

At the Office

Yann Martel

Omar Daniel

Presto ♩=132

mp

Musical score for the first system of "At the Office". The score is in 3/4 time and includes parts for Bass, Violin 1, Violin 2, Viola, Cello, and Piano. The tempo is marked "Presto" with a metronome marking of ♩=132. The key signature has one sharp (F#). The lyrics "Hell-o" and "No, not" are written above the violin 1 staff. The piano part is mostly silent in this system.

Musical score for the second system of "At the Office". The score continues from the first system. The lyrics "yet. I hav-en't had time to list-en to my voice--" are written below the bass staff. The tempo remains "Presto" (♩=132). The key signature changes to two sharps (F# and C#). The piano part begins with a "cresc." marking and a "f" dynamic. The violin 1 part has a "f" dynamic. The violin 2 part has a "f" dynamic. The viola and cello parts are mostly silent. The piano part has a "fff" dynamic and an "improvisando 8va" marking. The score ends with a "fff" dynamic and a "b" marking.

fff
b

11

mp

Nor e - mail. —

Yes, as soon as I

p

p

mp

mp

8va

15

can. —

15

21 *mp*

Is there-- ex - cuse me a mo-ment

21

fff *3*

25 *p* *cresc.* *f*

Yes No, not right

25

31

now.

I've got--

mf

mf

31

fff

fff

mp

I'm sor - ry?

Yes, of

mp

36

40 *mf* *mp* *cresc.*

course. — You're ab - so-lute-ly — right. I'll get on - to it —

40

46 *f*

— as soon as my com-pu - ter is--

cresc. *f* *f*

46

52

mp

But--

Musical score for measures 52-55. The vocal line begins with the lyric "But--" and features a melodic line with various ornaments and dynamics, including *mp* and *f*. The piano accompaniment consists of a bass line and two treble staves, with the grand staff showing a complex rhythmic pattern. The time signature changes from 3/4 to 4/4 and back to 3/4.

56

mp

I'm--

Musical score for measures 56-59. The vocal line begins with the lyric "I'm--" and features a melodic line with various ornaments and dynamics, including *mp* and *f*. The piano accompaniment consists of a bass line and two treble staves, with the grand staff showing a complex rhythmic pattern. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for measures 59-61. The score is written for a grand piano with five staves. The top four staves are for the right hand, and the bottom staff is for the left hand. The key signature has one sharp (F#) and the time signature is 2/4. Measure 59 is marked with an 8va (octave up) instruction. The music consists of a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

Prestissimo

Musical score for measures 62-64. The score is written for a grand piano with five staves. The top four staves are for the right hand, and the bottom staff is for the left hand. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked *Prestissimo*. Measure 62 is marked with an 8va (octave up) instruction. The music features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

65

p

Hell - o? _____

The musical score consists of five systems of staves. The first system shows the vocal line and the beginning of the piano accompaniment. The vocal line starts with a half note G4 and a half note A4. The piano accompaniment includes guitar, bass, and drums. The guitar part has a complex chordal texture with many accidentals. The bass part has a simple line with some dynamics. The drum part has a simple pattern. The second system continues the vocal line and piano accompaniment. The vocal line has a long note 'Hell - o?' followed by a line. The piano accompaniment continues with the same complex texture. The third system continues the vocal line and piano accompaniment. The vocal line has a long note. The piano accompaniment continues with the same complex texture. The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note. The piano accompaniment continues with the same complex texture. The fifth system continues the vocal line and piano accompaniment. The vocal line has a long note. The piano accompaniment continues with the same complex texture.

At the Supermarket

Yann Martel



Hon - ey, ___

Omar Daniel

Allegro Molto ♩=96 (♩=184)

Bass



Honey, ___

Allegro Molto ♩=96 (♩=184)

falsetto -

Hon - ey, ___

violin 1

violin 2

viola

cello



Allegro Molto ♩=96 (♩=184)

piano



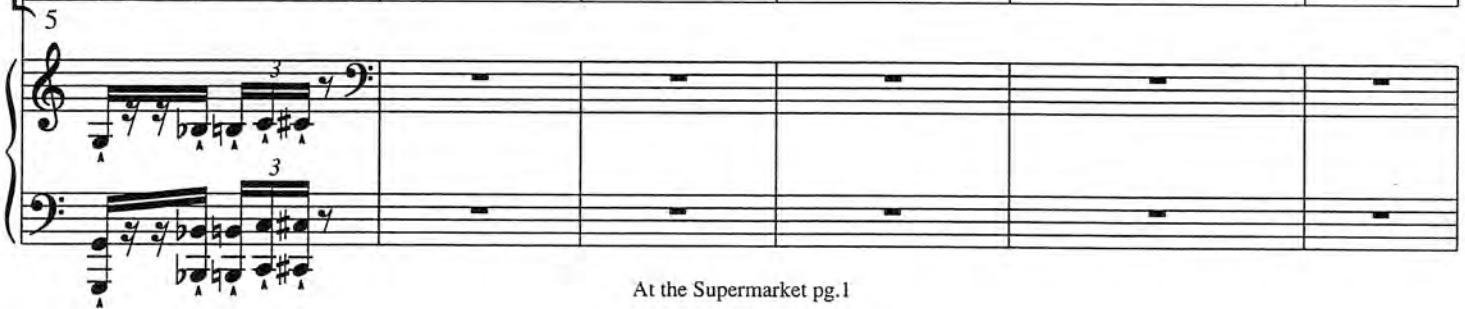
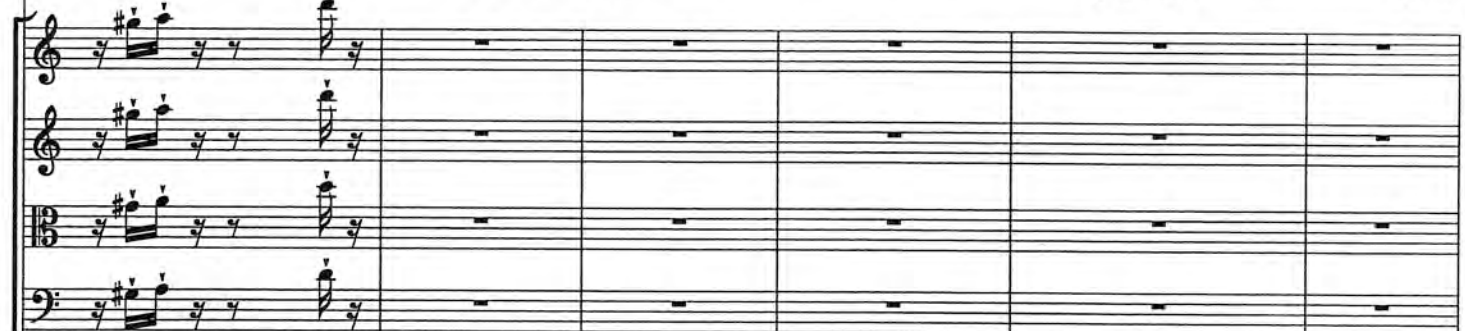
5

mp

ff

trium

I'm at the su - - - per-mark - - - et. -



11

ff

Hon-ey? — It's me, it's me

11

16

f

rit.

Re - cep - tion is bad. Can you hear

16

mf

rit.

ff

mf

21 *lento* *a tempo* *ppp* *sfz sfz* *mp*

me. _____ Ho - ney? _____ Ho-ney... I'm at the

lento *a tempo* *lento* *a tempo* *lento* *a tempo* *lento* *a tempo* *pizz.*

21 *lento* *a tempo* *leggero* *pp* *mf*

su-per mar-ket. What do you want me to get? There's a special on tu - na.

pp *mf*

27

su-per mar-ket. What do you want me to get? There's a special on tu - na.

27 *8va*

32

And Spe-cial K. And brocc-oli. Milk? O- kay. Two per- cent and

p

p

8va

sfz

36

skim. ——— And o — — — o — — — range

cresc.

cresc.

arco *p*

cresc.

p

cresc.

36

f

39 *p*

juice. _____ Did you say cat food? O-kay. _____

f *f* *f* *p* *p* *p*

39

44 *cresc.* *mf*

Tu-na fla - vour. O-kay, funn y - how we all eat the same thing. _____ We'd bett-er

p *cresc.* *cresc.* *cresc.* *f*

44

49 *f* > > > > ³

not mix up our plates _____ We'd bett-er not mix up

mf *marcato* *f* *marcato pizz.* *f* *arco*

49 *f*

54 ³ *mf*

our plates. _____ *pizz.* I'm just jo - king. I'm

pizz. *arco* *mf* *pizz.* *mf*

54 *mp*

mf

tir - ed. Me? A long day. It's It's

f pizz. *f* arco *f*

mf

hard work. But the re - wards we reap, re - wards. we

f pizz.

72 Lento ♩=60 *accel.* ----- *allegro*

p reap. Dia-pers. O-kay. And what What did you say _____

Lento ♩=60 *accel.* ----- *allegro*

mf < *f*

p *f*

72 Lento ♩=60 *accel.* ----- *allegro*

f 3

Lento ♩=60

mp 3

77 Dove _____ Dove _____

7 3

Lento ♩=60

77 Lento ♩=60

mp *cresc.*

6

Tempo I (♩=96)

79

f

I'll go and check.

Tempo I (♩=96)

arco

f

arco

f

arco

f

arco

f

Tempo I (♩=96)

79

(cresc.)

f

81

p

cresc. poco a poco

5

You said love _____ No, Ho-ney, there's no spe-cial on

non legato

cresc. poco a poco

mp

non legato

p

cresc. poco a poco

p

pizz

mp

cresc. poco a poco

p

love, ho - ney.

It's hard work, _____ but the re - wards _____ we _____

86 *p* (*cresc.*) *arco* (*cresc.*) (*cresc.*) (*cresc.*) 3

8va

p (*cresc.*) (*cresc.*) (*cresc.*) *mp*

reap, _____ the re - wards _____ we _____ reap.

90 3 *f* *pizz.* 5 *mp pizz.* *f* *f* *f*

f *f* *f*

f *mp*

94

whispered *p*

sprechgesang

f

What?

Yes... I--

Ho-ney?

Ho - ney?

94

mp

99

mf (ord.)

I'll call--

arco

ff

arco

ff

arco

ff

arco

ff

99

ff

103

sfz

F - uck - ing re - cep - tion (nn)

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p*

8va... 8va... 8va...

103

sfz *sfz* *sfz* *sfz*

At the Travel Agent

Yann Martel

Omar Daniel

Moderato ♩=60 *f* *improvisando*

Bass

Ja - mai-ca Ja - mai-ca Ja-mai-ca Ja- mai - ca Ja-mai-ca Ja - mai - ca?

Moderato ♩=60

violin

violin

viola

cello

piano

Moderato ♩=60 *f*

Allegro ♩=96 *sprechgesang*

4 *mp* *pp*

Oh, I don't know is it safe?

Allegro ♩=96 *pizz.*

mp *pizz.*

mp *pizz.*

mp *pizz.*

4 Allegro ♩=96 *pp*

mf *accel. poco a poco* -----

7 (gesang)

mp

f

Mex - i - co? We don't speak Spa - nish. Is - ra -

accel. poco a poco -----
arco

arco

arco

arco

accel. poco a poco -----

cresc. -----

11

- el? I don't think so

cresc.

cresc.

cresc.

cresc.

cresc.

sfx

sfx

sfx

sfx

sfx

sfx

sfx

sfx

f

f

15 *sffz* *(accel.)* -----

France? we don't like the French. *(accel.)* ----- pizz. *p*

pizz. *f* pizz. *p*

15 *f* *(accel.)* -----

20 *mp* *p* *mp*

Eng - land? _____ It's ve - ry rain-y is-n't it? Thai - land? _____

20 *p*

23 (accel.) *f*

That's too far a-way. (accel.) *arco* *mf* *sfz* *f*

23 (accel.) *f*

26 Allegro Molto $\text{♩} = 120$ *meno mosso* *rubato*

We don't want to go to Af-ri-ca.

Allegro Molto $\text{♩} = 120$ *meno mosso*

26 Allegro Molto $\text{♩} = 120$ *meno mosso*

30 Andante ♩=84 *accel. poco a poco* ----- *cresc.* -----

p *cresc.* -----

Ca - na-da _____ Too _____ cold,

Andante ♩=84 *accel. poco a poco* -----

p *cresc.* -----

p *cresc.* -----

p *cresc.* -----

30 Andante ♩=84 *accel. poco a poco* -----

34 *f*

_____ too _____ cold, _____ too _____ cold.

f

34

38 Allegro Molto ♩=120

mf

The Grand Can-yon? _____

Allegro Molto ♩=120

f

f

f

38 *f* Allegro Molto ♩=120

(chromatic)

41

mf

We've been there _____

leggiero

p

leggiero

p

leggiero

leggiero p

p

41

leggiero

p

sfz

p

At the Travel Agent pg.6

44 *p*

Flo - ri - da _____ Flo - - ri - da _____ Flo -

47 *cresc.* *f*

- ri - da, Flo - ri - da, Flo - ri - da, Flo - ri - da _____

47 *cresc.* *f*

50

Don't you have some-thing more ex - o - tic?

50

At the Voting Booth

Yann Martel

Omar Daniel

accidentals carry through bar

Moderato Pesante ♩=72

Baritone: *intenso* *f* *falsetto* *ossia* *pp* *f*

Violin I: *pizz.* *p < f* *arco* *p < f* *pp* *f* *pizz.*

Violin II: *pizz.* *p < f* *arco* *p < f* *pp* *f* *pizz.*

Viola: *pizz.* *p < f* *arco* *p < f* *pp* *f* *pizz.*

Violoncello: *pizz.* *p < f* *arco* *p < f* *pp* *f* *pizz.*

Lyrics: God... God...

Moderato Pesante ♩=72

Piano: *ped. ad lib.* *unless specified* *mf* *mp* *sfz* *mp*

5

Bar. *f*

Vln. I: *arco* *< f* *sfz* *pizz.*

Vln. II: *arco* *< f* *sfz* *pizz.*

Vla.: *arco* *< f* *sfz* *pizz.*

Vc.: *arco* *f* *< f* *sfz* *pizz.*

Pno.: *f* *mp* *sfz* *mp*

Lyrics: God!

A Moderato ♩=72

p rubato, parlando *a tempo desperato f* *tr*

8 so — ma-ny can-di-dates. I... I...

Vln. I arco pizz. *p* < *f*

Vln. II arco pizz. *p* < *f*

Vla. arco pizz. *p* < *f*

Vc. arco pizz. *p* < *f*

Pno. **A** Moderato ♩=72 *mp* *f*

12 (tr) *rubato, parlando* *p* *quasi whisper*

I should have foll-owed this a bit clos- er...

Vln. I *f* *sfz* arco *f*

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

Vla. *f* *sfz* arco *f*

Vc. *f* *sfz* arco *f*

Pno. *sfz* *mp*

15

Bar. *mf*

Vln. I God... *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *mp* *sfz* *f* *sfz* *mp*

B

18

Bar. *p* *rubato, parlando* **Allegretto** ♩=144 *f*

...a bit clos-er. Let's see...

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *pizz.* *p*

B **Allegretto** ♩=144 *non legato, meccanicamente*

Pno. *p* *p*

23

Bar. *there he is. He's good I think. And her_____*

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

Vln. II *mf* *mf* *pizz.*

Vla. *mf* *pizz.*

Vc.

Pno.

28

Bar. *Hmmm.....*

Vln. I *arco* *p* *mf*

Vln. II *p* *mf*

Vla. *arco* *p*

Vc. *arco* *p*

Pno. *ped.*

33

Bar. *Hmmm... Hmmm...*

Vln. I *mf*

Vln. II *mp*

Vla.

Vc. *mp*

Pno.

C

38

Bar. *I'm hung - ry. Do I*

Vln. I *pizz. arco pizz.*

Vln. II *mp mp mp pizz. arco pizz.*

Vla. *pizz. arco pizz.*

Vc. *mp mp mp pizz. arco pizz.*

Pno. *3 3 3 3*

poco maniaco

42

Bar. *p* make a cross or tick? Or do I fill the cir-cle com-plete-ly?

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno.

46

Bar. *f* *maestoso* I should have asked. Come on! If I vote for him, he'll still lose...

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc. *p* arco

Pno. *f*

50

Bar. *it's a waste. If I vote for her, she'll win, and so what?*

Vln. I *p < molto*

Vln. II *p < molto*

Vla. *p < molto*

Vc. *p < molto*

Pno. *mp*

55

Bar. *So what? So what, so what?*

Vln. I *f pizz.*

Vln. II *f pizz.*

Vla. *f pizz.*

Vc. *f pizz.*

Pno. *f*

rit.

59 **D** Tempo primo, ma rubato ♩=72

Bar.

Vln. I

Vln. II

Vla.

Vc.

Pno. **D** Tempo primo, ma rubato ♩=72

61 poco rit. Tempo primo ♩=72

Bar.

I won - der who won the

Vln. I

Vln. II

Vla.

Vc.

Pno. poco rit. Tempo primo ♩=72

Allegretto ♩=144

E

67

Bar. game last night? Damn! Damn!

Vln. I

Vln. II

Vla.

Vc. pizz. arco pizz. arco

f

E Allegretto ♩=144

Pno.

f

71

Bar. *fp* *ossta* Damn!

Vln. I sul pont.

Vln. II *molto f* *pp* sul pont.

Vla. *molto f* *pp*

Vc. *molto f*

Pno. *molto f*

75

Bar. *p* Some - bo - dy's _____ *pp* wait - ing.

Vln. I

Vln. II

Vla. *sul pont.* *pp*

Vc.

Pno.

78

Bar.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *sul pont.* *pp* *ppp*

Pno.

At the Church

Yann Martel

Omar Daniel

Lento ♩=60

First system of the musical score. It includes staves for Bass, Violin 1, Violin 2, Viola, Cello, and Piano. The tempo is Lento with a quarter note equal to 60 beats per minute. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score shows the first two measures of the piece. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The Piano part features a complex rhythmic accompaniment with sixteenth notes.

Second system of the musical score, starting with a measure rest (3) in the Bass staff. It includes staves for Violin 1, Violin 2, Viola, Cello, and Piano. The tempo remains Lento. Dynamics include *p* (piano). The Piano part continues with its rhythmic accompaniment. The system concludes with a measure rest (3) in the Bass staff.

5

pp *p*

Our _____ Fa - ther, _____ who _____ art in

mp

p

9

pp *p*

Hea-ven, _____ Hea - ven, _____ Hall-ow-ed by _____ thy name. _____

p

p

Andante $\text{♩} = 76$

ossia

14

Andante $\text{♩} = 76$

falsetto Oh, _____ I _____ give _____

Thy--

Andante $\text{♩} = 76$

Oh, _____ I _____ give _____

14

Andante $\text{♩} = 76$

sfz p

up. It's just to _____ much. She's _____ leav - - ing me, I'm _____ sure _____

falsetto

18

up. It's just to _____ much. She's _____ leav - - ing me, I'm _____ sure _____

18

sfz p

sfz p

At the Church pg.3

21 she is. Tempo I (♩=60)

she is. Give us this day our dai - - -

Tempo I (♩=60)

pp

21 Tempo I (♩=60)

25 Tempo II (♩=76) >

ly bread. *f*

Tempo II (♩=76) *secco* It's cold

f secco pizz.

f secco pizz.

f

f

f

f

5:4 5:4 5:4 5:4

5:3 5:3

25 Tempo II (♩=76)

15ma

8va

secco

ffff f

3 3 3 3 3 3 3 3

29

I'm cold. Cold. Cold.

5:4 5:4 5:4 5:4 5:4 5:4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

5:3 5:3 5:3 5:3 5:3

33

Tempo I (♩=60)

ff 5

As we for-give those who tres-pass a-against us. tres-pass a-against us

Tempo I (♩=60)

ffff arco pizz. arco pizz. arco pizz. arco

5 5 5 5 5 5 5 5

33

Tempo I (♩=60)

ffff

At the Church pg.5



And leads us not in-to temp-ta - tion — in-to temp ta-tion

pizz. arco pizz. arco

pizz. arco pizz. arco

pizz. arco pizz. arco

pizz. arco pizz. arco

whisper--holler
senza misura **ffff** ca. 3 sec.

I'm left with noth-ing.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

$\text{♩} = 120$ senza misura (but with violin 2)
unvoiced bowing
mf

$\text{♩} = 120$ senza misura (but with violin 1)
unvoiced bowing
mf

$\text{♩} = 96$ senza misura
pizz.
(very high note)
mf

$\text{♩} = 104$ senza misura
left hand finger strike on fingerboard
mf

$\text{♩} = 76$ senza misura
white key gliss with fingernails-- unvoiced

I've built noth - ing, I am noth - ing.

ca. 3 sec. *ca. 1 sec.*

ca. 1 sec. *ca. 1 sec.* *ca. 1 sec.* *ca. 1 sec.* *ca. 1 sec.*

41 *alla misura* (♩=60) ***fff***

alla misura (♩=60) Ah

fff ***fff*** ***fff*** ***fff***

12 12 12 12

41 *alla misura* (♩=60) ***fff***

For _____

Musical score for measures 42-43. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part features a complex rhythmic pattern with many sixteenth notes, often beamed in groups of 12. The key signature has one flat (B-flat).

Piano accompaniment for measures 42-43. The right hand has a melodic line with a fermata over the final measure. The left hand has a bass line with a triplet of eighth notes in the second measure. The key signature has one flat.

thine _____ is _____ the _____

Musical score for measures 43-44. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part continues with the complex rhythmic pattern of sixteenth notes, with groups of 12. The key signature has one flat.

Piano accompaniment for measures 43-44. The right hand has a melodic line with a fermata over the final measure. The left hand has a bass line with a triplet of eighth notes in the second measure. The key signature has one flat.

44

King - - - dom,

12 12 12 12

44

8ba.....

45

12

45

3

3

At the Church pg.9

and the Pow

12 12 12 12

46

- wer, and the

12 12 12 12

47

3

8ba.....

48

Glo - - - ry--

p

12 12

non legato

mp

p

48

ossia

mp *falsetto*

5

She'll e - ven take the dog -

50

mp 5

She'll e - ven take the dog -

mf 7

pizz.

50

54

pp

7

A - mm-A - mm-A - mm-A - mm-

ppp

pp

pp

54

fff

mf

pp

mp

57

A - mm-A-mm-A - mm ____

- e - nn-e - nn-e - nn-e - nn - e - nn. ____

57