

Conducteur

JEKILL

Facade

F.Wildhorn

B.Michel

Flûte 1

Flûte 2

Hautbois 1

Hautbois 2

Clarinete en Sib 1

Clarinete en Sib 2

Alto Sax 1

Tenor Sax

Baritone Sax

Cor en Fa 1

Cor en Fa 2

Trompette en Sib 1

Trompette en Sib 2

Batterie

Piano

Soprano

Alto

Ténor

Baryton

This musical score is for the second page of a piece titled "JEKILL". It features a variety of instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Both parts are mostly silent, with a final measure containing a melodic phrase marked *f*.
- Horns (Hb. 1, Hb. 2):** Similar to the flutes, they are silent until the final measure, where they play a melodic phrase marked *f*.
- Clarinets (Cl. (Sib) 1, Cl. (Sib) 2):** These parts play a complex, rhythmic pattern of sixteenth notes with accents throughout the section, ending with a melodic phrase.
- Saxophones (A. Sx. 1, T. Sx.):** The Alto Saxophone part is silent until the final measure, where it plays a melodic phrase marked *f*. The Tenor Saxophone part is silent until the final measure, where it plays a melodic phrase marked *mf*.
- Bass Saxophone (B. Sx.):** This part plays a consistent rhythmic pattern of eighth notes with accents throughout the section.
- Cori (Cor 1, Cor 2):** Both parts are silent until the final measure, where they play a melodic phrase marked *mf*.
- Trumpets (Trp. (Sib) 1, Trp. (Sib) 2):** Both parts are silent throughout the entire section.
- Percussion (Batt.):** This part plays a rhythmic pattern of eighth notes with accents, including a snare drum roll in the final measure.
- Piano (Pno):** The piano part consists of a rhythmic accompaniment in the left hand (eighth notes) and a melodic line in the right hand (eighth notes).
- Voice (S, A, T, Bar.):** All voice parts (Soprano, Alto, Tenor, and Baritone) are silent throughout the section.

9

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

mp

mp

mp

f

f

f

mf

there's a face that we wear in the
there's a face that we wear in the

13

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

13

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

13

Batt.

13

Pno

13

S

A

T

Bar.

it's so ci e ty mask_ it's so ci e ty way_ and the truth is_

cild light of day and the truth is_

cild light of day and the truth is_

21

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

and what's hi ding in side__ be hind all of our fears is our true self __

all of our fears is our true self __

is our true self __

night time appears is our true self __

25

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

look in side the fa cade ev' ry day

look in side the fa cade ev' ry day

look in side the fa cade ev' ry day

look in side the fa cade e v' ry day

f

f

f

f

mp

mp

f

f

f

mp

mp

f

mp

mp

mf

mf

29

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

peo ple in their own sweet way like to add a coat of ___ paint ___

peo ple in their own sweet way like to add a coat of ___ paint ___

peo ple in their own sweet way like to add a coat of ___ paint ___

peo ple in their own sweet way like to add a coat of ___ paint ___

33

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

and be what they ain't game is played

and be what they ain't that's how our lit tle game is played

and be what they ain't that's how our lit tle game is played

and be what they ain't e v' ry day

37

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

37

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

37

Batt.

37

Pno

37

S

A

T

Bar.

li vin' out a mas que rade act in' a biz zare cha rade

li vin' out a mas que rade act in' a biz zare cha rade

li vin' out a mas que rade act in' a biz zare cha rade

li vin' out a mas que rade

41

Fl. 1 *mf*

Fl. 2 *mf*

Hb. 1 *mf*

Hb. 2 *mf*

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1 *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

Cor 1

Cor 2

Trp. (Sib) 1 *mf*

Trp. (Sib) 2 *mf*

Batt. *mf*

Pno *mf* *mf*

S
— while play ing the saint

A
— while play ing the saint

T
— while play ing the saint but there's one thing i know and i

Bar.
play ing the saint but there's one thing i know and i

49

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

life is terri bly hard when your life's a fa

life is terri bly hard when your life's a fa

life is terri bly hard when your life's a fa

life is terri bly hard when your life's a fa

someone like you

noire 66

B.Michel

Flûte 1 *mf*

Flûte 2 *mf*

Hautbois 1 *p*

Hautbois 2 *p*

Clarinete en Sib 1 *mp*

Clarinete en Sib 2 *mp*

Alto Sax 1 *mp*

A. Sx. *mp*

Tenor Sax *mp*

Baritone Sax *mf*

Cor en Fa 1

Cor en Fa 2

Soprano
cade I peer trough win dows watch life go by

Alto
cade I peer trough win dows watch life go by

Batterie
cymbale suspendue
mf tom medium tom basse

Ténor

Piano *mf*

Fl. 1
Fl. 2
Hb. 1
Hb. 2
Cl. (Sib) 1
Cl. (Sib) 2
A. Sx. 1
A. Sx.
T. Sx.
B. Sx.
Cor 1
Cor 2
S
A
Batt.
T
Pno

dream of to mor row and won der "why?" the past is hol ding me kee ping life at bay
dream of to mor row and won der "why?" the past is hol ding me kee ping life at bay

Detailed description: This is a page of a musical score for the song "someone like you". The score is arranged for a large ensemble and includes vocal parts. The instruments listed on the left are Flute 1 and 2, Horns 1 and 2, Clarinets (Sib) 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Cor 1 and 2, Soprano (S) and Alto (A) voices, Bass Drum (Batt.), Trumpet (T), and Piano (Pno). The vocal parts (S and A) have lyrics: "dream of to mor row and won der 'why?' the past is hol ding me kee ping life at bay". The piano part features a complex accompaniment with many chords and moving lines. The woodwind and brass parts have various melodic and harmonic contributions. The score is written in a key signature of one flat (Bb) and a common time signature (C).

Fl. 1
Fl. 2
Hb. 1
Hb. 2
Cl. (Sib) 1
Cl. (Sib) 2
A. Sx. 1
A. Sx.
T. Sx.
B. Sx.
Cor 1
Cor 2
S
A
Batt.
Pno

I wan der; lost in yes ter day wan ting to fly but scared to try. but if
I wan der; lost in yes ter day wan ting to fly but scared to try. but if
some one
some one

Detailed description: This is a page of a musical score for the song "someone like you". The score is arranged for a large ensemble. The top section includes woodwinds (Flutes 1 & 2, Horns 1 & 2, Clarinets in Sib 1 & 2, Saxophones Alto 1 & 2, Tenor, and Baritone) and brass (Cor 1 & 2). Below the brass are the vocal parts for Soprano (S) and Alto (A), with lyrics: "I wan der; lost in yes ter day wan ting to fly but scared to try. but if". There are also parts for Basses (Batt.) and Piano (Pno). The piano part features a complex accompaniment with many chords and arpeggios. The woodwinds and saxophones have melodic lines, while the brass and flute parts are mostly sustained notes or rests. The vocal parts have a melodic line with lyrics. The bass part has a simple accompaniment. The piano part is the most active, with many chords and arpeggios.

MURDER, MURDER

B.Michel

This musical score is for the piece "MURDER, MURDER" by B. Michel. It is arranged for a full orchestra and vocal soloists. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The orchestration includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Soprano, Alto, Tenor, and Bass vocal parts, Trumpet in B-flat 1 and 2, Horn in F 1 and 2, Vibraphone, and Piano. The vocal parts have the lyrics: "mur der mur der in the night air mur der mur der it's a night mare". The score includes various dynamic markings such as *f*, *mf*, and *mp*. There are also performance instructions like "6" and "tr" (trill) above the Flute 1 staff. The piano part features a prominent bass line with a *f* dynamic marking.

Fl. 1 *mf*

Fl. 2

Hb. 1 *mf*

Hb. 2 *mf*

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

S
murdermurder it's a night scrae bloody murder in the night _____ murder murder makes you heart thump murder murder makes you

A
murdermurder it's a night scrae bloody murder in the night _____ murder murder makes you heart thump murder murder makes you

T
murdermurder it's a night scrae bloody murder in the night _____ murder murder heart thump murder murder

Bar.
murdermurder it's a night scrae bloody murder in the night _____ murder murder heart thump murder murder

Trp. (Sib) 1 *mf*

Trp. (Sib) 2 *mf*

Cor 1 *mf*

Cor 2 *mf*

Vib. 1

Pno

once upon a dream/ a new life

Flûte 1 *mf* à 2

Baritone Sax

Cor en Fa 1 *p* à 1

Piano

Soprano
once u pon a dream we were lost in

Alto
once u pon a dream we were lost in

Detailed description: This is a musical score for a piece titled "once upon a dream/ a new life". The score is arranged for a chamber ensemble and includes vocal parts. The instruments are Flûte 1, Baritone Sax, Cor en Fa 1, and Piano. The vocal parts are for Soprano and Alto. The music is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Flûte 1 part starts with a dynamic of *mf* and is marked "à 2". The Baritone Sax part is mostly silent. The Cor en Fa 1 part starts with a dynamic of *p* and is marked "à 1". The Piano part provides a rhythmic accompaniment. The vocal parts enter in the fourth measure with the lyrics "once u pon a dream we were lost in".

Fl. 1

Hb. 1

Cl. (Sib) 1

B. Sx.

Cor 1

Pno

S

A

T

Bar.

love's embrace there we found a perfect place once upon a dream

love's embrace there we found a perfect place once upon a dream

once there once a

once there once a

mf

7

8

Detailed description: This is a page of a musical score for a piece titled "once upon a dream/ a new life". The page is numbered 23 in the top right corner. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute 1 (Fl. 1), Horn 1 (Hb. 1), Clarinet in Sib (Cl. (Sib) 1), Bassoon (B. Sx.), Cor Anglais (Cor 1), Piano (Pno), Soprano (S), Alto (A), Tenor (T), and Baritone (Bar.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a rehearsal mark '7'. The vocal parts (Soprano, Alto, Tenor, Baritone) have lyrics: "love's embrace there we found a perfect place once upon a dream". The Bassoon part has a dynamic marking of *mf* (mezzo-forte) starting in the final measure. The Tenor and Baritone parts have lyrics: "once there once a". There is a rehearsal mark '8' at the beginning of the Tenor staff. The Piano part features a melodic line in the right hand and a more active line in the left hand. The woodwinds (Flute, Horn, Clarinet, Bassoon, Cor Anglais) have various rests and melodic fragments throughout the page.

Fl. 1

Cl. (Sib) 1

B. Sx.

Cor 1

Pno

T

Bar.

mf *mf* *mf* *à2 mp* *mp* *à 1 p*

time like no o ther time be fore hopewasstill an o pen dream once u pon a
time like no o ther time be fore hopewasstill an o pen dream once u pon a

Detailed description of the musical score: The score is for a symphonic or chamber ensemble. It features seven staves: Flute 1, Clarinet (Sib) 1, Bassoon, Cor 1, Piano, Tenor, and Baritone. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute 1 and Clarinet (Sib) 1 parts begin with a melodic line marked *mf* and *mf* respectively, featuring triplet patterns. The Bassoon part has a more rhythmic accompaniment. The Cor 1 part enters later with a melodic line marked *p*. The Piano part provides harmonic support with a steady accompaniment. The Tenor and Baritone parts have the lyrics: 'time like no other time before hope was still an open dream once upon a'.

meno mosso

Hb. 1 *mp*
 Cl. (Sib) 1 *mp* *à 1*
 A. Sx. 1 *p*
 T. Sx. *p*
 B. Sx.
 Cor 1 *p*
 Pno
 S
 A
 T
 Bar.
 19

a new life what I wouldn't give to have a new life one thing I have learned as I go trough life
 a new life what I wouldn't give to have a new life one thing I have learned as I go trough life
 new life one thing I have learned as I go trough life
 new life one thing I have learned as I go trough life

Fl. 1 *mf*

Fl. 2 *mf*

Hb. 1 *mf*

Hb. 2 *mf*

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

A. Sx. 3

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1 *mf*

Trp. (Sib) 2 *mf*

Batt.

Pno

S
sin is ter dark and un known i do not know what i seek yet

A
sin is ter dark and un known i do not know what i seek yet

T
like the night it's a se cret i do not know what i seek yet

Bar.
like the night it's a se cret i do not know what i seek yet

Fl. 1
Fl. 2
Hb. 1
Hb. 2
Cl. (Sib) 1
Cl. (Sib) 2
A. Sx. 1
A. Sx. 3
T. Sx.
B. Sx.
Cor 1
Cor 2
Trp. (Sib) 1
Trp. (Sib) 2
Batt.
Pno
S
A
T
Bar.

25

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

felt so a live there is no bat tle i could' n't sur vive feel ing like this feel ing a live

felt so a live there is no bat tle i could' n't sur vive feel ing like this feel ing a live

felt so a live there is no bat tle i could' n't sur vive feel ing a live like the moon an e

felt so a live there is no bat tle i could' n't sur vive feel ing a live like the moon an e

31

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

A. Sx. 3

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

mf

mp

lost and a lone in the night _____ damned by some hea ven ly stig ma but bla zing with

nig ma _____ damned by some hea ven ly stig ma but bla zing with

nig ma _____ damned by some hea ven ly stig ma but bla zing with

Fl. 1 *mp*

Fl. 2 *mp*

Hb. 1 *mp*

Hb. 2 *mp*

Cl. (Sib) 1 *mp*

Cl. (Sib) 2 *mp*

A. Sx. 1 *mf*

A. Sx. 3 *mf*

T. Sx. *mf*

B. Sx. *mf*

Cor 1 *mf*

Cor 2 *mf*

Trp. (Sib) 1 *mf* *mp*

Trp. (Sib) 2 *mf* *mp*

Batt.

Pno

S
light filled with e vil but tru ly a live

A
light filled with e vil but tru ly a live

T
light it's the feel ing of be ing a live it's a truth that can

Bar.
light it's the feel ing of be ing a live it's a truth that can

58

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Cl. (Sib) 1

Cl. (Sib) 2

A. Sx. 1

A. Sx. 3

T. Sx.

B. Sx.

Cor 1

Cor 2

Trp. (Sib) 1

Trp. (Sib) 2

Batt.

Pno

S

A

T

Bar.

it's a feel ing of be ing ed ward

it's a feel ing of

not be de nied it's a feel ing of be ing ed ward

not be de nied it's a feel ing of

MURDER le retour

re 140 !

B.Michel

Flûte 1

Flûte 2 *mf*

Hautbois 1

Hautbois 2

Clarinette en Sib 1 *mp*

Clarinette en Sib 2 *mp*

Alto Sax 1 *mf*

A. Sax. 4 *mf*

Tenor Sax *mf*

Baritone Sax *f*

Soprano
hyde _____ mur der mur der is the worst sin mur der mur der has me screa min'

Alto
hyde _____ mur der mur der is the worst sin mur der mur der has me screa min'

Ténor
hyde _____ mur der mur der is the worst sin mur der mur der has me screa min'

Baryton
hyde _____ mur der mur der is the worst sin mur der mur der has me screa min'

Trompette en Sib 1

Trompette en Sib 2

Cor en Fa 1 *mf*

Cor en Fa 2 *mf*

Vib. 2 *mf*

Piano *mf*

Cl. (Sib) 1

B. Sx.

Cor 1

Pno

S
co ming_ in to play this is the mo ment this is the

A
co ming_ in to play this is the mo ment this is the

T
is here and now_ to day_ this is the mo ment the

Bar.
is here and now_ to day_ this is the mo ment the

Fl. 1

Fl. 2

Cl. (Sib) 1

B. Sx.

Cor 1

Pno

S
time when the mo men tum_ and the mo ment_ are in rhyme give me this mo ment_ are in rhyme this pre_ cious

A
time when the mo men tum_ and the mo ment_ are in rhyme give me the ouh_

T
time when the mo men tum_ and the mo ment_ are in rhyme ouh_

Bar.
time when the mo men tum_ and the mo ment_ are in rhyme ouh_

The musical score is arranged in a standard orchestral format with vocal parts. The instruments include Flute 1 and 2, Clarinet in B-flat 1 and 2, Alto Saxophone 1, Tenor Saxophone, Bass Saxophone, Cor 1, Piano, Soprano, Alto, Tenor, and Baritone. The vocal parts (Soprano, Alto, Tenor, Baritone) have lyrics written below their staves. The piano part features a complex rhythmic pattern with triplets. The woodwinds and strings provide harmonic support, with many parts marked *mf* (mezzo-forte). The score is divided into four measures, with a key signature change to three flats (B-flat major) occurring in the second measure.

Fl. 1 *mf*

Fl. 2 *mf*

Cl. (Sib) 1 *mf*

Cl. (Sib) 2 *mf*

A. Sx. 1 *mf*

T. Sx.

B. Sx.

Cor 1 *mf*

Pno

S
this is the mo ment damn all the odds this day or ne ver i'll sit for e ver whit the

A
oh i'll sit for e ver whit the

T
all oh

Bar.
all oh

Fl. 1
Fl. 2
Cl. (Sib) 1
Cl. (Sib) 2
A. Sx. 1
T. Sx.
B. Sx.
Cor 1
Trp. (Sib) 1
Pno
S
A
T
Bar.

38

mf 3 *mf*

mf 3 *mf*

mf 3 *mf*

mf 3 *mf*

mf 3 *mf*

mf 3 *mf*

mf 3 *mf*

mf 3 *mf*

gods when i look back i'll will al ways re fall this is the mo ment

gods when i look ___ i'll will al ways re fall this is the mo ment

i will al ways re fall this was the

i will al ways re fall this was the

Fl. 1
Fl. 2
Cl. (Sib) 1
Cl. (Sib) 2
T. Sx.
B. Sx.
Cor 1
Pno
S
A
T
Bar.
97

the grea test mo ment of them
mo ment the grea test mo ment of them
mo ment the grea test mo ment of them

97

Detailed description: This page of a musical score, numbered 46, is titled "this is the moment". It features a full orchestral and vocal arrangement. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two clarinets in B-flat (Cl. (Sib) 1 and Cl. (Sib) 2), a tenor saxophone (T. Sx.), and a baritone saxophone (B. Sx.). The brass section consists of a trumpet (Cor 1). The piano (Pno) part is shown in grand staff notation. The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Baritone (Bar.). The lyrics are: "the greatest moment of them", "moment the greatest moment of them", and "moment the greatest moment of them". The score includes various musical notations such as rests, notes, slurs, and triplets. A rehearsal mark "97" is present at the beginning of the vocal lines and the piano part.

facade 2

B.Michel

This musical score is for the piece "facade 2" by B. Michel. It is arranged for a full orchestra and vocal soloists. The orchestration includes two flutes, two oboes, two clarinets in B-flat, two alto saxophones, two tenor saxophones, two baritone saxophones, two horns in F, two trumpets in B-flat, a battery, piano, and four vocal soloists (Soprano, Alto, Tenor, and Baritone). The score is written in 4/4 time with a key signature of one sharp (F#). The music is divided into three measures. The first measure features a melodic line in the woodwinds and strings, with dynamics ranging from *mp* to *f*. The second measure is a rest for all instruments. The third measure continues the melodic line. The vocal soloists enter in the third measure with the lyrics: "all at the end of the day they don't mean what they say they don't".

Flûte 1
mp *f*

Flûte 2
mp *f*

Hautbois 1
mp *f*

Hautbois 2
mp *f*

Clarinete en Sib 1
mp *f*

Clarinete en Sib 2
mp *f*

Alto Sax 1
mp *f*

Tenor Sax
mp *f*

Baritone Sax
mp *f*

Cor en Fa 1
mp *f*

Cor en Fa 2
mp *f*

Trompette en Sib 1
mp *f*

Trompette en Sib 2
mp *f*

Batterie

Piano
mp *f*

Soprano
all at the end of the day they don't mean what they say they don't

Alto
all at the end of the day they don't mean what they say they don't

Ténor
all at the end of the day they don't mean what they say they don't

Baryton
all at the end of the day they don't mean what they say they don't

Fl. 1 *mp*

Fl. 2 *mp*

Hb. 1 *mp*

Hb. 2 *mp*

Cl. (Sib) 1 *mp*

Cl. (Sib) 2 *mp*

A. Sx. 1 *mp*

T. Sx. *mf*

B. Sx. *mf*

Cor 1

Cor 2

Trp. (Sib) 1 *mf*

Trp. (Sib) 2 *mf*

Batt.

Pno

S
cade man is not one but two he is e vil and good and he

A
cade man is not one but two he is e vil and good and he

T
is it's all a fa cade man is not one but two he is e vil and good and he

Bar.
is it's all a fa cade man is not one but two he is e vil and good and he

Fl. 1
Fl. 2
Hb. 1
Hb. 2
Cl. (Sib) 1
Cl. (Sib) 2
A. Sx. 1
T. Sx.
B. Sx.
Cor 1
Cor 2
Trp. (Sib) 1
Trp. (Sib) 2
Batt.
Pno
S
A
T
Bar.

walks the fine line we'd all cross if we could it's a night mare — we can ne ver dis
walks the fine line we'd all cross if we could it's a night mare — we can ne ver dis
walks the fine line we'd all cross if we could it's a night mare — we can ne ver dis
walks the fine line we'd all cross if we could it's a night mare — we can ne ver dis

Fl. 1 *mf*

Fl. 2 *mf*

Hb. 1 *mf*

Hb. 2 *mf*

Cl. (Sib) 1 *fp*

Cl. (Sib) 2 *fg*

A. Sx. 1 *fp*

T. Sx. *fp*

B. Sx. *fp*

Cor 1 *mf*

Cor 2 *mf*

Trp. (Sib) 1

Trp. (Sib) 2

Batt. *fp*

Pno *fp*

S
cade what's be hind the fa cade look be hind_

A
what's be hind the fa cade look be hind_

T
guard what's be hind the fa cade look be hind_

Bar.
what's be hind the fa cade look be hind_

This page of the musical score, titled "facade 2", page 53, contains the following parts:

- Fl. 1**: Flute 1, starting with a dynamic marking of *f*.
- Fl. 2**: Flute 2, starting with a dynamic marking of *f*.
- Hb. 1**: Horn 1, starting with a dynamic marking of *f*.
- Hb. 2**: Horn 2, starting with a dynamic marking of *f*.
- Cl. (Sib) 1**: Clarinet in B-flat 1, starting with a dynamic marking of *f*.
- Cl. (Sib) 2**: Clarinet in B-flat 2, starting with a dynamic marking of *f*.
- A. Sx. 1**: Alto Saxophone 1, starting with a dynamic marking of *f*.
- T. Sx.**: Tenor Saxophone, starting with a dynamic marking of *f*.
- B. Sx.**: Bass Saxophone, starting with a dynamic marking of *f*.
- Cor 1**: Cor Anglais 1, starting with a dynamic marking of *f*.
- Cor 2**: Cor Anglais 2, starting with a dynamic marking of *f*.
- Trp. (Sib) 1**: Trumpet in B-flat 1, starting with a dynamic marking of *f*.
- Trp. (Sib) 2**: Trumpet in B-flat 2, starting with a dynamic marking of *f*.
- Batt.**: Drum set.
- Pno**: Piano.
- S**: Soprano vocal line, with lyrics "the fa cade" starting at measure 25.
- A**: Alto vocal line, with lyrics "the fa cade" starting at measure 25.
- T**: Tenor vocal line, with lyrics "the fa cade" starting at measure 25.
- Bar.**: Baritone vocal line, with lyrics "the fa cade" starting at measure 25.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts (S, A, T, Bar.) are in a soprano, alto, tenor, and baritone range, respectively. The instrumental parts are in various staves, including woodwinds, brass, and percussion. The dynamic marking *f* (forte) is consistently used for the instrumental parts.