
EVERYTHING / EVERYTHING

a big band song cycle about science and information



LEO CHADBURN AKA SIMON BOOKISH

PRODUCTION SCORE (TRANSPOSED)

EVERYTHING / EVERYTHING (2008)

Words and music by Leo Chadburn

Vocalists and band (20 players):

2 alto recorders (doubling bass recorders)
4 saxophones - soprano, alto, tenor, baritone (doubling 2nd alto)

2 horns in F
2 trumpets in Bb
2 trombones

percussion (maracas, glockenspiel, shakers)
drum kit

vocals (Leo Chadburn)
vocals (Alice Grant)

synth (Moog Voyager)
drum machines (Roland TR-808 and TR-909)

harp
Farfisa organ
piano

electric guitar
bass guitar (doubling double bass)



Commissioned and released by Tomlab.
Catalogue number: TOM121CD/LP.

LYRICS

I : THE FLOOD

[Leo sings / Alice sings]

Do not be afraid of the flood ...*be aware*
 We have built a promontory to save you ...*gather there*
 Every civilization knows it ...*make a list*
 Myriad mythologies ...*on a disc*

The tide sweeps up below you ...*far below*
 A deluge of all known facts and figures ...*ebb and flow*
 Come to wash away Babylon ...*purify*
 Accretive information systems ...*multiply*

You'd be wrong to be afraid of the flood ...*incorrect*
 The wave brings only enlightenment ...*intellect*
 Humankind's last chance to ...*edify*
 Join hands or drown ...*standing by*

...the flood ...*the flood*

If you can swim
 Then you're safe from the flood
 If you can think
 Then you're free from superstition
 Medea informs
 Now you can sow the dragon's teeth

This is not the end ...*or eschatology*

II : DUMB TERMINAL

I'm moved
 It's more than a change of address: this town is sinking slowly
 I've moved and you've moved too
 (It's) neither tectonic plates, nor the pull of the moon

It's cruel
 You must swim the sea
 Because you can't use the plane to come here to see me
 You'll need goose fat and goggles

Who built this dumb terminal?

We've moved
 Like a slide down smooth into a mess of our own making
 Is it true? We shouldn't second-guess

I've moved
 And you've moved through
 From being tiny, careless consumer
 To something serious...

...power up...
 ...men and women sinking slowly...
 ...adhere, now separate...
 ...men and women sinking slowly...

III : PORTRAIT OF THE ARTIST AS A FOUNTAIN

A portrait of the artist as a fountain
 Riding off into the sunset alone
 Checks his ears, nose and eyes as he travels
 He's a cowboy, he's the cowboy now

A portrait of the artist as a fountain
 Wishes farewell to the clowns on the way
 And he says, "run from fear, fun from rear"
 That's what he'll say, that's what he'll say to them

IV : CARBON

Spaceship Earth is buried under a thick, black dust
 Buckminster Fuller, let me shake you by the hand, I must
 Quick, sketch the scene in charcoal
 We're nearly done (done in)
 Grind out a diamond before the sun goes supernova

Young man, you amaze me: architect, visionary
 Young man, you amaze me: eat me, eat me, eat me
 Young man, you amaze me: show me your sweet DNA
 Crystalline debris: show me

Lake Michigan exhibits a meniscus of petrol
 Stare into the sun
 Blinded by the spectral
 Grasp hold the diamond
 Sketch in graphite pencils
 Print 10,000 copies
 Use Xerox, use stencils

Young man, you amaze me: engineer, poet
 Young man, you amaze me: clothe me, kill me
 Young man, you amaze me: show me your sweet DNA
 Observing this C60: show me

V : VICTORINOX

See the place on the map
 A circle in black de-marking the place, which we will attack
 Set fire to the sails, set forth on the sea
 See the place on the map, Valhalla in black
 The place where you live is under attack
 Gather food, change the locks
 Choose your tools... Victorinox

Better beware the groundswell
 Better beware the hard sell
 What did you hear? a death knell

Step on up
 Kiss farewell to probity, for enmity
 Use sophistry or fallacy
 Ban the mail
 Suppress the press
 If you can, ban telepathy
 Senate House pretends to be the Ministry of Love
 Throw rocks or breeze blocks
 You're out-foxed... Victorinox

Try to ignore the ear pound
 Try to ignore the drum sound
 Try to ignore the pitch of the floor
 Never mind what's next door
 Use chemicals
 Unleash wild animals
 Use phosphorus
 Wreck.. wreck the Hesperus
 Monstrous animosity
 Rhinoceros of animus
 And all because hope's lost to us
 Burn the box... Victorinox

VI : IL TRIONFO DEL TEMPO... (RIDLEY ROAD)

Il Trionfo del tempo e del disinganno
 Ridley Road
 Damask, Ghanaian rainbow
 Ackee and plaintain still breathing, green
 Carpet of cabbage precipitates
 Stab your nemesis in broad daylight
 Crucifix of chicken
 Nipple-pink fish in fire and ice
 Muscular, carnal snails loitering illegally
 Beauty, pleasure, truth and time

Ridley Road

VII : SYNCHROTRON

Can you see Sirius?
 Do you know her luminosity?
 Can you read the stars?
 (Though this is not astrology)
 Do you know if you're alive or dead or asleep or awake?
 Could you tell at all?

The only journey that I professed to know
 Was catalogues and indices
 Some queer, bookish Ulysses

Can you build the atom?
 Particle by particle?
 Can you hear the stars?
 And the music of the spheres?
 Can you feed the entire population?
 Every boy, every girl?
 Could you supply them all?

You thought you'd found the answer to everything
 Turns out you were wrong
 Assumed you weren't the idiot, but omniscient
 But you didn't build the synchrotron

Can you see?
 Can you read?
 Can you think?
 Can you build?

How insignificant you are!

VIII : A CRACK IN LARSEN C

How are you going to look?
 What you going to do when you're older?
 Will you feel more special than anybody else?
 Who are you going to love when the earth spins colder?

Will I regret the books I never read?
 Formalised Music? ...awake...
 When will I have plastic surgery? (you need it)
 Can you recall your greatest mistake to date?

What drugs will we be on and for how long?
 How many hours will we have wasted together?
 Will the future crash in in the next five minutes?
 And if it does, will we be burning or frozen?

Step into the sky, let me show you an orphan

All the oil drained away and there's a crack in Larsen C
 Ada Lovelace, unveil the computer (in 1853)
 Luna fell out of her orbit at her apogee
 And the Gulf Stream fades away, no apology

Step into the sky, let me show you an orphan

IX : THE ALSATIAN DOG

The Alsatian dog walks past Adam and Eve
 The Alsatian dog finds it hard to believe...

...that the lead is long and life's so long

The Alsatian dog has been dreaming of Mumbai
 He reckons he'd look swell all lit up on the silver screen
 A juggernaut crashes into the lexicon
 A juggernaut crashes into a bungalow too

And he says,

"You can't define me
 Try as you might to pin me down
 If I loose my tongue for some reason
 I'll still be spoken all over town"

"I'm going to give you some offspring
That's what I'm going to do
But don't you dare think for one minute
That they'll look like me, or sound like you"

...and the lead is long and life's so long

What does he eat?
Dog food or oyster sauce?
Millefeuille off the kitchen floor?
Plastic or kerosene?
Toast, jam, margarine?
Rare breeds or poppy seeds?
A peace pipe found amongst the weeds?
No time for the Saxon beast
What does he eat?
The French meats:
Venison, beef, pork, venison
Beef, pork, venison, beef
Pork, venison, beef, pork
What does he use?
A knife, a fork and language

X : A NEW SENSE OF HUMOUR

Some people in this town where I live...
...are just psychopaths
...are just dull
...have got a photograph, with holes where the eyes were
...have got a plastic bag inside a plastic bag

I want to know
Which one am I?
It's not that I don't understand
It's just I can't decide
I need to know
Which one am I?
And should I turn on my TV set?

Some people in this town where I live...
...have got some multi-coloured stationery
...get hell-fire death-threats through the post more than most
...have got 4-wheel drive on the windmills of their mind
...just watch the cathode ray

I need a new sense of humour
And someone who can pick me up
Not drag me down

Some people can break your heart
Some people can rot your skin

XI : COLOPHON

Bede in his scriptorium...
A ligature
A telescope
The bathyscaphe descends five miles down

One tear from each of his eyes smears history
One page left to write he'll never witness
One page to write before the frozen dawn

If I die tomorrow
What difference the type I used?
What if these pages turn to dirt?
What are these words?
What are these words?

New books, as yet unwritten, let them say,
"All struggle now forgotten
Don't you see this window of time to program...amnesty"

It's not too late to re-write history
Not too late to save ourselves
Not too late to pull this species
Above, beyond, above, beyond and home

A Propulsive, urgent motorik ♩ = 167

10

Sop. Sax. *fp* *ff*

Alto Sax. I *fp* *ff*

Alto Sax. II *fp* *ff*

Ten. Sax. *fp* *ff*

Hn. I *fp* *fp* *fp* *fp* *fp (sim.)*

Hn. II *fp* *fp* *fp* *fp* *fp (sim.)*

Tpt. I *fp* *ff*

Tpt. II *fp* *ff*

Dr. Etc.

Vox (Alice) be a-ware be a-ware be a-ware be a-ware ga-ther there ga-ther there ga-ther there ga-ther there

Vox (Leo) Do not be a-fraid of the flood we have built a pro-mon-ta-ry to save you e-very ci-vi-li-sa-tion

Pno.

Bass (sim. accent every change)

21

Hn. I

Hn. II

Vox (Alice)

make a list make a list make a list make a list on a disc on a disc on a disc on a disc ah far be-low far be-low far be-low far be-low ah

Vox (Leo)

knows it my-ri-ad my-tho-lo-gies my-tho-lo-gies my-tho-lo-gies the tides sweep up be-low you a de-luge of al known facts and

Bass



33

Alto Sax. II

Ten. Sax.

Hn. I

Hn. II

Vox (Alice)

ebb and flow ebb and flow ebb and flow ebb and flow ah pu-ri-fy pu-ri-fy pu-ri-fy pu-ri-fy ah mul-ti-ply mul-ti-ply mul-ti-ply mul-ti-ply

Vox (Leo)

fi-gures come to wash a-way ba-by-lon ac-cre-tive in-for-ma-tion sys-tems you'd be wrong to be a-fraid of the flood.

Bass

B Legato

45

Alto Sax. II

Ten. Sax.

Hn. I

Hn. II

Vox (Alice)

Vox (Leo)

Bass

in-correct in-correct in-correct in-correct in-tel-lect in-tel-lect in-tel-lect in-tel-lect e-di-fy e-di-fy e-di-fy e-di-fy

the wave brings on - ly en - ligh - ten - ment hu - man - kind's last chance to join_hands join_hands or

C

57

Sop. Sax. *fp* *fp* *fp* (sim.)

Alto Sax. I *fp* *fp* *fp* (sim.)

Alto Sax. II *fp* *fp* *fp* (sim.)

Ten. Sax. *fp* *fp* *fp* (sim.)

Hn. I *fp* *fp* (sim.)

Hn. II *fp* *fp* (sim.)

Tpt. I *fp* *fp* *fp* (sim.)

Tpt. II *fp* *fp* *fp* (sim.)

Vox (Alice)
stan-ding by stan-ding by stan-ding by stan-ding by ah

Vox (Leo)
drown_____ ah

Pno.

Bass

D Ecstatic

69

The musical score is arranged in a standard orchestral layout. It includes staves for Sopranino Saxophone, Alto Saxophone I, Alto Saxophone II, Tenor Saxophone, Horn I, Horn II, Trumpet I, Trumpet II, Vocals (Alice and Leo), Piano, and Bass. The score begins at measure 69. The vocalists, Alice and Leo, enter in measure 70 with the lyrics "the flood" and "the flood" respectively. The piano accompaniment features complex chordal textures with many accidentals. The brass instruments have melodic lines with some rests. The saxophones play rhythmic patterns, with the Alto Sax II and Tenor Saxophone parts being particularly active.

Sop. Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Hn. I

Hn. II

Tpt. I

Tpt. II

Vox (Alice)

Vox (Leo)

Pno.

Bass

the flood the flood

the flood the flood

82

E

Sop. Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Hn. I

Hn. II

Tpt. I

Tpt. II

Vox (Alice)
the flood. the flood.

Vox (Leo)
the flood. the flood.

Pnc.
Second time only

Bass

This musical score is for a jazz ensemble and is divided into two systems. The first system includes the following parts:

- Sop. Sax.:** Melodic line with eighth and sixteenth notes, including slurs and ties.
- Alto Sax. I:** Melodic line similar to the Soprano Saxophone.
- Alto Sax. II:** Rhythmic accompaniment consisting of eighth notes.
- Ten. Sax.:** Rhythmic accompaniment consisting of eighth notes.
- Hn. I & II:** Horns playing sustained notes with long slurs.
- Tpt. I & II:** Trumpets playing eighth-note accompaniment.

The second system includes:

- Pnc.:** Piano accompaniment with chords and arpeggios in both hands.
- Bass:** Bass line with eighth-note accompaniment.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as slurs, ties, and dynamic markings.

107


Sop. Sax. 

Alto Sax. I 

Alto Sax. II 


Ten. Sax. 

Hn. I 

Hn. II 

Tpt. I 

Tpt. II 

Vox (Leo) 
 If you can swim _____ then you're safe from the flood if you can think _____ then you're free from su - per - sti - tion _____ Me-dea in - forms now you can sow the dra-gon's

Pnc. 

Bass 

118

Sop. Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Hn. I

Hn. II

Tpt. I

Tpt. II

Dr.

Vox (Alice)

Vox (Leo)

Pno.

Bass

F

Drums out

or es-cha - to - lo - gy es-cha - to - lo - gy

teeth this is not the end oh

131

Sop. Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Hn. I

Hn. II

Tpt. I

Tpt. II

Pno.

Bass

rit. (♩ = 100)

II : DUMB TERMINAL

Shadowy ♩ = 132

A Crisp, 'cabaret'

The musical score is arranged in a standard orchestral format. It includes staves for Bass recorder I and II, Soprano, Alto, Tenor, and Baritone Saxophones, Trumpet in Bb I and II, Trombone I and II, Drum Kit, Vox, Harp, Piano, and Bass Guitar. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Shadowy' with a quarter note equal to 132 beats per minute. The score is divided into two systems. The first system contains measures 1 through 16, and the second system contains measures 17 through 24. The vocal line begins in measure 17 with the lyrics: "I'm moved it's more than a change of a-dress this town is sin-king slow-ly I've moved andyou've moved too nei-ther tec-to-nic plates nor the pull of the moon". The Harp part is marked 'L.V.' and features arpeggiated chords. The Piano part has a bass line that starts in measure 24 with an 8va marking. The saxophones and trumpets have melodic lines that begin in measure 24.

B Full, flowing

18

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Dr. Gradually open hi-hat Etc...

Vox It's cruel you must swim the sea 'cause you can't use the plane to come here to see me you'll need

Hp.

Pno. (8).....

Bass

30

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Vox

goose fat and gog-gles goose fat and gog-gles goose fat and gog-gles Oh _____ Oh _____ Oh Who built this dumb ter - mi - nal?

Hp.

Pno.

Bass

C Suddenly shadowy again

42

B. Rec. I

B. Rec. II

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Dr.

Vox

Hp.

Pno.

Bass

p

p

Drums out...

Dumb ter - mi - nal Dumb ter - mi - nal

(8).....

Detailed description: This is a page of a musical score for a jazz ensemble. It features 13 staves: two for Baritone Saxophones (B. Rec. I and II), four for Saxophones (Soprano, Alto, Tenor, Baritone), four for Trumpets and Trombones (Trumpet I and II, Trombone I and II), Drums, Vocals, Harp, Piano, and Bass. The score begins at measure 42. The Baritone Saxophones play a simple harmonic line starting at measure 42, marked with a piano (*p*) dynamic. The Saxophone section has a complex rhythmic pattern of eighth and sixteenth notes. The Trumpet and Trombone sections play a rhythmic pattern of eighth notes. The Drums are silent from measure 42 to 48, indicated by 'Drums out...'. The Vocalist sings the lyrics 'Dumb ter - mi - nal' in two phrases. The Harp and Piano provide harmonic accompaniment. The Bass line is a simple eighth-note pattern. The score ends at measure 55.

D Soaring, full

B. Rec. I

B. Rec. II

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Dr.

Vox

Hp.

Pno.

Bass

We've moved like a slide down smooth in-to a mess of our own ma-king is it true? We should-n't se-cond guess I've moved and you've moved through from be-ing ti-ny care-less con-su-mer to some-thing se-ri-ous Oh Oh Oh

68

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Dr. Etc...

Vox
Oh _____ Oh _____ Oh _____
Men and wo-men sin-king slow-ly men and wo-men sin-king slow-ly men and wom-men

Hp.

Pno.

Bass

rit.

E Absolutely full of tension ♩ = 174

78

Sop. Sax. Ragged end of chord / one breath long

Alto Sax. Ragged end of chord / one breath long

Ten. Sax. Ragged end of chord / one breath long

Bari. Sax. Ragged end of chord / one breath long

Tpt. I Ragged end of chord / one breath long

Tpt. II Ragged end of chord / one breath long

Tbn. I Ragged end of chord / one breath long

Tbn. II Ragged end of chord / one breath long

Dr.

Vox
sin-king slow-ly sin-king sin-king sin-king sin-king sin-king sin-king sin-king sin-king ah

Hp.

Pno. (8).....

Bass

Spasmodic, but increasingly heavy / threatening

x 8

90 (3rd time onwards)

Sop. Sax.

(2nd time onwards)

Alto Sax.

(6th time onwards)

Ten. Sax.

(5th time onwards)

Bari. Sax.

(7th time onwards)

Tpt. I

(7th time onwards)

Tpt. II

(5th time onwards)

Tbn. I

(5th time onwards)

Tbn. II

Dr. Etc...

Vox

Oh Oh Oh Oh Men and wo-men sin-king slow-ly men and wo-men sin-king slow-ly AD - HERE NOW

(last time only)

Pno.

Bass

99

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Vox

Pno.

Bass

SE - PA-RATE AD - HERE NOW SE - PA-RATE MEN AND WO-MEN SIN-KING SLOW-LY MEN AND WO-MEN SIN-KING SLOW-LY

Very, very heavy

106

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Dr.

Vox

Pno.

Bass

SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING SIN-KING

Detailed description: This is a page of a musical score for a jazz ensemble. The score is for measures 106 through 111. The instruments listed are Sopranino Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet I, Trumpet II, Trombone I, Trombone II, Drums, Vocals, Piano, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is 'Very, very heavy'. The Soprano Saxophone part features a melodic line with eighth and quarter notes. The Alto Saxophone part has a similar melodic line. The Tenor Saxophone part has a melodic line with some rests. The Baritone Saxophone part consists of a steady eighth-note accompaniment. The Trumpet I and II parts have melodic lines with eighth and quarter notes. The Trombone I and II parts have a steady eighth-note accompaniment. The Drums part shows a consistent pattern of snare and bass drum hits. The Vocals part consists of the repeated phrase 'SIN-KING' in a rhythmic pattern. The Piano part features a complex harmonic accompaniment with chords and arpeggios. The Bass part has a steady eighth-note accompaniment.

III : PORTRAIT OF THE ARTIST AS A FOUNTAIN

Flowing motorik ♩ = 132

A

Soprano Saxophone: last time only

Alto Saxophone: last time only

Tenor Saxophone: second time and last time only
expressive, legato

Baritone Saxophone: second time and last time only
expressive, legato

Drum Kit: Second time only
Etc.

Vox: A por-trait of the ar-tist as a foun-tain ri-ding off in-to the sun-set a - lone checks his

Farfisa Organ

Bass Guitar: pattern / changes for last time only
Etc.

B

13

S. Sax. *Gentle pulse - second time and last time only*

A. Sax. *Gentle pulse - second time and last time only*

T. Sax.

B. Sax.

Vox
ears, nose and eyes as he tra-vels he's a cow-boy _____ he's the cow - boy now just a por-trait of the ar - tist as a foun - tain wi - shes

F. Org.

Bass

LAST TIME TO CODA ↻

25

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vox
fare-well to the clowns on the way and he says, "run from fear fun from rear" that's what he'll say that's what he'll

F. Org.

Bass

24

1. | 2.

C Strong, irresistible flow

35

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Vox
say to them A say to them

F. Org.

Bass



43

S. Sax.

A. Sax.

T. Sax.

B. Sax.

F. Org.

Bass

51

S. Sax.

A. Sax.

T. Sax.

B. Sax.

F. Org.

Bass



58

RETURN TO A, NO REPEAT

⊕ CODA

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Dr.

Vox

F. Org.

Bass

says to them says to them

IV : CARBON

Fake Disco in 3 $\text{♩} = 162$

A

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Drum Kit

Vox

Farfisa Organ

Piano

Bass

Second time only

Both times

(Verse 1)

Space-ship earth is bu-ried un-der a thick blacklust

(Verse 2)

Lake Mi-chi-gan ex-hi-bits a mi-nis-cus of pe-trol

(Reversed piano)

(loco)

Fake Disco in 3 $\text{♩} = 162$

Detailed description of the musical score: The score is for a piece titled 'IV : CARBON' in a 'Fake Disco' style, 3/4 time, with a tempo of 162 beats per minute. It features a full band arrangement including Soprano, Alto, Tenor, and Baritone Saxophones, a Drum Kit, Farfisa Organ, Piano, and Bass. The vocal part consists of two verses. Verse 1 lyrics: 'Space-ship earth is bu-ried un-der a thick blacklust'. Verse 2 lyrics: 'Lake Mi-chi-gan ex-hi-bits a mi-nis-cus of pe-trol'. The score includes performance directions such as 'Second time only' for the drum kit and 'loco' for the piano. A section marker 'A' is placed at the beginning of the saxophone parts.

15

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Dr.

Voice

F. Org.

Pno.

Bass

Etc.

Buck-min - ster Ful - ler let me take you by the hand I must quick sketch the scene in char-coal we're near-ly done done in grind out a dia-mond be-fore the sun goes su-per-no - va

stare in to the sun_ blin - ded by the spec-tral grasp hold the dia-mond sketch in gra-phyte pen-cils print ten thou-sand co-pies use xe-rox use sten-cils

27 **B**

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Voice

young man you a-maze me ar - chi-tect vi-sio-na-ry young man you a-maze me eat me eat me eat me young man you a-maze me show me your sweet D N A__ young man you a

F. Org.

Pno.

Bass

C Icy, crescendo through this section

40

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Dr.

Voice

F. Org.

Pno.

Bass

49

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Voice

F. Org.

Pno.

Bass

bon - - - - - car - - - - - bon - - - - - car

57

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Voice

F. Org.

Pno.

Bass

bon car bon

65 **D Very full**

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Dr.

Voice

F. Org.

Pno.

Bass

75

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Voice

young man you a-maze me show me your sweet D N A young man you a-maze me show me show me young man you a-maze me ar - chi-tect vi-sio-na-ry young man you a-maze me

F. Org.

Pno.

Bass

89

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Dr.

drums out

Voice

eat me eat me eat me young man you a-maze me show me your sweet D N A young man you a-maze me show me show me oh oh oh oh

(last time only)

F. Org.

Pno.

Bass

V :VICTORINOX

Distant, sinister $\text{♩} = 170$

The musical score is arranged in a standard orchestral layout. It includes staves for Soprano, Alto, Tenor, and Baritone Saxophone, which are currently silent. The brass section consists of Trumpet in B♭ I and II, and Trombone, all playing a rhythmic pattern of eighth notes with a dynamic marking of *p* and the instruction *colla voce*. The Glockenspiel, Drums, Piano, and Bass Guitar are also present but silent. The vocal line (Vox) is in the bass clef and features the lyrics: "See the place on the map a circle in black de - mar - king the place which we will at - tack set fire to the sails set forth on the".

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ I

Trumpet in B♭ II

Trombone

Glockenspiel

Drums

Vox

Piano

Bass Guitar

colla voce

p

colla voce

p

colla voce

p

See the place on the map a circle in black de - mar - king the place which we will at - tack set fire to the sails set forth on the

A Rhythmic parts fade in

25

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt. I

Tpt. II

Tbn.

Glock.

Voice

Pno.

sea the place on the map Val - hal - la in black the place where you live is un - der at -

B Explosive

41

Sop. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Tpt. I 

Tpt. II 

Tbn. 

Glock. 

Dr.  Etc.

Voice 
 tack_____ ga - ther food change the locks_____ choose your tools VIC - TO-RI-NOX

Pno. 

Bass 

55

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I


Tpt. II


Tbn.


Pno.


Bass


70 C


Sop. Sax. 


Alto Sax. 


Ten. Sax. 

Bari. Sax. 


Tpt. I 


Tpt. II 

Tbn. 

Voice 

Bet-ter be-ware the ground-swell bet-ter be-ware the hard sell What did you hear? a death knell? step on up kiss fare - well to pro-bi-ty for en-mi-ty use so-phi-stry or fal-la-cy

Pno. 

Bass 

D

85

Sop. Sax. *pp* *f*

Alto Sax. *pp* *f*

Ten. Sax. *pp* *f*

Bari. Sax.

Tpt. I *pp* *f*

Tpt. II *pp* *f*

Tbn. *pp* *f*

Voice

ban the mail sup-press the press if you can ban te - le-pa-ty Se-nate house pre-tends to be the Mi-ni-stry of love throw rocks or breeze blocks you're out foxed VIC - TO-RI-NOX Try to ig-nore the ear pound try to ig-nore the

Pno.

Bass

100

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn.

Voice

Pno.

Bass

drum sound try to ig-nore the pitch of the floor ne-ver mind what's next door use che-mi-cals un-leash wild a-ni-mals use phos-pho-rus wreck wreck the Hes-pe-rus Mon-strous a-ni-mo-si-ty rhi-

E Soaring

2nd time only

115

Sop. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Tpt. I 

Tpt. II 

Tbn. 

Voice

no-ce-ros of a-ni-mus and all be-cause hope's lost to us ban the box VIC - TO-RI NOX See _____ the place place on the map _____ a cir - cle in black _____ de -
Sea _____ the place on the map _____ Val - hal - la in black _____ the

Pno. 

Bass 

F Very full, vicious

131

Sop. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Tpt. I 

Tpt. II 

Tbn. 

Voice 

mar - king the place _____ which we will at - tack set fire to the sails _____ set forth on the **TO-RI-NOX** Try to ig - nore the ear pound
 place where you live _____ is un - der at - tack _____ ga - ther food change the locks _____ choose your tools VIC

Pno. 

Bass 

1. 

2. 

148

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn.

Voice

try to ig-nore the drum sound try to ig-nore the pitch of the floor never mind what's next door Se-nate house pre-tends to be the Mi-ni-stry of love Se-nate house pre-tends to be the Mi-ni-stry of love

Pno.

Bass

G Sustained, hectic

162

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn.

Voice

Pno.

Bass

Mon-strous a-ni-mo-si-ty rhi-no-ceros of a-ni-mus and all be-cause hope's lost to us ban the box VIC - TO RI NOX

176

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn.

Pno.

Bass

H Suddenly quiet - eery

190

Sop. Sax. *sfz*

Alto Sax. *sfz*

Ten. Sax. *sfz*

Bari. Sax. *sfz*

Tpt. I *sfz*

Tpt. II *sfz*

Tbn. *sfz*

Glock.

Dr. *Drums out* *DRY*

Voice
VIC - TO-RI NOX

Pno. *sfz*

Bass *sfz*

VI : IL TRIONFO DEL TEMPO (RIDLEY ROAD)

Floating / mysterious $\text{♩} = 70$

Alto Recorder I

Alto Recorder II

Vox

Harp

Farfisa Organ + Moog

Il tri-on - fo del tem - po e del di-sin - gan - no Rid-ley Road Da - mask Gha - na - ian rain-bow Ac - kee and plain tain still brea thing

Improvisation: concert harp + small harp / delay pedals

A. Rec. 1

A. Rec. 2

Vox

F Org. / Moog

green Car-pet of cab bage pre - ci - i - tates stab your ne - mi - sis in broad day - light Cru - ci fix of chic ken nip-ple pink fish in fire and ice

Vox

F Org. / Moog

mus - cu - lar car - nal snail loi - ter - ing il - le - gal - ly beau - ty plea - sure truth and time beau - ty plea - sure truth and

A. Rec. 1

A. Rec. 2

Vox

F Org. / Moog

time beau - ty plea - sure truth and time Rid - ley Road

VII : SYNCHROTRON

Fluid / pulsing ♩ = 165

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone (Solo)

Trumpets in B♭ I + II

Trombones I+II

Maracas

Drums (Live)

Drum Machine (808) Etc.

Vox

Electric Organ

Piano

Bass (Moog)

A

16

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Mrcs.

Vox

Can you see can you see can you see see si - ri - us? Do you know her lu-mi-no-si-ty? Can you read can you read can you read the stars? But this is not as-tro logy Do you know do you know do you know if you're a - live or dead or a - wake or a - sleep?

E. Org.

Bass

29

Sop. Sax. *Legato*

Alto Sax. *Legato*

Ten. Sax.

Bari. Sax.

Tpt. I+II *Legato*

Tbn. I+II *Legato*

Vox
 could you tell could you tell could you tell at all? The on - ly jour - ney that I pro-fessed to know was ca-ta-logues and in-di-ces some queer Boo-kish U-ly-sses Oh

E. Org.

Pno.

Bass

B

42

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Vox

E. Org.

Pno.

Bass

The musical score for page 52 consists of ten staves. The top four staves are for saxophones: Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The next two staves are for trumpets (Tpt. I+II) and trombones (Tbn. I+II). The sixth staff is for the vocal line (Vox), which is mostly silent with some rests. The seventh staff is for the Electric Organ (E. Org.), and the eighth staff is for the Piano (Pno.). The bottom two staves are for the Bass line. The score begins at measure 42 and continues through measure 51. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The saxophone parts feature a rhythmic pattern of eighth and sixteenth notes. The piano part provides harmonic support with chords and arpeggios. The electric organ part has a similar rhythmic pattern to the saxophones. The bass line is a simple eighth-note accompaniment.

53 C

Sop. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Tpt. I+II 

Tbn. I+II 

Vox 

E. Org. 

Pno. 

Bass 

65

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Vox

E. Org.

Pno.

Bass

Can you hear can you hear can you hear the stars? And the music of the spheres... Can you feed can you feed can you feed the en - tire po-pu-la-tion eve-ry boy eve-ry girl? Could you sup-ply could you sup-ply them all?...

D

77

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Vox

E. Org.

Pno.

Bass

You thought you'd found the answer to ev'ry-thing turns out you were wrong turns out you werewrong a-ssumed you weren't the i - di - ot but om - ni - scient but you di dn't build the syn-chro tron

88

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

E. Org.

Pno.

Bass

E Playful / Bounce

99

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Mrcs.

Vox

E. Org.

Pno.

Bass

Can you see can you see can you can you see can you see can you see can you see see can you see can you read can you read can you can you read can you read can you read can you read read can you read can you think can you think

Detailed description: This is a page of a musical score for a jazz ensemble. It features ten staves: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets I & II, Trombones I & II, Mutes, Vocals, Electric Organ, Piano, and Bass. The score begins at measure 99. The Soprano, Alto, and Tenor saxophones play a melodic line with eighth and sixteenth notes. The Baritone saxophone plays a simple eighth-note accompaniment. The Trumpets and Trombones play a block chord accompaniment. The Mutes staff shows a rhythmic pattern of eighth notes. The Vocal line has lyrics: "Can you see can you see can you can you see can you see can you see can you see see can you see can you read can you read can you can you read can you read can you read can you read read can you read can you think can you think". The Electric Organ and Piano provide harmonic support with chords and arpeggios. The Bass line is a walking bass line.

110

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Mrcs.

Vox

E. Org.

Pno.

Bass

F

can you can you think can you thin can you think can you think think can you think can you build can you build can you can you build can you build can you build can you build build can you build Oh

121

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Dr.

Vox

E. Org.

Pno.

Bass

How in-sig - ni - fi - cant you are. Oh

♩ = 60

Very heavy / dramatic

G Urgent motorik ♩ = 200

132

Sop. Sax. *sfz*

Alto Sax. *sfz*

Ten. Sax. *sfz*

Bari. Sax. *sfz*

Tpt. I+II *sfz* *tr*

Tbn. I+II *sfz*

Dr. *sfz*

E. Org.

Pno. *sfz* Very washy / lots of pedal

Bass

144

Alto Sax.

Ten. Sax.

Mrcs.

Dr.

E. Org.

Pno.

LIVE DRUMS IN

157

Alto Sax.

Ten. Sax.

Mrcs.

Dr.

E. Org.

Pno.

170

H Super urgent, powerful

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Mrcs.

Dr.

E. Org.

Pno.

Bass

Everything accented / punch

Everything accented / punch

Maracas out

Etc.

Dry, hardly any pedal.

182

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

E. Org.

Pno.

Bass

195

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

E. Org.

Pno.

Bass

206

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I+II

Tbn. I+II

Dr.

E. Org.

Pno.

Bass

Drums out

215

E. Org.

Pno.

rit.

VIII :A CRACK IN LARSEN C

$\text{♩} = 70$

Vox

How are you go-ing to look? What are you go-ing to do when you're ol der? Will you feel more spe-cial than a-ny-bo-dy else?___ Who are you go-ing to love when the Earth spins___ col der?___

Piano

mp

Ped.

10

Moving on a little

Vox

Will I re-gret the books I ne-ver read? For-ma-lised mu-sic a-wake a-wake a-wake When will I have plas-tic sur-ge-ry? Can you re-call yourgrea-test mis-take to date?

Pno.

p

Ped. *ad. lib*

19

Vox

What drugs will we be on? And for how long? How ma-ny hours will we have was-ted to-ge-ther? Will the fu-ture crash in in thenext five mi- nutes? And if it does___will we be

Pno.

27 **Explosive, suddenly very heavy**

Vox

bur-ning or fro-zen? Step in-to the sky let me show you an or-phan Step in-to the sky let me show you an or-phan All the oil_drained a-way and there's a crack in Lar-sen

Pno.

35

Vox

C A - da Love lace_____ un-veil the com-pu-ter Lu-na fell out of her or - bit at the a-po-gee And the gulf-stream fades a-way no a-po-lo-gy Step in-to the sky

Pno.

42 **Very distant**

Vox

let me show you an or-phan Step in-to the sky let me show you an or-phan let me show you an or-phan let me show you an or-phan

Pno.

mf *mp* *pp*

IX : THE ALSATION DOG

Steady, propulsive $\text{♩} = 136$

Trumpet in B♭ I

Trumpet in B♭ II

Maracas

Shakers

Glockenspiel

Drum Kit

Vox (Alice)

Vox (Leo)

Farfisa Organ

Piano

Electric Guitar

Bass Guitar

Etc.

Etc.

Etc.

The al - sa - tion dog

PANNED HARD LEFT

PANNED HARD RIGHT

Rhythm guitar / strong, dry highlife feel



10

Tpt. I

Tpt. II

Vox (Leo)

F. Org.

Bass

walks past A-dam and Eve

The al - sa - tion dog finds it hard hard hard hard hard to be-lieve that the lead is long and life's so long

A Joyous

19

Tpt. I

Tpt. II

Vox (Leo)

that the lead is long and life's so long that the lead is long and life's so long that the lead is long and life's so long

F. Org.

Pno.

Bass



B

28

Tpt. I

Tpt. II

Dr. Drums out

Vox (Alice)

Theal-sa-tion dog has been drea - ming drea - ming of Mum bai

Vox (Leo)

Theal-sa-tion dog has been drea - ming drea - ming of Mum bai

F. Org.

Pno.

Bass

38

Dr.  Etc.

Vox (Alice)
re ckons he'd look great all lit up on the sil - ver screen a jug-ger-naut cra - shes in-to the le - xi-con a jug-ger-naut

Vox (Leo)
re ckons he'd look great all lit up on the sil - ver screen a jug-ger-naut a jug-ger-naut cra - shes in-to the le - xi-con the le - xi-con a jug-ger-naut a jug-ger-naut

Bass 



47

Vox (Alice)
cra shes in-to a bun ga low too "you can't de - fine me try as you might to pin me down if I loose my tongue for some rea - son well I'll still be spo ken all o-ver town

Vox (Leo)
cra shes in-to a bun ga low too he says "you can't de - fine me try as you might to pin me down if I loose my tongue for some rea - son well I'll still be spo ken all o-ver town

Pno. 

Bass 

56

Tpt. I

Tpt. II

Glock.

Vox (Alice)

Vox (Leo)

Pno.

Bass

I'm going to give you some off - spring... that's what I'm gon-na do but don't you dare think for one mi-nute that they'll look like me or they'llound like you...

all o-ver town all o-ver town I'm going to give you some off - spring... that's what I'm gon-na do but don't you dare think for one mi-nute that they'll look like me or they'llound like you...

65 **C** **D**

Tpt. I

Tpt. II

Glock.

Dr.
 Drums out

Vox (Leo)
 and the lead is long and life's so long that the lead is long and life's so long that the lead is long and life's so long that the lead is long and life's so long

F. Org.

Pno.

E. Gtr. **C**

Bass

74 **E**

Tpt. I

Tpt. II

Dr. Drums out

Vox (Leo)

F. Org.

Pno.

Bass **E**

what does he eat? what does he eat?



83

Vox (Leo)

what does he eat? what does he eat? dog food or oy-ster sauce? mille-feuille off the kit-chen floor plas-tic or ke-ro-sene toast jam mar-ga-rine? rare breeds or pop-py seeds? a peace pipe found-a-mongst the weeds?

Bass

91

Tpt. I

Tpt. II

Glock.

Dr.

Vox (Leo)

F. Org.

Pno.

Bass

F

no time for the sa - xon beast what does he eat the French meats ve - ni - son beef pork ve - ni - son beef pork ve - ni - son beef pork ve - ni - son beef pork what does he use? a knife a fork and lan - guage!

99

Tpt. I

Tpt. II

Glock.

Dr. Etc.

F. Org.

Pno.

Bass

This musical score page contains measures 99 through 107. The score is arranged in a system with seven staves. The top two staves are for Trumpets I and II, both in treble clef with a key signature of two sharps (F# and C#). The Glockenspiel (Glock.) is on the third staff, also in treble clef with two sharps. The Drum set (Dr.) is on the fourth staff, indicated by a double bar line and the word 'Etc.'. The Fifth Organ (F. Org.) is on the fifth staff, in bass clef with two sharps, featuring sustained chords and some melodic movement. The Piano (Pno.) is on the sixth and seventh staves, with the right hand in treble clef and the left hand in bass clef, both with two sharps. The Bass line is on the seventh staff, in bass clef with two sharps. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

108

Tpt. I

Tpt. II

Mrcs.

Tamb.

Glock.

Dr.

F. Org.

Pno.

Bass

Percussion out

Drums out

G EVERYONE IN: Push on, energetic
Band (not vocals) gradually fade out

116 $\text{♩} = \text{♩}$

Tpt. I

Tpt. II

Glock.

Dr.

Vox (Leo)

F. Org.

Pno.

Bass

lan - guage_ lan - guage_ lan - guage_ lan - guage_ lan - guage_

$\text{♩} = \text{♩}$

X : A NEW SENSE OF HUMOUR

Grotesque rock ♩ = 90 - Constant accel. till A

The musical score is arranged in a standard orchestral layout. The top section consists of four saxophone staves (Soprano, Alto, Tenor, Baritone) and four brass staves (Trumpet in Bb I, Trumpet in Bb II, Trombone I, Trombone II), all of which are currently silent. Below these is the Drum Set part, which begins with a '(fill)' and features a complex, driving rhythm. The Vox part contains the lyrics: "Some peo-ple in this town where I live are just psy-cho-paths. Some peo-ple in this town where I live are just dull_ dull_ dull_ dull_ dull_ dull_ dull oh no". The Piano part provides harmonic support with chords and bass lines. The Bass (Moog) part features a rhythmic, melodic line in the bass register.

A ♩ = 120

10

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Dr.

Vox

Pno.

Bass

Some peo-ple in this town where I live have got a pho-to - graph _____ withholes where the eyes were. Some peo-ple in this town where I live have got a plas - tic bag _____ in - side a plas - tic bag I want to know which one am I! _____ It's

20 B

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Dr.

Vox

Pno.

Bass

not that I don't un-der-stand it's just I can't de-cide I want to know I want to know which one am I and should I turn on my T V set should I turn on my T V? Some peo-ple in this town where I live have got some sta-tio-ner-y some mul-ti - co-loured sta - tio - nery

Detailed description of the musical score: The score is for page 80 of a jazz arrangement. It features a vocal line with lyrics and instrumental parts for Soprano, Alto, Tenor, and Baritone Saxophones, Drums, Piano, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system contains measures 20 through 27. The second system contains measures 28 through 35. A section marker 'B' is located above measure 27. The vocal line has lyrics: "not that I don't un-der-stand it's just I can't de-cide I want to know I want to know which one am I and should I turn on my T V set should I turn on my T V? Some peo-ple in this town where I live have got some sta-tio-ner-y some mul-ti - co-loured sta - tio - nery". The instrumental parts are written in standard musical notation with various articulations and dynamics.

30

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. II

Tbn. II

Dr.

Vox

Pno.

Bass

Sleazy

Sleazy

Sleazy

Sleazy

Some peo-ple in this town where I live have got hell - fire death threats through the post more than most Some peo-ple in this town where I live have got four wheel drive on the wind-mills of their minds Some peo-ple in this town where I live just watch the ca-thode ray the

C Very big, theatrical ♩ = 120

41

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. II

Tbn. II

Dr.

Vox

Pno.

Bass

ca-thode ray I want to know which one am I! ___ It's not that I don't un-der stand it's just I can't de-cide I want to know I want to know which one am I and should I turn off my T V set should I turn off my T V set should I turn off my T V set should I turn off my T V set should I

gliss.

Falling apart - independent rit....

D Absurdly heavy ♩ = 80

52

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. II

Tbn. I

Dr.

Vox

Pno.

Bass

turn off my T V set should I turn off my T V set should I turn off my T V set should I turn off my T V set should I turn off my T V set should I turn off my T V set should I turn off my T V set should I turn off my T V?

I need a new sense of hu - mour and

E Soft, Eery $\text{♩} = 90$

63

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tbn. II

Tbn. II

Dr.

Vox

Pno.

Bass

74

Tpt. I

Tpt. II

Dr.

Vox

Pno.

Flowing ♩ = 310

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano Saxophone
- Alto Saxophone I
- Alto Saxophone II
- Tenor Saxophone
- Trumpet in B \flat I
- Trumpet in B \flat II
- Drum Kit
- Vox (Alice)
- Vox (Leo)
- Harp
- Double Bass

The score is in 4/8 time with a key signature of two flats (B \flat major/D \flat minor). The tempo is marked "Flowing" with a metronome marking of ♩ = 310. The vocal parts have lyrics: "Bede In his scrip - to - ri - um A li-ga-ture a te-le scope The ba-ty-scaphe de-scends". The Harp part features a continuous arpeggiated accompaniment, and the Double Bass part has a steady eighth-note bass line.

A

15

Tpt. I

Tpt. II

Vox (Leo)

five miles down

One tear from each of his eyes _____

Hp.



B

29

Tpt. I

Tpt. II

Vox (Leo)

smears _____ hi - sto - ry

One page left to write he'll ne_ ver wit - ness

one page left to write be - fore, the fro - zen dawn

one page left to write he'll ne_ ver

Hp.

Db.

pizz.

43

Tpt. I

Tpt. II

Vox (Leo)

Hp.

Db.

wit - ness one page left to write be - fore, the fro - zen dawn If I die to - mor - row what dif - ference the type I used? what if these pa - ges turn to dirt? what are these words?



56

Tpt. I

Tpt. II

Vox (Leo)

Hp.

Db.

C

what are these words? If I die to - mor - row what dif - ference the type I used? what if these pa - ges turn to dirt? what are these words? what are these words? New books as yet un - writ - ten

Growing in intensity

69

Sop. Sax. *p cresc.*

Alto Sax. I *p cresc.*

Alto Sax. II *p cresc.*

Ten. Sax. *p cresc.*

Tpt. I

Tpt. II

Dr.

Vox (Leo)
 let them say _____ all strug _____ gle now for - got - ten _____ don't you see this win-dow of time to pro-gramme AM - NES - TY AM - NES - TY _____ Oh _____

Hp.

Db.

E Strong, passionate, rhythmic

82

Sop. Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Tpt. I

Tpt. II

Dr.

Vox (Leo)

Hp.

Db.

One last chance to re - write his - to - ry one last chance to save our selves one last chance to pull this spe - cies a - bove be - yond a -

Sop. Sax. 

Alto Sax. I 

Alto Sax. II 

Ten. Sax. 

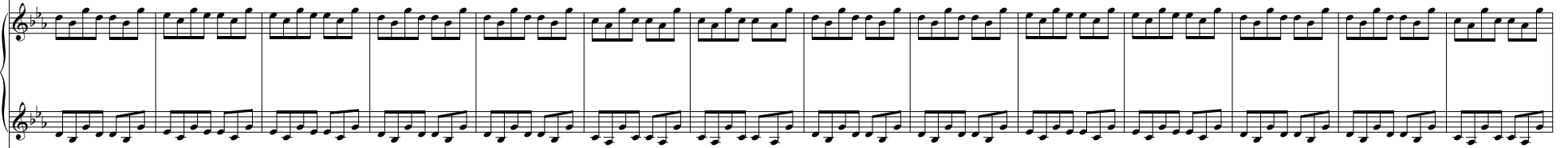
Tpt. I 

Tpt. II 

Dr. 

Vox (Leo) 

bove be - yond One last chance to re - write his to - ry one last chance to save our selves one last chance to pull this spe - cies a - bove be - yond a - bove be - yond One last chance to re - write his to - ry one last chance to save our selves one last chance to

Hp. 

Db. 

F Suddenly calm

110

Sop. Sax.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Tpt. I

Tpt. II

Dr.

Vox (Alice)

Vox (Leo)
pull this spe-cies a - bove be - yond a - bove be - yond and home...

Hp.

Db.

122

Tpt. I

Tpt. II

Vox (Alice)

c.45 seconds

Hp.

Db.

The musical score consists of five staves. The top two staves are for Tpt. I and Tpt. II, both in treble clef with a key signature of two flats. They play a melodic line of eighth notes in measures 122-124. The third staff is for Vox (Alice) in a soprano clef with a key signature of two flats, featuring a vocal line with a 'c.45 seconds' annotation. The fourth and fifth staves are for Hp. (Harp) and Db. (Double Bass) in treble and bass clefs respectively, both with a key signature of two flats. They play a piano accompaniment of eighth notes in measures 125-131.