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<https://orcid.org/0000-0002-9867-9909> (2020) Instruments of  
Change: A song cycle. [Composition]

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# Instruments of Change

J Murphy McCaleb (2020)

A song cycle.

## **Instrumentation**

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

*Flute  
Alto saxophone  
Bass trombone  
Piano  
Electric guitar  
Bass guitar  
Percussion*

The premiere performance included the following doublings:

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

## **Movements**

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

## **Text Attributions**

Mvt 1: Simon Armitage

Mvts 2, 4, 8, 12, and 14: Catherine Heinemeyer

Mvts 5, 6, 9, 10, and 11: compiled and adapted by Murphy McCaleb

Mvt 7: Murphy McCaleb

## **Original Performers**

Murphy McCaleb – bass trombone, piano, and voice

Hannah Fruin – flute and voice

Max Stephens – alto saxophone and voice

Chris Palmer – electric guitar and voice

Dan Monaghan – electric bass and voice

Katya Fox – percussion and voice

## **Performance Guidance**

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

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

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

## **Programme Notes**

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

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

## **Acknowledgements**

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

JMM 2020

Formatting and guidance revised 2023

# 1. So the peloton passed

Simon Armitage (2019)

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

## 2. Red Rebel 1

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 seconds. 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 staff. The Flute and Alto Saxophone parts have single notes on the second and third staves. The Bass Trombone part has a glissando line on the fourth staff. The Electric Guitar and Bass Guitar parts have single notes on the fifth and sixth staves. The Percussion part has two 'x' marks on the seventh staff, with a thick black bar below the first one.

### 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 arranged for a band. It begins with a Flute part in treble clef, marked *p*, 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 remains silent. The Piano part consists of two staves (treble and bass clef), with the right hand playing a chord in the fourth measure, marked *p*. The Electric Guitar part is in treble clef, playing a rhythmic pattern of eighth notes, marked *pp* in the final measure. The Bass Guitar part is in bass clef, playing a rhythmic pattern of eighth notes, also marked *pp* in the final measure. The Percussion part includes Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat, all of which are silent throughout the piece. The score is divided into two measures by a double bar line, with a 3/4 time signature indicated at the start of the second measure.

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 (Fl.) part is mostly silent, with a final measure marked 'ft.' containing a single note. The Alto Saxophone (A. Sax.) part starts in measure 5 with a melodic line marked 'p' (piano). The Piano (Pno) part features a steady accompaniment with a treble clef line of eighth notes and a bass clef line of dotted quarter notes. The Electric Guitar (E. Gtr) part plays a rhythmic eighth-note pattern. The Bass Guitar (B. Gtr) part provides a harmonic and rhythmic foundation with a melodic line. 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 score is written in B-flat major (two flats) and 4/4 time. It consists of six staves. The Flute (Fl.) staff begins at measure 25 with a melodic line, including a fermata and a 'ft.' (forte) marking. The Alto Saxophone (A. Sax.) staff provides a rhythmic accompaniment with eighth-note patterns. The Piano (Pno) staff features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) staves provide harmonic support with eighth-note and quarter-note patterns. The Percussion (Perc.) staff includes parts for F. Cym. (Floor Cymbal), R. Cym. (Ride Cymbal), Sp. Cym. (Splash Cymbal), Sus. Cym. (Suspension Cymbal), and H-hat (Hi-hat), with rhythmic patterns indicated by 'x' marks and stems. A double bar line with repeat dots appears at the end of the page. A box containing the letter 'C' is located above the Flute staff in the final measure.

3. Escalation

34

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

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

*f* *mp* *f* *f* *f*

5/4

Detailed description: This musical score is for the piece '3. Escalation'. It consists of six staves. The first staff is for Flute (Fl.), starting with a rest and then playing a melodic line in the 5/4 time signature. The second staff is for Alto Saxophone (A. Sax.), playing a rhythmic eighth-note pattern. The third staff is for Piano (Pno), with a treble clef staff playing a melodic line and a bass clef staff playing a simple harmonic accompaniment. The fourth staff is for Electric Guitar (E. Gtr), playing a rhythmic eighth-note pattern. The fifth staff is for Bass Guitar (B. Gtr), playing a rhythmic eighth-note pattern. The sixth staff is for Percussion, including F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with 'x' marks indicating hits. Dynamics include forte (*f*) and mezzo-piano (*mp*). The score is in 5/4 time and includes a rehearsal mark at measure 34.

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 at measure 42 with a sixteenth-note pattern, while the Alto Saxophone part has a similar pattern. 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, and the Bass Guitar part has a simple bass line. 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. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A box containing the letter 'D' is placed above the Flute staff in 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*

The musical score is written for a jazz ensemble. It begins at measure 48. The Flute part features a melodic line with slurs and ties. The Alto Saxophone part has a melodic entry in measure 54, marked *mp*. The Piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The Electric Guitar part has a melodic line starting in measure 54, also marked *mp*. The Bass Guitar part provides a simple harmonic accompaniment with quarter notes. The Percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with a consistent rhythmic pattern of eighth notes.

3. Escalation

54

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

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

60

**F**

Fl.

A. Sax.

Pno

E. Gtr.

B. Gtr.

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

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 in the first measure of the second system. 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 features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf* in the second measure. The Electric Guitar part plays a rhythmic eighth-note pattern starting in the second measure with a dynamic marking of *mf*. The Bass Guitar part plays a rhythmic 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' and a 'G' in a box. The Alto Saxophone part has a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and moving lines in both hands. The Electric Guitar and Bass Guitar parts play a steady eighth-note accompaniment. The Percussion part includes cymbals and a hat, with specific patterns for each. A 'solo' section begins in measure 70, with a 'Dm9' chord indicated for the Alto Saxophone and 'Fm9' chords for the Piano, Electric Guitar, and Bass Guitar.



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: /C, Dm9, /C, Bb11

Piano Chords: /Eb, Fm9, /Eb, Db11

Guitar Chords: /Eb, Fm9, /Eb, Db11

3. Escalation

82

**H** inexecutable, ♩ = 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 contains the Piano (Pno) part, with a complex texture of 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 plays a similar pattern with some melodic variation. The fourth system contains 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 double bar line at the beginning and a single bar line at the end. The Flute (Fl.) staff has a treble clef, a key signature of one sharp (F#), and contains a whole note chord in the first measure and a whole note chord in the second measure. The Alto Saxophone (A. Sax.) staff has a treble clef, a key signature of one sharp (F#), and contains a whole note chord in the first measure and a whole note chord in the second measure. The Baritone Trombone (B. Tbn.) staff has a bass clef and contains a whole note chord in the first measure and a whole note chord in the second measure, with a dotted line above the second measure labeled 'gliss.'. The Electric Guitar (E. Gtr.) staff has a treble clef and contains a whole note chord in the first measure and a whole note chord in the second measure. The Bass Guitar (B. Gtr.) staff has a bass clef and contains a whole note chord in the first measure and a whole note chord in the second measure. The Percussion (Perc.) staff has a double bar line at the beginning and a single bar line at the end, with two 'x' marks indicating hits in the first and second measures, and a thick horizontal bar below the staff.

# 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*

The musical score is for a piece titled "5. No right". It is in 4/4 time and has a tempo of 110 beats per minute, marked "Agitato". The score is arranged for a band with the following parts: Voice, Flute, Alto Saxophone, Bass Trombone, Electric Guitar, Bass Guitar, and a drum set consisting of Suspended Cymbal, Ride Cymbal, Hi-hat, Snare Drum, and Kick Drum. The key signature has one flat (Bb). The music begins with a dynamic of *f* (forte). The Alto Saxophone and Bass Trombone play a complex, rhythmic melody with many accents. The Electric Guitar and Bass Guitar play sustained notes, with the guitar marked "distortion". The drums provide a steady, powerful accompaniment, starting with a cymbal crash. The Flute part is mostly silent, with a few notes appearing later in the piece, marked *p* (piano).



5. No right

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.* (rescued) 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 section includes 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

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. At the top, the vocal line is written on a single staff with a treble clef. It begins with a double bar line and a box containing the letter 'A'. The melody consists of eighth and quarter notes, with two triplet markings. The lyrics are written below the notes. The dynamic marking *mf* is placed below the first note. The instrumental parts are arranged in five systems below the vocal line. The first system contains the Flute (Fl.) and Alto Saxophone (A. Sax.) staves, both with treble clefs and a key signature of one flat. The second system contains the Baritone Trombone (B. Tbn) staff with a bass clef and one flat. The third system contains the Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) staves. The E. Gtr part has a treble clef and one flat, and includes chord diagrams for Dm(maj7) and Dm9. The B. Gtr part has a bass clef and one flat, and includes chord diagrams for Dm(maj7) and Dm9. The fourth system contains the Percussion parts: Suspended Cymbal (Sus. Cym.), Ride Cymbal (R. Cym.), Hi-hat (H-hat), Snare Drum (Sn. Dr.), and Kick Drum (K. Dr.), all written on a single staff with a double bar line.

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 complex rhythmic pattern of eighth and sixteenth 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 "shouted" section marked "ff".

5. No right

25

**B**

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

*mf*

V.

Fl.

A. Sax.

B. Tbn

E. Gtr.

B. Gtr.

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

*f*

*distortion*

*clean*  
Am7/D

*mp*

Am7/D

Bbm/A

*f*

*mp*

*f*

*mp*

Detailed description of the musical score: The score is for a 4/4 piece in B-flat major. It features a vocal line with lyrics and triplet markings, a saxophone line with a forte dynamic and accents, a trombone line with a forte dynamic and accents, an electric guitar line with distortion and clean tones, a bass guitar line with a forte dynamic and accents, and a drum kit with a moderate dynamic. The score is divided into three measures, with a section marker 'B' at the beginning of the second measure.

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 whole note rest, followed by a quarter note rest, then a quarter note, and a final quarter note with a grace note. The lyrics are "cares." and "How can you grieve for ice". The instrumental parts for Flute (Fl.), Alto Saxophone (A. Sax.), and Trombone (B. Tbn) are mostly whole note rests. The Electric Guitar (E. Gtr.) and Bass Guitar (B. Gtr.) parts feature a rhythmic pattern of eighth notes with grace notes, and a chord change to Bb/G A/G in the third measure. The Percussion parts (Sus. Cym., R. Cym., H-hat, Sn. Dr., K. Dr.) play a consistent rhythmic pattern of eighth notes.

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.  $\frac{3}{4}$   $\frac{4}{4}$  *distortion*  
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*

Detailed description of the musical score: The score is for a piece titled '5. No right' on page 29. It features a vocal line starting at measure 33 with the lyrics 'and ignore us?'. The key signature changes from one flat (B-flat major) to no sharps or flats (C major) at measure 34, indicated by a box labeled 'C'. The vocal line is in 3/4 time, then changes to 4/4. The flute and saxophone parts enter in 4/4 time with a forte (f) dynamic. The trombone part also enters in 4/4 time with a forte (f) dynamic. The electric guitar part is marked 'distortion' and features chords D(omit3) and Ebmaj9. The bass guitar part follows a similar chordal structure. The drum part includes suspended cymbal, right cymbal, hi-hat, snare drum, and kick drum, with a forte (f) dynamic.

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 for a piece titled "5. No right" on page 31. It begins at measure 46. The vocal line (V.) is the primary focus, with lyrics: "Cli - mate change is like some su - per - vill - ain kill - ing half the world so the rest can sur - vive." The vocal melody is written in treble clef with a key signature of one flat (Bb). The tempo and dynamics are marked *mp* (mezzo-piano). The accompaniment includes 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 marked *mf* (mezzo-forte). The score features several time signature changes: 2/4, 4/4, 2/4, and 4/4. The vocal line includes triplets and a glissando in the B. Tbn. part. The overall mood is somber and urgent, reflecting the lyrics about climate change.



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*

The musical score is for a piece titled "5. No right". It begins at measure 52. The vocal line (V.) starts with a rest, followed by a melodic phrase in 4/4 time: "It's not just bad luck we're the sac - ri - fice,". The melody includes a triplet of eighth notes. The tempo then changes to 2/4 for the phrase "this de - fines our lives." before returning to 4/4. The vocal line is marked *mf*. The Flute (Fl.) part features a melodic line with a slur and a crescendo leading to a *mp* dynamic, followed by a *mf* dynamic at the end. The Alto Saxophone (A. Sax.) part consists of a simple harmonic accompaniment, marked *p*. The Baritone Trombone (B. Tbn.) part has a melodic line with glissandos, marked *p*. The Electric Guitar (E. Gtr.) part provides a rhythmic accompaniment with a *mp* dynamic. The Bass Guitar (B. Gtr.) part is mostly silent. 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 *mp* dynamic at the end of the piece.

5. No right

58 **E**

V.

Fl.

A. Sax.

B. Tbn.

E. Gtr.

B. Gtr.

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

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

The score is for a piece titled "5. No right" on page 33. It begins at measure 58 with a key signature of one flat and a boxed "E" above the staff. The music is in 2/4 and 4/4 time signatures. The instruments are: V. (Vibraphone), 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.). Dynamics include *mp*, *mf*, and *f*. The Fl. part features a melodic line with triplets and a *f* dynamic. The A. Sax. part has a *mp* dynamic that increases to *mf*. The B. Tbn. part has a *mf* dynamic. The E. Gtr. part has a *mf* dynamic that increases to *f*. The B. Gtr. part has a *mf* dynamic. The Percussion part has a *mf* dynamic.

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*

*distortion*

*unbearably increasing in intensity*

A(omit3) Bb(omit3) A(omit3) Bb(omit3) C(omit3)

A(omit3) Bb(omit3) A(omit3) Bb(omit3) C(omit3)

**f**

**f**

**f**

**f**

**f**

72

G

V.

*shouted out-of-sync with other voices*

Fl.

You had no right to do this to us.  
*shouted out-of-sync with other voices*

A. Sax.

You had no right. You had

B. Tbn

*shouted out-of-sync with other voices*

You had no right to do this.

E. Gtr

D(omit3)

**ff**

B. Gtr

D(omit3)

**ff**

Sus. Cym.

R. Cym.

H-hat

Sn. Dr.

K. Dr.

**ff**

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

Detailed description of the musical score: The score is for a piece titled '5. No right' on page 36, starting at rehearsal mark 76. It features a vocal line and instrumental parts for Flute (Fl.), Alto Saxophone (A. Sax.), Trombone (B. Tbn), Electric Guitar (E. Gtr), and Bass Guitar (B. Gtr). 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.). The vocal line consists of three phrases: '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.', and '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'. The instrumental parts include triplets and specific chord voicings: Ebmaj9 and D(omit3) for both E. Gtr and B. Gtr. The percussion parts include cymbal patterns and a snare triplet in the final measure.

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. From top to bottom, the staves are: V. (Vibraphone), Fl. (Flute), A. Sax. (Alto Saxophone), B. Tbn (Bass Trombone), E. Gtr (Electric Guitar), B. Gtr (Bass Guitar), and Percussion (Sus. Cym., R. Cym., H-hat, Sn. Dr., K. Dr.). The Flute and Alto Saxophone parts feature extensive trills (tr) and slurs. The Bass Trombone part includes glissando (gliss.) and fortissimo (ft.) markings. The Electric and Bass Guitars play a complex, rhythmic pattern with many sixteenth notes and slurs. The Percussion part consists of a series of 'x' marks on a staff, indicating specific rhythmic hits.

# 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: Ooh, ooh, Ooh, ooh.

Flute:

Alto Saxophone:

Piano:

Electric Guitar:

Bass Guitar:

## 6. Let them be children

13  $B\flat(\text{add}\#4)$   $\boxed{A}$  C  $B\flat6(\text{add}2)$  Am7  $F(\text{add}2)$  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  $B\flat(\text{add}\#4)$  C  $B\flat6(\text{add}2)$  Am7  $F(\text{add}2)$  Dm7/G Em7/A /G C/E Abmaj7 

E. Gtr  $B\flat(\text{add}\#4)$  C  $B\flat6(\text{add}2)$  Am7  $F(\text{add}2)$  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

33

**B**

*mf*

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

How ma - ny kids would give up their phones? Would they ne - ver eat meat? Would they

*mp* *mf* *mf*

3 3 3 3

B $\flat$ (add#4) C B $\flat$ (add#4) E $\flat$  Db6(add2) Cm7

B $\flat$ (add#4) C B $\flat$ (add#4) E $\flat$  Db6(add2) Cm7

B $\flat$ (add#4) C B $\flat$ (add#4) E $\flat$  Db6(add2) Cm7

V.

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

Detailed description of the musical score: The score is for a piece titled '6. Let them be children'. It features a vocal line and instrumental accompaniment for Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), and Bass Guitar (B. Gtr). The music is in 4/4 time. The key signature changes from one sharp (F#) to two flats (Bb) at measure 33. The vocal line starts at measure 33 with the lyrics 'How ma - ny kids would give up their phones? Would they ne - ver eat meat? Would they'. The instrumental parts provide accompaniment, with the piano part featuring a melodic line and the electric guitar providing harmonic support. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). There are triplets in the vocal line and piano part. A section marker 'B' is placed above the vocal line at measure 33.

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 the piece '6. Let them be children'. It features a vocal line and piano accompaniment. The vocal line starts at measure 49 with the lyrics 'us. How do these strikes create tangible change? What do they expect to accomplish?'. The piano accompaniment includes parts for Flute, Alto Saxophone, Piano, Electric Guitar, and Bass Guitar. The score includes various musical notations such as chords (Gsus4, G, C), dynamics (mp, p, cresc. poco a poco), and performance instructions (accel.).

6. Let them be children

**D** Animato ♩ = 152

Cm/G

*f*

60

V. *f* Aren't these child - ren just

Fl. *mp cresc. poco a poco*

A. Sax.

Pno. Cm/G *mf sub.*

E. Gtr. Cm/G *mf cresc. poco a poco*

B. Gtr. *mf* *cresc. poco a poco*



## 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

Detailed description of the musical score: The score is for a jazz ensemble. It starts at measure 69. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is not explicitly marked. The vocal line (V.) has lyrics: "mid - dle class whing - ers feel - ing good a - bout them selves as they pa - rade through the town. Un -". The instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), and Bass Guitar (B. Gtr). The piano part features a steady accompaniment with chords Cm7/Ab, Eb/Bb, Adim7, and F7. The electric guitar and bass guitar parts provide harmonic support. Dynamic markings include 'f' (forte) for the saxophone and piano parts. The score ends with a fermata over the final note of the vocal 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

B. Gtr

6. Let them be children

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

**mp** **p**

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

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

Fl.

A. Sax.

Pno **p** **p**

E. Gtr **p**

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.' followed by a line of music. The lyrics are: 'ah. \_\_\_\_\_ 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 and a melodic line. The score includes various chords: C, Bb(add#4), E, Bb6(add2), Am7, F(add2), Dm7/G, Em7/A, and /G. Dynamics include *mp* and *p*. There are double bar lines with repeat signs at the end of measures 97, 100, and 103.

## 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 with five staves. The top staff is for the Voice (V.), with lyrics: "- dults. Don't pro - mote fear, don't pro - mote hys - ter - i - a. We need to pro - tect". Above the staff are chord symbols: C/E, Abmaj7, Eb/G, Ab(add2), Eb/Bb, Cm, and Gm7. The second staff is for Flute (Fl.), starting with a piano (*p*) dynamic. The third staff is for Alto Saxophone (A. Sax.). The fourth staff is for Piano (Pno), showing a complex accompaniment with chords and bass lines. The fifth staff is for Electric Guitar (E. Gtr), which is mostly empty. The sixth staff is for Bass Guitar (B. Gtr), showing a simple bass line. The score is marked with measure numbers 108 through 114.

6. Let them be children

119

*A<sub>b</sub>(add2) B<sub>b</sub>sus2 C(omit3) E<sub>b</sub>(add2) E<sub>b</sub>/D D<sub>b</sub>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<sub>b</sub>(add2) B<sub>b</sub>sus2 C(omit3) E<sub>b</sub>(add2) E<sub>b</sub>/D D<sub>b</sub>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/D minor) 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 vocal and piano staves, including *A<sub>b</sub>(add2)*, *B<sub>b</sub>sus2*, *C(omit3)*, *E<sub>b</sub>(add2)*, *E<sub>b</sub>/D*, *D<sub>b</sub>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

The musical score is arranged in five systems. The first system contains the Violin (V.) staff with a whole note chord progression:  $B\flat(\text{add}\sharp 4)$ , C,  $B\flat\text{maj}7$ ,  $Gm7$ ,  $E7/G\sharp$ ,  $B\text{dim}7$ ,  $B\flat\text{maj}7$ ,  $Gm7$ , and  $Dm7$ . The second system contains the Flute (Fl.) and Alto Saxophone (A. Sax.) staves. The Flute part has a melodic line with a slur over the first four measures. The Alto Saxophone part has a melodic line with a slur over the first four measures and a *pp* dynamic marking. The third system contains the Piano (Pno) staff with a chordal accompaniment. The fourth system contains the Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) staves. The Electric Guitar part has a rhythmic accompaniment with chords and a melodic line. The Bass Guitar part has a simple bass line.

# 7. Our little boy

Relaxed ♩ = 188

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

- Voice:** Treble clef, key signature of three sharps (F#, C#, G#). It begins with a whole note chord and remains silent for the rest of the piece.
- Flute:** Treble clef, key signature of three sharps. It plays a whole note chord at the start, then remains silent until the final two measures where it plays a melodic phrase marked *p*.
- Alto Saxophone:** Treble clef, key signature of three flats (Bb, Eb, Ab). It plays a whole note chord at the start, then enters in the second measure with a melodic line marked *p* consisting of eighth notes.
- Piano:** Grand staff (treble and bass clefs), key signature of three sharps. The right hand plays a melodic line with eighth notes, and the left hand plays a whole note chord. The piano part is marked *p*.
- Electric Guitar:** Treble clef, key signature of three sharps. It plays a whole note chord at the start, then remains silent until the final four measures where it plays a melodic line marked *p* and *clean*.
- Bass Guitar:** Bass clef, key signature of three sharps. It plays a whole note chord at the start and remains silent for the rest of the piece.
- Percussion:** A single staff with a double bar line. It includes Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat. The percussion part is marked *p* and features a rhythmic pattern of eighth notes.



## 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*

The musical score is written for a jazz ensemble. 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: "- cit - ed, try - ing to be gen - tle, gen - tle, touch - ing the plants." 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 and guitar parts feature a chord progression of Emaj7/G# in the right hand and a bass line in the left hand. The percussion part consists of a steady eighth-note pattern on the snare and cymbals. The score is marked with a dynamic of *mp* (mezzo-piano) for the instrumental parts. The piece concludes with a double bar line and repeat dots.

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

Detailed description of the musical score: The score is for a song titled 'Our little boy'. It features a vocal line with lyrics: 'few fruit trees climb the walls of our garden, some raised beds appear by the shed. We grow enough apples for two batches of cookies, e-'. The music is in 6/8 time and the key signature has 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). A section marker 'B' is placed above the first measure. Chord symbols are provided above the piano and guitar parts: B/C#, Asus2, B/C#, D(add2), E, and F#m7. The piano part is mostly rests, while the guitar parts have some notes. The percussion part shows a consistent rhythmic pattern with cymbals and a 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

## 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 measures by vertical bar lines, with some measures containing rests for certain instruments.

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

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

61

V. *mp*  
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.

A. Sax.

Pno

E. Gtr

B. Gtr *mp*

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

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*

plastic, we could make his toys. But when push comes to shove and we're running behind, we

Fl.

A. Sax.

Pno

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 song titled 'Our little boy'. It features a vocal line with lyrics: 'plastic, we could make his toys. But when push comes to shove and we're running behind, we'. 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 key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score is divided into four measures. Chords are indicated above the staff: E, F#m/E, E, F#m/E, E, F#m, Esus4. Dynamic markings include 'f' (forte) for the guitar and percussion parts. A box around the 'E' chord in the second measure highlights it.

7. Our little boy

81

V. *D*<sup>(add#4)</sup><sub>(add2)</sub> *C*#m7 *B*sus4 *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. *mp cresc. poco a poco*

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

Pno *mp cresc. poco a poco*

E. Gtr *D*<sup>(add#4)</sup><sub>(add2)</sub> *C*#m7 *B*sus4 *A*<sup>(add2)</sup> *G*#m7

B. Gtr *D*<sup>(add#4)</sup><sub>(add2)</sub> *C*#m7 *B*sus4 *A*<sup>(add2)</sup> *G*#m7 *mp* *mp cresc. poco a poco*

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 65. It begins at measure 81. The vocal line (V.) is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: '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 instrumental parts include Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), and Bass Guitar (B. Gtr). The piano and guitar parts feature a 'poco a poco' crescendo. The percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The score is divided into measures by vertical bar lines, with a double bar line at the end of the system.

## 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 6/8 time piece in D major. The vocal line (V.) starts at measure 87 with the lyrics '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.), 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 feature chords *Asus2*, *E/C*, and *D<sup>(add#4)</sup><sub>(add2)</sub>*. The piano part has a melodic line in the right hand and rests in the left. The percussion part consists of a steady pattern of cymbals and a hat.

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 a song. The top staff is the vocal line, starting at measure 93. The lyrics are: "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 vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. Chord symbols above the staff are F#m7, Esus4(add#7), D(add#4), and N.C. The piano accompaniment (Pno) is in grand staff (treble and bass clefs) with the same key signature and time signature. Chord symbols above the piano staff are F#m7, Esus4(add#7), D(add#4), and N.C. The electric guitar (E. Gtr) and bass guitar (B. Gtr) parts are in treble and bass clefs respectively, with the same key signature and time signature. Chord symbols above the guitar staves are F#m7, Esus4(add#7), D(add#4), and N.C. The percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with rhythmic notation below the staff.

# 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 (gliss.) 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 two 'x' marks indicating a drum pattern.

# 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:** Treble clef, 4/4 time signature. The staff contains seven measures of whole rests.
- Flute:** Treble clef, 4/4 time signature. The staff contains seven measures of whole rests.
- Alto Saxophone:** Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains seven measures of whole rests.
- Piano:** Grand staff (treble and bass clefs), 4/4 time signature. The staff contains seven measures of whole rests.
- Electric Guitar:** Treble clef, 4/4 time signature. The staff contains seven measures. The first three measures are whole rests. The fourth measure begins a melodic line with a *mp* dynamic marking, consisting of a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. This is followed by a half note G4. The fifth measure continues with a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together, followed by a half note G4. The sixth and seventh measures are whole rests.
- Bass Guitar:** Bass clef, 4/4 time signature. The staff contains seven measures. The first three measures feature a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The fourth measure is a whole rest. The fifth measure continues the eighth-note pattern. The sixth and seventh measures are whole rests.
- Percussion:** A single staff with a double bar line and a 4/4 time signature. It lists the instruments: Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat. All seven measures contain 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: This is a musical score for a song. The top staff is the vocal line, starting at measure 8. 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 vocal line is accompanied by a piano (Pno), electric guitar (E. Gtr), and bass guitar (B. Gtr). The piano part features chords Am9, Cmaj9/G, and Cmaj7/F. The guitar parts also feature these chords. The percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with a dynamic marking of *p* (piano) at the beginning.

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*

*Why should I change?*

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(#11), Am9, Cmaj9, Dm7, and Ddim7/E. The electric guitar and bass guitar parts also feature these chords, with the bass guitar playing a rhythmic pattern in the lower register. The percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with a consistent rhythmic pattern throughout the piece. Dynamics include *mf* (mezzo-forte) and *spoken* for the vocal line.



**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 vertical stack of staves. At the top, a box labeled 'B' is positioned above the measure number '17'. The staves are labeled on the left as follows: V. (Violin), Fl. (Flute), A. Sax. (Alto Saxophone), Pno (Piano), E. Gtr (Electric Guitar), B. Gtr (Bass Guitar), and a group of percussion instruments: F. Cym. (Floor Cymbal), R. Cym. (Ride Cymbal), Sp. Cym. (Snare Cymbal), Sus. Cym. (Suspension Cymbal), and H-hat (Hi-hat). The V., Fl., and Pno staves contain whole rests. The A. Sax. staff begins with a dynamic marking of *mf* and contains a melodic line with eighth notes and slurs. The E. Gtr staff features a series of sustained chords with a tremolo effect. The B. Gtr staff has a rhythmic pattern of eighth notes. The percussion staves show a consistent pattern of eighth notes with stems pointing downwards, indicating specific drum hits.

9. But what about China?

C

Am9  
*mf*

Cmaj9/G

Cmaj7/F

23

V. When I was in school, we were taught to be scared of a-cid rain, hair spray, 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 *f*

9. But what about China?

28  $A\flat maj9^{(911)}$   $Am9$   $Cmaj9$   $Dm7$   $E^{(omit3)}$

V.  U - V waves... Where has that got - ten us, be - yond pi - ling on the guilt? How are we re - spon - si - ble for pro - blems we can't solve?

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

A. Sax. 

Pno 

E. Gtr 

B. Gtr 

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

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*

The musical score is written for a full band and includes a vocal line. The key signature is D minor (three flats) and the time signature is 4/4. The score is divided into measures 33, 34, 35, and 36. A box containing the letter 'D' is placed above the vocal staff at the beginning of measure 34. The vocal line starts in measure 34 with the lyrics 'But what a - bout Chi - - - na? — But what a - bout Chi'. The instrumental parts for Flute, Alto Saxophone, Piano, and Bass Guitar all show a dynamic progression from mezzo-forte (mf) in measure 33 to forte (f) in measure 34, and finally fortissimo (ff) in measure 35. The Percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with dynamics also increasing from mf to f to ff. The Electric Guitar part is mostly silent, with some activity in the Bass Guitar line.

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*

Detailed description: This is a page of a musical score for a jazz ensemble. It features a vocal line at the top with lyrics: "na? We bust a gut to cut our e - miss - ions, but there's new pow - er sta - tions ev - 'ry". 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 has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is marked with a mezzo-forte (*mf*) dynamic. Chord changes are indicated above the piano and guitar staves: Cm(add2), Abmaj9, and Cm/Db. The piano part features a complex texture with many beamed notes and a large sustained chord in the second measure. The bass guitar part has a melodic line with a *mf* dynamic marking. The percussion part includes a steady pattern of cymbals and a hihat.

9. But what about China?

44 **E** suddenly faster,  $\text{♩} = 100$

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 *mp*

Db/Gb Bbm9

Db/Gb Bbm9

Db/Gb Bbm9

Db/Gb Bbm9

The musical score is for a jazz ensemble. It features a vocal line with lyrics: "day. Why aren't we bla - ming them?". The score is divided into two systems. The first system (measures 44-47) includes a vocal line, flute, alto saxophone, piano, electric guitar, and bass guitar. The piano part has a complex accompaniment with chords and eighth notes. The electric guitar and bass guitar parts are mostly rests, with some activity in the second system. The second system (measures 48-51) includes the same instruments plus cymbals and a hat. The piano part continues with a similar accompaniment. The electric guitar and bass guitar parts have some activity in the second system. The cymbals and hat parts have a rhythmic pattern. The score is in the key of B-flat major (three flats) and 4/4 time. The tempo is marked as "suddenly faster, ♩ = 100". The dynamics are marked as "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 five measures, with a double bar line after the second measure. The instruments and their parts are:
 

- V. (Trumpet):** Rests in all measures.
- Fl. (Flute):** Rests in all measures.
- A. Sax. (Alto Saxophone):** Rests in the first two measures. In the third measure, it plays a melodic line starting with a grace note, marked *mp*. This line continues through the fifth measure.
- Pno (Piano):** Plays a rhythmic accompaniment of eighth notes in both hands, with chords corresponding to the chord changes: Db/Gb, Bbm9, Db/Gb, Bbm9, Db/Gb.
- E. Gtr (Electric Guitar):** Plays a rhythmic pattern of eighth notes, indicated by slashes in the staff.
- B. Gtr (Bass Guitar):** Plays a simple bass line with eighth notes and rests, corresponding to the chord changes.
- Drums:** Indicated by a double bar line at the beginning of the staff, with tick marks for the snare and cymbals.

 Chord changes are indicated above the staff for each measure: Db/Gb, Bbm9, Db/Gb, Bbm9, Db/Gb.

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*



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 for a jazz ensemble. 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 three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into two systems. The first system (measures 60-63) includes dynamics *mf* for the piano and *f* for the percussion. The second system (measures 64-67) includes dynamics *ff* for the flute, saxophone, piano, and bass guitar, and *ff* for the percussion. A dynamic marking **F** is placed above the first staff in the second system. The percussion part consists of a steady eighth-note pattern on the snare and cymbals.

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

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 image shows a page of a musical score for a jazz ensemble. The title is "9. But what about China?" and the page number is 83. The score is for measures 76 through 79. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line (V.) has lyrics: "crime a - gainst hu - man - i - ty? Am I real - ly the vil - lain here?". 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 has a dynamic marking of *p* (piano) starting in measure 77. The bass guitar part has a simple bass line. The percussion parts are mostly silent, with a snare drum hit in measure 76. The score is written in a standard musical notation style with a grand staff for piano and individual staves for other instruments.

# 10. Calculated risk

Crisp, precise, and measured ♩ = 104

The musical score is written for a jazz ensemble in 3/4 time with a key signature of two sharps (D major). The tempo is marked as 104 beats per minute. The score consists of eight staves:

- Voice:** A staff with a treble clef, two sharps, and 3/4 time signature, containing whole rests for all eight measures.
- Flute:** A staff with a treble clef, two sharps, and 3/4 time signature, containing whole rests for all eight measures.
- Alto Saxophone:** A staff with a treble clef, three sharps, and 3/4 time signature. It features a melodic line starting on G4, moving up stepwise to D5, with eighth-note patterns and slurs. The dynamic is marked *mf*.
- Bass Trombone:** A staff with a bass clef, two sharps, and 3/4 time signature. It features a melodic line starting on G3, moving up stepwise to D4, with eighth-note patterns and slurs. The dynamic is marked *mf*.
- Electric Guitar 1:** A staff with a treble clef, two sharps, and 3/4 time signature. It features a rhythmic pattern of eighth notes with a grace note (marked '7') on the first note of each measure. The dynamic is marked *mf*. The instruction "start loop recording" is written above the staff in the fifth measure.
- Electric Guitar 2:** A staff with a treble clef, two sharps, and 3/4 time signature, containing whole rests for all eight measures.
- Bass Guitar:** A staff with a bass clef, two sharps, and 3/4 time signature. It features a melodic line starting on G2, moving up stepwise to D3, with eighth-note patterns and slurs. The dynamic is marked *mf*.
- Percussion:** A staff with a common time signature (C) and 3/4 time signature, containing whole rests for all eight measures. The instruments listed are Suspended Cymbal, Ride Cymbal, and Hi-hat.

10. Calculated risk

9

V.

Fl.

A. Sax.

B. Tbn.

*play loop*

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

*mf*

*f*

*f*

*f*

*f*

15

V.

Fl.

A. Sax.

B. Tbn

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

*f*

*f*

*f*

10. Calculated risk

A *spoken*  
*mp*

20

V. This sim - ply is not a

Fl.

A. Sax.

B. Tbn.

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

Detailed description: This is a page of a musical score for the piece '10. Calculated risk'. The page is numbered 87. The score begins at measure 20. The key signature has two sharps (F# and C#). The time signature changes from 4/4 to 3/4 at measure 20. The vocal line (V.) starts at measure 20 with 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 percussion part features a consistent rhythmic pattern of eighth notes on the snare and hi-hat, with a cymbal crash at the start of measure 20. The guitar parts provide harmonic support with eighth-note patterns. The woodwinds and trombone play melodic lines that complement the vocal. The score is written for a full band with a vocal soloist.



10. Calculated risk

27

V.   
prob - lem we can solve. If change were to hap - pen, it should have

Fl.

A. Sax.

B. Tbn

E. Gtr 1   
*mp*

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

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

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

Fl.

A. Sax.

B. Tbn

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

The musical score is arranged in a standard orchestral layout. The vocal line (V.) is at the top, with lyrics underneath. Below it are the instrumental parts: Flute (Fl.), Alto Saxophone (A. Sax.), Bass Trombone (B. Tbn), Electric Guitars 1 (E. Gtr 1) and 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 is 4/4 until measure 48, where it changes to 5/4. A section marker 'B' is located above measure 48. Dynamics include 'f' (forte) for the flute, bass trombone, electric guitars, and hi-hat.

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*

Detailed description: This is a page of a musical score for a jazz ensemble. It begins at measure 49. The key signature is two sharps (F# and C#). The V. (Violin) part is silent. The Fl. (Flute) part plays a rhythmic eighth-note pattern. The A. Sax. (Alto Saxophone) part has a dynamic marking of *f* and plays a melodic line. The B. Tbn (Baritone Trombone) part plays a rhythmic eighth-note pattern. The E. Gtr 1 (Electric Guitar 1) and E. Gtr 2 (Electric Guitar 2) parts play a rhythmic eighth-note pattern. The B. Gtr (Bass Guitar) part plays a rhythmic eighth-note pattern. The Percussion part includes Sus. Cym. (Suspension Cymbal), R. Cym. (Ride Cymbal), and H-hat (Hi-hat), with specific rhythmic patterns indicated by 'x' marks.

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

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 page of a musical score for the song '10. Calculated risk'. The page number is 93. The score is in the key of D major (two sharps) and 4/4 time. It features a vocal line with lyrics: '- mo - tion - al for some, but e - mo - tions do not mat - - ter here. You'. The instruments 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), Suspended Cymbal (Sus. Cym.), Ride Cymbal (R. Cym.), and Hi-hat (H-hat). The tempo is marked as 60. Dynamics include *mp* (mezzo-piano) for the Trombone and Electric Guitar 1. The score consists of six measures.

10. Calculated risk

D

66

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

Fl.

A. Sax.

B. Tbn

E. Gtr 1

E. Gtr 2

B. Gtr

Sus. Cym.  
R. Cym.  
H-hat

10. Calculated risk

74

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*

*f*



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*

Detailed description of the musical score: The score is for a piece titled '10. Calculated risk' on page 96. It begins at measure 82 with a mezzo-piano (*mp*) dynamic and a key signature of one sharp (F#). The vocal line (V.) has lyrics: "In the end, the re - spon - si - ble ap - proach is to". The instrumental parts include: Flute (Fl.) with a piano (*p*) dynamic; Alto Saxophone (A. Sax.); Trombone (B. Tbn) with a pianissimo (*pp*) dynamic and the instruction "breathe as necessary, but avoid barlines"; Electric Guitar 1 (E. Gtr 1) with a piano (*p*) dynamic; Electric Guitar 2 (E. Gtr 2) playing a rhythmic pattern of eighth notes with a grace note; Bass Guitar (B. Gtr) with a piano (*p*) dynamic; and Percussion (Sus. Cym., R. Cym., H-hat) with the instruction "sticks on cymbal stands" and triplet markings over the cymbal parts.

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

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

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*

*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*

# 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. The child - ren dip their toes in the wat - er, re-

Fl.

A. Sax. *p*

Pno Dmaj7/F# E/G#

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

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 song 'Water still finds us'. It features a vocal line at the top with lyrics 'The child - ren dip their toes in the wat - er, re-'. The score includes parts for Violin (V.), Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and various percussion instruments (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The key signature has three sharps (F#, C#, G#). The tempo is marked 'mf' (mezzo-forte) and the starting measure is numbered '9'. A section marker 'B' is placed above the vocal line. Dynamics include 'p' (piano) for the saxophone and guitar, and 'mp' (mezzo-piano) for the guitar. Chord changes for 'Dmaj7/F#' and 'E/G#' are indicated above 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 the piece 'Water still finds us' on page 106. It features a vocal line starting at measure 25 with the lyrics 'chalk - board cracks. Ev - ery pass - ing sea - son ev - en more\_chairs stand emp - ty.\_\_\_\_\_'. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Piano (Pno), Electric Guitar (E. Gtr), Bass Guitar (B. Gtr), and various percussion instruments (F. Cym., R. Cym., Sp. Cym., Sus. Cym., H-hat). The piano part includes chord markings: E(add4), F#m7, G, Cmaj7, and B(omit3). The saxophone part has a 'sotto voce' marking and a 'pp' dynamic. The bass guitar part has a 'p' dynamic. The percussion part has a 'p' dynamic. A rehearsal mark 'C' is placed above the vocal line at the start of measure 25.

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 written for a vocal line and a full band. The key signature has one sharp (F#) and the time signature is 4/4. The page number is 107. The score begins at measure 34. The vocal line starts with a rest for five measures, then enters with the lyrics 'The floor - boards rot, the walls start sag - ging.' The melody is in a major mode with a mix of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand. The guitar parts are mostly rests, with some sustained notes in the bass guitar. The percussion includes cymbals and a hihat, with a specific pattern starting in measure 41. Chord changes from Em to Cmaj7 are indicated above the piano and electric guitar staves. A dynamic marking of *mp* (mezzo-piano) is placed above the vocal line at the start of the lyrics, and *p* (piano) is placed below the percussion staff at the end of the page.

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: This is a page of a musical score for the song 'Water still finds us'. The page number is 108. The score is in G major (one sharp) and 4/4 time. It starts at measure 43. The vocal line (V.) begins with a melodic phrase in measure 43, marked *mf*. 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 piano accompaniment (Pno) features a steady bass line in the left hand and chords in the right hand. The chord progression is: Em, Cmaj7, Bm7, Am7, B7, Cmaj7, A9/C#, Cmaj7. The electric guitar (E. Gtr) plays a sustained chord in the first measure. The bass guitar (B. Gtr) has a simple bass line. The percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with a snare drum pattern starting in measure 45.

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<sup>(omit3)</sup> C D Em C D Em

E. Gtr Am7 E<sup>(omit3)</sup> 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 melodic, with the saxophone playing in a higher register. The Piano (Pno) part provides harmonic support with chords and a rhythmic accompaniment. The Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) parts are also present. The percussion section includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked as 60. The chord progression is G, C, D, Em, G, Am, C, D, Em. The saxophone part has a triplet of eighth notes in the fourth measure.

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 and 4/4 time. It features a vocal line starting at measure 75 with a piano (*p*) dynamic. The lyrics are 'Each year, I, too, be - come more va - cant... As the wa - ter comes up to my'. 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 accompaniment includes a right-hand melodic line and a left-hand bass line with chords E(omit3), Cmaj7, and E(omit3). The electric guitar part has a similar chord structure. The percussion part includes a snare drum pattern in the first two measures.

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*

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 measures 96-101. The key signature has one sharp (F#). The vocal line (V.) has lyrics 'Wa - ter still finds us.\_\_\_\_\_'. The woodwinds include Flute (Fl.) and Alto Saxophone (A. Sax.). The piano (Pno) part features a chord progression: Am7, E(omit3), C, D, Em, G, Am. The electric guitar (E. Gtr) and bass guitar (B. Gtr) parts also follow this progression. The piano part has a dynamic marking of *p cresc. poco a poco*. The electric guitar part has a dynamic marking of *p poco a poco*. The bass guitar part has a dynamic marking of *p poco a poco*. The percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The percussion part has dynamic markings of *pp* and *mp*. A box containing the letter 'G' is placed above the piano part in measure 97. The tempo marking is *poco a poco*.

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*. At the bottom, there are staves for F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with dynamics *p*, *mf*, *mp*, and *f* indicated. Chord symbols Bm, C, D, Em, G, Am, and C are placed above the Pno and E. Gtr staves. The score is written in a standard musical notation style with various clefs, key signatures, and dynamic markings.

11. Water still finds us

112

V. ah ah

Fl.

A. Sax. *f* 2 4 4 2

Pno D Em G Am Bm

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 V. part has vocal lines with 'ah' lyrics. The A. Sax. part has a melodic line with dynamics like *f* and articulations like slurs and accents. The Pno part provides harmonic support with chords D, Em, G, Am, and Bm. The E. Gtr part has a rhythmic accompaniment. The Percussion part includes cymbals and a hat. The score concludes with dynamic markings *mp*, *mf*, and *p* across the bottom.

# 12. Red Rebel 4

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

The musical score consists of seven staves. The Violin (v.) staff has a whole rest. The Flute (Fl.) staff has a whole note G4. The Alto Saxophone (A. Sax.) staff has a whole note G4. The Bass Trombone (B. Tbn.) staff has a half note G2 with a glissando line and a half note Bb2. The Electric Guitar (E. Gtr.) staff has a whole note G4. The Bass Guitar (B. Gtr.) staff has a whole note G2. The Percussion (Perc.) staff has two 'x' marks on a whole rest.

# 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 piece is divided into two sections: a 4/4 section for the first four measures and a 6/4 section for the last two measures. The instruments and their parts are:

- Flute:** Plays a melodic line starting in the second measure, marked *ff* (fortissimo) and *f* (forte).
- Alto Saxophone:** Plays a similar melodic line, also marked *ff* and *f*.
- Piano:** Provides harmonic support with chords and arpeggios, marked *ff* and *mf* (mezzo-forte).
- Electric Guitar:** Plays a rhythmic accompaniment, marked *f*.
- Bass Guitar:** Plays a bass line, marked *ff* and *mf*.
- Percussion:** Includes Finger Cymbal, Ride Cymbal, Splash Cymbal, Suspended Cymbal, and Hi-hat. It features a *ff* dynamic in the 4/4 section and a *mf* dynamic in the 6/4 section.

13. Post-normal

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 written for a jazz ensemble. It begins at measure 6, marked with a '6' above the Flute staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature changes from 2/4 to 4/4 in the second measure. The Flute and Alto Saxophone parts feature melodic lines with slurs and accents, both marked with fortissimo (*ff*). The Piano part provides harmonic support with chords and a bass line, also marked with *ff*. The Electric Guitar and Bass Guitar parts have sparse, rhythmic accompaniment. The Percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with 'x' marks indicating specific rhythmic patterns.



13. Post-normal

A

accel.....♩ = 112

The musical score is arranged in a system with six staves. The top two staves are for Flute (Fl.) and Alto Saxophone (A. Sax.), both in treble clef. The third staff is for Piano (Pno), with a grand staff (treble and bass clefs). The fourth and fifth staves are for Electric Guitar (E. Gtr.) and Bass Guitar (B. Gtr.), both in treble clef. The bottom staff is for Percussion, with a list of instruments on the left: F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The score begins at measure 12. The Flute and Alto Saxophone parts start with a forte (*f*) dynamic and include an 'accel.' marking. The Piano part features a *mf* dynamic. The Electric and Bass Guitars also play at a *mf* dynamic. The Percussion part includes a *mf* dynamic and features a rhythmic pattern of eighth notes marked with accents (>) and 'x' symbols.

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

This musical score is for a piece titled "13. Post-normal" on page 121. It features six staves of music. The top staff is for Flute (Fl.), starting at measure 20. The second staff is for Alto Saxophone (A. Sax.). The third staff is for Piano (Pno), with a treble and bass clef. The fourth staff is for Electric Guitar (E. Gtr). The fifth staff is for Bass Guitar (B. Gtr). The bottom staff is for Percussion, including F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat. The score includes dynamic markings such as *f* and accents (>), and a triplet of eighth notes in the flute part.

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*

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 includes a snare drum pattern with accents and a cymbal pattern. A section marker 'B' is placed above the Flute staff at measure 41. The score ends with a *ff* dynamic marking in the Percussion part.

13. Post-normal

48

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

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

The musical score consists of six staves. The Flute (Fl.) and Alto Saxophone (A. Sax.) parts begin with a half note followed by a quarter note, with a tempo marking of ♩ = ♩. The Piano (Pno) part features a complex texture with triplets in both hands, marked with a mezzo-forte (*mf*) dynamic. The Electric Guitar (E. Gtr.) part starts with a half note followed by a quarter note, marked with a mezzo-forte (*mf*) dynamic. The Bass Guitar (B. Gtr.) part begins with a half note followed by a quarter note. The Percussion part includes F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with a 4/4 time signature. The score concludes with a 12/8 time signature change.

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 Piano part consists of a steady eighth-note accompaniment in the right hand and a bass line with eighth-note pairs in the left hand. The Electric and Bass Guitars play a rhythmic pattern of eighth notes. The Percussion part features a consistent pattern of cymbal and snare hits. Dynamics include piano (*p*) for the woodwinds and mezzo-piano (*mp*) for the percussion.

13. Post-normal

64

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

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

mf



69 D Freely, ♩ = 96

Fl.

A. Sax.

Pno

E. Gtr.

B. Gtr.

*f* *ff* *mp* *pp* *pp* *pp*

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

*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 two staves are for Flute (Fl.) and Alto Saxophone (A. Sax.), both in treble clef with a key signature of three flats. The Flute part begins at measure 87 with a *pp* dynamic and features a melodic line with slurs and ties. The Alto Saxophone part plays a sustained chord. The next two staves are for Piano (Pno), with a grand staff (treble and bass clefs) and a key signature of three flats. The piano accompaniment consists of sustained chords in both hands. The fifth staff is for Electric Guitar (E. Gtr) in treble clef, playing sustained chords. The sixth staff is for Bass Guitar (B. Gtr) in bass clef, playing a sustained bass line. The bottom staff is for Percussion, with a key signature of three flats and a common time signature. It includes notation for F. Cym., R. Cym., Sp. Cym., Sus. Cym., and H-hat, with specific rhythmic patterns and accents.

94

Fl.

A. Sax.

Pno

E. Gtr

B. Gtr

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

The score is written in a key signature of three flats (B-flat, E-flat, A-flat). The time signature changes from 2/4 to 4/4 at measure 95. The Flute part begins with a melodic line in measure 94, consisting of eighth and quarter notes. It continues with a similar pattern in measure 95, then has a rest in measure 96. In measure 97, it plays a quarter note followed by a quarter rest. In measure 98, it plays a quarter note followed by an eighth note and a quarter rest. In measure 99, it plays a quarter note followed by an eighth note and a quarter rest. In measure 100, it plays a quarter note followed by an eighth note and a quarter rest. In measure 101, it plays a quarter note followed by an eighth note and a quarter rest. In measure 102, it plays a quarter note followed by an eighth note and a quarter rest. In measure 103, it plays a quarter note followed by an eighth note and a quarter rest. In measure 104, it plays a quarter note followed by an eighth note and a quarter rest. In measure 105, it plays a quarter note followed by an eighth note and a quarter rest. In measure 106, it plays a quarter note followed by an eighth note and a quarter rest. In measure 107, it plays a quarter note followed by an eighth note and a quarter rest. In measure 108, it plays a quarter note followed by an eighth note and a quarter rest. In measure 109, it plays a quarter note followed by an eighth note and a quarter rest. In measure 110, it plays a quarter note followed by an eighth note and a quarter rest. In measure 111, it plays a quarter note followed by an eighth note and a quarter rest. In measure 112, it plays a quarter note followed by an eighth note and a quarter rest. In measure 113, it plays a quarter note followed by an eighth note and a quarter rest. In measure 114, it plays a quarter note followed by an eighth note and a quarter rest. In measure 115, it plays a quarter note followed by an eighth note and a quarter rest. In measure 116, it plays a quarter note followed by an eighth note and a quarter rest. In measure 117, it plays a quarter note followed by an eighth note and a quarter rest. In measure 118, it plays a quarter note followed by an eighth note and a quarter rest. In measure 119, it plays a quarter note followed by an eighth note and a quarter rest. In measure 120, it plays a quarter note followed by an eighth note and a quarter rest.

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

# 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

E. Gtr

B. Gtr

Perc.

The musical score is arranged in a vertical stack of staves. At the top, a vocal line is indicated by a 'v.' and contains the lyrics: "I do not speak, I hold your gaze, The things we both know are deeper than words." Below the vocal line are six instrumental staves. The Flute (Fl.) staff has a single note. The Alto Saxophone (A. Sax.) staff has a glissando line leading to a note. The Bass Trombone (B. Tbn) staff has a glissando line. The Electric Guitar (E. Gtr) and Bass Guitar (B. Gtr) staves have a series of notes. The Percussion (Perc.) staff has a rhythmic pattern indicated by 'x' marks.