My heart would know with cer-tain-ty____ No more feel-ings to____ con -

8

A

Musical score for orchestra and piano, section A. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Bassoon Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Alto (A.), Violin (Vln.), Bassoon (Vlas.), Cello (Vlc.), and Bass Guitar (B. Guit.). The score consists of four measures. Measures 1-2: Flute, Bassoon Clarinet, Bassoon Trumpet, Trombone play eighth-note patterns. Measure 3: Bassoon Clarinet, Bassoon Trumpet, Trombone play eighth-note patterns. Measure 4: Bassoon Clarinet, Bassoon Trumpet, Trombone play eighth-note patterns. Measure 5: Percussion, Drums play eighth-note patterns. Measure 6: Piano (two staves) plays eighth-note chords. Measure 7: Alto sings. Measure 8: Vln., Vlas., Vlc. play sustained notes. Bass Guitar plays eighth-note patterns.

Fl.
B♭ Cl.
B♭ Tpt.
Trb.
Perc.
Drs.
Pno.
A.
Vln.
Vlas.
Vlc.
B. Guit.

15

ceal. If on - ly he__ would glance at me__ and see me__ o - ver

pp

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. 15

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

here. My bur - den would be ea-si - er No more wor - ries, no more

8

f

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

21

mf cresc. poco a poco

mf cresc. poco a poco

mp cresc. poco a poco

mf

If on - ly he could go with me, __ if on - ly he could know! If

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

on - ly he'd en-cour-age me__ if on - ly I would grow!____ If

8

f

27

C

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

p

mp

f

brushes

on - ly. _____ If

p

p

p

mf

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

clear to him the rea-sons why he means so much to me!

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

E

(to tenor sax)

f

f

If on - ly I could o - pen up, if

f

ff

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

37

on-ly he would care. If on - ly I could say my piece__ If

8

Fl. F

B♭ Cl.

B♭ Tpt. *mf*

Trb.

Perc. Glockenspiel

Drs. *p*
brush stir

Pno. *pp*
p
p

A.
on - ly he was there! If on - ly I could

Vln.

Vlas. *p*

Vlc. *p*

B. Guit. 8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. 15

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

G^{#13}

D_{MA}⁷

learn to fly _____ through his win-down in the night. I'd

8

Fl. $F^{\#} M_1$

B \flat Cl.

B \flat Tpt.

Trb.

Perc. 15

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

16

G

Fl. E¹³ A⁹

B♭ Cl.

B♭ Tpt.

Trb.

Perc. 15

Drs.

Pno.

A. light. If on - ly hop — ing help-less-ly would make him feel this

Vln.

Vlas. solo *pp*

Vlc. *f*

B. Guit.

8

52

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

too. The feel - ing would be mu____tu-al, our heart beats____synced a -

3

3

f

58

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

on - ly this were through, If

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

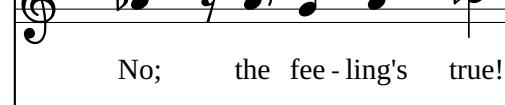
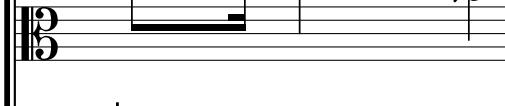
B. Guit.

59

on - ly I could si - lence my heart.

3

8

Fl. 
 B♭ Cl. 
 B♭ Tpt. 
 Trb. 
 Perc. 
 Drs. 
 Pno. 
 A. 
 Vln. 
 Vlas. 
 Vlc. 
 B. Guit. 

I 

No; the fee - ling's true! So now's when I stop wish-ing.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A. Now, that I stop ³be-ing lone - ly It is now that I will

Vln.

Vlas.

Vlc.

B. Guit.

J

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

have his heart, it is now, no more if on - ly.

Glockenspiel

patch: Synth Choir (GM 55)

f

f

f

f

f

f

f

f

f

ff

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. 15

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

73

molto rit

15

4a. If Only Waltz

Waltz Tempo ($\text{d.} = 80$)

B \flat Clarinet

Bass Clarinet

Violins 1

Violins 2

Violas

Violoncellos

Waltz Tempo ($\text{d.} = 80$)

détaché

mf

mp

sim

sim

sim

sim

mp

Musical score for orchestra section 8:

- B♭ Cl. (Treble clef, 4 sharps): Rests throughout.
- B. Cl. (Treble clef, 4 sharps): Notes on the 2nd, 4th, 6th, 8th, 10th, and 12th beats.
- Vlns. 1 (Treble clef, 2 sharps): Notes on the 3rd, 5th, 7th, 9th, and 11th beats.
- Vlns. 2 (Treble clef, 2 sharps): Notes on the 2nd, 4th, 6th, 8th, 10th, and 12th beats.
- Vlas. (Bass clef, 2 sharps): Notes on the 1st, 3rd, 5th, 7th, 9th, and 11th beats.
- Vlcs. (Bass clef, 2 sharps): Notes on the 1st, 3rd, 5th, 7th, 9th, and 11th beats.

A

Bb Cl.

B. Cl.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

15

mf

mp

v

mp

22

Bb Cl. (Treble clef, 6 sharps) plays eighth-note patterns. B. Cl. (Treble clef, 6 sharps) plays eighth-note patterns. Vlns. 1 (Treble clef, 6 sharps) plays eighth-note patterns. Vlns. 2 (Treble clef, 6 sharps) plays eighth-note patterns. Vlas. (Bass clef, 6 sharps) plays quarter notes. Vlcs. (Bass clef, 6 sharps) plays quarter notes.

sim (Dynamic instruction)

sim (Dynamic instruction)

29

Bb Cl. (Treble clef, 6 sharps) plays eighth-note patterns. B. Cl. (Treble clef, 6 sharps) plays eighth-note patterns. Vlns. 1 (Treble clef, 6 sharps) plays eighth-note patterns. Vlns. 2 (Treble clef, 6 sharps) plays eighth-note patterns. Vlas. (Bass clef, 6 sharps) plays quarter notes. Vlcs. (Bass clef, 6 sharps) plays quarter notes.

5. Chester A Arthur Fight Song

March Tempo ($\text{♩} = 132$)

James: Go Chester A. Arthur Manatees!

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Flute, Tenor Saxophone, B♭ Trumpet, Trombone, Crash Cymbals, Bass Drum, Drumset, Piano, Voice, and Bass Guitar. The score is set in common time (indicated by a '4') and uses a key signature of one flat (B♭). The tempo is specified as March Tempo with a quarter note value of 132. The vocal line begins with the lyrics "James: Go Chester A. Arthur Manatees!". The piano part is indicated by a brace grouping the treble and bass staves. The bass guitar part is also indicated by a brace. Various dynamics are marked throughout the score, including **ff** (fortissimo), **mp** (mezzo-forte), and **mf** (mezzo-forte). A note in the bass drum part is marked with an asterisk (* Bass drum to be played by a string player).

Flute

Tenor Saxophone

B♭ Trumpet

Trombone

Crash Cymbals

Bass Drum

Drumset

Piano

Voice

Bass Guitar

ff

* Bass drum to be played by a string player

mp

ff

mp

mp

8

mp

Fl. *tr*
 T. Sax. *mp* *f*
 sim
 B♭ Tpt.
 Trb. *f*
 Perc.
 Drs.
 Patch: Brass *f*
 Pno.
 Vo. (In any octave)
 Che-ster A. Ar-thur the brave Ma - ni - tees!
 B. Guit. 8

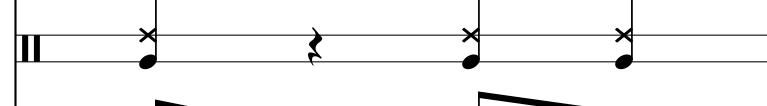
The musical score consists of eight staves. From top to bottom: Flute (Fl.), Tenor Saxophone (T. Sax.), Bass Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Voice (Vo.), and Bass Guitar (B. Guit.). The Flute has a trill and a dynamic marking. The Tenor Saxophone has a dynamic mp and f. The Bass Trombone has a dynamic f. The Percussion and Drums staves show various rhythmic patterns. The Piano staff is grouped by a brace. The Voice staff includes lyrics: "Che-ster" and "A. Ar-thur the brave Ma - ni - tees!". The Bass Guitar staff starts with a dynamic f.

Fl. 

 T. Sax. 

 B♭ Tpt. 

 Trb. 

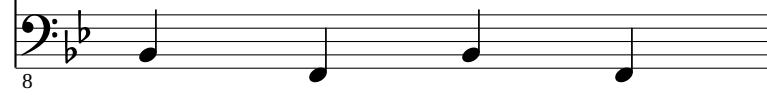
 Perc. 

 Drs. 

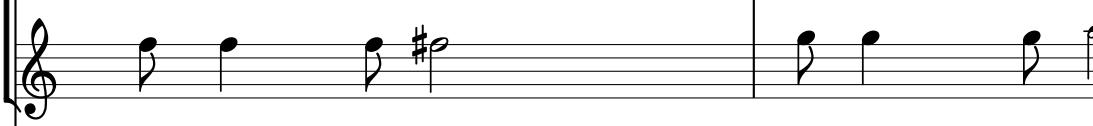
 Pno. 

 Vo. 

Che - ster A. Ar - thur the brave Ma - ni - tees!

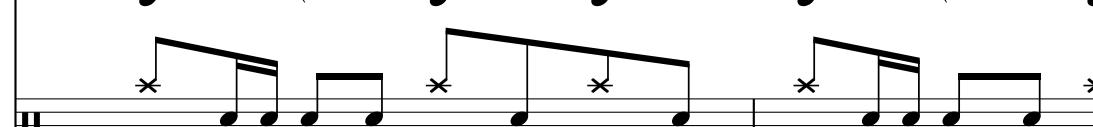
 B. Guit. 

Fl. 

 T. Sax. 

 B♭ Tpt. 

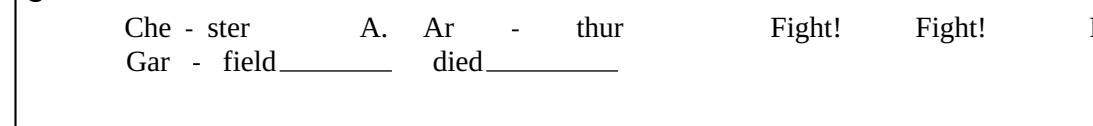
 Trb. 

 Perc. 

 Drs. 

 Pno. 

 Vo. 

 B. Guit. 

Che - ster A. Ar - - thur Fight! Fight! Fight! _____
 Gar - field died

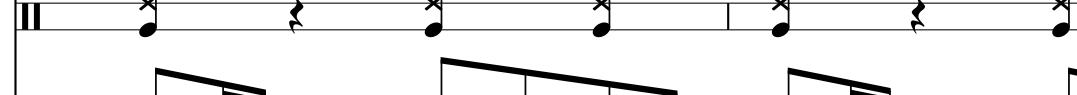
8

Fl. 

 T. Sax. 

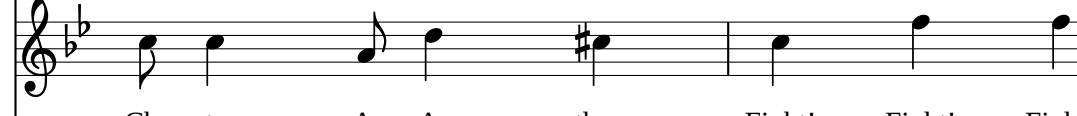
 B♭ Tpt. 

 Trb. 

 Perc. 

 Drs. 

 Pno. 

 Vo. 

Che ster A. Ar - thur, Fight! Fight! Fight!

 B. Guit. 

2.

Fl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

B. Guit.

now we're a - live. Ar - thur, Ar - thur Fight! Fight! Fight!

8

6. Punter

Ron: Hey!

March (♩=120)

B♭ Clarinet

Tenor Saxophone

B♭ Trumpet

Trombone

Crash Cymbal

Bass Drum

Drumset

Piano

Voice

Electric Bass

tr

f

ff

ff mf

f

f

ff

ff

* Bass drum part is to be played by a string player

f

mf

Patch: Brass

mf

8

mf

A

B_b Cl.

T. Sax.

B_b Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

mf James:
When it's third and long and you

p

8

B♭ Cl. T. Sax. B♭ Tpt. Trb. Perc. Drs. Pno. Vo. El. B. Guit.

6
 7
 8 can't make the snatch, the groan - ing throng knows it's
 9

8

Bb Cl.

T. Sax.

Bb Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

8 game, set, match. Well, the crowd, _____ they won't be Ron:

8

10

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

cheer-ing James:
No, you're right,
they will be

8

El. B. Guit.

8

12

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

All: *f* James: *mf*

jeer-ing, When the pun-ter comes out! When it's

B

B_b Cl.

T. Sax.

B_b Tpt.

Trb.

Perc

Drs.

mf

Pno.

Vo.

El. B. Guit.

8 third and one and you can't close the deal Coach

8

17

Bb Cl.

T. Sax.

Bb Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

8 says you're done, in comes my trus - ty heel. So? The

Ron:

8

19

Bb Cl.

T. Sax.

Bb Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

James:
crowd, _____ they won't be cheering
No, you're

8

21

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

All:

El. B. Guit.

8 right _____ they will be jeer-ing.
When the pun-ter _____ comes

8

C

Musical score for section C:

- Bb Cl.**: Notes, dynamic **f**, notes, dynamic **mp**.
- T. Sax.**: Notes, dynamic **f**, notes, dynamic **mp**.
- Bb Tpt.**: Notes, dynamic **f**, notes, dynamic **mp**.
- Trb.**: Notes, dynamic **f**, notes, dynamic **mp**.
- Perc.**: Notes, dynamic **f**, note, dynamic **mf**, note.
- Drs.**: Notes, dynamic **f**, notes, dynamic **mf**.
- Pno.**: Notes, dynamic **f**, notes, dynamic **mp**, notes, dynamic **f**, notes, dynamic **mf**.
- Vo.**: Notes, dynamic **f**, notes, dynamic **mf**.
- El. B. Guit.**: Notes, dynamic **f**, notes, dynamic **mp**.

Text below the score:

8 out! When it's third and goal and the

26

B_b Cl.

T. Sax.

B_b Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

ball goes free Well the coach sure knows that we

8

28

Bb Cl.

T. Sax.

Bb Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

Ron:
can't go for three. So? The crowd, they won't be

8

30

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

cheer-ing No, you're right they will be

James:

8

32

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

jeer-ing. All: When the pun-ter comes out! When it's

8

ff

ff

ff

ff

All:

ff

ff

ff

ff

D molto rubato

35

B_b Cl.

T. Sax.

B_b Tpt.

Trb.

Perc

Drs.

Pno.

Patch: Piano

Pno.

Vo.

El. B. Guit.

third and out on e - v'ry sin - gle down, e - v'ry

8

37

B_b Cl.

T. Sax.

B_b Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

game's a rout the crowd al - ways has a frown. Well you

mf

Flowing

a tempo

Musical score for orchestra and choir, page 39. The score includes parts for B♭ Clarinet, Tenor Saxophone, B♭ Trumpet, Trombone, Percussion, Drums, Piano, Voice, and Electric Bass Guitar. The vocal part includes lyrics and spoken dialogue.

B♭ Cl. Starts with a dynamic **p**, followed by eighth-note patterns and a forte dynamic **f**.

T. Sax. Rests throughout the measure.

B♭ Tpt. Rests throughout the measure.

Trb. Rests throughout the measure.

Perc. Rests throughout the measure.

Drs. Rests throughout the measure.

Pno. Starts with a dynamic **p**, followed by eighth-note patterns and a forte dynamic **f**. Includes lyrics: "James (spoken): Yeah, you're right, they'll sure be jeering..." and "All: When the".

Vo. Starts with a dynamic **p**, followed by eighth-note patterns and a forte dynamic **f**. Includes lyrics: "know _____ they won't be cheering _____" and "When the".

El. B. Guit. Starts with a dynamic **p**, followed by eighth-note patterns and a forte dynamic **f**.

42

Bb Cl.

T. Sax.

Bb Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

segue

f

f

f

f

fp

ff

ff

f

pun - ter _____ comes out!

f

6a. Trio and Underscore

B♭ Clarinet

B♭ Clarinet

Electric Bass

8

p

5

Bb Cl.

Bb Cl.

El. B. Guit.

mf

mf

mf

8

Musical score for three instruments:

- Bb Cl.** Treble clef, key signature of one flat. The first six measures show eighth-note patterns. The seventh measure starts with a sixteenth note followed by eighth notes. The eighth measure has a dynamic *tr*. The ninth measure has a sixteenth note followed by eighth notes. The tenth measure has a sixteenth note followed by eighth notes.
- Bb Cl.** Treble clef, key signature of one flat. The first six measures show eighth-note patterns. The seventh measure has a sixteenth note followed by eighth notes. The eighth measure has a dynamic *tr*. The ninth measure has a sixteenth note followed by eighth notes. The tenth measure has a sixteenth note followed by eighth notes.
- El. B. Guit.** Bass clef, key signature of one flat. Measures 1 through 10 show eighth-note patterns.

Measure 19 ends with a repeat sign and a double bar line.

B♭ Cl.

B♭ Cl.

El. B. Guit.

8

A musical score for three instruments: B♭ Clarinet (top), B♭ Clarinet (middle), and Electric Bass Guitar (bottom). The score is in 15 measures. The B♭ Clarinets play eighth-note patterns, while the Electric Bass Guitar plays quarter notes. Measure 15 concludes with a repeat sign and a double bar line, followed by a colon and a repeat sign.

7. Match

Kayla: Of my status as the "Matchmaker of Chester A. Arthur"

Boppy ($\text{♩}=136$)

Musical score for "Boppy" (♩=136) featuring multiple staves:

- Flute:** Stays silent throughout.
- B♭ Clarinet:** Stays silent until the last measure, where it plays a eighth note followed by a sixteenth note, dynamic p .
- B♭ Trumpet:** Stays silent throughout.
- Trombone:** Stays silent throughout.
- Percussion:** Stays silent throughout.
- Drumset:** Stays silent throughout.
- Piano:** Playing eighth-note chords in the treble clef staff, dynamic f . Playing eighth-note patterns in the bass clef staff.
- Kayla:** Stays silent throughout.
- Girls:** Stays silent throughout.
- Boys:** Stays silent throughout.
- Violin:** Stays silent throughout.
- Violas:** Stays silent throughout.
- Violoncellos:** Stays silent throughout.
- Bass Guitar:** Playing eighth-note patterns in the bass clef staff, dynamic mf .

Measure numbers 8 and 12/8 time signature are indicated at the bottom.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. sim

K. cu - pid____ needs____ a hand,____ just give Kay - la

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

10

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

Price a call. Your wish is my com -

8

12

Fl. Bb Cl. Bb Tpt. Trb. Perc. Drs. Pno. K. G. B. Vln. Vlas. Vlcs. B. Guit.

solo harmon

mp

B

mand! _____ If you're look - ing for a plan to hatch then

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

look no fur - ther I'll find for you a per - fect catch, I'm

ff

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

sure that you'll love her. If you're look - ing for a heart to snatch then

8

18

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

I'm your co - logne. — I can en - sure you'll be se - cure and

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs. *p*

Pno.

K. ne - ver a - lone! Oh it's a Match! Ooh, it's a match! Ba - by a

G. *mf*
Match, match, it's a match, match, it's a

B.

Vln.

Vlas.

Vlc.

B. Guit.

8

C

Fl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. K. G. B. Vln. Vlas. Vlcs. B. Guit.

22 

26

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. sim

K. pond. You ne - ver can be

G. ooh,

B. match make you a match make you a

Vln.

Vlas.

Vlc.

B. Guit. 8

28

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

sure. _____ Don't go fish-ing _____

he - ver can be so sure oooh _____ be sure go

match. match. Kay - la can match. find you a

8:

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30

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

out bey - ond
be - fore
I give you
fish way out bey - ond
ooh, ooh
match, oh, oh, oh
she'll give you
al -

D

Musical score for orchestra and choir, section D. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Bassoon Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Kite (K.), Guitars (G.), Bass (B.), Violin (Vln.), Viola (Vlas.), Cello/Bass (Vlc.), and Bass Guitar (B. Guit.). The key signature is A major (three sharps). The score consists of two systems of music. The first system starts with a rest for Flute and B♭ Cl., followed by a melodic line for Tenor Saxophone (Tenor Sax) with dynamic *mp*. The second system begins with a rest for all instruments, followed by a rhythmic pattern for Drums (marked *p*) and a harmonic progression for Piano. The vocal parts sing "lure.", "If you're", "look - ing", "for", "a", "plan", "to", "hatch then". The piano part continues with a sustained note and eighth-note patterns. The second system concludes with a rhythmic pattern for Bass and a harmonic progression for Violin.

Fl.

B♭ Cl.

Tenor Sax

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

lure. _____ If you're look - ing for a plan to hatch then

G.

ooh

B.

lure, match. Match, match_ plan to

Vln.

Vlas.

Vlc.

B. Guit.

34

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

look no more sir I'll find for you a perfect catch, I'm
hatch, hatch, make a match, match, perfect

8

36

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

sure that you'll love her. If you're look - ing for a heart to snatch then

catch, catch, make a match, match, a

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38

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

I'm your co - logne. I can en - sure you'll be se - cure and

snatch, snatch__ a match match__ up to

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

fill

Pno.

K.

ne - ver a - lone! Oh it's a Match! Ooh, it's a

G.

Match, match, it's a

B.

scratch, scratch, make a match match it's a

Vln.

Vlas.

Vlc.

B. Guit.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

match! Ba - by a match, oooh _____ match!

match, match, it's a match, match, make a match!

match match, ba - by match match, oooh, a match!

E

Clarinet

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

Flute part: *mp*

Vocal parts:

Koto part:

Violin part:

Cello part:

Bass part:

Bass Guitar part:

Lyrics:

Hearts,
they come and go,
but
Ooh,
hearts they come go

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

love ne - ver dies. I give lo - vers

G.

oooh, love it will ne-
ver die ooh, Ooh, ooh, give,

B.

Vln.

Vlas.

Vlc.

B. Guit.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln. 8:

Vlas.

Vlcs.

B. Guit.

their "Hel - los" — In hopes — there'll be no "Good —

love, oh, ooh, hope no

F

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

52

mf

byes"._____ If you're look - ing for a plan to hatch then byes.

mf

Match, match____ plan to

8

mp

mp

mf

8

54

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

look no more sir I'll find for you a perfect catch, I'm
hatch, hatch, make a match, match, perfect

Fl. *f*

B♭ Cl. *f*

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. $\frac{8}{8}$

K. sure that you'll love her. If you're look - ing for a heart to snatch then

G.

B. catch, catch, make a match, match, a

Vln. $\frac{8}{8}$

Vlas.

Vlc.

B. Guit.

58

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

I'm your co - logne. — I can en - sure you'll be se - cure and

G.

B.

snatch, snatch — a match match — up to

Vln.

Vlas.

Vlc.

B. Guit.

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

60

ne - ver a - lone! Oh it's a Match! Ooh, it's a

scratch, scratch, make a match match it's a

62

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

match!
Ba - by
a match,
ooh _____
match!
If you're
match
match,
ba - by
match
match,
ooh,
a
match!

G

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Vibes

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vcls.

B. Guit.

65

look - ing for a plan to hatch then look no more sir I'll

Match, match

plan to hatch, hatch, make a

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67

Fl.

B♭ Cl.

B♭ Tpt. 8

Trb.

Perc.

Drs.

Pno. 8

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

find for you a per - fect catch, I'm sure that you'll love her. If you're
 match, match, per - fect catch, catch, make a

8

69

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

look - ing for a heart to snatch then I'm your co - logne. I
match, match, a snatch, snatch a

8

7

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vcls.

B. Guit.

can en - sure you'll be se - cure and ne - ver a - lone! Oh it's a
match match up to scratch, scratch, make a

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72

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlc.

B. Guit.

Match! Ooh, it's a match! Yeah ba - by match, ooh

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ad lib

a tempo

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

match!

Ah _____

G.

B.

cadenza
Norris (falsetto):

match!

Ah _____ Ah _____ Ah _____ Ah _____

Vln.

Vlas.

Vlc.

B. Guit.

7a. Off to Chicago!

Upbeat Swing $\text{J}=160$ (swing ♪ s)

drum solo vamp

Musical score for the Upbeat Swing section. The score includes parts for Flute, B♭ Clarinet, Drumset, Piano, and Double Basses. The tempo is $\text{J}=160$. The Flute, B♭ Clarinet, and Double Basses play eighth-note patterns. The Drumset provides a steady eighth-note vamp. The Piano part is mostly silent. The Double Basses play eighth-note patterns with dynamic mp at the end. The section ends with a repeat sign and a new section.

Flute

B♭ Clarinet

Drumset

Piano

Double Basses

8

p

mp

light swing ad lib

Continuation of the musical score. The section begins with a repeat sign. The Flute, B♭ Clarinet, and Double Basses play eighth-note patterns. The Drumset plays eighth-note patterns with dynamic p . The Piano part is mostly silent. The Double Basses play eighth-note patterns with dynamic p . The section ends with a repeat sign and a new section.

Fl.

B♭ Cl.

Drs.

Pno.

Dbs.

8

8. Just One

Showy Swing ($\downarrow = 100$)

Alto Saxophone

Tenor Saxophone

B♭ Trumpet

Trombone

Percussion

Drumset

Piano

Voice

Violin

Violas

Violoncellos

Electric Bass

A

5

A. Sax. *mp*

T. Sax. *mp*

B♭ Tpt.

Trb. *mf*

Perc.

Drs.

Pno.

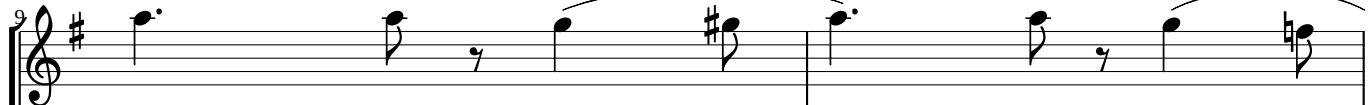
Vo. 8 one? _____ Just one? Well, that's no fun! Be more am -

Vln.

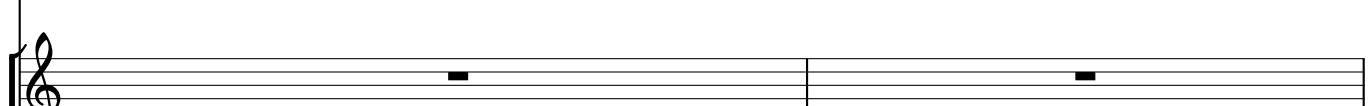
Vlas.

Vlc.

El. B. 8 *mp*

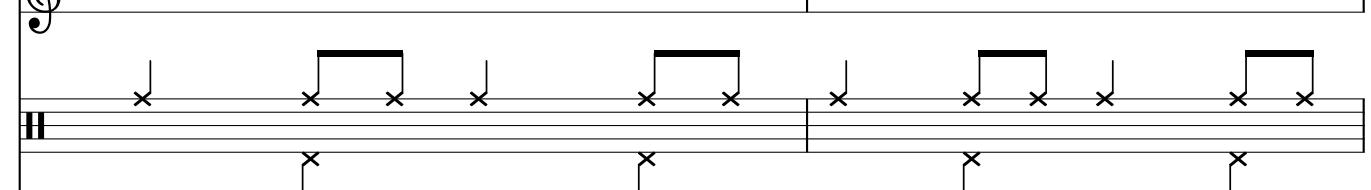
A. Sax. 

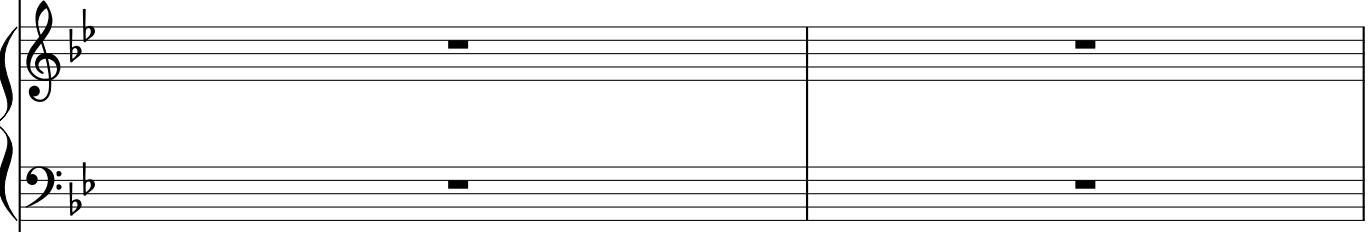
 T. Sax. 

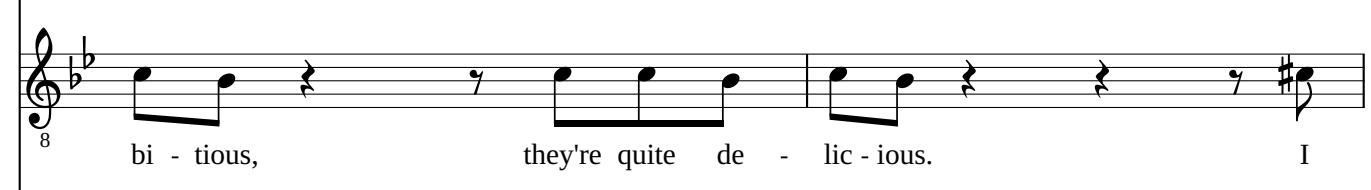
 B♭ Tpt. 

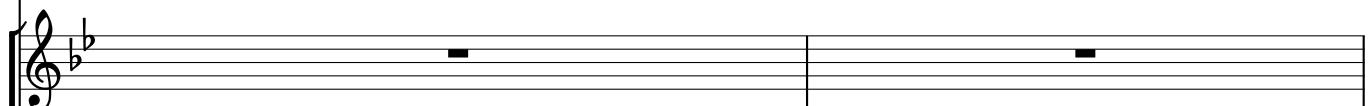
 Trb. 

 Perc. 

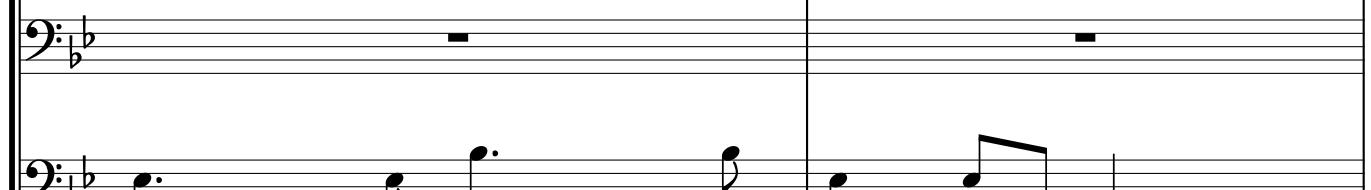
 Drs. 

 Pno. 

 Vo. 
 8 bi - tious, they're quite de - lic - ious. I

 Vln. 

 Vlas. 

 Vlcs. 

 El. B. 

B

A. Sax. T. Sax. B♭ Tpt. Trb. Perc. Drs. Pno. Vo. Vln. Vlas. Vlcs. El. B.

Vibes

solo cup mute

fill

Kahli: Tina:

8 bet you won't have just one! Just One? Just one? You're

15

A. Sax.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

Vln.

Vlas.

Vlcs.

El. B.

Temple Blocks

Kahli:

quick to run. Don't be such a

3

3

3

8

17

A. Sax.

T. Sax.

B♭ Tpt.

Trb.

Vibes

Perc.

Drs.

Pno.

Tina: 3
bore, come have some more,

Kahli:
Tina:
We bet you won't have just one!

Vln.

Vlas.

Vlcs.

El. B.

C

A. Sax. 

T. Sax.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

Vln.

Vlas.

Vlc.

El. B.

Sawyer: *ff*

Just one! _____ just one!

8

f

23

A. Sax.

T. Sax.

B_b Tpt.

gliss.

Trb.

Perc.

Drs.

Pno.

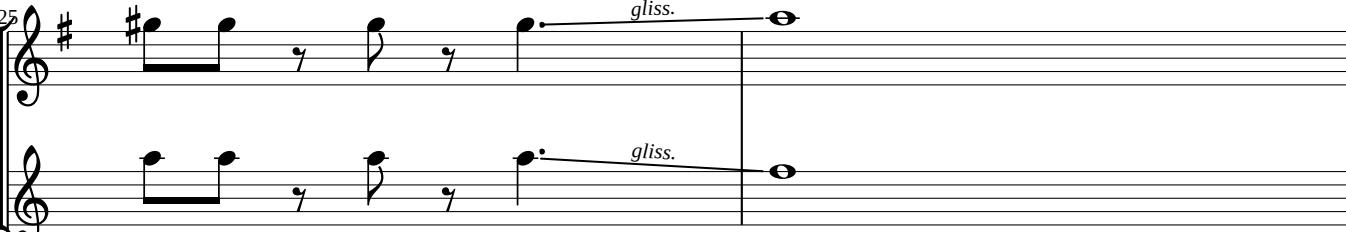
Vo.
8 You've just be - gun

Vln.

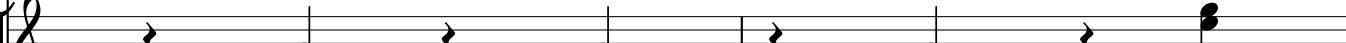
Vlas.

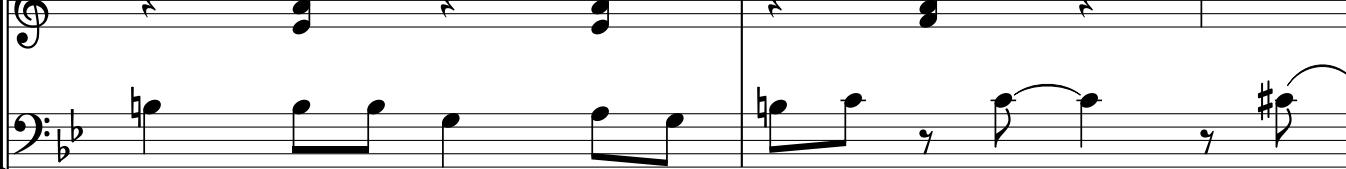
Vlc.

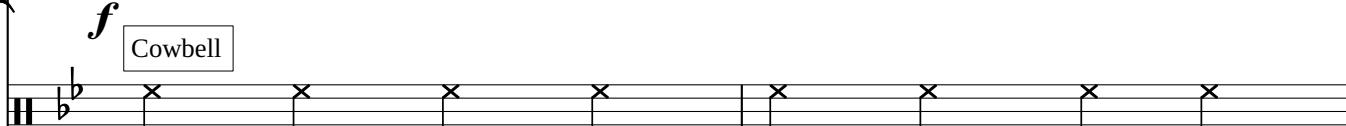
El. B.
8

A. Sax. 

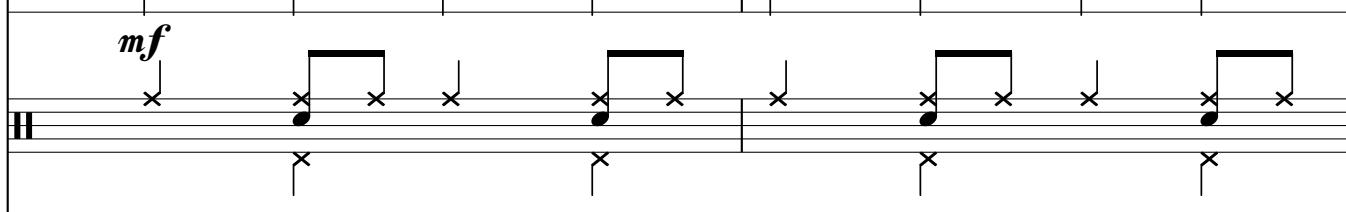
 T. Sax. 

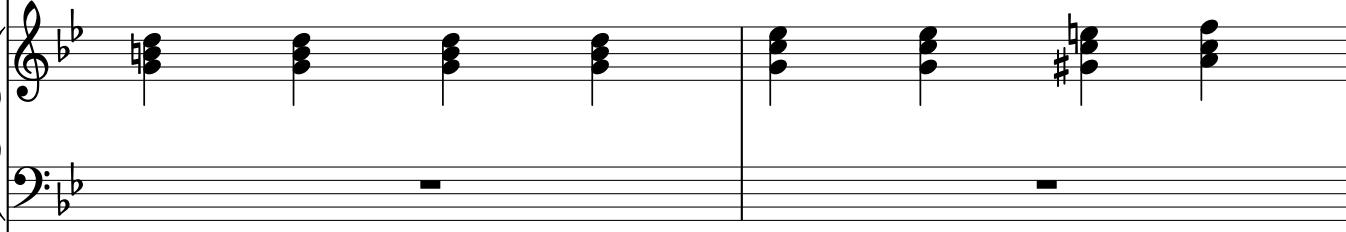
 B♭ Tpt. 

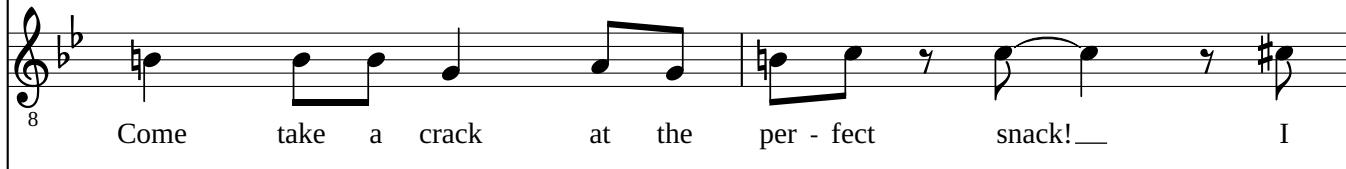
 Trb. 

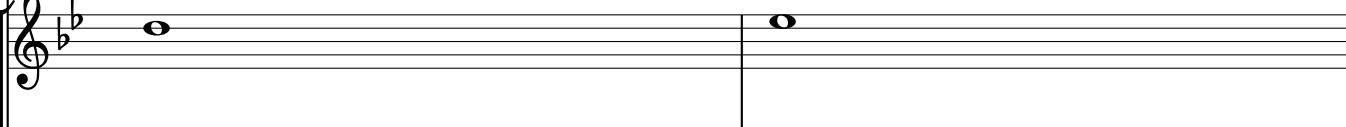
 Perc. 

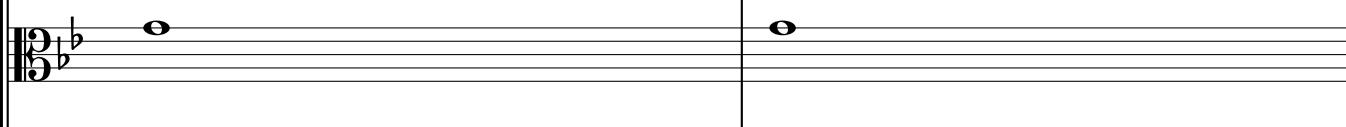
 Cowbell 

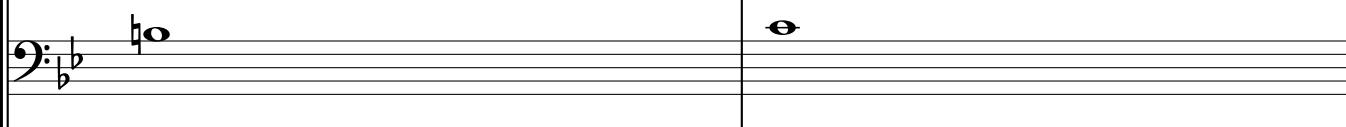
 Drs. 

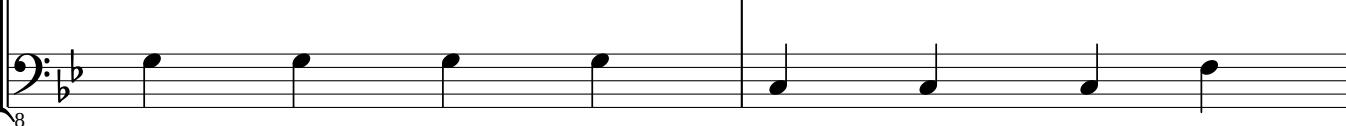
 Pno. 

 Vo. 

 Vln. 

 Vlas. 

 Vlcs. 

 El. B. 

8 Come take a crack at the per - fect snack! I

D

A. Sax.

T. Sax.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Kahli/Tina:
1° - Sawyer:
2° - All (any octave):

Vo.
8 bet you won't have___ No we bet you won't___ have I

Vln.

Vlas.

Vlcs.

El. B.
8

A. Sax. 

 T. Sax.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.
8 bet you won't__ have just one!

Vln.

Vlas.

Vlc.

El. B.
8

E

Timpani

ff

fp — *ff*

ff

ff

ff

ff

ad. lib. al fine

34

A. Sax. T. Sax. B_b Tpt. Trb. Perc. Drs. Pno.

Vo. Vln. Vlas. Vlcs. El. B.

dim.

dim

dim

3

plunger ad lib.

5

Marimba hard mallet

8

dim.

3 3

5

dim

7

3

37
 A. Sax. long fall/fade ad lib squeak 
 T. Sax. chrom. scale ↑ and ↓
 B♭ Tpt. 5 3 3
 Trb. long fall/fade ad lib
 Perc. gliss. 
 Drs.
 Pno.
 Vo.
 8 long fall/fade ad lib
 Vln. gliss. 
 long fall/fade ad lib
 Vlas. gliss. 
 long fall/fade ad lib
 Vlcs. gliss. 
 El. B. 8

8a. Sneaky

Eerie ($\text{♩} = 104$)

Musical score for 'Sneaky' section 8a. The score consists of four staves:

- Bass Clarinet:** Playing eighth-note patterns with slurs. Dynamics: f (pizz.) at the beginning, followed by eighth-note patterns.
- Violins:** Playing sixteenth-note patterns. Dynamics: ff at the beginning, followed by p .
- B. Cl.** Playing eighth-note patterns. Dynamics: mp (mezzo-forte) indicated by a bracket.
- Vlns.** Playing sixteenth-note patterns. Dynamics: f indicated by a bracket.

The score is in 4/4 time, key signature is one sharp (F#), and the tempo is $\text{♩} = 104$. The section is labeled 'Eerie'.

8b. Evil Laugh

Cue: (Ron laughs maniacally)

Malevolently ($\downarrow = 108$)

Malevolently ($\sigma = 108$)

Flute

Bass Clarinet pesante

B \flat Trumpet

Trombone pesante

Percussion *tacet if instrument unavailable*

Thunderdrum *f*

Piano Patch: Church Organ *ff*

Violins

Violas

Violoncellos pesante

Electric Bass *f* pesante

9. Rivals

Dolce, molto rubato

Flute

B♭ Clarinet

B♭ Trumpet

Trombone

Percussion

Drumset

Piano

Ron

Violin

Violas

Violoncellos

Electric Bass

8

mf

Triangle

patch: Church Organ (GM 20)

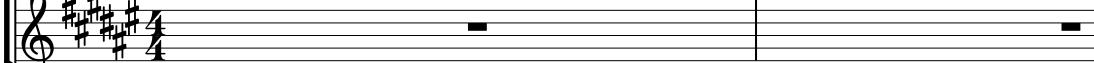
mf

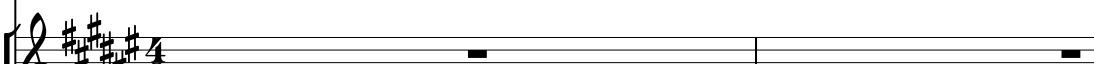
recitative

James, James, James... I've done ev' - ry thing I can to make your

This musical score page shows a multi-instrumental arrangement. The instruments listed are Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, Ron (Ronneby), Violin, Violas, Violoncellos, and Electric Bass. The vocal part is performed by Ronneby. The score includes dynamic markings like *mf*, performance instructions like "Triangle" and "patch: Church Organ (GM 20)", and lyrics for the vocal part. The piano part features a sustained chordal texture. The vocal line begins with a recitative section followed by lyrics. The score is set on a staff system with various clefs and key signatures, and includes measure numbers and a page number at the bottom.

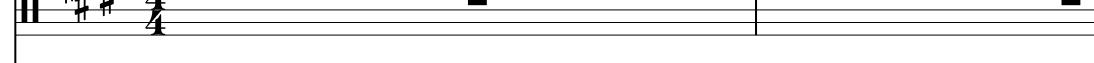
Fl. 

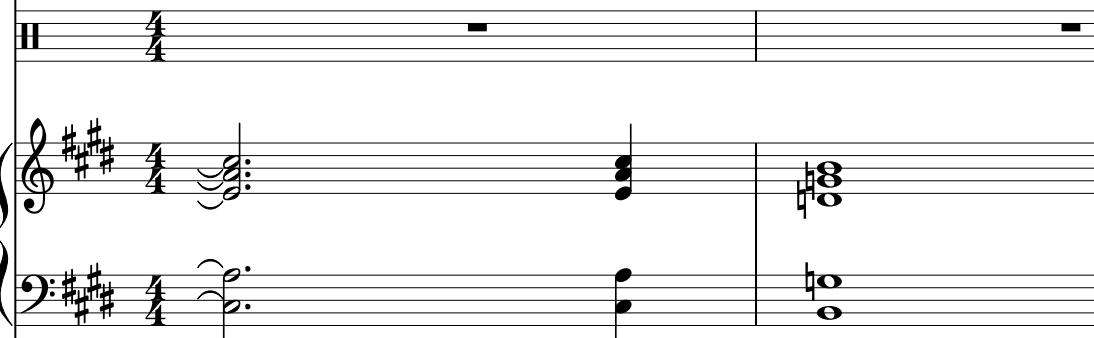
 B♭ Cl. 

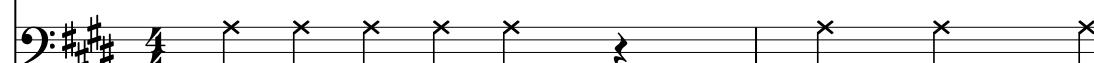
 B♭ Tpt. 

 Trb. 

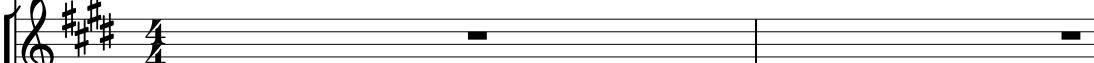
 Perc. 

 Drs. 

 Pno. 

 R. 

world go up in flames. James, James, James... Oh

 Vln. 

 Vlas. 

 Vlcs. 

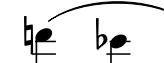
 El. B. 

Fl. *tr* 

 B♭ Cl. 

 B♭ Tpt. 

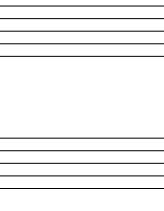
 Trb. 

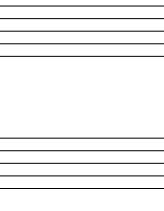
 Perc. 

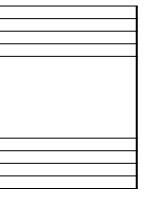
 Drs. 

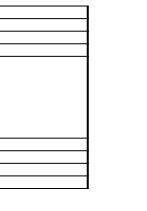
 Pno. 

 R. 

 Vln. 

 Vlas. 

 Vlc. 

 El. B. 

where did it be - gin? So just hold on now, and

(♩=♪)

Maniacally (♩=80)

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

(♩=♪)

poco rit

Timpani

ff

I'll ex-plain how we be - gan these sil-ly games.

8

10

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

mf

mp

p

castanets

8

A

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

13

Rivals on ar - ri - val it's been my firm be - lief that it has

p

p

8

Fl. Bb Cl. Bb Tpt. Trb. Perc. Drs. Pno. R. Vln. Vlas. Vlcs. El. B.

15

to alto sax

f

f

f

f

al - ways been our call - ing to cause each oth - er grief. The

8

17

Fl.

B♭ Cl. *mp*

B♭ Tpt.

Trb.

Perc. Marimba

Drs.

Pno.

R.

Vln. 8 8

Vlas.

Vlc.

El. B. 8

mo - ment I first saw you, the mo - ment we first met, your

19

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

face was e - nough ev - i - dence to en - sure my ha - tred, set. set. There

mf

mf

8

B

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Vibes

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

8

23

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

no ex - ag - er - a - tion to say I had blood thirst! _____

f

ff

mp

f

mf

26

Fl.

B♭ Cl.

B♭ Tpt. plunger wah *f* plunger wah open

Trb. open *p*

Perc. *f*

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

Alto Sax

28

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

Alto Sax

mf

At

mf

mf

mf

C

Fl.

B♭ Cl. *p*

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas. *p*

Vlcs.

El. B.

first some push - ing shov - - ing, per - haps a light in - sult. Then

31

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

we began in earnest what was truly all your fault. Your de -

8

33

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

ci - sion to join foot - ball just to bring me spite al -

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

35

Marimba

lowed a si - lent ten - sion once dor - mant, to ig - nite.

8

D

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

E

Fl. to flute

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Yes, you be - came a pun - ter and start-ed your at - tack, but

Vln.

Vlas.

Vlc.

El. B.

This musical score page shows a section labeled 'E' at the top. The instrumentation includes Flute, Bassoon Clarinet, Bassoon Trumpet, Trombone, Percussion, Drums, Piano, Bassoon, Violin, Bassoon/Violoncello, and Double Bass. The score consists of two systems of music. The first system starts with a measure where Flute, Bassoon Clarinet, Bassoon Trumpet, and Trombone play eighth-note patterns. Percussion and Drums provide harmonic support. The second system begins with a forte dynamic (f) for Bassoon and Violin. The vocal part (Bassoon) sings the lyrics: 'Yes, you be - came a pun - ter and start-ed your at - tack, but'. The piano part features eighth-note chords. The bassoon part continues with eighth-note patterns. The double bass part provides harmonic support. Measure numbers 40 and 8 are indicated at the bottom left.

43

Fl.

B♭ Cl.

B♭ Tpt. *mp*

Trb. *mp*

Perc.

Drs.

Pno.

R. I be - came a sing-er_____ to prove that I'd fight back!

Vln.

Vlas.

Vlcs.

El. B.

45

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

Ev' - ry lit - tle move - ment, ev' - ry lit - tle jab,

8

F

Fl.

B♭ Cl. *mp*

B♭ Tpt. *mp*

Trb.

Perc.

Drs.

Pno.

R. on - ly served to op - en ev' - ry sin - gle scab! And though we are still at it,

Vln.

Vlas.

Vlcs.

El. B. 8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

to - day will be my day

for you see I have a plan to

f

8

15

Flute **G** Dolce, molto rubato

Fl. *mf*

B♭ Cl. *f*

B♭ Tpt.

Trb. *mf* mute

Perc.

Drs.

Pno. *p*

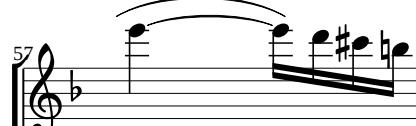
R. fill you with dis-may.

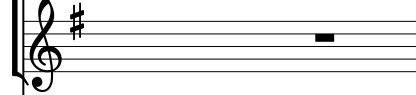
Vln.

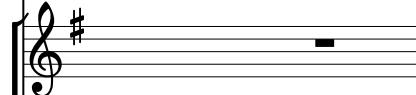
Vlas.

Vlc. *p* *mf*

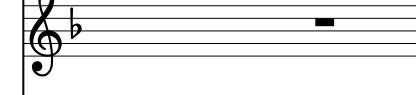
El. B. *p* *mf*

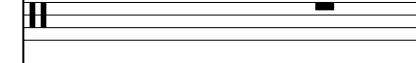
Fl. 

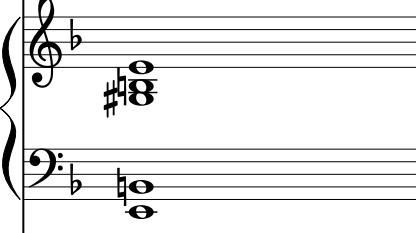
 B♭ Cl. 

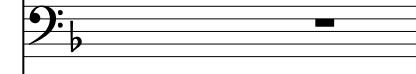
 B♭ Tpt. 

 Trb. 

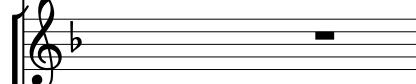
 Perc. 

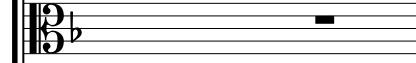
 Drs. 

 Pno. 

 R. 

This will be my vic - to - ry

 Vln. 

 Vlas. 

 Vlcs. 

 El. B. 

Fl. *tr* 
 B♭ Cl. *ff tr* 
 B♭ Tpt. *ff*
 Trb. *ff* 
 Perc. *ff* 
 Drs. 
 Pno. *ff* 
 R. *ff* 
 Vln. 
 Vlas. *ff* 
 Vlcs. *ff* 
 El. B. *ff* 

60

Sor - ry, James, my friend NOT! Here and now this fi - nal act,

8



9a. Before Happy Little Tune

(breathe when necessary) **Vamp**

Flute

Bass Clarinet

Percussion

Drumset

Piano

Violas

Violoncellos

Electric Bass

15

Glockenspiel

Castanets

patch: Bassoon (GM 71)

pizz

mp

f

8

Fl.

B. Cl.

Perc.

Drs.

Cue: (Businessman closes the door)

to clarinet

15

Pno.

Vlas.

Vlcs.

El. B.

Patch: Harp

solo

p

mp

mp

p

This musical score page shows two systems of music. The top system, labeled 'Cue: (Businessman closes the door)', begins with woodwind entries (Flute, Bassoon) followed by a piano part. The piano part includes dynamic markings *mp* and *mp*. The bassoon part has a dynamic marking *mp* at the end of its line. The bottom system, labeled 'Patch: Harp', begins with a piano part marked *p*, followed by woodwind entries (Violin, Cello, Double Bass) marked *mp*. The piano part has a dynamic marking *mp* at the end of its line. The double bass part has a dynamic marking *p* at the end of its line. The score includes rehearsal marks 6 and 8, and measure numbers 15 and 16.

Musical score for orchestra and piano, page 12. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Violin (Vlas.), Cello/Bass (Vlcs.), and Double Bass/Electric Bass (El. B.). The key signature is three flats. Measure 12 starts with a melodic line in the flute. Measure 13 begins with a bassoon solo. Measure 14 features a piano harmonic pattern. Measures 15-16 show a transition with piano chords and woodwind entries. Measure 17 concludes with a forte dynamic in the piano. Measure 18 begins with a melodic line in the violin. Measure 19 ends with a piano harmonic pattern. Measure 20 concludes with a melodic line in the double bass.

10. Happy Little Tune

Lightly, Sempre Stacatto, Swing ♪ s ($\text{♩}=112\text{-}140$)

A musical score for a 12-piece ensemble. The instruments listed on the left are Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, A.J., Piano, Violin, Violas, Violoncellos, and Bass Guitar. The score consists of two measures. In the first measure, all instruments play short vertical dashes (staccato eighth notes). In the second measure, the piano has a solo section with sixteenth-note patterns, while the other instruments continue with short dashes. The piano dynamics are marked *f*. The score is written in common time (indicated by a '4') and includes a page number '8' at the bottom.

Flute

B♭ Clarinet

B♭ Trumpet

Trombone

Percussion

Drumset

A.J.

Piano

piano solo

f

Violin

Violas

Violoncellos

Bass Guitar

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

3

Wood Block

mf

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Whee! Whistle

Drs.

A.J.

Pno. 3

Vln.

Vlas.

Vlcs.

B. Guit. 8

A

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

mf very lightly

Sing, sing a song, sing a song, sing a song and then you

Pno.

mf

Vln.

Vlas.

Vlc.

B. Guit.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

keep on sing-in' strong. Sing, sing a song, sing a

8

14

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

song, sing a song and then you make 'em tinkle, a catch-y jingle,

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

B

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Hap - py lit-tle song! — To - day is a hap-py day

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

8

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21

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

in a ver-y hap-py way. To - day is a hap-py day.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

25

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Hav-in' fun a tap-pin', and may - be snap-pin', to my hap-py song._

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

C

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J. *mf*
Sing, sing a song, sing a song, sing a song and then you

Pno. *mf*

Vln.

Vlas.

Vlcs.

B. Guit. *mp*

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

31

keep on sing-in' strong. — Sing, sing a song, sing a

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

song, sing a song and then you make 'em tin-gle, a catch - y jin-gle,

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

D

Musical score for orchestra and choir, page 14, section D.

The score consists of ten staves:

- Fl.**: Flute, Treble clef, no key signature.
- B♭ Cl.**: Bassoon, Treble clef, one sharp key signature.
- B♭ Tpt.**: Bass Trombone, Treble clef, one sharp key signature.
- Trb.**: Trombone, Bass clef, no key signature.
- Perc.**: Percussion, two pairs of vertical bars indicating sustained notes. A box labeled "Temple Blocks" is positioned above the staff.
- Drs.**: Drums, two pairs of vertical bars indicating sustained notes.
- A.J.**: Alto Jester, Treble clef. The vocal line includes lyrics: "hap - py lit - tle song!". The vocal part ends with a fermata over the bar line. The word "whistle" is written above the staff.
- Pno.**: Piano, two staves (Treble and Bass). The piano part consists of eighth-note chords.
- Vln.**: Violin, Treble clef. Dynamics: **p**.
- Vlas.**: Oboe, Bass clef. Dynamics: **p**.
- Vlc.**: Cello, Bass clef. Dynamics: **mp**.
- B. Guit.**: Bass Guitar, Bass clef. The bass guitar part features eighth-note chords.

Measure numbers 37 are indicated at the top left of the first staff. The page number 8 is at the bottom left.

45

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

head and keep on sing - in', and may - be ev - en swing - in', to a

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

E

Musical score for orchestra and piano, page 8, measures 47-48.

The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Bassoon Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Alto/Baritone (A.J.), Piano (Pno.), Violin (Vln.), Oboe (Vlas.), Cello/Bass (Vlcs.), and Bass Guitar (B. Guit.).

Measure 47 (left side):

- Flute: Rest
- Bassoon Clarinet: Rest
- Bassoon Trumpet: Rest
- Trombone: Rest
- Percussion: Rest
- Drums: Rest
- Alto/Baritone: Rest
- Piano: Rest
- Violin: Rest
- Oboe: Rest
- Cello/Bass: Rest
- Bass Guitar: Rest

Measure 48 (right side):

- Flute: Rest
- Bassoon Clarinet: Rest
- Bassoon Trumpet: Rest
- Trombone: Rest
- Percussion: Rest
- Drums: Rest
- Alto/Baritone: Rest
- Piano: Rest
- Violin: Rest
- Oboe: Rest
- Cello/Bass: Rest
- Bass Guitar: Rest

Text in measure 48:

hap - py snap - py won - der - ful song!

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

f

F

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

Timpani

Sing, sing a tune, sing a tune, sing and whi - stle to your

54

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

hap - py lit - tle tune._____
Sing, sing a tune, sing a

8

57

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

tune, sing and whi - stle then you don't just twid-dle, you live a lit-tle,

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

60

G

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

hap - py lit - tle tune! ——————
And so, when - ev - er I'm blue, ——————

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

mp

mf

mf

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

I know ex - act - ly what I need to do. Just think of my song.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

67

Sing-ing a-long. The rest of the world will be join-ing in too!

solos

f

8

H
 Fl.
 B♭ Cl.
 B♭ Tpt.
 Trb.
 Perc.
 Drs.
 A.J.

Sing, sing a tune, sing a tune, sing and whi-stle to your hap - py lit-tle tune!

 Pno.
 Vln.

tutti

 Vlas.
 Vlcs.
 B. Guit.

73

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Sing, sing a tune, sing a tune, sing and whi - stle then you

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

don't just twid-dle, you live a lit-tle, hap - py lit - tle tune!_

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

8

79

I

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

8

83

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

86

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

Wood Block

mf

8

89

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Whee! Whistle *f*

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit. 8

10a. Off to Chicago... Again!

Upbeat Swing $\text{J}=160$ (swing ♪ s)
drum solo vamp

Flute

B♭ Clarinet

Trombone

Percussion

Drumset

Piano

Double Basses

p

mp

Fl.

B♭ Cl.

p

Trb.

plunger wah wah wah wahwahwah

mf

Perc.

ff

Drs.

Pno.

p

Dbs.

Flexatone

8

11. Chicago!

Eric: Manatee Choir! Come!

Upbeat Swing $\text{♩} = 160$ (swing ♪ s)
drum solo vamp

Eric: Sure! Yeah! Whatever! Singing! Chicago! Who!

The musical score consists of 14 staves, each with a key signature of $\frac{4}{4}$. The instruments and vocal parts are:

- Flute
- B♭ Clarinet
- B♭ Trumpet
- Trombone
- Percussion
- Drumset
- Piano (two staves)
- Women
- Men
- Violins 1
- Violins 2
- Violas
- Violoncellos
- Double Basses

Key features of the score include:

- A "drum solo vamp" section where the Drumset provides a continuous pattern of eighth-note strokes.
- Dynamic markings: p , p (above the piano staves), p (below the Double Basses staff), and mp .
- Performance instructions: "light swing ad lib" above the Drumset staff.
- Measure numbers: "8" is placed below the Men and Double Basses staves.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

A

Fl. solo
B♭ Cl. *mf*
B♭ Tpt.
Trb.
Perc.
Drs. *II* C E_{M1} B♭ D_{M1} B^{dim} A_{M1}⁷
(chorus)
Pno.
W.
M. 8 Plane ar - rives at se - ven fly - ing in - to O' - Hare. Read a mag - a - zine and then you're
Vlns. 1
Vlns. 2 *pp*
Vlas. *pp*
Vcls. *pp*
Dbs. 8 *mp*

16

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

F♯_{M1} E^{dim} F F_{M1} C/E B/D♯ C[#]/E[#] B/D♯

Pno.

W.

M.

⁸ sud-den-ly there. Chi - ca-go, _____ Chi - ca-go!

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

B

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

21

Get some fa - mous piz - za so de - lic - ious to eat. For

8

pp

pp

pp

8

23

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

B^{dim} **A_{M1}7** **D/F#** **E^{dim}** **F** **F_{M1}**

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vcls.

Dbs.

lunch we'll find a vendor sell-ing food on the street. Chi - ca-go, _____ Chi-

8

C

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Vibes

Perc.

Drs.

C

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

27

mf solo harmon

p slightly heavier, ad lib

mp

solo:

ca-go! Oh, with the parks, mus - eums, and con - certs there's just

8

(*p*)

p pizz.

mp

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

39

new solo:

so much for me. The Win-dy Ci - ty has so ma - ny plac - es to be.

solo:
On

8

33

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

mf

8 top of Wil - lis Tow - er there is so much to see. —

D

Fl.

B♭ Cl.

B♭ Tpt. open tutti

Trb.

Perc.

Drs. *mf* heavier still, ad lib

Pno.

W. tutti:
Chi - ca - go, _____ Chi - ca-go! Chi - ca - go, _____ Chi -

M. 8 tutti:
Chi - ca - go, _____ Chi - ca-go! Chi - ca - go, _____ Chi -

Vlns. 1

Vlns. 2

Vlas.

Vlc. *mf* arco

Dbs. *mf*

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49

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

ca - go! We're

We're roam-in' 'round the ci - ty through the night and the day. We're

⁸

3

3

3

12

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

E

mf

mf

mf

mf

stop time

roam-in' 'round the ci - ty. Chi - ca - go, Chi - ca-go! Chi -

roam-in' 'round the sit... Chi - ca - go, Chi - ca-go! Chi -

mf

47

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Marimba

Pno.

W.

ca - go, _____ Chi - ca - go! We're tak-in' to the ci - ty in the lo - cal - ist's way, _____ Chi -

M.

8 ca - go, _____ Chi - ca - go! We're tak-in' to the ci - ty in the lo - cal - ist's way, _____ Chi -

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

F

#

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

ca-go is the ci - ty where I want to stay!

8 ca-go is the ci - ty where I want to stay!

56

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

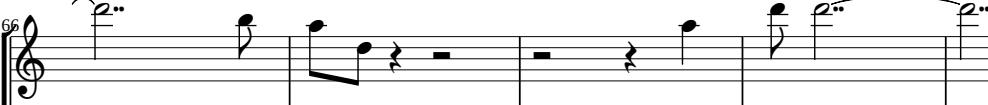
Dbs.

62

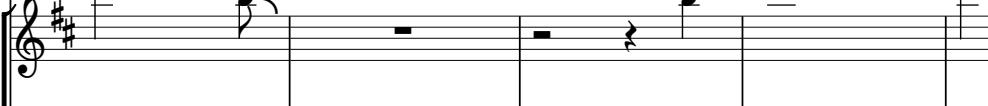
Fl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. W. M. 8 Vlns. 1 Vlns. 2 Vlas. Vlc. Dbs.

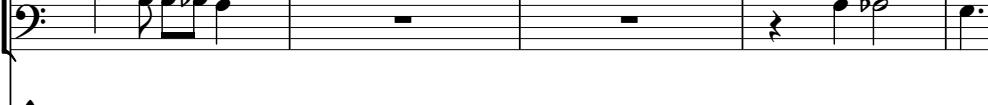
f ff *ff* ff ff ff fill (vlns.) big *ff*

G

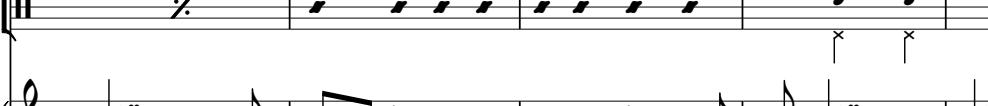
Fl. 

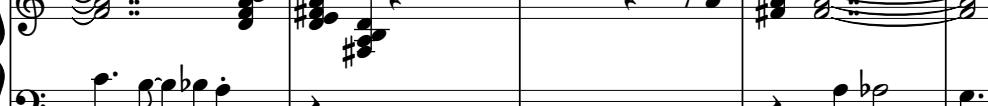
 B♭ Cl. 

 B♭ Tpt. 

 Trb. 

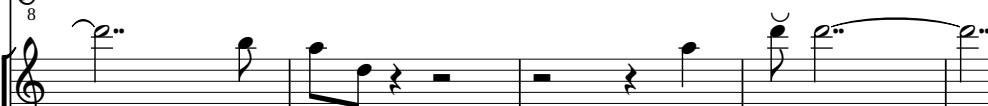
 Perc. 

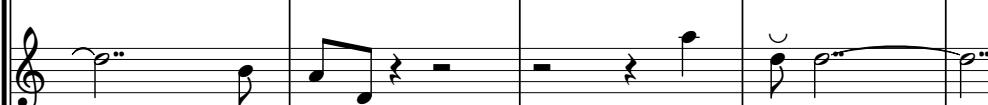
 Drs. 

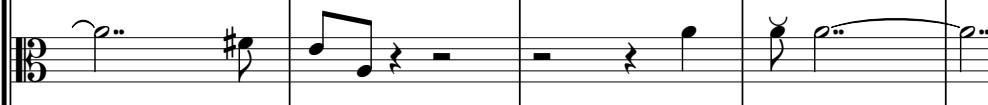
 Pno. 

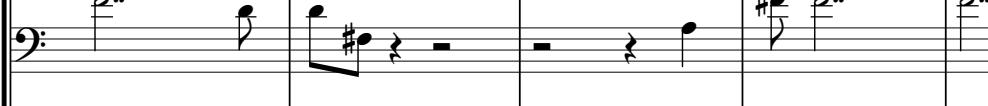
 W. 

 M. 

 Vlns. 1 

 Vlns. 2 

 Vlas. 

 Vlc. 

 Dbs. 

ff

72

H

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Vibes

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Dbs.

I

J

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

fp

ff

Fl. **K**

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

ff

p subito

11a. Happy Incidental

Piano

Sempre staccato
Patch: Celesta (GM 9)

8

mf

Pno.

7 8

11b. The Military

Maximillian: The entire scientific community!

Military March ($\text{♩}=100$)

watch for cutoff

sempre stacato
solo

Musical score for the first section of 'The Military'. The score includes parts for B♭ Trumpet, Drumset, Piano (two staves), and Bass Guitar. The B♭ Trumpet part starts with a rest, followed by a rhythmic pattern involving eighth and sixteenth notes. The Drumset part consists of continuous eighth-note patterns. The Piano part has rests in the first two measures. The Bass Guitar part has rests in the first two measures. Measure 8 is indicated at the beginning of the bass guitar staff.

Musical score for the second section of 'The Military'. The score includes parts for B♭ Tpt. (B♭ Trumpet), Drs. (Drums), Pno. (Piano), and B. Guit. (Bass Guitar). The B♭ Tpt. part features a continuous eighth-note pattern. The Drs. part consists of eighth-note patterns with rests. The Pno. part has rests in the first two measures. The B. Guit. part has rests in the first two measures. Measure 8 is indicated at the beginning of the bass guitar staff.

Norris: Aaron, your grandparents are Swiss
Polka ($\text{♩} = 120$)

B♭ Tpt.

Drs.

Pno.

B. Guit.

patch: Accordion (GM 22)

8

B♭ Tpt.

Drs.

Pno.

B. Guit.

11

8

12. You Just Can't Say It

With Reservation ($\text{♩} = 48-56$)

A musical score for a ten-piece ensemble. The instruments listed on the left are Alto Saxophone, B♭ Clarinet, Percussion, Drumset, Piano, Norris, Violin, Violas, Violoncellos, and Bass Guitar. The score consists of two systems of music. In the first system, the B♭ Clarinet plays a melodic line with grace notes, the Marimba provides rhythmic patterns, and the Piano plays sustained chords. The Norris part features a rhythmic pattern with dynamic *p*. The vocal line "Hon-es - ty____ ain't jew-el - ry____ does-n't sparkle____ does-n't shine." is written below the staff. The second system continues the piano chords and includes rests for most instruments. The page number 2 is at the bottom left, and the copyright notice "© 2011 Creative Commons BY-SA" is at the bottom center.

Alto Saxophone

B♭ Clarinet

Percussion

Drumset

Piano

Norris

Hon-es - ty____ ain't jew-el - ry____ does-n't sparkle____ does-n't shine.

Violin

Violas

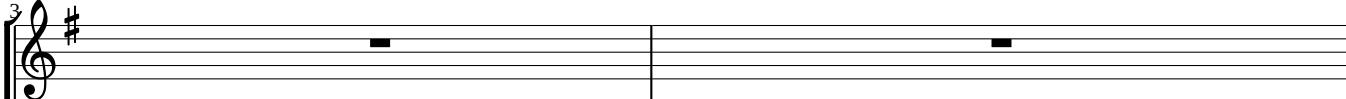
Violoncellos

Bass Guitar

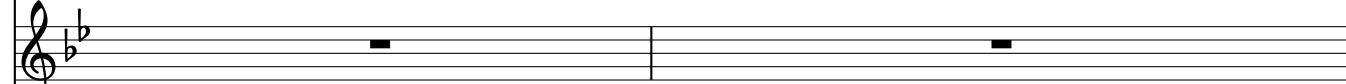
With Reservation ($\text{♩} = 48-56$)

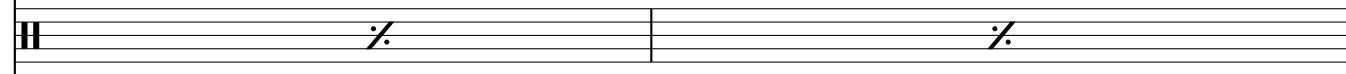
2

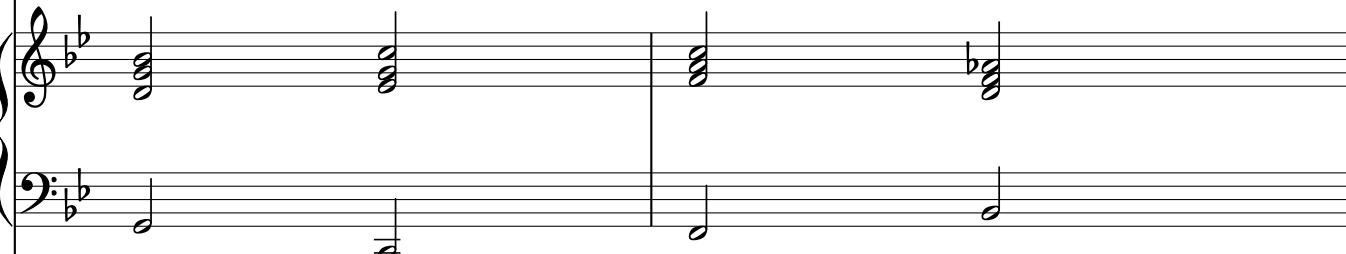
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A. Sax. 

 B♭ Cl. 

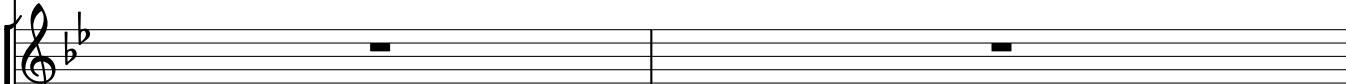
 Perc. 

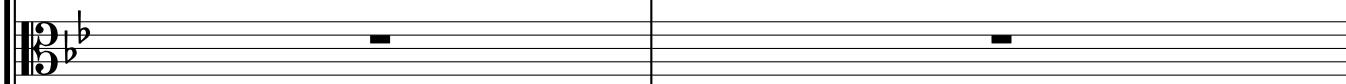
 Drs. 

 Pno. 

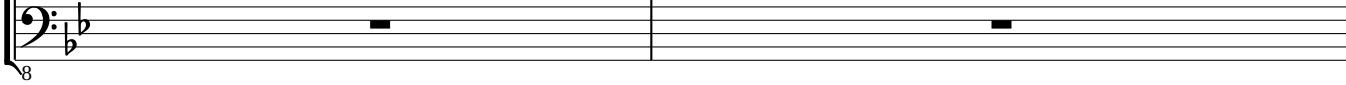
 N. 

 Ho-nes - ty__ ain't po-e - try__ does n't flow, no__ does-n't rhyme. 'Cause when you're

 Vln. 

 Vlas. 

 Vlcs. 

 B. Guit. 

fill

A. Sax.

 B♭ Cl.

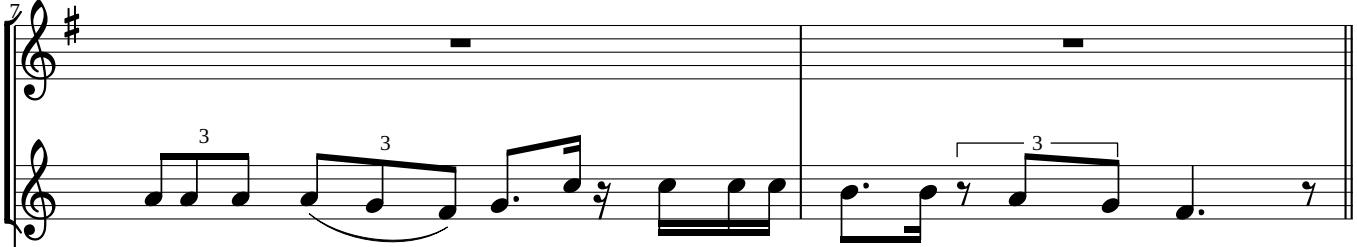
 Perc.

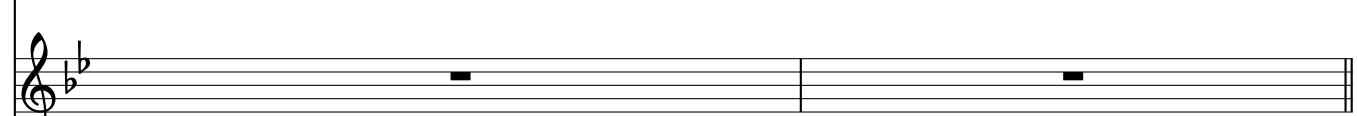
 Drs.

 Pno.

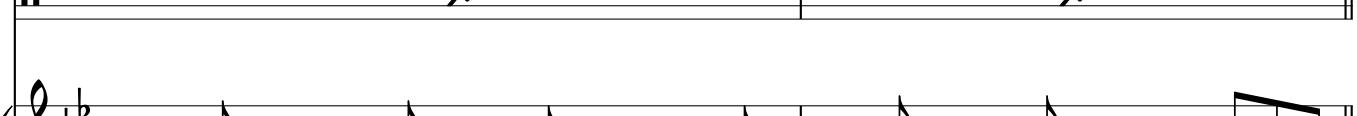
 N.

 talk - ing a bout ro - mance, when you're talk-ing a bout some - thing big,

A. Sax. 

 B♭ Cl. 

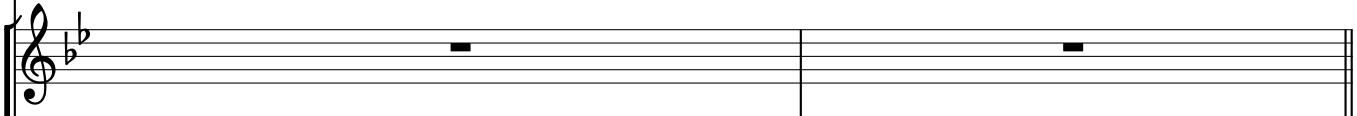
 Perc. 

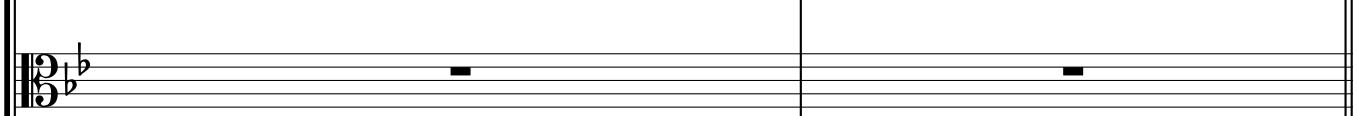
 Drs. 

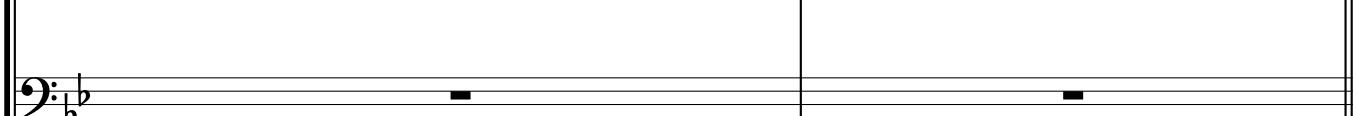
 Pno. 

 N. 

 Well you can't  just say it. You've got to show them some - thing more. 

 Vln. 

 Vlas. 

 Vlcs. 

 B. Guit. 

A. Sax. A

B♭ Cl.

Perc. Triangle

Drs. mf

Pno.

N. Ho-nes-ty ain't di' - mond no, it does-n't real ly gli - sten And

Vln.

Vlas.

Vlcs.

B. Guit.

8

11

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

ho-nes - ain't mu-sic 'Cause when you're

mf

mp

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

talk - ing a bout ro - mance, when you're talk - ing a - bout some - thing big,

16

A. Sax.

Bb Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

Well you can't just say it. it. You've got to show them some - thing more.

8

B

18

A. Sax.

B♭ Cl. *mp*

Perc.

Drs.

Pno.

N. *mp*

Vln. *p*

Vlas. *p*

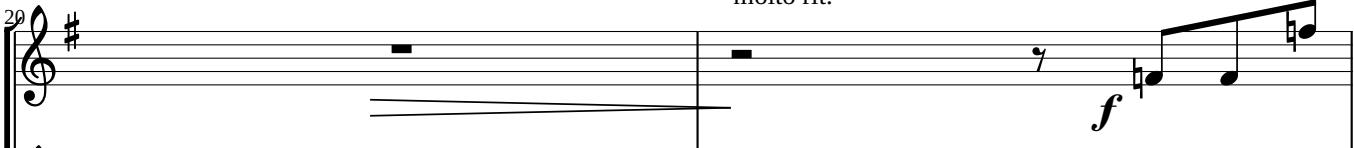
Vlcs.

B. Guit.

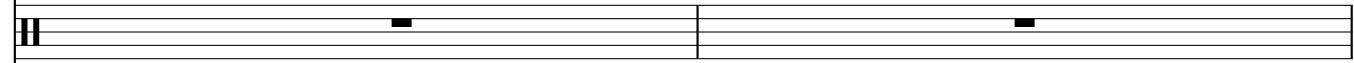
Ho-nes - ty__ ain't cho-co - late__ Bit ter re - al - i - ty__ is n't sweet. And

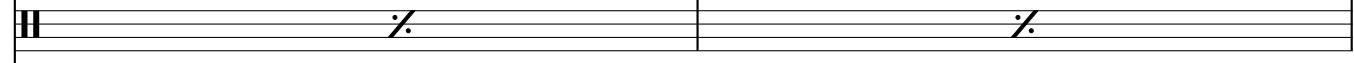
8

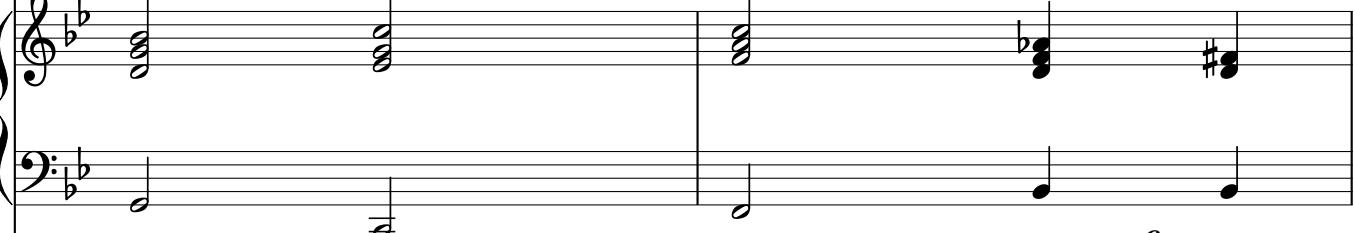
molto rit.

A. Sax. 

B♭ Cl. 

Perc. 

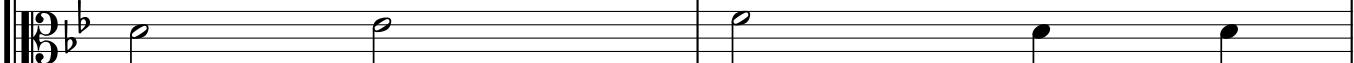
Drs. 

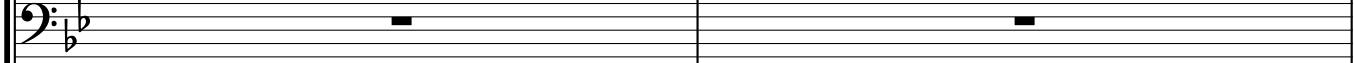
Pno. 

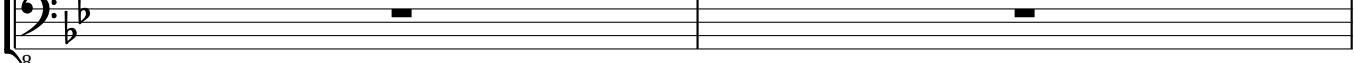
N. 

ho-nes - ty__ ain't can-dle - light__ 'cause the cold truth's__ got no heat. Yeah, when you're

Vln. 

Vlas. 

Vlcs. 

B. Guit. 

a tempo

A. Sax.

B_b Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

talk - ing__ a bout ro - mance, when you're talk-ing a - bout some - thing big,

talk - ing__ a bout ro - mance,

p

Temple Blocks

mf

p

mp

mp

mp

12

24

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlc.

B. Guit.

Well you can't just say it. No, you can't just say it.

8

26

A. Sax.

B. Guit.

8

28

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vcls.

B. Guit.

p

p

p

13. Restaurant Underscore

Very Slow and Mechanical ($\text{♩} = 56$)

vamp

Drumset

15ma

Piano

15ma

Drs.

segue

5

Pno.

13a. Kayla and Norris' Fight Song

Heavy Rock ($\text{J}=80$)

build to the end
vamp

B♭ Clarinet

Tenor Saxophone

B♭ Trumpet

Trombone

Percussion

Gong

heavy rock ad lib

Drumset

Patch: Overdriven guitar (GM 30)

Piano

opt wah pedal

Bass Guitar

8

f

B_b Cl. T. Sax. B_b Tpt. Trb. Perc. Drs. Pno. B. Guit.

Measures 1-3: Bassoon Clarinet, Tenor Saxophone, Bass Trombone play eighth-note patterns. Bassoon Clarinet has a dynamic **p**. Bass Trombone has a dynamic **p**.

Measures 4-6: Bassoon Clarinet, Tenor Saxophone, Bass Trombone play eighth-note patterns. Bassoon Clarinet has a dynamic **p**.

Measure 7: Bassoon Clarinet plays a sustained note. Bass Trombone plays a sustained note. Dynamic **ppp** is indicated above the bassoon's note.

Measure 8: Bass Trombone plays a sustained note. Bassoon Clarinet plays a sustained note. Dynamic **ppp** is indicated above the bassoon's note.

alto sax **vamp**
 tacet 1° **G**

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

B. Guit.

play any pitch (and change each note)

play any pitch (and change each note)

fff

fff

8

B_b Cl. T. Sax. B_b Tpt. Trb. Perc. Drs. Pno. B. Guit.

crazy fill last time

8

G

Bb Cl.

T. Sax.

Bb Tpt.

Trb.

Perc.

Drs.

Pno.

B. Guit.

8

fltg. gliss down, out of time

A musical score for a band. The parts listed on the left are Bb Cl., T. Sax., Bb Tpt., Trb., Perc., Drs., Pno., and B. Guit. The score consists of eight staves. The first four staves (Bb Cl., T. Sax., Bb Tpt., Trb.) have treble clefs and a key signature of one sharp. The Percussion and Drums staves have common time (indicated by a 'C'). The Piano staff has a bass clef and a key signature of one flat. The Bass Guitar staff has a bass clef and a key signature of one flat. Measure 1: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 2: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 3: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 4: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 5: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 6: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 7: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 8: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 9: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs. Measure 10: All instruments play eighth notes except for the Bass Guitar which plays eighth-note pairs.

14. The Death

Driving ($\text{♩} = 120$)

A musical score for a driving section. The score includes parts for Alto Saxophone, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, Violins 1, Violins 2, Violas, Violoncellos, and Electric Bass. The time signature is common time (4/4). The key signature has two sharps. The score consists of two measures separated by a vertical bar line.

- Alto Saxophone:** Rests throughout both measures.
- B♭ Clarinet:** Rests throughout both measures.
- B♭ Trumpet:** Rests throughout both measures.
- Trombone:** Rests in the first measure; in the second measure, it starts with a sharp symbol followed by a wavy line, then a dynamic *mp*, and ends with a dynamic *ff*.
- Percussion:** In the first measure, it plays a series of eighth-note strokes on a cymbal. In the second measure, it plays eighth-note strokes on a snare drum.
- Drumset:** In the first measure, it plays eighth-note strokes on a snare drum. In the second measure, it plays eighth-note strokes on a kick drum.
- Piano:** Rests throughout both measures.
- Violins 1:** Rests throughout both measures.
- Violins 2:** Rests throughout both measures.
- Violas:** Rests throughout both measures.
- Violoncellos:** Rests throughout both measures.
- Electric Bass:** Plays eighth-note strokes on the bass clef staff. The bass clef staff also includes a 16th-note rhythm in the first measure.

Annotations in the score include:

- "flutter w/ plunger wah's" above the B♭ Trumpet part in the second measure.
- "flutter w/ plunger" above the Trombone part in the second measure.
- A box labeled "Cowbell" above the Percussion staff.
- "patch: Electric Piano 2 (GM 6)" above the Drumset staff.

3

A. Sax.

B♭ Cl.

B♭ Tpt. *f*

Trb. *mp*

Perc.

Drs.

Pno. *mf*

Vlns. 1

Vlns. 2 *mf*

Vlas.

Vlcs.

El. B. 8

A. Sax.

 Bb Cl.

 Bb Tpt.

 Trb.

 Perc.

 Drs.

 Pno.

 Vlns. 1

 Vlns. 2

 Vlas.

 Vlcs.

 El. B.

15. Entr'acte

March Tempo ($\text{♩} = 132$)

Flute

Tenor Saxophone

B \flat Trumpet

Trombone

Percussion

Drumset

Piano

Violins

Violas

Violoncellos

Electric Bass

Concert Bass Drum

ff

mp

mp

mp

mp

8

2

Fl.

 T. Sax.

 B♭ Tpt.

 Trb.

 Perc.

 Drs.

 Pno.

 Vlns.

 Vlas.

 Vlc.

 El. B.

8

1.

Fl.

T. Sax.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vlns.

Vlas.

Vlc.

El. B.

8

2.

Fl. T. Sax. B_b Tpt. Trb. Perc. Drs. Pno. Vlns. Vlas. Vlc. El. B.

B Somber (♩ = 56)

Vibes

p

8

Fl.

T. Sax.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vlns.

Vlas.

Vlc.

El. B.

muted

pp

muted

pp

8

molto accel al fine

Fl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vlns.

Vlas.

Vlcs.

El. B.

8

16. Shifting Shadows

Conducted

Alto Saxophone

Clarinet

Trumpet

Trombone

Percussion

Drumset

Large Drum (Onstage)

f gradually increase speed until downbeat

Piano

Soprano

Ah!

Alto

Ah!

Tenor

Ah!

Bass

Ah!

Violin

ff

Viola

ff

Violoncello

ff

Bass Guitar

ff

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A. Sax.

 Cl.

 Tpt.

 Trb.

 Perc.

 Drs.

 D.

 Pno.

 S.

 A.

 T.

 B.

 Vln.

 Vla.

 Vlc.

 B. Guit.

A With Force ($\text{♩} = 80-86 \text{ or } 108-116$)

Musical score for orchestra and piano, section A. The score consists of 15 staves. The instruments are: A. Sax., Cl., Tpt., Trb., Perc., Drs., D., Pno., S., A., T., B., Vln., Vla., Vlc., and B. Guit. The key signature is mostly B-flat major (two flats), except for the piano which has one flat. The tempo is indicated as $\text{♩} = 80-86 \text{ or } 108-116$. The dynamics are marked with **f** and **ff**. The score includes various musical markings such as rests, eighth-note patterns, and dynamic changes.

The score is divided into measures by vertical bar lines. Measure 1: All instruments rest. Measure 2: All instruments rest. Measure 3: All instruments rest. Measure 4: All instruments rest. Measure 5: All instruments rest. Measure 6: All instruments rest. Measure 7: All instruments rest. Measure 8: All instruments rest. Measure 9: All instruments rest. Measure 10: All instruments rest. Measure 11: All instruments rest. Measure 12: All instruments rest. Measure 13: All instruments rest. Measure 14: All instruments rest. Measure 15: All instruments rest. Measure 16: All instruments rest. Measure 17: All instruments rest. Measure 18: All instruments rest. Measure 19: All instruments rest. Measure 20: All instruments rest. Measure 21: All instruments rest. Measure 22: All instruments rest. Measure 23: All instruments rest. Measure 24: All instruments rest. Measure 25: All instruments rest. Measure 26: All instruments rest. Measure 27: All instruments rest. Measure 28: All instruments rest. Measure 29: All instruments rest. Measure 30: All instruments rest. Measure 31: All instruments rest. Measure 32: All instruments rest. Measure 33: All instruments rest. Measure 34: All instruments rest. Measure 35: All instruments rest. Measure 36: All instruments rest. Measure 37: All instruments rest. Measure 38: All instruments rest. Measure 39: All instruments rest. Measure 40: All instruments rest. Measure 41: All instruments rest. Measure 42: All instruments rest. Measure 43: All instruments rest. Measure 44: All instruments rest. Measure 45: All instruments rest. Measure 46: All instruments rest. Measure 47: All instruments rest. Measure 48: All instruments rest. Measure 49: All instruments rest. Measure 50: All instruments rest. Measure 51: All instruments rest. Measure 52: All instruments rest. Measure 53: All instruments rest. Measure 54: All instruments rest. Measure 55: All instruments rest. Measure 56: All instruments rest. Measure 57: All instruments rest. Measure 58: All instruments rest. Measure 59: All instruments rest. Measure 60: All instruments rest. Measure 61: All instruments rest. Measure 62: All instruments rest. Measure 63: All instruments rest. Measure 64: All instruments rest. Measure 65: All instruments rest. Measure 66: All instruments rest. Measure 67: All instruments rest. Measure 68: All instruments rest. Measure 69: All instruments rest. Measure 70: All instruments rest. Measure 71: All instruments rest. Measure 72: All instruments rest. Measure 73: All instruments rest. Measure 74: All instruments rest. Measure 75: All instruments rest. Measure 76: All instruments rest. Measure 77: All instruments rest. Measure 78: All instruments rest. Measure 79: All instruments rest. Measure 80: All instruments rest. Measure 81: All instruments rest. Measure 82: All instruments rest. Measure 83: All instruments rest. Measure 84: All instruments rest. Measure 85: All instruments rest. Measure 86: All instruments rest. Measure 87: All instruments rest. Measure 88: All instruments rest. Measure 89: All instruments rest. Measure 90: All instruments rest. Measure 91: All instruments rest. Measure 92: All instruments rest. Measure 93: All instruments rest. Measure 94: All instruments rest. Measure 95: All instruments rest. Measure 96: All instruments rest. Measure 97: All instruments rest. Measure 98: All instruments rest. Measure 99: All instruments rest. Measure 100: All instruments rest. Measure 101: All instruments rest. Measure 102: All instruments rest. Measure 103: All instruments rest. Measure 104: All instruments rest. Measure 105: All instruments rest. Measure 106: All instruments rest. Measure 107: All instruments rest. Measure 108: All instruments rest. Measure 109: All instruments rest. Measure 110: All instruments rest. Measure 111: All instruments rest. Measure 112: All instruments rest. Measure 113: All instruments rest. Measure 114: All instruments rest. Measure 115: All instruments rest. Measure 116: All instruments rest. Measure 117: All instruments rest. Measure 118: All instruments rest. Measure 119: All instruments rest. Measure 120: All instruments rest. Measure 121: All instruments rest. Measure 122: All instruments rest. Measure 123: All instruments rest. Measure 124: All instruments rest. Measure 125: All instruments rest. Measure 126: All instruments rest. Measure 127: All instruments rest. Measure 128: All instruments rest. Measure 129: All instruments rest. Measure 130: All instruments rest. Measure 131: All instruments rest. Measure 132: All instruments rest. Measure 133: All instruments rest. Measure 134: All instruments rest. Measure 135: All instruments rest. Measure 136: All instruments rest. Measure 137: All instruments rest. Measure 138: All instruments rest. Measure 139: All instruments rest. Measure 140: All instruments rest. Measure 141: All instruments rest. Measure 142: All instruments rest. Measure 143: All instruments rest. Measure 144: All instruments rest. Measure 145: All instruments rest. Measure 146: All instruments rest. Measure 147: All instruments rest. Measure 148: All instruments rest. Measure 149: All instruments rest. Measure 150: All instruments rest. Measure 151: All instruments rest. Measure 152: All instruments rest. Measure 153: All instruments rest. Measure 154: All instruments rest. Measure 155: All instruments rest. Measure 156: All instruments rest. Measure 157: All instruments rest. Measure 158: All instruments rest. Measure 159: All instruments rest. Measure 160: All instruments rest. Measure 161: All instruments rest. Measure 162: All instruments rest. Measure 163: All instruments rest. Measure 164: All instruments rest. Measure 165: All instruments rest. Measure 166: All instruments rest. Measure 167: All instruments rest. Measure 168: All instruments rest. Measure 169: All instruments rest. Measure 170: All instruments rest. Measure 171: All instruments rest. Measure 172: All instruments rest. Measure 173: All instruments rest. Measure 174: All instruments rest. Measure 175: All instruments rest. Measure 176: All instruments rest. Measure 177: All instruments rest. Measure 178: All instruments rest. Measure 179: All instruments rest. Measure 180: All instruments rest. Measure 181: All instruments rest. Measure 182: All instruments rest. Measure 183: All instruments rest. Measure 184: All instruments rest. Measure 185: All instruments rest. Measure 186: All instruments rest. Measure 187: All instruments rest. Measure 188: All instruments rest. Measure 189: All instruments rest. Measure 190: All instruments rest. Measure 191: All instruments rest. Measure 192: All instruments rest. Measure 193: All instruments rest. Measure 194: All instruments rest. Measure 195: All instruments rest. Measure 196: All instruments rest. Measure 197: All instruments rest. Measure 198: All instruments rest. Measure 199: All instruments rest. Measure 200: All instruments rest.

B

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

Shift - ing! _____

Sha - dows! _____

Chang - ing! _____

A.

Shift - ing! _____

Sha - dows! _____

Chang - ing! _____

T.

⁸ Shift - ing! _____

Sha - dows! _____

Chang - ing!

B.

Shift - ing! _____

Sha - dows! _____

Chang - ing! _____

Vln.

Vla.

Vlc.

B. Guit.

14

A. Sax. Cl. Tpt. Trb. Perc. Drs. D. Pno. S. A. T. B. Vln. Vla. Vlc. B. Guit.

Wah!

Con - struct - ing mean-ing from no - thing.

Wah!

Con - struct - ing mean-ing from no - thing.

Wah!

Con - struct - ing mean-ing from no - thing.

port

port

port

mp

mp

mp

mp

16

A. Sax. Cl. Tpt. Trb. Perc. Drs. D. Pno. S. A. T. B. Vln. Vla. Vlc. B. Guit.

Ob - scur - ing to con - strue. Ex - am - ine your point of view. The

Ob - scur - ing to con - strue. Ex - am - ine your point of view. The

Ob - scur - ing to con - strue. Ex - am - ine your point of view. The

Ob - scur - ing to con - strue. Ex - am - ine your point of view. The

8

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18

A. Sax. Cl. Tpt. Trb. Perc. Drs. D. Pno. S. A. T. B. Vln. Vla. Vlc. B. Guit.

C

on - ly thing that's cer - tain is what's true to
on - ly thing that's cer - tain is what's true to
on - ly thing that's cer - tain is what's true to
on - ly thing that's cer - tain is what's true to

8

mp

20

A. Sax.

Cl.

Tpt.

Trb. $\# \bullet$

Perc. \square

Drs. \square

D. \square

Pno.

S. you. True to you.

A. you. True to $\# \bullet$ you.

T. 8 you. True to you.

B. you. True to you.

Vln.

Vla.

Vlc.

B. Guit. 8

D

23

A. Sax. *f*

Cl. *f*

Tpt. *f*

Trb. *f*

Perc.

Drs.

D.

Pno. *f*

S. Shift - ing! Sha - dows! Chang - ing!

A. Shift - ing! Sha - dows! Chang - ing!

T. 8 Shift - ing! Sha - dows! Chang - ing!

B. Shift - ing! Sha - dows! Chang - ing!

Vln. *f*

Vla. *f*

Vlc.

B. Guit. 8 *f*

26

A. Sax.

Cl.

Tpt.

Trb.

Vibes
Perc.

Drs.

D.

Pno.

S.

Wah!

Black-en - ing sha - dows, __

danc-ing shade.

A.

Wah!

Black-en - ing sha - dows, __

danc-ing shade.

T.

8 Wah!

Black-en - ing sha - dows, __

danc-ing shade.

B.

Wah!

Black-en - ing sha - dows, __

danc-ing shade.

Vln.

Vla.

Vlc.

B. Guit.

mf

p

p

p

mp

E

29

A. Sax. *f*

Cl.

Tpt. harmon *f*

Trb. *f*

Perc. *f*

Drs. *f*

D.

Pno. *f*

S. All we're do - ing is queu - ing to - mor - row,

A. All we're do - ing is queu - ing to - mor - row,

T. 8 All we're do - ing is queu - ing to - mor - row,

B. All we're do - ing is queu - ing to - mor - row,

Vln.

Vla.

Vlc.

B. Guit. 8 *f*

30

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S. all we're do - ing is queu - ing to - mor - - row,

A. all we're do - ing is queu - ing to - mor - - row,

T. 8 all we're do - ing is queu - ing to - mor - - row,

B. all we're do - ing is queu - ing to - mor - - row,

Vln.

Vla.

Vlc.

B. Guit.

31

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

flakes of stone from a mon - u - ment of

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

The musical score consists of 16 staves. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "flakes of stone from a monument of". The piano part provides harmonic support with chords. The woodwind section (Clarinet, Trombone, Trumpet) and brass section (Tuba, Percussion, Drums) provide rhythmic patterns. The strings (Violin, Cello, Double Bass) and guitar provide harmonic and rhythmic support. Measure 31 begins with a dynamic change and a new harmonic progression.

32

A. Sax. Cl. Tpt. Trb. Perc. Drs. D. Pno. S. A. T. B. Vln. Vla. Vlc. B. Guit.

time. time. 8 time. time.

ff What is hid - ing in the sha - dows un -

ff What is hid - ing in the sha - dows un -

ff What is hid - ing in the sha - dows un -

ff What is hid - ing in the sha - dows un -

F

35

A. Sax. Cl. Tpt. Trb. Perc. Drs. D.

Pno. S. A. T. B. Vln. Vla. Vlc. B. Guit.

open

p

mp

mf

known?

Shift - ing!

known?

Shift - ing!

known?

Shift - ing!

p

p

p

p

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37

A. Sax. Cl. Tpt. Trb. Perc. Drs. D.

Pno. S. Sha - dows! Chang - ing!

A. Sha - dows! Chang - ing!

T. 8 Sha - dows! Chang - ing!

B. Sha - dows! Chang - ing!

Vln. Vla. Vlc. B. Guit.

G

39

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

Wah!

The light is what creates

A.

Wah!

The light is what creates

T.

8 Wah!

The light is what creates

B.

Wah!

The light is what creates

Vln.

Vla.

Vlc.

B. Guit.

4

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

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42

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

Light is what cre - ates cre - ates cre - ates cre - ates the

A.

Light is what cre - ates cre - ates cre - ates cre - ates the

T.

8 Light is what cre - ates cre - ates cre - ates cre - ates the

B.

Light is what cre - ates cre - ates cre - ates cre - ates the

Vln.

Vla.

Vlc.

B. Guit.

H

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

cresc.

mp **16**

sha - dows.

March down the pas-sage of dark - ness,

sha - dows.

March down the pas-sage of dark - ness,

8 sha - dows.

March down the pas-sage of dark - ness,

sha - dows.

March down the pas-sage of dark - ness,

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45

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S. watch - ing the sky oc - clude, your mem - or - ies re - newed,

A. watch - ing the sky oc - clude, your mem - or - ies re - newed,

T. 8 watch - ing the sky oc - clude, your mem - or - ies re - newed,

B. watch - ing the sky oc - clude, your mem - or - ies re - newed,

Vln.

Vla.

Vlc.

B. Guit.

47

A. Sax. Cl. Tpt. Trb. Perc. Drs. D.

Pno. S. gain - ing all the truths you know are true to

A. gain - ing all the truths you know are true to

T. 8 gain - ing all the truths you know are true to

B. gain - ing all the truths you know are true to

Vln. Vla. Vlc. B. Guit.

The musical score consists of ten staves. The top five staves are instrumental: A. Saxophone (A), Clarinet (Cl.), Trombone (Tpt.), Trombone (Trb.), and Percussion (Perc.). The bottom five staves are vocal: Double Bass (Drs.), Double Bass (D.), Piano (Pno.), Soprano (S.), and Alto (A.). The vocal parts sing the lyrics "gain - ing all the truths you know are true to". The piano part provides harmonic support. The score is in common time, with key signatures changing between measures. Dynamic markings include $\#$, f (fortissimo), p (pianissimo), and cup .

49

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

you.

True

to...

A.

you.

True

to...

T.

8 you.

True

to...

B.

you.

True

to...

Vln.

Vla.

Vlc.

B. Guit.

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I

51

A. Sax. Cl. Tpt. Trb. Perc. Drs. D.

Pno.

S. A. T. B.

Vln. Vla. Vlc. B. Guit.

p cresc poco a poco
Hid - ing in sha - dows.
p cresc poco a poco
Hid - ing in sha - dows.
p cresc poco a poco
Hid - ing in sha - dows.
p cresc poco a poco
Hid - ing in sha - dows.
mf

mf

mf

mf

mf

mp

mp

p cresc poco a poco
Hid - ing in sha - dows.
p cresc poco a poco
Hid - ing in sha - dows.
p cresc poco a poco
Hid - ing in sha - dows.
p cresc poco a poco
Hid - ing in sha - dows.
mf

mf

mf

mf

mf

f

53

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

Hid - ing in sha - dows.

A.

Hid - ing in sha - dows.

T.

⁸ Hid - ing in sha - dows.

B.

Hid - ing in sha - dows.

Vln.

Vla.

Vlc.

B. Guit.

55

A. Sax.

Cl.

Tpt. *f* solo

Trb. *f* open

Perc.

Drs. *f*

D.

Pno.

S. All we're do - ing is queu - ing to - mor - row,

A. All we're do - ing is queu - ing to - mor - row,

T. 8 All we're do - ing is queu - ing to - mor - row,

B. All we're do - ing is queu - ing to - mor - row,

Vln. *f*

Vla. *f*

Vlc. *f*

B. Guit. 8 *f*

56

A. Sax. Cl. Tpt. Trb. Perc. Drs. D. Pno. S. A. T. B. Vln. Vla. Vlc. B. Guit.

all we're do - ing is queu - ing to... Oh

all we're do - ing is queu - ing to... Oh

8 all we're do - ing is queu - ing to... Oh

all we're do - ing is queu - ing to... Oh

57

A. Sax.

Cl.

Tpt. tutti

Trb.

Perc.

Drs.

D.

Pno.

S.

all we're do - ing is queu - ing to - mor - row.

A.

all we're do - ing is queu - ing to - mor - row.

T.

8 all we're do - ing is queu - ing to - mor - row.

B.

all we're do - ing is queu - ing to - mor - row.

Vln.

Vla.

Vlc.

B. Guit.

long vocal gliss

J

58

A. Sax.

Cl.

Tpt.

Trb.

Slapstick

Perc.

Drs.

D.

Pno.

S.

All we're do-ing is queu-ing to - mor... *gliss.* What is cer - tain? *ff*

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

60

A. Sax. Cl. Tpt. Trb. Marimba Gong Drs. D. Pno. S. A. T. B. Vln. Vla. Vlc. B. Guit.

What is cer - tain? _____ Shift - ing, sha - dows,
What is cer - tain? _____ Shift - ing sha - dows,
What is cer - tain? _____ Shift - ing sha - dows,
What is cer - tain? _____ Shift - ing sha - dows,

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62

A. Sax. *ff*

Cl. *ff*

Tpt. *ff*

Trb. *ff*

Perc. *ff*

Drs.

D.

Pno. *ff*

S. *ff*
Chang - ing! Shift - ing! Sha - dows!

A. *ff*
Chang - ing! Shift - ing! Sha - dows!

T. *ff*
8 Chang - ing! Shift - ing! Sha - dows!

B. *ff*
Chang - ing! Shift - ing! Sha - dows!

Vln. *ff*

Vla. *ff*

Vlc. *ff*

B. Guit. *ff*
8

17. You Can't Just Reprise It

With Reservation ($\text{♩} = 48-56$)

Flute

B♭ Clarinet

Percussion

Drumset

Piano

Kayla

Violin

Violas

Violoncellos

Bass Guitar

With Reservation ($\text{♩} = 48-56$)

p

Glockenspiel

p

mf

p

Hon-es - ty____ ain't jew-el - ry____ does-n't sparkle____ does-n't shine.

8

This musical score page contains ten staves. The first four staves (Flute, B♭ Clarinet, Percussion, Drumset) are in common time (4/4). The next five staves (Piano, Kayla, Violin, Violas, Violoncellos) are in 12/8 time. The final staff (Bass Guitar) is in common time (4/4). The key signature is A major (three sharps). The tempo is indicated as With Reservation ($\text{♩} = 48-56$). Dynamic markings include *p* (pianissimo), *mf* (mezzo-forte), and *p* again. A box labeled "Glockenspiel" indicates when the instrument should play. The vocal part for Kayla includes lyrics: "Hon-es - ty____ ain't jew-el - ry____ does-n't sparkle____ does-n't shine." Measure numbers 15 and 8 are present above the staves.

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

3

15

Ho-nes-ty____ ain't po-e - try____ does-n't flow, no____ does-n't rhyme. 'Cause when you're

8

Fl.

B♭ Cl.

Perc. 15 *pp*

Drs.

Pno.

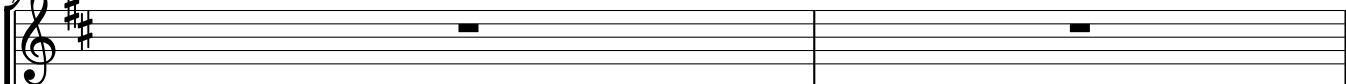
K. talk-ing a - bout ro-mance, when you're talk-ing a - bout some - thing big,

Vln.

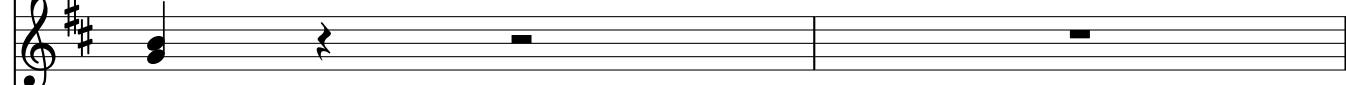
Vlas.

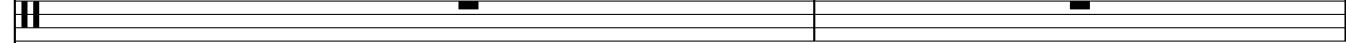
Vlcs.

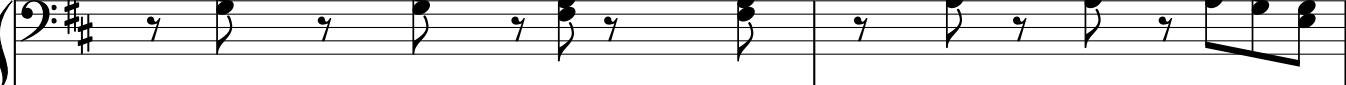
B. Guit. 8

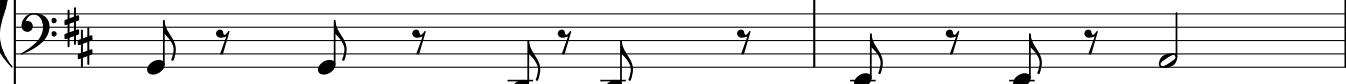
Fl. 

 B♭ Cl. 

 Perc. 

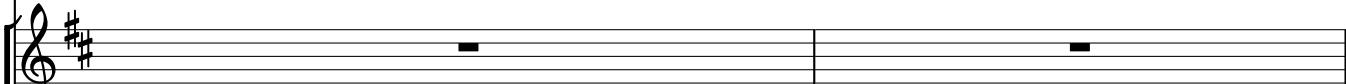
 Drs. 

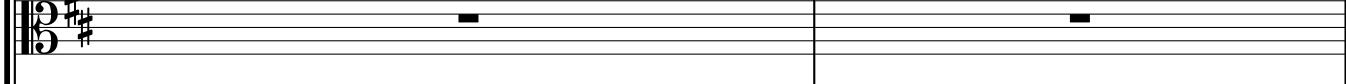
 Pno. 

 Pno. 

 K. 

 Well you can't just say it. You've got to show 'em some-thing more.

 Vln. 

 Vlas. 

 Vlcs. 

 B. Guit. 

Fl. A *mp*
 B♭ Cl.
 Perc.
 Drs.
 Pno.
 K.
 Vln.
 Vlas.
 Vlcs.
 B. Guit.

15 Triangle *mf*

Ho-nes-ty ain't a di' - mond no, it does n't real-ly gli-sten. And

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

talk-ing a - bout ro-mance, when you're talk-ing a - bout some - thing big,

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

16

Well you can't just say it. You've got to show 'em some-thing more.

8

18

B

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

Ho-nes - ty____ ain't cho-co - late____ Bit-ter re - al - i - ty____ is-n't sweet. And

8

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

molto rit.

f

mf

ho-nes-ty____ ain't can-dle-light____ 'cause the cold truth's____ got no heat. Yeah, when you're

8

a tempo

Fl.

B♭ Cl. *p*

Perc. **Temple Blocks**

Drs. *mf*

Pno.

K. talk-ing a - bout ro-mance, when you're talk-ing a - bout some - thing big,

Vln. *mp*

Vlas. *p*

Vlcs. *mp*

B. Guit. *mp*

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vcls.

B. Guit.

Well you can't just say it. No, you can't just say it.

The musical score consists of ten staves. The top four staves are for woodwind instruments: Flute (G clef), Bassoon (B♭ clef), Percussion, and Drums. The next two staves are for the piano, shown in two staves (Bass clef for the bottom). The bottom three staves are for brass and string instruments: Trombone (K), Violin (Vln), Bassoon (Vlas), Double Bass (Vcls), and Bass Guitar (B. Guit.). The vocal parts are integrated into the instrumental parts. The vocal lyrics are "Well you can't just say it. No, you can't just say it." The score is in common time, with a key signature of one sharp (F#). Measure 24 starts with a sixteenth-note pattern in the woodwinds and bassoon, followed by eighth-note patterns in the drums and piano. Measure 25 continues with similar patterns, with the vocal parts entering in measure 25. Measure 26 concludes the section.

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vcls.

B. Guit.

26

Yes, you can't just say it. You've got to show 'em some-thing more.

8

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

p

Vlcs.

p

B. Guit.

p

This musical score page contains two measures of music for an orchestra and piano. The instrumentation listed on the left is Flute, Bassoon, Percussion, Drums, Piano, Trombone (K.), Violin (Vln.), Oboe (Vlas.), Bassoon (Vlcs.), and Bass Guitar (B. Guit.). Measure 28 begins with sustained notes from the Flute, Bassoon, and Percussion. The Piano and Trombone play eighth-note chords in three groups. The Violin, Oboe, and Bassoon provide harmonic support with sustained notes. The Bassoon and Bass Guitar play eighth-note chords. Measure 29 continues with sustained notes from the Flute, Bassoon, and Percussion. The Piano and Trombone play eighth-note chords in three groups. The Violin, Oboe, and Bassoon provide harmonic support with sustained notes. The Bassoon and Bass Guitar play eighth-note chords. Dynamics include a dynamic marking 'p' (piano) under the Oboe and Bassoon parts in measure 29.

18. Rivals Reprise

Dolce, molto rubato

Flute

B♭ Clarinet

B♭ Trumpet

Trombone

Percussion

Drumset

Piano

Ron

Violin

Violas

Violoncellos

Electric Bass

8

mf

Triangle

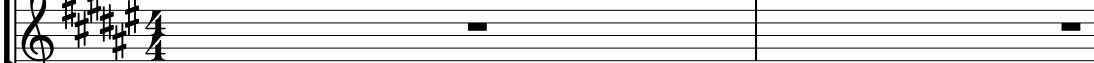
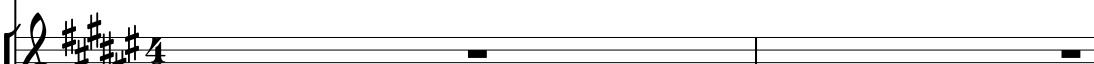
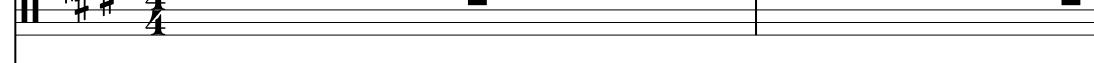
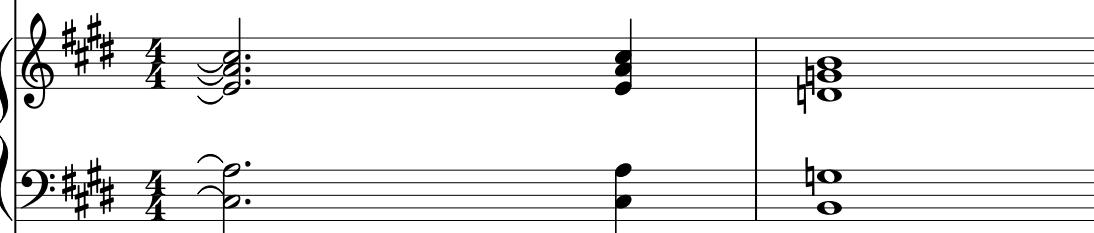
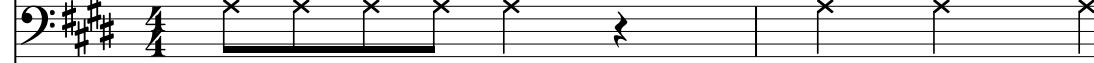
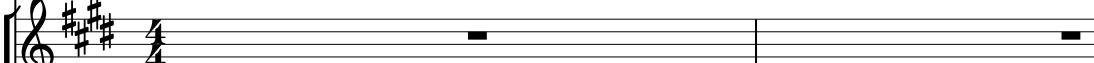
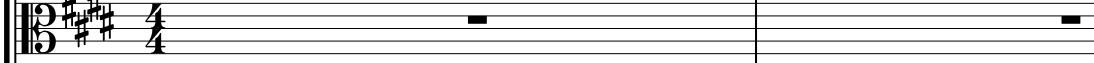
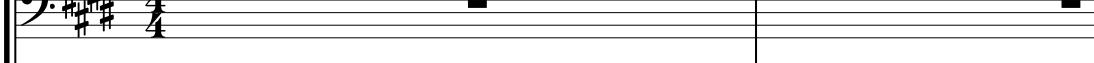
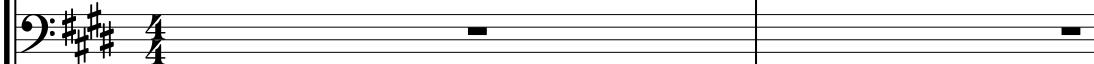
patch: Church Organ (GM 20)

mf

recitative

James, James, James... I've done ev' - ry thing I can to make your

This musical score page shows a multi-instrumental arrangement. The instruments listed are Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, Ron (Ronneby), Violin, Violas, Violoncellos, and Electric Bass. The vocal line 'James, James, James...' is followed by the lyrics 'I've done ev' - ry thing I can to make your'. The piano part uses a church organ patch. The vocal line 'James, James, James...' is followed by the lyrics 'I've done ev' - ry thing I can to make your'.

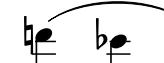
Fl. 
 B♭ Cl. 
 B♭ Tpt. 
 Trb. 
 Perc. 
 Drs. 
 Pno. 
 R. 
 world go up in flames. James, James, James... Oh
 Vln. 
 Vlas. 
 Vlcs. 
 El. B. 

Fl. *tr* 

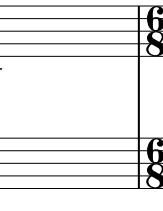
 B♭ Cl. 

 B♭ Tpt. 

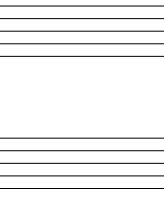
 Trb. 

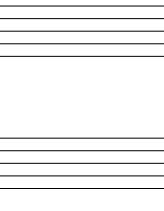
 Perc. 

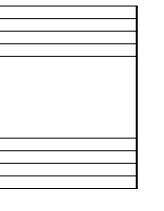
 Drs. 

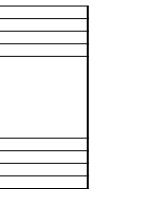
 Pno. 

 R. 

 Vln. 

 Vlas. 

 Vlc. 

 El. B. 

where did it be - gin? So just hold on now, and

(♩=♪)

Maniacally (♩=80)

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

(♩=♪)

poco rit

p

p

p

ff

p

p

p

p

I'll ex-plain how we be - gan these sil-ly games.

8

10

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

mf

mp

p

castanets

8

A

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

13

Rivals on ar - ri - val it's been my firm be - lief that it has

mp

p

p

8

Fl. Bb Cl. Bb Tpt. Trb. Perc. Drs. Pno. R. Vln. Vlas. Vlcs. El. B.

15

to alto sax

f

f

f

f

al - ways been our call - ing to cause each oth - er grief. The

8

17

Fl.

B♭ Cl. *mp*

B♭ Tpt.

Trb.

Perc. Marimba

Drs.

Pno.

R.

Vln. 8 8

Vlas.

Vlc.

El. B. 8

mo - ment I first saw you, the mo - ment we first met, your

19

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

face was e - nough ev - i - dence to en - sure my ha - tred, set. set. There

mf

mf

8

B

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Vibes

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

8

23

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

no ex - ag - er - a - tion to say I had blood thirst! _____

f

ff

mp

f

mf

26

Fl.

B♭ Cl.

B♭ Tpt. plunger wah *f* plunger wah open

Trb. open *p*

Perc. *f*

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

Alto Sax

28

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

Alto Sax

mf

At

C

Fl.

B♭ Cl. *p*

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas. *p*

Vlcs.

El. B.

first some push - ing shov - - ing, per - haps a light in - sult. Then

31

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

we be - gan in earn - est what was tru - ly all your fault. Your de -

8

33

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

ci - sion to join foot - ball just to bring me spite al -

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

35

Marimba

lowed a si - lent ten - sion once dor - mant, to ig - nite.

8

E

Fl. to flute

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Yes, you be - came a pun - ter and start-ed your at - tack, but

Vln.

Vlas.

Vlc.

El. B.

This musical score page shows a section labeled 'E' at the top. The instrumentation includes Flute, Bassoon Clarinet, Bassoon Trumpet, Trombone, Percussion, Drums, Piano, Bassoon, Violin, Bassoon/Violoncello, and Double Bass. The score consists of ten staves. The first five staves (Flute, Bassoon Clarinet, Bassoon Trumpet, Trombone, Percussion) play eighth-note patterns. The Drums (Drs.) play eighth-note patterns with a dynamic of *mp*. The Piano (Pno.) plays sixteenth-note chords with a dynamic of *mp*. The Bassoon (R.) plays eighth-note patterns with a dynamic of *f*, followed by lyrics: 'Yes, you be - came a pun - ter and start-ed your at - tack, but'. The Violin (Vln.) and Bassoon/Violoncello (Vlc.) play sixteenth-note patterns with dynamics of *mp*. The Double Bass (El. B.) plays eighth-note patterns with a dynamic of *mf*. Measure numbers 40 and 8 are indicated at the bottom left.

43

Fl.

B♭ Cl.

B♭ Tpt. *mp*

Trb. *mp*

Perc.

Drs.

Pno.

R. I be - came a sing-er_____ to prove that I'd fight back!

Vln.

Vlas.

Vlcs.

El. B.

8

45

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

Ev' - ry lit - tle move - ment, ev' - ry lit - tle jab,

8

F

Fl.

B♭ Cl. *mp*

B♭ Tpt. *mp*

Trb.

Perc.

Drs.

Pno.

R. on - ly served to op - en ev' - ry sin - gle scab! And though we are still at it,

Vln.

Vlas.

Vlcs.

El. B. 8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlc.

El. B.

to - day will be my day

for you see I have a plan to

f

8

15

Flute **G** Dolce, molto rubato

Fl. *mf*

B♭ Cl. *f*

B♭ Tpt.

Trb. *mf* mute

Perc.

Drs.

Pno. *p*

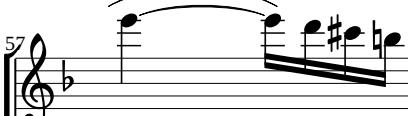
R. fill you with dis-may.

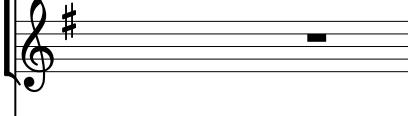
Vln.

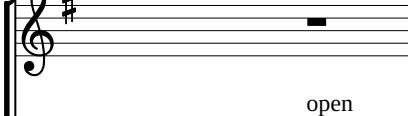
Vlas.

Vlc. *p* *mf*

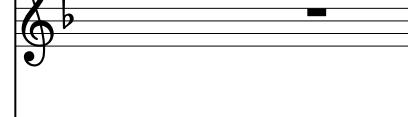
El. B. *p* *mf*

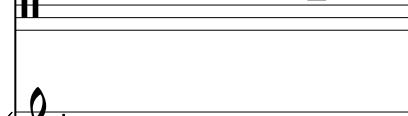
Fl. 

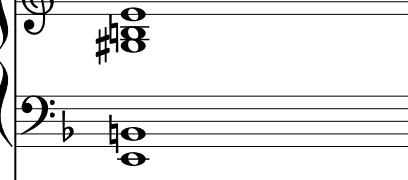
 B♭ Cl. 

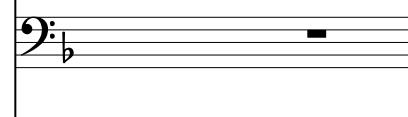
 B♭ Tpt. 

 Trb. 

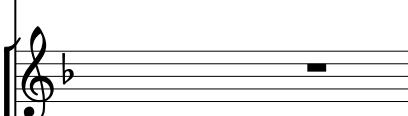
 Perc. 

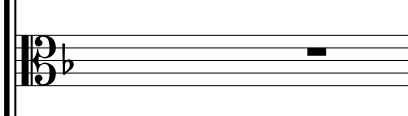
 Drs. 

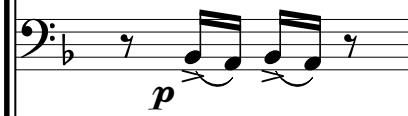
 Pno. 

 R. 

This will be my vic - to - ry

 Vln. 

 Vlas. 

 Vlcs. 

 El. B. 

Fl.

 B♭ Cl.

 B♭ Tpt.

 Trb.

 Perc.

 Drs.

 Pno.

 R.

 Vln.

 Vlas.

 Vlc.

 El. B.

this will be the end! _____

Vln.

 Vlas.

 Vlc.

 El. B.

18a. Evil Laughs

1° and 2° Cue: (Ron laughs maniacally)

Malevolently ($\text{d} = 108$)

Musical score for orchestra and piano, 2/2 time, key signature of two sharps. The score includes parts for Flute, Bass Clarinet, B♭ Trumpet, Trombone, Percussion, Piano, Violins, Violas, Violoncellos, and Electric Bass.

Flute: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f .

Bass Clarinet: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f , pesante .

B♭ Trumpet: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f .

Trombone: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f , pesante .

Percussion: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: fp , $\text{tacet if instrument unavailable}$.

Piano: Playing Patch: Church Organ. Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: ff .

Violins: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f .

Violas: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f .

Violoncellos: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f , pesante .

Electric Bass: Starts with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. Dynamics: f , pesante .

18b. Fabric Store Soundtrack

Alla Anderson ($\text{J} = 160$)

molto rit.

Flute

Trombone

Percussion

Violins

Violas

Violoncellos

f cup

fp

15 sempre pizz

sempre pizz

f

a tempo vamp

Glockenspiel

mp

semper pizz

mp

mp

mp

This musical score page features six staves of music for an orchestra. The instruments listed from top to bottom are Flute, Trombone, Percussion, Violins, Violas, and Violoncellos. The score begins with a dynamic of *f* and a performance instruction "cup". The Flute and Trombone staves show eighth-note patterns. The Percussion staff includes a dynamic of *fp* at measure 15 and a box labeled "Glockenspiel". The Violins, Violas, and Violoncellos staves all feature "semper pizz" (pizzicato) markings. Various dynamics such as *molto rit.*, *a tempo vamp*, and *mp* are used throughout the piece. Measure 15 is specifically highlighted with a rectangular box around the Violins' staff.

6

Fl.

Trb.

15

Perc.

Vlns. cresc

Vlas. cresc

Vlcs. cresc

mf

mf

mf

This musical score page contains six staves of music for orchestra. The instruments listed are Flute (Fl.), Trombone (Trb.), Percussion (Perc.), Violins (Vlns.), Violas (Vlas.), and Cellos/Bassoon (Vlcs.). The score is divided into measures by vertical bar lines. Measure 6 shows rests for all instruments. Measures 15-17 feature eighth-note patterns for the Vlns., Vlas., and Vlcs. starting at measure 15. Measures 18-19 feature sixteenth-note patterns for the same three instruments. Dynamics are indicated with crescendo markings above the staves and dynamic markings (mf) below the staves. Measure 15 starts with a dynamic marking 'cresc' above the Vlns. staff. Measures 18 and 19 both end with a dynamic marking 'mf' below the Vlcs. staff.

18c. The Death

Driving ($\text{♩} = 120$)

A musical score for a driving section. The score includes parts for Alto Saxophone, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, Violins 1, Violins 2, Violas, Violoncellos, and Electric Bass. The time signature is common time (4/4). The key signature has two sharps. The score consists of two measures separated by a vertical bar line.

- Alto Saxophone:** Rests throughout both measures.
- B♭ Clarinet:** Rests throughout both measures.
- B♭ Trumpet:** Rests throughout both measures.
- Trombone:** Rests in the first measure; in the second measure, it starts with a sharp symbol followed by a wavy line, then a dynamic *mp*, and ends with a dynamic *ff*.
- Percussion:** In the first measure, it plays a rhythmic pattern of four eighth-note strokes. In the second measure, it plays a rhythmic pattern of six eighth-note strokes.
- Drumset:** In the first measure, it plays a rhythmic pattern of four eighth-note strokes. In the second measure, it plays a rhythmic pattern of six eighth-note strokes.
- Piano:** Rests throughout both measures.
- Violins 1:** Rests throughout both measures.
- Violins 2:** Rests throughout both measures.
- Violas:** Rests throughout both measures.
- Violoncellos:** Rests throughout both measures.
- Electric Bass:** Plays eighth-note strokes in a repeating pattern: eighth note, eighth note.

Annotations in the score include:

- "flutter w/ plunger wah's" above the B♭ Trumpet staff in the second measure.
- "flutter w/ plunger" above the Trombone staff in the second measure.
- A box labeled "Cowbell" above the Percussion staff.
- "patch: Electric Piano 2 (GM 6)" above the Drumset staff.

3

A. Sax.

B♭ Cl.

B♭ Tpt. *f*

Trb. *mp*

Perc.

Drs.

Pno. *mf*

Vlns. 1

Vlns. 2 *mf*

Vlas.

Vlcs.

El. B. 8

A. Sax.

 Bb Cl.

 Bb Tpt.

 Trb.

 Perc.

 Drs.

 Pno.

 Vlns. 1

 Vlns. 2

 Vlas.

 Vlcs.

 El. B.

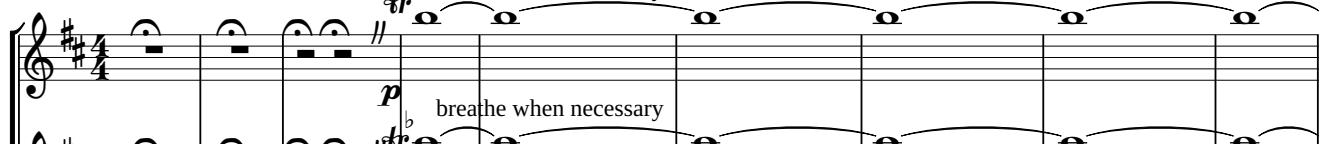
19. Heart's Hot Emotion

James: I solved it
Freely ($\text{J}=100-140$)

James: Oh... Oh God...

tr \natural breathe when necessary

B \flat Clarinet



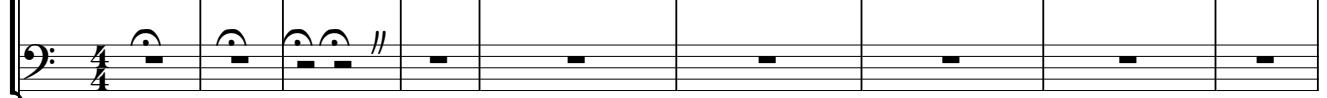
B \flat Clarinet



B \flat Trumpet



Trombone



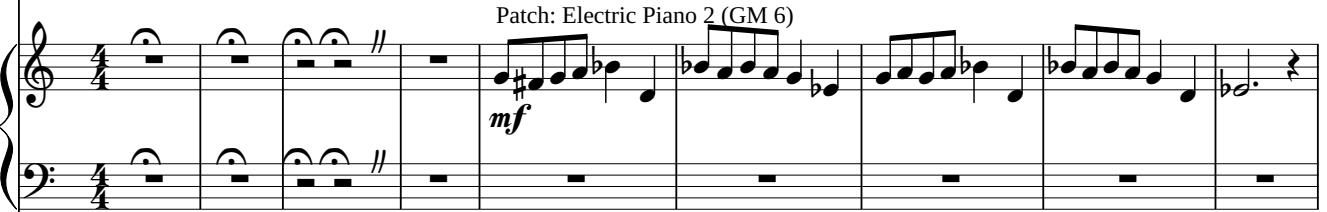
Percussion



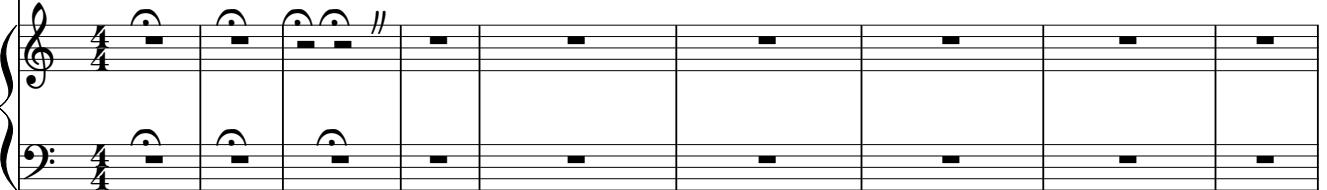
Drumset



Piano



SATB Choir



James



Violin



Violas



Violoncellos



Electric Bass



10

B♭ Cl. B♭ Cl. B♭ Cl. B♭ Cl. B♭ Cl. B♭ Cl.

B♭ Tpt. *solo* *mp* B♭ Tpt. B♭ Tpt. B♭ Tpt. B♭ Tpt.

Trb. Trb. Trb. Trb. Trb. Trb.

Perc. Perc. Perc. Perc. Perc. Perc.

Drs. Drs. Drs. Drs. Drs. Drs.

Pno. Pno. Pno. Pno. Pno. Pno.

SATB SATB SATB SATB SATB SATB

J. J. J. J. J. J.

Vln. Vln. Vln. Vln. Vln. Vln.

Vlas. Vlas. Vlas. Vlas. Vlas. Vlas.

Vlcs. Vlcs. Vlcs. Vlcs. Vlcs. Vlcs.

El. B. El. B. El. B. El. B. El. B. El. B.

8

8

B♭ Cl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. SATB J. Vln. Vlas. Vlcs. El. B.

A Adagio ($\text{♩} = 76$)
vamp

amp

B Allegro (♩=

Allegro (♩=)

A Adagio (♩.=76)
vamp

B Allegro

21

B♭ Cl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. SATB J. Vln. Vlas. Vlc. El. B.

Cue - James: "Embittering"

31

Bb Cl.

Bb Cl.

Bb Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

mf

f

p

8

arco

mp
arco

#8

mp
arco

#8

mp

mf

36

Alto Sax cresc

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

cresc

cresc

ff

Pno.

#o

3

SATB

J.

8

Vln.

cresc

8

Vlas.

cresc

Vlcs.

cresc

El. B.

#o

C

B♭ Cl. Bass Clarinet B♭ Cl. B♭ Tpt. Trb. Timpani Perc. Drs. Patch: Slow Strings (GM 50) Pno. SATB J. Vln. Vlas. Vcls. El. B.

The musical score for section C consists of ten staves. The top staff features Bass Clarinet and Bassoon parts. The second staff has Trombone and Trumpet parts. The third staff includes Timpani and Percussion. The fourth staff contains Drums and a note for 'Patch: Slow Strings (GM 50)'. The fifth staff shows the Piano part. The sixth staff is for SATB voices. The seventh staff is for Trombone. The eighth staff features Violin and Oboe parts. The ninth staff contains Cello and Double Bass parts. The bottom staff is for Double Bass. Various dynamics such as **ff**, **p**, **f**, and **fff** are used throughout the score. Performance instructions include **marcato** and patch changes to GM 50.

46

Bb Cl. *mp* *f*

Bb Cl. *mp* *f*

Bb Tpt. *mp* *f*

Trb.

Perc.

Drs. *fp* *f*

Pno. *b8*

SATB

J.

Vln. *mp* *f* *8*

Vlas. *mp* *f*

Vlcs. *mp* *f*

El. B. *mp* *f*

This musical score page contains ten staves of music. The top four staves include Bb Clarinet, Bass Clarinet, Bb Trumpet, Trombone, Percussion, Drums, and Piano. The bottom six staves include SATB choir, Jester, Violin, Viola, Cello, and Double Bass. Measure 46 begins with sustained notes from the Bb Clarinet and Bass Clarinet. The Bb Trumpet and Trombone play eighth-note patterns. The Percussion and Drums provide rhythmic support. The Piano has a prominent eighth-note bass line. The SATB choir and Jester sing sustained notes. The Violin, Viola, Cello, and Double Bass play eighth-note patterns. Measure 47 starts with sustained notes from the Bb Clarinet and Bass Clarinet. The Bb Trumpet and Trombone play eighth-note patterns. The Percussion and Drums provide rhythmic support. The Piano has a prominent eighth-note bass line. The SATB choir and Jester sing sustained notes. The Violin, Viola, Cello, and Double Bass play eighth-note patterns. Measure 48 begins with sustained notes from the Bb Clarinet and Bass Clarinet. The Bb Trumpet and Trombone play eighth-note patterns. The Percussion and Drums provide rhythmic support. The Piano has a prominent eighth-note bass line. The SATB choir and Jester sing sustained notes. The Violin, Viola, Cello, and Double Bass play eighth-note patterns. Measure 49 begins with sustained notes from the Bb Clarinet and Bass Clarinet. The Bb Trumpet and Trombone play eighth-note patterns. The Percussion and Drums provide rhythmic support. The Piano has a prominent eighth-note bass line. The SATB choir and Jester sing sustained notes. The Violin, Viola, Cello, and Double Bass play eighth-note patterns. Measure 50 begins with sustained notes from the Bb Clarinet and Bass Clarinet. The Bb Trumpet and Trombone play eighth-note patterns. The Percussion and Drums provide rhythmic support. The Piano has a prominent eighth-note bass line. The SATB choir and Jester sing sustained notes. The Violin, Viola, Cello, and Double Bass play eighth-note patterns.

Musical score for orchestra and choir, page 49. The score includes parts for B♭ Clarinet, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drums, Piano, SATB Chorus, Trombone, Violin, Bassoon, Double Bass, and Double Bassoon. The key signature is A major (no sharps or flats). Measure 49 starts with a dynamic of *mp*. The B♭ Clarinet and B♭ Trumpet play eighth-note patterns. The Trombone has a sustained note with a fermata. The Percussion and Drums provide rhythmic support. The Piano plays eighth-note chords. The SATB Chorus is silent. The Trombone and Double Bassoon play eighth-note patterns. The Violin and Double Bassoon play eighth-note patterns. The Double Bassoon has a sustained note with a fermata. The Double Bass plays eighth-note patterns. The score ends with a dynamic of *ff*.

D

52

B♭ Cl. f

B♭ Cl. f

B♭ Tpt. f

Trb. f

Perc.

Drs. >

Pno. $\frac{8}{8}$

SATB

J.

Vln. 8

Vlas.

Vlcs.

El. B. f

This musical score page contains ten staves of music. The top two staves are for B♭ Clarinet and Bass Clarinet, both in treble clef and common time, with dynamic f and various rests. The third staff is for B♭ Trumpet in treble clef, common time, with dynamic f and sixteenth-note patterns. The fourth staff is for Trombone in bass clef, common time, with dynamic f and rests. The fifth staff is for Percussion in bass clef, common time, with dynamic f and rests. The sixth staff is for Drums in common time, with dynamic f and sixteenth-note patterns. The seventh staff is for Piano in common time, with four measures of eighth-note chords in G major. The eighth staff is for SATB choir in common time, with rests in each measure. The ninth staff is for Jingle bells in common time, with rests in each measure. The bottom four staves are grouped by a brace: Violin (Vln.) in treble clef, Viola (Vlas.) in bass clef, Cello (Vlcs.), and Double Bass (El. B.) in bass clef. The Violin and Viola staves show sixteenth-note patterns with grace marks and measure numbers 8 and 9. The Cello and Double Bass staves show eighth-note patterns with measure numbers 8 and 9. The entire page is in common time and has a key signature of one sharp (F#).

56

B♭ Cl. B♭ Cl. B♭ Cl. long fall

B♭ Tpt. B♭ Tpt. B♭ Tpt. p

Trb. Trb. Trb. (b) long fall

Perc. Perc. Perc. 1st time only

Drs. Drs. Drs. Drs.

Pno. Pno. Pno. Pno.

SATB SATB SATB SATB

J. J. J. Once you

Vln. Vln. Vln. long fall p

Vlas. Vlas. Vlas. long fall

Vlcs. Vlcs. Vlcs. long fall

El. B. El. B. El. B. long fall

E

B_b Cl.

B_b Cl.

B_b Tpt. *p*

Trb.

Perc.

Drs.

Pno.

SATB

J.
give up your life can't you be as sel - fish as you like? Af - ter

Vln.

Vlas.

Vlcs.

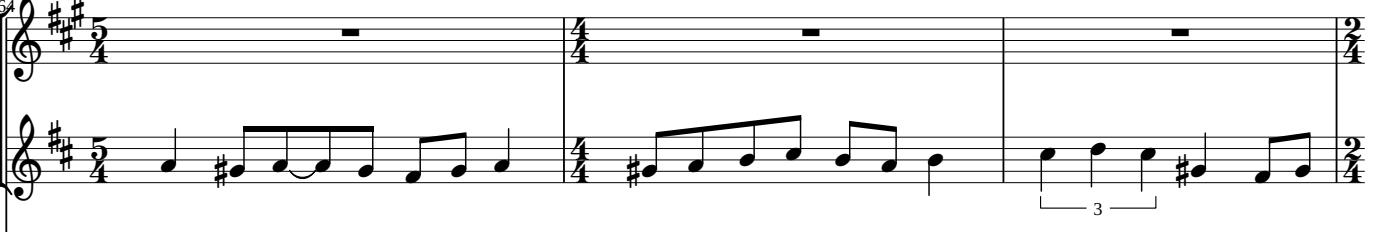
El. B.

61

62

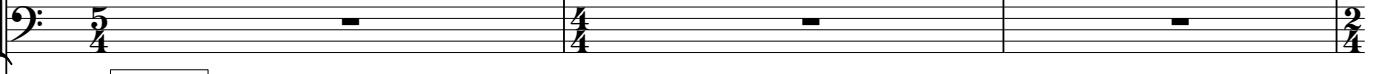
8

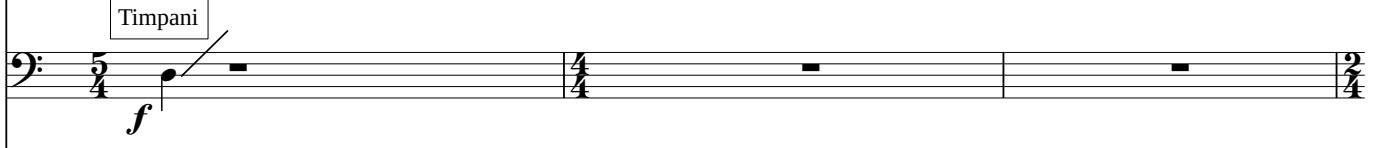
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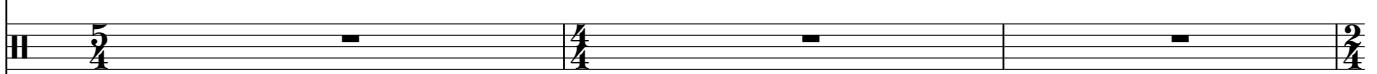
Bb Cl. 

 Bb Cl. 

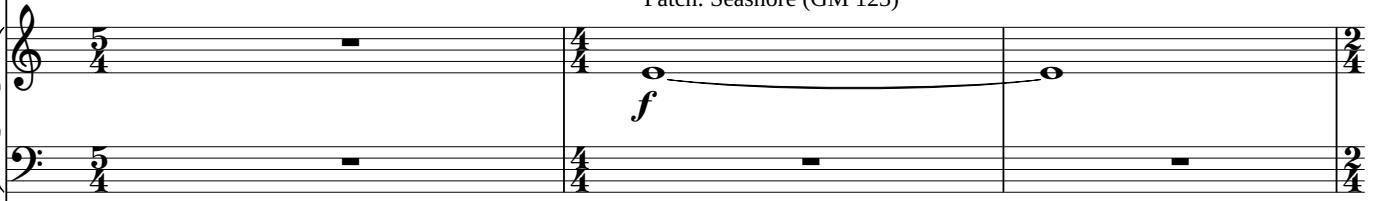
 Bb Tpt. 

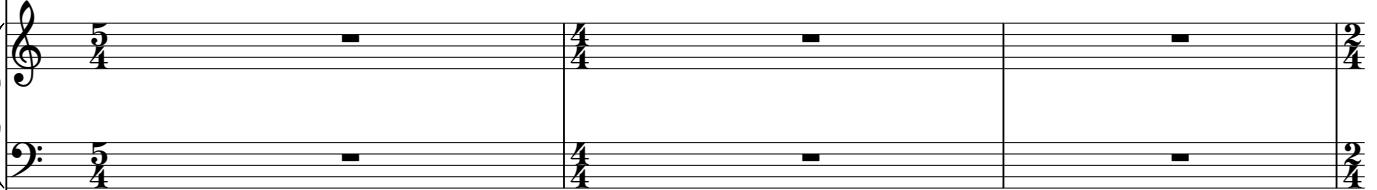
 Trb. 

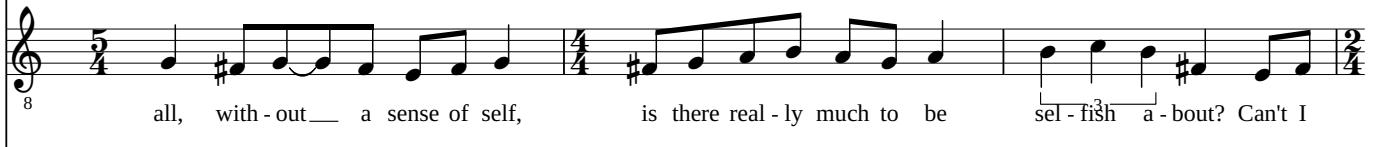
 Timpani 

 Perc. 

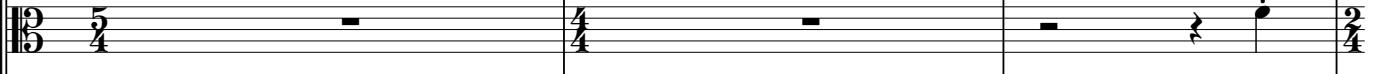
 Drs. 

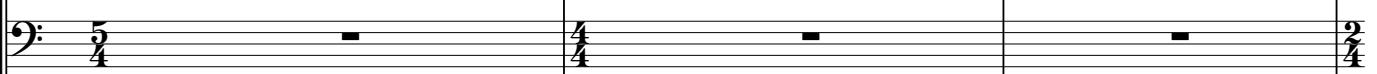
 Pno. 

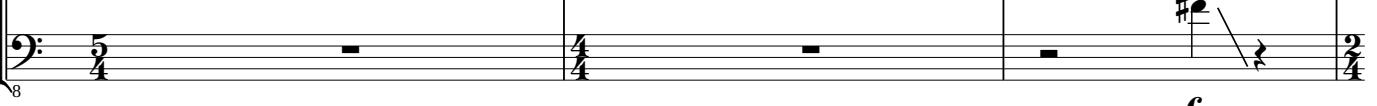
 SATB 

 J. 

 Vln. 

 Vlas. 

 Vlc. 

 El. B. 

Patch: Seashore (GM 123)

8 all, with - out__ a sense of self, is there real - ly much to be sel - fi³sh a - bout? Can't I

f

67

B♭ Cl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. SATB J. Vln. Vlas. Vlcs. El. B.

8 take the min - i - mal spect - ral swirl - ings of ven - gence and dis - cust o - ver

70

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

f

8 my own death and hold them close and be filled with sick, un - health - y

8

F cresc poco a poco
 B_b Cl. mp cresc poco a poco
 B_b Cl.
 B_b Tpt. cresc poco a poco
 Trb.
 Perc.
 Drs.
 Pno.
 SATB
 J. 8
 vain - glo - ry for them? It's not like I can ac - tual - ly change a ny-thing— for
 Vln.
 Vlas.
 Vlcs.
 El. B. 8 f

75

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb. $\frac{7}{8}$ - - - $\frac{4}{4}$ cresc poco a poco *mp*

Perc. $\frac{7}{8}$ - - - $\frac{4}{4}$ - -

Drs. $\frac{7}{8}$ - - - $\frac{4}{4}$ - -

Pno. $\frac{7}{8}$ - - - $\frac{4}{4}$ *f* - -

SATB $\frac{7}{8}$ - - - $\frac{4}{4}$ - -

J. $\frac{7}{8}$ # # # # # # # # $\frac{4}{4}$ all in - tents and pur - pos - es a - ny sel - fish feel - ings I have are just those, feel -

Vln. $\frac{7}{8}$ # # # # # # # # $\frac{4}{4}$ - - -

Vlas. $\frac{7}{8}$ # # # # # # # # $\frac{4}{4}$ - - -

Vlc. $\frac{7}{8}$ - - - $\frac{4}{4}$ - - -

El. B. $\frac{7}{8}$ - - - $\frac{4}{4}$ - - -

78

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.
8 ings. Not on - ly will I not act on them I can't act on them I

Vln.

Vlas.

Vlcs.

El. B.

81

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlc.

El. B.

Patch: Brass (GM 62)

8 don't have a bo - dy with which to do so and whose fault is that?

G a tempo

B♭ Cl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. SATB J. Vln. Vlas. Vlc. El. B.

84

vamp rit f 3 3

tr

fp *f*

(Timpani) *f* > > > >

yarn *sfp*

p — *f*

f

Oh___ sempre

Rage, rage, rage can

8

f 3 3

f 3 3

f 3 3

f 3 3

gliss. *gliss.*

f 3 3

88

B♭ Cl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. SATB J. Vln. Vlas. Vlc. El. B.

I turn the page do I want to?
Fury fury fury I have

H

96

B♭ Cl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs. Pno. SATB J. Vln. Vlas. Vlcs. El. B.

no bet - ter path does it mat - ter?
When the soul's left be - hind_

100

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.
it a - ban - dons the mind. With-out the e - go's for - bid, the

Vln.

Vlas.

Vlc.

El. B.

to clarinet

B♭ Cl. B♭ Cl. B♭ Tpt. Trb. Perc. Drs.

Pno. SATB

J. Vln. Vlas. Vlcs. El. B.

8 depths of the id, are left free to roam. But all of my

This musical score page contains ten staves of music. The top section includes staves for B♭ Clarinet (two parts), Bassoon, Trumpet, Trombone, Percussion, and Drums. The middle section includes staves for Piano (two hands) and SATB (Soprano, Alto, Tenor, Bass). The bottom section includes staves for J. (vocal line with lyrics), Violin, Oboe, Cello, and Double Bass. The vocal line 'J.' has lyrics: '8 depths of the id, are left free to roam. But all of my'. Various dynamics are marked, such as 'mf' (mezzo-forte) for the piano and strings. Measure numbers 104 are at the top left. A note at the top right says 'to clarinet'.

108

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.
8 pride all welled up in - side _____
Can not de - ny oh
3

Vln.

Vlas.

Vlc.

El. B.

The musical score consists of ten staves. From top to bottom: Bassoon (B♭) in treble clef, Clarinet (B♭) in treble clef, Trumpet (B♭) in treble clef, Trombone (Trb.) in bass clef, Percussion (Perc.) in bass clef, Drums (Drs.) in bass clef, Piano (Pno.) in treble and bass clefs, SATB choir in treble and bass clefs, and strings (Violin, Viola, Cello, Double Bass) in bass clef. Measure 108 begins with rests for most instruments. The vocal line starts with "pride" (measures 1-2), followed by "all" (measure 3), "welled" (measure 4), "up" (measure 5), "in - side" (measure 6), a long rest (measures 7-8), and then continues with "Can not de - ny oh" (measures 9-10). The piano part shows harmonic changes between measures, indicated by Roman numerals (I, II, III, IV) above the staff. The vocal line ends on a note in measure 10. The strings provide harmonic support throughout the section.

112

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlc.

El. B.

8 just how aw - ry my fa - tal - it - y was.

I Clarinet

B♭ Cl. *mp*
 B♭ Cl.
 B♭ Tpt.
 Trb.
 Concert Bass Drum
f
 Perc.
 Drs. *mp*
 Pno.
 SATB
 J.
 Vln. *mp*
 Vlas. *mp*
 Vlcs.
mp
 El. B. *mf*

119

B♭ Cl. *f*

B♭ Cl.

B♭ Tpt. *solo opt tacet* *f*

Trb.

Perc.

Drs.

Pno. Patch: Seashore (GM 123) *f*

SATB

J. 8

Vln.

Vlas.

Vlc.

El. B. 8

K

Moderato ($\text{♩}=96$)

123

B_b Cl. B_b Cl. B_b Tpt. Trb. Perc. Drs. Pno. SATB

J. Vln. Vlas. Vlcs. El. B.

Musical notation for measures 123-128. The vocal line begins with eighth-note patterns in measures 123-127, followed by a melodic line in measure 128. The piano and strings provide harmonic support throughout the section.

8 Even with cold logic my heart is hot emotion. A freak accident while

L meno mosso

128

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

Patch: Honky-Tonk Piano (GM 4)
sempre staccato

mp

8 truth-ful, is not a com-fort-ing no-tion

pizz

p

pizz

p

p

8

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133

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlc.

El. B.

8

139

Flute

Clarinet **p**

B_b Cl.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

p

p

p

p

8

8

8

8

19a. If Only Reprise

Reflective (♩ = 56)

A

Flute

Clarinet

B♭ Trumpet

Trombone

Percussion

Timpani

Drum Set

p Concert Bass Drum

Piano

p Patch: Chimes

A.J.

James

Violins 1

mp

Violins 2

p

Violas

p

Violoncellos

p

Electric Bass

p

Flute
 Cl.
 B♭ Tpt.
 Trb.
 Perc.
 Drs.
 Pno.
 A.J.
 J.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vlc.
 El. B.

vamp

1° only

mp

8

16

B

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

15

Patch: Harp

mf

8

This musical score page shows measures 15 through 20 of a piece. The instrumentation includes Flute, Clarinet, Bass Trombone, Percussion, Drums, Piano, Alto Trombone, Trombone, Violins 1, Violins 2, Bassoon, Double Bass, and Electric Bass. Measure 15 consists primarily of rests. Measures 16-20 feature various rhythmic patterns for each instrument. The piano part includes a 'Patch: Harp' instruction and dynamic markings like *mf*. Measure 18 includes a 'Patch: Harp' instruction and dynamic marking *mf*. Measure 19 includes a 'Patch: Harp' instruction and dynamic marking *mf*. Measure 20 includes a 'Patch: Harp' instruction and dynamic marking *mf*.

C

29

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

Ass - um-ing I ____ was still ar - ound ____ love still may've lacked a

8

solo

mf

24

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

6

D

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.
um-ing I had glanced at her and seen her grow-ing near, It

Vlns. 1

Vlns. 2
p tutti

Vlas.
p

Vlc.

El. B.

8

38

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.
may have been love at first sight. but sights can dis - ap - pear

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

8

37

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

Ass - um - ing! *mf*

Ass -

8

8

E

42

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. *mf* cresc.

A.J.

J. *cresc.*
8 um - ing no - thing came to me, ass - um - ing I had known! Ass -

Vlns. 1 *mf* cresc.

Vlns. 2 *mf* cresc.

Vlas. *mf* cresc.

Vlc.

El. B.

44

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

um-ing I could sim-ply be, ass - um - ing I'd been shown! Ass-

8

47

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. Patch: Piano

A.J.

J.
um - ing! Ass -

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

8

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F

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.
um - ing I had gazed at her, not sure what this would be. I

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

51

cresc poco a poco

cresc poco a poco

8

53

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

8 don't know where the an-swer lies, there's no - thing I can see.

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.
Ass - um - ing she had o - pened up, — ass - um - ing I could bear, ass -

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

8

58

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

um - ing she had said her peace,— ass - um - ing I was there! But

mf

mf

But

mf

8



69

Flute

Cl.

B♭ Tpt.

Trb.

Marimba
Perc. *mf*

Drs.

Pno. *p* cresc. poco a poco

A.J. sure - ly it were love to see, but

J. 8 sure - ly it were love to see, but

Vlns. 1 *p* cresc. poco a poco

Vlns. 2 cresc. poco a poco

Vlas.

Vlcs.

El. B.

8

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64
 Flute: cresc. poco a poco
mf
 Cl.
 B♭ Tpt.
 Trb.
 Perc.
 Drs.
 Pno.
 A.J.
 J.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vlcs.
 El. B.

sure - ly it were true! _____ But
 8

cresc. poco a poco
 spiccato
mp
mf

H
 Flute
 Cl.
 B♭ Tpt.
 Trb.
 Perc.
 Drs.
 Pno.
 A.J.
 J.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vlcs.
 El. B.

68

Drum Set cresc. poco a poco

mf

sure - ly can we tru - ly be, but

8 sure - ly can we tru - ly be, but

8

72

Flute

Tenor Sax
cresc. poco a poco

Cl.
mf

B♭ Tpt.
cresc. poco a poco
mf

Trb.

Perc.

Drs.

Pno.

A.J.

sue - ly me and you! _____ But

J.

⁸ sue - ly me and you! _____ But

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

fill

8

I *tr*
 Flute
 Cl.
 B♭ Tpt. solo
 Trb.
 Perc.
 Drs. *f*
 Pno. *f*
 A.J.
 J.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vlcs.
 El. B.

sure-ly had__ I gazed at him__ we'd be so deep in love,____ That
8 sure-ly had__ I gazed at her__ we'd be so deep in love,____ That

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

time, it sure - ly has not passed, oh come to me my dove! But

⁸ time, it sure - ly has not passed, oh come to me my dove! But

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J

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

84

sure - ly this were to be real, — but sure - ly no good-bye, — But

8 sure - ly this were to be real, — but sure - ly no good-bye, — But

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

88

sure - ly could — these wounds would heal, — but sure - ly you and I! _____

⁸ sure - ly could — these wounds would heal, — but sure - ly you and I! _____

8

rit. poco a poco **K** rit. poco

Flute rall.
 Cl.
 B♭ Tpt.
 Trb.
 Perc.
 Drs.
 Pno.
 A.J.
 J.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vlcs.
 El. B.

ff *mf*
ff *mf*
 bell tones *mf*
Crash Cymbals **ff** *mf*
Concert Bass Drum **ff** *mf*
 Patch: French Horn *mf*
ff *mf*
 But sure - ly! But sure - ly!
ff *mf* *mp*
 But sure - ly! But sure - ly! But sure...
ff *mf* *mp*
ff *mf* *mp*
ff *mf* *mp*
ff *mf* *mf*
ff

8

L Reflective ($\downarrow = 56$)

M

Flute

Cl.

B♭ Tpt.

Trb. *mp*

Perc. *mp*

Drs. *mp*

Pno. *p*

A.J.

J. *p*
If on-ly I ___ had

Vlns. 1

Vlns. 2

Vlas.

Vlc. *mp*

El. B. *mp*

This musical score page contains ten staves of music for an orchestra and piano. The instruments listed are Flute, Clarinet, Bass Trombone, Percussion, Drums, Piano, Alto (A.J.), Bass (J.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), Cello (Vlc.), and Double Bass (El. B.). The piano part (staves 4-5) is prominent, featuring a melodic line with eighth-note patterns and harmonic chords. The vocal part 'J.' begins at measure 8 with the lyrics 'If on-ly I ___ had'. The score is in common time, key signature of one flat, and dynamic markings include *mp*, *p*, and crescendo/decrescendo marks. Measure numbers 106 and 107 are indicated at the top and bottom of the page respectively.

113

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

gazed at her ____ we'd be so deep in love. That time, how-ev - er,

8

N

Even Slower ($\text{♩} = 48$)

117

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

8 it has passed. You will ne - ver be my dove. If on-ly this were to be real, if

pp

121

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.

8 on - ly no good - bye, if on - ly would these wounds could heal, if on - ly you and I! But

124

Flute

Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.
8 ne-ver you and I.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

El. B.
8

20. Death Scene Underscore

Flute

B♭ Clarinet

B♭ Trumpet

Trombone

Marimba

Percussion

Drumset

Piano

Violin

Violas

Violoncellos

Bass Guitar

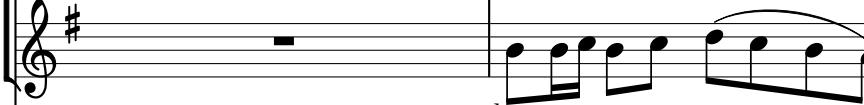
1

2

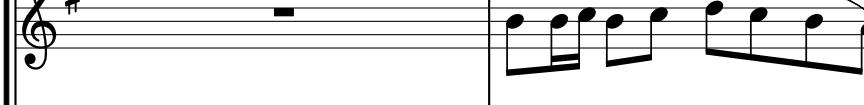
3

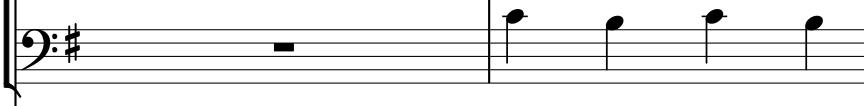
8

Fl. 

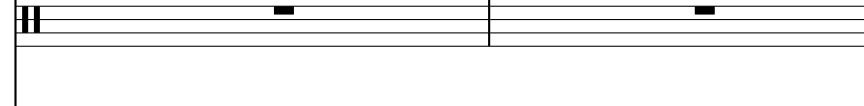
 B♭ Cl. 

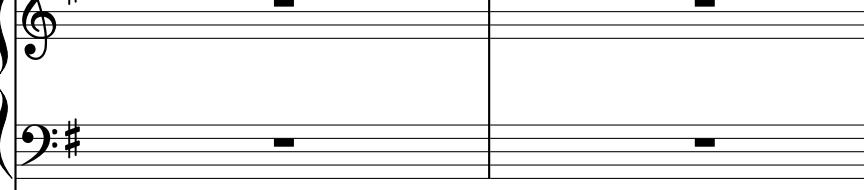
 solo
lightly
 

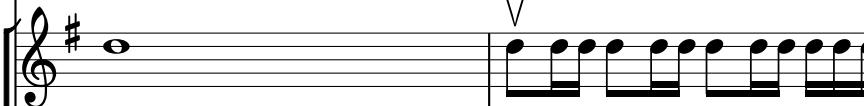
 B♭ Tpt. 

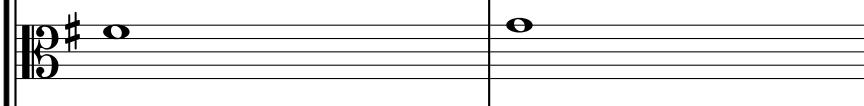
 Trb. 

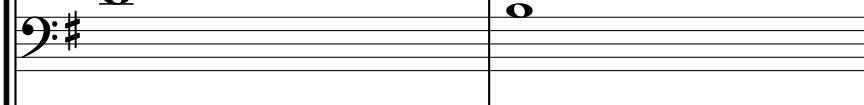
 Perc. 

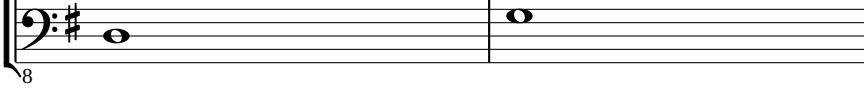
 Drs. 

 Pno. 

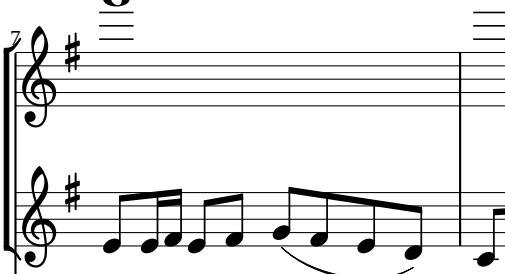
 Vln. 

 Vlas. 

 Vlc. 

 B. Guit. 

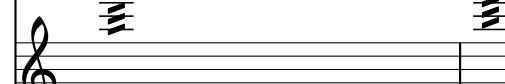
8

Fl. 

 B♭ Cl. 

 B♭ Tpt. 

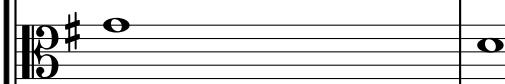
 Trb. 

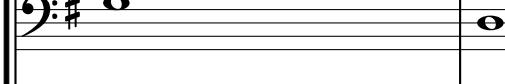
 Perc. 

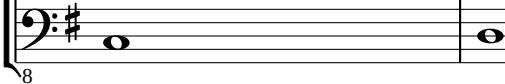
 Drs. 

 Pno. 

 Vln. 

 Vlas. 

 Vlcs. 

 B. Guit. 

to tenor

tutti

mf

mf

f

f

f

8



12

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

p

p

Vibes

Chimes

mf

mf

mp

James: "From your secret admirer..."

24

vamp

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

prepare to segue on James' cue

Musical score for orchestra and piano, page 8, measures 30-31.

The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Bassoon Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Violin (Vln.), Oboe (Vlas.), Bassoon/Cello (Vlc.), and Bass Guitar (B. Guit.).

Measure 30 (Measures 1-7):

- Flute: eighth-note patterns.
- Bassoon Clarinet: eighth-note patterns.
- Bassoon Trumpet: eighth-note patterns.
- Trombone: eighth-note patterns.
- Percussion: eighth-note patterns.
- Piano: eighth-note patterns.
- Violin: sustained notes.
- Oboe: sustained notes.
- Bassoon/Cello: sustained notes.
- Bass Guitar: sustained notes.

Measure 31 (Measures 8-14):

- Flute: eighth-note patterns.
- Bassoon Clarinet: eighth-note patterns.
- Bassoon Trumpet: eighth-note patterns.
- Trombone: eighth-note patterns.
- Percussion: eighth-note patterns.
- Piano: eighth-note patterns.
- Violin: sustained notes.
- Oboe: sustained notes.
- Bassoon/Cello: eighth-note patterns.
- Bass Guitar: eighth-note patterns.

Text annotations:

- "solo" above the Bassoon Trumpet part.
- "p" dynamic marking below the Trombone part.
- "mf" dynamic marking below the Piano part.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

B. Guit.

8

39

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

vamp

segue

20a. Death Buildup

As Fast as the Actors Allow
Cue: (James takes bite)

Alto Saxophone

B♭ Clarinet

B♭ Trumpet

Trombone

Percussion

Train Whistle

Drumset

Piano

Violin

Violas

Violoncello

Electric Bass

patch: sawtooth (GM 82, Synth Lead 2)

pesante

pizz

p

f

f

p

pp

pp

p

p

8

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A

cresc poco a poco

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

This musical score page shows a section labeled 'A' with dynamic instructions 'cresc poco a poco'. The score includes parts for various instruments: A. Sax., B_b Cl., B_b Tpt., Trb., Perc., Drs., Pno., Vln., Vlas., Vlc., and El. B. The piano part (Pno.) is prominent, featuring a melodic line and harmonic chords. The strings (Vln., Vlas., Vlc., El. B.) provide harmonic support with sustained notes and rhythmic patterns. The woodwind and brass parts (A. Sax., B_b Cl., B_b Tpt., Trb.) contribute to the harmonic texture. The percussion and drums (Perc., Drs.) provide rhythmic foundation. The overall dynamic is marked by crescendo, indicated by the instruction 'cresc poco a poco'.

B

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

The musical score consists of ten staves, each representing a different instrument or voice. The instruments listed on the left are A. Sax., B_b Cl., B_b Tpt., Trb., Perc., Drs., Pno., Vln., Vlas., Vlc., and El. B. The score is divided into measures by vertical bar lines. Measure 16 begins with a rest followed by a sharp sign, indicating a key signature of F# major. The instruments play various notes and rests, with some specific dynamics like 'p' (piano) and 'f' (forte). Measures 17 through 24 show a repeating pattern of eighth-note chords and eighth-note patterns on the bassoon and strings. Measure 25 concludes with a bass clef and a '16' below it, indicating a repeat of the section.

A. Sax. C
 B_b Cl.
 B_b Tpt.
 Trb. D
 Perc.
 Drs.
 Pno.
 Vln.
 Vlas.
 Vlc. arco
 El. B.

Measure 25: A. Sax. (ff), B_b Cl. (ff), B_b Tpt. (ff), Trb. (ff), Perc. (ff), Drs. (ff), Pno. (ff), Vln. (ff), Vlas. (ff), Vlc. (ff), El. B. (ff).
 Measure 26: A. Sax. (f), B_b Cl. (f), B_b Tpt. (ff), Trb. (f), Perc. (ff), Drs. (ff), Pno. (ff), Vln. (ff), Vlas. (ff), Vlc. (ff), El. B. (ff).
 Measure 27: A. Sax. (ff), B_b Cl. (ff), B_b Tpt. (ff), Trb. (ff), Perc. (ff), Drs. (ff), Pno. (ff), Vln. (ff), Vlas. (ff), Vlc. (ff), El. B. (ff).
 Measure 28: A. Sax. (ff), B_b Cl. (ff), B_b Tpt. (ff), Trb. (mf), Perc. (ff), Drs. (ff), Pno. (p), Vln. (f), Vlas. (f), Vlc. (pp), El. B. (pp).

E

to flute

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

35

mf
mute

cresc poco a poco

mf

f

8

Flute

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

Flute

f

tr

tr

p

pizz

ff

mf

f

1 2 3 4 5 6 7 8

F

50

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

f

f

8

G

56

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

harmon

mf

plunger

f

tr

p

tr

mp

tr

mf

8

H

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Glockenspiel

open

open

mf

Pno.

cresc poco a poco

mp

Vln.

mp

Vlas.

mp

cresc poco a poco

Vlc.

mp

El. B.

mp

8

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72

A. Sax.

B_b Cl.

B_b Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

cresc poco a poco

soli

mp

ff

8

20b. The Death

Driving ($\text{♩} = 120$)

A musical score for a driving section. The score includes parts for Alto Saxophone, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, Violins 1, Violins 2, Violas, Violoncellos, and Electric Bass. The time signature is common time (4/4). The key signature has two sharps. The score consists of two measures separated by a vertical bar line.

- Alto Saxophone:** Rests throughout both measures.
- B♭ Clarinet:** Rests throughout both measures.
- B♭ Trumpet:** Rests throughout both measures.
- Trombone:** Rests in the first measure; in the second measure, it starts with a sharp symbol followed by a wavy line, then a dynamic *mp*, and ends with a dynamic *ff*.
- Percussion:** In the first measure, it plays a rhythmic pattern of four eighth-note strokes. In the second measure, it plays a rhythmic pattern of six eighth-note strokes.
- Drumset:** In the first measure, it plays a rhythmic pattern of four eighth-note strokes. In the second measure, it plays a rhythmic pattern of six eighth-note strokes.
- Piano:** Rests throughout both measures.
- Violins 1:** Rests throughout both measures.
- Violins 2:** Rests throughout both measures.
- Violas:** Rests throughout both measures.
- Violoncellos:** Rests throughout both measures.
- Electric Bass:** Plays eighth-note strokes in a repeating pattern: eighth note, eighth note.

Annotations in the score include:

- "flutter w/ plunger wah's" above the B♭ Trumpet staff in the second measure.
- "flutter w/ plunger" above the Trombone staff in the second measure.
- A box labeled "Cowbell" above the Percussion staff.
- "patch: Electric Piano 2 (GM 6)" above the Drumset staff.

3

A. Sax.

B♭ Cl.

B♭ Tpt. *f*

Trb. *mp*

Perc.

Drs.

Pno. *mf*

Vlns. 1

Vlns. 2 *mf*

Vlas.

Vlcs.

El. B. 8

5

A. Sax. cresc.
mf

B♭ Cl. cresc.

B♭ Tpt. open cresc.
mf open cresc.

Trb. mf

Perc. x x x x -

Drs. fill

Pno. cresc.

Vlns. 1 cresc.

Vlns. 2 cresc.

Vlas.

Vlcs.

El. B.

segue

A. Sax.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

This musical score page shows a complex arrangement for orchestra and band. The instruments listed on the left are A. Sax., B♭ Cl., B♭ Tpt., Trb., Perc., Drs., Pno., Vlns. 1, Vlns. 2, Vlas., Vlcs., and El. B. The score consists of multiple staves, each with a different clef (G, C, F) and key signature (various sharps and flats). The music includes dynamic markings such as ***ff***, ***fff***, ***ffff***, ***ffff***, ***ff***, ***ff***, ***ff***, ***ff***, ***ff***, ***ff***, ***ff***, ***ff***, and ***ffff***. There are also sustained notes with fermatas and grace notes. Performance instructions like "Slapstick", "Vibraslap", and "Chimes" are placed above specific measures. The piece concludes with a dynamic ***fff***.

20c. A Crappy Little Tune

Mournfully ($\text{♩}=72$)
Patch: Celesta (GM 8)

Piano

The musical score consists of two staves. The top staff is for the Piano, indicated by a treble clef and a bass clef bracket. The bottom staff is for the Celesta, indicated by a treble clef. Both staves are in common time (indicated by a '4'). The key signature is four flats. The piano part features eighth-note patterns with grace notes and dynamic markings '15ma'. The celesta part follows the piano's patterns, with dynamic markings '(15ma)' and '(15ma)'. The score is divided into measures by vertical bar lines.