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The perpetual hell of your own undoing.

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<https://doi.org/10.18297/etd/4226>

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THE PERPETUAL HELL OF YOUR OWN UNDOING

A Musical Dramatic Work by

Emery Miles Tackett

A Thesis Submitted to the Faculty of the
School of Music of the University of Louisville

In Partial Fulfillment of the Requirements

For the Degree of

Master of Music in Music Composition

School of Music

University of Louisville,

Louisville, Kentucky

December 2023

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THE PERPETUAL HELL OF YOUR OWN UNDOING FOR CHAMBER ENSEMBLE

By

Emery Miles Tackett
B.M., Ball State University, 2020
M.M., University of Louisville, 2023

A Thesis Approved on

11/30/2023

by the following Thesis Committee:

Thesis Chair – Allison Ogden

Krzysztof Wolek

Kirsten Carithers

DEDICATION

This thesis is dedicated to my parents, who have helped me through thick and thin.

ACKNOWLEDGEMENTS

First and foremost, I would like to thank Dr. Allison Ogden for being an incredible support during the creation of this thesis. Her tireless work has been indispensable from day one of this project, and without her this would not have been possible.

I would also like to thank Dr. Krzysztof Wolek and Dr. Kirsten Carithers for being a part of my thesis committee. Their help has been instrumental in the completion of this project.

I would like to thank my parents Betsy Vick and Charles Tackett, as well as my grandmother M. Anne Vick for their support of my musical journey. From a young age they have supported my musical endeavors, and for this I cannot thank them enough.

Finally, I would like to thank my high school band director Mr. Aaron Alexander, whose encouragement enabled me to pursue my dream of becoming a composer.

PROGRAM NOTE
THE PERPETUAL HELL OF YOUR OWN UNDOING
FOR CHAMBER ENSEMBLE

Emery Miles Tackett

November 30th, 2023

The Perpetual Hell of Your Own Undoing is a musical dramatic work for a chamber ensemble and two voices. In it, two souls trapped in the afterlife must struggle to regain their memories through dreams in order to figure out where they are and why they've been brought there. Over time, as their memories are regained, they learn that they were in fact lovers. However, by the end the realization that one of the pair killed the other threatens to tear the two apart.

This musical dramatic work deals with themes of death, memory, and forgiveness. It utilizes both classical and Avant Garde musical ideas to convey the drama. As the characters' moods change and the context is revealed, the music itself changes as well to match.

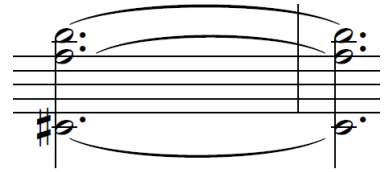
PERFORMERS' NOTES

Clarinet

Multiphonic- Use the following fingering



to produce



Flute and Clarinet

Boxes- Play whatever is in the box for the duration listed

44	Sparse
T.R.	
<i>mp</i>	
Sparse	
+	
+	
Slap tongue	
<i>mp</i>	

INSTRUMENTATION

Flute

Clarinet in Bb

Percussion

Piano

Soprano Voice

Baritone Voice

Violin

Cello

Contrabass

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Act I Entrance Music

Emery Miles

♩ = 120

Flute

Clarinet in B \flat

Marimba

Piano

Violin

Cello

Double Bass

pp

pp

soft mallets

pp \leftarrow *p*

mp

pp

Act I Entrance Music

2

6

Fl.

9

B♭ Cl.

6

Mrb.

6

Pno.

6

Vln.

Vc.

D.B.

ppp

Act I Entrance Music

10

Fl.

p

B♭ Cl.

p

Mrb.

Pno.

10

Vln.

Vc.

D.B.

mp *pp*

Act I Entrance Music

14

15

mp

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

p

mp

19

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

mp

p mp

Act I Entrance Music

6

24

Fl.

B♭ Cl.

mp

Mrb.

24

Pno.

mp

24

Vln.

Vc.

D.B.

pp *mp* *mf*

29

Fl.

33

B♭ Cl.

29

Mrb.

29

Pno.

29

Vln.

Vc.

D.B.

p

mp

Act I Entrance Music

8

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

mf

39

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

p

Act I Entrance Music

10

Act I Dialogue Begins

Continue over the course of Scene I dialogue

44 Sparse
T.R.
mp

44 Sparse
+
Slap tongue
mp

44

44

44 Over the course of Act I dialogue, gliss down.

44 Change bow as needed

44 Change bow as needed

44 Change bow as needed

Continue over the course of Scene I dialogue

Continue over the course of Scene I dialogue

Mrb.

Pno.

Vln.

Vc.

D.B.

Scene 1

In the liminal space between life and death.

JOHN descends a long staircase.

JOHN

Where the hell am I? How did I get here?

JANE

I wish I could tell you...

JOHN

And why can't you?

JANE

Because I don't know myself.

JOHN

Haven't you tried to figure it out?

JANE

I just arrived here, same as you.

Discoveries in the Dark

♩ = 140

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

- Flute:** Treble clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.
- Clarinet in B \flat :** Treble clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.
- Snare Drum:** Drum clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.
- Piano:** Grand staff (treble and bass clefs), 3/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a melodic line. The instruction "senza pedal" is written below the first measure. The piece concludes with a 5/4 time signature.
- Jane:** Treble clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.
- John:** Bass clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.
- Violin:** Treble clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.
- Cello:** Bass clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.
- Double Bass:** Bass clef, 3/4 time signature. The staff contains rests for the first four measures and a 5/4 time signature at the end.

5

Fl.

B \flat Cl.

S.Dr.

Pno. *mp*

Jane

John *mp*

How did we ar-rive here? How will we es-cape? What's be - come of hea - ven?

Vln.

Vc.

D.B.

Discoveries in the Dark

Non vib.

The musical score is arranged in a standard orchestral layout. It includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Snare Drum (S. Dr.), Piano (Pno.), Jane (soprano), John (bass), Violin (Vln.), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into three measures. The Flute part features a melodic line with a slur over the first two notes of each measure, marked 'Non vib.'. The Piano part provides harmonic support with chords in the right hand and a rhythmic bass line in the left hand. The vocalists Jane and John have lyrics under their respective parts. The dynamics range from mezzo-forte (mf) to forte (f).

8

Fl.

B♭ Cl.

S. Dr.

Pno.

Jane

John

Vln.

Vc.

D. B.

mf *f*

mf *f*

mf *f*

What's be - come of fate? Am I ___ in ___ a co - ma? Bo - dy ___ has ___ no weight.

13

ff

Fl.

B \flat Cl.

S. Dr.

Pno.

Jane

John

Vln.

Vc.

D. B.

ord

mf

f

Non vib.

mf

Non vib.

mf

mf

Detailed description: This is a page of a musical score for 'Discoveries in the Dark', page 15. It contains measures 12, 13, and 14. The score is for a full orchestra and includes parts for Flute (Fl.), B-flat Clarinet (B \flat Cl.), Snare Drum (S. Dr.), Piano (Pno.), Jane, John, Violin (Vln.), Viola (Vc.), and Double Bass (D. B.). Measure 12 is in 6/4 time, and measure 13 is in 5/4 time. The Flute part has a fortissimo (*ff*) dynamic. The Piano part has a mezzo-forte (*mf*) dynamic. The Violin part has a mezzo-forte (*mf*) dynamic in measure 12, a forte (*f*) dynamic in measure 13, and a mezzo-forte (*mf*) dynamic in measure 14. The Viola part has a mezzo-forte (*mf*) dynamic in measure 14. The Snare Drum part has a rest in measure 12 and 13, and a rest in measure 14. The Jane, John, and D. B. parts have rests in all three measures. The Vln. part has a 'ord' marking in measure 12 and 'Non vib.' markings in measures 13 and 14. The Vc. part has a 'Non vib.' marking in measure 14. The Pno. part has a 'Non vib.' marking in measure 14. The Fl. part has a 'Non vib.' marking in measure 14. The B \flat Cl. part has a 'Non vib.' marking in measure 14. The S. Dr. part has a 'Non vib.' marking in measure 14.

14

Fl.

B \flat Cl.

S.Dr.

Pno.

mf

Jane

How do you ex-pect me to know more than you at this point?

John

Vln.

Vc.

D.B.

2/4

18

17

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp *mf*

mf *p*

mp *mf*

pizz.

mf

That fact means no - thing.

You've been here longer.

22

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

p *f*

mp *ord* *V* *3* *3*

mp *ord* *V* *3* *3*

You've been here lon - ger tell me what I'm miss - ing!

26 27

Fl. *f* *mp*

B♭ Cl. *f* *mp* *p*

S.Dr.

Pno. *p*

Jane *mp*
You need to take a deep breath and

John

Vln. *f* *mp*

Vc. *f* *mp*

D.B.

29

Fl.

B♭ Cl.

S. Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

calm your - self

mp *ff*

How can I be calm with no - thing to go on?

p *f*

33

Fl. *mf* *ff* *mp* *mf* *ff*

B \flat Cl. *mf* *ff* *mp* *mf* *ff*

S.Dr.

Pno. *mf* *ff* *mp* *ff*

Jane *mf* *ff*
Deep breaths

John *mf* *ff*
Oh god, oh god, oh god, oh god! Oh god, oh god, help me — my lord

Vln. *mp* pizz.

Vc. *mp* pizz. arco

D.B. *mp* *ff*

38

Fl. *f* *mf*

B \flat Cl. *f* *mf*

S.Dr.

Pno.

Jane *f* *mf*
Here is what we know No-thing to see, — no me-mo-ry, — no-thing to do —

John *mf*
No-thing to see, — no me-mo-ry — no-thing to do —

Vln. *f* *mf*
arco

Vc. *f* *mf*

D.B. *mf*

Detailed description: This is a page of a musical score for the piece 'Discoveries in the Dark', page 22. The score is in 4/4 time, with a key signature of one sharp (F#). It begins at measure 38. The instrumentation includes Flute (Fl.), Bass Clarinet (B \flat Cl.), Saxophone (S.Dr.), Piano (Pno.), Vocals (Jane and John), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The score is divided into four measures. The first measure is in 4/4 time, and the subsequent three measures are in 3/4 time. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The vocal parts for Jane and John have lyrics: 'Here is what we know No-thing to see, — no me-mo-ry, — no-thing to do —'. The instrumental parts feature various textures, including sustained notes and melodic lines. The Flute and Bass Clarinet parts have a melodic line in the first measure and sustained notes in the following measures. The Saxophone part is mostly rests. The Piano part has a bass line in the first measure and rests in the following measures. The Violin and Viola parts have sustained notes in the first measure and a melodic line in the following measures. The Double Bass part has a bass line in the first measure and a melodic line in the following measures.

42

43

Fl.

mf

B♭ Cl.

mf

S.Dr.

Pno.

mf

Jane

p

yet who are you?

John

p

mf

yet who are you? How do I know you did-n't kid-nap__ me?__

Vln.

mf

Vc.

mf

D.B.

Detailed description: This is a page of a musical score for the piece 'Discoveries in the Dark'. The page number is 23. The score is in 7/4 time and features several instruments and two vocalists. The instruments include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Double Bass (D.B.). The vocalists are Jane and John. The score is divided into three measures. Measure 42 starts with a piano (*p*) dynamic. Measure 43 begins with a mezzo-forte (*mf*) dynamic. The piano part consists of a right-hand accompaniment of chords and a left-hand bass line with eighth notes. The vocal parts for Jane and John both sing the lyrics 'yet who are you?'. John's part continues with the lyrics 'How do I know you did-n't kid-nap__ me?__' in the third measure. The flute and clarinet parts play a melodic line with eighth notes and rests. The violin and double bass parts provide harmonic support with sustained notes and rhythmic patterns.

45

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

mp

mf

mp

mp

What rea-son would I have to kid-nap— you?

That is - n't proof you aren't guil-ty you see—

Detailed description: This is a page of a musical score for the piece 'Discoveries in the Dark', page 24. The score is for measures 45 and 46. It features a variety of instruments: Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and a Snare Drum (S.Dr.). The vocal parts for Jane and John are also present. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The vocal lines have lyrics: 'What rea-son would I have to kid-nap— you?' for Jane and 'That is - n't proof you aren't guil-ty you see—' for John. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is written in a common time signature.

47 48

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane *mp*

Why would I be ___ miss-ing my me-mo-ry too Don't you re-mem-ber walk-ing down the stairs?

John

Vln.

Vc.

D.B.

The musical score is arranged in a standard orchestral layout. It features a vocal line for Jane and a bass line for John. The instrumental parts include Flute, B-flat Clarinet, Piano, Violin, and Viola. The percussion part is marked 'S.Dr.' (Snare Drum). The score is divided into three measures. The first measure starts at measure 47, and the second measure starts at measure 48. The time signature changes from 3/4 to 3/4 (with a different feel) in the second measure. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line for Jane is in a key with one flat (B-flat major or D minor) and has a mezzo-piano (*mp*) dynamic. The lyrics are: 'Why would I be ___ miss-ing my me-mo-ry too Don't you re-mem-ber walk-ing down the stairs?'. The instrumental parts for Flute and B-flat Clarinet play a rhythmic pattern of eighth notes. The Piano part has a steady accompaniment. The Violin and Viola parts play a melodic line. The Snare Drum part has a simple rhythmic pattern.

50

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

f

f

f

mf *f* *ff*

Tell me what hap-pened be fore that.

'Course I re-mem-ber walk-ing down the stairs!

f

f

f

f

60

Fl. *mp* *mf*

B \flat Cl. *mp* *mf*

S.Dr.

Pno. *mp* *mf*

Jane *mf* *f*

John *f*

Vln. *mp* *mf*

Vc.

D.B.

Frank - ly ___ it seems that we're in the same boat ___ So I ___ pro -

How can I

65

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

pose that we work to - ge - ther we could be just

trust you? I don't know who you are May - be you're a demon

mf

mf

mf

Detailed description: This is a page of a musical score for the piece 'Discoveries in the Dark', page 29. The score is for measures 65-68. It features a vocal duet between Jane and John, with piano accompaniment and woodwind parts. Jane's lyrics are 'pose that we work to - ge - ther we could be just' and John's are 'trust you? I don't know who you are May - be you're a demon'. The piano part includes triplets in measures 65-67. The woodwinds (Flute and B-flat Clarinet) play a melodic line with dotted rhythms. The percussion (S.Dr.) has a simple pattern of quarter notes. The strings (Violin, Viola, Double Bass) are mostly silent, with a *mf* dynamic marking in measure 68. The score is written in a key with one sharp (F#) and a 4/4 time signature.

69 72

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

ff

f

like a pair of de - tec - tives. lis - ten to

just try - ing to trick me hid - ing in the dark ho - ping to out - wit me.

73

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

me _____ we don't have to be ad - ver - sar - ies

76

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp *mf*

mp *mf*

Two heads are bet-ter than one are they not?

That's a pret-ty good point you've

79 80

Fl. *p* *mp* *mf*

B \flat Cl. *p* *mp* *mf*

S.Dr.

Pno. *mp* *f*

Jane Be - sides, ___ don't you think I want to know as bad - ly as ___

John got _____

Vln.

Vc.

D.B.

83

Fl.

B♭ Cl.

S. Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

f

you do?

A tem-po-rar-y truce you've gi-ven me no rea-son not to trust you _____

87

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf *f* *mf* *f*

fi - nal - ly you're co - ming to your sen - ses

now that we've a - greed let's

91 93

Fl.

B♭ Cl.

S. Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

ff *mp*

ff *mf*

But re-mem - ber: No-thing to see, —

swing for the fen - ces No-thing to see, —

ff *mf*

95 98 $\frac{\Omega}{\underline{\underline{\quad}}}$

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

B \flat Cl. $\frac{4}{4}$ *f*

S.Dr. $\frac{4}{4}$

Pno. $\frac{4}{4}$ *f*

Jane $\frac{4}{4}$ *f*
no me-mor - y, — no-thing to know, no-where to go — So I — sup -

John $\frac{4}{4}$ *f*
no me-mor - y, — no-thing to know, no-where to go — So I — sup -

Vln. $\frac{4}{4}$ *f*

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

D.B. $\frac{4}{4}$

99

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

mp

pose we should rest and ga - ther strength so that

pose we should rest and ga - ther strength so that

mp

mp

mp

rit.



102

Fl. *mf* *p* *f*

B \flat Cl. *mf* *p* *f*

S.Dr.

Pno. *mf* *p* *f*

Jane *mf* *p* *f*
we can face ___ the new day ___ to - ge - ther.

John *mf* *p* *f*
we can face ___ the new day ___ to - ge - ther.

Vln. *mf* *p* *f*

Vc. *mf* *p* *f*

D.B.

Scene 2

JANE

I had the most wonderful dream last night.

JOHN

What was it?

JANE

Let me tell you!

Out on a Boat

Lightly ♩ = 115

The musical score is arranged in a system with nine staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 3/4 time signature. Starts with a half note G4 (mp), followed by a whole rest. The second measure is a repeat sign. The third measure is a quarter note A4 (mf), followed by a whole rest. The fourth measure is a quarter note B4 (p), followed by a whole rest.
- Clarinet in Bb:** Treble clef, 3/4 time signature. Starts with a half note G4 (mp), followed by a whole rest. The second measure is a quarter note G4 (mf), followed by a whole rest. The third measure is a quarter note A4 (mf), followed by a quarter note B4 (mf), followed by a quarter note C5 (mf), followed by a whole rest. The fourth measure is a quarter note G4 (p), followed by a whole rest.
- Vibraphone:** Treble clef, 3/4 time signature. Starts with a quarter note G4 (mp), followed by a quarter rest, then a quarter note A4 (mp), followed by a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.
- Piano:** Grand staff (treble and bass clefs), 3/4 time signature. All measures contain whole rests.
- Jane:** Treble clef, 3/4 time signature. All measures contain whole rests.
- John:** Bass clef, 3/4 time signature. All measures contain whole rests.
- Violin:** Treble clef, 3/4 time signature. Starts with a quarter rest, then a quarter note G4 (mp), followed by a whole rest. The second measure is a quarter rest, then a quarter note A4 (mf), followed by a whole rest. The third measure is a quarter rest, then a quarter note B4 (mf), followed by a whole rest. The fourth measure is a quarter rest, then a quarter note G4 (pizz.), followed by a whole rest.
- Cello:** Bass clef, 3/4 time signature. Starts with a quarter rest, then a quarter note G3 (mp), followed by a whole rest. The second measure is a quarter rest, then a quarter note A3 (mp), followed by a whole rest. The third measure is a quarter rest, then a quarter note B3 (mp), followed by a whole rest. The fourth measure is a quarter rest, then a quarter note G3 (pizz.), followed by a whole rest.
- Double Bass:** Bass clef, 3/4 time signature. Starts with a quarter note G3 (mp), followed by a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a quarter note G3 (mp), followed by a whole rest.

Additional markings include *mp*, *mf*, *p*, *pizz.*, and *sul tasto*.

6

Fl.

B♭ Cl.

Vib.

Pno.

6

Jane *mf*

Out on a boat, the wind in my hair, I think we were

John

6

Vln.

Vc.

D.B.

Detailed description: This is a page of a musical score for the song "Out on a Boat". The page is numbered 42. The score is arranged in a grand staff format with multiple parts. The instruments and voices included are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Jane (soprano), John (bass), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The music is in 4/4 time. The key signature has one sharp (F#). The score begins with a rehearsal mark '6'. The Flute part has a melodic line with some grace notes. The B♭ Clarinet part has a rhythmic accompaniment with eighth notes. The Vibraphone and Piano parts are currently silent, indicated by a horizontal line with a bar. The vocal parts for Jane and John are shown with lyrics. Jane's part starts with a mezzo-forte (*mf*) dynamic. The lyrics are: "Out on a boat, the wind in my hair, I think we were". The Violin, Viola, and Double Bass parts provide harmonic support with various rhythmic patterns.

The musical score is arranged in a system with eight staves. The top two staves are for Flute (Fl.) and B-flat Clarinet (B♭ Cl.), both in treble clef. The third staff is for Vibraphone (Vib.) in treble clef. The fourth staff is for Piano (Pno.), consisting of two staves in grand staff notation. The fifth staff is for the vocal part of Jane in treble clef, with lyrics: "fish - ing _____ my fa - ther was _____ there." The sixth staff is for the vocal part of John in bass clef. The bottom three staves are for Violin (Vln.) in treble clef, Viola (Vc.) in bass clef, and Double Bass (D.B.) in bass clef. The score is marked with a dynamic of *ff* at the beginning of each staff. The music is in 4/4 time and consists of three measures.

14 16

Fl.

B♭ Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

So, did you have a dream as well?

Detailed description: This is a page of a musical score for the song 'Out on a Boat'. The page number is 44. The score is in 4/4 time and consists of 16 measures. A box around the number 16 indicates the start of a new section. The instruments are arranged in a standard orchestral layout: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Jane (vocals), John (vocals), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). Jane's vocal line begins in measure 14 with the lyrics 'So, did you have a dream as well?'. The piano part has a melodic line in the right hand and rests in the left hand. The string section (Vln., Vc., D.B.) provides harmonic support with rhythmic patterns.

20

Fl.

B♭ Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

pp *mf* *mp*

p *mp*

Why's that?

I don't want to talk a - bout it. Let's just fo - cus on your dream

23 24

Fl. *mp*

B \flat Cl. *mp*

Vib.

Pno. *mf*

Jane *p*
I felt so ex - ci - ted just look - ing ov - er board.

John *mf*
While it's fresh in your mind

Vln. *p* sul tasto

Vc. *p* pizz.

D.B. *p* pizz. #

28

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

p

I did-n't have my sea legs, my feet left the floor _____

I think you mean

Detailed description: This is a page of a musical score for the piece 'Out on a Boat', page 47. The score is for measures 28 through 34. It features a variety of instruments: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal parts for Jane and John are also present. Jane's lyrics are 'I did-n't have my sea legs, my feet left the floor _____' and John's are 'I think you mean'. The piano part includes a dynamic marking of *mp* (mezzo-piano) and the vocal parts have a dynamic marking of *p* (piano). The score is written in treble and bass clefs with various musical notations including rests, notes, and slurs.

35

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

mp

sul tasto

What - e - ver My fa - ther jumped in - to a - ction —

deck.

42 45

Fl.

B♭ Cl.

Vib.

Pno.

Jane

With a life pre - ser - ver he pulled me in

John

p

Based on what you're tel - ling me —

Vln.

Vc.

D.B.

56

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

ci - ting. Oh the wa - ter was so blue, felt just like fly - ing

61

Detailed description: This is a page of a musical score for the song "Out on a Boat". The page is numbered 51 in the top right corner. The score is for measures 56 through 61. The instruments listed are Flute (Fl.), B-flat Clarinet (B \flat Cl.), Vibraphone (Vib.), Piano (Pno.), Jane (vocals), John (vocals), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Flute and B-flat Clarinet parts feature trills (tr.) in measures 56-60. The Piano, Vibraphone, Violin, and John parts are silent throughout this section. Jane has lyrics: "ci - ting. Oh the wa - ter was so blue, felt just like fly - ing". The Viola and Double Bass parts play a steady bass line. Measure 61 is marked with a box containing the number 61.

62

Fl.

B♭ Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

ord.

mp

Detailed description: This page of a musical score, numbered 52, is titled "Out on a Boat". It features nine staves for different instruments and voices. The Flute (Fl.) staff begins at measure 62 with a melodic line of quarter notes. The B♭ Clarinet (B♭ Cl.) staff plays a more complex line with eighth and sixteenth notes, including slurs and ties. The Vibraphone (Vib.), Piano (Pno.), Jane, and John staves are currently silent, indicated by horizontal lines. The Violin (Vln.) staff has a melodic line starting in measure 62, with a dynamic marking of *mp* and the instruction "ord." above the first measure. The Viola (Vc.) and Double Bass (D.B.) staves play a rhythmic accompaniment of quarter notes, with flats in the lower register.

69

Fl.

B♭ Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

p

mp

p

mp

p

p

p

There was some-thing I need-ed to tell him — Some-thing im -

76

Fl.

B♭ Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

p

p

por - tant I could-n't mu - ster the cou - rage I can't re -

What was it?

arco

p

arco

p

Detailed description: This page of a musical score, numbered 54, is titled "Out on a Boat". It features eight staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Jane (soprano), John (bass), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The score begins at measure 76. The Flute part has a melodic line with slurs and accents, including a flat sign. The B♭ Clarinet part has rests followed by a melodic phrase starting at measure 77, marked *mp*. The Vibraphone part has rests. The Piano part has rests. Jane's vocal line includes the lyrics "por - tant I could-n't mu - ster the cou - rage I can't re -" with a *p* dynamic marking. John's vocal line includes the lyrics "What was it?" with a *p* dynamic marking. The Violin part has a melodic line with slurs. The Viola part has a melodic line with slurs and an *arco* marking. The Double Bass part has a melodic line with slurs and an *arco* marking.

84 89

Fl. *p*

B♭ Cl. *p*

Vib.

Pno.

Jane
mem - ber I sim - ply can't ____

John
Try to re - mem - ber

Vln. *p*

Vc. *p*

D.B. *p*

Detailed description: This is a page of a musical score for the piece 'Out on a Boat', page 55. The score is for measures 84 through 92. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Jane (soprano), John (bass), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The key signature has one flat (B♭). The time signature is 4/4. The score includes vocal lines for Jane and John with lyrics: 'mem - ber I sim - ply can't ____' and 'Try to re - mem - ber'. The instrumental parts for Flute, B♭ Clarinet, and Double Bass feature melodic lines with dynamics marked 'p' (piano). The Piano part is mostly rests. The Violin and Viola parts also have melodic lines with dynamics marked 'p'. Measure 89 is highlighted with a box containing the number 89.

93

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

The musical score for 'Out on a Boat' begins at measure 93. The Flute (Fl.) and B-flat Clarinet (B \flat Cl.) parts play a melodic line consisting of eighth notes with slurs and accents. The Vibraphone (Vib.) part is silent. The Piano (Pno.) part is silent until measure 95, where it begins with a melody marked *mp*. The Jane and John parts are silent. The Violin (Vln.) part plays a rhythmic accompaniment of eighth notes. The Viola (Vc.) part is silent. The Double Bass (D.B.) part plays a steady eighth-note accompaniment.

100 **101**

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

mf

O - kay we can talk a - bout my dream. My pa - rents were

105

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

mf

3

3

It was-n't your fault

figh - ting I blamed my - self

III

Fl.

B \flat Cl.

Vib.

Pno.

Jane

mf

John

I know that now _____ but not at the time They did - n't

Vln.

Vc.

D.B.

116

The musical score is arranged in a standard orchestral format. At the top are the woodwind parts: Flute (Fl.), B-flat Clarinet (B♭ Cl.), and Vibraphone (Vib.). Below these is the Piano (Pno.) part, which includes both treble and bass staves. The piano part begins with a *mf* dynamic and features a steady accompaniment. The vocalists, Jane and John, enter in the fifth measure. Jane's part includes lyrics: "It was-n't your fault — It was-n't your". John's part includes lyrics: "e - ven no-tice me cry - ing I blamed my - self". The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand, both marked with a *mf* dynamic. The string parts (Violin, Viola, and Double Bass) are shown as empty staves with rests, indicating they are silent during this section.

121

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Six staves, each with a whole rest in every measure.
- B♭ Cl. (B♭ Clarinet):** Six staves, each with a whole rest in every measure.
- Vib. (Vibraphone):** Six staves, each with a whole rest in every measure.
- Pno. (Piano):** Treble and bass clefs. The treble clef part features chords and melodic lines, with a *mp* dynamic marking in the fourth measure. The bass clef part features a simple bass line.
- Jane:** Vocal line in treble clef. The first measure contains the lyrics "fault" followed by a long horizontal line indicating a sustained note.
- John:** Vocal line in bass clef. The lyrics "How can you know that for sure? I might have done some-thing some-thing to set them" are written below the notes.
- Vln. (Violin):** Six staves, each with a whole rest in every measure.
- Vc. (Viola):** Six staves, each with a whole rest in every measure.
- D.B. (Double Bass):** Six staves, each with a whole rest in every measure.

127 132

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

mf

That's it!

off, I can't re-mem - ber what _____ it was _____

133

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

- Fl.** (Flute): Treble clef, six measures of whole rests.
- B♭ Cl.** (B-flat Clarinet): Treble clef, six measures of whole rests.
- Vib.** (Vibraphone): Treble clef, six measures of whole rests.
- Pno.** (Piano): Grand staff (treble and bass clefs), six measures of whole rests.
- Jane**: Vocal line in treble clef. The melody consists of eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The lyrics are: "I re-mem-ber what I need-ed to tell my fa - ther it's the sim-ple fact that I was".
- John**: Bass line in bass clef, six measures of whole rests.
- Vln.** (Violin): Treble clef, six measures of whole rests.
- Vc.** (Violoncello): Bass clef, six measures of eighth notes. The first measure is marked *pizz.* and the first measure of the system is marked *p*.
- D.B.** (Double Bass): Bass clef, six measures of eighth notes. The first measure is marked *pizz.* and the first measure of the system is marked *p*.

139

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

- Fl.** (Flute): Treble clef, six measures of whole rests.
- B♭ Cl.** (B-flat Clarinet): Treble clef, six measures of whole rests.
- Vib.** (Vibraphone): Treble clef, six measures of whole rests.
- Pno.** (Piano): Grand staff (treble and bass clefs), six measures of whole rests.
- Jane**: Treble clef, six measures of music. Lyrics: "trans No I ne-ver was a man From a".
- John**: Bass clef, six measures of music. Lyrics: "So you used to be a man I don't think I un-der-stand".
- Vln.** (Violin): Treble clef, six measures of whole rests.
- Vc.** (Violoncello): Bass clef, six measures of music.
- D.B.** (Double Bass): Bass clef, six measures of music.

The vocal parts for Jane and John are written in a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "trans No I ne-ver was a man From a" for Jane and "So you used to be a man I don't think I un-der-stand" for John. The dynamic marking *mf* is placed above the first measure of John's part.

145

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Jane (Vocal), John (Vocal), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The piano part consists of two staves (treble and bass clef). The vocal parts for Jane and John are on single staves. The lyrics for Jane are: "young age I knew that I wanted to be a girl". The lyrics for John are: "I". The score shows four measures of music. The vocal lines for Jane and John are active throughout the measures, while the instrumental parts (Fl., B♭ Cl., Vib., Pno., Vln., Vc., D.B.) are mostly silent, indicated by rests.

Scene 3

JOHN

I had a dream last night.

JANE

What was it about?

JOHN

It was about my father.

JANE

More specifically...

JOHN

The way he raised me growing up, and what he taught me.

My Father's Son

68

$\text{♩} = 120$

Flute *mf* *sim.*

Clarinet in B \flat *mf* *sim.*

Snare Drum *mp*

Piano *mf*

Jane

John *mf*

Violin *mf* *sim.*

Cello *mf*

Double Bass *mf*

My fa - ther taught me ___ to

4

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

be a man. He raised me with a spe - ci - fic plan. He

Detailed description: This is a page of a musical score for the piece 'My Father's Son'. The page is numbered 69. The score is arranged for a full orchestra and two vocal soloists. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Snare Drum (S.Dr.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal soloists are Jane and John. The score is divided into three measures. The Flute part begins with a dynamic marking of 4. The Snare Drum part has a consistent rhythmic pattern. The Piano part provides harmonic support with chords in the right hand and bass notes in the left hand. The vocal soloist John has lyrics: 'be a man. He raised me with a spe - ci - fic plan. He'. The dynamic marking *mp* is placed above the final measure of John's part. The Violin and Viola parts have similar rhythmic patterns. The Double Bass part follows the piano's bass line.

7

Fl. *mp*

B♭ Cl. *mp*

S.Dr. *p*

Pno. *mp* *mf*

Jane

John
wan-ted me to be strong to know right from wrong and to be a Chri-stian Love the Bib - le

Vln.

Vc. pizz.

D.B. pizz.

Detailed description: This is a page of a musical score for the piece 'My Father's Son', page 70. The score is arranged for a concert band and includes vocal parts for Jane and John. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Snare Drum (S.Dr.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The music is in 4/4 time and features a key signature of one flat (B♭). The score is divided into five measures. The Flute and B♭ Clarinet parts begin with a dynamic marking of *mp*. The Snare Drum part has a dynamic marking of *p*. The Piano part has a dynamic marking of *mp* in the first measure and *mf* in the fifth measure. The vocal parts for Jane and John are shown in the fourth and fifth measures. The lyrics for John are: 'wan-ted me to be strong to know right from wrong and to be a Chri-stian Love the Bib - le'. The Viola and Double Bass parts have a dynamic marking of *pizz.* (pizzicato) in the fourth measure.

12

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

f

f

f

f

f

f

Stay on the straight and nar - row And not be a ho - mo

18

16

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

f

mp

f

mp

arco

mp

V

That's real-ly messedup

It was a hea - vy bur - den_ to car - ry

20 *sim.*

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Hea - vy like a sword He wan - ted me to be A

f

sim.

Vln.

Vc.

D.B.

24

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

f

It sounds like your re - la - tion - ship

war - ri - or for ___ the ___ lord ___

27 28

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

was-n't the best

No! I am grate-ful to ___ my ___ fa-ther He

The musical score is arranged in a system with multiple staves. The Flute (Fl.) part starts at measure 27 with a rhythmic pattern of eighth notes. The B-flat Clarinet (B \flat Cl.) part begins at measure 28 with a half note, marked with a forte (*f*) dynamic and a trill (*tr*) ornament. The Snare Drum (S.Dr.) part consists of a simple rhythmic pattern of eighth notes. The Piano (Pno.) part features a bass line with chords and a forte (*f*) dynamic starting at measure 28. The vocal parts for Jane and John enter at measure 27. Jane's line includes the lyrics "was-n't the best". John's line includes the lyrics "No! I am grate-ful to ___ my ___ fa-ther He". The Violin (Vln.) part has a melodic line with trills (*tr*) starting at measure 28. The Violoncello (Vc.) and Double Bass (D.B.) parts provide a harmonic foundation with sustained notes.

32

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

tr

f

f

Think pensively

made me what I am — to - day

Detailed description of the musical score: The score is for a piece titled 'My Father's Son' on page 76. It features a variety of instruments and a vocal line. The Flute (Fl.) part consists of six measures of whole rests. The B-flat Clarinet (B \flat Cl.) part begins with three measures of eighth-note trills (tr) on a whole note, followed by a melody of eighth notes starting in measure 4, marked with a forte (f) dynamic. The Snare Drum (S.Dr.) part consists of six measures of whole rests. The Piano (Pno.) part has a right-hand melody of eighth notes starting in measure 4, marked with a forte (f) dynamic, and a left-hand accompaniment of whole notes. The vocal part for Jane consists of six measures of whole rests. The vocal part for John begins in measure 4 with the lyrics 'made me what I am — to - day'. The melody for John includes a fermata over the word 'am' and a performance instruction 'Think pensively' above the final note. The Violin (Vln.) part starts with three measures of eighth-note trills (tr) on a whole note, followed by six measures of whole rests. The Viola (Vc.) and Double Bass (D.B.) parts consist of six measures of whole rests.

38 43

Fl. *mf*

B \flat Cl. *ff* *mf*

S.Dr. *mf*

Pno. *ff* *mf*

Jane

John

Vln. *mf*

Vc.

D.B.

sim.

44

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Snare Drum (S. Dr.), Piano (Pno.), Jane, John, Violin (Vln.), Viola (Vc.), and Double Bass (D. B.).

- Flute (Fl.):** Treble clef, 3/4 time. Measures 44-46 feature a melodic line with eighth notes and quarter notes. A *sim.* (sustained) marking is present above the staff.
- B♭ Clarinet (B♭ Cl.):** Treble clef, 3/4 time. Measures 44-46 feature a melodic line with eighth notes and quarter notes. A *sim.* (sustained) marking is present above the staff.
- Snare Drum (S. Dr.):** Percussion clef. Measures 44-46 feature a steady eighth-note pattern.
- Piano (Pno.):** Grand staff (treble and bass clefs). Measures 44-46 feature a simple harmonic accompaniment with quarter notes in the bass and rests in the treble.
- Jane:** Treble clef. Measures 44-46 are silent.
- John:** Bass clef. Measures 44-46 feature a vocal line. The lyrics are: "It al - ways seemed so hard _____ to please him, it". A *mf* (mezzo-forte) dynamic marking is placed above the staff. A slur covers the notes in measures 45 and 46.
- Violin (Vln.):** Treble clef, 3/4 time. Measures 44-46 feature a melodic line with eighth notes and quarter notes. A *v* (vibrato) marking is above the first measure, and a *sim.* (sustained) marking is above the second measure.
- Viola (Vc.):** Bass clef. Measures 44-46 are silent.
- Double Bass (D. B.):** Bass clef. Measures 44-46 are silent.

47

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

al - ways seemed im - poss - i - ble to reach. His bouts of an - ger did _____ con -

Vln.

Vc.

D.B.

50 53

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

subito *mp*

mp

sul tasto

mp

sul tasto

mp

fuse me as to what he was try - ing — to teach Just be a

54

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

man, don't have a-ny feel-ings. Keep your head held high, in all your

Vln.

Vc.

D.B.

60 61 sim.

Fl. *f* sim.

B \flat Cl. *f* sim.

S.Dr. *f*

Pno. *f*

Jane

John *f*

dea - lings. And don't e - ver stray sim.

Vln. *ord.* *V*

Vc.

D.B.

64

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

from the path of right - eous - ness. But how could I stay,

68

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

p

p

I might know some - way how you feel, my

on that path with no mis - takes

72

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

- Fl.** (Flute): Treble clef, four measures of whole rests.
- B♭ Cl.** (B-flat Clarinet): Treble clef, four measures of whole rests.
- S.Dr.** (Snare Drum): Four measures of whole rests.
- Pno.** (Piano): Treble and bass clefs, four measures of whole rests.
- Jane**: Treble clef, vocal line with lyrics: "fa - ther ne___ ver quite ac - cept - ed me___ He wan - ted me___ to be come___". The melody consists of quarter and eighth notes with some accidentals.
- John**: Bass clef, four measures of whole rests.
- Vln.** (Violin): Treble clef, four measures of whole rests.
- Vc.** (Violoncello): Bass clef, four measures of whole rests.
- D.B.** (Double Bass): Bass clef, four measures of whole rests.

76

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

some - thing that I could ne-ver be

I don't think we're si - mi - lar at all in this re-gard

f

f

80

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

f

You don't have to be so de - fen-sive

though I'm sure what you went through with your fa-ther was hard

Detailed description: This is a page of a musical score for the piece 'My Father's Son'. The page is numbered 87 at the top. The score is arranged in a grand staff format with multiple staves. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B \flat Cl.), Snare Drum (S.Dr.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal parts for Jane and John are also included. Jane's part begins in the third measure with a forte (*f*) dynamic, singing the lyrics 'You don't have to be so de - fen-sive'. John's part begins in the first measure with the lyrics 'though I'm sure what you went through with your fa-ther was hard'. The piano accompaniment is shown in the Pno. staff, with a bass line starting in the first measure. The other instrumental staves (Fl., B \flat Cl., S.Dr., Vln., Vc., D.B.) contain rests for the first four measures. The score is written in a key signature of one sharp (F#) and a common time signature (C).

84

Fl.

B♭ Cl.

S. Dr.

Pno.

Jane

I was just — try - ing to re - late

John

As if we could e - ver be so si - mi - lar

Vln.

Vc.

D.B.

90

88

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

mf

mp

mf

Wow, you must have real-ly been so po-pu-lar

Be-lieve it or not___ I___ had ma-ny friends the

V

92 *sim.*

Fl.

sim.

B♭ Cl.

S.Dr.

Pno.

Jane

John

mp

list seemed to go ___ on ___ with - out an end. But who was I close to it seems like so few may-be

sim.

Vln.

Vc.

D.B.

96

Fl.

B♭ Cl.

S. Dr.

p

Pno.

Jane

John

I was lone - ly Who could I trust? With my fee - lings With-

Vln.

mp

ord.

Vc.

mp

D.B.

mp

102 104

Fl. *f* *p*

B♭ Cl. *f*

S.Dr. *p*

Pno. *f* *p*

Jane *f* *p*
what is it you were con-ceal - ing

John *f* *p*
out con - cea - ling My de - sire to be so close with

Vln. *f*

Vc. *f*

D.B. *f*

Detailed description: This is a page of a musical score for the piece 'My Father's Son', page 92. The score is for measures 102 to 104. It features a full orchestral arrangement and two vocalists, Jane and John. The instruments include Flute (Fl.), B-flat Clarinet (B♭ Cl.), Snare Drum (S.Dr.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal parts for Jane and John have lyrics. The score is divided into three measures. Measure 102 is in 5/4 time, measure 103 is in 5/4 time, and measure 104 is in 4/4 time. Dynamics range from forte (f) to piano (p). The key signature has one flat (B-flat).

106

Fl.

B♭ Cl.

S. Dr.

Pno.

Jane

John

a - no - ther per - son How my heart flut - tered at the thought

Vln.

Vc.

D.B.

110

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

It sounds like you were wan - ting

of all the se - crets I'd un - lock

114

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

to fall in love

How I longed to find a per - son

Detailed description: This is a page of a musical score for the piece 'My Father's Son', page 95. The score is for a full orchestra and two vocal soloists. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Snare Drum (S.Dr.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal soloists are Jane and John. The score is in 4/4 time and begins at measure 114. The Flute part has a melodic line with some accidentals. The Piano part provides harmonic support with chords and moving lines in both hands. Jane's vocal line starts with the lyrics 'to fall in love'. John's vocal line starts with the lyrics 'How I longed to find a per - son'. The instrumental parts for B♭ Cl., S.Dr., Vln., Vc., and D.B. are mostly silent in this section, indicated by rests.

120

118

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

mf

mf

mf

mf

mf

who fit — like a glove

Oh it seemed so im - pos - si - ble

122 *sim.*

Fl.

sim.

B \flat Cl.

S.Dr.

Pno.

Jane

John

for me to fall ___ in love to find a per-son who could be there

Vln.

Vc.

D.B.

126

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

When - ev - er push came — to shove

Vln.

Vc.

D.B.

mf

Scene 4

JANE

I had the most amazing dream last night!

JOHN

Me too!

JANE

And the craziest part: You were in it.

JOHN

You were in my dream as well.

JANE

You know what this means. We must have known each other during our lives.

JOHN

I wonder what the connection between us was.

It Could Have Been Love

$\text{♩} = 152$

Flute

Clarinet in B \flat

Marimba
Medium yarn mallets
mf

Piano
mf

Jane
mf
I think I

John

Violin

Cello

Double Bass
mf

The musical score is for the song 'It Could Have Been Love' and is set in 4/4 time with a tempo of 152 beats per minute. The score includes parts for Flute, Clarinet in B-flat, Marimba (played with medium yarn mallets), Piano, and vocalists Jane and John. The Marimba and Piano parts begin in the third measure with a mezzo-forte (*mf*) dynamic. Jane's vocal line starts in the fifth measure with the lyrics 'I think I'. The Double Bass part also begins in the fifth measure with a mezzo-forte (*mf*) dynamic. The score is divided into five measures, with the vocalists and Double Bass playing in the final measure.

It Could Have Been Love

101

Fl.

B♭ Cl.

Mrb.

Pno.

Jane
might have known you be - fore — we — came here may-be we were some-thing like —

John

Vln.

Vc.

D.B.

Detailed description: This is a page of a musical score for the song 'It Could Have Been Love'. The page is numbered 101. It features a multi-staff arrangement. At the top, there are staves for Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both of which are currently silent, indicated by a flat line with a fermata. Below these are the percussion parts for Maracas (Mrb.) and Piano (Pno.), which are playing a rhythmic accompaniment. The vocal parts for Jane and John are shown next. Jane's part includes the lyrics: 'might have known you be - fore — we — came here may-be we were some-thing like —'. John's part is currently silent. At the bottom, there are staves for Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Violin and Viola parts are silent, while the Double Bass part has a few notes in the first two measures.

13

Fl. *p*

B♭ Cl. *p*

Mrb.

Pno.

Jane
friends or just peers

John
mf
I think we met at some ci - ty bar I re - mem - ber you

Vln. *p*

Vc. *p*

D.B. *p*

It Could Have Been Love

103

16

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

seemed so far a way from your - self like you weren't real-ly there I re-mem-ber think-ing__ you

Vln.

Vc.

D.B.

Detailed description: This is a page of a musical score for the song 'It Could Have Been Love'. The page is numbered 103 and starts at measure 16. The score is arranged for a full band and vocalists. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocalists are Jane and John. The key signature has one sharp (F#), and the time signature is 4/4. The Flute and B♭ Clarinet parts consist of whole notes: F#4, G4, A4, and B4. The Maracas and Piano parts play a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The vocal parts for Jane and John are shown with lyrics. Jane's part is a whole rest. John's part has the lyrics: 'seemed so far a way from your - self like you weren't real-ly there I re-mem-ber think-ing__ you'. The Violin, Viola, and Double Bass parts consist of whole notes: F#4, G4, A4, and B4.

It Could Have Been Love

105

24

25

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

We talked for ___ hours _____ be fore it was time to ___ go

mf

Detailed description: This is a page of a musical score for the song 'It Could Have Been Love'. The page is numbered 105 and contains measures 24 and 25. The score is arranged for a full band and vocalists. The instruments listed are Flute (Fl.), Bass Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocalists are Jane and John. The music is in 2/4 time, with a key signature of one sharp (F#). Measure 24 features a melodic line in the Flute and Violin, and a bass line in the Double Bass. Measure 25 begins with a vocal entry by Jane, marked *mf*, with the lyrics 'We talked for ___ hours _____ be fore it was time to ___ go'. The Double Bass also has a melodic line in measure 25, also marked *mf*. The Maracas, Piano, and Bass Clarinet parts are mostly silent in these measures, indicated by rests.

It Could Have Been Love

31 *Meno mosso* ♩ = 126

28

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

But yet there was some - thing I want-ed to know. Could it be some - thing more?

It Could Have Been Love

107
33

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

May - be we fell ___ in ___ love

What do you mean? ___ Right at the scene ___

Detailed description: This is a page of a musical score for the song 'It Could Have Been Love'. The page is numbered 107 and contains rehearsal mark 33. The score is arranged for a full orchestra and two vocalists. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocalists are Jane and John. The Flute and Piano parts are mostly silent, indicated by rests. The B♭ Clarinet part has a melodic line with slurs and accents. The Maracas part is silent. The Piano part is silent. Jane's vocal line begins with a rest, followed by the lyrics 'May - be we fell ___ in ___ love'. John's vocal line begins with a rest, followed by the lyrics 'What do you mean? ___' and 'Right at the scene ___'. A dynamic marking of *mf* (mezzo-forte) is placed above John's first vocal line. The score is written in a common time signature and features a key signature of one sharp (F#).

It Could Have Been Love

$\text{♩} = 152$

39

Fl. *mf*

B♭ Cl.

Mrb.

Pno.

Jane

John *f*

It

Vln. *mf*

Vc.

D.B. *mf*

It Could Have Been Love

109
45

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

- Fl.** (Flute): Treble clef, rests in all measures.
- B♭ Cl.** (B-flat Clarinet): Treble clef, rests in all measures.
- Mrb.** (Maracas): Treble and Bass clefs, rests in all measures.
- Pno.** (Piano): Treble and Bass clefs, rests in all measures.
- Jane** (Vocalist): Treble clef, rests in all measures.
- John** (Vocalist): Bass clef, contains the vocal line with lyrics: "could-n't have been love ___ there is no way ___ be-cause I know ___ I am not gay".
- Vln.** (Violin): Treble clef, rests in all measures.
- Vc.** (Violoncello): Bass clef, rests in all measures.
- D.B.** (Double Bass): Bass clef, contains a bass line starting with a forte (*f*) dynamic marking.

It Could Have Been Love

52

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

f

p

f

f

mp

f

mp

It is-n't gay to like a girl Think a - bout the

I think my head is star - ting to swirl

The musical score is arranged in a system with ten staves. From top to bottom: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Jane's vocal line, John's vocal line, Violin (Vln.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 52. The Flute and Clarinet parts are mostly rests, with a single note in the Clarinet at the end of the system. The Maracas and Piano parts feature a rhythmic pattern of eighth notes with accents and a dynamic marking of *f*. Jane's vocal line starts with a dynamic marking of *f* and ends with *mp*. John's vocal line starts with a dynamic marking of *f* and ends with *mp*. The Violoncello part has a dynamic marking of *f*. The Double Bass part has a dynamic marking of *mp*. The lyrics are: Jane: "It is-n't gay to like a girl Think a - bout the"; John: "I think my head is star - ting to swirl".

It Could Have Been Love

111 $\text{♩} = 126$
58

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

f *mp* *f* *mp*

poss - i - bi - li - ty it could be love beau - ti - ful love _____ won - der - ful love _____

f *mp* *f* *mp*

It Could Have Been Love

113

70

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

- Fl. (Flute):** Treble clef, mostly rests. A *pp* dynamic marking and a hairpin are present in the final measure.
- B♭ Cl. (B♭ Clarinet):** Treble clef, mostly rests. A *pp* dynamic marking and a hairpin are present in the final measure.
- Mrb. (Maracas):** Treble and bass staves, mostly rests.
- Pno. (Piano):** Treble and bass staves. The right hand plays a complex chordal accompaniment. The left hand has a melodic line with a slur across the first two measures and a hairpin in the final measure.
- Jane (Soprano):** Treble clef, mostly rests.
- John (Bass):** Bass clef, mostly rests.
- Vln. (Violin):** Treble clef, mostly rests. A *pp* dynamic marking and a hairpin are present in the final measure.
- Vc. (Viola):** Bass clef, playing a melodic line with slurs and a hairpin in the final measure.
- D.B. (Double Bass):** Bass clef, mostly rests.

It Could Have Been Love

75 79

Fl. *f*

B♭ Cl. *f*

Mrb. *mf*

Pno. *mf*

Jane

John *mf*

Vln. *f*

Vc. *f*

D.B.

Wait a mi-nute

Detailed description: This is a page of a musical score for the song 'It Could Have Been Love'. The page is numbered 114 and contains measures 75 through 79. The score is arranged for a full orchestra and vocalists. The instruments and their parts are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Jane (Vocalist), John (Vocalist), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). Measures 75-78 feature sustained notes for the Flute and B♭ Clarinet, and a rhythmic pattern for the Maracas and Piano. Measures 79-80 feature a melodic line for the Violin and Viola, and a vocal line for John. The vocal line includes the lyrics 'Wait a mi-nute'. Dynamics include *f* (forte) and *mf* (mezzo-forte).

It Could Have Been Love

115

80

The musical score is arranged in a vertical stack of staves. At the top are the Flute (Fl.) and B♭ Clarinet (B♭ Cl.) staves, both containing whole rests. Below these are the Maracas (Mrb.) and Piano (Pno.) staves, which feature a rhythmic accompaniment of eighth notes. The vocal parts for Jane and John are positioned next. Jane's staff contains whole rests, while John's staff has whole rests followed by a melodic line starting in the fourth measure, marked with a mezzo-forte (*mf*) dynamic. The lyrics "So it seems we knew each o - ther be -" are placed below John's staff. At the bottom are the Violin (Vln.), Viola (Vc.), and Double Bass (D.B.) staves, all containing whole rests.

So it seems we knew each o - ther be -

85

The musical score is arranged in a vertical stack of staves. At the top are the Flute (Fl.) and B♭ Clarinet (B♭ Cl.) staves, both containing whole rests. Below these are the Maracas (Mrb.) and Piano (Pno.) staves, which feature a rhythmic accompaniment of eighth notes. The vocal parts for Jane and John are positioned next. Jane's staff contains whole rests, while John's staff has a vocal line with lyrics: "fore we came here But what was our re - la - tion - ship were we friends or just". At the bottom are the Violin (Vln.), Viola (Vc.), and Double Bass (D.B.) staves, all containing whole rests.

It Could Have Been Love

117
90

91

The musical score is arranged in a vertical stack of staves. At the top are the Flute (Fl.) and B♭ Clarinet (B♭ Cl.) staves, both containing rests. Below these are the Maracas (Mrb.) and Piano (Pno.) staves, which play a rhythmic accompaniment of eighth notes. The vocal parts for Jane and John are positioned next. Jane's part begins with a rest, followed by a melodic line starting on a quarter rest, with lyrics: "I think we know more than we did, why are you keeping your". John's part consists of a single bass note (F#) on a whole rest, with the lyric "peers" written below. The bottom of the score includes staves for Violin (Vln.), Viola (Vc.), and Double Bass (D.B.), all containing rests. The dynamic marking *mf* is placed above Jane's first vocal note.

94

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

feel - ings hid - den a - way from your - self ___ like you're not real - ly here do I have to scream this

It Could Have Been Love

119
98

99 *meno mosso*

♩ = 126

Fl.

B♭ Cl.

Mrb.

Pno.

Jane
in your ear

John
mp
Could it be love? I am not sure, but you know love

Vln.

Vc.
mp

D.B.

Detailed description: This is a page of a musical score for the song 'It Could Have Been Love'. The page is numbered 119 at the top left, with a sub-number 98 below it. A rehearsal mark '99' is enclosed in a box, followed by the tempo marking 'meno mosso'. The tempo is also indicated as 126 beats per minute (♩ = 126). The score is arranged for a full orchestra and two vocalists. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal parts are for Jane and John. Jane's part begins with the lyrics 'in your ear'. John's part begins with the lyrics 'Could it be love? I am not sure, but you know love'. The piano part has a dynamic marking of 'mp' (mezzo-piano). The viola part also has a dynamic marking of 'mp'. The score consists of seven measures of music. The first measure contains the vocal entries and the piano accompaniment. The following five measures are primarily instrumental, with the vocalists holding their lines. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The strings play a simple harmonic accompaniment.

105

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

f

f

f

has an al - lure

It could have been love

It could have been love

It Could Have Been Love

121
110

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

it could have been love

it could have been love

Detailed description: This is a page of a musical score for the song 'It Could Have Been Love'. The page is numbered 121 at the top left, with a rehearsal mark 110 above the first measure. The score is arranged for a full band and two vocalists. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal parts are for Jane and John. The lyrics 'it could have been love' are written under the vocal lines. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines feature long, sweeping melodic phrases with ties across measures. The instrumental parts include a melodic line for the Bass Clarinet and a rhythmic line for the Double Bass.

It Could Have Been Love

115

Meno mosso

$\text{♩} = 126$

114

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

mp

it could have been love Beau - ti - ful love _____ won - der - ful love

it could have been love Beau - ti - ful love _____ won - der - ful love

It Could Have Been Love

123
120

rit.



mp

mp

Fl.

B♭ Cl.

Mrb.

Pno.

Jane

John

Vln.

Vc.

D.B.

— love o - pens a door

— love o - pens a door

Scene 5

JANE

My dream last night was horrifying.

JOHN

What happened?

JANE

Stay away from me, you monster.

JOHN

Just tell me what happened.

The Final Song

$\text{♩} = 80$

The musical score is arranged in a vertical stack of staves. At the top left, a tempo marking indicates a quarter note equals 80 beats per minute. The score is divided into two systems of four staves each. The first system includes the Flute, Clarinet in B \flat , Snare Drum, and Piano. The second system includes Jane, John, Violin, and Cello/Double Bass. The Flute and Clarinet parts begin with a fortissimo (*ff*) dynamic and transition to forte (*f*) in the second system. The Snare Drum part starts at mezzo-forte (*mf*). The Piano part enters in the second system with a forte (*f*) dynamic. The vocal parts for Jane and John are mostly silent, with Jane singing the word "You" in the final measure. The Violin and Double Bass parts also begin with fortissimo (*ff*) dynamics and transition to forte (*f*) in the second system. The Cello part begins with fortissimo (*ff*) dynamics and remains silent in the second system. The Flute, Clarinet, and Violin parts feature complex rhythmic patterns, including quintuplets in the second system. The Snare Drum part features a melodic line with a slur and a fermata over the first four measures. The Piano part features a melodic line with a slur and a fermata over the first four measures. The Violin and Double Bass parts feature a melodic line with a slur and a fermata over the first four measures. The Cello part features a melodic line with a slur and a fermata over the first four measures.

Flute
ff
f

Clarinet in B \flat
ff
f

Snare Drum
mf

Piano
f

Jane
f
You

John

Violin
ff
f

Cello
ff

Double Bass
ff

9

Fl. *pp* \curvearrowright *f* *f* 5 5

B♭ Cl. *pp* \curvearrowright *f* *f* 5 5

B. Dr. *mp*

Pno. *f* 5 5

Jane

John
This can-not be true How could I have killed you

Vln. *pp* \curvearrowright *f* *f* 5 5

Vc. *pp* \curvearrowright *f*

D.B.

You

18

Fl. *pp* *f* *pp* *f* *pp* *f* *pp*

B♭ Cl. *pp* *f* *pp* *f* *pp* *f*

B. Dr. *f*

Pno.

Jane

John
When I found out what you had down there I was so scared I thought I

Vln. *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. *pp* *f* *pp* *f* *pp*

D.B. *pp* *f* *pp* *f*

25

30

Fl.

B \flat Cl.

B. Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

f *pp* *f* *pp* *f* *f* *f* *f*

pp *f* *pp* *f* *pp* *f*

pp *f* *pp* *f* *pp*

must be gay what would my fa - ther say? I'm

5 5 5 5

31

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

sim.

5

To snare

sor - ry for - give me

34

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

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

To bass drum

How can I for - give the life I can - not live? You

sim.

39

Fl.

Musical staff for Flute (Fl.) in treble clef. It features a melodic line with eighth notes and quarter notes, including slurs and fingering numbers (5). The staff is divided into three measures.

B \flat Cl.

Musical staff for B-flat Clarinet (B \flat Cl.) in treble clef. It features a melodic line with eighth notes and quarter notes, including slurs and fingering numbers (5). The staff is divided into three measures.

B. Dr.

Musical staff for Bass Drum (B. Dr.) in bass clef. It features a simple rhythmic pattern with three measures, each containing a single note.

Pno.

Musical staff for Piano (Pno.) in treble clef. It features a melodic line with eighth notes and quarter notes, including slurs and fingering numbers (5). The staff is divided into three measures. The bass clef staff below it is empty.

Jane

Musical staff for Jane in treble clef. It features a vocal line with lyrics: "mur - dered me you strang - led me". The staff is divided into three measures.

John

Musical staff for John in bass clef. It is an empty staff.

sim.

Vln.

Musical staff for Violin (Vln.) in treble clef. It features a melodic line with eighth notes and quarter notes, including slurs and fingering numbers (5). The staff is divided into three measures.

Vc.

Musical staff for Viola (Vc.) in bass clef. It is an empty staff.

D.B.

Musical staff for Double Bass (D.B.) in bass clef. It is an empty staff.

42

Fl.

B♭ Cl.

B. Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

You killed me you killed

Detailed description: This page of a musical score, numbered 134, is titled "The Final Song". It features a multi-staff arrangement. At the top left, the number "42" is written above the first staff. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Drum (B. Dr.), Piano (Pno.), Jane, John, Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Flute, B♭ Clarinet, and Violin parts consist of sixteenth-note patterns with a "5" written below each measure. The Bass Drum part shows three measures with a single note and a long horizontal line above it. The Piano part has a treble clef staff with sixteenth-note patterns and a bass clef staff with a single note and a long horizontal line. Jane's vocal line is in treble clef with lyrics "You killed me you killed" under the notes. John's part is a bass clef staff with a single note and a long horizontal line. The Viola and Double Bass parts are bass clef staves with a single note and a long horizontal line.

45

Fl.

B♭ Cl.

B. Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

me My life cut

48

Fl.

B \flat Cl.

B. Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

5 5 5 5 5 5

5 5 5 5 5 5

5 5 5 5 5 5

5 5 5 5 5 5

short oh how it

5 5 5 5 5 5

5 5 5 5 5 5

5 5 5 5 5 5

The Final Song

58

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

f 5 5 5 5

f 5 5 5 5

f 5 5 5 5

say? You took my life a - way I hate you

f 5 5 5 5

f ————— *p*

f ————— *p*

63

Fl. *sim.*

B \flat Cl. *sim.*

S.Dr.

Pno. *sim.*

Jane

John

Vln. *sim.*

Vc.

D.B.

I hate you

For -

69

Fl. *pp* \longleftarrow *f*

B♭ Cl. *pp* \longleftarrow *f*

S.Dr.

Pno.

Jane *f*
Look what you did to me don't you see? What you took a - way I could be a-live to-day

John

Vln. *pp* \longleftarrow *f*

Vc. *pp* \longleftarrow *f*

D.B. *pp* \longleftarrow *f*

pp \longleftarrow *f*

Detailed description: This is a page of a musical score for 'The Final Song', page 141. The score is for measures 69-76. It features eight instrumental parts and two vocal parts. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Snare Drum (S.Dr.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal parts are for Jane and John. The Flute, B♭ Clarinet, Violin, and Viola parts have a dynamic marking of *pp* (pianissimo) at the start of measure 69, which then crescendos to *f* (forte) by measure 70. The Snare Drum part consists of a steady pattern of eighth notes. The Piano part is mostly silent, with some low notes in the bass clef. Jane's vocal line starts in measure 69 with a *f* dynamic and includes lyrics: 'Look what you did to me don't you see? What you took a - way I could be a-live to-day'. Her melody features a triplet in measure 74. John's vocal part is mostly silent. The Violin, Viola, and Double Bass parts have a dynamic marking of *pp* at the start of measure 69, which then crescendos to *f* by measure 70. The Viola part has a sharp sign (#) above the first note in measure 70.

77

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

mp

I'm sor - ry I'm sor - ry af - ter I killed you I was so di - straught I for -

Vln.

Vc.

mp

D.B.

86

Fl.

B♭ Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

p

so that's why you're here — I held you so

got I took my own life

99

95

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

f 3 3

f 5 5

mf

f

sf

dear yet you be-trayed me

f 3 3

f 5 5

Detailed description: This page of a musical score, numbered 144, is titled 'The Final Song'. It features a rehearsal mark '99' at the top. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B \flat Cl.), Saxophone (S.Dr.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal soloists are Jane and John. The score begins at measure 95. The Flute and Bass Clarinet parts have trills in measures 95-98. In measure 99, the Flute and Bass Clarinet play a triplet of eighth notes (G \flat , F \flat , E \flat) followed by another triplet (D \sharp , C \sharp , B \sharp), both marked *f*. The Saxophone plays a pair of eighth notes (G \flat , F \flat) marked *mf*. The Piano plays a chord of G \flat and F \flat in the right hand and a bass line in the left hand, marked *f*. Jane sings the lyrics 'dear yet you be-trayed me' in measure 99, marked *sf*. The Violin and Viola parts have trills in measures 95-98. In measure 99, the Violin and Viola play a triplet of eighth notes (G \flat , F \flat , E \flat) followed by another triplet (D \sharp , C \sharp , B \sharp), both marked *f*. The Viola also has a fifth fingering in the left hand. The Double Bass part is mostly rests.

107

Fl.

B \flat Cl.

S.Dr.

Pno.

Jane

John

Vln.

Vc.

D.B.

113

115

Fl. *f* 5 5 3 3

B♭ Cl. *f* 3 5 5

S.Dr. To vibraphone *p* Bow

Pno. *p*

Jane *p*
I had friends and fa-mi-ly

John

Vln. *f* 5 5 3

Vc. *f* 3 5 5

D.B.

Detailed description: This is a page of a musical score for 'The Final Song', page 147. The score is for a full orchestra and vocal soloists. It begins at measure 113 and ends at measure 115. The instruments listed are Flute (Fl.), Bass Clarinet (B♭ Cl.), Snare Drum (S.Dr.), Piano (Pno.), Jane, John, Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Flute and Bass Clarinet parts feature complex rhythmic patterns with triplets and quintuplets, marked with a forte (*f*) dynamic. The Snare Drum part has a 'To vibraphone' instruction and a 'Bow' instruction, with a piano (*p*) dynamic. The Piano part has a piano (*p*) dynamic. Jane has a vocal line with the lyrics 'I had friends and fa-mi-ly' starting in measure 115. The Violin and Viola parts also feature complex rhythmic patterns with triplets and quintuplets, marked with a forte (*f*) dynamic. The Double Bass part is mostly silent with some rests.

117

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

so much on the line I just wish I had a lit - tle more time ____ Time to

130

124

Fl.

B♭ Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

ap-pre-ci-ate the life that I loved be - fore you shoved me in - to death I had so

p

3

3

Detailed description: This is a page of a musical score for 'The Final Song', page 149, measures 124-130. The score is arranged in a system with ten staves. From top to bottom, the staves are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Jane (soprano), John (bass), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The key signature has one flat (Bb), and the time signature is 4/4. Measure 124 is marked at the top left. Measure 130 is marked in a box at the top right. The Flute and B♭ Clarinet parts have rests in measures 124-129, with a short phrase in measure 130. The Vibraphone part has a melodic line with a trill in measure 124 and a sustained note in measure 125. The Piano part has a complex accompaniment with chords and moving lines in both hands. Jane has a vocal line with lyrics: 'ap-pre-ci-ate the life that I loved be - fore you shoved me in - to death I had so'. There are triplets marked with '3' above the notes in measures 124 and 125. John has a bass line with rests. The Violin, Viola, and Double Bass parts have rests throughout the measures shown.

131

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

much life to live so much more to give yet you took that a - way

138 140

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

f

why can't I stay de - spair _____ this is not fair _____ how can I find

fp ∇ *f* *fp* ∇ *f* *fp* ∇ *f*

fp ∇ *f* *fp* ∇ *f* *fp* ∇ *f*

fp ∇ *f* *fp* ∇ *f* *fp* ∇ *f*

145

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

peace or a new lease on death my life my life is o - ver

f *fp* *f*

f *fp* *f*

f *fp* *f*

153

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

p

mf

mf

my death my death so point - less I felt the ma - gic

160

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

of love on - ly to be ripped a - way now should I stay and let my-self dis - solve?

167 170

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

Or should I go and try for a new life? What should I do? I know what is true

173

Fl.

B \flat Cl.

Vib.

Pno.

Jane

I want to live a - gain

John

mf

Be - fore you go for - give me for - give me

Vln.

Vc.

mf

D.B.

181 183

Fl.

B♭ Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mf

mf

There is no-thing to do I can - not for - give you you'll have to

please for - give me

188

Fl.

B \flat Cl.

Vib.

Pno.

Jane
for - give your - self

John
mp How can I for - give my - self *mf* when I killed you I

Vln.

Vc.
mp *mf*

D.B.

194 195

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp *mf* *mp* *mf*

you'll have to find a way un - less you want to stay and dis - solve

killed you

201

Fl.

B \flat Cl.

Vib.

Pno.

Jane

John

Vln.

Vc.

D.B.

mp

mf

and dis-solve The choice is yours I am at peace with my death

May-be I should dis-solve

rall.

209

Fl.

B \flat Cl.

mp

209

Vib.

209

Pno.

209

Jane

mp

Jane exits through door.

The choice is yours the choice is yours

John

mp

3

John thinks pensively.

What should I do should I fol-low you?

209

Vln.

Vc.

mp

mp

D.B.

Outro Music

♩ = 120

The musical score is arranged in a system with seven staves. The top two staves are for Flute and Clarinet in B \flat . The Flute part begins with a half note G4 (p), followed by a quarter rest, then a quarter note G4 (mp), and continues with a melodic line of eighth notes. The Clarinet in B \flat part has a half note G3 (p), followed by a quarter rest, and then a melodic line of eighth notes starting in the third measure. The Marimba part has a half note G3 (pp) in the first measure, followed by a quarter rest, and then a melodic line of eighth notes starting in the third measure. The Piano part is silent throughout. The Violin part has a half note G4 (mp) in the first measure, followed by a quarter rest, and then a melodic line of eighth notes starting in the third measure. The Cello part has a half note G3 (pp) in the first measure, followed by a quarter rest, and then a melodic line of eighth notes starting in the third measure. The Double Bass part is silent throughout.

Flute

Clarinet in B \flat

Marimba

Piano

Violin

Cello

Double Bass

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

6

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

mp

pp

Detailed description: This is a musical score for an 'Outro Music' section, page 163. The score is arranged in a system with seven staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Flute and B♭ Clarinet parts are active from the beginning (measure 6) to the end. The Maracas, Piano, and Viola parts are mostly silent, indicated by rests. The Violin part is silent until measure 4, where it begins with a melodic line marked *mp*. The Double Bass part is silent until measure 4, where it begins with a low, sustained line marked *pp*. The score is written in a single system with five measures per staff.

Fl. *mp*

B♭ Cl. *mp*

Mrb. *mp*

Pno.

Vln.

Vc.

D.B. *mp* *pp* *mp*

Detailed description: This is a musical score for an 'Outro Music' section, page 164. The score is arranged in a grand staff format with seven parts: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Flute part begins with a dynamic marking of *mp* and features a melodic line with eighth and sixteenth notes. The B♭ Clarinet part also starts at *mp* and plays a similar melodic line. The Maracas part provides a rhythmic accompaniment with a steady eighth-note pattern. The Piano part is silent throughout. The Violin part plays a melodic line that mirrors the Flute and Clarinet parts. The Viola part is silent. The Double Bass part plays a simple bass line with a dynamic marking of *mp* at the beginning, *pp* in the middle, and *mp* at the end. The score is marked with a *ff* dynamic at the beginning of the Flute part.

16

Fl.

B \flat Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

mp

pp

mp

21

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

p *mp*

26

Fl.

mf

B♭ Cl.

Mrb.

mf

Pno.

Vln.

mf

Vc.

D.B.

mf

The musical score for 'Outro Music' begins at measure 26. It is written for a full orchestra. The Flute part starts with a melodic line in the first measure, marked *mf*. The B♭ Clarinet part has a rhythmic accompaniment. The Maracas part has a rhythmic accompaniment, also marked *mf*. The Piano part has a rhythmic accompaniment. The Violin part has a melodic line, marked *mf*. The Viola part has a rhythmic accompaniment. The Double Bass part has a rhythmic accompaniment, marked *mf*.

31

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vc.

D.B.

Detailed description: This is a musical score for an ensemble. The score is divided into seven staves. The Flute (Fl.) staff begins at measure 31 with a melodic line of eighth notes. The B♭ Clarinet (B♭ Cl.) staff contains five whole rests. The Maracas (Mrb.) staff has a rhythmic pattern of eighth notes in the treble clef and whole rests in the bass clef. The Piano (Pno.) staff contains five whole rests in both staves. The Violin (Vln.) staff has a melodic line of eighth notes. The Viola (Vc.) staff contains five whole rests. The Double Bass (D.B.) staff has five half notes, each spanning two measures, with a slur underneath.

36

Fl.

B♭ Cl.

mf

Mrb.

Pno.

mf

Vln.

Vc.

D.B.

Detailed description: This musical score is for the 'Outro Music' section, starting at measure 36. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Maracas (Mrb.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Flute and B♭ Clarinet parts are marked with a mezzo-forte (*mf*) dynamic. The Piano part also begins with a mezzo-forte (*mf*) dynamic. The Maracas part consists of a steady rhythmic pattern. The Violin and Viola parts play a melodic line with eighth notes. The Double Bass part provides a harmonic foundation with a mix of eighth and quarter notes.

Scene 5

JOHN

Should I stay and let myself dissolve? Or should I go and live a new life? Do I deserve to live again?

At this point the actor playing JOHN makes a decision about whether to stay or go. If they stay, they should sit and think pensively. If they go, they should exit through the door onstage.

CURRICULUM VITAE

Emery Miles Tackett

Education:

- 2021-2023 Master's in Music Composition; University of Louisville, Louisville
KY (in progress, expected graduation Fall 2023)
- 2017-2021 Bachelor's in Music Composition, Cum Laude; Ball State
University,

Muncie, IN
- 2013-2017 Academic Honors Degree; Clarksville High School, Clarksville, IN

Public Performances/Workshops/Commissions:

- 11/11/22 *4evermore* for String Trio performed by Amorsima Trio
- 10/30/21 *we are bound by rules we cannot see* for Tenor Saxophone and
Guitar. Performed by Erin Rogers and Jay Sorce of Hypercube as
part of the CubeLab workshop
- 08/26/21 Co-taught a high school level composition course at the Youth
Performing Arts School in Louisville, KY. This was a 10 week
course which took place during the Fall semester of 2021 and the
Spring semester of 2022. This course was co-taught with composer
Isaac Smith and supervised by Dr. Matilda Ertz
- 11/12/2020 *Waves of Silver Waves*, fixed media. Performed on EM|Two with
live 8-channel diffusion

- 11/04/2020 *Behind a Lonely Cloud* for small ensemble. Performed on the New Music Ensemble spring concert
- 11/19/2019 *Kingslayer* for String Quintet. Sightedread by critically acclaimed string quintet Sybarite5
- 09/08/2019 *Approaching Nothing*, fixed media. Performed on EM|One, Ball State's electronic music concert series
- 04/22/2019 *My Eyes Moved to the Branches Outside the Window* for small ensemble. Performed on the Ball State New Music Ensemble Spring Concert
- 08/27/2018 Received a commission to produce music for Undertaking: the Podcast. This was an ongoing project from 08/27/18 - 04/23/22
- 11/15/2017 *So Long to Solitude* for Piano and Alto Sax. Ball State Student Composers Forum

Group/Ensemble Involvement:

- | | |
|-------------------------|--|
| Fall 2021 - Spring 2022 | University of Louisville Technology Ensemble |
| Fall 2021 - Spring 2022 | University of Louisville New Music Ensemble |
| Fall 2020 - Spring 2021 | Ball State Electroacoustic Ensemble member |
| Fall 2020 - Spring 2021 | Student Advisory Committee member |
| Fall 2019 - Spring 2021 | Ball State SCI Student Chapter President |
| Fall 2019 - Spring 2020 | Ball State Chamber Choir member |
| Fall 2018 - Spring 2021 | Ball State New Music Ensemble member |
| Fall 2017 - Spring 2019 | Ball State Concert Choir member |

Employment:

Fall 2020 - Spring 2021 Music Theory and History Tutor, Ball State Learning
Center

Summer 2017, 2018 Busser, Derby Dinner Playhouse

Private study:

Amelia Kaplan

Daniel Swilley

Eleanor Trawick

Chin Ting Chan

Marc Satterwhite

Allison Ogden

Additional Studies:

Chris Arrell

Pang Chun-ting

Erin Rogers

Katherine Balch

New Music Performance Experience:

With the Ball State New Music Ensemble:

11/04/2020	Jackson Roush, <i>On Right Bird Left</i> (premiere) (alto sax)
11/25/2019	Missy Mazoli, <i>Set That on Fire</i> (piano)
04/22/2019	Emery Miles, <i>My Eyes Moved to the Branches</i> <i>Outside the Window</i> (premiere) (alto sax)
03/14/2019	Erin Rogers, <i>Gorilla</i> (tenor sax)
12/06/2018	Andrew Norman, <i>Frank's House</i> (piano)

Solo:

10/16/2020	Free Improv, Ball State General Recital Hour (piano)
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Additional Skills:

Soundpainting

Max/MSP

Ableton Live

Free improvisation

Academic Writing

Instrumental performance:

Piano, saxophone, voice, synthesizer, electronics

Works List:

The Perpetual Hell of Your Own Undoing (2023), for Flute, Clarinet, Percussion, Piano, Soprano, Baritone, Violin, Cello, Double Bass

4evermore (2022), for String Trio

Gained in Translation (2022), for flexible ensemble

we are bound by rules we cannot see (2021), for Tenor Saxophone and Guitar

Shuttering Flimmers (2021) for Alto Sax

Waves of Silver Waves (2020), stereo fixed media

Behind a Lonely Cloud (2020), for Oboe, Piano, Violin, Double Bass

Shortness of Breath (2020), for Trumpet

Kingslayer (2019), for String Quintet

Ideation 1 (2019), for Piano

Approaching Nothing (2019), stereo fixed media

My Eyes Moved to the Branches Outside my Window (2019) for Clarinet, Alto Sax, Violin, Viola, and Piano

Sandburg Songs (2018-2019) for Soprano Voice and Piano

Human Sound Machine (2017) for Voice and Body Percussion

Three Short Inventions (2017) for Piano

Five Miniatures (2017) for Piano

Wind in the Grass (2017) for Alto Sax

Stranger at the Door (2017) for Piano

Rhythmica (2017) for Piano

So Long to Solitude (2016) for Alto Sax and Piano