

Scene 11 - Tony!

Maria hallucinates about Tony the Tiger®.

♩ = 76

Musical score for the first system. It includes a vocal line with lyrics "Hey, kid! Hey!" and piano accompaniment for the grand piano. The piano part features chords in the right hand and bass lines in the left hand. The vocal line has triplets and a long phrase. The piano accompaniment has a steady bass line and chords in the right hand.

Musical score for the second system. It includes a vocal line with lyrics "Hey, kid! Hey, kid! Hey" and piano accompaniment for the grand piano. The piano part features chords in the right hand and bass lines in the left hand. The vocal line has triplets and a long phrase. The piano accompaniment has a steady bass line and chords in the right hand.

5

Fros - ties Fros - ties Lek - kerrr! Fros - ties

Vln. 1

Vln. 2

Vla.

Cl.

C min7 C m7(b5) C min7

C min7 C m7(b5) C min7

7

Lek - kerrr! Fros - ties Ge sui - kerde mais - flok - ken met car - bo -

Vln. 1

Vln. 2

Vla.

Cl.

C^o7 D7 G min/D

C^o7 D7 G min/D

9 *tr* 2

hy - dra - ten en B vi - ti - men To - - - - - ny,

Vln. 1 *tr* 2

Vln. 2

Vla. Cmin/E^b 3fr. GC

Cl. Cmin/E^b 3fr. GC

12 3 3 3 *tr* 3 3 3 5

To - ny, To - ny, To - ny, Ah, To - ny, To - ny, To - ny, Ah,

Vln. 1 12 3 3 3 *tr* 3 3 3 5

Vln. 2 B dim/D 3fr. D min

Vla. B dim/D 3fr. D min

Cl. B dim/D 3fr. D min

15

To - ny To - ny To - ny To - ny

Vln. 1

Vln. 2

Vla.

Cl.

G min/D

G sus4/D

17

Nu e - ven niet.

rall.

Vln. 1

Vln. 2

Vla.

Cl.

C min7

A7/E

Scene 5 - Diary Entry #1

Maria reads aloud from her journal, which was stashed under her bed.

What I re - mem - ber, or i - ma - gined my - self to re - mem - ber of my
ab - le to re - mem - ber that ter - ror can - not be re - mem - bered. One

Tempo: ♩ = 76
Performance instruction: (slide between notes on "terror")

life be - fore you, To - ny, be fore your vi - sits was ter - ror, ter - ror,
blots it out. The hu - man be - ing blocks it out. ter - ror, ter - ror,

Performance instruction: (slide between notes on "terror")

and what I'm try - ing to sug - gest by what one i - mag - ines one's-self to be
The or - gan - i - sm the hu - man be - ing blocks it out.

Performance instruction: *fine*

Scene 16 - Oreos

Maria, unable to read, picks up the Oreos dreamily & longingly.

$\text{♩} = 65$

Un - bleach enriched flo - ur (wheat flour, ni - a - cine re - duced iron,
cal - ci - um phos - phate), corn - starch soy le - thi - cin

4

thi - a - mine mo - no - ni - trate {vi - ta - min B - 1}, ri - bo - fla - vin, ri - bo - fla - vin {vi - ta - min B - 2},
va - nil - lin an ar - ti - fi - cial fla - vor - ing, cho - - - - - co - late. *fine*

8

fol - ic a - cid, su - gar, palm and / - or ca - no - la o - il, co - cao (pro - cessed with al - ka - li),

11

high fruc - tose corn sy - rup, leav - en - ing (bak - ing so - da and / or

Scene 23 - Furniture Catalogue

Maria tries to distract herself with a catalogue.

$\text{♩} = 130$

Our leath - er de - ve - lopes a soft - er pa - ti - na

The first system of the musical score covers measures 1 and 2. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked as quarter note = 130. The lyrics are: "Our leath - er de - ve - lopes a soft - er pa - ti - na".

Our leath - er de - ve - lopes a soft - er pa - ti - na

The second system of the musical score covers measures 3 and 4. It continues the vocal line and piano accompaniment. The lyrics are: "Our leath - er de - ve - lopes a soft - er pa - ti - na".

sof - ter pa - ti - na o - ver time. from the hills,

The third system of the musical score covers measures 5, 6, and 7. The lyrics are: "sof - ter pa - ti - na o - ver time. from the hills,". The piano accompaniment includes a trill in measure 6.

from the hills, from the hills of It - a - ly.

The fourth system of the musical score covers measures 8, 9, 10, and 11. The lyrics are: "from the hills, from the hills of It - a - ly." The piano accompaniment features a long, sustained chord in the bass clef across measures 10 and 11.

12

ex - clu - sive leath - er from the hills of It - a - ly. the hills of It - a - ly.

15

sof - ter pa - ti - na o - ver time.

molto meno mosso

17

Now cov - ered in

accel.

20

hand fin - ished leath - er for a rich - er more

22 du - ra - ble du - ra - ble piece. Ar - ti - san tanned to en - hance its

A Tempo

24 na - tu - ral beau - - - ty. and na - tu - ral grain.

26 ar - ti - santanned ar - ti - san tanned to en - hance its in - he - rent, na - tu - ral

28 beau - - - - -

ty. na - tu - ral beau - ty na - tu - ral beau -

Measures 30-31 of a musical score. The vocal line features a melodic phrase with a trill on the word 'ty' and a triplet on 'na - tu - ral'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a sustained chord in the left hand.

ty na - tu - ral beau - ty na - tu - ral beau - ty na - tu - ral beau - ty

Measures 32-33. The vocal line continues with a series of triplets on the words 'na - tu - ral' and 'beau - ty'. The piano accompaniment maintains the eighth-note pattern in the right hand and a sustained chord in the left hand.

na - tu - ral beau - - ty na - tu - ral beau - - ty na - tu -

Measures 33-34. The vocal line features a melodic phrase with a trill on the word 'ty' and a triplet on 'na - tu - ral'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a sustained chord in the left hand.

ral beau - ty na - tu - ral beau - ty nat - ur - al beau - ty na - tu - ral beau - ty.

Measures 34-35. The vocal line features a melodic phrase with a trill on the word 'ty' and a triplet on 'na - tu - ral'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a sustained chord in the left hand.