

# (16) LOVE BEGINS

music and words by Michael Mantler

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**NOTE:** concert score, there are no key signatures  
accidentals apply to measure and octave only

A  $\text{♩} = 98$

5

The musical score is arranged in a concert format with the following parts and staves from top to bottom:

- voice woman:** Treble clef, 5/4 time signature, mostly rests.
- voice man:** Bass clef, 4/4 time signature, mostly rests.
- trumpet:** Treble clef, mostly rests.
- bass clarinet:** Bass clef, melodic line with triplets and slurs.
- guitar:** Treble clef, melodic line with triplets and slurs.
- violin 1:** Treble clef, melodic line with *legato* and *mp* markings.
- violin 2:** Treble clef, melodic line with *mp* marking.
- viola:** Treble clef, melodic line with *mp* marking.
- cello:** Bass clef, melodic line with *mp* marking.
- piano:** Treble and Bass clefs, 5/4 and 4/4 time signatures, mostly rests.

voc W

voc M

tpt

bcl

guit

vin 1

vin 2

vla

cel

pno

*(a tempo)*

Detailed description of the musical score: The score is arranged in a standard orchestral layout. The vocal parts (W and M) are at the top, followed by trumpet and bassoon. The guitar part is positioned below the bassoon. The string section consists of Violin 1, Violin 2, Viola, and Cello. The piano part is at the bottom. The guitar, Violin 1, Violin 2, and Cello parts are heavily marked with triplet rhythms, indicated by a '3' over the notes. The bassoon part has a tempo change marking '(a tempo)' in the second measure. The vocal parts are currently blank, suggesting a vocal entry or solo in a subsequent section.

voc W  
 voc M  
 tpt  
 bcl  
 guit  
 vln 1  
 vln 2  
 vla  
 cel  
 pno

the news seem al-ways  
 sim.  
 sim.  
 mf  
 mf  
 mf  
 mf

25

30

voc W  
bad

voc M  
but if you think of it most o - ther things on te - le - vision in mo - vies and in music books and po - etry

tpt

bcl

guit

vln 1

vln 2

via

cel

pno

35

C ♩ = 142

40

voc W  
 that's true that's mar - vel - ous more  
 voc M  
 they are a - bout and filled with love is that not so how won - der - ful most of the time  
 tpt  
 bcl  
 guit  
 vln 1 *mp* *sim.*  
 vln 2 *mp*  
 via *mp*  
 cel *mf*  
 pno



Musical score for page 60, measures 1-10. The score includes parts for vocalists (W and M), trumpet, trombone, guitar, violins 1 and 2, viola, cello, and piano. The key signature is D major and the tempo is 112 bpm. The guitar, violins, and cello parts feature a rhythmic pattern of eighth notes with triplets in measures 5, 6, and 9. The piano part is currently silent.

65

70

75

voc W

voc M

tpt

bcl

guit

vin 1

vin 2

vla

cel

pno

The musical score for page 80 includes the following parts:

- voc W**: Vocal line for the soprano, mostly silent.
- voc M**: Vocal line for the mezzo-soprano, mostly silent, with a few notes at the end of the page.
- tpt**: Trumpet part, mostly silent.
- bcl**: Bassoon part, featuring a melodic line with triplets and a final flourish.
- guit**: Guitar part, featuring a melodic line with triplets.
- vin 1**: Violin 1 part, featuring a melodic line with triplets.
- vin 2**: Violin 2 part, featuring a melodic line with triplets.
- vla**: Viola part, featuring a melodic line with triplets.
- cel**: Cello part, featuring a melodic line with triplets.
- pno**: Piano part, mostly silent.

The score concludes with the lyrics "and so we" and a dynamic marking of *mf* (mezzo-forte) for the instrumental parts.



95 100

voc W  
 how ve-ry use-ful can we per-haps may-be more per-ti-nent ap-

voc M  
 well worth the ef - fort just what we need find some - thing else ap-

tpt

bcl

guit

sim. 2 2 2 2

vin 1

vin 2

via

cel

pno

105 G ♩ = 120 110

voc W  
pro-pri-ate and a-pro-pos

voc M  
pro-pri-ate and a-pro-pos

tpt

bcl

guit  
[SOLO] (repeat 5x) (as is)

vlm 1  
*p*

vlm 2  
*p*

vla  
*p*

cel  
*p*

pno

115

120

H  $\text{♩} = 110$

voc W

voc M

we've searched ex - a - mined      ob - served and scru - ti - nized

tpt

bcl

guit

> 3 > 3 > 3 > 3      sim. 3 3 3 3

vlm 1

vlm 2

via

cel

gliss.      *mp*

pno

accomp/fill freely

3 3 3 3      sing. 3 3 3 3

125

130

voc W  
stu - died and in - qui - red  
probed in - ves - ti - ga - ted  
ex - plored and a - na - lyzed

voc M  
what have we

tpt

bcl

guit  
3 3 3 3  
3 3 3 3  
3 3 3 3  
3 3 3 3

vin 1

vin 2

via

cel

pno  
3 3 3 3  
3 3 3 3  
3 3 3 3  
3 3 3 3

The musical score for page 135 includes the following parts:

- voc W:** Treble clef, lyrics: "what do we know now", "un-der-stand and re - a - lize".
- voc M:** Bass clef, lyrics: "learned", "what do we think", "what's go - ing".
- tpt:** Treble clef, rests.
- bcl:** Bass clef, rests.
- guit:** Treble clef, rhythmic accompaniment with triplets and slurs.
- vln 1:** Treble clef, sustained notes.
- vln 2:** Treble clef, sustained notes.
- via:** Treble clef, sustained notes.
- cel:** Bass clef, sustained notes.
- pno:** Grand staff, rhythmic accompaniment with triplets.

140 145

voc W  
 what is the point  
 what do we ask

voc M  
 on  
 what have we found  
 what says it

tpt

bcl

guit  
 3 3 3 3  
 3 3 3 3  
 3 3 3 3  
 3 3 3 3

vl n 1

vl n 2

via

cel

pno  
 3 3 3 3  
 3 3 3 3  
 3 3 3 3  
 3 3 3 3

150

voc W  
what's to con - clude

voc M  
all what's left to say

tpt

bcl

guit  
3 3 3 3 3 3 3 3

vln 1

vln 2

via

cel

pno  
3 3 3 3 3 3 3 3

155

what is the word