

Musical score for measures 10-12. The score is in G major and 4/4 time. It features a piano part with chords Gsus, Cmaj7, and D, and a dynamic range from *ff* to *fff*. A glissando is marked "Fast Gliss All The Way Up 15^{ma}". A second staff for [Tpt./Kbd. 2] is also present.

CUE: "Let's take it again from the top."

Musical score for measures 13-15, labeled "Piano Solo". Measure 14 is boxed. The piano part features chords D/G and G, and a dynamic of *ff*. A triplet of eighth notes is marked with a "3" above it.

Musical score for measures 16-18. The piano part features chords F9 and Bm. A triplet of eighth notes is marked with a "3" above it. A dynamic of *ff* is indicated.

Musical score for measures 19-21. The piano part features chords D/C, Am6, and D7. A dynamic of *ff* is indicated. The word "loco" is written above the staff.

Musical score for measures 22-24. The piano part features chords Gsus and Cmaj7, and a dynamic range from *ff* to *fff*. A glissando is marked "15^{ma}". A second staff for [Tpt./Kbd. 2] is also present.

The Teacher's Argument

WARNING: TRYONE: "Forget this noise. I didn't want to dance in no recital anyway."

CUE: BELL: "Tyrone wait. Wait!"

1 $\bullet = 104$ [NO FASTER]

[Cym.] *mp* [Alto Sx./Flug. - UNIS.] *sim.* *mp* [Under Dialogue]

+ [Gtr. - 8vb] *mf* [Dms.] [Bs.] + [T.T.'s]

5 + [Bs.]

8 [Tbn.] *mf* [T.T.'s] [Timp.]

The musical score is written in 12/8 time with a key signature of one flat. It consists of three systems of staves. The first system (measures 1-4) features a snare drum part with a melodic line in the treble clef, a piano accompaniment in the grand staff, and a tuba part in the bass clef. The second system (measures 5-7) continues the piano accompaniment and tuba part. The third system (measures 8-10) introduces a trombone part and a timpani part. The score includes various performance instructions such as dynamics (mp, mf, sim.), articulation (accents), and specific instrument cues in brackets.

11

BELL

Art-ists are spec-ial, ce - les - ti - al fools, blessed with a tal - ent for break - ing the rules, I'm

[Dms. - Time]
mf
Dm Dm/C Dm/B Bb
[Timp. & Bs.]

13

fit for con-fine-ment in cu-bi-cal schools, art-ists are

(Higher pos.)

[Gtr.] mf (Bb) (Gm7)
+ [Kbd. 2 (Marimba)]
Dm + [Tbn.] /C /B Bb Gm7 Bb/C Am/C Gm/C

16

spe - cial.

[Alto Sx./Flug. - UNIS.] [Tbn.] mf

f Bb/F F Dsus/E A7sus A7 [Timp.] mf

18

SHERMAN

Ar - tists are peo - ple, not prim - i - tive fools, they learn what to do be - fore break - ing the rules. They

(Dms. sim.)
(Kbd. 2 tacet)

mf

Dm /C Dm/B /Bb

[Timp. & Bs.]

20

know that the brain is the fin - est of tools,

[Gtr.]
(F)

+ [Kbd. 2 (Marimba R.H.)]

f F

Dm/A /Ab C/G

+ [Tbn.]

22

art - ists — are peo - ple.

(Higher pos.) [Alto Sx.] *mf*

mf [Flug.]

(Gtr. fill)

Dm7 F/G Em/G Dm/G F/C C

[Tamb.] *mp*

24

BELL/SHERMAN

BELL

Wheth-er in thea-ter or mus-ic or dance, they have to be giv-en the chance... To

26

SHERMAN

BOTH

fly — by the seat of their pants! To de-vel-op their minds! And be nur-tured like

29

plants.

31

SHERMAN

Art-ists are part of the same hu-man race as ev-ery-one else in this same blood-y place, you

(Dms. sim.)

(Dm)

[Timp. & Bs.]

33

learn to sur-vive or you fall on your face. Art-ist or not! Art-ist or

[Flug./Alto Sx./Kbd. 2 - 8va]

+ [Tbn. 8vb]
+ (Gtr. rhythm)

F/A I/A^b C/G F D7 Gm C A7

36

"Jack Up" Tempo ♩ = 112

not!

[Alto Sx. & Flug. - Unis/Gtr. 8vb]

p

(Dm)

BELL: "Tyrone will make it!"

39 [Alto Sx./Flug./Gtr. - 8vb] (Gtr. rhythm) [Alto Sx./Flug./Tbn.]

(Dms. sim.)

A7sus A7

+ [Bs.] [Timp.] *mf*

43 BELL

I've seen them come and go — for all these — years, —

[Flug./Alto Sx./Tbn.] *f* (Gtr. - sust.)

[Vibraslap] *f* Fm7

45

Kids with no tal - ent for an - y - thing more than car - ry - ing spears,

(Gtr. - sust.)

[Vibraslap] Fm7 (Dms. sim.)

+ [Bs. - 8vb]

47

an - o - ther year, — an - oth - er ship - ment, — lack - ing the

+ [Sn. Dr.]

E♭maj7

49

drive or the style or the ba - sic e - quip - ment.

(Gtr. rhythm)

[Slapstick]

f

p

Db/G

G♭/C

p

51

This one — is dif - ferent! — And I can see

rit. ... (Slower)

[Flug./Tbn.]

ff

ffp

[Slapstick]

ff

C7♭5

Fno3rd

rit. ...

An3rd

mp

54

Slower ♩ = 60
[Shifts into a reflective mode]

me, then... un - re - mark - a - ble me, the kid in the

[Kbd. 2 (Strings)]

(Gtr. arp's)

(Bs./Dms. tacet)

D F#7 Bm A

56

bal - let class, the prin - cess I want - ed to be, tu - tu and

[Flute]

[Kbd. 2]

[Triangle] *mf*

D D7 G C#

58

pointe shoes, — hair in a bun, com - plete - ly un - not - iced, — as if I were

[Fl.]

[Kbd. 2]

[Tri.] *mp*

F#m F Em Eb Bb Eb

poco rit.

61 **Faster Tempo** ♩ = 120
[Back to reality]

no one... — This one is

[Flug./Tbn. - 8vb] *mp* *f*

(Gtr. rhythm/Dms.) *mp* *f*
A7sus4

[Bs.] [Timp.] *mf*

63 dif-ferent, I tell you, this one can dance! This one is

[Kbd. 2 (Marimba)]

Dm /C G/B Gm/Bb A7 + [Timp.]
f *mf*

65 spe-cial, I tell you, give him a chance! —

+ (Rhythm) *f* + [Flug./Alto Sax./Tbn. - 8vb]

Dm Bb G

68

[Gtr.] *(Funk, Sparse rhythm)*

fp [Under Dialogue]

[Kbd. 2 (Clavinet)]

Cno 3rd

(Gtr. sim.) [Bs. & Bs. Dr.] *fp*

71

Fno 3rd [T.T.'s]

[Bs. Dr.] (etc.)

74

Gno 3rd [T.T.'s]

"Jack Up" Tempo ♩ = 112

76 [Tpt./Alto Sax./Tbn./Kbd. 2/Gtr.]

[TUTTI] PLAY

f + [Dms. & Bs.]

[Timp.]