

Full Score Volume 1



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1

Overture

Maestoso

(PICCOLO)

REED 1

REED 2 (OBOE)

REED 3 (CLARINET)

TRUMPET

HORN

PIANO

SYNTH

VIOLIN

CELLO

BASS

ERCUSSION

ff

f marc.

f

fp

ff

fp

ff

mf

f

tr

tr (L.H.)

sol

sol

SUSP. CYM.

Mallets

1 **2** **3** **4** **5**

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

Sticks

Mallets

SUSP. CYM.

mf

f

ff

fp

tr

tr (L.H.)

to FLUTE

TIMP.

6

7

8

9

RD 1

RD 2 *f espr.*

RD 3 *f espr.*

TPT *mp*

HN *mp*

PNO *mf*

SYN *mf*

VLN *f espr.*

VC *f espr.*

BS *f espr.*

PERC *p* [SUSP. CYM.]

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mp

mf

f

mf

f

sf

mf

solo

f espr.

13

14

15

RD 1 *mf* *f* *mf* *f* *f* *ff*

RD 2 *mf* *f* *mf* *f* *f* *ff*

RD 3 *f* *f* *f* *ff*

TPT *f* *f* *mf* *ff*

HN *f* *mf* *f* *ff*

PNO

SYN *mf* *f* *mf* *f* *mf* *f*

VLN *mf* *f* *mf* *f* *f* *ff*

VC *mf* *f* *mf* *f* *f* *ff*

BS *f* *f* *f* *ff*

PERC **TIMP.** *mf* *p* *mf* *mf* *p* *mf* *fp* *ff*

SUSP. CYM.

16 17 18 19

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf cant.

cant.

mf

cant.

mf

mf

BELLS

RD 1 *mf* (PICCOLO) *soli*

RD 2 *mf*

RD 3 *mf* 5

TPT

HN

PNO

SYN

VLN

VC *pizz.* *mf*

BS *pizz.* *mf*

PERC *SUSP. CYM.* *Mallets* *p* *mp* *TRIANGLE* *BELLS*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

PLAY

ARCO STRINGS

SUSP. CYM.

Mallets

fp

mf cant.

(bring out)

mf

f

f

mf

f

mp

mf espr.

mf espr.

arco

mf

mf

fp

fp

fp

mf

poco più mosso *ff* *poco rit.*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

TREM STRINGS

TIMP.

SUSP. CYM.

mf

RD 1 *mf* *accel. poco a poco*

RD 2 *mf*

RD 3 *mf*

TPT

HN

PNO

SYN

VLN

VC

BS

PERC *mp cresc.* *mf cresc.*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f *cresc.*

ff

fff

fff

Sticks

1a

Prologue

Freely

REED 1

REED 2

(BASS CLARINET)

REED 3

TRUMPET

HORN

PIANO

SYNTH

CONTRABASSOON

VIOLIN

CELLO

BASS

Mallets SUSP. CYM.

PERCUSSION

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

1 2

Moderato (♩ = 96-104)

(FLUTE)

RD 1 *p*

RD 2

RD 3 *mp*

TPT

HN *mp*

PNO

SYN *p* (sneak in)

CONTRABASSOON *mp* (if possible)

VLN *mp*

VC *mp espr.*

BS *mp*

PERC **TIMP.**

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mp

trem.

(if possible)

mp

mp

Voice-over sample cues:

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

RD 1 *p*

RD 2 (OBOE) *pp*

RD 3 *mf*

TPT (CUP MUTE) *p*

HN (SORD.) *p*

PNO

SYN

VLN

VC

BS

PERC (SUS. CYM.) *pp*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

dim.

pp

to PICCOLO

to OPEN

15

16

RD 1

RD 2 *mp* *mf* *mp* *mf* *ten.*

RD 3

TPT

HN

PNO

SYN **ARCO STRINGS** *p* *ten.* *ten.*

VLN *ten.*

VC *mp espr.* *ten.*

BS

PERC

Musical score for Prologue, page 19. The score includes staves for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is B-flat major. RD 2 features dynamics *mp* and *p*. PNO features a complex rhythmic pattern in the right hand and a sustained bass line. SYN features dynamics *mf*. VLN features a sustained chord. VC features dynamics *pp* and *sub. mf*. BS features dynamics *sub. mf*.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to CLARINET

dim.

p

(PICCOLO)
solo

RD 1

RD 2

RD 3

(CLARINET)

f

mf

TPT

HN

PNO

bring out

SYN

mf

FAST STRINGS

VLN

f

(smooth bow changes)

VC

mp

BS

mp

PERC

SUS. CYM.

MARK TREE

pp

gliss.

mp

RD 1 *f* *mp*

RD 2 *f*

RD 3

TPT

HN

PNO

SYN

VLN

VC *mp*

BS *mp*

PERC (+CYM.)

RD 1

RD 2

RD 3

(CLARINET)

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

f

fp

(CUP MUTE)

fp

fp

mf

f

mf

f

port.

port.

gliss.

SUS. CYM.

MARK TREE

(+CYM.)

bring out

no pedal

Sra

smooth bow changes

RD 1

RD 2 *mp*

RD 3 *mp*

TPT *p*

HN *p*

PNO *loco* *mp*

SYN

VLN

VC *mp*

BS *mp*

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

Mallets
SUS. CYM.

rip

cresc.

(OPEN)

(OPEN)

f

mf

f

mf

f

f

mf

f

f

pp

mp

p

l.v.

Gra

RD 1
Musical notation with sixteenth-note runs, slurs, and accents. Dynamics: *ff*. Fingerings: 6.

RD 2
Musical notation with sixteenth-note runs, slurs, and accents. Dynamics: *ff*. Marking: *brillante*.

RD 3
Musical notation with sixteenth-note runs, slurs, and accents. Dynamics: *ff*. Fingerings: 6.

TPT
Musical notation with slurs and accents. Dynamics: *fpf*.

HN
Musical notation with slurs and accents. Dynamics: *f*.

PNO
Musical notation for piano with slurs and accents.

SYN
CHURCH ORGAN
Musical notation with slurs and accents. Dynamics: *fpf*.

VLN
Musical notation with sixteenth-note runs, slurs, and accents. Dynamics: *ff*.

VC
Musical notation with slurs and accents. Dynamics: *f*.

BS
Musical notation with slurs and accents. Dynamics: *f*.

PERC
TRIANGLE
Musical notation with slurs and accents. Dynamics: *f*.
(BD)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to FLUTE

f

f

mf

fp

mf

mf

mf

mf

SUS. CYM.

(FLUTE)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp *dim.* *pp*

mp *dim.* *pp*

mp *dim.* *pp*

mp *p*

mp *dim.* *p*

dim. *p*

mp *p*

mp *p*

pp

RD 1 *solo* *p dolce* *pp*

RD 2 *mp* *p*

RD 3 *p dolce* to BASS CLARINET

TPT

HN

PNO *non arp.* *pp*

SYN **ARCO STRINGS** *mf* *p* *mf* *mf* *pp*

VLN *pp*

VC *mf* *p dolce* *mf* *mf* *pp*

BS *pp*

PERC **BELLS** *p* **TRIANGLE**

The musical score is arranged in a standard orchestral format. The woodwind section (RD 1, RD 2, RD 3) features a solo line in RD 1 with a *p dolce* dynamic and a *pp* dynamic in measure 51. RD 2 has a *mp* to *p* dynamic change. RD 3 has a *p dolce* dynamic and a 'to BASS CLARINET' instruction. The string section (SYN) is marked 'ARCO STRINGS' and has dynamics of *mf*, *p*, *mf*, *mf*, and *pp*. The piano (PNO) part includes a *non arp.* instruction and a *pp* dynamic. The percussion (PERC) part includes Bells and Triangle, with a *p* dynamic for the bells. The woodwinds (VLN, VC, BS) have *pp* dynamics in measure 51. The brass (TPT, HN) parts are mostly silent with some notes in measure 51.

Tempo 1°
(FLUTE) (play if needed)

RD 1 *p*

RD 2

RD 3 (BASS CLARINET)
mp

TPT

HN *mp*

PNO

SYN
TREM. STRINGS *p* (sneak in)

CONTRABASSOON *mp* (if possible)

VLN *mp*

VC *mp espr.*

BS *mp*

PERC (+CYM.)
l.v.
TIMP. *mp*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

(FLUGEL)

mp

mp

(trem.)

(if possible)

mp

mp

molto ritard

RD 1
RD 2
RD 3
TPT
HN
PNO
SYN
VLN
VC
BS
PERC

2

Belle

Andante

(FLUTE)

poco rit.

a tempo

Musical score for Belle, featuring various instruments and dynamics. The score is divided into five measures, with a key signature of two sharps and a 4/4 time signature. The tempo markings are Andante, poco rit., and a tempo. The instruments and their parts are:

- REED 1 (FLUTE):** Starts with a melodic line in the first measure, marked *mp*.
- REED 2 (OBOE):** Enters in the second measure with a melodic line, marked *mp*.
- REED 3 (CLARINET):** Enters in the second measure with a melodic line, marked *mp*.
- TRUMPET (CUP MUTE):** Enters in the fourth measure with a melodic line, marked *mp*.
- HORN (CON SORD.):** Enters in the fourth measure with a melodic line, marked *mp*.
- PIANO:** Features a piano accompaniment with a bass line and a treble line. The treble line has a fermata over the first two measures, followed by an *A9 arp.* in the fourth measure.
- SYNTH (TREM STRINGS):** Features a tremolo effect over the first two measures, marked *p*.
- VIOLIN:** Features a melodic line with a fermata over the first two measures, marked *p*.
- CELLO:** Features a melodic line with a fermata over the first two measures, marked *p*.
- BASS:** Features a bass line with a *pizz.* in the fourth measure, marked *mp*.
- ORCH. BELLS (TRIANGLE):** Features a melodic line with a fermata over the first measure, marked *p*.

1

2

3

4

5

[To 7]

RD 1 *solo* *mp* *to PICCOLO* *Immocently* *(PICCOLO)* *p*

RD 2 *mp*

RD 3 *(w/Tpt.)* *pp* *to FLUTE*

TPT *pp* *to FLUGEL*

HN *(OPEN)* *pp*

(BELLE)
Lit-tle town, it's a qui-et vil-lage. Ev-'ry

PNO *solo* *mp* *(bring out L.H.)*

SYN *ARCO STRINGS* *p*

VLN *p*

VC *p*

BS *arco* *pizz.* *p*

PERC *Mallets (SUS CYM)* *pp*

RD 1

RD 2

RD 3

TPT

HN

day like the one be - fore Lit - tle town full of lit - tle

PNO

SYN

VLN

VC

BS

PERC

mf (FLUTE)

mf (FLUGEL)

mf *espr.*

mf *espr.*

mf

pp

RD 1

RD 2

RD 3

TPT

HN

peo - ple wak - ing up to say: Bon -

(F1)

PNO

SYN

VLN

VC

BS

PERC

to FLUTE

pp

p

pp

p

port.

p

p

Detailed description: This page of a musical score contains staves for various instruments and voices. The top three staves are for three different vocal parts (RD 1, RD 2, RD 3). Below them are staves for Trumpet (TPT) and Horn (HN). The vocal line includes lyrics: "peo - ple wak - ing up to say: Bon -" and a final note marked "(F1)". The piano (PNO) part is in a grand staff. The string section (SYN, VLN, VC, BS) includes a double bass line with a "port." (portamento) marking. The percussion (PERC) part is at the bottom. Dynamic markings include *pp* (pianissimo) and *p* (piano). A "to FLUTE" instruction is placed above the first vocal staff.

Allegro $\text{♩} = 132-136$

(FLUTE)

RD 1

RD 2

RD 3

TPT

HN

(M7) (M10) (F8) (M3)

jour! Bon - jour! Bon - jour! Bon - jour! Bon - jour!

PNO

FAST STRINGS

SYN

VLN

VC

BS

arco

DRUMS

PERC

(RS)

f mf

RD 1

RD 2

RD 3

TPT

HN

(BELLE)

There goes the bak - er with his tray, like al - ways,

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

mp

mf

mf

pizz.

mp

ORCH. BELLS

RD 1

RD 2

RD 3

TPT

HN

the same old bread and rolls to sell. Ev - 'ry

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

morn - ing just the same since the morn - ing that we

PNO

SYN

VLN

VC

BS

PERC

mp

mf

pizz.

arco

PIZZ. STRINGS

RD 1

RD 2

RD 3

TPT

HN

(BAKER[M3])

came to this poor pro - vin - cial town Good morn - ing

PNO

SYN

VLN

VC

BS

PERC

mp *cresc.*

mp *cresc.*

mp *cresc.*

arco

arco

arco

TIMP. *solo*

mf

RD 1

RD 2

RD 3 (CLARINET)

TPT

HN

Belle!

PNO

SYN (HARPSICHORD)

VLN

VC

BS

PERC

sfz *mf* *sfz* *mp* *mf* *8va* *PLAY* *mp* *sfz* *mp* *pizz.* *mp* *ORCH. BELLS* *mp*

Detailed description of the musical score: The score is for measures 35, 36, 37, and 38. It features a variety of instruments. The woodwinds (RD 1, RD 2, TPT, HN) have rests in measures 35-37 and enter in measure 38. The Clarinet (RD 3) has a melodic line starting in measure 35. The strings (VLN, VC) play a rhythmic pattern of eighth notes. The Piano (PNO) and Harpsichord (SYN) provide harmonic support with chords and bass lines. The Percussion (PERC) includes a bell part starting in measure 38. Dynamics range from *sfz* (fortissimo) to *mp* (mezzo-piano). A 'Cue' is marked for the piano in measure 35, and '8va' and 'PLAY' are marked for the piano in measure 38.

RD 1

RD 2

RD 3

TPT

HN

That's

PNO

(8^{va})₇

loco

SYN

VLN

VC

BS

PERC

Detailed description: This page of a musical score for 'Belle' (Act 2) covers measures 39 to 42. The score is arranged for a large ensemble. The vocalists (RD 1, RD 2, RD 3) have a melodic line starting in measure 42. The piano (PNO) and synthesizer (SYN) provide accompaniment, with the piano part featuring an 8va octave and a loco section. The strings (VLN, VC) play a rhythmic accompaniment. The bass (BS) and percussion (PERC) parts are also present. The key signature is one sharp (F#) and the time signature is 4/4.

RD 1

RD 2

RD 3

TPT

HN

Forcefully

f

nice. Ma - rie! The ba - guettes! Hur - ry up!

PNO

f

tr

SYN

f

tr

VLN

VC

f

tr

BS

PERC

Forcefully

mf

TIMP

RD 1

RD 2

RD 3

TPT

HN

(F1,3)

Look there she goes the girl is strange, no ques - tion.

PNO

SYN

FAST STRINGS

VLN

VC

BS

PERC

(to TAMBORINE)

TAMBORINE

Sticks

f

mf

sfz

mp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sfz

f

(TRUMPET - Str. Mute)

(F4, F8)

Dazed and dis - tract - ed, can't you tell? Nev - er

(SD)

RD 1
mf

RD 2
mf

RD 3
mf

TPT
mf

HN
mf

part of an - y crowd, 'cause her head's up on some cloud. No de -

(M4, M5) (F4, 8) (M4, 5)

PNO

SYN

VLN
pizz. *arco* *pizz.* *arco*

VC
pizz. *arco* *pizz.* *arco*

BS
arco *arco*

PERC
(SD) *mp*

RD 1

RD 2

RD 3

TPT

HN

ny - ing she's a fun - ny girl, that Belle.

PNO

SYN

ARCO STRINGS *mp*

VLN

VC

BS

PERC

p

sfz

f

mf

sfz

sfz

sfz

sfz

TAMBORINE

RD 1 *mf* *grazioso* *mp*

RD 2 *sfz* *mf* *grazioso* *mp*

RD 3 *sfz* *mf* *grazioso* *mp*

TPT *sfz*

HN *sfz*

(M1) (F10) (M1)

- Bon - jour. Good - day. How is your fam - 'ly?

PNO

SYN *mp*

VLN *sfz* *mp*

VC *mp*

BS *mp*

PERC *sf*

RD 1

RD 2

RD 3

TPT

HN

(F6) (M7) (F6)

Bon - jour Good - day. How is your wife?

PNO

SYN

VLN

VC

BS

PERC

(STR. MUTE)

mp

RD 1

RD 2

RD 3

TPT

HN

(F2) (F1) (BELLE)

I need six eggs! That's too ex - pen - sive There

PNO

SYN

VLN

VC

BS

PERC

XYLO

f *mp* *f* *mf* *pizz.* *arco* *f* *f* *f*

RD 1 *cresc.*

RD 2 *cresc.*

RD 3 *cresc.*

TPT (OPEN) *mp cresc.* *mf cresc.*

HN *mp cresc.* *mf cresc.*

must be more than this pro - vin - cial

PNO *mp cresc.* *mf cresc.*

SYN FAST STRINGS

VLN *arco mp cresc.* *mf cresc.*

VC *arco mp cresc.* *mf cresc.*

BS *pizz. mp cresc.* *mf cresc.*

PERC (SUS CYM) Mallets *p cresc.* *mp cresc.*

75

76

77

78

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT *f*

HN *f* *p*

life!

PNO *sfz* *mp* *Spa*

SYN **HARPSICHORD** *mp*

VLN *sfz*

VC *sfz*

BS *sfz*

PERC *sfz*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

solo - smoothly

loco

mp

mp

Detailed description of the musical score: The score is for a piece titled '#2 - Belle'. It spans measures 83 to 86. The instruments are arranged in a standard orchestral layout. RD 1, RD 2, and TPT are mostly silent. RD 3 has a melodic line starting in measure 85, marked 'solo - smoothly' and 'mf'. HN has a long melodic line across measures 83 and 84. PNO and SYN play accompaniment with chords and moving bass lines. VLN and VC play sustained chords. BS and PERC have rhythmic patterns. The key signature has three sharps (F#, C#, G#).

Musical score for measures 87-90, featuring RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC.

RD 1: Treble clef, key signature of two sharps (F# and C#). Measure 89 features a melodic line starting with a *mf* dynamic marking.

RD 2: Treble clef, key signature of two sharps. Measure 90 features a melodic line starting with a *mf* dynamic marking.

RD 3: Treble clef, key signature of two sharps. Measure 87 features a melodic line starting with a *pv* dynamic marking.

TPT: Treble clef, key signature of two sharps. All measures contain whole rests.

HN: Treble clef, key signature of two sharps. Measure 87 features a melodic line starting with a *pv* dynamic marking. A long slur covers measures 87-90.

PNO: Grand staff (treble and bass clefs), key signature of two sharps. Measure 87 features a melodic line starting with a *pv* dynamic marking. Measure 90 features a melodic line starting with a *8va* dynamic marking.

SYN: Grand staff (treble and bass clefs), key signature of two sharps. Measure 87 features a melodic line starting with a *pv* dynamic marking. A long slur covers measures 87-90.

VLN: Treble clef, key signature of two sharps. Measures 87-90 feature a melodic line.

VC: Bass clef, key signature of two sharps. Measures 87-90 feature a melodic line.

BS: Bass clef, key signature of two sharps. Measure 87 features a melodic line starting with a *pv* dynamic marking. All other measures contain whole rests.

PERC: Percussion clef, key signature of two sharps. Measure 87 features a melodic line starting with a *pv* dynamic marking. All other measures contain whole rests.

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, two blank staves, PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The key signature is two sharps (F# and C#). RD 1, RD 2, and RD 3 have treble clefs. TPT has a treble clef. HN has a treble clef. PNO has two staves, both with treble clefs. SYN has two staves, both with treble clefs. VLN has a treble clef. VC has a bass clef. BS has a bass clef. PERC has a double bar line clef. The score spans four measures, numbered 91 to 94 at the bottom. RD 1, RD 2, and RD 3 have rests in measures 91 and 92, followed by melodic lines in measures 93 and 94. TPT has rests in all four measures. HN has a melodic line starting in measure 91 and ending in measure 94. The PNO part includes a *loco* section in measure 92 and *8va* markings in measures 91, 93, and 94. The SYN part provides harmonic support with chords in all measures. VLN and VC play sustained chords in all measures. BS has a single note in measure 91 and rests in the following measures. PERC has a single note in measure 91 and rests in the following measures.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mf

loco

mf

f

marc.

TIME

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, two blank staves, PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. RD 1 and RD 2 are mostly silent. RD 3 has a single note with an accent (>) in measure 99. TPT and HN have melodic lines, with HN featuring a long slur across measures 99-102. PNO and SYN play chords and moving lines. VLN plays a steady eighth-note accompaniment. VC and BS have bass lines. PERC plays a simple rhythmic pattern.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to CUP MUTE

(CUP MUTE)

mf

mf

mf

mp

DRUMS

Detailed description: This page of a musical score covers measures 103 to 106. It features a variety of instruments: three woodwinds (RD 1, RD 2, RD 3), trumpet (TPT), horn (HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The key signature is D major (two sharps). The score includes dynamic markings such as *mf* and *mp*, and performance instructions like 'to CUP MUTE' and '(CUP MUTE)'. The percussion part is marked 'DRUMS' and includes a crescendo hairpin. The woodwinds and strings play melodic lines, while the piano and synthesizer provide harmonic support with chords and sustained notes.

Safety

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to FLUTE

to OPEN

1st time only

tr

f

(FLUTE)

(OPEN)

arco

(SD)

p

RD 1

RD 2

RD 3

TPT

HN

(M3,4,6)

Look there she goes that girl is so pe - cul - iar.

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC

mf

f

mp

sfz

p

f

mf

mf

sfz

p

5

5

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

I won - der if she's feel - ing well. With a

(F2,3,6,8,11,12)

mf

mf

5

5

5

RD 1 *f* 3

RD 2

RD 3 *f* 3

TPT *mf* *marc.*

HN *mf* *marc.*

(M1,3-6,8-10,11,12)

dream - y, far - off look and her nose stuck in a book, what a what a

PNO *mp* *mf* *mp* *mf*

SYN *mp* *mf*

VLN *mp* *pizz.* *arco*

VC *pizz.* *arco* *pizz.* *arco*

BS *pizz.* *arco* *pizz.* *arco*

PERC

RD 1

RD 2

RD 3

TPT

HN

puz - zle to the rest of us is Belle.

puz - zle to the rest of us is Belle.

PNO

SYN

VLN

VC

BS

opt. 8vb

MARK TREE

gliss.

L'istesso-In 1

RD 1 *p*

RD 2 *mp espr.*

RD 3 *p*

TPT

HN

(BELLE)
Oh, _____ is - n't this a -

PNO *mp delicate*

TREM STRINGS

SYN *mp*

VLN *sub. mp dolce*

VC *sub. mp dolce*

BS *(w/vibr.)*

PERC *mp*
TRIANGLE

RD 1

RD 2

RD 3

TPT

HN

maz - ing? It's my fav - 'rite

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT
p
(into STAND)

HN
p

part be - cause you'll

PNO

SYN

VLN

VC

BS

PERC

Opt. 8^{va}

RD 1

RD 2

RD 3

TPT

HN

see.

PNO

SYN

VLN

VC

BS

PERC

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

gliss.

(SUS CYM)
Mallets

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT *mf*

HN *mf espr.* *solo*

Here's _____ where she meets Prince

PNO

ARCO STRINGS

SYN *mp*

VLN *f appassionato*

VC *mf*

BS *mf*

PERC *mf* *p*

RD 1

RD 2

RD 3

TPT

HN

Charm - ing, but she won't dis -

PNO

Romantically

dim.

SYN

(S^{va})

loco

VLN

VC

BS

PERC

to CLARINET

p

p

p

p

p

p

p

p

p

p

p

RD 1 *cresc.* *fp*

RD 2 *cresc.* *fp*

RD 3

TPT *cresc.* *fp*

HN *cresc.* *fp*

cov - er that it's him 'til chap - ter

PNO *f* *p*

SYN *cresc.* *fp*

VLN *cresc.* *fp*

VC *cresc.* *fp*

BS *cresc.* *fp*

PERC (SUS CYM) *Mallets* *mp*

L'istesso-In 2

RD 1

RD 2

RD 3 (CLARINET)

TPT

HN

three.

PNO

SYN

VLN

VC

BS

PERC

mf

f

f

mf

f

fp

fp

pizz.

pizz.

rip

Sticks (SD)

RD 1

RD 2 *Mockingly*
mf

RD 3

TPT

HN

(F1)
Now it's no wonder that her name means "beau - ty."

PNO *mp*

SYN

VLN *mf* *Mockingly*

VC *mf*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

Her looks have got no par - al - lel. (M1) But be -

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

mp

mp

mp

RD 1

RD 2

RD 3

TPT

HN

h
ind that fair fa - çade I'm a - fraid she's rath - er odd. Ver - y dif - f'rent from the

PNO

SYN

VLN

VC

BS

PERC

TRIANGLE

mp

mp

f

p cresc.

p cresc.

mp

p cresc.

pizz.

arco

pizz.

arco

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

(M10)

RD 1
RD 2
RD 3
TPT
HN
PNO
SYN
VLN
VC
BS
PERC

mf *cresc.* *ff*
mf *cresc.* *sfz* *ff*
mf *sfz* *ff*
mf *cresc.* *f*
mf *cresc.* *ff* *sfz*
mf *f*
mf *f*
mf *f*
mf *cresc.* *ff*
mf *cresc.* *ff*
mf *cresc.* *ff*
mp *mf*

(+F1, 2, 3, 6 M1, 2, 3) (+F4,10,11,12 M4,6,11,12)

rest of us She's noth - ing like the rest of us. Yes, dif - f'rent from the rest of us is

172 173 174 175 176

Dialog

RD 1 *to PICCOLO*

RD 2

RD 3 *to FLUTE*

TPT *to FLUGEL* (FLUGEL) *p marcato*

HN

Belle.

PNO *sfz* *mp* (Cue)

SYN *sfz* *mp*

VLN *sfz* *mp*

VC *sfz* *mp* *solo*

BS *sfz*

PERC *sfz* *sub. p*

RD 1

RD 2

RD 3

TPT

HN

marcato

p

PLAY (Cue)

(Cue)

SYN

VLN

VC

BS

pizz.

mp

PERC

181 182 183 184

Musical score for measures 185-188, featuring instruments: RD 1 (PICCOLO), RD 2, RD 3 (FLUTE), TPT, HN, PNO, SYN, VLN, VC, BS, and PERC.

Measures 185-188 are in the key of D major (two sharps). The score includes dynamics such as *mp* and *tr* (trill). The percussion part (PERC) shows a rhythmic pattern of four eighth notes in measure 185, followed by rests in measures 186-188.

RD 1 *mp*

RD 2

RD 3 *mp* *tr.* to CLARINET

TPT Δ

HN

PNO *PLAY* (Cue)

SYN

VLN

VC

BS

PERC

Musical score for measures 193-196. The score includes parts for RD1, RD2, RD3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is two sharps (F# and C#). The score is divided into four measures, with measure numbers 193, 194, 195, and 196 indicated at the bottom. Dynamics include *mp* and *PLAY*. Performance instructions include *(Cue)* and *(Cue)*. Percussion is indicated by 'x' marks in measure 193 and slash marks in measures 194-196.

RD 1 *mf*

RD 2 *mf*

RD 3 (CLARINET) *mp*

TPT

HN

PNO *PLAY* *(Cue)* *PLAY*

SYN *mp*

VLN

VC

BS

PERC

to FLUTE

Triumphantly $\text{♩} = 124$

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

- RD 1**: Treble clef, mostly rests.
- RD 2**: Treble clef, notes starting in measure 203, dynamic *mf*.
- RD 3**: Treble clef, notes starting in measure 203, dynamic *mf*.
- TPT**: Treble clef, triplet of eighth notes in measures 201 and 205, dynamic *mf*.
- HN**: Treble clef, triplet of eighth notes in measures 201 and 205, dynamic *mf*.
- PNO**: Grand staff (treble and bass clefs), includes *PLAY* marking and dynamic *f*.
- SYN**: Grand staff, includes **TREM STRINGS** marking and dynamic *mp*.
- VLN**: Treble clef, notes starting in measure 203, dynamic *mf*.
- VC**: Bass clef, notes starting in measure 201, dynamic *mf*.
- BS**: Bass clef, notes starting in measure 201, dynamic *mf*, includes *arco* marking.
- PERC**: Percussion, includes (CRASH) and (HH) markings, dynamic *mf*, and triplet markings.

201

202

203

204

205

206

RD 1 (FLUTE)

RD 2 *mf* to ENGLISH HORN

RD 3 *mf* *mp*

TPT *mp* 3

HN *mp* 3

PNO *mf*

SYN *mp*

VLN *mp*

VC *mp* (arco)

BS *mp* pizz.

PERC *sub. p* 3

207 208 208a 208b 208c 208d

Detailed description of the musical score: The score is for measures 207 through 208d. It features a woodwind section with three Reed Doublers (RD 1, RD 2, RD 3), Trumpet (TPT), and Horn (HN). RD 1 is marked (FLUTE). RD 2 and RD 3 are marked *mf*. TPT and HN are marked *mp* and play a triplet of eighth notes. The Piano (PNO) is marked *mf* and features a complex texture with tremolos and chords. The Synthesizer (SYN) is marked *mp*. The Violin (VLN) is marked *mp*. The Viola (VC) and Bass (BS) are marked *mp*; VC is marked (arco) and BS is marked pizz. The Percussion (PERC) is marked *sub. p* and plays a triplet of eighth notes.

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The score is divided into measures 208e, 208f, 208g, 208h, 209, and 210. RD 1 and RD 3 have dynamics of *mp* in measures 208g-208h and *p* in measures 209-210. RD 2 has a dynamic of *p* in measures 209-210. TPT and HN have dynamics of *p* in measures 209-210. PNO has dynamics of *mp* in measures 208g-208h and *p* in measures 209-210. SYN has dynamics of *mp* in measures 208g-208h and *p* in measures 209-210. VLN has dynamics of *mp* in measures 208g-208h and *p* in measures 209-210. VC and BS have dynamics of *p* in measures 209-210. PERC has dynamics of *mp* in measures 208g-208h and *p* in measures 209-210. Performance instructions include 'Vamp' at the start of measure 209, '(ENGLISH HORN)' above RD 2 in measure 209, and '(GASTON - last x)' above the vocal line in measure 209. The vocal line includes the lyrics 'Right from the mo-ment when I' in measure 209 and 'last time' in measure 210. Dynamics are indicated by *mp* (mezzo-piano) and *p* (piano). Performance markings include accents (*v*) and slurs.

208e

208f

208g

208h

209

210

RD 1

RD 2

RD 3

TPT

HN

met her, saw her, I said she's gor - geous and I

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC

to TRUMPET

3

3

RD 1

RD 2

RD 3

(TRUMPET) *solo* *mp* *solo*

HN

fell. Here in town there's on - ly she who is beau - ti - ful as

PNO

SYN

VLN

VC

BS

PERC

215

216

217

218

219

poco accel.

RD 1

RD 2 *to OBOE*

RD 3

TPT

HN *solo*
mp

me, so I'm mak - ing plans to woo and mar - ry Belle.

PNO *gliss.*

SYN *sub. f*

VLN *sub. f*

VC

BS *pizz.*

PERC **TAMBORINE**

Tempo 1°

RD 1

sfz mp

(OBOE)

RD 2

mp

RD 3

sf mp

TPT

mp

HN

(SORD.)

mp

(SILLY GIRLS) *mp*

F5, 9

F7

Look there he goes! Is - n't he dream - y?

PNO

sfz mp

SYN

sfz mp

VLN

sfz

VC

sfz mp

BS

sfz mp

PERC

TRIANGLE

mp

RD 1

RD 2

RD 3

TPT

HN

Mon - sieur Gas - ton! Oh, he's so cute!

PNO

SYN

VLN

VC

BS

PERC

8va

sfz

loco

mp

(SD)

Mallets

RD 1

RD 2

RD 3

TPT

HN

Be still my heart! I'm hard - ly breath - ing! He's

PNO

SYN

VLN

VC

BS

PERC

ORCH. BELLS

RD 1

RD 2

RD 3

TPT

HN

such a tall, dark, strong and hand - some

PNO

FAST STRINGS

VLN

VC

BS

PERC

mp *cresc.*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

cresc. poco a poco

to STR. MUTE

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT

HN *mf*

(GASTON) (F1) (F2)

brute Par - don Mais oui! What love - ly

(F3) (BELLE) (F4)

Bon - jour! Good day. You call this ba - con?

PNO *mf*

SYN

VLN *f*

VC *f*

BS

(HH)

PERC

RD 1

RD 2

RD 3

TPT

HN

(F8) (GASTON) (GASTON)

grapes! Ten yards. 'Scuse me! Please let me

(M3) (M7) (M4)

Some cheese. One pound. I'll get the knife.

PNO

SYN

VLN

VC

BS

PERC

8va

RD 1

RD 2

RD 3

(STR. MUTE) *f* to OPEN

HN *sfz* *sfz*

(F10) (BELLE)

through! Those fish they smell! There—

(F3) (F3) (WOMEN) Well may - be

This bread it's stale! (MEN) Ma - dame's mis - tak - en

PNO

SYN

VLN

VC

BS

PERC *mf*

RD 1

RD 2

RD 3

TPT

HN

(GASTON)

must be more than this pro - vin - cial life! Just

so. *pp* (WOMEN, MEN)

Good morn - ing,

PNO

heavier

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

watch, I'm go - ing to make Belle my wife!

oh, good morn - ing.

(F1,2,5,6,7,11; M1,2,5,6,7,11
F3, 8, 9; M3, 8, 12
F4, 10, 12; M4, 9, 10)

PNO

gliss.

TREM STRINGS

mf

VLN

ff

VC

f

BS

TAMBORINE

PERC

RD 1

sfz f

RD 2

sfz f

RD 3

sfz f

TPT

sfz mf

HN

f

(ALL)

Look there she goes a girl who's strange but spe - cial.

PNO

sfz mf

FAST STRINGS

SYN

sfz mf

VLN

mf

VC

sfz mf

BS

sfz

TAMBORINE

sfz sub. mp

261 262 263 264

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

A most pe - cu - liar mad - 'moi - selle. It's a (WOMEN)

RD 1

RD 2

RD 3

TPT

HN

(MEN)

(F1, 2, 4, 5-8, 11
subp F3, 9, 10, 12)

pit - y and a sin. She does - n't quite fit in 'cause she

(Group [1]: M1,2,5-7,11
[2]: M3,8
p [3]: M4,9,10,12)

'cause she

PNO

SYN

VLN

VC

BS

PERC

TAMBORINE

8va

loco

sfz

f

mf

ff

p

sfz

sfz

sfz

sfz

RD 1

RD 2

RD 3

TPT

HN

(WOMEN)
real - ly is a fun - ny girl A beau - ty but a fun - ny girl She

(MEN)
real - ly is a fun - ny girl A beau - ty but a fun - ny girl She

PNO

SYN

VLN

VC

BS

PERC

marc.

marc.

marc.

marc.

marc.

f

1, 2
3

1
2, 3

273

274

275

276

RD 1 *ff*

RD 2 *ff*

RD 3 *ff*

TPT *sfz sfz sfz* *ff* *soli*

HN *ff* *soli*

real - ly is a fun - ny girl

real - ly is a fun - ny girl

PNO *sfz sfz sfz* *ff*

SYN *f*

VLN

VC

BS

PERC *fp*

RD 1
RD 2
RD 3
TPT
HN
PNO
SYN
VLN
VC
BS
PERC

that Belle.
that Belle.

281 282 283 284

RD 1
sfz

RD 2
sfz

RD 3
sfz

TPT
sfz

HN
sfz

PNO
sfz

SYN
sfz

VLN
sfz

VC
sfz

BS
sfz

PERC
sfz

ma

Applause Segue

285

286

287

2a

Belle Playoff

(Applause segue)

Tempo 1°

REED 1 (FLUTE) *p*

REED 2 (OBOE) *f* *p*

REED 3 (CLARINET) *f* *p*

TRUMPET (FLUGEL) *f* *p*

HORN *f* *p*

PIANO *mf* *p*

SYNTH (FAST STRINGS) *mf* *p*

VIOLIN *f* *p*

CELLO *f* *pizz.* *p*

BASS *f* *p*

PERCUSSION (SD) *mf* (SUS CYM.) *p*

1

2

3

4

RD 1

RD 2 *sub. f*

RD 3 *sub. f*

TPT *sub. f*

HN *sub. f*

PNO *sub. f* *f*

SYN *sub. f*

VLN *sub. f*

VC *sub. f*

BS *sub. f*

PERC (SD) *sub. mf* *p*

5 6 7 8

RD 1 *f*

RD 2 *f* *mf*

RD 3 *mf*

TPT

HN

PNO *mp*

SYN *mf*

VLN *f* *pizz.*

VC *f* *pizz.*

BS *f* *pizz.*

PERC *mf*

poco ritard

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

dim.

p

dim.

mf dim.

arco

mf dim.

arco

mf dim.

arco

mf dim.

p

p

p

2b

Maurice's Entrance

[Repeat ad lib and stop on invention explosion]

Allegro giusto (♩ = 136)

REED 1 (FLUTE) *f*

REED 2 (OBOE) *f*

REED 3 (CLARINET) *f*

TRUMPET (TRUMPET) (STR. MUTE) *mf*

HORN *mf*

PIANO *f*

SYNTH (PIZZ. STRINGS) *mf*

VIOLIN *f*

CELLO *mf* *arco*

BASS *f*

PERCUSSION (DRUMS) (HH) *mf*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

ff

f

(RIDE)

No Matter What

Allegretto ritard (FLUTE) *p dolce* *ritard* *Vamp a tempo* ♩ = 122-128

REED 1

REED 2

REED 3 (FLUTE) *p dolce* (ENGLISH HORN) *p* to CLARINET (CLARINET)

TRUMPET (CUP MUTE) *p*

HORN

(MAURICE) (last time)
No, I'm not odd, nor you No fam-'ly ev - er san - er.

PIANO *p*

SYNTH PIZZ. STRINGS *mp* *p*

VIOLIN *pizz.* *mf*

CELLO *pizz.* *mf* *p* *pizz.*

BASS *p*

PERCUSSION

The score is for a 4/4 piece in B-flat major. It features a vocal line for Maurice and a complex instrumental arrangement. The flute and reed parts play a melodic line with a 'p dolce' dynamic, while the English horn and trumpet play a more rhythmic accompaniment. The piano and synth provide harmonic support with a 'p' dynamic. The strings play a pizzicato accompaniment. The percussion part is mostly rests.

RD 1

RD 2 *to OBOE*

RD 3

TPT *mp*

HN

Ex-cept one un-cle who... well may-be let that pass In all you say and do, you could-n't make it plain-er

PNO *mp*

SYN *pp* **ARCO STRINGS**

VLN *p*

VC *arco* *pizz.* *p*

BS

PERC

poco a poco accel. In 2 *poco a poco accel.*

RD 1

RD 2

RD 3

TPT

HN

mf

(BELLE)

You are your moth er's daugh- ter There-fore you are class So I should just ac-cept I'm sim - ply

PNO

mp *mp*

SYN

p *mp*

VLN

p *mf* arco

VC

mf

BS

arco *mf*

PERC

RD 1

RD 2 (OBOE)

RD 3 to BASS CLARINET

TPT

HN solo mp

(MAURICE)

not like them? They are the com - mon herd and you can

PNO

SYN

VLN

VC

BS pizz.

PERC

Easy 2 ♩ = 88

8va

RD 1

RD 2

RD 3

TPT

HN

take my word You are u - nique: Crème de la

PNO

SYN

VLN

VC

BS

PERC

(CUP MUTE)

mp

mp

mp

pp

TIMP. to TRIANGLE

RD 1

RD 2

(BASS CLARINET)

RD 3

p

TPT

HN

crème.

No mat - ter

(gently flowing)

PNO

SYN

p

VLN

p

arco

VC

BS

PERC

TRIANGLE

p

RD 1

RD 2

RD 3

TPT

HN

what you do _____ I'm on your side _____ And if my

PNO

SYN

VLN

VC

BS

PERC

solo "warmly"

mp

RD 1

RD 2

RD 3

(CLARINET)

p

TPT

HN

point of view is some - what mis - ty eyed ————— There's noth - ing

PNO

molto dolce

SYN

VLN

VC

ord.

p

BS

(ORCH BELLS)

Soft Mallets

p dolce

PERC

RD 1 *mp*

RD 2

RD 3 *mp*

TPT

HN

clear - er in my life than what I wish and feel for you and

PNO *mfp*

SYN *mfp*

VLN *mfp*

VC *mfp*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

that's a lot No mat - ter what No mat - ter

(BELLE)

PNO

mf *p* *mp*

SYN

VLN

VC

soli *molto dolce*

BS

arco *p*

PERC

BELLS

p

RD 1 *mp* *tranquillo*

RD 2 *pp* *dolce*

RD 3 *pp*

TPT (CUP MUTE) *pp*

HN (SORD.) *pp*

what they say ——— you make me proud. I love the

PNO

SYN *mp* *tranquillo* *pp*

VLN *mp* *tranquillo*

VC

BS *pizz.*

PERC

RD 1

RD 2 *p mp tr*

RD 3 *subtone, w/Cello p ord.*

TPT *mp*

HN *mp*

(MAURICE)
 fun - ny way you stand out from the crowd. It's my in -

PNO

SYN *mp p tr*

VLN *mp p tr*

VC *p*

BS

PERC *MARK TREE p gliss.*

RD 1

RD 2

RD 3

TPT

HN

ten - tion my in - ven - tion shows the world out there one day ——— just

PNO

SYN

VLN

VC

BS

PERC

to FLUGEL

to OPEN

arco

mp

(Bring Out)

RD 1

RD 2

RD 3

TPT

HN

(OPEN)
solo

p

(BOTH)

what we've got No mat - ter what Now

PNO

mf

p

SYN

VLN

p cresc.

VC

p cresc.

pizz.

BS

p cresc.

BELLS

(SUS CYM)
Mallets

p

RD 1

RD 2 *mf*

RD 3 *mp*

TPT (FLUGEL)

HN *mp*

(BELLE)
 some may say all fath - ers just ex - ag - er - ate That ev - 'ry

PNO *mp*

SYN *mf*

VLN *mf*

VC *mp*

BS *mf*

PERC *mf*

RD 1

RD 2

RD 3

TPT

HN

(MAURICE) (BELLE)

daugh - ter's great? You are! And

PNO

SYN

VLN

VC

BS

PERC

(SUS CYM) Mallets

p

RD 1 *(mp)* *poco ritard*

RD 2

RD 3 *mp*

TPT *sub. mf* *mp*

HN *sub. mf* *mp*

(MAURICE)

ev - 'ry daugh-ter tends to say her fath-er's tops She pulls out all the stops—

PNO

SYN *mp*

VLN

VC

BS

PERC *mp*

RD 1 *p* *pp* *poco ritard* *a tempo*

RD 2 *p* *pp*

RD 3 *p* *pp*

TPT *p* to TRUMPET

HN *p*

(BOTH) (MAURICE)
 - to praise him And quite right - ly! No mat - ter

PNO *pp*

SYN

VLN *pp* *non vib.*

VC *p* *pizz.*

BS *p*

PERC BELLS *pp*

a tempo - più dolce

RD 1 *p dolce*

RD 2 *p dolce*

RD 3 *p dolce*

(TRUMPET)
(CUP MUTE)

TPT *p*

HN

what the pain _____ we've come this far _____ I pray that

PNO *p dolce*

SYN

VLN *pp*

VC *pp*

BS

PERC

RD 1 *pp*

RD 2 *pp*

RD 3 *sub. tone*
pp

TPT

HN

you re - main ex - act - ly as you are _____ This real - ly

PNO

SYN **MUTED STRINGS**
p

VLN *sord.*
p

VC *sord.*
p

BS *pizz.*
p

PERC

RD 1

RD 2

RD 3 *ord.*
p *pp*

TPT (Horn)
p *p* *PLAY* to STR. MUTE

HN *solo*
p

(BELLE) (MAURICE)
is a case of fa - ther know - ing best And daugh - ter too You're

PNO

SYN

VLN

VC

BS *arco* *pizz.*

PERC (SUS CYM) Mallets
pp

poco meno mosso

poco meno mosso

RD 1

RD 2

RD 3

TPT

HN

(BELLE) (BOTH)

nev - er strange ————— Don't ev - er change ————— You're

PNO

slow arp.

gently

SYN

VLN

VC

BS

solo espr.

PERC

meno mosso
In 4

ritard *a tempo*

RD 1 *mp*

RD 2 *mp*

RD 3 *mp*

TPT *mp* (STR. MUTE)

HN *pp* *mp*

all I've got No mat - ter what.

PNO *p* *mp* (Cue)

SYN *pp* *mp* PIZZ. STRINGS

VLN *pp* *mp* solo *pizz.*

VC *mp* *pizz.*

BS *mp* (pizz.)

PERC TRIANGLE BELLS (if possible) TIME *p* *p*

3a

No Matter What – Reprise

(Applause Segue)

Moderato

REED 1 (FLUTE) *p*

REED 2

REED 3 (CLARINET) *pp*

TRUMPET

HORN

PIANO *mp dolce*

SYNTH *mp* **MUTED STRINGS**

VIOLIN *mp dolce* *con sord.*

CELLO *mp* *con sord.*

BASS

PERCUSSION

The musical score is arranged in a standard orchestral format. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Moderato'. The score is divided into five measures. The Flute (Reed 1) enters in the second measure with a soft (*p*) dynamic. The Clarinet (Reed 3) enters in the second measure with a very soft (*pp*) dynamic. The Piano part features a *mp dolce* dynamic in the second measure. The Synth and Violin parts are marked *mp* and feature a 'MUTED STRINGS' section. The Violin and Cello parts are marked *mp* and feature a *con sord.* (con sordina) section. The Percussion part is marked with a common time signature.

1

2

3

4

5

[Maurice pulls lever]

rit. ad lib

The score is arranged in a system with the following parts from top to bottom:

- RD 1:** Trumpet 1. Starts with a long note on G4, then rests. Re-enters at measure 8 with a melodic line starting on G4.
- RD 2:** Trumpet 2. Rests until measure 8, then plays a melodic line.
- RD 3:** Trumpet 3. Starts with a long note on G4, then rests. Re-enters at measure 8 with a melodic line.
- TPT:** Trombone. Rests until measure 8, then plays a long note on G3.
- HN:** Horn. Rests until measure 8, then plays a long note on G3.
- PNO:** Piano. Provides harmonic support with chords and bass lines.
- SYN:** Synthesizer. Provides harmonic support with chords and bass lines.
- VLN:** Violin. Starts with a melodic line, then rests. Re-enters at measure 8 with a long note on G4.
- VC:** Viola. Rests until measure 8, then plays a long note on G3.
- BS:** Bass. Rests throughout the section.
- PERC:** Percussion. Features a snare drum part that is off (SD) from measure 8 onwards.

Dynamic markings include *mf*, *mf soli*, and *mp*. The key signature is B-flat major, and the time signature is 4/4.

[Machine begins to work]
A tempo - Jaunty 4 ♩ = ca. 152

RD 1 *mf*

RD 2 *mf* solo - "merrily"

RD 3 *mf*

TPT *mf* (STR. MUTE) PLAY

HN *mf*

PNO *mf*

SYN *mf*

VLN *mf* senza sord.

VC *mf* senza sord.

BS *mf* pizz.

PERC *mf*

accel. ad lib.

RD 1

RD 2 *gently - easily*
p

RD 3 *p*

TPT *mp*

HN (SORD.)
p

PNO *mp*

SYN **FAST STRINGS**

VLN

VC

BS

PERC (SUS CYM) Mallets
pp *poco*

Warm, easy 2

The musical score is arranged in a system with the following parts and staves:

- RD 1:** Treble clef, mostly rests.
- RD 2:** Treble clef, melodic line with slurs and ties.
- RD 3:** Treble clef, mostly rests.
- TPT:** Treble clef, starts with a half note on G4, then rests. Dynamic: *p*.
- HN:** Treble clef, starts with a half note on G4, then rests. Dynamic: *p*.
- PNO:** Grand staff (treble and bass clefs). Treble clef has chords. Bass clef has a melodic line starting in measure 20.
- SYN:** Grand staff. Treble clef has chords with slurs. Bass clef has a melodic line with slurs. Dynamic: *pp*.
- VLN:** Treble clef, starts with a half note on G4, then rests. Dynamic: *pp*.
- VC:** Bass clef, starts with a half note on G2, then rests. Dynamic: *p*.
- BS:** Bass clef, starts with a half note on G2, then rests. Dynamic: *p*, *arco*.
- PERC:** Percussion, starts with a half note on G2, then rests. Dynamic: *p*.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to OBOE

p dolce

p

V

22 23 24 25

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to OPEN

p

v

Detailed description: This page of a musical score contains staves for various instruments. RD 1, RD 2, and TPT are mostly silent. RD 3 has a melodic line with slurs. HN has a single note with a slur and the instruction 'to OPEN'. PNO has a bass line with slurs. SYN has a sustained chord in the right hand and a bass line. VLN has a sustained chord. VC and BS have a bass line with a 'v' marking. PERC is silent. Dynamics include *p* and *v*.

Tempo 1° - in 4

slight broadening

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

(OBOE)

mp

mp

p

to OPEN

(OPEN)

f

p

cresc.

gliss.

FAST STRINGS

cresc.

mp *cresc.*

mp

mp

(SUS CYM)
Mallets

p

Poco heavier ♩ = 126-130

RD 1 *f* *Vamp*

RD 2 *f* to ENGLISH HORN

RD 3 *f* *mp*

TPT *f* to FLUGEL

HN *f*

First prize is near - ly mine

PNO (Cue) *p*

SYN *f* *p* (sustain thru vamp)

VLN *Opt. 8^{vb}* *loco* *p*

VC *mp*

BS *mp*

PERC *mf*

RD 1

RD 2 (ENGLISH HORN) *p*

RD 3

TPT

HN

It's quite my best in-ven-tion So sim-ple, yet com-plex, so mas-sive, yet so small This tri-umph of de-sign

PNO

SYN

VLN

VC

BS

PERC

slight rit. poco a poco

RD 1

RD 2

RD 3

TPT

HN

will be my old age pen-sion That is pro-vid-ing I can find the fair at all

PNO

SYN

VLN

VC

BS

PERC

(running out of steam)

RD 1

RD 2

RD 3

(FLUGEL)

TPT

HN

mp

mp

I must have missed a sign

I should have paid at - ten - tion

PNO

(Sua)---

SYN

VLN

VC

BS

PERC

molto ritard

Freely

RD 1

RD 2

RD 3

TPT

HN

That's not a night - en - gale, and not a mat - ing call

PNO

SYN

VLN

VC

BS

PERC

p

sul pont

sul pont

(Closed HH) (to open, gradually)

ppp

4

Wolf Chase #1

Pesante (PICCOLO) *poco rall.* *molto accel.*

REED 1 *f* *ff*

REED 2 *f* *ff*

REED 3 *f* *ff* flutter

TRUMPET (TRUMPET - Open) *f* *sfz* flutter

HORN *sfz* *f* *sfz*

PIANO

SYNTH *f* **MARCATO STRINGS**

VIOLIN *f* (ord.)

CELLO *f*

BASS *f*

ERCUSSION (FLOOR TOM) Sticks *fp* (CRASH CYM) (TOM TOMS)

Wolves!

1

2

3

4

5

a tempo - poco agitato

♩ = 160

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

- RD 1**: Treble clef, mostly rests.
- RD 2**: Treble clef, mostly rests.
- RD 3**: Treble clef, key signature of two sharps (F# and C#), mostly rests with some activity in the third measure.
- TPT**: Treble clef, key signature of two sharps, melodic line with slurs and accents.
- HN**: Treble clef, key signature of two sharps, melodic line with slurs and accents.
- PNO**: Grand staff (treble and bass clefs), key signature of two sharps, accompaniment with slurs and accents.
- SYN**: Grand staff (treble and bass clefs), key signature of two sharps, accompaniment with slurs and accents.
- VLN**: Treble clef, key signature of two sharps, melodic line with slurs and accents.
- VC**: Bass clef, key signature of two sharps, accompaniment with slurs and accents.
- BS**: Bass clef, key signature of two sharps, accompaniment with slurs and accents.
- PERC**: Percussion, key signature of two sharps, includes a snare drum (SD) part with dynamic markings *fp* and *sub. mf*.

This musical score is for a piece titled "#4 - Wolf Chase #1". It is a multi-staff score for a large ensemble. The instruments and parts are: RD 1, RD 2, RD 3 (likely Reed or Woodwinds), TPT (Trumpet), HN (Horn), PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The score is divided into three measures, numbered 9, 10, and 11 at the bottom. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first measure (9) features a melodic line in RD 1, RD 2, and RD 3, with a dynamic of *ff* and accents. The TPT and HN parts have a melodic line with a dynamic of *fp*. The PNO, SYN, VLN, VC, and BS parts have a rhythmic accompaniment. The second measure (10) continues the melodic lines, with RD 1, RD 2, and RD 3 having accents and a dynamic of *ff*. The TPT and HN parts have a dynamic of *fp*. The PNO, SYN, VLN, VC, and BS parts continue their rhythmic accompaniment. The third measure (11) features a melodic line in RD 1, RD 2, and RD 3, with a dynamic of *ff* and accents. The TPT and HN parts have a dynamic of *sfz*. The PNO, SYN, VLN, VC, and BS parts have a dynamic of *sfz*. The PERC part has a rhythmic accompaniment.

The musical score is arranged in a multi-staff format. At the top, three staves labeled RD 1, RD 2, and RD 3 contain woodwind parts. RD 1 and RD 2 are in treble clef, while RD 3 is in treble clef with a key signature of two sharps. They feature melodic lines with accents and a dynamic marking of *f*. Below these are staves for TPT (Trumpet) and HN (Horn) in treble clef with two sharps, playing a rhythmic accompaniment. The PNO (Piano) section consists of two staves: the upper staff is in bass clef with a key signature of two sharps, and the lower staff is in bass clef with a key signature of one flat. The SYN (Synthesizer) section has two staves, both in bass clef with a key signature of one flat. The VLN (Violin) staff is in treble clef with a key signature of one flat. The VC (Viola) and BS (Bass) staves are in bass clef with a key signature of one flat. The PERC (Percussion) staff is at the bottom, showing a complex rhythmic pattern. The score is divided into three measures, with measure 14 being the final measure on this page.

The musical score is arranged in a multi-stem format. The instruments and their parts are as follows:

- RD 1:** Treble clef, melodic line with slurs and accents.
- RD 2:** Treble clef, mostly rests with some notes in measures 16 and 17.
- RD 3:** Treble clef, melodic line with slurs and accents.
- TPT:** Treble clef, melodic line with slurs and accents.
- HN:** Treble clef, melodic line with slurs and accents.
- PNO:** Grand staff (treble and bass clefs), complex accompaniment with chords and arpeggios.
- SYN:** Grand staff (treble and bass clefs), melodic and harmonic accompaniment.
- VLN:** Treble clef, melodic line with slurs and accents.
- VC:** Bass clef, rhythmic accompaniment.
- BS:** Bass clef, rhythmic accompaniment.
- PERC:** Percussion, rhythmic accompaniment.

Measure 15 shows the beginning of the section. Measure 16 features a **ff** dynamic marking. Measure 17 features **sfz** dynamic markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

Meno mosso

RD 1 *ff*

RD 2 *ff*

RD 3 *ff* *mf* *p*

TPT *ff*

HN *ff* *mp*

PNO *f* *mf* *mp* *p*

SYN *mf* *p*

VLN *ff* *mp*

VC *ff* *mp*

BS *ff* *mp*

PERC *ff* *mp*

RD 1 *tr* *poco rall.*

RD 2 *ff* *tr*

RD 3 *ff* *tr* *to FLUTE*

TPT *to STR. MUTE*

HN *fp*

PNO

SYN

VLN *fp*

VC *fp*

BS

PERC (CRASH) Sticks (FLOOR TOM) Timp. Mallets (CYM scrape) Sticks *mf*

Detailed description of the musical score: The score is for measures 53, 54, 55, and 56. It features a woodwind section with three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), and Horn (HN). The strings (VLN, VC, BS) play sustained notes with tremolos. The piano (PNO) and synthesizer (SYN) provide harmonic support. The percussion (PERC) includes a crash, floor tom, and cymbal scrape. Dynamics range from fortissimo (ff) to mezzo-forte (mf). Performance instructions include 'poco rall.', 'tr' (trills), and 'to FLUTE'/'to STR. MUTE'.

Giocoso

RD 1 *mp*

RD 2 *mp*
(FLUTE)

RD 3 *mp*

TPT

HN *fp*

PNO

CELESTA (or play 8va)

SYN

VLN *pizz.* *mp*

VC *pizz.* *mp* *arco* *fp* *pizz.* *mp*

BS

PERC TRIANGLE (CYM scrape) TRIANGLE *p* *mp*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

poco ritard

(STR. MUTE)

fp

mp

pizz.

(CYM scrape)

BELLS

mp

poco ritard

a tempo - ad lib.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

pp

pp

(SORD.)

p

arco

p

arco

pp

(SUS CYM)

Mallets

p *mp*

4a

Maurice and the Beast

Pesante

The musical score is arranged in a standard orchestral layout. It features the following parts:

- REED 1:** Treble clef, 4/4 time, rests throughout.
- REED 2 (OBOE):** Treble clef, 4/4 time, plays a melodic line starting in measure 1 with a dynamic of *mp*. It has a slur over measures 1-2 and another slur over measures 3-4.
- REED 3 (CLARINET):** Treble clef, 4/4 time, plays a melodic line starting in measure 1 with a dynamic of *mp*. It has a slur over measures 1-2 and another slur over measures 3-4.
- TRUMPET:** Treble clef, 4/4 time, rests throughout.
- HORN:** Treble clef, 4/4 time, rests throughout.
- PIANO:** Treble and Bass clefs, 4/4 time. The right hand has rests. The left hand plays a rhythmic pattern of eighth notes with a dynamic of *p*.
- SYNTH (HARPSICHORD):** Treble and Bass clefs, 4/4 time. The right hand plays a melodic line starting in measure 1 with a dynamic of *mf*. It has a slur over measures 1-2 and another slur over measures 3-4. The left hand has rests.
- VIOLIN:** Treble clef, 4/4 time, rests throughout.
- CELLO:** Bass clef, 4/4 time, plays a rhythmic pattern of eighth notes with a dynamic of *mp*. It has a slur over measures 1-2 and another slur over measures 3-4.
- BASS:** Bass clef, 4/4 time, plays a rhythmic pattern of eighth notes with a dynamic of *mp*. It has a slur over measures 1-2 and another slur over measures 3-4.
- PERCUSSION (TIME):** Bass clef, 4/4 time, plays a rhythmic pattern of eighth notes with a dynamic of *mp*. It has a slur over measures 1-2 and another slur over measures 3-4.

1

2

3

4

RD 1

RD 2

RD 3

TPT
(FLUGEL)
(w/Clar)

HN

PNO

SYN

VLN

VC

BS

PERC

mf

mp

mf

mf

Optional Cut

Ominously

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mp

mp

mp

mp

mf

ff

GONG

pp

p

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to TRUMPET

(TRUMPET)
(STR. MUTE)

(Clarinet)

mp

p

mp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

CATHEDRAL ORGAN

f

sub.f

f

f

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

mf

Opt. 8th

GONG

p

f

(OPEN)

Poco maestoso

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(CYM)

TIMP.

ff

fp

(OPEN)

f

p

f

p

37

38

39

40

Playfully

ritard

RD 1

RD 2 (Clar. lead)
mp

RD 3
mp

TPT

HN

PNO
mp
CELESTE or PIANO 8va.

SYN

VLN
fp

VC
fp

BS

PERC

4b

Gaston's Crossover

Alla Marcia
Very brightly - In 4

(FLUTE)

REED 1

mf

(ENGLISH HORN)

REED 2

mf

(CLARINET)

REED 3

mf

TRUMPET

mf

HORN

mf

PIANO

PLAY IF NEEDED

mp

SYNTH

FAST STRINGS

mf

VIOLIN

arco *mf*

CELLO

mf

BASS

pizz. *mf*

DRUMS

mp

The musical score is arranged in a system with 11 staves. The instruments are labeled on the left: RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is three sharps (F#, C#, G#). The score is divided into measures 5 through 9. Measure 5 contains a box with the number '5'. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). There are several triplets marked with a '3'. Brackets labeled 'Optional Cut' span across measures 5, 6, and 7. A '[Fade on scene]' instruction is placed above the RD 1 staff at the end of measure 9. The percussion part (PERC) features a triplet in measure 5 and another triplet in measure 7.

5

Me

Con forza ♩ = 86

REED 1 (FLUTE) *f* 6

REED 2 (ENGLISH HORN) *f* *tr*

REED 3 (CLARINET) *f* 3 6

TRUMPET *f* 3

HORN *f* 3

PIANO *f* *tr*

SYNTH (FAST STRINGS) *f* *tr* 6

VIOLIN *f* *arco* *tr* 6

CELLO *f* *arco* *tr*

BASS *f* *arco*

DRUMS *mf* 1 2 3 4 (Choke) ^ ^

RD 1

RD 2 *mp* *mf*

RD 3 *mp* *mf*

TPT (STR. MUTE) to OPEN *mp* 3

HN *mp* 3

(GASTON)
You've been dream - ing just one dream near - ly all your life

PNO *mp*

SYN *mp* *mf*

VLN *mp* *mf*

VC *mp* *mf*

BS *pizz.* *mf*

PERC *sub. pp* 3

5 6 7 8

RD 1

RD 2

RD 3

TPT

HN

Hop - ing, schem - ing, just one theme: Will you be a wife?

PNO

SYN

VLN

VC

BS

PERC

mp

mf³

sfz

(OPEN)

mp

mf³

mf³

mp

sfz

mp

mf³

mp

sfz

mp

mf³

mp

sfz

mp

mf³

RD 1 *mp*

RD 2 *mp* *mf*

RD 3 *mp* *mf*

TPT to STR. MUTE (STR. MUTE) *mf*³ to OPEN

HN *f* *mf* *solo rips*

Will you be some he-man's prop-er - ty? Good news! That

PNO *mp* *mf* *mp*

SYN *mp* *mp* **PIZZ STRINGS**

VLN *mp* *mp* *pizz.*

VC *mp* *mp* *pizz.*

BS *arco* *mp* *mf* *mp* *pizz.*

PERC (HH) *p* (3 LITTLE RIM SHOTS) *mf* (RIDE) *mf* **WOOD BLOCK** *mp*

RD 1

RD 2

RD 3

TPT

HN

he - man's me!

PNO

FAST STRINGS

VLN

VC

BS

PERC

mf

(Choke)

18 19 20 21 22

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to STR. MUTE

(STR. MUTE)

mf

mf

mf

mf ³

mf ³

This e - qua - tion: girl plus man, does - n't just help you

p

mp

mp

mp

p

mf

mf

mf

p

mf ³

RD 1 *mp* *f*

RD 2 *mp* *f*

RD 3 *mp* *f*

TPT

HN *mp* *mf p* (OPEN)

On oc - ca - sion wom - en can have their us - es too

PNO *sfz*

SYN *mf*

VLN *mp* *mf*

VC *mp* *fp*

BS *mp*

PERC *p* (1/2 Open HH)

RD 1 *mp* *f*

RD 2 *mp* *f*

RD 3 *mp* *f*

TPT *f* 3

HN *f* solo

Main - ly to ex - tend the fam - 'ly tree

PNO

SYN *mp* *f*

VLN

VC *f*

BS

PERC *p* *mf* *mf*

(3 LITTLE RIM SHOTS) (RIDE)

31

32

33

34

RD 1 *mp* *sub. f* *tr*

RD 2 *mp* *sub. f* *tr*

RD 3 *mp* *sub. f* *tr*

TPT *mf*

HN *mf*

Pump - kin, ex - tend with me! We'll be

PNO *mp* *B9 arp.* *f*

SYN *mp* *FAST STRINGS f*

VLN *mp* *sub. f* *tr*

VC *mp* *arco* *sub. f*

BS *mp* *arco* *sub. f* *pizz.*

PERC *WOOD BLOCK* *(FLOOR TOM)* *(CRASH)* *mp* *p* *mf*

RD 1

RD 2

RD 3 *to FLUTE*

TPT

HN

rais - ing sons ga - lore Each built six - foot - four

(BELLE)
In - con - ceiv - a - ble! Un - be - liev - a - ble!

PNO

mf mp mf mp

SYN

(Cue) (Cue)

VLN

mf mp mf mp

VC

mf mp mf mp

BS

mf

PERC

mp

Detailed description: This page of a musical score covers measures 39 through 42. It features a vocal line with lyrics: "rais - ing sons ga - lore Each built six - foot - four In - con - ceiv - a - ble! Un - be - liev - a - ble!". The vocal line includes a "Belle" section. The piano accompaniment (PNO) consists of chords in the right hand and a bass line in the left hand, with dynamics ranging from mezzo-forte (mf) to mezzo-piano (mp). The string section (SYN) includes violin (VLN) and viola (VC) parts, with dynamics also ranging from mf to mp. The woodwind section includes three flutes (RD 1, RD 2, RD 3), trumpet (TPT), and horn (HN). The percussion (PERC) part provides a rhythmic accompaniment. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

RD 1

RD 2

RD 3

TPT

HN

Each one stuffed with ev - 'ry Gas - ton gene _____ You'll be

I'm not hear - ing this!

PNO

SYN

VLN

VC

BS

PERC

*p*³

*f*³

(FLUTE)

*f*³

*p*³

mf

f

f

f

*p*_{sub.}

f

f

(FLOOR TOM)

mf

43

44

45

46

RD 1

RD 2

RD 3

TPT

HN

keep - ing house with pride Each day gra - ti - fied that

Just in - cred - i - ble! So un - wed - da - ble!

PNO

mf mp mf mp

SYN

mf mp

VLN

mf mp mf mp

VC

mf mp mf mp

BS

mf

PERC

mp

47 48 49 50

RD 1

RD 2

RD 3

TPT

HN

you are part of this i - dyl - lic scene

PNO

SYN

VLN

VC

BS

PERC

51 52 53 54

Detailed description of the musical score: The score is for measures 51 to 54. It features a complex orchestration. The Reed Drums (RD 1, 2, 3) play melodic lines with accents and dynamic markings like *sub.f* and *sfz*. The Trumpet (TPT) and Horn (HN) parts include trills and triplets, with dynamics *f* and *fp*. The Piano (PNO) and Synthesizer (SYN) provide harmonic support with chords and bass lines, marked *mp*. The Violin (VLN), Viola (VC), and Bass (BS) parts are primarily harmonic, with the Violin and Bass including *pizz.* (pizzicato) markings. The Percussion (PERC) part features a steady rhythm with a *CRASH* effect in measure 53. The lyrics 'you are part of this i - dyl - lic scene' are placed under the vocal line. Measure numbers 51, 52, 53, and 54 are indicated at the bottom.

[Dialogue]

RD 1 *p dolce*

RD 2

RD 3 *p*

TPT

HN

PNO *p* *dolce*

SYN **ARCO STRINGS** *sub. pp*

VLN *sub. p*

VC *sub. p*

BS

PERC **ORCH. BELLS** *pp*

The musical score is arranged in a system with multiple staves. RD 1 (First Trumpet) has a melodic line starting on measure 55, marked *p dolce*. RD 2 (Second Trumpet) and RD 3 (Third Trumpet) are mostly silent, with RD 3 having a short melodic phrase in measure 58 marked *p*. TPT (Trumpet Part) and HN (Horn) are silent. PNO (Piano) has a sustained chord in the left hand marked *p* and a melodic line in the right hand marked *dolce*. SYN (Arco Strings) has a sustained chord in the right hand marked *sub. pp* and a single note in the left hand. VLN (Violin) has a sustained chord marked *sub. p*. VC (Viola) has a sustained chord marked *sub. p*. BS (Bass) is silent. PERC (Orch. Bells) has a rhythmic pattern marked *pp*.

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

- RD 1:** Treble clef, key signature of three sharps (F#, C#, G#). Measures 59-61 feature a melodic line with eighth notes and a half note, all under a single slur. Measure 62 has a whole note.
- RD 2:** Treble clef, key signature of three sharps. Contains rests for all measures.
- RD 3:** Treble clef, key signature of three sharps. Contains rests for measures 59-61. Measure 62 features a melodic line with a slur over a quarter note, eighth note, and quarter note.
- TPT:** Treble clef, key signature of three sharps. Contains rests for all measures.
- HN:** Treble clef, key signature of three sharps. Contains rests for all measures.
- PNO:** Grand staff (treble and bass clefs), key signature of three sharps. Measures 59-61 feature sustained chords in the right hand and single notes in the left hand. Measure 62 features a *dolce* marking and a more complex texture in both hands.
- SYN:** Grand staff (treble and bass clefs), key signature of three sharps. Measures 59-61 feature sustained chords in the right hand and single notes in the left hand. Measure 62 features a chord in the right hand and a whole note in the left hand.
- VLN:** Treble clef, key signature of three sharps. Measures 59-61 feature a melodic line with a slur over a quarter note, eighth note, eighth note, and quarter note. Measure 62 features a whole note.
- VC:** Bass clef, key signature of three sharps. Measures 59-61 feature a melodic line with a slur over a quarter note, eighth note, eighth note, and quarter note. Measure 62 features a whole note.
- BS:** Bass clef, key signature of three sharps. Contains rests for all measures.
- PERC:** Treble clef, key signature of three sharps. Measure 59 is marked **BELLS** and features a melodic line with a slur over a quarter note, eighth note, eighth note, and quarter note. Measures 60-62 feature a melodic line with a slur over a quarter note, eighth note, and quarter note.

RD 1

RD 2 *solo*

p molto dolce

RD 3 *to CLARINET*

TPT

HN

PNO

SYN

VLN

VC *pp*

pizz.

BS *p*

PERC

63 64 65 66

RD 1 *mp* *mf* *f*

RD 2 *mp* *p* *mf* *f*

RD 3 *p* *mf* *f*

TPT *p* *mf* *f*

HN *p* *mf* *f*

PNO *mf* *f*

FAST STRINGS *mf* *f*

VLN *pizz.* *mf* *f*

VC *arco* *mp* *mf* *f*

BS

PERC *mf* *f*

67 68 69 70

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT *mf*

HN *mf*

I can see that we will share all that love im - plies

PNO *mf*

SYN *mf*

VLN *mf*

VC *mf*

BS *mf*

PERC *mf*

71

72

73

74

RD 1 *mf* *sfz* *tr*

RD 2 *mf* *sfz* *tr*

RD 3

TPT *mf* *f*

HN *mf* *f*

We shall be the per - fect pair Rath - er like my thighs

PNO

SYN

VLN *sfz*

VC *sfz*

BS

PERC (CRASH)

RD 1

RD 2

RD 3

TPT

HN

You are face to face with des - ti - ny!_____

PNO

SYN

VLN

VC

BS

PERC

mp *mf* *mf* *mf* *mp* *mp* *mp* *mp*

3 3 3 3 7 7 7 7 3 3 7 3

RD 1 *mp*

RD 2 *mp*

RD 3 *mp*

TPT

HN

(Cue)

PLAY

p

p

All roads lead to the best things in life are

PNO

mp

SYN

mp

VLN

VC

BS

mp

mp

mp

PERC

(HH)

mp

RD 1

RD 2 *(lead)*

RD 3

TPT

HN *p* *mf* *3* *fp*

All's well that ends with me _____ Es -

PNO *mf* *3* *3*

SYN *mp* *7*

VLN *7*

VC *solo* *3* *mf* *mp*

BS

PERC *3* *3*

RD 1 *mp*

RD 2 *mp*

RD 3 (FLUTE) *mp*

TPT

HN *mp*

cape me? There's no way Cer - tain as Do, Re...

PNO *mp*

SYN *mp*

VLN

VC *mp*

BS

PERC

RD 1 *mf* *cresc.* *f*

RD 2 *mf* *cresc.* *f* to OBOE

RD 3 *mf* *cresc.* *f* to CLARINET

TPT *mp* *cresc.* *f*

HN *mp* *mf* *f*

Belle, when you mar - ry

PNO *mp* *mf* *f*

SYN *mf* *cresc.* *f*

VLN *mf* *f*

VC *mf* *f*

BS *mf* *f*

PERC *mf* *f*

RD 1

(OBOE)
trb

(CLARINET)
trb

TPT

HN

me!

PNO

SYN

VLN

VC

BS

PERC

mf *f* *mf* *f* *mf* *f* *ff*

99 100 101 102

(CRASH) (Choke)

6

Belle - Reprise

Allegro $\text{♩} = 134$

REED 1 (FLUTE) Δ *mp*

REED 2 (OBOE) Δ *mp*

REED 3 (CLARINET) Δ *mp*

TRUMPET (STR. MUTE) Δ *mp*

HORN (BRASS MUTE) Δ *mp*

(BELLE) (2nd time) Δ *mp*
 Me, The wife of that boor-ish, brain-less...

PIANO *mp*

SYNTH HARPSICHORD Δ *mp*

VIOLIN Δ *mp*

CELLO Δ *mp* *pizz.* 2nd time

BASS *mp*

PERCUSSION TIME Δ *mp*

a 1 2 3 4

RD 1

RD 2

RD 3

TPT

HN

"Ma - dame Gas - ton!" Can't you just see it?

PNO

SYN

VLN

VC

BS

PERC

mp

mp

mp

mp

mf

mf

mf

mf

pizz.

arco

5 6 7 8

Detailed description of the musical score: The score is for a scene from Disney's 'Beauty and the Beast'. It features three vocalists (RD 1, RD 2, RD 3) and a vocal soloist (HN) who sings the lyrics. The instrumental ensemble includes Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins in measure 5 with the lyrics 'Ma - dame Gas - ton!' and continues through measure 8 with 'Can't you just see it?'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The strings play a supporting harmonic role. The percussion part is minimal, with a single note in measure 5.

RD 1

RD 2

RD 3

TPT

HN

"Ma - dame Gas - ton!" His "lit - tle wife."

PNO

SYN

VLN *pizz.* *mf* *arco*

VC *mf*

BS *mf*

PERC

RD 1

RD 2

RD 3

TPT

HN

No, sir. Not me! I guar - an - tee it! I

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

mp

mf

mf

pp

p

to OPEN

RD 1

RD 2

RD 3

TPT

HN

want much more than this pro - vin - cial life.

PNO

SYN

ARCO STRINGS

VLN

VC

BS

PERC

mf *espress.*

f *espress.*

mf *espress.*

mf

f

mf

arco

allarg.

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT (OPEN) *mp cresc.*

HN *mp cresc.*

PNO

SYN

VLN

VC *f*

BS *f*

PERC (SUS CYM) *f* *l.v.*
Timp. Mallets *mp*

This musical score page contains the following parts and markings:

- RD 1:** Treble clef, key signature of two sharps. Dynamic markings: *f*, *ff*. Includes a *p* marking above the staff.
- RD 2:** Treble clef, key signature of two sharps. Dynamic markings: *f*, *ff*. Includes a *p* marking above the staff.
- RD 3:** Treble clef, key signature of three sharps. Dynamic markings: *f*, *ff*. Includes a *p* marking above the staff.
- TPT:** Treble clef, key signature of three sharps. Dynamic marking: *f*. Includes a "to FLUGEL" instruction.
- HN:** Treble clef, key signature of three sharps. Dynamic marking: *f*. Includes a "cresc." marking.
- PNO:** Grand staff (treble and bass clefs), key signature of two sharps. Dynamic marking: *f*. Includes a *sw* marking.
- SYN:** Grand staff (treble and bass clefs), key signature of two sharps. Dynamic marking: *f*.
- VLN:** Treble clef, key signature of two sharps. Dynamic marking: *ff*. Includes a *p* marking above the staff.
- VC:** Bass clef, key signature of two sharps. Dynamic marking: *ff*.
- BS:** Bass clef, key signature of two sharps. Dynamic marking: *ff*.
- PERC:** Bass clef, key signature of two sharps. Dynamic marking: *mfp*.

Grandly but still moving

RD 1 *mf* *espress.*

RD 2 *mf* *espress.*

RD 3 *mf* *espress.*

TPT (FLUGEL) *mp*

HN *sub. mp*

I want ad - ven - ture in the great wide some - where!

PNO *mf*

SYN *mp* (S^{va})₋₁ *loco*

VLN *f* *espressivo*

VC *f* *espressivo*

BS *w/vibrato*

PERC *f* *p* [SUS CYM]

RD 1 *ritard*
dim.

RD 2 *dim.*

RD 3 *dim.*

TPT *mf* *p*

HN *mf* *p*

I want it more than I can tell! And for

PNO *mp*

SYN *pp*

VLN *p*

VC

BS *dim.* *p*

PERC *p*

meno mosso

RD 1 *p*

RD 2 *p*

RD 3 *p*

TPT

HN *p*

once it might be grand to have some - one un - der -

PNO *p (light)*

SYN

VLN

VC

BS

PERC

ritard

RD 1

RD 2

RD 3

TPT

HN

stand. I want so much more than they've got planned.

(SORD.)

PNO

cresc.

FAST STRINGS

SYN

p

VLN

p

VC

p

BS

pizz.

arco

PERC

Then I'll Find Him Myself ^{6a}

Allegro agitato ♩ = 140-144

(FLUTE) *f*

(OBOE) *f*

(CLARINET) *f*

TRUMPET *fp*

HORN *f*

PIANO *sfz*

FAST STRINGS *mf*

VIOLIN *f*

CELLO *f*

BASS *f*

DRUMS *Choke* *sfz* *p*

The musical score is for the piece 'Then I'll Find Him Myself 6a' from the soundtrack of 'Beauty & the Beast'. It is in 4/4 time and marked 'Allegro agitato' with a tempo of 140-144 beats per minute. The score is arranged for a full orchestra and includes parts for Flute, Oboe, Clarinet, Trumpet, Horn, Piano, Fast Strings, Violin, Cello, Bass, and Drums. The key signature has two sharps (F# and C#). The score is divided into three measures, with a first ending bracketed under the first measure. Dynamics include fortissimo (f), fortissimo piano (fp), sforzando (sfz), mezzo-forte (mf), and piano (p). The Drums part features a 'Choke' effect.

1

2

3

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

rit.

p

p

p

to STR. MUTE

(STR. MUTE)

mf

p

sfz

p

p

pizz.

p

arco

p

(BELL TREE)

mp

4

5

6

7

6b

Belle in Castle

Moderato, poco rubato

REED 1 (FLUTE) *mp*

REED 2 (OBOE) *mp* to ENGLISH HORN

REED 3 (CLARINET) *mp* *p*

TRUMPET (STR. MUTE) *mp* to CUP MUTE

HORN (SORD.) *p*

PIANO (HARP) *mp* *mp*

SYNTH (TREM STRINGS) *fp* (ARCO STRINGS)

VIOLIN *fp* *legato*

CELLO *fp* *mp* *p*

BASS (arco) *p*

ERCUSSION (TRIANGLE) *mp* (SUS CYM) *p* Timp. Mallets (TIMP) *p*

1 2 3 4 5

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

p

p

(ENGLISH HORN)

mp

mp

mp

mf

mf

mp

mf

mf

mf

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mf

db

TIME

RD 1 *mp*

RD 2 *mp* solo - sinuously *mp*

RD 3 *mp* *fp*

TPT *mf* *fp*

HN

PNO **PIANO** *mf* *sfz*

SYN (Cue) *fp*

VLN *mf* *fp*

VC *mf* *fp*

BS *mf*

PERC **GONG** **CHIME** **GONG** **CHIME** **GONG** (CYM scrape) *mp* *f*

Tentatively

solo

RD 1

RD 2

RD 3 (w/Tpt) mp

TPT mp

HN

PNO

CELESTE sounds 8va

SYN

VLN

VC

BS

PERC LH: 2 Brushes (SUS CYM) p

mf

to BASS CLARINET

to STR. MUTE

RD 1

RD 2

RD 3

TPT

HN
mp

PNO

SYN
p

VLN
p

VC

BS

PERC
(Brushes on CYM)
CHIME (RH)

Più mosso, con forza

RD 1
RD 2
RD 3 (BASS CLARINET)
TPT
HN
PNO
SYN
VLN
VC
BS
PERC (CYM scrape) GONG

The score is written for measures 36, 37, 38, and 39. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is 'Più mosso, con forza'. The instruments and their parts are as follows:

- RD 1:** Treble clef, starting with a half note G#4, tied to the next measure. Dynamics: *mp*.
- RD 2:** Treble clef, starting with a half note G#4, tied to the next measure. Dynamics: *mp*.
- RD 3 (BASS CLARINET):** Bass clef, starting with a half note G#3, tied to the next measure. Dynamics: *mp*.
- TPT:** Bass clef, starting with a half note G#3, tied to the next measure. Dynamics: *p*.
- HN:** Treble clef, starting with a half note G#4, tied to the next measure. Dynamics: *mp*. Includes a crescendo hairpin.
- PNO:** Grand staff (treble and bass clefs). Treble clef starts with a piano *p* chord, then moves to *mp*. Bass clef has a similar progression. Dynamics: *p*, *mp*.
- SYN:** Grand staff. Treble clef has a piano *mp* chord. Dynamics: *mp*.
- VLN:** Treble clef, starting with a half note G#4, tied to the next measure. Dynamics: *p*, *vibr.*.
- VC:** Bass clef, starting with a half note G#3, tied to the next measure. Dynamics: *p*, *vibr.*.
- BS:** Bass clef, starting with a half note G#3, tied to the next measure. Dynamics: *mp*.
- PERC:** Percussion part with 'CYM scrape' and 'GONG' markings. Dynamics: *mp*.

Più mosso

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to FLUGEL

(OPEN)

mp

mf

vibr.

(CHIMES)

TIME

(CHIMES) *#* (w/TIMP. if possible)

39a

39b

39c

40

40a

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

mp

mf

41 42 43 [To 45] 45 45a

Poco meno mosso

The musical score is arranged in a multi-staff format. The top section includes three woodwind staves (RD 1, RD 2, RD 3), a trumpet staff (TPT), and a horn staff (HN). The middle section contains two piano staves (PNO) and a string section (SYN). The bottom section features violin (VLN), viola (VC), bass (BS), and percussion (PERC). The score is in G major and 3/4 time. The tempo is marked 'Poco meno mosso'. The woodwinds and strings play sustained notes with a crescendo leading to a final measure. The percussion part consists of a rhythmic pattern of eighth notes.

[Roar] **Ancora meno mosso**

RD 1

RD 2

RD 3 *mf* *mp* (w/Horn)

TPT *mf* *dim.* *mp*

HN *f* *dim.* *mp*

PNO *f* *mp*

SYN **TREM STRINGS** *mp* *p*

VLN *mp* *p*

VC *f* *mp*

BS *f* *mp*

PERC *f* (+CYM) *p*

55 56 57 58 59

rit. poco a poco

RD 1

RD 2 *f*

RD 3

TPT

HN

PNO *mf*

SYN **ARCO STRINGS**

VLN *mf*

VC *mf*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

mf

solo

mf

p

mf

mf

sim.

Detailed description: This is a page of a musical score for the piece "Belle in Castle". The score is written for a large ensemble, including three woodwinds (RD 1, RD 2, RD 3), two brass instruments (TPT and HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bassoon (BS), and percussion (PERC). The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into three measures, numbered 65, 66, and 67 at the bottom. In measure 65, RD 3, TPT, and HN have melodic lines starting with a half note, marked *mf*. RD 3 has a *solo* marking. In measure 66, RD 3 has a *solo* marking. In measure 67, RD 3 has a *p* marking. The piano part (PNO) features a tremolo in the right hand and a steady eighth-note bass line in the left hand. The synthesizer (SYN) and bassoon (BS) parts have sustained notes. The percussion (PERC) part has a steady eighth-note pattern, marked *sim.*

Misterioso

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

p

mf

to TRUMPET
(CUP MUTE)

CELESTE

MUTED STRINGS (or ARCO)

con sord.

mp

p

(SUS CYM)
Mallets

pp \curvearrowright *mf*

RD 1

RD 2 *to OBOE*

RD 3 *(w/Horn)*
mp

TPT *(TRUMPET)*
(CUP MUTE)
mp

HN *(OPEN)*

PNO *HARP*
mp

SYN *TREM STRINGS*
mp

VLN *mf*

VC *mf*

BS *mf*

PERC *TRIANGLE*
(SUS CYM)
Mallets

pp \triangleleft *mp*

RD 1 *mp*

RD 2

RD 3 *p*

TPT *mp*

HN *p*

PNO

SYN

VLN *mp*

VC *mp*

BS *p*

PERC TRIANGLE

Detailed description of the musical score: The score is for measures 76-79. RD 1 (Trumpet 1) has a melodic line with dynamics *mp*. RD 2 (Trumpet 2) is mostly silent. RD 3 (Trumpet 3) has a melodic line with dynamics *p*. TPT (Trombone) has a melodic line with dynamics *mp*. HN (Horn) has a melodic line with dynamics *p*. PNO (Piano) has a complex accompaniment. SYN (Synthesizer) has a melodic line. VLN (Violin) and VC (Viola) have chords with dynamics *mp*. BS (Bass) has a melodic line with dynamics *p*. PERC (Percussion) has a TRIANGLE part.

RD 1 *mp*

(OBOE) *mp*

RD 3 *mp*

TPT

HN

PNO

8va

SYN

VLN *solo VIOLIN* *pp*

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to ENGLISH HORN

(OPEN)

mp

(8va)

loco

mp

Home

Poco agitato ♩ = 124-132

molto ritard

REED 1

REED 2

REED 3

TRUMPET

HORN (CON SORD.)
pp

PIANO
p
(hold pedal down)

SYNTH
p
ARCO STRINGS

VIOLIN
mp espr.

CELLO
p

BASS
p

PERCUSSION
(SUS CYM)
Mallets
ppp

[Start Bar 6]

6

7

8

9

10

[To 24]

a tempo

RD 1

RD 2

RD 3

TPT

HN

Yes I made the choice For Pa-pa I will stay But I don't de-serve to lose my free-dom in this way You

CELESTA, sounds 8va.

PNO

TREM. STRINGS

SYN

VLN

VC

BS

PERC

Detailed description of the musical score: The score is for page 227, titled '#7 - Home'. It begins with the tempo marking 'a tempo'. The vocal line (VCL) starts on page 24 with the lyrics: 'Yes I made the choice For Pa-pa I will stay But I don't de-serve to lose my free-dom in this way You'. The instrumental parts include three Reed Drums (RD 1, 2, 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The piano part features a celesta section marked 'CELESTA, sounds 8va.' and a tremolo strings section marked 'TREM. STRINGS'. The score is divided into measures across pages 24, 25, 26, and 27.

RD 1

(ENGLISH HORN)
solo

RD 2

to OBOE

RD 3

TPT

HN

mfp

mfp

mon - ster _____ If you think that what you've done _____ is right Well

PIANO

PNO

ARCO STRINGS

SYN

pp

VLN

pp

VC

BS

(SUS CYM)
Mallets

PERC

p

poco ritard
(FLUTE)

molto ritard

RD 1

RD 2

RD 3

(BASS CLARINET)

p

TPT

HN

then _____ you're a fool _____ Think a -

PNO

SYN

VLN

mp

pp

VC

BS

PERC

a tempo

molto ritard

RD 1

RD 2 (OBOE)

RD 3

TPT

HN

gain Is this

PNO HARP non-arp.

SYN

VLN

VC pizz. senza sord.

BS

PERC

Andante con moto ♩ = 122

RD 1

RD 2

RD 3

TPT

HN

home? Is this where I should learn to be hap - py? Ne - ver

PIANO

PNO

SYN

VLN

VC

BS

PERC

p grazioso

(CUP MUTE)

mp

solo w/Oboe

p grazioso

RD 1

RD 2

RD 3

TPT

HN

to FLUGEL

to OPEN

dreamed that a home could be dark and cold I was

PNO

SYN

ARCO STRINGS

VLN

VC

BS

PERC

p cresc.

mf

RD 1

RD 2

RD 3

TPT

HN

told ev - 'ry - day in my child - hood e - ven when we grow old

PNO

SYN

VLN

VC

BS

PERC

c arp.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to CLARINET

to OPEN

Home should be where the heart is Nev - er were words so true. My heart's

RD 1

RD 2

RD 3

TPT

HN

far far a - way Home is too What I'd

PNO

SYN

VLN

VC

BS

PERC

p

(OPEN)

mf

sub. mf

sub. mf

sub. mf

sub. mf

(SUS CYM)
Mallets

p

More resolutely

RD 1 *mp*

RD 2 *mp*

RD 3 (CLARINET) *mp*

TPT (FLUGEL)

HN

give to re - turn to the life that I knew

PNO

SYN

VLN

VC

BS

PERC *mp*

RD 1

RD 2

RD 3

TPT

HN

to TRUMPET

late - ly And to think I com - plained of that

PNO

SYN

VLN

VC

BS

PERC

p \rightrightarrows *mp*

RD 1 *b^b* *poco rall.*

RD 2

RD 3

TPT (TRUMPET) (OPEN) *mfp* *p* *mp*

HN

dull pro - vin - cial town Is this *ten.* *ten.*

PNO

SYN *f*

VLN *b^b* *cresc.* *f*

VC *f*

BS *f*

PERC (SUS CYM) Timp. Mallets *mp* *mf*

a tempo - poco appassionata

Broader

RD 1 *mf*

RD 2 *mf* *fp* *mf*

RD 3 *mf* *bring out*

TPT (FLUGEL) *mp*

HN *mfp*

home? Am I here for a day or for - e - ver? Shut a -

PNO *bring out*

SYN *mf*

VLN *mf*

VC *mf*

BS *mf*

PERC (SUS CYM) *pp*

RD 1

RD 2

RD 3 *mf*

TPT

HN

way from the world un-til who knows when Oh, but

PNO

SYN *mf*

VLN

VC

BS

PERC

poco rall.

mp

ten. *ten.*

pp

Detailed description of the musical score: The score is for measures 91-94. It features a vocal line with lyrics: "way from the world un-til who knows when Oh, but". The vocal line has a tenor range marked "ten." and "ten." above the notes "Oh," and "but". The instrumental parts include three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *mp*, and *pp*. A *poco rall.* marking is present above the vocal line in measure 94. The percussion part features a snare drum pattern in measures 91 and 92, and a tom-tom pattern in measures 93 and 94.

Pushing ahead
a tempo

RD 1

RD 2

RD 3

TPT

HN

then as my life has been al - tered once, it can change a - gain

PNO

SYN

VLN

VC

BS

PERC

to FLUTE

(FLUTE)

f

mp

mp

mp

mp

p

mp

f

CHIMES
(if possible)

(SUS CYM)

95 96 97 98

poco a poco rit. e dim.

RD 1

RD 2

RD 3

TPT

HN

Build high - er walls a - round me Change ev - 'ry lock and key No - thing

PNO

SYN

8va

VLN

Opt. 8va

con passione

VC

BS

PERC

mfp

pp

meno mosso

RD 1 *p*

RD 2 *p*

RD 3

TPT

HN *solo*
mp espressivo

lasts No - thing holds all of me

PNO

SYN *mp*

VLN *mp*

VC *solo*
mp

BS *mp*

PERC

to PICCOLO

ritard

RD 1

RD 2

RD 3

pp

TPT

HN

My heart's far, far a - way Home and

PNO

HARP

pp

SYN

pp

VLN

pp *dolcissimo*

VC

pizz.

BS

pp

PERC

MARK TREE

pp

l.v.

a tempo *poco ritard*
(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

free

CELESTA, sounds 8va.

PNO

SYN

VLN

VC

BS

BELLS

PERC

pp *pp* *pp* *p* *ppp* *ppp* *pizz.* *pizz.* *pp*

7a

Home - Tag

Andante con moto

(FLUTE)

solo

REED 1

REED 2

REED 3

TRUMPET

HORN

PIANO

HARP

SYNTH

TREMOLO STRINGS

VIOLIN

CELO

BASS

PERCUSSION

(SUS CYM) Mallets

1

2

3

4

RD 1

RD 2 *solo*
p

RD 3 (BASS CLARINET)

TPT

HN (SORD.)
p

(MRS. POTTS)
I

PNO

SYN

VLN *mf*

VC *mf*

BS *pizz.*
p

PERC *p*

Più mosso-In 2

RD 1

RD 2

RD 3

TPT

HN

hope that we'll be friends, though I don't know you well If an - y - one can make the most of

PNO

ARCO STRINGS

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

liv - ing here then Belle, it's you And who

PNO

SYN

VLN

VC

BS

PERC

p

solo

ritard

RD 1

RD 2

RD 3

TPT

HN

knows _____ You may find _____ home here

PNO

SYN

VLN

VC

BS

PERC

p

arco

Tempo 1° - In 4

molto ritard

p

p

RD 1

RD 2

RD 3

TPT

HN

too.

PIANO

mf

gliss.

SYN

VLN

VC

pizz.

mp

BS

PERC

Full Score Volume 2



Music by **Alan Menken**
Lyrics by **Howard Ashman & Tim Rice**
Book by **Linda Woolverton**



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Gaston

In 1 $\text{♩} = 73$

REED 1

REED 2 (OBOE)
f

REED 3 (CLARINET)
f

TRUMPET
f

HORN
f

PIANO
f

SYNTH (FAST STRINGS)
f

VIOLIN
f

CELLO
f

BASS
f (arco)

PERCUSSION (CRASH CYM)
f *mf*

[Start m. 2] 2 3 4 5

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

- RD 1:** Treble clef, mostly rests.
- RD 2:** Treble clef, melodic line with slurs and accents.
- RD 3:** Treble clef, melodic line with slurs and accents.
- TPT:** Treble clef, melodic line with slurs and accents.
- HN:** Treble clef, melodic line with slurs and accents.
- Empty staves:** Two empty staves.
- PNO:** Grand staff (treble and bass clefs), accompaniment with chords and slurs.
- SYN:** Grand staff (treble and bass clefs), accompaniment with slurs and accents.
- VLN:** Treble clef, melodic line with slurs and accents.
- VC:** Bass clef, accompaniment with slurs and accents.
- BS:** Bass clef, accompaniment with slurs and accents.
- PERC:** Percussion line with rhythmic patterns.

6

7

8

9

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(CRASH CYM)

(FLUTE) solo *mp* *p*

RD 1

RD 2 to ENGLISH HORN *mp*

RD 3 to BASS CLARINET *mp*

TPT

HN *mp* *p*

PNO *mp* *p*

SYN *p*

VLN *mp*

VC *mp*

BS *mp*

PERC (CRASH CYM) *mp*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(STR. MUTE)

p

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

- RD 1:** Treble clef, melodic line with a long slur across measures 22-25.
- RD 2:** Treble clef, rests.
- RD 3:** Treble clef, rests.
- TPT:** Treble clef, melodic line with a slur.
- HN:** Treble clef, melodic line with a slur.
- Two empty staves:** Treble clef, rests.
- PNO:** Grand staff (treble and bass clefs). Treble clef has a complex chordal texture with a slur. Bass clef has a steady eighth-note accompaniment.
- SYN:** Grand staff (treble and bass clefs). Treble clef has rests. Bass clef has a steady eighth-note accompaniment, starting with a *mp* dynamic marking.
- VLN:** Treble clef, melodic line with a slur.
- VC:** Bass clef, melodic line with a slur.
- BS:** Bass clef, steady eighth-note accompaniment.
- PERC:** Percussion, rests.

RD 1

RD 2

RD 3 (BASS CLARINET)
solo
mf

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

mp *p*

TPT

soft but nasty

HN

p

PNO

p *bring out*

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

p

(OPEN)

p

p

p

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to CLARINET

p

p

Detailed description: This page of a musical score covers measures 38, 39, 40, and 41. The score is arranged in a system with multiple staves. At the top, RD 1 and RD 2 are represented by empty staves with a treble clef. RD 3 has a treble clef and a key signature of two sharps (F# and C#), starting with a half note on G4. TPT and HN both have treble clefs and two sharps; TPT starts with a half note on G4 and HN with a half note on G4. PNO consists of two staves (treble and bass clefs) with a grand staff brace, playing a rhythmic accompaniment of quarter notes. SYN also has a grand staff with two staves (treble and bass clefs) playing a rhythmic accompaniment of quarter notes. VLN and VC have treble and bass clefs respectively, with long notes and slurs. BS has a bass clef and plays a rhythmic accompaniment of quarter notes. PERC is represented by an empty staff with a percussion clef. The text 'to CLARINET' is written in the right margin of the RD 3 staff. Dynamics *p* are marked under the first notes of TPT and HN.

RD 1

RD 2

RD 3

TPT

HN

(LE FOU) (last time)
Gosh it dis -
turbs me to

PNO

SYN

VLN

VC

BS

PERC

(ENGLISH HORN) solo
mf

to SORD.

Vamp

(sustain through vamp)

(sustain through vamp)

(sustain through vamp)

(trem. through vamp)

BELLS

(to CYM)

mf

42 43 44 45 46 [To 52]

RD 1 *p*

RD 2 to OBOE

RD 3 (CLARINET) *p*

TPT

HN

see you Gas - ton look - ing so down in the

PNO *p*

SYN TREMOLO STRINGS *p*

VLN *p*

VC *p*

BS *p*

PERC

RD 1

RD 2

RD 3

TPT

HN

dump

Ev - 'ry guy here'd like to be you Gas -

PNO

SYN

VLN

VC

BS

PERC

(SUS CYM) Sticks (Choke)

sfz

p

sfz

sfz

sfz

RD 1

RD 2

RD 3

TPT

HN

ton ev - en when tak - ing your lumps when There's

PNO

SYN

VLN

VC

BS

PERC

mp

(OBOE)

mp

mf

mp

(SD)

(TOM TOMS)

61

62

63

64

65

RD 1 *mp*

RD 2 *mp*

RD 3 *mp*

TPT

HN *solo*
mf

no man in town as ad - mir - ed as you You're

PNO *mp*

SYN

VLN *mp*

VC *mp*

BS *mp*

PERC (HH)

RD 1

RD 2

RD 3

TPT

HN

ev - 'ry - one's fa - vor - ite guy

PNO

SYN

VLN

VC

BS

PERC (HH)

Freely

RD 1

RD 2

RD 3

TPT

HN

Ev - 'ry - one's awed and in - spi - red by you and it's not ver - y

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

mf

mp

mf

f serious vib.

f serious vib.

f serious vib.

p

mp light vib.

mp light vib.

mp light vib.

to PICCOLO

RD 1

RD 2

RD 3

TPT

HN

hard to see why No one's

PNO

G7sus4 solo arp.

SYN

VLN

VC

BS

PERC

p

(OPEN)

pizz.

a tempo

RD 1

RD 2

RD 3

mp subtone

TPT

HN

slick as Gas - ton No one's quick as Gas - ton No one's

PNO

mp

SYN

mp

VLN

mp

VC

mp

light vib.

BS

mp

PERC

(HH)

mp

RD 1

RD 2 (Cue) *p*

RD 3

TPT

HN

neck's as in - cred - i - bly thick as Gas - ton For there's

PNO

SYN

VLN

VC

BS

PERC

(PICCOLO)

RD 1 *mp*

RD 2 *PLAY mp*

RD 3 *mf*

TPT

HN

no man in town half as man - ly

PNO

ACCORDION
(French Musette)

SYN *mp*

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

Per - fect; a pure par - a - gon. You can

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(OPEN)

(SORD.)

p

p

mf

mf

ask an - y Tom Dick or Stan - ley And they'll tell you whose

PNO

SYN

FAST STRINGS

VLN

VC

BS

PERC

ritard

RD 1

RD 2

RD 3

TPT

HN

team they pre - fer to be on No one's

(LEFOU/MEN/S.GIRLS)

PNO

SYN

ACCORDION

VLN

VC

BS

arco

PERC

a tempo

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT *mp*

HN (SORD.) *mp*

(LE FOU)

been like Gas - ton A king - pin like Gas - ton. No one's

PNO *mp*

SYN *mp* (2 hands)

VLN *mf*

VC *mf*

BS *pizz.*

PERC (CRASH) *mf*

RD 1

RD 2 *mp*

RD 3 *mp*

TPT

HN

(GASTON)

got a swell cleft in his chin like Gas - ton. As a

PNO

SYN

VLN *mp*

VC *mp*

BS *mf*

PERC

RD 1

RD 2

RD 3

TPT

HN

spec - i - men, yes I'm in - tim - i - dat - ing

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC

mp

mp

mfp

mfp

mp

(CRASH)

RD 1

RD 2 *mf*

RD 3 *mf*

TPT *mf*

HN *mf*

My what a guy that Gas-ton Give

(M1)
(M2-4)

PNO *mf* *gliss.*

SYN *mf*

VLN *mf*

VC

BS

PERC *sf*

RD 1 *tr* *tr#* *tr* *tr* *tr*
RD 2 *tr* *tr#* *tr* *tr* *tr*
RD 3 *tr* *tr#* *tr* *tr* *tr*
TPT *mf* *p*
HN *mf* *p*
(SILLY GIRLS, OTHER MEN - yelled) *mf* *mp* *mf* *mp* *mp*
five hur - rahs Give twelve "hip hips" Gas - ton is the (LE FOU)
PNO *mf* *mp* *mf* *mp* *mp*
SYN *mp*
VLN *mf* *tr* *tr* *tr* *tr*
VC *mf*
BS *arco* *mf*
PERC (CRASH) *mf* *mp* (CRASH) *mf* *mp*
126 127 128 129 130

RD 1 *tr* *rall.* *mf* *to FLUTE*

RD 2 *mf*

RD 3 *mf*

TPT *mp* *mf*

HN *mf*

Voice: best and the rest is all drips No one

(M1-4)

PNO *mf* *G9 arp.* *Abm6 arp.*

SYN *mf*

VLN *tr* *mf*

VC *mf*

BS *mf*

PERC (CYM) (Choke) *mf*

a tempo

RD 1

RD 2 *mp*

RD 3 *mp*

TPT *mp*

HN *mf* *leggiero* *mfp* *mfp*

(LE FOU)
 fights like Gas - ton Dous - es lights like Gas - ton In a

PNO *mp*

SYN *mp*

VLN *mp*

VC *mp*

BS *pizz.* *mp*

PERC (CRASH) *mp*

RD 1 (FLUTE) *mf*

RD 2 *mf*

RD 3

TPT

HN

wrest - ling match no - bo - dy bites like Gas - ton For there's

(F5, 9) (F7)

PNO

SYN *sfz* *mp*

VLN *sfz* *mp*

VC *sfz*

BS *sfz*

PERC

RD 1 *mp*

RD 2 *mp*

RD 3 *mp*

TPT *p*

HN *p*

(GASTON)
no one as bur - ly and brawn - y As you

PNO *mp*

SYN *mp*

VLN *mp*

VC *mp*

BS *mp*

PERC

RD 1

RD 2

RD 3

TPT

HN

mf

(LE FOU)

see I've got bi - ceps to spare _____ Not a

PNO

SYN

VLN

marcato

VC

marcato

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

sfz

sfz

(GASTON)

bit of him's scrag - gly or scrawn - y That's right! And

PNO

PIZZ. STRINGS

VLN

pizz.

VC

pizz.

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(M3,4,8,9,10,12)

ev - 'ry last inch of me's cov - ered with hair No one

PNO

SYN

VLN

VC

BS

PERC

RD 1 *mp*

RD 2 *mp*

RD 3 *mp*

TPT

HN *mp* *rip*

(M1,2,5,6,7,11) (LE FOU)

hits like Gas - ton Match - es wits like Gas - ton In a

PNO *mp*

SYN *mp* ACCORDION

VLN *mp* *arco*

VC *mp* *arco*

BS *mp*

PERC *mp*

160

161

162

163

RD 1

RD 2

RD 3

TPT

HN

(GASTON)

spi - ting match no - bo - dy spits like Gas - ton. I'm es -

PNO

SYN

VLN

VC

BS

PERC

cresc.

mp

cresc.

p.

sfz

sfz

to HARMON MUTE

RD 1

RD 2

RD 3

TPT

HN

pe - cial - ly good at ex - pec - tor - a - ting

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(MEN, S. GIRLS)

Ptoo - ey! Ten points for Gas - ton (GASTON) When

PNO

SYN

VLN

VC

BS

PERC

(HARMON MUTE w/stem) wa wa wa wa

f

f

f

f

PIZZ. STRINGS

f

pizz. *f*

pizz. *f*

f

(Choke each time)

RD 1

RD 2

RD 3 *solo*
mf

TPT

HN

I was a lad I ate four doz - en eggs ev - 'ry morn - ing to

PNO *p*

FAST STRINGS *p*

VLN *arco mp*

VC *arco mp*

BS *arco light vib., poco martellato mp*

PERC (HH) *sub. p*

RD 1

RD 2

RD 3

TPT

HN

help me get large ————— And now that I'm grown I eat

PNO

SYN

VLN

VC

BS

PERC

f brillante

f brillante

(OPEN)

mf

mf

fp

f

sub. mp

mp

mp

mf marcato

mf marcato

mf marcato

mf marcato

a tempo

RD 1 *mp cresc.* *sfz* *p*

RD 2 *mp cresc.* *sfz* *p*

RD 3 *mp cresc.* *sfz* *p*

TPT *mp cresc.* *sfz* *p*

HN *mp cresc.* *sfz* *p*

(ALL - except Gaston)
Ooo!

PNO *mp cresc.* *sfz* *p*

TREMOLO STRINGS

SYN *p cresc.* *sfz* *p*

VLN *p cresc.* *sfz* *p*

VC *p cresc.* *sfz* *p*

BS *p cresc.* *sfz* *p*

PERC *p cresc.* *sfz* *p*

RD 1

RD 2

RD 3

TPT

HN

Ah!

PNO

SYN

VLN

VC

BS

PERC

sfz

p

cresc.

195

196

197

198

RD 1

RD 2

RD 3

TPT

HN

Wow! My what a guy that Gas -

PNO

SYN

ACCORDION

VLN

VC

BS

PERC

sfz

f

pizz.

All'o giusto

♩ = 120-124

RD 1

RD 2

RD 3

TPT

HN

ton!

PNO

SYN

VLN

VC

BS

PERC

(CRASH) *March*

f

RD 1 *to PICCOLO*

RD 2

RD 3

TPT

HN *vc* *f* *solo*

(ALL - except Gaston)
More beer!

PNO

SYN *FAST STRINGS* *f*

VLN *f*

VC *f*

BS

PERC

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC (CRASH) (HH)

RD 1

RD 2

RD 3

TPT

HN

(ALL - yell)

Hey

PNO

SYN

VLN

VC

BS

PERC

(SPLASH)

RD 1

RD 2

RD 3

TPT *solo*
f

HN

PNO

SYN

VLN *sf*

VC *sf*

BS *sf*

PERC
(RIDE) (CRASH) TAMBOURINE WOOD BLOCK

226 227 228 229 230

Detailed description: This is a page of a musical score for measures 226 through 230. The score is arranged in a vertical system with multiple staves. At the top, there are three staves labeled RD 1, RD 2, and RD 3, which appear to be for a string quartet or similar ensemble. Below these are staves for TPT (Trumpet) and HN (Horn), both marked with a 'solo' instruction and a forte (*f*) dynamic. The Piano (PNO) part is shown in grand staff notation. Below the piano are the Violin (VLN) and Viola (VC) parts, both marked with a fortissimo (*sf*) dynamic. The Bass (BS) part is also marked with *sf*. At the bottom is the Percussion (PERC) part, which includes a RIDE cymbal, a CRASH cymbal, a TAMBOURINE, and a WOOD BLOCK. The measures are numbered 226, 227, 228, 229, and 230 at the bottom. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features complex rhythmic patterns and dynamic markings throughout.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

sfz

f

sfz

f

sfz

f

sfz

f

pizz.

f

sfz

f

(RS) (easy) ^

(SD)

(CB)

(SPLASH)

236

237

238

239

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

sf

f

bend with lip

"dirty"

"dirty"

(Cue)

PLAY

(RS) (FLOOR TOM)

240

241

[To 260]

260

261

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

solo

mf

molto secco

mp

PIZZ. STRINGS

mf

pizz.

mf

pizz.

mf

pizz.

mf

(Tite HH)

mf

Musical score for measures 266-269. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is B-flat major (two flats). The score features various musical notations including dynamics (f, sfz), articulation (>), and performance instructions like (STR. MUTE) and (b). The percussion part includes a snare drum and a cymbal.

RD 1

RD 2

RD 3

TPT

HN

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC

f

mf

f

f

f

(OPEN)

(SPLASH)

(Choke)

RD 1

RD 2

RD 3

TPT

HN

(SILLY GIRLS)

[Pant! Pant!]

PNO

SYN

VLN

VC

BS

PERC

ff

sfz

sfz

sfz

sfz

sfz

mf

sfz

to OPEN

(OPEN)

(RS)

274 275 276 277 278

poco ritard

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT *mf*

HN *f*

(ALL MEN/GASTON)
(Beer sip) Ah

PNO *mf*

FAST STRINGS

SYN *f*

VLN *f* *arco*

VC *f* *arco*

BS *f* *arco*

PERC (HH) *mp*

♩ = 108-112
poco meno mosso

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf *f* *mf* *ff* *mf* *ff*

(CRASH)

poco più mosso

RD 1 *f*

RD 2 *f*

RD 3 *mf*

TPT *f*

HN *f*

PNO *f* *ff* *f* *ff*

SYN

VLN *f* *ff*

VC

BS

PERC (CRASH) *XYLO* if possible

RD 1

RD 2

RD 3

TPT

HN

(MEN)

Whoa

PNO

SYN

VLN

VC

BS

PERC

(CRASH)

sfz

pizz.

arco

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

sfz

mp

sfz

sfz

sfz

port.

(CRASH)

(Choke)

299

300

301

302

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to FLUTE

to PICCOLO TRUMPET (Fast)

mf

sf

f

ff

pizz.

arco

(HH)

(RS)

Detailed description of the musical score: The score is for measures 303-306. It features a woodwind section with three Reed Drums (RD 1, 2, 3), Trumpet (TPT), and Horn (HN). The strings section includes Violin (VLN), Viola (VC), and Bass (BS). The piano (PNO) and percussion (PERC) are also present. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 303 starts with a *mf* dynamic. Measure 304 has *sf* dynamics for TPT and HN. Measure 305 has a *f* dynamic for PNO. Measure 306 has a *ff* dynamic for PERC. There are performance instructions: 'to FLUTE' at the end of measure 304, 'to PICCOLO TRUMPET (Fast)' at the start of measure 305, 'pizz.' for BS in measure 303, and 'arco' for BS in measure 305. Percussion includes (HH) in measure 305 and (RS) in measure 306.

Tempo 1°

(FLUTE)

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

- RD 1:** Treble clef, mostly rests.
- RD 2:** Treble clef, melodic line with slurs and accents.
- RD 3:** Treble clef, melodic line with slurs and accents.
- TPT:** Treble clef, melodic line with slurs and accents.
- HN:** Treble clef, melodic line with slurs and accents.
- PNO:** Grand staff (treble and bass clefs), accompaniment with chords and slurs.
- SYN:** Grand staff (treble and bass clefs), accompaniment with slurs and accents.
- VLN:** Treble clef, melodic line with slurs and accents.
- VC:** Bass clef, accompaniment with slurs and accents.
- BS:** Bass clef, accompaniment with slurs and accents.
- PERC:** Percussion line with rhythmic patterns.

Measure 311 contains a *S^{ma}* (Soprano) marking above the PNO staff. Measure 313 features a *3* (triple) marking in the RD 1, RD 2, RD 3, TPT, and HN parts. Measure 314 includes a *3* (triple) marking in the RD 1, RD 2, RD 3, and PNO parts.

RD 1

RD 2

RD 3

TPT

HN

(ALL)
Let's go!

PNO

SYN

VLN

VC

BS

PERC

ff

f

ff

gliss.

(Choke)

to PICCOLO

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The key signature is B-flat major (two flats). The time signature is 4/4. The score spans measures 319 to 322. RD 1 is mostly silent. RD 2, RD 3, TPT, and HN have melodic lines with various articulations like accents and slurs. PNO features a *ff* dynamic and complex textures. SYN, VLN, and VC have similar melodic patterns. BS provides harmonic support. PERC has a rhythmic accompaniment with some cymbal effects.

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(CRASH)

Detailed description of the musical score: The score is for measures 323-326. It features a Piccolo part in measure 323. RD 1 and RD 3 play melodic lines with accents and slurs. RD 2 is silent until measure 325. TPT and HN are silent throughout. PNO provides harmonic support with chords and moving lines. SYN plays a melodic line similar to RD 1. VLN and VC play melodic lines with accents. BS plays a bass line with accents. PERC includes a CRASH in measure 323 and a steady rhythmic pattern. Dynamics include accents (>) and slurs. Measure 326 features a key signature change to B-flat major, indicated by (b) and (B) above notes.

RD 1

RD 2

RD 3

TPT
molto marcato

HN

PNO

SYN

VLN
molto marc.

VC
arco

BS

PERC
(CRASH)

*very slight accel.
poco a poco*

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

- RD 1:** Treble clef, mostly rests.
- RD 2:** Treble clef, melodic line with slurs and accents.
- RD 3:** Treble clef, melodic line with slurs and accents.
- TPT:** Treble clef, melodic line with slurs and accents.
- HN:** Treble clef, melodic line with slurs and accents.
- PNO:** Grand staff (treble and bass clefs). Treble clef has chords with accents and slurs. Bass clef has chords with accents and slurs. Dynamics include *sfz*, *cresc.*, and *ff*.
- SYN:** Grand staff (treble and bass clefs). Treble clef has melodic lines with slurs and accents. Bass clef has chords with accents and slurs. Dynamics include *ff*.
- VLN:** Treble clef, melodic line with slurs and accents.
- VC:** Bass clef, melodic line with slurs and accents.
- BS:** Bass clef, melodic line with slurs and accents.
- PERC:** Percussion part with rhythmic patterns and accents. Dynamics include *cresc.* and *ff*.

Measures 331, 332, 333, and 334 are indicated at the bottom of the score.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(CRASH)

mp

335

336

337

338

More Energetically $\text{♩} = 128-132$

The musical score is arranged in a standard orchestral layout. The top section includes three woodwinds (RD1, RD2, RD3), a trumpet (TPT), and a horn (HN), all playing a melodic line with accents and slurs. The piano (PNO) part features a rhythmic accompaniment of chords and eighth notes. The strings (SYN) play a similar melodic line. The violin (VLN) and viola (VC) parts mirror the woodwind and string lines. The bassoon (BS) plays a rhythmic pattern of eighth notes. The percussion (PERC) part includes a splash cymbal and a snare drum pattern. The score is marked with a forte (*ff*) dynamic and includes various performance instructions like accents and slurs.

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

- RD 1, RD 2, RD 3:** Three flutes, each with a distinct melodic line.
- TPT:** Trumpet part with a melodic line.
- HN:** Horn part with a melodic line.
- PNO:** Piano part with a complex accompaniment.
- SYN:** Synthesizer part with a melodic line.
- VLN:** Violin part with a melodic line.
- VC:** Viola part with a melodic line.
- BS:** Bass part with a melodic line.
- PERC:** Percussion part with various rhythmic patterns.

Key performance markings include *f* (forte) at measure 345, *arco* for the bass at measure 347, and *Sva* (Sustained) for the piano at measure 347. The percussion part includes markings for (HH) and (CRASH CYM).

344

345

346

347

348

RD 1 

RD 2 

RD 3 

TPT 

HN 

PNO 

SYN 

VLN 

VC 

BS 

PERC 

The musical score is arranged in a standard orchestral layout. At the top left, it is marked "In 1" with a treble clef and a 3/4 time signature. The score includes parts for three woodwinds (RD 1, RD 2, RD 3), trumpet (TPT), horn (HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The percussion part features a complex rhythmic pattern with accents. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The strings (VLN, VC, BS) play a rhythmic pattern with accents. The woodwinds and horn play sustained notes with accents. The percussion part has a complex rhythmic pattern with accents. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The strings (VLN, VC, BS) play a rhythmic pattern with accents. The woodwinds and horn play sustained notes with accents.

to FLUTE

No

one

(Sua)

355

356

357

358

RD 1 (FLUTE) *mp*

RD 2 *f* *mp*

RD 3 *f*

TPT *f* *mp* (vibr.)

HN *mf*

LE FOU

shoots like Gas - ton Makes those beaults like Gas - ton Then goes

PNO *f*

SYN *f*

VLN *f* *mp*

VC *f*

BS *f*

PERC (CRASH) *mf* TIME

RD 1 *rall.* *cresc.* *poco meno mosso*

RD 2 *cresc.* *sf*

RD 3 *sf*

TPT *cresc.* *sf*

HN *sf*

(GASTON)
tomp - ing a - round wear - ing boots like Gas - ton I use

PNO *mp cresc.* *sf*

TREMOLO STRINGS *p cresc.*

VLN *cresc.* *sf*

VC *mp cresc.* *sf*

BS *mp cresc.* *sf*

PERC *mp cresc.* *sf*

363

364

365

366

RD 1

RD 2

RD 3

TPT

HN

ant - lers in all of my dec - o - rat - ing

PNO

SYN

VLN

VC

BS

PERC

mf 5

mf

mf

mp

mp

fp

fp

mp

FAST STRINGS

f

pizz.

mf

molto ritard

MARK TREE

a tempo

RD 1

RD 2

RD 3

TPT

HN

(ALL)
My what a guy

PNO

SYN

VLN

VC

BS
arco

PERC

RD 1

RD 2

RD 3

TPT

HN

(LE FOU) What a guy!

Gas

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(ALL)
Hey!

PNO

SYN

VLN

VC

BS

PERC
(CRASH) (HH) (CYM) (Choke)

8^{va}

Opt. 8^{vb}

gliss.

8a

Gaston – Reprise

REED 1

REED 2

REED 3 (CLARINET)
mp

TRUMPET

HORN
p

PIANO
p

SYNTH
TREMOLLO STRINGS
p

VIOLIN
p

CELLO
p

BASS
mp

PERCUSSION

1

2

3

4

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

- RD 1**: Treble clef, rests in all four measures.
- RD 2**: Treble clef, rests in all four measures.
- RD 3**: Treble clef, key signature of two sharps (F# and C#). Measure 5: quarter note G4. Measure 6: quarter notes A4, B4. Measure 7: quarter notes C5, B4. Measure 8: quarter notes A4, G4. A long slur spans from the first note to the last.
- TPT**: Treble clef, key signature of two sharps, rests in all four measures.
- HN**: Treble clef, key signature of two sharps. Measure 5: half note G4. Measure 6: half note A4. Measure 7: half note B4. Measure 8: half note C5. A long slur spans all four measures.
- PNO**: Grand staff (treble and bass clefs). Measure 5: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Measure 6: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Measure 7: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Measure 8: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Slurs are present over the chords in both hands.
- SYN**: Grand staff. Measure 5: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Measure 6: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Measure 7: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Measure 8: treble clef has a whole chord (F#4, A4, C5); bass clef has a whole chord (F#3, A3, C4). Slurs are present over the chords in both hands.
- VLN**: Treble clef, key signature of two sharps. Measure 5: quarter note G4. Measure 6: quarter note A4. Measure 7: quarter note B4. Measure 8: quarter note C5. A long slur spans all four measures.
- VC**: Bass clef. Measure 5: quarter note G3. Measure 6: quarter notes A3, B3. Measure 7: quarter notes C4, B3. Measure 8: quarter notes A3, G3. A slur is present over the last two measures, with a circled 8 below the notes.
- BS**: Bass clef. Measure 5: quarter note G3. Measure 6: quarter notes A3, B3. Measure 7: quarter notes C4, B3. Measure 8: quarter notes A3, G3. A slur is present over the last two measures, with a circled 8 below the notes.
- PERC**: Percussion, rests in all four measures.

RD 1

RD 2

RD 3

mp

TPT

HN

p

PNO

p

SYN

p

VLN

mp

p

VC

p

BS

mp

PERC

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

- RD 1**: Treble clef, whole rests.
- RD 2**: Treble clef, whole rests.
- RD 3**: Treble clef, key signature of two sharps (F# and C#). Melody: quarter notes G4, A4, B4, C5, B4, A4, G4, quarter rest, quarter note G4.
- TPT**: Treble clef, key signature of two sharps, whole rests.
- HN**: Treble clef, key signature of two sharps. Bass line: dotted half notes G2, A2, B2, quarter note G2.
- PNO**: Grand staff. Right hand: sustained chords. Left hand: quarter notes G2, A2, B2, quarter notes G2, A2, B2, quarter notes G2, A2, B2, quarter notes G2, A2, B2.
- SYN**: Grand staff. Right hand: sustained chords. Left hand: whole rests.
- VLN**: Treble clef, key signature of two sharps. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4, quarter note G4.
- VC**: Bass clef, quarter notes G2, A2, B2, quarter notes G2, A2, B2, quarter notes G2, A2, B2, quarter notes G2, A2, B2.
- BS**: Bass clef, quarter notes G2, A2, B2, quarter notes G2, A2, B2, quarter notes G2, A2, B2, quarter notes G2, A2, B2.
- PERC**: Percussion, whole rests.

RD 1 (FLUTE) *p* *mf* *ritard*

RD 2 (OBOE) *p*

RD 3 *mf*

TPT *mp*

HN *mp*

PNO

SYN *mp*

VLN

VC

BS

PERC (SUS CYM) *Timp. Mallets* *mp* **TIMP.**

Faster *ritard*

RD 1 *sf*

RD 2 *sf* *mp* *soli - "sardonic laughter"*

RD 3 *mp* *soli - "sardonic laughter"*

TPT *sfz* *to FLUGEL*

HN *sfz*

PNO *sfz*

SYN *sfz*

VLN *sfz*

VC *sfz*

BS *sfz*

PERC *sfz*

a tempo

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

ENGLISH HORN

VLN

VC

BS

PERC

pp

pp

p

mp

(b)

RD 1

RD 2

RD 3 *soli w/Horns*
mp

TPT (FLUGEL) *soli*
mp

HN (SORD.)
mp

PNO

SYN TREMOLO STRINGS
p

VLN *p*

VC (7)

BS (7)

PERC (SUS CYM) *Mallets*
pp

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

- RD 1**: Treble clef, rests in all four measures.
- RD 2**: Treble clef, rests in all four measures.
- RD 3**: Treble clef, key signature of two sharps (F# and C#). Measures 38-39: quarter notes (F#4, C#5) and (C#5, F#4) respectively, tied across the bar line. Measure 40: quarter notes (F#4, C#5) and (C#5, F#4). Measure 41: quarter notes (F#4, C#5) and (C#5, F#4).
- TPT**: Treble clef, key signature of two sharps. Measures 38-39: quarter notes (F#4, C#5) and (C#5, F#4), tied across the bar line. Measure 40: quarter notes (F#4, C#5) and (C#5, F#4). Measure 41: quarter notes (F#4, C#5) and (C#5, F#4).
- HN**: Treble clef, key signature of two sharps. Measures 38-39: quarter notes (F#4, C#5) and (C#5, F#4), tied across the bar line. Measure 40: quarter notes (F#4, C#5) and (C#5, F#4). Measure 41: quarter notes (F#4, C#5) and (C#5, F#4).
- PNO**: Grand staff (treble and bass clefs). Treble clef: rests in measures 38-39; chords in measures 40-41 (F#4, C#5, G#4, E5). Bass clef: quarter notes (F#3, C#4, G#3, E4) in all four measures.
- SYN**: Grand staff. Treble clef: rests in measures 38-39; chords in measures 40-41 (F#4, C#5, G#4, E5). Bass clef: rests in all four measures.
- VLN**: Treble clef. Measures 38-39: rests. Measure 40: quarter notes (F#4, C#5, G#4, E5) and (F#4, C#5, G#4, E5). Measure 41: quarter notes (F#4, C#5, G#4, E5) and (F#4, C#5, G#4, E5).
- VC**: Bass clef. Quarter notes (F#3, C#4, G#3, E4) in all four measures.
- BS**: Bass clef. Quarter notes (F#3, C#4, G#3, E4) in all four measures.
- PERC**: Percussion. Measures 38-39: quarter notes (F#3, C#4, G#3, E4) and (F#3, C#4, G#3, E4), tied across the bar line. Measure 40: quarter notes (F#3, C#4, G#3, E4) and (F#3, C#4, G#3, E4). Measure 41: quarter notes (F#3, C#4, G#3, E4) and (F#3, C#4, G#3, E4).

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

p *fp*

p *fp*

p *fp*

p *fp*

mf

mf

fp

mf

p *mf*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

p *fp* *sfz*

p *fp* *sfz*

p *fp* *sfz*

p *fp* *sfz*

p *fp* *f* *sfz*

mf *fp* *sfz*

p *mf* *mf* *sfz*

poco rall.

to ENGLISH HORN

(TRUMPET)
(OPEN)

tr

TIMP.

48 49 50 51 52 53

a tempo

RD 1 *pp*

RD 2

RD 3 *solo mp*

TPT

HN (OPEN) *p*

PNO *non arp. mp non arp.*

FAST STRINGS

SYN *p*

VLN *p*

VC

BS *p*

PERC (CYM scrape) "zing" *p*

RD 1

RD 2

RD 3

TPT

HN

(GASTON)
Le

PNO

SYN

VLN

VC

BS

PERC
(CYM scrape)

Detailed description: This is a page of a musical score for the piece "Gaston - Reprise". The score is arranged in a system with multiple staves. At the top, there are three staves labeled RD 1, RD 2, and RD 3. RD 1 has a treble clef and contains a melodic line with a slur. RD 2 has a treble clef and contains rests. RD 3 has a treble clef and a key signature of two sharps (F# and C#), containing a melodic line with a slur. Below these are staves for TPT (Trumpet) and HN (Horn), both with treble clefs and two sharps, containing rests. A vocal line follows, with the name "(GASTON)" above and the word "Le" below. The piano accompaniment (PNO) consists of two staves: the right hand has chords with a slur, and the left hand has a simple bass line with a slur. Below the piano is a SYN (Synthesizer) part with two staves, featuring a complex rhythmic pattern in the right hand and a simple bass line in the left hand. The string section (VLN) has a single staff with a treble clef and a series of notes. The violin (VC) and bass (BS) parts each have a single staff with a treble and bass clef respectively, both containing a single note with a slur. The percussion (PERC) part has a single staff with a drum set icon and a note labeled "(CYM scrape)".

RD 1

RD 2 (ENGLISH HORN) *p*

RD 3 to BASS CLARINET

TPT (STR. MUTE) *p*

HN (SORD.) *p*

(LE FOU)
Fou, I'm a - fraid I've been think - ing A

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2 *mp* 3 to OBOE

RD 3 (BASS CLARINET) *mp* 3

TPT

HN

(GASTON)

dan - ger - ous pas - time I know But that

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3 *to FLUTE*

TPT

HN

wack - y old coot is Belle's fath - er And his

PNO

SYN

VLN

VC

BS

PERC *(CYM scrape)*
to Sticks

RD 1

RD 2

RD 3

mp 3

(OBOE)

(FLUTE)

mp 3

mp 3

TPT

HN

san - i - ty's on - ly so - so Now the

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

(Cue)
(OPEN)

p

HN

wheels in my head have been turn - ing since I

PNO

SYN

VLN

VC

BS

pizz.

PERC

(SD)
Sticks

p

RD 1

RD 2

RD 3

TPT

HN

looked at that loon - y old man See I

PNO

SYN

VLN

VC

senza

BS

PERC

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

(Cue)

TPT *mf*

HN *mf*

pro - mised my - self I'd be mar - ried to Belle and right

PNO *mf*

TREMOLO STRINGS

SYN *mp*

VLN *mf*

VC *mf*

BS *mf*

PERC

RD 1

RD 2

RD 3

TPT

HN

now I'm e - volv - ing a plan If I...

PNO

SYN

VLN

VC

BS

PERC

to PICCOLO

to CLARINET

to OPEN

(OPEN)

f

f

mf

f

f

(CRASH)

90 91 92 93

a tempo
In 3

RD 1

RD 2

RD 3 (CLARINET)

TPT (STR. MUTE) *fp* to OPEN

HN *fp*

(LE FOU)
Yes? No! Would she... Now I

(GASTON)
Then we... Guess!

PNO *mp*

SYN *p*

VLN *mp* *sul pont.*

VC *mp* *sul pont.*

BS *mp* *sul pont. arco*

PERC (Closed HH) *mp*

(PICCOLO) *sub. f* 7 *sfz* to FLUTE

RD 1

RD 2

RD 3

TPT

HN

(OPEN)

get it Let's go! No one

Let's go!

(BOTH)

PNO

SYN

fp

FAST STRINGS

VLN

ord. *sub. f* 7 *sfz*

VC

ord. *sub. f* 7 *sfz*

BS

fp *sfz*

PERC

p

a tempo

RD 1

RD 2 *mf* *mp*

RD 3 *mp*

TPT *mp*

HN *mp*

(GASTON) (LE FOU)

plots like Gas - ton Takes cheap shots like Gas - ton Plans to

PNO *mf* *mp*

SYN *mf* *mp*

VLN *mf* *mp*

VC *mf* *mp*

BS *pizz.* *mf* *mp*

PERC (CRASH) *mf* *mp*

RD 1

RD 2

RD 3

TPT

HN

(GASTON)

per - se - cute harm - less crack - pots like Gas - ton Yes I'm

PNO

SYN

ACCORDION

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

end - less - ly wild - ly re - source - ful As (LE FOU)

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2 *p*

RD 3 *mp*

TPT

HN

(GASTON)
 down to the depths you de - scend I won't

PNO

SYN

VLN

VC *(bring out)* *port.*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(LE FOU)

e - ven be mild - ly re - morse - ful Just as

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(GASTON)

long as you get what you want in the end Who has

PNO

SYN

FAST STRINGS

VLN

VC

BS

PERC

mf

mp

gliss.

RD 1

RD 2

RD 3

TPT

HN

(LE FOU) (BOTH)

brains like Gas - ton En - ter - tains like Gas - ton? Who can

PNO

SYN

VLN

VC

BS

PERC

(+ TAMB.)

mp

ritard

RD 1

RD 2

RD 3

TPT

HN

make up these end - less re - frains like Gas - ton? So his

(BOTH)

PNO

SYN

VLN

VC

BS

PERC

meno mosso

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT

HN *mf*

(L)
(G)
mar - riage we soon will be cel - e - brat - ing

PNO *f*

SYN

VLN

VC *f*

BS *f*

PERC (SUS CYM) *p* Mallets *mf* Sticks *p*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(SORD.)

(CUP MUTE)

p

pp

p

p

p

p

p

(SUS CYM)
Mallets

p (sneak in)

poco ritard

RD 1

RD 2

RD 3

(Cue)

p

TPT

HN

PNO

HARP

SYN

VLN

VC

BS

PERC

BELL TREE

pp

How Long Must This Go On? ^{8b}

Agitato

REED 1 (FLUTE) *p*

REED 2 (OBOE) *mf* *p*

REED 3 (CLARINET) *p*

TRUMPET (Tight STR. MUTE) *mf*

HORN *mf*

PIANO *mf* *p*

SYNTH (TREM.STRINGS) *mf* *p*

VIOLIN *f* *pizz.* *mp*

CELLO *f* *pizz.* *mp*

BASS *f*

PERCUSSION (CYM scrape) (SUS CYM) Mallets *mp* *p*

The score is for a 4/4 piece in B-flat major. It features a complex orchestration. The reed section includes Flute, Oboe, and Clarinet. The brass section includes Trumpet and Horn. The piano part has a busy right hand with sixteenth-note patterns and a steady bass line. The strings consist of Violin, Cello, and Bass, with Tremolo Strings. Percussion includes Cymbal scrape and Suspended Cymbal. Dynamics range from piano (p) to fortissimo (f).

1

2

3

4

Musical score for the piece "#8b - How Long Must This Go On?". The score is arranged in a multi-staff format with the following parts:

- RD 1**: First vocal line, featuring a melodic line with eighth-note patterns and rests.
- RD 2**: Second vocal line, mirroring the first vocal line.
- RD 3**: Third vocal line, featuring a more rhythmic eighth-note pattern.
- TPT**: Trumpet part, mostly silent with some final notes.
- HN**: Horn part, mostly silent with some final notes.
- PNO**: Piano part, consisting of a complex, flowing eighth-note accompaniment in both hands.
- SYN**: Synthesizer part, featuring sustained chords in the upper register.
- VLN**: Violin part, featuring sustained chords in the upper register.
- VC**: Viola part, featuring a steady eighth-note accompaniment.
- BS**: Bass part, featuring a steady eighth-note accompaniment, with a "(Cue)" marking at the beginning.
- PERC**: Percussion part, featuring a steady eighth-note accompaniment.

The score is divided into measures 5, 6, 7, and 8, with a double bar line at the end of measure 8. The key signature is B-flat major (two flats), and the time signature is 4/4.

Musical score for 'How Long Must This Go On?' featuring RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). RD 1 and RD 2 play a melodic line with eighth notes and a quarter note. RD 3 plays a bass line with eighth notes. TPT and HN are silent. PNO features a complex piano accompaniment with sixteenth-note runs in the right hand and chords in the left hand. SYN and VLN play sustained chords. VC and BS play a steady bass line. PERC provides a rhythmic accompaniment with a snare drum and cymbal.

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- RD 1:** Treble clef, starting with a rapid sixteenth-note run at *f*.
- RD 2:** Treble clef, starting with a sustained note at *sfz*, then moving to a melodic line at *f* that decays to *p*.
- RD 3:** Treble clef, starting with a sustained note at *sfz*, then moving to a melodic line at *f* that decays to *p*.
- TPT:** Treble clef, starting with a melodic line at *f*.
- HN:** Bass clef, starting with a sustained note at *mf*.
- PNO:** Grand staff (treble and bass clefs), starting with a rapid sixteenth-note run at *f*.
- SYN:** Grand staff, starting with a sustained note at *mp*.
- VLN:** Treble clef, starting with a sustained note at *mf*, then *dim.*
- VC:** Bass clef, starting with a sustained note at *mf*, then *dim.*
- BS:** Bass clef, starting with a sustained note at *mf*, then *dim.*
- PERC:** Bass clef, starting with a sustained note at *mf*, then *dim.*, and ending with a cymbal crash at *p* labeled (SUS CYM).

RD 1 *p*

RD 2

RD 3

TPT

HN

(BEAST)
How long must this go on? This cru - el trick of fate

PNO

ARCO STRINGS
p

VLN *mp*

VC *mp* *espress.*

BS *p* *espress.*

PERC

Detailed description of the musical score for page 17: The score is for a full orchestra and a soloist (Beast). It features three woodwinds (RD 1, 2, 3), two trumpets (TPT), two horns (HN), a piano (PNO), a string section (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The key signature is B-flat major. The tempo is not explicitly marked but the dynamics range from piano (p) to mezzo-piano (mp). The vocal line (Beast) has lyrics: 'How long must this go on? This cruel trick of fate'. The piano part has a rhythmic pattern of eighth notes with accents. The strings play a sustained harmonic accompaniment.

RD 1

RD 2

RD 3

TPT

HN

I sim - ply made one care - less, wrong de - ci - sion

PNO

SYN

VLN

VC

BS

PERC

Detailed description: This is a page of a musical score for the song "How Long Must This Go On?". The score is arranged in a grand staff format with multiple parts. At the top, there are three staves for RD 1, RD 2, and RD 3. RD 1 has a melodic line with a long slur. RD 2 and RD 3 have rests. Below these are staves for TPT and HN, both with rests. The vocal line is in the next system, with lyrics: "I sim - ply made one care - less, wrong de - ci - sion". Below the vocal line is a piano accompaniment (PNO) with a complex rhythmic pattern in the right hand and a simple bass line in the left hand. The next system contains the SYN (Synthesizer) part with a melodic line in the right hand and a bass line in the left hand. Below that are staves for VLN (Violin), VC (Viola), and BS (Bass), all with melodic lines. The PERC (Percussion) part is at the bottom with rests. The key signature is B-flat major (two flats) and the time signature is 4/4. The page is numbered 19 and 20 at the bottom.

RD 1

RD 2 *f*

RD 3 *f*

TPT

HN *mf*

And then that witch was gone, And left me in this state.

PNO

SYN

VLN

VC

BS

PERC *mfp*

RD 1 *mp* *mf* *mp* *mf* *mp* *mf*

RD 2 *mp* *mf* *mp* *mf* *mp* *mf*

RD 3 *mp*

(FLUGEL)
TPT *mf* *mf* *mf*

HN *mf* *mf* *mf*

Ha - ted! Is there no one who can show me how to

PNO *mf*

SYN *mp*

VLN *con passione* *mp* *mf* *mp* *mf* *mp* *mf*

VC *sul D* *shift* *shift* *shift*

BS

PERC *p*

poco ritard

RD 1

RD 2

RD 3

TPT

HN

p

p

win the world's for - give - ness?

HARP

dim.

SYN

VLN

VC

BS

PERC

[Petal falls]
Meno mosso

ritard

(Cue)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

pp

p

f

soli w/Cello

mf

loco

p

pp

p

pp

mf

mf

mf

TRIANGLE

3

mf

Be Our Guest

Freely - In 2

The musical score is arranged in a standard orchestral layout. It includes staves for Reed 1, Reed 2, and Reed 3, all of which are mostly silent with rests. The Trumpet and Horn parts also have rests, with the Horn part including a *mf* dynamic marking and a slur. The Piano part features a *fp* dynamic marking and a complex texture with chords and arpeggiated figures. The Synth part is labeled 'ACCORDION (French)' and includes a *mp* dynamic marking. The Violin part is silent. The Cello and Bass parts play sustained chords with a *mf* dynamic. The Percussion part includes a 'TOM ROLL (snare off)' instruction and a *mf* dynamic marking.

1

2

3

4

(FLUTE)
mp

(OBOE)
mp

(CLARINET)
mp

TPT

HN
mf

PNO
dim.

SYN

VLN
mp

VC
mf

BS
mf

PERC

RD 1

RD 2

RD 3

RD 1

RD 2

RD 3

TPT

HN

(CUP MUTE)

(LUMIERE)

Be our

PNO

SYN

VLN

VC

BS

PERC

pp

mf

mp *dim.*

pp

mp *dim.*

pp

mp

(snares on)

TRIANGLE

sfz

RD 1

RD 2

RD 3

TPT

HN

gust Be our guest Put our ser - vice to the test Tie a

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC

p

mp

with a lilt

p

pizz.

mp

3

3

Detailed description: This page of a musical score for 'Be Our Guest' includes staves for three Reed Drums (RD 1, 2, 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). RD 3, TPT, and HN have rests. The vocal line includes lyrics: 'gust Be our guest Put our ser - vice to the test Tie a'. PNO has rests. SYN is marked 'FAST STRINGS' and 'mp'. VLN is marked 'with a lilt' and 'p'. VC has a triplet of eighth notes. BS is marked 'pizz.' and 'mp'. PERC has rests. Dynamics include *p*, *mp*, and *pizz.*. There are two triplet markings (3) over eighth notes in RD 3 and VC.

RD 1

RD 2

RD 3

TPT

HN

jour hot hor d'oeuvres Why we on - ly live to serve Try the

PNO

SYN

VLN

VC

BS

PERC

p (HH)

21 22 23 24

RD 1

RD 2

RD 3

TPT

HN

(CHIP) (LUMIERE)

grey stuff It's de - li - cious Don't be - lieve me? Ask the dish - es They can

PNO

SYN

VLN

VC

BS

PERC

mf mp

3 3

p

RD 1

RD 2

RD 3

TPT

HN

(LUMIERE)

sing They can dance Af - ter all Miss This is France! And a

mp

Ha

PNO

mp

CELESTE (sounds 8va)

mf

VLN

VC

BS

PERC

The score is for the musical number 'Be Our Guest'. It features three Reed Drums (RD 1, 2, 3) playing rhythmic patterns. The Trumpet (TPT) and Horn (HN) parts provide harmonic support. Lumiere's vocal line is the central focus, with lyrics: 'sing They can dance Af - ter all Miss This is France! And a'. The Piano (PNO) part provides a steady accompaniment. The Celeste part is marked 'CELESTE (sounds 8va)' and 'mf'. The Violin (VLN) and Viola (VC) parts provide melodic support. The Bass (BS) and Percussion (PERC) parts provide a rhythmic foundation.

RD 1

RD 2

RD 3

TPT

HN

din - ner here — is ne - ver se - cond best Go on un -

PNO

ACCORDION

mp

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

fold your men - u Take a glance and then you'll be our

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

guest Oui! our guest Be our guest Beef ra -

mf

PNO

soli mf

CELESTE (sounds 8va)

VLN

VC

BS

PERC

With a lilt ♩ = 108-112

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT (STR. MUTE) *mp*

HN

(LUMIERE)

gout Cheese souf - flé Pie and pud - ding "en flam - bé" We'll pre -

PNO *mp*

SYN

VLN *arco mp*

VC *arco mp*

BS *mp*

PERC *p*

to PICCOLO

RD 1

RD 2

RD 3

to FLUTE

TPT

HN

pare and serve with flair a cul - i - nar - y ca - ba - ret! You're a -

PNO

SYN

VLN

VC

BS

PERC

p

mf

mp

49

50

51

52

(PICCOLO)

RD 1 *mf*

RD 2 *mf*

(FLUTE)

RD 3 *mf* to CLARINE

TPT *mf*

HN

mp lone and you're scared but the ban - quet's all pre - pared No - one's

Hoo

PNO

CELESTE

SYN *mf*

VLN

VC

BS

PERC *p*

RD 1 *to FLUTE*

RD 2 *mp*

RD 3 *to CLARINET*

TPT (PLUNGER) *Wah Wah Wah Wah*
mp

HN *mf*

(LUMIERE)
gloo - my or com - plain - ing while the flat - ware's en - ter - tain - ing We tell

PNO *gliss.*

SYN

VLN

VC *mf sf mp*

BS

PERC

RD 1

RD 2 *mp*

RD 3 (CLARINET) *mp*

TPT (Opt. tacet) *mp* *sfz*

HN *p* *sfz*

(LUMIERE) *f*

jokes I do tricks with my fel - low can - dle - sticks And it's *f*

And it's

PNO

SYN ACCORDION *mf*

VLN

VC

BS

PERC

(FLUTE)

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT

HN

(Add LUMIERE)

all in per - fect taste That you can bet! _____ Come on and

all in per - fect taste That you can bet! _____ Come on and

PNO

soli

SYN

VLN

VC

BS

PERC

RD 1 *f* *to PICCOLO*

RD 2 *f*

RD 3 *f* *mp*

TPT (OPEN) *mf* *p*

HN *mf* *p*

(LUMIERE)

lift your glass — You've won your own free pass — to be our guest If you're

lift your glass — You've won your own free pass — to be our guest

PNO *sub. p*

SYN *mf*

VLN *f* *mp*

VC *f* *mp* *arco*

BS *sub. mp*

PERC WOOD BLOCK *secco* *mf* *sub. p*

RD 1 (PICCOLO) *f*

RD 2 *sub. f*

RD 3 *sub. f*

TPT *sub. f marc.*

HN *sub. f marc.*

(ALL WHO'VE BEEN SINGING)
(Except LUMIERE)

stressed it's fine din - ing we sug - gest Be our guest Be our guest Be our

PNO *sub. f*

SYN *f mf*

VLN *mf sub. f*

VC *mf sub. f*

BS *sub. f*

PERC (CRASH) *sub. mf*

74

75

76

77

78

Grandly, poco più mosso

♩ = 122

The musical score is arranged in a vertical stack of staves. At the top, the tempo is marked 'Grandly, poco più mosso' with a quarter note equal to 122 beats per minute. The score includes:

- RD 1, RD 2, RD 3:** Three vocal parts with various melodic lines and trills.
- TPT:** Trumpet part with melodic phrases and rests.
- HN:** Horn part with melodic lines.
- PNO:** Piano accompaniment with a melody in the right hand and chords/bass in the left hand, marked *mf*.
- SYN:** Synthesizer part with tremolo strings, indicated by a box labeled 'TREMOLLO STRINGS'.
- VLN:** Violin part with a melodic line.
- VC:** Viola part with a melodic line.
- BS:** Bassoon part with a melodic line.
- PERC:** Percussion part featuring a *mf* melody and 'TOM TOM' (quasi Timp.) sounds.

guest

("st")

TREMOLLO STRINGS

mf

(TOM TOM)
(quasi Timp.)

79

80

81

82

RD 1

RD 2

RD 3

TPT

HN

Ah

PNO

mf

SYN

VLN

VC

BS

PERC

(TOM TOM)

(quasi Timp.)

83

84

85

86

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

fp *cresc.*

(SUS CYM)
Mallets

p *cresc.*

RD 1 *f* *to FLUTE*

RD 2 *f*

RD 3 *f*

TPT *f*

HN *f*

Be our

PNO *f* *gliss.*

FAST STRINGS

SYN *f*

VLN *f*

VC *f*

BS *f*

PERC *f* *Sticks* (CRASH) *mf*

[Singers]
A bit easier ♩ = 116-118

RD 1

RD 2

RD 3

TPT

HN

guest Be our guest Get your wor - ries off your chest Let us

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

mp

mp

mf easily

mp

mp easily

95 96 97 98

Detailed description: This is a page of a musical score for the song 'Be Our Guest'. It includes parts for three vocalists (RD 1, RD 2, RD 3), a trumpet player (TPT), a horn player (HN), a piano (PNO), strings (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 116-118. The lyrics are: 'guest Be our guest Get your wor - ries off your chest Let us'. The score is divided into measures 95, 96, 97, and 98. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions include 'A bit easier' and 'easily'. The percussion part includes a snare drum pattern in measure 95 and a cymbal crash in measure 97.

(FLUTE)
grazioso

RD 1 *mf*

RD 2 *mp*

RD 3 *mp* *mf*

TPT *mf*

HN

say for your en - treé we've an ar - ray, may we sug - gest Try the

PNO *mp* *mf*

SYN *mp* *grazioso* *grazioso*

VLN *grazioso*

VC

BS

PERC (HH) TRIANGLE (HH) TRIANGLE (HH)

RD 1

RD 2

RD 3

TPT

HN

bread Try the soup When the crou - tons loop de loop It's a

(WOMEN)

PNO

SYN

VLN

VC

BS

PERC

mp *sf* *sf* *sf* *mp* *p* *mp* *sf* *sf* *sf* *sf*

pizz. *pizz.*

RD 1

RD 2

RD 3

TPT

HN

(CUP MUTE)

p

mf

sf

mp

(MEN)

treat for an - y di - ner Don't be - lieve me? Ask the chi - na. Sing - ing

PNO

mp

SYN

mp

mf

arco

mf

sf

VLN

arco

tr

VC

arco

mf

sf

BS

PERC

RD 1 *mf* *dim.* to PICCOLO

RD 2 *sub. p*

RD 3 *sub. p*

TPT *mf* *mp*

HN *sub. p*

(ALL)
 pork! Danc - ing veal What an en - ter - tain - ing meal How could

PNO

SYN *sub. p*

VLN *mf* rich, warm sound *dim.*

VC *mf* rich, warm sound

BS *mf*

PERC (CRASH) *(mp)*

RD 1

RD 2

RD 3

TPT

HN

an - y - one be gloo - my or de - pressed? We'll make you

PNO

SYN

VLN

VC

BS

PERC

mf 3

mf

mf

mp

(PICCOLO)

RD 1 *f*

RD 2 *f*

RD 3 to FLUTE

TPT (OPEN) *mf* *sfp*

HN *mf*

(Yelled)

shout en - core and send us out for more So be our

PNO

SYN *mf*

VLN *f*

VC *f* *dim.*

BS

PERC

RD 1

RD 2

(FLUTE)

RD 3

TPT

(STR. MUTE)

HN

mf

sf

mf

(LUMIERE)

(ALL)

guest Be our guest Be our guest.

PNO

(Cue)

SYN

CELESTE (sounds 8va)

f solo

dim.

VLN

mf

dim.

VC

mf

dim.

BS

(HH)

PERC

RD 1 *mf* *sf* to FLUTE

RD 2

RD 3 *mf* *sf*

TPT *mp* *sf*

HN *mp* *sf*

PNO *mf* *sf* *mf*

SYN *mf* *sf* *mf*

VLN *mf* pizz. - marc.

VC *mf* pizz. - marc.

BS

PERC *p*

RD 1 (FLUTE) *mf*

RD 2 *mp* to ENGLISH HORN

RD 3 *mp* to CLARINET

TPT *mp*

HN *mp*

PNO

SYN **PIZZ. STRINGS**

VLN

VC

BS

PERC **WOOD BLOCK** *p*

Detailed description of the musical score: The score is for a woodwind quintet and orchestra. It consists of 13 measures, divided into four systems. The first system (measures 1-4) features three Reed Doublers (RD 1, RD 2, RD 3) and Trumpet (TPT) and Horn (HN) parts. RD 1 plays a melody in measure 4 marked *mf*. RD 2 and RD 3 play a melody in measures 3-4 marked *mp*. TPT and HN play a sustained note in measure 1 marked *mp*. The second system (measures 5-8) features Piano (PNO) and Synthesizer (SYN) parts. PNO has a melody in measures 5-8. SYN has a melody in measures 5-8, with a **PIZZ. STRINGS** instruction in measure 8. The third system (measures 9-12) features Violin (VLN), Viola (VC), and Bass (BS) parts. VLN and VC play a melody in measures 9-12. BS has a sustained note in measure 12. The fourth system (measures 13) features Percussion (PERC) with a **WOOD BLOCK** instruction and a *p* dynamic. The score is in 3/4 time and the key signature has three flats.

RD 1

RD 2

RD 3

TPT

HN

Shoop

PNO

SYN

VLN

VC

BS

PERC

(WB)

BELLS (if possible)

pizz.

sf

sf

RD 1

RD 2 (ENGLISH HORN) *mp scherzando* to OBOE

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC (HH) \wedge

Detailed description of the musical score: The score is for measures 139, 140, 141, and 142. It features a woodwind section with three Reed Drums (RD 1, 2, 3), Trumpets (TPT), Horns (HN), English Horn (RD 2), and Oboe (RD 2). The English Horn part is marked *mp scherzando* and includes a trill in measure 141. The Piano (PNO) part has a *sfz* dynamic in measure 142. The Synthesizer (SYN) part has a *(b)* dynamic in measure 141. The Percussion (PERC) part includes a snare drum (HH) with a crescendo hairpin in measure 142. The string section (VLN, VC, BS) provides harmonic support throughout.

Poco più mosso

♩ = 120-122

RD 1

RD 2

RD 3 (CLARINET)

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

f

mf

f

f

f

mf

arco

arco

arco

arco

mf

RD 1

dim.

p

(OBOE)
tr

RD 2

p

tr

RD 3

p

TPT

mf

HN

mf

PNO

mf

mf

mp

SYN

VLN

mp

mp

vibr.

VC

mp

mp

vibr.

BS

mp

p

PERC

p

The musical score is arranged in systems. The first system includes three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). RD 1 and RD 3 play a melodic line with a *dim.* dynamic and a *tr* (trill) in measure 150. RD 2 is silent. TPT and HN play a melodic line with *mf* dynamics. PNO plays chords with *mf* and *mp* dynamics. VLN and VC play a rhythmic pattern with *mp* dynamics and *vibr.* (vibrato) in measure 150. BS plays a bass line with *mp* dynamics. PERC plays a rhythmic pattern with *p* (piano) dynamics.

RD 1 *soli*
mf

RD 2 *soli*
mf

RD 3 *soli*
mf

TPT *pp*

HN *pp*

mp *cresc. poco a poco*

Ah

PNO *mf*

SYN **TREMOLO STRINGS** *p*

VLN

VC

BS

PERC (SUS CYM) *Mallets* *mfp*

RD 1

RD 2

RD 3

TPT

HN

Ah

PNO

SYN

VLN

VC

BS

PERC

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

slight accel poco a poco
to PICCOLO

RD 1

RD 2 *f*

RD 3 *f*

TPT

HN

PNO

SYN *mf* *cresc.*

VLN *mf* *cresc.*

VC *mf* *cresc.*

BS *mf* *cresc.*

PERC *mf* *Sticks*

The musical score is arranged in a standard orchestral format. The woodwind section (RD 1-3, TPT, HN) features melodic lines with slurs and accents. The string section (SYN, VLN, VC, BS) provides harmonic support with sustained chords and dynamic markings. The piano (PNO) has a rhythmic pattern in the right hand and a bass line in the left hand. The percussion (PERC) uses mallets and sticks for rhythmic accents. The score includes dynamic markings such as *f*, *mf*, and *cresc.*, and performance instructions like *slight accel poco a poco* and *to PICCOLO*.

RD 1

RD 2 *ff*

RD 3 *ff*

TPT *f* *cresc.*

HN *f* *cresc.*

Ah

PNO *f*

SYN *f*

VLN *f*

VC *f*

BS *f*

PERC (big S.D. *cresc.*)

The musical score consists of ten staves. RD 1 is a treble clef staff with a whole rest. RD 2 and RD 3 are treble clef staves with a key signature of one flat and a forte (ff) dynamic. TPT and HN are treble clef staves with a key signature of one sharp and a forte (f) dynamic, both marked with a crescendo. The vocal line (Ah) is a treble clef staff with a key signature of one flat. PNO is a grand staff with a forte (f) dynamic. SYN is a grand staff with a forte (f) dynamic. VLN, VC, and BS are bass clef staves with a forte (f) dynamic. PERC is a percussion staff with a 'big S.D. cresc.' marking. The measures are numbered 163, 164, 165, and 166 at the bottom.

a tempo ♩ = 124-126

RD 1

ff

RD 2

ff

RD 3

ff

TPT

HN

ffz

PNO

ff

FAST STRINGS

SYN

f

VLN

ff

VC

ff

BS

ff

PERC

(CRASH)

Mallets

ff *mp* *ff*

RD 1

RD 2

RD 3

TPT

HN

(MRS. POTTS)

It's a

PNO

SYN

VLN

VC

BS

PERC

Sticks

mf

f

mp

f

p

to FLUTE

to SORD.

RD 1

RD 2 *p*

RD 3 *p*

TPT

HN

guest! It's a guest! Sakes a - live Well I'll be blessed Wine's been

PNO *p*

SYN *mp* *grazioso*

VLN *mp* *grazioso*

VC

BS *pizz.*

PERC (HH) TIME *p* *delicately*

RD 1

RD 2

RD 3

TPT

HN

(CUP MUTE)

to FLUTE

(FLUTE)

p

poured and thank the Lord I've had the nap - kins fresh - ly pressed With des -

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(MRS. POTTS)

sert she'll want tea and my dear that's fine with me While the

mp

Hoo

PNO

SYN

VLN

p dolce

VC

BS

PERC

RD 1

RD 2

RD 3

mf 3 3 3 3

(FLUTE)

TPT

HN

pp

(MRS. POTTS)

cups do their soft shoe - ing I'll be bubb - ling, I'll be brew - ing, I'll get

PNO

CELESTE (sounds 8va)

SYN

mf 3 3 3 3

VLN

VC

BS

pizz. ^

PERC

TEMPLE BLOCK

(DRS)

mf *p*

RD 1

RD 2

RD 3

TPT

HN

(MRS. POTTS)

warm, pip - ing hot Hea - vens sake Is that a spot? Clean it up—

mp (*lightly*)

Ba da - bop ba Ba - da - bop ba Ba da - bop ba bop bop ba

PNO

SYN

mp *grazioso*

VLN

arco

mp *grazioso*

VC

arco

BS

pizz.

PERC

TIME

RD 1 *p* *mf*

RD 2 *p* *mf*

RD 3 (CLARINET) *mf*

TPT (STR. MUTE) *solo*

HN (OPEN) *pp*

f

- We want the com - pan - y im - pressed We've got a

PNO

SYN

VLN

VC

BS

PERC

RD 1 *to PICCOLO*

RD 2 *sub. p*

RD 3 *sub. p*

TPT *sub. f*

HN *sub. f*

(MRS. POTTS)

lot to do Is it one lump or two? For you our

PNO *sub. f* *sub. p*

SYN *sub. mf* *sub. p*

VLN *sub. f* *sub. p*

VC *sub. f* *sub. p*

BS *sub. f* *sub. p*

PERC *sub. f* *sub. p*

RD 1

RD 2

RD 3

(PICCOLO)

TPT

HN

(MRS. POTTS)

guest She's our guest Be our

She's our guest She's our guest Be our

PNO

mp cresc.

MARCATO STRINGS

SYN

VLN

VC

BS

PERC

p cresc.

+Foot on 1 & 3

RD 1 *rall. poco a poco* to FLUTE

RD 2 to ENGLISH HORN

RD 3

TPT *f* (OPEN) *ff*

HN *ff* *ff*

guest Be our guest Be our guest

guest Be our guest Be our guest

PNO

SYN ACCORDION *p*

VLN *ff* *Opt. 8^{vb}* *sfzp*

VC *ff* *arco* *sfzp*

BS *ff*

PERC (CRASH)

Colla voce

RD 1

RD 2 (ENGLISH HORN) *p*

RD 3

TPT

HN

Life is so un - nerv - ing for a ser - vant who's not serv - ing He's not

PNO *p*

SYN *p*

VLN *p*

VC *p*

BS *p*

PERC

Detailed description of the musical score: The score is for a section of 'Be Our Guest'. It features a vocal line with lyrics: 'Life is so un - nerv - ing for a ser - vant who's not serv - ing He's not'. The vocal line includes triplet markings over the words 'nerv - ing' and 'serv - ing'. The instrumental accompaniment includes three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violins (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The piano part features a melodic line with triplets and sustained chords. The synthesizer part provides harmonic support with sustained chords. The strings (VLN, VC, BS) play sustained notes, and the percussion parts are mostly rests.

RD 1

RD 2

RD 3

TPT

HN

whole with - out a soul to wait up - on

PNO

SYN

VLN

VC

BS

PERC

Detailed description: This is a page of a musical score for the song "Be Our Guest". It features a vocal soloist part with lyrics and a piano accompaniment. The score is arranged in a system with multiple staves. The vocal line is in the center, with lyrics "whole with - out a soul to wait up - on" written below it. The piano accompaniment is split into two parts: PNO (Piano) and SYN (Synthesizer). The PNO part has a treble and bass clef, while the SYN part has a treble and bass clef. There are also staves for RD 1, RD 2, RD 3, TPT (Trumpet), HN (Horn), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, numbered 215, 216, 217, and 218 at the bottom.

RD 1

RD 2

RD 3

TPT

HN

Ah those good old — days — when we were use - ful

PNO

solo

mp

SYN

VLN

VC

BS

PERC

Detailed description: This is a page of a musical score for the song "Be Our Guest". It features a vocal soloist and a variety of instruments. The vocal line is in the center, with lyrics "Ah those good old — days — when we were use - ful". The piano accompaniment (PNO) includes a solo section marked *mp*. The string section (SYN) consists of violin (VLN) and viola (VC) parts. The woodwind section includes trumpet (TPT) and horn (HN) parts. The percussion (PERC) part is at the bottom. The score is divided into four measures, numbered 219, 220, 221, and 222 at the bottom.

poco ritard

RD 1

RD 2

RD 3

TPT

HN

Sud - den - ly — those good old days — are gone Ten

PNO

SYN

VLN

VC

BS

PERC

mp

solo

(others)

a tempo

RD 1

RD 2

RD 3

TPT

HN

years we've been rust - ing need - ing so much more— than dust - ing Need - ing

Hoo

PNO

SYN

VLN (solo)

(others) *mp*

VC *mp* arco

BS *mp*

PERC

Detailed description: This page of a musical score for 'Be Our Guest' includes parts for three vocal soloists (RD 1, RD 2, RD 3), a trumpet (TPT), a horn (HN), piano (PNO), strings (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The vocal soloists have lyrics: 'years we've been rust - ing need - ing so much more— than dust - ing Need - ing'. The piano part features a triplet of eighth notes. The strings play sustained chords. The woodwinds have melodic lines with slurs. The percussion part is mostly rests.

RD 1

RD 2

RD 3

TPT

HN

ex - er - cise, a chance to use our skills

Wah

PNO

SYN

VLN (solo) (others)

VC

BS

PERC

RD 1

RD 2

RD 3

p

TPT

HN

Most days we just lay a - round the cas - tle

solo
mp

(b)

SYN

tutti

VLN

VC

BS

PERC

a tempo
(FLUTE)

RD 1

f
(OBOE)

RD 2

f

RD 3

mf

TPT

mf

HN

Flab - by, fat and la - zy You walked in, and whoops - a - dai - sy!

PNO

mf

f

MARCATO STRINGS

SYN

mf

mf

VLN

sfz

sfz

f

VC

sfz

sfz

f

BS

sfz

sfz

f

PERC

sfz

sfz

p

239 240 241 242

Musical score for measures 247-250. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is three flats (B-flat, E-flat, A-flat). The score features various musical notations including triplets, slurs, and dynamic markings such as *arco*, *sul G*, and *sfz*. The percussion part includes a snare drum and a cymbal.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

sfz

f

sub. p

mp

sfz

sfz

sub. mp

mp

sfz

sfz

p

(RS)

(+LOW TOM)

251

252

253

254

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

vibr.

p.

mf

sfz

3

7

255

256

257

258

accel.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

f

p

mf

f

p

f

(OPEN)

MARCATO STRINGS

(RIMS)

Brightly - In 2 $\text{♩} = 140$

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

- RD 1**: Right Drum 1, Treble clef, playing a melodic line with *ff* dynamics.
- RD 2**: Right Drum 2, Treble clef, playing a melodic line with *ff* dynamics.
- RD 3**: Right Drum 3, Treble clef, playing a melodic line with *ff* dynamics.
- TPT**: Trumpet, Treble clef, playing a melodic line with *fp* dynamics.
- HN**: Horn, Treble clef, playing a melodic line with *fp* dynamics.
- PNO**: Piano, Grand staff (Treble and Bass clefs), playing accompaniment with *f* dynamics.
- SYN**: Synthesizer, Treble clef, playing a melodic line with *f* dynamics, labeled "FAST STRINGS".
- VLN**: Violin, Treble clef, playing a melodic line with *ff* dynamics.
- VC**: Viola, Bass clef, playing a melodic line with *fp* dynamics.
- BS**: Bass, Bass clef, playing a rhythmic accompaniment with *f* dynamics.
- PERC**: Percussion, Treble clef, playing a rhythmic accompaniment with *f* dynamics, including a "CRASH" effect.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mp

sub. p

fp

fp

sub. p

sub. p

sub. p

f

sub. mp

f

sub. p

sub. p

sub. p

267

268

269

270

RD 1 *sfz*

RD 2 *sfz*

RD 3 *sfz*

TPT *sfz*

HN *sfz* *ff*

PNO *sub. p*

SYN *f* (Cue)

VLN *sfz*

VC *sfz marcato*

BS *sfz*

PERC (Open 1/2 HH) *sub. f energetically*

270a 270b 270c 270d

RD 1

sf

RD 2

to ENGLISH HORN

RD 3

sf

TPT

sf

HN

PNO

(8va)

SYN

PLAY

VLN

VC

BS

PERC

f *Choke*

270e

270f

270g

270h

RD 1

tr *ff*
(ENGLISH HORN)

RD 2

tr *ff*

RD 3

tr *ff*

TPT

HN

Opt. 8^{vb}

PNO

SYN

VLN

VC

BS

PERC

(CRASH)

271

272

273

274

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

275 276 277 278

Detailed description: This page of a musical score for 'Be Our Guest' covers measures 275 to 278. The score is arranged for a large ensemble. The woodwinds (RD 1, RD 2, RD 3, TPT, HN) and strings (VLN, VC, BS) play a melodic line with various articulations like accents and slurs. The piano (PNO) provides harmonic support with chords and arpeggios. The percussion (PERC) plays a rhythmic pattern. The key signature has one sharp (F#) and the time signature is 4/4. The measures are numbered 275, 276, 277, and 278 at the bottom.

Poco più mosso $\text{♩} = 142-146$

RD 1

RD 2 *mp*

RD 3 *mp*

TPT

HN *mf*

PNO *mp*

SYN

VLN *mf*

VC *mf*

BS *pizz.* *mf*

PERC *mp*

Light TIME

RD 1 *f brillante*

RD 2 *mf*

RD 3 *mf*

TPT *leggiere mp*

HN *f*

PNO

SYN *f* GLOCK sounds 8va.

VLN

VC

BS

PERC

Musical score for measures 287-290. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is one sharp (F#) and the time signature is 4/4. The HN part starts with a *mf* dynamic. The PNO part features a complex texture with chords and moving lines in both hands. The PERC part has a rhythmic pattern of slashes in measures 287-289, followed by a melodic line in measure 290.

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT

HN

PNO *mf*

SYN *mf*

VLN *mf* *pizz.*

VC *mf* *f*

BS *f*

PERC (HH) *f*

RD 1 *f*

RD 2

RD 3 *f*

TPT *mf*

HN *mf*

PNO

SYN *f*

VLN *f con passione*

VC *f con passione*

BS

PERC *mf* + Foot on 2 and 4

Musical score for 'Be Our Guest' featuring the following instruments:

- RD 1 (Right Drum 1)
- RD 2 (Right Drum 2)
- RD 3 (Right Drum 3)
- TPT (Trumpet)
- HN (Horn)
- PNO (Piano)
- SYN (Synthesizer)
- VLN (Violin)
- VC (Viola)
- BS (Bass)
- PERC (Percussion)

The score is divided into measures 303, 304, 305, and 306. Measure 306 includes the instruction '(No Foot)'.

303

304

305

306

RD 1

RD 2

RD 3

TPT
mf \triangleleft *f* *mf* \triangleleft *f*

HN
mf \triangleleft *f* *mf* \triangleleft *f*

PNO
ff

SYN
mf \triangleleft *f*

VLN

VC

BS
mf \triangleleft *f*

PERC
(HH) *mf* \triangleleft *f* (CRASH)

311 312 313 314

Poco più mosso $\text{♩} = 140$

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

tr

arco

mp

RD 1 *tr* *sub. mp*

RD 2 *tr* *sub. p*

RD 3 *tr* *(h)* *sub. p*

TPT *sub. f*

HN *sub. f*

Al - lo Hi!

PNO *Gva* *sub. p* *loco* *sub. f*

SYN *sub. p*

VLN *sub. f*

VC *sub. f*

BS *sub. f*

PERC *(RS)* *sub. f*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

tr

p

f

ff

TROMBONES

(SPLASH)

(HH)

to FLUTE

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

3

sfz

mf

sfz

Opt. *8^{va}*

to FLUGEL

Oo la la!

sfz

mf

sfz

mf

sfz

mf

mf

mf

(or Popgun)

RD 1

RD 2

(FLUTE)

RD 3

TPT

HN

Un Deux Trois Quatre

PNO

mp

ACCORDION

SYN

VLN

arco
mf

VC

arco
mf

BS

PERC

RD 1

RD 2

RD 3

TPT (FLUGEL)

HN

p

(Cue)

f

PLAY

Cinq

Six

Sept

Weee!

PNO

G6 arp.

SYN

VLN

VC

BS

PERC

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT *mp*

HN *mp*

PNO

SYN *solo*

VLN *mf*

VC

BS

PERC

TRV

to TRUMPET (STR. MUTE)

8va

3

RD 1

RD 2

RD 3

TPT

HN

PNO

8va

loco

PIZZ STRINGS

mf cresc.

f

VLN

mf

f

VC

f

BS

PERC

(on RIMS)

mp

f

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

ff

(OPEN)

sfz

sfz

mf

mf

mf

f

(SPLASH)

(on RIMS)

to CLARINET

Poco più mosso $\text{♩} = 142-146$

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(OPEN)

ff

sf

sfz

TREMOLO STRINGS

arco

(SPLASH)

(SD)

(CRASH)

f

Detailed description of the musical score: The score is for a full orchestra. It begins with a tempo marking of 'Poco più mosso' and a quarter note equal to 142-146 beats. The key signature has four sharps (F#, C#, G#, D#). The percussion part includes a splash cymbal at the start of measure 351, followed by snare drum (SD) and crash cymbal patterns. The strings play a tremolo accompaniment. The piano part features a complex rhythmic pattern with accents and sforzando markings. The woodwinds and brass parts have specific melodic and harmonic lines, with the trumpet and horn parts featuring some dynamic markings like 'ff' and 'sf'. The strings are marked 'arco' and play a tremolo accompaniment. The percussion part includes a splash cymbal at the start of measure 351, followed by snare drum (SD) and crash cymbal patterns.

RD 1

RD 2

RD 3 (CLARINET)

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

Ooh! Be our Be our

(CRASH)

(CRASH)

mf

f

356

357

358

359

360

[To 389]

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT *fmp*

HN *mf*

guest Be our guest Our com -

guest Be our guest Our com -

PNO

FAST STRINGS

SYN *mf*

VLN

VC

arco

BS

PERC (SPLASH)

The musical score is arranged in a standard orchestral format. At the top are three woodwinds (RD 1, RD 2, RD 3) and a trumpet (TPT). Below them are the horn (HN) and vocal lines. The vocal lines include lyrics: "guest Be our guest Our com -" and "guest Be our guest Our com -". The piano (PNO) part features a rhythmic accompaniment. The strings section includes a "FAST STRINGS" section, violin (VLN), viola (VC), and bass (BS) parts. The percussion (PERC) part includes a splash cymbal. Dynamics such as *mf* and *fmp* are indicated throughout the score.

RD 1

RD 2

RD 3

TPT

HN

mand is your re - quest It's been

mand is your re - quest It's been

PNO

SYN

VLN

VC

BS

PERC

The musical score is arranged in a vertical stack of parts. At the top are three xylophone parts (RD 1, RD 2, RD 3) with various melodic lines and slurs. Below them is a trumpet part (TPT) with a long melodic line. The horn part (HN) consists of single notes with accents. The vocal part (VO) includes lyrics: "years since we've had an - y - bod - y". The piano part (PNO) features a complex accompaniment with chords and moving lines in both hands. The synthesizer part (SYN) has a melodic line in the treble and a bass line in the bass. The violin part (VLN) has a simple melodic line. The viola part (VC) has a melodic line with slurs. The bass part (BS) provides a steady bass line. The percussion part (PERC) includes snare and cymbal patterns.

RD 1

RD 2

RD 3

TPT

HN

here and we're ob - sessed With your

here and we're ob - sessed With your

PNO

SYN

VLN

VC

BS

PERC

(RIDE)

(HH)

RD 1

RD 2

RD 3

TPT

HN

f marcato

meal With your ease Yes in -

meal With your ease Yes in -

PNO

glittering arps.

Sya

ff

C#m C+

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

deed we aim to please While the

deed we aim to please While the

(Sua)

C#m7 F#7

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

can - dle - light's still glow - ing Let us

can - dle - light's still glow - ing Let us

PNO

SYN

VLN

VC

BS

PERC

Detailed description: This is a page of a musical score for the song "Be Our Guest". It features multiple staves for different instruments and vocal parts. The instruments listed on the left are RD 1, RD 2, RD 3, TPT (Trumpet), HN (Horn), PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The vocal parts have lyrics: "can - dle - light's still glow - ing Let us". The score includes various musical notations such as notes, rests, and dynamic markings like 'v' for *forte*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The page is numbered 480 and is part of a larger work titled "#9 - Be Our Guest".

RD 1

RD 2

RD 3 (FLUTE)

TPT

HN

help you We'll keep go - ing , Course by

help you We'll keep go - ing Course by _____

PNO

long gliss.

SYN

VLN

VC

BS

PERC (TOM TOM)

In 2

RD 1

RD 2

RD 3

TPT

HN

course One by one 'Til you shout "E - nough I'm done!" Then we'll

course One by one 'Til you shout "E - nough I'm done!" Then we'll

PNO

SYN

VLN

VC

BS

PERC

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

pizz.

(CRASH) (RIDE)

(CRASH) (RIDE)

421 422 423 424

RD 1 *mf* *tr*

RD 2 *mf* *tr*

RD 3 *mf* *v* to CLARINET

TPT

HN

Ha ha ha ha ha Ha
 sing you off to sleep as you di - gest To - night you'll

Ha

PNO *mf*

CELESTE sounds 8va. *mf* *tr*

SYN

VLN *mf* *v*

VC *mf*

BS

PERC TIME *mf* 3

a tempo ♩ = 140

RD 1

RD 2

RD 3

TPT
mf

HN
mf *mp*

prop your feet up, but for now let's eat up Be our

Ha

PNO
cresc.

FAST STRINGS

SYN
mf

VLN
cresc.

VC
cresc.

BS
cresc.

PERC
(RIDE)

RD 1

RD 2

RD 3 (CLARINET)

TPT

HN

guest Be our guest Be our

PNO

SYN

VLN

VC

BS

PERC (RIDE) (CRASH)

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

- RD 1**: Treble clef, melodic line with a slur and a fermata.
- RD 2**: Treble clef, accompaniment with a fermata.
- RD 3**: Treble clef, melodic line with a slur and a fermata.
- TPT**: Treble clef, accompaniment with a *mf* dynamic marking.
- HN**: Treble clef, accompaniment with a fermata.
- Voice**: Lyrics "guest Please be our" with a comma at the end of the line.
- PNO**: Grand piano part with treble and bass staves, including a fermata in the bass line.
- SYN**: Synthesizer part with treble and bass staves.
- VLN**: Violin part with a slur and a fermata.
- VC**: Viola part with a slur and a fermata.
- BS**: Bassoon part with a *pizz.* marking.
- PERC**: Percussion part with a **(CRASH)** marking and a fermata.

RD 1

RD 2

RD 3

TPT

HN

guest

PNO

ACCORDION

SYN

VLN

VC

BS

PERC

(CRASH) (HH) (TOM TOM)

mf *mf* *ff* *ff*

Musical score for 'Be Our Guest' featuring the following instruments and parts:

- RD 1, RD 2, RD 3:** Three vocal parts with melodic lines and dynamics including *ff*.
- TPT (Trumpet):** Part with dynamics *fp cresc.* and *ff*.
- HN (Horn):** Part with dynamics *fp cresc.* and *ff*.
- PNO (Piano):** Part with dynamics *ff* and *gliss.*. Includes a *(Cue)* marking.
- SYN (Synthesizer):** Part with dynamics *ff* and *gliss.*.
- VLN (Violin):** Part with dynamics *ff*.
- VC (Viola):** Part with dynamics *ff* and *arco*.
- BS (Bass):** Part with dynamics *ff*.
- PERC (Percussion):** Part with rhythmic accompaniment.

9a

Belle in the West Wing

Misterioso

(FLUTE)

REED 1

mp

REED 2

(CLARINET)

REED 3

p

TRUMPET

HORN

p

PIANO

(w/pedal)
p

SYNTH

p

VIOLIN

mp

CELLO

mp

BASS

mp

PERCUSSION

(SUS CYM)
Brushes
mp

2

3

4

[Belle in Beast's Lair]

a tempo

RD 1 *mf*

RD 2

RD 3 *mf*

TPT

HN *mf*

PIANO

PNO *mf*

SYN *mp*

VLN *mf*

VC *mf*

BS *mp*

GONG

PERC *mf*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

p

(SUS CYM)
Mallets

più mosso

RD 1 *p*

(ENGLISH HORN)
soli w/Cello
RD 2 *mf espressivo*

RD 3 *pp*

TPT (FLUGEL)
mp

HN *mp* *f* *solo*

PNO *mp*

SYN CELESTE sounds 8va.
p

VLN *mp*

VC *mf*

BS

PERC *p* **TIME**

poco rall.

RD 1

RD 2 *f* *mp*

RD 3 *f* *mp*

TPT

HN

PNO (Cue) *mp* PLAY

SYN *mf* *mp*

VLN *mp*

VC *f* *mp*

BS *f* *mp*

PERC (let ring) *mp*

Molto agitato ♩ = 144

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

The score is written for a large ensemble. The woodwinds (RD 1-3, TPT, HN) and strings (VLN, VC, BS) play rhythmic patterns, while the piano (PNO) provides harmonic support. The percussion (PERC) features a driving bass line. Dynamics range from *ff* to *mf*. The key signature has one sharp (F#) and the time signature is 2/4.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mp

mf

mf

mf

p

(SUS CYM)

Detailed description of the musical score: The score is for a piece titled '#9a - Belle in the West Wing'. It consists of three pages of music, numbered 30, 31, and 32. The instrumentation includes three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The key signature is one sharp (F#). The time signature is 4/4. The score is divided into three measures. RD 1 is mostly silent. RD 2 and RD 3 play a rhythmic pattern of eighth notes with accents. TPT and HN play a melodic line starting in measure 31, marked *mp*. PNO plays a steady eighth-note accompaniment in the right hand and sustained chords in the left hand, marked *mp*. SYN plays sustained chords in the left hand. VLN and VC play a melodic line with accents, marked *mf*. BS plays sustained chords, marked *mf*. PERC has a snare drum pattern in measure 31, marked *p*, with a cymbal effect labeled '(SUS CYM)'.

rit. poco a poco

The musical score is arranged in a multi-staff format. The top section includes three staves for RD 1, RD 2, and RD 3, followed by staves for TPT and HN. The middle section contains staves for PNO and SYN. The bottom section includes staves for VLN, VC, BS, and PERC. The score is divided into three measures. RD 2 and RD 3 feature a melodic line with accents and a *pp* dynamic. TPT and HN play a rhythmic pattern with a *mp* dynamic. PNO and SYN provide harmonic support with sustained chords and a *p* dynamic. VLN and VC play a melodic line with accents and a *dim.* dynamic, transitioning to *mp* in the final measure. BS and PERC provide a steady bass line with a *pp* dynamic.

RD 1 *p*

RD 2 *mp*

RD 3 *mp*

TPT

HN

PNO *p*

SYN

VLN (Cue) *mp*

VC *p*

BS *p*

PERC *mp*

The musical score is arranged in a multi-staff format. RD 1 (Right Drum 1) plays a rhythmic pattern of eighth notes with a piano (*p*) dynamic. RD 2 (Right Drum 2) and RD 3 (Right Drum 3) play similar patterns with a mezzo-piano (*mp*) dynamic. The Piano (PNO) part features a melodic line in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The Violin (VLN) part has a cue in measures 37 and 39. The Viola (VC) and Bass (BS) parts play sustained notes with a piano (*p*) dynamic. The Percussion (PERC) part plays a rhythmic pattern with a mezzo-piano (*mp*) dynamic.

10

If I Can't Love Her

Andante
(FLUTE)

molto ritard

REED 1

REED 2 (ENGLISH HORN) (Cue)

REED 3 (CLARINET) *da lontano* *p* *mf* *soli w/Cello*

TRUMPET

HORN *da lontano* *p*

PIANO HARP *mp*

SYNTH ARCO STRINGS *p* (2 hands)

VIOLIN *p*

CELLO *p* *mp* *soli w/Clarinet*

BASS *p*

PERCUSSION

a

b

[To e]

e

f

A tempo, poco rubato

RD 1

RD 2 *non vibr.*
p (Cue) *p* **PLAY**

RD 3 *p*

TPT (FLUGEL)
p

HN *p*

And in my twist - ed face _____ There's not the slight - est trace _____

PNO *non arp. mf*

SYN

VLN *non vibr.*
p

VC *non vibr.*
p *vibr.*

BS *non vibr.*
p *vibr.*

PERC **GONG**
p

RD 1

RD 2 (Cue) *p* **PLAY** *vibr.* *p* *poco ritard*

RD 3 *p*

TPT *p*

HN *p*

of an - y - thing that e - ven hints at kind - ness

PNO

SYN

VLN *non vibr.* *vibr.*

VC *very gently* *p*

BS

PERC

a tempo

RD 1

RD 2

RD 3

p

TPT

p

HN

And from my tor - tured shape ————— No com - fort, no es - cape —————

PNO

SYN

(2 hands)

VLN

mp

VC

mp

BS

mp

PERC

ritard

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

- RD 1**: Treble clef, contains a melodic line with a long slur across measures 10-12.
- RD 2**: Treble clef, contains a melodic line with a long slur across measures 10-12.
- RD 3**: Treble clef, contains a melodic line with a long slur across measures 10-12.
- TPT**: Treble clef, contains a melodic line with a long slur across measures 10-12.
- HN**: Treble clef, contains a melodic line with a long slur across measures 10-12.
- Voice**: Two staves (treble and bass clef) with lyrics: "I see, but deep with - in is ut - ter blind - ness".
- PNO**: Grand staff (treble and bass clef), contains piano accompaniment.
- SYN**: Grand staff (treble and bass clef), contains synthesizer accompaniment.
- VLN**: Treble clef, contains violin accompaniment with accents and slurs.
- VC**: Bass clef, contains viola accompaniment.
- BS**: Bass clef, contains bassoon accompaniment.
- PERC**: Percussion staff, contains a diamond-shaped symbol in measure 11.

Moderate 2

RD 1

RD 2 *solo*
mp

RD 3

TPT *p* *sord.* to TRUMPET (CUP MUTE)

HN

Hope - less _____ As my dream dies _____ As the

PNO *mp* *p*

SYN *pp*

VLN *mfp* *p* gently

VC

BS *mp* *p* *pizz.*

PERC CHIMES (SUS CYM) Mallets *p* *pp*

poco ritard

RD 1 *pp*

RD 2 *pp*

RD 3 *pp*

TPT (TRUMPET) (CUP MUTE) to FLUGEL

HN

time flies Love a lost il - lu - sion

PNO

SYN

VLN *v*

VC

BS

PERC **BELLS** (if possible) Soft Mallets *pp*

a tempo

RD 1

RD 2 *pp*

RD 3 *pp*

TPT

HN (MUTE tightly) *p*

Help - less Un - for - giv - en Cold and

PNO

SYN

VLN

VC

BS *arco* *mp* *pizz.*

PERC CHIMES *mp* TIMP *mp*

Detailed description of the musical score: The score is for a full orchestra and voice. It consists of 11 staves. The top three staves are for three different string sections (RD 1, RD 2, RD 3), all playing a long, sustained note with a hairpin crescendo and decrescendo. The woodwind section (TPT) and horn section (HN) also play sustained notes, with the horn part marked '(MUTE tightly)'. The vocal line (HN) has lyrics: 'Help - less Un - for - giv - en Cold and'. The piano part (PNO) has a melodic line in the right hand and a bass line in the left hand. The percussion part (PERC) includes chimes and timpani. The brass section (BS) plays a sustained note, switching from arco to pizzicato. The string section (SYN) is silent.

molto ritard

RD 1

RD 2

RD 3

TPT

HN

dri - ven _____ to this sad con - clu - sion

PNO

SYN

VLN

VC

BS

PERC

(OPEN)

pp

p

pp

Andante con moto - In 4

RD 1

RD 2

RD 3

TPT

HN

No beau - ty could move me No good - ness im - prove me

PIANO

mp molto dolce

SYN

pp

VLN

p molto dolce

VC

mp very easily, not ponderous

BS

mp very easily, not ponderous

PERC

Detailed description: This page contains the musical score for the song 'If I Can't Love Her'. The score is in 4/4 time and marked 'Andante con moto'. It features vocal parts for RD 1, RD 2, RD 3, TPT, and HN. The lyrics are 'No beau - ty could move me No good - ness im - prove me'. The piano accompaniment is marked 'PIANO' and 'mp molto dolce'. The string section (SYN, VLN, VC, BS) is marked 'p molto dolce' and 'mp very easily, not ponderous'. The percussion part (PERC) is marked with a 4/4 time signature. The score is divided into four measures, with page numbers 29, 30, 31, and 32 indicated at the bottom.

RD 1

RD 2

RD 3

TPT

HN

(OPEN)

p

No pow - er on earth if I can't love her

3

3

p

gliss.

SYN

VLN

VC

BS

PERC

RD 1 *pp*

RD 2 (OBOE) *p*

RD 3

TPT

HN

No pas - sion could reach me No les - son could teach me

PNO *(under Violins)*

SYN *p*

VLN *mf*

VC *mp*

BS *mp*

PERC

RD 1 *p*

RD 2 *p*

RD 3

TPT (FLUGEL) *pp* to TRUMPET (CUP MUTE)

HN *pp*

How I could have loved her and make her love me too If I

PNO

SYN

VLN

VC

BS

PERC (TIMP.) *pp*

Detailed description of the musical score: The score is for a jazz ensemble. It features a vocal line with lyrics: "How I could have loved her and make her love me too If I". The vocal line includes triplet markings. The instrumental parts include: RD 1 and RD 2 (likely Reed 1 and 2) playing a melodic line with a long note at the start and a rest; RD 3 playing a rhythmic pattern; TPT (Trumpet) playing a melodic line with a long note and a rest, marked with a flugel and then a cup mute; HN (Horn) playing a melodic line with a long note and a rest; PNO (Piano) playing a harmonic accompaniment with chords and a melodic line; SYN (Synthesizer) playing a harmonic accompaniment with chords and a melodic line; VLN (Violin) playing a melodic line with a long note and a rest; VC (Viola) playing a harmonic accompaniment with chords and a melodic line; BS (Bass) playing a rhythmic pattern; PERC (Percussion) playing a rhythmic pattern with a timpani part marked *pp*.

poco ritard *accel. al tempo*

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT (TRUMPET) (CUP MUTE) *fp*

HN *sfzp*

can't love her then who?

PNO *mf*

SYN *pp*

VLN *mp*

VC *mp*

BS *arco* *p*

PERC *MARK TREE* *(SUS CYM) Timp. Mallets* *p*

Agitato ♩ = 128-132

RD 1 *mp*

RD 2

RD 3 *mp*

TPT *to OPEN*

HN *f*

Long a - go I should have seen

PNO *mp* *sfz*

TREMOLO STRINGS

SYN *p* *sfz*

VLN

VC *sfz*

BS *sfz*

PERC **TIMP.** *mf*

RD 1

RD 2

RD 3

TPT

HN

All the things I could have been

PNO

SYN

VLN

VC

BS

PERC

f

sfz

sfz

sfz

mf

RD 1

RD 2 *p*

RD 3 *p*

TPT

HN *mp*

Care - less and un - think - ing I moved

PNO

SYN

VLN

VC *mp*

BS *mp*

PERC (SUS CYM) *p*
Timp. Mallets

poco rall.

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT *mf*

HN *mf*

on - ward

PNO *f*

SYN *mf* *f*

MARCATO STRINGS

VLN *f*

VC *f*

BS *f*

PERC *mf* *fp* *mf* *fp*

Appassionato ♩ = 114-120

RD 1 *ff*

RD 2 *ff*

RD 3 *ff*

TPT *f* (OPEN)

HN *ff* *ffz* *f espr.*

PNO *ff* (Rhythm Piano)

SYN *f*

VLN *ff*

VC

BS

PERC *f* (SUS CYM) **TIMP.** *mf* (SUS CYM)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

molto rall.

f

mf

loco

fp

TIME

Poco maestoso ♩ = 96

RD 1 *mf*

RD 2 *mf*

RD 3

TPT *mf* *f* *solo*

HN *mf*

No pain could be deep - er No life could be cheap - er

PNO *mf* (in background)

SYN *mf*

VLN *f espr.* *port.*

VC *f espr.*

BS *pizz.* *f*

PERC *f*

RD 1 *fp cresc.* *accel.*

RD 2 *fp cresc.*

RD 3

TPT *mp*

HN *mp*

No point an - y - more if I can't love her

PNO

SYN *fp*

VLN *fp*

VC *fp cresc.*

BS *mf* *fp cresc.*

PERC *p* *f*

Poco più mosso ♩ = 122-128

RD 1 *fp*

RD 2 *fp*

RD 3 (w/Horn) *mf*

TPT *mf*

HN *mf*

No spi - rit could win me No hope left with - in me

PNO *f*

SYN **MARCATO STRINGS** *mf*

VLN *mf*

VC *mf*

BS *mf*

PERC **CHIMES** *f*

RD 1

RD 2

RD 3

TPT

HN

Hope I could have loved her and that she'd set me free But it's

PNO

SYN

VLN

VC

BS

PERC

poco accel.

mf

mp

mf espr.

f marc.

sfz

TIMP

mf

Moving ahead ♩ = 138-144

RD 1

RD 2

RD 3

TPT

HN

not to be If I can't love

(bring out RH)

PNO

mf

p

TREMOLO STRINGS

SYN

fp

fp

fp

fp

fp

VLN

VC

BS

PERC

molto rall.

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT

HN *mf*

her _____ Let the world be done with

PNO *solo*

SYN *mf*

VLN

VC *soli* *f*

BS *f* *arco*

PERC *(SUS CYM)* *Mallets* *mp* *pp* *f* *solo* **TIMP.**

Poco maestoso ♩ = 98

RD 1 *ff*

RD 2 *ff*

RD 3 *ff*

TPT *f* *fp*

HN *f* *ff*

me.

PNO *ff* (Horn)

SYN *fp*

VLN *ff* *fp*

VC *ff* *fp*

BS *ff* *fp*

PERC *fp* *fp*

molto rall.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sfzp *ff*

sfzp *ff*

sfzp *ff*

sfzp *ff*

sfzp *ff*

f *ff*

mfp *f*

sfzp *ff*

sfzp *ff*

sfzp *ff*

(+ CYM if possible)

10

8va

Curtain Act 1

Full Score Volume 3



Music by **Alan Menken**
Lyrics by **Howard Ashman & Tim Rice**
Book by **Linda Woolverton**



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Entr'acte

Grandioso ♩ = 126 (PICCOLO)

REED 1 *f* (OBOE)

REED 2 *f* (CLARINET)

REED 3 *ff*

TRUMPET *f*

HORN *ff* *fp*

PIANO *fp* *ff*

SYNTH *mf*

VIOLIN *ff*

CELLO *fp* *ff*

BASS *fp* *ff*

ERCUSSION *fp* (SUS CYM) *p* *fp*

TREMOLO STRINGS

OPT. FAST STRINGS

1 2 3 4

Musical score for Entr'acte #11, measures 5-7. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. Dynamics include *ff* and *fp*.

RD 1: Treble clef, notes with accents and slurs.

RD 2: Treble clef, notes with accents and slurs.

RD 3: Treble clef, notes with accents.

TPT: Treble clef, notes with accents.

HN: Treble clef, notes with accents, dynamics *ff* and *fp*.

PNO: Grand staff, piano accompaniment with chords and arpeggios.

SYN: Grand staff, notes with accents.

VLN: Treble clef, notes with accents and slurs.

VC: Bass clef, notes with accents.

BS: Bass clef, notes with accents.

PERC: Percussion part with (SUS CYM) and TIMP markings, dynamics *ff*.

RD 1

RD 2

RD 3

mf espr.

TPT

HN

f espr.

PNO

SYN

VLN

f

VC

f

BS

f

(SUS CYM)

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

p *cresc.*

cresc.

cresc.

f

tr

v

Allegro con brio $\text{♩} = 126$

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

HARPSICHORD

sfz

mf

mp

mf very little vibr.

[TIME] (dampen Cym.)

RD 1 *sfz*

RD 2 *sfz*

RD 3

TPT *mf* to STR. MUTE

HN *mp*

PNO *mf mp*

SYN

VLN

VC

BS *mf*

PERC *mf* to DRUMS

RD 1 *sfz* ("Be Our Guest")

RD 2 *sfz*

RD 3 *sfz* to FLUTE

TPT *sfz mp*

HN *mp*

PNO *mf*

SYN ACCORDION *mf* (2 hands)

VLN

VC

BS

PERC (CRASH CYM) (RIDE)

RD 1

RD 2

RD 3 (FLUTE)

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

f

f

(Quasi Bells)
8va-----

p

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

Gua

loco

warmly

32 33 34 35

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sf

mf

f

36 37 38 39

RD 1 *mf* *leggiero*

RD 2 *f*

RD 3 *mf* *leggiero*

TPT

HN *f* *sfz* *ff*

PNO *mf*

FAST STRINGS

SYN *mf*

VLN *mf* *leggiero*

VC *easily*

BS

PERC (SPLASH)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sub. ff

ff

f

fp

f

sub. ff

f

sub. ff

f

gliss.

sub. ff

sub. ff

sub. ff

(CRASH)

(RIDE)

f (heavier)

to CLARINET

44

45

46

47

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

mp

mf

(RIDE)

RD 1
fp *ff*

RD 2
fp

RD 3
 (CLARINET)
ff

TPT
sfp *mf* *sfp* *mf*

HN
f

PNO
Leg.

SYN

VLN
f *ff*

VC
ff

BS
arco

PERC
 (CRASH)
f *mf*

52 53 54 55

to FLUTE
poco rall.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

56 57 58 59

Con moto ♩ = 118-120
(FLUTE)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

ff

ff

ff

f

loco

ff

ff

ff

sfz

sfz

(CRASH)

Mallets

ffp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf *sfz* *ff* *mfp*

("If I Can't Love Her")

L'istesso tempo

RD 1 *f espr.*

RD 2 *f*

RD 3 *f* *mf*

TPT *f* solo *3*

HN

PNO (bring out RH)

SYN *f espr.*

VLN *f espr.*

VC (bring out) *f*

BS *f*

PERC *f*

RD 1 *to PICCOLO*

RD 2 *soli*

RD 3 *soli* *ff*

TPT

HN *mf*

PNO *mf*

SYN

VLN *mf*

VC *(bring out)*

BS

PERC *mf* *p*

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

ff

f

sim.

espr.

mp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

sub. ff

f

to FLUTE

Timp. Mallets

[TIMP.] (if possible)
(or FLOOR TOM)

Allegro agitato ♩ = 154

RD 1

RD 2

RD 3 (Cue)

TPT *f*

HN *f*

PNO *sfz*

SYN *mf*

VLN

VC *f*

BS *f*

PERC (Closed HH) *mf*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(Cue)

PLAY

detached

f

sfz

(violent)

(FLOOR TOM)

87

88

89

Segue

11a

Wolf Chase #2

L'istesso

to PICCOLO *slight rit. poco a poco*

REED 1 (FLUTE) *ff*

REED 2 (OBOE) *ff*

REED 3 (CLARINET) *ff*

TRUMPET *sfz* (FLUGEL) *fp* *f*

HORN *sfz*

PIANO *ff*

SYNTH *f* MARCATO STRINGS

VIOLIN *ff*

CELLO *f* arco

BASS *f* arco

PERCUSSION (CRASH) *f* (FLOOR TOM) *p* Timp. Mallets (SD) *mp*³ Sticks - near rim

1

2

3

4

Musical score for 'Wolf Chase #2' featuring the following instruments:

- RD 1: Treble clef, mostly rests.
- RD 2: Treble clef, melodic line with slurs and accents.
- RD 3: Treble clef, melodic line with slurs and accents.
- TPT: Treble clef, melodic line with slurs, accents, and dynamic markings *fp* and *f*. Includes a triplet of eighth notes.
- HN: Treble clef, melodic line with slurs and accents.
- PNO: Grand staff (treble and bass clefs). Treble clef has chords and triplets. Bass clef has a steady eighth-note accompaniment.
- SYN: Grand staff (treble and bass clefs). Treble clef has rests. Bass clef has a melodic line with slurs and accents.
- VLN: Treble clef, melodic line with slurs and accents.
- VC: Bass clef, eighth-note accompaniment.
- BS: Bass clef, eighth-note accompaniment.
- PERC: Percussion line with slurs and accents.

[Wolf howl]
meno mosso ♩ = 96

RD 1

RD 2 *fp*

RD 3 *fp* to FLUTE

TPT *fp* to TRUMPET

HN *f* solo

PNO

SYN TROMBONE

VLN *fp*

VC *fp*

BS *fp*

PERC (SUS CYM) Mallets *p* ∇ *mf*

[Belle and Wolf fight]

Tempo 1° ♩ = 156-160

(PICCOLO)

RD 1 *f* *sfz* *sfz*

RD 2

RD 3 (FLUTE) *f* *sfz* *sfz*

TPT *flutter* *p* *f* *sfz* *sfz*

HN *fp* *f* *sfz* *sfz*

PNO *mf*

SYN **MARCATO STRINGS**

VLN

VC *sfz*

BS *sfz*

PERC (HH - 1/2 OPEN ROLL) *Sticks* *fp* *sfz* *mf*

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

- RD 1:** Treble clef, mostly rests.
- RD 2:** Treble clef, eighth-note patterns with accents.
- RD 3:** Treble clef, mostly rests.
- TPT:** Treble clef, half notes, dynamic *ff*.
- HN:** Treble clef, half notes, dynamic *ff*.
- PNO:** Grand staff (treble and bass clefs), dynamic *ff marcato*.
- SYN:** Grand staff (treble and bass clefs), eighth-note patterns with accents.
- VLN:** Treble clef, eighth-note patterns with accents.
- VC:** Bass clef, eighth-note patterns with accents.
- BS:** Bass clef, eighth-note patterns with accents.
- PERC:** Percussion, eighth-note patterns with slashes.

[Beast enters] [Beast roars]

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

19 20 21 22

fp

f

f

mf

(CRASH)

6

6

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

con fuoco

f

sfz

f

23 24 25 26

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

8va

to ENGLISH HORN

(CRASH)

(TOM TOM)

mf

27 28 29 30

rall. poco a poco

The musical score is arranged in a multi-staff format. The top three staves are labeled RD 1, RD 2, and RD 3. Below them are TPT and HN. The piano part (PNO) is shown in grand staff notation. Below that are SYN, VLN, VC, and BS. The bottom staff is PERC, which includes a 'CRASH' effect and a decrescendo marking. The tempo marking 'rall. poco a poco' is at the top left. The page number '559' is at the top center, and the title '#11a - Wolf Chase #2' is at the top right. The measure numbers 31, 32, and 33 are at the bottom.

RD 1 (FLUTE) *mf espr.*

RD 2

RD 3 (w/Flute)

TPT

HN *mp*

PNO *mp* HARP

SYN *mp* BASSOON (if needed) ARCO STRINGS PLAY *mp*

VLN *p* *mf espr.*

VC *p*

BS *pizz.*

PERC

Espressivo - l'istesso

(w/Clarinet)
espr.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

mp

p

(SORD.)

arco

BELLS

RD 1 *poco ritard*

RD 2 (Cue) *mp*

RD 3 (b)

TPT

HN

PNO *mf*

SYN

VLN *f* *mp*

VC *mp*

BS

PERC *mf* *mp* (SUS CYM) *pp* *Mallets*

a tempo

poco ritard

[Fade on scene]

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

f

mp

p

p

f

p

p

mp

p

(SUS CYM)
Brushes

+TRIANGLE

12

Something There

Allegretto ♩ = 124-126

(FLUTE)

REED 1

REED 2 (OBOE) *p*

REED 3

TRUMPET *mf*

HORN *mf* to CUP MUTE

PIANO

CELESTE

FAST STRINGS

SYNTH

VIOLIN *mf*

CELLO *mp*

BASS *mf*

ERCUSSION (SLEIGH BELLS) *mp*

Detailed description of the musical score: The score is for the piece 'Something There' from the musical 'Beauty & the Beast'. It is in 4/4 time and marked 'Allegretto' with a tempo of 124-126 beats per minute. The key signature has two sharps (F# and C#). The score spans measures 22 to 24. The instruments and their parts are: REED 1 (Flute), REED 2 (Oboe), REED 3 (Flute), TRUMPET, HORN, PIANO (with CELESTE), FAST STRINGS, SYNTH, VIOLIN, CELLO, BASS, and ERCUSSION (Sleigh Bells). Dynamics include *p*, *mf*, and *mp*. Performance instructions include 'to CUP MUTE' for the horn and 'pizz.' for the cello.

RD 1

RD 2

RD 3

TPT

HN

(BELLE)

There's some - thing

PNO

SYN

(no trill)

(Cue)

VLN

VC

BS

PERC

to CLARINET

RD 1

RD 2

RD 3

TPT

HN

sweet and al - most kind But he was mean and he was coarse and un - re -

HARP

PNO

SYN

VLN

VC

arco

BS

PERC

Detailed description of the musical score: The score is for a piece titled '#12 - Something There'. It features a vocal line with lyrics: 'sweet and al - most kind But he was mean and he was coarse and un - re -'. The vocal line is accompanied by a piano (PNO) section with a 'HARP' marking. The piano part includes a string ensemble (SYN) and a double bass (BS) part marked 'arco'. Other instruments shown include three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), Horn (HN), Violin (VLN), Viola (VC), and Percussion (PERC). The score is divided into three measures, with page numbers 31, 32, and 33 indicated at the bottom.

RD 1 *mp* *p*

RD 2 *p*

(CLARINET)

RD 3 *p*

TPT

HN

fined And now he's dear And so un - sure I won-der why I did-n't see it there be -

PNO **PIANO** *gliss.*

SYN

VLN

VC

BS

PERC

[Dialogue]

RD 1 *p*

RD 2 *solo p*

RD 3 *p*

TPT

HN

fore

PNO *(Cue) p*

SYN *p*

VLN *p*

VC *p mp*

BS *p*

PERC *TIMP. p*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to BASS CLARINET

solo

p

PLAY

p

41a 41b 41c 41d

Musical score for "Something There" (page 571). The score is arranged for a chamber ensemble and includes the following parts:

- RD 1**: Flute 1, playing a melodic line with slurs and accents.
- RD 2**: Flute 2, resting.
- RD 3 (BASS CLARINET)**: Bass Clarinet, playing a melodic line with slurs and accents.
- TPT**: Trumpet, resting.
- HN**: Horn, resting.
- PNO**: Piano, playing a rhythmic accompaniment of chords. The instruction *pp very lightly* is present.
- SYN**: Synthesizer, playing a rhythmic accompaniment of chords.
- VLN**: Violin, playing a rhythmic accompaniment of chords.
- VC**: Viola, playing a melodic line with slurs and accents.
- BS**: Bassoon, playing a melodic line with slurs and accents.
- PERC**: Percussion, playing a rhythmic accompaniment.

The score is divided into four measures: 42, 43, 43a, and 43b. The key signature is two sharps (D major or F# minor).

RD 1

RD 2

RD 3

TPT

HN

(CUP MUTE)
p

(SORD.)
p

(THE BEAST)
She glanced this

PNO

SYN

mp

VLN

mp *mf*

VC

mp *mf*

BS

mp *mf*

PERC

RD 1

RD 2

RD 3

TPT

HN

paw No, it can't be I'll just ig -

PNO

SYN

VLN

VC

BS

PERC

Detailed description: This is a page of a musical score for the piece 'Something There'. The score is arranged in a multi-staff format. At the top, it is identified as page 49 of a larger work (indicated by '-574-') and is the 12th piece in a set (indicated by '#12 - Something There'). The score includes parts for three flutes (RD 1, RD 2, RD 3), a trumpet (TPT), a horn (HN), a vocal line with lyrics, piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bassoon (BS), and percussion (PERC). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has the lyrics 'paw No, it can't be I'll just ig -'. The piano part features a melodic line with accents (^) and a bass line with a circled sharp sign (#). The synthesizer part consists of a series of chords with downward accents (>). The violin and viola parts have similar rhythmic patterns. The bassoon part has a melodic line with rests. The percussion part is currently silent.

RD 1

RD 2

RD 3

TPT

HN

nore But then, she's nev - er looked at me that way be -

PNO

SYN

VLN

VC

BS

PERC

espr.

espr.

RD 1

RD 2

RD 3 *to CLARINET*

TPT

HN

fore

PNO *HARPSICHORD (light registration)*
p

SYN *p*

VLN

VC *p*

BS

PERC *TIME*
p

Musical score for measures 57-60. The score is arranged in a system with multiple staves. The instruments and parts are labeled on the left: RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a variety of musical textures, including rhythmic patterns, melodic lines, and harmonic accompaniment. The PNO part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The SYN part consists of a dense, rhythmic accompaniment. The VLN part plays a steady eighth-note pattern. The VC and BS parts provide a melodic counterpoint to the PNO. The RD 1, RD 2, RD 3, TPT, and HN parts are mostly silent, indicated by rests.

RD 1

RD 2

RD 3 (CLARINET) *mp* to FLUTE

TPT

HN

PNO

SYN

VLN

VC

BS *arco*

PERC DRUMS (SD) (snares on) *p*

The musical score consists of ten staves. RD 1 and RD 2 play a rhythmic pattern of eighth notes. RD 3 plays a melodic line starting in Clarinet and moving to Flute. TPT and HN are silent. PNO and SYN provide harmonic support. VLN, VC, and BS play a melodic line. PERC plays a snare drum pattern.

[They whisper]

The musical score is arranged in a multi-staff format. The top section includes three woodwind staves (RD 1, RD 2, RD 3) and two brass staves (TPT, HN), all of which are mostly silent with rests. Below these are two piano staves (PNO and SYN) with complex rhythmic accompaniment. The PNO part features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The SYN part mirrors this with a similar eighth-note texture. The string section (VLN, VC, BS) provides harmonic support, with the violin playing a rhythmic eighth-note pattern, the viola playing a melodic line, and the bassoon playing a simple bass line. The percussion part (PERC) is also silent. The score is divided into four measures, with a key signature of one sharp (F#) and a common time signature.

Musical score for "Something There" (page 580). The score is arranged for a chamber ensemble and includes the following parts:

- RD 1:** Recorder 1, playing a melodic line with eighth and sixteenth notes.
- RD 2:** Recorder 2, resting.
- RD 3:** Recorder 3, playing a melodic line with eighth and sixteenth notes. The part is labeled "(FLUTE)" and "to CLARINET".
- TPT:** Trumpet, resting.
- HN:** Horn, resting.
- PNO:** Piano, playing a rhythmic accompaniment with eighth and sixteenth notes.
- SYN:** Synthesizer, resting until the end of the page where it plays a short melodic phrase marked *mp*.
- VLN:** Violin, resting until the end of the page where it plays a short melodic phrase marked *mp*.
- VC:** Viola, playing a rhythmic accompaniment with eighth and sixteenth notes.
- BS:** Bass, playing a rhythmic accompaniment with eighth and sixteenth notes.
- PERC:** Percussion, resting.

Musical score for 'Something There' featuring RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The score is in 3/4 time and the key signature has two sharps (F# and C#). The first three staves (RD 1, RD 2, RD 3) are empty. The TPT and HN staves play a melody starting on the second measure, marked with a piano (*p*) dynamic. The TPT part is marked '(CUP MUTE)' and the HN part is marked '(SORD.)'. The PNO part consists of a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic. The SYN part features a melodic line in the right hand and rests in the left hand. The VLN part features a melodic line in the right hand and rests in the left hand. The VC and BS parts feature a rhythmic pattern of eighth notes in the left hand. The PERC part is empty.

RD 1 *p* *leggiere*

RD 2 *p* *leggiere*

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

80 81 82 83

Vamp
1st time only

RD 1 *p* *soli*

RD 2 *mf* *solo*

RD 3 (CLARINET) *p*

TPT

HN (OPEN) *mf* *solo*

PNO 1st time only PIANO *p*

SYN *p*

VLN *p*

VC *p*

BS *arco* *p*

PERC *p*

RD 1 *mf* *cresc.*

RD 2 *cresc.*

RD 3 *mf* *cresc.* *ff*

TPT *f*

HN

PNO *mf* *cresc.*

SYN *f*

VLN *mf* *f*

VC *mf* *f*

BS *cresc.* *f*

PERC *p* *mp* *fp*

(SUS CYM) *Timp. Mallets*

TIMP
(or FLOOR TOM)

l.v.

[Library reveal]

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

ff

mf

f

mp *espr.*

ff

ff

mf

mp

f

mf

mp

ff

mf

f

ff

mf

ff

mf

f

mf

p

f

mf

mp

f

p

p

mp

TIMP.

(SUS CYM)

RD 1 *p*

RD 2 *p*

RD 3 *p*

TPT (CUP MUTE) *p*

HN (SORD.) *p*

(BELLE)
New _____ and a bit a - larm - ing Who'd have ev - er

PNO

SYN *mp*

VLN *mf*
sul tasto

VC *mf*

BS *pizz.*
mf

PERC

RD 1

RD 2

RD 3

TPT

HN

thought that this could be? _____

PNO

PIANO

gliss.

SYN

VLN

VC

BS

PERC

TRIANGLE

(SUS CYM) Mallets

mp

pp

RD 1

RD 2

RD 3

TPT

HN

True _____ that he's no Prince Charm - ing _____ But there's some - thing

PNO

QUASI HARP

SYN

VLN

VC

BS

port.

PERC

p

Musical score for measures 120-123. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The PNO part is marked *Very Gently* and *p*. The VC part is marked *solo gently* and *mp*. The BS part is marked *pp*. The key signature is one flat (B-flat).

Musical score for "Something There" (page 592). The score is arranged in a standard orchestral layout with the following parts:

- RD 1**: Trumpet 1, Treble clef, B-flat key signature. Starts with a rest, then plays a melodic line starting at measure 125 with a *mp* dynamic.
- RD 2**: Trumpet 2, Treble clef, B-flat key signature. Remains silent throughout.
- RD 3**: Trumpet 3, Treble clef, F# key signature. Starts with a rest, then plays a melodic line starting at measure 125 with a *p* dynamic.
- TPT**: Trombone, Treble clef, F# key signature. Remains silent throughout.
- HN**: Horn, Treble clef, F# key signature. Remains silent throughout.
- PNO**: Piano, Grand staff (Treble and Bass clefs). Features a complex accompaniment with chords and moving lines. A *mf* dynamic is marked in measure 127. A *Bb major scale* is indicated in the right hand starting at the end of measure 127.
- SYN**: Synthesizer, Grand staff (Treble and Bass clefs). Remains silent throughout.
- VLN**: Violin, Treble clef, B-flat key signature. Remains silent throughout.
- VC**: Viola, Bass clef, B-flat key signature. Plays a sustained, moving line with a *p* dynamic.
- BS**: Bassoon, Bass clef, B-flat key signature. Plays a sustained, moving line.
- PERC**: Percussion, two staves. Includes a **MARK TREE** instruction in measure 127.

(Cue)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

pp < *mp*

pp < *mp*

pp < *mp*

pp < *mp*

p < *mp*

p

p

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

- RD 1**: Treble clef, key signature of one flat. Starts with a chord of F4, C5, and G5. A long note with a fermata is written above the staff.
- RD 2**: Treble clef, key signature of one flat. A long note with a fermata is written above the staff.
- RD 3**: Treble clef, key signature of one sharp. Mostly rests.
- TPT**: Treble clef, key signature of one sharp. Mostly rests.
- HN**: Treble clef, key signature of one sharp. A note with a fermata is labeled "(SORD.)".
- PNO**: Grand staff (treble and bass clefs), key signature of one flat. Features chords and melodic lines.
- SYN**: Grand staff (treble and bass clefs), key signature of one flat. Features a long note with a fermata in the bass clef and a crescendo hairpin.
- VLN**: Treble clef, key signature of one flat. Features a melodic line with a fermata.
- VC**: Bass clef, key signature of one flat. Features a long note with a fermata and a crescendo hairpin.
- BS**: Bass clef, key signature of one flat. Features a melodic line.
- PERC**: Percussion staff with rests.

RD 1

RD 2

RD 3

TPT

HN

(COGSWORTH) (LUMIERE)

thought? Well, who'd have known? And who'd have

(MRS. POTTS)

Well, bless my soul Well, who in - deed?

PNO

SYN

VLN

VC

BS

PERC

at the tip

p

p

p

Detailed description: This page of a musical score contains vocal lines for three characters and instrumental accompaniment. The vocal parts are for Cogsworth, Lumiere, and Mrs. Potts. The piano accompaniment (PNO) features a rhythmic pattern of chords and eighth notes. The string section (SYN) consists of two staves with a similar rhythmic accompaniment. The violin (VLN), viola (VC), and bass (BS) parts are also present, with the violin part marked 'at the tip' and 'p' (piano). The percussion (PERC) part is shown as a single staff with a rest. The score is divided into two systems, with the first system ending at measure 140 and the second starting at measure 141.

RD 1

RD 2

RD 3

TPT

HN

gussed they'd come to - geth - er on their own? Wait and—

(COGS)
(LUM)

(POTTS)

It's so pe - cul - iar Wait and—

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

see a few days more There may be some-thing there that was-n't there be -

see a few days more There may be some-thing there that was-n't there be -

PNO

SYN

VLN

VC

BS

PERC

RD 1 *mp*

RD 2 *mp*
(FLUTE)

RD 3 *mp*
(to BASS CLARINET)

TPT

HN

(COGSWORTH)

fore Per - haps there's some - thing there that was - n't there be -

fore

CELESTE

HARPSICHORD

PNO *mp*

SYN

VLN

VC

BS

SLEIGH BELLS

PERC *p*

RD 1

RD 2

RD 3

TPT

HN

(CHIP) (MRS. POTTS)

fore What? There may be some - thing there that was - n't there be -

PNO

SYN

ARCO STRINGS

VLN

VC

BS

dolce

dolce

PERC

(SD)

Calmato

The musical score for 'Calmato' is arranged in a multi-staff format. The instruments and their parts are as follows:

- RD 1:** Treble clef, playing a melodic line with a *pp* dynamic.
- RD 2:** Treble clef, mostly silent with a short melodic phrase at the end marked *pp*.
- RD 3 (BASS CLARINET):** Treble clef, playing a melodic line with a *pp* dynamic.
- TPT:** Treble clef, mostly silent.
- HN:** Treble clef, playing a sustained harmonic line marked *p*.
- PNO:** Grand piano, both staves are mostly silent.
- SYN:** Synthesizer, playing a melodic line with a *pp* dynamic.
- VLN:** Violin, playing a melodic line with a *pp* dynamic.
- VC:** Viola, playing a melodic line with a *pp* dynamic.
- BS:** Bassoon, mostly silent.
- PERC:** Percussion, mostly silent.

The score includes a 'fore.' (foreword) section for the piano part. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Andante ♩ = c. 84

non vibr. solo - vibr.

Musical score for orchestral instruments. The score is divided into five systems. The first system includes RD 1, RD 2, and RD 3. The second system includes TPT and HN. The third system includes PNO. The fourth system includes SYN, VLN, VC, and BS. The fifth system includes PERC. The score features various dynamics such as *p*, *pp*, and *ppp*, and performance instructions like *non vibr.*, *arco*, and *PLAY*. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is written for five systems of instruments, with some instruments having multiple staves.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

pp

vibr.

vibr.

The musical score is arranged in a system with ten staves. RD 1 (Trumpet 1) has a melodic line with slurs and accents. RD 2, RD 3, TPT (Trumpet 2), HN (Horn), PNO (Piano), SYN (Synthesizer), BS (Bass), and PERC (Percussion) are mostly silent, indicated by rests. VLN (Violin) and VC (Viola) have melodic lines with vibrato markings. The score is in a key with two flats and a 4/4 time signature.

Musical score for measures 166-171. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. RD 1 has a melodic line with slurs. RD 3 has a cue and a *pp* dynamic. HN has a *(SORD.) solo* section. BS has a *molto dolce pizz.* instruction. The key signature is B-flat major and the time signature is 4/4.

poco meno mosso

poco più mosso

Musical score for orchestral instruments. The score is arranged in systems for various instruments: RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The tempo markings are *poco meno mosso* and *poco più mosso*. The score includes various musical notations such as notes, rests, slurs, and dynamics like *p* (piano) and *arco*. A cue mark is present in the RD 3 staff. The string section (VLN, VC, BS) has specific markings for *arco* and *flugel*. The percussion part (PERC) is mostly silent with some rests.

Andantino ♩ = 60

(Cue)

RD 1

RD 2

RD 3 (CLARINET) solo *dolcissimo*

TPT

HN

PNO HARP *p*

SYN *pp*

VLN *non vibr.*

VC

BS

PERC

Detailed description of the musical score: The score is for a piece titled '#12 - Something There' at a tempo of 'Andantino' (♩ = 60). It spans four measures, labeled 178, 179, 180, and 181. The key signature has three flats (B-flat, E-flat, A-flat). The instruments are: RD 1 (Trumpet 1), RD 2 (Trumpet 2), RD 3 (Clarinet solo, *dolcissimo*), TPT (Trumpet Part), HN (Horn), PNO (Piano, *p*, with a HARP section), SYN (Synthesizer, *pp*), VLN (Violin, *non vibr.*), VC (Viola), BS (Bass), and PERC (Percussion). The clarinet part features a melodic line with slurs and ties. The piano part has a sustained bass line and chords. The synthesizer part has a soft, atmospheric texture. The violin part has a melodic line with a 'non vibr.' marking. The other instruments (RD 1, RD 2, TPT, HN, PNO, SYN, VC, BS, PERC) are mostly silent or have simple accompaniment.

Adagio

molto ritard

RD 1

RD 2

RD 3

to FLUTE

p

p
(FLUTE)

p

TPT

HN

p

PNO

solo

SYN

VLN

VC

BS

arco

PERC

13

A la Valse Française *Human Again*

Easy 1 $\text{♩} = \text{c. } 60$

(FLUTE)

The musical score is arranged in a standard orchestral layout. It includes staves for REED 1 (Flute), REED 2 (English Horn), REED 3, TRUMPET, HORN, PIANO, SYNTH, VIOLIN, CELLO, BASS, and DRUMS. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures. REED 1 starts with a melody marked *mp*. The HORN part has a dynamic marking of *pp* with the instruction "(SORD.)". The PIANO part has a dynamic marking of *mp*. The SYNTH part is labeled "FAST STRINGS" and has a dynamic marking of *mp*. The VIOLIN part also has a dynamic marking of *mp*. The CELLO part has a dynamic marking of *mp*. The DRUMS part is currently silent.

1

2

3

4

Musical score for measures 5-8. The score includes parts for RD 1, RD 2, RD 3 (CLARINET), TPT (CUP MUTE), HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is one sharp (F#) and the time signature is 4/4. The score is written in treble clef for most instruments and bass clef for PNO, SYN, and BS. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The CLARINET, TPT, and HN parts feature a long, sustained note with a hairpin crescendo and decrescendo. The PNO and SYN parts play a steady eighth-note accompaniment. The VLN and VC parts play a tremolo. The BS part plays a single note with a pizzicato marking. The PERC part is silent.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

SYNTH HARP

ARCO STRINGS

p

V

Measures 13, 14, 15, and 16 are shown. RD 1 has a melodic line with a slur across all measures. RD 2, RD 3, TPT, HN, and PERC have rests. PNO and SYN play chords with a piano (*p*) dynamic. VLN has a melodic line with a slur across measures 13 and 14, and another slur across measures 15 and 16. VC has a bass line with a 'V' marking above the notes in measures 14, 15, and 16. BS has a bass line with a dotted half note in each measure.

ritard

RD 1

RD 2

RD 3

TPT

HN

(LUMIERE)

I'll be

PNO

SYN

VLN

VC

BS

PERC

ORCH. BELLS

pp

p

p

p

p

p

p

p

p

p

Charming, gently $\text{♩} = 54$

RD 1 *p*

RD 2

RD 3 *p*

TPT

HN

cook - ing a - gain Be good look - ing a - gain With a

PNO

SYN

VLN *p*

VC *p vibr.*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

ma - de - moi - selle on each arm When I'm

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

hu - man a - gain on - ly hu - man a - gain Poised and

PNO

SYN

VLN

VC

BS

PERC

pochiss. accel.

RD 1

RD 2

RD 3

TPT

HN

pol - ished and gleam - ing with charm I'll be

PNO

5

SYN

VLN

VC

BS

PERC

Gathering momentum $\text{♩} = 62$

RD 1

RD 2 (ENGLISH HORN) *p*

RD 3 *mp*

TPT *p*

HN *p*

(MRS. POTTS)
 court - ing a - gain chic and sport - ing a - gain Which should

PNO *L.H.*

SYN ACCORDION *(LH - play if needed)*

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

cause sev - 'ral hus - bands a - larm I'll hop

PNO

SYN

(play if needed)

VLN

VC

BS

PERC

mf

mfp

*mp*³

to FLUTE

(OPEN)

(SORD.)

(CHIP)

pochiss. accel. poco a poco

RD 1

RD 2

RD 3

TPT

HN

(LUMIERE) (CHIP)

down off this shelf And tout d' suite be my - self I can't wait to be

PNO

SYN

(play if needed)

VLN

VC

BS

PERC

WOODBLOCK

mf

mf

mf

mf

p *secco*

RD 1 *mf*

RD 2 *mf*

RD 3 (FLUTE) *mf*

TPT (CUP MUTE) *mf*

HN *p*

hu - man a - gain _____ When we're

PNO **PIANO** *mf* gliss.

SYN **FAST STRINGS** *p* *mf* **PLAY**

VLN *arco - vibr.* *mp* *mf*

VC *vibr.* *mp* *mf*

BS *mf*

PERC **BELLS** *leggero* *mp*

a tempo ♩. = 68

RD 1 *mp*

RD 2

RD 3 *mp*

TPT *mp*

HN *mp*

hu - man a - gain on - ly hu - man a - gain When we're knick - knacks and what - nots no

PNO

SYN

VLN *mf* *leggiero*

VC *mf*

BS *mf*

PERC

RD 1

RD 2

RD 3

TPT

HN

(CHIP)

more Lit - tle push lit - tle shove They could whoosh fall in love

PNO

SYN

VLN

VC

BS

PERC

Still gathering momentum $\text{♩} = 70-72$

RD 1

RD 2

RD 3

to CLARINET

TPT

HN

(WARDROBE)

Ah, che - rie won't it all be top drawer? I'll wear

PNO

SYN

VLN

VC

BS

PERC

f

mp

pp

mf

f

mp

f

mp

f

mp

RD 1 *mp*

RD 2 *mp* to OBOE

RD 3

TPT

HN

lip - stick and rouge and I won't be so huge Why I'll

SYNTH HARP

PNO *p* *mf*

SYN

VLN *mp*

VC *mp*

BS *mp*

PERC

RD 1

RD 2

RD 3 (CLARINET)

TPT

HN

VO

LYR

PNO

SYN

VLN

VC

BS

PERC (SUS CYM) Mallets

p cresc.

mf

PIANO

p cresc.

mf

p cresc.

mf

pp

75 76 77 78

eas - i - ly fit through that door I'll ex -

pochiss. accel. poco a poco

RD 1

RD 2 (OBOE)

RD 3

TPT

HN

ude sa - voir - faire I'll wear gowns, I'll have hair It's my prayer to be

PNO *mp*

SYN *mp*

VLN *mf* "glossy"

VC *mf* "glossy"

BS

PERC *p*

to PICCOLO

poco più mosso

RD 1

RD 2
mf espr.

RD 3
mf espr.

TPT
(STR. MUTE)
sfz

HN

VO
hu - man a - gain. When I'm

(COGSWORTH)

PNO
p
sfz

SYN

VLN

VC

BS
mp

PERC
WOODBLOCK
mp

a tempo ♩ = 74-76

RD 1 *mp*

RD 2 *mf*

RD 3 *mp*

TPT *mf*

HN (STOPPED) *mp* (OPEN) (STOPPED) (OPEN)

hu - man a - gain on - ly hu - man a - gain When the

PNO *mp*

SYN *mp* PIZZ. STRINGS

VLN *mf* pizz.

VC *mf* pizz.

BS *f*

PERC (HH - tightly closed) *mf*

RD 1

RD 2

RD 3

TPT

HN

(STOPPED)

(OPEN)

(STOPPED)

world once more starts mak - ing sense I'll un -

PNO

sim.

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(Spoken)
(LUMIERE) ————— (COGSWORTH)

wind for a change Real - ly that - 'd be strange ————— Can I

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

help it if I'm t - t - tense? In a

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

shack by the sea I'll sit back sip - ping tea Let my

PNO

SYN

BASSOON

VLN

VC

BS

PERC

(OPEN)

p

(OPEN)

p

p

mp

p sotto voce

to FLUTE

RD 1

RD 2

RD 3

TPT

HN

ear - ly re - tire - ment com - mence Far from

cresc.

PNO

SYN

VLN

VC

BS

PERC

mf

mp

mf

mf

A bit easier ♩. = 72

RD 1

RD 2

RD 3

TPT

HN

gain _____ So

(ALL - except M8)

PNO

mf

FAST STRINGS

SYN

VLN

mf

VC

f

arco

dim.

BS

f

dim.

PERC

(PICCOLO) Δ

RD 1 sfz f

RD 2 sfz

RD 3 sfz f

TPT (OPEN) Δ sfz

HN

sweep the dust from the floor Let's

PNO

SYN mp

VLN sfz mf

VC mf

BS

PERC (SUS CYM) *Mallets* mp mf

RD 1

RD 2

RD 3

TPT

HN

let some light in the room I can

PNO

SYN

VLN

VC

BS

PERC
(SUS CYM)
Mallets

sfz *f* *mf* *mp*

RD 1

RD 2

RD 3

TPT

HN

feel I can tell some - one might break the spell an - y

PNO

C9sus arp.

SYN

R.H.

L.H.

mp

VLN

VC

BS

PERC

(SD)
Sticks

p

RD 1 *f* *dim.*

RD 2 *dim.*

RD 3 *dim.*

TPT *f*

HN *mf*

day now

PNO *f* *dim.*

SYN

VLN *f*

VC *f*

BS *f*

PERC (CRASH)

to FLUTE

RD 1

RD 2 *mp*

RD 3 *mf*

TPT *mf*

HN *mf*

(LUMIERE) Shine up the brass on the door

(BABETTE) A -

PNO *mp*

SYN *mp*

VLN *mp*

VC *mp*

BS *mp*

PERC *mp* (w/Brass)

RD 1

RD 2

RD 3

TPT

HN

VO

lert the dust - pail and broom If it

PNO

SYN

VLN

VC

BS

PERC

(ON RIMS)

(FLUTE)

RD 1

RD 2

(FLUTE)

RD 3

(CUP MUTE)

TPT

mf

HN

all goes as planned our time may be at hand an - y

PNO

mf

SYN

mp

VLN

mf

VC

mf

BS

mf

PERC

(SUS CYM)

p

RD 1 *dim.*

RD 2 *dim.*

RD 3

TPT *dim.*

HN *solo*
mf *f* *mf*

day now

PNO *mf* *dim.*

SYN *mf* *dim.*

VLN *f* *dim.*

VC *f* *dim.*

BS *f* *pizz.*

PERC *mp* *p* MARK TREE

RD 1 *mf*

RD 2 *mf*

RD 3 *mf*

TPT

HN *mf*

O - pen the shut - ters and let in some air

PNO

SYN *mf*

VLN *pizz.*

VC *pizz.*

BS

PERC *mf* **CASTANETS** *mf*

RD 1

RD 2

RD 3

TPT

HN

(MRS. POTTS)

Put these here and put those o - ver there

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

(OPEN)

mf

mf *mp* *mf*

mf

mp

f *mf*

f

(SUS CYM)
Mallets

mp

RD 1 *ritard*
p

RD 2 *p*

RD 3 *p* to CLARINET

TPT

HN *mp* *p*

way *p*

PNO *p*

SYN *p*

VLN *dim.*

VC *pizz.* *p*

BS *p*

PERC

Much slower

RD 1 *pp*

RD 2

RD 3

TPT

HN

PNO (Cue)

SYN

VLN *at the tip*
p

VC *very gently*
p

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(Cue)

PLAY

TREMOLO STRINGS

pp

Detailed description: This page of a musical score covers measures 205 to 208. It features multiple staves for different instruments. RD 1 has a melodic line with a long slur across all four measures. RD 2, RD 3, TPT, HN, and two unlabelled staves have rests. PNO has a cue in measure 205, followed by chords in 206 and 207, and a melodic phrase in 208. SYN has a tremolo string section starting in measure 205 with a *pp* dynamic. VLN has a melodic line with a slur. VC has a rhythmic pattern of quarter notes. BS and PERC have rests.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(Cue)

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

- RD 1:** Treble clef, melodic line with a long slur across measures 213-216.
- RD 2:** Treble clef, rests.
- RD 3:** Treble clef, rests.
- TPT:** Treble clef, key signature of two sharps (F# and C#), rests.
- HN:** Treble clef, key signature of two sharps (F# and C#), rests.
- Two unlabeled staves:** Treble clef, rests.
- PNO:** Grand staff (treble and bass clefs). Treble clef has chords with accents. Bass clef has a melodic line with a slur.
- SYN:** Grand staff (treble and bass clefs). Treble clef has a melodic line with a long slur. Bass clef has rests.
- VLN:** Treble clef, melodic line with slurs and key signature changes.
- VC:** Bass clef, rhythmic accompaniment with accents.
- BS:** Bass clef, rests.
- PERC:** Percussion, rests.

Musical score for measures 217-220. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- RD 1:** Treble clef, melodic line with a long slur across measures 217-220.
- RD 2:** Treble clef, rests.
- RD 3:** Treble clef, rests.
- TPT:** Treble clef, rests.
- HN:** Treble clef, rests.
- PNO:** Grand staff (treble and bass clefs). Treble clef has chords. Bass clef has a "(Cue)" marking and rests.
- SYN:** Grand staff (treble and bass clefs). Treble clef has a melodic line with a long slur. Bass clef has rests.
- VLN:** Treble clef, melodic line with slurs.
- VC:** Bass clef, accompaniment line.
- BS:** Bass clef, rests.
- PERC:** Percussion, rests.

to PICCOLO

RD 1

RD 2 *solo (molto dolce)*
p

RD 3

TPT

HN

PNO

(let ring)

SYN

ARCO STRINGS

pp

VLN

sul tasto
∨
non vibr.

VC

BS

dolce
p

PERC

poco ritard

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(vib. resumes)

arco

mp

mf

accel. poco a poco

RD 1

RD 2
cresc.

(CLARINET)
RD 3

TPT

HN
p

PNO
cresc.

SYN
TREMOLLO STRINGS

VLN
cresc.

VC
p cresc.

BS
arco cresc.

PERC
(SUS CYM)
Mallets
p

a tempo ♩. = 72-74

RD 1 (PICCOLO) *mf* *sfz*

RD 2 *mf* *sfz*

RD 3 *mf* *sfz*

TPT (OPEN) *sfz*

HN *sfz*

Voice: *f* When we're

PNO *mf* *f*

SYN FAST STRINGS *mf*

VLN *f* *sfz* *f*

VC *f* *sfz* *f*

BS *f* *sfz*

PERC *mp* Sticks

RD 1

RD 2

RD 3

TPT

HN

hu - man a - gain ——— On - ly hu - man a - gain ——— When the

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

girl fin - 'ly sets us all free Cheeks a -

PNO

SYN

VLN

VC

BS

PERC

mp

RD 1

RD 2

RD 3

TPT

HN

bloom - in' a - gain _____ We're as - sum - in' a - gain _____ We'll re -

PNO

SYN

VLN

VC

BS

PERC

(CRASH) (HH)

f *mf*

245 246 247 248

Detailed description of the musical score: The score is for a piece titled '#13 - Human Again'. It spans measures 245 to 248. The instrumentation includes three Reed Drums (RD 1, 2, 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The lyrics are: 'bloom - in' a - gain _____ We're as - sum - in' a - gain _____ We'll re -'. Dynamic markings include *f* and *mf*. Percussion includes a crash and hi-hat (HH). The score is written for a large ensemble.

RD 1

RD 2

RD 3

TPT

HN

VCL
sume our long lost joie de vie We'll be

PNO

SYN

VLN

VC

BS

PERC

mf

mf

RD 1

RD 2

RD 3

TPT

HN

play - in' a - gain _____ Ho - li - day - in' a - gain _____ And we're

PNO

CELESTE (sounds 8va)

SYN

VLN

VC

BS

LOUD SLEIGH BELLS

PERC

f

The musical score is arranged in a standard orchestral layout. The top three staves are for the three flutes (RD1, RD2, RD3). The next two staves are for the trumpet (TPT) and horn (HN). The piano (PNO) part is shown in grand staff notation. The strings (SYN) are in grand staff notation. The woodwinds include violin (VLN) and viola (VC). The bass line (BS) is in bass clef. The percussion (PERC) part includes a crash cymbal and hi-hat. The vocal line is positioned between the horn and piano parts, with lyrics: "pray - in' it's A - S - A - P! When we".

257

258

259

260

rit. poco a poco

RD 1

RD 2

RD 3

TPT

HN

cast off this pall we'll stand straight we'll walk tall When we're

PNO

TREMOLO STRINGS

VLN

VC

BS

PERC

mp (Keep it under) (Foot)

RD 1

RD 2

RD 3

TPT

HN

f *rip* *sfz* *f* *rip* *sfz*

all that we were thanks to him thanks to her com - ing

PNO

SYN

VLN

VC

BS

PERC

cresc.

(rit. poco a poco)

RD 1

RD 2

RD 3

TPT

HN

f clos - er

f clos - er and clos - er

clos - er and clos - er and clos - er and clos - er and

PNO

SYN

mf

VLN

VC

BS

arco

PERC

(CRASH) *f*

p

In 3 *tr.* *mf* *mp* *f* *to FLUTE*

RD 1

RD 2

RD 3

TPT

HN

clo - er

clo - er and clos - er and We'll be

clo - er and clos - er and We'll be

PNO

SYN

VLN

VC

BS

PERC

A tempo - Grand Waltz $\text{♩} = 74-76$
(FLUTE)

RD 1 *mf*

RD 2

RD 3 *mf*

TPT *mp*

HN *mf*

Ha

danc - ing a - gain We'll be twirl - ing a - gain We'll be

PNO *mf*

ARCO STRINGS

SYN *mf*

VLN *f*

VC *f*

BS *mf*

PERC

RD 1

RD 2

RD 3

TPT

HN

whirl - ing a - round with such ease When we're

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

Ha

hu - man a - gain On - ly hu - man a - gain We'll go

PNO

SYN

VLN

VC

BS

PERC

(CRASH)

mf

8va

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT *mf*

HN

Ha

float - ing a - gain We'll be glid - ing a - gain Step - ping

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC *mf*

(8va) *loco* *sfz* *ff* *Black Key gliss.* *(Choke)*

RD 1

RD 2

RD 3

TPT

HN

strid - ing as fine as you please Like a

PNO

SYN

VLN

VC

BS

PERC

297 298 299 300

RD 1

RD 2

RD 3

TPT

HN

real hu - man does I'll be

PNO

TREMOLO STRINGS

SYN

VLN

VC

BS

PERC

mf

sub. f

mp (Foot)

301 302 303 304

RD 1

RD 2

RD 3

TPT

HN

all that I was On that

PNO

SYN

VLN

VC

BS

PERC

mf

sub. f

mp (Foot)

305 306 307 308

RD 1

RD 2

RD 3

TPT

HN

glo - ri - ous morn when we're fin - 'lly re - born and we're

glo - ri - ous morn when we're fin - 'lly re - born and we're

PNO

SYN

VLN

VC

BS

PERC

mp

a tempo - meno mosso

RD 1

RD 2

RD 3

TPT

HN

mf

mf

f

all of us hu - man a -

all of us hu - man a -

PNO

gliss.

SYN

VLN

VC

sfz

BS

sfz

PERC

313

314

315

316

accel. poco a poco

8va

RD 1

RD 2

RD 3

TPT

HN

f

Opt. 8^{va}

f

gain.

gain.

PNO

SYN

VLN

VC

BS

PERC

(CRASH)

f

RD 1 *(8va)*

RD 2

RD 3

TPT

HN *Opt. 8vb*

PNO

SYN

VLN

VC

BS

PERC *(CRASH)*

Vivo
to PICCOLO

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

ff

mf

ff

(CRASH)

(if needed)

rall. (PICCOLO) *ff*

MARCATO STRINGS

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

329

330

331

332

Forcefully - In 1
♩. = 74-76 (PICCOLO)

Maison des Lunes

to FLUTE (FLUTE)

to ENGLISH HORN

REED 1

REED 2

REED 3

TRUMPET

HORN

PIANO

FAST STRINGS

SYNTH

VIOLIN

CELLO

BASS

DRUMS

ERCUSSION

ff *f* *f* *f* *f* *f*

arco

1 2 3 4 5 6

RD 1

RD 2 (ENGLISH HORN)
p
subtone

RD 3
sub. *pp*

TPT
ff
to CUP MUTE

HN
sub. *pp*

PNO
sub. *p*

SYN
sub. *p*

VLN

VC
ff
sub. *p*

BS
ff
sub. *p*

PERC
(CRASH)

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

- RD 1:** Treble clef, key signature of one sharp (F#), mostly rests.
- RD 2:** Treble clef, key signature of one sharp (F#), melodic line with a slur across measures 11-14.
- RD 3:** Treble clef, key signature of one sharp (F#), melodic line with a slur across measures 11-14.
- TPT:** Treble clef, key signature of one sharp (F#), mostly rests.
- HN:** Treble clef, key signature of one sharp (F#), melodic line with a slur across measures 11-14.
- PNO:** Grand staff (treble and bass clefs), key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment with a 'V' marking under each note.
- SYN:** Grand staff (treble and bass clefs), key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment with a 'V' marking under each note.
- VLN:** Treble clef, key signature of one sharp (F#), mostly rests.
- VC:** Bass clef, key signature of one sharp (F#), melodic line with a 'V' marking under each note.
- BS:** Bass clef, key signature of one sharp (F#), melodic line with a 'V' marking under each note.
- PERC:** Percussion line, mostly rests.

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

- RD 1:** Treble clef, key signature of one sharp (F#), mostly rests.
- RD 2:** Treble clef, key signature of one sharp (F#), melodic line with a long slur across measures 15-18.
- RD 3:** Treble clef, key signature of three sharps (F#, C#, G#), melodic line with a slur across measures 15-18.
- TPT:** Treble clef, key signature of three sharps (F#, C#, G#), mostly rests.
- HN:** Treble clef, key signature of three sharps (F#, C#, G#), melodic line with a slur across measures 15-18.
- PNO:** Grand staff (treble and bass clefs), key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment with a 'V.' (vibrato) marking under each note.
- SYN:** Grand staff (treble and bass clefs), key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment with a 'V.' (vibrato) marking under each note.
- VLN:** Treble clef, key signature of one sharp (F#), mostly rests.
- VC:** Bass clef, key signature of one sharp (F#), eighth-note accompaniment with a 'V.' (vibrato) marking under each note.
- BS:** Bass clef, key signature of one sharp (F#), eighth-note accompaniment with a 'V.' (vibrato) marking under each note.
- PERC:** Percussion line with rests.

RD 1

RD 2 *to OBOE*

RD 3

TPT

HN

PNO *p*

SYN

VLN

VC

BS

PERC

Detailed description: This is a page of a musical score for the piece 'Maison des Lunes'. The score is arranged in a vertical format with multiple staves. At the top, there are three staves labeled RD 1, RD 2, and RD 3. RD 1 is mostly empty with a few rests. RD 2 contains a melodic line with a slur and a fermata, with the instruction 'to OBOE' written above it. RD 3 has a bass line with a slur. Below these are staves for TPT and HN. The PNO section consists of a grand staff with a piano (*p*) dynamic marking. The SYN section is a grand staff with a complex rhythmic pattern of notes. The VLN, VC, and BS sections have bass lines with notes and stems. The PERC section is empty. The score is divided into measures by vertical bar lines, and the page numbers 19, 20, 21, and 22 are printed at the bottom.

RD 1 *p*

RD 2

RD 3

TPT (CUP MUTE) *pp*

HN (SORD.) *pp*

PNO

SYN (PLAY) (Cue) *pp*

VLN *con sord.* *p*

VC

BS

PERC (SUS CYM) Mallets *pp*

The musical score is arranged in systems. The first system includes RD 1, RD 2, and RD 3. RD 1 has a melodic line with a long slur across measures 28 and 29. RD 2 and RD 3 are mostly rests, with RD 3 having a *pp* dynamic marking and a slur in measures 29 and 30. The second system includes TPT and HN, both with melodic lines and slurs. The third system shows two staves with rests. The fourth system is for PNO, with a treble clef staff and a bass clef staff. The fifth system is for SYN, with a treble clef staff and a bass clef staff, including a '(Cue)' marking. The sixth system includes VLN, VC, and BS. VLN has a melodic line with a slur. VC and BS have rhythmic patterns of eighth notes. The seventh system is for PERC, with a drum set icon and a rhythmic pattern of eighth notes.

ritard **In 3**

RD 1

RD 2

RD 3

TPT

HN

to STR. MUTE (if possible or stay in CUP)

sol

p

PNO

SYN

(Cue)

VLN

VC

BS

PERC

Misterioso

molto ritard

RD 1

RD 2

RD 3

(soli w/Trumpet - if possible)

p

(soli w/Clarinet)
(STR. MUTE)

p

HN

(GASTON)

There's a

PNO

SYN

pp

VLN

VC

BS

BELL TREE

PERC

p

Slowly and deliberately
In 4

accel. poco a poco

In 2

RD 1

RD 2

RD 3

TPT

HN

dan - ger I'll be thwart - ed and de - nied my hon - ey - moon For the

PNO

FAST STRINGS

VLN

VC

BS

PERC

(STR. MUTE)

p

solo SYNTH ACCORDION

mp

mp

pizz.

mp

RD 1

RD 2

RD 3

TPT

HN

pret - ty thing I've court - ed re - fus - es to swoon So, the

PNO

SYN

PIZZ. STRINGS

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(LEFOU)

time has come for a mur - ky plan for which I turn to a mur - ky man To

PNO

FAST STRINGS

VLN

VC

BS

PERC

p

arco

very staccato

accel. poco a poco

RD 1

RD 2

RD 3

TPT

HN

heart; no seed un - plant - ed No flow - ers un - strewn But

PNO

SYN

VLN *pizz.* *arco*

VC *pizz.*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

(LEFOU)

quite a - maz - ing to re - late, she does - 'nt want me for her mate Which

PNO

mf

SYN

VLN

VC

BS

PERC

very staccato

p

poco meno mosso

RD 1

RD 2

RD 3

TPT

HN

(D'ARQUE)

I don't wish to seem a tad ob - tuse But

PNO

SYN

TREMOLO STRINGS

VLN

VC

BS

PERC

p

mf

p

(CUP MUTE)

mp

mp

arco

arco

arco

RD 1

RD 2

RD 3

TPT

HN

I don't see how I can be of use For

PNO

SYN

VLN

VC

BS

PERC

mf

mf

mf

to FLUGEL

mp

arco

(SUS CYM)
Mallets

p

rit. poco a poco

mf

mf

mf

TPT

HN

I lock peo - ple up, I'm not a "Lone - ly Heart's Club" I'm a

mf

FAST STRINGS

mf

mf

mf

mp

RD 1

RD 2

RD 3

TPT (FLUGEL) *mf* *p* to TRUMPET - ST. MUTE

HN *mf* *p*

(LEFOU) (GASTON)

cold, cold fish I've a nas - ty vi - cious streak Please speak! It's Belle's

PNO *mf* *p*

SYN *p*

VLN *p* *mf*

VC *p*

BS *p*

PERC *mf* *p* *mf*

RD 1

RD 2

RD 3

TPT

HN

(LEFOU) (GASTON)

forced to be com - pli - ant She'll dance to your tune We

PNO

SYN

VLN *pizz.* *arco*

VC *pizz.*

BS

PERC

RD 1 *sol*

RD 2 *sol*

RD 3 "laughing" *mf*

TPT *mf*

HN "laughing" *mf*

(GASTON) (D'ARQUE)

Do I make my self en - ti - re - ly clear? It's the

(LEFOU/D'ARQUE)

Lunes

PNO *mf*

SYN

VLN *mf*

VC *mf*

BS *mf*

PERC

rit. poco a poco

RD 1 *f*

RD 2 *f*

RD 3 *f*

TPT *mf* (Cue) to OPEN

HN *f* (Cue) *mf*

rice a - way and she'll be here in mo - ments In a

PNO *mf*

FAST STRINGS

SYN *f* (2 hands - legato)

VLN *f*

VC *f*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

dread - ful state She'll ca - pi - tu - late to me! Oh, I'll be

p

mf

f

(OPEN)

(D'ARQUE)

mf

mp

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

Slowly and deliberately
In 4

accel. poco a poco

RD 1

RD 2

RD 3

TPT

HN

(LEFOU) (GASTON)

strap - ping up an in - mate Ver - y tight - ly Ver - y

PNO

SYN

VLN

VC

BS

(CRASH)

PERC

f *mf*

In 2

RD 1 *mf*

RD 2 *mf*

RD 3 *sfz*

TPT *sfz* *mf*

HN *sfz* *mf*

(D'ARQUE) (LEFOU/D'ARQUE)

soon But please don't bring him in late Our check - in time's noon! So,

PNO *sfz* *mf*

SYN *mf*

VLN *mf*

VC *mf*

BS *mf*

PERC *sfz*

123 124 125 126 127

RD 1

RD 2

RD 3

TPT

HN

(GASTON) (LEFOU)

wave one bach - e - lor good - bye She'll be my bride She'd rath - er die than

PNO

SYN

VLN

VC

BS

PERC

meno mosso

poco ritard
In 4

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

(D'ARQUE)

(D'ARQUE/LEFOU)

have her dad - dy os - si - fy? In my sor - did sal - loon. So

PNO

F9 arp.

BASSOON

SYN

VLN

VC

BS

PERC

fp

mf

mf

fp

mf

mp

mp

mp

mp

cresc.

cresc.

cresc.

sfz

sfz

sfz

(CRASH)

sfz

più mosso

rall.

a tempo

rall.

RD 1

RD 2

RD 3

TPT

HN

(D)
(L)

book the church, raise glas - es high To The Mai - son Des

PNO

SYN

VLN

VC

BS

PERC

mf cresc.

f

ff

mf cresc.

sfz

ff

mf cresc.

fp

cresc.

mf cresc.

fp

ff

fp

fp

arco

fp

(FLOOR TOM)

fp

a tempo - Very fast 2
(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

Lunes.

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The score spans measures 144 to 147. RD 1 and RD 3 feature melodic lines with accents and crescendos. RD 2 and TPT provide harmonic support. PNO and SYN play sustained chords and textures. VLN, VC, and BS play sustained textures. PERC provides rhythmic accompaniment. Dynamics include *cresc.*, *f*, *ff*, and *sfz*. The key signature has two sharps (F# and C#).

Before 'Beauty & the Beast' 14a

Warmly & Evenly

REED 1

REED 2 (OBOE) solo *p*

REED 3

TRUMPET

HORN (SORD.) *p*

PIANO *mp*

SYNTH HARP

SYNTH *pp*

VIOLIN *con sord.* *mp*

CELLO *con sord.* *mp*

BASS

ERCUSSION

[Start at 4]

4

5

6

7

8

Cue to continue:

[Beast and Belle take first step]

molto ritard

The musical score is arranged in a system with the following parts and staves:

- RD 1:** Treble clef, mostly rests.
- RD 2:** Treble clef, melodic line with a long slur across measures 9-11.
- RD 3:** Treble clef, mostly rests, with a *p* dynamic marking at the end of measure 12.
- TPT:** Treble clef, mostly rests.
- HN:** Treble clef, mostly rests, with a half note in measure 10.
- PNO:** Grand staff (treble and bass clefs), accompaniment with chords and a melodic line in the right hand.
- SYN:** Grand staff, accompaniment with chords and a melodic line in the right hand.
- VLN:** Treble clef, melodic line.
- VC:** Bass clef, melodic line.
- BS:** Bass clef, mostly rests, with an *arco* marking and *mp* dynamic in measure 11.
- PERC:** Percussion line, featuring a **TRIANGLE** in a box and a *p* dynamic marking at the end of measure 12.

Beauty & the Beast

Andante con moto $\text{♩} = 88$
(PICCOLO)

REED 1 *p espr.*

REED 2

REED 3

TRUMPET

HORN

PIANO *p warm - legit. sound*

SYNTH *pp* **ARCO STRINGS**

VIOLIN

CELLO *con sord.* *p*

BASS *(arco)* *p*

ERCUSSION **BELLS** *p*

1

2

3

4

RD 1

RD 2

RD 3

TPT (FLUGEL)
p

HN (SORD.)
pp

PNO

SYN
p

VLN *con sord.*
p

VC

BS

PERC

4a 4b 4c 4d

RD 1

RD 2 (OBOE) *p espr.*

RD 3

TPT

HN

(MRS. POTTS)
Tale as old as time True as it can be

PNO

SYN *pp*

VLN *pp*

VC *pp mp*

BS *pizz.*

PERC

Detailed description of the musical score: This page contains the musical score for the song 'Beauty and the Beast' #15. It features a vocal line for Mrs. Potts with lyrics 'Tale as old as time True as it can be'. The score includes parts for three Reed Drums (RD 1, 2, 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The Oboe part is marked *p espr.* (piano, esprimo). The Bass part includes a *pizz.* (pizzicato) marking. The score is divided into four measures, numbered 5, 6, 7, and 8 at the bottom.

RD 1

RD 2

RD 3

TPT

HN

Bare - ly e - ven friends Then some - bod - y bends un - ex - pect - ed - ly

PNO

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

Just a lit - tle change Small to say the

PNO

SYN

VLN *solo Violin* *mf* *(very tenderly, with port.)*

VC

BS

PERC

pochiss. rit. (FLUTE) *p*

(CLARINET) *p*

(OPEN)

least Both a lit - tle scared Nei - ther one pre - pared Beau - ty and the

PNO

VLN *senza sord.* *pp* (senza sord.)

VC (senza sord.) *pp*

BS

PERC

a tempo

RD 1

RD 2

RD 3

mp

TPT

HN

to TRUMPET

Beast

Ev - er just the

PNO

SYN

VLN

VC

mp

BS

PERC

MARK TREE

p

gliss.

RD 1

RD 2

RD 3

TPT

HN

fore Ev - er just as sure as the sun will rise

PNO

SYN

VLN

VC

BS

PERC

mf

fp

mf

mf

(TRUMPET)
(OPEN)

mp

mf

mf

mf

fp

mf

fp

(SUS CYM)

MARK TREE

mp

[Belle and Beast dance]

RD 1 *p*

RD 2 *p*

RD 3 *p* *mf espr.*

TPT *v*

HN *mf espr.* *p*

Tale as old as time Tune as old as song

PNO *mf (full, not loud)*

SYN *mf* *p*

VLN *f* *mp* *v*

VC *f* *mp* *mp bel cantando*

BS

PERC

Detailed description of the musical score: The score is for a dance sequence. It features three woodwinds (RD 1, RD 2, RD 3), trumpet (TPT), horn (HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The music is in a major mode. The vocal lines (HN and BS) have lyrics: 'Tale as old as time' and 'Tune as old as song'. The piano part (PNO) has a dynamic marking of 'mf (full, not loud)'. The horn part (HN) has dynamic markings of 'mf espr.' and 'p'. The violin part (VLN) has dynamic markings of 'f' and 'mp'. The synthesizer part (SYN) has dynamic markings of 'mf' and 'p'. The woodwinds (RD 1, RD 2, RD 3) have dynamic markings of 'p'. The percussion part (PERC) has a dynamic marking of 'xv'.

RD 1 *p* *mf*

RD 2 *mf*

RD 3 *mf*

TPT (CUP MUTE)

HN *mp* *mf*

Bit-ter sweet and strange Find-ing you can change Learn-ing you were wrong

PNO *mf*

SYN *mf*

VLN *mp* *mf*

VC *mp* *mf*

BS

PERC (SUS CYM) Mallets *p*

RD 1

RD 2

RD 3

TPT

HN

p *mf* *p*

Cer - tain as the sun Ris - ing in the

PNO

SYN

VLN

p *mp*

VC

soli

BS

PERC

mp *pp*

RD 1

RD 2

RD 3

TPT

HN

east Tale as old as time Song as old as rhyme Beau - ty and the

PNO

SYN

VLN

VC

BS

PERC

mp

mp

mp

pp

pp

ritard

V

molto ritard

RD 1 *p* *pp* *pp* to PICCOLO

RD 2 *p* *p semplice*

RD 3 *p semplice* *pp* to FLUTE

TPT

HN

Beast Tale as old as time Song as old as rhyme Beau-ty and the

PNO *p* *pp*

SYN *pp* *pp*

VLN *p* *pp*

VC *p* *pp* *p* *p semplice* *p* *p*

BS *p* *pp* *p*

PERC

A tempo, più dolce *molto ritard* *a tempo* *molto ritard*

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

Beast.

PNO

p *mp* *solo - quasi Harp*

SYN

mp *PLAY* *p*

VLN

solo *mp* *p*

VC

pizz.

BS

pizz.

PERC

ORCH. BELLS

ppp *p*

Detailed description of the musical score: The score is for measures 48 through 52. It features multiple staves for woodwinds (RD 1, RD 2, RD 3, TPT, HN), strings (VLN, VC, BS), piano (PNO), and percussion (PERC). The key signature is three sharps (F#, C#, G#). The tempo markings are 'A tempo, più dolce', 'molto ritard', 'a tempo', and 'molto ritard'. The dynamic markings range from *ppp* to *mp*. The PNO part includes a 'solo - quasi Harp' section. The VC and BS parts have 'pizz.' markings. The PERC part includes 'ORCH. BELLS'. The score is written in a standard musical notation style with treble and bass clefs, and various musical symbols like slurs, accents, and dynamic markings.

15a

Beast Lets Belle Go

Andante

Andante (FLUTE)

Musical score for 'Beast Lets Belle Go' (15a). The score is in 4/4 time and G major. It features the following parts:

- REED 1:** Flute part starting in the second measure with a melody marked *mp*.
- REED 2:** Clarinet part, mostly silent.
- REED 3:** Clarinet part with a melodic line in the second measure marked *mp*.
- TRUMPET:** Silent throughout.
- HORN:** Horn part with a melodic line in the second measure marked *mp*.
- PIANO:** Piano accompaniment with a rhythmic pattern in the right hand and a walking bass line in the left hand, marked *p*.
- SYNTH:** Synth part with a tremolo effect in the first measure, marked *p*.
- VIOLIN:** Violin part with a sustained note in the first measure, marked *p* and *senza sord.*
- CELLO:** Silent throughout.
- BASS:** Silent throughout.
- DRUMS:** Percussion part using cym scribe brushes and scrapes, marked *mp* and *p*.

1 [To 17]

17 [To 17]

18

19

The musical score is arranged in a system with the following parts and staves:

- RD 1**: First staff, treble clef, key signature of three sharps (F#, C#, G#).
- RD 2**: Second staff, treble clef, key signature of three sharps.
- RD 3**: Third staff, treble clef, key signature of three sharps. Includes a *solo* marking and a *mp* dynamic marking.
- TPT**: Fourth staff, treble clef, key signature of three sharps.
- HN**: Fifth staff, treble clef, key signature of three sharps.
- PNO**: Sixth and seventh staves, grand staff (treble and bass clefs), key signature of three sharps. Features a complex piano accompaniment with arpeggiated chords and rhythmic patterns.
- SYN**: Eighth and ninth staves, grand staff, key signature of three sharps. Includes a wavy line in the treble clef staff.
- VLN**: Tenth staff, treble clef, key signature of three sharps. Includes a *arco* marking.
- VC**: Eleventh staff, bass clef, key signature of three sharps.
- BS**: Twelfth staff, bass clef, key signature of three sharps. Includes a *mp* dynamic marking.
- PERC**: Thirteenth staff, percussion clef, key signature of three sharps.

RD 1 *acc.* *f* *sol*

RD 2 *f* *sol*

RD 3 *f* *sol*

TPT (CUP MUTE) *p* *molto cresc.*

HN *p* *molto cresc.*

PNO *cresc. molto*

SYN

VLN *cresc. molto*

VC *molto cresc.*

BS *mp* *molto cresc.*

PERC (SUS CYM) *Mallets* **TIME** *mf*

Poco agitato ♩ = c. 124

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

f

f

mf

f

f

f

p

sfz

sub. mp

sub. mp

mf

9

Detailed description: This page of a musical score is for the piece 'Beast Lets Belle Go'. It features a variety of instruments including three flutes (RD 1, 2, 3), trumpet (TPT), horn (HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bassoon (BS), and percussion (PERC). The score is written in a key with four sharps (F#, C#, G#, D#) and a common time signature. The tempo is marked 'Poco agitato' with a metronome marking of approximately 124 beats per minute. The music is characterized by strong dynamics, with many passages marked 'f' (forte) and 'sfz' (sforzando). The percussion part includes a cymbal roll marked '(SUS CYM)'. The score is divided into two systems, with page numbers 26 and 27 indicated at the bottom.

RD 1 *mp* *poco ritard* *mf*

RD 2 *mp* *mf*

RD 3 *mp* *mf*

TPT *mp* *mf*

HN *mp*

PNO *mp* *mp*

SYN *sub. p*

VLN *mp* *sfz* *mp*

VC

BS

PERC **TIMP.** *p* **(SUS CYM)** *p* *poco*

Detailed description of the musical score: The score is for a full orchestra and includes parts for three flutes (RD 1, 2, 3), trumpet (TPT), horn (HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score spans measures 28, 29, and 30. Dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte), *sfz* (sforzando), and *p* (piano). Performance instructions include *poco ritard* (slightly ritardando) and *poco* (slightly). The percussion part includes a timpani roll and suspended cymbal.

poco meno mosso

RD 1 *mp dolce*

RD 2 *mp dolce*

RD 3

TPT

HN *p*

PNO

SYN *p mp p*

VLN *p mf*

VC

BS *pizz.*

PERC *p*

SYNTH HARP

meno mosso *rit. poco a poco*

RD 1

RD 2 *solo* *molto dolce*

RD 3 *solo* *mp* *p*

TPT

HN *mp* (SORD.) *mp*

PNO

SYN *pp*

VLN

VC

BS *vibr.* *p*

PERC

Detailed description of the musical score: The score is for a scene titled '#15a - Beast Lets Belle Go'. It spans five measures, numbered 35 to 39 at the bottom. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The tempo markings are 'meno mosso' and 'rit. poco a poco'. The woodwind section includes three flutes (RD 1, RD 2, RD 3), a trumpet (TPT), and a horn (HN). The horn part includes a '(SORD.)' marking. The string section includes violin (VLN), viola (VC), and bass (BS). The piano (PNO) and synthesizer (SYN) parts provide harmonic support. The percussion (PERC) part is mostly silent. Dynamics range from piano (p) to mezzo-piano (mp) and pianissimo (pp). Performance instructions include 'solo', 'molto dolce', and 'vibr.' (vibrato).

[Opt. repeat]
Calmato

ritard

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

p

(CUP MUTE)

p

tr

mp

arco

p

(SUS CYM)
Brushes

Full Score Volume 4



Music by **Alan Menken**
Lyrics by **Howard Ashman & Tim Rice**
Book by **Linda Woolverton**



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If I Can't Love Her - Reprise ¹⁶

[Start at 3]

updated 6/3/04

Andante con moto ♩ = 88-92

REED 1 (FLUTE) *p*

REED 2

REED 3 (CLARINET) *p*

TRUMPET

HORN *p*

PIANO (SYNTH HARPSICHORD (Full Reg.)) *p*

SYNTH (ARCO STRINGS) *pp*

VIOLIN

CELLO *arco* *p espr.*

BASS *arco* *p espr.*

PERCUSSION

The musical score is for a 4/4 time signature piece in B-flat major. It features several staves: REED 1 (FLUTE) and REED 3 (CLARINET) play a melodic line starting on a half note G4, moving to A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. REED 2 is silent. TRUMPET and HORN are silent until measure 5, where the HORN plays a half note G2, moving to F2, E2, D2. PIANO (SYNTH HARPSICHORD) plays a chordal accompaniment. SYNTH (ARCO STRINGS) plays a sustained chord. VIOLIN is silent. CELLO and BASS play a sustained chord with *arco* and *p espr.* markings. PERCUSSION is silent.

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is three flats (B-flat major or D-flat minor). RD 1 and RD 3 have melodic lines with a *ritard* marking above the final measure. RD 2, TPT, HN, and PERC have rests throughout. PNO and SYN provide harmonic support with chords and bass lines. VLN, VC, and BS play a rhythmic accompaniment with *p* dynamics and accents.

a tempo

RD 1

RD 2 (ENGLISH HORN) *solo* *mp*

RD 3

TPT

HN

(BEAST)

No spell has been bro - ken No words have been spo - ken

PIANO

mf

PNO

pp

(Cue)

SYN

p

p

p

VLN

VC

BS

PERC

poco ritard

RD 1

RD 2

RD 3

TPT

HN

No point an - y - more if she can't love me

PNO

SYN

(Cue)

VLN

VC

BS

PERC

più mosso

RD 1

RD 2 *mp*

RD 3 *mp*

TPT

HN

No hope she would do so No dream to pur - sue, so

3 3

quasi Harp SYNTH HARP

PNO *p*

SYN *p*

VLN *mp*

VC *mp*

BS

PERC

RD 1

RD 2

RD 3

pp

TPT

HN

hope - less state And con - demned to

PNO

SYN

VLN

VC

BS

PERC

meno mosso *p* *mf* *ritard*

(OBOE) *p* *mf*

mf *mf*

mf *f*

p *f*

wait _____ Wait for death to set me

cresc. *mf*

TREM. STRINGS *p cresc.* *mf*

cresc. *cresc.* *f* *non trem.*

(SUS CYM) *pp cresc.* *mp*

pp cresc. *mp*

Poco agitato

♩ = c. 130

poco ritard

RD 1

RD 2

RD 3

TPT

HN

free.

PIANO

SYN

VLN

VC

BS

PERC

p

p

p

to TRUMPET (STR MUTE)

mf

pp

mf

pp

TIMP.

Moderato

RD 1

RD 2

RD 3

(TRUMPET)
(STR. MUTE)

TPT

HN

PNO

(w/Tpt)

SYN

ARCO STRINGS

VLN

VC

BS

PERC

mf

mf

mf

mf

mp *mf*

p

p

pizz.

mp

mf

p

Andante con moto

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sub. mp

to ENGLISH HORN

mf

sub. mp

sub. mp

p

con sord.

p

con sord.

p

sub. mp

mp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

SYNTH HARP

pp

con sord.
arco

p

(bring out)

Leg.

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into systems for different instruments. The top system includes three strings (RD 1, RD 2, RD 3), Trombones (TPT), and Horns (HN). The second system includes two more strings. The third system is for the Piano (PNO), with a section labeled 'SYNTH HARP'. The fourth system is for Synthesizer (SYN). The fifth system includes Violins (VLN), Violas (VC), and Basses (BS). The bottom system is for Percussion (PERC). The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include 'con sord. arco' (with mutes, arco) and '(bring out) Leg.' (bring out, legato). The score spans measures 44, 45, 46, and 47.

poco ritard

a tempo

RD 1

RD 2 (ENGLISH HORN) solo *mp*

RD 3 *p*

TPT

HN *p*

PNO

SYN

VLN

VC

BS *pizz.* *arco*

PERC

poco ritard *ritard*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp cantabile

mp

espr.

mp

pizz.

TRIANGLE

p

16a

A Change in Me

Freely

The musical score is arranged in a standard orchestral format with the following parts and markings:

- REED 1:** Rest throughout.
- REED 2:** Starts with a half note in the first measure, marked *pp*.
- REED 3:** Starts with a half note in the first measure, marked *pp*.
- TRUMPET:** Rest throughout.
- HORN:** Rests in the first two measures, then plays a half note in the third measure marked *p*, with the instruction "(SORD.)" above it.
- PIANO:** Features a "PIANO" section starting in the second measure. The right hand has a melodic line with a "solo" marking and *p* dynamic. The left hand provides harmonic support.
- SYNTH:** Rests in the first two measures, then plays a half note in the third measure marked *p*.
- VIOLIN:** Rests in the first two measures, then plays a half note in the third measure marked *p* with "con sord." above it.
- CELLO:** Rests in the first two measures, then plays a half note in the third measure marked *p*.
- BASS:** Rests in the first two measures, then plays a half note in the third measure marked *p* with "pizz." above it.
- PERCUSSION:** Rest throughout.

a tempo (FLUTE)

RD 1

RD 2

RD 3

TPT

HN

(BELLE)

There's been a change in me A kind of mov - ing on

PNO

SYN

VLN

VC

BS

PERC

p

RD 1

RD 2

RD 3

TPT

HN

Though what I used to be I still de - pend up - on

PNO

SYN

VLN

VC

BS

PERC

pp

Detailed description: This is a page of a musical score for the piece "A Change in Me". The score is arranged in a system with multiple staves. At the top, there are three staves labeled RD 1, RD 2, and RD 3. RD 1 has a treble clef and a key signature of three sharps (F#, C#, G#). RD 2 has a treble clef and a key signature of three sharps, with a dynamic marking of *pp* (pianissimo) and a hairpin crescendo leading to it. RD 3 has a treble clef and a key signature of three sharps. Below these are two staves for TPT (Trumpet) and HN (Horn), both with treble clefs and a key signature of three sharps. The vocal line is on a single staff with a treble clef and a key signature of three sharps, with the lyrics "Though what I used to be I still de - pend up - on" written below it. The piano accompaniment (PNO) is shown in a grand staff with a treble and bass clef and a key signature of three sharps. Below the piano part are staves for SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The VLN, VC, and BS parts have treble, bass, and bass clefs respectively, all with a key signature of three sharps. The PERC part has a percussion clef. The score is divided into four measures, numbered 12, 13, 14, and 15 at the bottom.

RD 1

RD 2

RD 3

TPT

HN

For now I re - a - lize that good can come from bad

PNO

SYN

p

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

That may not make me wise — but oh, it makes me glad And

PNO

SYN

VLN

VC

BS

PERC

MARK TREE

p

mp

RD 1

RD 2

RD 3

ppp

(CUP MUTE)

TPT

HN

I _____ I nev - er thought I'd leave be -

PNO

SYN

VLN

VC

BS

mp

PERC

RD 1

RD 2 *mp*

RD 3 *mp*

TPT

HN

hind _____ my child - hood dreams but I don't

PNO

SYN

VLN

VC

BS

PERC (SUS CYM) Mallets *pp*

RD 1

RD 2

RD 3

TPT

HN

mind _____ For now I love the world I

PNO

SYN

VLN

VC

BS

PERC

p

Detailed description: This is a page of a musical score for a piece titled "#16a - A Change in Me". The score is arranged in a vertical system with multiple staves. At the top, there are three staves labeled RD 1, RD 2, and RD 3. Below these are staves for TPT and HN. The vocal line is on a staff with lyrics: "mind _____ For now I love the world I". Below the vocal line is a piano accompaniment section labeled PNO, consisting of two staves. Further down are staves for SYN, VLN, VC, and BS. At the bottom is a percussion staff labeled PERC, which begins with a dynamic marking of *p*. The score is divided into four measures, numbered 32, 33, 34, and 35 at the bottom.

The score is for a vocal piece with instrumental accompaniment. The vocal line (VCL) includes lyrics: "see... No change of heart A change in". The instrumental parts include three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The key signature has three sharps (F#, C#, G#). The score spans measures 36 to 39. Dynamics include *mf* and *p*. Performance instructions include "to FLUGEL" for the trumpet and "dolce" for the piano.

RD 1

RD 2

RD 3

TPT

HN

me

PNO

SYN

VLN

VC

BS

PERC

mp

solo espr.

mf

pp

senza sord.

solo espr.

Detailed description: This is a page of a musical score for a piece titled "#16a - A Change in Me". The score is arranged in a system with multiple staves. At the top, there are three staves labeled RD 1, RD 2, and RD 3. RD 1 is mostly empty. RD 2 and RD 3 contain musical notation with dynamics *mp* and *mf*, and the instruction *solo espr.*. Below these are staves for TPT and HN, which are also mostly empty. A vocal line is present with the word "me" and a long note. The piano part (PNO) is a grand staff with treble and bass clefs. Below it is the SYN (Synthesizer) part, also a grand staff, with a dynamic of *pp*. The string section includes VLN (Violin), VC (Viola), and BS (Bass). The VLN part has the instruction *senza sord.* and *solo espr.*. The VC part also has *solo espr.*. The BS part has a single note. At the bottom is the PERC (Percussion) staff, which is empty. The page is numbered 40, 41, 42, and 43 at the bottom.

RD 1

RD 2 *to OBOE*

RD 3

TPT (FLUGEL)
mp *mf* *mf*

HN (OPEN)
mp *mf* *mf*

For in my dark des - pair I slow - ly un - der - stood

PNO *mp*

SYN *mp*

VLN

VC *mp*

BS *mp*

PERC

Detailed description of the musical score: The score is for a vocal piece titled '#16a - A Change in Me'. It features a vocal line with lyrics: 'For in my dark des - pair I slow - ly un - der - stood'. The vocal line is supported by several instruments: a Flugel Horn (TPT) and Horn (HN) playing melodic lines with dynamics *mp* and *mf*; a Piano (PNO) providing harmonic accompaniment with a *mp* dynamic; a Synth (SYN) playing a rhythmic accompaniment with a *mp* dynamic; a Violin (VLN) and Viola (VC) playing a rhythmic accompaniment with a *mp* dynamic; a Bass (BS) playing a simple harmonic line with a *mp* dynamic; and a Percussion (PERC) part that is mostly silent. The score is divided into four measures, with the vocal line starting in the second measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

RD 1 *mf*

RD 2

RD 3 *mf*

TPT

HN

My per - fect world out there had dis - ap - peared for good

PNO

SYN *p*

VLN *mp* (*senza sord.*)

VC *mp*

BS *mp*

PERC

MARK TREE

p

RD 1 *mp* *mf*

RD 2 (OBOE) *mp* *mf* *mf*

RD 3 *mf*

TPT *mf* *mf* *mf* to TRUMPET (CUP MUTE)

HN *mf*

But in its place I feel a true life begin

PNO

SYN *p* *mp* *p* *mp*

VLN *mp* *mf* *mf*

VC *mp* *mf* *mf*

BS *mf*

PERC *mp*

poco rall.

RD 1 *mp dolce*

RD 2

RD 3

TPT (TRUMPET)
(CUP MUTE)
p

HN (SORD.)
p

And it's so good and real It must come from with-in And

PNO

SYN *p sub.*

VLN *sub. p*

VC *sub. p*

BS *sub. p*

PERC ORCH. BELLS
p

Detailed description of the musical score: The score is for measures 56, 57, 58, and 59. It features a vocal line with lyrics: "And it's so good and real It must come from with-in And". The piano accompaniment (PNO) consists of a right-hand melody and a left-hand accompaniment. The orchestration includes three strings (RD 1, RD 2, RD 3), trumpet (TPT) with cup mute, horn (HN) with sordina, piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC) with orchestral bells. Dynamics range from *mp dolce* to *p*. The tempo is marked *poco rall.*

a tempo

RD 1 *mf cant.*

RD 2 *mf cant.*

RD 3 *mf*

TPT *mf*

HN *solo mf*

I _____ I nev - er thought I'd leave be -

PNO *mf*

SYN *mp*

VLN *mf*

VC *mf cant.*

BS *mf*

PERC *mp*

RD 1

RD 2

RD 3

TPT

HN

hind _____ my child-hood dreams but I don't

PNO

SYN

VLN

VC

BS

PERC

(SUS CYM)
Mallets

mp

RD 1

RD 2

RD 3

TPT

HN

mind _____ I'm where and who I want to

PNO

SYN

VLN

VC

BS

PERC

mf

mf *cant.*

mf

mf

RD 1

RD 2

RD 3

TPT

HN

be _____ No change of heart A change in

PNO

Quasi Harp _____

mp

SYN

mp

VLN

mp

VC

mp

BS

mp

PERC

TRIANGLE

mp

RD 1

RD 2

RD 3

TPT

HN

me

PNO

SYN

VLN

VC

BS

PERC

p

p

solo

p

con sord.

p

p

RD 1 *p*

RD 2 to ENGLISH HORN

RD 3

TPT

HN

No change of heart A change in

PNO *p*

SYN *p*

VLN (SORD.) *p*

VC *p*

BS

PERC

RD 1

(ENGLISH HORN)
p

RD 2

RD 3

TPT

HN

me

PNO

(Cue)

SYN

VLN

VC

BS

PERC

BELLS
pp

16b

Show Me the Beast

Allegro agitato ♩ = 148-152

REED 1

REED 2 (ENGLISH HORN) *mf*

REED 3 (CLARINET) *mf*

TRUMPET

HORN

PIANO *mf* *sfz* 8vb

SYNTH TREMOLO STRINGS *mp*

VIOLIN *mf*

CELLO

BASS *sfz* arco

ERCUSSION *f* *p* TIMP.

1 2 3 4

RD 1

RD 2 *to OBOE*

RD 3

TPT

HN *sfz*

PNO

SYN

VLN

VC

BS *sfz*

PERC *f* *p*

5 6 7 8

Musical score for 'Show Me the Beast' featuring RD 1, RD 2, RD 3, TPT (FLUGEL), HN, PNO, SYN, VLN, VC, BS, and PERC. The score is in 4/4 time and features a key signature of one sharp (F#). The instruments and their parts are as follows:

- RD 1:** Treble clef, key signature of one sharp. Rest.
- RD 2:** Treble clef, key signature of two sharps (F#, C#). Rest.
- RD 3:** Treble clef, key signature of three sharps (F#, C#, G#). Notes: ϕ *mp*, ϕ , ϕ , ϕ .
- TPT (FLUGEL):** Treble clef, key signature of three sharps. Notes: ϕ *mp*, ϕ , ϕ , ϕ .
- HN:** Bass clef, key signature of two sharps (F#, C#). Rest.
- PNO:** Treble and Bass clefs, key signature of one sharp. Treble part: ϕ *mp*, ϕ , ϕ , ϕ . Bass part: ϕ *mp*, ϕ , ϕ , ϕ .
- SYN:** Treble and Bass clefs, key signature of one sharp. Treble part: ϕ *mp*, ϕ , ϕ , ϕ . Bass part: (Cute) ϕ *mp*, ϕ , ϕ , ϕ .
- VLN:** Treble clef, key signature of one sharp. Notes: ϕ *mp*, ϕ , ϕ , ϕ .
- VC:** Bass clef, key signature of one sharp. Notes: ϕ *mp*, ϕ , ϕ , ϕ .
- BS:** Bass clef, key signature of one sharp. Notes: ϕ *mp*, ϕ , ϕ , ϕ .
- PERC:** Bass clef, key signature of one sharp. Rest.

(FLUTE)

RD 1

p

(OBOE)

RD 2

p

RD 3

cresc.

TPT

HN

cresc.

PNO

cresc.

SYN

p

PLAY

cresc.

VLN

mp

cresc.

VC

cresc.

BS

cresc.

(SD)

PERC

pp

cresc.

The Mob Song

(FLUTE)

REED 1 *f*

(OBOE)

REED 2 *p* (sustain through vamp)

(CLARINET)

REED 3 *p* (sustain through vamp)

TRUMPET

HORN (sustain through vamp)

(M4) (last x)

We're not

PIANO *fp* (Cue)

FAST STRINGS

SYNTH *p*

VIOLIN (sustain through vamp)

CELLO *mp*

BASS *mp*

ERCUSSION (DRUMS) *f* [TIMP.] *p* (sustain through vamp)

1

2

[To 7]

7

RD 1

RD 2

RD 3 *to FLUTE*

TPT *mf*

HN *mf*

(M3) (F4)

safe un - til he's dead He'll come stalk - ing us at night Set to sac - ri - fice our chil - dren to his

PNO *(Cue)*

SYN

VLN *mf*

VC *mf*

BS *mf*

PERC *mp*

RD 1

RD 2

RD 3

TPT

HN

(M1)

(GASTON)

mon - strous ap - pe - tite He'll wreak ha - voc on our vil - lage if we let him wan - der free So it's

PNO

SYN

VLN

VC

BS

PERC

8va

to CLARINET

RD 1

RD 2

RD 3

TPT

HN

time to take some ac - tion boys It's time to

PNO

SYN

VLN

VC

BS

PERC

(CLARINET)

mp

solo

f

f

f

(SUS CYM)

mf

RD 1

RD 2

RD 3

TPT

HN

fol - low me Through the

PNO

SYN

VLN

VC

BS

PERC

sfz

sfz

soli

mp

sfz

sfz

p

sfz

RD 1

RD 2

RD 3

TPT

HN

mist Through the wood Through the dark-ness and the sha-dows It's a night-mare but it's one ex-cit-ing

PNO

BASSOON

VLN

VC

BS

PERC

(Cue)

mf

mf

mp

mp

pizz.

mp

TIME

p

RD 1

RD 2 *mf*

RD 3 *p*

TPT

HN *mp* *mf*

ride Say a prayer Then we're there at the draw-bridge of a cas-tle and there's

PNO

SYN

VLN

VC

BS

PERC *solo* *(SD) (if possible)*
mf *p*

RD 1 *f*

RD 2 *sub. f*

RD 3 *sub. f*

TPT *p*

HN *p*

some - thing tru - ly ter - ri - ble in - side It's a

PNO *f*

HARPSICHORD (full registration) *f*

VLN *f*

VC *sfz*

BS *arco*

PERC (SUS CYM) *pp*

RD 1 *mp*

RD 2 \wedge \wedge \wedge \wedge \wedge \wedge \wedge \wedge

RD 3 \wedge \wedge \wedge \wedge \wedge \wedge \wedge \wedge

TPT *f* \wedge \wedge \wedge \wedge \wedge \wedge \wedge \wedge (like a roar) *sfz*

HN (like a roar) *sfz*

beast He's got fangs ra - zor sharp ones Mas - sive paws kil - ler claws for the

PNO

FAST STRINGS

VLN *fmp*

VC \vee \vee \vee \vee \vee \vee \vee \vee

BS \vee \vee \vee \vee \vee \vee \vee \vee

PERC (Tite HH) Sticks \wedge \wedge \wedge \wedge \wedge \wedge \wedge \wedge *mf*

RD 1

RD 2

RD 3

TPT

HN

feast Hear him roar See him foam But we're not com - ing home 'til he's

PNO

SYN

VLN

VC

BS

PERC

mf

mp

marcato

(SD)

mp

RD 1

RD 2

RD 3

TPT

HN

(1st time only)

beast!

PNO

(1st time only)

mp

SYN

p

VLN

(sul pont.)

mp

VC

sub. p

BS

sub. p

PERC

(1st time only)

Musical score for "The Mob Song" featuring the following parts:

- RD 1**: Treble clef, notes on measures 39-42, dynamic *p*, marked *(lead)*.
- RD 2**: Treble clef, notes on measures 39-42, dynamic *p*.
- RD 3**: Treble clef, notes on measures 39-42, dynamic *p*.
- TPT**: Treble clef, notes on measures 39-42, dynamic *p*, marked *(FLUGEL)* and *to TRUMPET*.
- HN**: Treble clef, notes on measures 39-42, dynamic *p*.
- PNO**: Grand staff (treble and bass clefs), notes on measures 39-42.
- SYN**: Grand staff (treble and bass clefs), notes on measures 39-42.
- VLN**: Treble clef, notes on measures 39-42.
- VC**: Bass clef, notes on measures 39-42.
- BS**: Bass clef, notes on measures 39-42.
- PERC**: Percussion, notes on measures 39-42.

[Torches]

RD 1 *sub. f*

RD 2 *sub. f*

RD 3 *sub. f* to FLUTE

(TRUMPET)
(OPEN) *p* *mf*

HN *p* *sfz* *f* solo

(LE FOU) (M1,4,7,9) (M2,3,5,6) (M1,2,5-7,9,LEFOU)
I am! I am! I am! Light your
(M3,M12) (M4,M11)
Light your

PNO *p* *mf*

SYN *mf*

VLN *f*

VC *sub. f*

BS *sub. f*

PERC (CRASH) *sub. mf*

RD 1

RD 2

RD 3

TPT

HN

mf

(GASTON)

(M1,2,5-7,9,LEFOU)

(M3,M12)

torch Mount your horse Screw your cour-age to the stick-ing place We're count-ing on Gas-ton to lead the

(M4,M11)

torch Mount your horse We're count-ing on Gas-ton to lead the

PNO

SYN

mp

VLN

mp

VC

BS

pizz.

mf

PERC

mf

RD 1

RD 2

RD 3

TPT *solo*

HN *mf*

(F1-4,7,9,11,12/
M2,5-7,9)

lurk - ing that you don't see ev - 'ry day _____ It's a

PNO

SYN

VLN

VC *V*

BS *arco*

PERC

p

RD 1

RD 2

RD 3

TPT

HN

(Cue) *mf* *PLAY* *mp*

mp *sub. f*

(+LEFOU)

beast one as tall as a moun - tain We won't rest 'til he's good and de -

(M1,M11) *Hoo* *Hoo*

(M3,4,12)

PNO

SYN

mf

VLN

VC

BS

PERC

Lite Time Feel

mp

RD 1

RD 2

RD 3

TPT

HN

ceased Sal - ly forth! Tal - ly ho! Grab your sword! Grab your bow! Praise the

Ha

PNO

SYN

VLN

VC

BS

PERC (LOW TOM)

to PICCOLO

mf

mf

RD 1

RD 2

RD 3

TPT

HN

like what we don't un - der - stand in fact it scares us and this mon - ster is mys - ter - i - ous at

like what we don't un - der - stand in fact it scares us and this mon - ster is mys - ter - i - ous at

PNO

SYN

mf

VLN

f

VC

f

BS

f

PERC

f

RD 1

RD 2

RD 3

TPT
f *mf*

HN
f

(M1,2,5-7,9)
least Bring your guns Bring your knives Save your

(M3,12)
least Bring your guns Bring your knives Save your

(M4,11)

PNO
f

SYN

VLN

VC

BS

PERC

RD 1

RD 2

RD 3

TPT

HN
(if possible)
p

beast

beast

PNO
mp
(w/Violin)

SYN
HARPSICHORD (lite registration)
solo

VLN
sfz *solo mp* *tutti p*

VC
sub.p

BS
sub.p

PERC
BELLS
pp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

tr

sub. ff

ff

sub. ff

ff

sfz

p

PLAY

tr

sub. ff

p

ff sub.

sfz

FAST STRINGS

mf

ff

sfz

f

ff

ff

ff

(DRUMS)

ff

sfz

Heart's a -

RD 1 *tr* *tr*

RD 2 *f marcato*

RD 3 *tr* *tr*

TPT *mf marcato*

HN

blaze Ban - ners high We go march - ing in - to bat - tle un - a - fraid al - though the dan - ger's just in -

Ha

PNO

SYN

VLN

VC

BS

PERC (CRASH)

RD 1

RD 2

RD 3

TPT

HN

(M1,2,5-7)

(M3,9,12)

creased

(M4,11)

Raise the flag Sing a song Here we come we're fif - ty strong and fif - ty

Raise the flag Sing a song Here we come we're fif - ty strong and fif - ty

PNO

mf marcato

SYN

VLN

VC

BS

PERC

RD 1 *mp cresc.*

RD 2 *fp cresc.* *ff*

RD 3 *mp cresc.*

TPT *fp cresc.* *ff*

HN *p cresc.* *ff*

(ALL - except YELLERS)
(+LEFOU)

French - men can't be wrong _____ Let's kill the
(YELLERS - M2,9,12,F3,F12)

French - men can't be wrong _____ Let's kill the

PNO *mp cresc.* *sfz* *ff*

SYN *mp cresc.* *sfz*

VLN *mp cresc.*

VC *mp cresc.* *sfz*

BS *mp cresc.* *sfz*

PERC *fp cresc.* *ff*

RD 1

RD 2

RD 3

TPT

HN

(M1,5,6,11,F1,11)
(M3,M7,F2,F7)
beast Kill the beast Kill the beast Kill the

(YELLERS - M2,9,12,F3,F12)
(M4,F4,9)
beast Kill the beast Kill the beast Kill the

PNO

SYN

VLN

VC

BS

PERC (LOW TOM)

RD 1

RD 2 *soli* *mp* *sfz* *mp* (w/Tpt)

RD 3 *soli* *mp* *sfz* to CLARINET

TPT *sfz* (STR. MUTE) *mp*

HN *sfz*

beast!

beast!

SYNTH PIZZ STRINGS

PNO *sfz* *sfz*

TREMOLO STRINGS

SYN *fp*

VLN *fp*

VC *sfz*

BS *sfz*

PERC

poco rall.

RD 1 *pp*

RD 2 *pp*

RD 3 (CLARINET) (w/Horn) *mp*

TPT

HN *mp*

PNO **PIANO**

SYN

VLN

VC *mp*

BS *mp*

PERC **TIMP.** *mp*

17a

The Battle

Allegro vivace $\text{♩} = c. 158$

REED 1

REED 2 (OBOE)

REED 3 (CLARINET)

TRUMPET

HORN

PIANO

SYNTH BASSOON

VIOLIN

CELLO

BASS (arco)

PERCUSSION DRUMS (SPLASH) (RS) (FLOOR TOM) (RS)

1 2 3 4

This musical score is for a section titled "#17a - The Battle". It features ten staves of music, each representing a different instrument or voice part. The parts are: RD 1 (Trumpet 1), RD 2 (Trumpet 2), RD 3 (Trumpet 3), TPT (Trumpet Part), HN (Horn), PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Violoncello), BS (Bass), and PERC (Percussion). The score is divided into four measures, numbered 5, 6, 7, and 8 at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a steady rhythmic pulse in the lower parts, with the upper parts featuring sustained notes and crescendos. The piano part has a more complex texture with moving lines in both hands. The percussion part provides a consistent rhythmic accompaniment.

5

6

7

8

(PICCOLO)

RD 1 *ff*

RD 2

RD 3 *ff*

TPT *flutter* *ff* *opt. 8^{va}* *sfz* *f*

HN *flutter* *ff* *sfz*

(CHIP) \diamond

Charge!

PNO *ad lib whole-tone arpeg.* *sfz*

FAST STRINGS

SYN *ff* *f*

VLN *f*

VC *f* *pizz.*

BS *f*

PERC *RACHET* (or OPEN HH roll) *ff* (CRASH) *sfz*

The musical score is arranged in a multi-staff format. The top section includes three woodwind parts (RD 1, RD 2, RD 3) with complex melodic lines and slurs. Below them are the trumpet (TPT) and horn (HN) parts, which play sustained notes with some melodic movement. The piano (PNO) part consists of a rhythmic accompaniment with chords. The synth (SYN) part features a long, sustained note in the bass register. The violin (VLN) and viola (VC) parts have similar melodic lines to the woodwinds. The bass (BS) part provides a steady rhythmic foundation. The percussion (PERC) part includes a series of rhythmic hits, with a specific 'CRASH' effect marked on the final measure.

Musical score for "The Battle" (#17a), measures 17-20. The score includes parts for three Reed Drums (RD 1, RD 2, RD 3), Trumpet (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings such as *sfz* and *Choke*. Percussion includes (TOM), (SPLASH), (HH), and Choke.

17

18

19

20

Musical score for 'The Battle' featuring the following instruments and parts:

- RD 1**: Trumpet 1, melodic line with accents and crescendos.
- RD 2**: Trumpet 2, melodic line with accents and crescendos.
- RD 3**: Trumpet 3, melodic line with accents and crescendos.
- TPT**: Trombone, melodic line with accents and crescendos.
- HN**: Horn, melodic line with accents and crescendos.
- PNO**: Piano, accompaniment with chords and bass line.
- SYN**: Synthesizer, melodic line with accents and crescendos.
- VLN**: Violin, melodic line with accents and crescendos.
- VC**: Viola, melodic line with accents and crescendos.
- BS**: Bass, melodic line with accents and crescendos.
- PERC**: Percussion, including (CRASH) and (HH) with accents and crescendos.

The score is written in 4/4 time and includes dynamic markings such as *cresc.*, *sfz*, and *p*. The key signature changes from one sharp (F#) to two flats (Bb) across the measures.

Musical score for 'The Battle' featuring the following instruments:

- RD 1
- RD 2
- RD 3
- TPT
- HN
- PNO
- SYN
- VLN
- VC
- BS
- PERC

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The first four measures are numbered 31, 32, 33, and 34 at the bottom of the page.

Musical score for 'The Battle' featuring the following instruments and parts:

- RD 1
- RD 2
- RD 3
- TPT
- HN
- PNO
- SYN (TROMBONE)
- VLN
- VC
- BS
- PERC

The score is written in 2/4 time and includes various musical notations such as accents, slurs, and dynamic markings like *sim.* (sforzando).

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to ENGLISH HORN

43 44 45

Detailed description: This is a page of a musical score for 'The Battle', page 822. It features ten staves for different instruments: three Trumpets (RD 1, RD 2, RD 3), Trombone (TPT), Horn (HN), Piano (PNO), Synthesizer (SYN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The score is in 3/4 time and consists of measures 43, 44, and 45. The key signature has one flat (B-flat). The music is characterized by melodic lines with accents and slurs, and harmonic support from the piano and synthesizer. A specific instruction 'to ENGLISH HORN' is written above the Horn staff in measure 45. The Percussion staff includes a double bar line with a slash through it in measure 44, indicating a change in sound or a rest.

Musical score for 'The Battle' featuring the following instruments:

- RD 1 (Trumpet 1): Melodic line with accents and *sfz* dynamic.
- RD 2 (Trumpet 2): Rests.
- RD 3 (Trumpet 3): Melodic line with accents and *sfz* dynamic.
- TPT (Trumpet): Melodic line with accents and *sfz* dynamic.
- HN (Horn): Melodic line with accents and *sfz* dynamic.
- PNO (Piano): Accompaniment with *sfz* and *mf* dynamics.
- SYN (Synthesizer): Bass accompaniment.
- VLN (Violin): Melodic line with accents and *fp* dynamic.
- VC (Violoncello): Bass accompaniment.
- BS (Bassoon): Bass accompaniment.
- PERC (Percussion): Rhythmic accompaniment.

RD 1

RD 2 (ENGLISH HORN)
sub. pp

RD 3
sub. pp

TPT

HN
sub. pp

PNO

SYN
TREM STRINGS
p (sneak in)

VLN

VC
pizz.
sub. p

BS
pizz.
sub. p

PERC

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

Detailed description: This page of a musical score contains staves for various instruments. RD 1, TPT, and PERC have whole rests. RD 2 and HN play a half note G4. RD 3 plays a half note G3. PNO has a melody in the right hand and chords in the left hand. SYN and VLN play sustained chords. VC and BS play half notes G2 and F2. The key signature is three sharps (F#, C#, G#).

Musical score for measures 57-61, featuring instruments RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The music is divided into five measures, with a repeat sign at the end of measure 61. The instruments are arranged in a grand staff format. RD 1, TPT, and PERC have rests throughout. RD 2 and RD 3 have long notes with slurs, with the instruction "(sustain through vamp)" written below them. HN has notes in measures 57-59 and rests in 60-61. PNO has a melodic line in the right hand and a bass line in the left hand, with the instruction "1st time only" written above the right hand in measure 60. SYN and VLN have sustained chords with slurs, with the instruction "(sustain through vamp)" written above them. VC and BS have notes in measures 57-59 and rests in 60-61, with the instruction "1st time only" written above them in measure 60.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

flutter

mp

flutter

flutter

mp

pizz.

mp

(CRASH)

WOOD BLOCK

mp

70

71

72

73

74

75

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

sol

gliss.

(CRASH)

to STR. MUTE

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, two blank staves, PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The key signature is one sharp (F#) and the time signature is 4/4. The score spans measures 84 to 87. RD 1, RD 2, and RD 3 have rests in measures 84-86, with RD 1 and TPT playing a melodic phrase in measure 87. PNO and SYN play a rhythmic accompaniment of eighth notes. VLN and VC play a melodic line with trills in measures 85 and 86. BS plays a steady eighth-note bass line. PERC plays a simple rhythmic pattern.

RD 1

(ENGLISH HORN)
soli
f

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to OPEN

(OPEN)

mp

ff

mf

sfz

pizz.

sub. f

Musical score for 'The Battle' featuring the following instruments and parts:

- RD 1**: Treble clef, mostly rests.
- RD 2**: Treble clef, dotted quarter notes and eighth notes.
- RD 3**: Treble clef, dotted quarter notes and eighth notes.
- TPT**: Treble clef, mostly rests.
- HN**: Treble clef, mostly rests.
- PNO**: Grand staff (treble and bass clefs), *mp* dynamic.
- SYN**: Grand staff (treble and bass clefs), *p* dynamic, includes **ARCO STRINGS** marking.
- VLN**: Treble clef, *mp* dynamic, includes **WOOD BLOCK** marking.
- VC**: Bass clef, *mp* dynamic.
- BS**: Bass clef, mostly rests.
- PERC**: Percussion line, includes **WOOD BLOCK** marking.

Vamp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

1st time only

to OBOE

1st time only

(sustain through vamp)

(sustain through vamp)

1st time only

Heavier $\text{♩} = 134$

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(Vaudeville)

TREM STRINGS

sfz

ff

arco

102 103 104 105

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

- RD 1**: Treble clef, 4/4 time. Melody with accents and slurs. Dynamics: *f*.
- RD 2**: Treble clef, 4/4 time. Melody with accents and slurs. Dynamics: *f*.
- RD 3**: Treble clef, 4/4 time. Melody with accents and slurs. Dynamics: *f*.
- TPT**: Treble clef, 4/4 time. Harmonic accompaniment with accents. Dynamics: *f*.
- HN**: Treble clef, 4/4 time. Harmonic accompaniment with accents. Dynamics: *f*.
- PNO**: Grand staff (treble and bass clefs), 4/4 time. Rhythmic accompaniment with slurs. Dynamics: *f*.
- SYN**: Grand staff (treble and bass clefs), 4/4 time. Sustained chords with accents. Dynamics: *mf*.
- VLN**: Treble clef, 4/4 time. Sustained chords with accents. Dynamics: *f*.
- VC**: Bass clef, 4/4 time. Sustained chords with accents. Dynamics: *f*.
- BS**: Bass clef, 4/4 time. Sustained chords with accents. Dynamics: *f*.
- PERC**: Percussion staff, 4/4 time. Mallets. Dynamics: *f*.

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The score spans measures 110 to 113. RD 1, RD 2, and RD 3 play a melodic line with slurs and accents, transitioning to a fortissimo (ff) dynamic and a triplet of eighth notes in measure 112. TPT and HN play a similar melodic line with accents. PNO features a rhythmic accompaniment of eighth notes in both hands, with a fortissimo (ff) dynamic and triplet markings in measure 112. SYN has a single note in measure 110. VLN, VC, and BS play a melodic line with accents and triplet markings in measure 112. PERC plays a rhythmic pattern with accents and triplet markings, including a note marked 'to Sticks' in measure 113.

RD 1 *mf*

RD 2 *mf*

RD 3 *f* *mf*

TPT *flutter*

HN *flutter*

(WARDROBE) Ah! (LeFOU) Yahh!

PNO *f* *mf* D9 arp.

SYN *FAST STRINGS* *mf*

VLN *f*

VC

BS

PERC *RACHET* *f* (HH) *mp* *f*

114

115

116

117

Tempo 1°

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

mf

pizz.

(CRASH)

Musical score for 'The Battle' featuring the following instruments and parts:

- RD 1
- RD 2
- RD 3
- TPT
- HN
- PNO
- SYN
- VLN
- VC
- BS
- PERC (CRASH)

The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of 12 measures, with measures 122, 123, 124, and 125 explicitly labeled at the bottom. The percussion part includes a 'CRASH' effect in measure 122 and a 'rip' effect in measure 124. The string parts (RD 1-3, TPT, VLN, VC) feature melodic lines with various articulations such as accents (^) and slurs. The piano part (PNO) provides harmonic support with chords and moving bass lines. The horn part (HN) has a long, sustained note in measure 124 with a 'rip' effect.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

fp

fp

ff

f

f

fp

(SPLASH)

p (quasi Timp.)

Poco heavier

The musical score is arranged in a multi-staff format. The top section includes three woodwind parts: RD 1 (flute), RD 2 (oboe), and RD 3 (clarinet). Below these are the trumpet (TPT) and horn (HN) parts. The piano (PNO) and synthesizer (SYN) parts are grouped together, as are the violin (VLN) and viola (VC) parts. The bassoon (BS) and percussion (PERC) parts are at the bottom. The score spans measures 134 to 137. Dynamics include *sfz* and *ff*. Performance instructions include 'Poco heavier' and 'Choke' for the percussion. The key signature has one sharp (F#), and the time signature is 6/8.

RD 1
RD 2
RD 3
TPT
HN
PNO
SYN
VLN
VC
BS
PERC

ff
ff
ff
gliss.
sffz
sffz
sfz
sfz
sfz
Choke
Choke
(RS)

138 139 140 141

Segue

Fight on the Tower

Allegro marcato ♩ = 148

(FLUTE)

REED 1

REED 2 (ENGLISH HORN)

REED 3 (BASS CLARINET)

TRUMPET

HORN

PIANO

SYNTH

VIOLIN

CELLO

BASS

PERCUSSION (TIMP.)

The score is written for a full orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro marcato' with a metronome marking of ♩ = 148. The score is divided into four measures, numbered 1 through 4 at the bottom. The instruments and their parts are as follows:

- REED 1 (FLUTE):** Starts with a half note G4, then rests.
- REED 2 (ENGLISH HORN):** Starts with a half note G4, then a quarter note A4, and a half note G4.
- REED 3 (BASS CLARINET):** Starts with a half note G4, then a quarter note A4, and a half note G4.
- TRUMPET:** Starts with a half note G4, then rests.
- HORN:** Starts with a half note G4, then rests.
- PIANO:** The right hand starts with a half note G4, then rests. The left hand plays a steady eighth-note accompaniment.
- SYNTH:** The upper part starts with a half note G4, then rests. The lower part plays a steady eighth-note accompaniment.
- VIOLIN:** Starts with a half note G4, then rests.
- CELLO:** Starts with a half note G4, then rests.
- BASS:** Starts with a half note G4, then rests.
- PERCUSSION (TIMP.):** Starts with a half note G4, then rests.

Dynamic markings include *fp*, *sfz*, *mp*, *mf*, *f*, and *sim.* (sustained).

1 2 3 4

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

fp

fp

fp

fp

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

fp

fp

fp

fp *cresc.*

fp *cresc.*

mf *cresc.*

ff

f

mf

cresc.

cresc.

(SUS CYM)
Timp mallets

fp

Musical score for measures 16-19. The score includes parts for RD 1, RD 2 (OBOE), RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. It features various musical notations such as dynamics (*f*, *ff*, *marcato*), articulation (accents, slurs), and performance instructions like (+CYM) (Stick).

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

MARCATO STRINGS

VLN

VC

BS

PERC (TIMP.)

mf

RD 1 *fp* *mf* *tr*

RD 2 *fp* *mf* *tr*

RD 3 *fp* *mp*

TPT *fp* *mp* *f* 3

HN *mp*

PNO *mp* *gliss.*

SYN *mp*

VLN *fp* *mp*

VC

BS *fp* *mf*

PERC *f* *mp* **TIMP.**

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- RD 1:** Treble clef, featuring chords and melodic fragments.
- RD 2:** Treble clef, featuring a melodic line with a slur and a fermata.
- RD 3:** Treble clef, featuring a rhythmic pattern of eighth notes.
- TPT:** Treble clef, featuring a melodic line starting with a forte (*f*) dynamic.
- HN:** Treble clef, featuring a melodic line starting with a mezzo-forte (*mf*) dynamic.
- PNO:** Grand staff (treble and bass clefs), featuring a complex piano accompaniment with slurs and dynamics.
- SYN:** Grand staff, featuring a melodic line with a slur and a fermata.
- VLN:** Treble clef, featuring a melodic line with a slur and a fermata.
- VC:** Bass clef, featuring a melodic line with a forte (*f*) dynamic.
- BS:** Bass clef, featuring a melodic line with a forte (*f*) dynamic.
- PERC:** Percussion staff, featuring rhythmic patterns with dynamics *f*, *p*, and *mf*.

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

- RD 1:** Treble clef, melodic line with a long slur across measures 41 and 42.
- RD 2:** Treble clef, mostly rests, with some notes in measure 43.
- RD 3:** Treble clef, melodic line with a slur across measures 41 and 42.
- TPT:** Treble clef, melodic line with a slur across measures 41 and 42.
- HN:** Treble clef, melodic line with a slur across measures 41 and 42.
- PNO:** Grand staff (treble and bass clefs), accompaniment with chords and moving lines.
- SYN:** Grand staff (treble and bass clefs), accompaniment with chords and moving lines.
- VLN:** Treble clef, melodic line with a slur across measures 41 and 42.
- VC:** Bass clef, accompaniment with a steady eighth-note pattern.
- BS:** Bass clef, accompaniment with a steady eighth-note pattern.
- PERC:** Percussion part with a snare drum and a kick drum, including a **TIMP.** (timpani) marking in measure 42.

poco rall.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

cresc.

ff

f

p

p

p

p

(SUS CYM)

(TIMP.)

The score is for a full orchestra. It features three flutes (RD 1, 2, 3), two trumpets (TPT, HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The percussion part includes suspended cymbal and timpani. The music is in a key with three flats and common time. The score spans measures 44 to 47. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'poco rall.' and 'cresc.'.

Molto dolce - In 2 ♩ = 88

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

pp

Sua

ARCO STRINGS

p (non trem.)

BELLS (if possible)

TIMP.

mp

p

Detailed description of the musical score: The score is for a piece titled '#17b - Fight on the Tower' on page 859. It is in 2/4 time, marked 'Molto dolce' with a tempo of 88 beats per minute. The score spans five measures, numbered 49 to 53. The instruments are: RD 1, RD 2, RD 3 (likely Reed 1, 2, 3), TPT (Trumpet), HN (Horn), PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a 'Sua' marking above the first two measures. The string section is marked 'ARCO STRINGS' and plays sustained notes. The percussion part includes bells and a timpani roll in the final measure. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano) and *p* (piano).

a tempo

RD 1 *p*

RD 2 *mp dolce* *mf cresc.*

RD 3 *mp dolce* *mf cresc.*

TPT

HN *p* *mp cresc.*

PNO **SYNTH HARP** *mp*

SYN *pp*

VLN *p dolce*

VC *p dolce*

BS *p dolce*

PERC

(8va) *trb*

RD 1 *fp* *continue on cue*

RD 2

RD 3 *fp*

TPT *to STR. MUTE*

HN

PNO

SYN

VLN *sul pont.* *fp*

VC *sul pont.* *fp*

BS

PERC *(flip mallets to felt)*

The score is arranged in a system with 12 staves. The top three staves are for three different trumpet parts (RD 1, RD 2, RD 3), each with a wavy line indicating a tremolo effect. The next two staves are for Trumpet (TPT) and Horn (HN). Below these are two empty staves. The next two staves are for Piano (PNO), with a grand staff showing both treble and bass clefs. The next two staves are for Synthesizer (SYN), also in a grand staff. The bottom four staves are for Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). The Percussion part includes a note with the instruction '(flip mallets to felt)'. The score is in 4/4 time and features various dynamics and performance markings.

Andante con moto ♩ = 84-88

RD 1

RD 2 to ENGLISH HORN

RD 3 (Cue)

TPT to CUP MUTE

HN to SORD.

PNO SYNTH HARP

SYN ARCO STRINGS

VLN

VC

BS pizz. vibr.

PERC

solo
mp

rit. ad lib.

RD 1

RD 2

RD 3
(w/Brass)
p

TPT
(CUP MUTE)
p

HN
(SORD.)
p

PNO
(RH) SYNTH HARP
(if possible)
(LH) PIANO

SYN
TREM STRINGS
pp

VLN
con sord.

VC
p
solo
mp

BS

PERC
(SUS CYM)
Mallets
ppp

Segue as one

Is This Home Reprise

Mournfully

REED 1

REED 2 (ENGLISH HORN) *p*

REED 3 (CLARINET) *mp espr.*

TRUMPET (CUP MUTE) *pp*

HORN *pp*

PIANO (SYNTH. HARP) *p*

SYNTH (TREMULO STRINGS) *p*

VIOLIN *p*

CELLO *arco p*

BASS *arco p*

ERCUSSION (SUS CYM) Mallets *ppp*

1

2

3

4

RD 1

RD 2 *to OBOE*

RD 3

TPT

HN

(BELLE)
We are

PNO

SYN *pp* *p* **ARCO STRINGS**

VLN

VC

BS

PERC

Più mosso, espressivo
In 2 (not too fast)

RD 1

RD 2

RD 3

p

to FLUGEL

TPT

HN

home We are where we shall be for - ev - er Trust in

PNO

(bring out)

SYN

VLN

VC

BS

pizz.

PERC

Detailed description: This page contains the musical score for measures 9 through 12. The vocal line (VCL) is in the key of D major and 2/4 time. The lyrics are: "home We are where we shall be for - ev - er Trust in". The piano accompaniment (PNO) features a melodic line in the right hand and a bass line in the left hand. The score includes parts for three Reed Drums (RD 1, 2, 3), Trumpet (TPT), Horn (HN), Violin (VLN), Viola (VC), Bass (BS), and Percussion (PERC). Dynamics include piano (*p*) and piano-pizzicato (*pizz.*). Performance instructions include "Più mosso, espressivo" and "In 2 (not too fast)".

The musical score is arranged in a standard orchestral format. At the top, three woodwind staves are labeled RD 1, RD 2, and RD 3. RD 2 includes an OBOE part starting in the fourth measure with a *mp* dynamic. Below these are staves for TPT and HN. The vocal line is positioned in the middle, with lyrics: "me for you know I won't run a - way _____ From to -". The piano accompaniment (PNO) is shown in grand staff notation. Below the piano are staves for SYN, VLN, VC, BS, and PERC. The score spans four measures, with measure numbers 13, 14, 15, and 16 indicated at the bottom.

RD 1 (FLUTE) *mp*

RD 2 *p*

RD 3 *p*

TPT (FLUGEL) *p* *poco*

HN

day this is all that I need and all that I need to say

PNO

SYN

VLN

VC *espr.* *sub. mf*

BS

PERC MARK TREE (very easily) *pp*

RD 1 *p dolce*

RD 2 *p dolce*

RD 3 *p dolce*

TPT

HN (SORD.)

Home should be where the heart is I'm cer - tain as I can

PNO

SYN

VLN

VC

BS

PERC

molto ritard

In 4

RD 1

RD 2

RD 3

to BASS CLARINET

TPT

HN

be I found home You're my home Stay with...

PNO

SYN

pp

VLN

VC

BS

pp

pp

PERC

Musical score for Transformation/Finale, measures 4-6. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(Cúe)

RD 1 (FLUTE) ^{8va} *mf*

RD 2 (OBOE) *mf*

RD 3 (FLUTE) *mf*

TPT

HN *mf*

PNO *mf*

SYN *(Cue)*

VLN

VC *mf*

BS *mf*

PERC BELLS *mf*

7 8

(8va)

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

- RD 1, RD 2, RD 3:** Three staves in treble clef. RD 1 and RD 2 have a *p* dynamic marking. RD 3 has a *p* dynamic marking. They play a melodic line with a long note on the first beat and a dotted quarter note on the second beat.
- TPT:** Trumpet part in treble clef with a key signature of one sharp (F#). It has a *f* dynamic marking and a *V* (vibrato) marking on the final note.
- HN:** Horn part in bass clef with a key signature of one sharp (F#). It plays a melodic line similar to the RD parts.
- PNO:** Piano part with a treble and bass clef. The right hand has a continuous eighth-note accompaniment. The left hand has a simple bass line with accents (^) on the first and third beats.
- SYN:** Synthesizer part with two staves in treble clef. It features a complex eighth-note accompaniment. A *(Cue)* marking is present at the start of the second measure.
- VLN:** Violin part in treble clef, playing a melodic line with eighth-note accompaniment.
- VC:** Viola part in bass clef, playing a long note with a *v* (vibrato) marking.
- BS:** Bass part in bass clef, playing a long note with a *v* (vibrato) marking.
- PERC:** Percussion part in treble clef, playing a simple rhythmic pattern with a *v* (vibrato) marking.

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

ff

ff

ff

sfz

sfz

mf

mf

f

f

f

mp

BELLS

Detailed description of the musical score: The score is for a section titled '#19 - Transformation/Finale' on page 879. It spans three pages (18, 19, and 20). The instruments listed are RD 1, RD 2, RD 3, TPT (Trumpet), HN (Horn), PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The score includes various musical notations such as dynamics (ff, mf, f, sfz, mp), articulation (accents, slurs), and performance instructions like '(PICCOLO)' and '(Cue)'. The percussion part features a sequence of 'x' marks representing a rhythmic pattern, followed by a bell part labeled 'BELLS' with a dynamic of 'mp'.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sfz

mf

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

ff

sfz

mp

sfz

(SUS CYM)
Mallets

BELLS (if possible)

RD 1

RD 2

RD 3 *ff*

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

25

26

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

ff

cresc.

S^{va}

sub. pp

[Jesus]
Majestically

RD 1

RD 2

RD 3

TPT

HN

(F3,4,12/M3,4,10) Ha

PNO

SYN

VLN

VC

BS

PERC

ff

f

ff

f

sfz

ff

ff

f

fp

fp

f

TREMOLO STRINGS

TIMP.

(SUS CYM)

RD 1 *tr*

RD 2

RD 3 *tr*

TPT *ff* *mf*

HN *f*

PNO *sfz sfz sfz sfz sfz sfz*

SYN *mf*

VLN *f*

VC *f*

BS *f*

PERC [TIMP.] (SUS CYM) to BELLS *ffp* *p*

RD 1 *ff* *mf* *mp*

RD 2 *ff*

RD 3 to CLARINET

TPT *ff* *f* *mf*

HN *ff* *f* *mf* *mp* solo

PNO *f* *mf* *mp*

SYN *f dim.* *p*

VLN *ff dim.* *mf*

VC *sfz*

BS *sfz*

PERC BELLS *mf* *p*

RD 1

RD 2 *mp espr.*

(CLARINET)
RD 3 *mp espr.*

TPT

HN

(BEAST)
Belle, look in - to my eyes Belle, don't you rec - og - nize The beast with - in the man who's

PNO *mp*

SYN **ARCO STRINGS** *mp*

VLN *mp espr.*

VC *mp espr.*

BS *mp sostenuto*

PERC **TRIANGLE** *mp*

RD 1

RD 2

RD 3

TPT

HN

here be - fore you?

PNO

SYN

VLN

VC

BS

PERC

mf

f

mp

mf

sfz

sfz

(SUS CYM)
Timp. Mallets

p

to FLUTE

RD 1 *f* *Sua* *loco* *tr* *p*

RD 2 *tr*

RD 3 *f* *tr*

TPT

HN

Ha

PNO *f* *tr*

SYN *f*

VLN *f*

VC

BS

PERC (CYM) TIME

RD 1

RD 2
sub. mp

RD 3
sub. mp

TPT

HN

PNO
sub. mp

SYN
sub. p
(Cue)

VLN
sub. mp espr.

VC
sub. mp espr.

BS
sub. mp espr.

PERC

RD 1

RD 2

RD 3

TPT

HN (SORD.)

PNO

SYN

VLN

VC

BS

PERC (SUS CYM) Mallets

mp *mf* *mp* *mf*

pp

(FLUTE)

RD 1 *mp* *mp* *f*

RD 2 *mp cresc.* *f*

RD 3 *mp* *cresc.* *f*

TPT

HN *solo mp* *mf*

PNO *p* *mf*

SYN *PLAY p* *mf* (Cue)

VLN *mp* *mf*

VC *mp* *mf*

BS *mp* *mf*

PERC *p* *mf*

RD 1 *mp*

RD 2 *mp*

RD 3 *p*

TPT *mfp* to FLUGEL

HN *mfp*

PNO *mp* SYNTH CELESTA

SYN *sub. p*

VLN *mp*

VC *mp*

BS *pizz.*

PERC *mf* *p* BELLS

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

p

p

mf

SYNTH HARP

pp

(bring out)

RD 1

RD 2

RD 3

(FLUGEL)

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

pp

pp

PIANO

p

p

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

pp

♩ = ♩ [Babette enters]

RD 1 *mp*

RD 2 *pp* *p*

RD 3 *pp* *p*

TPT *pp*

HN *pp*

PNO *p*

SYN *pp* *mp* solo ACCORDION

VLN *mp*

VC *mp*

BS *p*

PERC

Gentle waltz

RD 1

RD 2 to ENGLISH HORN

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

p

RD 1

RD 2 (ENGLISH HORN)
p dolce

RD 3

TPT

HN

PNO

SYN

VLN
p

VC
p

BS

PERC

RD 1

RD 2 *to OBOE*

RD 3

TPT

HN

PNO **PIANO** *solo lightly*
mp

SYN

VLN

VC

BS

PERC **BELLS**
p

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

p

p

ARCO STRINGS

100 101 102 103 104 105

RD 1

RD 2 (OBOE)

RD 3

TPT (TRUMPET) (OPEN) *mf*

HN (SORD.)

PNO

SYN

VLN

VC

BS

PERC (SUS CYM)

Grandly, not too slow

RD 1 *mf*

RD 2 *mf*

RD 3 *mf* *mp*

TPT *fp*

HN (OPEN) solo *4*

PNO *f* *mf*

SYN *mp*

VLN *f* *mp*

VC *mf*

BS *mf*

PERC (SUS CYM) *pp*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

to CUP MUTE

mf

p dolce

p

mp

pp

arco

RD 1
RD 2
RD 3
TPT
HN
PNO
SYN
VLN
VC
BS
PERC

mp

4
4
4
4
4
4
4
4
4
4
4
4

d. = d

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mp

mp

HARPSICHORD (lite registration)

mp

FAST STRINGS

mp

mp

mp *basso continuo*

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sub. mf

sub. mf

tr

(CUP MUTE)

mf

(SORD.)

mf

PIZZ. STRINGS

ARCO STRINGS

sub. mf

pizz.

sub. f

arco

sub. f

arco

f

(SUS CYM)

Mallets

p

Slower *non vibr.*

RD 1 *p* "childlike"

RD 2 *p*

RD 3

TPT to OPEN

HN to OPEN

PNO **PIANO** *mp* *p* "crystalline" *Spa*

SYN **MUSIC BOX** *p legato*

VLN *at the tip* *pp*

VC *soli* *senza sord.* *at the tip* *pp*

BS *harmonic* *pp*

PERC *mp* **TRIANGLE** *pp*

+ BELLS (if possible)

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

- RD 1:** Treble clef, melodic line with a long slur across measures 137 and 138, and a *pp* dynamic marking in measure 139.
- RD 2:** Treble clef, melodic line with a long slur across measures 137 and 138.
- RD 3:** Treble clef, mostly rests, with a melodic phrase in measure 139 marked *pp*.
- TPT:** Treble clef, mostly rests.
- HN:** Treble clef, mostly rests.
- PNO:** Grand staff (treble and bass clefs). The right hand has a melodic line with a slur and a *loco* marking in measure 139. The left hand has a rhythmic accompaniment.
- SYN:** Grand staff (treble and bass clefs). The right hand has a melodic line with a slur and a '5' fingering in measure 138. The left hand has a melodic line with a slur.
- VLN:** Treble clef, mostly rests, with a melodic phrase in measure 139 marked *pp*.
- VC:** Bass clef, mostly rests.
- BS:** Bass clef, mostly rests.
- PERC:** Treble clef, rhythmic notation with 'x' marks.

RD 1 *fp* cresc. *f*

RD 2 *fp* cresc. *f*

RD 3 *fp* cresc. *f*

TPT (OPEN) *f*

HN (OPEN) *f*

PNO *quasi Harp* *mp* *f*

SYN **ARCO STRINGS** *pp* *mf sub.*

VLN *p* *fp* cresc. *f*

VC *p* *fp* cresc. *f*

BS *pizz.* *p* *fp* cresc. *f*

PERC *mfp*

[Beast and Belle dance]

Grandly, but moving ahead ♩ = 112

RD 1

RD 2

RD 3

TPT

HN

fp

mf

solo

Ah

Ah

PNO

SYN

VLN

VC

BS

PERC

fp

fp

fp

fp

8va-----

RD 1

RD 2

RD 3

TPT

HN

(BEAST)

(BELLE)

Two lives have be - gun now Two hearts be - come one now

Ha Ha Ha

Ha Ha Ha

PNO

SYN

VLN

VC

BS

PERC

mf *mp* *cant.* *mf*

mf

fp

RD 1

RD 2

RD 3

TPT

HN

(BELLE/BEAST)

One pas - sion one dream One thing for ev - er

Ha

Ha

PNO

SYN

VLN

VC

BS

PERC

mp

f

fp

sol

RD 1

RD 2

RD 3 (FLUTE)

TPT

HN

VO

VC

BS

PERC

PNO

SYN

VLN

VC

BS

PERC

true

I love you!

I love you!

I love you!

I love you!

TIMP.

fp

RD 1

RD 2

RD 3

TPT *fp* (FLUGEL if possible) *mf*

HN *f*

(F1,2,11,BAB) Cer - tain as the sun Ah ris - ing in the

(M3,5-7,12) Cer - tain as the sun Ah ris - ing in the

(F3,5-7,12) (F3-5) (F3,5-7,12)

(F4,8-10) Cer - tain as the sun Ah ris - ing in the

(F6-10,12)

(M1,2,11) Cer - tain as the sun Ah ris - ing in the

(M4,8-10)

Cer - tain as the sun Ah ris - ing in the

PNO

SYN

VLN

VC

BS

PERC (SUS CYM) *p* *mf* *p*

to PICCOLO

RD 1

RD 2

RD 3

TPT

HN

east Tale as old as time, Song as old as rhyme, Beau - ty and the

east Tale as old as time, Song as old as rhyme, Beau - ty and the

east Tale as old as time, Song as old as rhyme, Beau - ty and the

east Tale as old as time, Song as old as rhyme, Beau - ty and the

PNO

SYN

VLN

VC

BS

PERC

BELLS

Heavier ♩ = 72 (PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

Beast Ah Tale as old as time, Song as old as rhyme, Beau - ty and the

Beast Ah Tale as old as time, Song as old as rhyme, Beau - ty and the

Beast Ah Tale as old as time, Song as old as rhyme, Beau - ty and the

Beast Ah Tale as old as time, Song as old as rhyme, Beau - ty and the

PNO

SYN

VLN

VC

BS

PERC

(SUS CYM)

p < *mf* *f*

Bows

Allegro con brio $\text{♩} = c. 144$

(PICCOLO)

REED 1 *f*

(OBOE) *mf* *mp*

(CLARINET) *mf* *mp*

TRUMPET (OPEN) *mf* *mp* *mf*

HORN *mf* *p* *mf*

PIANO *mf*

SYNTH FAST STRINGS *f*

VIOLIN *f* *brillante*

CELLO *pizz.* *mf* *arco* *mf*

BASS *pizz.* *mf* *arco* *mf*

PERCUSSION (Closed HH) *lightly* *mp* *pp*

1

2

3

4

Repeat Ad Lib on Belle's Entrance
Segue As One to M. 42

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sfz

sfz

to FLUTE

sfz

mp

mp

mf

ACCORDION

mf

(2 hands)

(CRASH CYM)

(RIDE)

Detailed description of the musical score: The score is for measures 5 through 8. It features three woodwinds (RD 1, RD 2, RD 3) with a dynamic of *sfz*. RD 3 has a 'to FLUTE' instruction. Trumpet (TPT) and Horn (HN) parts have dynamics of *sfz* and *mp*. The Piano (PNO) part has a dynamic of *mf*. The Synthesizer (SYN) part is labeled 'ACCORDION' and has a dynamic of *mf*, with '(2 hands)' written below. The Violin (VLN) and Viola (VC) parts have dynamics of *mf*. The Bass (BS) part has a dynamic of *mf*. The Percussion (PERC) part includes 'CRASH CYM' and 'RIDE' markings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

f

(FLUTE)

f

(Quasi Bells)
8va-----

p

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

- RD 1, RD 2, RD 3:** Three staves of woodwinds (likely flutes) with various articulations and dynamics.
- TPT:** Trumpet part with a steady eighth-note rhythm.
- HN:** Horn part with a steady eighth-note rhythm.
- PNO:** Piano part with a treble and bass clef, featuring a *Spa* (Sustained Pedal) marking and a *loco* section.
- SYN:** Synthesizer part with chords and a melodic line.
- VLN:** Violin part with a *warmly* marking and a long slur.
- VC:** Viola part with a *warmly* marking and a long slur.
- BS:** Bass part with a steady eighth-note rhythm.
- PERC:** Percussion part with a steady eighth-note rhythm and occasional rests.

This musical score page contains measures 17 through 20. The instruments and their parts are as follows:

- RD 1:** Remains silent throughout the measures.
- RD 2:** Plays a melodic line starting in measure 17 with a *sf* dynamic. It features a slur over the first two notes and accents on the subsequent notes. In measure 19, it has accents on all four notes.
- RD 3:** Mirrors the RD 2 part, also starting with *sf* and a slur in measure 17.
- TPT:** Enters in measure 19 with a *mf* dynamic, playing a rhythmic pattern of eighth notes. It reaches a *f* dynamic in measure 20.
- HN:** Enters in measure 19 with a *mf* dynamic, playing a rhythmic pattern of eighth notes.
- PNO:** Provides harmonic support with chords in the right hand and a bass line in the left hand. It features accents in measure 20.
- SYN:** Mirrors the RD 2 and RD 3 parts, starting with *sf* and a slur in measure 17.
- VLN:** Mirrors the RD 2 and RD 3 parts, starting with *sf* and a slur in measure 17.
- VC:** Plays a low, sustained note in measure 17, then moves to a rhythmic pattern of eighth notes in measure 19, with an accent in measure 20.
- BS:** Plays a rhythmic pattern of eighth notes throughout, with an accent in measure 20.
- PERC:** Plays a rhythmic pattern of eighth notes throughout, with accents in measures 19 and 20.

RD 1 *mf* *leggiero*

RD 2 *f*

RD 3 *mf* *leggiero*

TPT

HN *f* *sfz* *ff*

PNO *mf*

FAST STRINGS

SYN *mf*

VLN *mf* *leggiero*

VC *easily*

BS

PERC (SPLASH)

The musical score is arranged in systems. The first system includes three string parts (RD 1, RD 2, RD 3), TPT, and HN. The second system includes PNO and SYN. The third system includes VLN, VC, BS, and PERC. The key signature has two sharps (F# and C#). The time signature is 4/4. Dynamics include *mf*, *f*, *sfz*, and *ff*. Performance instructions include *leggiero*, *easily*, and *FAST STRINGS*. A splash cymbal is indicated in measure 23.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sub. ff

ff

f

fp

f

sub. ff

f

sub. ff

f

gliss.

sub. ff

f

sub. ff

f

f (heavier)

(CRASH)

(RIDE)

to CLARINET

25

26

27

28

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mp

mf

mf

(RIDE)

29 30 31 32

Detailed description: This page of a musical score covers measures 29 through 32. The score is for a large ensemble including three flutes (RD 1, 2, 3), trumpet (TPT), horn (HN), piano (PNO), synthesizer (SYN), violin (VLN), viola (VC), bass (BS), and percussion (PERC). The key signature is one sharp (F#) and the time signature is 4/4. Measures 29 and 30 feature a melodic line in the flutes and horns, with dynamics of *mf*. Measure 31 introduces a new melodic line in the trumpet and horn, also at *mf*, while the flutes play a sustained note. Measure 32 continues the melodic development. The piano part provides harmonic support with chords and moving bass lines. The percussion part features a 'RIDE' pattern in measures 29 and 30, and rests in measures 31 and 32.

RD 1
fp *ff*

RD 2
fp
 (CLARINET)

RD 3
ff

TPT
sfp *mf* *sfp* *mf*

HN
f

PNO
Leg.

SYN

VLN
f *ff*

VC
ff

BS
arco

PERC
 (CRASH)
f *mf*

33 34 35 36

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

rall.

(On Belle's entrance - to 42)

cresc.

sfz

37 38 39 40 [To 42]

[On cue]
Broadly ♩ = 84

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

Play if no Timp.

ARCO STRINGS

(TIMP.)

(SUS CYM)

f *mf* *f* *mf* *p* *mf* *p*

(or LOW TOM)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf

mf

BELLS

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the section titled "#20 - Bows". The score is arranged in a standard orchestral layout with multiple staves. At the top, the page number "- 931 -" and the section title "#20 - Bows" are present. The staves are labeled as follows: RD 1, RD 2, RD 3 (likely strings), TPT (Trumpet), HN (Horn), PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The music is written in treble clef with a key signature of one sharp (F#). The score spans measures 45, 46, and 47. Dynamics include *mf* (mezzo-forte). A section of the percussion part is marked "BELLS". The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Exit Music

A la Valse Française - In 1

♩. = c. 84

The musical score is arranged in a standard orchestral format. It includes staves for REED 1, REED 2, REED 3, TRUMPET, HORN, PIANO, SYNTH, VIOLIN, CELLO, BASS, and PERCUSSION. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The tempo is marked as quarter note = c. 84. The score is divided into four measures, numbered 1 through 4 at the bottom. Dynamics include *f* (forte) and *mf* (mezzo-forte). The PERCUSSION part includes a KICK DRUM and BELLS. The SYNTH part is marked with a box labeled "FAST STRINGS". The PIANO part features a complex chordal texture in the right hand and a steady bass line in the left hand. The string parts (VIOLIN, CELLO, BASS) play a rhythmic pattern of quarter notes. The REED and TRUMPET/HORN parts play sustained notes with a *f* dynamic.

1

2

3

4

Musical score for Exit Music, measures 5-8. The score is arranged in a multi-staff format. The instruments and parts are:

- RD 1: Trumpet 1, Treble clef, melodic line with a long slur.
- RD 2: Trumpet 2, Treble clef, melodic line with a long slur.
- RD 3: Trumpet 3, Treble clef, melodic line with a long slur.
- TPT: Trombone, Treble clef, melodic line with a long slur.
- HN: Horn, Treble clef, melodic line with a long slur.
- PNO: Piano, Grand staff (treble and bass clefs), accompaniment.
- SYN: Synthesizer, Grand staff (treble and bass clefs), accompaniment.
- VLN: Violin, Treble clef, accompaniment.
- VC: Viola, Bass clef, accompaniment.
- BS: Bassoon, Bass clef, accompaniment.
- PERC: Percussion, Treble clef, rhythmic accompaniment with 'x' marks.

Measures 5, 6, 7, and 8 are indicated at the bottom of the page.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

mf *leggiero*

f

mp

DRUMS (to sticks as quickly as possible)

Musical score for Exit Music, measures 13-16. The score is arranged in a system with multiple staves for different instruments. The instruments are labeled on the left: RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f* and *gliss.*. The percussion part (PERC) features a pattern of eighth notes and rests, with a double bar line and a slash indicating a change in the pattern.

Musical score for Exit Music, measures 17-20. The score is arranged in a system with multiple staves. The parts are:

- RD 1: Trumpet 1, Treble clef, melodic line with accents and slurs.
- RD 2: Trumpet 2, Treble clef, melodic line with accents and slurs.
- RD 3: Trumpet 3, Treble clef, melodic line with accents and slurs.
- TPT: Trombone, Treble clef, melodic line with accents and slurs.
- HN: Horn, Treble clef, melodic line with accents and slurs. Includes the instruction "(Optional Tacet)" and a dynamic marking of *mf*.
- PNO: Piano, Grand staff (treble and bass clefs), accompaniment with chords and sustained notes.
- SYN: Synthesizer, Grand staff (treble and bass clefs), accompaniment with chords and sustained notes.
- VLN: Violin, Treble clef, melodic line with accents and slurs.
- VC: Viola, Bass clef, melodic line with accents and slurs.
- BS: Bassoon, Bass clef, melodic line with accents and slurs.
- PERC: Percussion, Bass clef, rhythmic accompaniment with slurs.

Musical score for Exit Music, measures 21-24. The score is arranged in a multi-staff format. The instruments and parts are:

- RD 1: Trumpet 1
- RD 2: Trumpet 2
- RD 3: Trumpet 3
- TPT: Trombone
- HN: Horn (Optional Tacet, then PLAY)
- PNO: Piano (Grand staff)
- SYN: Synthesizer (Grand staff)
- VLN: Violin
- VC: Viola
- BS: Bass
- PERC: Percussion

The score is in 4/4 time and features a variety of musical notations including notes, rests, slurs, and dynamic markings. The key signature is B-flat major. The percussion part includes a snare drum and a cymbal.

Musical score for Exit Music, measures 25-28. The score is written for a large ensemble. The instruments and their parts are:

- RD 1, RD 2, RD 3:** Three woodwind parts (likely flutes) with melodic lines and accents.
- TPT:** Trumpet part with a *mf* dynamic marking.
- HN:** Horn part with melodic lines and accents.
- PNO:** Piano part with block chords in the right hand and sustained bass notes in the left hand.
- SYN:** Synthesizer part with a *mf* dynamic marking, featuring long, sustained notes.
- VLN:** Violin part with melodic lines and accents.
- VC:** Viola part with melodic lines and accents.
- BS:** Bassoon part with sustained notes.
- PERC:** Percussion part with rhythmic patterns and rests.

The score is in 4/4 time and features a variety of musical notations including accents, slurs, and dynamic markings.

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

8va

sf

(CRASH)

29 30 31 32

1. *mp* *f*

1. *mp* *f*

1. *mp* *f*

1. *f* *f*

1. *f* *f*

1. *f* *f*

1. *mf* *sub. f*

1. *mf* *sub. f*

1. *arco* *mf* *sub. f*

1. *arco* *mf* *sub. f*

1. *arco* *sub. f*

1. *mp* *sub. f*

(PICCOLO)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sfz

sfz

sfz

mf

sf

sul G

sf

sf

mp

47

48

49

50

RD 1 *sfz*

RD 2 *sfz*

RD 3 *sfz* to FLUTE (FLUTE)

TPT

HN *sf*

PNO

SYN *sf*

VLN *sf*

VC *sf*

BS

PERC *sf* *mp*

51 52 53 54

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

norm.

B9 arp.

55 56 57 58

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

ff

ff

ff

ff

ff

fp

f

(2 CYMS)

59 60 61 62

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(STR. MUTE)

f

tr

tr

tr

sul G

Measures 63, 64, 65, 66

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

sf

3

espress.

(OPEN)

67 68 69 70

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

norm.

B9 arp.

71 72 73 74

Musical score for Exit Music, measures 75-78. The score includes parts for RD 1, RD 2, RD 3, TPT, HN, PNO, SYN, VLN, VC, BS, and PERC. Dynamics range from *ff* to *mf*.

RD 1: *ff* (measures 75-77), *mf* (measure 78)

RD 2: *ff* (measures 75-77), *mf* (measure 78)

RD 3: *ff* (measures 75-77), *mf* (measure 78)

TPT: *ff* (measures 75-77), *mf* (measure 78)

HN: *ff* (measures 75-77), *mf* (measure 78)

PNO: *ff* (measures 75-77), *mf* (measure 78)

SYN: *ff* (measures 75-77), *mf* (measure 78)

VLN: *ff* (measures 75-77), *mf* (measure 78)

VC: *ff* (measures 75-77), *mf* (measure 78)

BS: *ff* (measures 75-77), *mf* (measure 78)

PERC: *f* (measures 75-77), *mf* (measure 78)

RD 1 *mf*

RD 2

RD 3 *mf*

TPT

HN *mf*

PNO *mf*

SYN *mf stacc.*

VLN *mf* *pizz.*

VC

BS *mf* *pizz.*

PERC *(lightly) (HH)* **CASTENETS**

The musical score consists of the following parts and their notation:

- RD 1, RD 2, RD 3:** Three staves in treble clef. RD 1 and RD 2 have a key signature of one sharp (F#). RD 3 has a key signature of two sharps (F#, C#). They feature dotted rhythms and triplet markings (3).
- TPT:** Trumpet part in treble clef with a key signature of three sharps (F#, C#, G#). It includes a dynamic marking of *f*.
- HN:** Horn part in treble clef with a key signature of three sharps (F#, C#, G#). It includes a dynamic marking of *f*.
- PNO:** Piano part in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features block chords and a dynamic marking of *f*.
- SYN:** Synthesizer part in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features block chords.
- VLN:** Violin part in treble clef with a key signature of one sharp (F#).
- VC:** Viola part in bass clef with a key signature of one sharp (F#).
- BS:** Bassoon part in bass clef with a key signature of one sharp (F#).
- PERC:** Percussion part with a key signature of one sharp (F#). It includes a dynamic marking of *f*, a crash symbol (CRASH), and a hand drum symbol (HH).

Poco più dolce

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

warmly

ARCO STRINGS

f expansively

f expansively

f expansively

mf

pizz.

mp

mp

mf

poco ritard

RD 1

RD 2 *solo leggiero*
mp

RD 3 *mfpp leggiero (non vibr.)*

TPT

HN *p*

PNO

SYN

VLN *mfpp*

VC *mfpp*

BS *p*

PERC TRIANGLE *p*

accel. poco a poco

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

TREM STRINGS

VLN

VC

BS

PERC

f

f

f

f

f

f

mf

f

f

f

arco

f

molto rall.

RD 1 *ff*

RD 2 *ff*

RD 3 *ff*

TPT *f*

HN *ff*

PNO *ff*

SYN *f*

VLN *f*

VC *ff*

BS *ff*

PERC (CRASH) *f*

101 102 103 104

a tempo
to FLUTE

RD 1

RD 2

RD 3

TPT

HN

PNO

FAST STRINGS

SYN

VLN

VC

BS

PERC

f *passionato*

f *passionato*

f

(CRASH)

(FLUTE)

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

109 110 111 112

Detailed description: This is a page of a musical score for measures 109 through 112. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and parts are: RD 1 (Trumpet 1), RD 2 (Trumpet 2), RD 3 (Trumpet 3), TPT (Trumpet Part), HN (Horn), PNO (Piano), SYN (Synthesizer), VLN (Violin), VC (Viola), BS (Bass), and PERC (Percussion). The percussion part includes a snare drum and a cymbal. The score features various musical notations such as slurs, accents, and dynamic markings. A specific instruction '(FLUTE)' is placed above the first measure of the RD 1 part. The measures are numbered 109, 110, 111, and 112 at the bottom of the page.

The musical score is arranged in a system with the following parts from top to bottom: RD 1, RD 2, RD 3, TPT, HN, PNO (Grand Staff), SYN (Grand Staff), VLN, VC, BS, and PERC. The key signature is B-flat major (two flats). The time signature is 4/4. The score spans measures 113 to 116. RD 1, RD 2, and RD 3 play a rhythmic pattern of eighth notes with accents. TPT and HN play a melodic line with accents and slurs. PNO provides harmonic support with chords and bass notes. SYN and VLN play a melodic line with slurs and accents. VC plays a melodic line with slurs and accents. BS plays a rhythmic pattern of eighth notes with accents. PERC plays a rhythmic pattern of eighth notes with accents.

The musical score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- RD 1, RD 2, RD 3:** Three staves of woodwinds (likely flutes) in treble clef, playing melodic lines with slurs and accents.
- TPT:** Trumpet part in treble clef, playing a melodic line with slurs and accents.
- HN:** Horn part in treble clef, playing a melodic line with slurs and accents.
- PNO:** Piano part in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.
- SYN:** Synthesizer part in grand staff, mirroring the piano's harmonic structure.
- VLN:** Violin part in treble clef, playing a melodic line with slurs and accents.
- VC:** Viola part in bass clef, playing a melodic line with slurs and accents.
- BS:** Bassoon part in bass clef, playing a melodic line with slurs and accents.
- PERC:** Percussion part in a single staff, playing rhythmic patterns with accents.

The score is divided into four measures, numbered 117, 118, 119, and 120 at the bottom.

8va

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

(Cue)

PLAY

RD 1 *Sra* *(Tacet as needed)* to PICCOLO

RD 2

RD 3

TPT

HN

PNO

SYN

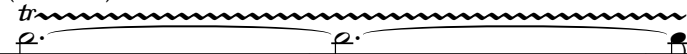
VLN

VC

BS

PERC **MARK TREE** *mf*

(PICCOLO)

tr 

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

129

130

131

(HH foot)

132

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

tr.

f

(lead)

133

134

135

136

(HH foot)

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

- RD 1**: Treble clef, whole notes with bar lines.
- RD 2**: Treble clef, whole notes with bar lines.
- RD 3**: Treble clef, whole notes with bar lines.
- TPT**: Treble clef, whole notes with bar lines.
- HN**: Treble clef, quarter notes with accents.
- PNO**: Grand staff (treble and bass clefs), chords and whole notes.
- SYN**: Grand staff (treble and bass clefs), whole notes with bar lines.
- VLN**: Treble clef, whole notes with bar lines.
- VC**: Bass clef, whole notes with bar lines.
- BS**: Bass clef, quarter notes with accents.
- PERC**: Percussion, quarter notes with accents.

accl. poco a poco

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC

f

ff

mf

Sva

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

TREM STRINGS

mf

VLN

VC

BS

PERC

(BIG)
(CRASH)

(*accel. continues*)

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

- RD 1**: Treble clef, dotted quarter notes on G4 and A4.
- RD 2**: Treble clef, dotted quarter notes on G4 and A4.
- RD 3**: Treble clef, dotted quarter notes on G4 and A4.
- TPT**: Treble clef, dotted half notes on G4 and A4.
- HN**: Treble clef, dotted half notes on G4 and A4.
- PNO**: Grand staff (treble and bass clefs), dotted quarter notes on G4 and A4.
- SYN**: Grand staff (treble and bass clefs), dotted half notes on G4 and A4.
- VLN**: Treble clef, dotted quarter notes on G4 and A4.
- VC**: Bass clef, dotted half notes on G4 and A4.
- BS**: Bass clef, dotted quarter notes on G4 and A4.
- PERC**: Percussion, dotted quarter notes on G4 and A4.

The score spans measures 149, 150, 151, and 152. The key signature is B-flat major (two flats). The tempo marking is *(accel. continues)*.

rall. poco a poco

RD 1

RD 2

RD 3

TPT

HN

PNO

SYN

VLN

VC

BS

PERC