

Score

The Protest: Year 2199

(A dimly-lit warehouse with large stacks of boxes in various places. A thin ray of sunshine pierces the dirty window from the second floor. In the distance, we hear violent clashes as people SCREAM, GUNFIRE RINGS OUT and police SIRENS blare. Hurried footsteps increase as LISA, JJ and KATE dart inside. All three are in their mid-twenties. Lisa closes the door quietly. JJ and Kate stop and survey the room while catching their breath. Breathing heavily, Lisa inspects her area of the warehouse.)

Music and Libretto by
Malcolm J. Solomon

♩ = ca. 200

The score is written for a large ensemble. It includes parts for Flute, Horn in F 1, Horn in F 2, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, Trombone 2, Timpani, Percussion (Suspended Cymbal L.V.), Harp, and vocalists Lisa, Kate, JJ, Young Woman, and four Policemen. The instrumental parts include strings (Violin I, Violin II, Viola, Violoncello, Double Bass) and woodwinds. The score features dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *gliss.* (glissando) and *3* (triplets). The tempo is marked as *♩ = ca. 200*. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

10

Fl. *f* *ff*

Hn. 1 *gliss.*

Hn. 2 *mf*

B> Tpt. 1 *mf* *f*

B> Tpt. 2 *f* *p* *f* *p* *f* *p* *f*

Tbn. 1 *gliss.*

Tbn. 2 *mf*

Timp. *ff*

Perc. Bass Drum *ff*

Hp. *p* *f* *gliss.* *f* *gliss.* *p* *f* *gliss.* *p* *f* *gliss.* *p* *f* *gliss.* *ff*

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *f* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

This page contains a musical score for measures 19 through 24. The score is arranged in a standard orchestral format with vocal soloists. The instruments and parts included are:

- Flute (Fl.):** Measures 19-24, dynamics *f* and *ff*.
- Horn 1 (Hn. 1) and Horn 2 (Hn. 2):** Measures 19-24, dynamics *f* and *ff*, includes *gliss.* markings.
- Trumpet 1 (B+ Tpt. 1) and Trumpet 2 (B+ Tpt. 2):** Measures 19-24, dynamics *f* and *ff*, includes triplets and *gliss.* markings.
- Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2):** Measures 19-24, dynamics *f* and *ff*, includes *gliss.* markings.
- Timpani (Timp.):** Measures 19-24, dynamics *f*, *ff*, and *p*.
- Drum (Perc.):** Measures 19-24, dynamics *f* and *ff*.
- Harp (Hp.):** Measures 19-24, dynamics *p*, *f*, and *ff*, includes *gliss.* markings.
- Vocal Soloists:** Lisa, Kate, JJ, and Y Woman, all have rests in measures 19-24.
- Piano (P. 1-4):** Piano 1 (P. 1) and Piano 2 (P. 2) have rests; Piano 3 (P. 3) and Piano 4 (P. 4) have rests.
- Violin (Vln. I, II) and Viola (Vla.):** Measures 19-24, dynamics *f* and *ff*.
- Violoncello (Vc.) and Double Bass (D.B.):** Measures 19-24, dynamics *f* and *ff*.

The score features various musical notations including dynamics (*f*, *ff*, *p*), glissandos (*gliss.*), triplets, and rests. The key signature is B-flat major and the time signature is 4/4.

A $\text{♩} = 90$

Fl. *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate *mf*
They're shoot-ing at us. — They're shoot-ing at us. — some-bod-y's try-ing to kill us, kill the pro-test-ers —

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *A* $\text{♩} = 90$

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *p* *mf*

This page contains a musical score for measures 43 through 52. The score is arranged in a standard orchestral format with vocal soloists. The instruments and parts are as follows:

- Flute (Fl.):** Measures 43-44 are marked *mf*. Measures 45-46 are marked *mf*. Measure 47 has a **B** rehearsal mark.
- Horn 1 (Hn. 1) and Horn 2 (Hn. 2):** Measure 47 has a *mf* dynamic.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2) and Trombones (Tbn. 1, Tbn. 2):** Measure 47 has a *f* dynamic.
- Timpani (Timp.):** Measure 47 has a *f* dynamic.
- Drum (Perc.):** Measure 47 has a *f* dynamic.
- Harp (Hp.):** Measure 47 has a *f* dynamic.
- Vocal Soloists:**
 - Lisa:** Silent throughout.
 - Kate:** Lyrics: "What are we go - ing to do? What do we do? What do we do? —"
 - JJ:** Lyrics: "We go back this time"
 - Y Woman:** Silent throughout.
- String Quartet (P. 1-4):** Silent throughout.
- Violins (Vln. I, Vln. II):** Measures 43-44 are marked *mf*. Measures 45-46 are marked *mf*. Measure 47 has a *mf* dynamic.
- Viola (Vla.):** Measures 43-44 are marked *mf*. Measures 45-46 are marked *f*. Measure 47 has a *f* dynamic.
- Violoncello (Vc.) and Double Bass (D.B.):** Measures 43-44 are marked *mf*. Measures 45-46 are marked *f*. Measure 47 has a *f* dynamic.

Fl. ⁵⁰

Hn. 1 *mf*

Hn. 2

B♭ Tpt. 1 *mf*

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp. ⁵⁰

Perc. ⁵⁰

Hp. ⁵⁰

Lisa *mf*
J. J. J. J.

Kate

JJ

Y Woman
— with more than our voi - ces. and fight un - til jus - tice — is served eve - ry - where. No! No! No! It's a pro - test, a pro - test for

P 1

P 2

P 3

P 4

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc.

D.B.

67 Fl. *mf*

67 Hn. 1 *p* *f* *p*

67 Hn. 2

67 B♭ Tpt. 1 *p*

67 B♭ Tpt. 2

67 Tbn. 1 *p* *f* *p* *mf*

67 Tbn. 2

67 Timp. *mf* *mf*

67 Perc.

67 Hp.

67 Lisa

67 Kate *mf*
I don't want to die. _____ I don't want to die or get beat-en_ or go to jail.

67 JJ
You're not go-ing to jail. No - bod - y's go-ing to

67 Y Woman

67 P 1

67 P 2

67 P 3

67 P 4

67 Vln. I *p* *mf*

67 Vln. II *p* *mf*

67 Vla. *p* *mf*

67 Vc.

67 D.B.

(The gunfire stops and the people screaming slowly fades away.)

74

Fl. *p < mp*

Hn. 1 *mf*

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp. *mf* *p*

Perc.

Hp. *p*

Lisa

Kate

JJ
jail. Just let me think. Please just let me think.

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f* *pizz.* *p*

D.B. *f* *pizz.* *p*

(JJ calms Kate down while Lisa searches in various areas of the warehouse for an escape. Nothing. She then returns from behind a pile of large boxes to the duo.)

88

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

88

Timp.

88

Perc.

88

Hp.

88

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

88

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

f

mf

mp

f

mp

mp

98

Fl. *p*

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 with mute *p*

B♭ Tpt. 2 with mute *p*

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa *mf*
I think this place is air tight. There's no way out ex -

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Detailed description: This is a page of a musical score, page 11, starting at measure 98. The score is for a full orchestra and vocalists. The instruments listed on the left are Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Lisa, Kate, JJ, Y Woman, Piano 1-4 (P 1-P 4), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#). The flute part begins with a *p* dynamic. The horn and trumpet parts also start with *p* dynamics, with the trumpets marked 'with mute'. The harp part features a continuous triplet accompaniment. The vocalists Lisa and Kate have lyrics: 'I think this place is air tight. There's no way out ex -'. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are marked with *p* dynamics. The score continues with various musical notations including rests, notes, and dynamic markings.

104

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

mf

mp

cept the way we came in. We are safe for now. We're o - kay. No J. J. No. Please.

The po-lice are in on it.

Fl. *mf*

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2

Timp. *mf*

Perc. *mf*

Hp. *mf*

Lisa
You can't just say that. I. I.

Kate

JJ *mf*
They're al-ways be-hind it. O-kay. O-kay. But most of the time.

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

D.B. *mp*

D ♩ = 100

117

Fl. *mf* *f*

Hn. 1 *f*

Hn. 2 *mf*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

Tbn. 1 *mp* *mf*

Tbn. 2 *mf*

Timp.

Perc.

Hp.

Lisa *f*
This is twen-ty-one nine-ty-nine. not the past. I know. I know. We pro-test for hu-man rights.

Kate

JJ *f*
Yes. Yes. It is twen-ty-one nine-ty-nine The

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p* *p* *mf* *p*

Vln. II *p* *p* *mf* *p*

Vla. *p* *p* *mf* *p*

Vc. *arco* *mf* *arco*

D.B. *mf*

117 **D** ♩ = 100

This musical score page includes the following parts and lyrics:

- Fl.**: Flute part, starting at measure 127 with a *p* dynamic.
- Hn. 1**: Horn 1 part, starting at measure 127 with a *p* dynamic.
- Hn. 2**: Horn 2 part, starting at measure 127 with a *p* dynamic.
- B♭ Tpt. 1**: Trumpet 1 part, starting at measure 127 with a *p* dynamic.
- B♭ Tpt. 2**: Trumpet 2 part, starting at measure 127 with a *p* dynamic.
- Tbn. 1**: Trombone 1 part, starting at measure 127 with a *p* dynamic.
- Tbn. 2**: Trombone 2 part, starting at measure 127 with a *p* dynamic.
- Timp.**: Timpani part, starting at measure 127.
- Perc.**: Percussion part, starting at measure 127.
- Hp.**: Harp part, starting at measure 127.
- Lisa**: Vocalist with lyrics: "Still, if an-y-bod-y can say an-y-thing and the per-son is found gui-ty in pub-lic o-pin-ion, what's left?"
- Kate**: Vocalist, no lyrics.
- JJ**: Vocalist with lyrics: "year does-n't mat-ter.".
- Y Woman**: Vocalist, no lyrics.
- P 1**: Piano 1 part, starting at measure 127.
- P 2**: Piano 2 part, starting at measure 127.
- P 3**: Piano 3 part, starting at measure 127.
- P 4**: Piano 4 part, starting at measure 127.
- Vln. I**: Violin I part, starting at measure 127 with a *mf* dynamic.
- Vln. II**: Violin II part, starting at measure 127 with a *mf* dynamic.
- Vla.**: Viola part, starting at measure 127 with a *mf* dynamic.
- Vc.**: Violoncello part, starting at measure 127 with a *mf* dynamic.
- D.B.**: Double Bass part, starting at measure 127 with a *mf* dynamic.

149

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

Kate. Kate. Please. _____

They were on the side streets. Al - so Be hind the peo-ple _____ Those who stood be-hind us. _____

Fi-gures. _____ It li-gures. _____

171

Fl. *mf*

Hn. 1 *f* *p* *f* *mf*

Hn. 2 *f* *p* *f*

B♭ Tpt. 1 without mute *mf*

B♭ Tpt. 2

Tbn. 1 *f* *p* *f* *mf*

Tbn. 2 *f* *p* *f* *mf*

Timp. *mf*

Perc. 171

Hp. 171

Lisa *f*
Near us who who said some-thing like here goes the storm.

Kate *f*
No. No it was here comes the storm.

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

188

Fl. *mf*

Hn. 1 *mf*

Hn. 2 *f*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

Sig-gal. — Oh no. —

That phrase. They seemed like some sort of sig-nal. Sig-nal —

Eve-ry-where. Eve-ry-where. — Eve-ry-where. Sig-nal. — De-fi-nite-ly a sig-nal. — There goes the se-cond verse of Kum Ba

197 F

Fl. *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1 *mf*

B♭ Tpt. 2

Tbn. 1 *p*

Tbn. 2 *p*

Timp.

Perc.

Hp. *f*

Lisa The pro - tes - tors are go - ing to be blamed for this un - rest.

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *mp*

D.B. *mf*

Detailed description: This page of a musical score, numbered 22, contains 19 measures. It features a variety of instruments and vocalists. The Flute (Fl.) part begins with a dynamic marking of *mf* and includes a first ending bracket labeled 'F' above measure 197. The Horns (Hn. 1 and 2) and Trumpets (B♭ Tpt. 1 and 2) parts are mostly silent, with the B♭ Trumpet 1 part starting a rhythmic pattern of eighth notes in measure 197, marked *mf*. The Trombones (Tbn. 1 and 2) play sustained notes in the bass clef, marked *p*. The Timpani (Timp.) and Percussion (Perc.) parts are also silent. The Harp (Hp.) part features a complex rhythmic accompaniment of eighth notes, marked *f*. The vocalists Lisa, Kate, JJ, and Y Woman have parts that are mostly silent, with Lisa's line including the lyrics 'The pro - tes - tors are go - ing to be blamed for this un - rest.' The Piano (P 1-4) parts are silent. The Violins (Vln. I and II) and Viola (Vla.) parts play sustained notes, marked *p*. The Violoncello (Vc.) and Double Bass (D.B.) parts play rhythmic patterns, with the Vc. marked *mf* and *mp*, and the D.B. marked *mf*.

This page contains a musical score for measures 203 through 207. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and a vocal soloist. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The vocal soloist, Lisa, has lyrics in measures 205 and 206. The orchestration features a prominent woodwind section with flutes, horns, and trumpets, along with a string section and a double bass line. Dynamic markings include *mf*, *p*, and *mp*. The score includes various musical notations such as triplets, slurs, and accents.

203
Fl.

203
Hn. 1
mf

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

203
Timp.

203
Perc.

203
Hp.

203
Lisa

Kate

205
JJ
f
That was one of the points the speak-er made.

Y Woman

P 1

P 2

P 3

P 4

203
Vln. I

203
Vln. II

Vla.

203
Vc.
mp

203
D.B.
mp

206
p

205
The sys - tem con - trols the me - di - a. And

209

Fl. *f* *p*

Hn. 1

Hn. 2

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2 *p* *f* *p*

Tbn. 1 *f* *p* *mf*

Tbn. 2 *f* *p*

Timp. *f* *p*

Perc.

Hp. *f* *p*

Lisa

Kate

JJ *f*

Y Woman

P 1

P 2

P 3

P 4

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

Damn it, J.-J. _____

he who con-trols the me-di-a con-trols the mes-sage _____

Damn it, J.-J. what? That's

216

Fl. *mf* *p* *f* *p* *mf* G

Hn. 1 *mf* *mf*

Hn. 2 *mf* *p*

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp.

Perc.

Hp. *p*

Lisa

Kate *mf*
She's right. Al - so dis-cred-it in-sti-tu - tions. An - ti-ci-pa-to-ry o - be - di-ence.

JJ *mf*
how to be a ty - rant 1 - 0 - 1. What? What?

Y Woman

P 1

P 2

P 3

P 4

Vln. I *mf* *p* *tr* *p*

Vln. II *mf* *p* *tr* *p*

Vla. *mf* *p* *tr* *p*

Vc. *mf* *pizz.* *p*

D.B. *mf* *p* *pizz.* *p*

226

Fl. *mf*

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *p*

Timp.

Perc.

Hp.

Lisa *mf*
It oc-cured be-fore that.

Kate
Get peo-ple — to a-dapt in - stinc-tive - ly. You know, with-out think-ing things through.

JJ
What are you talk-ing a-bout? — Well hell. That's been hap-pen-ing all my life.

Y Woman

P 1

P 2

P 3

P 4

Vln. I *tr*

Vln. II *tr*

Vla. *tr*

Vc.

D.B.

235 Fl. *mf*

235 Hn. 1 *p*

235 Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

235 Tbn. 1 *mf*

235 Tbn. 2

235 Timp.

235 Perc.

235 Hp.

235 Lisa

Kate Gleich - schal-tung. Gleich - schal-tung. Gleich - schal-tung. You know I'm a po - li - ti - cal sci-ence ma-jor

JJ What are you talk - ing a-bout? Earth to Kate.

Y Woman

P 1

P 2

P 3

P 4

235 Vln. I *f* *p*

235 Vln. II *f* *p*

Vla.

Vc. *f* *p* arco

D.B. *f* *p* arco

H $\text{♩} = 72$

Fl. f mp p

Hn. 1

Hn. 2

B \flat Tpt. 1 *with mute* mp

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp. f

Perc. f mf

Hp.

Lisa

Kate f mf
and I'm scared. _____ A new norm is com-ing. _____ Get it? _____ A

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I mf *pizz.*

Vln. II mf *pizz.*

Vla. mf *pizz.*

Vc. f mf *pizz.*

D.B. f mf *pizz.*

257

Fl. *mp* *p* *mp* *p* *mp* *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate
new norm is com-ing. — Get it? — Au - thor - i - tar - i - an states. The dream of hope is go-ing a - way. Get it? — Last chance for peace is dy - ing.

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

266

Fl. *mp* *p* *mp* *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate
— Get it? — Au-thor-i - tar-i-an states. One man one — wo-man cast their vote to have rights. Gone. Speak-ing — for the poor. No voice, keep qui-et. Food, wa-ter — taint-ed.

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p* *arco* *mf* *p*

Vln. II *p* *arco* *mf* *p*

Vla. *p* *arco* *mf* *p*

Vc.

D.B.

275

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p*

mf *p*

pizz. *mf*

mf *p*

mf *p*

mf *p*

So. Who cares a-bout them? Kneel and pray to the sys-tem. Al - le - giance for - cv - cr. No peace. No love. No hope. A new norm is com-ing. Get it? A

285

Fl. *mf* *p*

Hn. 1

Hn. 2

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2 *mf* *p*

Tbn. 1

Tbn. 2

Timp. *mf*

Perc. *mf*

Hp.

Lisa *mf* *p* (Lisa and JJ hurry near the door and listen. Kate gradually moves away to a remote area. She appears very frightened as she talks to herself.)
Wait. I think I hear some - thing. —

Kate new norm is com-ing. — Get it?

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc.

D.B.

292

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

292

Timp.

Perc.

292

Hp.

292

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

292

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

p

arco

Fl. *f*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate *f*
What am I do - ing? _____ What am I do - ing here? What am I do - ing? _____ What am I do - ing here?

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

301

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Please some - bo - dy tell me _____ Please oh please tell me What am I do - ing? _____ What am I do - ing here?

305

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Why do you hate me? _____ What have I done to you? Why do you hate me? _____ What have I done to you?

Detailed description: This page of a musical score, numbered 36, contains measures 305 through 308. The score is arranged in a standard orchestral format. At the top, the Flute (Fl.) part has a melodic line with slurs. Below it are staves for Horns (Hn. 1, Hn. 2), Trumpets (B \flat Tpt. 1, B \flat Tpt. 2), Trombones (Tbn. 1, Tbn. 2), Timpani (Timp.), and Percussion (Perc.). The Harp (Hp.) part is shown with both treble and bass clefs. The vocal section includes Lisa, Kate, JJ, and Y Woman. Kate's vocal line includes the lyrics: "Why do you hate me? _____ What have I done to you? Why do you hate me? _____ What have I done to you?". The Piano (P 1-P 4) part is mostly silent. The string section (Violins I and II, Viola, Violoncello, and Double Bass) has a rhythmic accompaniment with sixteenth-note patterns and accents.

309

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

309

Temp.

309

Perc.

309

Hp.

309

Lisa

Kate

Please some - bo - dy tell me _____ Please oh please tell me Why do you hate me? _____ What have I done to here?

JJ

Y Woman

P 1

P 2

P 3

P 4

309

Vln. I

Vln. II

Vla.

Vc.

D.B.

313

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

I've picked your cot - ton. I've fought your ug - ly wars. I've nursed your ba - bies. I've nursed your el - der - ly.

223

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

223

Timp.

223

Perc.

223

Hp.

223

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

223

Vln. I

Vln. II

Vla.

Vc.

D.B.

Step-in Fetch-it. No shit-eat-ing grin. Just me. No Tom. No Tom. No Step-in Fetch-it. No shit-eat-ing grin. Just me. _____

p < *f*

mf *f* *mf* *f*

325 Fl. *mf*

325 Hn. 1

325 Hn. 2

325 B♭ Tpt. 1

325 B♭ Tpt. 2

325 Tbn. 1

325 Tbn. 2

325 Timp.

325 Perc.

325 Hp.

325 Lisa *mf* (Lisa and JJ hurry over to Kate)

325 Kate *f* *p* I think it came from out - side.
What am I do - ing? What am I do - ing here? What am I do - ing? What am I do - ing?

325 JJ

325 Y Woman

325 P 1

325 P 2

325 P 3

325 P 4

325 Vln. I *p* *mf*

325 Vln. II *p* *mf*

325 Vla. *p* *mf*

325 Vc. *p* *mf*

325 D.B. *p* *mf*

344

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

without mute

mf

mf

mf

Kate, are you o - kay?

Yes. I'm o-kay.

Are you cra - zy? They have guns. Guns.

I think you're right.

Like I said be-fore we need to take the fight to them.

pizz.

arco

p \leq *mf*

pizz.

arco

p \leq *mf*

pizz.

arco

p \leq *mf*

pizz.

pizz.

p \leq *mf*

pizz.

$\text{♩} = 120$

353

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

with mute

f

We have to let some-body know

All we have are rights. The right of the peo-ple — peace-ab-ly to as-sem-ble — and to pe-ti-tion the gov-ern-ment for a re-dress of grie-van-ces.

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

$\text{♩} = 120$

362

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

362

Snare Drum *mf*

Bass Drum *mf*

362

Hp.

362

Lisa

where we are. And may-be ___ may-be bring guns. *mf* I know. I know. But we have to call some - one. ___

Kate

mf

Li - sa? ___

JJ

Y Woman

P 1

P 2

P 3

P 4

362

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p*

mp *p*

mp *p*

371

Fl. *mf* *no cresc.*

Hn. 1 *mf*

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2

Timp.

Perc.

Hp.

Lisa *mf*
Yes. John or Mi-chael or some - bo - dy.

Kate *mf*
They're on our side.

JJ *mf*
Who John? Those knuck-le-heads. So why weren't they here to-day?

Y Woman

P 1

P 2

P 3

P 4

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mf*

D.B. *mf*

379

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

p

Mich - ael is your bro - ther

He's got Deb - ra and the ba - by to sup - port

I know I know he had to work. And Nick and John are out of town. I

388

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

know. I know.

f I'm so sick of hav - ing to beg o - ver and o - ver and o - ver

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

Detailed description: This page of a musical score covers measures 388 to 392. It features a large ensemble including woodwinds (Flute, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Percussion, and Harp), strings (Violins I & II, Viola, Violoncello, and Double Bass), and vocal soloists (Lisa, Kate, JJ, and Y Woman). The score is in 3/4 time with a key signature of two sharps (F# and C#). Measures 388-392 show a transition in dynamics and texture. The vocal soloist JJ has lyrics: "know. I know." followed by a phrase starting at measure 390: "I'm so sick of hav - ing to beg o - ver and o - ver and o - ver" marked with a forte (*f*) dynamic. The string section, particularly the violins and cellos, has a complex rhythmic pattern of eighth notes with triplets, marked with *mp* and *p* dynamics in the earlier measures and *f* in the later measures. The percussion and harp parts are also present, with the harp playing a steady accompaniment.

394

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

to this sys - tem a - bout the il - le - gal shit that is de -

Detailed description: This page of a musical score, numbered 48, contains measures 394 through 400. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B \flat Tpt. 1, B \flat Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and four vocalists (Lisa, Kate, JJ, Y Woman). There are also four Piano parts (P 1, P 2, P 3, P 4), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The score includes various musical notations such as rests, notes, and dynamic markings like *mf* and *f*. The vocal line for JJ includes the lyrics: "to this sys - tem a - bout the il - le - gal shit that is de -".

399

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

without mute

mf

p

mf

mf

mf

mf

mf

stry-ing eve-ry-thing. Eve-ry-thing. Eve-ry-thing Eve-ry-thing. And half of the coun-try sits a-round as if it's com-plete-ly new to them

Fl. ¹¹³ *f*

Hn. 1 ¹¹³ *f* *p*

Hn. 2 ¹¹³ *f*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timpani ¹¹³

Percussion ¹¹³

Harp ¹¹³

Lisa ¹¹³

Kate ¹¹³

JJ ¹¹³ with their fin - gers up their ass -

Y Woman ¹¹³

P 1 ¹¹³

P 2 ¹¹³

P 3 ¹¹³

P 4 ¹¹³

Vln. I ¹¹³ *f*

Vln. II ¹¹³ *f*

Vla. ¹¹³ *f*

Vc. ¹¹³ *f*

D.B. ¹¹³ *f*

423

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

(Lisa and JJ try to get a signal with their phones.)

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

mf

Check your phones.

Guys, I don't want my folks to come down here.

tr

Detailed description: This page of a musical score covers measures 423 and 424. The score is for a large ensemble including woodwinds, brass, percussion, strings, and vocal soloists. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. In measure 423, the woodwinds and brass play a rhythmic pattern of eighth notes with triplets, marked with dynamics *f* and *p*. The strings play a steady accompaniment. In measure 424, the vocal soloists enter. Lisa and JJ have a brief interaction where they try to get a signal on their phones. Kate then sings a line: "Guys, I don't want my folks to come down here." The score includes various musical notations such as dynamics, articulation marks (trills), and performance instructions.

431

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

mf

mf

f

It's too dan-ger-ous.

Girl, try your damn phone.

We don't have time for your mam-by pam-by bull - shit.

These fools are go-ing to kill us.

451

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

451

Timp.

451

Perc.

451

Hp.

mf

p

mp > p

(JJ begins her search along various areas. Kate searches with little enthusiasm. Lisa hurries to the door, looks around and listens. It is quiet.)

451

Lisa

Don't get par-a-noid J-J _____ and look for a land-line phone some - where. _____ Or some-where to es - cape.

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

451

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

arco

arco

L

463

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timpani

Perc.

Gong L.V.

mp > *p*

f > *p*

463

Harp

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

477

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

477

Timpani

f > p

477

Percussion

Bass Drum *f > p*

Gong *p*

L.V.

mp > p

Triangle *p*

L.V.

477

Harp

477

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

477

Vln. I

Vln. II

Vla.

Vc.

D.B.

490

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

490

Timpani

490

Percussion

Gong L.V. B.D. S.D. L.V. Gong

mp > p f p mp > p

490

Hp.

490

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

490

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Kate sees a window high on the far wall and struggles to look outside. After a few moments, she returns to searching the warehouse.)

f

f

f

f

f

f

504

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

504

Timpani

504

Percussion

Triangle

B.D.

Gong

L.V.

Gong

L.V.

504

Hp.

(Everyone eventually returns to the center of the room.)

504

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

504

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp > *p*

mf

p

mf

mf

mf

p

gliss.

gliss.

p

p

p

p

p

Nei-ther me.

I did-n't see an-y-thing.

518

Fl. *mf* *p*

Hn. 1 *p*

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Timp.

Perc. *f*

Hp.

Lisa *mf*
Sounds like eve-ry-thing out - side is done. I think we should lay low for a while then go out to see what's go-ing on.

Kate
That's good, right?

JJ *f*
I hate that!

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *f*

D.B. *p* *f*

This musical score page includes the following parts and lyrics:

- Fl.**: Flute part with a *mf* dynamic marking.
- Hn. 1 & 2**: Horn parts, with Hn. 1 having a *mf* dynamic marking.
- B♭ Tpt. 1 & 2**: Trumpet parts.
- Tbn. 1 & 2**: Trombone parts, with Tbn. 1 having a *mf* dynamic marking.
- Timp.**: Timpani part.
- Perc.**: Percussion part.
- Hp.**: Harp part.
- Vocalists**:
 - Lisa**: "The ig - no - rant card."
 - Kate**: "What? Come on guys. Some of this stuff is new to peo - ple."
 - JJ**: "What? ... The ig - no - rant card."
 - Y Woman**: (No lyrics)
- P1 - P4**: Piano parts.
- Vln. I & II**: Violin parts with *f* and *p* dynamics.
- Vla.**: Viola part with *p* and *f* dynamics.
- Vc.**: Violoncello part with *p* and *f* dynamics.
- D.B.**: Double Bass part with *p* and *f* dynamics.

The score features a key signature of two flats and a 4/4 time signature. A metronome marking of ♩ = 100 is present. Dynamics range from *mf* to *f*. The vocal parts include lyrics in English.

540

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

p

Half of the coun-try has - n't just signed off _ to the oth - er half like J J _ was say - ing _ Right?

551

Fl. *mf*

Hn. 1 *p* *mf* *p*

Hn. 2 *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. 1

Tbn. 2

Timp. *p*

Perc. *p*

Hp.

Lisa

Kate *mf*
You were just vent-ing— right J J— *mf* Real-ly I'm se-ri-ous. I guess it's a-lot to keep di-gest-ing.

JJ *mf*
Kate.

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p* *p* *mf*

Vln. II *p* *p*

Vla. *p*

Vc. *p*

D.B. *p*

560

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

I guess. Can't we just ____ I don't know, re - lax a lit-tle? _

Re - lax? ____

mf

mf

p

mp

f

f

f

f

p

p

f

f

f

f

f

570

Fl. *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa *f*
No - bo - dy here is try - ing to stop you from en - joy - ing life. But if you don't get with the

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Detailed description: This page of a musical score, numbered 65, contains measures 570 through 573. The score is arranged for a large ensemble. At the top, the Flute (Fl.) part has a melodic line starting in measure 570 with a mezzo-forte (*mf*) dynamic. The Horns (Hn. 1 and 2), Trumpets (B♭ Tpt. 1 and 2), and Trombones (Tbn. 1 and 2) are currently silent. The Timpani (Timp.) and Percussion (Perc.) parts are also silent. The Harp (Hp.) part is silent. The vocalists Lisa and Kate have lyrics: "No - bo - dy here is try - ing to stop you from en - joy - ing life. But if you don't get with the". Lisa's part is marked with a forte (*f*) dynamic. The other vocalists (JJ and Y Woman) are silent. The Piano (P 1-4) part is silent. The string section (Violins I and II, Viola, Violoncello, and Double Bass) is playing a rhythmic accompaniment of eighth notes, marked with a mezzo-forte (*mf*) dynamic.

583

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

Not ful - ly. _____

I know. _____

3

I know it's your first pro - test. But like you said a new nor - mal is com - ing. soon - er than la - ter. _____ So wake the hell up. Wake the hell up. Wake the hell up now!

590

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

gliss.

mp

Not com - plete - ly.

I'm well a-ware of that. Hey, here's an i-dea. — Eve-ry-one just leave eve-ry-one else a -

7

604

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

And that's the pro-blem. Half of the coun-try wants the oth-er half to be pushed in - to slums and

□

610

Fl. *p* *f* *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

ghet-tos Like that Eu-ro-pe-an coun-try had done to their own peo-ple. Right. You're no one un-til they want you to serve in the ar-

616

Fl. *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 (no cresc.)

Tbn. 2

Timp.

Perc.

Hp.

Lisa (Lisa hears doors opening and closing.)

Kate Shh.

JJ J - J.

Y Woman
my or win a gold me-tal in the o-lym-pics or simp-ly en-ter-tain them with sports or mu-sic or danc-ing. You know: shut up and drib-ble.

P 1

P 2

P 3

P 4

Vln. I *pizz.* *arco mp* *p*

Vln. II *pizz.* *arco p*

Vla. *pizz.* *arco p*

Vc. *pizz.* *arco p*

D.B. *pizz.* *arco p*

640

Fl. *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *with mute p*

Tbn. 2 *without mute f*

Timp. *f*

Perc. *f*

Hp. *p*

Lisa *p*
Where did you come from? — I checked be-hind here ear-li-er and—

Kate
Shh. They're com-ing.

JJ
Qui-et.

Y Woman *(The door swings open and POLICEMAN #1 enters.)*

P 1

P 2

P 3

P 4

Vln. I *pp*

Vln. II

Vla.

Vc. *f*

D.B. *f*

640

♩ = 120

This page of a musical score, numbered 75, contains the following parts and staves:

- Fl.** (Flute): Starts at measure 652 with a melodic line, marked *f* and *tr* (trill).
- Hrn. 1** (Horn 1): Plays a rhythmic pattern of eighth notes, marked *f*.
- Hrn. 2** (Horn 2): Plays a rhythmic pattern of eighth notes, marked *f*.
- B♭ Tpt. 1** (Trumpet 1): Rests until measure 657, then plays a melodic line marked *f*.
- B♭ Tpt. 2** (Trumpet 2): Rests until measure 657, then plays a melodic line marked *f*.
- Tbn. 1** (Tuba 1): Plays a rhythmic pattern of eighth notes.
- Tbn. 2** (Tuba 2): Plays a rhythmic pattern of eighth notes.
- Timp.** (Timpani): Plays a rhythmic pattern of eighth notes.
- Perc.** (Percussion): Plays a rhythmic pattern of eighth notes.
- Hp.** (Harp): Rests throughout the page.
- Vocalists** (Lisa, Kate, JJ, Y Woman): All have rests throughout the page.
- P1-P4** (Piano): Rests throughout the page.
- Vln. I** (Violin I): Starts at measure 652 with a melodic line, marked *f* and *tr*.
- Vln. II** (Violin II): Starts at measure 652 with a melodic line, marked *f* and *tr*.
- Vla.** (Viola): Starts at measure 652 with a melodic line, marked *f* and *tr*.
- Vc.** (Violoncello): Plays a rhythmic pattern of eighth notes.
- D.B.** (Double Bass): Plays a rhythmic pattern of eighth notes.

660

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

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2 *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f*

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1 *f*

P 2

P 3

P 4

Vln. I *f* *f* *f* *f*

Vln. II *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc.

D.B.

These fuckin'-ing peo - ple!

667

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

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1 *f*
Just throw them on a raft and send their ass - es back to Af - ri - ca

P 2

P 3

P 4

Vln. I *f* *f* *f* *f* *f* *f* *p* *f*

Vln. II *f* *f* *f* *f* *f* *f* *p* *f*

Vla. *f* *f* *f* *f* *f* *f* *p* *f*

Vc. *p* *f*

D.B. *p* *f*

(Slowly, he strolls in and stops near the door, surveying the immediate area. He seems bored and isn't doing his best.)

Musical score for page 78, featuring various instruments and vocalists. The score includes parts for Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Lisa, Kate, JJ, Y Woman, Piano 1 (P 1), Piano 2 (P 2), Piano 3 (P 3), Piano 4 (P 4), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is in the key of D major and 4/4 time. It begins at measure 675. The vocal parts (Lisa, Kate, JJ, Y Woman) are mostly silent. The Piano 1 part has lyrics: "I'm miss-ing the pre-game show I'm miss-ing the pre-game show I'm miss-ing the pre-game show for the play-offs for these fuck-ing peo-ple. ____".

The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) feature a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*. The woodwind and brass parts have rests.

681

Fl. *f*

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

Perc. *f*

Hp.

Lisa

Kate

JJ

Y Woman

P. 1 *f*

Damn! Damn! Why don't they why don't they why don't they why don't they stay the hell on their side stay the hell on their side of

P. 2

P. 3

P. 4

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

D.B. *p* *f* *p* *f*

687

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Takes his cell phone out, looks for bars on it, shakes his head and puts his phone away.)

town? _____

Of course it's block! Of course it's block! Of course it's block!

f

ff

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

693 Fl.

693 Hn. 1

693 Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

693 Tbn. 1

693 Tbn. 2

693 Timp.

693 Perc.

693 Hp.

693 Lisa

Kate

JJ

Y Woman

693 P 1

693 P 2

693 P 3

693 P 4

693 Vln. I

693 Vln. II

693 Vla.

693 Vc.

693 D.B.

(Policeman #1 looks around the immediate area.)

(Policeman #2 is off stage.)

707

Fl. *f*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2

Tbn. 1 *f*

Tbn. 2

Timp. *mf*

Perc. *mf*

Hp.

Lisa

Kate

JJ

Y Woman

P 1
Hey Chuck. You can't call me that an - y more. I've got thir-teen yes thir-teen yes thir-teen months un-der my belt.

P 2
Did you e - ven look rook?

P 3

P 4

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f*

D.B. *f*

714

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

I am a Our com-mu-ni-ty. Our com-mu-ni-ty.

You are a You are a real ser-vice to the com-mu-ni-ty.

727

Fl. *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp. *f*

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1
Here we go. Here we go. Here we go. Here we go. Here we go. Here we go.

P 2
Young smart ass mouth. Shut the hell up. Will you? you?

P 3

P 4

Vln. I *f*

Vln. II *f*

Vla.

Vc. *pizz.*

D.B. *pizz.*

(Policeman #1/Fred throws his hands up in the air and takes a couple of steps away from Policeman #2/Chuck.)

733

Fl.

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

733

Timp.

Perc.

733

Hp.

733

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

733

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

Go a-head —
Policeman #2/Chuck appears annoyed and needs a moment before speaking to Policeman #1(Fred.)

f *p*

747

Fl. *p* *pp* *ppp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

747

747

Perc. *mf*

747

Hp.

747

Lisa

Kate

JJ

Y Woman

P 1

P 2 *mf*

Now per - so - nal-ly I don't want blacks or Jews or gooks or Mex - i - cans or to - wel - heads _____ liv - ing in my neigh - bor - hood. Hell no! Hell no!

P 3

P 4

747

Vln. I *f* *pizz.* *arco* *mf*

Vln. II *f* *pizz.* *arco* *mf*

Vla. *f* *pizz.* *arco* *mf*

Vc. *f* *pizz.* *arco* *mf*

D.B. *f* *pizz.* *arco* *mf*

756

Fl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn. 1

Hn. 2

B♭ Tpt. 1 *mf*

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1 *(Policeman #2 ignores Policeman #1.)*
You and black mu - sic.

P 2
Wonder. — Mo - town. That was good stuff. But that boom - ing shit these kids play. — Gar - bage. Gar - bage.

P 3

P 4

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

D.B. *arco*

761

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

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2 *f* *p* *pp* *p* *pp*

And it sounds like the same song. So who-e-ver that one ass-hole rap-per guy is is

P 3

P 4

Vln. I *f* *pizz.* *p*

Vln. II *f* *pizz.* *p*

Vla. *f* *pizz.* *p*

Vc. *f* *pizz.* *p*

D.B. *f* *pizz.* *p*

765

Fl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn. 1

Hn. 2

B♭ Tpt. 1 *mf*

B♭ Tpt. 2

Tbn. 1

Tbn. 2

765

Timp.

765

Perc.

765

Hp.

765

Lisa

Kate

JJ

Y Woman

765

P 1 *mf*

What? ...

P 2 mak - ing a butt load of mon - - ney. And you know what he's gon - na do with it? But that gold shit to put on his teeth so

P 3

P 4

765

Vln. I arco pizz.

Vln. II arco pizz.

Vla. arco pizz.

Vc. arco pizz.

D.B. arco pizz.

769

Fl. *p* *pp* *p* *pp* *f* *mf* *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *p* *f* *mf*

Lisa

Kate

JJ

Y Woman

P 1 (Policeman #1 guffaws.)
Oh shit - Oh shit - Fuck-ing fun - ny.

P 2 he looks like a fuck-ing gold - mouth mon - key. And those tow-el head fuck-ers come up here

P 3

P 4

Vln. I *f* *arco* *mf* *pizz.* *mf*

Vln. II *f* *arco* *mf* *pizz.* *mf*

Vla. *f* *arco* *mf* *pizz.* *mf*

Vc. *f* *arco* *mf* *pizz.* *mf*

D.B. *f* *arco* *mf*

778

Fl. *p* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1 *(Policeman #1 is bent over laughing.)*

P 2 with _____ that lan-guage that sounds made up. Like a bunch of drunk fuck-ers — got to-geth-er and while fuck-ing a goat came up with that lan - guage. Those

P 3

P 4

Vln. I *mf* *arco* *p* *mf* *pizz.*

Vln. II *mf* *arco* *p* *mf* *pizz.*

Vla. *mf* *arco* *p* *mf* *pizz.*

Vc. *mf* *arco* *p* *mf* *pizz.*

D.B. *mf* *arco* *p* *mf* *pizz.*

792 Fl. *mf*

792 Hn. 1

792 Hn. 2

792 B♭ Tpt. 1 *mf*

792 B♭ Tpt. 2

792 Tbn. 1

792 Tbn. 2

792 Timp.

792 Perc.

792 Hp.

792 Lisa

792 Kate

792 JJ

792 Y Woman

792 P 1 *mf*

792 P 2 *mf*
And act.
3

792 P 3

792 P 4

792 Vln. I

792 Vln. II

792 Vla.

792 Vc.

792 D.B.

chinks or gooks aren't so bad. They're al-ways try-ing to look just like us. Pork-fried fuck-ing rice. Right?

807

Fl. *f* *mf*

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1 *mf*

Tbn. 2

Timp.

Perc.

Hp. *f*

Lisa

Kate

JJ

Y Woman

P 1 *mf*
Preach it bro-ther. Preach it bro-ther. What a - bout the Mex-i cans? Tell me a-bout the Mex-i-cans.

P 2 *mf*
Oh they're too

P 3

P 4

Vln. I *f* *mf* *p* *mf* *f*

Vln. II *f* *mf* *p* *mf* *f*

Vla. *mf* *arco* *f*

Vc. *mf* *arco* *f*

D.B. *mf* *f*

828
Fl. *mf*

828
Hn. 1

828
Hn. 2

828
B♭ Tpt. 1

828
B♭ Tpt. 2

828
Tbn. 1

828
Tbn. 2

828
Timp.

828
Perc.

828
Hp.

828
Lisa

828
Kate

828
JJ

828
Y Woman

828
P 1 *mf* *f* *mf*
You're damn right Fred. And those gang-bang - ers kill-ing each oth - er. Thank you for your ser - vice

828
P 2 *mf*
Cheap man-u - al la - bor.

828
P 3

828
P 4

828
Vln. I *f* *arco* *pizz.* *mf*

828
Vln. II *f* *arco* *pizz.* *mf*

828
Vla. *f* *arco* *pizz.* *mf*

828
Vc. *f* *arco* *pizz.* *mf*

828
D.B. *f* *arco* *pizz.* *mf*

841 T

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp. *f*

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2 *f*

P 3

P 4

Vln. I T

Vln. II

Vla.

Vc. *arco*

D.B. *arco*

Like I said be-fore: If some-bod-y lays a hand on an-y cit-i-zen— re-gard-less of race or creed or col-or I'll beat them, I'll beat them, I'll beat them down. Pe-ri-od. As

857

Fl. *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *mf* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Timpani

Percussion

Hp.

Lisa

Kate

JJ

Y Woman

P 1 *mf*

P 2 *p*

P 3

P 4

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc.

D.B. *p*

What a-bout po - lit - i - cal stuff? ...

We're a hun-dred per - cent good. Most of the time.

867

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

Gong

Wait, wait, wait. Lis-ten. The law can-not I re-peat The law can-not change how I feel a-bout peo-ple. _____

p

pp

p

pp

p

pp

889

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

The po-i-ti-cians can pass a thou-sand laws which means ab-so-lute-ly noth-ing when it comes to how I feel. That's why as long

891

Fl. *mf*

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1 *mf*

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1 *mf*

P 2 *mf*

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hold it. What if an of-fi-er kick their ass - ess? *mf*

as those. . . Those peo-ple don't break the law Hell, that's a dif-fer-ent code. Get real son We fine an-y of those

903

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

903

Timp.

903

Perc.

903

Hp.

903

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

903

Vln. I

Vln. II

Vla.

Vc.

D.B.

fuck-ers from to - day we beat them down and ar - rest - them. Or if one is too full of him-self, pop-pop moth-er fuck - er.

p

p

p

p

p

913

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

pp

f

p

pp

f

p

pp

f

p

(Policeman #1/Fred claps Policeman #2/Chuck on the back as they exit.)

Come on. Let's go. _____

934 *pp* *f* *p* U $\text{♩} = 50$

Fl.

Hn. 1 *mf*

Hn. 2

B♭ Tpt. 1 with mute *p*

B♭ Tpt. 2 *p*

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *p*

Lisa *mf* They're gone. *p* We're not go-ing to hurt you. _____

Kate

JJ *mf* I'll go and check the door to make sure. _

Y Woman

P 1

P 2

P 3

P 4

Vln. I *pp* *f* *p* U $\text{♩} = 50$

Vln. II *pp* *f* *p*

Vla. *pp* *f* *p*

Vc. *f* *p*

D.B. *f* *p*

(JJ hurries over to the door, peeks down the hall and closes it. She then returns to the others. Lisa and Kate turn their attention to Young Woman who shrinks away from them.)

945

Fl. *p*

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1 *p*

B♭ Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Timp.

Perc.

Hp. *p*

Lisa *p*
 Of course not. Look at her. Look at her clothes. They're rags.

Kate *p*
 Who are you? Who are you? Who are you?

JJ *f*
 Were you de-mon-strat-ing out-side?

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc. *f*

D.B. *f*

952

Fl. *mf*

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1 *p*

B♭ Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

(Young Woman nods.)

Wait. She does. She does. She does.

I don't think she un-der-stands us. Lis - ten we don't have time _ for this. Those cops are just down the hall. And might cir-cle a-round.

This musical score page contains measures 958 through 961. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), B♭ Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), and Timpani (Timp.). The percussion section includes a Triangle and a pair of Cymbals (Perc.). The keyboard section consists of Harp (Hp.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are for Lisa, Kate, JJ, and Y Woman. The score begins at measure 958 with a 9/8 time signature and a key signature of two sharps (D major). At measure 960, the time signature changes to 4/4. Dynamic markings such as *p*, *mf*, and *f* are used throughout. The vocal lines contain lyrics in English, including "I'm Li-sa Li - sa. This is Kate. and she's J J." and "Hey you. Hey you. Hey you. Lis-ten! ... How did you get here?". The string section starts at measure 960 with a tempo marking of ♩ = 120 and dynamic markings of *p* and *mf*.

975

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

p no cresc.

p no cresc.

5

3

989 \square $\text{♩} = 40$

Fl. *mp* *p*

Hn. 1 *p*

Hn. 2

B \flat Tpt. 1 *p*

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa
Kate
JJ
Y Woman

What is your name?
I think she's

P 1

P 2

P 3

P 4

989 \square $\text{♩} = 40$

Vln. I *p*

Vln. II *p*

Vla.

Vc. *f*

D.B. *f*

988

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

p

ff

p

ff

p

ff

How did you get back there? _____ I

scared. _____

Detailed description of the musical score: The score is for measures 988-991. The key signature has two flats (Bb and Eb). The time signature is 4/4. The Flute part has a whole rest in measure 988 and a whole note in measure 989. Horn 1 and Horn 2 have whole notes in measure 988 and whole rests in measure 989. Trumpet 1 and Trumpet 2 have whole rests in measure 988 and a half note in measure 989, marked with a piano (*p*) dynamic. Trombone 1 and Trombone 2 have whole rests in measure 988 and a half note in measure 989. Timpani has a whole rest in measure 988 and a half note in measure 989, with a dynamic marking from piano (*p*) to fortissimo (*f*). Percussion has a whole rest in measure 988 and a half note in measure 989. Harp has a whole rest in measure 988 and a half note in measure 989, marked with a piano (*p*) dynamic. Lisa has a whole rest in measure 988 and a half note in measure 989 with the lyrics "How did you get back there? _____ I". Kate has a whole note in measure 988 with the lyrics "scared. _____" and a whole rest in measure 989. JJ, Y Woman, Piano 1-4, Viola, Violoncello, and Double Bass have whole rests in measure 988 and a half note in measure 989. Violin I and Violin II have a continuous sixteenth-note pattern in measure 988 and a whole rest in measure 989. Violoncello and Double Bass have a half note in measure 988 and a half note in measure 989, marked with a piano (*p*) dynamic in measure 988 and fortissimo (*ff*) dynamic in measure 989.

This page of a musical score covers measures 958 to 969. The score is for a large ensemble including vocal soloists and a full orchestra. The vocal soloists are Lisa, Kate, JJ, and Y Woman. The orchestra includes Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (P 1, P 2, P 3, P 4), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 958 features a flute melody starting with a *p* dynamic. The brass section (trumpets and trombones) has a melodic line, with the first trumpet part including triplet markings. The piano and harp provide accompaniment. The vocal soloists have lyrics: Lisa: "checked there be - fore. You weren't there." Kate: "She was just hid - ing well. Can't you see she's scared? ____".

Measures 959-969 show the continuation of the vocal lines and the orchestral accompaniment. The piano and harp parts are active throughout. The strings (violin I, violin II, viola, cello, and double bass) play a rhythmic accompaniment, with dynamics ranging from *mp* to *p*. The score concludes with a *mp* dynamic in the strings.

1014

Fl. *p*

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

Perc. *f*

Hp.

Lisa Wel-come to our world. Who is-n't a - fraid? That's what it's like to be a slave. To live in fear.

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B. *p*

Detailed description: This is a page of a musical score, page 118, starting at measure 1014. The score is for a full orchestra and vocalists. The instruments listed are Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and vocalists Lisa, Kate, JJ, Y Woman, Piano 1-4 (P 1-P 4), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocalists have lyrics: Lisa: "Wel-come to our world. Who is-n't a - fraid? That's what it's like to be a slave. To live in fear." The score includes various musical notations such as dynamics (p, f), articulation (accents), and phrasing slurs. The key signature has two flats (B♭, E♭) and the time signature is 4/4. The page ends with a piano (*p*) dynamic marking.

1035

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Wheth-er you're a - sleep in bed. The guns may ring out on you. But hey. You don't have to be a - fraid of us. We are your

p *f*

f

f

f

f

1081

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

We have to find a - noth - er way out. Do you know of one be - sides

p

ff

p

ff

Detailed description: This is a page of a musical score, page 122, starting at rehearsal mark 1081. The score is arranged in a standard orchestral layout. At the top, the Flute (Fl.) part has a melodic line with a long slur. Below it are staves for Horns 1 and 2, Trumpets 1 and 2 (B-flat), Trombones 1 and 2, Timpani (Timp.), and Percussion (Perc.). The Harp (Hp.) part has a few notes in the right hand, marked with a piano (*p*) dynamic. The vocalists Lisa and Kate have lyrics: "We have to find a - noth - er way out. Do you know of one be - sides". Below them are staves for JJ and Y Woman. The Piano (P) section consists of four staves (P 1, P 2, P 3, P 4). The Violin (Vln.) section has two staves (Vln. I, Vln. II) playing a dense, rhythmic texture. The Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are mostly silent, with some notes in the Vc. and D.B. parts marked with piano (*p*) and fortissimo (*ff*) dynamics.

This page contains a musical score for measures 1090 to 1100. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Lisa, Kate, JJ, Young Woman (Y Woman), Piano 1 (P 1), Piano 2 (P 2), Piano 3 (P 3), Piano 4 (P 4), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 1090. The key signature has two flats (B♭ and E♭), and the time signature is 4/8. The music features dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The Harp part includes a section with *mf* and *ff* markings, transitioning to *p* and *ff* later. The vocal soloists (Lisa, Kate, JJ, Y Woman) have lyrics: "the door? Our car is a few blocks a - way." A stage direction above Lisa's part reads: "(Young Woman looks at Lisa and smiles.)".

The score concludes at measure 1100. The music ends with a final chord and a fermata over the last note.

1103

Fl. *p* *mf*

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1 *f* *mf*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *f*

Perc. 1103

Hp. *f*

Lisa 1103 *(LL walks over.)*
We can give you a lift — some - where. —

Kate She does-n't have an - y shoes.

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *< p*

D.B. *p*

X ♩ = 100

This musical score page contains measures 1118 through 1124. It features a full orchestral arrangement and vocal soloists. The instruments listed are Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and a string quartet (P. 1, P. 2, P. 3, P. 4). The vocal soloists are Lisa, Kate, JJ, and Y Woman. The score is in 4/4 time with a tempo of 100 beats per minute. The key signature has three sharps (F#, C#, G#). The music includes various dynamics such as *p* (piano) and *f* (forte), and features melodic lines with trills and triplets. The vocal parts have lyrics in English.

1118

Fl. *p*

Hn. 1 *p*

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp. *p*

Perc.

Hp.

Lisa I know, I hon-est-ly don't know. I told her we would take her where-ev-er.

Kate

JJ Keep it down. Damn. What's the deal with her? No. No. No.

Y Woman

P. 1

P. 2

P. 3

P. 4

1118 X ♩ = 100

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

1127

Fl. *mf*

Hn. 1 *mf*

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

1127

Lisa *mf*

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

1127

Vln. I *f* *mf* *mp* *f* *mp* *p*

Vln. II *f* *mf* *mp* *f* *mp* *p*

Vla.

Vc.

D.B.

Not cool J J. No. We have the po-lice try-ing to take our rights a-way

No. No of - fense who - ev - er you are, but you smell. Damn you smell.

1145

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

f

Calm down J J. Calm down. Let's just take a mo-ment.

You hear those fools. They blocked cell-phone sig-nals. De-bat-ing a-bout kill-ing us.

This page contains the musical score for measures 1154 through 1159. The score is arranged in a standard orchestral format with vocal soloists. The instruments and parts include:

- Flute (Fl.)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Bass Trumpet 1 (B♭ Tpt. 1) - includes the instruction "with mute" and dynamic marking "mf".
- Bass Trumpet 2 (B♭ Tpt. 2)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Timpani (Timp.) - includes dynamic marking "mf".
- Percussion (Perc.)
- Harp (Hp.) - includes dynamic marking "p".
- Vocal Soloists: Lisa, Kate, JJ, and Y Woman.
- Piano (P 1, P 2, P 3, P 4)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The vocal parts for Lisa, Kate, JJ, and Y Woman are mostly silent in these measures. The lyrics for Kate's part are: "And the oth-er thing a-bout not car-ing if the coun-try falls if it does-n't fol-low their way.____".

The orchestral parts feature various dynamics including *mf* (mezzo-forte), *f* (forte), and *p* (piano). The strings (Violins, Viola, Cello, and Double Bass) play a rhythmic pattern of eighth notes, with some parts marked with accents and dynamic markings like *f* and *mf*. The woodwinds (Flute, Horns, Trumpets, Trombones) have rests in these measures.

1188

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

without mute

mf

(To Young Woman)

(To the others)

A civ-il war is com-ing. You know what a civ-il war is? What the hell is wrong with her? _____

f

mf

mf

mf

1197 Fl. *f*

1197 Hn. 1

1197 Hn. 2

1197 B♭ Tpt. 1

1197 B♭ Tpt. 2

1197 Tbn. 1

1197 Tbn. 2

1197 Timp. *f*

1197 Perc.

1197 Hp.

1197 (To Young Woman) Lisa

1197 Kate

1197 JJ
What's wrong with you girl? _____ A civ-il war. _____ A civ-il war. It's com-ing and no-bod-y will be a-ble to hide in their gat-ed com-mu-ni-ties and man-sions. Be-cause

1197 Y Woman

1197 P 1

1197 P 2

1197 P 3

1197 P 4

1197 Vln. I *f*

1197 Vln. II *f*

1197 Vla. *f*

1197 Vc. *mf* *f*

1197 D.B. *mf* *f*

1207

Fl.

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp. *f*

Perc. *f*

Hp.

Lisa

Kate

JJ
war is blood-y. War is hos tile. It has no tim its. No age re-strict ions. All rac-es in-clud-ed. All rac-es in-clud-ed. No ne-go-ti a tions. No com-pro-mis-ing.

Y Woman

P 1

P 2

P 3

P 4

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc.

D.B.

1216

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

Just blood - shed. Just blood - shed! And these peo - ple tucked a - way in their hap - py lit - tle homes with their se - cond a - mend - ment guns

This page contains a musical score for measures 1225 through 1235. The score is arranged for a large orchestra and a vocal soloist. The instruments and parts are listed on the left side of the page: Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Lisa, Kate, JJ, Y Woman, Piano 1-4 (P. 1-4), Violins 1 and 2 (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The vocal line for JJ includes the following lyrics: "think - ing that it's gon - na be a bunch of non - vi - o - lent songs com - ing their way so to put a bul - let be - tween their eyes. like to - day."

The orchestration includes various textures, such as string patterns in the Violins, Violas, and Cellos; rhythmic patterns in the Trombones and Timpani; and melodic lines in the Horns and Flute. Dynamic markings like *f* (forte) and *p* (piano) are used throughout the score to indicate volume. The score concludes with a double bar line at measure 1235.

1233

Fl. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

B♭ Tpt. 1 *f* *f*

B♭ Tpt. 2 *f* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Timp. *f*

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

D.B. *p* *f*

But you see peo-ple of col-or read the Se- cond A- mend-ment, too and the world has changed.

1242

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

ff

This is pro-bab-ly the last pro-test this con-try will see with-out re-tal-i-a-to-ry vi-o-lence. An eye for an eye. A tooth for a tooth. A head for a head. A

1252

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

life for a life. This is what they fore- ing to hap - pen. This is of their own do - ings. And they don't e- ven seem to care.

p *f*

This page contains a musical score for measures 1261 through 1268. The score is arranged in a standard orchestral format with vocal soloists. The instruments and parts are as follows:

- Fl.** (Flute): Measures 1261-1268. Measure 1261 has a *p* dynamic. Measure 1268 has a **Z** (Zorn) symbol.
- Hn. 1** (Horn 1): Measures 1261-1268.
- Hn. 2** (Horn 2): Measures 1261-1268.
- B♭ Tpt. 1** (Trumpet 1): Measures 1261-1268.
- B♭ Tpt. 2** (Trumpet 2): Measures 1261-1268.
- Tbn. 1** (Tuba 1): Measures 1261-1268.
- Tbn. 2** (Tuba 2): Measures 1261-1268.
- Timp.** (Timpani): Measures 1261-1268.
- Perc.** (Percussion): Measures 1261-1268.
- Hp.** (Harp): Measures 1261-1268. Measure 1261 has a *f* dynamic. Measure 1268 has a **Z** (Zorn) symbol.
- Lisa** (Vocal Soloist): Measures 1261-1268. Lyrics: "It does-n't have to come to that. ___".
- Kate** (Vocal Soloist): Measures 1261-1268.
- JJ** (Vocal Soloist): Measures 1261-1268.
- Y Woman** (Vocal Soloist): Measures 1261-1268.
- P 1** (Piano 1): Measures 1261-1268.
- P 2** (Piano 2): Measures 1261-1268.
- P 3** (Piano 3): Measures 1261-1268.
- P 4** (Piano 4): Measures 1261-1268.
- Vln. I** (Violin I): Measures 1261-1268. Measure 1268 has a **Z** (Zorn) symbol.
- Vln. II** (Violin II): Measures 1261-1268.
- Vla.** (Viola): Measures 1261-1268.
- Vc.** (Violoncello): Measures 1261-1268. Measure 1261 has a *p* dynamic. Measure 1268 has a *f* dynamic.
- D.B.** (Double Bass): Measures 1261-1268. Measure 1261 has a *p* dynamic. Measure 1268 has a *f* dynamic.

This musical score page includes the following parts and their content:

- Fl.**: Flute part starting at measure 1273 with a *mf* dynamic. It features a melodic line with triplets and slurs.
- Hn. 1 & 2**: Horn parts, currently silent.
- B♭ Tpt. 1 & 2**: Trumpet parts, currently silent.
- Tbn. 1 & 2**: Trombone parts, currently silent.
- Timp.**: Timpani part, currently silent.
- Perc.**: Percussion part, currently silent.
- Hp.**: Harp part with arpeggiated chords and triplets.
- Lisa & Kate**: Vocalists, currently silent.
- JJ**: Vocalist with lyrics: "Hey! I don't want it. We don't want it. We don't want it. Not! We don't want it. We don't want it. We don't want it. Why are we al - ways hav-ing to be the soul of a".
- Y Woman**: Vocalist, currently silent.
- P 1-4**: Piano parts, currently silent.
- Vln. I & II**: Violin parts, currently silent.
- Vla.**: Viola part, currently silent.
- Vc.**: Violoncello part with a simple harmonic accompaniment.
- D.B.**: Double Bass part with a simple harmonic accompaniment.

Fl. ¹²⁸⁵

Hn. 1 ¹²⁸⁵

Hn. 2 ¹²⁸⁵

B♭ Tpt. 1 ¹²⁸⁵

B♭ Tpt. 2 ¹²⁸⁵

Tbn. 1 ¹²⁸⁵

Tbn. 2 ¹²⁸⁵

Timp. ¹²⁸⁵

Perc. ¹²⁸⁵

Hp. ¹²⁸⁵

Lisa ¹²⁸⁵ *p* You're rant - ing. —

Kate ¹²⁸⁵

JJ ¹²⁸⁵ coun - try that hates us? Why if we pro - test you try to kill me, you try to kill me? And death af - ter, death af - ter, death we cry Lord help us! When is e - nough is e - nough is e - nough? You're

Y Woman ¹²⁸⁵

P 1 ¹²⁸⁵

P 2 ¹²⁸⁵

P 3 ¹²⁸⁵

P 4 ¹²⁸⁵

Vln. I ¹²⁸⁵ pizz. *p*

Vln. II ¹²⁸⁵

Vla. ¹²⁸⁵

Vc. ¹²⁸⁵

D.B. ¹²⁸⁵

1296

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

right I am. Yes, I am. Why? You're right I am. Yes, I am. Why? We are be-ing killed when we go to the store, when we go to work when we go to play, when we

1307

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

with mute

p

J J. — J J.

go to pray. — They kill us — when we're sleep-ing in our own bed. When is e-nough e - nough? How can a peo-ple, — our peo-ple who don't

1316

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

know what coun-try we're from, lack-ing cul-ture from our home-land look for sup-port from a land we don't know? Who else in the world in the whole world does-n't know where they're from? It does-n't mat-ter where.

♩ = 100

1324

Fl. *mp* *p* *mp* *p*

Hn. 1 with mute *mp* *p*

Hn. 2 with mute *mp* *p*

B♭ Tpt. 1 with mute *mp* *p*

B♭ Tpt. 2 with mute *mp* *p*

Tbn. 1 with mute *mp* *p*

Tbn. 2 with mute *mp* *p*

Timp.

Perc.

Hp.

Lisa *p*

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *arco* *p* *arco*

Vln. II *arco* *p* *arco*

Vla. *arco* *p* *arco*

Vc. *arco* *p* *arco*

D.B. *p*

Calm down J J. We have to live with things.

It - a - ly. Den - mark. Ni - ge - ri - a. What makes us so spe - cial? The world's no - mads and why? Why? Huh? why?

♩ = 100

1336

Fl. *mp*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

(Young Woman appears to be on the verge of tears as she fights them back. The others don't see this.)

1336

Lisa

That is not what I'm say - ing. There are too man-y folks of col - or ac - cept - ing the grind, the sys - tem.

Kate

JJ

p ————— *f*

Be - come doc - ile.

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

1348

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

without mute

mf

mf

mf

f

p

p

p

mf

mf

We have to en - ligh - ten them.

The year twen-ty-two hun-dred will soon be here. And we'll srll be fight - ing the same shit. -

1357

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1
without mute
mf

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.
f

Perc.
f

Hp.

Lisa

Kate

JJ
- How long? How long? How long do we pro-test ___ and sub-mit ___ and die ___ and pray and die? How long? ___

Y Woman

P 1

P 2

P 3

P 4

Vln. I
f > *p* *f* > *p* *f*

Vln. II
f > *p* *f* > *p* *f*

Vla.
f > *p* *f* > *p* *f*

Vc.
f *f* *f*

D.B.
f *f* *f*

Are you

A2 J=84

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Fl.** (Flute): Starts with a rest, then plays a melodic line starting at measure 1391.
- Hrn. 1 & 2** (Horn 1 and 2): Play a sustained harmonic line.
- B♭ Tpt. 1 & 2** (Trumpets): Play a sustained harmonic line.
- Tbn. 1 & 2** (Trombones): Play a sustained harmonic line.
- Timp.** (Timpani): Provides rhythmic support.
- Perc.** (Percussion): Provides rhythmic support.
- Hp.** (Harp): Remains silent.
- Lisa** (Soprano): Remains silent.
- Kate** (Soprano): Sings the line "But they have guns." with a triplet of notes.
- JJ** (Tenor): Sings the line "No. No! No more run - ning!"
- Y Woman** (Soprano): Remains silent.
- P 1 - 4** (Piano): Remains silent.
- Vln. I & II** (Violins): Play a rhythmic accompaniment.
- Vla.** (Viola): Plays a rhythmic accompaniment.
- Vc.** (Violoncello): Plays a rhythmic accompaniment.
- D.B.** (Double Bass): Plays a rhythmic accompaniment.

Lyrics for JJ and Kate:

JJ: No. No! No more run - ning! No more run - ning.

Kate: But they have guns.

Stage direction: (Lisa pushes Young Lady behind the boxes and blindly reaches for Kate.)

This musical score page includes the following parts and lyrics:

- Fl.**: Flute part with dynamics *p* and *f*.
- Hn. 1**, **Hn. 2**: Horn parts.
- B♭ Tpt. 1**, **B♭ Tpt. 2**: Trumpet parts with dynamic *mf*.
- Tbn. 1**, **Tbn. 2**: Trombone parts with dynamic *mf*.
- Temp.**: Timpani part.
- Perc.**: Percussion part.
- Hp.**: Harp part.
- Lisa**: Vocalist part.
- Kate**: Vocalist part with lyrics: "Don't do this J J. Don't do it J J."
- JJ**: Vocalist part with lyrics: "Can't you see it? They know some - thing's wrong. Can't you"
- Y Woman**: Vocalist part.
- P 1**, **P 2**, **P 3**, **P 4**: Piano parts.
- Vln. I**, **Vln. II**: Violin parts with dynamic *p*.
- Vla.**: Viola part with dynamic *p*.
- Vc.**: Violoncello part with dynamic *pizz.*
- D.B.**: Double Bass part with dynamic *pizz.*

1403

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

(The police can be heard opening and slamming doors, knocking items over.)

see it? Their time's run - ing out. Can't you see it? They once was a - dored. Can't you see it? The world turned its back on them 'cause

1409

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

warn - ings of the vi - o - lence here. Guns! Guns! Ev - ry - where but free - dom's safe. They say I'm so sor - ry for your loss. More guns death. More guns death. Yes! _____

f

1417

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Kate locates a rock, walks over and stands next to Lisa.)

Can't you see it? The boat is sink-ing. Can't you see it? The cap-tain's a li - ar. Can't you see it? The mass-es are scared. Can't you see it? Their time has run out ... and they

p

p

p

1426

Fl. *mf*

Hn. 1

Hn. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

1426 (The police footsteps increase.)

Lisa

Kate
Yes. But I'm scared. So scared. I'm go - ing to miss my pa - rents. I love my pa - rents. I'm just so scared. Scared.

JJ
know it. No more run - ning. No more run - ning. No more run - ning. No more run - ning.

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

1431

Fl. *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2

Timp.

Perc.

Hp.

Lisa
No more run - ning. No more run - ning. No more run - ning. No more run - ning.

Kate
I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared.

JJ
Fo - cus. Fo - cus. Fo - cus.

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 160, features a variety of instruments and vocalists. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The instruments include Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), B♭ Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and a string quartet (Violin I and II, Viola, Violoncello, Double Bass). There are also four vocal parts: Lisa, Kate, JJ, and Y Woman. The vocal parts have lyrics: Lisa sings "No more run - ning." four times; Kate sings "I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared. I'm so scared."; JJ sings "Fo - cus. Fo - cus. Fo - cus."; and Y Woman has a line of music without lyrics. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The page number "1431" is written above the first measure of the Flute part.

B2 ♩ = ca. 200

1435

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

1435

Timp.

1435 Suspended Cymbal L.V.

Perc.

1435

Hp.

gliss.

ff

1435

(The door burst open and four policemen with nightsticks rush and begin beating the women. Policeman #2 Chuck strikes JJ in the face several times and then knees her in the stomach. She folds over. He strikes her on the back. She strikes him on the leg with the grip pliers and drops it as she goes down.)

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

1435

Vln. I

B2 ♩ = ca. 200

Vln. II

Vla.

Vc.

D.B.

1451

Fl. *ff* *f*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *f* *f*

B♭ Tpt. 2 *f*

Tbn. 1

Tbn. 2

Timpani *ff* *f*

Percussion *ff* *f* *f*

Hp. *ff*

Lisa

Kate

JJ

Y Woman

P 1

P 2 *f*
That bitch hit me on the leg. As - saul - ing an of - fi - cer.

P 3

P 4

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

D.B. *ff* *f*

(Policeman #2/Chuck repeatedly beats JJ on her back and breaks her right arm. Kate drops her rock and raises her hands. Policeman #1/Fred hits her with his fist and then continuously with his club. When she falls, he goes back and forth kicking and striking her with his stick. POLICEMAN #3, early thirties, blonde, grabs Lisa by the shirt and strikes her in the face. She falls to the ground where POLICE MAN #4, late thirties, brunette, rushes over and kicks her repeatedly.)

This page of a musical score, numbered 164, contains the following parts and instruments:

- Fl.** (Flute): Melodic line with slurs and accents.
- Hn. 1** (Horn 1): Melodic line with slurs and accents.
- Hn. 2** (Horn 2): Melodic line with slurs and accents.
- B♭ Tpt. 1** (Trumpet 1): Melodic line with slurs and accents.
- B♭ Tpt. 2** (Trumpet 2): Melodic line with slurs and accents.
- Tbn. 1** (Tuba 1): Melodic line with slurs and accents.
- Tbn. 2** (Tuba 2): Melodic line with slurs and accents.
- Timp.** (Timpani): Rhythmic pattern with accents.
- Perc.** (Percussion): Rhythmic pattern with accents.
- Hp.** (Harp): Pedal point with slurs and accents.
- Vocalists:** Lisa, Kate, JJ, Y Woman, P 1, P 2, P 3, P 4 (all have rests).
- Vln. I** (Violin I): Melodic line with slurs and accents.
- Vln. II** (Violin II): Melodic line with slurs and accents.
- Vla.** (Viola): Melodic line with slurs and accents.
- Vc.** (Violoncello): Melodic line with slurs and accents.
- D.B.** (Double Bass): Melodic line with slurs and accents.

The score is written in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte).

This musical score page, numbered 165, contains the following parts and instruments:

- Fl.** (Flute): Features a melodic line with slurs and accents, starting at measure 1464.
- Hrn. 1 & 2** (Horns): Horn 1 has a melodic line with accents and a *mf* dynamic marking. Horn 2 has a similar melodic line.
- B♭ Tpt. 1 & 2** (Trumpets): Both parts feature rhythmic patterns with triplets and accents, with a *f* dynamic marking.
- Tbn. 1 & 2** (Trombones): Both parts have melodic lines with accents and a *mf* dynamic marking.
- Timp.** (Timpani): Features a rhythmic pattern with accents.
- Perc.** (Percussion): Indicated by a double bar line, suggesting a rest or specific percussion notes.
- Hp.** (Harp): Features a melodic line with slurs and accents.
- Vocalists:** Lisa, Kate, JJ, and Y Woman have empty staves, indicating they are silent in this section.
- P 1, 2, 3, 4** (Piano): Four piano parts, all with empty staves.
- Vln. I & II** (Violins): Violin I has a melodic line with slurs and accents. Violin II has a rhythmic line.
- Vla.** (Viola): Features a rhythmic line.
- Vc.** (Violoncello): Features a rhythmic line.
- D.B.** (Double Bass): Features a rhythmic line.

1471

Fl.

ff

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

1471

Timp.

1471

Perc. Bass Drum *f*

Hp.

1471

Lisa

Kate

JJ *f*

Y Woman Ah!!! My arm! My arm. Please stop.

P 1

P 2

P 3

P 4

1471

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Detailed description: This is a page of a musical score, page 166, starting at measure 1471. The score is for a large ensemble and includes vocal parts. The instruments listed are Flute, Horns 1 and 2, Trumpets 1 and 2 (B-flat), Trombones 1 and 2, Timpani, Percussion (Bass Drum), Harp, Lisa, Kate, JJ, Y Woman, Piano 1-4, Violin I and II, Viola, Violoncello, and Double Bass. The music is in a key with two flats and a 4/4 time signature. The score shows complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte). The vocal part for Y Woman has the lyrics "Ah!!! My arm! My arm. Please stop." written below the staff. The score is arranged in a standard orchestral layout with staves for each instrument and vocal part.

C2

1483

Fl. *p*

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. 1

Tbn. 2

1483

Timp. *ff*

1483

Perc. *ff*

1483

Hp.

1483

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

1483

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

(A brilliant light engulfs the room and a strong wind blows from every direction. Confused, the police stop beating the women and look around, trying to understand what is unfolding. The women are on the ground and half conscious from the beatings.)

1496

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p (no cresc.)

p (no cresc.)

p

p (no cresc.)

mp (no cresc.)

p

arco

arco

p (no cresc.)

mp (no cresc.)

p

(Flames begin to pour from the right side of the warehouse like a flamethrower, washing over everyone. Confused and frightened, the police slap at their arms and all over.)

1516

Fl. *mf* *p* *p*

Hn. 1 *mp* (no cresc.) *p* *f*

Hn. 2 *mp* (no cresc.)

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp* (no cresc.)

Tbn. 1 *mf* *p*

Tbn. 2 *mf*

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1 *f* It's kill-ing me! _____ Lord, have mer - cy.

P 2 *f* It burnst _____

P 3 *f* They're crawl-ing all o - ver me! _____

P 4 *f* They're eat-ing me a - live! _____

Vln. I *mp*

Vln. II *mp*

Vla. *mp* (no cresc.) *f*

Vc. *mf*

D.B.

This page of a musical score, numbered 170, contains the following parts and markings:

- Fl.** (Flute): Starts at measure 1531 with a *f* dynamic.
- Hn. 1** (Horn 1): Starts at measure 1531 with a *f* dynamic.
- Hn. 2** (Horn 2): Starts at measure 1531 with a *p* dynamic, then *f*, then *p*.
- B♭ Tpt. 1** (Trumpet 1): Starts at measure 1531 with a *f* dynamic, then *p*, then *f*.
- B♭ Tpt. 2** (Trumpet 2): Starts at measure 1531 with a *p* dynamic, then *f*.
- Tbn. 1** (Tuba 1): Starts at measure 1531 with a *p* dynamic.
- Tbn. 2** (Tuba 2): Starts at measure 1531 with a *p* dynamic.
- Timp.** (Timpani): Starts at measure 1531 with a *mf* dynamic.
- Perc.** (Percussion): No notation.
- Hp.** (Harp): No notation.
- Vocalists:** Lisa, Kate, JJ, Y Woman, P 1, P 2, P 3, P 4. No notation.
- Vln. I** (Violin I): Starts at measure 1531 with *p* and *f* dynamics.
- Vln. II** (Violin II): Starts at measure 1531 with *f* and *p* dynamics.
- Vla.** (Viola): Starts at measure 1531 with a *p* dynamic.
- Vc.** (Violoncello): Starts at measure 1531 with a *p* dynamic.
- D.B.** (Double Bass): Starts at measure 1531 with *p* and *f* dynamics.

1568

Fl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

1568

Timp.

1568

Perc.

1568

Hp.

1568

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

1568

Vln. I

Vln. II

Vla.

Vc.

D.B.

1568

1569

1570

1571

1572

1573

1574

1575

1576

1577

1580 $\text{♩} = 84$

Fl. *p* *f*

Hn. 1 *p* *f*

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I $\text{♩} = 84$ *p*

Vln. II *p*

Vla. *pp cresc.*

Vc. *(no cresc.)* *p* *(no cresc.)*

D.B.

1593

Fl. *p* (no cresc.)

Hn. 1 *mf*

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

(Lisa and Kate slowly sit up. After a moment, they check on their well being. They are unharmed.)

Lisa

Kate

JJ *mf*
Li - sa. Kate. Are you all right? _____

Y Woman

P 1

P 2

P 3

P 4

Vln. I *pp* *p* (no cresc.)

Vln. II *pp* *p* (no cresc.)

Vla. *p* (no cresc.)

Vc. *p* (no cresc.)

D.B.

1601

Fl. *p* *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *p*

(Kate watches the policemen. Their motion gradually decreases.)

Lisa

Kate I think so. Kate? What hap - pened

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

Detailed description: This page of a musical score, numbered 177, contains measures 1601 through 1604. The score is arranged in a standard orchestral format with vocal parts. The instruments listed on the left are Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), B♭ Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Lisa, Kate, JJ, Y Woman, Piano 1-4 (P 1, P 2, P 3, P 4), Violin I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The flute part begins with a *p* dynamic and a *mf* dynamic. The harp part has a *p* dynamic. The vocal parts for Lisa and Kate have lyrics: "I think so. Kate? What hap - pened". The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) feature dynamic markings of *f* and *p*. A performance instruction in the center reads: "(Kate watches the policemen. Their motion gradually decreases.)".

1612

Fl. *p*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

(The women stand at their own pace. After a moment, JJ examines her right arm.)

1612

Lisa
to them?

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

D.B. *f* *mp* *p*

♩ = 60

1622

Fl. *p*

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp. 1622

Perc. 1622

Hp. 1622 *p*

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I 1622 ♩ = 60 *p* *f* *>* *p*

Vln. II *p* *f* *>* *p*

Vla. *p* *f* *>* *p*

Vc. *p*

D.B. *p*

(JJ points at the policeman who broke her arm.)

He broke my arm. That one right there. But it's healed now.

1637

Fl. *mp* *pp* [D2] ♩ = 84

Hn. 1

Hn. 2

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. 1 *mf*

Tbn. 2

Timpani *f*

Percussion

Harp *p* *f*

Lisa *(Lisa and Kate examine JJ's arm.)*
How is that pos - si - ble?

Kate *(Kate looks toward the corner where the dim light is shining and gestures for JJ and Lisa to do the same. Wearing a black majestic robe, Young Woman stands there with her palms down, fingers toward the floor and arms slightly away from the front of her body. A fire swells behind her. She is unaffected by it. A soft breeze blows from behind the flames.)*
Look _____

JJ *mf*
What the hell? —

Y. Woman

P. 1

P. 2

P. 3

P. 4

Vln. I *pp* [D2] ♩ = 84

Vln. II

Vla.

Vc.

D.B. *p*

1647

Fl. *p* *ff* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa (Lisa takes a step toward her. The flames intensify after Lisa's question.)
Who are you? _____

Kate It's the wo man.

JJ What? It is.

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *f* *ff* *f* (no cresc.)

Vc. *f* (no cresc.)

D.B. *f* (no cresc.)

1661

Fl. *f* *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1 *mf*

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp. *mf*

Lisa (Lisa faces Young Woman.)
No! Don't you get it? ___ If she stopped these guys and healed your arm well... Is this the on-ly way

Kate

JJ
We should leave now! ___ No noth-ing. ___ You mean yes. ___

Y Woman

P 1

P 2

P 3

P 4

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

1668

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

to stop these at - tacks a - gainst peace. _____

Is there no room for com - pro - mise?

pp < *p*

Detailed description: This is a page of a musical score, page 184, starting at measure 1668. The score is arranged in a standard orchestral layout with vocalists. The instruments include Flute (Fl.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (P 1, P 2, P 3, P 4), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocalists are Lisa, Kate, JJ, and Y Woman. The key signature has two sharps (F# and C#), and the time signature is 4/4. The flute part has a melodic line with a sixteenth-note run starting at measure 1668. The harp part has a few chords. The piano part has a simple accompaniment. The strings play a sustained harmonic. The vocalists have lyrics: Lisa: "to stop these at - tacks a - gainst peace. _____"; Kate: "Is there no room for com - pro - mise?". The page ends with a dynamic marking of *pp* < *p*.

1677 E2 $\text{♩} = 108$

Fl. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp.

Perc. *mf* Suspended Cymbal *mf* 7 S.D.

Hp. *f*

Lisa

Kate

JJ

Y Woman *p* *f* Ah! The

P 1

P 2

P 3

P 4

Vln. I $\text{♩} = 108$ *p* *f*

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf*

1683

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

L.V.

L.V.

(The fires grow behind Young Woman and begin to creep toward the three women. JJ and Kate step back. Lisa slowly moves forward as if in a trance.)

bel - ly of slave ships. No mer - cy. The bel - ly of slave ships. No mer cy the

1687

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Flames begins to pour around into the warehouse. Kate and JJ begin to run away. Lisa watches Young Woman gesurting with pleading hands. JJ rushes back and pulls her out of the warehouse as it becomes completely consumed with fire.)

girls re - peat - ed - ly raped. No mer cy — The girls re peat ed - ly raped.

This page contains a musical score for measures 1695 through 1708. The score is for a full orchestra and a vocal soloist. The instruments and parts are listed on the left side of the page: Fl., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Timp., Perc., Hp., Lisa, Kate, JJ, Y Woman, P 1, P 2, P 3, P 4, Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes various musical notations such as dynamics (f, mf, p), articulation (accents, slurs), and performance instructions (L.V.). The vocal part for Y Woman includes the lyrics: "Killed the young black man black wo - man - - - - - No mer - - - - - cy. The".

1699

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mf

p

mf

p

mf

f

f

f

f

L.V.

time has come. No more time.

1703

Fl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Hp.

Lisa

Kate

JJ

Y Woman

P 1

P 2

P 3

P 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf B.D.

f

No more time. Fire!

f

Detailed description: This page of a musical score, numbered 191, begins at measure 1703. It features a variety of instruments and vocal parts. The woodwinds (Flute, Horns 1 & 2) and brass (Trumpets 1 & 2, Trombones 1 & 2) sections are active, with the Flute and Horns 1 & 2 playing melodic lines and the brass providing harmonic support. The percussion section includes Timpani and Percussion, with the Percussion part marked *mf* and *B.D.* (Bass Drum). The Harp (Hp.) plays a sustained chord. The vocal parts for Lisa, Kate, JJ, and Y Woman are present, with Y Woman singing the lyrics "No more time. Fire!". The piano accompaniment (P 1-4) is mostly silent. The string section (Violins I & II, Viola, Violoncello, and Double Bass) provides a rhythmic and harmonic foundation, with the Violins marked *f* (forte). The score is written in a key signature of three flats and a 4/4 time signature.

This page of a musical score, numbered 192, contains the following parts and markings:

- Fl.** (Flute): Treble clef, 4/4 time. Measures 1707-1710. Features a long melodic line with a slur and a fermata.
- Hn. 1** (Horn 1): Treble clef, 4/4 time. Measures 1707-1710. Features a long melodic line with a slur and a fermata.
- Hn. 2** (Horn 2): Bass clef, 4/4 time. Measures 1707-1710. Features a long melodic line with a slur and a fermata.
- B♭ Tpt. 1** (Trumpet 1): Treble clef, 4/4 time. Measures 1707-1710. Rests.
- B♭ Tpt. 2** (Trumpet 2): Treble clef, 4/4 time. Measures 1707-1710. Rests.
- Tbn. 1** (Tuba 1): Bass clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment.
- Tbn. 2** (Tuba 2): Bass clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment with triplets.
- Perc.** (Percussion): Bass clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment with accents and dynamics like *f*.
- Hp.** (Harp): Grand staff (treble and bass clefs), 4/4 time. Measures 1707-1710. Features a long melodic line with a slur and a fermata.
- Lisa**: Treble clef, 4/4 time. Measures 1707-1710. Rests.
- Kate**: Treble clef, 4/4 time. Measures 1707-1710. Rests.
- JJ**: Treble clef, 4/4 time. Measures 1707-1710. Rests.
- Y Woman**: Treble clef, 4/4 time. Measures 1707-1710. Features a long melodic line with a slur and a fermata. Includes the word "Fire!" in the middle of the staff.
- P 1** (Piano 1): Treble clef, 4/4 time. Measures 1707-1710. Rests.
- P 2** (Piano 2): Bass clef, 4/4 time. Measures 1707-1710. Rests.
- P 3** (Piano 3): Bass clef, 4/4 time. Measures 1707-1710. Rests.
- P 4** (Piano 4): Bass clef, 4/4 time. Measures 1707-1710. Rests.
- Vln. I** (Violin I): Treble clef, 4/4 time. Measures 1707-1710. Features a long melodic line with a slur and a fermata.
- Vln. II** (Violin II): Treble clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment.
- Vla.** (Viola): Bass clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment with triplets.
- Vc.** (Violoncello): Bass clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment.
- D.B.** (Double Bass): Bass clef, 4/4 time. Measures 1707-1710. Rhythmic accompaniment.

This page of a musical score, numbered 193, contains the following parts and staves:

- Fl.** (Flute): Treble clef, 4/4 time, starting at measure 1711. Features a long melodic line with a fermata.
- Hn. 1** (Horn 1): Treble clef, 4/4 time, starting at measure 1711. Features a long melodic line with a fermata.
- Hn. 2** (Horn 2): Bass clef, 4/4 time, starting at measure 1711. Features a long melodic line with a fermata.
- B+ Tpt. 1** (Bass Trumpet 1): Treble clef, 4/4 time, mostly rests.
- B+ Tpt. 2** (Bass Trumpet 2): Treble clef, 4/4 time, mostly rests.
- Tbn. 1** (Tuba 1): Bass clef, 4/4 time, rhythmic accompaniment.
- Tbn. 2** (Tuba 2): Bass clef, 4/4 time, rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, 4/4 time, rhythmic accompaniment.
- Perc.** (Percussion): Percussion clef, 4/4 time, rhythmic accompaniment.
- Hp.** (Harp): Grand staff (treble and bass clefs), 4/4 time, accompaniment.
- Lisa**: Treble clef, 4/4 time, mostly rests.
- Kate**: Treble clef, 4/4 time, mostly rests.
- JJ**: Treble clef, 4/4 time, mostly rests.
- Y Woman**: Treble clef, 4/4 time, starting at measure 1711. Includes the lyrics "Fire!" and "Fire!".
- P 1** (Piano 1): Treble clef, 4/4 time, mostly rests.
- P 2** (Piano 2): Bass clef, 4/4 time, mostly rests.
- P 3** (Piano 3): Bass clef, 4/4 time, mostly rests.
- P 4** (Piano 4): Bass clef, 4/4 time, mostly rests.
- Vln. I** (Violin I): Treble clef, 4/4 time, starting at measure 1711. Features a long melodic line with a fermata.
- Vln. II** (Violin II): Treble clef, 4/4 time, rhythmic accompaniment.
- Vla.** (Viola): Bass clef, 4/4 time, rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, 4/4 time, rhythmic accompaniment.
- D.B.** (Double Bass): Bass clef, 4/4 time, rhythmic accompaniment.

This page of a musical score, numbered 194, contains the following parts and markings:

- Fl.**: Flute part, starting at measure 1715 with a *p* dynamic.
- Hn. 1**: Horn 1 part, starting at measure 1715 with a *p* dynamic.
- Hn. 2**: Horn 2 part, starting at measure 1715 with a *p* dynamic.
- B♭ Tpt. 1**: Trumpet 1 part.
- B♭ Tpt. 2**: Trumpet 2 part.
- Tbn. 1**: Trombone 1 part.
- Tbn. 2**: Trombone 2 part.
- Timp.**: Timpani part, featuring triplet patterns.
- Perc.**: Percussion part, featuring triplet patterns.
- Hp.**: Harp part, starting at measure 1715 with a *f* dynamic.
- Lisa**: Vocal part.
- Kate**: Vocal part.
- JJ**: Vocal part.
- Y Woman**: Vocal part, with lyrics "Fire!" and dynamic markings *p* and *f*.
- P 1**: Piano part 1.
- P 2**: Piano part 2.
- P 3**: Piano part 3.
- P 4**: Piano part 4.
- Vln. I**: Violin I part, starting at measure 1715 with a *p* dynamic.
- Vln. II**: Violin II part.
- Vla.**: Viola part, featuring triplet patterns.
- Vc.**: Violoncello part.
- D.B.**: Double Bass part.