

"Mentally deranged, especially as manifested in a wild way."

J = 58

Baritone

Flöte

Flöte

Oboe

Oboe

Bassoon

Bassoon

Horn in F

Horn in F

Timpani

Violins

Violins

Violas

Violoncellos

Contrabasses

*J=116*

10

Bar. I remember when, I re - mem - ber, I re-mem - ber when I lost my mind. There was something so pleasant a - bout\_ that place. E-ven your e - motions had an

Fl. *dim.* **p**

Fl. **p**

Ob. *mp* *cresc.* **f** **p**

Ob. *mp* *cresc.* **f** **p**

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

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

F Hn. **p** *mf* *dim.* **p**

F Hn. **p** *mf* *dim.* **p**

Tim. *mp* *cresc.* **f**

Vlns. **p** *cresc.* **p** *mf* **p** *cresc.* **mf** **p** *cresc.*

Vlns. **p** *cresc.* **p** *mf* **p** *cresc.* **mf** **p** *cresc.*

Vlas. **p** *cresc.* **p** *mf* **p** *cresc.* **mf** **p** *cresc.*

Vcs. **p** *cresc.* **f** **p** *mf* **p** *mf* **p** *cresc.*

Cbs. **p** *cresc.* **f** **p** *mf* **p** *mf* **p** *cresc.*

Bar. e - cho in so much space. mhm And when you're out there with-out care, yeah, I was out of touch. But it was-n't be-cause I did-n't know e - nough

Fl. *p*

Fl. *p*

Ob. *mf* *dim.* *p* *p*

Ob. *mf* *dim.* *p* *p*

Bsn. *mf* *p*

Bsn. *mf* *p*

F Hn. *p* *p* *p*

F Hn. *p* *p* *p*

Tim. *p*

Vlns. *mf* *dim.* *p* *mp* *cresc.* *f*

Vlns. *mf* *dim.* *p* *mp* *cresc.* *f*

Vlas. *mf* *dim.* *p* *mp* *cresc.* *f*

Ves. *mf* *p* *mp* *f*

<sup>4</sup>Cbs. *mf* *p* *mp* *f*

Bar. I just knew too much.—— Does that make me cra - zy?—— Does that make me cra - zy?—— Does that make me cra - zy?——

Fl. *mf* *dim.*—— *f* *mf*

Fl. *mf* *dim.*—— *f* *mf*

Ob. *p* *f*

Ob. *p* *f*

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

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

F Hn. *p* *cresc.* *f*

F Hn. *f*

Tim. *f* *f* *f*

Vlns. *mp* *f*

Vlns. *mp* *cresc.* *f*

Vlas. *mp* *cresc.* *f*

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

Cbs. *mf* *mp* *f*

Bar. Pos - si - bly. And I hope that you\_ are ha - ving\_ the time\_ of\_ your life,\_ But think twice\_ that's my on - ly ad - vice..

Fl.

Fl.

Ob.

Ob.

Bsn.

Bsn.

F Hn.

F Hn.

Tim.

Vlns.

Vlns.

Vlas.

Vcs.

Cbs.

Bar. Bassoon: Hm— Comeon now, who do you, who do you, who do you, who do you, who do you think you are? Ha, ha, ha, bless your soul.

Flute 1: *dim.* **f**

Flute 2: *dim.* **f**

Oboe 1: *dim.* **f**

Oboe 2: *dim.* **f**

Bassoon: *dim.* **f**

Bassoon: *dim.* **f**

F-Horn 1: **f** *dim.* **f**

F-Horn 2: *dim.* **f**

Timpani: **f**

Violins: **f**

Violins:

Vocals: *dim.* **f**

Cello: *dim.* **f**

Bass: *dim.* **f**

Bar. you real - ly think you're in con - trol?\_\_\_\_ I think you're cra - zy.\_\_\_\_ I think you're cra - zy.\_\_\_\_ I think you're cra - zy.\_\_\_\_

Fl.

Fl.

Ob.

Ob.

Bsn.

Bsn.

F Hn.

F Hn.

Timp.

Vlns.

Vlns.

Vlas.

Vcs.

<sup>8</sup>Cbs.

Bar. Justlike me My he - roes had the heart to lose their lives out on the limb. And all I re-mem - ber is think-

Fl.

Fl.

Ob.

Ob.

Bsn.

Bsn.

F Hn.

F Hn.

Timp.

Vlns.

Vlns.

Vlas.

Vcl.

Cbs.

cresc.

p

mp cresc.

p

p

p

p

p

cresc.

p

f

f

cresc.

p

f

cresc.

mp cresc.

f

cresc.

p

cresc.

f

cresc.

p

cresc.

f

cresc.

f

Bar. - king I wan-na be like them. Mm.. E-versince I was lit-tle, ev-er since I was lit-tle, it looked like fun. And it's

Fl. *f*

Fl. *dim.* *f*

Ob. *dim.* *f*

Ob. *dim.* *f*

Bsn. *f*

Bsn. *f*

F Hn. *dim.* *f*

F Hn. *dim.* *f*

Timp. *f*

Vlns. *f*

Vlns. *dim.* *f*

Vlas. *dim.* *f*

Vcs. *dim.* *mp* *f*

Cbs. *dim.* *mp* *f*



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Bar. - zy. May-be we're cra - zy, Pro - ba-bly. Cra - zy. May-be you're cra - zy.

Fl.

Fl.

Ob.

Ob.

Bsn.

Bsn.

F Hn.

F Hn.

Timp.

Vlns.

Vlns.

Vlas.

Vcs.

12 Cbs.

This page of musical notation shows a section for orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "zy.", "May-be we're cra-zy", "Pro-ba-bly.", "Cra-zy.", and "May-be you're cra-zy.". The instrumental parts include Bassoon, Bassoon (second part), Flute, Flute, Oboe, Oboe, French Horn, French Horn, Timpani, Violin, Violin, Viola, Cello, and Double Bass. The notation includes various rhythmic patterns, dynamics, and rests. The page number 77 is at the top left, and the measure number 12 is at the bottom left.

Bar. - May-be we're cra - zy, \_\_\_\_\_ Oh \_\_\_\_\_

Fl. - - - dim. - - - dim. - - - dim.

Fl. - - - dim. - - - dim. - - - dim.

Ob. - - - dim. - - - dim. - - - dim. - - - cresc. **f**

Ob. - - - dim. - - - dim. - - - dim.

Bsn. - - - dim. - - - dim. - - - dim.

Bsn. - - - dim. - - - dim. - - - dim.

F Hn. - - - dim. - - - dim. - - - dim.

F Hn. - - - dim. - - - dim. - - - dim.

Tim. - - - - -

Vlns. - - - - -

Vlns. - - - - -

Vlas. - - - - - dim. - - -

Vcs. - - - - - dim. - - - dim. - - - dim.

Cbs. - - - - - dim. - - - dim. - - - dim.

13

Musical score for orchestra and piano, page 95. The score includes parts for Flute, Oboe, Bassoon, French Horn, Timpani, Violin, Cello, and Bass. The music features dynamic markings such as **f**, **p**, and crescendo/diminished markings.

Fl. (2 parts) play eighth-note patterns. The first part starts at **f** and ends at **p**. The second part starts at **p**.

Ob. (2 parts) play eighth-note patterns. The first part starts at **f** and ends at **p**. The second part starts at **p**.

Bsn. (2 parts) play eighth-note patterns. The first part starts at **f** and ends at **p**. The second part starts at **p**.

F Hn. (2 parts) play eighth-note patterns. The first part starts at **f** and ends at **p**. The second part starts at **p**.

Timp. plays eighth-note patterns. The dynamic is **p**.

Vlns. (2 parts) play eighth-note patterns. The first part starts at **p**, followed by **p cresc.**. The second part starts at **p**, followed by **p cresc.**. The third part starts at **p**.

Vlns. (2 parts) play eighth-note patterns. The first part starts at **p**, followed by **p cresc.**. The second part starts at **p**.

Vlas. (2 parts) play eighth-note patterns. The first part starts at **(dim.)**. The second part starts at **p**, followed by **p cresc.**.

Vcs. (2 parts) play eighth-note patterns. The first part starts at **p**. The second part starts at **p cresc.**.

Cbs. (2 parts) play eighth-note patterns. The first part starts at **p**. The second part starts at **p cresc.**.