

You Want to be a Hermit

From the Opera 'Dharma in Big Sur'

Musique: Daniel Schell Cxxx

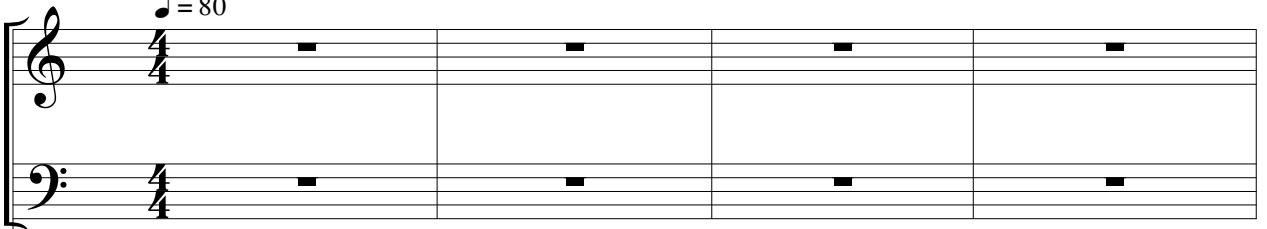
On texts by Jack Kerouac

Stff set No1 without Jack
Slow and Meditative

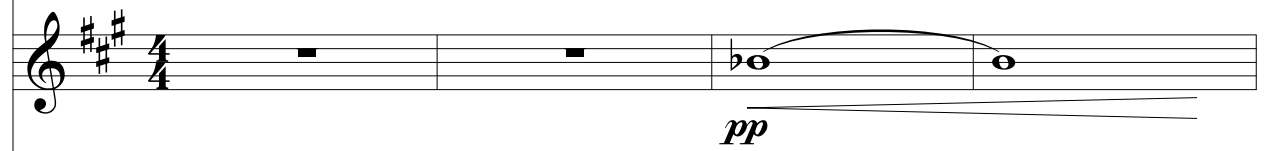
$\text{♩} = 80$

Billie


Jack



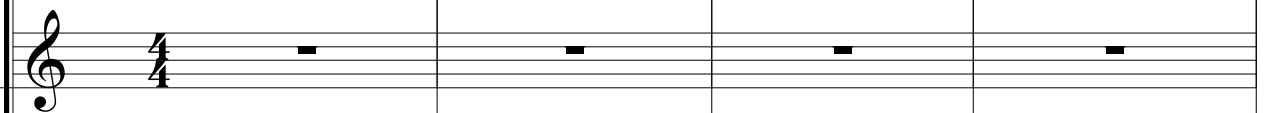
Alto Sax



Violin I



Violin II

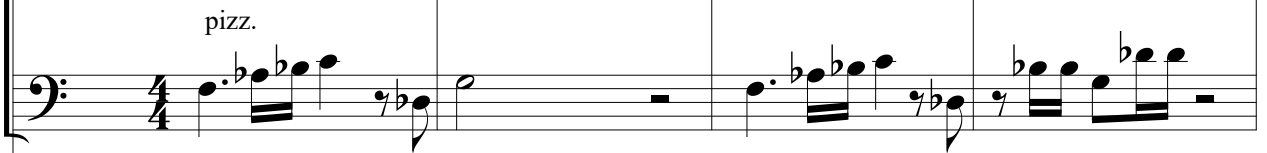


Viola



Cello

pizz.



Electric Guitar



Acoustic Bass

3;2(5) 1,3(0)



Drum Set



Click Track



You Want to be a Hermit

Bi. ⁵ You want to be a her - mit but you are just ti - red of life

Ja.

A. Sx. *pp* *f*

Vln. I

Vln. II

Vla. arco

Vc.

E.Gtr.

A.B.

Dr.

Clic

9

Bi. and want a sle - ep You told me

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B. 3,2(5)

Dr.

Clic

13

Bi. the first night you loved me That I

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B.

Dr.

Clic

Detailed description: This page of a musical score for the piece 'You Want to be a Hermit' contains measures 13 through 15. The score is arranged in a standard orchestral format with vocal parts at the top. The vocal parts are for a Baritone (Bi.) and a Soprano (Ja.). The Bi. part has lyrics: 'the first night you loved me That I'. The instrumental parts include Alto Saxophone (A. Sx.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E.Gtr.), Acoustic Bass (A.B.), Drums (Dr.), and Click (Clic). The key signature is three sharps (F#, C#, G#). The time signature is 7/8. Measure 13 starts with a 7-measure rest for the vocalists. Measure 14 features a triplet in the Vln. I part. Measure 15 continues the vocal line and instrumental accompaniment.

16

Bi. was much in-te - res - ting That you

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B. Bb/Db

Dr.

Clic

19

Bi. had' nt met a-ny one you liked so much

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B.

Dr.

Clic

Gm Cm Db/F Em 1,4(2)

f

3

25

Bi. *drin - king and - drin - king and*

Ja.

A. Sx. *Improvise G#m7*

Vln. I

Vln. II

Vla.

Vc.

E.Gtr. *Improvise*

A.B.

Dr.

Clic

29

Bi.
drin - king and drin - king and drin

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.
1,4(2) 3,2(6)

A.B.

Dr.
3 3

Clic

Slower, Nervous ♩=80

32

The musical score is arranged in a system with the following parts from top to bottom:

- Bi. (Vocalist):** Treble clef, lyrics: "king I real - ly can see now what they".
- Ja. (Vocalist):** Bass clef, rests.
- A. Sx. (Alto Saxophone):** Treble clef, key signature of two sharps (F# and C#), rests.
- Vln. I (Violin I):** Treble clef, rests, then a long note with a diamond-shaped hairpin.
- Vln. II (Violin II):** Treble clef, rests, then a long note with a diamond-shaped hairpin.
- Vla. (Viola):** Bass clef, rests, then a long note with a diamond-shaped hairpin.
- Vc. (Violoncello):** Bass clef, rests.
- E. Gtr. (Electric Guitar):** Treble clef, rests, then a melodic line starting in the third measure.
- A.B. (Acoustic Bass):** Bass clef, rests, then a long note with a diamond-shaped hairpin.
- Dr. (Drums):** Drum clef, rests, then a rhythmic pattern in the third measure.
- Clic (Cymbal):** Drum clef, a series of quarter notes.

35

Bi. say a-bout you is true oh oo

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc. pizz.

E.Gtr. pizz.

A.B. 3,2(6) 3,2(6) pizz. 1,4(2)

Dr.

Clic

38 ICI

Bi. oo I re-a-lise oo

A. Sx. *mf*

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B. 3,2(6) 1,4(2)

Dr. 3 5

Clic

42

Bi. Is true You! you are a wri - ter and

Ja.

A. Sx. Impro F m7 3,2(5)

Vln. I

Vln. II

Vla. arco

Vc.

E.Gtr. 3,2(5) 1,3(0) 3,2(5)

A.B.

Dr.

Clic

rubato

46

Bi.
suf - fer
I

A. Sx.
free rhythm

E.Gtr.
1,3(0) 3,2(5)

Clic

Faster ♩=104

49

Bi. know you ca - an't help I know you're not rat -

Ja.

A. Sx. *A To*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

E.Gtr. 3,2(5)

A.B.

Dr. *fff*

Clic

52

Bi.
Ja.

A. Sx.

Vln. I
Vln. II

Vla.
Vc.

E.Gtr.
A.B.

Dr.

Clic

ty but aw - ful - ly bro - ken up

Allarg

Passionate $\text{♩} = 76$

55

Bi.
Ja.

A. Sax.

Vln. I
Vln. II
Vla.
Vc.

E. Gtr.
A. B.

Dr.

Clic

gro - a - ning a bout how

5 5

1,4(2) 3,2(6)

58

Bi. sick you are You real-ly don't think a-bout the o-thers e-

Ja.

A. Sx.

Vln. I F#m7 Impro 3,2(6)

Vln. II

Vla.

Vc.

E.Gtr.

A.B. 3,2(5)

Dr.

Clic

62

Bi. nough And I know you ca - an't

Ja.

A. Sx. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

E.Gtr. *mf*

A.B. *mf*

Dr. *mf*

Clic

65

Bi. help

A. Sx. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

E.Gtr. *mf*

A.B. *p* *mf*

Dr. *p* *mf*

Clic

68

Bi.

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B.

Dr.

Clic

it's a cu - rious di - sease

f

f

f

f

f

f

f

f

3,2(6)

Lyric ♩=84

71

Bi.

Ja.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B.

Dr.

Clic

rubato

Allarg

74

Bi.

Ja.

a - bout me — be - ing Saint Ca - ro - lyn in the

A. Sx.

mf

Vln. I

Vln. II

Vla.

Vc.

Impro

1,4(2)

E.Gtr.

A.B.

3,2(6)

1,4(2)

Dr.

Clic

77

Bi. Sea Why don't you fol-low through

Ja.

A. Sx.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

E.Gtr. *f* *mf*

A.B. *f*

Dr. *fff*

Clic

80

Bi.
Ja.

A. Sx.

Vln. I
Vln. II
Vla.
Vc.

E.Gtr.

A.B.

Dr.

Clic

with what your heart knows is good and best and true

mf

3,2(6) 1,4(2)

83

Lyric *Merci George*

Bi.

Ja.

You give up so ea - sy to dis - cou -

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B.

Dr.

Clic

mf

mf

mf

mf

mf

p

86

Bi.
ra - ge-ment Then I guess too you

Ja.

A. Sax.

Vln. I

Vln. II

Vla.
pizz. arco arco

Vc.

E. Gtr.
pizz. arco

A.B.

Dr.
p

Clic

89

Bi. don't real-ly want me and just want to go ho - ome

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

A.B.

Dr.

Clic

Allarg

93

Bi. — and re - sume your own life May - be with your girl -

Ja.

A. Sx. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

E. Gtr. *mf*

A.B. *mf*

Dr.

Clic

97

Bi. friend

Ja. No I coul - dn't ___ with her ei - ther ___

A. Sx. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

E. Gtr. *pp*

A.B. *pp*

Dr. *pp*

Clic