

LULU OF THE PLAINS

a loose biographical account
of the early life of
Louise Brooks

Suggested excerpt locations:

- Recording 12:48—18:39, page 40, letter L-letter Q, page 64 (5:50)
- Recording 22:28—27:20, page 78, m. 502 - letter Y, p. 93 (4:52)

Paul Elwood
2018

Program Notes

The title refers to silent film legend Louise Brooks (1906-1986) from her character role in the 1928 German film *Pandora's Box*. Brooks's early career as a teenager was spent in the Denishawn (modern) Dance Company with Ted Shawn and Ruth St. Denis (among whose ranks Louise danced with Martha Graham). Louise shortly after starred in a variety of films with luminaries such as W.C. Fields, director Howard Hawks, and ultimately the legendary German director G.W. Pabst in *Pandora's Box* (1929), and *Diary of a Lost Girl* (1929). At the height of her fame, her hair in bangs determined the fashion of many of the "flapper" generation worldwide. Unwilling to compromise artistic, personal, and sexual standards, her career began a decline until she made her final film in 1938 with budding star John Wayne. In later years, after she floundered creating a dance studio in Wichita, Kansas, her home town, to working as a salesgirl on Madison Avenue she blossomed into an erudite film historian and critic, working out of Rochester, New York, where she spent the remainder of her life. I am drawn to the subject of Louise Brooks for her uncompromising approach to her career, her visual grace on the screen, and her incisive intelligence evidenced in a variety of interviews.

Biographically, the text references her birthday (November 14) and astrological sign (Scorpio). Her life in film is referenced with allusions to the makeup of film (magnesium carbonate, barium sulfite, etc.). There is a loose biographical line from her early childhood in Cherryvale, Kansas, including her sexual abuse by a housepainter by the name of Mr. Flowers at the age of 9, to her adolescence studying dance in Wichita, Kansas. One quote from Fanny Mendelssohn, with whom Louise shares a birthday, is inserted into the composition. *Lulu of the Plains* loosely follows her career from Wichita to New York and Berlin and back to Wichita after she made her last film. Many details are missing from this composition.

An excellent account of her life may be read in Barry Paris's amazing biography titled "*Louise Brooks, a Biography*," University of Minnesota Press, Minneapolis, 1989.

I. Woman in the Void (A)

Black crinoline against Berlin grey
From Kansas plains' Ad astra skies

Woman in the Void.

Soul of light on small glass beads,
no soul of earth in diffuse air.
Dance of the angels
on the head of a pin.

Woman in the Void.

Her eyes were ignited
from the stars of heaven.
Magnesium carbonate.

In silent words
her voice called me
Through barium sulfite.

No soul of heaven came.
The rapt Lucia in lumens clothed.
From cabaret in gin-soaked dreams
with Charlie Chaplin in New York rain.

Black crinoline against Berlin grey
Mi chiamano Lulu
Ma il nomé Lucia

II. Cherryvale, Cherryvale

Cherryvale, Cherryvale
a footnote on the infinite plains.
Cherryvale, Cherryvale.

Louise at age nine indifferent mother
of arts and letters.
Her father a lawyer with books that bend
The floor in that big wooden house.

A place for flowers to bloom.

If flowers blossom, they will decay
Destroyed by Flowers' indecency.
House painter agonist, paint splattered hands

On little Lulu's innocence.

Cherryvale, Cherryvale
a footnote on the infinite plains.
Cherryvale, Cherryvale.

If flowers blossom they will decay
Destroyed by Flowers' indecency.

Mi chiamano Lulu
Ma il nomé Lucia

Looking o'er the edge of obscure fame
The black and white of movie frames.
Each frame in twenty-four, each frozen act,
Leaves Lulu stranded in movie stills.

The birth of Venus from salt-filled waves
The eighth house in darken'd moon
East Kansas hills, sine wave plains
Below a saw-tooth ridge

O Scorpio, O planet blue
Of endless sea of velvet hills.

III. Fighting With Gravity

Love blooming pushes up from Earth!
En pointe, plié, en pointe, plié.
Little Lulu fighting with Gravity.
Arabesque entwined in a turn.

En pointe, plié, and back to the barre
En cloche, fondu and ronde de jambe.

Missus Buckpitt !

Boundless lies the sky and limitless the Earth
Jeté to the clouds
Above the limited plains

As light drains from the fly-space
As life drains from the cask
Alice Mills with Louise
Who sheds not one warm tear

As the brown air settles into night

The train leaves Wichita
Nineteen twenty-two
New York City hot
An earthly paradise

The Golden Age of nothing
the beginning of a life.
To the barre each morning
drinking every night.

To the barre each morning
And drills each afternoon.
To the bar at midnight and
back at dawn's grey light.

The Golden Age of nothing,
The start of a new night.
Alice Mills sleeps soundly
As Louise hits the town.

She was fired for insubordination.
And for her laughter and disrespect.

IV. Woman in the Void (B)

Black crinoline against Berlin grey
From Kansas plains' Ad astra skies

Woman in the Void.

Soul of light and light of Earth
A myth of Nineteen Twenty-Nine
Dance of the angels on the head of a pin.

Woman in the Void.

V. Die Ersehnte (after Fanny Mendelssohn)

Komm, dich rufet die Sehnsuchtsträn' im Auge!
dich dies wallende Herz voll süsser Ahndung,
träube floss mein Leben, o Himmels botin,
komm, es zu heitern.

[Come, the yearning strikes you in the eye!
You this heart full of sweet punishment,
cloudy my life flowed
O heavenly messenger, come cheer it up.]

VI. Sunny Bistro, Grey Berlin

Sunny bistro, grey Berlin.
Silverware and champagne flutes.
Louise sips a discrete gin.

Pabst, in his usual fashion,
Ordered a cluster of red roses.
Louise was who she was, was Lulu,
and was not Louise Brooks.

Pabst was disappointed.
She's not an actress playing a role.
She was playing only herself,
"which is the hardest thing in the world to do."

Over and across the way,
she sees there Townsend Martin
sitting with Lady Daisey Fellowes.
Lulu's bored with the people she is with.

She tells the waiter to tell Mr. Martin
to come to her table.
He doesn't come.

Well, finally he comes.
"I'm terribly sorry, Louise,
I could not leave Daisey alone.
She then takes the bunch of roses
and slashes him right across the face,
Leaving trickles, yes gentle reader,
From the blood!"

Mr. Pabst is mortified.
He saw Louise is simply playing herself.

VII. Frame by Frame in Endless Change

She's happy and languid, she runs a bath.
Art Deco interior, she's relaxed and languid.

Changeless frames in endless change,
in frames in endless change in change in
endless frames, in frames in endless change
in change in change in endless frames
in change in frames in endless change.

VIII. I was never an actress

"That's why I was never an actress.
I never was in love with myself.

I would go to a party, and I'd see
Delores Del Rio and Constance Talmadge and
And Constance Bennett, all you beautiful women
And I'd say:
'You're the ugliest one here
You're black and furry, you've got freckles,
your dress is not as attac . . .'

And in the end, unless, you can't be a great actress
Unless you think you're beautiful.
It's of the essence.

To be a great actress you must know what you're doing.
When I acted I hadn't the slightest idea what I was doing.
I was simply playing myself,
Which is the hardest thing in the world to do.

You-you can give most actors any part in the world
And they can play it. But they say, 'Be yourself.'
They get terribly self-conscious.
But since I never learned to act I never
Had any trouble playing myself."

IX. Allegro: Tour en l'air (no text)

X. The Kitchen is Immaculate

Wichita, Wichita, a respite on the infinite plains.
Wichita, Wichita, with humid blistering heat
A place for flowers to wilt.
Woman in the void.

As the fog descends on London or Berlin.
She's scrubbing floors for holy penance
In Wichita on hands and knees.

The kitchen is immaculate.

She gave the perfect dance and left the dance floor behind.
Her last performances.
She's scrubbing floors for holy penance in Wichita
On hands and knees.

The kitchen is immaculate.

She learned to act from Martha,
She learned to dance from Charlie.
New York was her town.
She's scrubbing floors for holy penance in Wichita
On hands and knees.

The kitchen is immaculate.

XI. Woman in the Void (C)

Black crinoline against Berlin grey
From Kansas plains' Ad astra skies

Woman in the Void.

Soul of light on small glass beads,
no soul of earth in diffuse air.
Dance of the angels
on the head of a pin.

Woman in the Void.

Komm, dich rufet die Sehnsuchtsträn' im Auge!
dich dies wallende Herz voll süßer Ahndung,

LULU OF THE PLAINS

Instrumentation:

Mezzo Soprano

Flutes:

Flute in C
Piccolo
Alto Flute

B_b clarinet

Percussion: (one player)

Vibraphone
Glockenspiel
Typewriter (amplified)
Crotales
Tom toms (5)
Bongos (2)
Bow
Chimes

Trap set:

snare drum
ride cymbal
woodblocks (low and high)
splash cymbal
kick drum
low tom tom
Hi Hat

Electronic Sound Files and Film

Triggered by a single player on computer

Violin

Violoncello

Duration: c. 45:00

Score

for Louise Brooks
LULU OF THE PLAINS

Paul Elwood

2018

Piccolo $\text{♩} = 84$

Pic.

Pno.

Vc.

Pic.

B♭ Cl.

Pno.

Vln.

Vc.

A

una corda
Con sord.

Con sord.
open strings

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LULU OF THE PLAINS

Musical score for orchestra and piano, page 8. The score consists of two systems of music.

System 1 (Measures 14-15):

- Picc.**: Treble clef, 4 sharps. Playing eighth-note patterns.
- B♭ Cl.**: Treble clef, 4 sharps. Playing eighth-note patterns.
- Vib.**: Treble clef, 4 sharps. Playing eighth-note patterns.
- Pno.**: Treble clef, 4 sharps. Playing eighth-note patterns. Dynamics: *mf*, *5*, *p*, *mf*. Articulation: *vibes*.
- Vln.**: Treble clef, 4 sharps. Playing sustained notes.
- Vc.**: Bass clef, 4 sharps. Playing sustained notes.

System 2 (Measures 16-17):

- Picc.**: Treble clef, 4 sharps. Playing eighth-note patterns. Dynamics: *5*.
- B♭ Cl.**: Treble clef, 4 sharps. Playing eighth-note patterns.
- Vib.**: Treble clef, 4 sharps. Playing sixteenth-note patterns.
- Pno.**: Treble clef, 4 sharps. Playing sustained notes. Dynamics: ***.
- Vln.**: Treble clef, 4 sharps. Playing sustained notes.
- Vc.**: Bass clef, 4 sharps. Playing sustained notes.

LULU OF THE PLAINS

9

B♭ Cl. 18

Vib. 6

Pno. 18 *mp*

Vln. 18 *mp*

Vc.

Picc. 20 *p* *f*

B♭ Cl. *p* *f*

Vib. to tom toms

Pno. 20 *f* *mp*

(1c)

Vln.

Vc.

This page contains five systems of musical notation. The first system (measures 18-19) includes parts for B♭ Clarinet, Vibraphone, Piano, Violin, and Cello. The B♭ Clarinet part features sixteenth-note patterns with grace notes. The Vibraphone part has eighth-note patterns. The Piano part includes dynamic markings *mp* and *5*. The Violin and Cello parts provide harmonic support. The second system (measures 20-21) begins with a piccolo part, followed by B♭ Clarinet entries, and concludes with a vibraphone part leading to tom-tom effects. The piano part continues with *f* and *mp* dynamics. The final system (measures 20-21) shows sustained notes from the violin and cello, with dynamic markings *f* and *5*.

LULU OF THE PLAINS

Picc. Bb Cl. Perc. Pno. Vln. Vc. Bb Cl. Pno. Vln.

22 to alto flute
tom toms - with hands to vibes
(1c)

24 con molto pp

LULU OF THE PLAINS

26

B♭ Cl.

vibes
motor on - slow

Vib.

Pno.

Vln.

Vc.

A. Fl.

B♭ Cl.

Vib.

Perc.

Pno.

Vln.

Vc.

alto flute

29

29

29

29

29

5

LULU OF THE PLAINS

32

A. Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

32

32

32

35

6

A. Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Vc.

35

35

35

p

to picc.

$\bullet = 76$

B

$\frac{2}{4}$

mf

Black

38

Vib.

Pno.

Soprano

Vln.

Picc.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

38

p

f

crin - o - line a - gainst Ber - lin grey.

38

Senza sord. pizz.

p *mf*

p *fp*

mf

fp

mf

38

mf

f

from Kan - sas plains ad as - tra skies.

41

p *f*

LULU OF THE PLAINS

44

Picc.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

≡

48

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

LULU OF THE PLAINS

15

52

Picc. -

B♭ Cl. *mf*

(8va)

Pno.

Soprano ghost of Earth in dif - fuse air. Dance of the ang - els on the head of a pin.

Vln. pizz. *mf*

Vc. *mf* *p*

56

Picc. *mf*

B♭ Cl. *f* *f* *p*

Vib. *mf*

Pno. -

Soprano Wom-an in the void. Wom-an in

Vln. arco *p* *mf*

Vc. *mf* *#*

LULU OF THE PLAINS

Picc. 60 *mf* 3 **C** ♯

Pno. 60 *p*

Soprano 60 *mf* Her eyes were ig - nit - ed from
the void.

Pno. 63

Soprano 63 *mp* *f* *mf* non ped.
the stars of Hea - ven mag - nes - i - um carb - o - nate carb - o - nate.

Vc. *p* Freely

67

Picc. B_b Cl. Vib. Pno. Soprano Vc.

p *mf*

67

mf

67

mf

ti - tan - i - um di -

72

Picc. B_b Cl. Pno. Soprano

freely
to C flute

a tempo

72

p

con molto

f *p* *f* *mf*

ox - ide di - ox - ide in sil - ent words her voice call'd me through

LULU OF THE PLAINS

75

Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

D C flute

f 3 6 3

p

p

75

bar - i - um sul - fite. bar - i - um sul - fite. arco

75

p

pizz.

p

78

Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

5 6

p

bass

bass

f

No

LULU OF THE PLAINS

19

81

Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

81

soul of Earth from Heav - en came the rapt Lu - ci - a ____ in lum - ens cloth'd From

81

Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

85

Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

Vc.

85

cab - a - ret in gin soak'd dreams with Char - lie Chap - lin ____ in New York rain.

LULU OF THE PLAINS

$\bullet = 60$

20

Fl.

B♭ Cl.

Vib.

Soprano

Vln.

Fl.

B♭ Cl.

Pno.

Soprano

Vln.

Vc.

89

to glockenspiel

89

Freely (after Puccini's Mimi)

Black crin-o-line ag-ainst Ber-lin grey. Mi chia-ms nom-é - Lu - lu ma - il nom - é Lu-

89

$\bullet = 84$

p

p

p

p

p

p

p

pp

LULU OF THE PLAINS

F

21

II. Cherryvale, Cherryvale

97

Fl.

B♭ Cl.

Pno.

Soprano

Vln.

Vc.

Fl.

B♭ Cl.

Glk.

Pno.

Soprano

Vln.

Vc.

Cher-ry-vale Cher-ry - vale

pp

arco

p

f 3 3 3 3 p

f 3 3 3 3

glockenspiel

f

r. 3

mf

f 3 3 3 3

a foot - note on the in 3 fin-ite Plains

arco

p

Musical score for orchestra and piano, page 22. The score includes parts for B♭ Clarinet (B♭ Cl.), Glockenspiel (Glk.), Piano (Pno.), Violin (Vln.), Cello (Vc.), and Soprano. The piano part features a melodic line with grace notes and dynamic markings like *p*, *mp*, *f*, and *mf*. The vocal part sings "Cherry vale" twice, followed by "With". The score is numbered 105 at the beginning of the first system and 108 at the beginning of the second system.

B♭ Cl. 105
Glk. 105
Pno. 105
Vln. 105
Vc. 105
Pno. 108
Soprano 108
Vln. 108
Vc.

Cher - ry - vale Cher - ry - vale With

110

Picc. B_b Cl. Pno. Soprano Vln. Vc.

hum-id blist-er - ing heat. non vib. A

110

Picc. B_b Cl. Glk. Pno. Soprano Vln. Vc.

place for flowers flow - ers ____ to bloom.

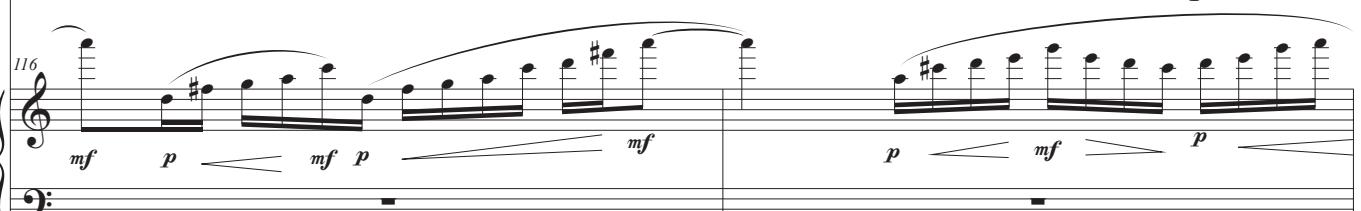
113

Vcl. Vc.

LULU OF THE PLAINS

Picc. 

Glk. 

Pno. 

Soprano 

Vln. 

Vc. 

f

Lou - ise at age nine

arco normale

gl.

mf

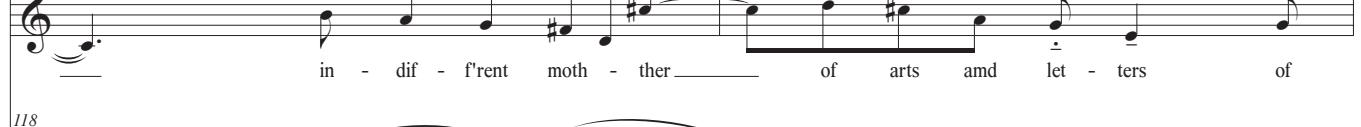
Picc. 

Glk. 

Pno. 

Soprano 

in - dif - f'rent moth - ther _____ of arts amd let - ters of

Vln. 

LULU OF THE PLAINS

25

120

Picc. 

Glk. 

Pno. 

Soprano 

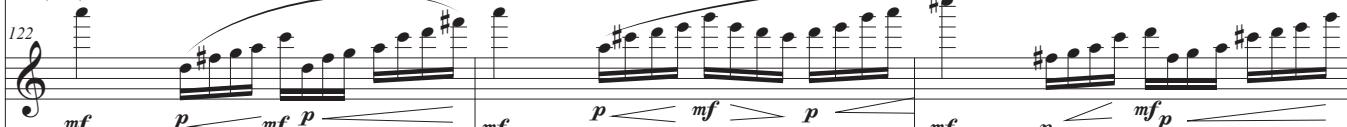
Vln. 

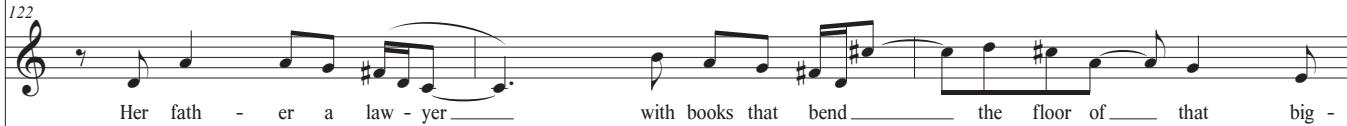
≡

122

Picc. 

Glk. 

Pno. 

Soprano 

Vln. 

LULU OF THE PLAINS

H • = 96

Picc. 125 to C flute

Fl.

B♭ Cl.

Glk. 125 to vibes

Pno. 125

Soprano 125 wood - en house A place for flowers flow-ers to bloom.

Vln.

Vc.

LULU OF THE PLAINS

27

129

Fl.

B♭ Cl.

Pno.

Soprano

Vln.

Vc.

If flow - ers blos - som _____ they will de - cay des -

129

p

129

p

129

mf

129

Vln.

Vc.

p

133

Fl.

B♭ Cl.

Vib.

vibes motor off

Vib.

f

p

133

Pno.

Pno.

f

p

133

Soprano

troyed by Flow - ers' in - dec - en - cy House-paint - er ag - o -

Vln.

Vc.

f

p

LULU OF THE PLAINS

136

Fl.

B♭ Cl.

Vib.

Pno.

Soprano

nist, paint splat-tered hands, on lit-tle Lu-lu's in - no-cence.

Vln.

Vc.

Fl.

B♭ Cl.

Pno.

Soprano

ah -

Vln.

Vc.

LULU OF THE PLAINS

29

144

Vib. 

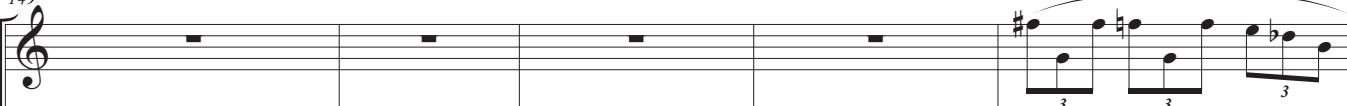
Pno. { 

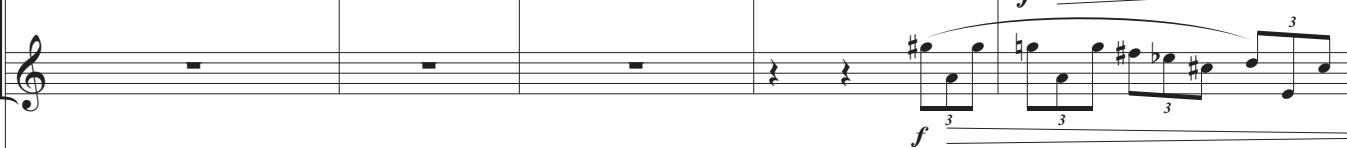
Soprano 

ah

≡

149

Fl. 

B♭ Cl. 

Soprano 

Cher-ry-vale Cher-ry - vale__ a foot-note on __ the in ³ - - - fin - ite Plains

Vc. 

LULU OF THE PLAINS

 $\text{♩} = 60$

154

Fl. *p*

B♭ Cl.

Pno. *f*

Soprano

Vln. *f*

Vc.

freely *p*

If flow - ers blos - som they will de -

157

Fl.

B♭ Cl.

Glk. *glockenspiel* *mp*

Pno. *p* *mp*

Soprano cay de-stroy'd by Flow-ers _____ Flow-ers in-dec-enc - cy. _____

Musical score for orchestra and piano, measures 162-167.

Flute (Fl.) and Bassoon Clarinet (B♭ Cl.) play eighth-note patterns with grace notes. Glissando markings are present above the Flute's first two measures.

Piano (Pno.) plays sixteenth-note patterns. A brace groups the two staves. An asterisk (*) appears below the piano's first measure.

Violin (Vln.) and Cello (Vc.) play eighth-note patterns. The Vln. has a dynamic marking *mp* in its last measure.

A double bar line with repeat dots is positioned between measures 162 and 167.

In the second system (measures 167-168), Flute, Bassoon Clarinet, and Glissando (Glk.) continue their eighth-note patterns. The Piano continues its sixteenth-note patterns. Violin and Cello play eighth-note patterns.

LULU OF THE PLAINS

J

172

Fl.

B♭ Cl.

Glk.

Pno.

Soprano

Vln.

Vc.

Freely

Mi chia-ms nom-é - Lu - lu ma - il nom - é Lu-

177

Fl. *p* lip gliss.

B♭ Cl. *p* lip gliss.

Pno. *p* *mp* *s* *s* *p* *una corda*

Soprano ci-a

Vln. *p* gl. gl. gl.

Vc. *p* gl.

182

Pno. *pp* *pp* *s* *mp* *p* *mp* *una corda*

LULU OF THE PLAINS

188

Picc. B♭ Cl. Pno. Vc.

picc. p p

188

Pno. Vc.

pizz. p

8va-----

192

Picc. B♭ Cl. Pno. Vc.

mf p > una corda

192

Pno. Vc.

pp pp pp

LULU OF THE PLAINS

35

K

Picc. 195

Bb Cl.

Glk. 195 *crotale - bow* *p*

Pno. 195 *5:6*

Vc. *8va* *p* *arco*

≡

Picc. 200 *p* *mf* *f* *p* *mf* *p* *f*

Glk. 200

Soprano 200 *mf* *f* *3*
Look-ing o'er the edge of ob-scure fame the black and white

Vc.

LULU OF THE PLAINS

205

Picc. *p*

B♭ Cl. *p* *mf* *p* *f*

Glk.

Soprano *p* *mf* *f*
— of mov - ie frames. Each frame in — twen - ty four — each froz - en act —

Vln. *p*

Vc. *arco* *p*

209

Picc. *mf* *p* *mf* *p* *mf*

B♭ Cl. *p* *mf* *p* *mf* *p*

Glk. *l.v.* to glockenspiel *glockenspiel* *8va* *mf* *p* *mf* *p*

Pno. *mf* *p* *mf* *p*

Soprano *p*
Leaves Lu - lu strand - ed — in mov - ie stills.

Vln. *arco* *mf* *p* *mf*

Vc.

213

Picc.

B♭ Cl.

Glk.

213

(8^{va})

Pno.

Soprano

The Birth of Ven-us from salt-filled waves The eighth house in dark-en'd moon.

(8^{va}-)

Vln.

Vc.

LULU OF THE PLAINS

217

Picc.

B♭ Cl.

Glk.

Pno.

Soprano

Vln.

Vc.

217

(8va)

217

f

217

8va

8va

8va

8va

East Kansas hills sine wave plains _____ be - low _____ a saw - tooth ridge

LULU OF THE PLAINS

39

Picc. *p* *mf* *p* *mf* *p*

B♭ Cl. *mf* *p* *mf* *p*

Glk. *mf* *8va* *mf* *8va* *mf*

Pno. *p*

Soprano *f* *mf* *f* *mf*
(8va) oh Scor-pi-o oh Plan-et blue an end-less sea of velv-et hills.

Vln. *>p* *mf* *p* *mf* *p* *p*

Vc. *mf* *p*

LULU OF THE PLAINS

 = 120 L
to vibes

Glk. 226 (8va) -

Pno. 226 *sfs*

Soprano 226 joyful, energetic
Love bloom - ing

Vln. 226

Vc. 226 *sfp*



Vib. 232 vibes

Perc. 232 *f* *p*

Pno. 232 *f* *p*

Soprano 232 *mf*
push - es up from Earth! Love

Vln. 232 *f* *p* < *f* > *p*

Vc. 232 *f* *p* < *f* > *p* *mf* < *f* > *p*



238 C flute

Fl.

B♭ Cl.

Vib.

238

Perc.

238

Pno.

238

Soprano

bloom - ing _____ push - es up from Earth! _____

238

Vln.

Vc.

LULU OF THE PLAINS

244

Fl. $p \swarrow f \searrow$

B♭ Cl. $p \swarrow mf \searrow$

Vib.

Perc. $p \swarrow f \searrow p$

244

Pno. p

Soprano f
en pointe pli - é en pointe pli - é Lit - tle Lu Lu

Vln. $p \swarrow f \searrow p$

Vc. $p \swarrow mf \searrow p$

to glockenspiel

LULU OF THE PLAINS

43

Fl. B♭ Cl. Pno. Soprano Vln. Vc.

249

Fl. B♭ Cl. Pno. Soprano Vln. Vc.

249

Soprano

Vln.

Vc.

249

mf f p

fight-ing with grav-i-ty Ar - a-besque en - twi ned in a

pizz.

249

Glk. Pno. Soprano Vln. Vc.

253

to snare drum

Glk. Pno. Soprano Vln. Vc.

253

p

turn. la la la la la la Al - ice Camp - bell Wrig - gley

253

pizz.

arco mp

arco mp

44

259

LULU OF THE PLAINS

spoken

mf

Fl. - - - - - | 3 2 2 2 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 |

B♭ Cl. - - - - - | 3 2 2 2 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 |

Perc. - - - - - | 3 2 2 2 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 |

Pno. { 4 2 2 2 2 | 3 2 2 2 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 |

Soprano - - - - - | 3 2 2 2 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 |

Vln. - - - - - | 3 2 2 2 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 |

Vc. - - - - - | 3 2 2 2 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 | 4 x 7 2 x 2 |

spoken
mf
sur les pointes, pli - é and back to the barre en

259
snare drum - stix on rim

spoken
p
mf
sur les pointes, pli - é and back to the barre en

259
spoken
mf
Al - ice Camp - bell Wrig - gley. sur les pointes, pli - é and back to the barre en

259
col legno
p

LULU OF THE PLAINS

45

263

Fl. cloche, fond - u and 3 4 ronde de jambe. sur les

B♭ Cl. cloche, fond - u and 3 4 ronde de jambe. sur les

Perc.

263

Pno. cloche, fond - u and 3 4 ronde de jambe. f

Soprano cloche, fond - u and 3 4 ronde de jambe. sur les

Vln. cloche, fond - u and 3 4 ronde de jambe. sur les

Vc. cloche, fond - u and 3 4 ronde de jambe. sur les

#

268

Fl. pointes, pli - é and back to the barre en cloche, fond - u and

B♭ Cl. pointes, pli - é and back to the barre en cloche, fond - u and

Perc.

268

Pno. pointes, pli - é and back to the barre en cloche, fond - u and

Soprano pointes, pli - é and back to the barre en cloche, fond - u and

Vln. pointes, pli - é and back to the barre en cloche, fond - u and

#

LULU OF THE PLAINS

freely

M $\text{♩} = 120$

Fl. 271 ronde de jambe.

B♭ Cl. 271 ronde de jambe.

Perc. 271 to vibes

Pno. 271 ronde de jambe.

Soprano 271 *freely*
ronde de jambe. Mis - sus Buck - Pitt! Mis - sus Buck - Pitt

Vln. 271

Pno. 278

Soprano 278 *lilting*
Bound - les lies the sky and lim - it - less the Earth je - té to the

Pno. 285

Soprano 285 clouds a - bove the lim - it - ted plains _____ Ah _____

LULU OF THE PLAINS

47

292

Picc. -

B♭ Cl. -

292

Pno. {

Soprano

Vln.

Vc.

292

Picc. -

B♭ Cl. -

Vib.

Vln.

Vc.

picc.

f

gl.

p

arco

Ah

5

vibes

f

5

p

p

to C flute

LULU OF THE PLAINS

305

Pno.

C flute

Fl.

B_b Cl.

Pno.

Vln.

Vc.

312

f dim.

f

dim.

f

dim.

LULU OF THE PLAINS

49

N

319

Fl. B♭ Cl. Vib. Pno. Vln. Vc.

to alto flute

319

319

319

Vcl. 

323

A. Fl. B♭ Cl. Vib. Pno. Soprano

alto flute

323

323

323

sim. 

mf  *f* *mf*  *f* *mf*  *f* *p*  *mp* *p*  *mp*

sim. 

mf As light drains from the

LULU OF THE PLAINS

327

A. Fl.

B♭ Cl.

Vib.

Pno.

Soprano

fly space as life drains from the cask

330

A. Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Al - ice Mills with Louise who

333

A. Fl.

B♭ Cl.

Vib.

Pno.

Soprano

sheds not one warm tear.

as the brown air

336

A. Fl.

B♭ Cl.

Vib.

Pno.

Soprano

set - tles in to night the train leaves Wich - i - ta.

A. Fl.

Vib. *f*

Pno.

Soprano

Vib. *f*

Pno.

Soprano

345

Picc. *picc.*
mf *f*

Vib.

Pno.
p *6* *mp* *p* *6* *mp* *p* *6* *mp*

Soprano
ah

Vln.
p

345

Picc. *mf* *p* *f*

Vln.

Pno.
p *6* *mp* *p* *6* *mp* *p* *6* *mp*

Soprano
mf
The

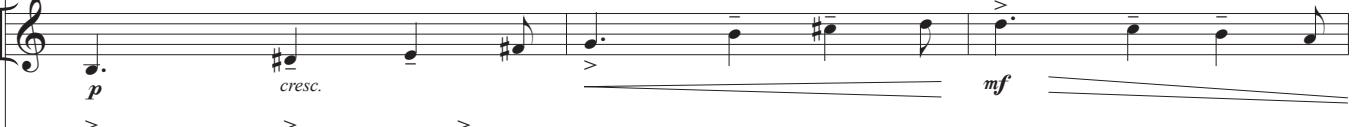
Vln.

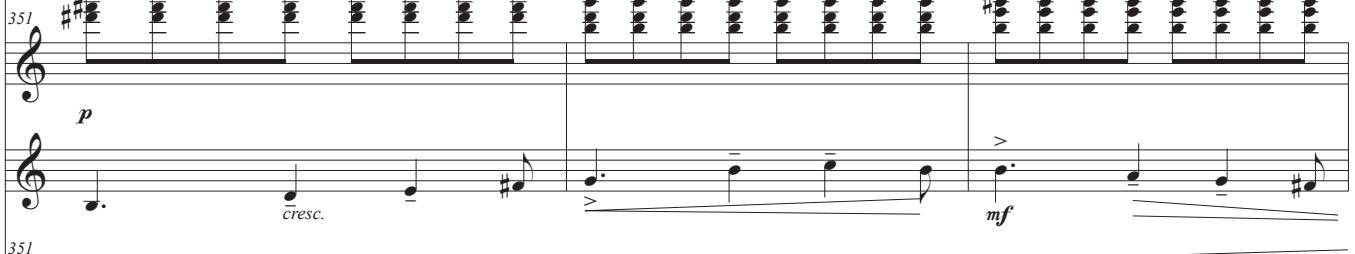
LULU OF THE PLAINS

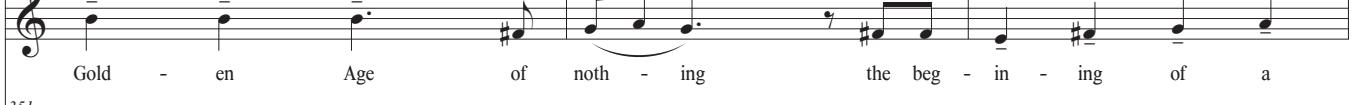
351

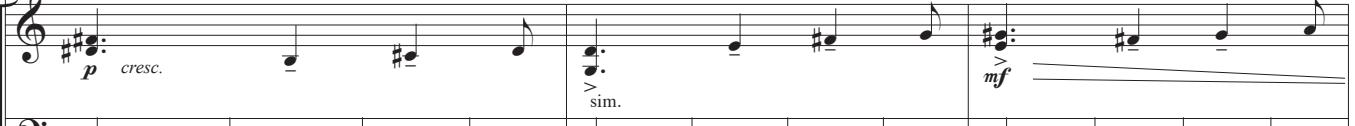
Picc. 

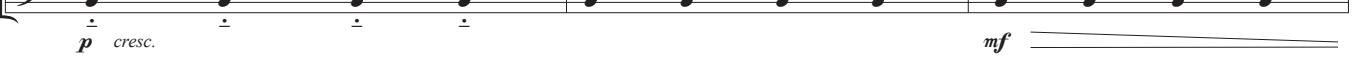
B♭ Cl. 

Vib. 

Pno. 

Soprano 

Vln. 

Vc. 

LULU OF THE PLAINS

55

354

Picc.

B♭ Cl.

Vib.

354

Pno.

Soprano

life. to the barre each morn - ing and

354

Vln.

Vc.

p

p

p

f

p

mf

p

mf

p

LULU OF THE PLAINS

357

Picc. 

B♭ Cl. 

Vib. 

Pno. 

Soprano 

Vln. 

Vc. 

to C flute

to glockenspiel

LULU OF THE PLAINS

57

361

Fl.

B♭ Cl.

Glk.

Pno.

Soprano

Vln.

Vc.

O C flute

f

mf

glockenspiel

f

p

mf

non ped.

LULU OF THE PLAINS

379

Fl. *p*

B♭ Cl.

379

Glk.

379

Pno. *p*

Soprano *mf*
To the barre each morn - ing and drills each aft - er - noon sneak - ing out at mid - nite and

379

Vln.

Vc. sim.

LULU OF THE PLAINS

385 spoken
Fl. *mf*

B♭ Cl. spoken
mf sur les pointes, pli - é and back to the barre en cloche,

Glk. 385

Perc. 385 high bongo w/stix

Pno. 385 *p* pli - é and back to the barre en cloche,

Soprano 385 back at dawn's gray light. spoken
mf

Vln. 385 sur les pointes, pli - é and back to the barre en cloche,

Vc.

The musical score consists of eight staves, each representing a different instrument or voice part. The instruments include Flute (Fl.), Bassoon (B♭ Cl.), Glk (Glockenspiel), Percussion (Perc.), Piano (Pno.), Soprano, Violin (Vln.), and Cello (Vc.). The score is set in common time (indicated by a '4') throughout. Measure numbers 385 are indicated at the beginning of several staves. The vocal parts (Soprano and Vln.) have lyrics written below them. Various musical markings are present, such as dynamics (e.g., *mf*, *p*, *f*), time signature changes (e.g., 2/4, 4/4), and performance instructions (e.g., 'spoken', 'high bongo w/stix'). The piano part includes a dynamic marking of *p* and a dynamic marking of *mf* above the staff.

LULU OF THE PLAINS

61

389

Fl. fond - u and ronde de jambe. *f* dim.

B♭ Cl. fond - u and ronde de jambe. *f* vibes dim.

Vib. *f* dim.

Perc. 

389

Pno. fond - u and ronde de jambe. 

Vln. fond - u and ronde de jambe. *mf* dim.

Vc. *mf* dim.



394

Fl. *p* *f*

B♭ Cl. *p* *f*

Vib. *p* *f*

Vln. *p* *f*

Vc. *p* *f*



LULU OF THE PLAINS

P

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Fl.

B♭ Cl.

Vib.

Pno.

Soprano

Vln.

399

403

mf

p

mp

mp

403

mf

403

mp

The Gold - en age of noth - ing the start of a new

LULU OF THE PLAINS

63

Fl. 407

B♭ Cl.

Vib.

Pno. 407

Soprano 407 *f*
night Al - ice Mills sleeps sound - ly as Lou - ise hits the

Vln.

Fl. 411

B♭ Cl.

Vib.

Pno. 411

Soprano 411 *f*
town Ah

Vln.

LULU OF THE PLAINS

rit.

♩ = 60

Fl. 414 rit.
B♭ Cl. 6
Vib. to typewriter
Pno. 414 p
Soprano 414 subdued, freely,
calm
She was fired for in-sub-ord-in na - tion.
Vln.
Soprano 419 p
let go for her bad behav - ior. and for her laugh-ter. and dis - re -

LULU OF THE PLAINS

65

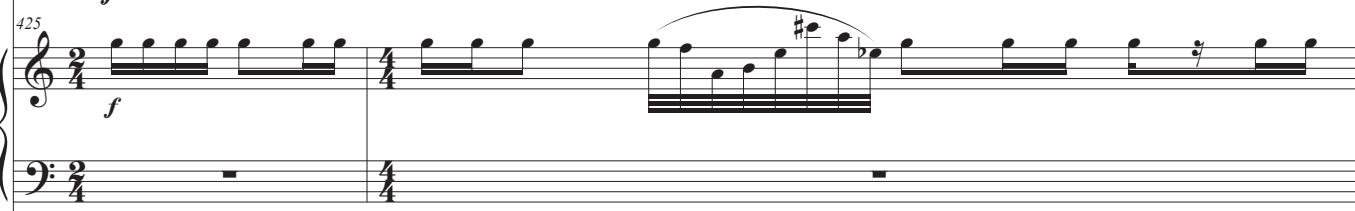
Q

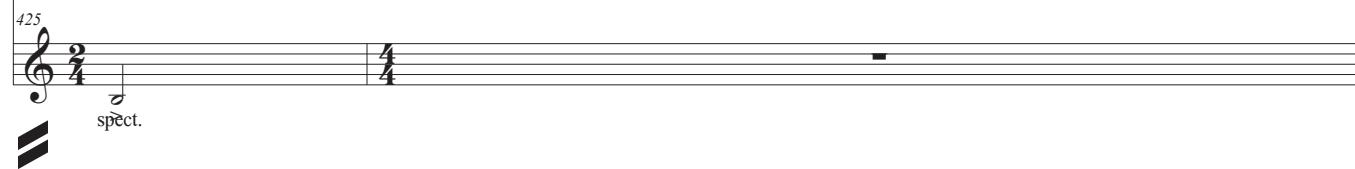
Fl. 

B♭ Cl. 

425 **typewriter amplified**

Perc. 

Pno. 

425 **Soprano** 

spec.


427 **Fl.** 

B♭ Cl. 

427 **Perc.** 

427 **Pno.** 

LULU OF THE PLAINS

429

Fl.

B♭ Cl.

Perc.

Pno.

431

Fl.

B♭ Cl.

Perc.

Pno.

431

Soprano

Vln.

Vc.

ff

subito **p**

subito **p**

subito **p**

f subito **p**

mf

Black

p pizz. col legno

p

434

Fl. *p*

B♭ Cl.

Perc.

Pno.

Soprano
crin - o - line a - gainst Berl - in grey. —————

Vln.

Vc.

Fl.

B♭ Cl.

Perc.

Pno.

Vln. pizz.
col legno

Vc.

LULU OF THE PLAINS

439

Fl. *subito p*

B♭ Cl. *subito p*

Perc. *subito p*

Pno.

Soprano *mf*
From Kan — sas plains ad — ast — ra skies. Wom —

Vln. *subito p*

Vc. *subito p*

441

Fl.

B♭ Cl.

Perc.

Pno.

Soprano an pizz. in the void Wom — man

Vln. col legno

Vc.

p

LULU OF THE PLAINS

69

443

Fl.

B♭ Cl.

Perc.

Pno.

Soprano

Vln.

Vc.

in the void. Soul of

443

Fl.

B♭ Cl.

Vln.

Vc.

arco normale

446

Fl.

B♭ Cl.

Perc.

Pno.

Soprano

light and light of Earth, a myth of nine - teen twenty - nine.

Vln.

Vc.

LULU OF THE PLAINS

450

Fl.

B♭ Cl.

Perc.

Soprano

Dance of the angels on the head of a pin.

453

Fl.

Glk.

Pno.

glockenspiel

mp

Soprano

Wom - an in the void. Wom - an in the void.

The musical score consists of eight staves. The first four staves (Flute, Bassoon, Percussion, Soprano) are grouped together with measure numbers 450, 450, 450, and 450 respectively. The second group of four staves (Flute, Glockenspiel, Piano, Soprano) is grouped together with measure numbers 453, 453, 453, and 453 respectively. The Soprano part includes lyrics: 'Dance of the angels on the head of a pin.', 'Wom - an in the void.', and 'Wom - an in the void.' The score features various dynamics including *p*, *mf*, and *mp*. Measure 453 includes a tempo marking of $\bullet = 78$ and a dynamic marking of *glockenspiel* above the piano staff. Measure 453 for the piano staff includes a dynamic marking of *mp* below the staff.

R

Fl. 456

Glk. 456

Pno.

Vln. 456 arco \flat

Vc. arco p

Fl. 458 $\text{d} = 78$

Glk. 458 2 2 2 3

Pno. 458 12 8 8. p

Soprano 458 f Komm, _____ dich ru - fet die

Vln. 458 12 8 p

Vc. 12 8 8.

LULU OF THE PLAINS

rit.
to picc.

Fl. 460 *p* — *mf* *p* 5 *mp*

B♭ Cl. *p* — *mf*

Glk. 460 *p*

Pno. 460 *p*

Soprano 460 *mp* — *f*
Sehn - sucht - thrän' im Au - - - - gel!

Vln. 460 *p* — *mf* *fp* *p*

Picc. 462 *picc. a tempo*

Glk. 462 5

Pno. 462 2 4:6 2 *f*

Vln. 462 *f*

464

Picc. *p*

B♭ Cl. *f*

Glk. *p* *f*

Pno.

Soprano *mf*
dich—— dies wal - lende— Herz voll süe - ser Ahn - dung,

Vln. *p*

Vc. *p*

LULU OF THE PLAINS

467

Picc. B♭ Cl. Glk.

Pno.

Vln. Vc.

Picc. B♭ Cl. Glk. Pno. Vln. Vc.

469

Picc. B♭ Cl. Glk. Pno. Vln. Vc.

471

Picc.

B♭ Cl. *p* *mf*

Glk. 5:6

Pno.

Soprano *p* trü - be floss mein Le - ben. O Him - mels bo - tin komm, _____ es _____

Vln.

Vc. *p* *mf*

B♭ Cl. rit. 12/8

Glk. 12/8

Pno. 12/8

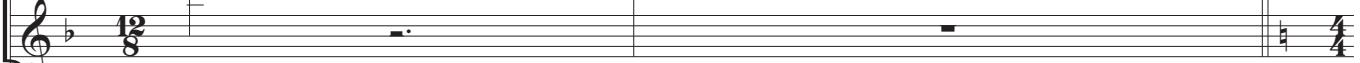
Soprano 12/8 heit tern

Vc. 12/8

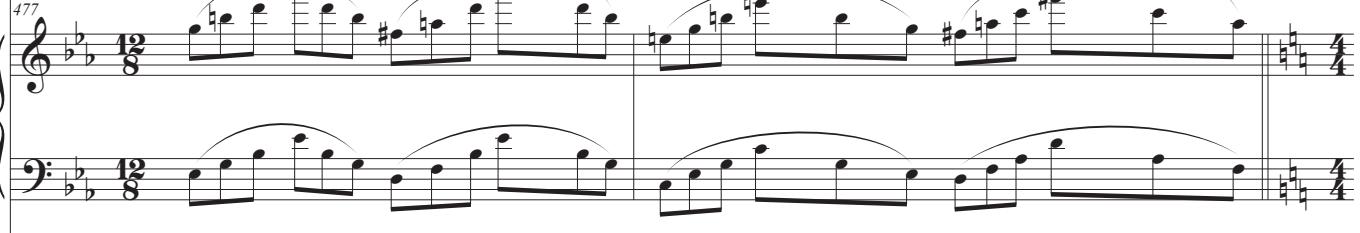
LULU OF THE PLAINS

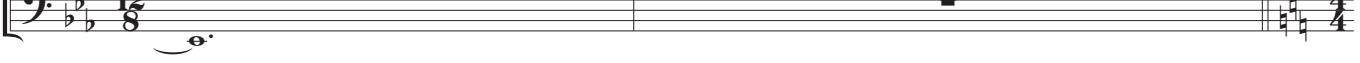
477

Picc. 

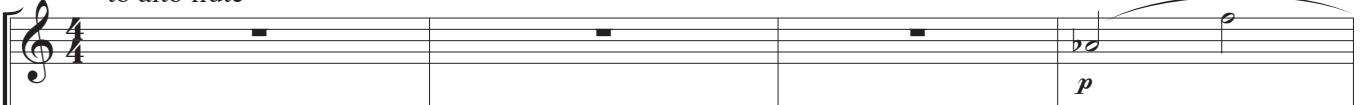
B♭ Cl. 

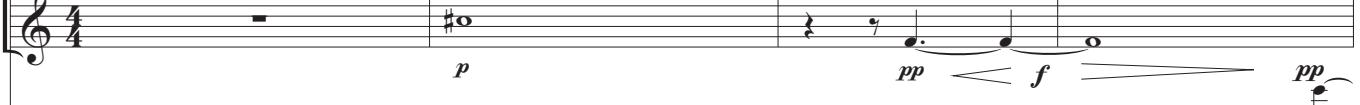
Glk. 

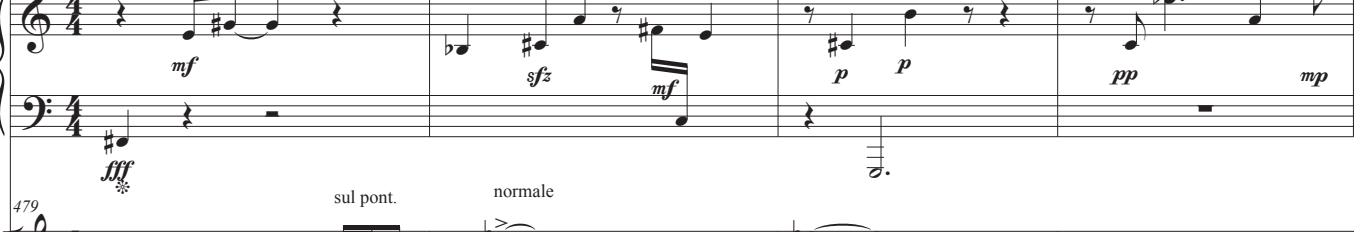
Pno. 

Vc. 

S  $\bullet = 96$
to alto flute

A. Fl. 

B♭ Cl. 

Pno. 

Vln. 

Vc. 

to trap set

LULU OF THE PLAINS

483

A. Fl.

Pno.

Vln.

Vc.

normale

sul pont.

normale

pp

487

A. Fl.

Pno.

Vln.

Vc.

pp

mf

f

p

sul pont.

normale

f

mf

pizz.

gl.

pp

f

mf

p

491

A. Fl.

Pno.

Vln.

Pno.

Soprano

Vc.

Pno.

to picc.

491 arco

f p gl. mf

mf

495 f p

pizz.

Sun-ny bis - tro dark Ber - lin.

501 7:8 T sfz f

504

Picc. picc.

D. S. 1 *mf* splash cymbal *f*

D. S. 2 medium woodblock *mf*

Pno. *f* *p*

Soprano *sffz* *f* *mf* Sil - ver - ware and champ-agne flutes. — Lou - ise sips a dis-crete gin.

Vln. pizz. a la chitara *mf* arco *mp*

Vc.

LULU OF THE PLAINS

508

Picc.

B♭ Cl.

D. S. 1

D. S. 2

508

Pno.

Soprano

Vln.

Vc.

Pabst, in his us-u-al fash - ion, ordered a clust-er of red ros-es, ros-es. Lou-ise was who she

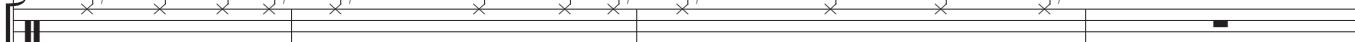
508

LULU OF THE PLAINS
to C flute

81

Picc. 513 

Bb Cl. 

D. S. 1 513 

D. S. 2 

Pno. 513 

Soprano 513

Vln. 513 

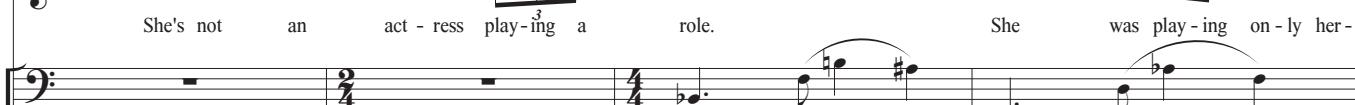
Vc. 513 

D. S. 1 517 

D. S. 2 517 

Pno. 517 

Soprano 517

Vc. 517 

LULU OF THE PLAINS

521

Fl.

B♭ Cl.

D. S. 1

D. S. 2

C flute

mp

low tom tom

f

Pno.

mf *p* *mf*

p *mf*

Soprano

self, "which is the hard-est thing in the world to do."

Vln.

f

Vc.

f

LULU OF THE PLAINS

83

U

525

Fl.

B♭ Cl.

D. S. 1

Pno.

Soprano

Vln.

Vc.

D. S. 1

Pno.

Soprano

Ov-er and ac-cross the

f

Ov-er and ac-cross the

529

way she saw there Town - send Mart-in, sit-ting with La - dy Dais-ey

529

533

LULU OF THE PLAINS

533

D. S. 1

Pno.

Soprano

Fell-owes. Lu - lu's bored - with the peop - le she is with. She told the wait - er to

Fl.

Bb Cl.

D. S. 1

537

Vln.

Vc.

537

537

537

tell Mis - ter Mart - in to come to her ta - ble. He did - n't come.

V

f

f

mf

f

f

Fl. *sffz* *f* *sffz* to alto flute

B♭ Cl.

D. S. 1

Soprano *mf* Well fin-al-ly he came.

Vln. *sffz* *f* *sffz*

Vc.

Pno. *mf*

Soprano I'm ter - i bly sor - ry Louise, I could not leave Dais - ey a - lone.

Pno.

Soprano She then took the bunch of ros-ses, - and slash'd him right ac -ross the face,

LULU OF THE PLAINS

Soprano 553 *mp*
leav - ing trick - les, - yes gentle read - er, from the blood!

D. S. 1 556 *p* *rit.*

Soprano 556

Vln. 556 *f*

D. S. 1 560 *mp* *high woodblock* *p*

Soprano 560 *mp* Freely *f* *p*
Mist - er Pabst was mort - i-fied. He saw Lou - ise was simp - ly play-ing her self.

D. S. 1 564
to vibes

Soprano 564 *p*
She's hap - py and lang - uid

LULU OF THE PLAINS

87

568

A. Fl. *vibes* *p* *alto flute* *mf* *f*

Vib.

Pno.

Soprano she runs a bath. _____

Vln. *p* *6* *p*

Vc.

≡

572

A. Fl. *mf* *f* *mf* *p* *f*

Vib.

Pno. *sim.*

Vln. *6*

Vc. *8*

LULU OF THE PLAINS

575

A. Fl. *mf*

B♭ Cl. *7:8* *mf*

Vib. to trap set

Pno.

Soprano

Vln. *7:8*

Vc.

A. Fl. *mf*

Vln. *pizz.*

Vc. *p*

A. Fl. *mf*

Perc. *low tom tom*

Pno.

Soprano *mf* *p*

Vln. *pizz. a la chitara* *mp*

Vc.

LULU OF THE PLAINS

89

582 A. Fl.

582 Perc.

582 Pno.

582 Soprano in - ter - ri - or, — she's re - lax'ed and lang - uid. Ah —

582 Vln.

Vc.

585 A. Fl.

B♭ Cl.

585 Perc.

585 Pno.

585 Soprano

585 Vln.

Vc.

This musical score page contains eight staves of music for a vocal ensemble and orchestra. The vocal parts are for Soprano, A. Flute, B♭ Clarinet, and Bassoon. The instrumental parts include Percussion, Piano, Violin, and Cello. The score is numbered 582 through 585 across the staves. The vocal parts have lyrics: 'in - ter - ri - or, — she's re - lax'ed and lang - uid. Ah —'. Various dynamics are indicated, such as *mf*, *f*, and *p*. Measure numbers 5 and 6 are also present above the flute and piano staves respectively.

LULU OF THE PLAINS

X

588

A. Fl.

B♭ Cl.

Perc.

Pno.

Soprano

Vln.

Change-less frames in end-less change in frames in end-less change in change in

p

591

A. Fl.

B♭ Cl.

Perc.

Pno.

Soprano

end-less frames - in frames in end-less change _____ in change in change in end-less frames in change in frames _____

Vln.

A. Fl.

B♭ Cl.

Perc.

Pno.

Soprano

Vln.

Vc.

594

594

594

in end - less change

arco

p

arco

p

This musical score page contains seven staves of music. The first three staves (A. Fl., B♭ Cl., Perc.) are grouped together with measure numbers 594 above them. The fourth staff (Pno.) is grouped with the fifth staff (Soprano) under a brace, with measure number 594 above the soprano staff. The soprano part includes lyrics: "in end - less change". The sixth staff (Vln.) and seventh staff (Vc.) are grouped together with measure number 594 above the violin staff. Dynamic markings "p" and "arco" are placed above the strings' staves. Measure 595 begins with a bassoon entry in the bass clef staff.

LULU OF THE PLAINS

597

A. Fl.

B♭ Cl.

Perc.

597 to vibes

Pno. *p*

Vln.

Vc.

This musical score page contains six staves. The top two staves are for woodwind instruments: A. Flute and B♭ Clarinet. The third staff is for Percussion. The fourth staff is for Piano, with a dynamic marking of *p* (pianissimo). The fifth staff is for Violin (Vln.). The bottom staff is for Cello (Vc.). The score is divided into measures by vertical bar lines. Measure 597 starts with a single note on the A. Flute staff, followed by eighth-note patterns on the B♭ Clarinet and Percussion staves. Measure 598 begins with a dynamic *p* over the piano staff, followed by eighth-note patterns on the piano, Vln., and Vc. staves. Measure 599 continues with eighth-note patterns on the piano, Vln., and Vc. staves. Measure 600 concludes with eighth-note patterns on the piano, Vln., and Vc. staves. The piano staff also includes a note instruction "to vibes". Measure 599 ends with a fermata over the piano staff.

LULU OF THE PLAINS

93

Y $\bullet = 96$

Picc. 601

A. Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Vc.

601

606

Picc.

B♭ Cl.

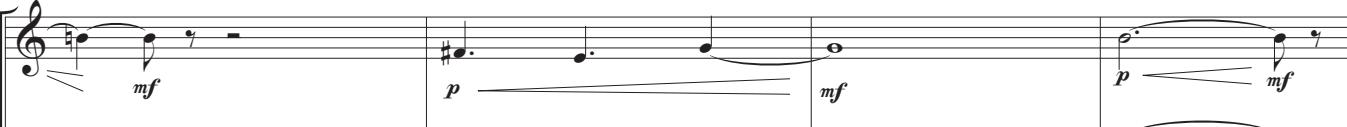
Vib.

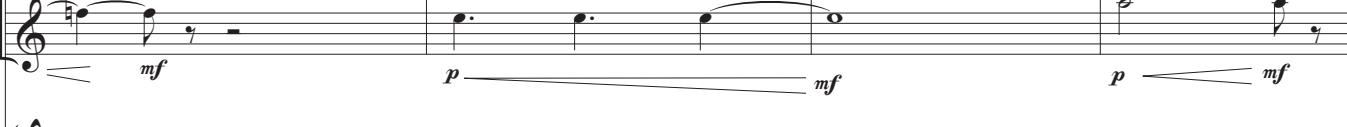
Vln.

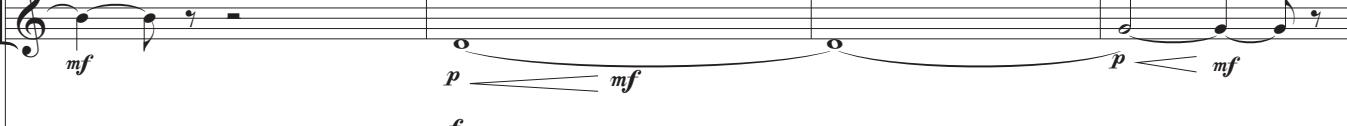
Vc.

LULU OF THE PLAINS

618

Picc. 

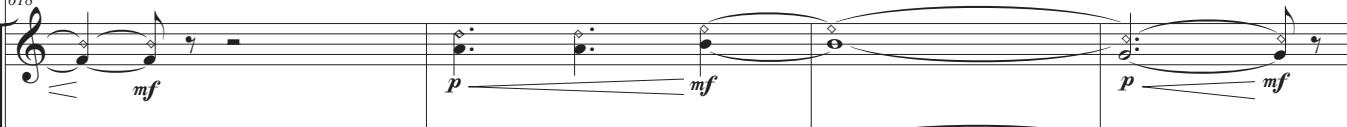
B♭ Cl. 

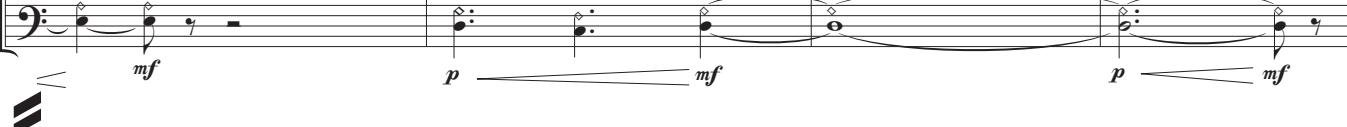
Vib. 

618 

I would go to a par - ty and I'd see De - lor - es Del Ri - o and Con-stance

618

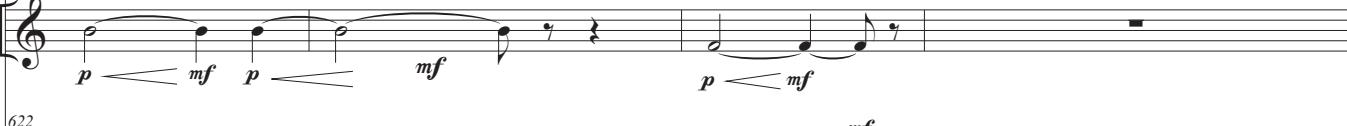
Vln. 

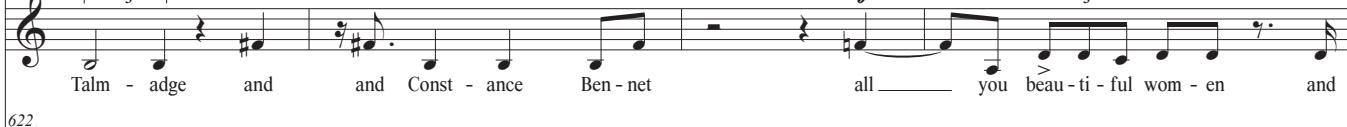
Vc. 

622

Picc. 

B♭ Cl. 

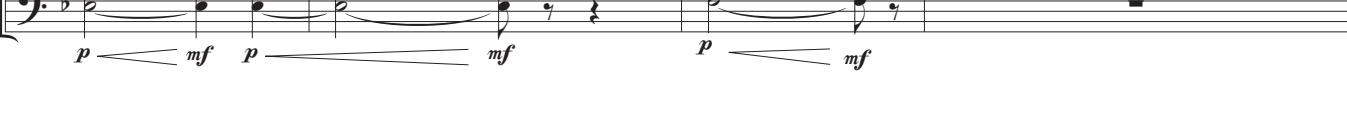
Vib. 

Soprano 

Talm - adge and and Const - ance Ben - net all _____ you beau - ti - ful wom - en and

622

Vln. 

Vc. 

LULU OF THE PLAINS

626

Picc. B♭ Cl. Vib.

Soprano Vln. Vc.

I'd say: 'You're the ug - li - est one here. You're black and fur - ry, you've got

626

Picc. B♭ Cl. Vib.

Soprano Vln. Vc.

626

Picc. B♭ Cl. Vib.

Soprano Vln. Vc.

630

Picc. B♭ Cl. Vib.

Soprano Vln. Vc.

f

— freck-les, your dress is not as at - trac...! and in the end un -

630

Picc. B♭ Cl. Vib.

Soprano Vln. Vc.

3

mf

mf

mf

mf

mf

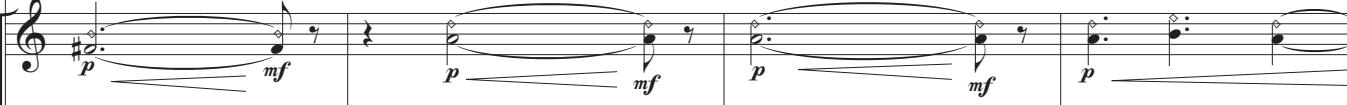
634

Picc. 

B♭ Cl. 

Vib. 

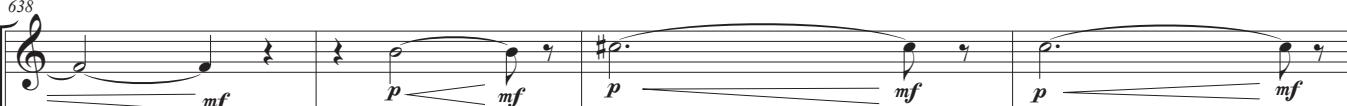
Soprano 

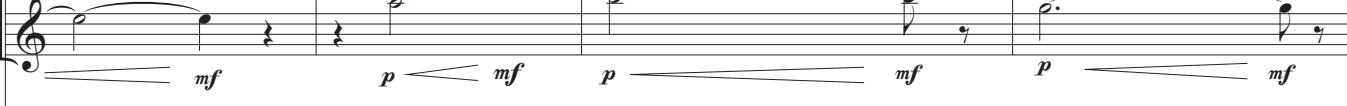
Vln. 

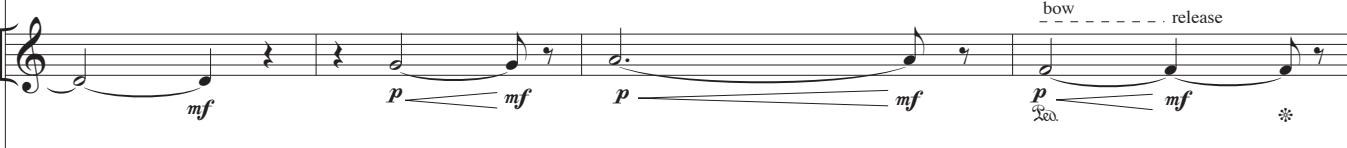
Vc. 

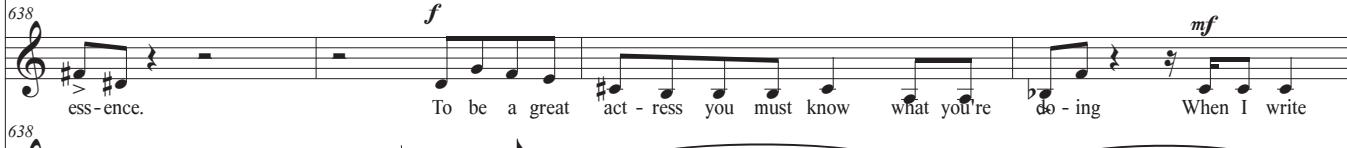
#

638

Picc. 

B♭ Cl. 

Vib. 

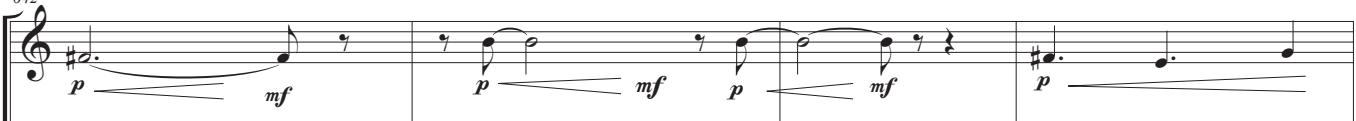
Soprano 

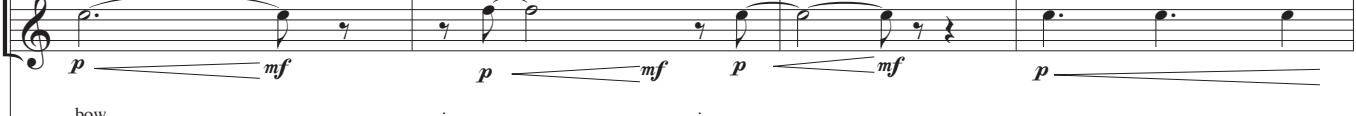
Vln. 

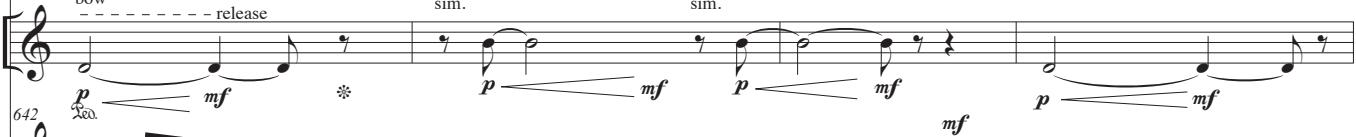
Vc. 

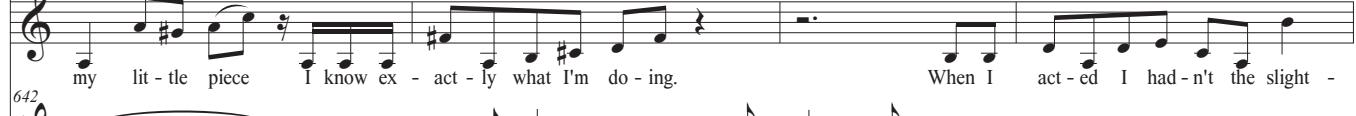
LULU OF THE PLAINS

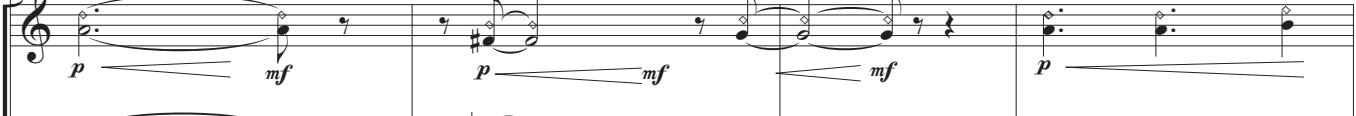
642

Picc. 

B♭ Cl. 

Vib. 

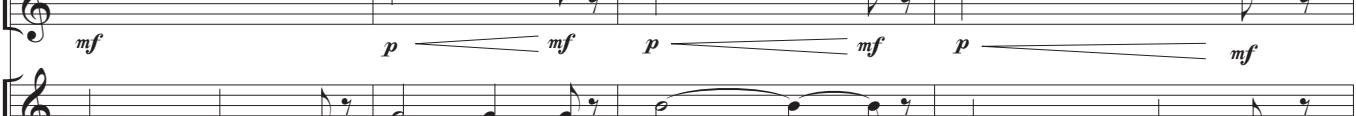
Soprano 

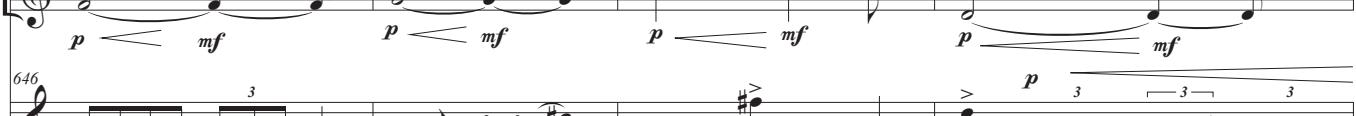
Vln. 

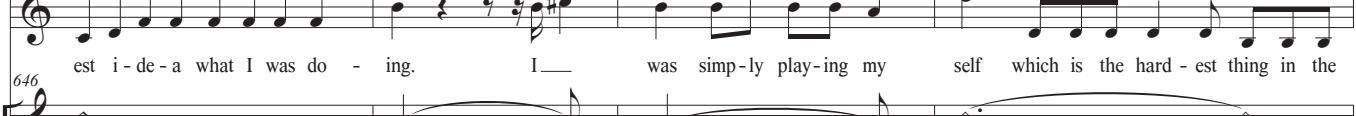
Vc. 

646

Picc. 

B♭ Cl. 

Vib. 

Soprano 

Vln. 

Vc. 

650

Picc. *p* *mf*

B♭ Cl. *p* *mf*

Vib. *p* *mf*

Soprano *p* *mf*
world to do. You-you can give most act - ors an - y part in the world and they can play

Vln. *p* *mf*

Vc. *p* *mf*

654

Picc. *p* *mf* *p* *mf*

B♭ Cl. *p* *mf* *p* *mf*

Vib. *p* *mf* *p* *mf*

Soprano *f* *mf* *3* *p* *mf*
it. But they say be your self, they get ter-rib-ly self con - scious. But since I

Vln. *p* *mf*

Vc. *p* *mf*

LULU OF THE PLAINS

658

Picc. p mf

B♭ Cl. p mf

Vib. p mf to trap set

Soprano nev - er learn'd to act — I nev - er had an - y troub - le play - ing my - self Ah.

Vln. p mf

Vc. p energetic mf AA $\text{d} = 160$

662

Picc. f

B♭ Cl. f splash cymbal

D. S. 1 ride cymbal

D. S. 2 snare high woodblock snare high woodblock

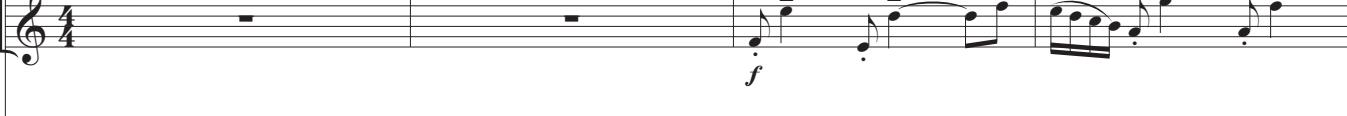
Pno. f

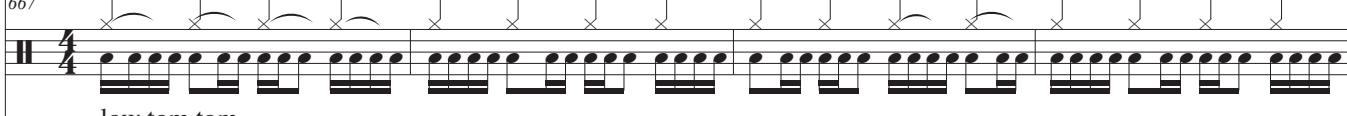
Soprano

Vc.

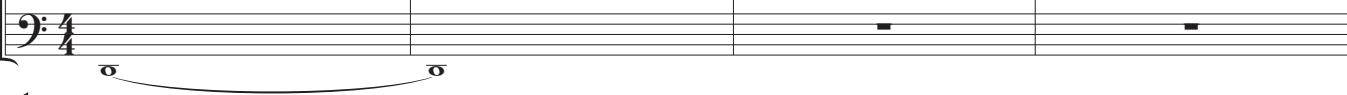
667

Picc. 

B♭ Cl. 

D. S. 1 

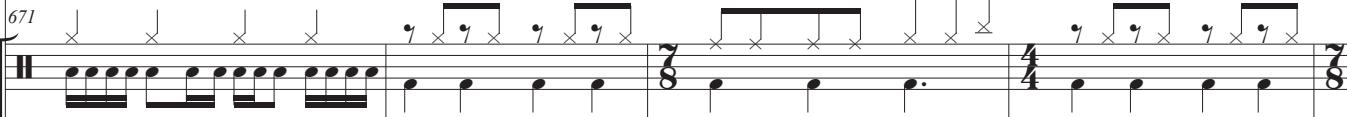
Vln. 

Vc. 

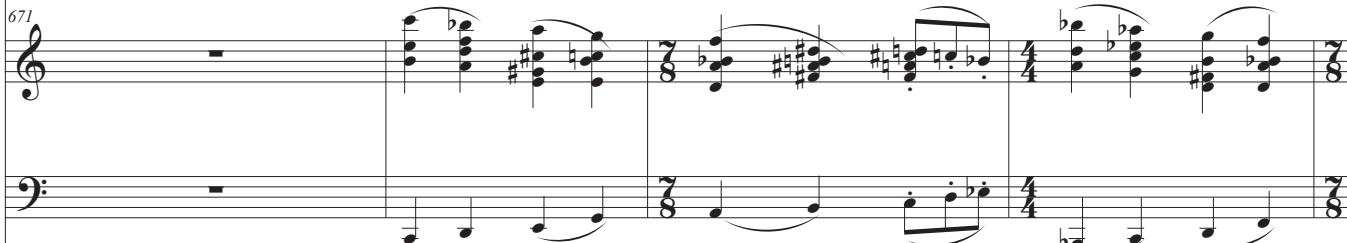
671

Picc. 

B♭ Cl. 

D. S. 1 

D. S. 2 

Pno. 

Vln. 

Vc. 

675

Picc.

B♭ Cl.

D. S. 1

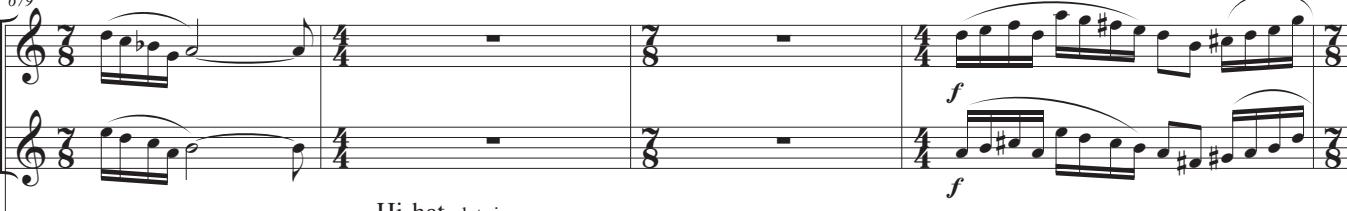
D. S. 2

Pno.

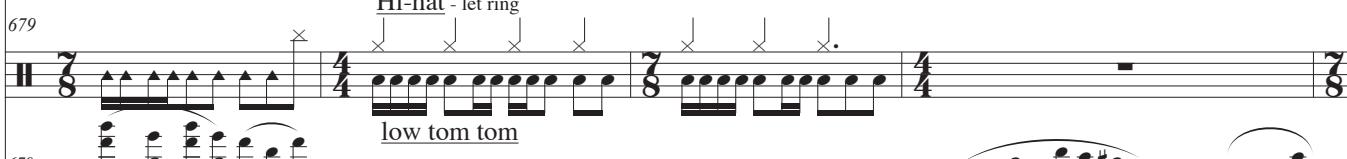
Vln.

Vc.

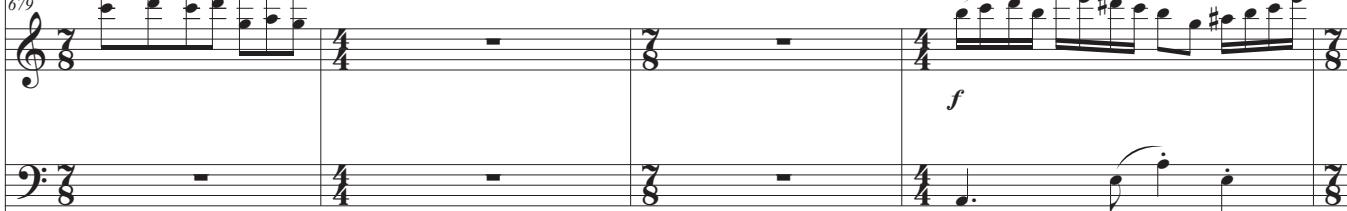
679

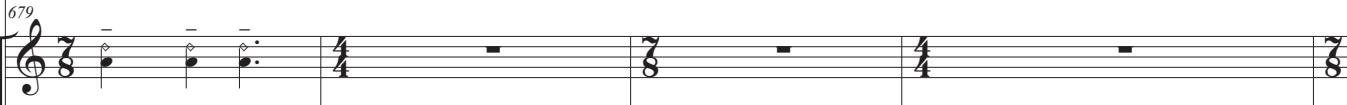
Picc. 

B♭ Cl. 

D. S. 1 

679

Pno. 

Vln. 

Vc. 

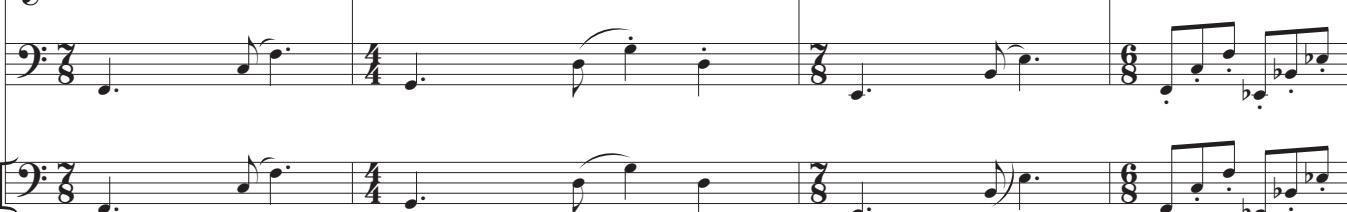
683

Picc. 

B♭ Cl. 

683

Pno. 

Vc. 

LULU OF THE PLAINS

687

Picc. -

B♭ Cl. -

D. S. 1 -

D. S. 2 -

snare high woodblock

687

Pno. -

Vc. -

BB

691

Picc. -

B♭ Cl. -

D. S. 1 -

tom toms

691

Pno. -

Vln. -

f

Vc. -

arc

695

Picc. -

B♭ Cl. -

D. S. 1 high woodblock

Vln. -

Vc. -

695

Picc. -

B♭ Cl. -

Pno. -

CC ride cymbal

D. S. 1 4 *mf* kick drum

Pno. 706

Vln. 706 spicatto sim. normale

Vc. 706 *mf*

D. S. 1 711

Pno.

Vln. 711

Vc. 711

LULU OF THE PLAINS

107

715

Picc. *f*

B♭ Cl. *f*

D. S. 1

715

Pno. *mf*

Vln.

Vc. *mf*

719

Picc.

B♭ Cl. *p* *f*

D. S. 1

719

Pno. *mf*

Vln. *p* *f* *mf*

Vc. *p* *f* *mf*

LULU OF THE PLAINS

723

Picc.

B♭ Cl.

D. S. 1

Pno.

Vln.

Vc.

This section of the score shows six staves. The Picc. and Bb Cl. staves feature eighth-note patterns with grace notes. The D. S. 1 staff consists of a series of eighth-note pairs. The Pno. staff has a bass line with eighth-note chords. The Vln. and Vc. staves play eighth-note chords. Measure 723 ends with a double bar line.

727

Picc.

B♭ Cl.

D. S. 1

Pno.

Vln.

Vc.

This section shows six staves. The Picc. and Bb Cl. staves have eighth-note patterns with dynamics p, f, mf, and mp. The D. S. 1 staff has eighth-note pairs. The Pno. staff has a bass line with eighth-note chords. The Vln. and Vc. staves play eighth-note chords. Measure 727 includes a instruction "to glockenspiel". Measure 727 ends with a double bar line.

731

Picc. **EE**

B♭ Cl.

Glk. *glockenspiel*

Pno.

Vln.

Vc.

731

731

735

Picc.

B♭ Cl.

Glk.

739

Picc. The piccolo plays a single eighth note followed by a rest.

B♭ Cl. The B-flat clarinet plays a sixteenth-note pattern: (D, E, F, G), (G, A, B, C), (E, F, G, A), (C, D, E, F). Dynamic: *p*, *f*.

Glk. The glockenspiel plays a sixteenth-note pattern: (D, E, F, G), (G, A, B, C), (E, F, G, A), (C, D, E, F). Dynamic: *f*.

Pno. The piano plays a sixteenth-note pattern: (D, E, F, G), (G, A, B, C), (E, F, G, A), (C, D, E, F). Dynamic: *p*.

Vc. The double bass plays a sustained note. Dynamic: *mf*.

≡

743

Picc. The piccolo plays a sixteenth-note pattern: (D, E, F, G), (G, A, B, C), (E, F, G, A), (C, D, E, F).

B♭ Cl. The B-flat clarinet plays a sixteenth-note pattern: (D, E, F, G), (G, A, B, C), (E, F, G, A), (C, D, E, F). Dynamic: *p*, *f*.

Glk. The glockenspiel plays a sixteenth-note pattern: (D, E, F, G), (G, A, B, C), (E, F, G, A), (C, D, E, F).

Pno. The piano plays a sixteenth-note pattern: (D, E, F, G), (G, A, B, C), (E, F, G, A), (C, D, E, F). Dynamic: *(8va)*.

Vc. The double bass plays a sustained note. Dynamic: sim.

Musical score for orchestra and piano, page 111. The score consists of six staves:

- Picc. (Piccolo) starts with a dotted quarter note followed by eighth-note pairs.
- B♭ Cl. (B♭ Clarinet) has a sixteenth-note pattern.
- Glk. (Glockenspiel) plays eighth-note chords. A dynamic marking $(8va)$ is shown above the staff.
- Pno. (Piano) has a sixteenth-note bass line. A dynamic marking $8va$ is shown above the staff.
- Vln. (Violin) starts with a forte dynamic (f) and an arco stroke. The tempo is indicated as \geq .
- Vc. (Double Bass) provides harmonic support with sustained notes.

The music is in common time (indicated by the number 8). Measure numbers 747 are present above the first four staves. The Vln. staff includes dynamics f , p , and a crescendo line.

751

Picc. to C flute
f

B♭ Cl. *f*

Glk. *f*

D. S. 1 tom toms
f to vibes

Pno. *f*

Vln. *f*

Vc. *f*

Pno. FF *mf*

Pno. 759

Vc. *mf* *fp* *mf*

This musical score page contains eight staves of music for an orchestra and piano. The instruments listed are Picc., B♭ Cl., Glk., D. S. 1, Pno., Vln., Vc., and two staves for Pno. The music is in 6/8 time throughout. Measure 751 starts with the Picc. and B♭ Cl. playing eighth-note patterns. The Glk. joins in with eighth-note patterns. The D. S. 1 (percussion) starts with eighth-note patterns, followed by the Pno. (two staves) with sixteenth-note patterns. The Vln. and Vc. enter with eighth-note patterns. Measure 752 continues with similar patterns, with the Pno. (two staves) taking a prominent role. Measure 753 begins with a dynamic ff for the Pno. (two staves). Measure 754 starts with a dynamic mf for the Pno. (two staves). Measure 755 begins with a dynamic f for the Vln. and Vc. Measures 756 and 757 show the Vln. and Vc. continuing their eighth-note patterns. Measure 758 begins with a dynamic ff for the Pno. (two staves). Measure 759 begins with a dynamic mf for the Vc. The score concludes with a dynamic fp for the Vc. followed by a dynamic mf.

LULU OF THE PLAINS

113

763

B♭ Cl.

Pno.

Vln.

Vc.

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

LULU OF THE PLAINS

771

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

775

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

775

Vln.

Vc.

p

mf

f

LULU OF THE PLAINS

115

GG

Fl. *subito p*

B♭ Cl. *subito p*

Vib. *vibes*

Vln. *pizz.*

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Vc.

779

783

783

p

mf

p

mp

pizz.

mf

p

LULU OF THE PLAINS

787

Fl.

B♭ Cl.

Vib.

Pno.

Vln. pizz.

Vc.

mf

≡

791

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Vc.

mf

mp

p

HH

Fl.

B♭ Cl.

Vib.

Pno.

Vln. pizz. *mf*

Vc. *mf*

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Vc.

This musical score page contains two systems of music. The top system, starting at measure 794, includes parts for Flute (Fl.), Bassoon (B♭ Cl.), Vibraphone (Vib.), and Piano (Pno.). The bottom system, starting at measure 799, includes parts for Flute (Fl.), Bassoon (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The score uses standard musical notation with stems indicating direction. Measure 794 begins with a dynamic of *f* for the Flute and B♭ Cl., followed by eighth-note patterns for all instruments. Measure 795 continues with eighth-note patterns, with dynamics *mp* for the Pno. and Vln. The second system starts at measure 799 with sixteenth-note patterns. Measure 800 concludes with sustained notes and sixteenth-note patterns. Measure numbers 795 and 800 are explicitly labeled above their respective staves.

LULU OF THE PLAINS

803

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

8va-----

803

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

807

II

Fl.

B♭ Cl.

Pno.

Vc.

811

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

815

815

815

arco

f

gl.

f

gl.

gl.

gl.

LULU OF THE PLAINS

Fl. 818 **JJ** $\bullet = 78$
 B♭ Cl.
 Vib.
 Pno.
 Vln.
 Vc.

to alto flute
 to glockenspiel

A. Fl.
 B♭ Cl.
 Pno.
 Soprano
 Vc.

alto flute

Wich-it - ta, _____
 Wich - i - ta, _____

824

A. Fl.

B♭ Cl.

Pno.

Soprano

Vln.

Vc.

824

824

824

824

824

824

a res - pite in the in - - - fin - ite plains.

p

p

*

mp

LULU OF THE PLAINS

827

A. Fl.

Bb Cl.

Pno.

Soprano

Vln.

Vc.

Soprano

830 *f*

Wich - i - ta, _____

p

with hum - id

mf

blist - er - ing

Vc.

832

A. Fl. picc.

B♭ Cl.

Glk.

832

Pno.

832

Soprano

heat. A place for flow - ers

Vc.

Glk.

834

Pno.

834

Soprano

Vln.

Vc.

LULU OF THE PLAINS

837
Picc. - - - picc. $\text{d} = 84$
 837 *mf* *p*
 Soprano Wom - an in the void. Wom - an in the void.
 Vln.

837
 Picc. $\text{d} = 84$
 Vln. $\text{d} = 84$

840
 Picc. 5 $\text{d} = 84$
 Vln. $\text{d} = 84$

843
 Picc. $\text{d} = 76$ to C flute
 B♭ Cl. $\text{d} = 76$

843
 Glk. to vibes
 Pno. $\text{d} = 76$

843
 Vln. $\text{d} = 76$

LULU OF THE PLAINS

125

846

B♭ Cl. Pno. Vln.

846

Pno.

846

Vln.

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

C flute

vibes

mf

meo.

*

852

Fl. B^{\flat}

B \flat Cl.

Vib. B^{\flat}

Pno. B^{\flat}

Vln. B^{\flat}

to chimes

852

Fl. B^{\flat}

B \flat Cl.

Vib. B^{\flat}

Pno. B^{\flat}

Vln. B^{\flat}

LL

Fl. B^{\flat}

B \flat Cl.

Pno. B^{\flat}

Vln. B^{\flat}

LULU OF THE PLAINS

LULU OF THE PLAINS

864

Pno.

Soprano

As the fog des - cends — on Lon - don or Ber - lin,

(8va)

Pno.

867

Soprano

Lon - don or Ber - lin, she's scrub - bing floors for hol - y

D. S. 1

870

Pno.

870

Soprano

pen - ance in Wich - i - ta in sun - ny Kan - sas, on — hands and knees. The

Vln.

870

Vc.

LULU OF THE PLAINS

129

MM
picc.

873 Picc. - - - - - *p* >.

B♭ Cl. - - - - - *p* >.
vibes

Vib. - - - - - *p* >.

D. S. 1 873 *p* X - - - - - *p*

Pno. 873 (8va) - - - - - *p* & #248;

Soprano 873 kitch - en is im - mac - u - late. The kitch - en is im - mac - u - late.

Vln. 873 & b2

Vc. 873 & b2 - - - - - *p* >.

LULU OF THE PLAINS

876

Picc.

B♭ Cl.

Vib.

Pno.

876

Vln.

Vc.

> to trap set

879

Picc.

B♭ Cl.

D. S. 1

879

Pno.

Soprano

Vln.

Vc.

to C flute

She gave the per - fect danse and left the dance floor be - hind

LULU OF THE PLAINS

882

B♭ Cl.

882

D. S. 1

(8^{va})

882

Pno.

882

Soprano

her last per - for - mance.

She's scrub - ing floors for hol - y

882

Vln.

Vc.

pp

885

B♭ Cl.

885

Pno.

885

Soprano

pen - ance in Wich - i - ta in Wich - i - ta. on ____ hands and knees. The

885

Vln.

Vc.

888

Pno. {

Soprano

Vln.

Vc.

Fl.

B♭ Cl.

D. S. 1

891

Pno. {

Soprano

Vln.

Vc.

kitch-en is im-mac-u-late.

NN
C flute

p

891

She learn'd to act from Mar-tha ____ she

p
arco

LULU OF THE PLAINS

894

Fl.

B♭ Cl.

D. S. 1

894

Pno.

Soprano

Vln.

Vc.

learned to dance from Charlie New-York was her town. She's

894

897

Fl.

B♭ Cl.

Pno.

Soprano

scrub - bing floors for hol - y pen - ance in Wich - i - ta in Wich - i - ta,

Vln.

Vc.

arco

900

Fl.

B♭ Cl.

Pno.

Soprano

Vln.

Vc.

vibes

Pno.

Vln.

Vc.

on ____ hands and knees. The kitch - en is im - mac - u-late.

f

p

arco

LULU OF THE PLAINS

Fl. 906

B♭ Cl.

Vib.

Pno. 906

Vln.

Vc.

Fl. 909

B♭ Cl.

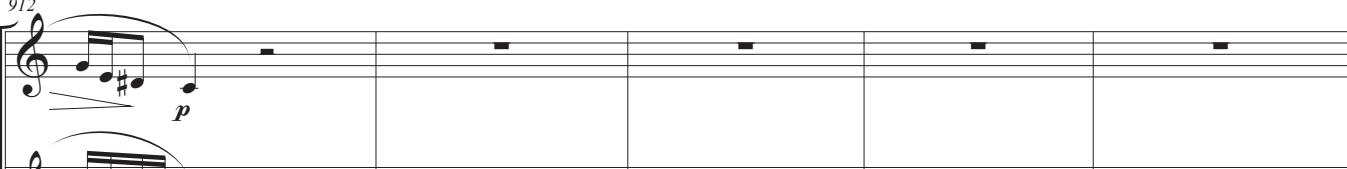
Vib.

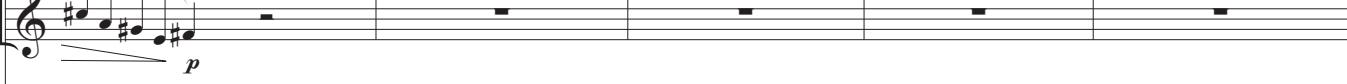
Pno. 909

Vc.

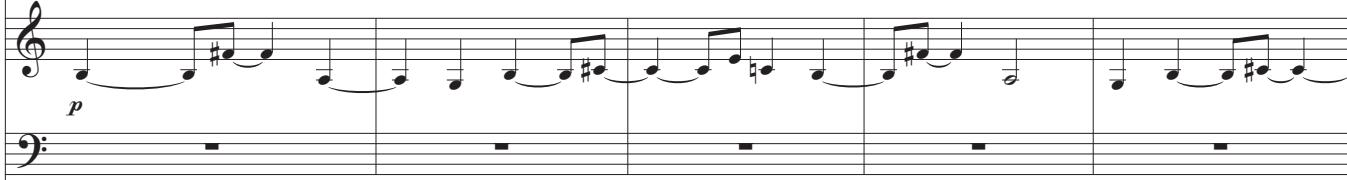
This musical score page contains six systems of music, each with multiple staves. The instruments listed are Flute (Fl.), Bassoon (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Cello/Bass (Vc.), and another Flute (Fl.). Measure 906 starts with a rest for Flute, followed by a dynamic f. Measures 907 and 908 show various melodic and harmonic patterns for Flute, Bassoon, Vibraphone, and Piano. Measure 909 begins with a dynamic p for Bassoon, followed by dynamics f and ff. The score concludes with a dynamic ff and a instruction "to glockenspiel". Measure numbers 906, 907, 908, and 909 are indicated above their respective systems.

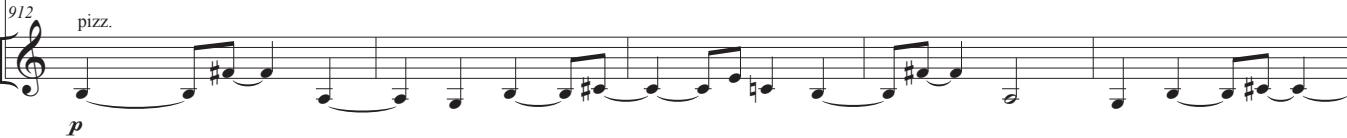
912

Fl. 

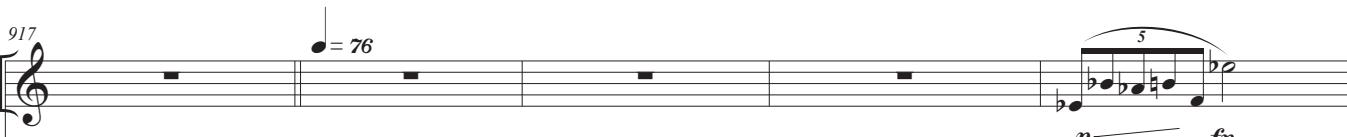
B♭ Cl. 

912

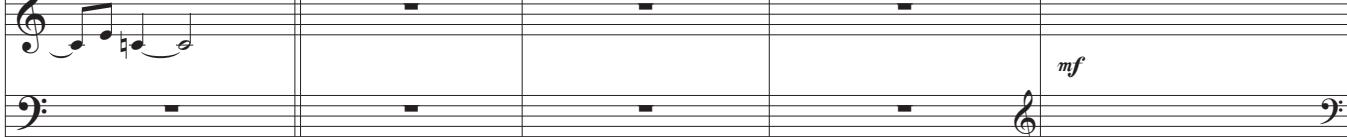
Pno. 

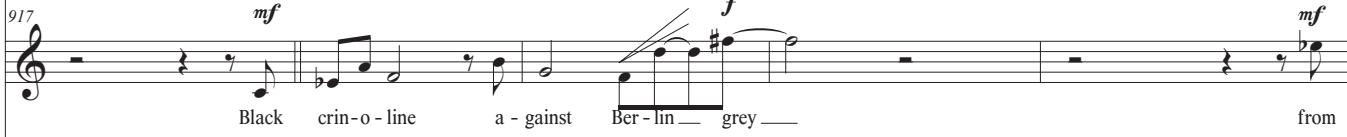
Vln. pizz. 

912

Fl. 

Glk. 

Pno. 

Soprano 

Black crin-o-line a - gainst Ber-lin grey from

922

Fl. *mf*

B♭ Cl. *f*

Glk. *mf* to chimes

Pno.

Soprano Kan - sas plains ad as - tra skies Wom - an in the void —

926 Fl. 5

B♭ Cl. *p* *fp* chimes

Chm. *p*

Pno. *pp* 5

Soprano *p* sempre (1c) *mf*
Wom - an in the void. Soul of

Vln. *p*

930

Chm.

Pno.

Soprano

Fl.

Bb Cl.

Chm.

Soprano

Vln.

Vc.

930

light on small glass beads No ghost of earth in dif - fuse

933

pizz. f

air. Dance of the an - gels on the head of a pin.

mf f pp arco

LULU OF THE PLAINS

936

Fl. - *mf* 5 *f* *p*

B♭ Cl. *f* 5 *f* *p*

Pno. { 936 *p*

Soprano 936 *mp*
Wom - an in the void.

Vln. 936

Fl. 939 *mf* 3 *f* *PP*

Chm. 939

Pno. 939 *mf* *p* *p* *#* *sempre*

Soprano 939 *p*
Wom - an in the void.

Vln. 939

Fl. *p*

Chm.

Pno.

Soprano

Vln.

942

942 *mf*
Komm, _____ dich ru - fet die

942

945

Chm.

Pno.

Soprano

Vln.

945 *p*
Sehn suchts - thrän im Au - ge! dich 3 wal - lende 3

945

948 *rit.*

Chm.

Pno.

Soprano

Hertz volle süe - \sharp er Ahn

Vln.

948

951

Chm.

Pno.

Vln.

Measure 948: Chimes play sustained notes. Piano plays eighth-note patterns with grace notes. Soprano sings "Hertz volle süe - er Ahn". Violin plays sustained notes.

Measure 951: Chimes play sustained notes. Piano plays eighth-note chords. Violin plays sustained notes.