

*MERRY CHRISTMAS, STEPHEN LEACOCK*  
(a chamber opera for string quintet and three singers)

*CONCERTINO*  
(for two pianos and percussion)

*STRING QUARTET #1*

an excerpt from  
*THE MASTER'S STROKE*  
(an opera for seven singers, chorus, and instrumental quintet)

by

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B. Mus., The University of Manitoba, 1989

FOUR MUSICAL COMPOSITIONS SUBMITTED IN PARTIAL FULFILMENT  
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THE FACULTY OF GRADUATE STUDIES

(School of Music; Composition Programme)

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

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School  
~~Department~~ of Music (Composition)

The University of British Columbia  
Vancouver, Canada

Date May 11 / 99

**Abstract:**

Four separate compositions make up this thesis.

The chamber opera *Merry Christmas Stephen Leacock* is conceived as a one-act opera for film. There are three characters, portrayed by soprano, tenor and baritone voices, and musical support is provided by a string quintet with the following configuration: two violins, viola, and two cellos. The text, from a Leacock short story, was adapted into a libretto by writer Pamela Post. Composition of the work started in September 1997 and was completed in December of that same year. Revisions were completed by June of 1998.

Total duration: ca. 18 min.

The instrumental piece, *Concertino*, was started in October 1996 and finished June 1997. The musical forces required for this piece are two pianos and two percussionists playing the following: vibraphone, marimba, xylophone, toms, snare drum, and crotales.

The piece is in four movements:

- I. Commotion
- II. Comfort
- III. Carnaval
- IV. Convergence/Confluence
- V. Coda

Total duration: 18 min. 10 sec.

The composition of *String Quartet #1* (first movement of a set of variations on an original theme) was started in late February and completed on March 15, 1998. A theme from an earlier orchestral piece, *Suite for Orchestra* (1995), is developed in this quartet.

Total duration: 4 min. 30 sec.

*The Master's Stroke* is a 90-minute opera for seven main characters, SATB chorus, and chamber orchestra. The excerpt presented here is from Act I Scene I, and is scored for piano, cello, clarinet, violin and percussion. Composition commenced in earnest in January of 1999, and the score was completed in mid-April of that same year.

Total duration: 10 min.

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There are a few groups and individuals without whom my compositions would have never seen the light of day. In particular I would like to thank my parents for their seemingly limitless supply of love and support; Pamela Post, for her love and encouragement, and for helping me always to see the big picture; Martha Lou (Louie) Henley, for her enthusiasm in all things musical and her love of people; the faculty at UBC for the professional performance opportunities I was afforded while there, and especially Steve Chatman and Keith Hamel, for their fine instruction and encouragement.

*Merry Christmas Stephen Leacock* was presented in Vancouver by Current Sound Opera(at)ions in December 1997 with a grant from the Hamber Foundation. Many thanks to Leslie and Rosalind Beale-Dala for their talent and efforts.

*Concertino*, for two pianos and percussion, was commissioned by The Hammerhead Consort, and funding for the composition was provided by a grant from the Manitoba Arts Council. The piece had its premiere on June 21st, 1997 in Edmonton. Swedish Radio Imports released a CD recording of *Concertino* in February of 1999 as part of a larger Hammerhead Consort recording.

*My String Quartet #1* was given a public presentation at the University of British Columbia School of Music by the Arditti Quartet on March 19, 1998.

The Vancouver Opera Guild provided the funding for me to compose the excerpt from *The Master's Stroke* by way of their Career Development Grant in 1995. The Martha Lou Henley Foundation funded Michael Cavanagh in his development of the libretto. Vancouver New Music performed the excerpt as part of a fully-staged production on May 6th, 1999 at Vancouver's Christ Church Cathedral.

Neil Weisensel, May 10, 1999

# Merry Christmas Stephen Leacock

(based on a Stephen Leacock short story)

Music: Neil Weisensel

1

Time *♩ = 58*  
My dear young friend, you're en tire - ly wrong

Leacock  
Young friend?

Christmas

1

*♩ = 58*  
*mp*

Violin 1

Violin 2 *mp*

Viola *mp*

'Cello 1 *mp*

'Cello 2 *mp* *pizz.*

5

T. I'm so sor - ry. At first

L. How can you call me young?

Chr.

5

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *pizz.* *arco* *mf*

Vc. 2 *arco* *mf*

8

T. sight I took you for un - der a hun - dred.

L. How can you be sure I'm wrong?

Chr.

8

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

11

T. Well, your face

L. How can you tell what I'm think - ing?

Chr.

11

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2 *arco*

15

T. said it out loud. You said Christ - mas was all played out and

L.

Chr.

15

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

19

T. done with. What makes you think that?

L. I've been sit - ting here for

Chr.

19

Vln. 1 *ff*

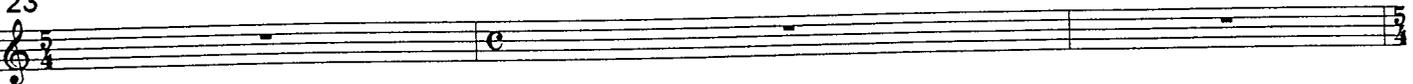
Vln. 2 *ff*

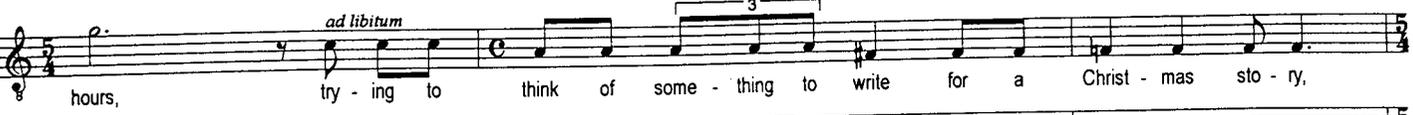
Vla. *ff*

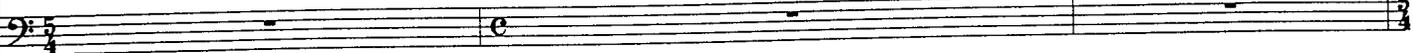
Vc. 1 *ff*

Vc. 2 *ff*

23

T. 

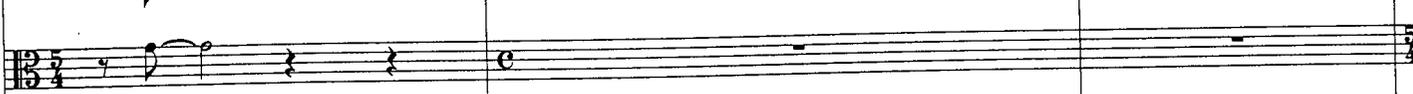
L.   
hours, try - ing to think of some - thing to write for a Christ - mas sto - ry,

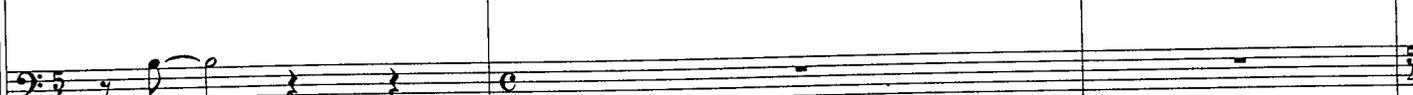
Chr. 

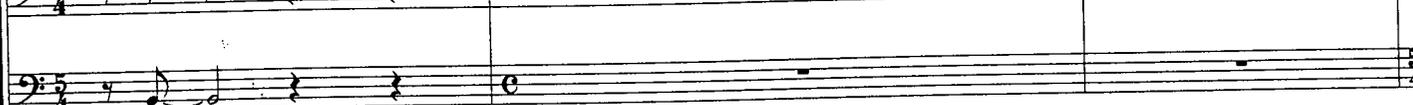
23

Vln. 1 

Vln. 2 

Vla. 

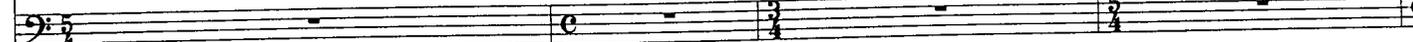
Vc. 1 

Vc. 2 

26

T. 

L.   
but the i - deas just don't come. Not in these aw - ful days.

Chr. 

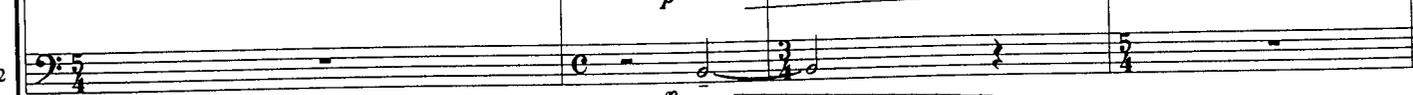
26

Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

30

T. A Christ - mas story? *st-ory*

L. Yes, all the Christ - mas stuff is all done in Oc -

Chr.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2 *pizz*

35

T.  $\text{♩} = 132$  Dear me, not un -

L. to - ber, you know.

Chr.

Vln. 1  $\text{♩} = 132$  *mf* *ord.*

Vln. 2 *ord.*

Vla. *ord.* *mf*

Vc. 1 *mf*

Vc. 2 *pizz.* *mf*

*mf*

39

T. *mp*  
til Oc - to - ber. What a russssh!

L.

Chr.

39

Vln. 1

Vln. 2 *mp*

Vla.

Vc. 1 *mp*

Vc. 2

*arco*

42

T. How well I re - mem - ber in

L.

Chr.

42

Vln. 1

Vln. 2 *dolce*

Vla.

Vc. 1 *pizz.*

Vc. 2

45

T. an - cient E - gypt. see - ing them get out their

L.

Chr.

45

Vln. 1

Vln. 2

Vla.

Vc. 1 arco pizz.

Vc. 2

48

T. Christ - mas things, all cut in hei - ro - gly - phics.

L.

Chr.

48

Vln. 1

Vln. 2

Vla.

Vc. 1 sul pont. pizz.

Vc. 2 pizz. arco

51

T. *Mes - o - pot - a - mi - a was all a - mud - die in Christ - mas plan - ning*

L.

Chr.

51

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

54

T. *a mil - len - i - um a - head. In Ba - by - lo - ni - a they*

L.

Chr.

54

Vln. 1

Vln. 2

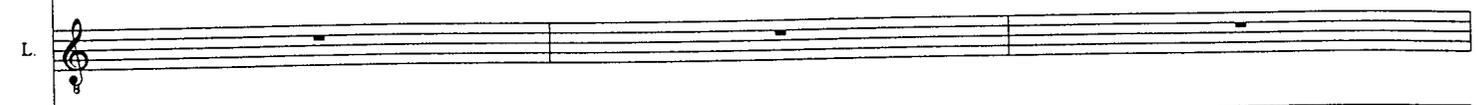
Vla.

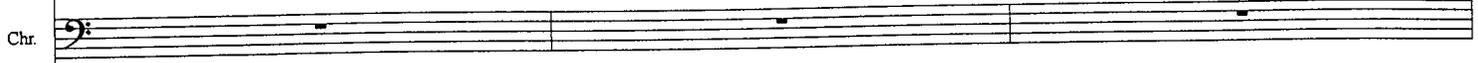
Vc. 1

Vc. 2

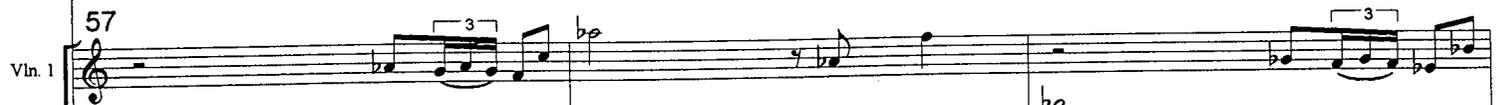
57

T.   
baked their Christ-mas baub-les in clay a so-lar e-clipse be-fore the day.

L. 

Chr. 

57

Vln. 1 

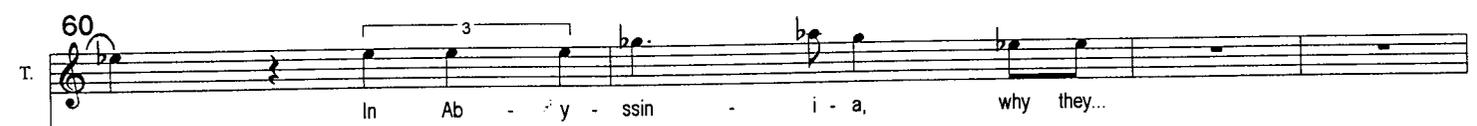
Vln. 2 

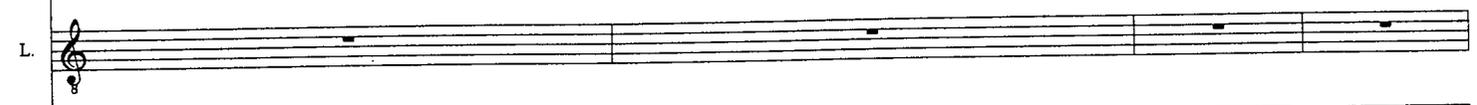
Vla. 

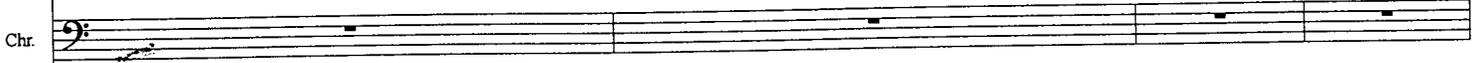
Vc. 1 

Vc. 2 

60

T.   
In Ab-ys-sin-i-a, why they...

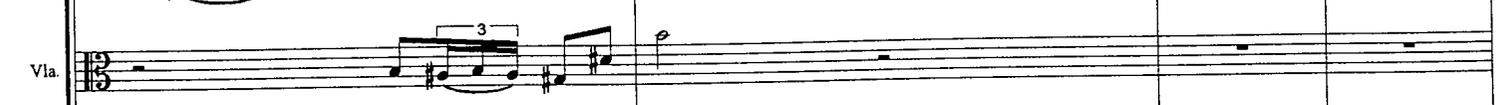
L. 

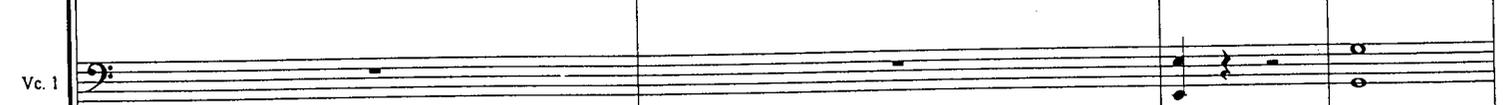
Chr. 

60

Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

64  $\text{♩} = 58$

T. My dear boy, there has al-ways been Christ - mas, of a sort. What is it that is wrong with your Christ - mas?

L.

Chr.

64  $\text{♩} = 58$

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

68  $\text{♩} = 66$  *quasi ad libitum*

L. The bea - uty, the ro - mance, the joy... the spirit is gone. It's been cruel - ly

Vln. 2

Vcs.

71

L. starved, crushed, killed. By what? By ev - il greed and com - merce, and the

Vln. 2

Vcs.

74

L. hor - ror of this war. This war... "to end all wars". *rit.*

Vln. 2

Vcs.

78 *Gently* ♩ = 72

L. *f* O Time, I may not be a cen - tu - ry old, as you first

Vln. 1

Vln. 2

Vcs.

81

L. thought. But I can con - jure, as can we all, a pic - ture

Vln. 1

Vln. 2

Vcs.

85

L. post - card of the Christ - mas - es of old. *rit.* A hom - ey *piu mosso*

Vln. 1

Vln. 2

Vcs.

90

L. house nest - led in the e - ver - greens and snow.

Vln. 2

Vcs.

93

L. Puffs of smoke spel - ling "Wel - come" in the moon - lit win - ter

Vln. 2

Vcs.

96

L. glow. A home of safe - ty... of safe - ty, and

Vln. 1

Vln. 2

Vcs.

100

L. love. And there they are in -

Vln. 1

Vln. 2

Vcs.

$\text{♩} = 60$

105

L. side, the lit - tle child - ren. In their safe

Vln. 2

Vcs.

108

L. sweet - ness of slip - pers and night - clothes. Fa - ther

Vln. 1

Vln. 2

Vcs.

111

L. Christ - mas is com - ing this night! A fine fig - ure he cuts with his

Vln. 1

Vln. 2

Vcs.

114

L. cos - tume of red and white. O Time,

Vln. 1

Vln. 2

Vcs.

117

L. the child - ren cling to this Christ - mas pro - mise With the

Vln. 1

Vcs.

120

L. awe - some trust that on - ly comes in child - hood.

Vln. 1

Vln. 2

Vcs.

124

L. *rit* 3

I can see all this. feel all this as though it were yes - ter - day.

Vln. 2

Vcs.

127  $\text{♩} = 72$

L. Give me back that simp - ler time, give me back the sing -

Vln. 2

Vcs.

130

L. ing, and the laugh - ter. No, Time, not to me. Give it back to the

Vln. 1

Vln. 2

Vcs.

134 3

L. child - ren through me. Do this, and I'll be - lieve in Christ - mas, Yes, and in Fa - ther Christ - mas him - self.

Vln. 1

Vln. 2

Vcs.

141  $\text{♩} = 69$

T.  $\text{♩} = 69$

L.  $\text{♩} = 69$

Chr.  $\text{♩} = 69$

Vln. 1  $\text{♩} = 69$  *con sordino* *pp*

Vln. 2  $\text{♩} = 69$  *con sordino* *pp*

Vla.  $\text{♩} = 69$  *con sordino* *pp*

Vc. 1  $\text{♩} = 69$  *con sordino* *pp*

Vc. 2  $\text{♩} = 69$  *con sordino* *pizz.* *pp* *arco*

149  $\text{♩} = 44$

T.  $\text{♩} = 44$

L.  $\text{♩} = 44$

Chr.  $\text{♩} = 44$

Vln. 1  $\text{♩} = 44$  *mf*

Vln. 2  $\text{♩} = 44$  *mf*

Vla.  $\text{♩} = 44$  *mf*

Vc. 1  $\text{♩} = 44$  *mf*

Vc. 2  $\text{♩} = 44$

149  $\text{♩} = 44$

T. He's a - fraid to come in. He's

L. Why does - n't he come in?

Chr.

149  $\text{♩} = 44$

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2

156

T. fright - ened, and he won't come in un - less you ask him to.

L.

Chr.

156 *via sordino*

Vln. 1 *via sordino*

Vln. 2 *via sordino*

Vla. *via sordino*

Vc. 1 *via sordino*

Vc. 2 *via sordino*

162  $\text{♩} = 66$

T. Yes. Your

L.

Chr. May I come in?

162

Vln. 1 *mp* *f* *pizz.*

Vln. 2 *p* *f* *pizz.*

Vla. *p* *f* *pizz.*

Vc. 1 *mp* *f* *pizz.*

Vc. 2 *mp* *sim.* *f* *pizz.*

165

T. room is too dark Turn up the

L.

Chr.

165

Vln. 1 *arco* *pizz.*

Vln. 2 *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. 1 *arco* *pizz.*

Vc. 2 *arco* *pizz.*

168

T. lights. light. bright.

L.

Chr.

168

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

arco

pizz.

172

T. light and plen - ty of it. The

L.

Chr.

172

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

arco

177

T. dark has fright - ened him these past three years.

L.

Chr.

177

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*cresc.*

182

T.

L.

Chr.

Are there land - mines here?

$\text{♩} = 66$

182

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*ff*

*mf*

*f*

*ff*

*mp*

*mf*

*ff*

*mp*

*mf*

186

T. No... no. He's a - fraid. He was

L.

Chr.

186

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mp* *mf*

189

T. blown up by a land - mine in No Man's

L.

Chr.

189

Vln. 1 *ff* *mp* *ff*

Vln. 2 *ff* *mp* *ff*

Vla. *ff* *mp* *ff*

Vc. 1 *ff* *mp* *ff*

Vc. 2 *ff* *mp* *ff*

192

T. Land be - tween the trench - es at Christ - mas time in

L.

Chr.

192

Vln. 1 *decresc.*

Vln. 2 *decresc.*

Vla. *decresc.*

Vc. 1 *decresc.*

Vc. 2 *decresc.*

195

T. nine - teen four - teen. It broke his nerve.

L.

Chr.

195

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

199  $\text{♩} = 66$

T.

L.

Chr.

199  $\text{♩} = 66$

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

202

T.

L.

Chr.

202

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

204

T.

L. chine gun. See? It's on ly a pile of

Chr.

204

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

206

T.

L. fi re wood.

Chr.

206

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

207

T. They shot at him with a ma -

L.

Chr.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

209

T. chine gun in the streets of War - saw.

L.

Chr.

Vln. 1 *f* *solo*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f* *arco*

Vc. 2 *f*

213

T. Since then, he thinks he sees them ev 'ry

L.

Chr.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

217

T. where.

L.

Chr.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

221  $\text{♩} = 66$

T. \_\_\_\_\_

L. It's all right, Fa - ther Christ - mas. There is no ma -

Chr. \_\_\_\_\_

221  $\text{♩} = 66$

Vln. 1 *pp*

Vln. 2 *mf*

Vla. *mp*

Vc. 1 *mf*

Vc. 2 *mp*

223

T. \_\_\_\_\_

L. chine gun here, there are no land - mines here. This is but the

Chr. \_\_\_\_\_

223

Vln. 1 \_\_\_\_\_

Vln. 2 *sim.*

Vla. *mf*

Vc. 1 \_\_\_\_\_

Vc. 2 *sim.*

226

T. \_\_\_\_\_

L. home of a poor writ er.

Chr. \_\_\_\_\_ A wri - ter? A wri - ter?

226

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

229

T. \_\_\_\_\_

L. \_\_\_\_\_ Not quite.

Chr. You are Hans Chris - tian An - der - son, per - haps. But a great wri - ter, I

229

Vln. 1 *sul E* \_\_\_\_\_

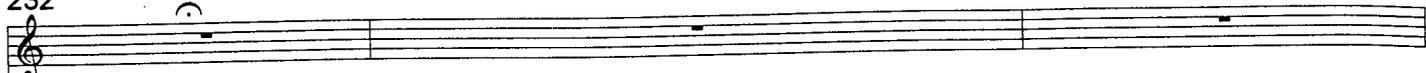
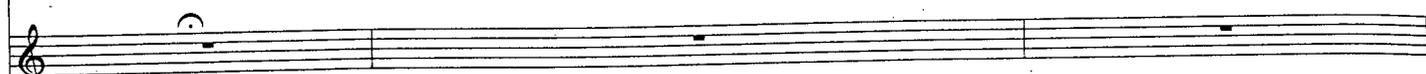
Vln. 2 *sul D* \_\_\_\_\_

Vla. *sul G* \_\_\_\_\_

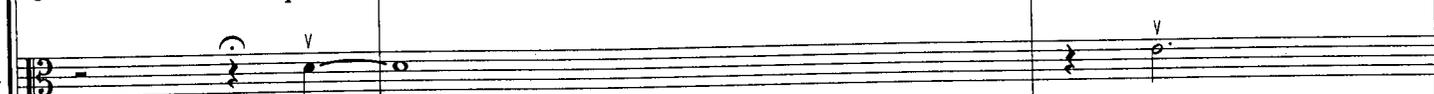
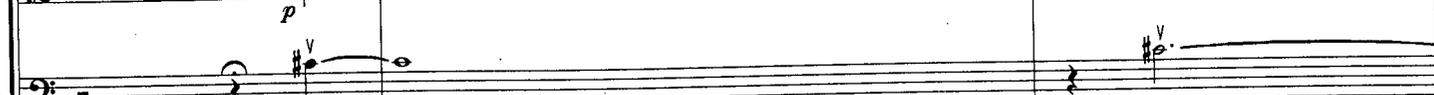
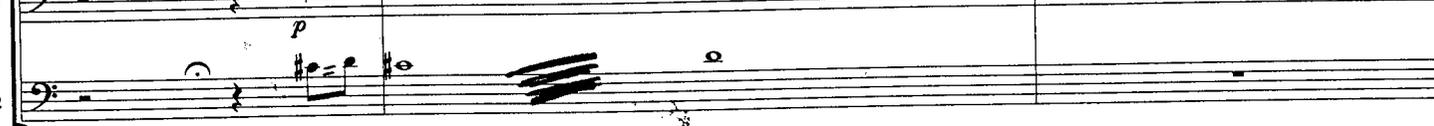
Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

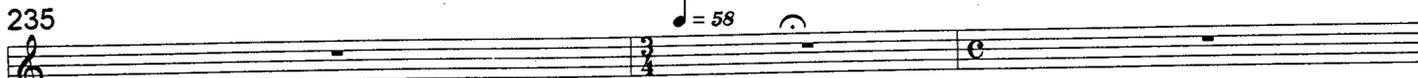
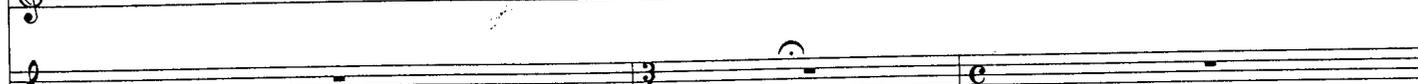
232

T.   
L.   
Chr. 

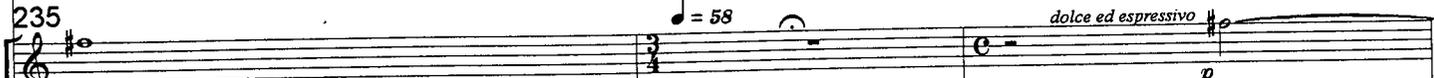
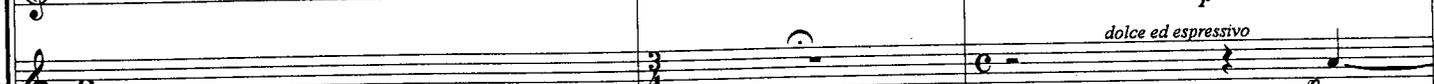
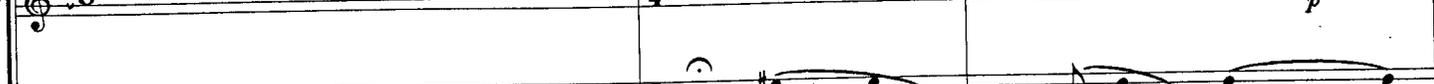
232

Vln. 1   
Vln. 2   
Vla.   
Vc. 1   
Vc. 2 

235

T.   
L.   
Chr. 

235

Vln. 1   
Vln. 2   
Vla.   
Vc. 1   
Vc. 2 

238

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr.  child - ren, books com - fort us, trans - port us.

238

Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

242

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr.  We vis - it worlds of beau - ty and worlds of im -

242

Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

245

T.

L.

Chr. ag - in - ing. And we see fai - ries and dra - gons and

245

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2 *arco*

248

T.

L.

Chr. wi - tches and cas - tles. There are gin - ger - bread cot - ta - ges with

248

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

251

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. *win - dows of su - gar. White knights who ride on the clouds in the sky.*

251

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

254

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. *As we get ol - der, books al - so teach us*

254

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 *pizz.*

258

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. *all of man - kind's cruel - ty and the fu -*

258

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. *poco a poco sul pont.*

Vc. 1 *poco a poco sul pont.*

Vc. 2 \_\_\_\_\_

261

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. *ti - li - ty of war. I don't think gen - e - rals and po - li - ti - cians*

261

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. *poco a poco sul pont.*

Vc. 1 *poco a poco sul pont.*

Vc. 2 *arco*

264

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. read them a - ny more, e - ven though once they were child - ren

264

Vln. 1 \_\_\_\_\_  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

267

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. too. I used to think the pen to be might - i - er than the sword.

267

Vln. 1 \_\_\_\_\_  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

270  $\text{♩} = 92$

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. I'm not so sure a - ny - more. Look! "The House That Jack

Vln. 1 *rit.* *mf*

Vln. 2 *rit.* *mf*

Vla. *rit.* *mf*

Vc. 1 *rit.* *mf*

Vc. 2 *rit.* *mf*

273

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. Built" a mar - vel - lous deep thing sir. And here's "Da - vid Cop - perfield". Dickens

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

277

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. spins a yarn like no - one since. Words to be sav - ured. Books for my

277

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

280

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. child - ren. Thoughts to be treas - ured. I have them all!

280

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

283

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. \_\_\_\_\_  
"Jane Eyre" and Chau - cer," his "Can - ter - bu - ry

283

Vln. 1 \_\_\_\_\_  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

286

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. \_\_\_\_\_  
Tales", and tales of whales, here's Mo - by Dick and all those Rus - sian tomes so thick. Ae - sop's

286

Vln. 1 *solo* \_\_\_\_\_  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

289

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. fab - les, and The Brothers Grimm. These are the stor - ies when lit - tle

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

292

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. heads were laid to sleep. Here's "The Babes in the Woods". the

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

295 *meno mosso*

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. *4* *2* *4* *2*  
child - ren love that one. Will you take it sir? A poor pre - sent, but a

295 *meno mosso*

Vln. 1 *mf*

Vln. 2 *mf* *sim.*

Vla. *mf* *sim.*

Vc. 1 *mf*

Vc. 2 *mf*

298 *molto meno mosso*

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. *12/8* *12/8* *12/8* *12/8* *12/8* *12/8* *12/8* *12/8* *12/8* *12/8* *12/8* *12/8*  
pre - sent still. Not so long a-go, I gave them in thou-sands. None seem to want. them now.

298 *molto meno mosso*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *p*

303

T.

L.

Chr.

303

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

306

T. *ad libitum*

L.

Chr.

306

Vln. 1 *ad libitum* *con sordino* *p*

Vln. 2 *ad libitum* *con sordino* *p*

Vla. *ad libitum* *con sordino* *p*

Vc. 1 *ad libitum* *con sordino* *p*

Vc. 2 *ad libitum* *con sordino* *p*

310  $\text{♩} = 44$

T. Come good Christ - mas you must cheer up. Here, sit in the chair, the

L.

Chr.

310  $\text{♩} = 44$

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

316  $\text{♩} = 66$

T. com - fy one, while we stir the fire. You see?

L.

Chr.

316  $\text{♩} = 66$

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

320

T. He's sunk. His spir - it is bro - ken,

L.

Chr.

320

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

323

T. Will you not help?

L. I'll help. I'll help glad ly.

Chr.

323

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

arco

f

328 *f*  $\text{♩} = 66$

T. *f*

L. *f*  
If I can.

Chr. *f*  
Have you, perhaps, schnapps?

(spoken): All of us can, every one of us.

328  $\text{♩} = 66$

Vln. 1 *p* *sul tasto* *ord.* *f*

Vln. 2 *p* *sul tasto* *f* *ord.*

Vla. *p* *sul tasto* *f* *ord.*

Vc. 1 *p* *sul tasto* *f* *ord.*

Vc. 2 *p* *sul tasto* *f* *ord.*

332  $\text{♩} = \text{♩}$

T.

L.

Chr. *f*  
Schnapps?  
Aye, schnapps. A good glass of it to drink your health

332  $\text{♩} = \text{♩}$

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp* *f* *pizz.*

Vc. 1 *mf* *ord. pizz.*

Vc. 2 *mf* *ord. pizz.*

336

T. His one fail - ing...

L.

Chr. might warm my heart a - gain

336

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *arco* *mf*

Vc. 1

Vc. 2

339

T. if it is one. He was used to schnapps

L.

Chr.

339

Vln. 1 *f cresc.*

Vln. 2 *f cresc.*

Vla. *f cresc.*

Vc. 1 *arco* *f cresc.*

Vc. 2 *arco* *f cresc.*

342

T. *for cen-tu ries. Give it to him if you have it.*  $\text{♩} = 66$

L. *I keep a lit-tle in the*

Chr.

342

Vin. 1 *decresc.* *f*

Vin. 2 *decresc.* *f*

Vla. *decresc.* *f*

Vc. 1 *decresc.* *f*

Vc. 2 *decresc.*

347

T. *In case of ill - ness! f They used to*

L. *house. ...in case of ill ness.*

Chr.

347

Vin. 1

Vin. 2

Vla.

Vc. 1

Vc. 2

350  $\text{♩} = 66$

T. say that in an - cient Bab - y - lon!

L.

Chr.

350  $\text{♩} = 66$

Vln. 1 *pizz.* *pp.*

Vln. 2 *pizz.* *pp.*

Vla. *pizz.* *arco*

Vc. 1 *pizz.*

Vc. 2 *pp.*

353 *ad libitum*

T. Here. Let me pour it for him.

L.

Chr. Mar - vel - lous.

353 *senza vib. ad libitum*

Vln. 1 *p*

Vln. 2 *senza vib.*

Vla. *p* *senza vib.*

Vc. 1 *arco* *senza vib.* *p*

Vc. 2 *senza vib.* *p*

358

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr.

368  $\text{♩} = 66$

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. I'll bet he is. They all are! The num - ber I've seen,

368  $\text{♩} = 66$

Vln. 1 *ord* *f*

Vln. 2 *ord* *f*

Vla. *ord* *f*

Vc. 1 *ord* *f*

Vc. 2 *pizz. ord* *f* *arco*

375

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. and each and ev - 'ry one, the sweet - est child in all the

375

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2 *pizz.* *arco*

383

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. *p.* world! The ve - ry sweet - est of all, I

383

Vln. 1 \_\_\_\_\_  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

388

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. bet you say, eh? They all do.

388

Vln. 1 \_\_\_\_\_ *decresc.*  
Vln. 2 \_\_\_\_\_ *decresc.*  
Vla. \_\_\_\_\_ *decresc.*  
Vc. 1 *pp.* \_\_\_\_\_ *decresc.*  
Vc. 2 \_\_\_\_\_

394

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. \_\_\_\_\_  
But hold on! \_\_\_\_\_ This

394

Vln. 1 *mp* \_\_\_\_\_  
Vln. 2 *mp* \_\_\_\_\_  
Vla. *mp* \_\_\_\_\_  
Vc. 1 *mp* \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

400

T. \_\_\_\_\_ *rit.*  
L. \_\_\_\_\_  
Chr. \_\_\_\_\_  
horse... it's broken That won't do.

400

Vln. 1 \_\_\_\_\_ *rit.*  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

406

$\text{♩} = 50$

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. \_\_\_\_\_

Time, reach me that bit of string. That's right.

406

$\text{♩} = 50$

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. 1 *solo*

Vc. 2 *p*

*mp dolce ed espressivo*

414

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. \_\_\_\_\_

Here, hold out your fin - gers a - cross the knot. Now,

414

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

422

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. a bit of bees - wax. What? No bees - wax?

422

Vln. 1 \_\_\_\_\_  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

431

T. \_\_\_\_\_  
L. \_\_\_\_\_  
Chr. Still, it will stand up now.

431

Vln. 1 \_\_\_\_\_  
Vln. 2 \_\_\_\_\_  
Vla. \_\_\_\_\_  
Vc. 1 \_\_\_\_\_  
Vc. 2 \_\_\_\_\_

440

T.

L.

Chr.

440

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

446  $\bullet = 66$  *e molto accel.*

T.

L.

Chr.

446  $\bullet = 66$  *e molto accel.*

Vln. 1

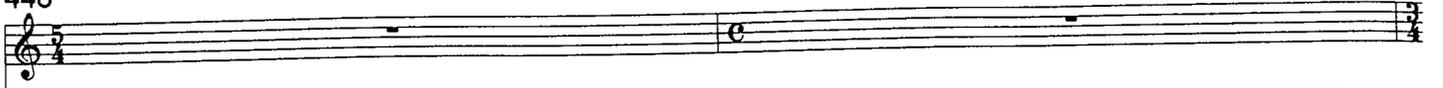
Vln. 2

Vla.

Vc. 1

Vc. 2

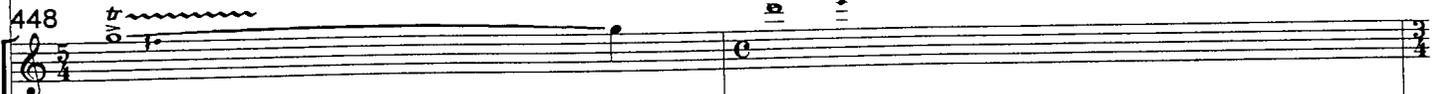
448

T. 

L.

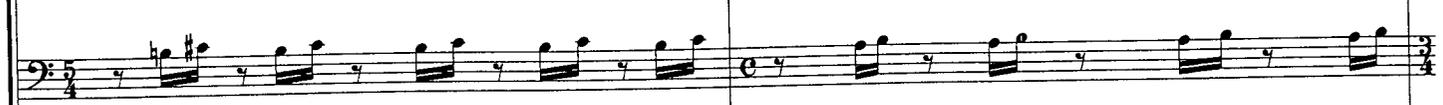
Chr.

448

Vln. 1 

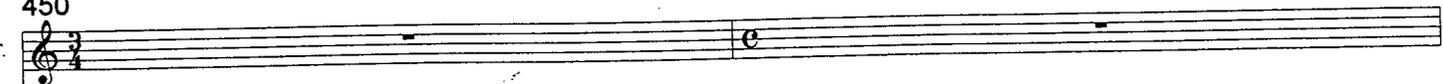
Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

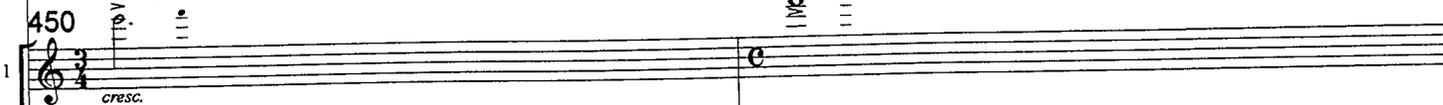
450

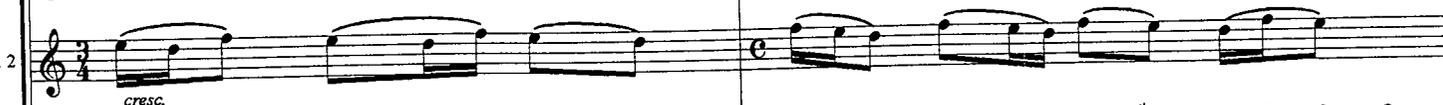
T. 

L.

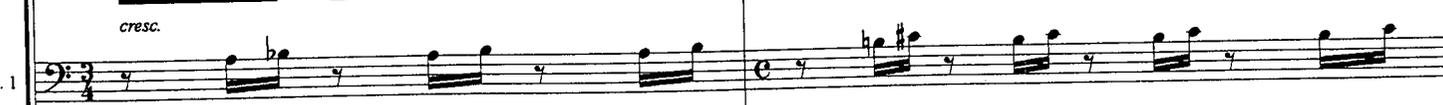
Chr.

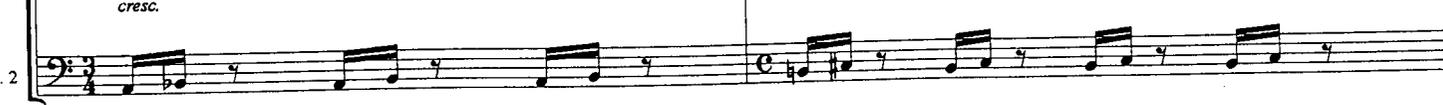
450

Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

cresc.

452

T.

L.

Chr.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

454  $\text{♩} = 108$

T.   
trees.

L.   
child - ren's voi - ces!

Chr.   
child - ren's voi - ces!

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

457

T. *on - ly the night.*

L. *on - ly the night.*

Chr. *I hear my child - ren's voi - ces*

457

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

460

T.

L.

Chr. *e - vry - where!*

460

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

463

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. see them as I wan - der the night. Torn and

463

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

466

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. dy - ing in the trench es,

466

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

469

T. Ah!

L. Ah!

Chr. bea - ten in - to the ground! They

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*ff*

472

T.

L.

Chr. Ah

come to me in ev - 'ry wind. I hear them

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*ff*

475

T. Ah

L. It's not

Chr. cry - ing from the hos - pi - tal.

Vln. 1 *sempre cresc.*

Vln. 2 *sempre cresc.*

Vla. *sempre cresc.*

Vc. 1 *sempre cresc.*

Vc. 2 *sempre cresc.*

478

T. Ah.

L. voi - ces. The night wind. Not voi - ces. The

Chr. I hear them, I see them, I hear them,

Vln. 1 *sim.*

Vln. 2 *sim.*

Vla. *sim.*

Vc. 1 *sim.*

Vc. 2 *sim.*

481

T. Ah!

L. night wind. Ah!

Chr. Oh

Time, give me back my child - ren.

$\text{♩} = 58$

481

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*fff*

*f*

$\text{♩} = 58$

485

T. They do not die in vain.

L.

Chr. Time, give me back my child - ren.

485

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*mp*

*mf*

*p*

*dolce ed espressivo*

489  $\text{♩} = 40$

T. You see, his heart is break - ing. Won't you help him if you can?

L. I'm on - ly too

Chr.

489  $\text{♩} = 40$

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*p*

492

T. This. Lis - ten.

L. glad to help, but what can I do?

Chr.

492 *solo*

*dolce ed espressivo*

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

496  $\text{♩} = 60$

T. You must not let the child - ren know of the hor - ror that racks the world to -

L.

Chr.

496  $\text{♩} = 60$

Vln. 1

Vln. 2

Vla. *mp* *sim.*

Vc. 1 *p*

Vc. 2 *pizz.* *arco* *V* *pizz.* *arco* *V* *pizz.* *arco*

*p* *mp* *p* *mp* *p*

499

T. day. Keep them safe. Keep it from them.

L.

Chr.

499

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc. 1

Vc. 2 *pizz.* *arco*

*mp* *p*

502

T. Some day he will know his child- ren have not died in vain. That grown

L.

Chr.

502

Vln. 1 *p* *mp* *mp*

Vln. 2 *p* *mp* *p* *mp*

Vla. *mp* *sim.*

Vc. 1 *p* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vc. 2 *p* *mp* *p* *mp* *p*

505

T. men may be moved by the crying of or-phans to put down their arms,

L.

Chr.

505

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. 1 *mf* *f*

Vc. 2 *mp* *arco* *pizz.* *arco* *pizz.* *arco* *f*

508

T. and fin - ally learn the les - son taught to them by babes, that the price of

L.

Chr.

508

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. 1 *mp* *f*

Vc. 2 *mp* *f* *pizz.* *arco*

511

T. war is too great. From these un - ho - ly times, I pray, may

L.

Chr.

511

Vln. 1

Vln. 2 *f* *f*

Vla. *sim.*

Vc. 1 *mp*

Vc. 2 *pizz.* *arco* *pizz.* *arco*

514

T. come a world where child - ren shall for - e - ver hold bright their

L.

Chr.

514

Vln. 1 *p molto cresc.*

Vln. 2 *p molto cresc.*

Vla. *p molto cresc.*

Vc. 1 *p molto cresc.*

Vc. 2 *p molto cresc.*

517

T. mem - o - ries. But, for the child - ren of to - day,

L.

Chr.

517

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

521

T. spare them the stuff of night - mares. They'll grow up and know

L.

Chr.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

524

T. soon e - nough. But not yet. Give them back their Mer - ry

L.

Chr.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

527

T. Christ - mas un - til there be Peace on Earth.

L.

Chr. Where are my

(8va) -

527

Vln. 1 *mp*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

530

T. Ah!

L. These aw - ful times.

Chr. child - ren? They are lost and wand - 'ring in the woods.

530

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

533

T. Give them back their Christ - mas.

L. What can I do? Let there be

Chr.

533

Vln. 1 *pp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1 *mf*

Vc. 2 *mp*

536

T. Let there be

L. Peace on Earth. What can I do?

Chr. Give me back my child - ren. They're lost and wand - 'ring

536

Vln. 1

Vln. 2

Vla.

Vc. 1

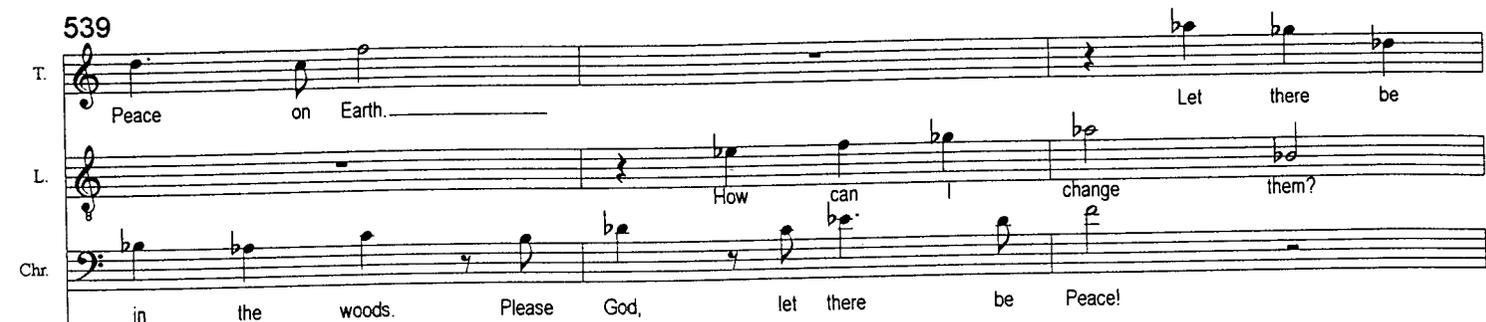
Vc. 2

539

T. Peace on Earth. Let there be

L. How can I change them?

Chr. in the woods. Please God, let there be Peace!



539

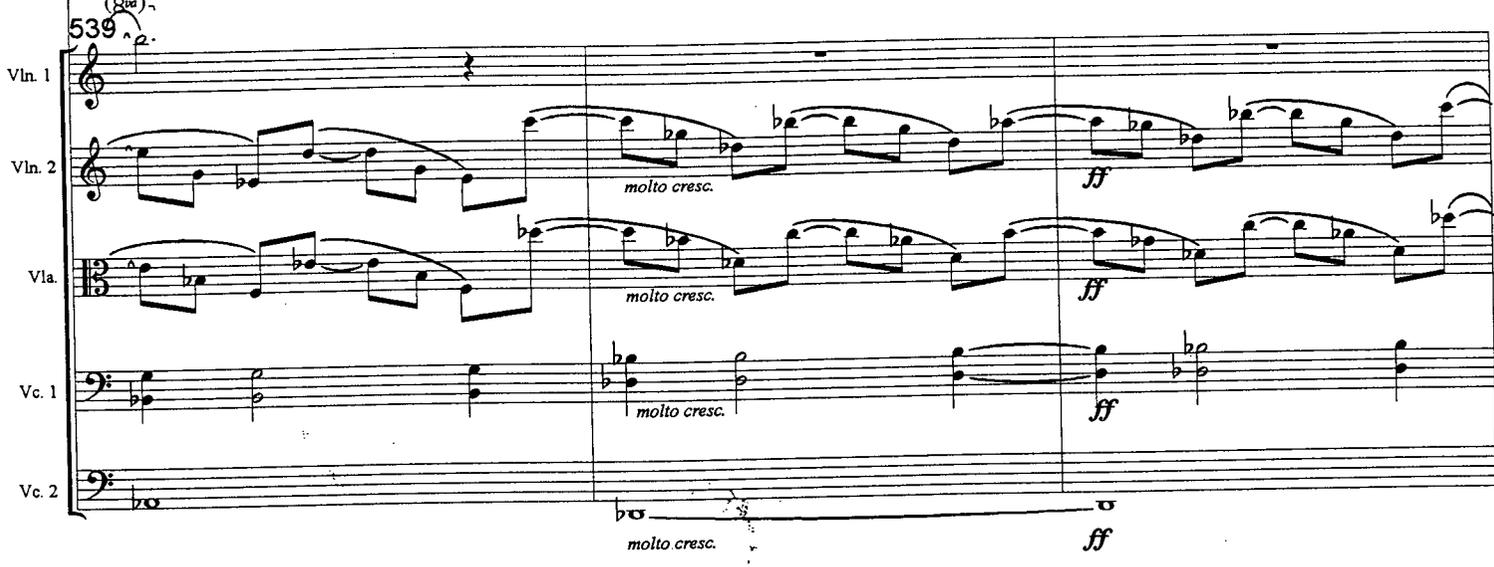
Vln. 1

Vln. 2 *molto cresc.* *ff*

Vla. *molto cresc.* *ff*

Vc. 1 *molto cresc.* *ff*

Vc. 2 *molto cresc.* *ff*

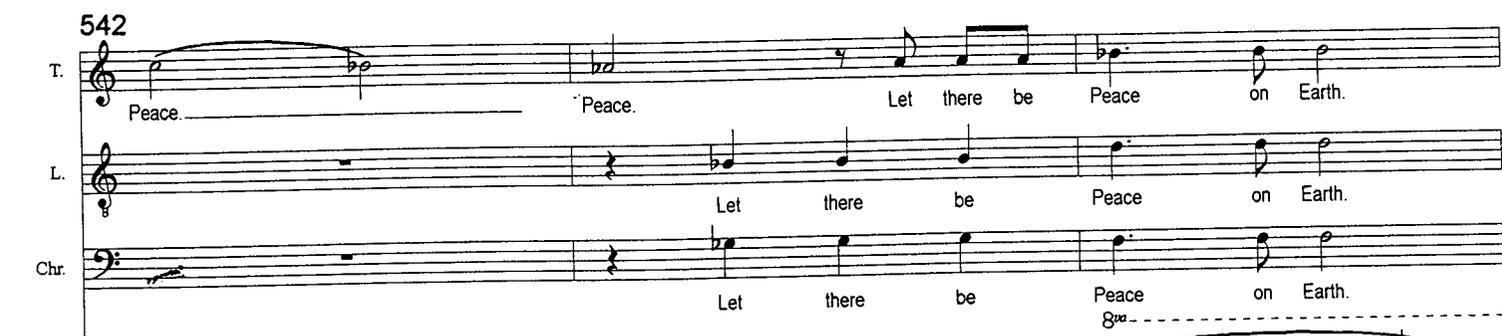


542

T. Peace. Peace. Let there be Peace on Earth.

L. Let there be Peace on Earth.

Chr. Let there be Peace on Earth.



542

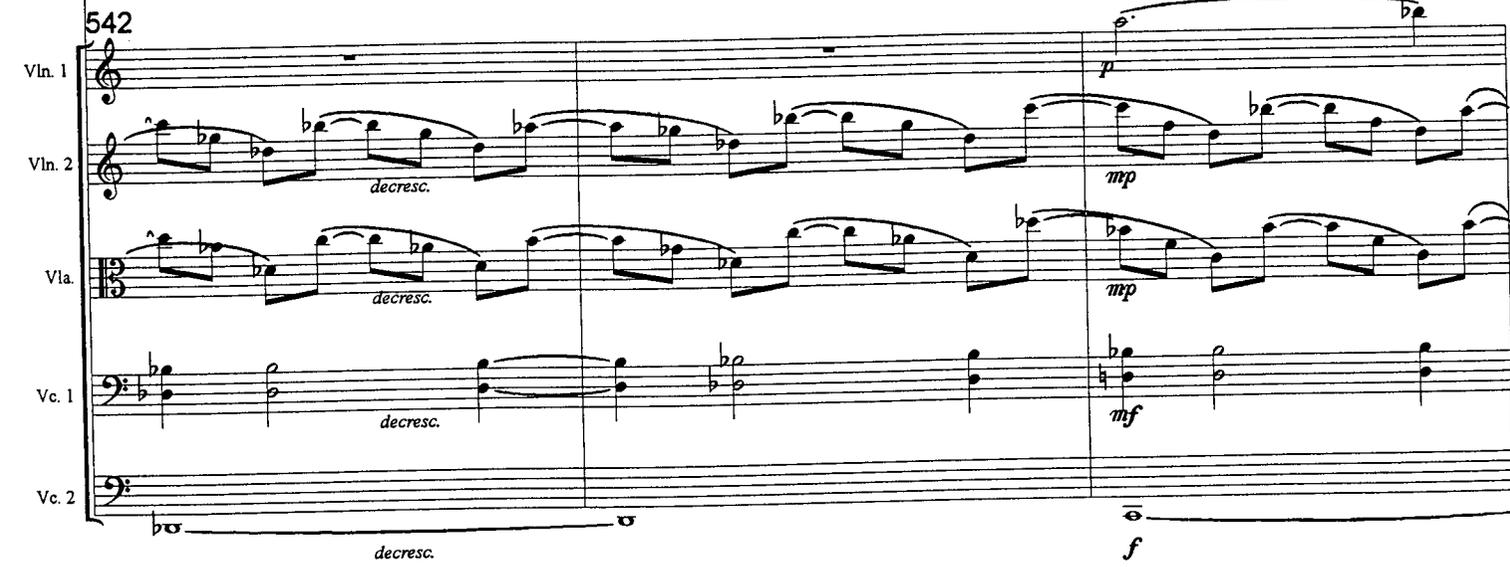
Vln. 1 *p*

Vln. 2 *decresc.* *mp*

Vla. *decresc.* *mp*

Vc. 1 *decresc.* *mf*

Vc. 2 *decresc.* *f*



545

T. \_\_\_\_\_

L. \_\_\_\_\_

Chr. \_\_\_\_\_

Vln. 1 (8<sup>va</sup>) \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. 1 \_\_\_\_\_

Vc. 2 \_\_\_\_\_

549

T. \_\_\_\_\_  $\bullet = 58$

L. \_\_\_\_\_  $\overbrace{\quad\quad\quad\quad}^4$  Let us be -

Chr. \_\_\_\_\_

Vln. 1 (8<sup>va</sup>) \_\_\_\_\_  $\bullet = 58$

Vln. 2 \_\_\_\_\_ *mf*

Vla. \_\_\_\_\_ *mf*

Vc. 1 \_\_\_\_\_ *mf*

Vc. 2 \_\_\_\_\_ *mp* *mf*

554

T. \_\_\_\_\_

L. *gin.* I will mend this bro - ken horse.

Chr. \_\_\_\_\_

554

Vln. 1 *decresc.* *p*

Vln. 2 *decresc.* *p*

Vla. *decresc.* *p*

Vc. 1 *decresc.* *p*

Vc. 2 *decresc.* *p*



72

67  
68  
69  
70  
71  
72

P1  
P2  
P3

Xylophone

73  
74  
75  
76  
77  
78

P1  
P2  
P3

79  
80  
81  
82  
83  
84

P1  
P2  
P3

This musical score is for a percussion ensemble. It features several staves with rhythmic notation. The instruments are identified by labels: **Kick Drum**, **Marimba**, **Snare**, **Tom-toms**, **Cymbals**, and **Drum Set**. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *mf* and *ff*. The score is organized into systems, with measures numbered from 86 to 99. The notation is dense and complex, typical of a professional percussion score.

74

Musical score system 1, measures 105-111. It features three staves. The top staff (P1) contains a complex melodic line with many sixteenth notes and slurs, marked *pp*. The middle staff (P2) has a simpler melodic line. The bottom staff (P3) contains a bass line with some rests and notes. Measure numbers 105, 106, 107, 108, 109, 110, and 111 are indicated at the beginning of their respective measures.

Musical score system 2, measures 111-117. It features three staves. The top staff (P1) continues the complex melodic line from the previous system, marked *pp*. The middle staff (P2) continues its simpler melodic line. The bottom staff (P3) continues its bass line. Measure numbers 111, 112, 113, 114, 115, 116, and 117 are indicated at the beginning of their respective measures.

Musical score system 3, measures 117-123. It features three staves. The top staff (P1) continues the complex melodic line, marked *pp*. The middle staff (P2) continues its simpler melodic line. The bottom staff (P3) continues its bass line. Measure numbers 117, 118, 119, 120, 121, 122, and 123 are indicated at the beginning of their respective measures.

Musical score system 1 (measures 124-124). Part 1 (P1) and Part 2 (P2) staves. Includes dynamic markings *ppp*, *mf*, and *pp*. A *trill* marking is present above a note in P1.

Musical score system 2 (measures 130-130). Part 1 (P1) and Part 2 (P2) staves. Includes dynamic markings *ppp* and *pp*.

Musical score system 3 (measures 130-130). Part 1 (P1) and Part 2 (P2) staves. Includes dynamic markings *pppp* and *pp*. A *trill* marking is present above a note in P1.

Musical score system 4 (measures 137-137). Part 1 (P1) and Part 2 (P2) staves. Includes dynamic markings *ppp* and *pp*. A *trill* marking is present above a note in P1.

Musical score system 5 (measures 137-137). Part 1 (P1) and Part 2 (P2) staves. Includes dynamic markings *ppp*.

77



III. Carnival

The musical score is arranged in systems. The first system (measures 1-15) includes:

- Perc. 1:** Measures 1-15, starting with a tempo marking of  $\text{♩} = 69$ . It features a melodic line with accents and dynamics like *ppp* and *p*.
- Perc. 2:** Measures 1-15, mostly rests with some rhythmic markings.
- Xylophone:** Measures 1-15, playing a rhythmic accompaniment with dynamics like *pp*.

The second system (measures 10-22) includes:

- Perc. 1:** Measures 10-22, continuing the melodic line with dynamics like *ppp* and *mf*.
- Perc. 2:** Measures 10-22, including a section marked *Conductor* and dynamics like *ppp* and *p*.
- Xylophone:** Measures 10-22, with a section marked *poco cresc.* and dynamics like *p*.

Measure numbers 1, 10, 15, 21, and 22 are clearly marked at the beginning of their respective staves. The score concludes with a final measure in the Perc. 1 staff.

bt

20

Part 1

Part 2

Musical score for measures 20-21. Part 1 (top staff) features a melodic line with eighth notes and rests. Part 2 (bottom staff) provides a rhythmic accompaniment with eighth notes and rests. The music is in a common time signature.

25

Part 1

Part 2

*mf* *con pedale*

*meno*

Musical score for measures 25-26. Part 1 (top staff) has a melodic line with eighth notes. Part 2 (bottom staff) has a rhythmic accompaniment. Performance markings include *mf con pedale* and *meno*.

29

Part 1

Part 2

Part 3

*Crabtree*

Musical score for measures 29-30. Part 1 (top staff) has a melodic line with eighth notes. Part 2 (middle staff) has a rhythmic accompaniment. Part 3 (bottom staff) is a separate line with a *Crabtree* marking. The music is in a common time signature.

This musical score is for a string ensemble, consisting of five staves: Violin 1 (V1), Violin 2 (V2), Viola (V), Cello (C), and Double Bass (DB). The score covers measures 34 through 39. Measure 34 begins with a dynamic marking of *f* (forte) and a *15<sup>ma</sup>* (fifteenth) fingering instruction. The notation is dense, featuring sixteenth-note patterns and slurs. A *15<sup>ma</sup>* instruction is also present in measure 35. Measure 36 contains a *15<sup>ma</sup>* instruction. Measure 37 includes a *15<sup>ma</sup>* instruction and a *15<sup>ma</sup>* fingering. Measure 38 features a *15<sup>ma</sup>* instruction. Measure 39 concludes with a *15<sup>ma</sup>* instruction. The score is marked with *15<sup>ma</sup>* throughout, indicating a specific fingering technique. The notation includes various musical symbols such as stems, beams, slurs, and dynamic markings.

Musical score for two systems, each with two parts (Part 1 and Part 2). The score includes piano and forte dynamics, articulation marks like accents and staccato, and performance instructions such as "High voice" and "Low voice".

**System 1 (Measures 42-49):**

- Part 1:** Measures 42-49. Dynamics include *mf* and *ppp*. Includes performance instructions: "High voice", "Low voice", and "Xylophone".
- Part 2:** Measures 42-49. Dynamics include *mf* and *ppp*. Includes performance instructions: "High voice", "Low voice", and "Xylophone".

**System 2 (Measures 49-56):**

- Part 1:** Measures 49-56. Dynamics include *mf* and *ppp*. Includes performance instructions: "High voice", "Low voice", and "Xylophone".
- Part 2:** Measures 49-56. Dynamics include *mf* and *ppp*. Includes performance instructions: "High voice", "Low voice", and "Xylophone".

82

This musical score is for Percussion 1 and Percussion 2, covering measures 56 through 59. The score is written on a grand staff with two staves per part. Percussion 1 (P1) and Percussion 2 (P2) are indicated at the beginning of each system. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *mp*, *pp*, and *ppp* are used throughout. A *Cresc.* (Crescendo) marking is present in measure 59. The score concludes with a *Coda* section in measure 59, marked with a *p* dynamic. The page number 83 is written vertically on the right side of the page.

This musical score is for Percussion 1 (P1) and Percussion 2 (P2), covering measures 64 through 70. The score is written on two staves for each part, with P1 on the top staff and P2 on the bottom staff. The music is in 4/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes. The score includes various dynamic markings such as *mf*, *f*, and *sfz*, as well as articulation marks like accents and slurs. A dotted line labeled "15m" indicates a 15-measure rest in the P1 part starting at measure 68. The score is divided into two systems: the first system covers measures 64-69, and the second system covers measures 70-70. The page number "84" is written in the bottom right corner.

This musical score is for Percussion 1 (P1) and Percussion 2 (P2), covering measures 74 through 83. The score is written on two staves for each part, with P1 on the upper staff and P2 on the lower staff. The notation includes various rhythmic patterns, rests, and dynamic markings such as *p*, *mf*, and *sf*. Pedal points are indicated by *con pedale* and *sfz* markings. The score is divided into measures 74, 78, and 83, with a double bar line between 78 and 83. The notation is dense, with many notes and rests, and includes some slurs and ties. The overall style is that of a professional musical manuscript.

85

Musical score for Percussion 1 (P1) and Percussion 2 (P2), measures 87-92. The score is written for two parts, Perc 1 and Perc 2.

**Measure 87:**

- P1:** Features a melodic line with a dynamic marking of *mf*. A slur covers measures 87 and 88.
- P2:** Features a rhythmic accompaniment with a dynamic marking of *mf*. A slur covers measures 87 and 88.

**Measure 88:**

- P1:** Continues the melodic line with a dynamic marking of *mf*.
- P2:** Continues the rhythmic accompaniment with a dynamic marking of *mf*.

**Measure 89:**

- P1:** Continues the melodic line with a dynamic marking of *mf*.
- P2:** Continues the rhythmic accompaniment with a dynamic marking of *mf*.

**Measure 90:**

- P1:** Continues the melodic line with a dynamic marking of *mf*.
- P2:** Continues the rhythmic accompaniment with a dynamic marking of *mf*.

**Measure 91:**

- P1:** Continues the melodic line with a dynamic marking of *mf*.
- P2:** Continues the rhythmic accompaniment with a dynamic marking of *mf*.

**Measure 92:**

- P1:** Continues the melodic line with a dynamic marking of *mf*.
- P2:** Continues the rhythmic accompaniment with a dynamic marking of *mf*.

The score includes various musical notations such as slurs, dynamic markings (*mf*), and articulation marks. The percussion parts are clearly delineated by vertical lines.

86

IV. Convergence/Confluence

The musical score is written for two parts, Perc 1 and Perc 2, across 14 measures. The notation includes various rhythmic patterns, rests, and dynamic markings. Performance instructions such as *Musical*, *Don't stop*, *Amper con pedale*, *Alta armonia*, *Contra*, and *(In case of crash)* are included. Dynamics range from *mf* to *pp*. The score concludes with a *Contra* instruction and a *pp* dynamic marking.

Musical score for Percussion 1, 2, and 3, measures 18-28. The score includes various percussion parts with dynamic markings like *mf*, *p*, and *sf*, and performance instructions such as "Cymbal", "Xylophone", and "Crash".

Measure 18: Perc 1 (P1) and Perc 2 (P2) play a melodic line. Perc 3 (P3) has a rest.

Measure 19: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) enters with a rhythmic pattern.

Measure 20: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 21: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 22: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 23: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 24: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 25: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 26: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 27: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

Measure 28: Perc 1 (P1) and Perc 2 (P2) continue. Perc 3 (P3) continues with a rhythmic pattern.

*Handwritten initials*





# String Quartet #1

Music: Neil Weisensel

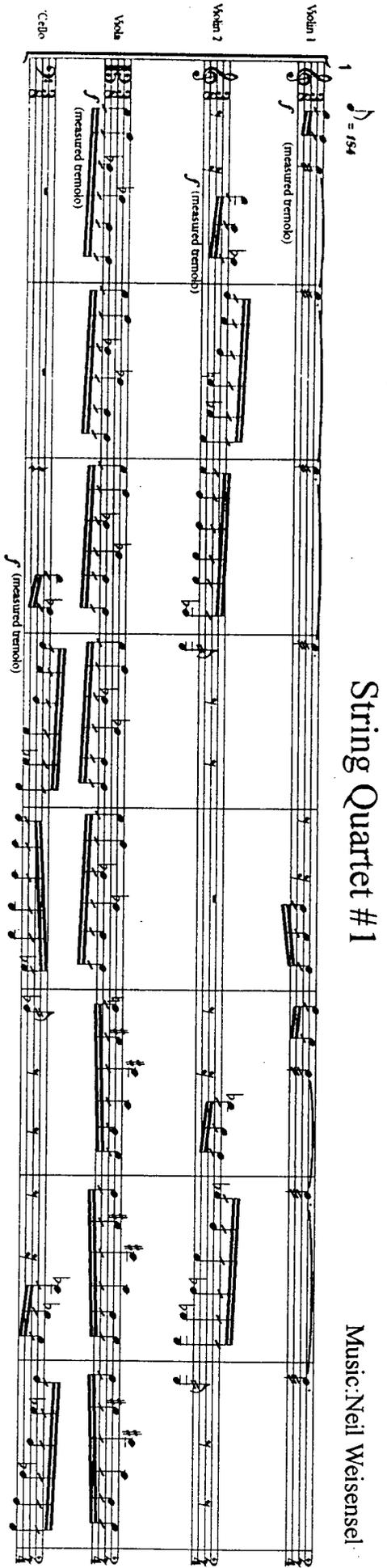
1  $\text{♩} = 154$

Violin 1 *f* (measured tremolo)

Violin 2 *f* (measured tremolo)

Viola *f* (measured tremolo)

Violoncello *f* (measured tremolo)



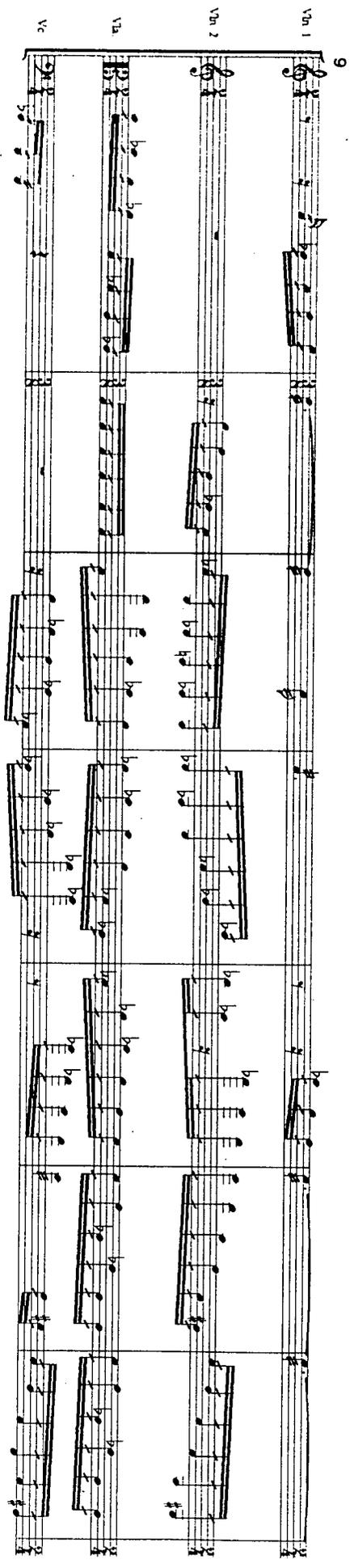
9

Violin 1

Violin 2

Viola

Violoncello



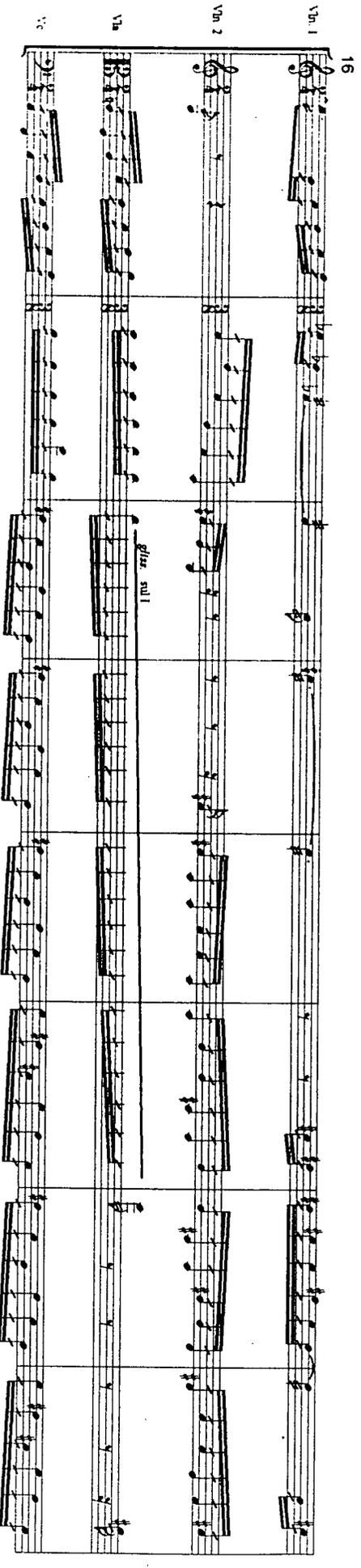
16

Violin 1

Violin 2

Viola *gliss. still*

Violoncello



91

24

Vln. 1  
cresc.  
gliss.  
cresc.

Vln. 2  
cresc.  
gliss.  
cresc.

Vla  
cresc.

Vcl  
cresc.

Vc  
cresc.

31

Vln. 1  
p

Vln. 2  
p

Vla  
p

Vcl  
p

Vc  
p

39

Vln. 1  
f marc.  
poco a poco cresc.

Vln. 2  
poco a poco cresc.

Vla  
poco a poco cresc.

Vcl  
poco a poco cresc.

Vc  
poco a poco cresc.

92

Musical score for strings, measures 46-56. The score is divided into two systems. The first system (measures 46-51) includes parts for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vcl). The second system (measures 52-56) includes parts for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc).

Key features of the score include:

- Measures 46-51:** Violin parts feature melodic lines with dynamic markings of *mf*. The Viola and Violoncello parts provide harmonic support with chords and moving lines.
- Measures 52-56:** The Violin parts continue with melodic development. The Viola and Violoncello parts feature more complex rhythmic patterns and dynamic markings such as *f* and *sfz*.
- Performance Instructions:** The instruction "arco" is present in the Violoncello part at measure 52. The instruction "duu" is present in the Violoncello part at measure 53.
- Handwritten Markings:** The number "93" is written in the left margin of the page.

Musical score for strings, measures 61-74. The score is arranged in two systems. The first system (measures 61-65) includes parts for Vln. 1, Vln. 2, Vla, and Vc. The second system (measures 66-74) includes parts for Vln. 1, Vln. 2, Vla, and Vc. The score features various musical notations including notes, rests, dynamics (mf, sf, p), and performance instructions (sull II, xxv). The Vln. 1 part starts with a *mf* dynamic and a slur over the first two measures. The Vln. 2 part has a *sf* dynamic in measure 66. The Vla part has a *p* dynamic in measure 66. The Vc part has a *p* dynamic in measure 66. The score ends with a *p* dynamic in measure 74.

94



Musical score for strings, measures 103-113. The score is arranged in systems for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vcl).

- Measure 103:** Vln 1 and Vln 2 play a melodic line with a slur. Vln 1 has a *sfz* marking. Vla and Vcl play a rhythmic accompaniment.
- Measure 104:** Similar to measure 103, with Vln 1 and Vln 2 playing the melodic line.
- Measure 105:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 106:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 107:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 108:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 109:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 110:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 111:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 112:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.
- Measure 113:** Vln 1 and Vln 2 continue the melodic line. Vln 1 has a *sfz* marking.



142

Horn 1

Horn 2

Violin 1

Violin 2

Viola

Violoncello

*p*

*mf/forte*

sul II

sul III

sul IV

ordl

150

Horn 1

Horn 2

Violin 1

Violin 2

Viola

Violoncello

*p*

sul III

sul I

sul III (gliss approx major 3rd)

158

Horn 1

Horn 2

Violin 1

Violin 2

Viola

Violoncello

*p*

sul III

sul III

sul IV

98

166

166

vln 1

vln 2

va

vc

bb

174

174

vln 1

vln 2

va

vc

bb

180

180

vln 1

vln 2

va

vc

bb

*molto*

*molto*

*molto*

*senza fil.*

*senza fil.*

*senza fil.*

*senza fil.*

99

# The Master's Stroke

An operatic comedy in two acts

Libretto: Michael Cavanagh

Music: Neil Weisensel

47 A ♩ = 66

Donna Fodder Nature strug-gles to blos-som in this hor - ri - ble place.

Don Gianmari Those are beau - ti-ful. ———

Clarinet *p* Vib. motor off, med. mallets

Perussion *mf*

Violin *p*

Cello *mf*

Piano *mf con pedale*

Hor - ri - ble? How so?

*ped simile* *cresc.* *cresc.* *cresc.*

Soprano (S): Look a-round you. These bush-es form a ti-ny o-a-sis in a vast green

Clarinet (Cl): *sub. p*

Violin (Vln): *sub. p*

Viola (Vcl): *sub. p*

Piano (Pft): *mf*

101

Soprano (S): des-ert... Na-ture is messy, un-or-ganized, free. Be-yond these bush-es man has cut and plant-ed.

Alto (A):

Tenor (T):

Violoncello (Vc): *mp*, *mf*, *mp*

Piano (Pf): *f*, *mf*

put trees in a straight line. Real life is not well come here. You did this.

*p* *ppp* *f*

*dolcissimo* *p* *f*

*depress.* *p*

B

D. You, and your kind.

D. G. But flow-ers line the fair-ways! Trees of ev'ry kind ring the greens! And wa-ter,

Cl. *ppp*

P. *mp*

Vln. *mf*

Vc. *mf*

Pf. *mf*

D. G. wa-ter is ev'ry-where, mak-ing things grow in their beau-ty, as you do now, be-

P. *mp poco a poco cresc. e agitato*

Vln. (measured) *mp poco a poco cresc. e agitato*

Vc. *mp poco a poco cresc. e agitato*

D. *fore my ve-ry eyes. This - is a de - sert?*

D. G. *Worse!* *A de-sert lives its own life. Man leaves it a-lone!*

fore my ve-ry eyes. This - is a de - sert?

Worse!

A de-sert lives its own

life.

Man leaves it a-lone!

**C** = 104

Cl. *mf* *(soft mallets)* *mp* *p*

Vln. *f* *p* *dolce espressivo*

Vc. *f* *mp*

Pf. *mp* *pp*

3 3

3 3

8va

105



87

Sopr. cir - cus — It serves on - ly to prove — man's dom - i - nance, for his a - muse — ment

Alto

Tenor

Bass

Vln.

Vcl.

P.

*f*

*mf*

*f*

107

93 **D**

D. A cir- cus, a ro - de - o, a farm

Cl. *mf*

P. *p*

Vln. *mf*

Vc. *mf*

Pf. *mf*

108



103

D. Man rounds them up to tug on their teals. Is this what you want... with beau - ty?  $\text{♩} = 66$

D. G. Now that you men - tion it... 3

Cl. (*Fluttertongue*) *ff* *sexy* *mp*

P. *pp* *pp* *mp*

Vln. *ff* *sexy* *mp*

Vc. *ff* *sexy* *mp*

Pf. *ff*

April 14/99



112 *mf* *menti!* *f* *mf* *f*

D. I'll have you thrown out

112 *mf* *f* *mf* *f*

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

Pr. *mf* *f* *mf* *f*

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

115 *mf* *f* *mf* *f*

D. I'll have you dis-barred, dis-men-bered, ex - com-mun - i - cat-ed!

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

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

My fa - ther

115 *mf* *f* *mf* *f*

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

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

Pr. *mf* *f* *mf* *f*

118

D. runs this place, and I'm run - ning to him now! You can

Cl. *pp...*

Vc. *pp...*

Pf. 118 *pp...*

D. 121 rape Moth - er Na - ture, but I'll fight back! Ha - rass - ment!

Cl. *mf*

Vc. *pp...*

Pf. 121

113

124

D. *rit.* *mentii*

Har-ass

*dolcissimo*

**I** = 60

Cl. *p*

*dolcissimo*

Vln. *p*

*dolcissimo*

Vc. *p*

*dolcissimo*

Pf. *p*

*mf*

L. *piu mosso*

Leonard Smithson

I'd say that was a case of the fan... hit-ting the shit

G. *f*

Char-ming lit-tle wood nymph!

I'd say you should shut your

Cl. *p*

In. *f*

Vc. *f*

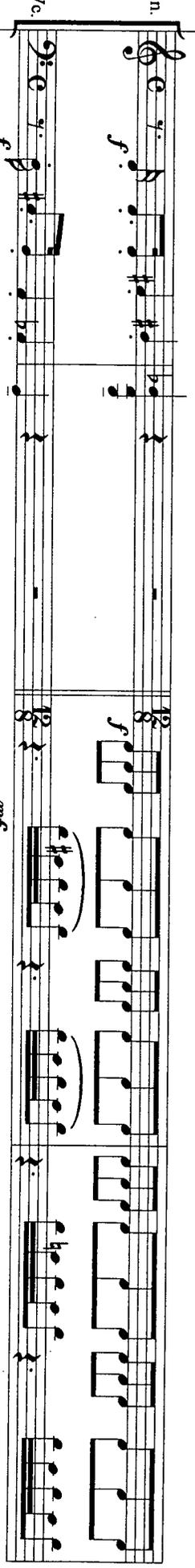
114

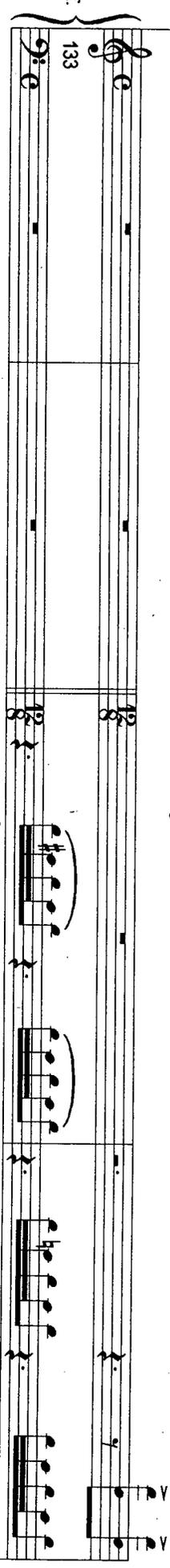
J ♩ = 108

L. 

G. 

Cl. 

Vln. 

Vc. 

Pf. 

E. I knew I'd find you when I heard her yell that farm - i - liar word!

G. What farm - il - iar word? Cow?

Cl. *sfz p*

In. *f* *gliss*

Vc. *mf*

Pc. 137

E. Har - ass - ment! Har - ass - ment!

D.G.

Cl. *f*

P. *mf* Toms

Vln. *f*

Vc. *f*

Pf. 141 *f*

You'd know a - bout that *cantabile* *mp*

Har - ass - ment is your mid-dlename. *ff*

117

145 **K**

E. Hard - ly! Jus - tice is more like it. May - be e - ven Ven - geance! You know

G.

Cl. *mp.*

P. *mp*

In. *sub. mf*   
Vc. *sub. mf*

Pf. *f*

118

E. ven-geance is what I live for! An

G. I know that you have no life, yes.

Cl. *mf*

P.

In. *f*

Vc. *f*

Pf. *mf*

Fl. eye for an eye! Your dig - ni - ty for mine! Your pu - blic hu - mi - li - a - tion for my pri - vate hell!

Cl. *f*

P. *decresc.* *mp*

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

Pf. 152 *decresc.* *mp*

120

156 **L**  $\text{♩} = 60$   
 S. Un - less... of course... you'd con - si - der...  $\text{♩} = 108$   
 A. Ven - geance! Ven - geance!  
 T. Ah!  
 B. No! No! No! No!  
 Pf. **f**  
 Vln. **mp**  
 Vla. **p**  
 Cl. **mp**  
 Vln. **f**  
 Vla. **f**  
 Cl. **f**  
 S.D. **f**  
 Sus. cym.  
**ff**

121

M

tempo ad libitum

$\text{♩} = 108$

D. 

E. 

L. 

D.G. 

S.B. 

Ci. 

P. 

Vln. 

Vc. 

Piano 

D. \_\_\_\_\_  
 E. 165 *God!* \_\_\_\_\_ *You're so...* \_\_\_\_\_ *so...* \_\_\_\_\_ *fam-ous,* \_\_\_\_\_ *and rich,* \_\_\_\_\_ *and po-wer-ful,* \_\_\_\_\_ *and...* \_\_\_\_\_ *fam - ous!*  
 L. \_\_\_\_\_  
 D.G. \_\_\_\_\_ *A* \_\_\_\_\_ *God?* \_\_\_\_\_ *I'm* \_\_\_\_\_ *a* \_\_\_\_\_ *gol-fer.* \_\_\_\_\_ *Let me* \_\_\_\_\_ *gol* \_\_\_\_\_  
 S.B. \_\_\_\_\_  
 Cl. 165 \_\_\_\_\_  
 P. \_\_\_\_\_ *T.B.* \_\_\_\_\_ *(w. sticks)* \_\_\_\_\_ *p* \_\_\_\_\_  
 Vln. \_\_\_\_\_ *p poco a poco cresc.* \_\_\_\_\_  
 Vc. \_\_\_\_\_  
 Pf. 165 \_\_\_\_\_

123





177

D. pay for your in-ap-prop-ri-ate be-hav-ior. Your throw-back at-it-tudes have flown back to roost!

E.

L.

D.G. Spare me. Now lis-ten...

S.B.

B.S. Cl.

Cl.

P.

Vln.

Vc.

Pf. 177<sup>no.</sup>

*mf*

*ord*

*mp* (motor on, slow vib.)

Vib. *mf* (soft mallets)

126

181

S.B. 181

D.G. "Su - gar Bill, your daugh - ter seems to have mis - placed her sense of hum - our."

Cl. 181

P. 181

Vln. 181

Vc. 181

Pf. 181

127

○ ♩ = 108

D. 184

E. 184

L. 8

D.G. *parlando - a piacere*  
You know how it is out here, the lock-er talk is part of the game.

S.B. 184  
"Sugar Bill" Fodder  
Yes, part of the game.  
The game is ev-ry-thing.

Cl. 184

P. *mf*  
Toms

Vln.

Vc.

Pf. 184  
*ff*

$\text{♩} = 72$

D. 187

Musical staff for Soprano (S.B.) with lyrics: "What you mis-placed, Don Gian-nu-a-ri, is your sense of hon-our!"

E. 187

Musical staff for Alto (E.) with lyrics: "Come on, Su-gar Bill! Can't she take a joke?"

L. 187

Musical staff for Tenor (L.) with lyrics: "Come on, Su-gar Bill! Can't she take a joke?"

D.G. 187

Musical staff for Double Bass (D.G.) with lyrics: "Come on, Su-gar Bill! Can't she take a joke?"

S.B. 187

Musical staff for Soprano (S.B.) with lyrics: "What you mis-placed, Don Gian-nu-a-ri, is your sense of hon-our!"

Cl. 187

Musical staff for Clarinet (Cl.) with dynamics: *mp*, *cresc.*, *ff*

P. 187

Musical staff for Piano (P.) with dynamics: *mp*, *t*, *ord.*, *f*, *to S.D.*

Vln. 187

Musical staff for Violin (Vln.) with dynamics: *p*, *cresc.*, *ff*

Vc. 187

Musical staff for Violoncello (Vc.) with dynamics: *mf*, *cresc.*, *ff*

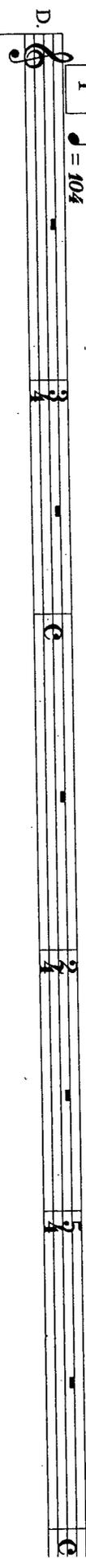
Pf. 187

Musical staff for Piano Forte (Pf.) with dynamics: *sub mp*, *loco*, *ff*

129

**P**  $\downarrow$  = 104

D. 191



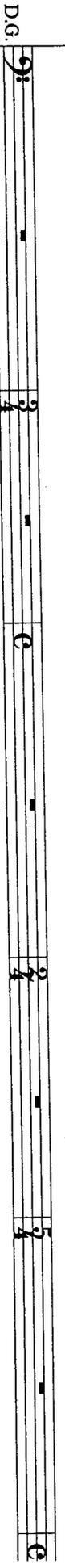
E. 191



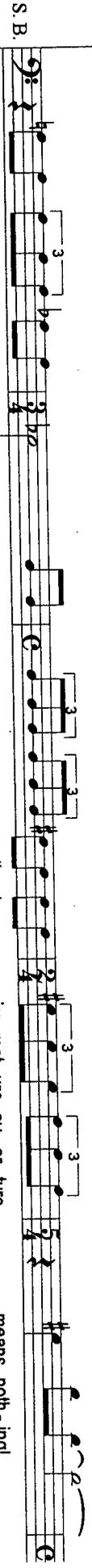
L. 191



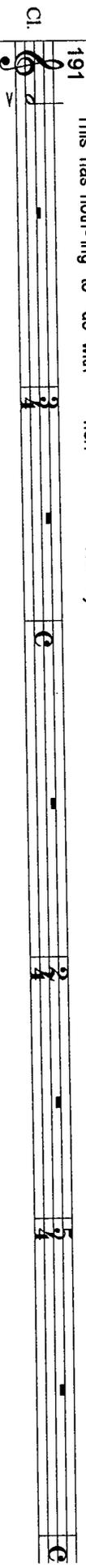
D.G. 191



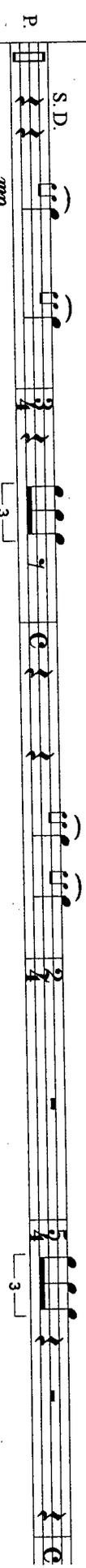
S.B. 191 This has noth- ing to do with her! Her hy - ster-i- cal ov-er-re - ac-tion to your im - mat- ure ov-er- ture means noth - ing!



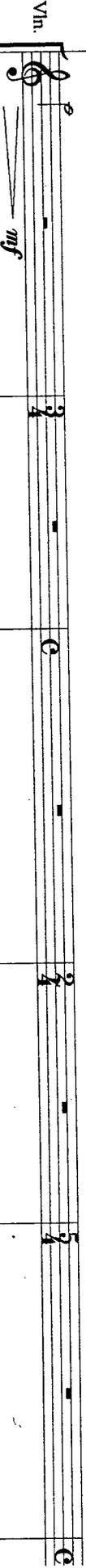
Cl. 191



P. 191 S.D. *mp*



Vln. *mf*



Vc. *sub. mf*



Pf. 191 *mf*





199

S.B. She told me she found your ball and brought it to you, and your cad - dy placed it

Cl.

P.

Vln.

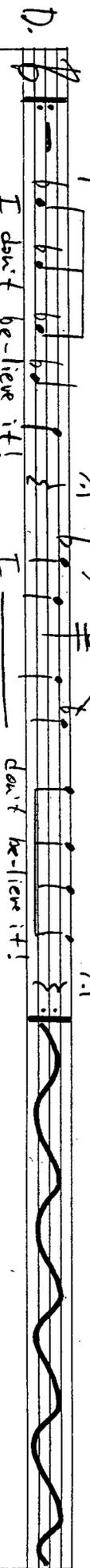
Vc.

Pf.

203  
S.B. on the o-pen ground when no-one was look-ing and you played it from there! Do you know what this means!?!  
Ct. *cresc.*  
P. *cresc.*  
Vln. *sfz* *ff* *feroce* *ff*  
Vc. *ff*  
Pf. *ff*

ca. 15 sec.

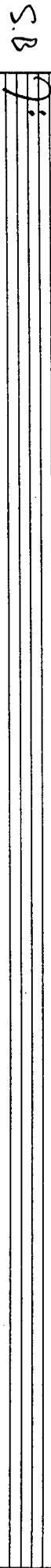
tempo ad lib

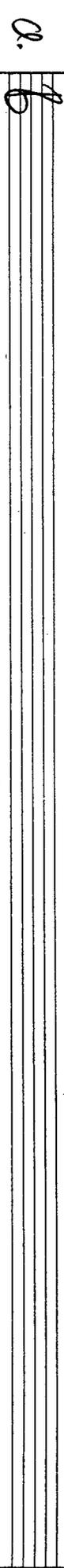
D. 

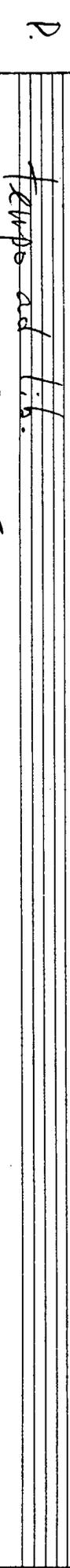
E. 

L. 

D.G. 

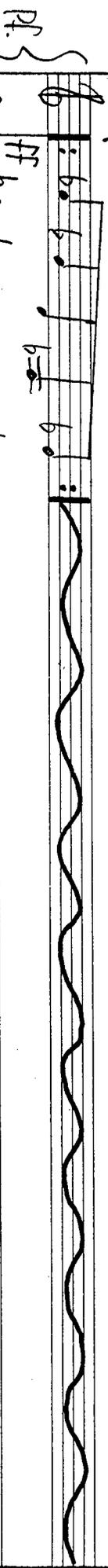
S.B. 

A. 

P. 

Vln. 

Vcl. 

Pf. 

Piano -  $\text{♩} = 160$

134

$\text{♩} = 160$

R

D. *mf* I don't be lieve it

E. *mf* I don't be - lieve it

L. *mf* I don't be - lieve it

D.G. *mf* Give me strength.

S.B. *mf*

Cl. *ff* *mf*

P. *mf*

Vln. *mf*

Vc. *mf*

Pf. *mf* no pedal

135

D. 217  
don't be - lieve it!

E. 217  
don't be - lieve it!

L. 217  
don't be - lieve it!

D.G. 217  
Give me strength. Give

S.B. 217

Cl. 217  
mf

P. 217

Vln. 217  
mp

Vc. 217  
mf  
pesante  
poco a poco cresc.

Pf. 217  
poco a poco cresc.

$\text{♩} = 80$

The musical score consists of the following parts and markings:

- Vocal Parts (D, E, L):** Lyrics include "I don't be-lieve it!", "I don't be-lieve it!", and "I don't be-lieve it!".
- D.G. (Double Bass):** Lyrics include "me" and "strength!".
- S.B. (Soprano Bass):** Lyrics include "You shall be sus-pen-ded from".
- Cl. (Clarinet):** Marked with *f*.
- P. (Piano):** Includes Toms and Sus. cym. (Suspension Cymbal).
- Vln. (Violin):** Marked with *mf*.
- Vc. (Violoncello):** Marked with *mf*.
- Pf. (Piano Forte):** Marked with *con pedale* and *ff*.
- Other markings:** *mf*, *ff*, *cresc.*, *8va*, and *137*.





239

D. me strength. Give me

*ff*

*p.*

*poco a poco cresc.*

*ff*

140

$\text{♩} = \text{♩}$  U  $\text{♩} = 92$

D. 245  
don't be- lieve it!

E. 245  
don't be- lieve it! You'll get your come - up - pance at

L. 245  
don't be- lieve it!

D.G. 245  
strength!

S. B. 245

Cl. 245

P. 245  
*ff*

Vln. 245  
*ff*

Vc. 245  
*ff*

Pf. 245  
*ff*  
*sub. mf*

141

250

*pp*

last

Now comes the time for you to face your past

*pp*

Your as -

D.

E.

L.

D.G.

S.B.

Cl.

P.

Vln.

Vc.

Pf.

250

*mf*

*mf*

*pp*

142

Detailed description: This is a page of a musical score for 'The Master's Stroke: Act I Scene 1'. It features a vocal line (E) and a piano accompaniment (Pf). The vocal line begins at measure 250 with the lyrics 'last', 'Now comes the time for you to face your past', and 'Your as -'. The piano accompaniment consists of a right hand (RH) and a left hand (LH) with various rhythmic patterns and dynamics. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The score includes staves for other instruments: D. (Drum), L. (Lute), D.G. (Double Bass), S.B. (Soprano Bass), Cl. (Clarinet), P. (Piano), Vln. (Violin), and Vc. (Viola). A handwritten number '142' is present in the lower left area of the piano part.

D.

V

E. 
  
cen-dan-cy that came so quick-ly will va-nish just as fast!

L.

DG.

S.B.

Cl. 
  
258

P.

Vln. 
  
258

Vc. 
  
258

Pf. 
  
258

D. 265 You place such im - port - ance on a game! You don't seem to care a - bout your daugh - ter's

E. 265

P. *mp* Vlb. (soft mallets)

Cl. *mf*

S.B. 265

D.G.

L. 8

Vc. *mf*

Pr. 265

*espressivo*

sul IV

D. name! Your set of mis-placed val - ues. co-ver both of us in out-right shame!

S.B. 272

A. 272

T. 272

B. 272

Pf. 272

Vln. 272

Vla. 272

Cl. 272

Cb. 272

273

274

275

*p*

*f*

*cresc.*

*sul IV*

145

D. In out - right shame... Oh my!

E.

L.

D.G.

S.B.

Cl.

P.

Vln.

Vc.

Pf.

= **W** = *ss* Calmato

288

D. 288

E. 288

L. Oh my! He's deep in a bun-ker now!

D.G.

S.B. 288

Cl. *ppp* *mp*

P. *p*

Vn.

Vc.

Pf. 288

447

You shall be sus-pen-ded from

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Detailed description: This is a page of a musical score for 'The Master's Stroke: Act 1 Scene 1', starting at measure 288. The score is arranged in a standard orchestral layout with vocal parts at the top and instrumental parts below. The vocal parts include Soprano (S.B.), Alto (A.), Tenor (L.), and Bass (B.). The instrumental parts include Double Bass (D.G.), Clarinet (Cl.), Piano (P.), Violin (Vn.), Viola (Vc.), and Piano (Pf.). The vocal line for the Tenor part contains the lyrics: 'Oh my! He's deep in a bun-ker now!'. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The score includes dynamic markings such as *ppp*, *mp*, and *p*. The page number '447' is written in the bottom right corner, and the copyright notice '© 1999 M. Cavanagh/N. Weisensel' is at the bottom left.

293

D.

E.

L.

D.G.

S. B.

Cl.

P.

Vc.

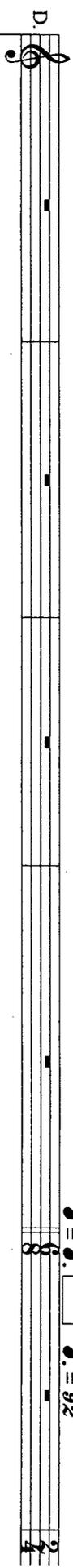
Vln.

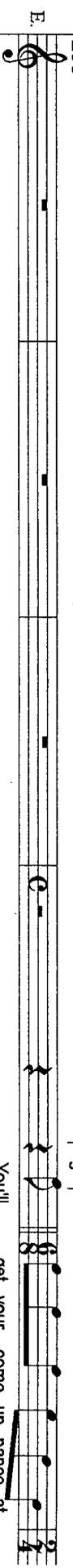
Pf.

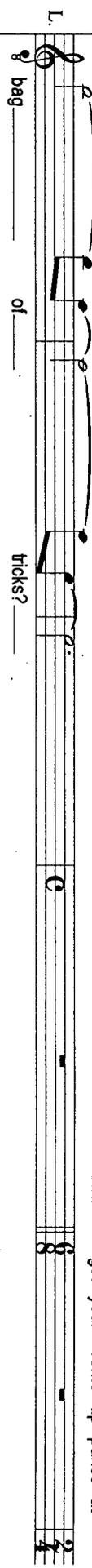
293 pay! Your earn - ings shall be for - feit - ed this ve - ry day! You shall be sus - pen - ded from the P

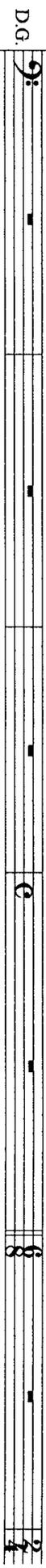
I won - der what hell pull out of his

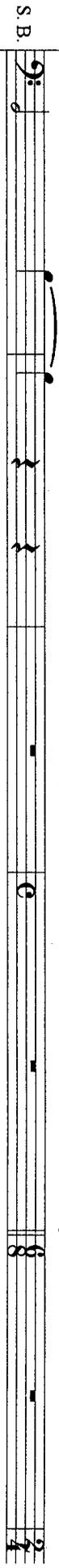
148

D. 

E. 298 

L. 

D.G. 

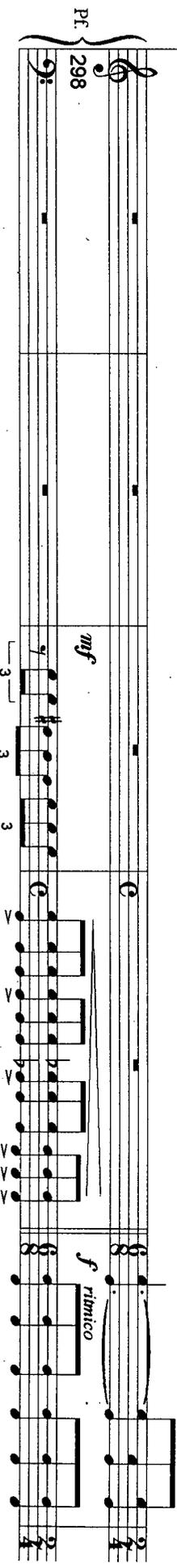
S.B. 

Cl. 298 G 

P. 

Vln. 

Vc. 

Pf. 298 

303

D. You place such im - port - ance on a game!

E. *lasci*

L. Oh my!

D.G. *p.* Give me strength!

S.B. 303 You shall be sus - pen - ded from pay!

Cl. *mf*

P.

Vln. *mf*

Vc. *mf*

Pf. 303 *mp*

150

310

D. Your set of mis-placed

E. Now comes the time for you to face your past

L. now! won - der what hell

D.G. Why must suf - fer so? How dare they chal - lenge me with their

S.B. Your earn - ings shall be for - fei - ed this ve - ry day! You shall be

Cl. *ppp*

P. *B. D.*

Vln. *mp*

Vc. *mf*

Pf. 310 *f*

(measured)

D. *Y*  
 val - ues co - ver both of us in out - right shame!

E. 317  
 Your as - cen - dan - cy that came so

L. pull from his bag of tricks?

D.G. pu - ny skills?

S.B. in - def - nit - ly sus - pen - ded from the P G A from the

Cl. 317 *f* *mf* *mp* *ff*

P. *molto* *mf* *mp* *ff* (unmeasured) (measured)

Vln. *ff* *sfz* *ff* *mp*

Vc. *ff* *sfz* *ff* *mp*

Pf. 317

D. You place such im - port - ance on a game! You — don't

E. 322 quick - ly will va - nish! You'll get your come - upp - ance at last! You'll — get your come upp - ance at

L. He's deep in a bun - ker now! Hes — deep in a bun - ker

D.G.

S.B. P G A! You shall be sus - pen - ded from play! You — shall be sus - pen - ded from

Cl. 322 *mf* *f*

P. *v*

Vln. *mf cantabile* *f* *feroce* *mf cantabile*

Vc. *ff* *8va* *loco* *mf* *mf cantabile* *ff* *feroce* *mf cantabile*

Pf. 322 *153*

**D.** *327* *carol!* You - don't care!

**E.** *327* *last!* At last, at last, at last!

**L.** *8* *now!* Oh my!

**D.G.** *327* *play!* More mor - tals are no match for me!

**S.B.** *327* *play!* Sus - pen - ded from play!

**C1.** *327* *play!* *f* Sus. cym.

**P.** *327* *play!* *f* Sus. cym.

**Vln.** *327* *play!* *f* *ff*

**Vc.** *327* *play!* *f* *ff*

**Pf.** *327* *play!* *f* *ff*

*154*

2 1 = 52

ca. 15 sec.

D.

E.

L.

D.6.

S.B.

Cl.

P.

Vln.

Vc.

Pf.

*tempo ad libitum* - parlante

You shall ne - ver swing a golf club in an - ger a - gain, un - less it's o - ver my dead bo - dy!

*mf* 3 3 3 3 *cresc.*

*f* 5 3 3 3 *cresc.*

*mp* 3 *cresc.*

*mf* 3 *cresc.*

*cresc.*

*p* 8d *cresc.* 155

$\text{♩} = 108$

D. 336

Musical staff for Soprano (S.B.) with a treble clef and a 336 measure marker.

E. 336

Musical staff for Alto (A.) with a treble clef and a 336 measure marker.

L. 336

Musical staff for Tenor (T.) with a treble clef and a 336 measure marker.

D.G. 336

Musical staff for Double Bass (D.G.) with a bass clef and a 336 measure marker. It contains the lyrics: "Now that you men - tion it..".

S.B. 336

Musical staff for Soprano (S.B.) with a bass clef and a 336 measure marker.

Cl. 336

Musical staff for Clarinet (Cl.) with a treble clef and a 336 measure marker.

P. 336

Musical staff for Piano (P.) with a bass clef and a 336 measure marker. It includes the instruction "Sus. cym." and a dynamic marking of *mf*.

Vln. 336

Musical staff for Violin (Vln.) with a treble clef and a 336 measure marker.

Vc. 336

Musical staff for Viola (Vc.) with a bass clef and a 336 measure marker. It includes the instruction "loco" and a dynamic marking of *ff*.

Pf. 336

Musical staff for Piano (Pf.) with a bass clef and a 336 measure marker. It includes a dynamic marking of *ff* and a *loco* instruction.