

David Bruce

Nothing



Opera in 2 Acts

Libretto by Glen Maxwell
Based on the story by Jeanne Teller

(with score)

Score Version: 9 Jun 2015

Perusal

Perusal

NOTHING

Principal Roles

Agnes (soprano)
Pierre (tenor)
Johan (counter-tenor)
Karl (bass-baritone)
Ursula (mezzo-soprano)

CLASS of 7D (CHORUS SATB)
CHORUS of 7D (CHORUS SATB)

Minor Roles

Otto
Laura
Hans
'Sunrise Girls' (2 or multiples of 2)
'Swimming boys' (2 or multiples of 2)
'Strawberry Girls' (3 or multiples of 3)
'Nightmare Boys and girls' (2+2 or multiples of 2+2)
'Other Country Girls' (4 or multiples of 4)
'Superman Boy'
'Batman Boy'
'Spiderman Boy'
'Snow Queen Girl'
'Little Mermaid Girl'
'Costume Boys and Girls' (2+2 or multiples of 2+2)
'Captain Dan Boy'
'Torpedo Squad Boy'
'Penelope Girl'
'Cecilia Girl'

NOTES on chorus

Alongside the 5 principal roles, NOTHING is written for a CHORUS of young singers (probably mostly in their teens) who are the 'Class of 7D'. Within the 2 choirs that make up the 'CLASS of 7D' and the CHORUS it is hoped there can be at least 5 singers per part. The most challenging music is for the 'CLASS' and the minor solo roles could be taken over from members of the 'CLASS'. There is some flexibility if some scenes require more or less singers, so the distinction between CHORUS and CLASS may be blurred, and it is acceptable to vary the numbers in each choir throughout the work for dramatic purposes as long as this doesn't impact the musical effect.

Orchestration

For the world premiere performances professional players were used by young performers.

The part allocated to a young performer is marked (y)
flute 1, flute 2 dbl. pic, flute 3 (y)
oboe 1, oboe 2 dbl. C.A. oboe 3 (y)
clarinet 1, clarinet 2 dbl. B.Cl. clarinet 3 (y)
bassoon 1, bassoon 2, bassoon 3 (y)
trumpet 1, trumpet 2, trumpet 3, trumpet 4
Horn 1, Horn 2(y), Horn 3 (y), Horn 4
Trombone 1, Trombone 2 (y), Trombone 3 (y) (*) NB 3rd trb is tenor, not Bass
(All trombones should have extension)
Percussionx4
Harp
Harpichord
Strings (10,8,8,6,4) of which young players are (5,3,4,2,2)

Percussion

Large Orch Bass Drum (with cymbal attached to side)
Large Tam Tam (with bow)
Marimba
Kit Bass Drum (can be optional if space is limited)
Tambourine with skin
Timpani
Small 8" splash cym
Triangle
crash cym
Glock
Low Tenor Steel Drum (range C#4-C6)
snare drum
2 Large Stones
Sandpaper blocks
Shekere
Susp cymbal and bow
Ruler

Perusal

**Commissioned by the Royal Opera House
and Glyndebourne**

**World Premiere
Glyndebourne
25 Feb 2016**

Perusal

Perusal

NOTHING

ACT 1

1.Nothingness

Glyn Maxwell
after the book by Janne Teller

David Bruce

♩=92 Still, cosmic

The musical score is written for a full orchestra and includes the following parts:

- Flute 1
- Flute 2 (Picc. 1)
- Flute 3
- Oboes 1 & 3
- Cor Anglais (oboe 2)
- Clarinet 1 & 3 in Bb
- Bass Clarinet in Bb (Clarinet 2)
- Bassoon 1
- Bassoon 2
- Bassoon 3
- Horn 1 in F
- Horn 2 in F
- Horn 3 in F
- Horn 4 in F
- Trumpets 1 & 2 in Bb
- Trumpets 2 & 3 in Bb
- Trombone 1
- Trombone 2
- Trombone 3
- Large orchestral bass drum
- Bass Drum
- Large Tam Tam
- Tam-tam
- Marimba
- Harp
- Harpsichord
- Violin 1 div. a3
- Violin 2 div. a3
- Viola div. a3
- Violoncello
- Contrabass div. a2

The score features a large, diagonal watermark reading "PERUSAI" across the center. Performance markings include *pp*, *p*, and *p ethereal*, along with dynamic hairpins and articulation marks. The tempo is marked as **♩=92 Still, cosmic**. The score is in 4/4 time and features a complex, atmospheric texture with many overlapping lines.

This page contains the musical score for the first movement, "1.Nothingness". The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Fl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. D., T.-4., Mar., Hp., Hpsd., Vln. 1 div., Vln. 2 div., Vla. div., Vc., and Cb. div. The score is divided into measures, with dynamic markings such as *mp*, *pp*, and *p* indicating the volume. There are also some triplets and slurs in the notation. A large, diagonal watermark reading "Perusai" is overlaid across the center of the page.

34

Fl.1
Fl.2
Fl.3
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
B. D.
T.
Hp.
1.sob
Vln.1
1.sob
Vln. 1
gli altri
div. a3
Vln. 2
div.
Vla.
div.
Vc.
heavy independent bowing
f pesante
Cb.
div.

Perusai

B

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

- Flutes (Fl.1, Fl.2, Fl.3)
- Clarinets (Cl.1, Cl.2)
- Bassoons (Bsn.1, Bsn.2)
- Horns (Hn.1, Hn.2, Hn.3, Hn.4)
- Trumpets (Tpt.1, Tpt.2, Tpt.3)
- Trombones (Tbn.1)
- Baritone and Drums (B. D.)
- Tuba (T.-4)
- Military Drums (Mar.)
- Harp (Hp.)
- Hammond Organ (Hpsd.)
- Solo Violins (I. solo Vln.1, I. solo Vln.2)
- Violins (Vln. 1 gli altri, div. a3, Vln. 2 div.)
- Viola (Vln. div.)
- Cello (Vc.)
- Double Bass (Cb.)

Key performance markings include *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). Specific instructions for the string sections include *sul tasto* (sul tasto).

Perusai

2. September, does it have to be September?

Scene 1. September. The first day of the new school year.
AGNES is the first to arrive, with a new bike, new pencils, new books, new everything

73 **♩ = 100**

CL1 *pp*

Bsn.1 *pp*

Hp *p*

Agnes
Sep-tem-ber. Does it have to be Sep-tem-ber? Here we go... Agnes... are

Vln. 2 *con sord.* *ppp*

Vla. 1 Desk *pizz* *p* *Lh. pizz* *fast arpegg.* *p*

Vc. 1 Desk *pizz* *div.* *unis.* *fast arpegg.* *p*

Vc. 1 Desk *pizz* *div.* *unis.* *fast arpegg.* *pizz* *p*

Vc. gli altri *pizz* *p*

Cb. 1 solo *pizz* *p*

The image shows a page of a musical score for a scene. It includes staves for Clarinet 1 (CL1), Bassoon 1 (Bsn.1), Harp (Hp), Agnes (vocals), Violin 2 (Vln. 2), Viola 1 (Vla. 1 Desk), Violin 1 (Vc. 1 Desk), Violin 1 (Vc. 1 Desk), Violin (Vc. gli altri), and Cello 1 solo (Cb. 1 solo). The score is in 4/4 time with a tempo of quarter note = 100. The key signature has one flat (B-flat). The music features various dynamics such as *pp*, *ppp*, and *p*, and performance instructions like *pizz*, *div.*, *unis.*, *fast arpegg.*, and *con sord.*. A large, diagonal watermark 'Perusal' is overlaid across the center of the page.

83

Fl.1

Cl.1

Bsn.1

Hp.

Agnes

fal ling School be gins al ways al way the same

arco con sord.

Vln.1 4 soli

Vln. 2

Vla. 1 Desk

Vc. 1 Desk

Vc. 1 Desk

Cb. 1 solo

90

Cl.1

Bsn.1

Hp.

Agnes

but what if we all said No! No! it's Ap ril what if we all passed a Law that said it's

Vla. 1 Desk

Vc. 1 Desk

Vc. 1 Desk

Cb. 1 solo

Perusai

97

Fl.1 *pp* *p*

Fl.3 *pp*

Cl.1 *pp*

Cl.2 *pp*

Bsn.1 *pp*

Hn.1 *pp* con sord.

Hp.

Agnes
A - pril O - flowers would may - be bloom a - gain and sum mer come but no I've come to school

Vln.1 *pp* *gentilmente* *p* arco poco vib. tasto (con sord.) gliss continuously over whole length of the minim F

4 soli *pp* *gentilmente* *p* arco poco vib. tasto (con sord.)

Vla. 1 Desk *pp* *gentilmente* *p* arco poco vib. tasto (con sord.)

Vc. 1 Desk

Vc. 1 Desk

Cb. 1 solo

PERUSAL

107

Cl.1 *pp*

Bsns. 1 & 2 *ppp*

Tbn.1 *pp* *triste* slow continuous gliss

Hp.

Agnes
to learn un-til there's no thing left to learn. Why does Sep - tem - ber have to come?

Vla. 1 Desk

Vc. 1 Desk

Vc. 1 Desk

Cb. 1 solo

Attacca

Attacca

3. Summer, summer

The CLASS (and CHOIR) of 7D come, along with URSULA, JOHAN, KARL and PIERRE.
They are clapping, perhaps as part of some game

117 $\text{♩} = 120$

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

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsns. 1 & 2
- Hn. 1 & 2
- Mar.
- Hp.
- CLASS Claps
- CHOIR claps
- Hpsd.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Key performance instructions include:

- 1. senza sord.* (1st horn)
- arco senza sord.* (Violins and Viola)
- div.* (Violins and Viola)
- tutti pizz.* (Violoncello and Contrabass)

Dynamic markings range from *pp* (pianissimo) to *mf* (mezzo-forte) and *f* (forte). The score includes numerous triplet markings and crescendo/decrescendo hairpins.

122

Fl. 1 & 2 *ff* 3 3 3 3 a2

Fl. 3 *ff* 3 3 3 3

Ob. 1 & 2 *ff* 3 3 3 3 a2

Ob. 3 *ff* 3 3 3 3

Cl. 1 & 2 *ff* 3 3 3 3 a2

Bsns. 1 & 2 *ff* 3 3 3 3 a2

Hn. 1 & 2 *f* 3 3 3 3

Hn. 3 & 4 *f* 3 3 3 3

Tpt. 2 & 3 *f* 3 3 3 3

Tbn. 1 & 2 *f* 3 3 3 3

Tbn. 3 *f* 3 3 3 3

Timp. *f* 3 3 3 3

Perc. B.Dr. (Dampened Kit B.Drum or dampened Orch. Drum with thick wooden stick - as little resonance as possible) *f*

Tamb. *f* (tap canvas) 3 3 3 3

Mar. *ff* 3 3 3 3

Hp. *ff* 3 3 3 3

CLASS Claps

CHOIR claps

Hpsd. 3 3 3 3

Vln. 1 *ff* senza vib. light, "baroque" style 3 3 3 3

div. 3 3 3 3

Vln. 2 *ff* senza vib. light, "baroque" style 3 3 3 3

div. 3 3 3 3

Vla. div. *ff* arco div. 3 3 3 3

Vc. div. *ff* arco 3 3 3 3

Cb. *ff* 3 3 3 3 div. unis.

This musical score is for the piece "3. Summer, Summer". It is a full orchestral score with multiple parts for woodwinds, brass, percussion, strings, and keyboard. The score is written in 4/4 time and features a variety of musical techniques, including triplets, accents, and dynamic markings such as *sfz* (sforzando) and *a2* (second octave). The woodwind section includes Flutes 1 & 2, Flute 3, Oboes 1 & 2, Oboe 3, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 2 & 3, Trombones 1 & 2, and Trombone 3. The brass section includes Trombones 1 & 2, Trombone 3, and Timpani (Timp.). The percussion section includes Percussion (Perc.), Tambourine (Tamb.), and Claps. The string section includes Violins 1 and 2 (div.), Viola (div.), Violoncello (Vc.), and Contrabass (Cb.). The keyboard section includes Harpsichord (Hpsd.). The score is marked with a large "Perusai" watermark.

D

132

Fl. 1 & 2

Fl. 3

Ob. 1 & 2

Ob. 3

Cl. 1 & 2

Bsns. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3

Timp.

Perc. (B. Dr.) small (8") sp. (B. Dr.) splash cym

Tamb.

CLASS Claps

CHOIR claps

Hpsd.

Vln. 1 (tutti.) (non div.) (non div.)

Vln. 2 (tutti.)₃ div. unis. div.

Vla. div. unis. div. unis. div.

Vc. (div.) (div.)

Cb.

PERUSAL

136

E

Fl.1 *fp* *f p* *fp* *f p* *fp*

Fl.2 *fp* *f p* *fp* *f p* *fp*

Fl.3 *fp* *f p* *fp* *f p* *fp* sim.

Ob.1&2

Ob.3

Cl.1&2

Bsns. 1 & 2

Tpt.2&3

Tbn.1&2

Timp.

Perc. (B.Dr.)

Tamb.

Hp. *mf*

Class & Chorus S. *f* *energetico*
Sum - mer sum - mer can't be - lieve it's o - ver can't be - lieve it's o - ver can't be - lieve it's o - ver

Class & Chorus A. *f* *energetico*
Sum - mer sum - mer can't be - lieve it's o - ver can't be - lieve it's o - ver o - ver

Hpsd.

Vln. 1, 2 soli *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. 1 altri

Vln. 2

Vla. 1 Desk (arco) jété *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Vla. altri *f p* *f p* *f p* *f p* *f p* sim.

Ve. 1. solo (arco) jété *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Ve.

Cb.

F

141

Fl.1&2 *ff* *mf*

Fl.3 *ff* *mf*

Ob.1&2 *ff*

Ob.3 *ff*

Bsns. 1 & 2 *f*

Bsn.3 *f*

Tbn.1 *mf*

Timp. *p*

Perc. B.Dr *mf*

Tamb. *mf*

Hp. *mf*

Class & Chorus S. Sum - mer sum - mer can't be lieve it's o - ver can't be lieve it's o - ver it was our long

Class & Chorus A. Sum - mer sum - mer can't be lieve it's o - ver can't be lieve it's o - ver it was

Class & Chorus T. It was me... to - re

Class & Chorus B. It was meant to last... ver

Hpsd.

Vln.1 2 soli *p*

Ve. I. solo (arco) *p*

Ve. altri pizz *f*

Cb. pizz *f*

PERUSAI

H

161

Fl. 1 & 2 *ff*

Fl. 3 *ff*

Ob. 1 & 2 *ff*

Ob. 3 *ff*

Cl. 1 & 2 *ff*

Bsns. 1 & 2 *ff*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tpt. 2 & 3 *f*

Tbn. 1 & 2 *f*

Tbn. 3 *f*

Timp. *f*

Perc. B. Dr.

Tamb. (tap canvas)

Mar. *ff*

Hp. *ff*

CLASS Claps

CHOIR claps

Hpsd.

Vln. 1 div.

Vln. 2 div.

Vla. *ff* arco div

Vc. *ff* arco

Cb. *ff*

Subito
♩=120

K

175

Ob.1 *p*

Ob.2 *p*

Ob.3 *p*

Cl.1-3 *p* 1. *p* 1,2,3. *mf* *p*

Bsn.1 *p*

Bsn.2 *p*

Bsn.3 *p*

Hn.1 *p*

Hn.2 *p* *mp*

Hn.3&4 *p*

Tbn.2 *p*

Tbn.3 *p*

Tamb. *p* *leggiero* thumb roll

Several Girls
... from ... can be sun... for multiples of 3
we picked straw-berries af - ter mid-night be-cause they said don't do that

Several Boys
and we saw _____ crea... the blue no-bo-dy knows are there!...

Vln. 1 *p*

Vla. div *pizz*

Vc. div *pizz*

Cb. *pizz*

Perusai

181

Ob.1
Ob.2
Ob.3
Cl.1-3
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3&4
Tpt.1&2
Tpt.3
Tbn.1&2
Timp.
Tamb.
Several Girls.
Vln. 1
Vln. 2
div. Vla.
Vc. altri div.
Cb.

they were the fi - nest straw - berries you have e - ver seen

passionately

p, *f*, *mp*, *ff*, *mf*, *pp*, *arco*, *pizz*, *thumb roll*, *sul G*

♩ = 100

186

Tamb.
Hp.
Johan.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc. I. solo
altri
Cb.

jauntily

They e - lec - ted me camp lea - der And I took some tough de - ci - sions but I lis - tened to o - pin - ions and I learned of the im - por - tance of De -

pp, *pp*, *mf*, *mf*, *arco*, *pizz non div.*, *pizz div.*, *unif.*

202 $\text{♩} = 134$ $\text{N} \text{♩} = 100$

Timp. *crash cym (soft sticks)* *f*

Perc. *Lv.*

Several Girls
leave... to... tell... the... sites we've seen

Ursula.
I ex - pan - ded my ho - ri - zons And... I

Several Boys
leave... to... tell... the... sites we've seen

Vln. 1 *ff* *arco* *div unis*

Vln. 2 *ppp subito* *arco div.* *ppp subito*

Vla. *ff*

Ve. *ff*

Cb. *ff*

209

Fl.1 *p*

Fl.2 *p*

Cl.1 *p*

Ursula.
al - tered my o - pi - nions I made friends with to - tal... If you used to be... a friend... of mine you don't know me you don't

I.solo *p simple, folk-like*

Vln. 1 *ppp*

Vln. 2 *arco div.*

Vla. *p*

216 **Pochiss. r** $\text{♩} = 98$

Cl.1 *p*

Glock. *p*

Mar. *p*

Hp. *p*

Lots of GIRLS 1
(*) can be sung by 2 or multiples of 2
We had fun in o - ther coun - tries and we learned a - bout their cul - tures we will all... be friends for - e - ver

Lots of GIRLS 2
(*) can be sung by 2 or multiples of 2
We had fun from o - ther coun - tries and we learned a - bout their cul - tures we will all... be friends for - e - ver

Ursula.
know me you don't know me

Vln. 1

Vla. *arco div.*

Ve. *p*

226 **P** $\text{♩} = 120$

Bsn.1 *f* solo

Bsn.2 *f*

Tbn.1 *mf*

Steel D. *p*

Mar. *mf*

Hp. *mf*

Lots of GIRLS 1
we will make the world a bet-ter place wait and see

Lots of GIRLS 2
e - ver we will make the world a bet - ter place wait and see.

Karl. *f*
I went hi - king in the moun - tains I went

Hpsd. *f* pizz div

Vln. 1 *p*

Vln. 2 *p*

Vc. l.solo *mp*

Cb. *mp*

==

234

Bsn.1

Bsn.2

Hn.1 *ppp*

Tbn.1

Steel D. *p*

Mar. *p*

Hp. *p*

Karl. *f*
raf - ting on a ri - ver And I found a se - cret Val - ley and the King and Queen of Den-mark named it

Hpsd. *p*

Vln. 1 (pizz)

Vln. 2 (pizz) arco unis *p*

Vla. arco *p*

Vc. l.solo (arco) *p*

Vc. altri (pizz) *p*

Cb. (pizz) *p*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1-3, Oboe 1-3, Clarinet 1-3, Bassoon 1-3), brass (Horn 1&2, Horn 3&4, Trumpet 1-3, Trombone 1-3), and percussion (Tympani, B. Dr., Tambourine, Maracas, Harp). The vocal section consists of GIRLS CHORUS (Soprano and Alto), GIRLS CLASS (Soprano and Alto), BOYS CHORUS (Tenor and Bass), and CLASS & Choir Claps. The bottom section includes strings (Violin 1 div., Violin 2 div., Viola div., Violoncello, and Contrabasso). The score is marked with a forte (*ff*) dynamic and includes various musical notations such as triplets, slurs, and articulation marks. A large, diagonal watermark reading "PERUSAHAAN" is overlaid across the center of the page.

Attacca

253

Fl. 1-3

Ob. 1-3

Cl. 1-3

Bsn. 1-3

Tpt. 1-3

Tbn. 1-3

Timp.

Perc.

Class & Chorus S.

Class & Chorus A.

Class & Chorus T.

Class & Chorus B.

Class & Choir Claps

Pierre

Vln. 1 div.

Vln. 2 div.

Via.

Vc.

Ob. 2 to Cor Anglais.

mf

(splash cym. B. Dr)

Sum - mer! Sum - mer! Sum - mer! Sum - mer!

Sum - mer! Sum - mer! Sum - mer! Sum - mer!

Sum - mer! Sum - mer! Sum - mer! Sum - mer!

Sum - mer! Sum - mer! Sum - mer! Sum - mer!

Sum - mer! Sum - mer!

f

it's O - - - - - ver

f

div.

(div)

PERUSA

4. Nothing Matters

259 $\text{♩} = 92$

The musical score is arranged in systems. The first system includes Flutes 1, 2, and 3 (Fl.1, Fl.2, Fl.3), Bassoons 1, 2, and 3 (Bsn.1, Bsn.2, Bsn.3), Horns 1, 2, 3, and 4 (Hn.1, Hn.2, Hn.3, Hn.4), Trumpets 1, 2, and 3 (Tbn.1, Tbn.2, Tbn.3), Large orchestral Bass Drum (B. D.), Tam Tam, and Triangle (T.-t.), and the vocal line for Pierre. The second system includes Violins 1 and 2 (Vln. 1 div. a3, Vln. 2 div. a3), Viola (Vla. div. a3), and Violoncello/Double Bass (Vc., Cb. div. a2). Dynamics include *pp*, *p*, and *ff*. Performance instructions include *Sombre but radiant, mystical*, *sul tasto*, and *arco*. The vocal line includes the lyrics: "No - thing mat - ters it's o - ver".

269

Fl.1
Fl.2
Fl.3
Bsn.1
Bsn.2
Bsn.3
Hn.1
Hn.2
Hn.3
Hn.4
Tbn.1
Tbn.2
Tbn.3
B. D.
T.-t.
Pierre. *(sempre ff)*
This summer the no-thing mat-ters... it's o-
Vln.1
2.soli
Vln.1
altri
div.
Vln.2
div.
Via. div.
Ve.
Cb. div.

pp
mf
p
pp
p
f
f
p
p
p
p
p
p

276

Fl.1 (sempre *p*)

Fl.2 (sempre *p*)

Fl.3 (sempre *p*)

Bsn.1

Bsn.2

Bsn.3

Hn.1 *mf*

Hn.2

Hn.3 *mf*

Hn.4

Tbn.1 *p* *pp*

Tbn.2 *p* *mf*

Tbn.3

B. D. *p*

T. -1. *p*

Pierre
ver no ters Spring Sum - mer No - thing

div. Vln. 1 ord. (sempre *p*) ord. (sempre *p*) ord. (sempre *p*)

Vln. 2 div. ord. (sempre *p*) ord. (sempre *p*) ord. (sempre *p*)

Vla. div. *tutte div.a2* ord. (sempre *p*) ord. (sempre *p*)

Vc. div. *p* (sempre *p*) *p*

Ch. div. heavy, independent bowing *ff* heavy, independent bowing

ff

295

Fl.1 *pp*

Fl.2 *pp*

Fl.3 *pp*

Cl.1 *ppp*

Cl.2 *pp* *ppp*

Cl.3 *pp* *ppp*

Bsn.1

Bsn.2

Hn.2

Hn.3

Hn.4

Tbn.1 *pp*

B. D.

T. -

Pierre. *p* *pp* *ppp*
no thing so I'm go-ing

(sul tasto)

Vln. 1 div. *pp* *ppp*

(sul tasto) *pp* *ppp*

(sul tasto) *pp*

Vln. 2 div. *pp* *ppp*

(sul tasto) *pp*

Vla. div. *pp* *pp*

Vc.

Cb. div.

5. What did he mean?

PIERRE stand up and leaves the classroom. Silence

♩=72
G.P.

Fl.1, Fl.2, Fl.3, Cl.1, Bsn.1, Hp., Agnes, Vla. 1 Desk, Vc. 2 soli, Cb.

what did he mean? O... what... did he mean... by that?

♩=60 **Q=80**

Bsns. 1 & 2, Steel D., Hp., Agnes, Ursula, Johan, Karl, Hpsd., Vln. 1 I.solo, Vln. 1 altri div.a.2, Vln. 2 div., Vc. 2 soli

gone
he's gone out through the gates look
We'll ask him when the goes
I say for - get a-bout_ it

senza vib. 3 mute on
con sord
ppp
con sord
ppp
con sord
ppp
con sord
ppp

315 $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 60$

Fl.1 *p*

Fl.2 *p*

Fl.3

Cl.1

Bsn.1-3

Steel D. *pp*

Hp. *p*

Agnes *in a state of anxiety*
right out to the or - chard O but he said no-thing

Johan just trying to get at - ten - tion

Karl for - get it he's just men - tal

Hpsd.

Vln I. 4 soli *p* sul tasto (con sord.)

Vln. I Desk

Vc. 2 soli *f* pizz

Cb. *f*

327 **Attacca**

Fl.1 *pp*

Fl.2 *pp*

Hp. **Attacca**

Agnes mat - ters... he said no - thing mat - ters...

Vln I. 4 soli

Vln. I altn. *pp* con sord. *f*

Vln. 2 *pp* con sord. *f*

Vc. arco div *pp* arco div

Cb. *pp* arco div

pp

365

Cl.1-3

Bsns. 1 & 2

Hn.1&3

Hn.2&4

Hp.

Pierre

hap-pen-ing long long a-go to no-bo-dy you know to no-bo-dy you know know

Vln. 2

(div. pizz)

pizz (div.)

(con sord.) arco (div.)

Vla.

(pizz)

arco con sord.

Vc. div.

(pizz)

arco con sord.

Cb.

(pizz)

arco

Perusai

382 1.

Cl.1-3

Bsn.1

Bsn.2

Hn.1&3

Hn.2&4

Tbn.1&2

Hp.

Pierre

piu
No-thing is worth thin-king so I will think no-thing no-thing no-thing is worth kno-wing

(con sord.)

Vla.

Vc. div.

Cb.

div. unis. div.

Perusai

398

Cl.1 *p*

Cl.2 *p*

Bsn.1

Hn.1&3

Hn.2&4 *pp* 2. 4.

Tbn.1-3 *pp*

Hp.

Pierre. so I will know no thing no thing This is all hap-pe-ning far far a way To mor row, to mor

(con sord.) *p*

Vln. 1 div. *pp*

Vln. 2 div. *pp*

Vla. *pp* div. unis. div. unis. div.

Vc. *pp* div. (con sord.) unis.

Cb. *pp*

414

Fl.1-3 *p* **R**

Ob.1&3 *p*

C. A. *p*

Bsn.1 *pp*

Bsn.2 *pp*

Hn.1&2 *pp*

Tbn.1 *pp*

Timp. *p*

Hp.

Pierre. row yes ter day yes ter day For look up there where? A-ny here

(con sord.) *p* allow winds to dominate

Vln. 1 *p*

Vln. 2 *p* unis. (con sord.)

Vc. div.

Cb.

427

Fl.1-3

Ob.1&3

C. A.

Tbn.1

Tbn.2

Timp.

Hp.

Pierre.

Vln. 1

Vla.

The on-ly star is just a star and like a star it's gone a-way and could - n't help you a-ny way keep you or

div. unis.

439

Fl.1-3

Ob.1&3

C. A.

Tbn.1

Tbn.2

Timp.

Hp.

Pierre.

Vln. 1

Vla.

stop you a-ny way You me Why he she why? Stars blin-king in e-ter-ni-ty

(con sord.)

(con sord.)

449

Fl.1-3

Ob.1&3

C. A.

Tpt.1

Tbn.1

Tbn.2

Timp.

Hp.

Pierre.

Vln. 1

Vla.

at one that looks the o-ther way and when it turns was no bo-dy so paint the old blue sky. sky. blue

(con sord.)

div. unis.

div. unis.

7. Pierre, what are you doing?

The CLASS, AGNES, URSULA, JOHAN and KARL arrive in the orchard, AGNES wheeling her bike

488 $\text{♩} = 92$

Hp. *p*

Ursula. What did you mean... Pierre? ...

Johan. Pierre... what are you do- ing?

Pierre. *p inward, distracted*
no - thing No - thing No-

Hpsd.

Vln. I. *senza sord* alternate randomly and quickly between notes shown, moving between sul pont and sul tasto, nervous, always changing *pp* *sim.*

Vln. I altri *(con sord.) pp*

Vln. I Desk *(sempre con sord.)*

Vln. II altri *(sempre con sord.)*

Vc. I. solo *pizz.*

Vc. I. solo *pizz.*

Vc. II altri

Cb.

497 $\text{♩} = 120$ **Attacca**

Fl. I & 2 *p* *mp* *a2* *pp*

Cl. I & 2 *pp* *mp* *pp*

Bsn. 1-3 *pp* *mp* *pp*

Tbn. I & 2 *pp* *pp* **Attacca**

Pierre. thing No thing

Hpsd.

Vln. I *(con sord.) pp*

Vln. II *(con sord.) pp* *senza sord. div. unis. pp* *div. unis. pp*

Vc. *arco div. pp* *(div.) pp*

Cb. *arco pp* *p*

8. But there's no more time for nothing!

503 (♩=120)

1. 2.&3. *f*

Ob. 1.&3 *f* *a2*

C. A. *f*

Cl. 1-3 *mp* *a3*

Bsn. 1-3 *mf*

Tbn. 1-3 *mf*

Perc. Kit Bass Drum (or Large B. Drum dampened, played with hard mallet) (should sound like kick drum)

S. D. Snare drum, snare off, dampened (should not ring at all if poss) *p*

GIRLS CLASS

But there's no more time for no The sum - mer's o - ver there's no more time for no - thing

But there's no more time for no The sum - mer's o - ver there's no more time for no - thing

(♩=120)

Hpsd.

Vln. 1 (con sord.) *f* pizz div senza sord. arco unis. *p* pizz div. unis. div.

Vln. 2 senza sord. *f* pizz div arco unis. *p* pizz div *f*

Vla. pizz div *f*

Vc. pizz div *f* unis. *ff* *f* div.

Cb. pizz div *f* unis. *ff* div. *f*

This page contains a musical score for an orchestra and choir. The instruments listed on the left are Fl. 1-3, Ob. 1&3, C. A., Cl. 1-3, Bsn. 1-3, Hn. 1-4, Tbn. 1-3, Perc. (B.Dr.), S. D., Tamb., S. (GIRLS CLASS), A. (GIRLS CLASS), T. (CLASS BOYS), B. (CLASS BOYS), Hpsd., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *ff*. There are also performance instructions like *unis.*, *div.*, and *pizz div.*. The choir parts for GIRLS CLASS and CLASS BOYS have lyrics: "We are gone, tell the teacher" and "No! No!". A large, diagonal watermark reading "Perusai" is overlaid across the center of the page.

515

Fl. 1-3

Ob. 1.&3

C. A.

Cl. 1-3

Bsn. 1-3

Tbn. 1-3

Perc. B. Dr.

S. D.

Tamb.

Mar.

S. GIRLS CLASS

A. that dumb Pi - erre said no - thing_ mat ters

T. CLASS BOYS

B. No - one's say - ing a - ny - thing_

Hpsd.

Vln. 1 div. arco

Vln. 2 arco

Vla.

Ve. unis. div. unis. div.

Cb. *ff* *f* *ff* *f*

521

Fl. 1-3

Cl. 1-3

Bsn. 1-3

Hn. 1-4

Tpt. 1-3 con sord. (straight)

Perc. B. Dr.

Tamb.

T. CLASS BOYS

B. If the tea - cher knows mad Pierre said no - thing mat - ters they might think we be - lieve him then we'd all be in - de - ten - tion

Vln. 1 arco (div.) pizz

Vln. 2 (arco) (div.)

Vla.

Ve. arco div. pizz

Cb. div.

PERUSAI

528

Fl. 1-3

Ob. 1&3

C. A.

Cl. 1-3

Bsn. 1-3

Hn. 1&3

Hn. 2&4

Tpt. 1-3

Tbn. 1-3

Perc. B. Dr.

Tamb.

S. GIRLS CLASS

A.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

you should be in de - ten - tion if you let him sit in a tree all day thin-king he's some kind of ge - ni - us when
 you should be in de - ten - tion if you let him sit in a tree all day thin-king he's some kind of ge - ni - us when

ff

f

1. ord.

2. stopped

(str. mute)

(div.) (pizz)

pizz div

arco

mf

arco div

(div.) (pizz)

unis.

(div.) (pizz)

unis.

ff

f

unis. (pizz)

ff

f

534

Fl. 1-3

Cl. 1-3

Hn. 1&3

Hn. 2&4

Tpt. 1-3

Perc. B. dr.

S. GIRLS CLASS

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

all he's said... is some - thing dumb. we have to help... him change his mind... we have to help him change his mind...
 all he's said... is some - thing dumb. we have to help... him change his mind... we have to help him change his mind...

ff

f

1

(div.)

(div.)

(div.)

540 U

Fl.1-3

Ob.1&3

Cl.1-3 2. To B.Cl.

Bsn.1-3

Hn.1&3

Hn.2&4 a2

Tpt.1-3 (str. mute)

Tbn.1-3

Perc. B.Dr.

T. Oh we know_ how_ to change his_ mind_

CLASS BOYS

B. Oh we know_ how_ to change his_

Hpsd.

Vln. 1

Vln. 2 (div.)

Vla. (div.)

Vc.

Cb.

PERUSAHAAN

554

Ob. 1-3 *a3* *p* *mf*

Cl. 1.&3 *p* *mf*

B. Cl. *f* To cl. 2

Bsn. 1-3 *2.3.* *p* *mf*

Hn. 1.&3 *a2* *p* *mf*

Hn. 2.&4 *a2* *p*

Tbn. 1-3 *a3* *p*

Perc. ruler held against table and bounced

S. D. *p*

Tamb.

T. CLASS BOYS
it's the on-ly way to change his mind no time to think no time to speak he's out of line it's time for ac - tion Throw a stone and teach a les - son!

B. it's the on-ly way to change his mind no time to think no time to speak he's out of line it's time for ac - tion Throw a stone and teach a les - son!

Hpsd.

Vln. 1

Vln. 2

Via.

Vc. *div.* *unis.* *arco* *div* *mf* *p*

Cb. *arco* *div* *unis.* *mf* *p* *unis.* *div* *unis.*

558

Fl.1-3

Ob.1-3

Cl.1&3

Tpt.1-3 (str. mute)

Perc. B.Dr.

Tamb. (thumb roll)

Hp. *ff*

S. GIRLS CLASS

A.

T. CLASS BOYS

B.

Hpsd.

Vln. 1 arco div. con sord. *mf*

Vln. 2 arco div. con sord. *mf* unis. div. (sim.)

Via. pizz div

Vc. pizz unis. *f* div. unis. *ff* div. unis.

Cb. pizz *f*

No! No! That is - n't fair he may be dumb_ he may be wrong_ but he's still Pi - erre we have to help_ him_ change his mind_

it's the on-ly way to change his mind it's the on-ly way to change his mind it's the on-ly way to change his mind_

it's the on-ly way to change his mind it's the on-ly way to change his mind it's the on-ly way to change his mind



9. Guys, guys, cool it down

565 (♩=86)

Bsn.1

Hp.

Johan.

G u y s _ g u y s _ c o o l i t d o w n l a - d i e s l a - d i e s c h i l l r i g h t o u t i t ' s t o - t a l - l y c o o l t o h a v e a d e b a t e o n t h e r i g h t s a n d w r o n g s o n t h e p r o s a n d

Hpsd.

Vla. div.

Vc. div.

Cb.

I.solo

572

Hp.

Johan.

c o n s t h a t ' s w h a t d e - m o c - r a - c y ' s a l l a - b o u t b u t s o m e t i m e s w h e n w o r d s a r e n o t e - n o u g h a l l y o u n e e d

Hpsd.

Vc. I.solo

Cb. I.solo

583

Fl.1.&3.

Picc.

Ob.1&2

Cl.1&2

Bsn.1-3

Tamb.

Hp.

Attacca

S. GIRLS CLASS A.

M u - s i c ! M u - s i c !

L o v e ! L o v e ! L o v e ! L o v e !

Attacca

Johan.

s o m e t i m e s w h e n w o r d s a r e n o t e - n o u g h a l l y o u n e e d i s

Hpsd.

Vln. 1.

Vln. 2.

Vla.

Vc.

Cb.



10. You say that nothing matters

JOHAN plays his guitar

$\text{♩} = 60$

Musical score for measures 594-601. The score includes parts for Fl. 1.&3., Picc., Ob. 1.&3., Cl. 1-3, Bsn. 1, Tamb., Hpsd., L.solo, Vln. 1 & altn., Vln. 2, Vla., Vc., and Cb. The music features various dynamics such as *f*, *p*, *mf*, and *ff*, and includes performance instructions like *arco div a 3*, *unis.*, *div a 3*, *pizz div a 3*, *arco div*, *pizz unis.*, and *pizz*.

Musical score for measures 602-609. The score includes parts for Ob. 1, Ob. 2, Cl. 1, Cl. 2, Tamb., Cl., Hpsd., Vc., and Cb. The vocal line (Cl.) includes the lyrics: "You say that No - thing Mat - ters But man O man I think it does. Life mat - ters to my friends and me." Dynamics include *p sotto voce* and *p*.

Perusal

635

Fl.1 *sfz* *f* *sfz* *sfz* *sfz* *sfz* *sfz*

Fl.3 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob.1 *p*

Cl.1-3

Bsn.1

Tamb.

Mar.

Hp.

Johan
You say that life's - not worth li-ving - but man O man you're - out of line - Life

Hpsd.

Vln.1 i.solo *arco* *li* *li*

Vln.1 altri *arco* *0* *0* *0*

Cb. *(pizz)*

643

Fl.1 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Fl.3 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob.1 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cl.1-3

Bsn.1

Tbn.1&2 *p* *p* *mf*

Mar.

Hp.

Johan
mat - ters to my friends and me - O Co - me - dy or
'comically holding the note'

Hpsd.

Vln.1 i.solo

Vln.1 altri

Cb.

PERUSAI

Musical score for measures 653-661. The score includes parts for Flute 1 & 3, Oboe 1, Clarinet 1-3, Bassoon 1, Maracas, Harp, Johan (vocals), Harpsichord, Violin 1 solo, Violin 1 & other strings, and Cello. The vocal line for Johan includes the lyrics: "tra - ge - dy — You say that life's not worth li - ving but life mat - ters — big — time". Dynamic markings include *sfz* and *f*.

Musical score for measures 662-670. The score includes parts for Flute 1 & 3, Oboe 1 & 2, Clarinet 1-3, Bassoon 1, Horns 1 & 2, Trumpet 1, Trumpets 2 & 3, Tambourine, Harpsichord, Violin 1 solo, Violin 1 & other strings, Viola, and Cello. The score contains various performance instructions such as *thumb roll*, *div a 2 arco*, *pizz*, *div a 3 unis.*, and *arco*. Dynamic markings include *sfz*, *f*, and *mf*.

683

Fl.1.&3. *f*

Picc. *f*

Ob.1-3 *f*

Cl.1-3 *f*

Bsn.1 *f*

Tpt.1 *f* 1.

Tamb. *f* *p*

S. *the o - nly song what if the clouds roll by love is the rea - son why love is the*

GIRLS CLASS

A. *the o - nly song what if the clouds roll by love is the rea - son why love is the*

Johan. *the o - nly song what if the clouds roll by love is the rea - son why love is the*

Hpsd.

I. solo *fp ff f*

Vln. 1 altri *arco - 1 desk, div. tutti unis, div a 3 unis. div a 3 unis. div a 3*

Vln. 2 *(pizz) arco - 1 desk, div. tutti pizz div a 2*

Vla. *(pizz) div. arco div. f mf*

Ve. div. *(pizz)*

Cb. *(pizz) f*

Perusal

695

Fl.1.&3.
Picc.
Ob.1
Ob.2
Ob.3
Cl.1
Cl.2
Cl.3
Bsn.1
Bsn.2
Bsn.3
Hn.1&2
Tpt.1
Tamb.
S.
GIRLS CLASS
A.
Johan.
Hpsd.
I.solo
Vln. 1
altri
Vln. 2
div
Vla.
Vc.
Cb.

rea son why so
rea son why so
rea son why so sing the on - ly song Then all the world will sing a - long - so

div a 3 unis. ff mf mp
(pizz) mf mp
(pizz) mf mp
arco div mf pizz unis. pizz div unis. mp
(pizz) div mp

This musical score page includes the following parts and markings:

- Fl. 1, & 3:** Starts at measure 733, marked *ff* at measure 82.
- Picc.:** Piccolo part, marked *ff* at measure 82.
- Ob. 1-3:** Oboe parts, marked *ff* at measure 82.
- Cl. 1-3:** Clarinet parts.
- Bsn. 1:** Bassoon part.
- Hn. 1 & 2:** Horn parts.
- Tpt. 1:** Trumpet part.
- Tamb.:** Tambourine part.
- Hp.:** Harp part.
- S.:** Soprano part.
- GIRLS CLASS:** Section for a girls' class.
- A.:** Alto part.
- Johan.:** Vocal soloist part with lyrics: "die", "Ah!", "Ah!".
- Hpsd.:** Harpsichord part.
- I. solo:** Soloist part.
- Vln. 1:** Violin 1 part, marked *ff*, includes markings: *div a 3*, *unis.*, *f*, *ff*.
- Vln. 2:** Violin 2 part, marked *mf*, includes marking: *(pizz.)*.
- Vla.:** Viola part, marked *mf*, includes markings: *(div.)*, *pizz.*, *unis.*.
- Vc.:** Violoncello part, marked *ff*, includes marking: *(pizz.)*.
- Cb.:** Contrabass part, marked *ff*, includes marking: *(pizz.)*.

A large diagonal watermark reading "Perusai" is overlaid across the center of the page.

11. You get it now, Pierre?

♩=100

745 Plums rain down among them

Hp. *mp*

Ursula. Does-n't look like he got it

Johan. You get it now Pierre?

Hpsd.

Vln. 1 div. arco *pp*

Vln. 2 div. arco *pp*

Vc. 1 Desk. pizz *f* *mp*

Vc. 1 Desk. pizz *f*

Cb. 1 solo *f*

751

Bsn.1 *p*

Bsn.2 *p*

Steel D. *p*

Hp.

Karl. Li-t-le Ag-nes has her hand up she thinks we're in the class - room

Vln. 1 arco flautando (half) *p*

Vln. 2 arco flautando (half) *p*

Vla. div. arco *pppp* pizz *p*

Vc. tutti div. arco *pppp* pizz *p*

Cb. tutti pizz *p*

PERUSAI

775

Fl.1

Fl.2

Ob.1

Cl.1

Bsn.1

Bsn.2

Hn.1

Hn.3

Agnes

show how things mat-ter... Oh... may - be we could show Pierre... may - be we could all of us

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc. div.

Cb. div.

784

Fl.1

Fl.2

Hn.1

Hp.

Agnes

each of us bring some - here some thing that may-be is some - thing that mat-ters to us

Vln. 1 div.

Vln. 2 div.

Vla. 1 Desk

Vc. div.

Cb. div.

pizz

pizz 1 desk

pizz 1 desk

pizz 1.solo

PERUSAI

The image shows a page of a musical score for a symphony orchestra and a vocal soloist. The score is divided into two systems, starting at measures 775 and 784. The instruments listed include Flutes (Fl.1, Fl.2), Oboe (Ob.1), Clarinet (Cl.1), Bassoons (Bsn.1, Bsn.2), Horns (Hn.1, Hn.3), Violins (Vln. 1 div., Vln. 2 div.), Viola (Vla. div.), Violas (Vla. 1 Desk), Violas (Vc. div.), and Cellos (Cb. div.). The vocal soloist is Agnes. The score includes various musical notations such as dynamics (pp, mp, p), articulation (trills, trills), and performance instructions (sul G, pizz). The lyrics are in English and describe a scene where Agnes shows Pierre how things matter and discusses the possibility of showing Pierre something that matters to them.

821 $\text{♩} = 120$

Ob.1

Ob.2

Cl.1

Cl.3

Bsn.1

Bsn.2

Bsn.3

Hn.1

Tbn.1&2

Timp

Steel D.

CLASS BOYS

Agnes

Ursula

Karl

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

f

ff

mp

pp

f

They'll all say it's stu-pid and we'll all be groun-ded they'll

Mea - ning

of Mea -

when the Grown-ups see that they'll all say it's stu - pid

(pizz)

(tutti)

Perusai

848 $\text{♩} = 120$ $\text{♩} = 60$ AA

B. Cl.

Bsn.1

Bsn.2

Bsn.3

Hn.1

Hn.2

Tbn.1&2

Timp.

Steel D.

Ursula. *f* terrifying and powerful
and when it's fin-ished we'll burn it... down.

Johan I vote for the sa-wmill

Hpsd.

Vln. 1 arco *mf* senza vib. div unis.

Vln. 2 (half) *mf* con sord. senza vib. *p subito* div unis.

Vla. arco con sord. *pp* senza vib. *f* *p subito* div

Vc. con sord. senza vib. *p* div

Cb. arco con sord. senza vib. *p*

858

Tbn.1-3 *fp* *< f*

Timp. *fp* *<*

Ursula. *f* intense, dark *ff* suddenly commanding the class
so the things that mat-ter... are gone for e-ver and we will weep we will... weep... we will weep as it

Hpsd.

Vln. 1 (con sord.) *mf* *f* *p subito* *ff*

Vln. 2 (con sord.) *f* *p subito* *ff*

Vla. (con sord.) *p* *f* *p subito* *ff*

Vc. (con sord.) (div) *p* *f* *p subito* *ff*

Cb. (con sord.) *p* *f* *p subito* *ff*

Perusai

865

Tbn.2 *fp* *fp*

Timp. *p* *fp* *fp*

(ad lib. also GIRLS CHORUS)
GIRLS CLASS
we will weep as it burns we will show you Pi-erre.

(ad lib. also BOYS CHORUS)
CLASS BOYS
we will weep as it burns we will show you Pi-erre.

Ursula
burns we will show you Pi-erre... The fire will be fi-nal our

Hpsd.

Vln. 1 (con sord.) *ff* *p* *fp* *f* *mf*

Vln. 2 (con sord.) *ff* *p* *fp* *f* *mf*

Vla. (con sord.) *ff* *p* *fp* *f*

Vc. (con sord.) *ff* *p* *fp* *f*

Cb. (con sord.) *ff* *p* *fp* *f*

876

Timp. *fp* *f* *p*

GIRLS CLASS
The fire will be true! Pi-erre
fi-nal our tears will be true! Pi-erre

CLASS BOYS
fire will be fi-nal our tears will be true! Pi-erre
fire will be fi-nal our tears will be true! Pi-erre

Ursula
tears will be true Pi-erre.

Hpsd.

Vln. 1 (con sord.) *mf* *f* *pp* senza vib.

Vln. 2 (con sord.) *f* *mf* *f* *pp* senza vib.

Vla. (con sord.) (non div.) *fp* *ff* *fp* *ff* *pp* senza vib. div.

Vc. (con sord.) (div.) *fp* *ff* *fp* *ff* *pp* unis. senza vib. div. unis.

Cb. (con sord.) (div.) *fp* *ff* *fp* *ff* *pp* unis. div.

pp

♩=92

BB

The CLASS disperses. AGNES, unaware the rest have gone, stays behind, staring up into the tree at PIERRE, who looks at her indifferently

She rides off.
Bicycle Music

886

Mar. *p*

Hp. *p*

Agnes (*) ad lib. AGNES rings bicycle bell

Vln. 1 div. a3 (con sord.) *p* sul tasto

Vln. 2 div. a3 (con sord.) *p* sul tasto

Vla. div. a3 (con sord.) *p* arco sul tasto

Vc. (con sord.) *p*

Cb. div. (con sord.) *pp*

pizz *p*

pizz *p*

pizz *p*

div. *p*

p

p

CC

897

Mar. *pp*

Hp. *pp*

Vln. 1 div. (con sord.) *pp* desolato (con sord.) *pppp*

Vln. 2 div. (con sord.) *pp* desolato (con sord.) *pppp*

Vla. (con sord.) *pp* arco div. *pp* pizz unis *pp*

Vc. div. (con sord.) *pp* *pppp*

Cb. div. (con sord.) *pp* *pppp*

pp *pppp*

Perusal

12. Precious Things

Scene 3. The Sawmill at Night. The CLASS build a Pile of Meaning. They Dance, babble their memories

913 $\text{♩} = 168$

Picc. *f* jauntily

Tri. Triangle *p* *lv. sempre*

Sandpaper Blocks *p*

2 Large Stones *pp*

Hp. *p*

Hpsd.

Cb. *p* *1. solo senza sord.* *pizz*

922 **DD**

Picc.

Tri.

Sandpaper Blocks

2 Large Stones

Hp.

Several Boys

Hpsd.

Vc. *senza sord.* *div. ben ritmico* *pp*

Cb. *1. solo*

(*) rhythm approximate, use barlines as a guide to keep together with ensemble.

Boy 1. (Bringing comics)

Su - per-man (he could)

Perusal

937

Tri. $\frac{4}{4}$

Sandpaper Blocks $\frac{4}{4}$

2 Large Stones $\frac{4}{4}$

Mar. $\frac{4}{4}$

Hp. $\frac{4}{4}$

Several Boys $\frac{4}{4}$

fly like a plane and he saved the world but he had one weak - ness I can't re - mem - ber but it did - n't mat - ter he was still tri - um - phant)

Hpsd. $\frac{4}{4}$

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

Cb. $\frac{4}{4}$

div.

939

Tri. $\frac{4}{4}$

Sandpaper Blocks $\frac{4}{4}$

2 Large Stones $\frac{4}{4}$

Mar. $\frac{4}{4}$

Hp. $\frac{4}{4}$

Several Boys $\frac{4}{4}$

Boy 2

Bat - man! ... as well ... he could fly if he wan - ted but he did - n't want to

Hpsd. $\frac{4}{4}$

Vla. $\frac{4}{4}$

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

Cb. $\frac{4}{4}$

senza sord. arco

pp ben ritmico

1 solo

1 desk a2 (senza sord.)

947

Tri. $\frac{4}{4}$

Sandpaper Blocks $\frac{4}{4}$

2 Large Stones $\frac{4}{4}$

Mar. $\frac{4}{4}$

Hp. $\frac{4}{4}$

Several Boys $\frac{4}{4}$

Boy 3

cos he had this car that had all gad - gets for stop - ping crimes so he al - ways stopped them) Spi - der - man! (he was just like me like a

Hpsd. $\frac{4}{4}$

Vla. $\frac{4}{4}$

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

Cb. $\frac{4}{4}$

mp

(div.)

1 desk a2

2 desks a4 (senza sord.)

973 clap

Fl. 1.&3. *ff*

Ob. 1-3 *ff* clap

Cl. 1.&3. *ff* clap

Bsn. 1-3 *ff* clap

Hn. 1.&3. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. 1.&2. *a2* (senza sord.) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. 1.&2. *a2* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

B. D. *ff* Cym attached to B drum

Shek. *f* Shekere

Sandpaper Blocks *f*

2 Large Stones *f*

S. GIRLS CHORUS *f* Sweet things and Cool things Old things and things Age as you grow things

A. *f* Sweet things and Cool things Old things and things Age as you grow things

S. GIRLS CLASS *f* Sweet things and Cool things Brill-iant thing and... pre-cious Old things and che-rished things Things of child-hood long a go Age as you grow things You

A. *f* Sweet things and Cool things Brill-iant thing and... ous things Old things and che-rished things Things of child-hood long a go Age as you grow things You

T. BOYS CHORUS *f* Sweet things and Cool things Old things and che-rished things Age as you grow things

B. *f* Sweet things and things Old things and che-rished things Age as you grow things

T. CLASS BOYS *f* Sweet things and Cool things Brill-iant thing and... pre-cious things Old things and che-rished things Things of child-hood long a go Age as you grow things You

B. *f* Sweet things and Cool things Brill-iant thing and... pre-cious things Old things and che-rished things Things of child-hood long a go Age as you grow things You

CLASS Claps *ff*

CHOIR claps *ff*

Vln. 1. *ff* senza sord. div.

Vln. 2. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* arco tutti

1003 To Fl. II

Picc. *con sord. harmon mute - stem in*

Tpt.1 *mp con sord. harmon mute - stem in*

Tpt.2 *mp con sord. harmon mute - stem in*

Tri. *mp*

Sandpaper Blocks

2 Large Stones

Mar.

Hp.

Several Girls. *2nd Girl.*
 tas - tic fur - coat which did - n't hurt a - ni - mals cos of her ma - gic) Lit - tle Mer - maid... (she wan - ted to be like us like a

Hpsd.

Vln. 1

Vla. *pizz*

Ve. (div.)

Cb. *1. solo* *1 desk a2*

1012

Tpt.1

Tpt.2

Tri.

Sandpaper Blocks

2 Large Stones

Mar. *To B. Dr.*

Hp.

Several Girls.
 girl but she lived in the sea and they made a car - toon which changed all the facts but it's still a good sto - ry)

Hpsd.

Vln. 1

Vla.

Ve. (div.)

Cb. *1 desk a2* *2 desks a4*

JJ **KK**

1021

Fl. 1-3

Ob. 1&2

Cl. 1-3

Bsns. 1 & 2

Hn. 1&3

Tpt. 1&2

Tbn. 1&2

B. D.

Tri.

Sandpaper Blocks

2 Large Stones

S. GIRLS CHORUS

A.

S. GIRLS CLASS

A.

T. BOYS CHORUS

B.

T. CLASS BOYS

B.

CLASS Claps

CHOIR claps

Several Girls

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

clap

ff

ff clap

ff clap

ff clap

ff

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff

To Shekere.

Shekere.

ff

f

ff shout!

out you go! Sweet things and Cool things

pp *ff*

Bril-li-ant things. But out you go! Sweet things and Cool things Bril-liant thing and...

pp *ff*

Bril-li-ant things. shout! But out you go! Sweet things and Cool things Bril-liant thing and...

ff shout!

But out you go! Sweet things and Cool things

ff shout!

But out you go! Sweet things and Cool things

ff shout!

But out you go! Sweet things and Cool things

ff shout!

Bril-li-ant things. But out you go! Sweet things and Cool things Bril-liant thing and...

ff shout!

Bril-li-ant things. But out you go! Sweet things and Cool things Bril-liant thing and...

ff

ff

pp *ff*

Bril-li-ant things. But out you go!

arco

ff

div a3 *pp* *ff* *ffp* *ff*

unis.

arco div a3 *pp* *ff* *ffp* *ff*

arco div a3 *pp* *ff* *ffp* *ff*

2 desks a4 *pp* *ff* *ffp* *ff*

tutti arco tutti *ff*

1032

Fl. 1-3

Ob. 1&2

Cl. 1-3

Bsns. 1 & 2

Hn. 1&3

Tpt. 1&2

Tbn. 1&2

B. D.

Shek.

Sandpaper Blocks

2 Large Stones

S. GIRLS CHORUS

A.

S. GIRLS CLASS

A.

T. BOYS CHORUS

B.

T. CLASS BOYS

B.

CLASS Claps

CHOIR claps

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Old things and che-rished things Age as you grow things Long, long a go things

Old things and che-rished things as you grow things Long, long a - go things

pre-cious things Old things and che-rished things Things of child-hood long a go Age as you grow things You meant the world when I was young Long, long a go things but

pre-cious things Old things and che-rished things Things of child-hood long a go Age as you grow things You meant the world when I was young Long, long a - go things but

Old things and che-rished things Age as you grow things Long, long a go things

Old things and che-rished things Age as you grow things Long, long a - go things

pre-cious things Old things and che-rished things Things of child-hood long a go Age as you grow things You meant the world when I was young Long, long a go things but

pre-cious things Old things and che-rished things Things of child-hood long a go Age as you grow things You meant the world when I was young Long, long a - go things but

div.

div.

div.

1043 LL

Fl. 1 & 3

Ob. 1 & 2

Cl. 1 & 3

Bsns. 1 & 2

Hr. 1 & 3

Tpt. 1 & 2

Tbn. 1 & 2

Shk.

Sandpaper Blocks

2 Large Stones

Hp.

S. GIRLS CHORUS

A.

S. GIRLS CLASS

A.

T. BOYS CHORUS

B.

T. CLASS BOYS

B.

CHOIR claps

Lots of GIRLS 1

Lots of BOYS

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

f

ff

pizz tutti

(tutti)

go.

now I'm grow-ing it's time to go.

now I'm grow-ing it's time to go.

go.

now I'm grow-ing it's time to go.

now I'm grow-ing it's time to go.

go.

go.

now I'm grow-ing it's time to go.

now I'm grow-ing it's time to go.

(Bringing party costumes, princesses, pirates, witches, firemen)

I was on-ly play - ing play-ing at make be lieve and I al ways knew that

(Bringing party costumes, princesses, pirates, witches, firemen)

I was on-ly play - ing play-ing at make be lieve and I al ways knew that

1053

Ob. 1&2

Sandpaper Blocks

2 Large Stones

Hp.

Lots of GIRLS 1
it was on - ly me play - ing and I al ways knew that all my toys lay down to sleep when I got called in for

Lots of BOYS
it was on - I was on-ly play - ing and I al ways knew that all my toys lay down to sleep when I got called in for

Hpsd.

Vln. 1 solo
f solo

Cb.

The musical score is arranged in a multi-staff format. It includes parts for Oboe 1 & 2, Sandpaper Blocks, 2 Large Stones, Harp, Lots of GIRLS 1, Lots of BOYS, Harpsichord, Violin 1 solo, and Cello. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below their respective staves. A large, diagonal watermark 'Perusai' is overlaid across the center of the page.

1084

CL.1&3 *fp* *f* *fp* *f* *fp* *f*

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

Hn.1-4 *fp* *f* *fp* *f* *fp* *f* *fp*

Tbn.1-3 *fp* *f* *fp* *f* *fp* *f* *fp*

B. D. (B.Dr. and cym.)

Sandpaper Blocks

2 Large Stones

CHOIR claps *p* *f* *p* *f*

2 Boys *2nd Boy*
 one day I need a top gun-ner to help on this mis-sion and I said o - kay and we flew o-ver Green - land and Whi-teland and Blue-land) Tor - pe - do Squad!

Vla. *fp* *f* *fp* *f* *fp* *f* *fp*

Vc. *fp* *f* *fp* *f* *fp* *f* *fp*

Cb. *fp* *f* *fp* *f* *fp* *f* *fp*

1093

CL.1&3 *fp* *f* *fp* *f* *fp* *f*

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

Hn.1-4 *fp* *f* *fp* *f* *fp* *f* *fp*

Tbn.1-3 *fp* *f* *fp* *f* *fp* *f* *fp*

B. D. (B.Dr. and cym.)

Sandpaper Blocks

2 Large Stones

CHOIR claps *p* *f* *p* *f* *p* *f*

2 Boys
 (I flew twenty - six mis-sions and I would have flown more but I got shot down by some a - li-en sol-diers I died pret-ty fa-mous)

Vla. *fp* *f* *fp* *f* *fp* *f* *fp*

Vc. *fp* *f* *fp* *f* *fp* *f* *fp*

Cb. *fp* *f* *fp* *f* *fp* *f* *fp*

Perusai

1103 **NN**

Cl. 1&2

Hn. 1&3

Hn. 1-4

B. D.

Tri.

Sandpaper Blocks

2 Large Stones

Hp.

Several Girls

Vc.

Cb.

pp

p

pp

p

pp

f solo

(B. Dr. and cym.)

(bringing dolls)

Pe - ne-lo-pe (she had a Tra-gic Past which I asked her a - bout but she did-n't say a-ny-thing but by the

div a2

pizz

p

Perusal

1113

Cl. 1&2

Hn. 1&3

Hn. 1-4

B. D.

Tri.

Sandpaper Blocks

2 Large Stones

Hp.

Several Girls

Vc.

Cb.

p

p

pp

p

pp

f

(B. Dr. and cym.)

To Shek.

2nd Girl

look in her eyes she was pro - bly be - trayed Ce - ci - lia (she knew all my se - crets which no - bo - dy knows and now no - bo - dy will she is ta - king them with her Fare - well Ce - ci - lia, Ce -

div a2

1122

Fl. 1&2 *ff*

Ob. 1&2 *ff*

Cl. 1&3 *ff*

Hn. 1&3 *ff*

Hn. 2&4 *ff*

Tpt. 1 *ff*

Tpt. 2&3 *ff*

Tbn. 1-3 *ff*

B. D. (B. Dr. and cym.) *ff*

Shk. *ff*

Sandpaper Blocks *ff*

2 Large Stones *ff*

Hp.

S. GIRLS CHORUS
A. Sweet things and Cool things Old things and che-rished things Age as you

S. GIRLS CLASS
A. Sweet things and Cool things Brilliant things and pre-cious things Old things and che-rished things Things of child-hood long a go Age as you

T. BOYS CHORUS
B. Sweet things and Cool things Old things and che-rished things Age as you

T. CLASS BOYS
B. Sweet things and Cool things Brilliant thing and pre-cious things Old things and che-rished things Things of child-hood long a go Age as you

Several Girls. *ff*
ci-lia a dieu

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This musical score is for the piece "12. Precious Things". It is a full orchestral score with vocal parts. The instruments listed on the left include:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 3
- B. Cl.
- Bsn. 1-3
- Hn. 1 & 3
- Hn. 2 & 4
- Tpt. 1
- Tpt. 2 & 3
- Tbn. 1-3
- B. D. (B. Dr. and cym.)
- Shk.
- Sandpaper Blocks
- 2 Large Stones
- S.
- GIRLS CHORUS (S. and A.)
- GIRLS CLASS (S. and A.)
- BOYS CHORUS (T. and B.)
- CLASS BOYS (T. and B.)
- Vln. 1
- Vln. 2
- Via.
- Vc.
- Cb.

The score includes dynamic markings such as *ff* and *f*, and performance instructions like "(a2)", "To timp.", and "a3". The vocal parts include lyrics such as "grow things Long, long a - go things it's... time to go" and "grow things You meant the world when I was young Long, long a - go things but now I'm gro-wing it's... time to go". A large, diagonal watermark reading "PERUSAHAAN" is overlaid across the center of the page.

1143

B. Cl.

Bsn. 1-3

Hn. 1&3 (a2) *ff*

Hn. 2&4 (a2) *ff*

Tbn. 1-3 (a3)

Timp. *ff*

(B. Dr. and cym.)

B. D.

Sandpaper Blocks

2 Large Stones

Class & Chorus S. *ff* Go! _____

Class & Chorus A. *ff* Go! _____

Class & Chorus T. *ff* Go! _____

Class & Chorus B. *ff* Go! _____

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1155

B. Cl.

Bsn. 1-3

Hn. 1&3

Hn. 2&4

Tbn. 1-3

Temp.

To trf.

(B. Dr. and cym.)

B. D.

Sandpaper Blocks

2 Large Stones

Class & Chorus S.

Class & Chorus A.

Class & Chorus T.

Class & Chorus B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Go! Go! Go!

Go! Go! Go!

Go! Go! Go!

Go! Go! Go!

1167

Tr. *p*

Sandpaper Blocks *p*

2 Large Stones *pp*

Class & Chorus S. *pp* Brill - li - ant things

Class & Chorus A. *pp* Brill - li - ant things

Class & Chorus T. *pp* Brill - li - ant things

Class & Chorus B. *pp* Brill - li - ant things

Hpsd. *p*

Vin. 1 *pp* pizz

Vin. 2 *pp* pizz

Via. *pp* pizz

Ve. *p* pizz

Cb. *p*

1177

Tr. *p*

Sandpaper Blocks *p*

2 Large Stones *pp*

Class & Chorus S. *pp* Pre - cious things Brill - li - ant things

Class & Chorus A. *pp* Pre - cious things Brill - li - ant things

Class & Chorus T. *pp* Pre - cious things Brill - li - ant things

Class & Chorus B. *pp* Pre - cious things Brill - li - ant things

Hpsd.

Vin. 1

Vin. 2

Via.

Ve.

Cb.

1187

Tri.
Sandpaper Blocks
2 Large Stones
Class & Chorus S.
Class & Chorus A.
Class & Chorus T.
Class & Chorus B.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1193

Sandpaper Blocks
2 Large Stones
Class & Chorus S.
Class & Chorus A.
Class & Chorus T.
Class & Chorus B.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Pre - cious things
Pre - cious things
Pre - cious things
Pre - cious things

13. Agnes, brave Agnes

Scene 4. The orchard at night. AGNES rides her bike up to the plum tree

Bicycle Music **G.P.**

♩=80

1199

C1.1 *ppp*

C1.2 *pp*

Bsn.1 *p*

Hn.1&2 *ppp*

Hn.3 *ppp* practice mutes

Tpt.1&2 *f=p* *ppp*

Tbn.1-3 *ppp*

Mar. *p* $\delta^{=1}$ $\delta^{=1}$ $\delta^{=1}$ $\delta^{=1}$ *ppp*

Hp. *p* *p*

Agnes (*)ad lib. AGNES rings her bicycle bell **G.P.**

Pierre Ag nes brave Ag nes

Vln 1, 3 soli *pp*

Via. 1 desk *pizz a2.* *mf* *div.* *a2.* *pp* *div.* *mf*

Vc. 1 Desk *pizz a2.* *mf* *div.* *a2.* *mf* *div.*

Cb. 1 desk *pizz* *div.* *mf*

G.P. **G.P.**

1212 **PP**

C1.2 *pp*

Bsns. 1 & 2 *pp*

Hp. *mf*

Pierre **G.P.** **G.P.**
up so late why don't you watch the moon with me call it your ve - ry first date

Via. 1 Desk *(div.)* *mf*

Vc. 1 Desk *(div.)* *mf*

Cb. 1 desk *(div.)* *mf*

PERUSAL

1222

Bsns. 1 & 2

Bsn. 3

Hp.

Agnes

Pierre

Vln. 2 1 desk

Vla. 1 desk

Vc. 1 Desk

Vc. 1 Desk

Cb. 1 desk

No thank you_ Pierre_ I'm bu- sy right_ now_

date_ date_

div. pizz

(div.)

(div.)

(div.)

♩ = 60

1231 QQ

Fl. 1

Fl. 2

Hp.

Agnes

Vla. 1 desk

Vc. 1 Desk

Vc. 1 Desk

Vc. 1.solo

If you come with me then I can de- monstrate How in the old saw-mill on the edge of the vil- lage we've proved you_

pp

p

mf

mf

mf

mf

mf

arco

p

(div.)

(div.)

(div.)

(div.)

(div.)

1239

Fl. 2

Hp.

Agnes

Vla. 1 desk

Vc. 1 Desk

Vc. 1 Desk

wrong_ The things_ that mean the most_ to us_ are_ piled_ up in a

(div.)

(div.)

(div.)

G.P. RR

1246

Hn.1
Hn.2
Hn.3
Hn.4
Hp.
Agnes
Vln. 1 div.
Vln. 2 div.
Vla. 1 desk
Vla. 1 desk
Vc. 1 Desk
Vc. 1 Desk
Cb. 1 desk

huge great pile a big great huge big Pile of Mea ning we are going to

G.P.

1255

Hp.
Agnes
Vla. 1 desk
Vc. 1 Desk
Vc. 1 Desk
Cb. 1 desk

burn burn burn it in a fire will make Pierre_ which will al - so make us cry Pierre_ be-cause all those things mat - ter don't you see_

1266

Glock.
Hp.
Agnes
Vln. 2 1 desk
Vla. 1 desk
Vc. 1 Desk
Vc. 1 Desk
Cb. 1 desk

which means the thing you said is sil - ly Pierre the joke's on you you said the no thing mat

PERUSAHAAN

1277 **SS** $\text{♩} = 80$

Hn. 2 *pp*

B. D. *pp*

T.-t. *pp*

Agnes
-ters when the op-po-site is true

Pierre
Pile... of Mea-ning Pile... of Mea-ning? you mean Pile... of Mea-ning-less It's

Hpsd.

Vln. 1 *arco pp*

Vc. *tutti arco div. unis. pp* *p*

Cb. *arco div. pp* *p*

1291 **TT** *con sord.*

Hn. 1&3 *p*

B. D.

T.-t.

Pierre
mea-ning less - to give up things if you're the one who chose the things you're the one who chose the things you chose the things that

Hpsd.

Vln. 1 *div. pp sul tasto*

Vln. 2 *div. pp sul tasto*

Vc. *div. pp*

Cb. *p*

1297

Pierre
mat-ter least You made a Pile of Mea-ning-less A Pile of To-tal Mea-ning-less!

Vln. 1 *div.*

Vln. 2 *div.*

Vla. *arco pp*

Vc. *arco pp*

Cb. *pp*

UU PIERRE throws down plums. AGNES gathers them in her bike-basket and rides off

1302

Tpt. 1&2 practice mutes *f-p*

Mar. *p*

Hp. *p*

Pierre. here... have some plums for a mid-night feast

Vln. 1 div. *f* *pp*

Vln. 2 div. *f*

Vla. div. *p* arco *p*

Vc. 1 desk pizz a2 *f* arco *p*

altri *p* non div.

Cb. div.

1308

Tpt. 1&2

Mar. *p*

Hp.

Pierre. make a... e!...

Vln. 1, 3 soli *pp*

Vln. 1 b. *mf* *p*

Vln. 2 *mf* *p*

Vla.

Vc. 1 desk pizz 1 desk div. *pp*

altri *pp*

Cb. *pp*

1316 con sord

Hn.1 *pp* con sord

Hn.2 *pp*

Vln. 1 *pp* div.

Vln. 2 arco *pp*

div. *pp*

Vla. *pp* arco

Vc. *pp*

Cb. *pp*

pp

Detailed description: This is a page of a musical score for the piece '13. Agnes, brave Agnes'. The score is for measures 1316 to 1320. It features six staves: Horn 1 (Hn.1), Horn 2 (Hn.2), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), and Cello (Cb.). The key signature has one sharp (F#) and the time signature is 3/4. The music is marked 'con sord' (with mutes) and 'pp' (pianissimo). The Horn parts have melodic lines with some slurs. The Violin 1 part has a 'div.' (divisi) marking. The Violin 2 part is marked 'arco' and 'pp'. The Viola part is marked 'arco' and 'pp'. The Cello part is marked 'pp'. The bottom of the page has a large, diagonal watermark that reads 'Perusal'.

Perusal

14. The Oath

Scene 5. The sawmill at night. The CHORUS dance and play around the Pile of Meaning

♩=120

1350

Class & Chorus S. *f* Pierre, Pierre the Plum Tree King he'll ne-ver a-mount to a - ny-thing

Class & Chorus A. *f* Pierre, Pierre the Plum Tree King he'll ne-ver a-mount to a - ny-thing

Class & Choir Claps *f*

Hpsd.

Vla. *p*

Ve. *mp* (arco)

Cb. *mp*

1358

B. Cl. *f*

Class & Chorus S. Pierre Pierre went up a tree who cares a-bout him? No - Bo - Dy Pierre Pierre the Plum Tree King he'll ne-ver a-mount to a - ny - thing Pierre Pierre went up a tree who

Class & Chorus A. Pierre Pierre went up a tree who cares a-bout him? No - Bo - Dy Pierre Pierre the Plum Tree King he'll ne-ver a-mount to a - ny - thing Pierre Pierre went up a tree who

Class & Chorus T. Pierre Pierre the Plum Tree King he'll ne-ver a-mount to a - ny - thing Pierre Pierre went up a tree who

Class & Chorus B. Pierre Pierre the Plum Tree King he'll ne-ver a-mount to a - ny - thing Pierre Pierre went up a tree who

Class & Choir Claps

Hpsd.

Via.

Ve. *f*

Cb. *f*

Perusal

AGNES arrives on her bike

1343

B. Cl.

Hn.1 senza sord. *pp*

Hn.2 senza sord. *pp*

Mar. emphasize D *p*

Hp. *mp*

Class & Chorus S.S. cares a-bout him? No - Bo - Dy

Class & Chorus A.A. cares a-bout him? No - Bo - Dy

Class & Chorus T. cares a-bout him? No - Bo - Dy

Class & Chorus B. cares a-bout him? No - Bo - Dy

Class & Choir Claps

Agnes ad lib. AGNES rings bicycle bell

Hpsd.

Vln. 1 arco *pp*

Vln. 2 div. *pp*

Vla. arco *pp*

Vc. pizz *mf*

Cb. pizz (nov div)

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Bass Clarinet, Horns 1 & 2, Maracas), strings (Violins 1 & 2, Viola, Violoncello, Contrabass), keyboard (Harp, Harpsichord), and vocal/choral parts (Classical Soloists, Chorus, and Choir). The vocal parts have lyrics: 'cares a-bout him? No - Bo - Dy'. Performance instructions include 'senza sord.' for horns, 'emphasize D' for maracas, 'arco' for strings, and 'pizz' for cello and bass. Dynamics range from *pp* to *mf*. A large diagonal watermark 'Perusal' is overlaid on the score.

1348 $\text{♩} = 100$ **rall.** practice mute $\text{VV} \text{♩} = 120$

f = pp

pp *f*

Tpt. 1&2

Tbn. 1-3

Mar.

Hp.

Class & Chorus T.

Pierre Pierre the Plum Tree King what - e-ver he meant it meant no thing Pierre Pierre we don't care we

Class & Choir Claps

Agnes

I saw Pierre I spoke to Pierre...

Hpsd.

Vln. 1 div.

arco *p* *mf* *molto* *f* *pizz* *arco*

Vln. 2 div.

pp *mf* *molto* *f* *pizz* *arco*

Vla. div.

pp *mf* *molto* *f* *(non div.)* *pizz* *arco*

Vc.

(pizz) *arco* *mp* *f* *molto* *f* *(non div.)* *pizz* *arco*

Ch. div.

f *arco* *f* *pizz* *arco*

f *arco* *f* *pizz* *arco*

PERUSAJ

1355

Mar. *p*

Hp. *p* *f*

Class & Chorus S. *ff*
 Pierre Pierre the Plum Tree King what - e-ver he meant it meant no thing Pierre Pierre we don't care we don't re-mem - ber Who's Pi - erre?

Class & Chorus A. *ff*
 Pierre Pierre the Plum Tree King what - e-ver he meant it meant no thing Pierre Pierre we don't care we don't re-mem - ber Who's Pi - erre?

Class & Chorus T. don't re-mem-ber Who's Pi - erre Who's Pi - erre? Who's Pi - erre?

Class & Chorus B. *ff*
 Pierre Pierre the Plum Tree King what - e-ver he meant it meant no thing Pierre Pierre we don't care we don't re-mem - ber Who's Pi - erre?

Class & Choir Claps

Agnes I spoke to Pierre

Hpsd.

Vln. 1 div. *pizz* *arco* *f* *pizz* *arco* *pizz* *arco* *pizz* *arco* *p*

Vln. 2 div. *pizz* *arco* *f* *pizz* *arco* *pizz* *arco* *pizz* *arco* *mf*

Vla. div. *pizz* *arco* *f* *pizz* *arco* *pizz* *arco* *pizz* *arco* *p*
 (*) finger lower 2 notes but only pluck top two strings

Ve. *pizz* *arco* *f* *pizz* *arco* *pizz* *arco* *pizz* *arco* *p*
 (*) finger lower 2 notes but only pluck top two strings

Cb. *arco* *div* *pizz unis.* *arco div.* *pizz unis.* *p*

1361

Mar.

Hp.

Agnes

Vln. 1

Vln. 2 div.

Vla. (div.)

Vcl. div. (pizz)

Cb. (pizz)

I'm on - ly say-ing the words he said: it's mean-ing - less to give up things if

1366

Mar.

Hp.

Agnes

Vln. 1

Vln. 2 pizz arco

Vla. (div.)

Vcl. div. pizz

Cb. (pizz)

you're the one who chose the things if you're the one who chose the things you chose the things that mat - ter least I'm on - ly sa-ying the

1371

Mar.

Hp.

Agnes

words he said _____ we've made a pile of Mea - ning less, _____ a Pile of To - tal Mea - ning - less, _____

Vln. 1

Vln. 2

Via.

Vc.

(div.)

(tutti.)

(non div.)

ppp

ppp

1377

Fl. 1

Fl. 2

Hp.

Class & Chorus S.

Class & Chorus A.

Agnes

Ursula

Johan

Hpsd.

Vln. 1, 3 desks

Vln. 2

Via.

More mea-ning!

More mea-ning!

give up more things more mea-ning

she's right that's still our

what can we do?

1 desk. (div.)

ppp

1 desk. (div.)

ppp

1 desk. (div.)

ppp

(non div.)

Perusai

1387

B. Cl. *pp* *f*

Tpt. 1-3 *p* *mf* senza sord.

Tbn. 1 *p*

B. D. Large orch. B. Dr. *pp* *mf*

Class & Chorus S. Let's get him! Let's get him!

Class & Chorus A. Let's get him! Let's get him!

Class & Chorus T. Let's get him! Let's get him!

Class & Chorus B. Let's get him! Let's get him!

Ursula. choice so it won't im-press him *f* No we will show him we will show Pierre we will

Karl. Let's get him!

(div.) 1 desk. *ppp*

Vln. 1. 3 desks (div.) 1 desk. *ppp*

Vln. 2 (div.) 1 desk. *pp*

1 desk. arco div. *p* *ppp*

Via. *ppp* a2

1 desk. *ppp*

1398

Ursula. *ben ritmico* give up things that mat-ter but the class will choose the Class will choose which boy or girl the Class will choose which boy or girl will give up things that mat-ter

(1 desk. div.)

Vln. 1. 3 desks (1 desk. div.)

Vln. 2 (1 desk. div.) *f*

Via. a2 div.

Perusal

1407

Class & Chorus S.
Things to burn and be gone for - e - ver Things to burn and be gone for - e - ver

Class & Chorus A.
Things to burn and be gone for - e - ver Things to burn and be gone for - e - ver

Class & Chorus T.
Things to burn and be gone for - e - ver Things to burn and be gone for - e - ver

Class & Chorus B.
Things to burn and be gone for - e - ver Things to burn and be gone for - e - ver

Class & Choir Claps
f

Ursula.
f like a playground chant
Things to burn and be gone for - e - ver Things to burn and be gone for - e - ver

Vln. 1 div.
f *mp* *f* *ff*

Vln. 2 div.
f *mp* *f* *ff*

Vla.
arco div. *f* *mp* unis. *f* div. *ff* unis.

Vcl. div.
arco *f* *mp* *f* *ff*

Cb.
arco *mp* *f* unis. *f* div. *ff* unis.

1432

Ob.1

C. A.

Cl.1

Bsns. 1 & 2

Mar.

Class & Chorus S.

Class & Chorus A.

Class & Chorus T.

Class & Chorus B.

Class & Choir Claps

Urula

Hpsd.

Vln. 1 div.

Vln. 2 div.

Vla.

Ve.

Cb.

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

We the Na-tion of Cross My Heart We swear we will throw on the Pile of Mea-ning We swear we will cast to the mean-ing-ful moun-tain

We swear we will throw on the Mea-ning We swear we will cast to the mean-ing-ful moun-tain So

ff *p* *mf* *ff* *p* *mf* *ff*

(non div.) *pizz* *arco* *pizz*

ff *p* *mf* *ff* *p* *mf* *ff*

(*pizz*) *arco* *pizz* *arco* *pizz*

ff *p* *mf* *ff* *p* *mf* *ff*

pizz *arco* *3* *pizz* (*pizz*) *arco*

ff *p* *mf* *ff* *p* *mf* *ff*

pizz *arco* *pizz* (*pizz*) *arco*

ff *p* *mf* *ff* *p* *mf* *ff*

pizz *arco* *pizz* (*pizz*)

ff *p* *mf* *ff* *p* *mf* *ff*

XX

1442

Ob. I

C. A.

Cl. I

Tamb.

Mar.

Class & Chorus S.

Class & Chorus A.

Class & Chorus T.

Class & Chorus B.

Class & Choir Claps

Ursula.

Hpsd.

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc.

Cb.

mf

f

pp

f

pp

f

thumb roll

there No ex-cep-tions No ex-cu-

f (non div.) *ff* *p* *mf* *ff* arco *ff*

ff *p* *mf* *ff* *ff* arco *ff*

(non div.) *ff* *p* *mf* *p* *mf* *ff*

(pizz) *ff* *p* *mf* *ff* arco non div. *f* pizz non div. *f* arco non div. *f*

(pizz) *ff* *p* *mf* *ff* arco non div. *f* pizz non div. *f* arco non div. *f*

(pizz) *ff* *p* *mf* *ff* arco div. *f* pizz non div. *f* arco div. *f*

(pizz) *ff* *p* *mf* *ff* *f* *f*

1448

Hn. 1.&3

f-mf f-mf f-mf f-mf f-mf f-mf f-mf

Hn. 2.&4

f-mf f-mf f-mf f-mf f-mf f-mf f-mf

Tpt. 1

f-mf f-mf f-mf f-mf f-mf f-mf f-mf

Tpt. 2

f-mf f-mf f-mf f-mf f-mf f-mf f-mf

Tbn. 1

f-mf f-mf f-mf f-mf f-mf f-mf f-mf

Tbn. 2

f-mf f-mf f-mf f-mf f-mf f-mf f-mf

Tamb.

f

Mar.

mf

Hp.

mf

Agnes

but what if girls or boys say—

Hpsd.

Vln. 1

(arco) *p*

Vln. 2

p pizz

Via.

pizz arco- (arco) (non div.) (non div.) (non div.) arco (non div.) pizz arco- pizz *p*

Vc.

pizz arco (arco) div. (non div.) pizz arco div. (non div.) (non div.) pizz arco *p*

Cb.

(pizz) (pizz) *p*

Perusal

1454

Mar. *f* *mf*

Hp. *f* *mf*

Class & Chorus S. *f* No ex-cep-tions No ex-cu-ses No ex-cep-tions No ex-cu-ses

Class & Chorus A. *f* No ex-cep-tions No ex-cu-ses No ex-cep-tions No ex-cu-ses

Class & Chorus T. *f* No ex-cep-tions No ex-cu-ses No ex-cep-tions No ex-cu-ses

Class & Chorus B. *f* No ex-cep-tions No ex-cu-ses No ex-cep-tions No ex-cu-ses

Agnes — no?

Johan yes what if girls or boys say — no?

Hpsd.

Vln. 1 *mf*

Vln. 2

Via. *pizz*

Ve. *arco*

Cb. *arco*

1460

Perc. *f* small splash cym (B.Dr. and cymbals)

B. D.

Tamb. *f*

Mar.

Class & Chorus S. shout! shout! Out shout! Out

Class & Chorus A. Out shout! Out Out Out of the class for - e - ver Out shout! Out

Class & Chorus T. Out shout! Out Out Out of the class for - e - ver Out shout! Out

Class & Chorus B. Out shout! Out Out Out of the class for - e - ver Out shout! Out

Ursula. Out of the Class for - e - ver Out of the gang for - e - ver

Hpsd.

Vln. 1 *ff*

Vln. 2 *arco* *ff*

Via. *arco* *mf* *pizz* *f* *arco* *pizz* *mf* *arco* *pizz* *ff*

Ve. *arco* *mf* *pizz* *ff* *arco* *pizz* *mf* *arco* *pizz* *ff*

Cb. *mf* *ff* *ff* *mf* *ff*

1466

Fl. 1.&3.

Picc.

Ob. 1-3

Cl. 1-3

Tpt. 1

Tpt. 2&3

Perc.

B. D.

Tamb.

Mar.

Class & Chorus S.

Class & Chorus A.

Class & Chorus T.

Class & Chorus B.

Hpsd.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

ff

ff

ff

ff

ff

ff

snare (snare on)

small splash cym

(B. Dr. and cymbals)

shout!

Out of the gang for - e - ver Out Out

shout!

Out of the gang for - e - ver Out Out

shout!

Out of the gang for - e - ver Out Out

arco

f

pizz

ff

arco

f

pizz

ff

arco

ff

pizz

ff

1471

Fl. 1.&3. *ff* 6

Picc. *ff* 6

Ob. 1-3

Cl. 1-3 *ff* 6

Tpt. 1

Tpt. 2&3 2. harmon mute in 3.

B. D. (B. Dr. and cymbals)

Class & Chorus S.
We the class of Se-ven D We the School of Se-ven D We the Ci-ty of Se-ven D We the Na-tion of Se-ven D

Class & Chorus A.
We the class of Se-ven D We the School of Se-ven D We the Ci-ty of Se-ven D We the Na-tion of Se-ven D

Class & Chorus T.
We the class of Se-ven D We the School of Se-ven D We the Ci-ty of Se-ven D We the Na-tion of Se-ven D

Class & Chorus B.
We the class of Se-ven D We the School of Se-ven D We the Ci-ty of Se-ven D We the Na-tion of Se-ven D

Hpsd.

Vln. 1

Vln. 2 *arco* *ff* *pizz* *arco*

Vla. *ff* *pizz* *ff* *pizz* *arco* *ff*

Vc. *ff* *pizz* *ff* *pizz* *arco* *ff*

Cb. *ff* *pizz* *ff* *pizz* *ff*

This musical score is for the piece "14. The Oath". It features a variety of instruments and vocal parts. The woodwinds include Flute 1, Piccolo, Oboe 1-3, Clarinet 1-3, Bassoon 1-3, Horns 1 & 3, Horns 2 & 4, Trumpet 1, Trumpet 2, and Trumpet 3. The brass section consists of Trombone 1, Trombone 2, and Trombone 3. The percussion includes snare (snare on), small splash cymbal, and (B.Dr. and cymbals). The strings include Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal parts are for Class & Chorus Soprano, Class & Chorus Alto, Class & Chorus Tenor 1, Class & Chorus Bass, and Class & Choir Claps. The score includes dynamic markings such as *ff*, *f*, *f-mf*, and *mf*. Performance instructions like "harmon mute stem in" and "arco" are also present. A large "PERUSAI" watermark is overlaid diagonally across the page.

1480

Fl. 1.&3. *ff*

Picc. *ff*

Ob. 1-3 *ff*

Cl. 1-3 *ff*

Bsn. 1-3

Hn. 1.&3 *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf*

Hn. 2.&4 *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf*

Tpt. 1 *ff*

(harmon mute)

Tpt. 2 *ff*

Tpt. 3

Tbn. 1 *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf*

Tbn. 2 *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf* *f-mf*

Tbn. 3

Perc. *f* snare (snare on) small splash cym

B. D. *f*

Tamb. *f*

Hp.

Class & Chorus S. We of the saw - mill We of the saw - mill We of the saw - mill Hey Hey

Class & Chorus A. We of the We of the saw - mill We of the saw - mill Hey Hey

Class & Chorus T. We of the We of the saw - mill We of the saw - mill Hey Hey

Class & Chorus B. We of the saw We of the saw - mill We of the saw - mill Hey Hey

Class & Choir Claps *f*

Hpsd.

Vln. 1

Vln. 2 *ff* pizz arco

Vla. *ff* (pizz) *ff* arco

Ve. *ff* (pizz) *ff* arco

Cb. *ff* (pizz) *ff* arco

Attacca

15. The Nominations

The nominations begin. The CLASS nominate by raising an index finger and circling it in the air like a tornado then suddenly, as one, all pointing at the CHOSEN ONE

$\text{♩} = 72$

YY

The musical score is arranged in a standard orchestral format. It includes staves for Flute 1-3, Oboe 1-3, Clarinet 1-3, Bassoon 1-3, Class & Chorus S, Class & Chorus A, Class & Chorus T, Class & Chorus B, Violin 1-2, Viola, and Cello. The woodwinds and strings play a complex, rhythmic pattern with many triplets and sixteenth notes. The vocal ensembles have lyrics that include a countdown from five to two. A large, diagonal watermark 'Perusal' is overlaid across the center of the page.

Class & Chorus S: Shout
E - very boy and e - very girl The End of the road is the End of the world Five Four Three Two

Class & Chorus A: Shout
E - very boy and e - very girl The End of the road is the End of the world Five Four Three Two

Class & Chorus T: *ff*
E - very girl and e - very boy I want the Terrible Helen of Troy

Class & Chorus B: *ff*
E - very girl and e - very boy I want the Terrible Helen of Troy

Vln. 1: *ff* (non div.)

Vln. 2: *ff* (non div.)

Vla: *ff* (non div.)

Vc: *ff*

Cb: *ff*

ZZ

Fl.1
Fl.2
Fl.3
Ob.3
Ob.1&3
Cl.1
Cl.2
Cl.3
Bsn.1
Bsn.2
Bsn.3
Timp.
B. D.
T.-t.
Hp.
Class & Chorus S.
Class & Chorus A.
Otto.
Hpsd.
I desk div.
Vln. 1 altri
Vln. 2 div.
Via div.
Vc. div.
Cb. div.

Ot-to! Your foot-ball cap!
Ot-to! Your foot-ball cap!
No! No! Not my foot-ball cap! I got it at the cup! but then we lost the cup!

f, *ff*, *fp*, *f*, *p*, *pp*, *ord.*, *sul pont.*, *arco*, *(non div.)*

1495 **AAA** $\text{♩} = 120$ The sacrifice is made

Fl. 1.&3. *ff* 6

Picc. *ff* 6

Ob. 1-3 *ff*

Cl. 1-3 *ff* 6

Bsn. 1 *mf*

Tpt. 1 *ff* 6

Tpt. 2.&3. *ff* a2 (2.senza sord.)

Timp. *p*

B. D. (B. Dr. and cymbals) *f*

Class & Chorus S. *f* We of the saw - mill

Class & Chorus A. *f* We of the saw - mill

Class & Chorus T. *f* We of the saw - mill

Class & Chorus B. *f* We of the saw - mill

Otto. *f* and now I've lost my Cap. O!

Hpsd.

Vln. 1 *f* sul pont. arco sul G *ff* ord. *mf* *ff* div.

Vln. 2 *f* sul pont. *ff* ord. *mf* *ff*

Vln. div. *f* sul pont. *ff* ord. *mf* *ff*

Vla. *f* sul pont. *ff* ord. *mf* *ff*

Vcl. *f* sul pont. *ff* ord. *mf* *ff*

Ve. *f* sul pont. *ff* ord. *mf* *ff* pizz.

Cb. *f* sul pont. *ff* ord. *mf* *ff* pizz.

Cb. div. *f* sul pont. *ff* ord. *mf* *ff* pizz.

Perusai

1503 BBB $\text{♩} = 72$

Fl.1.&3.
Picc.
Ob. 1-3
Cl. 1-3
Tpt. 1
Tpt. 2&3
Perc.
B. D. (B. Dr. and cymbals)
Tamb.
Class & Chorus S.
Class & Chorus A.
Class & Chorus T.
Class & Chorus B.
Class & Choir Claps
Hpsd.
Vln. 1 (div.)
Vln. 2 (arco)
div.
Vla.
Vc.
Cb.

snare (snare on) *small splash cym* *f*

We of the saw - mill We of the saw - mill Hey

We of the saw - mill We of the saw - mill Hey

We of the saw - mill We of the saw mill Hey Hey *ff* E - very girl and e - very boy I - van the Ter - ri - ble He - len of Troy

We of the saw - mill We of the saw mill Hey Hey *ff* E - very girl and e - very boy I - van the Ter - ri - ble He - len of Troy

ff *arco* *pizz* *arco* *ff* *9*

ff *arco* *pizz* *arco* *ff* *9*

ff *arco* *pizz* *arco* *ff* *9*

ff *arco* *pizz* *arco* *ff* *9*

ff *pizz* *arco* *ff* *9*

ff *pizz* *ff* *9*

1507

Fl.1

Fl.2

Fl.3

Ob.1

Ob.2

Ob.3

Ob.1&3

Cl.1

Cl.2

Cl.3

Bsn.1

Bsn.2

Bsn.3

Class & Chorus S.

E - vey boy and e - very girl The End of the ro... world

Class & Chorus A.

E - vey boy and ... girl Th... the ro... world

Class & Chorus T.

Shout

Five Four Three Two Lau - ra Your Af - ri - can par - rot

Class & Chorus B.

Shout

Five Four Three Two Lau - ra Your Af - ri - can par - rot

Hpsd.

Vln.1 2 soli

Vln. 1 altri

(non div.)

Vln. 2

(non div.)

Via.

Vc.

arco

Perusai

1510 CCC

Timp. *p*

T.-1. *p*

Hp.

Class & Chorus S. ear-rings

Class & Chorus A. ear-rings

Class & Chorus T. ear-rings

Class & Chorus B. ear-rings

Laura No! not my ear-rings not my Afric-an par-rot ear-rings

Hpsd.

Vln. 1 2 soli *p*

Vln. 1 altri *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff*

Vc. 1.solo

Vc. *arco* *f* *arco div*

Cb.

==

1514

Laura The mo-ney went to save, them What if the Afr-ri-can par-rot dies out and I get all the

Vln. 1

Vln. 2

Vla. *p*

1518 **DDD** $\text{♩} = 120$ **The sacrifice is made**

Fl. 1.&3. *ff* 6

Picc. *ff* 6

Ob. 1-3 *ff* 6

Cl. 1-3 *ff* 6

Tpt. 1 *ff* 6

Tpt. 2&3 *ff* 6

B. D. (B. Dr. and cymbals)

Class & Chorus S. *ff*
We of the saw - mill We of the saw - mill

Class & Chorus A. *ff*
We of the saw We of the saw - mill

Class & Chorus T. *ff*
We of the saw mill We of the saw - mill

Class & Chorus B. *ff*
the saw - mill We of the saw - mill

Laura blame now?

Hpsd.

Vin. 1 div. *mf* *ff* *mf* *ff*

Vin. 2 div. *ff* *mf* *ff* arco

Via. *ff* *mf* *ff* pizz

Vc. arco div a4 unis *mf* *ff* pizz

Cb. arco div a3 tutti pizz *ff*

Perusal

1524 **EEE** ♩ = 72

Fl. 1.&3.
Picc.
Ob. 1-3
Cl. 1-3
Tpt. 1
Tpt. 2&3
Perc. *snare (snare on)* *small splash cym*
B. D.
Tamb.
GIRLS CHORUS
Class & Chorus S. *shout*
We of the saw - mill Hey Hey
Class & Chorus A. *shout*
We of the saw - mill Hey Hey
Class & Chorus T. *shout* *ff*
We of the saw - mill Hey E - very girl and e - very boy I - van the Ter - ri - ble He - len of Troy
Class & Chorus B. *ff*
We of the saw - mill Hey E - very girl and e - very boy I - van the Ter - ri - ble He - len of Troy
Class & Chorus Claps
Hpsd.
Vln. 1 *pizz* *arco* *ff*
Vln. 2 *pizz* *arco* *ff*
Via. *arco* *f* *pizz* *arco* *ff*
Ve. *pizz* *arco* *ff*
Cb. *(pizz)* *ff*

1529

FFF $\text{♩} = 60$

Fl.1

Fl.2

Fl.3

Ob.3

Ob.1&3

Cl.2

Cl.3

Bsn.1

Bsn.2

Bsn.3

Timp.

T.-t.

Hp.

Class & Chorus S.
Hans! Your Ray-Ban shades!

Class & Chorus A.
Hans! Your Ray-Ban shades!

Hans.
no way Jo - se no! no! no way!

Hpsd.

Vin.1 2 soli

Vin. 1 altri

Vin. 2

Via.

Vc. div

Cb.

1536

Fl.1
Fl.2
B. Cl.
Bsn.1
Bsn.3
Hans.

p

my shades are cool my shades are cool like me! O Take a way my shades and I am

1540

rall..

GGG ♩ = 120 The sacrifice is made

Fl.1
Fl.2
Bsn.1
Bsn.2
Timp.
Hans.
Vln. 1
Vln. 2
Vla.
Ve.
Cb.

pp

mp

p

arco

div.

div.

p

a school boy a no - bo - dy!

1547

Fl.1.&3. *ff*

Picc. *ff*

Ob.1-3 *ff*

Cl.1-3 *ff*

Tpt.1 *ff*

Tpt.2&3 *ff*

Perc. *f* snare (snare on) small splash cym

B. D. (B.Dr. and cymbals) *f*

Tamb. *f*

Class & Chorus S. *ff*
We of the saw - mill We of the saw - mill We of the saw - mill Hey Hey

Class & Chorus A. *ff*
We of the saw - mill We of the saw - mill We of the saw - mill Hey Hey

Class & Chorus T. *ff*
We of the saw - mill We of the saw - mill We of the saw - mill Hey Hey

Class & Chorus B. *ff*
We of the saw - mill We of the saw - mill We of the saw - mill Hey Hey

Class & Choir Claps *f*

Hpsd.

Vin. 1 *ff* div. arco pizz arco

Vin. 2 *ff* arco pizz arco

div. *ff* pizz arco

Vla. *ff* pizz *ff* arco *f* pizz arco

Vc. *ff* pizz *ff* pizz arco

Cb. *ff* pizz *ff* (pizz)

This musical score is for the piece "15. The Nominations". It features a large ensemble of instruments and vocalists. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; and Bassoons 1, 2, and 3. The brass section consists of three Bassoons. The string section includes Violins 1 and 2, Viola, and Cello. The vocalists are divided into Class & Chorus sections: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes various musical notations such as dynamics (ff), articulation (accents), and performance instructions like "Shout" and "unis. div.". The vocal parts have lyrics such as "E - verygirl ande - veryboy 1 - vantheTerri - bleHelenofTroy" and "Five Four Three Two". A large, diagonal watermark reading "PERUSAI" is overlaid across the center of the page.

Attacca

1554

Fl.1

Fl.2

Fl.3

Ob.1

Ob.2

Ob.3

Ob.1&3

Cl.1

Cl.2

Cl.3

Bsn.1

Bsn.2

Bsn.3

Timp.

T.1

Hp.

Class & Chorus T.

Class & Chorus B.

Hpsd.

Vln.1
2 soli

Vln. 1
altri

Vln. 2

Via.

Vc.

Cb.

Attacca

Attacca

p

pp

Ag - nes Your Pig - tails!

Ag - nes Your Pig - tails!

arco

arco

ff

ff

ff

arco

f

arco div.

f

PERUSAI

16. But those, those are me

Freeze. The CLASS all stare at AGNES

1559 $\text{♩} = 72$

Hp. *mf*

Agnes

But those... those are me those are part of me those are not a thing like a game or a toy so please take something else a way

Vla. *mf* pizz

I Desk *mf* pizz

div.

Vc. 1. solo *mf* pizz

Vc. 1. solo *mf* pizz

Cb. 1 solo *mf* pizz

1575 **G.P.** **HHH** **Più mosso** $\text{♩} = 80$

Bsn.1 *p*

Bsn.2 *p*

Hp.

Agnes **G.P.**

please take some - thing else a way

Ursula

but they're part of her

Karl

Pig - tails! Pig - tails! we said we said so they'll grow back

Hpsd.

Vc. 1. solo arco *p*

Vc. 1. solo arco *p*

Vc. arco *p*

Cb. (1 solo) tutti arco div unis. div unis. *pp* *p*

1589

Bsn.1

Bsn.2

Tbn.1

Hp.

Karl.

they'll grow back

so you're the lu - cki-est one of us all! Pig -

Laura.

and my ear-rings won't

Hans.

and my shades won't

Otto.

but my cap won't

Hpsd.

(tutti)

Vc.

Cb.

1599

III AGNES looks like she's about to cry, URSULA consoles her

Bsn.1

Hn.1

Tbn.1

Hp.

Class & Chorus T.

Pig - tails!

Class & Chorus B.

Pig - tails!

Johan.

Guys were Den-mark? We're a de - mo - cra-cy I say let's vote.

Karl.

tails!

Hpsd.

Vc. 1 Desk

Vc. 2 Desk

Vc.

1612 **JJJ**

Fl.1 *p*

Cl.1

B. Cl.

Bsn.1 *p*

Bsn.2 *p*

Hn.1

Mrs. *p* Pair of small maracas

Hp. *p*

Johan *p*
 Must you give up some thing when it's part of you or not that's a thor - ny ques-tion guys part of you or

Vln. 1 *p* pizz. div.

Vln. 2 *p* pizz. div.

Cb. *p* pizz.

1623 *pp* *rit.* *ad. poco a l.* $(\text{♩} = 92)$

Fl.1

Cl.1

B. Cl.

Bsn.1

Bsn.2

Mrs.

Johan *p*
 not? let's put it to the vote you say the moon the moon is made of cheese I

Hpsd.

Vln.1 solo *p* unis, div., unis, div., *p*

Vln.1 altri *p* unis, div., unis, div.

Vln.2 *p* unis, div., unis, div.

Cb. *p*

KARL and his PALS put their hands up. Not enough.
 They nudge JOHAN, who slowly puts his hand up.
 The GIRLS begin to follow JOHAN's lead, and at last only URSULA and AGNES are against.

(♩=100)

(♩=108)

1634 **KKK**

Fl.1 *p*

Fl.2 *p*

Ob.1 *p*

Ob.2 *p*

Cl.1

B. Cl.

Bsn.1 *p*

Bsn.2 *p*

Mres.

CLASS BOYS

mf

Vote Vote

mf

Vote Vote

Johan

say... it's ma... Cheek... ks? let's not fight a-bout it guys why_ don't we_ tick... the box Vote! Vote! Vote!

Hpsd.

Vln. 1 solo *mf*

Vln. 1 *pizz* div unis *mf* arco unis *mf* div unis

Vln. 2 *p* div (*pizz*) unis *mf* arco unis

Vla. *pizz*

Vc. *pizz*

Cb. (*pizz*) *mf*

Perusal

(♩=120)

1645

FL.1
FL.2
Ob.1
Ob.2
Cl.1
Bsn.1
Bsn.2
Mrcs.
CLASS BOYS
Johan
Hpsd.
Vln.1 solo
Vln. 1
Vln. 2
Cb. (pizz)

Vote Vote No ex-cep-tions No ex-cu-ses
Vote! Vote! Vote! Vote!

div unis div unis div unis
div unis div unis
div unis div unis
div unis div unis

6 7 3 3

f

Distraught, AGNES breaks away from URSULA, gets on her bike and pedals away.
URSULA slowly raises her hand and joins the Yes Vote

1668 $\text{♩} = 132$
LLL

The musical score includes the following parts and lyrics:

- Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Bsn.1, Bsn.2, Tpt.1, Tpt.2, Mrcs., Mar.:** Instrumental accompaniment.
- GIRLS CHORUS:**
 - Lyrics: No ex - cep-tions No ex - cu - ses
 - Lyrics: Pig - tails! Pig - tails! Pig - tails!
- GIRLS CLASS:**
 - Lyrics: We the School of Se - ven D We the Na-tion of Se - ven D
 - Lyrics: Pig - tails! Pig - tails! Pig - tails!
- BOYS CHORUS:**
 - Lyrics: No ex - cep-tions No ex - cu - ses
 - Lyrics: Pig - tails! Pig - tails! Pig - tails! No ex - cep-tions No ex - cu - ses Pig - tails!
- CLASS BOYS:**
 - Lyrics: No ex - cep-tions No ex - cu - ses
 - Lyrics: Pig - tails! Pig - tails! Pig - tails! No ex - cep-tions No ex - cu - ses Pig - tails!
- Class & Choir Claps:** Clapping pattern.
- Johan:**
 - Lyrics: Vote!
- Hpsd., Vln.1 solo, Vln. 1, Vln. 2, Vla., Ve., Cb.:** Instrumental accompaniment with dynamic markings like *arco*, *ff*, and *pizz*.

1677

Fl. 1.&3. *ff* 6

Picc. *ff* 6

Ob. 1-3 *ff* 6

Cl. 1-3 *ff* 6

Tpt. 1 *ff* 6

Tpt. 2&3 *ff* a2 6

B. D. *f*

GIRLS CHORUS
Pig - tails! Pig - tails! No ex-cep-tions No ex - cu - ses We the class of Se - ven D We the School of Se - ven D

GIRLS CLASS
Pig - tails! Pig - tails! No ex-cep-tions No ex - cu - ses We the class of Se - ven D We the School of Se - ven D

BOYS CHORUS
Pig - tails! Pig - tails! No ex-cep-tions No ex - cu - ses We the class of Se - ven D We the School of Se - ven D

CLASS BOYS
Pig - tails! Pig - tails! No ex-cep-tions No ex - cu - ses We the class of Se - ven D We the School of Se - ven D

Class & Choir Claps

Hpsd.

Vln. 1 *ff* div.

Vln. 2 *ff* arco

Vln. 2 div *ff* arco pizz

Vla. *ff* pizz

Vc. *ff* pizz

Cb. (pizz) *ff*

Fl. 1.&3. *ff*

Picc. *ff*

Ob. 1-3 *ff*

Cl. 1-3 *ff*

Hr. 1.&3 *f-mf f-mf f-mf f-mf f-mf f-mf f-mf f-mf*

Hr. 2.&4 *f-mf f-mf f-mf f-mf f-mf f-mf f-mf f-mf*

Tpt. 1 *ff*

Tpt. 2 *ff* *harmon mute stem in*

Tpt. 3 *ff*

Tbn. 1 *f-mf f-mf f-mf f-mf f-mf f-mf f-mf f-mf*

Tbn. 2 *f-mf f-mf f-mf f-mf f-mf f-mf f-mf f-mf*

B. D.

Class & Chorus S.
We the Ci-ty of Se - ven D We the Na-tion of Se - ven D We of the saw - mill We of the saw - mill

Class & Chorus A.
We the Ci-ty of Se - ven D We the Na-tion of Se - ven D We of the saw - mill We of the saw - mill

Class & Chorus T.
We the Ci-ty of Se - ven D We the Na-tion of Se - ven D We of the saw - mill We of the saw - mill

Class & Chorus B.
We the Ci-ty of Se - ven D We the Na-tion of Se - ven D We of the saw - mill We of the saw - mill

Class & Choir Claps

Hpsd.

Vln. 1 *div.* *pizz* *arco* *ff* *div.* *arco*

Vln. 2 *arco* *pizz* *arco* *ff* *pizz* *arco*

Vla. *f* *pizz* *arco* *ff* *pizz* *f*

Ve. *pizz* *arco* *pizz* *ff*

Cb. *(pizz)* *ff*

17. Some things you think you need

Scene 6. The orchard at night. Agnes alone with her bike. She dismounts and puts in on the ground

1693 $\text{♩} = 80$

Fl. 1-3 *pp*

B. Cl. *p*

Mar. *p*

Hp. *p*

Vln. 1 *con sord arco div a3 PPPP*

Vln. 2 *con sord arco PPP*

Via. *pizz p*

Vc. *con sord arco PPP*

Cb. *arco div a3 PPP*

1703 $\text{♩} = 80$

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hrn. 1 *pp*

Vln. 1 *(con sord.) pp*

Via. *pp*

1709

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hp. *pp*

Vln. 1 *(con sord.) pp*

Vln. 2 *(con sord.) pp*

Via. *(con sord.) pizz pp*

Vc. *pizz div*

PERUSAI

1716

Fl.1

Cl.1

B. Cl.

Bsn.1

Bsn.2

Hn.1

Agnes

some things you think_ you need some things you know you don't but_ O you want them all the same what's wrong_ with that?

Vln. 1 div.

Vln. 2

Vla.

Perusai

1724

Fl.1

Fl.2

Cl.1

B. Cl.

Bsn.1

Bsn.2

Hn.1

Agnes

O_ what's_ wrong_ with_ that?_

Vln. 1 div.

Vln. 2

Vla.

1731

Fl.1
Fl.2
Cl.1
B. Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Agnes
Vln. 1 div.
Vln. 2 div.
Vla.
Cbl.

Do I real - ly need a bike? I could al - ways run_ to town But I_ think my bike_ would miss me left_ all a -

(con sord.)
pp
(con sord.)
pp
arco (con sord.)
pp
(con sord.)
pp
(con sord.)
pp
pp
pizz
pp

1739

Cl.1
Cl.3
B. Cl.
Bsn.1
Bsn.2
Agnes
Vln. 1 div.
Vln. 2 div.
Vla.
Cb.

lone Do I real - ly need the moon - light? I have_ got my

(con sord.)
(con sord.)
pp
(con sord.)
pp
arco
(con sord.)
tr
(con sord.)
pizz (con sord.)

Perusai

Poco Più animato (♩=84)

1773

Fl.1

Fl.2

Cl.1

Cl.3

B. Cl.

Bsn.1

Bsn.2

Hn.1

Agnes

Vln. 1

Vla.

think you need some things you know you don't but, the on - ly things you know you need are the

(con sord.)

arco (con sord.)

pp

1779

Fl.1

Fl.2

Cl.1

Cl.3

Bsn.1

Bsn.2

Agnes

Vln. 1

Vln. 2

Vla.

Vic div.

things the things in - side your heart the things in - side you heart

(con sord.)

arco (con sord.)

pp

Attacca

Attacca

Perusai

18. Agnes, poor Agnes, out of breath

AGNES pedals up to the plum tree, where PIERRE is looking at the stars

1784 **PPP** $\text{♩} = 80$

Hn. 1-4 pp

Pierre. *p*
Ag- nes ____ poor Ag- nes out of ____ breath why don't you wait for the dawn with me get on day clo-ser to death ____ death ____

Vc. arco div (con sord.) *p*

Cb. con sord arco div a 4 *mp*

1797 **QQQ**

Hn. 1-4

Mar. *p*

Hp. *p*

Agnes The thing is ____ Pierre please say that it mat- they've ____ my pig-tails now ____ you see Come to the saw-mill

Pierre death.

Vln. 1 pizz (con sord.) *p*

Vln. 2 pizz (con sord.) *p*

Vla. arco div a 3 (con sord.) *pp*

Vc. (con sord.) div a 2 *pp*

Cb. (con sord.) (div a 4) a2 *pp*

1809

Tbn. 1-3 *mf*

Mar. *mf*

Hp. *mf*

Agnes please say you were wrong please say it's all sil-ly Please ____ come to the saw-mill be-cause e-very-thing's chan-ging and it's go-ing

Vln. 1 (con sord.) *mf*

Vln. 2 (con sord.) *mf*

Vla. (con sord.) div a3 *mf*

Vc. (div.) (con sord.) *mf*

Cb. (div.) (con sord.) *mf* unis. *mf*

1830

Hn. 1-4

Agnes
go-ing gone—

Pierre
Once up-on a time— there was a girl called Ag - nes she lived un-til she was Eigh-ty But she was a- sleep for thir - ty

Vla.
(div a 3)

Vc.
(div a 2)

Cb.
(div a 2)

pp

p

pp

pp unis.

pp

Pressing on

1833

Hn. 1-4

B. D.

T. 1.

Pierre
was-ted six in in - fan-cy was-ted nine years in school was-ted four-teen in a dead-end job— was-ted twelve on the chores— so she on-ly lived nine years! —

Vln. 2
(div.) (con sord.)

Vla.
(con sord.)

Vc.
(con sord.)

Cb.
(con sord.)

pp

pp

ff colla parte

p arco unis.

separate, AGNES gets on her bike and rides away

A tempo (♩=53)

1846

Fl. 1

Fl. 3

Picc.
Piccolo

Hn. 1-4

Tbn. 1-3

Timp.

Mar.

Hp.

Pierre
and she spent them all— on her bi- cy- cle pe- da- ling o- ver- y breath a - way

Vln. 1
(pizz) (con sord.)

Vln. 2
(pizz) (con sord.)

Vc.
div a 2 (con sord.)

Cb.
div a 2 (con sord.)

f

f

pp

pp

mf < *f* > *p*

pp

pp

mf

p

p

pp

pp

Musical score for measures 1858-1865. The score includes parts for Flute 1 (Fl.1), Flute 3 (Fl.3), Piccolo (Picc.), Horns 1-4 (Hn.1-4), Trumpets 1-3 (Tpt.1-3), Trombones 1-3 (Tbn.1-3), Timpani (Timp.), Percussion (Perc.), Maracas (Mar.), Harp (Hp.), and strings (Violins 1 & 2, Viola, Violoncello, and Contrabass). The score features various dynamics such as *mf*, *p*, *ff*, and *f*. Performance instructions include "stopped" and "open" for the horns, "bowed cymbal" for percussion, and "con sord." for the strings. A large diagonal watermark "PERUSAI" is overlaid on the score.

Musical score for measures 1865-1865, marked "Attacca". The instrumentation and parts are the same as in the previous system. The score includes dynamics like *f* and *ff*. Performance instructions include "stopped" and "open" for the horns, "bowed cymbal" for percussion, and "senza sord." for the strings. A large diagonal watermark "PERUSAI" is overlaid on the score.

19. The Pigtails

Scene 7. The sawmill at night. The CHORUS is gathered around the Pile of Meaning
 AGNES arrives, the CHORUS parts to let her through. Solemnly, she makes her way to the middle,
 lifts here pigtails, KARL draws his Swiss army knife, approaches slowly, and cuts them off.

Agresivo, violento

1873

The musical score is for the piece '19. The Pigtails', starting at measure 1873. The tempo and mood are marked 'Agresivo, violento'. The score is written for a full orchestra and includes the following instruments and parts:

- Flutes (Fl. 2, Fl. 3)
- Piccolo
- Oboes (Ob. 1, Ob. 2)
- Clarinets (Cl. 1, Cl. 3)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1-3)
- Horns (Hn. 2&4, Hn. 1, Hn. 3)
- Trumpets (Tpt. 1, Tpt. 2, Tpt. 3)
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3)
- Timpani (Timp.)
- Violins (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Ve.)
- Contrabass (Cb.)

Key performance instructions include 'Agresivo, violento' and dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Specific techniques like 'arco' (arco) and 'senza sord.' (senza sord.) are also indicated. A large diagonal watermark 'PERUSAI' is overlaid on the score.

1879 $\text{♩} = 120$

Hn.1 *fff* *tutta forze*

Hn.2 *fff* *tutta forze*

Hn.3 *fff* *tutta forze*

Hn.4 *fff* *tutta forze*

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Timp.

Perc. *p*
dampened snare drum (snare off)

Karl. *mf*
ff (fals.)
Look at me! These are! pret-ty girl! Do you fan-cy me?

Vln. 1 div. *ff* *sul G*

Vln. 2 div. *ff* *sul G*

Vla. *ff*

Vc. *p*

Cb. *p*

1887 Attacca

Perc. *ff*

Karl. We of the saw - mill We of the saw - mill We of the saw - mill Hey Hey

Hpsd. *pizz*

Vc. *pizz* *ff* *arco*

I.sob. *pizz*

Cb. *arco* *ff*

altri

20. The Flag

URSULA tears away from KARL with scorn. She begins to whirl her finger around

189 $\text{♩} = 72$
SSS

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

- Ob. 1.&3
- Bsn. 1
- Bsn. 2
- Bsn. 3
- Ursula (Vocal line with lyrics: E - very girl and e - very boy I - van the Ter - ri - ble He - len of Troy Five Three Two Karl - a dir - ty sheet)
- Hpsd.
- Vln. 1 3 soli
- Vla 1 Desk
- Vc. 1 Desk
- Cb.

Dynamic markings include *ff*, *f*, *p*, and *arco*. Performance instructions such as *g* (glissando) and *SSS* (staccato) are present. A large diagonal watermark 'PERUSA' is overlaid on the score.

1895

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Hn.4 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

Tbn.3 *mf*

Timp. *pp*

T.-t. *p*

Ursula. *like a playground chant*
a dir-ty sheet the dir-ty sheet out-side your house

Karl. what? what do you mean a dir-ty sheet what do you mean a dir-ty sheet what

Hpsd.

Vln. 1. solo *ff*

Vln. 2 div *f*

Vla. *1. solo ff*
tutti div a2 *fp < f*

Vc. 1. solo *f*

Vc. altri div *arco* *fp fp*

Cb. *arco div* *f*

The GIRLS return with a huge Danish flag that hung on a pole outside Karl's house

1911

$\text{♩} = 120$
UUU

$\text{♩} = 60$

Bsn.1
Bsn.2
Hn.1
Tpt.1
Tbn.1
Tbn.2
Karl.
Vln. 1 div.
Vln. 2 div.
Vc. 1.solo
Vc. 1.solo
Cb. 1.solo

No!
No way!
you can't do that
you can't do that

Perusal

1919

Hn.1
Hn.2
Hn.3
Hn.4
Tbn.1
Tbn.2
Ursula
Karl.
Vln. 1 unis.
Vc. 1.solo

it will grow back
seething mad, but also realising he's trapped
it's part... of me did you hear me? I say you can't my dad will kill... me!

arco.
mp

J=80

1925

Hn.1
Hn.2
Hn.3
Hn.4
Tbn.1
Tbn.2
Agnes
Ursula
Johan
Karl
Hpsd.
Vc. I.solo
Vc. altri
Cb.

Me too — Karl, me too
it's an old red sheet
he'll ne-ver know
it's trea-son it means the world__ to me

arco div
pp
div unis.
pp

Tenderly, Agnes takes the flag from KARL, and she and some GIRLS start to carry it carefully toward the Poles. Before they reach it, KARL suddenly grabs it back from them, kisses it, and salutes it with the German Himmler. He takes a step away and salutes it. Then he starts to sing - back with motion - national anthem.

1934

Hn.1
Hn.3
Tbn.1
Tbn.2
Agnes
Karl
Hpsd.
Vln. I. solo
Vc.
Cb.

and this is how we prove — the things we love —
There is a love-ly

(non harm.)
pppp
div. unis. div. unis. div. unis.

1946

Hn.1
Hn.2
Hn.3&4
Tpt.1
Tbn.1
Tbn.2
Tbn.3
Karl
Vln.1
I.solo
Vc.
Cb.

land With spread-ing sha - dy bee-ches Near the sal - ty Eas-tern shore The sal - ty Eas-tern shore Its...

pp
p
+ stopped
con sord - straight
pp < mf < fff

The CHORUS respond to KARL's dignity and join in

1955

B. Cl.
Bsn.1
Bsn.2
Hn.1
Tbn.1
Class & Chorus S.
Class & Chorus A.
Class & Chorus T.
Class & Chorus B.
Karl
Vln. 1
Vln. 2
Vc.
Cb.

It's hills and val - leys gen - tly fall it's an - cient name is Den - mark And it is Fre - ya's Hall... And it is

It's hills and val - leys gen - tly fall it's an - cient name is Den - mark And it is Fre - ya's Hall... And it is

It's hills and val - leys gen - tly fall it's an - cient name is Den - mark And it is Fre - ya's Hall... And it is

It's hills and val - leys gen - tly fall it's an - cient name is Den - mark And it is Fre - ya's Hall... And it is

he can't go on
Its... It's hills and val - leys gen - tly fall it's an - cient name is Den - mark And it is Fre - ya's Hall... And it is

p
5

1964 XXX ♩=120 ♩=60

Ob.1 mf

Ob.2 mf

Hn.1 *fff* tutta forze

Hn.2 *fff* tutta forze

Hn.3 (open) *fff* tutta forze

Hn.4 (open) *fff* tutta forze

Tbn.1

Timp. *p* *fp*

Class & Chorus S. Fre - ya's Hall

Class & Chorus A. Fre - ya's Hall

Class & Chorus T. Fre - ya's Hall

Class & Chorus B. Fre - ya's Hall

Karl. *menacing* Fre - ya's Hall *ff* raging There is no love - ly land you have

Vln. I solo *mf*

Vln. 1 *fff* *p*

Vln. 2 *fff* *p* sul G

Vla. *fff* *p* div a 3 div a 2

Vc. I solo *ff* *f*

Vc. I solo *ff* *f*

Vc. altri (div.) *ff*

Cb. (div.) *ff*

KARL goes to URSULA, whispers something in her ear. She puts her hands to her head

1971 $\text{♩} = 120$

Ob.1
Ob.2
Hn.1
Hn.2
Hn.3
Hn.4
Timp
Karl.
Vln.1 I.solo
Vln. 1
Vln. 2
Vla.
Vc. I.solo
Vc. I.solo
Vc. altri
Cb.

stopped
fff tutta forza
stopped
fff tutta forza
stopped
fff tutta forza
stopped
fff tutta forza
mf
mf
ff
ff
ff div.
ff div.
ff

ta - ken it all a - way My an - cient name is Karl and now I can do a - ny - thing We are

KARL points of like Death in The Seventh Seal); the BOYS obey. The GIRLS too, and some form a group around URSULA, who's still too shocked to react. They take her with them

$\text{♩} = 60$

1977

Bsn.1
Bsn.2
Timp
Karl.
Vln.1 I.solo
Vln. 1
Vln. 2
Vla.
Vc. I.solo
Vc. I.solo
Vc. tutti altri
Cb.

p
p
p
mf
mf
f
p
p
p

go - ing to the gra - veyard We are go - ing to the gra - veyard To do a - ny - thing A - ny - thing