

An Empty Box of People

Full Orchestral Score

Libretto: Nico Swenson

Music: Max Shinn

An Empty Box of People – Index

- 1 Intro Song
 - 1.1 Disillusionment
 - 1.2 Awkwardness
- 2 Soft panic
 - 2.1 Moment: Waiting
 - 2.2 Married to a Whore
- 3 Claustrophobia
- 4 Come at Me
- 5 Silence
 - 5.1 Clanking
- 6 Panic at Life and Death
 - 6.1 Before Intro Song Reprise
- 7 Intro Song Reprise
- 8 Bows

Instrumentation

Reed

Clarinet
Soprano saxophone
Bass clarinet

'Cello

Piano

Percussion (from tech crew)

Large metal sheet

Vocal ranges

Aisha (Dramatic Soprano)



Mince (Soprano)



Euma (Mezzo)



Tate (Alto)



A girl (Alto)



John (Tenor)



Guarmo (Baritone)



Franklin (Bass)



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1. Intro Song

Allegro (♩ = 132)

The musical score is written for a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score consists of nine staves. The Soprano Saxophone, Violoncello, Mince (Sop.), Euma (Mezzo), John (Tenor), Guarmo (Bar.), Franklin (Bass), and Piano parts all play a single note (G4) with a fermata at the end of the piece. The Tate (Alto) part is marked 'Spoken' and contains the lyrics 'Listen... No, listen. Listen...' with a fermata at the end. The Piano part is written in grand staff notation.

Soprano Saxophone

Violoncello

Mince (Sop.)

Euma (Mezzo)

Tate (Alto)

John (Tenor)

Guarmo (Bar.)

Franklin (Bass)

Piano

Spoken: Listen... No, listen. Listen...

S. Sax. *f*
 Vlc. *f*
 M.
 E.
 T. *f*
 J. ₈
 G.
 F.
 Pno. *f*

I'm com-ing up right now. Out of my way.

The score consists of eight staves for instruments and one for piano. The key signature has one sharp (F#) and the time signature changes from 2/4 to 4/4, then back to 2/4, and finally to 3/4. The vocal line (T.) includes the lyrics "I'm com-ing up right now. Out of my way." with a triplet of eighth notes in the second phrase. The piano part (Pno.) features a forte (*f*) dynamic and includes a bass line with a sharp sign.

S. Sax. *mp* *f* to clarinet

Vlc. *f* pizz *mf*

M.

E.

T.

J.

G.

F.

Pno. *mp* *f* *mf*

A

A musical score for a chamber ensemble consisting of eight instruments: Saxophone (S. Sax.), Violin (Vlc.), Trumpet (M.), Trombone (E.), Tenor (T.), Trombone (J.), Bass (G.), Bass (F.), and Piano (Pno.). The score is written in 7/8 time and features a key signature of one sharp (F#). The Saxophone, Trumpet, Trombone (E.), Tenor, and Trombone (J.) parts are mostly silent, indicated by rests. The Violin and Piano parts are active, playing a melodic line that starts with a half note and is followed by eighth notes. The Piano part includes a dynamic marking of γ (piano) and a hairpin crescendo. The score concludes with a double bar line and a 7/8 time signature.

Clarinet

12

S. Sax. *pp* \leftarrow *ff* *arco* *pp* \leftarrow *ff* *mf*

Vlc. *f*

M.

E.

T. *f* *mp*
They're just like you, A-ni-mals in a zoo! And this is

J.

G.

F.

Pno. *f* *pp* \leftarrow *ff* *pp* \leftarrow *ff* *f*

B

15

S. Sax.

Vlc. *mp*

M.

E.

T. *f*
it. I'm com-ing up. And if you're

J. 8

G.

F.

Pno. *mp*

17

S. Sax. *f*

Vlc. *f*

M.

E.

T.
with her then I quit. I can't be mar-ried to a whore. A

J.
8

G.

F.

Pno. *f*

18 they collide C

S. Sax. *ff* *mp*

Vlc. *ff* *mp*

M.

E.

T. *ff* *mf*
corp-'rate whore! My cell phone! My

J. 8

G.

F. *p*
I am so sor - ry ma'am.

Pno. *f* *ff*

20

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

cell-phone! But will you help me find my

I am so sor - ry real - ly sor - ry.

Detailed description of the musical score: The score is for a song in 4/4 time with a key signature of one flat (Bb). It consists of ten staves. The top staff is for the Saxophone (S. Sax.) in treble clef with a key signature of one sharp (F#). The second staff is for the Violin (Vlc.) in bass clef. The third staff is for the Trumpet (T.) in treble clef with a key signature of one flat (Bb). The fourth staff is for the Tenor (T.) in treble clef with a key signature of one flat (Bb), containing the lyrics 'cell-phone! But will you help me find my'. The fifth staff is for the Baritone (B.) in treble clef with a key signature of one flat (Bb). The sixth staff is for the Bass (B.) in bass clef with a key signature of one flat (Bb), containing the lyrics 'I am so sor - ry real - ly sor - ry.'. The seventh staff is for the Piano (Pno.) in grand staff (treble and bass clefs) with a key signature of one flat (Bb). The piano part features a steady accompaniment of chords and single notes. The saxophone part has a melodic line with some grace notes. The violin part has a simple accompaniment of chords.

22

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

tr $\underline{\underline{\circ}}$

pp

ff

Can you hear me Roger?

cell phone! Will you shut...

p

I am so sor - ry ma'am.

pp

D Grandioso (= 100)

rit.

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

p

f

f

f

You are a whore!

What a clut - sy move of mine.

f

f

f

f

28

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

sim.

f

He hung up.

It's fine!

p

I am so sor - ry ma'am.

31

S. Sax. E vamp

Vlc. tap body of cello
mf

M.

E.

T. Would you push the elevator?

J. 8

G.

F.

Pno. *p*

35

S. Sax. *rall.*
p *mf*

Vlc. *p*

M.

E.

T.

J.

G.

F. *mp*

Really _____ I am so sor - ry

Pno. *p* *pp*

39 F

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

It's fine.

42 **G**

S. Sax.

Vlc.

M.

E.

T.

I'm just mad. Be - cause my

J.
8 late. Op-en the door.

G.

F.

Pno.

46

S. Sax.

Vlc.

M.

E.

T.

hus-band is a whore.

J.

8

Op-en the door!

G.

F.

mf

Who is your hus-band ma'am?

Pno.

H

49

S. Sax.

Vlc.

M.

E.

T. *p*

J. *mf*

G.

F.

Pno. *mp*

Your boss.

My boss is go-ing to

My boss?

51

S. Sax.

Vlc.

M.

E.

T. *p*

J. 8 kill me if a - gain I'm late.

G.

F. *mf*

Pno.

Ro - ger Tate.

You're Mis - sus Tate?

54

S. Sax. *mf*

Vlc. *mf*

M.

E.

T.

J. *f*

8 Ex - cuse me! Sor - ry! It's just, you see, I'm ve - ry

G.

F.

Pno. *mf*

J Vivace (= 160)

molto accel

56

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

f

f pesante

This el - e - va - tor. This

late. This

This

f

f

59

S. Sax.

Vlc.

M.

E. *f* pesante
This el - e - va - tor...

T.
el - e - va - tor. This el - e - va - tor is so old...

J. *pesante*
8 el - e - va - tor. This el - e - va - tor is so... I

G.

F. *pesante*
el - e - va - tor. This el - e - va - tor... old, I

Pno.

62

S. Sax. to soprano sax

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

op-er-ates.

op-er-ates.

8 don't know how it op-er-ates.

don't know how it op-er-ates.

65

S. Sax.

Vlc. *pizz*
p

M.

E.

T. *p*
La la. La la la...

J. *p*
8
La la. La la la...

G. *p*
La la la la la. La la la la la. La la la...

F. *p*
La la. La la la...

Pno. *p*

K Soprano Sax

68 loooooong scoop

S. Sax. *mf*

Vlc. *mf* *mf*

M. Guar - mo! _____ Mis - ter Guar-mo are you wait - ing for an

E.

T.

J. 8

G.

F.

Pno. *mp*

79

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

el - e - va - tor ride? _____ Would you care if I stand here?

p

Yes.

72

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

By your side?

That's a lit - tle close.

He's

arco

f

p

L

76

S. Sax. *f*

Vlc.

M. Can't I just flirt? Hello there, John. *f*

E. Hey, *f*
We weigh too much. This is too much. Too

T. This is too much. We weigh too much. Too *f*

J. ₈ Please get in - side, I am too late. Too *f*

G. This is too much. Too *f*

F. run - ning late. I'll move my cart. Ev' - ry one's in. Let's *f*

Pno. *f*

79

S. Sax. *ff*

Vlc. *ff*

M.

John! _____ Hey, John! _____

E.

much! _____ Too much! _____

T.

much! _____ Too much! _____

J.

late! _____ Too late! _____

G.

much! _____ Too much! _____ *subito p* La la la

F.

go! _____ Let's go! _____

Pno. *ff*

82 **M**

S. Sax. *mf*

Vlc. *pizz.* *subito p*

M.

E. *mp* *cresc*
 La la la la la. La la la

T. *mf*
 La la la...

J. *subito p* *cresc poco a poco*
 8 La la la... La la. La la la... La la. La la la...

G. *cresc poco a poco*
 la la. La la la la la. La la la la la. La la la

F. *mp* *cresc*
 La la la... La la. La la la...

Pno. *mp* *cresc*

1.1 Disillusionment

Cue: The lights flicker

Tate: They're coming for us.

The musical score consists of three staves. The top staff is for Bass Clarinet, the middle for Violoncello, and the bottom for Piano. The key signature is three sharps (F#, C#, G#) and the time signature changes from 4/4 to 3/4 and back to 4/4. The music is marked *mp* (mezzo-piano). The Bass Clarinet part begins with a quarter note G4, followed by a half note G4, and then a quarter note G4. The Violoncello part begins with a quarter rest, followed by a quarter note G2, and then a half note G2. The Piano part begins with a quarter rest, followed by a quarter note G2, and then a half note G2. The score ends with a double bar line.

1.2 Awkwardness

Cue: John: So, have any of you seen any god movies lately?
Andante (♩ = 96) *8va*

Piano

Cue: Franklin: No.

Pno.

Cue: Euma: No.

Guarmo: (cutting off the music) Yes.

Pno.

2. Soft Panic

Solemn (♩ = 80)

Cue: Three screams

Bass Clarinet




Musical notation for Bass Clarinet, featuring a melodic line with dynamics *mp* and various time signatures (4/4, 3/4, 4/4).

Violoncello



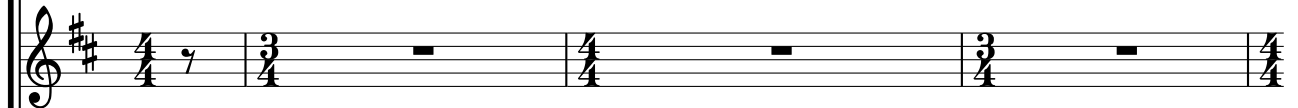
Musical notation for Violoncello, featuring a melodic line with dynamics *p* and various time signatures (4/4, 3/4, 4/4).

Mince



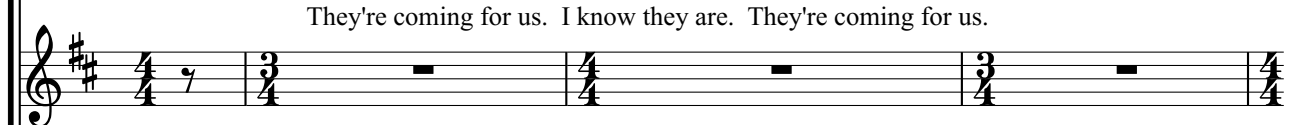
Musical notation for Mince, featuring a melodic line with rests and various time signatures (4/4, 3/4, 4/4).

Euma



Musical notation for Euma, featuring a melodic line with rests and various time signatures (4/4, 3/4, 4/4).

Tate



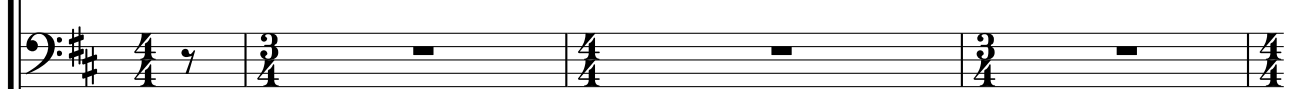
Musical notation for Tate, featuring a melodic line with rests and various time signatures (4/4, 3/4, 4/4).

John



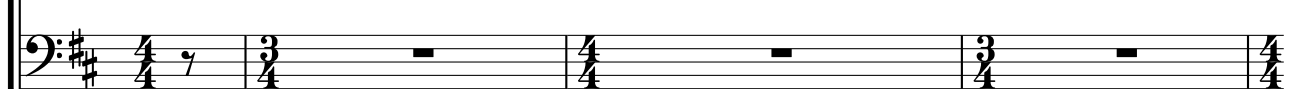
Musical notation for John, featuring a melodic line with rests and various time signatures (4/4, 3/4, 4/4).

Guarmo



Musical notation for Guarmo, featuring a melodic line with rests and various time signatures (4/4, 3/4, 4/4).

Franklin



Musical notation for Franklin, featuring a melodic line with rests and various time signatures (4/4, 3/4, 4/4).

Piano



Musical notation for Piano, featuring a complex accompaniment with dynamics *p* and various time signatures (4/4, 3/4, 4/4).

sempre  ad lib:

A

B. Cl.

Vlc.

M.
mp
Mince.

E.
mp *mf* (Sing as if you have been stuck at the bottom of a well for hours.)
Eum... Still we sit. Si-lent peo-ple.

T.
mp
Tate.

J.
mp
John. Sit.

G.
mp
Guer-mo.

F.
mp
Frank-lin.

Pno.

B. Cl.

Vlc.

M. *mp* *f*
Scream-ing in a... Sus - pend - ing _____ in

E. *f*
Sus - pend - ing _____ in

T. *f*
Sus - pend - ing _____ in

J. *mp*
8
...met-al box.

G.

F.

Pno.

B

B. Cl. 12

Vlc.

M. *mp*
air. _____ This is

E. *mp*
air. _____

T. *mp*
air. _____ An - gels, they will come for us.

J. *f*
8 There is no air. _____

G. *f*
3 There is no air. _____

F. *f*
3 There is no air. _____

Pno. *p*

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The score is in the key of D major (two sharps) and consists of two time signatures: 5/4 and 4/4. The instruments listed are B. Cl. (Bass Clarinet), Vlc. (Violoncello), M. (Mezzo-soprano), E. (E Soprano), T. (Tenor), J. (J. Soprano), G. (G. Alto), F. (F. Bass), and Pno. (Piano). The score is divided into two systems. The first system (measures 12-15) features the vocalists (M., E., T.) and the piano. The vocalists have lyrics: 'air. _____ This is' (M.), 'air. _____' (E.), and 'air. _____ An - gels, they will come for us.' (T.). The piano accompaniment is marked *p*. The second system (measures 16-19) features the vocalists (J., G., F.) and the piano. The vocalists have lyrics: 'There is no air. _____' (J., G., F.). The piano accompaniment is marked *f*. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are also markings for *air.* (aria) and *p* (piano). The score includes various musical notations such as rests, notes, beams, and slurs.

B. Cl.
 Vlc.
 M.
 E.
 T.
 J.
 G.
 F.
 Pno.

not a box. Mince.
 Eu - ma.
 Tate.
 Not a box. John. ...life that we're
 Guar-mo.
 Frank-lin. This is a life that we're

mp
mp
mp
mp
mp
mp
mp
mp

16

B. Cl.

Vlc.

M. *mp*
We're liv - ing.

E. *mp*
We're liv - ing.

T. *mp*
We're liv - ing in a box.

J. ₈
liv - ing.

G. *mp*
...liv - ing.

F. *mp*
liv - ing. In a box.

Pno.

Driving (♩ = 112)

C

18

B. Cl. *f*

Vlc. *f*

M. *f*

E. *f*

T. *f*

J. *f*

G. *f*

F. *f*

Pno. *f*

And we're dy - ing to get out! _____ Dy - ing to get

And we're dy - ing to get out! _____ Dy ing to get

And we're dy - ing to get out! _____ Dy ing to get

Short time in an elevator! _____ *f*

Dy - ing to get

Dy - ing to get

Dy - ing to get

21

B. Cl.

Vlc.

M.

out! _____ This is not just a box this is a pan-ic of a

E.

out! _____ This is not just a box this is a

T.

out! _____ This is not just a box this is a pan-ic of a

J.

Long time to live!

8 out! _____ This is not just a box this is a

G.

out! _____ This is not just a box this is a pan-ic of a

F.

out! _____ This is not just a box this is a

Pno.

25 D

B. Cl. 

gliss. Vlc. 

M. 
 life - time. Try-ing to get out! _____

E. 
 pan - ic of a life - time. Try-ing to get out! _____

T. 
 life - time. Try-ing to get out! _____

J. 
 8 pan - ic of a life - time. Try-ing to get out! _____

G. 
 life - time. Try-ing to get out! _____

F. 
 pan - ic of a life - time. Try-ing to get out! _____

Pno. 

E Solemn (♩ = 80)

32

B. Cl. *p*

Vlc.

M. *mp* 3 3 Heav-en-ly scream. Heav-en-ly scream.

E. *mp* 3 3 Heav-en-ly scream. Heav-en-ly scream.

T. *mf* Dear! Don't believe in angels! Angels!

J. 8

G. dear. Don't be - lieve.

F. dear. Oh.

Pno. 3 3 3 3

35

B. Cl. *mf* *p*

Vlc. *mf*

M. I need a breath.

E. I need a breath.

T. I need a breath.

J. *p* More. _____

G. *p* More. _____

F. A - ny more. _____

Pno.

F

38

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

Heav-en-ly scream._____

Heav-en-ly scream._____

We're going to die!

John.

The ex-it.

I can't see._____

Mince. Trapped-in here.

Eum...

Tate.

John.

Guer-mo.

Frank-lin.

41

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

mp

mp

mp

mp

mp

mp

mp

...see it...

...op - en the... Now.

...the door. I can

Some - bo - dy op... ...it now.

I need to escape!

...can see...

G

42

B. Cl.

Vlc.

M.

mp 3 3

Heav-en-ly scream.

E.

mp 3 3

Heav-en-ly scream.

T.

mp They're coming to get us.

Doors.

J.

mp 8

Doors.

G.

Somebody!

3

Op-en the doors.

F.

Doors.

Pno.

LH: 3 3

Detailed description: This is a page of a musical score for a band. It features eight staves for instruments and one for piano. The instruments are B. Cl., Vlc., M., E., T., J., G., and F. The piano part is labeled Pno. and includes a section for the Left Hand (LH). The score is in the key of G major (one sharp) and 4/4 time. It starts at measure 42. The lyrics are: 'Heav-en-ly scream.', 'They're coming to get us.', 'Doors.', 'Doors.', 'Somebody!', 'Op-en the doors.', and 'Doors.'. There are musical notations for triplets and dynamics like *mp*. A box with the letter 'G' is at the top center. The number '42' is at the top left of the first staff. The number '8' is at the bottom left of the J. staff. The letters 'LH:' are at the bottom right of the piano staff.

46

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

Heav-en-ly scream. _____

Heav-en-ly scream. _____

Heav-en-ly scream. _____

Heav-en-ly scream. _____

They're coming to get us.

8 We're all going to die!

49 **attacca**

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

p

3

3

I know they are.

8

2.1 Waiting

Andante (♩ = 96)

Cue: Three screams (play small notes 2°, 4°, etc.)

cutoff: Tate starts talking

Bass Clarinet

Violoncello

Piano

2.2 Married to a Whore

Euma: "She's Mr. Tate's assistant. And for no good reason."

Deliberately (♩ = 60)
big long gliss

This system contains three staves. The Soprano Saxophone staff (top) is in 2/2 time, starting with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. Above the first two notes are accents (^). A slur covers the last three notes, with the instruction "big long gliss" above it. The Violoncello staff (middle) has whole rests for the first two measures, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The Piano staff (bottom) has whole rests for the first two measures. In the third measure, the right hand plays a triplet of eighth notes (G4, A4, B4), and the left hand plays a quarter note G2. This pattern repeats in the fourth measure. The system concludes with a double bar line.

This system continues the piece with three staves. The Soprano Saxophone staff (top) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Violoncello staff (middle) starts with a half note G2, followed by a quarter rest, a quarter note A2, and a quarter note B2. The Piano staff (bottom) starts with a triplet of eighth notes (G4, A4, B4) in the right hand and a quarter note G2 in the left hand. This pattern repeats in the second measure. The system concludes with a double bar line.

3. Claustrophobia

Cue: Guarmo: Claustrophobia!

Vivace (♩ = 144)

The musical score is written for a 4/4 time signature with a key signature of one sharp (F#). It features the following parts:

- Bass Clarinet:** Treble clef, F# key signature, 4/4 time. Contains two rests.
- Violoncello:** Bass clef, F# key signature, 4/4 time. Contains two rests.
- Mince:** Treble clef, F# key signature, 4/4 time. Contains two rests.
- Euma:** Treble clef, F# key signature, 4/4 time. Contains two rests. Lyrics: "You know what I have a problem ... off in a cubical?"
- Tate:** Treble clef, F# key signature, 4/4 time. Contains two rests.
- John:** Treble clef, F# key signature, 4/4 time. Contains two rests.
- Guarmo:** Bass clef, F# key signature, 4/4 time. Contains a rhythmic pattern of eighth notes with accents. Lyrics: "Panting" above the staff and "Claus claus claus claus" below the staff.
- Franklin:** Bass clef, F# key signature, 4/4 time. Contains two rests.
- Piano:** Grand staff (treble and bass clefs), F# key signature, 4/4 time. Starts with a *pp* dynamic marking. The right hand contains two rests, while the left hand plays a continuous eighth-note accompaniment.

B. Cl. *mp*
 Vlc.
 M.
 E.
 T.
 J.
 G.
 F.
 Pno.

claus - tro - pho - bi - a.

Musical score for a chamber ensemble. The score includes parts for B. Cl., Vlc., M., E., T., J., G., F., and Pno. The key signature is one sharp (F#) and the time signature is 2/4. The B. Cl. part begins with a triplet of eighth notes and a dynamic marking of *mp*. The vocal line (G.) has the lyrics "claus - tro - pho - bi - a." The piano accompaniment (Pno.) features a rhythmic pattern in the bass line consisting of eighth notes and quarter notes.

B. Cl.
 Vlc.
 M.
 E. *p* whispering cresc poco a poco
 Pho pho pho pho pho clau - stro -
 T.
 J. You're not the only one ... job I want to have.
 G. cresc poco a poco
 Claus pho pho pho pho claus - tro -
 F.
 Pno. cresc poco a poco

A

B. Cl. *mp*

Vlc.

M.

E. pho - bi - a. Pho pho pho
Because being trapped...with a college education.

T.

J. *p* whispering
8 Pho pho pho

G. pho - bi - a. Pho pho pho

F.

Pno.

10

to soprano sax

B. Cl.

Vlc.

M.

E.

pho pho claus - tro - pho - bi - a.

T.

J.

cresc poco a poco

8

pho pho claus - tro - pho - bi - a.

G.

pho pho claus - tro - pho - bi - a. Pho

F.

Pno.

12

B. Cl.

Vlc. *cresc poco a poco*
mp

M.

E. *mp*
Pho pho pho pho pho claus - tro -

T. *mp* whispering *cresc poco a poco*
Pho pho pho pho pho claus - tro -

J. *mp*
8 Pho pho pho pho pho claus - tro -

G. *mp*
pho pho pho pho pho claus - tro -

F.

Pno.

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

mf whispering

pho - bi - a. Pho pho pho

pho - bi - a. Pho pho pho

pho - bi - a. Pho pho pho

pho - bi - a. Pho pho pho

pho - bi - a. Pho pho pho

pho - bi - a. Pho pho pho

All that sounds better ... mail room at minimum wage.

16

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

cresc poco a poco

mf

pho pho claus - tro - pho - bi - a.

pho pho claus - tro - pho - bi - a.

pho pho claus - tro - pho - bi - a.

pho pho claus - tro - pho - bi - a.

pho pho claus - tro - pho - bi - a. Pho

18 **B** *cresc*

B. Cl. *f*

Vlc. *f*

M. Pho pho pho pho pho claus - tro -

E. Pho pho pho pho pho claus - tro -

T. Pho pho pho pho pho claus - tro -

J. Pho pho pho pho pho claus - tro -

G. pho pho pho pho pho pho pho pho claus - tro -
whispering

F. Pho pho pho pho pho claus - tro -

Pno. *mf*

20

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

squeak on high note or tacet

C

f above the bridge

arco

gliss.

f *f* *mf* *f*

pho-bi-a. Claus - tro - pho -

pho-bi-a. Claus - tro - pho -

pho-bi-a. Claus - tro - pho -

pho-bi-a. Claus - tro - pho -

pho-bi-a. Claus - tro - pho -

pho-bi-a. Claus - tro - pho -

pho-bi-a. Claus - tro - pho -

f

24

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

mp

28

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

f

mf

f

f

f

f

f

f

Claus - tro - pho -

Claus - tro - pho -

Claus - tro - pho -

Claus - tro - pho -

Claus - tro - pho -

Claus - tro - pho -

Claus - tro - pho -

Claus - tro - pho -

32

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

bi - a. Claus - tro - pho - bi - a.

D

35

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

f

f

f

El - e - va -

El - e - va -

El - e - va -

El - e - va - tor

El - e - va - tor

El - e - va - tor

38

B. Cl. whisper
Pho - bi - a.

Vlc. whisper
Pho - bi - a.

M. whisper
tor pho - bi - a.

E. whisper
tor pho - bi - a.

T. whisper
tor pho - bi - a.

J. whisper
pho bi - a.

G. whisper
pho bi - a. It isn't - just a

F. whisper
Pho bi - a.

Pno.

E

B. Cl. Pho - bi - a.

Vlc. Pho - bi - a.

M. Pho - bi - a.

E. Pho - bi - a. *mp* So - cial stat - us *f*

T. Pho - bi - a. *mp* So - cial stat - us *f*

J. Pho - bi - a.

G. pho - bi - a.

F. Pho - bi - a.

Pno.

44

B. Cl. Pho-bi - a.

Vlc. Pho-bi - a. Pho-bi-a.

M. Pho-bi - a. Pho-bi-a.

E. pho-bi - a. There's a rea - son for a pho-bi-a.

T. pho-bi - a. Pho-bi-a.

J. Pho-bi - a. Pho-bi-a.

G. Pho-bi - a. Pho-bi-a.

F. Pho-bi - a. Pho-bi-a.

Pno.

48 **F** yelled

B. Cl. Pho-bi - a. Will they e - ver get out?

Vlc. Pho-bi - a.

M. El - e - va - tor pho - bi - a.

E. El - e - va - tor pho - bi - a.

T. El - e - va - tor pho - bi - a.

J. 8 El - e - va - tor pho - bi - a.

G. El - e - va - tor pho - bi - a.

F. El - e - va - tor pho - bi - a.

Pno.

51

whisper Repeat six times. Yes. Six. G

B. Cl. Pho - bi - a. Pho - bi - a.

Vlc. Pho - bi - a. Pho - bi - a.

M. Pho - bi - a. Pho - bi - a. Claus - tro - pho -

E. Pho - bi - a. Pho - bi - a. Claus - tro - pho -

T. Pho - bi - a. Pho - bi - a. Claus - tro - pho -

J. Pho - bi - a. Pho - bi - a. Claus - tro - pho -

G. Pho - bi - a. Pho - bi - a. Uh! Med - i -

F. Pho - bi - a. Pho - bi - a. Claus tro - pho -

Pno.

54

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

ca - tion. Uh! Med - i -

bi - a claus-tro - pho - bi - a.

57

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

bi - a claus-tro - pho - bi - a.

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

8 bi - a claus-tro - pho - bi - a. Claus - tro - pho -

ca - tion. Uh! Med - i -

H

60

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

bi - a claus-tro - pho - bi - a.

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

ca - tion. Uh! Med - i -

62

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

bi - a claus-tro - pho - bi - a. Claus - tro - pho -

bi - a claus-tro - pho - bi - a.

ca - tion. Uh! Med - i -

66

B. Cl.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

J

pp pizz.

sfz

pp

bi - a claus-tro - pho-bi - a.

8

Claustrophobia!

ca - tion.

pp

4. Come at Me

Vivace (♩ = 106)

A

The musical score is arranged for a chamber ensemble. It features the following parts:

- Soprano Saxophone:** Plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. Dynamics include *fp* and a trill (*tr*) on the final note.
- Violoncello:** Provides a bass line with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include *sfz*.
- Mince:** Remains silent throughout the piece.
- Euma:** Sings the lyrics "Come at me." with a melodic line starting on G4. Dynamics include *mf*.
- Tate:** Sings the lyrics "Come at me." with a melodic line starting on G4. Dynamics include *mf*.
- John:** Remains silent throughout the piece.
- Guarmo:** Remains silent throughout the piece.
- Franklin:** Remains silent throughout the piece.
- Piano:** Provides harmonic accompaniment in the right hand and a rhythmic bass line in the left hand. Dynamics include *mf*.

S. Sax. *fp* *tr* *fp* *tr* *mf*
 Vlc. *sfz* *sfz*
 M. Come at me. _____ Come at
 E. Come at me. _____ Come at me. _____ Come at
 T. Come at me. _____ Come at me. _____ Come at
 J. ₈ Come at me. _____ Come at me. _____ Come at
 G. _____ Come at
 F. Come at me. _____ Come at me. _____ Come at
 Pno.

A

10

S. Sax. *p*

Vlc. *f*

M. *f*

me. _____

E. *f*

me. _____

T. *f*

me. _____

J. *f*

8
me. _____

G. *f*

me. _____

F. *f*

me. _____

Pno. *f*

Red *Red* | *sim*

19

S. Sax.

Vlc.

M.

E. *mp*
an - i - mals

T.
an - i - mals prac - tic'l - ly can - i - bals

J. *mp*
8 an - i - mals

G.

F. *mp*
can - i - bals

Pno.

22

mp

S. Sax.

Vlc.

mp

M.

Rip - ping a - way at each - oth - er.

E.

T.

mp

But

J.

8

mp

G.

Rip ping a - way at each - oth - er.

F.

Pno.

C

25

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

whispering *f*

Place the

that is the game, and it's called "Place the

whispering *f*

Place the

28 *mp*

S. Sax.

Vlc.

M.

E.

blame.

T.

Blame". And wit - ness the death of your

J.

8

G.

F.

blame.

Pno.

Detailed description of the musical score: The score is for page 28, measures 28-30. It features a key signature of one sharp (F#). The tempo is marked *mp*. The instruments are S. Sax., Vlc., M., E., T., J., G., F., and Pno. The lyrics are: 'blame.', 'Blame\". And wit - ness the death of your', and 'blame.'. The Vlc. part has three accents (v) under the first three measures. The Pno. part has a dynamic marking *p* in the first measure of measure 30.

D

31

S. Sax.

Vlc.

M.

E.

T.
bro-ther.

J.

G.
The fit-test sur - vive.

F.

Pno.

35

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

mf

mp

mf

mf

The smart stay a - live.

You'll

39

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

have to take down your own mo-ther.

42 E

S. Sax. *pp* *mp*

Vlc. *mp*

M.

E. *mp*
And fight for your life.

T. *mp*
So pick up your knife.

J.

G.

F.

Pno. *mp* *sim*

46

S. Sax.

Vlc.

M.

E. *mp*

T. *mp*

J. *mp*

G.

F.

Pno.

You'll be stab - bing the back of an -

You'll be stab - bing the back of an -

You'll be stab - bing the back of an -

48

S. Sax. F

Vlc. *f*

M.

E. oth - er. You twit! shouting *f*

T. oth - er. You id - i - ot! shouting *f*

J. oth - er. You shouting *f*

G.

F.

Pno. *f*

50

S. Sax.

Vlc.

M.

E.

T.

J.

8

dumb piece of shit!

G.

shouting *f*

That's it!

F.

shouting *f*

All right!

Pno.

The musical score consists of ten staves. The top staff is for Saxophone (S. Sax.) in treble clef. The second staff is for Violin (Vlc.) in bass clef. The third staff is for Musician (M.) in treble clef. The fourth staff is for Trumpet (T.) in treble clef. The fifth staff is for Trombone (J.) in treble clef, with a triplet of eighth notes in the first measure. The sixth staff is for Guitar (G.) in bass clef. The seventh staff is for Bass (F.) in bass clef. The eighth staff is for Piano (Pno.) in grand staff. The score is in G major (two sharps) and 4/4 time. The tempo is marked with a '7' in the first measure of the piano part. The lyrics are: 'dumb piece of shit!' (under the Trombone staff), 'That's it!' (under the Guitar staff), and 'All right!' (under the Bass staff). Performance directions include 'shouting *f*' (under the Musician and Guitar staves) and 'I' (under the Musician staff).

52

S. Sax.

Vlc.

M.

have to ad - mit.

E.

You

T.

You fool!

J.

8

You tool!

G.

F.

Pno.

The musical score is for a scene starting at measure 52. It features several vocalists and instrumentalists. The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts (Soprano, Tenor, Alto, Bass) have lyrics: 'have to admit. You You fool! You tool!'. The instrumental parts include Soprano Saxophone, Violin, Musician (with a triplet), and Piano. The Piano part has a complex accompaniment with chords and moving lines in both hands.

56

S. Sax.

Vlc. quick port up entire D string

M. *f* You...

E. *mp* ob - stin - ate mule! You...

T. *mp* You...

J. *mp* You...

G. *mf* You...

F. *mf* You...

Pno.

62

G

S. Sax. *mf*

Vlc. *ff*

M. Come at me! _____ Come at me! _____

E. *f*

T. *f*

J. *f* *f*
8 Come at me! _____

G. *f* *f*
Come at me! _____ Come at me! _____

F. *f* *f*
Come at me! _____

Pno. *f*

66

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

H

mf

f

f

Come at me! _____ Come at me. _____

Come at me! _____ Come at me. _____

Come at me! _____ Come at me. _____

Come at me! _____ Come at me. _____

Come at me! _____ Come at me. _____

Come at me! _____ Come at me. _____

Come at me! _____ Come at me. _____

f

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71

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

mf

The musical score for page 71 consists of eight staves. The top two staves are for S. Sax. and Vlc. The S. Sax. staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a half note G4, followed by four measures of whole rests, and then a series of eighth notes starting with a grace note. The Vlc. staff is in bass clef with the same key signature and time signature, playing a rhythmic pattern of eighth notes with slurs. The dynamic marking *mf* is placed above the Vlc. staff. The next six staves (M., E., T., J., G., F.) are for woodwinds and strings. Each of these staves starts with a whole note G4, followed by a quarter rest, and then four measures of whole rests. The Pno. staff is at the bottom, with a grand staff (treble and bass clefs) and the same key signature and time signature. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes with slurs and accents (v).

76

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

J

f

mf

All you heart - less peo - ple.

mf

You're

mf

f

Red

89

S. Sax. *f*

Vlc. *f ff*

M. *ff*
We

E. *ff*
We

T. *ff*
We

J. *ff*
8 weak and you're fee - ble. We

G. *ff*
We

F.

Pno.

K

82

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

mf

f

must get you out of the way. You scratch and you

must get you out of the way.

must get you out of the way.

must get you out of the way.

must get you out of the way.

must get you out of the way.

must get you out of the way.

must get you out of the way.

86

S. Sax.

Vlc.

M.

tear.

E.

p

You

T.

J.

8

G.

f

And with - out a care.

F.

Pno.

p

p.

90

S. Sax. *f*

Vlc. *f*

M.

E. *f*
 cause oth - er peo - ple dis - may. In this *f*

T. In this

J. *f*
 8 In this

G. *f*
 In this

F.

Pno. *pp*

L

92

S. Sax.

Vlc.

M. *f*

E.

T.

J.

G.

F.

Pno.

el - e - va - tor you'll meet your cre - a - tor, and
 ...and
 el - e - va - tor you'll meet your cre - a - tor, and
 el - e - va - tor you'll meet your cre - a - tor, and
 el - e - va - tor you'll meet your cre - a - tor, and

95

S. Sax.

Vlc.

M.

E.

T.

J.

G.

F.

Pno.

ff

ff

this is what they will say...

this is what they will say...

this is what they will say...

this is what they will say...

this is what they will say...

this is what they will say...

ff

5. Silence

Vivace

* Girl soloist should not be an actor

Musical score for measures 1-4. The score is in 3/4 time and features four staves: Bb Clarinet, Violoncello, A girl (alto)*, and Piano. The key signature is three flats (Bb, Eb, Ab). The Bb Clarinet and A girl (alto)* staves contain whole rests. The Violoncello staff has whole rests in measures 1-3 and a quarter rest in measure 4, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5 in measure 4, marked *p*. The Piano staff has a melody in the right hand and a bass line in the left hand. The right hand has whole rests in measures 1-3 and a quarter rest in measure 4, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5 in measure 4, marked *mp*. The left hand has a bass line of quarter notes G2, F2, E2, D2 in measures 1-3, and a whole note G2 in measure 4. There are two *Red* markings under the piano staff, one under measures 1-3 and one under measures 2-4.

Musical score for measures 5-8. The score is in 3/4 time and features four staves: Bb Cl., Vlc., A., and Pno. The key signature is three flats (Bb, Eb, Ab). The Bb Cl. staff has whole rests in measures 5-8. The Vlc. staff has a whole note G2 in measure 5, a whole note G2 in measure 6, and whole rests in measures 7-8. In measure 9, there is a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. The A. staff has whole rests in measures 5-8. The Pno. staff has a melody in the right hand and a bass line in the left hand. The right hand has whole rests in measures 5-8. The left hand has a bass line of quarter notes G2, F2, E2, D2 in measures 5-8, and a whole note G2 in measure 9. There are two *Red* markings under the piano staff, one under measures 5-8 and one under measures 6-9. A box labeled 'A' is located above measure 9. The word 'sim.' is written below measure 9.

10

B♭ Cl.

Vlc.

A.

Pno.

15

B

B♭ Cl.

Vlc.

A.

Pno.

pp

C

20

B♭ Cl.

Vlc.

A. *mp*

Pno.

Like a moon a - fraid of star light, or a

23

B♭ Cl.

Vlc.

A.

Pno.

bird a - fraid to fly. Like a lo - ver's fear__ to

26

B♭ Cl.

Vlc.

A.

Pno.

shed a tear__ when it's time to say__ good - bye. It's the

29

B♭ Cl.

Vlc.

A.

Pno.

mo - ment when__ I fin'__ ly come to see. The si-lence in

p

D

33

B♭ Cl.

Vlc.

A.

Pno.

me, _____ the si-lence in me. _____

mf

Red _____ *Red* _____

E

38

B♭ Cl.

Vlc.

A.

Pno.

mp

mp

Red _____ *sih.*

44

B \flat Cl.

Vlc.

A.

Pno.

49

B \flat Cl.

Vlc.

A.

Pno.

F

mf *mp*

Like a ren - dez-vous__ with child__ hood as he

53

B \flat Cl.

Vlc.

A.

Pno.

knocks up - on your door. Or a greet - ing from the

56

B \flat Cl.

Vlc.

A.

Pno.

rea-per come__ to do her dir__ ty chore. It's the

G

59

B♭ Cl.

Vlc.

A.

Pno.

mo - ment when I'm search - ing for the key

H

62

B♭ Cl.

Vlc.

A.

Pno.

The si - lence in me, the si - lence in me.

66

B♭ Cl.

Vlc.

A.

Pno.

70

B♭ Cl.

Vlc.

A.

Pno.

I

Like a lit - tle jar__ of

74

B \flat Cl.

Vlc.

A.

Pno.

fire__ flies__ re - leased a - long the bay, as the

77

B \flat Cl.

Vlc.

A.

Pno.

sun lays down its gol - den gown__ to greet the com - ing

J

80

B♭ Cl.

Vlc.

A.

Pno.

day. It's the mo - ment when I see my fan - ta - sy.

K

84

B♭ Cl.

Vlc.

A.

Pno.

The si - lence in me, the si - lence in me.

88

B♭ Cl.

Vlc.

A.

Pno.

pp *mp* *pp*

mp *mp* *pp*

mp 3

93

B♭ Cl.

Vlc.

A.

Pno.

p

L

99

B♭ Cl.

Vlc.

A.

Pno.

103

M

B♭ Cl.

Vlc.

A.

Pno.

molto rit.

108

B \flat Cl.

Vlc.

A.

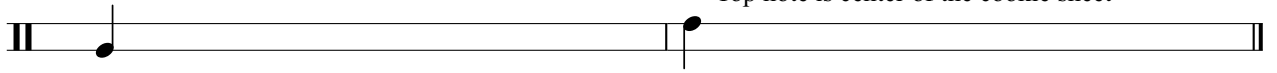
Pno.

p

5.1 Clanking

Hit notes in whatever order you want, whenever you feel like it.

Large Cookie
Sheet (offstage)



Top note is center of the cookie sheet

Bottom note is near the edge of the cookie sheet

6. Panic at Life and Death

Presto (♩ = 160)

Cue: Mince: Are they coming?

Musical score for various instruments. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments listed are Bass Clarinet, Violoncello, Aisha, Mince, Euma, Tate, John, Guarino, Franklin, and Piano. Each instrument part consists of three measures, each containing a whole rest. The Piano part is written in grand staff notation, also containing whole rests in both staves.

Large Cookie Sheet (offstage)

Musical notation for the Large Cookie Sheet (offstage). The notation is in 4/4 time and features a key signature of three flats. It begins with a double bar line and a dynamic marking of *ffff*. The first measure is marked with the instruction "near the edge of the cookie sheet" and contains a series of eighth notes. The second measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The third measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The fourth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The fifth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The sixth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The seventh measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The eighth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The ninth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The tenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The eleventh measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The twelfth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The thirteenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The fourteenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The fifteenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The sixteenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The seventeenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The eighteenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The nineteenth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The twentieth measure is marked with the instruction "center of the cookie sheet" and contains a series of eighth notes with sharp accidentals. The notation ends with a double bar line.

A

B. Cl.

Vlc.

A.

M.

E.

T. *f*
Hel - lo?

J.

G.

F.

Pno.

C.S.

Detailed description: This is a musical score for a concert band. The score is written for ten instruments: B. Cl., Vlc., A., M., E., T., J., G., F., Pno., and C.S. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three measures. The vocal soloist (T.) has a dynamic marking of *f* and the lyrics "Hel - lo?". The piano accompaniment (Pno.) is written for both the right and left hands. The C.S. (Cymbal) part is written on a single line with a double bar line at the beginning and consists of a rhythmic pattern of eighth notes with accents.

7

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

Hel - lo!

10

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

Hel -

B

Musical score for the B section, featuring the following instruments and parts:

- B. Cl.**: Bass Clarinet, Treble clef, key signature of three flats.
- Vlc.**: Violin, Bass clef, key signature of three flats.
- A.**: Alto Saxophone, Treble clef, key signature of three flats.
- M.**: Mouthpiece, Treble clef, key signature of three flats.
- E.**: Eb Saxophone, Treble clef, key signature of three flats. Includes dynamics *fp* and the word "Ligh" with a slur.
- T.**: Trumpet, Treble clef, key signature of three flats. Includes the word "lo?".
- J.**: Trombone, Treble clef, key signature of three flats. Includes a fermata symbol.
- G.**: Bass Trombone, Bass clef, key signature of three flats.
- F.**: Euphonium, Bass clef, key signature of three flats.
- Pno.**: Piano, Grand staff (treble and bass clefs), key signature of three flats.
- C.S.**: Cymbal Snare, single line with rhythmic notation.

16

B. Cl.

Vlc.

A.

M.

E. *ff*
 > t. 3 see light!

T.
 Hel - lo!

J.

G.

F.

Pno.

C.S.

C

19

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

Hel - lo?

Detailed description: This is a musical score for a concert band. It features ten instrumental staves: B. Cl., Vlc., A., M., E., T., J., G., F., and Pno. (Piano). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into three measures. The first measure contains rests for all instruments. The second measure contains rests for all instruments except the Tenor (T.), who has a quarter rest followed by a quarter note G4. The third measure contains rests for all instruments except the Tenor (T.), who has a quarter rest followed by a quarter note G4. The vocal line (T.) is labeled "Hel - lo?". The Piano (Pno.) part consists of two staves, both containing rests. The C.S. (Cymbal) part is shown at the bottom, starting with a double bar line and a cymbal symbol, followed by a rhythmic pattern of eighth notes and quarter notes.

22

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

fp

ff

Ligh_____

t.

3

↑ see light!

Hel -

25

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

lo!

f

Great com - pas - sion!

D

28

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

fp

Ligh

Hel - lo?

Unpitched moan. Gliss up and down at will, at various tempos, with various intensities, breathing when necessary for as long as necessary.

31

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

ff

t.

↑ see light!

3

Hel - lo!

f

Great com -

34

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

pas - sion!

Hel -

Detailed description of the musical score: The score is for a symphony orchestra and a vocal soloist. It consists of 11 staves. The top staff is for B. Cl. (Bass Clarinet), followed by Vlc. (Violin), A. (Viola), M. (Mezzo-soprano), E. (E-flat Alto), T. (Tenor), J. (Soprano), G. (Guitar), F. (Flute), Pno. (Piano), and C.S. (Cymbal). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal part (J.) has lyrics 'pas - sion!' and 'Hel -'. The C.S. part features a rhythmic pattern of eighth notes with accents and slurs.

E

37

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

fp

Ligh_____

lo?

mf

Who are you? Who are you? Who are you?

40

B. Cl.

Vlc.

A.

M. *ff*
Voi_____

E. *ff*
t. see light!

T. Hel - lo!

J. *f*
8 Great com -

G. Who are you? Who are you?

F.

Pno. Cue:
Voi_____

C.S.

42

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

pas - sion!

Who are you? Who are you?

pp

gliss.

d.

d.

F

44

B. Cl.

Vlc.

A.

M.

[Scream]

Voi

E.

T.

Hel - lo?

J.

G.

Who are you? Who are you?

F.

Pno.

C.S.

46

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

pp

gliss.

d.

fp

Ligh

Who are you? Who are you?

48

B. Cl.

Vlc.

A.

M. *ff*
Voi_____

E. *ff*
t. see light!

T. Hel - lo!

J. *f*
8 Great com -

G. Who are you? Who are you?

F.

Pno.

C.S.

50

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

pp

gliss.

d.

pas - sion!

Who are you? Who are you? Who are you?

15ma

Lento

G

53

B. Cl. Cue:

Vlc. Cue:

A. *mf* *ad lib*

My name is Ai - sha I am here to guide you. Why do you

M. *p*

Hm Hm Hm

E. *p*

Hm Hm Hm

T. *p*

Hm Hm Hm

J. *p*

Hm Hm Hm

G. *p*

Hm Hm Hm

F. *p*

Hm Hm Hm

Pno. *(15ma)*

20

C.S.

Bass Clarinet

H

follow singer

58

B. Cl. stay in-side? *mp*

Vlc. stay in-side? *mp*

A. stay in-side? in time ad lib
Op - en. I see you in - side.

M. Oh Hm

E. Oh Hm

T. Oh Hm

J. Oh Hm

G. Oh Hm

F. Oh Hm

Pno.

C.S.

63

B. Cl.

Vlc.

A. *in time*
Are you dead? _____ Are you dead? _____

M. Hm _____

E. Hm _____

T. Hm _____

J. Hm _____

G. Hm _____

F. Hm _____

Pno.

C.S.

65

B. Cl.

Vlc.

p

A.

Are you dead?

M.

E.

T.

J.

G.

F.

Pno.

C.S.

J Presto (♩ = 160)
repeat 3x

66

B. Cl.

Vlc.

A. *ff*

M. *ff* *gliss.* *pp*
Voi _____ d.

E. *fp*
Ligh _____

T. *f*

J. *f*
Ya!

G. *mf*
Who are you? Who are you? Who are you?

F.

Pno.

C.S.

69

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

ff

ff

f

f

t.

see

light!

Hel - lo!

Great com -

Who are you? Who are you?

Voi

71

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

pas - sion!

Who are you? Who are you?

pp

gliss.

d.

K

Clarinet

molto rit

73

B. Cl. *fp* < *ff* *pp*

Vlc. *fp* < *ff* *pp*

A. *ff* top if poss.
Com-pla-cent!

M. [Scream]

E.

T. Hel -

J. 8

G. Who are you?

F.

Pno. Slam on lowest notes of piano, and drop the pedal shortly after releasing to catch echos
fff
8vb Ped

C.S.

Andante (♩ = 96)

molto accel

L Con moto (♩ = 132)

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

Are you dead? I see in-side. I see

mp

mf

f

f

f

Dolce (♩ = 76)

80

B. Cl. *molto rit*

Vlc. *p*

A. you in-side. — Are you dead? If you want to live...

M.

E.

T.

J.

G.

F.

Pno.

C.S.

M Driving (♩ = 136)

84

B. Cl. *mf* *p* *cresc poco a poco*

Vlc. *mf* *p* *cresc poco a poco*

A. (bottom note if clear) *p* *cresc poco a poco*
I see your fa - ces.

M. *p* *cresc poco a poco*
Op - en. Hm

E. *p* *cresc poco a poco*
Op - en. Hm

T. *p* *cresc poco a poco*
Op - en. Hm

J. *p* *cresc poco a poco*
Op - en. Hm

G. *p* *cresc poco a poco*
Op - en. Hm

F. *p* *cresc poco a poco*
Op - en. Hm

Pno. *mp* *cresc poco a poco*

C.S. *cresc poco a poco*

89

B. Cl.

Vlc.

A.
Are you wear - ing masks?

M.
Hm

E.
Hm

T.
Hm

J.
Hm

G.
Hm

F.
Hm

Pno.

C.S.

22

B. Cl.

Vlc.

A.

I will rip down your walls, but

M.

Hm

E.

Hm

T.

Hm

J.

Hm

G.

Hm

F.

Hm

Pno.

C.S.

accel poco a poco

94

B. Cl. *f*

Vlc. *f*

A. *f*
 you in - side _____ move. Are you dead? _____ Move! _____

M. *f*
 El e - va - tor. El - e - va - tor. _____

E. *f*
 El e - va - tor. El - e - va - tor. _____

T. *f*
 El e - va - tor. El - e - va - tor. _____

J. *f*
 8 El e - va - tor. El - e - va - tor. _____

G. *f*
 El e - va - tor. El - e - va - tor. _____

F. *f*
 El e - va - tor. El - e - va - tor. _____

Pno. *f*

C.S. II $\frac{4}{4}$

N Presto (♩ = 160)
repeat 3x

B. Cl. *ff*

Vlc. *ff*

A. *ff*

M. *ff* gliss
Voi _____

E. *ff* *fp*
Ligh _____

T. *ff*

J. *ff*
Ya!
lo

G. *ff* *mf*
Who are you? Who are you?

F. _____

Pno. *ff*

C.S. _____

101

B. Cl.

Vlc.

A.

M. *p*

d.

E. *ff*

t. see light!

T. Hel -

J. 8

G. Who are you? Who are you?

F.

Pno.

C.S.

103

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

Voi_____ d.

lo!

f

Great com - pas - sion!

Who are you? Who are you? Who are you?

The musical score is for page 103 and includes the following parts and lyrics:

- M. (Soprano):** "Voi_____ d." with a glissando line.
- J. (Soprano):** "Great com - pas - sion!" with a forte (*f*) dynamic marking.
- G. (Bass):** "Who are you? Who are you? Who are you?"
- F. (Bass):** A long, sustained line with a diamond-shaped symbol.
- C.S. (Cello/Double Bass):** A rhythmic accompaniment consisting of eighth and sixteenth notes.

P

Andante (♩ = 96)

106

B. Cl.

Vlc. *p*

A. *p*
Break the walls. Live. —

M. [Scream]

E.

T. Hel -

J. ₈

G. Who are you?

F.

Pno.

C.S.

109

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

mp

mp

3

3

I see you. What the hell are you do - ing?

Q

to bass clarinet

Bass Clarinet

B. Cl. *mp* *f* *pp*

Vlc. *f* *ad lib*

A. You're mad. You're mad! You

M.

E.

T.

J.

G.

F.

Pno. *mp* *f* *mp*

C.S.

120

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

ad lib

pp

in time

mp

mp

mp

poor peo-ple, you've gone mad. Live. Live. Break the

R

pp

mp

pp

mp

anvil

125 *accel poco a poco al fine*

B. Cl.

Vlc.

A.
walls. _____ Break the walls. _____

M.

E.

T.

J.

G.

F.

Pno.

C.S.

S temp tempo

Clarinet

big long gliss

131

B. Cl.

Vlc.

(Bartok pizz)

A.

Break the walls. Break the

M.

E.

T.

J.

G.

F.

Pno.

C.S.

tempo tempo T

137

B. Cl.

Vlc.

A.

walls. _____ Break the walls. _____

M.

E.

T.

J.

G.

F.

Pno.

C.S.

mf

mf

mf

temp tempo

142

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

Break the walls.

ppp cresc. poco a poco

Break the walls.

ppp cresc. poco a poco

Break the walls.

ppp cresc. poco a poco

Break the walls.

cresc. poco a poco

ppp Break the walls.

ppp cresc. poco a poco

Break the walls.

ppp cresc. poco a poco

Break the walls.

8

U tempo

147

B. Cl. *f*

Vlc. *f*

A. Break the walls.

M. Break the walls.

E. Break the walls.

T. Break the walls.

J. Break the walls.

G. Break the walls.

F. Break the walls.

Pno. *f*

C.S.

156 **V** *even faster*

B. Cl. *ff*

Vlc. *ff ff*

A. Break _____ the walls! _____

M. *ff* Break the walls. _____ Break the walls. _____

E. *ff* Break the walls. _____ Break the walls. _____

T. *ff* Break the walls. _____ Break the walls. _____

J. *ff* Break the walls. _____ Break the walls. _____

G. *ff* Break the walls. _____ Break the walls. _____

F. *ff* Break the walls. _____ Break the walls. _____

Pno. *ff*

C.S. *2° only*

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#). It begins at measure 156, marked with a 'V' in a box and the instruction 'even faster'. The instruments are: B. Cl. (Bass Clarinet), Vlc. (Violoncello), A. (Alto), M. (Mezzo-soprano), E. (E Soprano), T. (Tenor), J. (J. Soprano), G. (G. Soprano), F. (F. Soprano), Pno. (Piano), and C.S. (Cello/Double Bass). The vocal parts (A., M., E., T., J., G., F.) have the lyrics 'Break the walls!' and 'Break the walls.' with blank lines for continuation. The piano part features a complex rhythmic pattern in the right hand and block chords in the left hand. The cello/double bass part has a steady eighth-note accompaniment. Dynamics include 'ff' (fortissimo) throughout. The score ends with a double bar line and repeat dots.

165

B. Cl.

Vlc.

A.

M.

E.

T.

J.

G.

F.

Pno.

C.S.

fff

fff

the _____ walls! _____ The walls!

the _____ walls! _____ The walls!

the _____ walls! _____ The walls!

the _____ walls! _____ The walls!

the _____ walls! _____ The walls!

the _____ walls! _____ The walls!

the _____ walls! _____ The walls!

fff

6.1 Before Intro Song Reprise

Play in time but ad different tempos and out of phase

The musical score consists of three staves. The top staff is for Bb Clarinet, the middle for Violoncello, and the bottom for Piano. The Bb Clarinet and Piano parts are mostly silent, with a few notes appearing later in the piece. The Violoncello part is more active, featuring a series of eighth and quarter notes. The Piano part has a few notes in the right hand and is silent in the left hand.

Bb Clarinet

Violoncello

Piano

7. Intro Song Reprise

Allegro (♩ = 132)

The musical score is arranged in a grand staff format with eight parts. The key signature is one sharp (F#) and the time signature is 4/4, which changes to 2/4 and 3/4 in the second, third, and fourth measures respectively. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The dynamics are marked 'f' (forte) in the second measure for the Clarinet, Cello, and Piano parts.

B♭ Clarinet: Rest in the first measure. In the second measure, it plays a quarter note G4 (F#) with a forte dynamic. In the third measure, it rests. In the fourth measure, it plays a quarter note G4 (F#) with a forte dynamic. In the fifth measure, it rests.

Violoncello: Rest in the first measure. In the second measure, it plays a quarter note G2 (F#) with a forte dynamic. In the third measure, it rests. In the fourth measure, it plays a quarter note G2 (F#) with a forte dynamic. In the fifth measure, it rests.

Mince: Rests throughout all five measures.

Euma: Rests throughout all five measures.

Tate: Rests in the first and second measures. In the third measure, it plays a quarter note G4 (F#) with a forte dynamic. In the fourth measure, it plays a quarter note A4 (G#) with a forte dynamic. In the fifth measure, it rests.

John: Rests throughout all five measures.

Guarmo: Rests throughout all five measures.

Piano: Rests in the first measure. In the second measure, it plays a quarter note G2 (F#) with a forte dynamic. In the third measure, it rests. In the fourth measure, it plays a quarter note G2 (F#) with a forte dynamic. In the fifth measure, it rests.

Vocal Lines:

- Mince:** Rests throughout all five measures.
- Euma:** Rests throughout all five measures.
- Tate:** Rests in the first and second measures. In the third measure, it sings "Listen! No, listen! Listen!" with a forte dynamic. In the fourth measure, it sings "I'm com-ing up right now." with a forte dynamic. In the fifth measure, it rests.
- John:** Rests throughout all five measures.
- Guarmo:** Rests throughout all five measures.

Musical score for a vocal ensemble and instrumental accompaniment. The score includes parts for Bb Clarinet, Violoncello, Musician, Eb Trumpet, Tenor, Trombone, and Piano. The vocal parts (T, J, G) have lyrics: "Out of my way." and "I'm". The score is in 3/4 and 4/4 time signatures, with dynamics ranging from *mp* to *f*.

A

B \flat Cl. *f*

Vlc. *f* (arco)

M.

E.

T.

J. *mf*
 late. I'm late, I'm late, I'm late, I'm late, I'm late, _____

G. Ma'am.

Pno. *f*

B \flat Cl.
 Vlc.
 M.
 E.
 T.
 J.
 G.
 Pno.

f
 They're just like you, A-ni-mals in a zoo! And this is
 I'm late.

Musical score for a song. The score includes parts for B \flat Cl., Vlc., M., E., T., J., G., and Pno. The vocal line (T.) has lyrics: "They're just like you, A-ni-mals in a zoo! And this is I'm late." The piano part (Pno.) features a complex accompaniment with many beamed notes and rests.

B

B \flat Cl.

Vlc.

M.

E.

T.

J.

G.

Pno.

it. I'm coming up. And if you're My boss is going to kill

16

B♭ Cl.

Vlc.

M.

E.

T.

J.

G.

Pno.

with her then I quit. I can't be mar-ried to a whore a corp'-rate

me if a - gain I'm late.

C

18

B \flat Cl. 

Vlc. 

M. 

E. 

T. 

whore. It's fine I'm just mad.

J. 

Ex - cuse me, sor - ry! It's

G. 

Pno. 

20

B \flat Cl. *mf*

Vlc.

M.

E.

T.

J.
8 just you see I'm ve - ry late. It's

G.

Pno.

23

D

B \flat Cl.

Vlc.

M.

E.

T.

J.

G.

Pno.

mp

mp

mp

mp

f *mp*

mp

mf

Wait. Blah. Blah blah blah

Wait. Blah. Blah blah blah

Wait. Blah. Blah blah blah

Wait. Blah. Blah blah blah

just you see I can - not wait. Blah. Blah blah blah

Wait. Blah. Blah blah blah

mf

vamp and fade

26

B \flat Cl.

Vlc. *tacet 1 $^{\circ}$*
pizz.

M.

E.

T.

J.

G.

Pno. *1 $^{\circ}$ only*

blah, blah. Blah blah blah

blah, blah. Blah blah blah

blah, blah. Blah blah blah

blah, blah. Blah blah blah

8 blah, blah. Blah blah blah

blah, blah. Blah blah blah

7.1 Good-bye Franklin

Cue: Mince looks down at Franklin
slowly, ad lib

cut off when Mince looks up

Violoncello



8. Bows/Exit Music (Optional)

Upbeat (♩ = 160)

A

Soprano Saxophone

Violoncello

Piano

Musical score for Soprano Saxophone, Violoncello, and Piano. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as Upbeat (♩ = 160). The Soprano Saxophone part begins with a rest, followed by a melodic line starting on the second measure. The Violoncello part also begins with a rest, followed by a melodic line starting on the second measure. The Piano part features a rhythmic accompaniment of chords, starting with a rest and then playing a pattern of chords. Dynamics include *f* (forte) and *8va* (octave up) markings.

S. Sax.

Vlc.

Pno.

Musical score for S. Sax., Vlc., and Pno. The score is in 4/4 time with a key signature of two sharps (F# and C#). The Soprano Saxophone part begins with a rest, followed by a melodic line starting on the second measure. The Violoncello part also begins with a rest, followed by a melodic line starting on the second measure. The Piano part features a rhythmic accompaniment of chords, starting with a rest and then playing a pattern of chords. Dynamics include *f* (forte) and *8va* (octave up) markings.

9

S. Sax.

Vlc.

Pno.

B

3

14

S. Sax.

Vlc.

Pno.

3

3

C

19

S. Sax.

Vlc.

Pno.

Musical score for measures 19-23. The S. Sax. and Vlc. parts are mostly rests. The Pno. part features a triplet of chords in measure 20 and various rhythmic patterns.

24

S. Sax.

Vlc.

Pno.

Musical score for measures 24-28. The S. Sax. part has a melodic line. The Vlc. part has a bass line with some triplets. The Pno. part has a complex accompaniment with triplets.

29 **D** *molto rit.* **E** *a tempo*

S. Sax.

Vlc.

Pno.

36

S. Sax.

Vlc.

Pno.