

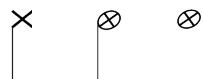
# On the Fractured Identity of the Millennial and New Hierophanies Therein

Miggy Torres

for 8 amplified voices

# Performance Notes

## Explanation of Symbols



Unpitched, Spoken, or undefined pitch. Unpitched vocal fry where indicated.



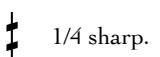
Falsetto.



Vocal fry at approximate pitch; half-fry.



Audible inhale; gasp.



1/4 sharp.



1/4 flat.



3/4 sharp.



3/4 flat.



Fall.



Scoop.



Microtonal gliss. away from note and back in given direction.  
If no target pitch is indicated, gliss. should span a quarter tone.

gliss.

Glissando; occurs over the **full duration** of the note it starts on.

port.

Portamento; occurs only at the **end of the note** it starts on.



Headless stems; show **contour** and **quarter note beat** during long glissandi.



No breath.

• Breath mark; notes prior to breath marks should be shortened to give the performer a chance to breathe. **The tempo should not slow down.** Don't treat these like fermatas.



Indicates a transition from normal to slow moving vibrato. Vibrato width need not be altered.



→ Arrow; denotes gradual transition of indicated musical parameter.

**Lorem ipsum dolor sit amet.**

Spoken text; approximate duration shown graphically. Alignment of text with downbeats is more important than intra-measure alignment. Rhythm and affect should always be conversational.

## Phonemes

Most phonemes are drawn directly the name James Franco:

/dʒeɪmzfræŋkəʊ(v)/

There are a few that are not:

/v/ (a transformation of /f/)

/ç/ (a transformation of /k/)

/j/ (a transformation of /i/)

/ɑ/

/ɔ/

/u/

The IPA phonemes used in the score should be familiar to most vocalists. Below are a few that are perhaps more uncommon.

d – alveolar D, never aspirated, not an alveolar tap (see below).

ð – dental D, as in Spanish or Italian, percussive.

ɹ – American rhotic R (postalveolar approximant).

r – flipped R or D (alveolar tap).

r – rolled R (performers, specifically Soprano 1 and Bass 1 and 2, should be able to roll their Rs.)

$\tilde{a}$  – nasal, overbright

? – placed before a vowel to denote a pronounced glottal stop

$^h$  – placed after a vowel or consonant to denote a pronounced aspiration

The IPA in the score uses slash notation (e.g. /k/ vs. [k<sup>h</sup>]). Performers generally don't need to worry about exact phonological precision regarding aspirations, minute colorings of vowels, and other sounds that are generally allophonic in English. In some cases, however, aspirations, glottal stops, and other normally allophonic sounds have been specified.

The piece uses **three variants of R**, **three variants of D** (with the alveolar tap being used for both R and D), and will sometimes specify **aspirations or glottal stops** (see IPA above). In general, if there's not glottal stop notated before a vowel it should be omitted.

Some monosyllabic words are written out non-phonetically (e.g. "oh" or "bum" vs. /oʊ/ or /bʌm/) for convenience. They can be sung with diphthongs or allophones as desired, but notated phonemes such as /o/ should be sung as a specific pure vowel.

## Spoken Sections

Boxed text should be spoken for the duration shown graphically. The rhythm should always be conversational. **Bold text** denotes words that should be specifically stressed. The most important part of the rhythm is **where each box starts!** Aligning words with downbeats is much more important than aligning them within a measure.

Spoken text for which the rhythms have been notated should be spoken with **as much rhythmic precision as possible** while preserving a **natural, non-mechanical** affect (i.e., if a note gets tied into a downbeat, don't accent the downbeat).

## Articulation

Tenutos always denote added **weight**, not length. All notes, unless preceding a breath mark or marked staccato, should always be sung for their full duration.

Slurs are used to denote legato passages, and are generally omitted from melismas.

Accent marks on notes with quiet dynamics should be approached like "forte-piano"s.

All glissandi should last the **full duration** of the notes they start on. Glissandi that span several notes are notated using headless notes, which always denote quarter note duration values.

Portamenti, on the other hand, occur **only at the end** of the note they start on, with the performer sliding into the pitch of the next note.

## Special Techniques

1. As mentioned above, this piece uses rolled Rs in several places, specifically in the Soprano 1, Bass 1, and Bass 2 parts. These performers should be able to roll their Rs for the length of a phrase.
2. Sometimes these rolled Rs are articulated in conjunction with /f/.
3. The Tenor 2 is required to whistle from a sounding A4 to B5.
4. Measures 405 – 410 include finger snapping to imitate the sound of rain. This can be understated; it's not meant to be showy.
5. Performers should know how to pronounce certain words with certain pronunciations:
  - "Ludwig" with German pronunciation.
  - "Reyes" with Spanish pronunciation (using the voiced palatal fricative /j/ found in Latin American dialects when pronouncing the letter Y).
  - "Crema" with Italian pronunciation.
6. The Soprano 1 should be familiar with French **spoken** diction (not sung diction) for sections that involve spoken French.
7. In general, this piece demands a great amount of theatricality from the performers. Bring your own personality to it!

## Musical References

This piece uses a variety of musical references and quotations with which the performers may wish to make themselves familiar:

### Musical and Textual Allusions (Pastiche)

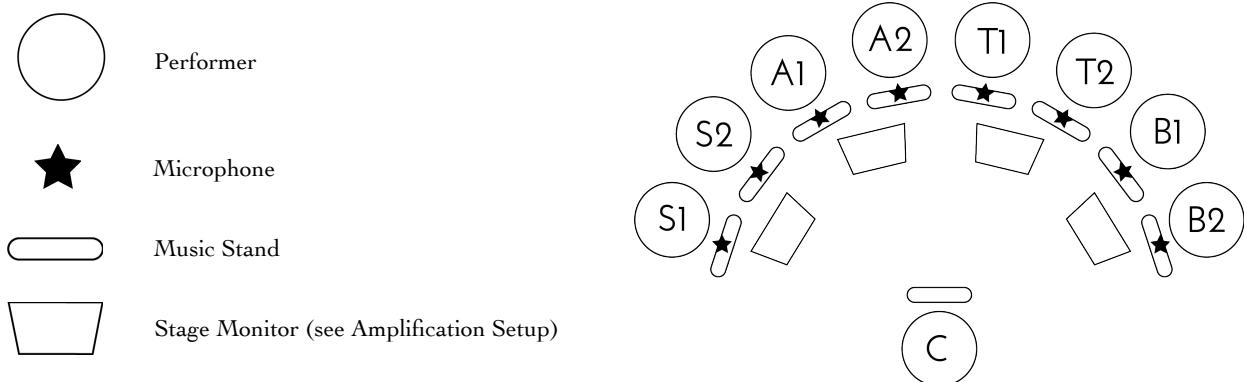
- Stock music with whistling, ukuleles, and swung rhythms that's often used to score Buzzfeed videos.
- Buzzfeed article headlines.
- "Harmonizer" style parody videos.
- Skipping records and CDs.
- Pitch/Time shifted audio.
- The text "Millennial High Art," is an allusion to a short but powerful video of the same name by Michael Sorace, Edward Sturm, and David Labuguen.
- Sensualist and Surrealist poetry found in perfume ads.

### Musical and Textual Quotations

- Dial-Up Modem Sound.
- Apple Computer Startup Sound.
- AOL "You've Got Mail!" Sound.
- TV/Radio Static
- "Coming soon to own on video and DVD!" from VHS and DVD previews.
- "And now, our Feature Presentation!" from VHS and DVD previews.
- The Toys R Us Jingle, *I Don't Wanna Grow Up*.
- *My Name is James* by Randy Newman from *James and the Giant Peach* (1996).
- Names of various Instagram filters.
- "You Can Skip This Ad" button on YouTube ads.
- "Gucci by Gucci. The new fragrance." From Gucci's perfume ad featuring James Franco.
- Various name brands (e.g. Apple, Vineyard Vines, etc.).
- リサフランク420 / 現代のコンピュー (*Lisa Frank 420 / Modern Computing*) by Macintosh Plus, which itself samples *It's Your Move* by Diana Ross.
- Selections from the promissory note of a Direct PLUS Loan.
- Excerpts from a quote by Aunt May in *Spider-Man 2* (2004): "Everybody loves a hero. People line up for them, cheer them, scream their names. And years later, they'll tell how they stood in the rain for hours just to get a glimpse of the one who taught them to hold on a second longer. I believe there's a hero in all of us, that keeps us honest, gives us strength, makes us noble, and finally allows us to die with pride, even though sometimes we have to be steady, and give up the thing we want the most. Even our dreams."

## Stage Setup

Performers stand in an arc, highest voices stage right, moving progressively lower toward stage left with lowest bass furthest stage left as shown. Performers may use music stands. Microphones (see Amplification Setup) may be on stands or handheld.



## Amplification Setup

Unless otherwise noted, all technical specifications are **REQUIRED** for performance of the piece.

Each singer should be individually mic'ed (8 **RELIABLE** microphones through 8 different channels, SM58s or equivalent). These can be handheld or on boom stands.

The sound system must provide high quality consistent and even coverage for all areas of the audience. System must include sub woofers, and where appropriate, front fills and delays for balcony areas.

**The channels should be splayed evenly across a stereo field** as shown below:

Voice Part	Pan (approximated as accurately as possible)
Soprano 1	98% Left
Soprano 2	70% Left
Alto 1	42% Left
Alto 2	14% Left
Tenor 1	14% Right
Tenor 2	42% Right
Bass 1	70% Right
Bass 2	98% Right

The speakers are to be placed in front of the singers. By no means will the singers perform in front of the speakers.

The singers and conductor should be given 2-4 stage monitors. They may be driven from one mix (separate mixes are preferable).

The addition of very light reverb is permissible. **Heavy reverb may be added during measures 276-292** (Rehearsals JJ to LL).

## Concert Dress

Traditional “concert black” would be inappropriate for this piece. The work is a reflection of the 2017 millennial zeitgeist, and the dress of the performers should reflect that. Dress like you’re in a rock band or like you’re a fashion model or a movie star.

If there are any there questions regarding notation or performance, please ask me. You can reach me at [miggytorres@gmail.com](mailto:miggytorres@gmail.com).

## Composer's Note

*On the Fractured Identity of the Millennial (And New Hierophanies Therein)* is an exploration of the social and economic damages inflicted on the Millennial generation as a result of the broken promises of 80s and 90s Capitalism. The work paints a portrait of a generation trapped in its adolescence, searching for its own identity, having been exploited by promises of a future that never came. This loss of identity and subsequent imprisonment in a state of adolescence is represented through the deification, degradation, and eventual destruction of the mythological identity of James Franco.

James Franco's body of work constantly interrogates themes of adolescence and self-identity. In 2001, Franco starred as the title character in the biographical television film *James Dean*, an icon of the teenage disenchantment of a previous generation. In 2010, Franco published *Palo Alto Stories*, a collection of short stories recounting gritty experiences of teenagers set in his home town. In the same year, Franco produced a short film *Masculinity and Me* exploring gender identity. The film was shown as part of a mixed media exhibition entitled *The Dangerous Book Four Boys*, again an exploration of adolescence. From 2009 to 2012 James Franco, already a well established in Hollywood, portrayed a character known simply as "Franco" on the soap opera *General Hospital*—a caricature of himself.

Beyond the works he produces, however, Franco's career itself can be viewed as a piece of performance art, glorifying adolescence and the search for personal identity. This is made especially clear by his pursuit of six graduate degrees (many of which were completed concurrently) in various artistic fields such as poetry, fiction writing, and digital media. By embodying the messy imperfections of adolescence—the striving through intense hard work to transform himself into something greater than what he was as a child—Franco personifies the search for personal identity that accompanies adolescence.

In a sense, the mythological Franco has fulfilled the promises of 80s and 90s Capitalism, becoming an icon of Millennialism. He has become "anything he wants to be," devoting his life to the creation of art. A closer look, however, reveals a more disturbing truth: Franco's relentless pursuit of graduate arts degrees is facilitated by his celebrity status. It is that very celebrity status that has inhibited him from developing his identity through genuine relationships with others, keeping him from knowing who he really is and cyclically fueling his relentless search for self. The irony of the myth of James Franco is that his apparent fulfillment of the Millennial Promise has actually trapped Franco in a state of eternal adolescence where he's constantly trying to prove himself, constructing and reconstructing his identity by getting more and more degrees, creating more and more artwork, portraying more and more characters including hollow versions of himself, etc. Moreover, rather than overcoming the exploitative forces of 80s and 90s Capitalism, Franco has become an agent of those forces, using his empty mythological identity to sell Gucci to the Millennial generation.

After the turn of the millennium, a generation brought up to believe they could be anything they wanted to be—imbued with glorious idealism—began to wake up, finally opening their eyes to historically high levels of youth unemployment following the Great Recession. The promises of utopic future, having once seemed possible, exist now only on worn out VHS tapes. Millennials who want, like Franco, to devote their lives to the creation of art or the pursuit of a trade have been forced away from their dreams, crushed by the cost of education and pulverizing student loan debt. This dissonance between who they wanted to be and who they can afford to be has left many Millennials with a fractured identity, trapped—like Franco—in a state of eternal adolescence. Indeed, it has been observed that Millennials are putting off traditional rites of passage such as owning a home, getting married, or having children for primarily economic reasons, leading some sociologists to dub Millennials "The Peter Pan Generation."

In the wake of the shattering of the Millennial Promise, several brands emerged from the Great Recession with a new promise, enticing Millennials to reconstruct their splintered identities by cultivating artificial relationships with products. Just as James Franco's celebrity status and the commoditization of his identity inhibits him from generating a sense of personal identity, Millennials' empty relationships with brands further obstruct them from generating a genuine sense of self.

Beyond developing these artificial relationships with brands, Millennials Sisypistically continue the search for their own identities upon media where identities are artificially constructed (Facebook, Instagram, etc.). *On the Fractured Identity of the Millennial* not only casts into stark relief the absurdity of the perpetual search by Millennials for their own identities upon platforms where identities are artificially manufactured, but it also asks the question: without that search, would these social media even exist? The question then becomes one of *Qui abigit auriga*—a chicken and egg problem. Do these social media platforms fuel a futile search for selfness or do they emerge as a byproduct of animals scouring in the dark for photographs to call mirrors?

Despite being trapped in this socioeconomic killing jar, certain studies and surveys have shown Millennials to be the most civic-minded, progressive, and compassionate generation on record. *On the Fractured Identity of the Millennial* ends with a complete breakdown of James Franco's mythological identity and an allusion to the hope that the very idealism imbued in Millennials for the sake of their exploitation will be the same idealism with which we overcome that exploitation and make the world a better place, though perhaps at great cost.

Cheers.

—MT

On The Fractured Identity of the Millennial  
And New Hierophanies Therein

MIGGY TORRES

**Like static, with precision and intensity,  $\downarrow = 144$**

*ppp whispered*

Soprano 1 | 

*ppp whispered*

Soprano 2 | 

*ppp whispered*

Alto 1 | 

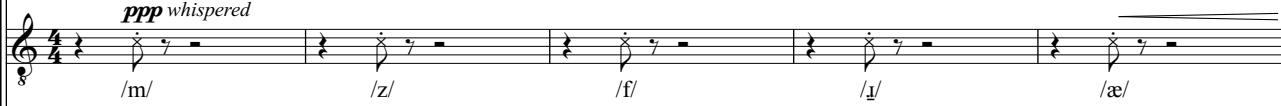
*ppp whispered*

Alto 2 | 

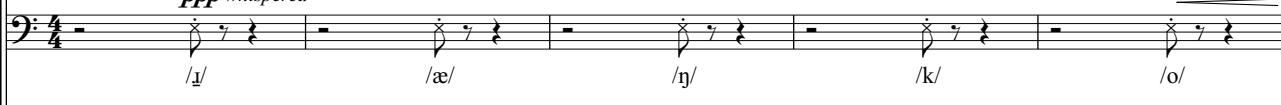
*ppp whispered*

Tenor 1 | 

*ppp whispered*

Tenor 2 | 

*ppp whispered*

Bass 1 | 

*ppp whispered*

Bass 2 | 

6 begin phonating very softly ***pp*** A

S. 1 /o/ /dʒ/ /e/ /ɪ/ ***B***

S. 2 /æ/ /ŋ/ /k/ ***B***

A. 1 = begin phonating very softly = ***pp*** /e/ /ɪ/ ***B***

A. 2 begin phonating very softly ***pp*** /z/ /f/ /l/ /æ/ /ŋ/ /k/ /o/ ***p***

T. 1 begin phonating very softly ***pp*** /m/ /z/ /f/ /l/ /æ/ /ŋ/ ***p***

T. 2 begin phonating very softly ***pp*** /ŋ/ /k/ /o/ /dʒ/ ***p***

B. 1 begin phonating very softly ***pp*** /dʒ/ /e/ /ɪ/ /m/ /z/ ***p***

B. 2 begin phonating very softly ***pp*** /f/ /l/ /æ/ /ŋ/ /k/ /o/ /dʒ/ (9) ***p***

13

B. 2 /e/ /ɪ/ /m/ /z/ /f/ /l/ /æ/ /ŋ/ /k/ /o/ #

23  $\text{♩} = \text{♪} = 72$   
accel.

B. 2 ♩ ♪ /dʒ/ /e/ /ɪ/ /m/ /z/ /f/ /l/ /æ/ /ŋ/ /k/ /o/ ♩

C

24

$\text{♩} = \text{♪} = 304$  ( $\text{♩} = 152$ )

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Quasi ametric,  $\text{J} = 60$

**D**

**S. 1**

28

*ff* — *mp* — *pp*  $\ll f$

*/k/* */r/ (unvoiced alveolar trill)*

**S. 2**

*indeterminate pitch, follow contour from medium high to very high cyclically*

*ff* — *mp* — *pp*  $\ll f$

*/æ/* */z/* */z/*

**A. 1**

*indeterminate pitch, follow contour from very low to medium high*

*ff* — *mp* — *pp*  $\ll f$

*/m/* */dʒ/* */m/*

**A. 2**

*ff*

*/f/* */l/* */k/*

**T. 1**

*/ŋ/*

**T. 2**

*indeterminate pitch, follow contour from very high to slightly lower*

*ff* — *mp* — *pp*  $\ll f$

*/z/* */e/* */ŋ/*

**B. 1**

*ff* — *mp* — *pp*  $\ll f$

*/l/* */m/* */f/*

**B. 2**

*f resonant, not shouted*

*indeterminate pitch, follow contour from medium high to very low*

*ff* — *mp* — *pp*  $\ll f$

*/l/* */o/* *JAMES. FRANC-O.\_* */dʒ/*

*bursting from a brief,  
electric silence*

**fpp** senza vibrato

**E** **mf** **p**

**S. 1** **34** **♩ = 152, mechanical**

/ɪ/ /ɪ/ /o/ /æ/ /z/ /e/ /f/

this "/dʒ/" triggers the cutoff of the previous chord

**S. 2** **mf** **p**

/dʒ/ /ŋ/ /f/ /ɪ/ /o/

*bursting from a brief,  
electric silence*

**fpp** senza vibrato

**A. 1** **mf** **p**

/e/ /z/ /e/ /k/ /ɪ/ /m/

*bursting from a brief,  
electric silence*

**fpp** senza vibrato

**A. 2** **mf** **p** **mf** *calmly, quasi monotone* James Franco.

/e/ /ɪ/ /m/ /dʒ/ /ŋ/

*bursting from a brief,  
electric silence*

**fpp** senza vibrato

**T. 1** **mf** **p**

8 /æ/ /e/ /k/ /ɪ/ /m/ /dʒ/

*bursting from a brief,  
electric silence*

**fpp** senza vibrato

**T. 2** **mf** **p**

8 /æ/ /f/ /ɪ/ /o/ /æ/ /z/

*bursting from a brief,  
electric silence*

**fpp** senza vibrato

**B. 1** **mf** **p**

/o/ /æ/ /z/ /e/ /k/ /ɪ/

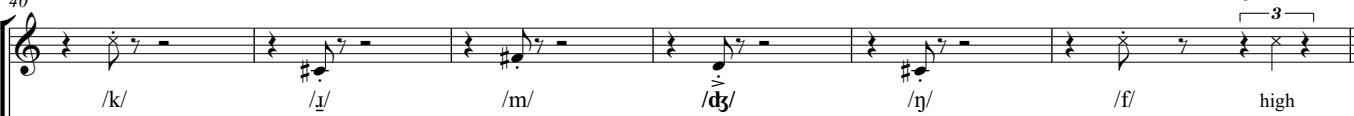
*bursting from a brief,  
electric silence*

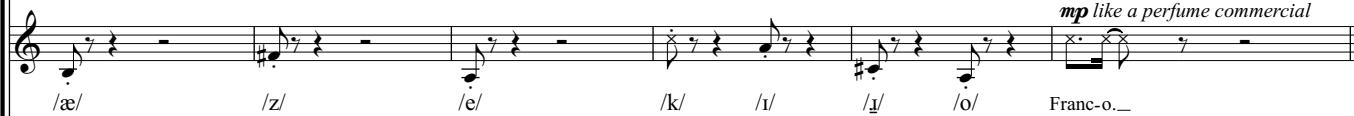
**fpp** senza vibrato

**B. 2** **mf** **p**

/o/ /m/ /dʒ/ /ŋ/ /f/ /ɪ/

***mf*** with artificial friendliness 3

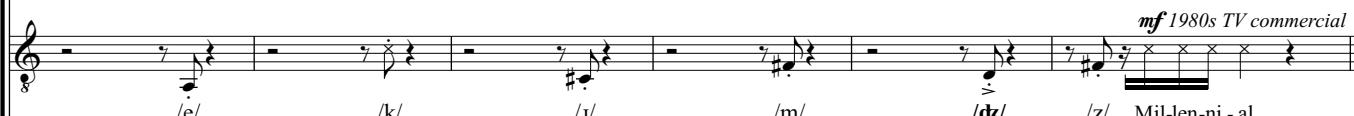
S. 1 

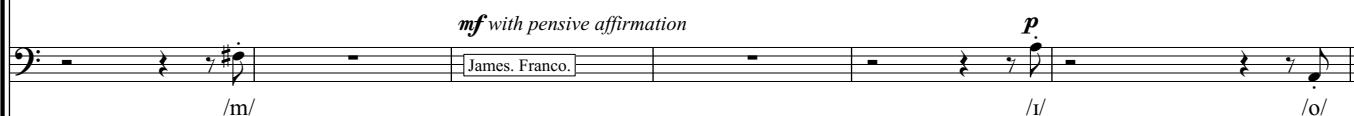
S. 2 

A. 1 

A. 2 

T. 1 

T. 2 

B. 1 

B. 2 

**F** $\text{♩} = 60$ , quasi ametric

46 ***fp***

S. /dʒe/ \_\_\_\_\_ vocal fry, unpitched /e/ \_\_\_\_\_

$\text{♩} = 112$ , dial-up modem sound

/æ/ \_\_\_\_\_ hyper-nasal dark noise /ʃ/ \_\_\_\_\_

S. 2 ***fp***

/r/ (unvoiced alveolar trill) \_\_\_\_\_ vocal fry, unpitched /e/ \_\_\_\_\_

/e/ \_\_\_\_\_ /ə/ \_\_\_\_\_ hyper-nasal dark noise /ʃ/ \_\_\_\_\_

A. 1 ***fp***

/dʒe/ \_\_\_\_\_ /ɪ/ /e/ vocal fry, approximate pitch /e/ \_\_\_\_\_ hyper-nasal bright noise /ʃ/ \_\_\_\_\_

A. 2 ***fp***

/dʒe/ \_\_\_\_\_ /ɪ/ /e/ \_\_\_\_\_ (very nasal humming) /m/ \_\_\_\_\_ hyper-nasal bright noise /ʃ/ \_\_\_\_\_

T. 1 ***fp*** ***ff***

James \_\_\_\_\_ Franc-o. \_\_\_\_\_ /ʊ/ \_\_\_\_\_ /ʊ/ \_\_\_\_\_ vocal fry, approximate pitch /ʊ/ \_\_\_\_\_ /ə/ \_\_\_\_\_ hyper-nasal bright noise /ʃ/ \_\_\_\_\_

T. 2 ***fp***

/dʒe/ \_\_\_\_\_ /ʊ/ \_\_\_\_\_ /ʊ/ \_\_\_\_\_ vocal fry, unpitched /ʊ/ \_\_\_\_\_ /ə/ \_\_\_\_\_ hyper-nasal bright noise /ʃ/ \_\_\_\_\_

B. 1 ***fp***

/dʒe/ \_\_\_\_\_ /ʊ/ \_\_\_\_\_ /ʊ/ \_\_\_\_\_ vocal fry, unpitched /ə/ \_\_\_\_\_ hyper-nasal bright noise /ʃ/ \_\_\_\_\_

B. 2 ***fp***

/dʒe/ \_\_\_\_\_ /ʊ/ \_\_\_\_\_ vocal fry, unpitched /ə/ \_\_\_\_\_ hyper-nasal dark noise /ʃ/ \_\_\_\_\_

**G**

(♩ = ♩ = 120)

S.

S. 2

A. 1      *mp, percussive*

A. 2      *mp, percussive*

T. 1      *mp, percussive*

T. 2      *mp, percussive*

B. 1      *mp, percussive*

B. 2      *mf like Elwood Edwards, the AOL voice!*

Wel-come!      You've got mail!\_      Wel-come!      You've got mail!      You've got mail!

**H**

wind noise, brighten with crescendo  
dark → bright → dark → dark

**S.** *p whispered* *f* *mp* *p*

Mac-in-tosh\_PLUS. */ʃ/* */ʃ/*

**S. 2** *mp* *mp* *mp* *mp*

*/a/* */a/*

**A. 1** *mp* *mp* *mp* *mp*

*/dō/* */dō/* */a/* */a/*

**A. 2** *mp* *mp* *mp* *mp*

*/dō/* */dō/* */a/* */a/*

**T. 1** *f*, announcer voice, like the previews at the beginning of a VHS tape

*/dō/* */dō/* Com-ing Soon to own\_\_\_\_ on vid-e-o and D - V - D! Com-ing Soon to own

**T. 2** *mp* *mp* *mp* *mp*

*/dō/* */dō/* */a/* */a/*

**B. 1** *mp* *mp* *mp* *mp*

*/dō/* */dō/* */a/* */a/*

**B. 2** *mp* *mp* *mp* *mp*

You've got mail! You've got— */a/* */a/*

bright → dark → bright → dark → bright —

**I**

S. 1      f      *bright*      *dark*      *bright*      **I**      *dark*      *bright* —

S. 2      *p*      *dark*      *f*      *bright*      *p*      *f*      *bright* —

A. 1      *p*      *mf*      *mp*      *mf*

A. 2      *p*      *mf*      *mp*      *mf*

T. 1      *p*      *mf*      *mp*      *mf*

T. 2      *p*      *mf*      *mp*      *mf*

B. 1      *p*      *mf*      *mp*      *mf*

B. 2      *p*      *mf*      *mp*      *mf*

*f* *Toys R Us ad, falsetto in diamond noteheads. For normal noteheads sing as though your voice has been slowed down electronically.*

on vid-e-o an—      Coming Soon to own— on vid-e-o and—      /a/      /dō/

I don't wan-na grow up,—      I'm a Toys R Us\_\_\_\_ kid.—

You've got mail!      You've got mail!      /dō/

73 → dark ***pp***

S. 1      ***mp***      So much less! */a/*

S. 2      ***mf***      ***mp***      Wel- come! So much less! */a/*      */a/*

A. 1      ***gliss.***      ***mp***      So much less! */a/*      ***p*** ***mf*** My name is James.

A. 2      ***gliss.***      ***mp***      So much less! */a/*      ***gliss.*** */a/*

T. 1      ***gliss.***      ***mp***

T. 2      ***mf***      You'll get the best for so much less, your folks - 'll flip their lid! ***fp***

B. 1      ***gliss.***      ***mp***      */a/*      */a/*

B. 2      ***gliss.***      ***mp***      */a/*      */a/*

J

**K**

*poco rall.* *f* *ff*

*d = c. 72, broadly,  
molto espressivo! ultra molto rall..*

81 *mf* close immediately to /m/ *d = d. (d = 90)*

S. 1 Bum-pa-dum pum p'al ways been. Oh, They'll say James, James, James—!

S. 2 *p* *mf* close immediately to /m/ *mp* *f* *ff*

Bum-pa-dum pum /pə/ Oh, They'll say James, James, James—!

A. 1 *p* *mf* close immediately to /m/ *f* *ff* don't sing the final consonants

So it's al - - ways been. They'll say James, James, Ja(mes)—!

A. 2 *p* *mf* close immediately to /m/ *p* *f* *ff*

Bum-pa-dum pum. Oh, They'll say James, James, James—!

T. 1 *p* *mf* close immediately to /m/ *f* *ff*

8 And now: our Feature Presentation Oh, They'll say James, James—!

T. 2 *f* *p* *f* *ff*

Oh, They'll say James, James—!

B. 1 *p* *mf* close immediately to /m/ *p* *f* *ff*

Bum-pa - dum! Oh, They'll say James, James—!

B. 2 *p* *mf* close immediately to /m/ *p* *f* *ff*

Bum been. Oh, They'll say James, James, James—!

89 Freely, really take your time  $\text{♩} = 120, 80\text{s}/90\text{s}$  Toys Я Us Jingle **L**

S. 1 From bikes to trains to vid - e - o games,

S. 2 From bikes to trains to vid - e - o games, it's the  
*pp subito, as if talking to a child, but in a weird almost seductive way.*

A. 1 You can be anything you want to be. From bikes to vid - e - o games, it's the

A. 2 From bikes to vid - e - o games,

T. 1 8 From bikes to vid - e - o games, it's the

T. 2 8 I wan-na be a Toys Я Us kid.

B. 1 From bikes to vid - e - o games, it's the

B. 2 From bikes to vid - e - o games, it's the



99

S. 1 **p dolcissimo** *Anything you want to be.* **mp**

S. 2 **mf** *a— You can be— an-y-thing.*

A. 1 **mp** *a— /a/*

A. 2 **mp** */a/*

T. 1 **f** *a Toys Я /a/ Com-ing*

T. 2 **f, melody** *a Toys Я Us kid.* **pp** **p** *You can be—*

B. 1 **f** *a Toys Я /a/ On vid-e-o and D - V - D!*

B. 2 **mp** *a Toys Я /a/*

**M** *f*

**N**  $\text{♩} = 112$ , tempo di "dial-up"

S. 1 soon to own— And now, our Fea-ture Pres - en-ta-tion.

S. 2 *f* vocal fry, unpitched  
soon to— /e/—

A. 1 *mp* vocal fry, approximate pitch  
/do/\_ /do/\_ /do/\_ /i/ /e/ /e/\_

A. 2 *f* *mp* vocal fry, approximate pitch  
soon to own— /do/\_ /do/\_ /do/\_ /i/ /e/—

T. 1 *mp* vocal fry, approximate pitch  
soon to own— /do/\_ /do/\_ /do/\_ /ɔ/\_ /ɔ/\_

T. 2 *mp* vocal fry, approximate pitch  
/do/\_ /do/\_ /do/\_ /ɔ/\_ /ɔ/\_

B. 1 *mp* vocal fry, unpitched  
/do/\_ /do/\_ /do/\_ /ɔ/ /ɔ/\_

B. 2 *f* *mf*  
soon to own— You've got mail!—

The musical score consists of eight staves of music. Staff 1 (S. 1) starts with a forte dynamic (f) and contains lyrics 'soon to own—' followed by a vocal line. Staff 2 (S. 2) follows with a forte dynamic (f) and lyrics 'soon to—' followed by a vocal line labeled 'vocal fry, unpitched' with a note containing a slash (/e/—). Staves A. 1 and A. 2 show vocal fry patterns with approximate pitch markings (mp) and lyrics like '/do/\_ /do/\_ /do/\_ /i/ /e/ /e/\_' and '/do/\_ /do/\_ /do/\_ /i/ /e/—'. Staves T. 1 and T. 2 continue the vocal fry patterns with approximate pitch markings and lyrics like '/do/\_ /do/\_ /do/\_ /ɔ/\_ /ɔ/\_' and '/do/\_ /do/\_ /do/\_ /ɔ/\_ /ɔ/\_'. Staves B. 1 and B. 2 conclude the section with vocal fry patterns and lyrics like '/do/\_ /do/\_ /do/\_ /ɔ/ /ɔ/\_' and 'You've got mail!—'. The score includes dynamics like f, mp, and mf, and various vocal techniques indicated by markings like 'vocal fry, unpitched' and 'approximate pitch'.

♩ = 60, quasi ametric, static

*III*

S. 1      vocal fry, unpitched      **f** hyper-nasal      **ff** dark noise, non dim.

S. 2      **mf**      **f** hyper-nasal      **ff** dark noise, non dim.  
You can be—      /e/      /æ/      /f/

A. 1      **ff** with desperation  
You can be AN-Y-THING! An-y-thing you wan-na be!      YOU CAN BE—

A. 2      (very nasal humming)      **f** hyper-nasal      **ff** bright noise, non dim.  
/m/      /æ/      /f/

T. 1      vocal fry, unpitched      **f** hyper-nasal      **ff** bright noise, non dim.  
/v/      /æ/      /f/

T. 2      vocal fry, unpitched      **f** hyper-nasal      **ff** bright noise, non dim.  
/v/      /æ/      /f/

B. 1      **f**      **f** hyper-nasal      **ff** bright noise, non dim.  
You can be an-y-thing.      /æ/      /f/

B. 2      **mp**      **hyper-nasal**      **ff** dark noise, non dim.  
You can—      /æ/      /f/

**O** ♩ = 152, almost robotic      *mp subito*

S. 1      116      — /æ/ /z/ /e/ /k/ /l/      *p*      *mf* *calmly, quasi monotone* [James Franco.]

S. 2      — /f/ /l/ /o/ /æ/ /z/ /e/      *mp subito*      *pp but intense*

A. 1      — /e/ /k/ /l/ /m/ /dʒ/ /ŋ/      *mp subito*

A. 2      — /m/ /dʒ/ /ŋ/ /f/ /l/ /o/ /m/      *mp subito*      *pp but intense*

T. 1      8 — /l/ /m/ /dʒ/ /ŋ/ /f/ /l/      *mp subito*      *pp but intense*

T. 2      8 — /l/ /o/ /æ/ /z/ /e/ /k/      *mp subito*

B. 1      — /z/ /e/ /k/ /l/ /m/ /dʒ/      *mp subito*      *pp but intense*

B. 2      — /ŋ/ /f/ /l/ /o/ /æ/      *mp subito*

122

**S. 1**

***pp but intense***

S. 2

A. 1

***== pp but intense***

A. 2

T. 1

***mf playful, casual***

T. 2

***== pp but intense***

B. 1

B. 2

***pp but intense***

**P** ♩ = 60, ametric

**S. 1**

127

*p softly* Franco.

*mf* > *f but transparent p subito*

The leg-end. /dʒe/ — /ɪ/ —

*f/* /o/ The leg-end. /f/ — /r/ —

*e/ k/ i/ ʌ/ m/* /m/ The leg-end. /dʒe/ — /ɪ/ —

*m/ dʒ/ ɔ/* The leg-end. /dʒe/ — /ɪ/ —

*pp*

*mf* > *f but transparent p subito*

The leg-end. /dʒe/ — /ɪ/ —

*ɪ/ o/ æ/ z/* The leg-end. /dʒe/ — /ɪ/ —

*z/ The myth.... k/* The leg-end. /dʒe/ — /ɪ/ —

*pp*

*mf* > *f but transparent p subito*

The leg-end. /dʒe/ — /ɪ/ —

*dʒ/ ɔ/ e/ f/ i/* The leg-end. /dʒe/ — /ɪ/ —

## Q

27

slowly close to /m/ **steady, mythical, (♩ = 60)**

**S. 1** *pp>n ppp<p n p* *mercurial, like precious liquid*

**S. 2** *p* *mercurial, like precious liquid* *>ppp p*

**A. 1** *gliss.* *pp>n* *mp as if recounting a legend*

**A. 2** *gliss.* *pp>n*

**T. 1** *gliss.* *p legatissimo, single stream of air; stagger breathe* *no breath*

**T. 2** *gliss.* *p legatissimo, single stream of air; stagger breathe* *no breath*

**B. 1** *gliss.* *p legatissimo, single stream of air; stagger breathe* *no breath*

**B. 2** *gliss.* *p legatissimo, single stream of air*

**=**

**R**

**S. 1** */m/* *ppp*

**S. 2** *pp*

**A. 1** James Edward Franco is born April 19th, 1978 in Palo Alto, California. A prodigious math whiz, he's awarded an internship at Lockheed Martin.

**A. 2**

**T. 1** */dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/ /dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /o/ /æ/ /z/ /e/*

**T. 2** */dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/ /dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/*

**B. 1** */dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/ /dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/*

**B. 2** */ɪ/ /m/ /dʒe/*

147 *pp*

S. 1 *p legatissimo*  
*S.* Attends Palo Alto High School and gets arrested for stealing designer fragrances, and

S. 2 /o/

A. 1

A. 2 *pp whispered, intense*  
/dʒ/ /e/ /ɪ/ /m/ /z/ /f/ /ɪ/ /æ/ /ŋ/ /k/ /o/ /dʒ/

T. 1 N.B. articulation  
/dʒ/ /z/ /ŋ/ /dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/

T. 2 N.B. articulation  
/dʒ/ /z/ /ŋ/ /dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/

B. 1 N.B. articulation  
/dʒ/ /z/ /ŋ/ /dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/

B. 2 N.B. articulation  
/dʒ/ /z/ /ŋ/ /dʒ/ /ŋ/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/

≡

150

S. 1 /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/

S. 2 *pp whispered, intense*  
/dʒ/ /e/ /ɪ/ /m/ /z/ /f/ /ɪ/ /æ/ /ŋ/ /k/

A. 1 selling them to his classmates. Stealing. Designer. Fragrances. Stealing. Designer. Fragrances. Designer. Fragrances.

T. 1 /e/ /o/ /ŋ/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/

T. 2 /e/ /o/ /ŋ/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/

B. 1 /e/ /o/ /ŋ/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/

B. 2 /e/ /o/ /ŋ/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/ /e/ /ɪ/ /m/ /z/

154 **T** ***pp*** French perfume ad, whispered

S. 1 Suspendu à un seul coup d'œil, le besoin se trouve. **16** C'est quoi le besoin? **4** - **16**

S. 2 **ppp** /æ/ **p** **ppp**

A. 1 1996. Graduates high school. Attends **15**

**p** perfume ad, softly spoken

A. 2 Suspended in a single glance lies the urge. **16** What is the urge? **4** - **16**

T. 1 *legatissimo* /dʒ/ /æ/ /m/ /e/ /o/ /ŋ/ /l/ /dʒ/ /æ/ /m/ /e/ **16**

T. 2 *legatissimo* /dʒ/ /æ/ /m/ /e/ /o/ /ŋ/ /l/ /dʒ/ /æ/ /m/ /e/ **16**

B. 1 *legatissimo* /dʒ/ /æ/ /m/ /e/ /o/ /ŋ/ /l/ /dʒ/ /æ/ /m/ /e/ **16**

B. 2 *legatissimo* /dʒæ/ /o/ /dʒ/ /æ/ /m/ /e/ **16**

157

S. 1 **ppp** /o/ /z/ /l/ /ŋ/ **p** **ppp**

S. 2 - **4** - **9** **16** - **2** - **9** **16** - **17**

A. 1 UCLA. Drops out after one year to be - **4** - **9** **16** - **2** - **9** **16** - **17** /l/

A. 2 - **4** - **9** **16** - **2** - **9** **16** - **17**

T. 1 *(p) slowly* /o/ /ŋ/ /l/ /z/ /l/ Anything you want to be... **16** /l/ /ŋ/ /dʒ/ /l/ /e/ /æ/ /l/ **16**

T. 2 /o/ /ŋ/ /l/ /z/ /l/ /dʒ/ /l/ /e/ /æ/ /l/ /ŋ/ /l/ James Dean. **16** /e/ /æ/ /l/ **16**

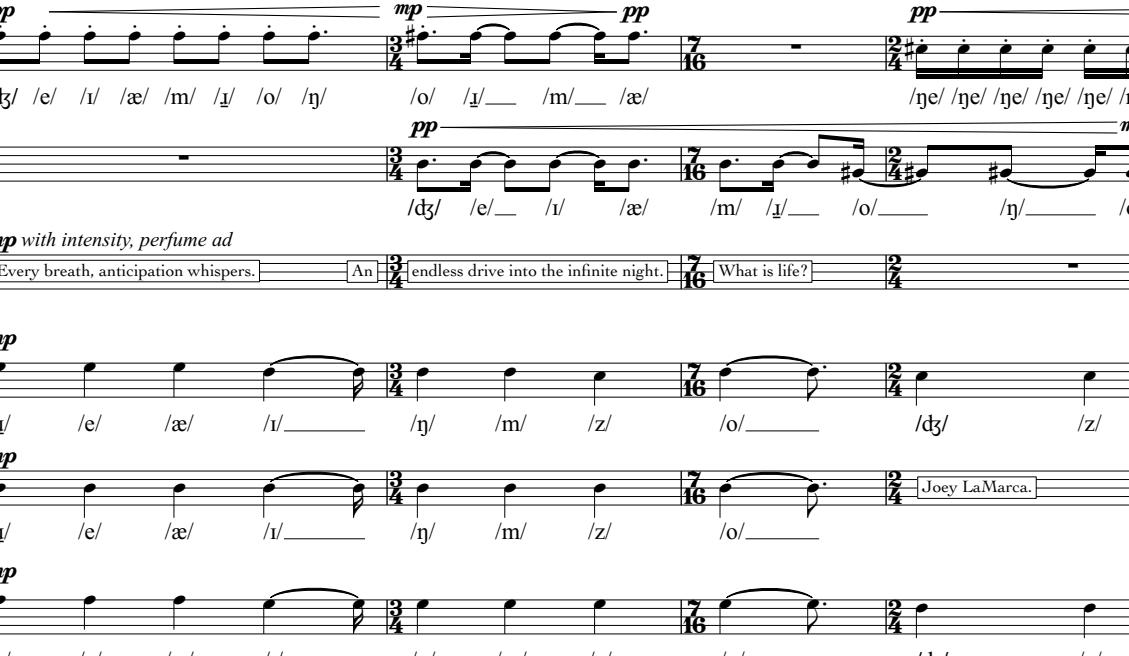
B. 1 /o/ /ŋ/ /l/ /z/ /l/ /dʒ/ /l/ /e/ /æ/ /l/ /dʒ/ /l/ James Franco is: **16** /e/ /æ/ /l/ James Franco is: **16**

B. 2 /o/ /ŋ/ /l/ /z/ /l/ /dʒ/ /l/ /e/ /æ/ /l/ /ŋ/ /l/ /dʒ/ /l/ /e/ /æ/ /l/ **16**

30

**U**

162 ***pp French perfume ad, whispered***

S. 1 



172

S. 1 *pp*  
 S. 2 *pp*  
 A. 1 graduate programs at once: NYU. MFA in Filmmaking  
 A. 2 *pp* *mp*  
 T. 1 *p* *mf*  
 T. 2 *mp*  
 B. 1 *pp* *mp*  
 B. 2 *pp* *mp*

pp

174

S. 1 *ff* 4:5 4:5 4:5

S. 2 *pp*

A. 1 Columbia University. MFA in Fiction Writing.

A. 2 *p*

T. 1 *p*

T. 2 *p*

B. 1 *p*

B. 2 *p*

176 *mp*  
 S. 1 (4:5) 4:5 *pp*  
*/ik/ /ik/ /ik/ /ik/ /ik/ /fɪ/ /fɪ/*

S. 2 *mp pp mf subito*  
*/ik/ /ik/ /ik/ /ik/ /ik/ /ik/ /æ/ /æ/ /æ/*

A. 1 Brooklyn College. MFA in Fiction Writing. *—* *mf* Warren Wilson College. MFA in Poetry. *—*

A. 2 *pp pp*  
*/ik/ /ik/ /ik/ /ik/ /ik/ /ik/ /ik/ /fɪ/ /fɪ/ /fɪ/ /fɪ/ /fɪ/ /fɪ/ /fɪ/ /fɪ/*

T. 1 *p subito mf subito p*  
*8 /e/ /z/ /æ/ /o/ /æ/ /æ/ /æ/ /o/ /i/ /ŋ/ /e/*

T. 2 *pp mf subito pp pp*  
*8 /fo/ /fo/ /fo/ /fo/ /fo/ fo /fo/ /fo/ /fo/ /fo/ /fo/ /ŋ/*

B. 1 *p subito mf subito p*  
*16 /e/ /z/ /æ/ /o/ /o/ /i/ /ŋ/ /e/*

B. 2 *p subito mf subito p mp*  
*16 /e/ /z/ /æ/ /æ/ /æ/ /æ/ /o/ /i/ /ŋ/ /e/*

W

**S. 1**

179 *mf* **p** French perfume ad, more exited

Respirer, courir, la peau, l'image, l'eau, la chair, le sexe La soif agitée d'être.

/f<sub>1</sub>/ /f<sub>2</sub>/ /f<sub>3</sub>/ /f<sub>4</sub>/ /f<sub>5</sub>/ /f<sub>6</sub>/ /f<sub>7</sub>/ /f<sub>8</sub>/ /f<sub>9</sub>/ /f<sub>10</sub>/

**S. 2**

*pp* *mf* *fp*

/ɪ/ *gliss.* /æ/ /ŋko/ /ko/

**A. 1**

*mf* *mp* *mf* *mf* Rhode Island

/e/ /ɪ/ /æ/ /ŋ/

**A. 2**

*mp* *mf* perfume ad, more excited

Breathing, running, skin, image, water, flesh, sex. The restless thirst for being.

/f<sub>1</sub>/ /f<sub>2</sub>/ /f<sub>3</sub>/ /f<sub>4</sub>/ /f<sub>5</sub>/

**T. 1**

*mf* *mp* *mf* *mf* *gliss.* /ŋko/ /ko/ /ko/ /ko/

/dʒ/ /ɪ/ /e/ /ɪ/ /æ/ /ŋ/ /ko/ /ko/ /ko/ /ko/

**T. 2**

*mf* *mp* *mf* *mf* *gliss.* /ko/ /ko/ /ko/ /ko/

/dʒ/ /ɪ/ /e/ /ɪ/ /æ/ /ŋ/ /ko/ /ko/ /ko/ /ko/

**B. 1**

*mf* *mp* unvoiced, whispered, /ʃ/ and rolled r *ppp* *f*

/dʒ/ /ɪ/ /e/ /ʃ/ /r/ -rancō /ʃ/ /r/ -rancō /z/ /k/

**B. 2**

*mf* *(mf)* *mf* *gliss.* /ko/

Will Rodman /e/ /ɪ/ /æ/ /ŋ/ /ko/

184

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

**X** ♩ = ♪ = 120

L'expérience n'est

School of Design. MFA in Digital Media.

Experience is only a diffraction of the

*p subito*

*mf*

*p subito*

*p* whispered, hushed, intense

*pp*

*p subito*

The musical score consists of seven staves, each representing a different vocal part. The parts are labeled S.1, S.2, A.1, A.2, T.1, T.2, and B.1/B.2. The score is divided into two sections by a measure line. The first section starts at measure 184 and ends at measure 35. The second section begins at measure 35. The parts sing in unison or in pairs. The lyrics are written below the notes. Dynamic markings such as *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte) are used. Time signatures change frequently, including 3/4 and 2/4. Measure 184 shows S.1 and S.2 singing 'ko' repeatedly. Measure 35 shows S.2 singing 'L'expérience n'est'. Measure 36 shows A.1 singing 'School of Design. MFA in Digital Media.'. Measure 37 shows A.2 singing 'Experience is only a diffraction of the'. Measures 38-41 show T.1 singing 'ko' and T.2 singing 'Alien.' followed by a series of 'ro' sounds. Measures 42-45 show B.1 singing 'dʒ' and B.2 singing 'o' and 'yo' sounds. Measures 46-49 show B.1/B.2 singing 'æ' and 'ə' sounds.

S. 1 qu'une diffraction du soi. C'est quoi le soi?

S. 2 *mf* *p subito*

A. 1

A. 2 self. What is the self? *p subito*

T. 1 *mf* *p subito*

T. 2 *mf* [Dave Skylark.]

B. 1 *mf* *p subito*

B. 2 *mf* *p subito*

190

S. 1

*mf p subito*

/æ/ /ɛ/ /ɪ/ /dʒ/ /æ/ /m/ /o/ /ɪ/ /k/ /f/

S. 2

*mf p subito*

/æ/ /ɛ/ /ɪ/ /dʒ/ /æ/ /m/ /o/ /ɪ/ /k/ /f/

A. 1

- Yale University. - PhD in English.

A. 2

*mf p subito*

/æ/ /ɛ/ /ɪ/ /dʒ/ /æ/ /m/ /o/ /ɪ/ /k/ /f/

T. 1

*mf p subito*

/æ/ /ɛ/ /ɪ/ /dʒ/ /æ/ /m/ /o/ /ɪ/ /k/ /f/

T. 2

Tommy Wiseau

*p*

*begin phonating*

B. 1

/æ/ /ɛ/ /ɪ/ /dʒ/ /æ/ /m/ /o/ /ɪ/ /k/ /f/

B. 2

*mf p subito*

/æ/ /ɛ/ /ɪ/ /dʒ/ /æ/ /m/ /o/ /ɪ/ /k/ /f/

**Y**

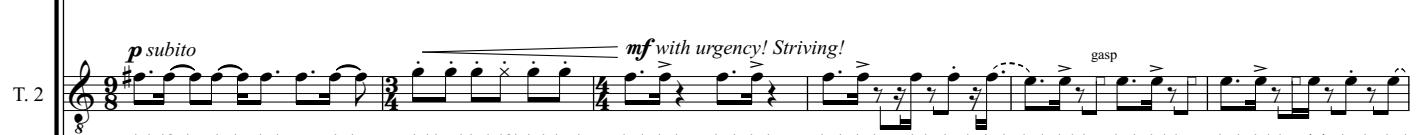
194 **p subito** *mf with urgency! Striving!*  
 S. 1 

**p subito** *mf with urgency! Striving!*  
 S. 2 

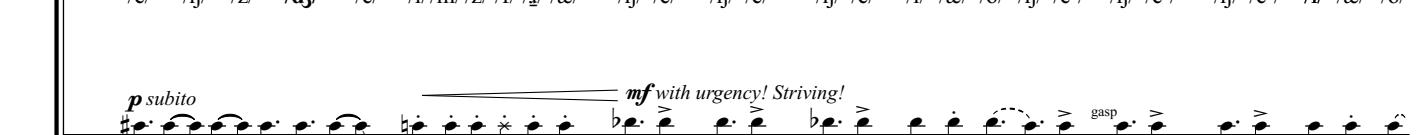
**p** *mf with urgency! Striving!*  
 A. 1 

**p subito** *mf with urgency! Striving!*  
 A. 2 

**p subito** *mf with urgency! Striving!*  
 T. 1 

**T. 2** *p subito* *mf with urgency! Striving!*  


**B. 1** *mp* *mf with urgency! Striving!*  


**B. 2** *p subito* *mf with urgency! Striving!*  


200 as if in slow motion,  $\text{♩} = 80$

S. 1 with glottal stop

S. 2 with glottal stop

A. 1 with glottal stop

A. 2 with glottal stop

T. 1 with glottal stop keep it light

T. 2 with glottal stop keep it light

B. 1 with glottal stop

B. 2 with glottal stop

**Z**

♩ = 60, simple

206 *f* *sfp* *mf p subito*

S. 1 /r/o/ /r/o/ /a/ /u/ I

S. 2 /r/o/ /r/o/ Some - times I for - get

A. 1 /r/o/ /r/o/ I

A. 2 /r/o/ /r/o/ /a/ /u/ I

T. 1 /r/o/ /r/o/ *mf to the audience* Take a selfie. sound of static /f/ I

T. 2 /r/o/ /r/o/ /a/ /u/ I

B. 1 ♫ Who is James Franco? Who

B. 2 /a/ /u/ I

**AA** *molto espressivo, non-classical*, *poco accel.*

S. 1 for - get I'm lone ly, /lo/ Go in - side my head and look for -

S. 2 when I'm lone ly or a - fraid, so I go in-side my head, and look for -

A. 2 I for - get I'm lone ly, /lo/ Go in - side my head and look for -

T. 1 to audience, again *mp* *poco* *mf* *f* frustrated, demanding Take a selfie! TAKE A SELFIE. molto espressivo, non-classical

T. 2 for - get when I'm a - friad. Go in - side my head and look for -

B. 1 is James Franco! WHO IS JAMES FRANCO! molto espressivo, non-classical

B. 2 dolce for - get when I'm a - friad. Go in - side my head and look for -

**BB** *a tempo, ♩ = 120*  
*f like a skipping record*

219

B. 1 James Franc - o as\_\_\_\_ James Franc - o\_\_\_\_ as James Franc - o as\_\_\_\_ James Franc - o\_\_\_\_ as

221

S. 2 /e/ ,

A. 1 Ed - ward —is born

T. 1 /i/ /o/ /æ/ /z/ /e/ ,

T. 2 /i/ /o/ /æ/ /z/ /e/ ,

B. 1 James Franc - o as\_\_\_\_ James Franc-o\_\_\_\_ as James Franc-o\_\_\_\_ /i/ /o/ /æ/ /z/ /e/ ,

B. 2 /i/ ,

**CC** With ardent passion! (<♩ = 60>)

*mf with breathless passion, echoing Alto 1*

225

S. 1 , | Habitez dans le printemps de l'adolescence | éternelle! N'ayez pas peur!

S. 2 /æ/ /m/ /o/ /i/ /l/ /e/ /e/ /j/ /y/ /z/ /e/ /l/ /u/ /o/ /i/ /u/ /o/ /i/ /o/ ,

A. 1 /e/ /l/ /m/ /z/ /i/ /a/ /e/ /j/ /y/ /o/ /u/ /z/ /e/ /l/ /u/ /o/ /i/ /u/ /e/ ,

A. 2 Exude effort! | Live in the | Spring of eternal adolescence! Be not afraid! | —

T. 1 /i/ /e/ /a/ /l/ /j/ /m/ /o/ /z/ /m/ /i/ /l/ /a/ /e/ /e/ /j/ /y/ /m/ /o/ /z/ /o/ /m/ /l/ /j/ /h/ ,

T. 2 /m/ /i/ /e/ /z/ /a/ /o/ /l/ /j/ /o/ /a/ /e/ /z/ /e/ /l/ /m/ /y/ /e/ /z/ /a/ /o/ /l/ /j/ / ,

B. 1 /i/ /z/ /y/ /j/ /o/ /e/ /m/ /a/ /e/ /m/ /e/ /o/ /j/ /l/ /z/ /i/ ,

B. 2 /fæ/ \_\_\_\_\_ /e/ \_\_\_\_\_ /j/ \_\_\_\_\_ /kl/ \_\_\_\_\_ /z/ \_\_\_\_\_ /o/ \_\_\_\_\_ /m/ \_\_\_\_\_ /h/ \_\_\_\_\_

228

S. 1 Ici dans la marge, l'identité est reconstruite. Le soi devient réel

S. 2 /m/ /æ/ /m/ /o/ /ɪ/ /h/ /e/ /ŋ/ /z/ /ɪ/ /e/ /ɪ/ /ɪ/ /o/ /m/ /æ/ /m/ /o/ /ɪ/ /h/ /e/ /ŋ/ /z/

A. 1 /m/ /z/ /ɪ/ /æ/ /ɪ/ /o/ /ŋ/ /æ/ /ɪ/ /z/ /m/ /h/ /e/ /h/ /m/ /z/ /ɪ/ /æ/ /ɪ/

A. 2 Here on the fringes, identity is reconstructed. The self becomes real. The urge finds

T. 1 /æ/ /e/ /ɪ/ /e/ /æ/ /ɪ/ /ŋ/ /m/ /o/ /z/ /o/ /m/ /ŋ/

T. 2 /o/ /æ/ /z/ /e/ /ɪ/ /m/ /ɪ/ /e/ /z/ /æ/ /o/ /ɪ/ /ɪ/ /ŋ/ /h/ /o/ /æ/ /z/ /e/

B. 1 /e/ /m/ /æ/ /m/ /e/ /o/ /ŋ/ /ɪ/ /z/ /h/ /z/ /ɪ/ /ɪ/ /ŋ/ /o/ /e/ /m/ /æ/ /m/ /e/ /o/ /ŋ/ /ɪ/ /z/ /h/ /z/ /ɪ/

B. 2 — /m/ — /o/ — /z/ — /ɪ/ — /ŋ/ — /e/ — /e/ — /æ/ —

DD

231

S. 1 Le besoin trouve la substance. Né du besoin, entre le

S. 2 /ŋ/ /e/ /ɪ/ /ɪ/ /o/ /m/ /æ/ /m/ /o/ /ɪ/ /ɪ/ /e/ /ɪ/ /e/ /ɪ/ /ŋ/ /e/ /ɪ/ /e/ /ɪ/ /ɪ/ /ɪ/

A. 1 /o/ /ŋ/ /æ/ /ɪ/ /z/ /m/ /ɪ/ /e/ /ɪ/ /m/ /z/ /ɪ/ /æ/ /ɪ/ /o/ /ɪ/ /ŋ/ /æ/ /ɪ/ /z/ /m/ /h/ /e/ /ɪ/ /m/ /z/ /ɪ/

A. 2 substance. Born from the urge, between fact and legend.

T. 1 /ɪ/ /æ/ /e/ /ɪ/ /e/ /æ/ /h/ /ɪ/ /ŋ/ /m/ /o/ /z/ /o/ /m/ /ɪ/ /æ/ /e/ /ɪ/ /e/ /æ/ /ɪ/ /ŋ/ /m/

T. 2 /ɪ/ /m/ /ɪ/ /e/ /z/ /æ/ /o/ /h/ /ɪ/ /o/ /æ/ /z/ /e/ /ɪ/ /m/ /ɪ/ /e/ /z/

B. 1 /ŋ/ /o/ /e/ /m/ /æ/ /m/ /e/ /o/ /ɪ/ /ɪ/ /z/ /h/ /z/ /ɪ/ /z/

B. 2 — /e/ — /ɪ/ — /ŋ/ — /ɪ/ — /z/ — /o/ — /m/ — /ɪ/ —

234

S. 1 fait et la mythologie. | Une représentation de l'idéal. | -

S. 2 /o/ /m/ /æ/ /m/ /o/ /y/ /i/ /e/ /y/ /z/ /y/ /e/ /i/ /y/ /o/ /m/ /æ/ /m/ /o/

A. 1 /æ/ /y/ /o/ /y/ /æ/ /y/ /z/ /m/ /i/ /e/ /i/ /m/ /z/

A. 2 A representation of the ideal. | -

T. 1 8 /o/ /z/ /o/ /m/ /y/ /i/ /æ/ /e/ /y/ /e/ /æ/ /i/ /y/ /m/ /o/ /z/ /o/ /m/

T. 2 8 /æ/ /o/ /i/ /y/ /i/ /o/ /æ/ /z/ /e/ /y/ /m/ /y/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/

B. 1 /y/ /y/ /o/ /e/ /m/ /æ/ /m/ /i/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /i/ /m/ /y/ /æ/ /y/ /m/ /i/

B. 2 — /m/ — /o/ — /z/ — /y/ — /y/ — /e/ — /æ/ —

237

S. 2

A. 1

T. 1

T. 2

B. 1

B. 2

16

16

16

16

16

16

/y/ /i/ /e/ /y/ /z/ /y/ /e/ /i/ /y/ /o/ /m/ /æ/ /m/ /o/ /e/ /i/ /æ/ /z/ /y/ /æ/ /y/ /e/ /i/ /y/ /o/

/y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /z/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /æ/ /z/ /y/ /æ/ /y/ /e/ /i/ /y/ /o/

8 /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /æ/ /z/ /y/ /æ/ /y/ /e/ /i/ /y/ /o/

8 /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /æ/ /z/ /y/ /æ/ /y/ /e/ /i/ /y/ /o/

/e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /æ/ /z/ /y/ /æ/ /y/ /e/ /i/ /y/ /o/

/e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /æ/ /z/ /y/ /æ/ /y/ /e/ /i/ /y/ /o/

/e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /m/ /y/ /æ/ /y/ /o/ /y/ /æ/ /y/ /m/ /i/ /e/ /i/ /æ/ /z/ /y/ /æ/ /y/ /e/ /i/ /y/ /o/

/e/ \_\_\_\_\_ /y/ \_\_\_\_\_ /y/ \_\_\_\_\_ /z/ \_\_\_\_\_ /y/ \_\_\_\_\_ /e/ \_\_\_\_\_ /æ/ \_\_\_\_\_

**EE**  $\text{♪} = \text{♩} = 120$

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

C'est quoi le besoin? - C'est quoi la vie? - C'est quoi le soi? - Ce sont sans rapport. Il y a seulement

/dʒ/ /e/ /y/ /æ/ /dʒ/ /æ/ /e/ /æ/ /i/ /z/ /e/ /y/ /æ/ /i/ /dʒ/ /e/ /i/ /æŋ/ /ko/

/dʒ/ /e/ /y/ /æ/ /dʒ/ /æ/ /e/ /æ/ /i/ /z/ /e/ /y/ /æ/ /i/ /dʒ/ /e/ /i/ /æŋ/ /ko/

What is the urge? What is life? What is the self? That is irrelevant. There is only -

/dʒ/ /e/ /y/ /æ/ /dʒ/ /æ/ /e/ /æ/ /i/ /z/ /e/ /y/ /æ/ /i/ /dʒ/ /e/ /i/ /æŋ/ /ko/

/dʒ/ /e/ /y/ /æ/ /dʒ/ /æ/ /e/ /æ/ /i/ /z/ /e/ /y/ /æ/ /i/ /dʒ/ /e/ /i/ /æŋ/ /ko/

/dʒ/ /e/ /y/ /æ/ /dʒ/ /æ/ /e/ /æ/ /i/ /z/ /e/ /y/ /æ/ /i/ /dʒ/ /e/ /i/ /æŋ/ /ko/

/dʒ/ /e/ /y/ /æ/ /dʒ/ /æ/ /e/ /æ/ /i/ /z/ /e/ /y/ /æ/ /i/ /dʒ/ /e/ /i/ /æŋ/ /ko/

/dʒ/ /e/ /y/ /æ/ /dʒ/ /æ/ /e/ /æ/ /i/ /z/ /e/ /y/ /æ/ /i/ /dʒ/ /e/ /i/ /æŋ/ /ko/

246 **FF**  $\text{♩} = \text{♪}, \text{♩} = 60$ , bliss *pp*

S. 1 la vie, l'art, l'in-ten-si-té. *non dim.* barely audible inhale

S. 2 *ppp* /m/

A. 1 *ppp* /m/

A. 2 *p* Life, art, in - ten - si - ty. *non dim.*

T. 1 *ppp* /m/ Gue-ci by Gue-ci. *p nonchalant* 6 The new frag-rance. 3

T. 2 *ppp* /m/ *non dim.*

B. 1 *ppp* /m/ *non dim.* barely audible inhale

B. 2 *ppp* /m/ *non dim.*

**GG** Static in the abyss, ( $\text{♩} = 60$ )

**HH**  $\text{♩} = 88$ , Quasi ukulele

S. 1 250 *f*  $\frac{3}{4}$  *ff* *mf* *cheerful, enthusiastic*  
*/r/ (unvoiced alveolar trill)*

S. 2 *f*  $\frac{3}{4}$  *ff* *mf*  $\frac{2}{2}$  *New! From Buzzfeed.*  
*/m/* */du/ /ru/ /du/*

A. 1 *f* *indeterminate pitch, follow contour from very high to slightly lower*  $\frac{3}{4}$  *ff* *mf*  $\frac{2}{2}$  *3* */du/ /ru/ /du/*  
*/ŋ/*

A. 2 *f*  $\frac{3}{4}$  *ff* *mf*  $\frac{2}{2}$  *3* */du/ /ru/ /du/*  
*/kç/ sustain /ç/*

T. 1 *f*  $\frac{3}{4}$  *ff* *mf*  $\frac{2}{2}$  *-*  
*8* You can skip this ad in five, four three two one—

T. 2 *f* *indeterminate pitch, follow contour from medium high to very high cyclically*  $\frac{3}{4}$  *ff* *mf* *carefree*  
*8va* *\*whistling\**  
*/z/*

B. 1 *f*  $\frac{3}{4}$  *ff*  $\frac{2}{2}$  *-*  
*/f/*

B. 2 *f* *indeterminate pitch, follow contour from medium high to very low*  $\frac{3}{4}$  *ff* *mf* *quasi pizz.*  
*/dʒ/* */dm/ /n/*

257

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

*mf* cheerful, enthusiastic

19 Brands Millennials Can't Live Without

Ap- ple!

/dm/ /n/ /dm/ /n/ /dm/ /n/ /dm/ /n/ /dm/ /n/ /dm/ /n/

II

268

S. 1

ev-er Twen-ty- One!      Lil-ly Pul-it - zer.      Ni - ke!\_\_      Lo - kai!      Star - bucks!

S. 2

/do/ /ro/      /do/ /ro/      /do/ /ro/      /do/ /ro/      /do/ /ro/      /u/      /a/

A. 1

/do/ /ro/      /do/      /o/      /a/      /u/

A. 2

/do/ /ro/      /do/

T. 1

8      /do/ /ro/      /do/      /do/ /ro/      /do/

T. 2

8      /do/ /ro/      /do/      /do/ /ro/      /do/      /do/ /ro/      /do/

B. 1

*French pronunciation*

Veuve Clic-quot.      Whole Foods!      Kim Kar-dash - i- an.\_      Star - bucks!      [Hate bar soap?]

B. 2

/dm/      /n/      /dm/      /n/      /dm/      /n/      /dm/      /n/      /dm/      /n/

JJ

49

## Vaporwave, $\sigma = \bullet = 88$

*f* quasi 80s snare drum  
with gated reverb (don't faint)

279

S. 1

S. 2

*mp quasi 80s hi-hat*

A. 1

*mp*

A. 2

*mp*

T. 1

*mp 80s falsetto, portamento ad lib*

T. 2

B. 1

*mp subito*

B. 2

*mp subito*

282

S. 1

S. 2

A. 1

A. 2

T. 1

*8*

T. 2

*8*

B. 1

*f*

*ff vib. norm.*

transition to slow vibrato

B. 2

*f*

**KK**

285

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

I'm giv - ing up      on      try - in'      to sell you things      that, to      sell you thi— sell you

B. 2

290

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

$\text{p plainly}$

poco portamento

$\text{J} = \text{♩}, (\text{♩} = 66)$ , as if slowed down

**LL**  $\text{♩} = \text{♩} = 88$ , (♩ = 88), a tempo

**MM**  $\text{♩} = \text{♩} = 88$ , quasi "harmonizer" video

294

S. 1  $\text{♩} = \text{♩} = 88$ , quasi ukulele *f* almost maniacally

New from Buzzfeed! 25 Secrets to the Perfect Selfie

Kel-vin!

S. 2 *mf*

A. 1 *f*

A. 2 *f*

T. 1 *f*

T. 2 *mf* \*whistling\*

B. 1 *f* vib. norm.

B. 2 *f*

300

S. 1      **p**      **(p)**      **f**      **mp**  
 Wal - den!      Nash - ville.      Ink - well!      Lo - Fi

S. 2      **f**      **3**      **(f)**      **mp**      **mf**  
 Nine-teen Sev-en-ty Sev-en!—      Toast-er.      He - fe.      Ear - ly - bird!

A. 1      **p**      **(p)**      **f**      **mp**  
 Wal - den!      Nash - ville.      Ink - well!      Lo - Fi

A. 2      **f**      **3**      **(f)**      **mp**      **mf**  
 Nine-teen Sev-en-ty Sev-en!—      Toast-er.      He - fe.      Ear - ly - bird!

T. 1      **p**      **(p)**      **f**  
 Wal - den!      Nash - ville.      Ink - well!      [31 Shows You'll Binge Watch This]      Summer.

T. 2      **f**      **3**      **(f)**      **mp**      **mf** melody      **mp**  
 Nine-teen Sev-en-ty Sev-en!—      Toast-er.      He - fe.      Ear - ly - bird!      Lo - Fi

B. 1      **p**      **(p)**      **f**      **mp**  
 Wal - den!      Nash - ville.      Ink - well!      Lo - Fi

B. 2      **f**      **3**      **(f)**      **mp**      **mf**  
 Nine-teen Sev-en-ty Sev-en!—      Toast-er.      He - fe.      Ear - ly - bird!

306

S. 1 (mp) **NN** *f*  
X Pro\_ Mark II. Hud-son. A - ma - ro.

S. 2 *mp f subito* *mf* *f* *f*  
Si - er - ra!\_\_\_ Va - len - cia. Rise.\_\_\_\_\_ A - ma - ro.

A. 1 *p* *f*  
[69 Things You Should Do With] Your Twenties! Hud-son. A - ma - ro.

A. 2 *mp f subito* *mp* *mf* *f* *f*  
Si - er - ra!\_\_\_ X Pro\_ Mark II. Va - len - cia. Rise.\_\_\_\_\_ A - ma - ro.

T. 1 *mp f subito* *mf* *p* *f* *p*  
8 Si - er - ra!\_\_\_ Va - len - cia. Hud-son. Rise.\_\_\_\_\_ May - fair.

T. 2 *(mp)* *p* *3* *mp*  
8 X Pro\_ Mark II. [237 Ways to Know You] Like This Thing You Already Like May - fair. Per -

B. 1 *(mp)* *p* *(p)* *3* *mp*  
X Pro\_ Mark II. Hud-son. May - fair. Per -

B. 2 *mp f subito* *mf* *f* *(p)* *3* *mp*  
Si - er - ra!\_\_\_ Va - len - cia. Rise.\_\_\_\_\_

311

S. 1

Po-po-po-po. Po. Po-po-po-po. Ju - no. Lark. Clar - en - don.

S. 2

German pronunciation. Lud - wig. Po-po-po-po. Po. Po-po-po-po. Ju - no. Lark. Ging-ham. Clar - en - don.

A. 1

Lud - wig. Slum - ber. Moon. Ging-ham. Clar - en - don.

A. 2

German pronunciation. Lud - wig. Slum - ber. Re-yes. Moon. Ging-ham.

T. 1

Italian pronunciation. Cre - ma. Ju - no. Moon. Ging-ham. Clar - en - don.

T. 2

Spanish pronunciation. pet-u - a. Slum - ber. Re-yes. Moon. Ging-ham. Clar - en - don.

B. 1

pet-u - a. Po - po. Ju - no. Re-yes. Moon. Ging-ham. Clar - en - don.

B. 2

German pronunciation. Lud - wig. Spanish pronunciation. Re-yes.

9 More Social Media | Apps To Fuel Your Perpetual | Search For Identity | 75 million dreams that were broken

58

**OO**

316 *f* ♩ = ♩ = 88, robotically happy

S. 1

S. 2

A. 1

A. 2 *desperately*  
Take a sel - fie!

T. 1 *f* The in - terest rate  
on a Direct PLUS Loan is a fixed rate that is calculated in accordance with a formula

T. 2 *f*, <sup>8va</sup> \*whistling\*  
(scoop)

B. 1

B. 2 *f* when the housing bubble popped!  
/dm/ /n/ /dm/ /n/ /dm/ /n/ /dm/ /n/

327

$\text{♩} = \text{♩}, \text{still in two, } \text{♩} = \text{c. 59}$

$\text{♩} = \text{♩}, \text{♩} = 88$

S. 1

S. 2

A. 1

A. 2

T. 2

B. 1

B. 2

(8)

$8^{\text{va}}$

(*f*)

You must repay your loan, even if you are unable to obtain employment in the field of study for which the school provided training.

338

S. 1      *ppp*      *fp*      *ppp*

S. 2      *ppp*      *fp*      who

A. 1      *mp*      *p subito*      *fp*      *ppp*

A. 2      *ppp*      *f*      If you default we will require you to immediately repay the entire unpaid amount of your loan.      *fp*      who

T. 1      270 days.      *p*      *fp*      who

T. 2      *gliss.*      *mp*      *p subito*      *ppp*      *p*      who

B. 1      *gliss.*      *mp*      *p subito*      *ppp*

B. 2      *gliss.*      *mp*      *p subito*      *ppp*      *f*      We may sue you, take all or

*/no/*      */no/*      */no/*      */no/*      */no/*      */no/*      */no/*

344

**RR**

S. 1 *fp* I am. *gliss.* *ppp* *fp* *don'*

S. 2 *ppp* *fp* I

A. 1 *fp* *gliss.* *ppp*

A. 2 *ppp* *fp* *fp* I *don'*

T. 1 *fp* I am. *fp* *fp* *don'*

T. 2 *ppp* *fp* I

B. 1 *fp* I am. *gliss.* *ppp* *fp* *don'*

B. 2 *fp* part of your federal and state tax | refunds and other federal or | state payments, and/or | garnish your wages so that your | employer is required to send us part of your |

349

S. 1      know \_\_\_\_\_

gliss.      *ppp*      *p* line from sop 2      *ppp*

I      am. \_\_\_\_\_

S. 2      who

*ppp*      *fp*      *f*      You will lose \_\_\_\_\_ | eligibility for other federal

A. 1      We will require you to pay collection fees and costs, plus court costs and attorney's fees, \_\_\_\_\_

*f*      *fp*      who \_\_\_\_\_ I \_\_\_\_\_

A. 2      know \_\_\_\_\_

gliss.      *ppp*      *fp*

who \_\_\_\_\_ I \_\_\_\_\_

T. 1      know \_\_\_\_\_ who \_\_\_\_\_ I \_\_\_\_\_ am. \_\_\_\_\_ who \_\_\_\_\_ I \_\_\_\_\_

*fp*      *fp*

T. 2      who \_\_\_\_\_ I \_\_\_\_\_ am. \_\_\_\_\_

*ppp*      *fp*      *ppp*

B. 1      know \_\_\_\_\_

gliss.      *ppp*      *fp*

who \_\_\_\_\_ I \_\_\_\_\_

B. 2      salary to pay off your loan. \_\_\_\_\_

*fp*      *ppp*

who \_\_\_\_\_ I \_\_\_\_\_ am. \_\_\_\_\_

355

S. 1 *fp* *ppp* *fp* *fp*

don't I am\_\_\_\_\_ who I am. am. I

S. 2 *fp* *fp*

student aid and assistance under most federal benefit programs. who I am. who

A. 1 *fp* *fp* *ppp* *fp*

don't I am\_\_ know\_\_ who\_ I\_\_\_ am\_\_ am. I

A. 2 *ppp* *fp* *fp* *fp*

know\_\_ who\_ I\_\_\_ am\_\_ who\_ I am. who

T. 1 *ppp* *fp* *ppp* *fp* *fp*

<sup>8</sup> know\_\_ who\_ I\_\_\_ am\_\_ am. I who

T. 2 *fp* *fp* *ppp* *f* [We will also report your default to]

<sup>8</sup> don't I am\_\_ know\_\_ who\_ I\_\_\_ am\_\_

B. 1 *ppp* *f* *fp*

You will lose \_\_\_\_\_ eligibility for loan deferments. who

B. 2 *fp* *ppp* *fp* *fp*

don't I am\_\_\_\_\_ who\_ I am. am. I

<img alt="Musical score for a vocal ensemble featuring six parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, and Bass 1. The score consists of eight staves of music with lyrics. Measure 355 starts with Soprano 1 singing 'don't I am\_\_\_\_' in forte (fp), followed by a piano dynamic (ppp) with a melodic line. This is followed by two more forte entries from Soprano 1 and Alto 1. The lyrics continue through measures 356-358, involving Soprano 2, Alto 2, and Tenor 1. Measures 359-361 feature Alto 1, Alto 2, and Tenor 1. Measures 362-364 show Tenor 1 and Bass 1. Measures 365-367 involve Tenor 1, Bass 1, and Alto 1. Measures 368-370 show Bass 1 and Alto 1. Measures 371-373 involve Alto 1, Tenor 1, and Bass 1. Measures 374-376 show Tenor 1 and Bass 1. Measures 377-379 involve Bass 1 and Alto 1. Measures 380-382 show Alto 1 and Tenor 1. Measures 383-385 involve Tenor 1 and Bass 1. Measures 386-388 show Bass 1 and Alto 1. Measures 389-391 involve Alto 1, Tenor 1, and Bass 1. Measures 392-394 show Bass 1 and Alto 1. Measures 395-397 involve Alto 1, Tenor 1, and Bass 1. Measures 398-400 show Bass 1 and Alto 1. Measures 401-403 involve Alto 1, Tenor 1, and Bass 1. Measures 404-406 show Bass 1 and Alto 1. Measures 407-409 involve Alto 1, Tenor 1, and Bass 1. Measures 410-412 show Bass 1 and Alto 1. Measures 413-415 involve Alto 1, Tenor 1, and Bass 1. Measures 416-418 show Bass 1 and Alto 1. Measures 419-421 involve Alto 1, Tenor 1, and Bass 1. Measures 422-424 show Bass 1 and Alto 1. Measures 425-427 involve Alto 1, Tenor 1, and Bass 1. Measures 428-430 show Bass 1 and Alto 1. Measures 431-433 involve Alto 1, Tenor 1, and Bass 1. Measures 434-436 show Bass 1 and Alto 1. Measures 437-439 involve Alto 1, Tenor 1, and Bass 1. Measures 440-442 show Bass 1 and Alto 1. Measures 443-445 involve Alto 1, Tenor 1, and Bass 1. Measures 446-448 show Bass 1 and Alto 1. Measures 449-451 involve Alto 1, Tenor 1, and Bass 1. Measures 452-454 show Bass 1 and Alto 1. 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360

**S. 1**

*fp* **SS** *p*

know\_\_\_\_\_ who\_ I

**S. 2**

*fp* *mf* *p*

don't I am I "Am I who I

**A. 1**

*fp* *p*

know\_\_\_\_\_ who\_ Don't I I who am

**A. 2**

*fp* *mf* *p*

don't I am know Am I who I

**T. 1**

*fp* *mf* *p*

8 don't I am who don't I who am

**T. 2**

8 nationwide consumer reporting agencies. This will harm your credit history and may make it difficult for you to obtain credit cards, home or car loans, or

**B. 1**

*fp* *mf* *p*

don't I am who Am I who I

**B. 2**

*fp* *p*

know\_\_\_\_\_ who\_ know am. I who am

365 *f* ♩. = ♪ = 156

S. 1 Direct loans are not automatically discharged if you file for bankruptcy.

S. 2 don't know I am?" "Who am I?" I don't who know I. "Don't I know I am who I am?"

A. 1 *f* Direct loans are not automatically discharged if you file for bankruptcy.

A. 2 don't know I am?" "Who am I?" I don't who know I. "Don't I know I am who I am?"

T. 1 *f* Direct loans are not automatically discharged if you file for bankruptcy.

T. 2 *p* other forms of consumer credit: "Don't I know I am who I am?"

B. 1 don't know I am?" "Who am I?" I don't who know I. "Don't I know I am who I am?"

B. 2 We will forgive your loan if you don't know I

370 *p* —————— becoming panicked ——————

S. 1 I don't know who I am! I don't know who I am! I don't know who I am!

S. 2 I know who don't am I know I am. I don't know who I am! —————— becoming panicked ——————

A. 1 *p* I don't know who I am! I don't know who I am! I don't know who I am! —————— becoming panicked ——————

A. 2 I don't who know I don't know who I am! I don't know who I am! —————— becoming panicked ——————

T. 1 *p* I don't know who I am! I don't know who I am! —————— becoming panicked ——————

T. 2 I know who don't am I know I am. I don't know who I am! —————— becoming panicked ——————

B. 1 I know who don't am I know I am. I don't know who I am! —————— becoming panicked ——————

B. 2 die. Your servicer must receive acceptable documentation of your death. I am!

**TT**Abruptly mechanical, ( $\downarrow = 156$ )*mp*

374

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

I don't know who I am! I don't know who I am, I am— /l/ /o/

I don't know who I am! I don't know who I am, I am— /dʒ/ /ŋ/

I don't know who I am! I don't know who I am, I am— /z/

I don't know who I am! I don't know who I am, I am— /ɪ/

I don't know who I am! I don't know who I am, I am— /e/ /k/

I don't know who I am! I don't know who I am, I am— /f/ Isn't part of the Zeit-geist.

I don't know who I am! I don't know who I am, I am— /æ/

I don't know who I am! I don't know who I am, I am— /m/



390

S. 1      *gliss.*

S. 2      /z/ /v/ /y/ /æ/ /ŋ/ /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /y/ /æ/ /ŋ/ /k/ /o/ /y/ /æ/ /ŋ/ /k/ /o/ /e/ /i/ /m/ /z/

A. 1      /z/ /v/ /y/ /æ/ /ŋ/ /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /y/ /æ/ /ŋ/ /k/ /o/ /y/ /æ/ /ŋ/ /k/ /o/ /e/ /i/ /m/ /z/

A. 2      /z/ /v/ /y/ /æ/ /ŋ/ /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /y/ /æ/ /ŋ/ /k/ /o/ /y/ /æ/ /ŋ/ /k/ /o/ /e/ /i/ /m/ /z/

T. 1      /z/ /v/ /y/ /æ/ /ŋ/ /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /y/ /æ/ /ŋ/ /k/ /o/ /y/ /æ/ /ŋ/ /k/ /o/ /e/ /i/ /m/ /z/

T. 2      /z/ /v/ /y/ /æ/ /ŋ/ /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /y/ /æ/ /ŋ/ /k/ /o/ /y/ /æ/ /ŋ/ /k/ /o/ /e/ /i/ /m/ /z/

B. 1      /z/ /v/ /y/ /æ/ /ŋ/ /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /y/ /æ/ /ŋ/ /k/ /o/ /y/ /æ/ /ŋ/ /k/ /o/ /e/ /i/ /m/ /z/

B. 2      *poco più f*

VV

**mp** slightly raspy, with the same rhythm and affect as Aunt May in *Spider-Man 2*

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

**WW**

404 *f, quasi static*

S. 1

**p** start snapping fingers randomly

/æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/

S. 2

"Years later they'll tell how they stood in the rain for hours just to get a

A. 1

*f*

**p** start snapping fingers randomly

/k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /v/ /y/ /æ/ /ŋ/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/

A. 2

*f*

**p** start snapping fingers randomly

/k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /v/ /y/ /æ/ /ŋ/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/

T. 1

*f*

**p** start snapping fingers randomly

8 /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /v/ /y/ /æ/ /ŋ/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/

T. 2

*f*

**p** start snapping fingers randomly

8 /k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /v/ /y/ /æ/ /ŋ/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/

B. 1

*f*

**p** start snapping fingers randomly

/k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /v/ /y/ /æ/ /ŋ/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/ /k/ /æ/ /dʒ/ /o/

B. 2

*f*

start snapping fingers randomly

/k/ /o/ /dʒ/ /e/ /i/ /m/ /z/ /v/ /y/ /æ/ /ŋ/

$\alpha = \text{d. } (\text{d} = 114)$

fade finger snapping → stop snapping

lips closed like /u/ → lips spread

**S. 1**

**S. 2** glimpse of the one who taught them to hold on a **3** second longer...." **4** **5** **2**  
*/dʒ/ /z/ /v/*

**A. 1** fade finger snapping → stop snapping

**A. 2** quasi overtone singing **3** **3** **5** **5** **2**  
*/m/ /o/ /ʌ/ /ɪ/ /e/ /æ/ /e/ /ɪ/ /ʌ/ /m/ /o/ /ʌ/ /dʒ/ /z/ /k/ /v/ /dʒ/ /z/ /v/*

**T. 1** quasi overtone singing **3** **3** **5** **5** **2**  
*8 /m/ /o/ /ʌ/ /ɪ/ /e/ /æ/ /e/ /ɪ/ /ʌ/ /m/ /o/ /ʌ/ /dʒ/ /z/ /k/ /v/ /dʒ/ /z/ /v/*

**T. 2** quasi overtone singing **3** **3** **5** **5** **2**  
*8 /m/ /o/ /ʌ/ /ɪ/ /e/ /æ/ /e/ /ɪ/ /ʌ/ /m/ /o/ /ʌ/ /dʒ/ /z/ /k/ /v/ /dʒ/ /z/ /v/*

**B. 1** quasi overtone singing **3** **3** **5** **5** **2**  
*/m/ /o/ /ʌ/ /ɪ/ /e/ /æ/ /e/ /ɪ/ /ʌ/ /m/ /o/ /ʌ/ /dʒ/ /z/ /k/ /v/ /dʒ/ /z/ /v/*

**B. 2** quasi overtone singing **3** **3** **5** **5** **2**  
*/m/ /o/ /ʌ/ /ɪ/ /e/ /æ/ /e/ /ɪ/ /ʌ/ /dʒ/ /z/ /k/ /v/ /dʒ/ /z/ /v/*

## XX

415 **f** stop air with tongue      *subito, angry*       $\text{J} = \dots$  ( $\text{J} = \text{c. } 100$ )      **mp** mournful      **p** subdued

S. 1       $\frac{4}{4}$        $\frac{4}{4}$        $\frac{3}{4}$        $\frac{5}{6}$

S. 2      **p** subito, expressionless      **f** subito, angry      **mp** mournful      **mp** Aunt May      ...that keeps us

A. 1      **p** subito, expressionless      **f** subito, angry      **mp** mournful      **p** subdued

A. 2      **p** subito, expressionless      **f** subito, angry      **mp** mournful      **p** subdued

T. 1      **p** subito, expressionless      **f** subito, angry      **mp** mournful      **p** subdued

T. 2      **p** subito, expressionless      **f** subito, angry      **mp** mournful      **p** subdued

B. 1      **p** subito, expressionless      **p** subdued

B. 2      **p** subito, expressionless      **f**      lips spread —————— lips closed like /u/

              /o/      /e/      /i/      /e/

              /tʃ/      /r/

420

S. 1 /m/ /z/ /o/ /e/ 4 - 3 - 2 -

S. 2 honest... noble... 4 Even though sometimes we have to be 3 steady and give up the 2 -

A. 1 /m/ /z/ /o/ /e/ 4 pp /i/ /e/ /m/ /z/ /o/ /ŋ/ /o/ 3 - gliss. 2 -

A. 2 /m/ /z/ /o/ /e/ 4 pp /i/ /e/ /m/ /z/ /o/ /ŋ/ /o/ 3 - gliss. 2 -

T. 1 8 /m/ /z/ /o/ /e/ 4 pp /i/ /e/ /m/ /z/ /o/ /ŋ/ /o/ 3 - gliss. 2 -

T. 2 8 /m/ /z/ /o/ /e/ 4 pp /i/ /e/ /m/ /z/ /o/ /ŋ/ /o/ 3 - gliss. 2 -

B. 1 /m/ /z/ /o/ /e/ 4 pp /i/ /e/ /m/ /z/ /o/ /ŋ/ /o/ 3 - gliss. 2 -

B. 2 4 ppp /i/ /e/ /m/ /z/ /o/ /ŋ/ /o/ 3 - gliss. 2 -

**Like a skipping CD, (♩ = c. 150)**

423 YY *f, bursts of static* *mp*

S. 1 - 3 - 9 - /tʃ/ /tʃ/ /tʃ/ - My 16 -

S. 2 thing we want the most. 3 - 9 - 3 - 3 - Ev - en our dream-s, Ev - en our dream-s, our dream-s, 16 -

A. 1 3 - 9 - 3 - 3 - /æ/ /ræ/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /m/ /i/ /e/ /æ/ /o/ /m/ /v/ /ŋ/ 16 -

A. 2 3 - 9 - 3 - 3 - /æ/ /ræ/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /m/ /i/ /e/ /æ/ /o/ /m/ /v/ /ŋ/ 16 -

T. 1 3 - 9 - 3 - 3 - /æ/ /ræ/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /m/ /i/ /e/ /æ/ /o/ /m/ /v/ /ŋ/ 16 -

T. 2 3 - 9 - 3 - 3 - /æ/ /ræ/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /m/ /i/ /e/ /æ/ /o/ /m/ /v/ /ŋ/ 16 -

B. 1 3 - 9 - 3 - 3 - /æ/ /ræ/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /m/ /i/ /e/ /æ/ /o/ /m/ /v/ /ŋ/ 16 -

B. 2 3 - 9 - 3 - 3 - /æ/ /ræ/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /y/ /m/ /i/ /e/ /æ/ /m/ /i/ /e/ /æ/ /o/ /m/ /v/ /ŋ/ 16 -

429 *f* *ff with desperation* *g* *f*

S. 1 name is James,

S. 2 *f* stop air with tongue *ff* *g* *g* non stac. *ancora mf*

A. 1 *f* *ff subito, with desperation* *f* non stac.

A. 2 *f* *ff subito, with desperation* *f* non stac.

T. 1 *f* *ff subito, with desperation* *f* non stac.

T. 2 *f* *ff subito, with desperation* *f* non stac.

B. 1 *f* *ff subito, with desperation* *f* non stac.

B. 2 *f* *ff subito, with desperation* *f* non stac.

436

S. 1 *mf* ————— James, —————

S. 2 *f poss.* ————— Ev-en our— —Ev - en our dream - s, ————— /?/ /fn/ /dʒm/ /z/ /f/ /dʒm/ /z/ /dʒm/ /z/

A. 1 *mf* ————— “But I don’t want to die! I have so much to do!”—James Franco, age 4 ————— *f*  
*m/ /z/ /v/ /ʌ/ /æ/ /ŋ/ /e/ /ɪ/ /æ/ /ʒ/ /h/ /æ/ /o/ /ʌ/ /z/ /m/ /æ/ /v/ /e/ /h/ /ŋ/ /æ/ /ʌ/ /ŋ/ /o/ /ʌ/ /m/ /z/ /ʌ/ /æ/ /ŋ/ /ʒ/ /z/*

A. 2 *mf* ————— “But I don’t want to die! I have so much to do!”—James Franco, age 4 ————— *f*  
*/m/ /z/ /v/ /ʌ/ /æ/ /ŋ/ /e/ /ɪ/ /æ/ /h/ /æ/ /o/ /ʌ/ /z/ /m/ /æ/ /v/ /e/ /h/ /ŋ/ /æ/ /z/ /ʌ/ /o/ /ʌ/ /m/ /ɪ/ /z/ /æ/ /ŋ/ /ʒ/ /z/*

T. 1 *mf* ————— “But I don’t want to die! I have so much to do!”—James Franco, age 4 ————— *f*  
*8 /m/ /z/ /v/ /ʌ/ /æ/ /ŋ/ /e/ /ɪ/ /æ/ /ʒ/ /h/ /æ/ /o/ /ʌ/ /z/ /m/ /æ/ /e/ /ɪ/ /ŋ/ /æ/ /z/ /ʌ/ /ŋ/ /o/ /ʌ/ /m/ /ɪ/ /z/ /ʌ/ /æ/ /ŋ/ /ʒ/ /z/*

T. 2 *mf* ————— “But I don’t want to die! I have so much to do!”—James Franco, age 4 ————— *f*  
*8 /m/ /z/ /v/ /ʌ/ /æ/ /ŋ/ /e/ /ɪ/ /æ/ /ʒ/ /h/ /æ/ /o/ /ʌ/ /z/ /m/ /æ/ /v/ /e/ /ɪ/ /ŋ/ /æ/ /z/ /ŋ/ /o/ /ʌ/ /m/ /ɪ/ /z/ /ʌ/ /æ/ /ŋ/ /ʒ/ /z/*

B. 1 *mf* ————— “But I don’t want to die! I have so much to do!”—James Franco, age 4 ————— *f*  
*/m/ /z/ /v/ /ʌ/ /æ/ /ŋ/ /e/ /ɪ/ /æ/ /ʒ/ /h/ /æ/ /o/ /ʌ/ /z/ /m/ /æ/ /v/ /e/ /ɪ/ /ŋ/ /æ/ /z/ /ʌ/ /ŋ/ /o/ /ʌ/ /m/ /ɪ/ /z/ /ʌ/ /æ/ /ŋ/ /ʒ/ /z/*

B. 2 *mf* ————— “But I don’t want to die! I have so much to do!”—James Franco, age 4 ————— *f*  
*/m/ /z/ /v/ /ʌ/ /æ/ /ŋ/ /e/ /ɪ/ /æ/ /ʒ/ /h/ /æ/ /o/ /z/ /m/ /æ/ /v/ /e/ /ɪ/ /ŋ/ /æ/ /z/ /ʌ/ /ŋ/ /o/ /m/ /ɪ/ /z/ /ʌ/ /ŋ/ /ʒ/ /z/*

**ZZ**

443 *fp non dim.*

S. 1

James....

S. 2

/dʒm/ /z/ /dʒm/ /z/ /dʒm/ /z/ /dʒm/ /z/ /dʒ/ /dʒ/ /dʒ/ /dʒ/

A. 1 *fp non dim.*

James....

A. 2 *fp non dim.*

James....

T. 1 *fp non dim.*

James....

T. 2 *fp non dim.*

James....

B. 1 *fp non dim.*

James....

B. 2 *f poss.*

/f/ *ppp* *ppp* *f* *p* *f*

/f/ *f* *p* *f*