

**INTOLERANCE**  
(from THE SCHOOL OF UNDERSTANDING)

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**A**  $\text{♩} = 142$  **TEACHER**

voices  
we've co-vered now the nor-mal subjects don't want to talk too much of culture

vibraphone

piano

violin 1

violin 2

viola

**10** **JOURNALIST** **TEACHER** **15**

voc  
that's sure-ly too de-man - ding I've got it here's some - thing else we love and need

vib

pno

vin1

vin2

via

**20** **JOURNALIST** **DOCTOR** **25**

voc  
the world of sports should be a to-pic safe e-nough no re-al dan-ger there no need to think too hard

vib

pno

vin1

vin2

via

**JOURNALIST**

so how a - bout the sim - ple game of kic - king a ball a - round

**DOCTOR**

in front of mil - lions seems harm - less fun

**JOURNALIST**

but if the ones \_\_\_\_\_ we root for lose \_\_\_\_\_

**JOURNALIST**

we go in - sane \_\_\_\_\_

**NEWSCASTER**  
(spoken)

It began with name-calling and ended in death. The International Trophy championship was aborted yesterday when rioting fans stampeded onto the field, trampling 97 people to death after the referee made a bad call. Hundreds of others suffered injuries before riot police were able to quell the mob.

The melee started when fans, many of them intoxicated, began shouting ethnic slurs and hurling bricks and burning trash onto the field. Then the hysteria grew. Thousands of hometown fans charged from the stands and rushed towards supporters of the opposing team, screaming insults and lashing out with broken beer and whiskey bottles. Rows of spectators were trapped in the panic and squeezed to death against the fences that were erected to contain violence after the numerous incidents of hooliganism that have plagued past international games.

Most of the victims were either working class or unemployed, the fans who traditionally fill the cheaper standing room sections. Memorial services are being held throughout the day in the low-income housing projects which were home to most of the victims. The government believes the violence will not stop and is reluctant to remove the fences designed to deter it. But many who were at the game yesterday blame the chain-link walls for the tragedy. As one survivor put it, "If you cage us in like animals, then there's more of a chance that we'll behave like animals."

**B** ♩ = 160

60

65

**JOURNALIST**

voc   
 why are we like that

guit

vib

pno

vn1

vn2

via

cel



**BUSINESSMAN**

70

**STUDENT**

voc   
 so ag-gres-sive and in-to-lerant what is this lu-na-cy

guit

vib

pno

vn1

vn2

via

cel



**DOCTOR**

75

**BUSINESSMAN**

80

**REFUGEE**

voc   
 what has this got to do with sport a test of strength of strength you

guit

vib

pno

vn1

vn2

via

cel

**JOURNALIST** (85) **STUDENT**

voc: say? \_\_\_\_\_ of pow-er per - haps of pow-er o - ver o - thers

guit: [Guitar accompaniment]

vib: [Vibraphone accompaniment]

pno: [Piano accompaniment]

vln1: [Violin 1 accompaniment]

vln2: [Violin 2 accompaniment]

via: [Viola accompaniment]

cel: [Cello accompaniment]

**REFUGEE** (90) **DOCTOR** (95) **JOURNALIST**

voc: ap - pa - rent - ly a ba-sic need some-thing in us. a flaw or

guit: [Guitar accompaniment]

vib: [Vibraphone accompaniment]

pno: [Piano accompaniment]

vln1: [Violin 1 accompaniment]

vln2: [Violin 2 accompaniment]

via: [Viola accompaniment]

cel: [Cello accompaniment]

**STUDENT** (100) **REFUGEE**

voc: weak-ness \_\_\_\_\_ we see - ming - ly \_\_\_\_\_ can't o - ver - come \_\_\_\_\_

guit: [Guitar accompaniment]

vib: [Vibraphone accompaniment]

pno: [Piano accompaniment]

vln1: [Violin 1 accompaniment]

vln2: [Violin 2 accompaniment]

via: [Viola accompaniment]

cel: [Cello accompaniment]

C

105

voc

**BUSINESSMAN** can't o - ver - come

**STUDENT** can't o - ver - come

**JOURNALIST** can't o - ver - come

**DOCTOR** can't o - ver - come

guit

vib

vln1

vln2

via

cel

||

||

110

115

voc

guit

vib

vln1

vln2

via

cel

gliss.

gliss.

gliss.

gliss.

D1  $\text{♩} = 85$

OBSERVER

120

voc

pow - er a source of co - n - flict and of war of

vln1

vln2

via

cel

STRING ORCHESTRA

violins I

violins II

violas

celli

basses

130

voc

per - se - cu - tion and sub - ju - ga - tion of an - guish and op - pre - ssion pain and suf - fe - ring of ha - tred for those we're not

vln I

vln II

vlas

cel

bs

D2

140

voc

the o - ther side they're dif - fe - rent and there - fore bad and dan - ge - rous and we feel thre - a - tened we need to

vln I

vln II

vlas

cel

bs

145

150

155 160

voc  
win sub-due and tor - ture \_\_\_\_\_ and e - - ven kill \_\_\_\_\_ not much \_\_\_\_\_

vlns I 17

vlns II

vlas

cel

bs

165 170

voc  
if a - ny - thing \_\_\_\_\_ not much at all \_\_\_\_\_ we've learned from his - to - ry \_\_\_\_\_

vlns I

vlns II

vlas

cel

bs

E ♩ = 85

trumpet

guit

vib

STRING QUARTET

vln1

vln2

vla

cel

The image shows a musical score for a 12-measure piece. The score is arranged in six staves, labeled on the left as tpt, guit, vib, vin1, vin2, and cel. The top staff (tpt) contains a melodic line with a half note, a quarter rest, a quarter note, a half note, a quarter rest, a quarter note, a half note, a quarter rest, a quarter note, a half note, a quarter rest, and a quarter note. The remaining five staves (guit, vib, vin1, vin2, cel) contain rhythmic notation consisting of a slash in each measure, indicating that these instruments play a consistent rhythmic pattern throughout the piece. The score concludes with a double bar line.