

ONCE MORE, WITH FEELING



ERIC SHANFIELD



## ONCE MORE, WITH FEELING

Eric Shanfield | ENS.2016.8 | 11.20.16-12.5.16 | 25'

Poem by Adam Fitzgerald

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Soprano

Percussion (one player): Vibraphone, Marimba, Glockenspiel

Piano

\*Vibraphone (1, 2 & 7); Marimba (3 & 5); Glockenspiel (4); Vibraphone + Glockenspiel (6); Marimba + Glockenspiel (8 & 9); Vibraphone + Marimba + Glockenspiel (10). The glockenspiel should be placed such that it can be played simultaneously with the vibraphone and with the marimba, or can easily be moved between the two. Two glockenspiels might also be used. In the final movement (10) the glockenspiel is played in combination with the vibraphone, the player then moving quickly to the marimba for the final chords.

Later, I realized I stole the opening melody from Styx.

## ONCE MORE, WITH FEELING

Adam Fitzgerald

### *A Few Rehearsals*

You're a dying man with no need to fake your death. The tempest actuary approaches you in bald light, berating you with figured shadow while one flash ricochets from the blinds. Postcards fall as if from horoscopes spread with jungleish naiveté. Through only more zippered static, instructions reassemble in your head of accident-sites, of macabre picnics. Our inner life. You have only one real memory, and that is waking in a house not your own where you play the strange duke. Would that part inimitable keep? Drawers to rummage through, overgrown pluvial bedrooms, unpinned hands displaying exhibits, numb phrases, girly fans, even hypethral colors. A humble pair of underwear restores you to its sense.

### *Hydrophobe Born Under Water*

Forgive me for asking, but why in this mottled world would you expect another? Eccentric pilasters stand in the rain: *ruins for remaining ruined*. My dreams, meanwhile, occur in mercantile factory houses filled with shelves representing gaps in the Now Culture: from surgical drilling leaflets to new medicine ads. Reduced, though not so enervated today, the reality of dingy parlor casements takes me while parachuting to bed for lack of better thing to think or do. The lanky, still sun ravishes this arching colonnade.

### *Two Persons Both Assigned to Seating Chart B22*

I have routine seizures. Sneezes, wheezes, even stray microbial doom scenarios are not alien to me. And stranger than that: the sky gurgling above spent wood-youths. Allow me to be very queer with you. I know what you worry about. Grammarians, freshets, why one leaves or is "the one." No matter, chaste rock. Here comes the sweet and puckered air.

## *Coda*

When the sun fails off harbor and I'm still second-rate, barbarisms notwithstanding, will you still love me? When noxious flax falls from the ledge and sedges wink back to their indubitable brink, will you still etc.? I trek nominal distances, districting perfumeries. My port rolls hard to ruddy, slapping waves. Tongue-depressors are whatever's left of the city—its lispng fantasia of blue parades, airy sundries, exotic krill, mercenary hand-goods.

## *Allo, Mzechabuki*

I come to cuddle thee. A scrapheap of odds and mostly ends. Guipure, carrickmacross, Antwerp—cotton swabs which pattern brides—are yours. Over the Circassian mountains, refugee winds do their thing, ensconced in mojo beyond translation, like a rocking horse given from one father to another. Orphan storage units—containing Cherkeskas, Narts, a Bashlik—flow like the Psou without the slightest litmus test of failure to the contrary. Peer-review questionnaires harass me in the mail. I suffer gladly an arabesque, realizing the regard this occasion allows itself, polite as a tombstress. I hang onto something's liver. Overhead, opal-like, filed marshaling shows—unlike this country—you still exist.

## *Meaning Without Repetition, Repetition Without Meaning*

Let the meek inherit that beautiful archaic needle. Whatever animates this jerky day is fine by me, lost as it is on another of Chevy Chase's hunts. And for what? Swansdown won't do. Concentrate. Lie thick on the entrance to a scene. Palpably declare why mull and madras is worn by specific players. Why, also, they fan telltale cards that signify "uber-mundanity" is a good. Hagging over zephyrs, pawning shoddy knit-rayon, this is only the funnel-cake of an identity. Floral bobble, ribbed panels, marvelous spools. Your goodbye.

*Something You Heard In A Dream Once*

I go into the houses of little angels and almost leave a good man.

*Rochambeau*

You chortle your tongue as something quite immortal peters through the figurines that are still where you left them. An ardor full or starter kits and tremendous tooth-filings. And yet, with your comically phallic nose, the manuscript you point to *must* be original, like a yard not unlike this morning, it's tensed haze. Dreams autofluff off the bed like quizzical ladykins. Please know from the crackpot of my canary affections, authority junky that I am, my honeydew hairdo is not so much new as new to you. You clasp dry racks. You snort a little tune to yourself, chthonic as ever. You lean into a grudge and out plops, intricately, a pidgin civilization: smoke without color, window without testament, needlessly attained.

*The Eternals*

Refer to whatever you want. Just make it local and habitually assuaged with sprockets, hanging or inserted in profound manner, like naked feet passing across skies. (It was a museum of accidents but also accents: Chicory, chromium, bone-yellow something.) Our seductive spills were brought out back near a hose, unbuckled, stripped, meant to bend over, describe English riding-coats then thumb-over tax slips, recite cardboard delicacies.

*Erratum Musical*

Go with God. Stay for dessert.

# ONCE MORE, WITH FEELING

## 1. A FEW REHEARSALS

Adam Fitzgerald

Eric Shanfield

**Soprano**  $\text{♩} = 152$

*f* You're a dy - ing man — with no need to fake your death. —

**Vibraphone** motor off

*f* — *mp* — *f* — *mp*

**Piano** *f*

*ped.* — *sim. al fine*

7

The tem - pest ac - tu - a - ry ap - proach - es you in bald — light be - ra - ting - you with fi - gured sha

*f* — *mp* — *f* — *mp* — *f* — *mp*

13

- dow while one flash ri - co - chets from the blinds. —

*f* — *mp* — *f* — *mp* — *f*

19 *f*

Post - cards fall as if \_\_\_\_\_ from ho-ro-scopes spread with \_\_\_\_\_ with jungle-ish na -

*mp* *f*

3



25

i - ve - te. \_\_\_\_\_

*mf*

3

(r.h.)

*mf*



31 *mf*

Through on - ly \_\_\_\_\_ more zip-pered sta - tic, in - struc - tions re-as - sem - ble in your head of

*p*  
Ped.

3

38

ac - ci - dent sites, of ma - ca - bre pic - nics. Our in - ner life.

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



44

You have on - ly one real me - mo - ry,

*f*



49

and that is wa - king in a house not your own where you play the strange duke.

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

55

Musical score for rehearsal 55. The vocal line begins with a rest followed by the lyrics "Would that part in-i-mi-ta-ble keep." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* for the vocal and alternating *mp* and *f* for the piano.



61

Musical score for rehearsal 61. The vocal line begins with a rest followed by the lyrics "Drawers to rum-mage through,". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf* for the vocal and *mf* for the piano.



67

Musical score for rehearsal 67. The vocal line begins with the lyrics "o-ver-grown plu-vial bed-rooms, un-pinned hands dis-". The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *mf* for the vocal, *p* for the piano, and a *Ped.* (pedal) marking.

73

play - ing ex - hi - bits, numb phra - ses, girl - y fans, e - ven\_ hy - pe - thral co - lors.

*p*  
Ped.

79

*mf*  
A hum - ble pair of un - der-wear re -

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

*f* *mf*

85

stores you to its sense. — *rit.*

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

*f* *fff*

# ONCE MORE, WITH FEELING

## 2. HYDROPHOBE BORN UNDER WATER

Adam Fitzgerald

Eric Shanfield

**♩=138**

Soprano *mp*  
For - give me... for ask - ing, but

Vibraphone  
motor on; fan slow  
*Red. ad lib. except as marked*  
*mp*

Piano *mp*

7

why in this mot - tled world would you ex - pect a - no - ther? Ec - cen - tric

*mf*

*mf*

*mf*

*Red.*

12

pi - las - ters stand in the rain: ru - ins for

*mf*

*p* *mf p*

*sim.*

17

re - main - ing ru - ined.

*mf*



22

*p*

My dreams, mean - while, oc - cur in mer - can - tile fac - tory hous - es

*p*

*mf*



27

*p* *mf*

filled with shelves rep - re - sent - ing gaps in the Now cul - ture: for

*mf* *p*

32

sur-gi-cal drill - ing leaf - lets to new me - di - cine ads.

*f*

*mf*

*f*

*Red.*

*loco*

*mf*

*f*



38

Re - duced, though not so en - er - va - ted to - day,

*f*

*f*

*Red.*



44

the re - a - li - ty of din - gy par - lor case - ments

*mf*

*mf*

*Red.*

*mf*

*mp*

*mf*

*mp*

*Red.*

49

takes me while pa-ra-chu - ting to bed for lack of bet - ter thing to

*mf* *mp* *mf* *mp* *mf*

*Red.*



54

think or do.

*mp*

*mp*



60

The lan - ky, still sun ra - vi-shes this arch - ing co - lo - nnade.

*mp* *rit.*

*p* *mf*

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## 3. TWO PERSONS BOTH ASSIGNED TO SEATING CHART B22

Adam Fitzgerald

Eric Shanfield

**♩. = 126**

**Soprano**  
*f* I have rou - tine sei - zures. *f* Sneezes, wheezes,

**Marimba**  
*f*

**Piano**  
*f*

**5**

e - ven stray mi - cro - bi - al doom sce - na - ri - os

*p*

**9**

are not a - li - en to me.

*f* *p* *f*

13 *f*

And stran - ger than that: the sky gur - gling a -



17

bove — spent wood - youths.

*p* *f*



21 *f* *ff*

Al - low me to be ve - ry queer with you. —

*ff* *ff*

25 *f*

I know what you wor - ry a - bout.



29 *ff*

Gram -



33

ma - ri - ans, fresh - ets, why one leaves or is "the one."

37 *ff*  
No mat - ter, chaste rock.



40 *ff*  
Here comes the sweet and puck - ered



44 *p sub.* *ff*  
air.

# ONCE MORE, WITH FEELING

## 4. CODA

Adam Fitzgerald

Eric Shanfield

♩ = 80

Soprano

Glockenspiel

Piano

*P*

*pp* *p* *pp* *p* *pp* *p*

*p*

When the sun fails off

6

har-bor\_\_\_ and I'm still se - cond - rate, bar - ba-ris - ms not - with stand-ing,\_\_\_

*pp* *p* *pp* *p*

11

will\_\_\_ you\_\_\_ still\_\_\_ love me?\_\_\_

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

*mp*

16

*mp*

When no - xious flak falls from the

*pp*



22

ledge and sed-ges wink back to their in - du - bi - ta - ble brink, will you

*mp*



28

*mf*

still et ce - ter - a.

*mf* *p*

34 *mf*

I trek no-mi-nal dis-tan-ces,

*mf*



40

dis-trict-ing per-fu-mer-ies.

*8va*



46 *mp*

My port rolls hard to rud-dy, slap-ping waves.

*mp*

(8)

52

Tongue - de - press - ors are what



57

e - ver's left of the ci - ty of the ci - ty it's lisp - ing fan - ta - sia of ble pa - rades, \_\_\_



62

air - y sun - dries, e - xo - tic krill, mer - ce - na - ry hand - goods. \_\_\_

# ONCE MORE, WITH FEELING

## 5. ALLO, MZECHABUKI

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 152$

Soprano

Marimba

Piano

6

*f* I come to cud - dle thee. *f* I

11

come to cud - dle thee. *mf* A scrap - heap\_ of odds and most - ly ends. *f* *mf*

16

*mf* *f* *mf* *f*



21

Gu - i - pure, car - rick - ma - cross, Ant - werp cot - ton swabs which

*f*



26

pat - tern brides are yours.

*mf*

31 *mf*

O - ver\_ the Cir - cas - si - an moun - tains,

*mf*



36

re - fu - gee winds do\_ their things, en - sconced in

*mf* *p*



41

mo - jo\_ be - yond trans - la - tion,

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

46 *p* *f* *p* *f*

like a rock - ing horse giv - en from one fa - ther to a - no - ther.



50 *mf*

Or - phan sto - rage u - nits con - tain - ing



56 *p*

Cher - kes - kas, Narts, a Bash - lik flow like the

61

Psou with - out the slight - est lit - mus test of fail - ure



65

to the con-tra - ry.



70

Peer - re - view ques - tion - naires

75

ha - rass me in the mail.

*p* *f* *p* *f*

Detailed description: This system contains measures 75 through 79. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff has chords with dynamics *p* and *f* alternating, and the lower staff has a rhythmic accompaniment. The key signature has one flat and the time signature is 6/8.



80

*p* *f* *p* *f*

*p* *f* *p* *f*

Detailed description: This system contains measures 80 through 83. It features a piano accompaniment with two staves. The upper staff has chords with dynamics *p* and *f* alternating, and the lower staff has a rhythmic accompaniment. The key signature has one flat and the time signature is 6/8.



84

I suf - fer glad - ly an a - ra -

*p* *f* *p* *f* *f*

Detailed description: This system contains measures 84 through 87. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff has chords with dynamics *p*, *f*, *p*, *f*, and *f*, and the lower staff has a rhythmic accompaniment. The key signature has two sharps and the time signature is 6/8.

89 *p* *f*

besque. Re - a - li - zing the re - gard this oc - ca - sion al - lows it -



92 *p* *f*

self, po - lite as a tomb - stress. I hang on - to some-thing's li - ver.



97 *ff*

101 *ff*

O - - ver - head, o - - pal - like, fi - led



105

mar - shal - ing shows



109 *ALLO, MICHAEL NYMAN*

un - like - this coun - try

113

1.

*fff* *p* *fff* *p* *fff* *p* *fff*

*ben fff*

116

4x

2.

*p* *fff* *p* *fff* *p* *fff*

*8va 3rd & 4th x*

*8vb 3rd and 4th x*

119

*ff*

you still ex - ist.

*Red.*

# ONCE MORE, WITH FEELING

## 6. MEANING WITHOUT REPETITION, REPETITION WITHOUT MEANING

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 96$

Soprano

Vibraphone

Piano

motor on, fan slow

*p* *mf* *p* *mf*

*p* *mf* *p* *mf*

5

Glockenspiel

Vibraphone

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

8

*mf* *p*

*mf* *p*

(8)

*mf* *p*

11 *p*  
Let the meek in-her - it that

14 *mf*  
beau - ti - ful ar - cha - ic nee - dle.

17

21

*p*  
What



27

e - ver a - ni - mates this jerk - y day is fine. with



33

me, lost as it is on a -

39

no - ther of Che - vy Cha - se's hunts.

*mf*

*Ped.*

*mf*

*8va*

*mf*

*Ped.*

*p*

*p*

*p*

*Ped.*

47

*p*

And for what? And for

*p*

*Ped.*

*8va*



63 *f*

Lie thick\_ on the en - trance to a scene. Pal - pa - bly\_ de -



67

clare why mull and ma - dras is worn by\_ spe - ci - fic play - ers.



71

*mp*

75 *mp*

Why, al - so, they fan - tell - - tale cards that

*mp*



79

sig - ni - fy "u - ber - mun - da - ni - ty" is a good.



83

*p*

*p*

87

*p*



91

*p*

Hag - - gling o - ver ze - phyr's, pawn - ing shod - dy knit - ray - on,



96

*mp*

this is on - ly the fun - nel cake of an i -

*mp*  
*ped.*

*mp*

101

den - ti - ty.

*mp*

*mp*



105

*p*

*p*

*p*

*p*

*p*



108

Flo - ral bob - ble, ribbed pa - nels, \_\_\_

*mf*

*p*

*mf*

*mf*

*p*

111

mar - ve - lous spools.

*p* *mf* *mp*



116

*pp* *mf*



122

*mf*

Your good - bye.

*mf*

# ONCE MORE, WITH FEELING

## 7. SOMETHING YOU HEARD IN A DREAM ONCE

Adam Fitzgerald

Eric Shanfield

♩=192

Soprano

Vibraphone

Piano

motor on, fan med.

*p*

*ped.*

5

*ff*

*ff*

9

*ff*

*ped.*

13

Musical score for measures 13-17. The score is written for piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. Dynamics range from *p* to *f*. A vocal line is present in the upper staves, with lyrics "some Led." and "p sub." written below it. A double bar line is located at the end of measure 17.

18

Musical score for measures 18-22. The piano part continues with the eighth-note accompaniment. Dynamics include *f* and *p*. A double bar line is located at the end of measure 22.

23

Musical score for measures 23-27. The piano part features a steady eighth-note accompaniment. Dynamics include *ff*. A double bar line is located at the end of measure 27.

28

Musical score for measures 28-32. The score is in 12/8 time. It features a vocal line (top staff) with rests, a piano line (middle staff) with chords and melodic fragments, and a bass line (bottom two staves) with a steady eighth-note accompaniment. A dynamic marking of *ff* and the instruction *Red.* are present in the piano part.



33

Musical score for measures 33-36. The score is in 12/8 time. It features a vocal line (top staff) with rests, a piano line (middle staff) with a melodic line starting in measure 33, and a bass line (bottom two staves) with a steady eighth-note accompaniment. Dynamic markings of *p* and *p sub.* are present.



37

Musical score for measures 37-40. The score is in 12/8 time. It features a vocal line (top staff) with rests, a piano line (middle staff) with a melodic line starting in measure 37, and a bass line (bottom two staves) with a steady eighth-note accompaniment. Dynamic markings of *ff* are present.

41

Musical score for measures 41-44. The score is written for piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The vocal line is in the soprano clef. Dynamics include *p sub.* and *Red.*



45

Musical score for measures 45-48. The score is written for piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The vocal line is in the soprano clef. Dynamics include *ff* and *p sub.*



49

Musical score for measures 49-52. The score is written for piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The vocal line is in the soprano clef. Dynamics include *p* and *f*.

53 *f*

I go in - to the hou - ses of lit - tle an - gels

*p*  
*Ped.*



57

and al - most leave a good man.

*f*



61

*p sub.*  
*Ped.* *fff*

*p sub.* *fff*

# ONCE MORE, WITH FEELING

## 8. ROCHAMBEAU

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 126$

Soprano

Glockenspiel  
*black-note gliss.* *l.v.* *p* 10 *mf* *white-note gliss.* *l.v.* *p* 15 *mf*

Marimba *mf*

Piano *mf*

4 *mf*

You chor - tle your tongue as some - thing quite im - mor - tal pe - ters

Mar.

Pno. *loco*

9

through

Mar. *f*

Pno. *f*

14

*f*

through the fi - gur - ines that are still where you left them.

Glock.

Mar.

Pno.

19

*come sopra*

*p* *mf* *p* *mf*

*p* *f* *p cresc.*

Glock.

Mar.

Pno.

22

Mar.

Pno.

25 *ff*

An ar - dor full of start - er kits and tre - men - dous tooth

Mar. *ff*

Pno. *ff*

28

fill - ings.

Mar. *ffp* *ff* *p*

Pno. *p*

31

Glock. *ff*

Mar. *ff*

Pno. *ff*

34 *mf*

And yet, with your

Glock.

Mar. *mf*

Pno. *mf*

38

co - mic - ally phal - lic nose, the ma - nu - script you point to must be o - ri - gi - nal,

Mar.

Pno.

42

like a yard not un - like this morn - ing, its tensed haze.

Glock. *mf*

Mar.

Pno.

48

Glock.

Mar.

Pno.

*f*

52

*f*

Dreams au - to - fluff off the bed like quiz - zi - cal la - dy -

Mar.

Pno.

*f*

57

kins.

Glock.

Mar.

Pno.

*f*



76

*f*

my ho - ney - dew

Glock.

Mar.

Pno.

80

hair - do is not so much new as new to you.

*come sopra*

*p* *mf*

Glock.

Mar.

Pno.

84

*p* *mf*

*p cresc.*

*p*

Glock.

Mar.

Pno.

87

*ff* You clasp dry

Mar.

Pno.

*ff*

90

racks. You clasp dry racks.

Glock.

Mar.

Pno.

*ffp* *ff* *p*

*p*

93

Glock.

Mar.

Pno.

*ff*

*ff*

8va

96

Glock.

Mar.

Pno.

100 *mf*

You snort a lit - tle tune to your - self, chtho - nic as

Mar.

Pno.

104

e - ver.

Glock.

Mar.

Pno.

108 *mp*

You lean in - to a grudge and out plops,

Glock.

Mar.

Pno.

112

in - tri - cate - ly, a pid - grin ci - vi - li - za - tion:

Glock.

Mar.

Pno.

116

smoke

*mf* *f*

Glock.

Mar.

Pno.

121

with - out co - - - - - lor,

Glock.

Mar.

Pno.

126

*f* win - dow with - out tes - ta -

Glock.

Mar.

Pno.

131

ment,

*come sopra*

*p* *mf* *p* *mf*

Glock.

Mar.

Pno.

136 *f*

need - less - ly at - tained.

Glock.

Mar.

Pno.

*ff*

*ff*

141

Glock.

Mar.

Pno.

5

145

Glock.

Mar.

Pno.

*fff*

*fff*

*fff*

# ONCE MORE, WITH FEELING

## 9. THE ETERNALS

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 132$

Soprano

Glockenspiel

Marimba

Piano

5 *8vb 2nd x*

Mar.

Pno.

9

Re - fer to what - ev - er you want.---

The score is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line for Soprano and instrumental parts for Glockenspiel, Marimba, and Piano. The tempo is marked as quarter note = 132. The piece is divided into systems, with double bar lines indicating section breaks. The first system includes measures 1-4, the second system measures 5-8, and the third system measures 9-12. The vocal line begins at measure 9 with the lyrics 'Re - fer to what - ev - er you want.---'. The Marimba and Piano parts provide accompaniment throughout, with dynamic markings such as *ff*, *p cresc.*, and *f*. The Piano part includes a section marked *8vb 2nd x* at measure 5. The score concludes with a final double bar line at the end of measure 12.

13

Just make it lo - cal and ha - bit - u - al - ly as - suaged with sprock - ets,

Mar.

Pno.

18

Mar.

Pno.

22

Mar.

Pno.

26 *f*

hang - ing or in - sert - ed in pro - found man - ner, -

Mar.

Pno. *p* *f* *p*

*ben f*

29

like na - ked feet pass - ing a -

Mar.

Pno. *f* *p* *f* *p*

*Red.*

32

cross skies. It

Mar. *p sub.* *f* *p*

Pno. *f* *p sub.* *f*

36

was a mu - se - um of ac - ci - dents

Mar. *f* *p* *f* *p*

Pno.

40

but al - so ac - cents. Chi - co - ry,

Mar. *f* *ff*

Pno. *ff* *p sub.*

44

chro - mi - um, bone - yel - low some - thing.

Glock. *ff*

Mar.

Pno. *ff* *p sub.* *ff*

48

Mar.

Pno.

52

*f*

Our se - duc - tive spills\_ were brought out back near a hose, \_ un -

Mar.

Pno.

56

buck - led, stripped, meant to\_ bend o - ver,

Mar.

Pno.

60

Mar.

Pno.

*p sub.*

3 3 3

64

*f*

de - scribe Eng - lish ri - ding coats,

Mar.

Pno.

*f*

Ped.

67

*mf*

then thumb o - ver

Mar.

*decresc.*

Pno.

*p f p mf p*

71

tax slips,

Glock.

Mar.

Pno.

77

re - cite card - board de - li - ca - cies.

Glock.

Mar.

Pno.

82

Glock.

Mar.

Pno.

The image shows a page of a musical score for the song 'Once More, With Feeling - 9. The Eternals'. The score is written for voice, Glockenspiel (Glock.), Maracas (Mar.), and Piano (Pno.). It is divided into three systems, each starting with a measure number: 71, 77, and 82. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line includes lyrics: 'tax slips,' at measure 71 and 're - cite card - board de - li - ca - cies.' at measure 77. The instrumental parts feature various dynamics such as *mf*, *f*, *p*, *ff*, and *fff*, as well as articulation marks like *tr* (trills) and *sub.* (sustained). The piano part includes a section marked *8<sup>va</sup>* (octave up) starting at measure 77. The score is presented in a clean, professional layout with clear notation and dynamic markings.

# ONCE MORE, WITH FEELING

## 10. ERRATUM MUSICAL

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 132$

*ff*

Soprano

Go with God. Stay for des - sert.

*fff*

Glockenspiel

*ff*

motor on, fan med.

Vibraphone

*ff*

*damp*

*damp*

Marimba

*fff*

Piano

*ff*

*fff*