

PICASSO

out of the blue

Preview File Only

Chamber Opera in a Prologue and Two Acts

**Music by Ian McQueen
Text by Jonathan Alver**

PICASSO: out of the blue, was commissioned by Classical Adventures and the Eastern Touring Agency, with financial support from the Arts Council of England and the Year of Opera and Musical Theatre, 1997

CHARACTERS

PICASSO..... aged twenty when the action begins... high baritone
FERNANDE..... a voluptuous red-head..... lyric soprano
EVA..... a petite brunette..... young-dramatic soprano
MAX JACOB..... a small witty poet..... tenor
GERTRUDE STEIN... a large American author..... mezzo soprano

INSTRUMENTAL FORCES

Clarinet in Bb/ clarinet in Eb/ bass clarinet

euphonium

viola

harp

Percussion (divided among and played by the above players): 2 diatonic harmonicas (which play common chords only) in E and Eb majors ; bell in B \flat ; xylo bell in F \sharp (mounted on wood) ; alto ocarina in F ; bird decoy 1- mallard ; bird decoy 2- cuckoo ; small bongos ; large claves ; small claves ; med. cowbell ; two-toned woodblock (classroom model) ; child's party blower ; small ratchet ; machine castanets

In the premiere touring production we omitted the euphonium part - see bracketed in instrumental cues - and doubled the parts of Fernande and Eva on one soprano.

The action takes place in Paris - Montmartre and Montparnasse - between 1901 and 1915.

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ACT ONE

PROLOGUE : L'Hippodrome, Paris, Feb. 17th, 1901

Broad - Accel... Heavy Waltz d. = 70

Genieve *Vive l'Espagne de France! Salut!*

Odette *Bienvenue encore une fois à Paris, Carole! À votre santé!*

Casagemas *À votre santé, mes amis!* *(he sits, silent & preoccupied)*

Pallares *Vive Montparnasse! Vive Casagemas!*

4 friends are seated around a table to welcome Casagemas back to Paris... They rise as Casagemas proposes a toast...

Clarinet in Bb *TO HAND BELL IN B.*

[euph⁺]

Voices *mf: molto sott. ed. p. prest*

trump *f recess!*

mf maestoso (table)

Broad - Accel... Heavy Waltz d. = 70

piano reduction (for rehearsal only)

* optional: if no euph. other instr. play bracketed passages

On hearing Picasso's name
 Casagemas bristles, and calling
 the others to attention, he
 produces a letter for each
 and passes them around in turn...

Ger.

Od.

Cas. *My friends! ... Pour vous ...*

Bel. *He said his friend Picasso*

(cl. in Bb) = bell
 [Cuph.]

vlr

hp.

(pno red.)

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Cas takes out a pistol...

Ger.

Od.

Cas. ... Pillares ... Odette ... (Germaine ...)

Poll.

(Sustain tension in instrumental parts !!)

(clim Bb) = Belle [emph.]

fls

hp.

(pno red.)

pp no distinto

ff

ff, distinto

ff

ff

The others scream and dive to the floor...

Carl fires 2 shot which misses
↓ GER.

Carl shoots himself in the temple and collapses...

Ger. Alice!

Od. Mando!

Cas. (to GER.)
Viola pour toi!..... Et indigne pour moi!

Pell. Non, Carl, non

(cl in Bb) = Bell
[cufh.]

vlc

hp.

(pno red.)

take clarinet

stop sound

come gliss

PROJECTION I: "Head of the dead Cosagenes"

appears out of the darkness above the Acting area

The others rush to his aid as the lights fade to BLACKOUT

A OVERTURE

Molto lento $\downarrow = 36$ Mosso $\downarrow = 60$

Ger

Od

Cos.

Pall.

G. P.

cl in Bb

[cymb]

ves

hoop

G. P.

(pno red.)

TO SMALL CLAVES

E Comodo $\text{♩} = 96$

cl in Bb

3+2 2+3

res

pizz

mf duro e marcato

harp

p, quasi f (cresc. lambent)

more.

Comodo $\text{♩} = 96$

3+2 2+3

(pno red.)

cl in Bb

2+2+3

res

mp *pp* *p* *pp* *p cresc.*

dark multiphonous *sim* *M. ord*

3+2+2

p cresc.

harp

cresc. parte

mp: sfz *pp* *p* *pp* *p: sfz*

(pno red.)

mp *pp* *p* *pp* *p cresc.*

F Più Allegro 12108-112

cl in Bb
vls
harp
(pno red.)

f *mp* *f cont.* *ff cont.*

m. ind. *flag*

f *mp* *f* *ff*

SCENE ONE

← *d.* = *d.* → (= 70) Heavy Dalcz, as at the start

cl in Bb
vls
harp
(pno red.)

con slancio!

f *pp rub.* *f*

pp rub. sempre flaut.

legato

f *pp rub.*

12 Lights gradually go up ON STAGE : It is August 4th 1904 in Pic 15
 Bateau Lavoir studio

cl in Bb
 vls
 harp
 [euph]
 (pno red.)

mp
 fpp
 mp
 mf
 poco a poco dimin. !
 pp molto ppp
 mf dimin poco p a poco...

He sits, staring ahead, in the bathtub, bathed in an eerie blue light. In a self-funded canvas of "La Vie" is on the easel.

cl in Bb
 vls
 harp
 euph
 (pno red.)

simile
 dim sempre...
 p: sfz
 f
 take music

* if there is no euphonium, the other players should play the alternative passages in brackets.

PIC

mp *f* *f: sfz, bitterly*

my friend ——— took his own

harp

dimin *simile*

#p *#p* *p*

(pno red.)

dimin *simile*

#p *#p* *p*

==

PIC

p *sfz*

life —, Max —! He died —

harp

f *di* *nijn* *..*

(pno red.)

f *di* *nijn* *..*

your appass. *f* *p.* *Broader*

PIC

with a broken heart ——— Ripped in two by me ———

harp

cresc *f* *p* *f* *dimin...*

(pno red.)

cresc *f* *p* *f* *dimin...*

PIC

f *despairing* *Andante, poco Feroce!*
♩ = 80

And his Pa - ri - sian lo - ver

ves

sola *prof f*

harp

(dim) - - - p *prof* *dimin*

(pno red.)

(dim) - - - p *prof* *prof f*

PIC *f* *mp* *f* *fz* *pp* *fz* *p* *fz* *p*

Ger-mane could never love him! She need-ed more from a

res *fz* *pp* *fz* *p* *fz* *p*

harp

(tr. red) *fz* *mf* *fz* *pp* *fz* *p*

PIC *p*

man I toid him back to Spain : his home

(clar)
= BONGOS

res *fz* *sfz* *ppp* *p* *pp* *p, espress*

5 *5*

pp *ppp* *p* *pp*

PIC *mf: sfz* *p* *f* *ff*
 His sort of peo-ple _____ A young man_____

(clar)
 = **BONGOS** *Struck with palms* *ritmico* *p* *ff* *f* *mf* *mp*

vla *spicc.* *lirico* *pp* *mf* *mp*

(pno red.)
 pair (bongos) *p* *pp* *f* *mf* *p*

PIC _____ should quench his fire with whores _____ and dancing girls _____! We

(clar)
 = **BONGOS** *p* *f* *ffz* *percuss... f* *TO CLAR*

vla *ff* *pp (clar)*

(pno red.)
 (bongos) *p* *f* *ffz* *pp (clar)* *percuss... f*

J

ecstatic + dreamlike

disintegrati

PIC

drank, and drank, and drank — But Car — las

clar in Bb

ppp, dolce legato

vla

Pizz! pp accor!

harp

pp, tenor

(pno red.)

ppp, dolce legato

Slightly slower $\downarrow = 69$

PIC

did not for- get Bored with his sigh-ing verse and his love-son

clar in Bb

ff

vla

ff

harp

ff

(pno red.)

ff

ff

locor

locor

PIC *mp* *f* *ff*
 clar in Bb *pp rub.* *sf*
 vln *pp rub* *ff*
 harp *pp rub.* *ff*

post He tried to take her with him, they said, but his arm was bad, his

(pno red.) *pp rub.* *ff* *ff*

PIC *p* *ff* *pp inward* *3*
 clar in Bb *pp* *simile*
 vln *p* *pp, flautando*
 harp *pp* *dolce sost.*
 (pno red.) *pp dolce*

arm was bad, was bad He left me to suf-fer In

clar in Bb *pp* *coperto* *simile*

vln *p* *pp, flautando*

harp *pp* *dolce sost.*

(pno red.) *pp dolce*

p, cresc! *mp*

PIC *f* *p* *mp*

I could feel him living in me

clar in Bb *f: sfz* *p (come sopra)* *ff bell-like attacks*

vlr *p* *ff bell-like attacks*

p, intense *ff bell-like attacks*

harp

f *p intense* *ff* *bell-like*

(pno red.)

PIC *p* *mf* *mp* *f* *p*

I moved in-to his sh-die-o — I painted at the ca-fe where he died —

clar in Bb *f sub*

vlr *mf > p*

harp *f sub p*

(pno red.) *f sub p*

2+2+3
mp *appaled* *pp* *mf* *f*

PIC
I be-came the ar-tist Car-los could ne-ver be

clar in Bb
pp dolce *pp cresc* *f*

vlv
pp dolce *f*

hsrp
pp *f*

(pno red.)
pp dolce *pp cresc* *f*

M *pp (resolving)* *f sub. (vicious!)* *mp sub* *pp cresc*

PIC
I be-came the man that gave Ger-maine what she needed I lived his

clar in Bb
pp sub (*life bell-like*)

vlv
pp sub (*life bell-like*)

hsrp
pp sub *f* *pp*

M

PIC *mf* *mp* *f*
ti-mue to psint-hin Un-til I un-der-stand — fast he is — mit

clar in Bb
ppp, bisbig.

vlr
pp, bisbig

harp
pp

(pno red.)
(maintain as before)

PIC *pppp* *breusst!*
have And I wash the blue from my soul —

clar in Bb *pp sempre* *take Eb clar*

vlr *ppp*

harp *ppp*

(pno red.) *ppp* *breisst!*

MAX is at a low at first. At last he starts up and nervently moves forward, wracking his brains...

Allegro Scherzando d. = 116

He gives up and falls back in his chair, biting his fist.

Musical score for the first system, including parts for MAX, clarinet in Eb, euphonium (muted), violin, and harp.

MAX: Treble clef, 2/8 time signature.

clar in Eb: Treble clef, 3/8 time signature.

euph (muted): Bass clef, 2/8 time signature. Includes annotation: (con sord).

vla: Bass clef, 3/8 time signature. Includes annotation: PIZZ.

harp: Treble and Bass clefs, 6/8 time signature. Includes annotation: take pair small cleves.

* if no euphonium; other instr. play bracketed passages following line with down-facing stems in score but written on a separate line in the parts. Equivalent dynamics are implied, but not written out.

Musical score for the second system, including parts for (pno red.) and harp.

(pno red.): Treble and Bass clefs, 6/8 time signature. Includes annotation: f per pesante.

harp: Treble and Bass clefs, 6/8 time signature. Includes annotation: claves.

Quick Waltz d. = 280
He rises again, but this time follows through.

But Pab - lo!

Musical score for the third system, including parts for MAX, clarinet in Eb, euphonium, violin, and harp.

Musical score for the fourth system, including parts for (pno red.) and harp.

Musical score for the fifth system, including parts for (pno red.) and harp.

Preview File Only

Max
 Life goes on ——— You can't dwell in — the past —

Clarinet in Eb
 3m, mf, pp, espress, pp, dolciss

Euphonium
 mp, pp, marc

Violoncello
 pp, marc

(Harp) = Claves

(Piano reduced)
 mf, espress, mf

(Claves)

Max
 in — the past! — You have your de-light —
 ("lesh")

Clarinet in Eb
 3m, f, acid!, f, sfz, rrr, vib

Euphonium
 pp, espress, marc, mp, pp

Violoncello
 pp, marc

(Harp) = Claves

(Piano reduced)
 f, marc, f, sfz

(Claves)

mp, insinuating

Mxo *gliss*
 clar in Eb 3m
 euph
 vla
 (harp) = clars

-ful "stu-di-o"

Your ex-hi-bi-tions

p *pp* *p*

(pno) (clars)

f *pp* *mp*

Mxo *f* almost *pp*! *Molto Allarg: cresc!!!* = 63 (self-mockery turns to self-revelation!) **P** *In Tempo*
 clar in Eb *fp* *mf* *mf, tenderly*
 euph *p* *mf* *f* *ff* *fz* *p* *f*
 vla *f* *ff* *mf* *fz* *p* *f*
 (harp) = clars *fz* *f* *pp*

are suc-cess-ful And you have me —! Your grea-test Ad-

(pno) (clars)

fp *mf* *fz* *f* *pp*

(looking around)



Max *molto f blaring*
do the house work (work) This place is like a

clar in Eb *mf: sfz* *f* *ppub* *sfz* *pp*

euph *f* *sfz* *ppub* *ppoco sfz* *pp*

vlc *f* *sfz* *ppub* *ppoco sfz* *pp*

(harp) = clars *f* *sfz*

(pno) *mf* *sfz* *f* *sfz* *pp* *pp*

red.) *f* *sfz* *f* *pp* *pp*

(clars) *f* *sfz*

mf, somewhat blaring again!

Max *mf, somewhat blaring again!*
8 stin - king - can - dry boat from the ree - ver (river)

clar in Eb *p* *mp* *pp* *mp* *p*

euph *pp* *sfz* *p* *pp* *pp*

vlc *mp* *pp* *sfz* *p* *pp* *pp*

harp = clars *pp, ritmico*

(clars) *pp* *sfz* *p* *pp* *pp*

p. rad *mp* *p*

Max
8 A poet with the hands of a scrub. bar And All for

clar in Eb *3m*

euph

vla *B*

(harp) = claves

(pno. red.)

ritenuto. *Slower d. d. = 60*
p. Eng - sufferings

Max *mf* *Art!* I am he - po - rel - lo -

clar in Eb *3m* *pp post.*

euph *murmurando - uguale*

vla *mp* *pp* *pp, delicato*

(harp) = claves

(pno. red.) *pp* *pp* *(uguale)*

(claves) *(uguale)*

"waving lyrical"
f con vib!
 Max *p*
 to your Don Gio-ven-ni —! I am Pyg - ma - lim
 Clar in Eb *3m*
 euph *mf*
 vla *(pizz)* *delicato* *p* *mf* *p*
 (harp) = clars

Gr
 (pno red.) *p*
 (clars)

S *MAX* *p* *f* *con* *vib!*
 For - your Ga - la - te - a!
 voice *← d. d. = d. → = 60 Plodding*
ACASSO
(confused; exaggerate "wrong" prosody) Speak —
 Clar in Eb *pp, pesante*
 euph *ppp* *pp, pesante*
 vla *pp, pesante*
 (harp) = clars *pp* *marcato*

(pno red.) *pp* *pesante*
 (clars)

Max *f* *pro* a *pro* *dimin.* . . . (calando) *sfz*
 serve me — ! But you're a "ge-nio-so" and I a-dore you

clar in Eb *p* *mf* *mf* *p*

euph

vlz

(harp) = claret *TO HARP*

claves

T

Max *pp, leg. delicato*
 So I'll turn you in-to an ig-no-rant French-man

clar in Eb *3m* *pp* *pp, party*

euph (muted) *remove mute*

vlz *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *pp* *sf* *sf*

harp

(pno red.) *pp* *pp, party* *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *pp* *sfz* *sfz*

MAX **PIC** spoken, matter-of-factly

voice: *Mdx!* Do some-thing use-ful: Go & find a job, and

clar mbb: *3m* take Eb clar

aph (Copen): *senza cord*

vls: *pp* *pp, egg.*

harp: *6* *flag. (b)* *8* *pp.* *simile*

(pno red.): *pp* *pp, egg.* *pp*

PIC **MAX** (actually matter-of-factly - no play acting now)

voice: leave me to work. Well, ac-tual-ly... my dear Pa-b-ler, I have some news for you, if you'll

clar mbb: *2*

aph: *fi*

vls: *pp*

harp: *6* *flag (+)* *8* *pp.* *simile*

(pno red.): *pp* *pp.*

Allegro Schaz. d. d. = 70 (Cone Sopr, più presto)

MAX

voice: let me get a word in edge-ways! (during this interrogative MAX remains quite impassive!) Let me

clar in Bb

euph

vlr

harp: *sfz* (40) TO PAIR small clares

e.v.

pro red

PIC

guess: You are to co-py more let-ters — for that law-yer —

mf *mf* *f* *mf* *f* *p* contemptuous!

clar in Bb

euph

vlr

(harp) = clares

(pro red.)

(clares)

"Eeder Abend": sehr Ausdrucksvoll!

p *f* *locor*

PIC ... NO... : you are to man-my more brats in

clar in Bb *mp* *pp* *mp*

cuph *mp* *pp* *mp*

vlr *mp* *pp* *mf solid* *f* *ppp* *crece*

(harp) = clares *pp* TO HARP

(pro red.) *mp* *pp* *p* *pp* *ppp* *crece*

(clares) *pp* *ppp* *crece*

f *molto vib* *rit* *Molto Allarg. d. d. = 56* *otherwise*

PIC French "li-ti-rature" - NO : sing -

clar in Bb *f* *pp sub.* *ppp, dolciss*

cuph *f* *pp sub.* *ppp*

vlr *mf* *f* *pp sub.* *ppp flautando*

harp *pp dolce ma chiaro*

(pro red.) *crece* *pp* *ppp* *pp*

V

metr ff

poor a poor soul

voice

MAYO *PIC* *p cresc!*

clar in Bb

ing les sons! ? NO! You're go-ing back to the de-

euph.

vr

NON cresc! *u.ord: roughly, but very just.*

harp

p cresc sfz mf

TO PAIR SMALL CLAVES

(pno red.)

p mp sfz

PIC

f (accl) *ff meccanico!*

part-ment stores to scrub the floors — ? More se-cre-tary work?

clar in Bb

euph.

vr

sfz mp f sfz ff: sfz sfz sfz

(harp) = claves

(pno red.)

(claves)

- d. d. = 80
child-like

With Splendid Grandeur $\text{♩} = 66$

voice *pic. mf* *up Marx (puffing himself up)* *f, grandiose!*
 I give up! I am to be assistant to the

clar in Bb *Adagio molto*
 2

euph *pizz*
 2

vlv *dimin molto*
 2

(trump) = 2 clars *mf* *sfz* *f* *sfz* *pp*
 2

(two reed.) *mf: sfz (leg)* *f* *dim molto* *f* *sfz* *pp*
 (clars) *p: sfz*

voice *Marx* *f, anguished* *f, tenacious*
 e-di-tor of "Le Sou-rire" Re-spon-si-ble for the lay-out

clar in Bb *p* *pp*
 2

euph *f* *pp*

vlv *f* *pp*
 2

(trump) = 2 clars *f* *pp*
 2

(two reed.) *f* *pp* *f* *pp*
 (clars) *f* *pp*

Pic is astonished!
Molto Allarg., colla parte

MAY *fz* *ff* *pub* *f* *ffz* *ff*

PIC *ff* *pub* *ff* *ffz* *ff*

clar in Bb *ffz* *ffz* *pp* *ppp* *colla voce*

euph *ffz* *ffz* *pp* *ppp*

vla *ffz* *ffz* *pp* *ppp*

(harp) = clavier *ffz* *ffz* *pp* *ppp*

(pno red.) *ffz* *ffz* *pp* *ppp*

of the il-lu-strated pa-ges... A pro-per job! A real job—
A pro-per job! A real job—

your crew... *ffz* *ffz* *pp* *ppp*

your crew... *ffz* *ffz* *pp* *ppp*

your crew... *ffz* *ffz* *pp* *ppp*

your crew... *ffz* *ffz* *pp* *ppp*

your crew... *ffz* *ffz* *pp* *ppp*

your crew... *ffz* *ffz* *pp* *ppp*

Rit poco. - Poco Presto d. = 126 cresc

MAY *mp*

PIC *mp*

clar in Bb *mp* *legg.*

euph *mp*

vla *mp* *legg.*

(harp) = clavier *mp* *legg.*

(pno red.) *mp* *legg.*

And they have a-greed to pub-lish some of my
That's great!

mp *legg.*

mp *legg.*

mp *legg.*

mp *legg.*

mp *legg.*

mp *legg.*

ARIA: Allegro Furioso 1/2 CA 88 (La rance...)

sfz *ppp, resentful*

Map to my Pyg-ma-lion (No more Le-po-rel-lo!) (La rance...)

clar in Bb *pp*

euph *pp* (match clar.)

vlas *pp, quieto*

harp *pp, quieto*

(pno red.) *pp ritmico*

PREVIEW FILE ONLY

Map He grabs his shirt and pulls her to the table...
Come here, you—!

clar in Bb *mp, cresc: dancing* *mf cresc...*

euph *mp cresc, dancing* *mf, cresc..*

vlas *p: sfz* *pp: sfz* *cresc...*

harp *p: sfz* *pp: sfz* *cresc...*

(pno red.) *mp 3 dancing* *mp cresc* *mf*

Poco Allegro
ff, appan! (in eva...)

Max
clar in Bb
cuph
vls
hrp
(pno. red.)

your hand shows great

pp, girasson. *f: f2: ab*

f *p* *f* *mp* *f* *mp*

Max
clar in Bb
cuph
vls
hrp
(pno. red.)

for-tune! Your hand shows great for-tune

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

ff *rit: ritmico!*



Max *f*
E - ve - ry line grows from the root of your fire - line

clar in Bb

euph *p* *pp marcato! fireflies!*

vlv *viva!* *slr: Andc*

harp *f* *pp, silvery* *pp, delicato a marcato* (table)

(pno. red.)

Max *f* *sfz* *pp* *7 acc*
It is like a spark... the first spark of a fire - work A

clar in Bb *mp* *sfz* *p, spiky!*

euph *p* *sfz* *pp* *spiky!*

vlv *3* *roth. dolce* *pp eco*

harp *pp marcato!*

(pno. red.) *p* *spiky!*

Broadening Slightly

(cresc.)

Max
8 fire - work that will ex - plode — That will ex - plode — that will ex -

clar
in Bb
2

luph

vlv
pp sott. dolce cresc. . . f ff

harp
pp (one staff) f: sfz poco ff: sfz

(pr. red.)

A tempo principale

Max
8 plode — , that will ex - plode — , In - to a won - der - ful, won - der - ful bloom of light.

clar
in Bb
2

luph

vlv
mf p f sfz p

harp
mf f p

(pr. red.)

misterioso

Mexo
 lmas is ve-ry rare, It

clar in Bb

suph

vls
 mp

harp
 ppp crece mp

(pno. red.)
 ppp crece mp

Mexo
 sig-ni-fies A life of pre-de-termined suc-cess

clar in Bb

suph

vls
 ppp, flautando p mf ppp: sfz

harp
 ppp misterioso

(pno. red.)
 p mf

Detailed description of the musical score: The score is written in 3/8 time and consists of two systems. The first system features a vocal line (Mexo) with lyrics 'lmas is ve-ry rare, It' and a piano accompaniment. The piano part includes staves for Clarinet in Bb, Saxophone, Violin, Harp, and Piano (Pno. red.). The second system features a vocal line with lyrics 'sig-ni-fies A life of pre-de-termined suc-cess' and a piano accompaniment. The piano part includes staves for Clarinet in Bb, Saxophone, Violin, Harp, and Piano (Pno. red.). The score is marked with various dynamics such as *ppp*, *mp*, *mf*, and *sfz*, and includes performance instructions like *misterioso*, *flautando*, and *crece*. A large blue watermark 'Review File Only' is overlaid diagonally across the page.

B₂

(cresc. pscr 2 pscr)

Maxo *f* *sfz* *mf* *sfz* *p cresc*
 pas-sim-ate, And — nu-me-rus love, love-of-fair — But

clar in Bb *ppp* *plinky* *[Imp]* *pp* *take mutes*

euph *ppp* *mf* *pp* *mp*

vlr *ppp* *mf* *pp* *mp*

harp *mp: sfz* *pp. marc* *f*

(pno red.) *p* *mf* *pp* *f*

Maxo *cresc. ...* *ff appalled!* *return to...*
 there will be, there will be cru-el, there will be cru-el dis-ap-point-ment, fob. Co,

clar in Bb *mf* *ff: f* *suspando* *mp* *sosp.*

euph *mp* *f* *mp* *sosp.*

vlr *pp* *scave* *mp* *f* *ff* *ritard.* *f*

harp *pp, idly* *p* *f* *ff*

(pno red.) *pp* *p cresc.* *f* *ffz* *pp*

almost taunting!

Max
 clar in Bb
 euph
 vla
 harp
 (pno) red.

you're a scur-pi-o — you're a dir-ty so-d —

mp *mf* *p* *mf* *ff* *sfz* *ritmo*

strum! *pick*

cresc. *ff* *sfz*

Max
 clar in Bb
 euph
 vla
 harp
 (pno) red.

And you've got a was-y sting-in-your tail — I pre-dict that to-night

mp *mf* *p* *mf, stacc. & brittle*

mf: sfz *ff* *mf* *pp* *mf* *pp*