

Figment

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Sprightly ♩ = ca. 116

Musical score for Flute, Cello, Mezzo Soprano, and Piano. The score consists of two systems of music. The first system features Flute and Cello parts. The Flute part starts with a dynamic *p* and includes slurs and grace notes. The Cello part uses pizzicato technique (*pizz.*) and includes dynamics *mp* and *p*. The second system features Mezzo Soprano and Piano parts. The Mezzo Soprano part has a short rest. The Piano part starts with a dynamic *p* and includes slurs and grace notes. The piano part is bracketed with the Mezzo Soprano part. The tempo is marked as **Sprightly** ♩ = ca. 116. Performance instructions include *Reo.*, ***, and *sim.*

Musical score for Flute, Violin, Mezzo Soprano, and Bassoon. The score consists of three systems of music. The first system features Flute and Violin parts. The Flute part starts with a dynamic *p* and includes slurs and grace notes. The Violin part includes dynamics *mp* and *p*. The second system features Mezzo Soprano and Bassoon parts. The Mezzo Soprano part has a short rest. The Bassoon part includes dynamics *mp* and *p*. The third system features Mezzo Soprano and Bassoon parts. The Mezzo Soprano part includes lyrics: "Oh, look at all the people going to". The Bassoon part includes dynamics *p* and *sim.* The tempo is marked as **3**.

6

Fl.

Vc.

Mez.

work. They pass me by, but don't see me,

6

6

mp

9

Fl.

Vc.

Mez.

// Slightly slower, reflective $\text{♩} = \text{ca. } 104$

arco

as if I am a fig - ment of

9

Mez.

// Slightly slower, reflective $\text{♩} = \text{ca. } 104$

mf

p

Ped. Ped. $*$ Ped. Ped.

12

Fl.

Vc.

Mez.

my i - ma - gi - na - - - tion

12

Fl.

Vc.

Mez.

Rédo. * *Rédo.*

16

Fl.

Vc.

Mez.

p They

16

Fl.

Vc.

Mez.

Rédo. * *Rédo.* *Rédo.* *

20

Fl. *pp*

Vc. *p*

Mez. *p* *mp* *p*
see my back-pack my worn— shoes. as I

20

Fl.

Vc.

Mez. *p* *p* *pp*
Reo. *Reo.* *Reo.* *Reo.* *Reo.*

24

Fl.

Vc.

Mez. *poco accel.*
fade in - to the bricks. I must be a

24

Fl.

Vc.

Mez. *poco accel.*
Reo. *Reo.* *

27 $\text{J} = 112$

Fl.

Vc.

ad lib.

$\text{a tempo } \text{J} = \text{ca. } 112$

Mez.

fig - ment _____ of my i - ma - gi - na - - - $\text{a tempo } \text{J} = \text{ca. } 112$

ad lib.

27 $\text{J} = 112$

p

p

p

p

p

31 $\text{J} = 112$

Fl.

Vc.

mf

p

Mez.

mp _____ p

p

mp _____ mf

p

p

p

p

34

Fl. 3 4 *bp.* *bp.* *p*

Vc. 3 4 *p* *bp.* *o* *p*

Mez. 3 4 *p* They go out of their

34 *bp.* *bp.* *mf* *p*

Reed. *Reed.* *Reed.*

Musical score for Flute (Fl.), Violoncello (Vc.), Mezzo-soprano (Mez.), and Piano (Pno.). The score consists of four systems of music. The first system (measures 37-38) features the Flute and Violoncello. The second system (measures 38-39) features the Mezzo-soprano singing "way to a void me." The third system (measures 39-40) features the Flute and Violoncello. The fourth system (measures 40-41) features the Mezzo-soprano singing "me." The piano accompaniment is present throughout all systems.

40

Fl.

Vc.

Mez.

p

I say to them _____ "Good

mp

p

mp

p

*

Red.

Red.

43

Fl.

Vc.

Mez.

mp

mf

p

mp

p

mf

Day." _____ They do not hear. I

p

Red.

Red.

Red.

Red.

Fl. *p*

Vc. *mp* *mf*

Mez. must be a fig - ment of

Fl. *mp*

Vc. *ff*

Fl. *mf* *mp* *f*

Vc. *mf* *cresc.* *f*

Mez. my *mf* *cresc.* *f*, *mf* *3* i - ma - gi -

Fl. *cresc.* *f*

Vc. *ff*

Mez. *ff* *l.v.*

Fl. *ff*

Vc. *ff*

moving, urgent

 $\text{♩} = 138$

Fl.

Vc. $b\ddot{o}$ *mp* $b\ddot{o}$ $b\ddot{o}$ *f*

Mez. $b\ddot{o}$ *> mp* $b\ddot{o}$ $b\ddot{o}$ *f* $b\ddot{o}$ $b\ddot{o}$ $b\ddot{o}$

- na - - - - tion.

No eyes meet

moving, urgent $\text{♩} = 138$

Fl.

Vc. $\frac{5}{4}$ *moving, urgent*

Mez. $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ mine. How can they? _____

Fl. $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ *sf* $\frac{6}{4}$ *sf*

Bassoon entries at $\frac{5}{4}$ and $\frac{6}{4}$ time signatures, with slurs and dynamic markings sf.

Fl.

Vc.

Mez.

56

f — *ff*

Slower, ad lib

mp *3*

I'm fa - ding in - to the bricks.

56

sf — *ff*

Slower, ad lib

2ed. *2ed.* *l.v.*

Fl.

Vc.

Mez.

60

mp

fz

p *3* *3* *3* *mp* *mp* *mf* *mp* *mf*

No li-v ing per-son can feel this hol - low. It's proof. I am a

60

mf *b* *o*

b *o*

(*l.v.*) *2ed.*

64

Fl. *mp*

Vc. *fz*

Mez. *mf* *mp* *f*
fig - ment of my i - ma - gi - na - tion.

64

Fl. *mf*

Vc. *sfp*

l.v. *l.v.*

68 **Freely**

Fl.

Vc.

Mez. *f* They talk bit-ter of us, *mf* as if I'm not there.
Freely

68 *mf*

Xed. *l.v.*

73 *riten.* Slower $\text{♩} = 100$

Fl. Vc. Mez.

mp *p*

Of course_ I'm not. I'm fa - ding The

73 *riten.* Slower $\text{♩} = 100$

Fl. Vc. Mez.

mp *p*

(*l.v.*) *Xed.* *l.v.*

78 Fl. Vc. Mez.

pp *ppp* *con sord.* *pp*

fa - ding is al - most com - plete

78 Fl. Vc.

(*l.v.*)

Fl.

Vc.

Mez.

rit.

p

ppp

p

rit.

(l.v.)

Fl.

Vc.

Mez.

Slower $\text{♩} = 88$

pp

Just when I think there is no - thing left to

Slower $\text{♩} = 88$

pp

rit.

(una corda optional)

l.v.

rit.

93

Fl.

Vc.

poco mov.

senza sord.

p warm

Mez.

see, _____ , *mp* kind eyes find _____

93

p *mp* *cresc. poco a poco*

poco mov.

poco mov. *cresc. poco a poco*

poco mov. *poco mov.*

poco mov.

97

Fl.

Vc.

moving

mf *f*

Mez.

mine, _____ they pull me back. A hand - shake. A *mp*

97

mf *f* *mf* *f*

moving

poco mov.

moving slightly

101 *slowing* rit. moving slightly

Fl.

Vc.

Mez.

car - ing hand on my should - er__ They look, and talk to__

101 *slowing* rit. moving slightly

poco rit.

Fl.

Vc.

Mez.

me_____ If on - ly they knew, that

105 *poco rit.* $\downarrow = 96$

Fl.

Vc.

Mez.

me_____ If on - ly they knew, that

105 *poco rit.* $\downarrow = 96$

109

Fl. *p*

Vc. *p*

Mez. *p*, < *mp cresc. e accel. poco a poco*

kind per - son, I want them to know that

accel. poco a poco

109

Fl.

Vc. *Red.*

Mez. *Red.* *cresc. poco a poco* *Red.* *Red.* *Red.*

J = 116 (moving)

113

Fl. *b_p*

Vc. *b_p*

Mez. *b_p*, *mf (cresc.)* *b_p* *b_p*

in that mo - ment I know that I am

mf (cresc.)

113

Fl.

Vc. *Red.*

Mez. *Red.* *mf (cresc.)* *Red.* *Red.*

18

 $\text{♩} = 126-132$

Fl.

Vc.

Mez.

not _____ a fig. - ment of my i-magin -

$\text{♩} = 126-132$

117

Fl.

Vc.

Mez.

- a - tion I am not a fig - ment of my i-magin -

$\text{♩} = 126-132$

121

Broad *a tempo ♩ = 132*

Fl. Vc. Mez.

125

- a - tion of my i-ma-gin-a - - - - - tion

Broad *a tempo ♩ = 132*

125

f *ff* *mf*

Reed. *Reed.* *Reed.* *Reed.*

129

Fl.

Vc.

Mez.

Broad

129

f

cresc. poco a poco

ff

2d.