

Seán Clancy

Findetotenlieder

Soprano & Ensemble

2011

Instrumentation

Flute

Bb Clarinet

Bb Trumpet

Trombone

Percussion (1 Player)

Glockenspiel (with brass mallets)

Marimba (with hard mallets)

Bass Drum (Concert) (with bass drum stick)

Brake Drum (with brass mallet)

Classical Guitar (Amplified)

Piano

Soprano

Violin

Viola

Cello

Double Bass

Score written in C.

Glockenspiel sounds up 2 octaves.

Guitar sounds down an octave.

Double Bass sounds down and octave.

Accidentals Hold for the full bar.

All other notational devices are standard.

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

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

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

Text

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

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

Programme Note

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

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

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

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

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

Findetotenlieder

Seán Clancy

A $\text{♩} = 84$ Playful

Flute

Clarinet in B♭

Trumpet in B♭

Trombone p

Glockenspiel with hard/brass mallets p

Marimba

Bass Drum

Guitar

Piano

Soprano Happy mp
Ex-pert,
ex-pert,
ex-pert on

Violin

Viola

Cello

Bass

The score consists of 12 staves, each with a different instrument or voice part. The instruments include Flute, Clarinet in B♭, Trumpet in B♭, Trombone, Glockenspiel (with hard/brass mallets, dynamic p), Marimba, Bass Drum, Guitar, Piano, Soprano, Violin, Viola, Cello, and Bass. The tempo is indicated as A, $\text{♩} = 84$, Playful. The time signature is common time (4/4). The vocal part for Soprano includes lyrics: 'Ex-pert,' 'ex-pert,' and 'ex-pert on'.

8

Fl.

B♭ Cl.

8

B♭ Tpt.

Tbn.

p

Glk.

p

8

Mrb.

B. Dr.

Gtr.

8

Pno.

Sop.

mp

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

Vln.

Vla.

Vlc.

Cb.

B

14

Fl.

B♭ Cl.

14

B♭ Tpt. *p*

Tbn. *p*

14

Glk. *p*

14

Mrb.

B. Dr.

14

Gtr.

14

Pno.

Sop. *mp*
on of the un - pop-u-lar.

Vln.

Vla.

Vlc.

Cb.

20

Fl.

B♭ Cl.

B♭ Tpt. *p*

Tbn. *p*

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop. *mp*
Stud-ied, stud-ied, stud-ied lives — of troubled girls. —

Vln.

Vla.

Vlc.

Cb.

26

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

mp

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

C Ominous

32

Fl.

B♭ Cl.

B♭ Tpt. *p*

Tbn. *p*

Glk. *p*

Mrb.

B. Dr. with bass drum mallet
(Muted) *mf*

Gtr.

Pno.

Sop. *mp*
questioned, questioned, questioned fixed truths,
a dream - er.

Vln.

Vla.

Vlc.

Cb.

37

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

This page contains 12 measures of musical notation. The instrumentation includes Flute, Bassoon, Trombone, Bassoon, Tuba, Glissando, Marimba, Bass Drum, Guitar, Piano, Soprano, Violin, Cello, Double Bass, and Bassoon. Measures 1-6 consist primarily of rests. Measures 7-12 feature rhythmic patterns such as eighth-note pairs and sixteenth-note chords. Dynamics include 'mf' (mezzo-forte) for the Trombone and Bass Drum.

42

Fl. *f*

B♭ Cl. *f*

42

B♭ Tpt. *mf*

Tbn. *mf*

42

Glk.

42

Mrb.

42

B. Dr. *mf*

42

Gtr.

42

Pno.

42

Sop.

42

Vln.

42

Vla.

42

Vlc.

42

Cb.

accel.

D $\text{♩} = 88$

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *mf*

Tbn. *mf*

Glk.

Mrb. *f*
with hard yarn mallets

B. Dr. (Unmuted) *mf*

Gtr. *f*

Pno. *f*

Sop.

Vln. *f*

Vla.

Vlc. *f*

Cb. *f*

accel.

$\text{♩} = 92$ Gaining Momentum

52

accel.

♩ = 96

Fl. ♩ f

B♭ Cl. ♩ f

52 B♭ Tpt. ♩ mf

Tbn. ♩ mf

Glk. ♩

Mrb. ♩ f

B. Dr. ♩ mf

Gtr. ♩ f

Pno. ♩ f

Sop. ♩

Vln. ♩ f

Vla. ♩ f

Vlc. ♩ f

Cb. ♩ f

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *mf*

Tbn. *mf*

Glk.

Mrb. *f*

B. Dr. *mf*

Gtr. *f*

Pno. *f*

Sop.

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Fl. *f* **B♭ Cl.** *f* **B♭ Tpt.** *mp* **Tbn.** *mp* **Glk.** **Mrb.** **B. Dr.** *mf* **Gtr.** **Pno.** *f* **Sop.** **Vln.** *f* **Vla.** *f* **Vlc.** *f* **Cb.** *p*

E *f* **Light & Witty** *mp* **ff** **ff** **p** **p** **mf** **Happy** *p* **p** **p** **p** **p**

Li - bra - ri - an, *li - bra - ri -*

69

Fl. *mp*

B♭ Cl. *mp*

B♭ Tpt.

Tbn. *p*

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

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

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

73

Fl. *mp*

B♭ Cl. *mp*

B♭ Tpt.

Tbn. *f*

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

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

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

77

Fl. *mp*

B♭ Cl. *mp*

B♭ Tpt.

Tbn. *p*

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

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

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

F

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

Ex - plored the — blam - ing,

Fl. *mp*

B♭ Cl. *mp*

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *p*

Sop. *mf*

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

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

mf

mf

mf

mf

89

Fl. ff

B♭ Cl. ff

B♭ Tpt. f

Tbn. f

Glk. mf

Mrb.

B. Dr. f

Gtr. ff

Pno. ff

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

Vln. ff mf ff mf

Vla. ff mf ff mf

Vlc. ff mf ff mf

Cb. ff mf ff mf

G Dark & Aggressive

Fl. *ff*

B♭ Cl. *ff*

B♭ Tpt. *f*

Tbn. *f*

Glk. *mf*

Mrb.

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

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

Vln. *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vlc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

97

Fl. ff

B♭ Cl. ff

B♭ Tpt. f

Tbn. f

Glk.

Mrb.

B. Dr. f

Gtr. ff

Pno. ff

Sop.

Vln. ff

Vla. ff

Vlc. ff

Cb. ff

Musical score for orchestra and piano, page 101. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Bassoon Trumpet (B♭ Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Marimba (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Cello (Cb.), Double Bass (Vla.), and Bassoon (Vlc.). The score features dynamic markings such as *ff*, *f*, *p*, *pp*, and *ff* throughout the measures.

Musical score for orchestra and piano, page 105. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Bassoon Trombone (B♭ Tpt.), Trombone (Tbn.), Glockenspiel (Glk.), Marimba (Mrb.), Bass Drum (B. Dr.), Guitar (Gtr.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Viola (Vla.), Cello (Vlc.), and Bass (Cb.). The score features a dynamic range from *ff* to *pp*, with various time signatures (6/8, 4/4) and key changes. The piano part is particularly prominent, with sustained notes and rhythmic patterns.

109

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

H

ff

f

f

ff

f

pp

ff

ff

pp

ff

ff

ff

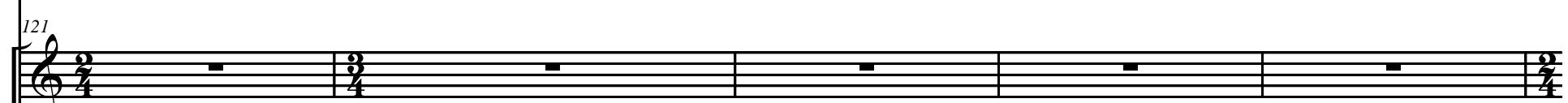
121

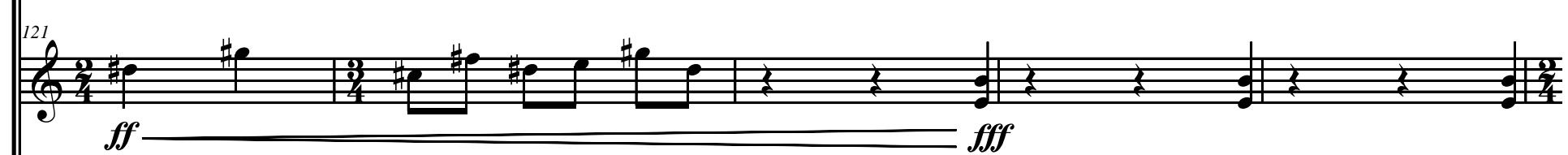
Fl. 

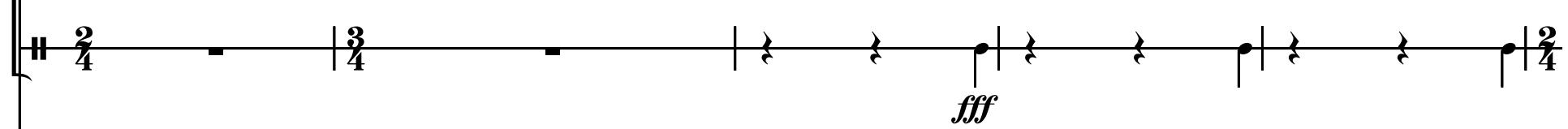
B♭ Cl. 

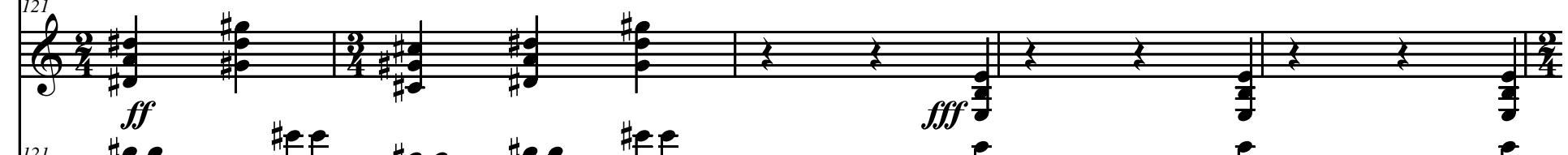
B♭ Tpt. 

Tbn. 

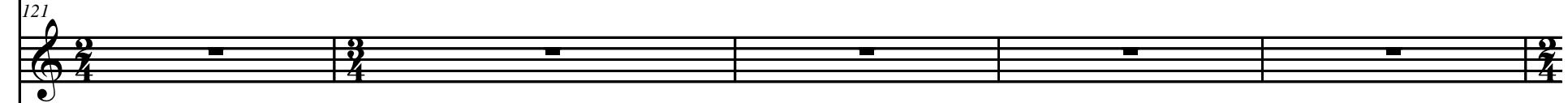
Glk. 

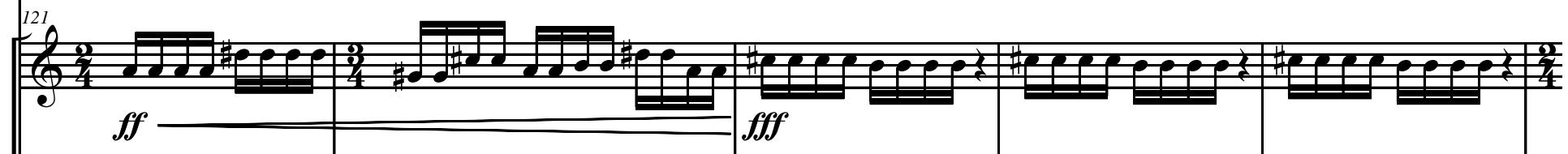
Mrb. 

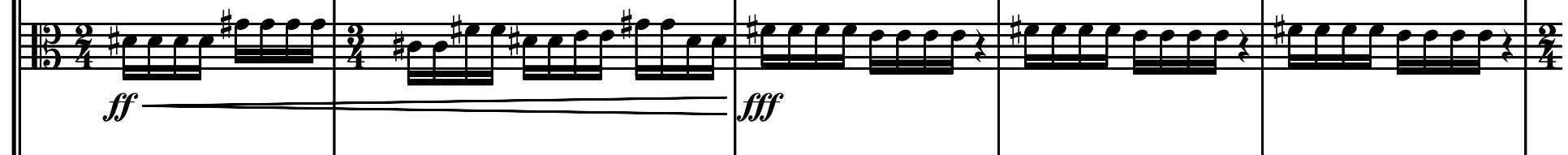
B. Dr. 

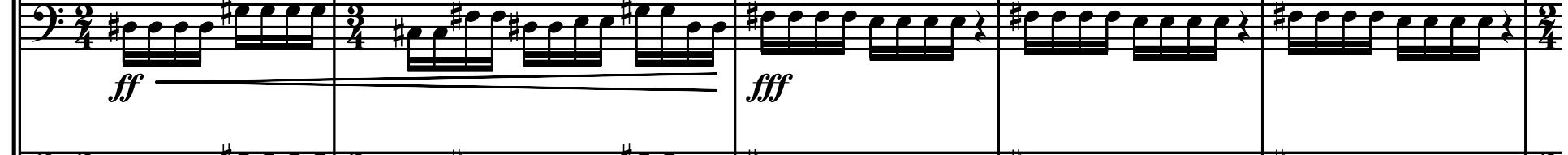
Gtr. 

Pno. 

Sop. 

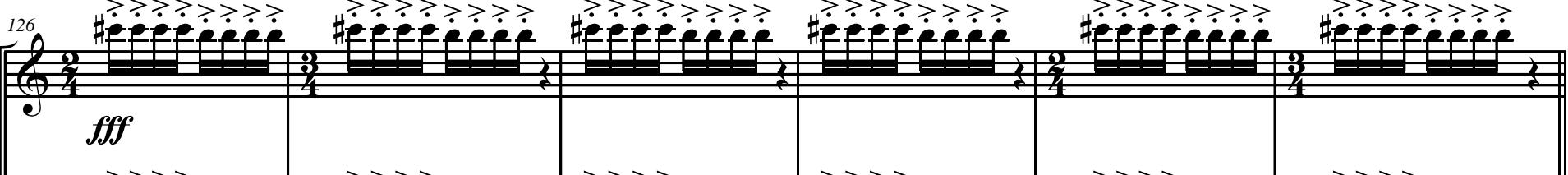
Vln. 

Vla. 

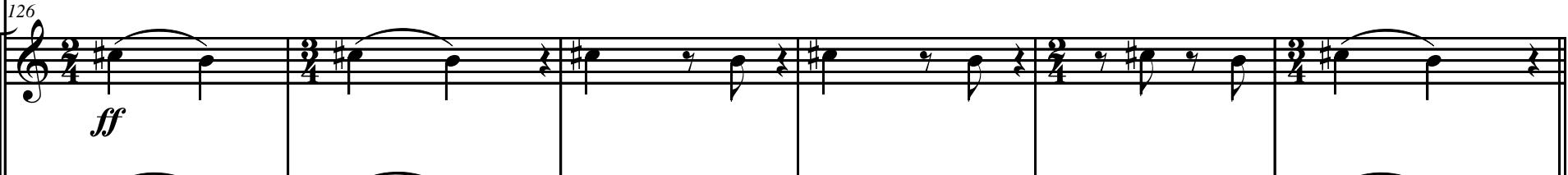
Vlc. 

Cb. 

126

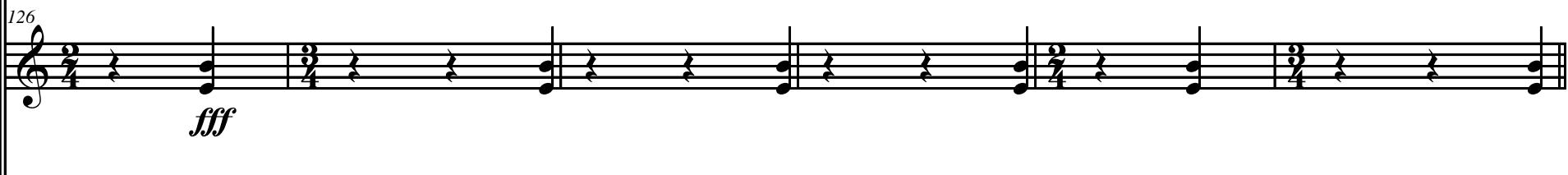
Fl. 

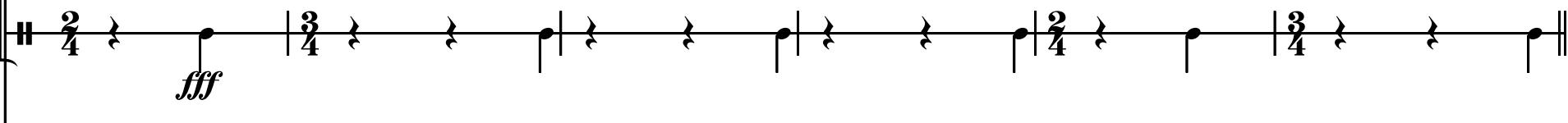
B♭ Cl. 

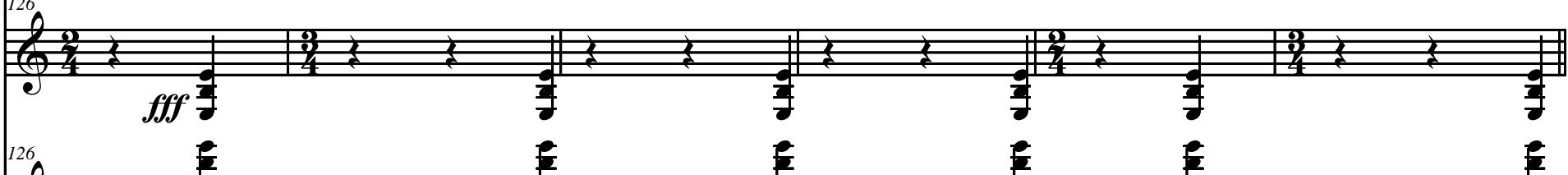
B♭ Tpt. 

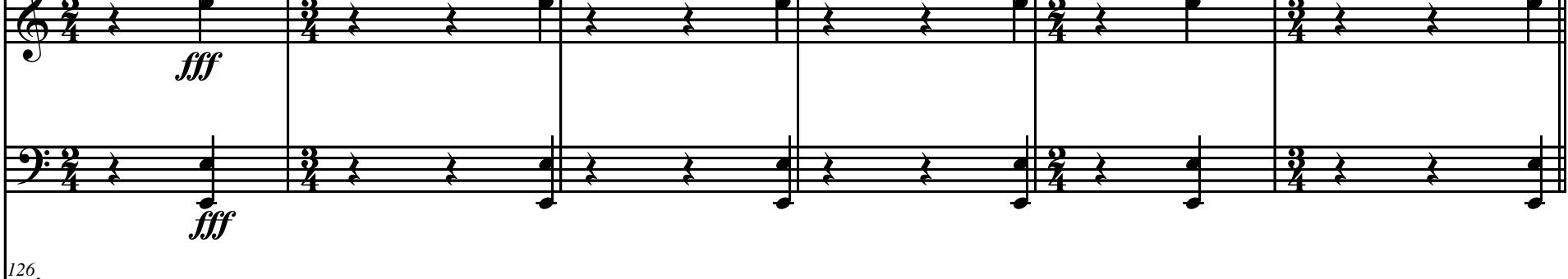
Tbn. 

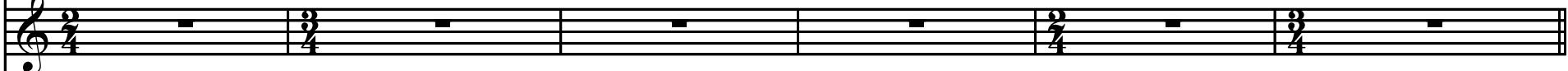
Glk. 

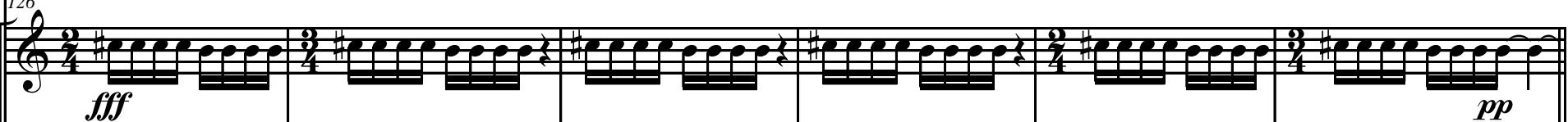
Mrb. 

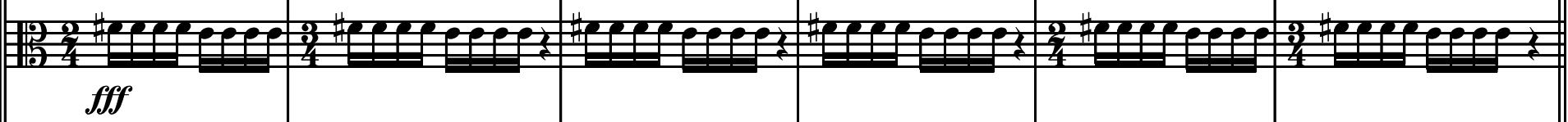
B. Dr. 

Gtr. 

Pno. 

Sop. 

Vln. 

Vla. 

Vlc. 

Cb. 

I ♩ = 80 Intensely Melancholic

132

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

142

Fl.

B♭ Cl.

142

B♭ Tpt.

Tbn.

142

Glk.

p

142

Mrb.

B. Dr.

142

Gtr.

mp

142

Pno.

mp

142

Sop.

mf Sad

Cham - pi - on,

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

142

Vln.

pp

Vla.

pp

Vlc.

pp

Cb.

J

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *mp*

Sop. *mf*
An art-ist, an art-ist in - spi - red by, in - spi - red by

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Cb.

152

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *mp*

Sop. *mf*
f-f-f-f-f-f-f-found, _____ found, found ob - jects. _____

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Cb.

157

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno.

Sop. *mf*
A phi - lo - so - pher who a - nal - yzed lan-gage and re - al - ty.

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Cb.

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments include Flute, Bassoon Clarinet, Bass Trombone, Horn, Marimba, Bass Drum, Guitar, Piano, Soprano, Violin, Cello, and Double Bass. The vocal part for Soprano includes lyrics: "A philosopher who analyzed language and reality." The score is set in measures 157, with various time signatures (8, 4, 6, 2) and dynamics (p, mf, pp) indicated. The vocal part for Soprano is highlighted with a dynamic marking of *mf* and includes the lyrics: "A phi - lo - so - pher who a - nal - yzed lan-gage and re - al - ty."

168

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mp*

Pno. *mp*

Sop. *mf*
fish-ing, fish-ing, fish-ing, fish-ing.

Vln.

Vla. *pp*

Vlc. *pp*

Cb.

174

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

p

mp

mf

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

pp

pp

pp

180

Fl.

B♭ Cl.

180

B♭ Tpt.

Tbn.

180

Glk. *p*

180

Mrb.

B. Dr.

180

Gtr.

180

Pno.

180

Sop. *mf* *mf* *p*
Who led three differ-ent lives. _____

180

Vln.

Vla. *pp*

Vlc. *pp*

Cb.

L $\text{♩} = 92$ Light & Witty

Fl. *mp*

B♭ Cl. *mp*

B♭ Tpt.

Tbn. *p*

Glk.

Mrb. *p*

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc. *pp*

Cb.

♩ = 96

Fl. *mp*

B♭ Cl. *mp* *mf*

B♭ Tpt. *p* *mp*

Tbn. *p* *mp*

Glk.

Mrb. *mf*

B. Dr. *mp*

Gtr.

Pno.

Sop.

Vln. Pizz. *f*

Vla. Pizz. *f*

Vlc. *pp* Pizz. *f*

Cb. *f*

M

202

Fl. *mf*

B♭ Cl. *mf*

202

B♭ Tpt. *mp*

Tbn. *mp*

202

Glk.

202

Mrb. *mf*

B. Dr. *mp*

202

Gtr.

202

Pno.

202

Sop.

202

Vln. *f* Arco *mf* Arco

Vla. *f* *mf* Arco

Vlc. *f* *mf* Arco

Cb. *f* *mf*

206

Fl. *mf*

B♭ Cl. *mf*

206

B♭ Tpt. *mp*

Tbn. *mp*

206

Glk.

206

Mrb. *mf*

B. Dr. *mp*

206

Gtr.

206

Pno.

Sop.

206

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

This page of musical notation represents measure 206 of a piece. It features ten staves of music for Flute, Bassoon, Trombone, Bassoon, Double Bass, Marimba, Bass Drum, Guitar, Piano, Soprano, Violin, Cello, and Bass. The music is primarily composed of eighth and sixteenth notes. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. Measure 206 begins with a 4/4 time signature, followed by a 3/4 section, and then returns to 4/4. Measures 207 through 210 follow a similar pattern of 4/4, 3/4, and 4/4 time signatures. The piano part is present throughout, while the double bass part is absent in the later measures.

210

Fl. *mf* ff *mf*

B♭ Cl. *mf* ff *mf*

210

B♭ Tpt. *mp* f

Tbn. *bp* *bp* 5 8 2 3 4

Glk. 5 8 2 3 4 *p*

210

Mrb. 5 8 2 3 4 *mf*

B. Dr. 5 8 2 3 4 *mp*

210

Gtr. 5 8 2 3 4

210

Pno. 5 8 2 3 4

210

Sop. 5 8 2 3 4 *mf* Happy
A pur - vey - or

210

Vln. 5 8 2 3 4 *mf* ff

Vla. 5 8 2 3 4 *mf* ff

Vlc. 5 8 2 3 4 *mf* ff

Cb. 5 8 2 3 4 *mf* ff

216

Fl. *mf*

B♭ Cl. *mf*

B♭ Tpt.

Tbn. *p* — *mf*

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno.

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

Vln. *mp* — *f*

Vla. *mp* — *f*

Vlc. *mp* — *f*

Cb. *mp* — *f*

Fl. *mf*

B♭ Cl. *mf*

B♭ Tpt.

Tbn. *p* *mf*

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno.

Sop. *mf*
art - ist who boy - cot - ted wo - men for years.

Vln. *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Cb. *mp* *f*

224

Fl. *mf*

B♭ Cl. *mf*

224

B♭ Tpt.

Tbn.

224

Glk. *p*

224

Mrb.

B. Dr.

224

Gtr.

224

Pno.

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

Vln.

Vla.

Vlc.

Cb.

228

Fl. $\text{mf} \leftarrow f$ mf $>$ $>$ $>$ $mf \rightarrow f$

B♭ Cl. $mf \leftarrow f$ mf $>$ $>$ $>$ $mf \rightarrow f$

B♭ Tpt. $p \leftarrow mf$

Tbn. $p \leftarrow mf$ $p \rightarrow mf$

Glk. p

Mrb.

B. Dr.

Gtr.

Pno.

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

Vln. $mp \rightarrow f$ $mp \rightarrow f$

Vla. $mp \rightarrow f$ $mp \rightarrow f$

Vlc. $mp \rightarrow f$ $mp \rightarrow f$

Cb. $mp \rightarrow f$ $mp \rightarrow f$

232

Fl. *mf*

B♭ Cl. *mf*

232

B♭ Tpt.

Tbn. *p*

Glk. *p*

232

Mrb.

B. Dr.

232

Gtr.

232

Pno.

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

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

236

O

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

240

Fl. fff

B♭ Cl. fff

B♭ Tpt. f

Tbn. f

Glk. 240

Mrb. ff

B. Dr. f

Gtr. ff

Pno. ff

Sop. 240

Vln. ff

Vla. ff

Vlc. ff

Cb. ff

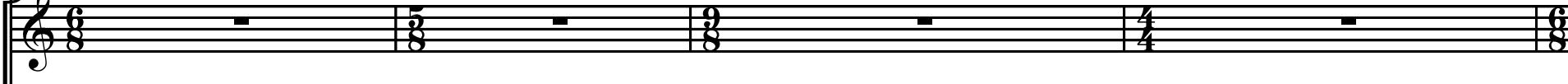
244

Fl. 

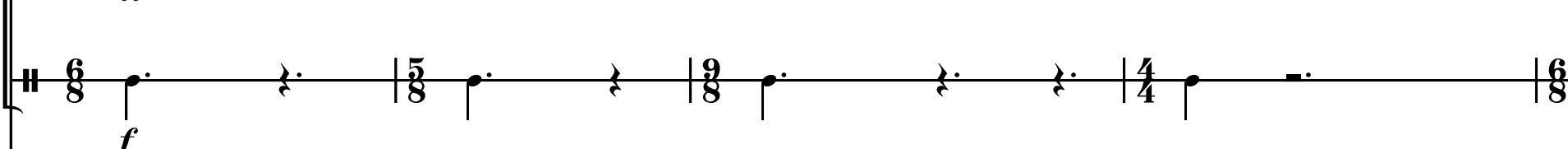
B♭ Cl. 

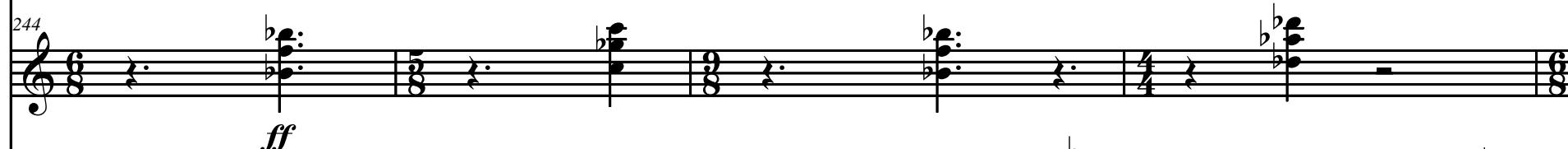
B♭ Tpt. 

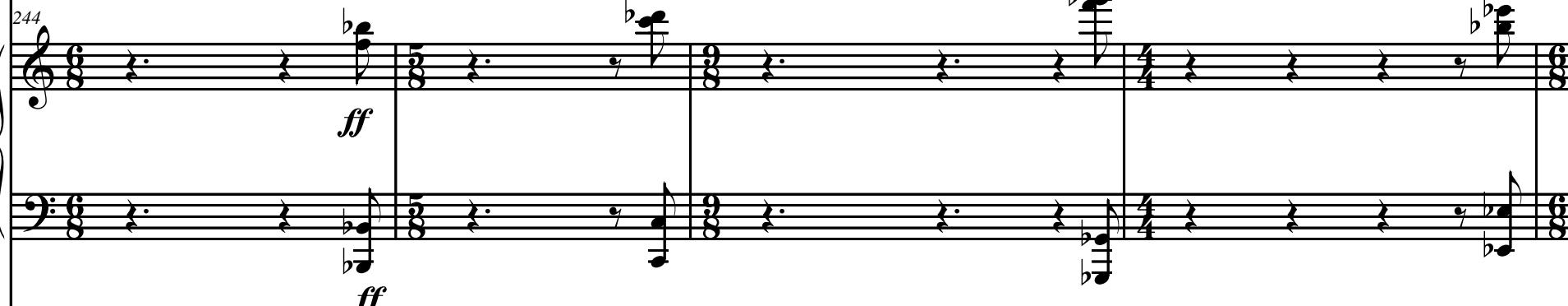
Tbn. 

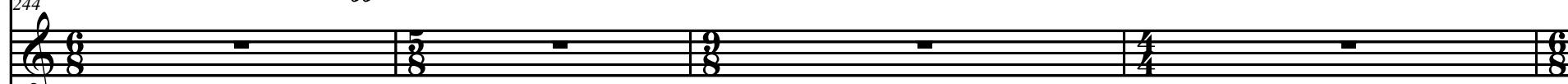
Glk. 

Mrb. 

B. Dr. 

Gtr. 

Pno. 

Sop. 

Vln. 

Vla. 

Vlc. 

Cb. 

248

Fl. B♭ Cl. B♭ Tpt. Tbn. Glk. Mrb. B. Dr. Gtr. Pno. Sop. Vln. Vla. Vlc. Cb.

fff

fff

f

f

ff

ff

ff

ff

ff

ff

ff

ff

ff

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla.

Vlc. *ff*

Cb. *ff*

P

Musical score for orchestra and piano, page 51. The score consists of 12 staves, each with a dynamic marking of **fff**. The instruments are:

- Fl. (Flute): 5 sixteenth-note grace patterns.
- B♭ Cl. (B-flat Clarinet): 5 sixteenth-note grace patterns.
- B♭ Tpt. (B-flat Trumpet): 5 eighth-note patterns with a dynamic of **f**.
- Tbn. (Tuba): 5 eighth-note patterns with a dynamic of **f**.
- Glk. (Glockenspiel): 5 silent measures.
- Mrb. (Marimba): 5 eighth-note patterns with a dynamic of **ff**.
- B. Dr. (Bass Drum): 5 eighth-note patterns with a dynamic of **f**.
- Gtr. (Guitar): 5 eighth-note patterns with a dynamic of **ff**.
- Pno. (Piano): 5 eighth-note patterns with a dynamic of **ff**.
- Sop. (Soprano): 5 silent measures.
- Vln. (Violin): 5 eighth-note patterns with a dynamic of **ff**.
- Vla. (Cello): 5 eighth-note patterns with a dynamic of **ff**.
- Vlc. (Double Bass): 5 eighth-note patterns with a dynamic of **ff**.
- Cb. (Bass): 5 eighth-note patterns with a dynamic of **ff**.

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla.

Vlc. *ff*

Cb. *ff*

266

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla.

Vlc. *ff*

Cb. *ff*

This page contains 12 staves of musical notation for a full orchestra. The instruments listed are Flute, Bassoon Clarinet, Bass Trombone, Marimba, Bass Drum, Guitar, Piano, Violin, Cello, Bassoon, Double Bass, and Trombone. The music begins at measure 266. The Flute and Bassoon Clarinet play eighth-note patterns with dynamic *fff*. The Bass Trombone plays eighth notes with dynamic *f*. The Marimba plays eighth notes with dynamic *ff*. The Bass Drum plays eighth notes with dynamic *f*. The Guitar plays eighth notes with dynamic *ff*. The Piano plays eighth notes with dynamic *ff*. The Violin plays eighth notes with dynamic *ff*. The Double Bass and Trombone staves are blank. The Cello plays eighth notes with dynamic *ff*.

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *f*

Tbn. *f*

Glk.

Mrb. *ff*

B. Dr. *f*

Gtr. *ff*

Pno. *ff*

Sop.

Vln. *ff*

Vla.

Vlc. *ff*

Cb. *ff*

Q ♩ = 92 Playful (with a touch of melancholy)
 276

Fl. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

B♭ Cl. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

B♭ Tpt. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

Tbn. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

Glk. | - | 3 | - | 4 | z z z | 2 z b | 3 z b | 4 | *p*

Mrb. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

B. Dr. | 4 | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

Gtr. | - | 3 | - | 4 | z z z | 2 z b | 3 z b | 4 | *mf*

Pno. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

Vln. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

Vla. | 5 4 | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

Vlc. | - | 3 | - | 4 | - | 2 | - | 3 | - | 4 |

Cb. | - | 3 | - | 4 | z z z | 2 z b | 3 z b | 4 | *Pizz.*
mp

mp Sad
 Made a, made a king-dom,

281

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mf*

Pno. *mp* *mp* *mp* *f*

Sop. made a king-dom, made — a — king - dom — of pop-corn,

Vln.

Vla.

Vlc.

Cb. *mp*

R

286

Fl.

B♭ Cl.

286

B♭ Tpt.

Tbn.

286

Glk.

Mrb.

B. Dr.

286

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

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

Arco Senza Vibrato

291

Fl.

B♭ Cl.

291

B♭ Tpt.

Tbn.

291

Glk. *mf*

291

Mrb.

B. Dr.

291

Gtr. *f*

291

Pno. *mf*
mf

291

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

291

Vln. *Senza Vibrato*

Vla. *Senza Vibrato*

Vlc. *Senza Vibrato*

Cb.

296

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

296

Glk. *mf* *p*

296

Mrb.

B. Dr.

296

Gtr. *f* *mf*

296

Pno. *mf* *mp* *mf* *mp*

296

Sop. *f* *mp*

en - cy - clo - paed - dic, know - ledge.

296

Vln. *<f*

Vla. *<f*

Vlc. *<f*

Cb. *Pizz.* *<f* *mp*

301

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mf*

Pno. *mp*

Sop. *mp*
Ex - pert,
ex - pert,
ex-pert
on

Vln.

Vla.

Vlc.

Cb. *mp*

S

306

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr. *mf*

Pno. *mp*

Sop. *mp*

Vln.

Vla.

Vlc.

Cb. *mp*

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

311

Rit. a tempo

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

Au - tho - ri - ty, au - tho - ri - ty on - bal - loon - - - ing.

mp

316

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

316

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

316

normale

f

Arco

mp

T Gaining Momentum

320

Fl. f

B♭ Cl. f

320

B♭ Tpt. mf

Tbn. mf

320

Glk.

320

Mrb. f

B. Dr. mf

320

Gtr. f

320

Pno. f

320

Sop.

Vln. normale f

normale

Vla. f

Vlc. f

Cb. f

324

Fl. *f*

B♭ Cl. *f*

324

B♭ Tpt. *mf*

Tbn. *mf*

Glk.

324

Mrb. *f*

B. Dr. *mf*

Gtr. *f*

324

Pno. *f*

Sop.

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

This page of musical notation shows a score for a 12-piece orchestra. The instruments listed from top to bottom are Flute, Bassoon Clarinet, Bass Trombone, Horn, Bassoon, Marimba, Bass Drum, Guitar, Piano, Soprano, Violin, Viola, Cello, and Bass. The tempo is marked as 324. Dynamics are indicated by dynamic markings such as *f* (fortissimo) and *mf* (mezzo-forte). The music consists of several measures of music with various rhythmic patterns and harmonic changes. The piano part features a prominent bass line. The strings (Violin, Viola, Cello, Bass) provide harmonic support throughout the piece.

$\text{♩} = 100$

Fl. 328 *f* ff

B♭ Cl. *f* ff

B♭ Tpt. 328 *mf* *f*

Tbn. *mf* *f*

Glk. 328

Mrb. 328 *f* ff

B. Dr. *mf* *f*

Gtr. 328 *f* ff

Pno. 328 *f* ff

Sop. 328

Vln. 328 *f* ff

Vla. *f* ff

Vlc. *f* ff

Cb. *f* ff

This page of musical notation represents a section of an orchestra performing at a tempo of quarter note equals 100. The instrumentation includes Flute, Bassoon Clarinet, Bass Trombone, Gluck (likely a harp), Marimba, Bass Drum, Guitar, Piano, Soprano, Violin, Bassoon, Double Bass, and Cello. The dynamics are primarily fortissimo (f) and fortississimo (ff). Measure numbers 328 are present above the Flute, Bassoon Clarinet, Bass Trombone, Marimba, Piano, Violin, Bassoon, Double Bass, and Cello staves. The notation uses standard musical notation with stems and horizontal dashes for sustained notes.

U = 108 Trapped & Fearful

Fl. 331

B♭ Cl. 3 4 fff

B♭ Tpt. 3 4 fff

Tbn. 3 4 fff

Glk. 331

Mrb. 331 3 4 fff

B. Dr. 3 4 fff

Gtr. 331 3 4 fff

Pno. 331 3 4 fff

Sop. 331 fff Fearful Lived, lived, lived, lived, lived,

Vln. 331 3 4 fff

Vla. 331 3 4 fff

Vlc. 331 3 4 fff

Cb. 331 3 4 fff

337

Fl. *fff*

B♭ Cl. *fff*

B♭ Tpt. *fff*

Tbn. *fff*

Glk.

Mrb.

B. Dr. *fff*

Gtr. *fff*

Pno. *fff*

Sop.

Vln. lived, *fff* lived, *fff* lived, *fff* lived, *fff* lived, *fff* lived, *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

V

Fl. fff

B♭ Cl. fff

B♭ Tpt. fff

Tbn. fff

Glk.

Mrb.

B. Dr. fff

Gtr. fff

Pno. fff

Sop.

Vln. lived, lived, lived, lived in, lived in, lived, lived in,

Vla. fff

Vlc. fff

Cb. fff

350

Fl. *fff*

B♭ Cl. *fff*

350

B♭ Tpt. *fff*

Tbn. *fff*

350

Glk.

350

Mrb.

B. Dr. *fff*

350

Gtr. *fff*

350

Pno. *fff*

350

Sop. *fff*

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

350

Vln. *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

356

Fl. *fff*

B♭ Cl. *fff* *f*—*fff* *f*—*fff*

B♭ Tpt. *fff*

Tbn. *fff*

Glk.

Mrb.

B. Dr. *fff*

Gtr. *fff*

Pno. *fff*

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

Vln. *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff* *f*—*fff* *f*—*fff*

[W] ♩ = 52 Intensely Melancholic & Fragile

Fl. 362 *fff*

B♭ Cl. *f* *fff* *pp* < *mf* *pp* *f*

B♭ Tpt. 362 *fff*

Tbn. *fff*

Glk. 362

Mrb. 362

B. Dr. *fff*

Gtr. 362 *fff*

Pno. 362 *fff*

Sop. 362 *fff*

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

Vla. *fff*

Vlc. *fff*

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

370

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk.

Mrb.

B. Dr.

Gtr.

Pno.

Sop.

Vln.

Vla.

Vlc.

Cb.

mp Very Sad

Lived, lived in, lived in two worlds,

ppp

pp

pp

ff

X

378

Fl. *pp*

B♭ Cl.

378

B♭ Tpt.

Tbn.

378

Glk. *p*

378

Mrb.

B. Dr.

378

Gtr.

378

Pno. *pp*

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

Vln.

Vla.

Vlc. *pp*

Cb.

386

Fl. $\text{G} \frac{3}{4}$ *p*
pp

B♭ Cl. $\text{G} \frac{3}{4}$

386

B♭ Tpt. $\text{G} \frac{3}{4}$

Tbn. $\text{Bass} \frac{3}{4}$

386

Glk. $\text{G} \frac{3}{4}$ *p*

386

Mrb. $\text{G} \frac{3}{4}$

B. Dr. $\text{H} \frac{3}{4}$

386

Gtr. $\text{G} \frac{3}{4}$

386

Pno. $\text{G} \frac{3}{4}$ *pp*
 $\text{Bass} \frac{3}{4}$

Sop. $\text{G} \frac{3}{4}$ *mp*
 both bitter, both bitter. Lived in two worlds,
 lived in two worlds, lived in two worlds,

Vln. $\text{G} \frac{3}{4}$

Vla. $\text{Bass} \frac{3}{4}$

Vlc. $\text{Bass} \frac{3}{4}$ *pp*

Cb. $\text{Bass} \frac{3}{4}$ *pp*

394

Fl. *pp*

B♭ Cl.

394

B♭ Tpt.

Tbn.

394

Glk. *p*

394

Mrb.

B. Dr.

394

Gtr.

394

Pno. *pp*

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

394

Vln.

Vla. *pp*

Vlc. *pp*

Cb.

Fl. *pp*

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. *p*

Mrb.

B. Dr.

Gtr.

Pno. *pp*

Sop. *mp*
Lived in two — worlds,

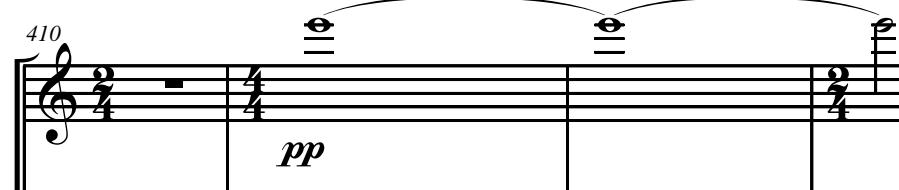
Vln.

Vla. *pp*

Vlc. *pp*

Cb.

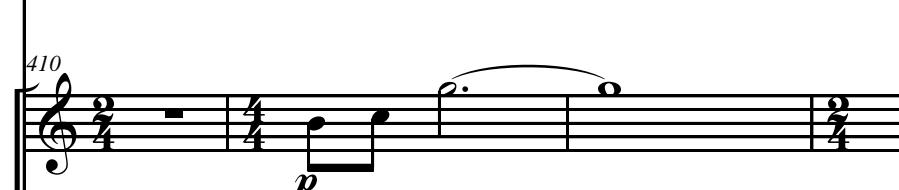
410

Fl. 

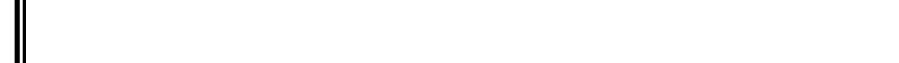
B♭ Cl. 

B♭ Tpt. 

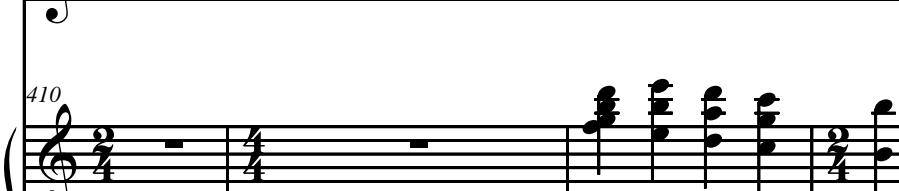
Tbn. 

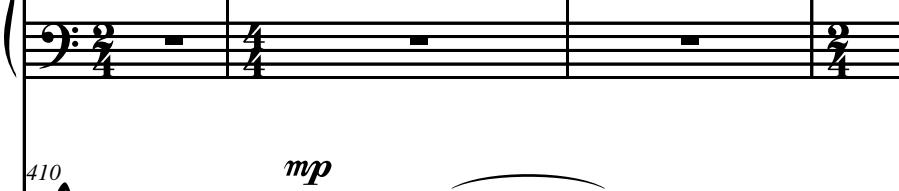
Glk. 

Mrb. 

B. Dr. 

Gtr. 

Pno. 

Sop. 

white and black, _____ both bitter,

♩ = 60

Fl. 418 *pp*

B♭ Cl.

B♭ Tpt. 418

Tbn.

Glk. 418 *p*

Mrb. 418

B. Dr.

Gtr. 418

Pno. 418 *pp*

Sop. 418 *mp*
white and black. — Ec-cen-tric ev-en for Eng-land. Ec-cen-tric ev-en

Vln.

Vla. $\frac{12}{4}$ $\frac{5}{4}$ *pp*

Vlc. $\frac{12}{4}$ *pp*

Cb.

$\bullet = 68$

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Glk. p

Mrb.

B. Dr. with small hammer
Brake Drum mf

Gtr.

Pno.

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

Vln.

Vla.

Vlc. pp

Cb.

