

♩ = 88c.

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

f

f

f

f

Fuzzy 70's Synth sound - 'Power-Lead'

Kbd.1

ff

Piano with very hard, bright attack, and some reverb.

Kbd.3

ff

Mar.

ff

E.Gtr.

ff

Bs.Gtr.

ff

8

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Synth-reed sound; swoopy, a little portamento

Kbd.2

Kbd.3

Mar.

E.Gtr.

Bs.Gtr.

ff

f

ff

ff

ff

15

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Mar.

E.Gtr.

Bs.Gtr.

Fuzzbox on

Detailed description of the musical score: The score is arranged in a grand staff format with multiple systems. The first system (measures 15-18) includes parts for Pan-P.1, Pan-P.2, A.Sax., and T.Sax. The second system (measures 15-18) includes parts for Kbd.1 and Kbd.2. The third system (measures 15-18) includes parts for Kbd.3 and Mar. The fourth system (measures 15-18) includes parts for E.Gtr. and Bs.Gtr. The time signature changes from 3/8 to 4/4 between measures 16 and 17. The Bs.Gtr. part has a 'Fuzzbox on' annotation starting in measure 17.

19

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Bs.Gtr.

mf

mf

The musical score consists of six staves. The top two staves are for A.Sax. and T.Sax., both in treble clef. The next two staves are for Kbd.1, with the upper staff in treble clef and the lower staff in bass clef. The fifth staff is for Kbd.2, with the upper staff in treble clef and the lower staff in bass clef. The sixth staff is for Bs.Gtr., in bass clef. Measures 19 and 20 show rests for all instruments. In measure 21, the saxophones and Kbd.1 enter with a *mf* dynamic. The saxophones play a quarter note followed by a quarter rest. Kbd.1 plays a pair of chords. Kbd.2 and Bs.Gtr. play a continuous eighth-note accompaniment throughout the four measures.

23

Musical score for page 23, featuring instruments: Pan-P.1, Pan-P.2, A.Sax., T.Sax., Kbd.1, Kbd.2, Kbd.3, Mar., E.Gtr., and Bs.Gtr.

The score is written for a jazz ensemble. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins at measure 23. The Pan-P.1 and Pan-P.2 parts are silent until measure 27, where they enter with a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The A.Sax. and T.Sax. parts play a steady eighth-note accompaniment throughout. The Kbd.1 part provides harmonic support with chords and eighth-note patterns. The Kbd.2 part plays a complex, fast-moving eighth-note line. The Kbd.3 part plays a melodic line with eighth-note patterns. The Mar. part enters in measure 27 with a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The E.Gtr. part enters in measure 27 with a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The Bs.Gtr. part plays a steady eighth-note accompaniment throughout.

27

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Mar.

E.Gtr.

Bs.Gtr.

Fuzzbox off

Detailed description: This page of a musical score covers measures 27 through 30. The score is arranged in a grand staff format with multiple staves. The instruments and their parts are: Pan-P.1 and Pan-P.2 (Pans) in the top two staves, both playing a rhythmic pattern of eighth notes with accents. A.Sax. and T.Sax. (Alto and Tenor Saxophones) play a simple harmonic line of quarter notes. Kbd.1 (Keyboard 1) plays a steady eighth-note accompaniment. Kbd.2 (Keyboard 2) has a more complex eighth-note accompaniment with some chromaticism. Kbd.3 (Keyboard 3) plays a similar eighth-note accompaniment. Mar. (Maracas) play a consistent rhythmic pattern. E.Gtr. (Electric Guitar) plays a rhythmic pattern of eighth notes. Bs.Gtr. (Bass Guitar) plays a steady eighth-note accompaniment. A text annotation 'Fuzzbox off' is placed above the Bs.Gtr. staff in measure 29.

31

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.3

Mar.

E.Gtr.

36

A.Sax.

T.Sax.

Kbd.1

44

Pan-P.1
Pan-P.2
A.Sax.
T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

A scape - goat is what we need.

Mar.

E.Gtr.
Bs.Gtr.

47

Pan-P.1
Pan-P.2
A.Sax.
T.Sax.

Musical notation for Pan-P.1, Pan-P.2, A.Sax., and T.Sax. staves. The notation shows rests for the first two measures and then specific notes for the third and fourth measures.

Kbd.1

Musical notation for Kbd.1 staff, showing a melodic line in the right hand and a bass line in the left hand.

Kbd.2

Musical notation for Kbd.2 staff, showing a melodic line in the right hand and a bass line in the left hand.

Kbd.3

Musical notation for Kbd.3 staff, showing a melodic line in the right hand and a bass line in the left hand.

Voice

A scape - goat is what we need. What is this scape - goat to be?

Musical notation for Voice staff with lyrics: "A scape - goat is what we need. What is this scape - goat to be?"

Mar.

Musical notation for Mar. staff, showing a rhythmic pattern in the bass line.

E.Gtr.

Musical notation for E.Gtr. staff, showing a rhythmic pattern in the bass line.

Bs.Gtr.

Musical notation for Bs.Gtr. staff, showing a rhythmic pattern in the bass line.

51

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

Will it be i — ri - de - scent, fea - thered? A grunt on the hoof? Will it be flesh — and know - ledge?

54

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

What - e - ver the squeal___ ing thing_____is which must be hog - tied and bled dry and smoked,

57

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

let it come now. For we do most de-sperate-ly need a scape - goat. For we do most de-sperate-ly need a

60

T.Sax. *ff*

Kbd.1 *f*

Kbd.2

Kbd.3 *f*

Voice
scape - goat. The Jew would do, but he is used up.

Mar.

E.Gtr. *f*

Bs.Gtr. *f*

Detailed description: This is a page of a musical score for page 60. It features seven staves: T.Sax., Kbd.1, Kbd.2, Kbd.3, Voice, Mar., E.Gtr., and Bs.Gtr. The music is in 2/4 time and consists of three measures. The T.Sax. part starts with a *ff* dynamic and plays a sixteenth-note pattern. Kbd.1 and Kbd.3 have a *f* dynamic and play a complex sixteenth-note accompaniment. The Voice part has lyrics: "scape - goat. The Jew would do, but he is used up." The Mar. part plays a simple sixteenth-note pattern. E.Gtr. and Bs.Gtr. both have a *f* dynamic and play a rhythmic accompaniment. The score includes dynamic markings (*ff*, *f*), articulation marks, and a triplet in the voice line.

63

Musical score for measures 63-65. The score includes parts for Kbd.1, Kbd.3, Voice, E.Gtr., and Bs.Gtr. The time signature changes from 3/4 to 2/4 and back to 3/4. The lyrics are: "The ni - gger won't do. He has no goat. The".

Kbd.1

Kbd.3

Voice

E.Gtr.

Bs.Gtr.

The ni - gger won't do. He has no goat. The

65

Musical score for measures 65-67. The score includes parts for Kbd.1, Kbd.3, Voice, E.Gtr., and Bs.Gtr. The time signature changes from 3/4 to 2/4 and back to 3/4. The lyrics are: "queer is near - - - ly per - fect, but too dis - persed;".

Kbd.1

Kbd.3

Voice

E.Gtr.

Bs.Gtr.

queer is near - - - ly per - fect, but too dis - persed;

67

Pan-P.1 *mf*

Pan-P.2 *mf*

A.Sax. *f*

T.Sax. *f*

Kbd.1

Kbd.3

Voice
and there aren't e - nough. Wo-men? No. Wo-men? No. Too ma - ny to

Mar.

E.Gtr. *ff*

Bs.Gtr. *f*

71

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Voice

blame; and a - ny - way ma - ny of them are Us. We need a goat that will fit the flame of our

Mar.

E.Gtr.

Bs.Gtr.

Detailed description of the musical score: The score is for page 16, starting at measure 71. It consists of eight staves. The top four staves are for woodwinds: Pan-P.1 and Pan-P.2 (pan flutes), A.Sax. (alto saxophone), and T.Sax. (tenor saxophone). The fifth staff is for the Voice, with lyrics: 'blame; and a - ny - way ma - ny of them are Us. We need a goat that will fit the flame of our'. The sixth staff is for Mar. (maracas). The seventh staff is for E.Gtr. (electric guitar), and the eighth staff is for Bs.Gtr. (bass guitar). The music is in 3/4 time and features a key signature change from one sharp (F#) to two sharps (F# and C#) at the beginning of the third measure. The woodwinds play melodic lines, while the saxophones and maracas provide rhythmic accompaniment. The electric guitars play a steady bass line.

74

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

dai - ly roast more neat - ly. And if we do not find this scape - goat soon we shall go in - sane. — And

78

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

if we go in - sane, a - gain, ___ we'll slit each o - ther from here to here,

81

A.Sax.

T.Sax.

Kbd.1

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

and ha - llu - ci - nate spi - ders of blood in our beer; _____ and that wou - ldn't do. Be -

ff

ff

ff

ff

ff

ff

ff

ff

84

Pan-P1 *ff*

Pan-P2 *ff*

A.Sax.

T.Sax.

Kbd.1

Kbd.2 *ff*

Kbd.3

Voice
sides, that's the scape— goat's fate. We must take the in - ten - si - ty of the hate we feel as

Mar.

E.Gtr.

Bs.Gtr.

87

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

proof of God's will; We must take the in - ten - si - ty of the hate we feel as proof of God's will;

91

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

E.Gtr.

Bs.Gtr.

We must take the in - ten - si - ty of the hate we feel as proof of God's will; and co - op - er - ate.

95

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Voice

Mar.

Bs.Gtr.

Please do not do - nate your sa - cred cow. We must get one thing straight: this is no cha - ri - ty;

99

Pan-P1

Pan-P2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

Mar.

Bs.Gtr.

this is the slaugh-ter of fear. We must root out from our

mf

mf

104

Kbd.1

Kbd.3

Voice

Mar.

minds these last two de-cades of po-la-ri-za-tion, and sex-ual vio-lence, and po-



108

Kbd.1

Kbd.3

Voice

Mar.

Bs.Gtr.

li-ti-cal cor-rup-tion, and na-tional self-doubt, and you name it, pal.

Fuzzbox on

112

Pan-P.1

Pan-P.2

A.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

E.Gtr.

Bs.Gtr.

f

f

f

f

f

f

Fuzzbox off

I can see it now. A scape - goat whose

117

A.Sax.

Kbd.1

Kbd.2

Voice

wound the ba - yo - net fits like a tongue does a mouth. Who screams in a gib - ber - ish lan - guage.

Octpd.

SNARE DRUM RIM SHOT

SMALL CRASH CYMBAL

sf

E.Gtr.

120

Pan-P1

Pan-P2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

Like, say, A - ra - bic, A - the - ist, Art.

LARGE CRASH CYMBAL

BASS DRUM (with some echo and lots of reverb.)

fff

E.Gtr.

Bs.Gtr.

126

A.Sax.
 T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice
 We must name the fiend Fiend and then root the fiend out. Or the

Octpd.
 BASS DRUM

E.Gtr.
 Sustain on

Bs.Gtr.
 Fuzzbox on

130

A.Sax.
 T.Sax.

Kbd.1

Kbd.2 *Solo* *mf*

Kbd.3 *mf*

Voice
 boat that's been rocked might sink. One more a - ssa - si - na — tion might do it. One more rape.

E.Gtr. *Sustain off* *mf*
 Bs.Gtr. *Fuzzbox off* *mf*

136

Kbd.2

Kbd.3

E.Gtr.

Bs.Gtr.

This musical score block covers measures 136 through 145. It is divided into four staves: Kbd.2, Kbd.3, E.Gtr., and Bs.Gtr. The key signature is one flat (B-flat), and the time signature is 4/4. The Kbd.2 and Kbd.3 parts feature a complex, rhythmic accompaniment with many beamed notes and rests. The E.Gtr. part consists of a steady eighth-note pattern. The Bs.Gtr. part provides a simple bass line with eighth notes and rests.

145

Kbd.1

Kbd.2

Kbd.3

Voice

Name your Top Ten, and from these a pa - nel will choose. The por -

Octpd.

Mar.

E.Gtr.

Bs.Gtr.

BASS DRUM

151

Kbd.2

Kbd.3

Voice

no - gra - pher. The pe - de - rast. The fe - tus. The nude.

Octpd.

Mar.

E.Gtr.

Bs.Gtr.

ff

f

ff

f

ff

f

SNARE DRUM RIM SHOT

BASS DRUM

BASS DRUM

158

Pan-P.1 *ff*

Pan-P.2 *ff*

A.Sax. *f* *ff*

T.Sax. *f* *ff*

Kbd.1

Kbd.2

Kbd.3

Voice
 Who is this scape _____ goat _____ to _____ be? _____ May - be you? Spread your...legs.

Octpd. SNARE DRUM
 RUMBLE
 SMALL CRASH CYMBAL LARGE CRASH CYMBAL LARGE CRASH CYMBAL

Mar. *ff*

E.Gtr. *ff*

Bs.Gtr. *ff*

165

Pan-P.1

Pan-P.2

A.Sax.

T.Sax.

Kbd.1

Kbd.2

Kbd.3

Voice

Wi - der. Bend o - ver. Moo.

Octpd.

Mar.

BASS DRUM

SMALL CRASH CYMBAL

BASS DRUM 3:2

E.Gtr.

Bs.Gtr.