The background of the poster features a vibrant, abstract marbled pattern in shades of blue, green, yellow, and red, resembling liquid flowing or swirling together.

WISHBONE

for voice, nine-piece ensemble, and electronica

Rein Vaska

WISHBONE

for voice, nine-piece ensemble, and electronica

february, 2025

FULL SCORE in C

Rein Vaska

SONGS

I. Song on the Policeman's Radio	<i>p.1</i>
II. Cities Under Crowns of Snow	<i>p.24</i>
III. Names Called Out Across the Water	<i>p.39</i>
IV. Boy on the Bridge	<i>p.57</i>
V. Riverbed, Waiting (Interlude)	<i>p.99</i>
VI. Visible World	<i>p.111</i>
VII. Meanwhile	<i>p.128</i>
VIII. Ash and Dirty Rain	<i>p.129</i>
IX. Lucidity/Prayer	<i>p.155</i>

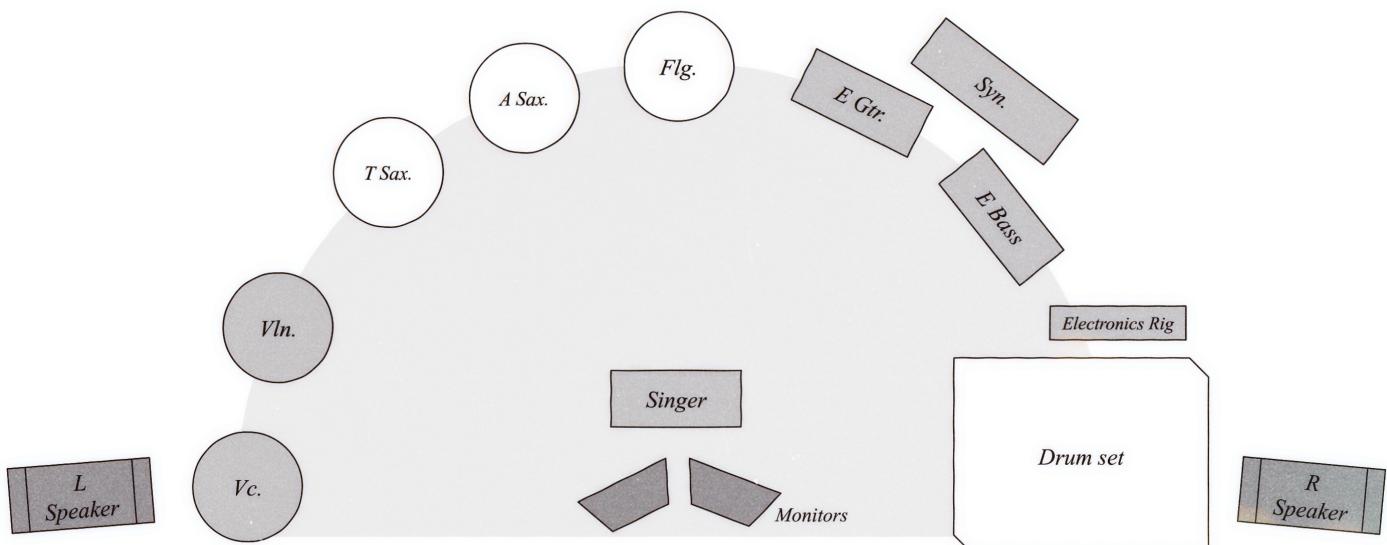
~ 42 Minutes

INSTRUMENTS

Voice	Alto Saxophone
Polyphonic Analog Synthesizer	Tenor Saxophone
Electric Bass Guitar	Flugelhorn in Bb
Electric Guitar	Violin
Drum Set	Violoncello

EXAMPLE LAYOUT

Amplified



PERFORMANCE NOTES

Wishbone draws stylistic influence from both western classical music and popular contemporary genres such as indie, folk, R&B, shoegaze, and dreampop. Amplification for the singer is required and recommended for the strings and saxophones.

The musicians are accompanied by pre-recorded backing tracks which include synthesizers, digital textures, distorted artefacts, and additional vocal layers. The cycle should be performed without a conductor; instead, players should use in-ear monitors top hear the synced click tracks. Contact the composer to access audio files. Vocally, the cycle desires a controlled but raw, organic, and expressive tone which reflects the passion and emotion of the text.

The synth part is written for the Behringer Deepmind 12, a programmable polyphonic analog synthesizer set up with specific presets. To approximate the synth patches, refer to the following:

SunKeys — Low-pass filtered sine and square-wave key sound with prominent delay.

OpenPad — Loud and distorted saw-wave pad.

WishPad — Delicate sine-wave pad with short attack and an octave-modulated delay.

ResPad — Hollow and resonant pad with a prominent noise oscillator and high-passed delay.

PitchyKeys — Noisy saw-wave keys with modulated and detuned oscillators.

Many passages in the electric guitar part use a combination of fretted and open strings and should be played in a sustaining, fingerstyle manner. To differentiate these passages from linear, non-sustaining lines, a phrase marking (slur) is used to indicate sustained phrases.

PROGRAM NOTE

Wishbone sets poems from Richard Siken's *Crush* (2005), a collection that came after the death of his boyfriend to AIDS in the 1990s. Siken's poetry is visceral and urgent, driven by fragmented storytelling and extended dreamlike passages.

The nine-song cycle is written in an experimental style that draws influence from folktronica, dreampop, shoegaze, and Romantic and contemporary classical music. The singer and nine-piece ensemble perform alongside a distorted pre-tracked electronic soundscape created with analog synthesizers, guitar pedals, digital effects, vocoders, and vintage hardware emulators.

Wishbone is a place to remember a love. A place for grief and wreckage, a place of quiet, glowing moments, and a place to be finally reunited. The work confronts the vulnerability of loving in a world that is chaotic and often cruel, depicting the way love consumes—how it exhilarates and devastates in equal measure.

In the final poem of *Crush*, Siken writes:

"I crawled out of the window and ran into the woods.

I had to make up all the words by myself. The way

they taste, the way they sound in the air.

I made this place for you".

I.

Tell me about the dream, tell me about the dream
where we pull the bodies out of the lake
and dress them in warm clothes again,
warm clothes again, warm clothes again, warm

It's not like a tree where the roots have to end
We rolled up the carpet so we could dance and the
days were bright red, were bright red,
were bright red, were bright red

Look at the light through the windowpane,
look at the light through the window,
tell me how, tell me how, tell me how
this will ruin us

These bodies, possessed by light
Tell me we'll never get used to it

II.

I take off my hands and give them to you,
but you don't want them, so I take them back

Tonight you're thinking of cities under crowns of
snow, and I stare at you like I'm looking through
a window, counting birds

Tell me you love this,
tell me you're not miserable

Imagine standing in a constant cone of light,
imagine surrender

III.

Waters of the dead, a clear road
Every lover in the form of stars

All night I stretched my arms across him,
oh rivers of blood, the dark woods,
singing with all my skin and bone
please keep him safe, please keep him safe

Let him lay his head on my chest and
we will be just like sailors, swimming in
the sound of it, dashed to pieces

Names of heat and names of light,
names of collisions in the dark
or called out to fill the yard
Your name like a song I sing to myself,
A box I keep or a nest in the tree

I came to tell you we'll swim
I came to tell you we'll swim

I came to tell you we'll swim in the water,
we'll swim like something sparkling
underneath the waves

Our bodies shivering and the
sound of our breathing
and the shore so far away,
saying farewell to flesh

Names of heat and names of light,
names of collisions in the dark
or called out to fill the yard
Your name like a song I sing to myself,
like a coat of mud or a lungful of glass, oh
Please keep him safe, please keep him safe

IV.

All the cows were falling
out of the sky and landing in the mud
I said my arms are long and your head's on fire
I said kiss me here and you did
You were so beautiful

In the dream I don't tell anyone,
you put your head on my lap
In the dream I don't tell anyone,
I'm afraid to wake you up

It's always you, boy on the bridge
It's always you, boy on the bridge

Your skin was burning,
I gave my hands but my hands were burning too,
my hands were burning too

I went to the river to wait for you,
I kept waiting,
I kept waiting,
I kept waiting

You were lying in the highway,
the sky was red
There were flecks of foam in the
corners of your mouth and the birds
were watching you

Your eyes were closed and
you were listening to the road
And I could hear you breathing,
you were laughing but not making any sound

It was always you, boy on the bridge
It was always you, boy on the bridge

I wanted to fall down right here,
I knew you wouldn't catch me because you're dead
I swallowed crushed ice pretending it
was glass and you're still dead
You're cutting the room in half,
you're cutting the room in half
You are a fever I'm learning to live with,
to live with

In the dream I don't tell anyone,
you put your head on my lap
In the dream I don't tell anyone,
I'm afraid to wake you up

It was always you, boy on the bridge
It was always you, boy on the bridge

VI.

Sunlight pours across your face,
Your shadow flat on the wall, flat on the wall

The dawn breaking the bones
of your heart like twigs, like twigs

You raised your hand to your face
as if to hide it

The pink fingers gone gold as the light
streamed straight to the bone,
streamed straight to the bone

The light is no mystery,
The light is no mystery
But there's something,
how strange, there's something to keep
the light from passing through,
The light from passing through

VII.

Driving, dogs barking,
How you get used to it

Driving, dogs, barking,
How you make the new street your own

The way it's night for many miles and then it's not,
The way it's night for many miles and then it's not

You're standing in the shower
Holding a bar of soap up to the light

I will keep watch, I will water the yard
I sleep, I dream, I make things up
that I would never say
I say them very quietly,
Oh, I say them very quietly

The trees in the wind, oh, the streetlights on,
and the flash of cigarettes being smoked on the lawn

Just one little kiss before we say goodnight,
It spins like a wheel inside you

It's green, oh, it's green
It's green, oh, oh

VIII.

Close your eyes, a lover stands
too close for you to focus on
Lie under the covers,
pretending to sleep

The lawn drowned,
the sky on fire,
The gold light falling backward through
the glass of every room

And to make a place for it to happen,
I'll give you my heart, is that too much to expect?
That I'd name the stars for you,
that I'd take you there
We've read the back of the book we
know what's coming

I wanted to hurt you,
but the victory is I couldn't stomach it,
We swallowed him up they said
Oh, it's beautiful

Somebody is digging your grave right now,
someone's drawing you a bath to wash you clean
Oh, it's a fairytale story underneath,
sliding down the halls, lightning here and gone

I crawled out of the window and ran into the woods,
I had to make up all the words by myself,
the way they taste the way they sound in the air,

I made this place for you,
I made this place for you

IX.

You're in a car with a beautiful boy,
He won't tell you he loves you but he does

And you feel like you've done something terrible
like robbed a liquor store, or swallowed pills,
or shoveled yourself a grave in the dirt

You're in a car with a beautiful boy
and you're trying not to tell him you love him and
choke it down

But he reaches out to touch you,
like a prayer for which no words exist,
And you feel your heart taking root in your body,
like you discovered something you don't have a
name for

(This will ruin us)
(This will ruin us)

WISHBONE

for voice, nine-piece ensemble, and electronica

Rein Vaska

I. SONG ON THE POLICEMAN'S RADIO

A hazy, nostalgic,
and fading into focus

$\text{♩} = 68$

Voice

Analog Synth

Bass Guitar

drop D tuning

improvise freely, fluttering softly in Bb major
(upper range only)

Drum Set

Alto Saxophone

Tenor Saxophone

improvise freely, fluttering softly in C major

Flugelhorn in B \flat

ppp

improvise freely,
fluttering softly in C major

Violin

sul pont. tremolo

Violoncello

ppp

sul pont. tremolo

Electric Guitar
(Capo 3)

capo 3

I. SONG ON THE POLICEMAN'S RADIO

10

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.3)

*repeat ad lib.,
fluttering with this pattern as a guide*

pp

mp

mp

mp

mp

pp

pp

pp

pp

*dreamy, semi-clean tone
(chorus, slight drive, long reverb)*

5 0 3 0 3 0 5 0 3 0 3

I. SONG ON THE POLICEMAN'S RADIO

3

B

16

V. - - - - | *(A-11) RV - SunKeys* *pedal naturally (per measure)*

Syn - - - - | *p* > *mf* > *mp*

B. Gtr - - - - | *pp*

Dr. - - - - | *pp*

A. Sax. - - - - | *ppp*

T. Sax. - - - - | *pp*

Flg in B♭ - - - - | *pp*

Vln - - - - | *mf*

Vc. - - - - | *mf*

E. Gtr (c.3) - - - - | *mp*

I. SONG ON THE POLICEMAN'S RADIO

20

C *mp*

V. Tell me a - bout the dream, tell me a - bout the dream

Syn *pp*

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B \flat

Vln *ppp*

Vc. *ppp*

E. Gtr (c.3)

Bb6 (generally strum throughout) *Gm9* fr. 6 *Bb6/C* *Gm9* fr. 6

mp

I. SONG ON THE POLICEMAN'S RADIO

5

25

V.  where we pull the bo - dies out of the lake__ and dress_ them in warm *mf*

Syn 

B. Gtr 

Dr. 

A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr (c.3) 

I. SONG ON THE POLICEMAN'S RADIO

D glowing

29

V. clothes a - gain, warm

Syn *Ebmaj7* *FmajII* *Ebmaj7*

B. Gtr *mf*

Dr.

A. Sax.

T. Sax. *mp* *mf*

Flg in B♭ *mp* *mf*

Vln ord.

Vc. *mf*

E. Gtr (c.3) *mf* *fr. 7* *fr. 7* *fr. 7*

I. SONG ON THE POLICEMAN'S RADIO

7

32

V. clothes a - gain, warm clothes a - gain,

Syn *Fmaj11* *Ebmaj7* *Fmaj11*

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.3) *fr. 7* *fr. 7* *fr. 7*

I. SONG ON THE POLICEMAN'S RADIO

E grounded

V. *warm*

Syn *Ebmaj7* *Fmaj11*

B. Gtr

Dr.

A. Sax. *mp*

T. Sax. *mp*

Flg in B♭ *mp*

Vln *mp*

Vc.

E. Gtr (c.3)

xxoo fr. 7 *B♭6* *Gm11* *Gm9* *xxoo fr. 10* *xxoo fr. 6*

p *mp*

I. SONG ON THE POLICEMAN'S RADIO

9

39

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.3)

B♭6

B♭11/C

B♭6

Cm7 Gm9

xxoo fr. 4 *xxoo fr. 6*

I. SONG ON THE POLICEMAN'S RADIO

43

V. F *mp*
It's not like a tree

Syn

B. Gtr

Dr.

A. Sax. *mp*

T. Sax. *mp*

Flg in B♭

Vln *mp*

Vc.

B♭6 *Cm7* fr. 4 *Gm9* fr. 6 *Gm11* fr. 10
mp

E. Gtr (c.3)

I. SONG ON THE POLICEMAN'S RADIO

11

47

V. where the roots have to end, we rolled up the car - pet so we could dance

Syn

B. Gtr

Dr.

A. Sax. *p*

T. Sax. *p*

Flg in B \flat

Vln

Vc.

E. Gtr (c.3)

I. SONG ON THE POLICEMAN'S RADIO

G evolving, fluorescing

V. *mf*

and the days were bright red, were bright

Syn *E♭maj7* *Fmaj11*

mf

B. Gtr *E♭maj7* *Fmaj11*

busy driving ride time

Dr. *mp*

A. Sax. *mf*

T. Sax. *mf*

Flg in B♭ *p* *mf*

expressively

Vln *mf*

Vc. *mf*

E. Gtr (c.3) *x 100 fr. 7* *x 100 fr. 7*

T A B *5-7 5-3-5-3 3-3-3* *(0) 10* *0* *7-7 7-7 7-7 7-7 7-7* *9-7 9-9 7-9 7-9 7-9*

I. SONG ON THE POLICEMAN'S RADIO

13

55

V. *red,___ were bright red,___*

Syn *E♭maj7 Fmaj11 E♭maj7 ad lib. until H*

B. Gtr *E♭maj7 Fmaj11 E♭maj7 ad lib. until H*

Dr. *mf*

A. Sax. *f mf*

T. Sax.

Flg in B♭

Vln

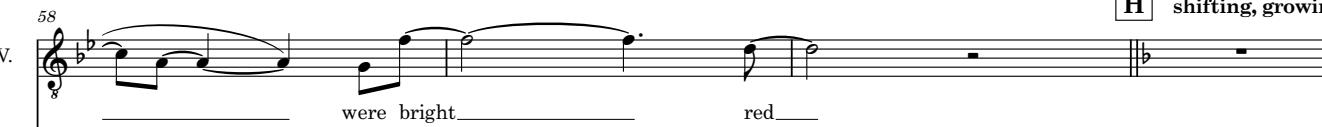
Vc.

E. Gtr (c.3) *x 100 fr. 7 x 100 fr. 7 x 100 fr. 7*

I. SONG ON THE POLICEMAN'S RADIO

♩ = 96
H shifting, growing

58

V. 

Syn 

B. Gtr 

Dr. 

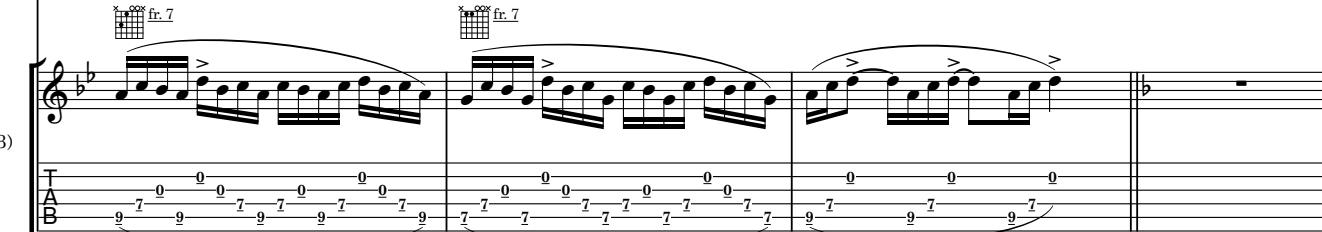
A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr (c.3) 

I. SONG ON THE POLICEMAN'S RADIO

15

62

mf

V. Look at the light through the window pane,

(A-4) RV - ResPad

Syn *mf*

B. Gtr

Dr.

A. Sax. *mf*

T. Sax. *pp* *mf*

Flg in B♭ *mf*

Vln *mp* *mf*

Vc. *mp* *mf*

driven, crunchy lush tone

Bb9 *Gm9* *Dm9*

E. Gtr (c.3)

I. SONG ON THE POLICEMAN'S RADIO

68

V. *ff*
look at the light through the window, tell me how

Syn

B. Gtr *mp* *mf* >>>

Dr. *pp* >>>

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.3)

Dsus4 Bb9 Gm9 Dm9 Dsus4

I broad, heavy

73

V. tell me how_ tell me how_

Syn *Bbmaj9 Gm9 Dm9 Asus4 Bbmaj9*
ff

B. Gtr *Bbmaj9 Gm9 Dm9 Asus4 Bbmaj9*
ff

Dr. *ff* *mf* *ff* *fill*

A. Sax. *ff*

T. Sax. *ff* *ff*

Flg in Bb *ff*

Vln *ff*

Vc. *ff*

(strum) slightly ad lib. rhythms

E. Gtr (c.3)

I. SONG ON THE POLICEMAN'S RADIO

J *continue to riff and improvise
on lyrics "tell me how this will ruin us"*

V. 78 this will ru - - - in us__

Syn Gm9 Dm9 Asus4 Bbmaj9

B. Gtr ad lib. through K
Bbmaj9

Dr. ff

A. Sax.

T. Sax.

Flg in Bb

Vln ff

Vc. *forceful*
ad lib. through K

E. Gtr (c.3)

Gm9 Dm9 Dsus4 Bb9

ff

I. SONG ON THE POLICEMAN'S RADIO

19

82

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.3)

(4)

Gm9 *Dm9* *Asus4* *B♭maj9*

Gm9 *Dm9* *Asus4* *B♭maj9*

fill

mf *ff*

(solo)

f *ff*

Gm9 *Dm9* *Dsus4* *B♭9*

I. SONG ON THE POLICEMAN'S RADIO

♩ = 124

K suspended, airy

86

V.

Syn

B. Gtr

Dr. (choke crash)

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.3)

The musical score consists of eight staves of music. From top to bottom, the staves are: V. (Violin), Syn (Synthesizer), B. Gtr (Bass Guitar), Dr. (Drums), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Flg in B♭ (Flute in B♭), Vln (Violin), Vc. (Cello), and E. Gtr (Electric Guitar). The score includes various musical markings such as chords (Gm9, Dm9, Asus4, Dsus4), dynamic markings (e.g., >, *, >>), and performance instructions like '(choke crash)'. The electric guitar staff at the bottom includes tablature notation for the strings (T, A, B).

I. SONG ON THE POLICEMAN'S RADIO

21

92 *mp*

V. These bo - - dies, _____ po - sessed by light, _____

(A-5) RV - WishPad

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B_b

Vln

Vc.

E. Gtr (c.3)

I. SONG ON THE POLICEMAN'S RADIO

99 *mp*

V. tell me _____ we'll ne - ver get used to it _____

Syn (with vocals)

B. Gtr

Dr.

A. Sax. *mp* *p*

T. Sax. *mp* *p*

Flg in B \flat *mp* *p*

Vln *mp* *p*

Vc. *mp* *p*

E. Gtr (c.3) T A B

I. SONG ON THE POLICEMAN'S RADIO

23

108

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr (c.3)

II. CITIES UNDER CROWNS OF SNOW

$\text{♩} = 82$ **A** softly growing

Voice

Analog Synth

(A-5) RV - WishPad

Bass Guitar

(standard tuning)

Drum Set

Alto Saxophone

light and breathy

Tenor Saxophone

light and breathy

pp mp

Flugelhorn in B♭

light and breathy

p

Violin

pp

Violoncello

pp

no capo

Electric Guitar

T
A
B

II. CITIES UNDER CROWNS OF SNOW

25

8

mp **B**

V. I take off my hands__ and give them to you,__

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

dreamy tone, chorus and long reverb

E. Gtr

II. CITIES UNDER CROWNS OF SNOW

16

V. *but you don't want them so I take them back_*

To - night you're thin-

Syn { *mp*

B. Gtr

Dr.

A. Sax. *mp mfp mp*

T. Sax. *mp mfp mp*

Flg in Bb

Vln *mp mfp mp*

Vc. *mp mfp mp*

E. Gtr *p*
softly, responding to voice
 $\begin{matrix} 7 & 8 \\ (8) & 4 \end{matrix}$ $\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ (2) \end{matrix}$
pp
 $\begin{matrix} 8 & 7 & 9 & 8 & 7 \\ 7 & 8 & 7 & 8 & 7 \end{matrix}$ $\begin{matrix} 9 & 8 & 7 & 8 & 7 \\ 7 & 8 & 7 & 8 & 8 \end{matrix}$

II. CITIES UNDER CROWNS OF SNOW

27

22 **C**

V. king_ of ci - ties un - der crowns of snow_ and I stare_ at you_ like I'm loo -

Syn *p* *mp*

B. Gtr *mp* *p*

Dr.

A. Sax. *p* *mp*

T. Sax. *p*

(with vocals)

Flg in B \flat *p* *mp*

(with vocals)

Vln *p* *mp*

Vc. *p* *mp*

(with vocals)

E. Gtr *mf* *p* *mf*

II. CITIES UNDER CROWNS OF SNOW

26

V. king through a win - dow, coun - ting birds

Syn {

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr

lightly, (groups of five)

pp

II. CITIES UNDER CROWNS OF SNOW

29

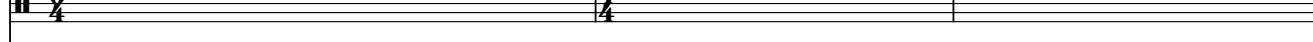
D

29

V. 

Syn { *p* 

B. Gtr 

Dr. 

A. Sax. 

T. Sax. 

Flg in Bb 

Vln *long, prominent upward slides* 

Vc. 

E. Gtr 

II. CITIES UNDER CROWNS OF SNOW

32

V.

Syn

B. Gtr.

Dr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr.

The musical score consists of eight staves of music. The first staff (V.) is silent. The second staff (Syn) shows eighth-note pairs with fermatas. The third staff (B. Gtr.) has simple eighth-note patterns. The fourth staff (Dr.) is silent. The fifth staff (A. Sax.) and sixth staff (T. Sax.) show sixteenth-note patterns with grace notes. The seventh staff (Flg in B \flat) has sustained notes with grace notes. The eighth staff (Vln) and ninth staff (Vc.) show eighth-note patterns with grace notes. The tenth staff (E. Gtr.) shows sixteenth-note patterns with grace notes and includes a tablature below the staff with various fingerings: 10, 12, 8, 5, 7, 9, 5, 1, 3, 5, 3, 1, 3, 5, 3, 8, 10, 12, 10, 8, 5, 7, 9, 5.

II. CITIES UNDER CROWNS OF SNOW

31

35

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr

II. CITIES UNDER CROWNS OF SNOW

39 **E** dreamlike

V. *mp*
Tell me you love this tell

Syn *Fmaj7* *Cmaj7* *Gmaj11*

B. Gtr

Dr.

A. Sax. *p*

T. Sax. *p*

Flg in B♭

Vln *p* (ad lib.)

Vc. *p*

E. Gtr A B (3)

47

V. — me—— you're not—— mis - era - ble—— i - ma-gine

F

mf cresc.

Syn { *Fmaj7* *Cmaj7* *Gmaj11* *Fmaj9*

B. Gtr: —————— | —————— | —————— | *z z* | *z z*

Dr. —————— | —————— | —————— | *z z* | *z z* | *ad lib. sparse, broken time, build to G*

A. Sax. —————— | *p — mp — p* | —————— | —————— | *mf*

T. Sax. —————— | *p — mp — p* | —————— | —————— | *mf*

Flg in B♭ —————— | *p — mp — p* | —————— | *p* | *mp*

Vln —————— | *p — mp — p* | —————— | *mp*

Vc. —————— | *p — mp — p* | —————— | *p* | *p*

E. Gtr —————— | —————— | *p — mf — p* | —————— | —————— | *5—7—5—7—9—5—7—(7)*

II. CITIES UNDER CROWNS OF SNOW

53

V. stan - ding in a con - stant cone____ of light____ i - ma -

Cmaj7 *Gmaj11* *Fmaj9*

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

Fmaj9

pp

E. Gtr

G

57

V. gine_____ surr - en - der_____

Syn *Cmaj7* *Gmaj11* *Cmaj9* *Am9*

B. Gtr *Cmaj7* *Gmaj11* *Cmaj9* *Am9*

Dr. *fill* *mp* *f*

A. Sax. *ff*

T. Sax. *ff*

Flg in Bb

Vln *ff*

Vc. *ff*

E. Gtr *Cmaj9* *Am9*



II. CITIES UNDER CROWNS OF SNOW

60

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr

Fmaj9 *Cmaj9* *Am9* *Fmaj9*

Fmaj9 *Cmaj9* *Am9* *Fmaj9*

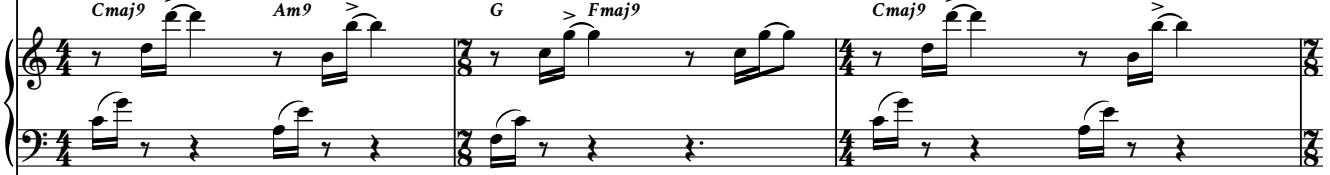
continue busy 15/8 time, build

II. CITIES UNDER CROWNS OF SNOW

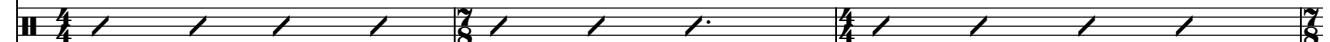
37

63

V. 

Syn { 

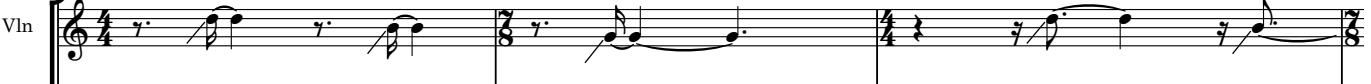
B. Gtr. 

Dr. 

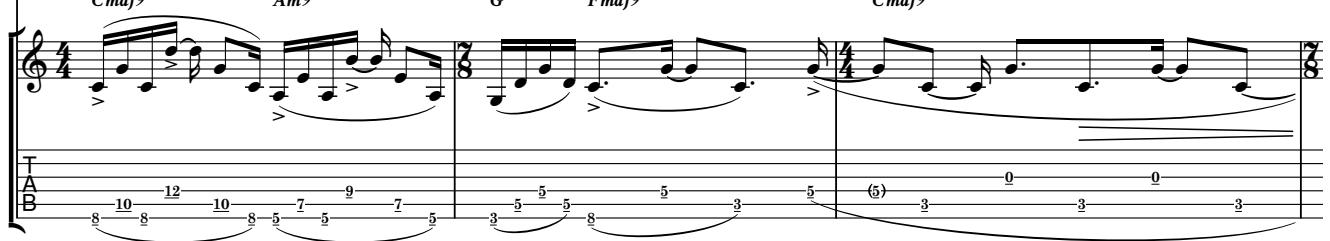
A. Sax. 

T. Sax. 

Flg in Bb 

Vln 

Vc. 

E. Gtr. 

II. CITIES UNDER CROWNS OF SNOW

66

V.

Syn

B. Gtr.

Dr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr.

Am9

Am9

fill

Am9

0 0 0 (0) 0 0
 (3) -3 -3 3 (3)

III. NAMES CALLED OUT ACROSS THE WATER

$\text{♩} = 62$

A wandering, ethereal

Voice

Analog Synth (A-5) RV - WishPad (solo)

Bass Guitar (standard tuning)

Alto Saxophone

Tenor Saxophone

Flugelhorn in B♭

Violin

Violoncello

Electric Guitar (Capo 5)

capo 5

III. NAMES CALLED OUT ACROSS THE WATER

6 **B** *mp*

V. *Wa - ters of the dead, a clear road, e - very lo - ver in the form of stars All night*

pedal naturally throughout

Syn { *mp*

B. Gtr

A. Sax.

T. Sax.

Flg in B♭

Vln

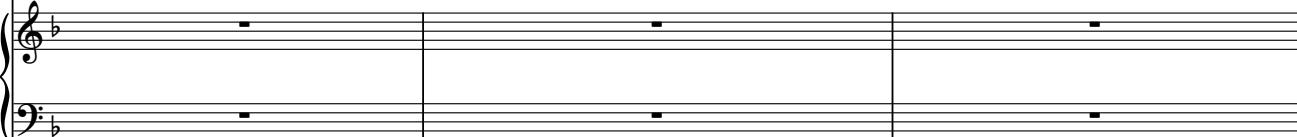
Vc.

E. Gtr (c.5)

11 C earthy, rooted

V. 

I stretched my arms a - cross him, oh, ri - vers of blood, the dark woods,

Syn { 

B. Gtr 

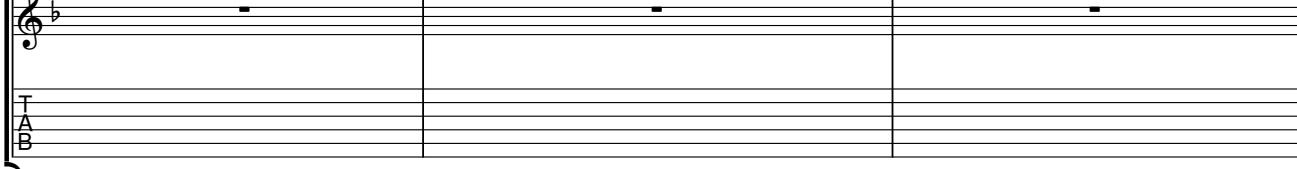
A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr (c.5) 
T
A
B

III. NAMES CALLED OUT ACROSS THE WATER

14

V. *mf* *mp* *p*

sin - ging with all my skin and bones please keep him safe please keep him safe let him lay

Syn

B. Gtr

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.5)

T
A
B

This musical score page contains eight staves of music for an orchestra and choir. The vocal part (V.) is the primary melodic line, featuring lyrics about singing with skin and bones and keeping someone safe. The other instruments provide harmonic support with sustained notes. The score includes parts for Violin (V.), Synthesizer (Syn), Bass Guitar (B. Gtr), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Flute in B-flat (Flg in B♭), Violin (Vln), Cello (Vc.), and Electric Guitar (E. Gtr) in c.5 tuning (T-A-B). The vocal part (V.) has lyrics: 'sing with all my skin and bones please keep him safe please keep him safe let him lay'. Dynamics include mezzo-forte (mf), mezzo-piano (mp), and piano (p). Measure 14 starts with eighth-note patterns followed by sustained notes.

III. NAMES CALLED OUT ACROSS THE WATER

43

17

V. *f* *mp* *p*

his head on my chest_ and we will be_ just_ like sai - lors_ swim - ming in_ the sound of it, dashed to

Syn

B. Gtr

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.5)

T
A
B

This musical score page contains eight staves of music for an orchestra and choir. The vocal part for 'V.' begins at measure 17 with a forte dynamic (f), followed by a piano dynamic (mp), and finally a pianissimo dynamic (p). The lyrics for this section are: "his head on my chest_ and we will be_ just_ like sai - lors_ swim - ming in_ the sound of it, dashed to". The other instruments, including Synthesizer, Bass Guitar, Alto Saxophone, Tenor Saxophone, Flute in B-flat, Violin, Cello, and Electric Guitar (with tablature), provide harmonic support with sustained notes or rests. The score is set against a background of a repeating four-measure pattern.

III. NAMES CALLED OUT ACROSS THE WATER

D subtly strong and unwavering
mf

21

V. pie - ces Names of heat and names of light, names of co - lli -

Syn *Bbmaj9* *Fmaj9* C *Dm9^(addII)*
mp

B. Gtr *Bbmaj9* *Fmaj9* C *Dm9^(addII)*
mp

A. Sax. *tender*
pp *tender* *mp*

T. Sax. *pp* *mp*

Flg in B♭ *tender*
pp *mp*

Vln *tender*
pp *mp*

Vc. *pp* *mp*

E. Gtr (c.5) *Bb* strummed, slightly palm muted,
play mostly restrained but let key moments shine through
mp

26

V. *f*
 -sions in the dark or called out to fill the yard, your name like a song I sing to my self, a box

Syn
B♭ F Cmaj9 Dm C B♭maj9 Fmaj7 Cmaj11 Dm7(addII)

B. Gtr
B♭ F Cmaj9 Dm C B♭maj9 F Cmaj11 Dm7(addII)

A. Sax.
mf

T. Sax.
mf

Flg in B♭
mf

Vln
mf

Vc.
mf

E. Gtr (c.5)
sfz

Fretboard diagrams for E. Gtr (c.5):

A 2 2 2 2 0	0 0 0
B 3 3 3 3 2	2 2 2 2 1
A 0 0 0 0 3	3 3 3 3 1

4 4 4 4 5	4 4 4 5 5
5 5 0 0 0	5 5 0 0 0

4 5 5 4 7 7	5 5 3 3 3 3
5 5 0 0 0 0	5 5 2 2 2 2

7 5 2 2 0 0 0 0	0 0 0 0 0 0 0 0
5 3 3 3 3 3 3 3	2 2 2 2 2 2 2 2

4 4 4 4 5 5 5 5 4	5 5 5 5 5 5 5 5 5
5 5 0 0 0 0 0 0 0	5 5 0 0 0 0 0 0 0

III. NAMES CALLED OUT ACROSS THE WATER

30

V. I keep, or a nest in the tree oh.

E distant, soft

Syn *B♭maj7 Fmaj9 Cmaj9^(add13) Dm7*

B. Gtr *B♭maj7 Fmaj9 Cmaj9^(add13) Dm7*

A. Sax. *mp pp*

T. Sax. *mp pp*

Flg in B♭ *mp*

Vln *mp pp*

Vc. *mp pp*

E. Gtr (c.5) *f pp*

34

V.

Syn

B. Gtr

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.5)

The musical score for measure 34 consists of eight staves. The first staff (V.) has a treble clef and a key signature of one flat. The second staff (Syn) starts with a rest, followed by eighth-note patterns with dynamics *mp* and *mf*. The third staff (B. Gtr) has a bass clef and a key signature of one flat. The fourth staff (A. Sax.) and fifth staff (T. Sax.) both have treble clefs and key signatures of one flat, with sixteenth-note patterns. The sixth staff (Flg in B♭) has a treble clef and a key signature of one flat, with a dynamic *mf*. The seventh staff (Vln) has a treble clef and a key signature of one flat, with sustained notes. The eighth staff (Vc.) has a bass clef and a key signature of one flat, with sustained notes. The ninth staff (E. Gtr c.5) shows sixteenth-note patterns on three strings (T, A, B) with a dynamic *mf*.

III. NAMES CALLED OUT ACROSS THE WATER

38 **F**

V. *mp*

I came to tell you we'll swim__ I came to tell you__ we'll swim

Syn { *p*

B. Gtr

A. Sax. *ppp*

T. Sax. *ppp*

Flg in B♭ *ppp*

Vln *ppp*

Vc. *ppp*

E. Gtr (c.5) *ppp*

42

V. I came to tell__ you__ we'll swim__ in the wa - ter we'll swim__ like some - thing

embellish, but preserve any 1/8 note lines

B♭ F C DmII B♭maj7 F

mp

Syn

B. Gtr

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.5)

T
A
B

III. NAMES CALLED OUT ACROSS THE WATER

46

V. spark - ling un - der neath the waves__ our bo - dies shi - ver - ing__ and the sound

Syn { *CmajII* *Dm* *C* *Bb* *f* *C* *DmII*

B. Gtr - - -

A. Sax. - - -

T. Sax. - - -

Flg in B \flat - - -

Vln - - -

Vc. - - -

finger picked or lightly picked.
(H and P are hammer-ons and pull-offs)

E. Gtr (c.5) *mp* *H P*

49

V. of our brea - thing _____ and the shore so far a - way____ say - ing far - well_

Syn { *B♭* *F* *Cmaj13* *Dm9^(addII)* *Cmaj9^(addII)* *B♭maj9* *Fmaj7*

B. Gtr | - | - | - |

A. Sax. | - | - | - |

T. Sax. | - | - | - |

Flg in B♭ | - | - | - |

Vln | - | - | - |

Vc. | - | - | - |

E. Gtr (c.5) H P

III. NAMES CALLED OUT ACROSS THE WATER

52

V. to flesh

C Dm9(*add11*) B♭maj9

Syn

B. Gtr p mf

A. Sax. p mf

T. Sax. p mf

Flg in B♭ p mf

Vln p mf

Vc. p mf

E. Gtr (c.5)

III. NAMES CALLED OUT ACROSS THE WATER

53

G driving, yearning

56

mf

V. Names of heat and names of light names of col - li - sions in the dark or called

Syn *Bb maj9* *F maj9* C *Dm9 (addII)* *Bb* F

mf

B. Gtr *Bb maj9* *F maj9* C *Dm9 (addII)* *Bb* F

mf

A. Sax. *mf*

T. Sax. *mf*

Flg in B♭ *mf*

Vln *mf*

Vc. *mf*

E. Gtr (c.5) *(strum)* *mf* *sfz*

Fretboard diagram for E. Gtr (c.5):

A	2	2	2	2	5	5	5	5
B	3	3	3	3	5	5	5	5
A	0	0	0	0	5	5	5	5
B	0	0	0	0	5	5	5	5

III. NAMES CALLED OUT ACROSS THE WATER

59

V. *f*
out to fill the yard, your name like a song I sing to my - self like a coat of mud or a

Syn
 $Cmaj9$ Dm C $Bbmaj9$ F C/D $Dm9(addII)$ $Bbmaj7(add9)$ $Fmaj9$

B. Gtr
 $Cmaj9$ Dm C $Bbmaj9$ F C/D $Dm9(addII)$ $Bbmaj7(add9)$ $Fmaj9$

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr (c.5)

III. NAMES CALLED OUT ACROSS THE WATER

63 ***V.*** ***ff*** lung - ful of glass, oh - aih ***fff*** oh - ah ***mp*** please keep

Syn ***Cmaj11^(add13)*** ***Dm9*** ***Bb*** ***Fmaj9*** ***(with vocals)***

B. Gtr ***Cmaj11^(add13)*** ***Dm9*** ***Bb*** ***Fmaj9***

A. Sax. ***(with vocals)***

T. Sax. ***(with vocals)***

Flg in Bb

Vln

Vc.

E. Gtr (c.5)

III. NAMES CALLED OUT ACROSS THE WATER

H *rallentando*
tender

V. 67 him safe please keep him safe

Syn *mp* *ppp*

B. Gtr *mp* *ppp*

A. Sax. *mp* *ppp*

T. Sax. *mp* *ppp*

Flg in B♭ *mp* *ppp*

Vln *mp* *ppp*

Vc. *mp* *ppp*

E. Gtr (c.5) *mp* *ppp*

IV. BOY ON THE BRIDGE

$\text{♩} = 154$

A diffuse and spacey

Voice

Analog Synth

(standard tuning)

Bass Guitar

Drum Set

Alto Saxophone

Tenor Saxophone

Flugelhorn in B♭

Violin

Violoncello

Electric Guitar (Capo 7)

capo 7

IV. BOY ON THE BRIDGE

B

12

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

slightly driven tone

$\begin{array}{|c|c|c|c|c|} \hline & 0 & 0 & 0 & 0 \\ \hline 5 & - & 7 & 5 & 5 \\ \hline 7 & 0 & 0 & 0 & 0 \\ \hline 5 & - & 7 & 5 & 5 \\ \hline 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$

p

C moving

21

V. - - - - -

Syn (A-4) RV - ResPad
Gmaj7 Bm11

B. Gtr - - - - -

Dr. - - - - -

A. Sax. - - - - -

T. Sax. pp mf

Flg in B♭ p

Vln - - - - -

Vc. p mf

E. Gtr (c.7) - - - - -

IV. BOY ON THE BRIDGE

D

26

V. - - - - -

Syn *Bm11/F# Gmaj7 Asus4^(add13) Bm11*

B. Gtr - - - - -

Dr. - - - - -

A. Sax. - - - - -

T. Sax. - - - - -

Flg in Bb - - - - -

Vln - - - - -

Vc. - - - - -

E. Gtr (c.7) *(D through E played by sliding this shape as written)* *mf*

IV. BOY ON THE BRIDGE

61

32 *mf*

V. All the cows were fal - ling _____ out of the sky____ and lan -

Syn

B. Gtr

Dr.

A. Sax.

T. Sax. *pp*

Flg in B♭

Vln

Vc.

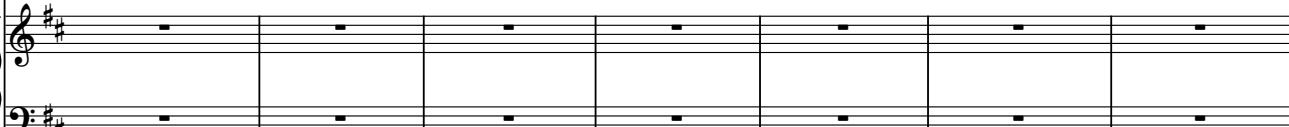
E. Gtr (c.7)

IV. BOY ON THE BRIDGE

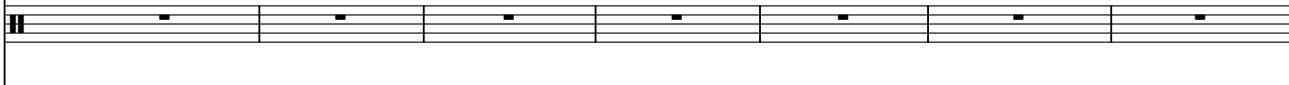
38

V. 

- ding in the mud, I said my arms are long__ and your head's on fire__

Syn 

B. Gtr 

Dr. 

A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr (c.7) 
 Tablature below: T 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0
 A 5 5 5 4 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 7 7 7 7 | 4 4 4 5 | 3 3 3 3 | 5 5 5 7
 B 7 7 7 2 | 3 3 3 3 | 3 3 3 3 | 5 5 5 5 | 5 5 5 5 | 2 2 2 3 | 3 3 3 3 | 3 3 3 5

45

V. I said kiss me here__ and you did _____

Syn

B. Gtr

Dr.

A. Sax. *pp*

T. Sax. *pp*

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

IV. BOY ON THE BRIDGE

E

52

V. you were so____ beau - ti - ful____

Syn *Gmaj7* *Bm11*

B. Gtr *mf*

Dr.

A. Sax. *mp* *f*

T. Sax. *mp* *f*

Flg in B♭

Vln *mf*

Vc.

E. Gtr (c.7)

palm muted, ad lib.
fr. 5

mf

F quiet and intimate **p**

V. 59 In the dream I don't tell a - ny - one

Syn: *BmII/F# Gmaj7 Asus4^(add13) BmII*

B. Gtr: *BmII/F# Gmaj7 Asus4^(add13)* **pp**

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln: **pp**

Vc. **pp**

E. Gtr (c.7) **pp**

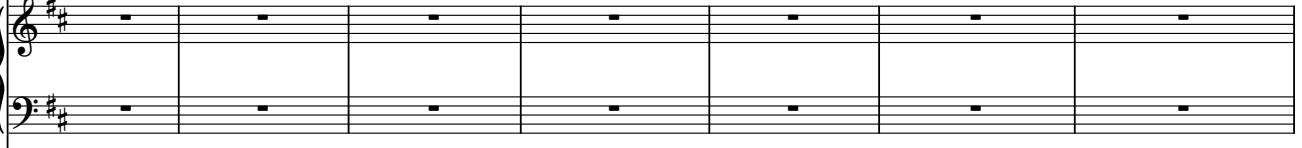
Guitar tablature for E. Gtr (c.7):

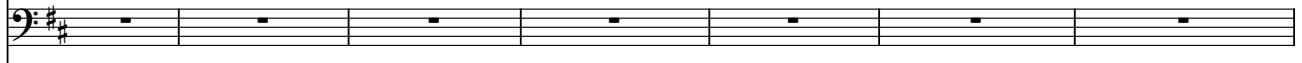
A	7	0	0	0	7	0	0	0	7	0	0	(0)
B	5				7	5			7	5		

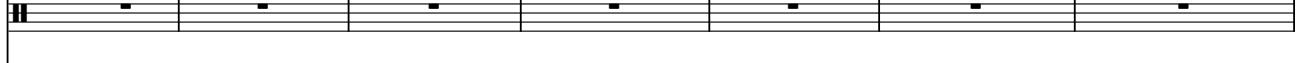
IV. BOY ON THE BRIDGE

66

V. 
you put your head on my lap in the dream I don't tell

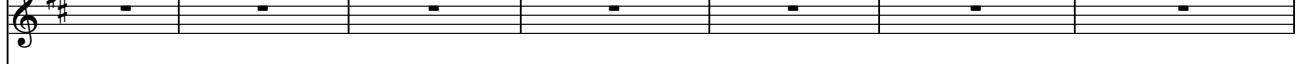
Syn 

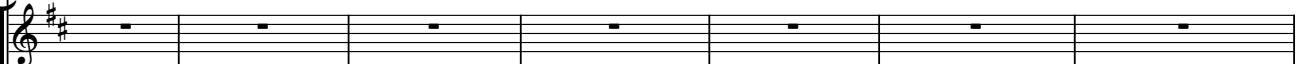
B. Gtr 

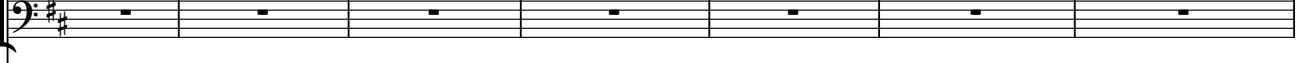
Dr. 

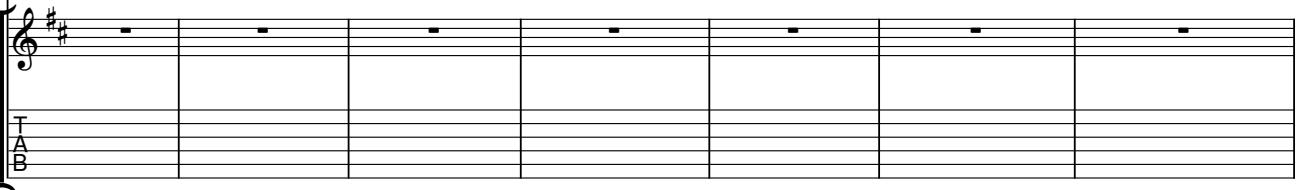
A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr (c.7) 
T
A
B

73

V. a - ny - one _____ I'm a - fraid to wake you up _____

Syn

B. Gtr

Dr.

A. Sax. *breathy attack*

T. Sax. *breathy attack*

Flg in B♭ *breathy attack*

Vln

Vc. 8 8

E. Gtr (c.7)

IV. BOY ON THE BRIDGE

79 **G** tender

V. it's al - ways you____ boy on the bridge__

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7) *fingerpicked or picked lightly*

pp

x oox

x oox fr. 3

IV. BOY ON THE BRIDGE

69

84

H

V. - It's al - ways you_

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

IV. BOY ON THE BRIDGE

89

V. boy on the bridge

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

fr. 3

IV. BOY ON THE BRIDGE

71

94 $\text{♩} = 126$

I crushing, red

V. - - - - -

Syn (A-3) RV - OpenPad
Gmaj7 BmII
ff

B. Gtr deep, subby, powerful tone
Gmaj7 BmII
ff

Dr. washy shoegaze time, simple and strong
ff

A. Sax. - - - - -

T. Sax. - - - - -

Flg in Bb - - - - -

Vln exaggerated, forceful slides
ff

Vc. - - - - -

E. Gtr (c.7) destroyed / overdriven washy tone
Gmaj7 BmII
ppp
ff

IV. BOY ON THE BRIDGE

101

V. -

fff

Your skin was burn-

Syn: *Gmaj7* *BmII* *Gmaj7*

B. Gtr: *Gmaj7* *BmII* *Gmaj7*

Dr. (fill) *mf* *ff*

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

107

V. ing I gave my hands but my hands were burn - ing

Syn Amaj11 Bm11 Amaj11

B. Gtr

Dr. (fill) mf

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

Fretboard diagram for E. Gtr (c.7):

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
C	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

IV. BOY ON THE BRIDGE

113

V. — too, _____ my hands were burn - ing too _____

Gmaj7 *BmII* *Gmaj7*

Syn

ad lib. tastefully but keep strong accented beats

Gmaj7 *BmII* *Gmaj7*

B. Gtr

Dr.

ff

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

Gmaj7 *BmII* *Gmaj7*

E. Gtr (c.7)

Fretboard diagram for E. Gtr (c.7) showing fingerings for the chords Gmaj7, BmII, and Gmaj7 across five strings (T, A, D, G, B).

T	0	0	0	0	0	(0)	0	0	0	0	0	0	(0)	0	0	0	0	0	0	(0)	0	0	0	0	0	0
A	0	0	0	0	0	(0)	0	0	0	0	0	0	(0)	0	0	0	0	0	0	(0)	0	0	0	0	0	0
D	2	2	2	2	2	(2)	2	2	2	2	2	2	(2)	7	7	7	7	7	7	(7)	7	7	7	7	7	7
G	3	3	3	3	3	(3)	3	3	3	3	3	3	(3)	0	0	0	0	0	0	(0)	0	0	0	0	0	0
B	3	3	3	3	3	(3)	3	3	3	3	3	3	(3)	0	0	0	0	0	0	(0)	0	0	0	0	0	0

IV. BOY ON THE BRIDGE

75

119

V. I went to the ri - ver _____

ad lib. inversions or tasteful melodic lines above chords

Bm11 *Gmaj7* *Amaj11*

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

Bm11 *Gmaj7* *Amaj11*

E. Gtr (c.7)

T	0 0 0 0 0 0	(0) 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0
A	0 0 0 0 0 0	(0) 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0
B	7 7 7 7 7 7	(7) 7 7 7 7 7	2 2 2 2 2 2	2 2 2 2 2 2	4 4 4 4 4 4	5 5 5 5 5 5	4 4 4 4 4 4
	0 0 0 0 0 0	0 0 0 0 0 0	3 3 3 3 3 3	3 3 3 3 3 3	5 5 5 5 5 5	5 5 5 5 5 5	4 4 4 4 4 4

IV. BOY ON THE BRIDGE

IV. BOY ON THE BRIDGE

77

130

V. I kept wai - ting I kept wai -

Syn *Bm11* *Gmaj7*

B. Gtr *Bm11* *Gmaj7*

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7) *Bm11* *Gmaj7*

IV. BOY ON THE BRIDGE

135

V. *ting* I kept wai - - ting

Syn *BmII* *Gmaj7* *AmajII*

B. Gtr *BmII* *Gmaj7* *AmajII*

Dr. *(fill)* *mf* *ff*

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr (c.7) *BmII* *Gmaj7* *AmajII*

IV. BOY ON THE BRIDGE

79

140

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

Bm11

Dmaj7

Bm11

Dmaj7

pp

Amaj11

Bm11

Amaj11

pp

IV. BOY ON THE BRIDGE

J ♩ = 154
hazy, ungrounded
mp

V. 146 You were ly - ing in__ the high - way the sky was red

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

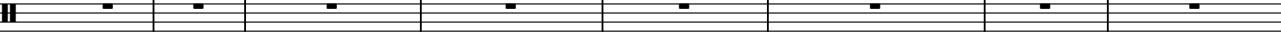
E. Gtr (c.7)

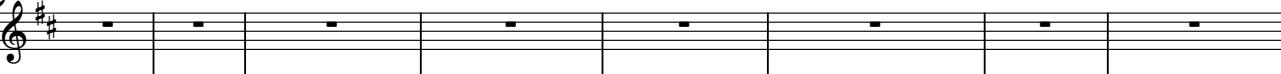
155

V. 
— there were flecks of foam in the corners of your mouth and the birds

Syn 

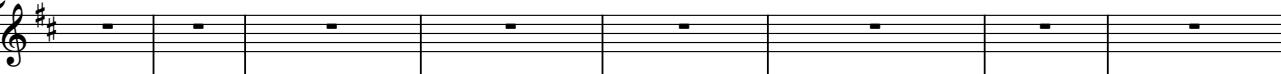
B. Gtr 

Dr. 

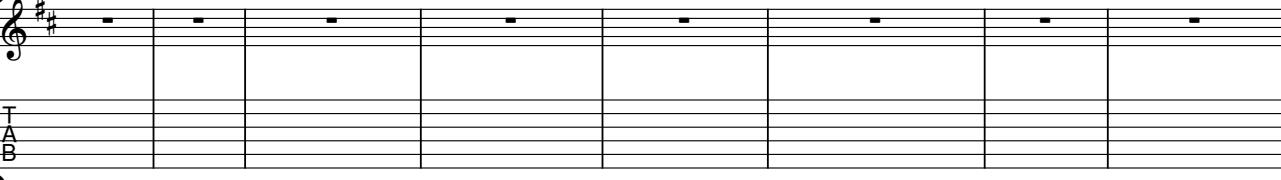
A. Sax. 

T. Sax. 

Flg in B♭ 

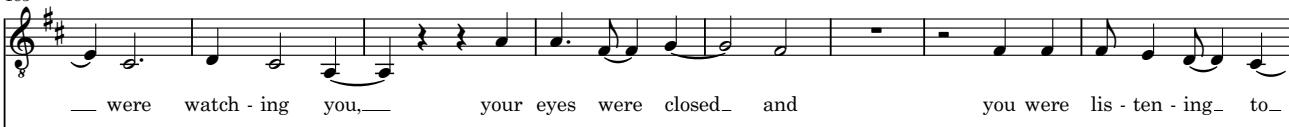
Vln 

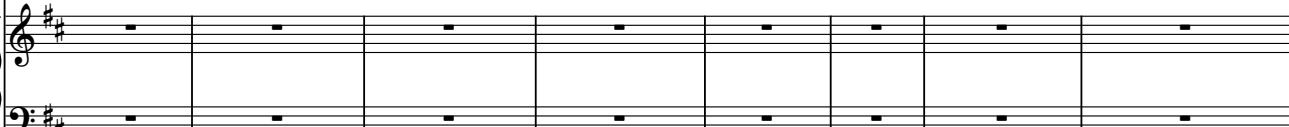
Vc. 

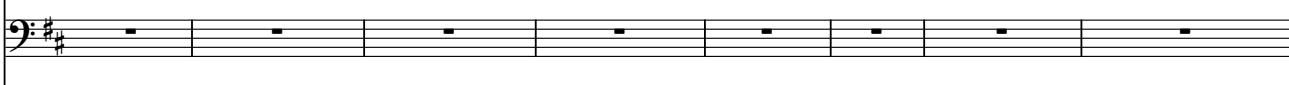
E. Gtr (c.7) 
T
A
B

IV. BOY ON THE BRIDGE

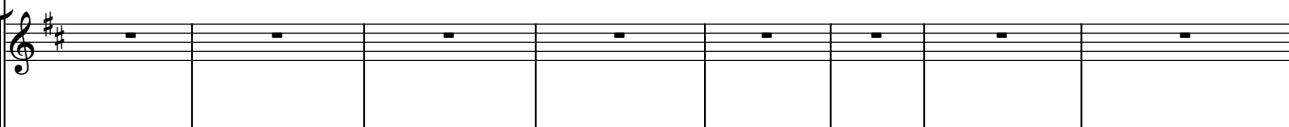
163

V. 

Syn 

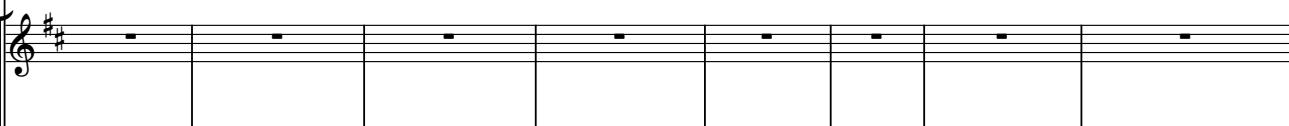
B. Gtr 

Dr. 

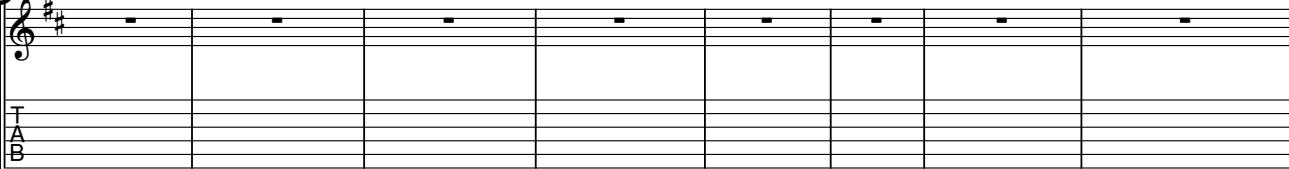
A. Sax. 

T. Sax. 

Flg in B♭ 

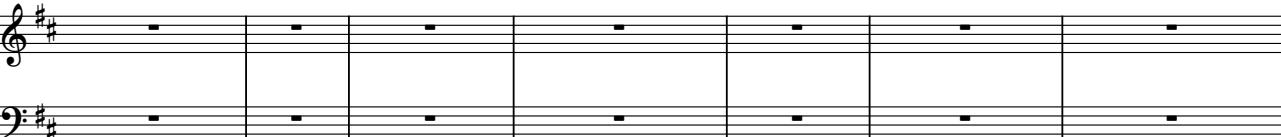
Vln 

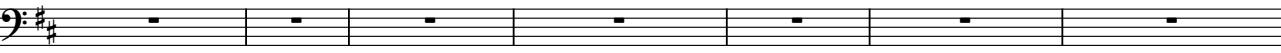
Vc. 

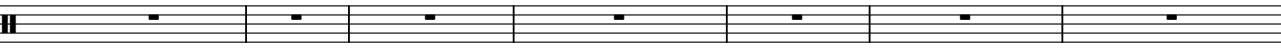
E. Gtr (c.7) 

171

V. 
the road... and I could hear you brea - thing, you were laugh - ing but not ma-

Syn 

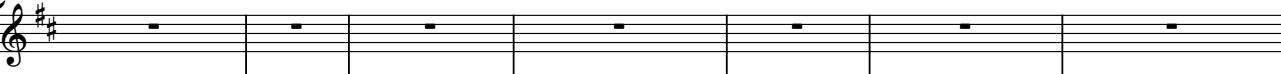
B. Gtr 

Dr. 

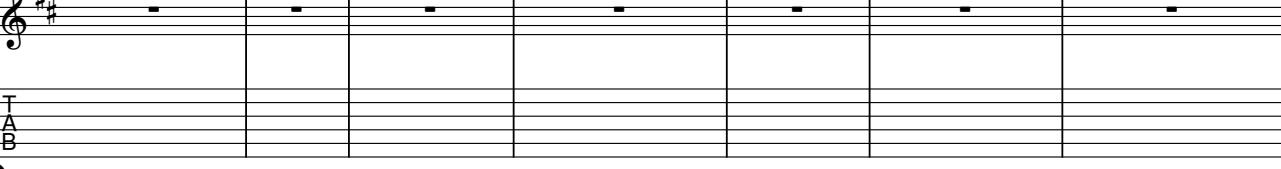
A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr (c.7) 
T
A
B

IV. BOY ON THE BRIDGE

178

K longing **p**

V. - king a - ny sound It was al - ways you_____

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

hazy, semi-clean tone

p

184

V. boy on the bridge

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

x fr. 3

IV. BOY ON THE BRIDGE

189

V. It was al - ways you____ boy on the bridge___

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

IV. BOY ON THE BRIDGE

87

194 $\text{♩} = 126$

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

The score consists of eight staves. The first seven staves (V., Syn, B. Gtr, Dr., A. Sax., T. Sax., Flg in B♭) are mostly silent, with a few short dashes indicating minimal sound. The Vln and Vc. staves also remain mostly silent. The E. Gtr (c.7) staff features a melodic line with eighth-note patterns, accompanied by a tablature below the staff showing fingerings (e.g., 3, 0, 0, 3, 0, 0) and a pick direction indicator (>). The tempo is marked as 194, and the time signature is indicated by a '♩ = 126'.

IV. BOY ON THE BRIDGE

L destroyed

V. 197 *fff*
I wan - ted to fall down right here I

(OpenPad) *Gmaj7* *Bm11* *Gmaj7*
Syn *ff*

B. Gtr *Gmaj7* *Bm11* *Gmaj7*
ff

Dr. *ff*

A. Sax. *ff*

T. Sax. *ff*

Flg in B♭ *ff*

Vln *ff*

Vc. *ff*

crushed / overdriven washy tone
Gmaj7 *Bm11* *Gmaj7*
E. Gtr (c.7) *ff*

IV. BOY ON THE BRIDGE

IV. BOY ON THE BRIDGE

207

V. — ice _____ pre - ten - ding it was glass_ and

Amaj11 *Bm11* *Dmaj7*

Syn

Amaj11 *Bm11* *Dmaj7*

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

Amaj11 *Bm11* *Amaj11*

E. Gtr (c.7)

IV. BOY ON THE BRIDGE

91

212

V. you're still dead You're cut - ting the room in half you're

Gmaj7 *BmII* *Gmaj7*

Syn

ad lib. tastefully, keep strong accented beats

Gmaj7 *BmII* *Gmaj7*

B. Gtr

Dr. *(fill)* *mf* *ff*

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

Gmaj7 *BmII* *Gmaj7*

E. Gtr (c.7)

IV. BOY ON THE BRIDGE

218

V. cut - ting the room in half You are a fe -

Bm11 **Gmaj7**

Syn

Bm11 **Gmaj7**

B. Gtr

Dr. *(fill)* *mf* *ff*

A. Sax.

T. Sax.

Flg in B♭

Vln

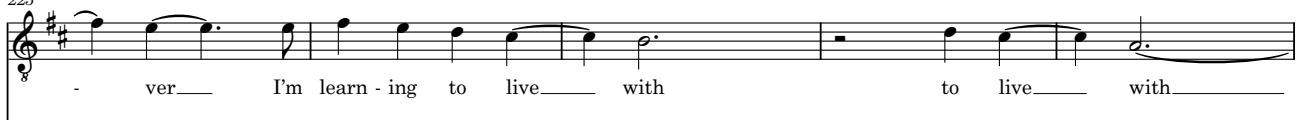
Vc.

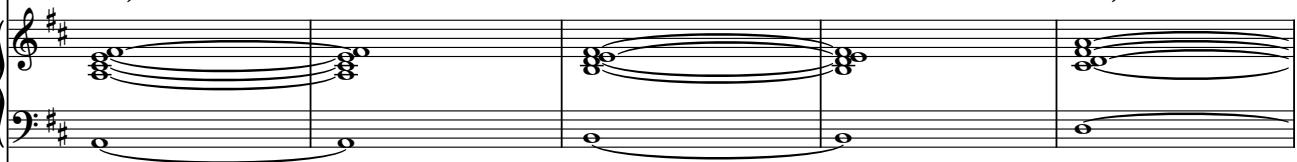
Bm11 **Gmaj7**

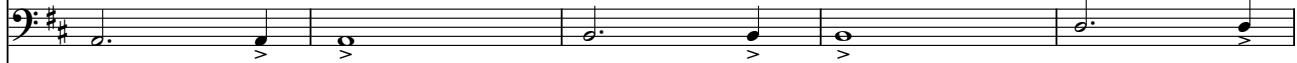
E. Gtr (c.7)

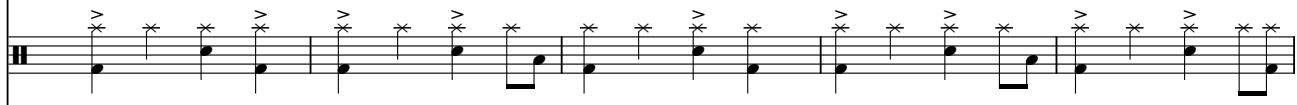
Fretboard diagram for E. Gtr (c.7) showing fingerings for chords in Bm11 and Gmaj7 positions.

223

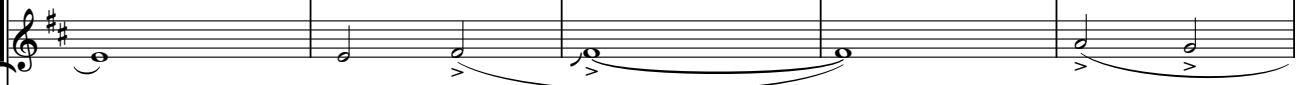
V. 

Syn 

B. Gtr 

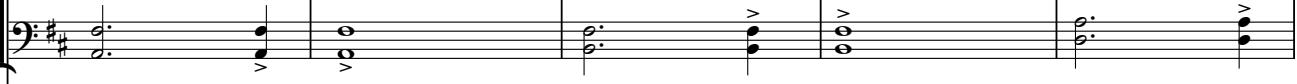
Dr. 

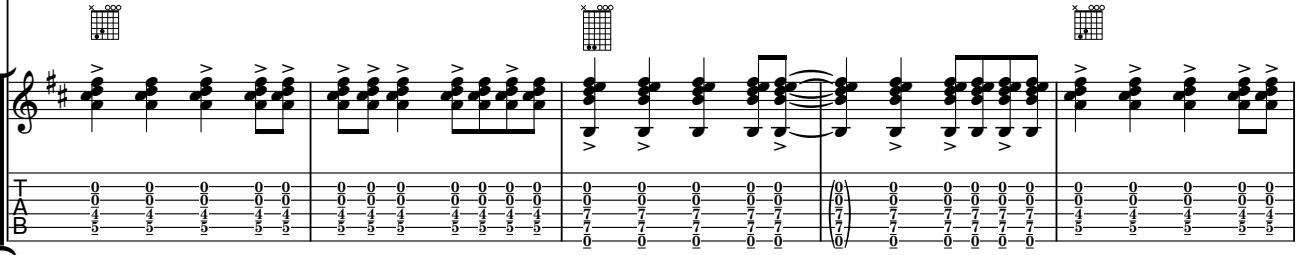
A. Sax. 

T. Sax. 

Flg in B♭ 

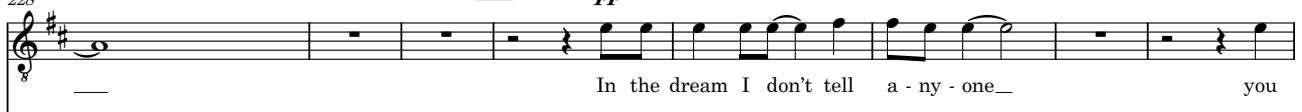
Vln 

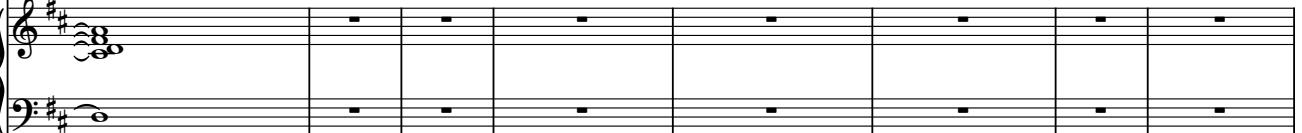
Vc. 

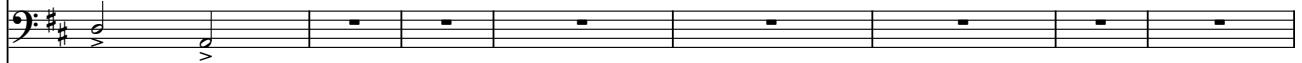
E. Gtr (c.7) 

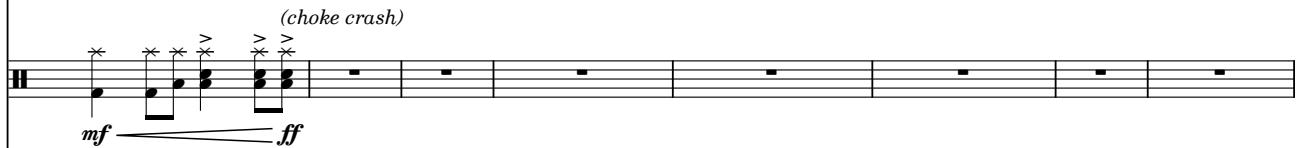
IV. BOY ON THE BRIDGE

M ***pp***

V. 

Syn 

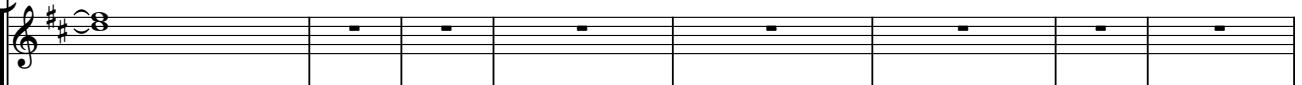
B. Gtr 

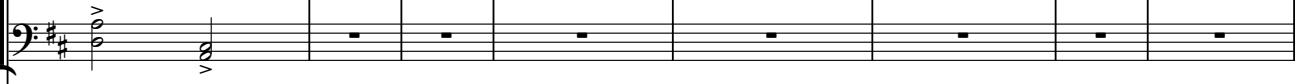
Dr. 

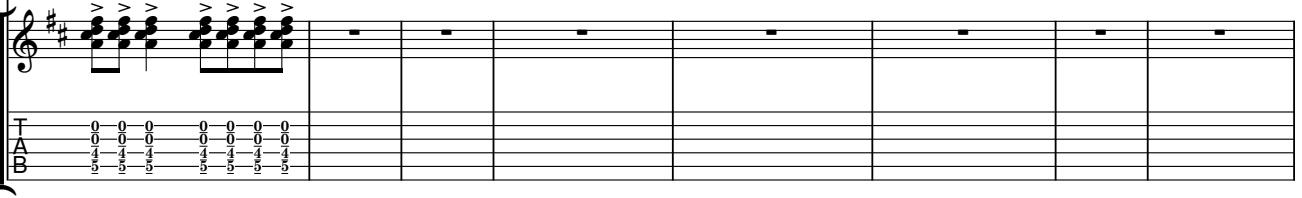
A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr (c.7) 

T 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0
B 5 5 5 5 5 5 5

236

V. put your head on my lap, in the dream I don't tell any - one

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

The musical score consists of ten staves. The first staff (V.) contains a melody with lyrics: "put your head on my lap, in the dream I don't tell any - one". The subsequent staves (Syn, B. Gtr, Dr., A. Sax., T. Sax., Flg in B♭, Vln, Vc., E. Gtr (c.7)) are mostly silent, with only occasional rests or short notes. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). Measure numbers 236 are written at the top left of the page.

IV. BOY ON THE BRIDGE

243

V. I'm a - fraid to wake you up, _____ it was al - ways you _____ boy on the bridge

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

T
A
B

The musical score consists of ten staves. The first staff (V.) contains lyrics: "I'm afraid to wake you up, _____ it was always you _____ boy on the bridge". The subsequent staves (Syn, B. Gtr, Dr., A. Sax., T. Sax., Flg in B♭, Vln, Vc., and E. Gtr (c.7)) are mostly silent, with the exception of a few rests. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). Measure numbers 243 are written above the first staff.

IV. BOY ON THE BRIDGE

97

251

V. it was al - ways you____ boy on the bridge

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7) T A B

IV. BOY ON THE BRIDGE

262

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr (c.7)

This musical score page contains ten staves of music. The key signature is two sharps. The first staff (V.) has a treble clef and a sharp sign. The second staff (Syn) has a treble clef and a sharp sign. The third staff (B. Gtr) has a bass clef and a sharp sign. The fourth staff (Dr.) has a bass clef and a sharp sign. The fifth staff (A. Sax.) has a treble clef and a sharp sign. The sixth staff (T. Sax.) has a treble clef and a sharp sign. The seventh staff (Flg in B♭) has a treble clef and a sharp sign. The eighth staff (Vln) has a treble clef and a sharp sign. The ninth staff (Vc.) has a bass clef and a sharp sign. The tenth staff (E. Gtr c.7) has a bass clef and a sharp sign. All staves consist of a series of eighth-note rests.

V. RIVERBED, WAITING (INTERLUDE)

A *unsettled, haunting*
 $\text{♩} = 120$ (standard tuning)

Bass Guitar

Alto Saxophone

Tenor Saxophone

Flugelhorn in B♭

Violin

Violoncello

Electric Guitar

breathy attack

breathy attack

molto sul pont.

no capo

V. RIVERBED, WAITING (INTERLUDE)

B

14

B. Gtr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr.

ord.

molto sul pont.

ord.

molto sul pont.

27 **C**

B. Gtr:

A. Sax. *breathy attack*

T. Sax. *breathy attack*

Flg in Bb *breathy attack*

Vln:

Vc. *sweet, rubato*

E. Gtr:

String notations: T, A, B

V. RIVERBED, WAITING (INTERLUDE)

37 **D**

B. Gtr:

A. Sax.:

T. Sax.:

Flg in B♭:

Vln:

Vc.:

E. Gtr:

43

B. Gtr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr.

The musical score for the orchestra and band section V. RIVERBED, WAITING (INTERLUDE) at measure 43. The score includes parts for Bass Guitar (B. Gtr.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Flute in B-flat (Flg in Bb), Violin (Vln), Cello (Vc.), and Electric Guitar (E. Gtr.). The music consists of six measures. The first measure is a rest. The second measure features eighth-note patterns on A. Sax., T. Sax., and Flg in Bb, with dynamic markings *mf* and *f*. The third measure shows sustained notes with grace notes and dynamic *f*. The fourth measure has eighth-note patterns on T. Sax. and Vln, with dynamic *f*. The fifth measure has sustained notes with grace notes and dynamic *ff*. The sixth measure is a rest.

V. RIVERBED, WAITING (INTERLUDE)

49 **E**

B. Gtr:

A. Sax. (groups of seven)
ff

T. Sax.
ff *mf*

Flg in B \flat
ff *mf*

Vln
ff *mf*

Vc.
ff *mf*

E. Gtr
spacey tone, 1/8th note delay (120 bpm)
f (groups of seven)

V. RIVERBED, WAITING (INTERLUDE)

105

54

B. Gtr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr.

The score consists of six staves. The first three staves (B. Gtr., A. Sax., T. Sax.) have standard musical notation. The fourth staff (Flg in Bb) has a treble clef and a 'G' key signature. The fifth staff (Vln) has a treble clef and a 'C' key signature. The sixth staff (Vc.) has a bass clef and a 'C' key signature. The bottom staff (E. Gtr.) has a treble clef and a 'G' key signature. The E. Gtr. staff features a rhythmic pattern of eighth notes with slurs and grace notes. Below this staff is a tablature staff with six horizontal lines, showing fingerings (1, 3, 1, 3, 1) for each string. The page number '54' is at the top left, and the section title 'V. RIVERBED, WAITING (INTERLUDE)' is at the top center. The page number '105' is at the top right.

V. RIVERBED, WAITING (INTERLUDE)

F ad lib. slightly but keep strong roots

59

B. Gtr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr.

*solo
ad lib. expressively*

(groups of six)

Fingerings for E. Gtr. staff:

1	3	-1	1	3	-1	1	3	-1	1	3	-1	1
1	3	-1	1	2			2	3	4	2	2	1
A							2	3	4	2	2	1
B							3	4	2	2	1	3

V. RIVERBED, WAITING (INTERLUDE)

107

64

B. Gtr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr.

Fretboard diagram for E. Gtr. (bottom staff) showing fingerings: 2-2-1-2-3-4-2-2-1-2-3-4-2-2-1-2-3-4-2-2-1-2-3-4-2-2-1-2-3-4

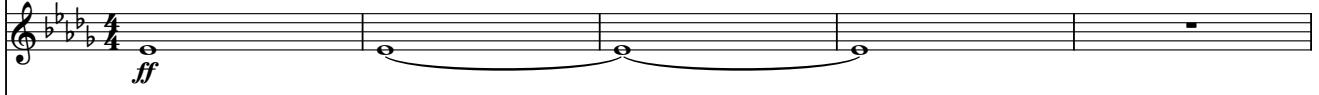
V. RIVERBED, WAITING (INTERLUDE)

68

B. Gtr. 
ff

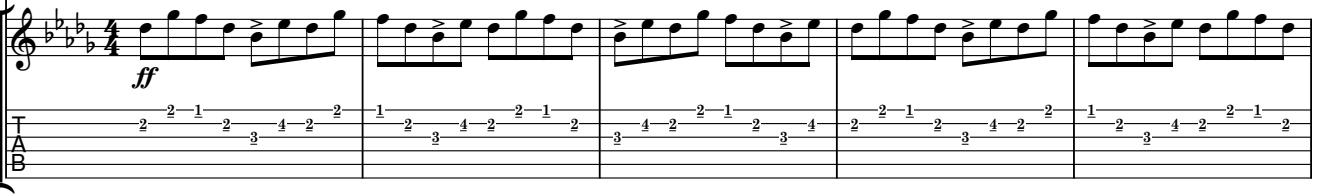
A. Sax. 
ff

T. Sax. 
ff

Flg in Bb 
ff

Vln 
ff

Vc. 
ff

E. Gtr. 
2 2 1 2 3 4 2 2 1 2 3 4 2 2 1 2 3 4 2 2 1 2 3 4 2 2 1 2 3 4 2 2 1 2
A B

V. RIVERBED, WAITING (INTERLUDE)

109

73

B. Gtr.

E. Gtr.

Fretboard diagram for Electric Guitar (E. Gtr.) showing fingerings for a six-string guitar:

3	4	2	2	1	
		2	3	4	2
A					
B					

V. RIVERBED, WAITING (INTERLUDE)

78

B. Gtr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr.

1 2 3 4 2 2 1 2 3 4 2 2 1 2

VI. VISIBLE WORLD

$\text{♩} = 66$

A sunlight

B colorful, iridescent
mf

Voice

Analog Synth

Bass Guitar

Drum Set

Alto Saxophone

Tenor Saxophone

Flugelhorn in B♭

Violin

Violoncello

Electric Guitar

(A-II) RV - SunKeys improvise freely, fluttering softly in C major, reacting to the electronics

improvise freely, fluttering softly in C major, reacting to the electronics

improvise freely, fluttering softly in A major, reacting to the electronics

improvise freely, fluttering softly in D major, reacting to the electronics

improvise freely, fluttering softly in D major, reacting to the electronics

improvise freely, fluttering softly in C major, reacting to the electronics

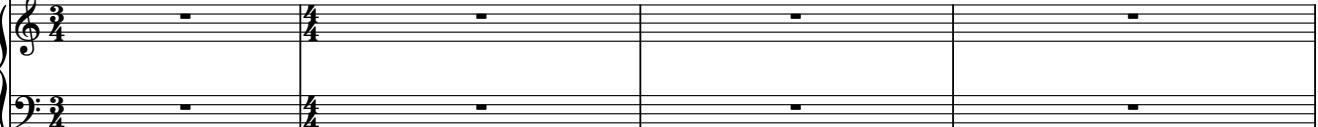
improvise freely, fluttering softly in C major, reacting to the electronics

(no capo)
slightly driven,
sparkly tone

improvise freely, fluttering softly in C major, reacting to the electronics

12

V. 

Syn 

B. Gtr 

Dr. 

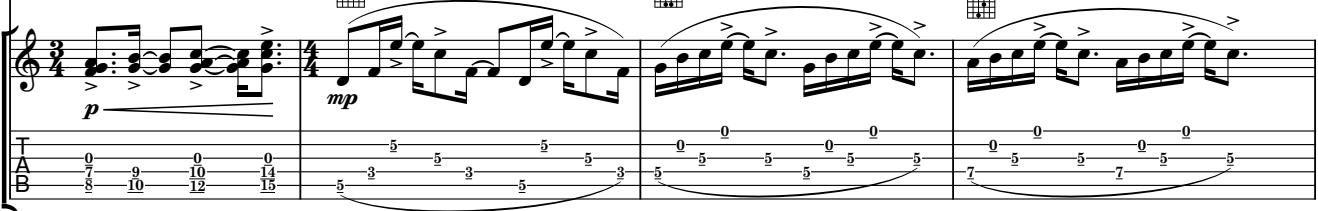
A. Sax. 

T. Sax. 

Flg in Bb 

Vln 

Vc. 

E. Gtr 

16

V. flat on the wall... the dawn brea - king_the

C

(A-12) RV - ResPad II

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr

D6'(add9) *Am9* *Dmaj7*

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

p *pp* *mp* *p*

p *pp* *mp* *p*

VI. VISIBLE WORLD

20

V. bones _____ of your heart _____ like twigs _____ like twigs

(sustain every measure)

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr

Dm9
fr. 3

G maj 13 (add II)

A m9

D bright, moving

23

V. *f* you raised your hand to your face as if

Syn

B. Gtr *mf* *f*

Dr. *mf* *f* driving energy

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Flg in B_b *f*

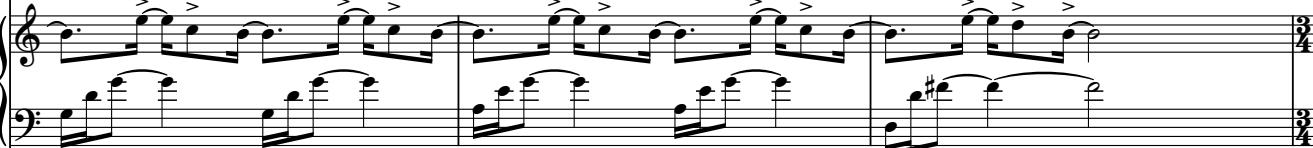
Vln *mf* *f*

Vc. *f*

E. Gtr *D6^(add9)* *Dm9* *fr. 3*

26

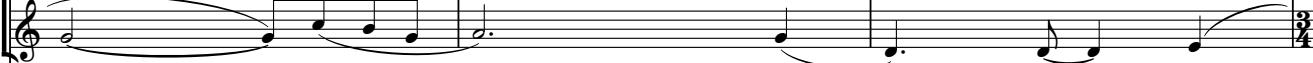
V. 

Syn 

B. Gtr 

Dr. 

A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

G maj 13 (add II)  *A m9*  *D6 (add 9)* 

E. Gtr 

E

29

V. pink fin - gers_gone gold as the light streamed

Syn

B. Gtr

Dr. *mf* *f*

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

expressively

Dm9
x x fr. 3

Gmaj13^(addII)

E. Gtr

The score consists of ten staves. The first staff (V.) has lyrics: "pink fin - gers_gone gold as the light streamed". The second staff (Syn) shows a continuous rhythmic pattern. The third staff (B. Gtr) also shows a continuous pattern. The fourth staff (Dr.) has dynamics *mf* followed by *f*. The fifth staff (A. Sax.) starts with a dynamic *f*. The sixth staff (T. Sax.) features a sustained note. The seventh staff (Flg in B♭) has a single note. The eighth staff (Vln) and ninth staff (Vc.) both have dynamic markings *expressively*. The tenth staff (E. Gtr) includes a guitar tablature at the bottom with fingerings: A 0 0 0 0 14, B 8 7 10 9 12 10 15. Measure numbers 29 are indicated at the top of each staff.

VI. VISIBLE WORLD

32

V. straight to the bone, streamed straight to the bone

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr

Am9

D6^(add9)

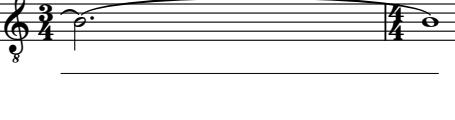
Am9

The score consists of ten staves. From top to bottom: 1. Voice (V.) singing 'straight to the bone, streamed straight to the bone'. 2. Synthesizer (Syn). 3. Bass Guitar (B. Gtr). 4. Drums (Dr.). 5. Alto Saxophone (A. Sax.). 6. Tenor Saxophone (T. Sax.). 7. Flute in B-flat (Flg in B♭). 8. Violin (Vln). 9. Cello (Vc.). 10. Electric Guitar (E. Gtr) with tablature below it showing fingerings (e.g., 0, 5, 7) and a guitar icon above it indicating chords Am9, D6(add9), and Am9. The music is in 3/4 time throughout. Various dynamics like 'f' and crescendos are indicated.

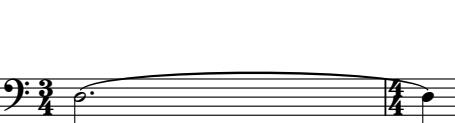
VI. VISIBLE WORLD

F weightless, shifting

35

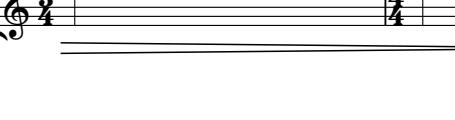
V. 

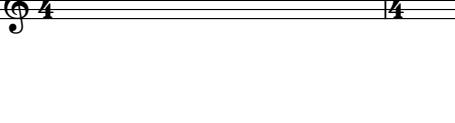
Syn 

B. Gtr 

Dr. 

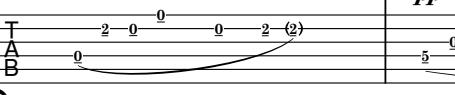
A. Sax. 

T. Sax. 

Flg in B \flat 

Vln 

Vc. 

E. Gtr 

VI. VISIBLE WORLD

G driving forward *mf*

V. 38 - The light is no mys - te -

Syn { - *mp* -

B. Gtr B: 6 - *p* - *mp* -

Dr. H: 6 - - -

A. Sax. G: 6 - *mp* -

T. Sax. G: 6 - *mp* -

Flg in Bb G: 6 - *mp* -

Vln G: 6 - *mp* -

Vc. B: 6 - - - *mf* -

E. Gtr G: 6 - *mf* -

xx fr. 7 *xx fr. 8*

E. Gtr G: 6 -

E. Gtr B: 6 -

41

V. ry — the light is no mys - te - ry

Syn

B. Gtr *mp* *mf*

Dr.

A. Sax. *mf*

T. Sax. *mf*

Flg in B♭ *mf*

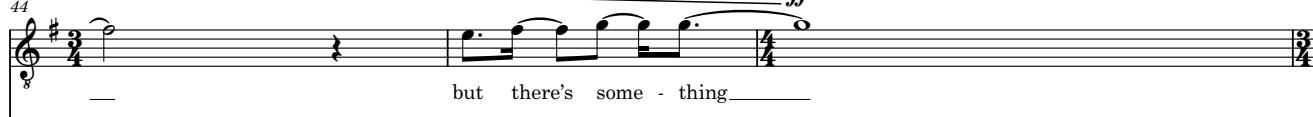
Vln *mf*

Vc.

E. Gtr *fr. 7* *fr. 8*

VI. VISIBLE WORLD

44

V. 

Syn 

B. Gtr 

Dr. 

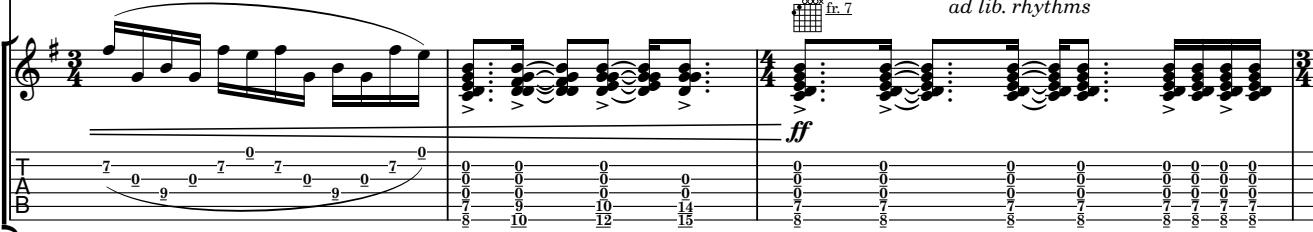
A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr 

H surging
ff

but there's some - thing

Cmaj7
ff

busy, driving tom fills

mf **f**

ff

ff

ff

*strum (slightly palm muted)
ad lib. rhythms*

fr. 7

VI. VISIBLE WORLD

49

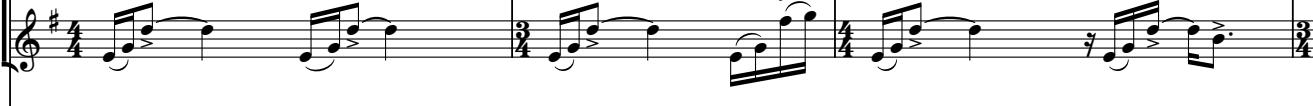
V. 

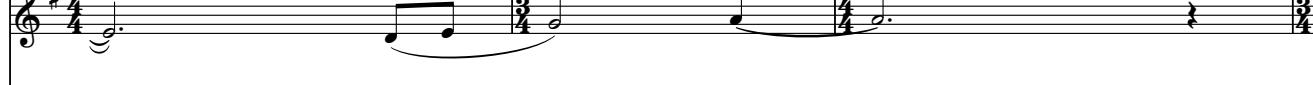
Syn 

B. Gtr 

Dr. 

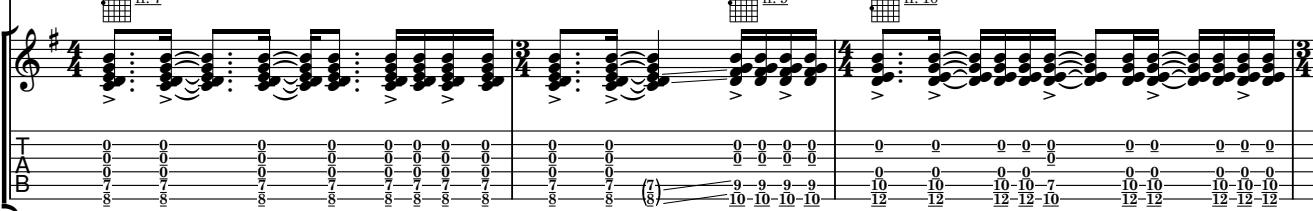
A. Sax. 

T. Sax. 

Flg in Bb 

Vln 

Vc. 

E. Gtr 

52

V. *light from pas - sing through*

Syn *Cmaj7* *Dmaj11*

B. Gtr *mf* *ff* *Cmaj7* *Dmaj11*

Dr. *mf* *ff*

A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

Flg in Bb *mf* *ff*

Vln *mf* *ff*

Vc. *mf* *ff*

E. Gtr *Cmaj7* *fr. 7* *Dmaj11* *fr. 9*

55

V. *f.*
the light from pas - sing

Syn *Em7* *Cmaj7*

B. Gtr *Em7* *Cmaj7*
mf *f*

Dr. *mf* *f*

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

E. Gtr *Em7* *Cmaj7*
fr. 10 *fr. 7*

VII. MEANWHILE

A intimate, sweet

♩ = 62
p

Voice Dri - ving, dogs bar - king, how you get used to it Dri - ving dogs bar - king

mf **f** **mp** **pp** **p**

V. how you make the new streets your own the way it's night for ma - ny miles and then it's not

mf **mp** **mf**

V. the way it's night for ma - ny miles and then it's not You're stan - ding in the sho-

B **p**

C tender, unguarded

p

V. - wer hol - ding a bar_ of soap_ up to_ the light_ I will_ keep watch, I will

mp **mf** **mp** **p**

V. water the yard I sleep, I dream, I make things up that I would ne - ver say, I

D

mf **mp**

V. say them ve - ry qui - et - ly oh, I say them ve - ry qui - et - ly the trees in the wind, oh, the

f **p** **pp**

V. street - lights on_ and the flash_ of ci - ga - rettes be - ing smoked on_ the lawn, just one li - ttle kiss be-

p **mf** **E hopeful, warm**

V. - fore we say good - night it spins like a wheel in side you It's green oh it's green it's

(like humming with slightly open "hoh" vowel)

f **mp**

V. green heaux heaux

VIII. ASH AND DIRTY RAIN

$\text{♩} = 70$

A warm, grounded

Voice

Analog Synth

Bass Guitar

Drum Set

Alto Saxophone

Tenor Saxophone

Flugelhorn in B♭

Violin

Violoncello

Electric Guitar

VIII. ASH AND DIRTY RAIN

B

8

V.

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr

solo, embellish and improvise line slightly

B

16

V. C (drums in)

Syn (A-8) RV - BrassPad
(with drums)

mf

B. Gtr (drums in)

Dr. sparse, driving time (ad lib.)
mf

A. Sax. *mf*

T. Sax. *mf*

Flg in Bb *mf*

Vln *mf*

Vc. *mf*

sparkling, slightly overdriven tone
(drums in)

E. Gtr

VIII. ASH AND DIRTY RAIN

23 *mf*

V. - - - Close your eyes, a lo - ver stands too close for you to fo -

Syn { - - -

B. Gtr - - -

Dr. > >

A. Sax. - - -

T. Sax. - - -

Flg in Bb - - -

Vln - - -

Vc. - - -

E. Gtr - - -

T
A
B

28

V. - cus on_ lie_un - der the co - vers pre - ten - ding_ to sleep

Syn

B. Gtr

Dr. (8)

A. Sax.

T. Sax.

Flg in B \flat

Vln

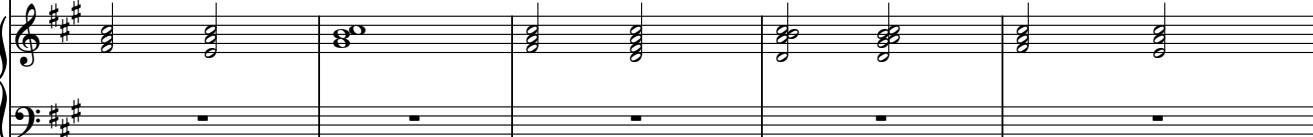
Vc.

E. Gtr

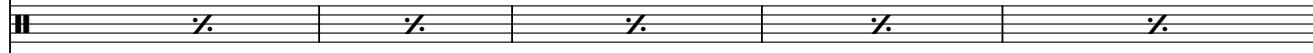
VIII. ASH AND DIRTY RAIN

33

V.  the lawn____ drowned, the sky's____ on____ fire____ the gold light fall - ing

Syn 

B. Gtr 

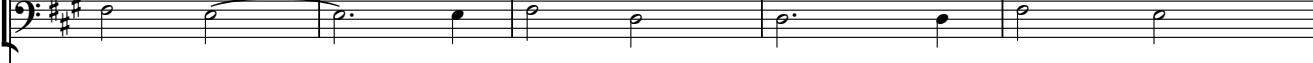
Dr. 

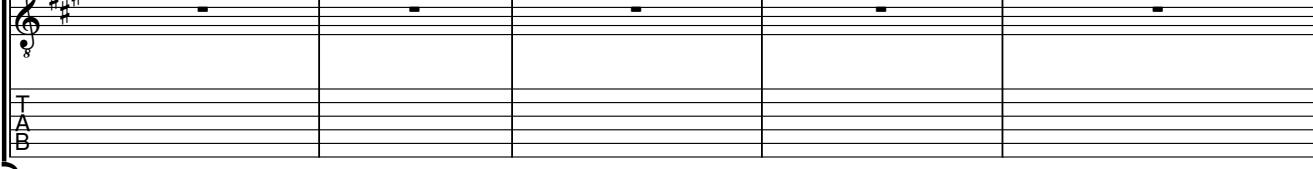
A. Sax. 

T. Sax. 

Flg in B♭ 

Vln 

Vc. 

E. Gtr 

dragging, straining **D**

V. *back - ward through the glass of e - very room and to make a place for it to ha - ppen*

Syn *(bass and guitar enter)*

B. Gtr *drop D tuning (or play low D +8va)*

Dr. *(16) fill*

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc.

*(enter with bass)
strong, but leave room to grow*

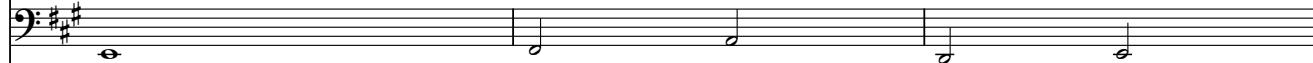
E. Gtr

VIII. ASH AND DIRTY RAIN

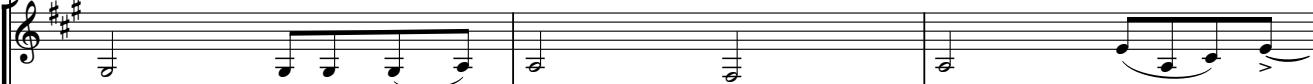
42

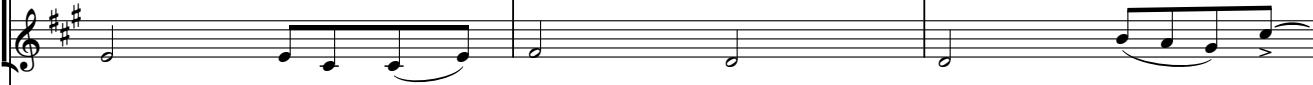
V. 

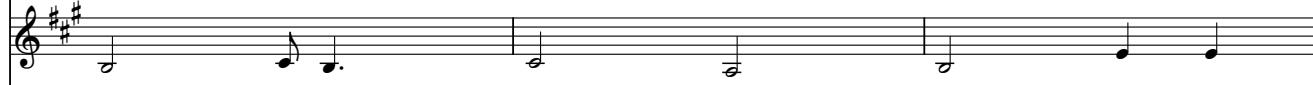
Syn 

B. Gtr 

Dr. 

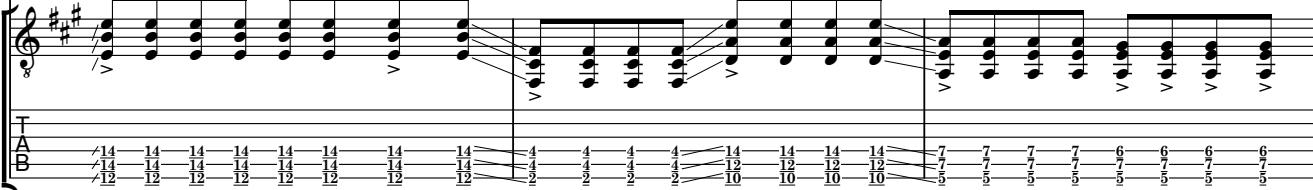
A. Sax. 

T. Sax. 

Flg in Bb 

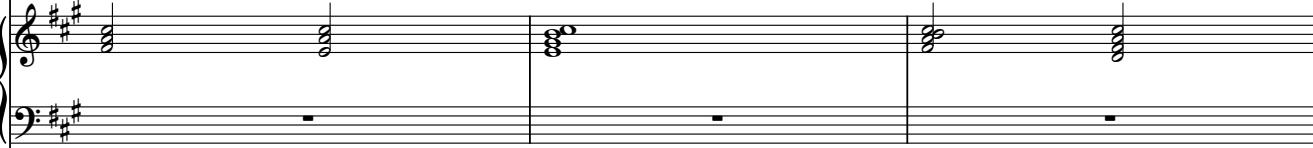
Vln 

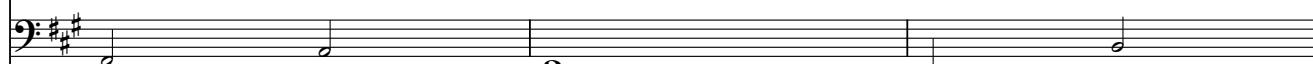
Vc. 

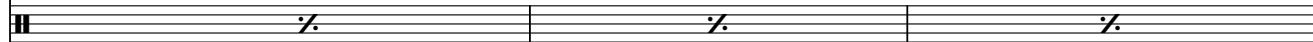
E. Gtr 

45

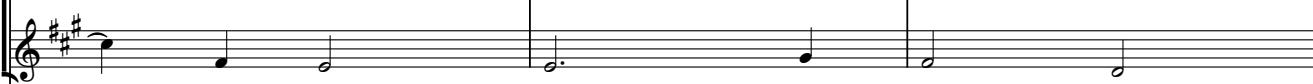
V. 

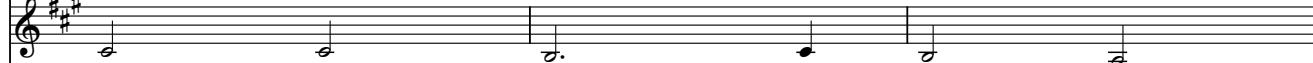
Syn 

B. Gtr 

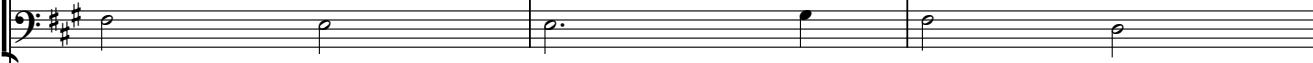
Dr. 

A. Sax. 

T. Sax. 

Flg in Bb 

Vln 

Vc. 

E. Gtr 

VIII. ASH AND DIRTY RAIN

E strong

V. we know what's co-ming

Syn { *simple, ad lib. slightly*
 F#m7 E6 Dmaj7 F#m7 C#m7 Dmaj7
 f

B. Gtr | (8) fill

Dr.

A. Sax. *f*

T. Sax. *f*

Flg in Bb *f*

Vln *f*

Vc. *f*

E. Gtr *f*

F#m7 E6 Dmaj7 F#m7 C#m7 Dmaj7
 fr. 9 fr. 7 fr. 5 fr. 9 fr. 4 fr. 5

53

V. -

F *mf*
I wan - ted to hurt

Syn { *F#m7 E6 Dmaj7 F#m7 Amaj9 Bm9^(addII)*

B. Gtr *F#m7 E6 Dmaj7 F#m7 Amaj9 Bm9^(addII)*

Dr. (8) *mp*

A. Sax. *mp*

T. Sax. *mp*

Flg in Bb

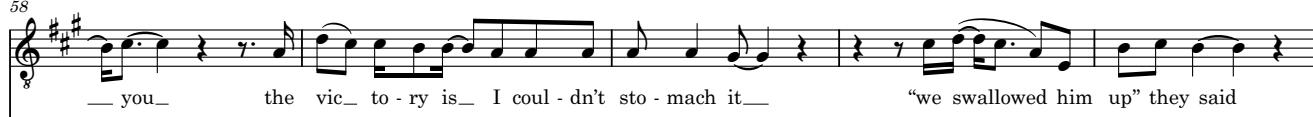
Vln

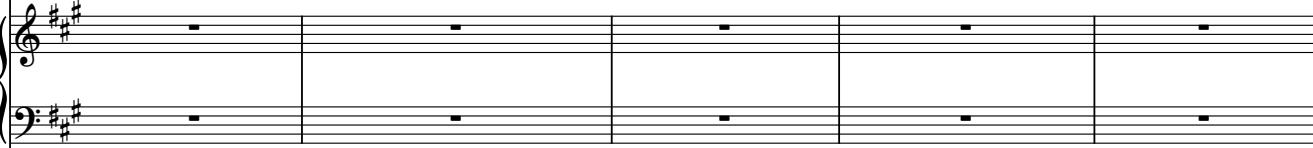
Vc. *mp*

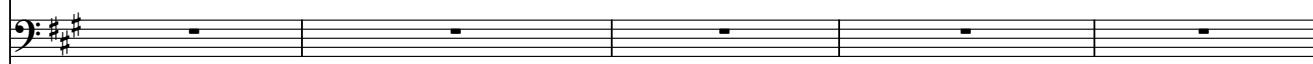
E. Gtr *F#m7 E6 Dmaj7 F#m7*
x x fr. 9 x x fr. 7 x x fr. 5 x x fr. 9

VIII. ASH AND DIRTY RAIN

58

V. 

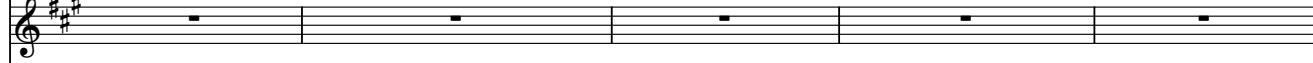
Syn { 

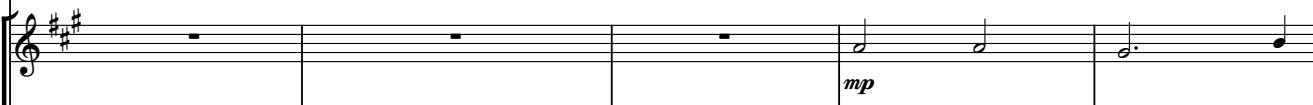
B. Gtr 

Dr. 

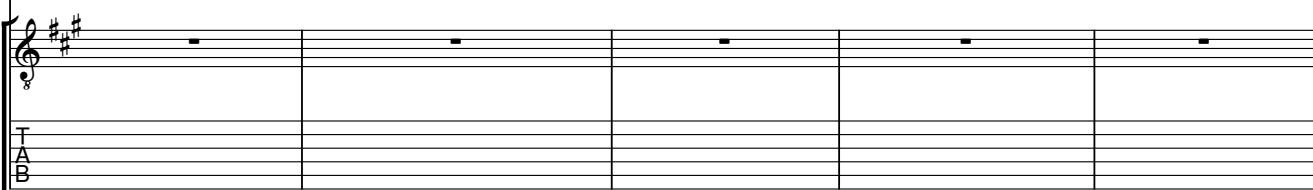
A. Sax. 

T. Sax. 

Flg in Bb 

Vln  mp

Vc. 

E. Gtr 

63

V. *f*
 oh, its beau - ti - ful____ some - bo - dy is di - gging your grave right now____ some - one's draw

Syn (8)

B. Gtr

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr *F#mII/A*
 mp

VIII. ASH AND DIRTY RAIN

67

V. - ing you a bath to wash you clean oh, it's a fairy - tale sto - ry un - der - neath

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B \flat

Vln

Vc.

E. Gtr

Emaj11
fr. 10

The score consists of eight staves of music. The top staff is for the voice (V.) in soprano clef, with lyrics: "ing you a bath to wash you clean" and "oh, it's a fairy - tale sto - ry un - der - neath". The second staff is for the synthesizer (Syn). The third staff is for the bass guitar (B. Gtr). The fourth staff is for the drums (Dr.). The fifth staff is for the alto saxophone (A. Sax.). The sixth staff is for the tenor saxophone (T. Sax.). The seventh staff is for the flute in B-flat (Flg in B \flat). The eighth staff is for the violin (Vln). The ninth staff is for the cello (Vc.). The bottom staff is for the electric guitar (E. Gtr), which also includes a tablature below the staff showing fingerings: 2-9-0-4, 0-0, 13-10-12-9-13-10-12-10, 2-0-0-4-0-0, 1-0-2-0-0-1-0-2-0.

G

71

V. sli - ding down the halls, light - ning here and gone__

Syn *F#m7 E6 Dmaj7*

B. Gtr *F#m7 E6 Dmaj7*

(8)

Dr.

A. Sax. *f*

T. Sax. *f*

Flg in Bb *f*

Vln *f*

Vc. *f*

E. Gtr *F#m7 fr. 9 E6 fr. 7 Dmaj7 fr. 5*

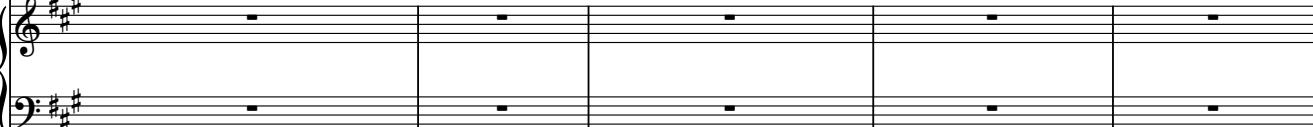
f

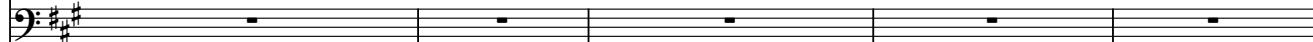
VIII. ASH AND DIRTY RAIN

VIII. ASH AND DIRTY RAIN

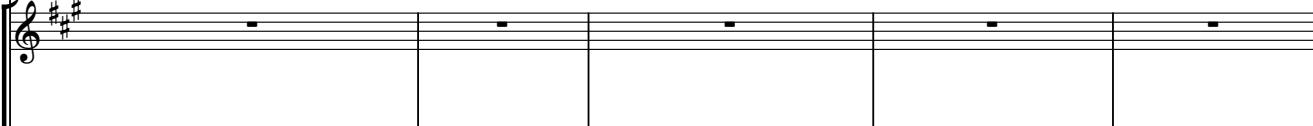
88

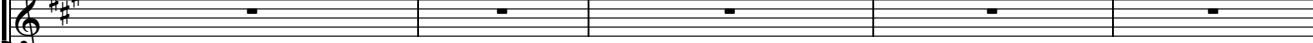
V. 
dow,_ and ran in - to the woods I had to make up all the wods_ by my - self

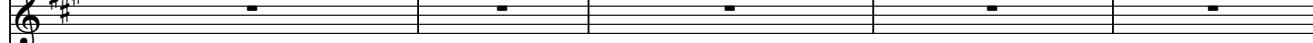
Syn 

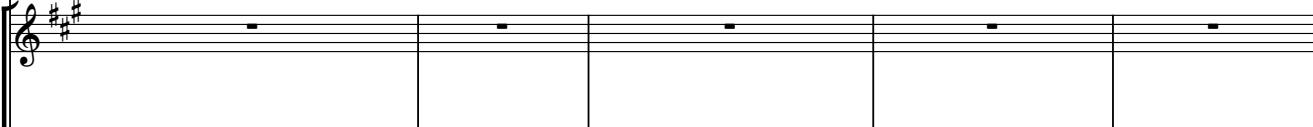
B. Gtr 

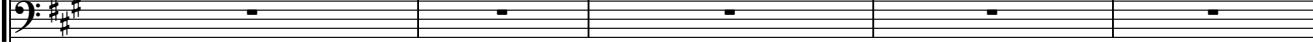
Dr. 

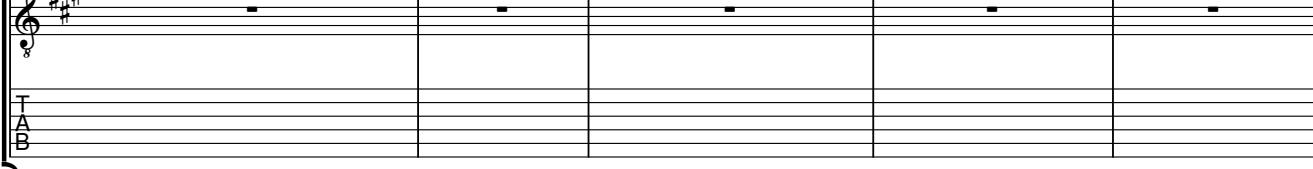
A. Sax. 

T. Sax. 

Flg in Bb 

Vln 

Vc. 

E. Gtr 

93

V. *mp cresc.*
 — the way they taste the way they sound in the air — I made this place for you

Syn

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in B♭

Vln

Vc. *solo*
p esp. *p* — *mp* — *p*

E. Gtr

VIII. ASH AND DIRTY RAIN

98

V. *f* I harsh, crying
 I made this place for you I made this place for you

Syn *Dmaj7(#II)*
 f

B. Gtr *Dmaj7(#II)*
 f

Dr. *f*

A. Sax. *f*

T. Sax. *f*

Flg in Bb *f*

Vln *f*

Vc. *p* *mf* *mp* *f*
*extremely distorted
shoegazey tone
Dmaj7(#II)*

E. Gtr *f*
 2 2 2 2 2 2 2

102

V. I made this place for you I made this place for you

Syn *Amaj7(add9)* *Dmaj7(#11)*

B. Gtr

Dr.

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr

Amaj7(add9) *Dmaj7(#11)*

VIII. ASH AND DIRTY RAIN

J crushing, heavy
vocalize, riff, or repeat lyrics

V. *ff*
I made this place for you

Syn *Amaj7^(add9)* *F#m7* *E6*

B. Gtr *Amaj7^(add9)* *F#m7* *E6*

Dr. *ff*

A. Sax.

T. Sax. *ff*

Flg in Bb *ff*

Vln *ff*

Vc. *ff*

E. Gtr *tremolo picking,
take all bends very slowly*
ffff

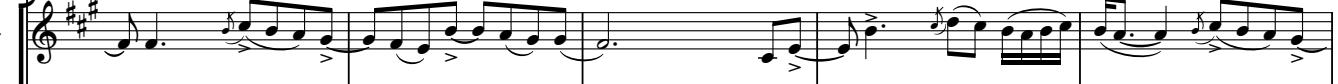
110

V.  (8) (4)

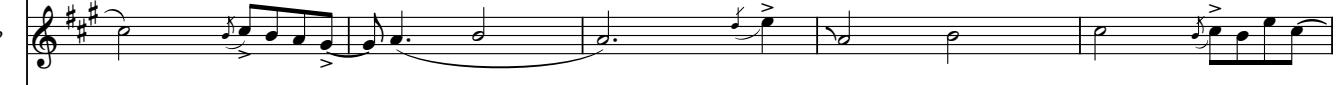
Syn { *Dmaj7 F#m7 C#m7 Dmaj7 F#m7 E6 Dmaj7*

B. Gtr *Dmaj7 F#m7 C#m7 Dmaj7 F#m7 E6 Dmaj7*

Dr. 

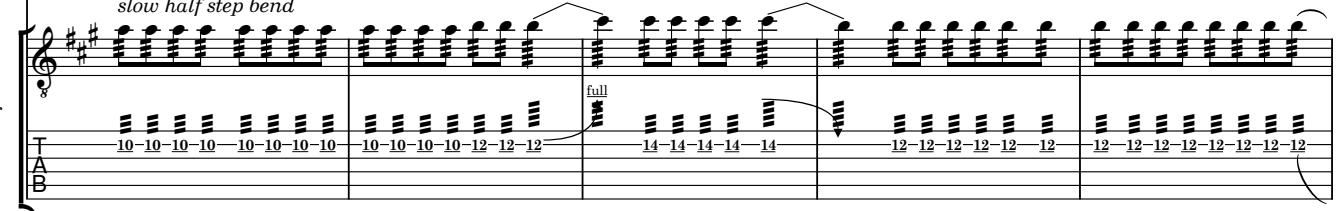
A. Sax. 

T. Sax. 

Flg in Bb 

Vln 

Vc. 

E. Gtr *slow half step bend*


10-10-10-10-10-10-10
 10-10-10-10-12-12-12
 14-14-14-14-14
 12-12-12-12-12-12
 12-12-12-12-12-12

K

115

V. (8)

Syn (8)

B. Gtr (8)

Dr.

A. Sax.

T. Sax. *ff*

Flg in Bb *ff*

Vln *ff*

Vc. *ff*

E. Gtr (slow half step bend) (14) (14)

transition into making harsh, chaotic sounds with your instrument that sustain over the final electronic texture

VIII. ASH AND DIRTY RAIN

125 **L**

V. -

Syn { - **pp** -

B. Gtr { - **pp** -

Dr. { - **pp** -

A. Sax. { - **pp** -

T. Sax. { - **pp** -

Flg in Bb { - **pp** -

Vln { - **pp** -

Vc. { - **pp** -

E. Gtr { **fff** - **pp** -

A
B

IX. LUCIDITY/PRAYER

$\text{♩} = 66$

A gentle and sweet

Voice

(pedal naturally throughout)
(A-2) RV - PitchyKeys

Analog Synth **C/E** **Dm11** **C/E**

mp

Bass Guitar (drop D tuning)

Alto Saxophone **mp**

Tenor Saxophone **mp**

Flugelhorn in B♭ (solo) **mp**

Violin **mp**

Violoncello

mp dusty semi-clean tone,
(slight drive, delay, reverb, warbley chorus)

C/E **Dm11** **C/E**

(finger picked)

Electric Guitar

mp

Fretboard diagrams and tablature for Electric Guitar:

String 6: 0-1-0-1-0-1
String 5: 2-0-2-1-2-0
String 4: 2-0-2-1-2-0
String 3: 0-1-0-1-0-1
String 2: 2-0-2-1-2-0
String 1: 2-0-2-1-2-0

IX. LUCIDITY/PRAYER

5

V.

Syn { *DmII* | *C/E* | *DmII* | *C/E* |

B. Gtr

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr *DmII* | *C/E* | *DmII* | *C/E* |

B *(freely interpret rhythm)*

V. *mp* You're in a car— with a beau - ti - ful_ boy,—

Syn *DmII*

B. Gtr

A. Sax.

T. Sax.

Flg in B_b

Vln

Vc.

E. Gtr

The musical score consists of eight staves. The top staff is for the voice, starting with a melodic line and then continuing with lyrics: "You're in a car— with a beau - ti - ful_ boy,—". The second staff is for the synthesizer, with a dynamic marking of *DmII*. The third staff is for the bass guitar. The fourth staff is for the alto saxophone. The fifth staff is for the tenor saxophone. The sixth staff is for the flute in B-flat. The seventh staff is for the violin. The eighth staff is for the cello. The ninth staff is for the electric guitar, which includes a tablature at the bottom showing fingerings: A 0, B 2, 1, 2, 0, 2, 1, 3, 3, (3).

IX. LUCIDITY/PRAYER

14

V. he won't tell you____ he loves____ you but____ he does____

Syn - - - -

B. Gtr - - - -

A. Sax. - - - -

T. Sax. - - - -

Flg in Bb - - - -

Vln - - - -

Vc. - - - -

E. Gtr - - - -

18 **C**

V.

Syn { *mp*

B. Gtr *palm muted* *mp*

A. Sax.

T. Sax.

Flg in B \flat

Vln *mp*

Vc. *mp*

E. Gtr *expressive, ad lib.* *mp*
 ——————
 10 — 12 — 8 —————— 10 —————— (10) — 8 ——————
 ——————
 mf
 8 — 10 — 12 — 3 — 5 —————— 12

IX. LUCIDITY/PRAYER

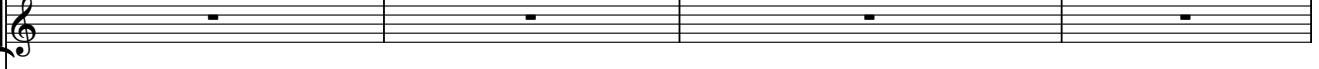
22 **D**

V. 
and you feel like you've__ done some - thing te - rri - ble__

Syn { 

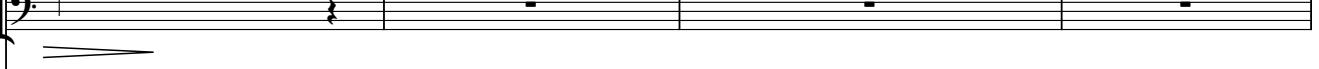
B. Gtr 

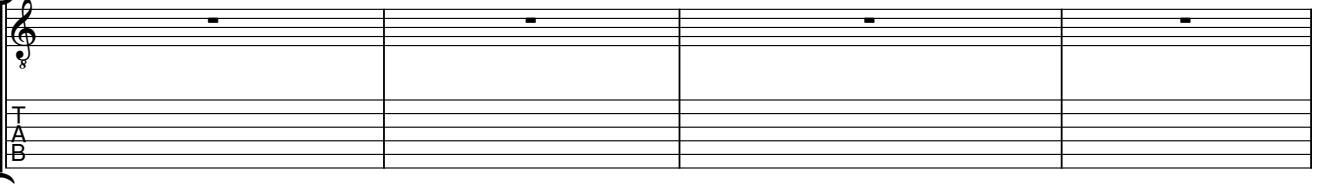
A. Sax. 

T. Sax. 

Flg in Bb 

Vln 

Vc. 

E. Gtr 

26

V. like robbed a li - quor store_ or swa - llowed pills_ or sho - veled your self_ a grave in the dirt_

Syn { *cresc.*..... *mf*

B. Gtr

A. Sax. *p* *cresc.*.....

T. Sax. *p* *cresc.*.....

Flg in B \flat *cresc.*..... *mf*

Vln *p* *cresc.*.....

Vc. *p* *cresc.*.....

E. Gtr *p* *cresc.*.....

IX. LUCIDITY/PRAYER

30 **E**

V.

Syn {

B. Gtr

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr

34 **F** *mp*

V. you're in a car— with a beau - ti - ful boy—

Syn {

B. Gtr

A. Sax.

T. Sax. *pp*

Flg in B \flat

Vln

Vc.

E. Gtr

The musical score is a page from a conductor's score. It features eight staves, each with a different instrument or voice part. The vocal part is for soprano (V.) in F major, indicated by a key signature of one sharp and a tempo marking of *mp*. The vocal line consists of the lyrics "you're in a car— with a beau - ti - ful boy—". The other parts are: Synthesizer (Syn), Bass Guitar (B. Gtr), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.) with dynamics *pp*, Flute in B-flat (Flg in B \flat), Violin (Vln), Cello (Vc.), and Double Bass (E. Gtr). The score is divided into measures by vertical bar lines. The vocal line starts with a rest, followed by eighth notes and sixteenth notes. The accompaniment consists of eighth-note patterns on most staves.

IX. LUCIDITY/PRAYER

build intensity and emotion

mf cresc.

ff

38

V. and you're try - ing not to tell him you love him and choke it down but he rea -

Syn {

B. Gtr

A. Sax.

T. Sax.

Flg in B_b

Vln

Vc.

E. Gtr

42 **G** hopeful, strong

V. ches out to touch you like a prayer

Syn { *(unmuted, round, and full sound)*
G6 **Fmaj9** **G6** **Dm7**
ff

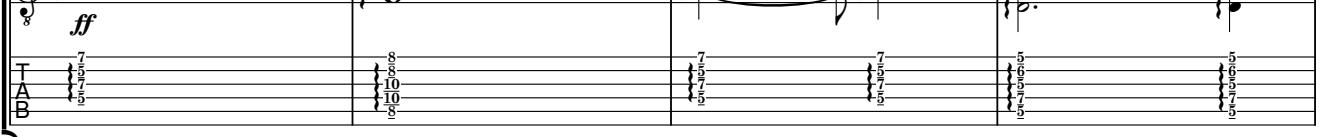
B. Gtr { **G6** **Fmaj9** **G6** **Dm7**
ff

A. Sax. {
T. Sax. {

Flg in Bb { *ff*

Vln { *ff*

Vc. { *ff*

washy, lush shoegaze tone,
(drive, delay, chorus, long reverb)
G6 **Fmaj9** **G6** **Dm7**
x x fr. 5 x x fr. 8 x x fr. 5 x x fr. 5
E. Gtr {


IX. LUCIDITY/PRAYER

46

V. for which no words ex - ist and you feel

Syn { G6 Fmaj9 G6 Dm7

B. Gtr G6 Fmaj9 G6 Dm7

A. Sax.

T. Sax.

Flg in Bb (embellish)

Vln

Vc.

(continue strumming) E. Gtr

G6 fr. 5 Fmaj9 fr. 8 G6 fr. 5 Dm7 fr. 5

Fretboard diagram for electric guitar (E. Gtr):

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

A B

50

V. your heart_ ta - king root in you_ bo - dy_

Syn { G6 Fmaj9 G6 Dm7

B. Gtr G6 Fmaj9 G6 Dm7

A. Sax.

T. Sax.

Flg in Bb

Vln cresc.....

Vc.

E. Gtr G6 fr. 5 Fmaj9 fr. 8 G6 fr. 5 Dm7 fr. 5

IX. LUCIDITY/PRAYER

54

V. like you dis - co - vered some - thing you don't have a name for

Syn { G6 Fmaj9 G6 Dm7

B. Gtr G6 Fmaj9 G6 Dm7

A. Sax.

T. Sax.

Flg in Bb

Vln

Vc.

E. Gtr G6 fr. 5 Fmaj9 fr. 8 G6 fr. 5 Dm7 fr. 5

H reflective

58

V.  *improvise freely, fluttering softly in C major* *slowly fade into electronic texture*

Syn {  *mp*  *ppp*

B. Gtr  *improvise freely, fluttering softly in C major* *slowly fade into electronic texture* *ppp*

A. Sax.  *improvise freely, fluttering softly in A major* *slowly fade into electronic texture* *ppp*

T. Sax.  *improvise freely, fluttering softly in D major* *slowly fade into electronic texture* *ppp*

Flg in Bb  *improvise freely, fluttering softly in D major* *slowly fade into electronic texture* *ppp*

Vln  *improvise freely, fluttering softly in C major* *slowly fade into electronic texture* *ppp*

Vc.  *improvise freely, fluttering softly in C major* *slowly fade into electronic texture* *ppp*

E. Gtr  *improvise freely, fluttering softly in C major* *slowly fade into electronic texture* *ppp*