

2.

## BAITSBITE LOCK

{ Measured + deliberate  $\text{♩} = 63$  }

MARY  
(soprano)

NANCY  
(mezzo)

ENOCH  
(tenor)

JOSH  
(baritone)

VIOLIN

HORN  
(int)

PIANO

(1)

**E** ENOCH: *strong*

Fil..thy fil..thy, look at that! humminig with millions, millions and millions, mil

Vln f = p

Hrt

Mf 3 3

**MARY:** *p*  *marc* ②

Ah! What a Stench! Baits..bite

**E** Ah! What a Stench! Baits ..bite

Vln *f Marc*

Hrt

*f*

24.

(32)

P sub

M

E

It's the name he's going to get - in - ev - - - ry ri-ver  
better call him that - It's the name he's going to get - in - ev - - - ry ri-ver

*p sub*

*crescendo*

M

E

pub - be - tween here and dynn Nan - - - cy, Nan - - cy -  
pub - be - - - tween here and dynn Nan - - - cy, Nan - - cy -

Vl

*f*

*diminuendo*

*f*

(33)

M

E

Nan - - - cy - Nah - -  
Nan - - - cy - Nah - -

*f*

*f*

*p*

M. cy Nah-cy the-Wa- - - - ter-mah Nah-cy Nah-cy

E. cy Nan-cy the-Water-mah Nah-cy Nah-cy

J. Nah-cy the-Wa- - - - ter-mah Nah-cy Nah-cy

Hr. pp

34

unmeasured:  
feverish + irregular

M. ~ the Water-man

E. ~ the Water-man

J. ~ the Water-man

Hr. crescendo sfz f p f

26.

(35)

Musical score for measures 26 and 35. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Violin (Vln), Horn (Hrn), and Double Bass (D.B.).

**Measure 26:** The strings play eighth-note patterns. The bassoon has sustained notes. The woodwind section has eighth-note patterns. The bassoon has sustained notes.

**Measure 35:** The strings play eighth-note patterns. The bassoon has sustained notes. The woodwind section has eighth-note patterns. The bassoon has sustained notes.

## HEATWAVE

{ steady trudge d=56 }

(36)

f = p

Musical score for measure 36. The score includes parts for Maracas (M), Tambourine (N), Electric Bass (E), Double Bass (J), Violin (Vln), Horn (Hrn), and Double Bass (D.B.).

**Measure 36:** The maracas and tambourine play eighth-note patterns. The electric bass and double bass play eighth-note patterns. The violin and horn play eighth-note patterns. The double bass plays eighth-note patterns.

(42) [♩ = ♩]  
approx.

{ gentle barcarolle ℥ = 104 }

M e---reth-ing by — the ri-ver—  
 E by — the ri---ver

Vln

Hr

## NANCY'S REVERIE

Vln

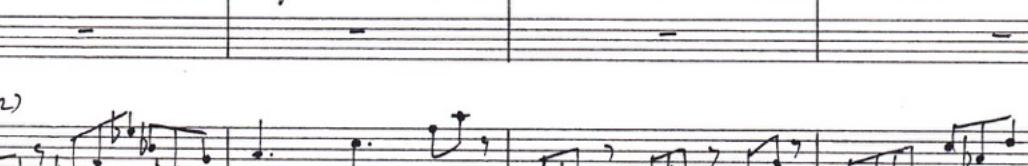
Hr

(43) NANCY: soft; express

N A--- lone I- wait - on the coast-line I wait, the - moon ri-ses o-ver the

Vln

Hr

[N] 

J

pretty tune- bit sad

ARCO p cresc

34.

45

N

Vln

pizz  
(con prima)

p legg

9 10

N

A musical score for a solo voice and piano. The vocal line consists of a single melodic line on a staff. The lyrics are: "Lover is come home to me, zig-zag-shadows-climbs over the black & white strand". The piano accompaniment is indicated by a treble clef and a bass clef, suggesting two staves of piano music.

A handwritten musical score page showing two staves. The top staff is for strings (Violin I) and the bottom staff is for woodwind (Flute). The score consists of six measures. Measures 1-3 show rhythmic patterns of eighth and sixteenth notes with various dynamics (f, ff, p, f). Measures 4-6 show sustained notes and eighth-note patterns.

N

(4b)

N: *of the sea*

J: - Nah-cy Nah-cy She's a

Vln: -

Hr: - *poco fp* *s.m.*

{

44.

Musical score for "Waterman" featuring five voices (M, N, E, J, V/h) and two instruments (tr, vcl). The vocal parts sing in unison, while the instruments provide harmonic support.

**M**: Treble clef, common time. Dynamics:  $p$ ,  $f$ . Vocal line: Water·man.

**N**: Treble clef, common time. Dynamics:  $p$ ,  $f$ . Vocal line: Water·man.

**E**: Treble clef, common time. Dynamics:  $p$ ,  $f$ . Vocal line: Where is he? -  $ih$ .

**J**: Bass clef, common time. Dynamics:  $p$ ,  $f$ . Vocal line: Where is she? -  $ih$ .

**V/h**: Treble clef, common time. Dynamics:  $p$ . Vocal line: Where is she? -  $ih$ .

**tr**: Treble clef, common time. Dynamics:  $p$ .

**vcl**: Bass clef, common time. Dynamics:  $p$ .

45.

Cadenza, piano + horn : Tempo as at fig (51)

(60)

M  
N  
E  
J

hos.pi..tal —  
hos.pi..tal —  
hos.pi..tal —  
hos.pi..tal —

Hr

B  
A  
B  
A  
B  
A

Hr



## MATRON + DOCTOR

47.

16

Vln      *poco a poco dim*

Hrt

{  
poco a poco  
Poco din

(E) ENOCH: (62) {cheerful and bouncy  $\text{♩} = 80$ }

Vln

Hrt

{  
p

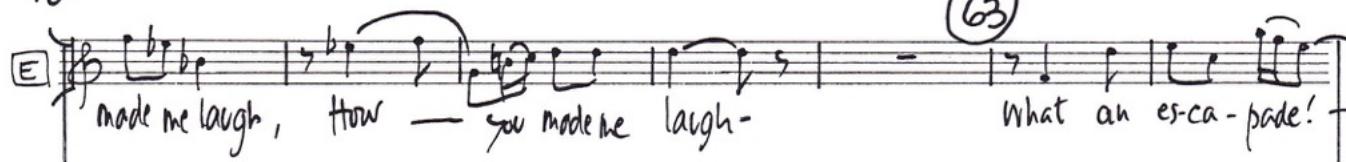
Well, Well — It was

(E) touch and go for a while— you know — How you

*cresc*

{  
bassoon part

48.

(E) 

made me laugh, how — you made me laugh- what an es-ca-pade!

(63)



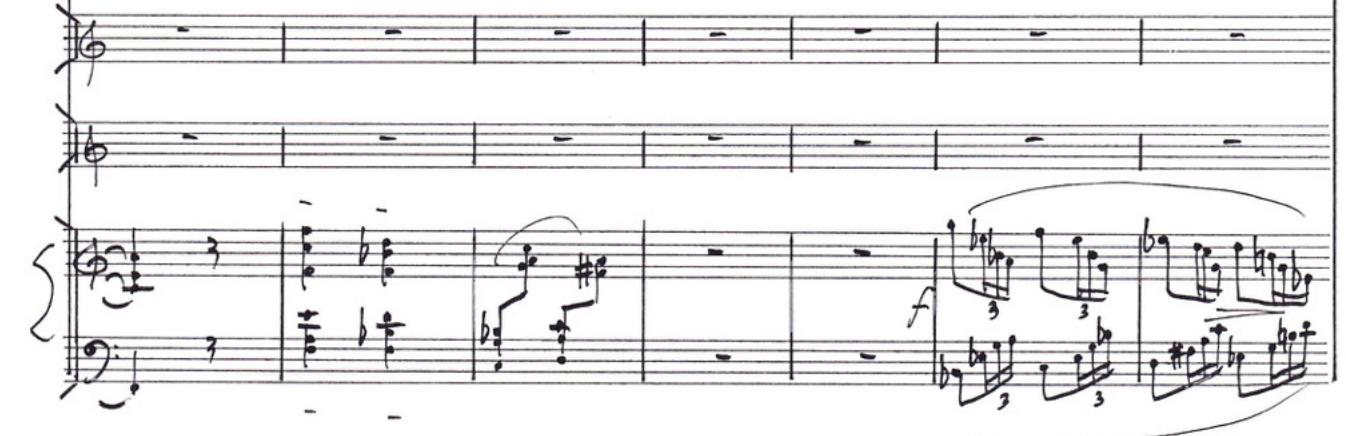
(E) 

- Ha! - Ha! - wea---ring trou-sers- play-ing - the man, wea-ring



(E) 

trou-sers Ha! Ha! Ha! Ha! how — you made me- laugh! -



(64)

E We-a-ring the - trou.. sers Play-ing the -  
 Vln *mp* 3 scherzando  
 Hr p  
 { C

MARY: f (65) Vehement

M Doctor!  
 E man, Ha! Ha! Ha! play.. ing the man Were you?  
 Vln f  
 Hr f  
 { C f

(NANCY):

M Doctor!  
 E Ha,Ha,Ha! Nan..cy the Wa-ter...man Ha Ha Ha Ha!  
 Vln f  
 Hr f  
 { C f