

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

1. A Few Rehearsals
2. Hydrophobe Born Under Water
3. Two Persons Both Assigned to Seating Chart B22
4. Coda
5. Allo, Mzechabuki
6. Meaning Without Repetition, Repetition Without Meaning
7. Something You Heard In A Dream Once
8. Rochambeau
9. The Eternals
10. Erratum Musical

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 lispig 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

*f*

Would that part in - i - mi - ta - ble keep.



61

*mf*

Drawers to rum - mage through,



67

*mf*

o - ver - grown plu - vial bed - rooms, un - pinned hands dis -

*p* *mf*  
Ped.

73

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

*p*  
Ped.

Detailed description: This block contains the musical score for rehearsal 73. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with a 'p' dynamic and 'Ped.' marking, and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The music consists of several measures of melody and accompaniment.



79

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

*mf*

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

*f* *mf*

Detailed description: This block contains the musical score for rehearsal 79. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with dynamic markings (f, mp, f, mp, mf, mp), and a piano accompaniment in bass clef with dynamic markings (f, mf). The key signature has two sharps. The music includes a rest for the vocal line before the lyrics.



85

stores you to its sense. —

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

*f* *fff*

*rit.*

Detailed description: This block contains the musical score for rehearsal 85. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with dynamic markings (mf, mp, f, fff), and a piano accompaniment in bass clef with dynamic markings (f, fff). The key signature has two sharps. The music concludes with a 'rit.' (ritardando) marking.

# 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

*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*

8va



27

*p* *mf*

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

*mf* *p*

(8)

32

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

*mf* *f* *Red.*

*loco* *mf* *f*



38

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

*f* *Red.*



44

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

*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*

Ped.



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*

# ONCE MORE, WITH FEELING

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

Adam Fitzgerald

Eric Shanfield

**♩. = 126**

**f**

Soprano

I have rou - tine sei-zures. Snee - zes, whee - zes,

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*

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-tract-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

*p* *mf* *f*

Ped.

6

*f* *f*

I come to cud - dle thee. I

11

*mf* *f* *mf*

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

*mf* *f* *fp*

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



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.



80



84

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

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.

*8va*

*8vb*



# 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

Musical score for measures 21-26. The score is in 6/8 time and consists of a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 21, followed by the lyrics "What" in measure 22. The piano accompaniment features a complex rhythmic pattern with frequent changes in meter (2/4, 6/8, 3/4) and a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in measure 22.



27

Musical score for measures 27-32. The score is in 6/8 time and consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics: "e - ver a - ni - mates this jerk - y day is fine. with". The piano accompaniment continues with the same complex rhythmic and melodic patterns as the previous system.



33

Musical score for measures 33-38. The score is in 6/8 time and consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics: "me, lost as it is on a -". The piano accompaniment continues with the same complex rhythmic and melodic patterns as the previous systems.





63 *f*

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

*p*

*f*

67

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

*f*

*f*

3 3 3 3

71

*mp*

*mp*

*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



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*

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment with a melodic line and a bass line. The third and fourth staves are a grand staff (treble and bass clefs) with a complex piano accompaniment. The key signature has one sharp (F#) and the time signature is 12/8. Measure numbers 101, 102, 103, and 104 are indicated at the end of each staff.

105

*p* *p* *p*

*8va*

*ped.*

This system contains four staves of music. The top staff is a vocal line. The second and third staves are piano accompaniment. The fourth staff is a grand staff with a complex piano accompaniment. The key signature has one sharp (F#) and the time signature is 12/8. Measure numbers 105, 106, and 107 are indicated at the end of each staff.

108

Flo - ral bob - ble, ribbed pa - nels, —

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

*(8)*

This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a grand staff with a complex piano accompaniment. The key signature has one sharp (F#) and the time signature is 12/8. Measure numbers 108, 109, and 110 are indicated at the end of each staff.

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 consists of a right-hand melody and a left-hand accompaniment. The vocal line is in the upper staff. Dynamics include *p*, *f*, and *p*. A marking *some Ped.* is present in the first measure. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line has a few notes in the final measure of the system.



18

Musical score for measures 18-22. The score is written for piano and includes a vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is in the upper staff. Dynamics include *f* and *p*. A marking *(4)* is present in the second measure of the piano part. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line has a few notes in the final measure of the system.



23

Musical score for measures 23-27. The score is written for piano and includes a vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is in the upper staff. Dynamics include *ff*. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line has a few notes in the final measure of the system.

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 staff) with a steady eighth-note accompaniment. The piano part includes a dynamic marking of *ff* and a *Red.* (ritardando) marking. A double bar line is present at the end of measure 32.

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 staff) with a steady eighth-note accompaniment. The piano part includes a dynamic marking of *p* and a *p sub.* (pianissimo) marking. A double bar line is present at the end of measure 36.

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 staff) with a steady eighth-note accompaniment. The piano part includes a dynamic marking of *ff*. A double bar line is present at the end of measure 40.

41

Musical score for measures 41-44. The score is written for piano and includes a vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is in the upper staff. 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 consists of a right-hand melody and a left-hand accompaniment. The vocal line is in the upper staff. 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 consists of a right-hand melody and a left-hand accompaniment. The vocal line is in the upper staff. Dynamics include *p* and *f*.

53 *f*

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



57

and al - most leave a good man.

*f*



61

*p sub.* *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*

*f*

*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

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.---

Detailed description of the musical score: The score is for a piece titled 'Once More, With Feeling' by Adam Fitzgerald, specifically '9. THE ETERNALS' by Eric Shanfield. It is in 4/4 time with a tempo of 132. The key signature has two sharps (F# and C#). The instruments are Soprano, Glockenspiel, Marimba, and Piano. The Soprano part is mostly rests. The Glockenspiel and Marimba play a rhythmic pattern of eighth notes. The Piano part features a melodic line with dynamics ranging from fortissimo (ff) to piano (p) and crescendo (cresc.). There are two system breaks indicated by double bar lines with two slanted lines. The first system ends at measure 5, with a performance instruction '8vb 2nd x' for the Marimba. The second system starts at measure 9, where the Soprano part begins with the lyrics 'Re - fer to what - ev - er you want.---'. The Marimba and Piano continue their respective parts.

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

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.

# 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*