

Manhattan in Charcoal

chamber opera

Music: Gene Pritsker
Libretto & Poetry: Jacob Miller
2014

PART III

♩. - 100

(♩=♩)

Musical score for Part III of 'Manhattan in Charcoal'. The score is written for a chamber orchestra and vocal soloists. The tempo is marked '♩. - 100' and the time signature is 12/8. The key signature has one flat (Bb). The score includes parts for Flute, Oboe, Clarinet (Bb), Bassoon, Trumpet (Bb), Trombone, Percussion (drum set), Piano, Electronics (pre recorded), Narrator, Beatrice (Soprano), Artist (baritone), Chorus (Soprano, Alto, Tenor, Bass), Violin 1, Violin 2, Viola, Cello, and Bass. Dynamics include *f*, *mp*, and *mf*. The score is divided into four measures, with the final measure ending with a double bar line and a 2/4 time signature.

(♩=♩)

Fl.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

(♩=♩)

This page contains a musical score for measures 1 through 12. The score is organized into systems for various instruments and voices. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric guitar (Electr.), Narrator (Narr.), Beatrice, Artist, Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bs.), Violin I (VI.1), Violin II (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The music is written in 3/4 time with a key signature of one flat (B-flat). The dynamic marking *f* (forte) is used throughout. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The percussion part features a complex rhythmic pattern with cross-sticks and snare drum. The string parts provide a harmonic and rhythmic foundation. The vocal parts (Beatrice, Artist, and the Chorus) are currently silent in these measures.

14 (♩=♩)

This page contains the musical score for measures 14 through 17 of a symphony. The score is written for a variety of instruments and voices, including woodwinds, brass, percussion, piano, strings, and vocal soloists. The key signature is one sharp (F#) and the time signature is 12/8. The tempo marking is (♩=♩). The score is divided into four measures. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone) and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) all have parts in measures 14-17. The piano part has a prominent eighth-note passage in measure 15, marked with a forte (f) dynamic and a slur. The percussion part has a rhythmic pattern throughout. The vocal soloists (Soprano, Alto, Tenor, Bass) have rests in all measures. The electric guitar and narrator parts are also present but have rests. The dynamic markings include forte (f) and piano (pizz). The score is presented in a standard musical notation format with staves for each instrument and voice part.

(♩=♩)

This musical score page includes the following parts:

- Flt.**: Flute part, mostly rests.
- Ob.**: Oboe part, starting with a *f* dynamic in the fourth measure.
- Cl.**: Clarinet part, starting with a *f* dynamic in the first measure.
- Bsn.**: Bassoon part, starting with a *f* dynamic in the fourth measure.
- Trp.**: Trumpet part, starting with a *f* dynamic in the first measure.
- Trb.**: Trombone part, mostly rests.
- Perc.**: Percussion part, featuring a complex rhythmic pattern with various accents and dynamics.
- Pf.**: Piano part, starting with a *f* dynamic in the fourth measure.
- Electr.**: Electric guitar part, mostly rests.
- Narr.**: Narrator part, mostly rests.
- Beatrice**: Vocal part for Beatrice, mostly rests.
- Artist**: Vocal part for Artist, mostly rests.
- Sop.**: Soprano vocal part, mostly rests.
- Alt.**: Alto vocal part, mostly rests.
- Chr.**: Chorus vocal part, including Tenor and Bass staves, mostly rests.
- VI.1**: Violin I part, starting with a *f* dynamic in the first measure.
- VI.2**: Violin II part, starting with a *f* dynamic in the first measure.
- Va.**: Viola part, starting with a *f* dynamic in the first measure.
- Vc.**: Violoncello part, starting with a *f* dynamic in the first measure.
- C.B.**: Contrabasso part, starting with a *f* dynamic in the first measure.

(♩=♩)

This page of a musical score, numbered 23, features a variety of instruments. The score is written in 12/8 time and includes a tempo marking of (♩=♩). The instruments and their parts are as follows:

- Flt.:** Flute part, starting with a rest and then playing a melodic line.
- Ob.:** Oboe part, playing a melodic line.
- Cl.:** Clarinet part, playing a melodic line.
- Bsn.:** Bassoon part, playing a melodic line.
- Trp.:** Trumpet part, playing a melodic line.
- Trb.:** Trombone part, playing a melodic line.
- Perc.:** Percussion part, featuring a complex rhythmic pattern with various symbols.
- Pf.:** Piano part, featuring a melodic line in the right hand and a bass line in the left hand.
- Electr.:** Electric guitar part, which is mostly silent.
- Narr.:** Narrator part, which is mostly silent.
- Beatrice:** Vocal part for Beatrice, which is mostly silent.
- Artist:** Vocal part for Artist, which is mostly silent.
- Sop.:** Soprano vocal part, which is mostly silent.
- Alt.:** Alto vocal part, which is mostly silent.
- Chr.:** Chorus vocal part, which is mostly silent.
- Ten.:** Tenor vocal part, which is mostly silent.
- Bs.:** Bass vocal part, which is mostly silent.
- VI. 1:** Violin I part, playing a melodic line with a *Pizz* (pizzicato) marking and a dynamic of *f*.
- VI. 2:** Violin II part, playing a melodic line with a *Pizz* marking and a dynamic of *f*.
- Va.:** Viola part, playing a melodic line with a *Pizz* marking and a dynamic of *f*.
- Vc.:** Violoncello part, playing a melodic line.
- C.B.:** Contrabass part, playing a melodic line.

This musical score page, numbered 27, contains 18 staves. The instruments and voices are listed on the left side of the page: Flt., Ob., Cl., Bsn., Trp., Trb., Perc., Pf., Electr., Narr., Beatrice, Artist, Sop., Alt., Chr., Ten., Bs., VI.1, VI.2, Va., Vc., and C.B. The score is written in common time (C) and features a variety of musical notations, including rests, eighth and sixteenth notes, and dynamic markings. The Percussion staff includes 'x' marks above notes, indicating specific percussion sounds. The strings (VI.1, VI.2, Va., Vc., C.B.) have a more active role, with VI.1 and VI.2 mirroring the woodwind parts. The vocal parts (Sop., Alt., Chr., Ten., Bs.) and the character parts (Beatrice, Artist, Narr.) are currently silent, indicated by whole rests. The overall texture is primarily instrumental, with woodwinds and strings providing the main melodic and harmonic content.

31 (♩=♩)

(♩=♩)

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

This musical score page, numbered 35, contains the following parts and staves:

- Flt.**: Flute part, starting with a rest and a melodic phrase in the second measure.
- Ob.**: Oboe part, playing a rhythmic eighth-note pattern.
- Cl.**: Clarinet part, mostly resting with a melodic phrase in the fourth measure.
- Bsn.**: Bassoon part, resting throughout.
- Trp.**: Trumpet part, playing a melodic line.
- Trb.**: Trombone part, playing a rhythmic eighth-note pattern.
- Perc.**: Percussion part, featuring a complex rhythmic pattern with accents.
- Pf.**: Piano part, consisting of two staves (treble and bass clef), both resting.
- Electr.**: Electric guitar part, resting.
- Narr.**: Narrator part, resting.
- Beatrice**: Vocal part for Beatrice, resting.
- Artist**: Vocal part for Artist, resting.
- Sop.**: Soprano vocal part, resting.
- Alt.**: Alto vocal part, resting.
- Chr.**: Chorus part, including:
 - Ten.**: Tenor vocal part, resting.
 - Bs.**: Bass vocal part, resting.
- VI.1**: Violin I part, playing a melodic line.
- VI.2**: Violin II part, playing a rhythmic eighth-note pattern.
- Va.**: Viola part, playing a melodic line.
- Vc.**: Violoncello part, playing a rhythmic eighth-note pattern.
- C.B.**: Contrabass part, playing a rhythmic eighth-note pattern.

rit. $\text{♩} = 80$

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

(♩=♩)

(♩=♩)

(♩=♩)

(♩=♩)

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

mf

f

Please, dear, let it be a pre - tty land - scape that will fit neat - ly ov - er a couch

(♩=♩)

(♩=♩)

(♩=♩)

Flt. -

Ob. -

Cl. *mf*

Bsn. *mf*

Trp. -

Trb. -

Perc.

Pf.

Electr. -

Narr. -

Beatrice -

Artist -

Sop. *f*
let it be a neu - tral mon - o - tone work

Alt. *f*
oh please if it must be ab - stract let it be a neu - tral mon - o - tone work

Chr. *f*
oh please if it must be ab - stract

Ten. *f*
oh please if it must be ab - stract

Bs. -

VI.1 -

VI.2 -

Va. *mf*

Vc. *arco*

C.B. *mf* *Pizz* *f*

(♩=♩)

(♩=♩)

(♩=♩)

Flt.
 Ob.
 Cl.
 Bsn.
 Trp.
 Trb.
 Perc.
 Pf.
 Electr.
 Narr.
 Beatrice
 Artist
 Sop.
 Alt.
 Chr.
 Ten.
 Bs.
 Vl. 1
 Vl. 2
 Va.
 Vc.
 C.B.

Musical score for page 59, featuring various instruments and vocal parts. The score is divided into measures by vertical bar lines. Time signatures change from 9/8 to 2/4 and back to 9/8. Dynamic markings such as *f* (forte) are present. The vocal parts (Sop., Alt., Chr., Ten., Bs.) contain lyrics. The Percussion part features a complex rhythmic pattern with 'x' marks. The Piano part (Pf.) has a steady accompaniment. The strings (Vl. 1, Vl. 2, Va., Vc., C.B.) provide harmonic support.

Lyrics for Soprano:
 don't go so pri-mi-tive — you'll — scare a

Lyrics for Alto:
 Please, if — you must tex-ture the can-vas with a pa-llette knife a

65 (♩=♩) (♩=♩) (♩=♩) (♩=♩)

Flt. (♩=♩)

Ob. (♩=♩) *mf*

Cl. (♩=♩) *mf*

Bsn. (♩=♩) *mp*

Trp. (♩=♩) *mp*

Trb. (♩=♩)

Perc. (♩=♩)

Pf. (♩=♩)

Electr. (♩=♩)

Narr. (♩=♩)

Beatrice (♩=♩)

Artist (♩=♩)

Sop. (♩=♩) way bu - yers. you'll _____ scare a - way the buy - - - ers.

Alt. (♩=♩) way bu - yers. you'll _____ scare a - way the buy - - - ers. *f* What - ev - er you do

Ten. (♩=♩) way bu - yers. you'll _____ scare a - way the buy - - - ers. *f* What - ev - er you do

Bs. (♩=♩)

VI.1 (♩=♩) *mp* *mf* Pizz

VI.2 (♩=♩) *mp* *mf* Pizz

Va. (♩=♩) *mf* Pizz

Vc. (♩=♩)

C.B. (♩=♩)

(♩.=♩)

(♩.=♩)

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

mf *f* *p sub.*
new and di-ffere-nt.

mf *f* *p sub.*
dread-fully new and di-ffere-nt.

mf *f* *p sub.*
don't try find-ing your self or do-ing a-ny thing too dread-fully and di-ffere-nt.

f *f* *p sub.*
don't try find-ing your self and di-ffere-nt. Just give me some -

f *p sub.*

f *pizz.*

(♩=♩) (♩=♩) (♩=♩)

Flt. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Trp.

Trb. *mf*

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop. *f* would be love ly.

Alt. *f* Oh some-thing that will sell *f* would be love ly.

Chr. *f* wold be love - ly.

Ten.

Bs. thing that will sell.

Arco

VI.1 *mf*

VI.2 *mf*

Va. *mf*

Vc.

C.B.

(♩=♩)

(♩=♩)

(♩=♩)

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

mf

f

f

such a re - fresh - ing change such a re - fresh - ing change you've

such a re - fresh - ing change such a re - fresh - ing change

(♩=♩)

(♩=♩)

(♩=♩)

Flt. *f*

Ob.

Cl. *f*

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.
no i - de - a how fick - le buy - - ers can be. how fick - le buy - ers can be. Put

Alt.
Put

Chr.

Ten.

Bs.

Vi. 1 *f* Pizz *f*

Vi. 2 *f* Pizz *f*

Va. *f* Pizz *f*

Vc.

C.B.

102 (♩=♩)

Flt. *mp* *f*

Ob. *mp* *f*

Cl.

Bsn.

Trp. *mp*

Trb. *mp*

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.
— your self in my shoes, —

Alt.
— your self in my shoes, —

Chr.
Ten. *f*
I need works that will sell. Oh, yes, that's it —

Bs. *f*
I need works that will sell. Oh, yes, that's it —

VI.1 Arco *mf*

VI.2 Arco *mf*

Va. Arco *mf*

Vc.

C.B.

Flt. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop. *f* *p*sub. something that will sell.

Alt. *f* *p*sub. something that will sell.

Chr. *f* *p*sub. *mf* *f*

Ten. ex-ac-tly — just give me something that will sell. just give me some thing that will sell. That's a good boy, good art - ist, nice art -

Bs. ex-ac-tly — just give me sell. just give me some-thing that will sell. boy, — good — art - ist, — nice art -

VI.1

VI.2

Va.

Vc.

C.B.

120

(♩=♩)

(♩=♩)

(♩=♩)

(♩=♩)

(♩=♩)

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

pre - cious ae - sthe - tics go to hell and just get me what will sell.

pre - cious ae - sthe - tics go to hell and just get me what will sell.

ist please let your go to hell get me sell sell.

ist please let your go to hell get me sell sell.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

p

p

cup mute

Cymbals (various sizes)
with bow randomly throughout

Last thing they wanted was a work on paper,
an urban study in charcoal, but that was all he could
afford to work in by then and, anyway, he rationalized
what he longed for was something uncomplicated— simplicity rendering every street into one

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

without forgetting or forgiving a single shadow, simplicity as chewable as the syllables uttered in a poem,
simplicity as stark as our city itself.

mp

When I —

p

p

p

f

*p*sub.

f

Flt. *pp* *fltr.*

Ob. *ppp* *p*

Cl. *pp*

Bsn. *p* timbre trill

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist *mf*
 start-ted to draw Man-hat-tan in char-coal, it was win-ter and in the ear-li-est sket-ches, brown-stones shrugged in peb-bles of gray

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *mp*

VI.2 *mp*

Va. *mp*

Vc. *mp*

C.B. *p*

Detailed description of the musical score: This page contains a full orchestral score for measures 153-158. The instruments listed on the left are Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric (Electr.), Narrator (Narr.), Beatrice, Artist (with lyrics), Soprano (Sop.), Alto (Alt.), Chorus (Chr.), Tenor (Ten.), Bass (Bs.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The score includes various musical notations such as dynamics (pp, ppp, p, mf), articulation (accents, slurs), and performance instructions (fltr., timbre trill). The Artist part includes the lyrics: "start-ted to draw Man-hat-tan in char-coal, it was win-ter and in the ear-li-est sket-ches, brown-stones shrugged in peb-bles of gray".

Flt.

Ob. *timbre trill*

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist
f
 snow, crust - ing at corn - iced should - ers. Snow drifts pre - sen - ted in - stant sculp - tures. Out - side the wind was wheez - ing, lungs con - strict - ing. The

Sop.

Alt.

Chr.

Ten.

Bs.

Vi. 1 *mf*

Vi. 2 *mf*

Va. *mf*

Vc. *mf*

C.B. *mp*

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

p

cup mute

p

p

p

mf

mp

mp

mp

mp

voice was look-ing for a hole to crawl in - to. When I — walked through the vill - age, I longed for sim - pli - ci - ty, some - thing to

Flt. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Trp.

Trb.

Perc. *vibraphone pp*

Pf. *mp*

Electr.

Narr.

Beatrice

Artist *f*
 clear my head. Mean-time, my teeth chat-ter-ing kept time with my click-ing feet I might as well have been a nine-teenth cen-tu-ry con-sump-tive,

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *mf*

VI.2 *mf*

Va. *mf*

Vc. *mf*

C.B. *mp* *mf*

Detailed description of the musical score: This page contains a full orchestral score for page 180. The instruments listed on the left are Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.) with a vibraphone, Piano (Pf.), Electric guitar (Electr.), Narrator (Narr.), Beatrice, Artist, Soprano (Sop.), Alto (Alt.), Chorus (Chr.) with Tenor (Ten.) and Bass (Bs.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.). The score is written in 2/4 time. The key signature has one sharp (F#). The vocal line for the Artist is in the bass clef and includes the lyrics: "clear my head. Mean-time, my teeth chat-ter-ing kept time with my click-ing feet I might as well have been a nine-teenth cen-tu-ry con-sump-tive,". The lyrics are aligned with the notes. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte). There are various musical notations such as slurs, accents, and triplets. The percussion part includes a vibraphone part with a *pp* dynamic. The piano part features a complex triplet figure in the right hand and a simpler accompaniment in the left hand. The string parts (VI.1, VI.2, Va., Vc., C.B.) play a sustained, moving line with a *mf* dynamic. The woodwinds (Flt., Ob., Cl., Bsn.) play a melodic line with a *pp* dynamic. The brass (Trp., Trb.) and electric guitar (Electr.) parts are mostly silent or have minimal activity. The narrator (Narr.) and Beatrice parts are also silent. The vocal parts (Sop., Alt., Chr., Ten., Bs.) are silent.

Flt. *timbre trill* *p*

Ob. *timbre trill* *p*

Cl. *timbre trill* *p*

Bsn. *timbre trill* *p*

Trp.

Trb.

Perc. *p*

Pf. *mf*

Electr.

Narr.

Beatrice

Artist
no doubt art cri-tics would love that; art-ists al-ways fare bett-er ___ with a-no-ther cen-tu-ries edge.

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *mf*

VI.2 *mf*

Va. *mf*

Vc. *mf*

C.B. *mf*

Flt.
 Ob.
 Cl.
 Bsn.
 Trp.
 Trb.
 Perc.
 Pf.
 Electr.
 Narr.
 Beatrice
 Artist
 Sop.
 Alt.
 Chr.
 Ten.
 Bs.
 Vl. 1
 Vl. 2
 Va.
 Vc.
 C.B.

mf
f
p
pp
mp
p

I knew what Beatrice wanted the ex-hi-la-ra-tion of a first Love, to be in-ex-pli-ca-bly young,

Flt. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Trp. *mp*

Trb. *mp*

Perc. *mp* *p*

Pf.

Electr.

Narr.

Beatrice

Artist

— a-mor-ous and a-mazed all ov - - - er. But in storm's scribbl-ed sketch, all I___ could of - fer her was my___draw -

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *mf*

VI.2 *mf* *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

C.B. *mf* *mp*

Flt. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p*

Trp.

Trb. *p*

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist
ing, my scratch-es at the ci - ty we both knew so well. all I could off - er her was my draw-ing, my scrat-ches of the ci-ty we

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *mp* *p*
sul pont.

VI.2 *pp*

Va. *p*

Vc. *p*

C.B. *p*

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI. 1

VI. 2

Va.

Vc.

C.B.

This page contains a musical score for page 229, featuring a variety of instruments and vocal parts. The score is organized into systems, with each instrument or voice part on its own staff. The instruments listed are Flute (Flt.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Electric guitar (Electr.), Narrator (Narr.), Beatrice, Artist, Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bs.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va.), Violoncello (Vc.), and Contrabass (C.B.).

The score includes various musical notations such as rests, notes, and dynamic markings. A dynamic marking of *f* (forte) is present in the Percussion part. The word "drum set" is written above the Percussion staff. The word "Arco" is written above the Violoncello staff. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C).

Flt. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Trp. *f* mute off

Trb. *f* mute off

Perc. *mpsub.*

Pf.

Electr.

Narr.

Beatrice

Artist *mf*
Thank you one and all. There are

Sop.

Alt.

Chr.

Ten.

Bs.

Vi. 1 *p* Arco

Vi. 2 *p* Arco

Va. *p* Arco

Vc. *mp*

C.B. *mp*

Flt. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Trp. *p*

Trb.

Perc.

Pf. *p*

Electr.

Narr.

Beatrice

Artist

no words..

Sop. *mp*

Why — yes there are al - ways words.

Alt. *mp*

Why — yes there are al - ways words.

Chr. *f*

Ten. As a crit - ic here to re - view your o - pen - ing, I've a

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

Flt. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Trp. *mp*

Trb. *mp*

Perc. *mp*

Pf. *mp*

Electr.

Narr.

Beatrice

Artist

Sop. *f*
The tor - tured ex - tre - mis con - tained

Alt. *f*
The tor - tured ex - tre - mis con - tained

Chr.

Ten.
few that come to mind:

Bs.

Vl. 1 *mf* *mp*

Vl. 2 *mf* *mp*

Va. *mf* *mp*

Vc. *mp*

C.B. *mf*

Flt.

Ob.

Cl.

Bsn. *mp*

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.
in the pro - found ten - sion of each line re - flects on the ve - ry con - tent this work is con - si - der - ing, name - ly,

Chr.
in the pro - found ten - sion of each line re - flects on the ve - ry con - tent this work is con - si - der - ing, name - ly,

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

Flt. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Trp.

Trb. *p* cup mute

Perc.

Pf. *mp*

Electr.

Narr.

Beatrice

Artist *f*
But I was - n't think - ing an - y of that. It's just the way

Sop.
the tense and tor - tured ci - ty of New York.

Alt.
the tense and tor - tured ci - ty of New York.

Chr.
f
of New York.

Ten. *f*
of New York.

Bs. *f*
of New York.

VI.1

VI.2

Va.

Vc.

C.B.

Flt. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Trp. cup mute *p*

Trb. *mf*

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist
I — draw. It's just the way its raw just like Man-ha-ttan per-haps ex-

Sop.

Alt.

Chr.

Ten. *f*
What's that you're say-ing? What?

Bs. *f*
What's that you're say-ing? What?

VI.1

VI.2

Va.

Vc.

C.B. *mf* Arco

Flt. *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Trp.

Trb. *f*

Perc. *p* *f*

Pf.

Electr.

Narr.

Beatrice

Artist
posed and raw, but _____ you know how to put it best.

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1 *f*

VI.2 *f*

Va. *f*

Vc. *f*

C.B. *f* Pizz

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

Vi. 1

Vi. 2

Va.

Vc.

C.B.

mf

mf

mf

mf

Arco


mf

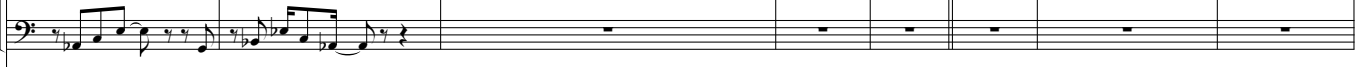
Flt. 

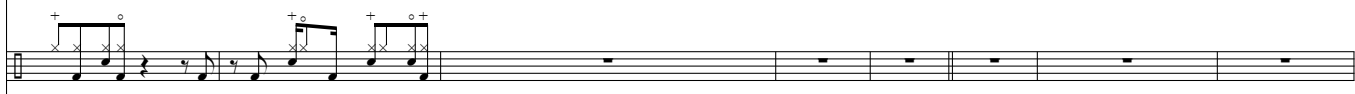
Ob. 

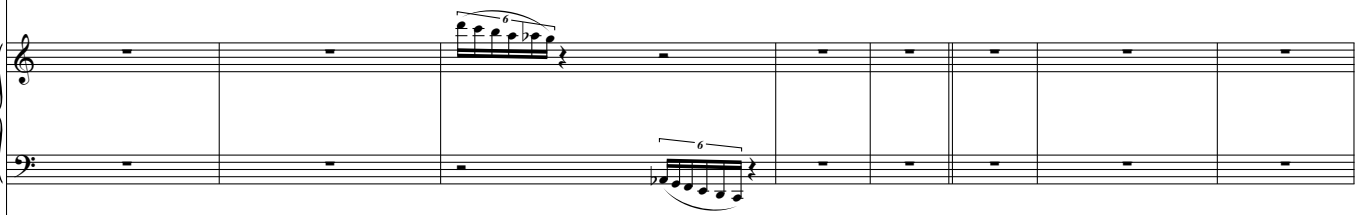
Cl. 

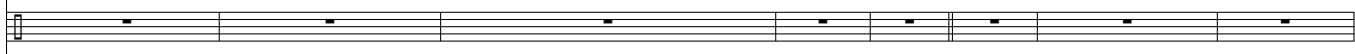
Bsn. 

Trp. 

Trb. 

Perc. 

Pf. 

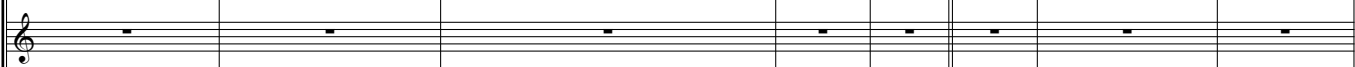
Electr. 

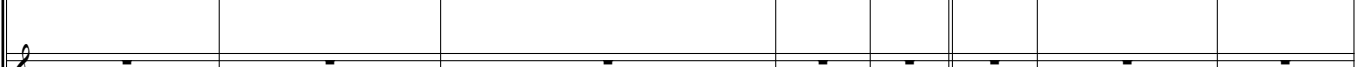
Narr. 

Beatrice 

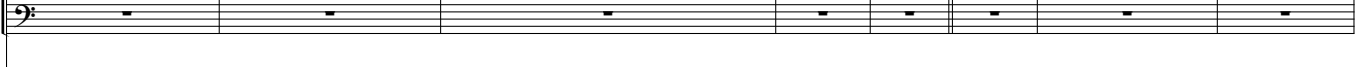
Artist 

Sop. 


Alt. 

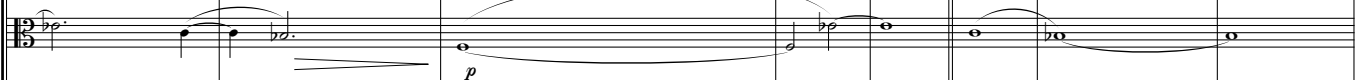
Chr. 

Ten. 

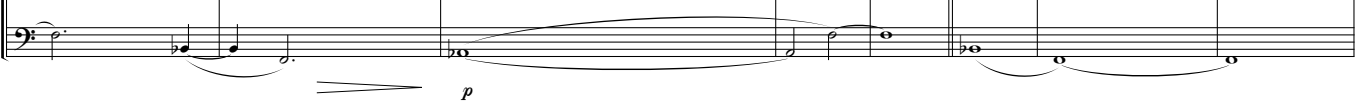
Bs. 

VI.1 

VI.2 

Va. 

Vc. 

C.B. 

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

arm, whis-pers in his ear and gi-ggles, as if some-thing bri-lli-ant has just passed bet-ween them, it's plain as day she wants to

Flt. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Trp. *pp*

Trb. *pp*

Perc.

Pf.

Electr.

Narr.

Beatrice *mf* *f*
Play. _____ And now, when he sees me see-ing them, the way he off-ers his shoul-der drop, limp and sour lip twist smile, _____ mut-ters to the

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.

Flt.

Ob.

Cl.

Bsn.

Trp.

Trb.

Perc.

Pf.

Electr.

Narr.

Beatrice

girl, and then she re-moves her hand from his arm, pulls back her shoul-ders puffs up her chest in per-fect ba-ttle po-sture.

Spoken: I know what she's about at a glance. I don't need to see anymore.

Artist

Sop.

Alt.

Chr.

Ten.

Bs.

VI.1

VI.2

Va.

Vc.

C.B.