

PRETTY PRETTY PRINCESS VS. THE UNDERWORLD:

A SONG CYCLE IN SEVEN MOVEMENTS

FOR ALTO AND CHAMBER ORCHESTRA

by

CARA M. HAXO

A DISSERTATION

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy in Music Composition

June 2019

DISSERTATION APPROVAL PAGE

Student: Cara M. Haxo

Title: Pretty Pretty Princess vs. The Underworld: A Song Cycle in Seven Movements for Alto and Chamber Orchestra

This dissertation has been accepted and approved in partial fulfillment of the requirements for the Doctor of Philosophy in Music Composition degree in the School of Music and Dance by:

Robert Kyr	Chairperson
David Crumb	Core Member
Jack Boss	Core Member
Nathalie Hester	Institutional Representative

and

Janet Woodruff-Borden	Vice Provost and Dean of the Graduate School
-----------------------	--

Original approval signatures are on file with the University of Oregon Graduate School.

Degree awarded June 2019

© 2019 by Cara M. Haxo (ASCAP)
All Rights Reserved

DISSERTATION ABSTRACT

Cara M. Haxo

Doctor of Philosophy in Music Composition

School of Music and Dance

June 2019

Title: *Pretty Pretty Princess vs. The Underworld: A Song Cycle in Seven Movements for Alto and Chamber Orchestra*

This song cycle, which is scored for alto and chamber orchestra, is a setting of excerpts from Emily Corwin's beautiful poetry. It explores the archetypal themes of love, loss, identity, and obsession.

In regard to the text, the pretty pretty princess of Corwin's *pretty pretty princess vs. the underworld* (2016) does something Orpheus himself was never able to achieve: she rescues her lover from the Underworld. For his part, the tall handsome emerges relatively unscathed, his beauty left intact. The same cannot be said for the princess. She sacrifices her identifying princess characteristics—her “pretty princess hair, glitter tongue, and white swan”—in order to save her lover. When this does not work, she gives up an eye, a tooth, and ultimately an ovary. Unlike Orpheus, the pretty pretty princess successfully rescues her tall handsome with this final gift, but she loses her own princess, feminine identity in the process. In the finale of the work, the princess has saved her lover and grows delirious with love. It is only with her final, gasping breath that she rediscovers her own identity.

CURRICULUM VITAE

NAME OF AUTHOR: Cara M. Haxo

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene, OR
Butler University, Indianapolis, IN
The College of Wooster, Wooster, OH

DEGREES AWARDED:

Doctor of Philosophy, Music Composition, 2019, University of Oregon
Master of Music, Music Composition, 2015, Butler University
Bachelor of Music, Music Composition and Theory, 2013, The College of
Wooster

PROFESSIONAL EXPERIENCE:

Faculty Member, The Walden School Young Musicians Program, 2016-present
Graduate Teaching Fellow in Music Theory, University of Oregon School of
Music and Dance, 2015-19
Ode to the Future Student Mentor (funded by the National Endowment for the
Arts), University of Oregon School of Music and Dance, 2016
Teaching Fellow, Butler Community Arts School, 2013-15

GRANTS, AWARDS, AND HONORS:

SOMD Outstanding Graduate Scholar in Composition, University of Oregon
School of Music and Dance, 2019
Patricia Plude Faculty Fellowship for Excellence and Innovation in Musicianship
Teaching, The Walden School, 2018
Finalist, University of Wisconsin – River Falls Composer Workshop and
Competition, 2014
Ellen Taaffe Zwilich Prize, International Alliance for Women in Music, 2013
First place, National Federation of Music Clubs Young Composers Award, 2013
Pi Kappa Lambda Prize in Music, The College of Wooster, 2013
Second place, Ohio Federation of Music Clubs Student/Collegiate Composers
Contest, 2012

PUBLICATIONS:

Haxo, Cara. "Alone." In *NewMusicShelf Anthology of New Music for Baritone, Vol. 1*, curated by Michael Kelly. Astoria, NY: NewMusicShelf, Inc., 2018.

Haxo, Cara. "Im Harren." In *NewMusicShelf Anthology of New Music for Mezzo-Soprano, Vol. 1*, curated by Megan Ihnen. Astoria, NY: NewMusicShelf, Inc., 2018.

Haxo, Cara. "Three Daydreams." In *Creative Commissions, Volume One*, edited by Andy Villamez. CreateSpace Independent Publishing, 2018.

Haxo, Cara. "Recurrences." Medfield, MA: Dorn Publications, 2013.

DISCOGRAPHY:

Haxo, Cara. "Exercices." On *Hypothetical Islands*. Splinter Reeds. New Focus Recordings fcr222, 2019. Compact disc.

Haxo, Cara. "Three Erasures." On *Motherland*. Quince Ensemble. New Focus Recordings fcr203, 2018. Compact disc.

ACKNOWLEDGMENTS

I would first like to thank my dissertation advisor Robert Kyr, who dedicated many hours of his sabbatical to reading my drafts and answering my questions. No matter how frantic I felt, Dr. Kyr continually offered words of encouragement and reminded me that I was more on track than I realized. Dr. Kyr has an incredible eye for detail, and I will forever appreciate his mentorship in creating a score that “pops.”

I would also like to thank Jack Boss, David Crumb, and Nathalie Hester for serving on my dissertation committee. Their lightning fast responses to my emails have made scheduling my defense easier than I could have imagined, and I feel lucky to have the support of such attentive professors.

The staff of the University of Oregon School of Music and Dance has provided additional amounts of support. Grace Ho has articulately answered all of my administrative questions throughout my degree program, no matter how small those questions seemed. Brooke Cagno demonstrated amazing patience as I scheduled all of my rehearsals, then rescheduled half of them. David Mason helped schedule my dissertation performance early on, and Thor Mikesell ensured that my performance ran smoothly.

To all of my performers—my dissertation would be nothing but notes on a page without you. Thank you for the time you committed to bringing my music to life. Special thanks to my conductor, Cera Babb, whose thoughtful organization and clear, direct rehearsal technique never cease to amaze me. In dreaming up this project, I only ever pictured Sarah Brauer as my alto, and I was thrilled beyond belief when Sarah agreed to sing in my performance. Sarah’s insightful comments about the text and my music led me to think about my dissertation in new, exciting ways. Sarah, thank you for diving into the role of the pretty pretty princess; this piece was made for you. I also extend my sincere gratitude to my rehearsal pianist Andrew Pham.

Pretty Pretty Princess vs. The Underworld simply would not exist without Emily Corwin’s beautiful, haunting text. Over my past four years in Oregon, Emily’s poetry has inspired many of my compositions for voice, and I am so honored to work with her text for my dissertation. I have read her words nearly every day for the better part of a year, and every time I read them, I discover a new detail that I have never before noticed.

Emily, thank you for sharing your words with me, and for letting me share your words with my audience here in Oregon.

Throughout this year, Sarah Riskind and Chelsea Wright have offered strong support, sound advice, wonderful friendship, and a mutual appreciation of David Tennant. In September, Sarah suggested that we arrange weekly Skype meetings to update each other on our works in progress, and I am thankful to have maintained these meetings. Sarah constantly reminded me to set reasonable goals—advice that I am slowly but surely getting better at following. Chelsea has been a fantastic officemate for the past three years. Amongst many other acts of support, she has listened to me complain, shared food, walked with me on Starbucks runs, and shown me pictures of her cat.

Finally, I would like to express my deepest gratitude to Brian Fancher and my parents. Brian, thank you for the visits, for the wine, and for being a constant source of light and positivity, even when I am in the darkest of moods. I cannot wait to finally live in the same state as you. To my parents, Anne and Thom Haxo, who played me recordings of *Don Giovanni* and *The Magic Flute* from my earliest years, who ice skated with me to music from *Carmen* and *Rhapsody in Blue* and Disney songs, who read out loud to me through my high school years and sparked my desire to listen and create, who discovered The Walden School online and encouraged me to apply, who have attended my premieres across the country and supported and loved me every step of the way, thank you a thousand times over. I love you to infinity (and beyond!).

For Brian, my own tall handsome,
For Emily, whose words are magic,
For Sarah and Cera, who gave life to these pages,
And for Allie Haxo, with love.

TABLE OF CONTENTS

Movement	Page
I. FIRST BODY	1
II. BALLROOM TWINKLE	36
III. INTO THE ORCHARD	76
IV. GLITTER TONGUES	108
V. BLACK CHERRY TREE	143
VI. DRIP JUGULAR	172
VII. HYDRANGEA.....	218

INSTRUMENTATION

Flute (doubling piccolo)

Oboe

Clarinet in B-flat

Bassoon

Horn in F

Percussion 1: Vibraphone

Crotales (lower octave)

Small suspended cymbal

Large suspended cymbal

5 toms

Percussion 2: Glockenspiel

Chimes

Triangle

Medium suspended cymbal

Snare drum

Bass drum


Alto


Strings


Score is in C.


PERFORMANCE TIME: c. 35 minutes


KEY TO PERCUSSION SYMBOLS


 = soft mallet


 = medium mallet


 = hard mallet


 = mute sound


 = wire brushes

 = rawhide chime hammer

 = triangle beater

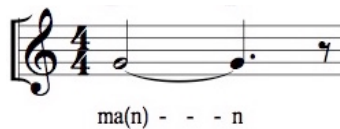
 = snare drum sticks

 = pedal down

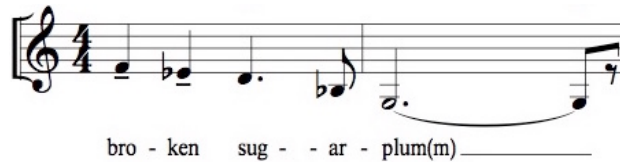
 = pedal up

PERFORMANCE NOTES

1. The eighth note remains constant throughout the work unless specifically marked otherwise.
2. In movements I, II, and VII, sections marked with a circled number are unmetered. The conductor should simply conduct the start of each measure. Where a specific amount of time (in seconds) is indicated, the conductor should hold each section for approximately that amount of time. Where no amount of time is indicated, the conductor should follow the alto.
3. In movement VII, rehearsal letter H should sound as harsh and ugly as possible. Do not shy away from this sound!
4. The vibraphone's motor is turned off throughout the work.
5. The IPA [ŋ] is pronounced like the "ng" at the end of the word rippling.
6. The alto should wait to close to a consonant when it is indicated when the consonant is shown below its own note, as in the following example:



7. When no separate note is provided and the consonant is indicated in parentheses following the word, the alto should immediately close to the consonant:



8. All strings should start each movement *senza sordino* unless specifically marked otherwise.

TEXT

Excerpts taken from Corwin, Emily. “pretty pretty princess vs. the underworld.”
In *My Tall Handsome*, edited by Kiki Petrosino, 26-39. Mineral Point Poetry Series 4.
Brain Mill Press, 2016.

I. First body

my tall handsome, you are always
hydrangea in my rib, popped open
always dazzle of salt on my punched lip

love of life
the he & me I will devour

we beneath black cherry tree
all fruits and crystals on your chest

you were my first body—now and always
forever and ever, in the pink bed rippling
amen.

II. Ballroom twinkle

Being with you is heavenly, really
heavenly in the pearly slipper night
twirling, twirling up that cocktail rum & coke magic
that hocus pocus ballroom twinkle
that witching hour with a long red kiss

my tall handsome and me, we gonna get hitched
my arms pinched in beads brocade teardrop tiaras
I walk in a chiffon mermaid spell
I walk in the room with
a white swan glued against my back

girl in the moon with the glitter tongue ravaging

I am a new shiny thing
and I steal you away
to a stardust garden I drip grapes
into your perfect mouth

bite your chest find paradise my sugar boo,
my muffin cake

my tall handsome—always hydrangea and dazzle of salt
always my popped rib and punched lip milky
always fruits and crystals, the black cherry tree
shaking

III. Into the orchard

into the orchard, into the crabapple abracadabra
we snap a sugarplum, slap the guts into our gums
pulp so yellow sloppy

I am perfectly hideous, you are perfectly hunky
forever and ever in a stardust disaster amen

scoop me up, my tall handsome
take your bride, your one beloved
to the glass coffin, to the pink bed rippling

a snow pea stuck in the mattress
bow down to your nitpicky finicky fussy little princess

I stay up forever, can't ZZZZZZZ ZZZZZZZ

a rifle cracking the robin egg blue

you were my first body
the pink bed ripples.

I strike up the candlestick
and the smoke so mystical
I giddy up, whipping a carousel horse
across your absence

your shut-eye golden goldenrod
like dandelion wine and buttermilk hot cakes
mango honey yummm

the he & me I will devour

IV. Glitter tongues

tulips two lips two ripples shake the pink sheet

the he & me, two cherries smooshed in a pie
two peas in a mattress
two itty bitty glitter tongues ravaging

my tall handsome in the tallest tower
in the bedroom ripe with flames
and nightingales

lingerie
caterpillars
scones lavender rubies and dead bees
and cappuccinos soaps
and puppet strings bells

ripening with valentines oils alphabet
coins and ghosts
pink wine shadowboxes
cough drops witch hazel white swan

bedroom ripe with pomegranate goblets ribbon
dazzle of salt rum & coke magic
paradise
hydrangea

V. Black cherry tree

I miss you
misplace you

I lose you already

my tall handsome under the black cherry tree, shaking
the wood sizzles with clocks rivers trumpets ropes
the wood splits apart, gutted

and the underworld swooshes up
underworld feasting on your heartbeat
pitter patter
your gorgeous mouth, perfect hunky
your fruits and crystals
your long red kiss

I miss you misplace you I lose you already

VI. Drip jugular

At the end of the black hole
in the wet abyss chanting, there is a chair.
And in that chair, there is a robe.
And in that robe, there is a wicked wicked cheek
that is a mirror

he churns above me, that shrieking man
he jingle jangles, he rattles
when I gallop into the room

and you are there—gorgeous buttercup shimmer

the black robe shrieks bloody murder

I lay down my peace offerings—
slipper, snow pea, grapes, teardrop tiara

also hot cakes
also tulips
and candlestick
and smoke so mystical

so I lay me down
my pretty princess hair
my glitter tongue and white swan
glued against my back

the black robe jingle jangles
he cuts me up with hooks and choked red eyes
girl in the moon—I am a shiny new thing
I am willing to be gutted

he picks the tasty precious bits
an eye
a tooth
an ovary

I will devour you
slurps it all into his gullet so wicked so spittle
drip jugular
ever shrieking

VII. Hydrangea

you were my first body
and your body comes back to me amen
my tall handsome with fruits and crystals glinting
splendorous baby cake
being with you is heavenly sugar boo

I am a hot mess gutted little ruin

and you pucker up
and still you clutch my gruesome face
 you mack all over me
 and it's a sparkler spell-breaking cherry
 bomb kinda kiss, amen

we blast out of the underworld
past chemicals gasoline salamander trumpets

into the orchard
 to the crabapple abracadabra
 in the tallest tower
 the pink sheet rippling

you are my tall handsome, my sugar boo zombie man
and I—your broken sugarplum

love of life
 the he & me I will devour
forever and ever
 in the pink bed
 in a chiffon mermaid spell
 in my rib, popped open
 tall handsome
 beloved
 into the sunset
 amen
 amen
 amen
 hydrangea.

Score in C

I. First body

for alto and chamber orchestra

Emily Corwin

Cara Haxo

① 5" ② 3" **A** Sensual
(♩ = c. 66)

breathy

mp < *mf* > *p* *mp* < *mf* >

S.D. Slide slowly on drumhead

p

audible exhalation
f *n*

[h] _____

mf

[h] _____

p

B Meditative

6

Fl. *p mp mf p mp mf p*

Ob. - - - -

Cl. - - - -

Bsn. - - - -

Hn. - - - -

P1 Vib. *mp mf*

P2 S.D. - - - -

A *f*
[h] _____ [h] _____

I Vln. *mf > p*

II Vln. *mf > p*

Vla. *p mf > p*

Vc. *mf > p*

D.B. *mf*
pizz.

Detailed description: This is a page of a musical score for a section titled 'B Meditative'. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (P1 Vib., P2 S.D.), and Strings (A, I Vln., II Vln., Vla., Vc., D.B.). The music is in 3/4 time, which changes to 5/4 and then 4/4. The Flute part has a melodic line with dynamics *p*, *mp*, *mf*, *p*, *mp*, *mf*, and *p*. The Percussion part features a vibraphone solo in the 4/4 section with dynamics *mp* and *mf*. The strings provide harmonic support, with the Violins and Viola playing sustained notes and the Double Bass playing a pizzicato line. The section is marked with a box 'B' and the tempo 'Meditative'.

10

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Vib.

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf espr.

f

p

p

mf

mf > p

mf

p

mf

p

mf

mp

12

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Vib.

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf

f

mp

mf

p

mf

mp

mf

p

mf

5

3

6

3

7

7

5

mf

14

Fl. *norm.*
mp

Ob. *p*

Cl. *p*
mp

Bsn. *mp*

Hn.

P1 Vib. *mp* *f*
P →

P2

A

I Vln. *mp* *p*

II Vln. *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

D.B. *mp* *mf*

C Reverent

16

Fl. *mf* *p*

Ob.

Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

P1
Crot. *mp*

P2

A *mp*
my tall

I *n*

Vln. II *n*

Vla. *n* *mp* *p*

Vc. *mf* *p* *mp* *p*

D.B. *p* *mp* *mp* *p*
arco

Detailed description: This is a page of a musical score for a piece titled 'Reverent'. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (P1, P2), Trumpet (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures. The first measure starts at measure 16. The Flute, Clarinet, and Bassoon parts begin with a melodic line marked *mf* that tapers to *p*. The Percussion part (P1) has a Crotchet (Crot.) marked *mp*. The Trumpet part (A) has a melodic line marked *mp* with the lyrics 'my tall' underneath. The Violin I part starts with a note marked *n*. The Violin II part has a note marked *n*. The Viola part has a note marked *n*. The Violoncello part has a complex melodic line with a quintuplet (5) marked *mf* and a triplet (3) marked *p*. The Double Bass part has a melodic line marked *p* that tapers to *mp* and then *p*. The score includes dynamic markings, articulation marks, and a 'C' in a box at the top right.

21

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

pp

mp

mf

p

mf

mp

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

tall _____ hand - so(me) - m, _____

5

3

3

5

7

5

5

3

5

5

24

Fl. *p* \rightarrow *mf*

Ob. *p*

Cl.

Bsn.

Hn.

P1 Crot. *p*

P2

A
my tall *bright mf* \rightarrow *f*

I Vln. *fp*

II Vln. *fp*

Vla. *p* \rightarrow *mp* \rightarrow *p*

Vc. *mp* \rightarrow *p*

D.B. *mp* \rightarrow *p* \rightarrow *mp* \rightarrow *p*

26

Fl. *p* $\text{---} \text{---} \text{---} \text{---}$ *mp* $\text{---} \text{---}$ *p*

Ob. *mf* *p* $\text{---} \text{---} \text{---} \text{---}$ *mp* $\text{---} \text{---}$ *p*

Cl. *p* $\text{---} \text{---} \text{---} \text{---}$ *mf* *p* $\text{---} \text{---} \text{---} \text{---}$ *mp* $\text{---} \text{---}$ *p*

Bsn.

Hn. *p*

P1 Vib. *mp* $\text{---} \text{---}$ *mf*

P2 Cym. *mp*

A. *mf* $\text{---} \text{---} \text{---} \text{---}$ *mp*
 norm. *mf* $\text{---} \text{---}$ *mp*
 hand-so(me)-m,

I Vln. *fp* *n*

II Vln. *n*

Vla. *mf* $\text{---} \text{---}$ *p*

Vc. *p* *mf* $\text{---} \text{---}$ *p*

D.B. *mp* $\text{---} \text{---}$ *p* *mf* $\text{---} \text{---}$ *p*

D Warm, with movement

(♩ = c. 72)

29

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

loving
mp *mf* *mp* *mf*

you are al - - - ways, you are

con sord.
p *mp* *p* *mp*

mp *mf* *mp*

pizz. *arco*
mp *mf* *mp*

32

Fl. *mp* $\xrightarrow{5}$ *mf* *mf* $\xrightarrow{3}$ *mp*

Ob. *mf* $\xrightarrow{3}$ *mp*

Cl. *mp* \xrightarrow{mf} *mp*

Bsn. *p* \xrightarrow{mf} *mp*

Hn. *mp* \xrightarrow{p}

P1
Crot. *mf*

P2

A
f \xrightarrow{mp} *f* \xrightarrow{mf} *hushed mp*
 al - - - - ways — hy - - - dran - - - - gea in my rib, popped

I
Vln. *mf* \xrightarrow{p} *mp* \xrightarrow{p}

II
Vln. *mp* \xrightarrow{p}

Vla. *mf* $\xrightarrow{5}$ *mp* *mf* \xrightarrow{p}

Vc. *mf* $\xrightarrow{3}$ $\xrightarrow{5}$ $\xrightarrow{3}$ *mp* *mf* \xrightarrow{p}

D.B. *mf* \xrightarrow{mp} *mf* \xrightarrow{p}

35

Fl. *p* *mp* < *f* > *mp*

Ob. *p*

Cl. *p* *mp* < *f* > *mp*

Bsn. *p* *mp* < *mf* > *p*

Hn. *p*

P1

P2
Cym. *p* < *mp*

A
o - pen al-ways daz-zle of salt on my punched

I
Vln. *f* > *mp* *pizz.* *p*

II

Vla. *f* > *mp* *pizz.* *p*

Vc. *f* > *mp* *pizz.* *p*

D.B. *f* > *mp* *pizz.* *p*

E Expectant

39 rit. ----- (♩ = c. 66)

The score is for a 3/4 time piece in 4/4 meter. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (P1, P2), and Voice (A). The woodwinds and strings play sustained notes, while the bassoon, horn, and strings have melodic lines. The voice part has lyrics: "lip, _____ love of life, _____".

Fl. 4/4

Ob. 4/4

Cl. 4/4

Bsn. 4/4
mf espr. 3 5

Hn. 4/4
mp *p*

P1 4/4
Crot. *mf*

P2 4/4

A 4/4
lip, _____ love of life, _____
mp *mf* *mp*

I 4/4

Vln. 4/4

II 4/4

Vla. 4/4
arco *mf* *p* 3 5

Vc. 4/4
arco *mf* *p* 3 3

D.B. 4/4
arco *mf* *p* 5

43

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Crot.

P2

A

I
Vln.

II
Vln.

Vla.

Vc.

D.B.

f *mp* *p*

mf espr. *5* *p*

mp *mf* *p*

love of

senza sord.

p

p

mf *p* *mp* *p*

mf *mp* *p*

mf *p* *mp*

45

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Crot.

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf *mp* *hushed mp*

life the

mp espr. *f* *mp*

mp *p* *mf* *p*

p *mf* *p*

3 5 3 5 3 5 3

56

Fl. *mf* *p*

Ob. *mp* *mf* *p* *mp*

Cl. *pp* *mp*

Bsn. *p* *mp* *p* *mp*

Hn.

P1

P2 Glk. *mp*

A
cher - ry tree, ah,

Vln. I *mf* *mp* *mf*

Vln. II *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp*

Vc. *mp* *mf* *mp* *mf*

D.B.

60

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf *mp* *p*

pp

p *mp* *p* *mp*

mp *p*

mp *mp* *mf* *mp*

we be - neath black

p *p* *mp* *p*

p *mp*

p *mp*

mp *mf* *mp* *mf*

64

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Bsn. *p*

Hn.

P1

P2 Glk. *mp*

A
cher - ry tree all fruits and

Vln. I *mp* *p* *mp*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *mf* *mp*

D.B. *mf* *mp*

67

Fl. *mf* *p* *p* *mf*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p* *mp*

Hn. *mp* *p*

P1

P2 Glk. *mf* *mp*

A *f* *mp* *f* *mp*
 cry - stals on your chest, ah,

I Vln. *mf* *p* *fp*

II Vln. *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mf* *mp* *mf*

D.B. *mf*

71

Fl. *p* *mf* *p* *mf* *mp*

Ob. *mf* *mp* *mf* *mp*

Cl.

Bsn. *p* *p*

Hn. *mp* *p*

P1

P2

A *mf* *introspective mp* *mf* *mp*
ah,

I Vln. *fp* *fp* *mp*

II Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *mf* *mp*

D.B. *mp*

rit. -----

79

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf

pp

pp

mf

pp

mf

p

senza sord.

G Somber

(♩ = c. 72)

83

Fl. *p* 5

Ob. *p* 6

Cl. *p* 6

Bsn.

Hn. *mp*

P1
Crot. *mp*

P2
Ch. *mf*
P

A

I
Vln. ord. ————— sul pont. —————

II
Vln.

Vla.

Vc. *p* *mp* *p* 5

D.B. *mp*

85

Fl. *p* 6

Ob. *p* 5

Cl.

Bsn.

Hn. *pp*

P1

P2 Ch. *p*

A *mf*
 you _____ were _____ my _____ first _____

ord.

I

Vln. ord. sul pont.

II *pp*

Vla.

Vc. 6 7
mp *p* *mp*

D.B. *mp*

89

Fl. *p* 7

Ob. *p* 5

Cl. *p* 5

Bsn.

Hn. *pp*

P1

P2 Ch. *p*

A. *mp*
now and

ord. ————— sul pont. —————

I Vln. ord. —————

II Vln. *pp*

Vla. *p* *mp* *p* 5

Vc. *mp* 6

D.B.

91

Fl. *p* 6

Ob. *p* 6

Cl.

Bsn. *p*

Hn.

P1

P2 Ch. *mf*
P

A *mf* *mp* *mf*
3

al - - - ways for - - ev - er and ev - er

ord. - - - sul pont. - - - ord. - - -

I Vln. sul pont. - - - ord. - - - sul pont. - - -

II Vln. sul pont. - - - ord. - - - sul pont. - - -

Vla. *mp* *p* 7

Vc. *p* *mp* *p* 5

D.B. *mf* *f*

94

Fl. *p* 5

Ob. *p* 5

Cl.

Bsn.

Hn. *p*

P1

P2 Ch. *pp*

A *mp* in the

I *sul pont.* *ord.*

Vln. *ord.*

Vla. *mp* *p* *mp* *p* 6 7

Vc.

D.B. *mp* *mf*

Detailed description of the musical score: The score is for measures 94 and 95 in 5/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The strings consist of Horns (Hn.), Trumpets 1 (P1), Trumpets 2 (P2), and Chorus (Ch.). A Soloist (A) is featured with the lyrics 'in the'. The Violin section (Vln.) includes Violin I (I) and Violin II (II). The Viola (Vla.) and Violoncello (Vc.) parts feature sixteenth-note passages marked with '6' and '7'. The Double Bass (D.B.) part has a rhythmic pattern. Dynamics range from *pp* to *mf*. Performance instructions include *sul pont.* and *ord.*

96

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

f

mf

mp

p

mf

mf

mp

pink bed rip - pling. [ŋ]

98

Fl. *p*⁵

Ob. *p*⁵

Cl.

Bsn. *p*

Hn.

P1 Crot. *mf*

P2 Ch. *mp* *p*

A *devout mp* *mf*
a - - - - - me(n)

I Vln. *pp* ord. sul pont. ord.

II Vln. ord. *pp*

Vla. *p* *mp* *p* 5

Vc. *p* *mp* *p* *mp* *p* 5 3

D.B. *mp*

H Glowing
 (♩ = c. 60)

101

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Crot.

P2
Ch.

A

n, a - - - - me(n) - n.

I

Vln.

II

Vla.

Vc.

D.B.

p, *mp*, *mf*, *f*, *pizz.*, *arco*, *con sord.*, *sul pont.*

105

Fl. *mf p* *mf > p* *f*

Ob. *mf p* *mf > p* *f*

Cl. *mf p* *mf > p* *f*

Bsn. *p* *f*

Hn. *mp > p* *fp* *mp > p*

P1
Crot.

P2
Ch.
S.D. *mp* *p* *n*

S.D. Slide slowly on drumhead

A

I
Vln. *p* *fp* *n* *sul pont.*

II
Vln. *p* *fp* *n* *sul pont.*

Vla. *p* *fp* *fp* *n* *sul pont.*

Vc. *p* *fp* *fp* *n* *sul pont.*

D.B. *mp*

II. Ballroom twinkle

Foxy
(♩. = c. 84)

The musical score is for a piece titled "Foxy" in 6/8 time, with a tempo of approximately 84 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flute:** Features a melodic line starting in the second measure, marked *mp*, *mf*, *mp*, and *ff*. A fingering of 5 is indicated for the final note.
- Oboe:** Remains silent throughout the piece.
- B♭ Clarinet:** Features a melodic line starting in the second measure, marked *mp*, *mf*, and *mp*.
- Bassoon:** Features a melodic line starting in the second measure, marked *mp* and *mp*.
- Horn:** Remains silent throughout the piece.
- Percussion 1 Cym.:** Features a cymbal roll starting in the fourth measure, marked *mf*. It includes markings for "S. cym." and "L. cym.".
- Percussion 2 Cym.:** Features a cymbal roll starting in the fourth measure, marked *mf*. It includes a marking for "M. cym.".
- Alto:** Remains silent throughout the piece.
- Violin I & II:** Remains silent throughout the piece.
- Viola:** Remains silent throughout the piece.
- Violoncello:** Features a pizzicato line starting in the second measure, marked *mp* and *mp*.
- Double Bass:** Features a pizzicato line starting in the second measure, marked *f*, *mf*, and *f*.

6

Fl. *mf* *f* *p* *f*

Ob.

Cl. *mf* *f* *p*

Bsn.

Hn.

P1 Cym. S. cym. *mf*

P2 B.D. Cym. B.D. *mp* *mf*

A.

I Vln. *p* *tr*

II Vln. *p* *tr*

Vla.

Vc.

D.B. *mf*

11

Fl. *ff* *mf* *p* *mp* < *mf*

Ob. *mf* *p*

Cl. *mf* *p* *mp* < *mf*

Bsn. *mf* *mp* *p*

Hn.

P1 Cym. *mp* *p* L. cym.

P2 Cym. *mp*

A

I Vln. *mf* *mp*

II Vln.

Vla.

Vc. *mf* *mp*

D.B. *f* *mp* *p*

16

Fl. *p* *mf* *f* *p*

Ob.

Cl. *p* *mf* *f* *p*

Bsn. *mf* *f* *p*

Hn. *mf*

P1 Cym. *mp* S. cym.

P2 Cym. *f*

A

I Vln. *f* pizz.

II Vln. *f* pizz.

Vla. *f*

Vc. *f*

D.B. *mf* *f* *p*

21

Fl. *mp* *p*

Ob.

Cl. *mp* *p*

Bsn. *p* *mp* *p*

Hn.

P1 Cym. *mp*

P2 Cym. *p*

A

I Vln. *p* *mf* *p*

II Vln. *p* *mf* *p*

Vla.

Vc.

D.B. *p*

Detailed description: This page of a musical score covers measures 21 through 24. The Flute (Fl.) part features a melodic line with slurs and dynamic markings of *mp* and *p*. The Clarinet (Cl.) part has a similar melodic line with *mp* and *p* dynamics. The Bassoon (Bsn.) part provides a low-frequency accompaniment with *p*, *mp*, and *p* dynamics. Percussion (P1 and P2 Cym.) includes cymbal rolls and individual hits with *mp* and *p* dynamics. The Violin (Vln.) I and II parts play sustained notes with trills and dynamic markings of *p*, *mf*, and *p*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are mostly silent, with the D.B. having a few notes in measure 22.

30

Fl. *mp* *mf* *mp* *p*

Ob.

Cl. *mp* *mf* *mp* *p*

Bsn. *p*

Hn.

P1 S. cym. *p*

Cym.

P2

A *f* *mf*

hea - - ven - ly in the pearl - - - y slip - per

I *p* *mp* *p* *mp* *p*

Vln. II *p* *mp* *p* *mp* *p*

Vla. *p* *mp* *p* *mp* *p*

Vc. *mp*

D.B. *mp*

35

Fl. *fp* *f* *f*

Ob. *mf* *mp*

Cl. *fp* *f* *f*

Bsn. *f* *f*

Hn.

P1 Cym. *mf*

P2 Cym. *p*

A *mp* chest voice *mf* *mp*
 night, twirl - - - - - ing twirl - - - - -

I Vln. *mf* *f* *p* *f* *p*

II Vln. *mf* *f* *p* *f* *p*

Vla. *mp* *mf* *f* *p* *f* *p*

Vc. *f* *mp* *f* *mp*

D.B. *f* *f*

39

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *p*

Hn.

P1 Cym. L. cym. S. cym. *mf* *p*

P2 S.D. *mf*

A norm. *f*
 - - - - ing - - - - up that cock - - - - tail

I Vln. *fp*

II Vln. *fp*

Vla. *fp*

Vc. *mp* *f*

D.B. *f*

42

Fl. *fp*

Ob. *fp*

Cl. *mp* *fp*

Bsn. *fp*

Hn.

P1 Cym. *p*

P2 S.D. *p* *mf*

A
 rum and coke mag - - - ic that ho - - cus

I Vln. *f* pizz.

II Vln. *f* pizz.

Vla. *f* pizz.

Vc. *mp* *f* *mp*

D.B. *f*

B Sparkling
 poco rit. . . . (♩. = c. 72)

46

Fl. *p* *mf* *p*

Ob. *p* *mp* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mp* *p*

Hn. *mp*

P1 Cym. *p* *mf*

P2 Tri. *mp*

A
 po - - cus ball - room twink - - - - le

I Vln. *p* arco

II Vln. *p* arco

Vla. *p* arco

Vc. *mp* *p* arco

D.B. *f* *p* arco

C Mischievous

poco rit. (♩. = c. 92)

50

Fl. *mp* *p* *f*

Ob. *f*

Cl. *mp* *p* *f*

Bsn. *p* *sfz* *mf* *mp*

Hn. *p* *sub. mf*

P1 Cym. L. cym. *mf*

P2 Tri. S.D. *mf* *p* *mf*

A *f* *sassy*
that

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

D.B. *mf* *pizz.*

53

Fl. *mp* *mf* *p*

Ob. *p*

Cl. *mp* *mf* *p*

Bsn. *p* *mp* *p*

Hn.

P1 Cym. *mp*

P2

A
 witch - ing — hour with a long — red —

I Vln. *p* *mp* *p* *mp*

II Vln. *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *mp* pizz.

D.B. *mp*

D Dreamy

rit. ----- (♩ = c. 72)

57

Fl. *f* *mp* *f* *p* *mf* *p*

Ob. *f* *mp* *mf* *espr.* 5

Cl. *f* *mp* *f* *p* *mf* *p*

Bsn. *mf* *p* *f* *p* *mf* *p*

Hn.

P1 Cym. L. cym. *p*

P2 Cym. M. cym. *p*

A. *flirty mp*
kiss _____

I Vln. *p* *mp* *pp*

II Vln. *p* *mp* *pp*

Vla. *p* *mp* *pp* *mf* 3 3 *p*

Vc. arco *mf* *p*

D.B. *mp* arco *p*

61

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

f *mp*

p

mp

pp

mf *f*

my tall hand - some and me —

mp *p*

mp *p*

mp *p*

63

Fl. *p* *tr*

Ob. *p*

Cl.

Bsn. *p*

Hn. *pp*

P1

P2 Cym. *pp* M. cym.

A. *p*

I Vln. *fp* *fp* *fp*

II Vln. *fp* *fp* *fp*

Vla. *p* 5

Vc. *mp* 3 5 *p* 6 *mp* 5

D.B. *mp* 3 *p* *mp* 3

E Excited

(♩. = c. 100)

65

Fl. *mf* *mp* *p* *mp*

Ob. *mp*

Cl. *mf* *mp* *p* *mp*

Bsn. *f* *mf*

Hn.

P1 Vib. *mf*

P2 Cym. S.D.

A *f* *mp* *ff*

love-y-dove-y *f* *sprech.* flirty *f* *norm.*

we gon - na get hitched my arms pinched

I Vln. *pp* *f* *mf* *p*

II Vln. *pp* *f* *mf* *p*

Vla. *pp* *f* *mf* *p*

Vc. *pp* *f* *mf* *pizz.*

D.B. *pp* *f* *mf* *pizz.*

69

Fl. *f mp f*

Ob.

Cl. *f mp f*

Bsn. *p mp p*

Hn.

S. cym.

P1 Cym. *mp*

P2

A *mp f mp mf*
 in beads bro - cade tear - drop ti - -

I Vln. *mp p mp p mp*

II Vln. *mp p mp p mp*

Vla. *mp p mp p mp*

Vc.

D.B. *f*

F Mysterious
(♩ = c. 66)

74

Fl.

Ob.

Cl.

Bsn.

Hn.

P1 Cym.

P2 Cym.

A

I Vln.

II Vln.

Vla.

Vc.

D.B.

S. cym.

L. cym.

M. cym.

ar - - - - - as

p < *mf* > *p*

p < *mf* > *p*

p < *mf* > *p*

fp

mp

p < *mf*

f < *mp*

pp

pp

pp

pizz. *mf* < *p*

arco *p*

mf < *p* > *f*

p < *f*

78

Fl. *mp* > *p*

Ob. *mp* > *p*

Cl. *mp* > *p*

Bsn. *fp* *f*

Hn. *p*

P1 Cym. *pp* < *mp*

P2 Ch. B.D. *mf* *p*

A. *somber* *mf* *mp*

I Vln. *mp* > *p*

II Vln. *mp* > *p*

Vla. *mp* > *p* *f*

Vc. *mp* > *p* *f*

D.B. *mp* *f* arco

I walk in a chif-fon mer-maid spell

82

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *pp* *mp* *pp*

P1

P2 Ch. *mf* *p*

B.D.

A *mf* *p*

I *mp* *mf* *p*

II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

I walk in the room with a

84

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

B.D.

Ch.

A

I

Vln.

II

Vla.

Vc.

D.B.

mf *p* *f* *mp*

white swan glued a-against my back

87

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

P1 Cym. *p* *mf*

P2 B.D. *pp non cresc.*

A *mp* *f*

girl in the moon with the glit-ter tongue rav-ag-ing

I Vln. *mf* *p* *mf* *f* *p*

II Vln. *mp* *p* *mf* *f* *p*

Vla. *mp* *p* *mf* *f* *p*

Vc. *mf* *f* *p*

D.B. *mf* *f* *p*

90

Fl. *mf* $\frac{5}{}$ *mp* *mf* $\frac{7}{}$ *p*

Ob.

Cl. *mf* $\frac{6}{}$ *mp* *mf* $\frac{6}{}$

Bsn. *mf* $\frac{p}{}$

Hn. *p* *mf*

P1

P2
B.D.

A *mf* $\frac{3}{}$ *ff* $\frac{mf}{}$
 I ____ am a new shin - - y thing

I
Vln.

II

Vla. *mp* *f*

Vc. *fp* *f*

D.B. *fp* *f*

G Sweet

93

Fl. *mp* $\xrightarrow{7}$ *pp* *mp* $\xleftarrow{5}$ *mf* $\xrightarrow{\text{espr.}}$ *p*

Ob.

Cl. *p* *mp* $\xleftarrow{\text{espr.}}$ *mf* $\xrightarrow{3}$ *p*

Bsn.

Hn. *p*

P1

P2 B.D.

A. *warm mp* $\xrightarrow{3}$ *mf* $\xrightarrow{\text{espr.}}$ *mp*
 and I steal you a-way to a star - - dust gar - - de(n) -

I Vln.

II Vln. *p* *mp* *mf*

Vla. *mp* *p* *mp* *mf*

Vc. *p* *mp* *mf*

D.B. *p*

H Sly
(♩. = c. 84)

96

Fl. *mp* *mf* *mp* *p*

Ob. *mp* *mf* *mp* *p*

Cl. *p* *mp* *mf* *mp* *p*

Bsn. *mp* *p* *mf* *mp*

Hn. *p* *pp*

P1 Crot. *mp* *p*

P2

A *p*
n _____

Vln. I

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p* *mp* *pizz.* *mf* *mp*

D.B. *p* *mf*

101

Fl. *p* --- *mp* --- *p* *p*

Ob. *p* --- *mp* --- *p* *p*

Cl. *mf* --- *mp* *p* *mf* --- *mp*

Bsn. *p* *mf* --- *mp* --- *p*

Hn.

P1 Cym. S. cym. *p*

P2 Cym. M. cym. *mp*

A.

I Vln.

II Vln.

Vla. *pizz.* *mf* --- *mp* *mf* --- *mp*

Vc. *mf* --- *mp*

D.B. *mf*

106

Fl. *mf* *p* *fp*

Ob. *mf* *p* *fp*

Cl. *p*

Bsn.

Hn.

P1 Cym. L. cym. *mp*

P2 Cym. *p*

A chest voice *mf* *mp*
[ŋ] — [ŋ]

I Vln.

II Vln.

Vla. *f*

Vc.

D.B.

I Raucous

(♩. = c. 92)

110

Fl. *f p mp mf*

Ob. *f*

Cl. *p mp mf*

Bsn. *f mf p*

Hn.

P1 Vib. *mf* S. cym. *p*

P2 S.D. *mp f*

A *flirty f norm. mp*
I drip grapes — in - to your

I Vln. *f mf p mp p*

II Vln. *f mf p mp p*

Vla. *arco f mf p mp p*

Vc. *f mf*

D.B. *mf*

J Seductive

115

Fl. *mp* *f* *p* *p* *mf*

Ob. *p* *mf*

Cl. *mp* *f* *p* *p* *mf*

Bsn. *mp* *p*

Hn.

P1 Cym. *p* *p*

P2

A *f* *mp* *mf*
per - - - fect mouth, _____ bite your chest, _____

I Vln. *mp* *p* *p* *mp*

II Vln. *mp* *p* *p* *mp*

Vla. *mp* *p* *p* *mp*

Vc. *mf* *mp*

D.B.

119

Fl. *p* *p* *mf* *p*

Ob. *p* *p* *mf* *p*

Cl. *p* *p* *mf* *p*

Bsn.

Hn.

P1 Cym. *p*

P2 Tri. *mp* *mp*

A
 find par - - a - - dise, _____ my sug - ar - - - - boo,

I Vln. *p* *mp* *p*

II Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp*

D.B. *mp*

124

Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p* *mp*

Cl. *p* *mp* *p* *mp*

Bsn.

Hn.

P1 Cym. L. cym. S. cym. L. cym. *p* *p*

P2 Tri. *mp* *mp*

A
 _____ my muf - - - fin _____ cake, _____

I Vln. *mp* *p* *mp*

II Vln. *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc.

D.B.

K Fervent
(♩ = c. 66)

127

Fl. *p*

Ob. *p* *mp espr.* 6

Cl. *p* *mp*

Bsn.

Hn.

P1 Cym. *mp*

P2

A
my tall hand - - - so(me) - - - m,

I Vln. *p*

II Vln. *p*

Vla. *p* *mp* *p* *mp* 5 7

Vc. *arco* *mp* 3 *p*

D.B. *arco* *mp* *p*

130

Fl. *p* *mf* *pp* *mf* *p*

Ob. *mf* *p* *mf* *pp* *mp* *mf* *p*

Cl. *mf* *p* *mf* *pp* *p* *mf* *p*

Bsn. *p* *mf*

Hn. *p* *mp* *p*

P1 Vib. *mp* *p*

P2

A *mp* *f* *mp*
 al - ways hy - dran - - - - - gea

I Vln. *mp* *p*

II Vln. *mp* *p*

Vla. *mf* *p* *mf* *p*

Vc. *mp* *p* *mf* *p*

D.B. *mp* *p* *mf* *p*

133

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Vib.

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mp < *f* > *mp*

mp < *mf* > *p*

mf < *mp* > *mf*

f > *mp* > *p*

f > *mp* > *p*

f > *mp* > *p*

pizz.
p

pizz.
p

pizz.
p

and daz-zle of salt, al - - ways my popped

poco rit.

136

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *mp* *p*

P1

P2 Cym. *pp*

A
rib, and punched lip milk - - - - - y al - ways

Vln. I *pp* con sord.

Vln. II

Vla. arco *mp* *p*

Vc. arco *mp* *p* pizz. *p*

D.B. arco *mp* *p*

L Mournful

140 (♩ = c. 63)

Fl. *p*

Ob. *p*

Cl. *p mp p*

Bsn. *p mp p*

Hn.

P1 Vib. *mp p*

P2 Cym. *mf*

A
fruits and crys - tals, the black

I Vln. *p pp p*

II Vln. *p mp p*

Vla. *p mp p*

Vc. *mp mf mp*
arco
pizz.

D.B. *mp*

143

Fl. *mf* ³ *p* *mp* *p*

Ob. *mf* ³ *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *p*

P1 Vib. *p*

P2 Cym. *pp* *p*

A *mp* *p* *introspective*

cher - - - - - ry tree shak - - - - -

I Vln. *pp* *n*

II Vln. *mp* *p* *n*

Vla. *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mp*

148

Fl. *mp* *p* *mp* *p*

Ob. *mp* *p* *mp* *p*

Cl. *mp* *p* *mp* *p*

Bsn. *mf* *mp* *p* *mp* *p*

Hn.

P1 Cym. S. cym. L. cym. S. cym. L. cym. *p*

P2 Cym. M. cym. *p*

A

I Vln.

II Vln.

Vla. *pizz.* *p*

Vc. *pizz.* *mf* *mp* *p*

D.B. *mf* *mp* *p*

III. Into the orchard

Playful

(♩. = c. 92)

Piccolo
f

Oboe
f

B♭ Clarinet
f *mp*

Bassoon
f

Horn
mf *p* *mf*

Percussion 1 Cym.
 S. cym. L. cym.
f

Percussion 2

Alto
bright, energetic
mf *f*
 In - to the or - chard,

Violin I
choppy
f *mp* *f* *mp* *pizz.*

Violin II
choppy
f *mp* *f* *mp* *pizz.*

Viola
choppy
f *mp* *f* *mf* *mp*

Violoncello
choppy
f *mp* *f* *mf* *mp*

Double Bass
pizz.
f *ff* *mf*

5

Picc. *mf*

Ob. *mp* *mf*

Cl. *mf* *mp*

Bsn.

Hn. *p*

P1

P2

A *mf* *f* *mf*
 in - to the crab - ap - ple ab - ra - ca - da - bra, _____

I Vln. *mf* *mp*

II Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B.

8

Picc. *f* *mp* *mf*

Ob. *mp* *mf*

Cl. *mf* *mp*

Bsn.

Hn. *mp*

P1

P2

A *mf* *f* *mf* *mf* *f* *mf*

we snap a su - gar plum, — slap — the guts — in - to our gums,

I *mp*

Vln. II *mp*

Vla. *f* *mp* *mf* *mp*

Vc. *f* *mp* *mf* *mp*

D.B. *mf*

11

Picc. *mp* *f* *p*

Ob.

Cl. *mf* *mp* *f*

Bsn. *mp* *p* *mp* *mf*

Hn. *p* *mp* *p*

P1

P2

A *mf* *mp* *f* *mp* *jubilant*

pulp so yel - - - low, slop - - - py I am

I Vln. *mf* *mp*

II Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf*

14

Picc. *mp* *mf* *p* *mp*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp*

Hn. *p*

P1 Cym. L. cym. *p* *mf*

P2 Cym. M. cym. *mp* *mf* *mp*

A *mf* *f* *mp* *mf*

per-fect-ly hid-e-ous, you are per-fect-ly hunk-y, for - - - ev-er and ev-er in a

I Vln. *mf* *mp* *mf* *mp*

II Vln. *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

D.B. *mf*

18

Picc. *mf* *p* *f* *mp* *f*

Ob.

Cl. *f* *mp* *f*

Bsn. *mf*

Hn. *mp* *mf* *p* *p*

P1 Cym. *f* *f*

P2 Cym. *p* *mf* *p*

A *f* *mp* *f* *mp* *mp*

star-dust dis - as - ter, a - - - me(n) - - - - n a

I Vln. *mf* *mp* *mf* *mp*

II Vln. *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

D.B. *mf*

22

Picc. *f* > *mp* < *f* > *mp* < *f*

Ob. *f*

Cl. *f* > *mp* < *f*

Bsn. *f*

Hn. *mf* > *p* < *mf* > *p* *mf* > *p*

P1 Cym. S. cym. *f*

P2 Cym. *mf* *p* < *f*

A *f* > *mp* *mp* < *f* > *mp*
 men(n) - - - - n a - - - - me(n) - n

I Vln. arco *f* > *mp* *f* > *mp*

II Vln. arco *f* > *mp* *f* > *mp*

Vla. *mf* > *mp* *f* > *mp* *f* > *mp*

Vc. *mf* > *mp* *f* > *mp* *f* > *mp*

D.B. *mf* *f*

A Amorous

26

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *mf* *p* *mp* *p*

P1 L. cym.
Cym.

P2

A *mf* *bright, desiring* *f* *mp*
scoop me up — my tall hand - some, take your

I Vln. *f* *mp* *mf*

II Vln.

Vla. *f* *mf* pizz.

Vc. *f* *mp* *mf* *mp*

D.B. *ff* *mp* *mf* *mp* arco

30

Picc. *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Hn. *mp* *p* *mp* *p* *mp* *p*

P1 Cym. *mf* *mp* *mf* *mp* *mf*

P2 *mf* *mp* *mf* *mp* *mf*

A *mf* *mp* *mf* *mp* *mf*
 bride, your one be - lov - ed to the glass cof - - fin, to the pink bed

I Vln. *mp*⁵ *mf*

II Vln. *mp* *mf* *mp*⁵ *mf*

Vla. *mp* *mf*

Vc. *mf* *mp* *mf* *mp* *mf*

D.B. *mf* *mp* *mf* *mp* *mf*

34

Picc.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mp *f* *mp* *f*

rip - - - - - pling, _____ rip - - - - - pling, _____

mp *f* *mp* *f*

f *mf* *mp* *mf* *mp*

f *mf* *mp* *mf* *mp*

f *mf*

pizz.

38

Picc.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln. II

Vla.

Vc.

D.B.

43

Picc.

Ob.

Cl.

Bsn. *mp*

Hn. *p*

P1 Cym. *p* *mf*

P2 Cym. *mp*

A *mf* *mp* *mf*
 a snow pea stuck in the mat - tress bow down to your nit - pick - y

I Vln.

II Vln.

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

D.B. *mf* *mp* *mf*

B Sensuous

(♩ = c. 72)

47

Picc. *mp*

Ob. *p < mp*

Cl. *p < mp > p*

Bsn. *mf p < mp > p*

Hn. *mp*

P1 Cym. L. cym. *f* S. cym. *pp*

P2 Cym. *pp < mp*

A *mp mf sultry mp < mf > mp*
fin-ick-y fus-sy lit-tle prin-cess I — stay up for - ev - er, can't

I Vln. *pizz. p*

II Vln.

Vla. *p f sub. mp*

Vc. *p f sub. mp pizz. mp*

D.B. *f sub. mp*

poco rit. a tempo

52

Picc. *p*

Ob. *p* *mp* *p*

Cl. *mp* *p* *mp espr.*

Bsn. *mp* *p* *mp* *p*

Hn.

P1 Cym. *mp* *pp* *p*
L. cym.

P2 Cym. *p* *mp*

A *mf* *mp* *p*
zzz, zzz,

I Vln.

II Vln. *p*

Vla. *p*

Vc. arco *mp*

D.B. pizz. *mp*

56

Picc.

Ob. *mp* *mf* *mp* *mf* *mp*

Cl. *p*

Bsn. *mp* *p*

Hn.

P1

P2

A *mp* *mf* *mp* *mf* *mp*
 a ri - fle crack-ing the rob - in egg blue _____

I

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mf* *mp* *mf* *mp*

D.B. *mf* *mp* *mf*

C Yearning

(♩ = c. 72)

59

Picc. *p* 5

Ob. *p* 5

Cl.

Bsn. *mf*

Hn. *mp*

L. cym.

P1 Cym. *p* *mf*

P2 Ch. *mf* *p*

A

I *pp* ord. →

Vln. II *p* *mf* *mp*

Vla. *p* *mf* *mp* *p*

Vc. *mf* 5 *mp*

D.B. *mp* *f*

61

Picc. *p* 6

Ob. *p* 6

Cl. *p* 5

Bsn. *p* *mp*

Hn. *p*

P1

P2 Ch.

A *somber* *mp*
 you _____ were _____

I Vln. *pp*

II Vln. *pp*

Vla. *mp* 7 *p*

Vc. *p*

D.B. *mp*

62

Picc. *p* 5

Ob. *p* 6

Cl. *p* 5

Bsn.

Hn.

P1

P2 Ch. *mf* *p*

A
my first

I
sul pont.

Vln. I
ord.

Vln. II *pp*

Vla.

Vc. 7 *p*

D.B.

63

Picc. *mp* *f*

Ob. *mp* *mf* *mf* *mf*

Cl. *mp* *mf* *mp*

Bsn. *p* *mf* *mp*

Hn. *mp* *p*

P1

P2 Ch.

A *mf* *mp* *f*

bod - - - y the pink bed rip - ples,

ord. - - - - - sul pont. ord.

I *mf*

Vln. *sul pont.* *mf*

II *mf*

Vla. *mp* *p* *mf*

Vc. *mf*

D.B. *mp* *mf* *mp*

65

Picc. *p* *mp* *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

P1

P2 Ch. *p*

A *mf* *mp* *mf* *mp*
 ah rip - ples, mm

I *p* *mf* *sub.* *pp*

II *p* *mf* *mp* *p* *mf*

Vla. *pp* *mp* *p* *mf* *mp*

Vc. *pp* *mp* *p* *mf* *mp*

D.B.

D Energetic
(♩. = c. 92)

69

Picc. *n* *p* *f*

Ob. *p* *f*

Cl. *n* *mp*

Bsn. *f*

Hn. *mf*

P1 Cym. S. cym. *f*

P2 Glk. *mf*

A *p*

I Vln. *n* *f* *mp*

II Vln. *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

D.B. pizz. *f*

73

Picc. 

Ob. 

Cl.  *f* *mp* *mf*

Bsn. 

Hn. 

P1 Cym.  L. cym.

P2 

A  *bright mf* *f* *mf*
 I strike up the can - dle - stick and the smoke so

Vln. I  *f* *sf* *mp* pizz.

Vln. II  *f* *sf* *mp* pizz.

Vla.  *f* *sf* *mf* *mp*

Vc.  *f* *sf* *mf* *mp*

D.B.  *ff* *mf*

76

Picc. *mp* *f*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn.

Hn. *p* *mp*

P1

P2

A *f* *mf* *mf*
 mys - ti - cal _____ I gid - dy

Vln. I

Vln. II

Vla. *mf* *mp* *f* *mp*

Vc. *mf* *mp* *f* *mp*

D.B.

79

Picc. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp*

Bsn.

Hn.

P1

P2

A
up, whip - ping a ca - rou - sel horse, a -

I
Vln. *mf* *mp*

II

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B.

81

Picc. *mp* *f* *p*

Ob.

Cl. *mf* *mp* *f*

Bsn. *mp* *mf* *p* *mf*

Hn. *p* *mp* *p*

P1

P2

A *mf* *mp* *mf* *mp*
 cross your ab - - - sence, your

I Vln. *mf* *mp*

II Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

84

Picc. *mf* *mp* *p*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp*

Hn. *p*

P1 Cym. S. cym. *p* *mf* *p*

P2 Cym. M. cym. *mp*

A. *f* *mf* *mp*
 shut - eye gold-en gold - en - rod your dan - de - li - on wine and

I Vln. -

II Vln. -

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

D.B.

88

Picc. *mp* *mf* *mp* *mp*

Ob.

Cl.

Bsn. *mf*

Hn. *mp*

P1 Cym. *mf* *p* *mf* *f* L. cym.

P2 Cym. *p*

A *mf* *f* *mf*

but - ter - milk hot cakes man - go hon - ey yu(m) -

I Vln.

II Vln.

Vla. *mf* *mp* *mf* *mp* *mp*

Vc. *mf* *mp* *mf* *mp* *mp*

D.B.

92

Picc. *f* \rightrightarrows *mp* \leftarrow *f* *f* \rightrightarrows *mp* \leftarrow *f*

Ob.

Cl. *f* \rightrightarrows *mp* \leftarrow *f* *f* \rightrightarrows *mp* \leftarrow

Bsn.

Hn. *mf* \rightrightarrows *p* *p* \leftarrow *mf* \rightrightarrows *p*

P1 Cym. *f*

P2 Cym. *mf* *p* \leftarrow *mf*

A *f* \rightrightarrows *mp* *f* \rightrightarrows *mp*
 - - - - mm - - - - yu(m) - - - - mm - - - -

I Vln.

II Vln.

Vla. *mf* \rightrightarrows *mp* *mf* \rightrightarrows *mp*

Vc. *mf* \rightrightarrows *mp* *mf* \rightrightarrows *mp*

D.B.

95

Picc. *f*
 Ob. *f*
 Cl. *f* *mp* *f*
 Bsn. *f*
 Hn. *mf* *p*
 P1 Cym. S. cym. *f*
 P2 Cym. *pp* *f*
 A. *mp* *f*
 I Vln. arco *f* *mp*
 II Vln. arco *f* *mp*
 Vla. *mf* *mp* *f* *mp*
 Vc. *mf* *mp* *f* *mp*
 D.B. *f*

yu(m) - - - - - mm

98

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mf* \rightrightarrows *p* *mf* \rightrightarrows *p*

P1 Cym. *

P2

A

I Vln. *f* \rightrightarrows *mp* *f* \rightrightarrows *mp* \rightrightarrows *f*

II Vln. *f* \rightrightarrows *mp* *f* \rightrightarrows *mp* \rightrightarrows *f*

Vla. *f* \rightrightarrows *mp* *f* \rightrightarrows *mp* \rightrightarrows *f*

Vc. *f* \rightrightarrows *mp* *f* \rightrightarrows *mp* \rightrightarrows *f*

D.B. *f* *arco* *mp* \rightrightarrows *f*

E Avid
 (♩ = c. 60)

101

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *fp* *mf* *p*

Hn. *mf* *p* *mp* *p* *pp*

P1 Cym. *f* *p* L. cym.

P2

A *somber* *mf* *mp*
 the he and me I will de-

I Vln. *pizz.* *f*

II Vln. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *fp* *mf* *p*

D.B. *fp* *mf* *p*

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The score is in 2/4 time, with a key signature of one flat (B-flat). It begins with a 101-measure rest for the Piccolo, Oboe, and Clarinet parts. The Bassoon part starts with a forte (f) dynamic, followed by a dynamic shift to fortissimo (fp), then mezzo-forte (mf), and finally piano (p). The Horn part starts with mezzo-forte (mf), then piano (p), mezzo-piano (mp), piano (p), and pianissimo (pp). The Percussion parts include a pair of Cymbals (P1 and P2) and a L. Cym. (L. cym.). The voice part (A) has a 'somber' (sombre) mood and lyrics: 'the he and me I will de-'. The Violin (I and II) and Viola parts are marked 'pizz.' (pizzicato) and start with a forte (f) dynamic. The Violoncello (Vc.) and Double Bass (D.B.) parts start with a dynamic shift from fortissimo (fp) to mezzo-forte (mf) and finally piano (p).

105

Picc. *mf* < *f* > *p*

Ob. *mf* < *f* > *p*

Cl. *mp* < *mf* < *f* > *p*

Bsn. *mp* < *mf* > *p*

Hn. *p* < *mp* > *p*

P1 Vib. *mp* *p* *mf* > *p*

P2 Glk. *mp*

A *mf* > *p*
 your _____

I Vln. *mp* < *mf* > *p* arco

II Vln. *mp* < *mf* > *p* arco

Vla. *mp* < *mf* > *p* arco

Vc. *mp* < *mf* > *p*

D.B. *mp* < *mf* > *p*

IV. Glitter tongues

Hyper

(♩ = c. 144)

Flute/Piccolo

Oboe

B♭ Clarinet

Bassoon

Horn

Percussion 1

Percussion 2

Alto

Violin I

Violin II

Viola

Violoncello

Double Bass

f *mp* *f* *mp* *f*

f *mp* *f* *mp* *f*

pizz.

f *mp* *f* *mp* *f*

f *mp* *f* *mp* *f*

5 Piccolo

Picc. *pp*

Ob. *pp* *mp* \leftarrow *f* *mp* \leftarrow *mf* \rightarrow *mp*

Cl. *mf* \leftarrow *f* *mp* \leftarrow *f* *mp* \leftarrow *mf* \rightarrow *mp*

Bsn. *mf* \leftarrow *f* *mp* \leftarrow *f* *mp* \leftarrow *mf* \rightarrow *mp*

Hn.

P1

P2

A

I *pizz.* *pp*

Vln. II *pizz.* *pp* *mp* \leftarrow *f* *mp* \leftarrow *mf* \rightarrow *mp*

Vla. *mf* \leftarrow *f* *mp* \leftarrow *f* *mp* \leftarrow *mf* \rightarrow *mp*

Vc. *mf* \leftarrow *f* *mp* \leftarrow *f* *mp* \leftarrow *mf* \rightarrow *mp*

D.B. *pizz.* *mp* \leftarrow *f* *mp* \leftarrow *mf* \rightarrow *mp*

9

Picc. *p*

Ob. *p*

Cl. *mp*

Bsn. *mp*

Hn.

P1

P2

A

I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B.

A Flirty

13

Picc. *f*

Ob. *mp* *f*

Cl. *mp* *mf* *mp* *f*

Bsn. *mp* *mf* *mp* *f*

Hn. *mp* *f*

P1

P2

A *punctuated f*
tu - lips

I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *mf* *mp* *f*

Vc. *mp* *mf* *mp* *f*

D.B. *mp* *f*

17

Picc. *4/4* *2/4* *4/4*

Ob. *4/4* *2/4* *4/4*

Cl. *4/4* *2/4* *4/4* *4/4*
mp \leftarrow *mf* \rightarrow *mp* *sf* *mp* \rightarrow *f*

Bsn. *4/4* *2/4* *4/4* *4/4*
mp \leftarrow *mf* \rightarrow *mp* *sf* *mp* \rightarrow *f*

Hn. *4/4* *2/4* *4/4*

P1 *4/4* *2/4* *4/4*

P2 *4/4* *2/4* *4/4*

A *4/4* *2/4* *4/4* *4/4*
f *mf*
two lips two

I *4/4* *2/4* *4/4*

Vln. II *4/4* *2/4* *4/4*

Vla. *4/4* *2/4* *4/4* *4/4*
mp \leftarrow *mf* \rightarrow *mp* *sf* *mp* \rightarrow *f*

Vc. *4/4* *2/4* *4/4* *4/4*
mp \leftarrow *mf* \rightarrow *mp* *sf* *mp* \rightarrow *f*

D.B. *4/4* *2/4* *4/4*

21

Picc.

Ob.

Cl.

mp < *mf* > *mp* *p* < *mp* > *p*

Bsn.

mp < *mf* > *mp* *p* < *mp* > *p*

Hn.

P1

P2

A

f *mf*
 rip-ples shake the pink sheet

I

Vln. II

Vla.

mp < *mf* > *mp* *p* < *mp* > *p*

Vc.

mp < *mf* > *mp* *p* < *mp* > *p*

D.B.

25

Picc. *p*

Ob. *p*

Cl. *mf* *f* *mp* < *mf* > *mp*

Bsn. *mf* *f* *mp* < *mf* > *mp*

Hn.

P1

P2

A *wishful* *mf* *f* *mp*
 the he and me _____

I *p*

Vln. II *p*

Vla. *mf* *f* *mp* < *mf* > *mp*

Vc. *mf* *f* *mp* < *mf* > *mp*

D.B.

29

Picc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Ob. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf --- *mp*

Cl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf --- *mp* *p* --- *mf* *mp* --- *f*

Bsn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf --- *mp* *p* --- *mf* *mp* --- *f*

Hn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

P1 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

P2 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

A $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf --- *f* --- *mf*
 two cher - - ries smooshed ____

I $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf --- *mp*

Vla. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf --- *mp* *p* --- *mf* *mp* --- *f*

Vc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf --- *mp* *p* --- *mf* *mp* --- *f*

D.B. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 pizz.
mf --- *mp*

33

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

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

Cl. $\frac{3}{4}$ $\frac{4}{4}$
p \leftarrow *mp* \rightarrow *p* *mp* \leftarrow *mf*

Bsn. $\frac{3}{4}$ $\frac{4}{4}$
p \leftarrow *mp* \rightarrow *p* *mp* \leftarrow *mf*

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

P1 $\frac{3}{4}$ $\frac{4}{4}$

P2 $\frac{3}{4}$ $\frac{4}{4}$

A *mischievous*
mp \leftarrow *fp* \leftarrow *f*
 in a pie

I $\frac{3}{4}$ $\frac{4}{4}$

Vln. II $\frac{3}{4}$ $\frac{4}{4}$

Vla. $\frac{3}{4}$ $\frac{4}{4}$
p \leftarrow *mp* \rightarrow *p* *p* *mp* \leftarrow *mf*

Vc. $\frac{3}{4}$ $\frac{4}{4}$
p \leftarrow *mp* \rightarrow *p* *p* *mp* \leftarrow *mf*

D.B. $\frac{3}{4}$ $\frac{4}{4}$

B Ravenous

37

Picc. *to flute*
ff

Ob.
mp *mf* *p* *f* *ff*

Cl.
mp *mf* *p* *f* *ff*

Bsn.
mp *mf* *p* *f* *ff*

Hn.
pp *mf* *f*

P1

P2

A
f
two peas

I
Vln.
p *f* *ff*

II
mp *mf* *p* *f* *ff*

Vla.
mp *mf* *p* *f* *ff*

Vc.
mp *mf* *p* *f* *ff*

D.B.
mp *mf* *p* *f* *ff*

41

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf < *f* *mp* < *mf* *f* *p* < *mp* > *p*

f > *mp* *f*

two peas _____ in a mat-tress

mf < *f* *mp* < *mf* *f* *p* < *mp* > *p*

p < *mp* > *p*

45 Flute

Fl. *p*

Ob.

Cl. *p* *mf* *f* *mp* *mf*

Bsn. *mf* *f* *mp* *mf*

Hn.

P1

P2

A *mf* *f* *mf* *mp*

two it - ty bit - ty glit - ter tongues rav - - - - ag -

Vln. I *p*

Vln. II *p*

Vla. *mp* *mf*

Vc. *mf* *f* *mp* *mf*

D.B. *mf* *f*

49

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

f

mp

p

ing

C Seductive

molto rit. . . . (♩ = c. 66)

52

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *mf* *mp* *p* *mf* *p*

Bsn. *mf*

Hn.

P1 Vib. *mp* *mf*

P2

A *mf*
my tall

I Vln. *mp* *p*

II Vln. *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *p*

55

Fl. *p* < *mp*

Ob. *p* < *mp*

Cl. *mp* < *p* < *mp*

Bsn. *f*

Hn.

P1 Vib. *mp* < *mf*

P2

A
f < *mp* < *mf*
 hand - - so(me) - - - - - m in the

I Vln. *mp* < *p*

II Vln. *mp* < *p*

Vla. *mf* < *p*

Vc. *mf* < *p*

D.B. *mf* < *p*

57

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

f *mp*

tall - - - - est tow - - - - er

mp *p*

59

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn.

Hn.

P1 Vib. *mf*

P2

A. *mf*
 in the bed - - room ripe with

I Vln. *p* *mf* *mp*

II Vln. *p* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

D.B. *mp* *p* *mf* *mp* *mf*

64

Fl. *mp espr.* *f* *mp*

Ob.

Cl.

Bsn.

Hn.

P1

P2

A *p*

I *pp* *mp* *pp*

II

Vla.

Vc.

D.B.

71

Picc. *Piccolo*

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln. II

Vla.

Vc.

D.B.

f *mp* *p* *f* *sub. p* *mf*

f *mp* *p* *f* *sub. p* *mf*

f *mp* *p* *f*

p *mp*

mf *mp* *p*

mf *mp*

p *mf* *sub. p* *mf*

f *mp* *p* *f*

cat - er - pil - lars, ru - - - bies, —

pizz.

75

Picc.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln. II

Vla.

Vc.

D.B.

80

Picc.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln. II

Vla.

Vc.

D.B.

84

Picc. *p* *mp* *p* *mp*³ *mf* *mp*

Ob. *p* *mp* *mp* *mf*

Cl. *p* *mp* *mp* *mf*

Bsn.

Hn.

P1

P2 Glk. *mp* *mf* *mp*

A bells, *mp* *mf* *mp*

I Vln. *mp* *mf* pizz.

II Vln. *p* *mp*

Vla. *p* *mp* *mp* *mf*

Vc.

D.B. *mp*

88 *mf* *p* to flute

Picc. *mf* *p*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn.

Hn. *p* *mp* *p*

P1

P2 Glk. *mf*

A *mf* *f* *mp*
 bells ri - - pen-ing with val - - en - tines,

I Vln. *mp* *mf*

II

Vla. *mp* *mf*

Vc.

D.B.

92 Flute

Fl. *mp* *p* *mf* *mp*

Ob. *p* *f* *p* *mf*

Cl. *p* *f* *mp* *p*

Bsn. *mp* *mf*

Hn. *p* *mp*

P1

P2

A
oils, al - - pha-

Vln. I *p* *f*

Vln. II *mp* *p*

Vla. *p* *f* *mp* *p* *mp* *mf*

Vc. *mp* *mf*

D.B. *mp*

96

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. - - - -

Bsn. *mp* *f* *mp* *mf* *mp*

Hn. *p* *mf* *p* *mp* *p*

P1 - - - -

P2 - - - -

A *mp* *f* *mp*
 bet, _____ coins _____ and _____ ghosts, _____

I - - - -

Vln. II - - - -

Vla. *mp* *f* *mp* *mf* *mp*

Vc. *mp* *f* *mp* *mf* *mp*

D.B. - - - -

100

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mp *p* *mp* *p*

pp

mf *mp* *mf*

pink wine, _____ shad - - ow - box - es,

arco

p *mp*

mp *p* *mp* *p*

p

p *mp* *p*

p

104

Fl. *p* *mp* *p* *mf*

Ob. *p* *mf*

Cl. *mf* *p* *mp* *p* *mp*

Bsn. *mf* *p* *mp* *p* *mp*

Hn.

P1

P2

A *mp* *mf* *sweet mp*
 cough drops, witch - ha - - - zel, white swa(n) - - -

Vln. I *p*

Vln. II *mf* *p* *mp* *p* *mp*

Vla. *p* *mf*

Vc. *mf* *p* *mp* *p* *mp*

D.B. *mf*

E Delirious

108

Fl. *p* \rightarrow *f* *mp*

Ob. *p* \rightarrow *f* *mf* \rightarrow *mp*

Cl. *p* \rightarrow *f* *mf* \rightarrow *mp*

Bsn. *p* \rightarrow *f* *mf*

Hn. *p* \rightarrow *mp* \rightarrow *p*

P1

P2

A *mf* \rightarrow *mp* \rightarrow *p* *mf*

bed - room ripe with

I *mp* \rightarrow *n*

Vln. II *p* \rightarrow *f* *mf* \rightarrow *mp*

Vla. *p* \rightarrow *f* *mf* \rightarrow *mp*

Vc. *p* \rightarrow *f* *mf*

D.B. *p* \rightarrow *f*

112

Fl. *< mf > mp*

Ob. *mf* *p < mf* *p < mf*

Cl. *mf* *p < mf* *p < mf* *p < f*

Bsn. *p < f*

Hn. *p* *mp* *p*

P1

P2 Glk. *mf*

A *f > mp* *mf*
 pom - e-gran-ate, gob - - - lets, rib - bons,

I Vln.

II *mf* *p < mf* *p < mf*

Vla. *mf* *p < mf* *p < mf* *p < f*

Vc. *p < f*

D.B.

116

Fl. *mp* *p* *f* *p* *mp*

Ob. *mp* *p* *f* *p* *mp*

Cl. *sub. mp* *p* *f* *p* *mp*

Bsn. *mp* *p* *f* *p* *mp*

Hn. *mp* *p* *mp*

P1

P2 Glk. *f* *mp*

A
 daz - - - - - zle of salt, _____ rum and coke mag-ic, _____

Vln. I *mp* *p* *f* *p* *mp*

Vln. II *mp* *p* *f* *p* *mp*

Vla. *sub. mp* *p* *f* *p* *mp*

Vc. *sub. mp* *p* *f* *p* *mp*

D.B.

120

Fl. *p* *f* *mp*

Ob. *p* *f* *mp*

Cl. *p* *f* *mp*

Bsn. *p* *f* *mp*

Hn. *mf* *p*

P1

P2
Glk. *mp* *mf*

A
par - - a - - - - - dise, hy - - dran - - - - - gea

I
Vln. *p* *f* *mp* *f*

II *p* *f* *mp* *f*

Vla. *p* *f* *mp* *f*

Vc. *p* *f* *mp* *f*

D.B. *f* *mp* *f*

124

Fl. *f* *sub. mp* *f* *sub. p* *f*

Ob. *f* *sub. mp* *f* *sub. p* *f*

Cl. *f* *sub. mp* *f* *sub. p* *f*

Bsn. *f* *sub. mp* *f* *sub. p* *f*

Hn. *mf* *sub. p* *mf* *sub. pp* *mf*

S. cym.

P1 Cym. *mf* *sub. p* *mf* *pp* *mf*

P2

A *f* *ff*

Vln. I *f* *sub. mp* *f* *sub. p* *f*

Vln. II *f* *sub. mp* *f* *sub. p* *f*

Vla. *f* *sub. mp* *f* *sub. p* *f*

Vc. *f* *sub. mp* *f* *sub. p* *f*

D.B. *f* *sub. mp* *f* *sub. p* *f*

128

Fl. *mp* *ff* *f*

Ob. *mp* *ff* *f*

Cl. *mp* *ff* *f* *mp*

Bsn. *mp* *ff* *f* *mp*

Hn. *p* *f*

P1 Cym. S. cym. L. cym.

P2 Tri. *mp* *f*

A

Vln. I *fp* *ff* *f* pizz.

Vln. II *fp* *ff* *f* pizz.

Vla. *fp* *ff* *f* *mp* pizz.

Vc. *fp* *ff* *f* *mp* pizz.

D.B. *fp* *ff* *f* *mp* pizz.

In loving memory of Allie Haxo
V. Black cherry tree

Melancholy

(♩ = c. 72)

Piccolo

Flute/Piccolo *p non cresc.*

Oboe *mp espr.* *mf* *mp* *mf* *mp*

B♭ Clarinet

Bassoon

Horn

Percussion 1

Percussion 2
Glk. *mp* *p*

Alto

Violin I *pizz.* *mp* *p*

Violin II *pizz.* *mp* *p*

Viola

Violoncello *pizz.* *p* *strum* *mf*

Double Bass *pizz.* *p*

4

Picc.

Ob.

Cl.

Bsn.

Hn.

P1

P2

Glk.

A

I

Vln. II

Vla.

Vc.

D.B.

7

Picc.

Ob.

Cl.

Bsn.

Hn.

P1

P2

Glk.

A.

I.

Vln.

II.

Vla.

Vc.

D.B.

A Intimate

10

Picc. *to flute*

Ob. *p* *mf*³ *mp* *p*

Cl. *p* *mf*³ *mp* *p* *mp* *p*

Bsn. *p* *mp* *p*

Hn.

P1

P2 Glk. *p*

A *simple mp*
I miss you

I Vln. *p*

II Vln. *p*

Vla. *pizz.* *p*

Vc. *mp* *mf* *strum*

D.B. *mp* *mf* *strum*

14

Flute

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mp < *mf* > *mp*

p < *mp* > *p* < *mp* > *mf*

p < *mp* > *p* < *mp* > *p*

p < *mp* > *p* < *mp* > *p*

p < *mf* > *mp*

p < *mf* > *mp*

mis - - place you,

poco rit. a tempo

17

Fl. *mp* *mf* *p* *mp* *mf* *p*

Ob.

Cl. *mp* *mf* *p* *mp* *mf* *p*

Bsn. *mp* *p* *p*

Hn.

P1

P2

A *sorrowful*
mp
I miss you, _____ mis -

I

Vln. II

Vla. *mp* *p* *p*

Vc.

D.B.

Detailed description: This page of a musical score covers measures 17, 18, and 19. The tempo changes from 'poco rit.' to 'a tempo' between measures 18 and 19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet I (P1), Trumpet II (P2), Voice (A), Violin I (I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 17 and 18 are in 7/8 time, and measure 19 is in 4/4 time. The Flute and Clarinet parts feature complex rhythmic patterns with five-note and three-note groups. The Bassoon part has a melodic line with dynamic markings. The Voice part enters in measure 19 with the lyrics 'I miss you, _____ mis -' and a 'sorrowful' expression. The Viola part has a rhythmic accompaniment. The Violin I, Violin II, and Double Bass parts are mostly silent in these measures.

20

Fl. *mp* \leftarrow *mf* \rightarrow *p*

Ob.

Cl. *mp* \leftarrow *mf* \rightarrow *p*

Bsn. *mp* \leftarrow *p* \leftarrow *mf* \rightarrow *p*

Hn.

P1

P2

A *mf* \leftarrow *lamenting mp* \leftarrow *mf* \rightarrow *mp*

place you, I lose you al - read - y,

I arco *mp*

II arco *mp*

Vla. *mp* \leftarrow *p* \leftarrow *mf* \rightarrow *mp*

Vc. *mf* \leftarrow *p* \rightarrow *mp*

D.B. pizz. *mf*

23

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2
Cym.

A

I

II

Vla.

Vc.

D.B.

p *mp* *p* *mf* *mp* *p*

p *mf*

loving *mf* *mp*

my tall hand - so(me) - m

p *mp* *p* *mf* *mp* *p*

p *mp* *p* *mf* *mp* *p*

mp *mf* *mp*

B Loving, tender

(♩ = c. 60)

rit. -----

28

Fl. *mp* < *mf* *mp* < *mf* *mp* > *p*

Ob. *mp* < *mf* *mp* < *mf* *mp* > *p*

Cl. *mp* < *mf* *mp* < *mf* *mp* > *p*

Bsn. *mp* < *mf* *mp* < *mf* *mp* > *p*

Hn. *p* < *mp* *p* < *mp*

P1 Vib. *mp* *p* < *mf*

P2

A

I Vln.

II Vln.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 28, is for the section 'Loving, tender' with a tempo of approximately 60 beats per minute. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (P1) and Vibraphone (Vib.), Percussion 2 (P2), Trumpet (A), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time and features a complex rhythmic structure with changes to 2/4, 5/4, and 3/4 time signatures. The woodwind and string parts are marked with dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The Flute, Oboe, Clarinet, and Bassoon parts have crescendos and decrescendos. The Horn part has a crescendo. The Percussion 1 part has a decrescendo. The Percussion 2 part has a crescendo. The string parts are mostly silent, with some light playing in the Vibraphone part. The score is marked with a 'rit.' (ritardando) at the top right.

32 **a tempo**

Fl. *mp* *f* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *mp* *mf*

Bsn.

Hn. *p*

P1

P2

A

I

Vln. II

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

D.B. *mp* *mf* *p*

36

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. *mp* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*

Hn.

P1

P2

A *nostalgic mp* *mf* *mp*
 un - der the black cher - ry tree,

I

Vln. II

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *p*

D.B. *mp* *mf* *mp*

39

Fl. *mp* *mp* *mf* *f*

Ob. *mp*

Cl. *mp* *mp* *mf* *f*

Bsn. *mp*

Hn.

P1 Vib. *p* *mf*

P2

A un-derthe black cher - ry tree

I Vln. con sord. *p* *mp* *mf* *mp*

II Vln. con sord. *p* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mp* *p*

Vc. *mp* *mf* *mp* *mp* *p*

D.B. *mp* *mf* *mp* *mp* *p*

C Grieving

(♩ = c. 63)

42

Fl. *p* *mf* *mp* *p*

Ob. *mp* *mf* *p* *mp* *p*

Cl. *p* *mf* *mp* *p*

Bsn. *mp* *mf* *mp* *p*

Hn. *p* *mp*

P1

P2

A *mp* *p*
shak - - - ing

I

Vln. II

Vla.

Vc. *tr* *mp* *p*

D.B. *mp* *p*

46

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Bsn.

Hn. *> p*

P1

P2

A *mournful mf* *f* *mf* *f* *mp*
 the wood _____ siz - zles _____ with clocks, riv - ers, trum - pets, ropes the

I

Vln. *senza sord.*

II *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mp*

D.B. *pizz.* *mp* *mp*

50

Fl. *mp* *f* *tr* *(b♭)*

Ob. *p* *mf*

Cl. *p* *mf* *p*

Bsn.

Hn. *p*

P1

P2 B.D. *p* B.D.

A *f* *ff*
 wood splits a - part, gut - ted

I Vln. *mp* *fp*

II Vln. *fp*

Vla. *fp*

Vc. *fp*

D.B. *mp*

52

Fl. *p*

Ob. *p* *mf* *p* *mf* *tr*

Cl. *mf* *p* *mf* *p* *mf*

Bsn.

Hn. *mf*

P1 Toms *mp* *p*

P2 B.D. *mf* *p* *mf*

A

I Vln.

II Vln.

Vla.

Vc.

D.B. *mf*

53

Fl. *mf* *p*

Ob. *p* *mf* *p* *p* *mf*

Cl. *mf* *p*

Bsn. *mp*

Hn. *mp* *p* *mp*

P1
Toms

P2

A. *mf* *f*
and the un - der - world ____ swoosh - es

I. *con sord.* *mp* *mf*

II. *mf* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

D.B. *p* *arco* *mf*

56

Fl. *mp* *mf* *mp*

Ob. *p* *mp* *p*

Cl. *mp* *mf* *mp* *p*

Bsn. *p* *mp* *p* *p*

Hn. *p*

P1

P2 S.D. *p*

A *mf* *f* *mp* *secretive p*

up, un-der-world feast-ing on your heart-beat pit-ter pat-ter

Vln. I *mp* *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p* *mp* pizz.

Vc. *mf* *p* *mp* pizz.

D.B. *mp* *p* *mp* pizz.

60

Fl. *p* < > *p*

Ob. < > *p*

Cl. *mf* *p*

Bsn. *mf*

Hn.

P1

P2 S.D.

A
pit-ter pat-ter pit-ter pit-ter pat-ter

I Vln.

II Vln.

Vla. *mp* *mf*

Vc. *mp* *mf* *mp*

D.B. *mp* *mf* *mp*

Detailed description: This page of a musical score covers measures 60 to 63. The score is for a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Percussion (P1, P2 S.D.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloist (A) has lyrics: 'pit-ter pat-ter pit-ter pit-ter pat-ter'. The score is divided into four measures, each with a different time signature: 2/4, 2/4, 4/4, and 3/4. Dynamics include piano (p), mezzo-forte (mf), and mezzo-piano (mp). The Flute and Oboe parts feature accents and crescendos. The Clarinet and Bassoon parts have a melodic line starting in measure 61. The Percussion parts have rhythmic patterns. The strings play a steady accompaniment with dynamic changes. The vocal soloist has a melodic line with lyrics.

rit.-----a tempo

63

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *p* *mp* *p* *mf* *p*

Hn.

P1

P2 S.D.

A
pit-ter pit-ter pit-ter pat-ter your gor-geous mouth, per-fect
mf *resigned mp* 3

I Vln.

II Vln.

Vla. *arco* *p* *mp* *p* *mf* *p* *p*

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

67

Fl. *p* \langle *mf* \rangle *p* *p* \langle *mf* \rangle *p*

Ob. *p* \langle *mf* \rangle *p* *p* \langle *mf* \rangle *p*

Cl. *p* \langle *mf* \rangle *p* *p* \langle *mf* \rangle *p* *mp*

Bsn.

Hn.

P1

P2 Glk. *mp* *mp*

A *mf* *mp* *mf* *mp*
 hunk - y, _____ your fruits and crys - tals, _____ your long red

I Vln.

II Vln.

Vla. *mp* *p* *mp* *p* *pizz.* *mp*

Vc. *mp* *p* *mp* *p*

D.B. *mp* *p* *mp* *p*

D Bittersweet

(♩ = c. 72)

71

Fl. *p non cresc.*

Ob. *mp espr. mf*

Cl. *pp p mp mf*

Bsn. *p mp mf*

Hn. *pp p mp*

P1

P2 Glk. *p*

A *p*
kiss _____

I *senza sord. pp mp pp p*

II *pp mp pp mp*

Vla.

Vc. *pizz. mp*

D.B. *pizz. mp*

74

Fl. *p* *mp*⁵ *espr.* *mf* *mp*

Ob. *mp*⁶ *mf* *mp* *mp*⁵ *mf* *mp*

Cl. *mp* *p* *p*

Bsn. *mp* *p* *p*

Hn. *p* *pp*

P1

P2
Glk. *p*

A *wistful* *mf*
I miss you, mis -

I Vln. *p*

II Vln. *mp*

Vla. *pizz.* *p*

Vc. *strum* *mf*

D.B. *p*

77

Fl. *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf*

Cl. *mp* *p* *mf* *f* *mp*

Bsn. *mp* *p* *mf*

Hn.

P1

P2

A *mf* *passionate mp* *f*
 place you, I lose you

I *p* *mf* *mp*

Vln. I arco *mf* *mp*

Vln. II arco *mf* *mp*

Vla. *mp* *p* *mf*

Vc. arco *mf*

D.B. arco *p* *mf*

E Poignant
 (♩ = c. 60)

79

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn.

P1

P2
 Cym. M. cym. *pp* *mp*

A *mf* *heartbroken mp* *mf* *p*
 al - - - read - - y.

I
 Vln. *p*

II
 Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p* *p* *mp*

82

Fl. *mp*

Ob. *mp*

Cl. *mp* *mp espr.* 6

Bsn. *mp* *p* *mp*

Hn. *p* *mp*

P1 Vib. *mp* *p*

P2

A

I Vln. *mp espr.* *mf* *p*

II Vln.

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *p* *mp* *mf*

92

Fl. *mf* \triangleright *p* \triangleleft *mp* \triangleright *p*

Ob. *mf* \triangleright *p* \triangleleft *mp* \triangleright *p*

Cl. *mf* \triangleright *p* \triangleleft *mp* \triangleright *p*

Bsn. *p* \triangleright *mf* \triangleright *p* *mp* \triangleright *p*

Hn. *p* \triangleright *mp* \triangleright *pp*

P1 Vib. *mf* *p* *mp*

P2 Glk. *mp*

A

I Vln. -

II Vln. -

Vla. *p* \triangleright *mf* \triangleright *p* *mp* \triangleright *p*

Vc. *p* \triangleright *mf* \triangleright *p* *mp* \triangleright *p*

D.B. *p* \triangleright *mf* \triangleright *p* *mp* \triangleright *p*

VI. Drip jugular

Intimidating

(♩ = c. 100)

Flute/Piccolo

Oboe

B♭ Clarinet

Bassoon

Horn

Percussion 1
Toms

Percussion 2
B.D.

Alto

I
Violin

II
Violin

Viola

Violoncello

Double Bass

5 toms

B.D.

mp *f* *mp* *f* *mp* *f*

p *fp* *fp* *p* *f* *p*

mp *f* *mp* *f* *mp* *f*

4

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Toms

P2
B.D.

A

I
Vln.

II
Vln.

Vla.

Vc.

D.B.

fp *mp* *f* *sub. p*

fp *fp* *fp* *fp* *fp*

fp *mp* *f* *sub. p*

f *p* *mp* *f* *sub. p*

mp

fp *mp* *f* *sub. p*

f *p* *mp* *f* *sub. p*

7

Flute

Fl. *f* *mp*

Ob. *mp* *f* *mp* *f* *mp*

Cl. *f* *mp* *f* *mp* *fp* *f* *mp*

Bsn. *mf* *mp*

Hn. *fp*

P1 Toms *f* *mp*

P2 B.D. *mf* *f*

A

Vln. I *mf* *mp* *f* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* *f*

D.B. *mf* *mp* *f*

9

Fl. *f* *mp* *f*

Ob. *f* *mp*

Cl. *f* *mp* *f*

Bsn. *f* *mp* *f*

Hn. *fp* *p*

P1 Toms *f* *mp*

P2 B.D. *fp*

A

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

10

Fl. *mp* *f* *mp* *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. *mp* *f* *mp*

Bsn. *mp* *f* *p* *mf*

Hn. *fp* *p* *mf*

P1 Toms *f* *mp* *mf*

P2 B.D. *fp* *mf*

A

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *mp* *mf* *p*

D.B. *f* *p*

12 *tr.* *rit.*

Fl. *p* *mf* *p*

Ob. *mf* *mp*

Cl. *mf* *mp* *mf*

Bsn. *p* *mp*

Hn. *mp* *p*

P1 Toms *mp* *p*

P2 B.D. *mp* *pp*

A

I *p* *mp* *ord.*

II *p* *mp* *p* *ord.* *sul pont.*

Vla. *p*

Vc.

D.B.

14 ----- (♩ = c. 80)

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

B.D.

A

I

Vln.

II

Vla.

Vc.

D.B.

mf

mp

p

mf

mp

pp

p

n

pizz.

mp

pizz.

mp

A Like a lullaby

(♩ = c. 72)

18

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2
B.D.

A

I

Vln.

II

Vla.

Vc.

D.B.

p

naïve mp *mf* *mp* *mf* *f*

p *mp* *p* *mp* *mf*

p *mp* *p* *mp* *mf*

p *mp* *p* *mp* *mf*

p

At the end of the black hole in the wet abyss chant

con sord., ord.

con sord., ord.

con sord.

con sord. arco

poco rit. . . a tempo

22

Fl. *mp*

Ob.

Cl. *mf* *mp*

Bsn. *mp* *p*

Hn.

P1

P2

A
- - - i(ng) - - - ng, there is a chair. And

Vln. I *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp* *p* 5

Vla. *mp* *p* *mp* *p*

Vc. *mp* *p* *mp* *p*

D.B. *p* *mp* *p*

25 to piccolo

Fl. *mf* *p*

Ob. *mp* *mf* *p*

Cl. *mp* *mf*

Bsn. *mp* *mf* *mp* *mf* *p*

Hn. *p*

P1

P2

A *mf* *f* *mp*

in that ___ chair, and in ___ that ___ chair there is a

I *mp* *mf* *mp* *mf* *p*

Vln. II *mp* *mf* *mp* *mf* *p*

Vla. *mp* *mf* *mp* *mf* *p*

Vc. *mp* *mf* *mp* *mf* *p*

D.B. *mp* *mf* *mp* *mf* *p*

28

Picc. Piccolo

Ob.

Cl.

Bsn.

Hn.

P1
Crot.

P2
Glk.

A

I
Vln.

II
Vln.

Vla.

Vc.

D.B.

mf *f* *3*

mp *mf* *3* *3* *3* *3*

p *mp* *mf*

mp *p*

mp *p*

mf *3*

mf

mf *p*

fp

mp *p* senza sord.

mp *p* senza sord.

fp

mp

30

Picc. *mp* *mf* *p* to flute

Ob. *p* *mp*

Cl. *p* *mp*

Bsn.

Hn. *mp* *p*

P1
Crot. *p*

P2
Glk. *p*

A
dreamy mp *mf*
And in that robe, there is a wick - - - - ed wick - ed

I
Vln. *pp* *mp*

II *mp* *p*

Vla. *mp* *p*

Vc.

D.B.

33 Flute

Fl. *mp* *mf* *p* *f*

Ob. *p* *mp* *mf* *f*

Cl. *p* *mp* *mf* *p* *f*

Bsn. *mp* *mf* *f*

Hn. *mp* *p* *mp* *p*

P1 Crot. *p*

P2 Glk. *p*

A *mp* *mf* *p*
 cheek that is a mir - - - ror.

I Vln. *pp*

II Vln.

Vla. *mp* *p* *mf* *p*
 senza sord.

Vc. *mp* *p* *fp*

D.B. arco *mp* *p* *fp*

accel.-----

36

Fl. *p*

Ob. *p* *mp* 7

Cl. *p*

Bsn. *p*

Hn.

P1 Toms *p* *mp* 3 5

P2 B.D. *p* *fp*

A

Vln. I *mp* 7 senza sord.

Vln. II

Vla.

Vc. *mp* *p* 6 6 6

D.B. *mp* *p* 5 5 5

B Violent

(♩ = c. 92)

37

Fl. *mf* *tr*

Ob. *f* *p* (b.e.)

Cl. *f* *mp*

Bsn.

Hn.

P1 Toms *f*

P2 B.D. *f*

A *f* *terrified*
he _____

I Vln. *fp*

II Vln. *fp*

Vla. *fp*

Vc. *f* *mp*

D.B. *f* *mp*

38

Fl. *f*

Ob. *mp* 7

Cl. *f* *mp* *f* 7

Bsn. *f* *mp* 7

Hn.

P1 Toms *p*

P2 B.D. *p*

A
churns a - - - bove me, *ff*

I Vln. *mp* 7

II Vln.

Vla.

Vc. *f* *mp* 3

D.B. *f* *mp* 3

39

Fl. *mp* *mf*

Ob. *f*

Cl. *mp* *f* *mp*

Bsn. *f* *mp* *f*

Hn.

P1 Toms *f* 5

P2 B.D. *f*

A *mf* *f*
 that shriek - - - - - ing

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *f* *mp*

D.B. *f* *mp*

40

Fl. *mp*

Ob. *mp* *f*

Cl. *f* *mp* *f*

Bsn. *mp* *f* *mp*

Hn.

P1

P2 B.D. *p* *f*

A *mf*
man _____ he _____

I *mp* *fp*

Vln. II *fp*

Vla. *fp*

Vc. *f* *mp*

D.B. *f* *mp*

41

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln. II

Vla.

Vc.

D.B.

mp

f

mp

f

mp

f

mp

7

7

7

7

3

3

jin - - - gle jan - - - gles, he

42

Fl. *mf* *mp* 3

Ob. *mp* 7 *f*

Cl. 7 *f*

Bsn. *f*

Hn.

P1

P2 B.D. *p* *f*

A. *f* *mf* 3
 rat - - - tles _____ when I gal - - - lop in-to the

Vln. I *mp* 7 *fp* *8va*

Vln. II *fp*

Vla.

Vc. *f* 3 *mp* *f* 3 *mp* 5

D.B. *f* 3 *mp* *f* 3 *mp* 5

C Distracted

rit. (♩ = c. 66)

44

Fl. *mf* *p* *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f* *p*

Bsn.

Hn. *p* *mp*

P1 Cym. *p* *mf*

P2 B.D. *pp*

A. *f* *p* *passionate mp* *f*
room _____ and you are there _____

I Vln. *f* *p* *p* *mf* *p* sul pont.

II Vln. *f* *p* *p* *mf* *p* sul pont.

Vla. *p* *mf* *p* sul pont.

Vc. *f* *mp* *fp* *fp*

D.B. *f* *mp* *fp* *fp*

47

Fl. *p* *mp* *f* *p*

Ob. *p* *mp* *f* *p*

Cl. *mp* *f* *p*

Bsn. *fp* *mf*

Hn. *p* *mp* *p*

P1
Cym.
Toms L. cym. Toms *mf* *mf*

P2
B.D. *f*

A *mp* *f* *mp* *f* *terrifying*

gor - geous but - ter - cup shim - mer the black robe shrieks blood - y

I
Vln. *p* *mf* *p*

II
Vln. *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *fp* *f*

D.B. *fp* *f*

50

Fl. *f*

Ob. *f*

Cl. *f* *p* *tr* *p*

Bsn. *f* *p*

Hn. *mf* *pp*

P1 Toms *f* *mp* *fp*

P2 Ch. *mf*

A *ff* *angsty* *mf* *mp* *mf* *mp* *mp*
 mur-der ah, ah, ah,

I Vln. *f* *pp* arco, sul pont.

II Vln. *f* *pp* arco, sul pont.

Vla. *f*

Vc. *f* *fp* *pizz.* *mp*

D.B. *mf*

54

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2
Ch.

A

I
Vln.

II

Vla.

Vc.

D.B.

p

tr

mp

p

mf

p

mf

f

p

ah,

(Sva)

mf

mp

mf

mp

63

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mp *mf* *p* *mp* *p* *mp*

mf *mp* *mf* *mp*

mf *mp* *wistful mf*

snow pea, grapes, tear - - - - drop ti -

mf *mp* *mf* *mp* *mp* *p* *mp* *mf* *mp* *mp* *p* *mp* *p* *mp* *p*

3

5

rit. -----

70

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf *p*

mp *p*

mp *p* *mp* *p*

mp *p* *pp*

mp *pure mf* *mp* *mp*

can-dle-stick, and smoke so mys-ti-cal _____ so I

mp *p*

mp *p*

mp *p*

mp *p* *mf* *p*

mp *arco* *mp* *p*

E Resolute

74 (♩ = c. 72)

Fl.

Ob. *mp* *p* *mp* *p*

Cl.

Bsn. *p* *mp* *p* *mp* *p*

Hn.

P1

P2

A
lay me down my pret - ty prin-cess hair, my glit - ter tongue, and

I

Vln. II

Vla.

Vc. senza sord. *mf* *f* *espr.*

D.B. pizz. *p* *mp* *p* *mp* *p*

Detailed description: This is a page of a musical score for the piece 'E Resolute'. The score is in 3/4 time and begins at measure 74. The tempo is marked as approximately 72 beats per minute. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Percussion 1 and 2, Violin I and II, Viola, Violoncello, and Double Bass. The vocal line is in the soprano part. The Oboe and Bassoon parts have dynamic markings of *mp*, *p*, *mp*, and *p*. The Bassoon part has dynamic markings of *p*, *mp*, *p*, *mp*, and *p*. The vocal line has dynamic markings of *mf* and *mp*. The Violoncello part has dynamic markings of *mf* and *f*, with the instruction 'espr.' (espressivo). The Double Bass part has dynamic markings of *p*, *mp*, *p*, *mp*, and *p*. The score includes various musical notations such as slurs, accents, and articulation marks.

poco rit.

77

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *p*

f *mf*

white swan glued against my

F Wicked

79 **accel.** (♩ = c. 92)

Fl. *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *pp* — *mp*

P1 Toms *mp* — *f* — *ff*

P2 B.D. *mp* — *ff*

A *mp* back the *mf*

I Vln. *f* senza sord.

II Vln. *f* senza sord.

Vla.

Vc. *mf* — *f* — *mp*

D.B. *mp* — *f* — *mp* arco 5

81

Fl. *mf* *mp*

Ob.

Cl.

Bsn.

Hn.

P1

P2

A
black robe jin - gle jan - gles he *f* *mf*

I
Vln. *p* *f* 3

II
p *f*

Vla.
senza sord. *mp*

Vc.

D.B. *f* *mp*

83

Fl. *mf* *p*

Ob.

Cl.

Bsn.

Hn.

P1

P2

A *f* *mp*
 cuts me up with hooks and choked red

I *p*

II *p*

Vla. *mp* 5

Vc. *mp* 6 6

D.B. *f* *mp*

G Ecstatic

(♩ = c. 66)

85

Fl. *f* *p* *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn.

Hn. *p*

P1 Cym. L. cym. *p* *mp*

P2 B.D. *pp*

A *ff* *mp* *mp* *mf* *mp*
 eyes _____ girl in the moon _____

I Vln. *f* *mp*

II Vln. *f* *mp*

Vla. *p* *mp* *p*
 sul pont.

Vc. *fp*

D.B. *f* *fp*

88

Fl. *p* *mp* *f* *6*

Ob. *p* *mp* *f* *3*

Cl. *p* *mp* *f* *3*

Bsn.

Hn. *p*

P1

P2
B.D.

A *mp* *f* *mp* *3*
I ___ am a shin-y new thing ___

Vln. I *p* *mf* *p* *sul pont.*

Vln. II *p* *mf* *p* *sul pont.*

Vla. *p* *mf* *p*

Vc. *fp* *fp* *7*

D.B. *fp*

H Unflinching

(♩ = c. 66)

91

Fl. *p* *p*⁵

Ob. *p*

Cl. *p*

Bsn. *fp* *mf* *f*

Hn. *p*

P1 Toms *f*

P2 B.D. Ch. *f* *mp* *p*

A *aggressive f* *ff*
I am will - ing to be gut - ted

I Vln. *pp*

II Vln.

Vla.

Vc. *mf* *f* *pp*

D.B. *mf* *f* *p*

ord. *b* *Ω*

95

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2 Ch.

A

I

Vln.

II

Vla.

Vc.

D.B.

p 6

p 5

pp

intense mf *f* *mp*

he picks the tast - y pre - cious bits, an

sul pont. — ord.

ord. — sul pont. —

pp

ord. *pp*

p

98

Fl. *p* 6 *p* 7

Ob. *p* 5

Cl. *mf espr.*

Bsn.

Hn. *p*

P1

P2 Ch.

A *mf* *mournful*
 eye, a tooth, an

ord. - - - - - sul pont. - - - - - ord.

I *pp* 5

Vln. II *pp*

Vla. *p* 7

Vc.

D.B.

I Destructive

accel. (♩ = c. 76)

100

Fl. *pp* < *mf* > *pp*

Ob. *pp* < *mf* > *pp* *p* ⁵

Cl. *pp* < *mf* > *pp*

Bsn. *pp* < *mf* > *pp*

Hn. *p* *mf*

P1

P2 Ch. *mp* *f*

A *f* > *mp*
o - - - - va - ry

I Vln. *mp* > *pp* *p* < *mp* > *pp*

II Vln. *mp* > *pp* *p* < *mp* > *pp*

Vla. *mp* > *pp* *p* < *mf* > *f*

Vc. *mp* > *pp* *p* < *mf* > *f*

D.B. *mp* *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2 B.D.

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

107

Fl.

Ob.

Cl.

Bsn.

Hn.

P1 Toms

P2 B.D.

A

I Vln.

II Vln.

Vla.

Vc.

D.B.

mf *mp*

mf *p*

Toms

mp

mp *f* *mp*

f *mf* *f* *mf* *ff* *mf* *ff*

wick-ed, so spit - tle, drip jug - u-lar, ev - er shriek - ing,

(*Sva*)

p *mp* *f* *mf* *f*

p *mp* *f* *mf* *f*

mf *mp*

mf *mp*

mf *mp* *f*

110

Fl. *mp* **7** *f*

Ob.

Cl. *mp* **9**

Bsn. *f*

Hn. *mp*

P1 Toms *ff* *mp* **5**

P2 B.D. *ff* *mp*

A *floaty mp* *f* *mf*
ah,

I Vln. *mp* **7** *fp*

II Vln. *mp* **6** *fp*

Vla. *fp*

Vc. *f* **5** *fp*

D.B. *f* **5** *fp*
arco

111

Fl. *mp* *f* *mp* *f*

Ob.

Cl. *f* *p* *mp*

Bsn.

Hn. *mf* *p* *mp*

P1 Toms *ff* *mp*

P2 B.D. *ff* *mp*

A. *mp* *f* *mf*
ah, _____

I Vln. *mp* *fp*

II Vln. *mp* *fp*

Vla. *mp*

Vc.

D.B.

112

Fl. *mp* *f* *mp* *f*

Ob.

Cl. *f* *mp* *f* *mp*

Bsn.

Hn. *mf* *p*

P1 Toms *ff* *mp*

P2 B.D. *ff* *mp*

A. ah,

I Vln. *mp* *fp*

II Vln. *mp* *fp*

Vla. *fp* *mp*

Vc.

D.B.

113

Fl. *mp* *f* *mp* *p* *mp* *p*

Ob. - -

Cl. *f* *mp* *f* *p* *mp*

Bsn. - -

Hn. *mf* *p*

P1 Toms *ff*

P2 B.D. *ff*

A. *mf* *mp*
ah

Vln. I *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *mp*

D.B. *mp*

115

Fl. *mp* $\overset{5}{\curvearrowright}$ *p* *mp* \curvearrowright *p*

Ob. *p*

Cl. *p* $\overset{3}{\curvearrowright}$ *mp* \curvearrowright *p*

Bsn.

Hn. *mp* \curvearrowright *p* *mf* \curvearrowright *p*

P1

P2
B.D. *pp non dim.*

A

I *p* \curvearrowright *n*

Vln. II *p* \curvearrowright *n*

Vla. *p* \curvearrowright *n*

Vc. *p* \curvearrowright *n*

D.B. *p non dim.*

VII. Hydrangea

Weary

(♩ = c. 66)

The musical score for 'Weary' is written for a chamber ensemble. The piece is in 3/4 time and consists of 16 measures. The tempo is marked as approximately 66 beats per minute. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Percussion 1, Percussion 2 (S.D.), Alto, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute and Bassoon parts feature melodic lines with dynamic markings of *mp*, *mf*, *p*, and *mp*. The Flute part includes a 'breathy' marking and a fingering of 5. The Bassoon part also includes a fingering of 5. The Alto part features an 'audible exhalation' marking and a dynamic of *mf*. The Percussion 2 part includes a 'Slide slowly on drumhead' marking and a dynamic of *p*. The Violin I part includes a dynamic of *p*. The score is written in 3/4 time and consists of 16 measures.

A Wistful
 poco rit. a tempo *norm.*

5

Fl. *p* *mf* *p* *mp* *mf* *p*

Ob.

Cl. *p*

Bsn. *p* *mf* *p* *mp* *mf* *p*

Hn.

P1 Vib. *mp* *mf*

P2 S.D.

A *f*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p* *mf* *p*

Vc. *mf* *p*

D.B. *pizz.* *mf*

9

Fl. *mf* *p* *p*⁵ *mf*

Ob. *mf*_{espr.} *f*³ *mp* *p*

Cl. *mf* *p* *mf*

Bsn.

Hn.

P1 Vib. *p* *mf*⁵

P2 Ch. *mp*

A

I Vln. *mf* *p* *n*

II Vln. *mf* *p* *n*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

D.B. *mf* *mp* *mp* arco

12

Fl. *p*

Ob. *mp* 6

Cl. *p* *mp*

Bsn.

Hn. *mp* *p*

P1 Vib.

P2 Ch. ↑

A *somber mp* *f* *mp*
 you _____ were my _____ first _____ bod - - - y _____

I Vln.

II Vln.

Vla. *p* *mp* 5 7 *mf* *p*

Vc. *p* 3 3 *mp* *p*

D.B. *p* *mp* 3

15

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

A

I

Vln.

II

Vla.

Vc.

D.B.

mf > *mp* > *pp*

mf > *mp* > *pp*

mf > *p*

mf > *p*

warm mp < *mf* > *mp* *mf* > *p*

and your bod-y comes back to me a-me(n) - n

p > *mf* > *mp* > *p* < *mf* > *p*

B Adoring

19 rit. a tempo

Fl.

Ob. *mf* \rightarrow *p*

Cl. *mf* \rightarrow *p*

Bsn. *mf* *espr.*

Hn.

P1 Crot. *mf*

P2

A *mp* \rightarrow *mf* \rightarrow *mp*
my tall hand - - - so(me) - m, _____

I Vln.

II Vln.

Vla. *p* \rightarrow *mp*

Vc. *p* \rightarrow *mp* \rightarrow *p*

D.B. *p*

23

Fl.

Ob.

Cl.

Bsn.

Hn.

P1
Crot.

P2

A

I
Vln.

II
Vln.

Vla.

Vc.

D.B.

f *mp* *mf*

mf espr. *p*

f *mp* *mf*

my tall hand -

mf *p* *mp* *p*

mf *mp* *p* *mp*

25

Fl.

Ob.

Cl.

Bsn.

Hn.

P1

P2

Ch.

A

I

Vln.

II

Vla.

Vc.

D.B.

mp espr.

f

mp

p

p

p

mp

p

mf

p

mf

p

p

mf

p

so(me) - - - m

with

27

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *p* *mf* *p* *mp*

Bsn. *p* *mf* *p* *mp*

Hn. *mp* *p*

P1
Crot. *mf*

P2
Ch.

A
fruits _____ and crys - tals _____ glint - ing _____

I
Vln.

II
Vln.

Vla. *pizz.* *mf* *arco* *mf*

Vc. *mf*

D.B.

poco rit. -----

29

Fl. *mp* \triangleright *p* *mp* \triangleright *mf* \triangleright *p*

Ob. *mf* \triangleright *p* *mp* \triangleright *mf* \triangleright *p*

Cl. *p* \triangleright *mp* *p* \triangleright *mp* \triangleright *mf* \triangleright *p*

Bsn. *p* \triangleright *mp* \triangleright *p* \triangleright *mf*

Hn. *p* \triangleright *mp*

P1
Crot. *mp*

P2

A
mp \triangleright *mf* \triangleright *p*
splen-do-rous ba - - - - - by - - cake

I
Vln. *p* \triangleright *mp*

II
Vln. *p* \triangleright *mp*

Vla. *p* \triangleright *mp* *p* \triangleright *mp*

Vc. *p* \triangleright *mp* *p* \triangleright *mp*

D.B. *mp* *pizz.* *p* \triangleright *mp*

227

36

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

P1 Cym.

P2 Cym.

A
ly - - - - - su - gar - - - - - boo

I Vln. *p* *mp* *p* *mp*

II Vln. *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp*

D.B. *mf* *mp* *mf* *mp*

40

Fl. *mf* *p* *p* *mf* *p*

Ob. *mf* *p* *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn.

Hn. *p* *mp* *p*

P1 Cym. *mp* *p*

P2

A *wistful mp* *mf* *mp*
 I am a hot mess,

I Vln. *p* *mf* *sub. p* *mp* *p* *mp*

II *p* *mf* *sub. p* *mp* *p* *mp*

Vla. *p* *mf* *sub. p* *mp* *p* *mp*

Vc. *p* *mf* *sub. p* *mp* *p* *mp* *p*

D.B. *mf* *sub. p* *mf*

45

Fl.

Ob.

Cl.

Bsn.

Hn.

P1 Cym.

P2 Cym.

A

I Vln.

II Vln.

Vla.

Vc.

D.B.

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

mp *p* *mp*

mp *p* *mp*

mp *p* *mp*

mp *p* *mp*

mp *p* *mp*

sub. p *mf* *sub. p*

L. cym.

gut - - - ted lit - tle ru - in, _____ and still _____ you puck - er up, _____

D Yearning

molto rit. (♩ = c. 66)

50

Fl. *pp* *p* *mf* *pp*

Ob. *pp* *p* *mf* *pp*

Cl. *pp* *p* *mf* *pp*

Bsn. *p* *mp* *p* *mf* *pp*

Hn. *p* *mp* *p*

P1
Cym.
Crot. *mf* *mp*

P2

A
mp *mf* *longing mp*
and still you clutch my grue-some face you

I
Vln. *p* *n*

II
Vln. *p* *n*

Vla. *p* *n* *senza sord.* *mf*

Vc. *p* *n* *mf*

D.B. *mf* *sub. p* *mf*

62

Fl. *mp* *p* *mf* *p* *mf*

Ob. *mp* *p* *mf* *p* *mf*

Cl. *ff*

Bsn. *ff*

Hn. *p* *pp* *mp*

P1 Vib. *p* *pp* *mp* *pp*

P2 Ch. B.D. *p* *mf* *p* *mf* *pp* *mp* *pp*

A

I Vln. - - - -

II Vln. - - - -

Vla. *mp* *p* *mf* *p* *mf* *p*

Vc. *mp* *p* *mf*

D.B. *p*

E With building momentum

66 (♩ = c. 144)

Fl. *p*

Ob. *p*

Cl. *f* *ff* *mp* *p* *mp* *f* *mp* *p*

Bsn. *f* *ff* *mp* *p* *mp* *f* *mp* *p*

Hn. *pp* *p* *mp* *p*

P1

P2

A *elated* *f* *mp* *mf* *f*
we blast out of the un - - - der-world

Vln. I

Vln. II

Vla. *pizz.* *f* *ff* *mp* *p* *mp* *f* *mp* *p*

Vc. *pizz.* *f* *ff* *mp* *p* *mp* *f* *mp* *p*

D.B. *f* *ff*

70

Fl. *mp* \leftarrow *mf* \rightarrow *mp* \leftarrow *f*

Ob. *mp* *espr.* \leftarrow *mf* \rightarrow *p*

Cl. *sf* \leftarrow *ff* *mp* *espr.*

Bsn. *sf* \leftarrow *ff* *mp* \leftarrow *mf* \rightarrow *mp* \leftarrow *f*

Hn. *p* \leftarrow *mp* \rightarrow *p* *mp*

5 toms

P1 Toms *mp* \leftarrow *f*

B.D.

P2 B.D. *mp*

A *mp* *mf* *f*

— past che-mi - cals, — gas - - - o - line, —

senza sord., pizz.

I Vln. *mp* \leftarrow *mf* \rightarrow *mp* \leftarrow *f*

II Vln.

Vla. *sf* \leftarrow *ff* *mp* \leftarrow *mf* \rightarrow *mp* \leftarrow *f*

Vc. *sf* \leftarrow *ff*

D.B. *f* \leftarrow *ff*

73

Fl. *mp* *p* *mf* *mp* *f*

Ob. *sweet* *mp* *mf* *mp* *f*

Cl. *mf* *p* *sweet* *mp* *mf* *mp* *mp* *mf*

Bsn. *mp* *p* *mf* *mp* *f*

Hn. *pp* *p* *mf*

P1 Toms *p* *mf*

P2 B.D. *p* *mp*

A *mf* *sweet* *mp* *mf* *mp* *playful* *mf* *f*

sal - - a-man - der, trum - - - pets, in-to the or - chard

I Vln. *mp* *p* *mf* *mp* *f*

II Vln. *senza sord., pizz.* *mp* *f*

Vla. *mp* *p* *mf* *mp* *f*

Vc. *mp* *f*

D.B. *mp* *f*

77

Fl. *mp* *f*

Ob. *mp* *f* *mp*

Cl. *mp* *p* *mf* *p* *mp*

Bsn. *mp* *f*

Hn. *p* *mf* *p* + - -

P1 Toms *mp* *f*

P2 B.D. *p* *mf*

A *mf* *mp* *f* *mp* *yearning mp*
 to the crab - ap - ple ab - ra - ca - dab - ra in the

I Vln. *mp* *f*

II Vln. *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f*

D.B. *mp* *f* *mp*

81

Fl. *p* *mp* *p*

Ob. *mf* *p* *f*

Cl. *mf* *p* *f* *p* *mf*

Bsn. *mp* *mf* *mp*

Hn. *mp* *p* *p* *mp* *p*

P1

P2

A *mf* *mp* *f* *mp*
 tall - - - - est tower, the pink sheet

I Vln. *mf* *mp* *f*

II Vln. *mf* *mp* *f*

Vla. *mf* *mp* *f* *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

D.B. *mp*

85

Fl. *mf* *p* *mp* *espr.* *f*

Ob. *p* *mf*

Cl. *p* *mp* *p* *p* *mf*

Bsn. *mf* *p* *f*

Hn. *mp* *pp* *mf*

P1

P2

A *f* *mp*
 rip - - - - - pli(ng) - - - ng

Vln. I

Vln. II *p* *mf*

Vla. *mf* *p* *f* *p* *mf*

Vc. *mf* *p* *arco* *mp* *f*

D.B. *p* *f*

F Still
 molto rit. . . (♩ = c. 66)

88

Fl. *mf* *p* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p*

Hn.

P1

P2 B.D. *p*

A *mournful mp*
 you are my tall

I Vln.

II *p* *mf*

Vla. *p* *mf*

Vc. *mf* *p* *pizz.*

D.B. *p* *pizz.*

92

Fl. *mp* > *p* < *mp* > *p* < *mf* > *p* < *mp* >

Ob. *mp* > *p* < *mp* > *p* < *mf* > *p* < *mp* >

Cl. *mp* > *p* < *mp* > *p* < *mf* > *p* < *mp* >

Bsn. *mp* > *p* *p* < *mp* >

Hn. - - - -

P1 - - - -

P2 B.D. *p*

A *mf* > *mp* *mp* < *mf* >
 hand-so(me)-m _____ my sug-ar-boo zom-bie

I Vln. - - - -

II Vln. - - - -

Vla. - - - -

Vc. *p*

D.B. *p*

96

Fl. *p* *mf* *p* < *mp* *p*

Ob. *p* *mf* *p* < *mp* *p*

Cl. *p* *mf* *p* < *mp* *p* *mf*

Bsn. *p* *p*

Hn.

P1

P2 B.D. *p*

A *mp* *p* *introspective mp*
 ma(n) - - - n and I - - - your

I Vln.

II Vln.

Vla.

Vc. *p*

D.B. *p*

poco rit. a tempo

100

Fl. *mp* *p* *n*

Ob. *mp* *p* *n*

Cl. *p* *mp* *p* *n*

Bsn. *mp* *p* *n*

Hn. *mp* *p*

P1

P2
B.D. *mp*

A
bro - ken sug - - ar - plum(m) love of life the he and

I
Vln. con sord. *n* *p* *mp* *p*

II
Vln. con sord. *n* *p* *mp* *p*

Vla. con sord. arco *n* *p* *mp* *p* *mp*

Vc. arco *mp* *mp*

D.B. *mp* *mp*

G Joyous

accel. (♩ = c. 92, ♩ = c. 138)

109

Fl. *f*

Ob. *mf* *p* *f*

Cl. *f*

Bsn. *f* *p*

Hn. *p* *mf*

P1 Cym. S. cym. L. cym. *f*

P2 Glk.

A. *mp* *p* *f* *mf*
ev - er and _____ in the

I Vln. senza sord. *choppy* *f* *mp* *f*

II Vln. arco *choppy* *f* *mp* *f*

Vla. arco *choppy* *mp* *f* *mp* *f*

Vc. *choppy* *p* *mp* *f* *mp* *f*

D.B. *pizz.* *p* *f* *ff*

113

Fl. *mp* *mf* *mp*⁵ *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mp* *p* *p*

Hn.

P1

P2

A *f* *mf* *f* *mp*

pink bed, in a chif - - fon mer-maid spell, _____ in my

I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

D.B. *mp* *mf* *mp*

116

Fl. *mp* $\overset{5}{\curvearrowright}$ *mf* *mp* $\overset{6}{\curvearrowright}$ *f*

Ob.

Cl. *mp* $\overset{5}{\curvearrowright}$ *mf* *mp* $\overset{6}{\curvearrowright}$ *f*

Bsn. *mp* \curvearrowright *p* *p*

Hn.

P1

P2

A *mf* \curvearrowright *f* \curvearrowright *mf* \curvearrowright *f* \curvearrowright *mf*

rib popped o - pen, tall hand - some, be - - -

I Vln. *mf* \curvearrowright *mp* *mf* \curvearrowright *mp*

II Vln. *mf* \curvearrowright *mp* *mf* \curvearrowright *mp*

Vla. *mf* \curvearrowright *mp* *mf* \curvearrowright *mp*

Vc. *mf* \curvearrowright *mp* *mf* \curvearrowright *mp*

D.B. *mf* *mp* *mf* *mp*

119

Fl. *mp* *p* *mf* *mp* *f* *mp* *f*

Ob. *mp*

Cl. *mp* *f* *mp*

Bsn. *mf* *p*

Hn.

P1 Cym. L. cym. *f* *f*

P2 Cym. M. cym. *p* *mf* *p*

A *f* *mp* *f* *mf* *f* *mf*

lov - ed, in-to the sun - set, a - - - - men, a - - - -

I Vln. *mf*

II Vln. *mf*

Vla. *mf* *mp* *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp* *mf* *mp*

D.B. *mf* *mp* *mf* *mp*

122

Fl. *f* *mp* *f* *f* *mp*

Ob. - - - - -

Cl. *f* *mp* *f*

Bsn. - - - - -

Hn. - - - - -

P1 Cym. *f*

P2 Cym. *mf* *p*

A
men, a - - - - - men,

I Vln. - - - - -

II Vln. - - - - -

Vla. *mf* *mp* *fp*

Vc. *mf* *mp* *fp*

D.B. *mf* *f*

124

Fl. *f* *sub. mp* *f*

Ob. *f* *sub. mp* *f*

Cl. *f* *sub. mp* *f*

Bsn. *f* *sub. mp* *f*

Hn. *mf*

P1 Cym. *f* *mp* *f*

P2 Cym. *f*

A *ff* *mf* *ecstatic f*
hy - -

I Vln. *arco f* *sub. mp* *f*

II Vln. *arco f* *sub. mp* *f*

Vla. *f* *sub. mp* *f*

Vc. *f* *sub. mp* *f*

D.B. *f* *arco mp* *f*

127

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

Cl. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

Hn. *fp* *f* *p*

P1 Cym. *mp*

P2 Cym. *p* *f*

A
 dran - - - - gea ah

I Vln. *mp* *f* *sub. mp*

II Vln. *mp* *f* *sub. mp*

Vla. *mp* *f* *sub. mp*

Vc. *mp* *f* *ff* *sub. mp*

D.B. *mp* *f* *ff* *sub. mp*

molto rit. -----

130

Fl. *sf* *mp*

Ob. *sf* *mp*

Cl. *sf* *mp*

Bsn. *sf* *mp*

Hn. *sub. mf* *p*

P1 Cym. *mp*

P2 Cym. *mp*

A *ff* *f* *ff* *f* *ff*
ah ah

I Vln. *sf* *sub. mp* ord.-----

II Vln. *sf* *sub. mp* ord.-----

Vla. *sf* *sub. mp* ord.-----

Vc. *sf* *sub. mp* ord.-----

D.B. *sf* *sub. mp* ord.-----

H Harsh, grating

(♩ = c. 66)

133

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f*

P1 Cym. BOW *slow and ugly*

P2 Cym. BOW *slow and ugly*

A *f* *ff* *manic f* *bright* *fff* growl (guttural)
ah ah rr

heavy bow pressure - - - scratch tone *slow and ugly*

I Vln. *fff* heavy bow pressure - - - scratch tone *slow and ugly*

II Vln. *fff* heavy bow pressure - - - scratch tone *slow and ugly*

Vla. *fff* heavy bow pressure - - - scratch tone *slow and ugly*

Vc. *fff* heavy bow pressure - - - scratch tone *slow and ugly*

D.B. *fff* heavy bow pressure - - - scratch tone *slow and ugly*

Free
(follow alto) **I** Radiant

① 5"

(♩ = c. 66)

138

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *p* *mf*

P1
Crot. *f*

P2
Cym. *p* *f*

A. *f*
audible inhalation (gasp!)

I
Vln. *pp* *mp* *f*
sul pont.

II
Vln. *pp* *mp* *f*
sul pont.

Vla. *pp* *mp* *f*
sul pont.

Vc. *mp* *f*
sul pont.

D.B. *mp* *f*
sul pont.