



Mark Sensinger Music Preparation  
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# Prologue

0

Mark Sensinger

**Maestoso** ♩ = 80

**Synthesizer 1**

*Brass & Saxes*

*ff*

**Synthesizer 2**

*Strings*

*ff*

**Electric Guitar**

2 E<sup>b</sup> 3 G<sup>b</sup>

**Electric Bass**

**Drum Set**

Bb on Timp Pad

3

2

# Prologue

Lento ♩ = 65

COACH/GENERAL: Gentlemen, this is not a game...it's a war! America loves a winner...etc.

RH - Oboe  
LH - Fr. Horn

Synth 1

Musical notation for Synth 1, measures 4-7. Measure 4: Treble clef, quarter notes G#4, A4, B4, C5, D5. Bass clef, quarter notes G2, B1, D2. Measure 5: Treble clef, quarter notes G#4, A4, B4, C5, D5. Bass clef, quarter notes G2, B1, D2. Measure 6: Treble clef, quarter notes G#4, A4, B4, C5, D5. Bass clef, quarter notes G2, B1, D2. Measure 7: Treble clef, quarter notes G#4, A4, B4, C5, D5. Bass clef, quarter notes G2, B1, D2. Dynamics: *p* in measure 6.

Synth 2

Musical notation for Synth 2, measures 4-7. Measure 4: Treble clef, eighth notes G#4, A4, B4, C5, D5. Bass clef, eighth notes G2, B1, D2. Measure 5: Treble clef, quarter notes G#4, A4, B4, C5, D5. Bass clef, quarter notes G2, B1, D2. Measure 6: Treble clef, quarter notes G#4, A4, B4, C5, D5. Bass clef, quarter notes G2, B1, D2. Measure 7: Treble clef, quarter notes G#4, A4, B4, C5, D5. Bass clef, quarter notes G2, B1, D2. Dynamics: *p* in measure 6.

E.Gtr.

Musical notation for E.Gtr., measures 4-7. Measure 4: Treble clef, diamond symbol A. Measure 5: Treble clef, diamond symbol D7. Measure 6: Treble clef, diamond symbol. Measure 7: Treble clef, diamond symbol.

E.B.

Musical notation for E.B., measures 4-7. Measure 4: Bass clef, whole note G2. Measure 5: Bass clef, whole note G2. Measure 6: Bass clef, whole note G2. Measure 7: Bass clef, whole note G2.

D. S.

Musical notation for D. S., measures 4-7. Measure 4: Bass clef, quarter note G2 with asterisk. Measure 5: Bass clef, quarter note G2. Measure 6: Bass clef, quarter note G2. Measure 7: Bass clef, quarter note G2. Dynamics: *p* in measure 6. Triplet markings (3) under notes in measure 7.

Prologue

...now get out there and show  
'em what you're made of! 3

The musical score is arranged in five systems, each with a label on the left and a staff with a treble or bass clef. Measure numbers 8, 9, 10, 11, 12, and 13 are indicated above the staves.

- Synth 1:** Treble clef. Features melodic lines with eighth and sixteenth notes, including a triplet in measure 11. A sustained note is present in the bass clef.
- Synth 2:** Treble clef. Features sustained chords with a moving bass line in the bass clef.
- E.Gtr.:** Treble clef. Shows a series of rests across all measures.
- E.B.:** Bass clef. Features a melodic line with sustained notes and a triplet in measure 11.
- D.S.:** Bass clef. Features a rhythmic pattern of eighth notes with a triplet in measure 11.

4 Quick March ♩ = 135 Prologue

Brass & Saxes

Synth 1

Musical notation for Synth 1, measures 14-17. The staff shows a melodic line in the treble clef and a bass line in the bass clef. Measure 14 starts with a rest in the treble and a quarter note in the bass. Measure 15 continues the bass line. Measure 16 features a chordal texture in the treble with accents and a bass line. Measure 17 concludes with a quarter note in the treble and a half note in the bass.

*f*

Synth 2

Musical notation for Synth 2, measures 14-17. The staff shows a rhythmic accompaniment in the treble clef and a bass line in the bass clef. Measure 14 starts with a chord in the treble and a quarter note in the bass. Measure 15 continues the rhythmic pattern. Measure 16 and 17 maintain the same accompaniment.

E.Gtr.

Musical notation for E.Gtr., measures 14-17. Measure 14 shows a G5 chord with a rhythmic pattern. Measures 15, 16, and 17 contain a double bar line with a slash, indicating a section break.

E.B.

Musical notation for E.B., measures 14-17. The staff shows a rhythmic accompaniment in the bass clef, consisting of eighth notes.

D. S.

Musical notation for D. S., measures 14-17. The staff shows a rhythmic accompaniment in the bass clef, consisting of eighth notes. A '5' is written below the staff in each measure, indicating a five-finger technique.

Prologue

Musical score for Prologue, measures 18-22. The score is arranged in five systems, each with a staff and a label on the left:

- Synth 1:** Treble and bass clefs. Measure 18 has a whole rest in the treble and a whole note in the bass. Measure 19 continues the bass line. Measure 20 has a whole rest in the treble and a half note in the bass. Measure 21 has a whole rest in the treble and a half note in the bass. Measure 22 has a whole note chord in the treble and a half note in the bass. Dynamics: *f* in measure 22.
- Synth 2:** Treble and bass clefs. Measure 18 has a block of chords in the treble and a rhythmic pattern in the bass. Measure 19 continues the block of chords and rhythmic pattern. Measure 20 has a melodic line in the treble and a rhythmic pattern in the bass. Measure 21 continues the melodic line and rhythmic pattern. Measure 22 continues the melodic line and rhythmic pattern. Dynamics: *mf* in measure 20.
- E.Gtr.:** Treble clef. Measure 18 and 19 have a slash with a double bar through it. Measure 20 has a melodic line. Measure 21 continues the melodic line. Measure 22 continues the melodic line. Dynamics: *mf* in measure 20.
- E.B.:** Bass clef. Measure 18 has a rhythmic pattern. Measure 19 continues the rhythmic pattern. Measure 20 has a rhythmic pattern. Measure 21 has a rhythmic pattern. Measure 22 has a rhythmic pattern.
- D. S.:** Bass clef. Measure 18 has a rhythmic pattern with a '5' below it. Measure 19 has a rhythmic pattern with a '5' below it. Measure 20 has a whole note chord with a '5' below it. Measure 21 has a whole note chord with a '5' below it. Measure 22 has a whole note chord with a '5' below it.

Slower ♩ = 90

The musical score consists of five staves for measures 23, 24, 25, and 26. The tempo is marked 'Slower' with a quarter note equal to 90 beats per minute. The key signature has one sharp (F#).

- Synth 1:** Measures 23-26 feature block chords. Measure 24 includes a *ff* dynamic marking.
- Synth 2:** Measures 23-26 feature a melodic line with eighth notes. Measure 24 includes a *ff* dynamic marking. A slur covers measures 25 and 26.
- E. Gtr.:** Measures 23-26 feature a melodic line with eighth notes. Measure 24 includes a *ff* dynamic marking. Chord markings 'B' and 'F' are present in measures 24 and 25.
- E. B.:** Measures 23-26 feature a melodic line with eighth notes.
- D. S.:** Measures 23-26 feature a melodic line with eighth notes. Measure 24 includes an accent mark (\*).

Prologue

(gunshot) 7  
ANNOUNCER: The final gun  
it's etc...We win!

Musical score for Prologue, measures 27-30. The score is arranged in five systems, each with a staff and a label to its left:

- Synth 1:** Treble clef. Measure 27 has a chord with a natural sign. Measure 28 has a chord with a sharp sign. Measure 29 has a chord with a natural sign. Measure 30 has a chord with a natural sign.
- Synth 2:** Treble clef. Measure 27 has a melodic line with a natural sign. Measure 28 has a chord with a sharp sign. Measure 29 has a chord with a natural sign. Measure 30 has a chord with a natural sign.
- E. Gtr.:** Treble clef. Measure 27 has a diamond symbol and a natural sign. Measure 28 has a diamond symbol and a sharp sign. Measure 29 has a diamond symbol and a natural sign. Measure 30 has a diamond symbol and a natural sign.
- E. B.:** Bass clef. Measure 27 has a natural sign. Measure 28 has a sharp sign. Measure 29 has a natural sign. Measure 30 has a natural sign.
- D. S.:** Bass clef. Measure 27 has a diamond symbol. Measure 28 has a diamond symbol and a sharp sign. Measure 29 has a diamond symbol and a natural sign. Measure 30 has a diamond symbol and a natural sign.

Measures 27, 28, 29, and 30 are marked at the top of each system. The score ends with a double bar line at the end of measure 30.

# Celebrate Our Victory

Peter Baron  
arr. Mark Sensinger



2 3 4 *Rock Organ*

Synthesizer 1

2 3 4 *Brass*

Synthesizer 2

2 3 4 *A<sup>b</sup>*

Electric Guitar

Electric Bass

Drum Set

(whistle)

2 3 4 3 3 3 6



# Celebrate Our Victory

2

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

The musical score is arranged in five systems. The first system, labeled 'Synth 1', consists of a grand staff with a treble clef and a bass clef. The treble clef part contains three chords: a B-flat major triad (Bb, D, F) at measure 5, an A-flat major triad (Ab, C, Eb) at measure 6, and a B-flat major triad (Bb, D, F) at measure 7. The bass clef part contains sustained bass notes corresponding to the chords. The second system, labeled 'Synth 2', also has a grand staff. The treble clef part features a melodic line with eighth-note patterns and slurs, with fingerings 5, 6, and 7 indicated. The bass clef part has sustained bass notes. The third system, labeled 'E.Gtr.', has a single treble clef staff with diamond-shaped notes and eighth-note patterns, with fingerings 5, 6, and 7 indicated. The fourth system, labeled 'E.B.', has a single bass clef staff with a melodic line. The fifth system, labeled 'D. S.', has a single bass clef staff with a complex rhythmic pattern of eighth notes, including triplets and sixteenth-note groups, with fingerings 3, 6, and 7 indicated.

# Celebrate Our Victory

3

The musical score is arranged in five systems. The first system, labeled 'Synth 1', consists of a grand staff with a treble clef and a bass clef. The second system, labeled 'Synth 2', also consists of a grand staff with a treble clef and a bass clef. The third system, labeled 'E.Gtr.', has a single treble clef staff. The fourth system, labeled 'E.B.', has a single bass clef staff. The fifth system, labeled 'D. S.', has a single bass clef staff. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). Measure numbers 8, 9, 10, 11, and 3 are indicated at the top of the score. The E.Gtr. part includes chord diagrams for A<sup>b</sup> and B<sup>b</sup> in measures 8 and 9. The D.S. part includes triplet and sextuplet markings in measures 8 and 9.

# Celebrate Our Victory

4

Synth 1

Musical notation for Synth 1, measures 12-14. Measure 12 features a *Glissando* effect on a chord. Measure 13 shows a sustained chord. Measure 14 contains a complex chordal structure.

Synth 2

Musical notation for Synth 2, measures 12-14. Measure 12 has a chord with a glissando. Measure 13 is a sustained chord. Measure 14 features a *Flute* line with a sixteenth-note run.

E.Gtr.

Musical notation for E.Gtr., measures 12-14. Measure 12 has a chord. Measure 13 is marked with  $E^b$ . Measure 14 is marked with  $A^b$ .

E.B.

Musical notation for E.B., measures 12-14. Measure 12 has a rhythmic pattern. Measure 13 has a rhythmic pattern. Measure 14 has a rhythmic pattern.

D. S.

Musical notation for D. S., measures 12-14. Measure 12 is marked *Fill*. Measure 13 is marked *Ride Bell*. Measure 14 is marked *Ride Bell*.

Ens.

Musical notation for Ens., measures 12-14. Measure 12 has a sustained chord. Measure 13 has a rhythmic pattern. Measure 14 has a rhythmic pattern. Lyrics: Ce - le - brate the con-quiring he - roes. \_

Celebrate Our Victory

15 16 17 18

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

Ens.

B<sup>b</sup> E<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

Fig-ting cham-pions of the day. Wel-come home our team in vic - to-ry —

The musical score is arranged in six systems. The first system, labeled 'Synth 1', consists of two staves (treble and bass clef) with notes and rests. The second system, labeled 'Synth 2', also has two staves, mostly containing rests. The third system, labeled 'E. Gtr.', has a single staff with chords and rhythmic patterns. The fourth system, labeled 'E. B.', has a single staff with a rhythmic bass line. The fifth system, labeled 'D. S.', has a single staff with a complex rhythmic pattern. The sixth system, labeled 'Ens.', has two staves with lyrics: 'un-de-fea-ted all the way. They tried to break our hearts and will,'. Above the lyrics, there is a section marked 'LANCE' starting at measure 21. Measure numbers 19, 20, 21, and 22 are indicated at the top of each system.

19 20 21 22

Synth 1

Synth 2

E. Gtr. B $\flat$  E $\flat$  E $\flat$ 7 A $\flat$

E. B.

D. S.

Ens. un-de-fea-ted all the way. They tried to break our hearts and will,

LANCE

The musical score is arranged in six staves. The top two staves are for Synth 1 and Synth 2. Synth 1 plays chords and triplets, while Synth 2 plays a melodic line labeled 'Saxes'. The E. Gtr. staff features a solo with a '3' triplet and is accompanied by E. B. (Electric Bass) with a similar rhythmic pattern. The D. S. (Drum Set) staff shows a consistent drum pattern. The Ens. (Ensemble) staff provides a melodic accompaniment. Chord changes are indicated above the E. Gtr. staff: E<sup>b</sup> at measure 24, E<sup>b</sup> at measure 25, and F min at measure 26. The lyrics are placed below the Ens. staff.

23 24 25 26

Synth 1

Synth 2

*Saxes*

E. Gtr.

E. B.

D. S.

Ens.

23 24 25 26

E<sup>b</sup> E<sup>b</sup> F min

— they pushed us up a - gainst the wall. — But we spit right in their eye —

The musical score is arranged in six systems. The first system, labeled 'Synth 1', consists of a grand staff with treble and bass clefs. The second system, 'Synth 2', also has a grand staff. The third system, 'E. Gtr.', has a single treble clef staff with a key signature change from Bb to Eb indicated above the staff. The fourth system, 'E. B.', has a single bass clef staff. The fifth system, 'D. S.', has a single tenor clef staff. The sixth system, 'Ens.', has a grand staff with lyrics written below the treble clef staff. The lyrics are: 'We hit them hard and then we beat them all. \_\_\_ You kept the'. Measure numbers 27, 28, and 29 are marked at the beginning of each system.

The musical score is arranged in six systems. The first system, labeled 'Synth 1', consists of two staves with chords and melodic lines. The second system, 'Synth 2', also has two staves, with the bass staff containing rests. The third system, 'E. Gtr.', shows a guitar line with chords  $A^b$ ,  $A^bm$ ,  $E^b$ , and  $F7$  indicated above. The fourth system, 'E. B.', shows a bass line with eighth-note patterns. The fifth system, 'D. S.', shows a drum set part with a consistent eighth-note pattern. The sixth system, 'Ens.', shows piano accompaniment with lyrics: 'pro - mise we can see led the team to cer - tain vic - to - ry, here you are, our fear-less'. Measure numbers 30, 31, 32, and 33 are marked at the beginning of each system.



**Synth 1**  
34 35 36 37 *Piano* 38 *rit.* 39 40

**Synth 2**  
34 35 36 37 *Glockenspiel* 38 39 40

**E. Gtr.**  
34 *F min* 35 *Bb7* 36 37 *Eb* 38 *Ab Bb* 39 *Eb* 40

**E. B.**

**D. S.**  
34 35 *3Fl. Tom* 36 37 38 39 *3Fl. Tom<sup>0</sup>*

**Ens.**  
gen - eral. \_ Will Van-tage he-ro of the day. He ro of the day! \_

*rit.*



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# All American Cliche

[REV 6/25/2011]

Mark Sensinger

Fast and Dramatic

*Piano*

Synthesizer 1

Electric Bass

Lead 1

Synth 1

E.B.

Ld. 1

Synth 1

E.B.

Ld. 1

me - ri - can boy

Home town he - ro of the Fri - day night game.

Such a cli-che\_ the all A-

WILL

8 2 3 4 5

6 7 8 9 10

11 12 13 14 15

8 2 3 4 5

6 7 8 9 10

11 12 13 14 15

# All American Cliche

2

Synth 1

E.B.

Ld. 1

Synth 1

E.B.

Ld. 1

It's what they all came to see, they want him to be a

name they can point to in some hall of fame.

25

Synth 1

Gtr.

F G/F F min7

E.B.

D. S.

Ens.

PLAYERS

He's the man of the hour, the man of re-nown and there's not a pla-yer out there who can

All American Cliche

Synth 1

Gtr.

E.B.

D. S.

Ens.

28 29 30

B<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

Synth 1

Gtr.

E.B.

D. S.

Ens.

bring our man down and we'll car-ry him on our shoul- ders through the streets of our town— as

31 32 33

D<sup>b</sup> E<sup>b</sup> C min F sus4

JOEY: The title! GREG: The fame! LANCE: The power!

long as he gives us all— what we want. As

34 35 36 37

Synth 1

Gtr.

E.B.

D. S.

Ens.

8

long as he gives us all what we want.

38 39 40 41 42

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

8

Will! Will!

4PLAYERS

All American Cliche

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

Ens.

Will! Will! Will! Will! E - ver since I was born e - very

move that I've made has been plot-ted and planned lea-ding up to this day.

That's how it goes, X's and O's

Chord diagrams: F min, A<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>.

Lyrics: Will! Will! Will! Will! E - ver since I was born e - very

Lyrics: move that I've made has been plot-ted and planned lea-ding up to this day.

Lyrics: That's how it goes, X's and O's

Synth 1

50 51 52 53

A<sup>b</sup> G min A<sup>b</sup> F min F min F min A<sup>b</sup> B<sup>b</sup> F min

Gtr.

E.B.

D. S.

8

En.

What could be simp - ler? Just fol-low the play. —

Synth 1

54 55 56 57

E<sup>b</sup> B<sup>b</sup> F min F min A<sup>b</sup> B<sup>b</sup> F

Gtr.

E.B.

D. S.

8

Ld. 1

En.

Ev - ery - bo - dy thinks I want what they want for me. —

He's the num - ber one man — on the

All American Cliche

Synth 1

Gtr.

E.B.

D. S.

Ens.

58 59 60 61

G/F F min7 B<sup>b</sup> D<sup>b</sup>

num-ber one team with the num-ber one girl, — it's the A - me-ri-can dream. Can a - ny - bo - dy say they woul-dn't

Synth 1

Gtr.

E.B.

D. S.

Ens.

62 63 64 65 66

E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F min D<sup>b</sup> E<sup>b</sup> F Solo

68 Slower ♩ = 132

give up their arm — to be where he is — to-day? — to be where he is — to — day?



Synth 1

67 68 69 70 71 72

Gtr. *End Solo*

E.B.

D. S.

Ld. 1

I hear the voice with - in. Cal - ling me to be - gin. To be a true

Synth 1

73 74 75 76 77

Gtr.

E.B.

D. S.

Ld. 1

he - ro and not this cli - che. My pro - mise is made. I

All American Cliche

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

8 am not a - fraid to give my dream wings and fly to the

78 79 80 81

Db Ab

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

82 83 84 85 86

Tempo I

Eb C7 F G/F F min7

8 sky.

Ens.

8

PLAYERS

He's the num-ber one man\_\_ on the num-ber one team with the num-ber one girl,\_\_ it's the A-

Synth 1

87 88 89 90

B<sup>b</sup> F<sup>#</sup> G<sup>#</sup>/F<sup>#</sup> F<sup>#</sup>min7

Gtr.

E.B.

D. S.

8

me-ri-can dream He's the man of the hour — the man of re-nown and there's not a pla-yer out there who can

Synth 1

91 92 93 94

B7 D E D

Gtr.

E.B.

D. S.

8

bring our man down and we'll car-ry him on our shoul-ders through the streets of our town it just can't get a-ny

*molto rit...*

All American Cliche

Synth 1

Gtr.

E.B.

D. S.

Ens.

8

bet - ter than to - day!



Mark Sensinger Music Preparation  
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# Where Would We Be Without Comedy?

[REV 6/25/2011]

Mark Sensinger

Slow ♩ = 72

Piano

Synthesizer 1

Lead 1

## Quasi Recit

Synth 1

Ld. 1

JOEY

There's so much sor - row in the world to - day, — just watch your six - o - clock news. You

## Samba Feel ♩ = 140

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

know what this old world needs now is some-one to take a - way the blues.

Where Would We Be Without Comedy?

Synth 1

14 15 16 17

Gtr.

14 15 16 17 G

E.B.

14 15 16 17

D. S.

14 15 16 17

Ld. 1

14 15 16 17

Life in\_\_\_ a word can be

Synth 1

18 19 20

Gtr.

18 F 19G 20

E.B.

18 19 20

D. S.

18 19 20

Ld. 1

18 19 20

clas - si - fied\_\_\_ ab - surd but you can't let\_\_\_ it al - ter\_\_\_ your mood. You're

Where Would We Be Without Comedy?

Synth 1

Gtr.

21 G 22 F 23 G F

E.B.

D. S.

Ld. 1

8 deep like Er - nest He - ming - way — and he blew his brains out a - ny - way — you see it — does no good — to

Synth 1

Gtr.

24 G G7 25 C 26 D/C Bmin

E.B.

D. S.

Ld. 1

8 brood. but lamp - shades fake vo - mit — and plas - tic — dog doo help keep our hearts light and

# Where Would We Be Without Comedy?

4

Synth 1

Musical notation for Synth 1, measures 28-32. The staff shows a sequence of chords and arpeggios in the right hand, and a bass line in the left hand. Measure 28 starts with a chord of E7. Measure 29 has a chord of Amin. Measure 30 has a chord of D7. Measure 31 has a chord of G. Measure 32 has a chord of F G. The piece ends with a glissando effect on the right hand.

Synth

Musical notation for Synth, measures 28-32. The staff is empty, indicating that this instrument is silent during these measures.

Gtr.

Musical notation for Gtr., measures 28-32. The staff shows a sequence of chords and arpeggios in the right hand. Measure 28 starts with a chord of E7. Measure 29 has a chord of Amin. Measure 30 has a chord of D7. Measure 31 has a chord of G. Measure 32 has a chord of F G.

E.B.

Musical notation for E.B., measures 28-32. The staff shows a sequence of chords and arpeggios in the right hand, and a bass line in the left hand.

D. S.

Musical notation for D. S., measures 28-32. The staff shows a sequence of chords and arpeggios in the right hand, and a bass line in the left hand.

Ld. 1

Musical notation for Ld. 1, measures 28-32. The staff shows a sequence of chords and arpeggios in the right hand, and a bass line in the left hand. The lyrics are: free. I ask you where would we be with - out co - me-dy? I'll



Where Would We Be Without Comedy?

Synth 1

Synth

*Glissando*

*Saxes*

*mf*

Gtr.

E.B.

G

F

G

D. S.

Ld. 1

8

bet the world has ne-ver seen a co - me - di - an — the likes of me. — I'll knock 'em dead on the Car - son

Where Would We Be Without Comedy?

6

Synth 1

Synth

Gr.

E.B.

D. S.

Ld. 1

8 show. They'll laught till\_ they cry there won't be a \_\_\_ dry eye. A -

39 40 41 42

Synth 1

Synth

Gtr. G F 40G G7 41C 42D/C

E.B.

D. S.

Ld. 1

8 me-ri - ca's new co - mic he-ro! There's no - thing like laugh-ter \_\_\_ to ligh-ten \_\_\_ the load, it

Where Would We Be Without Comedy?

Synth 1

Synth

Gr.

E.B.

D. S.

Ld. 1

Ld. 2

43 44 45 46 47

Bmin E7 Amin D7 G F G

8

8

6

brigh-tens up re - a - li - ty. so tell me where would we be with - out co - me-dy?

This musical score is for the piece "Where Would We Be Without Comedy?". It consists of seven staves: Synth 1, Synth, Gtr., E.B., D. S., Ld. 1, and Ld. 2. The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into four measures, with measure numbers 48, 49, 50, and 65 indicated above the staves. The Gtr. staff includes chord diagrams: G, F, G, F, G, F, G, A<sup>b</sup>, G, F, G, F. The D. S. staff features a triplet of eighth notes in measure 50. The Ld. 1 and Ld. 2 staves are marked with an 8 and have rests in all measures.

Where Would We Be Without Comedy?

Synth 1

Synth

Gtr.

E.B.

D. S.

Ld. 1

Ld. 2

JOEY

WILL

There's no - thing like friend - ship\_ to ligh - ten\_ the load. We are a

The musical score is arranged in a multi-staff format. The top two staves are for Synth 1 and Synth. The Synth 1 part features a complex, rhythmic accompaniment with many beamed notes. The Synth part is mostly silent, with some chords appearing in measures 73 and 74. The Gtr. part has a steady eighth-note rhythm with chord changes: E7, Amin, 7D7, 73G, F G, F, 74G, F G. The E.B. part has a similar eighth-note rhythm. The D. S. part has a steady eighth-note rhythm. The Ld. 1 and Ld. 2 parts are vocal lines with lyrics. Measure 70 has an 8-measure rest for both vocalists. Measure 74 has a 6-measure rest for the second vocalist.

70 71 72 73 74

Synth 1

Synth

Gtr.

E.B.

D. S.

Ld. 1

Ld. 2

*ff*

E7 Amin 7D7 73G F G F 74G F G

8 team. It's the Will and Jo - ey show. \_\_\_\_\_

8 team. It's the, the Will and Jo - ey show. \_\_\_\_\_

6



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# I Can Be Anything

Peter Baron  
arr. Mark Sensinger

Synthesizer 1

Guitar

Electric Bass

Drum Set

Lead 1

*Piano*

WILL

I'll



2  
6

Rock Ballad ♩ = 90

# I Can Be Anything

Synth 1

Gtr.

C min  
*Clean Tone*

E<sup>b</sup>

B<sup>b</sup>

C min

E<sup>b</sup>

E.B.

D. S.

Ld. 1

8 give my song wings and fly to the sky. \_\_\_\_\_ Cha-sing rain-bows/D soa-ting high in the

Synth 1

*Rock Organ*

Gtr.

B<sup>b</sup>

A<sup>b</sup>

B<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>/D

C min

B<sup>b</sup>

E.B.

D. S.

**Tamb. / Cross Rim**

Ld. 1

8 wind. \_\_\_\_\_ The fu-ture's \_\_\_\_\_ in the mir-ror \_\_\_\_\_ sta-ning out to \_\_\_\_\_ me \_\_\_\_\_ I made a

# I Can Be Anything

Synth 1

18 A $\flat$  F min G sus4 G7

Staff 18-22: Synth 1. Treble clef, key signature of two flats. Measure 18: A $\flat$  chord. Measure 19: F min chord. Measure 20: G sus4 chord. Measure 21: G7 chord. Measure 22: Rest.

Gtr.

18 A $\flat$  F min G sus4 G7 C min Dist.

Staff 18-22: Gtr. Treble clef, key signature of two flats. Measure 18: A $\flat$  chord. Measure 19: F min chord. Measure 20: G sus4 chord. Measure 21: G7 chord. Measure 22: C min chord with Distortion effect.

E.B.

Staff 18-22: E.B. Bass clef, key signature of two flats. Measure 18-21: Rest. Measure 22: Bass line.

D. S.

18

Staff 18-22: D. S. Treble clef, key signature of two flats. Measure 18-22: Drum notation.

Ld. 1

18

8

pro-mise, \_\_\_ to hear the voice \_\_\_ from deep wi thin. \_\_\_ G $\flat$  are \_\_\_ the

Staff 18-22: Ld. 1. Treble clef, key signature of two flats. Measure 18-22: Lead line with lyrics.

Synth 1

23

Staff 23-27: Synth 1. Treble clef, key signature of two flats. Measure 23-27: Synth accompaniment.

Gtr.

23 E $\flat$  B $\flat$  C min E $\flat$

Staff 23-27: Gtr. Treble clef, key signature of two flats. Measure 23-27: Gtr. accompaniment with Distortion effect.

E.B.

Staff 23-27: E.B. Bass clef, key signature of two flats. Measure 23-27: Bass line.

D. S.

23

Staff 23-27: D. S. Treble clef, key signature of two flats. Measure 23-27: Drum notation.

Ld. 1

23

8

walls that im - pri-soned me. \_\_\_ You can - not stop me at

Staff 23-27: Ld. 1. Treble clef, key signature of two flats. Measure 23-27: Lead line with lyrics.

# I Can Be Anything

4  
28

B $\flat$

30 Gmin

B $\flat$

Gmin

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

28

28

28

28

28

all. \_\_\_\_\_ I can be a any thing I want. I can do a ny thing I

33

E7 F E F G

33

33

33

33

try, Sing a ny song — I feel, fly a -ny -thing — I need to be

# I Can Be Anything

Synth 1

38 C G/B Amin G F Fmin C G/B

Gtr.

38 F Fmin

E.B.

D. S.

Ld. 1

38  
8 free. I'll give wings to my dreams and fly to the sky.

Synth 1

43 Amin G F Fmin C G/B

Gtr.

43 F Fmin

E.B.

D. S.

Ld. 1

43  
8 And chase rain - bows in the wind like a but - ter - fly.

47

Synth 1

Amin G F C G/B

Gtr.

E.B.

D. S.

Ld. 1

51

Synth 1

Amin G F

Gtr.

E.B.

D. S.

Ld. 1



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# Lief's War

[REV 6/25/2011]

Mark Sensinger

**Quick Two** ♩ = 235  
*Piano* 2 3 *Vamp* 4 5 6

Synthesizer 1

Guitar  
 2 Emin B min C D Emin B min C D  
 3 *Clean Tone* 4 5 6

Electric Bass

Drum Set  
 2 3 4 5 6

Lead 1  
 2 3 4 5 LIEF 6  
 8  
 When I was his age life was so sim-ple

# Lief's War

2

Synth 1

E min B min A min E min B min C D

Gtr.

E.B.

D. S.

Ld. 1

ev - ery - one knew his place \_\_\_\_\_ Do what you're told, don't talk back to Pa - pa,

Synth 1

E min B min A min C

Gtr.

E.B.

D. S.

Ld. 1

stick with those of your race. \_\_\_\_\_ Who's filled his head with this

# Lief's War

Synth 1

16 17 18 19

D G C F#min

Gtr.

E.B.

D. S.

Ld. 1

non - sense? \_\_\_ It's him that I've done all this for. Where are the sons that say

Synth 1

20 21 22 23

B7 Emin E7 Amin

Gtr.

E.B.

D. S.

Ld. 1

"Thank you"? \_\_\_ Is this why I fought a war? \_\_\_ I've got to teach him a



# Lief's War

4

Synth 1

Musical notation for Synth 1, measures 24-28. The staff shows a sequence of chords and melodic lines in G major.

D 25 G 26 C 27 F#min 28 B7

Gtr.

Musical notation for Guitar, measures 24-28. The staff shows a sequence of chords and melodic lines in G major.

E.B.

Musical notation for Electric Bass, measures 24-28. The staff shows a sequence of chords and melodic lines in G major.

D. S.

Musical notation for Drum Staff, measures 24-28. The staff shows a sequence of chords and melodic lines in G major.

Ld. 1

Musical notation for Lead 1, measures 24-28. The staff shows a sequence of chords and melodic lines in G major.

8 les-son\_\_\_ he can learn it or be shown the door,\_\_\_ but soo-ner or la-ter he must learn\_\_\_ that

Synth 1

Musical notation for Synth 1, measures 29-33. The staff shows a sequence of chords and melodic lines in G major.

C 30 Emin B min 31 C 32 D 33

Gtr.

Musical notation for Guitar, measures 29-33. The staff shows a sequence of chords and melodic lines in G major.

E.B.

Musical notation for Electric Bass, measures 29-33. The staff shows a sequence of chords and melodic lines in G major.

D. S.

Musical notation for Drum Staff, measures 29-33. The staff shows a sequence of chords and melodic lines in G major.

Ld. 1

Musical notation for Lead 1, measures 29-33. The staff shows a sequence of chords and melodic lines in G major.

8 life in this world is war.\_\_\_\_\_

# Lief's War

5

34 35 36 37 38 39

Synth 1 *Rock Organ*

Synth 2 *Strings*

Gtr. *Add Flang. & Light Dist.*

E.B.

D. S.

Ld. 1

8 Rich spoi - led brats and up - pi - ty blacks are ri - ot-ing in the quad.

The musical score is arranged in six staves. The top two staves are for Synth 1 and Synth 2. Synth 1 has a treble clef and a bass clef, with notes in the treble clef and rests in the bass clef. Synth 2 has a treble clef and a bass clef, with chords in the treble clef and chords in the bass clef. The Gtr. staff has a treble clef with a melodic line. The E.B. staff has a bass clef with a bass line. The D.S. staff has a guitar-specific notation with 'x' marks for fretted notes. The Ld. 1 staff has a treble clef with a vocal line. The lyrics are written below the Ld. 1 staff.

40 41 42 43 44

Synth 1

Synth 2

Gtr.

E.B.

D. S.

Ld. 1

Spit in the eye of pa - rents and coun - try, Old Glo - ry, e - ven God.

The musical score for page 7 of 'Lief's War' includes the following parts:

- Synth 1:** Treble and bass staves with chordal accompaniment. Measure 45 features a complex chord with a double flat. Measure 46 has a similar chord. Measure 47 features a chord with a double flat and a bass line with a dotted quarter note.
- Synth 2:** Treble and bass staves with chordal accompaniment, mirroring Synth 1.
- Gtr.:** Treble staff with a *Distortion* effect. Chords are indicated as  $D^b$  (measure 45),  $E^b$  (measure 46), and  $A^b$  (measure 47). Slashes indicate muted or distorted sections.
- E.B.:** Bass staff with a melodic line. Measure 45 starts with a dotted quarter note. Measure 46 has a half note with a slur. Measure 47 has a dotted quarter note.
- D. S.:** Drum staff with a consistent rhythmic pattern of eighth notes and rests.
- Ld. 1:** Treble staff with a melodic line. Measure 45 starts with a dotted quarter note. Measure 46 has a half note with a slur. Measure 47 has a dotted quarter note.

Lyrics: Why do they want all these chan - ges? \_\_\_\_\_ What's wrong with the way things were be -

The musical score is arranged in six staves. The top two staves, Synth 1 and Synth 2, are in treble clef. Synth 1 has a bass line in bass clef. Synth 2 has a bass line in bass clef. The Gtr. staff is in treble clef with slash marks indicating guitar accompaniment. The E.B. staff is in bass clef. The D. S. staff is a drum set notation with 'x' marks for hits. The Ld. 1 staff is in treble clef and includes lyrics. Measure numbers 48, 49, 50, 51, and 52 are marked above the staves. Chord symbols Db, G min, C7, and F min are placed above the Gtr. staff. The lyrics are: fore? What's go-ing on in this coun-try? — Is this why we fought a war? \_\_\_\_\_

53 54 55 56

Synth 1

Synth 2

Gtr.  $B^{\flat}min$   $E^{\flat}$   $A^{\flat}$   $D^{\flat}$

E.B.

D. S.

Ld. 1

8

Where were these co - wards and fag-gots when I was blee-ding on some fo - reign shore?

*molto rit...*

**Rubato**

Synth 1

Synth 2

Gtr. *G min* *C 7*

E.B. (Onstage Amplifier squeal?)

D. S.

Ld. 1

Some - day some - bo - dy will show them \_\_\_\_\_ Life in this world is

Detailed description of the musical score: The score is for a piece titled 'Lief's War' on page 10. It consists of six staves. The first two staves are for Synth 1 and Synth 2. The third staff is for Gtr. (Guitar) with chords G min and C 7 indicated. The fourth staff is for E.B. (Electric Bass) with the instruction '(Onstage Amplifier squeal?)'. The fifth staff is for D.S. (Drum Set) with asterisks indicating drum hits. The sixth staff is for Ld. 1 (Lead 1) with lyrics: 'Some - day some - bo - dy will show them \_\_\_\_\_ Life in this world is'. The tempo is marked 'molto rit...' and the performance style is 'Rubato'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure numbers 57, 58, 59, 60, and 61 are indicated at the start of their respective staves. A double bar line with two slashes (//) appears at the end of measure 58 in all staves.

Tempo I

Synth 1

Synth 2

Gtr.

E.B.

D. S.

Ld. 1

war! \_\_\_\_\_



# No More Football

Peter Baron Arr. M. Hartigan

$\text{♩} = 110$   
Gm *Piano* 2 F B $\flat$ /D 3 E $\flat$  D $\text{sus}4$  D7

Piano/Synth

Strings

Synthesizer 2

*p*

5 Gm 6 F 7 E $\flat$  8 D7

Pno.

*mp*

Synth 2

5 6 7 8

5 WILL 3 6 7 8

*mp* No more foot-ball for me, Dad. I have played the fi-nal game.

The musical score is arranged in three systems. The first system includes Piano/Synth, Synthesizer 2, and Strings. The Piano/Synth part features a melody in the right hand and a bass line in the left hand, with a dynamic of *piano* (*p*). The Synthesizer 2 part has a similar bass line. The Strings part consists of a long, sustained note in the right hand. The second system includes Piano (Pno.) and Synthesizer 2 (Synth 2). The Piano part has a melody in the right hand and a bass line in the left hand, with a dynamic of *mezzo-piano* (*mp*). The Synthesizer 2 part has a bass line. The third system includes a vocal line with lyrics. The lyrics are: "No more foot-ball for me, Dad. I have played the fi-nal game." The vocal line has a dynamic of *mezzo-piano* (*mp*) and includes a triplet of notes on the word "WILL".

No More Football

Piano (Pno.) score for measures 9-12. Chords: Gm, 10F, B<sup>b</sup>/D, 11 E<sup>b</sup>, 12 D7.

Synth 2 score for measures 9-12.

Vocal line for measures 9-12. Lyrics: "I have a cause, I see my des-ti - ny — The fu - ture you see is not the same."

Piano (Pno.) score for measures 13-16. Chords: 13 Gm, Gm(maj7), 14 F, 15 E<sup>b</sup>, 16 D sus4, D7. Dynamic: *mf*.

Synth 2 score for measures 13-16.

Vocal line for measures 13-16. Lyrics: "LEIF I've taught you well, I've stood be-side you as long as you have known." Dynamic: *mf*.

No More Football

17 Gm Gm(maj7) 18 F sus4 F 19 E♭Maj7 20 D7sus4 D

Pno.

Synth 2

Bass

D. S.

*mf* Now let me go, I'm on a jour-ney that I must walk a - lone.

*mf* Toms

*mf*

I've done this



No More Football

The musical score is arranged in a system with five staves. The top staff is for Piano (Pno.), the second for Synth 2, the third for Guitar (Gtr.), the fourth for Bass, and the fifth for the vocal line. The key signature is B-flat major (two flats). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The synth part provides a bass line. The guitar part consists of rhythmic strumming patterns. The bass part follows the vocal line. The vocal line includes the lyrics: "I'll write the song that will guide them while you play games that ne - ver young to know." Chord changes are indicated above the piano and guitar staves: G m (measures 25-26), F (measure 26), B<sup>b</sup>/D (measures 26-27), and E<sup>b</sup> (measure 27). Measure numbers 25, 26, and 27 are marked at the beginning of their respective measures.

No More Football

28 D sus4 D Gm Both Hands: Piano D F C

Pno.

Synth 2

Gtr. 35 Lead<sup>2</sup>Phone - lots of vibrato

Bass

D. S. Fill

end. *f* Now in my life, I've found an an - swer\_

No More Football

Piano score for "No More Football" (page 7). The score includes parts for Piano (Pno.), Synth 2, Guitar (Gtr.), Bass, and Drums (D. S.).

**Chords:** Eb, Dsus4, D, Gm, D

**Lyrics:**  
you could ne - ver give  
*f* When you were born

♩ = 80

34 F C 35 Eb 36 *rit.* 4 D7 37 *f*

Pno.

Synth 2

Gtr. *8va*

Bass

D. S.

34 35 36 37

I've found my rea-son to live. \_\_\_\_\_

I found my rea-son to live. \_\_\_\_\_



Pno.

38 39 40 41

*mp*

Bass

38 39 40 41

38 39 40 41

*mp* Dad do you care, there's a

Pno.

42 43 44

42 43 44

world I need to change out there. Let your dream pass, mine has be-gun.

The musical score is arranged in five systems. The first system is for the Piano (Pno.), showing a melodic line in the right hand and a bass line in the left hand. The second system is for the Guitar (Gtr.), which is mostly silent with some activity in the final measure. The third system is for the Bass, featuring a melodic line and a dynamic marking of *p* (piano) with a hairpin. The fourth system is for the Drums (D. S.), showing a simple drum pattern. The fifth system is the vocal line, with lyrics written below the notes. The lyrics are: "You've been the coach and I've just been a pla-yer. Now be my Dad, I'll be your".

45 46 47 48

Pno.

45 46 47 48

Gtr.

45 46 47 48

Bass

*p*

45 46 47 48

D. S.

45 46 47 48

You've been the coach and I've just been a pla-yer. Now be my Dad, I'll be your

49 50 51 52

Pno. *f*

Gtr. *mf* 3 3

Bass *f*

D. S. Fill ----- 50 51 52

49 50 51 52

son. *f* You gave me life, you've al-ways gui-ded me. Let me be, let me go

53 54 55

Pno.

(8<sup>vb</sup>)

53 54 55 *Chori Aahs*

Synth 2

53 (8<sup>va</sup>) 54 55

Gtr.

53 54 55

Bass

53 54 55

free. You taught me well, You gave me ev - ery-thing.

Detailed description: This is a page of a musical score for the song 'No More Football', page 12. It features five instrumental parts and a vocal line. The piano part (Pno.) has a treble and bass staff, with a dynamic marking of (8<sup>vb</sup>) in the bass staff. The synth part (Synth 2) has a treble and bass staff, with the vocal line 'Chori Aahs' written in the treble staff. The guitar part (Gtr.) has a treble staff with a dynamic marking of (8<sup>va</sup>) and a dashed line indicating a sustained note. The bass part (Bass) has a bass staff. The vocal part has a treble staff with lyrics: 'free. You taught me well, You gave me ev - ery-thing.' The guitar part has a treble staff with a dynamic marking of (8<sup>va</sup>) and a dashed line indicating a sustained note. The page number '12' is at the top left, and the title 'No More Football' is at the top center. Measure numbers 53, 54, and 55 are marked above the staves.

No More Football

Pno.

(8vb)

L.H. Synth: Strings

B<sup>b</sup> C/B<sup>b</sup>

Synth 2

Bass

D. S.

Fill

Now it's your turn lis - ten to me! I can't be you.

*f* I've taught you well

# No More Football

14  
59

Pno.

A m D m E $\flat$ /G F/A B $\flat$  B $\flat$  C/B $\flat$

Synth 2

Bass

59 60 61 62

I can't live in-side your past. I won't be you.

I gave you ev - ery-thing I gave you life

The image shows a musical score for the song "No More Football". It consists of five staves. The first staff is for Piano (Pno.), showing chords and a bass line. The second staff is for Synth 2, with a melodic line in the treble clef and a bass line in the bass clef. The third staff is for Bass, with a melodic line in the bass clef. The fourth and fifth staves are for the vocal line, with lyrics written below the notes. The score is divided into measures 59, 60, 61, and 62. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes chords: Am, Dm, E $\flat$ /G, F/A, B $\flat$ , B $\flat$ , and C/B $\flat$ . The synth part has a melodic line in the treble clef and a bass line in the bass clef. The bass part has a melodic line in the bass clef. The vocal line has lyrics: "I can't live in-side your past. I won't be you." and "I gave you ev - ery-thing I gave you life".

No More Football

March Tempo ♩ = 130

The musical score consists of five staves. The first staff is for Piano (Pno.), showing chords Am, Dm, Eb/G, and F/A. The second staff is for Synth 2, with a brass section starting at measure 66. The third staff is for Bass, the fourth for Drums (D. S.), and the fifth for the vocal line. The lyrics are: "Now I leave your dream at last." and "I gave you ev - ery-thing."

63 64 *rit.* 65 66

Pno. Am Dm Eb/G F/A

63 64 65 66 *Brass*

Synth 2

Bass

D. S.

63 64 65 66

Now I leave your dream at last.

I gave you ev - ery-thing.

This musical score is for the piece "No More Football" and covers measures 67 to 70. It is arranged for five instruments: Piano (Pno.), Synth 2, Bass, Drums (D. S.), and Toms. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four systems, each corresponding to a measure number (67, 68, 69, 70). The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The Synth 2 part provides harmonic support with chords and melodic fragments. The Bass part follows a similar rhythmic pattern to the piano. The Drums part consists of a steady eighth-note pattern. The Toms part is indicated by a double bar line and the word "Toms" at the end of the system. A "rit." (ritardando) marking is present at the beginning of measure 70. The score concludes with a double bar line and repeat signs.



Tempo 1 ♩ = 110

No More Football

Pno.

Synth 2

Gtr.

Bass

D. S.

**f** This is some-thing \_\_\_\_\_ I have to do. \_\_\_\_\_

You've lost your chance.

No More Football

18  
75

76

77

78

Pno.

Piano accompaniment for measures 75-78. The right hand plays chords and the left hand plays a rhythmic eighth-note pattern.

Synth 2

Synth 2 accompaniment for measures 75-78. The right hand plays sustained notes and the left hand plays a rhythmic eighth-note pattern.

Gtr.

Guitar accompaniment for measures 75-78. Measure 75 has an 8va marking. Measures 77-78 have triplet markings.

Bass

Bass line for measures 75-78.

D. S.

Drum set accompaniment for measures 75-78, showing a consistent rhythmic pattern.

75

76

77

78

Vocal line for measures 75-78.

A pro-mise I make to my self, — I will see it through. \_\_\_\_\_

79 80 81 82

Pno. *mp*

Synth 2

Gtr. 85

Bass

D. S.

79 80 81 82

*mp* No more foot - ball for me, Dad. This game is o - ver for

Pno.

measures 83-87

*p*

Detailed description: This system contains the piano accompaniment for measures 83 through 87. The music is written in a 2-staff system (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 83 starts with a piano (*p*) dynamic and features a melodic line in the treble clef consisting of eighth notes, while the bass clef has a single bass note. Measures 84 and 85 continue the eighth-note melodic pattern in the treble clef. Measure 86 shows a change in the treble clef melody, including a sharp sign (F#) on the eighth note. Measure 87 concludes with a final chord in the treble clef and a bass note in the bass clef.

Synth 2

measures 83-87

Detailed description: This system contains the Synth 2 part for measures 83 through 87. It is a 2-staff system (treble and bass clefs). The treble clef staff has a melodic line with a slur over measures 83, 84, and 85, and a final note in measure 86. The bass clef staff contains a series of short horizontal lines, likely representing a sustained or muted synth sound.

measures 83-87

Detailed description: This system shows a vocal line for measures 83 through 87. It is a single staff in a treble clef. The melody consists of a series of notes with a slur over measures 83, 84, and 85, and a final note in measure 86. Measure 87 contains a short horizontal line, possibly indicating a breath mark or a specific performance instruction.

me. \_\_\_\_\_  
*p*



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# Graduation 1

7a

Mark Sensinger

Driving Rock ♩ = 192

*Brass & Saxes*

Synthesizer 1

*Rock Organ*

Synthesizer 2

F min 2 3 A<sup>b</sup>

Electric Guitar

Electric Bass

Ride Bell

Drum Set

Graduation 1

2

Synth 1

Musical notation for Synth 1, measures 4-7. The staff shows a sequence of chords and melodic lines. Measure 4 starts with a chord marked '4'. Measures 5, 6, and 7 contain melodic lines with notes and rests.

Synth 2

Musical notation for Synth 2, measures 4-7. The staff shows a sequence of chords and a melodic line. Measure 4 starts with a chord marked '4'. Measures 5, 6, and 7 contain a melodic line with notes and rests, ending with a chord marked '7'.

E.Gtr.

Musical notation for E.Gtr., measures 4-7. The staff shows a sequence of chords and a melodic line. Measure 4 starts with a chord marked '4'. Measures 5, 6, and 7 contain a melodic line with notes and rests, ending with a chord marked '7'.

E.B.

Musical notation for E.B., measures 4-7. The staff shows a sequence of chords and a melodic line. Measure 4 starts with a chord marked '4'. Measures 5, 6, and 7 contain a melodic line with notes and rests.

D. S.

Musical notation for D. S., measures 4-7. The staff shows a sequence of chords and a melodic line. Measure 4 starts with a chord marked '4'. Measures 5, 6, and 7 contain a melodic line with notes and rests, ending with a chord marked '7'.

B<sup>b</sup>

C

F min

A<sup>b</sup>

5

6

7

Graduation 1

This musical score is for a piece titled "Graduation 1" on page 3. It features five staves: Synth 1, Synth 2, E.Gtr. (Electric Guitar), E.B. (Electric Bass), and D.S. (Drum Set). The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into measures 8, 9, 10, and 11. Synth 1 and Synth 2 play complex, layered textures. The E.Gtr. part features a rhythmic pattern of eighth notes with a melodic line. The E.B. part provides a steady bass line. The D.S. part includes a drum kit with a snare drum marked with an asterisk (\*).

**Synth 1**

**Synth 2**

**E.Gtr.**

**E.B.**

**D. S.**

8 9 10 11

B $\flat$  C E $\flat$ min G $\flat$

8 9 10 11

8 9 10 11

8 9 10 11

8 9 10 11

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is three flats (B-flat major/C minor). Measure numbers 12, 13, 14, and 15 are indicated above the staves.

- Synth 1:** Treble staff contains melodic lines with some rests. Bass staff contains a steady eighth-note accompaniment.
- Synth 2:** Treble staff features chords in measures 12-13, a long note in measure 14, and a rising melodic line in measure 15. Bass staff is mostly empty.
- E. Gtr.:** Treble staff shows chordal accompaniment. Chord markings above the staff are: A<sup>b</sup> (measures 12-13), B<sup>b</sup> (measure 13), F min (measures 13-15), and A<sup>b</sup> (measure 15). Bass staff contains a melodic line.
- E. B.:** Treble staff contains a melodic line. Bass staff contains a steady eighth-note accompaniment.
- D. S.:** Treble staff contains a melodic line with a double bar line and repeat sign at measure 13. Bass staff contains a steady eighth-note accompaniment.



This musical score is for a piece titled "Graduation 1" on page 5. It features five staves: Synth 1, Synth 2, E. Gtr., E. B., and D. S. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures, numbered 16 through 19. Synth 1 and Synth 2 play chords and melodic lines. The E. Gtr. part includes chord diagrams for B-flat, C, B-flat7sus4, and A-flat7sus4. The E. B. part plays a bass line with eighth notes and rests. The D. S. part plays a drum pattern with eighth notes and rests.

**Synth 1**

**Synth 2**

**E. Gtr.**

**E. B.**

**D. S.**

16 17 18 19

B<sup>b</sup> C B<sup>b</sup>7sus4 A<sup>b</sup>7sus4 B<sup>b</sup>7sus4

*rit.*

Synth 1

Synth 2

E. Gtr.

E. B.

D. S.

Ens.

20 21 22 23

A 7sus4 B<sup>b</sup>7sus4 B 7sus4 C 7sus4 D<sup>b</sup>7sus4 D 7sus4 G 7sus4 A<sup>b</sup>7sus4 A 7sus4 A 7

Sn. Dr. roll

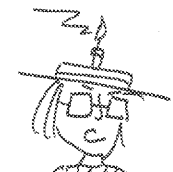
*mp* *ff*

Fill

We've

# Graduation #2

Peter Baron  
arr. Mark Sensinger



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D  
 Piano  
 2 *sim.* 3  
 Synthesizer 1  
 B min E min  
 Synthesizer 2  
 2 3  
 Guitar  
 D B min E min  
 Electric Bass  
 Drum Set  
 2 3  
 Lead 1  
 worked all our lives to get rea - dy for  
 Ld. 2  
 Ensemble  
 Ooh. Ooh. Ooh.

Detailed description of the musical score: The score is for a 4/4 piece in the key of D major. It features seven staves. Synthesizer 1 plays a piano accompaniment with chords in the right hand and a bass line in the left hand. Synthesizer 2 is silent. The guitar plays a simple chord progression (D, B minor, E minor). The electric bass plays a steady eighth-note line. The drum set plays a simple pattern of eighth notes. Lead 1 and Ld. 2 have the same melody. The ensemble provides vocal accompaniment with 'Ooh.' sounds.

Graduation #2

2

Synth 1

Musical staff for Synth 1. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The staff contains three measures of music, each with a slash through it, indicating a sustained or arpeggiated sound. Above the first measure is the chord 'A7', above the second is 'E min', and above the third is 'A7'. Measure numbers 4, 5, and 6 are indicated above the staff.

Synth 2

Musical staff for Synth 2. It consists of two staves (treble and bass clef) with a key signature of two sharps. The staff contains three measures of music, each with a slash through it, indicating a sustained or arpeggiated sound. Measure numbers 4, 5, and 6 are indicated above the staff.

Gtr.

Musical staff for Gtr. (Guitar). It consists of a single staff with a key signature of two sharps. The staff contains three measures of music, each with a slash through it, indicating a sustained or arpeggiated sound. Above the first measure is the chord 'A7', above the second is 'E min', and above the third is 'A7'. Measure numbers 4, 5, and 6 are indicated above the staff.

E.B.

Musical staff for E.B. (Electric Bass). It consists of a single staff with a key signature of two sharps. The staff contains a melodic line with eighth notes and quarter notes across three measures. Measure numbers 4, 5, and 6 are indicated above the staff.

D. S.

Musical staff for D. S. (Drum Set). It consists of a single staff with a key signature of two sharps. The staff contains three measures of music, each with a slash through it, indicating a drum pattern. Measure numbers 4, 5, and 6 are indicated above the staff.

Ld. 1

Musical staff for Ld. 1 (Lead 1). It consists of a single staff with a key signature of two sharps. The staff contains a melodic line with lyrics: "this day. It is no dress re - hear - sal we'll". Measure numbers 4, 5, and 6 are indicated above the staff.

Ld. 2

Musical staff for Ld. 2 (Lead 2). It consists of a single staff with a key signature of two sharps. The staff contains a melodic line with lyrics: "this day. It is no dress re - hear - sal we'll". Measure numbers 4, 5, and 6 are indicated above the staff.

Ens.

Musical staff for Ens. (Ensemble). It consists of two staves (treble and bass clef) with a key signature of two sharps. The staff contains three measures of music, each with a slash through it, indicating a sustained or arpeggiated sound. Above the first measure is the chord 'Ooh.', above the second is 'Aah.', and above the third is 'Aah.'. Measure numbers 4, 5, and 6 are indicated above the staff.

7 8 9

Synth 1

Synth 2

Gtr.

E.B.

D. S.

Ld. 1

Ld. 2

Ens.

D A7 D

Brass & Sxs. *f*

D A7 D

take \_\_\_\_\_ the world by storm. Ne *f* - ver \_\_\_\_\_ be -

Aah. Take the world by Storm. *f*

Detailed description: This is a page of a musical score for 'Graduation #2', page 30 of 3. The score is written in D major (two sharps) and 4/4 time. It features seven staves: Synth 1, Synth 2, Gtr., E.B., D. S., Ld. 1, and Ld. 2, and an Ensemble (Ens.) part. The lyrics are: 'take \_\_\_\_\_ the world by storm. Ne *f* - ver \_\_\_\_\_ be -'. The Ensemble part has lyrics: 'Aah. Take the world by Storm. *f*'. The score includes various musical notations such as chords (D, A7), dynamics (*f*), and performance instructions like 'Brass & Sxs.' and 'Aah.'. Measure numbers 7, 8, and 9 are indicated at the top of the page.

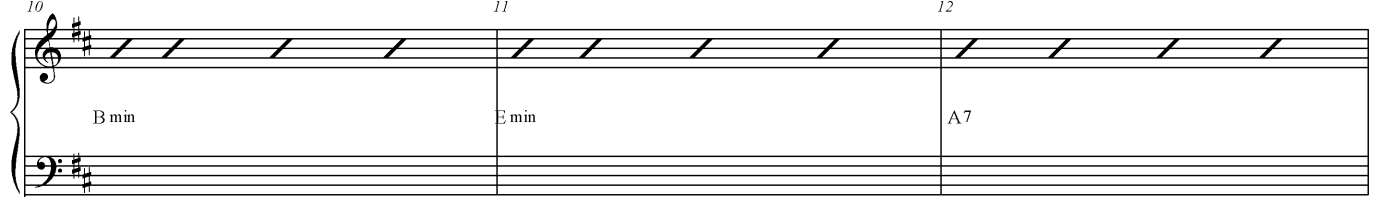
Graduation #2

4

Synth 1

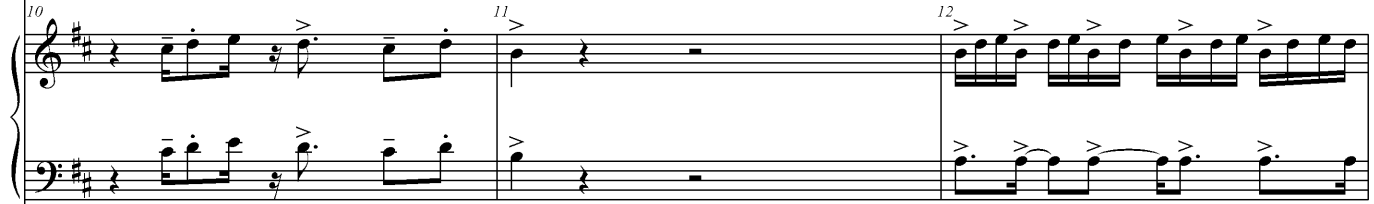
10 11 12

B min E min A7



Synth 2

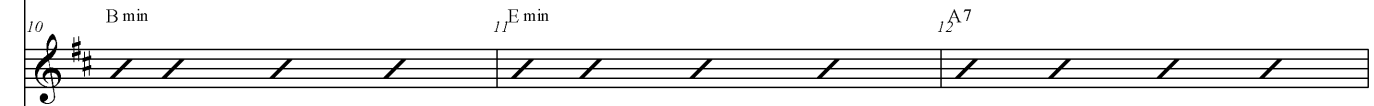
10 11 12



Gtr.

10 11 12

B min E min A7

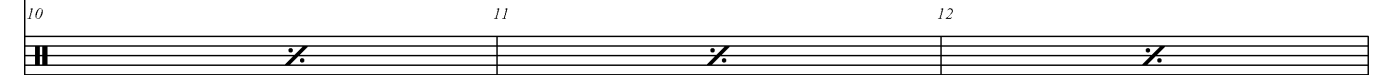


E.B.



D. S.

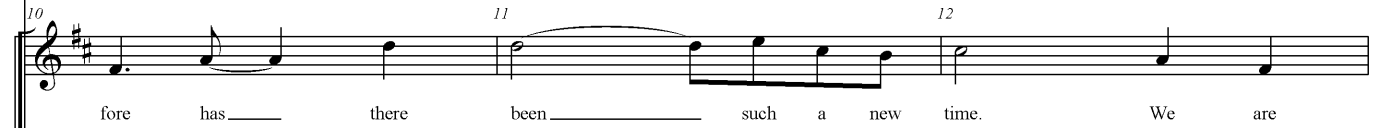
10 11 12



Ld. 1

10 11 12

fore has \_\_\_\_\_ there been \_\_\_\_\_ such a new time. We are

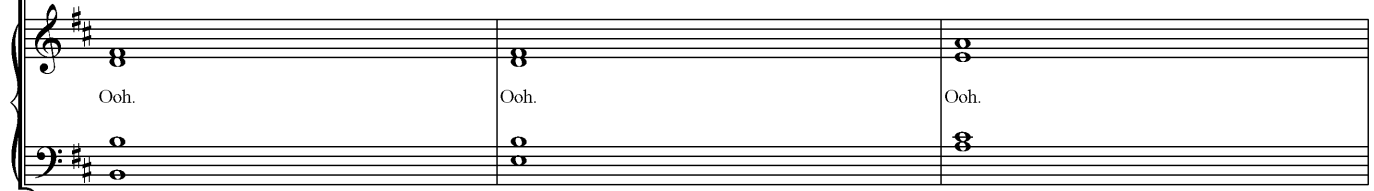


Ld. 2



Ens.

Ooh. Ooh. Ooh.



13 14 15

Synth 1

Synth 2

Gtr.

E.B.

D. S.

Ld. 1

Ld. 2

Ens.

E min A7 D

E min A7 D

primed trained and ready to go: CLASS OF SIX - TY

Aah. Aah. Aah. CLASS OF SIX - TY

*f* *f* *f*

Graduation #2

6

16 17 G 18

Synth 1

Synth 2

Gtr. D7 17 G 18 A7

E.B.

D. S. Fill 17 18

Ld. 1

Ld. 2 EIGHT! WILL: I must right all these wrongs. JOEY: I'll

Ens. EIGHT!

Detailed description: This is a musical score for a piece titled "Graduation #2". The score is arranged in a grand staff format with seven parts: Synth 1, Synth 2, Gtr., E.B., D. S., Ld. 1, and Ld. 2. The music is in 6/8 time and the key signature has two sharps (F# and C#). Measure 16 shows Synth 1 playing a rhythmic pattern of eighth notes and chords, while Synth 2 is silent. Gtr. has a slash indicating a muted or rhythmic pattern. E.B. plays a melodic line. D. S. has a "Fill" in measure 16 and a rhythmic pattern in measure 17. Ld. 1 and Ld. 2 have rests. Ld. 2 has lyrics: "WILL: I must right all these wrongs." and "JOEY: I'll". Ens. has a rest in measure 16 and a single note in measure 17. Measure 17 shows Synth 1 playing a similar pattern, Synth 2 is silent, Gtr. has a slash, E.B. continues the melodic line, D. S. has a rhythmic pattern, Ld. 1 and Ld. 2 have rests, and Ens. is silent. Measure 18 shows Synth 1 playing a similar pattern, Synth 2 is silent, Gtr. has a slash, E.B. continues the melodic line, D. S. has a rhythmic pattern, Ld. 1 and Ld. 2 have rests, and Ens. is silent. Chord symbols D7, G, and A7 are placed above the Gtr. staff in measures 16, 17, and 18 respectively.



19 20 21

Synth 1

Synth 2

Gtr. D D7 G

E.B.

D. S.

Ld. 1 LAURA: Peace and love to all man - kind.

Ld. 2 8 keep our na - tion strong.

Ens.

Graduation #2

8

22 23 24

Synth 1 A D D7

Synth 2

Gtr. A D D7

E.B.

D. S.

Ld. 1 LAURA: All these hopes are yours and mine. Our

Ld. 2 WILL/JOEY: All these hopes are yours and mine. Our

Ens. All these hopes are yours and mine. Our

25 26 27 28 29

Synth 1

Synth 2

Gtr.

E.B.

D. S.

Ld. 1

Ld. 2

Ens.

les - sons\_ were learned as you guid - ed\_ us through. We'll re - mem - ber al - ways

Chord progression: G, A, F#min, B min, D

30 3 31 32 *sim.*

Synth 1  
B min C A7

Synth 2  
*ff* *sfz*

Gtr.  
B min C A7

E.B.

D. S. 30 3 31 32 **Fill**

Ld. 1  
"To thine own self be true. Pass the

Ld. 2

Ens.  
"To thine own self be true.

33 34 35 36

Synth 1

Synth 2

Gtr.

E.B.

D. S.

Ld. 1

Ld. 2

Ens.

33 34 35 36

D D+ D6 E7

*f* *f* *f*

33 34 35 36

D D+ D6 E7

33 34 35 36

33 34 35 36

33 34 35 36

33 34 35 36

33 34 35 36

Aah. Aah. Aah. Aah.

torch you can trust our generation is here. We will

37 38 39 40

Synth 1  
D A7 D

Synth 2  
ff

Gtr.  
D A7 D D

E.B.

D. S.

Ld. 1  
con - quer this bold brave new world. CLASS OF SIX-TY EIGHT!

Ld. 2

Ens.  
quer this bold brave new world. CLASS OF SIX-TY EIGHT!

Con \_\_\_\_\_



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# Graduation 3

7c

Mark Sensinger

♩ = 104

(vamp until CUE)

*Brass*

Synthesizer 1

Synthesizer 2

Electric Guitar

Electric Bass

Drum Set

The musical score is arranged in five staves. The top staff is for Synthesizer 1, the second for Synthesizer 2, the third for Electric Guitar, the fourth for Electric Bass, and the fifth for Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 104. The score begins with a 'vamp until CUE' instruction. The Brass part (Synthesizer 1) starts with a rest, followed by a double bar line, then a series of notes with a '2' above the first measure and a '3' above the third measure. The Strings part (Synthesizer 2) also starts with a rest, followed by a double bar line, then notes with a '2' above the first measure and a '3' above the third measure. The Electric Guitar part starts with a rest, followed by a double bar line, then notes with a '2' above the first measure and a '3' above the third measure. The Electric Bass part starts with notes, followed by a double bar line, then notes with a '3' above the third measure. The Drum Set part starts with notes, followed by a double bar line, then notes with a '2' above the first measure and a '3' above the third measure. The score includes various musical notations such as rests, notes, triplets, and dynamic markings like 'pizz.', 'Red.', and 'simile...'. The Electric Guitar part includes chord markings for B minor and G. The Drum Set part features a complex rhythmic pattern with triplets and a 'x' marking.

# Graduation 3

2

Synth 1

Musical notation for Synth 1, measures 4-6. The staff shows a sequence of notes with fingerings 4, 5, and 6. A slur covers the first two measures, and a fermata is placed over the final measure.

Synth 2

Musical notation for Synth 2, measures 4-6. The staff shows a sequence of notes with fingerings 4, 5, and 6. A slur covers the first two measures, and a fermata is placed over the final measure.

E.Gtr.

Musical notation for E.Gtr., measures 4-6. The staff shows diamond-shaped notes with fingerings 4, 5, and 6. A slur covers the first two measures, and a fermata is placed over the final measure.

G#°

A

E.B.

Musical notation for E.B., measures 4-6. The staff shows a sequence of notes with triplets in measures 5 and 6.

D. S.

Musical notation for D. S., measures 4-6. The staff shows a sequence of notes with triplets in measures 4, 5, and 6.



Graduation 3

The musical score for 'Graduation 3' (page 3) features five staves. The key signature is one sharp (F#). Measure 7 contains the following notes: Synth 1 (treble: G4, A4, B4; bass: G2, A2, B2); Synth 2 (treble: G4, A4, B4, C5; bass: G2, A2, B2); E. Gtr. (diamonds on G4, A4, B4); E. B. (triplets of G4, A4, B4); and D. S. (triplets of G4, A4, B4). Measure 8 contains: Synth 1 (treble: G4, A4, B4, C5; bass: G2, A2, B2); Synth 2 (treble: G4, A4, B4, C5; bass: G2, A2, B2); E. Gtr. (diamonds on G4, A4, B4); E. B. (triplets of G4, A4, B4); and D. S. (triplets of G4, A4, B4). Measure 9 contains: Synth 1 (treble: G4, A4, B4, C5; bass: G2, A2, B2); Synth 2 (treble: G4, A4, B4, C5; bass: G2, A2, B2); E. Gtr. (diamonds on G4, A4, B4); E. B. (triplets of G4, A4, B4); and D. S. (triplets of G4, A4, B4). Chords B<sup>b</sup>°, A°, B<sup>b</sup>, B°, and B<sup>b</sup>° are indicated below the E. Gtr. staff.

# Graduation 3

4

Synth 1

Musical notation for Synth 1, measures 10-13. The staff shows a sequence of chords and notes. Measure 10 starts with a chord of F#4, C#5, and G#5. Measure 11 has a chord of F#4 and C#5. Measure 12 has a chord of F#4, C#5, and G#5. Measure 13 has a chord of F#4, C#5, G#5, and A#5. The notes are mostly quarter notes with some rests.

Synth 2

Musical notation for Synth 2, measures 10-13. The staff shows a sequence of chords and notes. Measure 10 has a chord of F#4, C#5, and G#5. Measure 11 has a chord of F#4, C#5, and G#5. Measure 12 has a chord of F#4, C#5, and G#5. Measure 13 has a chord of F#4, C#5, G#5, and A#5. The notes are mostly quarter notes with some rests.

E.Gtr.

Musical notation for E.Gtr., measures 10-13. The staff shows a sequence of chords and notes. Measure 10 has a diamond symbol. Measure 11 has a diamond symbol and the letter 'B'. Measure 12 has a diamond symbol and the letter 'C°'. Measure 13 has a diamond symbol. The notes are mostly quarter notes with some rests.

E.B.

Musical notation for E.B., measures 10-13. The staff shows a sequence of chords and notes. Measure 10 has a chord of F#4, C#5, and G#5. Measure 11 has a chord of F#4, C#5, and G#5. Measure 12 has a chord of F#4, C#5, and G#5. Measure 13 has a chord of F#4, C#5, G#5, and A#5. The notes are mostly quarter notes with some rests.

D. S.

Musical notation for D. S., measures 10-13. The staff shows a sequence of chords and notes. Measure 10 has a chord of F#4, C#5, and G#5. Measure 11 has a chord of F#4, C#5, and G#5. Measure 12 has a chord of F#4, C#5, and G#5. Measure 13 has a chord of F#4, C#5, G#5, and A#5. The notes are mostly quarter notes with some rests.

Fl. Tom

Graduation 3

14 15 16 17

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

Ens.

Choir Aahs

Solo - ad lib or play as written

E

E +

E 6

Pass the torch, you can trust our ge - ne ra - tion is

18 19 20 21 *(explosion)*

Synth 1

Synth 2

E. Gtr. F#7 B7 E B7 6 6

E. B.

D. S. 3 3

Ens. here. We will con - quer this bold brave new //

22

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

22

Ens.



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# Shoot 'em Up

8

Peter Baron  
arr. Mark Sensinger

Hoedown Feel ♩ = 130

**Synthesizer 1**

**Guitar**

**Electric Bass**

**Drum Set**

**Lead 1**

**Synth 1**

**Gtr.**

**E.B.**

**D. S.**

**Ld. 1**

Chords: C, F, G, C, F

Tempo: ♩ = 130

Lead 1 lyrics: JOEY: I'm gon-na pull the trig - ger on my M six-teen, I'm gon-na shoot them V. C.s up be tween the knees . I'm go in' to war\_\_ just like my Dad dy did.\_\_ He's a

# Shoot 'em Up

Synth 1

9 G 10 C 11 F 12 C

Gtr.

9 G 10 C C7 11 F G 12 C

E.B.

D. S.

Ld. 1

8 real war he ro he got hit in the head. Yip pie kie yip pie kie yo.

Ens.

Synth 1

13 F 14 C 15 Shoot 'em up! Mow 'em down! Piss 'em off!

Gtr.

13 F G 14 C 15 F G

E.B.

D. S.

Ld. 1

8 Yip pie kie yip pie kie yay. Yip pie kie yip pie kie

Ens.

Shoot 'em up! Mow 'em down! Piss 'em off!

Shoot 'em Up

16 C 17 F 18 C 19 C

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

8

— yo. — I'm on my way. — I wan na

Ens.

Shoot 'em up! Mow 'em down! Piss 'em off! I'm on my way. —

20 C 21 F 22 G 23 C

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

8

be a he\_\_ ro like my dear old Dad. I look up to him\_\_ and I sure am glad\_\_ You're



# Shoot 'em Up

4  
24

Synth 1

F 25 C 27

Gtr.

E.B.

D. S.

Ld. 1

gon na be real proud of your ba by boy, I'm gon na kick their ass\_\_ es right back to Ha noi!\_\_

28

Synth 1

F C F

Gtr.

E.B.

D. S.

Ld. 1

Yip pie kie\_\_ yip pie kie\_\_ yo.\_\_\_\_ Yip pie kie\_\_ yip pie kie\_\_

8

Ens.

Shoot 'em up! Mow 'em down! Piss 'em off!

Shoot 'em Up

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

8 — yay. — Yip pie kie\_\_ yip pie kie\_\_ yo. —

Ens.

Shoot 'em up! Mow 'em down! Piss 'em off! Shoot 'em up! Mow 'em down! Piss 'em off!

The musical score is arranged in six staves. The top staff is for Synth 1, featuring complex chordal textures with accidentals. The second staff is for Gtr., showing a rhythmic pattern of eighth notes with guitar chords C, F, G, and C indicated above. The third staff is for E.B., providing a steady bass line. The fourth staff is for D. S. (Drum Set), showing a consistent drum pattern. The fifth staff is for Ld. 1 (Lead 1), containing the vocal melody with lyrics: "8 — yay. — Yip pie kie\_\_ yip pie kie\_\_ yo. —". The bottom staff is for Ens. (Ensemble), featuring a rhythmic pattern of eighth notes with 'x' marks indicating muted notes. The title "Shoot 'em Up" and page number "5" are at the top. Measure numbers 31, 32, and 33 are marked throughout the score.

# Shoot 'em Up

Synth 1

6 F C C

34 35 36 37

Synth 2

34 35 36 37

*Optional Fiddle Solo (a la*

Gr.

F G C C

34 35 36 37

E.B.

34 35 36 37

D. S.

34 35 36 37

Ld. 1

34 35 36 37

I'm on my way. —

Ens.

34 35 36 37

I'm on my way. —

# Shoot 'em Up

38 **C** (piano solo) 39 **F** 40 41 **C**

Synth 1

Synth 2

Gtr.

E.B.

D. S.

42 **F** 43 **G** 44 **C** 45

Synth 1

Synth 2

Gtr.

E.B.

D. S.

8 F C Shoot 'em Up C

Synth 1

Musical notation for Synth 1, measures 46-49. Measure 46: F chord, notes G4, A4, B4. Measure 47: C chord, notes G4, A4, B4. Measure 48: F chord, notes G4, A4, B4. Measure 49: C chord, notes G4, A4, B4.

Synth 2

Musical notation for Synth 2, measures 46-49. Measure 46: F chord, triplet of eighth notes G4, A4, B4. Measure 47: C chord, eighth notes G4, A4, B4. Measure 48: F chord, triplet of eighth notes G4, A4, B4. Measure 49: C chord, eighth notes G4, A4, B4.

Gtr.

Musical notation for Gtr., measures 46-49. Measure 46: F chord, eighth notes G4, A4, B4. Measure 47: G chord, eighth notes G4, A4, B4. Measure 48: F chord, eighth notes G4, A4, B4. Measure 49: G chord, eighth notes G4, A4, B4.

E.B.

Musical notation for E.B., measures 46-49. Measure 46: F chord, notes G2, A2, B2. Measure 47: G chord, notes G2, A2, B2. Measure 48: F chord, notes G2, A2, B2. Measure 49: G chord, notes G2, A2, B2.

D. S.

Musical notation for D. S., measures 46-49. Measure 46: F chord, eighth notes G2, A2, B2. Measure 47: G chord, eighth notes G2, A2, B2. Measure 48: F chord, eighth notes G2, A2, B2. Measure 49: G chord, eighth notes G2, A2, B2.

Synth 1

Musical notation for Synth 1, measures 50-53. Measure 50: F chord, notes G4, A4, B4. Measure 51: C chord, notes G4, A4, B4. Measure 52: F chord, notes G4, A4, B4. Measure 53: C chord, notes G4, A4, B4.

Synth 2

Musical notation for Synth 2, measures 50-53. Measure 50: F chord, triplet of eighth notes G4, A4, B4. Measure 51: C chord, eighth notes G4, A4, B4. Measure 52: F chord, triplet of eighth notes G4, A4, B4. Measure 53: C chord, eighth notes G4, A4, B4.

Gtr.

Musical notation for Gtr., measures 50-53. Measure 50: F chord, eighth notes G4, A4, B4. Measure 51: G chord, eighth notes G4, A4, B4. Measure 52: F chord, eighth notes G4, A4, B4. Measure 53: G chord, eighth notes G4, A4, B4.

E.B.

Musical notation for E.B., measures 50-53. Measure 50: F chord, notes G2, A2, B2. Measure 51: G chord, notes G2, A2, B2. Measure 52: F chord, notes G2, A2, B2. Measure 53: G chord, notes G2, A2, B2.

D. S.

Musical notation for D. S., measures 50-53. Measure 50: F chord, eighth notes G2, A2, B2. Measure 51: G chord, eighth notes G2, A2, B2. Measure 52: F chord, eighth notes G2, A2, B2. Measure 53: G chord, eighth notes G2, A2, B2.

54 SAFETY

Synth 1

55

56

57

58

Gtr.

E.B.

D. S.

Ld. 1

8

Yes I'm ta kin' a trip to Vi et Nam, I'm pac kin' my thing to serve Un cle Sam. I'm gon na

59

Synth 1

60

61

62

Gtr.

E.B.

D. S.

Ld. 1

8

teach 'em not to mess with this U. S. Ma rine I'm gon na carve some not \_\_\_ ches on my M six teen. \_\_\_

10

# Shoot 'em Up

Synth 1

Musical notation for Synth 1, measures 63-65. The staff shows chords and melodic lines. Measure 63 has a G chord, measure 64 has a D chord, and measure 65 has a G chord.

Gtr.

Musical notation for Gtr., measures 63-65. The staff shows a rhythmic pattern of eighth notes with chords G, A, D, G, A.

E.B.

Musical notation for E.B., measures 63-65. The staff shows a bass line with quarter notes.

D. S.

Musical notation for D. S., measures 63-65. The staff shows a double bass line with eighth notes and 'x' marks.

Ld. 1

Musical notation for Ld. 1, measures 63-65. The staff shows a lead line with lyrics: "Yip pie kie\_\_ yip pie kie\_\_ yo.\_\_\_\_" and "Yip pie kie\_\_ yip pie kie".

Ens.

Musical notation for Ens., measures 63-65. The staff shows a snare drum line with 'x' marks.

D Shoot 'em up! Mow 'em down! Piss 'em off!

Synth 1

Musical notation for Synth 1, measures 66-68. The staff shows chords and melodic lines. Measure 66 has a D chord, measure 67 has a G chord, and measure 68 has a D chord.

Gtr.

Musical notation for Gtr., measures 66-68. The staff shows a rhythmic pattern of eighth notes with chords D, G, A, D.

E.B.

Musical notation for E.B., measures 66-68. The staff shows a bass line with quarter notes.

D. S.

Musical notation for D. S., measures 66-68. The staff shows a double bass line with eighth notes and 'x' marks.

Ld. 1

Musical notation for Ld. 1, measures 66-68. The staff shows a lead line with lyrics: "\_ yay.\_\_\_\_" and "Yip pie kie\_\_ yip pie kie\_\_ yo.\_\_\_\_".

Ens.

Musical notation for Ens., measures 66-68. The staff shows a snare drum line with 'x' marks.

Shoot 'em up! Mow 'em down! Piss 'em off!

Shoot 'em up! Mow 'em down! Piss 'em off!

# Shoot 'em Up

This musical score is for the song "Shoot 'em Up" and covers measures 69 through 78. The score is arranged for a band consisting of Synth 1, Guitar (Gtr.), Electric Bass (E.B.), Drums (D. S.), Lead 1 (Ld. 1), and Ensemble (Ens.).

**Measures 69-73:**

- Synth 1:** Features chords G, D, G, D, G. Measure 70 includes a triplet of eighth notes. Measure 72 includes a triplet of eighth notes.
- Gtr.:** Features chords G, A, D, G, A, D, G. Measure 70 includes a diamond symbol.
- E.B.:** Features a steady eighth-note bass line.
- D. S.:** Features a drum pattern with eighth notes and triplet eighth notes.
- Ld. 1:** Lyrics: "I'm on my way. I'm on my way. I'm on my way." Measure 69 includes a circled '8'.
- Ens.:** Features a harmonic accompaniment for the lead vocal line.

**Measures 74-78:**

- Synth 1:** Features chords D, G, D, C#, D. Measure 75 includes a triplet of eighth notes. Measure 77 includes a triplet of eighth notes. The time signature changes from 4/4 to 3/4 at measure 77 and back to 4/4 at measure 78.
- Gtr.:** Features chords G, A, D, C#, D. Measure 75 includes a diamond symbol.
- E.B.:** Features a steady eighth-note bass line.
- D. S.:** Features a drum pattern with eighth notes and triplet eighth notes.
- Ld. 1:** Lyrics: "I'm on my way." Measure 74 includes a circled '8'.
- Ens.:** Features a harmonic accompaniment for the lead vocal line.



# Tell Me Nothing's Going to Change

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The musical score is arranged in three systems. The first system includes Synthesizer 1 and Synthesizer 2. Synthesizer 1 plays a piano accompaniment in 4/4 time, starting with a piano (*Piano*) dynamic. The melody in the right hand features eighth-note patterns and chords, while the bass line consists of eighth-note runs. Synthesizer 2 is mostly silent, with a *Strings* section in the right hand starting in the fourth measure, marked with a piano (*p*) dynamic. The second system continues the instrumental parts, with Synthesizer 1 and Synthesizer 2. The third system shows the vocal line starting in measure 5, with the lyrics "WILL" and "I love you" appearing in measures 9 and 10 respectively.

# Tell Me Nothing's Going to Change

2

Synth 1

Musical notation for Synth 1, measures 10-14. The score consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. Measure numbers 10, 11, 12, 13, and 14 are indicated above the treble staff.

Synth 2

Musical notation for Synth 2, measures 10-14. The score consists of two staves: a treble clef staff with long notes and a bass clef staff with rests. Measure numbers 10, 11, 12, 13, and 14 are indicated above the treble staff.

Vocal line, measures 10-14. The melody is written on a treble clef staff. Measure numbers 10, 11, 12, 13, and 14 are indicated above the staff.

Lau - ra Jean I'll write you ev - ery day please say you'll be here with me

Synth 1

Musical notation for Synth 1, measures 15-19. The score consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. Measure numbers 15, 16, 17, 18, and 19 are indicated above the treble staff.

Synth 2

Musical notation for Synth 2, measures 15-19. The score consists of two staves: a treble clef staff with long notes and a bass clef staff with rests. Measure numbers 15, 16, 17, 18, and 19 are indicated above the treble staff.

Vocal line, measures 15-19. The melody is written on a treble clef staff. Measure numbers 15, 16, 17, 18, and 19 are indicated above the staff.

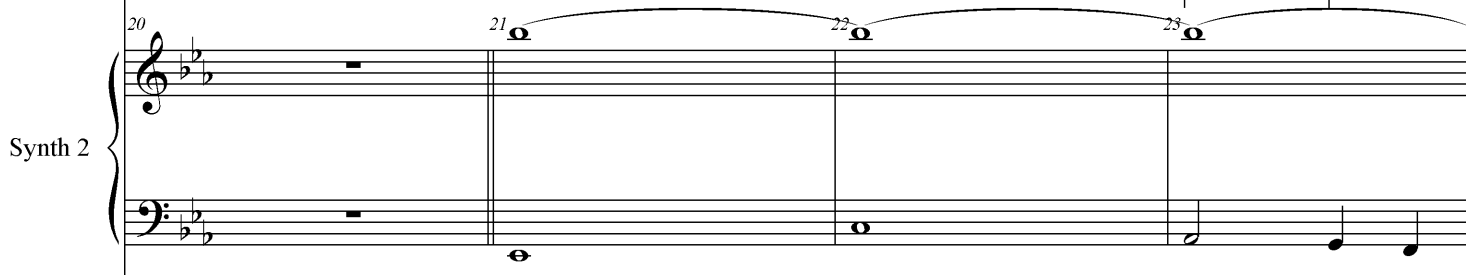
— when you're a world a - way.

Tell Me Nothing's Going to Change

Synth 1



Synth 2

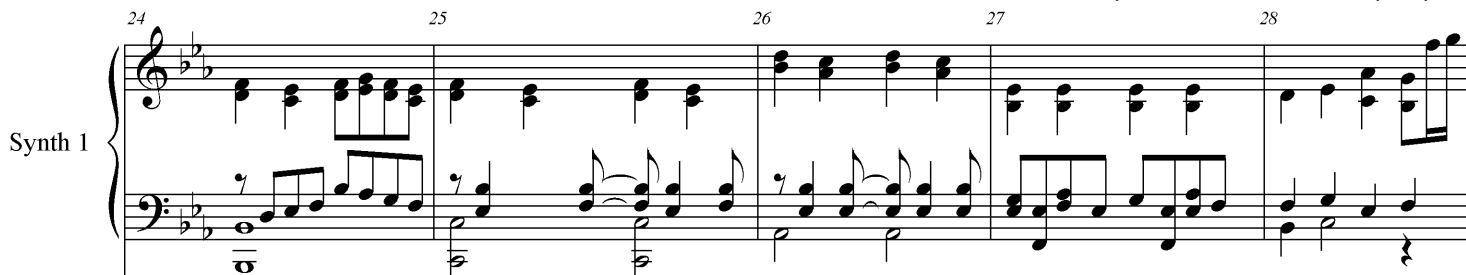


20 21 LAURA 22 23

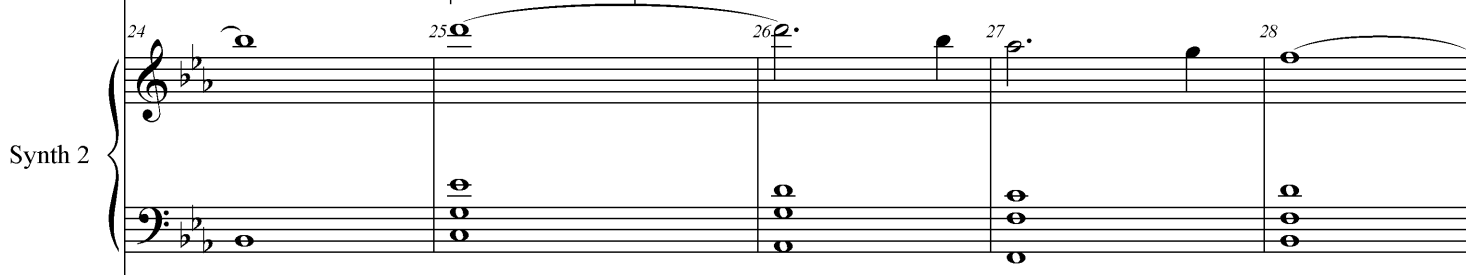


You are the one I love. I'll send you kis - ses ev - ery day.

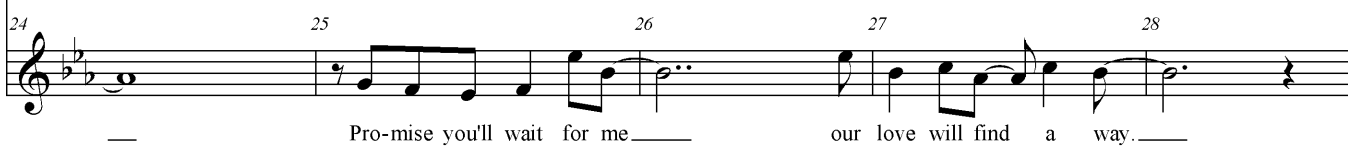
Synth 1



Synth 2



24 25 26 27 28



Pro-mise you'll wait for me our love will find a way.

# Tell Me Nothing's Going to Change

4

Synth 1

Musical notation for Synth 1, measures 29-33. The score is in 4/4 time with a key signature of two flats. Measure 29 features a complex chordal texture with eighth notes in the right hand and a bass line. Measure 30 continues with similar textures. Measure 31 has a 7-measure rest in the right hand and a bass line. Measure 32 has a 7-measure rest in the right hand and a bass line. Measure 33 continues with eighth-note patterns in both hands.

Synth 2

Musical notation for Synth 2, measures 29-33. The staff is empty, indicating a rest for this instrument throughout the entire section.

E.B.

Musical notation for E.B., measures 29-33. The staff is empty for measures 29-31. In measure 32, it begins with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3 in measure 33.

D. S.

Musical notation for D. S., measures 29-33. The staff is empty for measures 29-31. In measure 32, it begins with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3 in measure 33.

*LAURA: Will, tell me nothing's going to change.  
WILL: I promise, Laura*

Musical notation for Laura's vocal line, measures 29-33. The staff is empty for measures 29-31. In measure 32, it begins with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3 in measure 33.

Musical notation for Will's vocal line, measures 29-33. The staff is empty for measures 29-31. In measure 32, it begins with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3 in measure 33.

**WILL**  
Trust in me that my heart is yours and will al -

Musical notation for Laura's vocal line, measures 29-33. The staff is empty for measures 29-31. In measure 32, it begins with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3 in measure 33.

**LAURA**  
Trust in me that my heart is yours and will al -

Tell Me Nothing's Going to Change

Synth 1

34 35 36 37

Synth 2

34 35 36 37

E.B.

34 35 36 37

D. S.

34 35 36 37

34 35 36 37

34 35 36 37

- ways be \_\_\_ we'll sing in per - fect har-mo - ny \_\_\_ for all e - ter - ni - ty.

34 35 36 37

- ways be \_\_\_ we'll sing in per - fect har-mo - ny \_\_\_ for all e - ter - ni - ty.

Synth 1

Synth 2

E.B.

D. S.

38 39 40 41

38 39 40 41

38 39 40 41

38 39 40 41

38 39 40 41

38 39 40 41

38 39 40 41

LAURA

I be-lieve in you—

The musical score is arranged in seven staves. The first two staves are for Synth 1 and Synth 2. Synth 1 has active melodic and harmonic lines in both treble and bass clefs. Synth 2 is mostly silent, with a few notes in the bass clef at the end of the section. The E.B. (Electric Bass) part is in the bass clef, providing a steady accompaniment. The D.S. (Drum Set) part is in the bass clef, showing a consistent drum pattern with 'x' marks for cymbals. The vocal part is in the treble clef, with the name 'LAURA' and the lyrics 'I be-lieve in you—' appearing at the start of measure 40. The bottom three staves are empty, likely for piano accompaniment.

Tell Me Nothing's Going to Change

The musical score is arranged in a vertical stack of parts. At the top is Synth 1, consisting of a grand staff with treble and bass clefs, playing a rhythmic accompaniment. Below it is Synth 2, also a grand staff, which is mostly silent with a few notes in the bass line. The E.B. (Electric Bass) part is a single bass clef staff with a steady eighth-note rhythm. The D.S. (Drum Set) part is a single staff with a consistent drum pattern of eighth notes. The vocal parts are arranged in three staves. The first vocal part, labeled 'WILL', begins at measure 42 with the lyrics 'You have work to do.' The second vocal part, also labeled 'WILL', begins at measure 43 with the lyrics 'But for now we will live in two dif-ferent worlds to - ge -'. The third vocal part, labeled 'LAURA', begins at measure 43 with the lyrics 'But for now we will live in two dif-ferent worlds to - ge -'. Measure numbers 42, 43, 44, and 45 are indicated above the vocal staves.

This musical score is for the song "Tell Me Nothing's Going to Change" and covers measures 46 to 50. It features five staves:

- Synth 1:** A piano part with a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a steady eighth-note accompaniment.
- Synth 2:** A piano part with a treble and bass clef. The treble clef has a melodic line, and the bass clef features a sustained bass line with some movement.
- E.B. (Electric Bass):** A single staff with a bass clef, showing a melodic line that follows the bass line of Synth 1.
- D. S. (Drum Set):** A single staff with a drum clef, showing a consistent rhythmic pattern of eighth notes.
- Vocal Part:** A single staff with a treble clef. It includes lyrics: "ther. \_\_\_\_\_", "LAURA", "Ev-ery night \_\_\_\_\_", and "I'll see you in the can - dle-light \_\_\_\_\_".



The musical score consists of five staves. **Synth 1** (top) features a complex melodic line with triplets and a steady bass line. **Synth 2** provides harmonic support with sustained notes and a simple bass line. **E.B.** (Electric Bass) has a rhythmic pattern of eighth notes. **D.S.** (Drum Set) plays a consistent eighth-note pattern. The **vocal line** (bottom) includes lyrics: "and ev - ery day for a year, ev - ery mo - ment I'm there I will love you." with musical notation including a triplet and a long note.

51 52 53 54

Synth 1

51 52 53 54

Synth 2

E.B.

51 52 53 54

D. S.

51 52 53 54

and ev - ery day for a year, ev - ery mo - ment I'm there I will love you.

The musical score consists of five staves.   
1. **Synth 1**: A two-staff system (treble and bass clef) with chords in the treble and a rhythmic bass line.   
2. **Synth 2**: A two-staff system with a melodic line in the treble and a sustained bass line.   
3. **E.B.**: A single bass clef staff with a melodic line.   
4. **D. S.**: A single staff with a rhythmic pattern of eighth notes marked with 'x' above them.   
5. **Vocal**: A single treble clef staff with lyrics. The lyrics are: "And I'll write \_\_\_\_\_ a song e-very day. \_\_\_\_\_ The". A fermata is placed over the word "WILL" at measure 56. A triplet of eighth notes is marked with a '3' above it at measure 58.

The musical score consists of five staves.   
1. **Synth 1**: A grand staff with treble and bass clefs. It features a complex rhythmic pattern of eighth and sixteenth notes, with some chords in the treble clef.   
2. **Synth 2**: A grand staff with treble and bass clefs. It features a simpler melody with some chords in the treble clef and sustained notes in the bass clef.   
3. **E.B.**: A single bass clef staff with a melodic line of eighth and sixteenth notes.   
4. **D.S.**: A single staff with a double bar line at the beginning, followed by a series of rhythmic patterns marked with 'x' above the notes.   
5. **Vocal**: A single treble clef staff with lyrics underneath. The lyrics are: "words will be clear, I'll sing till you hear I love \_\_\_\_\_ you. \_\_\_\_\_". The melody includes a triplet of eighth notes at measure 60 and a long note at measure 63.

60 61 62 63 64

Synth 1

Synth 2

E.B.

D. S.

words will be clear, I'll sing till you hear I love \_\_\_\_\_ you. \_\_\_\_\_

Synth 1

Musical notation for Synth 1, measures 65-66. Measure 65 features a complex chordal structure with multiple notes in both the treble and bass staves. Measure 66 shows a melodic line in the treble staff consisting of eighth notes, while the bass staff has a single whole note.

Synth 2

Musical notation for Synth 2, measures 65-66. Measure 65 has a single whole note in the treble staff. Measure 66 features a long, sustained note in the treble staff, indicated by a slur and a fermata.

E.B.

Musical notation for E.B., measures 65-66. Both measures show a whole rest in the bass staff.

D. S.

Musical notation for D. S., measures 65-66. Measure 65 contains a complex rhythmic pattern of eighth notes. Measure 66 has a whole rest.

Musical notation for Synth 1, measures 65-66. Both measures show a whole rest in the treble staff.

Synth 1

Musical notation for Synth 1, measures 67-73. Measures 67-69 feature a rhythmic pattern of eighth notes in the treble staff. Measure 70 has a melodic line. Measure 71 has a melodic line with a slur. Measure 72 has a melodic line with a slur. Measure 73 has a complex chordal structure with multiple notes in both staves.

Synth 2

Musical notation for Synth 2, measures 67-73. Measure 67 has a single whole note in the treble staff. Measures 68-69 have a long, sustained note in the treble staff, indicated by a slur and a fermata. Measures 70-73 have whole rests in the treble staff.

# Da Nang, Da Nang

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Medium Swing ♩ = 120

2 3 4

Synthesizer 1  
*Piano*

Synthesizer 2  
*Brass & Saxes*

Guitar

Electric Bass

Drum Set  
*Toms* 2 3 4 *Fill*

Detailed description of the musical score: The score is for a 4-measure phrase in 4/4 time, key of B-flat major. Synthesizer 1 plays piano accompaniment. Synthesizer 2 plays a melody for Brass and Saxes. The Electric Bass line consists of quarter notes. The Drum Set part features a tom pattern in the first measure, followed by rests in the second and third measures, and a fill in the fourth measure. Measure numbers 2, 3, and 4 are indicated above the staff.

2  
5

# Da Nang, Da Nang

Comp EbMaj7 Cmin7 Fmin7 Bb7 Fmin7 Bb7 EbMaj7 Bb7

Synth 1

Synth 1 staff with slash marks indicating sustained notes.

Synth 2

Synth 2 staff with notes and measure numbers 5, 6, 7, 8.

Gtr

Gtr staff with slash marks and chord symbols EbMaj7, Cmin7, Fmin7, Bb7, Fmin7, Bb7, EbMaj7, Bb7.

E.B.

E.B. staff with a bass line.

D. S.

D. S. staff with "Swing Time" and slash marks.

Ld. 1

Ld. 1 staff with melody and lyrics.

There is a place where we all wan-na go where the fi re works blow o ver head Where-

Da Nang, Da Nang

Synth 1

9 EbMaj7 Cmin7 Fmin7 Bb7 Fmin7 Bb7 EbMaj7

Synth 2

10 11 12

Gtr

9 EbMaj7 Cmin7 Fmin7 Bb7 Fmin7 Bb7 EbMaj7

10 11 12

E.B.

D. S.

10 11 12

Ld. 1

10 11 12

else can you be\_\_\_ where the weed\_\_\_flows so free buy the girl\_\_\_ of your dreamsent a bed. \_\_\_

Ens.

MARINES

# Da Nang, Da Nang

4

13

B $\flat$ 7

14

E $\flat$ Maj6

Synth 1

Synth 2

Gtr

E.B.

D. S.

Ld. 1

Ens.

13

B $\flat$ 7

14

E $\flat$ Maj6

15

13

B $\flat$ 7

14

E $\flat$ Maj6

15

13

Swing Time

14

15

13

14

15

Where we play king of the hill. \_\_\_\_\_

Where it's kill or be killed.

King of the hill.

Da Nang, Da Nang. \_\_\_\_\_



Da Nang, Da Nang

16  $Bb7$  18  $EbMaj6$

Synth 1

Synth 2

Gtr

E.B.

D. S.

Ld. 1

Ens.

The score consists of seven staves. Synth 1 and Synth 2 are in the upper register, Gtr is in the middle, and E.B., D. S., Ld. 1, and Ens. are in the lower register. Synth 2 and Ld. 1 contain lyrics. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Chords Bb7 and EbMaj6 are indicated above the staff lines.

Da Nang, Da Nang. \_\_\_\_

Da Nang, Da Nang. \_\_\_\_

# Da Nang, Da Nang

6

20

21

E♭Maj7

Cmin7

Fmin7

B♭7

E♭min7

B♭7

Synth 1

Synth 2

Gtr

E.B.

D. S.

Ld. 1

Staff for Synth 1, measures 20-23. Measure 20 is a whole rest. Measures 21-23 contain slash notation indicating sustained notes.

Staff for Synth 2, measures 20-23. Measure 20 is a whole rest. Measures 21-23 contain slash notation indicating sustained notes.

Staff for Gtr, measures 20-23. Measure 20 is a whole rest. Measures 21-23 contain slash notation indicating sustained notes.

Staff for E.B., measures 20-23. Measure 20 is a whole rest. Measures 21-23 contain a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Staff for D. S., measures 20-23. Measure 20 has a gong symbol (⊗) above the first eighth note. Measures 21-23 contain slash notation indicating sustained notes.

Staff for Ld. 1, measures 20-23. Measure 20 is a whole rest. Measures 21-23 contain a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

It's a hell of a town it's the hot spot a - round, Vi - et Nam's pa - ra - dise, it's like Ve -

Da Nang, Da Nang

Synth 1

24 EbMaj7 Bb7 EbMaj7 Cmin7 Emin7 Bb7 Emin7 Bb7

Synth 2

24 25 26 27

Gtr

24 EbMaj7 Bb7 EbMaj7 Cmin7 Fmin7 Bb7 Fmin7 Bb7

25 26 27

E.B.

D. S.

24 25 26 27

Ld. 1

24 25 26 27

- gas on rice! Char lie's craw-lin' a-long as he'swhist - lin' his song, his show ends with a "bang", now he's the

8

# Da Nang, Da Nang

28

E♭Maj7

29

B♭7

30

Synth 1

Synth 2

Gtr

E.B.

D. S.

Ld. 1

Ens.

Musical staff for Synth 1, measures 28-30. Measure 28 has a whole note chord E♭Maj7. Measures 29 and 30 contain slash marks indicating sustained notes.

Musical staff for Synth 2, measures 28-30. Measure 28 is a whole rest. Measure 29 has a quarter note chord B♭7 with an accent (^) over the first note. Measure 30 has a quarter note chord with an accent (^) over the first note and a dynamic marking >.

Musical staff for Gtr, measures 28-30. Measure 28 has a whole note chord E♭Maj7. Measures 29 and 30 contain slash marks. Measure 30 ends with a double bar line and repeat sign.

Musical staff for E.B., measures 28-30. Measure 28 has a whole note chord E♭Maj7. Measures 29 and 30 contain a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical staff for D. S., measures 28-30. Measure 28 has a whole note chord E♭Maj7. Measures 29 and 30 contain a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 30 ends with a double bar line and repeat sign.

Musical staff for Ld. 1, measures 28-30. Measure 28 has a whole note chord E♭Maj7. Measures 29 and 30 contain a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 30 ends with a double bar line and repeat sign.

Musical staff for Ens., measures 28-30. Measure 28 has a whole note chord E♭Maj7. Measures 29 and 30 contain a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 30 ends with a double bar line and repeat sign.

"Dung" in Da Nang!

Rockets light up the sky

Light up the sky.

Da Nang, Da Nang

Da Nang, Da Nang

The musical score is arranged in a grand staff format with seven systems. The key signature is B-flat major (two flats). The time signature is 7/8. The score includes the following parts:

- Synth 1:** Features a rhythmic pattern of eighth notes in the treble clef, with rests in the bass clef. Chords EbMaj6 and Bb7 are indicated above the staff.
- Synth 2:** Features a melodic line in the treble clef with accents (^) and rests in the bass clef. Chords EbMaj6 and Bb7 are indicated above the staff.
- Gtr:** Features a rhythmic pattern of eighth notes in the treble clef, with rests in the bass clef. Chords EbMaj6 and Bb7 are indicated above the staff.
- E.B.:** Features a bass line in the bass clef with eighth notes.
- D. S.:** Features a double bar line and a repeat sign (∞) in the bass clef.
- Ld. 1:** Features a vocal line in the treble clef with lyrics: "Where you can al ways get high.\_\_\_\_" and "Where we play king of the hill".
- Ens.:** Features an ensemble line in the bass clef with lyrics: "Al - ways get high".

Da Nang, Da Nang\_\_\_\_

Da Nang, Da Nang

E♭Maj6

A♭Maj6

Synth 1

Musical notation for Synth 1, measures 34-37. Measure 34 contains a slash. Measure 35 contains a slash. Measure 36 contains a slash. Measure 37 contains a slash and a dynamic marking *f*.

Synth 2

Musical notation for Synth 2, measures 34-37. Measure 34 contains a slash. Measure 35 contains a slash and a chord symbol E♭Maj6. Measure 36 contains a slash. Measure 37 contains a slash, a chord symbol A♭Maj6, and a dynamic marking *f*.

Gtr

Musical notation for Gtr, measures 34-37. Measure 34 contains a slash. Measure 35 contains a slash and a chord symbol E♭Maj6. Measure 36 contains a slash. Measure 37 contains a slash and a chord symbol A♭Maj6.

E.B.

Musical notation for E.B., measures 34-37. Measure 34 contains a slash. Measure 35 contains a slash. Measure 36 contains a slash. Measure 37 contains a slash.

D. S.

Musical notation for D. S., measures 34-37. Measure 34 contains a slash. Measure 35 contains a slash. Measure 36 contains a slash. Measure 37 contains a slash.

Ld. 1

Musical notation for Ld. 1, measures 34-37. Measure 34 contains a slash. Measure 35 contains a slash. Measure 36 contains a slash. Measure 37 contains a slash. Lyrics: "Where it's kill or be killed!"

Ens.

Musical notation for Ens., measures 34-37. Measure 34 contains a slash. Measure 35 contains a slash. Measure 36 contains a slash. Measure 37 contains a slash. Lyrics: "King of the hill."

Da Nang, Da Nang

Da Nang, Da Nang

38 39 40 41 42

E♭Maj6 A♭Maj6 E♭Maj6 A♭Maj6 E♭Maj6

Synth 1

Synth 2

Gtr

E.B.

D. S.

The musical score is arranged in five staves. The top staff, labeled 'Synth 1', contains five measures of diagonal slashes, indicating a sustained or silent sound. Above this staff are chord changes: E♭Maj6 (measure 38), A♭Maj6 (measure 39), E♭Maj6 (measure 40), A♭Maj6 (measure 41), and E♭Maj6 (measure 42). The second staff, 'Synth 2', shows melodic and harmonic development. Measure 38 has a chordal texture. Measure 39 features a moving bass line and chords. Measure 40 has a complex texture with a circled chord. Measure 41 includes a '7' chord symbol. Measure 42 returns to a chordal texture. The third staff, 'Gtr', also consists of diagonal slashes. The fourth staff, 'E.B.', shows a bass line with eighth and quarter notes. The fifth staff, 'D. S.', contains five measures with a double bar line and a slash symbol, indicating a double bar line with repeat sign.

The musical score is arranged in five systems, each with a staff and a label on the left. The key signature is B-flat major (two flats). The time signature is 4/4. Measure numbers 43 through 48 are indicated above the staves.

- Synth 1:** Treble clef. Chords: F7, Bb7, Eb7, Ab6/5, Ab6, Eb6, E7, F7. Includes slurs and accents.
- Synth 2:** Treble clef. Chords: F7, Bb7. Includes slurs and accents.
- Gtr:** Treble clef. Shows slash marks for measures 43-44 and rests for measures 45-48.
- E.B.:** Bass clef. Includes slurs and accents.
- D. S.:** Drum set notation. Measure 44 is labeled "(Kicks)" and measure 45 is labeled "(play time)".



49 50 51 B♭min7 E♭7 E♭7 53 A♭Maj7 B♭7

Synth 1

49 50 51 E♭7 52 53 A♭Maj7 B♭7

Synth 2

49 50 51 E♭7 52 53 A♭Maj7 B♭7

Gtr

E.B.

49 50 51 52 53

D. S.

49 50 51 52 53

Ld. 1

8

If I can make it there

Ens.

Ooh. Ooh.

Ooh. Ooh.

54 *f* min7 F7 56 F7 Eb/Bb

Synth 1

Synth 2

Gtr

E.B.

D. S.

Ld. 1

Ens.

54 55 56 57

C min7 F7 F7 Eb/Bb

Toms

I can stay a-live a - ny - where. It's up to you Da Nang,

Ooh. Aah. Da Nang!

Ooh. Aah. Da Nang!

Detailed description: This is a musical score for the song 'Da Nang, Da Nang'. It consists of seven staves. The first staff, Synth 1, contains slash marks indicating a sustained sound. The second staff, Synth 2, features chords and melodic lines with accents. The third staff, Gtr, has slash marks and some notes. The fourth staff, E.B., shows a bass line. The fifth staff, D. S., includes a drum pattern with 'x' marks for cymbals and 'Toms' indicated above. The sixth staff, Ld. 1, contains the lead vocal line with lyrics: 'I can stay a-live a - ny - where. It's up to you Da Nang,'. The seventh staff, Ens., contains vocal harmonies with lyrics: 'Ooh. Aah. Da Nang!'. Chord markings are placed above the Synth 1 and Synth 2 staves. Measure numbers 54, 55, 56, and 57 are indicated at the start of each measure.

58  $B\flat 7$   $5E\flat$  60  $F\min 7$   $B\flat 7$  62  $E\flat$

Synth 1

58  $B\flat 7$  59  $E\flat$  60 61  $F\min 7$   $B\flat 7$  62  $E\flat$

Synth 2

58  $B\flat 7$  59  $E\flat$  60 61  $F\min 7$   $B\flat 7$  62  $E\flat$

Gtr

E.B.

58 59 60 61 62

D. S.

3 3

Ld. 1

8 Da Nang.

Ens.

Da Nang! Da Nang!

Da Nang! Da Nang! \_\_\_\_\_

# Can You Hear Me

[REV 6/25/2011]

Peter Baron  
arr. Mark Sensinger



Rock (straight 8ths) ♩ = 142

**Synthesizer 1**  
E min *Rock Organ 2* 3 C 4 5 A 6

**Guitar**  
E min 2 3 C 4 5 A 6

**Electric Bass**

**Drum Set**

**Lead 1**  
2 3 4 5 6

8

Can You Hear Me  
SAFETY

7 B min (to 13) 8 13 E min 12/8 Shuffle Feel 14 G A 15 E min

Synth 1

7 B min 8 13 E min 14 G A 15 E min

Gtr.

E.B.

7 8 13 14 15

D. S.

7 8 13 14 15

Ld. 1

16 G D 17 E min 18 G A 19 E min

Synth 1

16 G D 17 E min 18 G A 19 E min

Gtr.

E.B.

16 17 18 19

D. S.

16 17 WILL 18 19

Ld. 1

Ne-ver be-fore\_\_ have I seen\_\_\_ so ma-ny peo-ple\_\_\_\_\_

# Can You Hear Me

Synth 1

20 B min D 21 Emin 22 G A 23 Emin 24 G D

Gtr.

20 B min D 21 Emin 22 G A 23 Emin 24 G D

E.B.

D. S.

Ld. 1

Synth 1

25 Emin 26 G A 27 Emin 28 B min D

Gtr.

25 Emin 26 G A 27 Emin 28 B min D

E.B.

D. S.

Ld. 1

Bro-thers and sis - ters we're here for just one rea-son to the  
Join to - ge - ther and stand up a - gainst big bro-ther.

# Can You Hear Me

4

Synth 1

29 Emin 30 G A 31 Emin 32 G D

Gtr.

29 Emin 30 G A 31 Emin 32 G D

E.B.

D. S.

Ld. 1

Synth 1

33 stop this war. to end this dead - ly crime. Don't give in.  
place is here. here. A is, now. B min C

Gtr.

33 C 34 G 35 A 36 B min C

E.B.

D. S.

Ld. 1

8 don't give out \_\_\_\_\_ don't buy in \_\_\_\_\_ and don't sell out \_\_\_\_\_ we don't

# Can You Hear Me

Half Time (straight 8ths) ♩ = 70

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

care a - bout your laws \_\_\_\_\_ we are re - bels with a cause. \_\_\_\_\_ Sing it

Synth 1

Gtr.

E.B.

D. S.

Ld. 1

42 lou - der than the \_\_\_\_\_ We are the cho - sen ones. Can you hear me out there? We can hear you. \_\_\_\_\_



Synth 1

Gtr.

E.B.

D. S.

Ld. 1

8

WILL

46 Lou-der than the \_\_\_\_

47 We are the cho-sen ones.

48 Can you hear me out there?

49 We can hear you. \_\_\_\_

ENS.

Synth 1

50 B min First Time only

51

Gtr.

50 B min First Time only

51

E.B.

First Time only

D. S.

50

51

Ld. 1

50

51

Can You Hear Me

52 *Repeat call and response until cue (Joey's dialogue)* 55 56 57

Synth 1

52 *Acid Rock solo a la Jimi Hendrix* 53 54 55 56 57

Gtr.

E.B.

52 53 54 55 56 57 *Fade out on CUE*

D. S.

52 53 54 55 56 57

Ld. 1

8 Lou-der than the guns can you hear me out there?

The musical score is arranged in five staves. The top staff, labeled 'Synth 1', contains a series of rests with repeat signs at the beginning and end of the section, indicating a call-and-response pattern. The second staff, 'Gtr.', features an 'Acid Rock solo a la Jimi Hendrix' with a melodic line of eighth notes. The third staff, 'E.B.', also contains rests with repeat signs. The fourth staff, 'D. S.', shows a melodic line of eighth notes that ends with a 'Fade out on CUE' instruction. The fifth staff, 'Ld. 1', contains the vocal line with lyrics: 'Lou-der than the guns can you hear me out there?'. The score is marked with measure numbers 52 through 57 and includes a rehearsal mark '8' at the start of the vocal line.



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# War Department Letter Underscore

[REV 6/26/2011]

11a

Peter Baron  
arr. Mark Sensinger

Grave  $\bullet = 72$

Synthesizer 1

Strings

*mf*

Breathy

Drum Set

Synth 1

Synth 2

D. S.

# War Department Letter Underscore

2  
16 17 18 19 19 *Harp* 20 20 *Amin* 21 21 *Dmin* 22 22 *G* 23 23 *Dmin*

Synth 1

16 17 18 19 20 21 22 23

Synth 2

16 17 18 19 19 *Sn. Dr.* 20 21 22 23

D. S.

24 24 *G* 25 25 *Emin* 26 26 *A* 27 27 *Dmin* 28 28 *G* 29 29 *C* 30 30

Synth 1

*rit.* *a tempo*

24 25 26 27 28 29 30

Synth 2

24 25 26 27 28 29 30

D. S.



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# No More Love Songs

Peter Baron  
 arr. Mark Sensinger

Andantino ♩ = 87

**Synthesizer 1**

*Piano* 2 3 4 5 6

*mp* E(add2) E9sus4 E(add2)

\* *simile (continue throughout)*

*Red.* 2 3 4 5 6

**Synthesizer 2**

**Drum Set**

2 3 4 5 6

**Lead 1**

**LAURA** 3 4 5 6

I see a world in cha - os, I see a world in flames. A man's grief has fueled a

# No More Love Songs

2

Synth 1

7 8 9 10 11 12 13

C#min B7 E A E A B7

Synth 2

D. S.

7 8 9 10 11 12 13

*mp*

Ld. 1

fi-re and on - ly hate re-mains. Now it's youth a - gainst coun - try, fa-ther a - gainst son. No

Synth 1

14 15 16 17 18 19 20

E C#min A B7 E C#min F#min

*rit* *a tempo*

Synth 2

D. S.

Ld. 1

fu - ture no dreams, just bat - tles to be won. Now he sings no love songs.

No More Love Songs

Synth 1

21 22 23 24 25 26 27

Synth 2

21 22 23 24 25 26 27

*Cello*

*mp*

D. S.

21 22 23 24 25 26 27

Ld. 1

21 22 23 24 25 26 27

Synth 1

28 And he sings no more love songs. 32 Gone is the smile and the

28 29 30 31 32 33 34

Synth 2

28 29 30 31 32 33 34

D. S.

28 29 30 31 32 33 34

Ld. 1

28 29 30 31 32 33 34

soft can - dle light; his dark his - 'try is yet to be made. This an - gry young

# No More Love Songs

4

Synth 1

35 36 37 38 39 40 41 *rit*

C#min7 A Maj7 B F#min B7 E B7

Synth 2

D. S.

Ld. 1

man with his bat - tle to fight; bring him home, for him I'm so a - fraid. Now he

Synth 1

42 43 44 45 46 47 48

*a tempo* E C#min F#min B7 F#min B7 E

Synth 2

D. S.

Ld. 1

sings no love songs. And he sings no more



# No More Love Songs

49 (to 51) 51 (to 53) 53 *8va---*

Synth 1

E(add2) *mp* E9sus4

*rit.*

Synth 2

49 51 53

D. S.

49 (spoken) For him I'm so afraid... 51 53

Ld. 1

# Five Minute Opera

Peter Baron  
arr. Mark Sensinger

Mark Sensinger Music Preparation  
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♩ = 100

*Strings*

Synthesizer 2

Lead 1

COLLEGE PRESIDENT

You must leave this place, you are my sons and my daughters \_\_\_\_\_ the whole world is

Synth 2

Ld. 1

wat-ching you \_\_\_\_\_ to see \_\_\_\_\_ what you will do. There is dan-ger in the wind. Please trust what I am

Synth 2

Ld. 1

sa - ying. \_\_\_\_\_ You must not walk in this path. There are troops wai-ting in the wings.

# Five Minute Opera

Rock ♩ = 120

20

21

*Piano*

22

Synth 1

Musical staff for Synth 1, featuring a treble and bass clef. It contains a sequence of chords and melodic lines starting from measure 20.

Synth 2

Musical staff for Synth 2, featuring a treble and bass clef. It contains a sequence of chords and melodic lines starting from measure 20.

E.Gtr.

Musical staff for Electric Guitar (E.Gtr.), featuring a treble clef. It contains a sequence of chords and melodic lines starting from measure 20, including a 'C' chord marking.

E.B.

Musical staff for Electric Bass (E.B.), featuring a bass clef. It contains a sequence of chords and melodic lines starting from measure 20.

D. S.

Musical staff for Drums (D. S.), featuring a drum clef. It contains a sequence of chords and melodic lines starting from measure 20, including a 'Fill' marking.

Ld. 2

Musical staff for Lead 2 (Ld. 2), featuring a treble clef. It contains a sequence of chords and melodic lines starting from measure 20, including a 'NEW TEMPO' marking.

Shut this in - sti - tu - tion down!

Stop the

F/C

Five Minute Opera

Ab/C

Synth 1

23 F/C 24 C 25 Ab/C

E.Gtr.

23 24 25

E.B.

D. S.

23 24 25

Ld. 2

8 kil - ling, \_\_\_\_\_ bring them home now. Our con - science will not al -

C Amin G

Synth 1

26 C 27 Amin 28 G

E.Gtr.

26 27 28

E.B.

D. S.

26 27 28

Ld. 2

8 low us \_\_\_\_\_ to live with this cruel and un - just war.

4  
RH - Flute  
LH - Clarinet  
Five Minute Opera

Synth 2

*mf*

E.Gtr.

A A A F A

E.B.

D. S.

Ens.

Sing the song of the world. Love is sim-ple\_\_\_\_\_ love is kind. Ev-ery day is a new day \_\_\_\_\_ for

Five Minute Opera

*Piano*

35 36 37

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

Ld. 2

Ens.

*F#min* *E* *f*

*RH - Flute*  
*LH - French Horn*

**36 Fill**

**WILL**  
Shut this in - sti - tu - tion

**HIPPIES**  
Sing the song of the  
**SDS RADICALS**

peace and love\_\_ for all man - kind

Shut this in - sti - tu - tion

38 39 40

F/C C

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

38 39 40

F/C C

Ld. 1

COLLEGE PRESIDENT

We need sa - ni - ty, hu - ma - ni - ty tran -

Ld. 2

8 down! Stop the kil - ling, bring them home now. Our

Ens.

world. love is sim - ple love is kind.

8 down! Stop the Kil - ling, bring them home now. Our

41 *A<sup>b</sup>/C* 42 *C* 43 *Amin*

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

Ld. 1  
8 qui - li - ty \_\_\_\_\_ Please please — please go a -

Ld. 2  
8 con - science will not al - low us \_\_\_\_\_ to live with this cruel and un - just

Ens.  
8 Ev - ery day is a new day \_\_\_\_\_ for peace and love — for all man -

con - science will not al - low us \_\_\_\_\_ to live with this cruel and un - just



44 45 46 47

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

Ld. 1

Ld. 2

Ens.

war.

war.

war.

kind.

war.

way.

war.

WILL/SDS

Shut this place down! Shut this place down! Shut this place down!

All we are

6 6 6

8

8

8

8

48 49 50 51 52 *Piano*

Synth 1

48 49 50 51 52 *Strings*

Synth 2

48 49 50 51 52

E.Gtr.

E.B.

48 49 50 51 52

D. S.

8

Ld. 2

Shut this place down! Shut this place down! Shut this place down! Now! //

sa - ying is give peace a chance. Now! //

Ens.

A - me-ri-ca!\_\_\_ Love it or Now! Now!

Synth 1

Synth 2

E.Gtr.

E.B.

Ld. 1

There is a sto - ry I feel I must

Synth 1

E.Gtr.

Ld. 1

tell. — Please for five mi - nutes — stop all this Hell. It's a - bout a friend we lost one year a - go — and his

63 64 65 66 67

Synth 1

E.Gtr.

63 64 65 66 67

E min D C B min

Ld. 1

63 64 65 66 67

me-mory is ri-sing in my soul. His name was Jo-ey just a child of eigh-teen — his coun-try called he paid the

68 69 70 71 72

Synth 1

68 69 70 71 72

Synth 2

RH - Flute  
LH - French Horn

E.Gtr.

68 69 70 71 72

A A min D

D. S.

68 69 70 71 72

Ld. 1

68 69 70 71 72

*mp*

price on a low ly-ing hil — he died a lone shi-ve-ring. ————— You

Musical score for Five Minute Opera, page 12. The score includes parts for Synth 1, Synth 2, E. Gtr., E. B., D. S., and Ld. 1. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "call us your sons and your daughters you come to fight to stop the war".

call us your sons and your daughters you come to fight to stop the war

77 78 79 80 81

Synth 1

Synth 2

E.B.

D. S.

Ld. 1

*RH - Flute*  
*LH - Clarinet*

on - ly love can con-quer hate\_\_\_ so tell me, what's this figh-ting for? Sing the song of the

Synth 1

Synth 2

E.B.

Ld. 1

world, love is sim-ple, love is kind. Ce - le - brate the joys of li - ving

Synth 1

Synth 2

E.Gtr.

(simple strum)

Ld. 1

Peace and love for all man - kind Yes your song is pure, but you do not un-der-

92 93 94 95 96 97

Synth 1

E.Gtr.

D. S.

Ld. 1

8

stand at all \_\_\_ that this cha-os \_\_\_ and this a-nar-chy can - not stand. WILL: Bullshit!

Chord symbols: G, B, E, A, D, G, G7



98 *Piano* C 99 100 F/C

Synth 1

Synth 2 *Brass*

E.Gtr. C 98 99 100 F/C

E.B.

D. S. 98 99 100

Ld. 1 98 99 COLLEGE PRESIDENT 100  
 We need sa - ni - ty hu -

Ensemble 98 99 HIPPIES 100  
 Sing the song of the world. Love is sim - ple love is  
 This is our world our life our dreams we're the con - science of the na -

Synth 1

101 C 102 A<sup>b</sup>/C 103 C

Synth 2

101 102 103

E.Gtr.

101 C 102 A<sup>b</sup>/C 103 C

E.B.

D. S.

101 102 103

Ld. 1

101 102 103

ma-ni - ty tran - qui - li-ty

Ens.

101 102 103

kind. Ev - ery day is a new day for

- - - tion. The whole world is wat - ching what we do. Our

104 105 106

Amin G C(omit3)

Synth 1

Synth 2

104 105 106

Amin G C

E.Gtr. *muted power chords*

E.B.

104 105 106

D. S. 6 6 6

104 105 106

Ld. 1  
8 Please pleas\_\_ please go a - way.

8  
Ensemble  
peace and love\_\_ for all man - kind.

8  
con-science will al - ways be our guide

107 108 109

Synth 1

Synth 2 *Chimes* 107 108 109

E. Gtr. 107 108 109

E. B.

D. S. 107 108 109

6 6 6 6 6 6 6 6 6 6

Detailed description: This page of a musical score for 'Five Minute Opera' covers measures 107, 108, and 109. It features five staves: Synth 1, Synth 2 (Chimes), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). Synth 1 and Synth 2 play melodic lines with some chords. The Electric Guitar part has a rhythmic pattern of eighth notes in measures 107 and 108, followed by a double bar line and a fermata in measure 109. The Electric Bass and Double Bass parts provide a steady accompaniment with eighth notes. A 'Bb' instruction is placed above measure 108. Measure numbers 107, 108, and 109 are indicated at the top of each measure. The number '6' is written below the Double Bass staff in each measure, likely indicating a fretting pattern. The page number '19' is in the top right corner.

110 111 112 113

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

Ld. 1

110 111 112 113

NAT'L GRD CAPTAIN.  
You have five

Detailed description of the musical score: The score is for measures 110 through 113.   
 - **Synth 1:** Measures 110-112 play a rhythmic pattern of eighth notes in both treble and bass clefs. Measure 113 has a whole rest in both staves.   
 - **Synth 2:** Measure 110 has a whole rest in both staves. Measure 111 has a melodic line in the treble clef and a bass line in the bass clef. Measure 112 continues the melodic line in the treble clef and the bass line in the bass clef. Measure 113 has a whole rest in both staves.   
 - **E.Gtr.:** Measure 110 has a whole rest. Measure 111 has a guitar solo marked with a double slash and a '2' above it. Measure 112 has a guitar solo marked with a 'C' above it. Measure 113 has a guitar solo marked with an 'F' above it.   
 - **E.B.:** Measures 110-112 have a continuous eighth-note bass line. Measure 113 has a whole rest.   
 - **D. S.:** Measures 110-112 have a whole rest. Measure 113 has a whole rest with a star symbol above it.   
 - **Ld. 1:** Measures 110-112 have a whole rest. Measure 113 has the vocal line: 'NAT'L GRD CAPTAIN. You have five'.

114 115 116

Synth 1  
*Strings*

Synth 2

E. Gtr.

E. B.

D. S.  
6 6 6

Ld. 1  
8

mi - nutes, or my troops will be forced to push you in that field.

117 118 119 120

Synth 1

Synth 2

E.B.

D. S.

Ld. 1

8 I must re-store the or - der here. You are lea-ving me no choice. You have five

121 122 123 124

Synth 1

Synth 2

E.B.

D. S.

Ld. 1

8 mi- nutes. You must o- bey \_ me or I will give the word I have my or- ders and my

Detailed description: This page of a musical score for 'Five Minute Opera' covers measures 121 to 124. It features five staves. Synth 1 (top) has a treble clef and a bass line of eighth notes. Synth 2 has a treble clef with chords and a bass line. E.B. (Electric Bass) has a bass clef with eighth notes. D.S. (Drum Set) has a double bar line and a slash in each measure. Ld. 1 (Lead 1) has a treble clef and lyrics: 'mi- nutes. You must o- bey \_ me or I will give the word I have my or- ders and my'. Measure numbers 121, 122, 123, and 124 are placed above the corresponding measures.



125 126 127 128 SAFETY 129

Synth 1

Synth 2

E.B.

D. S.

Ld. 1

8 du-ty. Do not test me here and now. (spoken): Men! Push them back!

Detailed description of the musical score: The score is for measures 125 to 129. It features five staves: Synth 1 (treble and bass clefs), Synth 2 (treble and bass clefs), E.B. (bass clef), D. S. (drum set), and Ld. 1 (treble clef). Measure 125: Synth 1 bass line has a steady eighth-note pattern. Synth 2 treble line has a melodic line. E.B. bass line has a steady eighth-note pattern. D. S. has a snare drum pattern. Ld. 1 has a melodic line starting with an 8-measure rest. Measure 126: Similar patterns to measure 125. Measure 127: Similar patterns to measure 125. Measure 128: Marked 'SAFETY'. Synth 1 and Synth 2 have rests. E.B. has a single note. D. S. has a snare drum pattern. Ld. 1 has a single note. Measure 129: Similar patterns to measure 125. The lyrics for Ld. 1 are 'du-ty. Do not test me here and now. (spoken): Men! Push them back!'.

130 131 132 *Strings*

Synth 1

Synth 2

E.Gtr.

E.B.

D. S.

Ens.

The whole world is wat - ching! The

The whole world is wat - ching! The



137 138 139 140 141 142

Synth 1

Synth 2

E. Gtr.

E. B.

D. S.

Ens.

*Strings*

143 144 145 146 147 148

Synth 1

D. S.

Cymb.

*(accomp. is pre*

Synth 1

Synth 2

*RH - Flute*  
*LH - French Horn*

*p*

D. S.

Ld. 1

**WILL**

8 As I lay her down to sleep, I here a na - tion soft - ly

Synth 1

Synth 2

Ld. 1

8 weep. She was so young and so a - live. In just five mi - nutes the

Synth 1

Synth 2

Ld. 1

dream has died. She is gone \_\_\_\_\_ and will ne-ver sing a - gain. \_\_\_\_\_

Synth 1

Synth 2

Ld. 1

\_\_\_\_\_ this is the end. \_\_\_\_\_ As I

Synth 1

Synth 2

Ld. 1

lay her down to sleep, I pray some Lord her soul to keep.

Synth 1

Synth 2

*mp*

Ld. 1

She is gone and will ne - ver wake, a bride to his - t'ry so

Synth 1

Synth 2

Ld. 1

190 191 192 193 194 195

cold and grey. She is gone \_\_\_\_\_ and can ne ver sing a

Synth 1

Synth 2

D. S.

Ld. 1

196 197 198 199 200 201 202

Am7(b5) D5

gain. \_\_\_\_\_ She is gone \_\_\_\_\_ Good-bye, friend. \_\_\_\_\_



Synth 1

203 204 205 206 207 208 209

Synth 2

203 204 205 206 207 208 209

D. S.

203 204 205 206 207 208 209

Ld. 1

203 204 205 206 207 208 209

Synth 1

210 211 212 213 214 215 216

D. S.

210 211 212 213 214 215 216

Ensemble

HIPPIES

210 211 212 213 214 215 216

Sing the song of the world. Love is sim - ple \_\_\_\_\_ love is kind. \_\_\_\_\_

Synth 1

D. S.

Ens.

— Sing the song of the world. Love is sim - ple — love is

Synth 1

D. S.

Ens.

kind \_\_\_\_\_

Sing