

Perf. *si - ni - fix!! Cru - - - - si - ni - fix!!*

Var. *si - ni - fix!! Cru - - - - si - ni - fix!! Are... you... sic-kened?*

Wet *ff* *mp*
(I'm real - - - ly bad at this...) *I*

B♭ Cl. *f* *7:6*

Alto Sax. *f* *7:6*

Tbn. *f* *5:3*

Perc. 3 *mf*

Allegretto: Competition's Afterglow ♩. = c.64, ♩. = c.96

Perf. *fff*
Cru - - - - si - ni - fi - xa - tion!!!

Var. *fff*
Cru - - - - si - ni - fi - xa - tion!!!

Wet *am.*

B♭ Cl. *mf* *cresc. poco a poco* *10:8*

Alto Sax. *mf* *cresc. poco a poco* *10:8*

Tbn. *mf* *cresc. poco a poco* *3* *senza sord.*

Perc. 1 *mp* *cresc. poco a poco* *medium mallets; snares on*

235

Loose *fff*
Cru - - - si - ni - fi - xa - tion!!!

Perf.
Cru - - - - - si - ni - fi - xa - tion!!!

Var.
Cru - - - - - si - ni - fi - xa - tion!!!

B♭ Cl. *10:8*

Alto Sx. *10:8*

Tbn. *3*

Perc. 1

238

Loose *fff*
Cru - - - si - ni - fi - xa - tion!!!

Perf.
Cru - - - - - si - ni - fi - xa - tion!!!

Var.
Cru - - - - - si - ni - fi - xa - tion!!!

Wet *fff*
Cru - - - si - ni - fi - xa - tion!!!

B♭ Cl. *10:8*

Alto Sx. *10:8*

Tbn. *3*

Perc. 1

ORDEAL I ~ PART 3

A private alcove, dominated by a greasy pole or some other seedy climbing apparatus.

240 c.5"

Vocal Parts:

- Loose:** I am this Or-deal's win-ner. I am now a Mas-ter. Cru-si-ni-fi-xa-tion!
- Var.:** Loose is this Or - deal's win-ner. She is now a Mas-ter. Cru-si-ni-fi-xa-tion!
- Wet:** Loose is this Or-deal's win-ner. She ³ n~~isw~~ a Mas-ter. Cru-si-ni-fi-xa-tion!

Instrumental Parts:

- B♭ Cl.:** *fff* *to Bass Cl.*
- Alto Sax.:** *fff*
- Tbn.:** *fff*
- Perc. I:** *fff*

(L'istesso Tempo)

241

c.5"

♩ = c.96

c.4"

Loose *ff* Cru - si - ni - fi - xa - tion!!! *lib. as before*

(a little closer to the action than before)

Perf. *mf* So Loose wins___ this Or - - - deal, *ff* But is troubled__ none - the

Var. *ff* Cru - si - ni - fi - xa - tion!!! *lib. as before*

Wet *ff* Cru - si - ni - fi - xa - tion!!! *lib. as before*

Bass. Cl. BASS CL. *ff*

Alto Sx. *sempre pp*

Tbn. *con sord.- cup, closed* *ff*

Vib. *soft yarn mallets* *ff*

Pre-Rec. Track 2

244 $\text{♩} = c.64, \text{♩} = c.96$ $\text{♩} = c.96$

Loose $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$ (p)

Cru - si - ni - fix!! *mf* *lib. as before* Cru - sin - ny! *p*

less *mf* by her consu - ming de - sire to suc - ceed at all costs. *p*

Var. $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$ (p)

Cru - si - ni - fix!! *mf* *lib. as before* Cru - sin - ny! *p*

Wet $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$ (p)

Cru - si - ni - fix!! *mf* *lib. as before* Cru - sin - ny! *p*

Bass. Cl. $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$ (p)

mf *lib. as before* *p*

Alto Sx. $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$

Tbn. $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$ (p)

mf *lib. as before* *p*

Vib. $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$ (p)

mf *lib. as before* *p*

Pre-Rec. $\text{♩} = c.64$ $\text{♩} = c.96$ $c.7''$

(Track 2)

Lento: At Once Perplexed and Ecstatic

247

Loose *c.4"* *c.4"* *p cresc. poco a poco* *c.4"* *c.5"*

Why must I ___ climb, ___ Must I ___ climb the

Bass. Cl. *pp cresc. poco a poco*

Alto Sx. *cresc. poco a poco*

Tbn. *pp cresc. poco a poco*

Perc. 1 *soft yarn mallets; snares on* *sempre* *pp* *cresc. poco a poco* *sempre*

Vib. *weight on* *(sempre ped.)*

Perc. 3

Pre-Rec. *(Track 2)*

Detailed description of the musical score: The score is for a section titled 'Lento: At Once Perplexed and Ecstatic', starting at measure 247. The vocal line (Loose) begins with a half note G4, followed by a half note G4, and then a melodic phrase starting with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The lyrics are 'Why must I ___ climb, ___ Must I ___ climb the'. The instrumental parts include Bass Clarinet (Bass. Cl.), Alto Saxophone (Alto Sx.), Trombone (Tbn.), Percussion 1 (Perc. 1), Vibraphone (Vib.), and Percussion 3 (Perc. 3). The Pre-Recorded (Pre-Rec.) track is labeled '(Track 2)'. Dynamics include *pp* (pianissimo) and *p* (piano), with a *cresc. poco a poco* (crescendo poco a poco) instruction. Performance markings include *sempre* (always), *weight on*, and *(sempre ped.)* (pedal always). There are also circled 'X' marks in the Perc. 1 and Pre-Rec. staves.

251

Loose *ff* *decresc. poco a poco* c.5" c.4" c.3"

grea-sy pole,— The grea-sy pole?— Why must I— Climb it, ca -

Bass Cl. *f* *decresc. poco a poco*

Alto Sx. *f* *decresc. poco a poco*

Tbn. *f* *decresc. poco a poco*

Perc. 1 *mp* *mf* *f* *decresc. poco a poco*

Vib. *decresc. poco a poco*

Perc. 3

Pre-Rec. (Track 2)

255

Loose c.4" c.3" c.4" c.3"

ress it, Stroke it, em-brace it, Press it, grea-sy, A- gainst my

Bass Cl.

Alto Sx.

Tbn.

Perc. 1 *mf* *mp* *pp*

Vib. *mf* *mp* *pp*

Pre-Rec.

Andantino: In Mildly Sociopathic Self-Fascination

260 *p* *c.3"* $\text{♩} = c.48, \text{♩} = c.72$

Loose *p* *mf* *mp*

tits? _____ My child - hood was quite a

Bass. Cl. *pp* *mf* (*mf*)_{5:4}

Alto Sx. *pp* *mf* 10:8 (*mf*) 8:6

Tbn. *pp* *mf* (*mf*)

Perc. I *X* ⊕

Vib. *X* *weight off*

Pre-Rec. (Track 2) ⊕

264

Loose *f* *mf*

hoot, full of fa - bu - lous fun and games.

Bass. Cl. *mp* 10:8 (*mp*) 8:6 *f*

Alto Sx. *mp* (*mp*) 5 *f* 8:6

Tbn. *mp* (*mp*) *f* *cup, open* *-----*