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McCaleb, J Murphy ORCID: https://orcid.org/0000-0002-9867-9909 (2020) Instruments of Change: A song cycle. [Composition]

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Instruments of Change

J Murphy McCaleb (2020)

A song cycle.

Instrumentation
soprano, alto, two baritones, one bass,
and spoken voices (male and female)

Flute
Alto saxophone
Bass trombone
Piano
Electric guitar
Bass guitar
Percussion

The premiere performance included the following doublings:

Flute and soprano (Mvt 11)
Alto saxophone and bass (Mvt 10)
Bass trombone, piano and baritone (Mvt 7)
Electric guitar and baritone(Mvt 9)
Bass guitar and spoken male vocals (Mvt 5)
Percussion and alto (Mvt 6)

Movements

1. Prologue: So the Peloton Passed
2. Red Rebel (1)
3. Escalation
4. Red Rebel (2)
5. No right
6. Let them be children
7. Our little boy
8. Red Rebel (3)
9. But what about China?
10. Calculated risk
11. Water still finds us
12. Red Rebel (4)
13. Post-normal
14. Red Rebel (5)

Text Attributions

Mvt 1: Simon Armitage
Mvts 2, 4, 8, 12, and 14: Catherine Heinemeyer
Mvts 5, 6, 9, 10, and 11: compiled and adapted by Murphy McCaleb
Mvt 7: Murphy McCaleb

Original Performers

Murphy McCaleb – bass trombone, piano, and voice
Hannah Fruin – flute and voice
Max Stephens – alto saxophone and voice
Chris Palmer – electric guitar and voice
Dan Monaghan – electric bass and voice
Katya Fox – percussion and voice

Performance Guidance

Movement 1 can be performed live or pre-recorded. In the original performance, a recording of the text was overlay with audio of trees blowing in the wind.

Movements 2, 4, 8, 12, and 14 are easiest with live spoken voice rather than a recording. That speaker is distinct from the rest of the performers. In the original performance, the Red Rebel slowly processed towards the stage throughout the entire performance, only turning around to face the audience for Movement 14. The physicality of any choreography should be influenced by Pauline Oliveros' extreme slow walks.

There may be opportunities for movements to elide. Feel free to do so.

Programme Notes

Climate change has become a defining feature of life in 2020. Its effects have rippled out in perhaps unexpected ways, impacting how we travel, what we eat, where we live, and more. Perhaps more concerning is how these fundamental shifts in lifestyle can exacerbate social rifts. Although modern technology allows many perspectives to be expressed, it is seemingly rare that these perspectives are thoroughly considered by listeners who do not already feel the same way. As the walls of echo chambers become more rigid, so to the apparent incompatibility of worldviews.

Instruments of Change is an attempt to capture this plurality of voices in an empathetic manner. At the core of the work is a series of six songs (a song cycle? a concept album?), each with a distinct identity and character. The texts are constructed wholly or partially of words from different members of today's global society, drawing on people across generational, economic, and cultural spectrums. Genre and musical style are treated as clothing might be – items borrowed from someone else's wardrobe, worn, then returned. Importantly, none of these songs are intended to be a caricature or over-reduction, and instead work under the assumption that everyone is acting in a way which is ethically consistent with their own values and in a way which presumes positive intent. Movements 3 (Escalation) and 13 (Post-Normal) grow out of the musical content of the songs, blending and recombining material as a proxy for the interpersonal dialogues which may be needed more in society today. Interspersed throughout the work is *Red Rebel*, a piece which exists on a more geologic timescale as a reminder of humanity's limited ability to conceive of change on a global scale.

Acknowledgements

This piece would not have been possible without the support of a number of people. First, I would like to recognise Catherine Heinemeyer as spiritual co-author of this work, whose perspective on storytelling and empathy placed me in a new (and admittedly uncomfortable) creative position. Second, I would like to thank my music colleagues at York St John University for their encouragement and advice. I'm fairly certain that this is not the work that David Lancaster expected when he invited me to contribute to the Late Music concert series, and I'm glad that I can still (pleasantly?) surprise him. Third, the students that premiered this work with me have been absolutely brilliant, and I greatly appreciate their creativity, patience, and willingness to explore the creative process with me. Last, and certainly not least, I would like to thank my wife and son for their support throughout this performance process and encouragement to keep pushing myself as an artist.

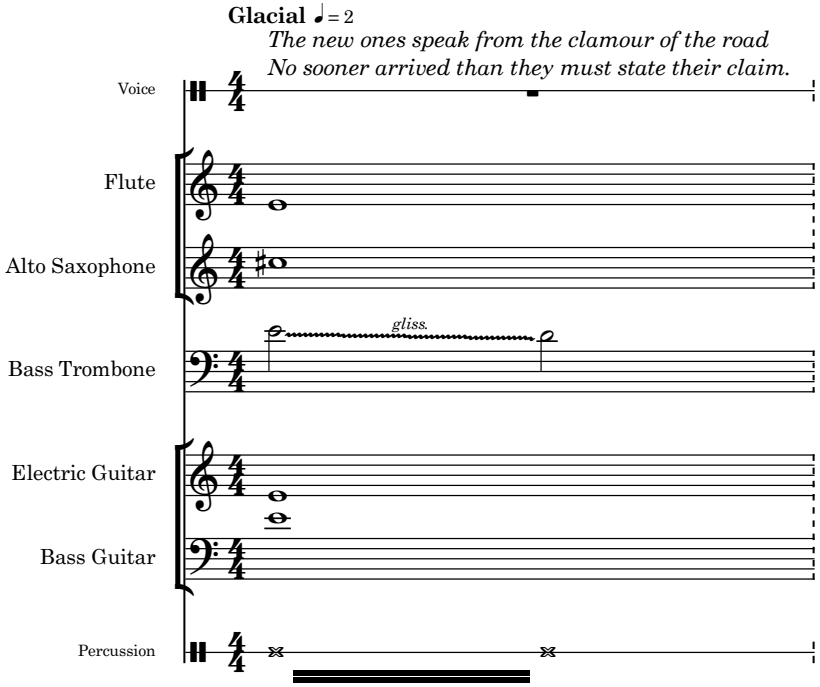
JMM 2020
Formatting and guidance revised 2023

1. So the peloton passed

Simon Armitage (2019)

so the peloton passed
    like a line from a poem
        across the eye,
millipede legs
    scuttling for Holme Moss |
        we trod in its slipstream,
authorised trespass,
    the main road
        cordoned-off
to petrol and piston,
    the tarmac kindly and warm
        to our bare feet,
an asphalt fairway
    vaulted by sycamore, rowan, beech,
        woods to both sides
reinstated as woods |
    when a thought approached
        in the form of a child
tightrope-walking the white lines
    between cats' eyes | she said:
        If I breathed the word
that disappeared all people
    in the world,
        leaving the world
to the world, would you
    say it? Would you
        sing it out loud?

2. Red Rebel 1



Rules
Keep searching, but never be certain what you are looking for.
Always be changing, but do not rush the evolution of sound.
Be one with the group, but never lose your identity.
Exist with the text, but do not overshadow it.

Reminders
Take your time.
You are not alone.

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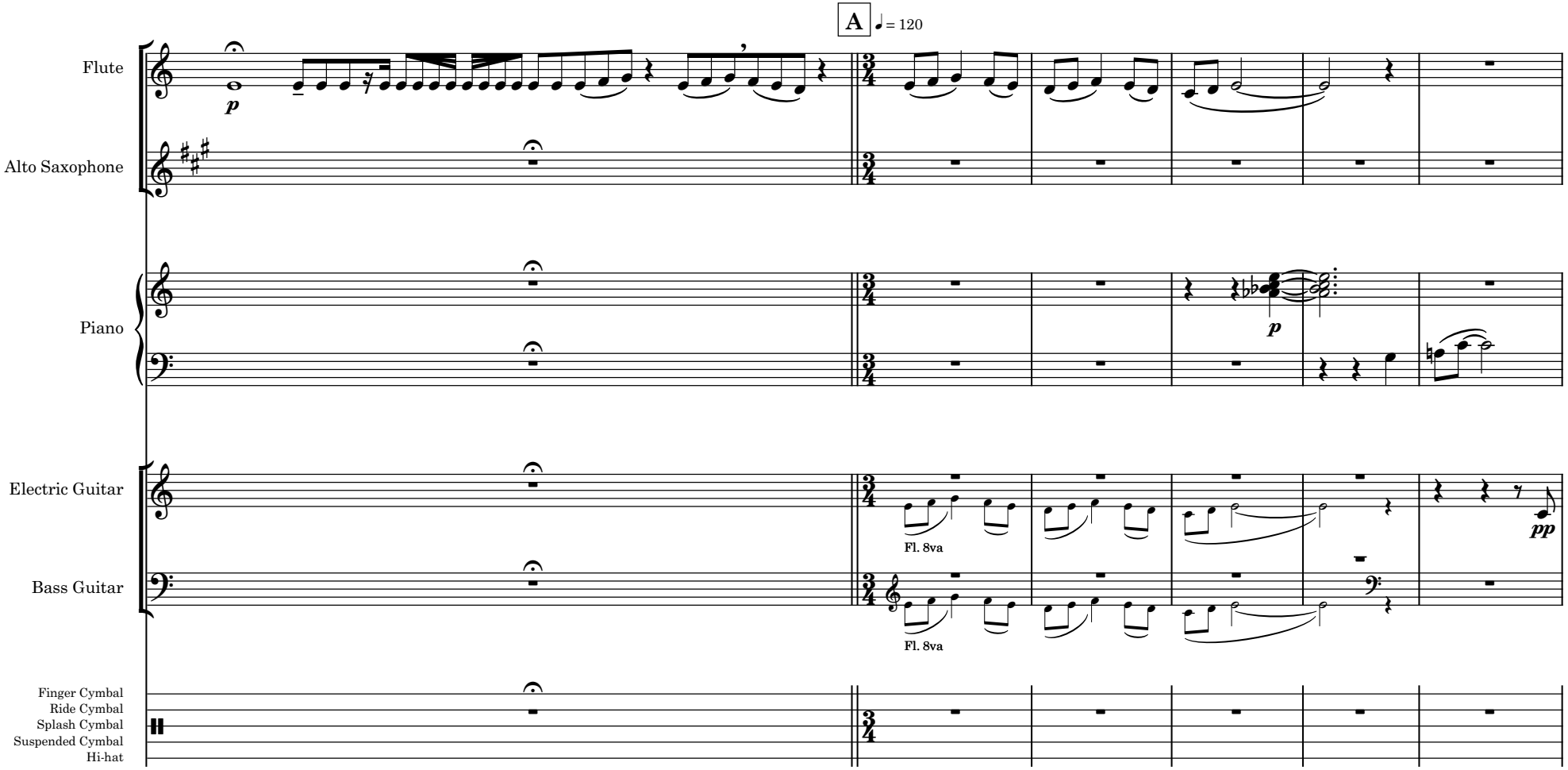
3. Escalation



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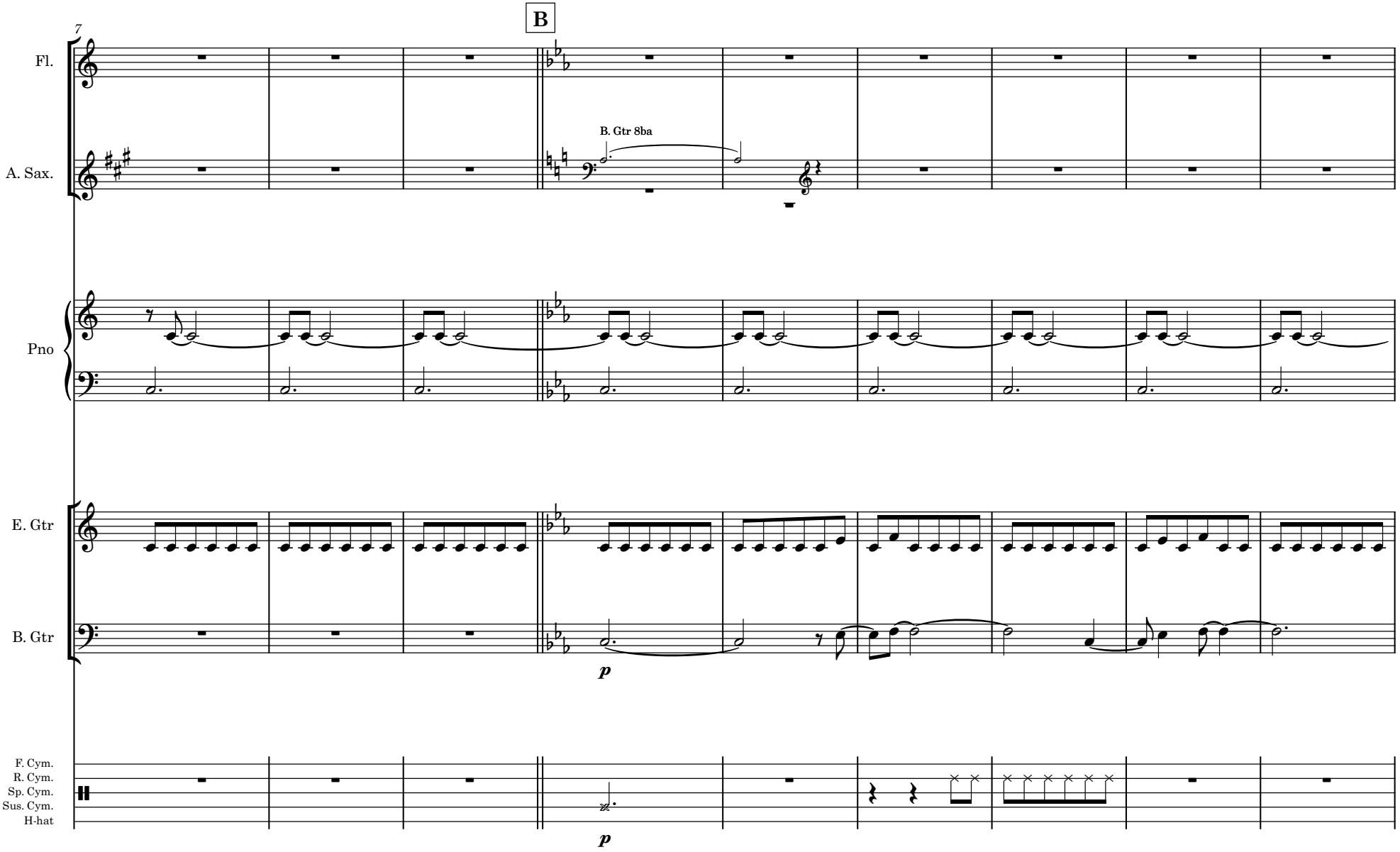
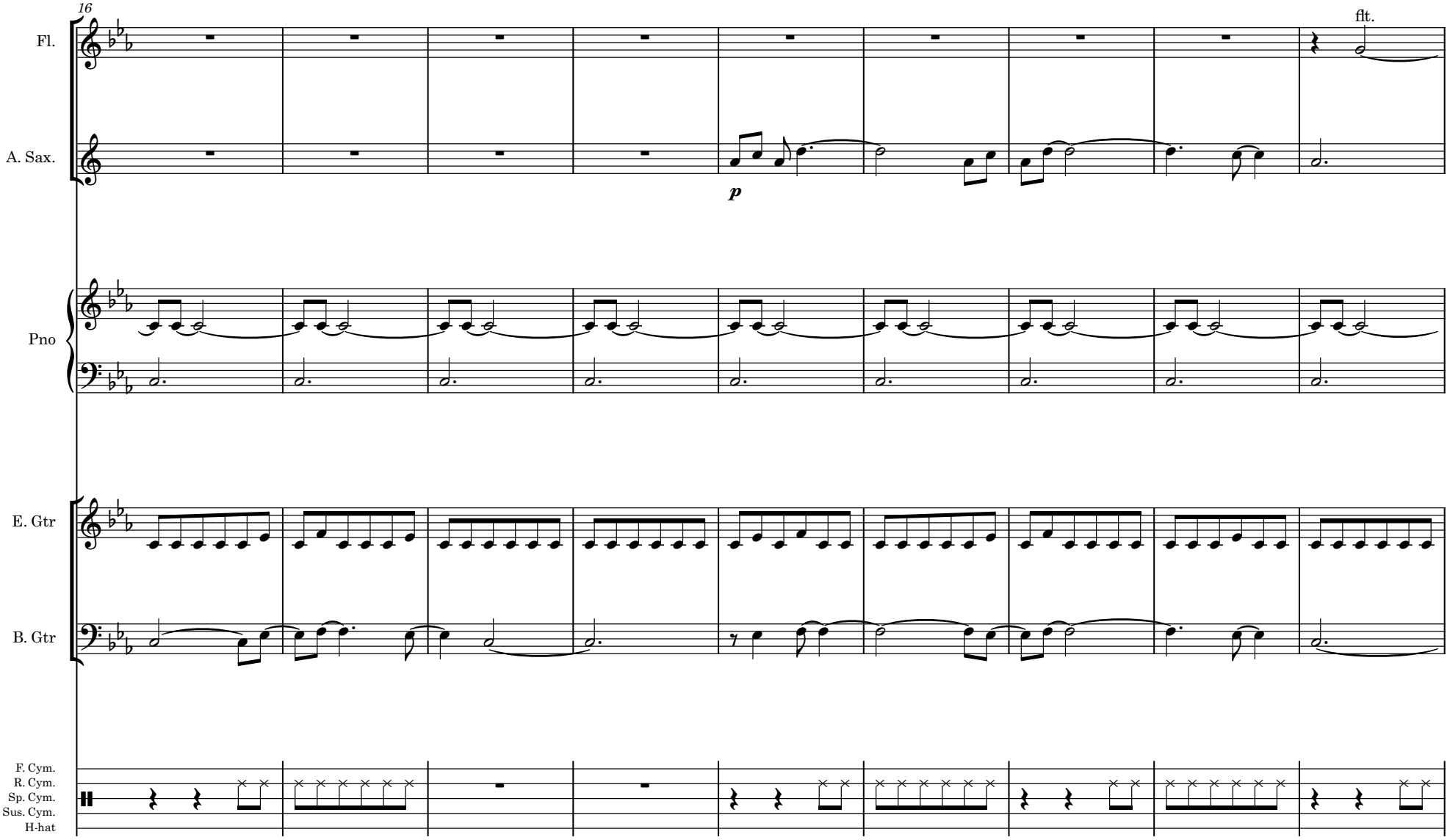
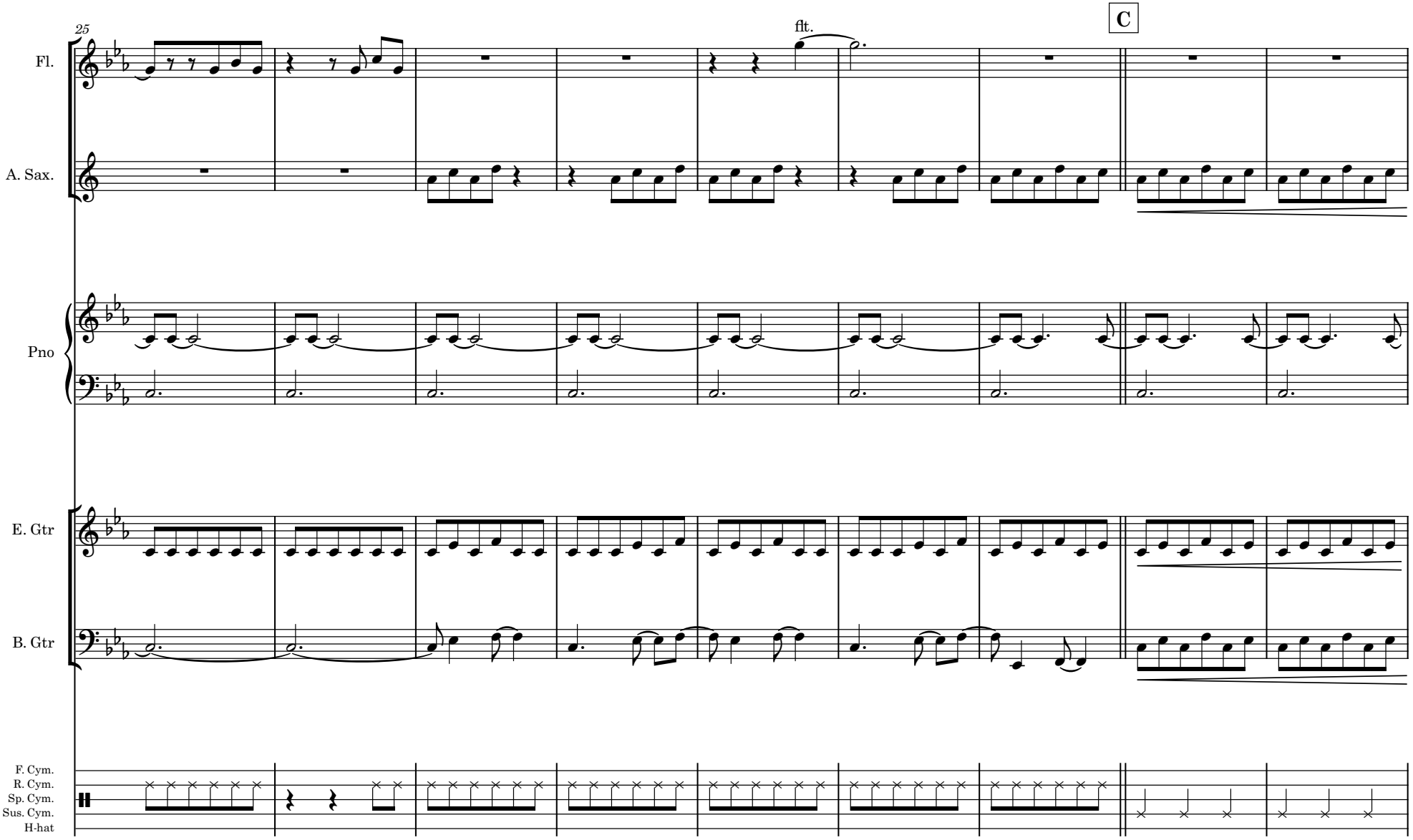
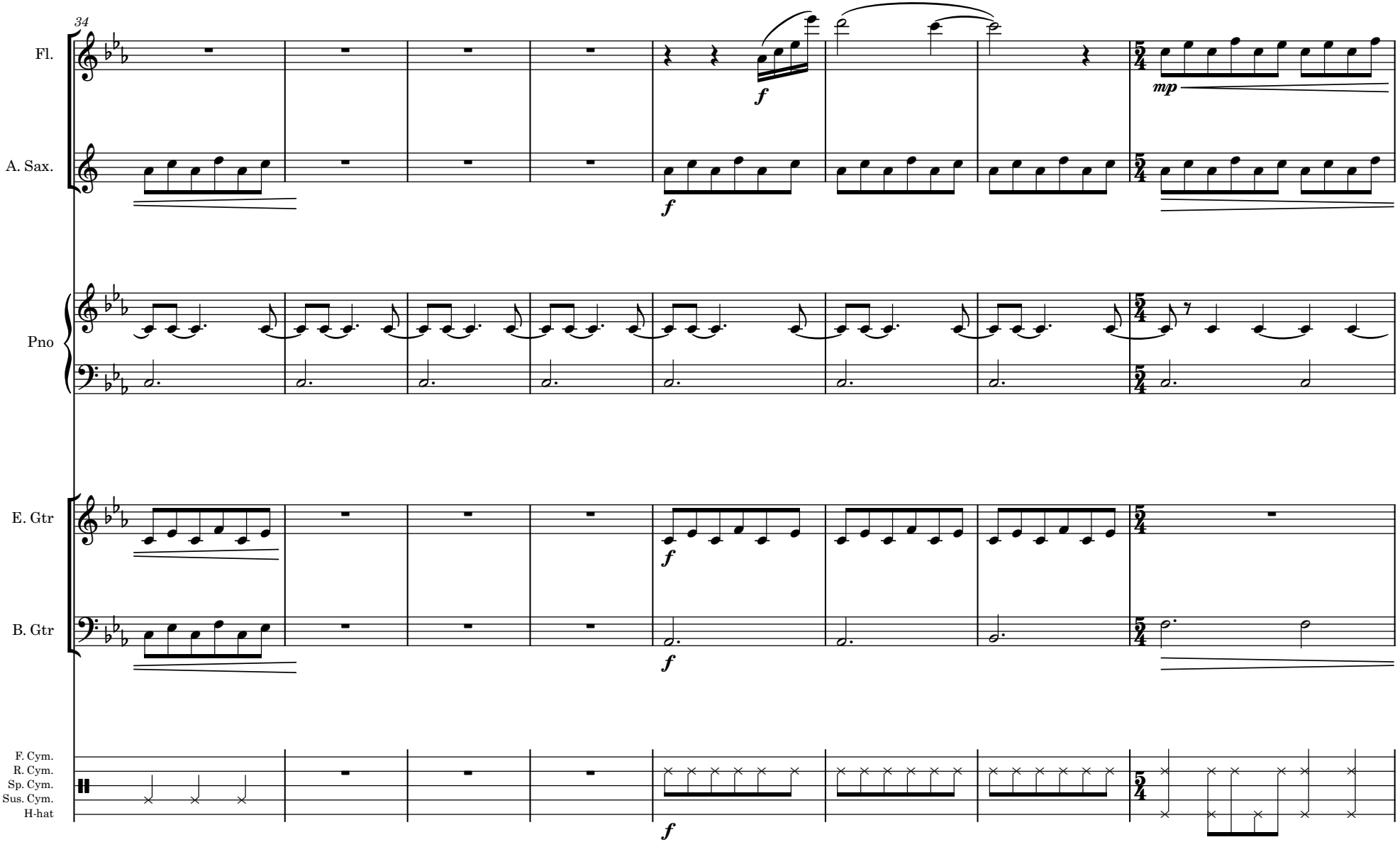
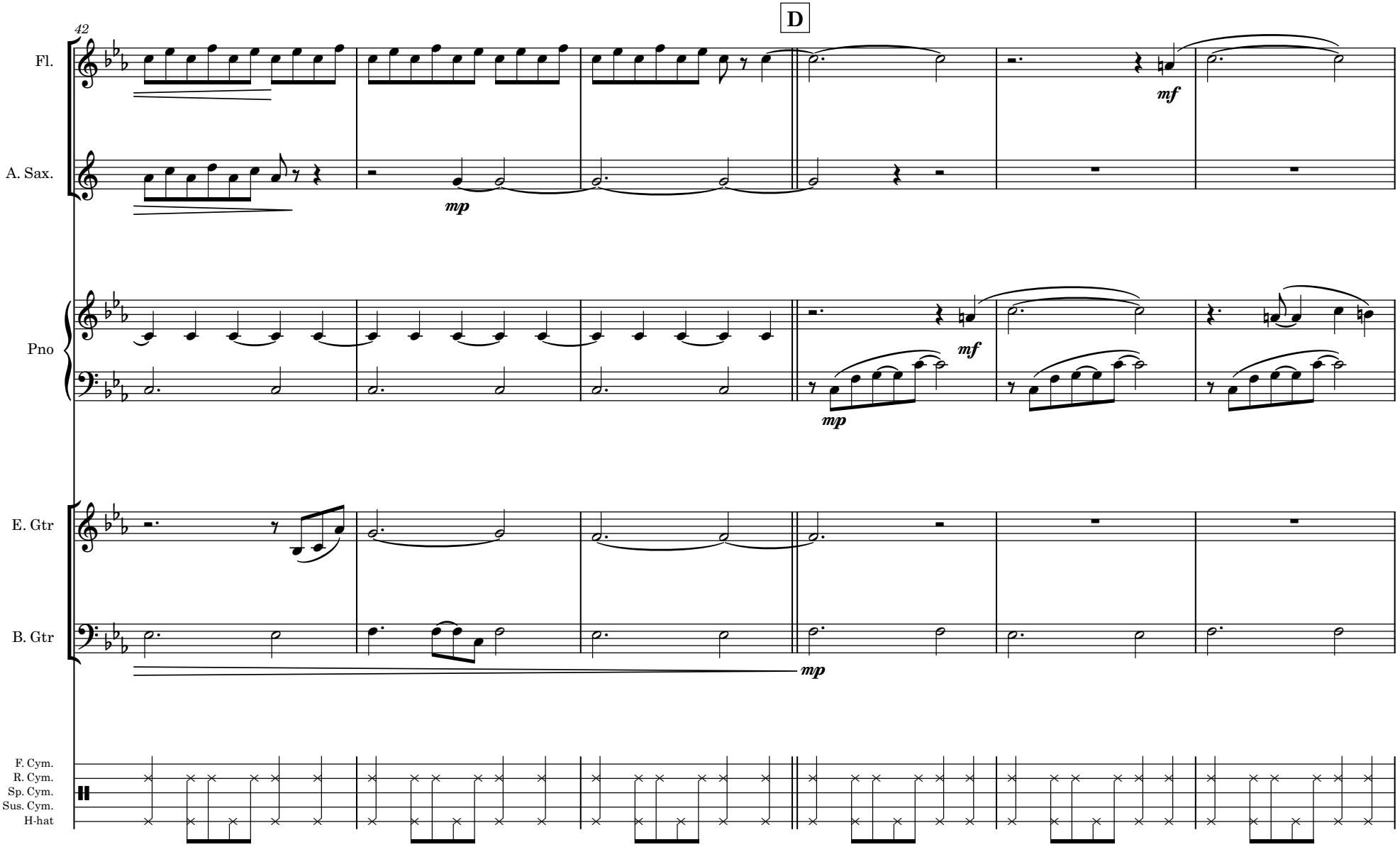
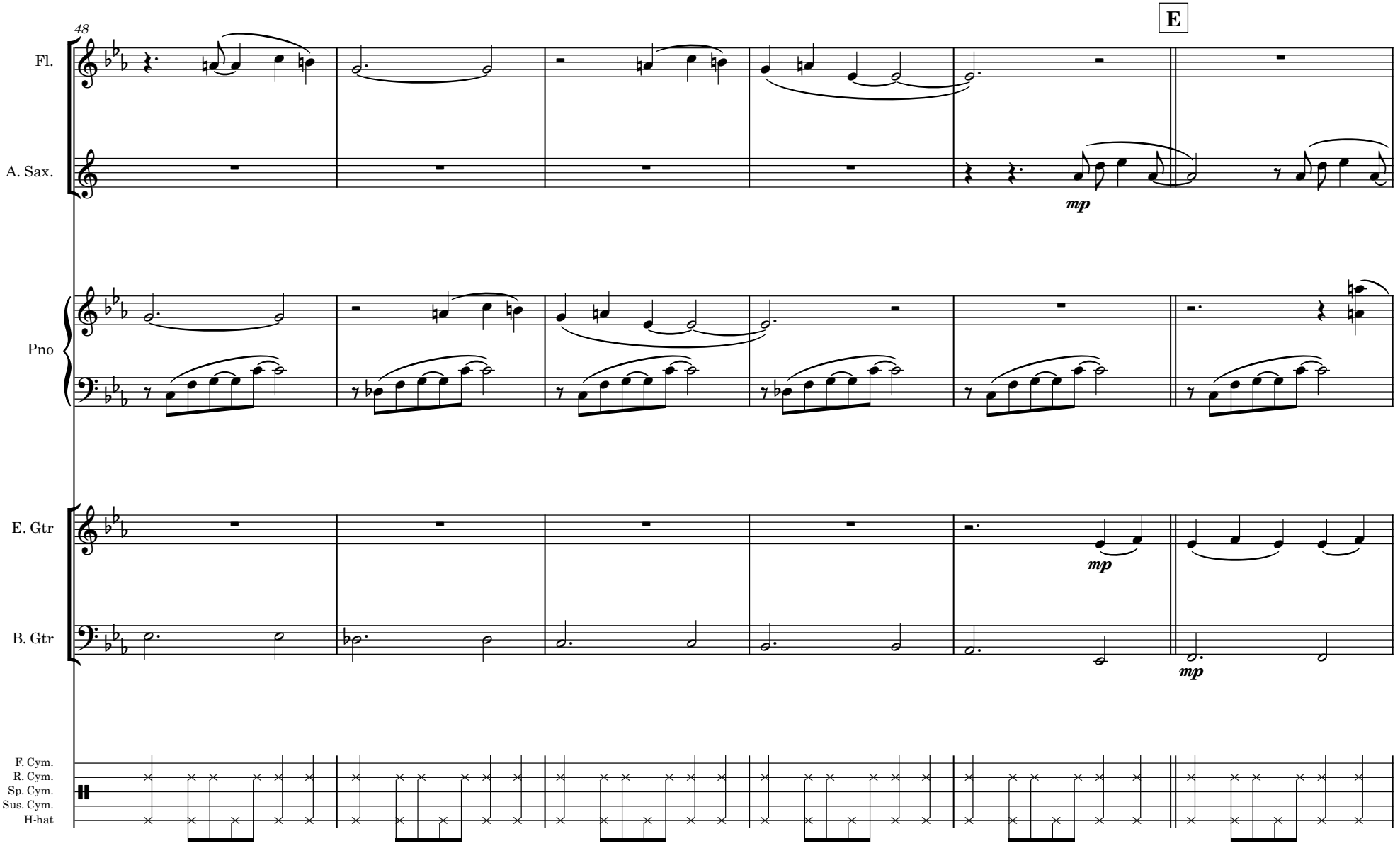

B
7
Fl.
A. Sax.
B. Gtr 8ba
Pno
E. Gtr
B. Gtr
p
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
p

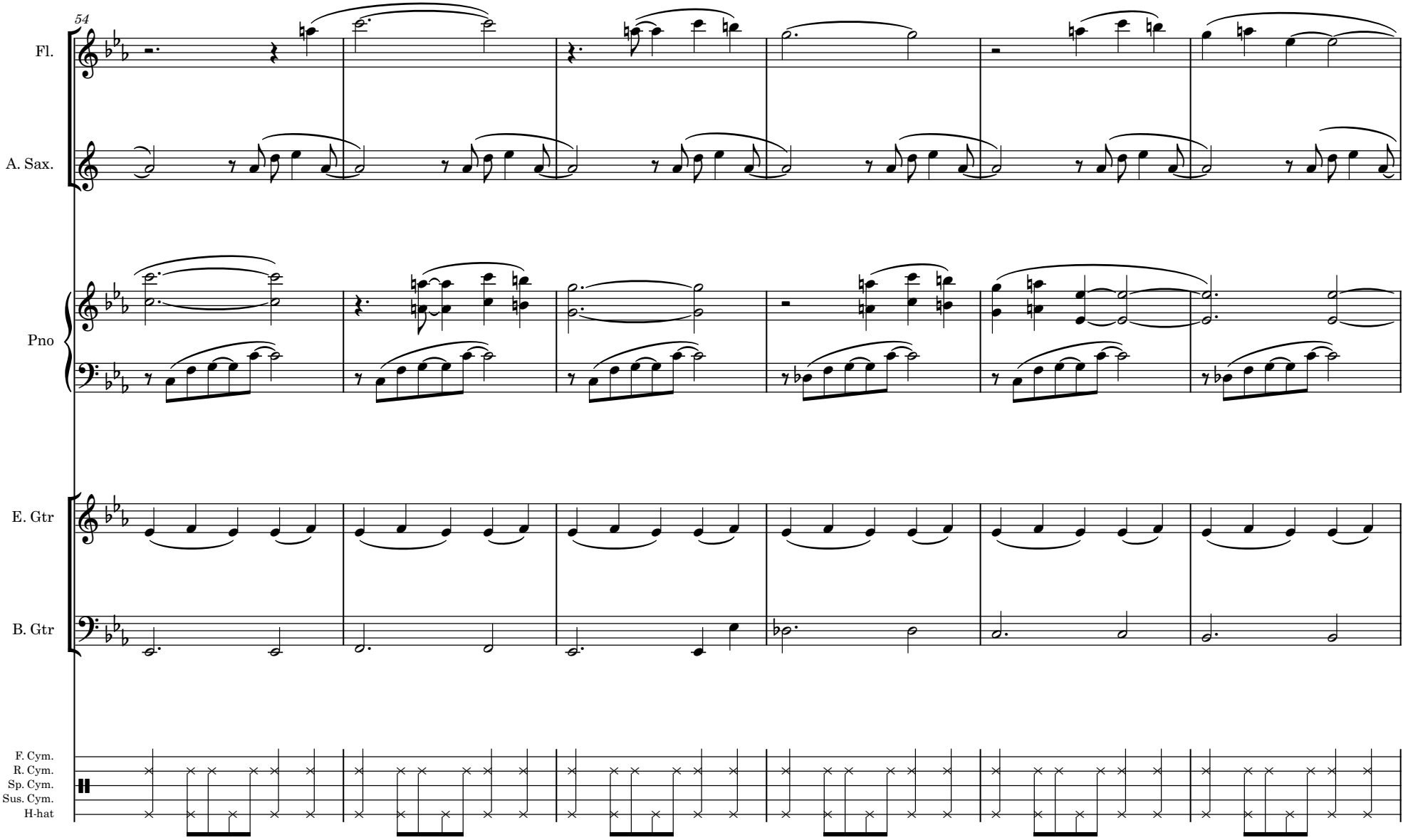

16
Fl.
A. Sax.
flt.
p
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

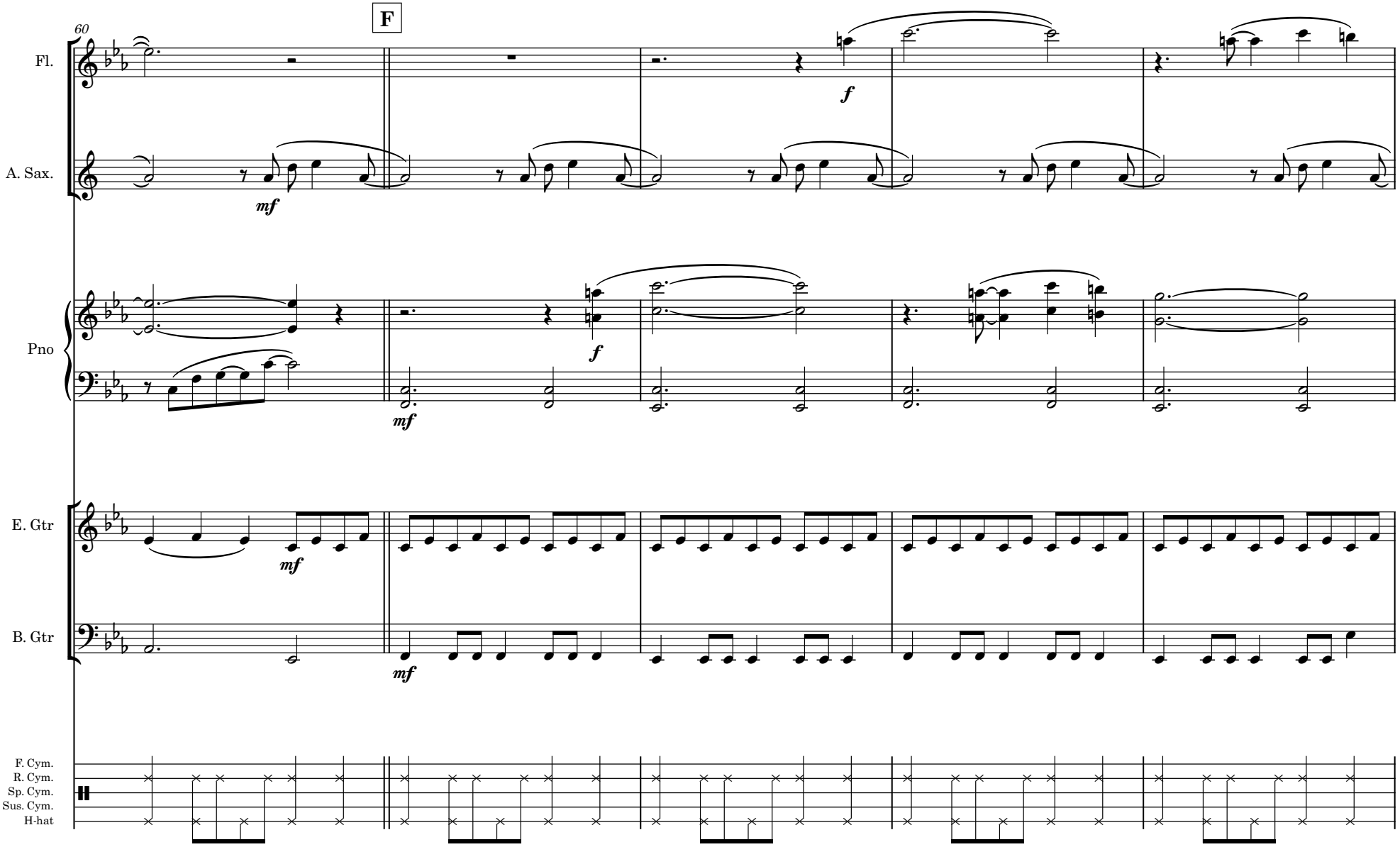

25
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
flt.
C

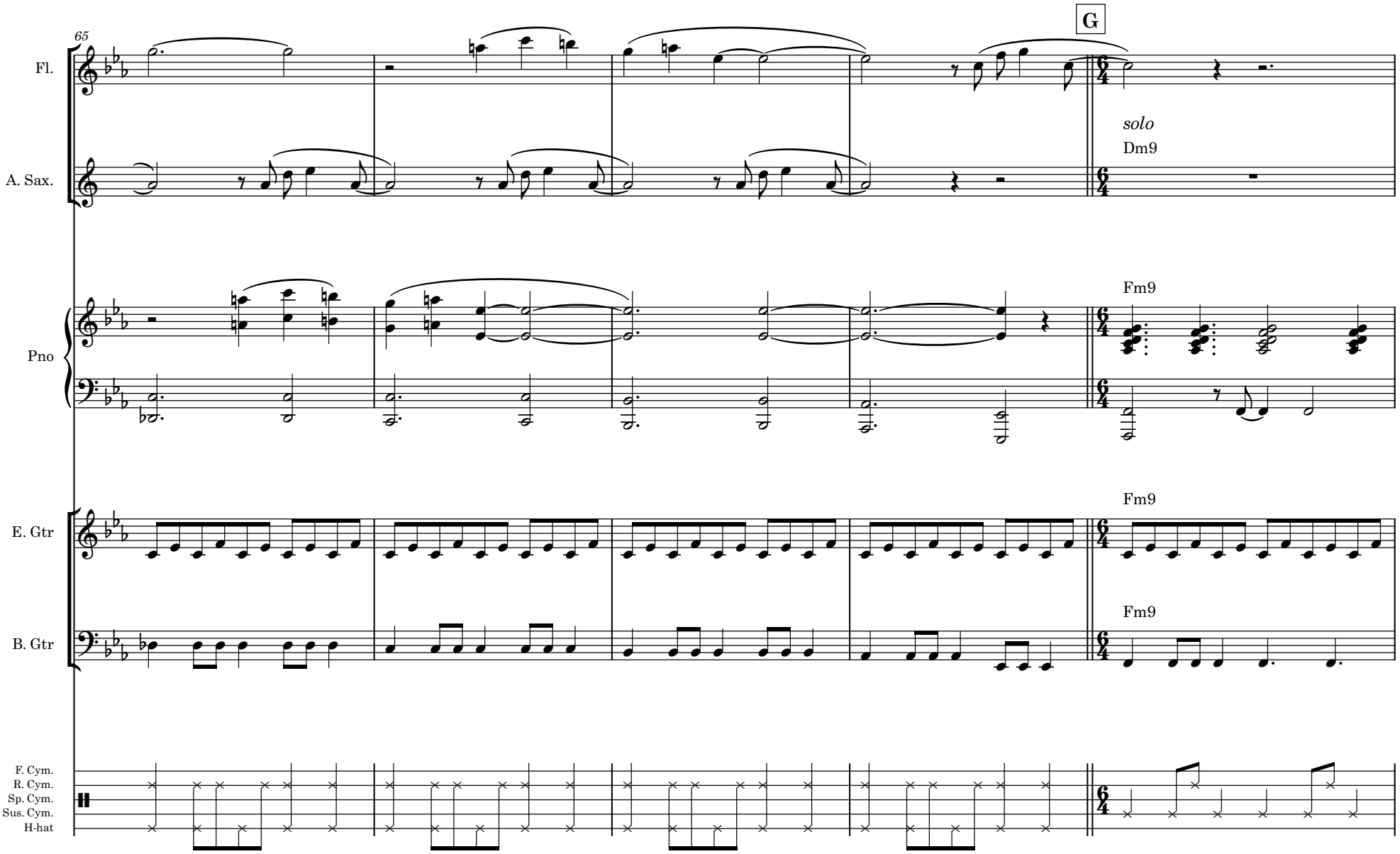

34
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
f
mp

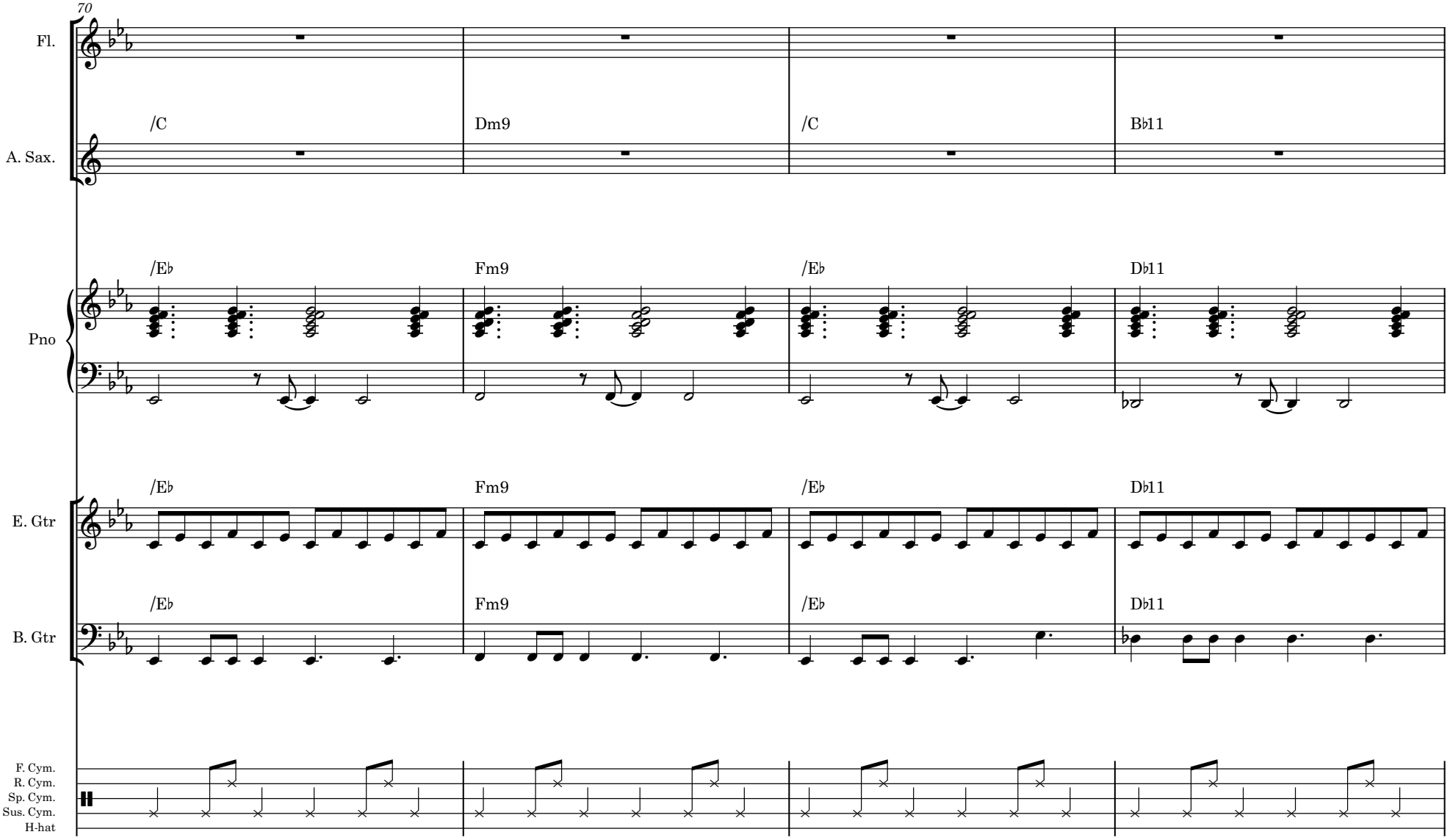

42
D
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mp
mf
mp
mf
mp

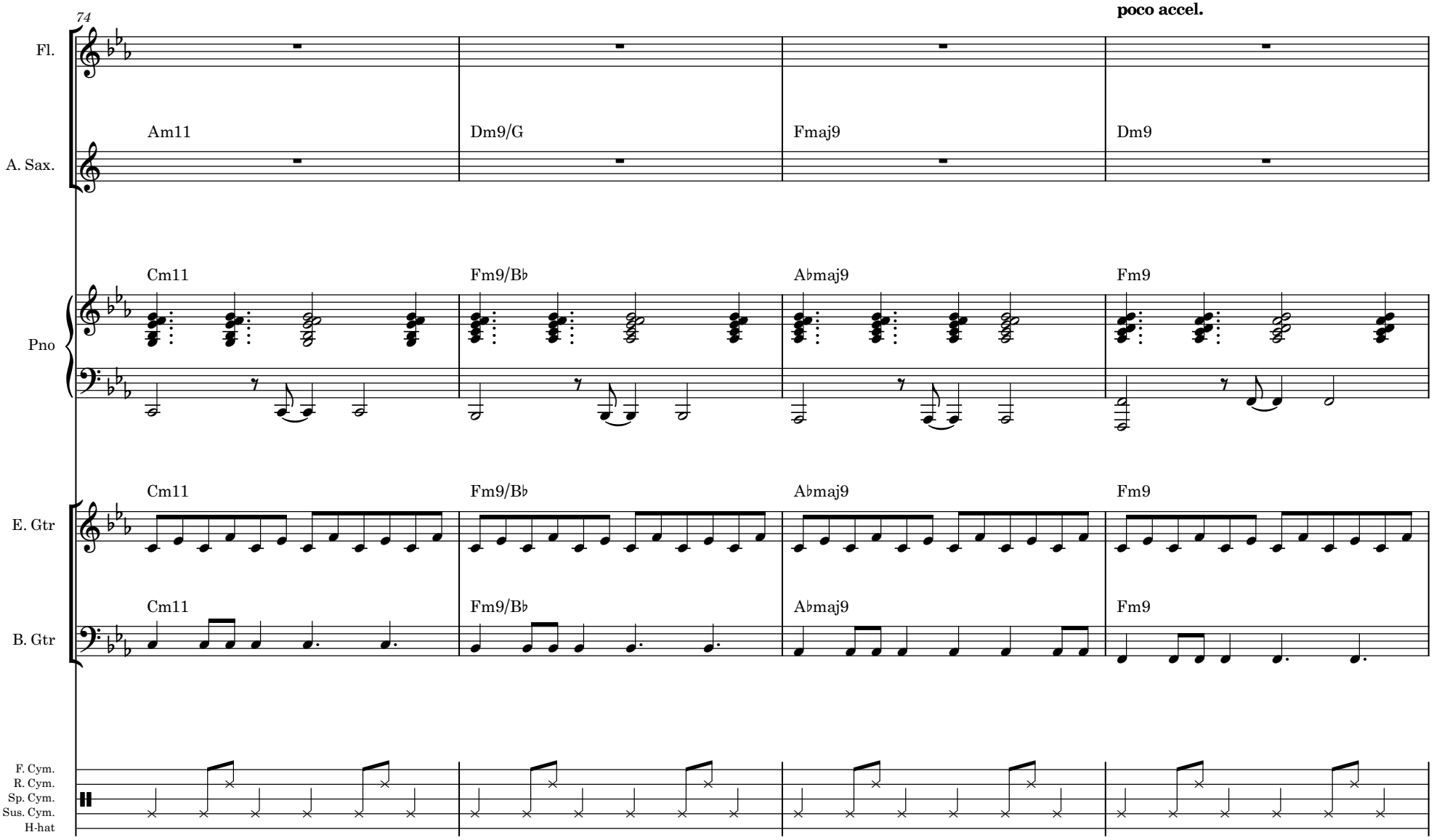

48
E
Fl.
A. Sax.
mp
Pno
E. Gtr
mp
B. Gtr
mp
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

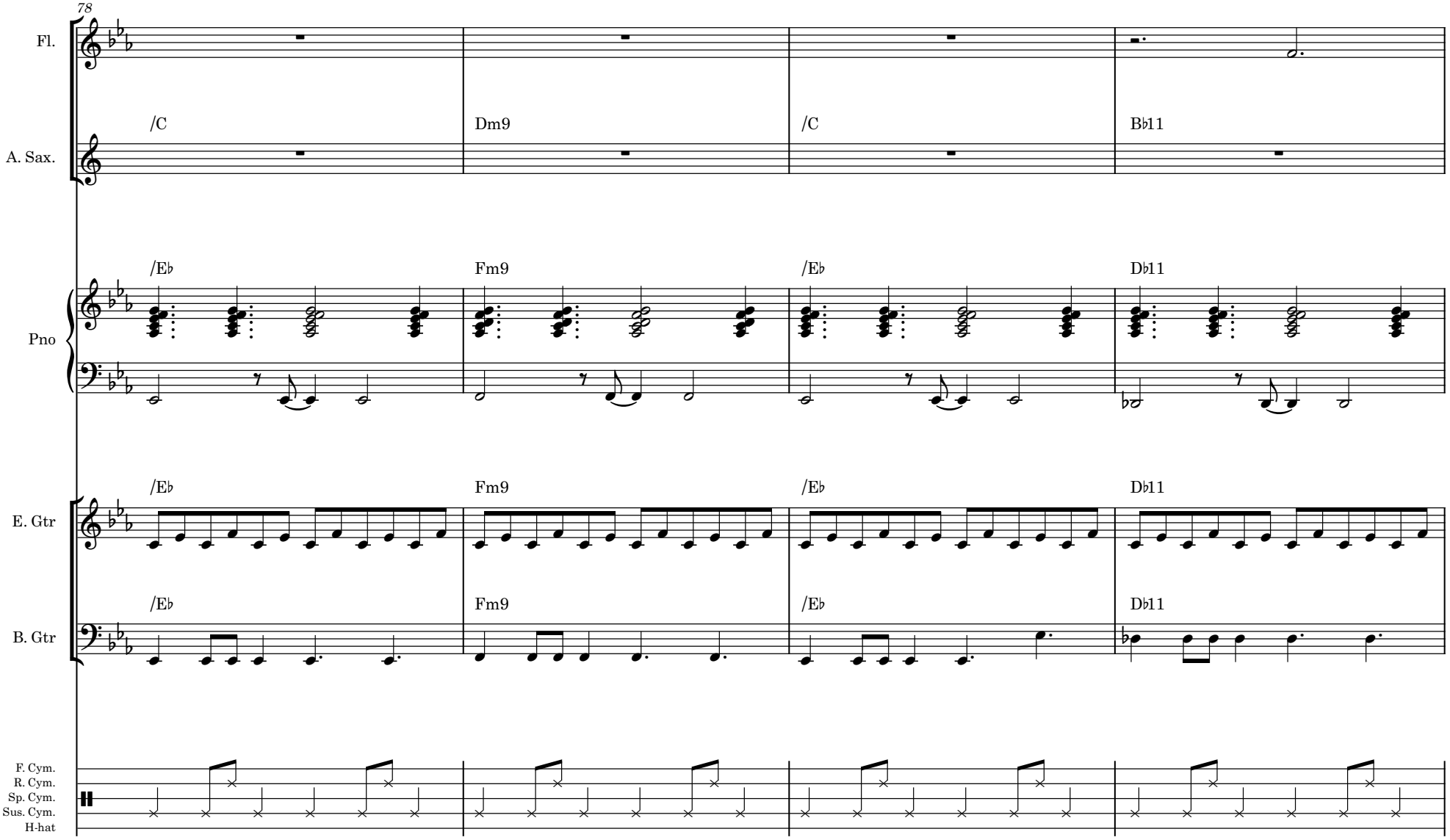

54
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

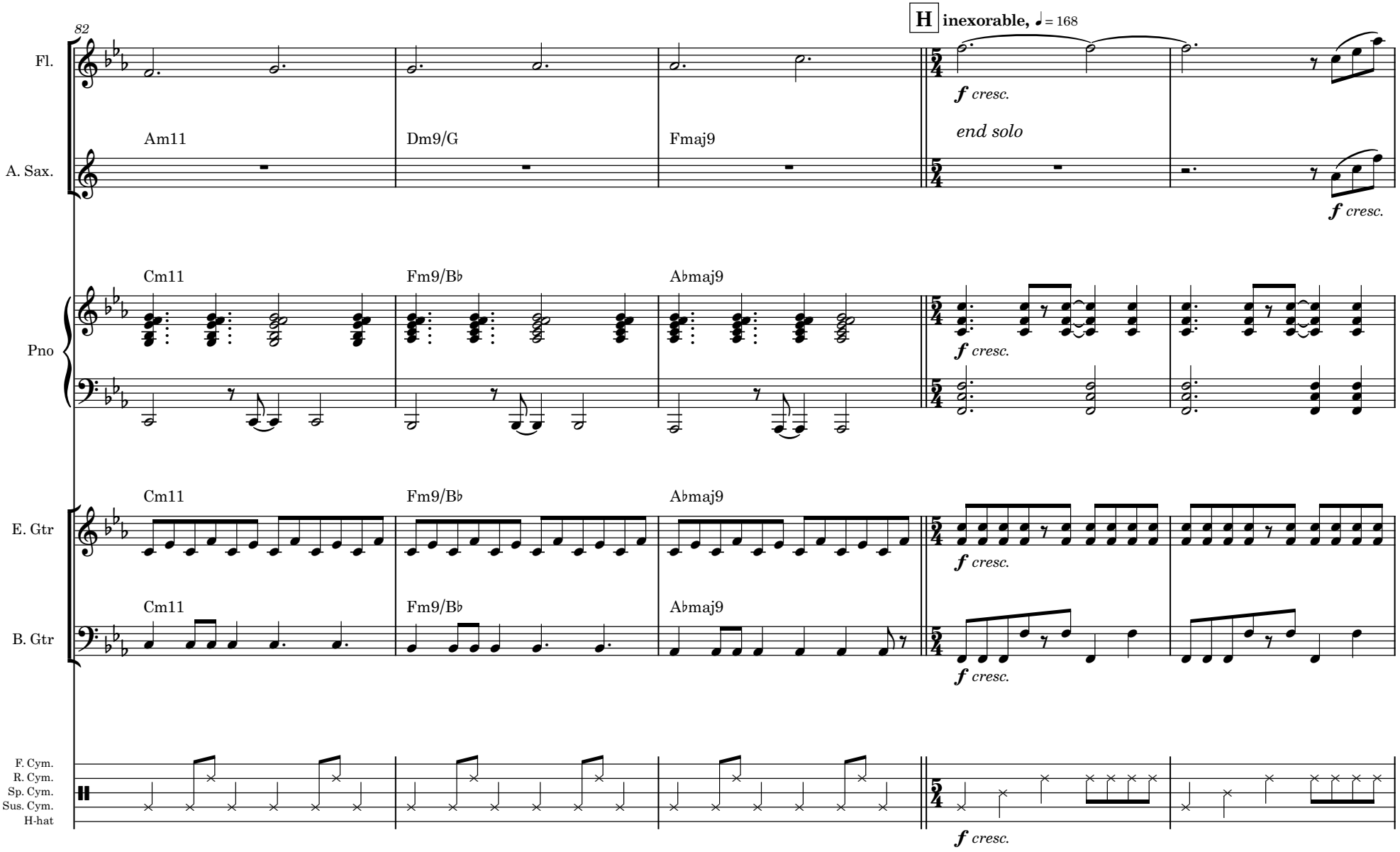

60
F
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mf
f

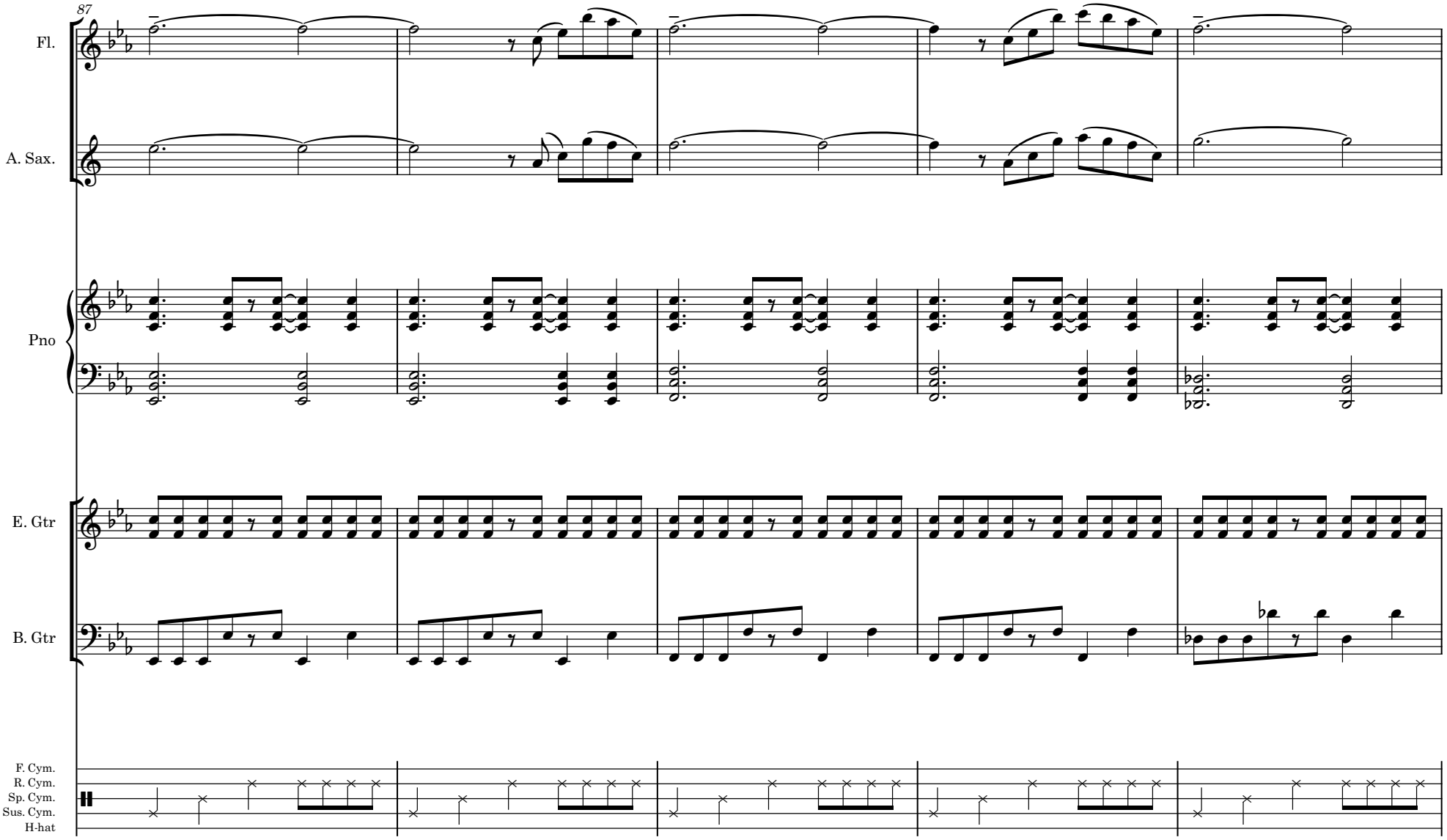

65
G
Fl.
A. Sax.
solo
Dm9
Pno
Fm9
E. Gtr
Fm9
B. Gtr
Fm9
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

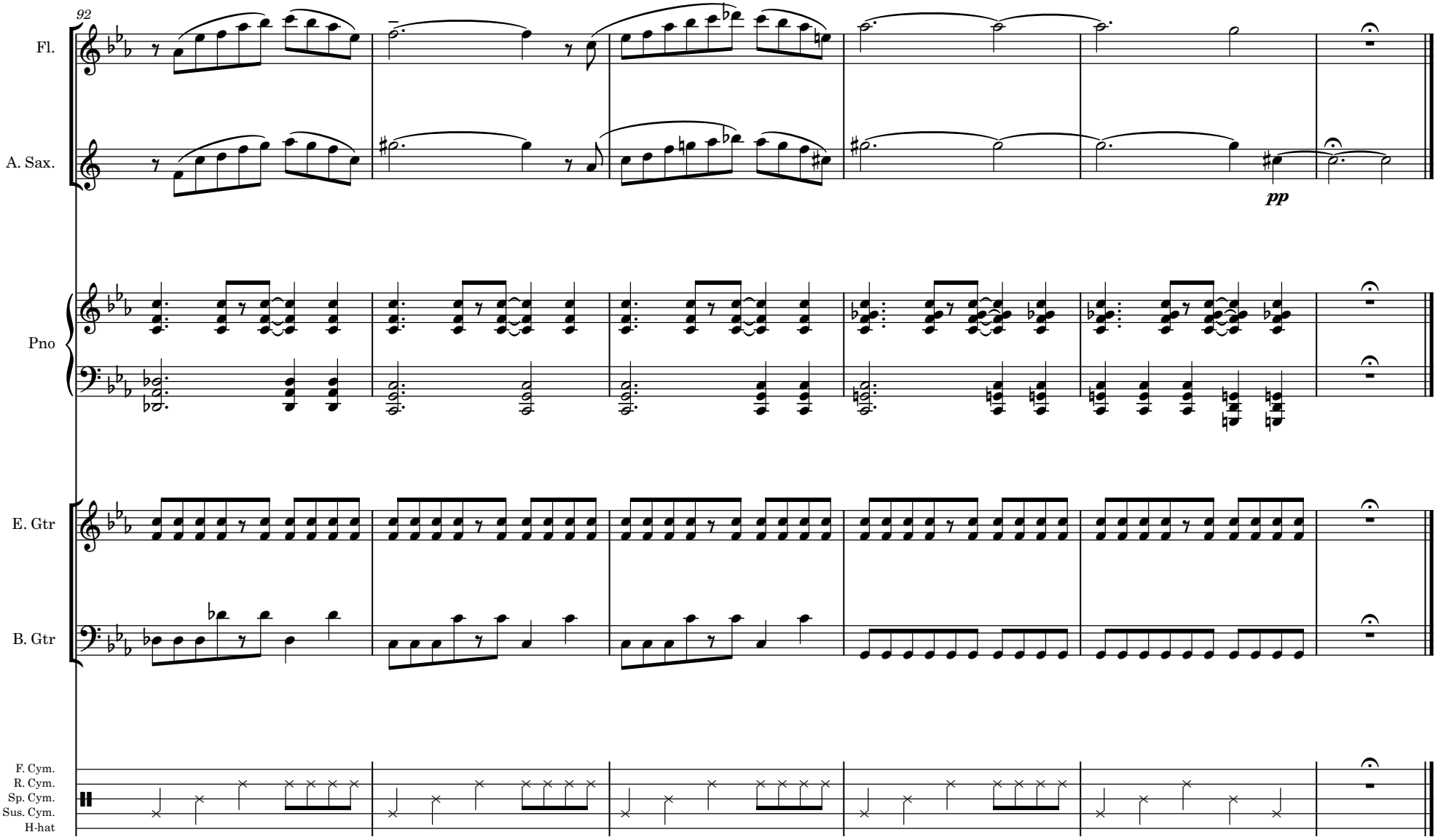

70
Fl.
A. Sax.
/C
Dm9
/C
B♭11
Pno
/E♭
Fm9
/E♭
D♭11
E. Gtr
/E♭
Fm9
/E♭
D♭11
B. Gtr
/E♭
Fm9
/E♭
D♭11
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


74
poco accel.
Fl.
A. Sax.
Am11
Dm9/G
Fmaj9
Dm9
Pno
Cm11
Fm9/B♭
A♭maj9
Fm9
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

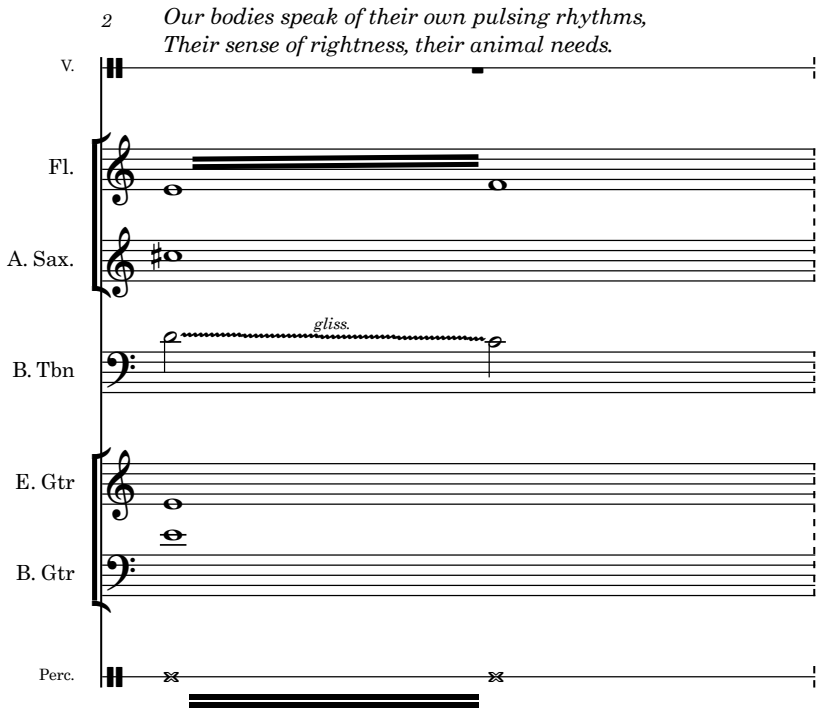

78
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
/C
Dm9
/C
B♭11
/E♭
Fm9
/E♭
D♭11
/E♭
Fm9
/E♭
D♭11
/E♭
Fm9
/E♭
D♭11


82
H inexorable, ♩ = 168
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
Am11
Dm9/G
Fmaj9
Cm11
Fm9/B♭
A♭maj9
f cresc.
end solo

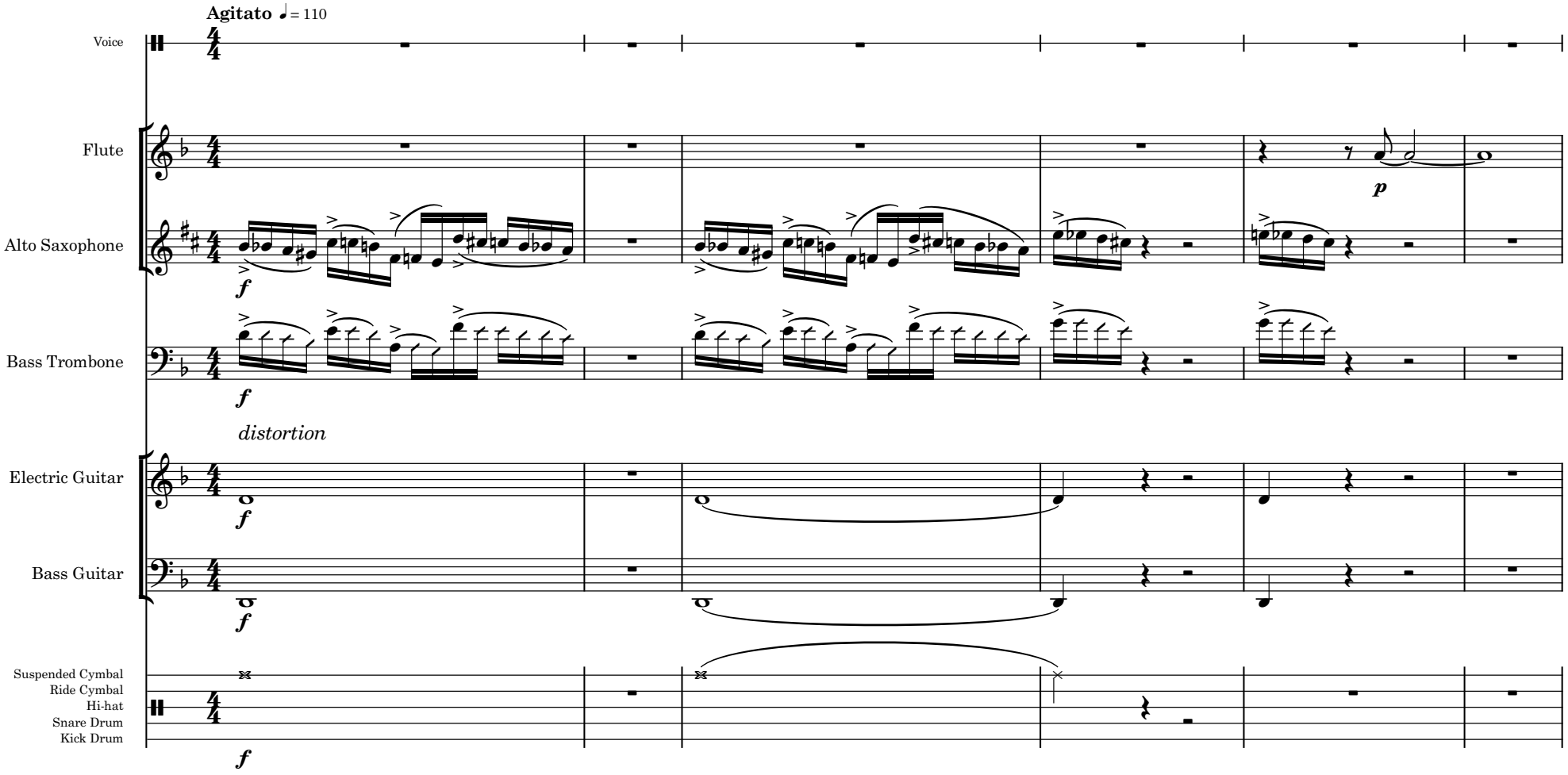

87
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


92
Fl.
A. Sax.
pp
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

4. Red Rebel 2


2
Our bodies speak of their own pulsing rhythms,
Their sense of rightness, their animal needs.
V.
Fl.
A. Sax.
gliss.
B. Tbn
E. Gtr
B. Gtr
Perc.

5. No right



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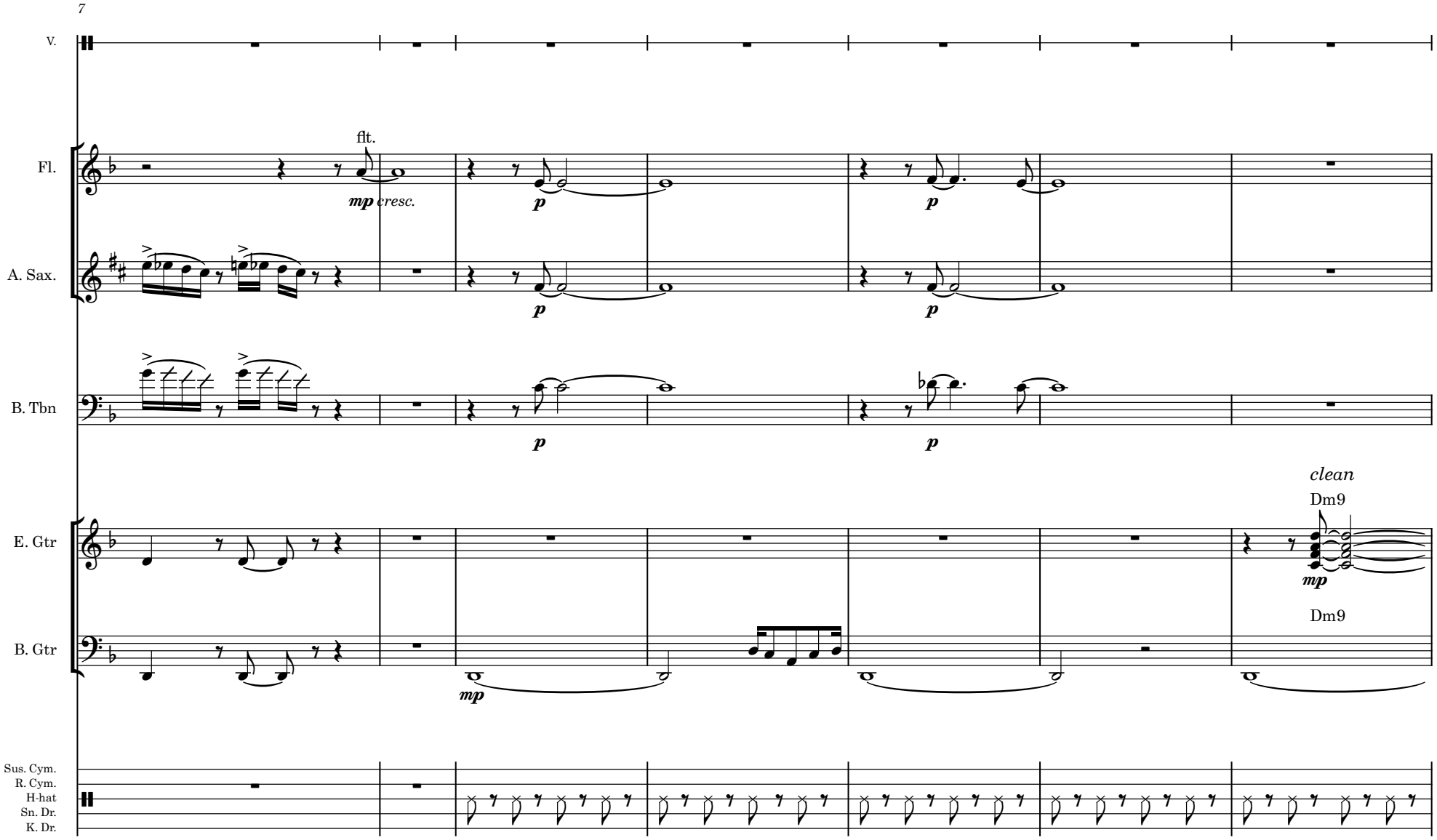
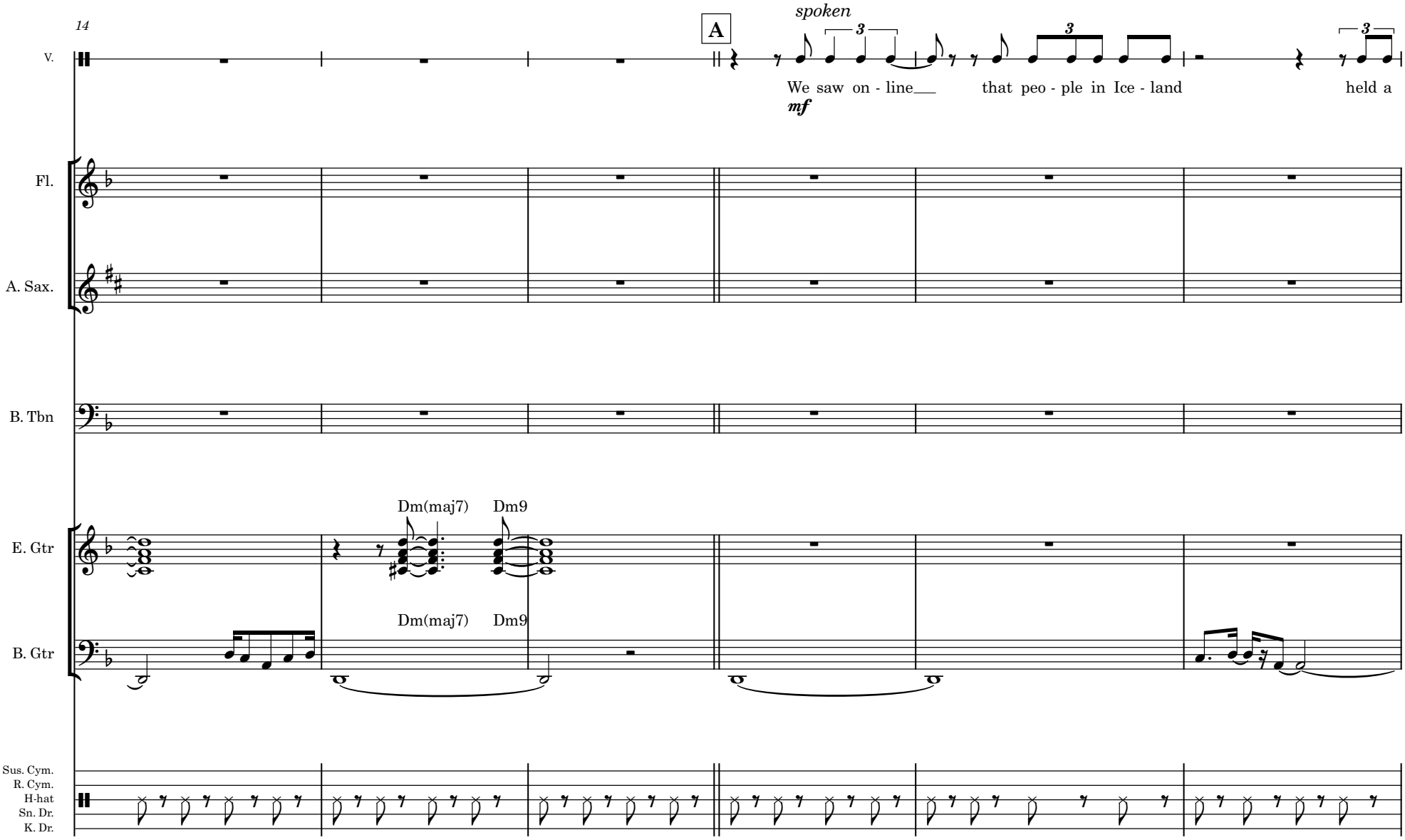
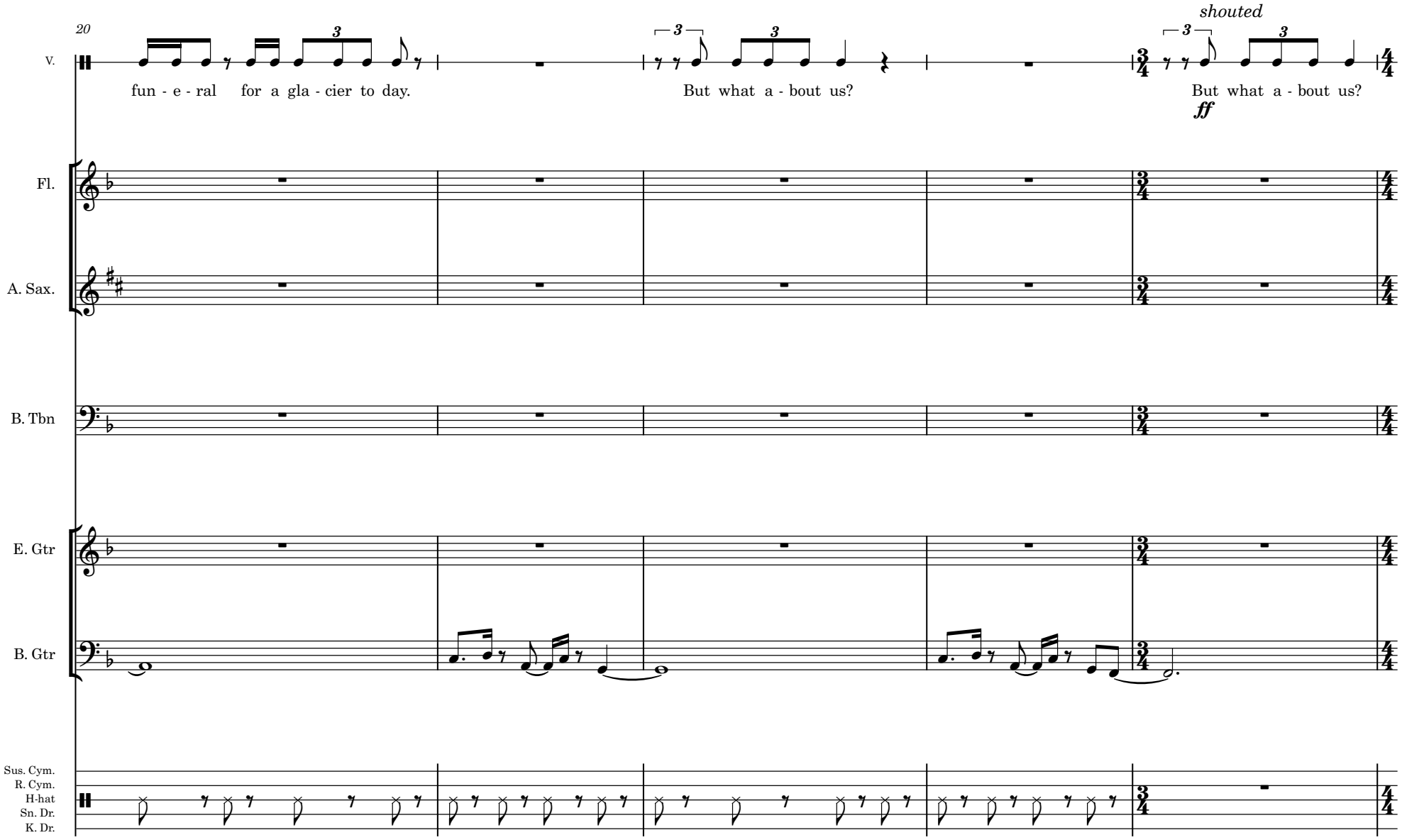
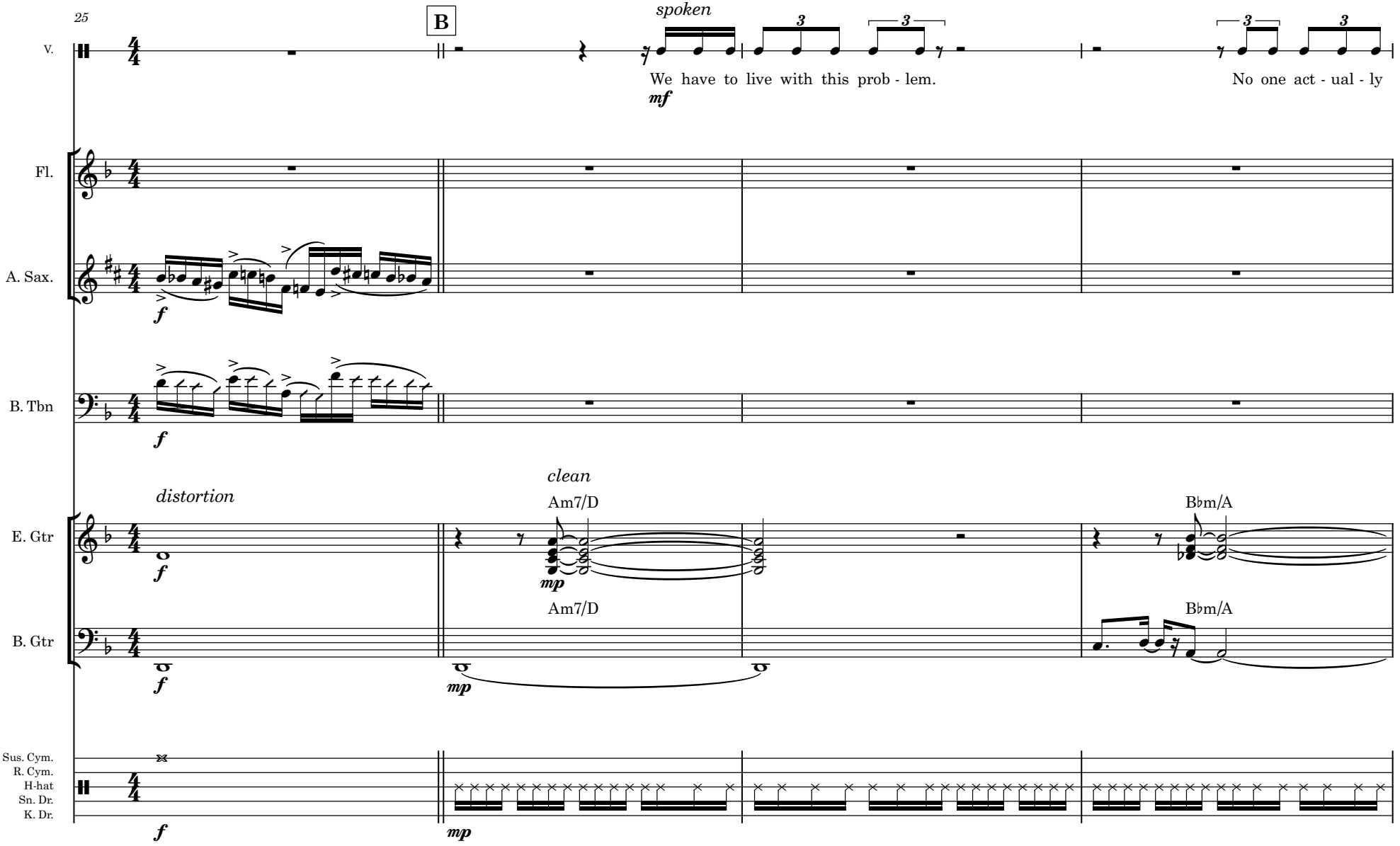
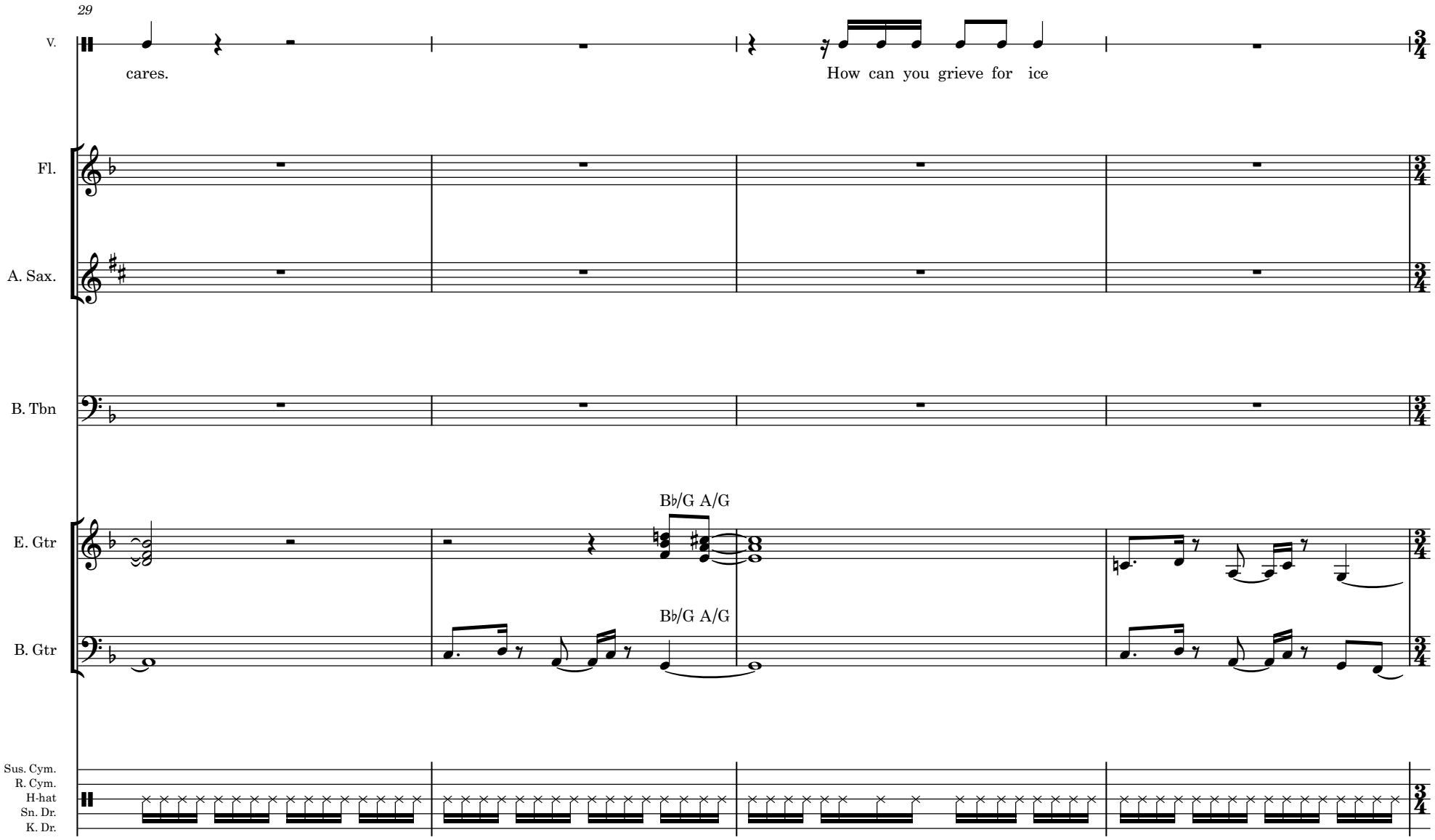
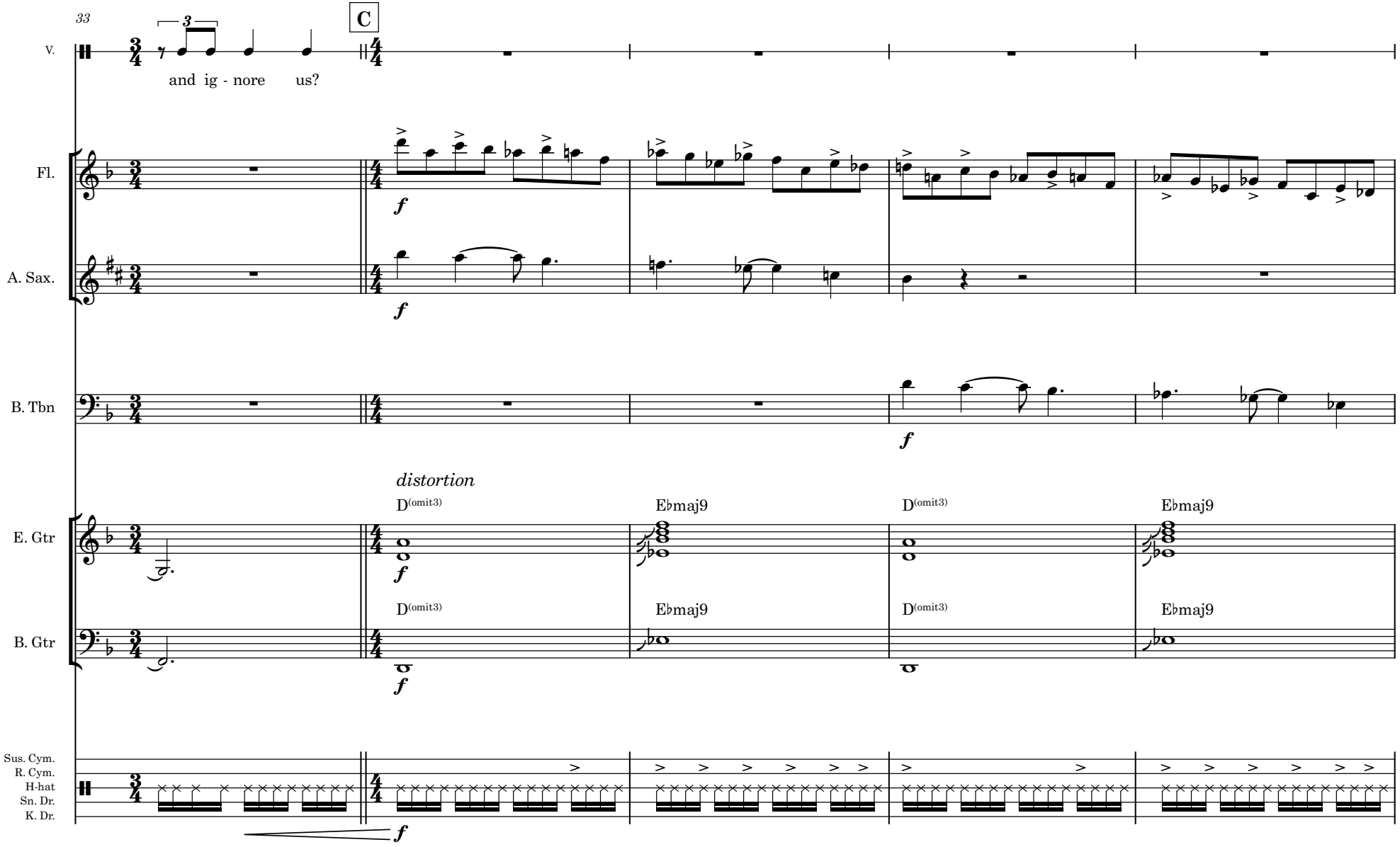

7
V.
Fl.
flt.
mp cresc.
p
A. Sax.
B. Tbn
E. Gtr
clean
Dm9
mp
Dm9
B. Gtr
mp
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

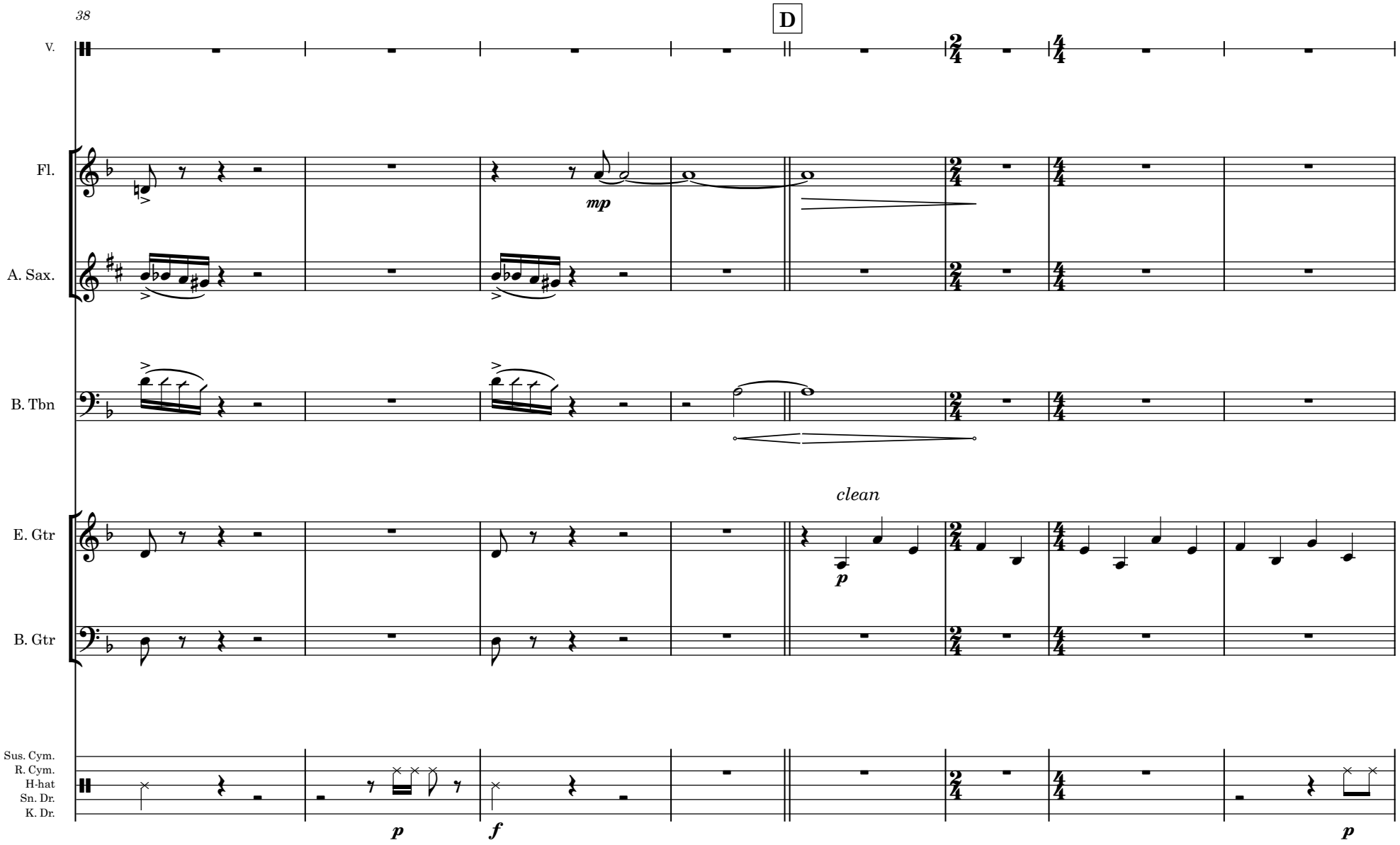

14
A
spoken
3
3
3
V.
We saw on - line___ that peo - ple in Ice - land held a
mf
Fl.
A. Sax.
B. Tbn
Dm(maj7) Dm9
E. Gtr
Dm(maj7) Dm9
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

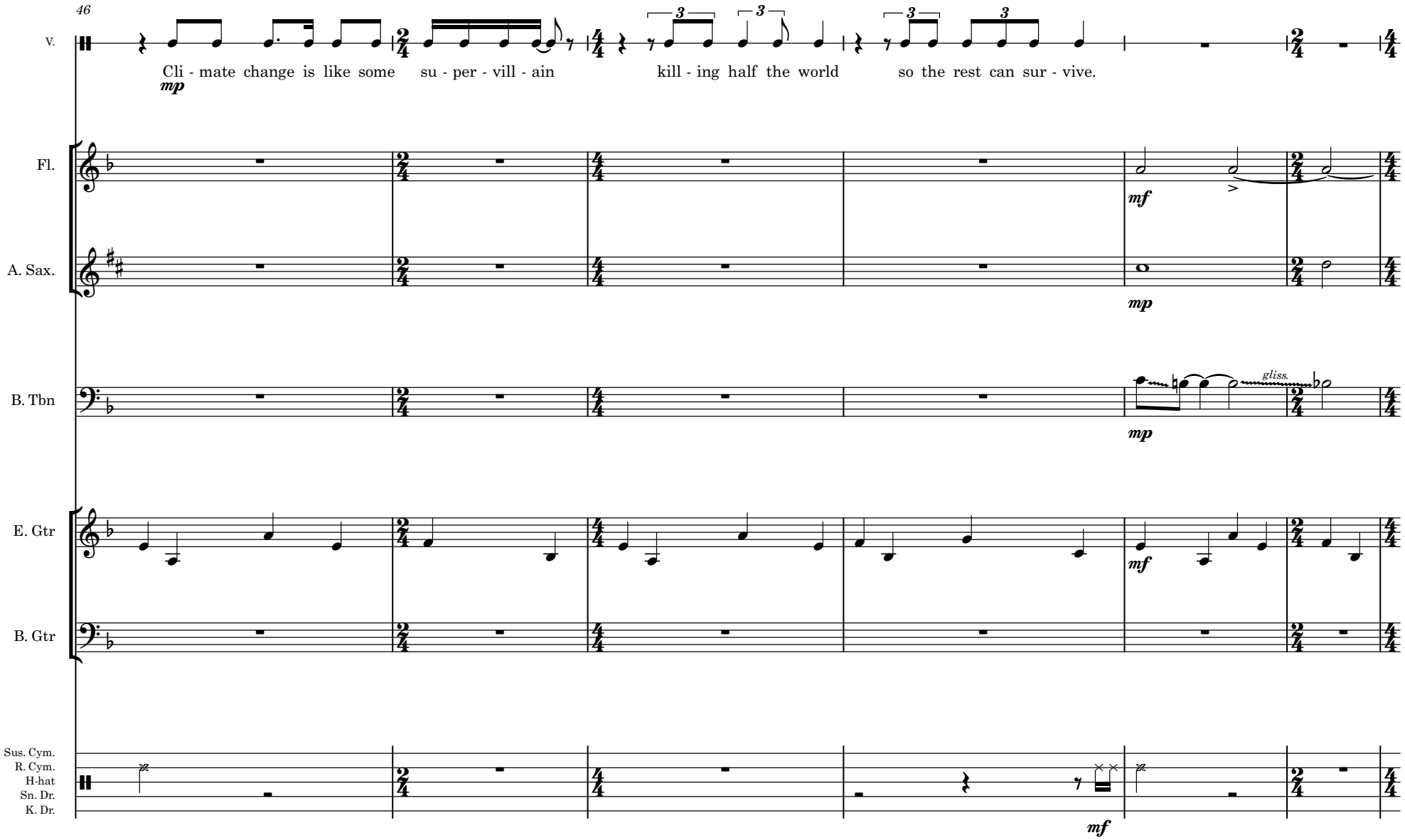

20
V.
fun - e - ral for a gla - cier to day.
But what a - bout us?
shouted
ff
But what a - bout us?
Fl.
A. Sax.
B. Tbn
E. Gtr
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

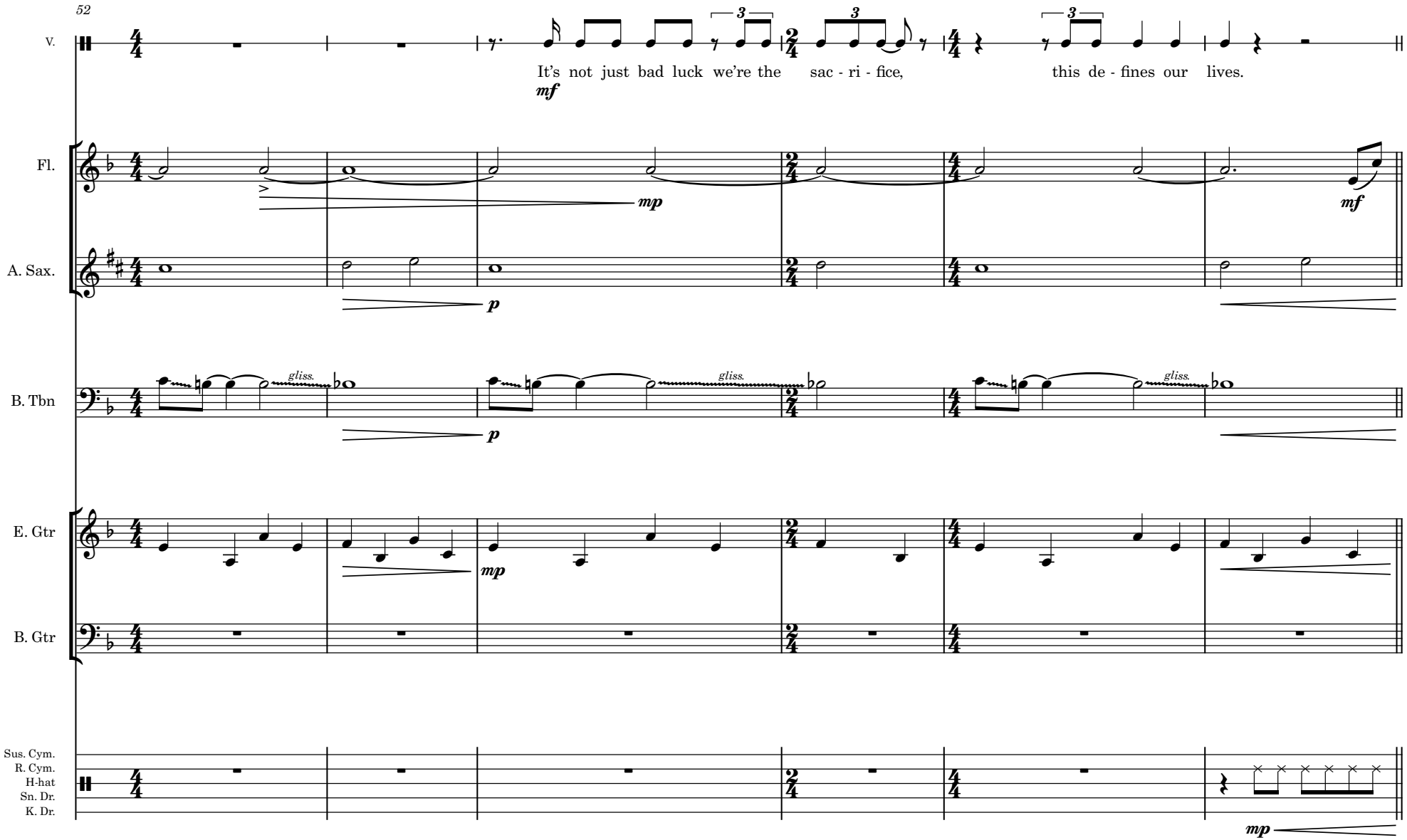

25
B
spoken
V.
We have to live with this prob - lem.
mf
No one act - ual - ly
Fl.
A. Sax.
f
B. Tbn
f
distortion
clean
Am7/D
Bbm/A
E. Gtr
f
mp
Am7/D
Bbm/A
B. Gtr
f
mp
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
f
mp

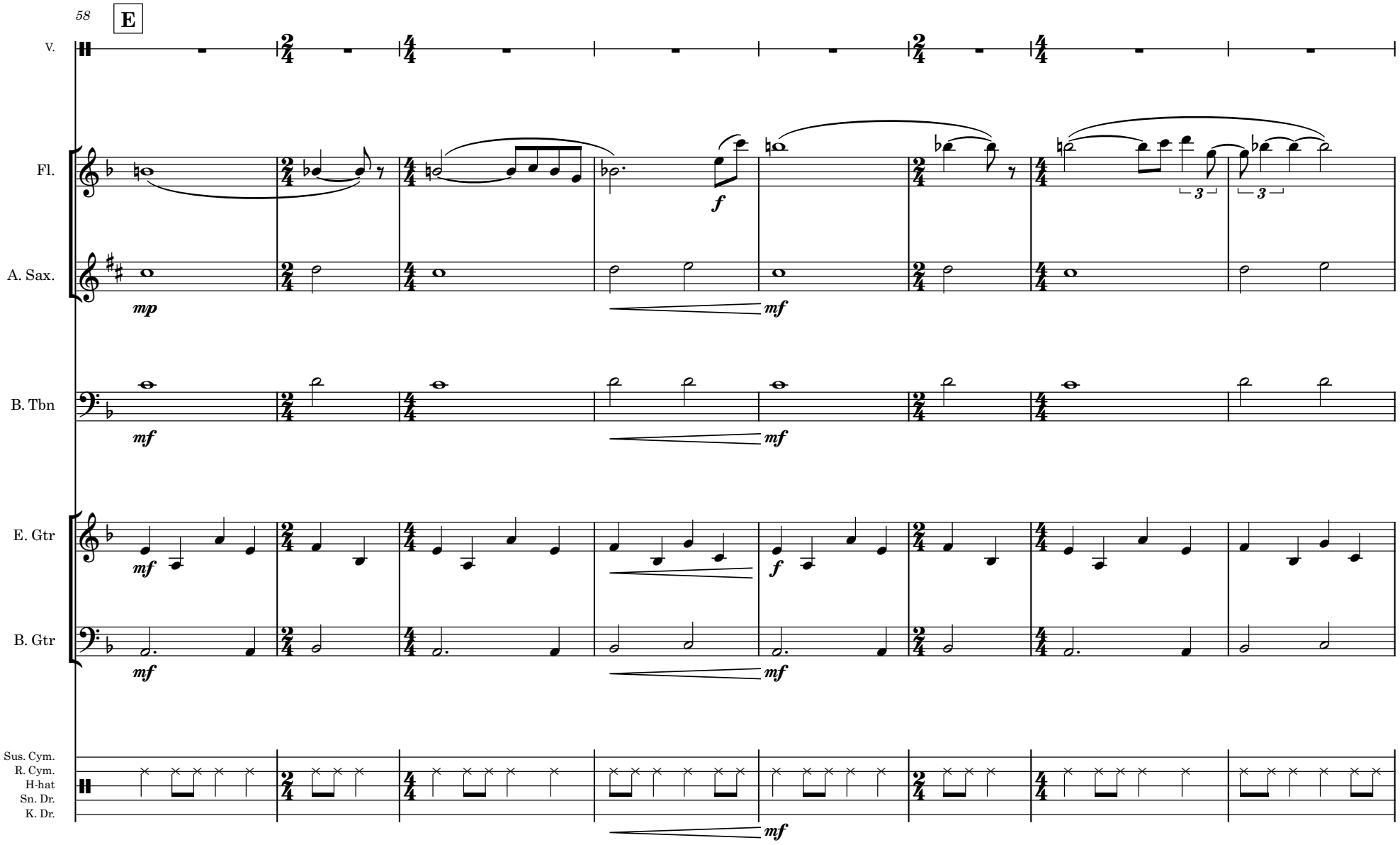

29
V.
cares.
How can you grieve for ice
Fl.
A. Sax.
B. Tbn
E. Gtr
B♭/G A/G
B. Gtr
B♭/G A/G
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

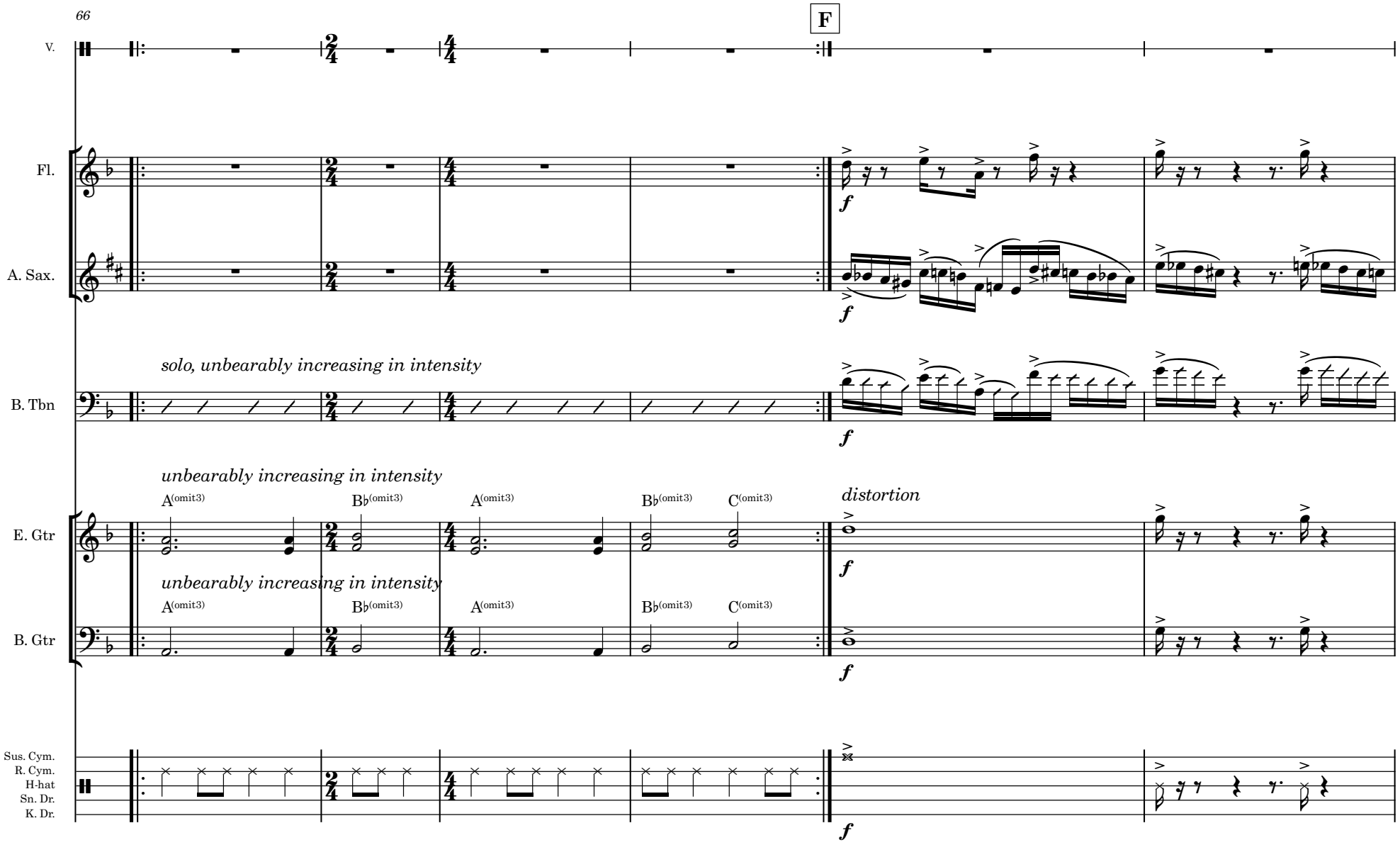

33
C
V.
and ig - nore us?
Fl.
A. Sax.
B. Tbn
distortion
E. Gtr
B. Gtr
D(omit3)
E♭maj9
D(omit3)
E♭maj9
D(omit3)
E♭maj9
D(omit3)
E♭maj9
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

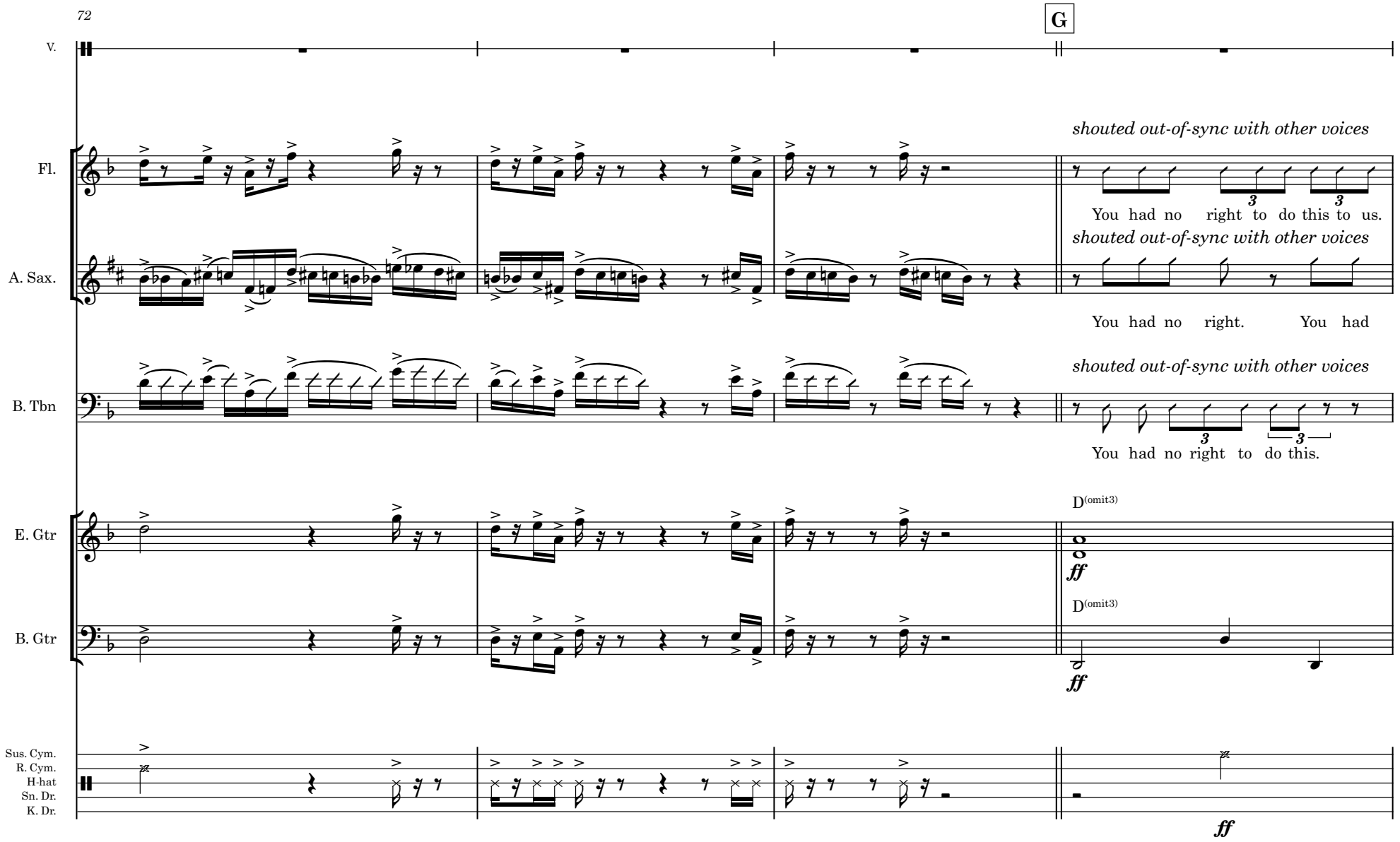

38
D
V.
Fl.
A. Sax.
B. Tbn
E. Gtr
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
mp
clean
p
p
f
p

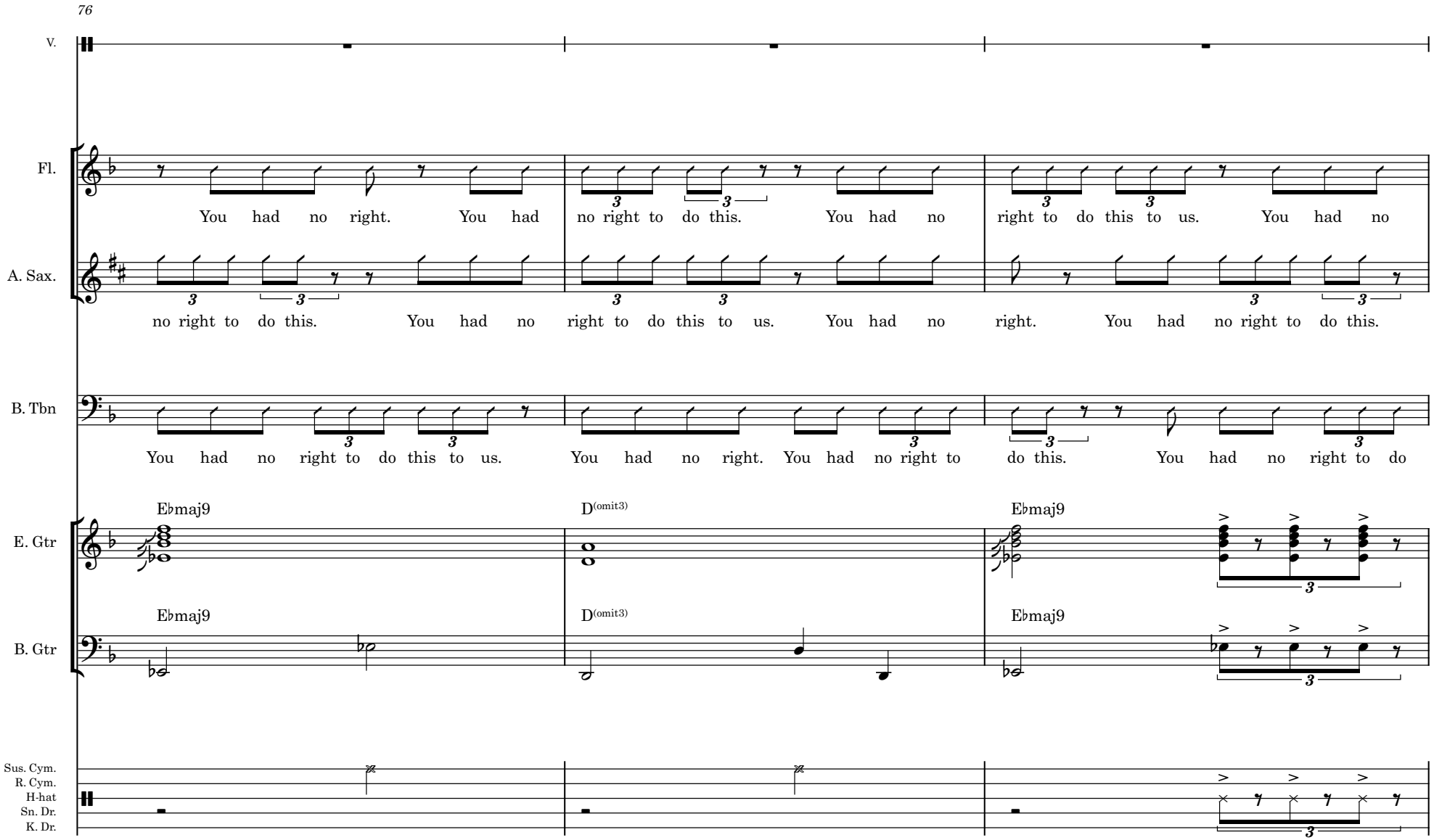

46
V.
Cli - mate change is like some su - per - vill - ain kill - ing half the world so the rest can sur - vive.
mp
Fl.
mf
A. Sax.
mp
B. Tbn
gliss.
mp
E. Gtr
mf
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
mf

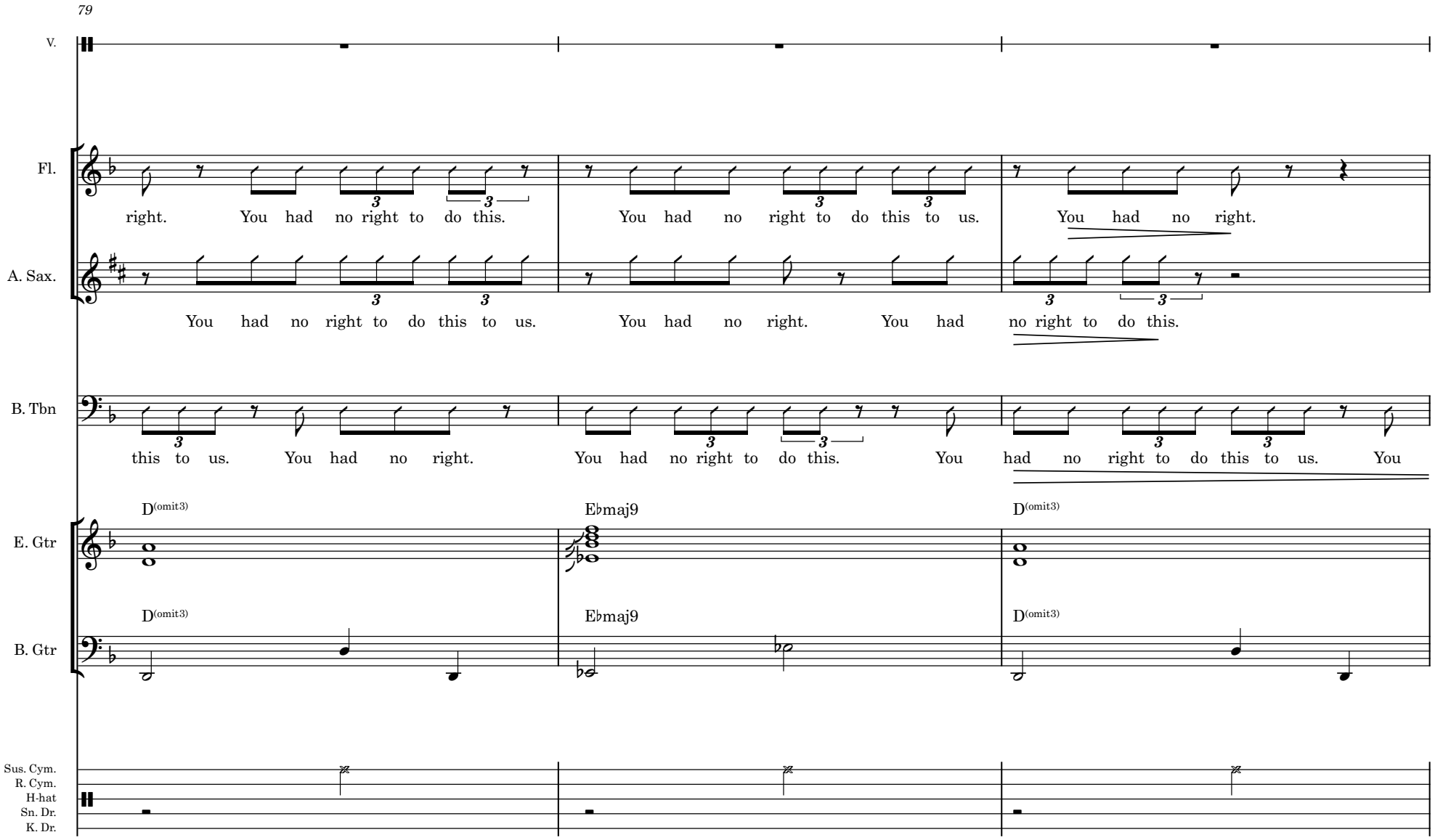

52
V.
It's not just bad luck we're the sac - ri - fice, this de - fines our lives.
mf
Fl.
mp
mf
A. Sax.
p
B. Tbn
gliss.
gliss.
gliss.
p
E. Gtr
mp
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
mp


58
E
V.
Fl.
A. Sax.
B. Tbn
E. Gtr
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
mp
mf
f
3


66
F
V.
Fl.
A. Sax.
solo, unbearably increasing in intensity
B. Tbn
unbearably increasing in intensity
A(omit3) B♭(omit3) A(omit3) B♭(omit3) C(omit3)
distortion
E. Gtr
unbearably increasing in intensity
A(omit3) B♭(omit3) A(omit3) B♭(omit3) C(omit3)
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
f

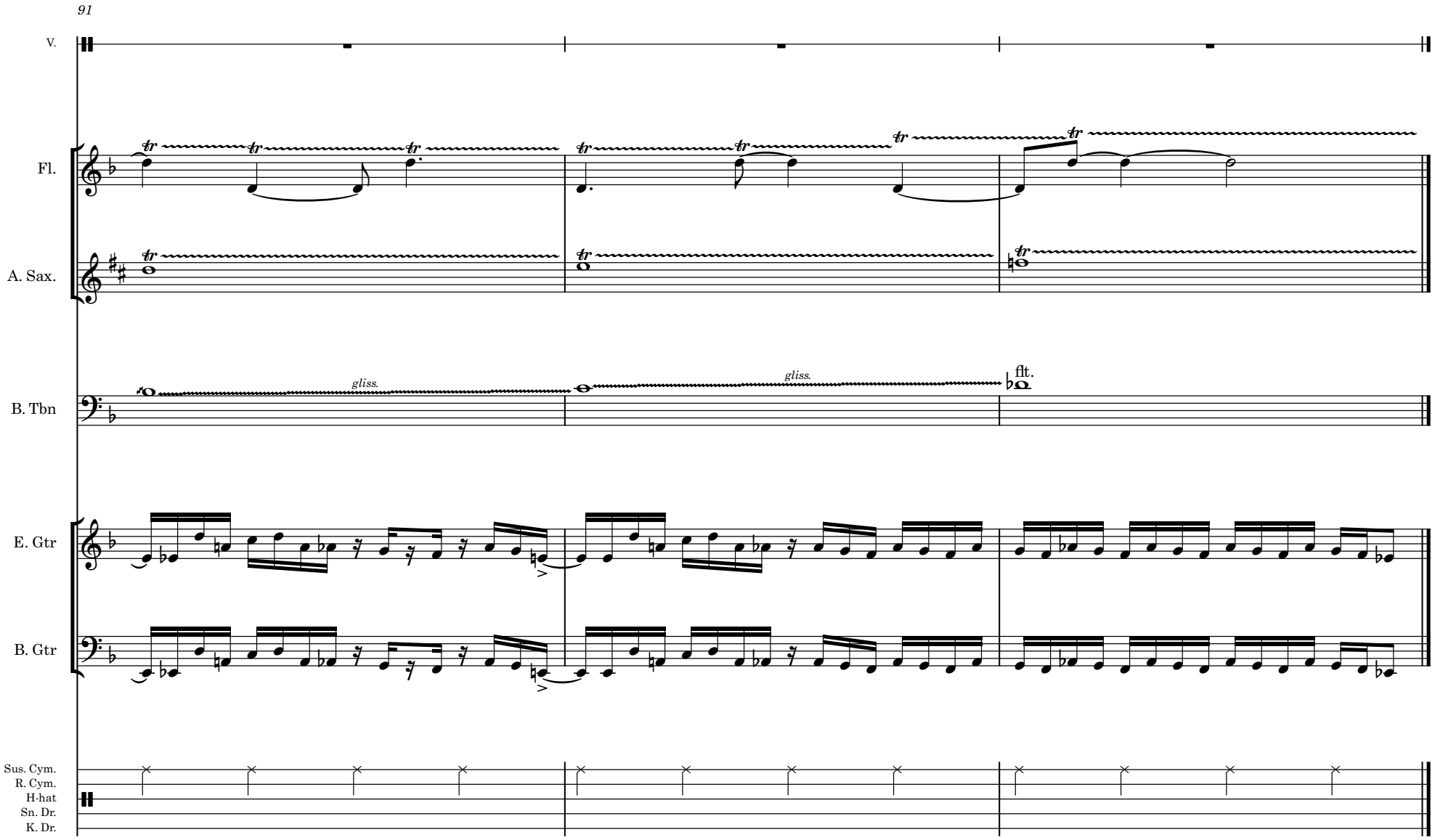

72
G
V.
Fl.
A. Sax.
B. Tbn
E. Gtr
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
shouted out-of-sync with other voices
You had no right to do this to us.
shouted out-of-sync with other voices
You had no right. You had
shouted out-of-sync with other voices
You had no right to do this.
D(omit3)
ff
D(omit3)
ff
ff


76
V.
Fl.
You had no right. You had no right to do this. You had no right to do this to us. You had no
A. Sax.
no right to do this. You had no right to do this to us. You had no right. You had no right to do this.
B. Tbn
You had no right to do this to us. You had no right. You had no right to do this. You had no right to do
E. Gtr
E♭maj9
D(omit3)
E♭maj9
B. Gtr
E♭maj9
D(omit3)
E♭maj9
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

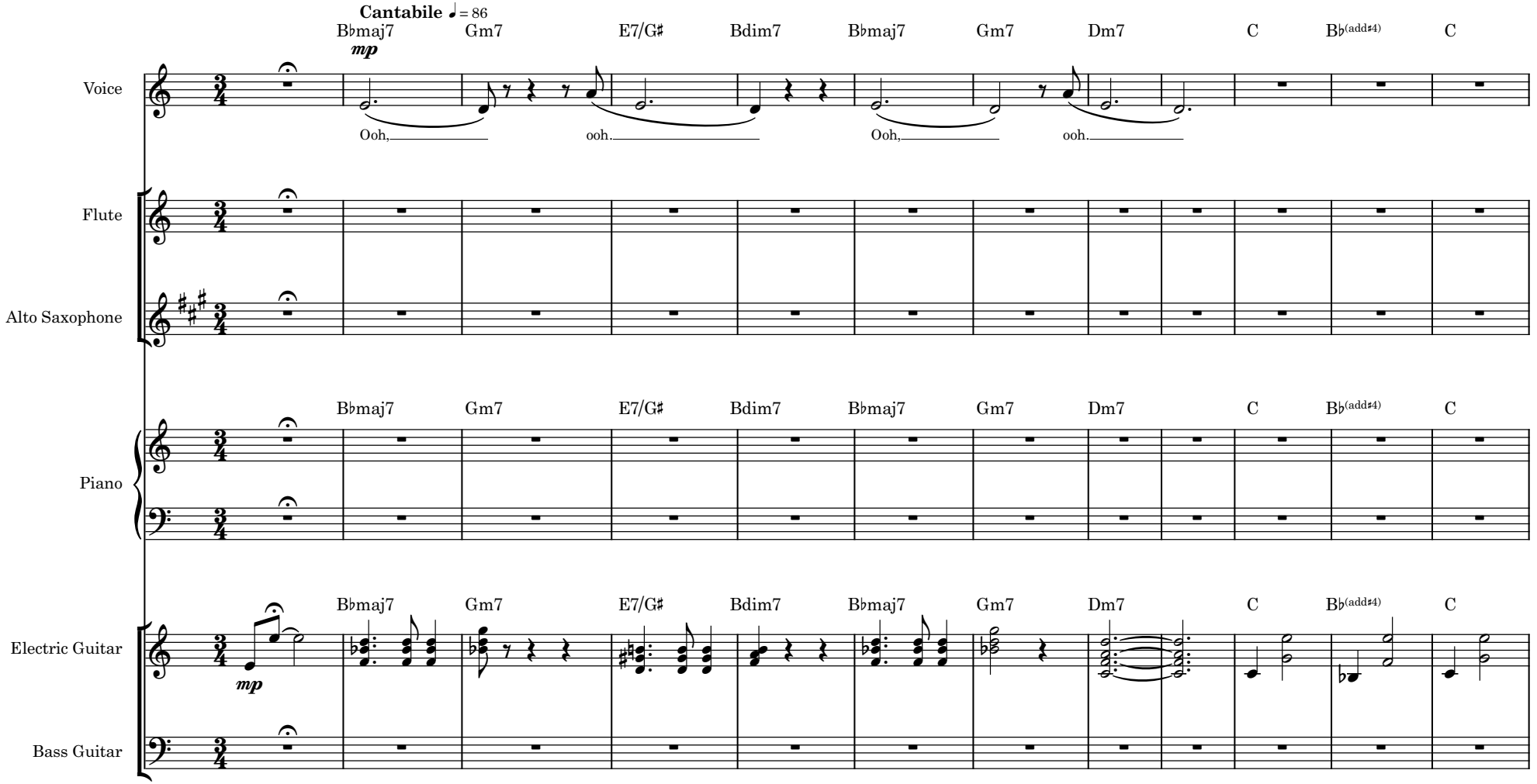

79
V.
Fl.
right. You had no right to do this. You had no right to do this to us. You had no right.
A. Sax.
You had no right to do this to us. You had no right. You had no right to do this.
B. Tbn
this to us. You had no right. You had no right to do this. You had no right to do this to us. You
E. Gtr
D(omit3) Eb maj9 D(omit3)
B. Gtr
D(omit3) Eb maj9 D(omit3)
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

free text (ominous): 5. No right
You spoilt the planet for children and animals,
now we're going to spoil it for you.
Adults have made the world a worse place

87
V.
Fl.
cresc.
A. Sax.
cresc.
B. Tbn
gliss.
gliss.
gliss.
gliss.
cresc.
E. Gtr
cresc.
B. Gtr
cresc.
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.
cresc.


91
V.
Fl.
A. Sax.
B. Tbn
gliss.
gliss.
flt.
E. Gtr
B. Gtr
Sus. Cym.
R. Cym.
H-hat
Sn. Dr.
K. Dr.

6. Let them be children



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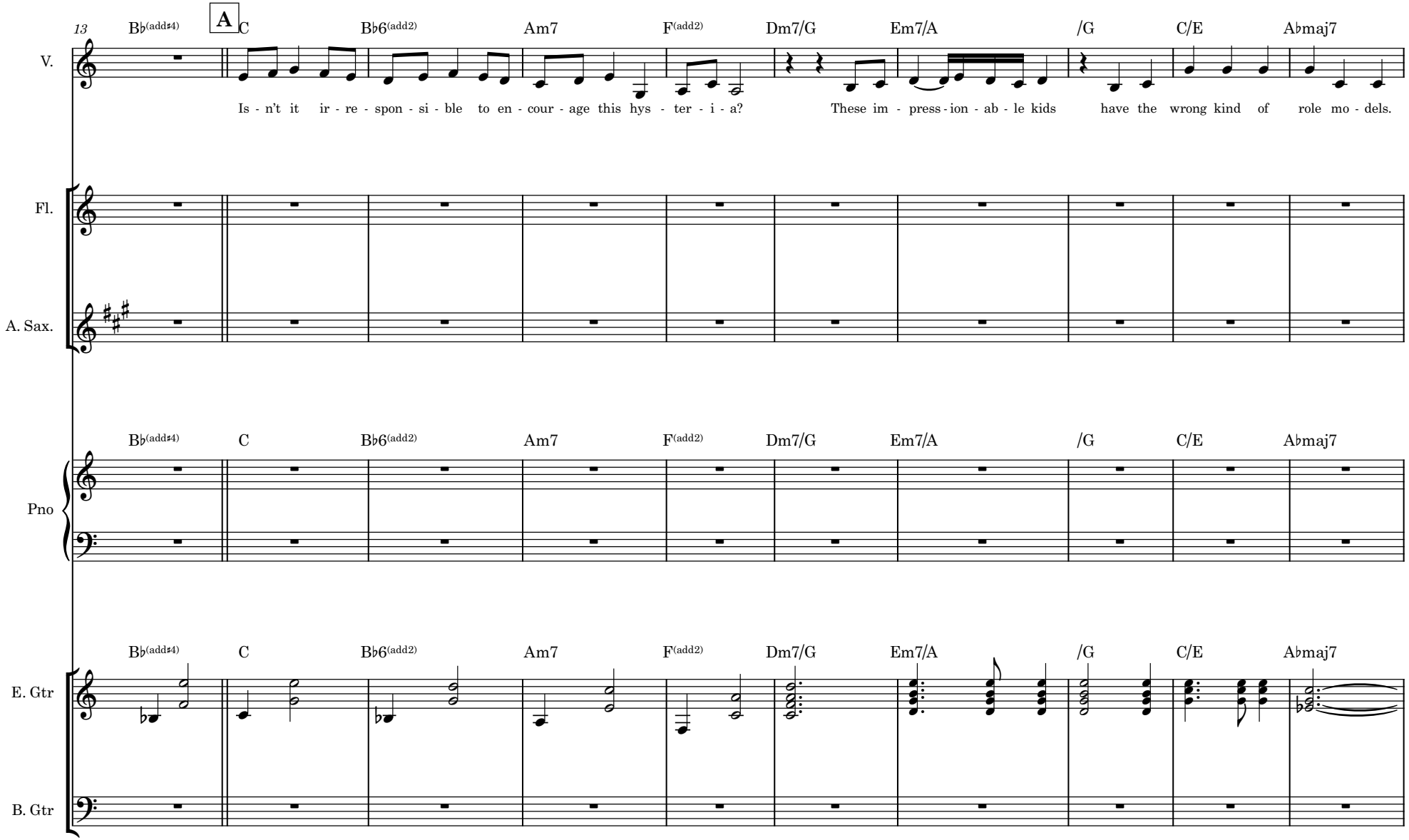
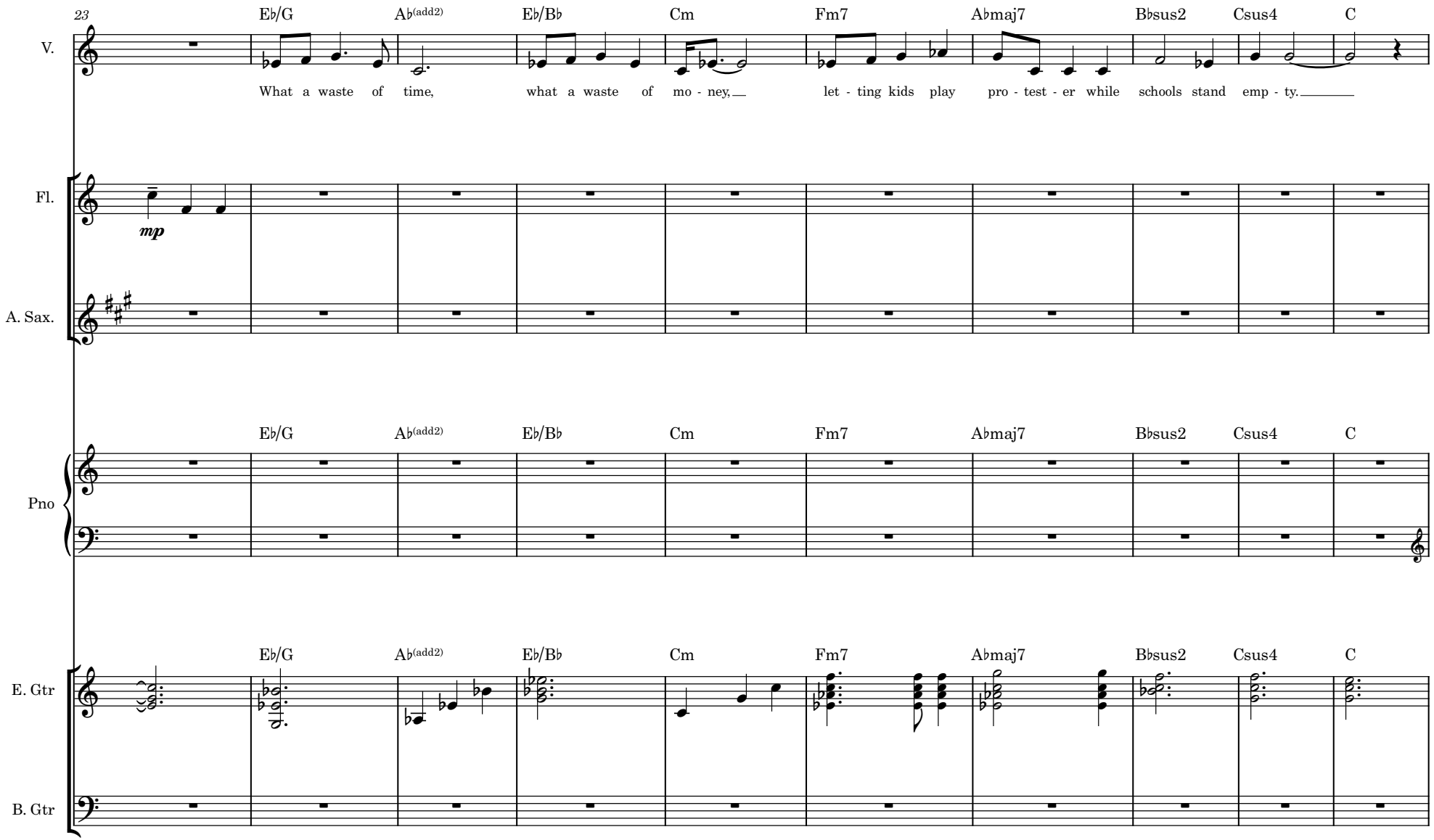
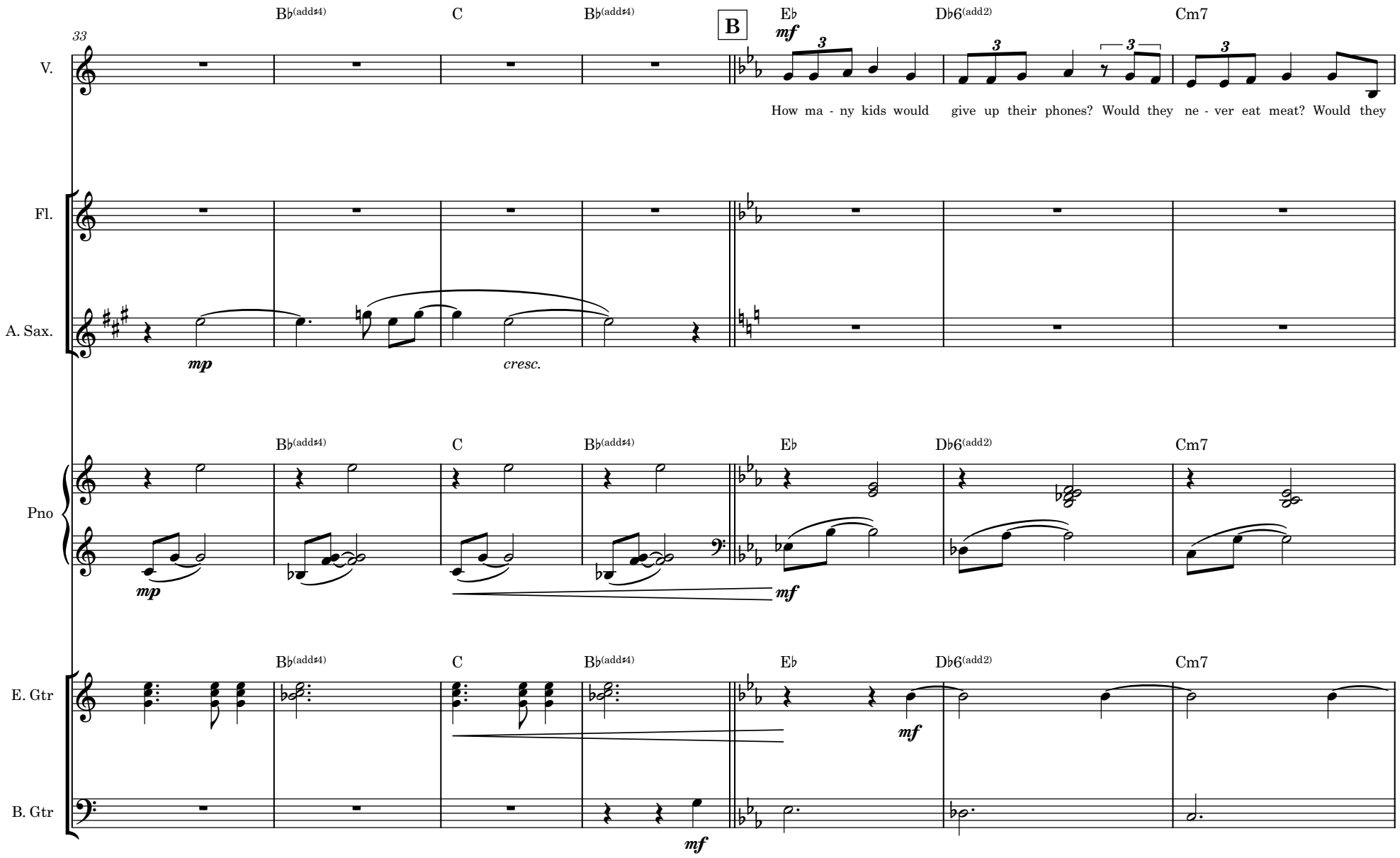
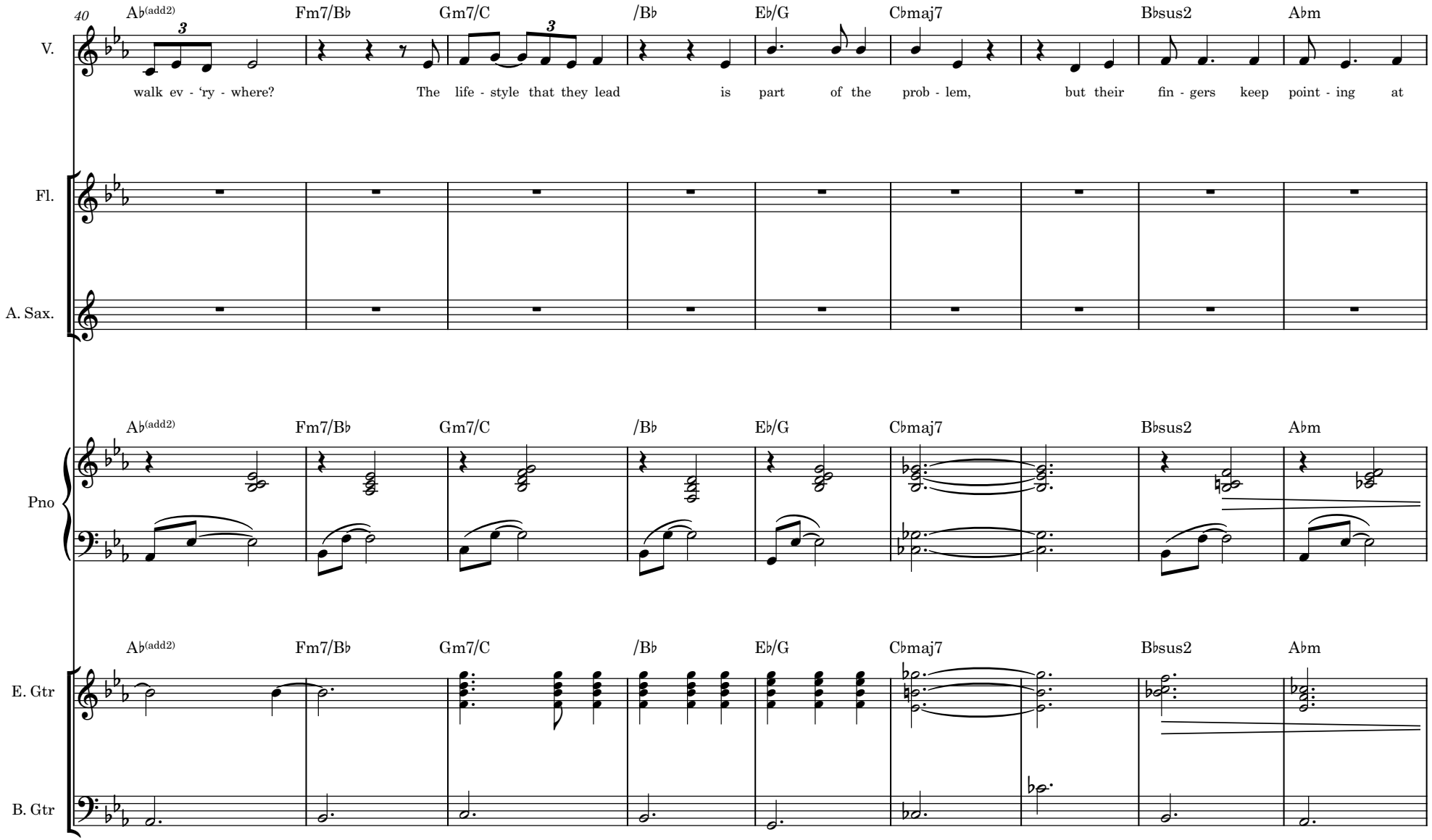
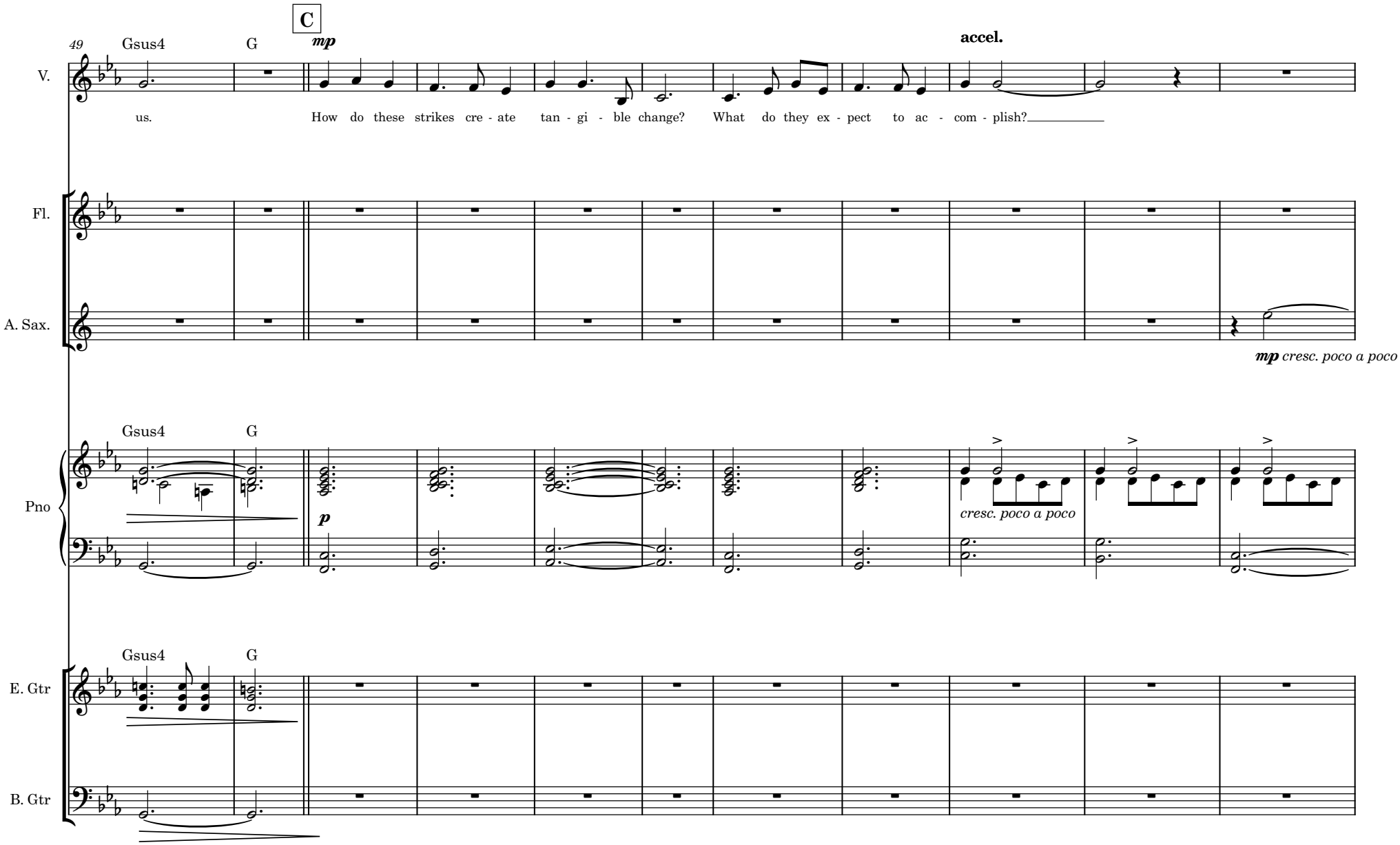
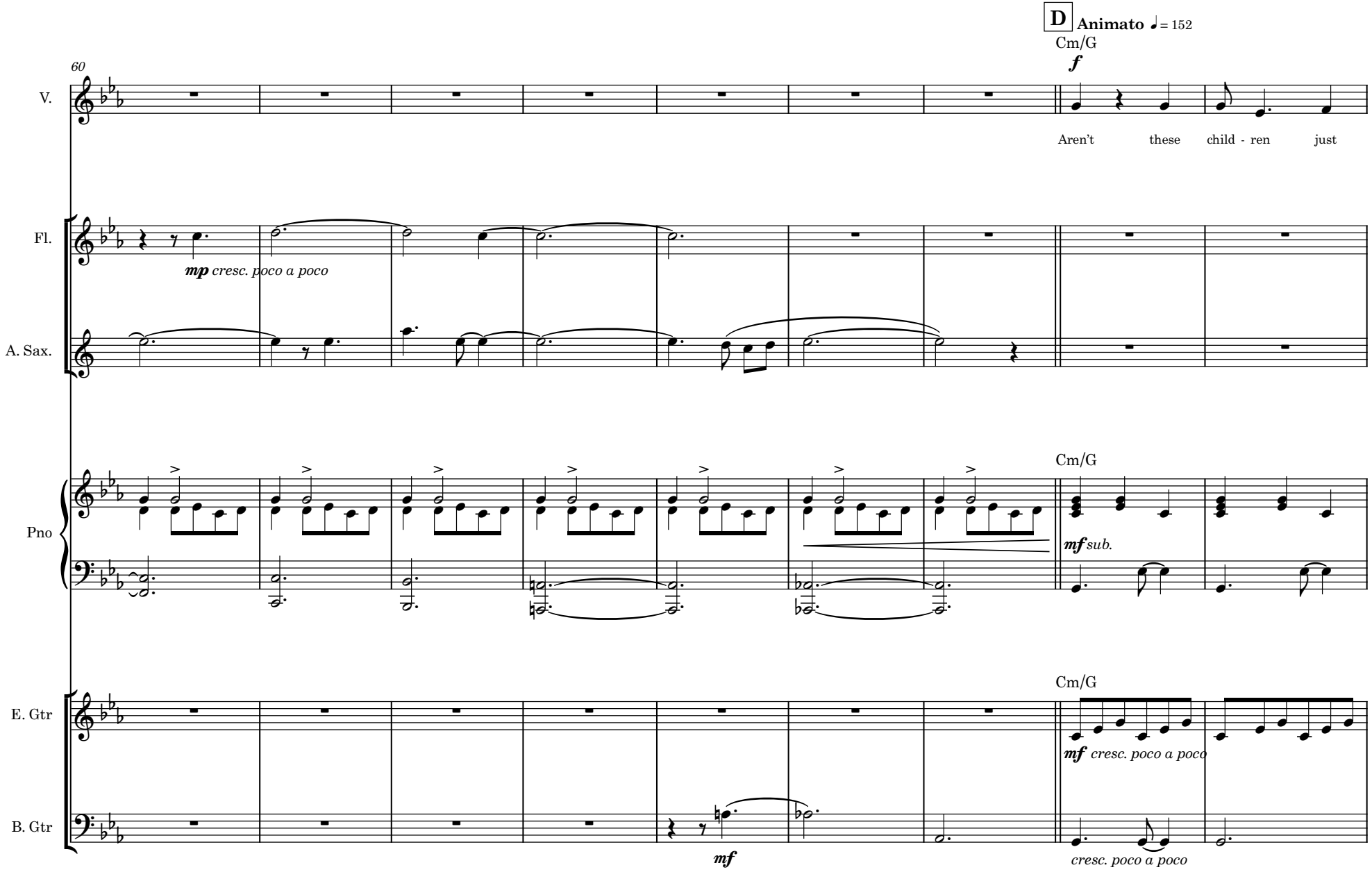

13
A
B♭(add♯4)
C
B♭6(add2)
Am7
F(add2)
Dm7/G
Em7/A
/G
C/E
A♭maj7
V.
Is - n't it ir - re - spon - si - ble to en - cour - age this hys - ter - i - a?
These im - press - ion - ab - le kids have the wrong kind of role mo - dels.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr

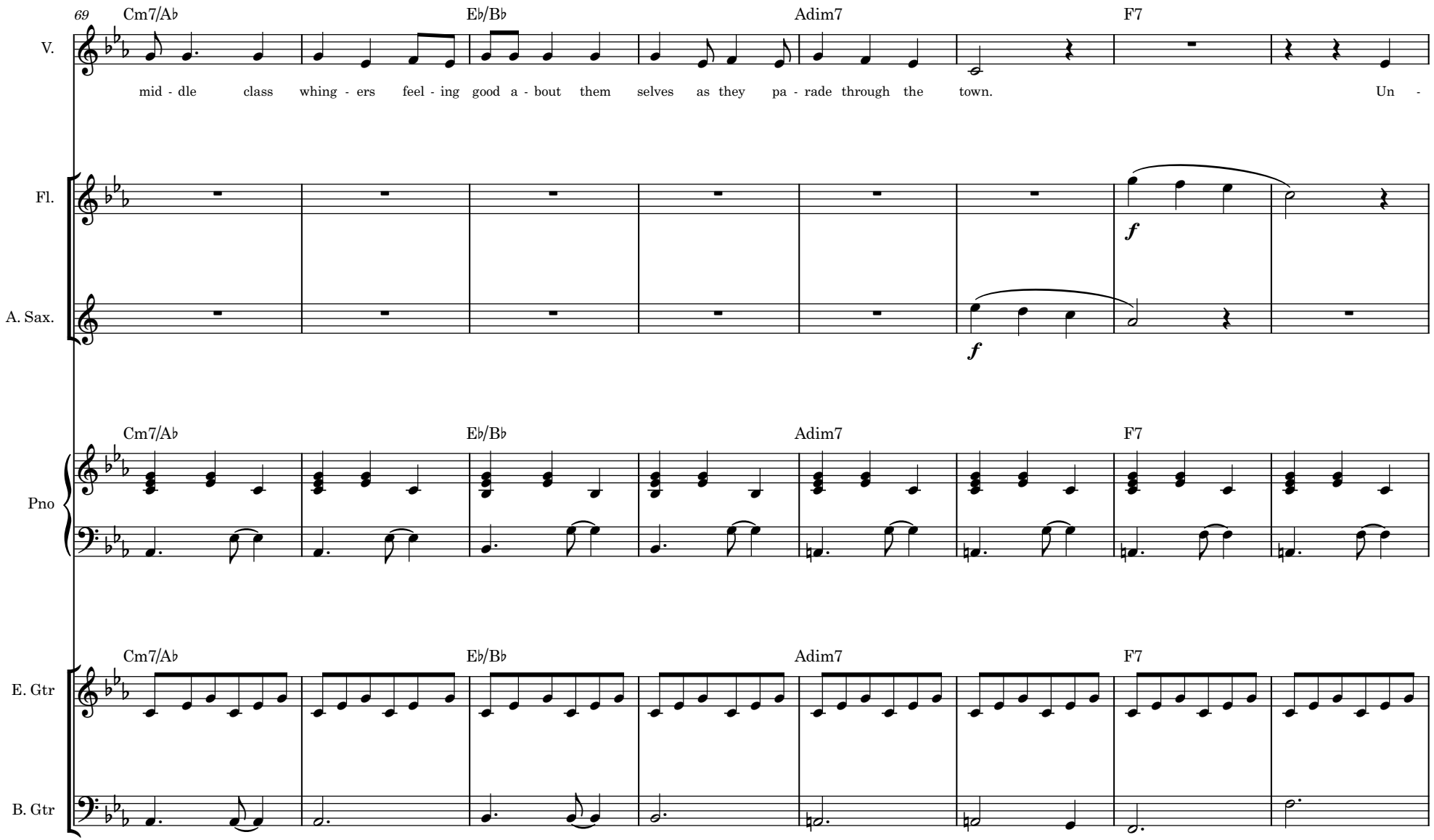

23
E♭/G
A♭(add2)
E♭/B♭
Cm
Fm7
A♭maj7
B♭sus2
Csus4
C
V.
What a waste of time, what a waste of mo - ney, let - ting kids play pro - test - er while schools stand emp - ty.
Fl.
mp
A. Sax.
Pno
E. Gtr
B. Gtr

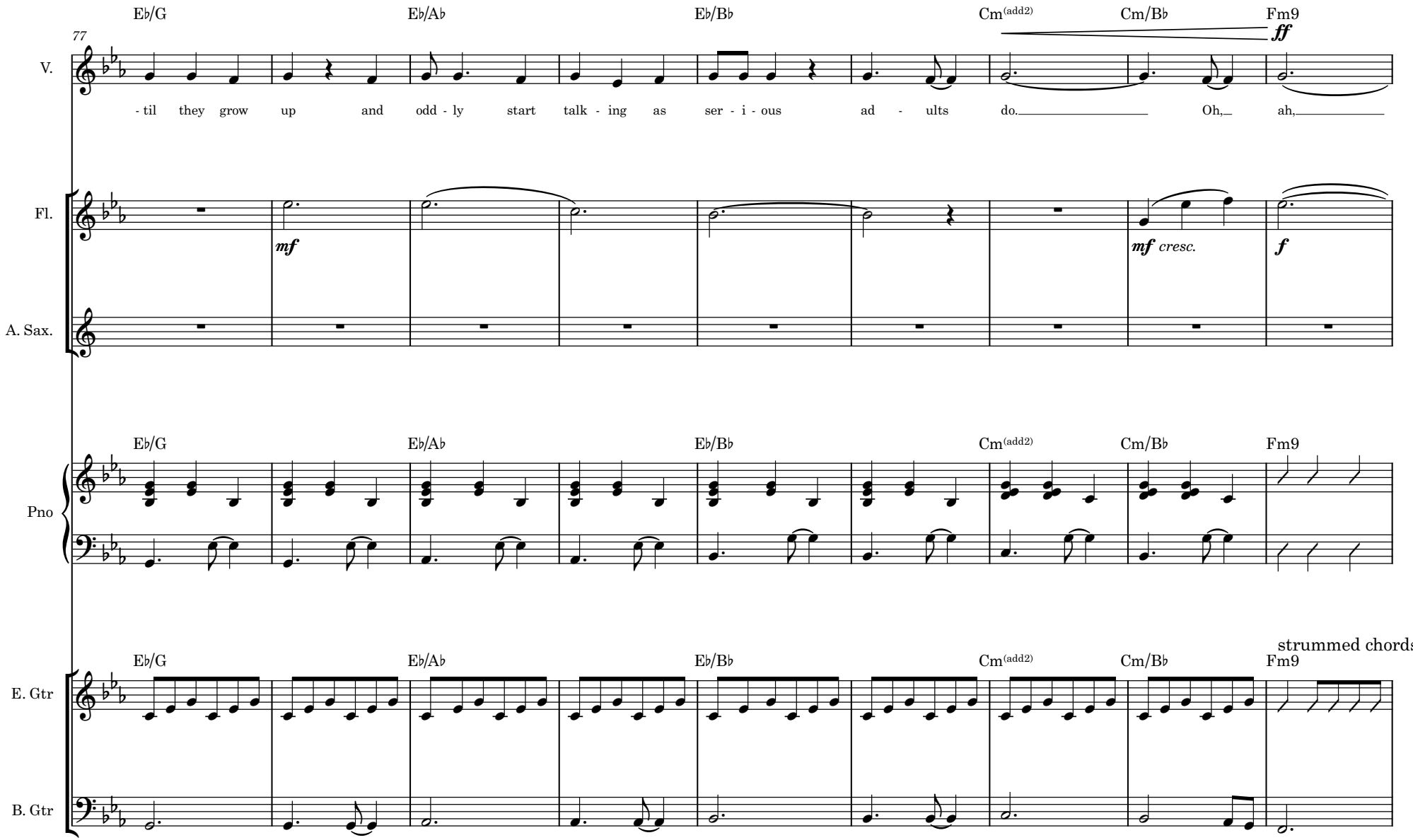

33
B♭(add♯4)
C
B♭(add♯4)
B
E♭
D♭6(add2)
Cm7
V.
mf
How ma - ny kids would give up their phones? Would they ne - ver eat meat? Would they
Fl.
A. Sax.
mp
cresc.
Pno
mp
mf
E. Gtr
mf
B. Gtr
mf

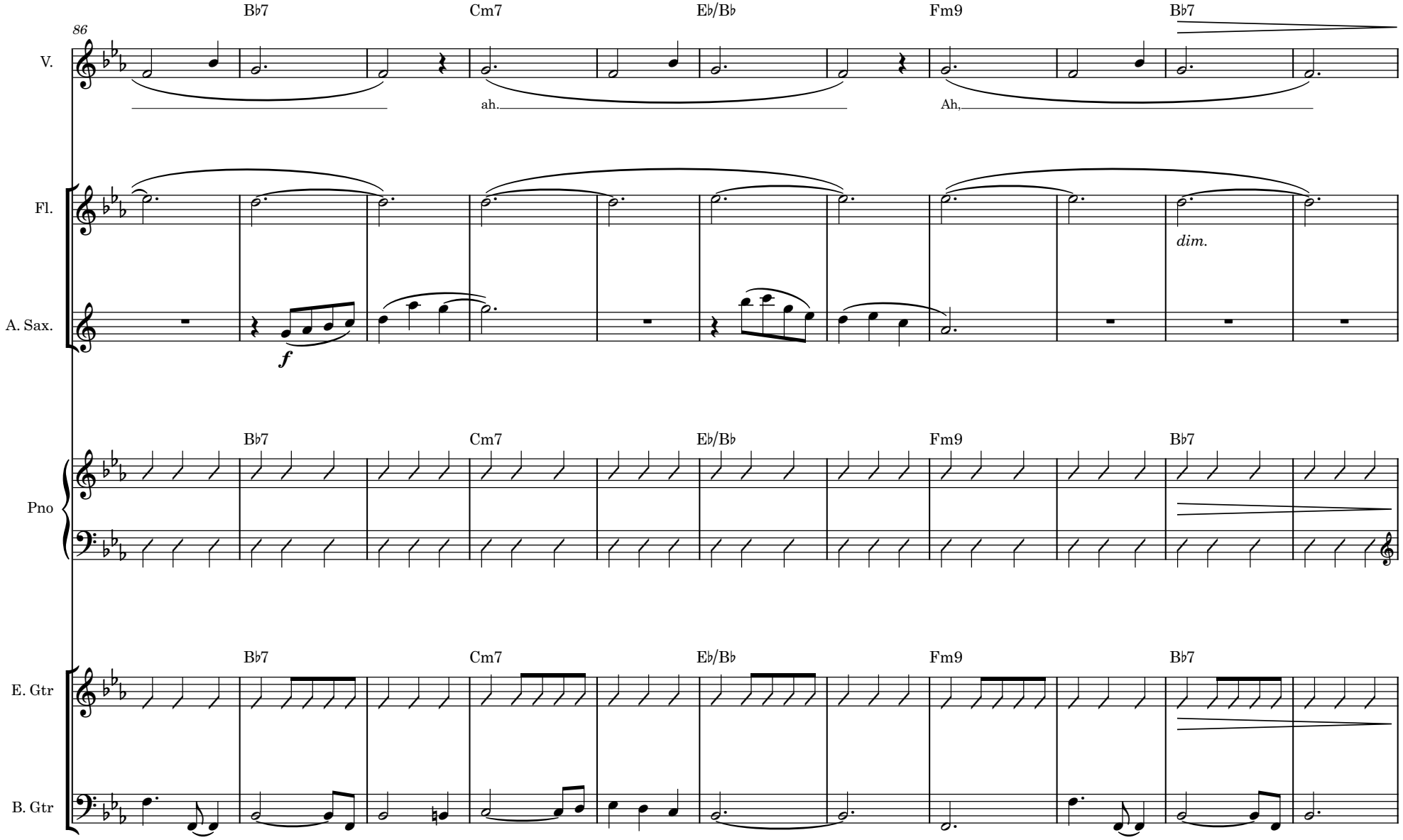

40
A♭(add2)
Fm7/B♭
Gm7/C
/B♭
E♭/G
C♭maj7
B♭sus2
A♭m
V.
walk ev - 'ry - where? The life - style that they lead is part of the prob - lem, but their fin - gers keep point - ing at
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr

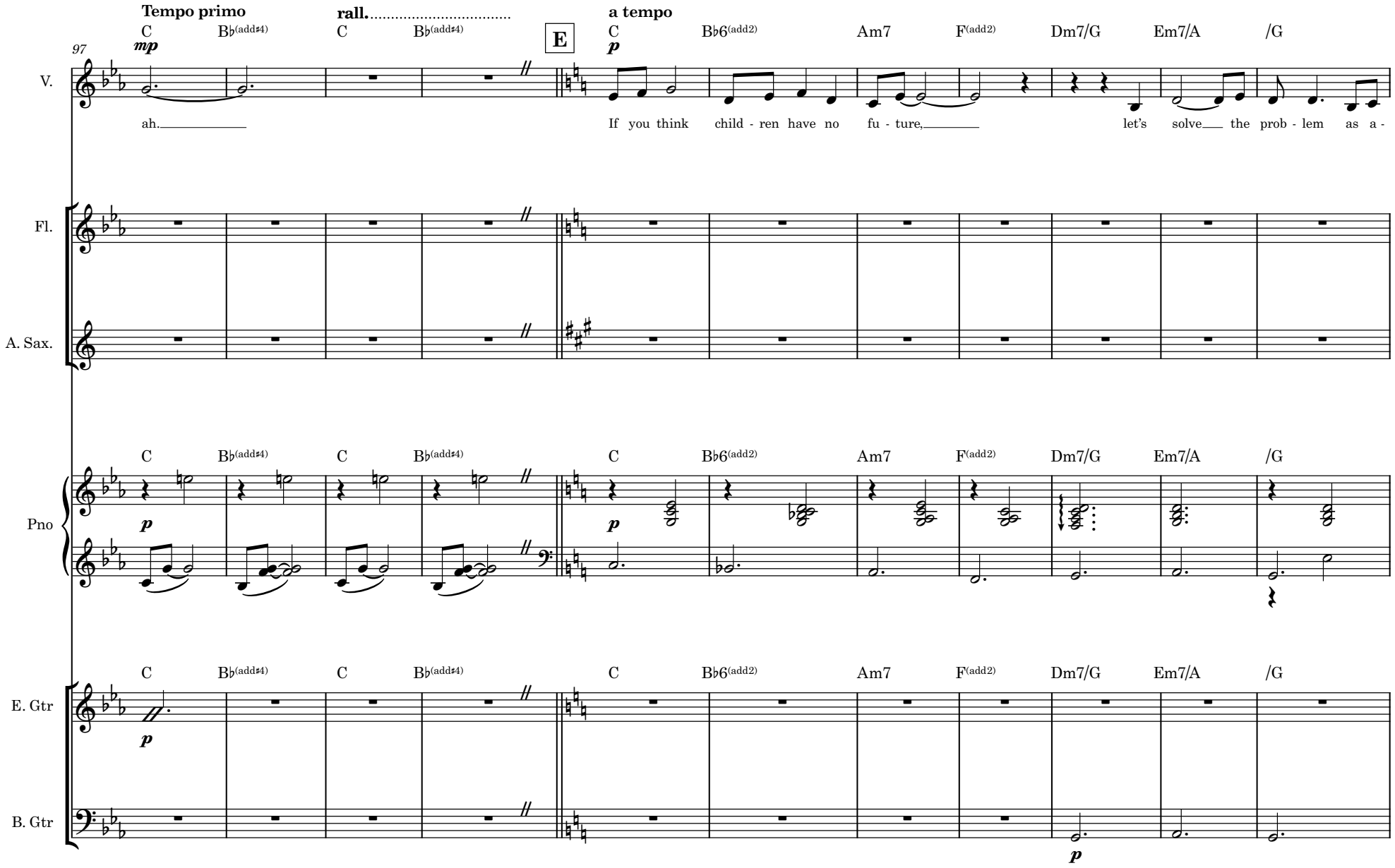

C
49
Gsus4
G
mp
accel.
V.
us.
How do these strikes cre - ate tan - gi - ble change? What do they ex - pect to ac - com - plish?
Fl.
A. Sax.
mp cresc. poco a poco
Pno
p
cresc. poco a poco
E. Gtr
B. Gtr

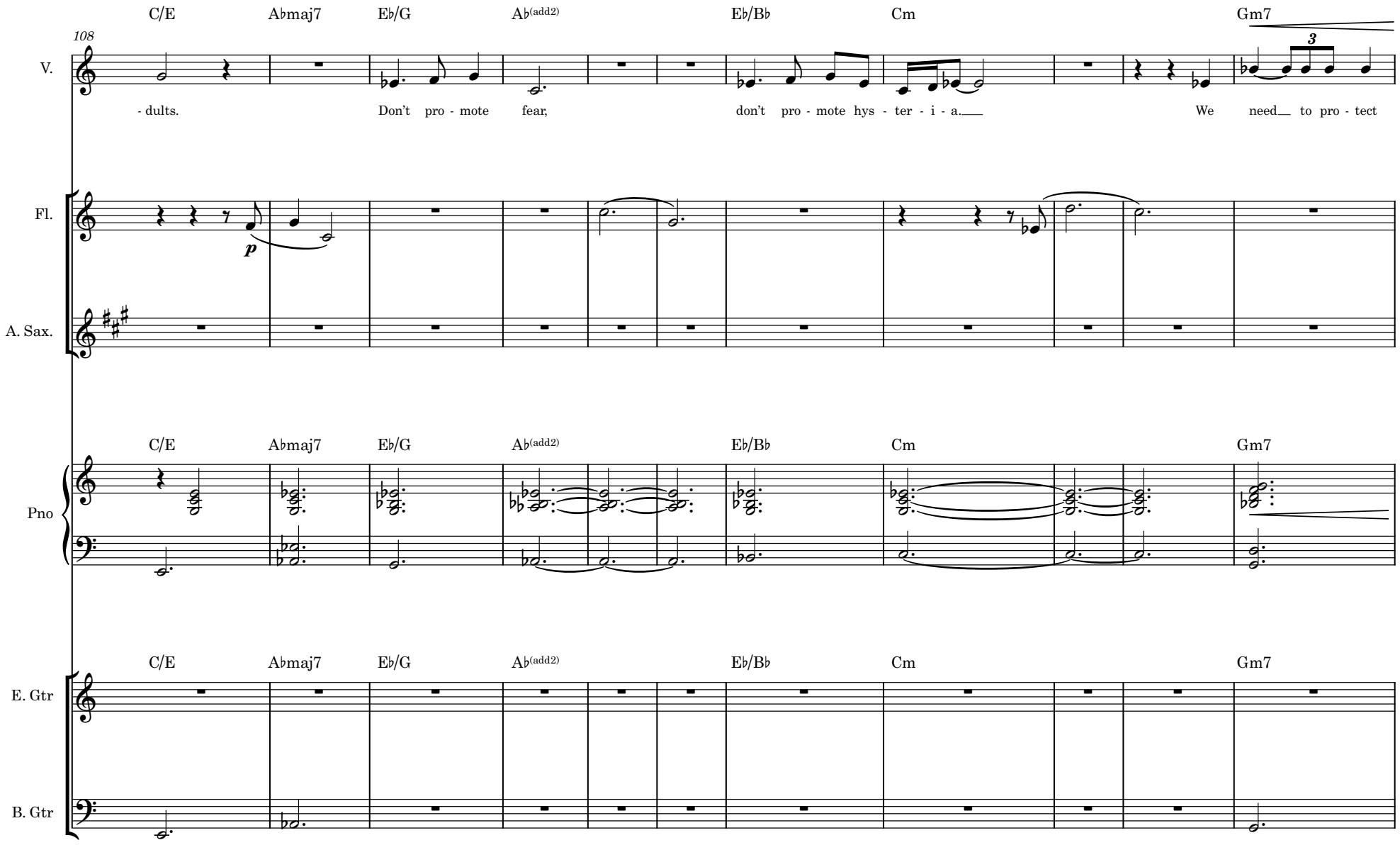

D
Animato ♩= 152
60
V.
Cm/G
f
Aren't these child - ren just
Fl.
mp cresc. poco a poco
A. Sax.
Pno
Cm/G
mf sub.
E. Gtr
Cm/G
mf cresc. poco a poco
B. Gtr
mf
cresc. poco a poco

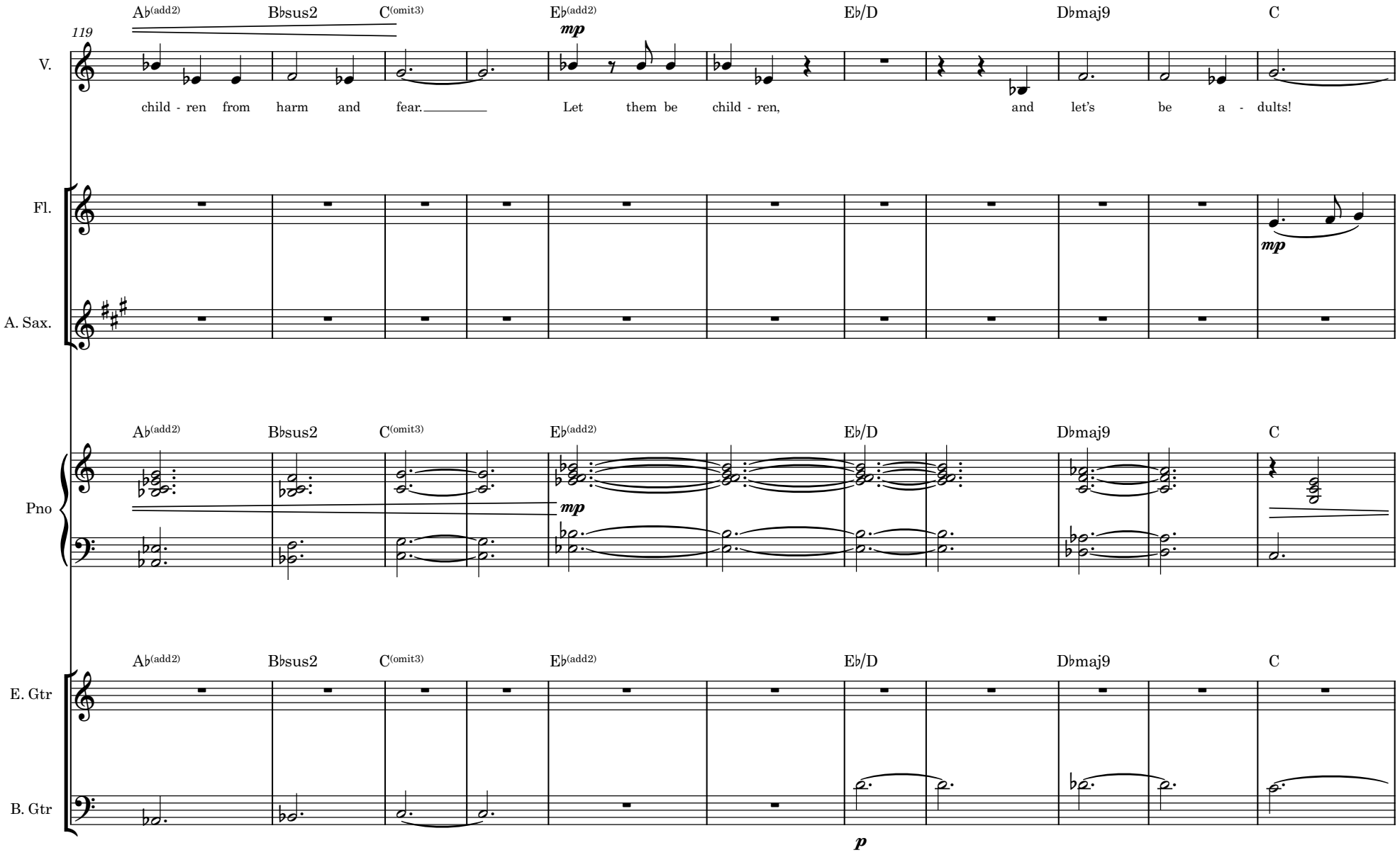

69
Cm7/A♭
E♭/B♭
Adim7
F7
V.
mid - dle class whing - ers feel - ing good a - bout them selves as they pa - rade through the town. Un -
Fl.
A. Sax.
f
f
Pno
E. Gtr
B. Gtr

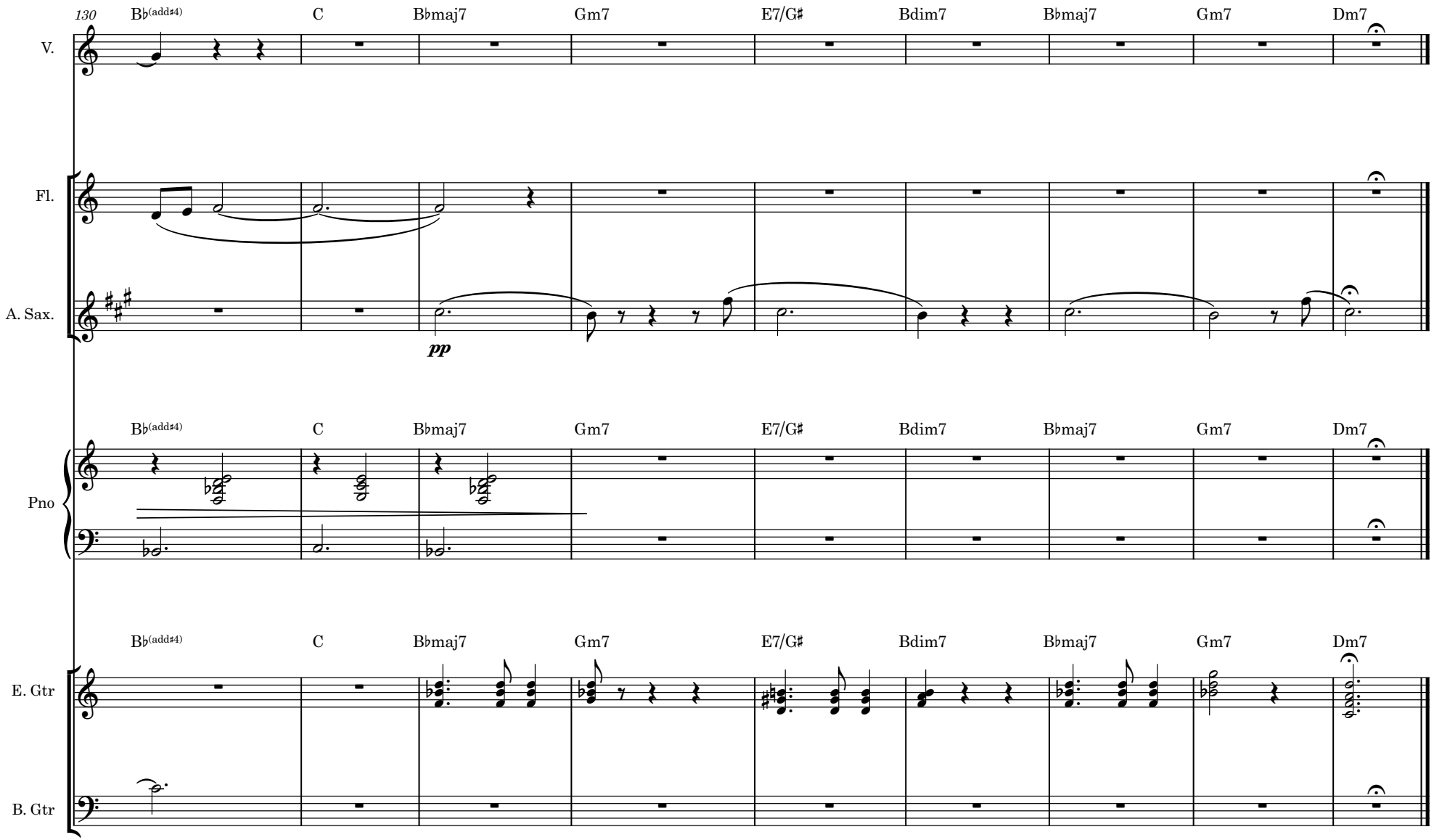

77
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
E♭/G
E♭/A♭
E♭/B♭
Cm(add2)
Cm/B♭
Fm9
- til they grow up and odd - ly start talk - ing as ser - i - ous ad - ults do. Oh, ah,
ff
mf
mf cresc.
f
strummed chords


86
B♭7
Cm7
E♭/B♭
Fm9
B♭7
V.
ah.
Ah,
Fl.
A. Sax.
f
dim.
Pno
E. Gtr
B. Gtr

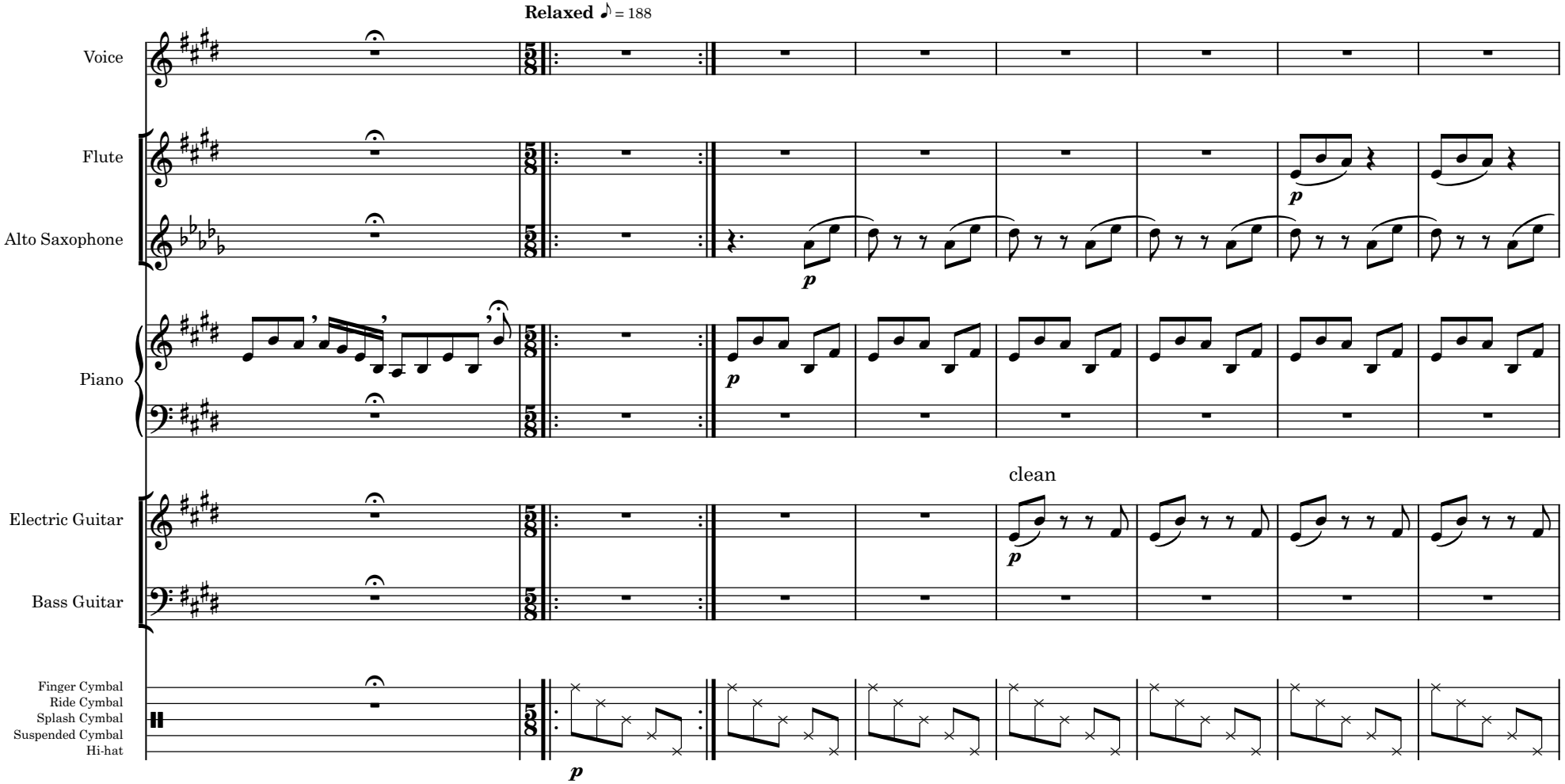

Tempo primo
rall.
a tempo
97
C
B♭(add♯4)
C
B♭(add♯4)
E
C
B♭6(add2)
Am7
F(add2)
Dm7/G
Em7/A
/G
mp
p
V.
ah.
If you think child - ren have no fu - ture,
let's solve the prob - lem as a -
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr


C/E
A♭maj7
E♭/G
A♭(add2)
E♭/B♭
Cm
Gm7
108
V.
- dults.
Don't pro - mote fear,
don't pro - mote hys - ter - i - a.
We need to pro - tect
3
Fl.
p
A. Sax.
Pno
E. Gtr
B. Gtr


119
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
A♭(add2)
B♭sus2
C(omit3)
E♭(add2)
E♭/D
D♭maj9
C
mp
child - ren from harm and fear.
Let them be child - ren,
and let's be a - dults!
p


130
B♭(add♯4)
C
B♭maj7
Gm7
E7/G♯
Bdim7
B♭maj7
Gm7
Dm7
V.
Fl.
A. Sax.
pp
Pno
E. Gtr
B. Gtr

7. Our little boy



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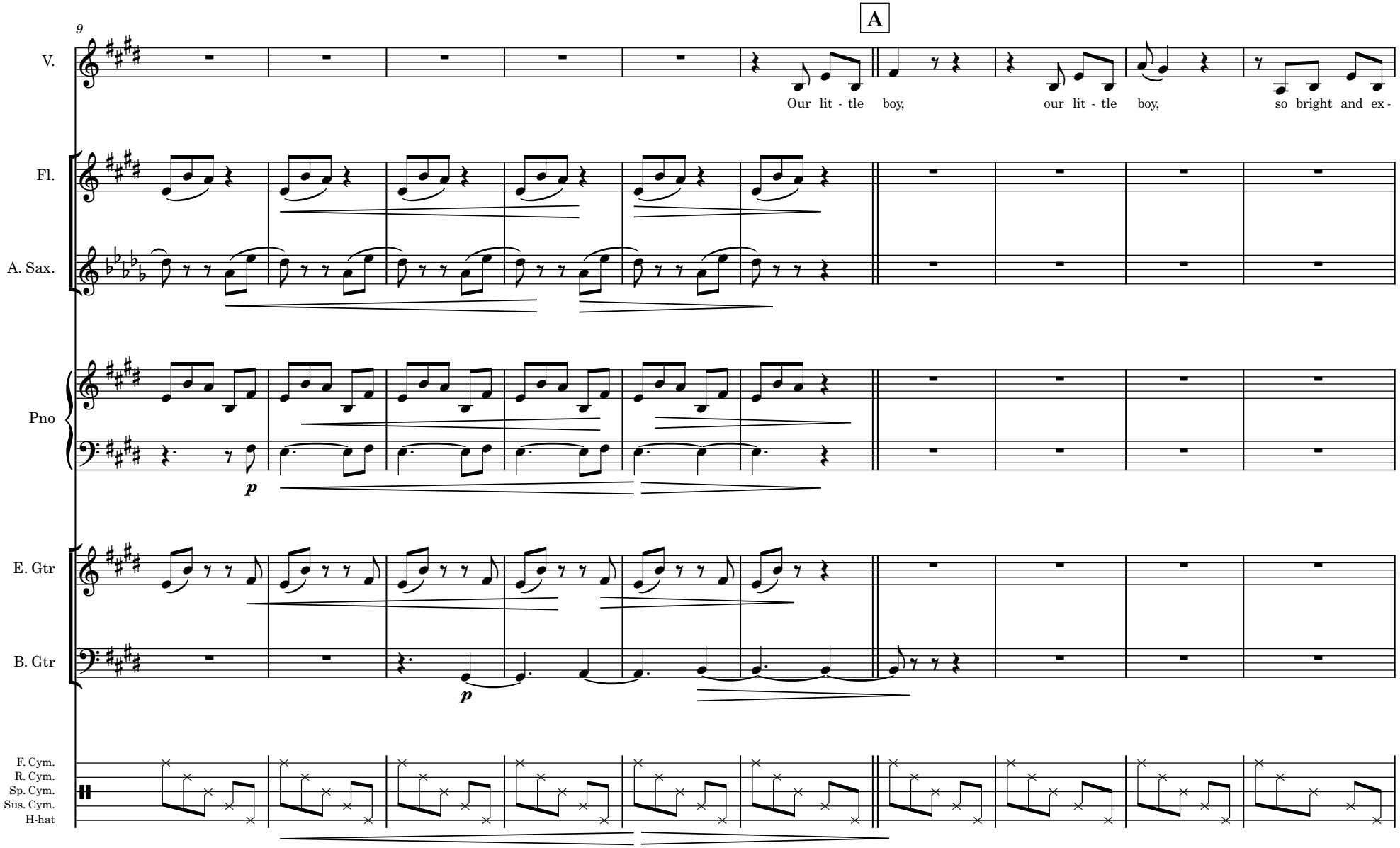
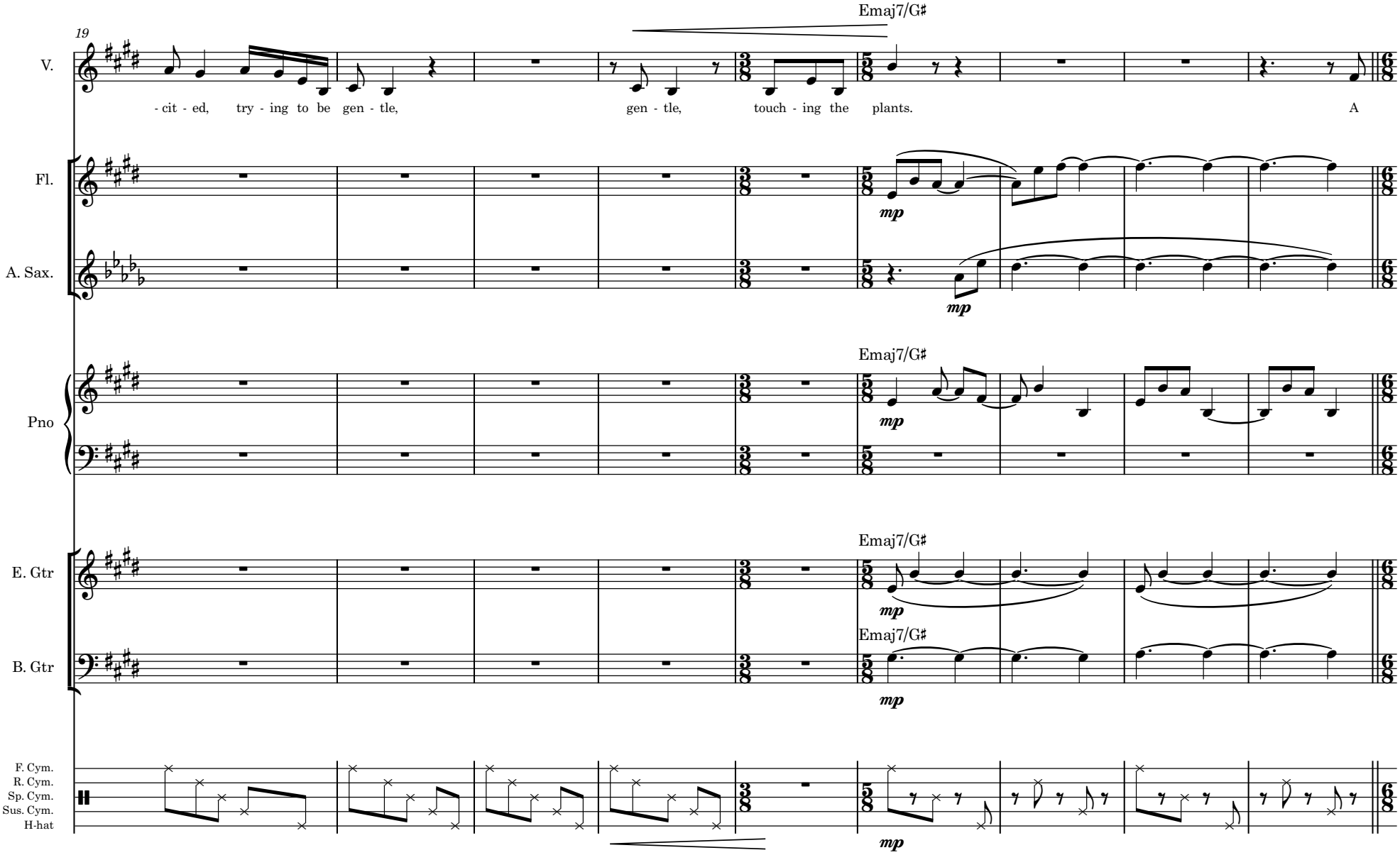
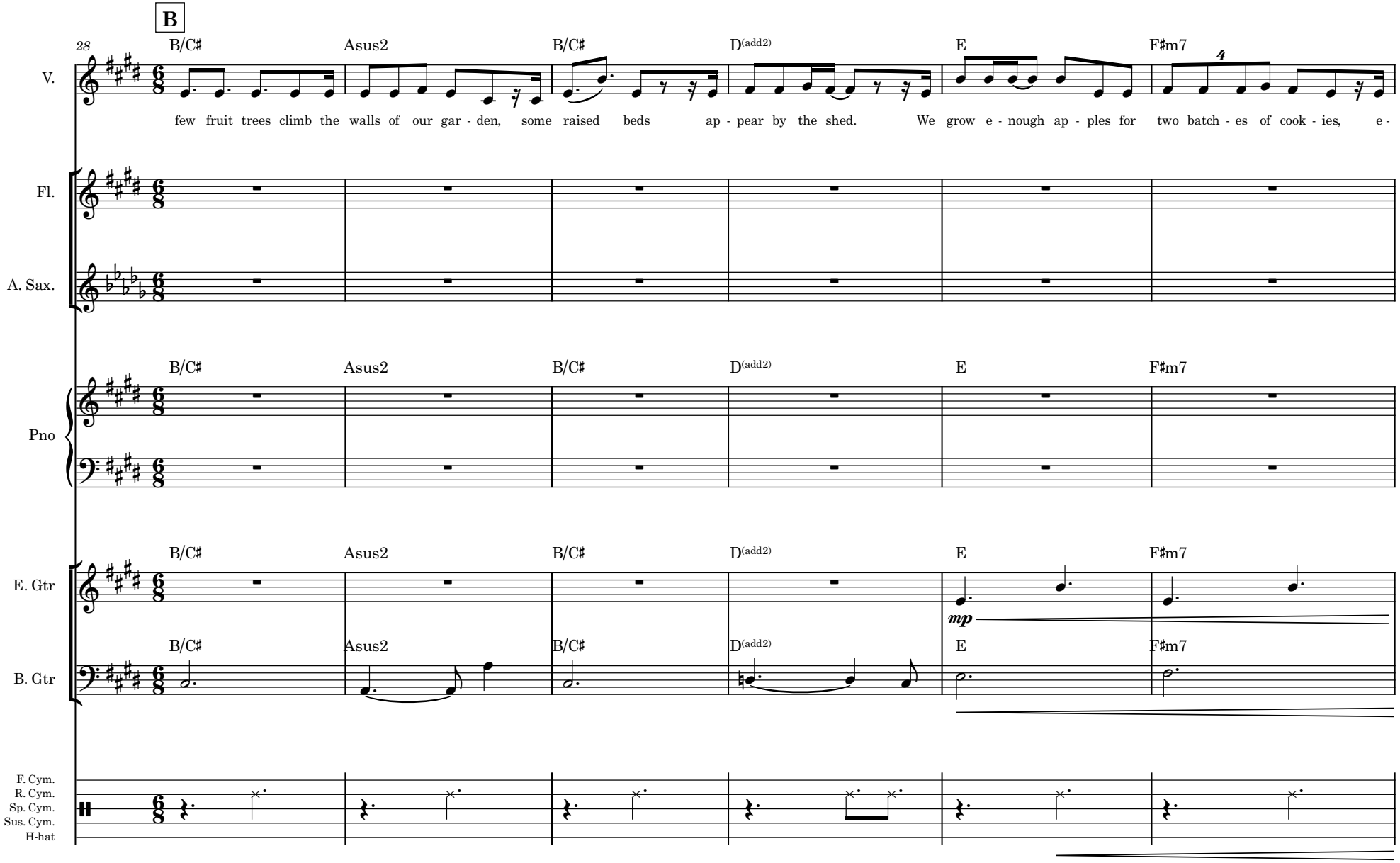
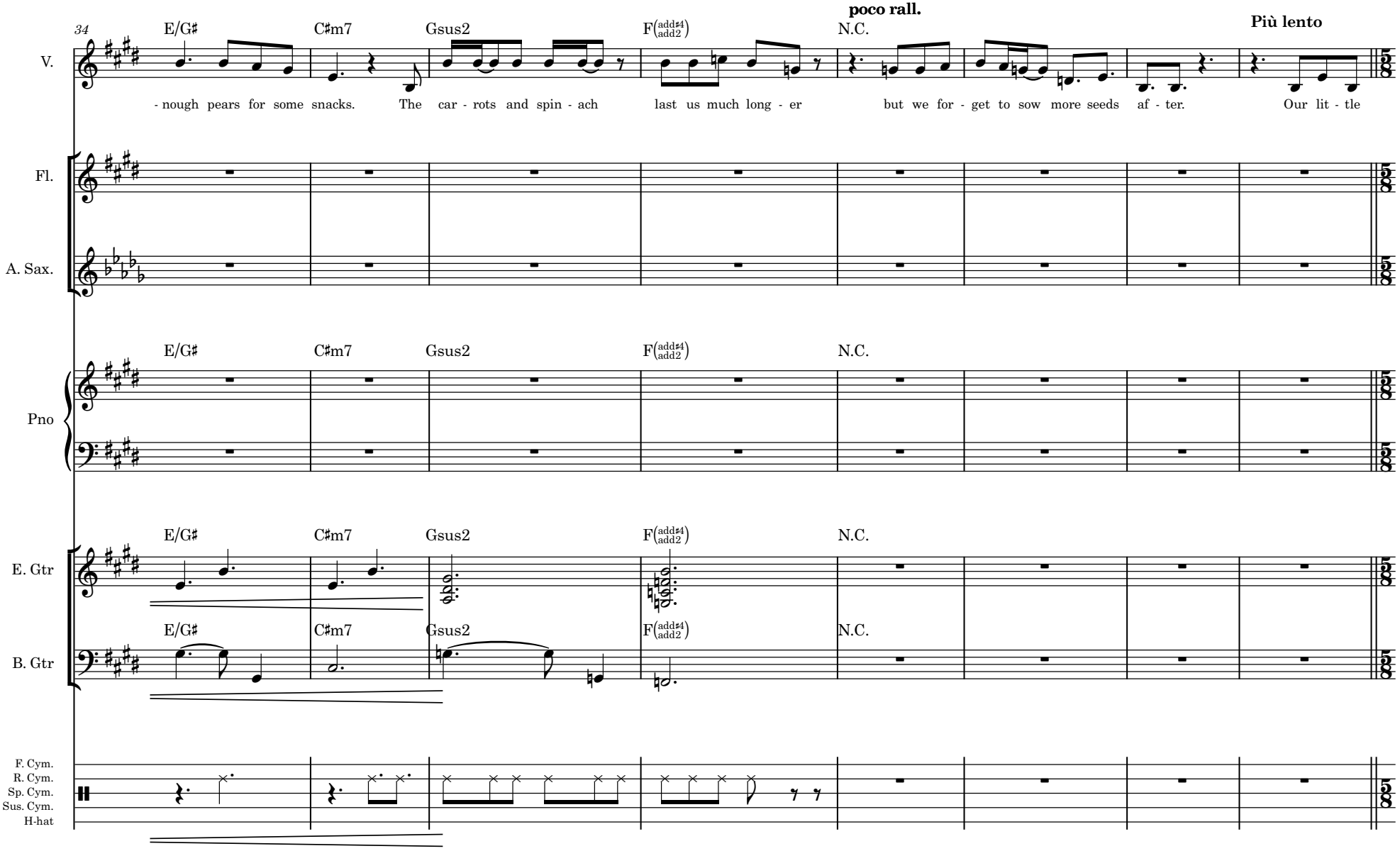
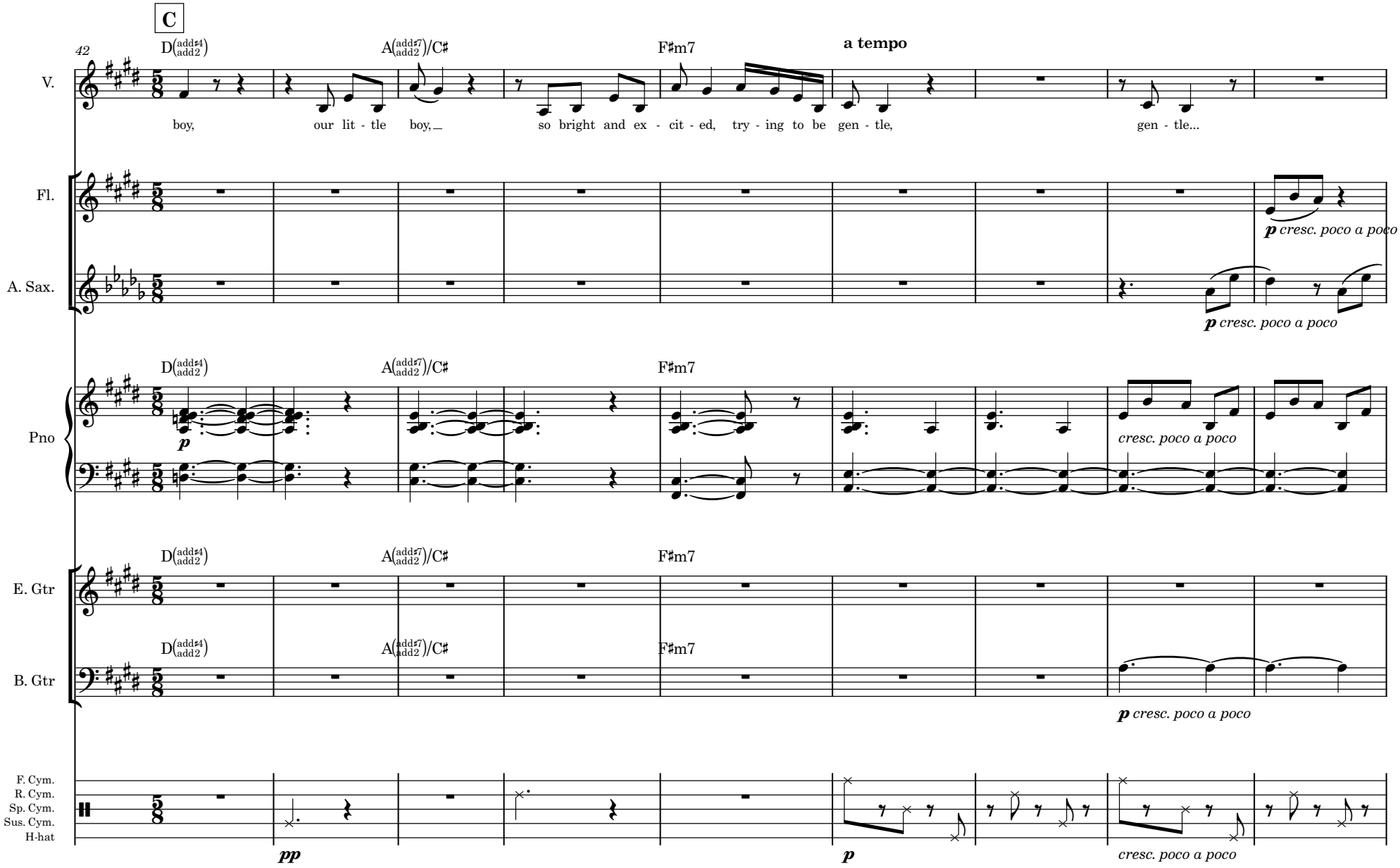
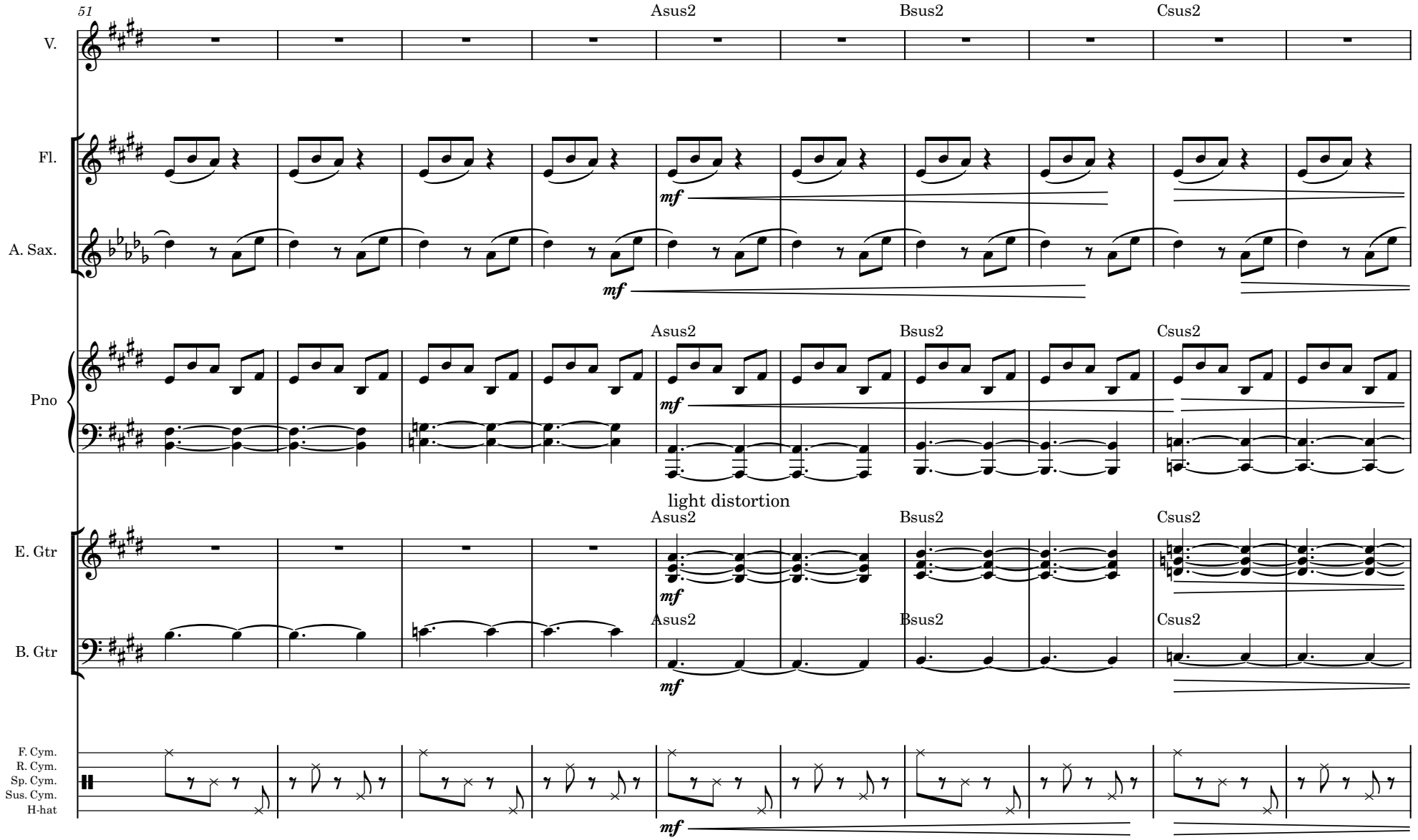

A
9
V.
Our lit - tle boy, our lit - tle boy, so bright and ex -
Fl.
A. Sax.
Pno
p
E. Gtr
B. Gtr
p
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

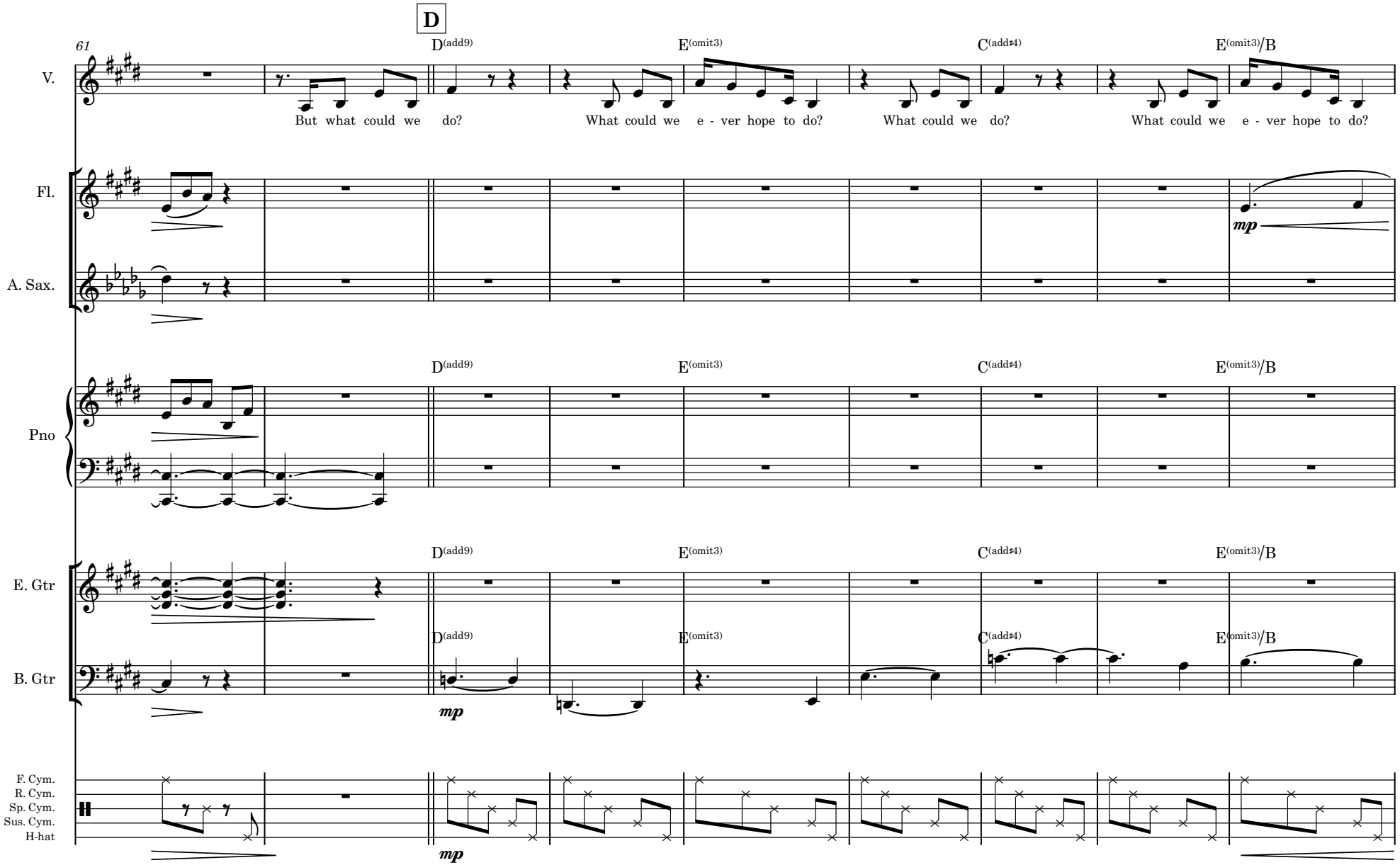

19
Emaj7/G♯
V.
- cit - ed, try - ing to be gen - tle, gen - tle, touch - ing the plants. A
Fl.
A. Sax.
mp
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

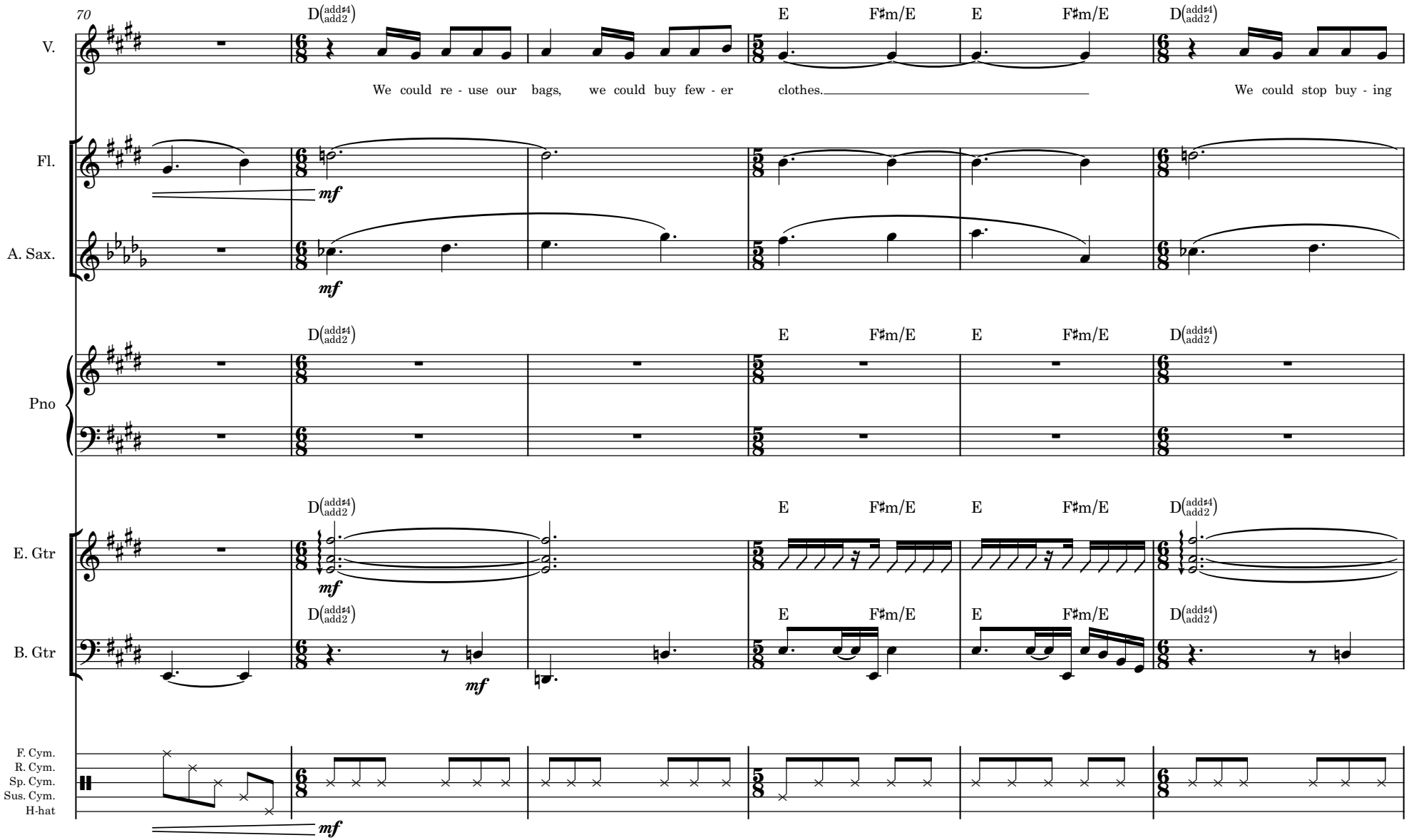

B
28
B/C♯
Asus2
B/C♯
D(add2)
E
F♯m7
V.
few fruit trees climb the walls of our gar - den, some raised beds ap - pear by the shed. We grow e - nough ap - ples for two batch - es of cook - ies, e -
Fl.
A. Sax.
Pno
E. Gtr
mp
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

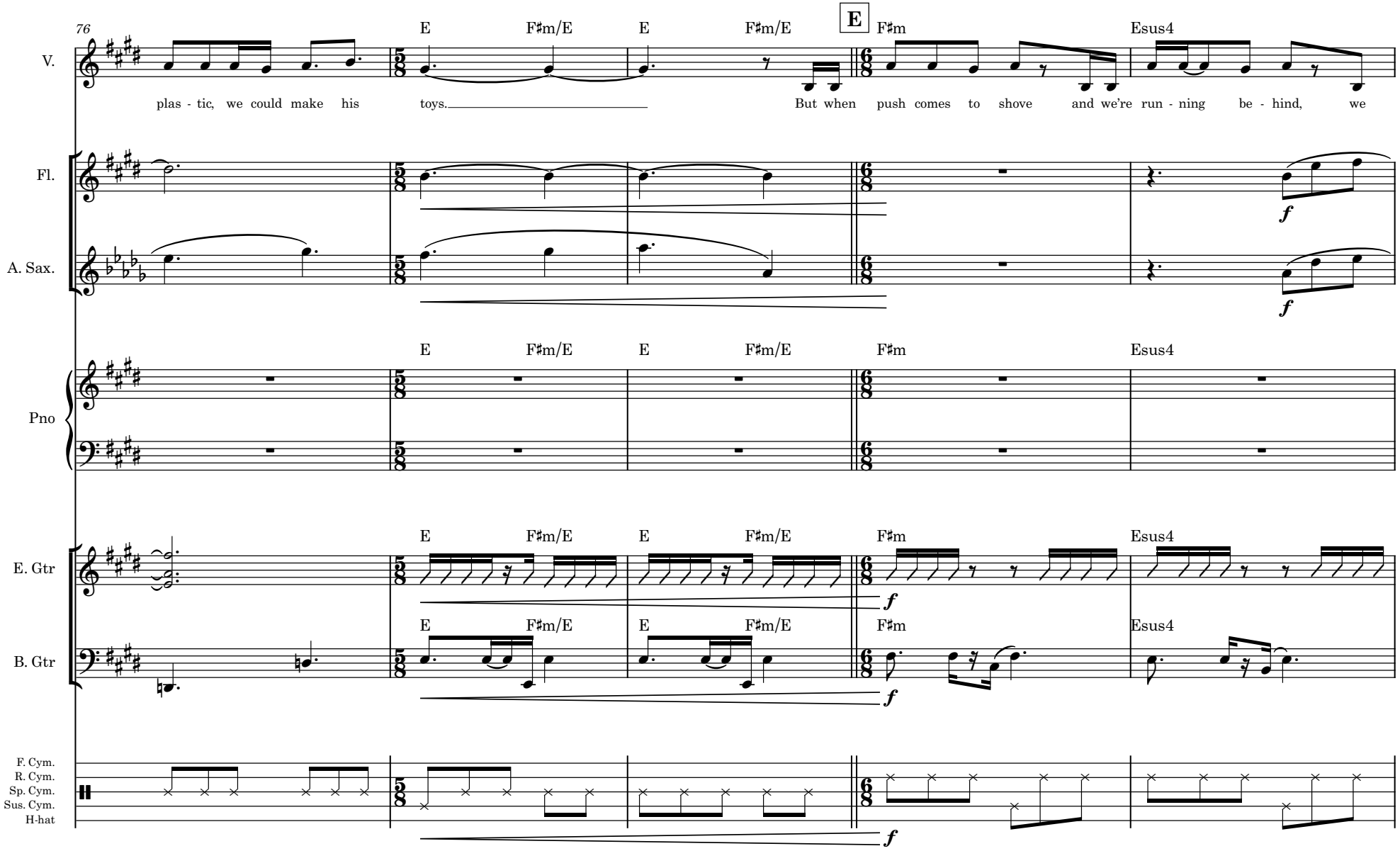

34
E/G♯
C♯m7
Gsus2
F(add♯4 add2)
N.C.
poco rall.
Più lento
V.
- nough pears for some snacks. The car - rots and spin - ach last us much long - er but we for - get to sow more seeds af - ter. Our lit - tle
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

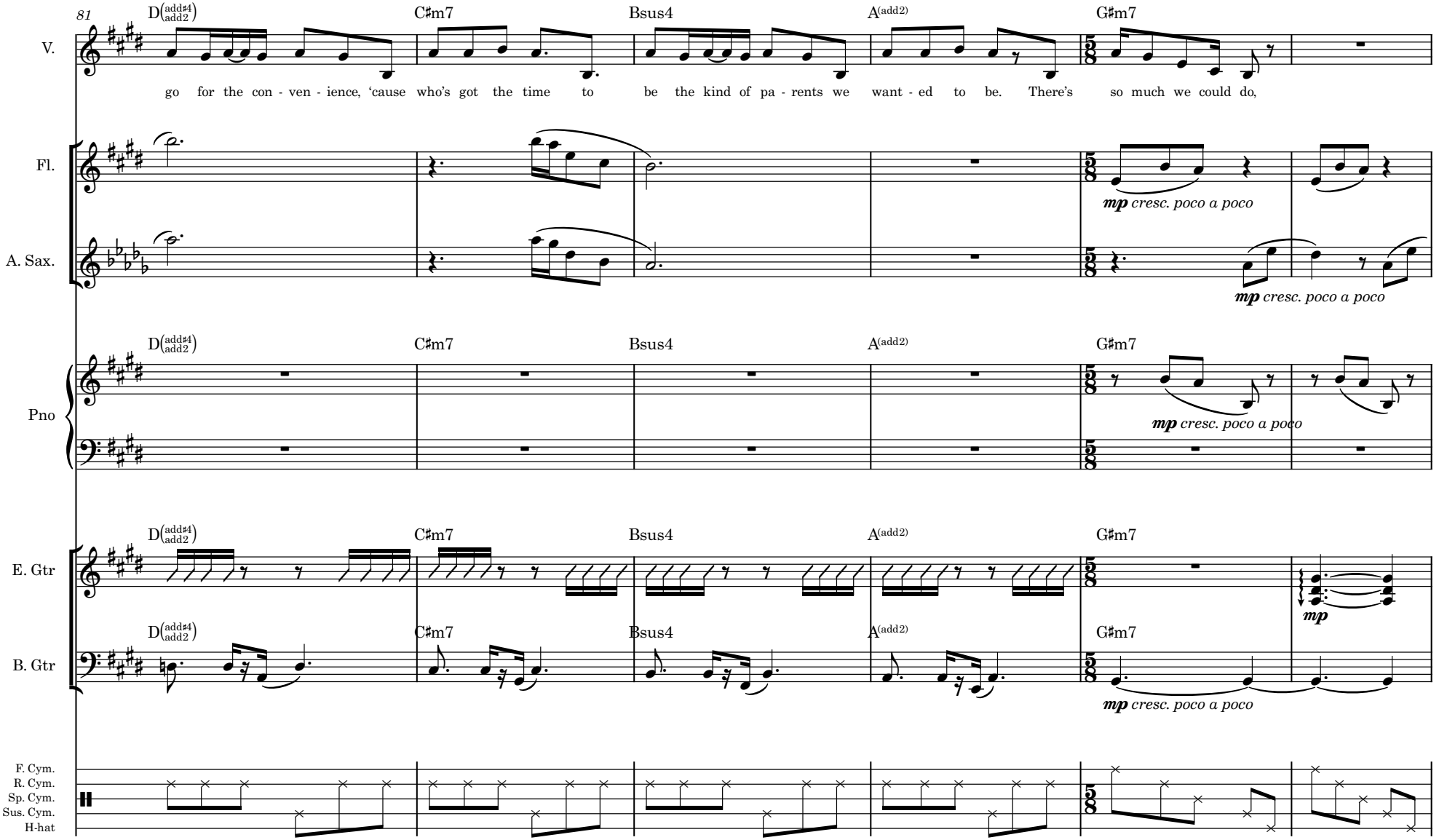

C
42
D(add♯4/add2)
A(add♯7/add2)/C♯
F♯m7
a tempo
V.
boy, our lit - tle boy, so bright and ex - cit - ed, try - ing to be gen - tle, gen - tle...
Fl.
A. Sax.
p cresc. poco a poco
Pno
p
cresc. poco a poco
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
pp
p
cresc. poco a poco

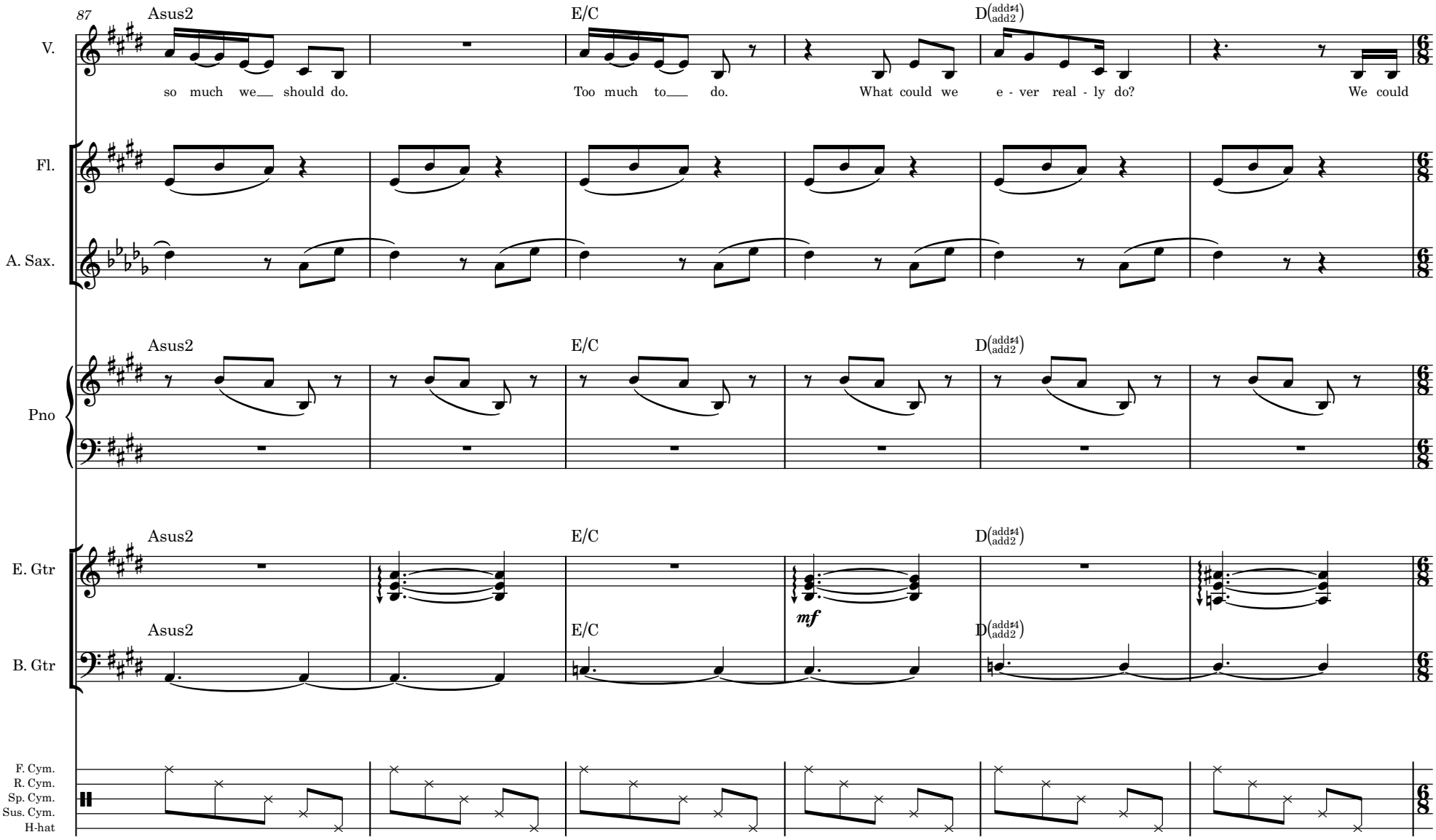

51
Asus2
Bsus2
Csus2
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mf
light distortion

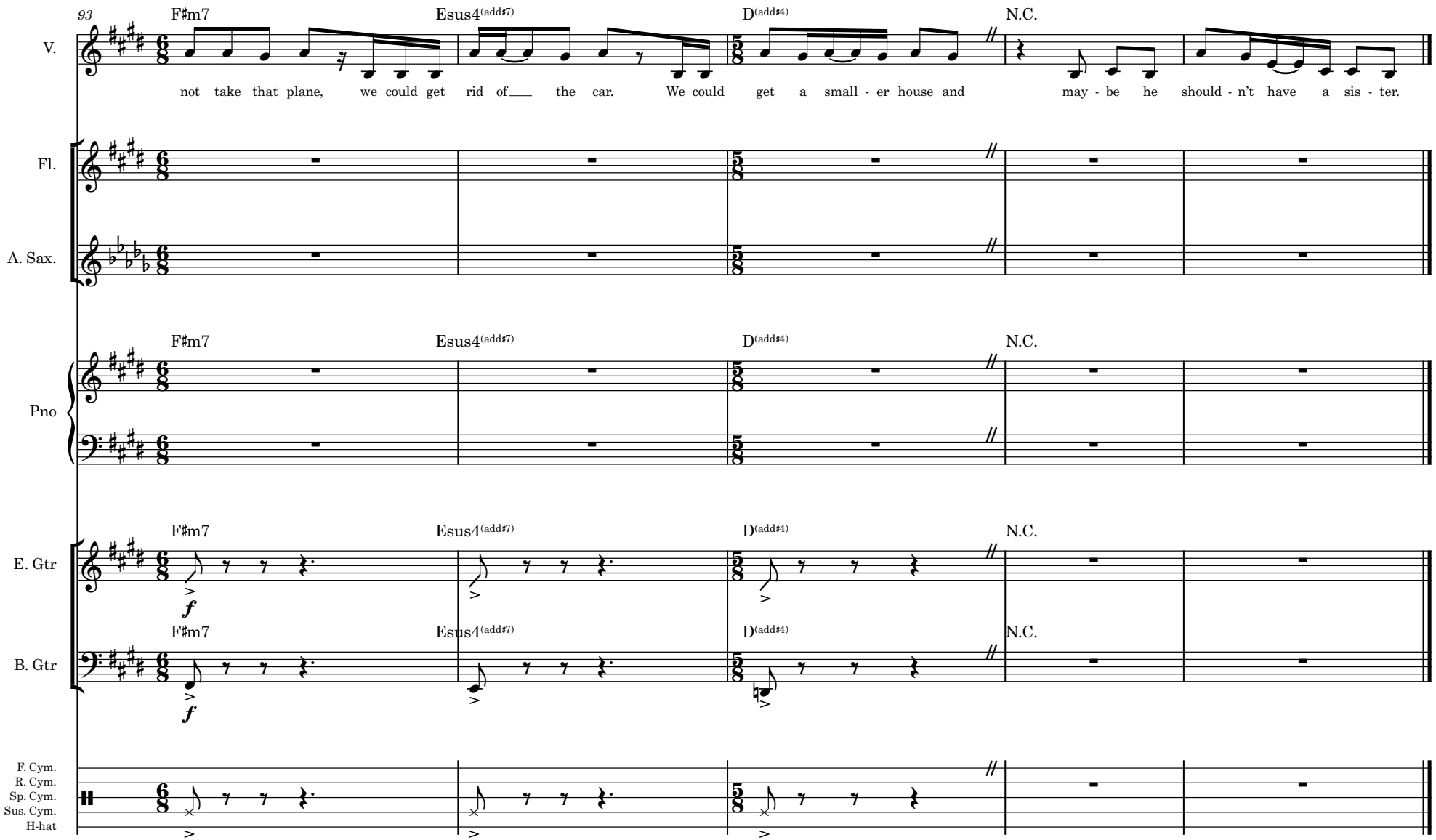

D
61
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
D(add9)
E(omit3)
C(add♯4)
E(omit3)/B
But what could we do?
What could we e - ver hope to do?
What could we do?
What could we e - ver hope to do?
mp


70
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
D(add♯4/add2)
E
F♯m/E
We could re - use our bags, we could buy few - er clothes. We could stop buy - ing
mf

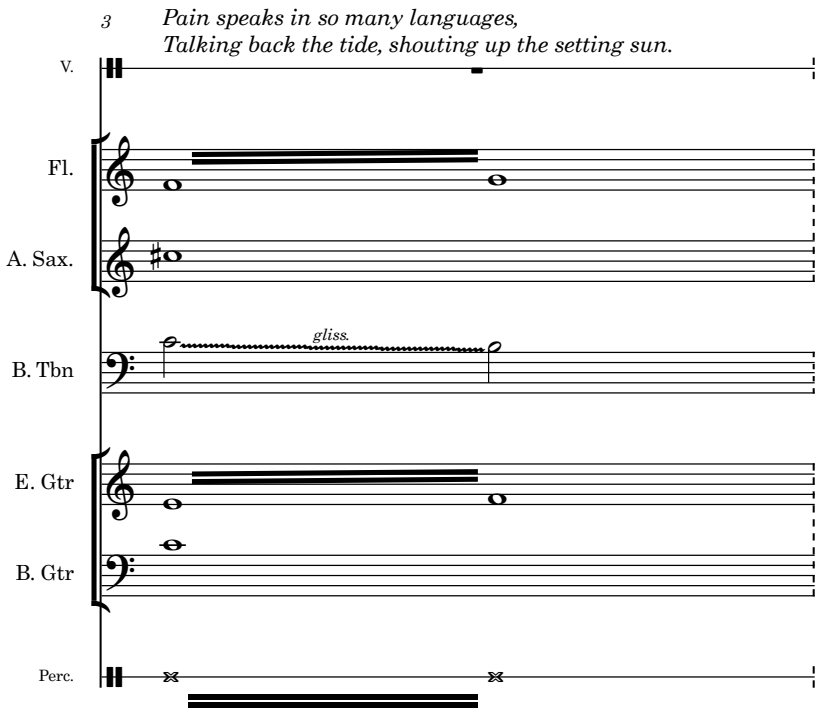

76
V.
plas - tic, we could make his toys.
But when push comes to shove and we're run - ning be - hind, we
E
F♯m/E
E
F♯m/E
E
F♯m
Esus4
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
f


81
D(add♯4 add2)
C♯m7
Bsus4
A(add2)
G♯m7
V.
go for the con - ven - ience, 'cause who's got the time to be the kind of pa - rents we want - ed to be. There's so much we could do,
Fl.
A. Sax.
mp cresc. poco a poco
Pno
E. Gtr
B. Gtr
mp
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

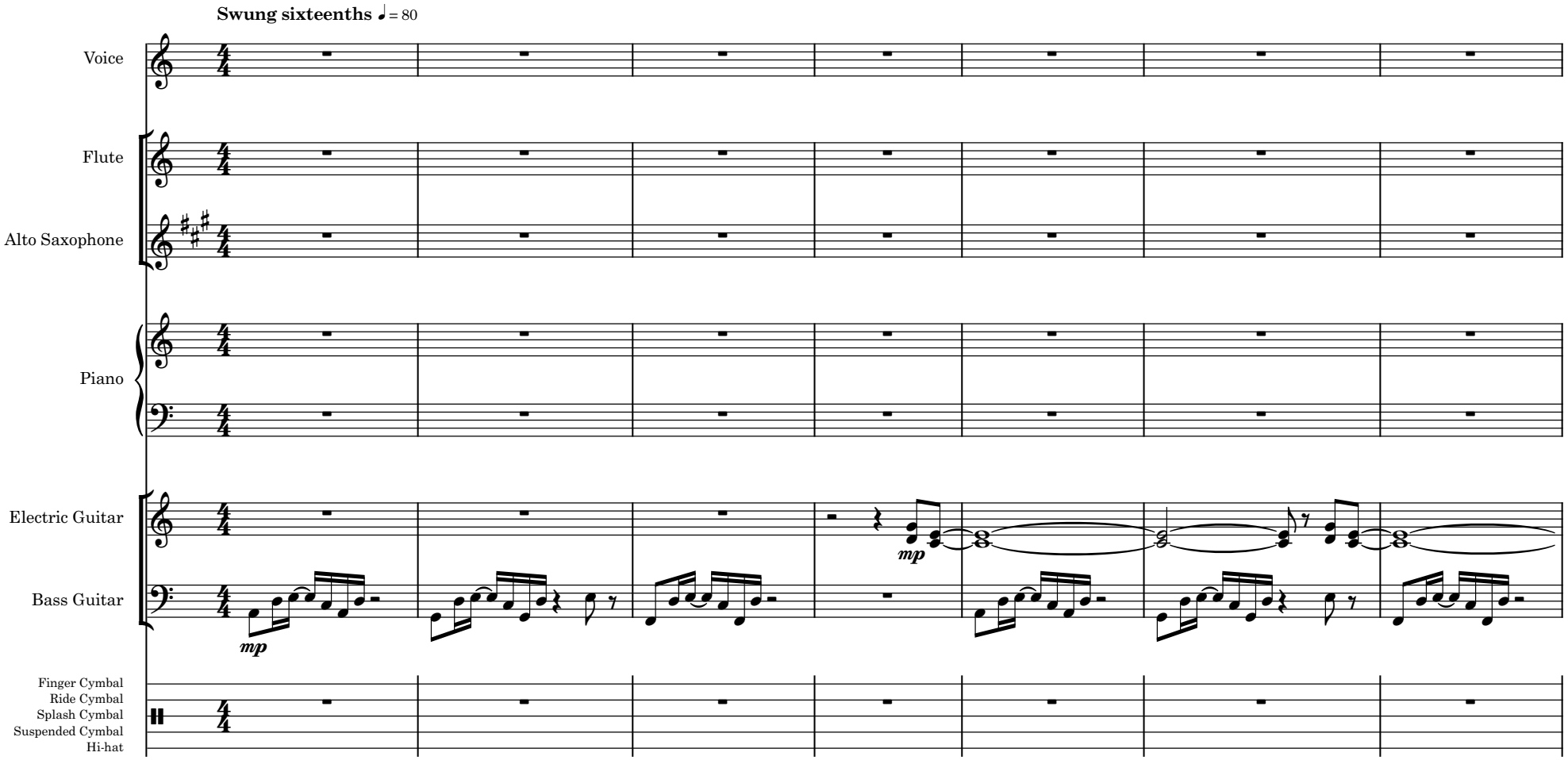

87
Asus2
E/C
D(add♯4/add2)
V.
so much we__ should do.
Too much to__ do.
What could we e - ver real - ly do?
We could
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
mf
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


93
F♯m7
Esus4(add♯7)
D(add♯4)
N.C.
V.
not take that plane, we could get rid of the car. We could get a small - er house and may - be he should - n't have a sis - ter.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

8. Red Rebel 3


3
Pain speaks in so many languages,
Talking back the tide, shouting up the setting sun.
V.
Fl.
A. Sax.
gliss.
B. Tbn
E. Gtr
B. Gtr
Perc.

9. But what about China?



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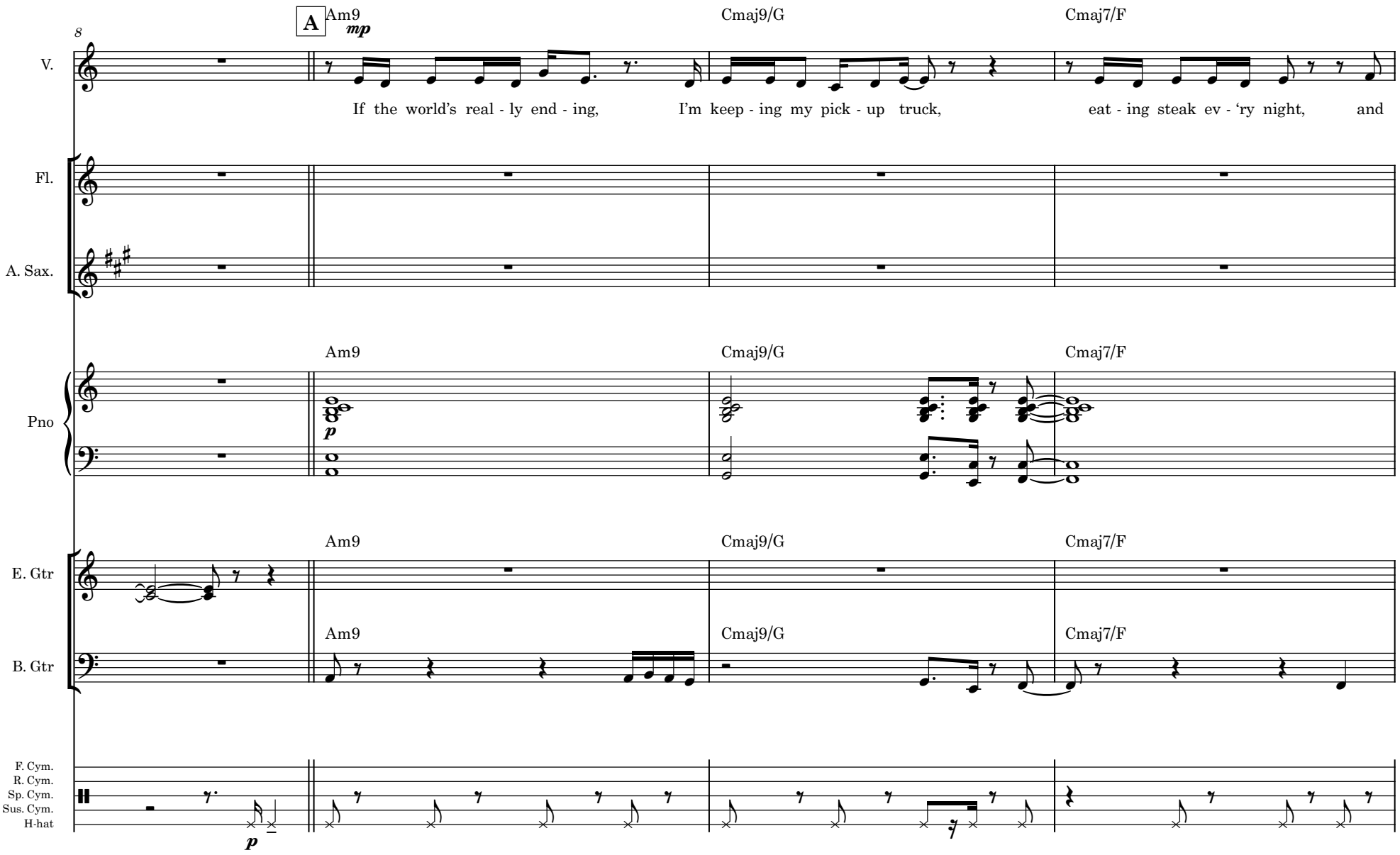
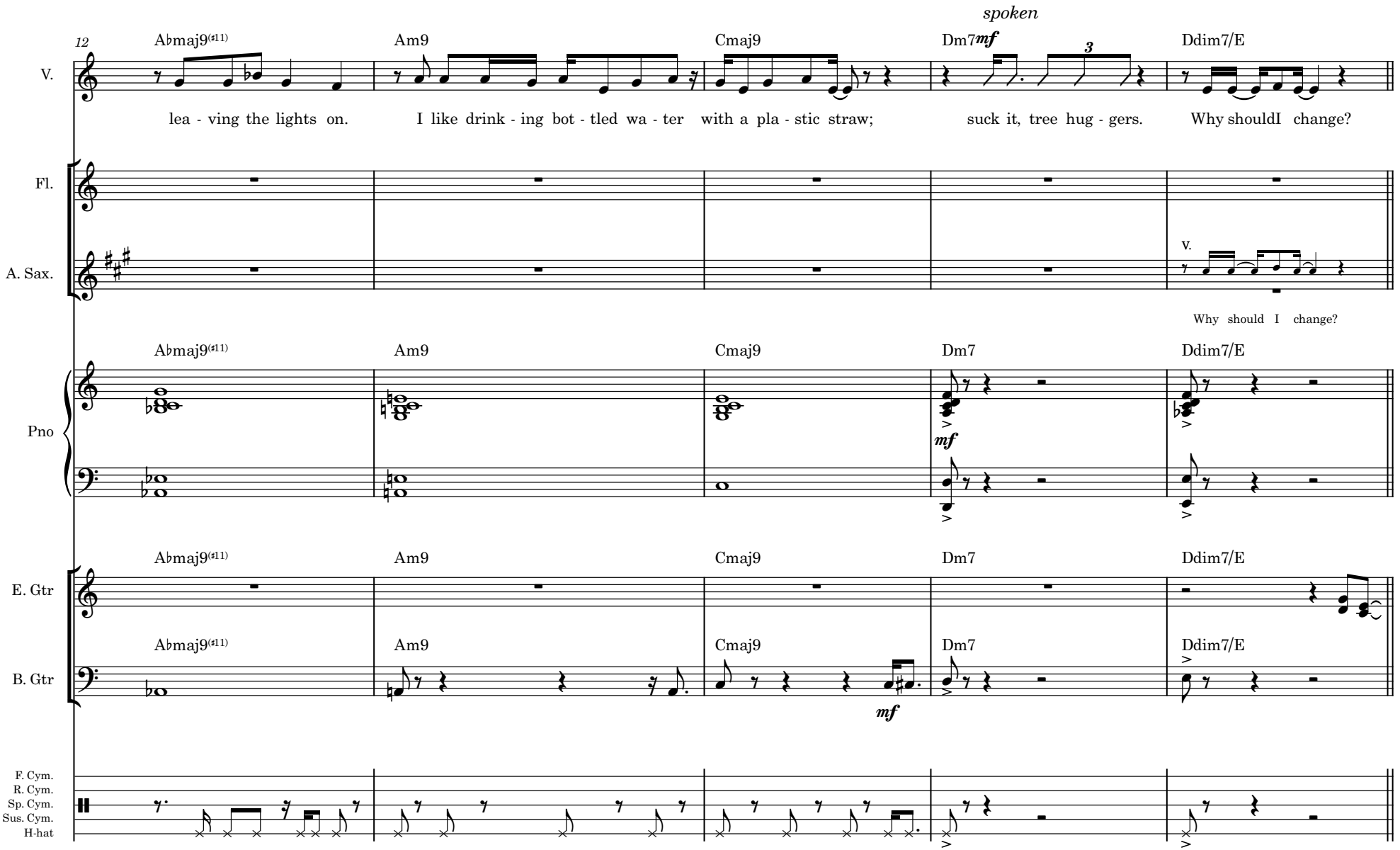
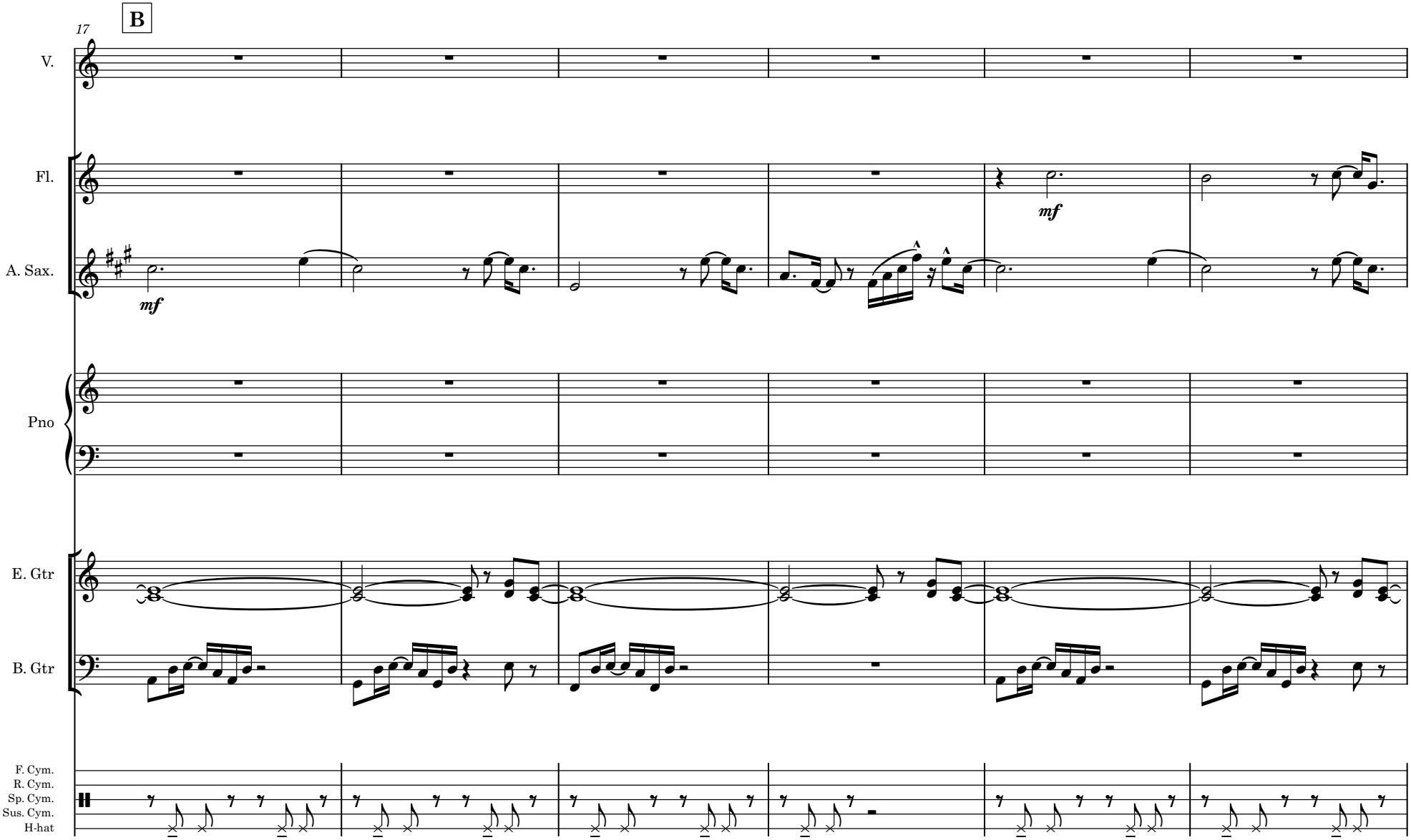
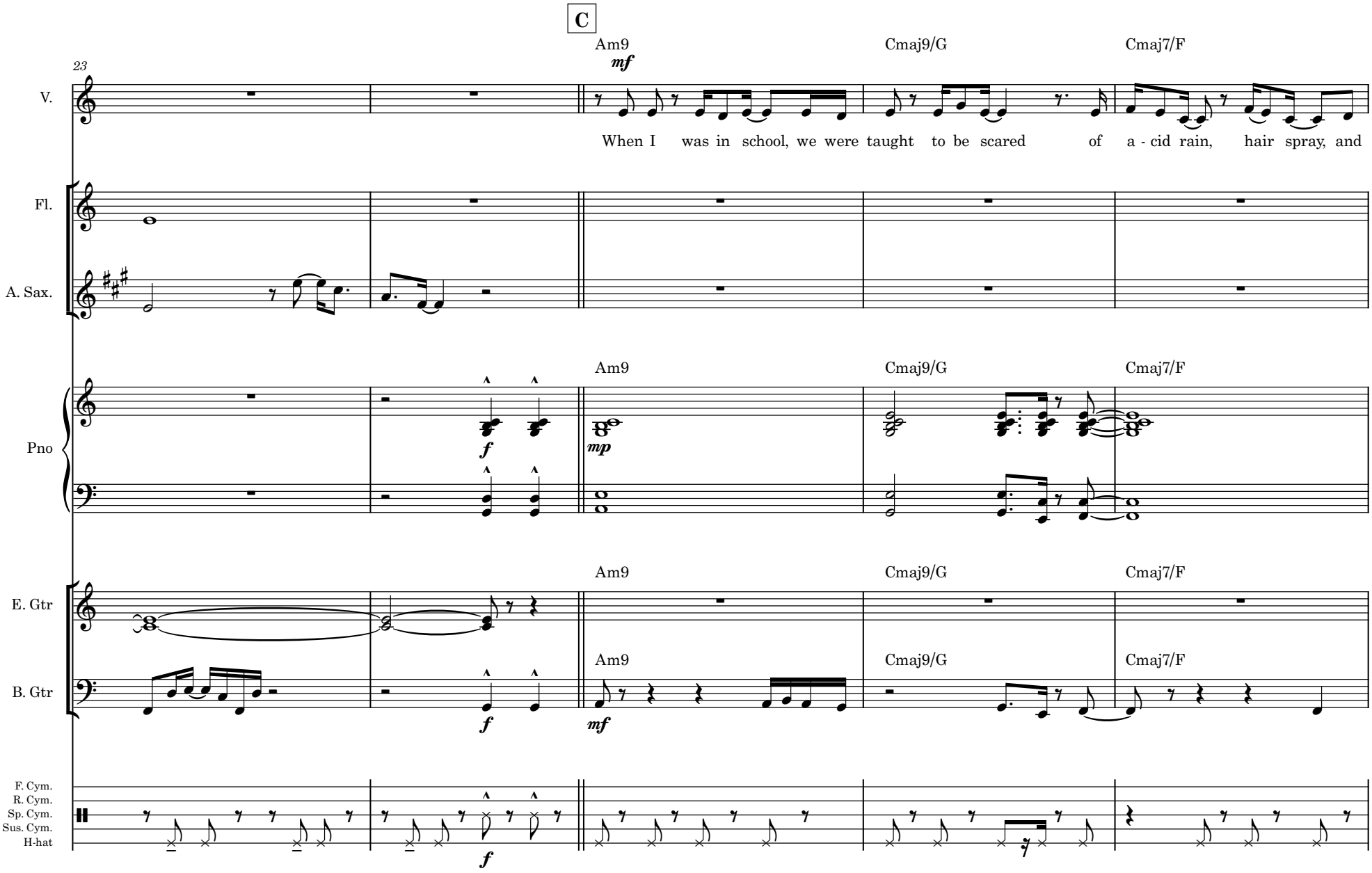
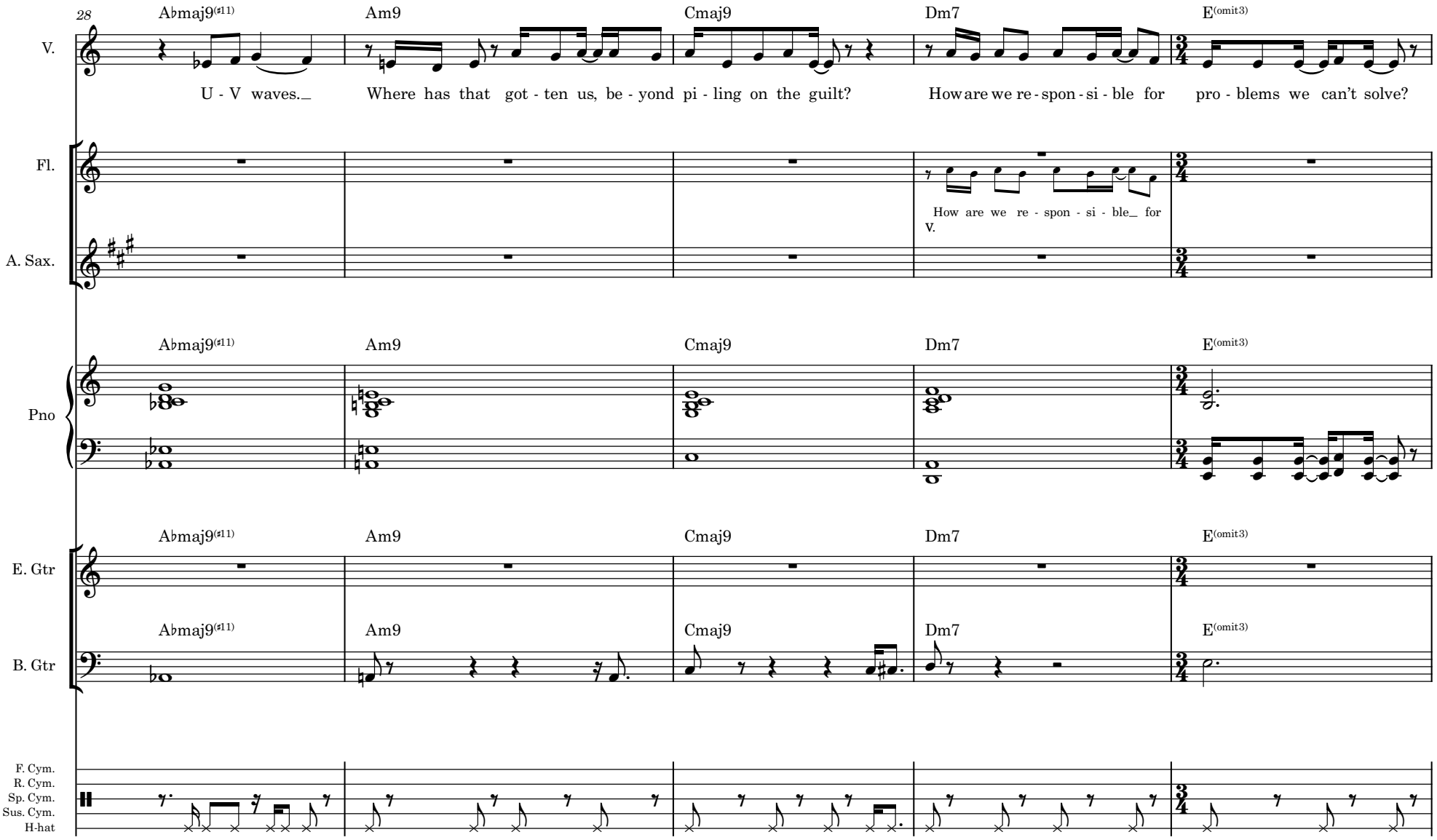
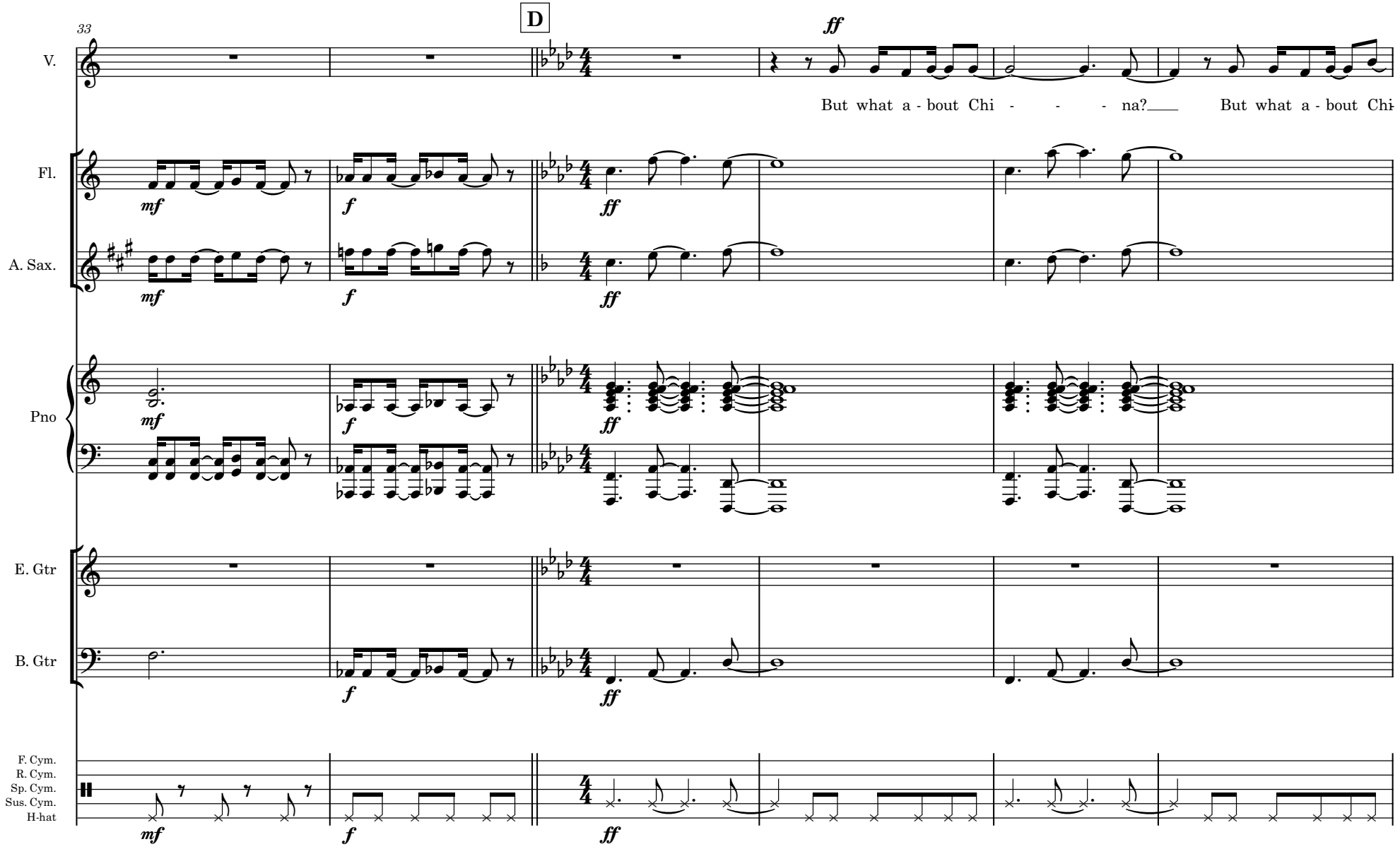

A
Am9
mp
Cmaj9/G
Cmaj7/F
V.
If the world's real - ly end - ing, I'm keep - ing my pick - up truck, eat - ing steak ev - 'ry night, and
Fl.
A. Sax.
Pno
p
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
p

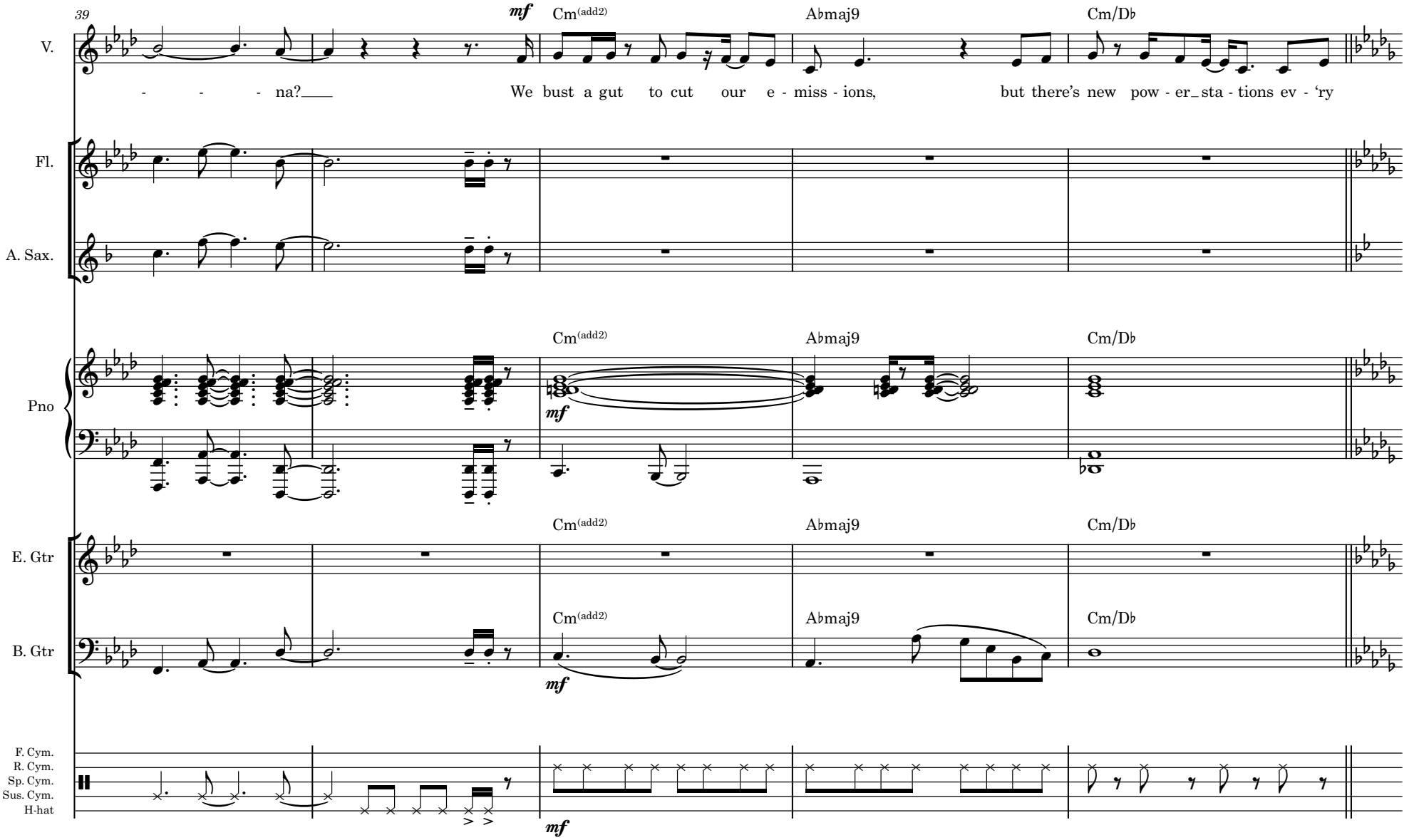

12
spoken
A♭maj9(♯11)
Am9
Cmaj9
Dm7
mf
3
Ddim7/E
V.
lea - ving the lights on.
I like drink - ing bot - tled wa - ter
with a pla - stic straw;
suck it, tree hug - gers.
Why shouldI change?
Fl.
A. Sax.
V.
Why should I change?
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

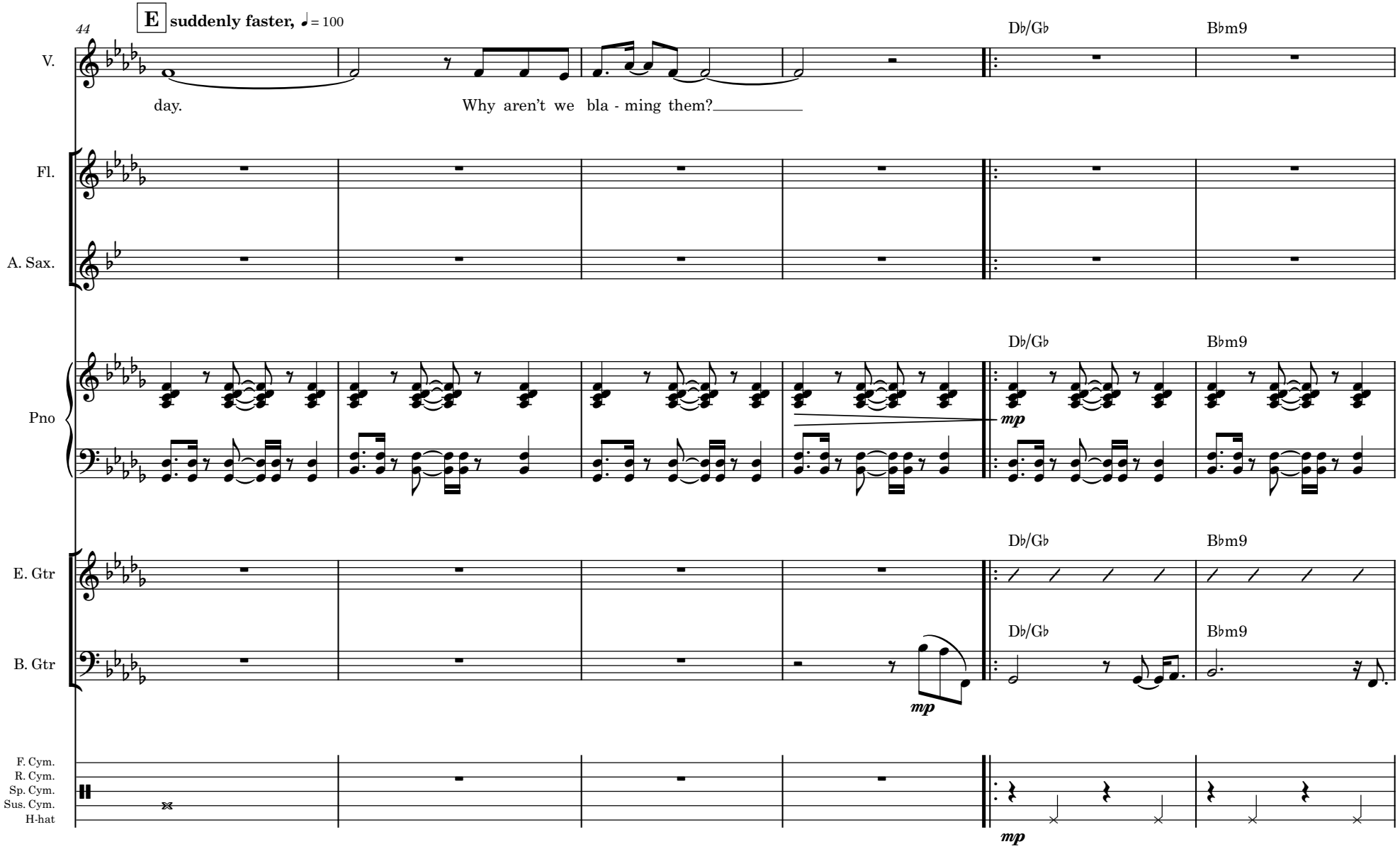

B
17
V.
Fl.
A. Sax.
mf
mf
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

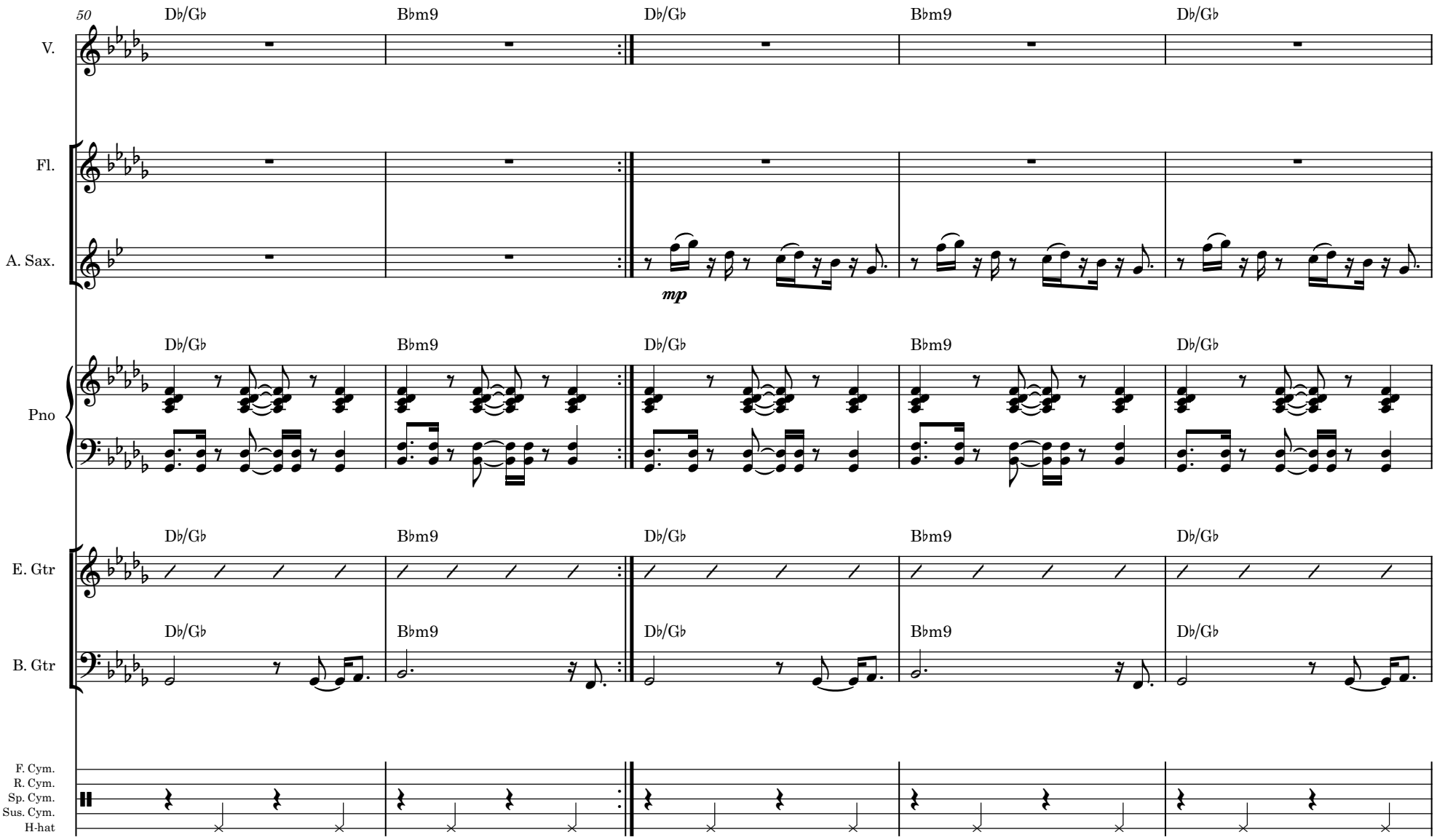

C
23
Am9
Cmaj9/G
Cmaj7/F
mf
V.
When I was in school, we were taught to be scared of a - cid rain, hair spray, and
Fl.
A. Sax.
Pno
f
mp
E. Gtr
B. Gtr
mf
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

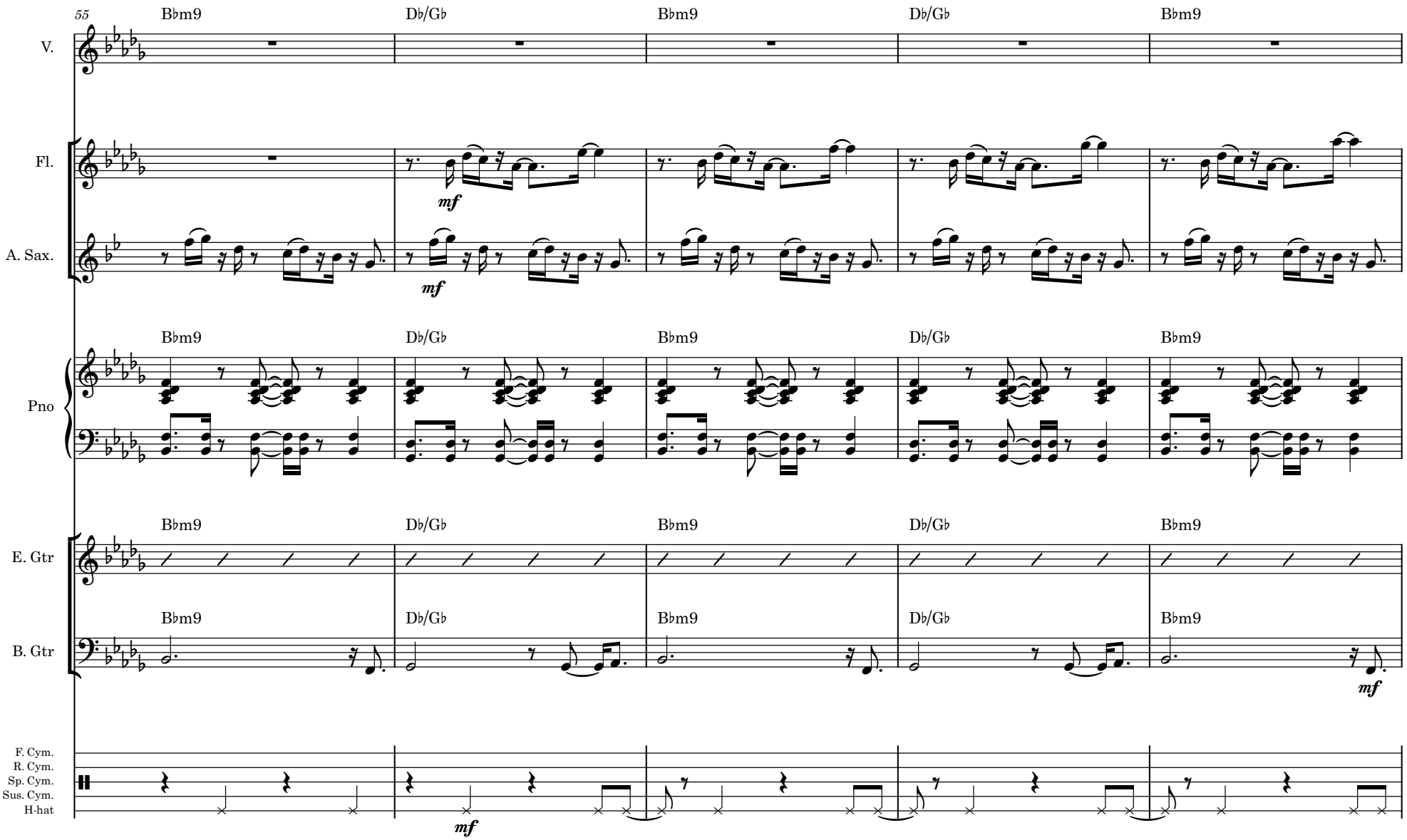

28
A♭maj9(♯11)
Am9
Cmaj9
Dm7
E(omit3)
V.
U - V waves._
Where has that got - ten us, be - yond pi - ling on the guilt?
How are we re - spon - si - ble for pro - blems we can't solve?
Fl.
A. Sax.
How are we re - spon - si - ble_ for
V.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

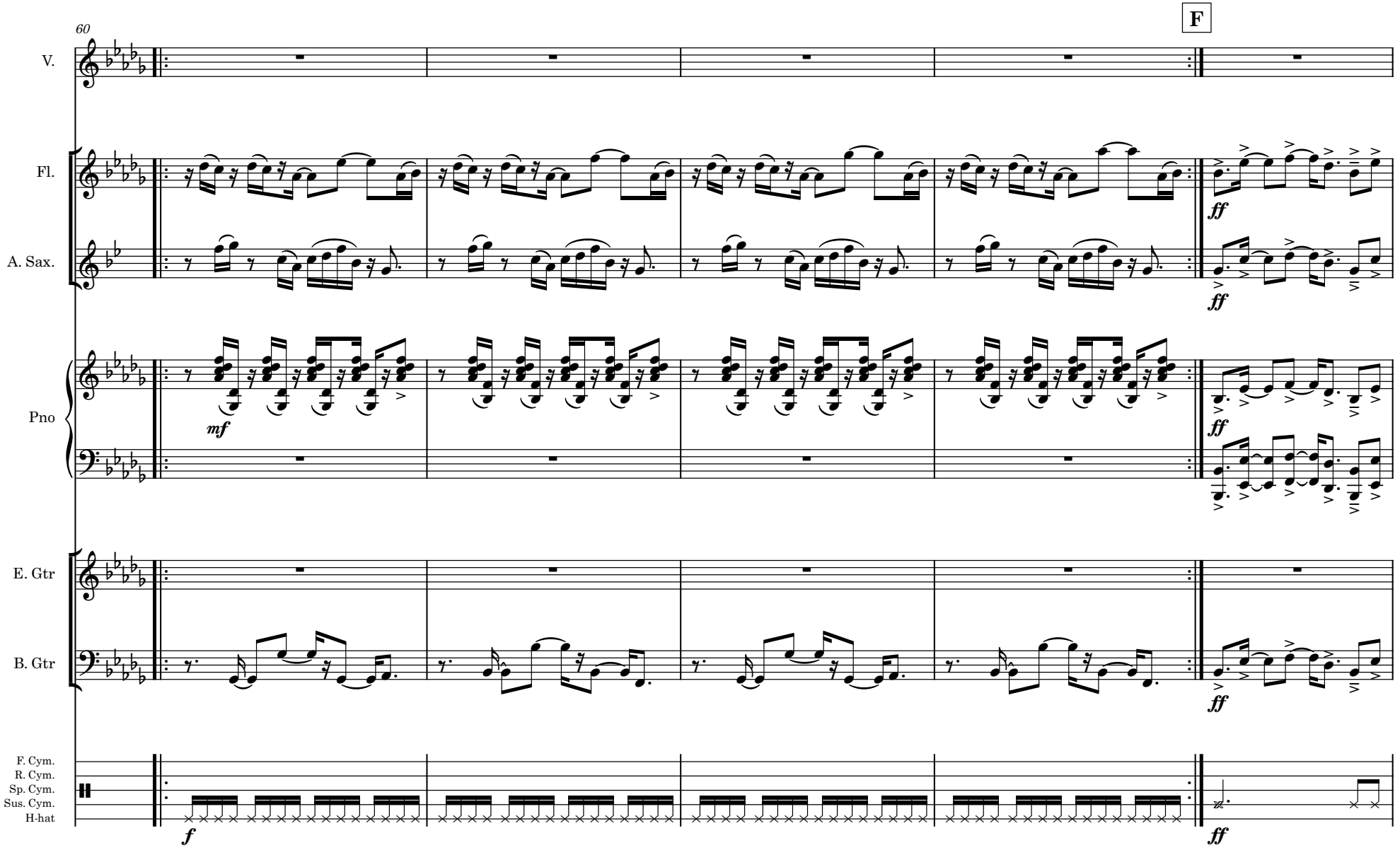

33
D
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mf
f
ff
But what a - bout Chi - - - na?
But what a - bout Chi

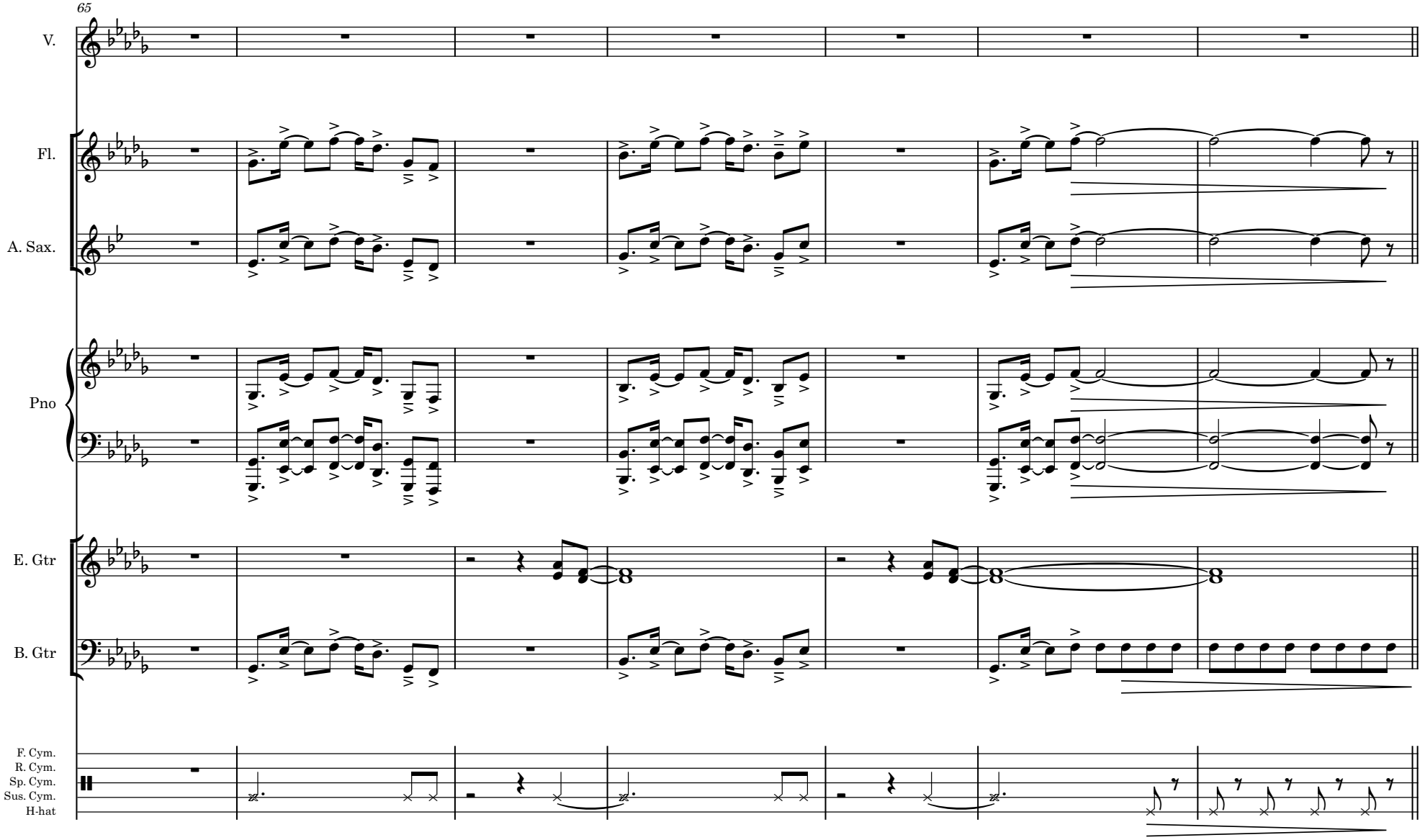

39
mf
Cm(add2)
A♭maj9
Cm/D♭
V.
- - - - na?___
We bust a gut to cut our e - miss - ions,
but there's new pow - er_sta - tions ev - 'ry
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

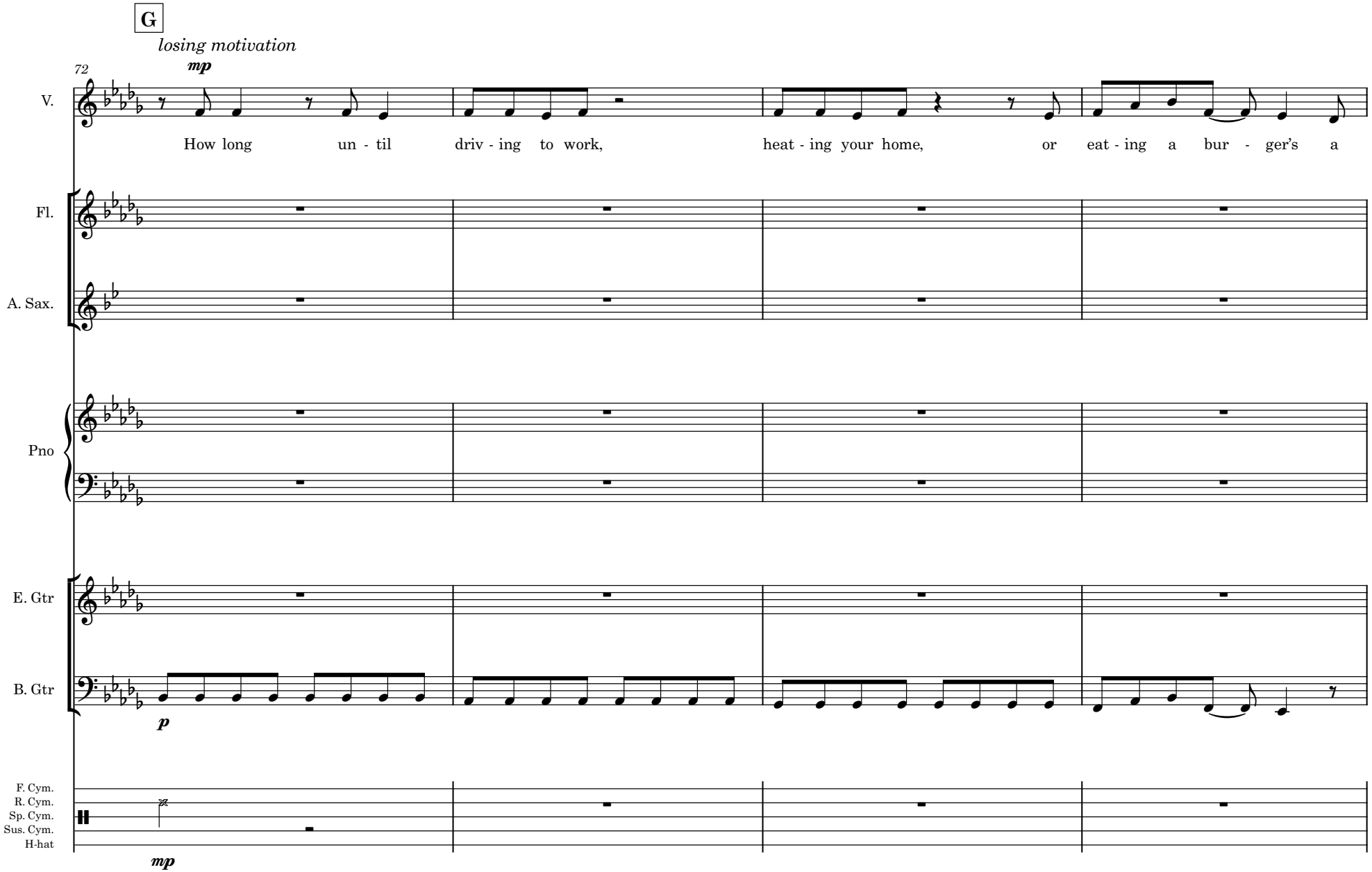

44
E
suddenly faster, ♩= 100
V.
day.
Why aren't we bla - ming them?
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
D♭/G♭
B♭m9
mp

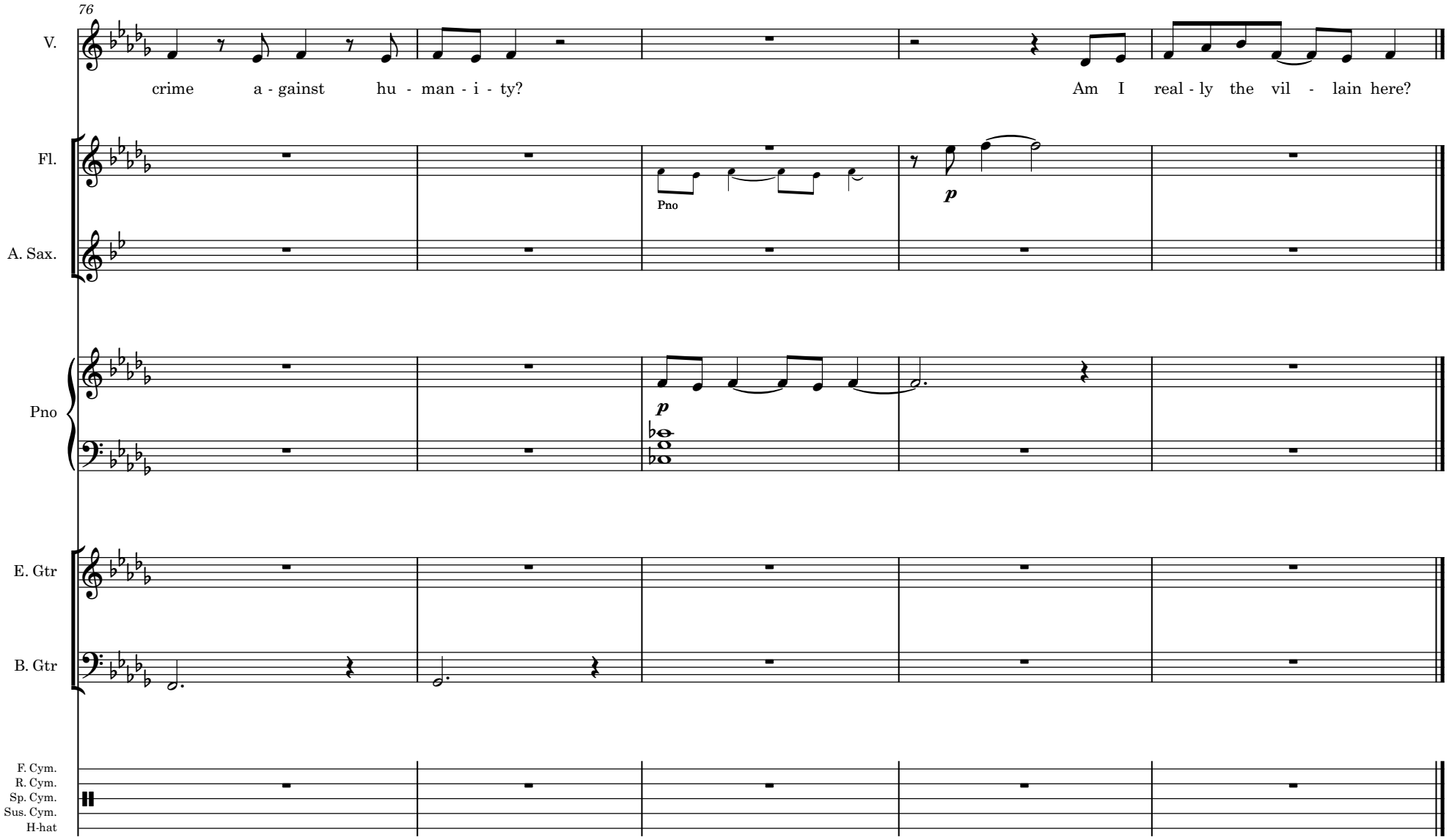

50
D♭/G♭
B♭m9
D♭/G♭
B♭m9
D♭/G♭
V.
Fl.
A. Sax.
mp
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


55
B♭m9
D♭/G♭
B♭m9
D♭/G♭
B♭m9
V.
Fl.
A. Sax.
mf
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

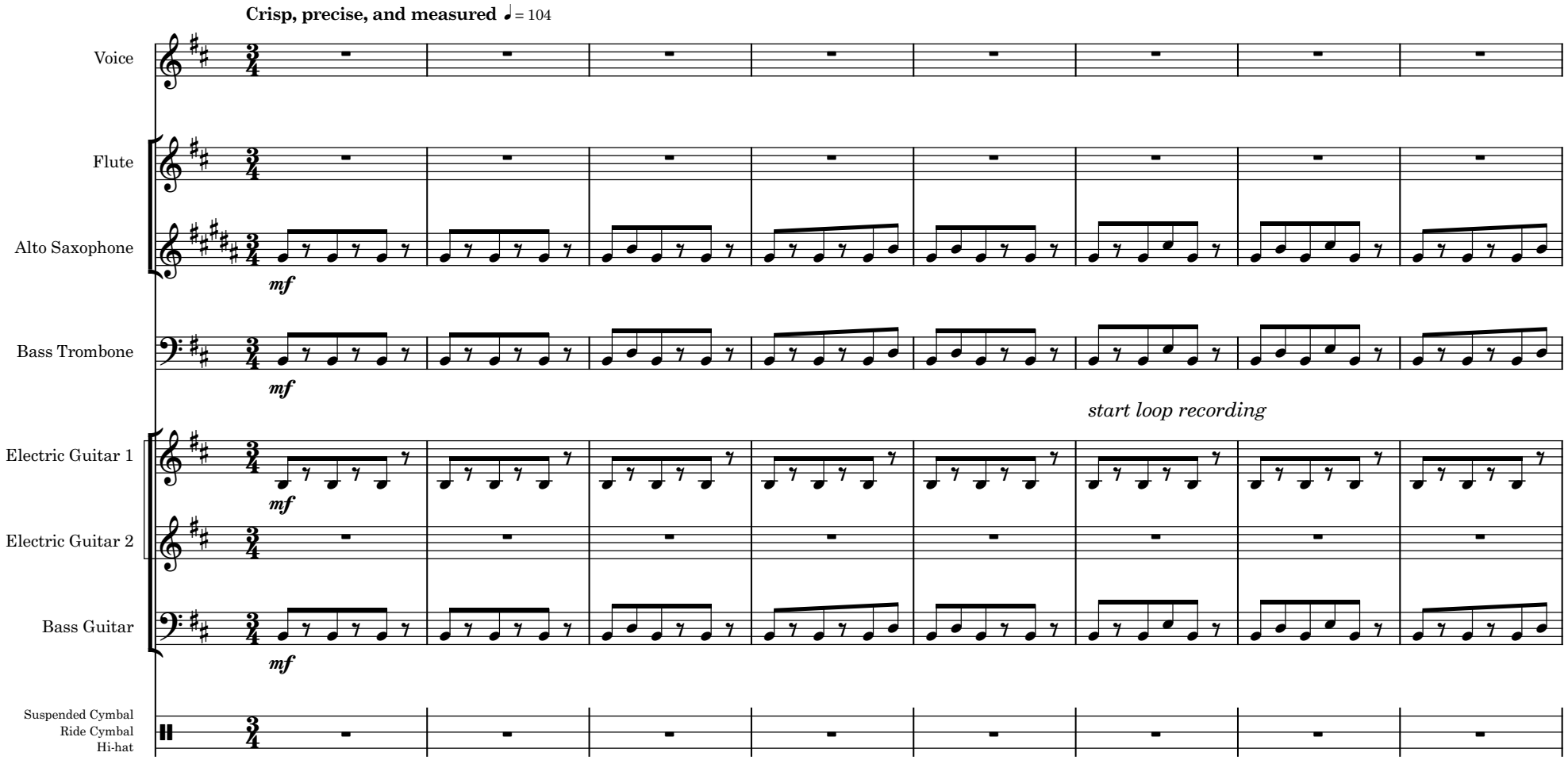

60
F
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mf
ff
f


65
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


G
losing motivation
72
mp
V.
How long un - til driv - ing to work, heat - ing your home, or eat - ing a bur - ger's a
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
p
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mp


76
V.
crime a - gainst hu - man - i - ty?
Am I real - ly the vil - lain here?
Fl.
A. Sax.
Pno
p
Pno
Pno
p
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

10. Calculated risk



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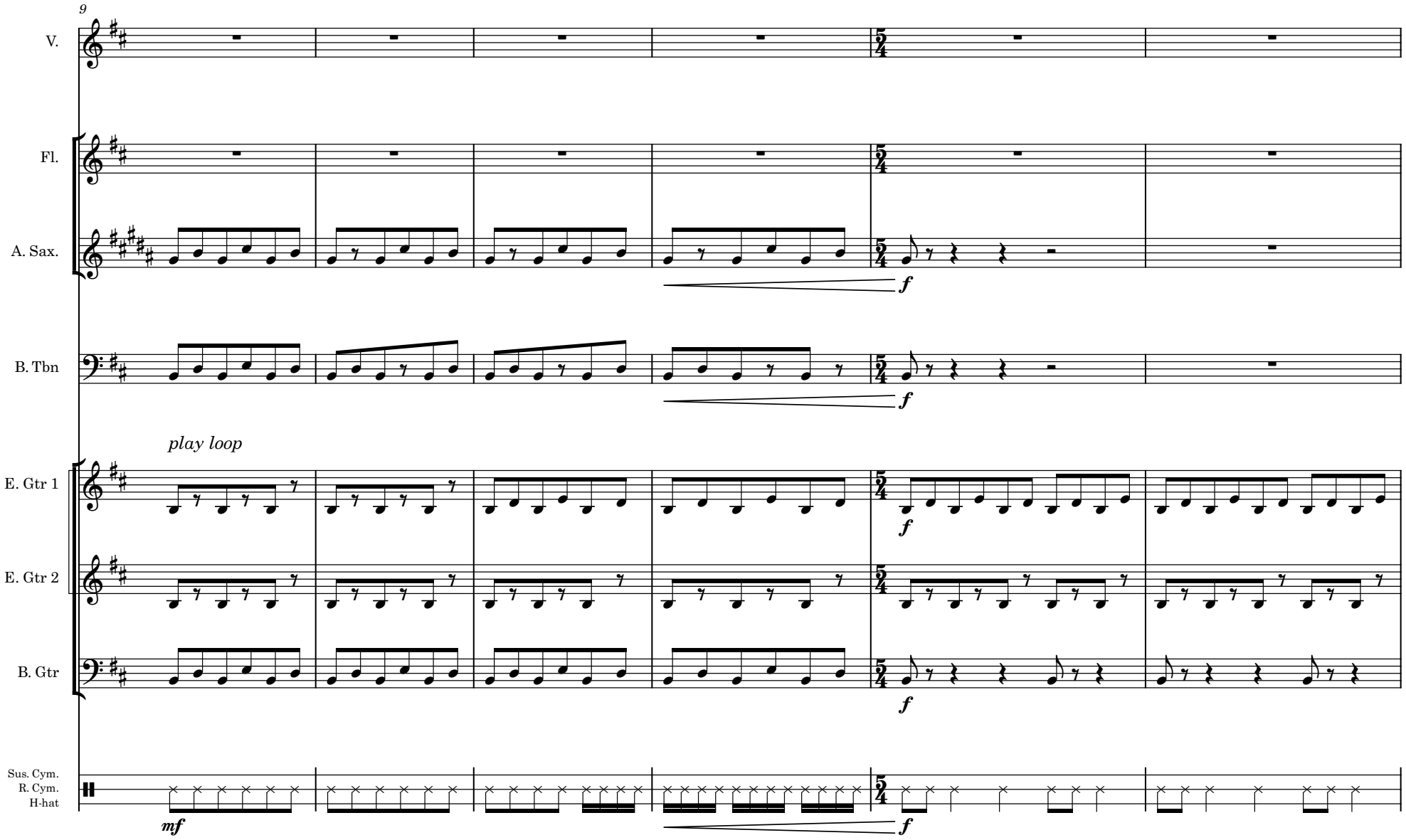
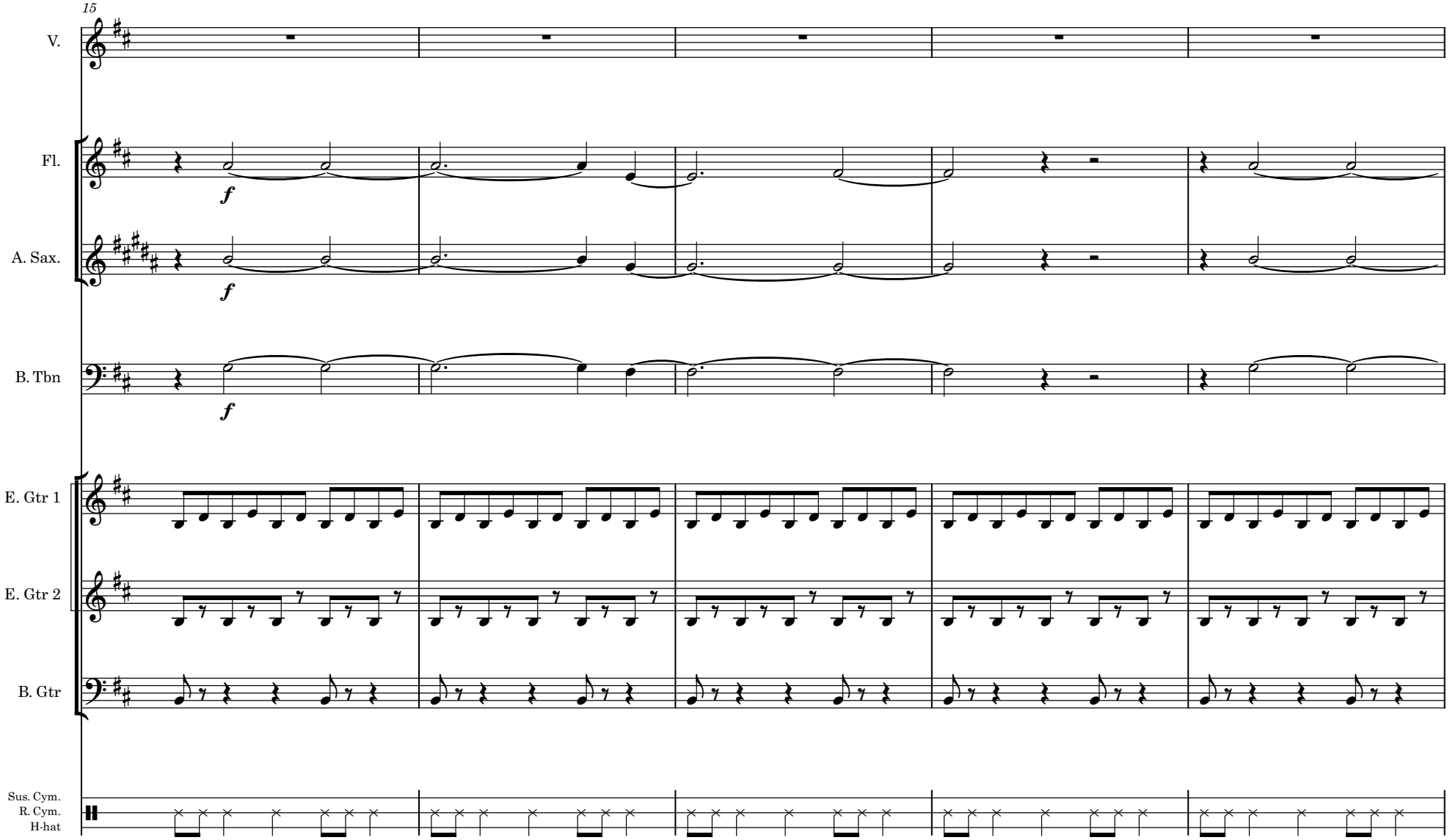
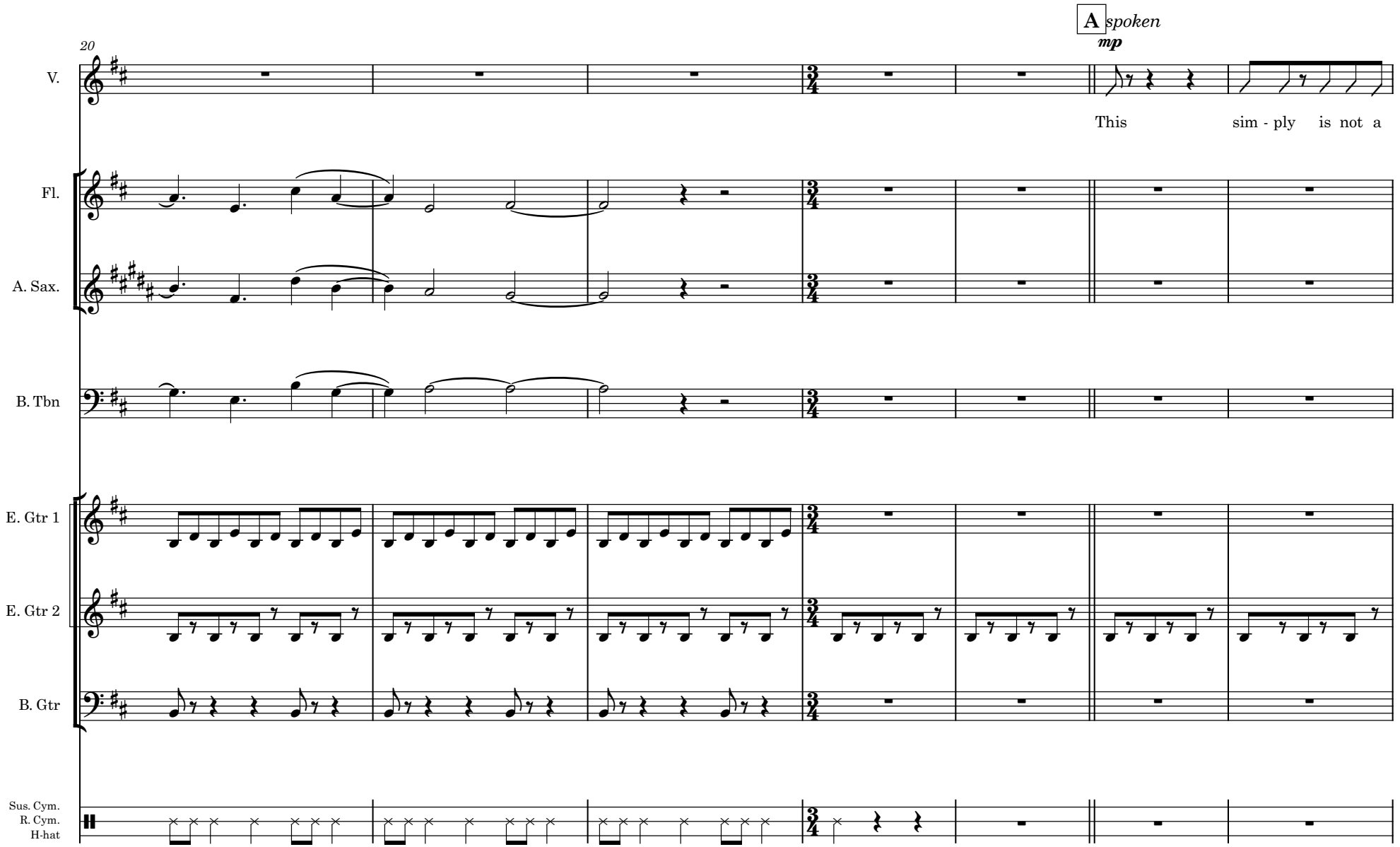
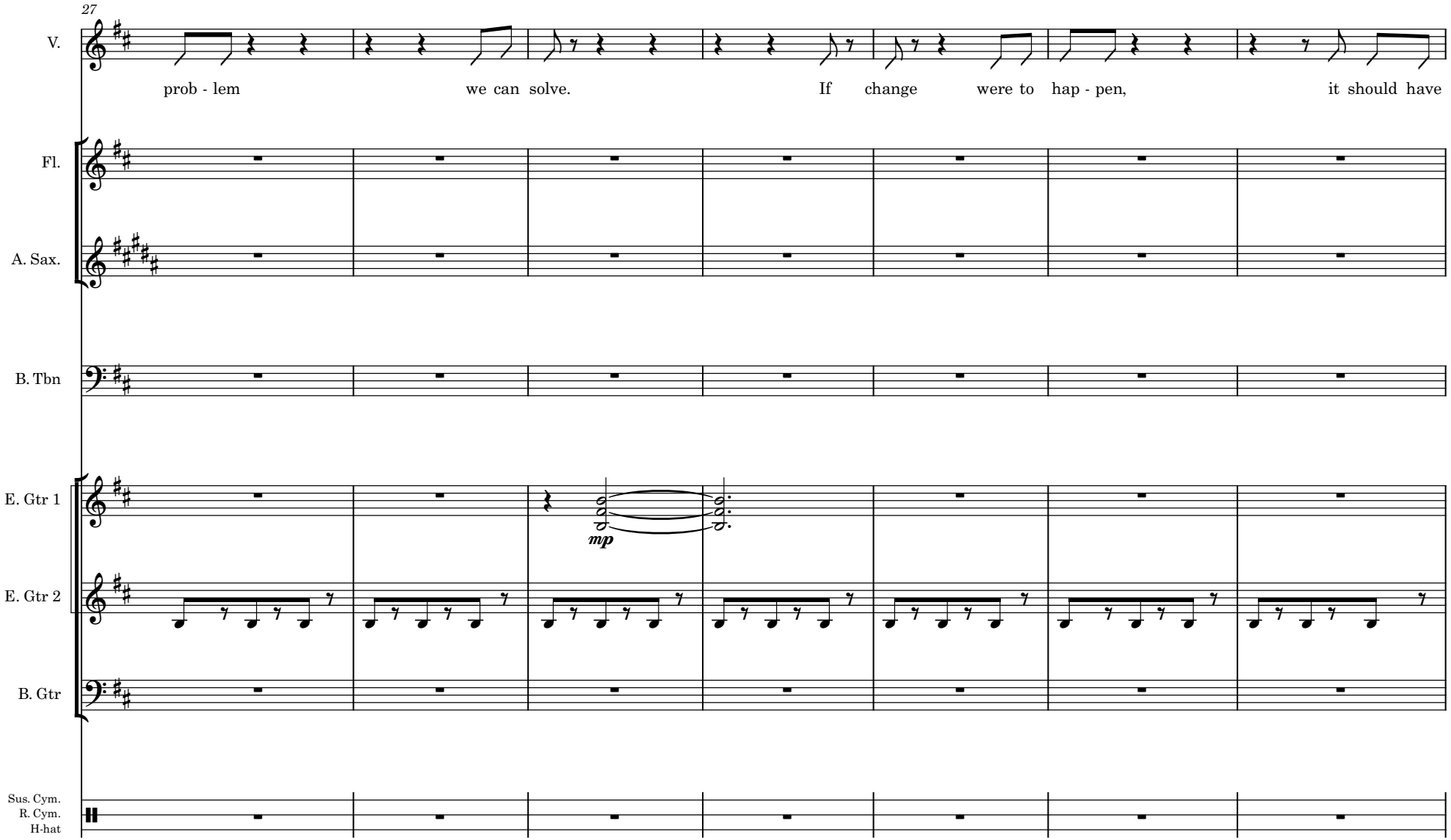
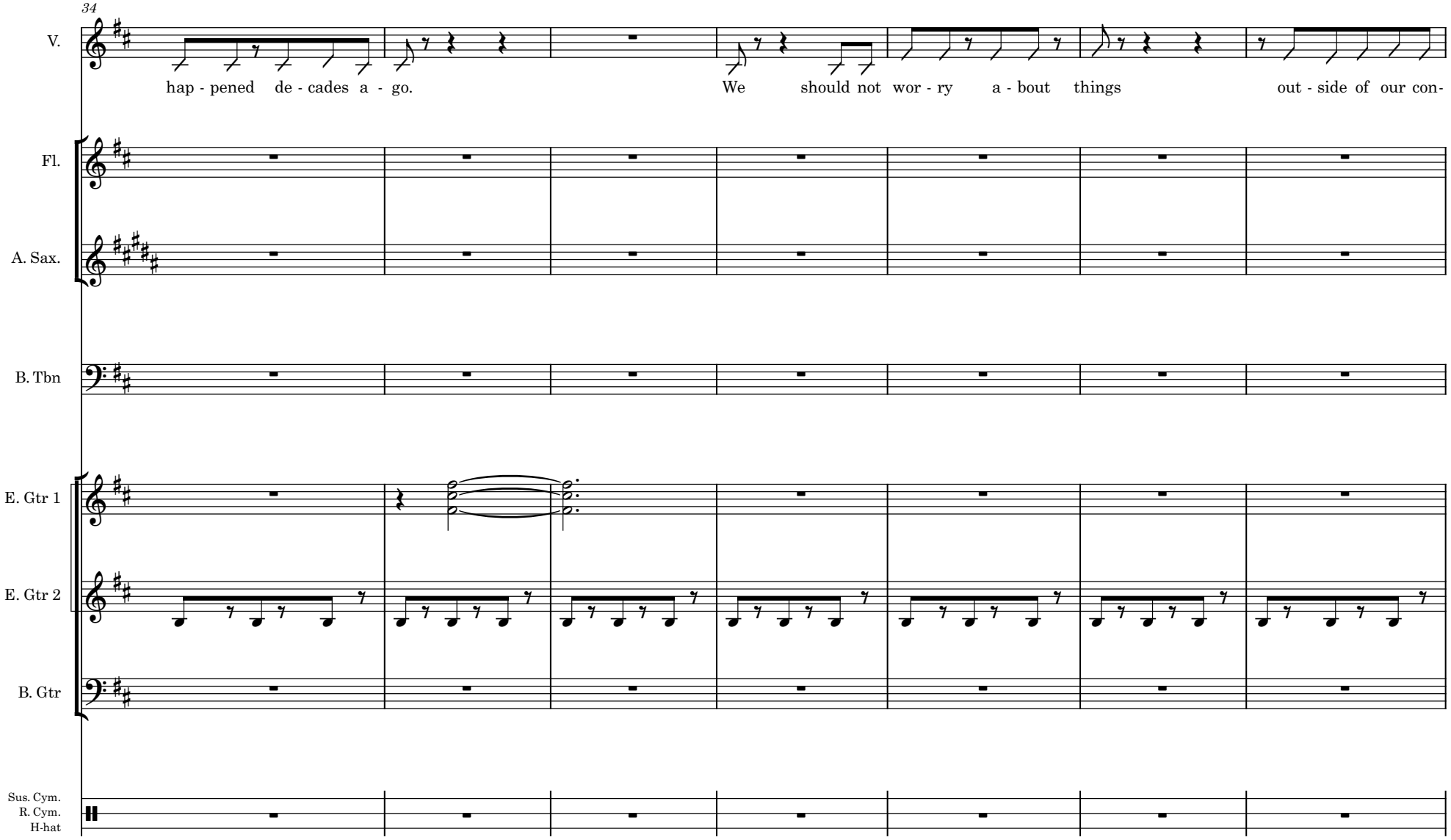
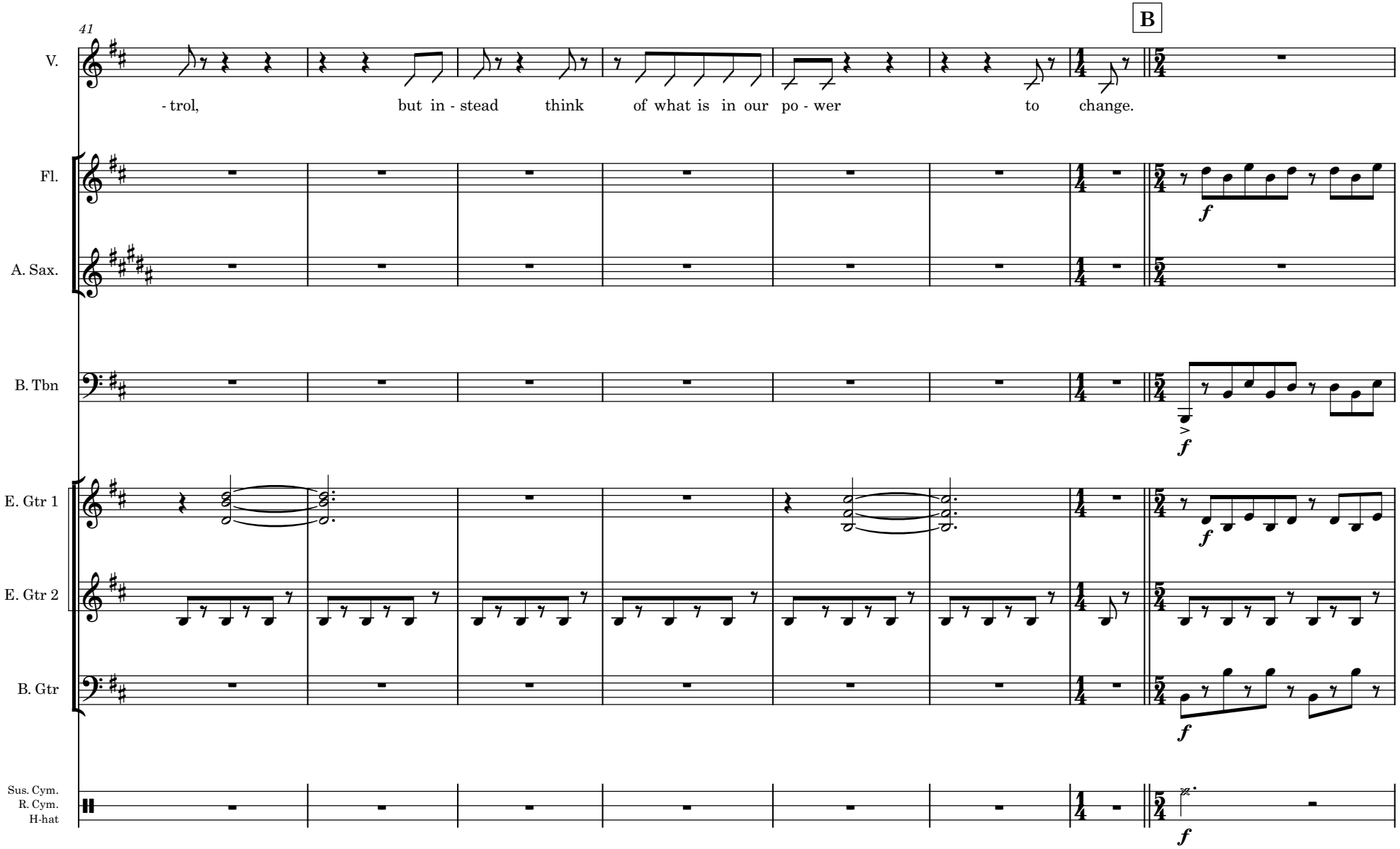

9
V.
Fl.
A. Sax.
B. Tbn
play loop
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat
mf
f

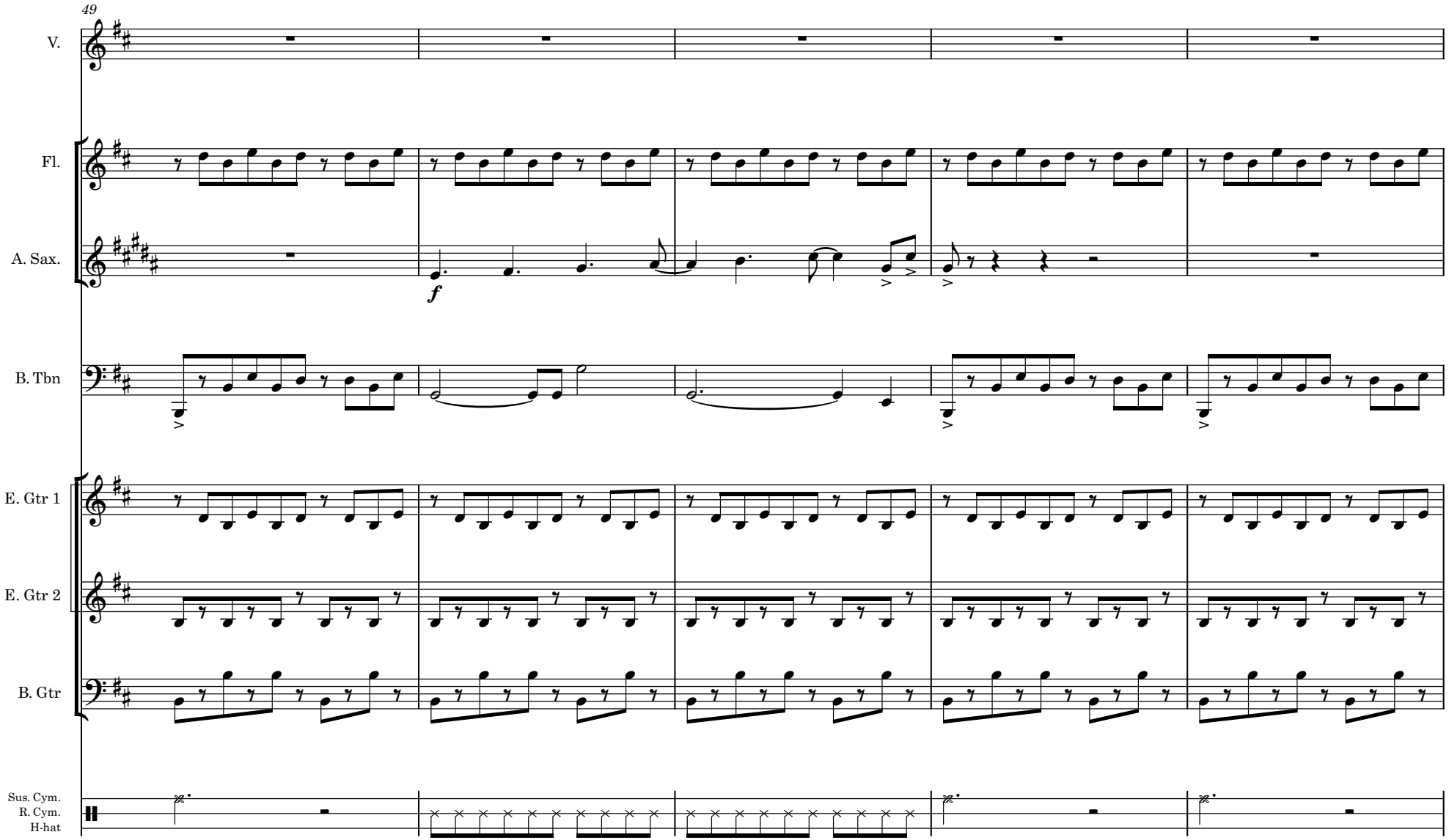

15
V.
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat
f
f
f

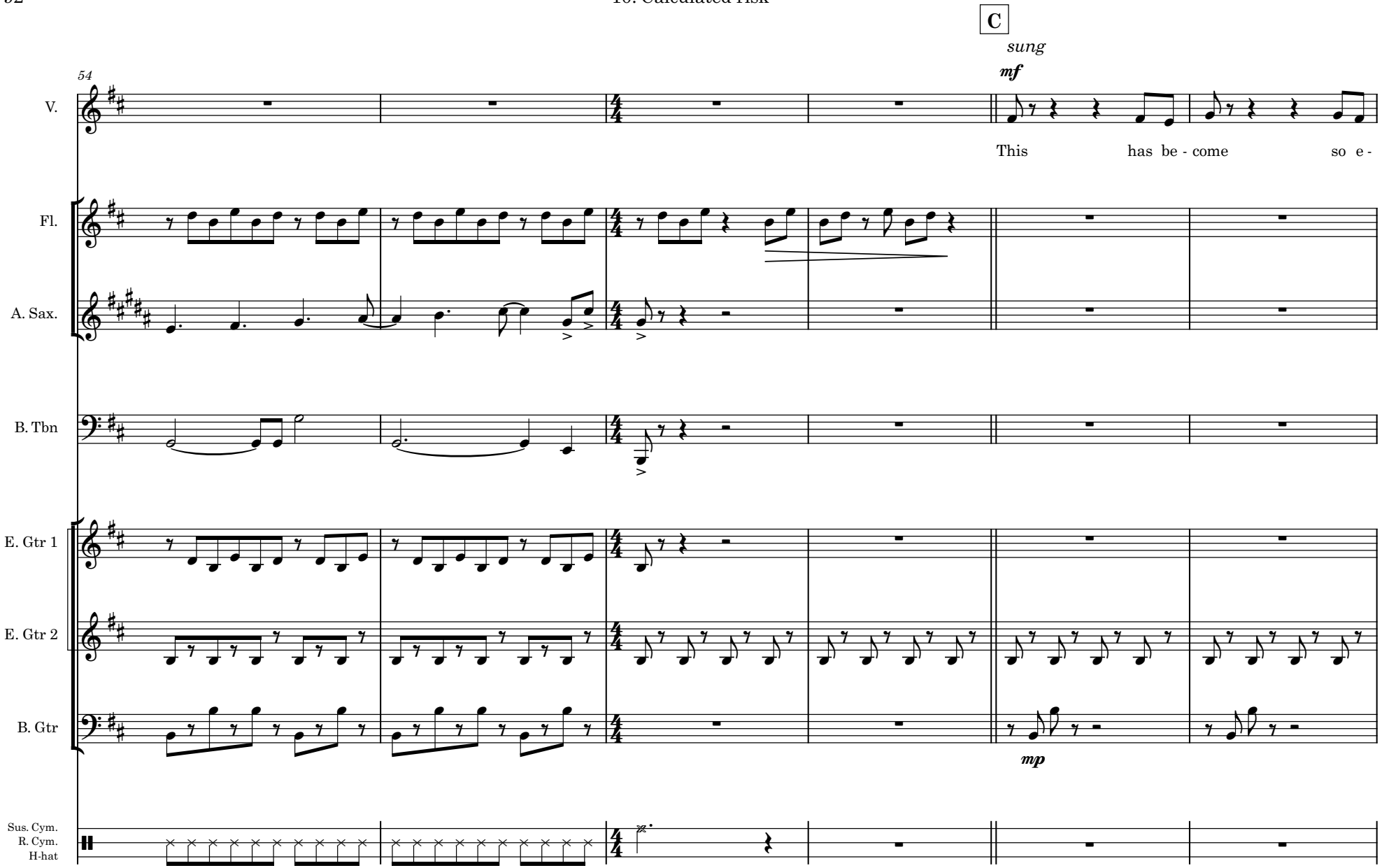

A spoken
mp
20
V.
This sim - ply is not a
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat

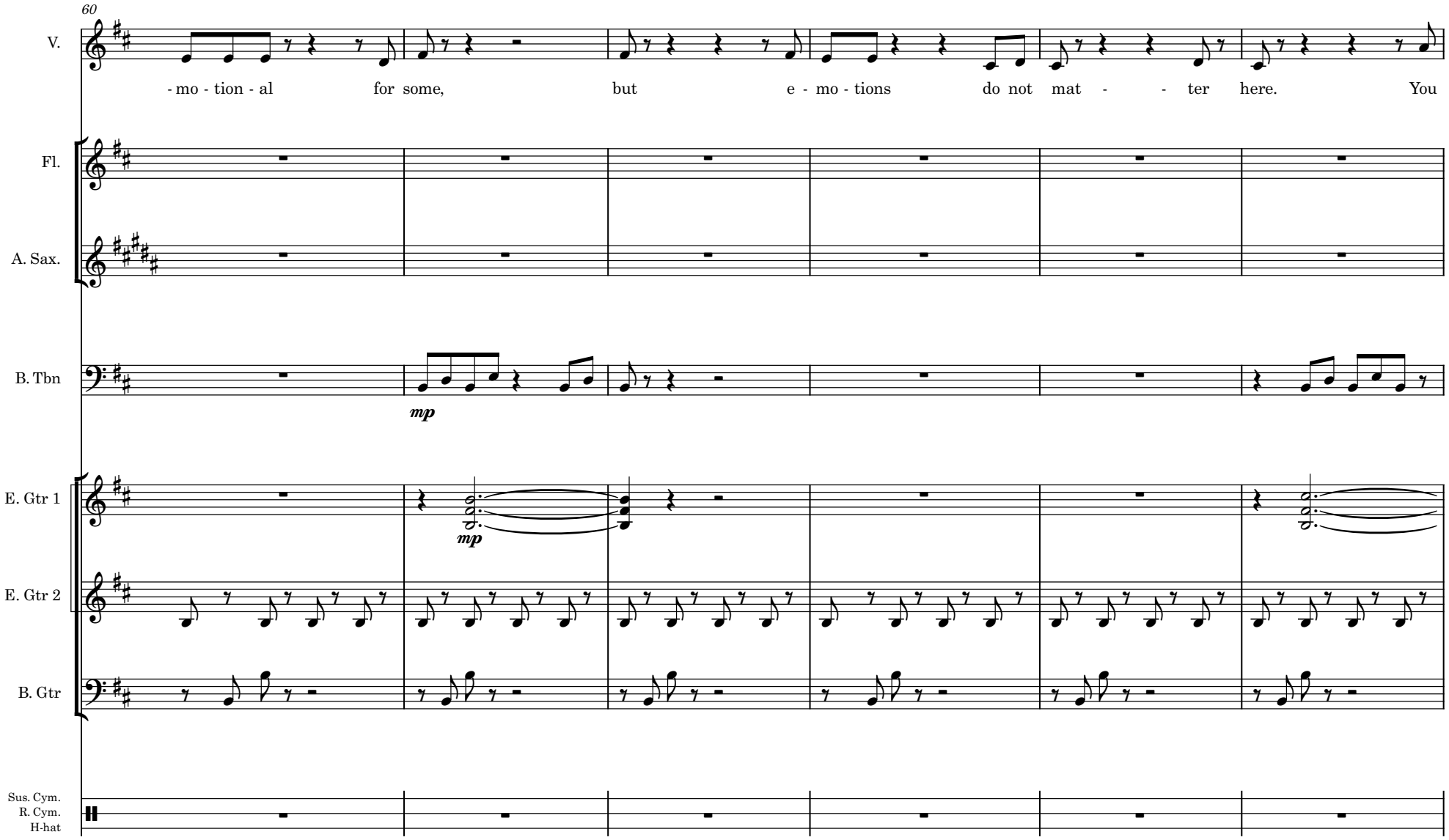

27
V.
prob - lem we can solve. If change were to hap - pen, it should have
Fl.
A. Sax.
B. Tbn
E. Gtr 1
mp
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat

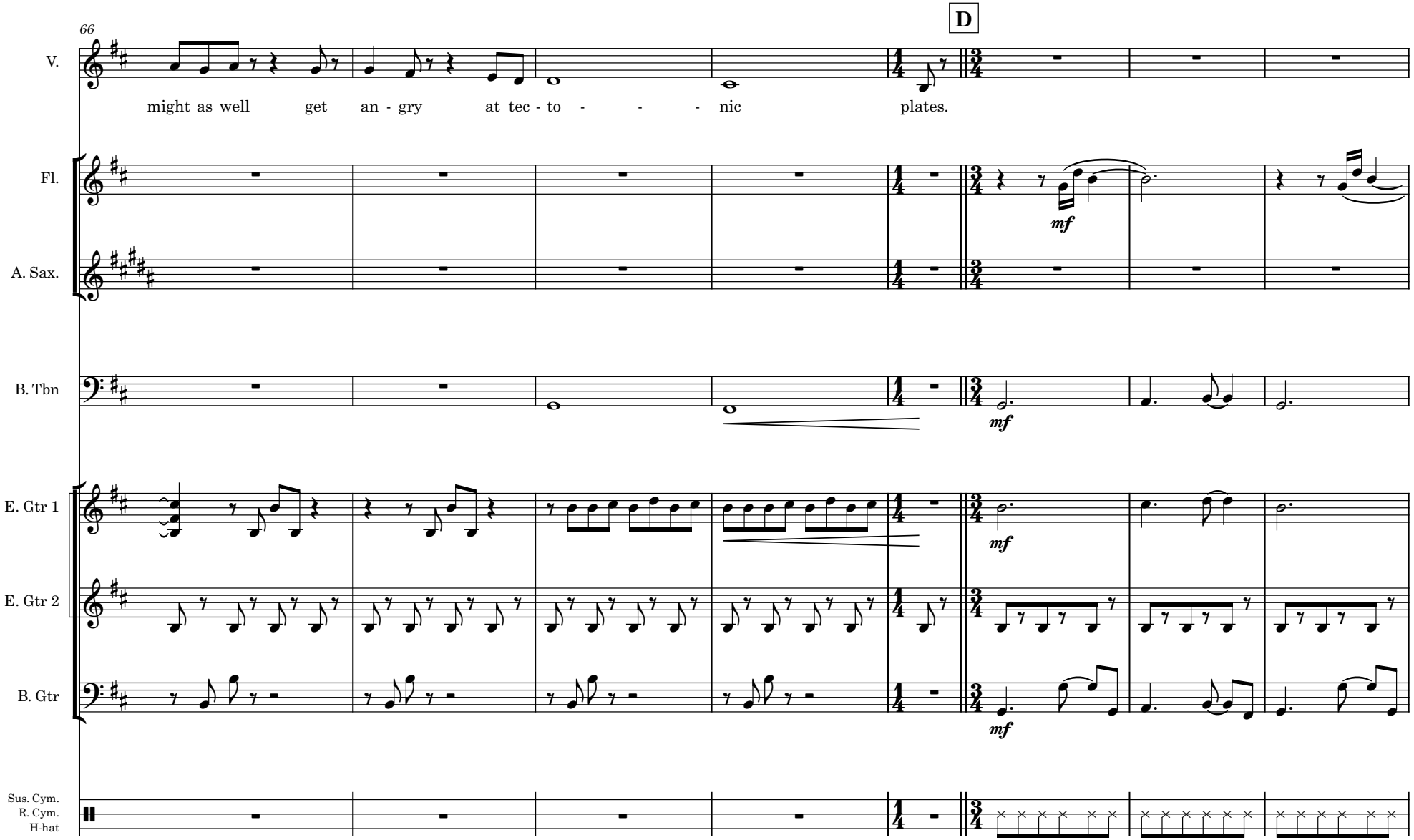

34
V.
hap - pened de - cades a - go.
We should not wor - ry a - bout things out - side of our con-
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat

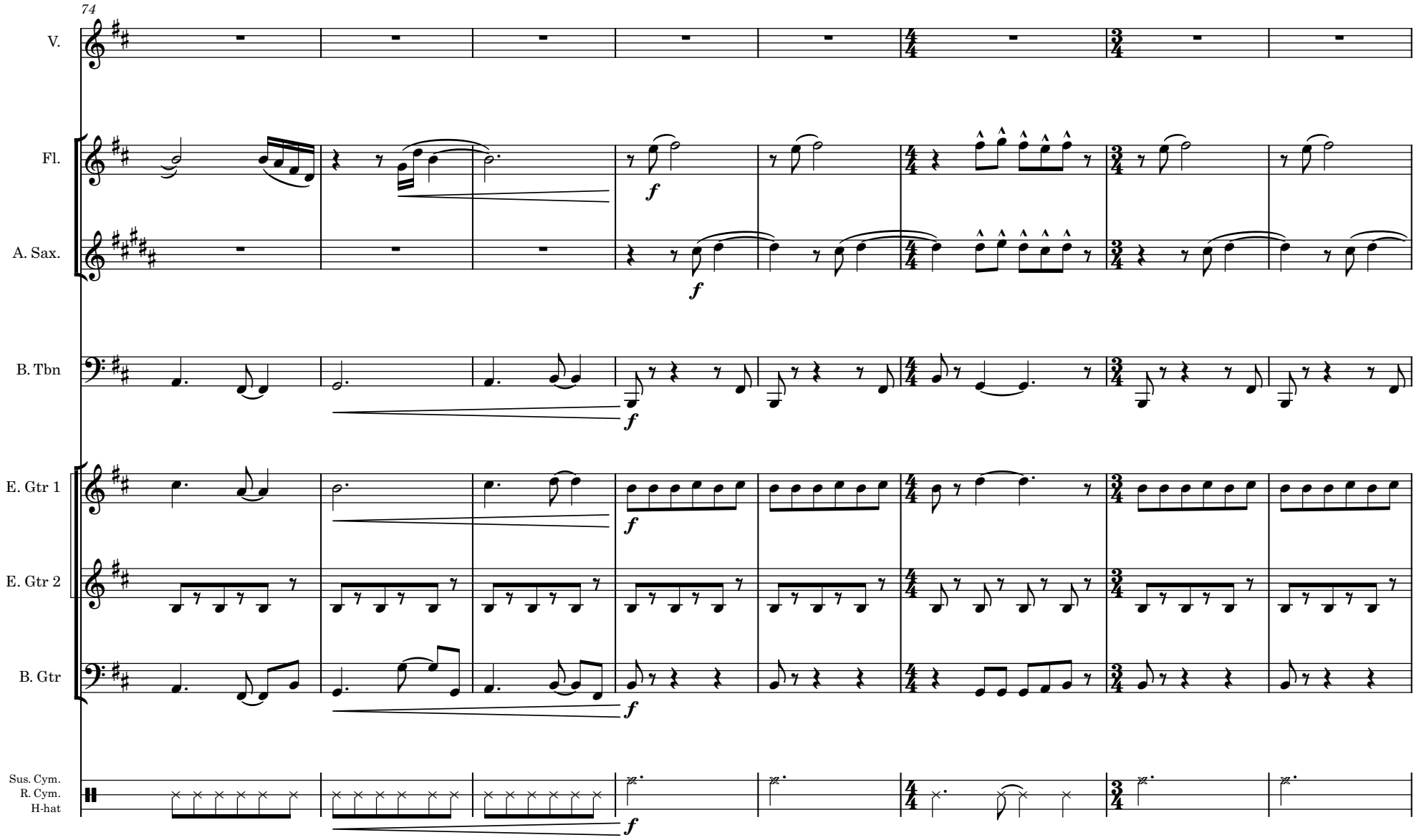

41
B
V.
- trol, but in - stead think of what is in our po - wer to change.
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat
f

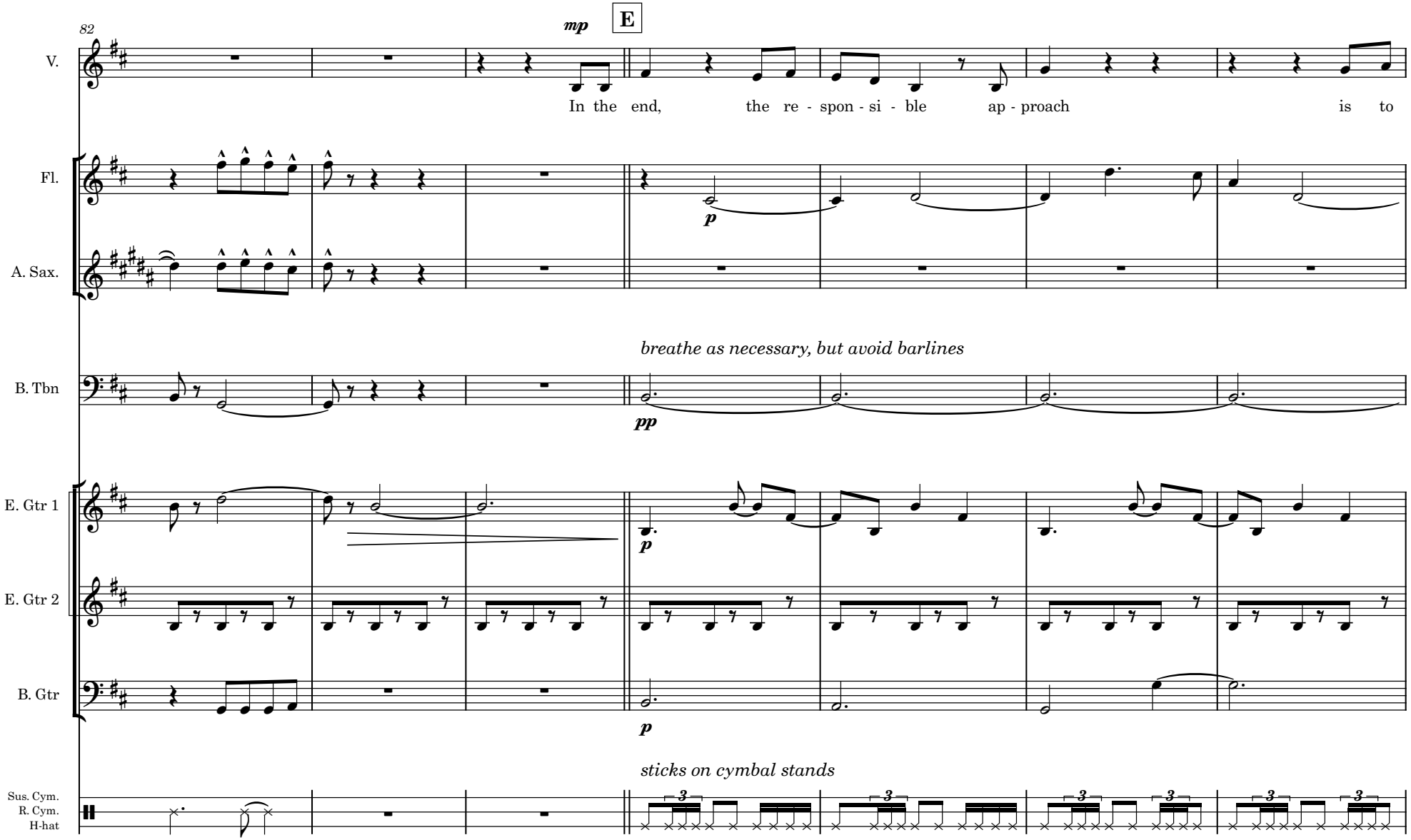

49
V.
Fl.
A. Sax.
f
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat

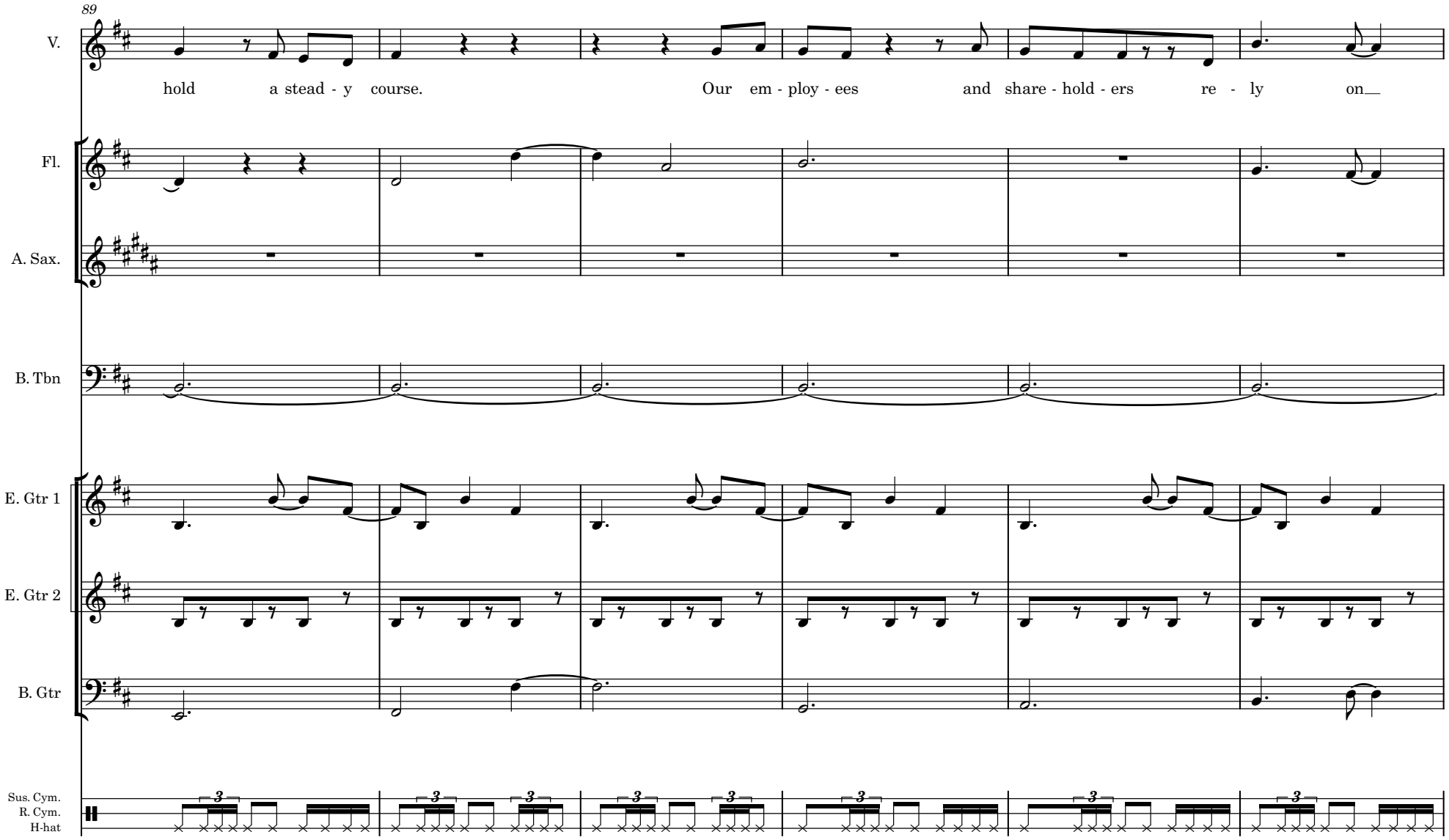

C
sung
mf
54
V.
This has be - come so e -
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
mp
Sus. Cym.
R. Cym.
H-hat

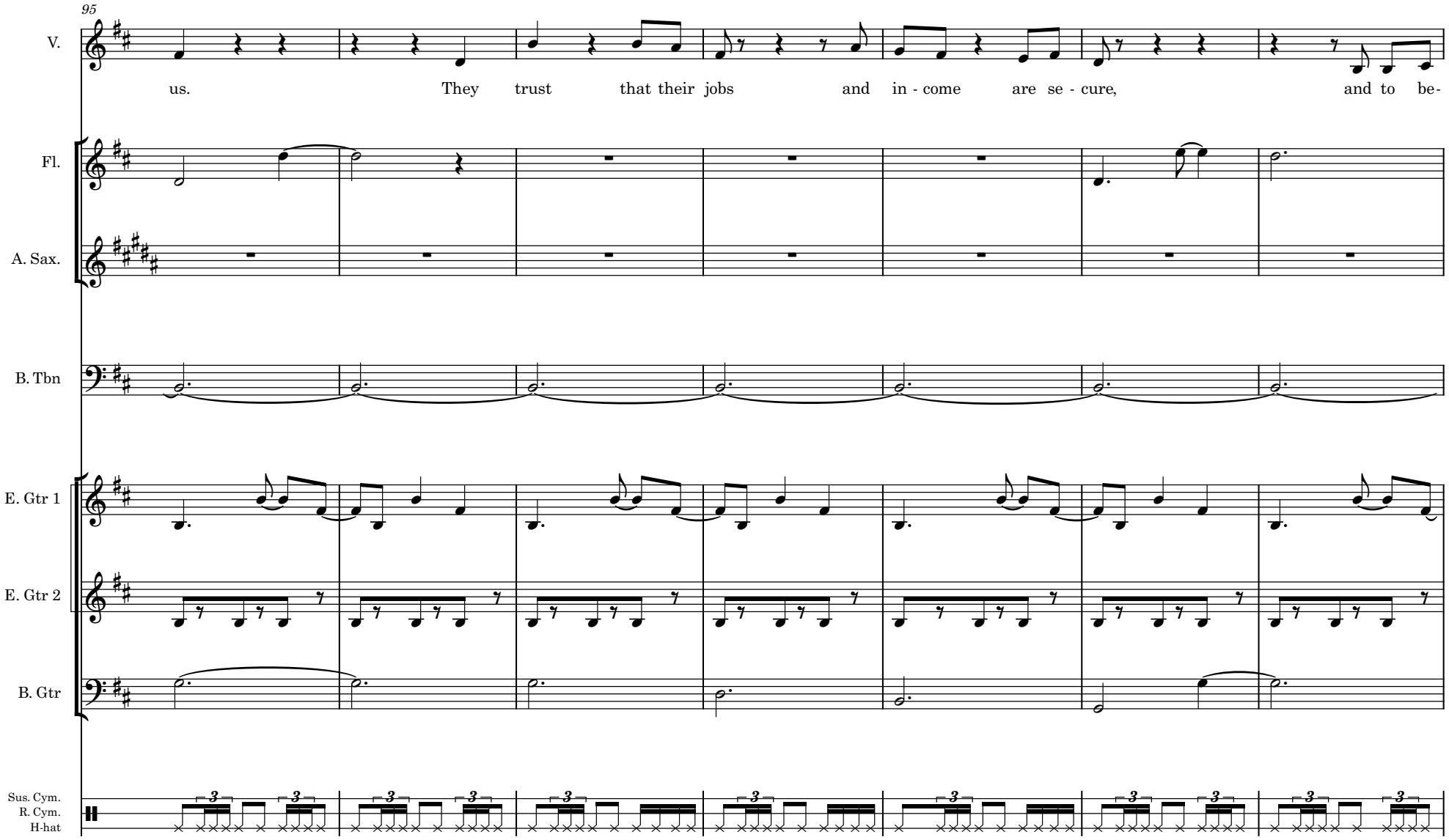

60
V.
- mo - tion - al for some, but e - mo - tions do not mat - - ter here. You
Fl.
A. Sax.
B. Tbn
mp
E. Gtr 1
mp
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat

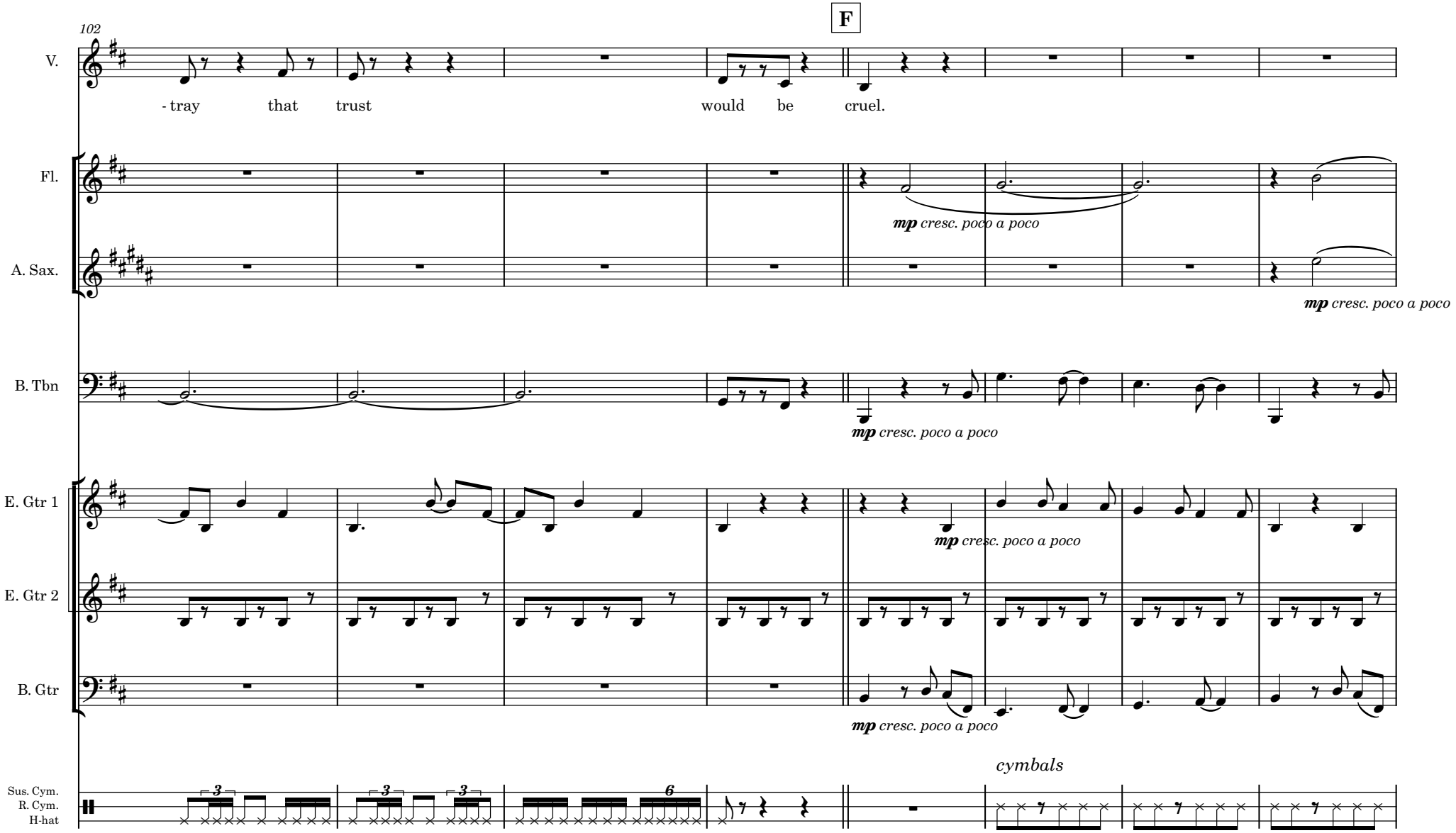

66
D
V.
might as well get an - gry at tec - to - - - - nic plates.
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat
mf

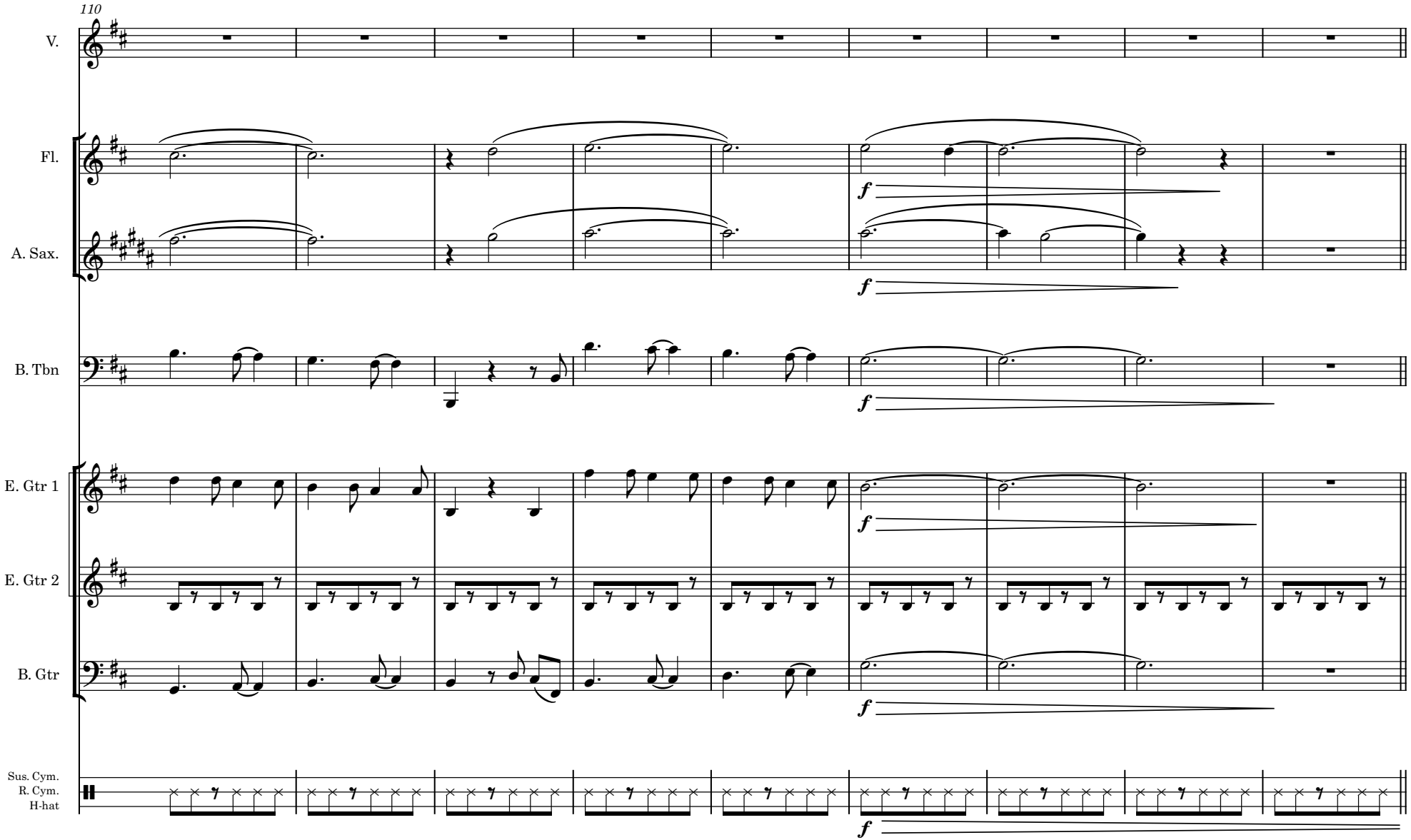

74
V.
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat
f

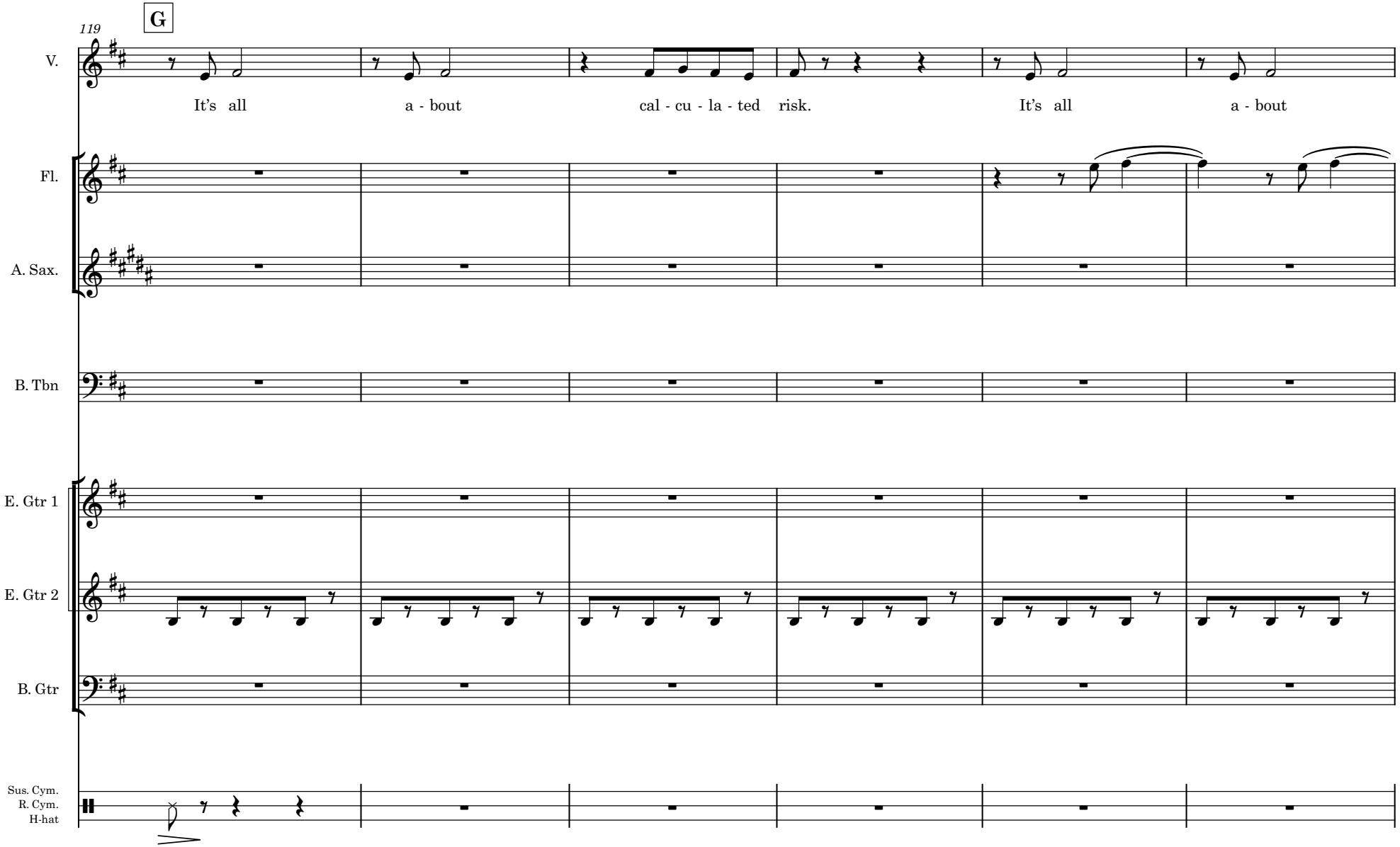

82
mp
E
V.
In the end, the re - spon - si - ble ap - proach is to
Fl.
p
A. Sax.
breathe as necessary, but avoid barlines
B. Tbn
pp
E. Gtr 1
p
E. Gtr 2
B. Gtr
p
sticks on cymbal stands
Sus. Cym.
R. Cym.
H-hat

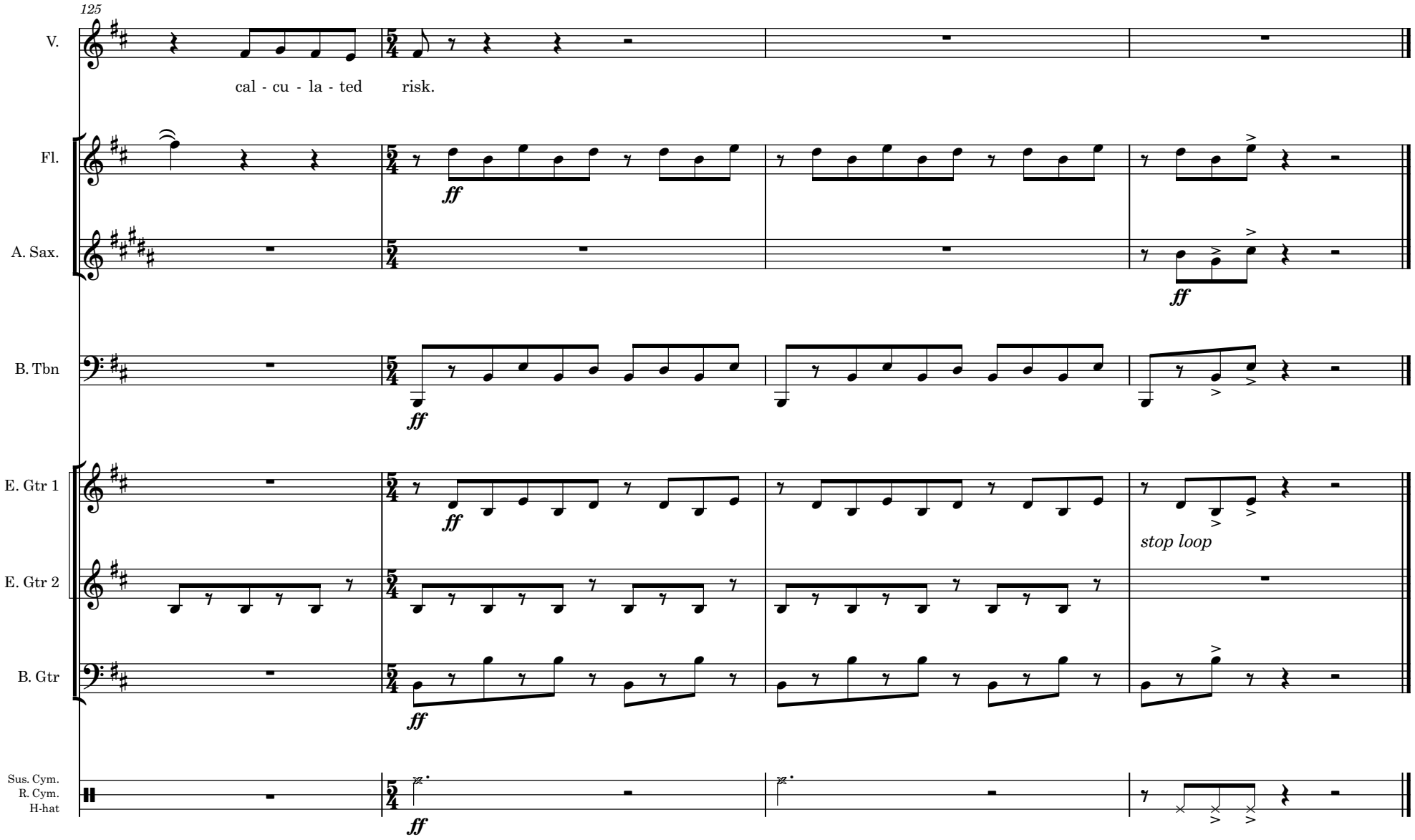

89
V.
hold a stead - y course. Our em - ploy - ees and share - hold - ers re - ly on
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat


95
V.
us. They trust that their jobs and in - come are se - cure, and to be-
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat

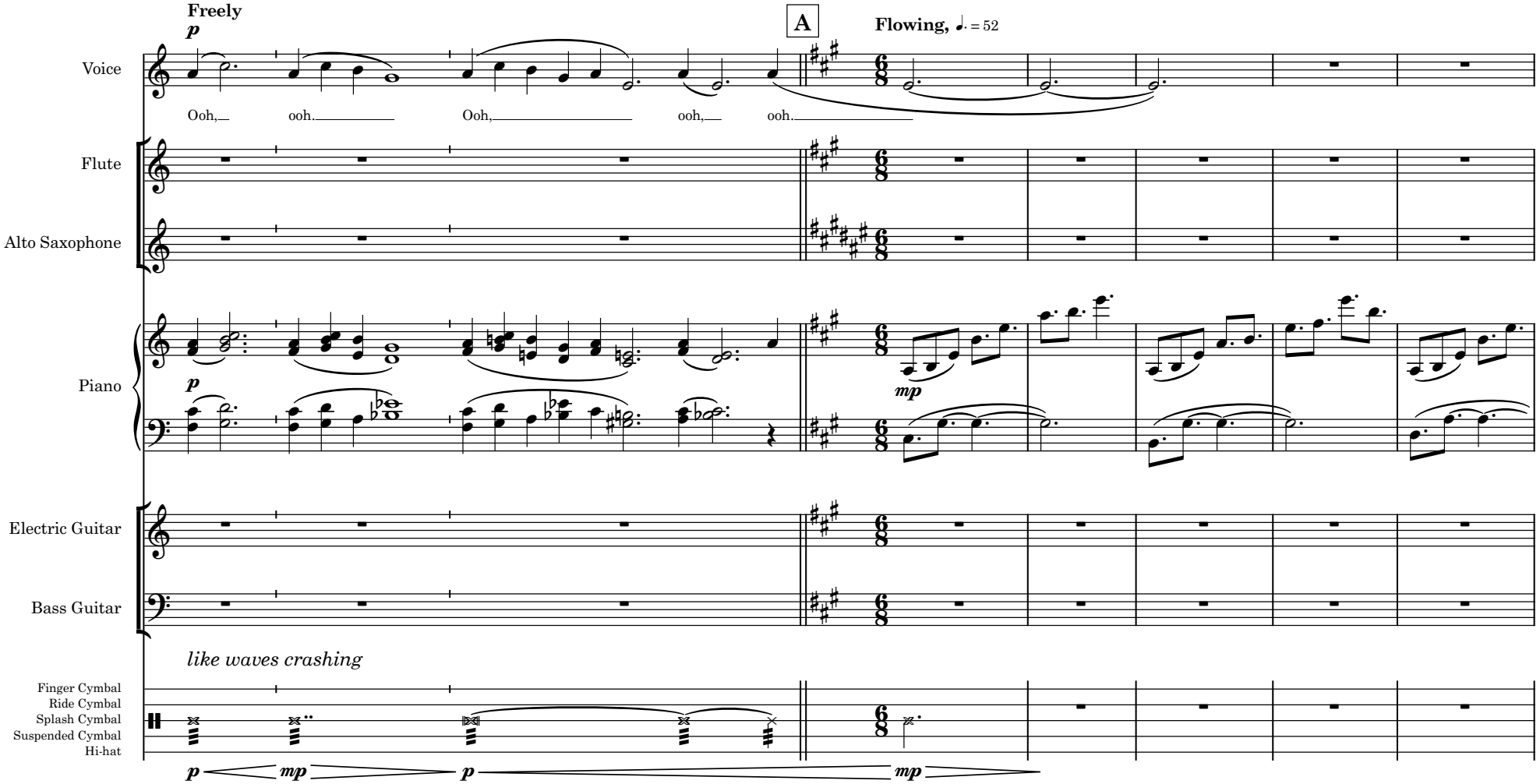

102
F
V.
- tray that trust would be cruel.
Fl.
mp cresc. poco a poco
A. Sax.
mp cresc. poco a poco
B. Tbn
mp cresc. poco a poco
E. Gtr 1
mp cresc. poco a poco
E. Gtr 2
B. Gtr
mp cresc. poco a poco
cymbals
Sus. Cym.
R. Cym.
H-hat


110
V.
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat
f


G
119
V.
It's all a - bout cal - cu - la - ted risk. It's all a - bout
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat


125
V.
cal - cu - la - ted risk.
Fl.
A. Sax.
B. Tbn
E. Gtr 1
E. Gtr 2
B. Gtr
Sus. Cym.
R. Cym.
H-hat
ff
stop loop

11. Water still finds us



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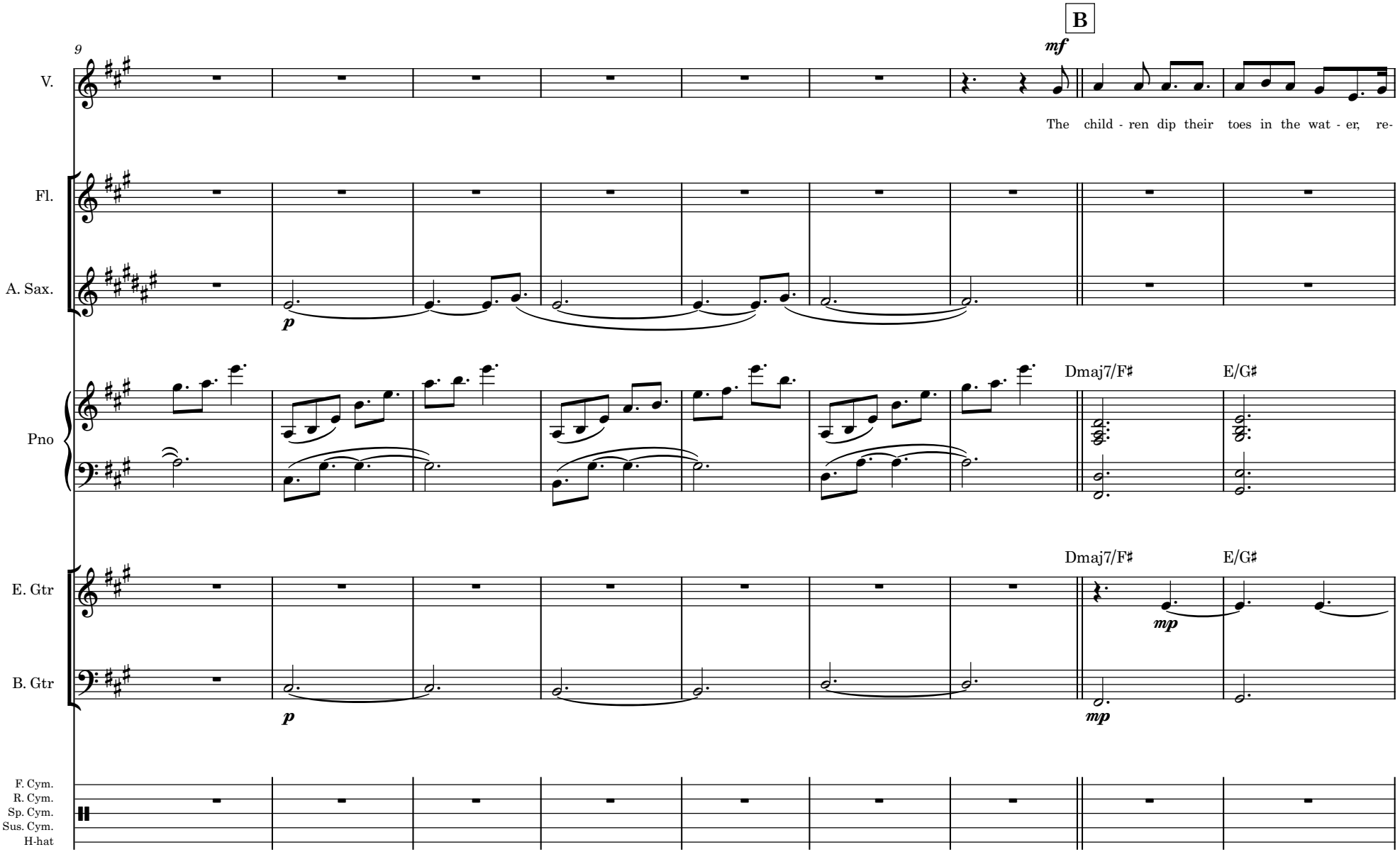
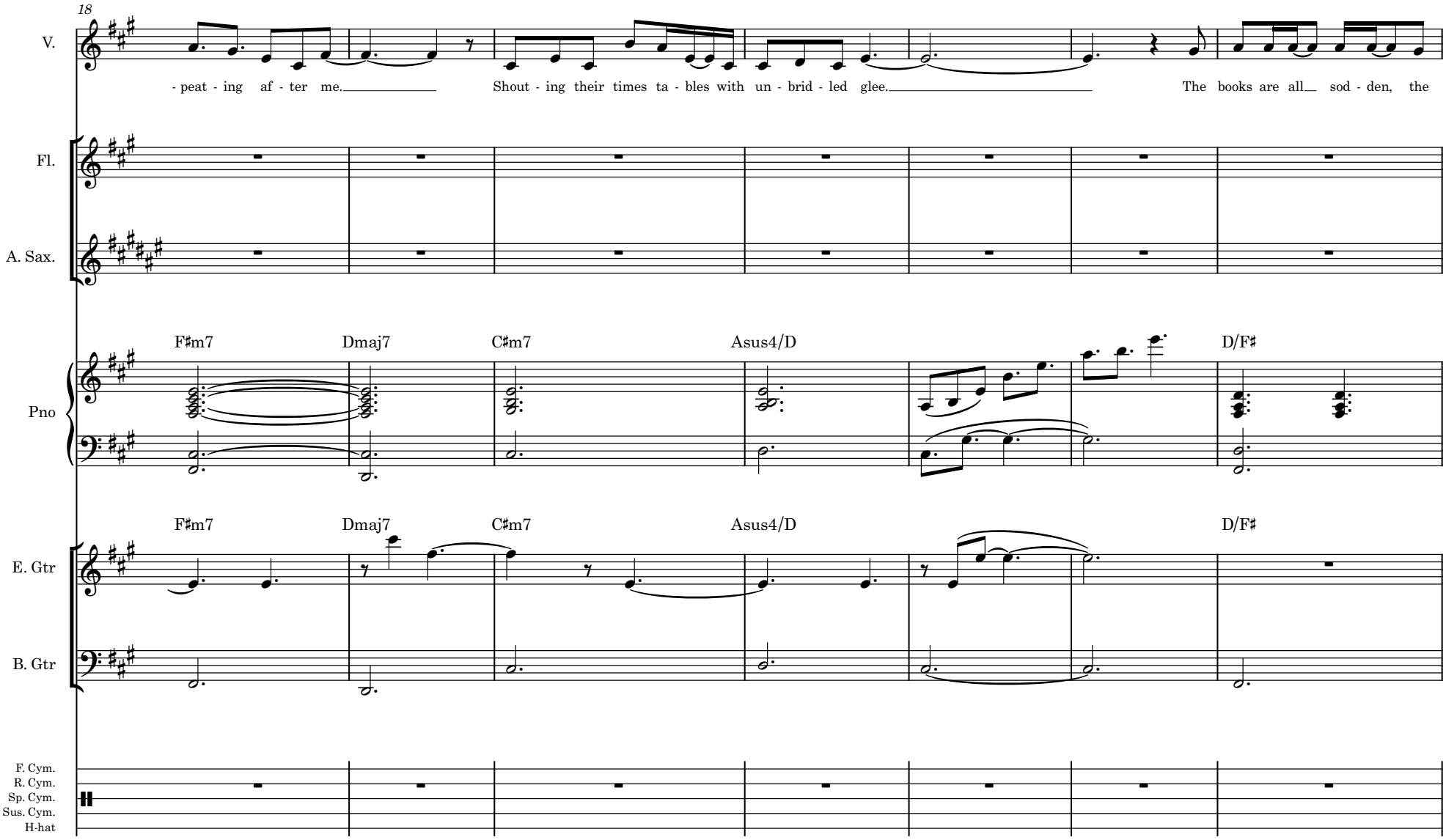
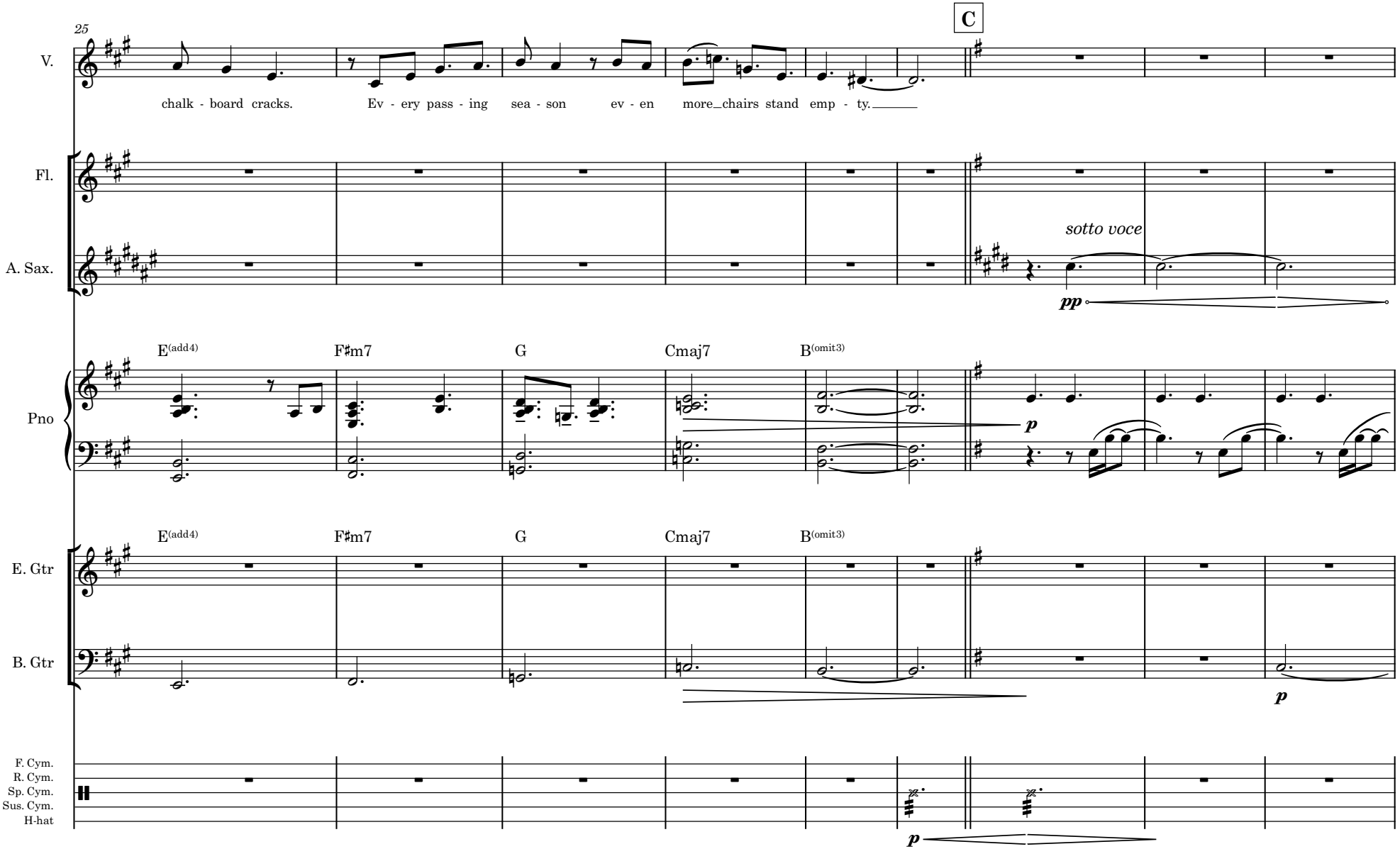
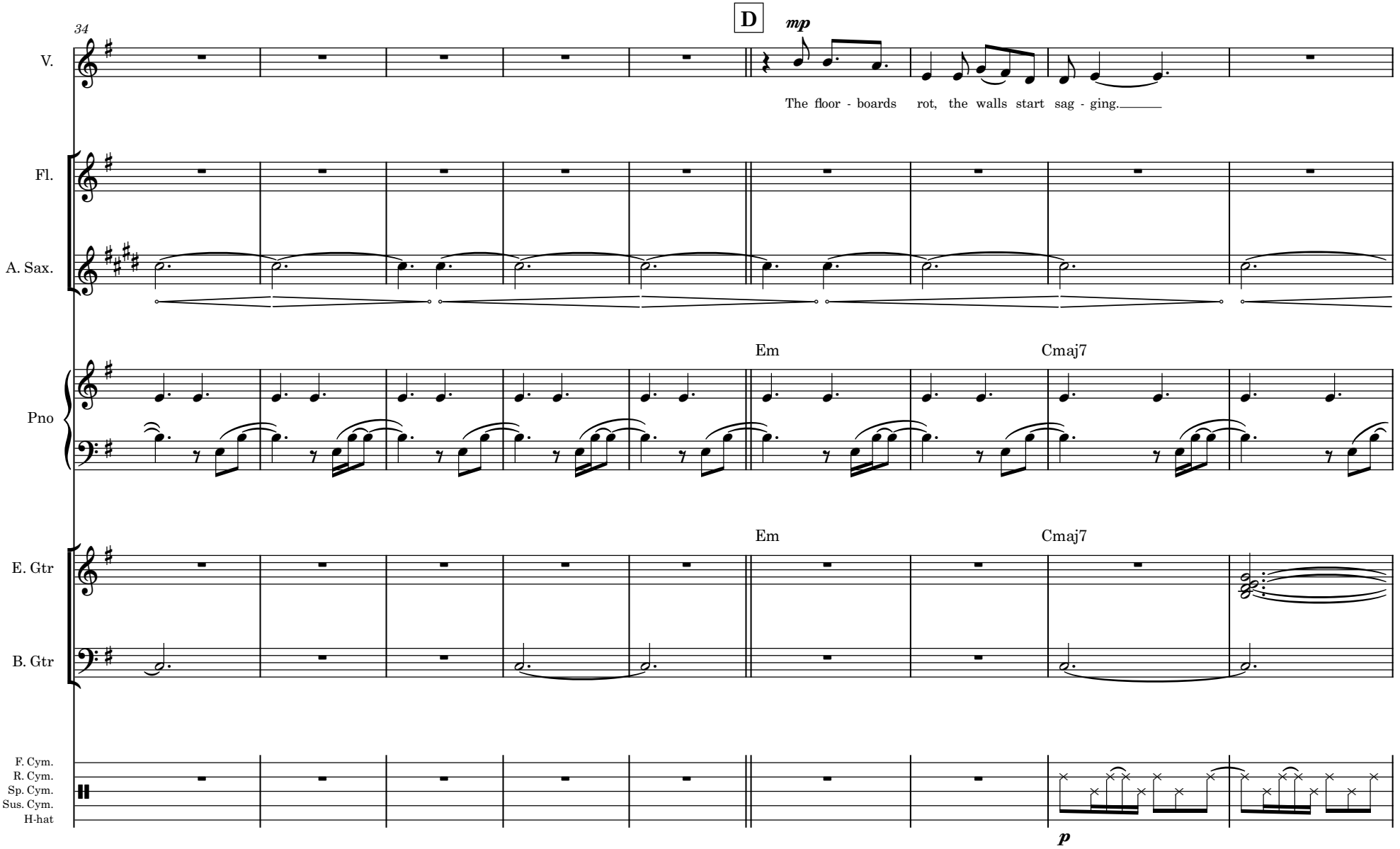
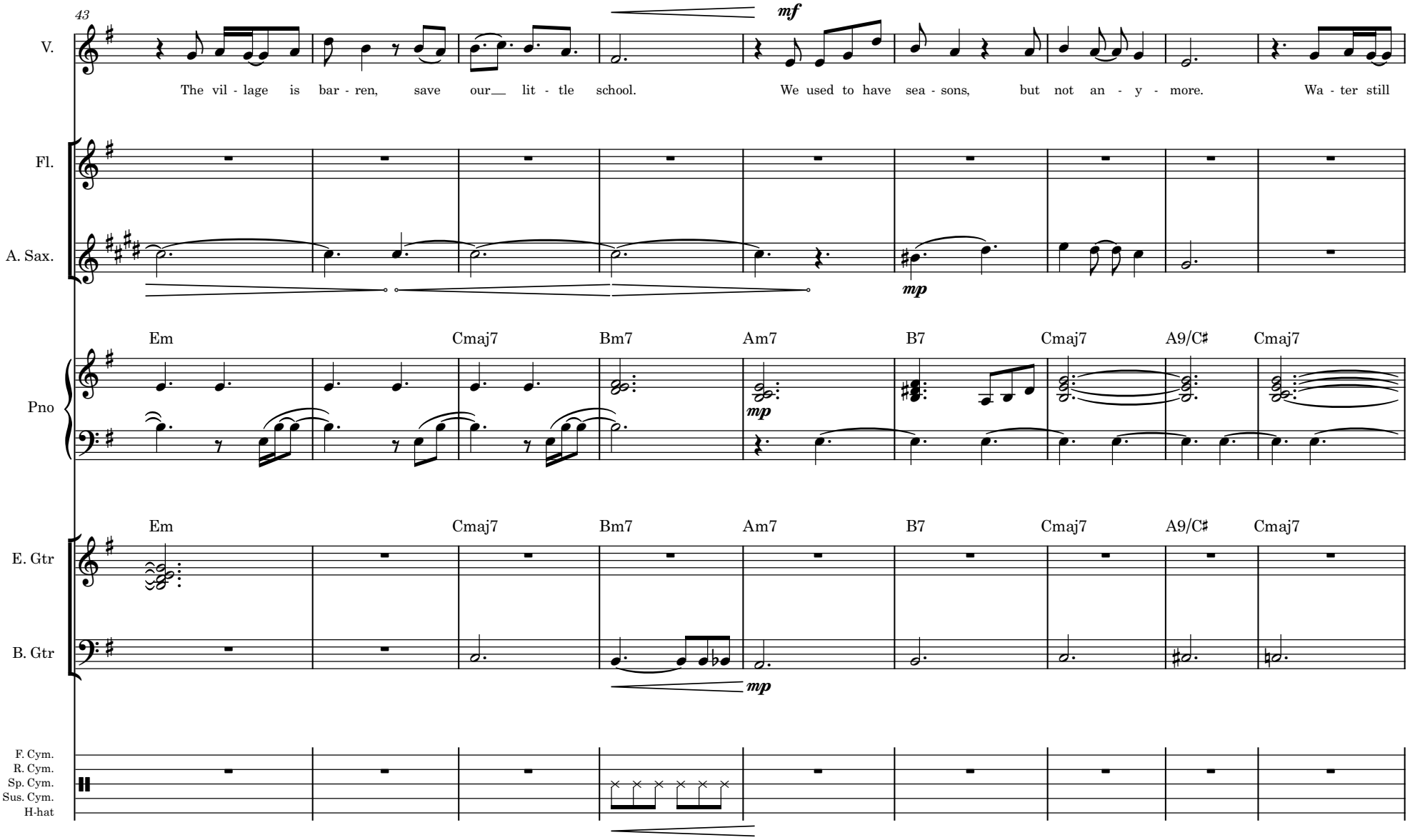
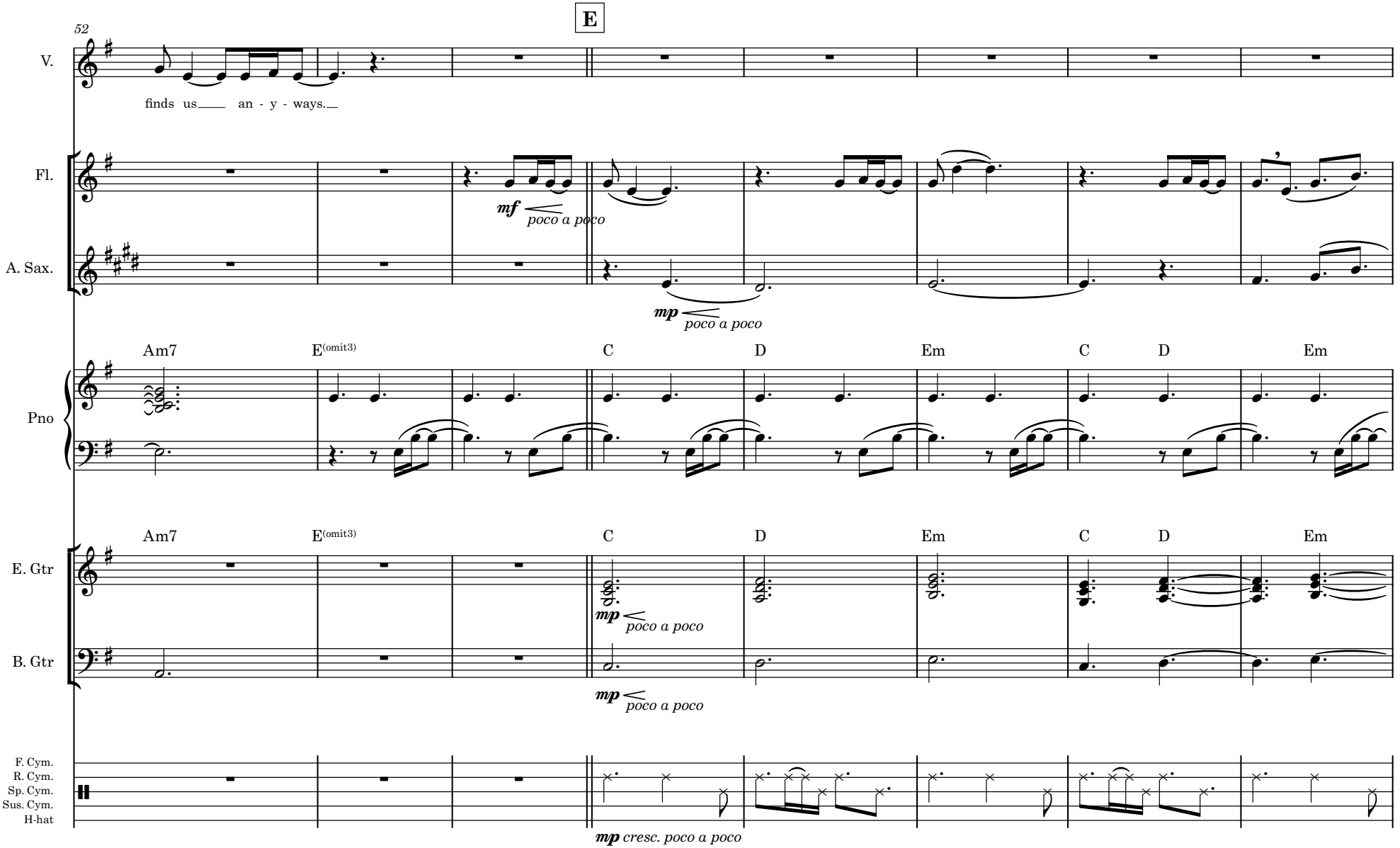

B
9
mf
V.
The child - ren dip their toes in the wat - er, re-
Fl.
A. Sax.
p
Pno
Dmaj7/F♯
E/G♯
E. Gtr
B. Gtr
mp
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

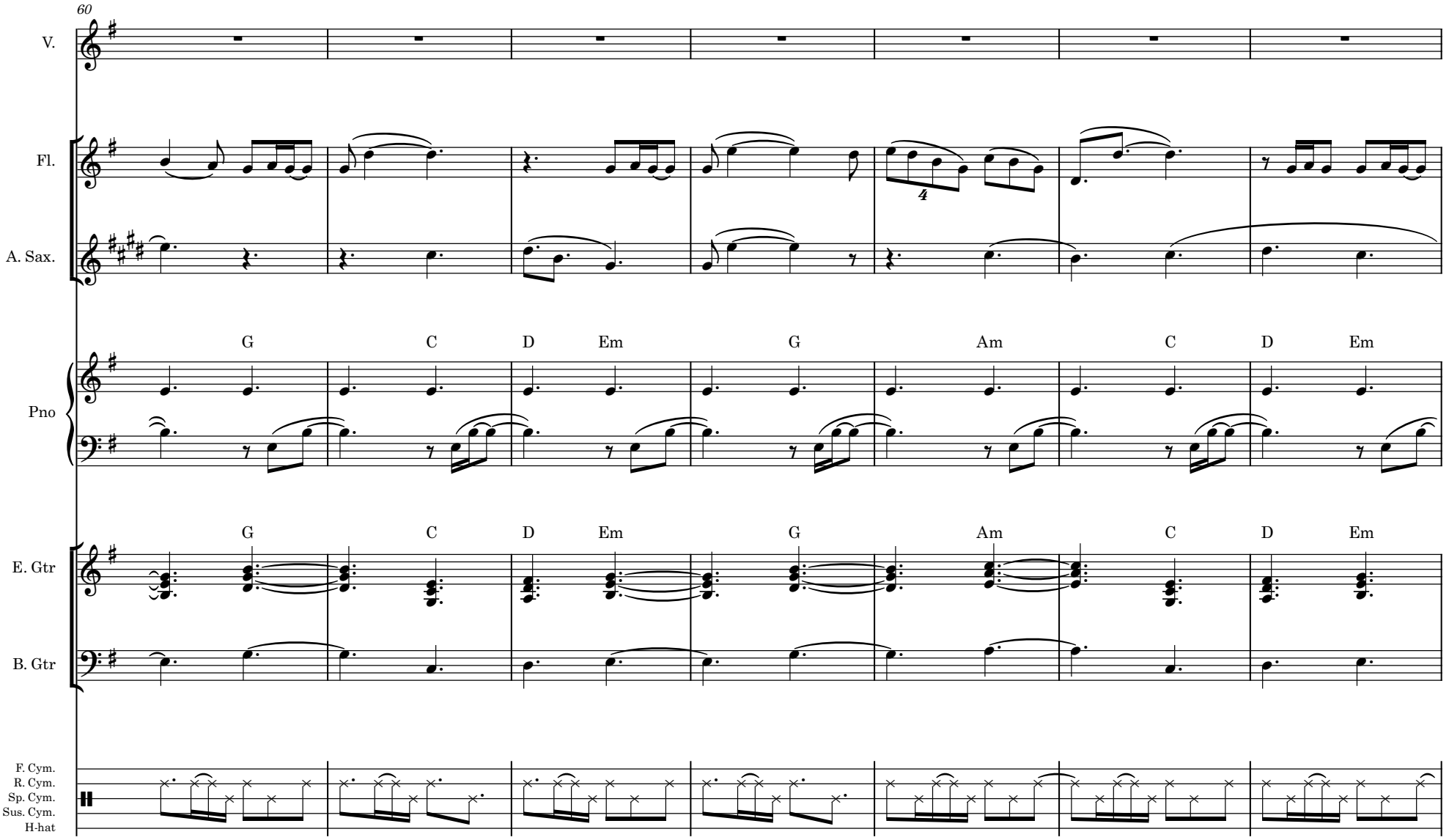

18
V.
- peat - ing af - ter me.
Shout - ing their times ta - bles with un - brid - led glee.
The books are all sod - den, the
Fl.
A. Sax.
F♯m7
Dmaj7
C♯m7
Asus4/D
D/F♯
Pno
F♯m7
Dmaj7
C♯m7
Asus4/D
D/F♯
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

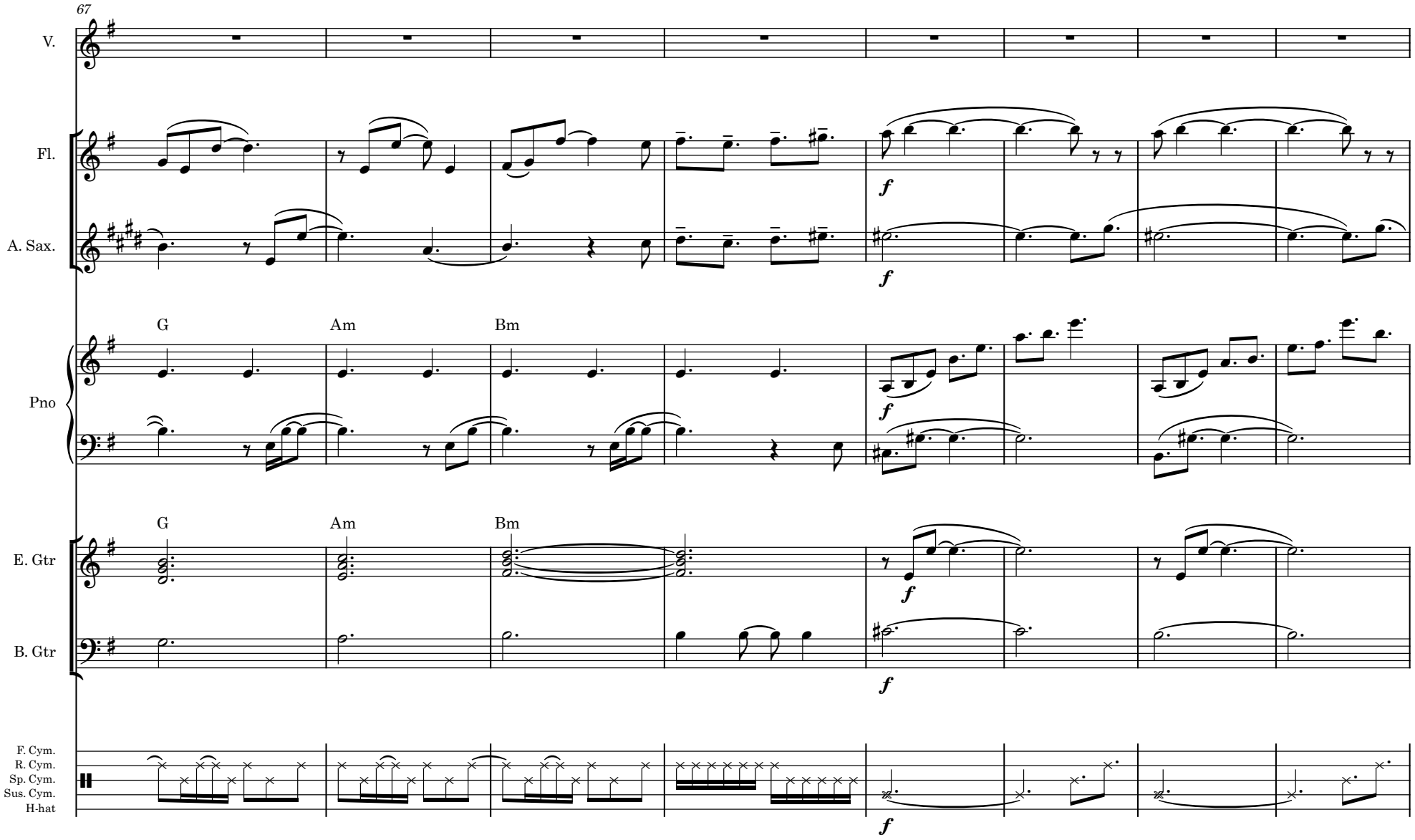

25
C
V.
chalk - board cracks.
Ev - ery pass - ing
sea - son
ev - en
more_chairs stand emp - ty.
Fl.
A. Sax.
sotto voce
pp
Pno
E(add4)
F♯m7
G
Cmaj7
B(omit3)
p
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

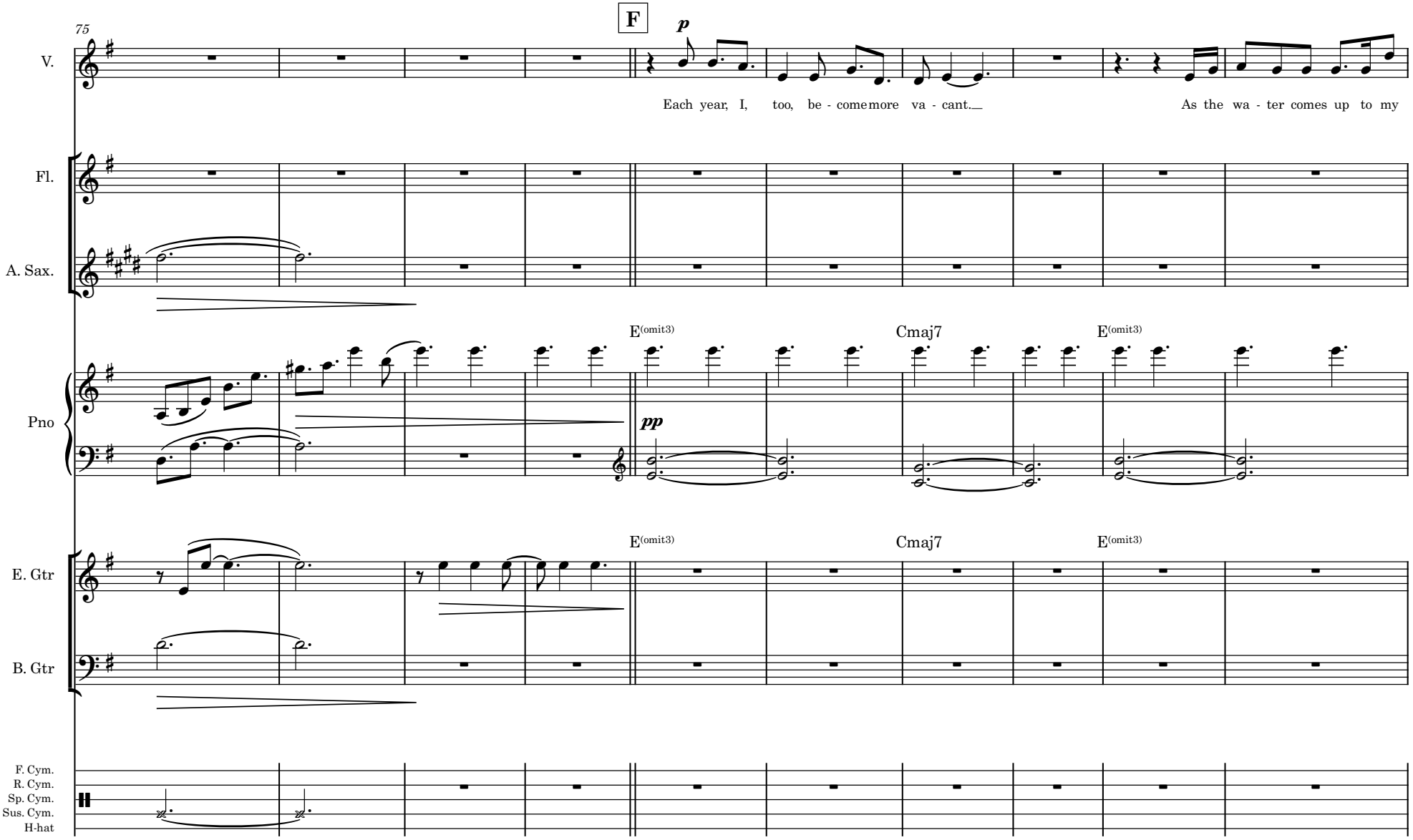

34
D
mp
V.
The floor - boards rot, the walls start sag - ging.
Fl.
A. Sax.
Em
Cmaj7
Pno
Em
Cmaj7
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
p

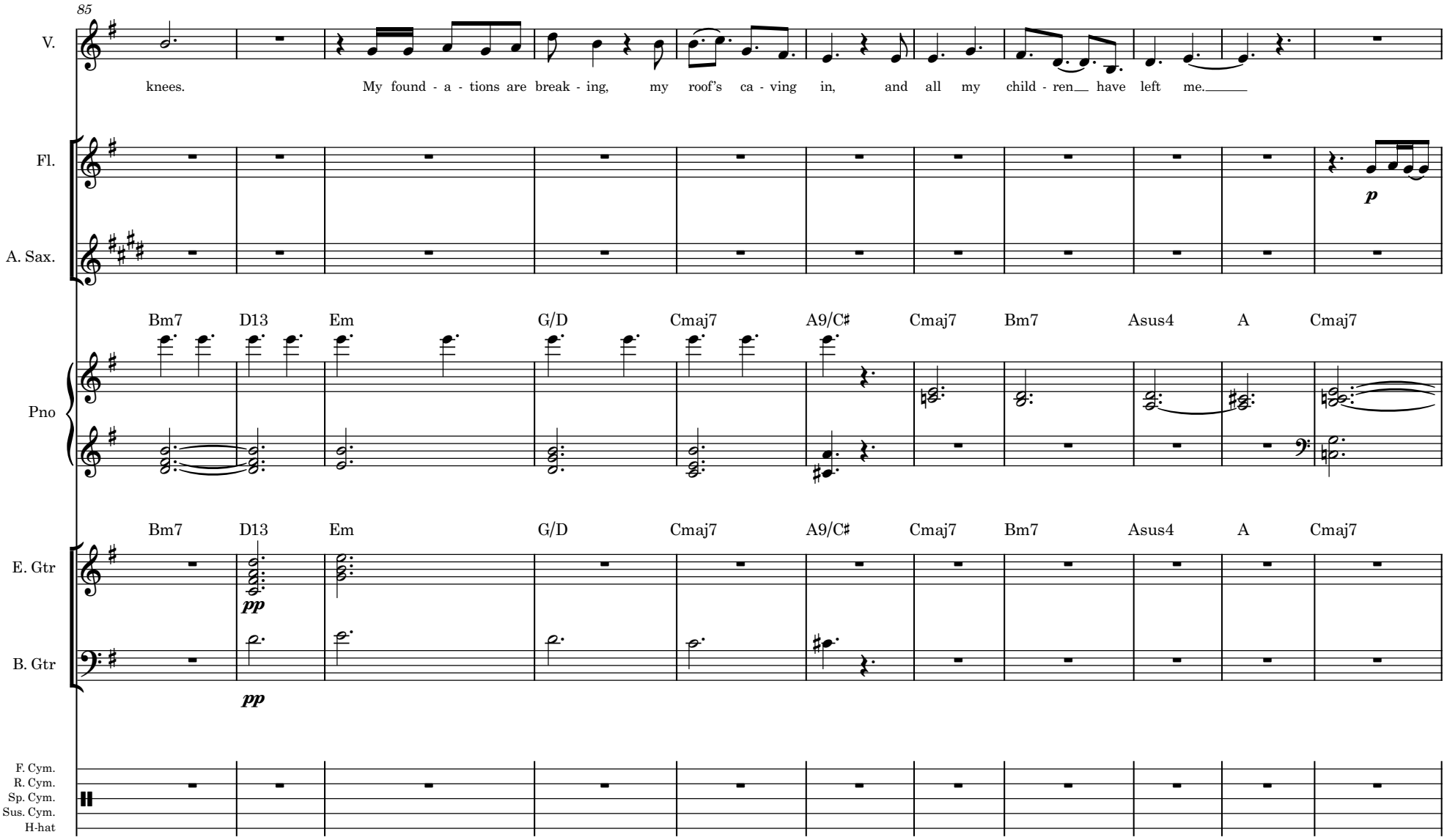

43
V.
mf
The vil - lage is bar - ren, save our lit - tle school.
We used to have sea - sons, but not an - y - more.
Wa - ter still
Fl.
A. Sax.
mp
Pno
Em
Cmaj7
Bm7
Am7
B7
Cmaj7
A9/C♯
Cmaj7
mp
E. Gtr
B. Gtr
mp
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

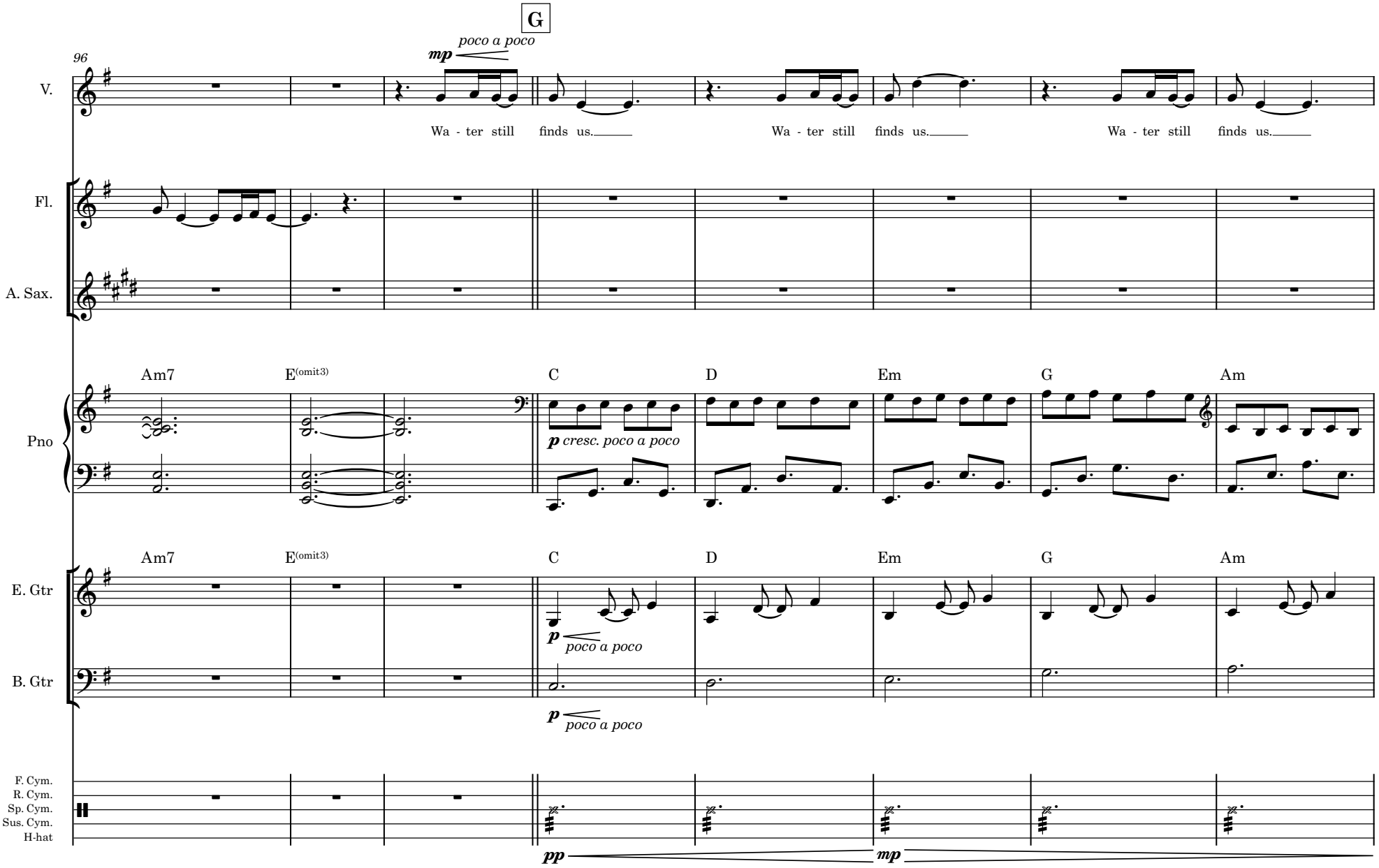

E
52
V.
finds us an - y - ways.
Fl.
mf poco a poco
A. Sax.
mp poco a poco
Am7 E(omit3) C D Em C D Em
Pno
Am7 E(omit3) C D Em C D Em
E. Gtr
mp poco a poco
B. Gtr
mp poco a poco
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mp cresc. poco a poco

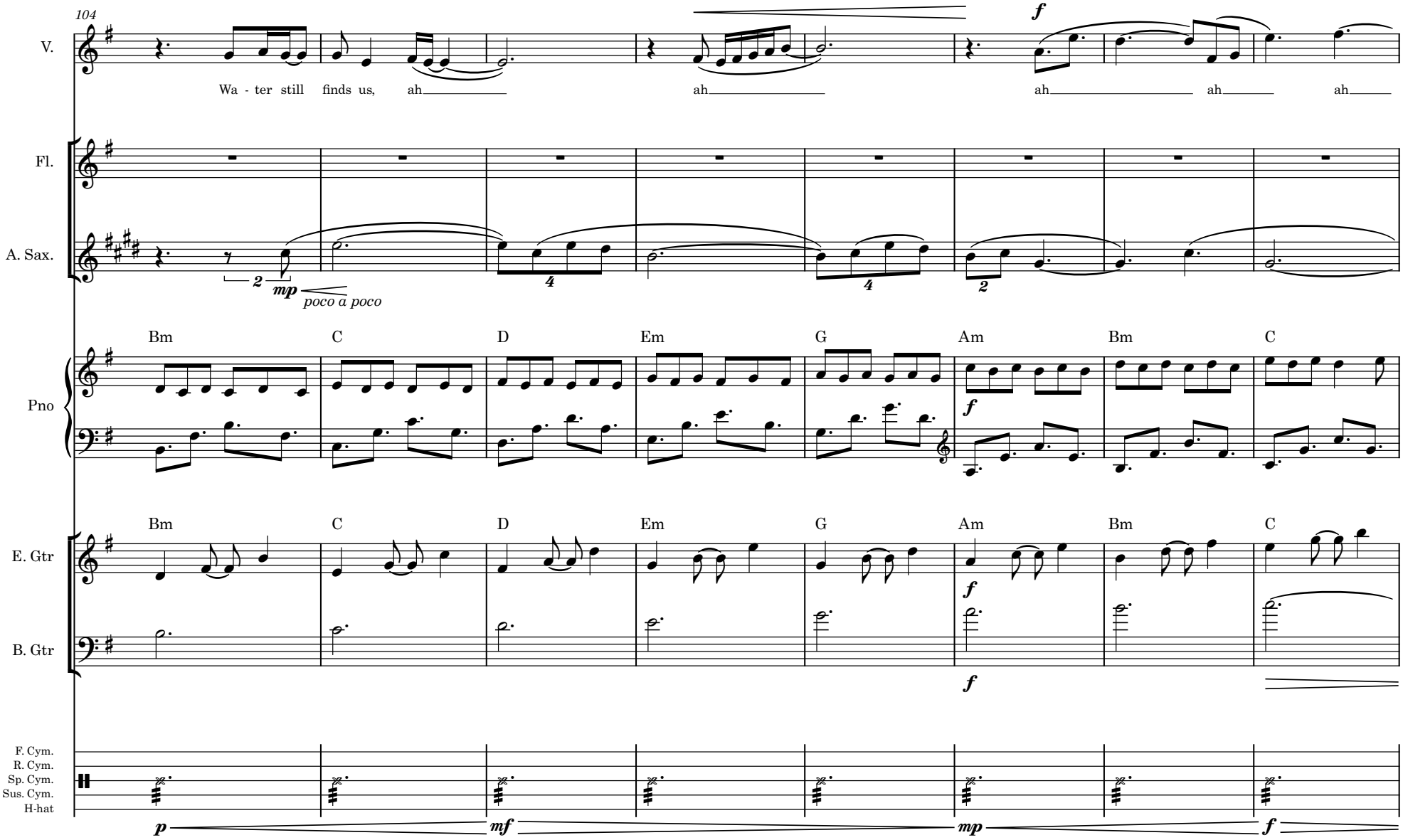

60
V.
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
G C D Em G Am C D Em
G C D Em G Am C D Em

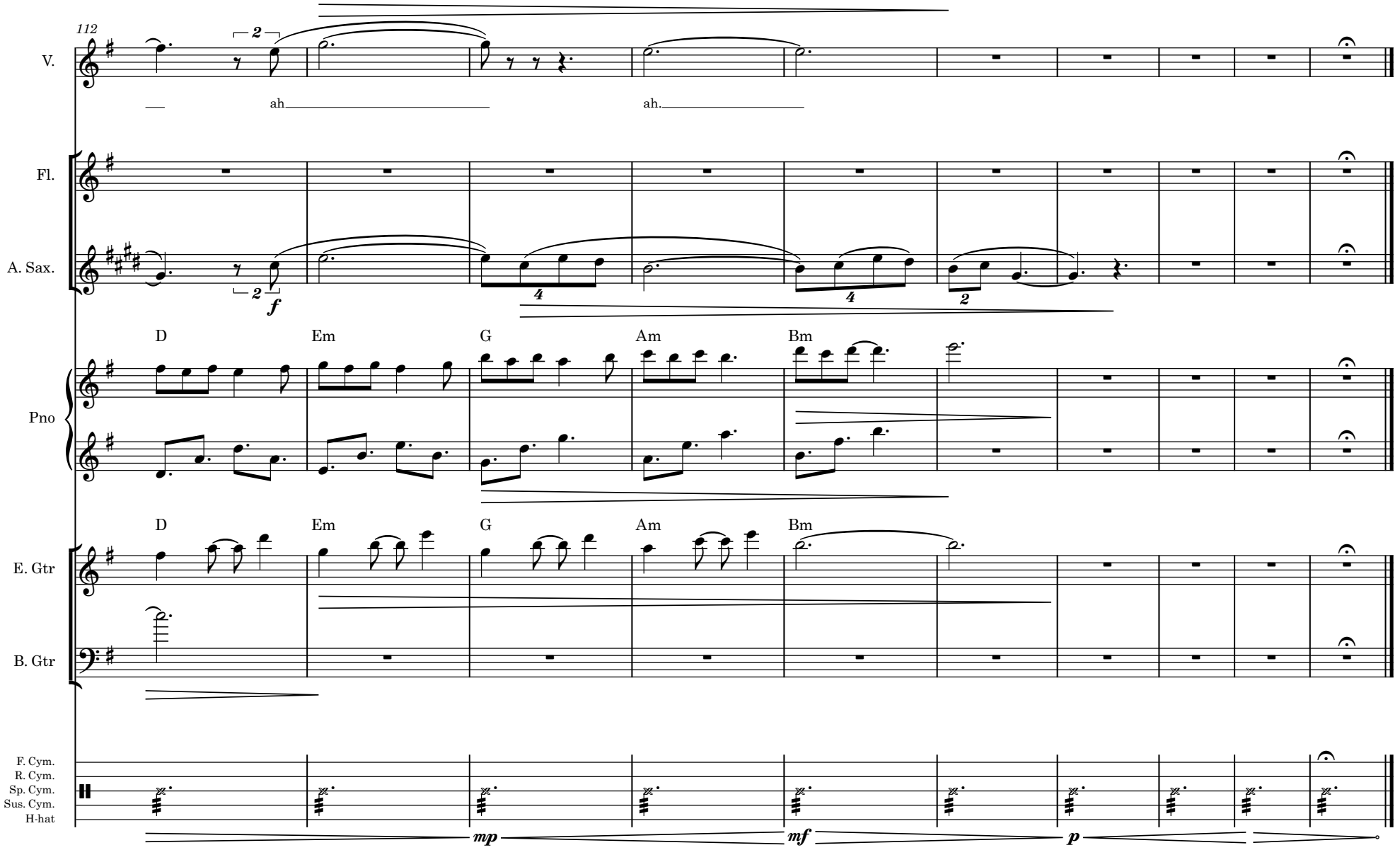

67
V.
Fl.
A. Sax.
Pno
G
Am
Bm
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
f


75
F
p
V.
Each year, I, too, be - come more va - cant.
As the wa - ter comes up to my
Fl.
A. Sax.
E(omit3)
Cmaj7
E(omit3)
pp
Pno
E(omit3)
Cmaj7
E(omit3)
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

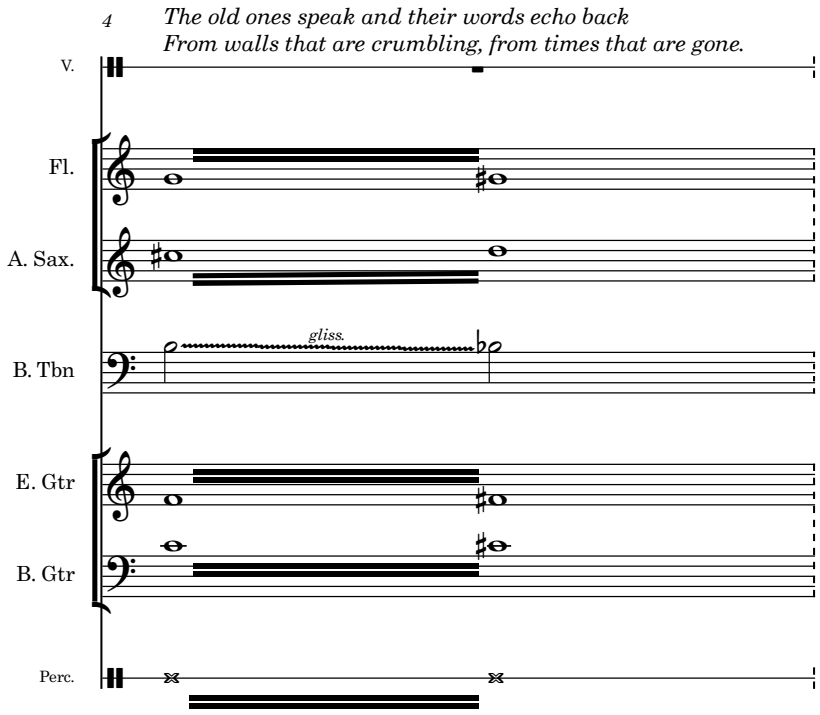

85
V.
knees.
My found - a - tions are break - ing, my roof's ca - ving in, and all my child - ren have left me.
Fl.
A. Sax.
p
Bm7 D13 Em G/D Cmaj7 A9/C♯ Cmaj7 Bm7 Asus4 A Cmaj7
Pno
Bm7 D13 Em G/D Cmaj7 A9/C♯ Cmaj7 Bm7 Asus4 A Cmaj7
E. Gtr
pp
B. Gtr
pp
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


G
96
mp poco a poco
V.
Wa - ter still finds us. Wa - ter still finds us. Wa - ter still finds us.
Fl.
A. Sax.
Am7 E(omit3) C D Em G Am
Pno
p cresc. poco a poco
Am7 E(omit3) C D Em G Am
E. Gtr
p poco a poco
B. Gtr
p poco a poco
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
pp mp

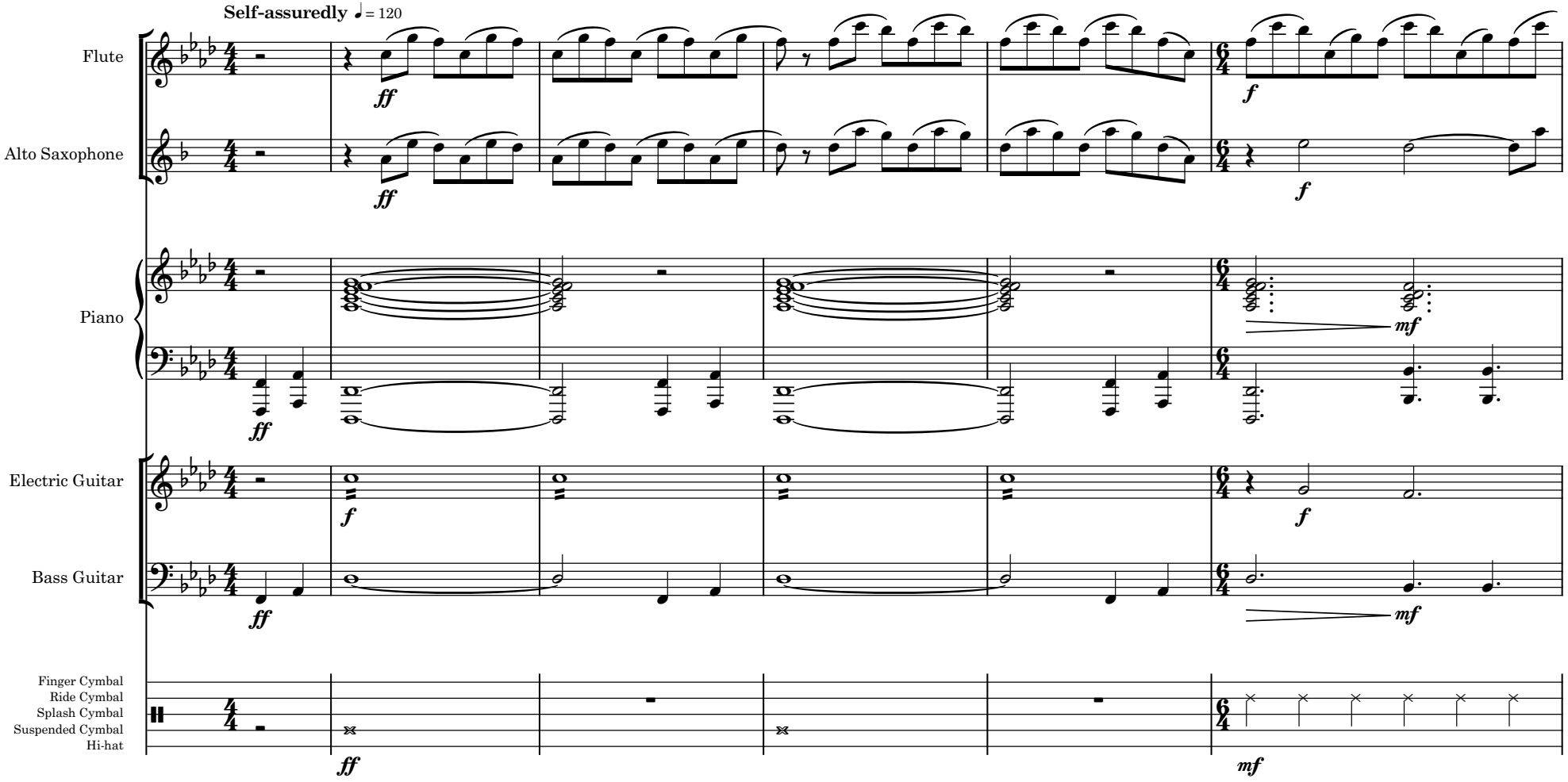

104
V.
Wa - ter still finds us, ah ah ah ah ah
f
Fl.
A. Sax.
mp
poco a poco
Pno
Bm C D Em G Am Bm C
f
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
p mf mp f


112
V.
ah
ah.
Fl.
A. Sax.
f
D
Em
G
Am
Bm
Pno
D
Em
G
Am
Bm
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mp
mf
p

12. Red Rebel 4



13. Post-normal



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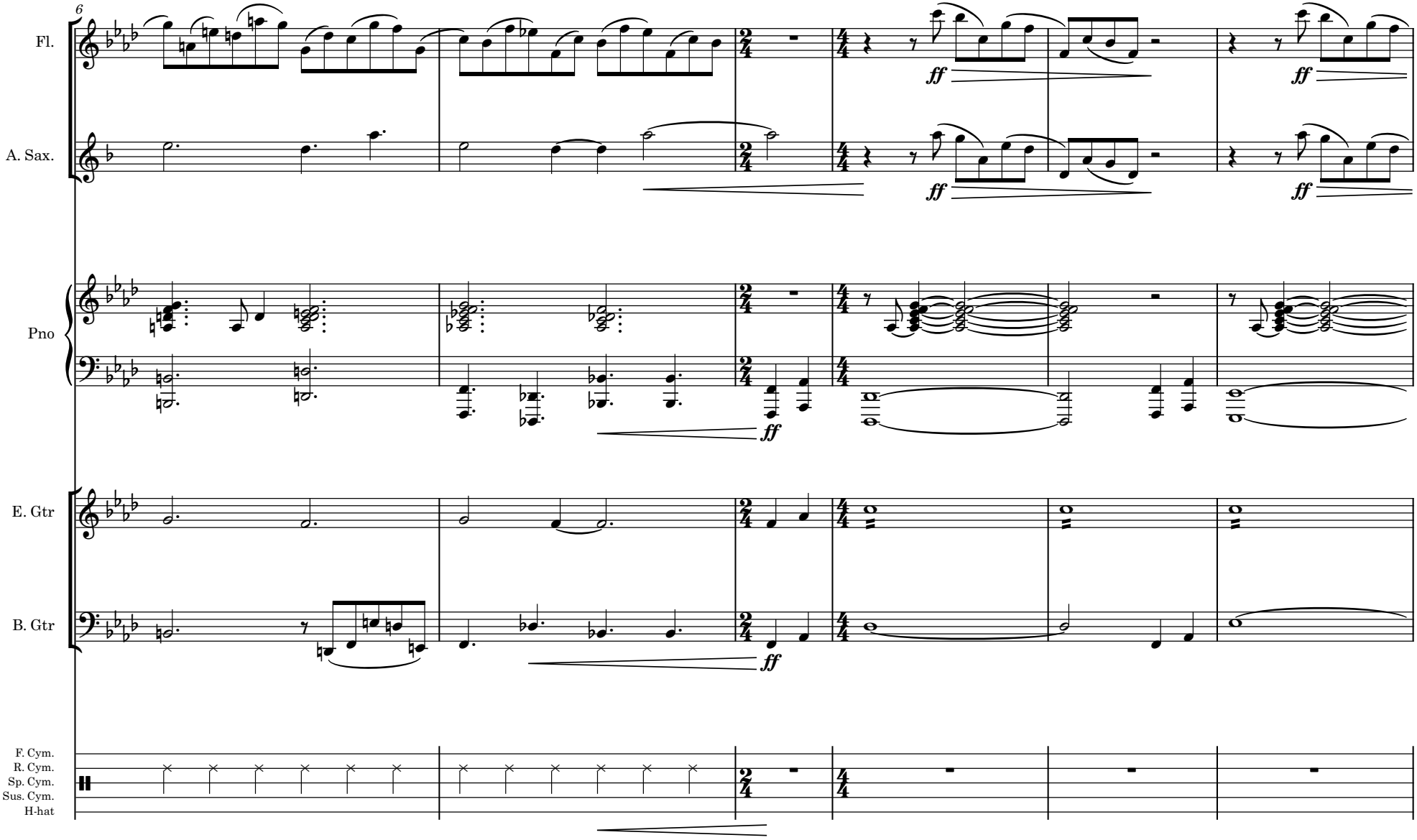
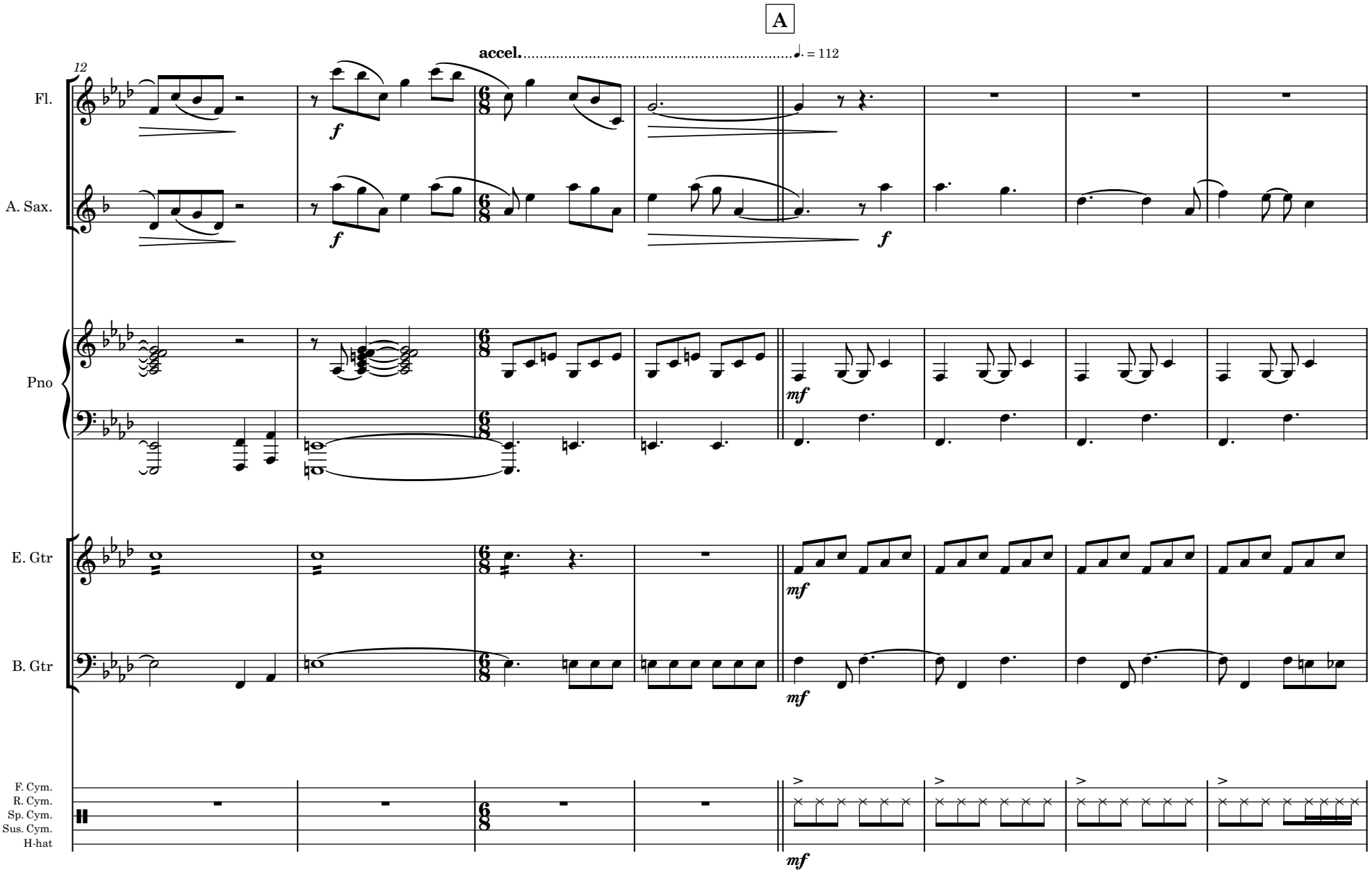
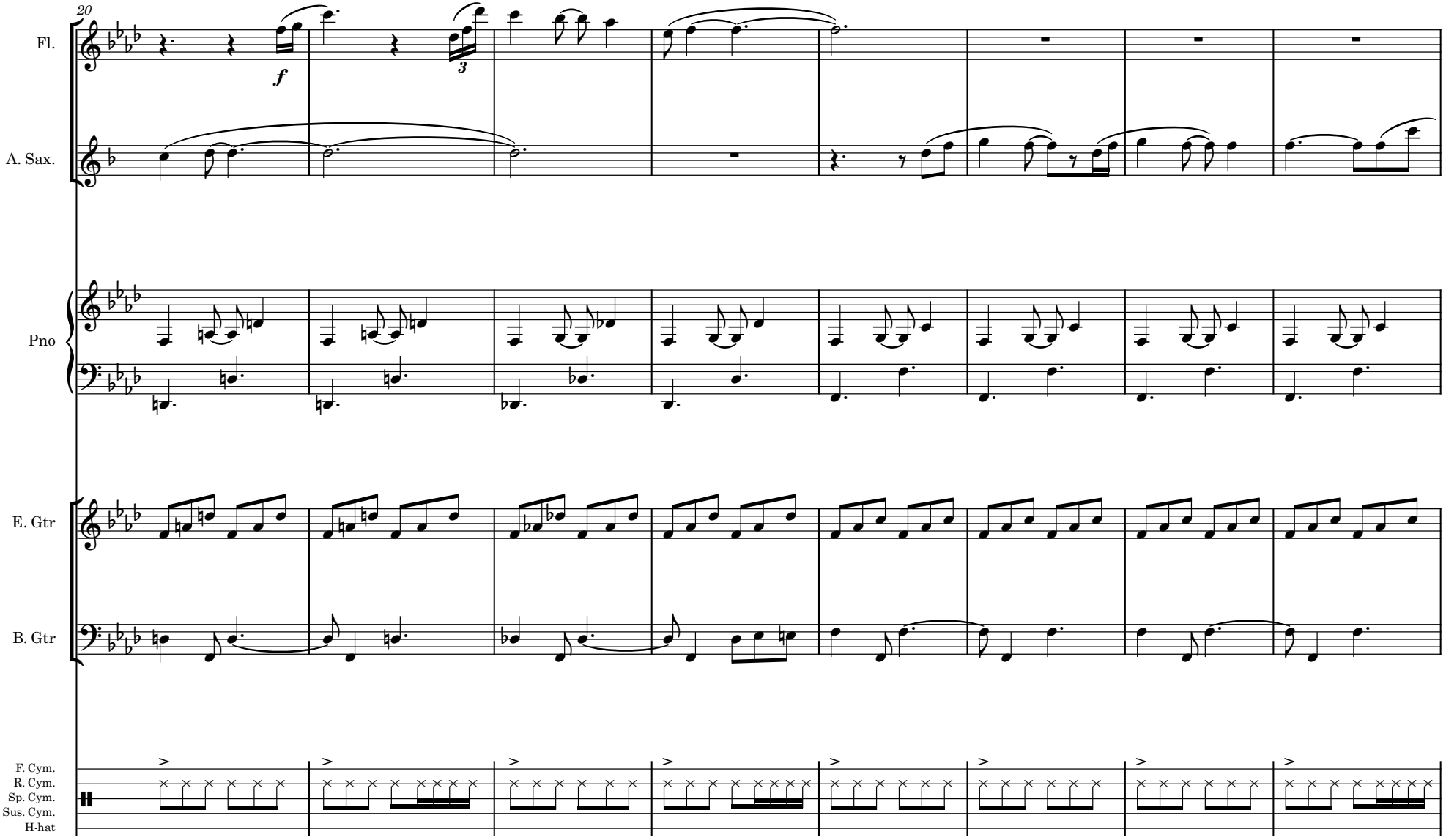
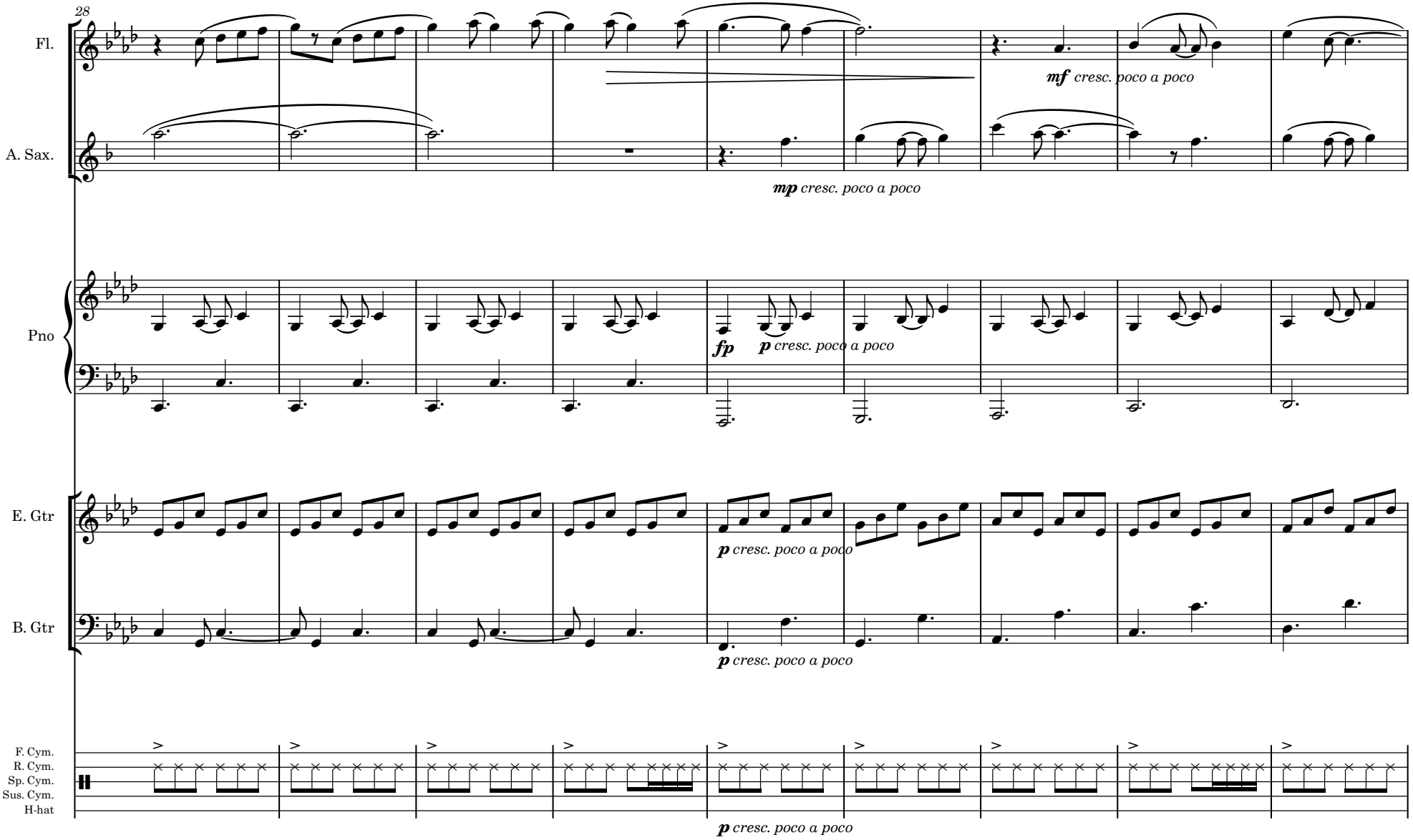
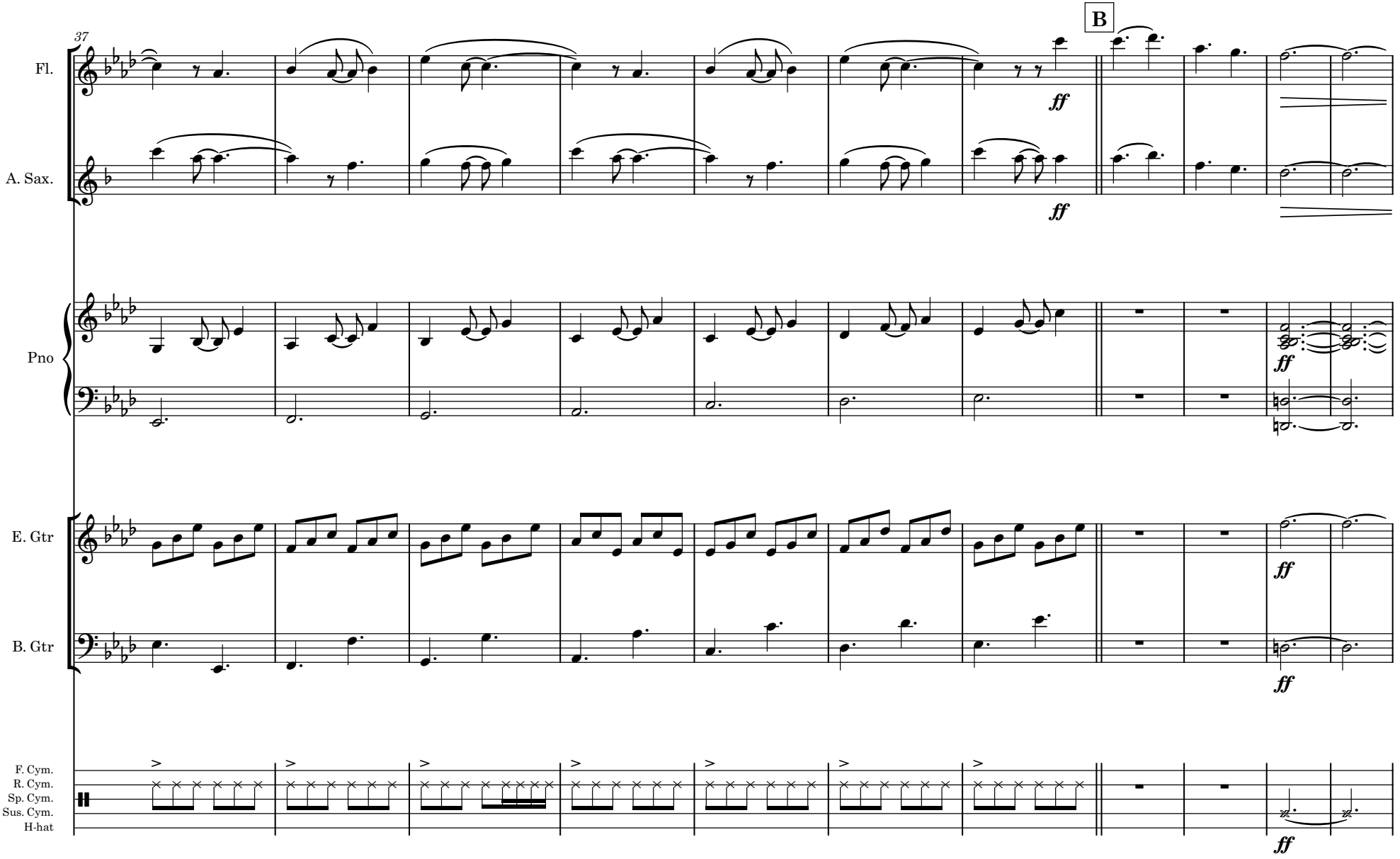
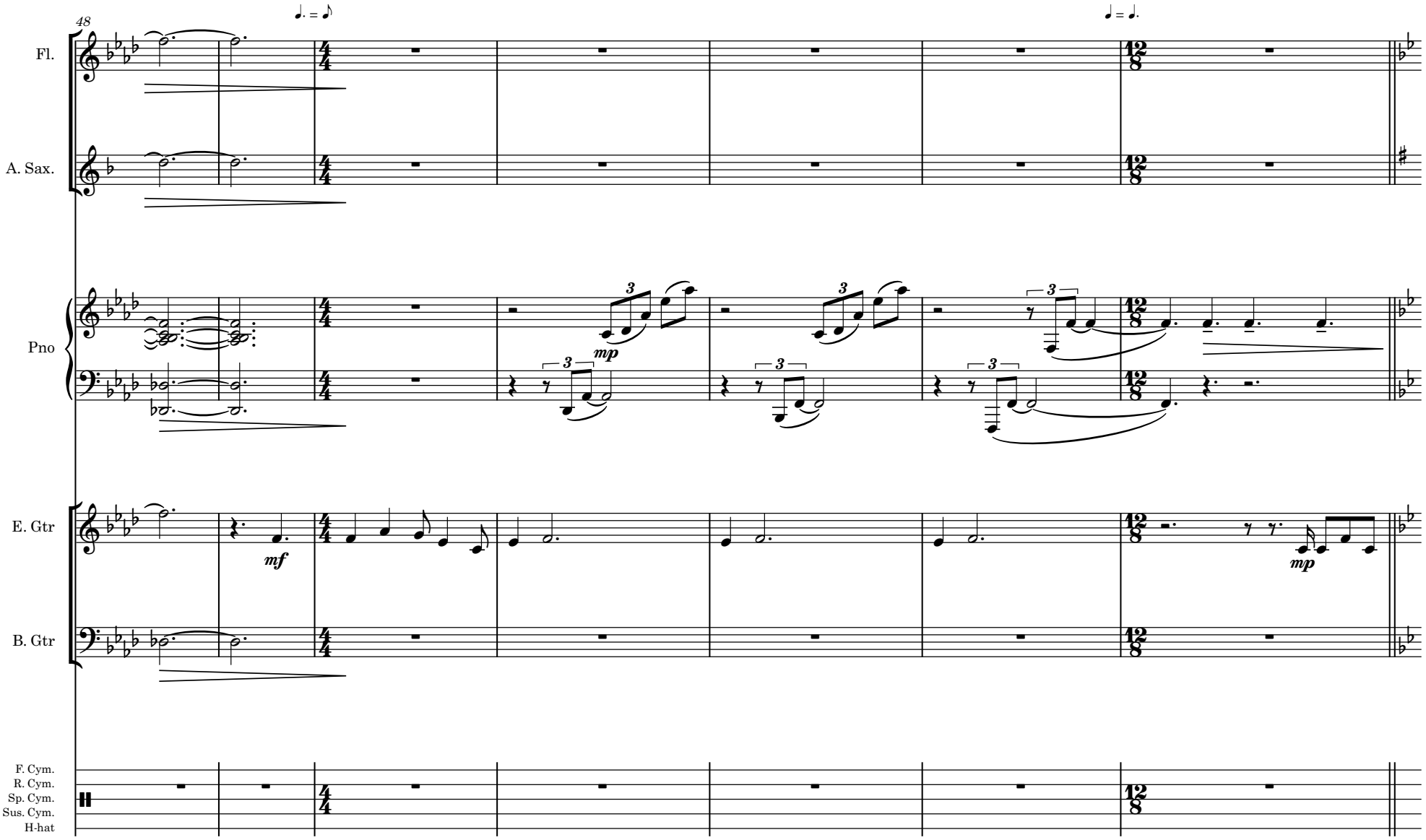

6
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
ff

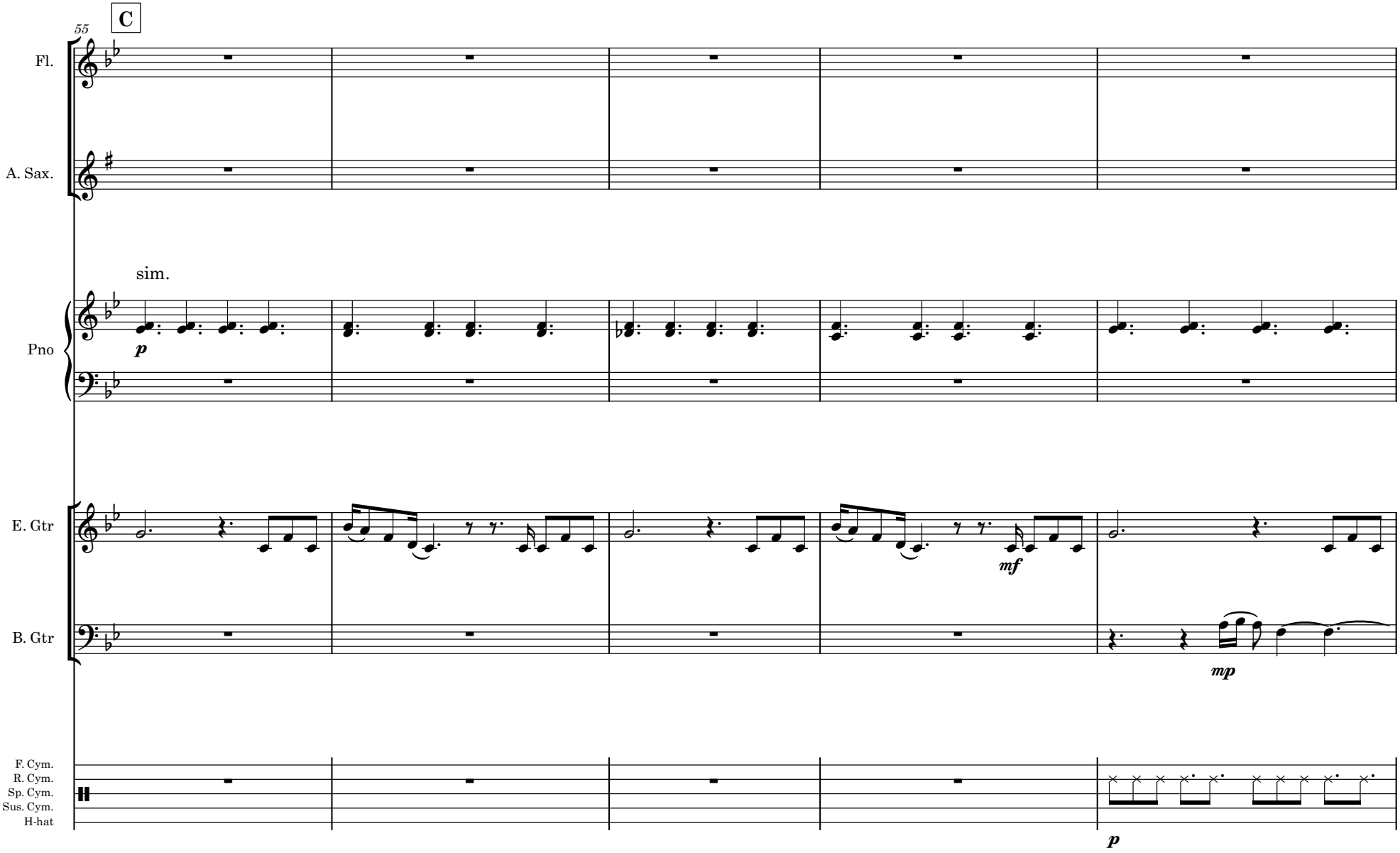

A
accel.
♩. = 112
12
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
f
mf

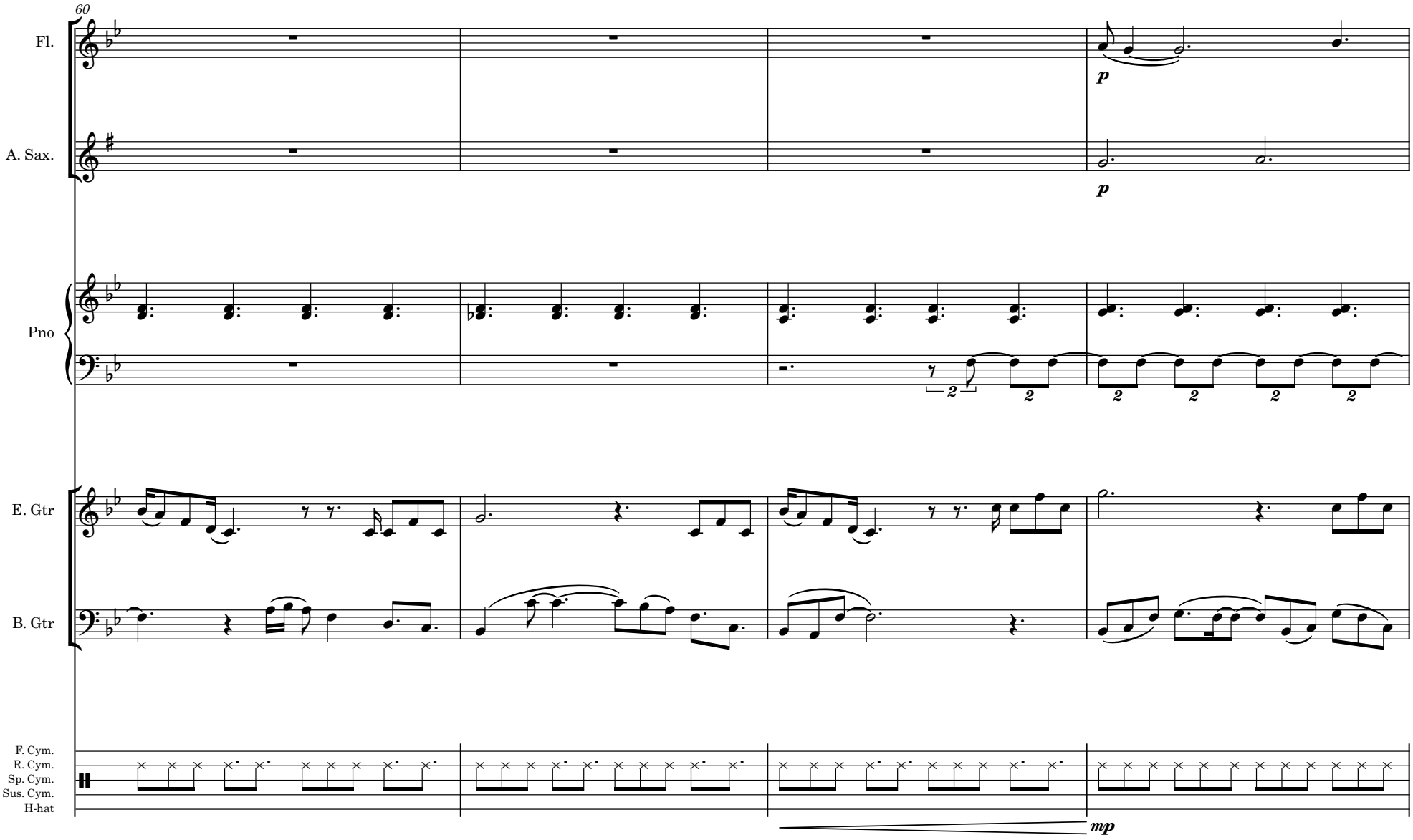

20
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
f
3

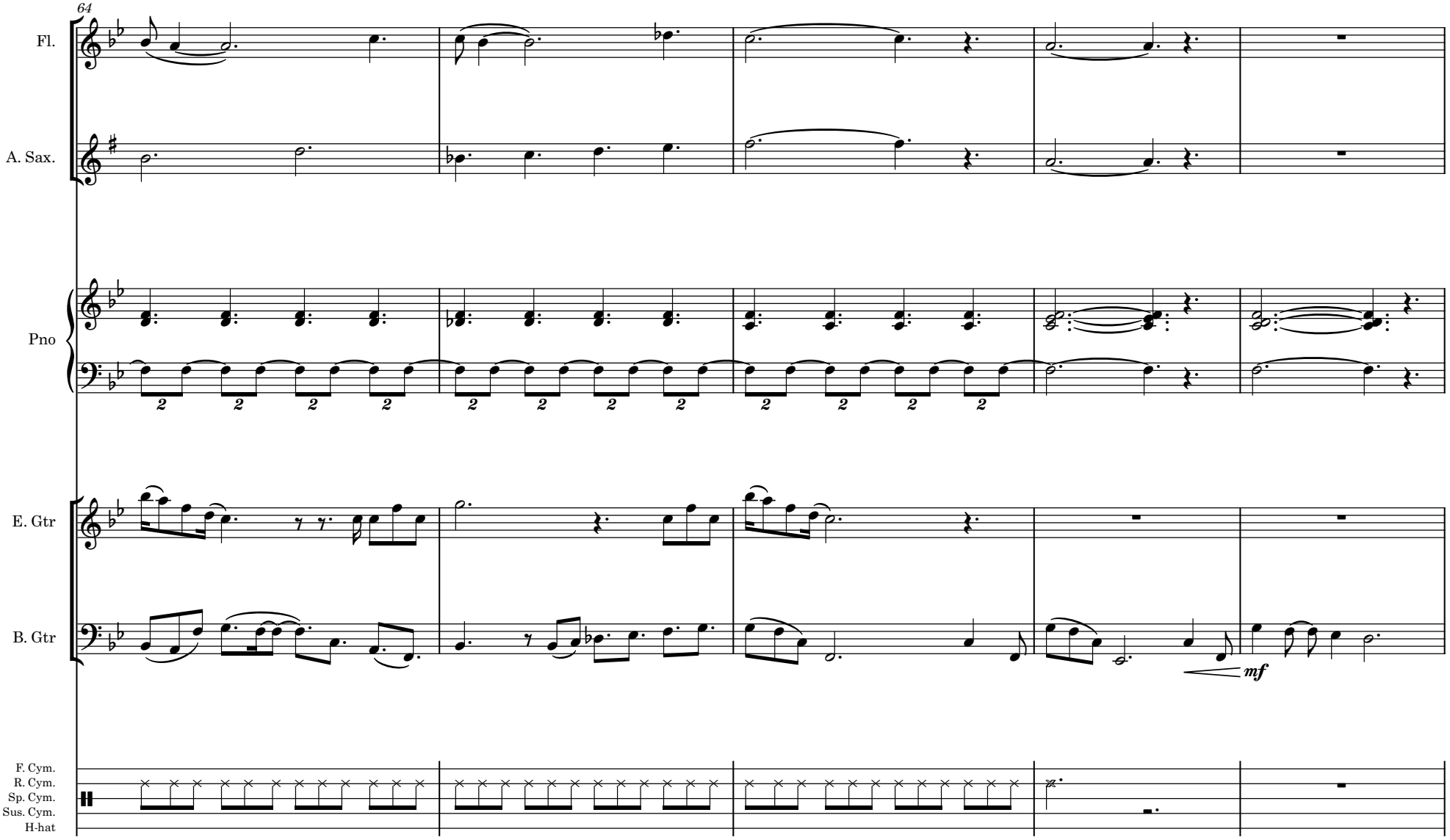

28
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mf cresc. poco a poco
mp cresc. poco a poco
fp
p cresc. poco a poco
p cresc. poco a poco
p cresc. poco a poco
p cresc. poco a poco

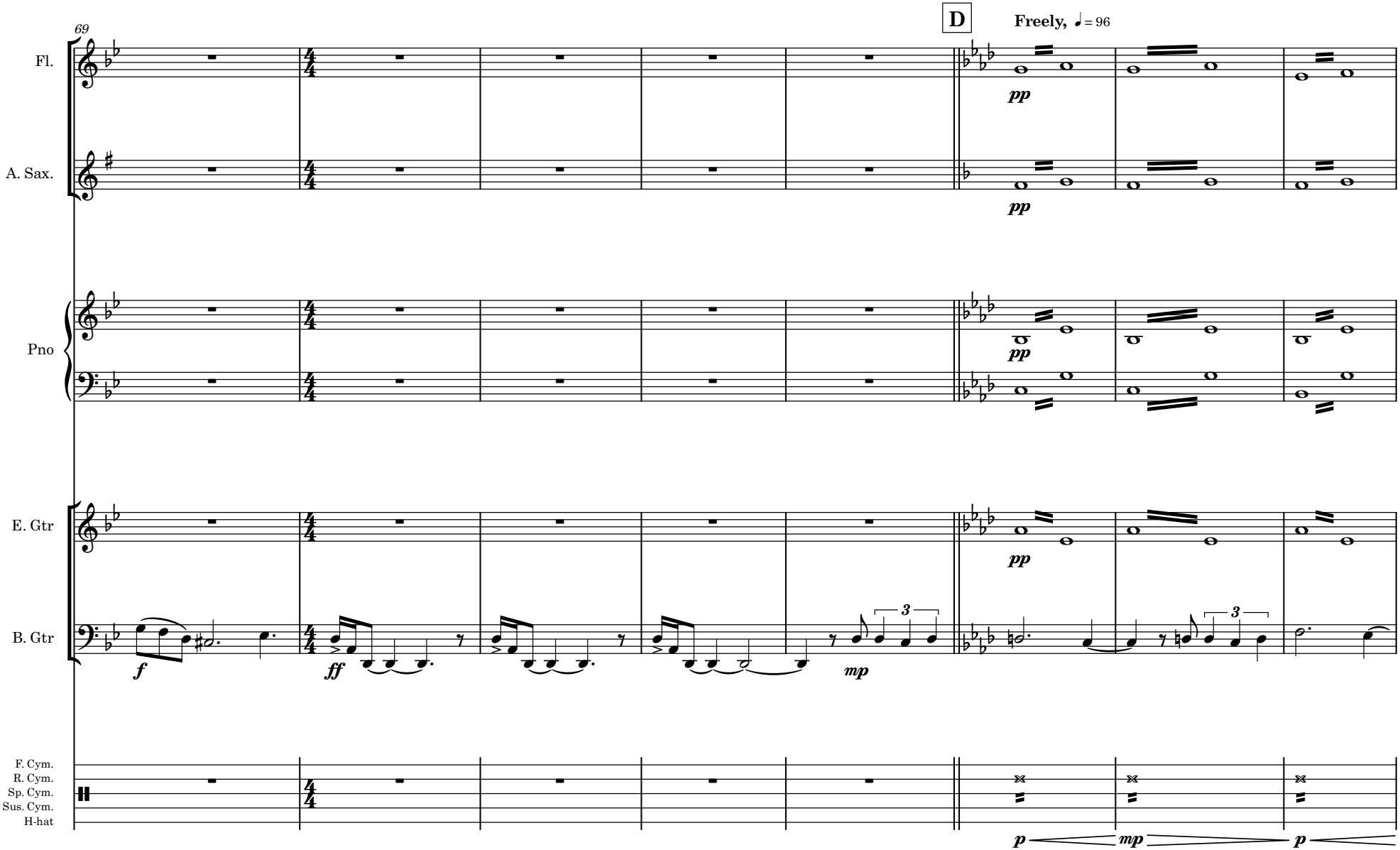

37
B
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
ff

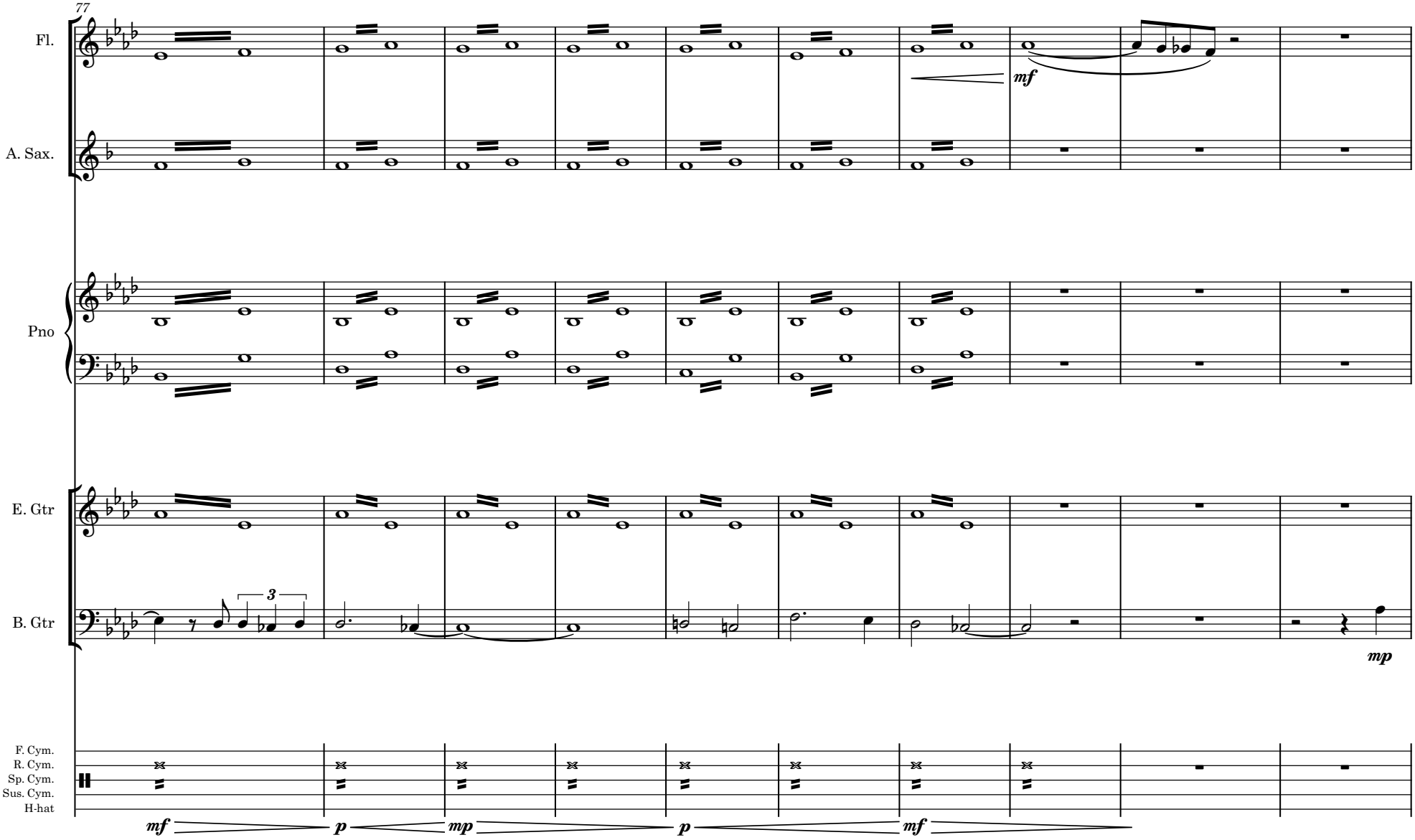

48
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mf
mp
mp

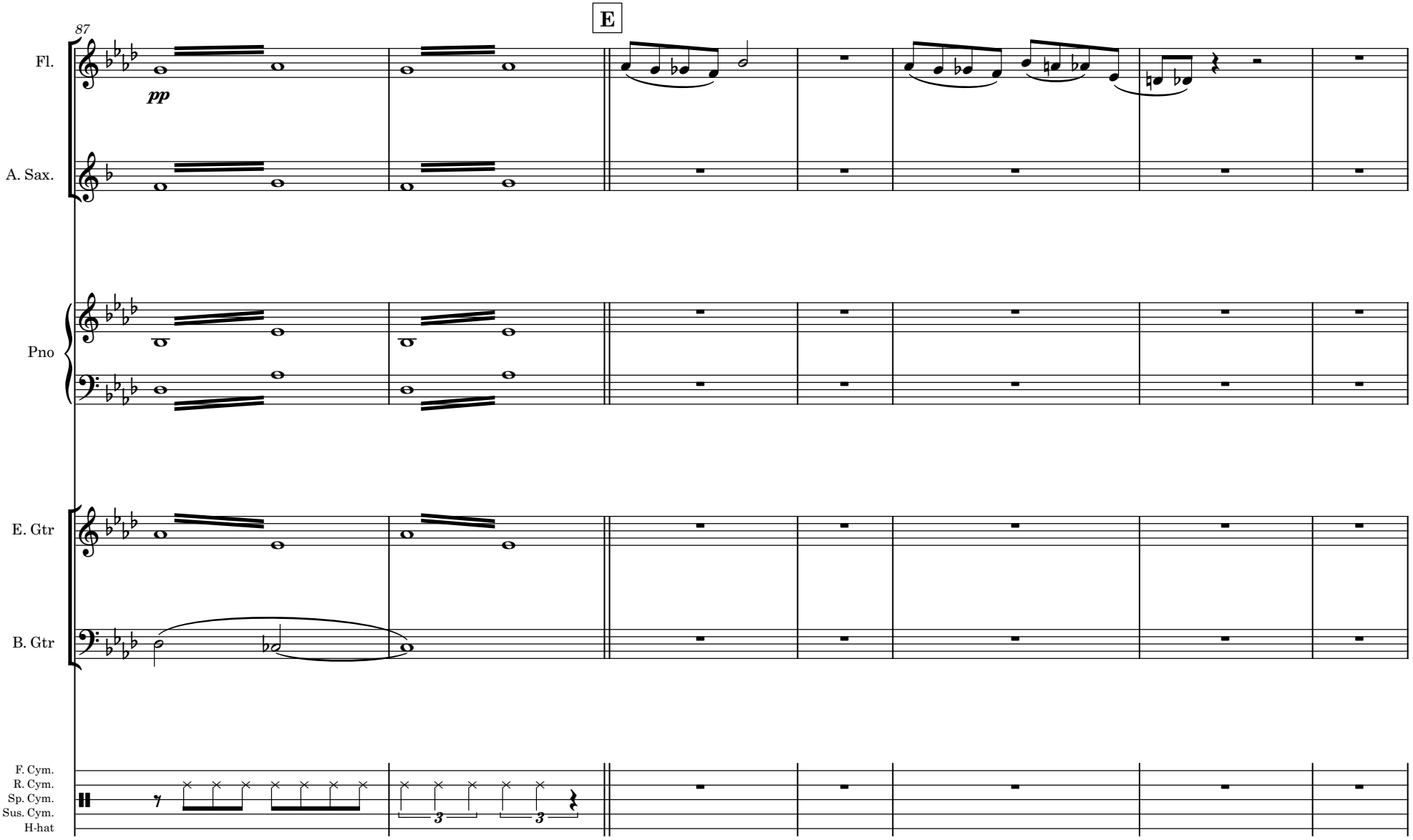

C
55
Fl.
A. Sax.
sim.
p
Pno
E. Gtr
mf
B. Gtr
mp
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
p

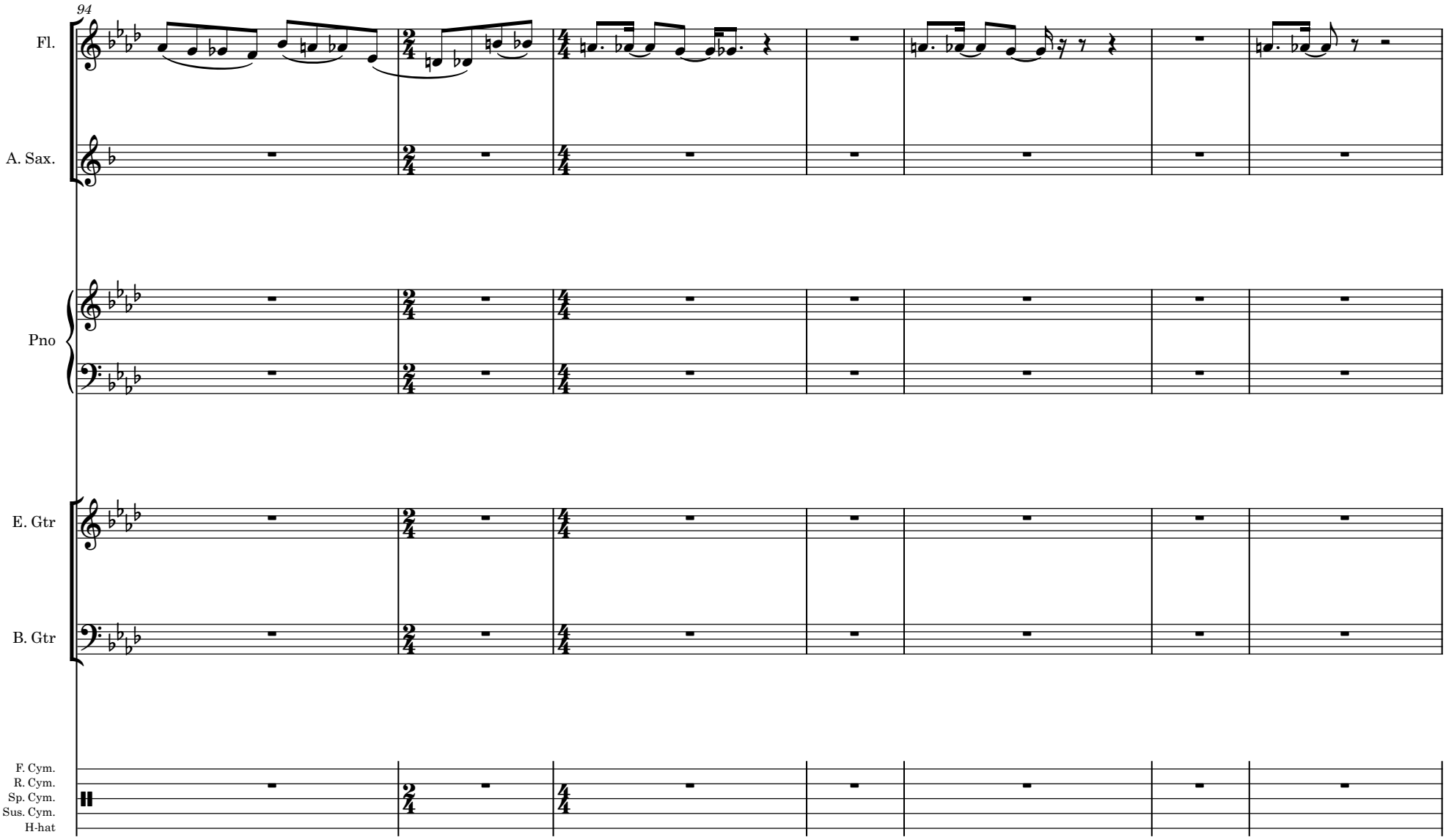

60
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
p
p
2
mp

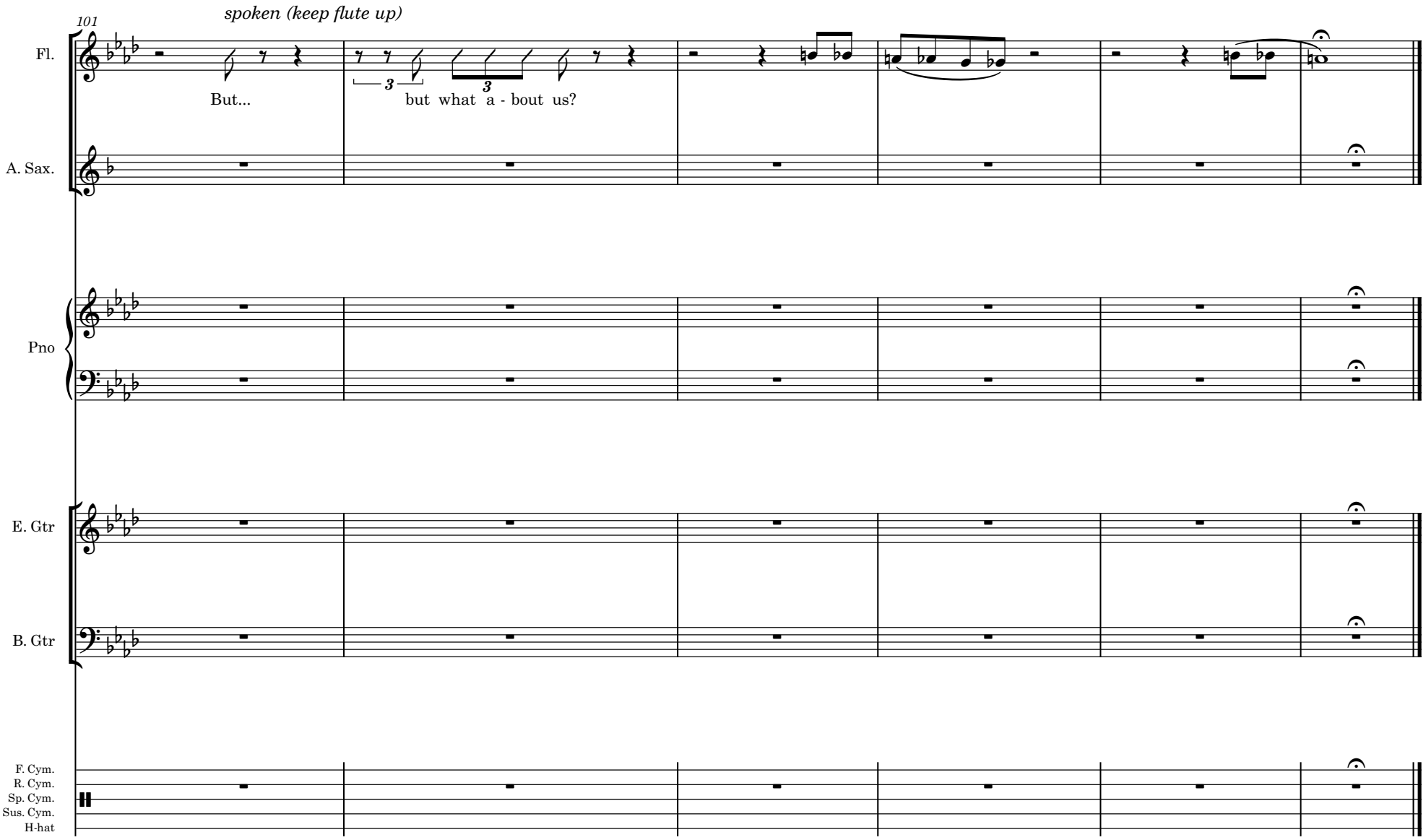
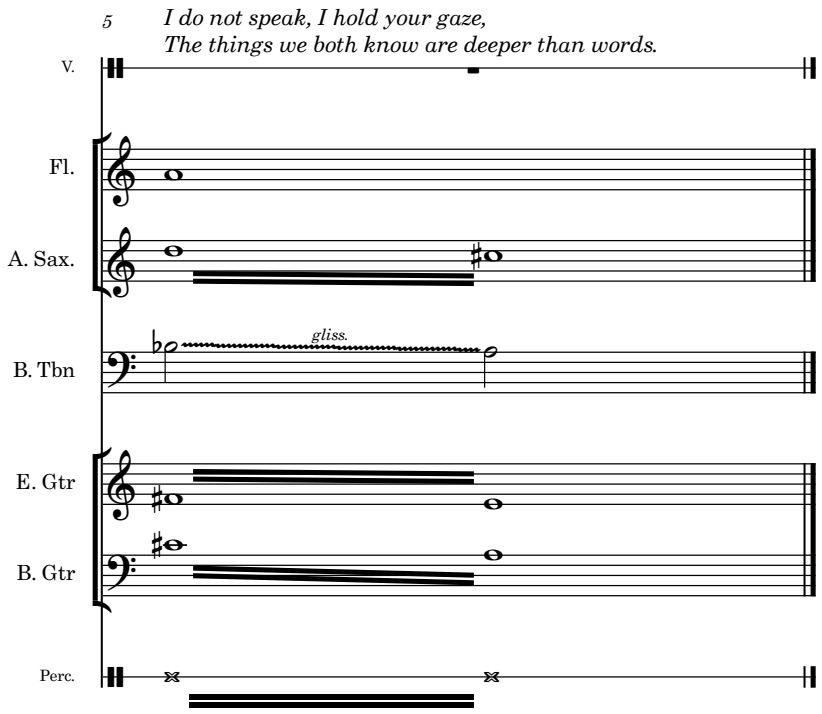

64
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
mf
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


69
D
Freely, ♩= 96
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
pp
f
ff
mp
p


77
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
mf
3
mp
mf
p
mp
p
mf


87
E
Fl.
pp
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat
3
3


94
Fl.
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat


101
spoken (keep flute up)
Fl.
But...
3
3
but what a - bout us?
A. Sax.
Pno
E. Gtr
B. Gtr
F. Cym.
R. Cym.
Sp. Cym.
Sus. Cym.
H-hat

14. Red Rebel 5