

UCLA

Contemporary Music Score Collection

Title

God

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Author

Hudson, Nathan

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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 musical score for the Percussion Key includes two staves. The top staff is for 'Perc. (Voice)' and the bottom staff is for 'Percussion (Chimes, Splash Cymbal, Snare Drum, Suspended Cymbal, Wind Chimes (metal/wooden), Tom-tom, Tam-tam)'. The vocal part consists of diamond-shaped noteheads with lyrics: 'Once there was a man' followed by 'sung in concert pitch' and 'inhale/exhale' markings. The instrumental part features various percussion instruments with their specific playing techniques indicated by symbols: Chimes (w/ hammer and small knitting needle or mallet), Suspended Cymbal (rolled on body and rim), Snare Drum (on head/on rim), Wind Chimes (metal/wooden), Splash Cymbal, bowed, scrape, dome, body, Tam-tam, and Tom-tom.

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

Transposed Score

dur.= 15' 45"

5

God

Text by Ben Loory

Nathan Hudson

A ♩=80 With respect, curiosity and concern at
what is about to transpire

Flute

Clarinet in B♭

Violin

Violoncello

Tenor

Baritone

Piano

Percussion (Voice)

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

Musical score page 6, featuring parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), Percussion/Voice (Perc. (Voice)), and Chimney (Chim.). The score is in 8 measures.

Measure 1: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Piano rests. Percussion/Voice rests. Chimney rests.

Measure 2: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Piano rests. Percussion/Voice rests. Chimney rests.

Measure 3: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Trombone starts a sustained note. Bassoon starts a sustained note. Piano rests. Percussion/Voice rests. Chimney rests.

Measure 4: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Trombone starts a sustained note. Bassoon starts a sustained note. Piano rests. Percussion/Voice rests. Chimney rests.

Measure 5: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Trombone starts a sustained note. Bassoon starts a sustained note. Piano rests. Percussion/Voice rests. Chimney rests.

Measure 6: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Trombone starts a sustained note. Bassoon starts a sustained note. Piano rests. Percussion/Voice rests. Chimney rests.

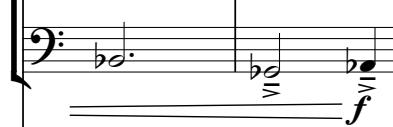
Measure 7: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Trombone starts a sustained note. Bassoon starts a sustained note. Piano rests. Percussion/Voice rests. Chimney rests.

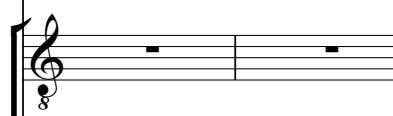
Measure 8: Flute, Clarinet, Violin, Cello play eighth-note patterns. Trombone rests. Bassoon rests. Trombone starts a sustained note. Bassoon starts a sustained note. Piano rests. Percussion/Voice rests. Chimney plays eighth-note patterns.

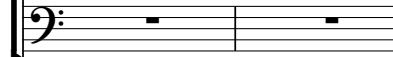
poco rit.

7

Fl. 16 
Cl. 

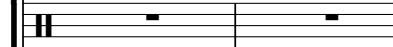
Vln. 
Vc. 

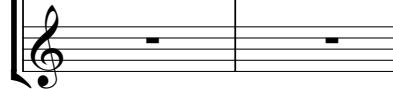
T. 

Bar. 

(8) 

poco rit.

Perc. (Voice) 

Chim. 

B $\text{♩} = 144$
sung, percussive

24

F1. Once there was a man who was tired of brea thing. Once there was a man who was tired of brea-thing.
mf
sung, percussive

Cl. Once there was a man who was tired of brea thing. Once there was a man who was tired of brea-thing.
mf 2nd time only
(arco)

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

Vc. *p*

T.

Bar.

Pno. *mf*

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

Spl. Cym.

28

F1. 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. *pizz.* pizz.

Vc. *p*

T.

Bar.

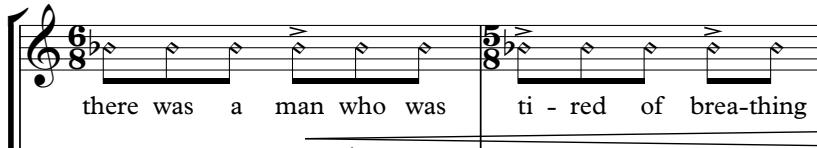
Pno.

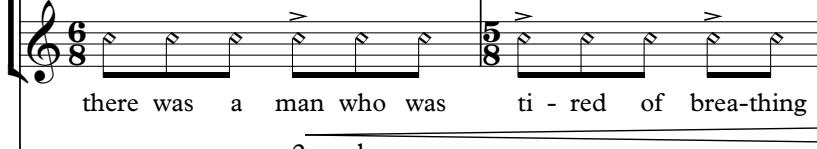
Perc. (Voice) Once there was a man who was tired of brea-thing. There was a man once

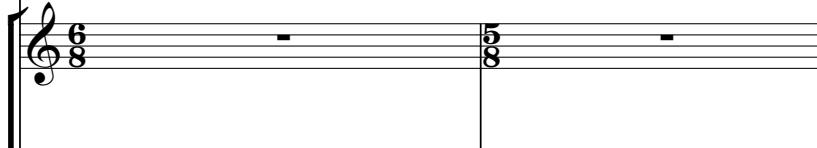
Spl. Cym.

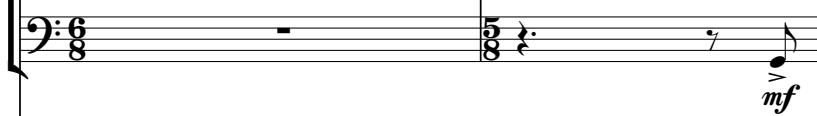
This musical score page contains six staves of music. The first two staves feature Flute (F1.) and Clarinet (Cl.), both playing eighth-note patterns. The third staff shows Violin (Vln.) and Cello (Vc.) with 'pizz.' markings. The fourth staff has Trombone (T.). The fifth staff features Bassoon (Bar.). The sixth staff is for Piano (Pno.). The seventh staff is for Percussion/Voice. The eighth staff is for Special Cymbals (Spl. Cym.). The score includes lyrics: 'Once there was a man who was tired of brea-thing. There was a man once'. Various time signatures (5/8, 3/4, 8/8, 6/8) and dynamics (p, pizz.) are indicated throughout the page.

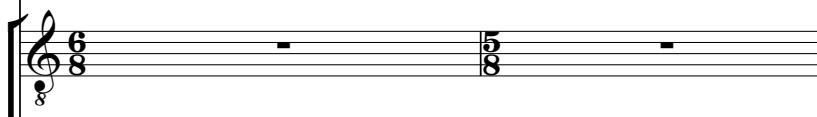
31

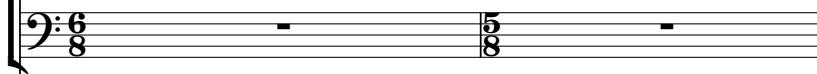
F_{l.}  there was a man who was ti - red of brea-thing
Once there was a man **f**

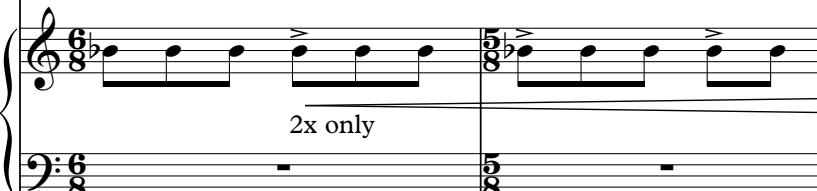
C_{l.}  there was a man who was ti - red of brea-thing
Once there was a man **f**

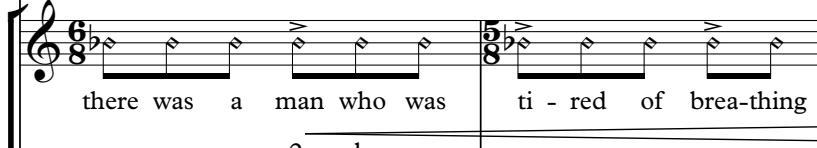
Vln.  1x only

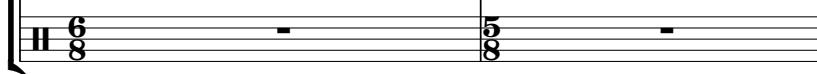
Vc.  **mf**

T. 

Bar. 

Pno.  2x only Once there was a man **f**

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

Spl. Cym. 

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. 8 5 3 4

Bar. 9:3 5 3 4

Pno. 3 5 3 4

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

Spl. Cym. 3 5 3 4

37

F1. There was a man who was ti - red. There was a man who was ti-red. There was a man, a man, a
mf

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

Vln. *sung, percussive* *tr*
f who was ti - red. *mf*

Vc. *sung, percussive* *arco*
f who was ti - red. *mf* *f*

T.

Bar.

Pno. *mf* *f*

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

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

Vc.

f

Once there was a man
sub. mf

T.

Once there was a man
sub. mf

Bar.

Pno.

sub. mf

Perc. (Voice)

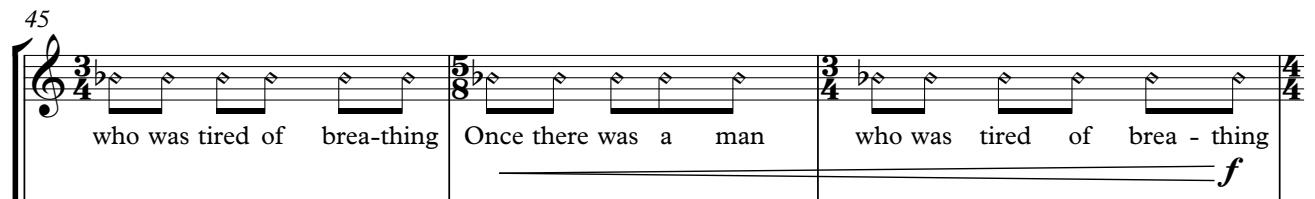
man, a man, a man a man a man a man, a - men

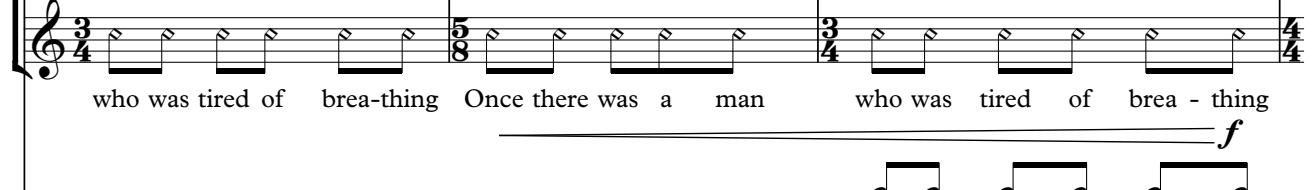
Spl. Cym.

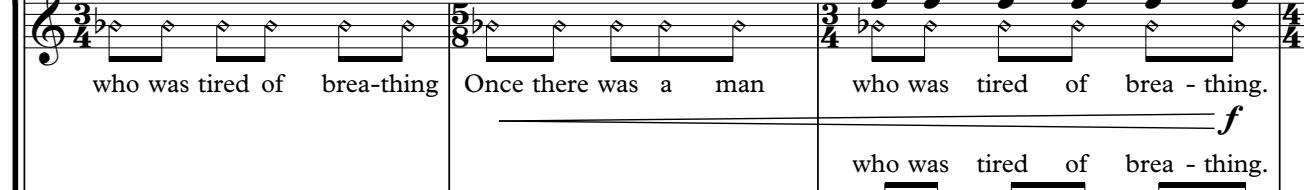
Snare Drum rim

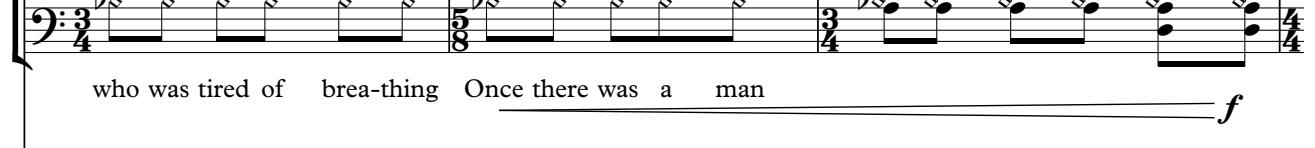
p <<

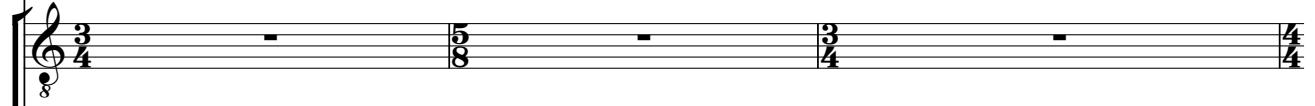
45

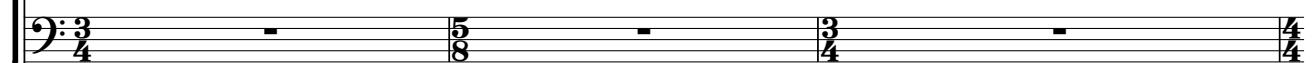
F1. 
 Once there was a man
who was tired of brea - thing **f**

C1. 
 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**

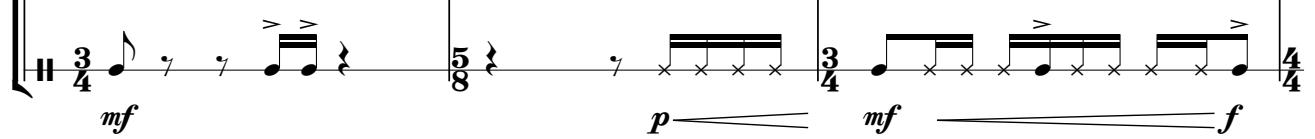
Vc. 
 who was tired of brea-thing Once there was a man
who was tired of brea - thing. **f**

T. 
 - **8** - **3** - **4** - **4**

Bar. 
 - **5** - **3** - **4** - **4**

Pno. 
 - **3** - **4** - **3** - **4** - **f**

Perc. (Voice) 
 - **3** - **4** - **3** - **4**

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

C

$\text{♩} = 120$

Fl. 48 Cl. Vln. Vc. T. Bar. Pno. Perc. (Voice) Sus. Cym.

pp

pp

pp

Ped.

$\text{♩} = 120$

Sus. Cym.

pp

This musical score page contains six staves of music. The top staff is for Flute (Fl.), followed by Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), and Bassoon (Bar.). The bottom staff is a combined staff for Piano (Pno.) and Percussion/Voice (Perc. (Voice)). The Suspended Cymbal (Sus. Cym.) is also listed. Measure 48 starts with Flute and Clarinet playing eighth-note patterns in 4/4 time at a dynamic of *pp*. Measures 49 and 50 show the same pattern continuing. Measures 51 and 52 show the piano and percussion/voice parts entering. Measure 53 shows the suspended cymbal playing at a dynamic of *pp*.

50

F1.

Cl.

Vln.

Vc. *mf* *gliss.*

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

This musical score page contains eight staves, each representing a different instrument or voice part. The instruments listed from top to bottom are Flute (F1.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The Suspended Cymbal (Sus. Cym.) is shown at the bottom, likely as a separate part. The score begins with measure 50, indicated by a large '50' above the first two staves. The Flute and Clarinet staves feature sixteenth-note patterns with various accidentals. The Violin staff has a single note followed by a rest. The Cello staff includes dynamics 'mf' and 'gliss.' with a slanted line indicating a glissando. The Trombone, Bassoon, and Piano staves are mostly blank. The Piano staff shows a melodic line with sixteenth-note patterns. The Percussion/Voice and Suspended Cymbal staves also have rests. The Suspended Cymbal staff features a sustained note with a small circle and a cross, followed by a decayed note with a similar symbol.

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

Snare Drum

mf

f

gliss.

mf

Led.

mf

55

F1.

Cl.

Vln.
 Vln.

Vc.
 Vc.

T.
 T.

Bar.

Pno.

Pno.

Perc. (Voice)

S. D.
 S. D.

59

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc.

T.

Bar.

Pno. *mf*

Perc. (Voice)

Sus. Cym *mf*

This musical score page contains eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Bassoon (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), Percussion (Voice), and Suspended Cymbal (Sus. Cym). Measure 59 begins with the Flute, Cl., and Vln. playing eighth-note patterns. The Vc. and Bar. are silent. The T. and Fl. continue the pattern in the next measure. The Pno. staff features dynamic markings (mf) and wavy lines above the notes, indicating performance technique. The Perc. (Voice) staff shows a vocal line with a dynamic marking (mf). The Sus. Cym staff includes a dynamic marking (mf).

61

F1. Cl. Vln. Vc. T. Bar. Pno. Perc. (Voice) Sus. Cym.

D poco accel.
intensely whispered

Once there was a man
p

pp

pp

pp

p

poco accel.
intensely whispered

Once there was a man
Snare Drum

Sus. Cym. bowed

p

66 *intensely whispered*

F1. $\begin{cases} \text{Fl.} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$ Once there was a man
 p who was tired of brea-thing.

Cl. $\begin{cases} \text{Cl.} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$ who was tired of brea-thing. Once there was a man who was tired of brea-thing.

Vln. $\begin{cases} \text{Vln.} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$

Vc. $\begin{cases} \text{Vc.} & \text{3} \\ & \text{5} \\ & \text{8} \end{cases}$

T. $\begin{cases} \text{T.} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$

Bar. $\begin{cases} \text{Bar.} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$

Pno. $\begin{cases} \text{Pno.} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$

Perc. (Voice) $\begin{cases} \text{Perc. (Voice)} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$ who was tired of brea-thing. Once there was a man who was tired of brea-thing.

S. D. $\begin{cases} \text{S. D.} & \text{3} \\ & \text{5} \\ & \text{8} \\ & \text{3} \end{cases}$

69 $\text{♩} = 144$

F. Fl.

Once there was a man
mf

Cl.

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

Vln.

Vc.

T.

Bar.

Pno.

mf

Perc. (Voice)

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

S. D.

72

Fl. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$
who was tired of brea-thing. Once there was a man who was tired of brea-thing.

Cl. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$
who was tired of brea-thing. Once there was a man who was tired of brea-thing.

Vln. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

Vc. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

T. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

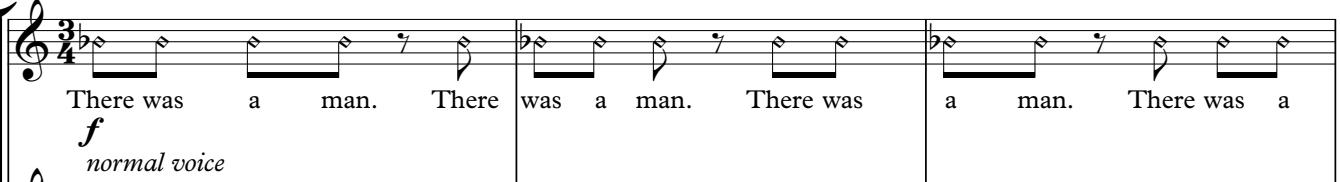
Bar. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

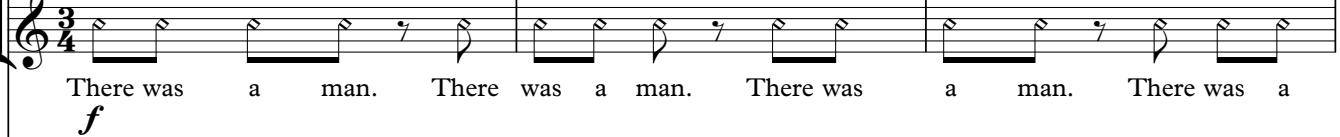
Pno. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$
 $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

Perc. (Voice) $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$
who was tired of brea-thing. Once there was a man who was tired of brea-thing.

S. D. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

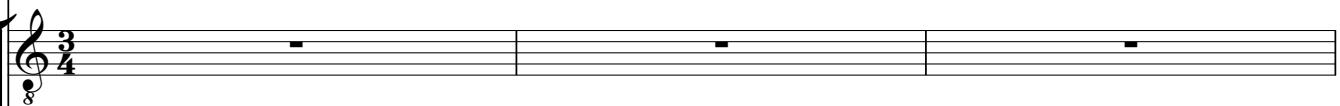
75 *normal voice*

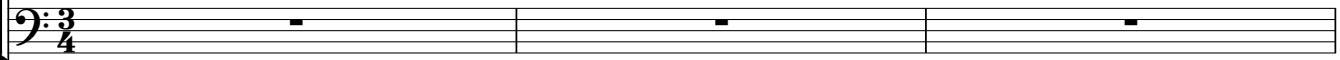
F1. 
 There was a man. There was a man. There was a man. There was a
f
normal voice

Cl. 
 There was a man. There was a man. There was a man. There was a
f

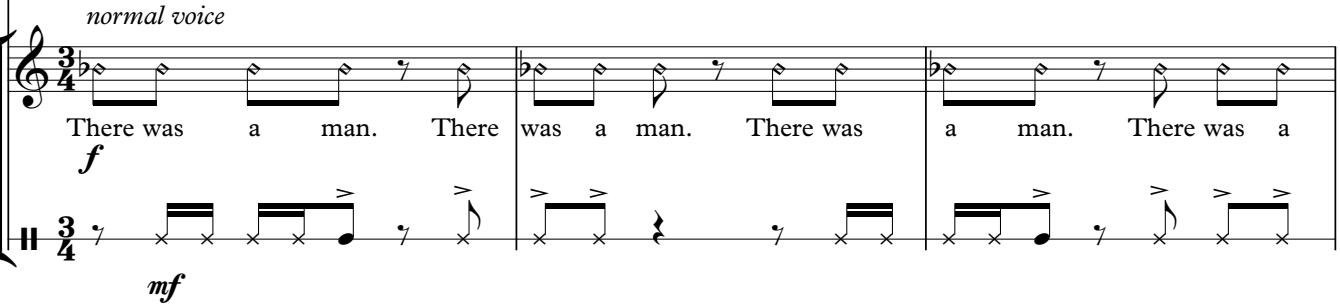
Vln. 
pizz.
mf

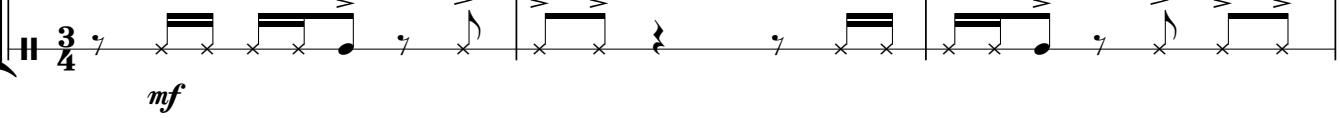
Vc. 
pizz.
pizz.
mf

T. 
 $\frac{8}{8}$

Bar. 

Pno. 
f

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

S. D. 
mf

78

Fl.

man. There was a man. There was a man. There was a man, a man, a
f

Cl.

man. There was a man. There was a man. There was a man, a man, a
f

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
f

S. D.

Splash Cym.

f **mf**

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

ff

Perc. (Voice)

man, a man, a man a man a man a man A - men A - men

Spl. Cym.

ff

92

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Chim.

This musical score page contains eight staves, each with a different instrument or voice part. The instruments listed from top to bottom are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The Chimney (Chim.) part is shown separately at the bottom. Measure 92 begins with rests for most instruments. The Clarinet and Trombone play eighth-note patterns. The Piano part features sustained notes with a dynamic marking 'mf'. The Percussion/Voice and Chimney parts also have eighth-note patterns. The score concludes with a final measure ending on a dominant chord.

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

Fl. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ Once there was a man who was tired of brea - thing. $\begin{cases} \frac{3}{4} \\ \frac{4}{4} \end{cases}$ **f**

Cl. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ **n**

Vln. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ Once there was a man who was tired of brea - thing. $\begin{cases} \frac{3}{4} \\ \frac{4}{4} \end{cases}$ **f**

Vc. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ *intensely whispered* Once there was a man who was tired of brea - thing. $\begin{cases} \frac{3}{4} \\ \frac{4}{4} \end{cases}$ **f**

T. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ **8** $\begin{cases} \frac{3}{4} \\ \frac{4}{4} \end{cases}$

Bar. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ $\begin{cases} \frac{3}{4} \\ \frac{4}{4} \end{cases}$

Pno. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ *intensely whispered* Once there was a man who was tired of brea - thing. $\begin{cases} \frac{3}{4} \\ \frac{4}{4} \end{cases}$ **f**

Perc. (Voice) $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$ *intensely whispered* Once there was a man who was tired of brea - thing. $\begin{cases} \frac{3}{4} \\ \frac{4}{4} \end{cases}$ **f**

Chim. $\begin{cases} \frac{5}{8} \\ \frac{3}{4} \end{cases}$

$\text{♩}=144$ **E**

Fl. $\text{♩}=\frac{100}{4}$

Cl. $\text{♩}=\frac{100}{4}$

Vln. $\text{♩}=\frac{100}{4}$

Vc. $\text{♩}=\frac{100}{4}$

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

T. $\text{♩}=\frac{100}{4}$

mf

It's____ it's____ it's____ it's just it's such a *f* drag____ such a drag____

Bar. $\text{♩}=\frac{100}{4}$

Pno. $\text{♩}=\frac{100}{4}$

$\text{♩}=144$

Perc. (Voice) $\text{♩}=\frac{100}{4}$

Wind Chimes

W.Ch. $\text{♩}=\frac{100}{4}$

104

normal voice

Fl. - 4/4 - - > > >
So he de -
mf

Cl. - 4/4 - - - > #> >
p

Vln. - 4/4 - - - > > >
pp

Vc. - 4/4 < < - - > -
pp

T. - 4/4 > > >
such a drag. *audible air*
laugh/exhale mf

Bar. - 4/4 - - - -

normal voice

Pno. - 4/4 - - - > > >
So he de -
mf
dampen string
with finger

Perc. (Voice) - 4/4 - - - > > >
So he de -
mf

W.Ch. - 4/4 < < - - - -
p

Snare Drum - - - -

pp - - - - **p**

108

Fl.

Cl.

Vln. pizz. **p**

Vc.

T. **p**

Bar.

Pno. dampen string with finger **v**

Perc. (Voice)

S. D. **mf p**

The musical score page 32 consists of eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The score begins with a vocal line: "ci - ded to stop but found that he could not. The air just". The piano part has a dynamic marking **p**. The bassoon part has a dynamic marking **p**. The piano part includes instructions to "dampen string with finger" and a dynamic marking **v**. The percussion/voice part has a dynamic marking **v**. The snare drum part has a dynamic marking **mf p**. The vocal line continues in the piano and percussion/voice parts. The piano part ends with a dynamic marking **v**.

poco rit. $\text{♩}=132$

Fl. $\text{♩}=\frac{3}{4}$ kept go - ing in and out in and out.

Cl. $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

Vln. $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

Vc. $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

T. $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

semi-pitched f
Hmm How do

Bar. $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

Pno. $\text{♩}=\frac{3}{4}$ kept go - ing in and out in and out.

$\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

$\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

pp

Ped.

Perc. (Voice) $\text{♩}=\frac{3}{4}$ kept go - ing in and out in and out.

S. D. $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{4}{4}$ $\text{♩}=\frac{3}{4}$ $\text{♩}=\frac{2}{4}$

poco rit. $\text{♩}=132$

Chimes

117

Fl.

Cl.

Vln.

Vc.

T.

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

As a **Doctor**, matter of fact

Bar.

Pno.

(8)

Perc. (Voice)

Chim.

mf

Snare Drum

This musical score page contains eight staves of music. The top four staves are woodwind instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Cello (Vc.). The bottom four staves are brass and percussion: Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The piano part includes a dynamic marking 'mf' and a performance instruction 'Snare Drum' in a box. The vocal parts include lyrics: 'I stop brea-thing?', 'How do I stop brea -', and 'As a **Doctor**, matter of fact'. The score also features a section starting with '(8)' and a piano part with a melodic line. Measure numbers 1 through 8 are indicated above the vocal parts. The tempo is marked '117' at the top left. The instrumentation includes woodwinds, brass, piano, and percussion/vocal parts.

123

Fl. - - - ***poco rit.*** ***ppp*** ***mf***

Cl. - - - ***ppp*** ***mf***
arco

Vln. - - - ***ppp*** ***mf***
arco

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) - - - ***poco rit.***

S. D. - - - ***poco rit.***

F Slightly Slower

Fl. *p*

Cl. *p*

Vln. *spoken, in pitch*
He went home and thought. *mf*

Vc. *spoken, in pitch*
He went home and thought. *mf*

T. *intensely whispered*
He sat in the kit-chen for a while.

Bar.

Pno. *mf*
Well,

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.

f

I guess I'll have to

Bar.

Pno.

Perc. (Voice)

S. D.

Detailed description: This is a page from a musical score. It features six staves of music with lyrics underneath some of the staves. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Tenor (T.), and Bassoon (Bar.). The piano part (Pno.) is also included. The vocal parts have lyrics: 'home and thought. He sat in the kit-chen for a while. He went home and thought.' and 'I guess I'll have to'. The score includes dynamic markings like 'f' for forte. Measure 133 starts with a flute melody. Measure 134 begins with a clarinet line, followed by violin and cello sustained notes. The tenor and bassoon sing the first two lines of lyrics. The piano provides harmonic support with sustained notes. The vocal parts continue with the remaining lyrics. The score concludes with a snare drum (S. D.) part.

137

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

spoken
And he went and
took the necessary
steps.

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

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

mf
be dead.

Chimes

This musical score page contains eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Snare Drum (S. D.). The time signature is 3/4 throughout. Measure 137 begins with the Flute and Clarinet playing eighth-note patterns. The Violin and Cello provide harmonic support with sustained notes. The Trombone and Bassoon enter with lyrics: "He sat in the kit-chen for a while." The piano provides harmonic support. The vocal line continues with "He went home." The dynamic is marked as **pp**. The piano part features a melodic line with dynamic *mf*, followed by the lyrics "be dead." The snare drum plays a rhythmic pattern consisting of sixteenth-note pairs. The score concludes with a box containing the word "Chimes".

142 $\text{♩} = 60$
poco rit.

Fl.

Cl.

Vln. (♩)

Vc. ♩

T. ♩

Bar.

Pno. $\text{♩} = 60$
mf
Ped.

Perc. (Voice)

Chim. ♩

This musical score page contains eight staves. The top four staves (Flute, Clarinet, Violin, Cello) have rests throughout the measure. The Violin has a dynamic marking of *ppp*. The Cello has a dynamic marking of *p*. The bottom four staves (Trombone, Bass, Piano, Percussion/Voice) also have rests. The Piano staff features a melodic line with dynamics *mf* and *p*, and a tempo marking of $\text{♩} = 60$. The Percussion/Voice staff has a dynamic marking of *mf*. Measure numbers 5/4 and 6/4 are indicated above the staves.

G =120
Glimmering, full of questions
without answers

148

Fl.

Cl.

p

Vln.

Vc.

ppp — *mf*

T.

Bar.

Pno.

spoken

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

G =120
Glimmering, full of questions
without answers

Perc. (Voice)

Wind Chimes

W.Ch.

p

151

A musical score for orchestra and piano. The score consists of eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello/Bass (Vc.), Trombone/Tuba (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The W.Ch. (Woodwind Chorus) staff is at the bottom, featuring a bassoon line with grace notes and a woodwind line below it. Measure 151 begins with six measures of woodwind entries, followed by a piano dynamic marking *mf*, and concludes with two measures of silence.

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

153

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

ppp

ppp

155

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

This musical score page contains eight staves, each representing a different instrument or section of the orchestra. The instruments are: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The score is numbered 155 at the top left and page 43 at the top right. The Flute and Clarinet staves feature complex melodic lines with many accidentals (sharps and flats). The Violin and Cello staves contain rests and dynamic markings, specifically 'mf' (mezzo-forte). The Trombone, Bassoon, and Piano staves are mostly silent. The Percussion/Voice and Bassoon/Conga staves conclude with fermatas (a vertical line with a small circle at the end).

157

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

159

Fl.

Cl.

Vln. sul pont.
 ppp

Vc. sul pont. *gliss.*

T. *Visibly angry*
 ff
How'd I get here? _____

Bar.

Pno. *f*
 ped.

Perc. (Voice)

W.Ch. *Tom-tom*
 mf

163

Fl.

Cl.

Vln.

Vc.

T.

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

slight growl

Bar.

Pno.

Perc. (Voice)

Splash Cym.

Wind Chimes

Tom-t.

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.

Detailed description: This is a page from a musical score. At the top right is the page number '47'. The music begins with measures 167. The first two staves belong to Flute (Fl.) and Clarinet (Cl.), both playing eighth-note patterns with dynamics 'p' (piano). The next two staves are for Violin (Vln.) and Cello (Vc.), both with rests. The fifth staff is for Tenor (T.) in soprano clef, singing 'Ex - cuse me, who's in charge' with dynamic 'f' (forte) over three measures. The sixth staff is for Bassoon (Bar.) with rests. The seventh staff is for Piano (Pno.) with rests. The eighth staff is for Percussion/Voice (Perc. (Voice)) with rests. The ninth staff is for Bassoon (W.Ch.) with sustained notes. Measure lines are vertical, and measures are separated by vertical bar lines. Measures are grouped into three measures each by thick vertical lines.

170

Fl.

Cl.

Vln.

Vc.

T.

here?

Matter-of-fact

f

Bar.

God.

Pno.

8va

mf

Perc. (Voice)

Chimes

Chim.

mf

This musical score page contains six staves of music. The top four staves (Flute, Clarinet, Violin, Cello) play eighth-note patterns in measures 170-174. Measures 175-179 are rests. The bottom two staves (Trombone and Bassoon) play eighth-note patterns in measures 170-174, followed by rests. The Trombone staff has a note head with a question mark and the word "here?". The Bassoon staff has the words "Matter-of-fact" above it and "God." below it. The piano staff starts with a rest, then plays a series of chords in common time (indicated by a 'C'). The first chord is in G major (G-B-D), followed by a sequence of chords in A major (A-C#-E), B major (B-D#-F#), C major (C-E-G), and D major (D-F#-A). The bassoon staff has a dynamic marking 'mf' over the notes. The percussion/vocal staff rests throughout. The chimes staff rests until measure 175, then plays a single note with a dynamic marking 'mf'.

175

Fl.

Cl. *p*

Vln. *pp* *n*

Vc.

T. *mf*
8 Oh?

Bar. *mf*
He lives right up there.

Pno. *p*

Perc. (Voice)

Chim.

182

Fl. *p*

Cl.

Vln.

Vc.

T. *f*
8 And what's this God like? -

Bar.

Pno.

Perc. (Voice)

Chim. *p* with metal (knitting needle, small metal mallet) Snare Drum

186 **I** *normal voice*

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

mf

Cl.

Vln. *mf* $\Rightarrow p$ pizz.

Vc. *mf*

T.

Bar.

Pno.

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

mf

S. D.

191

Fl.

Cl. p

Vln. $\text{p} < \text{mf}$

Vc.

T. $\frac{8}{8}$

Bar. mf f Well, he is def-in-i-te - ly ben - e - vo- lent.

Pno.

Perc. (Voice)

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

Detailed description: This is a musical score page for orchestra and piano. The score consists of eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The bassoon staff includes lyrics: "Well, he is def-in-i-te - ly ben - e - vo- lent.". The piano staff is shown below the bassoon staff. The snare drum (S. D.) staff is at the bottom, with a key signature of one sharp (F#) and a time signature of common time (4/4). Measure numbers 191 are indicated above the first two staves. Various dynamics and performance instructions like mf , f , p , and $<\text{mf}$ are present throughout the score.

198 *intensely whispered*

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

Cl.

Vln. *f* \xrightarrow{p}

Vc.

T. $\frac{8}{8}$

Bar.

Pno. *p* $\xrightarrow{3}$ *mf* *ped.* *ped.*

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

S. D.

203

Fl.

Cl.

Vln. *tr.*

mf

Vc.

T.

Bar. *mf* *f*

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

Pno.

Perc. (Voice)

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

208 J

Fl. *ff*

Cl. *ff* 5 *f* [3]

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

Vc. *ff* *f*

T. *sfp* Strict?

Bar. *sfp* lit-tle strict.

Pno. *f* [3] V

Perc. (Voice)

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

Musical score page 213 featuring nine staves of music. The instruments are:

- Fl.**: Flute, playing eighth-note patterns.
- Cl.**: Clarinet, playing eighth-note patterns.
- Vln.**: Violin, playing eighth-note patterns.
- Vc.**: Cello, playing eighth-note patterns with a dynamic of *mf* and a pizzicato instruction.
- T.**: Trombone, playing eighth-note patterns.
- Bar.**: Bassoon, playing eighth-note patterns.
- Pno.**: Piano, with two staves: treble and bass. The bass staff has a dynamic of *mf* and a fermata over the last note.
- Perc. (Voice)**: Percussion/Voice, singing "He walked up the hill." in *normal voice*.
- S. D.**: Snare Drum, playing eighth-note patterns with a dynamic of *p*.

The vocal parts for Flute, Clarinet, and Percussion/Voice are identical, consisting of eighth-note patterns followed by the lyrics "He walked up the hill." in *normal voice*. The Cello part includes a pizzicato instruction and a dynamic of *mf*. The Piano part ends with a fermata over the last note of the measure. The Snare Drum part ends with a dynamic of *p*.

222

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

As ***God***, flustered, almost spoken
Co - ming...

Tam-tam

f

F. 230 *transition into an intense whisper*

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

Cl. *transition into an intense whisper*

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

Vc. *transition into an intense whisper*

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

Bar. *- - - -*

Pno. *transition into an intense whisper*

It was God. **p**

Perc. (Voice) *- - - -*

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

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

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

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

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

T. *- - - -*

Bar. *- - - -*

Pno. *- - - -*

Perc. (Voice) *- - - -*

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

235

Fl. *f*

Cl. *f*

Vln.

Vc.

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

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

out of time, pushing forward

f

Pno. *f*

ff

Réo.

Perc. (Voice)

Wind Chimes

W.Ch. $\frac{5}{4}$

This musical score page contains six staves of music. The top four staves (Flute, Clarinet, Violin, Cello) are in common time (4/4), while the bottom two staves (Trombone and Bassoon) are in 5/4 time. The piano staff is also in 5/4 time. Measure 235 begins with dynamic *f*. The flute, clarinet, and violin play eighth-note patterns with grace marks. The cello rests. Measures 236-237 continue with similar patterns, with dynamics *ff* indicated. The bassoon and trombone enter in measure 237. The piano staff shows a dynamic *f* over a sustained note. The percussion/vocal part has lyrics: "out of time, pushing forward" and "Yeah, what's the pro-blem?". The piano staff ends with a dynamic *ff* over a sustained note. The final measure (238) shows the bassoon and piano again, with the bassoon having a dynamic *f* and the piano having a dynamic *ff*. The bassoon staff ends with a dynamic *Réo.*. The bottom two staves (Wind Chimes and Bassoon) are in 5/4 time. The Wind Chimes part is labeled "Wind Chimes". The bassoon staff ends with a dynamic *f*.

K

Fl. *Cl.* *Vln.* *Vc.* *T.* *Bar.* *Pno.* *Perc. (Voice)* *W.Ch.*

240 **61**

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

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

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

f *Concerned, annoyed*

You don't like brea thing?—

Wooden Wind Chimes

3 **ppp**

245

Fl. *pp*

Cl. *p*

Vln. *p*

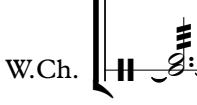
Vc. *p* *pp*

T. brea thing. — Still brea - thing.

Bar. You don't like brea thing? You don't like

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

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

W.Ch. 



249

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

Spoken
He couldn't do anything-

spoken
He couldn't even breathe-

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

No.

out of time, pushing forward

brea - thing? _____ Is that bet- ter?

God reached out and squeezed him.

God reached out and squeezed him.

Snare Drum

254 $\text{♩} = 144$

normal voice

Fl. 3 4 - 6 8 Eve-ry-thing star-ted to
p go black, con-cious-ness fa-ded a -

Cl. 3 4 - 6 8 Eve-ry-thing star-ted to
p go black, con-cious-ness fa-ded a -

Spoken
God's hand was so incredibly strong.

Vln. 3 4 - 6 8 Eve-ry-thing star-ted to
p go black, con-cious-ness fa-ded a -

Vc. 3 4 - 6 8 - 2 4 - 6 8 -

T. 3 4 - 6 8 Uh- Oh - 6 8 -

Bar. 3 4 - 6 8 - 2 4 - 6 8 -

Pno. 3 4 - 6 8 **p** 2 4 - 6 8 - 2 4 - 6 8 -

Perc. (Voice) $\text{♩} = 144$

S. D. 3 4 - 6 8 > x x x x > x x x x > x x x x >

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

64

E1

out, | out.

C1.

out, out.

- 71 -

out, | out.

Vc.

pizz.

四

mf

Bar.

inhale to exhale

Wipe hands on pants

my

Ugh.

110.

$\downarrow=120$
normal voice

Perc. (Voice)

God looked down at the man's body in his hand.

mf

SD

1

270

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

spoken

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.

He went back to wat-ching T.-V.

274

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

The musical score consists of eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion (Voice). The piano staff is split into two systems. The score begins with a rest followed by a measure of rests. The third measure features a rhythmic pattern: Vc. and Bar. play eighth notes, T. and Bar. play eighth notes, and Pno. (both staves) play eighth notes. The fourth measure continues this pattern. The fifth measure introduces a new element: S. D. (Snare Drum) plays eighth-note pairs with a bass drum on the first note of each pair. The score concludes with a final measure of rests. Measure numbers 274 are printed above the first and third measures.

277

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

mf

arco

mf

mf

Sus. Cym.

This musical score page contains eight staves of music. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The score begins with a rest in 2/4 time, followed by a section in 4/4 time. The Flute and Clarinet play eighth-note patterns with dynamics *mf*. The Violin and Cello play sixteenth-note patterns with dynamics *mf*. The Trombone and Bassoon play eighth-note patterns. The Piano part consists of sustained notes with dynamics *mf* and a dynamic marking of $\#8$. The Percussion/Voice part is silent. The Snare Drum (S. D.) part shows a rhythmic pattern of eighth-note pairs with a dynamic marking of *Sus. Cym.*

279

A musical score for orchestra and piano. The score consists of eight staves. From top to bottom: Flute (Fl.) in treble clef, Clarinet (Cl.) in treble clef, Violin (Vln.) in treble clef, Cello (Vc.) in bass clef, Trombone (T.) in treble clef, Bassoon (Bar.) in bass clef, Piano (Pno.) in treble and bass clefs, and Suspended Cymbal (Sus. Cym.) in treble clef. The piano staff includes a dynamic marking *p* and harmonic changes from $\text{C}\text{ major}$ to $\text{F}\# \text{ major}$. The score is divided into two measures by a vertical bar line.

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

281

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

w/ metal
scrape

p

283

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

pp

6/8

pp

6/8

pp

6/8

6/8

6/8

6/8

6/8

6/8

on dome

6/8

M

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

285

♩.=96

73

Fl.

Cl.

Vln. *mf*

Vc. *mf*

T. *ff* if for the first time
Oh! Wow! It's so great to be a - live _____ a -

Bar.

Pno. *mf*

Perc. (Voice)

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.

Vln. *normal voice*
p *normal voice*

Vc.

T. *mf*
8 Oh no! God

Bar.

Pno. **p**

Perc. (Voice)

Chim. **f** Sus. Cym.

295

Fl.

Cl.

Vln.

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

Vc.

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

T.

8 No! No, - no, no, no,

Bar.

Pno.

#⁸:

Perc. (Voice)

bowed

Sus. Cym.

p

298

Fl.

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

Cl.

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

Vln.

ground, the ground, the
mf

Vc.

ground, the ground, the
mf *f*

T.

² no, no, no, no, no.
no, no, no, no, no.

Bar.

Pno.

f

Perc. (Voice)

Sus. Cym.

inhale
As if breathing
through a big straw *exhale (Hah)*

Fl.

inhale
As if breathing
through a big straw *exhale (Hah)*

Cl.

inhale
As if breathing
through a big straw *exhale (Hah)*

Vln.

inhale
As if breathing
through a big straw *exhale (Hah)*

Vc.

sim.
inhale exhale

f

sim.
inhale exhale

f

sim.
inhale exhale

f

sim.
inhale exhale

f

T.

laugh deeply and vigourously!

Bar.

inhale
As if breathing
through a big straw *exhale (Hah)*

Pno.

sim.
inhale exhale

f

inhale
As if breathing
through a big straw *exhale (Hah)*

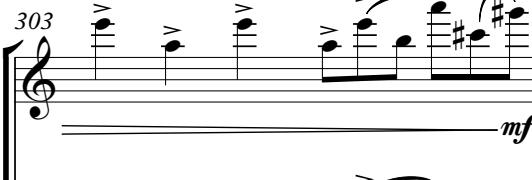
Perc. (Voice)

sim.
inhale exhale

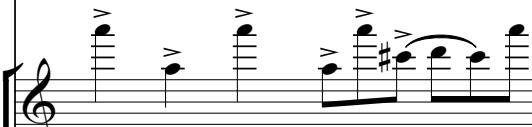
f

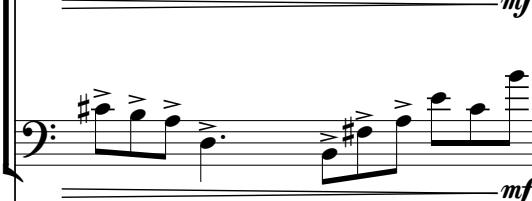
Sus. Cym.

mf

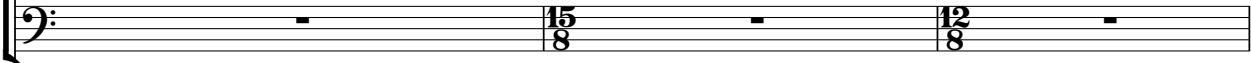
Fl. 303  15 8 - 12 8 -

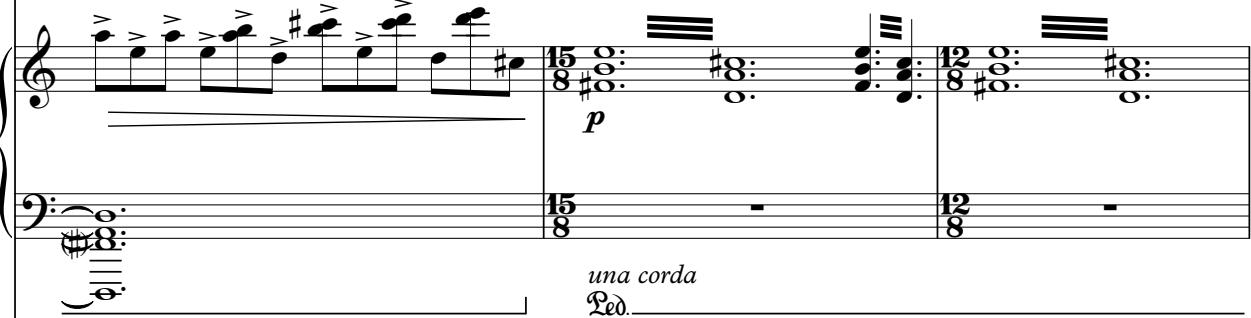
Cl.  15 8 - 12 8 -

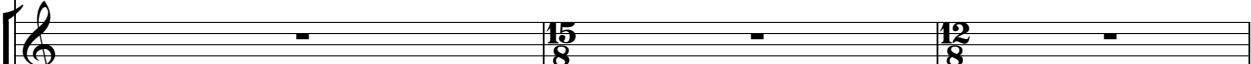
Vln.  15 8 - 12 8 -

Vc.  15 8 - 12 8 -

T. 
 Well, I guess that is _____ that. _____

Bar. 

Pno. 
 una corda
Ped.

Perc. (Voice) 

Chim. 

Chimes

306

Fl.

Cl.

Vln.

Vc.

T.

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

Bar.

Pno.

mf

p

senza una corda

Perc. (Voice)

Chim.

N ♩.=60
spoken, 1st time only

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

81

Fl.

Cl. tr. 2x pp 'C#' 2x

Vln. (d.) (s.) (d.) (s.) (d.) (s.) (d.) #p. tr. 2x pp

Vc. (d.) (s.) (d.) (s.) (d.) (s.)

T. 8

Bar.

Pno.

♩.=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)

both times mf

Chim.

314

Fl. *p*

Cl. *tr* 2 *tr* 2

Vln. *(d.)* *(e.)* *(f.)*

Vc. *pp*

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

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

316

Fl.

Cl.

Vln.

Vc.

T.

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

Bar.

Pno.

Perc. (Voice)

Sus. Cym

O =60 Singing and reflective,
like you are the only
person in the room

320

Fl.

Cl.

Vln. con sord. *p*

Vc. con sord. *p*

T. *pacing, thinking, heartbroken*
mf and finally at peace
La la - da oh ooo ah La la - a oh oh Hah *f*

Bar.

Pno. *p* una corda

Perc. (Voice)

Sus. Cym *p* > *pp*

329

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym

This musical score page contains eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Trombone (T.), Bassoon (Bar.), Piano (Pno.), and Percussion/Voice (Perc. (Voice)). The Suspended Cymbal (Sus. Cym) is listed at the bottom right. The score is in common time (indicated by '4'). Measure 329 begins with rests for most instruments. The Flute and Clarinet play eighth-note patterns starting from measure 330. The Violin and Cello provide harmonic support with sustained notes and eighth-note patterns. The Trombone and Bassoon enter with melodic lines, with the Bassoon featuring vocalizations like 'ah', 'Hah', and 'ooo'. The Piano provides harmonic support with sustained notes and eighth-note patterns. The Percussion/Voice part remains mostly silent. The Suspended Cymbal is indicated by a symbol at the bottom right. The score concludes with a measure ending in common time (4).

337 P

Fl. $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

Cl. $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

Vln. $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

Vc. $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

T. $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ *mf* - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

Hmm _____

Hmm _____

As *Narrator*
Bar. $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

f - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

He sang a lit-tle song he made up on the spot, just some lines a-bout things re-

Pno. $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

$\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

Perc. (Voice) $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

Sus. Cym $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ -

342

Fl.

Cl.

Vln. *mf* *p*

Vc.

T. *mf* *f*

Bar. mem-bered. He re - mem-bered. The__ peo-ple and the places that he'd

Pno.

Perc. (Voice)

Sus. Cym bowed *mf*

348

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym

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

bowed

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

Fl. - $\frac{3}{4}$ f 6 5 mf
Cl. - $\frac{3}{4}$ 6 5 mf

Vln. - $\frac{3}{4}$ f mf f $\frac{3}{4}$
Vc. - $\frac{3}{4}$ f mf f $\frac{3}{4}$

T. - $\frac{3}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$

Bar. - $\frac{3}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$

Pno. - $\frac{3}{4}$ f mf senza una corda $\frac{3}{4}$ 5 $\frac{3}{4}$
Perc. (Voice) - $\frac{3}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$
Sus. Cym - $\frac{3}{4}$ * * * mf $\frac{3}{4}$

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

$\text{♩} = 76$
poco rit.

Fl. $\text{♩} = 60$ Cl. $\text{♩} = 144$

Vln. $\text{♩} = 76$ Vc. $\text{♩} = 60$ T. $\text{♩} = 144$

Bar. $\text{♩} = 76$ Pno. $\text{♩} = 60$ Sus. Cym. $\text{♩} = 144$

Perc. (Voice) $\text{♩} = 76$ poco rit. $\text{♩} = 60$ Snare Drum $\text{♩} = 144$

Sus. Cym. $\text{♩} = 76$ poco rit. $\text{♩} = 60$ Snare Drum $\text{♩} = 144$

R

Fl. 362

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. $\frac{3}{4}$

367

Fl. - $\frac{3}{4}$ $\frac{p}{\text{pizz.}}$ $\frac{2}{4}$

Cl. - $\frac{3}{4}$ $\frac{p}{\text{pizz.}}$ $\frac{2}{4}$

Vln. senza sord.
Vc. pizz. senza sord.

T. $\frac{f}{8}$ Ah oh ah oh ah oh ah oh ah oh oh

Bar. car. His best games at the bow ling al ley.

Pno. $\frac{p}{\text{pizz.}}$ $\frac{2}{4}$

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

S. D. $\frac{3}{4}$ $\frac{p}{\text{pizz.}}$ $\frac{2}{4}$

372

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

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

Ped. _____ *Ped.* _____

Wind Chimes

377

Fl.

Cl. *mf*

Vln. arco *f*

Vc. arco *p* pizz.

T. *mf* *f* *mf*

Bar. *f* *mf* *mf*

Pno. *p*

Perc. (Voice) *Leo*

W.Ch. *mf* Sus. Cym.

383

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Sus. Cym.

cat, and shows on T. V. Ice cream and pud-ding a hun-dred mil-lion things.

390

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

T. *ff* Ah Ah

Bar. He sang and he sang and he

Pno. *f* *ff* Leo.

Perc. (Voice)

Sus. Cym. *mf* *f* Chimes

This musical score page contains six staves of music for various instruments. The top four staves (Flute, Clarinet, Violin, Cello) play eighth-note patterns primarily in 3/4 time. The Trombone (T.) and Bassoon (Bar.) provide harmonic support with sustained notes and rhythmic patterns. The Piano (Pno.) adds harmonic complexity with its two staves, featuring a forte dynamic (ff) and a melodic line labeled 'Leo.' The Percussion (Voice) and Suspended Cymbal (Sus. Cym.) provide rhythmic and percussive elements. The score includes dynamic markings such as *f*, *ff*, and *mf*, and performance instructions like 'Ah' and 'Chimes'.

Fl. 394 *tr*
 Cl.
 Vln.
 Vc.
 T.
 Bar.
 Pno.
 Perc. (Voice)
 Chim.

Ah_____ Ah_____ Ah_____ Ah_____

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

97

399

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

Chim.

mf *mf* *f*

mf *f*

mf *f*

mf *f*

— Oh —

gone. Ah.

f

Ped.

Snare Drum

p

403

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

S. D.

spoken

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

Wind Chimes

405 **S** ♩=72As if caught in a gust, slowly
fading into memory

Fl.

Cl. *p*

Vln. *p*

Vc. *p*

T.

Bar.

Pno. *p*

8va

5

mf

3

p

b7

b7

Rédo

♩=72

As if caught in a gust, slowly
fading into memory

Perc. (Voice)

W.Ch. *p*

freely
alternate

410

Fl. *p* 5 3

Cl. *n*

Vln.

Vc.

T. 8

Bar.

Pno. (8) 5 3 3

Perc. (Voice)

W.Ch.

This page of musical notation is numbered 101 at the top right. The score is divided into two main sections by a dashed horizontal line. The top section contains staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Treble Trombone (T.), Bass Trombone (Bar.), and Piano (Pno.). The piano staff includes a melodic line above the bass line. The bottom section contains staves for Percussion/Voice (Perc. (Voice)) and Bassoon/Congas (W.Ch.). Various dynamics and performance instructions like 'p' (piano), 'n' (soft), and grace notes are included. Measure numbers 410 and 101 are present, along with measure counts 5, 3, and 3. Measure 8 begins with a melodic line on the piano staff.

414

Fl.

Cl.

Vln.

Vc.

T.

Bar.

Pno.

Perc. (Voice)

W.Ch.

tr.....

417

Fl. (tr) *pp* *tr* *ppp*

Cl. *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp* *ppp*

T. *s*

Bar.

Pno. *pp* *ppp*

Perc. (Voice)

W.Ch. *pp* *ppp*

This musical score page contains two measures of music. Measure 417 (top half) features woodwind instruments (Flute, Clarinet, Violin, Cello) playing sustained notes with grace notes, dynamic markings of *pp*, *tr*, and *ppp*. Measure 103 (bottom half) shows a variety of instruments: Trombone, Bassoon, Piano, Percussion, and Bassoon. The piano part includes a dynamic marking of *ppp*. The bassoon part has a dynamic marking of *s*. The bassoon and bassoon parts play sustained notes with grace notes. The page number 103 is at the top right, and measure number 417 is at the top left.