

Invulnerable Except to Death Rays

Sebastian Robin Craig © 2023

Measures 18 through 25 are organized into 4 sections.

The sections often change tempo.

Within each section there are short pauses, breaths or both.

Rather than expressing those pauses with meter changes, the pianist and vocalist synchronize with one another to navigate those implied rests and changes in tempo.

Some of the measure ends, do not have bars.

This indicates they are part of a larger phrase.

m. 18, short pause at end of measure.

m. 19-20, breath at end of 19
short pause at end of 20.

m. 21-22, 21 much slower, no pause,
22 back to T-100, short pause at end.

m. 23-25, 23 at tempo (T-100)
24, much slower (T-55) breath at the end
25, faster (T-75) no pause into m.26 (T-90)

Score

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♩ = 85

1

Piano

5

vo.

pno.

♩ = 110

♩ = 85

mf So - *p* phists _____

9

vo.

pno.

♩ = 110

♩ = 85

f cue _____ *p* slow.

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13

pno. *p* *ppp*

15 $\text{♩} = 110$ $\text{♩} = 85$

vo. *f* *mp* Cue. Stop.

pno. *mf* *p* *ppp*

18 $\text{♩} = 100$

vo. *mf* *p*

Dirt - y lips vas - e - line mus - cu - lar suf - fer - ing pho - to - graph. Stop!

pno. *mf* *p*

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19

vo. *6:1*
Dirt - y lips vas - e - line mus - cu - lar suf - fer - ing pho - to - graph. Stop!

pno. *6:1* *6:1* *6:1*

Cue together

20

vo. *6:1*
Pho - to - graph suf - fer - ing.

pno. *6:1* *6:1*

21

mf *6:1* *6:1* *6:1* *6:1*
Slow think - er ped - i - gree, can - ni - bal ur - gen - cy, soph - ist - ry. Stop! Can - ni - bals out.

pno. *6:1* *6:1* *6:1* *6:1*

Cue together

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22 ♩ = 100

vo. *6:1*
Vam - pi - res in. Can - ni - bals out.

pno. *6:1*

23

vo. *6:1*
Dirt - y lips vas - e - line mus - cu - lar suf - fer - ing pho - to - graph. Stop!

pno. *6:1*

Cue together

24 ♩ = 55, ♩ = 75

vo. *6:1*
Vam - pi - res in. Pho - to - graph pho - to - graph pho - to - graph. Stop!

pno. *6:1*

6

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26 ♩ = 90

pno.

mp

ff mp ff mp

3:1 3:1 3:1 3:1

Detailed description: This system covers measures 26 to 29. The right hand (RH) features a melodic line with eighth notes and quarter notes, including accents and slurs. The left hand (LH) plays a bass line with eighth notes and quarter notes, featuring triplets and accents. Dynamics range from *mp* to *ff*.

pno.

3:1 3:1 3:1 f 3:1 3:1 mp

Detailed description: This system covers measures 30 to 32. The RH continues with eighth notes and quarter notes, including triplets. The LH has a bass line with eighth notes and quarter notes, also including triplets. Dynamics include *f* and *mp*.

pno.

f mp p

3:1 3:1

Detailed description: This system covers measures 33 to 35. The RH has a melodic line with eighth notes and quarter notes. The LH has a bass line with eighth notes and quarter notes, including triplets. Dynamics range from *f* to *p*.

pno.

♩ = 55

mf mp

(T=55)

Detailed description: This system covers measures 36 to 39. The RH has a melodic line with eighth notes and quarter notes. The LH has a bass line with eighth notes and quarter notes. A tempo change to ♩ = 55 is indicated at measure 37. A section marked (T=55) spans measures 37-39. Dynamics include *mf* and *mp*.

pno.

p pp p

Detailed description: This system covers measures 40 to 42. The RH has a melodic line with eighth notes and quarter notes. The LH has a bass line with eighth notes and quarter notes. Dynamics range from *p* to *pp*.

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42

vo.

pno.

pp

Vam-

44

♩ = 75

vo.

pno.

pires in _____

a cue.

Vas-

p

mf

46

vo.

pno.

e-line lips _____

smooth _____ lisp.

p

48

vo. *mp* Slip - per - y an - swers *mf* change. Mar - i - on -

pno. *mp* *p*

51

vo. *mp* *mp* *f* *mp* *f* ette. Nice to meet you. Nice to meet you. Nice to meet you. Pro - ba - bly not.

pno. *rit.*

54

vo. Pho - to - graph.

pno. *rit.*

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55

vo.

Stop.

pno.

mp

p

58

pno.

mf

8

61

pno.

mf

mf