

UCLA
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Title

God

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Publication Date

2020

Nathan Hudson / Story by Ben Loory

God

Flute

Clarinet in Bb (***)The clarinet vocal writing is transposed(***)

Violin

Cello

Tenor Voice

Baritone Voice

Piano

Percussion (Chimes, Splash Cymbal, Snare Drum, Suspended Cymbal, Wind Chimes (metal/wooden), Tom-tom, Tam-tam

Performance Note:

Diamond noteheads are to be sung. The type of vocalization is specified in the score/parts. The 'intensely whispered' passages can almost be without pitch.

Percussion Key

The image shows a musical score for a Percussion Key. It consists of two staves. The top staff is for the voice, labeled 'Perc. (Voice)', and contains the lyrics 'Once there was a man'. Above the staff, the notes are marked 'sung in concert pitch' and 'inhale/exhale'. The bottom staff is for the percussion, labeled 'Percussion (Chimes, Splash Cymbal, Snare Drum, Suspended Cymbal, Wind Chimes (metal/wooden), Tom-tom, Tam-tam)'. The percussion part includes various instruments and techniques: Chimes (w/ hammer and small knitting needle or mallet), Suspended Cymbal (rolled on body and rim), Scrape, Dome, Snare Drum (on head/on rim), Wind Chimes (metal and wood), Splash Cymbal, bowed, body, Tam-tam, and Tom-tom.

*"Once there was a man
who was tired of breathing."*

God

Text by Ben Loory

Nathan Hudson

A $\text{♩} = 80$ With respect, curiosity and concern at what is about to transpire

Flute *mf*

Clarinet in Bb *mf*

Violin *mf*

Violoncello *mf*

Tenor

Baritone

Piano

With respect, curiosity and concern at what is about to transpire

Percussion (Voice)

Percussion (Chimes, Splash Cymbal, Snare Drum, Suspended Cymbal, Wind Chimes (metal/wooden), Tom-tom) *mf*

Chimes

8

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Chim.

f

mf

p

mf

8va

Ped.

Detailed description: This is a page of a musical score, page 6, starting at measure 8. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Trombone (T.), Baritone (Bar.), Piano (Pno.), Percussion (Voice), and Chimes (Chim.). The Flute, Clarinet, and Viola parts have dynamics of *f* (forte) and *mf* (mezzo-forte). The Piano part has dynamics of *p* (piano) and *mf*. The Piano part also includes an *8va* (octave up) marking and a *Ped.* (pedal) marking. The Percussion (Voice) and Chimes parts are mostly silent, with some notes in the Chimes part at the end of the system.

poco rit.

Fl. 16

Flute staff (Fl.) starting at measure 16. It features a melodic line with notes in the upper register, including a trill. Dynamics include *f* and *mf* with an accent (>) leading to a *n* (normal) dynamic.

Cl.

Clarinet staff (Cl.) with a melodic line similar to the flute. Dynamics include *f* and *mf* with an accent (>) leading to a *n* (normal) dynamic.

Vln.

Violin staff (Vln.) with a melodic line. Dynamics include *f* and *mf* with an accent (>) leading to a *n* (normal) dynamic. A trill is indicated above a note.

Vc.

Violoncello staff (Vc.) with a melodic line. Dynamics include *f* and *mf* with an accent (>) leading to a *n* (normal) dynamic. A *pizz.* (pizzicato) marking is present.

T.

Trumpet staff (T.) with rests throughout the measures.

Bar.

Baritone staff (Bar.) with rests throughout the measures.

Pno.

Piano staff (Pno.) with chords and accompaniment. Dynamics include *f*. A circled 8 (8) is above the first measure. A repeat sign is at the end of the section.

poco rit.

Perc. (Voice)

Percussion (Voice) staff (Perc. (Voice)) with rests throughout the measures.

Chim.

Chimney staff (Chim.) with notes and rests.

B ♩=144

sung, percussive

24

Fl. *mf*
sung, percussive
 Once there was a man who was tired of brea thing. Once there was a man who was tired of brea-thing.

Cl. *mf*
sung, percussive
 Once there was a man who was tired of brea thing. Once there was a man who was tired of brea-thing.

Vln. *p*
 2nd time only
 (arco)

Vc. *p*
 (pizz.)
 arco

T. *p*

Bar. *p*

Pno. *mf*

♩=144

sung, percussive

Perc. (Voice) *mf*
 Once there was a man who was tired of brea thing. Once there was a man who was tired of brea-thing.

Splash Cym.

Spl. Cym.

28

Fl. Once there was a man who was tired of brea-thing. There was a man once

Cl. Once there was a man who was tired of brea-thing. There was a man once

Vln. pizz. *p*

Vc. pizz. *p*

T.

Bar.

Pno.

Perc. (Voice) Once there was a man who was tired of brea-thing. There was a man once

Spl. Cym.

31

Fl. there was a man who was ti - red of brea-thing Once there was a man *f*

Cl. there was a man who was ti - red of brea-thing Once there was a man *f*

Vln. - - - - -

Vc. 1x only *mf*

T. - - - - -

Bar. - - - - -

Pno. 2x only *f*

Perc. (Voice) there was a man who was ti - red of brea-thing Once there was a man *f*

Spl. Cym. - - - - -

Detailed description of the musical score: The score is for measures 31-34. It features a woodwind section with Flute (Fl.) and Clarinet (Cl.), a string section with Violin (Vln.) and Viola (Vc.), a brass section with Trumpet (T.) and Baritone (Bar.), a piano (Pno.), and a percussion section (Perc. (Voice)). The Flute and Clarinet parts play a melodic line with lyrics: 'there was a man who was ti - red of brea-thing' in measures 31-32, and 'Once there was a man' in measure 33. The piano part has a similar melodic line. The Percussion (Voice) part also has the same lyrics. The Viola part has a single note in measure 33, marked '1x only' and 'mf'. The Flute and Clarinet parts have '2x only' markings. The piano part has '2x only' markings. The dynamics 'f' are indicated at the start of measure 33 for the Flute, Clarinet, and Piano parts. The time signature is 6/8, and the key signature has one flat. The score is divided into three measures: 31, 32, and 33, with a repeat sign at the end of measure 33.

34

Fl. who was tired of brea-thing. Once there was a man who was tired of brea-thing.

Cl. who was tired of brea-thing. Once there was a man who was tired of brea-thing.

Vln. arco

Vc. arco

T.

Bar.

Pno.

Perc. (Voice) who was tired of brea-thing. Once there was a man who was tired of brea-thing.

Spl. Cym.

37

Fl. *mf* There was a man who was ti - red. There was a man who was ti-red. There was a man, a man, a *f*

Cl. *mf* There was a man who was ti - red. There was a man who was ti-red. There was a man, a man, a *f*

Vln. *f* who was ti - red. *mf* *tr*

Vc. *f* who was ti - red. *mf* *arco* *f*

T. *8*

Bar.

Pno. *mf* *f*

Perc. (Voice) *mf* There was a man who was ti - red. There was a man who was ti-red. There was a man, a man, a *f*

Spl. Cym. *mf*

41

Fl. man, a man, a man a man a man a man, a - men Once there was a man *sub. mf*

Cl. man, a man, a man a man a man a man, a - men Once there was a man *sub. mf*

Vln. arco *f* Once there was a man *sub. mf*

Vc. *f* Once there was a man *sub. mf*

T. - - - - -

Bar. - - - - -

Pno. *sub. mf*

Perc. (Voice) man, a man, a man a man a man a man, a - men

Spl. Cym. Snare Drum rim *p*

45

Fl. who was tired of brea-thing Once there was a man who was tired of brea - thing *f*

Cl. who was tired of brea-thing Once there was a man who was tired of brea - thing *f*

Vln. who was tired of brea-thing Once there was a man who was tired of brea - thing. *f*

Vc. who was tired of brea-thing Once there was a man who was tired of brea - thing. *f*

T. - - - - -

Bar. - - - - -

Pno. - - - - - *f*

Perc. (Voice) - - - - -

S. D. *mf* *p* *mf* *f*

♩=120

C

Fl. *pp*

Cl. *pp*

Vln.

Vc.

T. ₈

Bar.

Pno. *pp*

Ped.

♩=120

Perc. (Voice)

Sus. Cym.

Sus. Cym. *pp*

50

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

mf

gliss.

mf

52

Fl. *mf*

Cl. *mf*

Vln. *f* *gliss.*

Vc. *f*

T.

Bar.

Pno. *mf*

* Red. *

Perc. (Voice)

Sus. Cym. *mf*

Snare Drum

55

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

mf

pizz.

mf

f

arco

f

Splash Cym.

p *mf*

p *mf*

59

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc.

T.

Bar.

Pno. *mf*

Perc. (Voice)

Sus. Cym *mf*

61

Fl. *pp*

Cl. *pp* *intensely whispered*

Vln. *pp*

Vc. *pp*

T.

Bar.

Pno. *p*

Ped.

Perc. (Voice) *poco accel.* *intensely whispered*

Sus. Cym. *p*

D poco accel.

Once there was a man

Once there was a man

Sus. Cym. bowed Snare Drum

66 *intensely whispered*

Fl. *p* Once there was a man who was tired of brea-thing.

Cl. who was tired of brea-thing. Once there was a man who was tired of brea-thing.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice) who was tired of brea-thing. Once there was a man who was tired of brea-thing.

S. D.

69 $\text{♩} = 144$

Fl. *mf* Once there was a man who was tired of brea-thing. Once there was a man

Cl. *mf* Once there was a man who was tired of brea-thing. Once there was a man

Vln. -

Vc. -

T. -

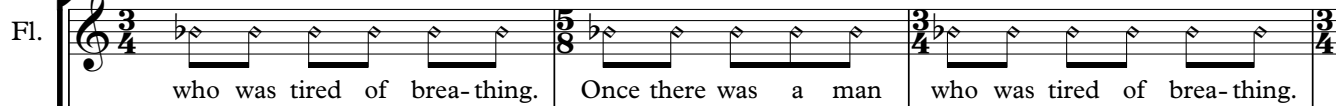
Bar. -

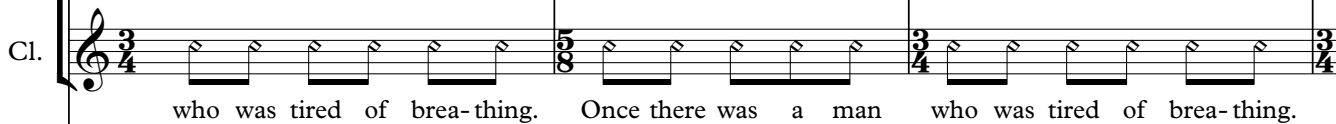
Pno. *mf*

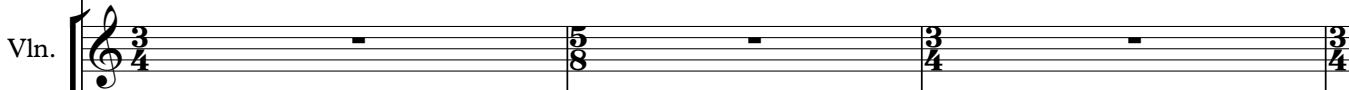
Perc. (Voice) $\text{♩} = 144$ *mf* Once there was a man who was tired of brea-thing. Once there was a man

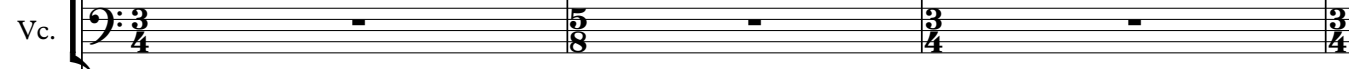
S. D. -

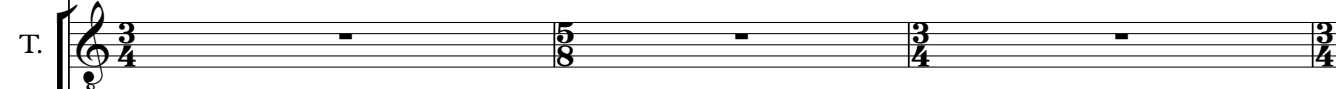
72

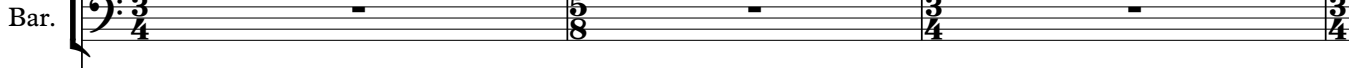
Fl. 

Cl. 

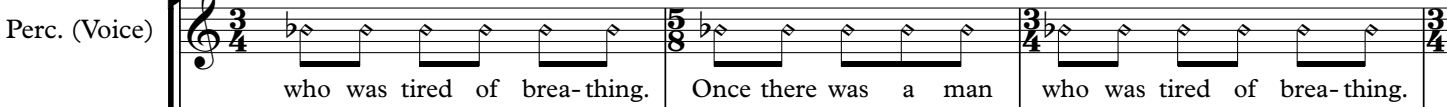
Vln. 

Vc. 

T. 

Bar. 

Pno. 

Perc. (Voice) 

S. D. 

75 *normal voice*

Fl. *f* *normal voice*
There was a man. There was a man. There was a man. There was a

Cl. *f* *normal voice*
There was a man. There was a man. There was a man. There was a

Vln. *mf* pizz.
pizz.

Vc. *mf* pizz. pizz.

T. 8

Bar.

Pno. *f*

Perc. (Voice) *f* *normal voice*
There was a man. There was a man. There was a man. There was a

S. D. *mf*

78

Fl. *man. There was a man. There was a man. There was a man, a man, a*

Cl. *man. There was a man. There was a man. There was a man, a man, a*

Vln. *arco*

Vc. *arco*

T.

Bar.

Pno.

Perc. (Voice) *man. There was a man. There was a man. There was a man, a man, a*

S. D. *Splash Cym.*

82

Fl. man, a man, a man a man a man a man a man A - men A - men

Cl. man, a man, a man a man a man a man a man A - men A - men

Vln. A - men

Vc. A - men

T.

Bar.

Pno. *ff*

Perc. (Voice) man, a man, a man a man a man a man a man A - men A - men

Spl. Cym.

87

Fl.

Cl.

Vln.

Vc.

ff

ff

ff

ff

mf

$\text{♩} = 80$

poco rit.

T.

Bar.

Pno.

ff

poco rit.

$\text{♩} = 80$

Perc. (Voice)

Chim.

Chimes

92

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Chim.

mf

98 $\text{♩} = 144$
intensely whispered

Fl. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$
Once there was a man who was tired of brea - thing.
mf *f*

Cl. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$
n

intensely whispered

Vln. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$
Once there was a man who was tired of brea - thing.
mf *f*

intensely whispered

Vc. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$
Once there was a man who was tired of brea - thing.
mf *f*

T. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$

Bar. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$

intensely whispered

Pno. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$
Once there was a man who was tired of brea - thing.
mf *f*

$\text{♩} = 144$
intensely whispered

Perc. (Voice) $\text{5}/8$ $\text{3}/4$ $\text{4}/4$
Once there was a man who was tired of brea - thing.
mf *f*

Chim. $\text{5}/8$ $\text{3}/4$ $\text{4}/4$

♩=144

E

100

Fl.

Cl.

Vln.

Vc.

As the *Man*, frustrated and tripping over his own words

T.

mf

f

It's___ it's it's___ it's just it's such a drag___ such a drag___

Bar.

Pno.

♩=144

Perc. (Voice)

Wind Chimes

W.Ch.

104

Fl. *normal voice*

Cl. *mf* *p*

So he de -

Vln. *pp*

Vc. *pp* *pizz.* *p*

T. *audible air* *laugh/exhale mf*

such a drag.

Bar.

Pno. *normal voice* *mf* *dampen string with finger*

So he de -

Perc. (Voice) *normal voice*

W.Ch. *p* *pp* *p* *Snare Drum*

So he de -

108

Fl. *ci - ded to stop but found that he could not. The air just*

Cl.

Vln. *pizz.*
p

Vc.

T.

Bar.

Pno. *ci - ded to stop but found that he could not. The air just*
dampen string with finger

Perc. (Voice) *ci - ded to stop but found that he could not. The air just*

S. D. *mf p*

poco rit. ♩=132

112

Fl. *kept go - ing in and out in and out.*

Cl. *p*

Vln. *mf*

Vc. *pizz. mf p*

T. *semi-pitched f*
8
 Hmm How do

Bar.

Pno. *kept go - ing in and out in and out.*
pp
8va

Ped. _____

poco rit. ♩=132

Perc. (Voice) *kept go - ing in and out in and out.*

S. D. *Chimes*

117

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Chim.

I stop brea- thing? How do I stop_ brea -

As a Doctor, matter of fact

mf

Snare Drum

Ped.

poco rit.

123

Fl. *ppp* *mf*

Cl. *ppp* arco *mf*

Vln. *ppp* arco *mf*

Vc. *ppp* *mf*

T. thing?_ Dead?

Bar. *f*

You don't. If you stopped brea thing you'd be dead.

Pno.

poco rit.

Perc. (Voice)

S. D.

129 **F** Slightly Slower

Fl. *p*

Cl. *p*

Vln. *spoken, in pitch* *intensely whispered*

mf

He went home and thought. He sat in the kit-chen for a while. He went

Vc. *spoken, in pitch* *intensely whispered*

mf

He went home and thought. He sat in the kit-chen for a while. He went

T. *mf*

Well,

Bar.

Pno. *p*

Ped.

Slightly Slower

Perc. (Voice)

S. D. *p*

133

Fl.

Cl.

Vln.
 home and thought. He sat in the kit-chen for a while. He went home and thought.

Vc.
 home and thought. He sat in the kit-chen for a while. He went home and thought.

T.
 I guess I'll have to

Bar.

Pno.

Perc. (Voice)

S. D.

137

Fl. *spoken*
And he went and took the necessary steps.

Cl.

Vln. *almost inaudible*
He sat in the kit-chen for a while. He went home. *pp almost inaudible*

Vc. He sat in the kit-chen for a while. He went home. *pp*

T. *mf*
be dead.

Bar.

Pno.

Perc. (Voice)

S. D. Chimes

$\text{♩} = 60$
poco rit.

142

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

$\text{♩} = 60$
poco rit.

Perc. (Voice)

Chim.

Glimmering, full of questions
without answers

G ♩ = 120

148

Fl. *p*

Cl. *p*

Vln. *ppp*

Vc. *ppp* — *mf*

T.

Bar.

Pno.

spoken

When he woke up in heaven,
the man looked around.

Glimmering, full of questions
without answers

♩ = 120

Perc. (Voice)

Wind Chimes

W.Ch. *p*

151

Fl.

Musical notation for Flute (Fl.) in treble clef. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The key signature has one sharp (F#) and one flat (Bb).

Cl.

Musical notation for Clarinet (Cl.) in treble clef. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The key signature has one sharp (F#) and one flat (Bb).

Vln.

Musical notation for Violin (Vln.) in treble clef. It shows a whole rest in the first measure and a whole note in the second measure. The dynamic marking *mf* is present.

Vc.

Musical notation for Violoncello (Vc.) in bass clef. It shows a whole rest in the first measure and a whole note in the second measure.

T.

Musical notation for Trombone (T.) in bass clef. It shows a whole rest in the first measure and a whole note in the second measure.

Bar.

Musical notation for Baritone (Bar.) in bass clef. It shows a whole rest in the first measure and a whole note in the second measure.

Pno.

Musical notation for Piano (Pno.) in grand staff (treble and bass clefs). It shows whole rests in both staves for both measures.

Perc. (Voice)

Musical notation for Percussion (Voice) in treble clef. It shows a whole rest in the first measure and a whole note in the second measure.

W.Ch.

Musical notation for Wood Chimes (W.Ch.) in a single-line staff. It shows a whole note in the first measure and a whole note in the second measure, with a slur underneath both notes.

153

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

ppp

ppp

Detailed description: This page of a musical score covers measures 153 and 154. The Flute (Fl.) and Clarinet (Cl.) parts feature intricate melodic lines with slurs and accidentals. The Violin (Vln.) and Viola (Vc.) parts are mostly silent, with a *ppp* dynamic marking for a final note in measure 154. The Trombone (T.), Baritone (Bar.), and Piano (Pno.) parts are also silent. The Percussion (Voice) part is silent. The Woodwind Chimes (W.Ch.) part consists of two notes, one in each measure, with a fermata over the second note.

155

Fl.

Cl.

Vln.

mf

Vc.

mf

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

157

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

ppp *mf*

ppp *mf*

159

Fl.

Cl.

Musical notation for Flute and Clarinet. Both staves show a melodic line with slurs and accents. The Flute staff has a treble clef and a key signature of one sharp (F#). The Clarinet staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time, with a 3/4 time signature appearing in the final measure of each staff.

Vln.

Vc.

ppp

f

gliss.

gliss.

ppp

f

sul pont.

sul pont.

Musical notation for Violin and Violoncello. The Violin staff has a treble clef and a key signature of one sharp (F#). The Violoncello staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time, with a 3/4 time signature appearing in the final measure of each staff. Dynamics include *ppp* and *f*. Performance instructions include *sul pont.* and *gliss.*

T.

ff

Visibly angry

How'd I get_ here?_____

Musical notation for Tenor voice. The staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time, with a 3/4 time signature appearing in the final measure. Dynamics include *ff*. The instruction "Visibly angry" is written above the staff. The lyrics "How'd I get_ here?_____" are written below the staff.

Bar.

Musical notation for Baritone. The staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time, with a 3/4 time signature appearing in the final measure.

Pno.

f

Ped.

Musical notation for Piano. The staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time, with a 3/4 time signature appearing in the final measure. Dynamics include *f*. The instruction *Ped.* is written below the staff.

Perc. (Voice)

Musical notation for Percussion (Voice). The staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time, with a 3/4 time signature appearing in the final measure.

W.Ch.

Tom-tom

mf

Musical notation for Wood Chime. The staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time, with a 3/4 time signature appearing in the final measure. Dynamics include *mf*. The instruction "Tom-tom" is written above the staff.

163

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Tom-t.

mf

gliss.

gliss.

gliss.

slight growl

This is ex-act-ly what I did'nt want!

Splash Cym.

Wind Chimes

167

Fl. *p*

Cl. *p*

Vln.

Vc.

T. *f*

Ex - cuse me, who's in charge

As an *Angel*

Bar.

Pno.

Perc. (Voice)

W.Ch.

H

170

Fl.

Cl.

Vln.

Vc.

T.

— here?

Bar.

Matter-of-fact

f

God.

Pno.

mf

8^{va}

Perc. (Voice)

Chim.

Chimes

mf

175

Fl.

Cl.

Vln.

Vc.

T.

Bar.

mf

Oh?

mf

He lives right up there. _____

Pno.

Perc. (Voice)

Chim.

182

Fl. *p*

Cl.

Vln.

Vc.

T.

Bar.

f

And what's this God like?-

Pno.

Perc. (Voice)

Chim. *p*

with metal (knitting needle, small metal mallet)

Snare Drum

186 **I** *normal voice*

Fl. *mf*
The an-gel frowned and thought a bit. He frowned and he thought a bit.

Cl. *mf*

Vln. *mf* \rightarrow *p*
pizz.

Vc. *mf*

T.

Bar.

Pno.

Perc. (Voice) *mf*
The an-gel frowned and thought a bit. He frowned and he thought a bit.

S. D. *mf*

191

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

Well, he is def-in-ite - ly ben - e - vo - lent...

p

p < mf *p* *< mf*

p < mf *- mf*

mf *f* *3*

mf *f*

mf *f*

198 *intensely whispered*

Fl. *p* The an-gel frowned he frowned he frowned and thought a bit.

Cl.

Vln. *f* *p*

Vc.

T.

Bar.

Pno. *p* *mf*

Ped. | Ped.

Perc. (Voice) *intensely whispered* *p* The an-gel frowned he frowned he frowned and thought a bit.

S. D.

203

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

tr

mf

mf

f

Def-in-ite - ly ben - e - vo - lent, but, some might say he's a

Detailed description of the musical score: The score is for measures 203-206. The time signature alternates between 2/4 and 4/4. The Flute and Clarinet parts are mostly rests. The Violin part has a trill in measure 203 and a dynamic marking of *mf*. The Viola part has a melodic line starting in measure 203. The Trombone part has a low note in measure 203. The Baritone part has lyrics and a melodic line with dynamics *mf* and *f*. The Piano part has a chord in measure 203. The Percussion (Voice) and Snare Drum parts are mostly rests.

J

208

Fl. *ff* *f* 3

Cl. *ff* *f* 3

Vln. *ff* arco *f* pizz. 3

Vc. *ff* *f*

T. *sfz* Strict?

Bar. lit- tle_ *sfz* strict.

Pno. *f*

Perc. (Voice)

S. D. *f* *mf < f* *mf < f* 3

213

Fl. *normal voice*

Cl. *normal voice*

Vln.

Vc. *pizz.*
mf

T.
8

Bar.

Pno. *mf*

Perc. (Voice) *normal voice*

S. D. *p*

He walked up the hill.

He walked up the hill.

He walked up the hill.

He walked up the hill.

218

Fl. $\frac{2}{4}$ - $\frac{4}{4}$ $\frac{2}{4}$ - $\frac{2}{4}$
He knocked on the door of God's house.

Cl. $\frac{2}{4}$ - $\frac{4}{4}$ $\frac{2}{4}$ - $\frac{2}{4}$
He knocked on the door of God's house.

Vln. $\frac{2}{4}$ - $\frac{4}{4}$ $\frac{2}{4}$ - $\frac{2}{4}$
p *f*

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

T. $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{2}{4}$

Bar. $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{2}{4}$

Pno. $\frac{2}{4}$ - $\frac{4}{4}$ $\frac{2}{4}$ - $\frac{2}{4}$
p *f*
Ped. _____

Perc. (Voice) $\frac{2}{4}$ - $\frac{4}{4}$ $\frac{2}{4}$ - $\frac{2}{4}$
He knocked on the door of God's house.

S. D. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

222

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

f

As *God*, flustered, almost spoken

Co - ming...

Tam-tam

Detailed description of the musical score: The score is for measures 222 through 228. It features a variety of instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Trumpet (T.), Baritone (Bar.), Piano (Pno.), Percussion (Voice), and Snare Drum (S. D.). The Snare Drum part is marked with a forte (*f*) dynamic and includes a 'Tam-tam' section. The Baritone part has lyrics: 'As God, flustered, almost spoken' and 'Co - ming...'. The score is in 2/4 time with a key signature of one flat. The Flute, Clarinet, Violin, Viola, and Trumpet parts are mostly rests, with some notes in measures 223, 224, and 225. The Baritone part has a melodic line starting in measure 227. The Piano part is mostly rests. The Percussion (Voice) part is mostly rests. The Snare Drum part has a rhythmic pattern of eighth notes and rests, with a triplet in measure 225 and a 'Tam-tam' section in measure 227.

♩=84

230 *transition into an intense whisper*

Fl. *It was God. It was God. It was God. It was God. It was God.*
mf *p*

Cl. *It was God. It was God. It was God. It was God. It was*
mf *p*

Vln. *It was God. It was God. It was God. It was God. It was God.*
mf *p*

Vc. *It was God. It was God. It was God. It was God. It was*
mf *p*

T. *It was God. It was God. It was God. It was God. It was*

Bar. *It was God. It was God. It was God. It was God. It was*

Pno. *It was God. It was.*
mf *p*

Perc. (Voice) *It was God. It was.*
mf *p*

Sus. Cym. *Tam-tam* *Sus. Cym.*
p *p* *f*

235

Fl. *f* *ff*

Cl. *f* *ff*

Vln. *ff*

Vc.

T.

Bar. *f* *out of time, pushing forward*
Yeah, what's the pro-blem?

Pno. *f* *ff*

Perc. (Voice)

W.Ch. Wind Chimes

5/4 3/4 4/4

♩=60

240 **K**

Fl.

Cl.

Vln.

Vc. *arco*

Begin flustered, transition to airy and reflective, unable to react

T. *f* *mf*

The pro-blem is that I'm still brea-thing. I'm still still

Bar. *f* *Concerned, annoyed*

You don't like brea thing? _

Pno.

♩=60

Perc. (Voice)

W.Ch. **Wooden Wind Chimes**

245

Fl. *pp*

Cl. *p*

Vln. *p*

Vc. *p* *pp*

T. *p*
8
brea thing. Still brea - thing.

Bar. *mf* *f*
You don't like brea thing? You don't like

Pno. *normal voice*
p
God reached out and grabbed the man in his hand and squeezed him.

Perc. (Voice) *normal voice*
p
God reached out and grabbed the man in his hand and squeezed him.

W.Ch.

249

Fl.

Cl.

pp

Spoken
He couldn't do anything-

Vln.

Vc.

pp

spoken
He couldn't even breathe-

T.

stop the word abruptly, as if being cut off. *Visibly make attempts at sound*

No.

Bar.

mf *out of time, pushing forward*

brea - thing? Is that bet-ter?

Pno.

God reached out and squeezed him.

Perc. (Voice)

God reached out and squeezed him.

W.Ch.

Snare Drum

254 $\text{♩} = 144$

Fl. *normal voice*
Eve-ry-thing star-ted to go black, con-cious-ness fa-ded a-

Cl. *normal voice*
Eve-ry-thing star-ted to go black, con-cious-ness fa-ded a-

Vln. *normal voice*
Eve-ry-thing star-ted to go black, con-cious-ness fa-ded a-

Vc. *normal voice*
Eve-ry-thing star-ted to go black, con-cious-ness fa-ded a-

T. Uh- Oh_

Bar.

Pno. *p*

Perc. (Voice) $\text{♩} = 144$

S. D. *p*

259

Fl. way to a point, the point flick-ered and went out, the point flick-ered and went

Cl. way to a point, the point flick-ered and went out, the point flick-ered and went

Vln. way to a point, the point flick-ered and went out, the point flick-ered and went

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

mf > *p*

L ♩=120

264

Fl. out, out.

Cl. out, out.

Vln. out, out.

Vc. pizz. mf

T.

Bar. inhale to exhale Wipe hands on pants mf Ugh.

Pno.

Perc. (Voice) ♩=120 normal voice mf God looked down at the man's body in his hand.

S. D.

270

Fl.

Cl.

spoken

<p>And meanwhile, outside, the man's body fell— down it fell, lifelessly, through the clouds. And the wind whipped on past him—great gusts of wind. And then the wind went into his mouth.</p>
--

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

274

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

277

Fl. $\frac{2}{4}$ $\frac{4}{4}$ *mf*

Cl. $\frac{2}{4}$ $\frac{4}{4}$ *mf*

Vln. $\frac{2}{4}$ $\frac{4}{4}$ *mf*

Vc. $\frac{2}{4}$ $\frac{4}{4}$ arco *mf*

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

Bar. $\frac{2}{4}$ $\frac{4}{4}$

Pno. $\frac{2}{4}$ $\frac{4}{4}$ *mf*

Perc. (Voice) $\frac{2}{4}$ $\frac{4}{4}$

S. D. $\frac{2}{4}$ $\frac{4}{4}$ Sus. Cym.

279

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

281

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

283

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

on dome

M

Exuberantly optimistic, giving way to dire realizations about what is to come

285 ♩ = 96

Fl.

Cl.

Vln.

Vc.

mf

T.

ff

almost dancing with happiness, as if for the first time

Oh! Wow! It's so great to be a - live _____ a -

Bar.

Pno.

mf

Perc. (Voice)

Exuberantly optimistic, giving way to dire realizations about what is to come

♩ = 96

Sus. Cym.

w/ sticks

Chimes

289

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Chim.

mf

f

p

p

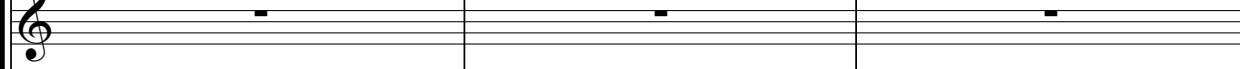
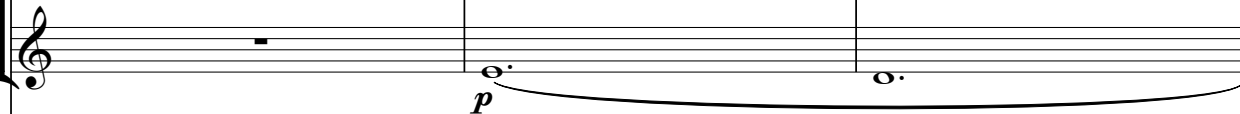
live a - live.

mf

p

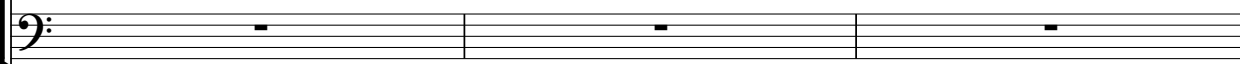
mf

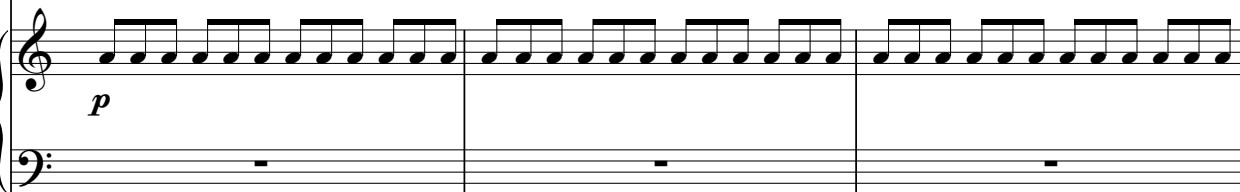
292

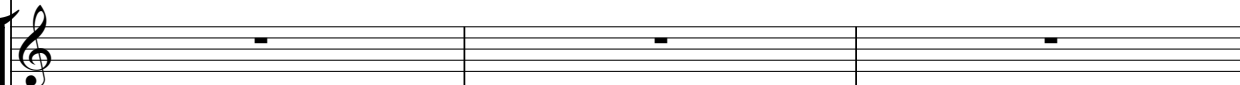
Fl. 
Cl. 
p

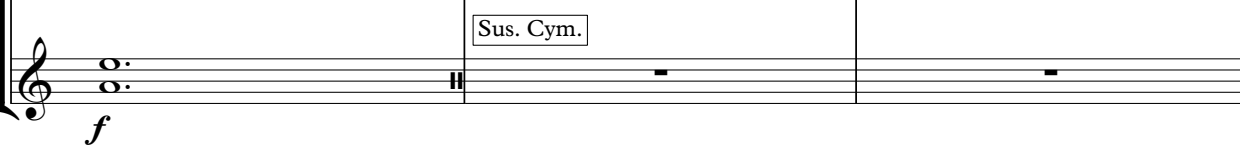
Vln. *normal voice*
Vc. *normal voice*
p
Ground, the ground, the ground, the ground, the ground, the ground, the

T. *mf*
Oh no! God



Bar. 

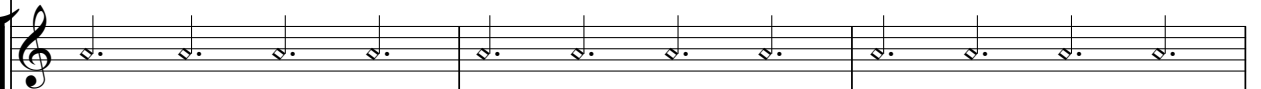

Pno. *p*


Perc. (Voice) 

Chim. *f*
Sus. Cym.


295

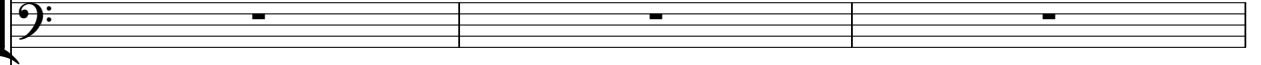
Fl. 
Cl. 

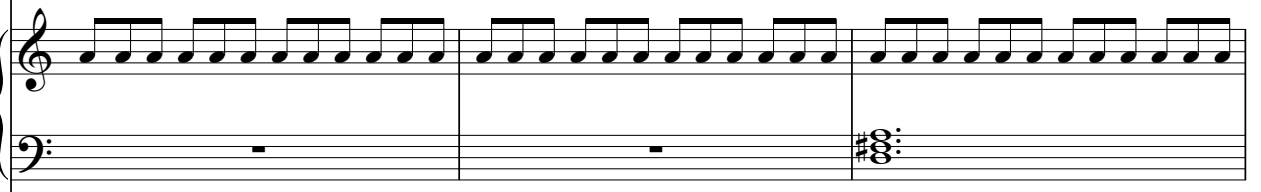
Vln. 
Vc. 

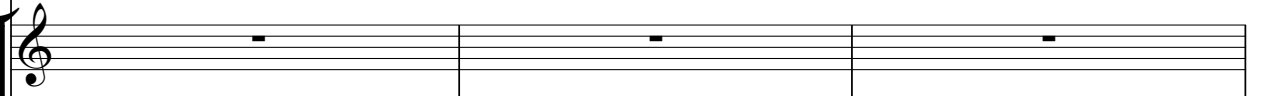
ground, the ground, the ground, the ground, the ground, the ground, the

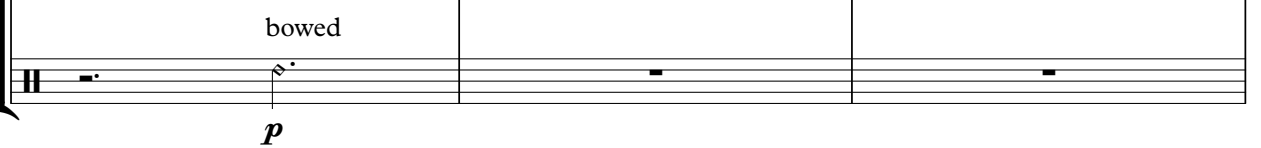
ground, the ground, the ground, the ground, the ground, the ground, the

T. 
— No! No, - - no, no, — no, —

Bar. 

Pno. 

Perc. (Voice) 

Sus. Cym. 
bowed
p

298

Fl. 

He was *mf* plum me-ting through the air plum me-ting through the air. *f*

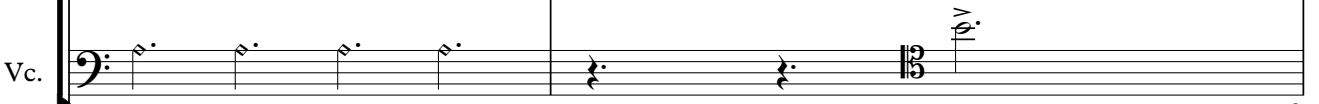
Cl. 

He was *mf* plum me-ting through the air plum me-ting through the air. *f*

Vln. 

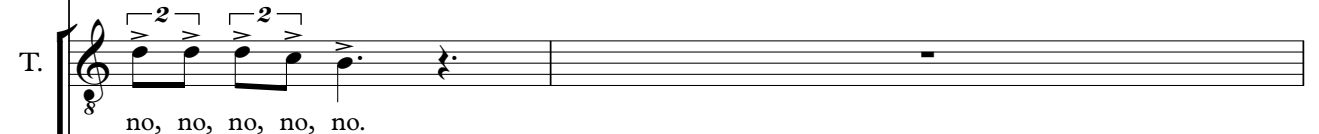
ground, the ground, the

mf *f*

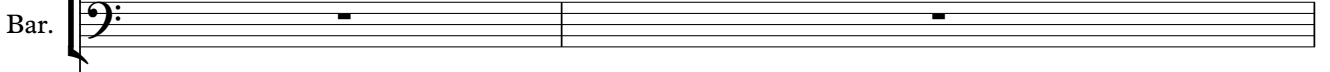
Vc. 

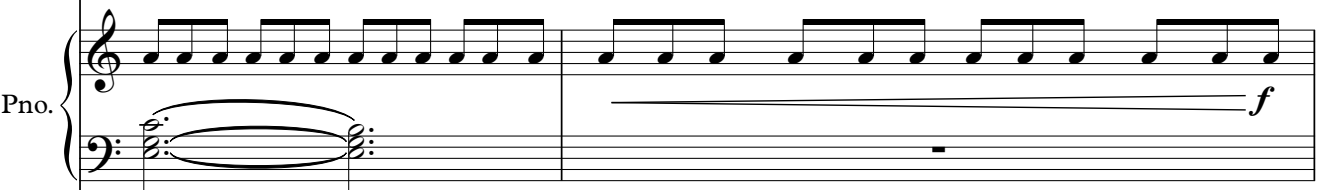
ground, the ground, the

mf *f*

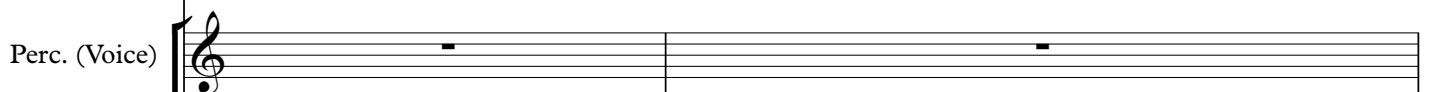
T. 

no, no, no, no, no.

Bar. 

Pno. 

f

Perc. (Voice) 

Sus. Cym. 

300

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

f

Fl.

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

f

Cl.

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

f

Vln.

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

f

Vc.

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

f

T.

laugh deeply and vigourously!

Bar.

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

f

Pno.

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

f

Ped.

Perc. (Voice)

inhale
As if breathing
through a big
straw

exhale (Hah)

sim.
inhale exhale

Sus. Cym.

f

mf

303

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

T. *mf*

Bar.

Well, I guess that is _____ that. _____

Pno. *p*

una corda
Ped.

Perc. (Voice)

Chim. Chimes

306

Fl.

Cl.

Vln.

Vc.

T.
Well, this is un - for - tun - ate.

Bar.

Pno.
mf *p*
Ped. Ped. Ped. senza una corda

Perc. (Voice)

Chim.

N $\text{♩} = 60$
spoken, 1st time only

Suddenly the man's mind was crammed full of things—
all the things that he had never done.

310

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

trill

pp

(e.) (e.)

(e.) (e.)

(e.) (e.)

trill

pp

both times

mf

$\text{♩} = 60$
spoken, 2nd time only

He'd never climbed a mountain, never been to
the Bronx. He'd never even learned how to sing.

Perc. (Voice)

Chim.

314

Fl. *p*

Cl. *tr*

Vln. *p*

Vc. *pp*

T. *mf*
Well, I guess ___ moun-tains are out. ___

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

316

Fl. *mf* *p*

Cl. *tr* 2 *tr* 2

Vln. (2.) (6.) (2.) *tr* #0.

Vc. 0: 0:

T. *f* *mf* *quietly, visibly clear throat*
And the Bronx, I can't get there from here.

Bar.

Pno.

Perc. (Voice)

Sus. Cym *p* *mf*

$\text{♩} = 60$ Singing and reflective,
like you are the only
person in the room

320 **O**

Fl.

Cl.

Vln. *con sord.*
p

Vc. *con sord.*
p

T. *mf* *and finally at peace*
f
La la - da oh_ ooo ah_ La la - a_ oh_ oh Hah

Bar.

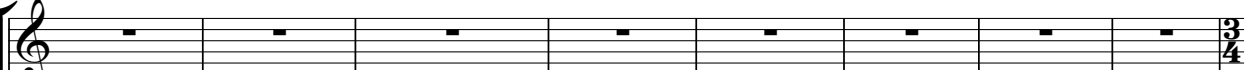
Pno. *p*
una corda

$\text{♩} = 60$ Singing and reflective,
like you are the only
person in the room

Perc. (Voice)

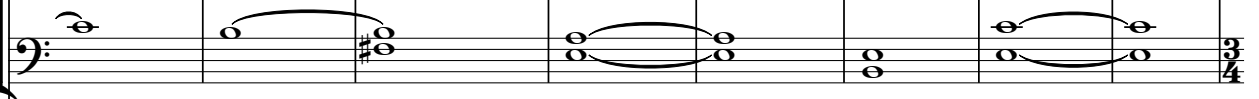
Sus. Cym *p* $\text{p} \rightarrow \text{pp}$

329

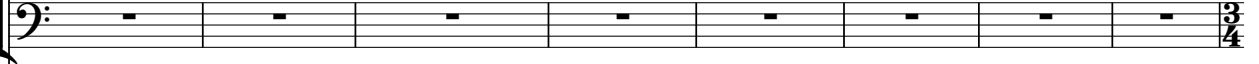
Fl. 

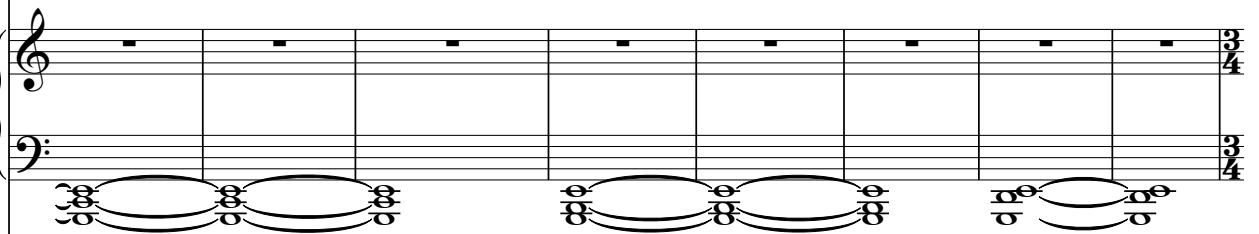
Cl. 


Vln. 

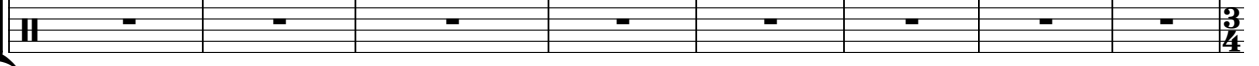
Vc. 

T. 

Bar. 

Pno. 

Perc. (Voice) 

Sus. Cym 

342

Fl.

Cl.

Vln.

Vc.

T.

8

mf

Hmm

Hmm

Bar.

mf

f

mem-bered. He re - mem-bered. The_ peo-ple and the pla-ces that he'd

Pno.

Perc. (Voice)

Sus. Cym

bowed

mf

348

Fl.

Cl.

Vln.

Vc.

T.
8
Hmm Hmm Hah

Bar.
known, dreams he had, dif-fer-ent stor-ies that peo-ple had told him.

Pno.

Perc. (Voice)

Sus. Cym
bowed

354 **Q** $\text{♩}=76$ poco rit. $\text{♩}=60$

Fl. f mf

Cl. f mf

Vln. f mf f

Vc. f mf f

T. 8

Bar.

Pno. f mf 5
senza una corda Ped.

Perc. (Voice) $\text{♩}=76$ poco rit. $\text{♩}=60$

Sus. Cym mf

$\text{♩} = 76$
poco rit.

357

Fl. $\text{♩} = 60$ $\text{♩} = 144$
f *mf* *f*

Cl. *f* *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

T.

Bar.

Pno. *f*

Ped.


$\text{♩} = 76$
poco rit. $\text{♩} = 60$ $\text{♩} = 144$

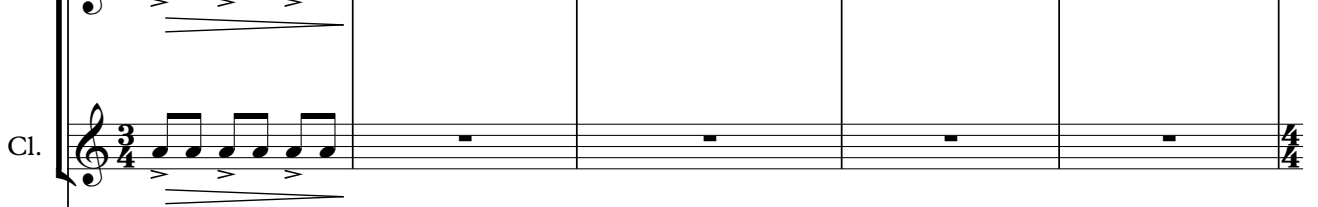
Perc. (Voice)


Sus. Cym *mf* Snare Drum


R

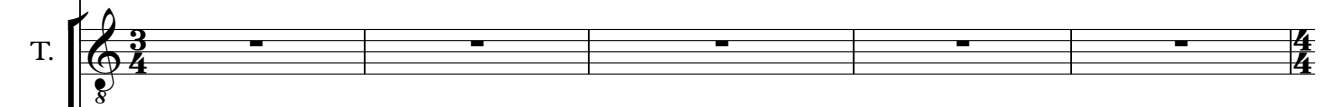
362


Fl. 

Cl. 

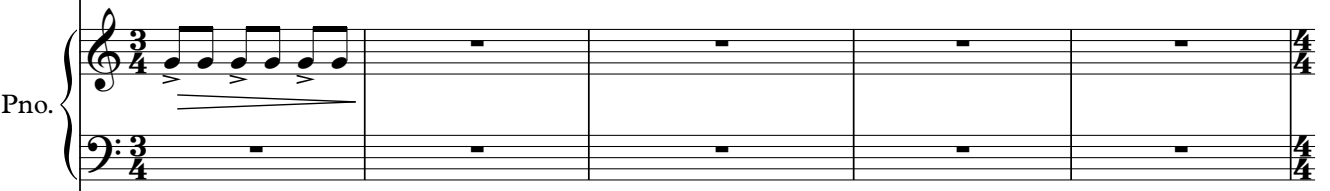
Vln.  pizz.

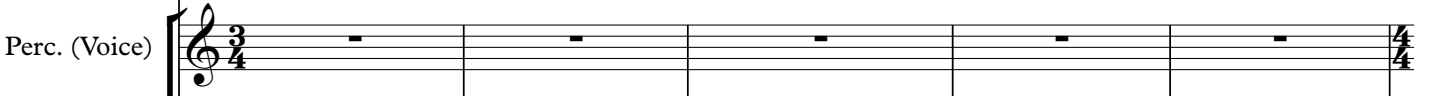
Vc.  p

T. 

Bar.  f

He sang a-bout thoughts he'd had___ while dri - ving in his

Pno. 

Perc. (Voice) 

S. D. 

367

Fl.

Cl.

Vln. senza sord.

Vc. pizz. senza sord.

T. *f*
Ah oh ah oh ah oh ah oh ah oh

Bar. car. His best games at the bowling alley.

Pno. *p*

Perc. (Voice)

S. D. *p*

Detailed description of the musical score: The score is for measures 367-371. It features a complex time signature change from 4/4 to 3/4 and back to 2/4. The Flute and Clarinet parts play a rhythmic eighth-note pattern starting in measure 368. The Violin and Viola parts provide harmonic support with chords and some melodic fragments. The Tenor and Baritone parts have vocal lines with lyrics. The Piano part provides a harmonic accompaniment with chords. The Snare Drum part plays a rhythmic pattern of eighth notes.

372

Fl. *mf*

Cl. *mf*

Vln.

Vc.

T.

Bar. *mf*

He sang a - bout the girl he'd asked out in high school,

Pno. *p* *mf* *p*

Ped. Ped.

Perc. (Voice)

S. D. *mf*

Wind Chimes

377

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

mf

f

p

mf

f

mf

mf

f

mf

p

mf

Oh


Oh

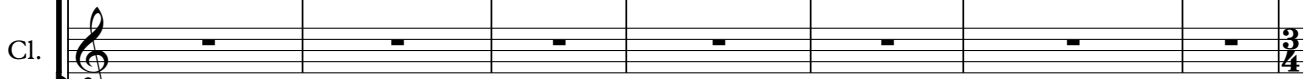
and al - so the guy she'd mar - ried. His

Red.


Sus. Cym.

383

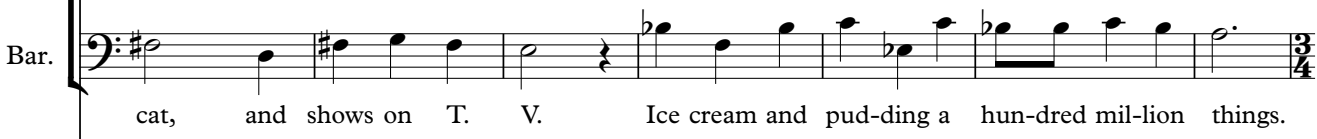
Fl.  $\frac{3}{4}$

Cl.  $\frac{3}{4}$


Vln.  *mf* arco $\frac{3}{4}$

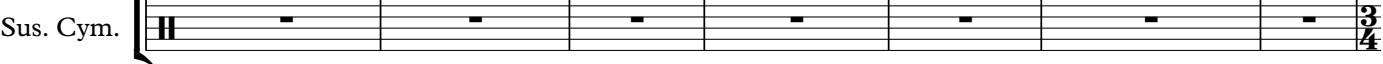
Vc.  *mf* arco $\frac{3}{4}$

T.  *mf*
Ah oh Ah oh ah oh ah $\frac{3}{4}$

Bar. 
cat, and shows on T. V. Ice cream and pud-ding a hun-dred mil-lion things. $\frac{3}{4}$

Pno.  *p* *mf* $\frac{3}{4}$

Perc. (Voice)  $\frac{3}{4}$

Sus. Cym.  $\frac{3}{4}$

390

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

T. *ff*
Ah Ah

Bar. *ff*
He sang and he sang and he

Pno. *f*
Ped.

Perc. (Voice)

Sus. Cym. *mf* *f*
Chimes

394

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Chim.

tr

97

p *mf* *p*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

Ah Ah Ah Ah

sang as he fell. He sang un - til his voice was al - most

mf

399

Fl. *mf* *mf* *f*

Cl. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

T. Oh

Bar. gone. Ah.

Pno. *f*

Ped.

Perc. (Voice)

Chim. Snare Drum *p*

403

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

T.

Bar.

spoken

And then he stopped singing, because he slammed into the ground. But in the wind, his song continued on.

Pno. *ff*

Perc. (Voice)

S. D. *mf* *ff*

Wind Chimes

405 **S** $\text{♩} = 72$
As if caught in a gust, slowly
fading into memory

Fl. *pp* *p* *pp*

Cl. *p*

Vln. *p*

Vc. *p*

T. $\text{♩} = 72$

Bar.

Pno. *p* *mf* *p*

Ped. $\text{♩} = 72$
As if caught in a gust, slowly
fading into memory

Perc. (Voice)

W.Ch. freely alternate *p*

410
Fl. *p* 5 3

Cl. *n*

Vln. *n*
Vc. *n*

T.

Bar.

Pno. 5 3 3

Perc. (Voice)

W.Ch.

414

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

tr

Detailed description: This page of a musical score covers measures 414, 415, and 416. The score is arranged in a standard orchestral format with ten staves. The Flute (Fl.) and Clarinet (Cl.) parts feature long, sustained notes with a trill (tr) indicated above the first measure. The Violin (Vln.) and Viola (Vc.) parts have more active melodic lines, with the Viola playing a series of sustained notes. The Trumpet (T.) and Baritone (Bar.) parts are mostly silent, indicated by rests. The Piano (Pno.) part has a complex, rhythmic accompaniment in the right hand and sustained notes in the left hand. The Percussion (Voice) part is silent. The Woodwind Chorus (W.Ch.) part consists of sustained notes. The page number 102 is in the top left corner, and the measure number 414 is at the top left of the first staff.

417

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp* *ppp*

T.

Bar.

Pno. *pp* *ppp*

Perc. (Voice)

W.Ch. *pp* *ppp*