

Proem

A $\text{♩} = 80$ straight tone, embellish, words are most important

voice

In our lives, we fear for death to

p

detached

accordion

p

clarinet in Bb

marimba

piano

violin

p

detached

violoncello

p

7

vox

take us and to take those we love

In Florence, despite all that human wisdom and forethought could devise to avert it, and the adoption of many precautions for the preservation of health;

7

acc

7

cl

detached

p

7

mrbc

7

pno.

7

vln

7

vlc

12

vox

despite also humble supplications
addressed to God, and often repeated
both in public procession and
otherwise, by the devout;

but, during our lives, we

12

acc

detached

3

12

cl

12

mrp

p

12

pno.

detached

p

12

vln

detached

12

vlc

[illegible]

23

vox

we enter - tain our-selves with dis - tractions and pro-jects and the ac-

23

acc

23

cl

23

mrp

detached

p

detached

p

23

pno.

23

23

vln

23

vlc

27

vox

cu-mu-la-tion of plea-sures___ and re-cog - ni-tions___ and tech-

27

acc

27

cl

27

mrp

27

pno.

27

vln

27

vlc

30

vox

no-lo-gies that in the end do not keep us safe from death.

30

acc

30

cl

30

mrp

30

pno.

30

vln

30

vlc

Detailed description of the musical score: The score is for a piece titled 'Proem' on page 7. It begins at measure 30. The voice part (vox) is in treble clef and has the lyrics 'no-lo-gies that in the end do not keep us safe from death.' The melody consists of eighth and quarter notes. The accordion (acc) part is in bass clef. The right hand has a melody with a slur over the last two measures, and the left hand has a bass line. The clarinet (cl) part is in treble clef with a key signature of one sharp (F#) and contains rests. The maracas (mrp) part is in treble clef and contains rests. The piano (pno.) part is in grand staff (treble and bass clefs) and contains rests. The violin (vln) part is in treble clef and has a melody with slurs and sharps. The viola (vlc) part is in bass clef and contains rests, with a short melody appearing in the final measure of the page.

34 B

vox

In men and women alike it first betrayed
itself by the emergence of certain
tumors in the groin or armpits, some of
which grew as large as a common
apple, others as an egg.

Death: _____

acc

34

34

cl

34

mr

34

pno.

34

34

vln

34

vlc

34

38

vox

Death:___ a rude and un-in - vi - ted___ guest to our re - a - li - ty,

38

acc

38

cl

38

mrb

38

pno.

38

vln

38

vlc

41

vox

one that which we have our - selves con - struc - ted, a seeming

41

acc

41

cl

41

mr

41

pno.

41

41

vln

41

vlc

44

vox

so-lid, yet fra-gile to its core. Among whom there were those who thought that to live temperately and avoid all excess would count for much as a preservative against seizures of this kind.

44

acc

44

cl

44

mrp

44

pno.

44

vln

44

vlc

48

vox

Others, the bias of whose minds was in the
opposite direction, maintained, that to drink
freely, frequent places of public resort, and
take their pleasure with song and revel,

48

acc

48

cl

48

mrb

48

pno.

48

vln

48

vlc

The musical score is for a piece titled "Proem" on page 12. It features seven staves: voice (vox), accordion (acc), clarinet (cl), mellophone (mrb), piano (pno.), violin (vln), and viola (vlc). The voice part has lyrics. The piano part features triplets. The mellophone part has a rhythmic pattern. The violin and viola parts have sustained notes.

52

vox

sparing to satisfy no appetite, and to
laugh and mock at no event, was the
sovereign remedy for so great an evil.

From

52

acc

52

cl

52

mrp

52

pno.

52

vln

52

vlc

C
57

vox

time to time, — e - ven here in the cou-ntry-side on a

acc

57

57

cl

57

3

mr

57

pno.

57

57

vln

57

57

vlc

The musical score is for a piece titled 'Proem'. It features a vocal line (vox) and several instrumental parts: accordion (acc), clarinet (cl), maracas (mr), piano (pno.), violin (vln), and viola (vlc). The vocal line begins with a common time signature (C) and a rehearsal mark at measure 57. The lyrics are 'time to time, — e - ven here in the cou-ntry-side on a'. The instrumental parts are arranged in a grand staff format. The piano part (pno.) has two staves, and the violin (vln) and viola (vlc) parts each have one staff. The maracas (mr) part is a single staff. The clarinet (cl) part is a single staff. The accordion (acc) part is a single staff. The vocal line (vox) is a single staff. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line has a melody that is mostly eighth and quarter notes, with some triplets. The instrumental parts provide accompaniment, with the piano part having a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The maracas part has a steady eighth-note accompaniment. The clarinet part has a steady eighth-note accompaniment. The violin and viola parts have a steady eighth-note accompaniment. The accordion part has a steady eighth-note accompaniment. The score is written in a standard musical notation style with a clean, professional layout.

60

vox

beau-ti-fully crisp and sun-ny day, — we hear the qui-et sob-bing of

60

acc

60

60

cl

60

60

mr

60

60

pno.

60

60

vln

60

60

vlc

Detailed description of the musical score: The score is for a piece titled 'Proem' on page 15. It consists of seven staves. The first staff is for the voice (vox) in treble clef, key of B-flat major, with a tempo marking of 60. The lyrics are: 'beau-ti-fully crisp and sun-ny day, — we hear the qui-et sob-bing of'. The second staff is for the accordion (acc) in bass clef, key of B-flat major, with a tempo marking of 60. The third staff is for the clarinet (cl) in treble clef, key of B-flat major, with a tempo marking of 60. The fourth staff is for the maracas (mr) in treble clef, key of B-flat major, with a tempo marking of 60. The fifth staff is for the piano (pno.) in grand staff, key of B-flat major, with a tempo marking of 60. The sixth staff is for the violin (vln) in treble clef, key of B-flat major, with a tempo marking of 60. The seventh staff is for the viola (vlc) in bass clef, key of B-flat major, with a tempo marking of 60. The vocal line has a triplet of eighth notes in the first measure. The clarinet part has a triplet of eighth notes in the first measure. The maracas part has a steady eighth-note pattern. The piano part has a steady eighth-note pattern. The violin and viola parts are mostly rests.

64

vox

those left a-live, em - bar-rassed by what they have done, a hus-band who has

64

acc

64

64

cl

64

mr b

64

pno.

64

64

vln

64

vlc

The musical score is for a piece titled 'Proem'. It features a vocal line (vox) and several instrumental parts: accordion (acc), clarinet (cl), maracas (mr b), piano (pno.), violin (vln), and viola (vlc). The score is written in 4/4 time with a key signature of one flat (B-flat). The vocal line begins at measure 64 with the lyrics 'those left a-live, em - bar-rassed by what they have done, a hus-band who has'. The instrumental parts provide accompaniment, with the piano and maracas playing a steady eighth-note pattern. The viola part has a triplet of eighth notes at the end of the section.

68

vox

stepped out, pro-mi-sing a doc-tor for his stri-cken wife, _____ but in

68

acc

68

cl

68

mrp

68

pno.

68

68

vln

68

vlc

71

vox

truth flee-ing the ci-ty, — con - dem-ning her and her chil-dren to a lone-ly and

71

acc

71

cl

71

mrp

71

pno.

71

71

vln

71

vlc

Detailed description: This is a page of a musical score for a piece titled 'Proem'. The page number is 18. The score is written for a vocal part and several instrumental parts. The vocal part (vox) has lyrics: 'truth flee-ing the ci-ty, — con - dem-ning her and her chil-dren to a lone-ly and'. The instrumental parts include an accordion (acc), clarinet (cl), maracas (mrp), piano (pno.), violin (vln), and viola (vlc). The score is in 4/4 time and B-flat major. The vocal line starts at measure 71 and continues with a melodic line. The instrumental parts are mostly rests, with some accompaniment for maracas and piano. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

75 D

vox

fright-ful death. —

Not a few there were who
belonged to neither of the two said
parties, living with a degree of
freedom sufficient to satisfy their
appetites, and not as recluses.

acc

75

75

cl

75

mr

75

pno.

75

75

vln

75

vlc

75

79

vox

79

acc

79

cl

79

mrb

79

pno.

79

vln

79

vlc

They therefore walked abroad, carrying
in their hands flowers or fragrant herbs or
divers sorts of spices, which they
frequently raised to their noses,

The musical score is written for a vocal part (vox) and an instrumental ensemble (acc, cl, mrb, pno., vln, vlc). The key signature is B-flat major (two flats). The vocal part has a single note (B-flat) in each of the four measures. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes, and rests. The text 'They therefore walked abroad, carrying in their hands flowers or fragrant herbs or divers sorts of spices, which they frequently raised to their noses,' is written in the right margin.

83

vox

83

acc

83

cl

83

mrb

83

pno.

83

vln

83

vlc

deeming it an excellent thing thus to
comfort the brain with such perfumes,
because the air seemed to be

87

vox

everywhere laden and reeking
with the stench emitted by the
dead and the dying and the
odors of drugs.

87

acc

87

cl

87

mrb

87

pno.

87

vln

87

vlc

91 E

vox

Even here in the cou-ntry-side, —

91

acc

91

cl

91

mr b

91

pno.

91

vln

91

vlc

95

vox

some-thing hides a - mong the flo - wers. A sweet smell that

95

acc

95

cl

95

mrp

95

pno.

95

95

3

3

95

vln

95

vlc

This musical score is for a piece titled 'Proem' on page 24. It features a vocal line (vox) and several instrumental parts: accordion (acc), clarinet (cl), maracas (mrp), piano (pno.), violin (vln), and viola (vlc). The vocal line begins at measure 95 with the lyrics 'some-thing hides a - mong the flo - wers. A sweet smell that'. The instrumental parts are arranged in a grand staff format. The piano part includes triplets in measures 95 and 96. The maracas part provides a rhythmic accompaniment with eighth notes. The other instrumental parts (acc, cl, vln, vlc) are currently silent, indicated by whole rests.

98

vox

slow-ly grows more di-sa - gree-a-ble as the days pass. Where is the

98

acc

98

cl

98

mrp

98

pno.

98

vln

98

vlc

102

vox

doc - tor? He needs his beak, — filled with a-ro-ma-tic herbs, —

102

acc

102

cl

102

mrp

102

pno.

102

vln

102

vlc

105

vox

— to keep out the mias-ma, the poi-so-nous breath of the

105

acc

105

cl

105

mrbr

105

pno.

105

105

vln

105

vlc

[illegible]

110

vox

ha-bitants of the ci - ty, the stench of their rot - ting bo - dies.

110

acc

mf

110

cl

110

mr

110

pno.

110

vln

110

vlc

Detailed description: This is a musical score for a piece titled 'Proem' on page 29. The score is written for a vocal soloist (vox) and a chamber ensemble. The vocal line, marked with measure 110, features a melody in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The lyrics are 'ha-bitants of the ci - ty, the stench of their rot - ting bo - dies.' The instrumental parts include an accordion (acc), clarinet (cl), maracas (mr), piano (pno.), violin (vln), and viola (vlc). The accordion part has a final chord marked 'mf' at the end of the phrase. The maracas part consists of a rhythmic triplet pattern. The piano part has a complex rhythmic pattern with triplets. The violin and viola parts have a final chord marked 'mf' at the end of the phrase.

112

vox

Where is the priest and his bi-shop? They

acc

112

112

cl

112

mr

112

pno.

112

112

vln

112

vlc

The musical score is for a piece titled 'Proem' on page 30. It features a vocal part (vox) and several instrumental parts: accordion (acc), clarinet (cl), maracas (mr), piano (pno.), violin (vln), and viola (vlc). The vocal part has lyrics: 'Where is the priest and his bi-shop? They'. The instrumental parts include triplets and quintuplets. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal part is in treble clef, while the instrumental parts are in various clefs (treble and bass). The tempo or mood is indicated by the number 112. The score is divided into two systems, with the vocal part continuing in the second system.

114

vox

need to pray, to ask God to mi-ti-gate his an - ger, to tell us

114

acc

p

114

cl

114

mr

114

pno.

114

vln

114

vlc

The image displays a musical score for a piece titled "The Lord's Prayer". The score is written for a vocal part and several instrumental parts: accordion (acc), clarinet (cl), maracas (mrb), piano (pno), violin (vln), and viola (vlc). The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 116. The vocal part, marked "vox", has lyrics: "what is the cause. Should we prac-tice to mor-ti-fy our flesh? ____". The instrumental parts include various rhythmic patterns, including triplets and quintuplets, and some parts have rests. The score is presented in a standard musical notation format with staves and clefs.

118

vox

Or should we blame the Jews,___

118

acc

118

cl

118

mrp

118

pno.

118

vln

118

vlc

120

vox

burn them, our neighbors? But soon the phy-si - cians and

ff *p*

120

acc

ff

120

cl

ff

120

mrbr

ff *p*

120

pno.

ff *p*

120

vln

ff

120

vlc

ff

F

123

3

3

3

vox

priests are dead___ and there re - mains no one

123

acc

123

cl

123

mr

123

pno.

123

123

vln

123

vlc

127

vox

else to ask. Some again, the most sound, perhaps, in judgment, as they were also the most harsh in temper, of all, affirmed that there was no medicine for the disease superior or equal in efficacy to flight;

127

acc

127

cl

p

127

mrp

127

pno.

127

vln

p

127

vlc

p

133

vox

following which prescription a multitude of men and women, negligent of all but themselves, deserted their city, their houses, their estate, their kinsfolk, their goods, and went into voluntary exile,

133

acc

p

133

cl

133

mr

133

pno.

133

133

vln

133

vlc

139

vox

or migrated to the country parts, as if God in
visiting men with this pestilence in requital of
their iniquities would not pursue them with His
wrath, wherever they might be,

139

acc

139

cl

5:3

5:3

5:3

139

mrp

139

pno.

139

3

3

139

vln

139

vlc

Detailed description of the musical score: The score is for measures 139-143. The key signature is B-flat major (two flats). The voice part (vox) has lyrics: 'or migrated to the country parts, as if God in visiting men with this pestilence in requital of their iniquities would not pursue them with His wrath, wherever they might be,'. The accordion (acc) part has a complex rhythmic pattern, including triplets and 5:3 ratios. The piano (pno.) part has a complex rhythmic pattern, including triplets and 5:3 ratios. The clarinet (cl) part has a melodic line with 5:3 ratios. The maracas (mrp) part has a simple rhythmic pattern. The violin (vln) and cello (vlc) parts have simple rhythmic patterns.

144

VOX

but intended the destruction of such alone as remained within the circuit of the walls of the city; or deeming, perchance, that it was now time for all to flee from it, and that its last hour was come.

144

acc

144

cl

5:3

144

mrp

144

pno.

3

144

vln

144

vlc

G
 149
 vox We, here, who at - tend this di-verse en-ter - tain-ment are our - selves di-ver-ting our-
 acc
 149
 cl
 149
 mrb
 149
 pno.
 149
 vln
 149
 vlc

[illegible]

156

vox

shut a-way___ in hos-pice and hos-pi-talroom, here___ in this the-a-ter,

156

acc

156

cl

156

mrp

156

pno.

156

vln

156

vlc

3

3

3

3

159

vox

kee-ping the con-ta-gion of death at bay, — just out - side these

159

acc

159

cl

159

mrp

159

pno.

159

vln

159

vlc

162

vox

walls, that it may not in-fect us. — We will

162

acc

162

cl

162

mrp

162

pno.

162

vln

162

vlc

165

vox

laugh and sing and tell each o-ther sto - ries, like Sche -

165

acc

165

cl

165

mrb

165

pno.

165

165

vln

165

vlc

167

vox

her-azade, who told sto-ries to stave off death.

167

acc

167

cl

167

mrp

167

pno.

167

167

vln

167

vlc

170

vox

Like this book, our lives are a set of no -

170

acc

170

cl

170

mrp

170

pno.

170

vln

170

vlc

[illegible]

176 *rit.*

vox

the-a-ter, tied to-ge-ther by our shared fear.

acc

176

cl

176

mrp

176

pno.

176

176

vln

176

vlc

176

Detailed description of the musical score: The score is for a piece titled 'Proem' on page 49. It begins at measure 176. The vocal part (vox) is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth notes with lyrics underneath: 'the-a-ter, tied to-ge-ther by our shared fear.' There are triplet markings over some of the notes. The instrumental parts include: an accordion (acc) with a bass line in a bass clef; a clarinet (cl) in a treble clef; maracas (mrp) in a treble clef with a rhythmic pattern of eighth notes; a piano (pno.) with a treble and bass line, featuring triplet markings; a violin (vln) in a treble clef with a melodic line; and a viola (vlc) in a bass clef. The tempo is marked 'rit.' (ritardando). The score ends with a double bar line.

Tell, O Sicily

$\text{♩} = 90$

Score

Mezzo

pp Tell, O Si-ci-ly, and ye, the ma-ny is-lands of the sea, the

Countertenor

pp Tell, O Si-ci-ly, and ye, the ma-ny is-lands of the sea, the

Tenor

pp Tell, O Si-ci-ly, and ye, the ma-ny is-lands of the sea, the

Baritone

pp Tell, O Si-ci-ly, and ye, the ma-ny is-lands of the sea, the

6

Mez.

judgments of God. Con - fess what thou hast done, since we are com -

6

CT.

judgments of God. Con - fess what thou hast done, since we are com -

6

Ten.

judgments of God. Con - fess what thou hast done, since we are com -

6

Bar.

judgments of God. Con - fess what thou hast done, since we are com -

10

Mez.

pelled to make God's cha - stise-ment ma - ni - fest. A - las! our ships en - ter the

10

CT.

pelled to make God's cha - stise-ment ma - ni - fest. A - las! our ships en - ter the

10

Ten.

pelled to make God's cha - stise-ment ma - ni - fest.

10

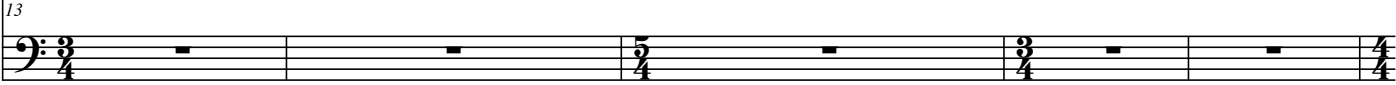
Bar.

pelled to make God's cha - stise-ment ma - ni - fest.

Mez. ¹³ 

CT. ¹³ 

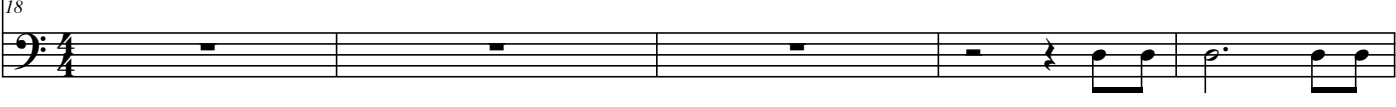
Ten. ¹³ 

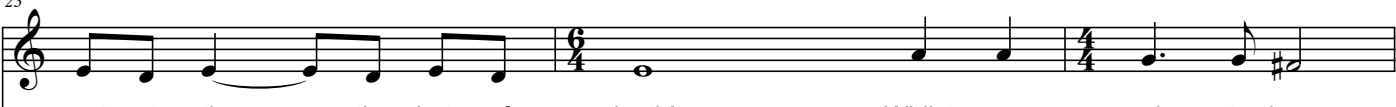
Bar. ¹³ 

Mez. ¹⁸ 

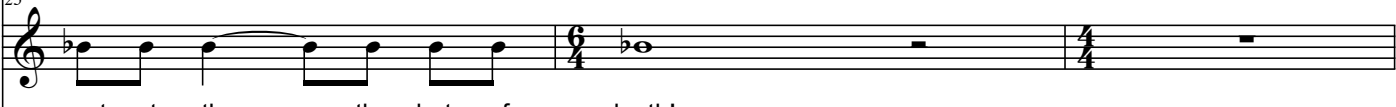
CT. ¹⁸ 

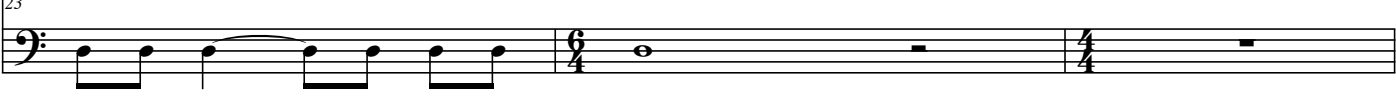
Ten. ¹⁸ 

Bar. ¹⁸ 

Mez. ²³ 

CT. ²³ 

Ten. ²³ 

Bar. ²³ 

3

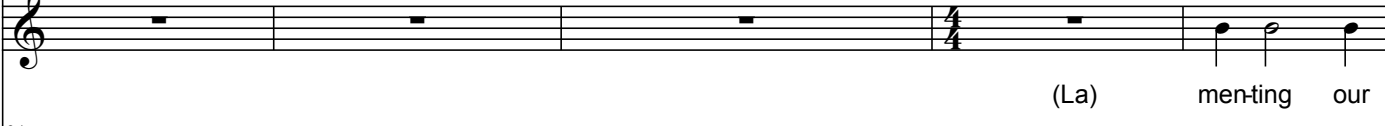
34

Mez. 

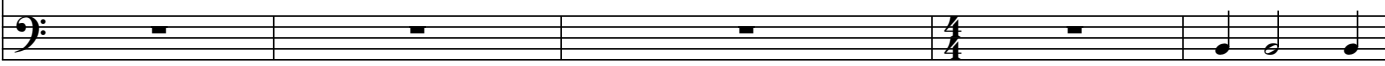
34

CT. 

34

Ten. 

34

Bar. 

Mez. ³⁹ ³
mi-se-ry, we feared to fly, _____ yet we dared not re - main.

CT. ³⁹ ³
mi-se-ry, we feared to fly, _____ yet we dared not re - main.

Ten. ³⁹ ³
mi-se-ry, we feared to fly, _____ yet we dared not re - main.

Bar. ³⁹ ³
mi-se-ry, we feared to fly, _____ yet we dared not re - main.

and in this turn of the light from day to day

Lento

pp

5

8

12

ppp

17

pp

17

The musical score is written for piano in 4/4 time, key of D major. It consists of two staves: a treble staff and a bass staff. The treble staff begins at measure 17 with a piano (*pp*) dynamic. The bass staff begins at measure 17 with a whole note chord. The treble staff contains a series of chords and single notes, while the bass staff contains whole notes and rests.

Score

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Five bachelorettes: Stacey, Joanna, Elizabeth, Marian and Naomi,
partying in Las Vegas, misplace a box of nitrous oxide chargers they have worked
hard to obtain; whereupon, after many varied adventures, they find it again.

A

$\text{♩} = 120$

Stacey

Joanna

Elizabeth

Marian

Naomi

accordion

bass clarinet in Bb

snare & bass

marimba

piano

violin

violoncello

The musical score is written for a 4/4 time signature with a key signature of one sharp (F#). It features eleven staves. The first five staves are for vocal parts: Stacey, Joanna, Elizabeth, Marian, and Naomi. The next three staves are for the accordion (treble and bass clef), bass clarinet in Bb (treble clef with two sharps), and snare & bass (percussion). The following two staves are for the marimba (treble clef) and piano (treble and bass clef). The final two staves are for the violin and violoncello. The vocal parts and piano are mostly silent, indicated by whole rests. The violin and violoncello parts begin with a *pp* (pianissimo) dynamic marking and play a melodic line.

B

This musical score is for a performance of 'The Rose Tree'. It features five vocal soloists (Soprano, Alto, Tenor, Mezzo-Soprano, and Bass) and a full orchestra. The vocal parts are written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The instrumental parts include Accordion (acc), Bassoon/Clarinet (bs cl), Snare/Bass Drum (sn/bs), Maracas (mrb), Piano (pno), Violin (vln), and Violoncello (vlc). The score is divided into two systems, each containing five measures. The first system begins with a double bar line and a repeat sign. The second system ends with a final double bar line. The piano part features a prominent bass line with a strong rhythmic pattern. The snare/bass drum part has a complex, syncopated rhythm. The bassoon/clarinet and violoncello parts have melodic lines with slurs and accents. The maracas part has a steady, rhythmic accompaniment. The violin part has a melodic line with slurs and accents. The accordion part has a melodic line with slurs and accents. The vocal parts are mostly rests, with some notes in the final measure of the second system.

15

S. *f* I need to be spanked! Oh, you aren't

J.

E.

M.

N.

acc

bs cl

sn/bs

mrp

pno

vln

vlc

17

S. *do-ing it right, youaren't do-ing it hard e - nough. mf* |

J.

E.

M.

N.

acc

bs cl

sn/bs

mrb

pno

vln

vlc

The musical score is for a piece titled "Five Bachelorettes". It is written for a vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a full orchestra. The score is in 12/8 time and has a key signature of one sharp (F#). The vocal part for the Soprano (S.) includes the lyrics "do-ing it right, youaren't do-ing it hard e - nough." and a dynamic marking of *mf*. The instrumental parts include piano (pno), violin (vln), and cello (vlc). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The violin and cello parts are also present, with the cello part having a dynamic marking of *mf*.

19

S. *whine.*

J. *f* Brea-king o - pen a new case of charg-ers,

E.

M.

N.

acc

bs cl

sn/bs

mrb

pno

vln *f*

vlc

21

S.

21

J.

ni - trous char - gers all o - ver the floor.

21

E.

f Hey,

21

M.

21

N.

21

acc

21

bs cl

21

sn/bs

21

mrb

21

pno

21

vln

21

vlc

This musical score is for a piece titled "Five Bachelorettes". It features five vocal soloists (Soprano, Alto, Tenor, Mezzo-soprano, and Bass) and a full orchestra. The score is written in G major (one sharp) and 4/4 time. The vocal parts have lyrics: "ni - trous char - gers all o - ver the floor." and "Hey,". The instrumental parts include Accordion, Bass Clarinet, Snare Drum/Bass Drum, Maracas, Piano, Violin, and Viola. The score is divided into two systems, with measures 21-24 in the first system and measures 25-28 in the second system. The tempo is marked as 120 beats per minute.

23

S.

23

J.

23

E.

which is my room?

23

M.

f The white girls are stay-ing next door, — you are

23

N.

23

acc

23

bs cl

23

sn/bs

23

mr b

23

pno

23

vln

23

vcl

25

S.

25

J.

25

E.

25

M.

in there with the o-ther blond chick.

25

N.

f The A - sian girls are in one room, the

25

acc

25

bs cl

25

sn/bs

25

mrb

25

pno

25

vln

25

vlc

This musical score is for a piece titled "Five Bachelorettes". It features five vocal soloists (Soprano, Alto, Tenor, Mezzo-soprano, and Contralto) and a full orchestra. The score is in 12/8 time and the key signature has one sharp (F#). The vocal parts have lyrics: "in there with the o-ther blond chick." and "The A - sian girls are in one room, the". The orchestration includes strings, woodwinds (flute, clarinet, bassoon), brass (trumpet, trombone, tuba), percussion (snare drum, bass drum, cymbals, triangle, xylophone, maracas), piano, and violin/viola. The score is divided into two systems, each with a rehearsal mark at measure 25. The vocal parts are written in treble and bass staves, while the orchestral parts are written in their respective staves. The piano part features a complex, rhythmic accompaniment. The strings and woodwinds provide harmonic support, while the brass and percussion add texture and dynamics.

Five Bachelorettes

9

C

27

S. *mp* The

J.

E.

M.

N. whitegirls in the other.

acc

bs cl

sn/bs

mrb *mp*

pno *mp*

vln

vlc

30

S. *4* *4* *4* *4*

dea-ler-tai-ner who looked e-xac-tly like Tay-lor Dayne, we kept run-ning in-to her from

J.

E.

M.

N.

acc *mp* *8:* *8:*

bs cl

sn/bs

mr b

pno

vln *mp*

vlc

32

S. 12 to 4 a m when we were real-ly drunk,

32

J.

32

E.

32

M.

32

N.

32

acc

32

bs cl

32

sn/bs

32

mr b

32

pno

32

vln

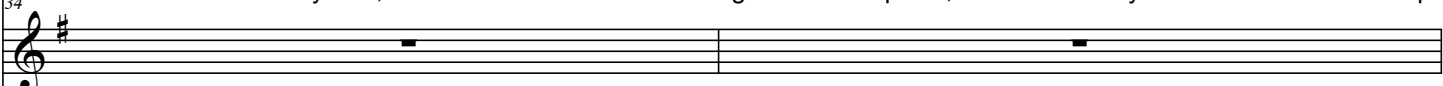
32

vlc

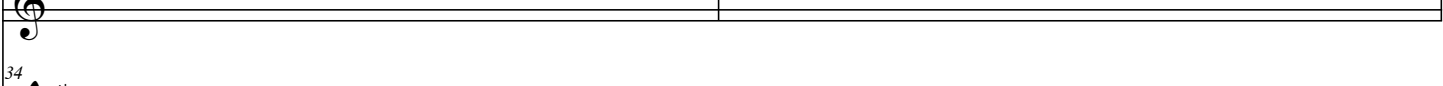
34

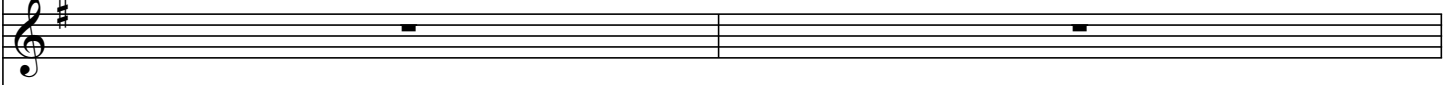
S. 

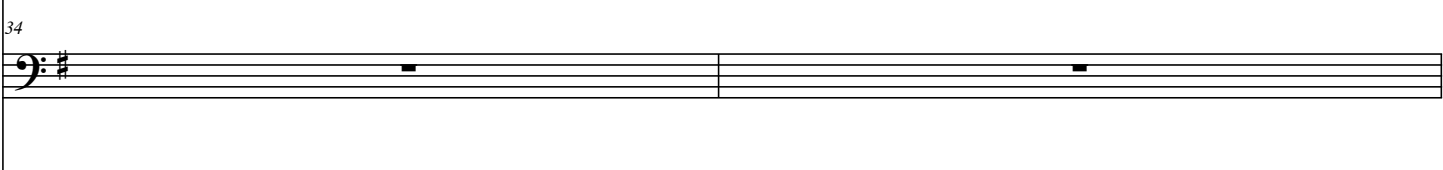
she was really hot, we told her she was too good for this place, and every so often she would stop

J. 

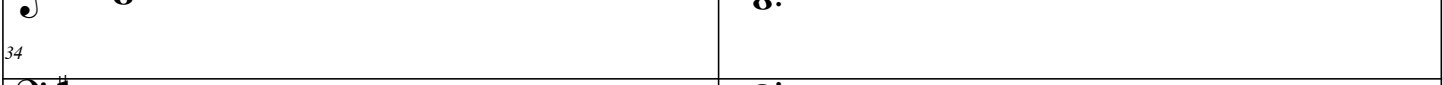
E. 

M. 

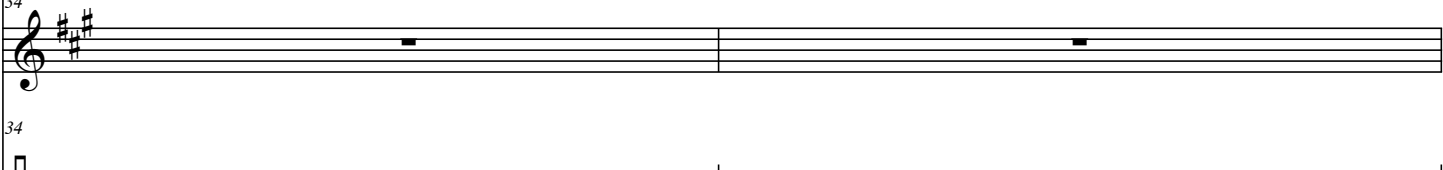
N. 

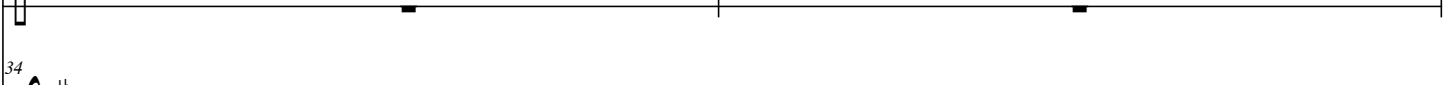
acc 

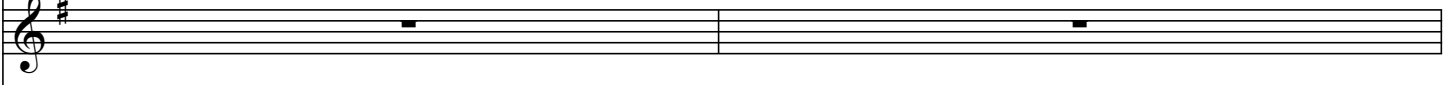
bs cl 

sn/bs 

mrb 

pno 

vln 

vlc 

36

S. *4* dealing, climb on a small stage and lip sync to Tay-lor Dayne. *4*

J.

E. *f* I'm

M.

N.

acc *f*

bs cl *f*

sn/bs *f*

mrp *f*

pno

vln

vlc

D

38

S.

J.

38

tired of ta-king cabs. ____ If we're going to go out, we need a li-mo.

E.

M.

N.

38

acc

38

bs cl

38

sn/bs

38

mrb

38

pno

38

f

vln

38

f

vlc

38

f

40

S. *f* Ri - ding in a li - mo, it's so much fun. _____

J. Ri - ding in a li - mo, it's so much fun. _____

E. *f* Ri - ding in a li - mo, it's so much fun. _____

M. *f* Ri - ding in a li - mo, it's so much fun. _____

N. *f* Ri - ding in a li - mo, it's so much fun. _____

acc

40

bs cl

40

sn/bs

40

mrb

40

pno

40

vln

40

vlc

42

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrb

pno

vln

vlc

Hey,

44

S.

44

J.

44

E.

where's the box of char - gers?

44

M.

44

N.

44

acc

44

bs cl

44

sn/bs

44

mrb

44

pno

44

vln

44

vlc

46

S.

46

J.

46

E.

46

M.

46

N.

46

acc

46

bs cl

46

sn/bs

46

mrb

46

pno

46

vln

46

vlc

All of us were dressed pro-vo - ca-tive-ly, so slu-ty, with plun - ging neck -

48

S.

48

J.

48

E.

48

M.

lines.

48

N.

A - fter an o - ver-priced din-ner at the Red Room, Rus-sian Lounge,

48

acc

48

bs cl

48

sn/bs

48

mrb

48

pno

48

vln

48

vcl

50

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrb

pno

vln

vlc

52

S.

52

J.

52

E.

52

M.

52

N.

food good, wa - ter cos-ting more than the

acc

52

bs cl

52

sn/bs

52

mr b

52

pno

52

vln

52

vlc

54

S.

J.

E.

M.

N.

drinks did.

acc

bs cl

sn/bs

mrb

pno

vln

vlc

Five Bachelorettes

23

This reminds me of a story Henry told me, how the working women sit at the slots and bet very slowly in order to keep their seats, how they scan for marks and how they start conversations.

E
56 ♩=80

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrb

pno

vln

vlc

p

The musical score is for a piece titled "Five Bachelorettes". It features ten staves: five vocal staves (Soprano, Alto, Tenor, Mezzo, Bass), an accordion (acc), a baritone saxophone (bs cl), a snare drum/bass drum (sn/bs), a maracas (mrb), a piano (pno), a violin (vln), and a viola (vlc). The key signature has one flat (B-flat), and the tempo is marked as quarter note = 80. The score begins at measure 56. The vocal parts and the piano, accordion, and maracas parts are mostly silent, indicated by whole rests. The baritone saxophone and snare/bass drum parts also have whole rests. The violin part is active, playing a melodic line with slurs and a dynamic marking of *p* (piano). The viola part is silent. The time signature changes from 6/8 to 4/8 at the end of the score.

63

S.

63

J.

63

E.

63

M.

63

N.

The

63

acc

63

bs cl

63

sn/bs

63

mrb

63

pno

63

vln

63

vlc

F

♩=120

S.

J.

E.

M.

N.

first bar, RAIN in Palms Ca - si - no Re-sort,

a

acc

bs cl

sn/bs

mrb

pno

vln

vlc

*f**f*

70

S. round stage with wa - ter, a hot night - club, with a big thing spit - ting

70

J.

70

E.

70

M.

70

N.

70

acc

70

bs cl

70

sn/bs

70

mrb

70

pno

70

vln

70

vlc

72

S. fire o - ver the au - di-ence,

72

J.

72

E.

72

M. the boys, late twen-ties and ear - ly thir-ties, out of

72

N.

72

acc

72

bs cl

72

sn/bs

72

mrb

72

pno

72

vln

72

vlc

The musical score is written for a vocal ensemble and a full band. The vocal parts (S., J., E., M., N.) are in soprano, alto, tenor, male, and bass staves respectively. The piano accompaniment (acc) is in grand staff. The instrumental parts include baritone saxophone (bs cl), snare/bass drum (sn/bs), mallets (mrb), piano (pno), violin (vln), and cello (vlc). The score is in 12/8 time and features lyrics about a fire over the audience and boys from the late twenties and early thirties.

74

S. 

J. 

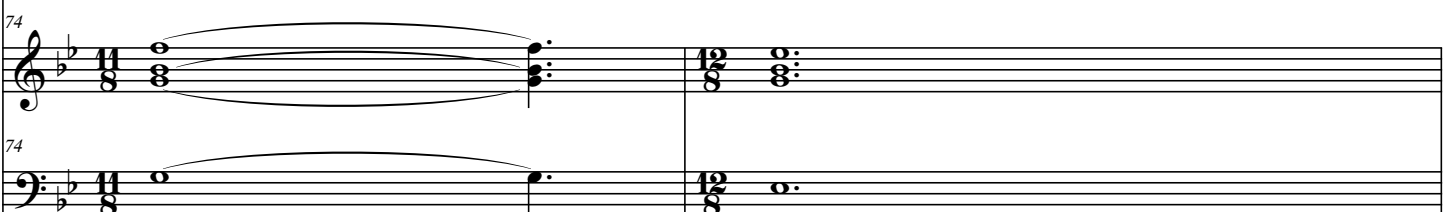
E. 

M. 

74 col - lege a few years, waist-lines sprea-ding from their shit - ty jobs___ but

N. 

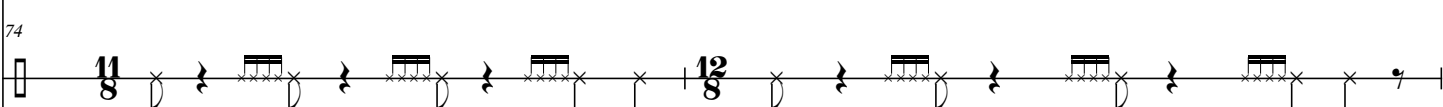
74

acc 

74

bs cl 

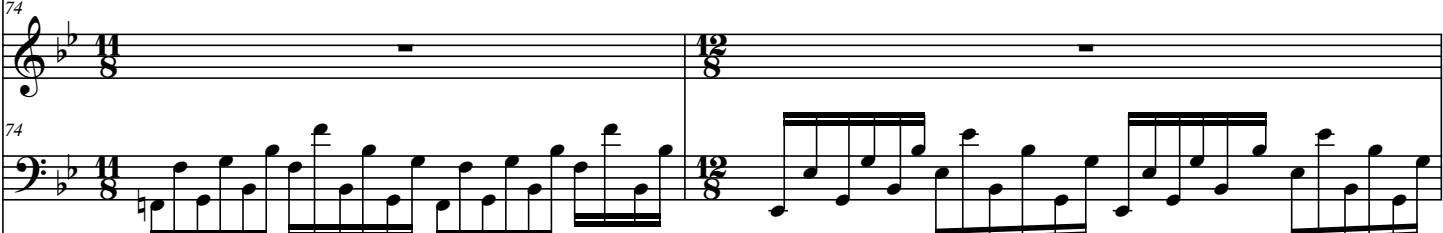
74

sn/bs 

74

mrb 

74

pno 

74

vln 

74

vlc 

76

S.

76

J.

76

E.

76

M.

76

N.

76

acc

76

bs cl

76

sn/bs

76

mrb

76

pno

76

vln

76

vlc

These

wan - ting to keep the par - ty go - ing, to get laid how - e - ver they can.

78

S.

78

J.

boys with their collars popped, shirt-tails out, ha-rassing the Asian girls, the pe -

78

E.

78

M.

78

N.

78

acc

78

bs cl

78

sn/bs

78

mrp

78

pno

78

vln

78

vlc

80

S.

80

J.

tite ones, who kept get-ting their boobs grabbed by boys real - ly drunk,

80

E.

80

M.

80

N.

80

acc

80

bs cl

80

sn/bs

80

mrb

80

pno

80

vln

80

vlc

82

S.

82

J.

82

E.

real - ly drunk.

He says hey, they say you're a bit of a big girl, but

82

M.

82

N.

82

acc

82

bs cl

82

sn/bs

82

mrb

82

pno

82

vln

82

vlc

The musical score is for a piece titled "Five Bachelorettes" on page 32. It features five vocal parts (Soprano, Alto, Tenor, Mezzo, Bass) and several instrumental parts. The vocal parts are in treble clef, while the instrumental parts are in various clefs (treble, bass, and grand). The score is in 4/4 time with a key signature of one sharp (F#). The vocal parts have lyrics: "real - ly drunk. He says hey, they say you're a bit of a big girl, but". The instrumental parts include piano accompaniment, bassoon/clarinet, snare/brush, maracas, violin, and viola.

84

S.

J.

E.

let's go, so I grab his thumb and say I'm going to break your wrist.

M.

"These

N.

acc

bs cl

sn/bs

mr b

pno

vln

vlc

86

S.

86

J.

86

E.

86

M.

dyke bit-ches are reall - y rude," but the guard throws him out of the

86

N.

86

acc

86

bs cl

86

sn/bs

86

mrp

86

pno

86

vln

86

vcl

88

S.

88

J.

88

E.

88

M.

88

N.

bar.

Let's go, Ghost Room, we need to get a li - mo, we

acc

88

bs cl

88

sn/bs

88

mrb

88

pno

88

vln

88

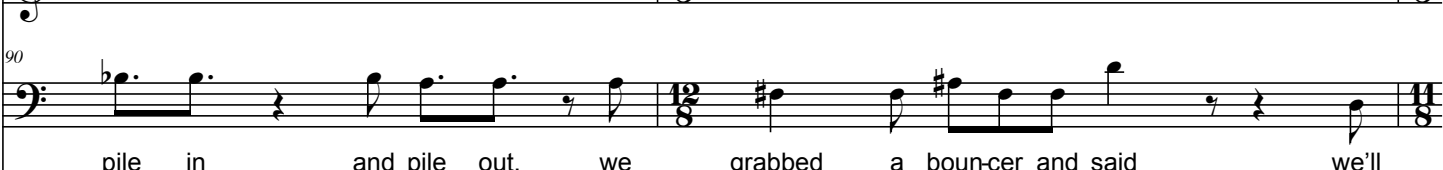
vlc

90
S. 

90
J. 

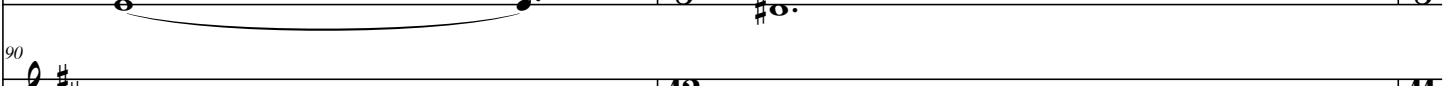
90
E. 

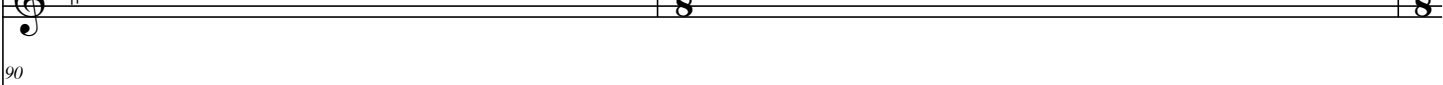
90
M. 

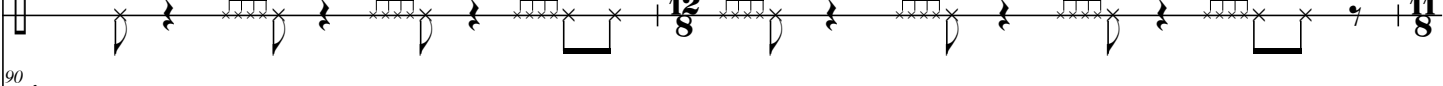
90
N. 
pile in and pile out, we grabbed a bouncer and said we'll

90
acc 

90
bs cl 

90
sn/bs 

90
mrb 

90
pno 

90
vln 

90
vlc 

92

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mr b

pno

vln

vcl

We

give you twenties and you stand here and give us room to act out.

94

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrbs

pno

vln

vcl

mp We

want to get drunk and not be ha - rassed.

Five Bachelorettes

39

G $\text{♩} = 100$

96

S.

96

J.
shopped, blew threw this mall with the high-est high end, where e - very de -

96

E.

96

M.

96

N.

96

acc

96

bs cl
p

96

sn/bs

96

mrb

96

pno

96

vln
p

96

vlc

101

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrb

pno

vln

vlc

sig-ner i-ma - gi - na-ble has a bou - tique.

pp

p

105

S. *mp* I've ne - ver tried on a pair ____ of Giu - sep - pe Za -

J.

E.

M.

N.

acc *mp*

bs cl

sn/bs

mrbs

pno

vln

vlc

H

108

S. not - ti shoes be - fore. _____ *mf* Leo-pardprint shoes with

J. _____ *mf* Leo-pardprint shoes with

E. _____ *mf* Leo-pardprint shoes with

M. _____ *mf* Leo-pardprint shoes with

N. _____ *mf* Leo-pardprint shoes with

acc 108 *mp*

bs cl 108

sn/bs 108

mr b 108 *mp*

pno 108 *mp*

vln 108

vlc 108

III

S. red pa - tent lea - ther heels___ and red shoes with

III

J. red pa - tent lea - ther heels___ and red shoes with

III

E. red pa - tent lea - ther heels___ and red shoes with

III

M. red pa - tent lea - ther heels___ and red shoes with

III

N. red pa - tent lea - ther heels___ and red shoes with

III

acc

III

bs cl

III

sn/bs

III

mrb

III

pno

III

vln

III

vlc

113
S. cheetah print heels. ____

113
J. cheetah print heels. ____

113
E. cheetah print heels. ____

113
M. cheetah print heels. ____ *f* Na - o-mi bought some boots that she still wears all the time.

113
N. cheetah print heels. ____

113
acc *f*

113
bs cl *f*

113
sn/bs *f*

113
mrb

113
pno *f*

113
vln *f*

113
vlc *f*

116

S.

116

J.

116

E.

116

M.

116

N.

116

acc

116

bs cl

116

sn/bs

116

mrp

116

pno

116

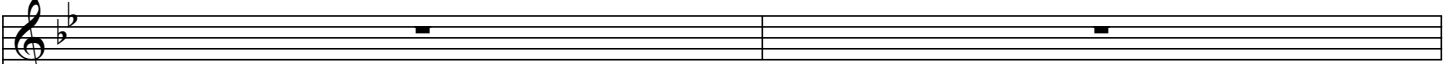
vln

116

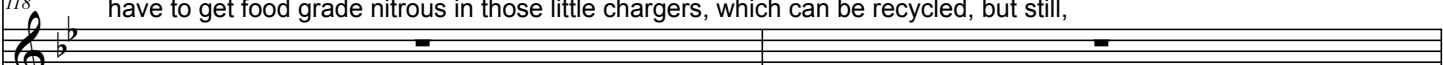
vlc

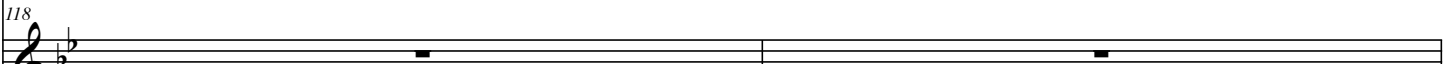
Breaking open a case of whip-its that were ordered online, that she had delivered to the hotel, she told us a story how she had a friend that worked at someplace, maybe Airgas,

118

S. 

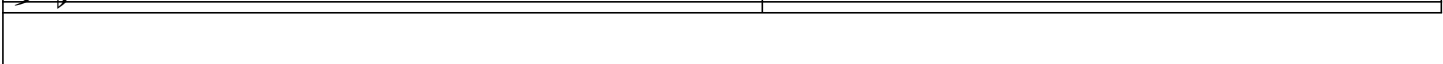
118 and they found a canister and would get it filled there, but he got fired, and now they have to get food grade nitrous in those little chargers, which can be recycled, but still,

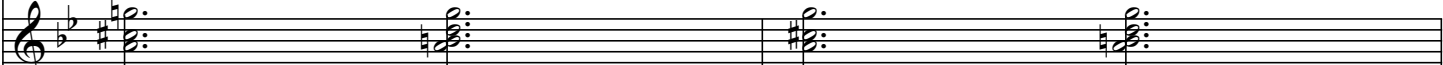
J. 

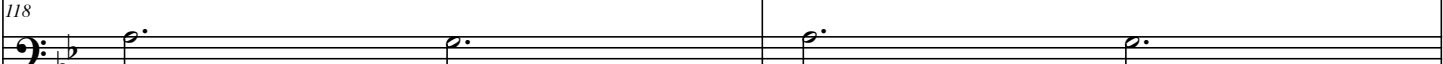
E. 

M. 

N. 

acc 

bs cl 

sn/bs 

mrp 

pno 

vln 

vcl 

♩=75

120

S.

you have to wonder what the garbage man thinks when he picks up the trash and all those little metal canisters are clinking around.

120

J.

120

E.

120

M.

120

N.

p |

acc

120

bs cl

120

sn/bs

120

mrb

120

pno

120

vln

120

vlc

I

123

S.

J.

E.

M.

N.

won - der if they look for that, like they look at your me - ter for tell-tales of

acc

bs cl

sn/bs

mrbs

pp

detached

pno

pp

vln

vlc

125

S.

125

J.

125

E.

p We were trying to have fun with each o - ther, we

125

M.

125

N.

grow lights.

125

acc

125

bs cl

125

sn/bs

125

mr b

125

pno

125

vln

125

vlc

127

S.

127

J.

127

E.

127

M.

127

N.

127

acc

127

bs cl

127

sn/bs

127

mrbs

127

pno

127

127

vln

127

vlc

didn't want to get laid, we were three to a bed a-ny-way.

129

S.

129

J.

129

E.

129

M.

129

N.

129

acc

129

bs cl

129

sn/bs

129

mr b

129

pno

129

vln

129

vlc

Next day, lots of just being hung over, sitting by the pool, staying at the Imperial Palace where you can open the windows and stand on the balcony: important if you want to smoke.

p And the

pp

131

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrbs

pno

vln

vlc

drink-ing would start a-gain, ear-ly in the day, wan-de-ring drunk in the ci-ty.

133

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrbs

pno

vln

vlc

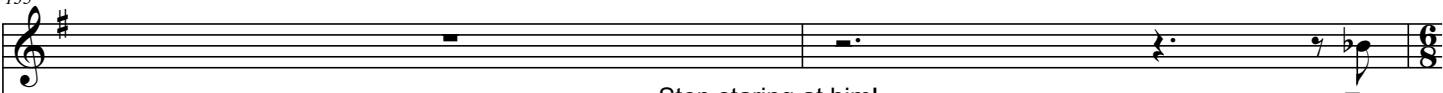
but, um, the Imperial Palace
is Chinese, not Japanese.

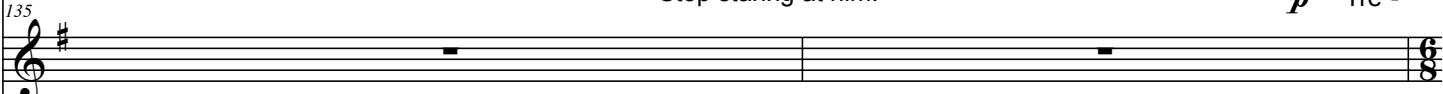
The Imperial Palace
– cue the Japanese
music here.

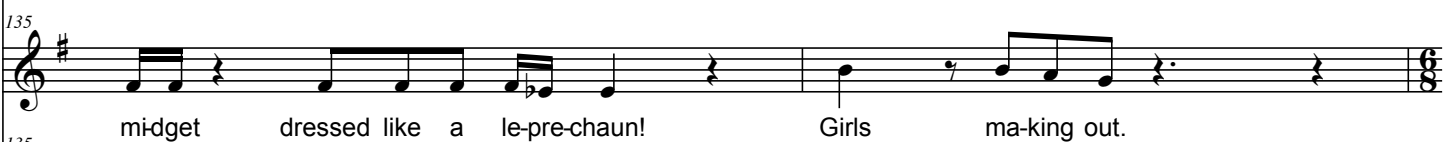
Yah, I'm Korean, whatever.

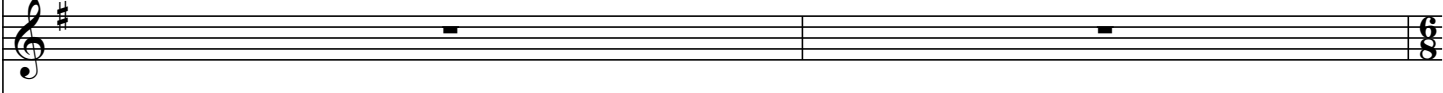
p A

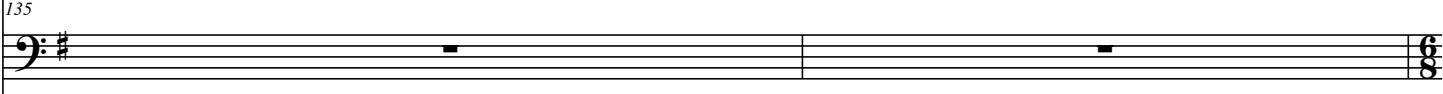
135

S. 

J. 

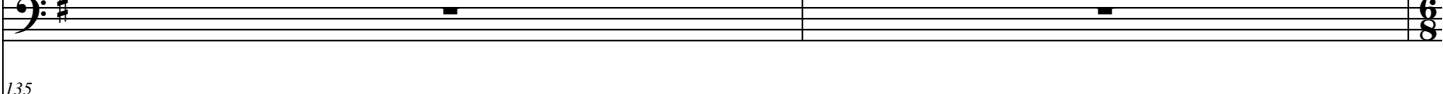
E. 

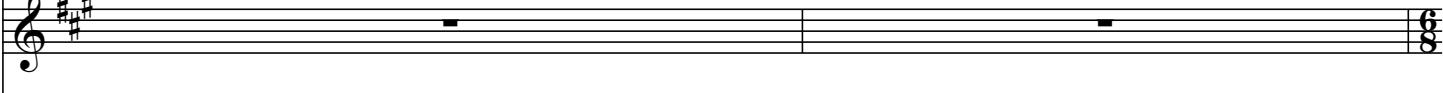
M. 

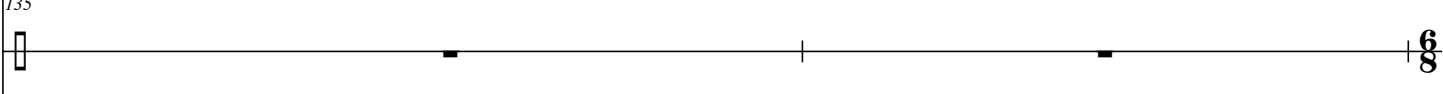
N. 

acc 

bs cl 

sn/bs 

mrbs 

pno 

vln 

vlc 

135

137

S. *men-dous - ly plun - ging neck-line. And look at that piece she's*

137

J. *p Don't wear a bra! _____*

137

E. _____

137

M. _____

137

N. *p Don't wear a bra! _____*

137

acc _____

137

bs cl _____

137

sn/bs _____

137

mrbs _____

137

pno _____

137

vln _____

137

vlc _____

♩=120

J

S.

J.

E.

M.

N.

acc

bs cl

sn/bs

mrb

pno

vln

vlc

wearing.

pp

pp

pp

143

S.

143

J.

143

E.

143

M.

143

N.

143

acc

143

bs cl

143

sn/bs

143

mp

mp

143

mr b

143

pno

143

mp

143

vln

143

mp

143

vlc

mp

146

S.

146

J.

146

E.

146

M.

146

N.

146

acc

146

bs cl

146

sn/bs

146

mrb

146

pno

146

vln

146

vlc

f

f

♩=100

149

S.

149

J.

found the box of char-gers, it was un-der the bed.

149

E.

found the box of char-gers, it was un-der the bed. *p*

149

M.

149

N.

149

acc

f

149

bs cl

f

149

sn/bs

f

149

mrb

149

pno

f

149

vln

f

149

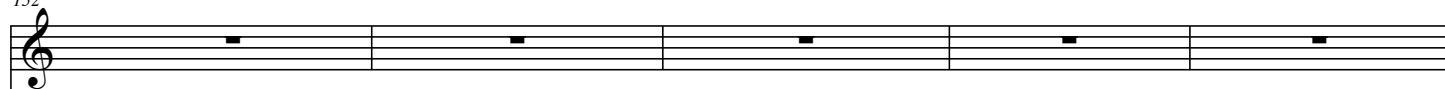
vlc

f

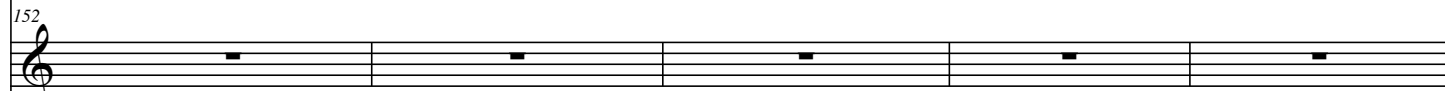
K

152

S.



J.

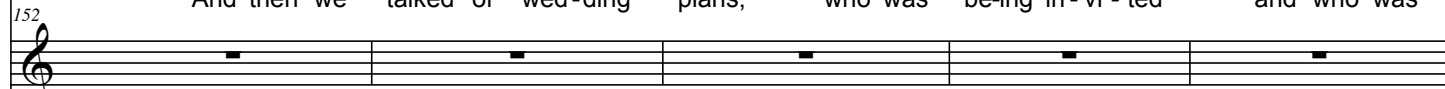


E.

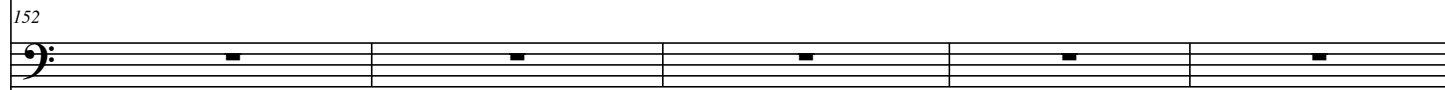


And then we talked of wed-ding plans, who was be-ing in - vi - ted and who was

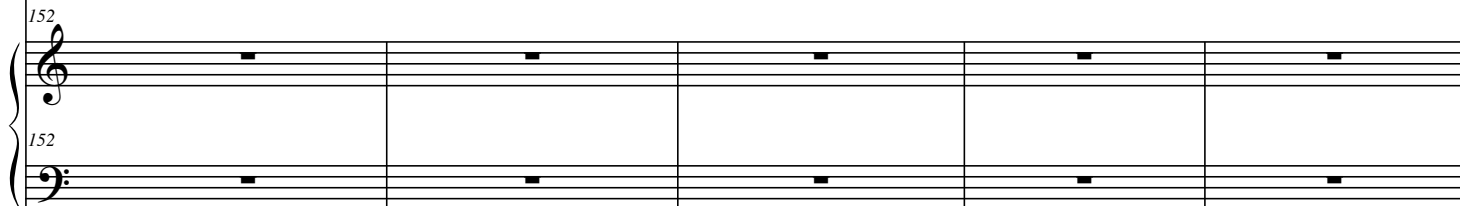
M.



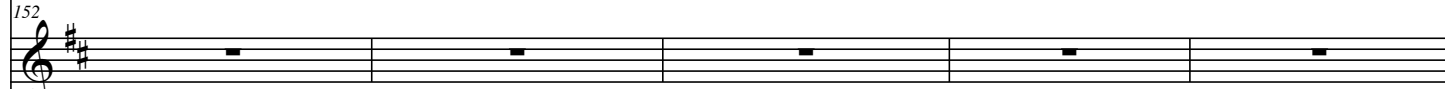
N.



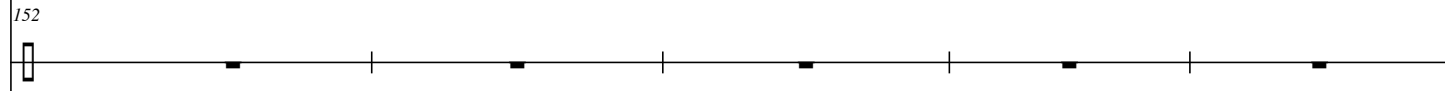
acc



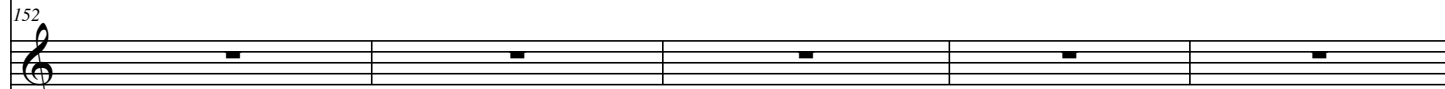
bs cl



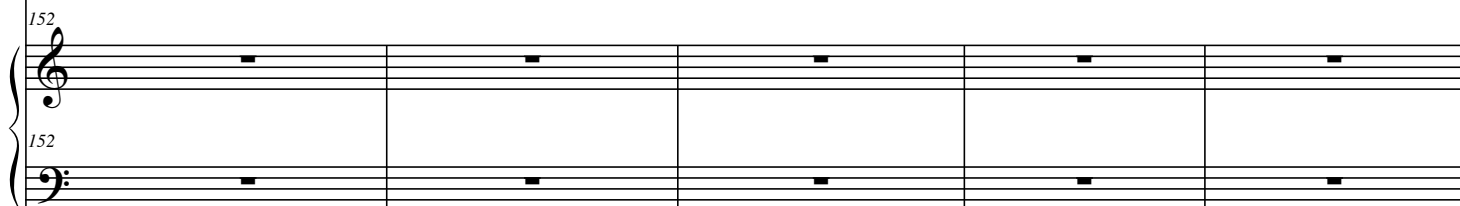
sn/bs



mrb



pno



vln



vlc

*pp**pp*

157 *rit.*

S.

J.

E.

not and why, — the mu - sic choi - ces and what's the first dance.

M.

N.

acc

bs cl

sn/bs

mr b

pno

vln

vlc