

Heathens
RJ Wood
in
Appreciation

Arrangment: G.D.O'Bradovich III

$\text{♩} = 180$
mf

Twenty-One Pilots

Tenor: All my friends are heathens, take it slow. Wait for them to ask you who you know. Please don't make any sudden moves.

Flute: *mf*

Basset Horn: *mf*

Timpani: *mf* *mf*

Tuned Gongs: *mf*

Violins: *mf*

Violins: *mf*

Violas: *mf*

13

f

T. don't know the half of the a - bu - sed. All my friends are hea - thens, take it slow.

Fl. *f*

Ba. Hn. *f* *mp*

Bsn. *f*

F Hn. *mf*

Timp. *f*

Td. Go. *f*

Vlns. *f*

Vlns. *f*

Vlas. *f*

Vcs. *f*

Cbs. 8 *f*

T. Wait for them to ask you who you know. Please don't make a - ny sud - den

Fl.

Ba. Hn. *f*

Bsn. *mp* *f*

F Hn. *p* *f*

Timp. *f*

Vlns.

Vlns.

Vlas.

Vcs.

Cbs. 8

The score consists of ten staves of music. The vocal part (Tenor) is at the top, followed by Flute, Bassoon, French Horn, Timpani, two Violin parts, Bassoon, Double Bassoon, Cello, and Double Bass at the bottom. The vocal part has lyrics. Dynamics such as *f*, *mp*, and *p* are marked throughout the score. Measure numbers are present at the top left and bottom left.

T. mo - ves. You don't know the half of the a - bu - sed.

Fl.

Ba. Hn.

Bsn.

F Hn.

Timp.

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

33 *mf*

T. Wel - come to the room of peo - ple who have rooms of peo - ple that they loved one day docked a - way. Just be - cause we check the guns

Ba. Hn. *mp*

Bsn. *p*

F Hn. *mp*
Pizz.

Vlns. Pizz.

Vlns. Pizz.

Vlas. Arco

Vcs. Arco Pizz.

Cbs. 8 *mp*

38

T. at the door, doe - sn't mean our brains will change from hand gre - nades. You're lo - vin' on the

Ba. Hn.

Bsn.

F Hn.

Vlns.

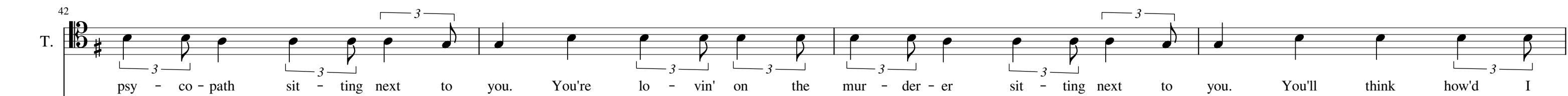
Vlns.

Vlas. Pizz.

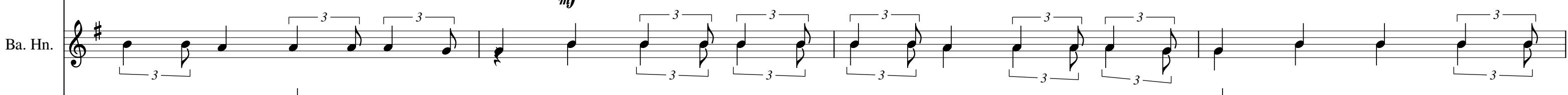
Vcs. Arco

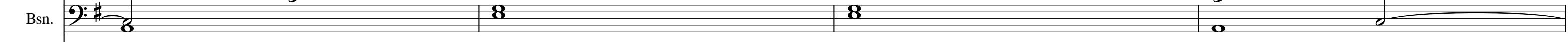
Cbs.

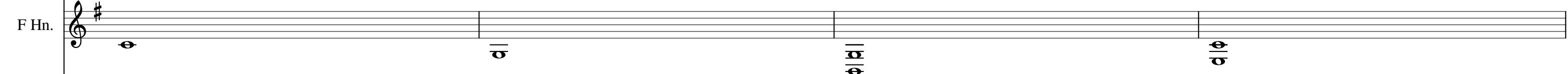
42

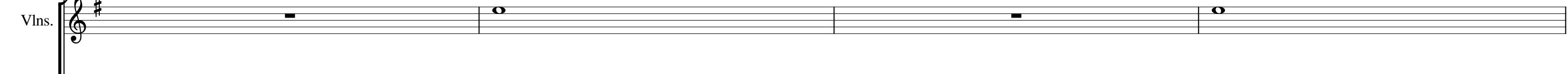
T. 
 psy - co - path sit - ting next to you. You're lo - vin' on the mur - der - er sit - ting next to you. You'll think how'd I

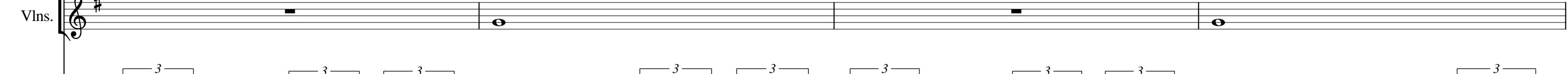
Fl. 

Ba. Hn. 
mf

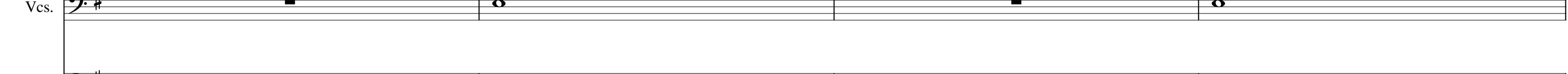
Bsn. 
 8 8

F Hn. 
 — — — —

Vlns. 
 — — — —

Vlns. 
 — — — —

Vlas. 
 3 3 3 3 3 3 3 3 3

Vcs. 
 — — — —

Cbs. 
 8

46

T. get her sit - ting next to you. But af - ter all I've said, please don't for - get:

Fl.

Ba. Hn.

Bsn. $\# \text{8}$ $\# \text{8}$ $\# \text{8}$ $\# \text{8}$

F Hn. $\# \text{8}$

Td. Go.

Vlns. Arco $\# \text{8}$ $\# \text{8}$ $\# \text{8}$ $\# \text{8}$

Vlns. Arco $\# \text{8}$ $\# \text{8}$ $\# \text{8}$ $\# \text{8}$

Vlas. $\# \text{8}$ $\# \text{8}$ $\# \text{8}$ $\# \text{8}$

Vcs. $\# \text{8}$ $\# \text{8}$ $\# \text{8}$ $\# \text{8}$

Cbs. $\# \text{8}$ $\# \text{8}$ $\# \text{8}$ $\# \text{8}$

51

mf

T. All my friends are hea - thens take it slow. Wait for them to ask you who you know. Please don't make a - ny sud - den

Fl. *f* *f*

Ba. Hn. *f* *p* *mp* *f* *p* *mp* *mf*

Bsn. *f* *p* *mp* *f* *p* *mp* *mf*

F Hn. *f* *p* *mp* *f* *p* *mp* *mf*

Tim. *f*

Vlns. *f*

Vlns. *f* *mp* *f* *mp* *mf*

Vlas. *f* *mp* *f* *mp* *mf*

Vcs. *f* *mp* *f* *mp* *mf*

Cbs. *f* *mp* *f* *mp* *mf*

8

61

T. mo - ves - - - You don't know the half of the a - bu - sed.

Fl. *f*

Ba. Hn. *mp* *mp* *f* *f* *p*

Bsn. *mp* *mp* *f* *f* *mp* *p*

F Hn. *mp* *f* *mp* *p*

Tim. *f*

Vlns. *#d* *mp* *f* *#d* *mp* *p*

Vlns. *f* *mp* *p*

Vlas. *mp* *f* *mp* *p*

Vcs. *mp* *f* *mp* *p*

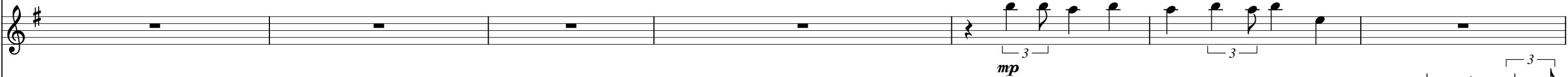
Cbs. *s* *mp* *f* *mp*

67

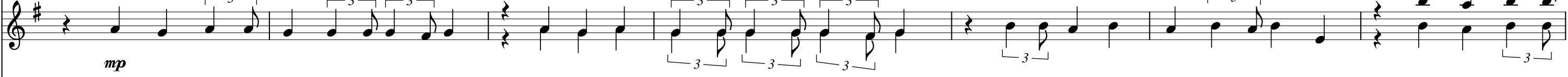
mf

T. 

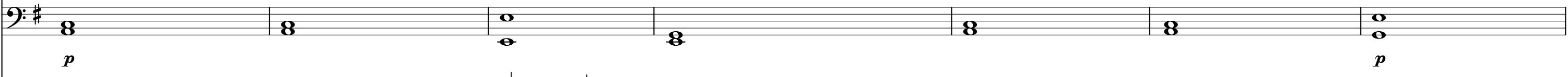
We don't deal with out sid - ers ve - ry well. They say new - com - ers have a cer - tain smell. You have trust is - sues not to men - tion They say they can

Fl. 

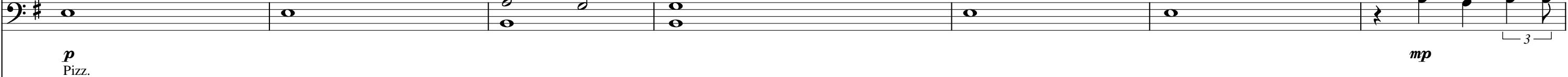
mp

Ba. Hn. 

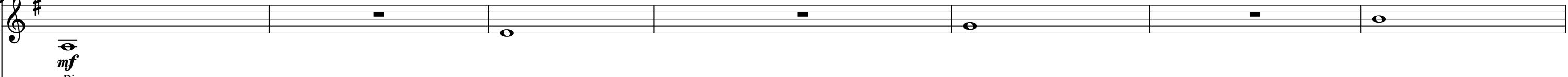
p

Bsn. 

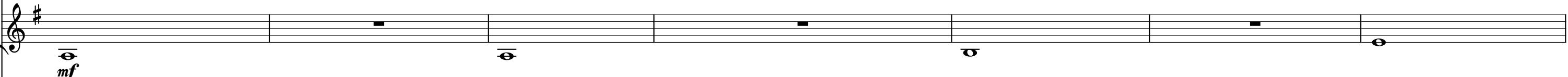
p

F Hn. 

p
Pizz.

Vlns. 

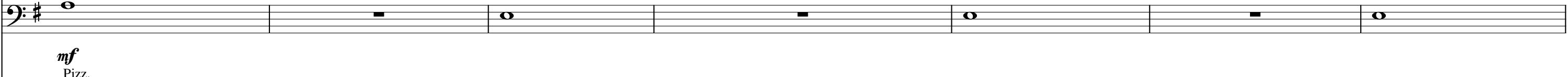
mf
Pizz.

Vlns. 

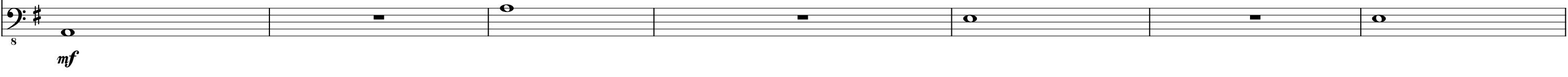
mf

Vlas. 

Pizz. **mp**

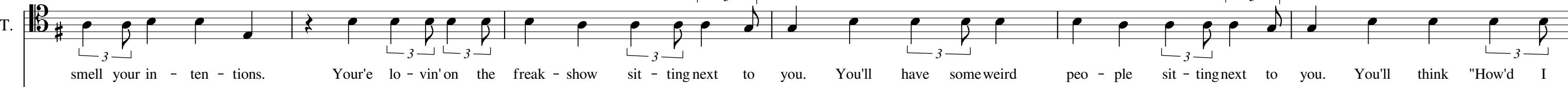
Vcs. 

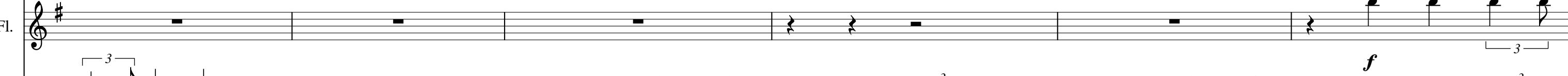
mf
Pizz.

Cbs. 

mf

74

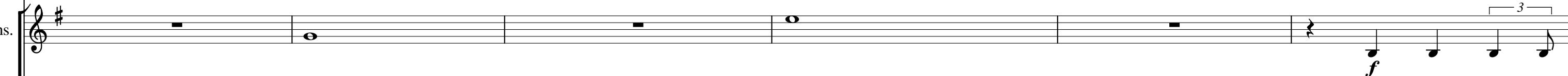
T. 

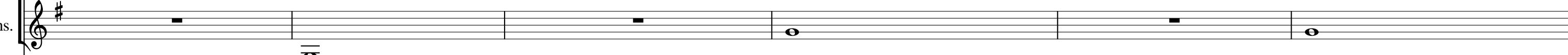
Fl. 

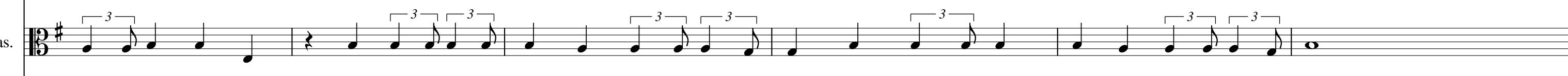
Ba. Hn. 

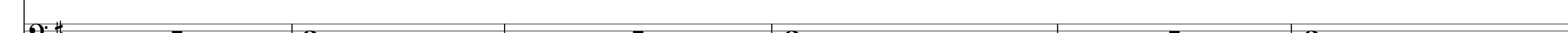
Bsn. 

F Hn. 

Vlns. 

Vlns. 

Vlas. 

Vcs. 

Cbs. 

8

p

Arco

f

80 (Watch it!)

T. get her sit - ting next to you?" But af - ter all I've said, Please don't for - get: (Watch it!)

Fl.

Ba. Hn. (Watch it!)

Bsn. **#8** **#8** **#8** (Watch it!)

F Hn. **mp** **mf** **mf** **f**

Vlns. (Watch it!) (Watch it!)

Vlns. Arco **mp** **mf** (Watch it!)

Vlas. Arco **mp** **mf** (Watch it!)

Vcs. **mf**

Cbs. 8 **mf**

Musical score for orchestra, page 85, measures 85-86.

Instrumentation: Flute (Fl.), Bassoon (Bsn.), Bassoon (Bsn.), French Horn (F Hn.), Timpani (Tim.), Tuba (Td. Go.), Bassoon (Vlas.), Double Bass (Vcs.), Double Bass (Cbs.).

Measure 85:

- Flute: *f*
- Bassoon: *f*
- Bassoon: *f*
- French Horn: *f*
- Timpani: *f*
- Tuba: *f*
- Bassoon: *f*
- Double Bass: *f*

Measure 86:

- Flute: Rest
- Bassoon: Rest
- Bassoon: Rest
- French Horn: Rest
- Timpani: Rest
- Tuba: Rest
- Bassoon: Rest
- Double Bass: Rest

p

T.  ♯

All my friends are hea - thens take it slow. Wait for them to ask you who you know. Please don't make a - ny sud - den mo - ves.

Fl. 

p

Ba. Hn.  ♯

p

Bsn.  ♯

F Hn.  ♯

p

Timp.  ♯

p

Td. Go.  ♯

Vlns.  ♯

p

Vlns.  ♯

p

Vlas.  ♯

p

Vcs.  ♯

p

Cbs.  ♯

p

mf**p****mf****p</b**

104

mf

T. - You don't know the half of the a - bu - sed.

Fl. - *f*

Ba. Hn. - *f*

Bsn. - *f*

F Hn. - *f*

Timp. - *f*

Td. Go. -

Vlns. - *f*

Vlns. - *f*

Vlas. - *f*

Vcs. - *f*

Cbs. - *f*

Musical score for orchestra, page 109. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Bassoon (B.A.Hn.), French Horn (F.Hn.), Timpani (Timp.), Tuba/Guitar (Td. Go.), Violins (Vlns.), Violas (Vlns.), Cello/Bassoon (Vcl./Cbs.), and Double Bass (Cbs.). The music consists of two systems of measures. Measure 1 starts with Flute playing eighth-note pairs at *f*, followed by Bassoon (B.A.Hn.) at *mf*, Bassoon (Bsn.) at *mf*, French Horn (F.Hn.) at *mf*, Timpani (Timp.) at *f*, Tuba/Guitar (Td. Go.) at *f*, Violins (Vlns.) at *mf*, Violas (Vlns.) at *f*, Cello/Bassoon (Vcl./Cbs.) at *mf*, and Double Bass (Cbs.) at *mf*. Measure 2 continues with Bassoon (B.A.Hn.) at *mp*, Bassoon (Bsn.) at *mf*, French Horn (F.Hn.) at *mf*, Timpani (Timp.) at *f*, Tuba/Guitar (Td. Go.) at *f*, Violins (Vlns.) at *mf*, Violas (Vlns.) at *f*, Cello/Bassoon (Vcl./Cbs.) at *mp*, and Double Bass (Cbs.) at *mf*. The bassoon parts feature sustained notes with grace notes and slurs.

Musical score for orchestra, page 117. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Bassoon (F Hn.), Timpani (Timp.), Tuba (Td. Go.), Violins (Vlns.), Double Bassoon (Vlns.), Bassoon (Vlas.), Cello (Vcs.), and Double Bass (Cbs.). The music consists of two systems of measures. Measure 1 starts with Flute and Bassoon entries. Measure 2 begins with a bassoon solo. Measure 3 features a bassoon and double bassoon duet. Measure 4 concludes with a bassoon and double bassoon duet. Measure 5 starts with a bassoon entry. Measure 6 concludes with a bassoon and double bassoon duet.

125 *mp*

T. Why'd you come? You knew you should have stayed. I tried to warn you - just to stay a - way. And

Fl.

mp

Ba. Hn.

mf

Bsn.

F Hn.

mp

Timp.

f

Vlns.

mp

mf

Vlns.

mp

mf

f

Vlas.

mp

mp

mf

f

Vcs.

mp

mf

Cbs.

mf

T. now they're out - side, rea - dy to bust. It looks like you might be one of us.

Fl.

Ba. Hn.

Bsn.

F Hn. *f*

Timp. *f*

Td. Go.

Vlns.

Vlns.

Vlas.

Vcs. *f*

Cbs. *f*