

Being a Giant

ROBERT MEZEY

♩ = 69c. *distant*

S *mf* *f*
It is hard be-ing a gi-ant

A *mf* *f*
be-ing a gi-ant, It is hard be-ing a gi-ant

T *mf* *f*
It is hard, it is, it is hard be-ing a gi-ant

B *mf* *f*
It is hard, it is, it is hard be-ing a gi-ant

Detailed description: This system contains the first four staves of the vocal score. The Soprano (S) staff begins with a rest, followed by a melodic line starting in 4/4 time and ending in 3/4. The Alto (A) staff has a rest, then a melodic line starting in 3/4 and ending in 3/4. The Tenor (T) and Bass (B) staves have a melodic line starting in 3/4 and ending in 3/4. Dynamics range from mezzo-forte (mf) to forte (f). There are three-measure rests indicated by a '3' over a bracket.

5 S *mp* *f* *mf* *ff*
in a place where there are few gi-ants, and all of them cra-zy.

A *mp* *f* *mf* *ff*
in a place where there are few gi-ants, and all of them cra-zy.

T *mp* *f* *mf* *ff*
in a place where there are few gi-ants, and all of them cra-zy.

B *mp* *f* *mf* *ff*
in a place where there are few gi-ants, and all of them cra-zy.

Detailed description: This system contains the next four staves of the vocal score, starting at measure 5. The Soprano (S) staff has a melodic line starting in 3/4 and ending in 3/4. The Alto (A) staff has a melodic line starting in 3/4 and ending in 3/4. The Tenor (T) and Bass (B) staves have a melodic line starting in 3/4 and ending in 3/4. Dynamics range from mezzo-piano (mp) to fortissimo (ff). There are three-measure rests indicated by a '3' over a bracket.

8

S
If he catch - es a glimpse of the

A
fp
hum hum the

T
p
The lone - li - ness is the worst part. If he catch - es a glimpse of the

B
fp
hum the

12

S
f
bod - ies of the litt - le peo - ple runn - ing in the fields be low it is

A
f
bod - ies of the litt - le peo - ple runn - ing in the fields be low it is

T
f
bod - ies of the litt - le peo - ple runn - ing in the fields be low it is

B
f
bod - ies of the litt - le peo - ple runn - ing in the fields be low it is

15

S
p
all he can do to keep from cry - ing. On white hot days he wan - ders in the hills,

A
p
all he can do to keep from cry - ing. On white hot days he wan - ders in the hills,

T
fp
all he can do to keep from cry - ing. hum

B
all he can do to keep from cry - ing.

20 *f*

S eat-ing catt-le and young trees, ig - nor-ing the sharp pains in his bell - y.

A eat-ing catt-le and young trees, ig - nor-ing the sharp pains in his bell - y.

T *fp* trees, *f* pains in his bell - y.

B pains in his bell - y.

23 *mf*

S in which he some-times

A *mf* He carr-ies a small pock et mir - ror

T *mf* a small, small pock et mir - ror *mf* in which he some-times

B *mf* He carr-ies a small pock et mir - ror

27 *f*

S looks at pie - ces of his en - orm - ous face, and some-times holds it out

A looks at pie - ces of his en - orm - ous face,

T looks at pie - ces of his en - orm - ous face, and some-times holds it out

B en - orm - ous face,

30

S
flash - ing the comm - and - ments of the sun, to the emp - ty hills.

A
flash - ing the comm - and - ments of the sun, to the emp - ty hills.

T
flash - ing the comm - and - ments of the sun to the emp - ty hills.

B
flash - ing the comm - and - ments of the sun to the emp - ty hills.

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is numbered 30 at the top left. It consists of four staves, each with a vocal line and lyrics. The lyrics are: 'flash - ing the comm - and - ments of the sun, to the emp - ty hills.' The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first measure of each staff is in 3/4 time, and the second measure changes to 4/4 time. The Soprano part has a melodic line with a dotted note on 'emp'. The Alto part has a similar melodic line. The Tenor part has a more rhythmic line. The Bass part has a steady eighth-note accompaniment.