

**ONCE MORE, WITH FEELING**

**ERIC SHANFIELD**



ONCE MORE, WITH FEELING

Eric Shanfield | ENS.2024.3

11.20.16-12.5.16; 5.8.24-6.3.24 | 17 mins.

Poem by Adam Fitzgerald

Piccolo

Flute

Oboe/Oboe d'Amore in A\*

English Horn in F

Clarinet in A

Bass Clarinet in Bb

Bassoon

Contrabassoon

2 Horns in F

Trumpet 1 in C/Piccolo Trumpet in Bb\*\*

Trumpet 2 in C or Bb\*\*

Tenor Trombone

Bass Trombone

Timpani

Percussion (1 Player: Glockenspiel, Vibraphone, Marimba, Bass Drum)

Harp

Celesta\*\*\*

Piano\*\*\*

Solo Soprano (amplified)\*\*\*\*

Strings (suggested: 12.10.8.6.4 max., 6.5.4.3.2 min.)\*\*\*\*\*

Score is *transposed*. Normal octave transpositions apply. Not all instruments play in every movement.

This cycle is to be performed complete in the order given in the score. No songs should be omitted nor reordered. Movements 1-5 *quasi attacca*. After *Allo, Mzechabuki* concludes, pause for applause, then perform *Erratum Musical* as a brief humorous coda / instant encore.

\*The Oboe d'Amore solo in *Coda* may be taken on English Horn, though this is not the composer's preference.

\*\*Bb Piccolo Trumpet sounds a seventh above written pitch. Trumpet 2 may take a Bb instrument to assist with low notes.

\*\*\*Celesta and Piano require two individual performers.

\*\*\*\*A mixing engineer should be on hand during rehearsals and performances to balance the voice with the orchestra.

\*\*\*\*\*A string quartet comprised of principals performs in *Something You Heard*, and should remain in their normal seating positions.

## ONCE MORE, WITH FEELING

1. A Few Rehearsals
2. Two Persons Both Assigned to Seating Chart B22
3. Coda
4. Something You Heard In A Dream Once
5. Allo, Mzechabuki
6. Erratum Musical

*Once More, With Feeling* is simultaneously an expansion, reduction, orchestration, and general rethinking of a song cycle originally composed in 2016 for voice with piano and percussion. Like other works in my “palimpsest” series, although *Once More, With Feeling* shares a title and musical material with its (withdrawn) predecessor, I have removed much from that failed earlier version, retaining only what seemed worthwhile, rewriting everything that didn’t, in the process creating what I consider an essentially new composition. In this case, it turned out there was a lot that needed doing. Although I liked about half of the original songs in their most basic lead sheet format (“pop melodies + triads”), there were too many (slow) songs, all unfortunately sounding roughly the same, and even at the time I struggled with the simplistic, trite accompaniment I’d devised.

Drawing on the detailed orchestral approaches of composers like Hans Abrahamsen and Kaija Saariaho, in revisiting this cycle I have fashioned a lush new elaborate symphonic setting for this “orchestral EP.” Even the most casual listener will identify obvious homages to a variety of composers I’ve always loved, from Philip Glass (in *Coda*) and Michael Nyman (to whom *Allo, Mzechabuki* is dedicated)—although I wonder if either composer would approve of the kinds of textures found in this piece! Finally, I hope that my attempt to create a more clear musical narrative by removing four of the original poem’s ten sections from this setting and reordering the remainder justifies the violence I have done to Adam Fitzgerald’s marvelous poem (which may be found in its entirety below).

First limned in 2016, *Once More, With Feeling* was newly composed in Spring 2024 and lasts about seventeen minutes.

## ONCE MORE, WITH FEELING

Adam Fitzgerald

### *A Few Rehearsals [1.]*

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 [2.]*

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 [3.]*

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 [5.]*

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. Hagglng 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 [4.]*

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 [6.]*

Go with God. Stay for dessert.

# ONCE MORE, WITH FEELING

1. A FEW REHEARSALS

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 69 / \text{♩} = 138$

Piccolo  
Flute  
Oboe  
Cor Anglais  
Clarinet in A  
Bass Clarinet in Bb  
Bassoon  
Contrabassoon  
Horn 1, 2 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Tenor Trombone  
Bass Trombone  
Timpani  
Bass Drum  
Harp  
Celesta  
Piano  
Soprano  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

$\text{♩} = 69 / \text{♩} = 138$

*sul pont. (non slur)*

*pizz. arco*

*fp*

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9

Picc. *f* *p* *f* *p* *f* *p* *f*

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

Ob. *f* *p* *f* *p* *p* *p* *f*

C. A. *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p*

B. Cl. *p* *fp* *f*

Bsn. (non solo) *f norm.* *p* *f*

Cbsn. *p*

Hn. 1, 2

Tpt. 1, 2

T. Tbn.

B. Tbn. *p*

Timp. *p*

Vib. *f* *lightly* *p* *f*

Hp. *f*

Cel. *f*

Pno. *f*

Sop. *f* You're a dy - ing man\_ with no need to fake your death\_ The tem - pest ac - tu - a - - ry ap -

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

Vln. II *mf* *p*

Vla. *col legno (open strings)* *ff* *p*

Vc. *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Cb. *fp* *fp* *fp* *fp* *fp* *fp* *fp*





24

Picc. *f* *p* *f*

Fl. *f* *p* *f*

Ob. *p cresc.* *f*

C. A. *f*

Cl. *p cresc.* *f*

B. Cl. *f*

Bsn. *p cresc.* *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f* *p*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp. *p* *f*

Vib. *f* *p* *f*

Hp. *f* *p* *f* *plss.*

Cel. *f* *p* *f*

Pno.

Sop. *f* Post - cards fall as if from ho - ro-scopes spread with with jungle - ish na - i - ve - te.

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

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

Vla. *arco* *p cresc.* *f*

Vc. *fp* *f* *p* *f* *p* *f espress.*

Cb. *fp* *fp* *f* *p sub.* *f*

Detailed description of the musical score: This page contains the musical score for rehearsal 1 of the piece 'ONCE MORE, WITH FEELING'. It features a full orchestral ensemble including woodwinds, brass, percussion, strings, and a vocal soloist. The score is written in G major and 2/4 time. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon) and strings (Violins I and II, Viola, Violoncello, and Contrabass) play complex melodic and harmonic lines. The brass section (Trumpets 1 and 2, Trombones 1 and 2, and Tuba) provides harmonic support and rhythmic drive. The percussion section (Timpani and Vibraphone) adds texture and dynamics. The vocal soloist (Soprano) enters at measure 24 with the lyrics: 'Post - cards fall as if from ho - ro-scopes spread with with jungle - ish na - i - ve - te.' The score includes various dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), *plss.* (pizzicato), *arco* (arco), *fp* (fortissimo piano), and *p sub.* (pianissimo). The score is divided into measures by vertical bar lines, and the rehearsal mark '24' is placed at the beginning of the first staff.



40

Picc. *f* *decresc.*

Fl. *f* *decresc.*

Ob. *f* *decresc.*

C. A. *f* *decresc.*

Cl. *f* *decresc.*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1, 2 (1. con sord.) 2. (senza sord., hand gliss.) *f* *p*

Tpt. 1 (senza sord.) *f* *p* 1/2 valve gliss.

Tpt. 2 con sord. *p cresc.* *f* *fp*

T. Tbn. *p*

B. Tbn.

Timp. *p* *f*

Vib. *f*

Hp. *f* *decresc.*

Cel. *mf*

Pno. *f*

Sop. on - ly more zip - pered sta - tic, in - struc - tions, re - as - sem - ble in your head of ac - ci - dent sites, of ma - ca - bre pic - nics. *f*

Vln. I unis. non vib. *fp* *fp* *fp < f* norm. *p* *f* *p* *mf* *p* *mp*

Vln. II unis. non vib. *fp* *fp* *fp < f* norm. *p* *f* *p* *mf* *p* *mp*

Vla. non vib. *fp* *fp* *fp < f* norm. *f* *decresc.*

Vc. norm. non vib. *fp* *fp* *fp < f* norm. *f* *pizz.* *mp*

Cb. *f* *mp*

49

*p* *rit.* *meno mosso*  $\text{♩} = 60 / \text{♩} = 120$

Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

C. A. *p* *f*

Cl. *p* *f*

B. Cl. *p* *mf* *f*

Bsn. *p* *mf* *f* *p*

Cbsn. *p* *f* *p*

Hn. 1 *f* *p* senza sord.

Hn. 2 *f* *p* (open)

Tpt. 1 *f* *p*

Tpt. 2 *f* *p* senza sord.

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp. *f*

Mar. *f* hard rubber mallets

Hp. *p*

Cel. *p*

Pno. *p* (*non tra. poss.*)

Sop. *mf* clearly over the orchestra  
Our \_\_\_\_\_ in \_\_\_\_\_ ner life \_\_\_\_\_

Vln. I *p* *mf* *rit.* *f* *meno mosso*  $\text{♩} = 60 / \text{♩} = 120$

Vln. II *p*

Vla. *p*

Vc. *p* (pizz.)

Cb. *p* (pizz.)



a tempo  $\text{♩} = 69 / \text{♩} = 138$

63

Picc. *f* *decesc.* *p* *mf*

Fl. *f* *decesc.* *p* *mf*

Ob. *f* *decesc.* *p* *mf*

C. A. *f* *decesc.* *p* *mf*

Cl. *f* *decesc.* *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Cbsn. *p* *mf*

Hn. 1, 2

Tpt. 1, 2 *p* *mf*

T. Tbn.

B. Tbn.

Timp.

Mar.

Hp. *p* *f*

Cel. *p* *f*

Pno. *p* *f*

Sop. *f*  
Would that part in - im - i - ta - ble keep.

a tempo  $\text{♩} = 69 / \text{♩} = 138$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco *f* 1. Solo

Cb. *f*





poco rit.

79

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Timp.

Vib.

Mar.

Hp.

Cel.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

un - pinned hands dis - play - ing ex - hi - bits, numb phra - ses, girl - y fans, e - ven - hy - pe - thral co - lours.

1.

2.

sim.

sim.

pizz.

arco

*f*

*p*

*cresc.*

*sub. cresc.*

*poco rit.*

**a tempo** ♩ = 69 / ♩ = 138

87

Picc. *f* *f* *p* *f* *p*

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

Ob. *f* *p* *f*

C. A. *f*

Cl. *f* *p* *f* *p*

B. Cl. *f*

Bsn. *p* *f* *p* *f*

Cbsn. *f*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *f* (senza sord.) *p* *f*

Tpt. 2 *f* con sord. *p* *f*

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp.

Glock. *p* *f*

Vib. *f*

Hp. *f*

Cel. *f* *rit.* *sim.*

Pnc. *f* *rit.*

Sop. *f*

**a tempo** ♩ = 69 / ♩ = 138

Vln. I *f* *p* sul pont. (slur)

Vln. II *p* sul pont. (slur)

Vla. *f* *p* sul pont. (slur)

Vc. *p* *f* *p* *f* pizz. (non div.) arco *fp* *fp*

Cb. *f* *p sub.* *f* *fp* *fp*

**molto rit.**

Picc. *f* *p* *f* *p* *p*

Fl. *p* *f* *p*

Ob. *p* *f* *p*

C. A. *f* *p*

Cl. *-f* *p* *f* *p*

B. Cl. *f* *p*

Bsn. *p* *f* *p* *mf* *p*

Cbsn. *mf*

Hn. 1 (senza sord.) *p* *f*

Hn. 2 con sord. *p* *f* senza sord. *p*

Tpt. 1, 2 2. (con sord.) *p* *f*

T. Tbn. (senza sord.) *p* *f* *p*

B. Tbn.

Timp. harder mallets *in rilievo* *p* *f*

Glock. *p* *f*

Hp. *f*

Cel. *f* *p*

Pno. *p* *f*

Sop. hum - ble pair of un - der - wear re - stores you to its sense...

**molto rit.**

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

Vln. II *f* *pizz.* *f* *p* *arco spicc.* *p*

Vla. *f* *norm. spicc.* *p*

Vc. *fp* *fp* *fp* *fp* *pizz.* *p*

Cb. *fp* *fp* *fp* *fp* *pizz.* *p*

103 **a tempo** ♩ = 69 / ♩ = 138 **poco rit.**

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

C. A.

Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Cbsn. *f* *ff*

Hn. 1 (senza sord.) *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 (senza sord.) *f* *ff*

T. Tbn. *f* *ff*

B. Tbn. *f* *ff*

Timp. *ff*

Glock.

Hp. *f* *ff* *p*  
*E F# G A*  
*D C# B*

Cel. *p*

Pnc. *f* *ff* *p*

Sop.

Vln. I **a tempo** ♩ = 69 / ♩ = 138 **poco rit.** *f* *p*

Vln. II (norm.) *f* *p*

Vla. (norm.) *f* *p*

Vc. arco *f* *p*

Cb. arco *f* *p*

ONCE MORE, WITH FEELING  
3. TWO PERSONS BOTH ASSIGNED TO SEATING CHART B22

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 84$

Bassoon

Contrabassoon

Bass Trombone

Soprano *ff*  
I have rou - tine sei-zures. *f* Sneezes, wheezes, e - ven stray mi - cro - bi - al doom sce - na - ri - os

Timpani *f* Hard mallets

Marimba *ff*

Celesta

Piano *ff*

$\text{♩} = 84$

Violin I *f*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Contrabass *ff* pizz. arco

8

Bsn.

Cbsn.

B. Tbn.

Sop. *f*  
are not a - li - en to me. *f* And

Timp.

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

Cel. *f* *p* *f*

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

Vln. I *f* *f*

Vln. II *f*

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

Vc. *f*

Cb. *f*

14

Bsn. \_\_\_\_\_

Cbsn. \_\_\_\_\_

B. Tbn. \_\_\_\_\_

Sop. *f*  
 stran - ger than that: the sky gur - gling a - bove spent wood - youths. *f* Al -

Timp. \_\_\_\_\_

Mar. *p* \_\_\_\_\_ *f* \_\_\_\_\_

Cel. \_\_\_\_\_

Pno. \_\_\_\_\_

Vln. I \_\_\_\_\_ *p* *f* *norm.*

Vln. II \_\_\_\_\_ *p* *f* *norm.*

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Cb. \_\_\_\_\_



22 in 1

Bsn. \_\_\_\_\_

Cbsn. \_\_\_\_\_

B. Tbn. \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

Sop. *ff*  
 low me\_ to be ve - ry queer with\_ you. *f* I know what you wor - ry a - bout.

Timp. \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

Mar. \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

Cel. \_\_\_\_\_ *ff* \_\_\_\_\_

Pno. \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

Vln. I \_\_\_\_\_ *f* in 1

Vln. II \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

Vla. \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

Vc. \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

Cb. \_\_\_\_\_ *ff* \_\_\_\_\_ *f*

29

Bsn.

Cbsn.

B. Tbn.

Sop.

Timp.

Mar.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*p*

*f*

*sim.*

*ff*

*pizz.*

*ff*

*f*

Gram - ma - ri - ans, fresh - ets, why one leaves or is 'the

36

Bsn.

Cbsn.

B. Tbn.

Sop.

Timp.

Mar.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*con sord*

*f*

*f*

one." No mat - ter, chaste rock.

42

Bsn. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Cbsn. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

B. Tbn. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Sop.

Timp. *ff*

Mar. *ff*

Cel. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* arco

47

Bsn. *ff* *p* *f* *fff*

Cbsn. *ff* *p* *f* *ff* *fff*

B. Tbn. *ff* *p* *f* *ff* *fff*

Sop. *ff* Here comes\_ the sweet and puck - ered air. *p sub.* *ff*

Timp. *f* *fff*

Mar. *p sub. cresc.* *fff*

Cel. *p sub. cresc.* *fff*

Pno. *p sub.* *fff*

Vln. I *p* *fff* div.

Vln. II *p sub. cresc.* *fff*

Vla. *p sub. cresc.* *fff*

Vc. *p sub. cresc.* *fff*

Cb. *p sub. cresc.* *fff* div. (if poss.)



# ONCE MORE, WITH FEELING

3. CODA

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 72 / \text{♩} = 108$

Oboe d'Amore

Bassoon

Horn 1, 2 in F

Bass Trombone

Timpani

Glockenspiel

Harp

Soprano

*Solo espress.*

*Play 8vb 2nd x*

*8va 2nd x (both hands)*

$\text{♩} = 72 / \text{♩} = 108$

Violin I

Violin II

Viola

Violoncello

Contrabass

*div.*

*pizz.*

9

Ob. d'A.

Bsn.

Hn. 1, 2

B. Tbn.

Timp.

Glock.

Hp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. 2.

*div.*

17

Ob. d'A. *p* *f* *p* *f* *f*

Bsn. *p* *f*

Hn. 1, 2 *p*

B. Tbn. *f* *p* *f* *p* *f* *p*

Timp.

Glock. *pp* *p*

Hp. *p*

Sop. *p* *f* *p* *f* *p* *f* *p* *f*

When the sun fails off har - bor and I'm still se - cond - rate, bar - ba - ris - ms not - with - stand - ing will you still love me?

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

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

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

Vc. *f* *p* *f* *p* *f* *p* *f* *p* *div. 1/2 pizz., 1/2 arco*

Cb. *f* *p* *f* *p* *f* *p* *f* *p* *arco*

26

Ob. d'A. *p* *mf*

Bsn. *p*

Hn. 1, 2 *mf* *p* *mf*

B. Tbn. *mf* *p*

Timp.

Glock. *pp* *mf* *p cresc.*

Hp. *mf*

Sop. *mf*

When no - xious flak

Vln. I *p* *mf* *p cresc.* *sul pont.*

Vln. II *p* *p* *mf* *p cresc.* *sul pont.*

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

Vc. *p* *mf* *p* *pizz. (non div.)* *mf* *f* *gliss.*

Cb. *p* *mf* *p* *pizz. (non div.)* *mf* *f* *pizz.* *p cresc.*



50

Ob. d'A. *f* *p* *slight swell* *p* *mp* *p*

Bsn. *f* *p*

Hn. 1, 2 *f* *p* *slight swell* *p*

B. Tbn. *f* *p* *slight swell* *p*

Timp.

Glock. *p*

Hp. *f* *p* *f* *p* *f*

Sop. *f* *p* *p* *mp* *p*  
 dis - trict - ing per - fu - me - ries. My port... rolls hard to rud - dy, slap - ping waves.

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

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

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

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

Cb. *f* *p* *f* *p* *f* *p* *div.* *f* *p*

59

Ob. d'A. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. 1, 2 *f* *p* *f* *p* *f* *p*

B. Tbn. *f* *p* *f* *p* *f* *p*

Timp. *f* *f*

Glock.

Hp. *L.v.* *p cresc.* *f* *L.v.* *p cresc.*

Sop. *p* *f*  
 Tongue - de - press - ors are what - e - ver's left

Vln. I *div. a3 on the string* *p* *f* *off the string* *p* *f*

Vln. II *on the string* *p* *f* *off the string* *p* *f* *sim.*

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

Vc. *unis. arco* *f* *p* *(non div.)* *f* *p* *(non div.)* *f* *p*

Cb. *arco* *f* *p* *(non div.)* *f* *p* *(non div.)* *f* *p*

65

Ob. d'A.

Bsn.

Hn. 1, 2

B. Tbn.

Timp.

Glock.

Hp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

of the ci - ty of the ci - ty it's lisp-ing fan - ta - sia of blue pa - rades.

on the string

off the string

a2

(non div.)

(non div.)

71

Ob. d'A.

Bsn.

Hn. 1, 2

B. Tbn.

Timp.

Glock.

Hp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

morendo

morendo

unis.

non vib. flaut.

non vib. flaut.

non vib. flaut.

arco

ONCE MORE, WITH FEELING  
4. SOMETHING YOU HEARD IN A DREAM ONCE

Adam Fitzgerald

Eric Shanfield

♩ = 176

The score is arranged for a full orchestra and includes the following parts:

- Piccolo
- Flute
- Oboe
- English Horn
- Clarinet in A
- Bass Clarinet in Bb
- Contrabassoon
- Horn 1, 2 in F
- Piccolo Trumpet in Bb
- Timpani
- Vibraphone
- Harp
- Celesta
- Piano
- Soprano
- Violin I (Solo)
- Violin II (Solo)
- Viola (Solo)
- Violoncello (Solo)

Key performance markings include dynamics such as *p*, *f*, *fp*, *p cresc.*, *p sub.*, and *stacc.*, as well as articulation like *con sord.* and *pizz.*. The tempo is marked as quarter note = 176.

7

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Cbsn.

Hn. 1, 2

Picc. Tpt.

Timp.

Vib.

Hp.

Cel.

Pno.

Vln. I (Solo)

Vln. II (Solo)

Vla. (Solo)

Vc. (Solo)

*1. senza sord.*

*L.v.*

*non stacc.*

*p*, *f*, *3*, *5*, *5*

Detailed description: This page of a musical score contains 20 staves for various instruments. The Piccolo (Picc.) and Flute (Fl.) parts feature melodic lines with dynamic markings of *p* and *f*, and articulation marks like accents and slurs. The Oboe (Ob.) part has a melodic line with a quintuplet (5) and dynamic markings. The English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Contrabass (Cbsn.) parts provide harmonic support with sustained notes and dynamic markings. The Horns (Hn. 1, 2) play a rhythmic pattern with dynamic markings. The Piccolo Trumpet (Picc. Tpt.) has a melodic line with dynamic markings. The Timpani (Timp.) part features two *L.v.* (Lydian) intervals with dynamic markings. The Vibraphone (Vib.) part has a melodic line with dynamic markings. The Harp (Hp.) part has a sustained chordal texture with dynamic markings. The Cello (Cel.) and Piano (Pno.) parts provide a rhythmic accompaniment. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines with dynamic markings. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with dynamic markings.





19

Score for instruments: Picc., Fl., Ob., Eng. Hn., Cl., B. Cl., Cbsn., Hn. 1, Hn. 2, Picc. Tpt., Timp., Glock., Vib., Hp., Cel., Pno., Vln. I (Solo), Vln. II (Solo), Vla. (Solo), Vc. (Solo).

Dynamic markings: *mf*, *p*, *f*, *cres.*, *senza sord.*, *arco*.

Performance instructions: *senza sord.*, *arco*.

Rehearsal mark: 19

25

Picc. *p* *f* *f* *p* 4x

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

Ob. *p* *f* *f* *p*

Eng. Hn. *p* *f* *f* *p*

Cl. *p* *f* *f* *p*

B. Cl. *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p*

Hn. 1, 2 *f* *p* *f*

Picc. Tpt. *f* *p* *f* *p*

Timp. *f* *lx* *f*

Vib. *p* *f* *p* *f*

Hp. *lx*

Cel. *p* *f* *f* *p*

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

Vln. I (Solo) *f* *f* *f* 4x

Vln. II (Solo) *f* *f* *f*

Vla. (Solo) *f* *p* *f* *p* *f* *p*

Vc. (Solo) *f* *p* *f* *p*

sempre sord.

Play 1st x only

Play both xs

29

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with *p cresc.* and *f* dynamics.
- Fl.**: Flute, starting with *p cresc.* and *f* dynamics.
- Ob.**: Oboe, starting with *f* dynamics.
- Eng. Hn.**: English Horn, starting with *f* dynamics.
- Cl.**: Clarinet, starting with *p* dynamics.
- B. Cl.**: Bass Clarinet, starting with *p* dynamics.
- Cbsn.**: Contrabass, starting with *f* dynamics.
- Hn. 1, 2**: Horns, starting with *f* dynamics.
- Picc. Tpt.**: Piccolo Trumpet, starting with *f* dynamics.
- Timp.**: Timpani, starting with *damp* and *p* dynamics.
- Glock.**: Glockenspiel, starting with *f* dynamics.
- Hp.**: Harp, starting with *p cresc.* and *f* dynamics.
- Cel.**: Cello, starting with *p cresc.* and *f* dynamics.
- Pno.**: Piano, starting with *p cresc.* and *f* dynamics.
- Vln. I (Solo)**: Violin I, starting with *p* dynamics.
- Vln. II (Solo)**: Violin II, starting with *p* dynamics.
- Vla. (Sola)**: Viola, starting with *p* dynamics.
- Vc. (Solo)**: Violoncello, starting with *p cresc.* and *f* dynamics.





45

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Cbsn.

Hn. 1, 2

Picc. Tpt.

Timp.

Vib.

Hp.

Cel.

Pno.

Vln. I (Solo)

Vln. II (Solo)

Vla. (Solo)

Vc. (Solo)

*p*, *mf*, *f*, *mp*, *pizz.*, *p sub.*, *cresc.*

Detailed description: This page of a musical score, numbered 45, contains parts for various instruments. The Piccolo (Picc.), Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Contrabassoon (Cbsn.) parts feature melodic lines with dynamic markings such as *p*, *mf*, and *p*. The Vibraphone (Vib.) part has a rhythmic pattern with a *f* dynamic. The Harp (Hp.) and Cello (Cel.) parts have melodic lines with *p* dynamics. The Piano (Pno.) part provides a steady accompaniment. The Violin I (Vln. I) and Violin II (Vln. II) parts have complex melodic lines with dynamics ranging from *p* to *f*, including *pizz.* and *p sub.* markings. The Viola (Vla.) and Violoncello (Vc.) parts also have melodic lines with *pizz.* and *p sub.* markings. The score is written in a standard musical notation with a common time signature.

50 **poco rit.**

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, and Contrabass. Below these are Horns 1 & 2, Piccolo Trumpet, and Timpani. The middle section features Vibraphone, Harp, Cello, and Piano. The bottom section is for strings: Violin I (Solo), Violin II (Solo), Viola (Solo), and Violoncello (Solo). The score begins at measure 50 with a **poco rit.** marking. The Flute part starts with a *p* dynamic. The Oboe and English Horn parts have a consistent rhythmic pattern of eighth notes. The Clarinet and Bass Clarinet parts feature long, sustained notes with phrasing slurs. The Contrabass part has a similar sustained note pattern. The Horns 1 & 2, Piccolo Trumpet, and Timpani parts are mostly silent. The Vibraphone part has a melodic line starting at measure 51, marked *p* and *f*. The Harp part has a steady accompaniment of eighth notes. The Cello part has a rhythmic pattern of eighth notes. The Piano part has a melodic line starting at measure 53, marked *p*. The Violin I (Solo) part has a melodic line starting at measure 53, marked **poco rit.**. The Violin II (Solo) part has a steady accompaniment of eighth notes. The Viola (Solo) part has a steady accompaniment of eighth notes. The Violoncello (Solo) part has a steady accompaniment of eighth notes.

$\text{♩} = 160$  poco meno mosso

55

Picc. *f*

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Cbsn. *f*

Hn. 1, 2 *f*

Picc. Tpt. *f*

Timp. *f*

Vib. *f*

Hp. *f*

Cel. *f*

Pno. *f*

I go in - to I go in - to

$\text{♩} = 160$  poco meno mosso

Vln. I (Solo) *f* arco

Vln. II (Solo) *f* arco

Vla. (Solo) *f* arco

Vc. (Solo) *f* arco



63

Picc.  
 Fl.  
 Ob.  
 Eng. Hn.  
 Cl.  
 B. Cl.  
 Cbsn.  
 Hn. 1, 2  
 Picc. Tpt.  
 Timp.  
 B. D.  
 Hp.  
 Cel.  
 Pno.  
 the hou - ses of lit - tle an - - gels and al - most leave a good man.  
 Vln. I (Solo)  
 Vln. II (Solo)  
 Vla. (Sola)  
 Vc. (Solo)

Musical score for 'Once More, with Feeling - 4. Something You Heard in a Dream Once'. The score is for a full orchestra and includes a vocal line. The piece is in 4/4 time and begins at measure 63. The woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon) and strings (Horn 1 & 2, Piccolo Trumpet, Timpani, Bass Drum, Violin I & II, Viola, and Violoncello) play a melodic line starting with a forte (*f*) dynamic. The piano and harp provide accompaniment. The vocal line enters with the lyrics: "the houses of little angels and almost leave a good man." The score features various dynamics including *f*, *p*, and *f* decresc.

69 **accel.**  $\text{♩} = 176$  **a tempo** **poco rit.** (Hz.)

Picc. *p* *f* *p* *f*

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

Ob. *p* *f* *p* *f*

Eng. Hn. *p* *f*

Cl. *p* *f* *p* *f*

B. Cl. *p* *f* *p* *f*

Cbsn. *p* *f*

Hn. 1, 2 *p* *f*

Picc. Tpt. *p* *f*

Timp. *p* *f*

B. D. *p* *f*

Hp. *p* *cresc.* *f*

Cel. *p* *f*

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

**accel.**  $\text{♩} = 176$  **a tempo** **poco rit.**

Vln. I (Solo) *p* *f* *p* *f*

Vln. II (Solo) *p* *f* *p sub.* *f*

Vla. (Solo) *p cresc.* *f*

Vc. (Solo) *p* *p cresc.* *f*

HELLO, M.N.  
ONCE MORE, WITH FEELING  
5. ALLO, MZECHABUKI

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 88$  Gradual accel.  $(\text{♩} = 92)$

The score is a transposed score for a large ensemble. It begins with a tempo of 88 BPM and a gradual acceleration to 92 BPM. The instrumentation includes woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet in A, Bass Clarinet in Bb, Bassoon, Contrabassoon), brass (Horn 1, 2 in F, Trumpet 1, 2 in C, Tenor Trombone, Bass Trombone), percussion (Timpani, Bass Drum), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and keyboard instruments (Harp, Celesta, Piano). The score features various musical notations such as slurs, ties, and dynamic markings (p, mf, con sord). The piece is in 8/4 time and has a key signature of one sharp (F#).



17 (♩ = 108) (♩ = 116)

Picc.

Fl. *Soli*

Ob. *Soli*

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1 *norm.*

Hn. 2 *norm.*

Tpt. 1, 2 *1. Soli* *+2. Soli*

T. Tbn.

B. Tbn.

Timp. *Solo*

B. D.

Hp. *damp* *lv.*

Cel.

Pno.

Sop.

Vln. I (♩ = 108) (♩ = 116)

Vln. II

Vla.

Vc.

Cb.



33

Pic. *p* *f* *p* *f* *f* *mf*

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

Ob. *f* *f* *f* *f* *f* *mf*

Eng. Hn. *f* *f* *f* *f* *f* *mf*

Cl. *f* *f* *f* *f* *f* *mf*

B. Cl. *p* *p* *p* *p* *p* *p*

Bsn. *p* *p* *p* *p* *p* *p*

Cbsn. *p* *p* *p* *p* *p* *p*

Hn. 1, 2 *f* *f* *fp* *f* *f* *mf*

Tpt. 1, 2 *p* *f* *p* *f* *f* *mf*

T. Tbn. *p* *p* *p* *p* *p* *p*

B. Tbn. *p* *p* *p* *p* *p* *p*

Timp. *p* *p* *p* *p* *p* *p*

Vib. *f* *f* *f* *f* *f* *mf*

Hp. *p* *p* *p* *p* *p* *mf*

Cel. *mf* *mf* *mf* *mf* *mf* *mf*

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

Sop. *f* *f* *mf* *mf* *mf* *mf*

come to cud - dle thee. I come to cud - dle thee. A scrap - - heap - of

Vln. I *f* *f* *fp* *f* *f* *mf*

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

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

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

Cb. *f* *f* *f* *f* *f* *f*

(non div.) *f* *p*





44

Picc. *p* *f* *mf* *f*  
 Fl. *p* *f* *mf* *f*  
 Ob. *f* *f* *mf*  
 Eng. Hn. *f* *f*  
 Cl. *f* *mf*  
 B. Cl. *f*  
 Bsn. *f*  
 Cbsn. *f* *p* *f* *p*  
 Hn. 1, 2 *f* *fp* *f* *fp* *f*  
 Tpt. 1, 2 (1.) *mf* 2. con sord. *mf* *f* *mf* *f* senza sord. *mf*  
 T. Tbn. *f*  
 B. Tbn. *f*  
 Timp. *f* *p* *f* *p* *f*  
 Glock. *mf* *f*  
 Hp. *p* *f* *p* *f* *damp*  
 Cel. *f* *mf* *f*  
 Pno. *f*  
 Sop. *f*  
 I Gu - i - pure, car - rick - ma - cross, Ant - werp  
 Vln. I *f* *div.* *unis.* *(non harm.)* *f*  
 Vln. II *p* *f* *p* *f*  
 Vla. *f*  
 Vc. *f*  
 Cb. *f*









80

Pic. *p cresc.* *mf decresc.*

Fl. *p* *f* *p cresc.* *mf decresc.*

Ob. *p* *f* *p* *mf*

Eng. Hn. *p* *f* *p* *mf* *p*

Cl. *p* *f* *p*

B. Cl. *p* *f* *p* *mf*

Bsn. *p* *f* *p* *mf*

Cbsn. *p*

Hn. 1, 2 *p* *mf*

Tpt. 1, 2

T. Tbn.

B. Tbn. *p*

Timp.

Vib. *mf*

Hp. *p* *f* *mf* *sons étouffés*

Cel. *p* *f* *mf*

Pno. *p* *f* *p cresc.* *mf*

Sop. *p* *f* *mf*  
 giv - en from one fa - ther to a - no - ther. Or - phan sto - rage u - nits

Vln. I *con sord.* *p* *mf*

Vln. II *con sord.* *p* *mf* *p*

Vla. *con sord.* *mf* *mf*

Vc. *con sord.* *mf* *mf* *p*

Cb. *con sord.* *mf* *p*

Detailed description of the musical score: This page contains the musical score for measures 80-87. The score is for a full orchestra and a soprano. The instruments listed are Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns 1 & 2, Trumpets 1 & 2, Tenor Trombone, Bass Trombone, Timpani, Vibraphone, Harp, Cello, Piano, Soprano, Violins I & II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, f, mf, cresc., decresc.), articulation (accents), and performance instructions (con sord., sons étouffés). The Soprano part includes the lyrics: 'giv - en from one fa - ther to a - no - ther. Or - phan sto - rage u - nits'. The score is written in a 7/8 time signature and a key signature of one flat.

88

Picc. *p cresc.* *mf decres.*  
 Fl. *p cresc.* *mf decres.*  
 Ob. *p* *mf*  
 Eng. Hn. *mf* *p*  
 Cl. *p* *mf*  
 B. Cl. *p* *mf*  
 Bsn. *p*  
 Cbsn. *p*  
 Hn. 1, 2 *p*  
 Tpt. 1, 2  
 T. Tbn.  
 B. Tbn. *p*  
 Timp.  
 Vib. *p*  
 Mar. *p* *mf*  
 Hp.  
 Cel.  
 Pno. *p cresc.* *mf*  
 Sop. con - tain - - ing Cher - kes - kas, Narts, a Bash - lik flow like the Psou with - out the *mf*  
 Vln. I *p* *mf* *p*  
 Vln. II *p* *mf* *p*  
 Vla. *mf* *mf espress.* *p* sul C  
 Vc. *mf* *p*  
 Cb. (con sord.) *mf* *p* *pizz.* *p cresc.*

(♩ = ♩ = 80) gradual accel.

96

Pic. *p cresc.* *mf*

Fl. *p cresc.* *mf*

Ob. *p* *mf*

Eng. Hn. *mf* *p* *mf*

Cl. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Bsn. *mf* *p* *p*

Cbsn. *p* *p*

Hn. 1, 2 *mf* *p*

Tpt. 1, 2

T. Tbn.

B. Tbn. *p* *p*

Timp. *p* *mp*

Mar. *p* *mf* *p*

B. D. *p*

Hp. *p*

Cel. *p*

Pno. *p cresc.* *mf* *mp*

Sop.  
slight - est lit - mus test of fail - ure to the con - tra - ry

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

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

Vla. *p*

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

Cb. *mf decresc.* *p*

(♩ = ♩ = 80) gradual accel.



104  $(\text{♩} = 96)$   $(\text{♩} = 112)$

Pic. *p* *f* *p*

Fl. *p* *f* *p* *Soli*

Ob. *p* *f* *p* *Soli*

Eng. Hn. *p* *mf* *p* *f* *p* *Soli*

Cl. *p* *mp* *p* *mf* *p* *mf*

B. Cl. *mp* *mp* *mf* *p* *mf* *mp* *p*

Bsn. *mp* *p* *p* *mf* *p*

Cbsn. *mp* *p* *mf* *p*

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

Hn. 2 *p* *mf* *p* *mf*

Tpt. 1, 2 *p* *mf* *p* *mf* *1. Soli*

T. Tbn. *p* *mp* *p* *mf* *p*

B. Tbn. *mp* *p* *p* *mf* *p*

Timp. *p* *mp* *p* *mf* *p*

B. D. *mp* *p* *mf* *p*

Hp. *p* *mp* *mf* *damp* *L.v.* *p cresc.*

Cel. *p* *mp* *p* *mf* *p*

Pno. *p* *mp* *p* *mf* *p* *p cresc.*

Sop. *mp* *f* *p* *mf*

Peer - re - view ques - tion - naires ha

$(\text{♩} = 96)$   $(\text{♩} = 112)$

Vln. I *mp* *p*

Vln. II *mp* *p* *senza sord.* *mp*

Vla. *p* *senza sord.* *p cresc.*

Vc. *p* *senza sord.* *p cresc.*

Cb. *p* *senza sord.* *p*

(♩ = 120)

♩ = 132 Steady tempo

112

Picc. *f*

Fl.

Ob.

Eng. Hn.

CL. *mp in rilievo* *mf*

B. Cl. *mf* *p cresc.* *f*

Bsn. *mf* *p* *mp in rilievo* *mf* *f*

Cbsn. *mf*

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

Hn. 2 *p* *f*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p* *mf*

T. Tbn. *f*

B. Tbn. *mf* *p*

Timp. Solo *mf* *f*

B. D.

Hp. *f* *sliss.* *Lx.*  
E F G A  
D C B

Cel.

Pno. *f*

Sop. rass me in the mail.

(♩ = 120)

♩ = 132 Steady tempo

senza sord.

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

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

Vla. *f*

Vc. *f*

Cb. *cresc.* *f*



127

Pic.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Vib.

Hp.

Cel.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

133

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Vib.

Hp.

Cel.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *ff* *sim.* *div.* *slightly off the string*

O - ver head,

139

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Mar.

Hp.

Cel.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - - - pal - like, fi - led mar - shal - ing shows

*p*, *f*, *ff*, *div.*, *norm.*

145

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.**: Piccolo flute, playing a melodic line with dynamics *p* and *f*.
- Fl.**: Flute, playing a melodic line with dynamics *p* and *f*.
- Ob.**: Oboe, playing a melodic line with dynamics *p* and *f*.
- Eng. Hn.**: English horn, playing a melodic line with dynamics *p* and *f*.
- Cl.**: Clarinet, playing a melodic line with dynamics *p* and *f*.
- B. Cl.**: Bass clarinet, playing a melodic line with dynamics *p* and *f*.
- Bsn.**: Bassoon, playing a melodic line with dynamics *p* and *f*.
- Cbsn.**: Contrabassoon, playing a melodic line with dynamics *p* and *f*.
- Hn. 1**: Horn 1, playing a melodic line with dynamics *f* and *p cresc.*
- Hn. 2**: Horn 2, playing a melodic line with dynamics *f* and *p cresc.*
- Tpt. 1, 2**: Trumpets 1 and 2, playing a melodic line with dynamics *p* and *f*.
- T. Tbn.**: Tenor trombone, playing a melodic line with dynamics *p* and *f*.
- B. Tbn.**: Bass trombone, playing a melodic line with dynamics *p* and *f*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *p* and *f*.
- Glock.**: Glockenspiel, playing a melodic line with dynamics *p* and *f*.
- Mar.**: Maracas, playing a rhythmic pattern with dynamics *p* and *ff*.
- Hp.**: Harp, playing a melodic line with dynamics *p* and *f*.
- Cel.**: Celesta, playing a melodic line with dynamics *p* and *f*.
- Pno.**: Piano, playing a melodic line with dynamics *f* and *p*.
- Sop.**: Soprano, singing the lyrics: "un - like - this coun - try".
- Vln. I**: Violin I, playing a melodic line with dynamics *p* and *f*, marked *unis.*
- Vln. II**: Violin II, playing a melodic line with dynamics *p* and *f*, marked *unis.*
- Vla.**: Viola, playing a melodic line with dynamics *f* and *p*, marked *div.*
- Vc.**: Violoncello, playing a melodic line with dynamics *f* and *p*.
- Cb.**: Contrabasso, playing a melodic line with dynamics *f* and *p*.

This musical score is for the piece "ONCE MORE, WITH FEELING - 5. ALLO, MZECHABUKI". It is a full orchestral score for measures 151 through 155. The score includes parts for the following instruments:

- Picc.** (Piccolo): Measures 151-152, dynamics *p* and *f*.
- Fl.** (Flute): Measures 151-152, dynamics *p* and *f*.
- Ob.** (Oboe): Measures 151-155, dynamics *ff*.
- Eng. Hn.** (English Horn): Measures 151-155, dynamics *p* and *ff*.
- Cl.** (Clarinet): Measures 151-155, dynamics *p* and *ff*.
- B. Cl.** (Bass Clarinet): Measures 151-155, dynamics *f*.
- Bsn.** (Bassoon): Measures 151-155, dynamics *ff*.
- Cbsn.** (Contrabassoon): Measures 151-155, dynamics *ff*.
- Hn. 1, 2** (Horn): Measures 151-155, dynamics *f* and *ff*.
- Tpt. 1, 2** (Trumpet): Measures 151-155, dynamics *f* and *p*.
- T. Tbn.** (Tenor Trombone): Measures 151-155, dynamics *f*.
- B. Tbn.** (Baritone Trombone): Measures 151-155, dynamics *f* and *ff*.
- Timp.** (Timpani): Measures 151-155, dynamics *f* and *ff*.
- Glock.** (Glockenspiel): Measures 151-155, dynamics *f*.
- Hp.** (Harp): Measures 151-155.
- Cel.** (Cello): Measures 151-155.
- Pno.** (Piano): Measures 151-155, includes a *loco* section in measure 152.
- Sop.** (Soprano): Measures 151-155.
- Vln. I** (Violin I): Measures 151-155, dynamics *ff*, *p*, and *ff*, includes a *div.* marking in measure 152.
- Vln. II** (Violin II): Measures 151-155, dynamics *ff*.
- Vla.** (Viola): Measures 151-155, dynamics *p* and *ff*.
- Vc.** (Violoncello): Measures 151-155, dynamics *p* and *ff*, includes a *unis.* marking in measure 152.
- Cb.** (Cello): Measures 151-155, dynamics *p* and *ff*.



poco rit.

♩ = 120 Slightly slower to end

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

T. Tbn.

B. Tbn.

Timp.

Vib.

Hp.

Cel.

Pno.

Sop.

poco rit.

♩ = 120 Slightly slower to end

Vln. I

Vln. II

Vla.

Vc.

Cb.



166

Pic. *ff* *f* *f* *ff* *p* *f* *p* *fff* *fff*

Fl. *f* *ff* *p* *f* *p* *fff* *fff*

Ob. *f* *f* *p* *fff* *fff*

Eng. Hn. *f* *p* *f* *p* *fff* *fff*

Cl. *f* *p* *f* *p* *fff* *fff*

B. Cl. *f* *p* *fff* *fff*

Bsn. *f* *p* *fff* *fff*

Cbsn. *ff* *f* *p* *fff* *fff*

Hn. 1, 2 *p* *f* *p* *fff* *fff*

Tpt. 1, 2 *ff* *p* *p* *f* *p* *fff* *fff*

T. Tbn. *p* *fff* *fff*

B. Tbn. *p* *fff* *fff*

Timp. *ff* *p* *fff* *fff*

Vib. *ff* *f* *fff* *fff*

B. D. *fff*

Hp. *L.v.* *ff* *f* *damp* *ff* *fff*

Cel. *ff* *f* *p* *fff* *fff*

Pno. *ff* *f* *p* *fff* *fff*

Sop. *ff* you still ex - ist. *ossia: Svb (or tacet)* *p* you still ex - ist. *fff* *fff*

Vln. I *f* *p* *div.* *p* *p* *fff* *fff*

Vln. II *f* *p* *div.* *p* *p* *fff* *fff*

Vla. *div.* *f* *unis.* *f* *p* *div.* *p* *p* *fff* *fff*

Vc. *f* *f* *p* *div.* *p* *p* *fff* *fff* *pizz.*

Cb. *f* *p* *p* *div.* *p* *p* *fff* *fff* *pizz.*

# ONCE MORE, WITH FEELING

6. ERRATUM MUSICAL

Adam Fitzgerald

Eric Shanfield

$\text{♩} = 104$

Instrumentation and dynamics:

- Piccolo: *ff*
- Flute: *ff*
- Oboe: *ff*, *p*, *fff*
- English Horn: *p*, *fff*
- Clarinet in A: *p*, *fff*
- Bass Clarinet in Bb: *ff*, *p*, *fff*
- Bassoon: *ff*, *fff*, *p*, *fff*
- Contrabassoon: *p*, *fff*
- Horn 1, 2 in F: *ff*, *fff*
- Trumpet 1, 2 in C: *ff*, *fff*
- Tenor Trombone: *fff*
- Bass Trombone: *fff*
- Timpani: *fff*
- Vibraphone: *ff*, *damp*
- Bass Drum: *fff*
- Harp: *p cresc.*, *gliss.*, *ff*, *p*, *fff*
- Celesta: *ff*, *p*, *fff*
- Piano: *ff*, *fff*
- Soprano: *ff*, *hard "d"*, *fff*
- Violin I: *ff*, *fff*
- Violin II: *ff*, *div.*, *p*, *fff*, *unis.*, *fff*
- Viola: *ff*, *div.*, *p*, *fff*, *unis.*, *fff*
- Violoncello: *ff*, *fff*, *p*, *fff*
- Contrabass: *ff*, *fff*

Vocal lyrics: Go with God (d.) Stay for dessert.