

Samuel Pradalie

Erik Satie's  
Memoirs of an Amnesiac,  
Based on the text by Erik Satie  
for tenor and  
chamber ensemble

Duration: 12:00 Minutes

### Contents

- 1) Overture
- 2) To Whom It May Concern
- 3) I am Called Erik Satie
- 4) My Doctor
- 5) Interlude
- 6) Critics
- 7) I am a Hearty Eater
- 8) Debussy
- 9) Postlude

### Programme Note:

'Erik Satie's, Memoirs of an Amnesiac' is a Music Theatre piece for tenor and chamber orchestra which serves as a love letter to one of classical music's most eccentric and creative figures, Erik Satie. The composition is a setting of Satie's acerbic and often beguiling strange texts. Instead of trying to create a realistic portrait of the composer, I looked to capture his unique essence. Unconventional orchestration is employed restricting the ensemble to Piccolo, Piccolo Oboe, A flat Clarinet and contrabassoon, accordion, re-used materials as percussion (glass bottles, paint cans, toy piano and barrel and mallet) and string quartet with double bass. I wanted to reflect Satie's writings through creating an aesthetically naïve music. The composition draws on taboos of contemporary compositional technique. Octaves are doubled, simple material is repeated verbatim and the movements are short with little to no development of thematic material taking place. The composition also draws heavily from Satie's own music, quoting and re-using his material throughout. The title is taken from the name of Satie's diary from which the text is drawn.

### Instrumentation

Tenor voice  
Piccolo  
Piccolo oboe (oboe musette)

Clarinet in A flat  
 Contrabassoon  
 French horn  
 Trumpet  
 Trombone  
 Accordion  
 Percussion:  
 4 bottles (of descending pitch, and size)  
 2 paint cans (1 large/1medium)  
 Toy piano (three octaves)  
 Violin 1  
 Violin 2  
 Viola  
 Cello  
 Double bass

\*String section should be string quartet and 1 double bassist

### Percussion Key

The image shows a musical staff for Percussion. It begins with a double bar line and a 'Percussion' clef. The staff contains several notes: a quarter note, a quarter note, a quarter note, a quarter note, a half note, and a half note. Above the staff, there are three labels with brackets indicating groups of notes: 'Glass Bottles' covers the first four quarter notes (labeled 1, 2, 3, 4); 'Paint Cans' covers the next two notes (labeled 1, 2); and 'Barrel with Mallet' covers the final half note.

### Suggested glass bottles,

- 1) Small soft drink bottle, i.e. coke bottle (330 ML)
- 2) Small beer bottle (500 ML)
- 3) Large beer bottle (750 ML)
- 4) Wine bottle

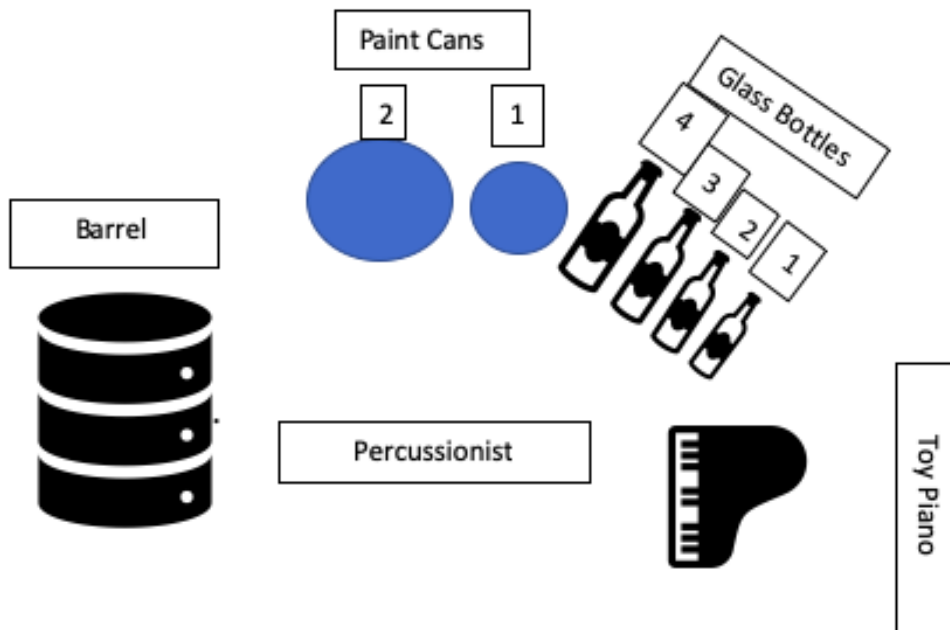
### Paint Cans

- 1) Medium paint can (500 ML)
- 2) Large paint can (1 Litre)

### Barrel and mallet

Large wooden barrel to be struck with a medium mallet, (if a barrel is unavailable a bass drum would also be appropriate).

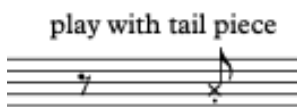
### Percussion Layout



## Performance Notes



=Move From no vibrato to wide vibrato



=hit string with metallic end of the violin bow



=play with the wood of the bow



=continues gliss that should follow the given gesture and rhythm, aim for the given notes and attempts should be made to be as rhythmically accurate as possible



=An airy note but one that contains pitch

### Pronunciations

All words are to be articulated clearly throughout the piece

\*Phonometrographer=A made up word by Satie, meaning someone who measures sounds.  
Pronounced Phono to rhyme with mono, and met-ro-gra-pher, spoken phonetically.

# Erik Satie's *Memoirs of an Amnesiac* Overture

Text: Erik Satie  
Composer: Samuel Pradalle

with energy,  $\text{♩} = 110$

2/4 5/4 7/8 5/4 3/4

Piccolo *f*

Piccolo Oboe in E $\flat$  *f*

Clarinet in A $\flat$  *f*

Contrabassoon *fff* *f* *fff*

Horn in F

Trumpet in B $\flat$

Trombone *fff* *f* *fff*

Percussion

Piano *f*

Tenor

Accordion

Detailed description: This block contains the first system of the musical score, featuring staves for Piccolo, Piccolo Oboe in E-flat, Clarinet in A-flat, Contrabassoon, Horn in F, Trumpet in B-flat, Trombone, Piano, Percussion, Tenor, and Accordion. The time signatures are 2/4, 5/4, 7/8, 5/4, and 3/4. Dynamics include *f* and *fff*. The Piccolo, Piccolo Oboe, and Clarinet parts begin with a melodic line marked *f*. The Contrabassoon and Trombone parts have a triplet of eighth notes marked *fff* in the first measure, followed by a half note marked *f* in the second measure, and another triplet marked *fff* in the third measure. The Piano part has a melodic line marked *f* in the first measure. The Percussion part is marked with a double bar line in the second measure. The Tenor and Accordion parts are silent.

with energy,  $\text{♩} = 110$

2/4 5/4 7/8 5/4 3/4

Violin 1 *f* *ff*

Violin 2 *f* *ff*

Viola *f* *fff*

Violoncello *f* *fff*

Double Bass *fff* *fff*

Detailed description: This block contains the second system of the musical score, featuring staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The time signatures are 2/4, 5/4, 7/8, 5/4, and 3/4. Dynamics include *f* and *ff*. The Violin 1 and Violin 2 parts begin with a melodic line marked *f*. The Viola and Violoncello parts have a melodic line marked *f* in the first measure, followed by a triplet marked *fff* in the second measure. The Double Bass part has a triplet marked *fff* in the first measure, followed by a half note marked *f* in the second measure, and another triplet marked *fff* in the third measure.

**A**

6 **3/4** **7/8** **2/4** **3/4**

Picc. *f* *fp* *fff*

Picc Ob. *f* *fp* *fff*

Cl. *f* *fp* *fff*

Cbsn. *fp* *fff*

Hn. -

Tpt. -

Tbn. *fff* *fff*

Perc. barrel, mallet *fff* bottles/paint cans, hard sticks *pp*

T. -

Accord. *p* *fff* *pp*

No vib. *fff* *pp* *pp*

Molto vib.

**A**

**3/4** **7/8** **2/4** **3/4**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *fff*

Vc. *f* *fff* *fff*

Db. *fff* *fff*

10

3/8 4/4 3/8 4/4

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff* *pp* *fff* *pp*

Molto vib. No vib. Molto Vib.

3

3

3



**B**

4/4

2/4

4/4

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

**B**

4/4

2/4

4/4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

16 **4/4**

Picc. *f* *p*

Picc Ob. *f* *p*

Cl. *f* *p*

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp*

Vc. *mp*

Db.

C

5/4

4/4

Picc. *fff* *p*

Picc Ob. *fff* *p*

Cl. *fff* *p*

Cbsn.

Hn. *fff* mute.

Tpt. *fff* harmon mute.

Tbn. *fff* harmon mute.

Perc.

T.

Accord. *fff*

C

5/4

4/4

Vln. 1

Vln. 2

Vla. *fff*

Vc.

Db.

20  $\frac{4}{4}$

Picc. *fff*

Picc Ob. *fff*

Cl. *fff*

Cbsn.

Hn.

Tpt. 5 3

Tbn. 6 3

Perc.

T.

Accord. 6 6 6 6 6

Vln. 1  $\frac{4}{4}$

Vln. 2

Vla. *f* 5

Vc. *f*

Db.

**D**

22

Picc. *p* *fff* 5

Picc Ob. *p* *fff* 6 3

Cl. *p* *fff* 3

Cbsn.

Hn.

Tpt. 5 5

Tbn. 6 6 6

Perc.

T.

Accord. 6 6 6

**D**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* 5 5 5

Vc. *f*

Db.

24

Picc. *pp* *fff*

Picc Ob. *pp* *fff*

Cl. *pp* *fff*

Cbsn.

Hn. *p*

Tpt. *p*

Tbn. *p*

Perc.

T.

Accord.

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *p*

Vc. *p*

Db.

5 6 5 5 5

6 6 6

3

4/4 2/4

26  $\frac{2}{4}$   $\frac{3}{4}$  **E** 7/8 11

Picc.  $\overset{5}{\underline{\underline{\quad}}}$  *ppp* *fff*

Picc Ob.  $\overset{6}{\underline{\underline{\quad}}}$  *ppp* *fff*

Cl. *ppp* *fff*

Cbsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc.

T.

Accord.

Vln. 1  $\overset{5}{\underline{\underline{\quad}}}$   $\overset{6}{\underline{\underline{\quad}}}$  *f* *fff*

Vln. 2 *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Db. *fff*

29  $\frac{3}{4}$

Picc. Musical notation for Piccolo, featuring a melodic line with slurs and accents.

Picc Ob. Musical notation for Piccolo Oboe, mirroring the Piccolo part.

Cl. Musical notation for Clarinet, mirroring the Piccolo part.

Cbsn. Musical notation for Bassoon, playing a low, sustained line with dynamics *f* and *fff*.

Hn. Musical notation for Horn, playing a melodic line with dynamics *f* and *fff*.

Tpt. Musical notation for Trumpet, playing a melodic line with dynamics *f* and *fff*, including a triplet of eighth notes.

Tbn. Musical notation for Trombone, playing a melodic line with dynamics *f* and *fff*, including a sextuplet of eighth notes.

Perc. Musical notation for Percussion, showing a rest.

T. Musical notation for Tenor, showing a rest.

Accord. Musical notation for Accordion, showing a rest.

Vln. 1 Musical notation for Violin 1, playing a melodic line with dynamics *p* and *fff*.

Vln. 2 Musical notation for Violin 2, playing a melodic line with dynamics *p* and *fff*.

Vla. Musical notation for Viola, playing a melodic line with dynamics *p* and *fff*.

Vc. Musical notation for Violoncello, playing a low, sustained line.

Db. Musical notation for Double Bass, playing a low, sustained line with dynamics *p* and *fff*, including a triplet of eighth notes.



32

Picc.

Picc. Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*fff*

*f*

*fff*

*f*

*fff*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*fff*

*p*

3

5

6

3

2/4

35 **2**/**4** **F** **7**/**8** **2**/**4**

Picc. *fff*

Picc Ob. *fff*

Cl. *fff*

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc.

Db.

**G**

39  $\frac{2}{4}$   $\frac{3}{4}$

Picc. *f*

Picc Ob. *f*

Cl. *f*

Cbsn. *f* *fff*

Hn. *fff*

Tpt. *f*

Tbn. *f* *fff*

Perc. *fff* barrel, mallet

T.

Accord.

**G**

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

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *fff*

Db. *fff*

# To Whom it May Concern

**4/4** With Clarity,  $\text{♩} = 65$  **3/4** **2/4** **5/8** *fff* **3/4**

Tenor

8

To whom it may con-cern

Accordion

*p* *ff* *pp*

**3/4** *fff* **2/4** **4/4** **3/4** **2/4**

Picc.

*fff*

bottles and paint cans, small hard sticks

Perc.

*p*

Accord.

*p* *ff* *pp*

**2/4** *f* **3/4** **3/4** **3/4** **3/4**

Picc.

*f*

Perc.

*f*

T.

*ff*

I for-bid the rea-ding of this text a - loud

16  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{5}{8}$

Picc.

Perc.

Accord.

23  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{3}{4}$

Picc.

Perc.

T. 

Vln. 1  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{3}{4}$  play with tail piece *p*

Vln. 2  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{3}{4}$  play with tail piece *p*

Vla.  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{3}{4}$  play with tail piece *p*

Vc.  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{3}{4}$  play with tail piece *p*

Db.  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{3}{4}$  play with tail piece *p*

# I am Called Erik Satie

Clearly ♩=56

$\frac{4}{4}$

$\frac{7}{8}$

Piccolo

Piccolo Oboe in Eb

Clarinet in Ab

Contrabassoon

Horn in F

Trumpet in Bb

Trombone

Toy Piano

Tenor

Accordion

$\frac{4}{4}$

Clearly ♩=56

$\frac{7}{8}$

Violin 1

Violin 2

Viola  
col legno.  
*f*

Violoncello  
col legno.  
*f*

Contrabass

4 **7** **2** **3** **4** **4**

Picc. *f*

Picc. Ob.

Cl.

Cbsn. *f*

Hn.

Tpt. straight mute *f*

Tbn.

T. Pno. *fff*

T.

Accord.

Vln. 1 *f*

Vln. 2 *f*

Vla. *6*

Vc. *6*

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 19. The score is arranged in a system of staves. At the top right, the page number '19' is written. The staves are labeled on the left: Picc., Picc. Ob., Cl., Cbsn., Hn., Tpt., Tbn., T. Pno., T., Accord., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music is written in treble and bass clefs. The Picc. and Cbsn. parts have a dynamic marking of *f*. The Tpt. part has a dynamic marking of *f* and the instruction 'straight mute'. The T. Pno. part has a dynamic marking of *fff*. The Vln. 1 and Vln. 2 parts have a dynamic marking of *f*. The Vla. and Vc. parts have a dynamic marking of *6*. The score is divided into measures by vertical bar lines. The time signature changes from 7/8 to 2/4, then to 3/4, and finally to 4/4. The Picc. and Cbsn. parts have a melodic line with a slur and a fermata. The Tpt. part has a melodic line with a slur and a fermata. The T. Pno. part has a chordal texture. The Vln. 1 and Vln. 2 parts have a melodic line with a slur and a fermata. The Vla. and Vc. parts have a melodic line with a slur and a fermata. The Accord. part has a chordal texture. The Hn., Picc. Ob., Cl., Hn., Tbn., T., and Cb. parts are mostly silent, indicated by a horizontal line with a dash.

**A**

**4/4**

**5/8**

**5/4**

7

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

T. Pno.

T.

*f*

3

3

3

3

3

I am called E - rik Sa - - tie.

Accord.

**A**

**4/4**

**5/8**

**5/4**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



10 **5/4** **4/4** **2/4**

Picc. *f*

Picc. Ob.

Cl.

Cbsn. *f*

Hn.

Tpt. *f*

Tbn.

T. Pno. *fff*

T.

Accord.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* col legno.

Vc. *f* col legno.

Cb.

**B**

13 **2/4** **5/4** **4/4**

Picc. *f*

Picc Ob.

Cl.

Cbsn. *f*

Hn.

Tpt. *f*

Tbn.

T. Pno. *fff*

T. *f* 3 I am

Accord.

**2/4** **5/4** **4/4**

Vln. 1 *f*

Vln. 2 *f*

Vla. 3

Vc. 3

Cb.

17

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

T. Pno.

T.

8

called E - rik Sa - - - tie

3

3

3

3

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

180

5/4

4/4

180

5/4

4/4

20 **4/4**

Picc. *f*

Picc Ob.

Cl.

Cbsn. *f*

Hn.

Tpt. *f*

Tbn.

T. Pno. *fff*

T.

Accord.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* col legno

Vc. *f* col legno

Cb.

Detailed description of the musical score: The score is for page 24, starting at measure 20. The time signature is 4/4. The key signature has one sharp (F#). The instruments and their parts are: Piccolo (Picc.) with a sustained note in measure 20, marked *f*; Piccolo Oboe (Picc Ob.) with a sustained note; Clarinet (Cl.) with a sustained note; Contrabassoon (Cbsn.) with a sustained note in measure 20, marked *f*; Horn (Hn.) with a sustained note; Trumpet (Tpt.) with a sustained note in measure 20, marked *f*; Trombone (Tbn.) with a sustained note; Timpani (T. Pno.) with a chord in measure 20, marked *fff*; Tuba (T.) with a sustained note; Accordions (Accord.) with a sustained note; Violin 1 (Vln. 1) with a sustained note in measure 20, marked *f*; Violin 2 (Vln. 2) with a sustained note in measure 20, marked *f*; Viola (Vla.) with a rhythmic pattern of eighth notes, marked *f* and *col legno*; Violoncello (Vc.) with a rhythmic pattern of eighth notes, marked *f* and *col legno*; and Contrabass (Cb.) with a sustained note. The score is divided into three measures: measures 20, 21, and 22.

C

4/4

4/4

23

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

T. Pno.

T.

Accord.

C

4/4

4/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**D**

27 **4/4** **2/4** **3/4** **2/4** **3/4** **3/8** **6/8**

Picc. *ff*

Picc Ob. *ff*

Cl. *ff*

Cbsn. *ff*

Hn. *mp*

Tpt. *ff*

Tbn. *mp*

T. Pno.

hold for as long as possible  
 → move to ridiculously wide vibrato  
*fff* ord. *fff*

T. tie

Accord.

**D**

**4/4** **2/4** **3/4** **2/4** **3/4** **3/8** **6/8**

Vln. 1

Vln. 2

Vla. *presse ord.*

Vc. *presse ord.*

Cb. *presse ord.*

**E**

33 **3/4** **2/4** **4/4** **3/4**

Picc. Musical notation for Piccolo, starting at measure 33. It features a melodic line with slurs and dynamic markings.

Picc Ob. Musical notation for Piccolo Oboe, mirroring the Piccolo part.

Cl. Musical notation for Clarinet, mirroring the Piccolo part.

Cbsn. Musical notation for Contrabassoon, mirroring the Piccolo part. It includes a *pp* dynamic marking and a triplet in the final measure.

Hn. Musical notation for Horn, featuring a melodic line with slurs and dynamic markings.

Tpt. Musical notation for Trumpet, mirroring the Horn part.

Tbn. Musical notation for Trombone, mirroring the Horn part.

T. Pno. Musical notation for Timpani, showing rests and a final double bar line.

T. Musical notation for Tenor, showing rests.

Accord. Musical notation for Accordion, including a *pp* dynamic marking and a triplet in the final measure.

**E**

Vln. 1 **3/4** **2/4** **4/4** **3/4**

Vln. 2 Musical notation for Violin 2, showing rests.

Vla. Musical notation for Viola, mirroring the Cbsn. part.

Vc. Musical notation for Violoncello, mirroring the Cbsn. part.

Cb. Musical notation for Contrabass, mirroring the Cbsn. part.

36  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Picc. *pp*

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Percussion  
bottles, hard sticks.  
*p*

T. *p*  
in a whispered tone  
A - ny one will tell you that I am not a mu - si - cian

Accord.

Vln. 1 *pp*

Vln. 2 *ppp*  
molto sul pont.

Vla.

Vc.

Cb.



39  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Picc. *pp*

Picc Ob.

Cl.

Cbsn. *mp*

Hn.

Tpt.

Tbn.

Perc. *pp*

T. *p*  
I clas - si - fied my - self

Accord. *p* *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Vc.

Cb.

42 **2/4** **6/8** **2/4** **4/4**

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

45

Picc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{7}{8}$

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T. *pp* my work is pure pho - no - met - rics I am

ord. *pp*

Accord. *pp*

Vln. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{7}{8}$  *pp*

Vln. 2 *pp*

Vla.

Vc.

Cb.

**G**

48

Picc. *ff*

Picc Ob. *ff*

Cl. *ff*

Cbsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc.

T. *f*  
 3 3 3  
 called E - rik

Accord.

Vln. 1

Vln. 2

Vla. *ff*

Vc. *ff*

Cb. *ff*

7/8 3/4 8/8 3/4 3/4

52 **3/4** **2/4** **5/4** **I** **4/4**

Picc. *fff* 5 5

Picc Ob. *fff* 5 5

Cl. *fff* 5 5

Cbsn. *fff* 5 5

Hn. *fff* 5 5

Tpt. *fff* 5 5

Tbn. *fff* 5 5

Perc.

T. *p* 3 sa-tie

Accord.

Vln. 1 **3/4** **2/4** **5/4** **I** **4/4**

Vln. 2

Vla. *fff* 5 5 *f* col legno. 6 6

Vc. *fff* 5 5 *f* col legno. 6 6

Cb. *fff* 5 5

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

# My Doctor

Lyricaly,  $\text{♩} = 70$

Tenor

my doc - tor has all - ways told me to smoke

Accordion

Lyricaly,  $\text{♩} = 70$

smooth glissando, aim for the bracketed notes and try to follow the contour of the line in the given rhythm. Do not rest on any notes!

Violin 1

*gliss.*

*pp* *fff* *ppp*

T.

he adds the

Accord.

Vln. 1

*fp* *pp*

**A**

6 *p*

T. *ad* - - - - - *vice*

Accord. *p* *f*

Vln. 1 *gliss.* *ppp* *gliss.* *fff* *p*

8 *f* **B** *p* *mp* *p*

T. *you* *should* *smoke*

Accord. *p* *f* *p*

Vln. 1 *gliss.* **B** *ppp* *ff* *p*

11 *f* *pp* *p*

T. *my friend for if you don't* *some - one else will*

Accord. *f*

Vln. 1 *gliss.* *gliss.* *ppp* *fffp* *3*



13 *f* *ppp*

T. *2/4*  
8 in your place

Accord. *ppp*

Vln. 1 *gliss.* *2/4* *gliss.* *b* *pp* *fff*

Detailed description: This page of a musical score features three staves. The top staff is for Tenor (T.), the middle for Accordion (Accord.), and the bottom for Violin 1 (Vln. 1). The music is in 2/4 time. The Tenor part begins at measure 13 with the lyrics 'in your place'. It starts with a forte (*f*) dynamic and ends with a pianissimo (*ppp*) dynamic. The melody includes a triplet of eighth notes. The Accordion part provides harmonic accompaniment with chords and triplets, ending with a *ppp* dynamic. The Violin 1 part features glissandos and a dynamic shift from *pp* to *fff* at the end of the phrase.

# Interlude

Confidently, ♩=90

The musical score is divided into two systems. The first system includes the Piccolo, piccolo Oboe in E♭, Clarinet in A♭, Contrabassoon, Horn in F, Trumpet in B♭, Trombone, Percussion, and Accordion. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 3/4 time, with a tempo of ♩=90. The tempo is marked 'Confidently'. The score is divided into three measures. The first measure is in 3/4 time, the second in 2/4 time, and the third in 3/4 time. The piccolo Oboe in E♭ part starts with a forte (f) dynamic. The Contrabassoon part features triplet patterns with dynamics of piano (p), mezzo-piano (mp), and piano (p). The woodwinds and strings are mostly silent, with some rests indicated.

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

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Accord.

Vln. 1  $\frac{3}{4}$   $\frac{2}{4}$

Vln. 2

Vla.

Vc.

Cb.

6 **3/4** **2/4**

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The Piccolo part is marked with a '6' above the staff. The Piccolo Oboe part has a melodic line with slurs and accidentals. The Bassoon part is the most active, featuring a series of triplets with dynamic markings *p*, *p*, *mf*, and *pp*. The other instruments (Horn, Trumpet, Trombone, Percussion, Accordion, Violin 1, Violin 2, Viola, Violoncello, and Contrabass) are currently silent, indicated by rests on their respective staves.

9 **2/4** **4/4** **3/4** **3/8** **3/4**

Picc. 

Picc Ob. 

Cl. 

Cbsn. 

Hn. 

Tpt. 

Tbn. 

Perc. 

Accord. 

Vln. 1 **2/4** **4/4** **3/4** **3/8** **3/4**

Vln. 2 

Vla. 

Vc. 

Cb. 

**A**  
3/4

13

Picc. *f*

Picc Ob.

Cl.

Cbsn.

Hn. *p* *mf* *mute.* 3 3 3 3 3 3

Tpt. *fff* *No. Mute.*

Tbn. *fff* *No. Mute.* 5 3

Perc. *f* paint cans, hard sticks. 3 3 3

Accord.

**A**  
3/4

Vln. 1 *f* 3 3 3

Vln. 2 *f* 3 3 3

Vla.

Vc.

Cb.

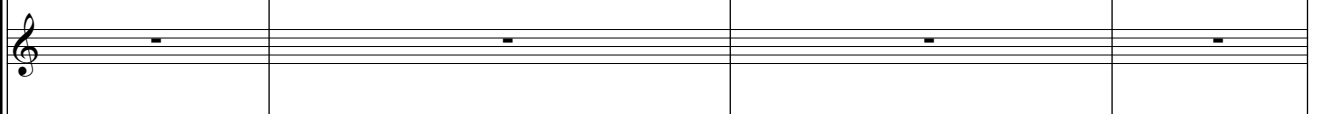
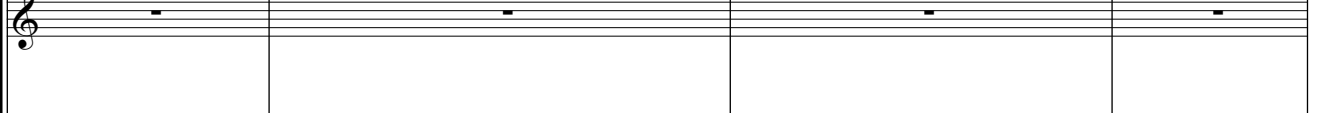
Musical score for page 43, featuring various instruments. The score is divided into three measures. The Piccolo part begins at measure 16 and plays a melodic line with a slur and a sharp sign. The Horn part features a triplet of eighth notes starting at measure 16, marked with a piano (*p*) dynamic, which then transitions to a triplet of eighth notes marked with a forte (*f*) dynamic. The other instruments (Picc. Ob., Cl., Cbsn., Tpt., Tbn., Perc., Accord., Vln. 1, Vln. 2, Vla., Vc., Cb.) are shown with rests throughout the page.

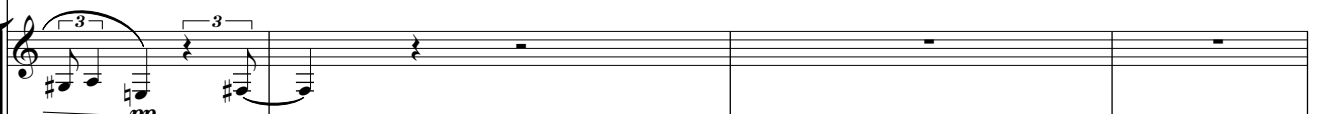



**B**

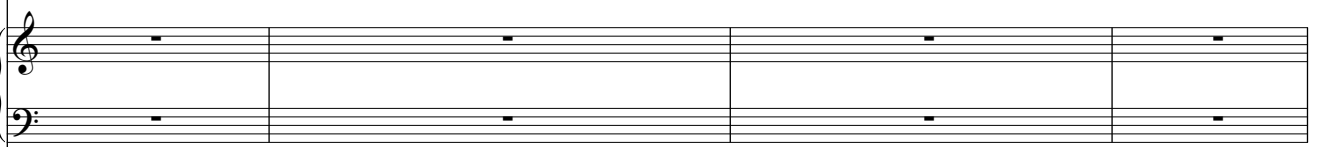
**4/4**

**7/8**

**3/4**

Picc.   
Picc Ob.   
Cl.   
Cbsn. 

Hn.   
Tpt.   
Tbn.   
Perc. 

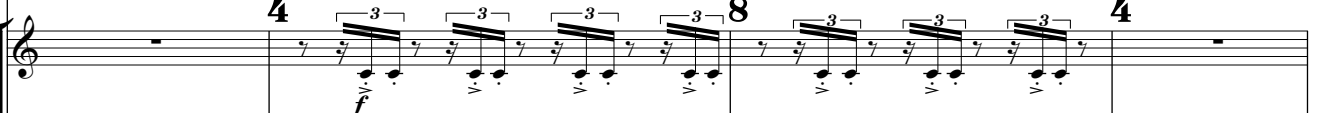

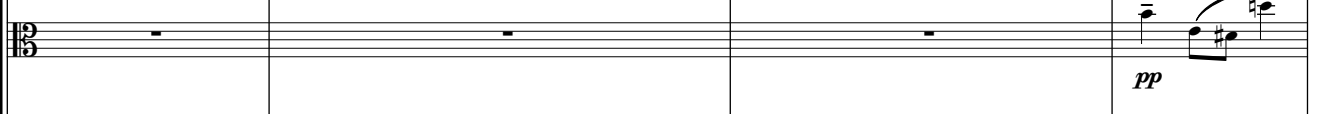
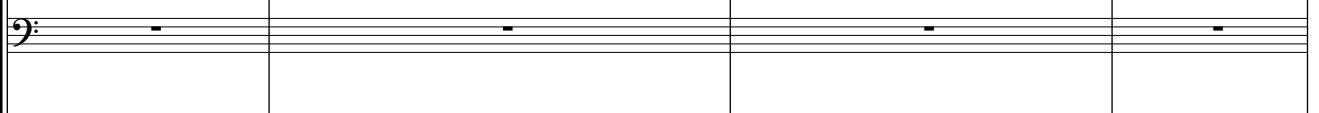
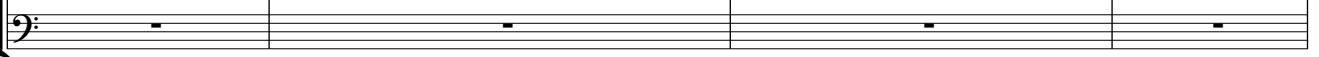
Accord. 

**B**

**4/4**

**7/8**

**3/4**

Vln. 1   
Vln. 2   
Vla.   
Vc.   
Cb. 



**4/4**

**3/4**

**5/8**

**3/4**

Picc.   
 Picc Ob.   
 Cl.   
 Cbsn.

Hn.   
 Tpt.   
 Tbn.

Perc.   
 Accord.

**4/4**

**3/4**

**5/8**

**3/4**

Vln. 1   
 Vln. 2   
 Vla.   
 Vc.   
 Cb.

C

3/4

27

Picc. *ff*

Picc Ob. *ff*

Cl. *ff*

Cbsn. *p* *mf* *p* *p*

Hn. *p* *mf* *p* *p*

Tpt.

Tbn.

Perc.

Accord.

C

3/4

Vln. 1

Vln. 2

Vla. *ff*

Vc. *p* *mf* *p* *p*

Cb. *p* *mf* *p* *p*

D

30

Picc. *f* *p* *p*

Picc Ob.

Cl.

Cbsn. *f* *p* *p*

Hn. *f* *p* *p*

Tpt. *fff*

Tbn. *fff*

Perc. *f*

Accord.

D

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc. *f* *p* *p*

Cb. *f* *p* *p*

33

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *p* *p* *f*

*mf* *p* *p* *f*

*fff*

*fff*

*f*

*f*

*mf* *p* *p* *f*

*mf* *p* *p* *f*

**E**

This musical score page, numbered 49, covers measures 36 to 48. It features a variety of instruments including Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, and String sections. The score is marked with a key signature of one flat and a common time signature. A section marker 'E' is placed above the first measure of the second system. The Piccolo, Oboe, and Clarinet parts play a melodic line with slurs and accents. The Bassoon and Horn parts feature triplet patterns, with dynamics ranging from *p* to *mf*. The Trumpet and Trombone parts are marked *fff* and play rhythmic patterns. The Percussion part plays a triplet pattern marked *f*. The String section (Violin 1, Violin 2, Viola, Violoncello, and Contrabasso) plays a triplet pattern marked *f*. The Violoncello and Contrabasso parts also feature triplet patterns with dynamics *p* and *mf*.

39

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *p* *f* *f* *f*

*p* *p* *f* *f* *f* *f*

1500

# Critics

Playful, ♩=100

**A**

**Instrumentation and Dynamics:**

- Piccolo:** *p*, *ff*, *mf*, *p*, *p*, *ff*
- Piccolo Oboe in E $\flat$ :** *p*, *ff*, *p*, *ff*
- Clarinet in A $\flat$ :** *p*, *ff*, *p*, *ff*
- Contrabassoon:** (rested)
- Horn in F:** (rested)
- Trumpet in B $\flat$ :** (rested)
- Trombone:** (rested)
- Percussion:** *fff*, *fff*
- Tenor:** *pp*, *fff* (falsetto), *p*, *mp*, *p*, *pp*, *fff*
- Accordion:** (rested)
- Violin 1:** *ff*, *ff*
- Violin 2:** *ff*, *ff*
- Viola:** *ff*, *ff*
- Violoncello:** *p*, *mp*
- Contrabass:** (rested)

**Tempo and Rhythm:** Playful, ♩=100. Time signatures: 5/8, 3/8, 3/4, 4/4, 5/8, 3/8, 2/4.

**Lyrics:**  
 cri - tics i will\_ go a-head and speak in praise of cri - tics

7 **2/4** **2/4** **B** **5/8** **3/4**

Picc. *mf* *p* *p* *ff*

Picc Ob. *mf* *p* *p* *ff*

Cl. *mf* *p* *p* *ff*

Cbsn.

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Perc. *fff*

T. *pp* *mf* *p* *f* *pp* *fff*  
 knows eve - ry - thing sees eve - ry - thing hears eve - ry - thing cri - - tics

Accord.

**B** **2/4** **2/4** **5/8** **3/4**

Vln. 1 *ff*

Vln. 2 *pp* *mf* *ff*

Vla. *pp* *mf* *ff*

Vc. *pp* *mf*

Cb.



11  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{7}{8}$

Picc. *p* *mf*

Picc Ob. *p* *mf*

Cl. *p* *mf*

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T. *p* *mf* *pp* *f*

they are as mi - sun - der - stood as the a - ni - mals though like them they have a cer - tain use - ful - ness

Accord. *mf* *pp*

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb.

C

4/4

8

Picc. *p* *ff* *f*

Picc Ob. *p* *ff* *f*

Cl. *p* *ff* *f*

Cbsn.

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Perc. *fff*

T. *p* *fff* *p* *f*

cri - - tics they are ver - y ser - i - ous men though

Accord. *p* *f*

C

4/4

8

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *f*

Cb. *f*

17 **7/8** **4/4** **8**

Picc. *p*

Picc Ob. *p*

Cl. *p*

Cbsn.

Hn. *p*

Tpt. *p*

Tbn. *p*

Perc.

T. *pp*  
— ver - y nice to look at they are se - ri - ous men as se -

Accord. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb.

D

19 **8**/**8** **2**/**4**

Picc. *p* *ff*

Picc Ob. *p* *ff*

Cl. *p* *ff*

Cbsn.

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. Toy Piano *fff* *pp*

T. *fff* *pp* *fff*

- ri - ous as the Bud - dha cri - tics

Accord. *fff*

D

**8**/**8** **2**/**4**

Vln. 1 *fff* *ff*

Vln. 2 *fff* *ff*

Vla. *fff* *ff*

Vc. *fff*

Cb.

# I am a Hearty Eater

Precise ♩=80

4/4 2/4 5/4 3/4 6/8

Piccolo

Piccolo Oboe in Eb.

Clarinet in Ab

Contrabassoon

Horn in F

Trumpet in Bb

Trombone

Percussion

Tenor

Accordion

I am a hear-ty ea-ter

Precise ♩=80

4/4 pizz. p

2/4 p pizz.

5/4 p pizz.

3/4 p pizz.

6/8 p

Violin 1

Violin 2

Viola

Violoncello

Double Bass

A

5 **5/8** **3/4** **5/4** **4/4**

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.   
 but I on - ly eat white vic - tuals

Accord.

A

**5/8** **3/4** **5/4** **4/4**

Vln. 1   
*p*

Vln. 2   
*p*

Vla.   
*p*

Vc.   
*p*

Db.

8 **4/4**

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

here is a list of the food that I eat

Accord.

**4/4**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**9**

**B**

4/4

2/4

10 **9**

Picc. *ff*

Picc Ob. *ff*

Cl. *ff*

Cbsn. *p*

Hn.

Tpt. *f*

Tbn.

Perc.

T. *fff*  
egg

Accord.

**B**

arco  
4/4

2/4

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*



13 **2/4** **4/4** **3/4**

Picc. *p*

Picc Ob. *p*

Cl. *p*

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T.

Accord.

Vln. 1 **2/4** **4/4** **3/4**

Vln. 2

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for woodwinds and strings. It features 13 measures. The first measure is in 2/4 time, and the second measure is in 4/4 time. The final measure is in 3/4 time. The woodwind section includes Piccolo (Picc.), Piccolo Oboe (Picc Ob.), Clarinet (Cl.), and Bassoon (Cbsn.). The string section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Trombone (T.), Accordions (Accord.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds play a melodic line starting in the second measure, marked with a piano (*p*) dynamic. The strings play a rhythmic accompaniment, with some instruments (Vln. 1, Vln. 2, Vla., Vc., Db.) playing a specific rhythmic pattern in the second measure.

15 **3**/**4** **3** **4**/**4** **C**

Picc. *ff*

Picc Ob. *ff*

Cl. *ff*

Cbsn.

Hn.

Tpt. *3*

Tbn. *p*

Perc.

T. *3* su - gar gra - ted bones *p*

Accord.

Vln. 1 **3**/**4** **3** **4**/**4** **C**

Vln. 2

Vla.

Vc.

Db.

18 3/4

Picc. *p* *ff*

Picc Ob. *p* *ff*

Cl. *p* *ff*

Cbsn. *ff*

Hn. -

Tpt. *ff* 7 *p* 3 6 3 *fff*

Tbn. *ff* *fff*

Perc. -

T. *ff* 3 *ff* 7 *fff* *p* 3 6 3 *fff*

the fat of dead a - ni - mals veal salt chi - cken cooked in wa - ter fruit mould rice

Accord. -

Vln. 1 *ff* *fff* *p* *fff*

Vln. 2 *ff* *fff* *p* *fff*

Vla. *ff* *fff* *p* *fff*

Vc. *ff* *fff* *p* *fff*

Db. *ff* *fff* *p* *fff*

# Debussy

Reverential, ♩=50

4/4      3/8      4/4

Piccolo *airy tone with pitch*  
*p* 3

Piccolo Oboe in E $\flat$

Clarinet in A $\flat$  *airy tone with pitch*  
*p* 3

Contrabassoon

Horn in F *mute*  
*p* 3

Trumpet in B $\flat$

Trombone

Toy Piano *f*

Tenor *pp* murmured  
I had the plea - sure

Accordion

Reverential, ♩=50

4/4      3/8      4/4

Violin 1 *pp* No vib.

Violin 2 *pp* No vib.

Viola *pp* No vib.

Violoncello *pp* No vib.

Double Bass *pp* pizz.  
*f*

4 **8** **4**

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

T Pno.

T.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

of watch - - - ing from a good seat the

*gliss.*

*p*

*pp*

*gliss.*

*p*

*pp*

*p*

*pp*

**8** **5**

A

6  $\frac{5}{4}$   $\frac{5}{8}$   $\frac{4}{4}$  airy tone, with pitch  $\frac{3}{4}$   $\frac{4}{4}$

Picc. *p* 3

Picc Ob. *fff*

Cl. *p* 3 airy tone, with pitch

Cbsn.

Hn. *p* 3

Tpt. *fff*

Tbn. *fff*

T Pno. *5*

T. *5* *3*  
hat - ching of the Deb - bus - sy egg

Accord.

A

$\frac{5}{4}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Db.

10  $\frac{4}{4}$

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

T Pno.

T.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*  
pizz.

*f*

*gliss.*

5

3

3

3

5

5

3

3

3

3

I ne - ver at - tack De - bus - sy it is

12

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

T Pno.

T.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**2**  
**4**

**3**  
**8**

**4**  
**4**

just De - - bus - sy - ists I hate there is

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

*gliss.*

3 5 3 3



15  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$  **B**

Picc.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Picc Ob.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Cl.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Cbsn.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Hn.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Tpt.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Tbn.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

T Pno.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

T.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

no school of Sa - tie it would find me ag - ainst it

Accord.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Vln. 1  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Vln. 2  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Vla.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Vc.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Db.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *f*

*gliss.* *gliss.* *gliss.* *gliss.*

*fff* *fff* *fff*

*pizz.*

19 **4/4** **6/4** **4/4** **7/8**

Picc. *p*

Picc Ob.

Cl. *p*

Cbsn.

Hn. *p*

Tpt.

Tbn.

T Pno. *f*

T. *pp* De - bus - sy who cooked

Accord.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db.

22  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

Picc. 

Picc Ob. 

Cl. 

Cbsn. 

Hn. 

Tpt. 

Tbn. 

T Pno. 

T. 

Accord. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Db. 

C

25  
4/4 ord.

Picc. *p* 3

Picc Ob.

Cl. ord. *p* 3

Cbsn.

Hn. *p* 3

Tpt.

Tbn.

T Pno.

T. *p* 3

the - - - most ab - sol - ute se - - - cret

Accord.

C

4/4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

# Postlude

**4/4** Precise, ♩=80      **3/8**      **2/4**      **4/4**      **3/8**

Piccolo

Piccolo Oboe in E $\flat$

Clarinet in A $\flat$

Contrabassoon

Horn in F

Trumpet in B $\flat$

Trombone

Percussion

Tenor

we should be wear - ry of art it is of - ten mere - ley

Accordion

*p*      *f*      *pp*

**4/4** Precise, ♩=80      **3/8**      **2/4**      **4/4**      **3/8**

Violin 1

Violin 2

Viola

Violoncello

Contrabass

5 **3/8** **1/8** **3/4** **4/4**

Picc.

Picc Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

T. *ff*  
vir - tu - o - si - ty

Accord. *ff*

Vln. 1 **3/8** **1/8** **3/4** **4/4**

Vln. 2

Vla.

Vc.

Cb.

**A**

8  $\frac{4}{4}$   $\frac{3}{4}$

Picc. *fff* *p*

Picc Ob. *fff* *p*

Cl. *fff* *p*

Cbsn. - - - - -

Hn. *fff* *p*

Tpt. *fff* *p*

Tbn. *fff* *p*

Perc. - - - - - Barrel, with mallet

T. - - - - -

Accord. *fff*

**A**

$\frac{4}{4}$  arco *fff*  $\frac{3}{4}$

Vln. 1 *fff*

Vln. 2 arco *fff*

Vla. arco *f*

Vc. arco *f*

Cb. - - - - -