

Seán Clancy

Findetotenlieder

Soprano & Ensemble

2011

Instrumentation

Flute
Bb Clarinet

Bb Trumpet
Trombone

Percussion (1 Player)
Glockenspiel (with brass mallets)
Marimba (with hard mallets)
Bass Drum (Concert) (with bass drum stick)
Brake Drum (with brass mallet)

Classical Guitar (Amplified)
Piano

Soprano

Violin
Viola
Cello
Double Bass

Score written in C.
Glockenspiel sounds up 2 octaves.
Guitar sounds down an octave.
Double Bass sounds down and octave.
Accidentals Hold for the full bar.
All other notational devices are standard.

Commissioned as part of Sound and Music/Birmingham Contemporary Music Group Apprentice Composer in Residence.

First performed by Birmingham Contemporary Music Group conducted by Clement Power with Susan Narucki as Soloist on 3 February 2012 in the CBSO Centre, Birmingham.

Thanks to: Richard Baker, Gerald Barry, Joe Cutler, Hannah Davey, Nancy Evans, David Lang, Becca Laurence, Susan Narucki, Stephen & Jackie Newbould, Gabriel Orozco & Marian Goodman Gallery, Clement Power, Nicole Rochman, Howard Skempton & all at BCMG for your faith, help, support, advice & kindness during this residency.

Text

- 1) Expert on Infidelity. Champion of the Unpopular. Studied Lives of Troubled Girls. Questioned Fixed Truths, A Dreamer.
- 2) A Librarian Who Wasn't in it for the Money. Obituary Writer. Prodigious Collector of Light Bulbs. Helped Create Tastier Tomatoes. Explored the Blaming of Victims. A Friend of Dead Composers. Held His Funeral in Time to Enjoy It.
- 3) Champion of Eccentric Causes. An Artist Inspired by Found Objects. Philosopher Who Analyzed Language and Reality. Writer Who Dared to Change Fishing. Style Guru for World's Cross-Dressers. Who Led Three Different Lives.
- 4) A Purveyor of Sophisticated Takeout Food. Conceptual Artist Who Boycotted Women for Years. A Lawyer in Unpopular Cases. British Cheese Crusader. Lodged London's Ghosts. An Innovator in the Greeting Card Industry.
- 5) Made a Kingdom of Popcorn. A Wordsmith Known for His Encyclopaedic Knowledge. Expert on Psychology of Prostitutes. Authority on Ballooning.
- 6) Lived in Two Worlds, White and Black, Both Bitter. Eccentric Even for England.

Text selected from Gabriel Orozco's *Obit* (2008). Text used with permission and appears courtesy of Gabriel Orozco and Marian Goodman Gallery, New York.

Programme Note

Findetotenlieder is an extended song in six verses with a text taken from the visual artist Gabriel Orozco's work entitled *Obit*, a work which is a collection of peculiar texts taken from obituaries found in the *New York Times*. I first encountered *Obit* at a major retrospective of Orozco's work at the Tate Modern in London in 2011 and I was instantly attracted to the work and how it might function in a piece of music.

The work fascinated me for a multiplicity of reasons. It simultaneously served as a contemporary *Memento Mori* with each individual life summed up in a pithy phrase, it highlighted changing attitudes to death in its ambiguity between the comic and the intensely dark and finally, it made manifest the media's fascination with the Lacanian *death drive*. Knowing that I wanted to set this text in some way, I had to ask myself, as one always does when intervening on any piece of art, what can I bring to the work that has not already been made apparent through the original piece?

Firstly, by intervening upon this work I am offering (in an ontological sense) an alternative existence for it, one in which its function moves from a piece of art to be viewed in space, to one which should be listened to in time. By setting these texts to music the person who experiences the work becomes passive (the texts are delivered to them in time), rather than active (as is the case in a gallery, where the person reads the texts in whatever order they like at their own leisure), this alters how the piece may be perceived.

In addition, I have tried to enhance the ambiguity between the comic and the serious (thus highlighting a changing attitude to death) which is given further credence by the piece having its basis in popular music (*Someone Great*, by LCD Soundsystem) a song which also deals with death but in quite an upbeat and joyful way. How far removed is this from the treatment of death in the Requiems/death songs of Mozart, Berlioz, Verdi, Brahms, Dvořák, Mahler, Britten, Ligeti, Grisey et al? Furthermore, I have tried to emphasise the Lacanian death drive through the use of (quite literal) repetition.

By delivering such a setting I hope to leave an element of uncertainty in the listener as to whether this piece is comic or serious, and by leaving this impression with the audience, it is hoped that they question the aforementioned aspects, such as 21st century attitudes to death, the media's evasiveness into, and by the same token our own fascination with the lives of others.

Findetotenlieder

Seán Clancy

A ♩ = 84 Playful

The score is for a piece titled "Findetotenlieder" by Seán Clancy. It is marked "A" with a tempo of ♩ = 84 and a character of "Playful". The score is arranged for a large ensemble and includes the following parts:

- Flute**: Rests throughout the section.
- Clarinet in B♭**: Rests throughout the section.
- Trumpet in B♭**: Rests throughout the section, with a final melodic phrase in the last measure marked *p*.
- Trombone**: Plays a rhythmic pattern in the first measure, marked *p*, and rests in subsequent measures.
- Glockenspiel**: Plays a melodic line starting in the second measure, marked *p* and "with hard/brass mallets".
- Marimba**: Rests throughout the section.
- Bass Drum**: Provides a steady rhythmic accompaniment with a single note per measure.
- Guitar**: Rests throughout the section.
- Piano**: Rests throughout the section.
- Soprano**: Sings the vocal line, starting in the second measure. The lyrics are "Ex-pert, ex-pert, ex-pert on". The tempo and mood are marked "Happy *mp*".
- Violin**: Rests throughout the section.
- Viola**: Rests throughout the section.
- Cello**: Rests throughout the section.
- Bass**: Rests throughout the section.

The score is written in 3/4 time, with a key signature of one sharp (F#). The piece consists of 7 measures.

8

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

in - fi-del - i - ty. Cham - pion, cham - pi-

B

14

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

on of the un - pop-u - lar.

20

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

Stud-ied, stud-ied, stud-ied lives of troubled girls.

26

Fl.

B \flat Cl.

26

B \flat Tpt.

p

Tbn.

p

26

Glk.

p

26

Mrb.

B. Dr.

26

Gtr.

26

Pno.

26

Sop.

mp

Questioned, questioned, questioned, questioned, questioned, questioned, questioned, questioned,

26

Vln.

Vla.

Vlc.

Cb.

C Ominous

32

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

p

mf

mp

with bass drum mallet (Muted)

questioned, quest-ioned, quest-ioned fixed truths, a dream-er.

Detailed description: This page of a musical score, numbered 6, is for a section titled 'Ominous' (marked with a 'C' in a box). The score is for measures 32 through 36. It features a variety of instruments: Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Mallets (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line (Sop.) has lyrics: 'questioned, quest-ioned, quest-ioned fixed truths, a dream-er.' The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The B. Dr. part is marked 'with bass drum mallet (Muted)' and *mf*. The time signature changes from 3/4 to 4/4 and back to 3/4. The key signature has one sharp (F#).

37

Fl.

B \flat Cl.

B \flat Tpt. *mf*

Tbn. *mf*

Glk.

Mrb.

B. Dr. *mf*

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

42 *f* *accel.*

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

D $\text{♩} = 88$ *accel.* $\text{♩} = 92$ Gaining Momentum

Fl. *f*

B \flat Cl. *f*

B \flat Tpt. *mf*

Tbn. *mf*

Glk.

Mrb. *f* with hard yarn mallets

B. Dr. (Unmuted) *mf*

Gtr. *f*

Pno. *f*

Sop.

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

accel. ♩ = 96

52

Fl. *f*

B \flat Cl. *f*

52

B \flat Tpt. *mf*

Tbn. *mf*

52

Glk.

52

Mrb. *f*

B. Dr. *mf*

52

Gtr. *f*

52

Pno. *f*

52

Sop.

52

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

57 $\text{♩} = 100$ $\text{♩} = 104$ *accel.*

Fl. *f*

B \flat Cl. *f*

B \flat Tpt. *mf*

Tbn. *mf*

Glk.

Mrb. *f*

B. Dr. *mf*

Gtr. *f*

Pno. *f*

Sop.

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

♩ = 108 E ♩ = 96 Light & Witty

63

Fl. *f* *mp*

B♭ Cl. *f* *mp*

B♭ Tpt. *mp* *ff*

Tbn. *mp* *ff*

Glk. *p*

Mrb. *f*

B. Dr. *mf*

Gtr. *f* *mp*

Pno. *f* *p*

Sop. *mf* Happy
Li - bra - ri - an, li - bra - ri -

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *p* *f* *p*

69

Fl. *mp*

B \flat Cl. *mp*

B \flat Tpt. *p*

Tbn. *p*

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

Sop. *mf*
an who was-n't in it for the mon - - ey. O -

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 69 to 74. It features a vocal soloist (Soprano) and a full symphony orchestra. The vocal line begins at measure 69 with the lyrics 'an who was-n't in it for the mon - - ey. O -'. The instrumental parts include Flute, B-flat Clarinet, B-flat Trumpet, Trombone, Glockenspiel, Maracas, Bass Drum, Guitar, Piano, Violin, Viola, Violoncello, and Contrabass. The score is written in a 2/4 time signature that changes to 3/4 and back to 2/4. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and mezzo-piano (*mp*). The woodwinds and strings play sustained notes or chords, while the strings and piano provide rhythmic accompaniment.

73

Fl. *mp*

B \flat Cl. *mp*

B \flat Tpt. *f*

Tbn. *f*

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

Sop. *mf*

bi-t-ar-y wri-ter, pro-di-gious col-lec-tor of ___ light ___ bulbs. ___ Helped cre-ate

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

77

Fl. *mp*

B \flat Cl. *mp*

B \flat Tpt. *p*

Tbn. *p*

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

Sop. *mf*
tas - ti - er to - ma - toes.

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 77 to 80. The score is for a symphony orchestra and a vocal soloist. The instruments and their parts are: Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Maracas (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked '77'. The vocal soloist (Sop.) has the lyrics 'tas - ti - er to - ma - toes.' under the first two measures. The piano part (Pno.) features a complex rhythmic pattern with many sixteenth notes. The string parts (Vln., Vla., Vlc., Cb.) play a steady eighth-note accompaniment. The woodwinds (Fl., B \flat Cl., B \flat Tpt., Tbn.) have melodic lines, with the Flute and B-flat Clarinet playing a similar motif. The brass (B \flat Tpt., Tbn.) plays a sustained note. The guitar (Gtr.) plays a rhythmic accompaniment. The maracas (Mrb.) and bass drum (B. Dr.) provide a steady beat. The dynamic markings are: *mp* for Flute and B-flat Clarinet, *p* for B-flat Trumpet, Trombone, Glockenspiel, Maracas, Bass Drum, Piano, Violin, Viola, Violoncello, and Contrabass, and *mf* for the Soprano.

81

Fl. *mp*

B \flat Cl. *mp*

B \flat Tpt. *f*

Tbn. *f*

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

Sop. *mf*

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Ex - plored the — blam - ing,

F

85

Fl. *mp* *p* *f*

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

B \flat Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p* *p*

Sop. *mf*
ex - plored — the — blam - ing of vic-tims, a friend of dead com - po - sers.

Vln. *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

Cb. *p* *mf*

Detailed description: This page of a musical score covers measures 85 to 90. It features a variety of instruments including Flute, Clarinet, Trumpet, Trombone, Glockenspiel, Maracas, Bass Drum, Guitar, Piano, Soprano, Violin, Viola, Violoncello, and Contrabass. The score is written in a 3/4 time signature with a key signature of one sharp (F#). The Soprano part includes the lyrics: "ex - plored — the — blam - ing of vic-tims, a friend of dead com - po - sers." Dynamic markings range from *mp* (mezzo-piano) to *f* (forte). The piano part consists of two staves with sustained chords and moving lines. The string section (Violins, Violas, Cellos, and Contrabass) plays a rhythmic pattern of eighth notes, while the woodwinds and brass provide harmonic support with sustained notes and some melodic lines.

89

Fl. *ff*

B \flat Cl. *ff*

B \flat Tpt. *f*

Tbn. *f*

Glk. *mf*

Mrb.

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop. *f*
Held his fu-ner-al, held his fu-ner-al in

Vln. *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf*

Vlc. *ff* *mf* *ff* *mf*

Cb. *ff* *mf* *ff* *mf*

G Dark & Aggressive

93

Fl. *ff*

B \flat Cl. *ff*

B \flat Tpt. *f*

Tbn. *f*

Glk. *mf*

Mrb.

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop. *f* Sad *ff*
 time, in time to en - joy it!_

Vln. *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vlc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

97

Fl. *ff*

B♭ Cl. *ff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb.

B. Dr. *f*

Gtr.

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

101

Fl. *ff*

B♭ Cl. *ff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff* *p* *ff*

Pno. *ff* *pp* *ff*

Sop.

Vln. *ff* *pp* *ff*

Vla. *ff* *ff*

Vlc. *ff* *ff*

Cb. *ff* *ff*

This page of a musical score covers measures 105 through 108. The instruments and their parts are as follows:

- Fl.** (Flute): Rapid sixteenth-note passages, marked *ff*.
- B \flat Cl.** (B-flat Clarinet): Rapid sixteenth-note passages, marked *ff*.
- B \flat Tpt.** (B-flat Trumpet): Sustained notes with some rhythmic movement, marked *f*.
- Tbn.** (Tuba): Sustained notes, marked *f*.
- Glk.** (Glockenspiel): Rests.
- Mrb.** (Maracas): Sustained notes, marked *ff*.
- B. Dr.** (Bass Drum): Sustained notes, marked *f*.
- Gtr.** (Guitar): Sustained notes, marked *ff*.
- Pno.** (Piano): Rapid sixteenth-note passages in both hands, marked *ff*.
- Sop.** (Soprano): Rests.
- Vln.** (Violin): Rapid sixteenth-note passages, marked *ff* in measures 105-107 and *pp* in measure 108.
- Vla.** (Viola): Rapid sixteenth-note passages, marked *ff*.
- Vlc.** (Violoncello): Rapid sixteenth-note passages, marked *ff*.
- Cb.** (Cello): Rapid sixteenth-note passages, marked *ff*.

The score is in 4/4 time and features a complex rhythmic texture with many sixteenth notes. The dynamic range is wide, from *pp* to *ff*.

109

Fl. *ff* **H**

B♭ Cl. *ff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *pp* *p* *ff*

Sop.

Vln. *pp* *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

115

Fl. *ff*

B \flat Cl. *ff*

B \flat Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff* *pp* *ff*

Sop.

Vln. *ff* *pp* *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 115 to 120. It features a full orchestral arrangement with a soprano voice part. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The instruments and their parts are: Flute (Fl.) with a forte (ff) dynamic and accents; Clarinet in B-flat (B \flat Cl.) with a forte (ff) dynamic and accents; Trumpet in B-flat (B \flat Tpt.) with a forte (f) dynamic; Trombone (Tbn.) with a forte (f) dynamic; Glockenspiel (Glk.) with a rest; Maracas (Mrb.) with a forte (ff) dynamic; Bass Drum (B. Dr.) with a forte (f) dynamic; Guitar (Gtr.) with a forte (ff) dynamic; Piano (Pno.) with a forte (ff) dynamic in the right hand and a forte (ff) dynamic in the left hand, with a piano (pp) dynamic section in the right hand between measures 117 and 119; Soprano (Sop.) with a rest; Violin (Vln.) with a forte (ff) dynamic in the first half, piano (pp) dynamic in the second half, and forte (ff) dynamic in the third half; Viola (Vla.) with a forte (ff) dynamic; Violoncello (Vlc.) with a forte (ff) dynamic; and Contrabass (Cb.) with a forte (ff) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

This page of a musical score contains measures 121 through 124. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and voice. The key signature is one sharp (F#), and the time signature changes from 2/4 to 3/4 and back to 2/4. The dynamics are marked as *ff* (fortissimo) and *fff* (fortississimo). The woodwinds (Flute, Clarinet, Trumpet, Trombone) and strings (Violin, Viola, Violoncello, Contrabass) play complex rhythmic patterns. The percussion (Drum) and keyboard (Piano) parts provide a steady accompaniment. The voice part (Soprano) is silent in these measures.

121

Fl. *ff* *fff*

B \flat Cl. *ff* *fff*

B \flat Tpt. *f* *ff*

Tbn. *f* *ff*

Glk.

Mrb. *ff* *fff*

B. Dr. *fff*

Gtr. *ff* *fff*

Pno. *ff* *fff*

Sop.

Vln. *ff* *fff*

Vla. *ff* *fff*

Vlc. *ff* *fff*

Cb. *ff* *fff*

This page of a musical score, page 26, covers measures 126 through 131. The score is for a symphony orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Maracas (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score begins at measure 126. The Flute and B♭ Clarinet parts feature rapid sixteenth-note passages with accents, marked *fff*. The B♭ Trumpet and Trombone parts play sustained notes with accents, marked *ff*. The Glockenspiel part is silent. The Maracas part plays a steady eighth-note pattern, marked *fff*. The Bass Drum part plays a pattern of eighth notes, marked *fff*. The Guitar part plays a steady eighth-note pattern, marked *fff*. The Piano part plays a steady eighth-note pattern, marked *fff*. The Soprano part is silent. The Violin and Viola parts play rapid sixteenth-note passages, marked *fff*. The Violoncello and Contrabass parts play rapid sixteenth-note passages, marked *fff*. The Violin part ends at measure 131 with a *pp* dynamic marking.

I ♩ = 80 Intensely Melancholic

132

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

pp

pp

pp

142

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

mp

mf Sad

Cham - pi - on, cham - pi - on of ec - cen - tric caus - es.

J

147

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

mp

mf

pp

pp

pp

An art-ist, an art-ist in - spi - red by, in - spi - red by

152

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

mp

pp

f-f-f-f-f-f-found, — found, found ob - jects. —

157

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

pp

pp

pp

A phi - lo - so - pher who a - nal - yzed lan - guage and re - al - i - ty.

162

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

mp

p

mf

pp

pp

pp

Wri - ter who dared to change

168

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

pp

mp

fish-ing, fish-ing, fish-ing, fish-ing.

174

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

mf

pp

Style gu - ru _____ for _____ world's cross dress - ers.

180

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

mf — *p*

Who led three diffe-rent lives.

Detailed description: This page of a musical score, numbered 35, contains 13 staves. The instruments are Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Maracas (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score begins at measure 180. The Flute, B-flat Clarinet, B-flat Trumpet, Trombone, Maracas, Bass Drum, Guitar, and Piano parts consist of whole rests. The Glockenspiel part has a melodic line starting with a half note G \sharp 4, followed by a quarter rest, a half note G \sharp 4, a quarter note F \sharp 4, a quarter note E4, a quarter note D4, and a half note C4. The Soprano part has a melodic line starting with a half note G \sharp 4, followed by a quarter rest, a half note G \sharp 4, a quarter note F \sharp 4, a quarter note E4, a quarter note D4, and a half note C4. The Violin part has a melodic line starting with a half note G \sharp 4, followed by a quarter rest, a half note G \sharp 4, a quarter note F \sharp 4, a quarter note E4, a quarter note D4, and a half note C4. The Viola part has a melodic line starting with a half note G \sharp 4, followed by a quarter rest, a half note G \sharp 4, a quarter note F \sharp 4, a quarter note E4, a quarter note D4, and a half note C4. The Violoncello part has a melodic line starting with a half note G \sharp 4, followed by a quarter rest, a half note G \sharp 4, a quarter note F \sharp 4, a quarter note E4, a quarter note D4, and a half note C4. The Contrabass part has a melodic line starting with a half note G \sharp 4, followed by a quarter rest, a half note G \sharp 4, a quarter note F \sharp 4, a quarter note E4, a quarter note D4, and a half note C4. Dynamics include *p* for Glockenspiel, *mf* for Soprano, and *pp* for Violin, Viola, and Violoncello. The Soprano part has a dynamic change from *mf* to *p* at the end of the phrase.

L ♩ = 92 Light & Witty

188

Fl. *mp*

B \flat Cl. *mp*

188

B \flat Tpt. *p*

Tbn. *p*

188

Glk.

188

Mrb.

B. Dr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

188

Gtr.

188

Pno.

188

Sop.

188

Vln.

Vla. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vlc. *pp*

Cb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

♩ = 96

196

Fl. *mp* *mf*

B \flat Cl. *mp* *mf*

196

B \flat Tpt. *p* *mp*

Tbn. *p* *mp*

196

Glk.

196

Mrb. *mf*

B. Dr. *mp*

196

Gtr.

196

Pno.

196

Sop.

196

Vln. *f* Pizz.

Vla. *f* Pizz.

Vlc. *f* Pizz.

Cb. *pp* *f* Pizz.

M

202

Fl. *mf*

B \flat Cl. *mf*

202

B \flat Tpt. *mp*

Tbn. *mp*

202

Glk.

202

Mrb. *mf*

B. Dr. *mp*

202

Gtr.

202

Pno.

202

Sop.

202

Vln. *f* *mf* Arco

Vla. *f* *mf* Arco

Vlc. *f* *mf* Arco

Cb. *f* *mf* Arco

206

Fl. *mf*

B \flat Cl. *mf*

206

B \flat Tpt. *mp*

Tbn. *mp*

206

Glk.

206

Mrb. *mf*

B. Dr. *mp*

206

Gtr.

206

Pno.

206

Sop.

206

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

210

Fl. *mf* *ff* *mf* N

B \flat Cl. *mf* *ff* *mf*

B \flat Tpt. *mp* *f*

Tbn. *mp* *f*

Glk. *p*

Mrb. *mf*

B. Dr. *mp*

Gtr.

Pno.

Sop. *mf* Happy
A pur - vey - or

Vln. *mf* *ff*

Vla. *mf* *ff*

Vlc. *mf* *ff*

Cb. *mf* *ff*

216

Fl. *mf*

B \flat Cl. *mf*

B \flat Tpt. *p* *mf*

Tbn. *p* *mf*

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno.

Sop. *mf*
 of soph - is - ti - ca - ted take out food. Con - cep - tu - al

Vln. *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Cb. *mp* *f*

224

Fl. *mf*

B \flat Cl. *mf*

B \flat Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno.

Sop. *mf*
A lawy - er in un - pop - u - lar pop - u - lar cas - es.

Vln.

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 224 to 228. It features a vocal soloist (Soprano) and a full symphony orchestra. The vocal line is the only one with lyrics, which are: "A lawy - er in un - pop - u - lar pop - u - lar cas - es." The vocal melody is in a 3/4 time signature and starts on a G4. The instrumental parts include Flute, B-flat Clarinet, B-flat Trumpet, Trombone, Glockenspiel, Maracas, Bass Drum, Guitar, Piano (Grand), Violin, Viola, Violoncello, and Contrabass. The piano part is mostly silent, indicated by rests. The woodwinds and strings play rhythmic patterns, with the flute and clarinet parts marked *mf* and the vocal part marked *mf*. The bass drum part shows a pattern of quarter notes in 3/4 time, changing to 2/4 time in measures 226 and 228. The score is written in a 3/4 time signature, with some measures in 2/4 time.

228

Fl. *mf* \leftarrow *f* *mf* *mf* \leftarrow *f*

B \flat Cl. *mf* \leftarrow *f* *mf* *mf* \leftarrow *f*

B \flat Tpt. *p* \leftarrow *mf* *p* \leftarrow *mf*

Tbn. *p* \leftarrow *mf* *p* \leftarrow *mf*

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno.

Sop. *mf*
Brit - ish cheese cru - sa - der

Vln. *mp* \leftarrow *f* *mp* \leftarrow *f*

Vla. *mp* \leftarrow *f* *mp* \leftarrow *f*

Vlc. *mp* \leftarrow *f* *mp* \leftarrow *f*

Cb. *mp* \leftarrow *f* *mp* \leftarrow *f*

232

Fl. *mf*

B \flat Cl. *mf*

B \flat Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno.

Sop. *mf* *mf*

Lodged Lon-don's ghosts. An in - ov - at - or in the gree - ting card in - dus - try

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

○

This page of a musical score, numbered 46, covers measures 236 to 240. It features a variety of instruments and a vocal line. The score is written in a key with one flat (B-flat major or F minor) and a 4/4 time signature. A circled 'O' is positioned above the first measure. The woodwind section includes Flute (Fl.), B-flat Clarinet (B^b Cl.), B-flat Trumpet (B^b Tpt.), and Trombone (Tbn.), all playing sixteenth-note patterns with accents. The brass section includes Trumpet (Tpt.) and Trombone (Tbn.), playing quarter notes with accents. The percussion section includes Glockenspiel (Glk.), Maracas (Mrb.), and Bongo Drums (B. Dr.), providing rhythmic accompaniment. The string section (Violins, Violas, Violas, Cellos) and Piano (Pno.) play sustained chords and moving lines, all marked *ff*. A Soprano voice line (Sop.) is present but mostly silent, with a few notes in the first measure. Dynamics range from *mf* to *fff*. The score concludes with a double bar line at the end of measure 240.

240

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

244

Fl. *fff*

B♭ Cl. *fff*

244

B♭ Tpt. *f*

Tbn. *f*

244

Glk.

244

Mrb. *ff*

B. Dr. *f*

244

Gtr. *ff*

244

Pno. *ff*

244

Sop.

244

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

248

Fl. *fff*

B \flat Cl. *fff*

B \flat Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 248 to 251. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The woodwinds (Flute and B-flat Clarinet) play a complex, fast-moving melodic line with many accents, marked *fff*. The brass (B-flat Trumpet and Trombone) play a rhythmic pattern of eighth notes, marked *f*. The percussion (Glockenspiel, Maracas, and Snare Drum) provide a steady accompaniment, with the snare drum marked *f*. The guitar plays a chordal accompaniment marked *ff*. The piano part consists of two staves with chords and moving lines, also marked *ff*. The strings (Violin, Viola, Violoncello, and Contrabass) play a simple harmonic accompaniment marked *ff*. The Soprano part is silent. The time signature changes from 6/8 to 2/4, then 7/8, and finally 3/4 over the four measures. The key signature has one flat (B-flat).

252

Fl. *fff* P

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

256

Fl. *fff*

B \flat Cl. *fff*

B \flat Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 51, contains measures 256 through 260. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Flute (Fl.) with a rapid sixteenth-note pattern and a fortissimo (fff) dynamic; B-flat Clarinet (B \flat Cl.) with a similar rapid pattern and fff dynamic; B-flat Trumpet (B \flat Tpt.) and Trombone (Tbn.) with sustained notes and a forte (f) dynamic; Glockenspiel (Glk.) with a simple rhythmic pattern; Maracas (Mrb.) with a rhythmic accompaniment and ff dynamic; Snare Drum (B. Dr.) with a simple rhythmic pattern and f dynamic; Guitar (Gtr.) with a sustained chordal accompaniment and ff dynamic; Piano (Pno.) with a complex accompaniment in both hands and ff dynamic; Soprano (Sop.) with a whole rest; Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) with sustained notes and ff dynamics. The key signature has one flat (B-flat), and the time signature is 4/4.

261

Fl. *fff*

B \flat Cl. *fff*

B \flat Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

266

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Detailed description of the musical score: This page contains measures 266 through 270 of a symphonic work. The score is arranged in a standard orchestral format. The woodwinds (Flute and B♭ Clarinet) play a complex, rhythmic pattern of sixteenth notes with accents, marked *fff*. The brass (B♭ Trumpet and Trombone) plays a sustained, melodic line with a slur, marked *f*. The percussion includes Maracas (marked *ff*) and Bass Drum (marked *f*). The strings (Violin, Viola, Violoncello, and Contrabass) play a steady, rhythmic accompaniment, with the Violin and Viola marked *ff* and the Cello and Contrabass marked *ff*. The Piano part features a complex texture with chords and moving lines in both hands, marked *ff*. The Glockenspiel and Soprano parts are silent throughout this section. The time signature changes from 2/4 to 3/4 and back to 2/4.

271

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Q $\text{♩} = 92$ Playful (with a touch of melancholy)

276

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

mp

mp Sad

Made a, made a king-dom,

Pizz.

mp

281

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

mp

mp

mp

f

made a king-dom, made a king-dom of pop-corn,

mp

R

286

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

mf

f

mp

f

mp

f

mp

f

mp

p

of popcorn. A word-smith known for his en - cy - clo - pae - dic,

Arco Senza Vibrato

291

Fl.

B \flat Cl.

291

B \flat Tpt.

Tbn.

291

Glk. *mf*

291

Mrb.

B. Dr.

291

Gtr. *f*

291

Pno. *mf*

291

Sop. *f*
en - cy - clo - pae-dic, en - cy - clo - pae-dic, en - cy - clo - pae-dic, en - cy - clo - pae-dic, en - cy - clo - pae-dic,
Senza Vibrato

291

Vln. *p*
Senza Vibrato

Vla. *p*
Senza Vibrato

Vlc. *p*
Senza Vibrato

Cb.

296

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

mf *p*

f *mf*

mf *mp*

f *mp*

en - cy - clo - paedic, know - ledge.

f *mp*

Pizz.

301

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mf

mp

mp

Ex - pert, ex - pert, ex - pert on

mp

S

306

Fl.

B♭ Cl.

306

B♭ Tpt.

Tbn.

306

Glk.

p

306

Mrb.

B. Dr.

306

Gtr.

mf

306

Pno.

mp

mp

306

Sop.

psy - cho - lo - gy of pros - ti - tutes.

306

Vln.

Vla.

Vlc.

306

Cb.

mp

311 Rit. a tempo

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mf*

Pno. *mp*

Sop. *f* *p*
Au - tho - ri - ty, au - tho - ri - ty on bal - loon - - - ing.

Vln.

Vla.

Vlc.

Cb. *mp*

316

Fl.

B♭ Cl.

316

B♭ Tpt.

Tbn.

316

Glk.

316

Mrb.

B. Dr.

316

Gtr.

mf

316

Pno.

mp

316

Sop.

316

Vln.

Vla.

Vlc.

normale

f

Arco

f

316

Cb.

mp

f

The musical score for page 63, measures 316-320, is presented in a standard orchestral layout. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Maracas (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 2/4 time and features various dynamics and articulations. The score is divided into five measures, with the first measure starting at measure 316. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The Piano part includes a *mp* (mezzo-piano) dynamic. The Violoncello part includes a *f* dynamic and the instruction "normale". The Contrabass part includes a *mp* dynamic and a *f* dynamic. The score is written in a standard notation style with a key signature of one flat and a time signature of 2/4.

T Gaining Momentum ♩ = 96

320

Fl. *f*

B \flat Cl. *f*

B \flat Tpt. *mf*

Tbn. *mf*

Glk.

Mrb. *f*

B. Dr. *mf*

Gtr. *f*

Pno. *f*

Sop.

Vln. *f* normale

Vla. *f* normale

Vlc. *f*

Cb. *f*

Detailed description of the musical score: The score is for measures 320-323 in 4/4 time. The tempo is 96. The key signature has one flat (B-flat). The instruments and their parts are: Flute (Fl.) with a forte (f) dynamic, playing a sustained note. B-flat Clarinet (B \flat Cl.) with a forte (f) dynamic, playing a sustained note. B-flat Trumpet (B \flat Tpt.) with a mezzo-forte (mf) dynamic, playing a sustained note. Trombone (Tbn.) with a mezzo-forte (mf) dynamic, playing a sustained note. Glockenspiel (Glk.) is silent. Maracas (Mrb.) with a forte (f) dynamic, playing a rhythmic pattern. Snare Drum (B. Dr.) with a mezzo-forte (mf) dynamic, playing a rhythmic pattern. Electric Guitar (Gtr.) with a forte (f) dynamic, playing a driving eighth-note pattern. Piano (Pno.) with a forte (f) dynamic, playing a complex texture of sixteenth notes in both hands. Soprano (Sop.) is silent. Violin (Vln.) with a forte (f) dynamic and 'normale' marking, playing a rhythmic pattern. Viola (Vla.) with a forte (f) dynamic and 'normale' marking, playing a rhythmic pattern. Violoncello (Vlc.) with a forte (f) dynamic, playing a rhythmic pattern. Contrabass (Cb.) with a forte (f) dynamic, playing a rhythmic pattern.

324

Fl. *f*

B \flat Cl. *f*

324

B \flat Tpt. *mf*

Tbn. *mf*

Glk.

324

Mrb. *f*

B. Dr. *mf*

324

Gtr. *f*

324

Pno. *f*

324

Sop.

324

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

♩ = 100

328

Fl. *f* *ff*

B \flat Cl. *f* *ff*

328

B \flat Tpt. *mf* *f*

Tbn. *mf* *f*

Glk.

328

Mrb. *f* *ff*

B. Dr. *mf* *f*

328

Gtr. *f* *ff*

328

Pno. *f* *ff*

Sop.

328

Vln. *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

337

Fl. *fff*

B♭ Cl. *fff*

337

B♭ Tpt. *fff*

Tbn. *fff*

Glk.

Mrb.

337

B. Dr. *fff*

337

Gtr. *fff*

337

Pno. *fff*

337

Sop. *fff*

lived, lived, lived, lived, lived, lived,

337

Vln. *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

343 V

Fl. *fff*

B \flat Cl. *fff*

B \flat Tpt. *fff*

Tbn. *fff*

Glk.

Mrb.

B. Dr. *fff*

Gtr. *fff*

Pno. *fff*

Sop. *fff*

lived, lived, lived, lived in, lived in, lived, lived in,

Vln. *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

350

Fl. *fff*

B \flat Cl. *fff*

350

B \flat Tpt. *fff*

Tbn. *fff*

Glk.

Mrb.

350

B. Dr. *fff*

350

Gtr. *fff*

350

Pno. *fff*

350

Sop. *fff*

lived in, lived in two worlds, lived in two worlds, lived in two worlds, lived in two worlds, lived in two worlds,

350

Vln. *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

356

Fl. *fff*

B \flat Cl. *fff* *f* *fff* *f* *fff*

B \flat Tpt. *fff*

Tbn. *fff*

Glk.

Mrb.

B. Dr. *fff*

Gtr. *fff*

Pno. *fff*

Sop. *fff*
lived in two worlds, lived, lived in two worlds, lived in two worlds, lived, lived in two worlds,

Vln. *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff* *f* *fff* *f* *fff*

362

Fl. *fff*

B♭ Cl. *f* — *fff* *pp* < *mf* *pp* — *f*

B♭ Tpt. *fff*

Tbn. *fff*

Glk.

Mrb.

B. Dr. *fff*

Gtr. *fff*

Pno. *fff*

Sop. *fff*

lived in two worlds, lived in two worlds, lived in two worlds.

Vln. *fff* *fff*

Vla. *fff*

Vlc. *fff*

Cb. *f* — *fff* *pp* < *mf* *pp* — *f*

370

Fl. *pp*

B \flat Cl. *pp* \rightarrow *ff*

B \flat Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno. *pp*

Sop. *mp* Very Sad
Lived, lived in, lived in two worlds,

Vln. *ppp*

Vla. *pp*

Vlc. *pp*

Cb. *pp* \rightarrow *ff*

Detailed description: This page of a musical score, numbered 73, contains measures 370 through 373. The score is arranged in a grand staff format with multiple staves for different instruments and a vocal line. The instruments include Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Maracas (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line features lyrics: "Lived, lived in, lived in two worlds,". The music is marked with various dynamics such as *pp*, *ff*, *p*, *mp*, and *ppp*. The time signature changes from 3/4 to 4/4 and back to 3/4. The piano part has a *pp* marking in measure 372. The bassoon part has a *pp* marking in measure 372. The cello part has a *pp* marking in measure 372. The double bass part has a *pp* marking in measure 372. The flute part has a *pp* marking in measure 372. The clarinet part has a *pp* marking in measure 372. The trumpet part has a *pp* marking in measure 372. The trombone part has a *pp* marking in measure 372. The glockenspiel part has a *p* marking in measure 372. The maracas part has a *p* marking in measure 372. The bass drum part has a *p* marking in measure 372. The guitar part has a *p* marking in measure 372. The piano part has a *pp* marking in measure 372. The soprano part has a *mp* marking in measure 372. The violin part has a *ppp* marking in measure 372. The viola part has a *pp* marking in measure 372. The violoncello part has a *pp* marking in measure 372. The contrabass part has a *pp* marking in measure 372. The score is written in treble and bass clefs with various time signatures (3/4, 4/4, 2/4).

X

378

Fl. *pp*

B \flat Cl.

378

B \flat Tpt.

Tbn.

378

Glk. *p*

378

Mrb.

378

B. Dr.

378

Gtr.

378

Pno. *pp*

378 *mp*

Sop.
lived in two worlds, lived in two worlds, white and black. _____ Lived in two worlds, white and black,

378

Vln.

378 *pp*

Vla.

378 *pp*

Vlc.

378

Cb.

386

Fl. *pp*

B \flat Cl.

386

B \flat Tpt.

Tbn.

386

Glk. *p*

386

Mrb.

386

B. Dr.

386

Gtr.

386

Pno. *pp*

386 *mp*

Sop.

both bit-ter, both bit-ter. Lived in two worlds, lived in two worlds, lived in two worlds,

386

Vln.

386 *pp*

Vla.

386 *pp*

Vlc.

386

Cb.

Detailed description: This page of a musical score contains measures 386 through 393. The score is for a full orchestra and a soprano. The instruments listed are Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Maracas (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 3/4 time. The flute part (measures 386-393) features a melodic line starting with a piano (*pp*) dynamic. The soprano part (measures 386-393) has a melodic line with lyrics: "both bit-ter, both bit-ter. Lived in two worlds, lived in two worlds, lived in two worlds,". The piano part (measures 386-393) includes chords and a melodic line in the right hand, with a piano (*pp*) dynamic. The violin and viola parts (measures 386-393) have melodic lines with piano (*pp*) dynamics. The other instruments (B \flat Cl., B \flat Tpt., Tbn., Glk., Mrb., B. Dr., Gtr., Cb.) have rests throughout the measures.

394

Fl. *pp*

B♭ Cl.

394

B♭ Tpt.

Tbn.

394

Glk. *p*

394

Mrb.

394

B. Dr.

394

Gtr.

394

Pno. *pp*

394 *mp*

Sop. both bit-ter, both bit-ter, white and black.

394

Vln.

394 *pp*

Vla.

394 *pp*

Vlc.

394

Cb.

Y

402

Fl. *pp*

B \flat Cl.

402

B \flat Tpt.

Tbn.

402

Glk. *p*

402

Mrb.

B. Dr.

402

Gtr.

402

Pno. *pp*

402

Sop. *mp*

Lived in two — worlds,

402

Vln.

402

Vla. *pp*

Vlc. *pp*

402

Cb.

410

Fl. *pp*

B♭ Cl.

410

B♭ Tpt.

Tbn.

410

Glk. *p*

410

Mrb.

B. Dr.

410

Gtr.

410

Pno. *pp*

410

Sop. *mp*
white and black, _____ both bitter,

410

Vln.

Vla. *pp*

Vlc. *pp*

Cb.

Z

418 $\text{♩} = 60$

Fl. *pp*

B \flat Cl.

B \flat Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno. *pp*

Sop. *mp*
white and black. — Ec-cen-tric ev-en for Eng-land. Ec-cen-tric ev-en

Vln.

Vla. *pp*

Vlc. *pp*

Cb.

426 $\text{♩} = 68$ $\text{♩} = 76$

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr. with small hammer Brake Drum *mf*

Gtr.

Pno.

Sop. *mp* *f*
 for Eng-land. Ec-cen-tric 3 ev-en for Eng-land. Ev-en for Eng-land.

Vln.

Vla. *pp*

Vlc. *pp*

Cb.

