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McCaleb, J Murphy (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

5

**Glacial** ♩ = 2  
*The new ones speak from the clamour of the road  
No sooner arrived than they must state their claim.*

The musical score is for a piece titled "Red Rebel 1" in 4/4 time. The tempo is marked "Glacial" with a quarter note equal to 2 beats. The lyrics are: "The new ones speak from the clamour of the road / No sooner arrived than they must state their claim." The score includes parts for Voice, Flute, Alto Saxophone, Bass Trombone, Electric Guitar, Bass Guitar, and Percussion. The Voice part has a single note on the first beat. The Flute and Alto Saxophone parts have single notes on the first beat. The Bass Trombone part has a glissando line from the first to the second beat. The Electric Guitar and Bass Guitar parts have single notes on the first beat. The Percussion part has a single note on the first beat.

### 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.

# 3. Escalation

A ♩ = 120

The musical score for "3. Escalation" is written for a band. It begins with a Flute part in treble clef, marked *p* (piano), playing a melodic line with eighth and sixteenth notes. The Alto Saxophone part is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole rest. The Piano part consists of two staves (treble and bass clefs) with whole rests in the first two measures, followed by a complex chordal texture in the final two measures, marked *p*. The Electric Guitar part is in treble clef with whole rests in the first two measures, followed by a rhythmic pattern of eighth notes in the final two measures, marked *pp* (pianissimo). The Bass Guitar part is in bass clef with whole rests in the first two measures, followed by a rhythmic pattern of eighth notes in the final two measures, marked *Fl. 8va*. The Percussion part includes Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat, with whole rests throughout the piece. The score is divided into two systems by a double bar line. The first system covers measures 1-2, and the second system covers measures 3-6. The time signature is 3/4.

3. Escalation

7

**B**

Fl.

A. Sax.

B. Gtr 8ba

Pno

E. Gtr

B. Gtr

*p*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*p*

3. Escalation

16

Fl.

A. Sax.

*p*

ft.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is written for a jazz ensemble. It begins at measure 16. The Flute part is mostly silent, with a final measure marked 'ft.' containing a single note. The Alto Saxophone part starts in measure 5 with a melodic line marked 'p'. The Piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The Electric Guitar plays a rhythmic eighth-note pattern. The Bass Guitar provides a melodic counterpoint to the saxophone. The Percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with specific rhythmic patterns indicated by 'x' marks.

3. Escalation

25

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

ft.

C

Detailed description: This is a page of a musical score for a jazz ensemble. The title is '3. Escalation' and it is page 9. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). It begins at measure 25. The Flute (Fl.) part starts with a melodic line, followed by a rest, and then a phrase marked 'ft.' (forte) starting at measure 31. The Alto Saxophone (A. Sax.) part has a rest until measure 29, then plays a rhythmic eighth-note pattern. The Piano (Pno) part features a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand. The Electric Guitar (E. Gtr) part plays a consistent eighth-note accompaniment. The Bass Guitar (B. Gtr) part has a melodic line with eighth notes and quarter notes. The Percussion part includes F. Cym. (Floor Cymbal), R. Cym. (Ride Cymbal), Sp. Cym. (Snare Cymbal), Sus. Cym. (Suspension Cymbal), and H-hat (Hi-hat), with various rhythmic patterns and accents. A double bar line with repeat dots appears at the end of measure 36. A box containing the letter 'C' is located above the Flute staff at the start of measure 37.



3. Escalation

D

42

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*mp*

*mf*

*mf*

*mp*

*mp*

Detailed description: This page of a musical score, titled '3. Escalation', is page 11. It features a key signature of two flats and a common time signature. The score is divided into six systems. The first system includes Flute (Fl.) and Alto Saxophone (A. Sax.). The Flute part begins with a measure number of 42 and consists of eighth-note runs. The Alto Saxophone part has a similar eighth-note run in the first measure, followed by a rest and then a melodic line. The second system includes Piano (Pno), Electric Guitar (E. Gtr.), and Bass Guitar (B. Gtr.). The Piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The Electric Guitar part has a melodic line in the first measure, followed by a rest. The Bass Guitar part has a steady eighth-note accompaniment. The third system includes Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The percussion part consists of a series of rhythmic patterns represented by 'x' marks on a five-line staff. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A box containing the letter 'D' is placed above the Flute staff in the second measure of the second system.

3. Escalation

48

Fl.

A. Sax.

Pno

E. Gtr.

B. Gtr.

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

**E**

*mp*

*mp*

*mp*

3. Escalation

54

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

3. Escalation

60

**F**

Fl.

A. Sax.

Pno

E. Gtr.

B. Gtr.

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is for a piece titled "3. Escalation" on page 14. It features six staves: Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr.), Bass Guitar (B. Gtr.), and Percussion. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 60. A box containing the letter "F" is positioned above the Flute staff at the start of the second measure. The Flute part starts with a whole note chord in the first measure, followed by rests in the second and third measures, and then a melodic line starting in the fourth measure with a dynamic marking of *f*. The Alto Saxophone part plays a rhythmic eighth-note pattern starting in the second measure with a dynamic marking of *mf*. The Piano part has a complex texture with chords and moving lines in both hands, with a dynamic marking of *f* in the second measure. The Electric Guitar part plays a steady eighth-note pattern starting in the second measure with a dynamic marking of *mf*. The Bass Guitar part plays a steady eighth-note pattern starting in the second measure with a dynamic marking of *mf*. The Percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with various rhythmic patterns indicated by 'x' marks and stems.

3. Escalation

65

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

G

solo  
Dm9

Fm9

Fm9

Fm9

6/4

Detailed description: This is a page of a musical score for a jazz ensemble. The title is '3. Escalation' and it is page 15. The score is for measures 65 through 70. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The instruments are Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The Flute part starts with a melodic line in measure 65, marked with a '65' above the staff. The Alto Saxophone part has a similar melodic line. The Piano part provides harmonic support with chords and arpeggios. The Electric and Bass Guitars play a steady eighth-note rhythm. The Percussion part includes cymbals and a hat. A double bar line occurs at the end of measure 69, followed by a key signature change to G major (indicated by a 'G' in a box) and a time signature change to 6/4. The Flute part has a 'solo' instruction and a 'Dm9' chord marking. The Piano part has 'Fm9' chord markings. The Electric and Bass Guitars also have 'Fm9' chord markings. The Percussion part continues with cymbal and hat patterns.

## 3. Escalation

70

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Chord progression for A. Sax. and Pno:

Measure	Chord
70	/C
71	Dm9
72	/C
73	Bb11

Chord progression for Pno (measures 70-73):

Measure	Chord
70	/Eb
71	Fm9
72	/Eb
73	Db11

Chord progression for E. Gtr and B. Gtr (measures 70-73):

Measure	Chord
70	/Eb
71	Fm9
72	/Eb
73	Db11

3. Escalation

**poco accel.**

74

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Am11

Dm9/G

Fmaj9

Dm9

Cm11

Fm9/Bb

Abmaj9

Fm9

Cm11

Fm9/Bb

Abmaj9

Fm9

Cm11

Fm9/Bb

Abmaj9

Fm9

## 3. Escalation

78

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Chord progression for A. Sax. and Pno:

Measure	Chord
78	/C
79	Dm9
80	/C
81	Bb11

Chord progression for Pno (measures 78-81):

Measure	Chord
78	/Eb
79	Fm9
80	/Eb
81	Db11

Chord progression for E. Gtr and B. Gtr (measures 78-81):

Measure	Chord
78	/Eb
79	Fm9
80	/Eb
81	Db11

3. Escalation

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/Bb Abmaj9

Cm11 Fm9/Bb Abmaj9

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

3. Escalation

87

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of staves. The first system contains the Flute (Fl.) and Alto Saxophone (A. Sax.) parts, both featuring melodic lines with slurs and grace notes. The second system is the Piano (Pno) part, showing a complex harmonic texture with chords and arpeggios in both the treble and bass clefs. The third system contains the Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) parts. The Electric Guitar plays a rhythmic pattern of eighth notes, while the Bass Guitar provides a steady accompaniment with a mix of eighth and quarter notes. The fourth system is the Percussion part, which includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with various rhythmic patterns and accents. The score is divided into five measures by vertical bar lines.

3. Escalation

92

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*pp*

# 4. Red Rebel 2

2 *Our bodies speak of their own pulsing rhythms,  
Their sense of rightness, their animal needs.*

The musical score consists of seven staves. The Violin (V.) staff has a whole rest. The Flute (Fl.) staff has a whole note chord. The Alto Saxophone (A. Sax.) staff has a whole note chord with a sharp sign. The Bass Trombone (B. Tbn.) staff has a whole note chord with a glissando line above it. The Electric Guitar (E. Gtr.) and Bass Guitar (B. Gtr.) staves have whole note chords. The Percussion (Perc.) staff has a whole rest with a thick horizontal bar below it.

# 5. No right

**Agitato** ♩ = 110

4/4

Voice

Flute

Alto Saxophone

Bass Trombone

Electric Guitar

Bass Guitar

Suspended Cymbal  
Ride Cymbal  
Hi-hat  
Snare Drum  
Kick Drum

*f*

*distortion*

*f*

*f*

*f*

*p*

7

V.

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

The musical score is for a piece titled "5. No right". It features a multi-measure rest for the Violin (V.) at the beginning. The Flute (Fl.) part starts with a dynamic of *mp* and a *resc.* (respiratory) marking, followed by a *ft.* (forte) marking and a *p* (piano) dynamic. The Alto Saxophone (A. Sax.) and Bass Trombone (B. Tbn) parts also feature *p* dynamics. The Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) parts have *mp* dynamics. The percussion parts include Suspended Cymbal (Sus. Cym.), Ride Cymbal (R. Cym.), Hi-hat (H-hat), Snare Drum (Sn. Dr.), and Kick Drum (K. Dr.). The score concludes with a *clean* marking and a *Dm9* chord on the Electric Guitar and Bass Guitar.

5. No right

14

**A**

*spoken*  
*mf*  
We saw on - line\_\_\_ that peo - ple in Ice - land held a

V.

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

Detailed description: This is a page of a musical score for a jazz ensemble. The title is '5. No right' and it is page 25. The score is for measures 14 through 18. The vocal line (V.) starts at measure 14 with a double bar line and a box containing the letter 'A'. The lyrics are 'We saw on - line\_\_\_ that peo - ple in Ice - land held a'. The vocal melody consists of eighth and quarter notes with triplet markings. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), and Trombone (B. Tbn), all of which are silent in this section. The Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) parts are active. The E. Gtr part features chords labeled Dm(maj7) and Dm9. The B. Gtr part has a bass line with eighth notes and quarter notes, also featuring Dm(maj7) and Dm9 chords. The Percussion section includes Suspended Cymbal (Sus. Cym.), Ride Cymbal (R. Cym.), Hi-hat (H-hat), Snare Drum (Sn. Dr.), and Kick Drum (K. Dr.), with a rhythmic pattern of eighth notes.

5. No right

20

V. *fun - e - ral for a gla - cier to day. But what a - bout us? But what a - bout us?* *shouted* *ff*

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

The musical score is arranged in a standard orchestral layout. The vocal line (V.) is the primary focus, with lyrics written below the notes. The lyrics are: "fun - e - ral for a gla - cier to day. But what a - bout us? But what a - bout us?". The score includes a variety of instruments: Flute (Fl.), Alto Saxophone (A. Sax.), Bass Trombone (B. Tbn), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (Sus. Cym., R. Cym., H-hat, Sn. Dr., K. Dr.). The percussion part is particularly active, featuring a consistent rhythmic pattern of eighth notes. The key signature has one flat (Bb), and the time signature changes from 3/4 to 4/4 in the final measure. The vocal line includes triplets and a final phrase marked "shouted" and "ff".

5. No right

25 B

V. *spoken*  
We have to live with this prob - lem. No one act - ual - ly

Fl.

A. Sax. *f*

B. Tbn. *f*

E. Gtr. *distortion* *f* *clean* Am7/D *mp* Bbm/A

B. Gtr. *f* *mp* Bbm/A

Sus. Cym. R. Cym. H-hat Sn. Dr. K. Dr. *f* *mp*

5. No right

29

V. cares. How can you grieve for ice

Fl.

A. Sax.

B. Tbn

E. Gtr. Bb/G A/G

B. Gtr. Bb/G A/G

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

The musical score is for a 3/4 time piece. The vocal line (V.) starts with a rest, then the word "cares." is written below a quarter note. After a full bar rest, the lyrics "How can you grieve for ice" are written below a melodic line consisting of eighth notes. The instrumental parts for Flute (Fl.), Alto Saxophone (A. Sax.), and Trombone (B. Tbn) are all rests throughout the piece. The Electric Guitar (E. Gtr.) and Bass Guitar (B. Gtr.) parts feature a rhythmic pattern of eighth notes with grace notes, and the guitar parts include the chord notation "Bb/G A/G". The percussion section (Sus. Cym., R. Cym., H-hat, Sn. Dr., K. Dr.) plays a consistent pattern of eighth notes with 'x' marks above them, indicating specific drum sounds.

5. No right

33 C

V.  $\frac{3}{4}$   $\frac{4}{4}$  and ig - nore us?

Fl.  $\frac{3}{4}$   $\frac{4}{4}$  *f*

A. Sax.  $\frac{3}{4}$   $\frac{4}{4}$  *f*

B. Tbn.  $\frac{3}{4}$   $\frac{4}{4}$  *f*

E. Gtr. *distortion*  
 $\frac{3}{4}$   $\frac{4}{4}$  *f* D(omit3) Ebmaj9 D(omit3) Ebmaj9

B. Gtr.  $\frac{3}{4}$   $\frac{4}{4}$  *f* D(omit3) Ebmaj9 D(omit3) Ebmaj9

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.  $\frac{3}{4}$   $\frac{4}{4}$  *f*

5. No right

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*

5. No right

46

V. *mp* Cli - mate change is like some su - per - vill - ain kill - ing half the world so the rest can sur - vive.

Fl. *mf*

A. Sax. *mp*

B. Tbn. *mp* *gliss.*

E. Gtr. *mf*

B. Gtr.

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr. *mf*

The musical score is written for a vocal line and a full band. The vocal line is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Cli - mate change is like some su - per - vill - ain kill - ing half the world so the rest can sur - vive." The vocal melody features several triplet markings. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Baritone Trombone (B. Tbn.), Electric Guitar (E. Gtr.), Bass Guitar (B. Gtr.), and Percussion (Sus. Cym., R. Cym., H-hat, Sn. Dr., K. Dr.). The percussion part includes a snare drum pattern in the first measure and a cymbal pattern in the fifth measure. The dynamic markings are *mp* (mezzo-piano) for the vocal line, *mf* (mezzo-forte) for the Flute, Electric Guitar, and Percussion, and *mp* for the Alto Saxophone and Baritone Trombone. The Baritone Trombone part includes a glissando marking in the fifth measure.

5. No right

52

V. *mf* It's not just bad luck we're the sac - ri - fice, this de - fines our lives.

Fl. *mp* *mf*

A. Sax. *p*

B. Tbn. *p* *gliss.*

E. Gtr. *mp*

B. Gtr.

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr. *mp*



5. No right

66

V. **F**

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

*solo, unbearably increasing in intensity*

*unbearably increasing in intensity*

*unbearably increasing in intensity*

*distortion*

*f*

*f*

*f*

*f*



5. No right

76

V.

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Sus. Cym.

R. Cym.

H-hat

Sn. Dr.

K. Dr.

You had no right. You had no right to do this. You had no right to do this to us. You had no right to do this.

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.

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

Ebmaj9 D(omit3) Ebmaj9

Ebmaj9 D(omit3) Ebmaj9

5. No right

79

V.

Fl.

A. Sax.

B. Tbn.

E. Gtr.

B. Gtr.

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

right. You had 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 to us. You had no right. You had no right to do this.

this to us. You had no right. You had no right to do this. You had no right to do this to us. You

D(omit3) Ebmaj9 D(omit3)

D(omit3) Ebmaj9 D(omit3)

free text (ominous): 5. No right  
You spoil the planet for children and animals,  
now we're going to spoil it for you.

Adults have made the world a worse place

82

V. *mp* We did - n't ask for this. **H** and we will get our re - venge.

Fl. *p* prickly, almost random, getting busier *f* *tr*

A. Sax. *p* unpitched key clicks, getting busier *f* *tr*

B. Tbn. had no right. *f* *gliss.*

E. Gtr. Ebmaj9 *p* unpitched short prickly sounds, getting busier *ff*

B. Gtr. Ebmaj9 *ff*

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr. *ff*

5. No right

87

V.

Fl.

A. Sax.

B. Tbn.

E. Gtr.

B. Gtr.

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

91

V.

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat  
Sn. Dr.  
K. Dr.

The musical score is arranged in a vertical staff system. The instruments are listed on the left: V. (Violin), Fl. (Flute), A. Sax. (Alto Saxophone), B. Tbn (Baritone Trombone), E. Gtr (Electric Guitar), B. Gtr (Bass Guitar), and Percussion (Sus. Cym., R. Cym., H-hat, Sn. Dr., K. Dr.). The V. part consists of a single line with a double bar line at the beginning and end. The Fl. part is in treble clef with a key signature of one flat (Bb) and contains several trills marked 'tr'. The A. Sax. part is in treble clef with a key signature of two sharps (F# and C#) and contains trills marked 'tr'. The B. Tbn part is in bass clef with a key signature of one flat (Bb) and features glissandos marked 'gliss.' and a flutter-tongue effect marked 'flt.'. The E. Gtr and B. Gtr parts are in treble and bass clefs respectively, both with a key signature of one flat (Bb), and feature complex rhythmic patterns with many sixteenth notes and rests. The Percussion part is represented by a single line with 'x' marks indicating hits for various instruments.

# 6. Let them be children

**Cantabile** ♩ = 86  
*mp*

B♭maj7
Gm7
E7/G#
Bdim7
B♭maj7
Gm7
Dm7
C
B♭(add#4)
C

B♭maj7
Gm7
E7/G#
Bdim7
B♭maj7
Gm7
Dm7
C
B♭(add#4)
C

B♭maj7
Gm7
E7/G#
Bdim7
B♭maj7
Gm7
Dm7
C
B♭(add#4)
C

*mp*

Voice  
 Flute  
 Alto Saxophone  
 Piano  
 Electric Guitar  
 Bass Guitar

## 6. Let them be children

13  $B\flat^{(add\#4)}$   $\boxed{A}$  C  $B\flat 6^{(add2)}$  Am7  $F^{(add2)}$  Dm7/G Em7/A /G C/E Abmaj7

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  $B\flat^{(add\#4)}$  C  $B\flat 6^{(add2)}$  Am7  $F^{(add2)}$  Dm7/G Em7/A /G C/E Abmaj7 

B. Gtr 

6. Let them be children

23

*E $\flat$ /G* *A $\flat$ (add2)* *E $\flat$ /B $\flat$*  *Cm* *Fm7* *A $\flat$ maj7* *B $\flat$ sus2* *Csus4* *C*

V. *mp*

What a waste of time, what a waste of mo - ney, — let - ting kids play pro - test - er while schools stand emp - ty. —

Fl.

A. Sax.

*E $\flat$ /G* *A $\flat$ (add2)* *E $\flat$ /B $\flat$*  *Cm* *Fm7* *A $\flat$ maj7* *B $\flat$ sus2* *Csus4* *C*

Pno

*E $\flat$ /G* *A $\flat$ (add2)* *E $\flat$ /B $\flat$*  *Cm* *Fm7* *A $\flat$ maj7* *B $\flat$ sus2* *Csus4* *C*

E. Gtr

B. Gtr



6. Let them be children

40

*A<sup>b</sup>(add2)* *Fm7/B<sup>b</sup>* *Gm7/C* */B<sup>b</sup>* *E<sup>b</sup>/G* *C<sup>b</sup>maj7* *B<sup>b</sup>sus2* *A<sup>b</sup>m*

V. *3* *3*  
 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.

*A<sup>b</sup>(add2)* *Fm7/B<sup>b</sup>* *Gm7/C* */B<sup>b</sup>* *E<sup>b</sup>/G* *C<sup>b</sup>maj7* *B<sup>b</sup>sus2* *A<sup>b</sup>m*

Pno

*A<sup>b</sup>(add2)* *Fm7/B<sup>b</sup>* *Gm7/C* */B<sup>b</sup>* *E<sup>b</sup>/G* *C<sup>b</sup>maj7* *B<sup>b</sup>sus2* *A<sup>b</sup>m*

E. Gtr

B. Gtr

## 6. Let them be children

49 Gsus4 G C *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 Gsus4 G

B. Gtr

The musical score is for a piece titled "6. Let them be children". It begins at measure 49. The key signature has two flats (B-flat and E-flat). The score includes parts for Voice (V.), Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), and Bass Guitar (B. Gtr). The voice part has lyrics: "us. How do these strikes create tangible change? What do they expect to accomplish?". The score features various musical notations including chords (Gsus4, G, C), dynamics (*mp*, *p*, *cresc. poco a poco*), and performance instructions (**accel.**, *mp cresc. poco a poco*). The piano part has a *p* dynamic and a *cresc. poco a poco* instruction. The electric guitar part has chords Gsus4 and G. The bass guitar part has a single note G. The flute and alto saxophone parts are mostly rests, with the alto saxophone having a *mp cresc. poco a poco* instruction at the end.

6. Let them be children

**D** Animato ♩ = 152  
Cm/G  
*f*

60

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

*mp cresc. poco a poco*

*f*

Aren't these child - ren just

Cm/G

*mf sub.*

Cm/G

*mf cresc. poco a poco*

*mf*

*cresc. poco a poco*

Detailed description of the musical score: The score is for a piece titled '6. Let them be children' on page 47. It is in the key of C minor (three flats) and 4/4 time. The tempo is marked 'Animato' with a quarter note equal to 152 beats per minute. The piece starts at measure 60. The vocal line (V.) begins with a rest for six measures, then enters with the lyrics 'Aren't these child - ren just'. The flute (Fl.) and alto saxophone (A. Sax.) parts feature melodic lines with slurs and dynamics of *mp cresc. poco a poco*. The piano (Pno) part has a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, with dynamics of *mf sub.* and a *Cm/G* chord marking. The electric guitar (E. Gtr) and bass guitar (B. Gtr) parts are mostly rests, with the bass guitar entering in measure 65 with a *mf* dynamic and a *cresc. poco a poco* instruction. The electric guitar enters in measure 66 with a *mf cresc. poco a poco* instruction. The score concludes with a *Cm/G* chord marking.

## 6. Let them be children

69 Cm7/Ab Eb/Bb 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 Cm7/Ab Eb/Bb Adim7 F7

E. Gtr Cm7/Ab Eb/Bb Adim7 F7

B. Gtr

The musical score is arranged in a system with five staves. The top staff is for the Voice (V.), with lyrics underneath. The second staff is for Flute (Fl.), and the third for Alto Saxophone (A. Sax.). The fourth staff is for Piano (Pno), showing both treble and bass clefs. The fifth staff is for Electric Guitar (E. Gtr), and the sixth for Bass Guitar (B. Gtr). Chord symbols (Cm7/Ab, Eb/Bb, Adim7, F7) are placed above the first four staves. The piano part features a steady bass line with chords in the right hand. The electric guitar part plays a rhythmic pattern of eighth notes. The bass guitar part provides a simple harmonic accompaniment. The flute and alto saxophone parts enter in the final measure of the system with a forte (*f*) dynamic, playing a melodic line.

6. Let them be children

77

*Eb/G Eb/Ab Eb/Bb Cm<sup>(add2)</sup> Cm/Bb Fm9*

V. *- til they grow up and odd - ly start talk - ing as ser - i - ous ad - ults do. Oh, ah,*

Fl. *mf mf cresc. f*

A. Sax.

Pno *Eb/G Eb/Ab Eb/Bb Cm<sup>(add2)</sup> Cm/Bb Fm9*

E. Gtr *Eb/G Eb/Ab Eb/Bb Cm<sup>(add2)</sup> Cm/Bb Fm9* strummed chords

B. Gtr

6. Let them be children

86

Bb7 Cm7 Eb/Bb Fm9 Bb7

V. ah. Ah,

Fl. dim.

A. Sax. *f*

Pno Bb7 Cm7 Eb/Bb Fm9 Bb7

E. Gtr Bb7 Cm7 Eb/Bb Fm9 Bb7

B. Gtr

Detailed description of the musical score: The score is for a piece titled '6. Let them be children' on page 50. It begins at measure 86. The key signature has two flats (Bb and Eb). The vocal line (V.) features a melodic line with lyrics 'ah.' and 'Ah,'. The flute (Fl.) plays a sustained melodic line with a 'dim.' marking at the end. The saxophone (A. Sax.) has a short, accented (*f*) melodic phrase. The piano (Pno) provides a harmonic accompaniment with a steady eighth-note pattern. The electric guitar (E. Gtr) and bass guitar (B. Gtr) parts are also present, with the guitar playing a rhythmic pattern and the bass providing a steady accompaniment. Chord changes are indicated above the staves: Bb7, Cm7, Eb/Bb, Fm9, and Bb7.

6. Let them be children

**Tempo primo** **rall.....** **a tempo**

**mp** **C** **Bb(add#4)** **C** **Bb(add#4)** **E** **C** **Bb6(add2)** **Am7** **F(add2)** **Dm7/G** **Em7/A** **/G**

97 V. *ah.....* *If you think child - ren have no fu - ture,.....* *let's solve\_\_\_ the prob - lem as a -*

Fl.

A. Sax.

Pno **C** **Bb(add#4)** **C** **Bb(add#4)** **C** **Bb6(add2)** **Am7** **F(add2)** **Dm7/G** **Em7/A** **/G**

E. Gtr **C** **Bb(add#4)** **C** **Bb(add#4)** **C** **Bb6(add2)** **Am7** **F(add2)** **Dm7/G** **Em7/A** **/G**

B. Gtr **p**

Detailed description of the musical score: The score is for a piece titled '6. Let them be children' on page 51. It features a vocal line (V.) and instrumental parts for Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), and Bass Guitar (B. Gtr). The key signature is B-flat major (two flats). The tempo starts at 'Tempo primo' (marked *mp*), slows down to 'rall.' (marked *p*), and then returns to 'a tempo' (marked *p*). The vocal line begins at measure 97 with the word 'ah...' and continues with the lyrics 'If you think child - ren have no fu - ture,..... let's solve\_\_\_ the prob - lem as a -'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The guitar parts (E. Gtr and B. Gtr) provide harmonic support with chords corresponding to the piano accompaniment. The score includes various musical notations such as rests, slurs, and dynamic markings.

## 6. Let them be children

108

C/E Abmaj7 Eb/G Ab(add2) Eb/Bb Cm Gm7

V. - dults. Don't pro - mote fear, don't pro - mote hys - ter - i - a. We need to pro - tect

Fl. *p*

A. Sax.

Pno

C/E Abmaj7 Eb/G Ab(add2) Eb/Bb Cm Gm7

E. Gtr

B. Gtr

The musical score is arranged in a system of five staves. The top staff is for the Voice (V.), with lyrics underneath. The second staff is for the Flute (Fl.), starting with a piano (*p*) dynamic. The third staff is for the Alto Saxophone (A. Sax.). The fourth and fifth staves are for the Piano (Pno), with a grand staff showing both treble and bass clefs. The sixth and seventh staves are for the Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) respectively. Chord symbols are placed above the first and third staves. The key signature has one flat (Bb), and the time signature is 4/4. The piece starts at measure 108. The vocal line includes a triplet in the final measure. The piano accompaniment features a steady bass line and a more complex treble line with sustained chords.

6. Let them be children

119

*A $\flat$ (add2)* *B $\flat$ sus2* *C(omit3)* *E $\flat$ (add2)* *E $\flat$ /D* *D $\flat$ maj9* *C*

V. *mp*  
 child - ren from harm and fear. Let them be child - ren, and let's be a - dults!

Fl. *mp*

A. Sax.

Pno *mp*

*A $\flat$ (add2)* *B $\flat$ sus2* *C(omit3)* *E $\flat$ (add2)* *E $\flat$ /D* *D $\flat$ maj9* *C*

E. Gtr

B. Gtr *p*

Detailed description of the musical score: The score is for a song titled '6. Let them be children' on page 53. It features a vocal line (V.) with lyrics: 'child - ren from harm and fear. Let them be child - ren, and let's be a - dults!'. The vocal melody is in a key with one flat (B-flat major) and a 4/4 time signature. The piano accompaniment (Pno) consists of chords in the right hand and a bass line in the left hand. The guitar parts (E. Gtr and B. Gtr) provide harmonic support. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). Chord diagrams are provided above the staff for each measure, including *A $\flat$ (add2)*, *B $\flat$ sus2*, *C(omit3)*, *E $\flat$ (add2)*, *E $\flat$ /D*, *D $\flat$ maj9*, and *C*. The piece starts at measure 119.

## 6. Let them be children

130

V.  $B\flat(\text{add}\sharp 4)$  C  $B\flat\text{maj}7$   $Gm7$   $E7/G\sharp$   $B\text{dim}7$   $B\flat\text{maj}7$   $Gm7$   $Dm7$

Fl.

A. Sax. *pp*

Pno  $B\flat(\text{add}\sharp 4)$  C  $B\flat\text{maj}7$   $Gm7$   $E7/G\sharp$   $B\text{dim}7$   $B\flat\text{maj}7$   $Gm7$   $Dm7$

E. Gtr  $B\flat(\text{add}\sharp 4)$  C  $B\flat\text{maj}7$   $Gm7$   $E7/G\sharp$   $B\text{dim}7$   $B\flat\text{maj}7$   $Gm7$   $Dm7$

B. Gtr

# 7. Our little boy

Relaxed ♩ = 188

The musical score is arranged in a grand staff format with seven staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Relaxed' with a quarter note equal to 188 beats per minute. The score begins with a double bar line and repeat signs. The first staff is for Voice, which has a whole note rest. The second staff is for Flute, which has a whole note rest followed by a melodic phrase starting in the fourth measure, marked with a piano (*p*) dynamic. The third staff is for Alto Saxophone, which has a whole note rest followed by a melodic phrase starting in the fourth measure, also marked with a piano (*p*) dynamic. The fourth staff is for Piano, which has a melodic line starting in the first measure and continuing through the piece, marked with a piano (*p*) dynamic. The fifth staff is for Electric Guitar, which has a whole note rest followed by a melodic phrase starting in the fourth measure, marked with a piano (*p*) dynamic and the instruction 'clean'. The sixth staff is for Bass Guitar, which has a whole note rest. The seventh staff is for Percussion, which includes Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat, with a rhythmic pattern starting in the first measure and continuing through the piece, marked with a piano (*p*) dynamic.

## 7. Our little boy

9 A

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

7. Our little boy

19

V. *Emaj7/G#*  
- cit - ed, try - ing to be gen - tle, gen - tle, touch - ing the plants. A

Fl. *mp*

A. Sax. *mp*

Pno *Emaj7/G#*  
*mp*

E. Gtr *Emaj7/G#*  
*mp*

B. Gtr *Emaj7/G#*  
*mp*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *mp*

Detailed description: This is a page of a musical score for the song 'Our little boy'. It features a vocal line at the top with lyrics: '- cit - ed, try - ing to be gen - tle, gen - tle, touch - ing the plants.' The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The key signature is E major (three sharps). The tempo and dynamics are marked as 'mp' (mezzo-piano). A specific chord, Emaj7/G#, is indicated above the piano and guitar parts. The page number '19' is in the top left, and '57' is in the top right. The score is written in standard musical notation with various clefs and time signatures.

7. Our little boy

**B**

28

V. *B/C#* *Asus2* *B/C#* *D(add2)* *E* *F#m7* <sup>4</sup>

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 *B/C#* *Asus2* *B/C#* *D(add2)* *E* *F#m7*

E. Gtr *B/C#* *Asus2* *B/C#* *D(add2)* *E* *F#m7*

B. Gtr *B/C#* *Asus2* *B/C#* *D(add2)* *E* *F#m7*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

7. Our little boy

34

E/G# C#m7 Gsus2 F<sup>(add#4)</sup><sub>(add2)</sub> 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

Detailed description of the musical score: The score is for a song titled '7. Our little boy' on page 59. It begins at measure 34. The key signature has three sharps (F#, C#, G#). The vocal line (V.) has lyrics: '- 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'. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The guitar parts (E. Gtr and B. Gtr) feature chord diagrams for E/G#, C#m7, Gsus2, and F<sup>(add#4)</sup><sub>(add2)</sub>. The piano part is mostly rests. The percussion part includes a snare drum pattern in the first four measures, followed by cymbals and a hi-hat. The tempo markings are 'poco rall.' and 'Più lento'. The score ends with a double bar line and repeat dots.

## 7. Our little boy

42 C

**D**<sup>(add#4)</sup><sub>(add2)</sub> **A**<sup>(add#7)</sup><sub>(add2)</sub>/**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. *p cresc. poco a poco*

A. Sax. *p cresc. poco a poco*

Pno *p* *cresc. poco a poco*

E. Gtr **D**<sup>(add#4)</sup><sub>(add2)</sub> **A**<sup>(add#7)</sup><sub>(add2)</sub>/**C**# **F**#m7

B. Gtr **D**<sup>(add#4)</sup><sub>(add2)</sub> **A**<sup>(add#7)</sup><sub>(add2)</sub>/**C**# **F**#m7 *p cresc. poco a poco*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *pp* *p* *cresc. poco a poco*

Detailed description of the musical score: The score is for a piece titled '7. Our little boy'. It begins at measure 42 with a key signature of three sharps (F#, C#, G#) and a common time signature. A boxed 'C' indicates a common time signature. The vocal line (V.) has lyrics: 'boy, our lit - tle boy, \_ so bright and ex - cit - ed, try - ing to be gen - tle, gen - tle...'. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano part features a dynamic marking of *p* and a *cresc. poco a poco* instruction. The electric guitar and bass guitar parts have dynamic markings of *p* and *cresc. poco a poco*. The percussion part starts with a *pp* dynamic and includes a *cresc. poco a poco* instruction. The score is divided into systems, with the vocal line and piano part in the first system, and the other instruments in the second system. The tempo is marked 'a tempo'.

7. Our little boy

51

V.

Fl.

A. Sax.

Pno

E. Gtr.

B. Gtr.

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Asus2 Bsus2 Csus2

mf

Asus2 Bsus2 Csus2

light distortion

Asus2 Bsus2 Csus2

Asus2 Bsus2 Csus2

mf

mf

7. Our little boy

61

**D**  
D(add9) E(omit3) C(add#4) E(omit3)/B

V. 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?

Fl. *mp*

A. Sax.

Pno D(add9) E(omit3) C(add#4) E(omit3)/B

E. Gtr D(add9) E(omit3) C(add#4) E(omit3)/B

B. Gtr *mp* D(add9) E(omit3) C(add#4) E(omit3)/B

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *mp*

7. Our little boy

70

V.  $D^{(add\sharp 4)}_{(add2)}$  E  $F\sharp m/E$  E  $F\sharp m/E$   $D^{(add\sharp 4)}_{(add2)}$

We could re - use our bags, we could buy few - er clothes. \_\_\_\_\_ We could stop buy - ing

Fl. *mf*

A. Sax. *mf*

Pno

E. Gtr.  $D^{(add\sharp 4)}_{(add2)}$  E  $F\sharp m/E$  E  $F\sharp m/E$   $D^{(add\sharp 4)}_{(add2)}$

B. Gtr.  $D^{(add\sharp 4)}_{(add2)}$  E  $F\sharp m/E$  E  $F\sharp m/E$   $D^{(add\sharp 4)}_{(add2)}$

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *mf*

## 7. Our little boy

76

V. *E F#m/E E F#m/E E F#m Esus4*

plas - tic, we could make his toys. But when push comes to shove and we're run - ning be - hind, we

Fl.

A. Sax.

Pno

*E F#m/E E F#m/E F#m Esus4*

E. Gtr

*E F#m/E E F#m/E F#m Esus4*

B. Gtr

*E F#m/E E F#m/E F#m Esus4*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*f*

Detailed description of the musical score: The score is for a jazz-influenced pop song. It features a vocal line with lyrics: "plas - tic, we could make his toys. But when push comes to shove and we're run - ning be - hind, we". The music is in 4/4 time, with a key signature of three sharps (F#, C#, G#). The score includes parts for Voice (V.), Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano part is mostly chords. The guitar parts feature rhythmic patterns. The percussion part includes cymbals and a hat. Dynamics like *f* (forte) are indicated. A box around the 'E' chord above the vocal line at measure 76 highlights it.

7. Our little boy

81

V. *D*<sup>(add#4)</sup><sub>(add2)</sub> *C#m7* *Bsus4* *A*<sup>(add2)</sup> *G#m7*

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.

Pno

E. Gtr.

B. Gtr.

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*mp cresc. poco a poco*

*mp*

*mp cresc. poco a poco*

Detailed description: This is a page of a musical score for the song 'Our little boy'. It features a vocal line at the top with lyrics: 'go for the convenience, 'cause who's got the time to be the kind of parents we wanted to be. There's so much we could do,'. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr.), Bass Guitar (B. Gtr.), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The key signature is D major (two sharps). The chord progression is D(add#4)(add2) - C#m7 - Bsus4 - A(add2) - G#m7. The piano part has a 'mp cresc. poco a poco' marking. The electric guitar part has a 'mp' marking. The percussion part consists of cymbal patterns and a hi-hat line.

## 7. Our little boy

87

V. *Asus2* *E/C* *D<sup>(add#4)</sup><sub>(add2)</sub>*

so much we\_\_ should do. Too much to\_\_ do. What could we e - ver real - ly do? We could

Fl.

A. Sax.

Pno *Asus2* *E/C* *D<sup>(add#4)</sup><sub>(add2)</sub>*

E. Gtr *Asus2* *E/C* *D<sup>(add#4)</sup><sub>(add2)</sub>*

B. Gtr *Asus2* *E/C* *D<sup>(add#4)</sup><sub>(add2)</sub>* *mf*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Detailed description of the musical score: The score is for a song titled 'Our little boy' on page 66. It begins at measure 87. The vocal line (V.) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: 'so much we\_\_ should do. Too much to\_\_ do. What could we e - ver real - ly do? We could'. The instrumental parts include: Flute (Fl.) in treble clef with a melodic line; Alto Saxophone (A. Sax.) in treble clef with a rhythmic accompaniment; Piano (Pno) in grand staff with a melodic line in the right hand and a bass line in the left hand; Electric Guitar (E. Gtr) in treble clef with a chordal accompaniment; Bass Guitar (B. Gtr) in bass clef with a bass line; and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat) with a rhythmic pattern. Chord changes are indicated above the vocal and piano staves: *Asus2*, *E/C*, and *D<sup>(add#4)</sup><sub>(add2)</sub>*. A dynamic marking of *mf* is present in the electric guitar part.

7. Our little boy

93

V. *F#m7* *Esus4(add#7)* *D(add#4)* N.C.

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 *F#m7* *Esus4(add#7)* *D(add#4)* N.C.

E. Gtr *F#m7* *Esus4(add#7)* *D(add#4)* N.C.

B. Gtr *F#m7* *Esus4(add#7)* *D(add#4)* N.C.

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Detailed description: This is a musical score for the song 'Our little boy'. The score is arranged for a vocal line, piano, electric guitar, bass guitar, and percussion. The key signature is F# major (three sharps: F#, C#, G#) and the time signature is 6/8. The piece starts at measure 93. The vocal line has lyrics: '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.' The piano accompaniment consists of chords in the left hand and rests in the right hand. The electric guitar and bass guitar parts play a rhythmic pattern of eighth notes with accents. The percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, all playing a rhythmic pattern of eighth notes with accents. The score is divided into four measures, with a double bar line at the end of the fourth measure. Chord changes are indicated above the piano and guitar staves: F#m7, Esus4(add#7), D(add#4), and N.C. (No Chords).

# 8. Red Rebel 3

3 *Pain speaks in so many languages,  
Talking back the tide, shouting up the setting sun.*

v.

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Perc.

The musical score is arranged in a system with seven staves. The vocal line (v.) is at the top, with lyrics: "Pain speaks in so many languages, Talking back the tide, shouting up the setting sun." The instrumental parts are: Flute (Fl.) in treble clef with a whole note and a half note; Alto Saxophone (A. Sax.) in treble clef with a whole note; Bass Trombone (B. Tbn) in bass clef with a glissando line between two notes; Electric Guitar (E. Gtr) in treble clef with a whole note and a half note; Bass Guitar (B. Gtr) in bass clef with a whole note; and Percussion (Perc.) at the bottom with a double bar line and a thick horizontal line below it.

# 9. But what about China?

Swung sixteenths ♩ = 80

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

- Voice:** A single staff with a treble clef and a 4/4 time signature. It contains seven measures of whole rests.
- Flute:** A single staff with a treble clef and a 4/4 time signature. It contains seven measures of whole rests.
- Alto Saxophone:** A single staff with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains seven measures of whole rests.
- Piano:** A grand staff consisting of two staves (treble and bass clefs) with a 4/4 time signature. It contains seven measures of whole rests.
- Electric Guitar:** A single staff with a treble clef and a 4/4 time signature. It contains seven measures. The first three measures are whole rests. The fourth measure begins with a melodic line starting on a whole note chord (G4, B4, D5) marked *mp*, which is sustained through the fifth and sixth measures. The seventh measure contains a whole rest.
- Bass Guitar:** A single staff with a bass clef and a 4/4 time signature. It contains seven measures of a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, marked *mp*.
- Percussion:** A single staff with a 4/4 time signature, listing Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat. It contains seven measures of whole rests.

## 9. But what about China?

8

**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 Am9 Cmaj9/G Cmaj7/F

E. Gtr Am9 Cmaj9/G Cmaj7/F

B. Gtr Am9 Cmaj9/G Cmaj7/F

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*p*

Detailed description of the musical score: The score is for a 3/4 time piece. The vocal line (V.) starts at measure 8 with a box 'A' containing 'Am9 mp'. The lyrics are: 'If the world's real - ly end - ing, I'm keep - ing my pick - up truck, eat - ing steak ev - 'ry night, and'. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano part features chords Am9, Cmaj9/G, and Cmaj7/F. The guitar parts also feature these chords. The percussion part starts with a soft 'p' dynamic and includes a hat pattern.

9. But what about China?

12 *Abmaj9<sup>(#11)</sup>* *Am9* *Cmaj9* *Dm7<sup>mf</sup>* *Ddim7/E*

V. *spoken*

lea - ving the lights on. I like drink - ing bot - tled wa - ter with a pla - stic straw; suck it, tree hug - gers. Why should I change?

Fl.

A. Sax.

Pno

*Abmaj9<sup>(#11)</sup>* *Am9* *Cmaj9* *Dm7* *Ddim7/E*

*mf*

E. Gtr

*Abmaj9<sup>(#11)</sup>* *Am9* *Cmaj9* *Dm7* *Ddim7/E*

B. Gtr

*Abmaj9<sup>(#11)</sup>* *Am9* *Cmaj9* *Dm7* *Ddim7/E*

*mf*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Detailed description: This is a page of a musical score for the song '9. But what about China?'. The score is arranged for a vocal line, flute, alto saxophone, piano, electric guitar, bass guitar, and percussion. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is divided into five measures. The vocal line starts at measure 12 and includes the lyrics: 'lea - ving the lights on. I like drink - ing bot - tled wa - ter with a pla - stic straw; suck it, tree hug - gers. Why should I change?'. The piano accompaniment features chords: *Abmaj9<sup>(#11)</sup>*, *Am9*, *Cmaj9*, *Dm7*, and *Ddim7/E*. The electric guitar and bass guitar parts also feature these chords, with the bass guitar part marked *mf*. The percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat.

9. But what about China?

**B**

17

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is arranged in a system with seven staves. The top staff is for the Violin (V.), which is mostly silent with rests. The second staff is for the Flute (Fl.), which has a few notes in the final two measures, marked *mf*. The third staff is for the Alto Saxophone (A. Sax.), which plays a melodic line with *mf* dynamics and includes accents (^) on some notes. The fourth staff is for the Piano (Pno), which is silent with rests. The fifth staff is for the Electric Guitar (E. Gtr), which plays a sustained chordal texture with a tremolo effect. The sixth staff is for the Bass Guitar (B. Gtr), which plays a rhythmic pattern of eighth notes. The seventh staff is for Percussion, including F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, which play a consistent rhythmic pattern of eighth notes.

9. But what about China?

**C**

Am9  
*mf*

Cmaj9/G

Cmaj7/F

23

V. *mf*

Fl.

A. Sax.

Pno Am9 Cmaj9/G Cmaj7/F

E. Gtr Am9 Cmaj9/G Cmaj7/F

B. Gtr Am9 Cmaj9/G Cmaj7/F

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *f*

9. But what about China?

28

Abmaj9<sup>(#11)</sup> Am9 Cmaj9 Dm7 E<sup>(omit3)</sup>

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. How are we re - spon - si - ble\_ for V.

A. Sax.

Pno

Abmaj9<sup>(#11)</sup> Am9 Cmaj9 Dm7 E<sup>(omit3)</sup>

E. Gtr.

Abmaj9<sup>(#11)</sup> Am9 Cmaj9 Dm7 E<sup>(omit3)</sup>

B. Gtr.

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is arranged in a standard orchestral layout. At the top, the vocal line (V.) is written in treble clef with lyrics underneath. The piano accompaniment (Pno) is in grand staff. Below the piano are staves for Flute (Fl.), Alto Saxophone (A. Sax.), Electric Guitars (E. Gtr.), and Bass Guitars (B. Gtr.). At the bottom, the percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. Chord progressions are indicated above the piano and guitar staves. The key signature has one flat (Bb) and the time signature is 4/4. The score starts at measure 28.

9. But what about China?

33 D *ff*

V. *ff* But what a - bout Chi - - - na? — But what a - bout Chi

Fl. *mf* *f* *ff*

A. Sax. *mf* *f* *ff*

Pno *mf* *f* *ff*

E. Gtr

B. Gtr *f* *ff*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *mf* *f* *ff*

9. But what about China?

39 *mf* Cm(add2) Abmaj9 Cm/Db

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 *mf* Cm(add2) Abmaj9 Cm/Db

E. Gtr

B. Gtr *mf* Cm(add2) Abmaj9 Cm/Db

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *mf*

9. But what about China?

44 **E** suddenly faster, ♩ = 100

V. day. Why aren't we bla - ming them? \_\_\_\_\_

Fl.

A. Sax.

Pno *mp*

E. Gtr

B. Gtr *mp*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Db/Gb Bbm9

Db/Gb Bbm9

Db/Gb Bbm9

Db/Gb Bbm9

*mp*

Detailed description: This is a page of a musical score for a jazz ensemble. The title is '9. But what about China?' and the page number is 77. The score begins at measure 44 with a key signature of three flats (B-flat major/D-flat minor) and a tempo of 100 beats per minute. A box labeled 'E' indicates a section that is 'suddenly faster'. The vocal line (V.) has lyrics: 'day. Why aren't we bla - ming them? \_\_\_\_\_'. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano part features a complex rhythmic accompaniment with triplets and sixteenth notes. The electric guitar part has a melodic line in the bass register. The percussion part includes a snare drum pattern and a hi-hat. The score is divided into two systems, with a double bar line and repeat signs separating them. Chord changes from Db/Gb to Bbm9 are indicated above the piano and guitar parts. Dynamics include *mp* (mezzo-piano).

## 9. But what about China?

50

Db/Gb Bbm9 Db/Gb Bbm9 Db/Gb

V.

Fl.

A. Sax.

*mp*

Pno

Db/Gb Bbm9 Db/Gb Bbm9 Db/Gb

E. Gtr

Db/Gb Bbm9 Db/Gb Bbm9 Db/Gb

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is for a jazz ensemble. It features a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The score is divided into two systems of five measures each, separated by a double bar line. The instruments and their parts are as follows:

- V. (Violin):** Rests throughout the piece.
- Fl. (Flute):** Rests throughout the piece.
- A. Sax. (Alto Saxophone):** Rests in the first system. In the second system, it plays a melodic line starting at measure 6 with a *mp* dynamic. The line consists of eighth-note patterns:  $\text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat}$  in the first measure of the second system, and  $\text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat} \text{D}^{\flat}$  in the second measure, with various articulations and slurs.
- Pno (Piano):** Plays a rhythmic accompaniment. The right hand has chords with eighth-note patterns, and the left hand has a steady eighth-note bass line. Chords are Db/Gb and Bbm9.
- E. Gtr (Electric Guitar):** Plays a rhythmic accompaniment with slash marks indicating a consistent pattern.
- B. Gtr (Bass Guitar):** Plays a melodic line with eighth notes and rests, mirroring the saxophone's line.
- Drums:** Indicated by a vertical bar line on the left. The notation shows patterns for F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat.

Chord changes are indicated above the staff lines: Db/Gb and Bbm9 alternate every two measures.

9. But what about China?

55

V. *Bbm9 Db/Gb Bbm9 Db/Gb Bbm9*

Fl. *mf*

A. Sax. *mf*

Pno *Bbm9 Db/Gb Bbm9 Db/Gb Bbm9*

E. Gtr *Bbm9 Db/Gb Bbm9 Db/Gb Bbm9*

B. Gtr *Bbm9 Db/Gb Bbm9 Db/Gb Bbm9* *mf*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *mf*

The musical score is for a jazz ensemble. It consists of five measures. The key signature has four flats (B-flat major/D-flat minor). The tempo is 55. The instrumentation includes: V. (Trumpet), Fl. (Flute), A. Sax. (Alto Saxophone), Pno (Piano), E. Gtr (Electric Guitar), B. Gtr (Bass Guitar), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano part features a complex chordal texture with arpeggiated chords. The saxophones play a rhythmic melody. The electric guitar is in a muted, rhythmic role. The bass guitar plays a simple line. The percussion includes cymbals and a hat, with a *mf* dynamic marking.

9. But what about China?

60

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

**F**

*mf*

*ff*

*f*

*ff*

The musical score is written for a jazz ensemble. It begins at measure 60. The key signature has four flats (B-flat major or D-flat minor). The V. (Trumpet) part is mostly silent, with a few notes in the final measure. The Fl. (Flute) part plays a rhythmic eighth-note pattern with grace notes, becoming more melodic and marked *ff* in the final measure. The A. Sax. (Alto Saxophone) part plays a similar eighth-note pattern, also marked *ff* in the final measure. The Pno (Piano) part features a complex chordal accompaniment with grace notes, marked *mf* and *ff*. The E. Gtr (Electric Guitar) part is mostly silent. The B. Gtr (Bass Guitar) part plays a walking bass line, marked *ff* in the final measure. The Percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, playing a steady eighth-note pattern, marked *f* and *ff*. A rehearsal mark **F** is placed above the V. staff at the end of the piece.

9. But what about China?

65

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

## 9. But what about China?

**G***losing motivation**mp*

72

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*

9. But what about China?

76

V. *crime a - gainst hu - man - i - ty? Am I real - ly the vil - lain here?*

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is written for a jazz ensemble. The vocal line (V.) is in the key of B-flat major (three flats) and 4/4 time. The lyrics are: "crime a - gainst hu - man - i - ty? Am I real - ly the vil - lain here?". The vocal melody starts with eighth notes and rests, then continues with a melodic line. The piano (Pno) part has a melodic line starting in the third measure, marked with a piano (*p*) dynamic. The bass guitar (B. Gtr) part has a simple bass line with eighth notes and rests. The other instruments (Fl., A. Sax., E. Gtr., and Cymbals) are mostly silent, indicated by rests.

# 10. Calculated risk

Crisp, precise, and measured ♩ = 104

The musical score is arranged in a multi-staff format. The top staff is for Voice, followed by Flute, Alto Saxophone, Bass Trombone, Electric Guitar 1, Electric Guitar 2, Bass Guitar, and Percussion. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as ♩ = 104. The dynamic marking *mf* is present for the saxophone, trombone, guitar 1, and bass guitar parts. The percussion part includes Suspended Cymbal, Ride Cymbal, and Hi-hat. The score consists of eight measures. The first seven measures show the instrumental parts, with the saxophone and trombone playing a rhythmic pattern of eighth notes. The eighth measure is a repeat sign. The instruction "start loop recording" is written above the Electric Guitar 1 staff in the fifth measure.



15

V.

Fl.

A. Sax.

B. Tbn

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

*f*

*f*

*f*

10. Calculated risk

A spoken  
*mp*

20

V.

Fl.

A. Sax.

B. Tbn

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

This sim - ply is not a

Detailed description: This is a page of a musical score for the piece '10. Calculated risk'. The page is numbered 87. At the top right, there is a section marker 'A' in a box, followed by the word 'spoken' and the dynamic marking 'mp'. The score begins at measure 20. The vocal line (V.) starts with a whole rest for three measures, then a quarter rest, followed by the lyrics 'This sim - ply is not a'. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Baritone Trombone (B. Tbn), Electric Guitar 1 (E. Gtr 1), Electric Guitar 2 (E. Gtr 2), Bass Guitar (B. Gtr), and Percussion (Sus. Cym., R. Cym., H-hat). The key signature is two sharps (F# and C#). The time signature changes from 4/4 to 3/4 at measure 23. The percussion part features a consistent pattern of eighth notes on the snare and cymbals.

## 10. Calculated risk

27

V. 

Fl. 

A. Sax. 

B. Tbn 

E. Gtr 1 

E. Gtr 2 

B. Gtr 

Sus. Cym.  
R. Cym.  
H-hat 

10. Calculated risk

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

10. Calculated risk

41 B

The musical score is arranged in a standard orchestral layout. The vocal line (V.) is the primary focus, with lyrics: "- trol, but in - stead think of what is in our po - wer to change." The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Bass Trombone (B. Tbn), Electric Guitars 1 and 2 (E. Gtr 1, E. Gtr 2), Bass Guitar (B. Gtr), and Percussion (Sus. Cym., R. Cym., H-hat). The score is divided into two measures by a double bar line. The first measure is in 4/4 time, and the second measure is in 5/4 time. A box labeled 'B' is positioned above the vocal staff at the start of the second measure. Dynamics include *f* (forte) for the flute, bass guitar, and percussion in the second measure.

V. - trol, but in - stead think of what is in our po - wer to change.

Fl. *f*

A. Sax.

B. Tbn *f*

E. Gtr 1 *f*

E. Gtr 2

B. Gtr *f*

Sus. Cym.  
R. Cym.  
H-hat *f*

10. Calculated risk

49

V.

Fl.

A. Sax.

B. Tbn

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

*f*

10. Calculated risk

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

10. Calculated risk

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

Detailed description: This is a musical score for a song titled "10. Calculated risk". The score is for a 60-measure section. The key signature is two sharps (F# and C#). The vocal line (V.) is in the treble clef and contains the lyrics: "- mo - tion - al for some, but e - mo - tions do not mat - - ter here. You". The vocal melody consists of eighth and quarter notes with rests. The Flute (Fl.) and Alto Saxophone (A. Sax.) parts are in the treble clef and are mostly silent, indicated by a horizontal line with a bar. The Bass Trombone (B. Tbn) part is in the bass clef and plays a melodic line starting in the second measure, marked *mp*. The Electric Guitar 1 (E. Gtr 1) part is in the treble clef and plays sustained chords, also marked *mp*. The Electric Guitar 2 (E. Gtr 2) part is in the treble clef and plays a rhythmic eighth-note pattern. The Bass Guitar (B. Gtr) part is in the bass clef and plays a rhythmic eighth-note pattern. The Percussion parts (Sus. Cym., R. Cym., H-hat) are in the bass clef and are mostly silent, indicated by a horizontal line with a bar.

10. Calculated risk

66 D

V. might as well get an - gry at tec - to - nic plates.

Fl. *mf*

A. Sax.

B. Tbn. *mf*

E. Gtr 1 *mf*

E. Gtr 2

B. Gtr *mf*

Sus. Cym.  
R. Cym.  
H-hat



10. Calculated risk

82 *mp* **E**

V. *In the end, the re - spon - si - ble ap - proach is to*

Fl. *p*

A. Sax.

B. Tbn *breathe as necessary, but avoid barlines*  
*pp*

E. Gtr 1 *p*

E. Gtr 2

B. Gtr *p*

Sus. Cym.  
R. Cym.  
H-hat *sticks on cymbal stands*

10. Calculated risk

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

10. Calculated risk

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

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). The vocal line (V.) begins at measure 95 with the lyrics: "us. They trust that their jobs and in - come are se - cure, and to be-". The vocal melody consists of quarter and eighth notes. The Flute (Fl.) part has a melodic line starting in measure 95, with a half note followed by a quarter note. The Alto Saxophone (A. Sax.) part is mostly silent, indicated by a whole rest. The Trombone (B. Tbn) part plays a steady bass line of dotted half notes. The Electric Guitars (E. Gtr 1 and E. Gtr 2) play a rhythmic accompaniment of eighth notes. The Bass Guitar (B. Gtr) plays a bass line of dotted half notes. The Percussion (Sus. Cym., R. Cym., H-hat) part features a consistent pattern of eighth notes with accents, marked with 'x' symbols.

10. Calculated risk

F

102

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*

Sus. Cym.  
R. Cym.  
H-hat *cymbals*

10. Calculated risk

110

V.

Fl.

A. Sax.

B. Tbn.

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

*f*

*f*

*f*

*f*

*f*

*f*

10. Calculated risk

119 **G**

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

10. Calculated risk

125

V. cal - cu - la - ted risk.

Fl. *ff*

A. Sax. *ff*

B. Tbn. *ff*

E. Gtr 1 *ff* stop loop

E. Gtr 2

B. Gtr. *ff*

Sus. Cym.  
R. Cym.  
H-hat *ff*

Detailed description of the musical score: The score is for a piece titled '10. Calculated risk' starting at measure 125. It is written in 5/4 time and the key signature has two sharps (F# and C#). The vocal line (V.) has the lyrics 'cal - cu - la - ted risk.' The instrumental parts include: Flute (Fl.) with a melodic line starting in the second measure, marked *ff*; Alto Saxophone (A. Sax.) with a melodic line starting in the fourth measure, also marked *ff*; Bass Trombone (B. Tbn.) with a rhythmic line starting in the second measure, marked *ff*; Electric Guitar 1 (E. Gtr 1) with a rhythmic line starting in the second measure, marked *ff*, and a 'stop loop' instruction in the fourth measure; Electric Guitar 2 (E. Gtr 2) with a rhythmic line starting in the first measure; Bass Guitar (B. Gtr.) with a rhythmic line starting in the second measure, marked *ff*; and Percussion (Sus. Cym., R. Cym., H-hat) with a rhythmic pattern starting in the second measure, marked *ff*. The score consists of four measures and ends with a double bar line.

# 11. Water still finds us

Freely *p* A Flowing, ♩ = 52

Voice  
Ooh,\_\_\_ ooh,\_\_\_ Ooh,\_\_\_ ooh,\_\_\_ ooh,\_\_\_

Flute

Alto Saxophone

Piano  
*p* *mp*

Electric Guitar

Bass Guitar

*like waves crashing*

Finger Cymbal  
Ride Cymbal  
Splash Cymbal  
Suspended Cymbal  
Hi-hat

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

11. Water still finds us

9 B *mf*

V. *mf* The child - ren dip their toes in the wat - er, re-

Fl.

A. Sax. *p*

Pno *p* *mp* Dmaj7/F# E/G#

E. Gtr. *mp* Dmaj7/F# E/G#

B. Gtr. *p* *mp*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Detailed description: This is a page of a musical score for the piece 'Water still finds us'. The score is written in G major (one sharp) and 4/4 time. It begins at measure 9. The vocal line (V.) starts with a rest for six measures, then enters with the lyrics 'The child - ren dip their toes in the wat - er, re-'. The vocal line is marked with a dynamic of *mf* and a box containing the letter 'B'. The flute (Fl.) and alto saxophone (A. Sax.) parts are mostly rests, with the saxophone playing a melodic line starting in measure 10, marked with a dynamic of *p*. The piano (Pno) part features a rhythmic accompaniment of eighth notes in the right hand and a bass line of quarter notes in the left hand, both marked with a dynamic of *p*. The electric guitar (E. Gtr.) and bass guitar (B. Gtr.) parts are also present. The electric guitar has a melodic line starting in measure 10, marked with a dynamic of *mp*. The bass guitar has a bass line of quarter notes, marked with a dynamic of *p*. The percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, all of which are mostly rests. The score includes dynamic markings (*mf*, *p*, *mp*) and chord symbols (Dmaj7/F#, E/G#) for the piano and electric guitar parts.

11. Water still finds us

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.

Pno F#m7 Dmaj7 C#m7 Asus4/D D/F#

E. Gtr F#m7 Dmaj7 C#m7 Asus4/D D/F#

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

11. Water still finds us

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 *p*

E. Gtr

B. Gtr *p*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *p*

The musical score is for a piece titled "11. Water still finds us" on page 106. It begins at measure 25, which is marked with a circled "C" for common time. The key signature has three sharps (F#, C#, G#). The vocal line (V.) has the lyrics: "chalk - board cracks. Ev - ery pass - ing sea - son ev - en more\_chairs stand emp - ty.\_\_\_\_\_". The vocal melody consists of quarter and eighth notes, with a final phrase that is cut off by a line. The flute (Fl.) and alto saxophone (A. Sax.) parts are mostly rests, with the saxophone playing a long, soft (*pp*) note in the final measure, marked *sotto voce*. The piano (Pno) part features chords in the right hand and a rhythmic pattern in the left hand, marked *p*. The electric guitar (E. Gtr) and bass guitar (B. Gtr) parts are mostly rests, with the bass guitar playing a simple bass line. The percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with a *p* dynamic marking at the end.

Chord progression: E<sup>(add4)</sup>, F#m7, G, Cmaj7, B<sup>(omit3)</sup>

11. Water still finds us

34

**D** *mp*

V. \_\_\_\_\_

Fl. \_\_\_\_\_

A. Sax. \_\_\_\_\_

Pno \_\_\_\_\_

E. Gtr \_\_\_\_\_

B. Gtr \_\_\_\_\_

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The floor - boards rot, the walls start sag - ging. \_\_\_\_\_

Em Cmaj7

Em Cmaj7

*p*

Detailed description: This is a page of a musical score for the song 'Water still finds us'. The score is arranged for a vocal line, flute, alto saxophone, piano, electric guitar, bass guitar, and various percussion instruments. The key signature is one sharp (F#), and the time signature is 4/4. The page number is 107. The music begins at measure 34. The vocal line starts with a rest, followed by a melodic phrase in measure 35. The lyrics 'The floor - boards rot, the walls start sag - ging.' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand. The electric guitar and bass guitar parts are mostly rests, with some sustained notes. The percussion includes a snare drum pattern in the final measures. Chord changes from Em to Cmaj7 are indicated above the piano and electric guitar staves. Dynamics include *mp* (mezzo-piano) and *p* (piano).

11. Water still finds us

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 *mp*

Em Cmaj7 Bm7 Am7 B7 Cmaj7 A9/C# Cmaj7

E. Gtr

B. Gtr *mp*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Detailed description of the musical score: The score is for a song titled '11. Water still finds us' on page 108. It begins at measure 43. The vocal line (V.) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: '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'. The vocal melody starts with a quarter rest, followed by eighth notes, and includes a dynamic marking of *mf*. The piano accompaniment (Pno) is in grand staff with a key signature of one sharp. The right hand plays chords and moving lines, while the left hand plays a rhythmic pattern of eighth notes. Chord changes are indicated above the piano part: Em, Cmaj7, Bm7, Am7, B7, Cmaj7, A9/C#, and Cmaj7. A dynamic marking of *mp* is present. The electric guitar (E. Gtr) part consists of chords corresponding to the piano accompaniment. The bass guitar (B. Gtr) part plays a simple bass line with a dynamic marking of *mp*. Percussion includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with a pattern of eighth notes marked with 'x' on the snare and tom-toms.

11. Water still finds us

52 E

V. finds us\_\_\_ an - y - ways.\_\_\_\_

Fl. *mf* poco a poco

A. Sax. *mp* poco a poco

Pno Am7 E(omit3) C D Em C D Em

E. Gtr Am7 E(omit3) C D Em C D Em

B. Gtr *mp* poco a poco

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat *mp* cresc. poco a poco

11. Water still finds us

60

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is for the piece "Water still finds us" on page 110. It features a multi-staff arrangement. The top staff is for the Violin (V.), which is mostly silent. The Flute (Fl.) and Alto Saxophone (A. Sax.) parts are active, with the saxophone playing in a higher register. The Piano (Pno) part includes a complex bass line with grace notes and chords. The Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) parts provide harmonic support. The percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. Chord symbols (G, C, D, Em, Am) are placed above the piano and electric guitar staves. A tempo marking of 60 is at the top left.

11. Water still finds us

67

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

G Am Bm

*f*

*f*

*f*

*f*

11. Water still finds us

75

**F** *p*

V. Each year, I, too, be - come more va - cant... As the wa - ter comes up to my

Fl.

A. Sax.

Pno *pp* E(omit3) Cmaj7 E(omit3)

E. Gtr E(omit3) Cmaj7 E(omit3)

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Detailed description: This is a page of a musical score for the song 'Water still finds us'. The page number is 112. The score is in the key of F major (one sharp) and 4/4 time. It begins at measure 75. The vocal line (V.) starts with a rest, followed by the lyrics 'Each year, I, too, be - come more va - cant...' and 'As the wa - ter comes up to my'. The piano accompaniment (Pno) features a melodic line in the right hand and a harmonic line in the left hand. The guitar parts (E. Gtr and B. Gtr) provide accompaniment. The percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. Chord changes are indicated above the piano and guitar parts: E(omit3), Cmaj7, and E(omit3). The dynamic marking *pp* (pianissimo) is used for the piano accompaniment. The score is written for a full band, including vocal, flute, alto saxophone, piano, electric guitar, bass guitar, and various percussion instruments.

11. Water still finds us

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. *p*

A. Sax.

Pno

E. Gtr

B. Gtr *pp*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

Bm7 D13 Em G/D Cmaj7 A9/C# Cmaj7 Bm7 Asus4 A Cmaj7

*pp*

Detailed description of the musical score: The score is for a 12-measure piece. The vocal line (V.) starts with a whole note 'knees.' followed by a melodic line for the rest of the phrase. The piano accompaniment (Pno) features a series of chords: Bm7, D13, Em, G/D, Cmaj7, A9/C#, Cmaj7, Bm7, Asus4, A, and Cmaj7. The electric guitar (E. Gtr) and bass guitar (B. Gtr) parts are sparse, with the bass playing a simple bass line. The percussion section (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat) is mostly silent, with a 'pp' dynamic marking at the beginning. The flute (Fl.) has a soft 'p' dynamic marking at the end of the piece.

11. Water still finds us

96 *mp* *poco a poco* **G**

V. Wa - ter still finds us.\_\_\_\_\_ Wa - ter still finds us.\_\_\_\_\_ Wa - ter still finds us.\_\_\_\_\_

Fl.

A. Sax.

Pno *Am7* *E(omit3)* *C* *D* *Em* *G* *Am*  
*p cresc. poco a poco*

E. Gtr *Am7* *E(omit3)* *C* *D* *Em* *G* *Am*  
*p poco a poco*

B. Gtr *p poco a poco*

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*pp* *mp*

Detailed description: This is a page of a musical score for the piece 'Water still finds us'. The page number is 114. The score is for a vocal line and several instrumental parts. The vocal line (V.) starts at measure 96 with a mezzo-piano (*mp*) dynamic and a 'poco a poco' crescendo. The lyrics are 'Wa - ter still finds us.\_\_\_\_\_'. The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano part features a harmonic progression of Am7, E(omit3), C, D, Em, G, and Am, with a dynamic of *p cresc. poco a poco*. The electric guitar part also follows this progression with a dynamic of *p poco a poco*. The bass guitar part has a dynamic of *p poco a poco*. The percussion part includes cymbals and a hat, with dynamics of *pp* and *mp*. A box containing the letter 'G' is placed above the piano part at the beginning of the section.

11. Water still finds us

104

V. Wa - ter still finds us, ah ah ah ah ah

Fl.

A. Sax. *mp* *poco a poco*

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

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

Detailed description: This page of a musical score, numbered 104, is for the piece 'Water still finds us'. It features a vocal line at the top with lyrics 'Wa - ter still finds us, ah ah ah ah ah'. The vocal line is in treble clef with a key signature of one sharp (F#). Below the vocal line are staves for Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), and Bass Guitar (B. Gtr). The A. Sax. part includes dynamics *mp* and *poco a poco*, and contains slurs with fingerings 2, 4, 4, and 2. The Pno part includes dynamics *f* and *mp*. The E. Gtr part includes dynamics *f* and *mp*. The B. Gtr part includes dynamics *f* and *mp*. The percussion section at the bottom includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with dynamics *p*, *mf*, *mp*, and *f*. The score is divided into measures, with guitar chords (Bm, C, D, Em, G, Am, Bm, C) indicated above the Pno and E. Gtr staves.

11. Water still finds us

112

V. ah ah

Fl.

A. Sax. *f* 2 4 4 2

Pno

E. Gtr D Em G Am Bm

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*mp* *mf* *p*

Detailed description: This is a page of a musical score for the piece 'Water still finds us'. The score is for measures 112 through 118. It features seven staves: Violin (V.), Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The key signature is one sharp (F#). The Violin part has a melodic line with a fermata at the end of measure 112 and a '2' above a slur. The Alto Saxophone part has a melodic line with a fermata at the end of measure 112 and a '2' above a slur. The Piano part has a rhythmic accompaniment with a fermata at the end of measure 112. The Electric Guitar part has a rhythmic accompaniment with a fermata at the end of measure 112. The Bass Guitar part has a rhythmic accompaniment with a fermata at the end of measure 112. The Percussion part has a rhythmic accompaniment with a fermata at the end of measure 112. The dynamic markings are *mp*, *mf*, and *p*. The guitar chords are D, Em, G, Am, and Bm.

# 12. Red Rebel 4

4 *The old ones speak and their words echo back  
From walls that are crumbling, from times that are gone.*

v.

Fl.

A. Sax.

B. Tbn

E. Gtr

B. Gtr

Perc.

The musical score is arranged in a vertical stack of staves. At the top, a measure number '4' is followed by two lines of lyrics in italics: 'The old ones speak and their words echo back' and 'From walls that are crumbling, from times that are gone.' Below the lyrics are seven staves, each labeled with an instrument: v., Fl., A. Sax., B. Tbn, E. Gtr, B. Gtr, and Perc. The v. staff has a double bar line at the beginning and a single bar line at the end. The Fl. and A. Sax. staves have a treble clef and a key signature of one sharp (F#). The Fl. staff has a whole note chord (F#4) and a whole note chord (F#5). The A. Sax. staff has a whole note chord (F#4) and a whole note chord (F#5). The B. Tbn staff has a bass clef and a whole note chord (F#4) with a 'gliss.' marking above it. The E. Gtr and B. Gtr staves have a treble and bass clef respectively, and both have a whole note chord (F#4) and a whole note chord (F#5). The Perc. staff has a double bar line at the beginning and a single bar line at the end, with two 'x' marks on the staff.

# 13. Post-normal

Self-assuredly ♩ = 120

The score is for a piece titled "13. Post-normal" by J. Murphy McCaleb. It is in 4/4 time, marked "Self-assuredly" with a tempo of 120 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into two systems of staves. The first system includes Flute, Alto Saxophone, Piano, Electric Guitar, and Bass Guitar. The second system includes Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat. The Flute and Alto Saxophone parts feature melodic lines with slurs and accents, starting with a *ff* dynamic and moving to *f* in the second system. The Piano part consists of sustained chords in the right hand and a bass line in the left hand, with a *ff* dynamic in the first system and *mf* in the second. The Electric Guitar and Bass Guitar parts provide harmonic support, with the guitar playing chords and the bass playing a walking line, both marked *f* in the first system and *mf* in the second. The Percussion part includes Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat, with a *ff* dynamic in the first system and *mf* in the second.

Flute

Alto Saxophone

Piano

Electric Guitar

Bass Guitar

Finger Cymbal  
Ride Cymbal  
Splash Cymbal  
Suspended Cymbal  
Hi-hat

*ff* *f* *ff* *f* *ff* *mf* *f* *mf* *ff* *mf*

6

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*ff*

*ff*

*ff*

*ff*

The musical score is for a piece titled "13. Post-normal" on page 119. It features six staves: Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The score begins at measure 6. The Flute and Alto Saxophone parts are marked with a forte (*ff*) dynamic. The Piano part also features a forte (*ff*) dynamic. The Electric Guitar and Bass Guitar parts are marked with a forte (*ff*) dynamic. The Percussion part consists of a series of rhythmic patterns. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The Flute and Alto Saxophone parts are in the treble clef, while the Piano, Electric Guitar, and Bass Guitar parts are in the bass clef. The Percussion part is in the bass clef. The score is divided into measures by vertical bar lines. The Flute and Alto Saxophone parts have a melodic line with some grace notes. The Piano part has a complex harmonic structure with many notes. The Electric Guitar and Bass Guitar parts have a more rhythmic and melodic line. The Percussion part has a series of rhythmic patterns.

13. Post-normal

A

12 *accel.* ..... ♩ = 112

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is written for a jazz ensemble. It begins at measure 12 with a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked as 112 beats per minute. The flute and alto saxophone parts start with a forte (*f*) dynamic and include an acceleration (*accel.*) instruction. The piano part features a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic. The electric guitar and bass guitar parts also play at a mezzo-forte (*mf*) dynamic. The percussion part includes a snare drum pattern with accents (>) and a cymbal pattern marked with 'x' symbols, all at a mezzo-forte (*mf*) dynamic. A section marker 'A' is placed above the score at the beginning of the piece.

13. Post-normal

20

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*f*

3

>

x

The musical score is for a piece titled "13. Post-normal" on page 121. It features six staves: Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion. The percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The score begins at measure 20. The Flute part starts with a rest, followed by a series of notes including a triplet and a dynamic marking of *f*. The Alto Saxophone part has a long note with a slur, followed by a rest and then a series of notes with slurs. The Piano part consists of a steady eighth-note accompaniment in both hands. The Electric Guitar part plays a rhythmic eighth-note pattern. The Bass Guitar part has a similar rhythmic pattern. The Percussion part features a series of accents (>) and rhythmic patterns (x) on the F. Cym., R. Cym., Sp. Cym., and Sus. Cym. staves.

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*

Detailed description: This page of a musical score, numbered 122, is for a piece titled '13. Post-normal'. It features six staves of music. The first staff is for Flute (Fl.), starting at measure 28. The second staff is for Alto Saxophone (A. Sax.). The third staff is for Piano (Pno), with a grand staff showing both treble and bass clefs. The fourth staff is for Electric Guitar (E. Gtr). The fifth staff is for Bass Guitar (B. Gtr). The sixth staff is for Percussion, including F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings are: *mf cresc. poco a poco* for Flute, *mp cresc. poco a poco* for Alto Saxophone, *fp p cresc. poco a poco* for Piano, *p cresc. poco a poco* for Electric Guitar, *p cresc. poco a poco* for Bass Guitar, and *p cresc. poco a poco* for Percussion. The percussion part consists of rhythmic patterns of 'x' marks on a staff, with accents (>) above some notes.

13. Post-normal

37

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

**B**

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Detailed description: This is a page of a musical score for a jazz ensemble. The title is '13. Post-normal' and it is page 123. The score is for measures 37 through 44. The instruments are Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Flute and Alto Saxophone parts feature melodic lines with slurs and accents, with a dynamic marking of *ff* starting at measure 41. The Piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand, with a *ff* dynamic marking at the end. The Electric Guitar plays a rhythmic eighth-note pattern, and the Bass Guitar plays a simple bass line. The Percussion part consists of a consistent pattern of cymbal and snare hits. A section marker 'B' is placed above the Flute staff at measure 41. The score ends with a double bar line at measure 44.



55 **C**

Fl.

A. Sax.

Pno

sim.

*p*

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

The musical score is for a piece titled "13. Post-normal" starting at measure 60. It features six staves: Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute and Alto Saxophone parts begin in measure 60 with a whole note rest, followed by a half note in measure 61. The Flute part has a dynamic marking of *p* (piano) starting in measure 61. The Alto Saxophone part has a dynamic marking of *p* starting in measure 61. The Piano part consists of a series of chords in the right hand and a bass line in the left hand. The bass line features a triplet of eighth notes in measure 61, followed by a series of eighth notes in measures 62 and 63. The Electric Guitar part features a melodic line with a 7th fret barre in measure 61. The Bass Guitar part features a melodic line with a 7th fret barre in measure 61. The Percussion part consists of a series of eighth notes on a snare drum, with a dynamic marking of *mp* (mezzo-piano) starting in measure 61.

13. Post-normal

64

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is arranged in a system with six staves. The top two staves are for Flute (Fl.) and Alto Saxophone (A. Sax.). The third staff is for Piano (Pno), with a grand staff showing both treble and bass clefs. The fourth and fifth staves are for Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr). The bottom staff is for Percussion, with sub-staves for F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The score begins at measure 64. The Flute part has a melodic line with slurs and accents. The Alto Saxophone part has a more rhythmic line with slurs. The Piano part features a steady accompaniment with slurs and accents. The Electric Guitar part has a melodic line with slurs and accents. The Bass Guitar part has a rhythmic line with slurs and accents. The Percussion part features a steady accompaniment with slurs and accents. A dynamic marking of *mf* is present in the Bass Guitar part.

69 D Freely, ♩ = 96

Fl.

A. Sax.

Pno

E. Gtr.

B. Gtr.

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*pp*

*pp*

*pp*

*f* *ff* *mp*

*p* *mp* *p*

77

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

*mf*

*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

The musical score is arranged in a system with six staves. The top staff is for Flute (Fl.), marked *pp* (pianissimo). The second staff is for Alto Saxophone (A. Sax.). The third and fourth staves are for Piano (Pno), with the right hand in treble clef and the left hand in bass clef. The fifth staff is for Electric Guitar (E. Gtr) in treble clef, and the sixth staff is for Bass Guitar (B. Gtr) in bass clef. The percussion part at the bottom includes F. Cym. (Floor Cymbal), R. Cym. (Ride Cymbal), Sp. Cym. (Splash Cymbal), Sus. Cym. (Suspension Cymbal), and H-hat (Hi-hat). The score begins at measure 87, indicated by a box containing the letter 'E'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Flute part features a melodic line with slurs and accents. The Piano part provides harmonic support with chords. The Electric and Bass Guitars play sustained notes. The percussion part features a rhythmic pattern of eighth notes and triplets.

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...* *but what a - bout us?*

A. Sax.

Pno

E. Gtr

B. Gtr

F. Cym.  
R. Cym.  
Sp. Cym.  
Sus. Cym.  
H-hat

The musical score is for a piece titled "13. Post-normal" on page 132. It features a flute solo starting at measure 101, with the instruction "spoken (keep flute up)". The lyrics are "But..." and "but what a - bout us?". The flute part includes a triplet of eighth notes. The accompaniment consists of an Alto Saxophone, Piano, Electric Guitar, Bass Guitar, and a drum set (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano and guitar parts are mostly rests, with some notes in the final measure. The drum set part has a single note in the final measure.

# 14. Red Rebel 5

5 *I do not speak, I hold your gaze,  
The things we both know are deeper than words.*

v.

Fl.

A. Sax.

B. Tbn *gliss.*

E. Gtr

B. Gtr

Perc.

The musical score is arranged in a vertical stack of staves. At the top is a vocal line with lyrics. Below it are staves for Flute (Fl.), Alto Saxophone (A. Sax.), Bass Trombone (B. Tbn), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and Percussion (Perc.). The Flute part has a whole note. The Alto Saxophone part has a glissando line leading to a sharp note. The Bass Trombone part has a glissando line. The Electric and Bass Guitars have a similar glissando line. The Percussion part has a double bar line with an 'x' mark.