

# *Scenario*

on a text by S. J. Perelman

for soprano and large orchestra

by  
Kyle Gann  
2004/2012

# *Scenario*

for soprano and orchestra

## 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

*Scenario*

by S.J. Perelman (excerpted)

Text:

Fade in, exterior grassy knoll, long shot. Above the scene the thundering measures of Von Suppe's "Light Cavalry Overture." Austerlitz? The Plains of Abraham? Vicksburg? The Little Big Horn? Cambrai? Steady on, old son; it is Yorktown. Under a blood-red setting sun yon proud crest is Cornwallis. Blood and 'ouns, proud sirrah, does brush so lightly past an exciseman of the Crown? Lady Rotogravure's powdered shoulders shrank from the highwayman's caress; what, Jermyn, footpads on Hounslow Heath? A certain party in the D.A.'s office will hear of this, you bastard.... Leave go that lady or I'll smear yuh.... Me, whose ancestors scuttled stately India merchantmen of their comfits and silken stuffs and careened their piratical craft in the Dry Tortugas to carouse with bumboat women till the cock crew? Yuh'll buy my booze or I'll give yuh a handful of clouds. Me, whose ancestors rode with Yancey, Jeb Stuart, and Joe Johnston through the dusty bottoms of the Chickamauga? Oceans of love, but not one cent for tribute.... One side, damn your black hide, suh, or Ah'll send one mo' dirty Litvak to the boneyard. It's right up the exhibitor's alley, Mr. Biberman, and you got to hand it to them on a platter steaming hot. I know, Stanley, but let's look at this thing reasonable; we been showing the public Folly Larrabee's drawers two years and they been cooling off. Jeez Crize - it's a hisTORical drama, Mr. Biberman, it'll blow 'em outa the back of the houses, it's the greatest thing in the industry, it's dynamite! Pardon me, officer, is that General Washington? Bless your little heart, mum, and who may yez be, savin' yer prisince? Honest old Brigid the applewoman of Trinity, is it?... Gentlemen, I give you Martha Custis, hetman of the Don Cossacks, her features etched with the fragile beauty of a cameo. And I walked right in on her before she had a chance to pull the god-damned kimono together.... Tired, Roy, I'm tired, I tell you. Tired of the rain, the eternal surge of the breakers on that lagoon, the glitter of the reef in that eternity out there.... Yeh, yeh, so what? We made FOUR pictures like that last year. Oh, my God, Mr. Biberman, give me a chance, it's only a flashback to plant that she's a woman with a past. Sixteen hundred a week I pay you to hand me back the plot of *Love's Counterfeiters* Selig made in 1912! She's who? She's what? What's the idea her coming here? What's she trying to do, turn a production office into a whorehouse? No, Miss Reznick, tell her to wait, I'll be through in five minutes.... Yep, he's on a tear, those foreign directors are very temperamental, did I ever tell you about the time that Lazlo Nugasi said he'd buy me a brassiere if I let him put it on? Fake it with a transparency of Khyber Pass. Now an overhead shot of the dusty tired column filing into Sidi-bel-Abbes. Shoulder by shoulder they march in the faded blue of the Legion, fun-loving Dick and serious-minded Tom. Buddies, the greatest word in the French language.... Swinging a chair into that mob of lime-juicers in the Mile End Bar in Shanghai. But came a slant-eyed Chinese adventuress, and then? Don't shoot,

Butch, for Gossake! Heave 'em into the prison yard, we'll keep the screws out of the cell-block and wilderness were paradise enow. Stow the swag in Cincy, kid, and go on alone, I'm done for.... This is my hunting lodge, we'll stop here and dry your things. But of course it's all right, *cara mia*, I'm old enough to be your father. Let me go, you beast - MOTHER! What are you doing here? I ask you confidentially, Horowitz, can't we get that dame to put on some women's clothes, a skirt or something? The fans are getting wise, all those flat-heeled shoes and men's shirts like a lumberjack. Get me Gerber in publicity, he'll dish out some crap about her happy home life.... What, sir, you dare mention Alexandra Petrovna's name in a saloon? The kid takes it big and gives Diane the gloves across the pan socko. The usual satisfaction, I presume? Drawing on his gloves as a thin sneer played across his features. Yes, a martinet and for Chrisakes remember it's not a musical instrument this time. But eet ees madness, Serge! The best swordsman in St. Mary's parish, he well run you through in a tweenkling! Oh, darling, you can't, you can't. Her hair had become undone and he plunged his face into its fragrance, unbuckling his saber and flinging it on the bed beside them.... Shoot it two ways, you can always dub it in the sound track. She shrieks or she don't shriek, what the hell difference does it make? Told me he was going to night school at the Smolny Institute, the cur. And I believed him, thought Pyotr pityingly, surveying her luscious bust with greedy eyes.... Throw him your garter, Lady Aspinwall, throw your slipper, throw your lunch, but for Gawd's sake throw something! *Parry! Thrust! Touché!* Where are they all now, the old familiar faces?... Get Anderson ready with the sleighbells and keep that snow moving. Hit 'em all! Hotter on eighty-four, Joe Devlin! Are we up to speed? Quiet, please, we're turning!... You cut to the back of the Big Fellow, then three lap dissolves of the presses - give 'em that Ufa stuff, then to the street - a newsbody, insert of the front page, the El roaring by - Kerist, it's the gutsiest thing in pictures! Call you back, chief. Never mind the Hays office, this baby is censor-proof! Call you back, chief. We'll heave the telephone through the back door and smack her in the kisser with the grapefruit, they liked it once and they'll love it twice. Call you back, chief. The gat in the mesh-bag. A symbol, get me? Now remember, staccato... A bit tight, my sweet? Marrowforth teetered back and forth on his heels, his sensitive artist's fingers caressing the first edition he loved.... Do I have to work with a lot of pimply grips giving me the bird? Papa's in the doghouse and keep up the tempo of the last scene, you looked crummy in yesterday's dailies. A warm, vivid and human story with just that touch of muff the fans demand.... Ask Hyman Gerber of Waco, he can smell a box-office picture a mile away. In the freezing mists of dawn they gathered by the fuselages of their planes and gripped hands. But Rex Jennings of the shining eyes and the high heart never came back. Jerry got him over Chalons. I tell you it's murder to send a mere boy up there in a crate like that! The god-damned production office on my neck all day. It's midsummer madness, Fiametta! You mustn't! I must! I want you! You want me? But I - I'm just a poor little slavey, and you - why all life's ahead of you! Fame, the love of a good woman, children! And your music, Raoul! Excuse me, miss, are you Fiametta Desplains? I am Yankel Patchouli, a solicitor. Here is my card and a report of my recent urinalysis. Raoul! Raoul! Come quick! A million dollars! Now you can go to Paris and study your counterpoint! Damn my music, Fiametta, my happiness was in my own back yard all the time and I was, how you say it, one blind fool.... But why are you looking at me in that strange way, Tony? ... Tony! I'm afraid of you! Oh... You utter contemptible despicable CAD.... You didn't know she was

the morganatic wife of Prince Rupprecht, *did* you? That her affairs with men were the talk of Vienna, *did* you? That - Vanya, is this true?... Oh, mumsey, I want to die. That hooker's gotta lay off that booze, Mr. Metz, once more she comes on the set stinking and I take the next boat back to Buda-Pesth. But in a great tangled garden sits a forlorn tragic-eyed figure; the face a mask of carved ivory, the woman nobody knows - Tilly Bergstrom. What lies behind her shattered romance with Grant Snavely, idol of American flaps? Turn 'em over, you punks, I'll stay on this set till I get it right. Cheese it, de nippers! The jig is up, long live the jig - ring out the old, ring in the new. For love belongs to everyone, the best things in life are free.

# Scenario

for soprano and orchestra

Kyle Gann  
2003-4/12

S. J. Perelman

♩ = 100

Flute  
*mf* woodwinds stagger breathing

Oboe  
*mf*

Clarinet in Bb  
*mf*

Bassoon  
*mf*

Horn in F  
*mf* horns stagger breathing

Trombone  
*mf* soft mallet  
1. 2. 1.

Tam-tam  
*f*

Electric Bass

Harp

Voice  
Fade in,

Violin I  
*mf* gliss.

Violin I  
*mf* gliss.

Violin II  
*mf* gliss.

Violin II  
*mf* gliss.

Viola  
*mf* div.

Violoncello  
*f* div.

Contrabass  
*f*

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Hp.

Voice

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

2.

5

5

5

5

3

gliss.

gliss.

gliss.

gliss.

gliss.

4

ex - te - ri - or gras - sy knoll,

Detailed description: This page of a musical score covers measures 4 through 7. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are playing sustained notes with glissando markings. The Harp (Hp.) plays a rhythmic pattern of eighth notes with a five-finger roll (5) in each measure. The Voice part has lyrics: "ex - te - ri - or gras - sy knoll," with a triplet of eighth notes in the second measure. The score is written in a key with one flat and a common time signature.

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

E. Bass

Harp

Voice

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

6

3

1.

2.

*mf*

1.

a 2

*gliss.*

5

5

5

5

long

shot.

A-bove

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*



9  $\text{♩} = 104$

The musical score consists of ten staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Horn (Hn.), Trombone (Tbn.), Snare Drum (S. D.), Bassoon (E. Bass), and Voice. The score is in 3/4 time with a tempo of 104 beats per minute. The key signature has one sharp (F#). The music begins at measure 9. The flute, oboe, clarinet, and bassoon have rests until measure 12, where they enter with a *ff* dynamic and a *div.* (divisi) instruction. The trumpet plays a melodic line with a *f* dynamic, featuring a *a 2* (accidental) and a triplet. The horn and trombone have rests until measure 12, where they enter with a *f* dynamic and a *div.* instruction. The snare drum has a rest until measure 12, where it plays a *mp* (mezzo-piano) sound. The bassoon (E. Bass) has a long note with a slur. The voice part begins in measure 9 with the lyrics: "the scene the thun-der-ing mea-sures of Von Sup-pe's 'Light Ca-val-ry'". The voice part includes a triplet in measure 10 and another triplet in measure 12.

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

S. D.

E. Bass

Voice

Cb.

the scene the thun-der-ing mea-sures of Von Sup-pe's "Light Ca-val-ry"

Much faster  
♩. = 130  
div.

13

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

C Tpt.

Hn.

Tbn. *mf*

S. D. *f*

Voice  
O-ver-ture. Aus-ter-litz? The plains of A-bra-ham? Vicks -

Timp. *f* *mf*

Vln. I *ff* *mf*

Vln. II *ff*

Vc. *mf*

Cb. *ff*

Suddenly much slower  
♩ = 78

19

Fl. *f*

Ob. *mf*

Cl.

C Tpt. *f*

Tbn. *mf*

Voice  
burg? The Lit - tle Big - horn? Cam - brai? Stea - dy on, old

Vln. I *p*

Vln. II *p*

Vla. *p*

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

Cb. 19 *pizz.* *mf*

25

Fl. *f*

C Tpt. *mf* *f*

S. D. *p* *f*

Voice  
 son; it is York - town. Un - der a blood-red set-ting sun yon

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

♩ = 96  
a little faster

29

Fl.

C Tpt.

S. D.

Cym.

W.B.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*mf*

*mf*

*pizz.*

*pizz.*

*pizz.*

*mf*

*mf*

3

proud crest is Corn-wal-lis. Blood and 'ouns, proud sir-rah, dost brush so light-ly past an

A little slower

♩ = 84

The musical score consists of the following parts:

- Fl.** (Flute): Starts at measure 32 with a rest, then enters in 4/4 time with a melodic line starting on G4, marked *mp*.
- C Tpt.** (C Trumpet): Starts with a rest, then plays a single note on B3 in 4/4 time, marked *f*.
- W.B.** (Wood Bass): Starts with a rest in 7/8 time, then has a rest in 4/4 time.
- Hp.** (Harp): Starts with a rest in 7/8 time, then plays a chordal accompaniment in 4/4 time, marked *mp*.
- Voice**: Sings the lyrics "ex-cise-man of the crown? La - dy Ro-to-gra-vure's pow-dered". The melody includes triplets and is marked with dynamics.
- Vln. I** (Violin I): Starts with a rest in 7/8 time, then plays a melodic line in 4/4 time, marked *mp*, *f*, and *mf*. It includes the instruction "arco".
- Vln. II** (Violin II): Starts with a rest in 7/8 time, then plays a melodic line in 4/4 time, marked *mp*. It includes the instruction "arco".
- Vla.** (Viola): Starts with a rest in 7/8 time, then plays a melodic line in 4/4 time, marked *mp*.
- Vc.** (Violoncello): Starts with a rest in 7/8 time, then plays a bass line in 4/4 time, marked *mp*. It includes the instruction "arco".

A bit faster  
♩ = 100

36

Fl.

Hn.

Hp.

Voice

shoul - ders shrank from the high-way-man's ca - res; what, Jer-myn, foot - pads

Vln. I

Vln. II

Vla.

Vc.

mp

pizz.

Scenario

40

Slower  
♩ = 84

Hn. *p*

Tbn. *p*

S. D. *f*

Hp. *p*

Voice  
— on Houn-slow Heath? A cer-tain par-ty in the D.A.'s of-fice will hear of this, youbas-tard.

Vla. *p*

Vc. arco div. *p*

Cb. 40 pizz. *p*



finish phrase at same tempo

44

C Tpt. *mf*

T. D. *mp*

Cym. *mp*

A. Gtr. *mf*

E. Bass *mf*

Hp.

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

Vla. *mp*

Vc. *mp* unis. 3 div. unis. div. etc.

Cb. *mp*

44



49

Fl. *mp*

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.

Cl.

Bsn.

T. D.

Cym.

Voice

Vln. I

Vln. II

Vla.

Vc.

1.

*mp*

1,

*mp*

*f*

*mf*

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

Slowly  
♩ = 60

Almost twice as fast  
♩ = 112

60

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

S. D.

T. D.

A. Gtr.

E. Bass

Hp.

Voice

Vln. I

Vla.

Vc.

*a 2*  
*p*

*1.*  
*p*

*mp*

*mf*

*f*

*mp*

*f*

*mp*

*3*

*pizz.*  
*p*

*arco*  
*mf*  
*arco*  
*mf*

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

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

64

C Tpt.

S. D.

A. Gtr.

E. Bass

Voice

Vla.

Vc.

an-ces-tors rode with Yan-cey, Jeb Stu-art and Joe John-ston through the dus-ty bot-toms

67

A little slower  
♩ = 96  
div.

C Tpt.

Tbn.

S. D.

A. Gtr.

E. Bass

Voice

Vln. I

Vln. II

Vla.

Vc.

of the Chic - ka - mau-ga? O - ceans of love but not

pizz.

pizz.

*p1.*

*p*

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

arco

mp

f

p

arco

mp

f

p

mf

f

p

pizz.

22:16

3:2

3:2

p

f

p

f

p

f

p

f

p

f

p

Faster  
♩ = 100

17

73

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

C Tpt.

Tbn.

Cym. *ride cymbal with brushes* *mp*

A. Grt. *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* *3* *3* *3*

Cym.

A. Grt.

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. *mp*

Cym.

A. Gtr.

E. Bass

Voice

hand it to them\_ on a plat-tersteam-ing hot. I know,Stan-ley, but let's look at this thing

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

82

Fl. *mp*

Cl. *mp*

C Tpt. *mp*

Voice

rea-so-na-ble; we been show-ing the pub-lic Fol-ly Lar-ra-bee's dra-wers two years and they been

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

85 rit... tempo  $\text{♩} = 100$

Fl. *mp*

Cl. *mp*

Cym. *mp*

A. Gtr. *mf*

E. Bass

Hp.

Voice

cool-ing off. Jeez Crize - it's <sup>3</sup>a his - TOR - i - cal dra-ma, Mis - ter

Vln. I

Vln. II

Vla.

Vc.

88

Fl. *mp*

Cym.

A. Gtr.

E. Bass

Voice

Bi - ber-man, it' - ll blow 'em out of the back of the

*5:3*



90

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

Cym.

A. Gtr.

E. Bass

Voice  
hou - ses, it's the grea - test thing in the in - dus - try, it's dy - na - mite!



Slower, stately  
♩ = 88  
flutist complete phrase at  
previous tempo

92

Fl. *3 3*

C Tpt. *a 2 mf*

S. D. *mf*

Voice *3*  
Par-don

Timp. *mf*

96

Tbn. *mp*

S. D.

Voice  
me, of-fi-cer, is that Gen' ral Wa-shing- ton? Bless your lit-tle heart, mum, and who may yez be, sa- vin' yer

Timp.

Vla. *mp*

Vc. *mp* pizz.



100

Fl. *mp* With warmth

Ob. *mp*

Cl. *mp*

S. D.

Voice  
pri- since? Ho- nest old Bri- gid the ap- ple- wo- man of Tri- in- ty, is it? Gen- tle- men, I give you

Glock. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p* arco

104

Voice

Mar-tha Cus-tis, het-man of the Don Cos-sacks, her fea-tures etched with the fra-gile beau-ty of a ca-me-o.

Glock.

Vln. I

Vln. II

Vla.

Vc.

109

Voice

And I walked right in on her be-fore she had a chance to pull the god - damned ki - mo - mo to - ge - ther.

Vln. I

Vln. II

Vla.

Vc.

pizz.

Slower, molto rubato

113 ♩ = 64

Harm.

A. Gtr.

Voice

Tired, Roy, I'm tired, I tell you. Tired of the rain, the e-ter-nal surge of brea-kers on that la-go-on, the

Vln. II

Much faster

♩ = 136

117

Harm.

Tbn.

T. D.

Cym.

A. Gtr.

Voice

glit-ter of the reef on that e - ter-ni-ty out there. Yeah, yeah, so what? We made FOUR pic-tures like that last year.

Xyl.

Timp.



A little slower

♩ = 100

121

Fl.

Cym.


A. Gtr.

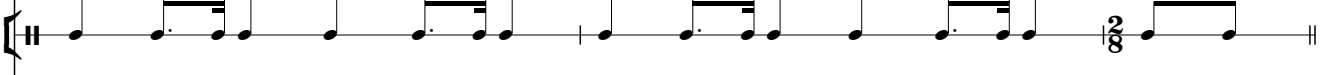
E. Bass


Voice

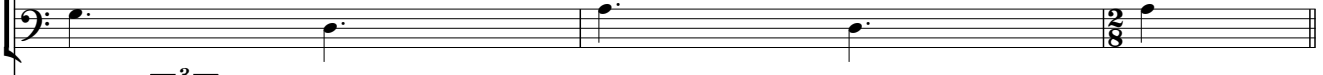
Oh my God, Mis - ter Bi - ber-man, give me a

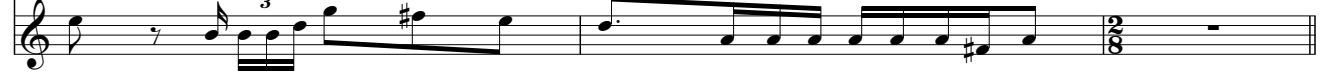
123

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. 

Tbn. 

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 

Vln. II 

Vc. 

Cb. 

131

Fl.

Cym.

E. Bass

Hp.

Voice  
nine-teen twelve. She's who? She's what? What's the i - dea hee com-ing here? What's she try-ing to do, \_ turn a pro

Timp.

Vln. I  
pizz. mf

Vln. II  
pizz. mf

Vla.  
div. mf (pizz.) div.

Vc.  
mf

Cb.  
131

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

Fl.

Voice *3* *mf*

Xyl.

Vln. I *mf unis.*

Vln. II *mf*

Vla. *mf arco*

Vc. *mf*

Slightly slower  
♩ = 112

div.

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 a bout 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

Detailed description: This page of a musical score covers measures 143 to 146. The instruments are Flute (Fl.), Harp (Hp.), Voice, Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. The Flute part has a rest in measures 143-145 and enters in measure 146 with a melodic line marked 'a 2'. The Harp part has rests throughout. The Voice part has lyrics: 'men-tal, did I e-ver tell you a bout the time that Laz-lo Nu-ga-si said he'd buy me a bras'. The Xylophone part has two phrases: a five-note ascending run in measure 143 (marked 'f') and a seven-note descending run in measure 146 (marked 'f'). The string parts (Vln. I, Vln. II, Vla., Vc.) play a rhythmic accompaniment of quarter notes, with some notes beamed together and some measures containing longer notes.



147

Still slower  
♩ = 92

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

strings continue at same tempo, in effect

150 *G=30¢ flat*

Ob. d'A. *mf*

Voice

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

Mar.

Vln. I *5*

Vln. II *5*

Vla. *5*

Vc. *5*



154 *G=30¢ flat* *G=30¢ flat* *G=30¢ flat*

Ob. d'A.

S. D. *mp* Drummer starts up a new beat at = 115; it need not be exactly synchronized

Voice

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

Mar.

158 G=30¢ flat

Ob. d'A.

C Tpt.

S. D.

Voice

Mar.

Timp.

G=30¢ flat

G=30¢ flat

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 a 2 G=30¢ flat

Fl.

Ob. d'A.

C Tpt.

S. D.

Voice

Xyl.

Mar.

Timp.

G=30¢ flat

G=30¢ flat

G=30¢ flat

G=30¢ flat

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

Musical score for *Scenario*, page 31. The score includes the following instruments and parts:

- Fl.**: Flute, starting at measure 166. Features a melodic line with slurs and a dynamic marking of *G=30¢ flat*.
- Ob. d'A.**: Oboe d'A., playing a melodic line with slurs and a dynamic marking of *G=30¢ flat*.
- S. D.**: Snare Drum, playing a rhythmic pattern with a *7* (seven strokes) marking.
- T. D.**: Tom Drum, playing a rhythmic pattern with a *7* (seven strokes) marking.
- Cym.**: Cymbal, playing a rhythmic pattern with a *7* (seven strokes) marking.
- Voice**: Vocal line with lyrics: "chair in - to that mob of lime jui - cers in the Mile End Bar in Shang -".
- Xyl.**: Xylophone, playing a rhythmic pattern with chords.
- Mar.**: Maracas, playing a rhythmic pattern with chords.
- Timp.**: Timpani, playing a rhythmic pattern with a *7* (seven strokes) marking.
- Vln. I**: Violin I, playing a melodic line with a *3* (triple) marking and a dynamic marking of *p* (piano).
- Vla.**: Viola, playing a melodic line with a *3* (triple) marking and a dynamic marking of *p* (piano).

170

Fl.

Ob. d'A.

S. D.

T. D.

Cym.

Voice

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

Xyl.

Mar.

Timp.

Quite a bit slower  
♩ = 88

173

Fl.

Bsn.

C Tpt.

Tbn.

S. D.

Cym.

Hp.

Voice

sho<sup>t</sup>, Butch, for gos- sake! Heave'em in-to the pri-son yard, we'll keep the screws out of the cell block

Timp.

Vln. I

Vln. II

Vla.

Vc.

Scenario

177  $\text{♩} = 100$

Fl.

Harm.

A. Gtr.

Hp.

Voice

Timp.

Vln. I

Vln. II

Vla.

Vc.

and wil-der-ness were pa-ra-dise e - - now. Stow the swagin Cin-cy, kid, and

Slower  
♩ = 76

181

Bsn. *mp*

Harm.

C Tpt. *mf*

Cym. *f*

A. Gtr.

Voice  
go on a-lone. I'm done for. This is my hunt-ing lodge, we'll stop here and dry your things.

Mar. *mf*

Timp.

Vln. I *f* pizz.

Vc. *mp* div.



185

Fl. *mf*

Bsn. *mf*

C Tpt.

B. D.

Voice

But of course it's all right, Ca - ra mi - a, I'm old e - nough to be your

Mar.

Vln. I *mf* arco

Vln. II *mp*

Vla. *mp*

Vc. *mf* unis.

*mf*  
Scenario

188

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

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

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

T. D.

B. D. *mf* *ff*

Voice  
 fa-ther. Let me go, you beast MO- THER! What are you do- ing here?\_

Mar. *f*

Timp.

Vln. I *sfz mp* *f*

Vln. II *sfz mp* *f*

Vla. *sfz mp* *f*

Vc. *sfz mp* *f*

Almost twice as fast

♩ = 132

191

Bsn. *mf*

T. D. *mf*

B. D. *mf*

E. Bass

Voice

I ask you con-fi - den-tial-ly, Ho-ro- witz, can't we get that dame to put on some wo-men's clothes, a

Glock. *mf*

Xyl. *mf*

Cb. *mf* pizz.



195

Bsn.

T. D.

B. D. *mf* *mp*

E. Bass

Voice

skirt or some- thing? The fans are get-ting wise, all those flat - heeled shoes and men's

Xyl.

Cb. *mf*

Much slower

♩ = 88

199

Fl. *mp*  
div.

Cl. *p*  
div.

Bsn. *p*

T. D. *mp*

B. D. *mp*

Voice  
shirts like a lum-ber - jack. Get me Ger-ber in pub - li-ci-ty, he'll

Cel. *mf*

Xyl. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.*  
*p*

Scenario

204

Fl.

Cl.

Bsn.

Voice

dish out some crap a-bout her hap - py home life...

Cel.

Xyl.

Timp.

Vln. I

Vln. II

Vla.

Vc.

208 ♩ = 112

Fl.

Cl.

Bsn.

Tbn.

S. D.

Voice

Cel.

Xyl.

Timp.

Vln. I

Vln. II

Vla.

Vc.

208

Cb.

What, sir? you dare men-tion

*mf* *f* *pizz.* *arco* *mf* *mf*

*div.*

Faster  
♩ = 152

214 1.

C Tpt.

Tbn.

T. D.

Cym.

A. Gtr.

E. Bass

Voice

Vla.

Vc.

Cb.

214

A - le - xan - dra Pet - rov - na's name in 'a sal - loon? The kid takes it big and gives \_\_\_\_ Di - ane the gloves ac - ross the pan

pizz.

pizz.

220

Previous slower tempo  $\text{♩} = 112$

A little faster  $\text{♩} = 132$

Fl.

C Tpt.

Tbn.

S. D.

T. D.

Cym.

A. Gtr.

E. Bass

Voice

soc-ko... The u - su-al sa - tis - fac-tion, I pre - sume? Draw-ing on his gloves as a thin sneer

Vln. I

Vln. II

Vla.

Vc.

220

Cb.

*pp*

*mp*

*pizz.*



Slower  
♩ = 80

226

Cl.

S. D.

Cym.

Voice

played ac-ross his 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.

Vc.

pizz.

pizz.

1.

3

Scenario

A little slower still

♩ = 72

230

Cl.

Bsn. 1. *mp*

C Tpt. *mp*

Cym.

Voice

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

Xyl.

Vln. I *arco mp*

Vln. II *arco mp*

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 tweenk-ling! Oh, dar-ling, you can't, you can't... Her

Glock. *mp*

Vln. I *p*

Vln. II

Vla. *p*

Vc. *p*

235

Fl. *p* *mf*

Cl.

T. D.

Cym.

Hp.

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

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 235 to 238. The Flute part begins with a dynamic of *p* and a slur over the first two measures, then changes to *mf* for the remaining measures. The Clarinet part provides harmonic support with chords and some melodic fragments. The Trombone part has a steady eighth-note pattern. The Cymbal part features a rhythmic pattern of eighth notes with accents. The Horn part has a simple bass-line accompaniment. The Voice part contains the lyrics: "hair had be-come un-done and heplunged his face in - to its frag - rance, un - buck-ling his". The Violin I part has a few notes in the first measure. The Violin II part is mostly silent. The Viola part has a few notes in the first measure. The Violoncello part has a steady eighth-note pattern.

Much faster  
♩ = 136

237

Fl.

Cl.

Tbn.

S. D.

T. D.

Cym.

Hp.

Voice

Timp.

Vln. I

Vla.

Vc.

*mp*

*f*

sa-ber and fling-ing it on the bed be-side them mmm... Shoot it two ways, you can

240

Fl. *a 2* *f* *5* *6*

Ob. *a 2 div.* *b* *f*

Tbn. *3*

S. D. *3*

Cym. *v*

Hp. *9* *9*

Voice  
 al-waysdub it in\_\_ in the sound - track. She shrieks or she

Glock.

Timp.

243 ♩ = 48

Fl. 3

Ob. *f* 3

Tbn. a 3 div.  
*p*

Hp.

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

Cel. *mp* 7

Glock.

Timp.

Vln. I

Vln. II

Vc. arco  
*p*

Cb. arco  
*p*

243

246

Tbn.

Voice

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

Cel.

Glock.

Vc.

Cb.

246

Detailed description: This is a page of a musical score, page 51, starting at measure 246. It features six staves: Tbn. (Tuba), Voice, Cel. (Cello), Glock. (Glockenspiel), Vc. (Violoncello), and Cb. (Contrabasso). The Tbn. staff has a melodic line with a slur and a fermata. The Voice staff has lyrics: "Smol - ny In - sti - tute, the cur. And I be-lieved him, thought". The Cel. staff has a complex rhythmic pattern with triplets and a 7:4 time signature. The Glock. staff has a few notes. The Vc. and Cb. staves have a long note with a slur and a fermata. The page number 246 is written at the beginning of the Tbn. and Cb. staves.



248 *rit.*  $\text{♩} = 100$

Tbn.

S. D.

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

Cel.

Glock.

Vln. I *pizz.* *p* *f*

Vln. II *pizz.* *p* *f*

Vla. *pizz.* *p* *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. *sf*

S. D. *sf*

Hp. *sf*

Voice

— throw your slip-per, throw your lunch, but for God's sake, throw some-thing! Par-ry! Thrust! Tou

Cel. *f*

Glock. *f*

Xyl. *f*

Mar. *f*

Timp. *f*

Vln. I

Vln. II

Vla.

Vc.

**molto rit.** . . . ♩ = 92  
a 2

254

Fl. *f* *mp*

S. D.

T. D.

Cym.

Voice  
ché! Where are they all now the old fa-mi-liar

Cel.

Glock.

Xyl.

Mar.

Timp.

Vln. I *arco*

Vln. II *p arco* *div.*

Vla. *p arco*

Vc. *p*

Cb. 254 *molto rit.* *p pizz.* *p*

258  $\text{♩} = 108$

Fl.

T. D.

Cym.

Voice  
fa - ces?\_ Get An-der-son rea-dy with the

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

Mar.  
*mf*

Vln. I

Vln. II  
unis. div.

Vla.

Vc.  
continue previous tempo

Cb.  
258  
continue previous tempo

262

S. D.

T. D.

Cym.

Voice

Cel.

Mar.

*f*

*mp*

sleigh-bells and keep that snow mov-ing. Hit'em all! Hot-ter on eigh-ty - four,



265

T. D.

Cym.

Voice

Cel.

Mar.

Vla.

Vc.

Cb.

arco

pizz.

*mp*

*mf*

*mp*

265

Joe Dev-lin!\_ Are we up to speed? Qui et, please, we're return-ing! You

269

Fl.

S. D.

Cym.

Voice

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

Cel.

Mar.

Vln. I

Vln. II

Vla.

Vc.

269

Cb.

*mf*

Scenario

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.

Musical score for measures 276-278. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (S.D.), Trombone (T.D.), Cymbal (Cym.), Voice, Celesta (Cel.), Xylophone (Xyl.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 276: Flute and Oboe/Clarinet play a melodic line with a slur. Saxophone and Trombone play a rhythmic pattern. Cymbal has a dynamic marking of *mf*. Voice part begins with the lyrics "Ke - - rist!".

Measure 277: Flute and Oboe/Clarinet continue the melodic line. Saxophone and Trombone continue their rhythmic pattern. Cymbal has a dynamic marking of *mf*. Voice part continues with the lyrics "it's the gut-si-est thing in pic - tures!".

Measure 278: Flute and Oboe/Clarinet conclude the melodic line. Saxophone and Trombone conclude their rhythmic pattern. Cymbal has a dynamic marking of *mf*. Voice part concludes with the lyrics "it's the gut-si-est thing in pic - tures!".

Dynamic markings: *mf* (mezzo-forte) are present for the Oboe/Clarinet and Saxophone/Trombone parts.



279 1.

Fl.

Ob.

Cl.

Tbn.

S. D.

T. D.

Cym.

A. Grt.

E. Bass

Voice

Cel.

Mar.

Timp.

Vc.

Cb.

Call you back, chief. Ne - ver mind the Hays of - fice, this ba - by is cen - sor - proof!

*f*

*mf* **ff**

*mf*

*mf*

*mf*

*mf*

279

*mf*

*mf*

282

Fl.

Ob.

Cl.

S. D.

Cym.

A. Gtr.

E. Bass

Voice

Xyl.

Mar.

Vln. I

Vla.

Vc.

Cb.

Call you back, chief. We'll heave the te-le-phone through the back door and

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

282

mf

286 1.

Fl. *mf*

Ob.

S. D.

T. D.

Cym.

Voice

smack her in the kis - ser - with the grape - fruit, they liked it once and they'll love it twice.

Glock.

Xyl.

Mar.

Vln. I

Vla.

Vc.

Cb. 286

289

Fl. *a 2* *p*

Ob.

S. D.

T. D.

Cym.

A. Gtr.

E. Bass

Voice  
Call you back, chief. The gat in the mesh-bag. Asym-bol, get me?

Cel.

Mar. *3*

Vln. I

Vla.

Vc.

Cb. 289

Suddenly slower

♩ = 84

293

Fl.

Ob.

Bsn.

T. D.

Cym.

T.-t.

Voice

Cel.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

293

Now re-mem-ber, stac - ca - to. A bit tight, my sweet?

arco

mp

smaller tam-tam

arco

p

arco

p

arco

arco

p

297

Fl. *mp*

Bsn.

T.-t.

Voice  
Mar-row-forth tee-tered back and forth on his heels, his sen - si - tive ar - tist's fin - gers\_ ca -

Glock.

Vln. I

Vln. II

Vla.

Vc.

Scenario

Much faster  
♩ = 120

Musical score for orchestra and voice, measures 301-316. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Trombone (Tbn.), Cymbal (Cym.), Trumpet (T.-t.), Voice, Glockenspiel (Glock.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#), and the time signature is 15/16. The tempo is marked "Much faster" with a metronome marking of ♩ = 120. The score features various musical notations including slurs, accents, and dynamic markings such as *f*. The voice part includes the lyrics: "res - sing the first e - di - tion he loved. Do I have to work with a lot of".

301

Fl.

Bsn.

Tbn.

Cym.

T.-t.

Voice

Glock.

Timp.

Vln. I

Vln. II

Vla.

Vc.

res - sing the first e - di - tion he loved. Do I have to work with a lot of

*Scenario*

304

Fl. *f* *a 2* *6* *ff* *div.* *f*

Ob. *f* *a 2* *5* *ff* *div.*

Cl. *f* *a 2* *ff* *div.*

Tbn.

T. D.

Cym.

Voice  
 pimp-ly grips      giv-ing me the bird? —      Pa-pa's in the dog-house      and keep up the

Glock. *f*

Xyl. *f*

Timp. *f*

Vln. I *f*

Vln. II *f*



Much slower, grandly

♩ = 72

307

Fl.

Cl.

Bsn.

Tbn.

S. D.

T. D.

Cym.

Voice

Xyl.

Timp.

Vln. I

Vln. II

Vla.

Vc.

tem-po of the last scene, - you looked crum-my in yes - ter-day's dai - lies. A warm, vi - vid, and

arco

pizz.

f

*Scenario*

310

Fl.

Cl.

Bsn.

Tbn.

Voice

Timp.

Vln. I

Vln. II

Vla.

Vc.

a 2

*f*

*f*

hu - man sto - ry with just that touch of muff the fans de-mand. Ask Hy-man Ger-ber of Wa-co,

div.

Detailed description: This page of a musical score covers measures 310 to 313. The score is for a symphony orchestra and a voice. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'Considerably faster' with a metronome marking of 120 quarter notes per minute. The score begins at measure 310. The Flute part has a melodic line with slurs and accents. The Clarinet part has a rest in measure 310 and enters in measure 311 with a melodic line marked 'a 2' and 'f'. The Bassoon part has a melodic line with slurs. The Trombone part has a rest until measure 313, where it enters with a melodic line marked 'f'. The Voice part has lyrics: 'hu - man sto - ry with just that touch of muff the fans de-mand. Ask Hy-man Ger-ber of Wa-co,'. The Timpani part has a rest until measure 313, where it enters with a rhythmic pattern marked 'f'. The Violin I part has a melodic line with slurs. The Violin II part has a melodic line with slurs and a 'div.' marking in measure 311. The Viola part has a melodic line with slurs. The Violoncello part has a melodic line with slurs.

Slower again

$\text{♩} = 92$

Musical score for orchestra and voice, measures 314-317. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Tom Drum (T. D.), Voice, Xylophone (Xyl.), Maracas (Mar.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 and 4/4 time signatures. The key signature has two sharps (F# and C#). The score features various dynamics including *mf*, *f*, *mp*, and *pp*. The voice part has the lyrics: "he can smell a box of fice pic - ture a mile a-way." The score includes triplets and slurs. The tempo marking "Slower again" and the tempo indicator " $\text{♩} = 92$ " are present at the top.

318

C Tpt.

S. D.

Voice   
 In the freez - ing mists of dawn they ga - thered by the fu - se - la - ges of their

Vc.   
*mf*

322 **rall.**  $\text{♩} = 112$

Fl.   
 a 2 *f* 3

Cl.   
 a 2 *ff*

C Tpt.   
 1. *f*

S. D.

Hp.   
*ff*

Voice   
 planes and gripped hands. — But Rex Jen - nings of the shi - ning eyes and the high heart ne - ver came

Timp.

Vln. I   
*f* *ff* **rall.** *div.* 3

Vln. II

Vla.   
*ff*

Vc.   
*ff*

327

Fl. *mp*

C Tpt. *ff*

S. D.

Hp.

Voice  
back. Jer - ry gothim o-ver Cha-lons.. I tell you it's mur-der to send a mere boy\_\_ up there in a

Vln. I

Vln. II *unis.*

Vla. *mp*

Vc. *mp*

*Scenario*

332  $\text{♩} = 172$   $\text{♩} = 136$

C Tpt.

Tbn.

T. D.

Cym.

A. Gtr.

E. Bass

Voice

Glock.

Mar.

Timp.

Vln. I

Vln. II

Vla.

Vc.

cratelike that. The god-damned pro-duc-tion of-fice on my neck all\_ day. It's mid-sum-mer

*f* *mf* *mf*

336  $\text{♩} = 124$  *rall.*  $\text{♩} = 100$

Fl. *mf* *f*

Cl. *f* *div.*

Bsn. *f*

C Tpt.

Hn. *f* 1. 2.

Tbn. *f* a 2.

Voice  
mad-ness, Fi-a - met-ta!\_ You mus-n't!\_ I must! I want you! You want me?\_ But I,

Vln. I *mf* *f*

Vln. II *f* *div.*

Vla. *f*

Vc. *mf* *f*

342 *molto rit.*  $\text{♩} = 76$

Fl.

Cl.

Bsn.

C Tpt. *a 2*

Hn. *a 3* *unis.*

Tbn.

Voice

I'm just a poor lit-tle sla-vey, and you, why all life's a-head of you! Fame, the love of a good wo-man,

Xyl.

Mar.

Vln. I *molto rit.*

Vln. II

Vla.

Vc.



348  $\text{♩} = 100$

Fl.

Cl.

Bsn.

Hn.

Tbn.

Voice

Glock.

Xyl.

Mar.

Vln. I

Vln. II

Vla.

Vc.

div.

*mp*

*mf*

*pizz.*

*mf*

chil - dren! And your mu - sic, Ra - oul! Ex-cuse me, miss, are you Fi-a-met-ta

353

Cl.

S. D.

Voice 

Mar.

Vln. I

Vln. II

Vc.



357

Cl.

Voice 

Mar.

Vln. I

Vln. II

Vla.

Vc.

362

Fl. *p*

Cl.

Voice  
mil - lion dol - lars! Now you can go to Pa - ris and stu - dy your coun - ter - point!

Mar.

Vln. I

Vln. II

Vla.

Vc.

367  $\text{♩} = 124$

Fl. *mf*

Cl.

Voice  
Damn my mu - sic, Fi - a - met - ta, my hap - pi - ness was in my own back yard all the time and I was

Mar.

Timp.

Vln. I *p*

Vln. II

Vla.

Vc. *f*

373 *rit.* ♩ = 132

Fl.

Cl.

pp

Voice

— how you say it, one blind fool. But why are you look-ing at me in that strange way, To-ny?\_ To-ny!

Glock.

Vln. I

*rit.* - - - *pizz.*

Vln. II

*pizz.*

Vla.

Vc.

379

Cl.

T. D.

Cym.

Hp.

Voice

Glock.

Vln. I

Vln. II

Vc.

*mf*

*f*

I'm a-fraid of you! Oh! You ut-ter con-temp-ti-ble de-spi-cab-le CAD.

383 (♩ = 88)

Fl.

Bsn.

Voice

Xyl.

Vla.

Vc.

1. *f*

*mf*

*f*

*a 2.*

You did-n't know she was the mor-ga-na-tic wife of Prince

386

Fl. *ff* *mf* *ff*

Ob. *ff* *ff* *ff*

Cl. *ff* *ff* *ff*

Bsn. *a 2* *1.* *a 2*

C Tpt. *ff* *ff* *ff*

Hn. *ff* *ff* *ff*

Tbn. *ff* *ff* *ff*

B. D. *ff* *ff* *ff*

Voice  
 Rup-precht, did you? That her af - fairs with men were the talk of Vi - en-na, did you?

Xyl. *mf*

Mar. *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

Vln. I *arco* *ff* *arco*

Vln. II *arco* *ff* *arco* *ff*

Vla. *ff* *arco* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *386* *arco* *ff* *mf* *ff*

390

Fl. *p*

S. D.

T. D.

Cym.

Hp.

Voice

That Van-ya, is this true? Oh, mum-sey I want to die. That hoo-ker's got-ta lay off the booze Mis-ter Metz,

Xyl. *f*

Mar.

Timp. *mf*

Vln. I *pizz.*

Vln. II *arco*

Vla. *arco*

Vc. *pizz. f*

Cb. 390 *pizz. f*

Slower  $\text{♩} = 72$  1.

Quicker  $\text{♩} = 100$  a 2

A little slower  
♩ = 92

394

Fl.

Cl.

S. D.

T. D.

Cym.

Hp.

Voice

Cel.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

1.

*p*

*f*

*pizz.*

*arco*

*p*

394

once more she comes on the set stink-ing and I take the next boat back to Bu-da-Pesth. But in a



398

Fl.

Cl.

Voice

grea-tang-led-gar - den\_\_ sits a for-lorn tra-gic-eyed fi-gure, the face a mask of carved iv'-ry,\_\_ the

Vln. I

arco

Vln. II

*p* arco

Vla.

*p*

Vc.

398

Cb.

arco

404

Hp.

*mp*

Voice

wo-man no - bo - dy knows Til - ly Berg-strom What lies be-hind her

Glock.

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

Cb.

404

*mp*

409

Fl.

Cym.

A. Gtr.

Hp.

Voice

Xyl.

Vln. I

Vln. II

Vla.

Vc.

409

Cb.

ride cymbal with brush

*mp*

play this pattern in a tempo faster than that of the rest of the orchestra, and unrelated to it, ending at the downbeat of m. 415

shat-tered ro-mance with Grant Snave-ly, i - dol of A - me - ri - can flaps?

413  $\text{♩} = 112$

Fl.

Ob. *a 2*

Cl. *mf a 2*

C Tpt. *mf 1.*

S. D.

Cym. *cym.*

Hp.

Voice  
Turn 'em o-ver, you punks, I'll stay on this set till I get it right. Cheese it, de nip-pers! The

Xyl.

Mar.

Vln. I *pizz. f*

Vln. II *f*

Vla. *mf*

Vc. *pizz. f*

Cb. *413 pizz. f*

*ff*

*ff*

*ff*

*div. pizz.*

*ff*

Slower, grandly

♩ = 60

rit. - - - - -

416

The musical score for measures 416-418 includes the following parts:

- Fl.**: Flute part starting in measure 416.
- Ob.**: Oboe part with a *div.* marking in measure 418.
- Cl.**: Clarinet part with a *div.* marking in measure 418.
- Bsn.**: Bassoon part with a *div.* marking in measure 418.
- Hn.**: Horn part with a *div.* marking in measure 418.
- Tbn.**: Trombone part with a *a 2* marking in measure 418.
- Voice**: Vocal line with lyrics: "jig is up, - long live the jig ring out the old, ring in the new. For love be-longsto ev ry-one, the".
- Glock.**: Glockenspiel part.
- Xyl.**: Xylophone part.
- Mar.**: Maracas part.
- Timp.**: Timpani part with a *rit.* marking in measure 418.
- Vln. I**: Violin I part with *arco* and *ff* markings in measure 418.
- Vln. II**: Violin II part with *ff* and *arco* markings in measure 418.
- Vla.**: Viola part with *arco* markings in measure 418.
- Vc.**: Violoncello part with *div. arco* and *arco* markings in measure 418.
- Cb.**: Contrabass part with *arco* and *rit.* markings in measure 418.

419

Fl.

Ob. unis. a 2

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Voice  
best things in life are free.

Cel.

Xyl. *ff*

Mar. *ff* 3

Timp. *ff*

Vln. I

Vln. II

Vla. 3

Vc.

419  
Cb.

422

Fl.

Ob.

T.-t.

soft mallet

ff

Hp.

f

Cel.

Mar.

3 3 3 3 3 3 3

Timp.

mp

Vln. II

Vla.

422

Cb.

pizz.

f

Original piece: July 2003 - July 22, 2004  
 Lewisburg, PA  
 Red Hook, NY  
 Orchestral arrangement:  
 October-November 2012  
 Germantown, NY

Scenario