

Henrik Hellstenius

TOGETHER

for

six singers, piano, sampler and percussion

Score



Henrik Hellstenius

TOGETHER

for Six Singers, Piano, Sampler and
Percussion

(2021)

Duration: c. 26 min.

Comissioned by *Oslo International Church Music Festival*, with
financial support from *Det Norske Komponistfond*.
Written for *Nordic Voices, Ellen Ugelvik and Jennifer Torrence*

Full Score



WILHELM HANSEN MUSIKFORLAG

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INSTRUMENTATION

Sopran I
Sopran II
Alto
Tenor
Baritone
Bass

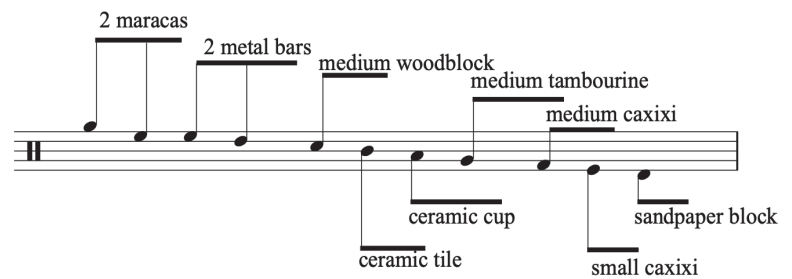
Percussion/voice:

Glockenspiel
Vibraphone
Bass Drum
Tuned gongs:



On table:

maracas
2 metal bars
1 medium woodblock
1 ceramic tiles
1 ceramic cup
1 medium tambourine
1 medium caxixi
1 small caxixi
Sandpaper Block



Piano/sampler

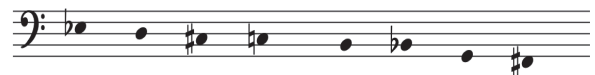
E-bow
Percussion mallets

In part I: Prepare B3 with a magnet.

In part II:

1) Five resonating objects to be placed on strings like small metal bowls, glass bowls etc.

2)Preparation with rubber:



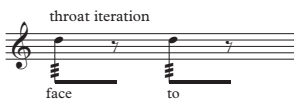
score in C
durata : 26 min

PERFORMANCE NOTES

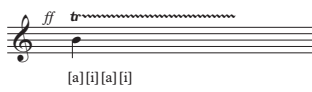
Voices



Highest/ lowest pitch possible



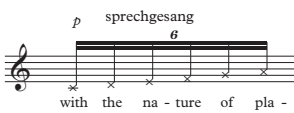
Throat iteration, produced far back in throat



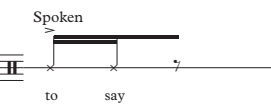
Strong vibrato voice, like "ululation" arabic female calling voice.



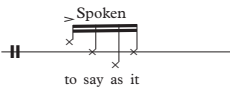
Make speech sound indicated.



Sprechgesang, in between talking and singing, but with singing voice. Free pitches.



Speaking voice, in individual natural and neutral speaking range.



Speaking voice, follow the curve of intonation.

- ‡ Pitch raised by 1/4
- ‡ Pitch lowered by 1/4

Piano



Chromatic cluster



Diatonic cluster



Crescendo from silence

Henrik Hellstenius

Together

I.

You, me, we

Ich, du, me, us, we

Him, they, she, me, we

Du, ich, jeg, vous, we

Vous, us, Ihr, jeg, du

/So I listen to you, so you listen to me, anywhere, somewhere, do you hear me anywhere, will you listen to me?/

Toi, elle, you, him

/:Him, her us, them us we, me they us them:/

/Do you listen, anytime, anywhere, to the words people say, somewhere, anywhere, Do I listen, anytime anywhere what they need to say/

Toi, me, du, jeg, vi

/:you, me, him she, her, they, us we, them, I:/

/I will listen to you, will you listen to me, to the words I say, I will see you, will you listen to me, will you see me, will you talk to me?/

They, us, vi, meg, tu, du, us

/jeg, meg, dem, de oss, dere, han, hun, henne, vi og jeg du, meg, de, oss, dere han, hun, henne, vi/

/is there anywhere we can talk, is there any place we can talk, is there somewhere, we can talk, you and me, somewhere, anywhere, anyplace, you and me. You and me, just you and me, see each other's face. Just you and me watch each other's face and listen, just talk to each other, just listen and see the others face/

/:only you, us he, she, they:/

II.

/:So I listen to you

Will you listen to me:/

Anywhere, somewhere

Do you hear me

Somewhere, anywhere

Will I listen to you

Anytime, anywhere

To the words people say

Somewhere, anywhere

Do you listen

Anywhere, anytime

What do they mean to say

To unfold what you, what I

don't have the words to say clearly

To be curious and to respond to what the others intend, rather than what they say

Listening is a response to somebody else

/:Watch me, talk, see my face, listen!:/

To catch the sound

The buzz of the world

I will listen to you

/:the face the hand the eye:/

/:me, them, they, us together, we:/

/face to face, you and me, nothing else is real:/

/what is said and what is not said/

/I have to learn to/listen to the/be with people/

/listen to the other/

/I have to learn/ to be with people/

/that I don't understand/ and that I don't like/

III.

*Do I push
Or do I hold back?
Do I act
Or do I wait?
Do I give
Do I give Or take?
Am I certain
Or curious?
Do I listen
Or do I talk?
Do you listen
To me?*

IV.

*I give, to get back.
For others,
in spite of myself,
I must try to be with people I don't like.*

*What we need is time – together
After you
from myself*

V.

*Do I
Can I
Will I
Need I
Shall I*

*Do you
Will you
Can you see me*

*Do they
Will they
Can they*

*I like people who doubt
I like people who tremble
I like people who listen
I like those who panic
People who tremble
Those who have no sense of logic
Those who contradict themselves*

/:What we need is time – together:/

VI.

VII.

*What do I get for being polite
What do I get For giving you space
What do I get For listening to you
What do I get For giving you attention
What do I get back from you?
Is it a game of zero-sum?
Do you see me as I see you?
Or Is it only for me to give*

*FUCK IT!
I said I am sorry*

*and for you to receive
win-win or zero-sum*

*Do you care?
Do you really care?
I am not sure if you really care
Or if you are just pretending
Do you care?
Why should I care?
If you don't care?
The way you behave.
The words you say.*

*I said I am sorry
I told you, I am sorry
Did you hear that I said that I am sorry?
I said I am sorry
Listen to me: I --- am-----sorry
Did you hear me say that?
jeg plager deg,
That I am sorry?
I am REALLY sorry!
jeg stoler ikke på deg,
Forgive me.
I said forgive me!
Do you hear that I asked you to forgive me?
Can't you hear that I ask if you can forgive me?
FORGIVE ME YOU STUPID ...*

Do you see me as I see you?

FUCK YOU!

*What do I get for giving you space
For giving you my attention
jeg lar deg utnytte meg,
What do I get back?
I will NEVER SAY SORRY!
jeg forguder deg,
FUCK YOU!
Do you care?
Why should I care, if you don't care?*

*To go, to be, to see Let it be me, let it be you
Be said, be sold, be little That is the world,
Be said, be sold, be little That is the world, The world as we know
As we know it, as we know it From the start, and until the end
The world, the man, the woman, The Child, it is not without
The Child, it is not without Not without a start,
It is not without an end, The bitter end, the end That we all fear
The bitter end, the end The walls behind and the Loops in front
Loops in front Don't try to be smart, Just try to be you
That is not the easy way out That is the other way in
The other way in
To be To be in
To be out
To be in front
To be behind
Let it be
Let it loose.*

TOGETHER

for Six Singers, Piano, Sampler and Percussion

I.

Henrik Hellstenius

♩=52

English lyrics for the first system:

Soprano 1: Me [a] sotto voce

Soprano 2: You

Alto: You

Tenor: Me

Piano: e-bow p

The first system of the score is for measures 1-5. It features five vocal staves (Soprano 1, Soprano 2, Alto, Tenor, Baritone) and a piano staff. The tempo is marked as quarter note = 52. The key signature has one flat. The time signature is 3/4. The lyrics are in English. Dynamics range from mp to pp. The piano part uses an e-bow and is marked p.

German and Norwegian lyrics for the second system:

S. 1: me [a] sotto voce

S. 2: ich

A.: Du

T.: us.

Pno.: e-bow p

The second system of the score is for measures 6-10. It features five vocal staves (S. 1, S. 2, A., T., Baritone) and a piano staff. The lyrics are in German and Norwegian. Dynamics range from mp to pp. The piano part uses an e-bow and is marked p.

English lyrics for the third system:

S. 1: she [a] sotto voce

S. 2: me

A.: him

T.: they

Pno.: e-bow p

The third system of the score is for measures 11-15. It features five vocal staves (S. 1, S. 2, A., T., Baritone) and a piano staff. The lyrics are in English. Dynamics range from mp to pp. The piano part uses an e-bow and is marked p.

3

16

S. 1 Fr. ord. *mp* *pp* Eng. sotto voce
Vous We

S. 2 Nor. *mp* *pp*
Jeg

A. Ger. *mp* *pp*
Ich

T. Eng. *mp* *pp*
We.

Bar. Nor. *mp* *pp*
Du

Pno. e-bow *p*

4

20

S. 1 Nor. ord. *mp* *pp*
Jeg

S. 2 Eng. *mp* *pp* Nor. *pp* sotto voce
Us Du

A. Fr. *mp* *pp*
Vous

T. Ger. *mp* *pp*
Ihr

Bar.

Vib. *pp*

Pno. e-bow *p*

5

24

S. 1 *Fr.* *mf* *pp* *Eng.* sotto voce
Toi He

S. 2 *Eng.* ord. *mf* *pp*
You

A. *Fr.* *mf* *pp*
Elle

T. *pp*
him her us we them us you me they us we them

Bar. *pp*
Do I lis-ten a - ny-time a - ny-where to the

B. *Nor.* *mf* *pp*
Vi

Vib. *Ed.*

T-Gongs. *p* *l.v.*

B. D. *pp*

Pno. *l.v.* prep. with magnet *mf*

Sampl.

28

S. 1

S. 2
sprechgesang *pp* *p*
I will lis-ten to you I will

A.
sprechgesang *pp* *p*
Will you lis-ten to me will you?

T.
they us we them he she him her us we them us you me they us we them they us

Bar.
words peo - ple say som - where a - ny-where Do you lis - ten to what they need to say?

B.
sprechgesang *pp* *p*
I will is-ten to you I will

Vib.
p

Pno.
e-bow *p*

Sampl.
p

6

30

S. 1 Nor. ord. *mf* pp
Jeg

S. 2 Fr. *mf* pp Nor. *pp* sotto voce
Toi Vi

A. Eng. *mf* pp
Me

T. Ger. *mf* pp
Du

Bar. *p* 3 3 3 sf 3 sf 3
I will lis - ten to you will you lis - ten to me to the words I say I will see

B. *p* sf sf
you me him she her they us we them I you me him she her they us we them I you me him she

Vib. *p*

Pno. *p*

Sampl. *p*

33

S. 1

S. 2

A.

T.

Bar.

B.

Vib.

T-Gongs.

B. D.

Pno.

Sampl.

Nor. *mf* Meg

Eng. *mf* Us

Nor. *mf* Vi

Eng. *mf* They

Ger. *mf* falsetto Du

Fr. *mf* Tu

sf

sf

sf

sf

sf

sf

p

p

p

p

mf

p

mf

p

mf

p

you will you see me will you lis-ten to me a-ny-place a-ny-time will you see me?

her they us we them I you me him she her they us we them I you me him she her they us them

l.v.

prep. with magnet

37 *pp*

S. 1 *sprechgesang* *pp* *mf*
I will lis - ten to you I will

S. 2 *pp* *pp* *mf*
Will you lis-ten to me will you?

A. *p* *sf* *p* *sf* *p*
jeg du meg dem de oss de-re han hun hen-ne vi
jeg du meg dem de oss de-re han hun hen-ne vi

T. *p* *sf* *p* *sf*
Is there a - ny-where we can talk is there some-place we can talk lis - ten to me

Bar. *pp* *p*

B. *pp* *sprechgesang* *pp* *mf*
I will is - ten to you I will

Vib. *mf*

Pno. e-bow *mf*

Sampl.

8

This musical score is for a vocal ensemble with piano and sampler accompaniment. It features six vocal parts: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The score is divided into two systems. The first system covers measures 39 to 42, and the second system covers measures 43 to 46. The lyrics are in German, English, and Norwegian. The piano part (Pno.) and sampler part (Sampl.) provide accompaniment. The score includes various musical notations such as dynamics (mf, pp, p, sf), articulation (accents), and phrasing (slurs). The vocal parts have lyrics in German, English, and Norwegian. The piano part has lyrics in English. The sampler part has lyrics in English. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

S. 1 (Ger.) *mf* Sie *pp* **S. 2** (Eng.) *mf* Her *pp* **A.** (Nor.) *mf* Hun *pp* jeg du meg dem de oss de - re han hun hen - ne vi og **T.** will you see me will you talk to me is there a - ny - where we **Bar.** you me him she her they us we them I you me him she her they us we them I you me him she **B.** (Eng.) *mf* You *pp* **Vib.** **Pno.** *mf* **Sampl.** *mf*

9

Fr.

ord.
mf

pp

sotto voce
pp

S. 1
41
Tu Us

S. 2
Nor. *mf* *pp*
Vi

A.
sf *sf* *sf*
jeg du meg dem de oss de-re han hun hen-ne vi
Ger. *mf* *pp*
Du

T.
sf *p* *sf*
can talk is there a-ny-place we can talk

Bar.
sf *p* *sf* Eng. *mf* *pp*
her they us we them I you me him she her they us we them I Me

B.
sf *p* *mf*
I you me him she her they us them

Vib.
mf

Pno.
mf

Sampl.
mf *mf*

44 **10**

S. 1 *Eng. ord.* *f* He *p*

S. 2 *Nor.* *f* Jeg *p*

A. *p* *sf* *p* *sf* *sf* *sf*
on-ly you us he she they on-ly you me them they us on-ly you us he she they on-ly you me them they us

T. *Ger.* *f* Sie *p*

Bar. *p* *sf* *p* *sf*
is there some-where we can talk you and me some-where a - ny-where a - ny-place you and

B. *Nor.* *f* Du *p* jeg du meg dem

Vib. *f*

Pno. *mf*

Sampl. *mf*

11

S. 1 *f* *p* *Nor.* Vi

S. 2 *f* *p* *Eng.* Us

A. *f* *f* *p* *Eng.* They

T. *f* *f* *p* *Fr.* Tu

Bar. *sf* *f* *f* *p* *Ger.* Du

B. *sf* *sf* *f* *p* *Eng.* Meg

Vib. *f*

Pno. *f*

Sampl. *f*

47

on - ly you us he she they on - ly you

me You and me, just you and

de oss de - re han hun hen - ne vi og jeg du meg dem

13

♩ = 60

12

50

S. 1 Ger. *f* Sie *p* Nor. *f* Vi *p* [a] *gliss.*

S. 2 Nor. *f* Vi *p* Eng. *f* You *p*

A. Nor. *f* Jeg *p* Fr. *f* Toi *p* *gliss.* *f* Toi

T. Ger. *f* Du *p* Ger. *f* Du *p* *gliss.* *f* Du

Bar. Eng. *f* We *p* Eng. *f* He *p* *gliss.*

B. Fr. *f* Toi *p* Nor. *f* Vi *p*

Vib. *f* *Poco pedal* *p* 6 6 6

Pno. *f*

Sampl. *f* *f*

14

57

S. 1 *Fr.* *f* *pp*
Vous a

S. 2 *Eng.* *f* *p* *pp*
We a

A. *Eng.* *f* *pp*
Me a

T. *Nor.* *f* *pp*
Jeg a

Bar. *Ger.* *f* *pp*
Ich a

B. *Ger.* *f* *p* *pp*
Du a

Vib. *f* *p* *Poco pedal*
6 3 6

Pno. e-bow *f*

Sampl.

61

S. 1 *Ger.* *mf* Sie *pp* *Eng.* *pp* sotto voce Him

S. 2 *Eng.* *mf* Her *pp*

A. *Nor.* *mf* Hun *pp* *Eng.* *mf* You *pp* *p* on-ly

T. *p* on-ly you us he she they on-ly you me *sf* them they us I you me you he they us she you

Bar. *p* is there some-where we can talk you and *sf* me some-where a-ny-where a-ny-place you and

B. *Eng.* *mf* You *pp*

Vib. *mf*

64

S. 1 *ord.* *Fr.* *mf* Tu *pp*

S. 2 *Nor.* *mf* Vi *pp*

A. *sf* you us he she they on-ly you me them they us *p* Du

T. *sfz* me they us them *mf* on-ly you us he she

Bar. *mf* me *sf* You and me, just you and *sf* me, see each o-thers face *mf* Me

B. *p* Just

Vib. *mf*

Pno. *e-bow* *p*

Sampl.

Eng.
sotto voce
pp

66

S. 1
Us

S. 2

A.
mf on - ly you us he she they *sf* on - ly you me them they on - ly

T.
p they on - ly you me them they us *sf* on - ly you us he she they on - ly you me them they us *p*

Bar.
pp

B.
sf you and me watch each o - thers face and *p* *sf* lis - ten just talk to each o - ther just lis - ten *mf*

Vib.
p

Pno.
mf

Sampl.
mf

Detailed description of the musical score: The score is for page 16, measures 66-71. It is in 5/4 time. The vocal parts (S. 1, S. 2, A., T., Bar., B.) have lyrics in English. S. 1 starts with 'Us' and has a *pp* dynamic. The Alto part has lyrics: 'on - ly you us he she they on - ly you me them they on - ly'. The Tenor part has lyrics: 'they on - ly you me them they us on - ly you us he she they on - ly you me them they us'. The Bass part has lyrics: 'you and me watch each o - thers face and lis - ten just talk to each o - ther just lis - ten'. The instrumental parts include Vibraphone (Vib.), Piano (Pno.), and Sampler (Sampl.). The Vibraphone part has dynamics *p* and *mf*. The Piano part has a *mf* dynamic. The Sampler part has a *mf* dynamic. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

17

Fr. *mf* *pp* *mf* *pp* Eng. *mf* *pp* Ger. *mf* *pp*

S. 1 Vous They Sie *pp*

S. 2 We De *pp*

Eng. *pp* *mf* *pp*

A. *sf* *sf* *sf* *sf* *p* *mf*
 you us he she they on ly you me them they on ly you us he she they on ly you me them they us me them they

Fr. *mf* *pp* *mf* *pp* *mf* *pp*

T. Tu moi lui vous nous elle ils je eux

Bar. *p* *mf* *sf* *p* *sf* *mf* *pp*
 and see the o - thers face Will you see me in the face will you lis-ten to me is there a-ny

Eng. *sf* *p* *sf* *mf* *pp*

B. on ly you us he she they on ly you me them they us I me

Vib. 6 6 3 3 3 6

Sampl. *mf*

73 *f*

S. 1

S. 2 *pp* *f*
me them they us me them they us me me me me me me me me me me me

A.

T. *pp*
a

Bar. *pp* *f*
I will see you talk I will watch you lis - ten to you

B. *pp*
a

T-Gongs.

B. D. *p*

Pno. *mf* prep. with magnet

accel. ♩ = 80 ♩ = 60

75 *pp* *f*

S. 1
me them they us me me them they us me me them they us me me them they us me

S. 2 *pp* *f*
me me them they us me me them they us me me them they us me me them they us

A. *f*

T. *f*

Bar. *pp* *f*
watch me talk see my face lis-ten watch me talk see my face lis-ten

B. *f*

T-Gongs.

B. D. *p*

Pno. *mf* prep. with magnet

19

77

S. 1 *Ger.* *pp* *mf* *mf*
Du er sie mich dich er sie Du

S. 2 *Eng.* *pp* *p* *pp* *mf*
You you you you you you you you you you you you

A. *Nor.* *pp* *p* *pp*
Vi vi vi vi vi vi vi vi vi vi Du vi oss du dem

T. *Fr.* *pp* *mf* *mf*
Tu vo vo vo vo vo vo vo vo vo vo vo vo vo vo vo Tu

Bar. *Nor.* *pp* *mf* *mf*
Vi vi vi vi vi vi vi vi vi vi vi vi vi vi Jeg

B. *Eng.* *pp* *mf* *pp*
Me me me me me me me me Me me me me

Vib. *pp*
℄

Pno. *pp*
Ord. on keys

79

S. 1
Du er sie mich dich er sie

S. 2
We we we we we we we we we we we we we we we we You

A.
vi oss du dem Du vi oss du dem de vi oss du dem de

T.
tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu Tu vo vo vo

Bar.
jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg vi vi

B.
me me me me me me me me me me me me you me me me me me me

Vib.
mf pp

Pno.
pp mf

Detailed description: This is a page of a musical score, page 21, starting at measure 79. It features seven vocal parts and piano accompaniment. The vocal parts are Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The piano part is divided into Vibraphone (Vib.) and Piano (Pno.). The score is in 3/4 time and includes various musical notations such as dynamics (mf, pp, f, p), articulation (accents), and fingerings (3, 5, 6). The lyrics are in German and English. The vocal parts have lyrics: S. 1: 'Du er sie mich dich er sie'; S. 2: 'We we we we we we we we we we we we we we we we You'; A.: 'vi oss du dem Du vi oss du dem de vi oss du dem de'; T.: 'tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu Tu vo vo vo'; Bar.: 'jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg jeg vi vi'; B.: 'me me me me me me me me me me me me you me me me me me me'. The piano accompaniment features complex rhythmic patterns with sixteenth and thirty-second notes, often with fingerings of 5 and 6. Dynamics range from piano (pp) to forte (f).

This musical score is for a vocal ensemble and piano. It consists of several staves:

- S. 1:** Soprano 1. Lyrics: "me me me me me me me me me me me me me me me me me". Dynamics: *ff* (first half), *p* (second half).
- S. 2:** Soprano 2. Lyrics: "I I I I I I I I I I I I I I I I I". Dynamics: *ff* (first half), *p* (second half).
- A.:** Alto. Lyrics: "vi oss du dem vi oss du dem vi oss du dem". Dynamics: *ff* (first half), *p* (second half).
- T.:** Tenor. Lyrics: "tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu". Dynamics: *p* (first half), *ff* (second half).
- Bar.:** Baritone. Lyrics: "vi vi vi vi vi vi vi vi vi vi vi vi vi vi vi vi vi". Dynamics: *p* (first half), *ff* (second half).
- B.:** Bass. Lyrics: "me me me me me me me me me me me me me me me me me". Dynamics: *p* (first half), *ff* (second half).
- T-Gongs:** Timpani. No lyrics.
- Pno.:** Piano. No lyrics.

The score is divided into two measures by a vertical bar line. The first measure contains the vocal entries and the piano accompaniment. The second measure contains the vocal responses and the piano accompaniment. Dynamics range from *p* (piano) to *ff* (fortissimo). Fingerings and articulation marks are present throughout the score.

87

S. 1
they we you me they we you me

S. 2
we we we we we we we we we we we we we we we we

A.
du du du du du du du du du du du du du du du du

T.
vo vo vo vo vo vo vo vo vo vo vo vo vo vo vo vo

Bar.
vi vi vi vi vi vi vi vi vi vi vi vi vi vi vi vi

B.
me me me me me me me me me me me me me me me me

T-Gongs.
[Musical notation]

Pno.
[Musical notation]

88

S. 1

S. 2

A.

T.

Bar.

B.

T-Gongs.

Pno.

Nor.

pp *mp* *pp*

3 6 6

du du du du du du meg meg meg meg meg meg jeg jeg jeg

vi vi vi vi vi vi vi

vo vo vo vo vo vo a

vi vi vi vi vi vi a

Nor.

pp *mp* *pp*

3 6 6 3

jeg jeg jeg jeg jeg jeg du du du du du du vi vi vi jeg jeg jeg jeg

l.v.

⑧

⑧

II.

♩=58

Soprano 1 *pp* I

Soprano 2 *pp* I

Alto *pp* I

Tenor *pp* I

Baritone *mf* 6 whisper I will lis-ten to you

Bass *mf* 6 whisper I will lis-ten to you

The spoken part should sound as natural as possible, so a freer rhythm is possible where needed.

Percussion *mf* *sempre* 6

Voice *p* *sempre* 3

So I lis-ten to you Will you lis-ten to me? Do I lis-ten to you?

1

5

S. 1 *pp* Do *f* you I *pp*

S. 2 throat iteration *p* Do you

A. *pp* Do *p* you *gliss.* hear

T.

Bar. *mf* 6 Do you lis-ten to me?

B. *mf* 6 Do you lis-ten to me

Perc. 3 6 6 3

Voice 3 3 3 3 Do you lis-ten to me? Will I lis-ten to you Will you lis-ten to me?

B. D. *p*

Pno. Glass slide, hit strings and iterate 1 *f*

8

S. 1 *f* *f*
you

S. 2 *p*
see my face see

A. throat iteration *p*
see my my eyes

T. *pp* *f* *pp*
I I

Bar. *p* *f*
falsetto *ord.*
the face the hand the eye the face the hand the eye the face the hand

B. *pp* *f* *pp*
me you *gliss.* *growl*

Perc. *f* *p* *f*
3 *3* *3*

Voice *p* *f*
3 *3* *3*
watch me talk, see my face, lis-ten

B. D. *pp* *f* *pp* *p*
3 *3* *3* *3*

Pno. *mf* *f*
Small metal cup, with magnet. Pluck and let vibrate. *2*
Glass slide *1* *8va*

2

11

S. 1 *f* *ffpp*
you Do

S. 2 sotto voce *pp*
a

A. ord. *pp*
Do you hear

T. me them they us

Bar. falsetto *pp* ord. *mf*
the face the hand the eye the face the hand the eye

B. ord. *f* *p*
me

Perc. *mf* *f*

Voice *p* *f*
A-ny-time a-ny-where A-ny time a-ny where Do you hear me?

B. D. *p* *f*

Pno. *mf*
Large wooden object, vibrate on strings
8va

Glass slide

13 *f* *pp* sotto voce *f*

S. 1 you hear do you hear

S. 2 *ord.* *p* *f*
e a o u

A. *f*
[e]

T. *mf*
me them me them they us me them

Bar.

B. *f* growl *p*

Perc. *mf* *mf* *mf*

Voice *mf* *mf* *mf*
Do you lis-ten to me? to the words that I say to the words that I say

Pno. *mf* *mf* *mf* *f*
2 Metal cup 3 Wood object 1 *8va* Glass slide

p *8va*

3

16

S. 1 *sotto voce* *pp* *p* ord. a a o u

S. 2 *p* *f* I e a o u

A. *f* *p* *f* *p* Do you li - sten [si] as high as possible *sfz*

T. *p* No-thing else is real no-thingelse is real no-thing [si] as high as possible *sfz*

Bar. ord. *p* Face to face,talk with the eyes the eyes No-thing else is real. face to face no-thing else is real not-thing else

B. ord. *p* Face to face, talk no-thingelse is real no-thing else is real. Face to face with the eyes

Perc.

Pno. Metal ball. Hit strings, 4 vibrate and gliss. *f* gliss. *f* gliss.

18

S. 1 *f* *pp* *f*
[a] [e]

S. 2 *pp* *f*
[a] [e]

A. *p* *f* *sffz*
me them they us me them me them they us me them
[de] as low as possible

T. *p* *f* *sffz*
me them they us me them me them they us me them
[de] as low as possible

Bar. *3* *3* *3* *3*
is real face to face No-thing else is real no-thing else is real. with the face to face

B. *3* *3* *3* *3* *sffz*
talk with the eyes No-thing else is real. No-thing else is real. No-thing else is real. [de] as low as possible

Perc. *mf* 6

Voice *mf* 3
Do I

Pno. [5] Large glass object, slide on strings
mf
Ped.

4

20

S. 1 *pp* *f* a [a]

S. 2 *pp* *f* sharp li - - sten

A. *sffz* [si] *sffz* [si] *sprechensang* *p* *f* lis ten to the *p* *f* li sten to the

T. *ord.* *pp* a

Bar. *sprechensang* *p* *f* *p* *f* I have to learn to lis ten to the *ord.* *pp* a

B. *sprechensang* *p* *f* *p* *f* I have to learn to be with peo ple

Perc. 6 3 3 *f*

Voice 3 3 3 3 lis ten to the to the words peo ple say to the words peo ple say

Pno.

22

S. 1 *pp*

S. 2 *sfz* [si]

A. *sfz* [si] *p* *f* li-sten to the o-ther

T. *f*

Bar. *f*

B. growl *mf* a

Perc. *mf* 3 3 3 3 6 3 3 5 3

Voice Do I lis-ten Do I lis-ten to what they in-tend to say Do I lis-ten to what they in-tend to say

T.G. *p* *l.v.* *p*

Pno. Pitches prepared with rubber *mf* Metal ball 4 *f* *gliss.*

24

S. 1 *f* *a*

S. 2 *sharp* *f* *f* *f*
Do_ I lis-ten

A.

T. *sprechgesang* *p* *f*
I have to learn to

Bar.

B. *sprechgesang* *p* *f*
lis-ten to the o-ther

Perc. *p* *f* *p* *f* *mf* 6 3 3 3 10

Voice 6 3 3 3 5
A-ny-time a-ny-where a-ny-time A-ny-time a-ny-where Do you lis-ten?

T.G.

Pno. *mf* *mf* *mf* *mf* *mf*

26

S. 1 sharp *f* *f* What is What is

S. 2 sharp *f* *p* *f* *f* What is not not said.

A. ord. *fp* [Be] a

T.

Bar. *fp* [Be] a a

B. ord. *f* say

Perc. *p* *f* *p* *f* *p* *f*

T.G. *f*

Pno. *f* *f* *f* *f*

28 *f* *f* *f*
S. 1 What... is... said...
S. 2 *p*
A. *f* *p* *ffpp* (Come) *f* *pp*
[co]
T. (Come) *ffpp* *f* *pp*
ord. *gliss.*
[co]
Bar. *f* *p*
B. *p*
Vib. *p* *mf* *p* *mf* *p* *mf*
Perc. *mf* *mf*
Voice to un-fold what you what
T.G. *p* *l.v.*
Pno. *f* *f* *f* *f* *f* *pp*
ord. remove prep.
Red.

5

sharp

f > *f* > *f* >

p

S. 1
What_ is_ said_ The_

S. 2
sotto voce
p
Lis - - - ten to

A.
f *pp* *f*
to lis_ ten_

T.
f *pp*
to say_

Bar.
f *pp*
to say_

B.

Perc.
f *p* *f* 3

Voice
I what they mean to say watch me talk, see my face, lis-ten

T.G.
p *l.v.*

B. D.
p *l.v.* *pp* 3 3

Pno.

34

S. 1 *f* eyes *p*

S. 2 *p* the o - thers. *f* I don't like

A. *f* I am here *p* *pp*

T. *p* lis - *f* sten to the *f* *pp*

Bar. *mf* I

B. *p* *f* *ord.* *mf* *p*
 lis-ten to the o-ther don't like

Perc. *mf*

Voice *mf* To un-fold what you, what I

B. D. *pp* *f*

Samp. remove preparations and objects from piano *mf*

37

S. 1 *pp* The eyes *mf* *pp*

S. 2 *p* the o - ther I don't like *f*

A. *f* I am here *f* *p*

T. *f* lis - sten to the o - *p* *f* *f*

Bar. *pp* like *gliss.* *f* [ke]

B. *gliss.* *f* [ke]

Perc. 5

Voice don't have the words to say clear - ly

Samp. *mf* *mf*

Detailed description: This is a page of a musical score, page 41, starting at measure 37. It features a vocal ensemble and instrumental accompaniment. The vocal parts are Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The instrumental parts include Percussion (Perc.), Voice (likely a soloist or narrator), and Samples (Samp.). The score is written in 3/4 time and changes to 4/4 time at measure 38. Dynamics range from *pp* (pianissimo) to *f* (forte). The lyrics are: 'The eyes', 'the o - ther I don't like', 'I am here', 'lis - sten to the o -', 'like', '[ke]', 'don't have the words to say', and 'clear - ly'. The 'Samp.' part consists of two staves with a *mf* (mezzo-forte) dynamic.

40

S. 1

S. 2

A.

T.

Bar.

B.

Perc.

Voice

Samp.

sprechgesang
p *f*
to be cu-ri ous

p *f*
and to re-pond

pp
(here)

f *pp*
thers

sprechgesang
p *f*
to be cu-ri ous

p *f*
and to re-pond

f *p* *f* *p* *f* *p* *f*
p *f*

mf sempre 3 3 3 5
to be cu-ri ous and to re-pond to what the o-thers in-tend ra-ther than what they

mf *mf*

42

S. 1 *sprechgesang* *p* *f* *pp*
ra-ther than what they say Your

S. 2 *pp*
See

A.

T.

Bar. *sprechgesang* *p* *f*
to what they in-tend

B. *ord.* *p*
And to re -

Perc. *f* *p* *f* *p* *f* *p* *f*
mf

Voice
say Lis-te-ning is a re-sponse to some-bo-dy-else Lis-te-ning

Samp. *mf* *mf*

6

44

S. 1
eyes. a

S. 2
the o - ther I don't like a a

A.
I am here here

T.
I lis - sten to the

Bar.
I have to learn lis-ten to the o-ther lis-ten to the o-ther

B.
- - - - spond I have to learn to

sprechgesang
p f

Perc.
f p < f p < f

Voice
is a re - sponse to some-bo dy-else

Samp.
mf mf

accel.

46

S. 1 *f* *p*
[a]

S. 2 *f* *f* *p*
a
sprechgesang *p* 6
lis - ten to peo - ple I

A. *p* *f*
sprechgesang
peo - ple I don't like

T. *p* *f*
sprechgesang
I have to learn lis - ten to the o - ther

Bar. *f* *p*
ord.
[a]

B. *p* *f* *p*
be with peo - ple peo - ple that I

Vib. *mf*
Ped.

Samp. *mf*

5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4

47

S. 1 *ffp* [e] *f*

S. 2 *f* *p* *f*
 don't un - der - stand or like lis - ten to peo - ple...I don't un - der - stand or like

A. *f* *f*
 I will li - sten

T. *p* *f* *p* *f*
 I have to learn lis - ten to the o - ther

Bar. *f* falsetto *ffp* [e] *f*

B. *f* *p* *f* *p* *f*
 don't like don't un-der-stand I have to learn to

Vib. *mf* *mf* *mf*

Samp. *mf* *mf* *mf*

48 $\text{♩} = 68$ $\text{♩} = 52$

S. 1 *pp* [a] *mf* [i]

S. 2 *ord.* *f* *p* *sprechgesang* *p* *f*
 a o - lis - ten to peo - ple I don't un - der - stand or like

A. *p* *f* *sprechgesang* *f* *ord.* *f* *p*
 to you I will lis - ten to you I

T. *p* *f* *p* *f* *p* *f*
 I have to learn lis - ten to the o - ther I have to learn

Bar. *ord.* *p* *f* *mf*
 li - sten to the o - ther

B. *ord.* *p* *f* *3*
 be with peo - - - ple I don't like

Glock. *pp*

Vib.

Pno. *mf* *ord.* *pp*

Samp. *mf*

$\text{♩} = 68$ $\text{♩} = 52$

50

Glock. *p* *pp* *p* *pp* *p* *pp*

Pno. *p* *pp* *p* *pp* *p* *pp*

Attaca

III.

Tempo: ♩ = 52

Vocal Parts:
Soprano 1: *p* spoken Do; *pp* I; *p* or; ord. *pp* do
Soprano 2: *p* spoken I; ord. *pp* [o]; *p* spoken do
Alto: *pp* Do; *p* spoken push; do
Tenor: *p* spoken Do; I; ord. *pp* [u]; [o]; *p* spoken do
Baritone: *p* spoken Do; I; [u]; [o]; *p* spoken do
Bass: *p* spoken Do; I; push; do

Instrumental Parts:
Glockenspiel: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*
Piano: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*

Vocal Parts:
S. 1: *p* spoken hold; 1 Do; *pp* I; *p* [u]
S. 2: *pp* I; [o]; Do; I; *pp* [u]
A.: ord. *pp* I; [o]; *p* back?; Do; I; *p* push
T.: *p* spoken I; hold; Do; I; *pp* [u]
Bar.: I; [o]; *p* spoken back?; Do; I; *pp* [u]
B.: I; [o]; *p* spoken hold; back?; Do; push

Instrumental Parts:
Glock.: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*
Pno.: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*

Musical score for measures 12-16. The score includes vocal parts for Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.), as well as Glockenspiel (Glock.) and Piano (Pno.). The lyrics are: S. 1: or do hold [a]; S. 2: [o] do I [o]; A.: [o] do I [o] back?; T.: I hold; Bar.: or do I falsetto [a]; B.: do hold back?; Glock.: p pp p pp p pp; Pno.: p pp p pp p pp.

Musical score for measures 17-21, starting with a double bar line and a measure rest of 2. The score includes vocal parts for Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.), as well as Glockenspiel (Glock.) and Piano (Pno.). The lyrics are: S. 1: Do I Do I or Do wait? [te]; S. 2: Do I I [a] Do I; A.: Do I I act do wait?; T.: Do I I [a] Do I; Bar.: Do I Do I Do; B.: Do I do act or wait? [te]; Glock.: p pp p pp p pp p pp p; Pno.: p pp p pp p pp p pp p.

23 **3**

S. 1 *mf* *pp* *mf* *pp* *p* *pp* *p* take

S. 2 Do Do give or take

A. Do give I take [ke]

T. I Do [i] take [ke]

Bar. *falsetto* *pp* give I give or

B. *mf* I [i] or

Glock. *pp* *p* *pp* *p* *pp*

Pno. *pp* *p* *pp* *p* *pp*

4 **5**

S. 1 *pp* *p* *pp* *mf* *pp* *f* I cer-tain or cu-ri-ous? I lis-ten

S. 2 *p* *p* *pp* *mf* *pp* *f* *pp* *sub* Am cer-tain or c[u] Do I lis-te[n]—

A. *p* *pp* *pp* *p* *mf* *pp* *f* Am I tain or c[u] Do I lis-ten

T. *p* *p* *mf* *pp* *p* *f* Am I cer- or cu-ri-ous? Do I lis-ten

Bar. *p* *p* *mf* *pp* *p* *f* *pp* *sub* Am I cer-tain c[u] Do I lis-te[n]—

B. *pp* *p* *mf* *pp* *p* I cer-tain cu-ri-ous? Do I

Glock. *p* *pp* *mf* *p* *mf* *pp* *mf* *pp* *mf*

Pno. *pp* *pp* *mf* *p* *mf* *pp* *mf* *pp* *mf*

loco
ped.

35

S. 1 *p* I talk? *p* *pp* Do you *p* *mf* li to me?

S. 2 *p* or I *p* *pp* you *p* *f* *mf* lis - ten to me?

A. *p* do talk? *pp* you lis - ten

T. *p* or do *p* *pp* Do you *p* *mf* li to me?

Bar. *p* or I *p* Do lis - ten

B. *p* do talk? Do li

Glock. *pp* *p* *pp*

Pno. *pp* *p* *pp*

IV.

$\text{♩} = 44$

pp sempre

Soprano 1
We _____ need_

pp sempre

Soprano 2
We _____

pp sempre

Alto
We _____

pp sempre

Tenor
We _____

pp sempre

Baritone
We _____

Bass

pp sempre

Glockenspiel

p sempre

Vibraphone
Led. _____

pp sempre

Piano
Led. _____

1

S. 1
S. 2
A.
T.
Bar.
B.
Glock.
Vib.
Pno.

time
need
we
need
time
need
time
need
time
need
time
We

pp sempre

2

11

S. 1

S. 2

A.

T.

Bar.

B.

Glock.

Vib.

Pno.

The musical score is arranged in a system with seven staves. The vocal parts are S. 1 (Soprano 1), S. 2 (Soprano 2), A. (Alto), T. (Tenor), Bar. (Baritone), and B. (Bass). The instrumental parts are Glock. (Glockenspiel), Vib. (Vibraphone), and Pno. (Piano). The score is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: S. 1: 'we', 'need'; S. 2: 'We', 'need'; A.: 'We'; T.: 'We', 'need'; Bar.: 'time', 'We'; B.: 'need', 'time'. The piano part includes a triplet in the right hand and a sustained chord in the left hand.

16 **3**

S. 1
time to - - - ge - - ther

S. 2
time to - - - ge - - ther

A.
need to - - ge - -

T.
time to - ge - -

Bar.
need time to - - - ge - -

B.
time to - - - - - ge - - ther

Glock.
3 3

Vib.

Pno.

⑧

4 ♩=60

5

21

S. 1 *pp* We need time I must we *pp < f pp < f pp sub*

S. 2 *pp* We need time I must we *pp < f pp < f pp sub*

A. ther We need time I must we *pp < f pp < f pp sub*

T. ther we need time I must we *pp < f pp < f pp sub*

Bar. ther We need time I must we *pp < f pp < f pp sub*

B. We need time I must we *pp < f pp < f pp sub*

Glock. *pp* *pp*

Vib. *pp < f pp < f*

B. D. *pp* *pp*

Pno. *pp* *p* *pp*

♩=60

⑧.....

27

6 *pp* *f* *pp* *f* *pp sub* 7 *pp* *f* *pp* *f*

S. 1
nee d try to time to be

S. 2
nee d try to time to be

A.
nee d try to time to be

T.
nee d try to time to be

Bar.
nee d try to time to be

B.
nee d try to time to be

Glock.
pp

Vib.
pp *f* *pp* *f* *pp* *f* *pp* *f*

B. D.
pp

Pno.
p *pp* *p*

(8)..... | *pp* 8th..... | *p*

31 *pp sub* **8** *pp < f pp < f pp < f pp < f pp < f pp < f pp < f pp < f*

S. 1 *pp sub* time with peo - ple that I don't like

S. 2 *pp sub* time with peo - ple that I don't like

A. *pp sub* time with peo - ple that I don't like

T. *pp sub* time with peo - ple that I don't like

Bar. *pp sub* time with peo - ple that I don't like

B. *pp sub* time with peo - ple that I don't like

Glock. *pp* *p*

Vib. *pp* *f*

B. D. *pp* *mf*

Pno. *pp* *f*

pp *8^{vb}* *pp* *8^{vb}* *f* *8^{vb}*

attacca

V.

♩=164

quasi gliss
f — *sfz*

Soprano 1
Do I Do I Do I Will I I

Soprano 2
Do I Do I Do I Will I I

Alto
Do I Do I Do I Will I I

Tenor
Do I Do I Do I Will I Do

Baritone
Do I Do I Do I Will I Do

Bass
Do I Do I Do I Will I Do

2 Metal bars

Vibraphone
ff

Bass Drum
f

Piano
ff
Ped. _____

1 *f* — *sfz* *ffz*

ff

mf

ff
&^{ub}.....

6

S. 1
Can I Do I Do I Can I I

S. 2
Can I Do I Do I Can I I

A.
Can I Do I Do I Can I I

T.
Can I Do I Do I Can I Do

Bar.
Can I Do I Do I Can I Do

B.
Can I Do I Do I Can I Do

Metal

Vib.
ff *mf*

B. D.
f

Pno.
ff Ped. Ped. Ped. Ped.

ff & *vb* -----

Detailed description: This is a page of a musical score, page 60, featuring vocal soloists and instrumental accompaniment. The vocal parts (S. 1, S. 2, A., T., Bar., B.) are in 2/8 time and feature lyrics: "Can I Do I Do I Can I I". The instrumental parts include Metal, Vibraphone (Vib.), Bass Drum (B. D.), and Piano (Pno.). The score includes dynamic markings such as *f*, *sfz*, *ff*, and *mf*, along with performance instructions like "Ped." for the piano. The page number "60" is in the top left corner, and a measure number "6" is at the start of the first vocal line.

11

2 *f sfz* *sfz* *sfz* *ff* *f sfz* 3

S. 1
Do I Will I Shall I [a][i][a][i] Can I

S. 2
Do I Will I Shall I [a][i][a][i] Can I

A.
Do I Will I Shall I [a][i][a][i] Can I

T.
Do I Will I Shall I [a][i][a][i] Can I

Bar.
Do I Will I Shall I Can I

B.
Do I Will I Shall I Can I

Metal

Vib.
ff

B. D.

Pno.
ff Ped. *f* Ped. *ff*

5

21

S. 1
Can I [a][i][a][i] Will I Can I Do I

S. 2
Can I [a][i][a][i] Will I Can I Do I

A.
Can I [a][i][a][i] Will I Can I Do I

T.
Can I [a][i][a][i] Will I Can I Do I

Bar.
Can I Will I Can I Do I

B.
Can I Will I Can I Do I

Metal
f

Vib.
ff

Pno.
f ff Ped. Ped. Ped. Ped.

6

like an arabic ululation

The musical score is arranged in a system with six vocal staves (S. 1, S. 2, A., T., Bar., B.) and three piano accompaniment staves (Metal, Vib., Pno.). The vocal parts are in treble clef, and the piano parts are in bass clef. The score is divided into measures by vertical bar lines. The lyrics for the vocal parts are: "Do I", "[a][i][a][i]", "Can I", "Shall I", and "Will I". The piano accompaniment includes dynamic markings such as *ff*, *f*, and *sfz*, and performance instructions like "like an arabic ululation" and "Ped.". The score is marked with measure numbers 26, 27, 28, 29, and 30. The vocal parts feature various musical notations including slurs, accents, and dynamic markings. The piano accompaniment features a melodic line in the Pno. part and chordal accompaniment in the Metal and Vib. parts.

7

31

mf < *sfz* *ff* *tr* *f* < *sfz* < *sfz* < *sfz*

S. 1
Can I [a] [i] [a] [i] Can I Can I Do I

S. 2
Can I [a] [i] [a] [i] Can I Can I Do I

A.
Can I [a] [i] [a] [i] Can I Can I Do I

T.
Can I [a] [i] [a] [i] Can I Can I Do I

Bar.
Can I [a] [i] [a] [i] Can I Can I Do I

B.
Can I - Can I Can I Do I

Metal
f *tr* - - -

Vib.
- - - -

Pno.
Ped. *f* *ff* Ped. Ped.

36

S. 1 *sfz* *sfz* *sfz* *sfz* *f* *gliss.* *pp*

Can I Will I Shall I Do I a

S. 2 *sfz* *sfz* *sfz* *sfz* *f* *gliss.* *pp*

Can I Will I Shall I Do I a

A. *sfz* *sfz* *sfz* *sfz* *f* *gliss.* *pp*

Can I Will I Shall I Do I a

T. *sfz* *sfz* *sfz* *sfz* *f* *gliss.* *pp*

Can I Will I Shall I Do I a

Bar. *sfz* *sfz* *sfz* *mf sfz* *f* *gliss.* *pp*

Can I Will I Shall I Do I a

B. *sfz* *sfz* *sfz* *sfz* *f* *gliss.* *pp*

Can I Will I Shall I Do I a

Vib.

Pno. *Ped.* *Ped.* *Ped.* *Ped.*

8

41

S. 1

S. 2

A.

T.

Bar.

B.

Metal

Vib.

B. D.

Pno.

pp sempre

Do you Do you Can you

pp sempre

Do you Do you Can you

pp sempre

Do you Do you Can you

pp sempre

Do you Do you Can you

pp sempre

Do you Do you Can you

pp

ff

cluster

ff

8^{vb}

47

S. 1
Will you Do you Can you [a][i][a][i] [a][i][a][i]

S. 2
Will you Do you Can you [a][i][a][i] [a][i][a][i]

A.
Will you Do you Can you a i a i a i a i a i a i

T.
Will you Do you Can you I like

Bar.
Will you Do you Can you I like

B.
Will you Do you Can you I like

Metal
2 Metal bars

Vib.

Pno.
p
Ped.

Detailed description of the musical score: The score is for measures 47-51. It features five vocal staves (S. 1, S. 2, A., T., B.) and three instrumental staves (Metal, Vib., Pno.).
 - **S. 1 and S. 2:** Sing the lyrics 'Will you Do you Can you' in measures 47-49. In measure 50, they sing phonetic notations [a][i][a][i]. In measure 51, they sing [a][i][a][i].
 - **A.:** Sing the lyrics 'Will you Do you Can you' in measures 47-49. In measure 50, they sing 'a i a i a i'. In measure 51, they sing 'a i a i a i'.
 - **T. and B.:** Sing the lyrics 'Will you Do you Can you' in measures 47-49. In measure 50, they sing 'I'. In measure 51, they sing 'like'.
 - **Metal:** Plays two metal bars in measure 50.
 - **Vib.:** Provides harmonic support with chords in measures 47-49.
 - **Pno.:** Plays a melodic line in measure 50, marked *p* and *Ped.*

9 ♩=60

52

S. 1 *tr* [a][i][a][i] [a][i][a][i] *pp sempre* I

S. 2 *tr* [a][i][a][i] [a][i][a][i] *pp sempre* I

A. *6* a i a i a i a i a i a i *pp sempre* I

T. peo-ple who *pp sempre* I

Bar. peo-ple who *p* I

B. peo-ple who

Metal

Vib. *p* *Ped.*

B. D. *p*

Pno. *ppp* *8^{vb}* *Ped.*

56 *pp sempre*

S. 1
peo - ple who doubt

S. 2
like who

A.
like

T.
like who doubt

Bar.
peo - ple who

B.
like peo - ple

ord. *pp*

Vib.

B. D.
p

Pno.

10

♩ = 184

60

S. 1 *f* *gliss.* *sfz* *f* *gliss.* *sfz* *f* *gliss.* *sfz* *sfz* *gliss.*

Do you Do you Will you Can you

S. 2 *f* *gliss.* *sfz* *f* *gliss.* *sfz* *f* *gliss.* *sfz* *sfz* *gliss.*

Do you Do you Will you Can you

A. *f* *gliss.* *sfz* *f* *gliss.* *sfz* *f* *gliss.* *sfz* *sfz* *gliss.*

Do you Do you Will you Can you

T. *f* *gliss.* *sfz* *f* *gliss.* *sfz* *f* *gliss.* *sfz* *sfz* *gliss.*

Do you Do you Will you Can you

Bar. *f* *gliss.* *sfz* *f* *gliss.* *sfz* *f* *gliss.* *sfz* *sfz* *gliss.*

Do you Do you Will you Can you

B. *f* *gliss.* *sfz* *f* *gliss.* *sfz* *f* *gliss.* *sfz* *sfz* *gliss.*

Do you Do you Will you Can you

Vib. *ff* *ff* *ff* *ff* *ff* *ff* *6* *f*

Pno. ord *ff* *Ped.* *Ped.* *Ped.* *Ped.*

11

65 *f* *gliss.* *sfz* *f* *gliss.* *sfz* *sfz* *sfz* *sfz* *sfz* *gliss.*

S. 1 Do you Do you see me? See

S. 2 Do you Do you see me? see

A. Do you Do you see me? see

T. Do you Do you Do see

Bar. Do you Do you Do see

B. Do you Do you Do see

Metal

Vib. *ff*

B. D. *f*

Pno. *f* 6 *ff* 6

Detailed description: This page of a musical score, numbered 72, contains rehearsal mark 11. It features a vocal ensemble of six parts (Soprano 1, Soprano 2, Alto, Tenor, Baritone, Bass) and instrumental parts for Metal, Vibraphone, Bells, and Piano. The vocal parts are in 3/4 time and use a mix of treble and bass clefs. They perform the lyrics 'Do you Do you see me?' and 'See see see see'. The instrumental parts include glissandos and chords. The piano part features a sixteenth-note figure with a forte dynamic.

13

S. 1
S. 2
A.
T.
Bar.
B.

75

sfz *sfz* *fp* *f* *sfz* *sfz*

gliss. *gliss.* *gliss.* *gliss.*

you can you Do you Do you see me?

you Can you Do you Do you see me?

you Can you Do you Do you see me

you Can you Do you Do you see me?

you Can you Do you

you Can you Do you

Vib.

ff *f* *ff*

6 6 3

Pno.

f

6

Red. _____

(8) _____

14

80

sfz *p* *f* *sfz* *f* *sfz* *f*

S. 1
see Do I Do I Will
gliss.

S. 2
see Do I Do I Will
gliss.

A.
see Do I Do I Will
gliss.

T.
Do see Do I Do I Will
gliss.

Bar.
Do see Do I Do I Will
gliss. *ff*

B.
Do see Do I Do I Will
gliss. *ff*

Metal
f

Vib.
ff *f* *ff*

B. D.
f

Pno.
ff *Ped.*

15

This page of a musical score, numbered 15, features a vocal ensemble of six parts (S. 1, S. 2, A., T., Bar., B.) and an instrumental ensemble including Metal, Vib., B. D., and Pno. The vocal parts sing the lyrics: "I Can I Do I Do I see you?". The instrumental parts provide accompaniment with various dynamics and textures.

Vocal Parts: S. 1, S. 2, A., T., Bar., B. Each part has a vocal line with lyrics and a bass line. Dynamics include *ffz*, *f*, and *gliss.*. The lyrics are: "I Can I Do I Do I see you?".

Instrumental Parts: Metal, Vib., B. D., and Pno. The Pno. part includes a right-hand line with a sixteenth-note run and a left-hand line with a bass line. Dynamics include *ff* and *f*. The Pno. part also includes a section marked *8va* and *8ub*.

16

90

S. 1

S. 2

A.

T.

Bar.

B.

Metal

Vib.

B. D.

Pno.

ffz *p* *gliss.* *ff* *f* *ffz*

I I Do you

ffz *p* *gliss.* *ff* *f* *ffz*

I I Do you

ffz *p* *gliss.* *ff* *f* *ffz*

I I Do you

ff *ffz* *p* *gliss.* *ff* *f* *ffz*

Do I Can I Do you

ff *ffz* *p* *gliss.* *ff* *f* *ffz*

Do I Can Do you

ff *ffz* *p* *gliss.* *ff* *f* *ffz*

Do I Can Do you

f *f* *f* *ff* *ff* *ff*

6 *ff* *ff* *ff* *8va* *Ped.*

94 *f* *sffz* *ff* *fp* *sffz*

S. 1 Do you Can you Will you

S. 2 *f* *sffz* *ff* *fp* *sffz*
gliss. *gliss.* *gliss.*

A. *sffz* *ff* *fp* *sffz*
gliss. *gliss.* *gliss.*

T. *sffz* *ff* *fp* *sffz*
gliss. *gliss.* *gliss.*

Bar. *sffz* *ff* *fp* *sffz*
gliss. *gliss.* *gliss.*

B. *sffz* *ff* *fp* *sffz*
gliss. *gliss.* *gliss.*

Vib. *ff* *f* *ff* *p*
 6 3 3

Pno. *ff* *ff* *ff* *p*
 8^{va}
 Red.

17

98 *sffz* *gliss.* *f* *sffz* *f* *sffz* *sffz* *sffz*

S. 1 Can I Do I Do you see me?

S. 2 *sffz* *gliss.* *f* *sffz* *f* *sffz* *sffz* *sffz*

Can I Do I Do you see me?

A. *sffz* *gliss.* *f* *sffz* *f* *sffz* *sffz* *sffz*

Can I Do I Do you see me?

T. *sffz* *gliss.* *f* *sffz* *f* *sffz* *ff*

Can I Do I Do you Do

Bar. *sffz* *gliss.* *f* *sffz* *f* *sffz* *ff*

Can I Do I Do you Do

B. *sffz* *gliss.* *f* *sffz* *f* *sffz* *ff*

Can I Do I Do you Do

Metal

Vib. *f* *6* *ff*

B. D.

Pno. *f* *6* *3* *ff* *Ped.* *ff* *8va* *ff* *8vb*

18 ♩=52

103 *sffz* *gliss.* Rep. 3 times *pp*

S. 1 I ple

S. 2 I peo

A. I like like like

T. I I I I I

Bar. I a a a a a a

B. I a a a a a a

sffz *gliss.* *pp* *tacet 1st & 2nd* *pp* *tacet 1st* *pp*

107 iteration

S. 1 ple ple ple ple who trem-ble

S. 2 peo peo peo peo trem-ble

A. like like like like

T. I I I I

Bar. a a a a a a

B. a a a a a a

iteration

19

112

S. 1

S. 2

A.

T.

Bar.

B.

Vib.

Pno.

p lis-ten

p ple

p ple who

p ple who

p peo

p peo ple

p peo

p like

p like peo

p doubt

p like

p I

p I

p I

p half closed mouth

a a a a a a a a

a a a a a a a a

a a a a a a a a

pp sempre

pp sempre

116 *mf* *p* voice iteration **20** ord. *p*

S. 1 pa-nic trem - ble who

S. 2 ple who who trem - ble ple

A. peo ple peo

T. like peo like

Bar. I trem - ble I

B. a

Vib.

Pno.

123

S. 1
lo - gic [c]

S. 2
of lo

A.
sense *pp*
a

T.
the

Bar.
a a a a a a a a ord. *pp*
a

B.
a a a a a a a a

Vib.

Pno.

24

138

S. 1
nee - - - -

S. 2
we we we nee - d nee - d

A.
we we we nee - d nee - d

T.
we we we nee - - d

Bar.
we we we nee - - d

B.
nee - - - -

25

144

S. 1
- - - - [d] ti - - - -

S. 2
nee - d nee - d we we we

A.
nee - d nee - d we we we

T.
nee - d nee - d nee - d we we

Bar.
nee - d nee - d nee - d we we

B.
- - - - [d] ti - - - -

26

150

S. 1
- - - [m]e we

S. 2
we we nee - [d] nee - [d] nee - [d]

A.
we we nee - [d] nee - [d] nee -

T.
we we we nee - [d] nee - [d]

Bar.
we we we nee - [d] nee -

B.
- - - [m]e we

156

S. 1
nee - - - -

S. 2
nee - [d] nee - [d] we we we we

A.
[d] nee - [d] nee - [d] we we we we

T.
nee - [d] nee - [d] nee - [d] we we we we

Bar.
[d] nee - [d] nee - [d] nee - [d] we we we

B.
nee - - - -

173

S. 1 *mf* *pp* *mf* *pp* *mf* *pp* *mf*

dict [ct] selves ge-ther to -

S. 2 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

tra them to ge

A. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

con dict time to

T. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

who tra time time

Bar. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

ple con nee - [d] nee - [d]

B. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

peo who we

T-G *pp*

Pno. *pp*

Red.

29 30 $\text{♩} = 108$
quasi gliss
pp sempre

S. 1
178 *pp*
ge - - ther Do I Do I Do I Do you

S. 2
pp
Do I Do I Do you Do

A.
pp
Do I Do I Do I Do I

T.
pp
Do I Do I Do I Do

Bar.
pp
Do I Do I Do I Do I

B.
pp
Do I Do I Do I Do

Vib.
pp *mf* *pp* *mf*

T-G

Pno.
pp *mf* *pp*
Ped.

182

S. 1
Do I Do you Do I Do you Do you give or

S. 2
you Do I Do you Do I Do you Do I give

A.
Do I Do you Do I Do you Do I give or

T.
I Do I Do you Do I Do you Do I give

Bar.
Do I Do I Do I Do I Do I give or

B.
I Do I Do I Do I Do I Do I give

Vib.
pp *mf* *pp* *mf* *pp*

Pno.
mf *pp* *mf* *pp*
Red. *Red.* *Red.*

186

S. 1
Do I Do you Do I

S. 2
Do I Do you Do I Do I Do you Do

A.
Do I Do I Do I Do I Do I Do I

T.
sfz
or Do I Do I Do I Do I give or Do I

Bar.
Do I Do I give or Do I give or Do I

B.
or Do I Do I give or Do I Do I give

Vib.
pp *mf* *pp*

T-G
pp

Pno.
mf *pp* *mf* *pp* *mf* *pp*
Ped.

190

S. 1
give or

S. 2
I give

A.
Do you give

T.
take or Do I Do I give or Do I take I Do

Bar.
take I take or Do I Do I give or Do I take I take I

B.
or Do I give or Do I take or Do I Give or Do I Do

Vib.
mf *pp* *mf*

T-G
pp *mf* *pp* *mf*

Pno.
mf *pp* *mf* *pp* *mf* *pp*

Edo.

195

S. 1
Do you Do you Do you Do you Do you Do you Do you

S. 2
— or — Do you Do you Do you Do

A.
— or Do I Do I Do I Do I

T.
— I — give —

Bar.
Do — I — give —

B.
I Do — I — give —

Vib.
pp — *mf* — *pp* — *mf* — *pp* — *mf* —

T-G
— — — —

Pno.
mf — *pp* — *mf* — *pp* —

31 ♩ = 140

200

S. 1
Do I Do I take

S. 2
you Do you Do I Do I

A.
Do you Do you Do you take

T.
or take

Bar.
I

B.
or I I

Vib.
p

T-G
pp *mf* *pp* *mf* *pp*

Pno.
mf *pp* *mf* *pp* *p*

32

205

S. 1
I
gliss.
You
you

S. 2
I
gliss.
You
you

A.
I
gliss.
You
you

T.
I
gliss.
You
you

Bar.
I
gliss.
You
you

B.
I
gliss.
You
you

Vib.
pp
p
pp

T-G
p

Pno.
pp
p
pp
Ped.

33

210

S. 1
you you Wha

S. 2
you you we we we

A.
you you we we we

T.
you you I I I

Bar.
you you I I I

B.
you you I I I

Vib.
p *pp* *p*

T-G
pp

Pno.
pp *p* *pp* *p* *pp*

34

216

The musical score is arranged in a system with seven staves. The vocal parts are S. 1, S. 2, A., T., Bar., and B. The piano accompaniment consists of Vib., T-G, and Pno. The score is in 2/4 time and features a key signature of one sharp (F#). The vocal parts have lyrics: S. 1: [t] we; S. 2: you, you, me, me, you, you; A.: you, you, me, me, you, you; T.: I, I, we, we, I, I; Bar.: I, I, we, we, I, I; B.: I, I, me, me, you. The piano accompaniment includes dynamics such as *pp*, *p*, *mf*, and *fm*. The score includes various musical notations such as glissandos, accents, and slurs.

S. 1

S. 2

A.

T.

Bar.

B.

Vib.

T-G

Pno.

35

223

S. 1
nee - - - - - [d]

S. 2
we we I you you

A.
we we I I you

T.
I I we we me

Bar.
I I we we me

B.
you We we I I you

Vib.
p *f* *f*

T-G
f

Pno.
p *f* *f* *f*

36 37

230

S. 1 i - - - - - [s] ti -

S. 2 *f* *gliss.* what what what we we what

A. *f* *gliss.* What what what we we what

T. *f* *gliss.* what what what we we

Bar. *f* *gliss.* what what what we we

B. *f* *gliss.* what what what we we

Vib. *f* *p f*

Pno. *f* *f* *p*

236

sub pp

S. 1

S. 2

A.

T.

Bar.

B.

Vib.

Pno.

Lyrics for S. 1: [m]e time

Lyrics for S. 2: what we nee - [d] nee - [d] is

Lyrics for A.: what we nee - [d] is time

Lyrics for T.: what what we nee - [d] is time

Lyrics for Bar.: what what we nee - [d] is time

Lyrics for B.: what what we nee - [d] is time

Dynamic markings for Vib. and Pno.: *f*, *p*, *pp*

VI.

♩=46

Musical score for measures 1-4. The score is in 4/4 time with a tempo of ♩=46. It features four staves: Vibraphone, Tuned Gongs, Piano, and Sampler. The Vibraphone part has notes in measures 3 and 4 with a *p* dynamic. The Tuned Gongs part has notes in measures 1, 2, and 3 with *p* dynamics. The Piano part has an *e-bow* technique in measure 3 with a *p* dynamic. The Sampler part has notes in measures 1, 2, 3, and 4 with *pp* and *p* dynamics.



Musical score for measures 5-8. The score is in 4/4 time. It features four staves: Vib. (Vibraphone), T-G (Tuned Gongs), Pno. (Piano), and Sampler. The Vib. part has notes in measures 5, 6, 7, and 8 with *p* dynamics and accents. The T-G part has notes in measures 7 and 8 with *p* dynamics. The Pno. part has *e-bow* techniques in measures 5 and 6, and notes in measures 7 and 8 with *p* dynamics. The Sampler part has notes in measures 5, 6, 7, and 8 with *p* dynamics.

1

Sing on L - sounding like an poco vibrato electronic sound

The musical score is arranged in a system of staves. The vocal parts (S. 1, S. 2, A., T., Bar., B.) are in treble clef with a common time signature. The T. and Bar. parts include dynamic markings of *pp* and *p* with hairpins, and some notes are marked with a square box containing the number 1. The Vib. part is in treble clef with a common time signature, featuring a melodic line with dynamics *p* and *pp*. The Pno. part consists of two staves (treble and bass clef) with dynamics *p* and *pp*, and includes a section labeled 'Ped.'. The Sampler part is in bass clef with a common time signature, featuring a melodic line with dynamics *p* and *pp*. Each staff begins with a 'G.P.' (Grand Piano) marking. The score is divided into four measures by vertical bar lines.

13

S. 1

S. 2

A.

T.

Bar.

B.

Vib.

T-G

Pno.

Sampler

pp *p* *pp* *p*

pp *p*

pp *p*

pp *p*

p *pp* *p* *pp* *p*

pp *p* *pp* *p*

p

p

p *p* *p*

l.v.

p

p *p* *p*

2

17

S. 1

S. 2

A.

T.

Bar.

B.

Vib.

Pno.

The musical score for page 105, measures 17-20, features the following details:

- Measures:** 17, 18, 19, 20.
- Voices:** Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), Baritone (Bar.), Bass (B.).
- Instrumentation:** Vibraphone (Vib.) and Piano (Pno.).
- Dynamics:** *pp*, *p*, *mf*, *f*.
- Performance Markings:** *ord.* (order) markings are present in the piano part.
- Accompaniment:** The piano part includes chords and arpeggiated figures, with some measures marked *mf*.

VII.

♩ = 84

Soprano 1 *pp* *p* *sfzpp* *p*
Do Do

Soprano 2 *pp* *p* *sfzpp* *p*
Do Do

Alto *pp* *p* *sfz*
you care

Tenor *pp* *p* *sfzpp* *p*
you you

Baritone *pp* *pp* *p* *sprechgesang* *p* *mf*
care Do you real-ly care?..

Bass *pp* *sprechgesang* *p* *mf* *gliss.* *ord.* *sfzpp*
Do you care? care

Percussion *pp* *mf*
6 6 6

Voice *spoken* *p* *mf* *gliss.*
What do I get

♩ = 84

Piano *p* *p* *p*
(b) 8^{vb} 8^{vb} 8^{vb}

5

S. 1 *sfzpp* *p* *pp* *p*
Do care

S. 2 *sfzpp* *p* *pp* *p*
Do care

A. *p* *p* *mf* *pp*
Do you real-ly care? I

T. *sfzpp* *p* *pp*
you I

Bar. *ord.* *sfzpp* *p* *pp* *mf*
care I am

B. *p* *sfzpp* *p* *pp*
care I

Perc. *pp* *mf* *mf*
6 6 6 3 6 6 3

Voice *p* *mf* *mf* *p*
What do I get? What do I get for be - ing po - lite

B. D. *pp* *mf*

Pno. *p* *p* *e-bow*

Sampler *pp* *mf*

9

S. 1 *pp* *p*
I

S. 2 *pp* *p*
I

A. *p* *p* *mf* *sffz pp*
spoken
Or if you are just pre - ten - ding
Do

T. *p* *pp* *p* *sffz pp*
you
Do

Bar. *p* *mf* *ord. pp* *p*
not sure that you real-ly care
you

B. *p* *pp* *p*
you

Perc. *p* *mf*
3 *6* *6* *3*

Voice *p* *mf*
What do I get?
for gi - ving you space?

B. D. *pp* *mf*

Pno. *mf* *mf*
e-bow

Sampler *pp* *mf*

1

13

S. 1 *sffz pp* *p* *pp* *p* *mf*
you Do you see me?

S. 2 *sffz pp* *p* *pp* *p*
you you

A. *p* *sffzpp* *p* *sffzpp*
see see Do

T. *p* *sffzpp* *p* *sffzpp*
see see Do

Bar. *sffz pp* *p* *pp* *p* *mf*
you Do you see me?

B. *pp* *mf*
me

Perc. *mf* *f*
3 6 6 3

Voice *p* *mf* *p* *mf*
What do I get for li - ste - ning to you? What do I get

B. D. *pp* *mf* *pp* *mf*

Pno.

Sampler *mf* *mf*

17

S. 1 *sfzpp* Do *mf* me *sfzpp* *mf*

S. 2 *sfzpp* me *p*

A. *p* *mf* *p* *mf*
sprechgesang
Do you see me? Do you see me?

T. *sfz* see *mf*

Bar. *sfzpp* you *mf* *sfz* *sfzpp* as I *mf*

B. *sfzpp* you *mf* *sfz* *sfzpp* as I *mf*

Perc. *mf* < *f*
3 6 6

Voice
for gi - ving you at - ten - tion

Pno. *mf* *mf*
Ped.

Sampler

21

S. 1 *sfzpp* *mf* *sfzpp* *mf* *accel.* *mf*
you Do

S. 2 *sfzpp* *mf* *p* *f* *gliss.*
you Do you real-ly care?

A. *p* *mf* *p* *f* *gliss.*
Do you see me? Do you real-ly care?

T. *sfzpp* *mf* *sfzpp* *mf* *sfzpp*
see Do rea -

Bar. *sfzpp*
lly

B. *pp* *mf* *sfzpp* *mf*
you you

Perc. *f*

Voice *p* *f*
What do I get back from you?

B. D. *p* *f*

Sampler *mf* *mf* *mf* *accel.*

26 **2** ♩ = 96

S. 1 *fffzp* *f* *pp* *mf* *sprechgesang*
I in - sist

S. 2 *ord. fffzp* *f* *pp* *fffzp*
see see

A. *mf* *sprechgesang*
Come on in

T. *mf* *f* *mf* *sprechgesang*
fuck you! Hel- lo?

Bar. *mf* *fffzp* *f* *fffzp*
you you

B. *ord. fffzpp* *f* *pp* *fffzp* *f* *pp*
care see

Perc. *f*

Voice *p* *f*
What do I get back from you?

B. D. *p* *f*

Pno. *ord. pp*

♩ = 96

30

S. 1 *sfzpp* *f* *pp* *f*
Do I come to

S. 2 *f* *pp* *f* *p*
sprechgesang
Good! me

A. *ord. sfzpp* *f* *pp* *p*
Do me

T. *ord. mf* *pp* *f* *ord. p*
I see you Please me

Bar. *f* *pp* *sfzpp* *f* *pp* *f*
you I come to

B. *mf* *pp* *sfzpp* *f*
I see you see

Perc. *f*

Voice *mf*
Is it a game of ze-ro sum?

Vib. *f*

Pno.

3

34

The musical score consists of the following parts and lyrics:

- S. 1:** you when you need me! (measures 34-35), you (measure 37)
- S. 2:** as I (measures 36-37)
- A.:** see (measures 36-37)
- T.:** see (measures 36-37), you (measure 37)
- Bar.:** you when you need me! (measures 34-35), you (measure 37)
- B.:** me (measure 35), see (measure 37)
- Voice:** Do you see me (measures 37-40)
- Pno.:** *p sempre* (piano, always)

Dynamic markings include *pp*, *sfz*, *sfzpp*, *f*, and *pp*.

38 *f* *pp* *sfzpp* *f* *pp* *sfz* *p*

S. 1 do care

S. 2 do care

A. sprechgesang *p* *sfz* *pp* *f* *pp* ord. *sfzpp* *f* *pp*
 Bon soir I I

T. *f* *pp* *sfzpp* *f* *pp*
 I I

Bar. *f* *pp* *sfzpp* *f* *pp* *p*
 Why I

B. *sfzpp* *f* *pp* *p*
 Why I

Perc. *f* *f*

Voice *f* *mf*
 as I see you? Is it on - ly for me to give

B. D. *f*

Pno.

45

pp *sfzpp* *sfzpp* *f*

S. 1
get back

S. 2
spoken *f*
what? get back?

A.
spoken *f*
do I get

T.
pp *sfzpp* *sfzpp* *f*
get back

Bar.
mf
I get back?
sprechgesang *p* *mf*
fro m be-ing po-lite?

B.
sprechgesang *p* *mf*
What do I get back?
fro m be-ing po-lite?

Perc.
p *f*

Voice
you to re - ceive? *f*
I said *p*

B. D.
p

Pno.

48 **5**

S.1 *p* *f* *p* *f* *p* *f* *p* *f*
spoken *sprechgesang* *sprechgesang*
 Je vous en-prie si'l vous plait!

S.2 *pp* *f* *p* *f*
 you please!

A. *ord.* *pp* *f* *p* *f*
 you si'l vous plait!

T. *f* *pp*
 I come to you when you need me!

Bar. *p* *f*
 Bye! Did you hear that I said I'm sor-ry?

B. *ord.* *f* *pp*
 I come to you when you need me!

Perc. *f* *f*

Voice *f* *p* *f*
 I'm sor-ry Did you hear that I said I'm sor-ry?

B. D. *mf* *p* *f*

Pno. *f sempre* *f sempre*
 Ped. \wedge ped. sim. sempre

6

The musical score is divided into four measures. The vocal parts are as follows:

- S.1:** Measure 1: *f* *gliss.* Yes!; Measure 2: *f* ord. I let you; Measure 3: go first
- S.2:** Measure 1: spoken *p* *f* Vis hen-syn; Measure 2: *mf* Hel-lo?; Measure 3: *p* 3 Au re-vo-ir
- A.:** Measure 1: *gliss.* Yes!; Measure 2: *p* *gliss.* Bon soir; Measure 3: *p* *f* I in-sist
- T.:** Measure 1: spoken *p* I see you; Measure 2: *ff* Non!; Measure 3: *f* ord. I let you; Measure 4: go first
- Bar.:** Measure 1: spoken *f* Fuck!; Measure 2: *mf* Hel-lo?; Measure 3: *p* *f* I in-sist
- B.:** Measure 1: spoken *f* Fuck!; Measure 2: *ff* Non!; Measure 3: *p* *gliss.* Bon soir

The Percussion part features a rhythmic pattern of eighth notes with a dynamic of *f* *p* *f* *f* *f*. The Voice part has lyrics: "you ne-ver said that you are sor-ry I am". The B. D. part has a dynamic of *p*. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands.

56 *pp* *f* spoken *f* **7** *p* *f* *gliss.*

S. Hel - lo? get get out! Yes?

S.2 *f* *p* *f* *f*
Hei du! Yes? Sa-lut! please!

A. *f* *f* *p* *f*
Hei du! for - give me Af-ter you Non!

T. *pp* *f*
I am nice to you

Bar. *f* *mf* *mf*
Fuck you too! Hel - lo? Hel - lo?

B. *f* *p* *ord.* *f*
Fuck you too! Yes? I am nice to you

Perc. *f* 5

Voice *f* *p* *f* *p*
real - ly sor-ry for - give me

B. D. *f* *p* *f* *p*

Pno. *ff* *sempre* *ff* *sempre*

60 *mf* See you! *f* Sort-tez! *f* Fuck it! *pp* *pp*

S.1 *f* I *ord.*

S.2 (tired) *p* Bye! *gliss.* *p* tu *gliss.* *f* - sen - - takk *gliss.*

A. *f* Sort-tez! *p* takk

T. *pp* spoken *p* Come in *f* I *ord.*

Bar. (angry) *p* tu *gliss.* *f* - sen - - takk *gliss.*

B. spoken *p* Bon jour - né *3*

Perc. *f* *f* *f*

Voice *p* you ne - ver said that you are sor - ry *f*

Pno.

63

S. 1
am nice to you
vær - så

S. 2
Why can't you be nice to me?

A.
dan - - - ke I

T.
am nice to you
Fa-en!

Bar.
please! You first
Why can't you be nice to me?

B.
I see you
Hel-lo

Perc.
f 5

Voice
I said fore - give me can't you hear that I

B. D.
p f

Pno.

8

66

S.I. *gliss.* snill ord. **ff** *tr* [a][i][a][i] **ff** *tr* [a][i][a][i] *tr* [a][i][a][i]

S. 2 **ff** *tr* [a][i][a][i] **ff** *tr* [a][i][a][i] *tr* [a][i][a][i]

A. **f** in - sist ord. **ff** *v* *6* a i a i a i *v* *6* a i a i a i *v* *6* a i a i a i

T. ord. **ff** *tr* growl [a][i][a][i] a *tr* [a][i][a][i] a *tr* [a][i][a][i]

Bar. **ff** *v* growl a *v* a *v* growl a *v* a

B. **f** stikk! **ff** a **ff** a

Perc. **ff** **ff** **ff**

Voice ask you to fore - give me?

B. D. **f**

Pno. **ff** **ff** **ff**

ff *tr*

9 ♩=72

69

S. *tr* [a][i][a][i] [a][i][a][i]

S. *ff* *tr* [a][i][a][i] [a][i][a][i]

A. *ff* *tr* *6* a i a i a i a i a i a i

T. *tr* [a][i][a][i] [a][i][a][i] *pp sempre* The bit-ter end.

Bar. *pp sempre* a To go to be to see, and let it be me

B. *pp sempre* a Be said be sold be lit-tle. This is the world,

Perc. *ff*

B. D.

Pno. *ff*

(8).....

10

73

pp sempre

S. Let it be me. This is the world, we know

S. fear. The bit-ter end. The walls be - hind and the loops in front.

A. *pp sempre* the world as we know, as we know it. From the start The end. The world, the man,

T. The end that that we all fear. The end. The walls be - hind and the loops in front. Do not

Bar. let it be you. Be, be lit-tle, be said be sold. Let it be me. This is the world we know.

B. the world we know, as we know it From the start un-til the end. The world, the



77

sf (pp)

S. the world This is the world, as we know it. From the start un-til the

S. to be smart just try to be to be you. This is not the ea - sy way

A. the wo-man. the child. It is not not with-out a start. It is

T. try to be smart, just try to be be you This is not the ea - sy way

Bar. *sf (pp)* This is the world as we know it. From the start and un-til the

B. *sf (pp)* the wo-man the child. It is not with-out not with-out a start. It is

80 **11**

S. end The world the man the man the wo-man and the child. It is not with-out *sf (pp)*

S. That is not the o - ther way Do not try to be smart, just

A. not with-out an end. The bit-ter end. The walls be - hind and the *p sempre*

T. out. That is not the o - ther way in. Do not try to be smart,

Bar. end. The world the man the man wo-man and the child. It is not *sf (pp)*

B. not with-out end. The bit-ter end. The walls be - hind and the *p sempre*

83 *p sempre sf (p)* *sf (sim.)* *sf*

S. not with-ou a start. is not with-out an end. The bit-ter end. *mf* *p sempre* *sf (p)*

S. try to be you. This is not the o-ther way in, and the o-ther way out. *mf* *p* *sf (p)*

A. loops in front. Do not try to be smart, just try to be you. The o-ther *mf* *p* *sf (p)*

T. try to be you. This is not the o-ther way in, and the o-ther way out. *mf* *p sempre* *sf (p)*

Bar. not with-ou a start. It is not with-out an end. The bit-ter end. *p sempre* *sf (p)* *sf (sim.)* *sf*

B. loops in front. Do not try to be smart, The o-ther *sf (p)* *sf (p)*

B. D. *pp* *p*

T-G *pp* *p*

86 12

S. *mf* *p* *sf*
The end The end that we all fear The bit-ter end. The end. The walls be-

S. *mf* *p* *mf* *p* *sf*
the ea-sy way out That is the o-ther way in The o-ther way in.

A. *sf* *mf* *p* *mf* *p*
way in, o-ther way out. That is not the ea-sy way out That is

T. *mf* *p* *mf* *p* *mf* *p* *sf*
That is not the ea-sy way out the o-ther way in The o-ther way in.

Bar. *sf*
The end we all fear. The bit-ter end. The end. The walls be-

B. *sf* *mf* *p* *mf* *p*
way in, and the o-ther way out. That is not the ea-sy way out. That is

B. D. *pp* *p*
[Drum notation]

T-G *pp* *p* *pp*
[Trombone/Guitar notation]

89

S. hind and the loops in front. Do not try to be smart,

S. to be in front, to be be-hind let it be_ let it loos_

A. the o-ther way in The The o-ther way be out, to be

T. To be out, to be in front, to be be-hind let it loos_

Bar. hind and the loops Do not try to be smart, just try to be

B. the o-ther way The o-ther way in. To be out, to be

B. D. *pp* *p* *pp* *mf*

T-G *p* *pp* *p*

Sampler *p* *p*

92

S. *mf sf sf f mf*
The o-ther way in, and the o-ther way out. That is not

S. *mf sf f mf*
— Don't go to far. see you Let it be you

A. *sf sf f mf f mf*
in front, to be be-hind let it be let it loose Don't go to

T. *sf f mf*
— Don't go to far. Don't let them see you Let it be you

Bar. *sf sf sf*
you. The o-ther way in, and the o-ther way out.

B. *sf sf f mf*
in front, to be be-hind let it be Don't go to

B. D. *pp f*

T-G *mf p*

Sampler *p*

95

S. the ea-sy way out That is the o-ther way in.

S. Let it be me. To be in front To let it loose To go to far_

A. far. see you Let it be you see you Let it be you

T. Let it be me. To be in front To go to far_

Bar. the ea-sy way out That is the o-ther way in The o-ther way in.

B. far. Don't let them see you Let it be you see you Let it be you

B. D.

T-G

Sampler

f *mf* *sf* *p* *pp* *f* *mf*

accel.

98

S. *f* to be in front, to be *sf* be-hind *ff* let it be_

S. *sf* To be out To be in *sf* To be out *mf* to be in front *f* to be be-hind *f*

A. *f* Let it be me. To *f* be in front To let it loose_ *f* To go to far_ *ff*

T. *sf* To be out To be in *sf* To be out To be in *mf* to be in front *f* to be be-hind *f*

Bar. To be out, *mf* to be *sf* be-hind *ff* let it be_ *f*

B. *f* Let it be me. *mf* To *f* be in front *mf* To go to far_ *ff*

B. D. *f* *p* *f*

T-G *p* *f* *p*

Sampler *f* *accel.*

101

S. *f* *ff* *f* *ff* *f* *ff* *f* *ff*
be - hind_ to be be - hind_ to be be- hind_ to be be-hind_ to be be-hind_

S. *ff* *f* *ff* *f* *ff* *f*
to be in front let loose let it be_ let it loose let it be_

A. *f* *sfz* *sfz* *sfz* *sfz* *sfz*
To To be out To be out To be in To be out To be

T. *f* *ff* *f* *ff* *f* *ff* *f* *ff*
to be be-hind_ to be in front to be be-hind_ to be be-hind_ to be be-hind_

Bar. *f* *f* *ff* *f* *ff* *f* *ff* *f*
be-hind_ let it be_ let it be_ let it loose let it be_

B. *f* *sfz* *sfz* *sfz* *sfz* *sfz*
To To be out To be in To be out To be To be out To be

B. D. *p* *f*

T-G *f* *p* *f*

Sampler *f* *f*

104 $\text{♩} = 96$
ff

S. [a] [i] [a] [i] [a] [i] [a] [i] [a] [i] [a] [i] [a] [i]

S. [a] [i] [a] [i] [a] [i] [a] [i] [a] [i] [a] [i] [a] [i]

A. a i a i a i a i a i a i a i a i a i a i

T. [a] [i] [a] [i] [a] [i] [a] [i] [a] [i] [a] [i] [a] [i]

Bar. growl *ff* a a

B. growl *ff* a a

Perc. *ff* *ff* *ff* *ff*

B. D. *ff*

T-G *l.v.*

Pno. ord. *ff* *ff* *ff* *ff*

ff 8^{vb}

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