

GIRLS ON THE RUN



ERIC SHANFIELD

GIRLS ON THE RUN

Eric Shanfield | 2008/2013 | 20'

poem by John Ashbery

Baritone

3 Baritone Saxophones in E $\flat$

Percussion (Drummer: Snare Drum, Pedal Bass Drum)

⇒Score in C.

⇒Performers may be amplified; however if one is amplified all should be amplified.

⇒The snare should be pitched relatively high, with a snap to it.

⇒The pedal bass drum (or “kick”) should be muffled with a pillow for instance and produce a hard, dry thwack.

⇒Saxophones have been provided with as much breathing-space as possible. During continuous textures such as lines of quarter notes, breathe as inconspicuously as possible, always at the ends of phrases.

Henry Darger has inspired many works of art in the decades since his extraordinary books and paintings were first discovered, one of the most important being John Ashbery’s book-length poem *Girls on the Run*. In this composition I set selections from Ashbery’s poem for baritone, three saxophones, and drums in a style intended to recall Michael Nyman on the one hand and Richie Hawtin on the other without actually sounding too much like either. Five years after first completing *Girls on the Run* I cut more than ten minutes from the piece, revising and reworking the piece to create a stronger structure and more focused sound world.

GIRLS ON THE RUN

poem by John Ashbery

from I

A great plane flew across the sun,
and the girls ran along the ground.
The sun shone on Mr. McPlaster's face, it was green like an elephant's.

Inside, in the twilit nest of evening,
something was coming undone. Dimples could feel it,
surging over her shoulder like a wave of energy. And then—
it was gone. No one had witnessed it but herself.
And so Dimples took off for the city, which was near and wholesome.
There, with her sister Larissa, she planned the big blue boat
that future generations will live in, and thank us for. It twitched
at its steely moorings, and seemed to say: Live, like life, with me.

from V

To have had a son back there...
But the unthinkable is common knowledge now. We must let down a ladder
so the others may attach their boats to it, and in that way we shall be saved.
Only I think we're... It's all coming nearer.

from VII

The thread ended up on the floor,
where threads go.
It became a permanent thing, like silver—
every time you polish it, a little goes away.
Then the ducks arrived, it was raining.
Such a lot of going around and doing!
Sometimes they were in sordid sexual situations;
at others, a smidgen of fun would intrude on our day
which exists to be intruded on, anyway.
Its value, to us, is incommensurate
with, let's say, the concept of duration, which kills,
surely as a serpent hiding behind a stump.
Our phrase books began to feel useless—for once
you have learned a language, what is there to do but forget it?
An illustration changes us.

That was that day's learning.

from XII

Dream lover, won't you come to me?
Dream lover, won't you be my darling?
it's not too late or too early.
Dream lover, won't you kiss me and hold me?
Dream lover, won't you miss me and mold me?
See, it was better that the chickens gulped concrete
commas to be able to rinse backwards.
Otherwise the driveling idiots would be maligned
and come to feel transparent.
Dream lover, are you apparent?

from XVIII

Everywhere we go is something to eat
and fat disappointment, tears in the rain. Somebody is coming over the radio.
A lull.

from XXI

A giant paw
over the moon. Melons bloomed in corners. Shrimp blew away
to be fecund elsewhere, next year.
In time it will be your caesura too...
We caregivers especially. We must forget,
while others only live, peer into circles of living embroidery. The geese
will jump for you again, anon. Then it's no business. They closed
the place, the food court, they all
have gone away, it's restless, and mighty, as an ark
to the storm, yet the letter
of the law is obeyed, and sometimes the spirit
in forgotten tales of the seekers—O who were they?
Mary Ann, and Jimmy—no, but who were they?
Who have as their mantles on the snow
and we shall never reach land
before dark, yet who knows what advises them,
discreet in the mayhem? And then it's bright in the defining pallor of their day.
Does this clinch anything? We were cautioned once, told not to venture out—
yet I'd offer this much, this leaf, to thee.
Somewhere, darkness churns and answers are riveting,
taking on a fresh look, a twist. A carousel is burning.
The wide avenue smiles.

for Ricardo

GIRLS ON THE RUN

John Ashbery

Eric Shanfield

$\text{♩} = 126$

Baritone

Baritone Saxophone 1

Baritone Saxophone 2

Baritone Saxophone 3

Drums

f *p* *f* *p*

f *mp* *f* *mp*

f *p* *f* *p*

5

Bar.

A great

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

p *f* *p* *f*

p *f* *p* *f*

9

Bar.

plane flew a-cross the sun, —

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

sim. *sim.*

p *f*

GIRLS ON THE RUN

2

13 *f*

Bar. *f*
and the girls ran a-long the ground. The sun

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

p *f*

17

Bar. *f*
shone on Mis-ter Mc-Plas-ter's face, it was green like an el-e-phant's.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

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

21

Bar.

Bari. Sax. 1

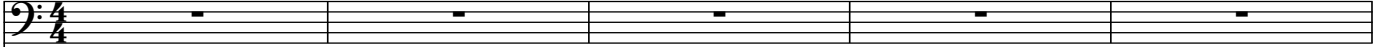
Bari. Sax. 2

Bari. Sax. 3

Dr.

f *f* *f*

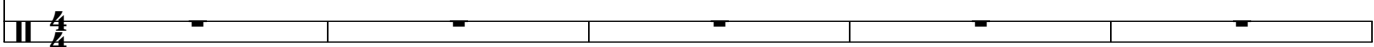
25

Bar. 

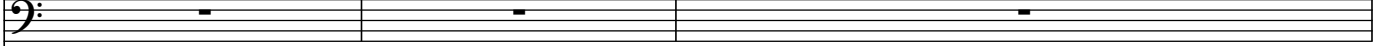
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

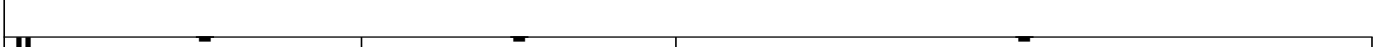
30

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

33

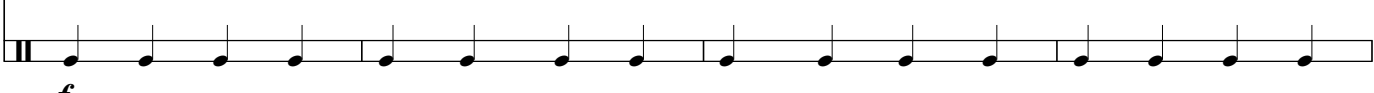
Bar. 

In - side, in the twi-lit nest of eve - ning, some-thing was co-ming un - done.

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

GIRLS ON THE RUN

38

37

f

Bar.

Dim-ples could feel it,____ surg-ing o - ver her shoul-der____ like a wave of

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

41

Bar.

e - ner - gy.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

44

f

Bar.

And then it was gone.____

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

48

Bar. *f* No one had wit-nessed it but her - self.

Bari. Sax. 1 *p* *f*

Bari. Sax. 2

Bari. Sax. 3

Dr.

52

Bar. *f* And so Dim-ples took off for the ci - ty, — which was

Bari. Sax. 1 *f*

Bari. Sax. 2

Bari. Sax. 3

Dr.

56

58

Bar. *f* near and whole-some. There, with her sis-ter La -

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

GIRLS ON THE RUN

6

60 62

Bar. ris - sa, she planned the big blue boat that fu - ture ge - ner - a - tions will

Bari. Sax. 1 *p* *f*

Bari. Sax. 2

Bari. Sax. 3

Dr.

64 67 *f*

Bar. live in, and thank us for. It

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

68

Bar. twitched at its steel - y moor - ings, and seemed to

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

72

Bar. *say:*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr. *tr* *p*

75 *ff*

Bar. *ff*

Live, like life, with me.

Bari. Sax. 1 *ff*

Bari. Sax. 2 *ff*

Bari. Sax. 3 *ff*

Dr. *ff*

79

Bar. *falsetto*

Live, like life, with me.

Bari. Sax. 1

Bari. Sax. 2

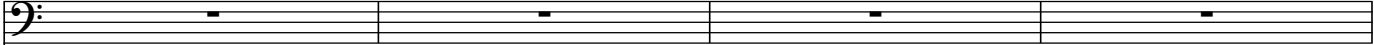
Bari. Sax. 3

Dr. *p sub.* *ff*

GIRLS ON THE RUN

8

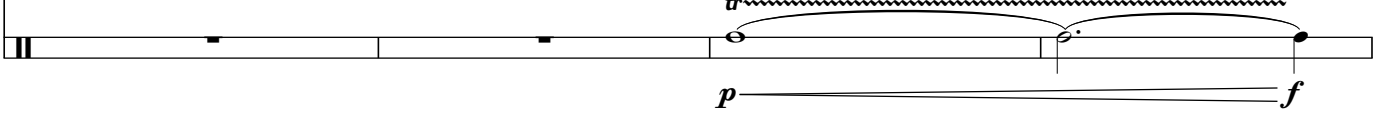
83

Bar. 

Bari. Sax. 1 

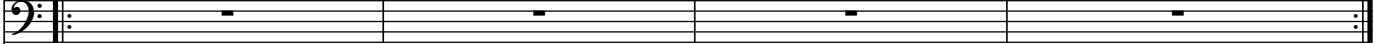
Bari. Sax. 2 

Bari. Sax. 3 

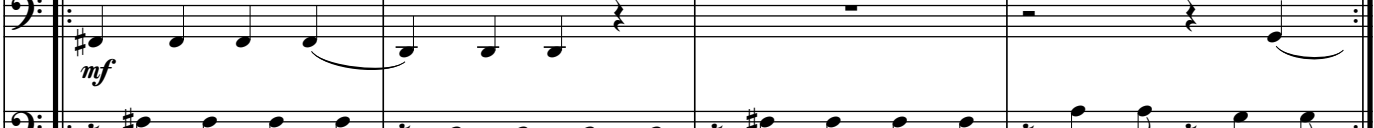
Dr. 



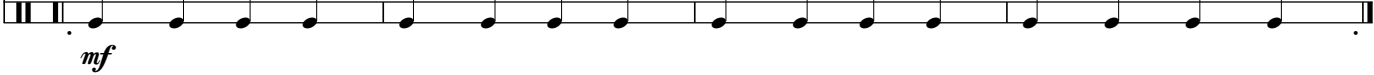
87

Bar. 

Bari. Sax. 1 

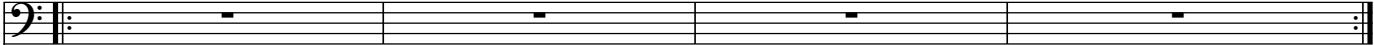
Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

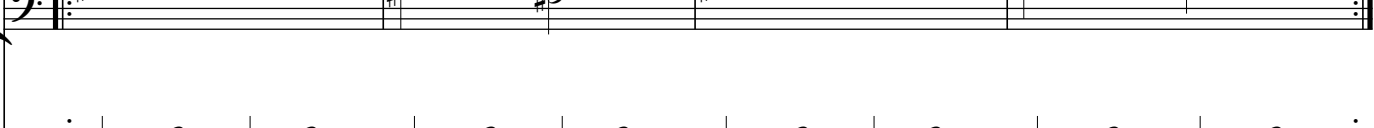


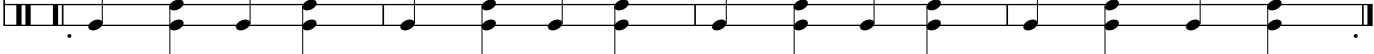
91

Bar. 

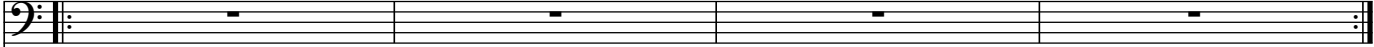
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

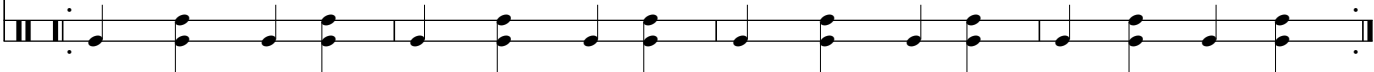
95

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

99

Bar. 

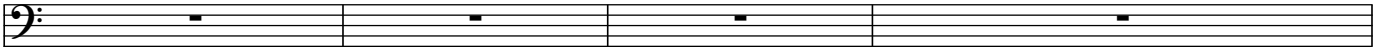
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

104

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

108

112

Bar. *mf* To_____ have had a

Bari. Sax. 1 *mf*

Bari. Sax. 2 *mf*

Bari. Sax. 3 *mf*

Dr. *mf*

113

Bar. son back there... But the un-think - a - ble__ is com - mon know-ledge now.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

118

Bar. — We must let__ down a lad - der__ so the

Bari. Sax. 1 *f*

Bari. Sax. 2 *f*

Bari. Sax. 3 *mf* — *f*

Dr. *f*

120

122 *ff* **124**

Bar. *ff*
o-thers may at-tach their boats___ to it,

Bari. Sax. 1 *ff*

Bari. Sax. 2 *ff*

Bari. Sax. 3 *ff*

Dr. *ff*

127 *f*

Bar. *f*
and in that___ way_ we shall be saved.____

Bari. Sax. 1 *f*

Bari. Sax. 2 *f*

Bari. Sax. 3 *f*

Dr. *f*

132 *mf* *mp* *p*

Bar. *mf* *mp* *p*
On - ly I think___ we're... It's all com-ing near- er.

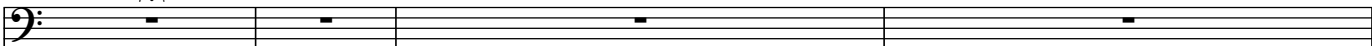
Bari. Sax. 1 *mf* *mp* *p*

Bari. Sax. 2 *mf* *p*

Bari. Sax. 3 *mf* *p*

Dr. *tr*

136

Bar. 

Bari. Sax. 1 
p

Bari. Sax. 2 
p

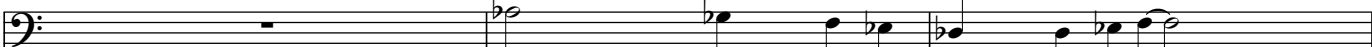
Bari. Sax. 3 
p

Dr. 



141

140

Bar. 
The thread end - ed up on the floor,

Bari. Sax. 1 
f

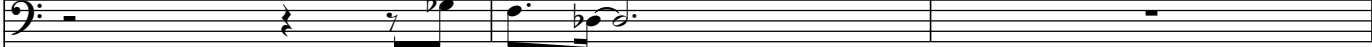
Bari. Sax. 2 
f

Bari. Sax. 3 
f

Dr. 



143

Bar. 
where threads go.

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

146

This musical score is for a jazz arrangement of 'The Sound of Silence'. It features five staves: a Baritone (Bar.) staff, three Baritone Saxophone (Bari. Sax. 1, 2, 3) staves, and a Drums (Dr.) staff. The Baritone part consists of whole notes. The three Baritone Saxophone parts play a complex, syncopated melody with many beamed eighth and sixteenth notes. The Drums part is indicated by a double bar line, suggesting a specific rhythmic pattern or a placeholder for a drum part.

149

149

Bar.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

It be-came a per-ma-nent thing.

152

152

mf

Bar. — like sil-ver — ev - ery time you po-lish it, — a

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

156

155

Bar. *lit - tle goes a-way.*

Bari. Sax. 1 *f*

Bari. Sax. 2 *f*

Bari. Sax. 3 *f*

Dr.

158 *f*

Bar. *Then the ducks ar - rived, it was rain - ing.*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3 *fp*

Dr.

161 *f*

Bar. *Such a lot of go-ing a-round and do - ing!*

Bari. Sax. 1

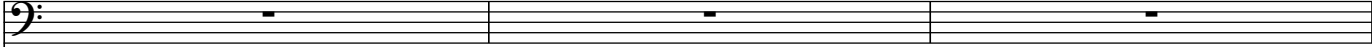
Bari. Sax. 2

Bari. Sax. 3 *f*

Dr.

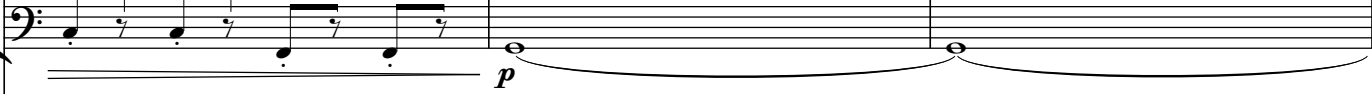
164

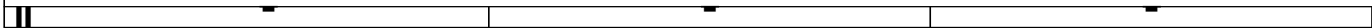
165

Bar. 

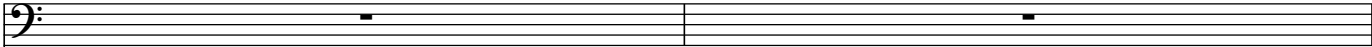
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

167

Bar. 

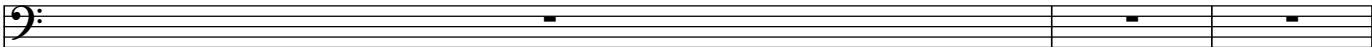
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

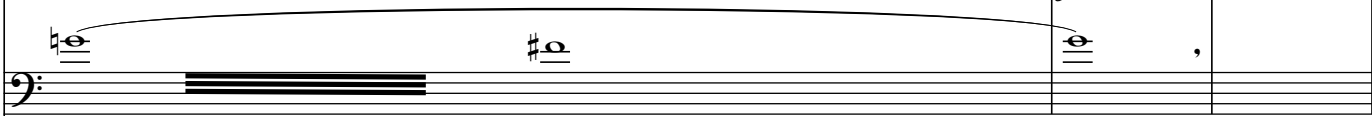
Dr. 

169

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

172

Bar.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

176

175

Bar.

Some - times they were

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

178

Bar.

in sor - did_ sex - u - al si - tu -

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

181 183

Bar. a - tions; at o - thers, a

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

184

Bar. smi - dgen of fun would

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

187

Bar. in - trude on our day

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

190

Bar. *pp*

which ex - ists to

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

193

Bar.

be in - tru - ded on, a - ny way.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

196

197

Bar.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

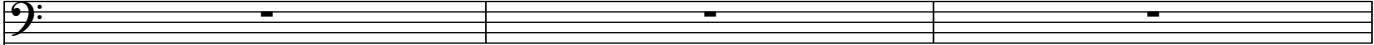
Dr.

cresc.

cresc.

cresc.

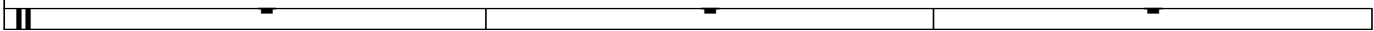
199

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

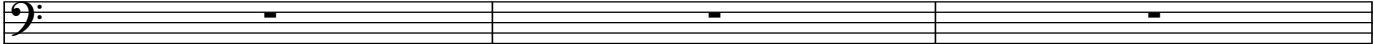
Bari. Sax. 3 

Dr. 



202

203

Bar. 

Bari. Sax. 1 

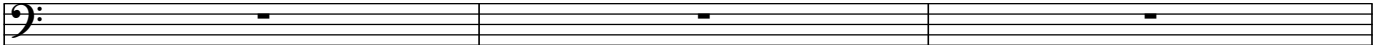
Bari. Sax. 2 

Bari. Sax. 3 

Dr. 



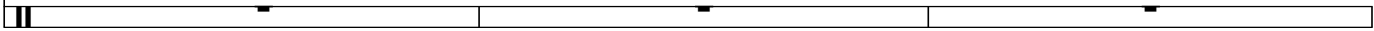
205

Bar. 

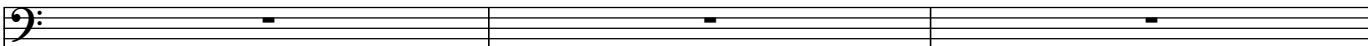
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

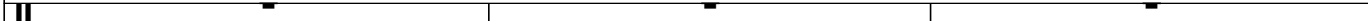
208

Bar. 

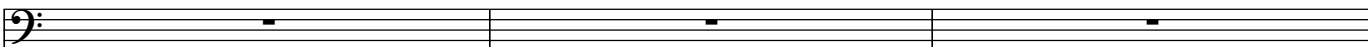
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

211

Bar. 

Bari. Sax. 1 

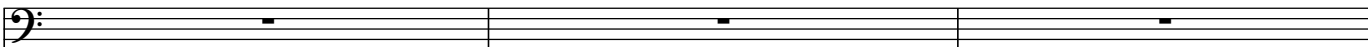
Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

214

216

Bar. 

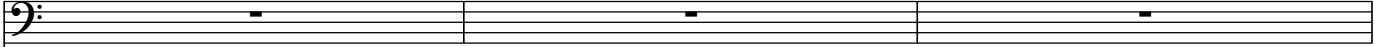
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

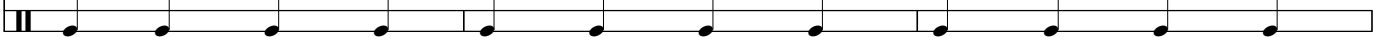
217

Bar. 

Bari. Sax. 1 

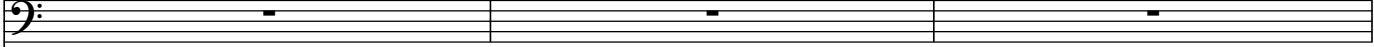
Bari. Sax. 2 

Bari. Sax. 3 

Dr. 



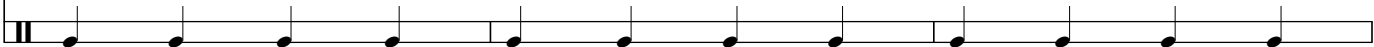
220

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

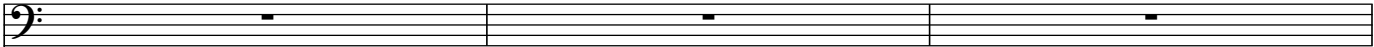
Bari. Sax. 3 

Dr. 



223

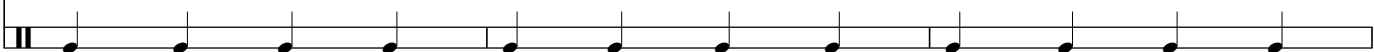
224

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

228

226

Bar. *f* Its val - ue, to

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

229

Bar. us, is in - com - men - sur - ate with, let's say, the con - cept of dur -

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

232

Bar. a - tion, which kills, sure - ly as a ser - pent

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

235

Bar. *hi - ding be - hind a stump.*

Bari. Sax. 1 *fp* *f*

Bari. Sax. 2

Bari. Sax. 3

Dr.

240

238

Bar. *f* *3*
Our phrase-books be -

Bari. Sax. 1 *3*

Bari. Sax. 2

Bari. Sax. 3

Dr.

241

Bar. *gin to seem use - less for once you have learned a lanu-guage, what is*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

244

Bar. *there to do*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

247

248

Bar. *f* *ff*
but for - get it?

Bari. Sax. 1 *ff*

Bari. Sax. 2 *ff*

Bari. Sax. 3 *ff*

Dr. *ff*

250

Bar.

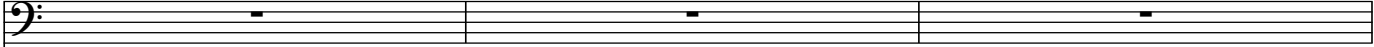
Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

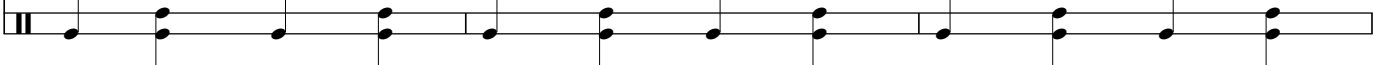
253

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

256

Bar. 

Bari. Sax. 1 

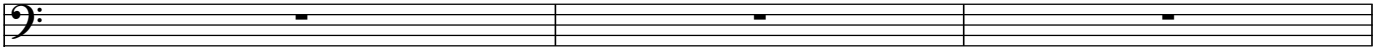
Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

259

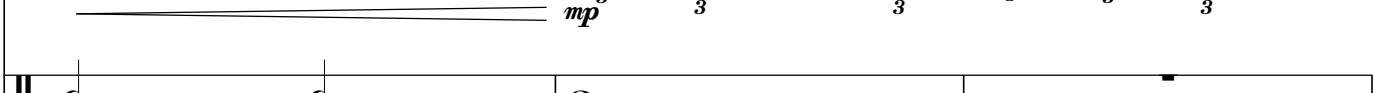
260

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

262 265

Bar.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

mf

266

Bar.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

270

Bar.

Bari. Sax. 1

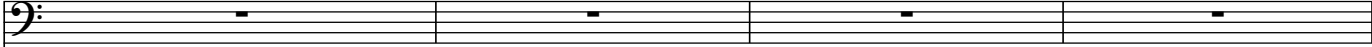
Bari. Sax. 2

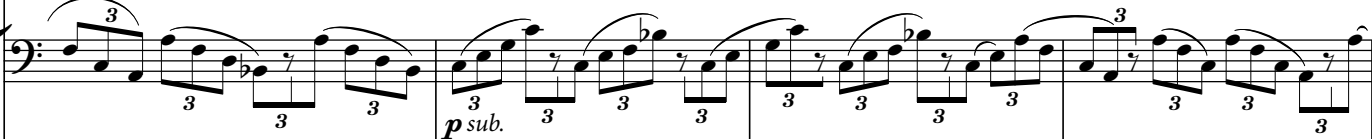
Bari. Sax. 3

Dr.

273

274

Bar. 

Bari. Sax. 1 

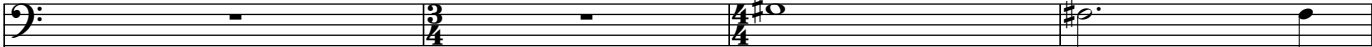
Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

277

279

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

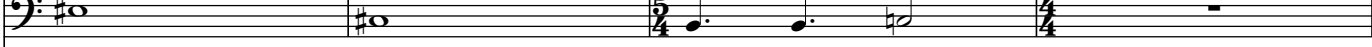
Bari. Sax. 3 

Dr. 

An il - - lus -

281

284

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

tra - tion chan - ges us.

285 *mp*

Bar. *That was that day's learn - ing.*

Bari. Sax. 1 *3 3 3 3 3 3 3 3*

Bari. Sax. 2 *3 3 3 3 3 3 3 3*

Bari. Sax. 3 *3 3 3 3 3 3 3 3*

Dr. *3 3 3 3*

289 **291**

Bar.

Bari. Sax. 1 *p mp*

Bari. Sax. 2 *p mp*

Bari. Sax. 3 *p mp mf*

Dr.

292

Bar.

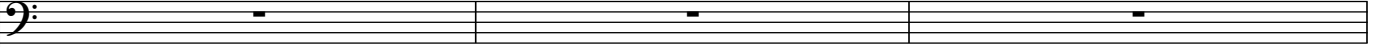
Bari. Sax. 1 *p mf*

Bari. Sax. 2 *p mf*

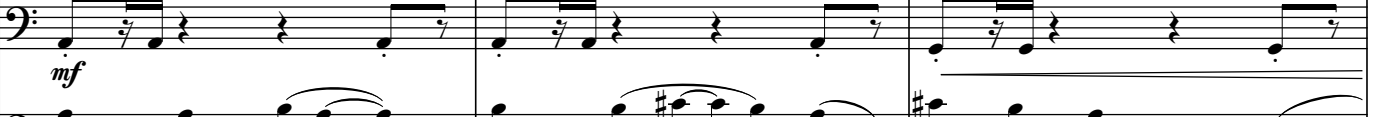
Bari. Sax. 3 *p mf*

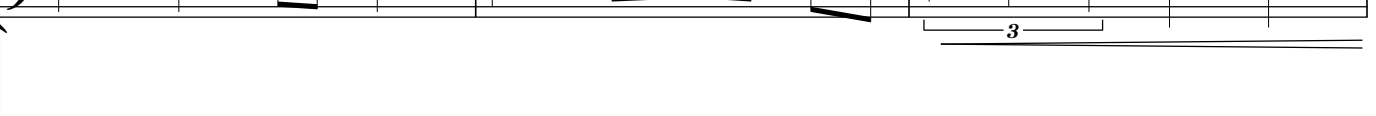
Dr.

295

Bar. 

Bari. Sax. 1 
mf

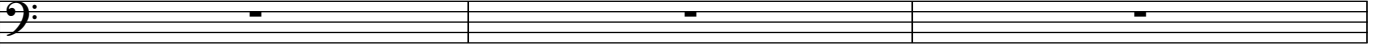
Bari. Sax. 2 
mf

Bari. Sax. 3 
mf

Dr. 

298

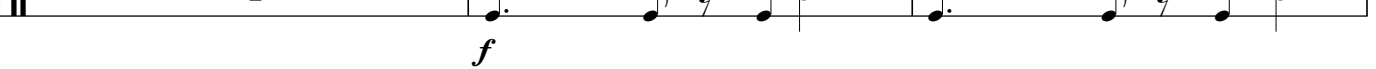
299

Bar. 

Bari. Sax. 1 
f

Bari. Sax. 2 
f

Bari. Sax. 3 
f

Dr. 
f

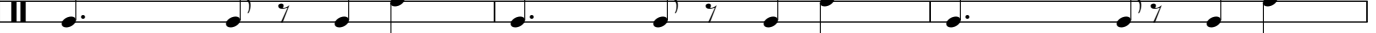
301

Bar. 
f
Dream lo - ver, — won't you come to me? Dream lo - ver, —

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

304

Bar. won't you be____ my dar - ling?____

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

307

Bar. *f*
it's not____ too late or too ear - ly.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

310

311

Bar. *f*
Dream lo - ver, won't you kiss me and

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

313

Bar. $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$
 hold me?___ Dream lo - ver,___ won't you miss me and

Bari. Sax. 1 $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

Bari. Sax. 2 $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

Bari. Sax. 3 $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

Dr. C $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

316

Bar. $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$
 mold me? See, it___ was

Bari. Sax. 1 $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

Bari. Sax. 2 $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

Bari. Sax. 3 $\text{B}\flat$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

Dr. C $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$

319

Bar. $\text{B}\flat$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{12}{16}$ $\frac{4}{4}$
 bet - ter that the chick - ens gulped con - crete com - mas

Bari. Sax. 1 $\text{B}\flat$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{12}{16}$ $\frac{4}{4}$

Bari. Sax. 2 $\text{B}\flat$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{12}{16}$ $\frac{4}{4}$

Bari. Sax. 3 $\text{B}\flat$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{12}{16}$ $\frac{4}{4}$

Dr. C $\frac{9}{16}$ $\frac{4}{4}$ $\frac{12}{16}$ $\frac{4}{4}$

324

322 *f*

Bar. *f*

to be a-ble to__rinse back-wards. O - ther - wise the

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

325 *f*

Bar. *f*

dri - vel-ing i - di - ots would be ma-ligned and

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

328

Bar.

come to feel__trans - pa - rent.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

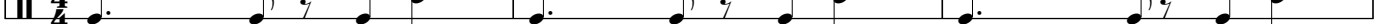
330

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

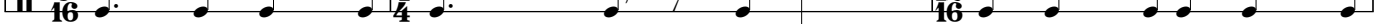
333

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

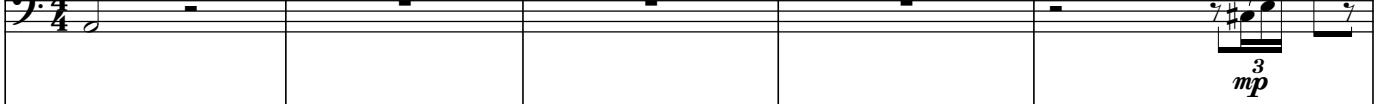
Bari. Sax. 3 

Dr. 

336

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

341

342

Bar.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

345

346

Bar.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

347

Bar.

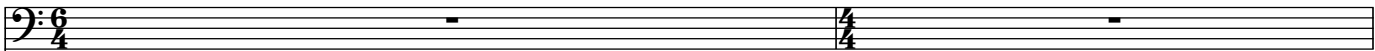
Bari. Sax. 1

Bari. Sax. 2

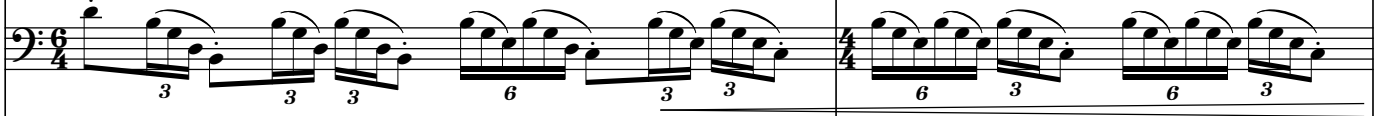
Bari. Sax. 3

Dr.

349

Bar. 

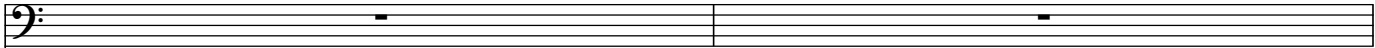
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

351

Bar. 

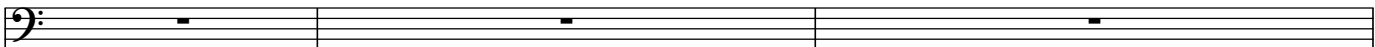
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

353

Bar. 

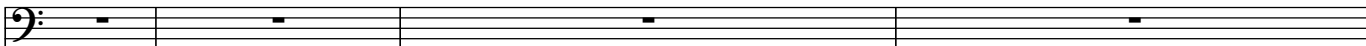
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

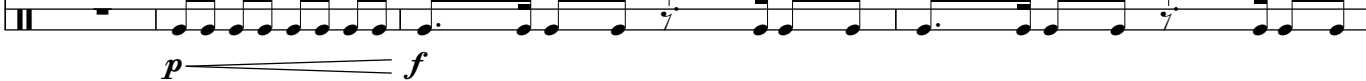
356

Bar. 

Bari. Sax. 1 

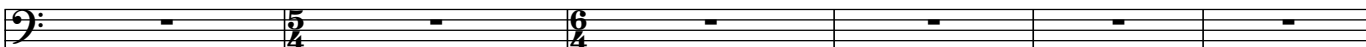
Bari. Sax. 2 

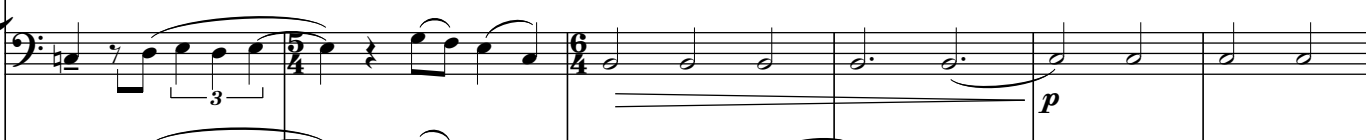
Bari. Sax. 3 

Dr. 

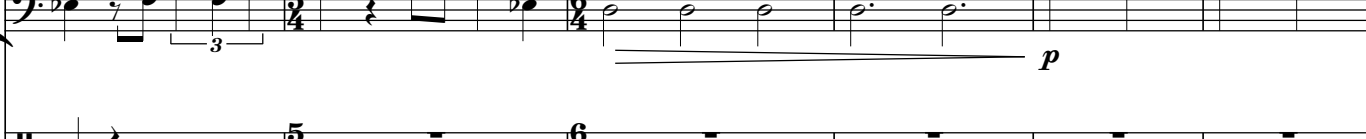
360

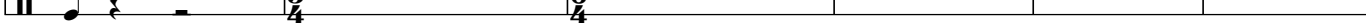
364

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

366

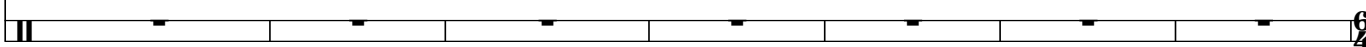
370

Bar. 
Ev - ery - where we go is some - thing to eat. and

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

373

Bar. fat dis - ap-point-ment, tears in the rain.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

p

379

Bar. *mf* Some - bo - dy is com-ing o - ver the ra - di-o. Oh

Bari. Sax. 1 *mf*

Bari. Sax. 2 *mf*

Bari. Sax. 3 *mf*

Dr.

383

387

Bar. *p sotto voce* A lull. G.P. in time

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

390*p mezzo voce**mp norm.*

Bar. *p mezzo voce* Girls on the Run! *mp norm.* Girls on the Run!

Bari. Sax. 1 *p* *mp*

Bari. Sax. 2 *p* *mp*

Bari. Sax. 3 *p* *mp*

Dr.

396

399

Bar.

Bari. Sax. 1 *mf* *f*

Bari. Sax. 2 *mf* *f*

Bari. Sax. 3 *mf* *f*

Dr.

401

403

Bar. *p* A gi - ant paw o - ver_ the

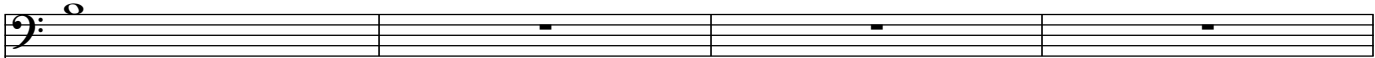
Bari. Sax. 1 *p* *p*

Bari. Sax. 2 *p* *p*

Bari. Sax. 3 *p*

Dr.

406

Bar. 

moon.

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

410

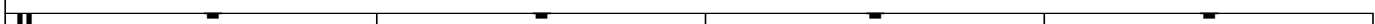
Bar. 

Me - lons bloomed in cor-ners.

Bari. Sax. 1 

Bari. Sax. 2 

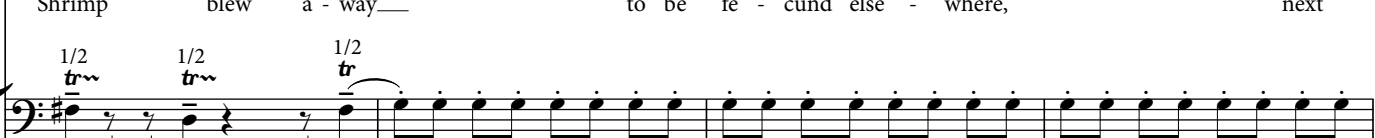
Bari. Sax. 3 

Dr. 

414

Bar. 

Shrimp blew a - way to be fe - cund else - where, next

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

418

420

Bar.

year.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

pp *mf* *p* *pp* *mf*

tr *tr* *tr* *tr*

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

422

424

Bar.

In time

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

mf *mf* *mf* *mf*

pp *mf* *mf*

426

Bar.

it will be your cae - su - ra too,

Bari. Sax. 1

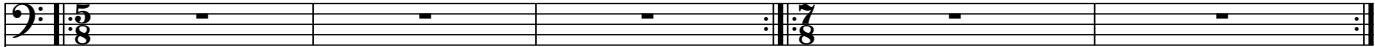
Bari. Sax. 2

Bari. Sax. 3

Dr.

f

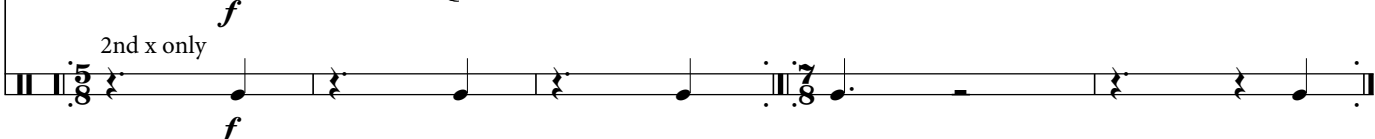
430

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

430

435

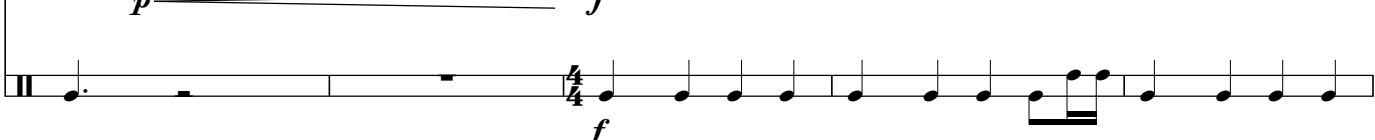
437

Bar. 

Bari. Sax. 1 

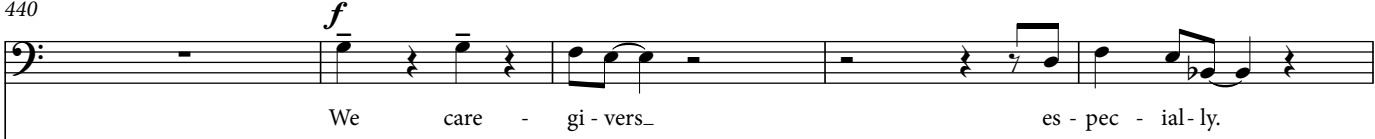
Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

435

440

Bar. 

Bari. Sax. 1 

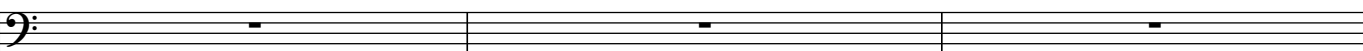
Bari. Sax. 2 

Bari. Sax. 3 

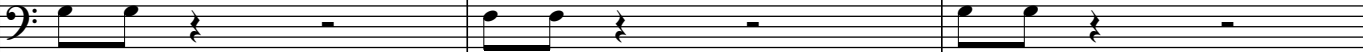
Dr. 

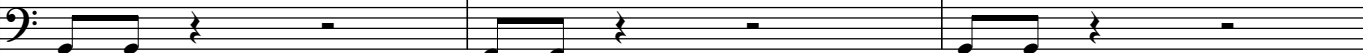
440

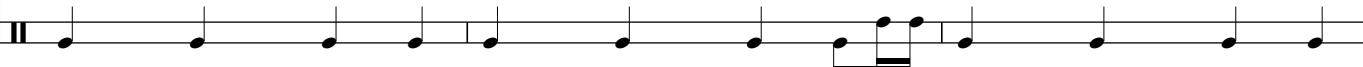
445

Bar. 

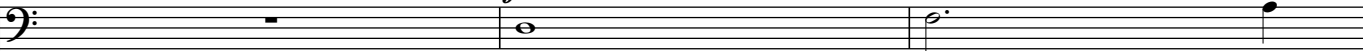
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

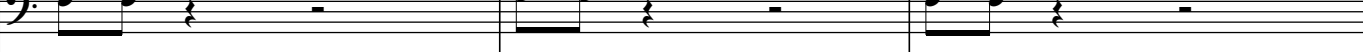
Dr. 

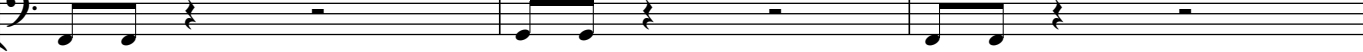
449

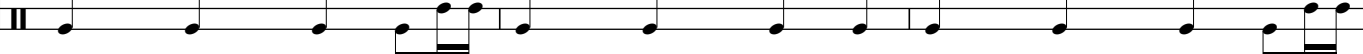
448 

We must for -

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

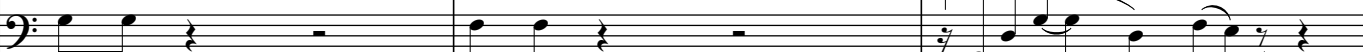
Dr. 

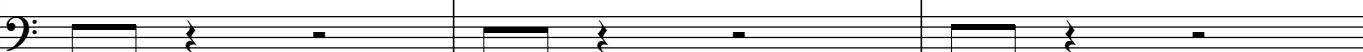
451

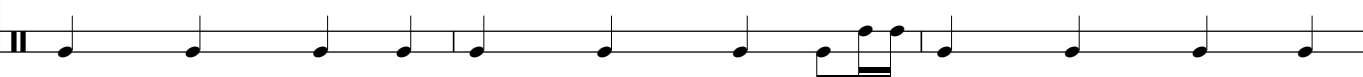
Bar. 

get, while o - thers on - ly live, Peer in - to cir - cles of

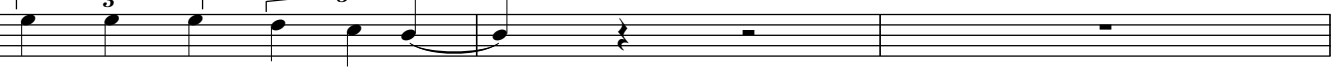
Bari. Sax. 1 

Bari. Sax. 2 

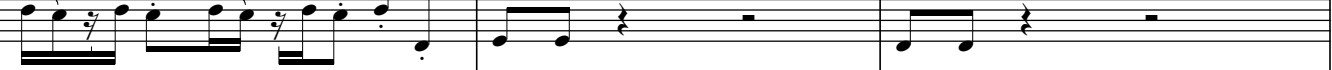
Bari. Sax. 3 

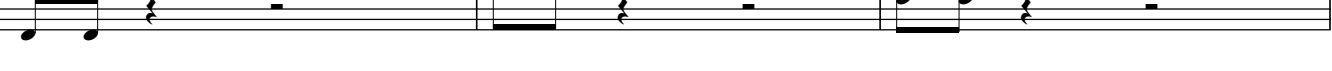
Dr. 

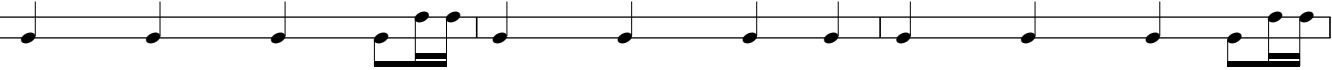
454

Bar.  
li - ving em broi - der - y.

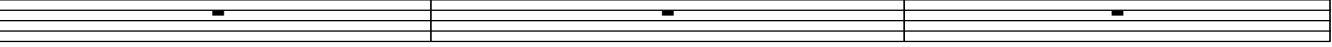
Bari. Sax. 1  

Bari. Sax. 2  

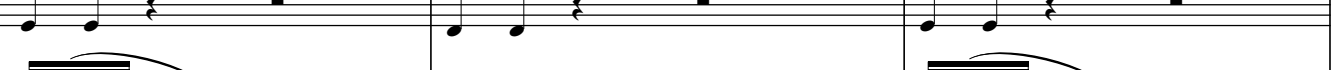
Bari. Sax. 3  

Dr.  

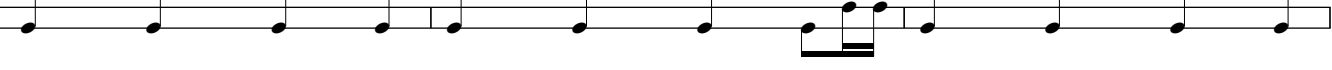
457

Bar.  

Bari. Sax. 1  

Bari. Sax. 2  

Bari. Sax. 3  

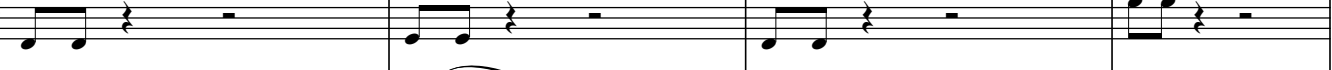
Dr.  

460

462

Bar.  
The geese will jump a - gain__ for you,__

Bari. Sax. 1  

Bari. Sax. 2  

Bari. Sax. 3  

Dr.  

467

464

Bar. *f*
a - non. Then it's no

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

468

Bar. bus - iness. They closed the place, the food court, they all have gone

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

474

473

Bar. a - way.

Bari. Sax. 1 *p* *f* *p* *f* *p* *f* *p* *mf*

Bari. Sax. 2 *p* *mf* *p* *mf* *mp* *mf* *p* *f*

Bari. Sax. 3 *p* *f* *p* *f* *p* *f* *p* *f*

Dr.

478

477

f

Bar. *f* it's rest - less, and migh - ty, as an ark

Bari. Sax. 1 *mp f p mf p f p f*

Bari. Sax. 2 *p mf mp f p f p f*

Bari. Sax. 3 *p f p f p mf p mf*

Dr. *||*

480

Bar. to the storm,

Bari. Sax. 1 *p f p mf mp f p mf f*

Bari. Sax. 2 *p f p f p f p f*

Bari. Sax. 3 *mp mf p f p mf mp f f*

Dr. *f*

483

Bar.

Bari. Sax. 1 *p mf mp f p*

Bari. Sax. 2 *p f p f p*

Bari. Sax. 3 *p f p mf p*

Dr. *p f p f p*

486

Bar. *f* yet the let - ter of the law

Bari. Sax. 1 *f*

Bari. Sax. 2 *f*

Bari. Sax. 3 *f*

Dr. *f*

489

Bar. *f* — is o - beyed, and some-times the spi-rit in_ for -

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

492

493

Bar. got - ten tales of the seek - ers.

Bari. Sax. 1

Bari. Sax. 2 6 7

Bari. Sax. 3

Dr.

494

f

Bar. O who were they? Ma -

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

496

Bar. - ry Ann, and Jim - my

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

p sub.

flt. + add multiphonic

fp

p sub.

498

f

Bar. no, but who were they? —

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

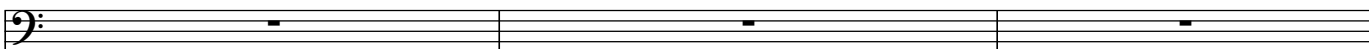
Dr.

f

f

f

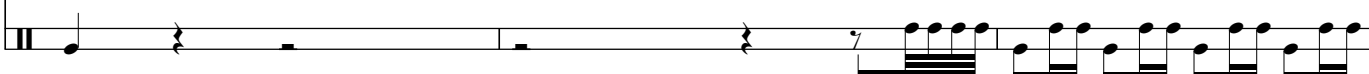
500

Bar. 

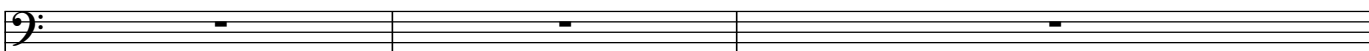
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

503

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

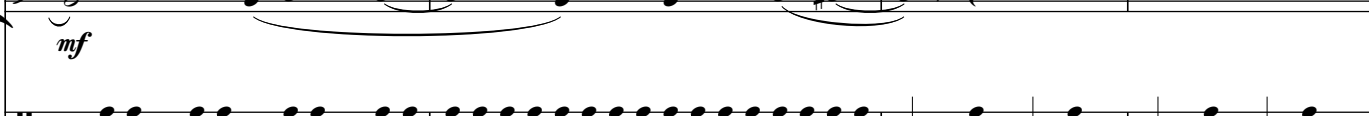
506 *mf*

508

Bar. 
Who have as their man - tles on the snow__

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

510

Bar. *mf*
and we shall ne - ver_ reach land be-fore dark,_

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3 *mf*

Dr.

516

515

Bar. *mf*
yet who knows what ad-vi - ses them, dis-creet in the may - hem?

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

520

Bar.

Bari. Sax. 1 *tr* $\frac{1}{2}$

Bari. Sax. 2

Bari. Sax. 3

Dr.

524

mf

Bar. *mf*

And then it's bright in the de - fi-ning pal- lor

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

531

mf

529

Bar. *mf*

of their day. — Does this clinch a - ny - thing?

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

537

534

mf

Bar. *mf*

We were cau - tioned once,

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

538

Bar. 

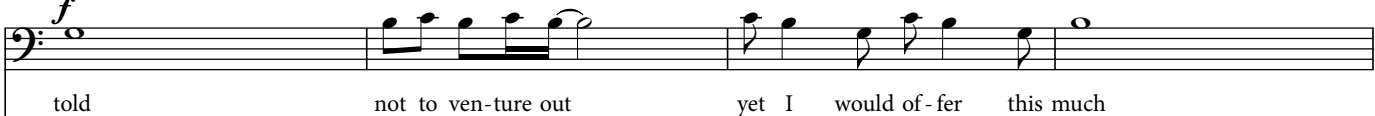
Bari. Sax. 1 

Bari. Sax. 2 

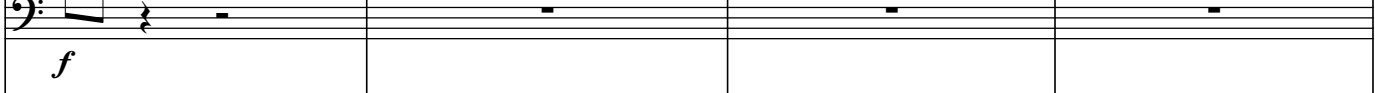
Bari. Sax. 3 

Dr. 

541

Bar. 

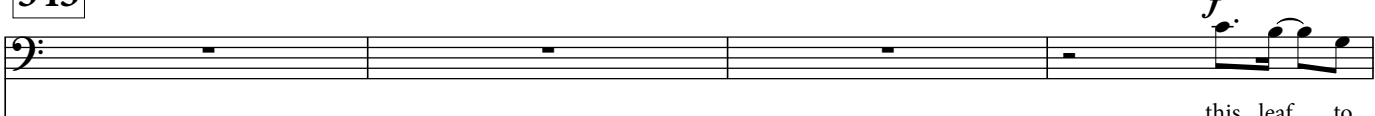
Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

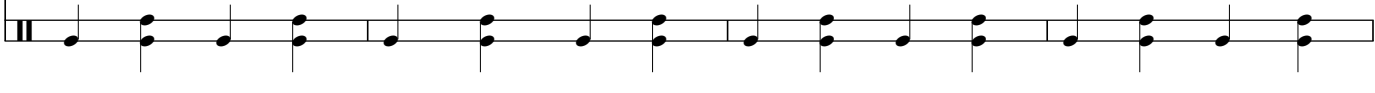
545

Bar. 

Bari. Sax. 1 

Bari. Sax. 2 

Bari. Sax. 3 

Dr. 

549

fp

Bar.

thee.

Bari. Sax. 1

p

Bari. Sax. 2

p

Bari. Sax. 3

f p

Dr.

551

p

Bar.

ff

Some - - - where dark - - - ness churns.

Bari. Sax. 1

ff

Bari. Sax. 2

ff

Bari. Sax. 3

ff

Dr.

ff

553

Bar.

and

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

555

Bar. *an - - - swers are*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

557 *falsetto*

Bar. *ri - vet - - ing,*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

559

560

Bar. *ta - - king on.*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

563

f

564

Bar. *a fresh look,*

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

567

Bar. *mf* *a twist.*

Bari. Sax. 1 *mf* *mp*

Bari. Sax. 2 *mf* *mp*

Bari. Sax. 3 *mf*

Dr. *mp*

572

Bar. *mp* A ca - rou - sel is burn - ing.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3 *bring out harmonics - multiphonic if desired*

Dr.

578

577

p mezzo voce

Bar. *smile*

The wide av - e - nue smiles.

Bari. Sax. 1

Bari. Sax. 2

Bari. Sax. 3

Dr.

582

p norm.

mf

Bar. Girls on the Run! Girls on the Run!

Bari. Sax. 1 *p mp mf*

Bari. Sax. 2 *p mp mf*

Bari. Sax. 3 *p mp mf*

Dr.

591

588

Bar.

Bari. Sax. 1 *f ff pp non vib.*

Bari. Sax. 2 *f ff pp non vib.*

Bari. Sax. 3 *f ff pp non vib.*

Dr. *pp*