

# Horn 3,4

Set No. 28

## The Composer is Dead

music by Nathaniel Stookey  
words by Lemony Snicket

**Gravely** ♩ = 50

(stopped) 4-5 2 a 2

The Composer is dead. *fp* *fp*

8-10 3 a 2 (open) 15-16 2 ♩ = ♩

*p*

17-18 2 22-23 2

REPEAT ONCE ONLY IF NECESSARY This is called composing. REPEAT ONCE ONLY IF NECESSARY

24 This is called decomposing. *fp*

30 (open) 32-34 3 36-41 6

*f* *mp* "... but I will find them wherever they are lurking."

42 3. *p* poco cresc. 4. *mp* poco cresc. *mp* *f*

**Vivo** ♩ = 160 **Tempo Rubato** ♩ = 60

46-48 3 53-54 2

"We were performing a waltz," said the violins.

56 58-59 2

**Im Walzertakt** ♩ = 60 **Tempo Rubato**

64-81 18

The cellos and basses sighed. ...without sticking their curly heads out of the window.

"It's boring, but it's steady work."



212 (all stopped) *accel.*  $\text{3}$  A tempo TUNE 3

"Ignore them," said the oboe, leaning in close. "They're a violent lot." "Listen:" (Vln/Vla)

*mp*  $\text{3}$  *ff*

219 **Pompously**  $\text{2}$   $\text{220-221}$   $\text{2}$  **Martially**  $\text{3}$   $\text{222-224}$   $\text{3}$   $\text{225-226}$   $\text{2}$   $\text{227-229}$   $\text{3}$

"Our ears are still ringing from all the ruckus."

230  $\text{3}$  **Festively**  $\text{3}$   $\text{231-233}$   $\text{3}$  **A bit less pompously**  $\text{2}$   $\text{234-236}$   $\text{2}$

235-237  $\text{3}$  **Just as festively**  $\text{3}$   $\text{238-253}$   $\text{16}$  **Very festively**  $\text{16}$  **Nostalgically**  $\text{8}$   $\text{254-262}$   $\text{8}$  *ma rubato*

"...and we suspect the murder was committed by a foreigner."

255 **Like an old accordion**

"A foreigner," the Inspector repeated. "...and began murmuring a story about the old country..."

*sfp*  $\text{3}$  *sfp*  $\text{3}$  *mp*

263 **Implying a Tango**  $\text{8}$   $\text{263-275}$   $\text{8}$  *ma sempre rubato* **Exotically**  $\text{8}$   $\text{268-275}$   $\text{8}$

"...and then took the stage, swinging and dancing until dawn."

MUTES OFF

276 (open)  $\text{8}$   $\text{276-282}$   $\text{8}$   $\text{283-290}$   $\text{8}$

*mp*  $\text{8}$  *mf*  $\text{8}$  *mf*  $\text{8}$  *mf*  $\text{8}$  *mf*  $\text{8}$

280  $\text{8}$   $\text{280-282}$   $\text{8}$   $\text{283-290}$   $\text{8}$

8/16 1/2

4 291 3. **Suddenly much faster**  $\text{♩} = 100$

*p* *mf* *mf* *mf*

*poco accel. al*  $\text{♩} = 120$  **Still a click faster**  $\text{♩} = 126$

299-301 **3** 302-309 **8** 310-317 **8** a 2

(Timp.) *f*

321

$\text{♩} = 132$  **Just one more click**

327-328 **2** 331-333 **3** 334-337 **4**

*f* *ff*

REPEAT UNTIL CUED

338-339 **2** 340-343 **4** 345-370 **26** 371-378 **8**

*ff* bend

"...and got the phone numbers of several very attractive young sailors." "... too exhausted to commit murder." (Xyl.)

**Gracefully**  $\text{♩} = 120$

381 MUTES ON 383-385 **3** 389-392 **4** 393-396 **4** 397-416 **20**

*ff*

"Were you involved in these distasteful shenanigans?" **VAMP** "...little - blue - cup." (Tuba)

**Im Walzertakt**  $\text{♩} = 60$  **A Tempo**

417 418-426 **9** *Slowing to a halt* 429-434 **6** 436-441 **6**

*mf* (Tpts.)

442 *con sord.* *f* *mf* **MUTES OFF** 3. *senza sord.* *f*

*f* *mf* *f*

448 449-450 **2** 453-459 **7**

*mf* *p*

460 **Deeply gravely** ♩ = 50 *accel.* (open) ♩ = 80 **A tempo** ♩ = 50

(Trbs.) *fp* *mf* *ff* (Tap, tap)

466-467 **2**

469 **Marcia funebre. Adagio assai** ♩ = 80 *unis* **Poco meno mosso** --- (Mahler 5)

"In fact, wherever there's a conductor, you're sure to find a dead composer!"

(*mp*) (Haydn 7 Last Words) *pp dim.*

483 *morendo* ♩ = 72 484-485 **2** 486-487 **2**

(Strings) (*mp*) (Stravinsky Sacre)

489 490-496 **7** (Berlioz Fantastique) *mf*

499 **Vivo** ♩ = 180 *a 2* > *f*

500-503 **4**

507 *cuivré* **Very deeply gravely** ♩ = 50 *ff* *pp*

514 515-517 **3** (all stopped) *p* *f* 520-522 **3**

"um, except for various kinds of nonorchestral music."

523 **Rushing headlong** ♩ = 92 --- ♩ = 116 *p* *f*

"But those who want something a little"