

James Moriarty

Read all the Books and Dance

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Allegro drammatico ♩ = 120

Swanlea Choir *f sempre*
A po - et! *A po - et!* *A po - et!* He hath put his heart to school,
Canon Barnett Choir *f sempre*
A po - et! *A po - et!* *A po - et!* He hath put his heart to school,
St Matthias Choir *f sempre*
A po - et! *A po - et!* *A po - et!* He hath put his heart to school,

Allegro drammatico ♩ = 120

Piano Reduction *fp* *f* *fp* *f* *fp*
Canon Barnett Percussion
St Matthias Glockenspiels

Allegro drammatico ♩ = 120

Violin I *fp* *f* *fp* *f* *fp*
Violin II *fp* *f* *fp* *f* *fp*
Viola *fp* *f* *fp* *f* *fp*
Violoncello *fp* *f* *fp* *f* *fp*

Sw'lea Choir *A po - et!* *A po - et!* He hath put his heart to school, **A**
C.B. Choir *A po - et!* *A po - et!* He hath put his heart to school,
S.M. Choir *A po - et!* *A po - et!* He hath put his heart to school,

Pno. red. *f* *fp* *f* *fp* *f* *p* *fp*

Vln. I *f* *fp* *f* *fp* *f* *p* *fp*
Vln. II *f* *fp* *f* *fp* *f* *p* *fp*
Vla. *f* *fp* *f* *fp* *f* *p* *fp*
Vc. *f* *fp* *f* *fp* *f* *p* *f - fp*

Sw'lea Choir *fp*
Nor dares to move un-propped 'pon the staff dares to move un-propped 'pon the staff Which art hath lodged with - in his hand, must laugh by pre-cept
Nor dares to move un-propped 'pon the staff dares to move un-propped 'pon the staff Which art hath lodged with - in his hand,
Nor dares to move un-propped 'pon the staff dares to move un-propped 'pon the staff Which art hath lodged with - in his hand,

Pno. red. *f* *p* *fp* *f* *fp*

Vln. I *f* *p* *fp* *f* *fp*
Vln. II *f* *p* *fp* *f* *fp*
Vla. *f* *p* *fp* *f* *fp*
Vc. *f* *p* *f < fp* *p* *p* *fp*

38

Sw'lea Choir
o - nly, and shed tears by rule. must laugh by pre-cept o - nly, and shed tears by rule. *A po - et!*

C.B. Choir
and shed tears by rule. and shed tears by rule. *A po - et!* shout! *ff*

S.M. Choir
and shed tears by rule. and shed tears by rule. *A po - et!* shout! *ff*

Pno. red.
fp *fp* *f* *ff* *f* *f* *p* *ff*

Vln. I
fp *fp* *f* *ff* *f* *f* *p* *ff*

Vln. II
fp *fp* *f* *ff* *f* *f* *p* *ff*

Vla.
fp *fp* *f* *ff* *f* *f* *p* *ff*

Vc.
fp *fp* *f* *ff* *f* *f* *p* *ff*

51

Pno. red.
B

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff *p* *f* *p sub.* *f* *p* *f* *p sub.*

improvitando

67

C.B. Perc.
C *ff*

Vln. I
ff *placido* *mf* *mf* *mf* *mf*

Vln. II
ff

Vla.
ff

Vc.
ff *p* *ff* *ff*

83

Vln. I
mf *mf* *p* *f* *mf* *mf* *mf* *mf* *p* *f* *mf* *mf*

98

Vln. I
p *f* *mf* *p* *f* *f* *ff* *p sub.* *f* *f* *p*

Vln. II
ff *p sub.* *f* *f* *p*

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

Vc.
ff *p* *f* *f* *p*

113

C.B. Perc.
ff **E**

Vln. I
f *f* *ff* *f* *f* *f* *p*

Vln. II
f *f* *ff* *f* *f* *f* *p*

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

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

128

C.B. Perc. **F**

Vln. I **ff**

Vln. II **f** **ff** **ff** **p** **mf** **ff**

Vla. **p** **ff** **ff** **p** **mf** **f**

Vc. **p** **f** **p** **mf** **f** **f**

143

C.B. Perc. **G**

Vln. I **f** **f** **f** **f** **f** **f**

Vln. II **f** **f** **p** **mf** **p** **f** **f** **f**

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

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

158

C.B. Perc.

Vln. I **f** **f** **f** **f** **f** **f** **f** **f** **f** **f** **ff**

Vln. II **f** **f** **f** **f** **f** **f** **f** **f** **f** **f** **ff**

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

Vc. **f** **f** **p** **f** **p** **f** **p** **f** **p** **f** **p** **f** **ff**

This section of the piece is made up of 6 distinct sections, which appear in the order: 1-2-3-4-5-1-6. The String Quartet must follow the students from Canon Barnett, particularly in terms of pacing.

171

C.B. Perc. **H**

1. Triangles **sfz** **ff**

2. Drums & Tambourines **p cresc. poco a poco** **ff pesante** **f** **fp**

3. Scrapers **ff pesante** **f** **fp**

Vln. I **sfz** **ff** **p cresc. poco a poco** **ff pesante** **f** **fp**

Vln. II **sfz** **ff** **p cresc. poco a poco** **ff pesante** **f** **fp**

Vla. **sfz** **ff** **p cresc. poco a poco** **ff pesante** **f** **fp**

Vc. **sfz** **ff** **p cresc. poco a poco** **ff pesante** **f** **fp**

184

C.B. Perc. **4. Woodblocks** **5. Claves** **6. Coda**

Vln. I **p cresc.** **f** **ff intenso**

Vln. II **p cresc.** **f** **ff intenso**

Vla. **p** **col legno alternate notes freely and irregularly** **ff intenso**

Vc. **p** **col legno alternate notes freely and irregularly** **ff intenso**

'scratch tone' damp strings and bow with excessive pressure (sul G) very slow bow

'scratch tone' damp strings and bow with excessive pressure (sul C) very slow bow

Sw'lea Choir **O** *whispered freely*
 "Hushed by staues' stony silence..." (x3)

Pno. red. **O** $\text{P} \text{♩} = 80$

Vln. I **O** $\text{P} \text{♩} = 80$
 (non trem.) *pizz.*

Vln. II *mf* *p* *f* *f* *p*

Vla. *p* *mf* *p* *f* *f* *p* (Mahadi) *p espressivo*

Vc. *p* *mf* *p* *f* *f* *p* (Joel) *p espressivo*

Pno. red. **Q**

Vln. I *arco* *pp dolce* *arco* *espressivo cresc. poco a poco* **Q**

Vln. II *pizz.* *p* *pp dolce* *arco*

Vla. *pizz.* *p* *pp dolce* *arco*

Vc. *pizz.* *p* *pp dolce* *arco* *poco* *pp*

f *p*

Pno. red. **R**

Vln. I *f* *p* *pp* *f animato* **R**

Vln. II *f espressivo* *p* *pp* *f animato*

Vla. *f animato* *f animato*

Vc. *poco* *f animato* *f animato*

Sw'lea Choir **S** *f*
 I feel free to dance to fly, free to learn to reach the sky, free to be heard, to shout, to sing, free to be me, free to be me, free to be me. I feel free to dance to fly, **S**

Pno. red. **S**

Vln. I **S**

Vln. II **S**

Vla. **S**

Vc. **S**

Sw'lea Choir
free to learn to reach the sky, — free to be heard, to shout, to sing, free to be me, free to be me, free to be me. — free to be me. — free to be me. — free to be me.

Pno. red.
Vln. I
Vln. II
Vla.
Ve.

330 **T** *♩.* = 60

S.M. Glock. **U**

Vln. I *p* **U**

Vln. II *p*

Vla. *p*

Ve. *p*

354 **V**

S.M. Glock. **V**

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp*

Ve. *pp*

380 **W** **X**

S.M. Glock. **W** **X**

Vln. I *p* *p* *f*

Vln. II *p* *p* *f*

Vla. *p* *p* *f*

Ve. *p* *p* *p* *p* *p* *p* *f*

405

S.M. Glock.

Vln. I *f* *f* *f* *f*

Vln. II *f* *f* *f* *f*

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

Ve. *f* *p* *p* *p* *p* *f* *f* *f* *f* *f* *p*

428 **Y** **Z**

S.M. Glock. **Y** **Z**

Vln. I *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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

Ve. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

445 **A1**

S.M. Glock.

Vln. I

Vln. II

Vla.

Vc.

460 **B1** ♩ = 140

S.M. Glock.

Vln. I

Vln. II

Vla.

Vc.

This section acts as an interlude between riffs, structure as follows:
Riff 1 (x2) - Interlude 1st time
Riff 1 (x2) - Interlude 2nd time
Riff 2 (x2) - Interlude 3rd time
Riff 3 (x4) - Interlude 4th time
Return to main groove each time

This groove is to be played as an accompaniment to St Matthias' Glockenspiel riffs

B1 ♩ = 140

1st, 2nd & 4th times only

II (Ω)

III (Ω)

poco f (every time)

p

3rd & 4th times only

p

4th time only

p

478 **C1**

S.M. Glock.

Vln. I

Vln. II

Vla.

Vc.

This section can be cued by Jessie at any point - it will be used to finish the piece

Loop until 'scene change' has finished... then continue

f animato

f

484 **D1**

Vln. I

Vln. II

Vla.

Vc.

For this middle section (glock. glissandi) Vln. I improvises a melodic line whilst the remaining Quartet members provide a riff-based accompaniment

Improvise around this group of notes (use Eb sparingly)

p cantabile

pp ritmico

pp ritmico

pp ritmico

491 **E1** ♩ = 140

C.B. Choir

Vln. I

Vln. II

Vla.

Vc.

There's mus-ic in all things if you list-en if you list-en There's mus-ic in all things if you

f giocoso

poco f

f

f

f

p

502 **Meno mosso** ♩ = 120

C.B. Choir

Vln. I

Vln. II

Vla.

Vc.

list-en if you list-en. Free your mind and cel e-brate, cel eb- rate, the sounds a-round the globe. Mon-keys

Meno mosso ♩ = 120

f

mf

f

p

p

f

mf

pizz.

pizz.

512 **rit.** $\text{♩} = 90$

C.B. Choir chat-ter, leaves rus-tle Mon-keys chat-ter, Snakes hiss slith-er-ing stead-il-y. Li-ons roar; loud as thund-er. The go-ril-la... beats his chest to the jung-le pulse jung-le

Vln. I **rit.** $\text{♩} = 90$

Vln. II *sfz* *f* *arco*

Vla. *f* *arco*

Vc. *pizz.* *f* *arco*

522 1. 2. **rit.**

C.B. Choir pulse Can you hear the rhy-thm of the jun-gle? jun-gle?

Vln. I 1. 2. *sfz* *f* *mf*

Vln. II *f*

Vla. *f*

Vc. *sfz* *f* *p energico*

531

C.B. Choir Train ri-ding on the tracks... Train ri-ding on the tracks... Its whe-els squeakand rum-ble. Train ri-ding on the tracks... Train ri-ding on the tracks... Its

Vln. I *f*

Vln. II *sfz* *f* *p*

Vla. *sfz* *f* *p*

Vc. *sfz* *f*

537

C.B. Choir whe-els squeak and rum-ble. I - mag-in-at-ion run-ning wild. I - mag-in-at-ion run-ning wild, run-ning wild. Voic-es chat-ter, foot-steps thun-der,

Vln. I *f*

Vln. II *f* *f* *ritmico*

Vla. *sfz* *f* *poco f* *f* *ritmico*

Vc. *sfz* *f* *poco f*

545 $\text{♩} = 140$

C.B. Choir breaks screech to the cit-y's beat. Voic-es chat-ter, foot-steps thun-der, breaks screech to the cit-y's beat. There's mus-ic... in all... things

Vln. I *f giocoso* *poco f*

Vln. II *f giocoso* *p*

Vla. *f* *p*

Vc. *f* *p*

555

C.B. Choir if you list-en if you list-en There's mus-ic... in all... things... if you list-en

Vln. I

Vln. II

Vla.

Vc.

561

C.B. Choir if you list-en. Free your... mind... and cel-e-brate, cel-eb-rate, and the sounds a-round the globe.

Vln. I *f* *mf* *mf* *f*

Vln. II *f* *p* *p* *f*

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

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

568 **F1** $\text{♩} = 160$ **G1**

S.M. Choir *f* A pre-cious treas-ure; my lit-tle

Pno. red. **F1** $\text{♩} = 160$ **G1**

Vln. I *f* *lirico* *p* *f* *p* *f* *f*

Vln. II *f* *lirico* *p sub.* *f* *p* *f* *p*

Vla. *f* *energico* *p sub.*

Vc. *f* *energico* *p sub.*

580

S.M. Choir yel-low book! A pre-cious treas-ure; my lit-tle yel-low book! Sac-red as the su-n old as a fos-sil. Prec-ious as a di-amond. Anc-ient as a star.

Pno. red.

Vln. I

Vln. II

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

593 **Meno mosso** $\text{♩} = 150$ **H1** **I1**

S.M. Choir *ff* Passed down through gen-er-at-ions of ti-me. Bur-ied deep, in an und-er-wat-er

Pno. red. *ff* **H1** **I1**

Vln. I *ff* **H1** **I1** *poco f*

Vln. II *ff* *poco f*

Vla. *ff* *poco f*

Vc. *ff* *poco f* *f*

607

S.M. Choir cave, guar-ded by guar-ded by hum-an eat-ing pla-nts. the shin-y, shim-mer-ing treas-ure. Mag-ic map, take us there, take-us there.

Pno. red.

Vln. I

Vln. II

Vla.

Vc. *f* *p* *ff*

661 *f sempre* **N1**

Sw'lea Choir Be- cause the love - ly lit - tle flo- wer is free Down to its root, and in that free. dom bold, Be cause the love - ly lit - tle flo- wer is free

S.M. Choir Be- cause the love - ly lit - tle flo- wer is free Down to its root, and in that free. dom bold, Be cause the love - ly lit - tle flo- wer is free Down

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

Vln. I *p* *p* *f* *p* *f* *p* *p* *f* *p*

Vln. II *p* *p* *f* *p* *f* *p* *p* *f* *p*

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

Vc. *f* *p*

676 **O1**

Sw'lea Choir Down to its root, and in that free. dom bold and in that free. dom bold How does the mea- dow flo_ wer its bloom un - fold? How does the mea- dow flo_ wer its

C.B. Choir How does the mea- dow flo_ wer its bloom un - fold? How does the mea- dow flo_ wer its

S.M. Choir to its root, and in that free. dom bold and in that free. dom bold How does the mea- dow flo_ wer its bloom un - fold? How does the mea- dow flo_ wer its

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

Vln. I *p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *arco*

Vln. II *p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *arco*

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

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

691 **P1** **Q1**

Sw'lea Choir bloom un - fold? How does the mea dow flo_ wer its bloom un - fold? And so_ the gran- deur of the fo - rest tree Comes not bycas- ting

C.B. Choir bloom un - fold? How does the mea dow flo_ wer its bloom un - fold? And so_ the gran- deur of the fo - rest tree Comes not bycas- ting

S.M. Choir bloom un - fold? How does the mea dow flo_ wer its bloom un - fold? And so_ the gran- deur of the fo - rest tree Comes not bycas- ting

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

Vln. I *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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

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

