

# Desperate Messages

for Baritone, Piano and Cello

Tom Baker  
(1999)

Frog Peak Music

### **Desperate Message #1 (History)**

When the jets crowd close to the house tops,  
and the thunder of their passing shakes  
the droplets from the leaves of the chestnut tree,  
and they fall in dull groups, punctuating the dust,  
and when there is time to consider the cool, gray sky,  
to wake to its many hues and its sway,  
its hovering, fluorescent mood that seems right,  
in the way the past is right, or unalterable—  
then see how the days are full of false modesty,  
how they fall neatly one on top the other,  
the shadow coming full circle around the tree,  
and see how they vanish and then add up to you,  
in a chair, in an empty room, in a house...

### **Desperate Message #2 (Interlude)**

#### **Desperate Message #3 (The end of the world)**

Not the end of the world,  
but a mouthful of salt water  
sends you shuttling against the slope.  
against the difficult pull of the surf.  
Not the buried wish, rocketed forth, at last,  
but seven sleek mackerel,  
together in a flash before your eyes,  
leap from their pursuer.  
No private end, no melodrama  
by cartridge or clip, the fine smell of bluing,  
the slip of the knot that stops the neck—  
none of that. Against the coast line, that roar  
is the oceans steady method,  
hammering the pinnacles with a vengeance  
that knows nothing is ever finished,  
neither erosion, nor hope  
nor the endless harvest of speech.

### **Desperate Message #4 (Desire)**

Their hands have found in each other  
the impossibility of bodies.  
They gather what they can.  
Here, and here, in the tangled turn,  
in the soft, suede taper of the neck,  
in desire, they are wise  
to the body's overflowing reticence:  
*nothing is ever enough* is the joke  
that keeps giving itself to us,  
the air calm, the trees lime-colored,  
the hands, like tourists without visas,  
cameras without film, busily, purposefully,  
taking picture after picture after picture.

# Desperate Messages

Commissioned by and dedicated to Will Dean IV

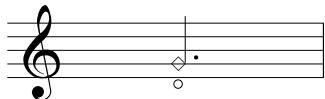
Special Thanks to Mark and Toni Radonich

Music by Tom Baker  
Poetry by Mark Senvold

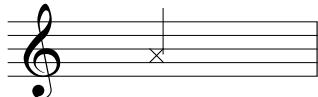
## Performance Notes:

All accidentals last throughout the measure.  
AFAP = As fast as possible.

Natural harmonics sound as written:



Pitches are approximate.



Musical figures in boxes are to be repeated until a rest or a new box.

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# Desperate Message No. 1

## (History)

Baritone

10 sec.

Whisper: When the jets crowd close to the housetops,  
and the thunder of their passing shakes the  
droplets from the leaves of the chestnut tree,  
and they fall in dull groups, punctuating the dust,  
and when there is time to consider the cool, grey sky,  
to wake to its many hues and its sway,  
its hovering, flourescent mood that seems right,  
in the way the past is right, or unalterable...(repeat)

Cello (Spoken)

Piano (Spoken)

10 sec.

Whisper: When the jets crowd close to the housetops,  
and the thunder of their passing shakes the  
droplets from the leaves of the chestnut tree,  
and they fall in dull groups, punctuating the dust,  
and when there is time to consider the cool, grey sky,  
to wake to its many hues and its sway,  
its hovering, flourescent mood that seems right,  
in the way the past is right, or unalterable...(repeat)

Bar.  $\text{♩} = 92$

**p**

When the jets crowd close to the house tops,  
and the thun-der-of their pas-sing shakesthe

Cello (continue whispering)

Piano (continue whispering)

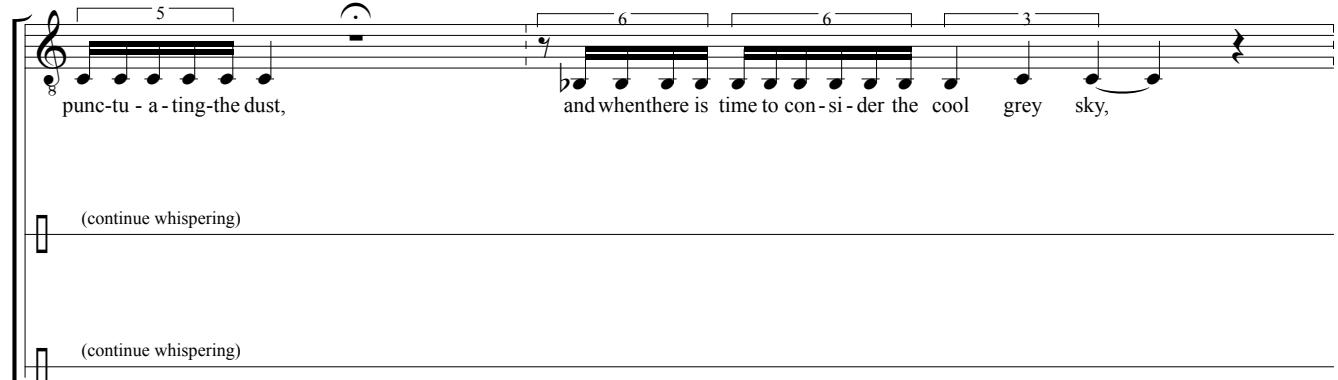
Bar.  $\text{♩} = 92$

drop - lets from the leaves of the chest - nut tree, and they fall in dull groups,

Cello (continue whispering)

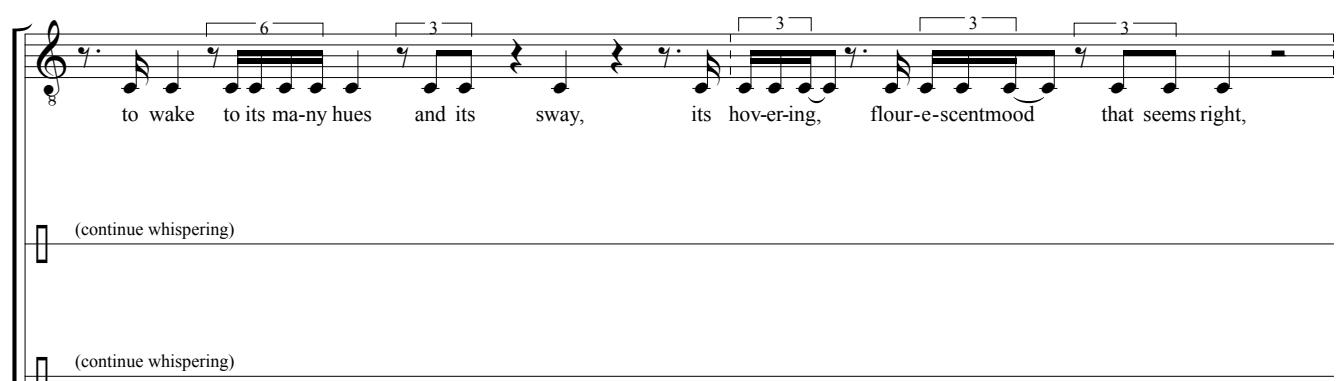
Piano (continue whispering)

♩ = 69

Bar. 

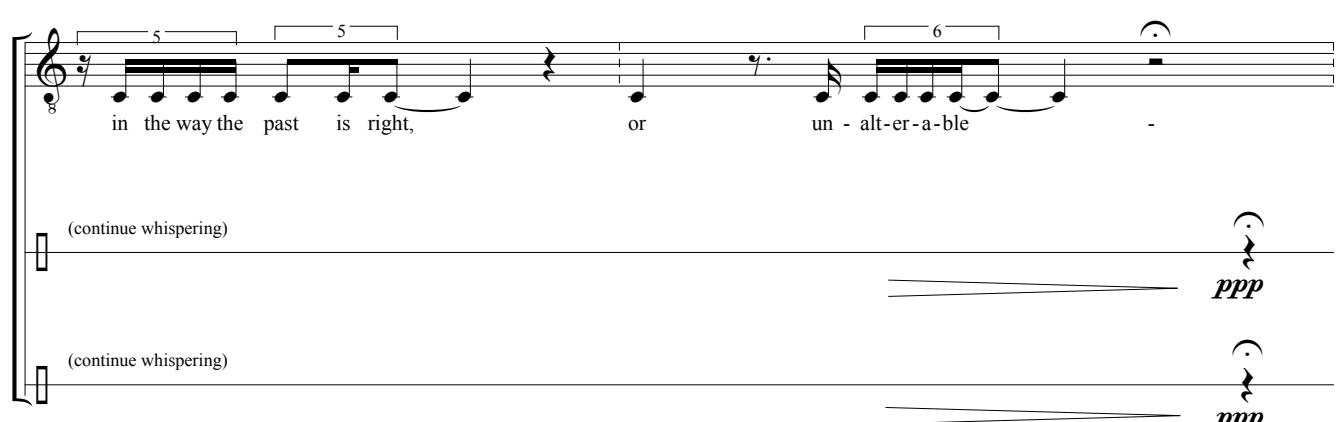
Cello (continue whispering)

Piano (continue whispering)

Bar. 

Cello (continue whispering)

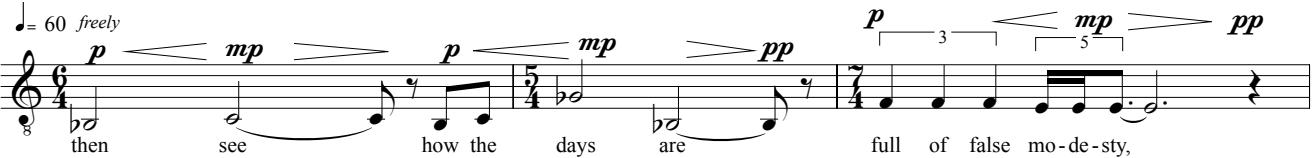
Piano (continue whispering)

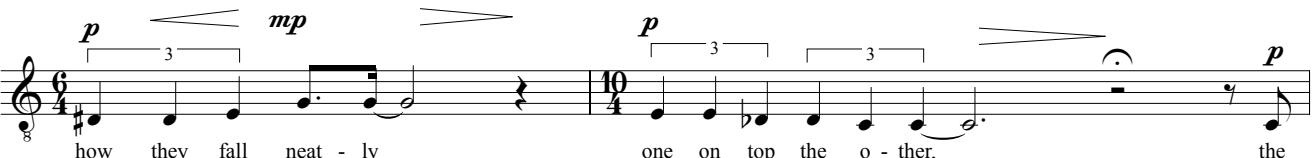
Bar. 

Cello (continue whispering)

Piano (continue whispering)

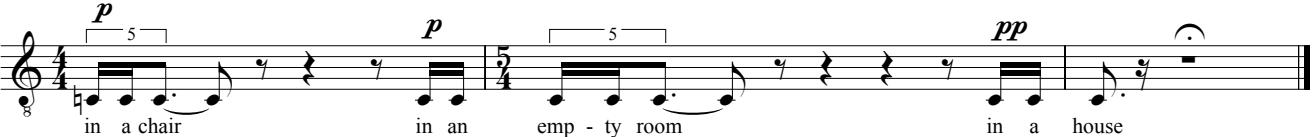
♩ = 60 *freely*

Bar. 1 

Bar. 2 

Bar. 3 

Bar. 4 

Bar. 5 



# Desperate Message No. 2

## (Interlude)

**Cello**

$\text{♩} = 60$

*intensely*

**Cello**

*arco*

**Cello**

*arco*

**Piano**

**A**

$\text{♩} = 30$

15<sup>ma</sup> (until letter B) 5 5 5

**Cello**

pizz.

arco pont.

ord.

$\text{♩} = 30$

Piano

This musical score consists of two staves. The top staff is for the piano, which plays a continuous eighth-note pattern in common time (indicated by a '4'). Measure 1 shows three groups of five notes each, indicated by brackets and the number '5'. Measures 2 and 3 show similar patterns. Measure 4 begins with a measure repeat sign, followed by another group of five notes. Measure 5 ends with a dynamic marking of ***pp***. The bottom staff is for the cello, which remains silent throughout these measures. The piano's dynamic is ***ff***.

Cello

***pp***

Piano

This section continues the piano's eighth-note pattern from the previous page. Measure 6 shows groups of five notes. Measure 7 begins with a measure repeat sign, followed by another group of five notes. Measure 8 ends with a dynamic marking of ***mf***. Measure 9 begins with a measure repeat sign, followed by another group of five notes. Measure 10 ends with a dynamic marking of ***p***. The cello continues its sustained note from the previous page.

Cello

***mf***

***p***

Piano

This section continues the piano's eighth-note pattern. Measure 11 shows groups of five notes. Measure 12 begins with a measure repeat sign, followed by another group of five notes. Measure 13 ends with a dynamic marking of ***ff***. Measure 14 begins with a measure repeat sign, followed by another group of five notes. Measure 15 ends with a dynamic marking of ***mp***. The cello's dynamic is ***pizz.*** and it plays a sixteenth-note pattern on the third string.

Cello

***ff***

***mp***

Piano: Treble clef, 5 measures. Measure 1: 5 eighth-note chords. Measure 2: 5 eighth-note chords. Measure 3: 5 eighth-note chords. Measure 4: 5 eighth-note chords. Measure 5: 5 eighth-note chords.

Cello: Bass clef, dynamic f. Measure 1: 3 eighth notes. Measure 2: arco, dynamic mp.

Performance instructions: Pedal (Ped.) markings are present under the piano staff in measures 1, 2, and 3. The cello staff has a dynamic f at the beginning and arco with dynamic mp in measure 2.

**B** (end 15ma)

Piano: Treble clef, 5/4 time. Measures 1-2: Rests. Measure 3: 4/4 time. Measure 4: 2/4 time.

Cello: Bass clef, 5/4 time. Measure 1: Rest. Measure 2: Rest. Measure 3: Dynamic mp. Measure 4: Dynamic f. Measure 5: Dynamic p.

Performance instructions: The tempo is indicated as ♩=60. The cello staff has dynamics pp, mp, f, and p.

Piano: Treble clef, dynamic mf. Measures 1-2: Rests. Measure 3: 5 eighth-note chords. Measure 4: 4/4 time, dynamic f. Measure 5: 5 eighth-note chords. Measure 6: Rest.

Cello: Bass clef, dynamic mp. Measures 1-2: Rests. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest.

Performance instructions: The piano staff has dynamics mf, f, and pp. The cello staff has a dynamic mp. The piano staff includes a tempo marking > and a dynamic pp.

Piano {

This musical score consists of two staves. The top staff is for the piano, which starts with a dynamic of *p* and a sixteenth-note pattern. A bracket above the piano staff indicates a duration of '5'. The bottom staff is for the cello, which begins with a dynamic of *mf*. The piano's dynamic changes to *mf* at the start of measure 6, followed by *f* and *mp*. The cello's dynamic changes to *pp* at the end of measure 7. Measure 8 starts with a dynamic of *f*.

Cello

5

*p*      *mf*

*f*

*mp*      *pp*

*f*

Piano {

This section continues the piano and cello parts from the previous page. The piano part includes dynamics of *mf*, *f*, *mp*, *pp*, and *mf*. The cello part includes dynamics of *mf*, *f*, and *mp*. Measures 11 and 12 feature sustained notes with grace notes.

Cello

3

*mf*

*f*

*mp*      *pp*

*mf*

*f*

*mp*

*mf*

Piano {

This section concludes the piece. The piano part consists of sustained notes with dynamics of *f* and *ff*. The cello part features sustained notes with grace notes and dynamics of *pp*.

Cello

*ff*

*pp*

Musical score for piano and cello. The piano part (top system) starts with a dynamic *mf*, followed by a six-measure phrase bracketed above. The cello part (bottom system) begins with a dynamic *ff*. The piano then continues with a five-measure phrase bracketed below. The cello part ends with a dynamic *pp*.

Musical score for piano and cello. The piano part starts with a dynamic of *mf*, followed by a section marked *f*. The cello part begins with a dynamic of *p*. The score includes various performance instructions such as '5', '3', and 'Red.'. The piano part has a bass line with a dynamic of *mf*.

Musical score for piano and cello. The piano part (top system) starts in 3/4 time with a melodic line in the treble clef. The cello part (bottom system) starts in 3/4 time with a harmonic line in the bass clef. Both parts transition to 6/4 time at the beginning of the second measure. The piano part continues with eighth-note patterns, while the cello part provides harmonic support. The piano dynamic changes from *mp* to *pp*. The cello part ends with a dynamic of *p*.

Piano

Cello

This musical score consists of two staves: Piano (top) and Cello (bottom). The piano staff uses treble and bass clefs, while the cello staff uses a treble clef. Measure 1 starts with a rest in the piano part, followed by a melodic line in the cello. Measure 2 begins with a piano dynamic of ***pp***, followed by a melodic line in the cello. Measure 3 begins with a piano dynamic of ***pp***, followed by a melodic line in the cello. The cello part features various note heads with dots or circles, indicating different attack types.

Piano

Cello

This musical score consists of two staves: Piano (top) and Cello (bottom). The piano staff uses treble and bass clefs, while the cello staff uses a treble clef. Measure 4 starts with a rest in the piano part, followed by a melodic line in the cello. Measure 5 begins with a piano dynamic of ***pp***, followed by a melodic line in the cello. Measure 6 begins with a piano dynamic of ***ppp***, followed by a melodic line in the cello. The cello part features various note heads with dots or circles, indicating different attack types.

Piano

Cello

This musical score consists of two staves: Piano (top) and Cello (bottom). The piano staff uses treble and bass clefs, while the cello staff uses a treble clef. Measure 7 starts with a rest in the piano part, followed by a melodic line in the cello. Measure 8 begins with a piano dynamic of ***p***, followed by a melodic line in the cello. Measure 9 begins with a piano dynamic of ***ppp***, followed by a melodic line in the cello. The cello part features various note heads with dots or circles, indicating different attack types.

## Desperate Message No. 3 (Not the end of the world)

Baritone

Piano

Cello

Bar.

Pno.

Cello

*Not the end of the world,*

*J = 92 mp*

Bar. 8 but a mouth-ful of salt - wa-ter sends you shut-tl-ing a-gainst the slope

Pno. AFAP

Cello AFAP

*mp*

Bar. 8 a - gainst the dif - fi - cult pull

Pno.

Cello

*mp*

*mp*

Musical score for Bar, Piano, and Cello in 8/8 time. The vocal line starts with a piano dynamic (*p*) followed by a forte dynamic (*f*). The piano and cello provide harmonic support with sustained notes and rhythmic patterns. The lyrics are: "Not the buried wish,"

Bar. Pno. Cello

*p* *f* *mp* 3  
Not the buried wish,

Musical score for Bar, Piano, and Cello in 5/4 time. The vocal line continues with a melodic line featuring eighth-note patterns. The piano and cello provide harmonic support with sustained notes and rhythmic patterns. The lyrics are: "rocketed forth at last, but seven sleek mackarel"

Bar. Pno. Cello

*mp* 3 *mf* *mp*  
rocketed forth at last, but seven sleek mackarel

*mp* 3 *mf*  
*mp* 3

*mp* 5 5 5 5 *mf*

Musical score for Bar. 5:

Bar. 5: *mf* (measures 5-6)

Pno. (Piano): Wavy line (measures 5-6)

Cello: Wavy line (measures 5-6)

Text: to-gether in a flash be - fore your eyes leap from their pur-su-er.

Bar. 6: *p* (measures 7-8)

Pno. (Piano): Wavy line (measures 7-8)

Cello: Wavy line (measures 7-8)

Text: from their pur-su-er.

Musical score for Bar. 6:

Bar. 6: *p* (measures 7-8)

Pno. (Piano): Wavy line (measures 7-8)

Cello: Wavy line (measures 7-8)

Text: No pri - vate

Bar. 7: *pp* (measures 9-10)

Pno. (Piano): Wavy line (measures 9-10)

Cello: Wavy line (measures 9-10)

Text: sul tasto

Bar. 8: *ppp* (measures 11-12)

Pno. (Piano): Wavy line (measures 11-12)

Cello: Wavy line (measures 11-12)

Bar.

Pno.

Cello

*pp*

Bar.

*p*

the fine smell of blu - ing

Pno.

Cello

*pp*      *mp*      *mp*      *p*

Bar. *p* 3 *mp*

the slip of the knot that stops the neck

Pno.

Cello

This musical score shows three staves. The top staff is for the Bar. (voice), the middle staff is for the Pno. (piano), and the bottom staff is for the Cello. The vocal line consists of sustained notes with grace notes. The piano part is mostly silent with occasional short dashes. The cello part features sustained notes with small grace notes above them. Measure 8 starts with a dynamic of *p*, followed by a measure of 3 with a dynamic of *mp*. The lyrics "the slip of the knot" are followed by "that stops the neck".

Bar. *pp*

none of that.

Pno.

Cello ord.

*ppp*

This musical score shows three staves. The top staff is for the Bar. (voice), the middle staff is for the Pno. (piano), and the bottom staff is for the Cello. The vocal line consists of sustained notes with grace notes. The piano part is mostly silent with occasional short dashes. The cello part features sustained notes with small grace notes above them. Measure 9 starts with a dynamic of *pp*. The lyrics "none of that." are followed by "ord.". A dynamic of *ppp* is indicated at the end.

Bar.  $\text{J} = 92$  ***mp***

a-gainst the coast line that roar is the oc - eans stea - dy meth - od

Pno.  $\text{J} = \text{AFAP}$

Cello  $\text{J} = \text{AFAP}$

***mp***

Bar.  $\text{J} = 92$  ***mp***

a-gainst the coast line that roar is the oc - eans stea - dy meth - od

Pno.  $\text{J} = \text{AFAP}$

Cello  $\text{J} = \text{AFAP}$

***mp***

Bar.  $\text{J} = 5$

ham-mer-ing the pin-na-cles with a veng-eance that knows no - thing is ev - er fin-ished

Pno.

Cello

Bar.  $\text{J} = 5$

ham-mer-ing the pin-na-cles with a veng-eance that knows no - thing is ev - er fin-ished

Pno.

Cello

Bar.

Pno.

Cello

neither e - rosion      nor hope      nor the end - less har - vest of speech.

*p*

*ppp*

*ppp*

***p***

# Desperate Message No. 4

## (Desire)

$\text{♩} = 80$

Baritone {

Piano {

Cello {

This musical score for three voices (Baritone, Piano, and Cello) spans three staves. The Baritone staff begins with a single eighth note followed by three measures of silence. The Piano staff starts with a sustained eighth note at dynamic *ppp*, followed by two measures of silence. The Cello staff remains silent throughout. In the final measure, the piano plays a sixteenth-note cluster at *ppp*, followed by a fermata. The instruction "R&d. (until end)" is written below the piano staff.

5

$15^{\text{ma}}$  - - - -

*ppp*

*ppp*

R&d. (until end)

Bar. {

Pno. {

Cello {

This continuation of the musical score begins at measure 5, indicated by a box above the staff. The Baritone staff has one eighth note followed by three measures of silence. The Piano staff has one eighth note followed by three measures of silence. The Cello staff remains silent. In the final measure, the piano plays a sixteenth-note cluster at *ppp*, followed by a fermata. A bracket labeled "3" indicates a triplet grouping over the cluster.

5

$15^{\text{ma}}$  - - - -

*ppp*

Bar.

Pno.

Cello

This musical score excerpt shows two measures. Measure 15 consists of three empty measures for the Bar. Measure 15<sup>ma</sup> begins with a piano dynamic of *pp*. The piano part features a series of eighth-note chords with grace notes. Measure 15<sup>ma</sup> ends with a piano dynamic of *ppp*, indicated by a circled *ppp* below the staff. The Cello part remains silent throughout both measures.

10

Bar.

Pno.

Cello

This musical score excerpt shows three measures. Measure 10 begins with an empty measure for the Bar. Measure 15 starts with a piano dynamic of *ppp*. The piano part plays a series of eighth-note chords with grace notes. Measure 15<sup>ma</sup> continues the piano line with similar eighth-note chords and grace notes. Measure 15<sup>ma</sup> ends with a piano dynamic of *ppp*, indicated by a circled *ppp* below the staff. The Cello part remains silent throughout these measures. Measure 10 ends with a fermata over the third measure, indicated by a bracket labeled "3".

Bar. 15

15<sup>ma</sup>

*ppp*

*pp*

non-vib.  
pont.

*ppp*

Musical score for piano, cello, and basso continuo. The score consists of three staves. The top staff is for the piano, indicated by a brace and the label "Pno.". The middle staff is for the cello. The bottom staff is for the basso continuo, indicated by a brace and the label "Cello". The music is in common time. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the second measure. Measure 1: Piano plays a sustained note with a grace note above it, dynamic *ppp*. Cello and basso continuo play sustained notes. Measure 2: Piano plays a sustained note with a grace note above it, dynamic *ppp*. Cello and basso continuo play sustained notes. Measure 3: Piano plays a sustained note with a grace note above it, dynamic *ppp*. Cello and basso continuo play sustained notes. Measure 4: Piano plays a sustained note with a grace note above it, dynamic *ppp*. Cello and basso continuo play sustained notes.

Bar.

Pno.

Cello

20

*15<sup>ma</sup>* - - - -

*ppp*

*pp*

(vib.)

<img alt="Musical score for Bar 20 showing three staves: Bassoon (Bar), Piano (Pno.), and Cello. The Bassoon staff has a brace. Measure 1 starts with a rest. Measure 2 starts with a rest. Measure 3 starts with a rest. Measure 4 starts with a rest. Measure 5 starts with a rest. Measure 6 starts with a rest. Measure 7 starts with a rest. Measure 8 starts with a rest. Measure 9 starts with a rest. Measure 10 starts with a rest. Measure 11 starts with a rest. Measure 12 starts with a rest. Measure 13 starts with a rest. Measure 14 starts with a rest. Measure 15 starts with a rest. Measure 16 starts with a rest. Measure 17 starts with a rest. Measure 18 starts with a rest. Measure 19 starts with a rest. Measure 20 starts with a rest. Measure 21 starts with a rest. Measure 22 starts with a rest. Measure 23 starts with a rest. Measure 24 starts with a rest. Measure 25 starts with a rest. Measure 26 starts with a rest. Measure 27 starts with a rest. Measure 28 starts with a rest. Measure 29 starts with a rest. Measure 30 starts with a rest. Measure 31 starts with a rest. Measure 32 starts with a rest. Measure 33 starts with a rest. Measure 34 starts with a rest. Measure 35 starts with a rest. Measure 36 starts with a rest. Measure 37 starts with a rest. Measure 38 starts with a rest. Measure 39 starts with a rest. Measure 40 starts with a rest. Measure 41 starts with a rest. Measure 42 starts with a rest. Measure 43 starts with a rest. Measure 44 starts with a rest. Measure 45 starts with a rest. Measure 46 starts with a rest. Measure 47 starts with a rest. Measure 48 starts with a rest. Measure 49 starts with a rest. Measure 50 starts with a rest. Measure 51 starts with a rest. Measure 52 starts with a rest. Measure 53 starts with a rest. Measure 54 starts with a rest. Measure 55 starts with a rest. Measure 56 starts with a rest. Measure 57 starts with a rest. Measure 58 starts with a rest. Measure 59 starts with a rest. Measure 60 starts with a rest. Measure 61 starts with a rest. Measure 62 starts with a rest. Measure 63 starts with a rest. Measure 64 starts with a rest. Measure 65 starts with a rest. Measure 66 starts with a rest. Measure 67 starts with a rest. Measure 68 starts with a rest. Measure 69 starts with a rest. Measure 70 starts with a rest. Measure 71 starts with a rest. Measure 72 starts with a rest. Measure 73 starts with a rest. Measure 74 starts with a rest. Measure 75 starts with a rest. Measure 76 starts with a rest. Measure 77 starts with a rest. Measure 78 starts with a rest. Measure 79 starts with a rest. Measure 80 starts with a rest. Measure 81 starts with a rest. Measure 82 starts with a rest. Measure 83 starts with a rest. Measure 84 starts with a rest. Measure 85 starts with a rest. Measure 86 starts with a rest. Measure 87 starts with a rest. Measure 88 starts with a rest. Measure 89 starts with a rest. Measure 90 starts with a rest. Measure 91 starts with a rest. Measure 92 starts with a rest. Measure 93 starts with a rest. Measure 94 starts with a rest. Measure 95 starts with a rest. Measure 96 starts with a rest. Measure 97 starts with a rest. Measure 98 starts with a rest. Measure 99 starts with a rest. Measure 100 starts with a rest. Measure 101 starts with a rest. Measure 102 starts with a rest. Measure 103 starts with a rest. Measure 104 starts with a rest. Measure 105 starts with a rest. Measure 106 starts with a rest. Measure 107 starts with a rest. Measure 108 starts with a rest. Measure 109 starts with a rest. Measure 110 starts with a rest. Measure 111 starts with a rest. Measure 112 starts with a rest. Measure 113 starts with a rest. Measure 114 starts with a rest. Measure 115 starts with a rest. Measure 116 starts with a rest. Measure 117 starts with a rest. Measure 118 starts with a rest. Measure 119 starts with a rest. Measure 120 starts with a rest. Measure 121 starts with a rest. Measure 122 starts with a rest. Measure 123 starts with a rest. Measure 124 starts with a rest. Measure 125 starts with a rest. Measure 126 starts with a rest. Measure 127 starts with a rest. Measure 128 starts with a rest. Measure 129 starts with a rest. Measure 130 starts with a rest. Measure 131 starts with a rest. Measure 132 starts with a rest. Measure 133 starts with a rest. Measure 134 starts with a rest. Measure 135 starts with a rest.

25 **p**

Bar. Their hands have found in each other

Pno.

Cello

15<sup>ma</sup> - - - - , **pp**

**p**

**pp**

Bar. the im - po - si - bi-li-ty of bo - dies. 30

Pno.

Cello

15<sup>ma</sup> - - - - , **pp**

**p**

(vib.)

**pp**

**p**

Bar. the im - po - si - bi-li-ty of bo - dies. 30

Pno.

Cello

15<sup>ma</sup> - - - - , **pp**

**p**

(vib.)

**pp**

*pp*

Bar. | They gat - her what they can.  
15<sup>ma</sup> - - - ,

Pno. | *pp*

Cello | non-vib.

*pp*

This musical score excerpt shows three staves: Bar., Pno., and Cello. The Bar. staff has a treble clef and a bass clef. The vocal line starts with a rest, followed by eighth notes and sixteenth notes. The piano part (Pno.) has a treble clef and includes a dynamic marking 'pp'. The Cello staff has a bass clef and ends with a dynamic marking 'non-vib.' followed by 'pp'.

35

*p*

15<sup>ma</sup> - - - , Here 15<sup>ma</sup> and here

Pno. | *pp*

Cello | *pp*

This musical score excerpt shows three staves: Bar., Pno., and Cello. The Bar. staff has a treble clef and a bass clef. The vocal line starts with a rest, followed by eighth notes and sixteenth notes. The piano part (Pno.) has a treble clef and includes a dynamic marking 'pp'. The Cello staff has a bass clef and ends with a dynamic marking 'pp'.

Bar. 3

in the tang-led turn      in the soft      suede      ta - per

15<sup>ma</sup> - - - - -

Pno.

(vib.)      non-vib.

Cello

pp

Bar. 40

of the neck      in de-sire they are

15<sup>ma</sup> - - - - -

Pno.

pp

Cello

pp

5

Bar. **p** 3 3 45

wise to the bo-dy's ov - er flow-ing re - ti-cence:

15<sup>ma</sup>

Pno. **pp** 3 3

Cello (vib.) ord. **p**

pp

This musical score page contains three staves. The top staff is for the Bar (Soprano), the middle for the Pno. (Piano), and the bottom for the Cello. The vocal line begins with a melodic phrase consisting of eighth and sixteenth notes, followed by a sustained note. The piano part consists of eighth-note chords. The cello part includes a vibraphone part and a sustained note. The score is marked with dynamic instructions (p, pp, ord.), time signatures (3/4, 3/4, 4/4), and measure numbers (15<sup>ma</sup>, 45).

Bar.

Pno.

Cello

This musical score page contains three staves. The top staff is for the Bar (Soprano), the middle for the Pno. (Piano), and the bottom for the Cello. The piano part consists of sustained notes. The cello part features sustained notes with various articulations, including dots and circles.

Bar. 50

15<sup>ma</sup>

Pno. (p) *pp*

Cello (non-vib. pont.) *pp*

Detailed description: This musical score page shows three staves. The top staff is for Baritone, starting with a rest. The middle staff is for Piano, with a dynamic of *p* and *pp*. The bottom staff is for Cello, with a dynamic of *pp* and a marking "non-vib. pont.". The page number "50" is in a box at the top right.

Bar. 15<sup>ma</sup>

*p*

no-thing      is ev - er      e - noug      that's the joke

Pno. (3) *pp*

Cello (vib.) *pp*

Detailed description: This musical score page shows three staves. The top staff is for Baritone, with lyrics: "no-thing", "is ev - er", "e - noug", and "that's the joke". The middle staff is for Piano, with a dynamic of *p* and *pp*. The bottom staff is for Cello, with a dynamic of *pp* and a marking "(vib.)". Measure numbers 15<sup>ma</sup> and 3 are indicated above the staves.

55

Bar. *p* 3 that keeps giving it - self to us, *pp* the air

Pno.

Cello non-vib. *pp*

15<sup>ma</sup>

Bar. *p* *pp* calm the trees lime co-colored *p* *p* 60 the

Pno.

Cello *p*

15<sup>ma</sup>

Bar. *p*

hands like tou - rists with - out vi - sas cam - era - sas with - out film

Pno.

Cello (vib.)

*pp*

pp

Bar. 65

bu-si-ly purpose-ful-ly tak-ing pic-ture af-ter pic-ture af - ter pic-ture 15 *ma*-

Pno.

Cello non-vib.

*pp*

pp

Bar.

Pno.

Cello

pp

70

Bar.

Pno.

Cello

15<sup>ma</sup>

ppp