

Cello

The Catfish Conundrum

words & music
Edward Lambert

$\text{♩} = 136$ OVERTURE

The musical score is written for a cello in 2/4 time. It begins with a forte (*ff*) dynamic. The first system shows the initial melodic and harmonic material. The second system continues the development. The third system features a measure marked '16' and includes sixteenth-note passages with a '6' (sixteenth notes) marking. The fourth system continues with similar rhythmic complexity. The fifth system features a measure marked '26' and includes a piano (*p*) dynamic marking. The final system concludes with a 4/4 time signature and a piano (*p*) dynamic.

Catfish *espress.*

There — e - xist three hun - dred spe - cies like my spe - cies, like

my spe - cies: we're known as — 'mud - cat', 'pol - li - wogs',

41

'chuck - le heads', we're fa - mous,

p

fa - mous for our bar - bels — which func - tion in mur - ky

55

wa - ters as re - cep - tors for smell and taste, as re -

cep - tors for smell and taste com - bined in - to

one yum - - - my sense,

in - to one yum - - - my sense!

69

We are ne - ga - tive - ly buo - yant, we are ne - ga - tive - ly buo - yant:

so I sit on the ri - ver bed and sca - venge what - e - ver I come a - cross,

so I sit on the ri - ver bed and sca - venge what - e - ver I come a - cross. Tooth -

less, I suck it in, tooth - less, I suck it in... Ah!

85

There e - xist three hun - dred spe - cies like

my spe - cies, like my spe - cies: we're

known as 'mud - cat', 'pol - li - wogs', 'chuck - le heads',

(sleeps)

102

$\text{♩} = 108$

Chorus

"The pub - lic e - lec - tro - cu - tion of six - ty cat - fish which is due to take place at the Hay - ward

108

$\text{♩} = 126$

Gal - le - ry to - day, has been con - demned as...

Goodman

(reading)

"The pub - lic e - lec - tro - cu - tion of six - ty

cat - fish, which is due to take place at the Hay - ward Gal - le - ry to - day,

120

(protesting outside the gallery)

has been con - demned as..." A spec - ta - cle of slaugh - ter! A spec - ta -

127

cle of slaugh - ter! Mur - der

most cruel, _____ most cruel, _____

most _____

cruel! _____

144

$\text{♩} = 108$

Chorus

...part of an art ex - hi - bi - tion flown in from the U - ni - ted States

p

at the in - vi - ta - tion and _____ ex - pense of the Arts Coun - cil.

150

$\text{♩} = 126$

Goodman

"...part of an

f

art ex - hi - bi - tion flown in from the U - ni - ted States at the in - vi - ta - tion

and ex - pense, _____ and ex - pense _____

of the Arts Coun - cil."

This system contains two staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "of the Arts Coun - cil." with notes and rests. The bottom staff is a bass line in bass clef, featuring a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some triplets.

170

That's me,

This system starts at measure 170, indicated by a box. It contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "That's me," with notes and rests. The bottom staff is a bass line in bass clef, continuing the complex rhythmic pattern from the previous system.

that's me! Tell them I'm on my

This system contains two staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "that's me! Tell them I'm on my" with notes and rests. The bottom staff is a bass line in bass clef, continuing the complex rhythmic pattern.

way!

This system contains two staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "way!" with notes and rests. The bottom staff is a bass line in bass clef, continuing the complex rhythmic pattern and ending with a double bar line.

183 Chorus

$\text{♩} = 92$

The doomed cat - fish are part of an ex - hi - bit called

p

190 $\text{♩} = 126$

'Por - ta - ble Fish Farm, Por - ta - ble Fish Farm!'

f

191 Goodman (bursting into the gallery)

Why, why, why, why, why, why, why

198

was I not in - formed?

want to see, I want to

see, see for my - self...

213 $\text{♩} = 48$

p

is _____ this hu - mane? _____ Cat - fish on death - row! _____

224

f *p*

pizz.

then cat - fish con - sumed at a feast, then cat - fish con - sumed _____ at a

f

feast, _____ a feast! _____ What does the ar - tist say? What's _____ all this a - bout?

f

231

Musical notation for measures 231-232. The top staff is in treble clef with a piano (*p*) dynamic. The bottom staff is in bass clef with an *arco* marking and a piano (*p*) dynamic.

Musical notation for measures 233-234. The top staff features a long melodic line with a triplet in measure 234. The bottom staff has a dense chordal texture.

Musical notation for measures 235-236. The top staff contains the lyrics: "Is pub - lic fun - ding for a fish - farm ap - pro - pri - ate? Should that be pro - mo - ted as art? _____ Is". The bottom staff features a bass line with a forte (*f*) *pizz.* marking.

240

$\text{♩} = 72$

Musical notation for measures 240-241. The top staff continues the lyrics: "pub - lic fun - ding for a fish - farm ap - pro - pri - ate? Should that be pro - mo - ted as art?". The bottom staff includes an *arco* marking and a forte (*f*) dynamic.

Musical notation for measures 242-243. The top staff shows a melodic line with various time signatures (3/4, 4/4, 3/8, 4/4). The bottom staff has a rhythmic accompaniment with many accents.

247

Musical notation for measures 247-248. The top staff features a complex rhythmic pattern with a forte (*f*) dynamic, including triplets and sextuplets.

p *f* *p* *f*

250 251 252 253 254 255

256

p

256 257 258 259 260 261 262 263 264 265 266

267

pp

267 268 269 270 271 272 273 274 275 276

Harrison

Li - ving snd dy - ing should be un - der - stood,

267 268 269 270 271 272 273 274 275 276

li - ving and dy - ing should be, should be un - der -

284

stood! Kil - ling and ea - ting should

be in - ter - twined, kil - ling and ea - ting

297

should be, should be in - ter - twined! Who may,

f

who may, who may style him - self as ar -

- tist, who may, who may style him - self as

310

ar - tist? who may, who may

style him - self as ar - - - tist,

who may, who may style him - self as

322

ar - - - tist? Does art, does art

grant en - ti - tle ment,

329

Continuation of piano accompaniment for the fifth system.

336

Goodman

But must they wit - ness this

slaugh - ter, but must they wit - ness this

343

slaugh - ter, this slaugh - ter, this

slaugh - ter, but must they wit - ness this

Piano introduction for '354 Catfish'. The piece begins in 9/8 time with a bass clef. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (B-flat). The time signature changes to 4/4 in the second measure.

354 Catfish

First system of '354 Catfish'. The vocal line is in 3/8 time with a treble clef. The lyrics are: "Sanc - tus, _____ Sanc -". The piano accompaniment is in 9/8 time with a bass clef, marked with a piano (*p*) dynamic.

Second system of '354 Catfish'. The vocal line continues with the lyrics: "tus, _____ Sanc - tus, _____". The piano accompaniment continues with the same rhythmic pattern.

Third system of '354 Catfish'. The vocal line continues with the lyrics: "Sanc - - - - - tus, _____ Sanc -". The piano accompaniment continues with the same rhythmic pattern.

Fourth system of '354 Catfish'. The vocal line concludes with the lyrics: "tus, _____". The piano accompaniment concludes with a final cadence.

Goodman

First system of 'Goodman'. The vocal line is in 4/4 time with a bass clef. The lyrics are: "Life's cer - tain - ly hard _____ for the cat - fish _____ which fall in - to your". The piano accompaniment is in 4/4 time with a bass clef.

366 $\text{♩} = 96$ **Milligan**

hands! Cat - fish on death row, cat-fish on death row, death row, death row, death, death,

death row, death row, death, death, death, on death _____

The musical score for 'Milligan' consists of two systems. The first system features a vocal line in 4/4 time and a bass line in 4/4 time. The vocal line includes lyrics: 'hands! Cat - fish on death row, cat-fish on death row, death row, death row, death, death,'. The bass line starts with a forte (*ff*) dynamic and includes a crescendo. The second system continues the vocal line with lyrics: 'death row, death row, death, death, death, on death _____'. The bass line continues with various time signatures (6/8, 9/16, 2/4, 4/4) and includes a decrescendo.

374

The musical score for '374' consists of two systems. The first system is a vocal line in 4/4 time, which is mostly silent. The second system is a bass line in 4/4 time, starting with a forte (*ff*) dynamic and featuring a complex rhythmic pattern with many accents.

Harrison

This

(a stunned silence)

work costs _____ one _____ per cent of a Rem - brandt:

The musical score for 'Harrison' consists of three systems. The first system shows a vocal line in 12/8 time and a bass line in 12/8 time. The vocal line has the word 'This' and a fermata. The bass line starts with a forte (*ff*) dynamic. The second system features a vocal line in 4/4 time with lyrics: '(a stunned silence)'. The bass line continues with a 12/8 time signature. The third system shows a vocal line in 4/4 time with lyrics: 'work costs _____ one _____ per cent of a Rem - brandt:'. The bass line continues with a 12/8 time signature.

Milligan

381 ♩ = 56

dolce
p *tr* *Art* _____

in - deed! One per cent art! One per cent skill!

accel. **6**

accel. One per cent art! One _____

cresc. **6** **6** **6** **6**

per cent skill! If the Arts Coun - cil _____

f

390 ♩ = 96

_____ fries fish, _____ fries fish _____

f **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

_____ to - night, fries _____ fish _____ to - night, fries fish to - night, fries fish, fries

9 **16** **8** **8**

3 **3** **3** **3** **3** **3** **3** **3**

fish, fries fish to - night, fries fish to - night, fries fish to - night, fish to -

400

night, fries fish, fish to - night, If the Arts Coun - cil fries fish to -

night then they might as well scrib - ble a mous - tache, a mous - tache, a mous - tache on the

face, a mous - tache on the face, a mous - tache, a mous - tache, on the face, on the face, on the face, on the

face, scrib - ble a mous - tache, on the face, on the face of the

Mo - na - Li - sa!

(people are heard laughing and cheering)

412

$\text{♩} = 56$

Con sord.

Harrison

p

Mo - ments

p

(preparing the filleting knives)

when re - a - li - ty no lon - ger ap - pears seam - less and the cost of be - lief has be -

come out - ra - geous of - fer the op - por - tu - ni - ty to cre - ate, to cre - ate

new spa - ces, first in the mind and there - af - ter in e - very

430

$\text{♩} = 144$

day life. My work be - gins when I per - ceive an a -

441

Musical score for measures 441-449. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a '9' above the first measure. The lyrics are: "no - ma - ly in the en - vi - ron - ment, that is the re - sult of op - po - sing be - liefs, that". The dynamic marking is *p*.

450

Musical score for measures 450-461. The top staff is in bass clef and has a '3' above the first measure and the instruction "Senza sord." above the first two measures. The dynamic marking is *p*. The bottom two staves are in bass clef and start with a dynamic marking of *f*.

462

Musical score for measures 462-467. The top staff is in bass clef and contains a series of eighth-note patterns.

468

Musical score for measures 468-476. The top staff is in bass clef and has a dynamic marking of *ff*. The bottom two staves are in bass clef and contain eighth-note patterns. The piece ends with a double bar line and a '2' above the final measure, indicating a repeat or a specific ending.

480 $\text{♩} = \text{♩} (=144)$

ff

496

502

508

Musical notation for the first system, featuring bass clef, treble clef, and various time signatures (3/4, 6/16, 3/4). It includes triplets and dynamic markings.

515

Musical notation for the second system, featuring bass clef, treble clef, and various time signatures (3/4, 6/16, 3/4). It includes dynamic markings *p* and *f*.

Musical notation for the third system, featuring bass clef, treble clef, and various time signatures (3/4, 6/16, 3/4). It includes dynamic markings *p* and *f*.

525

such a pro - fa - ni - ty! Be - hold: a self - suf - fi - cient sur - vi - val re -

Musical notation for the fourth system, featuring vocal line and bass line with lyrics. It includes dynamic marking *f*.

(Milligan breaks a window pane: it is an anti-climax)

source! going to smash a win - dow!

Musical notation for the fifth system, featuring vocal line and bass line with lyrics.

533

Catfish

Mi - se - re - re, mi - se - re - re no -

Musical notation for the sixth system, featuring vocal line and bass line with lyrics. It includes dynamic marking *p*.

537

♩ = 108

Chorus

- bis. So the show goes dark while talks are held. For near - ly

p

three hun - dred peo - ple who were to have at - ten - ded the feast there was dis - ap - point - ment: near - ly

one hun - dred pounds of dead cat - fish flown in - to sup - ple - ment the fresh har - vest were put back on

550

ice. In - to sto - rage went the in - gre - di - ents for one thou - sand 'hush

pup - pies' of corn - meal cakes, twen - ty - five gal - lons of iced tea, and one gal - lon of wild

ho - ney which would have gone in - to a tra - di - tio - nal A - me - ri - can ri - ver - side

563 Catfish

har - vest feast. For the re - priev - ed cat - fish there is some dis -

com - fort: the tank is now o - ver - stocked. Vic -

- to - ry! Jus - tice! The fish swim peace - ful - ly...

ar - tists can and must be con - to - ver - - sial,

But is free - dom of thought and ex - pres - sion at stake un -

less we al - low this per - for - mance _____ to take place? —

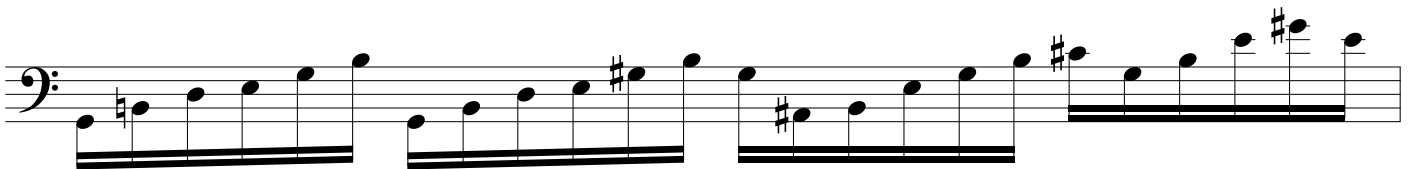
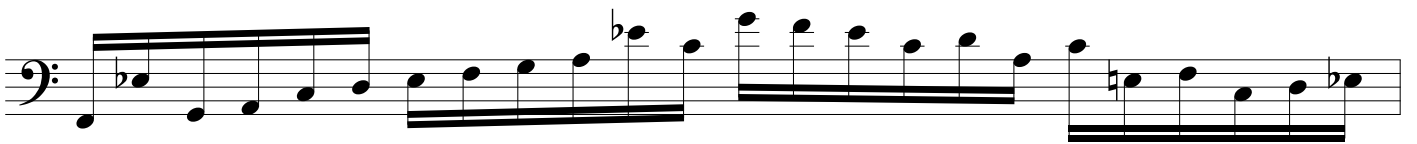
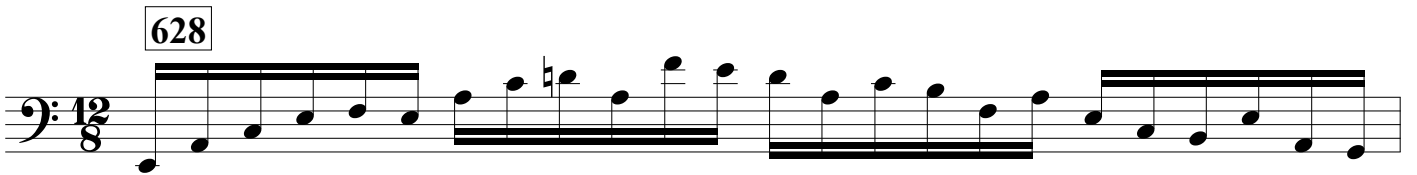
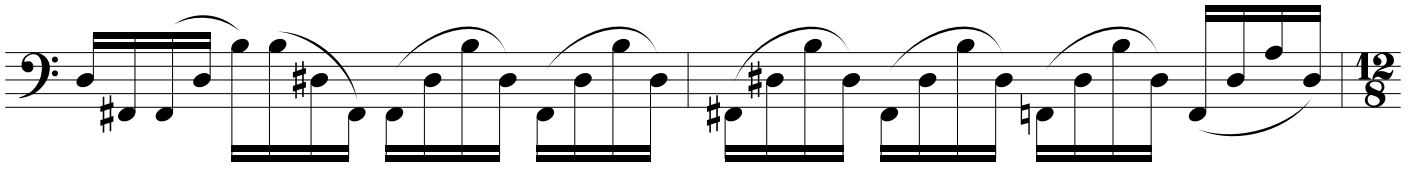
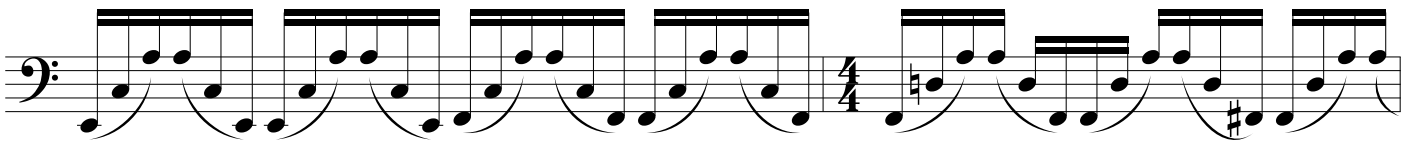
There should be no

600

li - ber - ty in the land to

f *p* $\text{♩} = 60$

622



636

$\text{♩} = 92$

Chorus

A spe - cial mee - ting of the Arts Coun - cil de - ter - mined that to close the ex - hi -

p

Detailed description: This block contains the musical score for the Chorus (636). It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are: "A spe - cial mee - ting of the Arts Coun - cil de - ter - mined that to close the ex - hi -". The piano part consists of a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed below the first few notes of the piano part.

643

Harrison

bi - tion would in - ter - fere with ar - tis - tic free - dom, Be - sides,

Detailed description: This block contains the musical score for Harrison (643). It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are: "bi - tion would in - ter - fere with ar - tis - tic free - dom, Be - sides,". The piano part consists of a steady eighth-note accompaniment. There are triplet markings (3) above the vocal line.

if the cat - fish are not to be killed, how else are they _____ to be dis - posed of?

Detailed description: This block continues the musical score for Harrison (643). It features a vocal line in bass clef and a piano accompaniment in bass clef. The key signature has one flat (Bb) and the time signature is 3/2. The lyrics are: "if the cat - fish are not to be killed, how else are they _____ to be dis - posed of?". The piano part consists of a steady eighth-note accompaniment. There are triplet markings (3) above the vocal line. A large slur is present over the piano accompaniment.

648

but at the same time it de - ci - ded not to ac - cept the

Detailed description: This block contains the musical score for Harrison (648). It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (Bb) and the time signature is 3/2. The lyrics are: "but at the same time it de - ci - ded not to ac - cept the". The piano part consists of a steady eighth-note accompaniment. There is a triplet marking (3) above the vocal line.

kil - ling of the fish in pub - lic as a fea - ture of the work;

Detailed description: This block continues the musical score for Harrison (648). It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (Bb) and the time signature is 3/2. The lyrics are: "kil - ling of the fish in pub - lic as a fea - ture of the work;". The piano part consists of a steady eighth-note accompaniment.

656

$\text{♩} = 72$

Goodman

the ar - tist has ag - reed to ad - apt it ac - cor - ding - ly, We a - dop - ted a prac - ti - cal

view and ab - ro - ga - ted the mo - ral as - pects...

662

$\text{♩} = 60$

pp The apparatus for electrocution is prepared;
as the Catfish goes to her execution, she recites the Lord's prayer:

Catfish

Our Fa - ther, our Fa - ther which art in hea - ven,

turn violin

668

Strug - gling with cot - ton and rice, far - mers in Mis - sis - sip - pi

long a - go di - ver - si - fied in - to cat - fish far - ming, i - deal - ly

sui - ted to the cli - mate and a - qui - fers of the del - ta. It's now a mul - ti

679

♩ = 108

mil - lion dol - lar in - dus - try which u - ses state of the art

me - thods of a - qua - cul - ture to fur - nish A - me - ri - can con -

689

su - mers with a nu - tri - cious de - li - ca - cy,

Catfish

a nu - tri - cious de - li - ca - cy. for - give us our

704

a piacere

rit. tres - pas - ses, [dies] as we [revives] for - give them that tres -

The Catfish manages a terrible scream as Harrison takes a filleting knife and cuts her throat

pass a - gainst us...

714

$\text{♩} = 144$

Reagan *(entering, with a flourish)*

lu - jah! Pro - cla - ma - tion! Pro - cla - ma - tion!

f

Musical notation for measures 714-718, including vocal line and piano accompaniment.

729

Musical notation for measures 729-742, including piano accompaniment.

743

Musical notation for measures 743-747, including piano accompaniment.

Two staves of bass clef musical notation. The first staff contains measures 755-758, featuring a sequence of chords and eighth notes. The second staff continues the piece with similar rhythmic patterns and some melodic lines.

759

Two staves of bass clef musical notation. The first staff begins with a box containing the number 759 and contains measures 759-768, marked with a forte *ff* dynamic. The second staff continues the piece with similar rhythmic patterns and some melodic lines.

769

Two staves of musical notation. The top staff is in treble clef and contains measures 769-772, marked with a forte *f* dynamic. The bottom staff is in bass clef and contains measures 769-772, marked with a piano *p* dynamic. A sixteenth-note triplet is indicated with a '6' above it.

Two staves of musical notation. The top staff is in treble clef and contains measures 773-776, with the vocal line starting with the word "Ah!". The bottom staff is in bass clef and contains measures 773-776, providing accompaniment for the vocal line.

782 $\text{♩} = 48$

Now, there - fore, I, _____ Ro - nald Rea - gan,

p

Pre - si - dent of the U - ni - ted States _____ of A - me - ri - ca, do here - by call u - pon the

6

peo - ple to ob - serve this day — with ap - pro - pri - ate ce - re - mo - nies and ac - ti - vi - ties.

790 $\text{♩} = 72$

f *p*

804

817

818

Exercise 818 consists of two staves of music in bass clef. The first staff contains eight measures with time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The second staff contains eight measures with time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The notes are primarily eighth and sixteenth notes, often beamed together.

837

Exercise 837 consists of three staves of music in bass clef. The first staff contains seven measures with time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The second staff contains seven measures with time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 2/4. The third staff contains seven measures with time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 2/4. The notes are primarily eighth and sixteenth notes, often beamed together.

853

Exercise 853 consists of three staves of music in bass clef. The first staff contains eight measures with time signatures: 9/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The second staff contains eight measures with time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The third staff contains eight measures with time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The notes are primarily eighth and sixteenth notes, often beamed together.

868

Two staves of musical notation. The first staff begins with a 9/4 time signature and a series of eighth-note chords. A hairpin crescendo is shown above the staff. The second staff begins with a 3/4 time signature and features a dynamic marking of *f* (forte) followed by a dynamic marking of *p* (piano).

880

One staff of musical notation with a 2/4 time signature and eighth-note chords.

891

One staff of musical notation with a 2/4 time signature and eighth-note chords.

One staff of musical notation with a 3/4 time signature and eighth-note chords.

904

One staff of musical notation with a 2/4 time signature and eighth-note chords.

912

One staff of musical notation with a 2/4 time signature and eighth-note chords.

One staff of musical notation with a 2/4 time signature and eighth-note chords.

920

One staff of musical notation with a 9/4 time signature and chords. A key signature change to two sharps (F# and C#) is indicated.

One staff of musical notation with a 3/4 time signature and chords. A key signature change to two sharps (F# and C#) is indicated.

927

One staff of musical notation with a 9/4 time signature and chords. A key signature change to two sharps (F# and C#) is indicated. A hairpin crescendo is shown below the staff, and a dynamic marking of *f* (forte) is present.

979

Musical notation for measures 979-987. The first staff (bass clef) features a rhythmic pattern of eighth notes with accents, alternating between 2/2 and 3/2 time signatures. The second staff (bass clef) features a similar pattern of eighth notes with accents, alternating between 2/2 and 3/2 time signatures.

988

♩ = 136

Musical notation for measures 988-998. The first staff (bass clef) begins with a *ff* dynamic marking and contains a series of eighth-note triplets. The second staff (bass clef) continues with eighth-note triplets. The third staff (bass clef) continues with eighth-note triplets.

999

Musical notation for measures 999-1006. The first staff (bass clef) features a series of chords and notes, including a long note with a slur and a fermata.

1007

Musical notation for measures 1007-1014. The first staff (bass clef) features a series of chords with dynamics *f*, *p*, *f*, *p*, *f*, and *p*. The second staff (bass clef) features a series of chords with dynamics *f* and *ff*.

Violin

The Catfish Conundrum

words & music
Edward Lambert

$\bullet = 136$ OVERTURE

The musical score is written for violin in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first system includes a forte (*ff*) dynamic marking. The second system continues the piece. The third system features a box labeled '16' above the treble staff and includes sixteenth-note passages with '6' markings. The fourth system concludes the piece with a 4/4 time signature change.

26 ♩ = 104 *cantabile*

p **Cantfish** *espress.*

There e - xist

three hun - dred spe - cies like my spe - cies, like my

spe - cies: we're known as 'mud - cat', 'pol - li - wogs', 'chuck - le heads', we're fa - mous,

41

'chuck - le heads', we're fa - mous,

fa - mous for our bar - bels which func - tion in mur - ky

wa - ters as re - cep - tors for smell and taste,

55

as re - cep - tors for smell and taste com -

- bined in - to one yum - my sense,

in - to one yum - my sense!

69

We are ne - ga - tive - ly

buo - yant, we are ne - ga - tive - ly buo - yant: so I sit on the

ri - ver bed and sca - venge what - e - ver I come a - cross, so I sit on the

ri - ver bed and sca - venge what - e - ver I come a - cross. Tooth - less, I suck it

85

in, tooth - less, I suck it in...

Ah! _____ There _____ e - xist _____ three _____ hun - dred spe - cies like

my _____ spe - cies, like my _____ spe - cies: _____ we're

known as _____ 'mud - cat', 'pol - li - wogs', 'chuck - le heads', _____

(sleeps)

102

$\text{♩} = 108$

p
Chorus
 "The pub-lic e-lec-tro-cu-tion of six-ty cat-fish which is due to take place at the Hay-ward

108

$\text{♩} = 126$

f
 Gal-le-ry to-day, has been con-demned as...

Goodman (reading)
 "The pub-lic e-lec-tro-cu-tion of six-ty

cat-fish, which is due to take place at the Hay-ward Gal-le-ry to-day,

120

Milligan (protesting outside the gallery)

A spec-ta-cle of slaugh-ter! A spec-ta-cle of slaugh-ter!

127

Mur - - - der

most cruel, _____

most _____ cruel!

144

$\text{♩} = 108$

Musical score for measures 144-149. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "...part of an art ex - hi - bi - tion flown in from the U - ni - ted States".

p Chorus

...part of an art ex - hi - bi - tion flown in from the U - ni - ted States

150

$\text{♩} = 126$

Musical score for measures 150-159. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "at the in - vi - ta - tion and ex - pense of the Arts Coun - cil".

at the in - vi - ta - tion and ex - pense of the Arts Coun - cil.

Musical score for measures 160-169. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "at the in - vi - ta - tion and ex - pense of the Arts Coun - cil".

Musical score for measures 170-179. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "at the in - vi - ta - tion and ex - pense of the Arts Coun - cil".

Musical score for measures 180-189. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "at the in - vi - ta - tion and ex - pense of the Arts Coun - cil".

170

Musical score for measures 190-199. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "at the in - vi - ta - tion and ex - pense of the Arts Coun - cil".

Musical score for measures 200-209. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "at the in - vi - ta - tion and ex - pense of the Arts Coun - cil".

Musical score for measures 210-219. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long, sustained chord with a fermata. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with triplets. The lyrics are: "at the in - vi - ta - tion and ex - pense of the Arts Coun - cil".

183 $\text{♩} = 92$

p **Chorus**

The doomed cat - fish are part of an ex -

hi - bit called 'Por - ta - ble Fish Farm, Por - ta - ble Fish Farm'..."

190 $\text{♩} = 126$

Milligan

An ab - ba - toir, an ab - ba - toir, an

198

213

♩. = 48

p

Goodman
(trying to make sense of it all)

Is _____ this hu - mane,

Milligan

Cat - fish on death - row! Cat - fish on death - row! is _____

_____ this hu - mane? _____ E - lec -

f *p*

- tro - cu - tion, e - lec - tro - cu - tion _____ viewed by the pub - lic,

224

_____ viewed by the pub - lic... _____ ...ga -

f
ping in the gal - le - ry,

ga - ping in the

gal - le - ry, gaw - ping at the

ff
feast, the feast!

What does the ar - tist say? What's all this a - bout?

231

p **Harrison**
Are _____ you in - sane, _____

_____ are you in - sane? Why all this up - roar? It is sim - ply - art!

f

The di -

240

♩. = 72

men - sions of art are de - fined by the ar - tist, _____ by the

ar - tist, _____ by the ar -

- - tist, by the ar - tist, _____ by the

247
ar - tist: _____ this ex - hi - bit de - mon - strates, _____ this ex -

hi - bit de - mon - strates _____ self - suf - fi - cien - cy _____ in

fish, _____ self - suf -

fi - cien - cy _____ in fish,

in fish.

256

p Why, why, why these

fan - ta - sies, why, why, why

these fan - ta - sies,

why, why, why these

fan - ta - sies, these fan - ta - sies of di -

267

Musical notation for measures 267-270. The score consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line has lyrics: "sas - ter? Sanc - tus, _____ Sanc -".

Catfish *p* (at prayer)

Musical notation for measures 271-274. The piano accompaniment continues with the same rhythmic pattern. The vocal line has lyrics: "tus, _____ Sanc - tus, _____".

Musical notation for measures 275-278. The piano accompaniment continues. The vocal line has lyrics: "Sanc - tus, _____ Sanc - tus, _____".

Musical notation for measures 279-282. The piano accompaniment continues. The vocal line has lyrics: "Sanc - tus, _____ Do - mi -".

Musical notation for measures 283-286. The piano accompaniment continues. The vocal line has lyrics: "nus _____ De - us _____".

Musical notation for measures 287-290. The piano accompaniment continues. The vocal line has lyrics: "Sa - ba - oth, _____".

284

Musical notation for measures 291-294. The piano accompaniment continues. The vocal line has lyrics: "Sanc - tus, _____ Sanc - tus, _____".

Sanc - tus, _____ Do - mi -

- - nus _____ De - us, _____

De - us Sa - ba -

297

oth, Sanc - tus, _____ Sanc -

- tus, Sanc - tus, _____ Do -

- mi - nus De - us, _____ De -

310

- us Sa - ba - oth, Do - mi -

nus De - us Sa -

ba - oth, De - - - us

Sa - - - ba - oth.

322

Milligan
It's a joke, ha, ha, ha ha ha

329

336

Hu - mans should know their

food sour - ces, hu - mans should know their

food sour - ces. Har -

343

ves - ting turns in - to, turns in - to, turns in - to a

feast, turns in - to, turns in - to a feast: _____ the kil - ling trans - fi - gured by ce - le

bra - tion and a - live - ness, the

kil - ling trans - fi - gured by ce - le bra - tion, the

354

kil - ling... the kil - ling... re -

dee - ming, re - dee - ming... the hard - ships

of the peo - ple, the peo -

ple! Sanc - tus.

366 ♩ = 96

Milligan

Cat - fish on death row, cat - fish on death row, death row, death row,

death, death, death row, death row, death, death, death, on death _____

374

row!

Harrison

This

(a stunned silence)

work costs _____ one _____ per cent of a Rem - brandt:

381 $\text{♩} = 56$
dolce
p
 to me it is high art,

accel.
cresc.
 high art, high art,

high art, high art, high art, high art,

390 $\text{♩} = 96$
f
 art! fries fish,

fries fish

to - night, fries fish to - night, fries fish, fries

fish, fries fish to - night, fries fish to - night, fries fish to - night, fish to -

400

night, fries fish, fish to - night, If the Arts Coun - cil

fries fish to - night then they might as well

scrib - ble a mous - tache, a mous - tache, a mous - tache on the face, a mous - tache on the face, a mous - tache, a mous -

tache, on the face, on the face, on the face, on the face, scrib - ble a mous - tache,

on the face, on the face of the Mo - na - Li - sa!

412 $\text{♩} = 56$ Con sord.

p Con sord. **Harrison** (*preparing the filleting knives*)
 Mo-ments when re-a-li-ty no lon-ger ap-

p
 pears seam-less and the cost of be-lief has be-come out-ra-geous of-fer the op-por-tu-ni-ty to cre-

p
 ate, to cre-ate new spa-ces, first in the mind and

p
 there-af-ter in e-very day life. My

430 $\text{♩} = 144$ Senza sord. **441**

p
 work be-gins when I per-ceive an a - no-ma-ly in the en-vi-ron-ment,

480

♩. = ♩ (=144)

Two staves of musical notation. The first staff begins with a *ff* dynamic marking and features a complex rhythmic pattern of sixteenth notes with accents. The second staff continues the pattern with various rests and accents.

496

Two staves of musical notation. The first staff continues the rhythmic pattern. The second staff features a sixteenth-note triplet and a sixteenth-note sextuplet.

502

Two staves of musical notation. The first staff features a quarter-note triplet and a quarter-note sextuplet. The second staff continues the rhythmic pattern.

508

Two staves of musical notation. The first staff features a quarter-note sextuplet and a quarter-note triplet. The second staff continues the rhythmic pattern.

515

Two staves of musical notation. The first staff features a quarter-note sextuplet and a quarter-note triplet. The second staff features a half-note triplet and a half-note sextuplet. The piece concludes with a crescendo leading to a *p* dynamic and a decrescendo leading to a *f* dynamic.

525

533

537

$\text{♩} = 108$

550

563

Catfish

For the re-rieved cat-fish there is some dis-

com - fort: But, ah! Vic - to - ry!

Jus - tice! The fish swim peace - ful - ly...

577

♩ = 60

588

Goodman

Sub-si-dy should not im-pose

cen-sor-ship: ar-tists can and must be con-to-ver-sial,

But is free-dom of thought and ex-pres-sion at stake un-less we al-low this per-for-mance to

take place? There should be no

600

li - ber - ty in the land to

vi - o - late to vi - o - late pub - lic space with pre - sen - ta - tions of a vul - gar, course,

gross and re - pul - sive

608 $\text{♩} = 60$

reeks of de - ca - dence and in - de - cen - cy.

A - me - ri - can dough - nuts dipped in ho - ney: yuk!

622

f

628

f

636 $\text{♩} = 92$

p $\text{♯}\overset{\circ}{\text{O}}$ $\text{♯}\overset{\circ}{\text{O}}$ $\text{♯}\overset{\circ}{\text{O}}$

Chorus

A spe - cial mee - ting of the Arts Coun - cil de -

ter - mined that to close the ex - hi - bi - tion would in - ter - fere with ar -

643

Harrison

tis - tic free - dom, Be - sides, if the cat - fish are not to be

648

killed, how else are they _____ to be dis - posed of? but at the

same time it de - ci - ded not to ac - cept the kil - ling of the fish in pub - lic

as a fea - ture of the work; the ar - tist has ag - reed to ad -

656

$\text{♩} = 72$

Goodman

apt it ac - cor - ding - ly, We a - dop - ted a prac - ti - cal view

and ab - ro - ga - ted the mo - ral as - pects...

*The apparatus for electrocution is prepared;
as the Catfish goes to her execution, she recites the Lord's prayer:*

662 ♩ = 60

pp

Catfish

Our Fa - ther, — our Fa - ther which

668

p

art in hea - ven, our Fa - ther, our Fa - ther which art in hea - ven, hal -

low - èd be thy name, hal - low - èd be thy name;

thy king - dom come, thy king - dom come; thy will be done,

679

pp [the Catfish is electrocuted and struggles to finish her prayer]

be done on earth, on earth as it is in

hea - ven.

689

Give us this day our dai - ly bread,

our dai - ly bread. And for give us our

rit.

tres pas

704

(a piacere)

Reagan

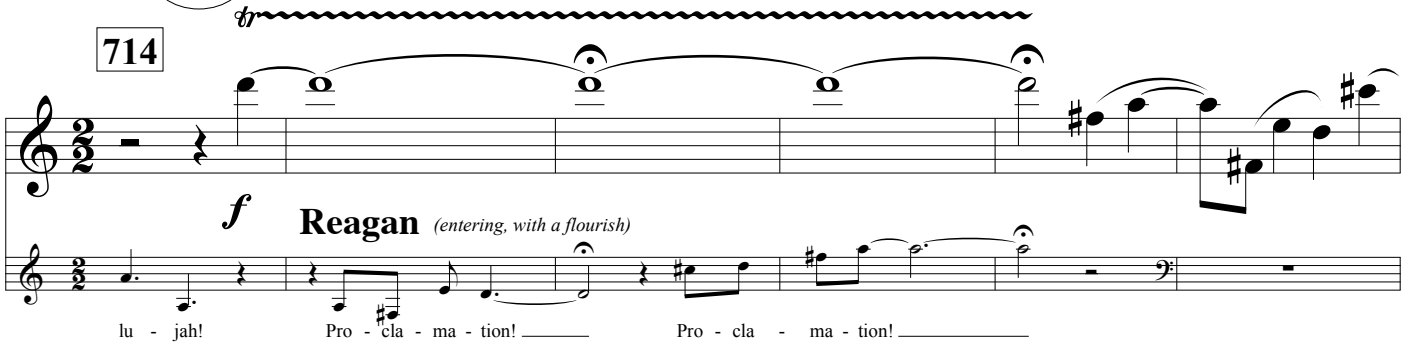
(off-stage)

ses, Hal - le - lu - jah, hal - le - lu - jah, hal - le -

♩ = 144

714


ff



f Reagan *(entering, with a flourish)*

lu - jah! Pro - cla - ma - tion! Pro - cla - ma - tion!

729



743



759

Musical score for measures 759-768. The piece begins with a *ff* dynamic. The melody is characterized by rapid sixteenth-note passages and chromatic runs. The key signature has one sharp (F#). The score consists of three staves of music.

769

Musical score for measures 769-778. Measure 769 starts with a *p* dynamic. The upper staff features a melodic line with a fermata over the final note. The lower staff contains a bass line with triplets and a vocal line with the text "Ah!".

Catfish
(suddenly aroused)

Ah!

Musical score for measures 779-788. The upper staff begins with a *f* dynamic and includes a sixteenth-note triplet. The lower staff features a bass line with a fermata and the instruction *(senza misura)*.

Musical score for measures 789-798. The piece concludes with a *(tornando al tempo)* instruction. The bass line continues with a steady eighth-note pattern.

782 $\text{♩} = 48$

p

Now, there - fore, I, _____ Ro - nald Rea - gan, Pre - si - dent of the U - ni - ted States _____

_____ of A - me - ri - ca, do here - by call u - pon the peo - ple to ob - serve this

day _____ with ap - pro - pri - ate ce - re - mo - nies and ac - ti - vi - ties.

790 $\text{♩} = 72$

leggiero

f *p*

804

818

837

853

868

f *p*

880



891



904



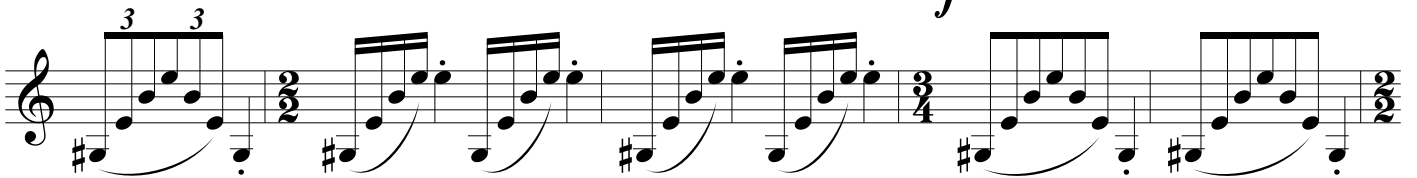
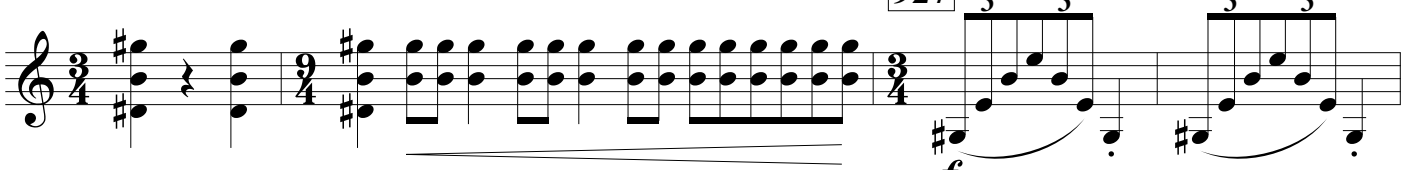
912



920



927



940

Musical notation for measures 940-942. The first staff is in 3/2 time, the second in 2/2, and the third in 3/2. The music features eighth-note patterns with slurs and dynamic markings.

953

Musical notation for measures 953-955. The first staff is in 3/4 time, the second in 2/2, and the third in 3/4. The music features eighth-note patterns with slurs and dynamic markings.

967

ff

Musical notation for measures 967-969. The first staff is in 3/2 time, the second in 6/8, and the third in 2/2. The music features chords with slurs and dynamic markings.

979

Musical notation for measures 979-981. The first staff is in 3/2 time, the second in 6/8, and the third in 2/2. The music features chords with slurs and dynamic markings.

988

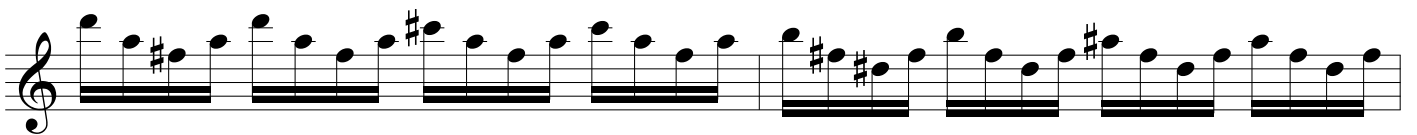
ff

♩ = 136

Musical notation for measures 988-990. The first staff is in 3/2 time, the second in 6/8, and the third in 2/2. The music features chords with slurs and dynamic markings.



999



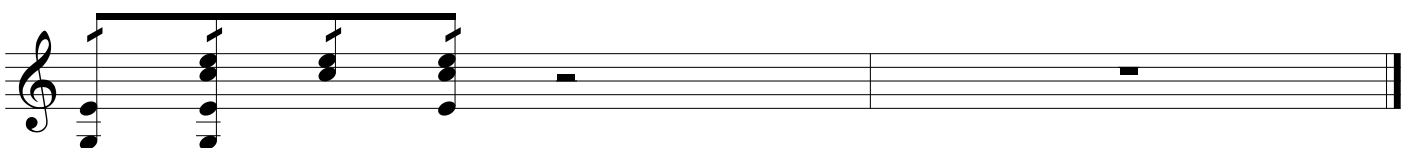
1007



f *p*



f *p* *f* *p* *f*



ff