

# **- Money -**

A Piece for Non-Instruments and Narrator

By P. Busiakiewicz  
(Cambridge Summer 2014)

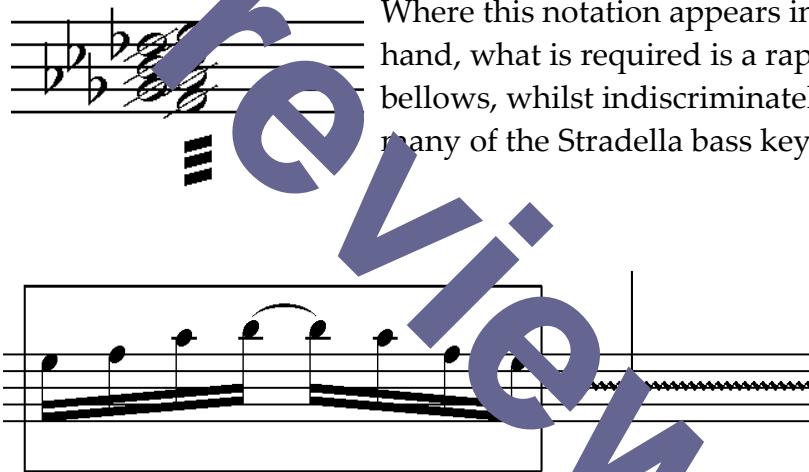
**Copy**

Money – For nine instruments and narrator  
Composer – Robert Busiakiewicz

Duration – c. 14 minutes

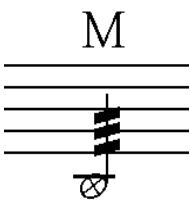
Instrumentation – Oboe, 2 Clarinets in Bb, Piano, Accordion\*, Violin, Viola, Violoncello, Double Bass and Narrator.

\*The accordion must have a range of at least G#3 to A5 in the right hand, F3 to C4 in the left hand, and a Stradella bass with major, minor and dominant seventh chord playing capability.



Where this notation appears in the accordion left hand, what is required is a rapid oscillation of the bellows, whilst indiscriminately pressing down as many of the Stradella bass keys as possible.

Passages such as these should be interpreted as instructing the player to repeat the music contained within the box ad libitum, and without attempting to correlate rhythmically with any other part. Players should stop repeating this music at the direction of the conductor at the required moment.



Where the following unpitched multiphonics notation for the oboe, one possible fingering to achieve this can be with the thumb plate, first and third fingers in the left hand, and first and third fingers in the right.

The part of the narrator is composed of rhythmically specific contours and entirely free passages. Where rhythms are notated, the narrator should endeavour to realise these accurately, whilst maintaining the natural element of human speech. Where no rhythms are provided, the performer should be guided by the performance markings above the stave and only be restricted by bar lines.

The Score is in C.

## - TEXTS -

*Names of a number of financial workers who committed suicide in the immediate aftermath of the collapse of 2008, according to various news outlets:*

Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good.

*Extract from the first poem in the second chapter of the 'is 5' (1926) collection by E. E. Cummings:*

the season 'tis, my lovely lambs,  
of Sumner V. Stead Christ and Co.  
the epoch of Money's righteousness  
the age of dollars and no sense.

*Extracts from the ninth poem in the chapter entitled 'Post Impressions' from the 'Tulips & Chimneys' (1922) collection by E. E. Cummings:*

at the ferocious phenomena of 5 o'clock i find myself gently decomposing in the mouth of New York. Between its supple financial teeth deliriously sprouting from concer-gums, a morsel prettily wander buoyed on the murderous sea of industry. The morsel is i.

[...]

Laughters jostle grins nudge noses push [...] these various innocent ferocities are superseded by the sole prostituted ferocity of silence. it is 5 o'clock

I stare only into the tremendous canyon  
,tremendous canyon only exhales a climbing dark fact enveloping  
human noise of digestible millions whose rich slow scene procession  
always floats through the thin lips of the  
evening

And it is 5 o'clock

*Extract from a review entitled 'The School of Doyle' by Martin Amis, which appeared in the Observer newspaper in September, 1983:*

By 10 a.m., it is too hot for golf or tennis, or even for swimming. Apart from sex, marriages, quick food, pornography, prostitutes and pawnshops, the sand-locked town of Las Vegas has nothing to offer but Hazardry. [...] Money is the language of poker, but for the pro that language has further currency. 'It is an instrument, and the only time you notice it is when you run out.' [...] There are no closed windows; there is no outer reality.

*Extract from 'First as Tragedy, Then as Farce' (2009) by Slavoj Žižek:*

The danger is thus that the predominant narrative of this meltdown will be the one which, instead of awakening us from a dream, will enable us to continue dreaming.

*Extract from the poem 'Worry about Money' from 'The Pythoness' (1949) collection by Kathleen Raine:*

[...] life itself wakes me each morning, and love

Urges me to give although I have no money  
In the bank at this moment, and ought properly

To cease to exist in a world where poverty  
Is a shameful and ridiculous offence.

Having no one to advise me, I open the Bible

And shut my eyes [...]

*Extract from the poem 'Money' from the 'High Windows' (1973) collection by Philip Larkin:*

So I look at others, what they do with theirs:  
They certainly don't keep it upstairs.  
By now they've a second house and car and a wife:  
Clearly money has something to do with life

*The Gospel According to Matthew 16:26 and The Gospel According to Mark 8:36:*

For what doth it profit a man, if he gain the whole world, but lose his very soul?

*Extract from 'The Wordswoorth Dictionary of Proverbs' (1993) under the heading 'Devil':*

The devil may daire in crossless purse when coin hath took his tide.

*Latin saying attributed to the Roman emperor Vespasian (9 CE-79 CE):*

Pecuniam non olor (Money does not stink)

*Extract from Psalm 38 of the Vulgate Bible:*

Thesaurizat (He heaves up treasure)

*Extract from 'The Hitch-Hiker's Guide to the Galaxy' (1979) by Douglas Adams:*

This planet has – or rather had – a problem, which was this: most of the people living on it were unhappy for pretty much of the time. Many solutions were suggested for this problem, but most of these were largely concerned with the movements of small green pieces of paper, which is odd because on the whole it wasn't the small green pieces of paper that were the problem.

*Extract from an article entitled 'You've been bankered' by Aditya Chakrabortty, which appeared in the Guardian newspaper on the 3<sup>rd</sup> of July, 2012:*

We don't know each other, but I want to offer you a deal. You each give me £20,000. And that's it. What do you get in return? Well, it's a fair question but I can't promise to pay it all back. But let me assure you of this: your hard-earned cash will keep me in the style to which I'm accustomed. And that's got to be good for all of us. So I'm sure you'll agree that 20 grand is an absolute bargain. Indeed, I would call it a once-in-a-lifetime offer; only I can't promise not to come back again. What I'm talking about has already happened. [...] There ought to be a verb for this kind of involuntary donation. For true accuracy, it should be in the passive voice. We could call it: to be bankered. "What happened to the British in the early 21st century?", they will ask. "Poor sods, they got totally bankered."

*Extract from 'Essays on Money and the Standard of Value' (1833) by John Taylor:*

In the laws of Aethelstan, the murder of a king was commutable for thirty thousand burymen, whereof fifteen thousand belonged to the nation as compensation for his death, fifteen thousand to his kindred as the value of his head. The head of an archbishop of earl was valued at fifteen thousand, of a general or high sheriff at four thousand, of a spiritual thane, or temporal at two thousand, of a churl or farmer at two hundred and sixty seven. The head of a Briton, if he had land, was valued at one-twenty. If he had no land, but was free: seventy.

*Extract from Act 4, Scene 3 in 'Henry IV Part 2' (1599) by William Shakespeare:*

How quickly nature falls into revolt  
When gold becomes her object!  
For this the foolish overcareful fathers  
Have broke their sleep with thoughts,  
Their brains with care, their bones with industry.  
For this they have engrossèd and piled up  
The canker'd heaps of strange-achievèd gold.

For this they have been thoughtful to invest  
Their sons with arts and martial exercises—  
When, like the bee, tolling from every flower  
The virtuous sweets,  
Our thighs packed with wax, our mouths with honey,  
We bring it to the hive and, like the bees,  
Are murdered for our pains.

## - Money -

Recitativo ( $q = c.90$ )

Oboe      Clarinet in B<sub>b</sub>      Clarinet in B<sub>b</sub>      Piano      Accordion      Narrator      Violin      Viola      Violoncello      Double Bass

*mf rubato molto*      ff      f      ff      ff      ff      pizz.      ff      pizz.      ff      pizz.      ff      ff      ff

M

Slower ( $q = c.58$ )

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

**Copy**

7

p

p

p

c

p ad lib.

p ad lib.

p ad lib. 3

p ad lib.

3

This page contains musical notation for an orchestra and piano. The instrumentation listed is Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), Accordion (Acc.), Narrator (Nar.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The tempo is marked as 'Slower' with  $q = c.58$ . The page is divided into four measures. Measures 1 through 3 are primarily rests. Measure 4 begins with a rest followed by rhythmic patterns for the woodwind section. The piano part consists of sustained notes. The accordion and narrator parts are also present. The notation includes dynamics such as 'p' (piano dynamic), 'c' (forte dynamic), and 'p ad lib.' (pianissimo dynamic with a choice). Articulations like '(c)' (acciaccatura) and '3' (triole) are used. Measure 4 concludes with a dynamic marking of 'p ad lib.' followed by a measure number '3'.

11

Ob. 3 secco 3 3

Cl.1

Cl.2

Pno.

Acc. C

Nar.

Vln. ff

Vla. ff

Vc. ff

Db. ff

**Preview Copy**

The musical score consists of ten staves. The first three staves (Ob., Cl.1, Cl.2) have measures 11-13. The piano (Pno.) and accordion (Acc.) staves have measures 11-12. The narrator (Nar.) staff has measure 11 only. The violin (Vln.) staff has measures 11-12. The viola (Vla.) staff has measures 11-13. The cello (Vc.) staff has measures 11-12. The double bass (Db.) staff has measure 11 only. Various dynamics and performance instructions are included, such as 'secco' for the oboe, 'mp' for the clarinets, and 'ff' for the strings. Measure 11 ends with a fermata over the piano and accordion staves. Measure 12 begins with a dynamic instruction 'v' over the piano and accordion staves. Measure 13 begins with a dynamic instruction 'C' over the piano and accordion staves. Measures 11-13 end with a dynamic instruction 'ff' over the strings and double bass staves.

14

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln. arco.  
sfzp

Vla. arco.  
sfzp

Vc. arco.  
sfzp

Db. sfzp

p *lontano*

Preview Copy

pp  
moving freely from  
tasto to pont.  
pp

**A**

Flowing

(q = c.74)

5

23

Repeat, as necessary,  
with dim al niente

Ob. Whisper: Paulo Sergio Silva, Scott Coles,  
Christen Schnor, Christopher Wood, Kirk Stephenson  
Joseph Luizzi Barry Fox, Stephen Good. exuberant mf

Ci.1 Whisper: Scott Coles, Christen Schnor,  
Christopher Wood, Kirk Stephenson,  
Joseph Luizzi, Barry Fox,  
Stephen Good, Paulo Sergio Silva. exuberant mf

Ci.2 Whisper: Christen Schnor, Christopher Wood, Kirk Stephenson,  
Joseph Luizzi, Barry Fox, Stephen Good,  
Paulo Sergio Silva, Scott Coles, exuberant mf

Pno. Whisper: Christopher Wood, Kirk Stephenson,  
Joseph Luizzi, Barry Fox, Stephen Good.  
Paulo Sergio Silva, Scott Coles, Christen Schnor,

Acc. Whisper: Kirk Stephenson,  
Joseph Luizzi Barry Fox, Stephen Good.  
Paulo Sergio Silva, Scott Coles,  
Christen Schnor, Christopher Wood

Nar. Whisper: Joseph Luizzi, Barry Fox, Stephen Good.  
Paulo Sergio Silva, Scott Coles,  
Christen Schnor, Christopher Wood, Kirk Stephenson, exuberant mf  
(8) The sea-son 'tis, my

Vln. Whisper: Barry Fox, Stephen Good  
Paulo Sergio Silva, Scott Coles, Christen Schnor,  
Christopher Wood, Kirk Stephenson, Joseph Luizzi, . exuberant mf  
(8)

Vla. Whisper: Stephen Good, Paulo Sergio Silva,  
Scott Coles, Christen Schnor, Christopher Wood,  
Kirk Stephenson, Joseph Luizzi, Barry Fox. exuberant mf

Vc. pp gliss. gliss. gliss. Whisper: Paulo Sergio Silva, Scott Coles,  
Christen Schnor, Christopher Wood, Kirk Stephenson  
Joseph Luizzi Barry Fox, Stephen Good. exuberant mf  
Pizz.

Db. pp Whisper: Christen Schnor, Christopher Wood, Kirk Stephenson,  
Joseph Luizzi, Barry Fox, Stephen Good,  
Paulo Sergio Silva, Scott Coles, mf

**Review Copy**

29

Ob.

Cl.1

Cl.2

Nar.

Vln.

Vla.

Vc.

Db.

*exultant mf*

Previews

of Sum-ner Vol-stead Christ and Co.,  
the e-poch of Mann's right-eous-ness,

32

Ob. *cresc.*

Cl.1 *cresc.*

Cl.2

Nar. the age of dol-lars and no sense.

At the fe-ri-ty-phenome-non of five O-

Vln.

Vla.

Vc. *cresc.*

Db.

f

Copy

35

Ob.

Ci.1

Ci.2

Nar.

Vln.

Vla.

Vc.

Db.

clock I find my - self gen - tly de-com-pos-ing in the mouth of New York.

3

Preview Copy

mp

Ob.

Ci.1

Ci.2

Nar.

Vln.

Vla.

Vc.

Db.

clock I find my - self gen - tly de-com-pos-ing in the mouth of New York.

3

mp

37

Ob. mp dolce

Cl.1

Cl.2 mp dolce

Nar. mp 3 Be-tween the sup-ple fin-ian-cial teeth de - li - rious - ly sprout-ing from com-pla-cent gums,

Vln. mp dolce

Vla. mp dolce

Vc.

Db. mp

**Preview Copy**

The musical score consists of six staves. The first three staves (Ob., Cl.1, Cl.2) have dynamics 'mp dolce'. The fourth staff (Nar.) has lyrics: 'Be-tween the sup-ple fin-ian-cial teeth de - li - rious - ly sprout-ing from com-pla-cent gums,' with 'mp' and a '3' over the first note of each line. The fifth staff (Vln.) and sixth staff (Vla.) also have 'mp dolce' dynamics. The Vc. and Db. staves are mostly blank. A large blue watermark 'Preview Copy' is diagonally across the page.

39

Ob. f

Cl.1 f

Cl.2 f

Nar. a mor-sel pret-ti - ly wan-ders bouyed on the n - d'rous sa - li - va of in - dus - try. The mor-sel is I. p

Vln. f

Vla. f

Vc. f

Db. arco. f

Preview Copy

41

Ob. mp f

Ci.1 mp

Ci.2 mp f

Pno. mp f

Nar. cresc.  
Laugh - ters      jos - tle,      grins      judge, smiles      push      these var - i -

Vln. f

Vla. mp f

Vc. mp f

Db. pizz. mp

**Review Copy**

43

Ob. Cl.1 Cl.2 Pno. Nar. Vln. Vla. Vc. Db.

ous in - no-cent fer - o - ci - ty are sup - ce-ded by the sole pros - ti - tu-ted fer - o - ci - ty of si - lence,

f f f p

=

**B** Slow and Numb  
(q = c.48)

45

Pno. Nar. Vln.

pp colla vln.

freely, p

it is still five o-clock.

I stare only into the tremendous canyon,

**B**

pp molto rubato,  
ad libitum

49

Pno.

Acc.

Nar.

Vln.

the tremendous cap-  
only exhales a clim-  
walloping human noise  
of digestible millions,  
whose rich slovenly obscene  
procession always floats  
between the thin lips of  
the evening,

==

53

**C** Lazily (q = c.94) rit.

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

and it is five o'clock

**C**

I. tasto to pont. to tasto.  
II. sul pont.  
gliss.

**A Tempo**

58

Acc. *mf* Dmi A7 E7 A7 rit.

Nar. *mf* By ten A. M. it is too hot for golf or for tennis or even for swim-ming.

Vln. IV. tasto to pont. to tasto.

Vla. I. tasto to pont. to tasto.

Vc. IV. sul pont. \*gliss. p


**A Tempo**

63

Acc. C G Gmi

Nar. A - part from quick mar-ri-a-ges, quick food, por-no gra-phy, cross-ades, pawn-shops, the sand-locked

Vln. IV. tasto to pont. to tasto.

Vla. I. tasto to pont. to tasto.

Vc. IV. sul pont. \*gliss. p

Db. \*gliss. mp



67

Pno.

Acc. C Fmi

Nar. town of Las Ve-gas has no-thing to of - fer but ha za-dry. Mo-ney,

Vln. gliss. 8va gliss. ad lib.

Vla.

Vc. simile ad lib. gliss. gliss. gliss. gliss.

Db. gliss. gliss. gliss. gliss.

**D****Punchy Swing** (q = c.130)

Swung Quavers

72

Cl.1

mf

Cl.2

Swung Quavers

Pno.

mf

3

3

Swung Quavers

mf

3

3

Nar.

3

is the lan-gage of pok - er,

but for the pro that lan-gage has

**D**

Swung Quavers

Vla.

3

mf

Vc.

Swung Quavers

mf

3

Db.

Swung Quavers  
pizz.

mf

Preview

Copy

75

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

**Copy**

no fur-ther cur-renc-y. It is an ins-tru-ment, and the on-ly time you no-tice it is when you run out.

is when you run out.

**Slow and Numb  
(straight quavers)**

E

(q = 48)

Pno.

pp *colla vln.*

Nar.

There are no clocks, no windows, There is no outer reality. The danger is thus

Vln.

pp *molto rubato,  
ad libitum*

=

84

**Moving on slightly**

(q = c.66)

Pno.

Acc.

Nar.

that the predominant narrative of this meltdown will be the one which instead of awakening us from a dream,

will enable us to continue dreaming.

Vln.

pp

Vla.

pp

8va---

8va---

pp





90

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

pp secco

pp ad lib.  
(solo)  
una corda

8va

gliss.

gliss.

gliss.

gliss.

gliss.

二

Musical score for piano, page 10, measures 93-94. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 93 starts with a forte dynamic. The right hand plays a series of eighth-note chords in the key of A major (three sharps). The left hand provides harmonic support with sustained notes and eighth-note patterns. Measure 94 begins with a dynamic marking '8va' (octave up). The right hand continues its eighth-note chordal pattern. The left hand's bass line becomes more prominent, featuring sustained notes and eighth-note patterns. The score concludes with a final dynamic marking '8va'.

**F** Con Slancio

(q = c.96)

96

Cl.1  
Cl.2  
Narr.  
Vln.  
Vla.  
Vc.  
Db.

*mp*      *simile*

*mp*      *simile*

*mf with optimism*

Life it-self wakes me each mor-ning, love ur - ges me to give though I have no -

*simile*

*simile*

*simile*

*mp*

*mp insistant*

==

101

Cl.1  
Cl.2  
Narr.  
Vln.  
Vla.  
Vc.  
Db.

*gradual cresc.*

*gradual cresc.*

thing in the bank at this mo-ment, and ought pro-per-ly to tease to ex - it in the end where pov-er-ty

*gradual cresc.*

*gradual cresc.*

*gradual cresc.*

*gradual cresc.*

*gradual cresc.*

*gradual cresc.*

105

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview Copy**

is a shame - ful and ri - di - cu - lous of - fence. So I look at o - ners, what they do with theirs: they cer - tain - ly

mf

mf

mf

mf

mf

mf

mf

mf

mf

108

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

**Copy**

don't keep it up-stairs. By now they've a sec-ond home and their and wife: clear-ly mo-ney has some-thing to

27

112

Ob.

Ci.1

Ci.2

Pno.

Nar. *always growing*

Vln.

Vla.

Vc.

Db.

**Review**

**Copy**

do with life. Ha-ving no-one to ad - vise me, I o-pen my able shut my eyes: "For what doth it

f agitato

f

f

f

f

115

Ob.

Ci.1

Ci.2

Pno.

Nar. pro-fit a man, if he gain the whole world, but lose his ve-ry soul?" The de-vil

Vln.

Vla.

Vc.

D. b.

**Review Copy**

The score consists of nine staves, each with a clef, key signature, and time signature. The instruments are: Oboe (Ob.), Clarinet 1 (Ci.1), Clarinet 2 (Ci.2), Piano (Pno.), Narrator (Nar.), Violin (Vln.), Viola (Vla.), Cello/Bass (Vc.), and Double Bass (D. b.). The score is labeled "Review Copy" in large blue letters. The piano part has a large brace and a dynamic instruction "sf.". The narrator's lyrics are: "pro-fit a man, if he gain the whole world, but lose his ve-ry soul?" The de-vil".

117

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar. *very dramatic, shouting*  
may dance in cross-less purse, when coin hath took his tide.  
Pe-cu-ni-an-ton o-l' The-sau-ri-zat.\_

Vln.

Vla.

Vc.

Db.

**Preview**

**Copy**

The musical score consists of ten staves. The top five staves are for woodwind instruments: Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), and Accordion (Acc.). The bottom five staves are for strings: Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Db.), and Narrator (Nar.). The Narrator's staff contains lyrics in italics: "very dramatic, shouting", "may dance in cross-less purse, when coin hath took his tide.", "Pe-cu-ni-an-ton o-l'", and "The-sau-ri-zat.". The score is marked with dynamic changes and performance instructions like "ff". Large blue text "Preview" and "Copy" are overlaid on the page.

**G**

Suddenly Slower

121 (q = c.68)

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview Copy**

mf espress.

p senza espress.

p senza espress.

p

p senza espress.

p senza espress.

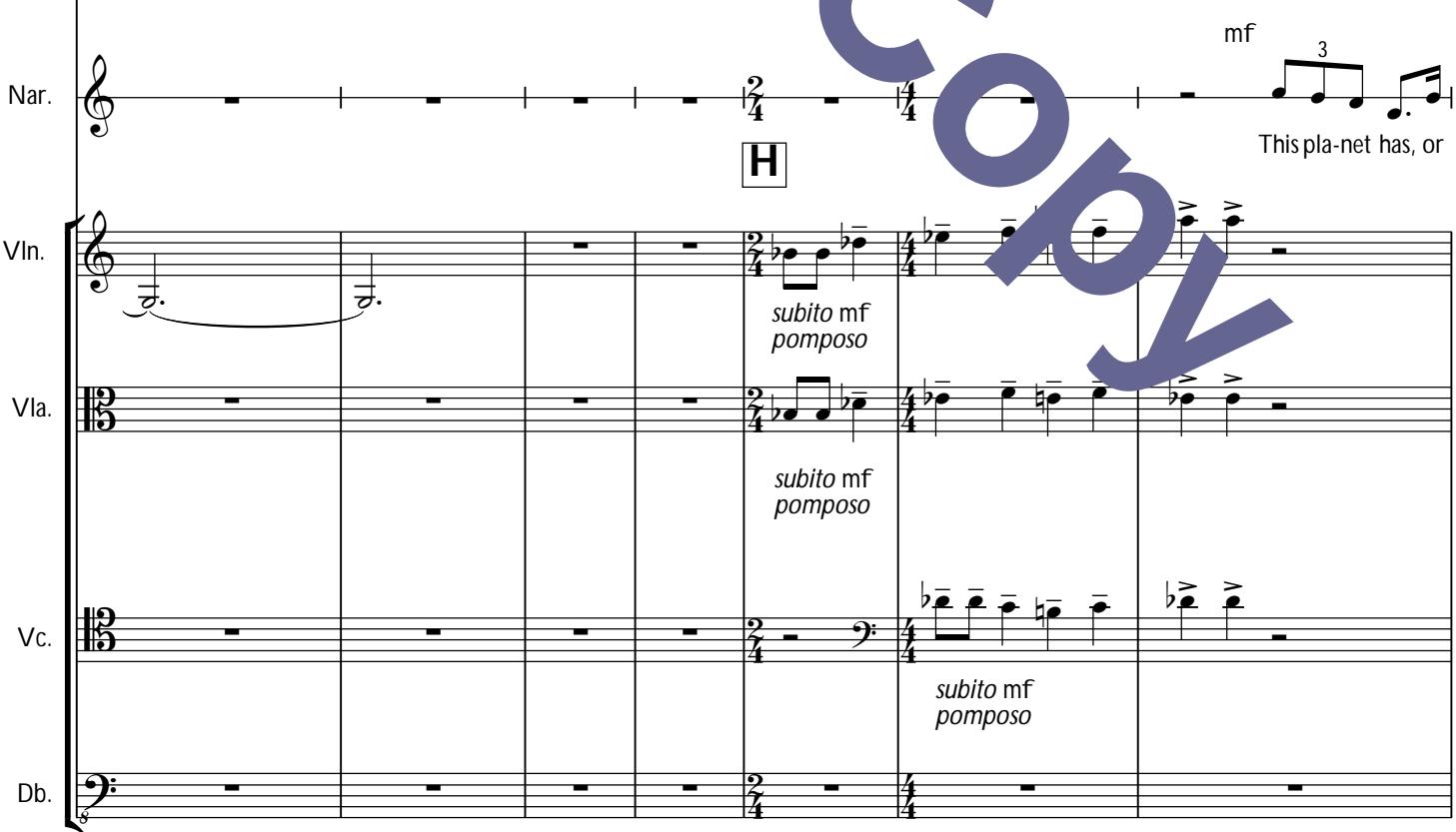
mf espress.

**H****Urgently**

(q = c.108)

Ob. 

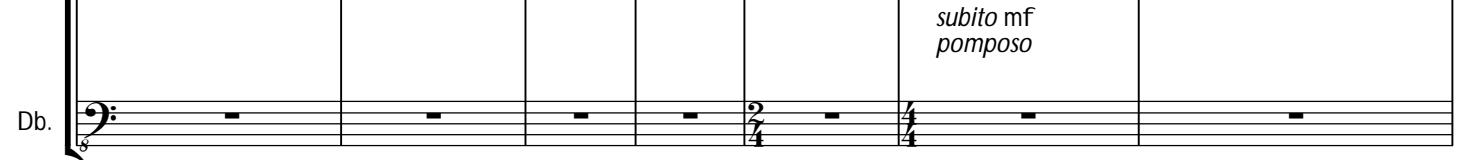
**Preview Copy**

Nar. 

Vln. 

Vla. 

Vc. 

Db. 

137

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

*mf  
pomposo*

ra - ther had a prob-lem, which was this: most the peo-ple li - ving on it were

Preview Copy

The musical score consists of ten staves. The top four staves are for woodwind instruments: Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), and Piano (Pno.). The next two staves are for strings: Accordion (Acc.) and Violin (Vln.). The bottom three staves are for bowed strings: Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The piano part includes dynamic markings *mf* and *pomposo*. The Narrator (Nar.) provides lyrics in the middle section. The entire score is set against a background featuring a large, semi-transparent watermark that reads "Preview Copy" diagonally across the page.

140

Ob.

C1.1

C1.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Review**

un-hap-py for pret-ty much of the time.

Many solu-tions were suggested for this problem

but most of these

**Copy**

144

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

were large - ly con-cerned with the move-ments of small green pie-ces of a - per, which is odd, be-cause on the

**Copy**

The musical score consists of ten staves. The first five staves (Ob., Cl.1, Cl.2, Pno., Nar.) are grouped by a brace. The last five staves (Vln., Vla., Vc., Db.) are also grouped by a brace. The tempo is marked as 144. The instruments are: Oboe, Clarinet 1, Clarinet 2, Piano, Narrator, Violin, Cello, Bassoon, and Double Bass. The score includes lyrics for the Narrator. Large blue text 'Preview' and 'Copy' are overlaid on the page.

144

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

were large - ly con-cerned with the move-ments of small green pie-ces of a - per, which is odd, be-cause on the

**Copy**

**I**

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview Copy**

whole it was-n't the small green pie-ces of pa-per which were un-hap-py.  
 now we don't know eachother,

(confrontational)

*sprightly*

*mf*

*spirit*

*sprightly*

*sprightly*

152

Ob.

C.I.1

C.I.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

*sprightly*

*playfully*

but I want to offer you a deal:  
You each give me  
twenty thousand pounds  
And what's it  
What do you get in return?

**Preview**

**Copy**

The musical score consists of eight staves. The top staff is for the Oboe (Ob.). The second staff is for the Clarinet 1 (C.I.1) and the third for Clarinet 2 (C.I.2). The fourth staff is for the Piano (Pno.). The fifth staff is for the Narrator (Nar.). The bottom four staves are grouped together: Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is in common time, with a key signature of one sharp. Measure 152 begins with a rest for the Oboe. Measures 153-154 show rhythmic patterns for the Clarinets and Piano. Measures 155-156 feature lyrics from the Narrator: "but I want to offer you a deal: You each give me twenty thousand pounds". Measures 157-158 continue with the piano's rhythmic patterns. Measures 159-160 show more piano patterns, followed by the final lyrics from the Narrator: "And what's it What do you get in return?". The score ends with a repeat sign and a final measure of piano patterns.

158

Ob.

Ci.1

Ci.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

*(beginning to find it funny)*

Well, it's a fair question

but I can't even promise  
pay it all back.

Review Copy

164

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

*marcato*

*marcato*

*marcato*

*marcato*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

But let me assure you of this:  
Your hard ear, I think will... and that's got to be good  
keep me in the style... all of us.  
to which I am accustomed

Review Copy

170

Ob. Cl.1 Cl.2 Pno. Nar. Vln. Vla. Vc. Db.

**Review Copy**

mf

mf

mf

So I'm sure you'll agree that twenty grand is an absolute bargain. I would call it a once in a lifetime offer, but I can't promise not to come back.

mf

mf

mf

mf

175

Ob. Cl.1 Cl.2 Pno. Nar. Vln. Vla. Vc. Db.

*(already beginning)*

What I'm talking about  
has already happened.

There ought to be a word  
to be a name for this kind of involuntary  
involuntary action.

mf

180

Ob.

Cl.1

Cl.2

Nar.

Vln.

Vla.

Vc.

Db.

mf

mf

For true accuracy, it should be in the passive voice.

We could call it:

To be bankered.

What happened to the British in the 21st century they will ask:

mf

J

185

Ob. Cl.1 Cl.2 Pno. Nar.

f f f f

*(serious again)*

"Poor sods," "They got totally bankered." This pla-net has, or ra-ther

**Review Copy**

J

Vln. Vla. Vc. Db.

f agitato f agitato f

190

Ob. Cl.1 Cl.2 Pno. Nar. Vln. Vla. Vc. Db.

had a prob-lem, which was this:

most of the peo-ple w-ing on it were un-hap-py for pret-ty much

195

Ob.

C1.1

C1.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

**Copy**

of the time.

Many solutions  
were suggested for this problem

but most of these

p

p

p

201

Ob.

Cl.1

Cl.2

p

p

#

#

#

Pno.

p

Nar.

were largely concerned with the movements of small green pieces of paper.

with the movements of small green pieces of paper.

Which is odd,

Vln.

p

Vla.

mp express. solo

p

Vc.

p

p

Db.

p

Preview Copy

207

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

because on the whole it wasn't  
the small green pieces of paper  
that were unhappy.

Review Copy

**K****Slow and Numb**

(q = 48)

214

Pno.

Vln. *p* *pp molto rubato,  
ad libitum*

Vla.

Vc.

Db.

**Very laid back**

(q = c.84)

221

Pno.

Acc.

Nar.

Vln. *pp*

**L** Deciso  
(q = c.84)

225

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

mp energico

mp energico

mp energico

subito f

like an auctioneer

L In the land of Ae - thel - stan,

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

Preview Copy

(1)

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

**Copy**

227

the mur - der of a king

was com-mu - ta - ble

The musical score consists of nine staves, each representing a different instrument. The instruments are: Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), Narrator (Nar.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is labeled 'Preview' and 'Copy'. The page number 45 is in the top right corner.

229

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

for thir - ty thou - sand thrym-s. where-of fif-teen thou-sand

Review Copy

This image shows a page of musical notation from a score. The page is numbered 46 at the top left. The key signature changes throughout the page, indicated by a '229' above the staff. The instrumentation includes Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), Narrator (Nar.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The vocal part for the Narrator includes lyrics: 'for thir - ty thou - sand thrym-s. where-of fif-teen thou-sand'. A large, semi-transparent watermark reading 'Review Copy' diagonally across the page obscures much of the musical staff. The piano part features sustained chords with wavy vertical lines indicating performance dynamics.

232

Ob.

Ci.1

Ci.2

Pno.

Nar. be - longed to the na - tion 3 pen - sa - tion for his

Vln.

Vla.

Vc.

Db.

**Preview**

**Copy**

234

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

death,

fif - tee - sand his kin - dred

**Copy**

234

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

**Preview**

death,

fif - tee - sand his kin - dred

**Copy**

Ob.

C1.1

C1.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

as the value of his head.  
The head of an arch-bish-op  
or earl was valued at

Review Copy

236

A musical score page featuring nine staves of music. The instruments include Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), Narrator (Nar.), Violin (Vln.), Viola (Vla.), Cello (Vcl.), and Double Bass (Db.). The key signature changes between 2/4 and 3/4 throughout the page. The tempo is marked as 239 BPM. The music consists of eighth-note patterns, with some notes grouped by brackets. Large, semi-transparent blue text overlays are present: 'Review' is written vertically along the center of the page, and 'Copy' is written diagonally from the bottom right towards the center. The text 'gradual dim.' appears at the end of several measures. The lyrics for the Narrator staff are: 'fif-teen thou-sand,' 'of a ge-ne-ral', 'high sher-in', 'at four', and 'thou-sand,'.

243

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

D. b.

**Preview**

*quietening, becoming depressed*

of a spiri - tu-al thane,  
or tem - po-ral at  
two thou-sand,  
of a churl or far-mer

**Copy**

247

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar. at two hun-dred and six-ty se-ven. The head of a Bri-ton, if he has had, va-lued at one-twen-ty,

Vln. p

Vla. p

Vc. p

Db. p

**Review Copy**

The musical score consists of ten staves. The first five staves (Ob., Cl.1, Cl.2, Pno., Acc.) have treble clefs. The next three staves (Nar., Vln., Vla.) have treble clefs, while the last two staves (Vc., Db.) have bass clefs. Measure 247 begins with a rest for the Oboe, followed by eighth-note patterns for the Clarinets and a piano dynamic (p) for the Accordion. The Narrator's lyrics are: "at two hun-dred and six-ty se-ven. The head of a Bri-ton, if he has had, va-lued at one-twen-ty," with a three-measure repeat sign over the word 'head'. The Violin, Viola, and Cello each play a single note with dynamics (p) in measure 247. The Double Bass also plays a single note with a dynamic (p) in measure 247.

M

250

Ob. *p*

Ci.1 *p*

Ci.2

Pno. *p* *sempre legato* *8va*  
Acc. *p*

Nar. if he had no land, but was free, se-ven-ty.

Vln. arco. *mp*

Vla.

Vc. arco. *mp*

Db. arco. *p*

**Preview Copy**

256

Ob. mp

Cl.1 mp

Cl.2 mp

(8)

Pno.

Acc. mp

Nar. mp with growing disbelief  
... quickly na-ture falls in to re-volt when

Vln.

Vla. arco. mp

Vc.

Db. mp

262

Ob. mf

Cl.1 mf

Cl.2

Pno.

Acc.

Nar. gold be-comes her ob- ject! For this the fu- -ish -ver care-ful fa-thers have broke their

Vln. pp

Vla. mf

Vc. mf

Db.

**Preview Copy**

266

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

*gradual cresc.*

*gradual cresc.*

sleep with thoughts, their brains with care, their bones with in - dus - try. they have en grossed

*mf*

*mf*

*mf*

*mf*

*Preview Copy*

269

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*8va*

*and piled up the can - ker'd heaps of strange ach-ieved gold.*

*For this they have been thought-ful to in -*

*copy*

272

N

Ob. f - p

Cl.1 f - p

Cl.2 f - p

Pno. f -

Acc. f p

Nar. ff mp with new excitement  
vest their sons with arts and mar-tial ex-er-ci-ses. When, like the bee, to wing from flow'r the vir - tu-ous sweets, our

Vln. (8) f p

Vla. f p

Vc. f p

Db. f p



## O

## Slow and Numb

(q = 48)

60

280

Pno.

pp *colla vln.*

Acc.

*...dead,*

Nar.

are murder for our pains.

Vln.

p *molto rubato,*  
*ad libitum*

==

## Moving on

(q = c.58)

286

Pno.

Acc.

Nar.

Vln.

*8va* moving freely from  
tasto to pont.

Vla.

pp

Vc.

*gliss.*

pp

Preview

Copy

**Repeat, as necessary,  
with dim al niente**

292