

# *Scenario*

on a text by S. J. Perelman

for soprano and large orchestra

by  
Kyle Gann  
2004/2012

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## Instrumentation:

Soprano solo (range: G# 3 to Bb5)

Flutes (3)

Oboes (2), one doubling oboe d'amore

Bb Clarinets (2)

Bassoons (2)

Horns (2)

C Trumpets (2)

Trombones (3)

Harmonica

Acoustic guitar (amplified)

Electric bass guitar

Xylophone

Marimba

Other percussion (2 players):

    Tam-tams (2 of different sizes)

    Snare drum

    Bass drum

    Tenor drums (3)

    Cymbals (ride and high-hat)

Celesta

Harp

Violins I

Violins II

Violas

Cellos

Double basses

Duration: 17 minutes

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# Scenario

for soprano and orchestra

Kyle Gann  
2003-4/12

S. J. Perelman

$\text{♩} = 100$

Flute *mf*

Oboe *mf* woodwinds stagger breathing

Clarinet in B $\flat$  *mf*

Bassoon *mf*

Trombone *mf*

Tam-tam *f* soft mallet

Electric Bass *f*

Harp

Voice  
Fade in, ex - te - ri - or gras-sy knoll, long shot.

Violin I *mf* gliss.

Violin I *mf* gliss.

Violin II *mf* gliss.

Violin II *mf* gliss.

Viola *f* div.

Violoncello *f*

Contrabass *f*

7 = 104

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

E. Bass

Voice

A-bove the scene the thun-der-ing mea-sures of Von Sup-pe's

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

*gliss.*

*mf*

*f*

a 2 3

3 3

Much faster

♩ = 130

Fl. *mf*

Ob.

Cl.

Bsn.

C Tpt. *div.*

Tbn. *div.* *mf* 1.

S. D. *mp* *f*

Voice  
"Light Ca-val-ry" O-ver-ture. Aus-ter-litz?

Timp. *f* *mf*

Vln. I *mf*

Vc. *mf*

Cb. *mf*

16

Fl. *f*

Ob. *mf*

Cl. *mf*

C Tpt.

Tbn.

Voice  
The plains of A - bra - ham? Vicks - burg? The Lit - tle Big - horn?

Vln. I

Vc. pizz.

Cb. 16 pizz. *mf*

Scenario

Much slower  
♩ = 78

22

Fl.

C Tpt.

Tbn.

S. D.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cam - brai? Stea-dy on, old son; it is York - town.

*mf*

*mf*

*f*

*p*

*f*

*p*

*p*

*p*

*p*

arco

22

27 1. *f*

C Fl.

C Tpt.

S. D.

Cym.

Voice

Un - der a blood-red set-ting sun yon proud crest is Corn - wal-lis.

Vln. I *f*

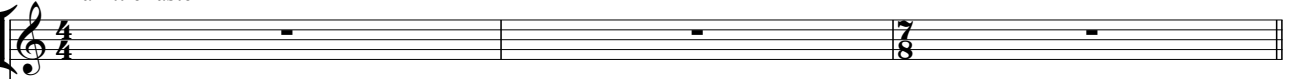
Vln. II *f*

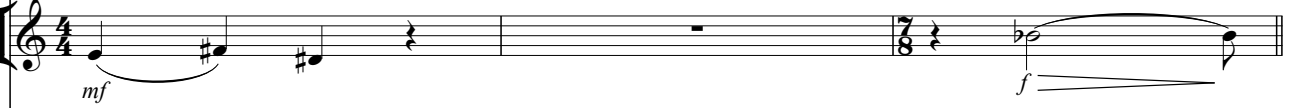
Vla. *f*


Vc. *f*



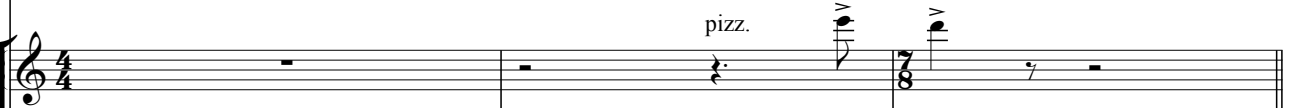
♩ = 96  
a little faster

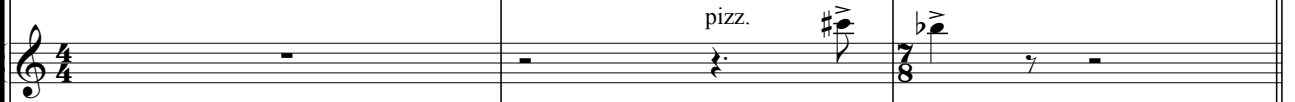
Fl. 

C Tpt. 

Hp. 

Voice   
 Blood and 'ouns, proud sir-rah, dost brush so light-ly past an ex - cise - man of the crown?

Vln. I 

Vln. II 

Vla. 

Vc. 

Scenario

A little slower

♩ = 84

Fl. <sup>33</sup> *mp*

Hp. *mp*

Voice

La - dy Ro-to-gra-vure's pow-dered shoul-ders shrank

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

Vln. II *mp*

Vla. *mp*

Vc. *mp*

A bit faster  
♩ = 100

37  
Fl.

Hn.

Hp.   
*mp*

Voice   
— from the high-way-man's ca - res; what, Jer-myn, foot-pads— onHoun slow Heath?

Vln. I

Vln. II

Vla.

Vc.   
*mp* pizz. arco

41 Slower  
♩ = 84

(♩ = 56)

Hn. *p*

Tbn. *p*

S. D. *f*

A. Gtr. *mf*

E. Bass

Hp. *p*

Voice  
A cer-tain par-ty in the D.A.'s of- fice will hear of this, you bas- tard. Leave go that

Vla. *p*

Vc. *p* div.

Cb. *p* pizz. *mp*

45  $\text{♩} = 132$  finish phrase at same tempo

C Tpt. *mf*

T. D. *mp*

Cym. *mp*

A. Gtr.

E. Bass

Voice  
 la-dy\_ or I'll smear yuh. Me, \_\_\_\_\_ whose an-ces-tors scut - tled

Vla. *mp* 3 div. unis. 3 div. etc.

Vc. *mp*



49

Fl. *mp* 1.

T. D.

Cym.

Voice  
 state - ly In-di-a mer-chant-men of their com - fits and sil - ken stuffs and ca - reened \_\_\_\_\_

Vla.

Vc.

54

Fl.

T. D.

Cym.

Voice

—their pi-ra-ti-cal craft in the Dry Tor-tu-gas to ca-rouse with bum-boatwo-men— till the cock

Vln. I

Vln. II

Vla.

Vc.

*f* *mf*

Slowly  
♩ = 60

60

Fl.

C Tpt.

Tbn.

S. D.

T. D.

Hp.

Voice

Vln. I

Vla.

Vc.

*a 2*

*p*

*b<sup>b</sup>1.*

*mp*

*mp*

*mp*

*pizz.*

*p*

*mp* start at an independent tempo of ♩ = 112;  
conductor gives downbeat based on snare drum

crew? Yuh'll buy my booze or I'll give yuh a hand-ful of clouds.



♩ = 112  
almost twice as fast

63

C Tpt.

S. D.

A. Gtr.

E. Bass

Voice

Vc.

*mf*

*mf*

*f*

*f*

*mf*

*arco*

Me, whose ancestors rode with Yan- cey, Jeb Stu- art and Joe

A little slower

♩ = 96

div.

66

C Tpt.

Tbn.

S. D.

A. Gtr.

E. Bass

Voice

Vc.

John-ston through the dus-ty bot-toms of the Chic-ka-mau-ga? O-ceans of love but not

Slower still

♩ = 64

1.

70

Fl.

C Tpt.

Tbn.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

one cent for tri-bute. One side, damn your black



Faster  
♩ = 100

73

Fl. *3:2* *div.* *mp* 1. *3* *3* *3* *3*

C Tpt.

Tbn. *1.*

Cym. *ride cymbal with brushes* *mp*

A. Gtr. *mp*

E. Bass

Voice *5:4*  
hide, suh, or Ah'll send one mo'dir-ty Lit-vak to the bone-yard. It's

Vln. I

Vln. II

Vla.

Vc.



77

Fl. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Cym.

A. Gtr.

E. Bass

Voice  
right up the ex - hi-bi-tor's al - ley, Mis - ter Bi - ber-man, and you got to

Slower

♩ = 68

79

Fl. *3 3 3 3 3 3 3 3*

Cym.

A. Gtr.

E. Bass

Voice  
hand it to them on a plat-ter steam-ing hot. I

Vln. I

Vc. *arco mp*



81

Fl. *mp*

C Tpt. *mp*

Voice  
know, Stan-ley, but let's look at this thing rea-so-na-ble; we been show-ing the pub-lic

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. *mp*

Scenario

♩ = 100 tempo

83 *div.* *unis.* *rit...* 1. *mp* *mf*

Fl. Cym. A. Gtr. E. Bass Hp. Voice Vln. I Vln. II Vla. Vc.

Fol-ly Lar-ra-bee's dra-wers two years and they been cool-ing off. Jeez Crize - it's a his



87

Fl. Cym. A. Gtr. E. Bass Voice

TOR - i - cal dra - ma, Mis - ter Bi - ber-man, it' - ll

89

Fl.

Cym.

A. Gtr.

E. Bass

Voice

blow 'em out of the back of the hou-ses, it's the grea-test thing in the

91

Slower, stately  
♩ = 88

flutist complete phrase at previous tempo

Fl.

S. D.

Cym.

A. Gtr.

E. Bass

Voice

in-dus-try, it's dy-na-mite!

94

a 2

mf

C Tpt.

S. D.

Voice

Timp.

Par-don me, of-fi-cer, is that Gen' ral Wa-shing-ton?

98

Fl. *mp*

Ob. *mp*

Cl. *mp*

Tbn. *mp*

S. D.

Voice  
Bless your lit-tle heart, mum, and who may yez be, sa-vin'yer pri-since? Ho-nest old Bri-gid

Glock. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*, pizz.

101 *With warmth*

Fl.

Ob.

Cl.

S. D.

Voice

the ap-ple-wo-man of Tri-in-ty, is it? Gen-tle-men, I give you Mar-tha Cus-tis,

Glock.

*mp*

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

*arco*



105

Voice

het-man of the Don Cos-sacks, her fea-tures etched with the fra-gile beau-ty of a ca-me-o. And I walked right

Glock.

Vln. I

Vln. II

Vla.

Vc.

♩ = 64

110

Harm.

A. Gtr.

Voice

Vln. I

Vln. II

Vla.

Vc.

pizz.

in on her be-foreshe had a chance to pull the god - damnedki-mo-mo to ge-ther. Tired, Roy, I'm



114

Harm.

A. Gtr.

Voice

tired, I tell you. Tired of the rain, the e-ter-nal surge of bre-a-kers on that la-goön, the glit-ter of the reef on that e

*Scenario*

Much faster

♩ = 136

118

Horn

Trombone

Timpani

Snare Drum

Cymbal

Acoustic Guitar

Voice

ter-ni-ty out there. — Yeah, yeah, so what? We made FOUR pic-tures like that last year.



A little slower

♩ = 100

121

Flute

Cymbal

Acoustic Guitar

Electric Bass

Voice

Oh my God, Mis-ter Bi-ber-man, give me a



123

Fl.

Cym.

A. Gtr.

E. Bass

Voice

chance, it's on-ly a flash - back to plant that she's a wo-man with a past

Somewhat faster

♩ = 120

126

Fl. *mf* <sup>a 2</sup>

Tbn. <sup>a 2</sup>

Cym.

E. Bass

Hp.

Voice  
Six-teen hun-dred a week I pay you to hand me back the plot of Love's Coun-ter-fei-ters Se lig made in

Glock.

Timp.

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Cb. 126 *pizz.*



135 *a 2*

Fl. *f*

T. D.

Voice *<* *3*

Glock. *f*

Xyl. *f*

Timp.

Vln. I *arco*

Vln. II *arco f div.*

Vc. *pizz. f*

duc-tion of-fice in-to a whore- house? No, Miss Rez-nick, tell her to wait, I'll be

139 *Slightly slower*  
♩ = 112

Fl.

Voice *mf* *3* *3* *div.*

Xyl.

Vln. I *mf unis.*

Vln. II *mf*

Vla. *mf arco*

Vc. *mf*

through in five mi- nutes. Yep, he's on a tear, those fo-reign di - rec-tors are ve - ry temp' ra -

143

Fl.

Hp.

Voice

men- tal, did I e - ver tell you about the time that Laz - lo Nu - ga - si said he'd buy me a bras

Xyl.

*f* 5 3 *f* 7

Vln. I

Vln. II

Vla.

Vc.

a 2

Still slower

♩ = 92

147

Fl.

Ob. d'A.

Cym.

Hp.

Voice

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

sire

if I let him put it on?

*mp*

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

slower - 4/5 as fast

*mp*

strings continue at same tempo, in effect

150

Ob. d'A. *mf*

Voice

Mar.

Vln. I

Vln. II

Vla.

Vc.

Fake it with a trans-pa-ren-cy of Khy-ber Pass. Now an o-ver-headshot of the dus-ty tired



154 G=30¢ flat G=30¢ flat G=30¢ flat

Ob. d'A.

S. D.

Voice

Mar.

*mp* Drummer starts up a new beat at  $\text{♩} = 115$ ; it need not be exactly synchronized

co-lumn fi-ling in - to Si - di - bel - Ab - bes. Shoul - der by shoul - der they march

158 G=30¢ flat

Ob. d'A.

C Tpt.

S. D.

Voice

Mar.

Timp.

Follow drummer

mp

in the fa-ded blue of the Le-gion, fun - lov-ing Dick and se-ri-ous - min-ded Tom.

Follow drummer, play one ♩ afterward



162 G=30¢ flat

Fl.

Ob. d'A.

C Tpt.

S. D.

Voice

Xyl.

Mar.

Timp.

Bud - dies the grea - test word in the French Lan-guage, swing - ing a



166

Fl.

Ob. d'A.

S. D.

T. D.

Cym.

Voice

chair in - to that mob of lime jui - cers in the Mile End Bar in Shang -

Xyl.

Mar.

Timp.

Vln. I

Vla.

*p*

*p*

G=30¢ flat

G=30¢ flat

G=30¢ flat

G=30¢ flat

3

3

3

3

3

3

3

3

3

3

3

3

Scenario

170

Fl.

Ob. d'A.

S. D.

T. D.

Cym.

Voice

Xyl.

Mar.

Timp.

hai. But came a slant - eyed Chi - nese ad - ven-tu-ress, and then? Don't

*f*



173

C Tpt.

Tbn.

S. D.

Cym.

Voice

Timp.

shoot, Butch, for gos- sake! Heave'em in - to the pri-son yard, we'll keep the screws out of the

*f*

*f*

*f*

Scenario

Quite a bit slower

$\text{♩} = 88$

176

Harm.

C Tpt.

Tbn.

S. D.

Hp.

Voice 
  
cell block and wil-der-ness were pa-ra-dise e - - now.

Vln. I

Vln. II

Vla.

Vc.

Scenario

180 ♩ = 100 ♩ = 76

Fl.

Harm.

Cym.

A. Gtr.

Voice

Stowtheswagin Cin-cy, kid,and go on a-lone. I'm done for. This is my hunt-ing lodge, we'll

Mar.

Timp.

Vc.

184

Fl.

Musical notation for the Flute part, starting with a rest and followed by a triplet of eighth notes with a dynamic marking of *mf*.

C Tpt.

Musical notation for the C Trumpet part, featuring a triplet of eighth notes with a dynamic marking of *mf*.

Voice

Voice staff with lyrics: "stop here and dryour things. But of course it's all right, Ca - ra mi-a, I'm". The music includes a triplet of eighth notes and dynamic markings of *mf* and *mf*.

Mar.

Musical notation for the Maracas part, consisting of a rhythmic pattern of eighth notes.

Vln. I

Musical notation for Violin I, featuring a melodic line with a dynamic marking of *mf*.

Vln. II

Musical notation for Violin II, featuring a melodic line with a dynamic marking of *mp*.

Vla.

Musical notation for the Viola part, featuring a melodic line with a dynamic marking of *mp*.

Vc.

Musical notation for the Violoncello part, featuring a rhythmic pattern with triplets and a dynamic marking of *mf*.

Scenario

*mf*

187

Fl. *f* *a 2* *7*

Ob. *f* *a 2* *7*

C Tpt. *mf* *a 2* *div.*

B. D. *mf* *ff*

Voice  
old e-nough to be your fa-ther. Let me go, you beast MO- THER!

Mar. *f*

Timp.

Vln. I *sfz mp* *f*

Vln. II *sfz mp* *f*

Vla. *sfz mp* *f*

Vc. *sfz mp* *f* *unis.*

Almost twice as fast

♩ = 132

190

T. D.

B. D.

Voice

Glock.

Xyl.

Vc.

Cb.

*mf*

*mf*

*mf*

*pizz.*

*mf*

What are you do-ing here?\_ I ask you con fi - den-tial-ly, Ho-ro-witz, can't we get that dame to



194

T. D.

B. D.

E. Bass

Voice

Glock.

Xyl.

Cb.

*mf*

put on some wo-men's clothes, a skirt or some- thing? The fans are get-ting wise, all those flat -

Much slower  
♩ = 88

198

Fl. *mp*

Cl. *p*

Bsn. *p*

T. D. *mp*

B. D. *mp*

Voice  
heeled shoes and men's shirts like a lum-ber - jack. Get me Ger-ber in pub-

Cel. *mf*

Xyl. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*



203

Fl.

Cl.

Bsn.

Voice

Cel.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

li-ci-ty, he'll dish outsome crap \_\_\_\_\_ a-bouther hap - py home life...

Detailed description: This is a page of a musical score for a scene titled "Scenario". The page is numbered 39 in the top right corner. The score begins at measure 203. It features ten staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Voice, Cello (Cel.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time, which changes to 4/4 time at the start of measure 204. The key signature has one flat (B-flat). The voice part has lyrics: "li-ci-ty, he'll dish outsome crap \_\_\_\_\_ a-bouther hap - py home life...". The instrumental parts include various rhythmic patterns, including triplets and slurs, and some sustained notes in the strings.

Scenario

207 ♩ = 112

Fl.

Cl.

Bsn.

Voice

Cel.

Xyl.

Timp.

Vln. I

Vln. II

Vla.

Vc.

What, sir?

*mf*

*f*

212

C Tpt.

Tbn.

S. D.

Voice

Timp.

Vla.

Vc.

Cb.

1.

div.  
p

you dare men-tion A - le - xan-dra Pet - rov-na's name in a sal-loon? The

pizz.  
mf

arco

212

pizz.  
mf

Previous slower tempo

♩ = 112  $\flat$ 

217

Fl.

C Tpt.

Tbn.

T. D.

Cym.

A. Gtr.

E. Bass

Voice

Vln. II

Vla.

Vc.

Cb.

217

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

kid takes it big and gives\_\_\_ Di-ane the gloves ac-ross\_ the pan soc-ko. The u - su-al sa - tis -

pizz.

pizz.

222 *A little faster*  
♩ = 132

Fl.

C Tpt.

Tbn.

S. D.

pp

Voice

fac-tion, I pre-sume? Draw-ing on hisgloves as a thin sneer playedac-ross his

Vln. I

pizz.  
mp

Vln. II

pizz.  
mp

Vla.

pizz.  
mp

Vc.

pizz.  
mp

pizz.

222

Cb.

227

Slower  
♩ = 80

1.

Cl.

Cym.

Voice

fea - tures... Yes, a mar-tin-net and for Chri-sakes re-mem-ber it's not a mu-si-cal

Xyl.

Vln. I

Vln. II

Vla. pizz.

Vc.

A little slower still

♩ = 72

230

Cl.

Bsn. *mp*

C Tpt. *mp*

Cym.

Voice  
in-stru-ment this time. But eetees mad-ness, Serge! The best swords - man in St. Ma-ry's pa-rish, he weel

Xyl.

Vln. I

Vln. II

Vla. *arco mp*

Vc. *arco mp*

Scenario

Slower  
♩ = 48

233

Fl. *mf*

Cl. a 2 div. *p*

Bsn.

T. D. *p*

Cym. *p*

Hp.

Voice  
run you through in a tweek-ling! Oh, dar-ling, you can't, you can't... Her

Glock. *mp*

Vln. I arco *p*

Vln. II

Vla. *p*

Vc.

Scenario



235

Fl. *p* *mf*

Cl.

T. D.

Cym.

Hp.

Voice  
hairhad be-come un-done and heplunged his face in - to its frag - rance, un - buck-ling his

Vln. I

Vln. II

Vla.

Vc.

Much faster  
♩ = 136

237

Fl.

Cl.

Tbn.

S. D.

T. D.

Cym.

Hp.

Voice

sa-berand fling-ing it on the bed be-sidethem mmm... Shootit two ways,youcan

Timp.

Vln. I

Vla.

Vc.

*mp*

*f*

*Scenario*

240

Fl. *f* 5

Ob. *f* a 2 div.

Tbn. 3

S. D. 3

Cym.

Hp. 9

Voice  
al ways dub it in in the sound - track. She shrieks or she

Glock.

Timp.

243  $\text{♩} = 48$

Fl.

Ob.

Tbn.

Hp.

Voice

don't shriek, what the hell diff' rence does it make? Told me he was go-ing tonight school at the

Cel.

Glock.

Timp.

Vln. I

Vln. II

Vc.

Cb.

243

*f* 3

*p* a 3 div.

*mp* 7

*p* arco

*p* arco

246

Tbn.

Voice

Smol - ny In - sti - tute, the cur. And I be - lieved him, thought

Cel.

Glock.

Vc.

Cb.

246

248 *rit.*  $\text{♩} = 100$

Tbn.

S. D.

Voice  
 Pyo-tr, sur-vey-ing her lus-cious bust with gree-dy eyes. Throw him your gar-ter, La-dy As-pin-wall,

Cel.

Glock.

Vln. I *rit.* *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Cb. 248 *rit.*

251

Fl. a 2 div. sf

Ob. a 2 div. sf

Cl. a 2 div. sf

Bsn. a 2 div. sf

C Tpt. 1. sf

S. D.

Hp. sf

Voice  
— throw your slip - per, throw your lunch, but for God's sake, — throw some - thing!

Vln. I

Vln. II

Vla.

Vc.

253

Fl. *molto rit.* a 2 *f*

S. D.

Voice  
Par-ry! Thrust!— Tou - ché! Where are they all

Cel. *f*

Glock. *f*

Xyl. *f*

Mar. *f*

Timp. *f*

Vla. *molto rit.*

Cb. 253 *molto rit.*



256  $\text{♩} = 92$

Fl. *>mp*

T. D.

Cym.

Voice  
now \_\_\_\_\_ the old fa-mi-liar fa-ces?

Cel. *mf*  
Marimba and celesta independently start new meter and quicker tempo of  $\text{♩} = 108$

Mar. *mf*

Vln. I *p* arco

Vln. II *p* arco  
div. unis. div.

Vla. *p*

Vc. *p*

Cb. 256 pizz. *p*

Scenario

260  $\text{♩} = 108$

T. D.  $\text{mf}$

Cym.

Voice

Get An-der-son rea-dy with the sleigh-bells and keep that snow

Cel.

Mar.

Vc. continue previous tempo

Cb. 260 continue previous tempo



263

S. D.  $f$

T. D.

Cym.  $mp$

Voice

mov-ing. Hit'em all! Hot-ter on eigh-ty - four, Joe Dev - lin!\_

Cel.

Mar.

266

T. D.

Cym.

Voice

Cel.

Mar.

Vla.

Vc.

Cb.

266

Are we up to speed? Qui - et, please, we're return - ing! You

arco  
mf

pizz.  
mp

pizz.  
mp

269

Fl.

S. D.

Cym.

Voice

cut to the back of the Big Fel- low, then threelap dis- solves of the pres- ses give'em that

Cel.

Mar.

Vln. I

*mf*

Vln. II

Vla.

Vc.

269

Cb.

272

Fl.

T. D.

Cym.

Voice

U-fa stuff, then to the street - a news-bo-dy in-sert of the front page the El roar-ing by\_

Cel.

Mar.

Vln. I

Vln. II

Vla.

Vc.

272

Cb.

*Scenario*

Musical score for "Scenario" (Act II), measures 276-278. The score includes the following parts:

- Flute (Fl.): Measures 276-277 with a melodic line and a fermata at the end of measure 277.
- Oboe (Ob.): Measures 276-278 with a sustained low note, marked *mf*.
- Clarinet (Cl.): Measures 276-278 with a sustained low note, marked *mf*.
- Soprano Drum (S.D.): Measure 276 has a single note, measure 277 has a fermata.
- Timpani (T.D.): Measures 276-277 with a rhythmic pattern of quarter notes.
- Cymbal (Cym.): Measure 276 has a cymbal roll, measure 277 has a fermata.
- Voice: The vocal line with lyrics: "Ke - - rist! it's the gut-si-est thing in pic - tures!"
- Cello (Cel.): Measures 276-278 with a sustained low note, marked *mf*.
- Xylophone (Xyl.): Measures 276-278 with a rhythmic pattern.
- Mandolin (Mar.): Measures 276-278 with a rhythmic pattern.
- Violin I (Vln. I): Measures 276-278 with a melodic line.
- Violin II (Vln. II): Measures 276-278 with a melodic line, marked *mf*.
- Viola (Vla.): Measures 276-278 with a melodic line.
- Violoncello (Vc.): Measures 276-278 with a melodic line.
- Contrabass (Cb.): Measures 276-278 with a melodic line.

Measures 276 and 277 are in 6/8 time, and measure 278 is in 2/4 time. The score includes dynamic markings (*mf*) and performance instructions like *mf* and *mf*.

279 1.

Fl.

Ob.

Cl.

Tbn.

T. D.

Cym.

A. Gtr.

E. Bass

Voice

Cel.

Mar.

Timp.

Vc.

Cb.

279

Call you back, chief. Ne - ver mind the Hays of- fice,

*f*

*ff*

281

Fl. *3 3 3 3 3 3 3*

Ob. *1.*

Cl. *1.*

Tbn.

S. D.

T. D.

Cym.

A. Gtr.

E. Bass

Voice  
 this ba-by is cen-sor - proof! Call you back, chief. We'll

Cel.

Xyl.

Mar.

Vc. *pizz.*

Cb. *281 pizz.*



284

Fl.

Ob.

S. D.

Voice

Xyl.

Mar.

Vc.

Cb.

284

heave the te-le-phon\_e through the back door and smack her in the kis-ser - with the

287

Fl.

Ob.

S. D.

T. D.

Cym.

A. Gtr.

E. Bass

Voice

Glock.

Xyl.

Mar.

Vc.

Cb.

287

grape - fruit, they liked it once and they'll love it twice. Call you back, chief.

290

Fl.

Ob.

S. D.

T. D.

Cym.

Voice

Cel.

Mar.

Vc.

Cb.

290

a 2

p

The gat in the mesh - bag. A sym-bol, get me? Nowre-mem-ber, stac

Scenario

Suddenly slower

♩ = 84

294

Fl.

Ob.

T. D.

Cym.

T.-t.

Voice

Cel.

Glock.

Mar.

Vla.

Vc.

Cb.

ca - to. A bit tight, my sweet? Mar-row-forth tee-tered back

*mp*

*mp*

*mp*

*p*

*arco*

*arco*

1.

smaller tam-tam

3

294

Scenario

298

Fl.

T.-t.

Voice

Glock.

Vla.

Vc.

and forth on his heels, his sen - si - tive ar - tist's fin - gers\_ ca - res-sing the first e -

302

Fl.

Ob.

Cl.

Tbn.

Cym.

T.-t.

Voice

Glock.

Timp.

Vla.

Vc.

di - tion he loved. Do I have to work with a lot of pimp - ly grips giv - ing me the bird?\_

Much faster  
♩ = 120

a 2

f

6

div.

div.

div.

f

f

f

306

Fl. *a 2* *f*

Cl.

Tbn.

T. D. *f*

Cym. *f*

Voice  
Pa-pa's in the dog-house and keep up the tem-po of the last scene, — you looked crum-my

Glock. *f*

Xyl. *f*

Timp. *f*

Vln. I *f*

Vln. II *f*

## Scenario

308

Much slower, grandly  
♩ = 72

1.

*f*

arco  
*f*

a 2  
*f*

S. D.

T. D.

Cym.

Voice

in yes - ter-day's dai - lies. A warm, vi-vid and hu-man sto-ry with just that touch of

Xyl.

Vln. I

Vln. II

Vla.  
pizz.  
arco  
*f*

Vc.  
arco  
*f*

Considerably faster

♩ = 120

312

Fl.

Cl.

Bsn.

Tbn.

S. D.

T. D.

Voice

muff the fans de-mand. Ask Hy-man Ger-ber of Wa-co, he can smell a box of fice pic - ture a mile a-way.

Xyl.

Mar.

Timp.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf* *f*

*f*

*f*

Scenario



Slower again

♩ = 92

316

Fl.

Bsn.

C Tpt.

S. D.

Voice

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

*pp*

*mf*

In the freez - ing mists of

Scenario

320 rall. . . . . ♩ = 112

C Tpt. 

S. D. 

Hp. 

Voice   
dawn they gathered by the fu-se-la-ges of their planes and gripped hands. But

Timp. 

Vln. I   
rall. . . . .

Vln. II 

Vc. 

324

Fl. *f* *a 2* *3*

Cl. *ff* *a 2*

C Tpt. *f* *1.* *ff*

Hp. *ff*

Voice  
 Rex Jen-nings of the shi-ning eyes and the high heart ne-ver came back. Jer - ry got him o-ver

Vln. I *ff* *3*

Vln. II *ff* *div.* *unis.*

Vla. *ff*

Vc. *ff*