

# If Only

## Full Score

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Music by Max Shinn

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Revised September 2011

# If Only – Index

1. The Death
2. I Can Do Anything
3. Best Friends
- 3a. American Choral Transition
4. If Only
- 4a. If Only Playoff
5. Chester A. Arthur Fight Song
6. When It's 3rd and Long
- 6a. Trio and Underscore
7. Match
- 7a. Off to Chicago
8. Just One
- 8a. Sneaky Music
- 8b. Evil Laugh
9. Rivals
- 9a. Before Happy Little Tune
10. A Happy Little Tune
- 10a. Off to Chicago... Again
11. Chicago!
- 11a. Happy Transition
- 11b. The German Military
12. You Can't Just Say It
13. Restaurant Underscore
- 13a. Kayla and Norris' Fight Song
14. The Death
15. Entr'acte
16. Shifting Shadows
17. You Can't Just Reprise It
18. Rivals Reprise
- 18a. Evil Laughs
- 18b. Fabric Store Soundtrack
- 18c. The Death
19. Heart's Hot Emotion
- 19a. If Only Reprise
20. Death Scene Underscore
- 20a. Death Buildup
- 20b. The Death
- 20c. A Sad Little Tune

# Instrumentation

## Reed 1

*Flute*

*B $\flat$  Clarinet*

*Alto Saxophone*

## Reed 2

*B $\flat$  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



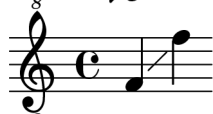
Norris



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 (♩ = 120)

The musical score is for a piece titled "Driving" with a tempo of 120 beats per minute. The score is arranged for a full band and orchestra. The instruments and their parts are as follows:

- Alto Saxophone:** Rests throughout the piece.
- B♭ Clarinet:** Rests throughout the piece.
- B♭ Trumpet:** Rests throughout the piece.
- Trombone:** Rests in the first measure, then plays a flutter w/ plunger wah's in the second measure, marked *mp* and *ff*.
- Percussion:** Plays Cowbell throughout the piece, marked *f*.
- Drumset:** Plays a steady rhythm throughout the piece, marked *ff*.
- Piano:** Rests throughout the piece, with the patch "Electric Piano 2 (GM 6)" indicated.
- Violins 1 & 2:** Rests throughout the piece.
- Violas:** Rests throughout the piece.
- Violoncellos:** Rests throughout the piece.
- Electric Bass:** Plays a steady bass line throughout the piece, marked with an 8.



A. Sax.  
 B♭ Cl.  
 B♭ Tpt. *f*  
 Trb. *mp*  
 Perc.  
 Drs.  
 Pno. *mf*  
 Vlins. 1 *mf*  
 Vlins. 2 *mf*  
 Vlas.  
 Vlcs.  
 El. B.

5

A. Sax. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

B♭ Tpt. *mf* *open* *cresc.*

Trb. *mf* *open* *cresc.* play upper notes if poss.

Perc.

Drs. *fill*

Pno. *cresc.*

Vlms. 1 *cresc.*

Vlms. 2 *cresc.*

Vlas.

Vlcs.

El. B. 8

A. Sax. *ff*  
 B♭ Cl. *ff*  
 B♭ Tpt. *ff*  
 Trb. *fff*  
 Perc. Slapstick Vibraslap Chimes  
 Drs. *ff*  
 Pno. *ff*  
 Vlins. 1 *ff*  
 Vlins. 2 *ff*  
 Vlas. *ff*  
 Vlcs. *ff*  
 El. B. *fff*

## 2. I Can Do Anything

Steady (♩=80)  
vamp

A

The musical score is arranged in a standard orchestral layout. It includes staves for Flute, Clarinet, Trumpet, Trombone, Percussion, Drumset, Piano, Soprano, Alto, Tenor, Bass, Violins 1, Violins 2, Violas, Violoncellos, and Electric Bass. The tempo is marked 'Steady (♩=80)' and 'vamp'. A section marker 'A' is placed above the first measure. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal soloists (Soprano, Alto, Tenor, Bass) enter in the fourth measure with the lyrics 'I can do a - ny thing'. The Alto and Tenor parts are marked *mf*. The Bass part has a *mf* dynamic starting in the fifth measure. The string section (Violins 1, Violins 2, Violas, Violoncellos, Electric Bass) enters in the fourth measure with a *mp* dynamic. The drumset part features a 'vamp' pattern of eighth notes in the left hand and a snare pattern in the right hand, marked *mp*. The piano part provides harmonic support with chords and moving lines in both hands, marked *mp*.

B

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

El. B.

I can do a - ny - thing

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

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

That I set my

*mf*

*mp*

Fl. *mp* 3  
 Cl. *mf*  
 Tpt. *mp*  
 Trb. *mp*  
 Perc.  
 Drs.  $\text{H}$   $\text{H}$   $\text{H}$   $\text{H}$   $\text{H}$   $\text{H}$   
 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  
 Vlins. 1  
 Vlins. 2  
 Vlas. 3  
 Vlcs.  
 El. B. 8

C

FL. *mf*

Cl. *mf*

Tpt.

Trb.

Perc. Marimba

Drs. fill

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 Oh I can do

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

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas.

Vlcs.

El. B.



D

Fl. 34

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

a - ny - thing Oh I can do a - ny - thing that I set my

a - ny - thing a - ny thing I do a - ny - thing I set my mind

a - ny - thing. I can do a - ny - thing I set my mind

thing I can do a - ny - thing That I

42 E

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

El. B.

mind to I, set my mind to. No

to set my mind to No

to. set my mind to. No

set my mind to, my mind to. No no



F

62

Fl. *mp* *f*

Cl. *f*

Tpt. *f*

Trb. *f*

Perc. *mp* *f*

Vibes

Drs. *p* *mp*

Pno. *mp* *f*

S. *f*

A. *f*

T. *f*

B. *mf* *f*

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f*

Vlas. *f*

Vlcs. *f*

El. B. *mp* *f*

No - thing to block my way no blocks

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

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

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

72

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

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

32

Fl. *mp*

Cl. *p* *f* *mp*

Tpt. *f*

Trb. *f*

Perc.

Drs. *yam*

Pno. *mf* *f* *mp*

S. *p* *f* *p*

A. *mp* *f* *mp*

T. *mf* *f*

B. *p* *f* *p*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *p* *f* *p*

Vlcs. *mf* *f*

El. B. *f* *p*

ob - sta - cles no no a - ny - thing I  
 ob - sta - cles no no a - ny - thing  
 ob - sta - cles no  
 block my way oh no no no no no I can



97

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

El. B.

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

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

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

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

2<sup>o</sup> only



104 I

Fl. Alto Sax

Cl. *p*

Tpt.

Trb. mute open

Perc.

Drs. snare off  
*pp*

Pno. *p*

S. *p*  
ob sta - cles ob - sta - cles block my way no

A. *p*  
no to no

T. *p*  
no thing no

B. *p*  
No no no no

Vlns. 1

Vlns. 2

Vlas.

Vlcs. *p*

El. B. *p*

123

Fl. *mf*

Cl. *mf*

Tpt. *mf*

Trb. *mf*

Perc. Crash Cymbal *mf*

Drs. snare on *mf*

Pno. *mf*

S. *mf*  
 a - ny - thing a - ny - thing mind to my mind If I

A. *mf*  
 do do my If I

T. *mf*  
 can can set If I

B. *mf*  
 I I I If I

Vlins. 1 *pp* *mf*

Vlins. 2 *pp* *mf*

Vlas. *pp* *mf*

Vlcs. *mf*

El. B. *mf*

122

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

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

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

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

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



144

Fl.

Cl.

Tpt.

Trb. cup mute mp open

Perc.

Drs. mf

Pno.

S. mf  
will be it will be it will be it will be It will

A. mf  
will be it will be it will be it will be It will

T. mf  
8 will be it will be it will be it will be It will

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

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B. 8 mp



166

M

Fl.

Cl.

Tpt.

Trb.

Perc.

Drs.

Pno.

S.

A.

T.

B.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

much bright - er day a much bright - er day much

much bright - er day a much bright - er day much

much bright - er day a much bright - er day much

much bright - er day a much bright - er day much

much bright - er day a much bright - er day much





# 3. Best Friends

James: We're good friends.  
Phillip: Best friends, sir?  
**Fast** (♩=120)

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Alto Saxophone:** Starts with a *f* dynamic, playing a melodic line with eighth and quarter notes.
- Bass Clarinet:** Plays a rhythmic accompaniment of eighth notes, also starting with a *f* dynamic.
- B♭ Trumpet:** Remains silent until the third measure, then enters with a *mf* dynamic and a melodic phrase. A "Muted" instruction is placed above the staff.
- Trombone:** Remains silent until the third measure, then enters with a *mf* dynamic and a melodic phrase. A "gliss" instruction is placed below the staff.
- Percussion:** Features a *mf* dynamic and includes a "Castanets" section starting in the third measure.
- Drumset:** Remains silent throughout the piece.
- Piano:** Provides harmonic support with chords and a bass line, starting with a *f* dynamic.
- Phillip:** Remains silent throughout the piece.
- James:** Remains silent throughout the piece.
- Violin:** Plays a melodic line with a *f* dynamic, including some double bar lines.
- Viola:** Plays a melodic line with a *f* dynamic, including some double bar lines.
- Violoncello:** Plays a melodic line with a *f* dynamic, including some double bar lines.
- Bass Guitar:** Provides a rhythmic bass line with a *f* dynamic.

7

A. Sax. *mf*

B. Cl.

Bb Tpt. *open*

Trb. *f*

Perc. Timpani boink

Drs.

Pno.

P. 8

J.

Vln.

Vla.

Vlc.

B. Guit. 8

A

15

A. Sax.

B. Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

whee! whistle

*mp*

*mp*

*ff*

sticks on rim

*p*

*mp*

*mf*

*p*

*mp*

*mp*

*p*

*mp*

*mp*

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

21

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

Mis - ter \_\_\_ Mc - Cau - ley \_\_\_ and I.

Phil - lip, Phil \_\_\_

*mp*

*mp*

26

A. Sax.

B. Cl.

B $\flat$  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 $\flat$  Tpt. *Open* *f*

Trb.

Perc. *mf* Castanets

Drs.

Pno.

P. *f*

J. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

B. Guit. *mf*

8

Best friend, \_\_\_\_\_ we're go-ing to do so

my...

36

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

8

much! Best friend, \_\_\_\_\_ come a - long! To - ge - ther we will

Timpani boink *f*



42

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

*mf*

*mf*

*fff*

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

8

49 C

A. Sax. *mf*

B. Cl.

B♭ Tpt.

*aliss* Trb.

Perc. *p* Castanets *mf*

Drs.

Pno.

P. *mf*

J.

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

Vln.

Vla.

Vlc.

B. Guit. *mf*

54

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

come a - long! To - ge - ther we will have a

*mp*

*p*

Timpani boink

*mp*

59

A. Sax.

B. Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

To B♭ Clarinet

whee! whistle

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

D

65

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

*mf*

*mp*

*mf*

*mf*

*mf*

*mp*

*mf*

*mf*

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

79

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

8

Cau - ley\_\_\_ and I.

*mp*

Phil - lip Phil\_\_\_ lip\_\_\_ I

75

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

can't en - sure that you \_\_\_\_\_ are my...

*pp*

E

89

A. Sax.

B. Cl. *f*

B $\flat$  Tpt. *mf*

Trb.

Perc. *mf* Castanets

Drs. *f*

Pno. *mf*

P. *f*

J.

Vln. *mf*

Vla. *mf*

Vlc. *mf*

B. Guit. *mf*

8 Best friend, \_\_\_\_\_ we're go-ing to do so



84

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

8

much! Best friend, \_\_\_\_\_ come a - long! To -

gliss.

Timpani boink

89

A. Sax.

B. Cl.

B $\flat$  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♭ Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

8

8

*p*

*p*

We're not even that good of freinds, ok?

Best friends for ev - er I'm not sure.

Stop it!

Detailed description: This is a page of a musical score for a jazz ensemble. The score is written for 12 instruments: Alto Saxophone, Bass Clarinet, B♭ Trumpet, Trombone, Percussion, Drums, Piano (Grand and Upright), Trumpet, Trombone, Violin, Viola, Violoncello, and Bass Guitar. The music is in 4/4 time and features a key signature of one flat (B♭). The tempo is marked 'Very slow' with a dynamic of 'F' (Forzando). The score begins at measure 96. The piano part (P.) has a section starting at measure 8. The vocal part (J.) has lyrics: 'We're not even that good of freinds, ok?' and 'Best friends for ev - er I'm not sure.' The percussion part (Perc.) has a section starting at measure 8. The string parts (Vln., Vla., Vlc.) have a section starting at measure 8. The bass guitar part (B. Guit.) has a section starting at measure 8. The score is written in a standard musical notation style with various dynamics and articulations.

# Death March, swing (♩=92)

G

102

A. Sax.

B. Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

*cresc poco a poco*

*p*

*cresc poco a poco*

*alliss.*

*f*

*cresc poco a poco*

*p*

*cresc poco a poco*

Metal pipe

*p*

*cresc poco a poco*

*mf*

ride dome

*cresc poco a poco*

*mf*

*cresc poco a poco*

*p*

*cresc poco a poco*

8

Mis-ter Mc-Cau-ghly and I.

Phillip, Phillip, I'm not unsure  
That you are my...

8

3

3

106

A. Sax.

B. Cl. *gliss.*

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

P. *f*

J. *f*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

B. Guit. *mf*

8 Best friend!! We're go-ing to do so much!!

8 Best friend, we're go-ing to do so much,

3

110

A. Sax. *gliss.*

B. Cl. *gliss.*

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

P.  
8

J.  
8

Vln.

Vla.

Vlc.

B. Guit.  
8

Best friend!! Come a - long!!

best friend, come a - long.

113 H

A. Sax. *f*

B. Cl. *f*

B♭ Tpt. *f*

Trb. *f*

Perc. *f*

Drs. *f*

Pno. *f*

P. *f*

J. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

B. Guit. *f*

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

118

A. Sax.

B. Cl.

B $\flat$  Tpt.

Trb. *gliss.*

Perc.

Drs.

Pno.

P.

J.

Vln.

Vla.

Vlc.

B. Guit.

ge - ther! You and I!

ge - ther, you and I.



# 3a. American Choral Transition

Gradually (♩=80)

The musical score is arranged in six staves, all in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Gradually' with a quarter note equal to 80 beats per minute. The Flute part begins with a rest in the first measure, followed by a melodic line starting in the second measure with a mezzo-piano (*mp*) dynamic. The Piano part features a nylon guitar patch (GM 25) with a piano (*p*) dynamic, consisting of chords in the right hand and a rhythmic eighth-note pattern in the left hand. The Violin and Violas parts play a similar eighth-note melodic line in the first two measures, then hold a whole note in the third measure. The Violoncellos part plays a simple eighth-note accompaniment in the first two measures, then holds a whole note in the third measure. The Bass Guitar part remains silent throughout the piece.

Flute

Patch: Nylon Guitar (GM 25)

Piano

Violin

Violas

Violoncellos

Bass Guitar

*mp*

*p*

*p*

*p*

8

5

Fl.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

Detailed description: This is a page of a musical score for a chamber ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of six staves: Flute (Fl.), Piano (Pno.), Violin (Vln.), Viola (Vlas.), Violoncello (Vlcs.), and Bass Guitar (B. Guit.). The Flute part is mostly rests. The Piano part features a rhythmic accompaniment with chords in the right hand and eighth notes in the left hand. The Violin and Viola parts play a melodic line with eighth notes. The Violoncello part has a simple bass line with some triplets. The Bass Guitar part is mostly rests. The page is numbered '5' at the top left and '8' at the bottom left.

9

Fl.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

The musical score consists of six staves. The Flute (Fl.) staff has a treble clef and a key signature of one sharp (F#), with a measure number '9' at the beginning. It contains four measures of whole rests. The Piano (Pno.) staff has a grand staff with treble and bass clefs, a key signature of one sharp, and a common time signature. The right hand plays chords in the first two measures, followed by a rest in the third and fourth. The left hand plays a rhythmic eighth-note pattern. The Violin (Vln.) and Viola (Vlas.) staves have treble clefs and a key signature of one sharp. They play eighth-note patterns, with triplets indicated by a bracket and the number '3'. The Violoncello (Vlcs.) staff has a bass clef and a key signature of one sharp, playing a triplet of eighth notes. The Bass Guitar (B. Guit.) staff has a bass clef and a key signature of one sharp, with a measure number '8' at the beginning. It contains four measures of whole rests.

# 4. If Only

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

**Adagio** (♩=72)

The musical score is arranged in a standard orchestral layout. It includes staves for Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, AJ (Vocalist), Violins, Violas, Violoncello, and Bass Guitar. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Adagio with a quarter note equal to 72 beats per minute. The score begins with a 15-measure rest for most instruments. The Trombone part starts with a half note G2, marked *fp*, and includes the instruction "tight straight mute". The Piano part begins with a half note G2, marked *mf*. The vocal line for AJ starts at measure 15 with the lyrics: "If on - ly I \_\_\_ could come to him \_\_\_ and tell him how I".

5

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

feel. My heart would know with cer-tain-ty \_\_\_ No more feel-ings to \_\_\_ con -

Vln.

Vlas.

Vlc.

B. Guit.

8

A

9

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

15

*p*

ceal. If on - ly he\_\_ would glance at me\_\_ and see me\_\_ o - ver

*pp*

*pp*

8





**B**

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

fear If on - ly!

*mf*

*mf*

*f*

*mf*

15

17

21

Fl.

*mf* cresc. poco a poco

B♭ Cl.

*mf* cresc. poco a poco

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

*mp* cresc. poco a poco

A.

*mf*

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

Vln.

*p* cresc. poco a poco

Vlas.

*p* cresc. poco a poco

Vlc.

*p* cresc. poco a poco

B. Guit.

8

24

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

on - ly he'd en - cour - age me \_\_\_ if on - ly I would grow! \_\_\_ If

Vln.

Vlas.

Vlc.

B. Guit.

8

*f*

*f*

*f*

*f*

*f*

*f*

*mp*

*f*

*f*

*f*

*f*

C

27

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15 Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

*mp*

*p*

*f*

*mp*

*p*

*f*

*p*

*p*

*f*

*mf*

brushes

on - ly. \_\_\_\_\_ If

D

31

Fl. *cresc poco a poco*

B♭ Cl. *cresc poco a poco*

B♭ Tpt.

Trb.

Perc. *vibraphone* *cresc poco a poco*

Drs.

Pno. *cresc poco a poco*

A. *on - ly I could gaze at him and tell him what I see, and make it*

Vln. *cresc poco a poco*

Vlas.

Vlc. *cresc poco a poco*

B. Guit.

33

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!

8

35 E

Fl.

B♭ Cl. (to tenor sax)

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

If on - ly I could o - pen up, — if

37

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

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



39

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

**F**

Tenor Sax *p*

*mf*

Glockenspiel

*p* brush stir

*pp*

*p*

*p*

on - ly he was there! If on - ly I \_\_\_ could

42

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

15

Drs.

Pno.

A.

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

Vln.

Vlas.

Vlc.

B. Guit.

8

G#13

DMA7

45

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

$F^{\#}M11$

$E^{\flat}$

$A_{M11}^{7b5}$

whis - per to his dream-ing ears \_\_\_\_\_ what I can't say \_\_\_\_\_ in

G

48

Fl. *E<sup>b</sup>* *A<sup>9</sup>*

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

15

Perc. *#*

Drs.

Pno.

A.

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

Vln. *solo* *pp*

Vlas. *f*

Vlc. *pp*

B. Guit.

8

52

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

*f*

too. The feel - ing would be mu - tu - al, our heart beats - synced a -

56 H

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Vibraphone

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

new If on - ly I could halt the thought\_ if

58

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

on - ly this were through, If

Vln.

Vlas.

Vlc.

B. Guit.

8

59

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

on - ly I could si - lence my heart.

Vln.

Vlas.

Vlc.

B. Guit.

8



69

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

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

I

8

63

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

A.

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

Vln.

Vlas.

Vlc.

B. Guit.

8

66

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

J

Glockenspiel

15

3

3

patch: Synth Choir (GM 55)

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

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

69

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

15

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

Detailed description: This page of a musical score covers measures 69 through 72. The instruments are arranged in the following order from top to bottom: Flute (Fl.), B-flat Clarinet (B♭ Cl.), B-flat Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Viola (Vln.), Violoncello (Vlc.), and Bass Guitar (B. Guit.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The Flute part begins with a whole note G5 in measure 69, followed by a half note G5 in measure 70, and then a quarter note G5 in measure 71. The B-flat Clarinet and B-flat Trumpet parts play a rhythmic eighth-note pattern. The Trombone part features a series of quarter notes in the bass register. The Percussion part has a simple eighth-note pattern. The Drums part consists of four measures of rests, each marked with a slash and a vertical line. The Piano part provides harmonic support with chords. The Viola part is mostly silent, with a few notes in measure 71. The Violoncello part plays a rhythmic eighth-note pattern. The Bass Guitar part plays a rhythmic eighth-note pattern. The number '69' is at the top left, '15' is above the Percussion staff, and '8' is at the bottom left.

73

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.

Vln.

Vlas.

Vlc.

B. Guit.

8

molto rit

15

Detailed description: This is a page of a musical score for a symphony orchestra and guitar. The score is written in 4/4 time and consists of ten staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Alto Saxophone (A.), Violin (Vln.), Viola (Vlas.), Violoncello (Vlc.), and Bass Guitar (B. Guit.). The key signature has two sharps (F# and C#). The score is divided into measures 73 through 80. Measure 73 starts with a rehearsal mark. The Flute part has a melodic line with slurs. The B♭ Clarinet and Bass Guitar parts have similar melodic lines. The B♭ Trumpet and Trombone parts play sustained chords. The Percussion part has a rhythmic pattern. The Drums part has a simple pattern. The Piano part has a harmonic accompaniment. The Alto Saxophone part is silent. The Violin and Viola parts have a melodic line. The Violoncello part has a melodic line. The Bass Guitar part has a melodic line. The tempo marking 'molto rit' is placed above the Flute staff in measure 79, with a slur extending to measure 80. The page number '26' is at the bottom left, and the copyright notice '© 2011 Creative Commons BY-SA' is at the bottom center.

# 4a. If Only Waltz

Waltz Tempo ( $\text{♩} = 80$ )

The musical score is for the piece "4a. If Only Waltz" in 3/4 time, key of D major (two sharps), and a waltz tempo of 80 beats per minute. The score includes parts for B♭ Clarinet, Bass Clarinet, Violins 1 and 2, Violas, and Violoncellos. The B♭ Clarinet part is mostly silent, with a "sim" (sustained) marking in the fifth measure. The Bass Clarinet part plays a simple eighth-note accompaniment. Violins 1 and 2 play a melody with accompaniment. Violins 1 starts with a "détaché" marking and a "mf" dynamic. A "V" (Vibrato) marking is placed above the first violin line in the fifth measure. Violins 2 play a rhythmic accompaniment of eighth notes with a "mp" dynamic. Violas and Violoncellos play a similar rhythmic accompaniment of eighth notes with a "mp" dynamic. "sim" markings are present in the fifth measure for Violins 2, Violas, and Violoncellos.

8

B $\flat$  Cl.

B. Cl.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

A

15

B $\flat$  Cl.

B. Cl.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

*mf*

*mp*

*mp*

V

22

B $\flat$  Cl.

B. Cl.

Vlms. 1

Vlms. 2

Vlcs.

Vlcs.

sim

29

B $\flat$  Cl.

B. Cl.

Vlms. 1

Vlms. 2

Vlcs.

Vlcs.



# 5. Chester A Arthur Fight Song

**March Tempo** (♩ = 132)

James: Go Chester A. Arthur Manatees!

Flute

Tenor Saxophone

B♭ Trumpet

Trombone

Crash Cymbals  
Bass Drum

Drumset

Piano

Voice

Bass Guitar

\* Bass drum to be played by a string player

*ff*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

8

*mp*

Fl. *tr*

T. Sax. *mp* *f* *sim*

B♭ Tpt. *f*

Trb. *f* *aliso*

Perc. *f*

Drs. *f*

Pno. Patch: Brass *f*

Vo. (In any octave)  
Che-ster A. Ar-thur the brave Ma - ni - tees!

B. Guit. *f*

8

Fl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

B. Guit.

8

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

*tr*

*gliss.*

9

Fl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

8

B. Guit.

1. *tr*

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

Detailed description: This is a page of a musical score for a band and voice. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The instruments are Flute (Fl.), Tenor Saxophone (T. Sax.), B-flat Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Voice (Vo.), and Bass Guitar (B. Guit.). The flute part has a first ending marked '1.' with a trill. The vocal line has lyrics: 'Che - ster A. Ar - thur Fight! Fight! Fight! \_\_\_\_\_' and 'Gar - field \_\_\_\_\_ died \_\_\_\_\_'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The bass guitar part is a simple bass line. The percussion part includes snare and cymbal patterns. The drums part has a consistent rhythmic pattern. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line is a simple melody with lyrics. The bass guitar part is a simple bass line. The flute part has a melodic line with a first ending and a trill. The tenor saxophone part has a simple bass line. The B-flat trumpet part has a simple bass line. The trombone part has a simple bass line. The percussion part includes snare and cymbal patterns. The drums part has a consistent rhythmic pattern. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line is a simple melody with lyrics. The bass guitar part is a simple bass line.

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

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

8

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**

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

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

Patch: Brass

8

A

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

*mf*

*p*

*mf* James:

8

8

When it's third and long and you



6

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

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

El. B. Guit.

8

8

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

8

8

8

Ron:

game, set, match. Well, the crowd, they won't be

El. B. Guit.

10

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

James:

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

12

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

8

8

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

All: *f* James: *mf*

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

**B**

15

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

*mf*

Pno.

Vo.

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

8

El. B. Guit.

8

17

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

8

8

Ron:

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

18

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

8

8

crowd, \_\_\_\_\_ they won't be cheer - ing No, you're

James:

21

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

8

8

right \_\_\_\_\_ they will be jeer-ing. When the pun-ter \_\_\_\_\_ comes

All:

*p*

*fp*



24 C

B $\flat$  Cl. *f* *mp*

T. Sax. *f* *mp*

B $\flat$  Tpt. *f* *mp*

Trb. *f* *mp*

Perc. *f* *mf*

Drs. *f* *mf*

Pno. *f* *mp*

Vo. *f* *mf*  
James:

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

El. B. Guit. 8 *f* *mp*

26

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

8 ball goes free Well the coach sure knows that we

El. B. Guit.

8

28

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

Ron:

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

8

39

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

8

8

James:

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



**D** **molto rubato**

35

B $\flat$  Cl. *tr*

T. Sax.

B $\flat$  Tpt.

Trb.

Perc *ff*

Drs.

Patch: Piano

Pno.

Vo.

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

El. B. Guit.

8

Detailed description: This is a page of a musical score for a jazz ensemble. It features ten staves: B $\flat$  Clarinet, Tenor Saxophone, B $\flat$  Trumpet, Trombone, Percussion, Drums, Piano, Voice, and Electric Bass Guitar. The score is in 4/4 time and the key signature has two flats (B $\flat$  major or D $\flat$  minor). The tempo/mood is marked 'molto rubato'. The music is divided into two measures. The first measure contains a clarinet trill, saxophone eighth notes, a trumpet and trombone chordal pattern, a drum 'x' mark, a piano chord, and a vocal line starting with 'third and out on'. The second measure continues with saxophone eighth notes, a trumpet and trombone chordal pattern, a drum 'x' mark, a piano chord, and a vocal line ending with 'e - v'ry sin - gle down, e - v'ry'. The electric bass guitar part consists of a simple bass line.

37

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

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

Flowing

a tempo

39

B $\flat$  Cl. *p* *f*

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno. *p*

Vo. *f* All:

8 know \_\_\_\_\_ they won't be cheer-ing \_\_\_\_\_ When the

El. B. Guit. *p*

James (spoken): Yeah, you're right, they'll sure be jeering...



42 segue

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc

Drs.

Pno.

Vo.

El. B. Guit.

*f*

*f*

*f*

*f*

*fp*

*f*

*ff*

*ff*

*f*

8 pun - ter \_\_\_\_\_ comes out!

8 *f*

# 6a. Trio and Underscore

B $\flat$  Clarinet

B $\flat$  Clarinet

Electric Bass

*p*

*p*

8

B $\flat$  Cl.

B $\flat$  Cl.

El. B. Guit.

*mf*

*mf*

*mf*

8

B $\flat$  Cl.

B $\flat$  Cl.

El. B. Guit.

*tr*

*tr*

8

15

B $\flat$  Cl.

B $\flat$  Cl.

El. B. Guit.

8

# 7. Match

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

**Boppy** (♩=136)

Flute

B♭ Clarinet

B♭ Trumpet

Trombone

Percussion

Drumset

Piano

Kayla

Girls

Boys

Violin

Violas

Violoncellos

Bass Guitar

*p*

*mf*

*mf*

When

8

The musical score is for a piece titled "Boppy" with a tempo of 136 beats per minute. It is written in the key of D major (indicated by two sharps) and 4/8 time. The score includes parts for Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drumset, Piano, Kayla (vocals), Girls, Boys, Violin, Violas, Violoncellos, and Bass Guitar. The Kayla part has lyrics: "When". The score is divided into four measures, with a double bar line at the end of the fourth measure. Dynamics include *p* (piano) and *mf* (mezzo-forte). A rehearsal mark '8' is placed below the Bass Guitar staff in the first measure.

**A**

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

love is in the hall, when

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.

19

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

Price a call. Your wish is my com -



12

Fl. *mp*

B $\flat$  Cl.

B $\flat$  Tpt. *mp* solo harmon

Trb.

Perc.

Drs.

Pno.

K. mand! \_\_\_\_\_ If you're look - ing for a plan to hatch then

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit. 8

**B**

14

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

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

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

16

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

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

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

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

29

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

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

Match, match, it's a match, match, it's a

*p*

*mf*

C

23

Fl.

B $\flat$  Cl.

B $\flat$  Tpt. open

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

match, ooh match! So love, it is a

match, match, make a match! Ooh

Match, she'll make you a

*mf*

*p*

*p*

26

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

sim

pond. You ne - ver can be

ooh,

match make you a match make you a

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 \_\_\_\_\_ be sure go  
ooh \_\_\_\_\_

match, match. Kay - la can match \_\_\_\_\_ find you a

8



39

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

out bey - ond\_ be - fore\_ I give you\_ al -

fish way out bey - ond ooh, ooh,

match, oh, oh, oh, oh, she'll give you al -

#8:

D

32

Fl.

B $\flat$  Cl. Tenor Sax

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

mp

p

lure. \_\_\_\_\_

ooh

lure, match. Match, match\_ plan to

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

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 per - fect catch, I'm hatch, hatch, — make a match, match, — per - fect

8

36

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

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

catch, catch, — make a match, match, — a

38

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

I'm your co - logne. I can en - sure you'll be se - cure and  
snatch, snatch a match match up to

49

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

fill

*mf*

*mf*

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

Match, match, it's a

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

42

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

match! Ba - by a match, ooh \_\_\_\_\_ match!

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

match match, ba - by match match, ooh, a match!

8

45 E Clarinet

Fl. *mp*

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K. Hearts, they \_ come and go, but

G. Ooh, hearts they come go

B.

Vln. 8:

Vlas.

Vlcs.

B. Guit. 8



47

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

love ne - ver dies. I give lo - vers

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

8

50

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

their "Hel - los" In hopes there'll be no "Good -  
 love, oh, ooh, hope no

52

F

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

*mp*

*p*

*mf*

*mf*

byes".\_\_\_\_\_

byes.

Match, match\_\_\_ plan to

8

54

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

look no more sir I'll find for you a per - fect catch, I'm

hatch, hatch, — make a match, match, — per - fect

56

Fl. *f*

B $\flat$  Cl. *f*

B $\flat$  Tpt. *f*

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

catch, catch, — make a match, match, — a

8

58

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

I'm your co - logne. I can en - sure you'll be se - cure and  
 snatch, snatch a match match up to

60

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

*mf*

*mf*

*mf*

*mf*

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

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

3

3

3

62

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

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

match match, ba - by match match, ooh, a match!



G

65

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc. Vibes

Drs.

*p*

Pno.

K.

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

G.

B.

Match, match\_ plan to hatch, hatch,\_ make a

Vln.

Vlas.

Vlcs.

B. Guit.

8

67

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

fill

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

69

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

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

G.

B.

match, match, a snatch, snatch a

Vln.

Vlas.

Vlcs.

B. Guit.

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

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

72

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

K.

G.

B.

Vln.

Vlas.

Vlcs.

B. Guit.

8

Match! Ooh, it's a match! Yeah ba<sup>3</sup>-by match, ooh

match match it's a match match, ba - by match match, ooh, a



# 7a. Off to Chicago!

Upbeat Swing ♩=160 (swing ♩s)

drum solo vamp

Flute

B♭ Clarinet

Drumset

Piano

Double Basses

8

light swing ad lib

*p*

*mp*

Detailed description: This system contains the first four measures of the piece. The Flute and B♭ Clarinet parts are marked with a whole rest in every measure. The Drumset part features a 'drum solo vamp' consisting of a steady eighth-note pattern. The Piano part is also marked with a whole rest. The Double Basses part has a whole rest in the first three measures, followed by a melodic line in the fourth measure starting on a whole note G2. The tempo is marked as 'Upbeat Swing ♩=160 (swing ♩s)'. The key signature has one sharp (F#). The time signature is 4/4. The first measure is marked with a rehearsal mark '8'. The second measure of the Double Basses part is marked with a dynamic of *mp*. The Drumset part has a dynamic of *p* and includes the instruction 'light swing ad lib' above the final two measures.

Fl.

B♭ Cl.

Drs.

Pno.

Dbs.

6

*p*

*p*

8

Detailed description: This system contains measures 5 through 8. The Flute part begins in measure 5 with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The B♭ Clarinet part follows a similar line but is an octave lower. The Drumset part has a measure rest (marked with a slash and a vertical line) in measures 5, 6, and 7, followed by a quarter note G2 in measure 8. The Piano part begins in measure 5 with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The Double Basses part has a melodic line in measure 5: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. The first measure of this system is marked with a rehearsal mark '6'. The Flute and Piano parts are marked with a dynamic of *p* in measure 5. The Double Basses part is marked with a dynamic of *p* in measure 5. The second measure of the Double Basses part is marked with a dynamic of *mp*. The Drumset part has a dynamic of *p* in measure 5.

# 8. Just One





**A**

5

A. Sax. *mp*

T. Sax. *mp*

B♭ Tpt.

Trb. *mf*

Perc.

Drs.

Pno.

Vo. <sub>8</sub>  
 one? Just one? Well, that's no fun! Be more am -

Vln.

Vlas.

Vlcs.

El. B. <sub>8</sub> *mp*

9

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.

8

**B**

A. Sax. *mf*

T. Sax. *mf*

B♭ Tpt. *mp* solo cup mute

Trb.

Perc. *mf* Vibes

Drs. fill

Pno. *mf*

Vo. *mf* Kahli: Tina:

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

Vln. *mf*

Vlas. *mf*

Vlcs. *mp*

El. B. *mf*

15

A. Sax.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc. Temple Blocks

Drs.

Pno.

Vo. Kahli: quick to run. Don't be such a

Vln. gliss. 3

Vlas. 3

Vlcs.

El. B. 8

17

A. Sax.

T. Sax.

B♭ Tpt.

Trb.

Vibes

Perc.

Drs.

Pno.

Vo.

Tina: 3 Kahli:  
Tina:

bore, come have some more, We bet you won't have just one!

Vln.

Vlas.

Vlcs.

El. B.

8

Detailed description of the musical score: The score is for a jazz ensemble. It features a key signature of one flat (Bb) and a common time signature. The instruments are arranged in a standard jazz ensemble format: A. Sax., T. Sax., B♭ Tpt., Trb., Perc. (including Vibes), Drs., Pno., Vo., Vln., Vlas., Vlcs., and El. B. The vocal lines are for Tina and Kahli. The lyrics are: 'bore, come have some more, We bet you won't have just one!'. The score includes various musical notations such as slurs, accents, and dynamic markings.

C

A. Sax. *f* 3 3 3 3

T. Sax. *f* 3 3 3

B $\flat$  Tpt. *f* tutti open

Trb. *gliss.* *gliss.* *f* *mp* *ff*

Perc. *ff* *f* *mp* *ff*

Drs. fill

Pno. *ff* *f* *gliss.*

Vo. Sawyer: *ff*  
Just one! just one!

Vln. *mf*

Vlas. *mf*

Vlcs. *mf*

El. B. *f*

23

A. Sax.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

Vln.

Vlas.

Vlcs.

El. B.

*gliss.*

8

8

You've just be - gun



25

A. Sax. *gliss.*

T. Sax. *gliss.*

B $\flat$  Tpt.

Trb.

*f* Cowbell

Perc.

*mf* Drs.

Pno.

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

Vln.

Vlas.

Vlcs.

El. B. 8

**D**

27

A. Sax.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

Vln.

Vlas.

Vlcs.

El. B.

8

bet you won't have\_\_\_ No we bet you won't\_\_\_ have I

Kahli/Tina:

1° - Sawyer:

2° - All (any octave):

29

A. Sax.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vo.

Vln.

Vlas.

Vlcs.

El. B.

**E**

*ff*

*ff*

*ff*

Timpani

*fp* — *ff*

*ff*

8

bet you won't... have just one!

*ff*

*ff*

*ff*

*ff*

8



long fall/fade ad lib squeak  $\times$

A. Sax. *gliss.*

T. Sax. chrom. scale  $\uparrow$  and  $\downarrow$

B $\flat$  Tpt. 5 3 7 3 *gliss.* long fall/fade ad lib

Trb. *gliss.* long fall/fade ad lib

Perc. *gliss.*

Drs.

Pno.

Vo.

Vln. 8 long fall/fade ad lib *gliss.*

Vlas. long fall/fade ad lib *gliss.*

Vlcs. long fall/fade ad lib *gliss.*

El. B. 8

# 8a. Sneaky

Eerie (♩ = 104)

The musical score is for a piece titled "8a. Sneaky" with a tempo of 104 bpm. It is in 4/4 time and features four staves: Bass Clarinet, Violins, B. Cl., and Vlns. The key signature has one sharp (F#). The Bass Clarinet part starts with a *pizz.* (pizzicato) instruction and a *f* (forte) dynamic. The Violins part starts with a *ff* (fortissimo) dynamic, followed by a *p* (piano) dynamic. The B. Cl. part starts with a *mp* (mezzo-piano) dynamic. The Vlns. part starts with a *f* (forte) dynamic. The score includes various musical notations such as rests, eighth notes, quarter notes, and slurs.

## 8b. Evil Laugh

Cue: (Ron laughs maniacally)

**Malevolently** (♩ = 108)

Flute

Bass Clarinet

B♭ Trumpet

Trombone

Thunderdrum

Percussion

Piano

Violins

Violas

Violoncellos

Electric Bass

pesante

*f*

*ff*

Patch: Church Organ

tacet if instrument unavailable

8

Detailed description: This is a musical score for a cue titled "Malevolently" with a tempo of 108 beats per minute. The score is in 2/2 time and features a key signature of three sharps (F#, C#, G#). The instruments and parts include: Flute (melodic line starting in the third measure), Bass Clarinet (rhythmic accompaniment), B♭ Trumpet (melodic line), Trombone (rhythmic accompaniment), Thunderdrum (single hit), Percussion (tacet), Piano (chordal accompaniment with "Patch: Church Organ"), Violins (melodic line), Violas (melodic line), Violoncellos (rhythmic accompaniment), and Electric Bass (rhythmic accompaniment). Dynamics include *f* (forte) and *ff* (fortissimo). The score is marked with "pesante" in several places. A rehearsal mark "8" is located at the beginning of the Electric Bass staff.



# 9. Rivals

Dolce, molto rubato

Flute *mf*

B $\flat$  Clarinet

B $\flat$  Trumpet

Trombone

Percussion Triangle

Drumset

Piano patch: Church Organ (GM 20) *mf*

Ron *mf* recitative

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

Violin

Violas

Violoncellos

Electric Bass

Fl.  $\frac{4}{4}$   $\frac{5}{4}$

B♭ Cl.  $\frac{4}{4}$   $\frac{5}{4}$

B♭ Tpt.  $\frac{4}{4}$   $\frac{5}{4}$

Trb.  $\frac{4}{4}$   $\frac{5}{4}$

Perc.  $\frac{4}{4}$   $\frac{5}{4}$

Drs.  $\frac{4}{4}$   $\frac{5}{4}$

Pno.  $\frac{4}{4}$   $\frac{5}{4}$

R.  $\frac{4}{4}$   $\frac{5}{4}$

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

Vln.  $\frac{4}{4}$   $\frac{5}{4}$

Vlas.  $\frac{4}{4}$   $\frac{5}{4}$

Vlcs.  $\frac{4}{4}$   $\frac{5}{4}$

El. B.  $\frac{4}{4}$   $\frac{5}{4}$

5

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

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

(♩=♩)

Maniacally (♩=80)

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Timpani

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

*poco rit*

*p*

*ff*

*p*

*p*

*p*

*p*

*p*

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

10

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

*mf*

castanets

*p*

*mp*

8

Detailed description: This is a page of a musical score for orchestra and strings, covering measures 10, 11, and 12. The score is written in G major (one sharp) and 3/4 time. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part is mostly silent, with rests in all three measures. The Clarinet in B-flat (B♭ Cl.) and Trumpet in B-flat (B♭ Tpt.) play a rhythmic eighth-note pattern in measure 10, which continues in measure 11. The Trombone (Trb.) part has a melodic line starting in measure 10, marked *mf*. The Percussion (Perc.) part has a rest in measure 10 and a single note in measure 12, marked *mp*. The Drums (Drs.) part has a rest in measure 10 and a rhythmic pattern in measures 11 and 12, marked *p*, with the instruction "castanets" above the staff. The Piano (Pno.) part has a complex texture with chords and eighth notes in the right hand and a melodic line in the left hand. The Violins (Vln.) and Violas (Vlas.) play a rhythmic eighth-note pattern in measure 10, which continues in measure 11. The Violins (Vln.) part has a melodic line in measure 12. The Violas (Vlas.) part has a melodic line in measure 12. The Violoncellos (Vlcs.) and Double Basses (El. B.) play a melodic line in measure 10, which continues in measure 11. The Double Basses (El. B.) part has a melodic line in measure 12. The number "10" is written at the top left of the first staff, and "8" is written at the bottom left of the last staff.

A

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R. *mp*

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

Vln.

Vlas. *p*

Vlcs. *p*

El. B.

15

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

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.

B♭ Tpt.

Trb.

Perc. Marimba

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

*mp*

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

8

19

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

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

*mf*

*mf*

8



23

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

no ex - ag - ger - a - tion to say I had blood thirst!\_\_\_\_\_

Vln.

Vlas.

Vlcs.

El. B.

8

*f*

*f*

*mp*

*mp*

*f*

*mf*

26

Fl.

B♭ Cl.

B♭ Tpt. *f* plunger wah open

Trb. *f* plunger wah open

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8



29 C

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

*p*

*p*

*mp*

8

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.

8

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



33

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

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

35

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Marimba

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

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

8

37 **D**

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *f*

Trb. *f*

Perc. *f*

Drs. *f*

Pno. *f*

R. *f*

Vln. *f*

Vlas. *f*

Vlcs. *f*

El. B. *f*

8

E

to flute

40

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

*f*

*mf*

*mp*

*f*

*mp*

*mp*

*f*

*mp*

*mf*

*mp*

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

42

Fl.

B $\flat$  Cl.

B $\flat$  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. <sub>8</sub>

45

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

R.

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

Vln.

Vlas.

Vlcs.

El. B.

8

*f*

F

47

Fl.

B♭ Cl.

B♭ Tpt.

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

15

*mp*

*f*

*mp*

*mp*

*mf*

*ff*

*f*

*mp*

*mp*

*mp*

*mp*





Flute **G** Dolce, molto rubato

52 *mf*

B $\flat$  Cl.

B $\flat$  Tpt.

Trb. *mf* mute

Perc. 15

Drs.

Pno. *p*

R.

fill you with dis-may.

Vln.

Vlas.

Vlcs. *p* *mf*

El. B. *p* *mf*

8





62

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

segue

this will be the end!

pizz arco

pizz arco

pizz arco

# 9a. Before Happy Little Tune

(breathe when necessary) **Vamp** Cutoff when businessman enters

Flute *pp*

Bass Clarinet *mp*

Percussion Glockenspiel

Drumset Castanets *p*

Piano patch: Bassoon (GM 71) *f*

Violas *pizz*

Violoncellos *mp*

Electric Bass

8

Detailed description: This is a musical score for a scene titled '9a. Before Happy Little Tune'. The score is written for eight instruments: Flute, Bass Clarinet, Percussion, Drumset, Piano, Violas, Violoncellos, and Electric Bass. The music is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The Flute part starts with a trill (tr) and a 'Vamp' section with a 'Cutoff when businessman enters' instruction. The Bass Clarinet and Violoncello parts play a rhythmic pattern of eighth notes. The Percussion part includes Glockenspiel and Castanets. The Drumset part features a 'f' (forte) dynamic. The Piano part is marked with a 'patch: Bassoon (GM 71)' and a 'pizz' (pizzicato) instruction. The Electric Bass part is marked with a 'pizz' instruction. The score includes dynamic markings such as *pp*, *mp*, *p*, and *f*. A rehearsal mark '8' is located at the beginning of the Electric Bass staff.

Cue: (Businessman closes the door)

Fl. *mp*

B. Cl. *mp*

Perc. *mp*

Drs.

Pno. *p* Patch: Harp

Vlas. *mp* solo

Vlcs.

El. B. *p*

Fl. 12 segue

B. Cl. Clarinet *mp* 3

Perc. 15 *f*

Drs.

Pno.

Vlas.

Vlcs.

El. B. 8

Detailed description: This is a page of a musical score for a chamber ensemble. It features eight staves: Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Violas (Vlas.), Violas (Vlcs.), and Electric Bass (El. B.). The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The Flute part begins at measure 12 with a melodic line, ending with a 'segue' instruction. The Bass Clarinet part has a box labeled 'Clarinet' above it, indicating a change in instrument. It plays a melodic line starting in measure 15, marked *mp* (mezzo-piano), with a triplet of eighth notes. The Percussion part has a box labeled '15' above it, indicating a change in instrument. It plays a rhythmic pattern starting in measure 15, marked *f* (forte). The Piano part consists of a series of chords and arpeggiated figures. The Violas part has a melodic line starting in measure 15. The Violas and Electric Bass parts have a rhythmic pattern starting in measure 15. The Electric Bass part has a melodic line starting in measure 15. The score ends with a double bar line and a page number '8' at the bottom left.

# 10. Happy Little Tune



Lightly, Sempre Stacatto, Swing  $\text{♩} = 112-140$

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute
- B♭ Clarinet
- B♭ Trumpet
- Trombone
- Percussion
- Drumset
- A.J.
- Piano (piano solo)
- Violin
- Violas
- Violoncellos
- Bass Guitar

The score is in 4/4 time and features a key signature of one sharp (F#). The piano part is marked "piano solo" and "f" (forte). The piano solo consists of a rhythmic pattern of eighth notes and quarter notes, with the right hand playing chords and the left hand playing a single-note line. The rest of the ensemble is marked with a short horizontal line, indicating they are silent for this section.

3

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Wood Block

*mf*

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

6

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

Whee! Whistle

*f*

3

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.

Vlcs.

B. Guit.

11

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

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

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

14

Fl.

B $\flat$  Cl.

B $\flat$  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.

8

**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.

Vlcs.

B. Guit.

7

8

Detailed description: This is a page of a musical score for section B. It features ten staves. The top seven staves are for woodwinds and brass: Flute (Fl.), B-flat Clarinet (B♭ Cl.), B-flat Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), and Alto Saxophone (A.J.). The A.J. staff contains a vocal line with lyrics: "Hap - py lit - tle song! \_\_\_\_\_ To - day is a hap - py day \_\_\_\_\_". The eighth staff is for Piano (Pno.), showing a melodic line in the right hand and a bass line in the left hand. The bottom three staves are for strings: Violin (Vln.), Viola (Vlas.), and Cello/Double Bass (Vlcs.). The Bass Guitar (B. Guit.) staff is at the very bottom. The page is numbered 7 at the top left and 8 at the bottom left.

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.

8



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.

8

C

28

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

*mf*

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

*mp*

Detailed description: This is a page of a musical score, page 11, marked with a circled 'C' at the top. The score is for measures 28-30. It features ten staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Alto Saxophone (A.J.), Piano (Pno.), Violin (Vln.), Viola (Vlas.), Violoncello (Vlcs.), and Bass Guitar (B. Guit.). The key signature is C major. The vocal line (A.J.) begins with a fermata on a whole note, followed by the lyrics 'Sing, sing a song, sing a song, sing a song and then you'. The piano accompaniment (Pno.) starts with a whole note chord, followed by a series of chords and eighth notes. The bass guitar (B. Guit.) plays a simple bass line. Dynamics include *mf* (mezzo-forte) for the vocal and piano parts, and *mp* (mezzo-piano) for the bass guitar. The page number '11' is at the bottom right.

31

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

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

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

34

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

song, sing a song and then you make 'em tingle, a catchy jingle,

D

37

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

hap - py lit - tle song! \_\_\_\_\_

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

Temple Blocks

whistle

*p*

*p*

*mp*

8



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

47

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

A.J.

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

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

48



49

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

*f*

*f*

*f*

*f*

52 **F**

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *f*

Trb.

Perc. *f*

Timpani

Drs. *mp*

A.J. *f*

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

Pno.

Vln. *f*

Vlas. *f*

Vlcs.

B. Guit.

8

54

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

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

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

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.

Vlcs.

B. Guit.

8

69

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

G

*mp*

*mf*

*mf*

*mf*

hap - py lit - tle tune! —

And so, when - ev - er I'm blue, —

64

Fl.

B $\flat$  Cl.

B $\flat$  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.

8

67

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

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

Pno.

Violin solo

Vln.

Vlas.

Vlcs.

B. Guit.

8

**H**

79

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *f*

Trb. *f*

Perc. *f*

Drs. *mp*

A.J.

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

Pno. *f*

Vln. *f* tutti

Vlas. *f*

Vlcs. *f*

B. Guit. *f*

8



Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

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

Straight 8ths

Straight 8ths

Straight 8ths

76

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

don't just twiddle, you live a little, happy little tune!

I

79

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

83

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

86

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Wood Block ↓ ↓

Drs. *mf*

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

89

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

92

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Whee! Whistle

Drs.

A.J.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

*f*

3

# 10a. Off to Chicago... Again!

Upbeat Swing ♩=160 (swing ♩s)

drum solo vamp

The musical score is arranged in a standard orchestral layout with seven staves. The top staff is for Flute (treble clef), followed by B♭ Clarinet (treble clef with one sharp), Trombone (bass clef), Percussion (treble clef), Drumset (drum clef), Piano (grand staff), and Double Basses (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Upbeat Swing with a quarter note equal to 160 beats per minute. The score begins with a 'drum solo vamp' section. The drumset part features a consistent rhythmic pattern of eighth notes. The other instruments have rests. A double bar line with repeat dots appears after the fourth measure. Following this, the drumset part changes to a 'light swing ad lib' pattern, marked with a piano (*p*) dynamic. The Piano and Double Basses parts also have rests. The Double Basses part has a small number '8' below the first measure and a mezzo-forte (*mp*) dynamic marking at the end of the piece.



6

Fl.

B♭ Cl.

Trb.

Perc.

Drs.

Pno.

Dbs.

*p*

*mf*

*ff*

plunger wah wah wah wahwahwah

Flexatone

8

# 11. Chicago!

Eric: Manatee Choir! Come!  
**Upbeat Swing** ♩=160 (swing ♩s)  
drum solo vamp

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

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute**: Treble clef, 4/4 time. Rested throughout.
- B♭ Clarinet**: Treble clef, 4/4 time. Rested throughout.
- B♭ Trumpet**: Treble clef, 4/4 time. Rested throughout.
- Trombone**: Bass clef, 4/4 time. Rested throughout.
- Percussion**: Treble clef, 4/4 time. Rested throughout.
- Drumset**: Drum notation, 4/4 time. Features a "drum solo vamp" (diagonal slashes) in the first four measures, followed by a "light swing ad lib" pattern (x's) in measures 5-6, and a final pattern in measures 7-8. Dynamics include *p* and *mp*.
- Piano**: Grand staff (treble and bass clefs), 4/4 time. Rested throughout.
- Women**: Treble clef, 4/4 time. Rested throughout.
- Men**: Treble clef, 4/4 time. Rested throughout.
- Violins 1**: Treble clef, 4/4 time. Rested throughout.
- Violins 2**: Treble clef, 4/4 time. Rested throughout.
- Violas**: Bass clef, 4/4 time. Rested throughout.
- Violoncellos**: Bass clef, 4/4 time. Rested throughout.
- Double Basses**: Bass clef, 4/4 time. Rested in the first four measures, then plays a melodic line in the final four measures. Dynamics include *mp*.

This musical score is for a symphony orchestra, featuring woodwinds, strings, and percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in the following order from top to bottom: Flute (Fl.), B-flat Clarinet (Bb Cl.), B-flat Trumpet (Bb Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Woodwind (W.), Mellophone (M.), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Viola (Vlas.), Violoncello (Vlcs.), and Double Bass (Dbs.).

The score is divided into four measures. The first measure contains a double bar line with repeat dots. The second measure is a whole rest for all instruments. The third measure contains a dynamic marking of *p* (piano) for the Flute and B-flat Clarinet. The fourth measure contains a dynamic marking of *mp* (mezzo-piano) for the Violins 1 and 2. The Double Bass part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Percussion part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Drums part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Piano part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Woodwind part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Mellophone part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Viola part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Violoncello part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure. The Double Bass part has a dynamic marking of *mp* in the first measure and a dynamic marking of *p* in the third measure.

A

12

Fl.

B $\flat$  Cl. *solo*  
*mf*

B $\flat$  Tpt.

Trb.

Perc.

Drs.

C E $\flat$  B $\flat$  D $\flat$  B $\dim$  A $\flat$ 7

Pno. (chorus)

W.

M.  
8 Plane ar-rives at se-ven fly-ing in-to O'-Hare. Read a mag-a-zine and then you're

Vlms. 1

Vlms. 2 *pp*

Vlas. *pp*

Vlcs. *pp*

Dbs. *mp*



**B**

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

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

C E<sub>m</sub> B<sup>b</sup> D<sub>m</sub>

pp

pp

pp

8

8

21

Detailed description: This is a musical score for a jazz ensemble. It features ten staves: Flute (Fl.), B-flat Clarinet (B♭ Cl.), B-flat Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Woodwind (W.), Musician (M.), Violins 1 (Vlins. 1), Violins 2 (Vlins. 2), Viola (Vlas.), Violoncello (Vlcs.), and Double Bass (Dbs.). The score is in 4/4 time and the key signature has two sharps (F# and C#). The lyrics are: "Get some famous pizza so delicious to eat. For". The piano part includes a chord progression: C, E<sub>m</sub>, B<sup>b</sup>, D<sub>m</sub>. The woodwind part has a melodic line with a slur and a fermata. The strings (Vlins. 1, Vlins. 2, Vlas., Vlcs., Dbs.) play a harmonic accompaniment, with the violins and viola marked *pp* (pianissimo). The drums and percussion are indicated by a double bar line with a slash and a vertical line through it. The score is numbered 21 at the top left and 8 at the bottom left and right.

23

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

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

*B<sup>dim</sup>* *A<sub>Mi</sub><sup>7</sup>* *D/F<sup>#</sup>* *E<sup>dim</sup>* *F* *F<sub>Mi</sub>*



C

27

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

*mf* solo harmon

*mf*

Vibes

*p* slightly heavier, ad lib

*mp*

ca-go!

solo:

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

8

39

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

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

new solo:

solo:

On

32

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

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

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Dbs.

8

*mf*

D

Fl.

B♭ Cl.

B♭ Tpt. *mf* *tutti* *open*

Trb. *mf*

Perc. *mf* heavier still, ad lib

Drs. *mf*

Pno.

W. *tutti:*  
Chi - ca - go, \_\_\_\_\_ Chi - ca-go! Chi - ca - go, \_\_\_\_\_ Chi -

M. *tutti:*  
8 Chi - ca - go, \_\_\_\_\_ Chi - ca-go! Chi - ca - go, \_\_\_\_\_ Chi -

Vlms. 1 *mf*

Vlms. 2 *mf*

Vlas. *mf* arco

Vlcs. *mf*

Dbs. *mf*

49

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Dbs.

ca - go!

We're

ca - go!

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

43

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

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. Marimba

Drs.

Pno.

W.

M.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

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

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

*mf*





56

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

*f*

*ff*

*f*

8

8

62

Fl. *f* *ff* **G**

B♭ Cl. *ff*

B♭ Tpt. *ff*

Trb. *ff*

Perc. *f* *ff*

Drs. *ff* fill (vlns.) big

Pno.

W.

M.

Vlins. 1 *ff*

Vlins. 2 *ff*

Vlas. *ff*

Vlcs. *ff*

Dbs. *ff*

8

66

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

8

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

8

Dbs.

*ff*

solo

solo

72

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

W.

M.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

8

H

*mf*

*mf*

*mf*

*f* Vibes

*f*

*mf*

*mf*

*mf*

*f*

This musical score is for a symphony orchestra, featuring a variety of instruments. The score is divided into several systems, each containing multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), B♭ Cl. (B-flat Clarinet), B♭ Tpt. (B-flat Trumpet), Trb. (Trombone), Perc. (Percussion), Drs. (Drum), Pno. (Piano), W. (Winds), M. (Mandolin), Vlns. 1 (Violins 1), Vlns. 2 (Violins 2), Vlas. (Viola), Vlcs. (Violoncello), and Dbs. (Double Bass). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is divided into measures, with some measures containing rests. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are also performance instructions like "solo" for the Percussion and "I" for the Flute. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the Double Bass. The score is divided into measures, with some measures containing rests. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are also performance instructions like "solo" for the Percussion and "I" for the Flute. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the Double Bass.



Fl. K  
 B♭ Cl. *fp* *p subito*  
 B♭ Tpt. *fp* *p subito*  
 Trb. *fp* *p subito*  
 Perc. *p subito*  
 Drs. *p subito*  
 Pno. *p subito*  
 W. *p subito*  
 M. *p subito*  
 Vlns. 1 *fp*  
 Vlns. 2 *fp*  
 Vlas. *fp*  
 Vlcs. *fp*  
 Dbs. *ff* *p subito*

98

Fl. *ff*

B♭ Cl. *ff*

B♭ Tpt. *ff*

Trb. *ff*

Perc. *ff* Timpani

Drs.

Pno.

W.

M.

Vlins. 1 *ff*

Vlins. 2 *ff*

Vlas. *ff*

Vlcs. *ff*

Db. *ff*

8



# 11a. Happy Incidental

Sempre staccato  
Patch: Celesta (GM 9)

Piano

*mf*

Pno.

The musical score is written in 4/4 time and consists of two systems. The first system is for the Piano, starting at measure 8. The Celesta part (top staff) features a staccato melody of eighth notes with a dotted quarter note, while the Piano accompaniment (bottom staff) consists of a steady eighth-note bass line. The second system is for the Pno. (Piano), starting at measure 7. The Celesta part continues with staccato chords and eighth notes, while the Piano accompaniment provides a simple harmonic support with eighth notes and rests.

# 11b. The Military

Maximillian: The entire scientific community!

## Military March (♩=100)

watch for cutoff

sempre staccato  
solo

First system of the musical score for 'The Military'. It features four staves: B♭ Trumpet, Drumset, Piano, and Bass Guitar. The key signature is one flat (B♭) and the time signature is 4/4. The B♭ Trumpet part begins with a whole rest, followed by a quarter rest, and then a melodic line starting on a B♭. The Drumset part plays a consistent rhythmic pattern of eighth notes with accents. The Piano and Bass Guitar parts are currently silent, indicated by whole rests.

8

Second system of the musical score for 'The Military'. It features four staves: B♭ Tpt., Drs., Pno., and B. Guit. The B♭ Tpt. part continues with a melodic line, including a measure with a 4-measure rest. The Drs. part continues with the same rhythmic pattern. The Pno. and B. Guit. parts remain silent with whole rests.

8

Norris: Aaron, your grandparents are Swiss

**Polka (♩=120)**

7

B♭ Tpt.

Drs.

Pno.

B. Guit.

8

patch: Accordion (GM 22)

11

B♭ Tpt.

Drs.

Pno.

B. Guit.

8

# 12. You Just Can't Say It

With Reservation (♩=48-56)

Alto Saxophone

B♭ Clarinet

Percussion

Drumset

Piano

Norris

Violin

Violas

Violoncellos

Bass Guitar

8

*p*

*mf*

*p*

Marimba

Hon-es - ty \_\_\_\_\_ ain't jew-el - ry \_\_\_\_\_ does-n't sparkle \_\_\_\_\_ does-n't shine.

Detailed description: This is a page of a musical score for the piece 'With Reservation'. The score is written for a large ensemble including Alto Saxophone, B♭ Clarinet, Percussion, Drumset, Piano, a soloist named Norris, Violin, Violas, Violoncellos, and Bass Guitar. The music is in 4/4 time with a tempo of 48-56 beats per minute. The key signature has one sharp (F#). The Alto Saxophone and Violin parts are mostly silent, indicated by rests. The B♭ Clarinet and Norris parts feature melodic lines with dynamics like *p* (piano) and *mf* (mezzo-forte). The Piano part consists of chords in the right hand and single notes in the left hand. The Drumset part shows a steady rhythm with snare and cymbal patterns. The Percussion part includes a Marimba. The lyrics are: 'Hon-es - ty \_\_\_\_\_ ain't jew-el - ry \_\_\_\_\_ does-n't sparkle \_\_\_\_\_ does-n't shine.' The page number 8 is at the bottom left.

3

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

8

fill

Ho-nes - ty\_\_ ain't po-e - try\_\_ does n't flow, no\_\_ does-n't rhyme. 'Cause when you're

5

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

8

*pp*

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

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

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



**A**

9

A. Sax. *mp*

B♭ Cl.

Perc. Triangle *mf*

Drs.  $\frac{\text{H}}{\text{H}}$   $\frac{\text{H}}{\text{H}}$

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

1

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

8

*mf*

*mf*

*mp*

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

14

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

8

*p*

talk - ing\_\_ a bout ro - mance, when you're talk - ing<sup>3</sup> a - bout some<sup>3</sup> - thing big,

16

A. Sax.

B♭ 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.

**B**

A. Sax.

Bb 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

29

molto rit.

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

heat.

fill

*f*

*mf*

ho-nes - ty\_\_ ain't can-dle - light\_\_ 'cause the cold truth's\_\_ got no heat. Yeah, when you're

a tempo

22

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

*p*

Temple Blocks

*mf*

*p*

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

*mp*

talk - ing — a bout ro - mance,

*mp*

24

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N. 

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

Vln.

Vlas.

Vlcs.

B. Guit.

8



26

A. Sax.

B♭ Cl.

Perc.

Drs.

Pno.

N.

Vln.

Vlas.

Vlcs.

B. Guit.

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



# 13. Restaurant Underscore

Very Slow and Mechanical (♩ = 56)

Drumset

vamp

Piano

15ma

15ma

Drs.

5

segue

Pno.

The musical score is written in 4/4 time with a tempo of 56 beats per minute. The Drumset part begins with a 'vamp' section consisting of a steady eighth-note pattern on the snare and cymbals. The Piano part features a sparse accompaniment with chords and single notes, including a 15th-massima interval. The Drums part has a few specific hits, with a 'segue' marking at the end of the section. The Piano part concludes with a final chord and a repeat sign.

# 13a. Kayla and Norris' Fight Song

**Heavy Rock** (♩=80) build to the end  
vamp

The score is for a heavy rock piece in 4/4 time with a tempo of 80 beats per minute. It features seven instruments: Bb Clarinet, Tenor Saxophone, Bb Trumpet, Trombone, Percussion, Drumset, and Bass Guitar. The key signature has two flats (Bb and Eb). The piece is divided into two measures. The first measure is mostly silent for the woodwinds and brass, with the bass guitar playing a rhythmic pattern. The second measure is a 'vamp' where all instruments play. The Bb Clarinet and Bb Trumpet play a melodic line starting with a forte (*f*) dynamic. The Tenor Saxophone plays a rhythmic pattern. The Trombone is silent. The Percussion includes a Gong and a heavy rock drum pattern. The Drumset plays a heavy rock pattern with 'ad lib' markings. The Piano plays a rhythmic pattern with a forte (*f*) dynamic. The Bass Guitar plays a rhythmic pattern with a forte (*f*) dynamic and an 'opt wah pedal' marking. The score ends with a double bar line and repeat dots.

**B $\flat$  Clarinet**

**Tenor Saxophone**

**B $\flat$  Trumpet**

**Trombone**

**Percussion** Gong

**Drumset** heavy rock ad lib *ff*

**Piano** Patch: Overdriven guitar (GM 30)

**Bass Guitar** opt wah pedal

8 *f* *f*

B $\flat$  Cl. *p*  
 T. Sax. *p*  
 B $\flat$  Tpt. *p*  
 Trb. *ppp*  
 Perc. *ppp*  
 Drs. *ppp*  
 Pno. *ppp*  
 B. Guit. *ppp*

8

alto sax vamp  
tacet 1° **G**

B♭ Cl. **C**

T. Sax.

B♭ Tpt. play any pitch (and change each note)

Trb. play any pitch (and change each note)

*fff*

Perc.

Drs. *ff*

Pno.

B. Guit. *fff*

8

9

B♭ Cl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

B. Guit.

8

crazy fill last time

G  
 C  
 C  
 fltg. gliss down, out of time

B $\flat$  Cl.  
 T. Sax.  
 B $\flat$  Tpt.  
 Trb.  
 Perc.  
 Drs.  
 Pno.  
 B. Guit.

8



14

B $\flat$  Cl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

B. Guit.

8

# 14. The Death

Driving (♩ = 120)

The musical score is for a piece titled "Driving" with a tempo of 120 beats per minute. It is written in 4/4 time and the key signature has two sharps (F# and C#). The score includes parts for Alto Saxophone, Bb Clarinet, Bb Trumpet, Trombone, Percussion, Drumset, Piano, Violins 1 and 2, Violas, Violoncellos, and Electric Bass. The percussion part includes a cowbell and a drumset. The piano part is set to "Electric Piano 2 (GM 6)". The electric bass part starts with an 8-measure rest. The score is divided into two measures, with various dynamics and performance instructions such as "flutter w/ plunger wah's" and "flutter w/ plunger".

Alto Saxophone

B♭ Clarinet

B♭ Trumpet

Trombone

Cowbell

Percussion

Drumset

Piano

Violins 1

Violins 2

Violas

Violoncellos

Electric Bass

flutter w/ plunger wah's

flutter w/ plunger

patch: Electric Piano 2 (GM 6)

*mp* *ff*

8

A. Sax. *mf*

B♭ Cl. *mf*

B♭ Tpt. *f*

Trb. *mp*

Perc.

Drs.

Pno. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas.

Vlcs.

El. B. *mf*

8

Detailed description: This is a page of a musical score for a symphony orchestra and woodwinds. The score is arranged in a vertical stack of staves. At the top are the woodwind parts: Alto Saxophone (A. Sax.), B-flat Clarinet (B♭ Cl.), B-flat Trumpet (B♭ Tpt.), and Trombone (Trb.). The percussion section (Perc.) and Drums (Drs.) are represented by a single staff with various rhythmic symbols. The piano part (Pno.) is shown in grand staff notation. The string section (Vlins. 1, Vlins. 2, Vlas., Vlcs.) and Electric Bass (El. B.) are at the bottom. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The woodwinds and strings have rests in the first measure, while the trumpet and trombone play a rhythmic pattern. The piano and electric bass provide harmonic support with moving lines.

5

A. Sax. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

B♭ Tpt. *mf* *open* *cresc.*

Trb. *mf* *open* *cresc.* play upper notes if poss.

Perc.

Drs. *fill*

Pno. *cresc.*

Vlms. 1 *cresc.*

Vlms. 2 *cresc.*

Vlas.

Vlcs.

El. B. 8

A. Sax. *ff*  
 B♭ Cl. *ff*  
 B♭ Tpt. *ff*  
 Trb. *fff*  
 Perc. Slapstick Vibraslap Chimes  
 Drs. *ff*  
 Pno. *ff*  
 Vlins. 1 *ff*  
 Vlins. 2 *ff*  
 Vlas. *ff*  
 Vlcs. *ff*  
 El. B. *fff*

# 15. Entr'acte

March Tempo (♩ = 132)

Flute

Tenor Saxophone

B♭ Trumpet

Trombone

Percussion

Drumset

Piano

Violins

Violas

Violoncellos

Electric Bass

Concert Bass Drum

*mp*

*mp*

*mp*

*mp*

*ff*

*mp*

*mp*

8



Fl. *tr* **A** *tr* *tr*  
*mp* *f* *sim*  
 T. Sax. *f*  
 B♭ Tpt. *f*  
 Trb. *f* *alisse*  
 Perc. *f*  
 Drs. *f*  
 Pno. Patch: Brass *f*  
 Vlins.  
 Vlas.  
 Vlcs.  
 El. B. *f*

This musical score is for a jazz ensemble. It consists of ten staves, each representing a different instrument. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three measures. The Flute (Fl.) part features a complex melodic line with many sixteenth notes and slurs, including a trill (tr) in the second measure. The Tenor Saxophone (T. Sax.) part has a simpler, rhythmic line. The B♭ Trumpet (B♭ Tpt.) part has a melodic line with some rests. The Trombone (Trb.) part has a melodic line with a glissando (gliss.) in the second measure. The Percussion (Perc.) and Drums (Drs.) parts are marked with a slash and a vertical line, indicating they are not to be played. The Piano (Pno.) part has a complex accompaniment with many sixteenth notes and chords. The Violins (Vlins.), Viola (Vlas.), and Violoncello (Vlcs.) parts are marked with a horizontal line, indicating they are not to be played. The Electric Bass (El. B.) part has a simple, rhythmic line.

1.

Fl.

T. Sax.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

Vlins.

Vlas.

Vlcs.

El. B.

10

5

5

8

2.

12

Fl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vlins.

Vlas.

Vlcs.

El. B.

**B** Somber (♩ = 56)

*mf*

Vibes

*mf*

*p*

*tr*

*rit*

*rit*

8

17  
 Fl.   
 T. Sax.   
 B♭ Tpt. *pp* muted   
 Trb. *pp* muted   
 Perc.   
 Drs.   
 Pno.   
 Vlins.   
 Vlas. *p*   
 Vlcs. *p*   
 El. B.   
 8



25

Fl.

T. Sax.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vlins.

Vlas.

Vlcs.

El. B.

8

segue

*mp*

*cresc*

*f*

Timpani

Detailed description of the musical score: The score is for measures 25 through 28. It features ten staves: Flute (Fl.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Violins I (Vlins.), Violins II (Vlas.), and Electric Bass (El. B.). The key signature has two flats (B♭ and E♭). The time signature is 4/4. The Flute part starts with a dynamic of *f* and has a 'segue' instruction at the end. The Tenor Saxophone part starts with a dynamic of *f*. The B♭ Trumpet part starts with a dynamic of *mp* and has a 'solo' and 'cresc' marking. The Percussion part has a 'Timpani' marking and a dynamic of *f*. The Drums part starts with a dynamic of *mf*. The Piano part starts with a dynamic of *f*. The Violins I, Violins II, and Violas parts start with a dynamic of *f*. The Electric Bass part starts with a dynamic of *f*. The score ends with a 'segue' instruction.

# 16. Shifting Shadows



Alto Saxophone

Clarinet

Trumpet

Trombone

Percussion

Drumset

Large Drum (Onstage)

Piano

Soprano

Alto

Tenor

Bass

Violin

Viola

Violoncello

Bass Guitar

*f* gradually increase speed until downbeat

*ff*

Ah!

*ff*

Ah!

*ff*

Ah!

*ff*

Ah!

*ff*

*ff*

*ff*

*ff*

*ff*

A. Sax. *mf* *mf* *ff*

Cl. *mf* *mf* *ff*

Tpt. *ff* *ff*

Trb. *ff* *ff*

Perc. Gong *pp*

Drs.

D.

Pno. *mf* *mf* *ff*

S. Ah! Ah!

A. Ah! Ah!

T. Ah! Ah!

B. Ah! Ah!

Vln.

Vla.

Vlc.

B. Guit. 8

**A** With Force (♩=80-86 or 108-116)

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

The score is for section A, marked "With Force" with a tempo of ♩=80-86 or 108-116. It features a variety of instruments. The woodwinds (Saxophone, Clarinet, Trumpet, Trombone) and strings (Violin, Viola, Violoncello, Bass Guitar) have rests for the first two measures, then enter in the third measure with a forte (*f*) dynamic. The percussion and drums play throughout, with a double bass line starting in the third measure. The piano part has a forte (*f*) dynamic starting in the third measure. The vocal parts (Soprano, Alto, Tenor, Bass) have rests throughout. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor).

**B**

A. Sax. *f*

Cl. *f*

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S. *f*  
Shift - ing! \_\_\_\_\_ Sha - dows! \_\_\_\_\_ Chang - ing! \_\_\_\_\_

A. *f*  
Shift - ing! \_\_\_\_\_ Sha - dows! \_\_\_\_\_ Chang - ing! \_\_\_\_\_

T. *f*  
Shift - ing! \_\_\_\_\_ Sha - dows! \_\_\_\_\_ Chang - ing! \_\_\_\_\_

B. *f*  
Shift - ing! \_\_\_\_\_ Sha - dows! \_\_\_\_\_ Chang - ing! \_\_\_\_\_

Vln. *f*

Vla. *f*

Vlc. *f*

B. Guit. *f*

14

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

Wah!

Wah!

Wah!

Wah!

port

port

port

8

8

*f*

*mp*

*mp*

*mp*

*mp*

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

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

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

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

16

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

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

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

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

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

Vln.

Vla.

Vlc.

B. Guit.  
8

18

C

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

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

*mp*

*mp*

*mp*

*mp*

20

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

you. True to you.

you. True to you.

you. True to you.

you. True to you.



D

23

A. Sax. *f*

Cl. *f*

Tpt. *f*

Trb. *f*

Perc.

Drs.

D.

Pno. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

B. Guit. *f*

Shift - ing! \_\_\_\_\_

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_

Shift - ing! \_\_\_\_\_

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_

Shift - ing! \_\_\_\_\_

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_

Shift - ing! \_\_\_\_\_

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_

26

A. Sax.

Cl.

Tpt.

Trb.

Perc. Vibes

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

Wah!

Black-en - ing sha - dows, — danc-ing shade.

Wah!

Black-en - ing sha - dows, — danc-ing shade.

Wah!

Black-en - ing sha - dows, — danc-ing shade.

Wah!

Black-en - ing sha - dows, — danc-ing shade.

*mf*

*p*

*p*

*p*

*mp*

29 **E**

A. Sax. *f*

Cl.

Tpt. *f* harmon

Trb. *f*

Perc. *f*

Drs. *f*

D. *f*

Pno. *f*

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

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

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

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

Vln.

Vla.

Vlc.

B. Guit. *f*  
8

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.  
8

31

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

flakes of stone from a mon - u - ment of

flakes of stone from a mon - u - ment of

flakes of stone from a mon - u - ment of

flakes of stone from a mon - u - ment of

flakes of stone from a mon - u - ment of

32

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.  
time. *ff* What is hid - ing in the sha - dows un -

A.  
time. *ff* What is hid - ing in the sha - dows un -

T.  
time. *ff* What is hid - ing in the sha - dows un -

B.  
time. *ff* What is hid - ing in the sha - dows un -

Vln.

Vla.

Vlc.

B. Guit.



37

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_

Sha - dows! \_\_\_\_\_

Chang - ing! \_\_\_\_\_



G

39

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S. Wah! The light is what cre - ates

A. Wah! The light is what cre - ates

T. Wah! The light is what cre - ates

B. Wah! The light is what cre - ates

Vln.

Vla.

Vlc.

B. Guit.

4

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

42

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S. 

A. 

T. 

B. 

Vln.

Vla.

Vlc.

B. Guit.

H

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

sha - dows. March down the pas-sage of dark - ness,  
sha - dows. March down the pas-sage of dark - ness,  
sha - dows. March down the pas-sage of dark - ness,  
sha - dows. March down the pas-sage of dark - ness,

cresc. mp

45

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S. 

A. 

T. 

B. 

Vln.

Vla.

Vlc.

B. Guit.

47

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

gain - ing all the truths you know are true to

gain - ing all the truths you know are true to

gain - ing all the truths you know are true to

gain - ing all the truths you know are true to

*f* *cup*

*p*

49

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

*p*

you. True to...

you. True to...

you. True to...

you. True to...

51 **I**

A. Sax. *mf*

Cl. *mf*

Tpt. *mf*

Trb. *mf*

Perc. *mf*

Drs. *mp*

D. *mp*

Pno. *mp*

S. *p* *cresc poco a poco*  
Hid - ing in sha - dows. —

A. *p* *cresc poco a poco*  
Hid - ing in sha - dows. —

T. *p* *cresc poco a poco*  
Hid - ing in sha - dows. —

B. *p* *cresc poco a poco*  
Hid - ing in sha - dows. —

Vln. *mf*

Vla. *mf*

Vlc. *mf*

B. Guit. *f*



52

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.  
Hid - ing in sha - dows. — Hid - ing in sha - dows.

A.  
Hid - ing in sha - dows. — Hid - ing in sha - dows.

T.  
8 Hid - ing in sha - dows. — Hid - ing in sha - dows.

B.  
Hid - ing in sha - dows. — Hid - ing in sha - dows.

Vln.

Vla.

Vlc.

B. Guit.  
8

55

A. Sax. *f*

Cl. *f*

Tpt. *f* solo

Trb. *f* open

Perc.

Drs. *f*

D.

Pno.

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

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

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

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

Vln. *f*

Vla. *f*

Vlc. *f*

B. Guit. *f*  
8

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

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.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

tutti

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

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

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

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

long vocal gliss

J

58

A. Sax.

Cl.

Tpt.

Trb.

Perc.

Drs.

D.

Pno.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

B. Guit.

Slapstick

All we're do-ing is queu-ing to - mor... —

What is cer - tain? —

*ff*

gliss.

gliss.

gliss.

gliss.

*ff*

*ff*

*ff*

*ff*

8

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

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,

62

A. Sax. *ff*

Cl. *ff*

Tpt. *ff*

Trb. *ff*

Perc. *ff*

Drs. *fff*

D. *fff*

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 (♩=48-56)

Flute

B♭ Clarinet

Percussion

Drumset

Piano

Kayla

Violin

Violas

Violoncellos

Bass Guitar

15

*p*

Glockenspiel

*p*

*mf*

*p*

Hon-es - ty \_\_\_ ain't jew-el - ry \_\_\_ does-n't sparkle \_\_\_ does-n't shine.

8

3

Fl.

B♭ Cl.

Perc.

15

Drs.

Pno.

K.

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.

8

5

Fl.

B♭ Cl.

Perc.

*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

7

Fl.

B♭ Cl.

15

Perc.

Drs.

Pno.

K.

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

Vln.

Vlas.

Vlcs.

B. Guit.

8

**A**

Fl. *mp*

B♭ Cl.

Perc. 15 Triangle *mf*

Drs.

Pno.

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

Vln.

Vlas.

Vlcs.

B. Guit. 8

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

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

*mf*   
*mp*

14

Fl.

Bb 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,

8

16

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

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



**B**

Fl. *mf*

B♭ Cl. *mp*

Perc.

Drs.

Pno.

K. *mp*

Vln. *ps*

Vlas. *p*

Vlcs.

B. Guit.

Ho-nes - ty \_\_\_ ain't cho-co - late \_\_\_ Bit-ter re - al - i - ty \_\_\_ is-n't sweet. And

29 *molto rit.*

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K. *mf*

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.

8

22 *a tempo*

Fl. *mf*

B♭ Cl. *p*

Perc. Temple Blocks *mf*

Drs. *p*

Pno.

K. *mp*

Vln. *mp*

Vlas. *p*

Vlcs. *mp*

B. Guit. *mp*

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

24

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

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

8

26

Fl.

B♭ Cl.

Perc.

Drs.

Pno.

K.

Vln.

Vlas.

Vlcs.

B. Guit.

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

*p*



# 18. Rivals Reprise

Dolce, molto rubato

Flute *mf*

B $\flat$  Clarinet

B $\flat$  Trumpet

Trombone

Percussion Triangle

Drumset

Piano patch: Church Organ (GM 20) *mf*

Ron *mf* recitative

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

Violin

Violas

Violoncellos

Electric Bass



Fl.  $\frac{4}{4}$   $\frac{5}{4}$

B♭ Cl.  $\frac{4}{4}$   $\frac{5}{4}$

B♭ Tpt.  $\frac{4}{4}$   $\frac{5}{4}$

Trb.  $\frac{4}{4}$   $\frac{5}{4}$

Perc.  $\frac{4}{4}$   $\frac{5}{4}$

Drs.  $\frac{4}{4}$   $\frac{5}{4}$

Pno.  $\frac{4}{4}$   $\frac{5}{4}$

R.  $\frac{4}{4}$   $\frac{5}{4}$

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

Vln.  $\frac{4}{4}$   $\frac{5}{4}$

Vlas.  $\frac{4}{4}$   $\frac{5}{4}$

Vlcs.  $\frac{4}{4}$   $\frac{5}{4}$

El. B.  $\frac{4}{4}$   $\frac{5}{4}$

5

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

tr

( $\text{♩}=\text{♩}$ )

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

(♩=♩)

Maniacally (♩=80)

Fl. *poco rit*

B♭ Cl.

B♭ Tpt.

Trb.

Perc. **Timpani** *ff*

Drs.

Pno.

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

Vln.

Vlas.

Vlcs.

El. B.

10

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

*mf*

castanets

*p*

*mp*

8

Detailed description: This is a page of a musical score for orchestra and strings, covering measures 10, 11, and 12. The score is written in the key of A major (indicated by three sharps: F#, C#, G#) and a 3/4 time signature. The instruments and their parts are as follows: Flute (Fl.) is silent in all three measures. Clarinet in B-flat (B♭ Cl.) and Trumpet in B-flat (B♭ Tpt.) play a rhythmic pattern of eighth notes in measures 10 and 11, then rest in measure 12. Trombone (Trb.) plays a simple bass line of quarter notes with a sharp sign in the second measure of each measure. Percussion (Perc.) is silent. Drums (Drs.) play castanets, starting in measure 11 with a piano (*p*) dynamic and continuing through measure 12 with a mezzo-piano (*mp*) dynamic. Piano (Pno.) plays a complex accompaniment with chords and eighth notes in the right hand and a bass line in the left hand. Viola (Vln.) and Violoncello (Vlas.) play a rhythmic pattern of eighth notes. Violins (Vlcs.) and Electric Bass (El. B.) play a simple bass line of quarter notes with a sharp sign in the second measure of each measure. The page number '10' is at the top left, and '8' is at the bottom left.

A

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R. *mp*

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

Vln.

Vlas. *p*

Vlcs. *p*

El. B.

Fl. <sup>15</sup> *f*  $\wedge$  to alto sax

B $\flat$  Cl. *f*  $\wedge$

B $\flat$  Tpt. *f*  $\wedge$

Trb. *f*  $\wedge$

Perc.

Drs.

Pno.

R.

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

Vln.

Vlas.

Vlcs.

El. B. <sub>8</sub>

17

Fl.

B $\flat$  Cl.

*mp*

B $\flat$  Tpt.

Trb.

Marimba

Perc.

Drs.

Pno.

R.

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

Vln.

Vlas.

Vlcs.

El. B.

8

19

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

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

*mf*

*mf*





23

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

no ex - ag - ger - a - tion to say I had blood thirst!\_\_\_\_\_

Vln.

Vlas.

Vlcs.

El. B.

8

*f*

*mp*

*f*

*mf*

26

Fl.

B♭ Cl.

B♭ Tpt. *f* plunger wah open

Trb. *f* plunger wah open

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8



29 C

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

*p*

*p*

*mp*

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

8

34

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

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

33

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

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

35

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Marimba

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

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

8



37 **D**

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *f*

Trb. *f*

Perc. *f*

Drs. *f*

Pno. *f*

R. *f*

Vln. *f*

Vlas. *f*

Vlcs. *f*

El. B. *f*

8

E

to flute

40

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

*f*

*f*

*mf*

*mf*

*mp*

*mp*

*f*

*mp*

*mp*

*mf*

*mp*

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

42

Fl.

B $\flat$  Cl.

B $\flat$  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 $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

R.

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

Vln.

Vlas.

Vlcs.

El. B.

8

*f*

F

47

Fl.

B♭ Cl.

B♭ Tpt.

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

15

*mp*

*f*

*mp*

*mp*

*mf*

*ff*

*f*

*mp*

*mp*

*mp*

*mp*











62

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

R.

Vln.

Vlas.

Vlcs.

El. B.

8

this will be the end!

pizz arco

pizz arco

pizz arco

# 18a. Evil Laughs

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

**Malevolently** (♩ = 108)

Flute

Bass Clarinet

B♭ Trumpet

Trombone

Thunderdrum

Percussion

Piano

Violins

Violas

Violoncellos

Electric Bass

pesante

*f*

*ff*

Patch: Church Organ

tacet if instrument unavailable

8

Detailed description: This is a musical score for a piece titled "Malevolently" with a tempo of 108 beats per minute. The score is written for a full orchestra and includes a percussion section. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The score is divided into eight staves. The Flute, B♭ Trumpet, and Violins parts have a melodic line starting in the third measure. The Bass Clarinet, Trombone, and Electric Bass parts have a rhythmic accompaniment of eighth notes. The Percussion part includes a Thunderdrum and is marked "tacet if instrument unavailable". The Piano part features a "Church Organ" patch with a heavy, sustained chordal texture. Dynamics include *f* (forte), *ff* (fortissimo), and *pesante* (heavy). The score ends with a double bar line and repeat dots.

# 18b. Fabric Store Soundtrack

**Alla Anderson** (♩ = 160)  
molto rit. a tempo vamp

Flute  
*f*  
cup

Trombone  
*fp*

Percussion  
15  
Glockenspiel  
*mp*

Violins  
*f*  
sempre pizz  
*mp*

Violas  
*f*  
sempre pizz  
*mp*

Violoncellos  
*mp*  
sempre pizz

6  
Fl.

Trb.

15  
Perc.

Vlcs. *cresc* *mf*

Vlas. *cresc* *mf*

Vlcs. *cresc* *mf*

*mf*

Detailed description: This is a musical score for a section of an orchestra. It consists of six staves. The top two staves are for Flute (Fl.) and Trumpet (Trb.), both of which are silent, indicated by a horizontal line with a bar. The third staff is for Percussion (Perc.), starting at measure 15, and contains a rhythmic pattern of eighth and sixteenth notes. The bottom three staves are for Violins (Vlcs.), Viola (Vlas.), and Violoncello (Vlcs.). All three string parts begin with a 'cresc' (crescendo) marking and end with an 'mf' (mezzo-forte) dynamic. The Violin I part features a melodic line with eighth notes and rests. The Viola part has a similar rhythmic pattern. The Violoncello part plays a steady eighth-note accompaniment. The score concludes with a double bar line and repeat dots.

# 18c. The Death

Driving (♩ = 120)

The musical score is for a piece titled "Driving" with a tempo of 120 beats per minute. It is written in 4/4 time and the key signature has two sharps (F# and C#). The score includes parts for the following instruments:

- Alto Saxophone:** Rests in both measures.
- B♭ Clarinet:** Rests in both measures.
- B♭ Trumpet:** Rests in both measures.
- Trombone:** Rests in the first measure. In the second measure, it plays a tremolo effect with a plunger, starting at a mezzo-piano (*mp*) dynamic and increasing to fortissimo (*ff*). The instruction "flutter w/ plunger wah's" is written above the staff.
- Percussion:** Features a cowbell part with a steady eighth-note pattern. The dynamic is marked *f*.
- Drumset:** Features a bass drum and snare drum pattern. The dynamic is marked *ff*.
- Piano:** Rests in both measures. The patch is identified as "Electric Piano 2 (GM 6)".
- Violins 1 & 2:** Rests in both measures.
- Violas:** Rests in both measures.
- Violoncellos:** Rests in both measures.
- Electric Bass:** Plays a rhythmic pattern of eighth notes with a triplet feel. The first measure starts with an 8-measure rest.



A. Sax.   
 B♭ Cl.   
 B♭ Tpt. *f*   
 Trb. *mp*   
 Perc.   
 Drs.   
 Pno. *mf*   
 Vlins. 1 *mf*   
 Vlins. 2 *mf*   
 Vlas.   
 Vlcs.   
 El. B.   
 8

5

A. Sax. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

B♭ Tpt. *mf* *open* *cresc.*

Trb. *mf* *open* *cresc.* play upper notes if poss.

Perc.

Drs. *fill*

Pno. *cresc.*

Vlms. 1 *cresc.*

Vlms. 2 *cresc.*

Vlas.

Vlcs.

El. B. 8

A. Sax. *ff*  
 B♭ Cl. *ff*  
 B♭ Tpt. *ff*  
 Trb. *fff*  
 Perc. Slapstick Vibraslap Chimes  
 Drs. *ff*  
 Pno. *ff*  
 Vlins. 1 *ff*  
 Vlins. 2 *ff*  
 Vlas. *ff*  
 Vlcs. *ff*  
 El. B. *fff*

# 19. Heart's Hot Emotion

James: I solved it  
**Freely** (♩=100-140)

James: Oh... Oh God...

*tr* breathe when necessary

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- B♭ Clarinet**: Two staves, both in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff includes a *tr* (trill) marking and a *p* (piano) dynamic marking. Both staves include the instruction "breathe when necessary" with a slur over the notes.
- B♭ Trumpet**: Treble clef, 4/4 time.
- Trombone**: Bass clef, 4/4 time.
- Percussion**: Treble clef, 4/4 time.
- Drumset**: Percussion clef, 4/4 time.
- Piano**: Grand staff (treble and bass clefs), 4/4 time. The right hand part includes the instruction "Patch: Electric Piano 2 (GM 6)" and a *mf* (mezzo-forte) dynamic marking.
- SATB Choir**: Grand staff (treble and bass clefs), 4/4 time.
- James**: Treble clef, 4/4 time.
- Violin**: Treble clef, 4/4 time. Includes the instruction "above the bridge" with a hairpin.
- Violas**: Bass clef, 4/4 time. Includes the instruction "above the bridge" with a hairpin.
- Violoncellos**: Bass clef, 4/4 time. Includes the instruction "above the bridge" with a hairpin.
- Electric Bass**: Bass clef, 4/4 time.

10

B♭ Cl.

B♭ Cl.

B♭ Tpt. *solo*  
*mp*

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

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

Musical score for a symphony orchestra and vocal soloist. The score includes parts for B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drums, Piano, SATB Chorus, and Soloist. The music is in 7/8 and 4/4 time signatures with a key signature of one sharp (F#).

Performance instructions include: *p* (piano), *mf* (mezzo-forte), *snare off*, *cup*, and *open*.

**A** Adagio (♩=76)  
vamp

**B** Allegro (♩=)

21

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

8

Vln.

Vlas.

Vlcs.

El. B.

8

*mf*

*p*

*mf*

*mf*

pizz

pizz

pizz



Cue - James: "Embittering"

Musical score for Cue - James: "Embittering". The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- B♭ Cl. (Two staves)
- B♭ Tpt.
- Trb.
- Perc.
- Drs. (Drum set)
- Pno. (Piano)
- SATB (Vocal ensemble)
- J. (Soloist)
- Vln. (Violins)
- Vlas. (Violas)
- Vlcs. (Violas)
- El. B. (Electric Bass)

Key features of the score include:

- Tempo: *mf* (mezzo-forte) at the beginning, *f* (forte) in the middle, and *p* (piano) in the later sections.
- Performance instructions: *arco* (arco) for strings, and *mp* (mezzo-piano) for strings and bass.
- Rehearsal marks: 31, 8, and 8.
- Key signature: Two sharps (F# and C#).
- Time signature: 4/4.

Alto Sax  
cresc

36

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

cresc

cresc

cresc

cresc

cresc

ff

3

8

**C**

41

B♭ Cl. *ff* *p* *f*

Bass Clarinet

B♭ Cl. *ff* *p* *f*

B♭ Tpt. *ff* *p* *f marcato*

Trb. *ff* *p* *fff*

Timpani

Perc. *ff* *p*

Drs. *f*

Patch: Slow Strings (GM 50)

Pno. *ff* *p* *f*

SATB

J. *f*

Vln. *ff* *p* *f*

Vlas. *ff* *p* *f*

Vlcs. *ff* *p* *f*

El. B. *ff* *p* *f*

46

B♭ Cl. *mp* *f*

B♭ Cl. *mp* *f*

B♭ Tpt. *mp* *f*

Trb.

Perc.

Drs. *fp* *f*

Pno.

SATB

J.

Vln. *mp* *f*

Vlas. *mp* *f*

Vlcs. *mp* *f*

El. B. *mp* *f*

Detailed description: This page of a musical score covers measures 46, 47, and 48. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes parts for B♭ Clarinet, B♭ Trumpet, Trombone, Percussion, Drums, Piano, SATB Chorus, Vocal Soloist (J.), Violin, Viola, Violoncello, and Double Bass. Dynamics range from mezzo-piano (*mp*) to fortissimo (*f*), with a fortissimo-piano (*fp*) marking for the drums. The woodwinds and strings play melodic lines, often with triplets and slurs. The brass instruments provide harmonic support and accents. The vocal soloist has a melodic line starting in measure 47. The piano part features complex rhythmic patterns with triplets.



52 D

B $\flat$  Cl. *f*

B $\flat$  Cl. *f*

B $\flat$  Tpt. *f*

Trb. *f*

Perc.

Drs.

Pno.

SATB

J. <sub>8</sub>

Vln. <sub>3</sub>

Vlas. <sub>3</sub>

Vlcs. *f*

El. B. <sub>8</sub> *f*

56

B $\flat$  Cl. *long fall*

B $\flat$  Cl.

B $\flat$  Tpt. *p*

Trb. *long fall*

Perc. *1st time only*

Drs.

Pno.

SATB

J. *p*  
8 *Once you*

Vln. *long fall* *p*

Vlas. *long fall*

Vlcs. *long fall*

El. B. *long fall*

8

61 E

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

8

8

*p*

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



64

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc. Timpani

Drs.

Pno. Patch: Seashore (GM 123)

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

*f*

8

all, with - out\_\_ a sense of self, is there real - ly much to be sel - fish a - bout? Can't I

*f*

67

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

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

Vln.

Vlas.

Vlcs.

El. B.

8

79

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

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

Vln.

Vlas.

Vlcs.

El. B.

8

72 **F** *cresc poco a poco*

B♭ Cl. *cresc poco a poco*

B♭ Cl. *mp cresc poco a poco*

B♭ Tpt. *cresc poco a poco*

Trb.

Perc.

Drs.

Pno.

SATB

J. *cresc poco a poco*  
 8 vain - glo - ry for them? It's not like I can ac - tual - ly change a - ny-thing— for

Vln. *cresc poco a poco*

Vlas. *cresc poco a poco*

Vlcs.

El. B. *f*



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.

8

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

Patch: Brass (GM 62)

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

8

Musical score for a brass and woodwind ensemble with vocal soloist and piano accompaniment. The score is in 3/4 time and features a key signature of two sharps (D major). The instruments include two B♭ Clarinets, B♭ Trumpets, Trombones, Percussion, Drums, Piano, SATB Chorus, a vocal soloist (J.), Violins, Viola, Violoncello, and Electric Bass. The vocal soloist part includes the lyrics: "8 don't have a bo - dy with which to do so and whose fault is that?". The piano accompaniment features a descending melodic line with a patch labeled "Brass (GM 62)".

84 G a tempo

*yamp* *rit*

B♭ Cl. *f* 3 3

B♭ Cl. *tr* *f*

B♭ Tpt. *fp* *f*

Trb. *f* 3

(Timpani) *f*

Perc. *f* *sfp*

Drs. *p* *f* *yarn*

Pno. *gliss.* *f*

SATB *f* Oh\_\_ sempre

J. *f* Rage, rage, rage can

Vln. *f* 3

Vlas. *f* 3 3

Vlcs. *f* 3

El. B. *gliss.* *gliss.* *f* 3



88

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

*p* *f*

*sfp*

8 I turn the page do I want to? Fu-ry fu - ry fu-ry I have



H

96

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

*p* *f*

Pno.

SATB

J.

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

Vln.

Vlas.

Vlcs.

El. B.

8



104

to clarinet

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

8

8

3

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

108

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

8 pride all welled up in - side Can not de - ny oh

Vln.

Vlas.

Vlcs.

El. B.

8

112

B $\flat$  Cl.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

8

3

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

7

8

**I** Clarinet

B $\flat$  Cl. *mp*

B $\flat$  Cl.

B $\flat$  Tpt. *f*

Trb. *f*

Perc. Concert Bass Drum

Drs. *mp*

Pno.

SATB

J. 8

Vln. *mp*

Vlas. *mp*

Vlcs. *mp*

El. B. *mf*



129

B♭ Cl. *f*

B♭ Cl.

B♭ Tpt. *f* solo opt tacet

Trb.

Perc.

Drs.

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

SATB

J. 8

Vln.

Vlas.

Vlcs.

El. B. 8

**K** Moderato (♩=96)

123

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

8 Ev - en with cold lo - gic my heart is hot e - mo - tion. A freak ac - ci - dent while

Vln.

Vlas.

Vlcs.

El. B.

8



133

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

8

Vln.

Vlas.

Vlcs.

El. B.

8

139

Flute

Clarinet

*p*

*p*

*p*

B♭ Cl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

SATB

J.

Vln.

Vlas.

Vlcs.

El. B.

# 19a. If Only Reprise

Reflective (♩ = 56)

A

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute:** Rests throughout the piece.
- Clarinet:** Rests in the first system, then enters in the second system with a melodic line starting on a quarter rest, marked *mp*.
- B♭ Trumpet:** Rests throughout the piece.
- Trombone:** Rests throughout the piece.
- Percussion:** Features **Timpani** (marked *p*) and **Concert Bass Drum** (marked *p*) playing a rhythmic pattern of eighth notes.
- Drum Set:** Features **Patch: Chimes** (marked *p*) playing a rhythmic pattern of eighth notes.
- Piano:** Features a melodic line in the right hand (marked *p*) and a harmonic line in the left hand.
- A.J.:** Rests throughout the piece.
- James:** Rests throughout the piece.
- Violins 1:** Features a **solo** section (marked *mp*) with eighth-note patterns and triplets, transitioning to a **tutti** section with sustained notes.
- Violins 2:** Features sustained notes, marked *p*.
- Violas:** Features sustained notes, marked *p*.
- Violoncellos:** Features sustained notes, marked *p*, transitioning to a melodic line in the **tutti** section, marked *mf*.
- Electric Bass:** Features a melodic line of eighth notes, marked *p*.

Flute

Cl. *mp* 1° only

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

vamp

8

8



**B**

Musical score for section B, measures 15-19. The score includes parts for Flute, Cl., Bb Tpt., Trb., Perc., Drs., Pno., A.J., J., Vlns. 1 & 2, Vlas., Vlcs., and El. B. The piano part features a 'Patch: Harp' and 'mf' dynamic. The score is written in treble and bass clefs with a key signature of one sharp (F#).

C

Flute

Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

El. B.

8

8

*mf*

*mp*

*mf*

solo

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

24

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

spark. In life it was no per-fect light, but in death it's sure - ly dark. Ass -

*mp*

D

29

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

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

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

*p*  
tutti

*p*

32

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

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

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

37

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

Ass - um - ing!

mf

Ass -

3

3

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.*

Vlcs. *mf* *cresc.*

El. B. 8

44

Flute

Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

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

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8



47

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. Patch: Piano

A.J.

J.  
8 um - ing! Ass -

Vlms. 1

Vlms. 2 *mp*

Vlas. *mp*

Vlcs. *mp*

El. B. 8

F

54

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

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

El. B.

mf

cresc poco a poco

mf

mf

8

52

Flute

Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

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

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

55

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

*mf*

8

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

Detailed description: This is a page of a musical score, page 55. It features multiple staves for different instruments and a vocal line. The instruments listed are Flute, Clarinet (Cl.), B♭ Trumpet (Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Alto Saxophone (A.J.), Tenor Saxophone (J.), Violins 1 (Vlms. 1), Violins 2 (Vlms. 2), Viola (Vlas.), Violoncello (Vlcs.), and Electric Bass (El. B.). The piano part (Pno.) and the vocal line (J.) are the most active. The piano part has a melody in the right hand and a bass line in the left hand, both marked *mf*. The vocal line has lyrics: "Ass - um - ing she had o - pened up, — ass - um - ing I could bear, ass -". The string parts (Vlms. 1, Vlms. 2, Vlas., Vlcs.) also have parts marked *mf*. The woodwind and brass parts (Flute, Cl., B♭ Tpt., Trb.) and the drum parts (Perc., Drs., El. B.) are mostly silent, indicated by rests.

58

Flute

Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

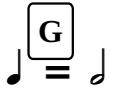
El. B.

*mf*

But

*mf*

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



60

Flute

Cl.

B♭ Tpt.

Trb.

Perc. *mf* Marimba *cresc. poco a poco*

Drs.

Pno. *p* *cresc. poco a poco*

A.J. *cresc. poco a poco*  
 sure - ly it were love to it see, but

J. *cresc. poco a poco*  
 8 sure - ly it were love to it see, but

Vlins. 1 *p* *cresc. poco a poco*

Vlins. 2 *p* *cresc. poco a poco*

Vlas.

Vlcs.

El. B.

Flute *cresc. poco a poco*  
*mf*

Cl.

B♭ Tpt.

Trb. *cresc. poco a poco*  
*mp*

Perc. *mf*

Drs.

Pno.

A.J.  
 sure - ly it were sure true! But

J.  
 8 sure - ly it were sure true! But

Vlms. 1

Vlms. 2

Vlas.

Vlcs. *cresc. poco a poco*  
*spiccato*  
*mp*

El. B.  
 8 *mf*

Detailed description of the musical score: The score is for page 18 of a piece. It features a variety of instruments and vocal parts. The Flute part has a melodic line with a 'cresc. poco a poco' instruction and a dynamic of 'mf'. The Clarinet (Cl.) part is mostly silent. The B♭ Trumpet (Tpt.) and Trombone (Trb.) parts have some activity, with the Trb. part also marked 'cresc. poco a poco' and 'mp'. The Percussion (Perc.) part has a rhythmic pattern marked 'mf'. The Drums (Drs.) part is silent. The Piano (Pno.) part has a harmonic accompaniment. The vocal parts for A.J. and J. have the lyrics 'sure - ly it were sure true! But'. The Violins (Vlms. 1 and 2) and Viola (Vlas.) parts have sustained chords. The Violoncello (Vlcs.) part has a rhythmic pattern marked 'cresc. poco a poco', 'spiccato', and 'mp'. The Electric Bass (El. B.) part has a few notes marked 'mf'.

68 **H**

Flute

Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs. **Drum Set** *cresc. poco a poco*

Pno.

A.J.

J.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

El. B.

*mf*

sure - ly can we tru - ly be, but

sure - ly can we tru - ly be, but





Flute *tr* **I** *tr*

Cl.

B♭ Tpt. *solo*

Trb.

Perc.

Drs. *f*

Pno. *f*

A.J.  
sure-ly had\_\_ I gazed at him\_\_ we'd be so deep in love,\_\_ That

J.  
8 sure-ly had\_\_ I gazed at her\_\_ we'd be so deep in love,\_\_ That

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B. 8

30

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

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

8

8

84 J

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

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

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

38

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

El. B.

sure - ly could\_\_\_ these wounds would heal,\_\_\_ but sure - ly you and I!

8



L Reflective (♩ = 56)

M

106

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

El. B.

*mp*

*p*

*p*

8

8

If on-ly I had

123

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

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



N

Even Slower (♩ = 48)

127

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

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

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

*pp*

*pp*

*pp*

121

Flute

Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

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

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

124

Flute

Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

A.J.

J.

8 ne-ver you and I.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

El. B.

8

## 20. Death Scene Underscore

Flute *mf*

B♭ Clarinet

B♭ Trumpet

Trombone

Marimba *mf*

Drumset

Piano

Violin *p*

Violas *p*

Violoncellos *p*

Bass Guitar *p*

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

solo  
lightly

V

8

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

to tenor

tutti

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

8

12

Fl.

Bb Cl.

Tenor Sax

*p*

Bb Tpt.

Trb.

Vibes

Perc.

Chimes

*mf*

Drs.

*mf*

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

*mp*



James: "From your secret admirer..."

24

vamp

Fl. *mf*

B♭ Cl. *mp*

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. *mf*

Vln. *p*

Vlas. *p*

Vlcs. *p*

B. Guit. *p*

8

Detailed description: This is a page of a musical score for a piece titled "James: 'From your secret admirer...'". The score is for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Trb.), Percussion (Perc.), Drums (Drs.), Piano (Pno.), Violin (Vln.), Viola (Vlas.), Violoncello (Vlcs.), and Bass Guitar (B. Guit.). The music is in 4/4 time and features a key signature of one sharp (F#). The score begins at measure 24 with a "vamp" section. The Flute part starts with a melodic line marked *mf*. The B♭ Clarinet part has a rhythmic accompaniment marked *mp*. The Piano part features a melodic line marked *mf*. The Violin, Viola, and Violoncello parts play sustained notes marked *p*. The Bass Guitar part plays a bass line marked *p*. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and performance instructions like "vamp" and "8".

30

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

preprepare to segue on James' cue

*p*

solo

*p*

*p*

*mf*

8

35

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

8

39

vamp segue

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlcs.

B. Guit.

1.

2.

*p*

8

# 20a. Death Buildup

## As Fast as the Actors Allow

Cue: (James takes bite)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Alto Saxophone:** Treble clef, key signature of two sharps (F# and C#). Starts with a rest, then plays a series of eighth notes starting in measure 4, marked with a forte (*f*) dynamic.
- Bb Clarinet:** Treble clef, key signature of two sharps. Mirrors the Alto Saxophone part, starting in measure 4 with a forte (*f*) dynamic.
- Bb Trumpet:** Treble clef, key signature of two sharps. Remains silent throughout the piece.
- Trombone:** Bass clef, key signature of two sharps. Starts with a rest, then plays a series of eighth notes starting in measure 4, marked with a forte (*f*) dynamic.
- Percussion:** Indicated by a box labeled "Train Whistle" in measure 4. The dynamic is marked as *ffff*.
- Drumset:** Indicated by a box labeled "Train Whistle" in measure 4. The dynamic is marked as *ffff*.
- Piano:** Treble and Bass clefs, key signature of two sharps. The right hand has a rest. The left hand plays a melodic line starting in measure 2, marked with a piano (*p*) dynamic. The patch is noted as "patch: sawtooth (GM 82, Synth Lead 2)".
- Violin:** Treble clef, key signature of two sharps. Starts with a rest, then plays a series of eighth notes starting in measure 4, marked with a pianissimo (*pp*) dynamic.
- Violas:** Bass clef, key signature of two sharps. Starts with a rest, then plays a series of eighth notes starting in measure 4, marked with a pianissimo (*pp*) dynamic.
- Violoncello:** Bass clef, key signature of two sharps. Starts with a rest, then plays a series of eighth notes starting in measure 2, marked with a piano (*p*) dynamic. The part includes a "pizz" (pizzicato) instruction in measure 2.
- Electric Bass:** Bass clef, key signature of two sharps. Starts with a rest, then plays a series of eighth notes starting in measure 2, marked with a piano (*p*) dynamic.

A

cresc poco a poco

A. Sax. *mp*

B♭ Cl. *mp*

B♭ Tpt.

Trb.

Perc.

Drs.

Pno. *mf*

Vln.

Vlas.

Vlc. *mf*

El. B. *mf*

**B**

16

A. Sax.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

8

25

**C** **D**

A. Sax. *f*

B♭ Cl. *f*

B♭ Tpt.

Trb. *f* *mf*

Perc.

Drs.

Pno. *f* *p*

Vln.

Vlas.

Vlc. *f* *pp* arco

El. B. *f*

8



35

**E** to flute

A. Sax.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

*mf* mute

*mf* mute

*f*

*mf*

cresc poco a poco

8

44

Flute

A. Sax.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

*f*

*tr*

*p*

*pizz*

*ff*

*mf*

*f*

50

A. Sax.

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

**F**

*f*

*f*

56

A. Sax. *f*

B♭ Cl.

B♭ Tpt. *mf* harmon

Trb. *f* plunger

Perc.

Drs.

Pno. *f*

Vln. *p* *tr*

Vlas. *mp* *tr*

Vlc. *mf* *tr*

El. B.

8

G

65 H

A. Sax.

B♭ Cl.

B♭ Tpt. *open*

Trb. *open*

Perc. Glockenspiel *mf*

Drs.

Pno. *mp* *cresc poco a poco*

Vln. *mp*

Vlas. *mp* *cresc poco a poco*

Vlc. *mp*

El. B. *mp*

8

72

A. Sax.

B $\flat$  Cl.

B $\flat$  Tpt.

Trb.

Perc.

Drs.

Pno.

Vln.

Vlas.

Vlc.

El. B.

*cresc poco a poco*

*mp*

*ff*

*soli*

*ff*

8

**I** *cresc poco a poco*

80

A. Sax. *mf* *ff* segue //

Tenor Sax

B♭ Cl. *mf* *ff* //

B♭ Tpt. *mf* *ff* //

Trb. *ff* //

Perc. //

Drs. //

Pno. *ff* *soli* *ff* //

Vln. *mf* //

Vlas. *mf* //

Vlc. *mf* //

El. B. *mf* *ff* //

8

## 20b. The Death



Driving (♩ = 120)

The musical score is for a piece titled "Driving" with a tempo of 120 beats per minute. It is written in 4/4 time and the key signature has two sharps (F# and C#). The score includes parts for the following instruments:

- Alto Saxophone:** Rests in both measures.
- B♭ Clarinet:** Rests in both measures.
- B♭ Trumpet:** Rests in both measures.
- Trombone:** Rests in the first measure. In the second measure, it plays a tremolo with a plunger, marked *mp* and *ff*, with a "flutter w/ plunger wah's" instruction.
- Percussion:** Features a "Cowbell" part with a rhythmic pattern of eighth notes marked *f*.
- Drumset:** Features a rhythmic pattern of eighth notes marked *ff*.
- Piano:** Rests in both measures. The patch is identified as "Electric Piano 2 (GM 6)".
- Violins 1 & 2:** Rests in both measures.
- Violas:** Rests in both measures.
- Violoncellos:** Rests in both measures.
- Electric Bass:** Plays a rhythmic pattern of eighth notes, starting on a low octave (marked with an 8).

A. Sax.   
 B♭ Cl.   
 B♭ Tpt. *f*   
 Trb. *mp*   
 Perc.   
 Drs.   
 Pno. *mf*   
 Vlins. 1   
 Vlins. 2 *mf*   
 Vlas.   
 Vlcs.   
 El. B.   
 8

5

A. Sax. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

B♭ Tpt. *mf* *open* *cresc.*

Trb. *mf* *open* *cresc.* play upper notes if poss.

Perc.

Drs. *fill*

Pno. *cresc.*

Vlms. 1 *cresc.*

Vlms. 2 *cresc.*

Vlas.

Vlcs.

El. B. 8

segue

A. Sax. *ff*

B♭ Cl. *ff*

B♭ Tpt. *ff*

Trb. *fff*

Perc. Slapstick *ff* Vibraslap Chimes *subito mp*

Drs. *ff*

Pno. *ff*

Vlins. 1 *ff*

Vlins. 2 *ff*

Vlas. *ff*

Vlcs. *ff*

El. B. *fff*

# 20c. A Crappy Little Tune

**Mournfully** (♩=72)  
Patch: Celesta (GM 8)

Piano

15ma

Pno.

6

(15ma)