

Photo-Op

Part I

Lyrics: James Siena

Music: Conrad Cummings

♩=ca.66 2

Soprano

Baritone

Woodwind Doubler (fl., cl., bs. cl., sop./ten. sax.) Soprano Saxophone

Violin

Cello

Keyboard **♩=ca.66**

p Mean Clean Organ*

Lea. * *sim.*

poco accel.

3 **4**

Sop. Sax.

Vln.

Vc.

Kbd. **poco accel.**

*Note: this patch is in quarter-comma mean-tone temperament. It is transposed down an octave to accommodate a five-octave keyboard. Notation is at sounding pitch; play an octave higher on the keyboard.

5 $\text{♩} = 72$ 6

Sop. Sax.

Vln.

Vc.

Kbd.

7 8

Sop. Sax.

Vln.

Vc.

Kbd.

9 10

Sop. Sax.

Vln.

Vc.

Kbd.

11 **poco più mosso** ♩=76

Sop. Sax.

Vln.

Vc.

Kbd.

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

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

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

poco più mosso ♩=76



13

Sop. Sax.

Vln.

Vc.

Kbd.

mp *p*

p *mp* *p*

14

A poco meno mosso a tempo

15 *p* *mp* *p* 16

S. Thank you all

Sop. Sax.

Vln.

Vc.

Kbd.



17 *p* *mp* *p* 18

S. Thank you all

Sop. Sax.

Vln.

Vc.

Kbd.

19 20

Bar. *p* *mp*
Thank you ver - y much__

Sop. Sax. *mp* *p*

Vln. *p* *mp* *p*

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

Kbd.



21 22

Sop. Sax.

Vln. *p* *mp* *p*

Vc. *mp* *p*

Kbd.

23 *mp* *mf* *p* 24 *p*

S. Thank you all ver - y much

Bar. *mp* *mf* *p* *p*

Sop. Sax. *mf* *mp* *p* *mf* *mp*

Vln. *mp* *p* *pp* *mp* *p*

Kbd.



25 *p* *mp* 26 *p* *pp*

S. Thank you all ver - y much

Bar. *p* *mp* *p* *pp*

Sop. Sax. *p* *mp* *p* *mp* *p*

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

Kbd.

27 28

Sop. Sax. *p*

Vln. *p*

Vc. *p*

Kbd.

29 30

Sop. Sax. *pp*

Vc. *pp*

Kbd.

31 32

Vln. *p* *pp*

Vc. *p* *pp*

Kbd.

33 **poco rit.** **a tempo** 35 37

Sop. Sax. *pp* *mp* *pp*

Vln.

Vc.

Kbd. *pp* *pp* *legato*

measure 36 intentionally deleted

38 **B** **accel.** **rall.** 39

Kbd. *pp* *mf* *pp*

40 **più mosso** 41 42 43

Kbd. *mp* *mf* *mp* *mf* *f* *mf*

44 **poco meno mosso** 45 **rall.**

Kbd. *mp* *mf* *p* *p* *mp* *pp*

(fast patch change)

46 **C** $\text{♩} = 116$ 47 48

Sop. Sax. $4+5+4$ f

Vln. $4+5+4$ f

Vc. $4+5+4$ f

Kbd. **C** $\text{♩} = 116$ f Rotary Electro Organ*

49 50 51 52

Sop. Sax.

Vln.

Vc.

Kbd.

53 54 55

Sop. Sax. $4+5+4$

Vln. $4+5+4$

Vc. $4+5+4$

Kbd. $4+5+4$

*Note: play this patch in the notated octave; it will sound one octave lower than written.

56 57 58

Sop. Sax.

Vln.

Vc.

Kbd.

59 60 61 62

Sop. Sax.

Vln.

Vc.

Kbd.

63 64 65 66

Sop. Sax.

Vln.

Vc.

Kbd.

67 68 69

Sop. Sax.

Vln.

Vc.

Kbd.

70 71 72

Sop. Sax.

Vln.

Vc.

Kbd.

73 74 75 76

Sop. Sax.

Vln.

Vc.

Kbd.

77 78 79 80

Sop. Sax.

Vln.

Vc.

Kbd.



81 82 83 84 85 86 87

S.

Sop. Sax.

Vln.

Vc.

Kbd.

X2 X4

dim.

D

88 *f marcato* 89 90 91 92 93 94 95

S. A new di - rec-tion for you and for me A new di-rec-tion for you and for me A_

Bar. *f marcato*

Sop. Sax. *f* *simile*

Vln.

Vc.

Kbd. *mf* 4 8

D

96 97 98 99 100 101 102 103

S. — new — di - rec - tion — for — you and for me A new di -

Bar.

Sop. Sax.

Vln.

Vc.

Kbd. *mf* 4 8

104 *f* 105 106 107

S. *f*
A bright new fu-ture for you and for me A bright new fu ture for you and for me

Bar. *f*

Sop. Sax.

Vln. *f*

Vc. *f*

Kbd. *f*



108 109 110 111

S. *f*
A bright new fu-ture for you and for me A bright new fu-ture for you and for me

Bar. *f*

Sop. Sax.

Vln. *f*

Vc. *f*

Kbd. *f*

112 113 114 115

S. A bright fu-ture for you and_ for me A bright fu-ture for you and_ for me

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

116 117 118 119

S. A bright fu-ture for you and_ for me A bright fu-ture for you and_ for me

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

120 121 122 123

S. Ashin - ing bright new fu - ture for you and for me Ashin - ing bright new fu - ture for you and for me

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.



124 125 126 127

S. A shi - ning bright new fu - ture for you and for me Ashin - ing bright new fu - ture for you and for me a

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

accel. - - - - -

128 129 130 131

S. shin-ing bright fu-ture for me and for me A shin-ing bright fu-ture for me and for me A

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

accel. - - - - -

132 133 134 135

S. shin-ing bright fu-ture for me and for me A shin-ing bright fu-ture for me and for me for

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

136 $\text{♩} = 138$ 137 138 139 140

S. me for me for me for me for me for me for me for me for me for me for

Bar.

Sop. Sax.

Vln.

Vc.

Kbd. $\text{♩} = 138$

E

141 142 1. 143 2. 144 145

S. me for me for me for me for me for me for me for me for me for me for

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

E

146 147 148 149 150

S. me for me for me for me for me for me for me for me for me for

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

151 152 153 154 155

S. me for me for me for me A new di-rec-tion for me for me A new di-rec-tion for

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

156 157 158 159 160 optional tacet to m. 165

S. me for me A new di-rec-tion for me for me A new di-rec-tion for me for me for

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

161 162 163 164 165

S. me for me for me for me for me for me for me for me for me for

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

166 167 168 169 170

me for me for me for me for me for me for me for me for me for me for

accel. X4 21

cresc.

cresc.

cresc.

accel. X4

cresc.

Kbd.

171 172 173 174 175

me

ff $\text{♩} = 160$ **più mosso** $\text{♩} = 168$ X3

ff $\text{♩} = 160$ **ff** **più mosso** $\text{♩} = 168$ X3

Kbd.



184 $\text{♩} = \text{♩}$ X4 185 $\text{♩} = \text{♩}$ 186

Sop. Sax. mf *dim.*

Vln. mf *dim.*

Vc. mf *dim.*

Kbd. mf *dim.* $\text{♩} = \text{♩}$

187 188 189 190 191 192

Sop. Sax.

Vln.

Vc.

Kbd.

p

p

p

4

8

attaca

The musical score is written for four instruments: Soprano Saxophone (Sop. Sax.), Violin (Vln.), Viola (Vc.), and Keyboard (Kbd.). The time signature is 4/4. Measures 187 through 192 are shown. Measures 187-191 feature sustained notes for the wind and string instruments, and sustained chords for the keyboard. Measure 192 shows a change in the keyboard part, with a new chord indicated by a '4' and an '8'. The score concludes with a double bar line and the word 'attaca'.

supple, with Baroque rhythmic flexibility and with underlying nervous energy

193 **F** $\text{♩} = 66$ 194 195 196

Kbd. *p* Mean Clean Organ*

197 198 199 **poco più mosso** $\text{♩} = 72$

200 201 202

203 **poco più** $\text{♩} = 80$ 204 205

206 207 **più mosso** $\text{♩} = 92$ 208 *p* *mp*

209 $\text{♩} = 116$ 210 211

212 213 214

215 216 217

*Note: play at notated pitch; it will sound one octave lower.

Kbd.

218 219 220

Kbd.

poco accel. X2 X2 =126 =100 accel.

221 222 223

p cresc. *mp cresc.* *mf* *p*

Kbd.

224 =120 rall. =100 225 =116 226

mp *p* *mp*

Kbd.

227 228 229

p *mp* *p*

Kbd.

230 231 232

pp

Kbd.

233 234 235

236 237 238

Kbd.

Più mosso

239 $\text{♩} = 132$ 240 241

Kbd.

p *mp*

242 243 244

Kbd.

245 246 247

Kbd.

248 249 250

Kbd.

dim.

251 252 253

Kbd.

p *rit.*

$\text{♩} = 100$ $\text{♩} = 60$ **G** $\text{♩} = 116$ X2

254 255 256 257

S. *mp* spin con-trol the fre-quent fly-ers

Bar. *mp*

Sop. Sax.

Vln. *mp*

Vc. *mp*

Kbd. $\text{♩} = 100$ $\text{♩} = 60$ **G** $\text{♩} = 116$ X2

$\text{♩} = 100$ $\text{♩} = 60$ **G** $\text{♩} = 116$ X2

258 259 260 261

S. spin con-trol the fre-quent fly-ers spin con-trol the

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

H

262 263 264 265

S. spin con-trol the fre-quent fly-ers

Bar. *mf* give 'em a sound byte pho-to-op pho-to-op

Sop. Sax. *mp*

Vln. *mp*

Vc. *mp*

Kbd. *mp* to Rich Grand Piano

X2 X2

H

266 267 268 269 270

S.

Bar. give 'em a sound byte pho-to-op pho-to-op give 'em a sound byte pho-to-op pho-to-op give 'em a sound byte

Sop. Sax.

Vln.

Vc.

X2

271 272 273 274 *mf* 275

S. *mf* This is Main Street!

Bar. *mp* pho-to-op pho-to-op give 'em a sound byte pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op

Sop. Sax. *mf*

Vln. *mp*

Vc. *mp*

276 277 278 279 280

S. This is Main Street! This is Main Street! This is

Bar. pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op

Sop. Sax.

Vln.

Vc.

281 282 283 284

S. Main Street! This is Main Street! This is

Bar. pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op pho-to-op

Sop. Sax.

Vln.

Vc.

285 286 287

S. Main Street!

Bar. pho - to - op pho - to - op pho - to - op pho - to - op pho - to - op pho - to - op

Sop. Sax.

Vln.

Vc.

288 289 290 291 292 ↓ 293 ↓ 294

S. **J** (spoken): This is Main Street!

Bar. (spoken): terrific crowd,

Sop. Sax.

Vln. *mf non legato* 4

Vc. *mf non legato* 4

Kbd. **J** *mf* Rich Grand Piano* 4

*Note: play this patch at pitch: it will sound at pitch.

295 *f* 296 297 298 299 *mf*

S. This is Main Street pho-to-op pho-to-op Get

Bar. *f* *mf* This is Main Street pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op This is Main Street!

Sop. Sax. *f* *mf*

Vln. *f*

Vc. *f* *mp*

Kbd. *f* X4

≡

300 301 302 303 304

S. out of my Way you

Bar. pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op

Sop. Sax.

Vln.

Vc.

305 306 307 308 309

S. jerk. Get out

Bar. This is Main Street! pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op This is Main Street!

Sop. Sax.

Vln.

Vc.



310 311 312 313 314

S. of my Way you jerk.

Bar. pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op

Sop. Sax.

Vln.

Vc.

315 316 317 318 319

S. pho-to-op pho-to-op out of my Way

Bar. This is Main Street! pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op This is Main Street!

Sop. Sax.

Vln.

Vc.



320 321 322 323 324

S. you pho-to-op pho-to-op Way you pho-to-op pho-to-op

Bar. pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op This is Main Street! pho-to-op pho-to-op

Sop. Sax.

Vln.

Vc.

334 *f marcato* X2 335 X2 336 X2 337 X4

S. This is Main Street Get out of my Way you jerk this is Main Street jerk Get out of my Way jerk spin con-trol

Bar. This is Main Street Get out of my Way you jerk this is Main Street jerk Get out of my Way jerk spin con-trol

Sop. Sax.

Vln.

Vc.

Kbd. X2 X2 X2 X4

338 X2 339 X2 340 X4 341 X2 342 X2 343

S. spin con-trol ter-rif-ic crowd con-trol ter-rif-ic crowd con-trol crowd con-trol jerk jerk jerk jerk pho-to-op pho-to-op

Bar. spin con-trol ter-rif-ic crowd con-trol ter-rif-ic crowd con-trol crowd con-trol jerk jerk jerk jerk pho-to-op pho-to-op

Sop. Sax.

Vln.

Vc.

Kbd. X2 X2 X4 X2 X2

344 X3 345 X2 346 (can be as short as "spin-ka-ta-tha") 347 348 349 4

S. jerk pho-to-op jerk pho-to-op jerk op jerk op spin con-trol the spin con-trol the

Bar. jerk pho-to-op jerk pho-to-op jerk op jerk op spin con-trol the spin con-trol the

Sop. Sax.

Vln.

Vc.

Kbd.

350 351 352 353

S. jerk op jerk op jerk op spin con-trol the spin con-trol the jerk op jerk op jerk op spin con-trol the

Bar. jerk op jerk op jerk op spin con-trol the spin con-trol the jerk op jerk op jerk op spin con-trol the

Sop. Sax.

Vln.

Vc.

Kbd.

354 355 356 357 358

S. *"spin-ka"* *cresc.* *ff*

Bar. *cresc.* *ff*

Sop. Sax. *cresc.* *ff*

Vln. *cresc.* *ff*

Vc. *cresc.* *ff*

Kbd. *cresc.* *ff*

end of part I

Part II

39

1 $\text{♩}=63$ 2 3 4 5 6 7 8

Soprano

Baritone

Woodwind Doubler

Tenor Saxophone

Violin

Cello

Keyboard

$\text{♩}=63$ (very slight lift)

p

Very T Mean Organ*

9 10 11 12 13 14 15

più mosso $\text{♩}=76$

S.

Ten. Sax.

Vln.

Vc.

Kbd.

legato espressivo

mp

mf

mf

mf dim.

legato espressivo

mp

mf

mf dim.

mf dim.

più mosso $\text{♩}=76$

dim.

*Note: notated at sounding pitch; play one octave higher on keyboard.

A (♩=76) *p*

16 16a 17 18 19 20

S. We are at the fork-ing of the paths,

Bar.

Ten. Sax. *pp* *p*

Vln. *pp*

Vc. *pp*

Kbd. *pp* *p*

A (♩=76)

21 22 23 24

S. We are at the fork-ing of the paths, We are at the fork-ing of the paths, —

Bar. *p* We are at the fork-ing of the paths, —

Ten. Sax. *To Fl.*

Vln.

Vc.

Kbd. *p*

25 26 27

S. — We are at the fork-ing of the paths,

Bar. — and you're a - fraid you're gon - na blow it, you're a - fraid you're gon - na blow it,

Ten. Sax.

Vln. *p*

Vc. *p*

Kbd. to Rich Grand Piano



28 29 30

S. — We are at the fork-ing of the paths, We are at the

Bar. — you're a - fraid you're gon - na blow it, you're a - fraid you're gon - na blow it, and

Ten. Sax.

Vln.

Vc.

31 32 33

S. fork but we're gon-na do what we have to do you're gon-na blow it,

Bar. you're a-fraid you're gon-na blow it, and you're a-fraid you're gon-na blow it, *cresc.*

Ten. Sax.

Vln.

Vc.



34 35 36

S. and you're a - fraid you're gon-na blow it, but we're gon-na *p*

Bar. but we're gon-na do what we have to do We are at the fork-ing of the paths. *f dim. p*

Ten. Sax.

Vln.

Vc.

37 38 **B** 39 40 41

S. do what we have to do _____ We are at the fork-ing of the paths,

Bar. to pick the right one to pick the right one to pick the

Ten. Sax. *pp* *p*

Vln.

Vc.

==

42 43 44 45

S. *accel.* *cresc.* We are at the fork-ing of the paths and we're gon-

Bar. right one to pick the right one

Fl. *mp*

Vln. *mp*

Vc. *mp*

46 47 48 49 $\text{♩}=104$

S. *f*
na do what we have to do to pick the right one

Bar. *mf*
you're a-fraid you're gon-na blow it, you're a-fraid you're gon-na

Fl. *f*

Vln. *mf* *f*

Vc. *mf* *f*



C 50 51 *meno mosso* $\text{♩}=92$ 52 53

S. *p* *white tone*
One

Bar. *p* *straight tone*
blow it, you're a - - - afraid

Fl. *pp* *legato*

Vln. *p*

Vc. *f* *pizz.* *p*

54 55 56 57 58 58a

S. *One*

Bar. you're gon - - na blow it

Fl.

Vln.

Vc.



D 59 60 61 62 63

S. *p calm* *mf nervous* *sub. p* *mf* *p*

I sure hope we do! I sure hope we do! I sure hope we

Bar. *p calm* *mf nervous* *sub. p* *mf* *p*

I sure hope we do! you're a-fraid you're gon-na I sure hope we do! to pick the right one I sure hope we

Fl.

Vln. *mp arco*

Vc. *mp*

D 59 60 61 62 63

Kbd. *mp* *Rich Grand Piano**

*Note: plays and sounds at pitch.

64 $\text{♩}=92$ 65 $\text{♩}=76$ 66 $\text{♩}=92$ 67 $\text{♩}=88$ 68 *mp nervous*

S. do! I sure hope we do! I sure hope we do! We're at the fork-ing of the

Bar. *mf* *p* *mf* *p* (*sempre p*)
do! you're gon-na blow it I sure hope we do! to pick the right one I sure hope we do!

Fl.

Vln.

Vc.

Kbd. $\text{♩}=92$ $\text{♩}=76$ $\text{♩}=92$ $\text{♩}=88$

69 *sub. p, calm* 70 *mp nervous* 71 *p*

S. I sure hope we do! and you're a - fraid you're gon - na we are at the fork - ing of the

Bar. I sure hope we do! I sure hope we

Fl.

Vln.

Vc.

Kbd.

72 73 74 **poco accel.**

S. paths and you're a - fraid you're gon - na blow it you're a - fraid you're gon - na blow it but we're gon - na do what

Bar. do! I sure hope we do!

Fl.

Vln.

Vc.

Kbd. **poco accel.**



75 76 77 78 79

$\text{♩} = 92$ **poco accel.** $\text{♩} = 104$

S. we have to do to pick the right one, I sure hope we do, but we're gon - na do what we have
subconscious, soprano is the dominant voice

Bar. I sure do! hope we do! we have

Fl.

Vln.

Vc.

Kbd. $\text{♩} = 92$ **poco accel.** $\text{♩} = 104$

80 (*see note) 81 **poco rall.** 82 83

S. to, I sure hope we do what we have to do, I sure hope we do what we have to do, I sure hope what we do we have to do, I

Bar. to we have to do we do, do

Fl.

Vln.

Vc.

Kbd. **poco rall.**

84 85 $\text{♩} = 88$ 86 87 88 89 **poco accel.**

S. sure hope we do what we do, I hope we have what we do too, to have, what have we to do to, to hope, we have to

Bar. we have to do, do we have to have we to do

Fl.

Vln.

Vc.

Kbd. $\text{♩} = 88$ **poco accel.**

*From here through m.102 take time to separate the phrases at the commas in the text. Give each phrase a distinct meaning and emotional flavor.

90 91 92 93 $\text{♩}=96$ 94 95

S. do, we do we sure do, sure we do we do to have we do, do we do too?, what we do, do we do

Bar. we hope to, we do, have sure to do, sure hope to,

Fl.

Vln.

Vc.

Kbd.

96 97 98 99 100

*passionate, as though accepting
a marriage proposal*

S. too? do we have to do what we do, do we have, have we to do, I do! I do! I do, do I have, do I have to do what

Bar. we hope to to do, do to too too, do

Fl.

Vln.

Vc.

Kbd.

E poco meno mosso ♩=80 meno mosso ♩=72

101 102 103 104 105 no movement

S. I do, do I have to do what I do, I sure hope sure hope sure hope sure, I sure

Bar. to hope to do, I sure, I sure, I sure, I sure, I sure

Fl. //

Vln. // *mp*

Vc. //

Kbd. **E** poco meno mosso ♩=80 meno mosso ♩=72

106 107 108 109 110

S. do do do do do do do do do *p*

Bar. *p*

Fl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

Kbd. *p* *mf* Deep Mean Organ*

*Note: play one octave higher to sound as written.

use weight to hold
down low Eb key

♩=ca.50, tempo libero

51

111 112 113 114 115 116 117 118 119 120 121

Fl. *mf*

Vln.

Vc. *mf*

F ♩=ca.50, tempo libero
with tenderness and self-satisfaction, as though oblivious of the out-of-tuneness

Kbd. *mf*



122 123 124 125 126 127

Fl. *mp*

Vln.

Vc. *mp*

Kbd.

128 129 130 131 132 133

Fl. *mf* *mp* *p*

Vln.

Vc. *mf* *mp* *p*

Kbd. *to Rich Grand Piano* *attaca*

The musical score is for measures 128 through 133. The key signature is B-flat major (two flats). The time signature is 3/4. The instruments are Flute (Fl.), Violin (Vln.), Viola (Vc.), and Keyboard (Kbd.). The Flute part has dynamics *mf* (measures 128-129), *mp* (measure 130), and *p* (measures 131-133). The Violin part is silent. The Viola part has dynamics *mf* (measures 128-129), *mp* (measure 130), and *p* (measures 131-133). The Keyboard part has a crescendo to *Rich Grand Piano* (measures 131-132) and an *attaca* marking (measure 133). The score is in 3/4 time and B-flat major.

G *long* ♩=at least 92, but the beat is ♩

144 145 146 147

S. *every syllable sharply and equally accented; every syllable a down beat; no metric grouping until m. 198*

Bar. *p*

By keep-ing things ex act-ly the way that they are we'll find truth in the smal-lest things that are just

Fl. *pp*

Vln. *pp*

Vc. *pp*

G *long* ♩=at least 92, but the beat is ♩

Kbd.

==

every syllable sharply and equally accented; every syllable a down beat; no metric grouping until m. 198

148 149 150 151

S. *p*

By keep-ing things ex-act-ly the way that they are we'll find truth

Bar. *p*

as good as the big ones that keep this coun-try great.

Fl.

Vln.

Vc.

152 153 154 155

S. in the smal-lest things that are just as good as the big ones that keep this coun-try great.

Bar. By keep-ing things ex-act-ly

Fl.

Vln.

Vc.



156 157 158 159

S.

Bar. the way that they are we'll find truth in the smal lest things that are just as good as the big ones that keep this coun try

Fl.

Vln.

Vc.

160 **H** 161 162 163 164 165

S. By keep ing things ex act ly the way that they are we'll find truth in thesma lest things that are just as good as the

Bar. great.

Fl.

Vln.

Vc.

166 167 168 169 170 171

S. big ones that keep this coun-try great.

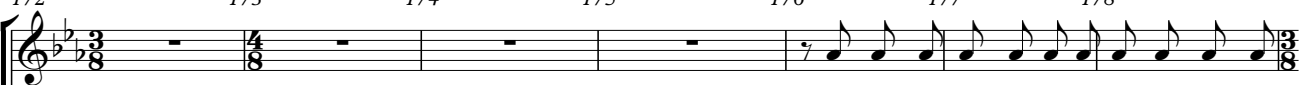
Bar. By keep-inghings ex-act-ly the way that they are we'll find truth in the smal-lest

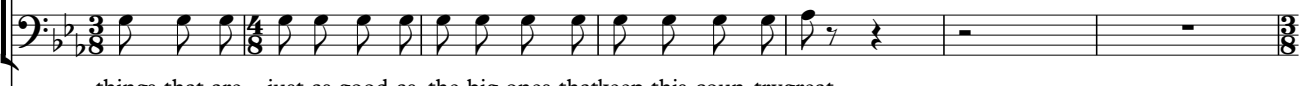
Fl.

Vln.

Vc.

172 173 174 175 176 177 178

S. 

Bar. 

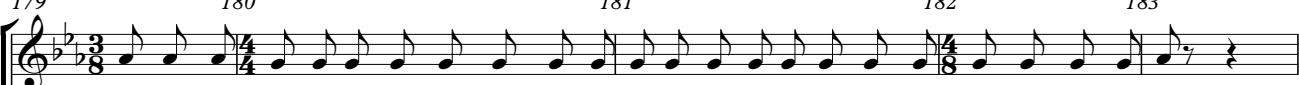
Fl. 

Vln. 

Vc. 



179 180 181 182 183

S. 

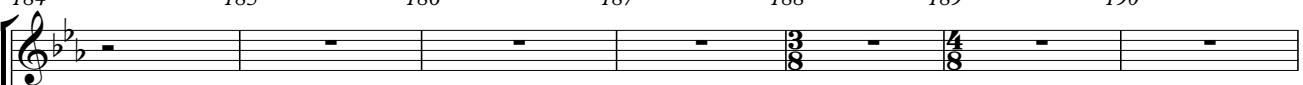
Bar. 

Fl. 

Vln. 

Vc. 

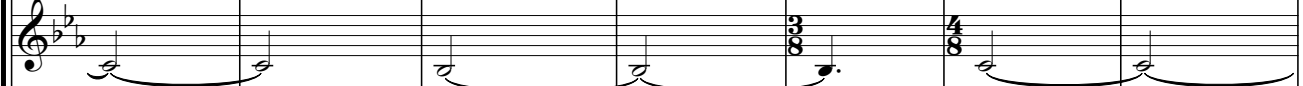
184 185 186 187 188 189 190

S. 

Bar. 

things ex-act-ly the way that they are we'll find truth in the smal-lest things that are just as good as the big ones that

Fl. 

Vln. 

Vc. 



191 192 193 194

S. 

By keep-ing things ex - act - ly the way that they are we'll find truth in the

Bar. 

keep this coun-try great.

Fl. 

Vln. 

Vc. 

195 196 197 198 **J**

S. *smal-lest things that are just as good as the big ones that keep this coun-try great.*

Bar. *mp* *By keep-ing things ex-act-ly*

Fl. *mp*

Vln. *mp*

Vc. *mp*



199 200 201

S. *the way that they are we'll find truth in the smal-lest things that are just as good as the*

Bar. *the way that they are we'll find truth in the smal-lest things that are just as good as the*

Fl.

Vln.

Vc.

mp

202 203 204

S. *By keep-ing things ex - act - ly the way that they are we'll find*

Bar. *big ones that keep this coun-try great.*

Fl.

Vln.

Vc.



205 206 207

S. *truth in the smal-lest things that are just as good as the big ones that keep this coun-try great.*

Bar. *By*

Fl.

Vln.

Vc.

208 **K** 209

S.

Bar.

keep-ing things ex - act - ly the way that they are we'll find truth in the smal-lest things that are just as good

Fl.

Vln.

Vc.



210 211

S.

By keep-ing things ex - act - ly the way that they

Bar.

as the big ones that keep this coun-try great.

Fl.

Vln.

Vc.

212 213

S. are we'll find truth in the smal-lest things that are just as good as the big ones that keep this coun try great.

Bar.

Fl.

Vln.

Vc.

214 215 216

S. **L**

Bar. By keep-ing things ex - act - ly the way that they are we'll find truth in the smal-lest things that

Fl.

Vln.

Vc.

217 218 219

S. By keep - ing things

Bar. are just as good as the big ones that keep this coun - try great.

Fl.

Vln.

Vc.



220 221 222

S. ex-act-ly the way that they are we'll find truth in the smal-est things that are just as good as the big ones

Bar.

Fl.

Vln.

Vc.

M

223 224 225 226 227

S. *that keep this coun-try great.*

Bar.

Fl.

Vln.

Vc.

Kbd. *Rich Grand Piano* *mp*

M

228 229 230 231 232

S.

Bar.

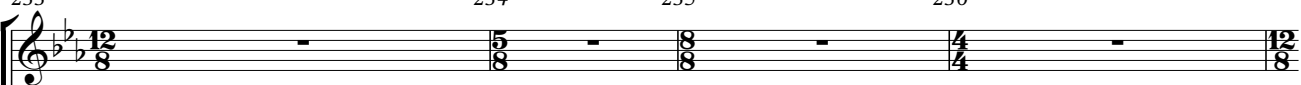
Fl.

Vln.

Vc.

Kbd.

233 234 235 236

S. 

Bar. 

Fl. 

Vln. 

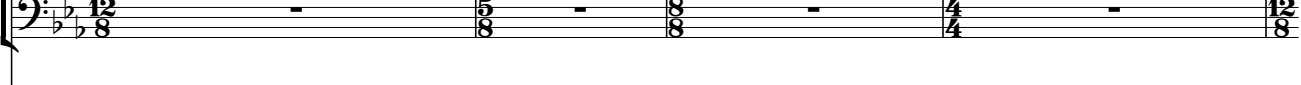
Vc. 

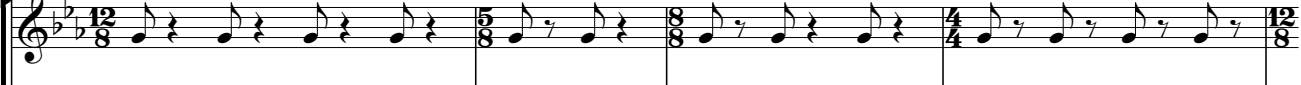
Kbd. 

mp

237 238 239 240

S. 

Bar. 

Fl. 

Vln. 

Vc. 

Kbd. 

mp

ba ba ba ba ba

241 **N** — tacet 2nd time 242 243 244

S. *ba ba ba ba ba ba ba ba (etc.)*

Bar. *mp* 2nd time only *ba ba ba ba ba ba ba ba (etc.)*

Fl.

Vln.

Vc.

Kbd. **N** — tacet 2nd time *mp*



245 246 247 248

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

249 250 251 252 253

O

mp

S. By keep-ing things ex - act-ly the way that they are we'll find truth in the

Bar. ba ba ba ba ba

To Ten. Sax.

Fl.

Vln. *mp*

Vc. *mp*

O

Kbd. *mp*

254 255 256 257

S. smal-lest things that are just as good as the big ones that keep this coun-try great.

Bar. *mp* By keep-ing things ex -

Fl.

Vln.

Vc.

Kbd.

258 259 260 261

S.

Bar.

act-ly the way that they are we'll find truth in the smal-lest things that are just as good as the big ones that

Fl.

Vln.

Vc.

Kbd.

262 263 264 265 266 267 268

S.

Bar.

keep this coun-try great. By keep-ing

Fl.

Vln.

Vc.

Kbd.

269 270 271 272 273 274 275 276

S.

Bar.

Fl.

Vln.

Vc.

Kbd.

277 278 279 280 281 282 283 284

S.

Bar.

Tenor Saxophone

Solo, walking the plank in a burlesque house, very raunchy.
Optionally memorize the passage and stand up to play it.

Fl.

Vln.

Vc.

Kbd.

285 286 287 288 289 290 291 292

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.



293 294 295 296 297 298 299 300

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

301 302 303 304 305 306 307

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

tacet 2nd time

308 309 310 311

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

mf

By keep ing things ex - act ly the way that they are we'll find truth in the smal lest things that are

off the string

mf

mf

mf

mf

312 313 314 *mf*

S. By keep - ing things ex -

Bar. just as good as the big ones that keep this coun - try great.

Ten. Sax. *mf*

Vln. *mf*

Vc.

Kbd. *mf*

315 316 317

S. act - ly the way that they are we'll find truth in the smal - lest things that are just as good as the big ones that

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

318 319 320

S. keep this coun-try great.

Bar. By keep-ing things ex - act - ly the way that they are we'll find truth in the

Ten. Sax.

Vln. off the string

Vc.

Kbd.

321 322 323 324

S. By keep-ing things ex -

Bar. smal-lest things that are just as good as the big ones that keep this coun-try great.

Ten. Sax.

Vln. *mf*

Vc. *mf*

Kbd. *mf*

325 326 327

S. act-ly the way that they are we'll find truth in the smal-est things that are just as good as the big ones that

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

328 329 330

S. keep this coun-try great.

Bar. By keep-ing things ex - act - ly the way that they are we'll find truth in the

Ten. Sax.

Vln.

Vc.

Kbd.

331 332 333 *f* 334

S. By keep-ing things ex-

Bar. smal-lest things that are just as good as the big ones that keep this coun-try great.

Ten. Sax.

Vln.

Vc.

Kbd.

335 336 337

S. act-ly the way that they are we'll find truth in the smal-lest things that are just as good as the big ones that

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

leave out low Bb if it's below the keyboard range

T

338 339 340

S. *f* keep this coun-try great. *f* By keep-ing things ex - act - ly the way that they are we'll find truth in the

Bar.

Ten. Sax.

Vln. *f*

Vc. *f*

Kbd. *f*

T

**U**

341 342 343 344

S. smal lest things that are just as good as the big ones that keep this coun try great.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

U

345 346 347 348 349 350 351

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

352 353 354 355 356

S.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

By keep-ing things ex - act-ly the way that they are we'll find truth in the

357 358 359 360

S. *smal-lest things that are just as good as the big ones that keep this coun-try great.*

Bar. *f* By keep-ing things ex -

Ten. Sax.

Vln.

Vc.

Kbd.

361 362 363

S.

Bar. *act-ly the way that they are we'll find truth in the smal-lest things that are just as good as the big ones that*

Ten. Sax.

Vln.

Vc.

Kbd.

364 *f* **W** 365 366

S. By keep-ing things ex - act - ly the way that they are we'll find truth in

Bar. keep this coun-try great.

Ten. Sax.

Vln. *f*

Vc. *f*

Kbd. *f* **W**

367 368 369

S. the smal-lest things that are just as good as the big ones that keep this coun-try great. By keep-ing things ex-act-ly

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

370 371

S. the way that they are we'll find truth in the smal - lest things that are just

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

372 373 374

S. as good as the big ones that keep this coun - try great.

Bar.

Ten. Sax.

Vln.

Vc.

Kbd.

To Cl.

end of part II

Part III

81

1 $\text{♩} = 136$ 2 3 4

Soprano

Baritone

Woodwind Doubler Clarinet in B $\flat$

Violin *f* 3 3 3 3

Cello *f*

Keyboard *f* Rich Grand Piano $\text{♩} = 136$

5 $\text{♩} = 126$ 6 7 8

S.

Bar. *f*

I pledge Al-le - giance to you, and_ you_____ and good ol' Bar - - - be-cue

Cl.

Vln. 3 3 3

Vc.

Kbd. $\text{♩} = 126$

rall. $\text{♩}=80$ **Adagio** $\text{♩}=52$

9 10 11

S. *p* *pp*

There's a dream in that fu-ture that things will get bet-ter

Bar. I see that bright fu ture I'm__ sure I do!_____

Cl. *dim.* *pp*

Vln. *dim.* *pp*

Vc. *p* *dim.* *pp*

Kbd. **rall.** $\text{♩}=80$ **Adagio** $\text{♩}=52$ *p* *dim.* *pp*

A Presto $\text{♩}=66$

12 13 14 15 16

S. **recit.** *pp* *mf* *f* *p* *mf* tacet first time, sing on the repeat

Think a-bout it: will you die for me? will you die for me? will you die for me? will you

Bar.

Cl. *pp* *f* *p* *mf*

Vln. *pp* *f* *p* *mf*

Vc. *pp* *f* *p* *mf*

Kbd. **recit.** *pp* *f* *p* *mf* non legato

17 18 19 20 21 22

S. die for me? will you die for me? will you die for me? will you die for me? will you die for me? will you die for me?

Cl.

Vln.

Vc.

Kbd.



23 24 25 26 27 28 29

S. will you die for

Cl.

Vln.

Vc.

Kbd.

30 31 32 33 34 35 36

S. me? will you die

Cl.

Vln.

Vc.

Kbd.

Measures 30-36 of the musical score. The vocal line (S.) features the lyrics "me? will you die" with long notes and slurs. The woodwind (Cl.), violin (Vln.), and viola (Vc.) parts have rhythmic patterns. The keyboard (Kbd.) part has a steady accompaniment.



37 38 39 40 41 42

S. for me? will

Cl.

Vln.

Vc.

Kbd.

Measures 37-42 of the musical score. The vocal line (S.) features the lyrics "for me? will" with long notes and slurs. The woodwind (Cl.), violin (Vln.), and viola (Vc.) parts have rhythmic patterns. The keyboard (Kbd.) part has a steady accompaniment.

B

43 44 45 46 47 48 49

S. you die for me? will you die for me? will you die for me? will you die for me? will you

Cl.

Vln.

Vc.

Kbd. *non legato*



50 51 52 53 54 55 56

S. die for me? will you die for me? will you die for me? will you die for me? will you die

Cl.

Vln.

Vc.

Kbd.

C poco più mosso $\text{♩} = 76$

57 58 59 *mf* "ditsy" 60 61 62 63

S. for me? will you die for me? will you die for me? will you die for me? will you die for

Cl. *p* *sim.*

Vln. *p* *sim.*

Vc. *p*

C poco più mosso $\text{♩} = 76$

Kbd. *p*



64 65 66 67 *cresc.* 68 69 70

S. me? will you die for me? will you die for me? will you die for me? will you die for me?

Cl. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Kbd. *cresc.*

71 72 73 74 75 76 77 78

S. *f* *dim.* *p sostenuto*
will you die for me? will you die for me? will you die for me? will you die for me?

Bar. *p sostenuto*
For me?

Cl. *f* *dim.* *p*

Vln. *f* *dim.* *p*

Vc. *f* *dim.* *p*

Kbd. *f* *dim.* *p*

D

79 80 81 82 83 84 85 86 87 88

S. *cresc.* *mf* *p*
will you die for me? will you die will you die

Bar. *cresc.* *mf* *p*
will you die for me? will you die will you die

Cl. *sim.* *cresc.* *mf* *p* *cresc.*

Vln. *sim.* *cresc.* *mf* *p* *cresc.*

Vc. *cresc.* *mf* *p* *cresc.*

Kbd. *cresc.* *mf* *p* *cresc.*

E

89 90 91 92 93 94 95 96

cresc. *mf* *p* *f* *leggiere*

S. for me? will you die for me? will you die for me? will you die for me?

Bar. for me? will you die for me? for me for

Cl. *mf* *p* *f* *leggiere*

Vln. *mf* *p* *f* *leggiere*

Vc. *mf* *p* *f* *leggiere*

Kbd. *mf* *p* *f* *leggiere*

E

97 98 99 100 101 102 103 104 105

cresc.

S. will will you die for me? will will you die for me? will you die for me? will you die for me? will you die for me?

Bar. me for me for me will you die for me? will you

Cl. *p* *cresc.*

Vln. *p* *cresc.*

Vc. *p* *cresc.*

Kbd. *p* *cresc.*

106 107 108 109 110 111 112 113 114

f

S. will you die for me? be - fore me? will you

Bar. die for me? be - fore me? will you

Cl.

Vln. *f*

Vc. *f*

Kbd. *f*

115 116 117 118 119 120 121 122

dim.

S. die for me? will you die for me? will you

Bar. die for me? will you die for me? will you

Cl. *dim.*

Vln. *dim.*

Vc. *dim.* *sim.*

Kbd. *dim.*

123 124 125 126 127 128 129 130 131

mp

S. die _____ for me? will you die _____ for me? _____

Bar. die _____ for me? will you die _____ for me? _____

Cl. _____

Vln. _____

Vc. _____

Kbd. _____

mp

poco rall. $\text{♩} = 66 \text{ rit.}$

132 133 134 135 136 137 138 139 140 141

dim.

S. _____ will you die _____ for _____ me? _____

Bar. _____ will you die _____ for _____ me? _____

Cl. _____

Vln. _____

Vc. _____

Kbd. _____

dim.

poco rall. $\text{♩} = 66 \text{ rit.}$

142 $\text{♩} = 52$ **F** **Adagio** $\text{♩} = \text{ca. } 72$

S. *pp* *long* *pp* *< mp > p* *< mp > p* *< mf > p* *pp*

will you die for me? will you die for me? will you die for me? will you die for me?

Bar. *pp*

Cl. *pp* *pp* *< mp > pp* *< p > pp* *< mp > p* *pp*

Vln. *pp* *pp*

Vc. *pp* *pp*

Kbd. $\text{♩} = 52$ **F** *long* **Adagio** $\text{♩} = \text{ca. } 72$

pp *p* Bass String Section

151 152 153 154 155 156 *dim.* ----- **più mosso** ♩=88

S. will you die for me? will you die for me? will you die for me? for me? for me? for me? for me? for

Bar.

Cl. *pp* *mp* *p* *dim.* *pp*

Vln.

Vc.

Kbd. **più mosso** ♩=88 *pp*

senza rit. **ppp** **G** $\text{♩} = 69$

157 158 159 160 161 162 163

S. me? for me? for me?

Bar. *(spoken:)* Let's never give up on more jails for more criminals

Cl. *pp* *ppp*

Vln. *(pp)*

Vc. *(pp)*

Kbd. *dim.* *ppp* **G** $\text{♩} = 69$ *p* Full Harp

poco più mosso $\text{♩} = 72$

164 165 166 167 168 169

S. Let's keep up the war on drugs, our number one problem I might add Let's look out for anti-government elements and communists

Bar. $\frac{3}{4}$ $\frac{3}{16}$ $\frac{4}{4}$

Cl. $\frac{3}{4}$ $\frac{3}{16}$ $\frac{4}{4}$

Vln. $\frac{3}{4}$ $\frac{3}{16}$ $\frac{4}{4}$

Vc. $\frac{3}{4}$ $\frac{3}{16}$ $\frac{4}{4}$

Kbd. *p* $\frac{3}{4}$ $\frac{3}{16}$ $\frac{4}{4}$

poco più mosso ♩=80

170 171 172 173 174 175

S.

Bar.

Cl.

Vln.

Vc.

Kbd.

poco più mosso ♩=80

176 177 178 179 180 181 182

S.

Bar.

Cl.

Vln.

Vc.

Kbd.

183 *mp* 184 185 *p* 186 187 188

S. *is* _____ I be-lieve in some- thing _____ But I've for

Bar.

Cl.

Vln. *ppp cresc. sim. p*

Vc.

Kbd. *mp p*

189 *mf* 190 191 *p* 192 193 *p* 194 **J**

S. *got- ten what it was* _____ I be-lieve in some- thing

Bar.

Cl.

Vln. *mf ppp*

Vc. *mf ppp*

Kbd. *mf dim. p*

195 196 197 198 199

pp *p* *mp* *p*

S. I be-lieve in some-thing But I can't re mem- ber what it is

Bar. Let's never give up on more jails for more criminals Let's keep up the war on drugs, our number one problem I might add

Cl. *mp* *pp*

Vln. *mp* *dim.*

Vc.

Kbd. *mp* *dim.*

200 201 202 203 204

mf *p*

S. I be-lieve in some- thing. But I can't re-mem-ber what it is

Bar. Let's look out for anti-government elements

Cl. *ppp* *p* *mf*

Vln. *ppp* *p* *mf*

Vc.

Kbd. *mf*

205 206 207 208 209 210

S. *pp* I be-lieve in some- thing *p* But I've for-got- ten what it

Bar. Let's never give up
on more jails for
more criminals

Cl. *ppp* *ppp* *pp* *p*

Vln. *ppp* *ppp* *pp* *p*

Vc. *ppp* *ppp* *pp* *p*

Kbd. *pp* *p*

211 212 213 214 215 216 217

S. *mf* *mp* *mf* *p* *mp*
was I be-lieve in some- thing

Bar.

Cl. *mp* *ppp* *mp*

Vln. *mp* *ppp* *mp*

Vc. *mp* *ppp* *mp*

Kbd. *mf* *mp* *mf* *p*

218 219 220 221 222 223 224 *f*

S. *p* But I can't re-mem-ber what it was I be- lieve in some- thing

Bar.

Cl. *p* *mp* *pp* *p* *f*

Vln.

Vc.

Kbd. *f*

225 226 227 228 229 230 231 *p*

S. *mf* But I can't re-mem-ber what it was

Bar.

Cl. *mp dim.* *pp* *pp cresc.*

Vln. *p*

Vc. *p*

Kbd. *mf* *p* *mp*

232 233 234 235 236 237 238

S. *p* *pp*
I've for-got-ten what it was_____

Bar. *p*
I be - lieve in some- thing_____ I be

Cl. *mf* *ppp*
To Sop. Sax.

Vln. *pp* *ppp* *p*

Vc. *pp* *ppp*

Kbd. *pp* *p*

239 240 241 242 243 244

S. *p*
I be - lieve in

Bar. *mf* *p* *p*
lieve in some- thing I be - lieve in some- thing But I can't

Cl. *sul E*

Vln. *ppp* *pp* *p*

Vc.

Kbd. *mf* *p*

245 246 247 248 249 250 **L**

S. some-thing I be-lieve in some- thing I be-lieve in some-thing I be

Bar. re-mem- ber what it was

Cl.

Vln.

Vc.

Kbd.

f *pp* *ppp* *pp* *f* *pp*

251 252 253 254 255 256 **L**

S. lieve in some- thing I be- lieve in some- thing I be - lieve in some- thing

Bar. I be

Cl.

Vln.

Vc.

Kbd.

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

257 *>mp* 258 259 260 261 262 263

S. *lieve in some- thing I be - lieve in some- thing I be - lieve*

Bar. *mf > mp*

Cl. *poco a poco cresc. (mf)*

Vln. *mf > mp*

Vc. *mf > mp*

Kbd. *mf > mp*

264 265 266 267 268

S. *f p*

Bar. *in some- thing But I can't re-mem- ber what it was*

Cl. *f*

Vln. *ff mp > ppp*

Vc. *f*

Kbd. *f*

M

Soprano Saxophone

269 270 271 272 273 274 275

Cl. *solo* *p* *mp* *p* *mp* *p*

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

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

M

Kbd.

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

Sop. Sax.

276 277 278 279 280 281 282

pp mp *p* *mp* *p* *mp* *p*

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

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

Kbd.

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

Sop. Sax.

283 284 285 286 287 288

poco a poco cresc. *ppp* *cresc.* *mp* *ppp* *mp* *pp*

Vln. *ppp* *cresc.* *mp* *ppp* *mp* *pp*

Vc. *ppp* *cresc.* *mp* *ppp* *mp* *pp*

Kbd.

poco a poco cresc. *ppp* *cresc.* *mp* *ppp* *mp* *pp*

289 290 291 292 293

Sop. Sax.

Vln.

Vc.

Kbd.

pp *molto* *ff* *mp* *molto* *ff*

294 295 296 297 298

Sop. Sax.

Vln.

Vc.

Kbd.

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

299 300 301 302 303 304

Sop. Sax.

Vln.

Vc.

Kbd.

ppp *N* *poco più mosso* $\text{♩}=80$ *f appassionato* *solo* *N* *poco più mosso* $\text{♩}=80$

305 306 307 308 309 310 311 312 313 314 315 316

Sop. Sax.

Vln.

Vc.

Kbd.

317 318 319 320 321 322 323 324 325 326 327 328

Sop. Sax.

Vln.

Vc.

Kbd.

329 330 331 332 333 334 poco accel. . .

Sop. Sax.

Vln.

Vc.

Kbd.

O

O

MariBUMba

poco accel. . .

335 $\text{♩} = 96$ 336 337 338

Sop. Sax. *f* *sim.*

Vln. *f* *sim.*

Vc. *f* *sim.*

Kbd. *f* $\text{♩} = 96$

339 340 341 342 343 344

Sop. Sax.

Vln.

Vc.

Kbd.

345 346 347 348 349 off the string

Sop. Sax.

Vln. *off the string*

Vc. *sim.*

Kbd.

poco rall. . . . **P** ♩=88

350 351 352 353 354 355

S. *p* *3* Let's nev-er give up on more jails for more

Bar.

Sop. Sax. *dim.* *p*

Vln. *dim.* *p*

Vc. *dim.* *p*

Kbd. *dim.* *p* poco rall. . . . **P** ♩=88

356 357 358 359 *mf*

S. crim-i-nals Let's keep up the war on drugs, our num-ber one prob-lem I might add Let's look

Bar.

Sop. Sax. *mf*

Vln. *mf*

Vc. *mf*

Kbd. *mf*

360 *f* 361 362 363

S. out___ for an-ti gov-ern-ment el - e-ments Let's look out_____ for an-ti gov-ern-ment el - e-ments and

Bar.

Sop. Sax. *f*

Vln. *f*

Vc. *f*

Kbd. *f*

364 365 366 367 368 369

S. com-mun-ists, for an-ti gov-ern-ment el-e-ments and com-mun-ists Let's fight ter-ror-is-m_____ at

Bar.

Sop. Sax. *mp* *f* *p*

Vln. *mp* *f* *p*

Vc. *mp* *f* *p*

Kbd. *dim.* *mp* *f* *p*

Q

S. *mf* *p* *p* *R* 376 377 378 379
 broad I be-lieve in some- thing *p* 5
 Bar. But I can't re-mem-ber what it is
 Sop. Sax. To B. Cl.
 Vln. *mp* *p* *ppp*
 Vc. *mp* *p* *ppp*
 Kbd. *mf* *p* begin gradually to alternate right & left hand *R*

380 *p* 381 382 *rall.* *p*

S. *I be- lieve__ in some-thing* *I be - lieve__ in some-thing*

Bar. *But I can't re-mem-ber what it is*

Sop. Sax.

Vln.

Vc.

Kbd. *right & left hands fully alternating from here through m 389* *rall.*

== *♩=69* *pp*

383 384 385 386 387 388 389

S. *But I've for - got- ten_ what it_ was_*

Bar.

Sop. Sax.

Vln.

Vc.

Kbd. *pp* *ppp*

end of part III

Part IV

111

♩ = ca. 100
Bass Clarinet in B $\flat$

Woodwind Doubler

Violin

Cello

1 2 3 4 5

p *mp* *p*

B. Cl.

Vln.

Vc.

6 7 8 9 10 11 12

mp *p* *mp* *p*

B. Cl.

Vln.

Vc.

13 14 15 16 17 18

A

legato *poco cresc.*

p *legato* *poco cresc.*

p *legato* *poco cresc.*

p *poco cresc.*

Kbd.

A

Rich Grand Piano

p *mp* *p*

lots of pedal

19 20 21 22 23 24

B. Cl.

Vln.

Vc.

Kbd.

mp *p*

mp *p*

mp *p*

p *mp* *p*

25 26 27 28 29 30

B. Cl.

Vln.

Vc.

Kbd.

p *p*

p *p*

pp

31 32 33 34 35

B. Cl.

Vln.

Vc.

Kbd.

B

B

let ring *p*

36 37 38 39 40

B. Cl.

Vln.

Vc.

Kbd.



41 42 43 44 45 46

B. Cl.

Vln.

Vc.

Kbd.

47 47a 48 **più mosso** $\text{♩} = 112$ X4 **C** **Fast** $\text{♩} = 100$ 49 50

S. I just can't sit by and let this hap-pen I

Bar. I just can't sit by and let this hap-pen I

B. Cl. *p*

Vln. *p*

Vc. *p*

Kbd. *p* **più mosso** $\text{♩} = 112$ dull, thoughtless, far away X4 **C** **Fast** $\text{♩} = 100$ *legato* *f*

poco dim. and poco rallent. on the fourth repetition

51 52

S. just can't sit by and let this hap-pen Are you pre - pared to give more than you might get? Are you pre

Bar. just can't sit by and let this hap-pen Are you pre - pared to give more than you might get? Are you pre

B. Cl. $4+4+2+4$ $3+4+4$

Vln. $4+4+2+4$ $3+4+4$

Vc. $4+4+2+4$ $3+4+4$

Kbd. $4+4+2+4$ $3+4+4$

53 54

S.
pared to give more than you might get? I just can't sit by and let this hap-pen I

Bar.
pared to give more than you might get? I did - n't think

B. Cl.
pared to give more than you might get? I did - n't think

Vln.
pared to give more than you might get? I just can't sit by and let this hap-pen I

Vc.
pared to give more than you might get? I did - n't think

Kbd.
pared to give more than you might get? I just can't sit by and let this hap-pen I



55 56

S.
just can't sit by and let this hap-pen I just can't sit by and let this hap-pen Are you pre -

Bar.
so, did - n't think so, did - n't think

B. Cl.
so, did - n't think so, did - n't think

Vln.
just can't sit by and let this hap-pen I just can't sit by and let this hap-pen Are you pre -

Vc.
so, did - n't think so, did - n't think

Kbd.
just can't sit by and let this hap-pen I just can't sit by and let this hap-pen Are you pre -

**tempo libero, slow,
confused, hesitant**

57 58 **D** 59 60

S. *pared to give more than you might get?*

Bar. *so, did - n't think so_ But, Uhh..., Uhh..., Uhh..., Uhh...,*

B. Cl. *To Cl.*

Vln.

Vc.

Kbd. **D** **tempo libero, slow,
confused, hesitant**



gradually into strict tempo... **in tempo, ♩=112**

61 62 63 64

S. *Uhh..., Uhh..., Uhh..., Uhh..., Uhh Uhh Uhh Uhh Uhh Uhh Uhh Uhh*

Bar. *Uhh..., Uhh..., Uhh..., Uhh..., Uhh..., Uhh..., Uhh..., Uhh...,*



65 **più mosso ♩=126** 66 67 68 69

S. *Uhh Uhh Uhh Uhh Uhh Uhh Uhh UhhUhh...* *Uhh... (y)a free time, spooky, paralyzed, each one different, totally lost*

Bar. *Uhh Uhh Uhh Uhh Uhh Uhh Uhh UhhUhh...* *Uhh... (y)a Uhh..., Uhh...,*

E ♩=108 Fast and Frantic

117

70 71 72 73 74

S.

Bar.

Uhh..., Uhh...,

Kbd.

E ♩=108 Fast and Frantic

f

==

75 76 77 78 79

Kbd.

==

80 81 82 83

Kbd.

rall.

84 $\text{♩}=63$ **F** **meno mosso** $\text{♩}=100$ 85 86 87

Vln. *mf*

Kbd. *mf*

88 89 90 91

Vln. *sim.*

Kbd. *sim.*

92 93 94 95

Vln.

Kbd.

96 **rall.** 97 **a tempo** 98 99

Vln. *p*

Kbd. *p*

100 101 102 103

Vln. *poco a poco cresc.*

Kbd. *poco a poco cresc.*

104 105 106 107

Vln.

Kbd.

108 109 110 111

Vln. - *mf*

Kbd. - *mf*

112 113 114 115

Vln. *rall.*

Kbd. *rall.*

a tempo

116 117 118 119

Vln. *p* *cresc.* *f*

Kbd. *a tempo* *p* *cresc.* *f*

molto rit. $\text{♩} = 60$ **G** $\text{♩} = \text{ca. } 104$

120 121 122 123 124

S. $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

Bar. *p* $\frac{4}{4}$ $\frac{5}{16}$ *f* $\frac{4}{4}$

Uhh..., I'm beg-ging you all,

B. Cl. $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

Vln. *dim.* *pp* $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$ *ppp*

Kbd. *dim.* *pp* **G** $\text{♩} = \text{ca. } 104$ $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

125 126 127

S. $\frac{4}{4}$ $\frac{9}{16}$ $\frac{5}{16}$

Bar. $\frac{4}{4}$ $\frac{9}{16}$ $\frac{5}{16}$

Please make me your: Com - mand-er in Chief make me your: Command-er in Chief make me your: Com

B. Cl. $\frac{4}{4}$ $\frac{9}{16}$ $\frac{5}{16}$

Vln. $\frac{4}{4}$ $\frac{9}{16}$ $\frac{5}{16}$

Vc. $\frac{4}{4}$ $\frac{9}{16}$ $\frac{5}{16}$

Kbd. $\frac{4}{4}$ $\frac{9}{16}$ $\frac{5}{16}$

H $\text{♩} = 138$ X3

128 129 130 131 132 133 134 135 136 137

S. $\frac{5}{16}$ $\frac{6}{8}$ f Su-preme Au-thor-i-ty f Guid - ing Hand

Bar. $\frac{5}{16}$ $\frac{6}{8}$ mand-er in Chief Guid - ing Hand Fo - cal

B. Cl. $\frac{5}{16}$ $\frac{6}{8}$ Clarinet in B $\flat$ f

Vln. $\frac{5}{16}$ $\frac{6}{8}$

Vc. $\frac{5}{16}$ $\frac{6}{8}$ f

H $\text{♩} = 138$ X3 4 8

Kbd. $\frac{5}{16}$ $\frac{6}{8}$ f

138 139 140 141 142 143 144 145 146 147 148

ff

S. Fo - cal Man. Fo - cal Hand Guid - ing Man.

Bar. Man. Fo - cal Hand Guid - ing Man.

Cl.

Vln.

Vc.

ff

ff

Kbd. 12 16

ff

149 150 (♩.=138) 151 152 153

J

S.

Bar.

Cl. To Sop. Sax.

Vln. solo *f*

Vc.

J (♩.=138)

Kbd. *f*

154 155 156 157 158 159 123

Vln. *mf*

Kbd. *mf*

160 161 162 163 164

Vln.

Kbd.

165 166 167 168 169 170

Vln.

Kbd.

171 172 173 174 175 176

Soprano Saxophone

Cl. *mf cresc.* *f*

Vln. *cresc.* *f*

Vc. *p cresc.* *f*

Kbd. *cresc.* *f*

K *prestissimo* ♩=168

K *prestissimo* ♩=168

177 178 179 180 181 182 183

Sop. Sax.

Vln.

Vc.

Kbd.

(8)

184 185 186 187 188

Sop. Sax.

Vln.

Vc.

Kbd.

mf *cresc.*

mf *cresc.*

mf *cresc.*

(8)

189 190 191 192 193

Sop. Sax.

Vln.

Vc.

Kbd.

f

f

f

(8)

L poco meno mosso ♩=138-144
fast and martial - very energetic

194 solo 195 196 197 198 199 200 201

Vln. *f* *sim.*

Vc. *f marcato* *sim.*

Kbd. *f marcato* *sim.*

202 203 204 205 206 207 208 209

Vln.

Vc.

Kbd.

210 211 212 213 214 215 216 217

Vln. **M** poco più mosso ♩=152
X4 X4

Vc. *p leggiero* *sim.*

Kbd. **M** poco più mosso ♩=152
X4 X4

p leggiero

218 219 220 221 222 223 224 225

Sop. Sax.

Vln.

Vc.

Kbd.

p leggiero

sim.



226 227 228 229 230

Sop. Sax.

Vln.

Vc.

Kbd.

231 232 233 234 235

X4 X4 X4 X4 X4

meno mosso ♩.=104

Sop. Sax. *pp* *mf*

Vln. *pp* *mf* *p*

Vc. *pp* *mf* *p*

Kbd. *pp* *mf*

meno mosso ♩.=104

==

236 237 238 239 240 241 242 243

N

S. *mp*

Bar. *mp*

Sop. Sax.

Vln.

Vc. *p*

I just want to take this coun- try

244 *f* 245 (*f*) 246 247 248 249 250 *f*

S. for the ride of its life for the ride of its

Bar. *f* *p* for the ride of its I just want to take this

Sop. Sax.

Vln. *f* *p* *f*

Vc. *p*

251 252 253 *f* 254 255 256 257 258

S. life for the ride of its life

Bar. *mp* *p* *p* I just want I just want Uhh... From

Sop. Sax.

Vln. *p* *f* *pp*

Vc. *pp*

259 **O** $\text{♩} = 104$ *p* 260 ($\text{♩} = \text{♩}$) 261

S. *From here on From here on*

Bar. *here From here From here From here From*

Sop. Sax.

Vln. *pizz.* *p*

Vc. *pizz.* *p*

262 ($\text{♩} = \text{♩}$) 263 ($\text{♩} = \text{♩}$) 264 265 266

S. *From here on in We're From here on in We're From here on in We're*

Bar. *here on in from here on in From*

Sop. Sax.

Vln. *pizz.*

Vc. *pizz.*

267 268 269 270

S. From

Bar. here on in we're gon-na From here on in we're gon-na From here on in we're gon-na From here on in we're gon-na

Sop. Sax.

Vln.

Vc.



271 272 273

S. here on in We're gon-na do From here on in We're gon-na do

Bar. From here on in we're gon-na do it From

Sop. Sax.

Vln.

Vc.

274 275 276

S. From here on in We're gon-na do it our From here on in We're gon-na do it our way: From

Bar. here on in we're gon-na do it From

Sop. Sax.

Vln.

Vc.



P poco più mosso ♩=116

277 278 279 280

S. here on in We're gon-na do it our way: MAKE MY DAY. From

Bar. here on in We're gon-na do it our way: MAKE MY DAY. From

Sop. Sax.

Vln. *f* arco

Vc. *f* arco

P poco più mosso ♩=116

Kbd. *f* MariBUMba

281 282 283 284 285 286 287 **accel.** - -
cresc. -----

S. here on in we're gon-na do it our way: MAKE MY DAY. From here on we're gon-na do it our way: our

Bar. here on in we're gon-na do it our way: MAKE MY DAY. From here on we're gon-na do it our way: our

Sop. Sax. *cresc.* -----

Vln. *cresc.* -----

Vc. *cresc.* -----

Kbd. *cresc.* ----- **accel.** - -
 4

288 289 290 291 292 293 **ff** 294 295 **Q** ♩=66 296

S. way: our way: **ff**

Bar. way: our way: **ff**

Sop. Sax. To B. Cl. **ff**

Vln. **ff**

Vc. **ff** solo *p* *gliss.*

Kbd. 8 8 **ff** **Q** ♩=66

297 298 299 300 301

S.

Bar.

Sop. Sax.

Vln.

Vc.

Kbd.

p Mean Clean Organ, slider at 5th line

p sul E

p sul A

p



302 303 304 305 306 307 308

S.

Bar.

B. Cl.

Vln.

Vc.

R $\text{♩} = 40$ with great tenderness and simplicity

exactly as though
you're singing
"serve it"

I love my coun-try somuch I want to fuck it___ I love my coun-try somuch I want to

Bass Clarinet
in B $\flat$

p

309 310 311 312 313 314 *p* 315 **S**

S. I love my coun-try so

Bar. fuck it____ I love my coun-try so much I want to fuck it____ I love my coun-try so

B. Cl.

Vln.

Vc.



exactly as though you're singing **poco più mosso** $\text{♩} = \text{ca. } 44$ **rall.** $\text{♩} = \text{ca. } 40$ *poco cresc. -----*

316 317 "serve it" 318 319 320 321 322 323 324 325

S. much I want to fuck it____ I love my coun - try I real - ly do Some-times I

Bar. much I want to fuck it____ I love my coun - try I real - ly do Some-times I

B. Cl.

Vln.

Vc.

----- *mp dim.* ----- *p* *mp* *rall.* *p* *pochissimo* 135

326 327 328 329 330 331 332 333 334 **T**

S. want to cry Be - cause I love my coun-try so ver - y much. Good night

Bar. want to cry Be - cause I love my coun-try so ver - y much. Good night

B. Cl.

Vln.

Vc.



335 336 337 338 339 340 341 342 343 344

S. Good night Good night Good night Good

Bar. Good night Good night Good night Good

B. Cl.

Vln.

Vc.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

345 346 347 348 349 350 *pp*

S. *pp*
night Good night

Bar. *pp*
night Good night

B. Cl.

Vln.

Vc.

rall. $\text{♩} = 63$ **Slow** $\text{♩} = \text{less than } 40$
exactly as though you're singing "God bless you"

351 352 353 354 *poco* 355 356 357 358 *ppp molto legato*

S. *ppp molto legato*
God damn you. _____
exactly as though you're singing "God bless you"

Bar. *ppp molto legato*
God damn you. _____

B. Cl. *ppp molto legato*

Vln. *ppp molto legato*

Vc. *ppp molto legato*

rall. $\text{♩} = 63$ **Slow** $\text{♩} = \text{less than } 40$
ppp molto legato
Rich Grand Piano

Kbd. *ppp molto legato*

end of part IV