

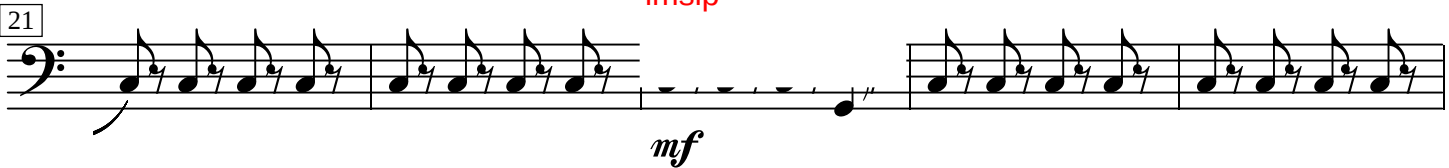
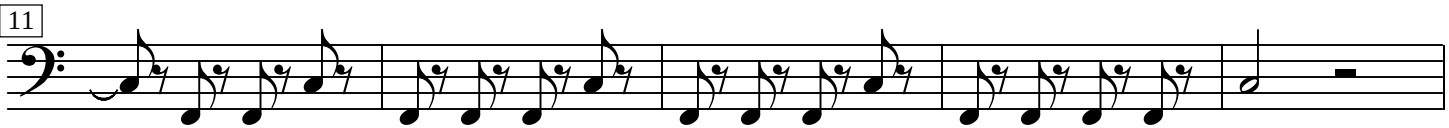
Mighty Nudledhad

Act 1-1

Music DANIEL LEO SIMPSON
Los Angeles, CA 1993
Lyrics by: EDWARD BORGERS

Timpani

Majestically ♩ = 112



Mighty Nudledhad

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Mighty Nudledhad

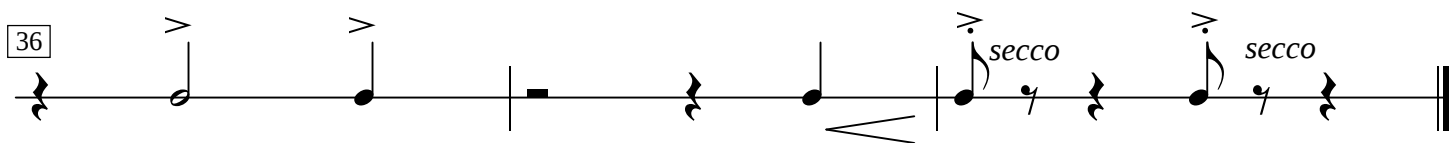
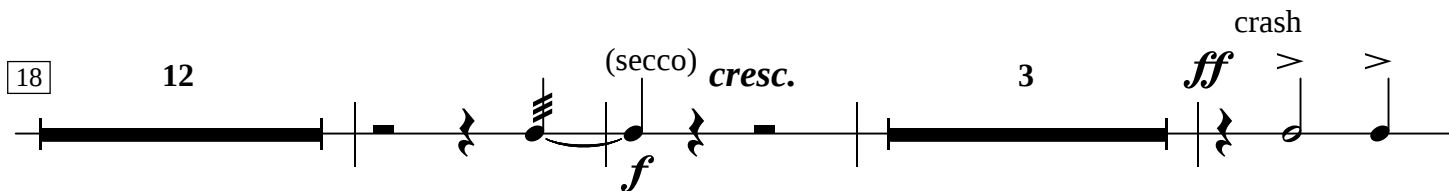
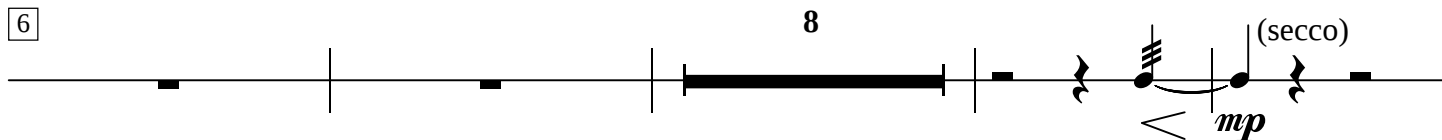
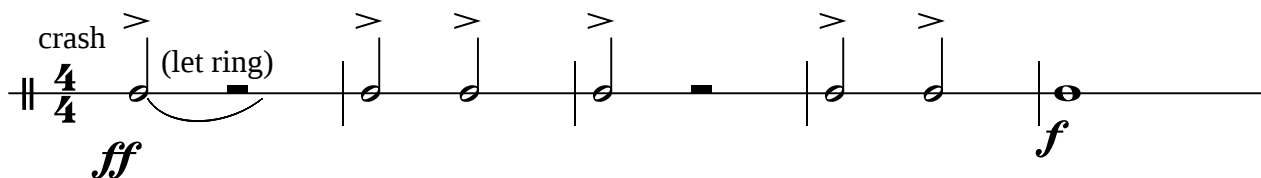
Act 1-1

Music DANIEL LEO SIMPSON

Los Angeles, CA 1993

Lyrics by: EDWARD BORGER

Majestically ♩ = 112



Hawili's Ambition

Music **DANIEL LEO SIMPSON**
Los Angeles, CA 1993
Lyrics by **EDWARD BORGERS**

Freely Lazily ♩ = 70

mp $\langle \rangle$ *mp*

6

Slower ♩ = 60

Ritardando

2

What Life Is For

Act I - 3
(Durga, Yodhara, Gopika)

leisurly....rubato

mf

Tempo di Soft Shoe ♩ = 144

4 12 16

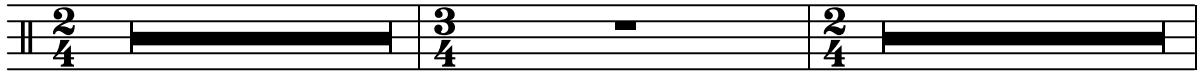
34 16 9

What Life Is For

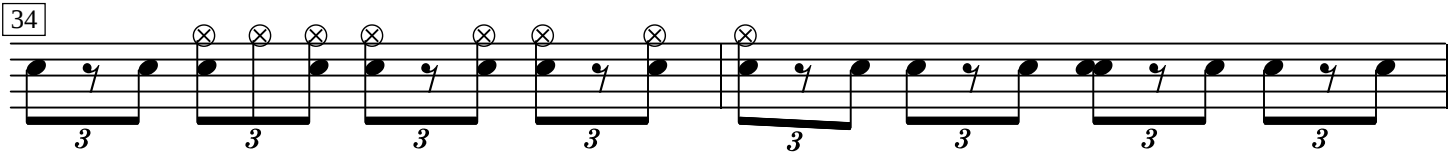
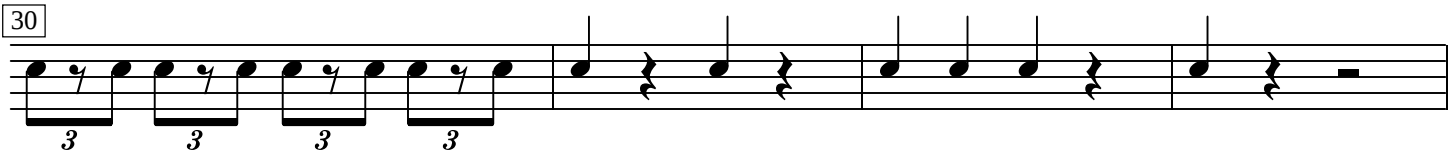
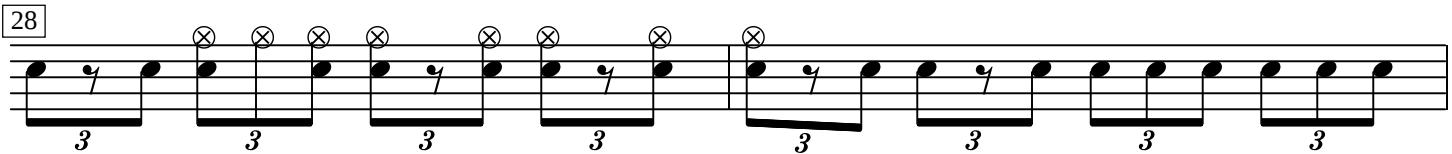
Act I - 3
(Durga, Yodhara, Gopika)

leisurely.... $\text{ruba} \text{to}$

12



Tempo di Soft Shoe ♩ = 144



36



38



41



44



46



48



51



53



56



Glockenspiel
Vibraphone

Lazy Love

Act I - 4
(Hawili - reprise)

Music by DANIEL LEO SIMPSON
Los Angeles, CA 1993
Music by EDWARD BORGERS

Freely **Lazy tempo as before** **A tempo** ♩ = 82

Tempo I - Brightly ♩ = 96 **Tempo I (Brightly)**

Lazily ♩ = 55

Lazy Love

Act I - 4
(Hawili - reprise)

Temple Blocks

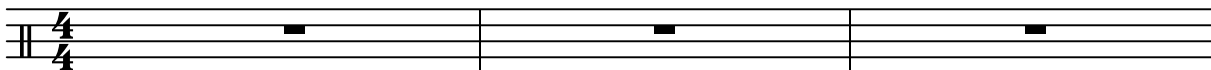
Music by DANIEL LEO SIMPSON
Los Angeles, CA 1993
Music by EDWARD BORGER

Freely

Lazy tempo as before

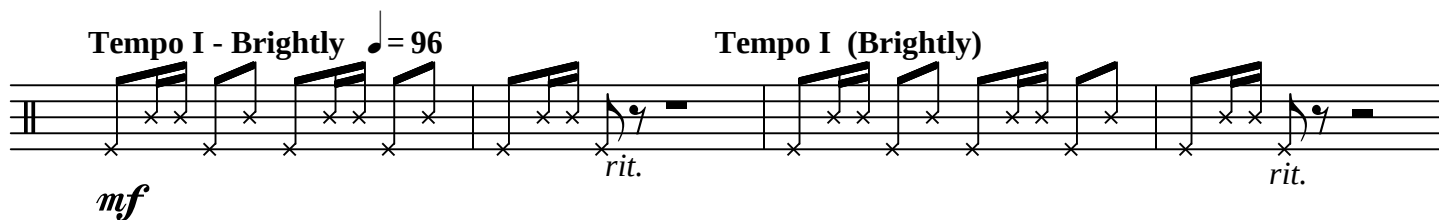
A tempo

♩ = 82

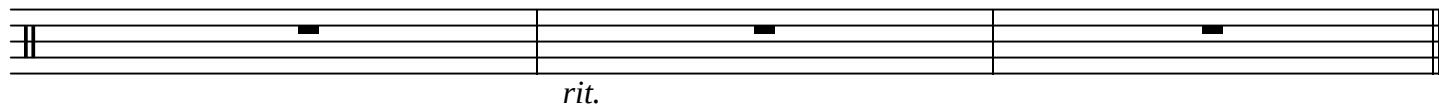


Tempo I - Brightly ♩ = 96

Tempo I (Brightly)



Lazily ♩ = 55

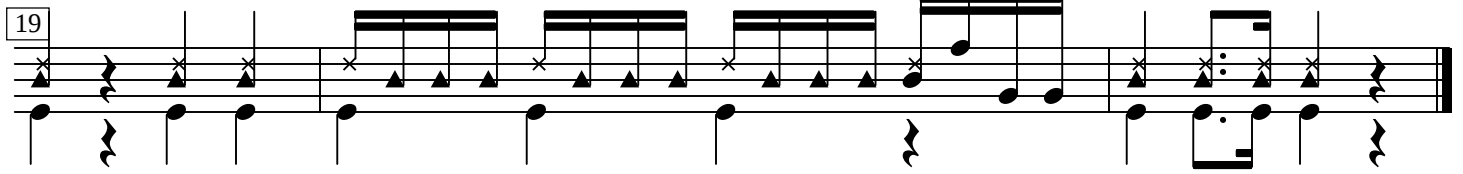


Dream Time

Act I - 5
(Durga, Yodhara, Gopika)

♩ = 140

The image displays a jazz drum score for the piece 'Dream Time' from Act I - 5. The score is written for a drum set in 4/4 time, with a tempo of 140 beats per minute. The notation uses standard drum symbols: 'x' for cymbals, triangles for snare and tom-toms, and vertical stems for the bass drum. The score is organized into measures, with measure numbers 3, 5, 7, 9, 11, 13, and 16 indicated in boxes at the start of their respective lines. The first line shows the initial setup with a 4/4 time signature and a tempo marking. Subsequent lines show various rhythmic patterns, including continuous eighth-note and sixteenth-note runs on the snare and tom-toms, and more complex patterns involving the cymbals and bass drum. The notation is clear and professional, typical of a published musical score.



A Work of Art

JazzDrums

Act I - 6
(Ramji)

Bright & Breezy ♩ = 140

3

5

7

Broadly ♩ = 140

9

13

18

23

28

The score is written on a five-line staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo of 140 beats per minute. The first section, marked 'Bright & Breezy', consists of measures 1 through 7, featuring a steady eighth-note pattern. At measure 8, the tempo changes to 'Broadly' at 140 bpm. Measures 9 through 12 continue this broad feel. At measure 13, the tempo returns to 140 bpm, and the pattern changes to eighth-note triplets. Measures 14 through 17 continue this triplet pattern. At measure 18, the tempo changes again to 'Broadly' at 140 bpm, and the pattern returns to eighth notes. Measures 19 through 22 continue this broad feel. At measure 23, the tempo returns to 140 bpm, and the pattern changes to eighth-note triplets. Measures 24 through 27 continue this triplet pattern. At measure 28, the tempo changes to 'Broadly' at 140 bpm, and the pattern returns to eighth notes. The score ends at measure 31 with a final rest.

We're Doing Our Homework Today

ACT I - 7
(Trio)

♩ = 140

Drum score for 'We're Doing Our Homework Today' (ACT I - 7, Trio). The score is written in 4/4 time with a tempo of 140 beats per minute. It consists of six systems of music, each with a measure number in a box at the beginning. The notation uses standard drum symbols: 'x' for cymbal, 'o' for snare, and 'y' for bass drum. The first system starts with a measure rest. The second system begins at measure 4. The third system begins at measure 7. The fourth system begins at measure 9. The fifth system begins at measure 11. The sixth system begins at measure 14 and ends with a double bar line.

4

7

9

11

14

Timpani

I Know

ACT I - 8
(Visakha)

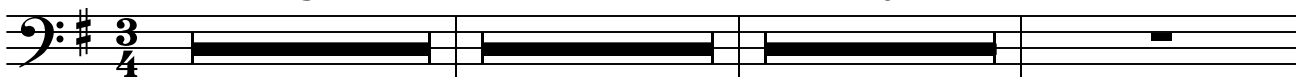
a tempo

$\text{♩} = 130$
5

rit.

2

16



rit.

a tempo

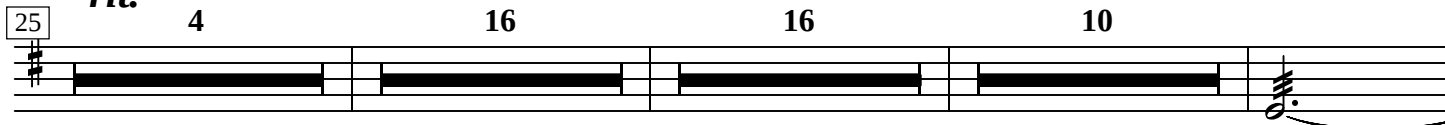
$\text{♩} = 130$

4

16

16

10



72

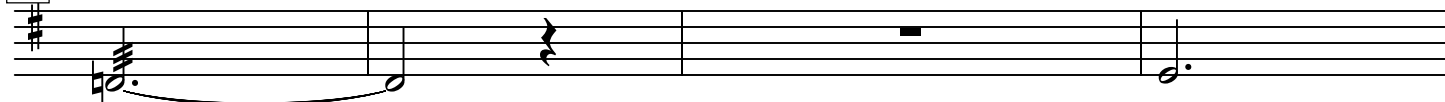


78

10

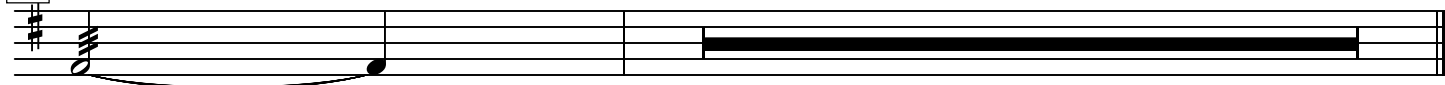


92



96

8



Glock

I Know

ACT I - 8
(Visakha)

$\text{♩} = 130$ 5 *rit.* *a tempo* 16

5 measures of music. Measure 1: Treble clef, key of D major (F#), 3/4 time signature. Measure 2: Rest. Measure 3: Quarter note D5. Measure 4: Quarter note E5. Measure 5: Quarter note F#5. Dynamics: *a tempo* above measure 4.

24 *rit.* 4 *a tempo* $\text{♩} = 130$ 16 16

16 measures of music. Measure 24: Treble clef, key of D major (F#). Measure 25: Rest. Measure 26: Quarter note D5. Measure 27: Quarter note E5. Measure 28: Quarter note F#5. Measure 29: Quarter note G#5. Measure 30: Quarter note A6. Measure 31: Quarter note B6. Measure 32: Quarter note C7. Measure 33: Quarter note D7. Measure 34: Quarter note E7. Measure 35: Quarter note F#7. Measure 36: Quarter note G#7. Measure 37: Quarter note A8. Measure 38: Quarter note B8. Measure 39: Quarter note C9. Dynamics: *rit.* above measure 26, *a tempo* above measure 30.

61 16 16 12

29 measures of music. Measure 61: Treble clef, key of D major (F#). Measure 62: Quarter note D5. Measure 63: Quarter note E5. Measure 64: Quarter note F#5. Measure 65: Quarter note G#5. Measure 66: Quarter note A6. Measure 67: Quarter note B6. Measure 68: Quarter note C7. Measure 69: Quarter note D7. Measure 70: Quarter note E7. Measure 71: Quarter note F#7. Measure 72: Quarter note G#7. Measure 73: Quarter note A8. Measure 74: Quarter note B8. Measure 75: Quarter note C9. Measure 76: Quarter note D9. Measure 77: Quarter note E9. Measure 78: Quarter note F#9. Measure 79: Quarter note G#9. Measure 80: Quarter note A10. Measure 81: Quarter note B10. Measure 82: Quarter note C11. Measure 83: Quarter note D11. Measure 84: Quarter note E11. Measure 85: Quarter note F#11. Measure 86: Quarter note G#11. Measure 87: Quarter note A12. Measure 88: Quarter note B12. Measure 89: Quarter note C13. Dynamics: '16' above measure 62, '16' above measure 70, '12' above measure 82.

I Know

ACT I - 8
(Visakha)

$\text{♩} = 130$ 5 *rit.* 2 **a tempo** 16

25 *rit.* 4 **a tempo** $\text{♩} = 130$ 16 16 9

70 2 $\text{X} \cdot$ 3

77 $\text{X} \cdot$ 3 $\text{X} \cdot$ 11

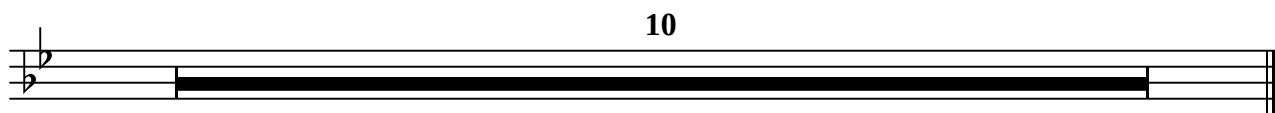
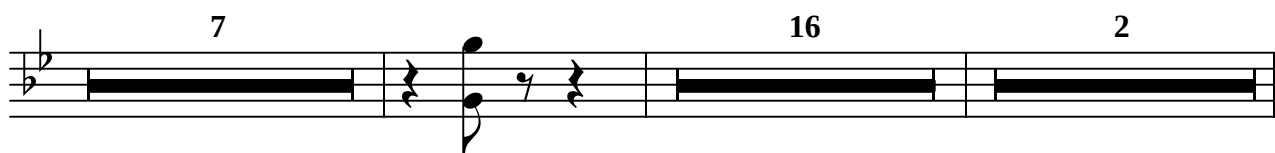
93 11

Bells

Our Love

ACT I - 9
(Ramji & Visakha)

Sentimentally ♩ = 108



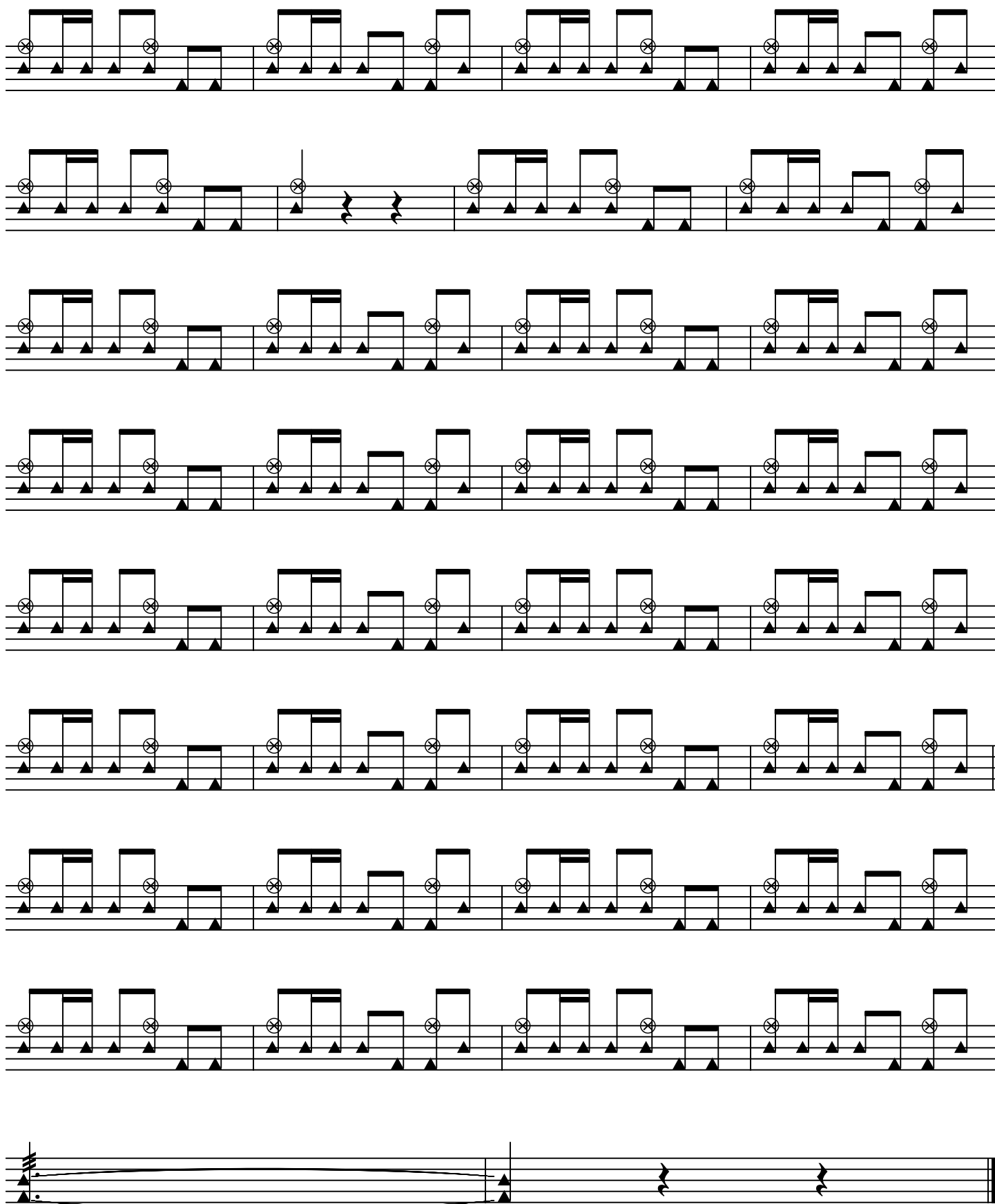
Our Love

Bongos

ACT I - 9
(Ramji & Visakha)

Sentimentally
12 ♩ = 108

The musical score is written for Bongos in 3/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 108 beats per minute. The score is divided into nine measures, each containing a series of rhythmic patterns. The first measure is a whole rest. The subsequent measures feature a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The score is written on a single staff.



Our Love

Sentimentally

♩ = 108 ACT I - 9

(Ramji & Visakha)

Percussion $\text{||} \frac{3}{4}$

7

Let ring

sus.cym.

claves

Let ring

3

The musical score is written on a single staff. It begins with a double bar line followed by the time signature 3/4. Above the staff, there is a 7-measure rest indicated by a thick black bar. Below the staff, the word 'claves' is written. The notation consists of vertical stems with various flags and beams, representing rhythmic patterns. There are several 'Let ring' markings above the staff. A 'sus.cym.' marking is also present. The score ends with a 3-measure rest indicated by a thick black bar, followed by a double bar line.

By Chic!

ACT I - 10
(Ekasamagi)

With motion ♩ = 120

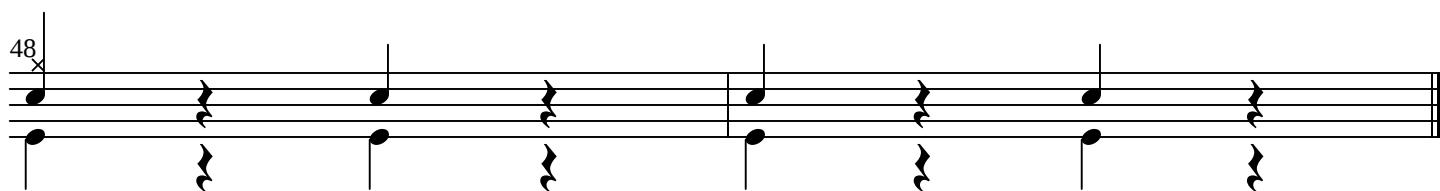
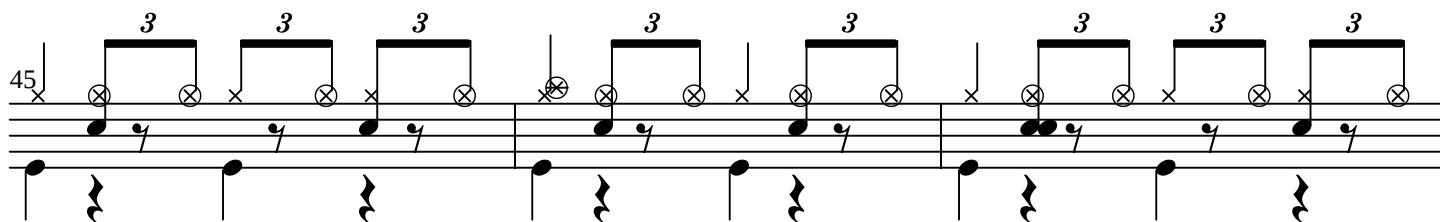
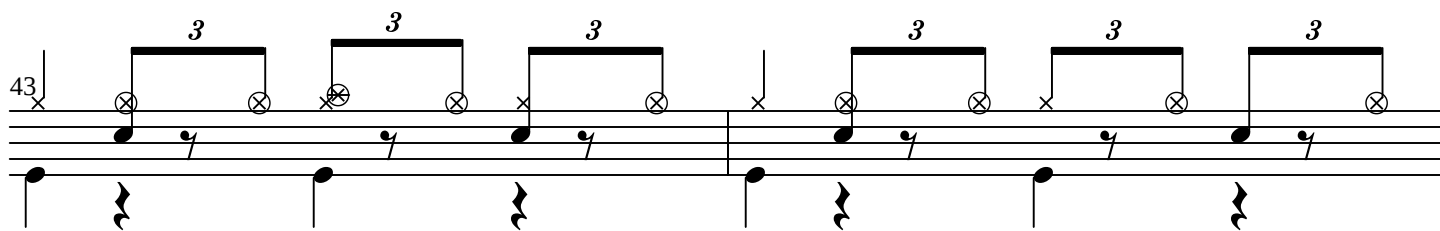
The image displays a percussion score for a piece titled "By Chic!". The score is written for a single instrument, likely a drum, in 4/4 time. The tempo is marked as "With motion" and the beat is indicated as ♩ = 120. The score consists of seven staves, each containing a series of rhythmic patterns. The first staff begins with a double bar line and a 4/4 time signature. The subsequent staves are divided into measures by vertical bar lines. The rhythmic patterns are represented by horizontal lines with vertical stems and flags, indicating specific rhythmic values. The patterns are consistent across the staves, suggesting a repeating rhythmic motif.



[illegible]

145

This musical score is for guitar, spanning measures 21 to 40. It is written on a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with frequent triplets and sixteenth notes. The upper staff (treble clef) contains the primary melodic lines, often marked with 'x' symbols above the notes, indicating specific fretting or techniques. The lower staff (bass clef) provides a harmonic and rhythmic foundation with sustained notes and occasional melodic fragments. Measure numbers 21, 23, 26, 29, 32, 36, and 39 are placed at the beginning of their respective systems. The notation includes various musical symbols such as beams, slurs, and dynamic markings.



Timpani

My Weakness

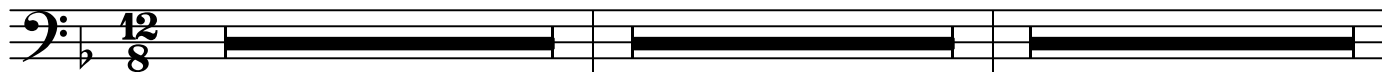
(Pandu)

tempo di soft shoe ♩ = 180

16

16

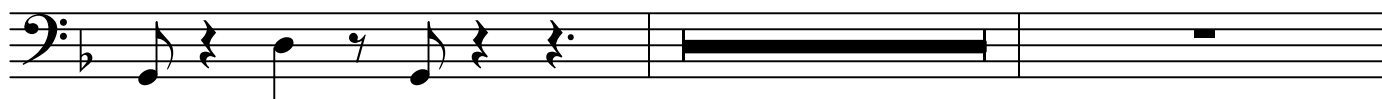
3



36

5

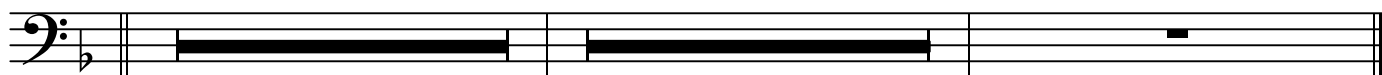
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43

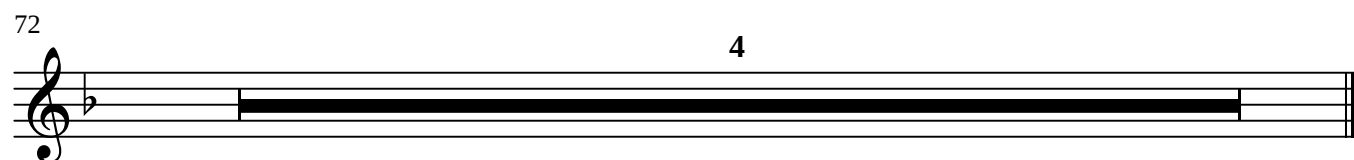
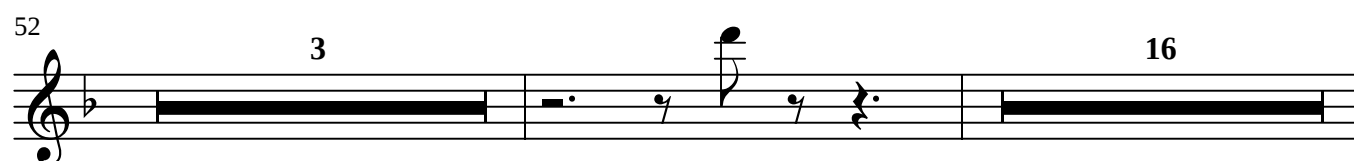
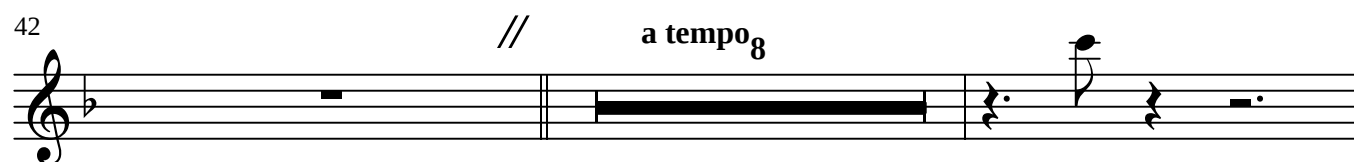
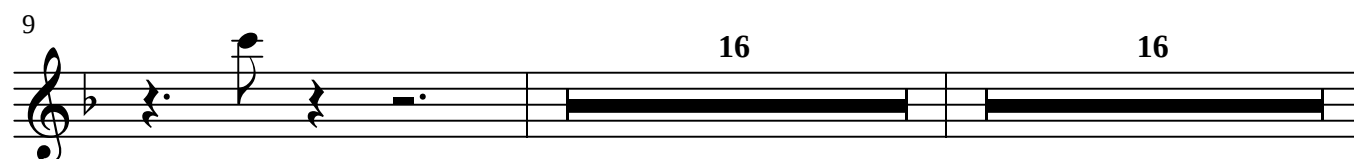
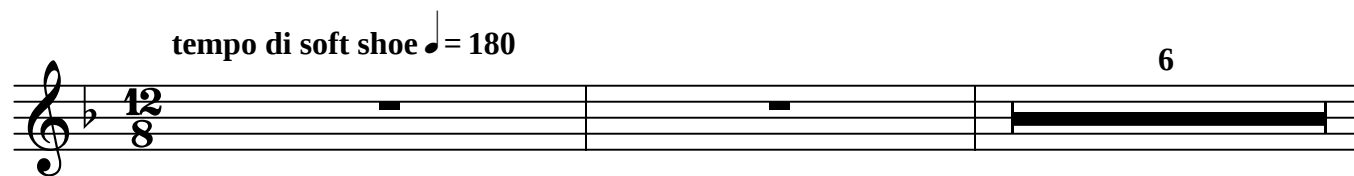
a tempo 16

16



My Weakness

(Pandu)



Sandpaper
Castinets
W/Blook

My Weakness

(Pandu)

tempo di soft shoe ♩ = 180

12/8

The musical score is written on ten staves, each representing a measure of the piece. The notation is a form of musical shorthand where vertical stems with flags represent notes, and horizontal beams connect notes of the same pitch. The score begins with a key signature of one sharp (F#) and a time signature of 12/8. The tempo is marked 'tempo di soft shoe' with a quarter note equal to 180 beats per minute. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The notation is consistent throughout the piece, with some variations in the placement of notes and rests.

3

5

7

10

12

14

17

20

23

26

30

32

35

38

40

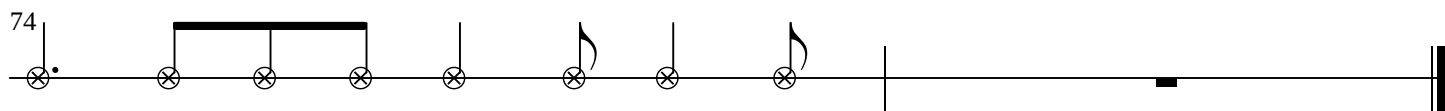
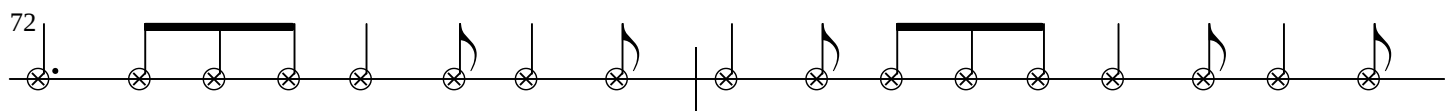
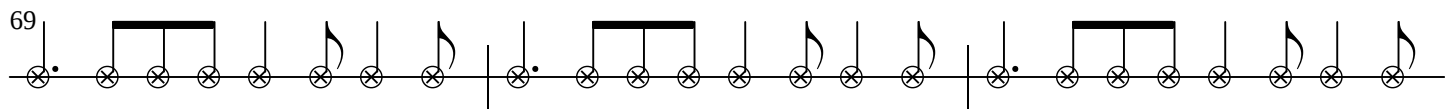
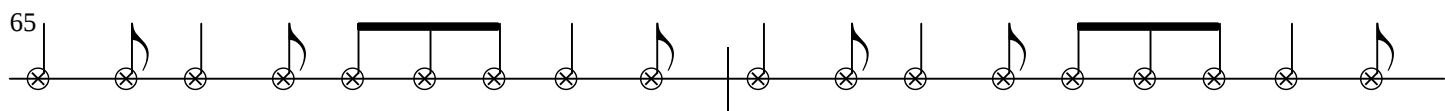
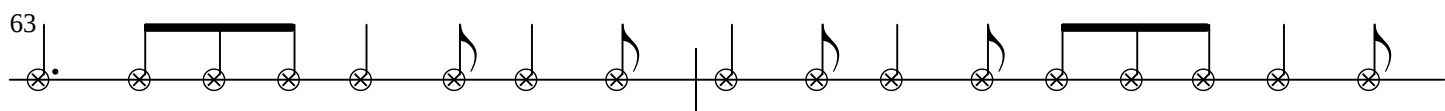
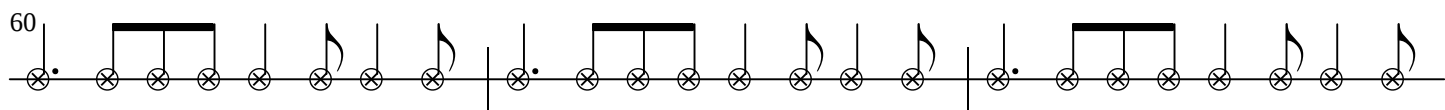
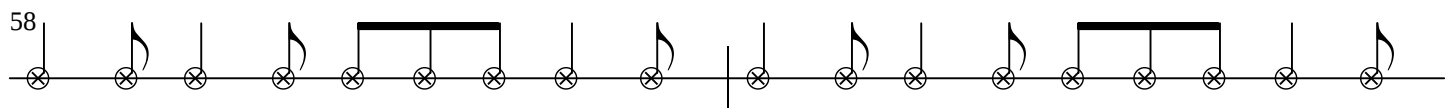
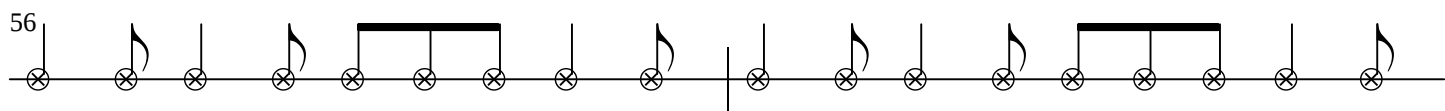
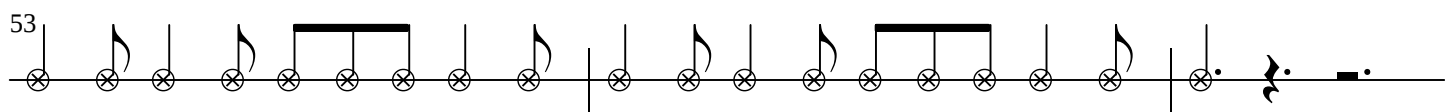
43 **a tempo**

46

48

50

The musical score consists of ten staves of music, numbered 26 to 50. The notation is on a single staff with a key signature of one flat (B-flat). Measures 26-42 are in 3/4 time. At measure 43, the tempo changes to 'a tempo' and the time signature changes to 4/4. The score includes various rhythmic patterns, including eighth notes, quarter notes, and beamed sixteenth notes, as well as rests and repeat signs.



Timpani

Lending Money

(Pandu)

Bright and cheerful ♩ = 140

Back to original tempo ♩ = 140

5 14 8 *tr*

29 *tr*

33

Lending Money

(Pandu)

Bright and cheerful ♩ = 140

JazzDrums

The score is written for JazzDrums in 4/4 time. It consists of six systems of staves. The first staff shows the initial drum pattern. The subsequent staves are numbered 3, 5, 7, 9, 11, and 14, indicating the start of new musical phrases. The notation includes various drum symbols (e.g., eighth notes, quarter notes, eighth rests, quarter rests) and triplet markings (3) above groups of notes. The tempo is marked as ♩ = 140.

17 3 3

19 3 3 Back to original tempo $\text{♩} = 140$

22

24

26

28 3 3

30

32

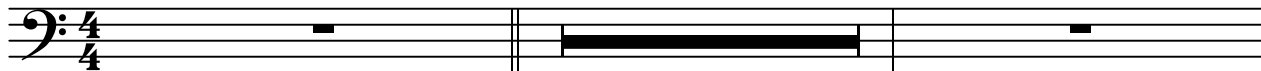
Finale Act 1

Timpani

(Principals & Chorus)

Ramji in tempo $\text{♩} = 120$

ad libitum



in tempo but slower
Visakha

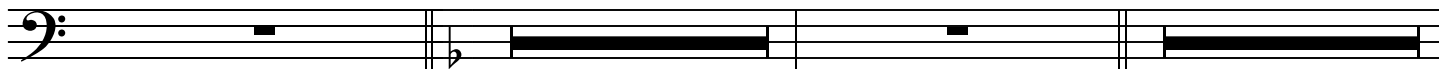
$\text{♩} = 90$

7

Trio

faster... $\text{♩} = 126$

8



rit.

in tempo $\text{♩} = 104$

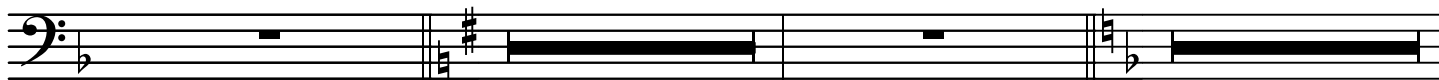
7

ad lib

Ekasam^ॐ

in tempo $\text{♩} = 104$

7



tr

tr

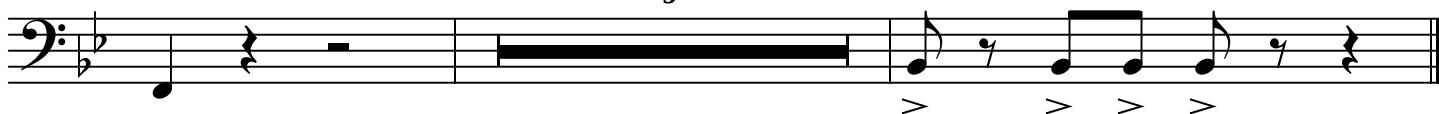
Heroic $\text{♩} = 212$



10



9



Finale Act 1

Percussion

(Principals & Chorus)

Ramji in tempo $\text{♩} = 120$
7

ad libitum

in tempo but slower
Visakha

$\text{♩} = 90$ 7

Trio

faster... $\text{♩} = 126$
8

rit.

in tempo $\text{♩} = 104$ 7 **ad lib**

Ekasamgi in tempo $\text{♩} = 104$ 9

Heroic $\text{♩} = 212$



No So Great

Act 2-1
(Ramji)

moderately (♩ = 118)
5

hold back

a bit slower (♩ = 96)

Musical notation for measures 1-5. Measure 1 has a 4/4 time signature and a full bar rest. Measures 2-5 have half bar rests.

steady tempo now... (♩ = 96) 8 Steady tempo (♩ = 118) 9

Musical notation for measures 6-9. Measures 6-8 have full bar rests. Measure 9 begins with a double bar line and contains a complex drum pattern with eighth and sixteenth notes and rests.

Musical notation for measures 10-13. Measures 10-13 continue the drum pattern from measure 9, featuring various note values and rests.

Musical notation for measures 14-17. Measures 14-17 continue the drum pattern, ending with a final double bar line.

The Meaning of Life

Act 2-2
(Ramji)

Daniel Léo Simpson

Easy soft-shoe tempo (♩ = 126)

15

18

21

24

28

33

37

The score is written for jazz drums in 4/4 time. It begins with a tempo marking of 'Easy soft-shoe tempo (♩ = 126)'. The first staff shows measures 15, 16, and 17. Measure 15 contains three crossed circles. Measures 16 and 17 feature triplet eighth notes on the snare and bass drums. The subsequent staves show measures 18 through 37. Measures 18-23 contain continuous eighth-note triplets on the snare and bass drums. Measures 24-27 show a mix of eighth and sixteenth notes with triplets. Measures 28-32 continue with eighth-note triplets. Measures 33-36 show eighth-note triplets and sixteenth-note patterns. Measure 37 ends with a final triplet and a double bar line.

The Meaning of Life

Act 2-2
(Ramji)

Daniel Léo Simpson

Easy soft-shoe tempo (♩ = 126)

5

9

13

18

28

33

37

It Used To Be

Act 2-3
(Trio)

May 15, 1993

medium tempo ♩ = 152

Drum score for 'It Used To Be' (Act 2-3, Trio) by May 15, 1993. The tempo is medium (♩ = 152). The score is written in 4/4 time and consists of six staves of music.

The notation includes various drum symbols: a snare drum (represented by a vertical line with a cross), a hi-hat (represented by a vertical line with a cross and a small circle), and a cymbal (represented by a vertical line with a cross and a small circle). The score is divided into measures by vertical bar lines. Measure numbers 4, 8, 17, 20, and 24 are indicated at the beginning of their respective staves.

The first staff (measures 1-3) shows a snare drum playing a steady quarter-note pattern, while the hi-hat and cymbal are silent. The second staff (measures 4-7) continues this pattern. The third staff (measures 8-16) shows the snare drum playing a steady quarter-note pattern, while the hi-hat and cymbal are silent. The fourth staff (measures 17-19) shows the snare drum playing a steady quarter-note pattern, while the hi-hat and cymbal are silent. The fifth staff (measures 20-23) shows the snare drum playing a steady quarter-note pattern, while the hi-hat and cymbal are silent. The sixth staff (measures 24-26) shows the snare drum playing a steady quarter-note pattern, while the hi-hat and cymbal are silent.

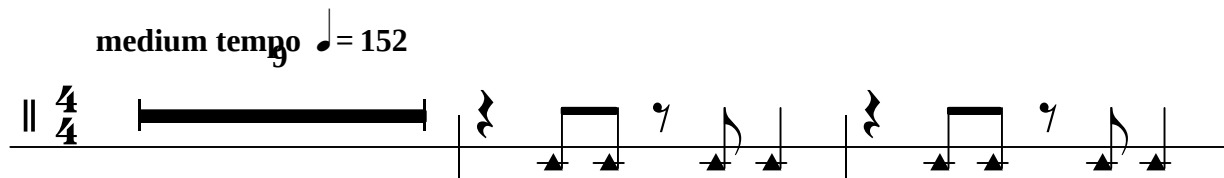
It Used To Be

Act 2-3
(Trio)

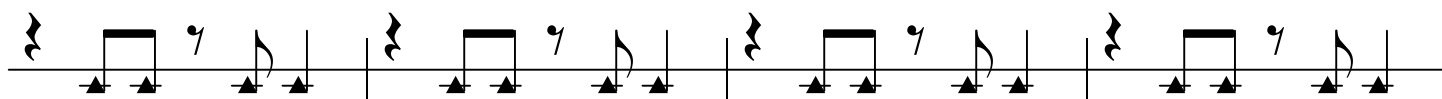
May 15, 1993

medium tempo ♩ = 152

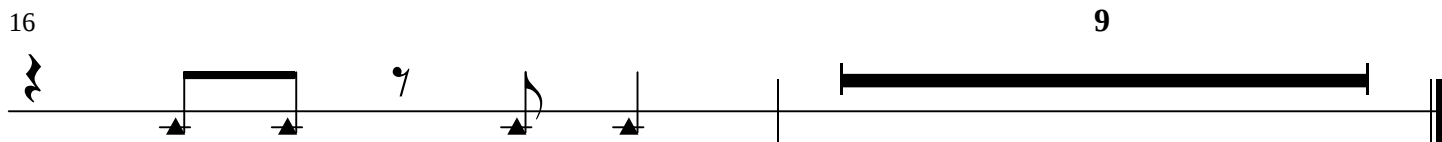
Clapping



12



16



Timpani

Still in the Dark

Act 2-4
(Ramji)

Daniel Léo Simpson
Edward Borgers

pensive $\text{♩} = 104$ 11

15 *tr* 5

Glock

Still in the Dark

Act 2-4
(Ramji)

Daniel Léo Simpson
Edward Borgers

pensive ♩ = 104

2 16

Musical notation for measures 2 and 16. Measure 2 is in 4/4 time, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a whole rest. Measure 16 is in 3/4 time, also featuring a treble clef, a key signature of three flats, and a whole rest. The time signatures 4/4 and 3/4 are written below the staves.

20

Musical notation for measure 20. The measure is in 4/4 time, featuring a treble clef, a key signature of three flats, and a whole rest. The time signature 4/4 is written below the staff.

Cymbals

Still in the Dark

Act 2-4
(Ramji)

Daniel Léo Simpson
Edward Borgers

pensive ♩ = 104

2

11

Two musical staves. The first staff is in 4/4 time and contains a solid black bar representing a cymbal crash. The second staff is in 3/4 time and also contains a solid black bar representing a cymbal crash.

Two musical staves. The first staff is in 4/4 time and contains a series of cymbal crashes marked with 'x' symbols. The second staff is in 3/4 time and contains a solid black bar representing a cymbal crash.

Too Highbrow

(Ramji)

Act 2-5

moving along briskly (♩ = 108)

Jazz Drums

The score is written for Jazz Drums in 4/4 time. It consists of five systems of music, each starting with a measure number (1, 3, 5, 7, 9) on the left. The notation uses a standard jazz drum shorthand: 'x' for cymbal, '⊗' for snare, and 'x' for bass drum. The first four systems (measures 1-8) feature a consistent pattern of eighth-note cymbal and snare work over a steady bass drum. The fifth system (measures 9-10) concludes with a final cymbal stroke and a snare roll. The tempo is indicated as 108 beats per minute (♩ = 108).

Flowers Will Always Discover a Way

(Ramji & Visakha)

Act 2-6

Glockenspiel

with emotion (♩ = 90)

mp

a tempo (♩ = 80) a tempo ♩ = 90

mf rit. *mp*

a bit slower (♩ = 70) faster and flowing ♩ = 60

f

f

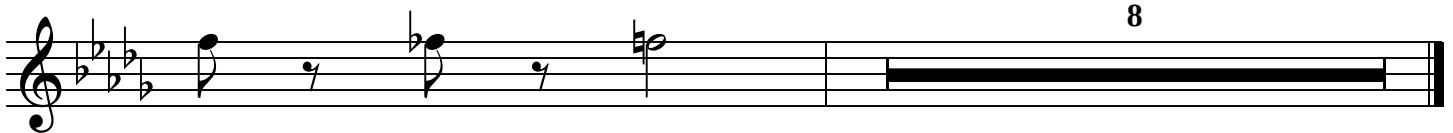
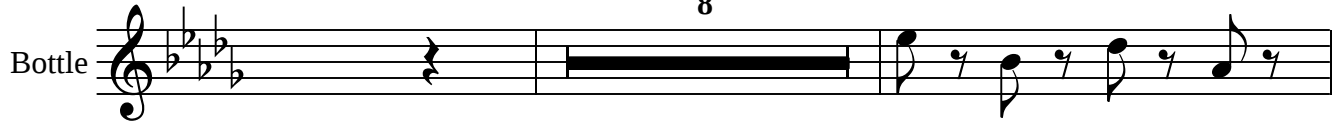
slower

The musical score for the Glockenspiel part of Act 2-6 is written in treble clef with a key signature of one flat (B-flat). The time signature is 12/8, which changes to 9/8 in the third staff and back to 12/8 in the sixth staff. The music is marked with various dynamics and tempo instructions. The first staff is marked 'Glockenspiel' and 'with emotion (♩ = 90)' with a mezzo-piano (*mp*) dynamic. The second staff continues the melody. The third staff is marked 'a tempo (♩ = 80)' and 'a tempo ♩ = 90', with a mezzo-forte (*mf*) dynamic and a 'rit.' (ritardando) marking. The fourth staff continues the melody. The fifth staff is marked 'a bit slower (♩ = 70)' and 'faster and flowing ♩ = 60', with a forte (*f*) dynamic. The sixth staff is marked 'faster and flowing ♩ = 60' and 'faster and flowing ♩ = 60', with a forte (*f*) dynamic. The seventh staff is marked 'slower' and ends with a double bar line.

YakshaTheme

steady (♩ = 112)

8

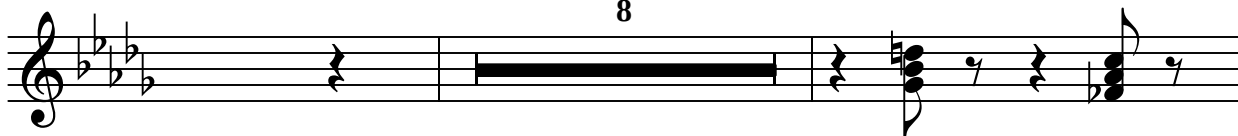


YakshaTheme

steady (♩ = 112)

8

Shakuhachi



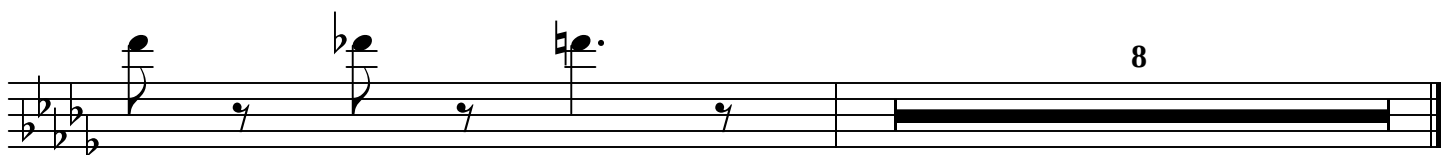
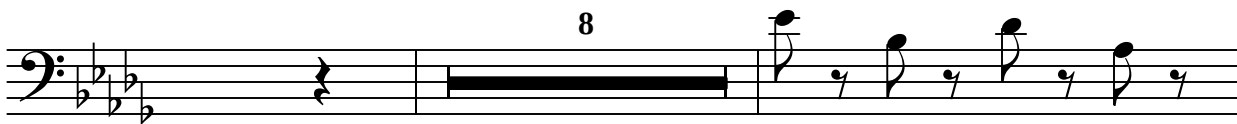
8

YakshaTheme

steady (♩ = 112)

8

Echoes



It Was a Grand Old Party

(Pandu)

lively ♩ = 146

Jazz Drums

The image displays a musical score for Jazz Drums in 4/4 time. The tempo is marked as 'lively' with a quarter note equal to 146 beats per minute (♩ = 146). The notation is organized into eight systems, each consisting of a five-line staff. The first system begins with a double bar line and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some notes are marked with an 'X' inside a circle, likely indicating specific drum sounds or techniques. The score is divided into measures by vertical bar lines, with measure numbers 5, 8, 11, 14, 17, 21, and 24 indicated at the start of their respective systems. The notation is written in a standard musical notation style, with notes and rests placed on the staff lines.

This musical score is written for guitar and bass. The guitar part is on a single staff with a treble clef, and the bass part is on a single staff with a bass clef. The music is in 4/4 time. Measures 27-32 show a steady eighth-note pattern in the guitar. Measures 33-36 introduce a more complex rhythm with eighth and sixteenth notes. Measures 37-43 continue with various rhythmic patterns, including eighth and sixteenth notes. Measures 44-46 return to a steady eighth-note pattern. Measures 47-49 continue with eighth-note patterns. Measure 50 features a final flourish with a double sharp sign and a repeat sign.

27

30

33

37

40

44

47

50

It Was a Grand Old Party

(Pandu)

lively ♩ = 146

Crash Cym

16

20

5

14

10

The musical score is written for a Crash Cym. It is in 4/4 time and has a tempo of 146 bpm, marked as 'lively'. The score is divided into three systems. The first system contains four measures: the first measure has a single eighth note, the second has a single eighth note, the third has a 16-measure rest, and the fourth has a single eighth note. The second system contains five measures: the first has a single eighth note, the second has a single eighth note, the third has a 5-measure rest, the fourth has a single eighth note, and the fifth has a single eighth note. The third system contains three measures: the first has a single eighth note, the second has a 14-measure rest, and the third has a 10-measure rest. The score concludes with a double bar line.

A Billion Rupees

(Pandu)

moderately (♩ = 180)

Jazz
Drums

The score is written for Jazz Drums in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'moderately' with a quarter note equal to 180 beats per minute. The dynamic is marked *mf*. The notation uses a standard jazz drum notation system where 'x' marks indicate specific drum sounds: 'x' on the snare line for snare drum, 'x' on the bass line for bass drum, and 'x' on the cymbal line for cymbals. The score consists of eight staves of music. The first staff shows a snare drum playing a series of eighth notes, while the bass drum and cymbals play a steady eighth-note pattern. The subsequent staves continue this pattern with various rhythmic variations, including syncopation and changes in the drum patterns. The score ends with a double bar line.

Bring Me A Few Things

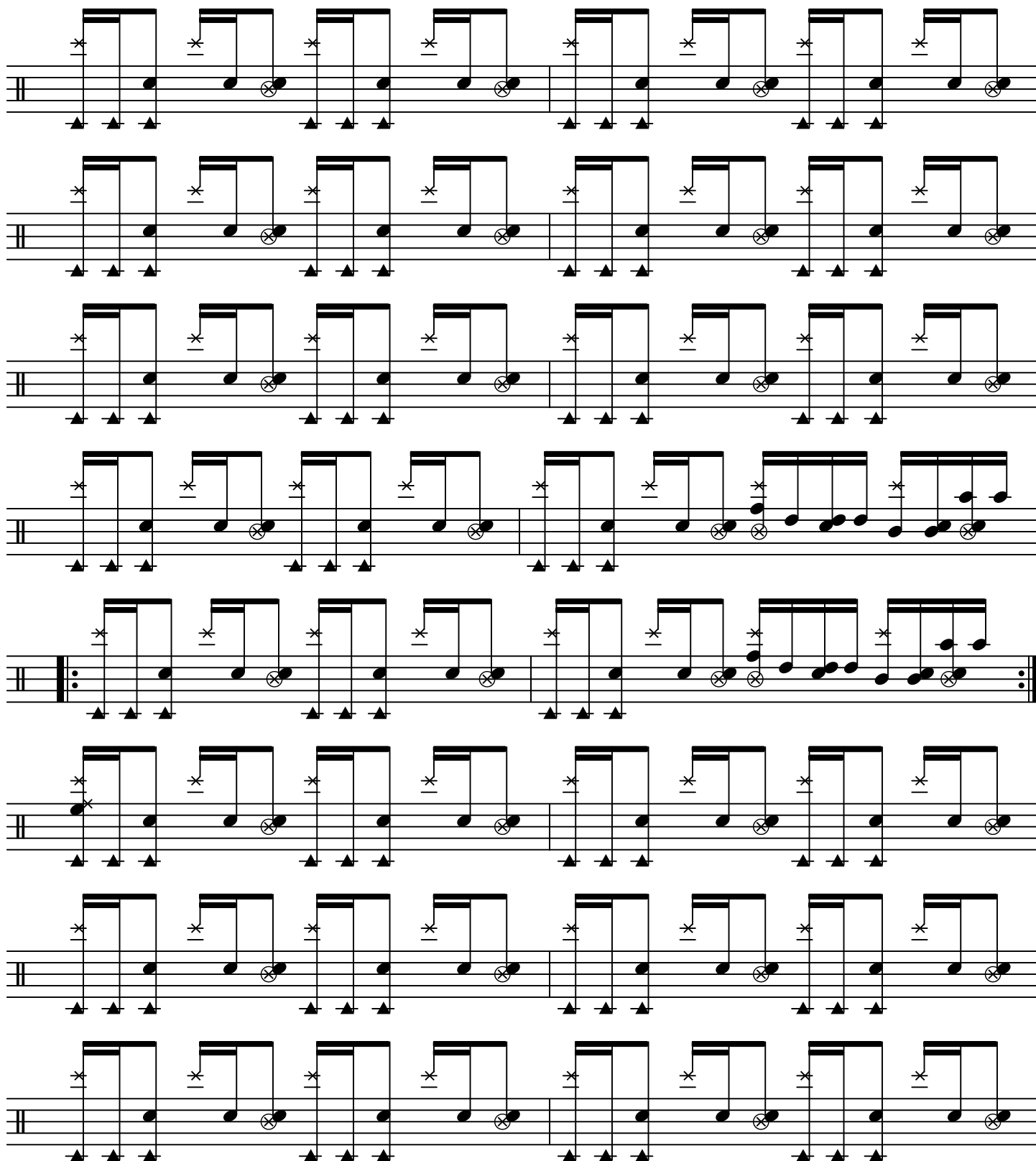
(Pandu)

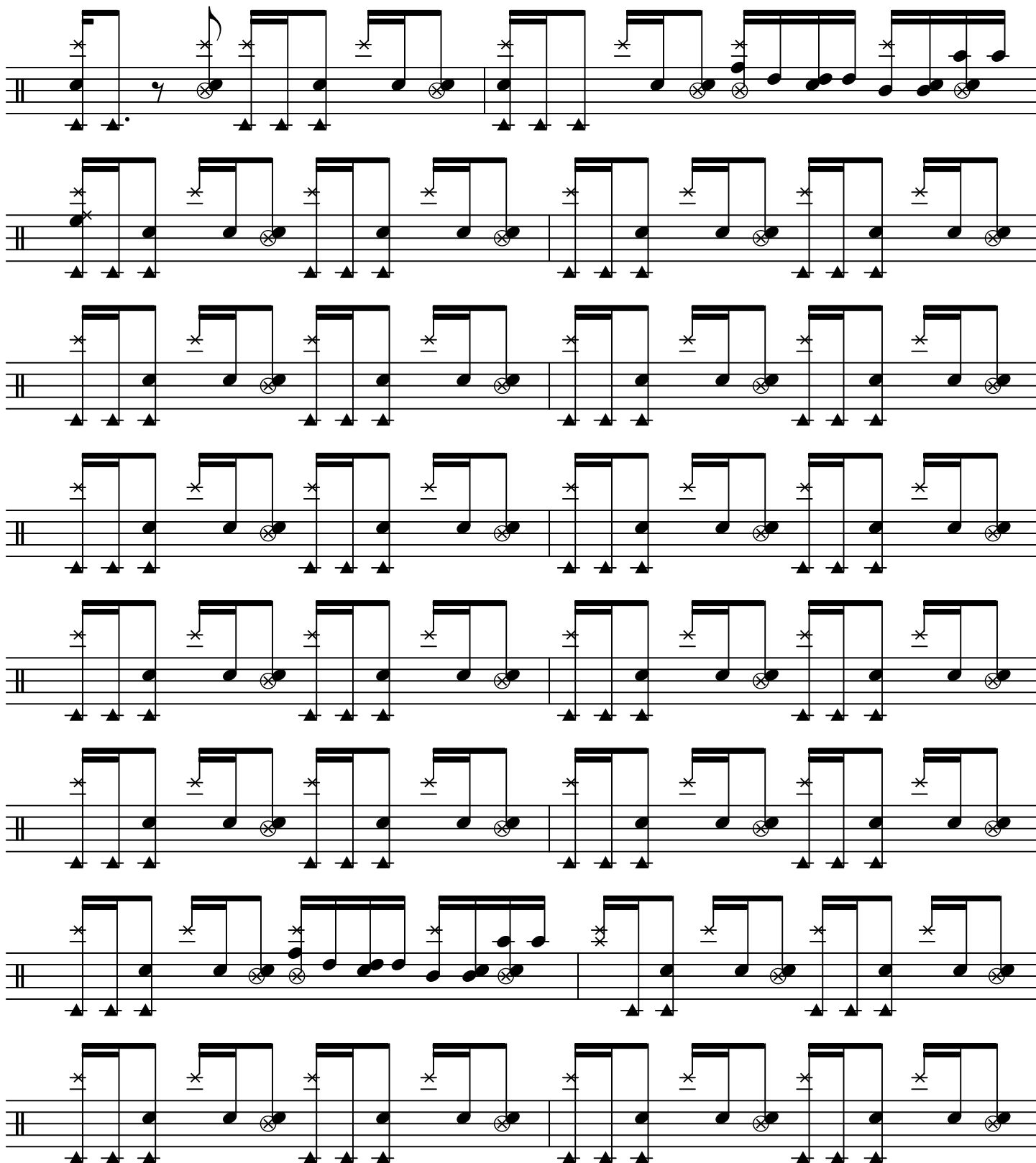
Composed
October 8th, 1992

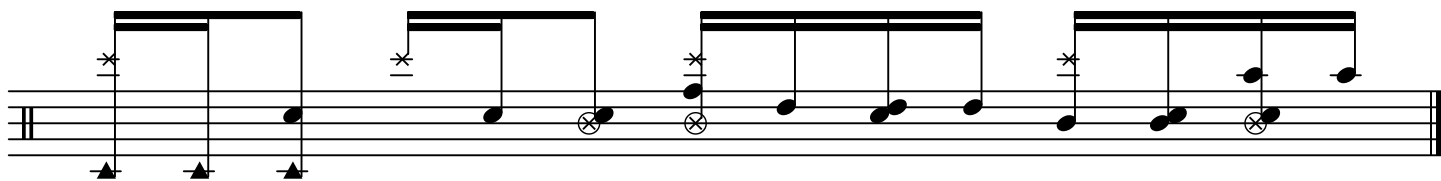
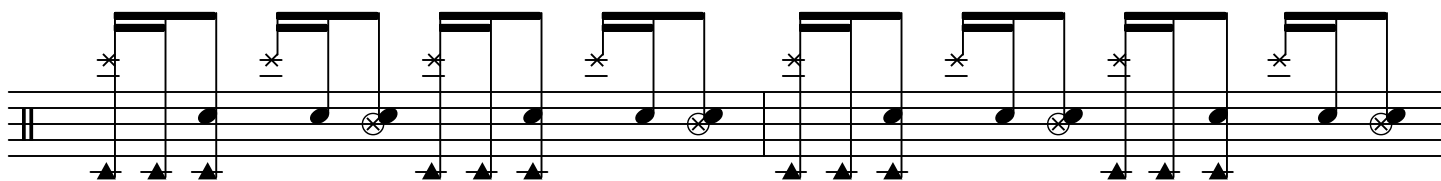
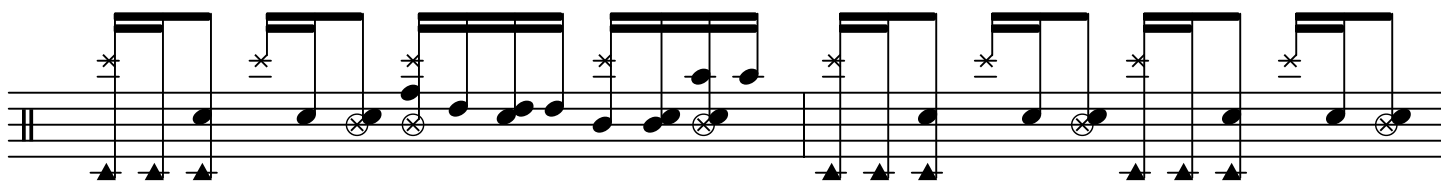
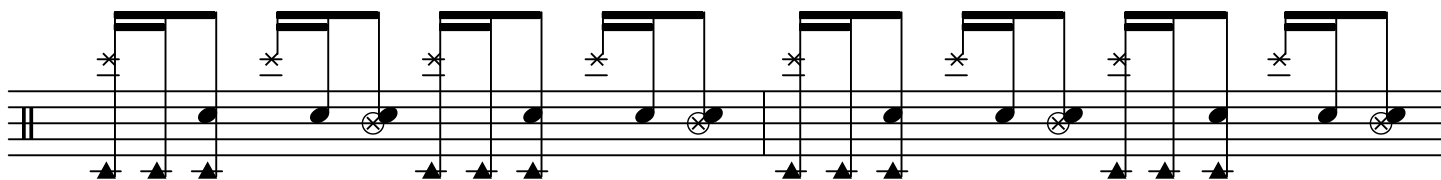
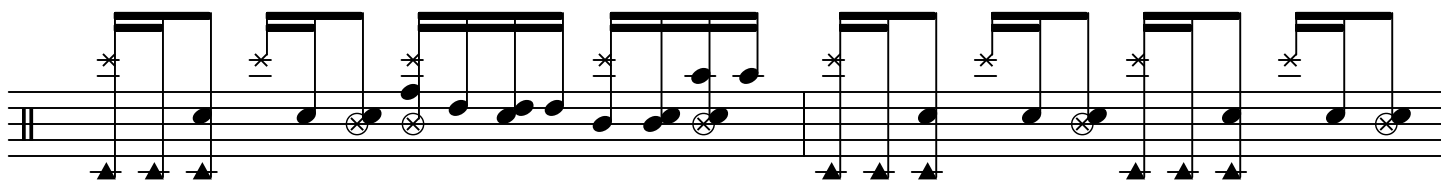
lively (♩ = 150)

Jazz
Drums

The image displays a musical score for Jazz Drums, consisting of seven staves. The notation is written on a five-line staff with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 'lively' with a quarter note equal to 150 beats per minute (♩ = 150). The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents (*), slurs, and breath marks (circles with an 'x'). The first staff shows a complex rhythmic pattern with multiple accents and slurs. The subsequent staves continue this pattern, with some variations in the rhythmic structure. The notation is dense and detailed, typical of a professional musical score.







Finale Act II

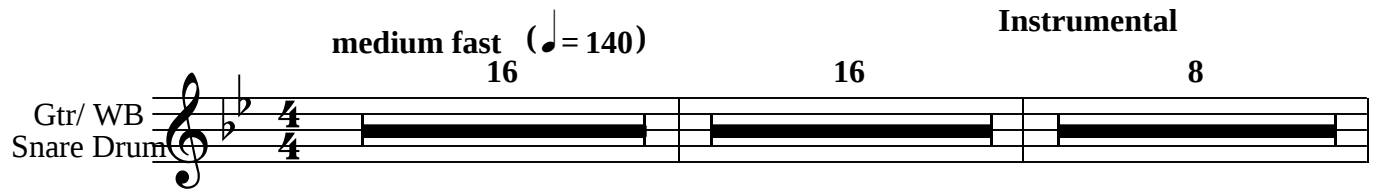
(Cast)

medium fast (♩ = 140)

Instrumental

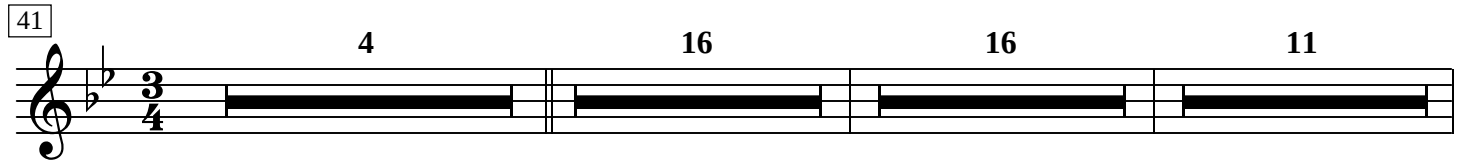
16 16 8

Gtr/ WB
Snare Drum



41

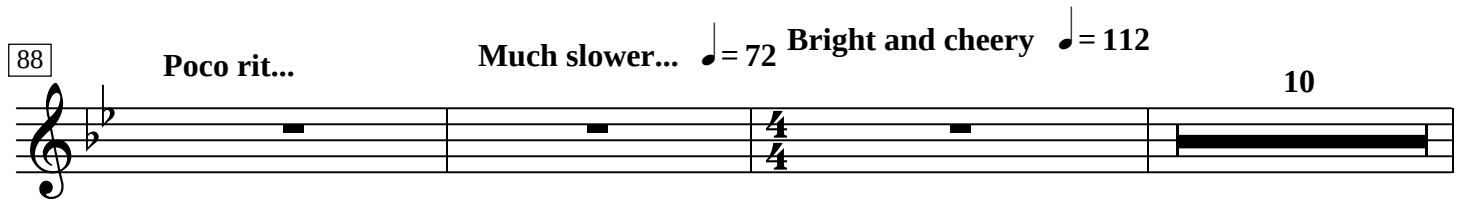
4 16 16 11



88

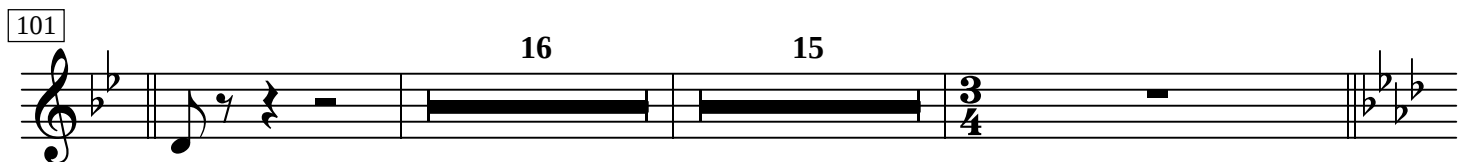
Poco rit... Much slower... ♩ = 72 Bright and cheery ♩ = 112

10



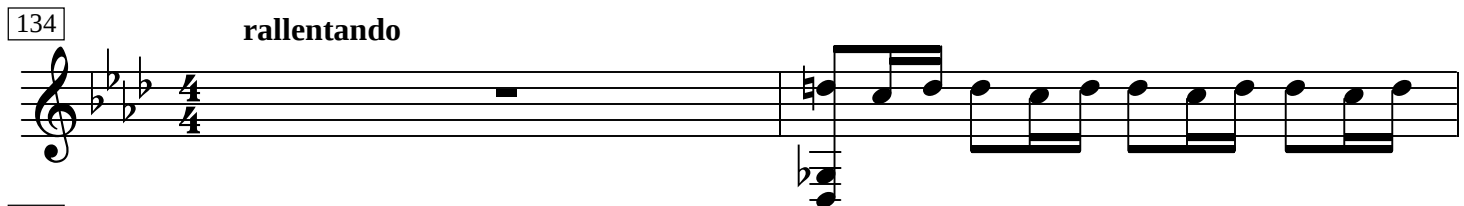
101

16 15



134

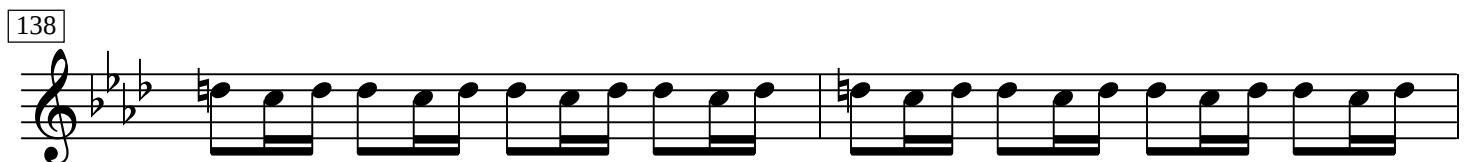
rallentando



136



138



140



142



144



146



148



150



152



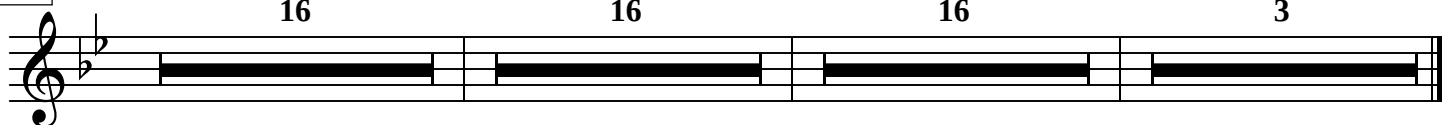
154



slow down $\text{♩} = 140$ **Broad a**

Faster $\text{♩} = 200$

163



Timpani

Fare Thee Well

(Villagers)

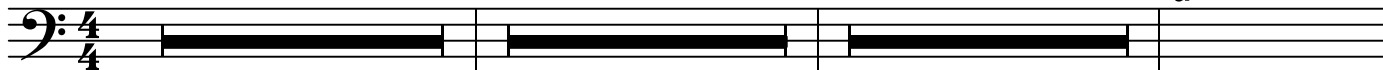
Composed
May 24, 1993
Van Nuys, CA

slow moving ♩ = 160
16

16

5

tr



39

tr



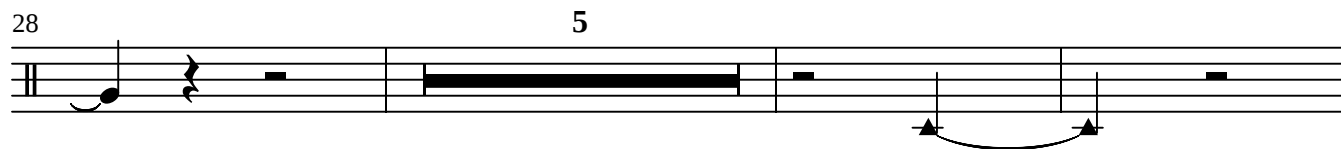
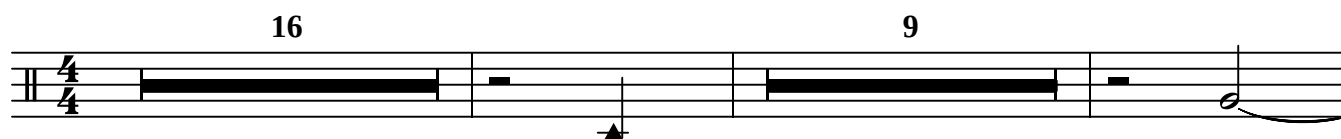
Suspended
Cymbals

Fare Thee Well

(Villagers)

Composed
May 24, 1993
Van Nuys, CA

slow moving ♩ = 160



Finale Act II

(Cast)

medium fast (♩ = 140)
16

Instrumental

16

6

Measures 1-6 of the piano introduction. The music is in 4/4 time, key of B-flat major. Measures 1-16 are marked with a repeat sign and a measure rest. Measures 17-18 are marked with a measure rest. Measures 19-20 are marked with a measure rest.

39

Measures 39-43 of the piano introduction. The music is in 4/4 time, key of B-flat major. Measures 39-40 are marked with a measure rest. Measures 41-43 are marked with a measure rest.

40

Harp
Chimes

Measures 40-43 of the piano introduction. The music is in 4/4 time, key of B-flat major. Measures 40-41 are marked with a measure rest. Measures 42-43 are marked with a measure rest.

41

8^{va}

Measures 41-43 of the piano introduction. The music is in 3/4 time, key of B-flat major. Measures 41-42 are marked with a measure rest. Measures 43-44 are marked with a measure rest.

[illegible]

45

Musical score for measures 45-47. The score is written for a grand staff (treble and bass clefs) in B-flat major (two flats). Measure 45: Treble clef has a whole rest; Bass clef has a whole rest. Measure 46: Treble clef has a sixteenth-note triplet (F4, G4, A4) beamed together, followed by a quarter note (B4); Bass clef has a sixteenth-note triplet (F3, G3, A3) beamed together, followed by a quarter note (B3). Measure 47: Treble clef has a whole rest; Bass clef has a whole rest.

64

67

16 2

16 2

87

Poco rit...

89

Much slower... ♩ = 72 Bright and cheery ♩ = 112

9

9

101

16 14

16 14

133

Chimes
rallentando

8 8

Broad and Majesticly

♩ = 140

Faster ♩ = 200

slow down

143

13 7 16 6

13 7 16 6

185

185

191

6 6

6 6

201

201

207

3 3

3 3

Finale Act II

(Cast)

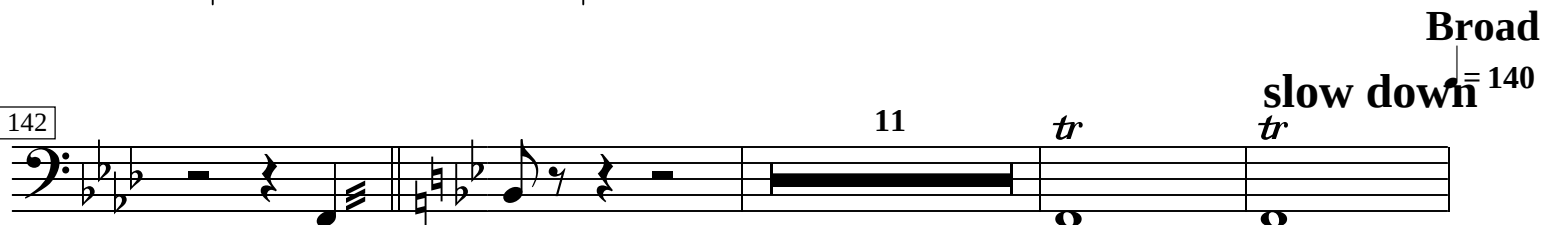
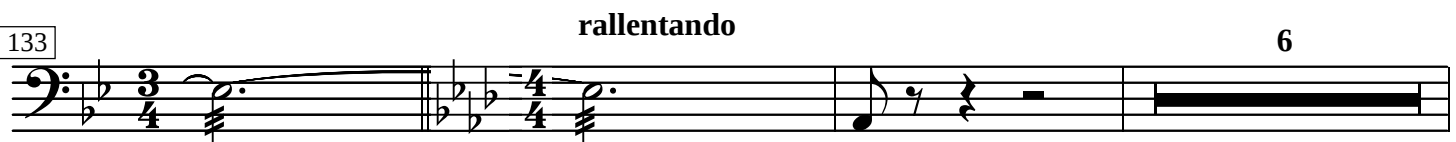
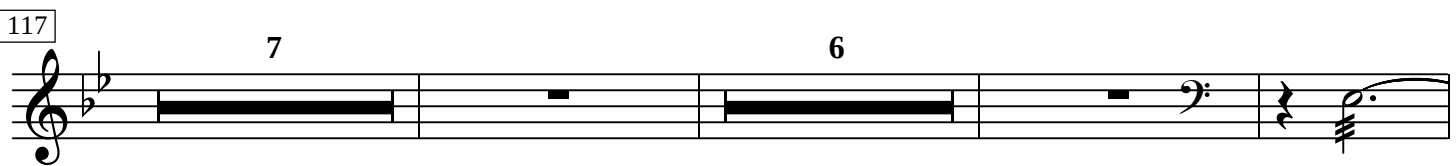
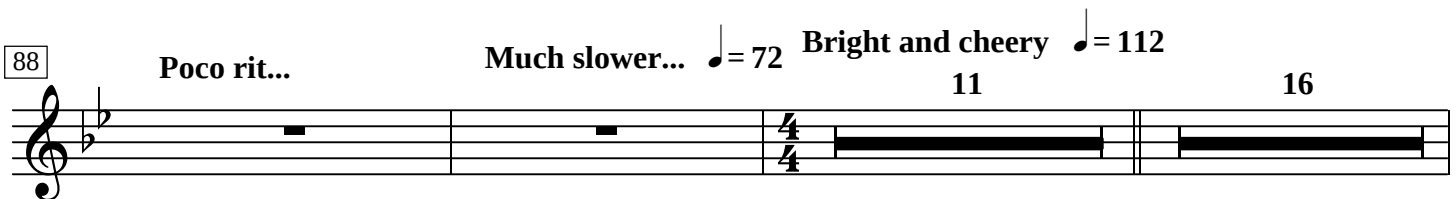
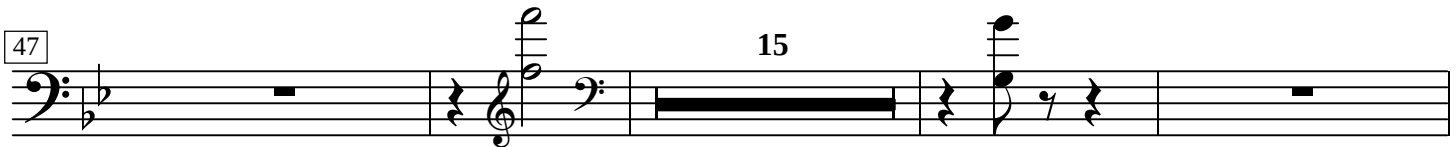
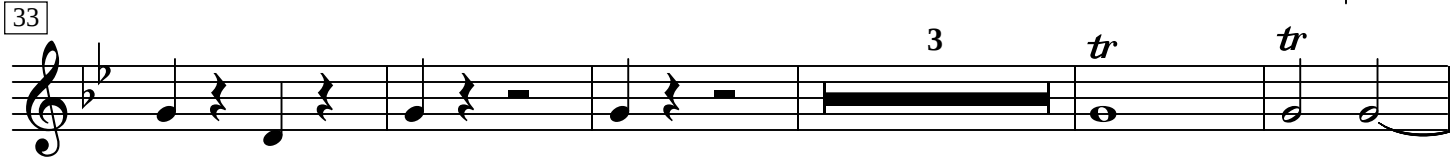
medium fast (♩ = 140) (Bells)

tr

Timpani



Instrumental



Broad

slow down = 140

Faster ♩ = 200

157

2 7

Musical staff 157-168: Bass clef, key signature of two flats. Measures 157-168. Measures 157-164 contain eighth notes. Measures 165-168 contain a whole rest, with a '2' above measure 165 and a '7' above measure 168.

170

9

Musical staff 170-179: Bass clef, key signature of two flats. Measures 170-179. Measures 170-176 contain eighth notes. Measures 177-179 contain a whole rest, with a '9' above measure 179.

184

tr 4

Musical staff 184-192: Bass clef, key signature of two flats. Measures 184-192. Measures 184-191 contain eighth notes. Measures 184 and 192 are marked with a trill (*tr*). Measures 193-195 contain a whole rest, with a '4' above measure 195.

193

tr *tr* *tr* *tr* *tr*

Musical staff 193-198: Bass clef, key signature of two flats. Measures 193-198. Measures 193-195 contain whole notes marked with a trill (*tr*). Measure 196 contains a dotted quarter note followed by a quarter rest. Measures 197-198 contain whole notes marked with a trill (*tr*).

199

Musical staff 199-204: Bass clef, key signature of two flats. Measures 199-204. Measures 199-204 contain eighth notes. Measure 199 starts with a dotted quarter note followed by a quarter rest.

205

tr *tr*

Musical staff 205-209: Bass clef, key signature of two flats. Measures 205-209. Measures 205-206 contain whole notes marked with a trill (*tr*). Measures 207-209 contain eighth notes. Measures 207 and 209 are marked with a trill (*tr*).

210

tr *tr* *tr*

Musical staff 210-214: Bass clef, key signature of two flats. Measures 210-214. Measures 210-212 contain whole notes marked with a trill (*tr*). Measures 213-214 contain eighth notes. Measures 213 and 214 are marked with a trill (*tr*).