

IAN McQUEEN
1986

DREAMS FOR MARCIE

Preview File Only

STRING QUARTET AND MEZZO-SOPRANO

DREAMS FOR MARCIE

This work was commissioned by the Roth Quartet and first performed by them with Catherine Denley (mezzo-soprano) at Leigh College on May 18th 1986.

The work may be given in concert performance, or staged as music-theatre. The text has been compiled and written after research into journalistic and other sources.

I. McQueen. Leigh March 1986

I PRELUDE

(Marcie is asleep. She has a nightmare vision of the recurrent "White Night" ritual of mock suicide enacted by People's Temple at Jim Jones' behest. Could it be for real this time ?)

A soft mid-western American accent may be assumed by the singer and the quartet when speaking.

vlns: ALERT ! ALERT ! ALERT !

l plyr (whisper) WHITE NIGHT

l plyr (Reassuring advert-speak): Like taking hemlock in ancient Greece ...

l plyr ... others gradually joining in: Where's the vat with the green
Cs... ?

II ARIADNE

Marcie (suddenly awake): Preacher what's in your smile ?
Preacher, what's in your voice ?
Preacher, what's in your heart ?
What's there -
Where !?
- To feed, to drive
And make you completely mine.

Preacher, what's in your soul
Soul-black with loneliness and fear
Soul-white with the will to live
To die for an idea:
Freedom and dignity
For those who might just shatter the American dream

Oh, Jim
Come dream with us
With Martin, sweet Danny Grace, Father Devine
Hell, you could be greater than all of em, Jim

Preacher, what's in your touch ?

III Commentary I (String Quartet)

IV
THE ROAD

(Marcie has discovered Jim alone with Bridie Pastourelle, a new convert to the Community Unity Church which Jim and Marcie founded in Indianapolis in 1959 and which transferred to Ukiah, California as People's Temple in the mid-sixties)

(Marcie uncovers a knife - she offers it to Jim ...)

MARCIE If thy right hand offend thee ...
How could you do it Jim ?
- To me, who've stood by you through everything
Who had the windows boarded up ?
Who dried the tears
When the white mob had gone ?

- To me, who've watched over our progress
(Closing my eyes to the bad things)
Who've listened to you
No matter how weird your ideas
Who cajoled, pummelled and subdued the others
Believing, inspiring, interpreting your rantings ...

I made you !
I turned you from a kid with a chip on his shoulder
Into a man of power.
Oh Jim, with Bridie Pastourelle
You have destroyed our love.

O why, can't we stop time ?
When we reach the turning point
The point when there's no pretending any more
Aren't we in a movie ?
Can't we do a re-write ?
Huh ! Reality is death's crutch ...

I will live for the Temple
I will travel wearily down that road we're all bound upon

So, Jim -
You're a man
You need love
You need sex
You need reassurance

What about my love, my body,
The reassurance I've given ?
Why must men always prefer what's new to what's true ?

Jim, I was a woman once
Full of love and hope
Now I've turned into a thing
A mother metamorphosed
Into a creature
And with one goal:

The Temple's journey down that road
Paved with hope and despair,
Fantasy, obsession;
With trust and betrayal.
I still can't see our destination
Can you ?

Remember Belohorizonte ?
Remember the nights immense and black ?
And the jungle alive
With its wild chorus calling...
Calling us where Jim ?
Calling us when ?

Calling us down that road
From Indianapolis to Ukia, California
From Redwood Valley to ?

o

V Commentary II

VI WHITE NIGHT

Marcie: Oh, Jim
 How far I've travelled down this lonely road
 White Night
 The last, the ultimate ritual of loyalty
 The final proof we're true

Listen, Jim
What will it prove ?
Who can triumph through our death ?
Who will dare to claim the hollowest victory ?

Oh, Jim
I am afraid
Now that the white traitors have gone
Back to their privilege
Back to the Californian wine
On to the next freakshow
To the next redeeming cause

The latest lifestyle
Go sound the alert !
Call your rainbow family
Only we "blacks" are left:
In yet another ghetto
Left here to die
Backs up against the wall again
All hope abandoned

So, Jim
King of the Misfits
Lord of my dreams,
Our socialist Dad
I'll help administer the FLA-VOR-AID
Laced with Green Cs
Only a little bitter-tasting
I'll help syringe death down our babies' throats

Bye and bye comes sweet release.

Well, Jim
You tried to regain Paradise
To liberate Jerusalem
(Lest we forget thee)
But it always goes wrong
Them and Us - Us and them:
The ever-renewing cycle
Power-hate-fear-violence

Oh Jim
The road ends here in Jonestown
Go call them to this last goodnight -
Goodnight with poison and the gun

Quartet Players: ALERT !

Quartet Player: Hang on a moment honey.
What exactly was your message ?

Quartet: ALERT !

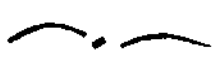
Marcie: No message
Wait ..!
Love now, if your lucky
For time is very short.

QUARTET: ALERT !!

Performance Notes

Passages in "time-space" notation are indicated by the sign "X" indicating a suspension of time signature.

Note heads without stems are encountered as follows:—

- can vary from a short point of sound to a value equal to 2×60 in a legato phrase. Relative length may be indicated by
- longer held note in legato phrase.
- || ○ || Underpinning "pedal" note, usually accompanying the voice in recitative. This is held over following systems by 
- → Pitches or phrases in boxes continue as indicated until arrows ↓ or ↓ (less than tutti changes) signify their cessation, or the beginning of a new event.
- // indicates an unmeasured silence.

Dreams for Marcie

PRELUDE

Rhythmic!

$\text{♩} = 100$

$\text{♩} = 60$ subito

ACCEL

$\text{♩} = 112$

Mezzo-Soprano (Marcie)

String quartet
vln 1
vln 2
vln
cello

Mezzo-Soprano (Marcie): $\text{♩} = 100$
 E (Marcie is asleep - approx. hands/arms curled round head)

vln 1: $\text{♩} = 100$
f *pp* *take mute*

vln 2: $\text{♩} = 100$
f *pp* *take mute*

vln: $\text{♩} = 100$
f *pp* *col legar batt.* *pp* *rit* *sim* (trab)

cello: $\text{♩} = 100$
f *pp* *col legar batt.* *pp* *rit* *sim* (trab) *f*

5:6

$\text{♩} = 80$

horn: $\text{♩} = 80$
p *f* *mf:if* *remove mute*

trumpet: $\text{♩} = 80$
p *f* *mf:if* *remove mute*

drum: $\text{♩} = 80$
pp *f* *mf:if* *distinto*

percussion: $\text{♩} = 80$
pp *f* *mf:if* *distinto*

5:6

Very Agitated $\text{♩} = 112$

10 Scurrying $\text{♩} = 90$

Mezzo-Soprano (Marcie): $\text{♩} = 112$
 comes early, trying to shut out the night sounds

vln 1: $\text{♩} = 112$
ord. f *pp* *take mute*

vln 2: $\text{♩} = 112$
ord. f *pp* *take mute*

vln: $\text{♩} = 112$
ord. f *pp* *take mute*

cello: $\text{♩} = 112$
ord. f *pp* *take mute*

5:6

(come si calano) *f* *sf* *tasto*

(calmly again - trying to soothe himself)

both violinists) *pp* delicate

Act of Rg. vo. Eastern

WHIT

NIGHT

oul pont.

tato *pp*

point. *pp*

(collist) *mp*

(warm about-spark) ...

Hem Coc

An. cent Grace

15

fff

(1 pgr)

pp whisper

gless

Where's the vat with the Green C.

ff

pp *gliss*

p *gliss* *cresc.*

recurve mute

1 or deepest voice

both rths: Remove mutes

p, cresc. 8:6 *nat.* *8:6* *8:6* *8:6* *ff*

(stop on reaching these pitches) *p, cresc.*

(then plays AD) where's the vat with the GREEN CS? [Repeat the previous phrase, if possible of the AD LIB. (including)]

Remove mutes

p, cresc. *(both AD LIB)* (don't accompany - cross to silent)

p, cresc. *f...* *ff*

(2nd viol.) *(cresc. of accel.)*

(furiosof) (awake) *ppp calmo*

Prea *cher*

20 *♩ = 100* *As if calm*

guitar *take mutes* *take mutes* *(open)* *take mutes*

p.

A *II - Ariadne* *Moving, Geitrig* *♩ = 88*

mp *mf* *p*

Prea - cher *Prea - cher*

pp, pinched (punta d'arco no vib.) *ff (vib) (##) no vib.*

pp, pinched (punta d'arco no vib.) *sf (<vib) (##) no vib.*

PIZZ *mf* *mf*

25

Handwritten musical score for measures 25-29. The score includes a vocal line and piano accompaniment. The lyrics are "What's in your smile?".

Vocal Line:
 - Measure 25: "What's in your smile" (with a fermata over "smile")
 - Measure 26: "What's in your smile" (with a fermata over "smile")
 - Measure 27: "What's in your smile" (with a fermata over "smile")
 - Measure 28: "What's in your smile" (with a fermata over "smile")
 - Measure 29: "What's in your smile" (with a fermata over "smile")

Piano Accompaniment:
 - Measure 25: *mp*, *vib.*, *no vib.*
 - Measure 26: *p*, *mf: sf*, *vib.*, *no vib.*
 - Measure 27: *p*, *mf: sf*, *vib.*, *no vib.*
 - Measure 28: *pp, cantabile*, *no vib.*
 - Measure 29: *pp*, *no vib.*

Handwritten Annotations:
 - *no vib.* (written above the piano line)
 - *pp, cantabile* (written below the piano line)
 - *no vib.* (written above the piano line)

30

Handwritten musical score for measures 30-34. The score includes a vocal line and piano accompaniment. The lyrics are "What's in your smile?".

Vocal Line:
 - Measure 30: "What's in your smile" (with a fermata over "smile")
 - Measure 31: "What's in your smile" (with a fermata over "smile")
 - Measure 32: "What's in your smile" (with a fermata over "smile")
 - Measure 33: "What's in your smile" (with a fermata over "smile")
 - Measure 34: "What's in your smile" (with a fermata over "smile")

Piano Accompaniment:
 - Measure 30: *mf*, *vib.*, *no vib.*
 - Measure 31: *mf*, *vib.*, *no vib.*
 - Measure 32: *mf*, *vib.*, *no vib.*
 - Measure 33: *mf*, *vib.*, *no vib.*
 - Measure 34: *mf*, *vib.*, *no vib.*

Handwritten Annotations:
 - *no vib.* (written above the piano line)
 - *pp, cantabile* (written below the piano line)
 - *no vib.* (written above the piano line)

Handwritten musical score for measures 35-39. The score includes a vocal line and piano accompaniment. The lyrics are "What's in your smile?".

Vocal Line:
 - Measure 35: "What's in your smile" (with a fermata over "smile")
 - Measure 36: "What's in your smile" (with a fermata over "smile")
 - Measure 37: "What's in your smile" (with a fermata over "smile")
 - Measure 38: "What's in your smile" (with a fermata over "smile")
 - Measure 39: "What's in your smile" (with a fermata over "smile")

Piano Accompaniment:
 - Measure 35: *mf*, *vib.*, *no vib.*
 - Measure 36: *mf*, *vib.*, *no vib.*
 - Measure 37: *mf*, *vib.*, *no vib.*
 - Measure 38: *mf*, *vib.*, *no vib.*
 - Measure 39: *mf*, *vib.*, *no vib.*

Handwritten Annotations:
 - *no vib.* (written above the piano line)
 - *pp, cantabile* (written below the piano line)
 - *no vib.* (written above the piano line)

35

Handwritten musical score for measures 35-40. The score is written on five staves. It includes various musical notations such as triplets, slurs, and dynamic markings (sf, f, p, mf, pp). Performance instructions like "sul. a (vib)", "vib", and "f cant." are present. The key signature has one sharp (F#).

40

Handwritten musical score for measures 40-45. The score is written on five staves. It includes various musical notations such as triplets, slurs, and dynamic markings (pp, sf, f, mf, p). Performance instructions like "flaut. piba", "pp cresc...", and "ppor bnd" are present. The key signature has one sharp (F#).

B

Handwritten musical score for measures 45-50. The score is written on five staves. It includes various musical notations such as triplets, slurs, and dynamic markings (pp, mf, sf). The lyrics "What's in your voice" are written above the top staff. Performance instructions like "pp, warm", "pp, pinched, as above", and "pp, pinched" are present. The key signature has one sharp (F#).

45

with great tenderness *espress e cresc.*

pp(cello) (pp) pinched mf: sf pp mf espress. cresc. vibr. ev.

50

what's in your heart

mf: sf f, more

55

f: sf f mf pp(cresc. ed espress) f Lusingando arco mf

60 delicate

what's in your heart

f intense sf #sub

pp

9:00

p, delicate

ff: sf

65 increasingly upward and sinister

cresc... ecstatic

mf

pp

f pious voice

pp cresc...

vi

sim

there (WHERE?) to feed to drive and make

(break into peering into abyss)

3

3

pp

Preview File Only

3

3

mf: sf

you more

com pletely

time

pp

lusingando e flessibile

ten

Slower $\text{♩} = 60$
p, playful & light

70 *sf* *mp*, but dark and expressive

Pres — char written in your soul — Soul — black — with

Andante!
pp glissando sul G

from the first 2
pp 3 rhythmic

repeat figure RIT SEN PRE

repeat figure RIT SEN PRE

repeat figure RIT SEN PRE

7:8

mf *sf* *ff!* *ritard* *avanz*

lon-ly-ness and fear — Soul — white

p *pp dolce*

ff sf *ritard*

pp *molto-sost* *dolce*

pp *molto-sost* *dolce*

pp *molto-sost* *dolce*

pp *molto-sost* *dolce*

mf: very clearly — passionate

75 *f* *pp* *dolcis* *sub.*

White — with the will to live — die — for an idea

pp *dolcis.*

p, *molto espress.*

mf

espress., cresc.

stamped out
f rather coarse

3
Fis-tar De-vine Hell,

pp shimmering
tr. al punto sul pont.
mp & cantato
tr. al punto sul pont.
ppp
mf

3
You could be great in all of em, Jim!

ppp
Pica

Acce
mf

tr. al punto sul pont.
ppp

Preview File Only

85 D ♩ = 88, Come sopra

pp prec a prec cresc

nat. 3 clar 3

pp "pinded" - no vib

pp "pinded" - no vib

ppp "flautando"

Pica

sf (vib)

sf (vib)

mp

molto cantando

f, snore

f

f sf

.... cresc. molto... !(fff)

very sensual!
(to breath)

90

cham

What's in your touch?

mf pp

pp, religioso

pp, religioso

pp

f

ppizz, trem...

pp, religioso

ppp

ppp

III - Commentary 1

♩ = 100

remove mute

flaut.

horn. (♭)

ord. #

remove mute

horn. #

horn. # (2)

remove mute

horn. # (♭)

mp

ff

ff

ff

ff

ff

95

mf

mp

mp

pp

ppp

12

Concoda Quasi Giocoso (♩=100-108)

(staccato) 100

p, rhythmic

Play on (not near) the bridge

tap the body of instrument

p e.v. resolute

ord.

p

staccato

p

tap body

f, strong

Play on bridge

f, *sf*

sf

105

ff, dolcis

ord.

110

tap body

p

115

behind bridge

ff: scabrous

ord.

ff

(try to differentiate some degree of pitch)

dry and light

Musical score for measures 117-120. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. Measure 117 features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of *f*. Measure 118 continues with a dynamic marking of *f*. Measure 119 has a dynamic marking of *f*. Measure 120 has a dynamic marking of *f*. A large bracket spans measures 117-120.

120 (try to differentiate pitch)

tap body

p sub

mf, reserant

p

mf

pp, velocity

pp with voice

Musical score for measures 120-124. Measure 120 has a dynamic marking of *p* and a note with a 'sub' marking. Measure 121 has a dynamic marking of *mf* and a note with a 'reserant' marking. Measure 122 has a dynamic marking of *p*. Measure 123 has a dynamic marking of *mf*. Measure 124 has a dynamic marking of *pp* and a note with a 'velocity' marking. A large bracket spans measures 120-124.

125

RIT - - - - -

behind the bridge

pp

pp A D A E

vib. molto

mf

p cresc. ...

p cresc. ...

f, appar.

Musical score for measures 125-129. Measure 125 has a dynamic marking of *pp*. Measure 126 has a dynamic marking of *pp* and notes A, D, A, E. Measure 127 has a dynamic marking of *vib. molto*. Measure 128 has a dynamic marking of *mf*. Measure 129 has a dynamic marking of *f* and a note with a 'p, cresc.' marking. A large bracket spans measures 125-129.

130

sfz

p

ff

Musical score for measures 130-133. Measure 130 has a dynamic marking of *sfz*. Measure 131 has a dynamic marking of *p*. Measure 132 has a dynamic marking of *ff*. Measure 133 has a dynamic marking of *ff*. A large bracket spans measures 130-133.

14

(behind bridge)

guitar: E A D, poco f

electric bass: p

double bass: cresc. ad. espress., ff intensa

135

guitar: tap body, p

electric bass: mp, ff

double bass: molto, p dolce

140

guitar: ord., p, cant.

electric bass: p, cant., tap body

double bass: f, if resistent

145

behind the bridge

guitar: p A E A, p

electric bass: pp cresc...

double bass: pp cresc...

150

Handwritten musical score for measures 135-140. The score includes piano (p), mezzo-forte (mf), and forte (f) dynamics. Performance instructions include *md.*, *p, dolce cant.*, and *vib.* (vibrato). The music features complex rhythmic patterns and melodic lines across multiple staves.

155

Handwritten musical score for measures 155-160. Dynamics include piano (p) and crescendo (*cresc.*). Performance instructions include *p cresc.* and *p cresc.*. The score shows melodic development and dynamic growth.

160

Handwritten musical score for measures 160-165. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Performance instructions include *sf*, *sf*, *sf*, *fp, intenso*, and *p scattato*. The music is characterized by rapid, rhythmic passages.

165

Handwritten musical score for measures 165-170. Dynamics include piano (p) and fortissimo (ff). Performance instructions include *p per energico*, *(p) - arco glia*, and *bar on bridge*. The score features intricate rhythmic patterns and dynamic contrasts.

170

pp
tip body
mp, more
p accented
tip body

RIT.
ppp
pp
p dolce
tip body
sf e.v.

IV The Road

175 Allegro Molto $\text{♩} = 120$

Recitativo

AD LIB

(Music has commenced a knife she makes to offer it to Jim)

If thy right hand of - fard thee

ff furioso
ff
ff martellato
ff
molto

17

ff $\text{♩} = 100$ Independent
 (the throat down the knife in despair...)
 How could you do it Jim?

ca 5 secs

Independent $\text{♩} = 100$
pp *gliss*
ogni nota

ff sf

stop

PIZZ
pp begin rapidly
 (from the song)

PIZZ
pp At vol. 2: vary
 note order

Allegro Scerzoso $\text{♩} = 120$

2+2+3 *mf* *f* *p* 3+2+2

For me who've stood by you through

pp light
Acco

pp short
 notes
gliss

light

PIZZ
pp
legno
pp

180

ev-ery-thing? who had the win-dows boarded up

pp
gliss

pp

pp

Acco

pp

niggling 4:5

bad things _____ whose listened to you No mat. for how wide

sub

ritard

ritard

your ideas _____ who co-joined, pun-nelled, and sub-dued

(p)

sf

f

f

f

vib. motor

2+3+3

3+3+2

2+3+3

the others _____? Bo-lic-ving In spir-ving

mf

f

f

f gliss

200

4x2 3+2+3

in-ter-pret-ing your ran-tings
pre-ciso

p *ff* *fz* *pizz* *arco* *pp, delicato*

Much Broader Suddenly

Much Broader Suddenly

ff *stacc* *mf* (mostly breath) *mf* *rit el trem...*

made you *suis*

pp *rit el trem...*

Come Sopra Allgro 1. = 120

205

3+4+2

p *ff* *pp* *sf* *mf*

I made you

legato battuto *p, prior as pres.*

3+3x2 **f,ff** **f:sf** **mp** **mf** **21**

made you; I turned you from a kid with a chip on his shoulder

sempre portamento

pizz.

f **sf** **ff** **f:ffz** **p** **ff**

3+4x2 **[210]** **f** **ff pass.**

in - to a man of power

mp **fff** *tutta forza* **f**

p **fff** **ff**

Recit - Take time

f *(melting.....)* **pp, delic.**

(5 measures last) O, Jun With Bei die A-stre, velle

Wolter Appass.

p, cresc..... **f**

mfz **molto**

22

pp tenderly

(*pp*) You have de-royed our love *sostenuto: take time!*

pp *very sweet and expressive*

stop

SAL POINT

pp very close trem

rhythmic

pp *brave*

stop

ca. 8 'secs'

begin first part tempo AD LIB

pp delicate

fade-out

1 sec. *pp*

fade-out

3 secs

Strict - *ppizz*

As vln but retain integrity of phrase

fade-out

4 secs

ppizz From CAA LIS

fade-out

G Allegro $\text{♩} = 120$ (TRIO)

mp

why

Arco - take note

Arco - take note

Arco

Arco

p, printed

pp *gracioso*

ppp *bisbigliando*

pp *sub.*

215

Arco

p $\text{♩} = 120$

can't we stop time when we

p *more.*

cresc. ... more

more dim

p, printed

pp

p, printed

pp

220

p, sub.

resch the tear-ning print the

ppp *comp.*

pp *gracioso*

bisbig.

p, printed

ppp

f *molto espress.*

pp, *gracioso*

p, printed

pppp

point where there's no pre-ten- ding a ny more
 (al punto - ritmico!)
 ppp ritmico!

225

Aren't we in a mo- vie? Can't we do a re- write
 ff *molto!* ppp
 ff *molto!* ppp
 ff *cresc.* ppp
 ff

230

spoken (shagging) sing: a fearful self-mocking. (look at tempo, perhaps pick it up)
 Huh! Re-a-li-ty is Deatly crutch!
 ff *bisbig.* ff *sub, strapazzo!*
 ff *bisbig.* G.P.
 (... ff)
 (... ff)

A Tempo $\text{♩} = 120$

p sott. ma marc.

mp, heavily 25

Musical score for measures 235-240. The system includes five staves: vocal line, piano, harp, and two bass lines. The vocal line contains the lyrics "I will live for the Temple I will". The piano part features a complex texture with triplets and a five-measure rest. The harp part has a tremolo effect. The bass lines provide harmonic support with various rhythmic patterns. Performance markings include *pp bisbig.*, *pp*, *pp cresc. poco a pochiss.*, and *pp, bisbig. 3*.

235

Musical score for measures 235-240. The system includes five staves: vocal line, piano, harp, and two bass lines. The vocal line contains the lyrics "tra... vel was in-ly down that Road". The piano part features a complex texture with triplets and a five-measure rest. The harp part has a tremolo effect. The bass lines provide harmonic support with various rhythmic patterns. Performance markings include *pp, bisbig. 3*, *pp*, and *pp ma quasi fort.*

240

Musical score for measures 240-245. The system includes five staves: vocal line, piano, harp, and two bass lines. The vocal line contains the lyrics "We're all bound to pon". The piano part features a complex texture with triplets and a five-measure rest. The harp part has a tremolo effect. The bass lines provide harmonic support with various rhythmic patterns. Performance markings include *pp*, *p*, and *pp*.

Handwritten musical score for the first system, featuring four staves. The notation includes treble and bass clefs, time signatures, and various musical symbols. Performance instructions include "senza cord." (without strings) and "ff" (fortissimo). The score is marked with a repeat sign and a double bar line.

Handwritten musical score for the second system, including performance instructions and a "PIZZ" (pizzicato) section. The notation includes treble and bass clefs, time signatures, and various musical symbols. Performance instructions include "senza cord.", "ff sopra tremolando", "dim. molto", and "pp". A box contains the instruction "PIZZ - Quarter 1 beg - J. 50, then accel." and another box contains "PIZZ - begin study - very rhythmic gradual accel. (on cello reading 'D')".

Handwritten musical score for the third system, including performance instructions and a section marked "ppp senza vib.". The notation includes treble and bass clefs, time signatures, and various musical symbols. Performance instructions include "p, espress. e lusingando", "ppp senza vib.", "p, molto espress.", and "ppp senza vib.". A note indicates "(interpretably occasionally C-C)".

Gently-tired

So, Jun

pp

Pizz.

pp (synchronized)

Pizz.

pp

pp

pp

pp ~ senza vib.

Alc. ca. 120 Measured

You need love, you need sex, you need re-as-surance

ppp

ppp

ppp

ppp

ppp

Fraly

What a-bout my love, my bo-dy The re-as-surance

ppp

ppp

ppp

ppp

ppp

I've given for twenty years — ? Who re-assures me, Jim ?

245 Measured: Molto Moderato $\text{♩} = 60$

Why must men always pre-fer what's new to what's

pp vib., dolce espress.

pp vib., dolce espress.

Pizz

pp - snore

pp - snore

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$\leftarrow \text{♩} = \text{♩} \rightarrow$

Allegro Molto - brillante! $\text{♩} = 120$

250

true — Well, Jim I was a w. man

f *ff* *sf* *sfz* *f* *sfz* *p*

Alco *f* *ff* *sfz* *f* *sfz* *p*

Alco *f* *ff* *sfz* *f* *sfz* *p*

pp *p* *MOLTO!!* *ff* *sf* *sf* *sf* *sf* *p*

3 + 3 x 2
f, cresc.
 once full of love and
mp
pp sub. leggiero *fpp* *p dolce*
p *pp*
mf: sf *mf: sf*
pp cresc.

3 x 3 255 *brave* *A Tempo-Vivaci*
 hope Now I've turned in- to thing
gliss. *gliss.*
p *mf* *f* *pp*
f *mf* *f* *pp*
f *mf* *f* *pp*

mf *f* *ff* *ff* *f: ff* *molto*
 A mo-ther me - to - mor - phosed
ff *ff* *ff* *ff* *f: ff* *molto*

31

pp cresc.

f molto

mf

paired with rope and da - spir - fan - ta - sy ob - ses - sion

(flaut.)

pp staccato

pp staccato

pp flaut.

pp flaut.

leggiero

270

with trust

And be - tray - ed

ppp

pp marc.

pp marc.

275

I still can't see sur - da - sti - na - tion Can

quasi

pp marc.

pp!

sfz

f

pp

Handwritten musical score for the first system. It includes a vocal line with lyrics "you" and "Re - mem - bar", a piano line with "ppp bisbigliando" and "pp always stacc. & rhythmic", and a bass line. The score features various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for the second system, starting with a boxed number "280". It includes a vocal line with lyrics "Be. lo. ho. ri - zon" and "te", a piano line with "mf dim molto" and "pp", and a bass line with "dim molto". The score includes a "durely" marking and a question mark at the end of the vocal line.

Handwritten musical score for the third system. It includes a vocal line with lyrics "Re - mem - bar" and "the nights in -", a piano line with "pp, stacc.", "pp", "pizz.", and "acc.", and a bass line with "ppp bisbig." and "pizz.". The score includes dynamic markings like "p (sub.)" and "mf", and various musical notations such as slurs and triplets.

espress.

mense. and beach

ff *bisbig.* *f: sf* *pp bisbig.*

f sbcc. *p cresc.* *mf*

f sbcc. *p cresc.* *mf*

p. *f*

And the jun gle live

p sub. *f* *pp bisbig.*

p sub.

p pointed *p lighty*

with its wild chor. us wild wild

f: fms *pp mf* *mf* *mf*

pp, me ruidor! *mf* *dim. molto.*

310

f, ma intaso

from full part
Cal-ling on down that Road

pp *more.*
pp *martello*

pp *mp* *mf* *ff*

J Presto $\text{♩} = 168$

ff *pp* *cresc. poco a poco (getting brighter)*

From In-die-na-po-lis to U.

pp *riturco!*
pp *riturco!*
pp *riturco!*
pp *riturco!*

315

rich! *port.* *(eye)* *(eye)* *(eye)* *(dark as in 'apost')*
fp *fp*

li-sh Ca-li-for-ni-a

dim.
dim.
dim.
dim.

leggiero

mf *from Red-wood Valley to...?*

Pizz *p* (with voice) *mf* *ritenuto*

Pizz *p* (with voice) *mf* *ritenuto*

mf (to turn *mf* if. nec.)

V - Commentary II

Molto Rubato - $\text{♩} = 60$ (Caribbean Lilt)

pp *espress. ma dolce*

ppp *delicate*

pp *dolce*

pp *lightly (unleashed)*

Recit Quasi Cadenza

espress.

pp molto espress. (vib.)

solo *(gradual accel.)*

p *mp, poco più pesante*

330 38

Handwritten musical score for measures 330-335 (measures 38-43). The score includes piano, violin, and cello parts. Dynamics include *f*, *mf*, *ff*, *p*, and *pizz*. Fingerings and slurs are indicated throughout.

335

Handwritten musical score for measures 335-340. The score includes piano, violin, and cello parts. Dynamics include *mp* and *f*. Fingerings and slurs are indicated throughout.

arco 3 sec.

Handwritten musical score for measures 340-345 (measures 43-48). The score includes piano, violin, and cello parts. Dynamics include *p: sfz*, *f*, and *ff*. Includes the instruction *arco 3 sec.* and *fade-out*. A note says *Ret il tram.*

340

Handwritten musical score for measures 340-345 (measures 48-53). The score includes piano, violin, and cello parts. Dynamics include *pp*, *f*, and *ff*. Includes the instruction *pp flautando* and *f molto espress.*

Piu Allegro $\text{♩} = 120$

Handwritten musical score for the first system, measures 18-24. It features four staves with a treble clef and a 4/4 time signature. The music consists of rhythmic patterns of eighth notes. Performance markings include *fff*, *scm.*, and *martellato*. A *lacc.* marking is present at the end of the system.

Handwritten musical score for the second system, measures 25-34. It features four staves with a treble clef and a 3/4 time signature. The music includes chords and melodic lines. Performance markings include *pizz.*, *f*, *mf*, *p*, *ff*, *molto*, and *pp con tenerezza*. A boxed measure number **345** is visible. A large blue watermark "PREVIEW FILE ONLY" is overlaid on the page.

Handwritten musical score for the third system, measures 35-44. It features four staves with a treble clef and a 3/4 time signature. The music includes complex chordal textures and melodic fragments. Performance markings include *ff*, *f*, *pp*, *mol.*, *pp flaut.*, and *SUL ANT.* with a circled **5**.

Handwritten musical score for the fourth system, measures 45-54. It features four staves with a treble clef and a 3/4 time signature. The music includes melodic lines and chords. Performance markings include *pp cresc.*, *pp assc. 5*, *pizz.*, *f*, *sf*, *pp*, and *appass.*. A boxed measure number **350** is visible.

355

K Fantastico! (♩=92)

360

ten - - - 7
Tempo Allegro $\text{♩} = 120$

ff take time
ff intenso

Furioso $\text{♩} = 132$

365

ff impetuous
mf, cresc.
mp, ritmico
p

mf
ff energico
gelo.
dimin. molto
mp, cresc. f

370

ff
mp
mp, cresc. f

42

8 *Poco Meno* $\text{♩} = 100/5$

ff accentato: hold all 3 notes

ff accentato: hold all 3 notes: accentato!

ff hold all 3 notes: accentato!

ff

375

5

ff

Subito Molto Adagio $\text{♩} = 52$

ff *p. sub.* *dolce* *p dolce*

380

pizz. *mp* *ppp* *ppp* *ppp* *pp*

p, espress. *pp con tenerezza*

21/8 21/8 21/8 21/8

Piu Mosso $\text{♩} = 100$ (like crickets)

43

Handwritten musical score for the first system, consisting of four staves. The music is in 2/8 time. The first staff has a tempo marking "(more than)" above it. Dynamics include *p* close trem., *sim.*, and *p* clatter. The second staff has *p* close trem. and *sim.*. The third staff has *p* (more than) and *sim.*. The fourth staff has *p* clatter and *sim.*.

385 Andante $\text{♩} = 80$

Handwritten musical score for the second system, consisting of four staves. The music is in 3/4 time. The first staff has *p espress.* and *f*. The second staff has *pp*. The third staff has *pp* and "SUL PONT". The fourth staff has *pp* and "SUL PONT". Performance instructions include "per... a... poco... naturale", "prez a poco", "naturala", "trist", and "nat.". A "rit." marking is at the end.

390 Molto Adagio di Nuovo $\text{♩} = 52$

Handwritten musical score for the third system, consisting of four staves. The music is in 3/4 time. The first staff has "RIT" and "Molto Adagio". The second staff has *pp* and "arrest". The third staff has *pp* and "SUL PONT (sub.)". The fourth staff has *pp* and "SUL PONT".

Handwritten musical score for the fourth system, consisting of four staves. The first two staves have "Pizz" markings. The third staff has *pp*. The fourth staff has *pp*. The system concludes with "rit." and "C" time signatures. The text "ritacca subito" is written at the bottom right.

← 1-1 →

405

45

NIGHT

tr. sul. arco
arco
pp in relief

p. hatched
The last

the ul - ti - mate ri - tual of loyal - ty

tr. sul. arco
arco
ppp

410

Poco Più Mosso $\text{♩} = 63$

the fi - nal proof we're true

mf *ppp*

nat. *non ten.* *espress.* *ppp* *pp* *ppp*

(All begin without vib... add)

419

rit. A Tempo

Li - sten, Jun what will it prove? Who can tri

mf *mp* *ppp* *pp* *pp* *deliss.*

very much impressive

pp arco *pp arco*

3 pizz *pizz*

umph through our death? Who will dare

p *mp*

pp *pp* *pp* *pp*

pp - very sweetly

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

dare to claim the hol - low - est

mf *f* *mf*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

445

Violins

So - cia - list Dad - I'll help ad - mi - ni - ster

FLA - VOR - AID ... Laced with Green Cs

450 Only a lit - tle bit I'll help sy - ringe

Andante Cantabile $\text{♩} = 76$
 death - down our ba - by's throats

455

p *and* Bye — comes sweet re — lease *pp* *cresc. (crescitate)*

sfz sfz molto
Independently: 1 = 68 (strict!) *pp sfz sfz*

p *sfz sfz* *molto* **460** *pp sfz sfz*

sweet re — lease Bye — and Bye comes sweet re — lease

sfz sfz *sfz sfz*

p *cresc...*

Well, Jim — you — tried to re gain lo — ra — dice

sfz sfz molto

pp cantabile

pp cantabile

465

To — li — be — rate — Je — ru — sa — lem

f

f

52

p *mf*

last we for-got thee But it al-ways goes

sfz sfz *mezzo*

fz fz *mezzo*

marcato.

wrong Them and Us, Us and... Us and Them, Them and.....

470

f *ff* *f*

The e-ver re-newing cy-cle

sfz sfz *leg*

fade-out

54

480

Good night Good night with

pp cresc. *mf*

pp *mp*

ppizz *arco*

3

5 3

5 3

485 Più Deciso ♩ = 112

prison and the gun

ff *f* *pp* *mp*

prob. take mute *Quarta plays speaking* *LEADER PART.* *(ALSO) 7 F*

5 3

5 3

5 3

spoken (turning in her dream) *p*

LET! Hang on a moment, Ho-may... what a rocky was your our-age-?

sfx *pp* *f* *mf*

No message.

490

(p) *gentle*

Wait...! Love now, if you're lucky, for time is very short...

Left!

pp (with voice)

pp (with voice)

pp (ricordato)

pp (ricordato)

f (all. rit.) *f* 3-6

f A-LEFT

Paul M. Queen
 Plot Bridge - Diana
 Brackets - @ - 1/2
 H. 3.86

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