

HASHTAGMASONJAR

BY  
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Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Master of Music  
Indiana University  
December 2016



Accepted by the faculty of the  
Indiana University Jacobs School of Music  
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Master of Music

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Aaron Travers, Director of Thesis

December 7<sup>th</sup>, 2016



Kimberly R. Osberg

# hashtagmasonjar

For Mezzo-Soprano and Sinfonietta

**Duration: 8'30"**

## Program Note:

I've always been fascinated with the process people undergo when they post on social media. It seems that there is always so much thought and care put into how to “get likes” or other forms of online approval, yet as the consumer we barely glance at what we see before “reacting” or “liking” to a post and moving on to the next article, post, picture, or video. *hashtagmasonjar* seeks to portray these insecurities on the part of the poster by following one user as she puts together a simple post consisting of a selfie with some hashtags. The work goes through details about the post itself – location, time – as well as a lengthy attempt at picking a flattering filter for the posted photo, reactions to receiving social media approval, as well as some passing thoughts about the comments left on her post and the people posting them.

From the details of the post, the listener gets small glimpses into the poster's offline life – but with no real substantial thoughts or information. The text reaches no real conclusions or deeper meaning for the poster or the listener. Much like viewing posts online, the piece acts as but a surface-level tidbit. The work ends inconclusively, in keeping with the overall disjunct, choppy nature of the piece's overall structure – scatterbrained and fleeting. The work's innate theatricality, angular text-setting, simple pitch material, and melodramatic musical gestures contribute to a quirky – yet ultimately relatable – work about the social media we use every day.

## Performance Information:

Premiere: Kimberly Osberg, conductor; Anne Chester, Mezzo-Soprano – November 2016

## Instrumentation:

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Bass Trombone

Percussion (2 players)

Claves, Temple Blocks, Triangle, Suspended Cymbal,

Glockenspiel, Vibraphone, Bass Drum, Snare Drum, Tam-Tam

Harp

Piano

Mezzo-Soprano (A3-B5)

Violin 1

Violin 2

Viola

Cello

Double Bass

## Text:

#masonjar  
2:26pm  
#summer #hooch #masonhooch



Roseville, Minnesota

*Roseville...that's where John lives!  
John lives in Roseville in the summer  
Maybe he'll see that I'm town.*

Better edit this picture...!  
Contrast - a bold plus fifty-six,  
With shadows minus ten.  
Saturation - plus eighty two!

*OH GOD - that looks awful...  
They'll know I messed with it,  
Better just use a filter,  
But which one..?*

Auto? No.  
Vintage? Nah.  
Spring, Fall, Summer? Snow? No!  
Gingham, Slumber, Claredon, Mayfair, Lark or Moon?  
Hudson, Willow, Adon? Amore? Perpetua?  
Inkwell, Hefe, Rise? Valencia? Juno...?  
Rise? Perpetua? Claredon, Mayfair?  
Lo-Fi, Juno...? Amore, Rise? Hefe, Lo-Fi?  
Juno. Post!

Twelve likes and two loves - *three* loves - in twenty minutes!

*That's like, a "like" every minute-and-a-half...or so  
(I don't have to delete it - can't delete it now...)  
And, for a moment, someone thought of me...*

Two comments!  
2:31pm - from Mom

*(The first one is always from Mom...)*

And she says "Don't tell your father! 😏"

*I wonder if that means they are speaking again...*

LOL - "like"!

It's John! A comment from John!  
"Looks good"

*Does he mean the drink, or me?  
Maybe I should write that!  
No!! Not online...  
I'll just leave it hanging there  
I'll leave him wondering...*

# hashtagmasonjar

Kimberly R. Osberg

$\text{♩} = 132, \text{Perky}$

7/8 (pizz) 3/4 5/8 6/8 3/4 (ord.) 7/8 2/4

Flute *mf* *f* *p* *mf*

Oboe *p* *f* *p* *pp*

Clarinet in Bb *p* *f* *p* *mf*

Bassoon *p < ff* *f > n* *p*

Horn in F (stopped) *p*

Trumpet in C harmon mute (stem out) *p* *pp* *mf*

Trombone cup mute *p* *mf* *f > n*

Bass Trombone *mf < f > n*

$\text{♩} = 132, \text{Perky}$

7/8 3/4 5/8 6/8 3/4 7/8 2/4

1 Claves *mp*

2 Temple Blocks (hard rubber mallets) *mp*

Harp sons xylo (norm.) *p secco* *mf* *f* *p* *mf* *pp*

Piano (muted) *p* (norm.) *mf < f* *p* *mf* *pp*

$\text{♩} = 132, \text{Perky}$

7/8 3/4 5/8 6/8 3/4 7/8 2/4

Violin 1 pizz *p secco* col legno battuto *f* arco *p* pizz *pp*

Violin 2 pizz *p secco* (pizz) *f* arco *p* pizz *pp*

Viola col legno battuto *mf* arco *pp*

Violoncello *p < ff* pizz arco *mf < f > n*

Contrabass col legno battuto *mf* *f > n*

1 2 3 4 5 6 7 8 9



poco rit. . . . . ♩ = 100

2/4 3/4 5/8 4/4 3/4 4/4 2/4 (norm)

Fl. *ff* *mf* *p* *pp*<sup>3</sup>

Ob. *f* *ff* *pp*<sup>3</sup>

Cl. *f* *ff*

Bsn.

Hn. (open) *mf* *f*

C. Tpt. *mf* *f* *ff*

Tbn.

Bs. Tbn.

poco rit. . . . . ♩ = 100

2/4 3/4 5/8 4/4 3/4 4/4 2/4

(Claves)

Perc. *p* *pp*

(T.B.) *p* *pp*

Hp. *ff* *mp* *pp* s.x.

Pno. *ff* *pp*<sup>3</sup>

poco rit. . . . . ♩ = 100

2/4 3/4 5/8 4/4 3/4 4/4 2/4

Voice

Vln. 1 arco *mf* *pp* molto sul pont. no vib. *n* pizz *p*

Vln. 2 arco *mf* *pp* molto sul pont. no vib. *n* pizz *p*

Vla. arco *mf* *pp* molto sul pont. no vib. *n*

Vc. arco *mf* *pp* molto sul pont. no vib. *n*

Cb. (pizz) *mf* *pp*

10 11 12 13 14 15 16

17 A tempo (♩ = 132, Bold)

5/8 6/8 5/8 7/8 4/4 2/4

Fl. *ff* *p* *mf*

Ob. *p* *mf*

Cl. *ff* *p* *f*

Bsn. *f* *mf* *ff*

Hn. *mf* open *mf*

C. Tpt. *mf* open

Tbn. *mf* *f* *f*

Bs. Tbn. *f*

17 A tempo (♩ = 132, Bold)

5/8 Snare Drum (rim) 6/8 (on head) 5/8 7/8 4/4 2/4

(S.D.) *mp* *f* *pp* *mf*

Perc. Triangle (thick beater) (Φ) (dampened)

(Tr) *mf* *f* *mf*

Hp. *mf* *pp* *p*

Pno. *mf* *f* *pp* *ff*

17 A tempo (♩ = 132, Bold)

5/8 6/8 5/8 7/8 4/4 2/4

Voice *ff* *p* *mf*

Hash - tag ma - son jar! Hash - tag Hash - tag Hash - tag ma - son

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *p* (pizz)

Vla. *mf* *f* *p*

Vc. (arco) *f* *ff*

Cb. (pizz) *f* *ff*

17 18 19 20 21 22 23 24

4/4 7/8 3/8 7/8 4/4 7/8 3/4 7/8 3/4

Fl. *f* *p* *p*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

Bsn.

Hn. *mp*

C Tpt. *pp*

Tbn.

Bs. Tbn.

(S.D.)

Perc. Temple Blocks (sticks, shaft on edges) *p* *mf* Triangle (thick beater) *mp* *pp*

(T.B.) *mp* *pp* *f*

Hrp. *pp* *f* s.x.

Pno. *pp* *f* *p*

4/4 7/8 3/8 7/8 4/4 7/8 3/4 7/8 3/4

Voice *f* jarl Two Two Two twenty six P. M. Two twenty six

Vln. 1 *sfz* arco non vib. *pp* vib. norm. *mf*

Vln. 2 *sfz* arco non vib. *pp* pizz *mf*

Vla. *sfz* arco *p* non vib. *pp*

Vc. *mf* arco non vib. *pp*

Cb. *mf*

25 26 27 28 29 30 31 32

poco rit. . . ♩ = 116 [35] ♩ = 132, A tempo

3/4 4/4 5/8 7/8 5/8 7/8 5/8 2/4 5/8

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *pp* *mf* *f* *f*

C Tpt. *pp* *mf* *f* *f*

Tbn. *pp* *mf* *f* *f*

Bs. Tbn. *pp* *mf* *f* *f*

harmon mute (stem out)

cup mute

poco rit. . . ♩ = 116 [35] ♩ = 132, A tempo

3/4 4/4 5/8 7/8 5/8 7/8 5/8 2/4 5/8

(S.D.) *mf* *ff* *mf secco* *ff* *mp*

Perc. *p* *ff* *mf* *ff* *mp*

(Tri) *p* *ff* *mf* *ff* *mp*

Claves

Triangle

Vibraphone

Snare Drum (rim) (shaft of mallet)

Hp. *f* *f*

Pno. *mp* *f* *f*

s.x.

poco rit. . . ♩ = 116 [35] ♩ = 132, A tempo

3/4 4/4 5/8 7/8 5/8 7/8 5/8 2/4 5/8

Voice *pp* *f* *f* *ff* *mf*

P. M. Hash - tag ma-son jar hash - tag sum-mer hash - tag hoochl hash-tag ma-son

Vln. 1 (arco) *mp* *p* *ff*

Vln. 2 *p* *mp* *p* *ff*

Vla. *pizz* (vib. norm.) *p* *mp* *p* *ff*

Vc. *p* *mp* *pizz* *f*

Cb. *mp* *pizz* *f*

col legno battuto

arco non vib.

arco vib.

33 34 35 36 37 38 39 40 41

5/8 3/4 7/8 6/8 4/4 5/8 3/4

Fl. *f* *pp* *f* *ff*

Ob. *f* *pp* *f* *ff*

Cl. *f* *pp* *f* *ff*

Bsn. *f* *p* *mf* *f* *p* *pp* *f* *pp* *fp* *ff* *pp*

Hn. (open) *p* *mf* *f* *pp*

C Tpt. *p* *p* *f* *pp*

Tbn. *p* *f* *pp* *open* *ff* *pp*

Bs. Tbn. *p* *ff* *pp*

(Vibes) 5/8 3/4 7/8 6/8 4/4 5/8 3/4  
 Snare Drum (rim) *mp* *f*

Perc. Claves *f*

(Claves) Triangle (thin beaters) *mf* *f*

Hp. *ff*

Pno. *f* *f* *p* *mp* *ff*

Voice *ff* *mf* *ff*  
 hooch! Sun - gla-sses e - mo - ti - con! Hash - tag

Vln. 1 *pizz* *p* *mf* *f*

Vln. 2 *pizz* *p* *mf* *f*

Vla. *pizz* *p*

Vc. (pizz) *f* *p* *arco* *pp* *f* *pp* *fp* *ff* *pp*

Cb. *arco* *f* *pp* *f* *pp* *fp* *ff* *pp*

42 43 44 45 46 47 48 49

55 ♩ = 88, Suddenly Darker

3/4 2/4 4/4 7/8 4/4 3/8 4/4 3/8

Fl. *ff* *fp* *ff* (breath accent)

Ob. *ff* *fp* *ff* (breath accent)

Cl. *ff* *fp* *ff* (breath accent)

Bsn. *ff* *p* *pp*

Hn. *ff* *p* *pp*

C Tpt. stem in *ff* *fp* *ff* (breath accent)

Tbn. *ff* *p* *pp*

Bs. Tbn. *ff* *pp*

55 ♩ = 88, Suddenly Darker

3/4 2/4 4/4 7/8 4/4 3/8 (dampen) 4/4 3/8

(S.D.) Tam-tam (heavy, soft beater) *mp*

Perc. Claves *pp* Bass Drum (hard beaters) *mf* *pp* *mp*

(Claves)

Hp. *p*

Pno. *p* *pp*

55 ♩ = 88, Suddenly Darker

3/4 2/4 4/4 7/8 *pp* 4/4 3/8 4/4 3/8

Voice ma-son jar

Vln. 1 arco *ff* *fp* *ff*

Vln. 2 arco *ff* *fp* *ff*

Vla. arco *ff* pizz *mp* arco *pp*

Vc. *ff* *pp* *p*

Cb. *ff* *pp*

50 51 52 53 54 55 56 57

rall. . . . . 63 ♩ = 88, Perking Up

Fl.  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

(T. Tam)

Perc.

(B.D.)

Hp.

Pno.

mp *gradually dampen* *n* *pp* *p*

Glockenspiel (hard rubber mallets)

rall. . . . . 63 ♩ = 88, Perking Up

mp  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

Voice

Rose - ville Min - ne - so - ta Rose - ville,

Vln. 1 non. vib. *pp* *n*

Vln. 2 non. vib. *pp* *n*

Vla.

Vc.

Cb.

58 59 60 61 62 63

2/4      7/8      3/4      7/8      5/8      2/4      4/4

Fl. *fp* *f* *n* *pp* *mf*  
 Ob. *f* *n* *pp* *mf*  
 Cl. *fp* *f* *n* *pp* *mf*  
 Bsn. *fp* *f* *n* *pp* *mf*  
 Hn. *pp*  
 C Tpt. *pp*  
 Tbn. *pp*  
 Bs. Tbn. *pp*

(Sus. Cym.) *pp* (strike with tip on edge)  
 Perc. *pp* (buzz beater against edge of cymbal)  
 (Glock) *pp*

Hp. *pp*  
 Pno. *pp*

Voice *f* *mp*  
 that's where John lives! John lives in Rose - ville

Vln. 1 *p* pizz (vib. norm.)  
 Vln. 2 *p* pizz (vib. norm.)  
 Vla. *p* pizz (vib. norm.)  
 Vc. *p*  
 Cb. *p*

64      65      66      67      68      69



4/4 2/4 4/4 3/4 2/4 7/8

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Bs. Tbn.

(Sus. Cym.) *p* (*scrape*) *pp* (*on bell*) *lv.*

Perc. Triangle (thin beater)

(Triangle) *p* *lv.*

Hp. *p* (*lv.*) *mf*

Pno. *pp* (*both hands*) *pp* (*both hands*)

Voice *mf* *pp* *mf* *mf* *pp* *mf*

in the sum-mer \_\_\_\_\_ May - be he'll see \_\_\_\_\_ that

Vln. 1 (*pizz*) *pp*

Vln. 2

Vla. (*pizz*) *pp*

Vc.

Cb.

70 71 72 73 74 75

poco rall. . . . 77 ♩ = 132, A tempo  
(grace notes, on beat)

Fl.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Ob.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Cl.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Bsn.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Hn.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

C Tpt.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Tbn.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Bs. Tbn.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

con sord.  
straight mute  
with harmon mute (stem out)

*f*, *mf*, *f*, *mp*, *f*, *mp*, *p*, *f*

poco rall. . . . 77 ♩ = 132, A tempo

(S.D.)  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Perc.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

(Tri.)  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Hp.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Pno.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Snare Drum  
Temple Blocks (with sticks)  
(shaft on edge of blocks)

*mp*, *mf*, *fp*, *mf*, *f*

poco rall. . . . 77 ♩ = 132, A tempo

Voice  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Vln. 1  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Vln. 2  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Vla.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Ve.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

Cb.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$

*p subito*, *f*, *f*, *f*, *f*

I'm in town! Bet - ter!

(pizz), arco, arco, pizz, (pizz), arco

76

77

78

79

80

81

86

Fl. *f* *p* *ff* *f* *f*

Ob. *f sub* *p* *ff* *f*

Cl. *f* *p* *ff* *pp sub.* *f*

Bsn. *f* *ff* *pp sub.* *f* *p* *f*

Hn. *f*

C Tpt. *p* *f sub* open

Tbn. *ff* *mf*

Bs. Tbn. *f* *ff*

(T.B.) *p* *ff* *ff*

Perc. *p* Vibraphone (hard rubber mallets) *ff* Susp. Cym. (thin triangle beaters) *ff* (yarn mallets)

(Vibes) *mp* *f* *sfz* *sfz*

Hp. *f* *mp* *ff* *pp sub.* *sfz* *p* *sfz*

Pno. *f* *ff* *pp sub.* *sfz* *p* *sfz*

Voice

Bet-ter e-dit this pic ture... Con- trast!

Vln. 1 *p* *mf* *p* *ff* *f*

Vln. 2 (pizz) *mf* *p* *ff* *f*

Vla. (pizz) *mf* *p* *ff* *f*

Vc. *f* *ff* *pp sub.* *sfz* *p* *f*

Cb. *f* *ff* *pp sub.* *sfz* *p* *f*

82 83 84 85 86 87 88 89

♩ = 64, Suddenly Slower

4/4 3/8 5/8 2/4 5/8 7/8 4/4 2/4

Fl. *fp* *ff*

Ob. *fp* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff* *pp* *ff* *pp* *f* *ff* *n*

Hn. *mp* *f* *p* *ff*

C Tpt. *fp* *ff*

Tbn. *f* *p* *f* *f* *n*

Bs. Tbn. *f* *pp* *f* *n*

senza sord.

harmon mute (stem in)

♩ = 64, Suddenly Slower

4/4 3/8 5/8 2/4 5/8 7/8 4/4 2/4

(Sus. Cym.) *pp* *ff* *dampen*

Perc. (yarn mallets) *pp* *ff* (hard rubber mallets)

(Vibes) *sfz* *ff*

Hp. *mp* *f* *sfz*

Pno. *mf* *sfz* *p* *ff* *ff*

♩ = 64, Suddenly Slower

4/4 3/8 5/8 2/4 5/8 7/8 4/4 2/4

Voice a bold a bold plus fif-ty six!

Vln. 1 *f* *fp* *ff* *n*

Vln. 2 *f* *ff* *n*

Vla. *mf* *ff* *pp* *ff* *pp* *f*

Vc. *pp* *ff* *pp* *f* *n*

Cb. *mf* *ff* *p* *ff* *pp* *f* *n*

90 91 92 93 94 95 96 97 98

99 ♩ = 144, Forward

2/4 7/8 3/4 5/4 4/4 7/8

Fl. *f* *ff* *p* *f* (fingered run)

Ob. *f* *ff* *p* *f* (fingered run)

Cl. *mf* *f* *p* *f* (fingered run)

Bsn. *mp* *f* *ff* *fp* *f* (fingered run)

Hn. *mp* *pp* *fp* *f*

C Tpt. open *mp* *ff* *p* *f*

Tbn. *mp* *pp* *fp* *f*

Bs. Tbn. *ff*

99 ♩ = 144, Forward

2/4 7/8 3/4 5/4 4/4 7/8

(Sus. Cym.) *f* (thick triangle beater)

Perc. *f* (bell)

(Vibes) *f*

Hp. *f* *ff*

Pno. *f* *ff*

99 ♩ = 144, Forward

2/4 7/8 3/4 5/4 4/4 7/8

Voice *mf* *ff*  
with sha - dows Mmm - i - nus ten!

Vln. 1 *fp* *f*

Vln. 2 *f* *fp* *f*

Vla. *f* pizz

Ve. *f* pizz

Cb. *f*

99 100 101 102 103 104

molto rall. . . . ♩ = 72 109 ♩ = 132

7/8      3/4      5/4      4/4      7/8      3/4      7/8

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Bsn. *mf* *ff*

Hn. *ff* *p*

C Tpt. *pp* *ff* *p*

Tbn. *mf* *ff* *p*

Bs. Tbn. *p*

(B.D.) *fp* *ff* *p* *molto secco*

Perc. (Vibes) *pp* *f*

Hp. *p* *ff*

Pno. *p* *ff*

molto rall. . . . ♩ = 72 109 ♩ = 132

7/8      3/4      5/4      4/4      7/8      3/4      7/8

Voice *mp* *ff* *pp* *mf*

Sa - tur - a - tion plus ei-ghty two! OH GOD, that looks aw - ful. Spoken: They'll know I messed with it...

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vc. *mf* *ff*

Cb. *f* *ff*

105      106      107      108      109      110      111



3/4 7/8 3/4 7/8

Fl. *pp* *fp*

Ob. *pp* *f*

Cl. *pp* *f*

Bsn. *f* *pp* *pp* *f*

Hn. *p* *f* *pp*  
con sord.

C Tpt. straight mute *fp*

Tbn. *f* *p* *f* *pp*

Bs. Tbn. *mf* *pp* *fp*

(S.D.) Snare Drum (rim) (with shaft of rubber mallets) *p* *f*

(Glock) Glockenspiel (hard, plastic mallets) *pp* *f* *secco*

Hp. *f* *p* *f* *pp*

Pno. *f* *f* *pp* *ff*

Voice Nahl Spring, Fall, Sum mer? Snow! Nol arco

Vln. 1 col legno battuto *p* *f* *fp*

Vln. 2 col legno battuto *p* *f*

Vla. col legno battuto *p* *f* arco *p* *f* *pp*

Vc. arco *f* *p* arco *pp* *f*

Cb. *f* *p* *fp*

120 121 122 123 124



poco accel. . . . . 128 ♩ = 152

7/8 3/4 3/8 8/8 7/8 9/8 7/8

Fl. *n* *ff* *mp*

Ob. *pp* *fp* *ff* *mp*

Cl. *pp* *fp* *ff* *f* *mp*

Bsn. *pp* *fp* *ff* *p*

Hn. *f* *ff* *p*

C Tpt. *n* *p*

Tbn. *f* *ff* *p*

Bs. Tbn. *f* *ff* *p*

(B.D.)

Perc. (Gluck) *pp*

Hp. *ff* *mf* sons xylo

Pno. *p* *fp* *ff* *mf* *p*

poco accel. . . . . 128 ♩ = 152

7/8 3/4 3/8 8/8 7/8 9/8 7/8

Voice

Ging - ham, Slum - ber, Clar-e-don, May - fair, Lark or Moon? Hud-son, Wil-low, A-don, A -

Vln. 1 *n* *pp*

Vln. 2 *arco* *ff* *pp* *fp* *ff*

Vla. *f* *ff* *pp* *(arco)* *mp* *col legno battuto* *pp*

Vc. *pp* *fp* *ff* *pizz* *p* *arco* *p* *col legno battuto* *pp*

Cb. *fp* *ff* *p*

125 126 127 128 129 130

7/8 2/4 3/4 7/8 5/4

Fl. *f* *p sub* *f* *mf* *ff* *pp sub*

Ob. *f* *p sub* *f* *p* *pp sub*

Cl. *f* *p sub* *f* *p* *ff* *pp sub*

Bsn. *f* *p*

Hn. *p*

C Tpt. *mf* *pp sub* harmon mute (stem in)

Tbn. *p*

Bs. Tbn. *f* *p*

(S.D.) Snare Drum (on rim) (with sticks) *fp* *ff*

Perc. (Glock) *f* *p* *f*

Hp. *p* *f*

Pno. *p* *f* *p* *f* *p*

Voice *f* *ff* *mf* *fp*

mor - e? Per - pe - tu - a? Ink - well, He - fe, Rise? Va - len - ci - a?

Vln. 1 *f* *mf* *p* *ff*

Vln. 2 *ff* *p* *mf* *p* *ff* *pp sub*

Vla. *f* *p* *ff* *pp sub*

Vc. *f* *pizz* *f* *p*

Cb. *ff* *pizz* *f*

131 132 133 134 135 136 137

5/4 4/4 7/8 5/8 4/4 6/8

Fl. *f* *mf* *f* *p* *ff* *pp sub.* *f*

Ob. *f* *mf* *f* *p* *ff* *pp sub.* *f sub.*

Cl. *f* *p sub.* *f* *p* *ff* *pp sub.* *f*

Bsn. *f* *pp sub.* *f*

Hn. *f* senza sord.

C Tpt. *f*

Tbn. *pp* *f*

Bs. Tbn. *f*

(S.D.) *fp* *f* *fp* *f* *p* *f*

Perc. *f* *ff* *pp* *ff*

(Glock)

Hp. *p* *f* *mf*

Pno. *f* *p* *f*

5/4 4/4 7/8 5/8 4/4 6/8

Voice *f* *mp* *f* *f*

Ju - no? Rise?! Per - pe - tu - a? Clar - e - don, May - fair?

Vln. 1 *f* arco *pp sub.*

Vln. 2 *f* arco *pp sub.*

Vla. *f* *mp*

Vc. pizz *f* *p sub.*

Cb. pizz *f*

138

139

140

141

142

Musical score for a symphony orchestra and voice, spanning measures 143 to 148. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Snare Drum (S.D.), Percussion (Perc. Glock), Harp (Hp.), Piano (Pno.), Voice, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 143 through 148, with time signatures changing from 6/8 to 5/4, 2/4, 7/8, 3/4, and 4/4. Dynamics include *pp*, *f*, *fp*, *mf*, *fpp*, *f*, *pp sempre*, and *f*. Performance instructions include *arco*, *pizz*, and *arco*. The voice part includes the lyrics: "Low - Fir Ju - no? A - mor - e? Rise?".

155 ♩ = 132

4/4 2/4 4/4 3/4 2/4 4/4 2/4 4/4

Fl. *ff* *p* *f* *p sub* *f* *p* *mf*

Ob. *ff* *mf* *p* *f* *p sub* *p* *mf*

Cl. *ff* *mf* *p* *f* *p sub* *p* *f*

Bsn. *ff* *mf* *ff*

Hrn. *p* *f* *mf*

C. Tpt. straight mute *f* *p* *f*

Tbn. *p* *f* *f*

Bs. Tbn. *f*

155 ♩ = 132

4/4 2/4 4/4 3/4 2/4 4/4 2/4 4/4

(S.D.) Temple Blocks (with glock mallet shafts on edge of blocks) *p* *sfz* *mp*

Perc. Claves *mp*

(T.B.) *f*

Hp. *f* *mf* *p*

Pno. *mf* *f* *pp* *ff*

155 ♩ = 132

4/4 2/4 4/4 3/4 2/4 4/4 2/4 4/4

Voice He - fe? Lo - Fi? Ju - no! Post!

Vln. 1 *f* *pp* *mf* *p*

Vln. 2 *pp* *mf* *p*

Vla. *pp* *mf* *p*

Vc. *pp* *ff*

Cb. *pp* *ff*

149 150 151 152 153 154 155 156

4/4 7/8 3/8 5/4 3/4 5/8 7/8 3/4 2/4

Fl. *f* *p* *mf*

Ob. *f* *p*

Cl. *f* *p* *mf* *fp* *f*

Bsn. *mf* *fp* *f*

Hn. *p*

C.Tpt. *mp* *p* *mf*

Tbn. *mf* *fp* *f*

Bs. Tbn. *fp* *f*

(Claves)

Perc.

(T.B.)

Hp. *pp* *f* *s.x.* *p* *mf*

Pno. *pp* *p* *mf*

4/4 7/8 3/8 5/4 3/4 5/8 7/8 3/4 2/4

Voice

Vln. 1 *sfz* *p* *norm.* *p* *mf* *pp* *mf*

Vln. 2 *sfz* *arco* *molto sul pont.* *pp* *mf* *arco* *pp* *mf*

Vla. *sfz* *mf* *arco* *mf* *fp* *f*

Vc. *mf* *arco* *fp* *f*

Cb. *mf* *arco* *fp* *f*

157 158 159 160 161 162 163 164

2/4 3/4 167 4/4 3/4 2/4 5/4

Fl. *p* *f*

Ob. *p* *f*

Cl. *pp* *f*

Bsn. *pp* *f*

Hn. *p*

C Tpt. *p* open

Tbn. *pp* *p*

Bs. Tbn. *p*

(Claves) *mf*

Perc. (T.B.) *mf*

Hp. *f*

Pno. *f*

Voice

Twelve! Twelve "likes" and and two... "loves!" Three

Vln. 1 *pizz* *p* *f* *arco* *mp* *p* *mf* *p* *f*

Vln. 2 *pizz* *p* *f* *arco* *mp* *p* *mf* *p* *f*

Vla. *pp* *f* *pizz* *arco* *mp* *p* *mf* *p* *f*

Vc. *pp* *f*

Cb. *pp*

165 166 167 168 169 170 171 172 173

5/4 7/8 5/8 2/4 4/4 3/4

Fl. *mf* — *f* *pp*

Ob. *mf* — *f* *p*

Cl. *mf* — *f* *mf* *p*

Bsn. *f* *p* *pp*

Hn. *mf* *p*

C Tpt. *mf* *mf* *p* harmon mute (stem in)

Tbn. *mf* *p*

Bs. Tbn. *f*

(B.D.) 5/4 7/8 Bass Drum (firm, articulate mallets) *f secco* *p* *pp* (Lr.)

Perc. (T.B.) *pp sempre* *sed.* Vibraphone, soft mallets

Hp. *mf* *p* *pp sempre*

Pno. *mf* — *f* *mp* *p* *pp sempre*

Voice 5/4 7/8 5/8 2/4 4/4 (half-spoken) 3/4  
 "loves!" *pp* in twen-ty min utes! *mf* Spoken: That's like, a "like" every minute-and-a-half! (or so)

Vln. 1 *p* — *f* *mf* *p*

Vln. 2 *p* — *f* *mf* *p* *pp*

Vla. *p* — *f* *mf* *p*

Vc. *f* *p* *pp* arco

Cb. *f* *p* *pp*

174 175 176 177 178 179 180



3/4      7/8      3/4      4/4      7/8      3/4

Fl. *mp* *pp* *mp* *mf*

Ob. *ppp* *pp*

Cl. *ppp* *pp* *mf* *mf*

Bsn. *mp* *pp* *pp* *mf*

Hn. *ppp*

C Tpt.

Tbn. *ppp*

Bs. Tbn. *f* *p* *mf*

(B.D.) *pp secco*

Perc. *molto secco*

(Vib.) *molto secco*

Hp. *p* *pp* 8<sup>va</sup>

Pno. *f* *p* *mf*

3/4      7/8      3/4      4/4      7/8      3/4

Voice (I don't have to de - lete it) (I

Vln. 1 *pizz* *pp*

Vln. 2 *mp* *pp* *pizz* *pp*

Vla. *ppp*

Vc. *mp* *pp* (arco) *mf*

Cb. *f* *p* *pizz* *mf*

181      182      183      184      185      186      187

molto rall. . . . .

4/4 3/4

Fl. *pp*

Ob. *mf* *pp*

Cl. *pp*

Bsn. *p*

Hn. *p*

C. Tpt. *p* open

Tbn. *p*

Bs. Tbn. *p*

molto rall. . . . .

4/4 3/4

(Tri.)

Perc. (Vibes) *p* *f*

Harp *mp* *p* *f*

Piano *p* *f*

molto rall. . . . .

4/4 3/4

Voice  
don't have to de-lete it! Can't de-lete it now...)

Vln. 1 *pp* arco

Vln. 2 *pp* arco

Vla. *f* *ff* 3 solo

Vc. *p*

Cb. *pp* arco

188

189

190

191

192

♩ = 100, Rubato  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  poco rall. . . . .  $\frac{6}{8}$

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Bs. Tbn.

♩ = 100, Rubato  $\frac{4}{4}$   $\frac{2}{4}$  Triangle (thick beater)  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  poco rall. . . . .  $\frac{6}{8}$

(Tri.)  
Perc.  
(Vibes)  
Hp.  
Pno.

♩ = 100, Rubato  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  poco rall. . . . .  $\frac{6}{8}$

Voice  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

and\_ for a mo - ment... some one\_ some - one thought of me...

*f* *p sub* *p* *mf* *p*

molto sul tasto  
*p* pulsed vibrato, then non.vib for duration of note *n*

193 194 195 196 197 198 199

200 ♩ = 144, Suddenly Faster

Musical score for woodwinds and brass instruments. The score is divided into seven measures, each with a different time signature: 6/8, 7/8, 6/8, 7/8, 3/4, 7/8, and 3/4. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Bass Trombone (Bs. Tbn.). Dynamics include *f*, *p sub*, *mf*, and *f*. The Flute, Oboe, and Clarinet parts start with *f* and have *p sub* markings in the second and third measures. The Bassoon part has *p sub* markings in the first two measures and *mf* in the fifth. The Horn part has *p sub* markings in the first two measures. The Trumpet and Trombone parts have *p sub* markings in the first three measures. The Bass Trombone part has *p sub* markings in the first three measures.

200 ♩ = 144, Suddenly Faster

Musical score for percussion and piano. The score is divided into seven measures, each with a different time signature: 6/8, 7/8, 6/8, 7/8, 3/4, 7/8, and 3/4. The percussion part includes Snare Drum (S.D.), Temple Blocks (Perc.), and Tom-Tom (T.B.). Dynamics include *ff*, *pp sub*, *f*, and *mp*. The Snare Drum part has *ff* in the first measure, *pp sub* in the third, and *f* in the seventh. The Temple Blocks part has *f* in the first measure and *mp* in the fourth. The Tom-Tom part has *f* in the first measure and *mp* in the fourth. The piano part includes Harp (Hp.) and Piano (Pno.). The Harp part has *f* in the first measure. The Piano part has *f* in the first measure and *f* in the seventh. There are also markings for *8va* in the piano part.

200 ♩ = 144, Suddenly Faster

Musical score for strings and voice. The score is divided into seven measures, each with a different time signature: 6/8, 7/8, 6/8, 7/8, 3/4, 7/8, and 3/4. The voice part has lyrics: "Two com-ments! Two Two Two com-ments! Two thi-ry one P. M." Dynamics include *ff*. The string parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *f*, *p sub*, *mf*, and *f*. The Violin 1 part has *p sub* in the third measure and *mf* in the fifth. The Violin 2 part has *p sub* in the third measure and *mf* in the fifth. The Viola part has *f* in the third measure and *mf* in the fifth. The Violoncello part has *f* in the third measure and *f* in the seventh. The Contrabass part has *f* in the third measure and *f* in the seventh. There are also markings for *pizz* and *arco* in the string parts.

Fl.  $\frac{5}{4}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Ob.

Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Bs. Tbn.

(S.D.)  $\frac{5}{4}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Perc. *sub. p* *f* *p* *f* *p* *f* *p*

(T.B.)

Suspended Cymbal (with drumsticks)

Hp.

Pno.

Voice  $\frac{5}{4}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

from Mom. (The first one is always Mom...) (it's always

Vln. 1 *pizz* *f* *arco* *p* *f*

Vln. 2 *arco* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *f*

Cb. *f* *arco* *mf* *f*

207 208 209 210 211 212 213 214

Fl. *f* *p sub.* *f*  
 Ob. *f* *p sub.* *f*  
 Cl. *f* *p sub.* *f*  
 Bsn. *f* *f*  
 Hn. *f* *mp* *f*  
 C Tpt. *f* *mp* *f*  
 Tbn. *f* *mp* *f*  
 Bs. Tbn. *f*  
 (Susp. Cymb.) *f*  
 Perc. Bass Drum *f*  
 (B.D.) *f*  
 Hp.  
 Pno. *f*  
 Voice *mf* *ff*  
 it's al-ways\_ from Mom...) And she says: "Don't tell your fa-ther!" "Don't Don't tell your fa-ther!"  
 Vln. 1 pizz *p sub.* *f*  
 Vln. 2 pizz *p sub.* *f*  
 Vla. pizz *p sub.* *f*  
 Vc. pizz *f*  
 Cb. pizz *f*

7/8 2/4 5/8 4/4  
 Snare Drum (rimshot) *mf*  
 Temple Blocks *mf*  
 7/8 2/4 5/8 4/4  
 7/8 2/4 5/8 4/4

215 216 217 218 219 220 221

228 ♩ = 88, Suddenly Slower

4/4 3/4 4/4 3/8 4/4 3/8

Fl. *mf* *mf* *p* *mp*

Ob. *p* *mf* *p* *mp*

Cl. *p* *mf* *p* *mp*

Bsn. *f* *p* *mf* *p*

Hn. *p*

C Tpt. *p*

Tbn. *p* *pp*

Bs. Tbn. *f* *pp*

228 ♩ = 88, Suddenly Slower

4/4 3/4 4/4 3/8 4/4 3/8

(S.D.) *p sub.*

Perc. *p sub.* Vibraphone (Temple Block Mallets) *pp*

(T.B.) *p sub.* *pp*

Hp. *p*

Pno. *pp* *p*

228 ♩ = 88, Suddenly Slower

4/4 3/4 4/4 3/8 4/4 3/8

Voice Wink! *mf* I won - der *n* I won - der *f*

Vln. 1 *arco* *pp* *arco* *n*

Vln. 2 *pp* *n*

Vla. *arco* *pp* *n*

Vc. *arco* *pp* *n*

Cb. *pp* *arco* *n*

222 223 224 225 226 227 228 229

poco rall. . . . . 235 ♩ = 132

3/8 3/4 4/4 3/4 4/4 2/4 3/4 4/4 2/4

Fl. *n* *mf*

Ob. *n* *p*

Cl. *n* *mf* *p*

Bsn. *pp* *f*

Hr. *pp* *n*

C Tpt. *pp* *n*

Tbn. *pp* *n* *pp* *f*

Bs. Tbn. *pp* *n*

poco rall. . . . . 235 ♩ = 132

3/8 3/4 4/4 3/4 4/4 2/4 3/4 Claves 4/4 2/4

(Claves) *p* *mf*

Perc. Temple Blocks *p* *mf*

(Vibes) *p* *mf*

Hp. *mf*

Pno. *p* *mf*

poco rall. . . . . 235 ♩ = 132

3/8 3/4 4/4 3/4 4/4 2/4 3/4 4/4 2/4

Voice *mp* *mf* *fp* *f* *n* *f* *ff*

if that means they are spea-king a - gain... L - O - LI "Like!"

Vln. 1 *pizz* *mf* *p*

Vln. 2 *pizz* *mf* *p*

Vla. *pizz* *arco* *pp* *f*

Vc. *pizz* *mf*

Cb. *pizz* *mf*

230 231 232 233 234 235 236 237 238 239



2/4 3/4 4/4 7/8 5/4 3/4 2/4 5/4

Fl. *mf* *pp* *f* *p*

Ob. *p* *pp* *f* *p*

Cl. *p* *pp* *f* *mf* *p*

Bsn. *f*

Hn. *mf*

C Tpt. *mf* *p*

Tbn. *mf*

Bs. Tbn. *mf*

(Claves) 2/4 3/4 4/4 7/8 5/4 3/4 Bass Drum 2/4 5/4

Perc. *p* *pp*

(T.B.) *p*

Hp.

Pno.

Voice 2/4 3/4 4/4 7/8 5/4 3/4 2/4 5/4 *ff* (dramatic gasp)

Vln. 1 *mf* *mf* *f*

Vln. 2 *mf* *mf* *f*

Vla. *mf* *mf* *f*

Vc. *f*

Cb. *f*

240 241 242 243 244 245 246 247 248

poco rall. . . . .

255 ♩ = 152

5/4 3/4 ♩ = 100 7/8 4/4 7/8 4/4

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

C Tpt.

Tbn.

Bs. Tbn. *p*

poco rall. . . . .

255 ♩ = 152

5/4 3/4 ♩ = 100 7/8 4/4 7/8 4/4

(B.D.)

Perc. *p*

(S.D.)

Hp.

Pno. *p*

poco rall. . . . .

255 ♩ = 152

5/4 pp 3/4 < ff ♩ = 100 fp > pp 7/8 < ff 4/4 mf 7/8 4/4

Voice

It's John! from John\_\_\_\_\_ A com-ment from John!\_\_\_\_\_ (n) Spoken: "Looks good"

Vln. 1

Vln. 2

Vla.

Vc. *p* arco

Cb. *p* arco

249 250 251 252 253 254 255 256 257

4/4 2/4 3/8 4/4 3/8 2/4

Fl. *mf* *f* *pp*

Ob.

Cl. *pp* *f* *pp* *mf*

Bsn. *mf* *pp* *f* *pp*

Hn.

C Tpt. *mf* *pp* *mf*

Tbn. *pp* *f* *pp*

Bs. Tbn. *mf* *pp* *f* *pp*

(B.D.) 4/4 2/4 3/8 4/4 3/8 2/4

Perc. *pp* *f* *pp*

(S.D.)

Hp. *mf* *f* *pp* *mf*

Pno. *mf* *pp* *f* *pp*

Voice

*Spoken:* Does he mean the drink, or me? *Spoken:* Maybe I should write that... *Spoken:* No! ...not online...

Vln. 1 *arco* *mf* *f* *pp* *mf*

Vln. 2 *arco* *mf* *f* *pp* *mf*

Vla. *arco* *pp* *f* *mf*

Vc. *mf* *pp* *f* *pp*

Cb. *mf* *pp* *f* *pp*

258 259 260 261 262 263 264 265 266 267

273

2/4 7/8 2/4 5/8 7/8 5/8 7/8

Fl. *f* *p cresc.*

Ob. *mf*

Cl. *f* *p* *f* *pp cresc.*

Bsn. *f* *p* *f* *pp cresc.*

Hn. *f*

C. Tpt. *f* *pp cresc.*

Tbn. *f* *p* *f* *pp cresc.*

Bs. Tbn. *f* *p* *f* *pp cresc.*

(B.D.) *pp cresc.*

Perc. (S.D.)

Hp. *f* *pp cresc.*

Pno. *f* *p* *f* *pp cresc.*

273

2/4 7/8 2/4 5/8 7/8 5/8 7/8

Voice *mf* *f*

I'll just Leave it hang-ing there

Vln. 1 *f* *pp cresc.*

Vln. 2 *f* *pp cresc.*

Vla. *f* *p* *f* *pp cresc.*

Vc. *f* *p* *f* *pp cresc.*

Cb. *f* *p* *f* *pp cresc.*

268 269 270 271 272 273 274 275

♩ = 132

7/8 5/8 2/4 4/4 5/4 2/4 7/8

Fl. *mp cresc.* *ff* *pp*

Ob. *mp cresc.* *ff* *pp*

Cl. *ff* *pp*

Bsn. *ff* *ff*

Hn. *mf cresc.* *ff* *pp*

C Tpt. *ff* *pp*

Tbn. *mf* *ff* *ff*

Bs. Tbn. *ff* *ff*

(B.D.) *fp* *fff* *pp* *ff* *ff*

Perc. Snare Drum *pp* *ff* *pp*

(S.D.) *pp* *ff* *pp*

Hrp. *ff* *pp* G#

Pno. *ff* *ff*

♩ = 132

7/8 5/8 2/4 4/4 5/4 *fff* 2/4 7/8

Voice *ff* I'll leave I'll leave him Leave him won - 'dring Hash - tag!

Vln. 1 *ff* *pp* pizz

Vln. 2 *ff* *pp* pizz

Vla. *ff* *pp* pizz

Vc. *ff* *ff* pizz

Cb. *ff* *ff* pizz

276 277 278 279 280 281 282 283 284