

Ode to Vesuvia (Violet)

RHMP 2023/24 Scene 2 (BGM 2 + Song 2)

Music by Tan Tze Heng
Lyrics by Raynen Lee

Intro.
♩ = 132

Loop until VESUVIA speaks

BGM 2

2 3 4 5 6 7

VESUVIA:
Ah, much better...

Vesuvia/Violet (All Casts)

Soprano

Female Ensemble

Alto

Tenor

Male Ensemble

Bass

Flute

Oboe

Clarinet in Bb

Alto Saxophone

Trumpet in Bb

Trombone/Euphonium

Drum Set

Erhu

Zhong Ruan

Piano

Violin I

Violin II

Cello

8 9 10 11 12 13 14

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

VESUVIA (cue to singing):
...THIS, is the real world,
and you won't be finding
any love here.

VESUVIA (cue to singing):
[bitter/mocking chuckle]

15 16 17 18 19 20 21

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

Detailed description of the musical score: The score is for measures 15 through 21. Measures 15-18 are mostly rests for most instruments. Starting at measure 19, the woodwinds (Flute, Oboe, Clarinet in Bb, Alto Saxophone) and brass (Trumpet in Bb, Trombone/Euphonium) sections enter with a rhythmic pattern of eighth notes, often in triplets. The strings (Violins I and II, Viola) also enter with a similar rhythmic pattern. The piano part features a steady accompaniment. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include accents (>) and slurs. The vocal parts (Soprano, Alto, Tenor, Bass) have cues for singing in measure 19 and a bitter/mocking chuckle in measure 21.

Song 2

All casts
(in appropriate octaves)

22 **A** 23 24 25 26

Vsv./Vlt. (All) *f*
 If on-ly you saw all the sa - cri - fi - ces I made, all turned to ash-es. Work-ing, sla-ving a - way, ain't seen it co-ming.

F. Ensem.
 S.
 A.
 T.
 M. Ensem.
 B.

Fl.
 Ob.
 Cl. in Bb
 A. Sax.

Tpt. in Bb
 Tbn./Euph.

Drums *mf*

Eh.

Z. R. *mf*

Pf.

Vln. I *mf* *sim.*

Vln. II *mf* *sim.*

Vc. *sim.*

B VESUVIA:
Now, I can't deny...

27 28 29 30 31 32

Vsv./Vlt. (All)
Who knew one awful day, sold out and betrayed. Would you still be the same?

S.
F. Ensem.
A.
T.
M. Ensem.
B.

Fl. *mp* *f* *f*
Ob. *mp* *f*
Cl. in Bb *mp* *f*
A. Sax. *mp* *f*
Tpt. in Bb
Tbn./Euph. *mp* *f* *mf stacc.*
Drums *mf*
Eh.
Z. R.
Pf. *mp*
Vln. I *f* *mf*
Vln. II *f* *mf*
Vc. *f* *mf*

VESUVIA'S FATHER:
Whatever it takes.

MAXIMILIAN:
Leave our
legacy.

33 34 35 36 37 38 39

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

mf *f* *f* *sim.*

Detailed description of the musical score: The score is for measures 33 through 39. It includes parts for strings (Violins I and II, Viola, Violoncello), woodwinds (Flute, Oboe, Clarinet in Bb, Alto Saxophone), brass (Trumpet in Bb, Trombone/Euphonium), percussion (Drums, Eb Cornet, Zonophone/Rhythm), piano, and vocal parts (Soprano, Tenor, Bass). The vocal parts have lyrics: 'VESUVIA'S FATHER: Whatever it takes.' and 'MAXIMILIAN: Leave our legacy.' The Alto Saxophone part has dynamic markings of *mf* and *f*, and includes a triplet. The Eb Cornet part has a dynamic marking of *f*. The piano part features chords with dynamic markings. The string parts include triplets and a *sim.* (sustained) marking. The drum part shows a pattern of rests and notes. The woodwind parts are mostly rests.

40 41 42 43 44 45

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

mf

stacc.

sim.

small notes opt.

Detailed description of the musical score: The score is for measures 40 through 45. It features a variety of instruments. The strings (Vsv./Vlt. (All)) and woodwinds (S., A., T., B., Fl., Ob., Cl. in Bb, A. Sax.) are mostly silent in measures 40-43, with a melodic entry in measures 43-45 for Fl., Ob., Cl. in Bb, and A. Sax. at a mezzo-forte (*mf*) dynamic. The brass section (Tpt. in Bb, Tbn./Euph.) has a rhythmic pattern in measures 40-43, with the tuba/euphonium part marked *stacc.* and the trumpet part marked *mf* in measures 44-45. The drums play a consistent rhythmic pattern throughout. The piano (Pf.) provides harmonic support with chords. The violins (Vln. I and II) and cello (Vc.) have melodic lines, with the cello marked *sim.* and the violins featuring triplets and a performance instruction *small notes opt.* in measure 45.

[Loop if needed]

VESUVIA'S FATHER:
Whatever it takes!

VESUVIA'S MOTHER:
Do it right.

C

VESUVIA:
No-o-o-ble start.
Their future...

46

47

48

49

50

Vsv./Vlt.
(All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./
Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

Fill in

f

mf

f

mf

sim.

sim.

sim.

mf

Within loop

51 52 53 54 55

Vsv./Vlt. (All)

S.

F. Ensem.

A.

M. Ensem.

T.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

life a-way. Dream-ing she'll see the light of day. Got to warn her, it's co-ming her way.

Sa - cri - fi - ces. Got to warn her, it's co-ming her way.

Ah Ain't seen it co-ming

Ah Ah Ah Ah

Ah Ah Ah

Ah Ain't seen it co-ming

Ah Ain't seen it co-ming

(Exit loop)

(Exit loop)

Exit loop

VESUVIA:
[DRAMATIC
PAUSE]

D

56 57 Vesuvia only 58 59 60 61 62

Vsv./Vlt. (All) *f* Well I'll spark the fa-mi-ly- le-ga-cy Amber's parents (in appropriate octaves) *f* Yes, she's a_

F. Ensem. *mf* I'll do it right. Her le-ga-cy. oo

A. *mf* I'll do it right. Her le-ga-cy. oo

T. *mf* I'll do it right. Her le-ga-cy. oo

M. Ensem. *mf* I'll do it right. Her le-ga-cy. oo

B. *mf* I'll do it right. Her le-ga-cy. oo

Fl. *f* *mf*

Ob. *f* *mp*

Cl. in Bb *f* *mp*

A. Sax. *f* *mp*

Tpt. in Bb *f*

Tbn./Euph. *f*

Drums *f* Fill in % % %

Eh.

Z. R.

Pf.

Vln. I *f* *mp*

Vln. II *f* *mp*

Vc. *f* *sim.* *mf*

63 64 65 66 67 68

Vsv./Vlt. (All)
I'll make them proud. They'll be proud, just you wait and see.

per-fect pawn to build our le - ga - cy, our le - ga - cy.

F. Ensem.
S. ah ah Our le - ga - cy. She'll make them proud. Ve -

A. ah ah Our le - ga - cy. She'll make them proud. Ve -

M. Ensem.
T. ah ah Our le - ga - cy. She'll make them proud. Ve -

B. ah ah Our le - ga - cy. She'll make them proud. Ve -

Fl. *f* *mf*

Ob. *mf*

Cl. in Bb *mf* *mf*

A. Sax. *mf* *mf*

Tpt. in Bb *f* *small notes opt.*

Tbn./Euph. *f* *Fill in*

Drums % % % % % %

Eh.

Z. R. *f*

Pf. *f*

Vln. I *sim.* *mf*

Vln. II *sim.* *mf*

Vc. *sim.*

69 70 71 72 73

small notes opt.

Vsv./Vlt. (All)
 What ev - er it takes!

They don't know we'll do what-ev - er it takes!

F. Ensem.
 S. su - via it's a trap! Stop!
 A. su - via it's a trap! Stop!
 T. su - via it's a trap! Stop!
 M. Ensem.
 B. su - via it's a trap! Stop!

Fl. *f*

Ob. *f*

Cl. in Bb *f*

A. Sax. *f*

Tpt. in Bb

Tbn./Euph. *mf* *f*

Drums *mf* *f* Fill in

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

74 **E** (Vesuvia only) 75 76 77 78

Vsv./Vlt. (All) Sa - cri - fi - ces I made, it will be worth it. Work - ing, sla - ving a - way, I'll bring them ho - nour. I pray, ho - ping one

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl. *mp*

Ob. *mp*

Cl. in Bb *mp*

A. Sax. *mp*

Tpt. in Bb

Tbn./ Euph. *mf*

Drums

Eh. *f*

Z. R.

Pf. *mf*

Vln. I *sim.*

Vln. II *sim.*

Vc. *sim.*

(1st time)
AMBER'S MOTHER:
You know how some things...

(2nd time)
VESUVIA:
And wouldn't you know! ...

F

79 80 81 82 83 84 85

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

day, they'll all say my name! Who would - n't want the same?

mp
1. It'll all be mine what - ev - er it takes.
2. Look at the glow - ing warn - ing signs_____

mp
1. It'll all be mine what - ev - er _____
2. Look at the glow - ing warn - ing signs.

mp
1. It'll all be mine what ev - er it takes.
2. Look at the glow - ing warn - ing signs_____

mp
1. It'll all be mine what ev - er it takes.
2. Look at the glow - ing warn - ing signs_____

f

f

(Ride cym. 1st time only)

p

p
(2nd time only)

p

p

VESUVIA:
Oh but have you met
Uncle Mike?
...

G

86 87 88 89 90 91

Vsv./Vlt. (All)

S.

F. Ensem.

A.

M. Ensem.

T.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

It'll all be mine what - ev - er it takes.
It's get-ting strong - er, bold - er, bright - er.

mf Sa - cri - fi - ces she's made since eight.

mf Sa - cri - fi - ces she's made since eight.

mf Sa - cri - fi - ces she

mf Sa - cri - fi - ces she

mp

mp

mf *sim.*

VESUVIA:
...And Uncle Mike
caught right into their tail.

92 93 94 95 96

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

Work-ing, sla-ving her life a-way. Dream-ing she'll see the light, it's all go-ing to waste!

made Work-ing, sla-ving a-way waste!

made Work-ing, sla-ving a-way waste!

mp *f*

mp *f*

mp *f*

f

f

f

f

f

f

Vesuvia exclaims:
Oh he left a legacy alright!

H All casts
(in appropriate octaves)

97 98 99 100 101

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

f

Sa - cri - ficed us and

f

Sa - cri - ficed us, it's

f

Sa - cri - ficed us, it's

f

Sa - cri - ficed us, it's

f

Ve - su -

mf

mf

mf

mf

mf

sub. p

f

sub. p

f

Fill in

sub. p

f

f

mf

f

mf

mf

mf

mf

sub. p

f

sub. p

f

102 103 104 105 106

Vsv./Vlt. (All)
 threw us a - way in the shade! They'll see one day the le - ga - cy will be re -

S.
 true. What aw - ful ti - ming. Sa - cri - fi - ces she made, all turned to ash - es They'll see one day the le - ga - cy will be re -

F. Ensem.
 A.
 true. What aw - ful ti - ming. Sa - cri - fi - ces she made, all turned to ash - es They'll see one day the le - ga - cy will be re -

M. Ensem.
 T.
 true. What aw - ful ti - ming. Sa - cri - fi - ces she made, all turned to ash - es They'll see one day the le - ga - cy will be re -

B.
 via you got to sa - cri - fice their pre - cious le - ga - cy will be re -

Fl. *sim.*

Ob. *sim.*

Cl. in Bb *sim.*

A. Sax. *sim.*

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc. *sim.*

Vesuvia exclaims:
It could have been fine...
on your own.

107 108 109 110 111

Vsv./Vlt. (All)
stored to our name what - ev - er it'll take me!

F. Ensem.
S. stored to our name what - ev - er it'll take me! Sa - cri - fi - ces she made, all turned to ash-es. Work-ing, sla-ving a -
A. stored to our name what - ev - er it'll take me! Sa - cri - fi - ces she made, all turned to ash-es. Work-ing, sla-ving a -

M. Ensem.
T. stored to our name what - ev - er it'll take me! Sa - cri - fi - ces she made.
B. stored to our name what - ev - er it'll take me! Sa - cri - fi - ces she made.

Fl. *f*

Ob. *f*

Cl. in Bb *f*

A. Sax. *f*

Tpt. in Bb *f*

Tbn./Euph. *f*

Drums

Eh. *f*

Z. R. *mf*

Pf. *f*

Vln. I *f* div. unis. *mp* *sim.*

Vln. II *f* div. unis. *mp* *sim.*

Vc. *f* *mf* *sim.*

112 113 114 115 116 117

Vsv./Vlt. (All) Now that's all gon - na change.

S. way, ain't seen it co-ming. Whoknew one aw - ful day, sold out and be - trayed. oo

A. way, ain't seen it co-ming. Whoknew one aw - ful day, sold out and be - trayed. oo

M. Ensem. T. Work-ing, sla-ving a - way. Oh one aw - ful day, sold out and be - trayed. oo

B. Work-ing, sla-ving a - way. Oh one aw - ful day, sold out and be - trayed. oo

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./ Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

118 119 120 121 122

Vsv./Vlt. (All) What-ev - er it takes, I'll make them pay!

S. ah What-ev - er it takes! Yes! She'll make them pay!
(Yes! Yes, she will make them)

A. ah What-ev - er it takes! Yes! She'll make them pay!
(Yes! Yes, she will make them)

T. ah What-ev - er it takes! Yes! She'll make them pay!
(Yes! Yes, she will make them)

B. ah What-ev - er it takes! Yes! She'll make them pay!
(Yes! Yes, she will make them)

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

mf

mf

mf

mf

Fill in

I

VESUVIA:
We started from the
bottom together...

123 124 125 126 127 128

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

129 130 131 132 133 134

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

135 136 137 138 139 140

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

sim.

mf

sim.

sim.

sim.

VESUVIA:
I'm their art curator, ...

141 142 143 144 145

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

The musical score for measures 141-145 is arranged in a standard orchestral format. The top section includes staves for Vsv./Vlt. (All), S., F. Ensem., A., T., and M. Ensem. B. The middle section includes Fl., Ob., Cl. in Bb, A. Sax., Tpt. in Bb, and Tbn./Euph. The bottom section includes Drums, Eh., Z. R., Pf., Vln. I, Vln. II, and Vc. The key signature is B-flat major (two flats). The score features various musical notations, including rests, notes, and dynamic markings such as *f* and *mp*. The A. Sax. part has a dynamic change from *f* to *mp* between measures 143 and 144. The Z. R. part has a dynamic marking of *f* in measure 143. The Vln. I and II parts have a dynamic marking of *p* in measure 143. The Vc. part has a dynamic marking of *f* in measure 143.

VESUVIA:
I'm supplying them with forged
paintings, and will be tipping off
my old friend.

146 147 148 149 150 151 (break if needed)

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./ Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

K VESUVIA:
Oh, let's not forget our favourite people.

152 153 154 155 156 157

Vsv./Vlt. (All) *ff* Sa - cri - fi - ces I made, it'll see the light of day.

S. *f* Ve - su - via's le - ga - cy is fate

A. *f* Ve - su - via's le - ga - cy is fate

T. *f* Ve - su - via's le - ga - cy is fate

B. *f* Ve - su - via's le - ga - cy is fate

Fl. *f*

Ob. *f*

Cl. in Bb *f*

A. Sax. *f*

Tpt. in Bb *f*

Tbn./Euph. *f* *sim.*

Drums *f*

Eh. *f*

Z. R. *f* D Eb F D Gm D Eb

Pf. *f*

Vln. I *f*

Vln. II *f*

Vc. *f* *sim.*

158 159 160 161 162 163

Vsv./Vlt. (All) Work-ing, sla-ving a-way I know they'll say my name. I know there'll be a

S. There'll be a

F. Ensem. A. There'll be a

M. Ensem. T. There'll be a

B. There'll be a

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph. *sim.*

Drums

Eh.

Z. R. F D Gm Eb F D Gm

Pf.

Vln. I

Vln. II

Vc.

164 165 166 167 168 169

Vsv./Vlt. (All)
 day, I'll fin-ally make them break! So rest assu-red, what-ev-er it takes, I'll make them pay!

S.
 day, I'll fin-ally make them break! Yes! She'll make them pay!
 (Yes! Yes, she will make them)

A.
 day, I'll fin-ally make them break! Yes! She'll make them pay!
 (Yes! Yes, she will make them)

T.
 day, I'll fin-ally make them break! Yes! She'll make them pay!
 (Yes! Yes, she will make them)

B.
 day break! Yes! She'll make them pay!
 (Yes! Yes, she will make them)

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums
 Fill in

Eh.

Z. R.
 F Cm

Pf.

Vln. I
 div.

Vln. II
 div.

Vc.

Instru.:
Loop until end of scene line

L VESUVIA:
And this time... see you in jail.

VESUVIA:
[doing a posh finger wave
and cackling like a diva.]

170 171 172 173 174

Vsv./Vlt. (All)

S.

F. Ensem.

A.

T.

M. Ensem.

B.

Fl.

Ob.

Cl. in Bb

A. Sax.

Tpt. in Bb

Tbn./Euph.

Drums

Eh.

Z. R.

Pf.

Vln. I

Vln. II

Vc.

small notes opt.

mp

sim. (fading out)

pp

sfz

div.

unis.