

Desire and Attachment



Robert Moss



Two song cycles for voice, strings, and selected instruments

Desire and Attachment: Part I

欲望与依恋, 第一部分

Female voice, string orchestra, and selected additional instruments

R o b e r t M o s s

Mandarin translations by Kat Chuqiao Sun

分开	A p a r t <i>(instrumental)</i>
热忱	P a s s i o n
笑脸	S m i l e y F a c e
禁果	F o r b i d d e n F r u i t
雨、雪或阳光	R a i n, S n o w o r S u n s h i n e
气	B r e a t h <i>(instrumental)</i>
镜中之花	T h e F l o w e r i n t h e M i r r o r
秋天风暴	A u t u m n S t o r m
木朽石烂	T h e R o c k s a n d t h e T r e e s

Instrumentation

Clarinet

Timpani
Cymbal
Gong/Church Bell

Piano

Guzheng (Chinese zither)

Female solo voice
Female harmonies

Synthesiser

Violins I
Violins II
Violas
Cellos
Contrabasses

(Strings preferably 10.8.8.8.4 or more)

The Music

Desire and Attachment Part I is the first of two *Desire and Attachment* song cycles which are intended to be performed together. *Part I* is a set of songs centred around the theme of intimate relationships tainted by desire, obsession, and co-dependence. This theme of dark romance and forbidden love is shared by Chinese and Western cultures. There are both English and Mandarin versions of the lyrics.

Desire and Attachment Part I begins with an instrumental introduction and includes an instrumental interlude early in the second half. Three songs include *guzheng* (Chinese harp).

Different songs are influenced by a range of music genres including ambient, late romantic, rock, goth, film music, jazz and classical.

Duration: ca. 36 minutes

The Translator

The lyrics were translated into Mandarin by Beijing-born Kat Chuqiao Sun, who now works in Australia as a psychotherapist. Kat's command of both English and Mandarin coupled with her strong understanding of the psychosocial language of the songs creates a unique set of skills resulting in a beautifully poetic Mandarin perspective on Robert's original English lyrics.

The Composer

Robert Moss played clarinet in youth orchestras, then later played bass guitar, mandolin, saxophone, guitar and keyboards in various bands. He studied clarinet, bagpipes, guitar and orchestral composition. This led to an early period of being a session musician, composing advertising music, and becoming a producer and engineer. During this period, he was nominated for the Australian Record Industry Association Producer of the Year award.

In his next phase, Robert's diverse musical background came together in a twenty-year career composing music for film and television. During this time, he won the APRA/Australian Guild of Screen Composers awards for Best Music for a Television Series and Best Music for an Animation, as well as the *Tropfest* Best Original Score award. Eventually, needing a break from the recording studio environment, he began a second career as a counsellor in the prison system, later supervising postgraduate psychotherapy and counselling students.

After releasing albums of his film and television music, including *Emotional*, *Lost in Translation* and *Quiet Music*, taking a break from working as a screen composer allowed Robert the space to focus on finalising all the songs and instrumental music he had written but never completed or released.

Desire and Attachment Parts I and II are two of four song cycles that Robert has completed as part of a doctorate in creative arts through Western Sydney University. Whilst a doctoral candidate, Robert won the 2021 Western Sydney University/Penrith Symphony Orchestra Award, and was commissioned to compose a piece, *Sapiens*, which was premiered by The Penrith Symphony Orchestra, conducted by Paul Terracini, in 2022.

热忱

我望着你心灵的窗
闪烁着黎明暗淡的光
我深知你灵魂的美丽
啊，你的真理，何人能比 ā，

我的热忱，不朽的痴狂，请你理解
你总在梦中伴我天明
我生来糊涂，你冰雪聪明
我的热忱，不朽的痴狂，请你理解

何人可信，你竟选了她？
虚偽的笑臉和假发
我听到你神秘了暗示
我知道你我属于对方
我的热忱，不朽的痴狂

你的圣坛，埋藏着宝藏？
心中的火焰，刺眼的光
阴阳两界，能否相遇？
身心所感，与灵魂相连

我的热忱，不朽的痴狂，
我渴望献身于你，这能否成真？
渴望，永恒的热忱，
告诉我你的感受.....

PASSION

When I saw the window of your eyes
Darkened more than first glow of sunrise
Then I knew the beauty of your soul
Oh, so few make truth become so whole
My passion – everlasting obsession – please understand

Feel my mind it always dreams of you
I'm so blind and you can see right through
My passion – everlasting obsession – please understand

How can they believe you'd be with her?
Plastic smile and covered in fake fur
I receive your special messages
And I know that you were meant for me
My passion – everlasting obsession

What lies beneath the altar of your skin?
I avert my eyes from the fire deep within
Can these different realms ever meet?
And senses join the body to the spirit
My passion – everlasting obsession
– craving, eternal devotion – can this be real?
My passion – everlasting obsession
– tell me how you feel....

笑脸

她开始在网上跟踪
 看着他的相片感叹他的俊美
 偷偷的来到他楼下的寿司店
 然後悄悄的来到他的车前

她深知自己从未坠入爱河
 如今看到他本人就沉醉更多，更多，更多.....

她幻想他们何时会相逢
 他如何拜倒在她石榴裙下
 她痴心妄想着他们的未来，难以入眠

拉上你的窗帘包裹你的人生
 戴上笑容让你的梦渗透生活的裂缝

她整夜躺在大床上
 幻想着躺在他身旁
 她深夜想着他们的未来难以入眠

她深知自己从未坠入爱河
 如今看到他本人就沉醉更多，更多，更多.....

拉上你的窗帘包裹你的人生
 戴上笑容让你的梦渗透生活的裂缝
 别忘了埋藏你留下的线索

SMILEY FACE

She started stalking him online
 She saw his picture and thought he looked divine
 She tracked him to his local sushi bar
 Afterwards she followed him to her car

She knows that she has never been in love before
 As she watches him she knows she wants him more and more ... and more

She fantasised about when they would meet
 He'd worship her and fall at her feet
 She couldn't sleep dreaming about what they were going to do

Keep your curtains drawn and your life tightly under wraps
 Wear your smiley face as your dream seeps through all the cracks

She lies in her queen size bed at night
 Imagining him lying by her side
 She couldn't sleep dreaming about what they were going to do

She knows that she has never been in love before
 She sees him and starts to need him more and more

Keep your curtains drawn and your life tightly under wraps
 Wear your smiley face as your dream seeps through all the cracks
 Don't forget to cover all your secret little tracks

禁果

你伸出双手，欲尝禁果
你伸出双手，欲尝禁果
好比飞蛾扑火
你伸出双手，欲尝禁果
好比飞蛾扑火

你祷告上天，求他圆你心愿
一遍一遍地，引火烧身
你祷告上天，求他圆你心愿
一遍一遍地，引火烧身

吮吸着禁果
临行之前，你舔干果汁
梦醒之前，再燃烧一次
吮吸着禁果
临行之前，再燃烧一次

临行之前，你舔干果汁

FORBIDDEN FRUIT

The forbidden fruit of your desire
The forbidden fruit of your desire
Is a hidden fire
The forbidden fruit of your desire
Is a hidden fire

When the raging passion is denied by the soul
The furnace burneth out of control
When the raging passion is denied by the soul
The furnace burneth out of control

Devour the forbidden fruit
Lick it dry before you die
Burn the furnace before it's cold
Devour the forbidden fruit
Lick it dry before you die

是雨，是雪，是太阳

越过海洋——港口到港口——
岛屿到岛屿——山岭到山岭
是雨，是雪，是太阳——我一步步跟随你

我们奔向彼此——我们气走对方——
我们陷入困境——我们相互扶持
是雨，是雪，是太阳——我们此生共同担当

RAIN, SNOW OR SUNSHINE

Across the ocean from harbour to harbour
From island to island, from mountain to mountain
Rain, snow or sunshine I follow your every move.

We run to each other; we piss each other off
We fall in a heap; we pick each other up,
Rain, snow or sunshine, we're in this life together.

镜中之花

缘木求鱼
水中捞月
执迷不悟
桀骜不羁

你我相望，深陷池沼
你我相拥，日落千丈

你我所需，就在吾间
心有所诉，充耳不闻
徒念上天，佑我因缘
心有所属，视而不见

你的光芒
在黑暗中把我点亮
你的光芒
如此纯净又真诚
照入我的双眼
把我的灵魂点亮

你静卧我身旁
暗夜中闪耀
我暗叹自己之盲
空捧手中瑰宝

你我所需，就在吾间
心有所诉，充耳不闻
徒念上天，佑我因缘
心有所属，视而不见

你的光芒
在黑暗中把我点亮
你的光芒
如此纯净又真诚
照入我的双眼
把我的灵魂点亮

THE FLOWER IN THE MIRROR

Climbing the tree to look for fish
Fishing the reflection of the moon from the lake
I see you, you see me, sink into the swamp
I see you, you see me, the moon chasing the sun

All we need is between us
A feeling unspoken
We don't need something higher
To come down from above

Your light shines in the dark
Shine on just the way you are
Shine a light on your path
Then you will see me

I see you; you see me; captured in love
I see you; you see me; blind to what we have

All we need is between us
A feeling unspoken
We don't need something higher
To come down from above

Your light shines in the dark
Shine a light on your path
Then you will see me

秋季风暴

昨天你无微不至，今天你冷若冰霜
忽冷忽热我如何是好
我以为身在天堂，殊不知那是昙花一现
我只是秋季风暴中一片枯叶
任凭你摆布
任凭你玩弄

昨天你来我家，我仍记得你脸上的表情
微笑，然后笑容消失
我已不知我在你心里的位置
你怎能要求我留下
我只是秋季风暴中一片枯叶
任凭你的摆布

之前的那个你去了哪里
我曾深爱的那个人去了何地
我想不通.....一定是那秋风
那善变的秋风
我只是秋季风暴中一片枯叶
任凭你玩弄

之前的那个你去了哪里
我曾深爱的那个人去了何地
我想不通.....一定是那秋风
那善变的秋风
我只是秋季风暴中一片枯叶
任凭你玩弄

AUTUMN STORM

You seem so nice then you're cold again
You know I don't know quite how to take it
I think I'm in paradise now it's gone away
I am just one leaf in an autumn storm, yeah
And you play with me just like the wind

When you came over yesterday, the look on your face
Then you smiled and it all disappeared
I don't know where I stand with you anymore
How can you expect me to stay?
While you play with me just like the wind

What happened to the person you were before
What happened to the one I used to love so much
I don't know - it must be the autumn wind
The wind that keeps changing and changing
And still you play with me just like the wind

What happened to the person you were before
What happened to the one I used to love so much
I don't know - it must be the autumn wind
The wind that keeps changing and changing
And still you play with me just like the wind
Just like the wind.

木朽石烂

木朽石烂，同坠沧海
花败蜜干，共沉汪洋
唯剩你我，相依相靠

当教义和信仰变成空中楼阁
当恋人和小偷窃走半壁山河
唯剩你我，相依相靠

你务必穿越大海
在你灵魂的残骸中
你必须水上行走
在飘忽粉碎的自我中

身有庇护，仓有余粮
心有别念，则是依恋
石头、树木、鲜花和蜜蜂
教义、信仰、恋人和小偷
当所有的依恋统统坠入大海
真谛将浮出水面

你务必穿越大海
在你灵魂的残骸中
你必须水上行走
在飘忽粉碎的自我中

THE ROCKS AND THE TREES

When the rocks and the trees have fallen into the sea
When the roses and the bees have fallen into the sea
There'll be no-one left here but you

When belief and conviction turned out to be fantasy
When the lovers and the thieves have all disappeared
There'll be no-one left here but you

You've got to walk across the ocean
Among the debris of yourself
You've got to walk across the water
The floating fragments of fragments your soul

Food and shelter, that's all you'll ever need
When the rocks and the trees, the roses and the bees
When belief and conviction, lovers and thieves
When all your attachment has fallen into the sea
You'll have everything you need in you

You've got to walk across the ocean
Among the debris of yourself
You've got to walk across the water
The floating fragments of fragments your soul

NOTATION GUIDELINES

Guzheng

The bend marks in the *guzheng* part, often within slurs, indicate that the note will be bent up from a lower, or down to the lower note, as in the below example, by pressing down on the string to raise the note, and releasing the pressure to lower the note:



X noteheads on strings

Where the strings are written at a pitch with an 'x' symbol, this indicates the notes are to be played as pitched percussion by hitting the bow across the strings, rather than a normally articulated note, as in the example below:

A musical score for strings consisting of six staves. The top two staves show percussive playing with 'x' noteheads. The first staff is labeled 'percussive' and '(etc)'. The second staff is labeled 'mf percussive' and '(etc)'. The bottom four staves show normal melodic and harmonic playing with standard noteheads.

Clarinet in *Breath*

In "*Breath*" there are a number of long, slurred phrases with an accented note at the end, as in the example below. The final accented notes in these phrases are to be emphasised using a burst of more pressurised breath for the last note rather than being tongued.

A single staff of music showing a long, slurred phrase. The phrase starts with a dynamic marking of *p* (piano) and ends with a dynamic marking of *f* (forte). A triplet of notes is marked with a '3' above it. The final note of the phrase is accented with a 'v' symbol.

SYNTHESISER SETTINGS GUIDELINES

Smiley Face

In "Smiley Face" there are a couple of sustained synthesiser notes. These should be unobtrusive, subtle, and morph with a slow sweep.

Forbidden Fruit

There are three synthesiser sounds in "Forbidden Fruit".

Through the beginning and end there is a rumbling whooshing sound based on the Roland M-VS-1 sound number 245. This sound should be multi-layered, rumbling on low notes and wind-like on high notes, with slow attack and release, and should descend or pitch-bend down in a slow portamento. The dynamics are determined by the attack, swell and decay of the sound.

In the middle section there is a mono synth bass sound whose resonance and frequency cut-off filters are adjusted through the section.

Then in the end section, as well as the whooshing sound, there is a mono legato melody which has a warm fruity quality, a slight portamento (glide), and whose attack only restarts at the beginning of the long, slurred phrases.

There is also an option for the Gong part to be played with a Church Bell sample in F.

PERFORMANCE SUGGESTIONS

Language

The songs may be sung in English, Mandarin, or any other language.

In addition to English, selected songs are written into the score in phonetic Mandarin, or *pinyin*.

Sound Reinforcement

Sound reinforcement technology will balance the voice, strings, percussion and other instruments.

This will ensure that the voice is audible while singing in an intimate style.

The whole sound will be amplified to provide the audience with a sense of proximity to the music.

Sound reinforcement will be designed to retain the dynamic sensitivity and frequency spectrum of the acoustic instruments to ensure the music is perceived as *close* to the audience rather than *loud*.

Lighting

Lighting and visual effects will change with the mood and intensity of the music, accentuating the key voices and instruments during the performance.

Tempos

The tempo marks are intended as a reasonably accurate approximation, though not necessarily to be interpreted strictly.

Apart

Rubato and expressive
♩ = 92

Piano

Rubato

p

use pedal to taste

mf

Violin I

Violin II

Viola

Violoncello

Contrabass

p

mf



16 more regular

♩ = 95

♩ = 105

Pno.

p

mp

pp

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

p



30

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

43

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp



57

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



65

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

Passion

Andante
♩ = 76

Timpani

Cymbals

Piano

E-Harmony

English

Mandarin

Violin I

Violin II

Viola

Violoncello

Contrabass

Intimately
mp

When I saw the win - dow of your eyes
lies be - neath the al - ter of your skin? I a

Intimately
mp

wǒ wàng zhe nǐ xī n lí de chuāng
nǐ de shèng tán mǎi cáng zhe bǎo cáng?

div. *ppp* *p* unis. *ppp*

9

Pno.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A To Coda

mp *f*

dark - ened more than first glow of sun - rise then I knew the beau - ty of your soul oh so few maketruth be - come so
vert my eyes from the fire - deep with - in Feel my mind it al - ways dreams of you I'm so blind and you can see right
can these diff - rent rea - ealms e - ver meet? and sens - es join the bo - dy to the

shān shuò zhe lí míng àn dàn de guāng wǒ shēn zhī nǐ líng hún de měi lì a nǐ de zhēn lǐ hé rén néng
xīn zhōng de huǒ yàn ci yan de guāng nǐ zǒng zài mèng hōng bàn wǒ tiān míng wǒ shēng lái hū tú nǐ bīng xué cōng
yīn yáng liǎng jiè néng fǒu xiāng yù? shēn xīn suǒ gǎn yú líng hún xiāng

3rd time only Every time **A** To Coda

ppp *mf* *mp*

mp *pizz.* *mp* *f*

17

1. 2.

Timp. *mp* *mf*
soft mallets

Cym.

Pno. *mf* *mp* *mf*

E Harm. *mf* *f*
pas - sion e-ver-la - sting ob - se - ssion_ pas - sion e-ver-la - sting ob -

Eng. Vx. *mf* *mp* *port. f*
whole my_ pas sion e-ver-la sting ob_ se_ ssion please_ un-der-stand through my_ pas sion e-ver-la - sting ob_

M Harm. *mf* *f*
rè_ chén bú xiū de chī kuáng_ rè_ chén bú xiū de

Mand. Vx. *mf* *mp* *port. f*
bǐ wǒ de rè_ chén bú_ xiū de_ chī kuáng_ qǐng_ nǐ lǐ jiě cōng wǒ de rè_ chén bú_ xiū de_

Vln. I *mp* *mf* *mp* *f*

Vln. II *mp* *mf* *mp* *f*

Vla. *mp* *mf* *mp* *f*
arco

Vc. *mp* *mf* *mp* *f*

Cb. *mf* *mp* *f*

25

Pno. *mp* 5

E Harm. se - ssion_

Eng. Vx. se_ ssion please_ un - der - stand

M Harm. chī kuáng_

Mand. Vx. chī kuáng_ qǐng_ nǐ lǐ jiě

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

29

Pno.

Vln. I

pp

32

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

mf

f

f

f

34

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Pno.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf (with disgust)

mf (with disgust)

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

How can they be-lieve you'd be with her? Plas - tic smile and

hè rén kě xìn nǐ jìng xuǎn le tā? xu wei de xiào

42

Pno.

Eng. Vx.
cov - ered in fake fur... I re-ceive your spe - cial mes - sag - es

Mand. Vx.
lian hé jiǎ fā wó tīng dao nǐ shen mi le àn shi wó

Vln. I
1 solo

Vln. II

Vla.

Vc.

47

Timp.

Cym.

Pno.

E Harm.
And I know that you were meant for me pas - sion

Eng. Vx.
And I know that you were meant for me my pas sion

M Harm.
zhī dào nǐ wó shǔ yú duì fang rè - chén

Mand. Vx.
zhī dào nǐ wó shǔ yú duì fang wó de rè - chén

Vln.

Vln. II

Vla.

Vc.

Cb.

tutti

D.S. al Coda CODA

51

Timp. *mp* < *f*

Cym. *pp* < *f* To T-t.

Pno. *mp* *mf*

E Harm. *mf port.* *mp* *mf* *mf*

Eng. Vx. *mf* *mp* *mf* *mf*

M Harm. *mf*

Mand. Vx. *mf* *port.*

e-ver-la-sting ob-se-ssion_ pas-sion e-ver-la-sting ob-se-ssion_

e-ver-la sting ob-se-ssion What spi-rit my pas sion e-ver-la sting ob-se-ssion

bú-xiǔ de chí-kuáng rè-chén bú-xiǔ de chí-kuáng wǒ

bú-xiǔ de chí-kuáng lián wǒ de rè-chén bú-xiǔ de chí-kuáng wǒ

D.S. al Coda CODA

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

59

Pno.

E Harm. cra-ving_ e-ter-nal de-vo-tion_

Eng. Vx. cra-a-ving_ e-ter-nal de-vo-tion_

M Harm. kě wàng xiàn shēn yú ní

Mand. Vx. kě wàng xiàn shēn yú ní zhè

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piano score for Pno., E Harm., Eng. Vx., M Harm., Mand. Vx., Vln. I, Vln. II, Vla., Vc., and Cb. with lyrics in English and Chinese.

English Lyrics:
 pas - sion_ e-ver-la - sting ob - se - ssion_
 can this be real? my pas_ sion_ e-ver-la sting ob_ se_ ssion tell me how you feel...

Chinese Lyrics:
 kě_ wàng_ yǒng_ hēng de rè_ chén_
 néng fǒu chéng zhēn? kě_ wàng_ yǒng_ hēng de rè_ chén_ gào sù wǒ nǐ de gǎn shòu

Performance Markings:
 Pno.: mp
 Eng. Vx.: mf, mf 2port., mp
 Mand. Vx.: mp
 Vln. I, II, Vla.: pp, ppp
 Vc., Cb.: mp

Tempo/Style Markings:
 poco rit.

Smiley Face

Medium paced rock chugging
♩ = 118

Clarinet in Bb

Piano
2nd time only
mp

Guzheng
2nd time only
mp

E-Harmony

English
mf
(more) She fan - ta - sised She start - ed stalk - ing him on - line__ She He'd a - bout when they would meet

Mandarin
mf
(多) tā kāi shǐ zài wǎng shàng gēn zōng__ tā huàn xiǎng tā men he shí huì xiǎng féng__

Polyphonic synthesiser
2nd time only

Violin I
Medium paced rock chugging
♩ = 118

Violin II
(Second time only)
pizz.
mf

Viola
pizz.
mf

Violoncello
pizz.
mf

Contrabass
pizz.
mf

9

Pno.

Guzh.

Eng. Vx.
saw his pic - ture and thought he looked de - vine__ She tracked him to his lo - cal su - shi bar__ wor - ship her and fall at her feet She could - n't sleep__ dream - ing a - bout what they were

Mand. Vx.
kàn zhe tā de xiāngpiàn gǎn tàn tā de jūn měi__ tōu tōu de lái dào tā lóu xià de shǒu sī diàn__ tā ru he bài dǎo zài tā shí liú qún xià__ tā chí xīn wǎng xiǎng zhe tā men de wèi lái__ nán

Poly synth
1st time only
pp Dreamy slightly resonant, chorusing synth 'pad'

Vln. II

Vla.

Vc.

Cb.

16

Pno.

Eng. Vx.

Mand. Vx.

Poly synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

going to do_ af - ter - wards she fol - lowed him to his car she knows that she has ne - ver been in love be - fore_

yī rù mián ran hòu qiāo qiāo de lái dào tā de chē qián_ tā shen zhi zi ji cóng wèi zhuì rù ài hé_

mf
arco

arco

arco

arco



25

Cl.

Pno.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.

as she wat - ches him she starts to want him more and more_ and more

ru jìn kàn dào tā ben ren jiu shen jiu gèng duō gèng duō_ gèng duō

mp

mp

arco

arco

arco

arco

34

Cl.

Pno.

E Harm. *mf*
Keep your cur - tains drawn and your life tight-ly un - der wraps wear your smil - ey face

Eng. Vx. *mf*
Keep your cur - tains drawn and your life tight-ly un - der wraps wear your smil - ey face

Mand. Vx. *mf*
lā shàng nǐ de chuāng lián bāo guǒ nǐ de rén shēng dài shàng xiào róng ràng

Vln. I *mf* bowed but percussive (etc)

Vln. II *mf* bowed but percussive (etc)

Vla. *mf* bowed but percussive (etc)

Vc.

Cb.



42

Cl.

Pno. *f*

E Harm.

Eng. Vx.

Mand. Vx.

Vln. I *f*

Vln. II

Vla.

Vc.

Cb.

— as your dream seeps through all the cra_

— as your dream seeps through all the cra_ acks_ She lies in her queen size bed at night

— nǐ de mèng shèn tòu shēng huó de liè fēng eng tā zhēng yè tǎng zài dà chuáng shàng

51

Cl. *mf*

Pno.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

i - mag - in - ing him ly - ing by her side She could - n't sleep

huàn xiǎng zhe tāng zài tā shēn pang_ tā shēn yè



58

Cl.

Pno.

E Harm.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

she knows that she has ne - ver been in love be-fore_ she sees him

— dream - ing a bout what they were going to do_ she knows that she has ne - ver been in love be-fore_ she sees him

xiǎng zhe tā men de wèi lái_ nán yǐ rù mián tā shēn zhī zì jǐ cóng wèi duò rù ài hé_ ru jìn kan dào tā

66

Cl.

Pno.

E Harm.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

and starts to need him more and more— Keep your cur - tains drawn— and your life tight-ly un - der wraps— wear your smil - ey face

and starts to need him more and more— Keep your cur - tains drawn— and your life tight-ly un - der wraps— wear your smil - ey face

ben ren jiu chen zui geng duo geng duo — la shang ni de chuāng lián bao guo ni de ren sheng — dai shang xiao rong rang



74

Cl.

Pno.

E Harm.

Eng. Vx.

Mand. Vx.

Poly synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

— as your dream seeps through all the cracks— don't for - get to co - ver all— your se - cret lit - tle tra —

— as your dream seeps through all the cracks— don't for - get to co - ver all— your se - cret lit - tle tra - acks—

— ni de meng shen tou sheng huo de lie feng — bie wang le — mai — cang ni liu xia de xian — suo — uo —

82

Cl.

Pno.

Poly synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

mf

mf

==

90

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

Forbidden Fruit

Adagietto. Brooding.
♩=76

Clarinet in Bb

Timpani

Tam-tam

Gong

Piano
Use pedal generously throughout
mp

E-Harmony

English
mp
The for-bid - den fruit of your de-

Mandarin
mp
nǐ shēn chū shuāng shǒu yù cháng jīn

Polyphonic synthesiser
This sound should be multi-layered, wind-like and rumbling with slow attack and release, and should descend or pitch-bend down slowly. The dynamics should be determined by the attack, swell and decay (based on a Roland M-VS-1 sound number 245).
8th

Monophonic synthesiser

Violin I
Adagietto. Brooding.
♩=76

Violin II

Viola

Violoncello

Contrabass



15

Cl.
p *mp* *p*

Pno.

Eng. Vx.
Breathily
sire The for-bid - den fruit of your de - sire Is a hid-den fire Breathily

Mand. Vx.
guǒ nǐ shēn chū shuāng shǒu yù cháng jīn guǒ hǎo bǐ fēi é pū huǒ

Poly synth
8th.....1

26

Cl. *p* *mp* *p*

Timp. *mf*

T.-t. *mp*

Gong (or Church Bell sample) *mp*

Pno.

Eng. Vx. The for-bid - den fruit of your de-

Mand. Vx. nǐ shēn chū shuāng shǒu yù cháng jīn

Poly synth *8th*

Vln. 1 *ppp* *p* *ppp*



37

Cl. *mp* *mf*

Timp.

T.-t.

Gong

Pno.

Eng. Vx. *Breathily*
sire Is a hid-den fire *Breathily*

Mand. Vx. guó hǎo bí fēi é pū huǒ

Poly synth *8th*

Vln. 1 *ppp* *p* *ppp*

Vc. *mp*

47

Cl. *p*

Pno.

Eng. Vx.

Mand. Vx.

Poly synth

Vla.

Vc.

When the rag - ing pas - sion is de - nied by the soul the fur - nace burn - eth out of con - trol

nǐ dào gào shàng tiān qiú tā yuán nǐ xīn yuán yī biàn yī biàn di yīn huǒ shāo shēn



57

Cl.

Timp. *mp* *mf* *p* *mp*

T-t.

Pno.

Eng. Vx. *mp*

Mand. Vx. *mp*

Poly synth

Vln. 1 *pp* *p* *pp* *pp* *p*

Vla.

Vc. *mf*

Cb. *mp* *mf*

When the rag - ing pas - sion is de - nied by the soul the

nǐ dào gào shàng tiān qiú tā yuán nǐ xīn yuán yī

66 $\text{♩} = 76$

Cl. *mp* *mf*

T-t.

Pno. *mf* *f*

Eng. Vx. *mf*
fur-nace burn-eth out of con - trol

Mand. Vx. *mf*
biān yī biān dì yīn huǒ shāo shēn

Poly synth (slow releasing)

Vln. I *pp* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f* pizz.



75

Pno.

E Harm. *p* Soprano
ah

Eng. Vx. *mf*
All in a close-miked whisper
De - your Burn the fur - nace the for - bid - den un - til it's fruit cold

Mand. Vx. *mf*
All in a close-miked whisper
De - your Burn the fur - nace the for - bid - den un - til it's fruit cold

Mono synth *p* *f*
Fade in
Fat mono synth bass opening up the resonance and cutoff filters when indicated to create random moments of seering high frequencies
Gradually open up cut-off freq. and resonance then close somewhat

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

82

Pno.

E Harm.

Eng. Vx.

Mand. Vx.

Mono synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

Lick it dry be-fore you die Lick it

De vour the for - bid-den die fruit 2nd time only

shūn Lick it dry xī zhe jin guō be-fore you die mèng xīng zhī qián zài rán shāo yī

Open them right up here so that there are screeches and electronics sounds then close them back down

89

Pno.

E Harm.

Eng. Vx.

Mand. Vx.

Poly synth

Mono synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

dry be-fore you rise to the sky

ci

Fruity mono synth: New attack only when break in legato, some portamento

1. 2. =76

mp

mp

mp

mp

mp

mp

97

Timp. *mf*

T.-t. *mf*

Gong *mf*

Pno. *mp*

Poly synth

Mono synth

107

Timp. *mf*

T.-t. *mf*

Gong *mf*

Pno.

Poly synth *8^{va}*

Mono synth

116

Timp.

T.-t.

Pno.

Poly synth

Mono synth

Vln. 1 *pp* *p*

Vla. *mp*

Vc. *mp*

Cb. *mp* arco

125

Timpani (Timp.) part: measures 125-130, mostly rests with a few notes in the first measure.

T-t. (Tambourine) part: measures 125-130, mostly rests with a few notes in the first measure.

Piano (Pno.) part: measures 125-130, featuring a melodic line in the right hand and a bass line in the left hand.

Poly synth part: measures 125-130, mostly rests with a few notes in the first measure.

Mono synth part: measures 125-130, featuring a continuous melodic line.

Vln. 1 (Violin I) part: measures 125-130, featuring a melodic line with a *pp* dynamic marking.

Vla. (Viola) part: measures 125-130, featuring a melodic line.

Vc. (Violoncello) part: measures 125-130, featuring a melodic line.

Cb. (Contrabasso) part: measures 125-130, featuring a melodic line.

131

Timpani (Timp.) part: measures 131-136, featuring a melodic line with a *p* dynamic marking.

T-t. (Tambourine) part: measures 131-136, featuring a melodic line with a *p* dynamic marking.

Gong part: measures 131-136, featuring a melodic line with a *p* dynamic marking.

Piano (Pno.) part: measures 131-136, featuring a melodic line with a *p* dynamic marking.

Poly synth part: measures 131-136, featuring a melodic line with a *p* dynamic marking.

Mono synth part: measures 131-136, featuring a melodic line.

Vln. 1 (Violin I) part: measures 131-136, featuring a melodic line with dynamics *ppp*, *p*, and *ppp*.

Vla. (Viola) part: measures 131-136, featuring a melodic line with dynamics *p* and *ppp*.

Vc. (Violoncello) part: measures 131-136, featuring a melodic line with dynamics *p* and *ppp*.

Cb. (Contrabasso) part: measures 131-136, featuring a melodic line with dynamics *p* and *ppp*.

Additional markings: "To Cym." and "Cymbals" are present in the T-t. and Gong parts.

Rain, Snow or Sunshine

Minuet
♩ = 123
Legato

1

Piano

Guzheng

E-Harmony

English

Violin I

Violin II

Viola

Violoncello

Double Bass

15

Pno.

Guzh.

Vln. I

Vln. II

Vla.

Vc.

29

Pno.

Guzh.

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Pno.

Guzh.

Eng. Vx. *mp* Intimately
A-cross the o-cean from har-bour to har-bour from is-land to is-land from moun-tain to

Vln. II

Vla.

Vc.

Db.

56

Pno.

Guzh.

E Harm.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

rain, snow_ or sun - shine

moun-tain rain, snow_ or sun - shine I fol-ow your ever__ y move

69

Pno.

Guzh.

E Harm.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

rain, sno - ow or

We run to each o - ther we piss each o-ther off we fall in a heap we pick each o-ther up rain sno - ow or

83

Pno.

E Harm.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

sun - shine

sun - shine we're in this life to - ge - ther

mf



95

Pno.

Guzh.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco rit.

mp



104

Pno.

Guzh.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

pp

Breath

Rubato
♩ = 128

Breathily, expressively but gently, freely and rubato, with additional reverb and delay

Clarinet in Bb

Rubato
♩ = 128

Violin I
Violin II
Viola
Violoncello
Contrabass



Cl.

Vln. I
Vln. II
Vla.
Vc.
Cb.



Cl.

Vln. I
Vln. II
Vla.
Vc.
Cb.



Cl.

Vln. I
Vln. II
Vla.
Vc.
Cb.

43

Cl. *mp* *p*

Vln. I *ppp* *mp* *ppp*

Vln. II *ppp* *mp* *ppp*

Vla. *ppp* *mp* *ppp* *mf*

Vc. *ppp* *mp* *ppp*

Cb. *ppp* *mp* *ppp*

55

Cl.

Vln. I *ppp* *mp* *ppp* *ppp*

Vln. II *ppp* *mp* *ppp*

Vla. *mp* *mf > p*

Vc. *ppp* *mp* *ppp*

Cb. *ppp* *mp* *ppp*

66

Cl. *mp* *mp* *p*

Vln. I *ppp* *mp* *pp*

Vln. II *ppp* *mp* *pp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

74

Cl. *mp* *p* *pp*

Vln. I *ppp* *mp* *pp* *pp*

Vln. II *ppp* *mp* *pp* *pp*

Vla. *ppp* *mp* *pp* *pp*

Vc. *ppp* *mp* *pp* *pp*

Cb. *ppp* *mp* *pp* *pp*

Musical score for measures 79-82, featuring Cl., Vln. I, Vln. II, Vla., Vc., and Cb. with dynamic markings like mp, pp, and ppp.

79

Cl. *mp* *ppp* *mp*

Vln. I *mp* *pp* *ppp* *ppp*

Vln. II *mp* *pp* *ppp* *ppp*

Vla. *pp* *pp* *ppp* *ppp*

Vc. *mp* *pp* *ppp* *ppp*

Cb. *mp* *pp* *ppp* *ppp*

The Flower in the Mirror

Andante moderato
♩ = 95

1

Piano

Guzheng

E-Harmony

English

Mandarin

Violin I

Violin II

Viola

Violoncello

Contrabass

mp

con sord.

pizz.

10

Pno.

Guzh.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

mp

con sord.

senza sord.

Climb-ing the tree___ to look for fish___ fish-ing the re - flec-tion of the

yuán mù qiú yú___ shuǐ zhōng lǎo yuè___ zhí mí bú wù

19

Pno.

Guzh.

Eng. Vx.
moon from the lake_ I see_ you_ you see_ me_ sink in - to_ the swamp_ I see_ you_ you see me the

Mand. Vx.
jié ào bù jǐ_ nǐ wǒ_ xiāng wàng_ shen xiàn chí_ zhào_ nǐ wǒ_ xiāng yǒng_

Vln. I

Vln. II

Vla.
senza sord.

Vc.
arco

27

Pno.

Guzh.

Eng. Vx.
moon cha-sing the sun_ All we need is be - tween us_ a feel - ing_ un - spo - ken we don't need some-thing high - er to come down from a -

Mand. Vx.
rì luò qiān_ zhàng_ nǐ wǒ suǒ_ xū jiù zài wú jiān_ xīn yǒu suǒ_ sù chōng ěr bù wén tú niàn shàng tiān_ yòu wǒ yīn yuán xīn yǒu suǒ_ shǔ shì

Vln. I

Vln. II

Vla.

Vc.
nat. arco

Cb.

mf

36 $\text{♩} = 100$ (slightly faster)

Pno. *mf*

Guzh.

E Harm.

Eng. Vx.
bove Your light shines in the dark shine on

Mand. Vx.
ér bù jiàn_ nǐ de guāng máng_ zài hēi àn zhōng bǎ wǒ diǎn liàng_ nǐ de guāng máng_ rú

$\text{♩} = 100$ (slightly faster)
senza sord.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

43 $\text{♩} = 95$ (a tempo)

Pno.

Guzh.

E Harm.
just the way_ you are

Eng. Vx.
just the way_ you are shine a light on your path then you_ will see me_

Mand. Vx.
cǐ chún jìng yòu zhēn chéng_ zhào rù wǒ de shuāng yǎn bǎ wǒ de líng_ hún diǎn liàng

$\text{♩} = 95$ (a tempo)

Vln. I

Vln. II *mp* con sord.

Vla. *mp* con sord.

Vc. *mp* pizz.

Cb.

51

Pno. *mp*

Guzh. *Ad lib to suit tuning*

Vln. I *con sord.* *mp*

Vln. II

Vla.

Vc.

58

Pno. *mf*

Guzh.

Eng. Vx. I see you you see me cap - tured in love I see you you see me blind to what we have

Vln. I *senza sord.* *mf* *senza sord.* *p* *mf* *p*

Vln. II *mf* *senza sord.*

Vla. *mf* *p* *mf* *p*

Vc. *mf* *arco*

Cb. *mf*

65

Pno. *mp*

Guzh.

Eng. Vx. All we need is between us a feel - ing un - spo - ken we don't need some-thing high - er to come down from a-bove

Vln. I *mf* *pp* *con sord.*

Vln. II *mp*

Vla. *mf* *con sord.* *mp*

Vc. *mp* *pizz.*

Cb. *mp*

74 $\text{♩} = 100$

Pno.

Guzh.

E Harm.

Eng. Vx.

Mand. Vx.

Your light shines in the dark

Your light shines in the dark shine a light on your

nǐ de guāng máng zài hēi àn zhōng bǎ wú diǎn liàng

$\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf senza sord.

mf arco

mf

81 $\text{♩} = 95$

Pno.

Guzh.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

path

then you will see me

con sord.

mp

mp con sord.

mp con sord.

mp

89 *rit.*

Pno.

Guzh.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

con sord.

Autumn Storm

1 Slow shuffle $\text{♩} = 62$

Piano

English

mp

3

1. You seem so nice... then you're cold a - gain
2. When you came o-ver yes-ter-da-ay the look on your face...

Violin I senza sord. mp

Violin II senza sord. mp

Viola senza sord. mp

Violoncello senza sord. mp

Contrabass mp

2nd time only pizz. mp

13

Eng. Vx.

you know I don't know quite how to take it... I think I'm in pa-ra - dise now it's gone a-way... I am just one leaf in an
then you smi-led and it all dis-ap-peared... I don't know where I stand with you, a-ny more how can you ex - pect me... to

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Cb. mf

23

Eng. Vx.

1. au-tumn storm... yeah... and you play...with me... just like... the wind
stay... while you

2. play...with me... just like...the wind what

Vln. I mp

Vln. II mp

Vla. mp

Vc. mp

Cb. mp

mf

34

Eng. Vx.

hap-pened to... the per-son you... were be-fore... what hap-pened to... the one I used to love... so... much... I don't know it must be the
div. I... don't unis.

Vln. I mp

Vln. II mp

Vla. mp

Vc. mp

Cb. arco mp

Pno. *mp*

Eng. Vx.
 au-tumn wind the wind that keeps chan- ing and chan- ging and still you play with me just li - ike the wind

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

Pno. *mf*

Vln. I *ppp*

Vln. II *mp*

Vla. *pp* div. *mp mf* unis.

Vc. *pizz.*

Cb.

Pno.

Eng. Vx.
 what hap- pened to the per- son you were be- fore what hap- pened to the one I used to love so - o much I don't I don't

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *arco mf*

82

Pno.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

know it must be the au-tumn wind_ the wind that keeps chan- ing and chan - ing and still you

mp



88

Pno.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

play with me_ just li - ike_ the wi - ind just li - ike_ the wind

p

rit.

The Rocks and the Trees

Allegro.
With a "driving" feel.
♩ = 76

1

E Harm.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Stridently
mf

p mf > pp mp *mf pp mp*

p mf > pp mp *mf pp mp*

p mf > pp mp *mf pp mp*

mf

7

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

1. When the rocks and the trees have fal-len in-to the sea.
(2) lief and con-vict_ion turned out to be fan - ta-sy

p mf > pp mp *mf pp mp* *mf mp* *p mf > pp mp* *mf pp mp*

p mf > pp mp *mf pp mp* *mf mp* *p mf > pp mp* *p mf > pp mp*

p mf > pp mp *mf pp mp* *mf mp* *p mf > pp mp* *mf pp mp*

p mf > pp mp *mf pp mp* *mf mp* *p mf > pp mp* *mf pp mp*

mf mp *mp*

13

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

when the ro-ses and the bees have fal-len in-to the sea. there'll be
when the lov-ers and the thieves have all dis- ap-peared

p mf > pp mp *mf > pp mp* *p mf > pp mp* *mf pp mp* *p mf > pp mp* *mf > pp mp*

p mf > pp mp *mf pp mp* *p mf > pp mp* *mf pp mp* *p mf > pp mp* *mf pp mp*

mf *mp* *p mf > pp mp* *mf pp mp* *mf* *mp*

p mf > pp mp *mf pp mp* *p mf > pp mp* *mf pp mp* *p mf > pp mp* *mf pp mp*

p mf > pp mp *mf pp mp* *mf mp* *p mf > pp mp* *mf pp mp*

19

E Harm.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. you've got to walk a-cross the o-cean wa-ter
2. Harmonies 2nd chorus only
p div.
a-mong the de - bris of your self
the floa-ting frag-ments of your self

1st time only
mp

no-one left here but you 2. When be - you've got to walk a-cross the o-cean wa-ter a-mong the de - bris of your self soul

mf pp mp *mf mp* *mp mf > pp mp* *mp* *mp mf > pp mp* *p*

mf pp mp *mf mp* *mp mf > pp mp* *mp* *mp mf > pp mp* *p*

mf pp mp *mf mp* *mp mf > pp mp* *mp* *mp mf > pp mp* *p*

mf pp mp *mf mp* *pizz.* *arco* *pizz.* *arco* *mp mf > pp mp* *mf* *mp mf > pp mp* *p*

mf mp

26 Fine

Cl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* arco

Vc. *mf*

Cb. *mf*

32 *mp*

Eng. Vx. food and shel-ter that's all you'll ever need when the rocks and the trees the

Vln. I *>pp mp p mf mp mf*

Vln. II *>pp mp p mf mp mf >pp mp p mf*

Vla. *>pp mp p mf mp mf >pp mp p mf*

Vc. *v-v-v-v mp mf pp mp mf v-v-v-v mp mf pp mp mf v-v-v-v mp*

Cb. *mf*

37

Eng. Vx. ro - ses a - and the bees when be - lief and con - vic - tion lo - vers and thieves when

Vln. I *mp mf mp mf p mp*

Vln. II *mp mf mp mf p mp*

Vla. *mp mf mp mf mp*

Vc. *mf >p mp mf mp mf >p mp*

Cb. *mf*

40 D.S. al Fine

Eng. Vx. all your at - tach - ment has fal - len in - to the sea you'll have eve - ry - thing you need in you

Vln. I *mp mf >p mp mf mp mp*

Vln. II *mp mf >p mp mf mp mp*

Vla. *mf*

Vc. *mf >p mp mf mp mf >p mp*

Cb. *mf*

D.S. al Fine

Desire and Attachment: Part II

欲望与依恋, 第二部分

소망과 침부 : 2부

Ten songs for voice, string orchestra, and selected additional instruments

R o b e r t M o s s

Mandarin translations by Kat Chuqiao Sun

Korean translations by Miji Yi

爷们儿	Tough Guy	터프가이
	Goddess <i>(for male singer)</i>	여신이여
我们的秘密	Our Secret	
	Puppet	꼭두각시
	Picking Over the Bones	
	Feel What You Want	원하는대로 느껴봐
	We Walk 'Round the Town	
	Travelling	
前女友	Ex Girlfriend	
遗忘的回忆	Forgotten Memories	수집품

Instrumentation

Oboe (in *Travelling* only)

Timpani
Cymbal

Piano
Electric guitar

Female or male solo voice
Female harmonies
Male harmonies

Violins I
Violins II
Violas
Cellos
Contrabasses

(Strings preferably 10.8.8.8.4 or more)

NOTE: The oboe only plays in *Travelling*, which has no percussion, piano or electric guitar, so there is an option for someone to double on oboe and one of those instruments.

The Music

Desire and Attachment Part II is the second of two *Desire and Attachment* song cycles which are intended to be performed together. *Part II* is a set of songs centred around the theme of troubled intimate relationships, relationship breakdown, and sensitivity around ex partners. There are Mandarin and Korean language versions of selected song lyrics.

The songs are influenced by a range of genres including baroque, late romantic, boogie, rock, waltz, Irish folk, film, and classical music.

Duration: ca. 42 minutes

The Translators

Selected lyrics were translated into Mandarin by Kat Chuqiao Sun, and Korean by Miji Yi, both now working in Australia. The two translators share a background of training in psychotherapy, so their understanding of the psychosocial language of the songs, coupled with their command of both English and their native languages, creates the foundation for effective and beautifully poetic interpretations of Robert's original English lyrics.

The Composer

Robert Moss played clarinet in youth orchestras, then later played bass guitar, mandolin, saxophone, guitar and keyboards in various bands. He studied clarinet, bagpipes, guitar and orchestral composition. This led to an early period of being a session musician, composing advertising music, and becoming a producer and engineer. During this period, he was nominated for the Australian Record Industry Association Producer of the Year award.

In his next phase, Robert's diverse musical background came together in a twenty-year career composing music for film and television. During this time, he won the APRA/Australian Guild of Screen Composers awards for Best Music for a Television Series and Best Music for an Animation, as well as the *Tropfest* Best Original Score award. Eventually, needing a break from the recording studio environment, he began a second career as a counsellor in the prison system, later supervising postgraduate psychotherapy and counselling students.

After releasing albums of his film and television music, including *Emotional*, *Lost in Translation* and *Quiet Music*, taking a break from working as a screen composer allowed Robert the space to focus on finalising all the songs and instrumental music he had written but never completed or released.

Desire and Attachment Parts I and II are two of four song cycles that Robert has completed as part of a doctorate in creative arts through Western Sydney University. Whilst a doctoral candidate, Robert won the 2021 Western Sydney University/Penrith Symphony Orchestra Award, and was commissioned to compose a piece, *Sapiens*, which was premiered by The Penrith Symphony Orchestra, conducted by Paul Terracini, in 2022.

TOUGH GUY

Headphones full of music that cannot be real
Don't want to take them off and feel what I feel
I've been waiting here for you for so long believe me
It's time to move along ... to sing a different song

I feel like one of your clientele
Nothing to offer and nothing to sell
There's no-one listening if there's nothing to tell
I've been waiting for you for way too long
It's time to move along
You are my anaesthetic
It's pathetic
But it's true

Face full of fishing tackle skin full of ink
Turned up so loud that the picture's indistinct
No room to feel and no room to think
This tough guy thing has gone for way too long
It's time to move along
Believe me ... we need the sensitivity to each other

I've been waiting for way too long
It's time to move along ... believe me
It's time to move along ... sing a different song

爷们儿 (*Real Man*)

耳机里的音乐，帮我遐想
不想知道我心情是怎样
我在这里等你等了好久
相信我，是时候向前看了，换另一首歌唱

我好像是你的客户
什么也给不了，也卖不掉
没人听，我也没什么可聊
我等你，我等你等得太久
是时候向前走
你是我的麻醉药
我不可救药
我实话实说

满脸穿着钉，和满身花纹
音乐太吵，什么也看不清
没空去感受，也没空去想
当爷们儿当的时间太长
是时候向前望
要相信.....我们也需要一颗跳动的心
我等你已经等的太久

是时候向前望.....相信我
是时候向前望.....换另一首歌唱

원하는대로 느껴봐

소파에 드러 누워 내 손에 잡은
너무나 간절했어 나에게 주는
시간이 얼마나 남았는지
좀 시작해볼게 나만의 개인방송

외로운 한 남자에 대한 이야기지
언제나 욕구불만 입가엔 냉소가득
갑자기 새로운 세상 어딘가로 착지한거야
세상의 운명은 이제 그의 손가락 끝에
우리의 가상현실
날 기분 좋게 만드네 (오 예)
난 하드캐리* 파이터가 된 것 같아
우리가 만든 이 현실에서 (오 예)

아무리 얕은 곳에도 깊이는 있는거지
어떻게 하고싶은지는 너가 보는대로야
아무리 즐거운 것에도 고통은 따르는거지
무엇을 원하는지는 너가 느끼는 대로야
우리의 가상현실
날 기분 좋게 만드네 (오 예)

날 기분 좋게 만드네 (오 예)
난 하드캐리* 파이터가 된 것 같아
우리가 만든 이 현실에서 (오 예)

GODDESS *(for male main vocal)*

When I saw the window of your eyes
 Darkened more than first glow of sunrise
 Then I knew the beauty of your soul
 Oh so few make truth become so whole
 Oh Goddess, Goddess, Goddess please understand

Feel my mind it always dreams of you
 I'm so blind and you can see right through
 Oh Goddess, Goddess, Goddess please understand

How could you go out with a skunk like that?
 Doused in brute and pouting like a rat
 I can't believe you'd take him between your legs
 Full of sleaze and faking confidence
 Goddess, Goddess, Goddess

What lies beneath the alter of your skin?
 I avert my eyes from the fire deep within
 Can these different realms ever meet?
 And senses join the body to the spirit

Oh Goddess, Goddess, Goddess
 Oh Goddess, Goddess, Goddess
 Can this be real?
 Oh Goddess, Goddess, Goddess
 Tell me how you feel

여신이여

내가 당신 눈의 창을 열어 보았을 때
 그곳은 일출보다도 더 짙은 어둠이 있었죠
 그리고 난 알았어요 아름다운 당신의 영혼
 오 진실을 완전하게 만드는 사람은 거의 없지요
 오 나의 여신이여.. 여신이시여..
 내 마음을 부디 알아주오

언제나 당신 꿈을 꾸는 내 진심을 알아주오
 나는 눈이 멀었고 당신은 모든 걸 볼 수 있지요
 오 나의 여신이여.. 여신이시여..
 내 마음을 부디 알아주오

당신은 어떻게 그런 남자를 만날 수가 있나요?
 야수같이 거칠고 당신에게 짜증만 내는데
 그와 가까워지는 당신을 이해할 수가 없어요
 비열하고 당신에게 거짓된 약속만 주는데
 나의 여신이여.. 여신이시여..

달라지는 당신의 표정 뒤에 무엇이 있나요?
 나는 내 안에 애타는 마음을 애써 외면해요
 그렇게나 다른 두 세계가 정말 만날 수 있나요?
 감각들이 몸을 영혼으로 이을 수 있나요?
 오 나의 여신이여.. 여신이시여..
 나의 여신이여.. 여신이시여..
 모든게 사실인가요?
 나의 여신이여.. 여신이시여..
 말해줘요 당신이 느끼는 걸요

OUR SECRET

Don't tell anybody how close we came last night
They don't need to know. Jesus! How it gave me a fright
Don't tell anybody how close we came to the end
They don't, they don't need to know that you've got a fool in your bed, yeah

An angry word could have ended us
Over ... and nobody knew
An angry word ... a flash of the tongue
Finished ... and no-one would have known
I was off my head that night, oh
Never again

Don't tell anybody 'cause everything is gonna be so much better
I love you more than anything
All I really want is us to be together

An angry word could have ended us
Over ... and nobody knew
An angry word ... in the blink of an eye
Finished ... and no-one would have known
I was off my head that night, oh
Never again

我们的秘密

这是我们的秘密，昨晚我们走到了这一步
他们不需要知道，天啊，我将会是多么措手不及
这是我们的秘密，我们差点走到了尽头
他们不需要知道，你的枕边人有多愚蠢

愤怒下的一句话足以使我们散场
结束了.....也不为人知
气头的话.....从舌尖擦过
结束了.....也不为人知
昨晚我被冲昏头脑
下不为例

不要告诉任何人，因为一切都会好起来
我爱你胜过一切
只想和你彼此恩爱

愤怒下的一句话足以使我们散场
结束了.....也不为人知
气头的话.....从眼前闪过
结束了.....也不为人知
昨晚我被冲昏头脑
下不为例

PUPPET

In the corner I am waiting ... I am waiting
 I am waiting for your call and I ...
 I am waiting
 For another excuse from you
 It's no use to you I will never give up on you

You are always the puller of strings
 I am the puppet, the puppet, the puppet, the pup
 You are always the puller of strings
 I don't mind it I'll dance all night if you like it

You've got the better of me
 That's where you want me to be
 But who's controlling who?

You are always the reader of rights
 That's why I'm writing, I'm writing, I'm writing, I'm right
 You are always the reader of rights
 I don't mind it I'll write all night 'til it's right

You are always the puller of strings
 I am the puppet, the puppet, the puppet, the pup
 You are always the reader of rights
 That's why I'm writing, I'm writing, I'm writing, I'm right
 You are always the puller of strings
 I don't mind it I'll dance all night if you like it
 You can't fight it
 Who is pulling the strings?

꼭두각시

구석에서 나는 기다려요
 나는 기다려요
 나는 그대의 전화를 기다려요 그리고
 그대의 또다른 변명을 기다려요
 그대에겐 소용없죠
 결코 당신을 포기하지 않을거예요

그대는 언제나 실을 잡아 당기죠
 나는 그대의 꼭두각시.. 꼭두각시.. 꼭두각시.. 꼭두
 그대는 언제나 실을 잡아 당기죠
 밤새 춤을 춰도 좋아요 그대가 원하신다면

나를 완전히 사로잡은 그대
 내가 그곳에 있길 그대는 바라죠
 하지만 누가 누굴 통제하나요?

그대는 항상 모든 것을 지휘하죠
 그래서 나는 이리 돌고 저리 돌고 돌고 돌아와요
 밤새 돌아도 좋아요. 모든게 돌아올 때까지

그대는 언제나 실을 잡아 당기죠
 나는 그대의 꼭두각시.. 꼭두각시.. 꼭두각시.. 꼭두
 그대는 항상 모든 것을 지휘하죠
 그래서 나는 이리 돌고 저리 돌고 돌고 돌아와요
 그대는 언제나 실을 잡아 당기죠
 밤새 춤을 춰도 좋아요 그대가 원하신다면
 누가 실을 잡아당기는거죠?

PICKING OVER THE BONES

Picking over the bones
Skeletons and dust
Sitting here on my own
It's no surprise we didn't last

Chewing on every letter
Of every word in every song
Looking for something better
Even when I know there's nothing wrong

Oo-oooh, would we have made it through?
Oo-oooh, if I'd come home to you...
Would we have made it through?

It's hard to see the truth about yourself
The face in the mirror is so strange
It's hard to accept the things you don't like
And even harder to change

Oo-oooh, would we have made it through?
Oo-oooh, would we have made it through?
If I'd come home to you...
Would we have made it through?
If I'd come home to you...

FEEL WHAT YOU WANT

Kicked back on my recliner, control in my hands
 A little time to myself is just what I've been needing
 I'll let the hourglass run out of sand
 And do little private screening

(2nd verse if a female singer)

Just another story about a lonely man
 Frustration and a grimace on his lips, oh yeah
 Then all of a sudden, he's in another land somewhere
 And the fate of the world is at his fingertips

Just another story about a lonely girl
 Frustration and a grimace on her lips, oh yeah
 Then all of a sudden, she's in another world somewhere
 And the fate of the world is at her fingertips

Our imaginary lives
 Make me feel so elated, oh yeah
 They make me feel like a fighter
 In the worlds we've created

You know there's depth in the shallowest things
 It's up to you to see it how you want to
 You know there's pain in the most pleasant of things
 It's up to you to feel what you want

Our imaginary lives
 Make me feel so elated, oh yeah
 They make me feel like a fighter
 In the worlds we've created
 Our imaginary lives
 Make me feel so elated, oh yeah
 They make me feel like a fighter
 In the worlds we've created, oh yeah

원하는대로 느껴봐

소파에 드러 누워 내 손에 잡은
 너무나 간절했어 나에게 주는
 시간이 얼마나 남았는지
 좀 시작해볼게 나만의 개인방송

외로운 한 남자에 대한 이야기지
 언제나 욕구불만 입가엔 냉소가득
 갑자기 새로운 세상 어딘가로 착지한거야
 세상의 운명은 이제 그의 손가락 끝에

우리의 가상현실
 날 기분 좋게 만드네 (오 예)
 난 하드캐리* 파이터가 된 것 같아
 우리가 만든 이 현실에서 (오 예)

어떻게 하고싶은지는 너가 보는대로야
 아무리 즐거운 것에도 고통은 따르는거지
 무엇을 원하는지는 너가 느끼는 대로야
 아무리 얇은 곳에도 깊이는 있는거지

우리의 가상현실
 날 기분 좋게 만드네 (오 예)
 날 기분 좋게 만드네 (오 예)
 난 하드캐리* 파이터가 된 것 같아
 우리가 만든 이 현실에서 (오 예)
 난 하드캐리* 파이터가 된 것 같아

WE WALK 'ROUND THE TOWN *(male and female main vocals)*

We walk 'round the town, we walk 'round the town
But we only escape for one night
We wander around, a princess and a clown
Pretending that everything is all right
We drink, eat and talk our arse down to the ground
But we only arrive at ourselves
We walk 'round, the town we walk 'round the town
But we only escape for one night

*In a dream she came to him
She came in a dream*

*He shook her world apart
And took her by the heart*

While they are together their love is supreme
But when they are apart, it's the end of the dream
We'll have to pre-tend tonight, while it's still dark
That everything's all right, all right

We'll have to pretend tonight, while it's still dark
That everything's all right, all right

TRAVELLING

Travelling on a journey to the sun
Don't need no help from no-one
Travelling in a biped on the run
Got to get a bit ahead of time
To escape and keep some control

The political classes drain our glasses dry
Empty vessels make the loudest noise
The celebrity harbour's arse is full of ships
Empty vessels make the loudest noise

Travelling through a minefield of distraction
Got to get a bit ahead of time
To escape and keep my soul

Travelling on a journey to the sun
Don't need no help from no-one

EX GIRLFRIEND

I thought I'd found the answer in you
Thought I don't need to search through empty corridors and
I thought I found the answer in you
Thought I don't need to worry about anything no more

Your milky skin and your sing-song voice
Always make me feel that I will be all right and
Your gentle words when you're holding me tight
Help me find the strength to know that I can sleep tonight

But baby, I know what you say is true
I can't find myself inside you
Darlin', now I see what you've always known
I'll have to work this out on my own

They say there's no such thing as an ex-girlfriend
The love we have will never really end so
Come here next to me
We can get together and prepare for whatever will be

'Cause honey, I know what you say is true
I can't find myself inside you
Sugar, now I see what you've always known
I'll have to work this out on my own
Angel, you know I love you
And we can't forget what we've been through
Even apart we will not be alone
I'll have to work this out on my own

前女友

我以为我找到了答案
以为我不必再去搜寻空荡的走廊
我以为我找到了答案
以为我不必再去左思右想

你的皮肤，和你的嗓音
总是让我觉得一切都会好起来
你紧紧地拥抱我
帮我找到勇气，让我安然入睡

可是宝贝，我知道你说错了
我不能在你身上找到自我
亲爱的，我总算明白你
我只能自己找答案

他们说世上没有前女友
我们的爱永远不会枯竭
站在我的身旁
我们一起面对未知的将来
因为宝贝，你只是没说错
我不能在你身上找到自我

亲爱的，我总算明白你
我必须自己去找答案
爱人，你知道我爱你
不能忘记你我曾风雨同舟
即使分开，我们也不会孤单
我必须自己去找答案

FORGOTTEN MEMORIES

It seems like a rainbow has fallen from your golden shoulders
 Maybe a chip has been left in its place now you're older
 I see the collection of forgotten memories

Coming home to me, back to me, coming home to me, ah-ah

I found a picture of you as I lay on the floor
 Now as I hold it I know I don't see you anymore
 How will I take this troubled soul at my door?

Coming home to me, back to me
 Coming home to me, back to me, home to me a-ah

Coming home to me, back to me
 Coming home to me, back to me, home to me a-ah

遗忘的回忆

彩虹般的秀发从你金色的肩上脱落
 好似年长以后，你已忘记了恩怨情仇
 我眼中的你，是被遗忘的回忆

回家吧，回到我身边
 回到我身边，啊

我躺在地上，找出一张你的照片
 握在手中，却找不到你的模样
 忧愁的魂灵，我竟不知如何为你接风

回家吧，回到我身边
 回家吧，回到我身边，回家.....啊

잊혀진 기억

무지개같은 머리결 반짝이던 네 어깨에서 사라졌구나
 분노의 조각들은 그 자리에 여전할까? 이제 어른이네 넌
 너에 대한 잊혀진 기억들을 수집하고있어 난
 집으로 돌아온다. 나에게로 돌아온다
 집으로, 나에게로 돌아온다. 아 아

바닥에 누워 너의 사진을 보고있어
 이렇게 내 손안에 있는데 더이상 널 볼 수 없겠지
 어떻게 이 상한 영혼 내 품으로 데려올 수 있을까?
 집으로 돌아온다. 나에게로 돌아온다.
 집으로 돌아온다. 나에게로 돌아온다. 아 아
 집으로 돌아온다. 나에게로 돌아온다.
 집으로 돌아온다. 나에게로 돌아온다. 아 아

PERFORMANCE SUGGESTIONS

Language

The songs may be performed in English, Mandarin, Korean, or any other language.

In addition to English, selected songs are written into the score in phonetic Mandarin, or *pinyin*.

The Main Voice

Desire and Attachment Part II can be sung either by a female or a male main voice.

While *Desire and Attachment Part I* and *Desire and Attachment Part II* can be performed separately, they are designed to be performed alongside each other.

If *Part II* is performed alongside *Part I*, one female main singer can perform both works. In this case they would not perform "Goddess" from *Part II*, as this is the male version of "Passion" from *Part I*.

Alternatively, *Part II* can be performed alongside *Part I* with a male main voice singing some or all of the songs from *Part II*.

"We Walk 'Round the Town" requires both a female and a male main voice.

Sound Reinforcement

Sound reinforcement technology will balance the voice and orchestra.

This will ensure that the voices are audible while singing in an intimate style.

The whole sound will be amplified to provide the audience with a sense of proximity to the music.

The sound reinforcement will be designed to retain the dynamic sensitivity and frequency spectrum of the orchestra to ensure the music is perceived as *close* to the audience rather than *loud*.

Lighting

Lighting and visual effects will change with the mood and intensity of the music, accentuating the key voices and instruments during the performance.

Tempos

The tempo marks are intended as an reasonably accurate approximation, though not necessarily to be interpreted strictly.

Tough Guy

Allegro with a rock feel
♩ = 125

English Voice

E-Harmony

Mandarin Voice

M-Harmony

Violin I

Violin II

Viola

Violoncello

Double Bass



8

Eng. Vx.

E-harm.

Mand. Vx.

M-harm.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

Head-phones full of mu - sic that can - not be real... don't want to take them off and feel what I feel... I've been wait-ing here for you for so long be - lieve
I feel like one of your cli - en - tele no - thing to of - fer and no - thing to sell... Theres no - one list-'ning if there's no - thing to tell... I've been wai.

(2nd time only)
wai.

mf

er ji li de yin yue bang wo xia xiang bu xiang zhi dao wo xin qing shi zen yang wo zai zhe li deng ni deng le hao jiu... xiang xin...
wo jiu hao xiang shi... ni de ke hu shen me ye gei bu liao ye mai bu diao mei ren ting wo ye mei shen me ke liao... wo deng

(2nd time only)
deng

mf

mf

mf

mf

15

Eng. Vx. *1.*
 — me it's time to move a long — to sing a dif-ferent song —
 — ting for you for way too long —

E-harm.
 ting
 — ting for you for way too long —

Mand. Vx.
 — wo shi shi hou xiang qian kan le — huan ling yi shou ge gang —
 — ni wo deng ni deng de tai jiu —

M-harm.
 — ni wo deng ni deng de tai jiu —

Vln. I *1.*

Vln. II

Vla.

Vc. *f*

Db. *f*

23 *2.*

Eng. Vx.
 it's time to move a - long — you are my an-aes - the-tic its pa - the-tic but its true —

E-harm.
 it's time to move a - long —

Mand. Vx.
 shi shi hou xiang qian zou — ni shi wo de ma zui yao wo bu ke jiu yao shi hua shi shuo

M-harm.
 shi shi hou xiang qian zou —

Vln. I *2.*

Vln. II

Vla.

Vc. *f*

Db. *f*

32

Eng. Vx.
 Face full of fish - ing ta-ckle skin full of ink — turned up so loud that the pic-ture's in-dis-tinct no room to feel and no room to think this tough guy — thing

Mand. Vx.
 man lian chuan zhe ding he man shen hua wen. yin yue tai chao shen me ye kan bu qing — mei kong qu gan shou ye mei kong qu chang. dang ye — men —

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db. *mf*

39

Ob.

Eng. Vx.
has gone for way too long— it's time to move a long— be lieve me we need the sen - si - ti - vi - ty
for way too long— it's time to move a - long— be lieve me it's time to move a - long

E-harm.
2nd time only
for way too long— it's time to move a - long— both times
be lieve me

Mand. Vx.
dang de shi jian tai chang. shi shi hou xiang qian wang. yao xiang xin wo men ye xu yao yi ke_
yi jing deng de tai jiu shi shi hou xiang qian wang. xiang xin wo shi shi hou xiang qian wang

M-harm.
2nd time only
deng de tai jiu shi shi hou xiang qian wang. both times
xiang xin wo

Vln. I

Vln. II

Vla.

Vc.

Db.

47

Eng. Vx.
to each o - ther
sing a dif - ferent song

Mand. Vx.
tiao dong de xin
huan ling yi shou ge chang

To Coda

Vln. II
I solo
mf

Vla.

Vc.
solo
f tutti
mf

Db.

55

Vln.
tutti

Vla.
mf

Vc.

Db.
f

63

Vln. I
mf

Vln. II

Vla.

Vc.

Db.

70 **D.S. al Coda CODA**

Eng. Vx. *mf*
I've been wai... ting

Mand. Vx. *mf*
wo deng ni...

Vln. I **D.S. al Coda CODA**

Vln. II

Vla. *f*

Vc. *f*

Db. *mf* *f*

77

Vln. I *rit.* *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

Goddess

Adagietto, but regular
♩ = 76

Timpani

Cymbals

Piano

Male Voice

Intimately
mp

1. When I saw the win - dow of your eyes dark - ened more than
2. lies be - neath the al - ter of your skin? I a - vert my eyes from the

Harmony Voice

Violin I

Adagietto, but regular
♩ = 76

div. *ppp* *pp* unis. *ppp*

Violin II

pp *mp* *pp*

Viola

mp

Violoncello

Double Bass

10

To Coda [1.]

Pno.

mp *f* *mf*

Male Vx.

mp *f* *mf*

first glow of sun - rise then I knew the beau - ty of your soul oh so few make truth be - come so whole oh_ god dess
fi - re deep with - in 2. Feel my mind it al - ways dreams of you I'm so blind and you can see right
can these dif - ferent rea - ealms e - ver meet? and sens - es join the bo - dy to the

Harm.

mf
god - dess

Vln. I

3rd time only *ppp* *mf* Every time *mp* *mf* To Coda [1.] *mp* *mf*

Vln. II

mp *mp* *mf*

Vla.

mp *mp* *mf*

Vc.

mp *f* *mp* *mf*

Db.

mp *f* *mp* *mf*

19

Timp. *mp* - *mf*
soft mallets

Cym. *pp* - *mf*

Pno. *mp* - *mf*

Male Vx. *mp* *port.* *f*
god - dess god - dess please un - der - stand through oh - god - dess god - dess god - dess please un - der - stand

Harm. *f*
god - dess god - dess god - dess god - dess god - dess

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*
arco

Vc. *mp* *f* *p*

Db. *mp* *f* *p*



27

Pno. *mp* 5



30

Pno. 5

Vln. I *pp* *mf*

Vln. II *p*



33

Pno. *f* 5

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Musical score for measures 35-37. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a complex, rapid sixteenth-note pattern in the right hand, with fingerings indicated by the number '5'. The other instruments play sustained chords and simple rhythmic patterns. The dynamic marking *mp* is present at the end of the section.



Musical score for measures 38-45. The score includes parts for Piano (Pno.), Male Voice (Male Vx.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part consists of a steady eighth-note accompaniment. The male voice part has lyrics: "With disgust How could you go out with a skunk like that? Dowsed in Brute and pout - ing like a rat I can't be-lieve you'd take him be-tween your". The dynamic marking *mf* is used throughout the section.



Musical score for measures 46-53. The score includes parts for Piano (Pno.), Male Voice (Male Vx.), Violin I (Vln.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a complex, rapid sixteenth-note pattern in the right hand, with fingerings indicated by the number '5'. The male voice part has lyrics: "legs full of sleaze and". The violin I part has a "solo" marking and a complex sixteenth-note pattern. The dynamic marking *f* is used throughout the section.

48 D.S. al Coda CODA

Timp. *mp* *ff* *mp*

Cym. *p* *ff* *pp*

Pno. *mf* *f* *mp*

Male Vx. fa - - - king con - - - fi - dence god dess god dess god dess What spi-rit oh

Harm. *f* *mp*
god - dess god dess god - dess

Vln. *mp* *pp* *f* D.S. al Coda CODA

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *mp*

Db. *mf* *f* *mp*

55

Timp. *ff*

Cym. To Gong *ff*

Pno. *mf*

Male Vx. god dess god dess god dess god dess_ god dess_ oh *port.*

Harm. god - dess god dess god - dess god - dess_ god - - - dess

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

61

Pno.

E-harm.

M-harm.

Male Vx.

Harm.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco rit.

mp

god_ des_ can this be real? god-dess_ god_dess_ oh_ god_dess_ tell me how you feel...

god - dess_ god - dess_ god_dess_ god - dess_

pp *ppp* *pp* *pp* *mp* *mp*

Detailed description: This page of a musical score (page 78) contains measures 61 through 66. The score is for a full orchestra and a male vocal soloist. The piano part (Pno.) features a complex, fast-moving melodic line in the right hand with frequent quintuplets (marked with '5') and a steady accompaniment in the left hand. The vocal part (Male Vx.) has lyrics in English: "god_ des_ can this be real? god-dess_ god_dess_ oh_ god_dess_ tell me how you feel...". The vocal line is supported by a harmonium (Harm.) part. The string section (Vln. I, Vln. II, Vla., Vc., Db.) provides a rich harmonic background, with dynamic markings ranging from *pp* to *ppp* and *mp*. A *poco rit.* (poco ritardando) marking is present in the later measures. The key signature is one sharp (F#) and the time signature is common time (C).

Our Secret

Medium paced ballad
♩=72

1

Cymbals

Piano
mp

English Voice
mp
Intimately
1. Don't tell an - y bo-dy_ how
2. Don't tell don't tell an - y bo-dy_ how

E-Harmony

Mandarin Voice
mp
Intimately
Zhe shi wo men de mi mi_ zuo_
Zhe shi wo men de mi mi_ wo men

M-Harmony

Violin I
Medium paced ballad
♩=72
ppp *mp* *ppp* (1st time)

Violin II

Viola
mp *p* (1st time)

Violoncello
mp *pizz*

Double Bass
mp *ppp* (2nd time)

13

Pno.

Eng. Vx.
close we came last night they don't they don't need to know_ Je-sus how it gave me_ a fright yeah_
close we ca_ame to the end

E-harm.

Mand. Vx.
wan wo men zou dao le zhe yi_ bu ta men bu xu yao zhi dao_ Tian a wo jiang hui shi duo_ me cuo shou bu ji_
cha dian zou dao_ le jin_ tou_ men bu xu

Vln. I
ppp *mp* 2nd time only 1.

Vln. II

Vla.

Vc.

Db.
p *mp* *p* *mp* 2nd time only

25

Pno. *mp* *mf*

Eng. Vx. *mf*

E-harm. *mf*

Mand. Vx. *mf*

M-harm. *mf*

Vln. I *ppp*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *arco* *mp* *mf*

Db. *ppp* *p* *mp* *mf*

they don't they don't need to know— that you've got a fool in your bed— yeah an an-gry word could've en - ded us a flash of the tongue

ta men bu xu yao zhi dao— ni de zhen bian ren you duo yu— chun fen nu xia_ de yi ju hua zu yi shi wo man san chang tou de hua cong she jian ca guo_

ta men bu xu yao zhi dao— ni de zhen bian ren you duo yu— chun fen nu xia_ de yi ju hua zu yi shi wo man san chang tou de hua cong she jian ca guo_

fēn nǚ xià de yí jǔ huà zǔ yì shì wǒ mǎn sān chǎng tóu de huà cōng shè jiàn cǎ guó_

36

Pno. *mp*

Eng. Vx. *mp* *p*

E-harm. *mp* *p*

Mand. Vx. *mp* *p*

M-harm. *mp* *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

o - ver and no - bo - dy knew an I was off my head that night oh— ne-ver a - gain—
fi-nished and no-one would've known

jie shu le_ ye bu wei ren zhi_ qi zuo wan wo bei chong hun tou nao_ xia bu wei li_

jie shu le_ ye bu wei ren zhi_ qi zuo wan wo bei chong hun tou nao_ xia bu wei li_

1st time only

jie shu le_ ye bu wei ren zhi_ qi

48 **A**

Pno. *mf*

Eng. Vx.

E-harm.

Vln. I *p* *mf* *p* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

61 soft mallets *pp-f*

Cym.

Pno. *mp*

Eng. Vx. *p* *mp* *mf*

E-harm. *p* *mp* *mf*

Mand. Vx. *p* *mp* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* *p* *mp*

Vc. *mf* *mp* *p* *mp*

Db. *mf*

Don't tell an-y bo-dy_ 'cause eve-ry thing is go-nna be so much bet-ter_ I

bu yao gao su ren_ he ren_ yin wei yi qie dou_ hui hao qi lai_ wo

bu yao gao su ren_ he ren_ yin wei yi qie dou_ hui hao qi lai_ wo

76

Pno. *mp*

Eng. Vx.
love you more than an-y-thing— all I rea-ly want is us to be to- ge-ther an an-gry word could've en- ded us in the blink of an eye—

E-harm.
ai ni sheng guo yi qie— zhi xiang he— ni bi ci— en ai— fen nu xia— de yi ju hua zu yi shi wo man san chang tou de hua cong she jian ca guo—

Mand. Vx.
ai ni sheng guo yi qie— zhi xiang he— ni bi ci— en ai— fen nu xia— de yi ju hua zu yi shi wo man san chang tou de hua cong she jian ca guo—

M-harm. *mf*
fen nu xia— de yi ju hua zu yi shi wo man san chang tou de hua cong she jian ca guo—

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

87

Pno.

Eng. Vx.
o - ver and no - bo - dy knew an own
fi - nished and no - one would've kno -

E-harm.
jie shu le— ye bu wei ren zhi qi
jie shu le— ye bu wei ren zhi

Mand. Vx.
jie shu le— ye bu wei ren zhi qi
jie shu le— ye bu wei ren zhi
1st time only

M-harm.
jie shu le— ye bu wei ren zhi qi
jie shu le—

Vln. I 1. 2.

Vln. II

Vla.

Vc.

Db.

Pno.

Eng. Vx.

E-harm.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

pp

I was off my head that night oh ne - ver a - gain

zuo wan wo bei chong hin tou nao xia bu wei li

zuo wan wo bei chong hin tou nao xia bu wei li

Puppet

Brisk boogie or shuffle
♩ = 92

English Voice

E-Harmony

Violin I

Violin II

Viola

Violoncello

Double Bass

8

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

mf

In the cor-ner I am wai-ting I am wait-ing I am wait-ing for your call and I I am wait-ing

16

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

for a - no-ther ex-cuse from you it's no use to you I will ne-ver give up on you_ You are al-ways the

24

Eng. Vx.

E-harm.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

pul-ler of strings I am the pup-pet the pup-pet the pup-pet the pup you are al-ways the pull-er of strings I don't mind it I'dance all night if you like it

I am the pup-pet the pup-pet the pup-pet the pup I don't mind it dance all night if you like it

mf

32 *mf*
Eng. Vx. You've got the bet-ter of me — that's where you want me to be —
Vln. I
Vln. II *mf* *f* *mf*
Vla. *mf* *f* *mf*
Vc. *mf*
Db. *mf*

40 *f*
Eng. Vx. But who's con-trol_ling who_? You are al-ways the read-er of rights that's why I'm writ-ing I'm writ-ing I'm writ-ing I'm right you are al-ways the
E-harm. that's why I'm writ-ing I'm writ-ing I'm writ-ing I'm right
Vln. II *f*
Vla. *f*
Vc. *f*
Db. *f*

48 *ff*
Eng. Vx. read-er of rights I don't mind it I'llwrite all night 'til it's right
E-harm. I don't mind it write all night 'til it's right
Vln. I *mf*
Vln. II *mf* *f*
Vla. *mf* *f*
Vc. *mf* *f*
Db. *mf* *f*

56 *ff*
Vln. I *ff*
Vln. II *ff*
Vla. *ff*
Vc. *ff*
Db. *ff*

64 *f*
Eng. Vx. You are al-ways the
Vln. I *f*
Vln. II *f*
Vla. *f*
Vc. *f*
Db. *f*

72

Eng. Vx. pul-ler of strings I am the pup-pet the pup-pet the pup-pet the pup you are al-ways the read-er of rights that's why I'm writ-ting I'm

E-harm. I am the pup-pet the pup-pet the pup-pet the pup that's why I'm writ-ting I'm

Vln. I

Vln. II

Vla.

Vc.

Db.

78

Eng. Vx. writ-ting I'm writ-ting I'm right you are al-ways the pul-ler of strings I don't mind it I'll dance all night if you like it you can't

E-harm. writ-ting I'm writ-ting I'm right dance all night if you like it

Vln. I

Vln. II

Vla.

Vc.

Db.

85

Eng. Vx. fight it Who is pul-ling the strings

Vln. I

Vln. II

Vla.

Vc.

Db.

92

Vln. I solo p ppp

Vln. II solo p ppp

Vla. solo p ppp

Vc.

Picking Over the Bones

1 Medium paced ballad
♩ = 150

Piano

English Voice

E-Harmony

Violin I

Violin II

Viola

Violoncello

Double Bass

13

Pno.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

1st time only

2nd time

1. Pick ing o - ver the bones. ske-le-tons and
2. chew ing on eve - ry let - ter. of eve-ry word in eve-ry song

23

Pno.

Eng. Vx.

E-harm.

Vln. I

Vln. II

Vla.

Vc.

Db.

2nd time

2nd time

dust sit-ting here on my own look-ing for some-thing bet - ter. it's no sur-prise we did-n't last. ev-en when I ev-en when I

34

Piano score for measures 34-43. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *f* to *mf*. The vocal parts (Eng. Vx. and E-harm.) have lyrics: "know there's no-thing wrong" and "would we have made it through". The instrumental parts (Vln. I, Vln. II, Vla., Vc., Db.) provide harmonic support with various dynamics.

44

Musical score for measures 44-53. The piano part continues with a melodic line and accompaniment. Dynamics include *mp* and *mf*. The vocal parts have lyrics: "if I'd come home to you" and "would". The instrumental parts continue with various dynamics.

54

To Coda

Musical score for measures 54-63, marked "To Coda". The piano part features a melodic line and accompaniment. Dynamics include *mf* and *mp*. The vocal parts have lyrics: "we have made it through". The instrumental parts continue with various dynamics.

89 CODA *poco rit.*

Pno. Eng. Vx. it's e - ven ha - ard - er to change yeah *poco rit.*

Vln. I CODA *poco rit.*

Vln. II

Vla.

Vc.

Db.

Feel What You Want

Robert Moss

Moderato and regular
♩ = 88

English Voice

E-Harmony

Violin I

Violin II

Viola

Violoncello

Double Bass

mp
Kicked

9

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

back on my re- cli- ner con- trol in my hands a lit- tle time to my- self... is just what I've been nee ding I'll let the ho- ur- glass run out of sand and do a li- ttle pri- vate scree- ning

17

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

just a- noth- er stor- y 'bout a lone- ly man frus- tra- tion and a grim- ace on his lips oh yeah... then all of a sud- den he's in a - no- ther land some- where and the

25

Eng. Vx.

E-harm.

Vln. I

Vln. II

Vla.

Vc.

Db.

fate of the world is at his fing- er- ti- ips... Our im- ag- in- ry lives... make me feel_ so e- la - a - ted oh... yeah they make me feel_ like a fig- ter

Our im- ag- in- ry lives... make me feel_ so e- la - a - ted they make me feel_ like a fig- ter

33 **To Coda**

Eng. Vx. in the worlds we've cre-a - a - ted oh yeah

Vln. I **To Coda**

Vln. II **To Coda**

Vla. **To Coda**

Vc. **To Coda**

Db. **To Coda**

41

Eng. Vx. you know there's depth in the shal-low-est things it's up to you to see it how you want to you know there's pain in the most plea-sant of things it's up to you to

Vln. I solo *p*

Vln. II solo *p*

Vla. solo *p*

Vc. solo *p*

Db. solo *p*

48 **D.S. al Coda CODA**

Eng. Vx. feel what you want (yeah) Our im - ag - in' - ry lives they make me feel so e - la - a - te - ed oh

E-harm. Our im - ag - in' - ry lives they make me feel so e - la - a - te - ed

Vln. I **D.S. al Coda CODA** tutti *mf*

Vln. II **D.S. al Coda CODA** tutti *mf*

Vla. **D.S. al Coda CODA** tutti *f* *mf*

Vc. **D.S. al Coda CODA** tutti *f* *mf*

Cb. **D.S. al Coda CODA** tutti *mf*

53 **molto rit.**

Eng. Vx. yeah they make me feel like a figh - ter in the worlds weve cre - a - a - ted ed oh o - yeah

E-harm. they make me feel like a figh - ter

Vln. I **molto rit.** *p*

Vln. II **molto rit.** *p*

Vla. **molto rit.** *p*

Vc. **molto rit.** *p*

Db. **molto rit.** *p*

We Walk 'Round the Town

Robert Moss

1

Waltz
♩ = 142

Piano *mf*

English voice

Male Voice

Violin I *Waltz*
♩ = 142

Violin II

Viola

Violoncello

Double Bass



15

Pno. *mp*

Male Vx. *mf*
a la Pogues
We walk 'round the town we walk 'round the
pizz.
mp
pizz.
mp
pizz.
mp
I solo
pizz.
mf

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mf*

29

Pno.

Male Vx.

town but we on - ly e - scape for one night we wan - der a - round a prin - cess and a clown pre - tend - ing that ev - ry - thing's all right we we

1st time only both times

Vln. I

Vln. II

Vla.

Vc.

Db.

1 Solo Violin (2nd time only)

mp *f* *mp*

42

Pno.

Eng. Vx.

Male Vx.

drink eat and talk our arse down to the ground but we on - ly ar - rive at our selves walk 'round the town we walk 'round the town but we on - ly e - scape for one night

1. solo 2.

mp *legato* *mp* *pure* *arco* *arco* *tutti arco* *mp*

in a dream she came to him

54

Pno.

Eng. Vx.

Vla.

Vc.

Db.

she came in a dream He shook her world a - part and took

98

Pno.

Vln.

Vla.

Vc.

Db.

107

Pno.

Eng. Vx.

Male Vx.

Vln.

Vln. II

Vla.

Vc.

Db.

mf

have to pre-tend to-night__

mf

we'll have to pre-tend to-night__

mp

tutti

mf

mf

mf

mf

mf

mf

117

Pno.

Eng. Vx.

Male Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

while it's still dark ev'-ry-thing's all__ right ev'-ry-thing's all__ right all right

while it's still dark__ that ev'-ry-thing's all__ right ev'-ry-thing's all__ right a__ a-a-all right

To Voice
[To T. Solo]

129

Pno.

142

Pno.

Travelling

Allegretto
♩ = 115

1

Oboe

English voice

E-Harmony

Violin I
mf
Stridently

Violin II

Viola

Violoncello
mf
pizz.

Double Bass

9

Vln. I

Vc.
arco

17

Vln. I

Vla.
mf

Vc.

27

Vln. I

Vln. II

Vla.

Vc.

mf

Bouncing

Bouncing

Bouncing

Bouncing

37

Eng. Vx.
mf

Vln. I

Vln. II

Vc.

Tra-vel-ling

53
Eng. Vx. on a jour-ney to the sun don't need no help from no - one

Vln. I
Vln. II
Vc.

68
Eng. Vx. Tra-vel-ling in a bi-ped on the run got to get a bit a-head of time to es - cape and
mf
E-harm. Tra-vel-ling

Vln. I
Vln. II
Vla.
Vc.

82
Eng. Vx. keep some con - trol The po - lit - i - cal class - es drain our glass es dry

Vln. I
Vln. II
Vla.
Vc.

95
Ob. *mf*

Eng. Vx. Emp - ty ves - sels make the loud est noise The ce - leb - ri - ty harb - our's arse is full of ships

Vln. I
Vln. II
Vla.
Vc.

108
Ob. *f*

Eng. Vx. Emp - ty ves - sels make the loud est noise

Vln. I *f* solo port. *mf*
Vln. II *f* *mf*
Vla. *f* *mf*
Vc. *f* *mf*

121 tutti *port.* *port.*

Vln. I
Vln. II
Vla.
Vc.

134 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. I
Vln. II
Vla.
Vc.
Db.

148 *mf* *mf*

Eng. Vx.
E-harm.

Tra-vel-ling through a mine-field of dis-trac-tion. got to get a bit a-head of time.

Tra-vel-ling

Vln. I
Vln. II
Vla.
Db.

163 *f* *f*

Eng. Vx.
E-harm.

to es-cape and keep my soul Tra-vel-ling on a jour-ney.

Tra-vel-ling

Vln. I
Vln. II
Vla.
Vc.
Db.

175 *f* *mf*

Ob.
Eng. Vx.

to the sun. Don't need no help from no-one.

Vln. I
Vln. II
Vla.
Vc.
Db.

191 Stridently *mf*

Vln. I
Vc.

199 *mf*

Vln. I
Vla.
Vc.

206 *f*

Vln. I
Vln. II
Vla.
Vc.

210 *f*

Ob.
Vln. I
Vln. II
Vla.
Vc.
Db.

Ex Girlfriend

1

Andante
♩ = 90

Electric Guitar

English Voice

Mandarin Voice

Violin I

Violin II

Viola

Violoncello

Double Bass

15

♩ = 88

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

mp

pizz.

pizz.

mp

I thought I'd found the an_swer in you thought I don't need to search through emp-ty cor - ri - dors and I thought I found the an_swer in you

wo yi wei wo zhao dao le da an yi wei wo bu bi zai qu sou xun kong dang de zou. lang wo yi wei wo zhao dao le da an

28

Eng. Vx.

Mand. Vx.

Vla.

Vc.

Db.

arco

mf

arco

thought I don't need to wor-ry a-bout a - ny thing no more your mil-ky skin and your si - i - ing song voice

yi wei wo bu bi zai qu zou si you xiang ni de pi fu he ni de sang yin zong

41

Eng. Vx. al-ways make me feel that I will be al-right and your gen-tle words when you're hol ding me tight help me find the strength to know that I can sleep to

Mand. Vx. shi rang wo jue de yi qie dou hui hao qi lai ni jin jin de yong bao wo bang wo zhao dao yong qi rang wo an ran ru shui

Vln. II *mp*

Vla.

Vc.

Db.

53 $\text{♩} = 90$ *mf*

Eng. Vx. ni i ight but ba-by I know what you say is true I can't find my-self in-side you dar-lin' now

Mand. Vx. ke shi bao bei wo zhi dao ni mei shuo cuo bu neng zai ni shen shang zhao dao zi wo qin ai de wo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

f arco

66 $\text{♩} = 88$

E. Gtr. Telecaster front pick-up with mild overdrive Let open strings ring slide down frets to open string *sempre legato mp*

Eng. Vx. I see what you've al-ways known I'll have to work this out on my own

Mand. Vx. zong suan ming bai ni wo bi xu zi ji zhao da an

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *pizz.*

121

E. Gtr.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

su-gar- now I see what you've al-ways known I'll have to work this out on my own an-gel you know I love you and

ai de wo zong suan ming bai ni wo bi xu zi ji qu zhao da an ai ren ni zhi dao wo ai ni bu neng

133

E. Gtr.

Eng. Vx.

Mand. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

we can't for - get what we've been through e - ven a - part we will not be a - lone I'll have to work this out on my own

wang ji ni wo ceng feng yu tong zhou ji shi fen kai wo men ye bu hui gu dan wo bi xu zi ji qu zhou da an

mf *P* *mf* *P* *mf* *P* *mf* *P* *mf* *P* *mf*

Forgotten Memories

Andante moderato, with medium
paced rock chugging feel
♩ = 106

Robert Moss

1

Timpani

Cymbals

Piano

Electric Guitar

English voice

E-Harmony

Violin I

Violin II

Viola

Violoncello

Double Bass

Front pick-up with valve overdrive. Sustained by feedback. Some touching of the tremelo arm.
Fade first note rapidly from zero to full with volume knob after audible plucking

ppp < *f*

Andante moderato, with medium
paced rock chugging feel
♩ = 106

Accents not over accentuated

f

Accents not over accentuated

f

Accents not over accentuated

f

f

f

16

E. Gtr.

Eng. Vx.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *ppp*

mp

mp

mp

mp

mp

mp

mf

pizz.

mf

It seems like a rain-bow has fall - en from your gol - den shou - ders_ May - be a chip_ has been left in its_ place

28

E. Gtr. *mf*

Eng. Vx. *mf*

E-harm. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mp*

now you're old er I see the col - lect - ion of for - got - ten me - mo - ries com - ing home to home to

38

Timp. *mp* *f*

Cym. *pp* *f*

Pno. *f*

E. Gtr. *f*

Eng. Vx. *f*

E-harm. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

me back to me co - ming home to me ah me back to me home to me ah

48

Cym. *pp* *f*

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Db.

58

Pno. *pp*

E. Gtr. *ppp*

Eng. Vx. *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf* pizz.

I found a pic - ture of you as I lay__ on the floor__ now as I__ hold__ it I know I don't see_ you

solo tutti



68

Pno. *f*

E. Gtr. *mf*

Eng. Vx. *f*

E-harm. *f*

Vln. I *f*

Vln. 2 *f* div.

Vla. *f*

Vc. *f*

Db. *f* arco

a-ny more__ how will I take__ this trou-bled soul__ at my door__ com - ing home to__ home to

78 B

Timp. *mp* *ff*

Cym. soft mallets *pp* *ff*

Pno. *ff*

E. Gtr. *f* *ff*

Eng. Vx. me back to me co - ming home to me ah *port.*

E-harm. me back to me home to me ah *port.*

Vln. 1 *ff* *ff* B

Vln. 2 *ff* *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

87

Timp. *mp* *ff*

Cym. *pp* *ff*

Pno. *ff*

E. Gtr. *ff* *ad lib solo*

Eng. Vx. *ff* com - ing

Vln. 1

Vln. 2

Vla.

Vc.

Db.

97

Pno.

E. Gtr. *May ad lib (until final sustained note)*

Eng. Vx.

E-harm. *ff*

Vln. I

Vln. 2 *div.*

Vla.

Vc.

Db.

home to me back to me home to me

t - o me co - ming home to me

home to me back to me home to me

port. *port.*

103

Pno. *rit.* *mf* *p* **Fine**

E. Gtr. *port.* *ppp*

Eng. Vx.

E-harm. *port.*

Vln. I *rit.* *ppp* **Fine**

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

back to me ah

back to me ah

