

Anderson & Ipeta
Scene 1 the kiss, traitor chant

Mark Dunbar

Flowing $\text{d} = 50$

SOPRANO

ALTO

TENOR

BASS



Flowing $\text{d} = 50$

Violin 1

Violin 2

Viola

Violoncello

Double Bass



p

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A&I sc1

3

Musical score page 3, measures 6-10. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. The music consists of six measures of rhythmic patterns. A large green diagonal watermark reading "Sample Score Only" is overlaid across the page.



Musical score page 3, measures 11-15. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. The music consists of five measures of rhythmic patterns. A large green diagonal watermark reading "Sample Score Only" is overlaid across the page.



Musical score page 3, measures 16-20. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. The music consists of five measures of rhythmic patterns. A large green diagonal watermark reading "Sample Score Only" is overlaid across the page.

A&I sc1

21

This musical score page shows five staves for string instruments. The first two staves are Violin 1 and Violin 2, both in treble clef. The next three staves are Viola, Cello, and Double Bass, all in bass clef. Measure 21 begins with sustained notes from Violin 1 and Violin 2. The violins play eighth-note patterns starting at dynamic *f*. The viola, cello, and double bass provide harmonic support with sustained notes and eighth-note patterns. The double bass has a prominent bass line.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

=

26

This musical score page continues the string section. Measure 26 starts with sustained notes from Violin 1 and Violin 2. The violins play eighth-note patterns starting at dynamic *f*. The viola, cello, and double bass provide harmonic support with sustained notes and eighth-note patterns. The double bass has a prominent bass line. The dynamic changes to *mf* towards the end of the measure.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

A&I sc1

5

31

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pp



36

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mp

mp

mf

mp

arco

mf



41

Vln. 1

Vln. 2

Vla.

Vc.

Db.

A&I sc1

mp

mp

mp

mp

pizz.

Anderson & Ipeta
Scene 2 trial

Mark Dunbar

Allegretto $\text{J}=100$

Ipeta
Kilmeister
Anderson
Hobbes
Judge
Sop solo 1
Sop solo 2
Alto solo 1
Alto solo 2
SOPRANO
ALTO
TENOR
BASS

Allegretto $\text{J}=100$

Violin 1
Violin 2
ff 6
ff divisi
Viola
ff
Violoncello
Double Bass
pizz.
arco
pizz.

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A&I sc2

G.P.

Andante ♩=100

18 ***ff*** Ju. I de-mand si-lence in this court thank you man is a wolf to man

Andante ♩=100

Vln. 1 f
Vln. 2 f
Vla. f
Vc.
Db.

arco
pp

=

25 Ju. and the state of na-ture is one of war man is a wolf to man and the state of na-ture is one of war

S. p
A. p
T. p
B. p

man is a wolf to man and the state of na-ture is one of war
man is a wolf to man and the state of na-ture is one of war
man is a wolf to man and the state of na-ture is one of war
man is a wolf to man and the state of na-ture is one of war

Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp
pp
pp
pp
pp

A&I sc2

49

S. break out the fat ci - gars pop the cork break out the fat ci - gars jus - tice has been

A. break out the fat ci - gars pop the cork break out the fat ci - gars jus - tice has been

T. bub-blin' pop the cork big trou-ble's bub-blin' jus - tice has been

B. bub-blin' pop the cork big trou-ble's bub-blin' jus - tice has been

Vln. 1

Vln. 2

Vla.

Vc. pizz.

Db. pizz.



54

Ju. - - - - -

S. done yes we will o - ver come for we espress. are the brave ones for
done yes we will o - ver come for we espress. are the brave ones for
done yes we will o - ver come for we espress. are the brave ones for
done yes we will o - ver come for we espress. are the brave ones for

A. - - - - -

T. - - - - -

B. - - - - -

Vln. 1

Vln. 2

Vla.

Vc. arco> pizz. arco>

Db. arco> pizz. arco>

mf 3 3 3 4
mf 3 3 3 4
mf 3 3 3 4
f pizz. #p pizz. #p

Anderson & Ipeta
Scene 3 clans gather

Mark Dunbar

Agitato $\text{♩}=72$

Mother

Sister

Ipeta

Daddy

Kilmeister

Anderson

whistling

Soprano

Alto

Tenor

Baritone



Agitato $\text{♩}=72$

Violin I

Violin II

Viola

Violoncello

Double Bass



ff

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A&I sc3

72

Mo. pe-ta sweet I pe - ta hair frilled neck liz-ard I - pe - ta

Sis. pe-ta sweet I-pe - wan - der - ing hair frilled neck liz-ard I - pe-ta

Ip.

Da. f sweet I-pe-sweet pe-ta wan - der - ing hair frilled neck li-zard I - pe-ta

And.

S. f sweet I-pe - ta wan - der-ing hair frilled neck liz-ard I - pe-ta

A. f sweet I-pe - ta wan - der-ing hair frilled neck liz-ard I - pe-ta

T. f sweet I-pe - wan - der - ing hair frilled neck liz-ard I - pe-ta

Bar. f sweet I-pe-sweet pe-ta wan - der - ing hair frilled neck li-zard I - pe-ta

Vln. I

Vln. II

Vla. f

Vc. f

Db. f

A&I sc3

82

Mo. sa - cri - fice and du - ty calls one must I-pe - ta _____

Sis. sa - cri - fice and du - ty calls one must

Ip. *f*
bow down

Da. sa - cri - fice and du - ty calls one must I-pe - ta for our pro - tec - tion in

S. *f*
sa - cri - fice and du - ty calls one must

A. *f*
sa - cri - fice and du - ty calls one must

T. *f*
sa - cri - fice and du - ty calls one must I-pe - ta _____

Bar. *f*
sa - cri - fice and du - ty calls one must I-pe - ta _____

Vln. I

Vln. II

Vla.

Vc. *f*
arco

Db. *f*

p

p

f

p

pizz.

p

f

p

pizz.

p

Anderson and Ipeta
Scene 4 triangle

Mark Dunbar

Allegretto $\text{J}=112$

Under action & dialogue

Ipeta

Kilmeister

Anderson

Soprano Solo

Soprano

Alto

Tenor

Baritone

Violin 1

Violin 2

Viola

Violoncello

Double bass

Allegretto $\text{J}=112$

Under action & dialogue

Score Only

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A&I sc4

66

Kil. *p.* jam the ba - by's bot-tom is cov-ered with the jam is

And. *p.* jam the ba - by's bot-tom is cov-ered with the jam is

S. *f* the ba - by's bot-tom is cov-ered with the jam is

A. *f* the ba - by's bot-tom is cov-ered with the jam is

T. *f* the ba-by's bum is so cov-ered with the jam is

Bar. *f* the ba-by's bum is so cov-ered with the jam is

Vln. 1 arco *f*

Vln. 2 arco

Vla. arco *f*

Vc. arco *f*

Cb. *p.*

f

69

Kil. cov-ered is cov-ered with the jam the ba - by's bot-tom is

And. cov-ered is cov-ered with the jam the ba - by's bot-tom is

S. cov-ered is cov-ered with the jam the ba - by's bot-tom is

A. cov-ered is cov-ered with the jam the ba - by's bot-tom is

T. ab - so - lu tely po - si - ti vely ja - ja jam the ba-by's bum is so cov-ered (woops they come in early!)

Bar. ab - so - lu tely po - si - ti vely ja - ja jam the ba-by's bum is so cov-ered

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Anderson & Ipeta
Scene 5 bushwhack

Mark Dunbar

Allegro $\text{J}=120$
Under dialogue

Ipeta
Fleming
Kilmeister
Anderson
SOPRANO
ALTO
TENOR
BASS

Allegro $\text{J}=120$

Violin 1
Violin 2
Viola
Violoncello
Double bass

This musical score page shows a vocal ensemble and a string quartet. The vocal parts are: Ipeta (soprano), Fleming (soprano), Kilmeister (alto), Anderson (bass), SOPRANO, ALTO, TENOR, and BASS. The string instruments are: Violin 1, Violin 2, Viola, and Violoncello. The Double bass is also listed. The music is in 4/4 time with a key signature of one sharp. The tempo is Allegro at 120 BPM. The vocal parts have rests in the first section. In the second section, the strings play eighth-note patterns. Dynamics include *p* (piano) and *pizz* (pizzicato). A large green watermark reading "Sample Score Only" is diagonally across the page.

4

molto accel. *f* Piu $\text{J}=130$

And.



S.

A.

T.

B.

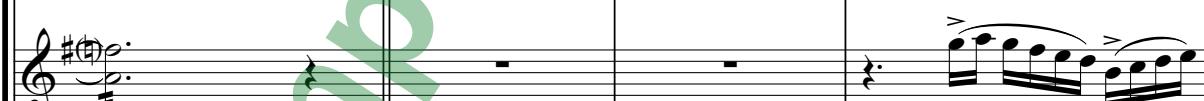
ev-en here in this hell the out-back

molto accel. *f* Piu $\text{J}=130$

Vln. 1



Vln. 2



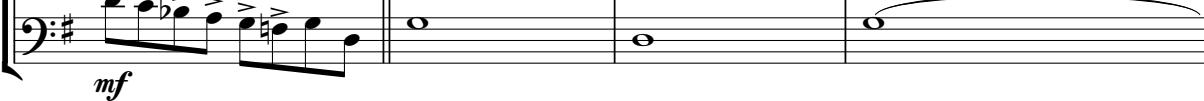
Vla.



Vc.



Cb.



A&I sc5

Anderson & Ipeta
Scene 6 trial take two

Mark Dunbar

Allegretto $\text{J}=100$

Ipeta

Anderson

Hobbes

Judge

Sop solo 1

Sop solo 2

Alto solo 1

Alto solo 2

SOPRANO

ALTO

TENOR

BASS

Allegretto $\text{J}=100$

Violin 1

Violin 2

ff 6 6 6 6

ff divisi

Viola

ff

pizz. >

arco

pizz. >

Double Bass

ff

4

2

arco

pizz. >

Ju. 6 *ff* si - lence si - lence

Vln. 1 8 f

Vln. 2 8

Vla. 8

Vc. 2 arco 4 pizz. arco

Db. f

=

13 Andante $\text{♩}=100$

Ju. *ff* Mis-ter An-der son can you i

S. *ff* man is a wolf to man and the state of na-ture is one of war

A. *ff* man is a wolf to man and the state of na-ture is one of war

T. *ff* man is a wolf to man and the state of na-ture is one of war *mp*

B. *ff* man is a wolf to man and the state of na-ture is one of war

Freely $\text{♩}=60$

Andante $\text{♩}=100$

Vln. 1 Freely $\text{♩}=60$

Vln. 2

Vla.

Vc.

Db.