

1.

voice

1 $\text{♩} = 76$

bassoon

1 $\text{♩} = 76$

cello

1 $\text{♩} = 76$ *mp*

piano

1 $\text{♩} = 76$ *mf*

voice

5 mf Show me your shoul - ders he de -

bassoon

5

cello

5 *mf*

piano

5

The musical score is arranged in four staves. The top staff is for the voice, with lyrics underneath. The second staff is for the bassoon. The third staff is for the cello. The bottom two staves are for the piano, with a brace on the left. The piano part consists of a right-hand staff with triplets and a left-hand staff with chords. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics are: "Show me your shoulders he demands when their cups are".

voice

13

Show me your shoulders he demands when their cups are

bassoon

13

cello

13

mf

piano

13

The musical score for "The Empty Room" by John Cage is presented in a four-staff format. The staves are labeled on the left: voice, bassoon, cello, and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two measures, with a 5/4 time signature change indicated in the middle of each staff. The voice part has the lyrics "emp - ty." under the first measure. The bassoon and cello parts feature a melodic line in the first measure, followed by a rest in the second measure. The piano part consists of a continuous sequence of triplets in the first measure, followed by a rest in the second measure. The score is marked with a forte (f) dynamic in the bassoon and cello parts. The piano part is marked with a piano (p) dynamic. The score is numbered 16 at the beginning of each staff.

voice

21

3

laughs at the white thought, the sur -

21

3

assoon

21

cello

21

3 3 3 3 3 3 3 3

piano

21

3 3 3 3 3 3 3 3

voice

23

ren - der im - pli - cit be - tween them.

23

assoon

23

cello

23

6 6 6 6

3 3 3 3

piano

23

3

2.

voice

mp These days the sky-line is sad with damp laun-dry,

bassoon

no vibrato *slow, wide vibrato*

cello

p *hum along softly* *(gliss)*

piano

heavy pedal *p* *hum along softly*

Detailed description: This system of music is for the first part of the piece. It features a voice part with lyrics, a bassoon, a cello, and a piano. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 1 = 66. The voice part starts with a quarter rest followed by eighth notes. The bassoon plays a long, low note with a wide vibrato. The cello plays a low note with a glissando. The piano has a heavy pedal and plays a low note with a hum along softly.

voice

the stretched arms of dres-ses pinned at the point of ho-ri-zon.

bassoon

no vibrato

cello

piano

Detailed description: This system of music is for the second part of the piece. It features a voice part with lyrics, a bassoon, a cello, and a piano. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 1 = 66. The voice part continues with eighth notes and a triplet. The bassoon plays a long, low note with no vibrato. The cello plays a low note. The piano has a heavy pedal and plays a low note with a hum along softly.

21

voice

low walls sur - roun - ding the park yet not smi - ling.

21

obassoon

21

cello

21

piano

25

voice

A shy - ness in her eyes and the world beau - ti - ful - ly ig -

25

obassoon

25

cello

25

piano

29

voice

no - ring them.

29 *slow, wide vibrato*

basoon

29 *slow, wide vibrato*

cello

29

piano

33

voice

p /u/

33

basoon

33

cello

33

piano

3.

voice

mf A grand - mo - ther pain - ting red lips on her

bassoon

cello

piano

mf

voice

mouth, pin - ching the

bassoon

cello

piano

voice

9

blood up her cheeks.

obassoon

9

cello

9

piano

9

voice

13

The hea - vy ear - rings

obassoon

13

cello

13

mf

pp

piano

13

13

voice

17

and les - sons

basoon

17

cello

17

piano

17

voice

21

on smo - king.

basoon

21

cello

21

piano

21

voice

25

This will take the so - pra - no off your voice, she said, ligh-ting a

p *f*

basoon

25

p

cello

25

piano

25

p

voice

33

ci - ga - rette.

3

basoon

33

f

cello

33

f

piano

33

f

Men won't pay for a voice of your range.

48 $\text{♩} = 160$

voice *mp* She

48 $\text{♩} = 160$

assoon

48 $\text{♩} = 160$

cello

48 $\text{♩} = 160$ *mp*

piano

54

voice re - mem- bers her long eyes and nose, worn

54

assoon

54

cello

54

piano

60 *rit.*

voice

cot-ton sti-cking to her skin. Smoke on e-very - thing.

60 *rit.*

assoon

60 *rit.*

cello

60 *rit.*

piano

The musical score is written for four parts: voice, bassoon, cello, and piano. The key signature has one flat (B-flat), and the time signature is 5/4. The score begins at measure 60, marked with a tempo change to 'rit.' (ritardando). The voice part has the lyrics 'cot-ton sti-cking to her skin. Smoke on e-very - thing.' The bassoon, cello, and piano parts provide instrumental accompaniment. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score ends with a double bar line.

4.

voice

1 $\text{♩} = 45$

bassoon

1 $\text{♩} = 45$

cello

1 $\text{♩} = 45$ *mf*

piano

1 $\text{♩} = 45$ *mf*

voice

3

Lo - vers hole up be - neath the stair - case,

bassoon

3

cello

3

piano

3

10

voice

in-ter- chan- gea-ble fa - ces,

10

obassoon

10

cello

5:3

2

10

piano

14

voice

the broad day-light of their loss, the ce-le-

14

obassoon

4:3

2

14

cello

2

14

piano

The musical score for "The Rose Tree" is presented in a four-staff format. The top staff is for the voice, with the lyrics "The" appearing at the end of the first measure. The second staff is for the bassoon, the third for the cello, and the fourth for the piano. The piano part is written in grand staff notation, with a treble and bass clef. The score is divided into three measures, each with a 10/8 time signature. The key signature is B-flat major (two flats). The first measure is marked with a 23-measure rest. The second measure is marked with a 10-measure rest. The third measure is marked with a 10-measure rest. The score includes various musical notations such as notes, rests, and dynamic markings.

26

voice

ta - xi dri-vers were do-ing all right too, mo-ney went from

26

assoon

26

cello

26

piano

29

voice

hand to hand and no-thing came to a con - clu - sion.

29

assoon

29

cello

29

piano

5.

1 $\text{♩} = 180$

voice

f /a/ — /a/ — /a/ — /a/ — /a/ — /a/ —

1 $\text{♩} = 180$

bass drum

1 $\text{♩} = 180$

bassoon

f *legato*

cello

ff

piano

f

5

voice

/a/ — /a/ — /a/ — /a/ — /a/ — /a/ — /a/ —

5

bass drum

5

bassoon

cello

piano

1

8/9/98

voice

9

/a/ — /a/ — /a/ — /a/ — /a/ — /a/ — /a/ — /a/ —

is drum

9

assoon

9

cello

9

piano

9

13

voice

13

/a/ — /a/ — /a/ — /a/ — /a/ — /a/ — /a/ — /a/ —

is drum

13

assoon

13

cello

13

piano

13

voice

17 *mp* The grandmother sharpened her pencil, drew her mouth ripe.

is drum

17

assoon

17 5 *p*

cello

17 *p*

piano

17 *p*

voice

21

is drum

21

assoon

21

cello

21

piano

21

voice

26

Barbarians want circuses, she told her.

is drum

26

assoon

26

cello

26

piano

26

26

ff

voice

30

ff Under his eye, she pulled off her stockings, tried on fishnets, sheer black hose with sequined stars rising from the ankles, high heels with thin leather straps, push-up bras.

is drum

30

assoon

30

cello

30

piano

30

30

f

34

voice

34

is drum

34

assoon

34

cello

34

piano

38

voice

38

is drum

38

assoon

38

cello

38

piano

42

voice

42

is drum

42

assoon

cello

piano

The

46

voice

46

is drum

46

assoon

cello

piano

grand - mo - ther shar - pened her pen - cil, drew her mouth

mf

mp

mp

53

voice

ripe. Bar - ba - ri - ans

53

is drum

53

assoon

53

cello

53

piano

60

voice

want cir - cu - ses, she told

60

is drum

60

assoon

60

cello

60

piano

67 *120*

voice her.

67 *120*

is drum

67 *120*

assoon

67 *pp* *120* *sul tast*

cello

67 *pp* *120*

piano

75 *mf*

voice Under his eye, she pulled off her sto-ckings, tried on fishnets, sheer black hose with sequined stars rising from the an-kles, high heels with thin leather straps, push-up bras. She stood like a trapeze artist, emphatically erect, learned to sip champagne as if there would always be more.

75

is drum

75

assoon

75

cello

75

piano

83

voice

83

is drum

83

assoon

83

cello

83

piano

91

voice

91

is drum

91

assoon

91

cello

91

piano

6.

voice

mp We re- sem - ble where we've been, though that's not al-ways true.

bassoon

p *pizz*

cello

p

piano

p

voice

She wears a wed- ding band so that she won't be bo-thered when she works a-lone.

bassoon

cello

arco

piano

voice

6

At - tri - butes to land - scapes

3

obassoon

6

cello

6

piano

6

voice

9

spa - ces in which

3

3

obassoon

9

cello

9

piano

9

12 3

voice fi - gures are -

12

assoon

12

cello

12

piano

14

voice more than pe - ri -

14

assoon

14

cello

14

piano

16

voice

phe - ral. Her

16

basoon

16

cello

16

piano

19

voice

wed - ding band wears it - self smooth

19

basoon

19

cello

19

piano

piano

7.

1 $\text{♩} = 62$

Solo

Piano *mp*

He stirs their cof - fees, wa - tches the su - gar dis -

solve. When he runs his hand

The musical score is written for a Solo and Piano. The Solo part is a single melodic line. The Piano part consists of a right-hand melody with sixteenth-note runs and triplets, and a left-hand bass line. The lyrics are: 'He stirs their cof - fees, wa - tches the su - gar dis - solve. When he runs his hand'.

8

be - tween her legs, she

mf

10

turns her face to the crowd. Let them stare, she

f

12

says,

p

14

16

and pas - ses them a can - dle from the

f

18

ta - ble to bet - ter see.

8.

voice *1* $\text{♩} = 120$

f She be - comes the day - dream

bassoon *1* $\text{♩} = 120$

cello *1* $\text{♩} = 120$ *mf* *f*

piano *1* $\text{♩} = 120$ *mf* *f*

f

5

5

voice *4* *3*

nei-ther of them can re- col - lect when a - lone. A kiss blun- ted

bassoon *4*

cello *4*

piano *4* *3* *3* *3* *3* *5*

voice

by their lips. What is set in mo - tion, he says, pul - ling the bob - by

obassoon

mf

cello

mf

piano

voice

pins from her hair, is a sur - ren - der so re -

obassoon

cello

piano

16

voice

fined in ca - the - drals that one is forced to

16

assoon

16

cello

16

piano

19

voice

their knees in whis - per. When

19

assoon

19

cello

19

piano

mp

mp

23

voice

he o - pens the last bot - tle, bub -

23 7 5 5

assoon

23 7

cello

23 7 5 5

piano

27

voice

bles sur - round their de - vo - tion.

27

assoon

27

cello

27

piano

30 *rit.*

voice

Pins clatter.

30 *rit.*

obassoon

30 *rit.*

cello

30 *rit.*

piano

9.

voice $1 \text{ } \text{♩} = 40$

pp $\leq$ *p*

This is a place of un-hinged doors, drip-ping fau - cets. The

bassoon $1 \text{ } \text{♩} = 40$

p

cello $1 \text{ } \text{♩} = 40$

p

piano $1 \text{ } \text{♩} = 40$

p

8^{vb}

voice 5

ven-dors sell their wares and their tongues glis-ten. She sends him a te-le-gram, tells him

bassoon 5

cello 5

piano 5

8^{vb}

voice

8

how they've shut up the ser - mons and now there is no - thing left but lan - terns,

bassoon

8

cello

8

piano

8

voice

10

her strong teeth and pa - tent lea - ther heels. She re -

bassoon

10

cello

10

piano

10

ppp *p*

13 3

voice

verts to sig-ning her name the old way. Gaunt

bassoon

cello

piano

8vb

18 3

voice

let-ters. Ab-sent in he-si - ta-tions, she dis-gui-ses her-self in

bassoon

cello

piano

sfz pp *f*

22

voice

er - rands, *f* tries to stop mis- sing his voice, *p* red

22

bassoon

22

cello

22

piano

p *f* *p*

25

voice

knu- ckles. But, she writes, am-bu-shes are wai-ting e-very- where I turn.

25

bassoon

25

cello

25

piano

f *p*

10.

He imagines the veins on her legs, her silhouette, stray hairs. A series of simple gestures he can't nail down. He is the same without her except now he creates diversions, spends hours measuring the angle between the bed and its reflected image. Polishes his shoes until they shine. He dreams of collecting her but his hands have grown stupid. In the dark there is nothing he can write that will begin to say. His shadow points true north.

11.

voice

1 $\text{♩} = 180$

bassoon

1 $\text{♩} = 180$

cello

1 $\text{♩} = 180$ *mf*

piano

1 $\text{♩} = 180$ *mf*

voice

8

bassoon

8

cello

8 *p*

piano

8 *p*

voice

mf The cir - cus has come to town a - gain. This

bassoon

cello

piano

voice

voice

42

voice

plumed hor- ses now sells sticks of cot- ton can - dy, her waist un -

42

assoon

42

cello

42

piano

49

voice

rip - pled of glit-ter, flushed eyes bright on her

49

assoon

49

cello

49

piano

56

voice

daugh-ter's head as she rides the wide cir-cle of

56

assoon

56

cello

56

piano

63

voice

ap - plause.

63

assoon

63

cello

63

piano

82

voice

is _____ whipped. _____ Sa -

82

assoon

82

cello

82

piano

88

voice

va - ges, a mo - ther screams. To

88

assoon

88

cello

88

piano

94

voice

feel your sweat, he writes,

94

assoon

94

cello

mf

p

94

piano

15^{ma}

pp

97

voice

like this dank heat build - ing

97

assoon

97

cello

97

piano

100

voice

and re - ver - be - ra - ting in - side the

100

assoon

100

cello

100

piano

103

voice

tent. It is - n't e - nough to

103

assoon

103

cello

103

piano

mf

loco

mf

12.

voice

1 $\text{♩} = 60$

p Fi - re hy-drants

bassoon

1 $\text{♩} = 60$ *slow, wide vibrato* *no vibrato*

pp *p*

cello

1 $\text{♩} = 60$ *slow, wide vibrato* *no vibrato*

pp *p*

piano

1 $\text{♩} = 60$ *pp* *p*

voice

5

are split o - pen with me - tal poles and the gut - ters swell. More than an - kle

bassoon

5

cello

5

piano

5

voice

8

deep. *mf* She wa-shes her hair in the o - pen where

3 3 3

basoon

8

mf

cello

8

mf (gliss)

piano

8

mf

voice

11

e- very- one can watch the dark roots es- cape from the crown of her head.

3 3

basoon

11

slow, wide vibrato *no vibrato*

cello

11

piano

11

18

voice

then hun-ke-ring down on each o-ther's sha-dows.

18

bassoon

slow, wide vibrato

18

cello

18

piano

p

mp

5

5

p

voice

22

bassoon

22

cello

22

piano

22

22

5

5

5

5

Detailed description: This is a musical score for four instruments: voice, bassoon, cello, and piano. The score is divided into four measures. The voice part (treble clef) has a whole rest in each measure, with a '22' above the first measure. The bassoon part (bass clef) plays a sequence of eighth notes: Bb, D, Bb, D, Bb, D, Bb, D, with a '22' above the first measure. The cello part (bass clef) plays a sequence of eighth notes: Bb, D, Bb, D, Bb, D, Bb, D, with a '22' above the first measure. The piano part consists of two staves. The right hand (treble clef) plays a sequence of eighth notes: F, Bb, F, F, F, Bb, F, F, with a '22' above the first measure and a bracketed '5' above the last four notes. The left hand (bass clef) plays a sequence of eighth notes: F, Bb, F, Bb, F, Bb, F, Bb, with a '22' above the first measure and a bracketed '5' above the last four notes.

The musical score is for the piece 'The Streets Have Been Re-routed' by John Cage. It features four staves: voice, bassoon, cello, and piano. The voice part begins with a rest, followed by the lyrics 'The streets have been re - rou- ted.' The bassoon part starts with a rest, followed by a long note marked 'no vibrato'. The cello part begins with a rest, followed by a melodic line. The piano part consists of two staves, with the right hand playing a sequence of notes marked with a '5' and the left hand playing a sequence of notes marked with a '5'. The piano part is marked with a dynamic of *p*.

voice

30 3 3

Where do I go? I can't keep pace with e - very - thing. All I

30

30

30

30

30

voice

34 3 3 3

hear on the phone is hum and sta - tic.

34

34

34

34 8^{va} 3

34

13.

voice

♩ = 50

bassoon

♩ = 50

cello

♩ = 50

piano

mp

p

pizz

voice

6

mf An - ten-nas of old ra-di-os

bassoon

6

cello

6

piano

6

p

voice

10

flirt from the win-dowsills, mu- sics scrape against each

bassoon

10

p

arco

cello

10

piano

10

3

voice

14

o - ther, plunge to the

bassoon

14

cello

14

piano

14

voice

15

side - walk in a hodge-podged ca -

bassoon

15 *f*

cello

15 *f*

piano

15 *f*

voice

16

co - pho - ny. He de -

bassoon

16

cello

16

piano

16

6

6

6

6

voice

17

signs a new cha - pel in his head where

bassoon

17

mf

mp

9

9

9

9

9

9

9

9

cello

17

mp

piano

17

mp

9

9

9

9

9

9

9

9

voice 19 pain fi - nal - ly al - lows the

bassoon 19 *mf*

cello 19

piano 19

voice 20 crowds to pour in -

bassoon 20

cello 20

piano 20

Red. *Red.*

9 9 9 9 9 9 9 9



voice

21

side.

f Praise wi- der than a man's

bassoon

21

f

cello

21

piano

21

f

6

6

6

6

6

6

8

voice

23

shoul- ders. He writes, come

bassoon

23

f

cello

23

piano

23

6

6

6

6

6

6

8

voice

rooms. Come

bassoon

cello

piano

Measure 28: Voice (treble clef, key of D major, 4/4 time) has lyrics 'rooms.' and 'Come'. The bassoon (bass clef) and piano (grand staff) parts feature complex rhythmic patterns with triplets and 9th notes. The cello (bass clef) part has a simple melody.

Measure 29: The voice part continues with 'Come'. The bassoon, cello, and piano parts continue with their respective rhythmic patterns.

voice

back, see for your-self,

bassoon

cello

piano

Measure 30: The voice part has lyrics 'back, see for your-self,'. The bassoon, cello, and piano parts continue with their respective rhythmic patterns.

Measure 31: The voice part continues with 'see for your-self,'. The bassoon, cello, and piano parts continue with their respective rhythmic patterns.

voice

32

e - very - thing is clean

bassoon

32

cello

32

piano

32

8

voice

34

a - gain.

bassoon

34

cello

34

piano

34

8

p

p

p

p

14.

1 *♩* 110

bass drum

bassoon

mf

cello

piano

10

bass drum

bassoon

mf

cello

f

piano

p

19

is drum

19

assoon

cello

piano

28

is drum

28

assoon

cello

piano

37

is drum

assoon

cello

piano

46

is drum

assoon

cello

piano

mf

54

is drum

54

assoon

54

cello

54

piano

62

is drum

62

assoon

62

cello

62

piano

70

is drum

assoon

cello

piano

79

is drum

assoon

cello

piano

86

is drum

86

assoon

86

cello

86

piano

92

is drum

92

assoon

92

cello

92

piano