



**PERUSAHAAN SCORE**

M O L O N L A B E

# TOTAL INACTION

Op. 25 (2020)

**BRIAN J. HINKLEY (1994)**

## Instrumentation

Soprano soloist (amplified)  
 Bass Clarinet  
 Trumpet in B $\flat$   
 Piano  
 Electric Guitar (amplified, with distortion pedal)  
 Double Bass (amplified)  
 Drum Set  
 Vibraphone (equipped with motor) & Marimba

Duration: 24'

## Movements

- I. unacceptable
- II. national public health emergency
- III. Thoughts and Prayers.
- IV. we will NOT stop
- V. deserve
- VI. take [them]
- VII. believe.

Transposed score

## Program Notes

**TOTAL INACTION** is a piece centered on the epidemic of gun violence in the United States. It is a multi-movement work that seeks to engage and challenge the listener in order to inspire action and emotion regarding the gun violence problem. The texts used are from Twitter posts, public statements, and the March For Our Lives website, and are authored by gun rights advocates, public officials, national politicians, and gun control advocates.

**I. unacceptable** is a frustrated introduction to the work as a whole. Each of the other six movements are foreshadowed in this movement, with the scale of each reference ranging from a single motive to an entire section.

**II. a national public emergency** mimics the sound of alarms and a public announcement warning system; the ending features a gesture repeated 17 times, then 2 more times after a pause. This correlates to the 17 victims of the Marjory Stoneman Douglas shooting, plus the two students who committed suicide within the following year.

**III. Thoughts and Prayers.** draws on the common phrase used to express sympathy to victims and survivors of school and mass shootings.

**IV. we will NOT stop** is a fast-paced, aggressive movement that utilizes the same isorhythmic structure from the first movement of Messiaen's *Quatour pour la fin du temps*. Messiaen's isorhythm represents an unfolding of eternity in the afterlife, and in this piece, it represents a seemingly unending eternity of gun violence.

**V. deserve** depicts a transformation of a melancholy and despondent question about the utter morbidity and senselessness of gun violence into a rallying cry for burning passion and real, meaningful action to curb the national epidemic.

**VI. take [them]** pits the two sides of the debate against each other. A prominent national figure (represented by the soprano soloist) advocates for extreme gun control and is met with an aggressive, infuriated outcry from gun rights activists (represented by the ensemble). The debate escalates into an electric guitar solo that continues to hammer home the same talking points from both sides (represented by the highly repetitive riff) before dissolving into a confused, heated mess.

**VII. believe.** reflects on the piece as a whole. The message is hopeful, yet extremely somber, as if weighed down by the continued and needless loss of life throughout our country. The ending recalls a few of the more unsettling motives from earlier in the piece, and fades out in the same manner that **unacceptable** fades in, implying that the cycle of gun violence still continues on.

## Performance Instructions

1. The Soprano, Electric Guitar, and Double Bass require amplification to achieve proper balance. Extremely quiet sounds should be audible, and each instrument should be audible in very loud tutti sections (i.e. heard over the drum set). The level of amplification should not be adjusted during the performance.
2. The Electric Guitar setup must include a standard distortion pedal. Settings should be adjusted to fit the acoustics of the performance space.
3. If at all possible, the Vibraphone should be equipped with an electric motor. It is permissible to perform **TOTAL INACTION** without one, although the composer highly prefers that a motor is used.
4. The Piano must have a correctly functioning Sostenuto pedal for use in **III. Thoughts and Prayers**, and **V. deserve**. If one absolutely cannot be used, the performer should attempt to imitate its effect by manually holding down the appropriate keys with one hand and performing as many notes as possible with the other hand in that section. The Sostenuto effect should not be omitted entirely.
5. **II. national public health emergency** does not have measure numbers, since the Soprano's music is very often outside of the normal rhythmic structure. Instead, rehearsal marks use letters. The composer suggests that the many fermatas in this movement should be somewhat longer than normal, but they are welcome to be interpreted otherwise.
6. **VI. take [them]** features an additional "Voices" part that is present in all seven instrumental parts (e.g. everyone except Soprano). The text is the transliterated Greek "ΜΟΛΩΝ ΛΑΒΕ" (Molon Labe) and there are multiple accepted pronunciations. It is imperative that all performers pronounce the text in the same manner, though the specific pronunciation may vary. The composer suggests a pronunciation of "moh-LAWN lah-BEY" to quickly get performers on the same page; it is also acceptable to have equal accents on each syllable (the accents throughout the Voices part reflect this pronunciation). Players should perform as much of this Voices part as possible while still performing the traditionally notated music for their instruments. If there is ever any conflict or difficulty in performing both parts, the Voices part is less important and should be omitted.

## Instrument-Specific Instructions

### Soprano:

In **II. national public health emergency**, the Soprano should speak their line as consistently and plainly as possible; the intent is to emulate the sound of a pre-recorded warning message. The text should always proceed at the same pace, regardless of what the rest of the ensemble is playing (i.e. the ensemble will have different time signatures and measure lengths, especially during repeated phrases). At rehearsal J, an extra full repetition is permissible if the Soprano does not react quickly enough to the ensemble's cutoff. This is preferable to an abrupt cutoff in the middle of a phrase.

6 In **V. deserve**, multiple vocal techniques are required:

*completely unvoiced (not whisper)*: In performing this text, omit all vowel sounds, leaving only sharp and dry consonants. Measures 3-4 would sound approximately as “d-, wh-, n-, t-, d-, sur-, vuh-.” The amplification should be loud enough that these sounds are easily heard (if not necessarily immediately understood).

*Sprechstimme*: identical to the technique used by Arnold Schönberg. Both pitch and rhythm are malleable, but the contour of each phrase should be closely adhered to. Literally “speak-singing,” the result should be somewhere between ordinary speaking and full singing.

*angry “whisper” (voiced; quasi-death metal)*: As with “completely unvoiced,” consonants should be crisply articulated. However, this technique should include vowel sounds, and should be significantly louder. The result should be described as breathy, gravelly, throaty, aggressive, etc.

Bass Clarinet:



Trumpet in B $\flat$ :



In **II. national public health emergency**, the Trumpet player must move to the piano and play into it between rehearsal letters A and E. With the exception of rehearsal letter B, the player is more or less free to perform each gesture at their own pace, especially if it is difficult for them to see the conductor. Additionally, the tuning slide must be removed during this section; the intent is to simulate a warning siren via the many glissandos. All notes with the tuning slide out in this movement are undefined, so the performer may choose how best to perform them, but in **V. deserve**, the same technique is used, this time with exact pitch specifications (see m. 17, 39, 47, and 59).

Piano:

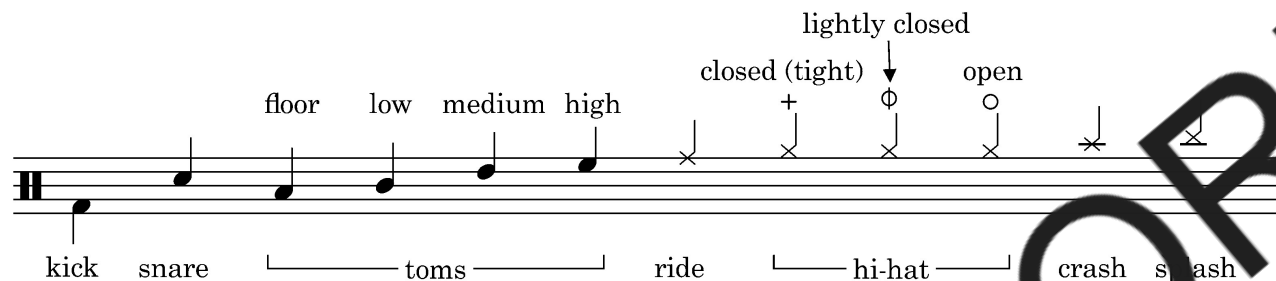
In **II. national public health emergency**, the sustain pedal is used to “catch” the resonance of several fortissimo chords. None of the initial attack should be audible during rests—engage the pedal only after releasing the chords!

Electric Guitar:

In measure 3 of **VI. take [them]**, the Electric Guitar player must gradually tune the low E string down to D (*scordatura*/Drop D tuning). The transition should take exactly one measure to complete, but in the case that the tuning is off, the player may continue to adjust the tuning during the following sustain, subtly rearticulating as necessary. Tuning should be complete by measure 8 at the latest. The player should return to standard tuning after the *attacca* to **VII. believe.** and finishing their solo in measure 3.

Double Bass:



**Drum Set:**

The Drum Set player should have regular drumsticks as well as a pair of medium-soft mallets (used for cymbals and the floor tom). Due to the quick transition in **V. deserve**, the composer suggests using a pair of double-ended sticks.

**Marimba & Vibraphone:**

Most of **TOTAL INACTION** requires four mallets for both the Marimba and Vibraphone. After measure 28 in **VII. believe.**, the writing was reduced to two mallets to allow for easier agility at measure 32 and onwards. Four mallet playing is no longer needed after that point. The composer would like to suggest relatively hard mallets for the entirety of **TOTAL INACTION**, but changes are certainly welcome.

**TEXT****I. unacceptable**

This is simply unacceptable.  
We should never make peace  
with pain or trauma.

**II. national public health emergency**

a national public health emergency.

**III. Thoughts and Prayers.**

this is an unspeakable tragedy.  
Today is a day for consoling survivors and mourning those we lost.  
Our thoughts and prayers are with all of those individuals.  
There's a time and place for a political debate,  
but now is the time to unite as a country.  
There's currently an open investigation,  
a motive is yet to be determined,  
it would be premature for us to discuss policy  
when we don't know all the facts or what took place last night.

**IV. we will NOT stop**

We will NOT stop until we get Peace & justice.

**V. deserve**

Do we not deserve the Right To Live anymore?

**VI. take [them]**

ΜΟΛΩΝ ΛΑΒΕ (Molon Labe)  
Hell Yes, we're going to take your [guns]

**VII. believe.**

Be everywhere. Be honest. Be hopeful. Believe.

Sources**I. unacceptable**

March For Our Lives: Peace Plan. <https://marchforourlives.com/peace-plan/>

Reggie Moore, Director of the Milwaukee Health Department Office of Violence Prevention. Quote from WUWM 89.7 story on 9/10/2017. <https://www.wuwm.com/post/we-should-never-make-peace-tranquility-efforts-reduce-milwaukees-homicide-rate#stream/0>

**II. national public health emergency**

March For Our Lives: Peace Plan. <https://marchforourlives.com/peace-plan/>

**III. Thoughts and Prayers.**

Sarah Huckabee Sanders, Former White House Press Secretary. White House press briefing, 10/2/2017 (the day after the Las Vegas Strip shooting). <https://www.mediamaesters.org/laura-ingraham/after-horrific-casualties-las-vegas-right-wing-media-say-now-not-time-talk-about-gun>

**IV. we will NOT stop**

David Hogg, Marjory Stoneman Douglas shooting survivor and co-founder of Never Again MSD. Quote from a tweet. [twitter.com/davidhogg111](https://twitter.com/davidhogg111) (7:58 PM - 26 Jun 2019)



## V. deserve

Emma González, Marjory Stoneman Douglas shooting survivor and co-founder of Never Again MSD. Quote from a tweet. [twitter.com/Emma4Change](https://twitter.com/Emma4Change) (1:14 PM - Feb 22, 2018)

## VI. take [them]

Molon Labe (Romanization of the Greek ΜΟΛΩΝ ΛΑΒΕ) translates to “come and take [them]” and is “attributed to King Leonidas I in response to the demand from Xerxes I that the Spartans surrender their weapons” (Wikipedia). Gun rights activists have adopted the term to express their defiance of gun control advocates and legislation. [https://en.wikipedia.org/wiki/Molon\\_labe](https://en.wikipedia.org/wiki/Molon_labe)

Beto O'Rourke, during the third Democratic presidential primary debate for the 2020 election. I changed the wording from “...your AR-15, your AK-47” to “...your guns” in order to generalize the statement. <https://www.cnn.com/2019/09/12/politics/beto-orourke-hell-yes-take-ar-15-ak-47/index.html>

## VII. believe.

Video posted on the Beto for New Hampshire Twitter account. [twitter.com/BetoForNH](https://twitter.com/BetoForNH) (7:10 AM - 14 Sep 2019)

Cover design created at [www.wordart.com](http://www.wordart.com).

Please contact me with any comments or questions at [www.brianjhinkley.com](http://www.brianjhinkley.com)!

The Gun Violence Archive ([www.gunviolencearchive.org](http://www.gunviolencearchive.org)) has been collecting data on gun violence since 2012.

Since the FBI does not have a standard definition for a Mass Shooting, the definition used by the Gun Violence Archive is as follows:

"if four or more people are shot or killed in a single incident, not involving the shooter, that incident is categorized as a mass shooting based purely on that numerical threshold."  
([www.gunviolencearchive.org/methodology](http://www.gunviolencearchive.org/methodology))

In 2014, there were 12,418 gun-related deaths and 267 mass shootings.

In 2015, there were 13,537 gun-related deaths and 305 mass shootings.

In 2016, there were 15,112 gun-related deaths and 302 mass shootings.

In 2017, there were 15,679 gun-related deaths and 346 mass shootings.

In 2018, there were 14,789 gun-related deaths and 337 mass shootings.

In 2019, there were 15,203 gun-related deaths and 417 mass shootings.

As of August 19, 2020, there have been 11,351 gun-related deaths and 384 mass shootings in the year 2020.

This isn't a problem that is going away, and the COVID-19 pandemic isn't stopping it.  
Real, meaningful action MUST take place throughout the United States to solve this uniquely American problem.

For more resources, please visit and/or support the following websites:

Gun Violence Archive: [gunviolencearchive.org](http://gunviolencearchive.org)

Everytown for Gun Safety: [everytown.org](http://everytown.org)

Sandy Hook Promise: [sandyhookpromise.org](http://sandyhookpromise.org)

Never Again and Never Again MSD: [neveragain.org](http://neveragain.org)

Moms Demand Action: [momsdemandaction.org](http://momsdemandaction.org)

The Coalition to Stop Gun Violence: [csgv.org](http://csgv.org)

Local gun safety organizations also exist across the country! Support your local organizations as well as national organizations!

I would like to thank all of the following people for their incredible musical and emotional support during the writing process of this piece. From a single piece of advice to deep philosophical discussions, you have all helped me to write this piece over the last year.

In no particularly meaningful order:

Stephen A. Taylor, Erik Lund, Cody Paul, Drew Farrar, Sam Larson, Tomás García, Victor Zheng, Demetris Timoleontos, Joshua Sanjay Iyer, Aaron Gomez, Matthew Mancillas, Gregory J. Watson, Joshua Hey, Lee and Anna Bromberger, Paul and Anna Hinkley, and of course, my parents, Sarah Bromberger.

This piece is dedicated to all of the victims and survivors of gun violence in the United States, as well as their families and friends.

I sincerely hope that someday in the near future, our experiences and tragedies will finally inspire our nation to unite in confronting this horrible epidemic through civil discussion and meaningful legislation.

PERUSAL SCORE

# TOTAL INACTION

Transposed Score  
Duration: 24'

Brian J. Hinkley (b. 1994)  
Op. 25 (2020)

## I. unacceptable

**on edge** ♩ = c. 126  
Vamp: On cue (10-15")

2

*fp*

oh

straight mute in

Piano

*f*

Electric Guitar

P.M.

gradual crescendo to m. 2

*p*

Double Bass

*p*

*f*

pizz.

Drum Set

*f* *sfz*

Vibraphone  
(Marimba)

1 2 3 4 5

I. unacceptable

S. *ff*  
this is sim - ply un - ac - cep - ta - ble!

B. Cl. *f* 6

Tpt in Bb straight mute *fp*

Pno *f* 6

E. Gtr ord. *f sub.* P.M. *p sub.* arco

D. B. *fp*

Set *f sfz*

Vib. (motor off) *mf* *f* *f* *ff*  
no Ped!

6 7 8 9 10

I. unacceptable

*fp* ——— *f* ——— *ff*      3+2

S. oh\_\_\_\_\_ this is sim - ply un - ac - cep - ta - ble!

B. Cl. *f*

Tpt in Bb *f*

Pno *f* *sfz*

E. Gtr

D. B.

Set *mf* *f*

Vib. *f*

11 12 13 14 15

I. unacceptable

17

S. *mp* sim - - - ply un - ac - - cep - ta - ble! *f*

B. Cl. *sfz* *f*

Tpt in Bb *sfz* *fp* *mf*

Pno *sfz* *mf* *8va*

E. Gtr *ord.* *mf* *ff* *p sub.* P.M.

D. B. *mp*

Set *sfz* *f* *mf* *p*

Vib. *p* *mf* *f*



I. unacceptable

22

*p* ————— *mf*

We — should ne — ver

The musical score consists of eight staves. The vocal line (S.) begins at measure 22 with the lyrics 'We should never'. The woodwind section (B. Cl.) features a dynamic shift from *f* to *ff* and then *p*. The brass section (Tpt in Bb) plays a sixteenth-note figure. The piano (Pno) has a sixteenth-note accompaniment in the right hand and a bass line in the left hand, with a dynamic shift from *f* to *mp* and a 'Ped ad lib.' instruction. The electric guitar (E. Gtr) plays a rhythmic pattern with 'on unaccented' markings. The double bass (D. B.) has a dynamic shift from *ff* to *mf*. The set drums (Set) play a pattern with *ff* and *sfz* dynamics. The vibraphone (Vib.) has a dynamic shift from *f* to *p* and then *mp*.

21

22

23

24

25

26

I. unacceptable

S. make peace, we should

B. Cl. *f* *mp*

Tpt in Bb

Pno *p* *mp*

E. Gtr

D. B. *f* *p* pizz. arco

Set

Vib.

(Reo.)

27 28 29 30 31 32

Detailed description: This is a page of a musical score for a piece titled 'I. unacceptable'. The page number is 18. The score is written for a vocal soloist (S.), Basset Clarinet (B. Cl.), Trumpet in B-flat (Tpt in Bb), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), Set, and Vibraphone (Vib.). The vocal line has lyrics: 'make peace, we should'. The music is in 4/4 time and consists of measures 27 through 32. The score includes various musical notations such as dynamics (*f*, *mp*, *p*), articulation (accents, slurs), and performance instructions like 'pizz.' and 'arco'. A large, diagonal watermark 'PERUSAL SCORE' is overlaid on the page.

I. unacceptable

S. ne - ver have to make peace with pain or au - ma.

B. Cl. *p*

Tpt in Bb

Pno *f*

E. Gtr *f*

D. B. *mf* sul pont. *f*

Set *p* *f*

Vib. *mp* *mf*

33 34 35 36 37

38

2+3 always

S.

B. Cl.

Tpt in Bb

Pno

*p sub.*

8va...  
no Ped!

E. Gtr

D. B.

pizz. (d.)  
*p*

Set

*p*

Mrb.

To Mrb.  
*p*

38 39 40 41 42 43 44 45

50 *mf*

S.

B. Cl. *p* *f* *mf*

Tpt in Bb *p* *f* mute out

Pno *mp* (8)

E. Gtr

D. B. *mp*

Set *f* *p sub.*

Mrb. *mp*

46 47 48 49 50 51

I. unacceptable

Score for S. (Soprano), B. Cl. (Bass Clarinet), Tpt in Bb (Trumpet in B-flat), Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Saxophone), and Mrb. (Maracas).

Measures 52-57 are shown. Measure 56 is highlighted with a box containing the number 56.

Lyrics for the Soprano part: "co - ming to take your guns."

Performance instructions include *f* (forte), *mf* (mezzo-forte), *p* (piano), and "mute out".

Other markings include "distorted ON!" and "3" (triplets).

Musical score for the piece "I. unacceptable", measures 58-63. The score is arranged for a band and piano. The instruments and their parts are:

- S. (Soprano):** Silent throughout the measures.
- B. Cl. (Bass Clarinet):** Plays a melodic line in measures 58-59, then rests in 60-63.
- Tpt in Bb (Trumpet in B-flat):** Rests in 58-59, then plays a melodic line in 60-63, including a triplet in measure 63.
- Pno (Piano):** Provides harmonic accompaniment with chords and arpeggios in both hands.
- E. Gtr (Electric Guitar):** Plays a rhythmic accompaniment of chords.
- D. B. (Double Bass):** Plays a rhythmic accompaniment of chords.
- Set (Saxophone):** Plays a rhythmic accompaniment of eighth notes.
- Mrb. (Maracas):** Provides a rhythmic accompaniment of eighth notes.

The score includes a large watermark reading "PERUSAL SCORE" diagonally across the page. Measure numbers 58, 59, 60, 61, 62, and 63 are indicated at the bottom of the page.

65

S.

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Mrb.

64 65 66 67 68 69



The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- S. (Soprano):** Silent throughout the passage.
- B. Cl. (Bass Clarinet):** Features melodic lines with dynamic markings of *f* (forte).
- Tpt in Bb (Trumpet in B-flat):** Plays a melodic line with some rests.
- Pno (Piano):** Provides harmonic support with chords and bass lines, including a circled '6' in the left hand at measure 70.
- E. Gtr (Electric Guitar):** Plays a rhythmic accompaniment of chords.
- D. B. (Double Bass):** Plays a bass line with accents.
- Set (Sitar):** Features a rhythmic pattern with triplets.
- Mrb. (Maracas):** Starts with a short phrase and then remains silent, with the instruction "To Vib." written above the staff.

The score is divided into measures 70, 71, 72, and 73. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

I. unacceptable

fit into Vib.,  
not too dramatic  
*m*

S.

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

ah \_\_\_\_\_

arco (ord.)  
*f*

fill!

Vib.  
*f*  
Ped ad lib.

The musical score is written for a vocal soloist and a chamber ensemble. The vocal line (S.) begins with a rest and then enters with the syllable 'ah' on a long note. The instrumental parts include: B. Cl. with eighth-note patterns and triplets; Tpt in Bb with eighth-note patterns and triplets; Pno with complex chordal textures and triplets; E. Gtr with a dense, rhythmic accompaniment of chords; D. B. with eighth-note patterns and triplets; Set with eighth-note patterns and triplets; and Vib. which remains silent until the end of the piece. The score is marked with various dynamics and articulations, including accents, slurs, and triplets. The tempo is indicated as 'I. unacceptable'.

I. unacceptable

80

S. *mf* *f* ah ah

B. Cl. *mf* *f*

Tpt in Bb *mp* *mf*

Pno Ped ad lib.

E. Gtr

D. B.

Set *p* *fp* *fp* *fp* *fp*

Vib.

80 81 82 83

I. unacceptable

S. *ff*

B. Cl. *tr* *ff*

Tpt in Bb *f*

Pno

E. Gtr

D. B.

Set *fp* *f*

Vib. *motor on! (high)*

84 85 86 87

accel slightly.....

attaca subito!

S.

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

*mf*

*ff*

*f sub.*

*f*

*mf*

*f*

88

89

The image shows a page of a musical score for 'I. unacceptable', page 29. The score is for a full orchestra and includes parts for Soprano (S.), Basset Clarinet (B. Cl.), Trumpet in B-flat (Tpt in Bb), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), Set (Drum Set), and Vibraphone (Vib.). The score is written in 3/4 time and features various dynamics such as *mf*, *ff*, *f sub.*, and *f*. There are also performance instructions like 'accel slightly.....' and 'attaca subito!'. The score is marked with measure numbers 88 and 89. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid on the page.

## II. national public health emergency

**abrupt and incisive** ♩ = c. 132  
2+3 always

spoken, as if prerecorded.  
ideally, the inflection is  
*mf* identical throughout. (6 times) **A**  
a national public health emergency.

Soprano

Bass Clarinet

Trumpet in Bb

Piano

Electric Guitar

Double Bass

Drum Set

Vibraphone

The musical score is written for a chamber ensemble and includes the following parts and annotations:

- Soprano:** Features a vocal line with a repeat sign and six repetitions of the phrase "a national public health emergency." The dynamic is *mf*. A box labeled 'A' is placed above the final repetition.
- Bass Clarinet:** Plays a rhythmic accompaniment of eighth notes with a dynamic of *fff* and a breath mark (<math>\lessdot</math>).
- Trumpet in Bb:** Plays a rhythmic accompaniment of eighth notes with a dynamic of *ff* and a breath mark (<math>\lessdot</math>). After the 6th repetition, the instruction reads: "after soprano's 6th repetition: abruptly stand, silently move to piano." The part then transitions to a melodic line starting with a dynamic of *p* and ending with *f*.
- Piano:** The right hand plays chords with a dynamic of *fff* and a "catch" resonance! instruction. The left hand plays a rhythmic accompaniment with a dynamic of *fff* and a "Ped. sim." instruction.
- Electric Guitar:** Plays a rhythmic accompaniment with a dynamic of *ff* and a "pizz." instruction. A "(distortion ON!)" instruction is placed above the first measure.
- Double Bass:** Plays a rhythmic accompaniment with a dynamic of *fff*.
- Drum Set:** Plays a rhythmic accompaniment with a dynamic of *ff*.
- Vibraphone:** Plays a rhythmic accompaniment with a dynamic of *ff* and a "no Ped!" instruction.



II. national public health emergency

*mf* spoken, exactly as before (2 times)

Sop. *mf* a national public health emergency.

B. Cl.

Tpt in Bb *p* (into piano) *f*

Pno *fff* (Ped. sim.) *Red.*

E. Gtr *fff*

D. B. *fff*

Set *ff*

Vib. *pp* *Red.*

**B** *mf* expected before, your own space a national public health emergency.

The score is for a section titled "II. national public health emergency" on page 31. It features a vocal line for Soprano and instrumental parts for B. Clarinet, Tpt in Bb, Piano, E. Guitar, D. Bass, Set, and Vib. The vocal part is marked *mf* and includes the instruction "spoken, exactly as before (2 times)". The instrumental parts include dynamic markings such as *p*, *f*, *fff*, and *pp*, along with performance instructions like "(into piano)", "(Ped. sim.)", and "Red.". A large watermark "PERUSAL SCORE" is overlaid on the page.

II. national public health emergency

*mf* (at your own pace) (4 times)

Sop. a national public health emergency.

B. Cl. *fff*

Tpt in Bb *ff* remove tuning slide!

Pno *fff* (Ped.)

E. Gtr *ff*

D. B. *fff*

Set *ff*

Vib. *ff* no Ped!



**C** 2+2+3

Sop.

B. Cl. *fff* < stage whisper, out of time "a national public health emergency." *mf* as before (NOT w/ Pno!) "a national public health emergency." *mf*

Tpt in Bb tuning slide out: indefinite pitch (into piano!) (any comfortable high note) as before *f*

Pno *fff* *mf* stage whisper, out of time (NOT w/ B.Cl.) "a national public health emergency." *mf*

E. Gtr *ff*

D. B. *fff*

Set to mallet

Vib. *ff*

Detailed description of the musical score: The score is for a multi-instrument ensemble. It begins with a common time signature of 7/8, which changes to 3/4, 4/4, 3/4, 2/4, and 3/4 throughout the piece. The vocal line (Soprano) has lyrics: "stage whisper, out of time" and "a national public health emergency." The woodwinds (Bass Clarinet and Trombone) play a melodic line with dynamic markings of *fff*, *mf*, and *f*. The strings (Electric Guitar, Double Bass, and Vibraphone) provide a rhythmic accompaniment with *ff* dynamics. The piano part includes a section marked "tuning slide out: indefinite pitch (into piano!)" and "stage whisper, out of time (NOT w/ B.Cl.)". A large watermark "PERUSAL SCORE" is overlaid diagonally across the page.

II. national public health emergency

**D**

Sop. *mf* on as be e  
public health emergency.

B. Cl. stage whisper,  
out of time (do NOT sync up!)  
*mf*  
"a national public health emergency."

Tpt in Bb *p* *ff* *pp sub.* replace tuning slide! return to seat quickly and quietly

Pno *p* *mf*  
"a national public health emergency."

(*sed.*)

E. Gtr. stage whisper,  
out of time (NOT w/ D.B. or Drums!)  
*mf*  
"a national public health emergency."

D. B. stage whisper,  
out of time (do NOT sync up!)  
*mf*  
"a national public health emergency."

Set *mf*  
"a national public health emergency."

Vib. stage whisper,  
*mf* out of time (do NOT sync up!)  
"a national public health emergency."  
*pp*

(*sed.*)

II. national public health emergency

**E** murky  $\text{♩} = \text{c. } 80$

Sop.

B. Cl. *pp*

Tpt in Bb *pp* ord. (from seat) 6

Pno *p* *mf > p* *pp* 8va

E. Gtr *pp* (distortion ON) *pp* 1

D. B. *mf* *pp* arco

Set *ppp* mallets 1 2 3 4 5

Vib. *ppp* *Red. sempre* 7

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Sop.**: Soprano vocal line, mostly silent with a few notes at the end.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *pp* and *p*.
- Tpt in Bb**: Trumpet in B-flat, playing a complex rhythmic pattern with triplets and dynamics *mp* and *mf*.
- Pno**: Piano, playing a complex rhythmic pattern with triplets and dynamics *p* and *mp*. Includes the instruction *(Cello.)*.
- E. Gtr**: Electric Guitar, playing sustained chords with fingerings 2, 3, 4, 5, 6.
- D. B.**: Double Bass, playing a melodic line with dynamics *p* and *pp*.
- Set**: String Ensemble, playing sustained chords with dynamics *pp* and fingerings 6, 7, 8, 9, 10.
- Vib.**: Vibraphone, mostly silent.

The score is in 4/4 time and features a large diagonal watermark reading "PERUSAL SCORE".

**F**

Sop.

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

*tr*

*p* *mp* *f* *p* *mf* *mp* *p* *mp*

*mf* *mf* *f* *p* *mf* *p* *mf* *mp*

*p* *mp* *mf* *p* *mp*

*mp* *mf* *mp* *p* *mf* *mp*

1 2 3

1 2 3 4

*p*

*Red. appre* →

II. national public health emergency

G

Sop.

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

*p* *mp* *mp* *p* *mf* *f* *f* *mf* *mf* *mp* *tr* *mp*

*f* *mf* *f* *p* *f* *p* *f* *f* *3* *5* *6*

*p* *mp* *p* *mf* *mf* *mp* *tr* *3* *3*

*4* *tr* *mp*

*mf*  
*red. sempre* →

Musical score for 'II. national public health emergency'. The score includes parts for Soprano (Sop.), B. Cl., Tpt in Bb, Pno, E. Gtr, D. B., Set, and Vib. The music is written in a key with one flat (Bb) and a 3/4 time signature. The score features various dynamic markings such as *f*, *p*, *mf*, *sfz*, *mp*, *ppp*, and *f*. It includes triplets and accents. A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.

II. national public health emergency

Musical score for 'II. national public health emergency'. The score includes parts for Sopranos (Sop.), Clarinet (B. Cl.), Trumpet in Bb (Tpt in Bb), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), and Vibraphone (Vib.). The Piano part includes a '(Ced.)' marking. The score features various musical notations such as triplets, sixteenth notes, and dynamic markings including *f*, *p*, *mf*, *mp*, *sfz*, and *pp*. A large diagonal watermark 'PERUSAL SCORE' is overlaid on the page.



The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop.**: Soprano vocal line, mostly rests.
- B. Cl.**: Clarinet in B-flat, featuring dynamic markings of *f*, *mp*, *f*, *mf*, *f*, *f*, and *fff*.
- Tpt in Bb**: Trumpet in B-flat, with dynamics *f*, *sfz*, *f*, and *sfz*. It includes trills (*tr*) and a fermata.
- Pno**: Piano, with dynamics *mf*, *mp*, *f*, *f*, and *ff*. It includes a *Red.* (ritardando) marking and a five-fingered chord (*5*).
- E. Gtr**: Electric Guitar, with dynamics *p*, *f*, *p*, *f*, and *f*. It features triplets (*3*) and a fermata.
- D. B.**: Double Bass, with dynamics *f* and *ff*. It includes triplet (*3*) and sextuplet (*6*) markings.
- Set**: Snare Drum, with dynamics *p*, *mf*, *f*, and *ff*. It includes a *to sticks* instruction and a fermata.
- Vib.**: Vibraphone, with a dynamic marking of *mf* and a *Red.* marking.

II. national public health emergency

**H**

Sop. *mf* a national public health e -

B. Cl.

Tpt in Bb

Pno "catch" any resonance

E. Gtr

D. B.

Set

Vib. out of time, freely

*mp* *f* *f* 3 *p*



II. national public health emergency

Musical score for 'II. national public health emergency'. The score is arranged for the following instruments: Sopranos (Sop.), B. Cl., Tpt in Bb, Pno, E. Gtr, D. B., Set, and Vib. The score consists of measures 8 through 13. The key signature is one flat (Bb). The time signature is 4/4. The dynamics are marked as *fff* (fortississimo) and *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and articulation marks. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.

**J**  
(finish current repetition) *mf* as before **attaca subito!**

Sop. a nation's public health emergency.

B. Cl. *fff*

Tpt in Bb *ff*

Pno *fff* Red.

E. Gtr *ff*

D. B. *fff*

Set *ff*

Vib. *ff* motor off!

### III. Thoughts and Prayers.

**quasi recitativo**  $\text{♩} = c. 63$

**Soprano**  
This is un - speak - a - ble, This an un - speak - a - ble tra - ge - dy.

**Bass Clarinet**  
*p* *mf p sus*

**Trumpet in B♭**  
TACET

**Piano**  
*ff* *f*  
8va. Ped ad lib.

**Electric Guitar**

**Double Bass**  
pizz. *f* *f*

**Drum Set**  
to mallet *ff*

**Vibraphon**  
*f* *ff* *f* *ff*  
Ped. 7 7

1 2 3 4 5

III. Thoughts and Prayers.

*mf*

S. To - day is\_ a day for con - sol - ing sur - vi - vors and mourn - ing those we lost.

B. Cl. *mp* *tr* *fp*

Pno *f* (8) *f*

E. Gtr *mp* *tr* distortion off *mp* *p*

D. B. *f* *pp* *arco* *ff*

Set

Vib. *f* *Red.* *f*

6 7 8 9 10 11

The musical score is for a piece titled "III. Thoughts and Prayers." It is page 47 of a score. The score includes parts for Soprano (S.), Bass Clarinet (B. Cl.), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), Set, and Vibraphone (Vib.). The vocal line has the lyrics: "To - day is\_ a day for con - sol - ing sur - vi - vors and mourn - ing those we lost." The score is marked with various dynamics such as *mf*, *mp*, *fp*, *f*, *pp*, and *ff*. It also includes performance instructions like "distortion off" for the guitar and "arco" for the double bass. The piece is in 2/4 time and spans measures 6 to 11. A large "PERUSAL SCORE" watermark is overlaid on the page.

III. Thoughts and Prayers.

freely, lingering

12 *f* *mf* *mp* *p*

S. Our thoughts and pray - ers are with all of those in - di - vid - u - als. Our thoughts and prayers are with you

B. Cl.

Pno *ff* *mp*

E. Gtr

D. B. *p*

Set

Vib. *mp* *mf*

12 13 14 15 16

The musical score is for a piece titled 'III. Thoughts and Prayers.' It is page 48 of a score. The vocal line (S.) begins at measure 12 with a dynamic of *f* and a tempo marking of 'freely, lingering'. The lyrics are 'Our thoughts and pray - ers are with all of those in - di - vid - u - als. Our thoughts and prayers are with you'. The piano accompaniment (Pno) features a *ff* dynamic and includes a section marked with a circled 8. The score includes staves for Soprano (S.), B. Cl., Pno, E. Gtr, D. B., Set, and Vib. The key signature has one sharp (F#) and the time signature is 4/4. The score is marked with dynamics *f*, *mf*, *mp*, and *p*. There are also markings for *ppv* and *v*. The page number 48 is in the top left, and the section title 'III. Thoughts and Prayers.' is at the top center. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.



III. Thoughts and Prayers.

17 *p* *accel.*

S. There's a time and a place for a po - li - ti - cal de - bate, but now is the time to u - nite as a

B. Cl. *p* *mp* *p* *mp* *mf* *p*

Pno *p* *mp* *p*

E. Gtr

D. B.

Set mallets *p*

Vib. *mp* *p*

17 18 19 20 21 22

III. Thoughts and Prayers.

declamatory ♩ = c. 80

The musical score is arranged in a system with seven staves. From top to bottom, the parts are: Soprano (S.), Bass Clarinet (B. Cl.), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), Saxophone (Set), and Vibraphone (Vib.). The vocal line (S.) is marked *f* and includes the lyrics: "coun - try, \_ to u - nite as a coun - try, \_ to u - nite as a coun - try, \_ to u - nite as a coun - try, \_ to u - nite as a coun - try, \_". The instrumental parts include various textures: B. Cl. starts at *mf* and moves to *ff*; Pno starts at *f* and moves to *ff*; E. Gtr and D. B. are marked *f* and *ff* respectively; Set is marked *mf*; and Vib. is marked *ff*. The score includes numerous musical notations such as triplets, slurs, and dynamic markings. A large diagonal watermark "PERUSAL SCORE" is overlaid on the page.

rit..... 28 as if concealed ♩ = c. 63

S. *p* There's cur - rent - ly... pen - in - ves - ti - ga - tion, a

B. Cl. *sfz* *p sub.* *pp* *p*

Pno *sfz* *p sub.* *pp* *mp* *mp*

gliss. over strings (f.n.)

gliss. (f.n.)

depress silently (R.H.) and hold to 36 L.H. gliss. (f.n.)

*Sost.*

E. Gtr *p*

D. B. *pizz.* *sfz* *mp*

Set *f* to sticks

Vib. *p*

III. Thoughts and Prayers.

37 with renewed strength

S. *2+3*  
 mo-tive\_ is yet to\_ be de - ter - mined, it would be pre - ma - ture for us\_ to dis - miss po - ti - cy\_ when we

B. Cl. *pp* *p*

Pno *release!*  
 (Sost.) Ped. ad lib.

E. Gtr

D. B. *arco*  
*p*

Set

Vib. *mp*

(Ped.)

34 35 36 37 38

III. Thoughts and Prayers.

**S.** *mp* *mf* *mp* **43**  
don't know all the facts or what took place last night, last night

**B. Cl.** *mp* *mf* *p* *mf p sub.*

**Pno** *mp* *mf* *f* *f*

**E. Gtr**

**D. B.** *mp* *mf* *f* *f* *pizz.*

**Set**

**Vib.** *mf* *mf* *ff* *mf*

39 40 41 42 43 44 45 46

PERUSAL SCORE

III. Thoughts and Prayers.

The musical score is for the piece "Thoughts and Prayers" and includes the following parts and markings:

- S. (Soprano):** Lyrics: "Our thoughts and prayers are with you." Dynamics: *p* (piano), *pp* (pianissimo).
- B. Cl. (Bass Clarinet):** Dynamics: *mf* (mezzo-forte), *p sub.* (piano subito).
- Pno (Piano):** Dynamics: *f* (forte), *mp sub.* (mezzo-piano subito).
- E. Gtr (Electric Guitar):** No dynamics or notes are present.
- D. B. (Double Bass):** Dynamics: *f* (forte).
- Set (Saxophone):** No dynamics or notes are present.
- Vib. (Vibraphone):** Dynamics: *f* (forte), *mf sub.* (mezzo-forte subito).

Additional markings include a "2+3" time signature change at the beginning of the vocal line and a circled "8" in the piano part. A large "PERUSAL SCORE" watermark is overlaid diagonally across the page.

# IV. we will NOT stop

secco ♩ = c. 180  
2+2+3 always

2+3 always

Soprano

Bass Clarinet  
*tr* ~~~~~  
*p* ~~~~~ *pp*

Trumpet in Bb

Piano  
*ffz* *p sempre* *mp* *p*  
*8va*  
no Ped!  
(distortion off)

Electric Guitar  
*p* *ff* behind the nut

Double Bass  
pizz.  
*f*  
sticks

Drum Set  
*pp*

Vibraphon  
Motor on (v)  
*p*

1 2 3 4 5 6 7

IV. we will NOT stop

9

S.  
B. Cl.  
Tpt in Bb  
Pno  
E. Gtr  
D. B.  
Set  
Vib.

ord.  
p  
mp  
p  
mp  
p  
mp

(pizz. se... are)  
ord.  
p  
mp  
p  
mp

8 9 10 11 12 13 14

PERUSAL SCORE



IV. we will NOT stop

(♩ = ♩) *simmering* **18**  
*p*

We

*pointed*

*p*

*pointed*

*p*

*mp*

*sfz*

*p*

*p*

*pp*

*secco*

*p*

*p*

*p*

*p*

IV. we will NOT stop

26

The musical score is arranged in eight staves. The instruments and their parts are as follows:

- S. (Soprano):** A vocal line with rests throughout the section.
- B. Cl. (Bass Clarinet):** A melodic line with various rhythmic patterns and accidentals.
- Tpt in Bb (Trumpet in B-flat):** A melodic line starting at measure 26 with a *mp* dynamic.
- Pno (Piano):** A complex accompaniment with multiple voices in both hands, including chords and moving lines. Dynamics range from *mp* to *p*.
- E. Gtr (Electric Guitar):** A melodic line starting at measure 26 with a *p* dynamic.
- D. B. (Double Bass):** A melodic line with a *mp* dynamic.
- Set (Saxophone):** A melodic line with some articulation marks (crosses) above notes.
- Vib. (Vibraphone):** A melodic line with a *mp* dynamic.

The score includes various time signatures: 3/4, 5/8, 4/4, 7/8, and 4/4. Dynamics are indicated by *mp* (mezzo-piano) and *p* (piano). A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.

IV. we will NOT stop

S. We\_\_\_\_\_ will

B. Cl. *pp*

Tpt in Bb *pp*

Pno *mp*

E. Gtr *mp* *p* *pp*

D. B. *m* *p*

Set

Vib. *mp* *p*

29 30 31 32 33 34 35

IV. we will NOT stop

36 aggressively precise

*ff* sub.

S.

NOT

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.



IV. we will NOT stop

44 *p*

S. We will not stop. We will not stop. *p*

B. Cl. *p sub.* *f* *p sub.*

Tpt in Bb *f*

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

E. Gtr

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

Set *p sub.* *f* *p sub.*

Vib. *p* *f* *p sub.*

no Ped!

IV. we will NOT stop

52 *mf*

S. We will not stop.

B. Cl. *p* *f*

Tpt in Bb *p* *mf* *p* *p* *mp* *p* *f*

Pno *p* *f*

E. Gtr *f*

D. B. *p* *f*

Set *f*

Vib. *mf* *f*

50 51 52 53 54 55

This musical score is for the piece 'IV. we will NOT stop'. It features a vocal line and several instrumental parts. The vocal line begins at measure 52 with the lyrics 'We will not stop.' The instrumental parts include B. Cl., Tpt in Bb, Pno, E. Gtr, D. B., Set, and Vib. The score is marked with dynamics such as *mf*, *p*, and *f*. The tempo and meter are indicated by the time signature and the '52' marking. A large 'PERUSAL SCORE' watermark is overlaid on the page.

IV. we will NOT stop

*mf* 60 *f* *secco!*

S. We will not stop. We will not stop un - til we,

B. Cl. *p sub.*

Tpt in Bb *p* *mf* *p*

Pno *p sub.* *f* *secco!*

E. Gtr *p sub.* *mf* *f* *secco!*

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

Set *p* *mf*

Vib. *mf* *f* *secco!*

56 57 58 59 60 61 62

IV. we will NOT stop

68

*f*

S. *f*  
 we get peace and jus - tice, we will not, we will not stop, we will not stop! We will not stop un - til

B. Cl. *sfz p sfz p sfz p*  
*sfz sim.*

Tpt in Bb *sfz p sfz p sfz p*  
*sfz sim.*

Pno *f*

E. Gtr *p*

D. B. *f*

Set *f*

Vib. *f*

63 64 65 66 67 68 69



IV. we will NOT stop

S.  
we, we get peace and jus - tice, we will not, we will not stop, we will not

B. Cl.

Tpt in Bb

Pno

E. Gtr  
distortion ON!  
*p*

D. B.

Set

Vib.

70 71 72 73 74 Ped. ad lib. 75

Detailed description: This is a musical score for a piece titled 'IV. we will NOT stop'. The score is arranged for a vocal soloist (S.), B-flat Clarinet (B. Cl.), Trumpet in B-flat (Tpt in Bb), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), Set (Drum Set), and Vibraphone (Vib.). The vocal line is the central focus, with lyrics: 'we, we get peace and jus - tice, we will not, we will not stop, we will not'. The music is in a 3/8 time signature and consists of 75 measures. The score includes various musical notations such as rests, notes, and dynamic markings. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page. At the bottom, measure numbers 70 through 75 are indicated, with 'Ped. ad lib.' noted under measure 74.

76 let loose!

**S.** *ff*  
stop!

**B. Cl.** *ff* *f* *ff* *f*

**Tpt in Bb** *ff* *f*

**Pno** *ff*  
Ped. ad lib.

**E. Gtr** *f*

**D. B.** *ff*  
heavy backbeat

**Set**

**Vib.** *f*

76 77 78 79 80 81

IV. we will NOT stop

84

S.

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

82 83 84 85 86 87

ff

8va

8ba

PERUSAL SCORE

IV. we will NOT stop

92

This musical score page contains seven staves for different instruments: S (Soprano), B. Cl. (Bass Clarinet), Tpt in Bb (Trumpet in B-flat), Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Saxophone), and Vib. (Vibraphone). The score is written in a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, with various articulation marks like accents and slurs. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page. At the bottom, measure numbers 88, 89, 90, 91, 92, and 93 are indicated. A circled number '92' is placed above the Soprano staff at the beginning of the section. The Piano part includes a circled '8)' at the start of its section.

IV. we will NOT stop

The musical score is arranged in a standard orchestral layout. The vocal line (S) is mostly silent. The woodwinds (B. Cl. and Tpt in Bb) play melodic lines with triplets and slurs. The piano (Pno) provides harmonic support with chords and arpeggios. The electric guitar (E. Gtr) plays a rhythmic accompaniment. The double bass (D. B.) plays a steady bass line. The set (Set) and vibraphone (Vib) provide a consistent rhythmic and harmonic accompaniment. The score is divided into measures 94, 95, 96, 97, and 98. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

IV. we will NOT stop

100

S.

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

99 100 101 102 103

*ff*

PERUSAL SCORE

IV. we will NOT stop

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom: Soprano (S), Basset Clarinet (B. Cl.), Trumpet in B-flat (Tpt in Bb), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), Set (Drum Set), and Vibraphone (Vib.). The score spans measures 104 to 108. The key signature is one sharp (F#), and the time signature changes from 3/4 to 4/4 at measure 106. The piano part includes a section marked with a circled '8' and a dashed line. The set part features sixteenth-note patterns with accents and sixteenth rests. The vibraphone part consists of chords and single notes. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.

IV. we will NOT stop

Drum Set solo (15-45")

S. stop!

B. Cl. *sfz* *sfz*

Tpt in Bb *sfz* *sfz*

Pno *8va* *sfz* *sfz* *8ba*

E. Gtr *sfz* *sfz*

D. B. *sfz* *sfz*

Set drum solo: relentless (15-45") cue in ensemble *6* *6* *6* *6* choke! *sfz* *sfz*

Vib. (motor off) *sfz* *sfz*

109 110 111



# V. deserve

mysterious  $\text{♩} = c. 56$

completely unvoiced (not whisper)\*  
*n*-----

Soprano

*sotto voce* (blend with pno. decay) Do we no - t de - ser - ve

Bass Clarinet

*pp*

Trumpet in Bb

blow through trumpet (unpitched)

*p*

Piano

*p*

8<sup>ba</sup>  
*sed.*

Electric Guitar

distortion off

*pp*  
pizz.

Double Bass

*p*

Drum Set

mallets

*pp* *pp* *pp* *p* *poco*

Marimba

*p*

1 2 3 4 5 6

\*In performing this text, the vocalist should omit all vowel sounds, leaving only sharp and dry consonants. The vocalist should be appropriately amplified so these minute sounds can be adequately heard (see performance instructions).

7

unvoiced (as before)\*  
n-----

S. Do we no - t de - ser - ve the righ - t, the righ - t to live? \_\_\_

8ba -----  
Red.

to sticks

7 8 9 10 11 12

V. deserve

molto accel.  
frightening

subito molto vibrato

(♩ = 150)

S.

B. Cl.  
*fp*  
play (ord.)

Tpt in Bb  
*p*

Pno  
*sfz*  
*p*  
8ba  
*ff*  
*sfz*

E. Gtr  
*fp*  
arco

D. B.  
*fp*  
wild, unrelenting improvisation  
sticks incorporate short strokes as well as single notes  
*ff*

Set  
*f*  
to mallets  
*sfz*

Mrb.

16 mysterious ♩ = c. 56

Sprechstimme: in this section, both pitch and rhythm are malleable, but please closely follow the contour!

S. *pp* Do we not, do we not de ser ve *mp*

B. Cl. *f*

Tpt in Bb remove tuning slide! *p* *f*

Pno *mp* *p* *pp* *mf*

E. Gtr *p* *poco f* *pizz.*

D. B. *f* *mp* *mp* *f* *sfz*

Set *mp* *pp* *pp* *mf* to sticks

Mrb. *p* *poc* *pp* *f*

21 (Sprechstimme) *mf* *mp* ord.

S. Do we de-serve the right to live,

B. Cl. *p* *mf sub.* *p*

Tpt in Bb replace tuning slide *p* blow through trumpet *p* *sfz* *p sub.*

Pno *mf* *pp* *p*

E. Gtr *mf* *p* *pp* *p* *mp*

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

Set stick on bells *mf* *p* ord. (choke) *p* to mallets

Mrb. *pp* *f* *p* *f* *p* *mp* *p* *poco f*

20 21 22 23 24 25

whisper  
*mf*

*p*

S. to live a - ny - more?

B. Cl.

Tpt in Bb articulated! (blown) *f sub.* *p* straight mute in straight mute, ord. *pp*

Pno

E. Gtr

D. B.

Set mallet *m*

Mrb. *pp* solo, very freely *pp* *fp*

26 27 28 29

Detailed description of the musical score: The score is for measures 26, 27, 28, and 29. The vocal line (S.) starts in measure 26 with a piano (*p*) dynamic and a whisper (*mf*) instruction. The lyrics are "to live a - ny - more?". The vocal line continues through measure 29. The B. Cl. and Tpt in Bb parts are mostly silent, with some articulation and dynamics in measure 26. The Pno part has a sustained chord in measure 26. The E. Gtr part has a sustained chord in measure 26. The D. B. part has a sustained chord in measure 26. The Set part has a mallet instruction and a dynamic of *m* in measure 26. The Mrb. part has a dynamic of *pp* in measure 26 and a solo, very freely instruction in measure 27. The Mrb. part has a dynamic of *pp* in measure 27 and a dynamic of *fp* in measure 28. The Mrb. part has a dynamic of *fp* in measure 28. The Mrb. part has a dynamic of *fp* in measure 29.

30 darkly twisting

The musical score for 'V. deserve' on page 79 begins at measure 30 with the instruction 'darkly twisting'. The score is arranged for the following instruments:

- S. (Soprano):** A single note in measure 30.
- B. Cl. (Bass Clarinet):** A rhythmic pattern of eighth notes with dynamics *f* and *p*.
- Tpt in Bb (Trumpet in B-flat):** A melodic line with slurs and ties.
- Pno (Piano):** A complex texture with multiple staves. Dynamics include *f*, *p*, *pp*, *mf*, and *pp*. Includes markings for *15<sup>ma</sup>*, *8<sup>va</sup>*, and *12*.
- E. Gtr (Electric Guitar):** A rhythmic pattern of eighth notes with dynamic *p*.
- D. B. (Double Bass):** A rhythmic pattern of eighth notes with dynamic *p* and *mp*.
- Set (Drum Set):** A simple drum pattern.
- Mrb. (Maracas):** A rhythmic pattern of eighth notes with dynamics *pp*, *p*, *mf*, and *p*. Includes markings for *6*.

The score spans measures 30, 31, and 32. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.

S.   
 B. Cl.   
 Tpt in Bb   
 Pno   
 E. Gtr   
 D. B.   
 Set   
 Mrb.

*p* *f* *p* *f* *p* *f* *p* *f* *p sub.*

12 12 12 7 9 7 9 6 6 3 3 6 6 7 9

*mf* *f* *pp* *fp*

33 34



35 commanding

S.

B. Cl. sultry! *ff* 5 articulated *ff* *fp*

Tpt in Bb mute out, remove tuning slide! *f* articulated *ff* *mf* 3

Pno *ff* 3 *mf* 3

E. Gtr *f* *p* *f* *p* *f* *p* *f* *p*

D. B. *f* *f non dim*

Set *mf* *p*

Mrb. *ff* *p* *f* *p* *f* *p* *f*

remolos should remain unmeasured

35 36



V. deserve (♩ = c. 120)

39 ♩ = ♩  
unvoiced (as before)\*  
n-

S. Do we no - t de ser the righ - t to

B. Cl. *ff* *mf* *p*

Tpt in Bb tuning slide out, into stand *p* *mf* *p*

Pno chromatic cluster, silently depress, secure with Sost. Ped. *pp* *pp* *p* *p*

E. Gtr *f* *p* *f* *p* *p*

D. B. *p* *mp*

Set to sticks! sticks *sf* *p* *p* *sf* *p*

Mrb. *p* *p* *f* *p* *p* *mp*

37 38 39 40 41 42



V. deserve

46

angry "whisper"  
(voiced; quasi-death metal)

*f*

S. li - ve Do we not deserve the

B. Cl. *mp* *f* *sfz*

Tpt in Bb out of stand *p* *f* *p*

Pno *mp* *p* *mp* *p* *f sub.* *sfz* *mf*  
(Sost.)

E. Gtr *mp* *f sub.* *f*

D. B. *ff* *f*

Set *p* *p < mf* *mf* *ff*

Mrb. *ff* *f*

43 44 45 46 47 48 49



V. deserve

51

sing ord.

*f* *ff*

2+3 always

*f*

S. right to live? Do we not de -

B. Cl. *fp* *f* *f*

Tpt in Bb

Pno *mf* *sfz* *ff* *mf*

(Sost.) no Ped!

E. Gtr *mf* *f*

D. B. *ff* *ff*

Set *f* *ff* *f* *ff*

Mrb. *f* *ff* *f* *f*

50 51 52 53 54 55

-serve the right to live?

highest stable note

arco

pizz.

3

3

3

56 57 58 59 60 61 62

63 **AMAP: as metal as possible**

*f*

S. Do we not de - serve the right to live

B. Cl. *ff*

Tpt in Bb *p* replace tuning slide! *fp* *ff*

Pno

E. Gtr *ff*

D. B. *ff*

Set *f*

Mrb. *ff*

63 64 65 66 67 68

S. a - ny more? Do we not serve

B. Cl. *ff* *fp* *ff* *fp* *ff*

Tpt in Bb ord. (mute out) *f* *f*

Pno

E. Gtr

D. B.

Set fill!

Mrb.

69 70 71 72 73

S. the right to live a my - ...?

B. Cl. *fp* *ff* *fp*

Tpt in Bb *fp* *f* *p* *f*

Pno *ff*

E. Gtr

D. B.

Set fill!

Mrb.

74 75 76 77 78



The musical score is for the piece "V. deserve" and spans measures 79 to 82. It features a vocal line and a full instrumental ensemble. The vocal line (S.) has lyrics: "Do we not de - serve the". The instrumental parts include:

- B. Cl.:** Starts with a *ff* dynamic, playing a melodic line with a triplet in measure 80.
- Tpt in Bb:** Plays a melodic line with a *mf* dynamic.
- Pno:** Provides harmonic support with chords and arpeggios, marked *8va* in the right hand.
- E. Gtr:** Plays a rhythmic accompaniment with a *v* (vibrato) marking.
- D. B.:** Plays a bass line with a *v* marking.
- Set:** Plays a rhythmic pattern with a *v* marking.
- Mrb.:** Plays a rhythmic accompaniment with a *v* marking.

The score includes various dynamics such as *ff*, *mf*, and *fp*, and includes performance markings like *fill!* for the Set and *v* for vibrato.

right to live, the right to

*ff* *fp* *ff* *f*

fill!

83 84 85 86

ataca  
(let's sound a bit)

The musical score is arranged in a standard orchestral layout. The vocal line (S.) is at the top, with lyrics "live" and "a - more?". The woodwinds (B. Cl. and Tpt in Bb) and brass (Tpt in Bb) parts follow. The piano (Pno) part is split into grand and bass staves. The electric guitar (E. Gtr) and double bass (D. B.) parts are in the lower middle. The strings (Set) and mallet percussion (Mrb.) are at the bottom. The score includes various dynamics such as *fp*, *f*, and *fff*, and articulation marks like accents and slurs. A large, semi-transparent watermark "PERUSAL SCORE" is overlaid diagonally across the page.

# VI. take [them]

driving ♩ = c. 96

*ff* aggressively declare (unpitched)

♩ = ♩ 3+3+2+2 always

The "Voices" part in this movement appears in all of the instrumental parts. Players are to perform as much of this Voices part as possible while still performing the traditionally notated music for their instruments. If there is ever any conflict or difficulty in performing both parts, the Voices part is *less* important and should be omitted.

Soprano  
Voices  
Bass Clarinet  
Trumpet in Bb  
Piano  
Electric Guitar  
Double Bass  
Drum  
Marimba

We're co - ming to take your guns!

*f* shout, emphatic  
Mo - lon - la be!

*ff*

Ped. ad lib.

(distortion ON)  
tune E gradually down to D  
using tunig peg

*f*  
arco

*ff*

*ff*

1 2 3 4 5

6

*mf* begin speaking at your own pace,  
as if delivering a powerful speech.  
pause organically between segments.

This is simply unacceptable, // a national public emergency, // an unspeakable tragedy. // We will not stop, until we get peace and justice. // Do not deserve the right to live anymore? //

S.

Voices

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Mrb.

1 2 3 4 5

*mf*

*ff*

*mp*

*p*

*mf*

unaccented sticks on bell (ride only)

(ord.) (ord.)

6 7 8 9 10 11

VI. take [them]

Vamp: "...take your guns!"

*f* resolute and firm

16

*f*

S. // Hell Yes, we're going to take your guns! We're co - ming to take your guns! Oh,\_\_\_\_\_

Voices *f* shout, emphatic  
Mo - lon la - bel!

B. Cl.

Tpt in Bb

Pno (sustain through repeats) *f*

E. Gtr (sustain through repeats) *f*

D. B. *f*

Set Last x: fill out, gradually on bell → on *ff* on bell, as before *mf*

Mrb. Last x: *ff* *p*

12 13 14 15 16 17



VI. take [them]

Score for VI. take [them], page 95. The score includes parts for S. (Soprano), Voices, B. Cl. (Bass Clarinet), Tpt in Bb (Trumpet in B-flat), Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Saxophone), and Mrb. (Maracas). The vocal parts have lyrics: "hell yes, hell yes! We're go - ing to take - y guns, to u - Mo - lon la - be!". The piano part features a triplet of chords. The electric guitar part includes a "pizz." (pizzicato) instruction. The saxophone part has a dynamic marking of "mp" (mezzo-piano). The maracas part has a dynamic marking of "f" (forte). The score is marked with measure numbers 18, 19, 20, 21, and 22.

PERUSAL SCORE

VI. take [them]

Score for VI. take [them]. The score includes parts for S. (Soprano), Voices, B. Cl., Tpt in Bb, Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Saxophone), and Mrb. (Maracas). The music is in 3/4 time and features lyrics in English and Spanish. A large 'PERUSAL SCORE' watermark is overlaid on the page.

S. -nite as a coun - try, we will not stop un - til we get the right to live a - ny - - more.

Voices Mo - lon la - be! Mo - lon la - be! Mo - lon la - be! Mo - lon la - be! Mo - lon la - be!

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Mrb.

4 5 6 7

4 5 6 on bell ord.

23 24 25 26 27 28

*ff* *arco* *f*



34

Soprano: *Scrape away*

Voices: Mo - lon la - be! Mo - lon la - be! Mo - lon la - be!

B. Cl.

Tpt in Bb

Pno: *f* scrape winding (f.n.) short, articulated, scrape on downbeat

E. Gtr: *f*

D. B.: *f* pizz.

Set: *f* fill!

Mrb.: *f*

29 30 31 32 33 34 35 36

VI. take [them]

42

S.

Voices  
Mo - lon la be!

B. Cl.

Tpt in Bb

Pno  
(Ped.)  
Ped. ad lib.

E. Gtr  
arco

D. B.  
f ————— ff

Set

Mrb.  
f

37 38 39 40 41 42 43

VI. take [them]

The musical score is for the section "VI. take [them]" on page 99. It features the following parts and markings:

- S. (Soprano):** Starts with a rest, then enters at measure 48 with a melodic line. A circled "49" is placed above the staff at the beginning of measure 49. The lyrics "Oh, this is simply un-ac-cep-ta-ble," are written below the staff.
- Voices:** Enters at measure 47 with the lyrics "Mo-lon la-be!".
- B. Cl. (Bass Clarinet):** Features a melodic line starting at measure 47, marked with a forte (*f*) dynamic.
- Tpt in Bb (Trumpet in B-flat):** Features a melodic line starting at measure 47, marked with a forte (*f*) dynamic. It includes the instruction "straight mute in" at measure 47 and "straight mute" at measure 48. Dynamics include *mf* and *f*.
- Pno (Piano):** Provides harmonic accompaniment with chords and arpeggios.
- E. Gtr (Electric Guitar):** Features a complex, rhythmic accompaniment with many notes.
- D. B. (Double Bass):** Provides a steady bass line with chords.
- Set (String Ensemble):** Features a rhythmic accompaniment with many notes.
- Mrb. (Maracas):** Provides a rhythmic accompaniment with many notes.

The score is marked with a large, diagonal watermark that reads "PERUSAL SCORE".

VI. take [them]

S. *sim - ply un - ac - cep - ta - ble, un - - - - - spea - ka - ble, an un - spea - ka - ble tra - - - - - ge - - - - - dy, a tra -*

Voices

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Mrb.

50 51 52 53 54

A musical score for a band and voices. The score is for measures 50 through 54. The vocal line (S.) has lyrics: "sim - ply un - ac - cep - ta - ble, un - - - - - spea - ka - ble, an un - spea - ka - ble tra - - - - - ge - - - - - dy, a tra -". The instruments include B. Cl., Tpt in Bb, Pno, E. Gtr, D. B., Set, and Mrb. The score features various musical notations such as notes, rests, and dynamic markings. A large "PERUSAL SCORE" watermark is overlaid diagonally across the page.

VI. take [them]

58  $\text{♩} = \text{♩}$  ( $\text{♩} = \text{c. } 63$ )  
(1x only)

2+2+3

*mf*

S. *mf*  
- ge - dy, we will not stop un - til we get the right to live.

Voices

B. Cl. *mp*  
2x only

Tpt in Bb *mp*  
2x only  
mute out

Pno *mf*  
no Ped!  
Ped. ad lib.

E. Gtr *mf*  
improv guitar solo: rock/metal style,  
include space, gradually increase activity  
D5 F#5/D G#5/D# F#5/D C(omit3) F#5/C# D5

D. B. *f*  
pizz.

Set *f*

Mrb. *mf*

55 56 57 58 59 60 61



VI. take [them]

The musical score is arranged in a standard orchestral layout. The staves from top to bottom are: S. (Soprano), Voices, B. Cl. (Bass Clarinet), Tpt in Bb (Trumpet in B-flat), Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Drum Set), and Mrb. (Maracas). The score spans measures 62 to 67. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The piano part includes a circled '8' in the left hand. The electric guitar part includes a list of chords: Eb5/Gb, D5/F, Ab5/Eb, D5, F#5/D, G#5/D#, F#5/D, C(omit3), F#5/C#, D5, Eb5/Gb, D5/F, Ab5/Eb. The drum set part includes 'fill!' markings. The maracas part has a rhythmic pattern of eighth notes. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

68

S.

Voices

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Mrb.

2x only

*mf*

1x: downbeat only

1x: downbeat only

*mf* 2x only

2nd x:

D5 F#5/D G#5/D# A5/E F#5/D Ab7 Gsus2 Eb5/Gb D5/F Ab5/Eb D5 F#5/D G#5/D# A5/E F#5/D Ab7 F#5/A Gsus2

1st x: pizz.

2nd x: arco

2nd x: *mf*

2nd x:

68 69 70 71 72 73 74

76

S.

Voices

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Mrb.

To Vib.

75 76 77 78 79 80 81

*f* *f* *f* *f* *f*

maximum activity  
D5

(1) (2) (3) (4) (5) (6)

(arco)

8

Eb5/Gb D5/F Ab5/Eb

3





VI. take [them]

85

S.

Voices

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

*ff*

*fp*

*f*

*ff*

*ff*

*f*

ad lib.

*gva*

*gva*

D5/B

/A

(7)

Vib.  
motor off

Ped. ad lib.

82

83

84

85

86

87

PERUSAL SCORE

Detailed description: This is a page from a musical score, page 105, titled 'VI. take [them]'. The score is for a multi-instrument ensemble and includes parts for Soprano (S.), Voices, Basset Clarinet (B. Cl.), Trompete in B-flat (Tpt in Bb), Piano (Pno), Elektrische Gitarre (E. Gtr), Double Bass (D. B.), Setz (Set), and Vibraphon (Vib.). The score is written in 3/4 time and features complex rhythmic patterns and dynamics. A large, diagonal watermark 'PERUSAL SCORE' is overlaid across the entire page. The page number '85' is in a box at the top center. Performance instructions include 'ad lib.', 'gva', 'D5/B', '/A', 'Vib. motor off', and 'Ped. ad lib.'. Dynamics range from *fp* to *ff*. The bottom of the page shows measure numbers 82 through 87.

VI. take [them]

*f*  
s. We're \_\_\_\_\_ com - ing \_\_\_\_\_ to take \_\_\_\_\_ your, \_\_\_\_\_ to take \_\_\_\_\_

Voices

B. Cl.  
sim. ad lib.

Tpt in Bb  
*f* *f* *f* *f*

Pno

E. Gtr

D. B.

Set

Vib.

88 89 90 *ff* 91 92 93 94

96 spiraling out  
unstable gliss.,  
wide vibrato

S. your guns!

Voices

B. Cl. grow/flutter, breathe as needed to end. continuous gliss.

Tpt in Bb breathe as needed to end

Pno no Ped! Ped. ad lib.

E. Gtr C5

D. Bb stop continuous gliss.

Set in 16th note pulse, then improvise as if catastrophically exploding towards annihilation etc.

Vib.

95 no Ped! 96 97 gradually Ped. ad lib. 98 99



VI. take [them]

Score for VI. take [them]. The score includes parts for S. (Soprano), Voices, B. Cl. (Bass Clarinet), Tpt in Bb (Trumpet in B-flat), Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Saxophone), and Vib. (Vibraphone). The score spans measures 100 to 104. Key performance instructions include: "ad lib. attacks, gradually add more sustain in between" for the B. Cl.; "straight mute in" for the Tpt in Bb; "add more space; let E. Gtr. come to the fore" for the Set; and "p" (piano) dynamics for the Vib. and Tpt in Bb.

ad lib. attacks, gradually  
add more sustain in between

sfz sfz sfz > sfz sfz > sfz > sfz > sfz > sfz > sfz > sfz > sfz >

straight mute in

p

(5) (6) (7) (8) (9)

5 5 3

add more space;  
let E. Gtr. come to the fore

p

100 101 102 103 104

E. Str solo cadenza:  
15-50 then attacca on cue.

S.

Voices

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

(10) (11) (12) (13) (14) (15)

*sfz* *sfz > p*

*ff*

*p*

even more space, sporadic

to mallets

continue improvising (chaotic, atonal), build to attacca

bow as needed, gradually increase vibrato size, decrease vibrato speed

# VII. believe.

contemplative, imploring ♩ = c. 60  
3+2 always

present but subdued let the sandos "fall off,"  
accurately in time *pp*

7

Soprano

Bass Clarinet

Trumpet in Bb

Piano

Electric Guitar

continue improvising:  
aggressive sustains

*ff*

al... off return to standard tuning!

Double Bass

*legato*

*p* — *mf*

Drum Set

mallets

*p* — *f*

Vibraphon

motor on

*mp*

Ped. ad lib.

match decay dynamic

*p* — *mp*

1 2 3 4 5 6 7 8

VII. believe.

The musical score is arranged in a system with the following parts from top to bottom: S. (Soprano), B. Cl. (Bass Clarinet), Tpt in Bb (Trumpet in B-flat), Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Saxophone), and Vib. (Vibraphone). The score is divided into measures 9 through 14. Measure 13 is highlighted with a box containing the number '13'. The vocal line includes lyrics: 'Be ev' - ry - where, \_\_\_'. Dynamics include *p*, *pp*, and *mp*. Performance markings include triplets and *mm* (mezzo-moroso). The vibraphone part features sustained chords with dynamic markings *p* and *mp*.

VII. believe.

The musical score consists of the following parts:

- S. (Soprano):** Vocal line with lyrics: "be ev' - - ry - where, oh be ev' - ry - where mm". It features several triplet markings.
- B. Cl. (Bass Clarinet):** Instrumental line with dynamics *ppp* and *p*.
- Tpt in Bb (Trumpet in B-flat):** Instrumental line, mostly silent.
- Pno (Piano):** Instrumental line with dynamics *mf* and *Red.* (Ritardando).
- E. Gtr (Electric Guitar):** Instrumental line, mostly silent.
- D. B. (Double Bass):** Instrumental line, mostly silent.
- Set (Saxophone):** Instrumental line, mostly silent.
- Vib. (Vibraphone):** Instrumental line with triplet markings and dynamics *Red.*

Measures 15, 16, 17, 18, and 19 are indicated at the bottom of the score.

PERUSAL SCORE



VII. believe.

22

The musical score is arranged in a standard orchestral layout. The vocal line (S.) is the primary focus, with lyrics "Be ho - - nest, no - nest, be ho - -". The vocal melody is supported by the B. Cl. (Bass Clarinet) and Vib. (Vibraphone). The Pno (Piano) provides harmonic accompaniment with arpeggiated figures. The E. Gtr (Electric Guitar), D. B. (Double Bass), and Set (Drum Set) are present but have no notation on this page. The score includes dynamic markings such as *ppp*, *p*, *mf*, *f*, and *mp*, as well as performance instructions like "Ped. ad lib." and "(fast arps.)".

**S.**  
Be ho - - nest, no - nest, be ho - -

**B. Cl.**  
*ppp* *p* *mf* *pp* *p*

**Pno**  
(fast arps.)  
*mp* *f* *mp*  
(Ped.) Ped. ad lib.

**Vib.**  
*mp*  
Ped. ad lib.

20 21 22 23 24

VII. believe.

S. nest, be ho - - - nest, be

B. Cl. *ppp* *p* *ppp*

Tpt in Bb straight mute *pp*

Pno *mf* *leg.*

E. Gtr

D. B. *pp*

Set

Vib. (to 2 mallets) *leg.*

25 26 27 28

32

S. *p* ho - nest, mm. *f* Be - h - ful,

B. Cl. *mp* *p* *ppp* *p*

Tpt in Bb *pp*

Pno *mp* *f* *mp*  
(Ped.) ad lib.

E. Gtr *p* distortion of

D. B. *mp* *pp* *mf* *f* *mp*

Set *p*

Vib. *mp* Ped. ad lib.

VII. believe.

S. be hope - ful

B. Cl.

Tpt in Bb

Pno

E. Gtr

D. B.

Set

Vib.

34 35 36

PERUSAN SCORE



VII. believe.

2+3 (in 5)

2+2+3 (in 7)

S. - lieve. Be ho - nest, be hope - ful, be - lieve. Be

B. Cl. *mf* *f*

Tpt in Bb *mf*

Pno *mf*

E. Gtr *mp* *mf* *f*

D. B. *f*

Set fill!

Vib. *mf*

40 41 42 43

44 hopeful

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- S. (Soprano):** Vocal line with lyrics: "ho - nest, be hope - ful, be - - - lieve. Be". The melody is in 4/4 time, starting on a whole note and moving through half notes.
- B. Cl. (Bass Clarinet):** Part starting with a forte (*ff*) dynamic, playing a melodic line with accents.
- Tpt in Bb (Trumpet in B-flat):** Part starting with a forte (*f*) dynamic, playing a melodic line with accents.
- Pno (Piano):** Part with a forte (*f*) dynamic, featuring a complex accompaniment with chords and moving lines in both hands.
- E. Gtr (Electric Guitar):** Part with a *sim.* (sustained) marking, playing a dense, rhythmic chordal texture.
- D. B. (Double Bass):** Part playing a steady, rhythmic accompaniment.
- Set (Saxophone):** Part playing a rhythmic accompaniment with accents.
- Vib. (Vibraphone):** Part playing a melodic line with accents.

The score includes various musical notations such as dynamics (*ff*, *f*, *sim.*), accents (*>*), and articulation marks. The page is numbered 44 and 45 at the bottom.

VII. believe.

S.  
ho - nest, be hope - - ful, be - - lieve. Be

B. Cl.  
*ff* *fp*

Tpt in Bb  
*f* *fp*

Pno

E. Gtr

D. B.

Set  
6 6 6 3

Vib.

46 47



VII. believe.

The musical score is for the section 'VII. believe.' and is divided into two pages, 48 and 49. The vocal line (S.) begins with the lyrics 'ho - - nest, be hope - ful, be - - lieve. Be'. The score includes parts for B. Cl. (B-flat Clarinet), Tpt in Bb (Trumpet in B-flat), Pno (Piano), E. Gtr (Electric Guitar), D. B. (Double Bass), Set (Saxophone), and Vib. (Vibraphone). The music is in 4/4 time and features a variety of textures, including a melodic vocal line, harmonic support from woodwinds and strings, and a rhythmic accompaniment from the guitar and vibraphone. Dynamics such as *ff* and *f* are indicated throughout the score.

VII. believe.

50

S.  
ho - nest, be hope - ful, be - - lieve. Be

B. Cl.  
*ff* *f* *fp*

Tpt in Bb  
*ff* *f* *fp*

Pno  
*ff*

E. Gtr  
*ff* *f*

D. B.  
*ff*

Set  
*f*

Vib.

VII. believe.

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are: Soprano (S.), Bass Clarinet (B. Cl.), Trumpet in B-flat (Tpt in Bb), Piano (Pno), Electric Guitar (E. Gtr), Double Bass (D. B.), Saxophone (Set), and Vibraphone (Vib.). The vocal line includes the lyrics: "ho - nest, be hope - ful, be - - - lieve. Be". The score includes dynamic markings such as *mf* and *f*, and features various musical notations like slurs, accents, and articulation marks. The time signature changes from 3/4 to 4/4. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire score.

VII. believe.

S.  
ho - nest, be hope - ful, be - - lieve. Be

B. Cl.  
*mf* *mp*

Tpt in Bb  
*mp*

Pno  
*mf*

E. Gtr

D. B.  
*mp*

Set  
*mp*

Vib.  
*mf*

54 55

VII. believe.

The musical score is arranged in a system with the following parts from top to bottom:

- S.** (Soprano): Vocal line with lyrics: "ho - nest, be hope - ful, be - - lieve. Be". Dynamics include *pp*.
- B. Cl.** (Bass Clarinet): Part with dynamic *p*.
- Tpt in Bb** (Trumpet in B-flat): Part with dynamic *p*.
- Pno** (Piano): Part with dynamic *p*.
- E. Gtr** (Electric Guitar): Part with dynamic *mf*.
- D. B.** (Double Bass): Part with dynamic *p* and the instruction "on bell".
- Set** (Saxophone): Part with triplets and dynamic *p*.
- Vib.** (Vibraphone): Part with dynamic *p*.

VII. believe.

♩ = ♩ = c. 120

S. *pp* ho - nest, be hope - ful, *p* be - lieve

B. Cl. *pp*

Tpt in Bb *pp*

Pno

E. Gtr *mp* *ff*

D. B. *pp*

Set (on bell) *pp* *p* ord. +

Vib. *p* *pp*

PERUSAL SCORE

VII. believe.

Fadeout

The musical score consists of eight staves. The vocal line (S.) features a long, sustained note with a fermata, followed by a short melodic phrase. The instrumental parts (B. Cl., Tpt in Bb, Pno, E. Gtr, D. B., Set, Vib.) provide accompaniment. The electric guitar part (E. Gtr) includes a section with distortion OFF and P.M. (pedal point) markings, and a section with a pizz. (pizzicato) marking. The score concludes with a fadeout instruction.

PERUSAL SCORE