

NOTE: These sheet music pages represent a small excerpt from the 400 page collaboration with artist/designer Dirk Rowntree. As described by SPD: "*WAR, THE MUSICAL* condenses the written, visual, musical and interpretational aspects of the musical form." Part Hollywood Musical, part libretto, *WAR, THE MUSICAL* satirizes how American media processes war and catastrophe.

All's Fair in Love and War

First system of the musical score, showing the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Rubato

C Eb F C E+ E7/G# Am

Of course, I wasn't there when the 300 were buried a - live ____, so I can't say how it all went down __.

Second system of the musical score, including the lyrics and piano accompaniment. The piano part continues with chords and moving lines in both hands.

G/D D9 G13 Gdim F6/G G+

All's fair in love and war and if a company has the only ef - fect - ive and safe treat - ment for dis - ease X,

Third system of the musical score, including the lyrics and piano accompaniment. The piano part continues with chords and moving lines in both hands.

a tempo

C Gm7 Gb7 F

there's no prob - lem with that. All's fair in love and war, and in the UMF bus - i - ness is war

Fourth system of the musical score, including the lyrics and piano accompaniment. The piano part continues with chords and moving lines in both hands.

Girl Friend of the Whirling Dervish

D/C **G/B** **Am** **D**

The girl was hos - pit - al - i - zed after being put in a wash - ing mach - ine

D **D/C** **G/B**

What does she need with the old stories? She's a modern girl in love

Dm/A **E7** **Am** **Cm**

a demon a whirling der - vish of wonder, a girl gone whi - te! It's the image

G/B **Em** **Am** **Dsus** **D**

of a young woman who o - ver ident - i - fied with her friend's mil - i - tary ser - vice

Detailed description: This is a musical score for the song 'Girl Friend of the Whirling Dervish'. It is written for guitar and piano. The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. Chord diagrams are provided for various chords: D/C, G/B, Am, D, Dm/A, E7, Cm, G/B, Em, Am, and Dsus. The lyrics are: 'The girl was hospitalized after being put in a washing machine. What does she need with the old stories? She's a modern girl in love. a demon a whirling dervish of wonder, a girl gone white! It's the image of a young woman who over identified with her friend's military service.' The piano accompaniment features a steady bass line and chords that support the melody. There are some triplets and slurs in the piano part.

Sitting High on a Hilltop

Piano introduction in C major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes and rests.

C D9

I'm sit - ting high on the hill - top over - looking the en - tire val - ley _____.

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment. The piano part features triplets in the right hand and a steady bass line in the left hand.

G7 G+ C Bb⁰/Db G13 Em Ebm Dm

It would be dif - fi - cult to find a more access - ib - le offic - i - er than this one: _____

Musical notation for the second vocal line, including treble and bass staves with piano accompaniment. The piano part continues with chords and a bass line.

C D9

it's not about sitting be - hind a desk all day. For any - one wanting a chal - lenge, I'll be around the tank at 2.

Musical notation for the third vocal line, including treble and bass staves with piano accompaniment. The piano part features triplets in the right hand and a steady bass line in the left hand.

We're in the Money

Moderately
N.C.

[This] soldier [guy] is wired for [living] wild ____.
[This argu - ment seems] so bas - ic, I don't even know ____

mf
Clap x x x x x x x x etc.

CREATIVE [JUICES] run high at his office which is located [on the 27th floor] of Singapore [Land] [Tower]
why we're having [it]. We're not putting money [into the act - u - al] course itself, we're putting [money into a very] im - port - ant

We're not trying [to do anything] other than see how [they're spending] money; what in - ter - ests [us] is the pro - cess ____
event [in the Irish sporting cal - en - dar]. We're much [more likely] to cover just [registration] [than registration] [+ hotel +] ...

of how [these en - tities] reshape our [realit - y], man - u - fact - ure [con - sent], gets us to part with our mon - ey.
Welcome! Ready [to take] con - trol of your fi - nan - cial life? We're four [gen - er - ations] of real people...

Going to Heaven on a Mule

Piano introduction in C major, 4/4 time. The right hand plays a simple melody, and the left hand provides a rhythmic accompaniment with chords.

C

0 0 0

Bb/C bass

F/C bass

I'm an old mule skin - ner from Cal - i - forn - i - a way___ and I can make an - y mule lis - ten___.

C

0 0 0

C7/Bb bass

F/A bass

C

0 0 0

He smelled like a mule___, and when I asked him to stroke his pen - is, its shad - ow crossed my___

Bb/C bass

F

C7 0

F/C bass

cig - ar - ette like two swords on the wall. Heaven forbid that I pack up my mule train and head for hell-on-earth!

Mashinka Firunts & Danny Snelson, eds.
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The Alice Kaplan Institute for the Humanities
<http://sites.northwestern.edu/present>