

Tuba

Set No. 28

The Composer is Dead

music by Nathaniel Stookey
words by Lemony Snicket

Gravely $\text{♩} = 50$

4-5 2

The Composer
is dead.

ff *pp*

6

8-10

Musical notation for measures 6-12. Measure 6 starts with a bass clef, 6/4 time signature, and a whole note. Measures 7-10 are in 4/4 time, featuring a triplet of eighth notes. Measure 11 is in 6/4 time with a whole note. Measure 12 is in 4/4 time with a quarter note. Dynamics include *ff* and *pp*. A hairpin crescendo is shown over measures 8-10.

13

17-18

Musical notation for measures 13-19. Measure 13 is in 6/4 time with a whole note. Measures 14-16 are in 4/4 time with eighth notes. Measure 17 is in 3/8 time with a quarter note. Measure 18 is in 2/4 time with a quarter note. Measure 19 is in 4/4 time with a quarter note. Dynamics include *ff* and *pp*. A hairpin crescendo is shown over measures 13-16.

20

22-23

Musical notation for measures 20-26. Measure 20 is in 4/4 time with a whole note. Measures 21-23 are in 3/8 time with a quarter note. Measure 24 is in 2/4 time with a quarter note. Measure 25 is in 4/4 time with a whole note. Measure 26 is in 6/4 time with a whole note. Dynamics include *pp*.

This is called
composing.

REPEAT ONCE ONLY
IF NECESSARY

This is called
decomposing.

27

Musical notation for measures 27-37. Measure 27 is in 6/4 time with a whole note. Measures 28-30 are in 4/4 time with eighth notes. Measure 31 is in 7/4 time with a quarter note. Measure 32 is in 4/4 time with a quarter note. Measure 33 is in 4/4 time with a quarter note. Measure 34 is in 4/4 time with a quarter note. Measure 35 is in 4/4 time with a quarter note. Measure 36 is in 4/4 time with a quarter note. Measure 37 is in 4/4 time with a quarter note. Dynamics include *ff*, *mp*, and *mf*. A hairpin crescendo is shown over measures 32-34.

32-34

36-37

"... but I will find
them wherever they
are lurking."

pp *poco cresc.*

40

42-43

Musical notation for measures 40-49. Measure 40 is in 4/4 time with a quarter note. Measure 41 is in 4/4 time with a quarter note. Measure 42 is in 4/4 time with a quarter note. Measure 43 is in 4/4 time with a quarter note. Measure 44 is in 4/4 time with a quarter note. Measure 45 is in 4/4 time with a quarter note. Measure 46 is in 4/4 time with a quarter note. Measure 47 is in 4/4 time with a quarter note. Measure 48 is in 4/4 time with a quarter note. Measure 49 is in 4/4 time with a quarter note. Dynamics include *p* and *mp*.

46-48

Vivo $\text{♩} = 160$

Tempo Rubato $\text{♩} = 60$

53-54

Musical notation for measures 50-55. Measure 50 is in 2/4 time with a quarter note. Measure 51 is in 6/8 time with a quarter note. Measure 52 is in 6/8 time with a quarter note. Measure 53 is in 6/8 time with a quarter note. Measure 54 is in 6/8 time with a quarter note. Measure 55 is in 6/8 time with a quarter note. Dynamics include *p*.

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

56

58-59

Musical notation for measures 56-61. Measure 56 is in 6/8 time with a quarter note. Measure 57 is in 6/8 time with a quarter note. Measure 58 is in 6/8 time with a quarter note. Measure 59 is in 6/8 time with a quarter note. Measure 60 is in 6/8 time with a quarter note. Measure 61 is in 6/8 time with a quarter note. Dynamics include *p*.

2 Im Walzertakt $\bullet = 60$ Tempo Rubato

64-81 18
The cellos and basses sighed.

84 A Tempo $\bullet = 60$
87-104 18
...without sticking their curly heads out of the window. "It's boring, but it's steady work."

105 Tempo Rubato ($\bullet = 50$)
"Oh - the violas! I forgot all about you."

112-114 3 Cadenza ad libitum
116-118 3 120-121 2
"... such an excellent opportunity to show off."

123 A Tempo $\bullet = 60$ animando A Tempo
126-142 17 143-144 2 145-173 29
Meno Mosso

174 REPEAT UNTIL CUED Very gravely $\bullet = 50$
SCRATCH "but the Composer is still dead."
182 L'istesso tempo $\bullet = 50$
187-188 2
ff *mf* *molto* *pp*

189 Un poco più mosso $\bullet = 56$
192-193 2 "Speak up! Speak up!"
Ancora più mosso $\bullet = 60$
"Whenever the orchestra needs a bird, there we are."

"...for making you act like birds!" We're much too wimpy and high-pitched for murder!" "Sneaky?" said the clarinets? "We're not sneaky. By the way..."

196-203 8 205-207 3 209-211 3

accel. A tempo

TUNE

212

"Ignore them,"
said the oboe,
leaning in close.

"They're a
violent lot."

"Listen:" (Vln/Vla)

219

Pompously ♩ = 144 **Martially** ♩ = 168 ♩ = 144

220-221 **2**

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

mf

227 ♩ = 168 ♩ = 144 **Festively** ♩ = 168

mf

234 **A bit less pompously** ♩ = 156 **Just as festively** ♩ = 168

mf

238-241 **Very festively** ♩ = 176

4

f

248

f

254 **Nostalgically** ♩ = 54 *ma rubato*

259-262 **4**

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

"A foreigner," the
Inspector repeated.

...and began murmuring
a story about the old country...

263 **Implying a Tango** ♩ = 100 *ma sempre rubato* **Exotically** ♩ = 80

268-293 **26**

p

"...and then took the
stage, swinging and
dancing until dawn." *in 2*

294-298 **5** **Suddenly much faster** ♩ = 100 *poco accel. al* ♩ = 120

299-301 **3** 302-309 **8**

4 Still a click faster $\text{♩} = 126$
310-333 24

Just one more click $\text{♩} = 132$
334-337 4

REPEAT UNTIL
"...and got the phone
numbers of several very
attractive young sailors."

Gracefully $\text{♩} = 120$

338-339 2 340-343 4 345-385 41 389-392 4

"... too exhausted
to commit murder."

"Were you involved
in these distasteful
shenanigans?"

VAMP
3x

393-396 4 solo

"...little - blue - cup." *mp dolce*

405

mf mp p

Im Walzertakt $\text{♩} = 60$ Slowing to a halt

414 418-426 9

pp

"... and none of
them seems to be
the murderer."

A Tempo

429-434 6 436-445 10 446-451 6 solo

(Tpts.) *mp dolce*

454 458-459 2 Deeply gravely $\text{♩} = 50$

mf mp p ff

A tempo $\text{♩} = 50$

462 accel. $\text{♩} = 80$ 466-467 2

Marcia funebre. Adagio assai Poco meno mosso

469 470-477 **8** 478-480 **3** (Mahler 5)

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

(Oboes)

p *pp*

484-487 $\bullet = 72$ **4** (Stravinsky Sacre) 490-491 **2**

(mf)

492 (Berlioz Fantastique) 498-503 **6**

(mp)

Vivo $\bullet = 180$ **6** **Very deeply gravely** $\bullet = 50$

504-509 **6** (Tpts.)

f *pp*

515 517-518 **2** 520-522 **3**

p

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

524 **Rushing headlong** $\bullet = 92$ 525-527 **3** $\bullet = 116$

ff

"But those who want something a little more interesting.."