

Hades

from

Hopscotch*

David Rosenboom, Music

Erin Young, Text

Score: in C

*a mobile opera for 24 cars
produced by
The Industry
Yuval Sharon, conception and direction

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Version: 11/26/16

Repeat marks are optional
to facilitate staging.

Hades

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Music: David Rosenboom

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① **Allegretto** (M.M. ♩ = c. 98)

Andantino (♩ = c. 80)

The score is divided into two tempo sections. The first section, **Allegretto** (M.M. ♩ = c. 98), is in 5/4 time. The second section, **Andantino** (♩ = c. 80), is in 4/4 time. The vocal parts include Lucha (Soprano), Boatman (Baritone), Jameson (Baritone), Father (Bass), and three River Voices (Soprano 1, Soprano 2, Mezzo-Soprano 3). The trumpet parts are for three Bb trumpets. The percussion parts are for three different drum types: Medium Tabor or Ethnic Drum, Very low Field Drum or Tabor with snare, and Very low Tabor or Bass Drum. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A performance instruction for percussionists is provided: "For on-site live performance, percussionists must be mobile with instruments strapped to their bodies."

5

Lucha

new place of dis_ be - lief, a new realm of heart-break, but what fresh tor-ture have I come to now? Am I

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

5

Tpt. 1

cup mute *cantabile*
mp

Tpt. 2

Tpt. 3

5

Perc. 1

Perc. 2

Perc. 3

10

Lucha
no - long-er in my own ci - ty? And yet, I'd leave it all be-hind, ev - r'y thing I once knew. What's

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

10

Tpt. 1

Tpt. 2

Tpt. 3

10

Perc. 1

Perc. 2

Perc. 3

Detailed description: This is a page of a musical score for the piece 'Hades', page 3. The score is arranged in a grand staff format with multiple systems. The first system contains vocal parts for Lucha, Boatman, Jameson, and Father. Lucha's part is in treble clef with a key signature of one flat and a common time signature. The lyrics are: 'no - long-er in my own ci - ty? And yet, I'd leave it all be-hind, ev - r'y thing I once knew. What's'. The other vocal parts (Boatman, Jameson, Father) are in bass clef and contain rests. The second system contains three 'R-Voice' parts (R-Voice 1, R-Voice 2, R-Voice 3) in treble clef, all containing rests. The third system contains three trumpet parts (Tpt. 1, Tpt. 2, Tpt. 3) in treble clef. Tpt. 1 has a melodic line with eighth and sixteenth notes, while Tpt. 2 and Tpt. 3 contain rests. The fourth system contains three percussion parts (Perc. 1, Perc. 2, Perc. 3) in a standard percussion clef, all containing rests. The number '10' is written above the first measure of the Lucha part and above the first measure of the Tpt. 1 part.

13

Lucha

left if Jam-e-son's gone? How can I live in per-di-tion a-lone? While my flesh burns, I can on-ly weep for him.

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Raucous, growling, scary voices with electronic noise and howling coyotes *mf*

Raucous, growling, scary voices with electronic noise and howling coyotes *mf*

Raucous, growling, scary voices with electronic noise and howling coyotes *mf*

To open

17 *weakly* 3 (2) *weakly* 3 Repeat as needed

Lucha Jam - e - son? Jam - e - son

Boatman

Jameson

Father

cresc. Rough semi-pitched breathy half-sung speech
f per - di - tion per - di - tion per - di - tion per - di - tion per - di - tion per - di - tion
cresc.

cresc.
f per - di - ci - um per - di - ci - um per - di - ci - um per - di - ci - um per - di - ci - um
cresc.

17 *cresc.*
f per - di - ti - o per - dere per - di - ti - o per - dere per - di - ti - o
cresc.

17 Move into river scene to join other trumpets.

Tpt. 1

Tpt. 2

Tpt. 3

17

Perc. 1

Perc. 2

Perc. 3

20 *rubato, cantabile* *rit.* Cue Percussion **3** Funky (M.M. ♩ = c. 105)

Lucha *f* Please sir. — Please sir. — Please sir. — Can you tell me where I am? *ff*

Boatman *f* A place you don't be-long. A

Jameson

Father

R-Voice 1 *f* don't be-long

R-Voice 2 *f* don't be-long

R-Voice 3 *f* don't be-long

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1 Sticks on rims or sides of drums Normal *f* *mf*

Perc. 2 *f* *mf*

Perc. 3 *f* *mf*

The group might begin to slowly move into the river area in this and subsequent rhythmic blocks.

24

Lucha

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

place you don't be - long. A place you don't be - long. A place you don't be - long. But

don't be - long don't be - long don't be - long

don't be - long don't be - long don't be - long

don't be - long don't be - long don't be - long

27

Lucha

Boatman

I can see that would-n't But I can see that would-n't But I can see that would-n't But

Jameson

Father

R-Voice 1

trou-ble you, trou-ble you, trou-ble you,

R-Voice 2

trou-ble you, trou-ble you, trou-ble you,

R-Voice 3

trou-ble you, trou-ble you, trou-ble you,

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

30

Lucha

Boatman

I can see that would-n't not af - ter the strug - gle you've en - dured af - ter the strug - gle you've en - dured

Jameson

Father

R-Voice 1

trou - ble you, to find him. to

R-Voice 2

trou - ble you, to find him. to

R-Voice 3

trou - ble you, to find him. to

30

Tpt. 1

Tpt. 2

Tpt. 3

30

Perc. 1

Perc. 2

Perc. 3

33

Lucha

Boatman

af - ter the strug - gle you've en - dured to find him. Oh, you're sur - prised —

Jameson

Father

R-Voice 1

find him. to find him. you're sur-prised are you

R-Voice 2

find him. to find him. you're sur-prised are you

R-Voice 3

33

find him. to find him. you're sur-prised are you

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

36

Lucha

Boatman
Oh, you're sur- prised — Oh, you're sur- prised — that I knew?

Jameson

Father

R-Voice 1
you're sur- prised are you you're sur- prised are you that I knew?

R-Voice 2
you're sur- prised are you you're sur- prised are you that I knew?

R-Voice 3
you're sur- prised are you you're sur- prised are you that I knew?

36

Tpt. 1

Tpt. 2

Tpt. 3

36

Perc. 1

Perc. 2

Perc. 3

39

Lucha

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Yes, your pre - cious

Yes, your pre - cious

Yes, your pre - cious Jam - e - son

pre - cious pre - cious

pre - cious pre - cious

Jam - e - son

pre - cious pre - cious

pre - cious pre - cious

Jam - e - son

pre - cious pre - cious

pre - cious pre - cious

Jam - e - son

48

Lucha

Boatman
him but I can't let you through. It's him but I can't let you through. It's him but I can't let you through. It's

Jameson

Father

R-Voice 1
f let you through let you through let you

R-Voice 2
f let you through let you through let you

R-Voice 3
f let you through let you through let you

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1
mf

Perc. 2
mf

Perc. 3
mf

51

Lucha

Boatman
him but I can't let you through. Look, I can see that you love him, Look, I can see that you love him,

Jameson

Father

R-Voice 1
through let you love love love love love love

R-Voice 2
through let you love love love love love love

R-Voice 3
51 through let you love love love love love love

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

7 Out of time

57

Lucha

Boatman

Jameson

Father

Cue Percussion

Cut off Percussion //

pas-sion a-lone won't save *cresc.*

pas-sion a-lone won't save *f*

an-y-one in this place. *ff*

R-Voice 1

R-Voice 2

R-Voice 3

won't save

won't save

won't save

won't save

won't save

won't save

an-y-one in this place. *ff*

an-y-one in this place. *ff*

an-y-one in this place. *ff*

57

Tpt. 1

Tpt. 2

Tpt. 3

57

Perc. 1

Perc. 2

Perc. 3

cresc.

cresc.

cresc.

ff

ff

ff

fff

fff

fff

EXPLOSIVE, TO-THE-WALL, IMPROVISATION //



Cue Percussion *rit.* **8** *a tempo*

62

Lucha *ff* But save us from what?

Boatman *f* This place of sor-rows and dy - ing souls. This place of sor-rows and dy - ing souls. This

Jameson

Father

R-Voice 1 *f* dy - ing dy - ing

R-Voice 2 *f* dy - ing dy - ing

R-Voice 3 *f* dy - ing dy - ing

Tpt. 1

Tpt. 2

Tpt. 3

62

Perc. 1 Sticks on rims or sides of drums *ff* Normal *f*

Perc. 2 *ff* *f*

Perc. 3 *ff* *f*

9 Out of time

10

66

Lucha

Boatman
place of sor-rows and dy - ing souls. dy - ing souls

Jameson

Father

R-Voice 1
dy - ing dy - ing souls
Frightening, dense whispers, wolves, large dogs, scary things swarming, sounds aimed at people in aggressive manner
Conuinue sounds . . .

R-Voice 2
dy - ing dy - ing souls
Frightening, dense whispers, wolves, large dogs, scary things swarming, sounds aimed at people in aggressive manner
Conuinue sounds . . .

R-Voice 3
66
dy - ing dy - ing souls
Frightening, dense whispers, wolves, large dogs, scary things swarming, sounds aimed at people in aggressive manner
Conuinue sounds . . .

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1
66
Sticks on rims or sides of drums
ff

Perc. 2
ff

Perc. 3
ff

75

Lucha

Boatman
No one gets through this gate

Jameson

Father

R-Voice 1
be - fore their time,

R-Voice 2
be - fore their time,

R-Voice 3
be - fore their time,

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1
Normal

Perc. 2
Normal

Perc. 3

77

Lucha

Boatman

No one gets through this gate

be-fore their time,

be-fore their time, *cresc.*

Jameson

Father

R-Voice 1

be-fore their time,

be-fore their time,

be-fore their time, *cresc.*

R-Voice 2

be-fore their time,

be-fore their time,

be-fore their time, *cresc.*

R-Voice 3

be-fore their time,

be-fore their time,

be-fore their time, *cresc.*

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

ff

84

Lucha
ci - ty. I en - dured a hun - dred sleep - less nights. I've fin - al - ly crossed in - to this hor - ri - fic realm, and

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

84

Tpt. 1

mellow, follow singers

Tpt. 2

mp

Tpt. 3

mellow, follow singers

mp

84

Perc. 1

Perc. 2

Perc. 3

88

Lucha
no ter-ror — will sep-a-rate us now. *f* *espress.*

Boatman
f If you have no fear I take pi-ty on you. I'll let you pass, but

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

88

Tpt. 1

Tpt. 2

Tpt. 3

88

Perc. 1

Perc. 2

Perc. 3

12 Funky (M.M. ♩ = c. 105)

93

Cue Trumpets and Percussion

Boatman
give you one warn- ing, a fool's grace. *ff* Do not stray. Do not stray.

Jameson

Father

R-Voice 1
f Fol- ow the mu- sic. Do not stray. Fol- ow the mu- sic. Do not stray.

R-Voice 2
f Fol- ow the mu- sic. Do not stray. Fol- ow the mu- sic. Do not stray.

R-Voice 3
f Fol- ow the mu- sic. Do not stray. Fol- ow the mu- sic. Do not stray.

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1
p *mp*

Perc. 2
p *mp*

Perc. 3
p *mf*

97

Lucha

Boatman
Fol - ow the mu - sic. Do not stray. Fol - low the mu - sic. Do not stray. Fol - low the

Jameson

Father

R-Voice 1
Fol - low the mu - sic. Do not stray. Fol - low the mu - sic. Do not stray. *ff* mu - sic.

R-Voice 2
Fol - low the mu - sic. Do not stray. Fol - low the mu - sic. Do not stray. *ff* mu - sic.

R-Voice 3
Fol - low the mu - sic. Do not stray. Fol - lo the mu - sic. Do not stray. *ff* mu - sic.

Tpt. 1
mf

Tpt. 2
mf

Tpt. 3
mf

Perc. 1
f

Perc. 2
f

Perc. 3
f

Trumpets and voices coordinate.

13

gradually slowing . . .

100

Lucha

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Do not stray.

Do not stray.

Do not stray.

mp Fol - low fol - low fol - low ____ Do not stray.

Do not stray.

mp Fol - low fol - low fol - low Do

Do not stray.

mp Fol - low fol - low fol - low Do ____

p

p

p

100

100

100

14

Andante (♩ = c. 76)

rit.

107

Lucha

Boatman

Jameson

Father

R-Voice 1

Do not stray. Do not stray. _____

R-Voice 2

not do _____ not stray. Do not stray. _____

R-Voice 3

_____ not stray. Do not stray. _____

"Sweet Music"
rubato, cantabile

Tpt. 1

mp

f

Drone, sneak breaths as necessary

Tpt. 2

mp

Drone, sneak breaths as necessary

Tpt. 3

mp

Drone, sneak breaths as necessary

107

Perc. 1

Perc. 2

Perc. 3

114

Repeat as needed

15 *espress.*

f

Jam - e - son! Can this be real? Oh, I

R-Voice 1

R-Voice 2

R-Voice 3

114

Drone, sneak breaths as necessary

mp

rubato, cantabile

rubato, cantabile

f

p

p

p

mellow, follow singers

mellow, follow singers

mellow, follow singers

114

Perc. 1

Perc. 2

Perc. 3

120

Lucha

thought I had lost you for - e - ver.

Boatman

Jameson

espress.

f Lu - cha? How can you be here! Don't fall on me. How could you fol-low me to these

Father

R-Voice 1

R-Voice 2

R-Voice 3

120

Tpt. 1

Tpt. 2

Tpt. 3

120

Perc. 1

p Improvised soft groaning/swishing sounds; rub Superball mallets, hands, racket sticks, etc.

Perc. 2

p Improvised soft groaning/swishing sounds; rub Superball mallets, hands, racket sticks, etc.

Perc. 3

p

123

Lucha

I won't let you dis-ap-pear like ev-ry one else. You said you would help me find my-self, and i'm lost with-out

Boatman

Jameson

depts.
ff

Father

R-Voice 1

R-Voice 2

R-Voice 3

123

Tpt. 1

Tpt. 2

Tpt. 3

123

Perc. 1

Perc. 2

Perc. 3

126

Lucha

you. Why won't you come with me We'll both

Boatman

Jameson

f You're lost with me, Lu-cha. Leave me here in this place of my own de-sign.

Father

R-Voice 1

R-Voice 2

R-Voice 3

126

Tpt. 1

Tpt. 2

Tpt. 3

126

Perc. 1

p Improvised soft groaning/swishing sounds; rub Superball mallets, hands, ratchet sticks, etc.

Perc. 2

p Improvised soft groaning/swishing sounds; rub Superball mallets, hands, ratchet sticks, etc.

Perc. 3

p

16

130

Lucha

die if we stay here, to - ge - ther but a - fraid.

Boatman

Jameson

Father

R-Voice 1

distant, bird-like

die if we stay die _____ to - ge - ther _ die

pp *p*

R-Voice 2

R-Voice 3

130

Tpt. 1

Drone, sneak breaths as necessary

Tpt. 2

pp Drone, sneak breaths as necessary

Tpt. 3

pp

130

Perc. 1

Soft swishing sounds with wire brushes and hands

ppp

Perc. 2

Soft swishing sounds with wire brushes and hands

ppp

Perc. 3

Soft swishing sounds with wire brushes and hands

ppp

136

Lucha

Boatman

Jameson

Father

R-Voice 1
if we stay _____ to - ge - ther here if we stay if we stay to - ge - ther but a fraid _____

R-Voice 2
p a - fraid _____ a - fraid _____

R-Voice 3
p a - fraid _____ a - fraid _____

136

Tpt. 1

Tpt. 2

Tpt. 3
Drone, sneak breaths as necessary

136

Perc. 1

Perc. 2

Perc. 3

17

Funky (M.M. ♩ = c. 105)

Lucha

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Cue section

How is that How is that an-y dif - f'rnt an-y dif - f'rnt from the way we were be - fore? from the

mf

mf an-y dif - f'rnt an - y dif - f'rent way we were

mf an-y dif - f'rnt an - y dif - f'rent way we were

mf an-y dif - f'rnt an - y dif - f'rent way we were

mf

mf

mp

mp

mp

18

Out of time
Cue Percussion

142 Repeat as needed

Lucha

Boatman

Jameson
way we were be - fore?

Father

R-Voice 1
way we were

R-Voice 2
way we were

R-Voice 3
way we were

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

ff Fa - ther?

f

ff

f

ff

f

ff

Lucha and Father cue percussion and trumpets with dramatic gestures.

145

Lucha

You're here too... Then this must real - ly be...

Boatman

Jameson

Father

Cue Trumpets

ff Lu - cha.

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Take cues from Father and space glissandos in interaction.

gliss.

ff gliss.

Tpt. 2

ff gliss.

Tpt. 3

Take cues from Lucha and space hits in interaction.

ff

Perc. 1

ff

Perc. 2

ff

Perc. 3

ff

151

Lucha

Oh Fa-ther, I can't.

Boatman

Jameson

Father

What are you do-ing here? You must leave.

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

19

Punchy (M.M. ♩ = c. 98)

Repeat as needed

The musical score is arranged in a multi-staff format. The vocal parts (Lucha, Boatman, Jameson, and Father) are in bass clef, while the instrumental parts (R-Voice 1-3, Tpt. 1-3, and Perc. 1-3) are in treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings such as *ff*, *f*, and *mf*. The lyrics for the vocal parts are: "This is - n't your time!". The percussion parts feature rhythmic patterns with accents. The score is divided into three measures, each ending with a repeat sign.

166

Lucha

Boatman

Jameson

Father

You should have lis - tened when the boat - man told you to turn a - way. Can't you see the stars will die,

R-Voice 1

R-Voice 2

R-Voice 3

166

Tpt. 1

Tpt. 2

Tpt. 3

166

Perc. 1

Perc. 2

Perc. 3

169

Lucha

Boatman

Jameson

Father

and your skies will plum - met to the ground? *ff* *f* Your

R-Voice 1

R-Voice 2

R-Voice 3

169

Tpt. 1

Tpt. 2

Tpt. 3

169

Perc. 1

Perc. 2

Perc. 3

f *f* *mf* *f* *mf*

172

Lucha

Boatman

Jameson

Father

ci - ty will crum - ble and the build - ings will be no - thing more than dust. _____ *ff*

R-Voice 1

R-Voice 2

R-Voice 3

172

Tpt. 1

Tpt. 2

Tpt. 3

172

Perc. 1

mf

sfz *p*

Perc. 2

sfz *p*

Perc. 3

>

Voices and trumpets may arrange themselves in pairs in this block.

20

Out of time

The musical score is arranged in a system with ten staves. The top four staves are for vocalists: Lucha (treble clef), Boatman (bass clef), Jameson (bass clef), and Father (bass clef). The next three staves are for vocalists: R-Voice 1 (treble clef), R-Voice 2 (treble clef), and R-Voice 3 (treble clef). The next three staves are for trumpets: Tpt. 1 (treble clef), Tpt. 2 (treble clef), and Tpt. 3 (treble clef). The bottom three staves are for percussion: Perc. 1, Perc. 2, and Perc. 3, each with a double bar line. The Lucha staff contains the lyrics: "Would I be here if I want-ed it an-ny o-ther way? Do you see a ci-ty where it and me are whole?". The R-Voice 1 staff contains the lyrics: "Three voice-trumpet pairs together insert corresponding phrases improvisationally echoing, enhancing Lucha's and Father's lines." and "p a ci - ty". The R-Voice 2 staff contains the lyrics: "whole" and "p". The R-Voice 3 staff contains the lyrics: "if I want - ed" and "p". The Tpt. 1 staff contains the lyrics: "Three voice-trumpet pairs together insert corresponding phrases improvisationally echoing, enhancing Lucha's and Father's lines." and "p". The Tpt. 2 staff contains the lyrics: "p". The Tpt. 3 staff contains the lyrics: "p". The Lucha staff starts with a dynamic marking of *f*. The R-Voice 1, Tpt. 1, and R-Voice 3 staves have dynamic markings of *p*. The R-Voice 2 and Tpt. 2 staves have dynamic markings of *p*. The R-Voice 3 staff has a dynamic marking of *p*. The R-Voice 1, Tpt. 1, and R-Voice 3 staves have a slur over the notes "a ci - ty". The R-Voice 2 and Tpt. 2 staves have a slur over the note "whole". The R-Voice 3 staff has a slur over the notes "if I want - ed".

21

Out of time

177

Lucha
I'm rea - dy. Let the world fall. For me, it al-ready has.

Boatman

Jameson

Father

R-Voice 1
world fall
f So you think. So you've cre - a - ted in your mind.

R-Voice 2
world fall
you think

R-Voice 3
world fall

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

22

Punchy (M.M. ♩ = c. 98)

180

Lucha

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

But this a - po - ca - lypse will rage un - til you end it your - self, Lu - cha. *f* Make

will rage

un - til

mf

mf

mf

183

Lucha

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

heaven of this hell. Make heaven of this hell. Make heaven of this hell. Make heaven of this hell.

mf this hell this hell this hell. Make heaven of this hell. *f*

mf this hell this hell this hell. Make heaven of this hell. *f*

mf this hell this hell this hell. Make heaven of this hell. *f*

mp

mp

mp

f Must I

Trumpets play main theme/Sweet Music in unison fanfare melody and lead Lucha out of the river area. Percussionists stay behind, fortissimo roll fading in the distance as the crowd moves away. Repeat as needed to reach destination where Lucha sings the melody recalling her Quinceañera song, but with different words.

24

23 **Andantino** (♩ = c. 80)

Repeat as needed

Pensive, introspective (♩ = c. 108)

Lucha: *mf* How do I start
 Boatman
 Jameson
 Father: self!
 R-Voice 1: *mp* Ooo ...
 R-Voice 2: *mp* Ooo ...
 R-Voice 3: *mp*
 Tpt. 1: *ff cantabile*, *decresc. last time*, *mp*
 Tpt. 2: *ff cantabile*, *decresc. last time*, *mp*
 Tpt. 3: *ff*, *decresc. last time*, *mp*
 Perc. 1: *ff*, *decresc. last time*
 Perc. 2: *ff*, *decresc. last time*
 Perc. 3: *ff*, *decresc. last time*

Repeat this song excerpt as needed to conclude the scene. Perhaps the original plays on a car radio as Lucha disappears.

198

Lucha
o - ver a - gain? How do you leave some-one be - hind How do you save your self and *cresc.*

Boatman

Jameson

Father

R-Voice 1

R-Voice 2

R-Voice 3
198
mp Ooo...

Tpt. 1
198
mp

Tpt. 2

Tpt. 3
198
mp

Perc. 1

Perc. 2

Perc. 3

207 Repeat as needed

Lucha on repeat

change your life, mak - ing par - a - dise in a world of fire? *f* How

Boatman

Jameson

Father

R-Voice 1 *cresc.* *f*

R-Voice 2 *cresc.* *f*

R-Voice 3 *cresc.* *f*

Tpt. 1 *cresc.* *f*

Tpt. 2 *cresc.* *f*

Tpt. 3 *cresc.* *f*

Perc. 1

Perc. 2

Perc. 3