

**DELIVER US 6**

Music: Mac Manus

**FOR OTHER EYES 7**

Words: Mac Manus/Cassidy/M.P. Thomas - Music: Mac Manus

**SWINE 12**

Words: Mac Manus/Cassidy - Music: Mac Manus

**EXPERT RITES 20**

Words & Music: Mac Manus

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Music: Cassidy

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Words & Music: Mac Manus

## The Juliet Letters

So there was this professor in Verona who answered letters addressed to Juliet . . .

Well, if that sounds like the start of a tall story I suppose it is. My wife, Calt, pointed out the tiny newspaper item about a Veronese academic who had taken on the task of replying to letters addressed to "Juliet Capulet." This apparently continued for a number of years, until some gentlemen of the press exposed this secret correspondence. Quite how he came by these letters in the first place remains unclear. We can only make a guess as to their content. After all, these people were writing to an imaginary woman, and a dead imaginary woman at that. Perhaps they were simply scholarly enquiries, or letters of sympathy from others disappointed in love, or even a plea from somebody forced into an unhappy arranged marriage. Whatever was contained in these letters and their replies, the idea of this correspondence provided our initial inspiration.

I first saw the Brodsky Quartet play at the Queen Elizabeth Hall, London, in 1989. They were giving a series of concerts in which they were to perform all of the string quartets composed by Dimitri Shostakovich. Having arrived in town in time to attend the concert in which they played Quartets Nos. 7, 8 and 9, we returned on two subsequent evenings to hear them complete the cycle. I recall running out of a B.B.C. television studio where I had anxiously completed a programme presenting the album *Spike* in order to get to the last concert on time. Such was the impact of these performances. Not only did I come away with a clearer impression of the music, but also a strong sense of the love and dedication with which the Quartet played it. Over the next two years we went to see the Brodskys play some wonderful music: Haydn, Schubert, Beethoven and Bartok. Little did I suspect, but members of the Quartet had been to my London concerts during the same period. Somehow the connection was made we exchanged letters and recordings, and finally arranged to meet after their next London appearance. It was after that lunchtime concert in November 1991 that we began our collaboration.

At first we just talked and talked and . . . talked. This led to several informal musical sessions. We looked at the characteristics of the music that we loved and admired. The Quartet played pieces, I played songs, sometimes we listened to records. Naturally, some of the music introduced was unfamiliar, but this only added to the number of possibilities. Soon our own ideas began to emerge.

We wanted to explore the under-used combination of voice and string quartet, but were anxious to avoid that junkyard named "Cross-Over." This is no more my stab at "classical music" than it is the Brodsky Quartet's first rock and roll album. It does, however, employ the music which we believe touches whichever part of the being that you care to mention. It also conforms to, and occasionally upsets, the structures found in our respective disciplines and indisdiscipline!

With *The Juliet Letters* as our title, we thought of the many types of character that the letter form would allow us. Somewhere there is a list of letters which we considered. Love letter, begging letter, chain letter, suicide note, etc. In order to make the work more personal we decided that each of us would contribute to the text, not forgetting the words written by Michael Thomas's wife, Marina. As the lyricist in the house, I could also act as a kind of editor. From these early drafts came a curious advantage. Of course, each of us had different approaches to the common subject, and through some unconscious poetry, and in the absence of much of the crafty language of the songwriter, we were able to assemble strong and varied texts. It seems that only poets and politicians write letters with a view to them being printed in collected form. In my experience the language of most letters swings wildly from the lyrical to the banal and from the courteous to the confessional, sometimes inside the same paragraph. I hope we've caught something of this in the words of *The Juliet Letters*.

The process of composition and arrangement was varied and is mysterious to contemplate. Some pieces arrived with both words and music complete. Bridges were then built between smaller related items, while at least one song and a crucial passage of music was effectively composed "spontaneously." While the job of compiling and creating the "draft arrangements" was shared among the members of the quartet, the process of arranging was often one of trial and error involving all five of us. This has continued throughout the rehearsals, the first two performances and even during this recording. Having previously been unable to read or write down music, my own recent studies have allowed me to progress, since January 1992, from picking out my ideas at the piano (using what is known in certain circles as "the crab method"), through piano scores to full proposed four-part arrangements. I have to give credit to the Quartet for their perseverance in deciphering some of my early intentions from the most wayward of playing. As I have found with other collaborations, the music that you most confidently attribute to one party invariably turns out to be the work of the person you least suspect.

*The Juliet Letters* begins with a short composition entitled "Deliver Us." It simply serves to open the story, for although the following letters are not intended to create a dialogue, you may choose to draw your own conclusions from some of the resulting juxtapositions.

One of the conventions which we have taken from classical song, or for that matter folk-song, is the acceptance of a man singing a woman's story. In "For Other Eyes" a woman confesses her jealous suspicions and fears.

The "letter" in "Swine" takes a more unusual form, being a piece of deranged, political graffiti carved on a wooden door.

For the next song, "Expert Rites," I have taken the liberty of imagining a reply made by a character similar to the Veronese professor who unwittingly provided our title. If he should ever hear this piece I hope he will not be offended by our presumption—in this version of the mystery the author of the letter is a compassionate and romantic soul. "Expert Rites" leads without pause into Paul Cassidy's "Dead Letter," which darkens the already melancholy mood into one of sadness and loss.

After a short introduction of my invention comes Michael Thomas's first song, "I Almost Had A Weakness," to which I added the tango passages. It is an eccentric aunt's curt reply to a begging letter.

The text of "Why?" was derived from Ian Belton's version of a child's note. I added the final repeated lines and the music.

Without dragging the listener through the mechanics of our working method, it should be stated that in naming the "main composer" we hope to indicate who was responsible for the initial music and defining structure of the collaborative pieces. Even if others have amended the melodic line or added further musical content, when such a credit is stated it is because we still regard it as "their" song. In the case of "Who Do You Think You Are?" this credit very much belongs to Michael Thomas. The song begins with a young man sitting down in a seaside cafe to write a postcard in which he details all his estranged lover's faults. The truth of the situation is gradually revealed.

In performance, "Taking My Life In Your Hands" concludes the first half of the sequence. The music was developed from a piece first outlined by Jacqueline Thomas. The letter portrays an obsessive and deluded person, writing letters never sent, expecting impossible replies.

The second part of The Juliet Letters opens with a rather extreme form of junk mail: "This Offer Is Unrepeatable."

The text of "Dear Sweet Filthy World" is a suicide note that turns from blasé and bored with life to desperate, and is finally lost in a dream.

"The Letter Home" employs contrasting musical sections, predominantly from Ian Belton (I contributed the music for only the "Why must I apologise" section), as the story dissolves from the formal courtesies, through nostalgia and into bitterness.

"Jacksons, Monk and Rowe" is the name of a firm of solicitors which reoccurs as a motif among images of both childhood and adult disillusionment. The authorship of the two verses is divided between brother and sister, Michael and Jacqueline, while the music is Michael's.

The music of "This Sad Burlesque" is mostly the work of Paul Cassidy, although between us Michael and I proposed the related material in the bridge section. The events described in the letter should be familiar to those who lived in England in the spring of 1992.

The next letter is spelt out by a moving glass. "Romeo's Seance" tells of a strange young man's struggle to contact his ghostly lover. He even claims that she composed this song. In fact, the music is by Michael Thomas, although I think I should admit responsibility for the rather daft tune which Jacky plays during the central "flying furniture" section. In concert performance, Michael, Ian and Paul all play standing up, with Jacqueline seated on a small platform. This not only allows us to maintain eye contact, but also to change the grouping of the Quartet in order to heighten the focus on certain unconventional instrumental balances. Without the visual aspect we decided to minimise these changes of configuration in the studio. However, as Michael and Jacky create most of the rhythmic and percussive interest in "Romeo's Seance," Michael took up his "concert position" between the voice and cello. Do not, as they say, adjust your set.

In "I Thought I'd Write To Juliet" a cynical writer quotes the contents of a letter that he has received. This "soldier's letter" is closely related to one sent to me during the build-up to the Gulf War tragedy. I would not like to comment further, except to say that it is not included as a simplistic political gesture, either "for" or "against" anything, but rather to illustrate the predicament of the two characters in being forced to reconsider their assumed positions. From the concluding mayhem a single note emerges leading into Michael Thomas's "Last Post." Despite its title this piece does not have any military significance. It seems to me to have a clear sense of peace, though not without strong feeling. It also serves as a preface to the trio of songs at the conclusion of the sequence as it runs without a break into "The First To Leave." In this song, a man who believes in the afterlife leaves a letter for his atheist lover, which, we must assume, she is reading after his demise. "Damnation's Cellar" gives a glimpse of a fantastic kind of immortality. The final letter is also delivered from a place beyond death, although the intention is not at all morbid. So it is a song of condolence and renewal, "The Birds Will Still Be Singing," which brings The Juliet Letters to, what I believe is, a hopeful conclusion.

The Juliet Letters was performed for the first time in public at The Amadeus Centre, London, on 1st, July 1992, and again at The Great Hall, Dartington, on 13th, August 1992. This recording was made and balanced at Church Studios, Crouch Hill, North London, between 14th, September and 1st, October 1992. It was recorded, as we say in the popular music parlance, "live in the studio."

Here follows a brief technical note. Our "Tonmeister" Kevin Killen, who engineered and balanced the disc, assures us that there was no equalisation of the signal coming from the studio. There are no overdubbed or additional parts. In order to preserve the clarity of the Quartet's tone, the vocals were recorded simultaneously, but behind isolation screens. Therefore, the only artificial reverberation that you hear is that added to the voice in order to match the natural reverberation of Studio B. Although this was a multi-track recording, employing a combination of close, distant and wide microphone positions, the very minimum of adjustments were made to the internal balance of the Quartet in order to preserve the integrity of the performances. The decision to make an analog recording was an aesthetic one, founded on my firm conviction that for everything that digital recording gains in noise reduction and supposed clarity, there are unacceptable losses of warmth and depth. For the same reasons, the record was mixed to half-inch analog tape. All other applicable methods of noise reduction were employed. We trust that the results justify these decisions.

# Deliver Us

**Adagio**

V1 *ff* *p*

V2 *ff* *p*

Va *ff*

C *ff*

6

*mp* *ff*

*p* *ff* *f*

*p* *ff*

*p* *cresc.*

10

*mf* *mf* *mf* *ff*

*mf* *cresc.*

# For Other Eyes

**Andante**

I don't know what I would do

**V1**

**V2**

**Va**

**C**

*mp*

**5** **Poco rubato**

If this let-ter should fall in - to Oth - er hands that it should pass through For oth - er

**V1**

**V2**

**Va**

**C**

10

a tempo

eyes. He said, "It was no-thing... it's o-ver and done" (But) the rot-ten worm was bur-row-ing still Its

*mp*

15

spi-rit in-vades me bleed-ing me white For oth-er re-plies I searched his pock-ets I

*poco marcato*

20

searched his eyes I searched his wal-let for clues or lies And I found a num-ber that I

*cresc.* *pizz.* *f*

24

some - how dialled And a wom - an ans - wered, a wom - an smiled Then she

arco pizz. arco

27

hung up on the si - lence un - per - plexed In - no - cent - ly spun her ro - lo - dex I dialled a -

pizz. arco pizz. arco pizz. arco

31

gain I could not re - sist Re - veal - ing just the den - tist re - cep - tion -

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

arco pizz.

34

ist. One

*ppp* *p* *p*

38

day we'll laugh a - bout this or may - be we'll curse But there's one thing that is mak - ing it worse It's the

*vib.* *pont* *pont* *p* *molto vib.* *arco p* *molto vib.*

42

lack of for - give - ness that I can't dis - guise No mat - ter how well he lies And

*p*



46

we don't know each oth-er an-y-more And when we touch our lips feel sore I ques-tion the long-ing left

*pp*

*pp*

*pp senza vib.*

*senza vib.*

51

The musical score is written for four staves. The top staff is the vocal melody in treble clef, with lyrics 'in his sighs For oth - er eyes.' and a trill marked 'vib.' in the third measure. The second staff is the piano accompaniment in treble clef, featuring chords and triplets marked 'vib.' and 'v.' in the third measure. The third staff is the piano accompaniment in treble clef, also featuring chords and triplets marked 'vib.' and 'v.' in the third measure. The bottom staff is the cello/bass line in bass clef, providing a harmonic foundation with eighth and quarter notes.

in his sighs For oth - er eyes.

*vib.*

*vib.*

*vib.*

56

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# Swine

**Quickly**

*arco*  
*p*

V1

*pizz.*  
*p*

V2

Va

C

5

*pp*

*pp*

*marcato*  
*f*

11

3

3

\* Bend note from G up a quarter tone

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17

arco

arco

*f*

This system contains measures 17 through 22. It features a piano (p) part in the bass clef and a violin/viola (v/vl) part in the treble clef. The key signature has two flats (B-flat and E-flat). The piano part begins with a forte (*f*) dynamic and consists of eighth-note patterns. The violin/viola part has rests in measures 17, 18, 20, and 21, and plays chords in measures 19 and 22, marked with 'arco' and an accent (>).

23

pizz.

arco

*3*

This system contains measures 23 through 28. The piano part continues with eighth-note patterns. The violin/viola part has rests in measures 23, 24, 26, and 27, and plays chords in measures 25 and 28, marked with 'pizz.' (pizzicato) and an accent (>). The piano part features a triplet of eighth notes in measure 28, marked with a '3' and a slur.

29

arco

*3*

This system contains measures 29 through 34. The piano part continues with eighth-note patterns. The violin/viola part has rests in measures 29, 30, 32, and 33, and plays chords in measures 31 and 34, marked with 'arco' and an accent (>). The piano part features a triplet of eighth notes in measure 32, marked with a '3' and a slur.

36

sim.

sim.

sim.

sim.

This system contains measures 36 through 42. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 36-37 are mostly rests. Measures 38-42 contain various musical figures, including eighth and sixteenth notes, with accents and slurs. The word "sim." appears four times, once on each staff.

43

sempre f

This system contains measures 43 through 48. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 43-47 contain eighth and sixteenth notes with accents. Measure 48 features a triplet of eighth notes in the bass staff, marked with an accent and the instruction "sempre f".

49

vib.

vib.

sim.

This system contains measures 49 through 54. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 49-54 feature triplets of eighth notes in the treble staves, marked with accents and the instruction "vib.". The bass staff contains a continuous eighth-note accompaniment, marked with an accent and the instruction "sim.".

55

System 55: This system contains measures 55 through 60. It features two staves with treble clefs and one staff with a bass clef. The key signature has two flats (B-flat and E-flat). Measures 55-60 show a complex melodic line in the upper staves with frequent triplets and slurs, and a steady eighth-note accompaniment in the bass staff.

61

System 61: This system contains measures 61 through 66. The notation continues with similar melodic patterns and triplets in the upper staves. The bass staff continues with its eighth-note accompaniment. The system concludes with a measure containing a whole note chord in the upper staves.

67

System 67: This system contains measures 67 through 72. Measures 67-71 follow the established melodic and accompaniment patterns. Measure 72 features a change in dynamics, with *mf* (mezzo-forte) markings in the upper staves and *mp* (mezzo-piano) in the bass staff, accompanied by a decrescendo hairpin.

73

73

You're a swine and I'm saying that's an in - sult to the

*marcato.*

*f*

3

This musical system covers measures 73 to 78. It features a vocal line and a piano accompaniment. The piano part includes a triplet in the bass line at measure 76, marked with a forte (*f*) dynamic and a *marcato* tempo instruction.

79

79

pig In the foul fur - row that you dig Why don't you lay your head down.

3

This system covers measures 79 to 83. The piano accompaniment continues with a triplet in the bass line at measure 82.

84

84

In that un - con - se - cra - ted ground.

This system covers measures 84 to 88. The piano accompaniment features a triplet in the bass line at measure 86.

89

Well, was she your MO - THER? Or WAS she your bride to de - file and to

95

blis - ter To gnaw at her side Is this the end of the world?

100

Now that you've fin - ished your life

105

This RID-DLE is the work of my lit-tle pen - knife.

pizz. arco

111

sim.

116

sim.



121

Musical score for measures 121-125. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex texture with many triplets and slurs. The first two staves have a melodic line with many triplets. The third staff has a bass line with a triplet of eighth notes in measure 122, followed by a series of eighth notes. The fourth staff has a steady eighth-note accompaniment.

126

Musical score for measures 126-130. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with a complex texture, featuring many triplets and slurs. The first two staves have a melodic line with many triplets. The third staff has a bass line with a triplet of eighth notes in measure 126, followed by a series of eighth notes. The fourth staff has a steady eighth-note accompaniment.

131

Musical score for measures 131-135. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with a complex texture, featuring many triplets and slurs. The first two staves have a melodic line with many triplets. The third staff has a bass line with a triplet of eighth notes in measure 131, followed by a series of eighth notes. The fourth staff has a steady eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is present in measures 132 and 133.

## Expert Rites

**Moderato**

V1  
 V2  
 Va  
 C

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for four parts: Violin 1 (V1), Violin 2 (V2), Viola (Va), and Cello (C). The tempo is marked *mp* (mezzo-piano). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score consists of five measures. V1 has a melodic line with triplets in measures 1, 2, and 5. V2 and Va are mostly silent, with some notes in measures 4 and 5. C has a bass line starting with a *mp* dynamic marking.

6

accel.

accel.

11 **Tempo 1**

11 **Tempo 1**

rit.

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16

I mar-vel at the won-der of it in our soul-ess age

*esp.*

21

Fast flow the tears up - on the page. Don't be a -

*p*

26

larned I am her friend Will I be ex - cused if I pre - sume

*pp*

*pp*

*3*

32

As it's more than dis-ap - point-ment that we share. You share the same

37

sor - ry life, the fam - ilies fight, That un - hap - py blade you

42

both in - vite This ro - man - tic i - deal has a

47

lone - ly ap - peal \_\_\_\_\_ I once loved some - one the way that you do But I

51

had to let her go I live with my re - gret Don't des -

56

rit.

attacca subito

pair my would - be Ju - li - et.

# Dead Letter

**Largo**

V1 *sadly mp*

V2 *p*

Va *p*

C *p*

Measures 1-4 of the musical score. The tempo is marked 'Largo'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is for four staves: V1 (Violin 1), V2 (Violin 2), Va (Viola), and C (Cello). V1 has a melodic line starting with a half rest, then a half note G4, a quarter note A4, a half note B4, and a quarter note A4. V2, Va, and C play a rhythmic accompaniment of eighth notes, starting with a half rest, then a half note G3, a quarter note A3, and a quarter note B3. Dynamics include 'sadly mp' for V1 and 'p' (piano) for V2, Va, and C.

5

Measures 5-8 of the musical score. V1 continues its melodic line with a half note C5, a quarter note B4, a half note A4, and a quarter note G4. V2, Va, and C continue their rhythmic accompaniment. Measure 8 features a triplet of eighth notes in V1: G4, A4, B4. Dynamics include 'p' (piano) for V2, Va, and C.

9

Measures 9-12 of the musical score. V1 has a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. Measures 9-10 feature a sextuplet of eighth notes in V1: G4, A4, B4, A4, G4, F#4. V2, Va, and C continue their rhythmic accompaniment. Dynamics include 'p' (piano) for V1, V2, Va, and C.

13

*cresc.*  
*f sempre*  
*cresc.*  
*f sempre*  
*cresc.*  
*f*  
*cresc.*  
*f*

18

*mp*  
*pp*  
*pp*  
*pp*

23

# I Almost Had A Weakness

**Fast**

V1

V2

Va

C

*arco*

*f*

*sim.*

7

pizz.

*f*

pizz.

*f*

*arco*

*f*

*arco*

*f*

14

*arco*

*pizz.*



20

dim.

dim.

26

arco

*p*

arco

*p*

*mf*

*p*

32

*mf*

*mf*

38

Musical score for measures 38-43. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat). The melody for the vocal parts begins in measure 38 with a whole note rest, followed by a half note G4 in measure 39. The lyrics "Thank you" are written above the vocal staves in measure 40. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and single notes interspersed.

44

Musical score for measures 44-49. The score continues the four-part vocal ensemble and piano accompaniment. The lyrics "for the flow - ers" are written above the vocal staves in measure 44, and "I" is written above the Soprano staff in measure 49. The piano accompaniment continues with the same eighth-note pattern, with some chords and single notes interspersed.

50

Musical score for measures 50-55. The score continues the four-part vocal ensemble and piano accompaniment. The lyrics "threw them on the fire." are written above the vocal staves in measure 50. The piano accompaniment continues with the same eighth-note pattern, with some chords and single notes interspersed.

57

And I burned the pho - to - graphs that you had en - closed — GOD they were ug -

63

ly chil - dren — So you're the lit - tle bas - tard of that broth - er of mine —

69

Trying to trick a poor old wo - man. — 'Til

75

I al - most had a weak -



81

ness.



87

Last week Cou -



93

sin Flor - ence Bit

99

your Un - cle Joe

105

Hit him on the fore - head with a knife and a fork (She) said that he looked

111

— like the De - vil. Then she said, "Pass the vin - e - gar,"

116

I'm be - gin - ning to think that I'm the on - ly one who has - n't tak - en to the

121

drink - ing of it. Though I al - most had

127

a weak ness.

*tr*

*f*

*f*

133

*3*

*3*

140

*3*

146

*tr*

152

3

157

3

*accel.*

*mp accel.*

*mp accel.*



162

Musical score for measures 162-167. The score is written for four staves (two treble and two bass). The key signature has two flats. Measures 162-163 feature a melodic line in the upper treble staff with a sixteenth-note triplet (marked '6') and a sixteenth-note triplet (marked '3'). The lower staves provide harmonic support with eighth and sixteenth notes. Measures 164-167 show a continuation of the melodic and harmonic patterns. The word *cresc.* appears in the third and fourth staves at measures 165 and 166 respectively.

168

Musical score for measures 168-173. The score is written for four staves. The key signature has two flats. Measures 168-173 feature a melodic line in the upper treble staff with a sixteenth-note triplet (marked '6') and a sixteenth-note triplet (marked '3'). The lower staves provide harmonic support with eighth and sixteenth notes. The word *accel. et cresc.* appears in the first, second, third, and fourth staves at measures 168, 169, 170, and 171 respectively.

Tempo 1 subito

174

Musical score for measures 174-179. The score is written for four staves. The key signature has two flats. Measures 174-179 feature a melodic line in the upper treble staff with a sixteenth-note triplet (marked '6') and a sixteenth-note triplet (marked '3'). The lower staves provide harmonic support with eighth and sixteenth notes. The word *sub. p* appears in the first and second staves at measures 174 and 175 respectively. The word *mp* appears in the third and fourth staves at measures 176 and 177 respectively.

181

It pains me to men - tion



187

These de - li - cate



193

con - cerns. But while I have to



199

toi - er - ate you fam - i - ly jewels\_\_\_\_\_ I real - ly must - n't grum - ble.\_\_\_\_\_

205

— 'Cos when I die the cats and dogs will jump up and down\_\_\_\_\_ And you lit - tle swines—

211

— will get no - thing.\_\_\_\_\_ Though I

216

al - most had a weak - ness.

222

*f* *tr* *f* *sempre stacc.* *f* *sempre stacc.* *f* *sempre stacc.*

228

*f* *3* *f* *3*

235

Musical score for measures 235-240. The score is written for four staves (two treble and two bass clefs). The key signature has two flats (B-flat and E-flat). Measure 235 features a melodic line in the upper treble staff with a trill (tr) and a wavy line above it. The lower staves provide harmonic support with various note values and rests.

241

Musical score for measures 241-246. The score continues with four staves. Measure 241 has a triplet of eighth notes in the upper treble staff. The music progresses through several measures with varying rhythmic patterns and rests across all staves.

247

Musical score for measures 247-252. The score continues with four staves. Measure 247 features a triplet of eighth notes in the upper treble staff. The music progresses through several measures with varying rhythmic patterns and rests across all staves. The final measure (252) includes performance instructions: *accel.* for the upper treble staff, *p accel.* for the middle treble staff, *mp accel.* for the middle bass staff, and *mp accel.* for the lower bass staff.

253

musical score for measures 253-258. The score is written for four staves (treble and bass clefs). The key signature has two flats. The tempo/mood marking *poco a poco cresc.* is present on the second, third, and fourth staves. A triplet of eighth notes is marked with a '3' in the first staff.

259

musical score for measures 259-264. The score is written for four staves (treble and bass clefs). The key signature has two flats. The tempo/mood marking *accel. e cresc.* is present on the first, second, third, and fourth staves.

265

musical score for measures 265-270. The score is written for four staves (treble and bass clefs). The key signature has two flats. The tempo/mood marking *sempre accel.* is present on the first, second, third, and fourth staves.

271

277

*molto accel. e cresc.*

*molto accel. e cresc.*

*molto accel. e cresc.*

*molto accel. e cresc.*

283

**Meno mosso**

*f*

*f*

*mf*

*mf*

*rit.*

# Why?

Slow

Why is Dad - dy not here? Are you cry - ing?\_\_

V1

V2

Va

C

pp

pp

pp

pp

Detailed description: This is the first system of a musical score for the song 'Why?'. It features a vocal line at the top and four piano accompaniment staves labeled V1, V2, Va, and C. The tempo is marked 'Slow'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line contains the lyrics 'Why is Dad - dy not here? Are you cry - ing?\_\_'. The piano parts include dynamics like 'pp' (pianissimo) and various musical notations such as notes, rests, and slurs.

4

Why?\_\_ Does he still love me? Will you take care of me?\_\_

Detailed description: This is the second system of the musical score, starting at measure 4. It continues the vocal and piano parts from the first system. The lyrics are 'Why?\_\_ Does he still love me? Will you take care of me?\_\_'. The musical notation includes various note values, rests, and dynamic markings.



7

If you both love me so— Why don't you love— each oth - er?

*cresc.* *pizz.*

*cresc.*

*cresc.*

*cresc.*

10

Mum - my's gone miss - ing, — Dad - dy's on fire,

*arco*

13

Dad - dy's on fire, Dad - dy's on fire.

*mp* *ff* *pp* *sul pont*

*mp* *ff* *pp* *sul pont*

*mp* *ff* *pp* *sul pont*

*mp* *ff* *pp* *sul pont*

# Who Do You Think You Are?

Animated

Musical score for measures 1-5. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features four staves: two treble clefs and two bass clefs. The first two staves have a melody line with a *mf* (mezzo-forte) dynamic. The third staff has a bass line with a *mf* dynamic. The fourth staff has a bass line with a *mf* dynamic and a *pizz.* (pizzicato) marking. The music is characterized by sustained notes and a steady rhythm.

Musical score for measures 6-11. The score continues with the same instrumentation and key signature. The first staff has a melody line with a *mf* dynamic. The second staff has a bass line with a *mf* dynamic. The third staff has a bass line with a *mf* dynamic. The fourth staff has a bass line with a *mf* dynamic and a *sim.* (sustained) marking. The music is characterized by sustained notes and a steady rhythm.

Musical score for measures 12-16. The score continues with the same instrumentation and key signature. The first staff has a melody line with a *mf* dynamic. The second staff has a bass line with a *mf* dynamic. The third staff has a bass line with a *mf* dynamic. The fourth staff has a bass line with a *mf* dynamic and a *sim.* (sustained) marking. The music is characterized by sustained notes and a steady rhythm.

hunt - ed look, the haunt - ed grace, The emp - ty laugh that you cul - ti - vate..

18

You fall in - to that false em - brace And kiss the

24

air a - bout her face. Who do you think

*mp cantabile*

28

— you are? The

32

très bon mots you al - most quote from your QUI - VER of lit - er - ary darts.

38

A thous - and or so tune - less vi - o - lins

44

thrill - ing your cheap lit - tle heart. Who do you think

*mp cantabile*

48

— you are? My

52

cig - ar - ette burns right down to the ash, my

*p* *p* *sim.* *sim.*

*arco*

56

cof - fee cup is un - stained. The

60

wait - er hov - ers close at hand, his

*sim.*

*sim.*

64

cur - te - sy \_\_\_\_\_ strained.

*dim.*

*dim.*

*dim.*

*dim.*

68

Who \_\_\_\_\_ do you think you are? \_\_\_\_\_ I close

*p*

*sim.*

*p*

*sim.*

*p*

*sim.*

*pizz.*

*mp*

73

with my re - gards. Well I'm the red faced

78

gen - tle - man caught in this pic - ture post - card.

83

Who do you think you are?

88

Try - ing my best to make the best of your ab - sence, Though the

*p*

*sim.*

*care free en dehors*

*arco*

92

joke gets tired and sor - did And

96

sea - shell hearts get tramp - led un - der foot,



100

Punch lines un - re - ward - ed.

104

slow

But ev - en at this dis - tance it's not ea - sy to ac -

*calm*

*calm*

*calm*

*pizz.* *calm*

109

cept. The vi - sion that I chase re - turns when I least ex - pect it.

*arco*

113

I've fall - en from your tired em -

117

brace, I kiss the air a - round the place that should be your face.

121

meno mosso

*pp* *mp* *vib.*

*pp* *mp* *vib.*

*pp* *mp* *vib.*

# Taking My Life In Your Hands

Slow

My dear im - pul - sive dar - ling — I sus - pect my let - ter got to you — too

*Bravado* *choral*

*f* *p*

*Bravado* *choral*

*f* *p*

*f* *p choral*

*f* *p choral*

V1

V2

Va

C

late And it's real - ly just — a sil - ly frag - ment of pa - per But — it

4

means so much — to those — who wait. — All the suf - fer - ing days and nights —

7

10

Music for measures 10-12. The vocal line begins with the lyrics "'til I dare dream a - gain". The piano accompaniment features a complex texture with multiple staves, including a prominent bass line and various chordal textures in the upper registers.

13

Music for measures 13-14. The vocal line continues with the lyrics "There you sud - den - ly stand and I'll be damned if you did - n't dis - ap - pear with the dawn..". The piano accompaniment includes a *cresc.* (crescendo) marking in the first staff of each measure.

15

Music for measures 15-17. The vocal line begins with the lyrics "Ho - urs pass and". The piano accompaniment features a *fff* (fortissimo) marking in the first staff of each measure, followed by a *mp* (mezzo-piano) marking in the second staff of each measure.

19

dark - ness comes\_\_ soon I will close\_\_ my eyes\_\_ Will you re - turn\_\_ if you

23

don't re - ply\_\_ You'll be tak - ing my life\_\_ in your hands You'll be tak - ing my life\_\_ in your

27

hands\_\_ tak - ing my life\_\_ in your hands\_\_

32

I don't know why my dear-est dar - ling I can't tell you how I feel — when you are near.

*p*

*p*

*p*

*p*

This system contains measures 32, 33, and 34. It features a vocal line and three piano accompaniment staves. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest in measure 32, followed by the lyrics. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking on each staff.

35

When I see you have — re - turned my let - ters un - op - ened I — will

This system contains measures 35, 36, and 37. The vocal line continues with the lyrics. The piano accompaniment maintains the same texture as the previous system.

38

tear them up, — your voice ring - ing in my ears But you're kid - ding your - self if you

This system contains measures 38, 39, and 40. The vocal line concludes with the lyrics. The piano accompaniment features some chords marked with an 'x' in measures 38 and 39.

41

think this cor - res - pon - dence will end. \_\_\_\_\_

44

I can al - ways pre - tend words I don't have the cour - age to send reach you. \_\_\_\_\_

*cresc.*

46

Ho - urs pass \_\_\_\_\_ and

*fff* *f*

*fff* *f*

*fff* *f*

50

dark - ness comes\_\_ Soon I will close\_\_ my eyes\_\_ Will you re - turn\_\_ if you

This system contains measures 50 through 53. It features a vocal line with lyrics and a piano accompaniment with four staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part includes chords and moving lines in both hands.

54

don't\_\_ re - ply\_\_ You'll be tak - ing my life\_\_ in your hands You'll be tak - ing my life\_\_ in your

This system contains measures 54 through 57. It continues the vocal and piano parts from the previous system. The piano accompaniment features a steady harmonic support with some melodic movement in the right hand.

58

hands Tak - ing my life in your hands.

*fp* *ff*

This system contains measures 58 through 61. It concludes the phrase with the lyrics "hands. Tak - ing my life in your hands." The piano part features a crescendo leading to a fortissimo (*ff*) section in measures 60 and 61, marked with *fp* and *ff* dynamics.



# This Offer Is Unrepeatable

**Rubato**

DON'T SEND AN - Y MON - - EY! For

**Fast**

fate has no price Ig - nore at your pe - ril this splen - did ad - vice — An in - val - u - able

**rall.**

link in an in - fin - ite chain An of - fer like this will just not come a -

The musical score is written for a vocal line and a four-part instrumental ensemble (V1, V2, Va, C). The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into three systems. The first system, marked 'Rubato', contains the vocal line and the instrumental parts, with lyrics 'DON'T SEND AN - Y MON - - EY! For'. The second system, marked 'Fast', contains the vocal line and the instrumental parts, with lyrics 'fate has no price Ig - nore at your pe - ril this splen - did ad - vice — An in - val - u - able'. The third system, marked 'rall.', contains the vocal line and the instrumental parts, with lyrics 'link in an in - fin - ite chain An of - fer like this will just not come a -'. The instrumental parts are written for V1, V2, Va, and C, with dynamics 'f' and 'p' indicated.

22

a tempo

rit.

gain. You

*mf*

25

a tempo

wish you had wom - en to charm and be - witch Pow - er of life and death o - ver the

*p*

32

rall.

rich, young girls will be swoon - ing Be - cause you're ex - cit - ing them And not on - ly fall at your

*rall.*

39 *a tempo* *rit.*

feet but be bit - ing them. Gua - ran -

42

teed, gua - ran - teed to cap - ture your breath Or pos - sib - ly scare you to death.

48

Sign it and seal it and send it to friends Don't men - tion my

55

rall.

a tempo

name Don't make an - y long term plans. In

*fp* *mp* *fp* *mp* *fp* *mp*

60

thir - ty - six ho - urs your for - tunes will change Your best friends won't know you and nei - ther will

*p* *p* *p* *p*

67

rall.

stran - gers Do not keep this let - ter It must leave your hand You have been se - lec - ted from

*sf*

74 *a tempo* rit.

o - ver five thou - sand. A —

78 *a tempo*

twis - ter or dupe will bam - boo - zle or hood - wink you I can't say more it would on - ly con -

85 *rall.*

fuse you The wine that they of - fer will go to your head You'll start see - ing dou - ble in

92 **a tempo** **rit.**

fish - es and bread. Gua - ran -

*mf*

95

teed, gua - ran - teed for a life - time or more Gua - ran - teed, for this world and the next.

101

Gua - ran - teed, gua - ran - teed for the world and its moth - er Cher - ish this

108 *rall.* *piu mosso*

life as you won't get an - oth - er one. — UN - LESS you should take up this fab - u - lous

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

115

of - fer Don't leave it too late or you'll be bound to suf - fer And woe - be - tide

*sf*

121 *rall.*

an - y - one so woe - be - gone You won't know you're born or a - bout to pass

127 a tempo rit.

on. You'll ne - ver get

*mp*

130

tired You'll ne - ver get tired By the way — I just hope you're in - sured. And

137 rall.

if you're not sat - is - fied If you want more we can al - ways pro - vide an im - proved ov - er -



144

a tempo

ture. Gua - ran - teed at a price that is al - most un - beat - a - ble This

*mp*

*fp*

*mp*

*mp*

151

rall.

a tempo

of - fer is un - re - peat - a - ble. — Your trou - bles will van - ish your tears — will

*mp*

158

dry Your bless - ing will just mul - ti - ply. Gua - ran - teed at a price that is

*mp*

165

rall.

al - most un - beat - a - ble This of - fer is un - re - peat - a - ble.

171

a tempo

Gua - ran - teed, gua - ran - teed to bring for - tune and fa - vour A ri - ot of

177

co - lours and fla - vours. Gua - ran - teed at a price that is al - most un -

183

rall.

beat - a - ble This of - fer is un - re - peat - a - ble. Would

189

a tempo

rall.

I lie to you? Would I sell you a dud? Just sign on the line. Could you

195

molto rall.

a tempo

pos - sib - bly write it in blood?

199

Musical score for measures 199-203. The score is written for four staves in 3/8 time, with a key signature of one sharp (F#). The first staff (treble clef) contains a melody with a piano (*p*) dynamic. The second staff (treble clef) contains a melody with a piano (*p*) dynamic and a *solo* marking. The third staff (bass clef) contains a melody with a piano (*p*) dynamic. The fourth staff (bass clef) contains a bass line. The score includes a *sim.* (simile) marking in measure 201.

204

Musical score for measures 204-208. The score is written for four staves in 3/8 time, with a key signature of one sharp (F#). The first staff (treble clef) contains a melody with an *accel.* (accelerando) marking. The second staff (treble clef) contains a melody with a *cresc.* (crescendo) marking. The third staff (bass clef) contains a melody. The fourth staff (bass clef) contains a bass line.

209

Musical score for measures 209-213. The score is written for four staves in 3/8 time, with a key signature of one sharp (F#). The first staff (treble clef) contains a melody with a *cresc.* (crescendo) marking. The second staff (treble clef) contains a melody with a *cresc.* (crescendo) marking. The third staff (bass clef) contains a melody with a *cresc.* (crescendo) marking. The fourth staff (bass clef) contains a bass line with a *cresc.* (crescendo) marking. The score includes *f* (forte) and *sf* (sforzando) markings in measures 211 and 212.