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There are numerous precedents in the classical tradition for collections of songs delivering a unified idea. These pieces typically make use of traditionally classical instruments and vocal styles. However, for my thesis, I composed *Cog Song*, a piece of music around the idea of the progressive rock concept album, with this impacting my decisions regarding the story elements, text, musical forms, instrumentation, and timbre.

This thesis examines a brief history of the concept album as well as progressive rock, examining two specific pieces which had considerable impact on the piece I composed: *A Passion Play* by Jethro Tull, and “Supper’s Ready,” by Genesis. The thesis also describes the construction of *Cog Song*, as well as ways that progressive rock music shaped my decisions. The last section of the thesis details how my composition process varied from that of some traditions in progressive rock music.

COMPOSING A “CONCEPT ALBUM” IN THE CLASSICAL TRADITION: USING
ELEMENTS OF PROGRESSIVE ROCK IN *COG SONG*

by

John Isaac Ward

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Approved by

Committee Chair

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

There are numerous precedents in the classical tradition for collections of songs delivering a unified idea. These pieces typically make use of traditionally classical instruments and vocal styles. However, for my thesis, I composed *Cog Song*, a piece of music around the idea of the progressive rock concept album, with this impacting my decisions regarding the story elements, text, musical forms, instrumentation, and timbre.

This thesis examines a brief history of the concept album as well as progressive rock, examining two specific pieces which had considerable impact on the piece I composed: *A Passion Play* by Jethro Tull, and “Supper’s Ready,” by Genesis. The thesis also describes the construction of *Cog Song*, as well as ways that progressive rock music shaped my decisions. The last section of the thesis details how my composition process varied from that of some traditions in progressive rock music.

CHAPTER II

DEFINING “CONCEPT ALBUM” AND PROGRESSIVE ROCK ELEMENTS

Musicologist Martina Elicker notes that it is somewhat difficult to find an exact definition of what a concept album is, but she defines it as “...an album by either one artist or a group which contains a unifying thread throughout the songs—be it musical, thematic, or both.”¹ So then, a concept album is an album with some unifying idea by a singular producer.

An album that is frequently given credit for being the first pop or rock music concept album is the Beatles’ 1967 release of *Sgt. Pepper’s Lonely Hearts Club Band*. This album had sounds of experimental music, was the first album to include the song lyrics in its sleeve, and had a continuous element with songs leading into one another.² Despite the album receiving this credit, George Martin, who produced the album has said, “Pepper wasn't really a concept album... We made it appear whole by editing it closely and by tying it up with the idea that the band, themselves, were another band... I used sound effects of audiences and laughter and so on, which gave the impression it was a show but in truth, the songs didn't have a great deal to do with each other.”³

¹ Martina Elicker, “Concept Albums: Song Cycles in Popular Music” (Essay presentation, Second International Conference on Word and Music, Anne Arbor, Michigan, in 1999), 229.

² Ibid., 230.

³ Tripod, “George Martin Interview,” Tripod.com, Accessed March 9, 2019, <http://taz4158.tripod.com/martin.html>.

In Paul Hegarty and Martin Halliwell's book, *Beyond and Before: Progressive Rock Since the 1960s*, they address the issue, noting, "...the album's concept, which is little more than a loose theme captured by the cover art, picked up in the opening track and then briefly reprised towards the end. There is no real conceptual unity, only a 'feeling of continuity,' created by minimizing the gap between each track to create an impression of flow..."⁴

Albums with unifying concepts had existed before from a variety of genres, such as Woody Guthrie's 1940 *Dust Bowl Ballads* and Frank Sinatra's 1955 *In the Wee Small Hours*.⁵ There were also albums like this that were nearly contemporaneous with *Sgt. Pepper's*. Examples include country musician Johnny Cash's 1964 album *Bitter Tears*, which dealt with injustice towards Native Americans; folk singer Pete Seeger's 1966 album *God Bless the Grass*, which exclusively presented environmentally-themed lyrics; or rock band the Beach Boys' 1966 album *Pet Sounds*, which wrestled with issues related to aging. However, according to Elicker in her article "Concept Albums: Song Cycles in Popular Music," it wasn't until the release of *Sgt. Pepper's* in 1967 that the audience around "pop/rock" music became seriously aware of a pop album being made around a unifying idea, in what she asserts was the birth of the term 'concept album.'⁶

⁴ Paul Hegarty and Martin Halliwell, *Beyond and Before: Progressive Rock Since the 1960s* (New York: The Continuum Publishing International Publishing Group, 2011), 32.

⁵ Fiona Sturges, The Return of the Concept Album, *Independent*, October 2, 2009, accessed March 9, 2019, <https://www.independent.co.uk/arts-entertainment/music/features/the-return-of-concept-album-1796064.html>.

⁶ Martina Elicker, "Concept Albums: Song Cycles in Popular Music", 231 and 234.

Following the release *Sgt. Pepper's* there have been many popular concept albums, such as David Bowie's album from 1972 *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*; Bruce Springsteen's *Nebraska* from 1984; or Lorena McKennitt 1992 album *The Visit*.⁷ More recently, bands like Muse in *The Resistance*, and the Flaming Lips in *Embryonic* (both from 2009) have also utilized central concepts in albums.⁸

The concept albums that most directly influence *Cog Song* are part of the genre of progressive rock. In his book *Rocking the Classics: English Progressive Rock and the Counterculture*, Edward Macan begins the chapter on "The Birth of Progressive Rock" with *Sgt. Pepper's Lonely Hearts Club Band* similarly to Elicker's discussion on concept albums. The album was notable for its fusion of different influences, including rock, classical, jazz, folk, and Indian musical elements, and it marked a style of music that was unnamed but would lead to a type of rock music which borrowed from, as noted by Macan, "classical tradition of Bach, Mozart, Wagner, and Stravinsky."⁹ This fusion would become known as progressive rock.

One concept album that was influential on *Cog Song* was *A Passion Play* by Jethro Tull. The main underlying concept of this album is its story. Many aspects of *A Passion Play* make it difficult to tell what its central narrative is. In the book *Jethro Tull's "Thick as a Brick" and "A Passion Play,"* Tim Smolko notes that difficulties in

⁷ Ibid., 231 and 233.

⁸ Fiona Sturges, The Return of the Concept Album, *Independent*, October 2, 2009, accessed March 9, 2019, <https://www.independent.co.uk/arts-entertainment/music/features/the-return-of-concept-album-1796064.html>.

⁹ Edward Macan, *Rocking in the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997), 15.

comprehending the story include lyrics that are hard to follow as well as the interruption of the progress of the album's main story with a fable-imitating narrated section titled, "The Hare Who Lost His Spectacles," which seems to be unrelated to the central plot¹⁰ According to the description of the album on the official Jethro Tull website, "Thematically, the concept album chronicles, as the title implies, a story of life and death, beginning with a recently deceased man viewing his own funeral, descending into purgatory and Hell, then reincarnated."¹¹

Despite the issues with the story, there are things that are done to tie together the concept. For example, in order to make the album connected, there are formal reprises of material. Also, there is a recurring section of accompaniment and melodic material that goes with the text, "There was a rush along the Fulham road. There was a hush in the Passion Play." (with the second line being, "Into the Ever-passion Play," during the second and fourth instance of this).¹²

Some moments that seem to reflect text-painting in the music. For example, the piece begins with the sounds of a heartbeat, which seems to reflect the death of the main character. Also, in the first iteration of the line about the Fulham road when the word

¹⁰ Tim Smolko, *Jethro Tull's "Thick as a Brick" and "A Passion Play"* (Bloomington, Indiana. Indiana University Press, 2013), 122.

¹¹ JethroTull.com, "A Passion Play," Jethro Tull. 2017, accessed January 13, 2019, <http://jethrotull.com/app/>.

¹² Jethro Tull, "A Passion Play (Part 1) (2003 Remastered Version)," YouTube video, November 6, 2014, <https://www.youtube.com/watch?v=0XrIWumWbUU&t=466s> and Jethro Tull, "A Passion Play (Part 2) (2003 Remastered Version)," YouTube video, November 6, 2014, <https://www.youtube.com/watch?v=FUyIhIhf3A4>.

“hush” is sung, there is the sound of someone whispering “hush,” which bleeds over while the lyrics in the singing voice continues.¹³

Another tool that is used to highlight the underlying concept is the use of characteristic music to reflect places in the narrative. Some examples have already mentioned, such as using a heartbeat sound to correlate with the main character’s death. Another example of this tool is in any instance of the line concerning the Fulham road, with sparse music (piano and voice, sometimes guitar) and a warm-sounding melodic and harmonic section to invoke a sentimentality about the protagonist’s death and later rebirth.¹⁴ A different instance of use of characteristic music to highlight the story is in “The Hare Who Lost His Spectacles.” The music has a bright character, uses classical orchestral instruments, and has a generally comical sound. Because of the extreme difference in character, the piece seems to suggest that the song is outside of the main story of the rest of the album which uses darker sounds and non-orchestral instruments.¹⁵

Another piece that had a significant impact on *Cog Song* was Genesis’ song “Supper’s Ready.” While this is not literally a concept album since it a song from the larger album, *Foxtrot*. In every other aspect, “Supper’s Ready” is like a concept album, with the underlying idea again being its story. The music is conceived in seven separate

¹³ Ibid.

¹⁴ Tim Smolko, *Jethro Tull’s “Thick as a Brick” and “A Passion Play”* (Bloomington, Indiana. Indiana University Press, 2013), 126.

¹⁵ Jethro Tull, “*A Passion Play (Part 1) (2003 Remastered Version)*,” YouTube video, November 6, 2014, <https://www.youtube.com/watch?v=0XrIWumWbUU&t=466s> and Jethro Tull, “*A Passion Play (Part 2) (2003 Remastered Version)*,” YouTube video, November 6, 2014, <https://www.youtube.com/watch?v=FUyIhIhf3A4>.

songs, each having a function in the overall conceptual plot.¹⁶ “Supper’s Ready,” unlike some concept albums, is continuous with no significant breaks between the songs. It is very similar to *A Passion Play* in that respect. Macan describes its story as “...a psychedelic recounting of the New Testament Book of Revelation, [presenting] the New Jerusalem as the model of a perfect, fulfilled society—won, of course, after an epic struggle between the forces of good and evil.”¹⁷ (See Table 1 and 2)

Table 1. “Supper’s Ready:” Overall Form

Song title	Duration (including transitions)
1. Lover’s Leap	2’
transition	2’22”
2. The Guaranteed Eternal Sanctuary Man	1’06”
transition	40”
3. Ikhaton and Its-a-con and Their Band of Merry Men	1’14”
transition	2’27”
4. How Dare I Be So Beautiful?	1’10”
transition	4”
5. Willow Farm	2’32”
transition	2’
6. Apocalypse in 9/8	4’20”
transition	33”
7. As Sure as Eggs Is Eggs (Aching Men’s Feet)	2’33”

Table 2. “Supper’s Ready:” Plot

Song title	Plot function (taken from 1972 program)
1. Lover’s Leap	Introduction: Two “lovers” gaze at each other and transform into another couple.

¹⁶ [genesismuseum.com](http://www.genesismuseum.com/programs1.htm), “Programs,” The Genesis Museum, accessed January 13, 2019.

¹⁷ Edward Macan, *Rocking in the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997), 81.

2. The Guaranteed Eternal Sanctuary Man	Conflict: The lovers are transported from home and come across a town that a good farmer and a leader of a false religion occupy.
3. Ikhaton and Its-a-con and Their Band of Merry Men	Conflict: The leader of the false religion calls upon minions to assault those without current 'Eternal Life Licenses.'
4. How Dare I Be So Beautiful?	Conflict: After the battle, the lovers find a lone figure, taken by his reflection in a pool who becomes a flower. The pool pulls the lovers in.
5. Willow Farm	Conflict: The lovers arrive at realm that is "mindlessly busy." At the sound of a whistle, everything transforms.
6. Apocalypse in 9/8	Conflict: After the whistle, the lovers become seeds in ground. While waiting for Spring, they are returned home and witness the Apocalypse of St. John.
7. As Sure as Eggs Is Eggs (Aching Men's Feet)	Resolution: In the aftermath, the lovers are taken to the "New Jerusalem."

In order to get the underlying story concept across, Genesis used music with particular characterizations to assist in illustrating it. For examples in "Lover's Leap," the song features the lovers gazing at one another. This section has a relatively sparse texture, which relates to the intimate nature of the lyrical content. Another example is "Apocalypse in 9/8" in which the Apocalypse of St. John is occurring. The music reflects this with a relentless ostinato riff with an active and active organ solo occurring over the bass. The constant riff and the organ quickly moving in and out synch with it are intense.¹⁸

Also, to contribute to the overall sense of unity, there are self-referential aspects of the music. For instance, the meter and harmonic progression from "The Guaranteed

¹⁸ Justin J. Maler, "Genesis - Supper's Ready [Full Song]," YouTube Video, February 1, 2012, <https://www.youtube.com/watch?v=szJq1lwNkNw>.

Eternal Sanctuary Man” is the same as the primary one from “As Sure As Eggs Is Eggs.” The intention of this not being completely obvious because there are no overt descriptions of this relationship by anyone in the band that I have found. One could draw a possible connection in that the two parts have themes of the promise of religion, with the first instance being false and the latter being true. This might be a way to draw a connection, but still make a distinction, since the material above the progression (as well as the tempo) is different. Another example of this kind of musical continuity is a transition between “Apocalypse in 9/8” and “As Sure As Eggs Is Eggs,” in which there is a return of lyrical and melodic content from the first song. The connection seems clearer because it is a return to opening material, and in the narrative the main characters have returned to the home world. They are safe again before they are taken to the New Jerusalem.¹⁹

¹⁹ Ibid.

CHAPTER III

CONCEPT ALBUM AND PROGRESSIVE ROCK ELEMENTS IN *COG SONG*

In my piece *Cog Song*, I used the idea of the concept album to form the piece and drew heavily upon progressive rock influences to make decisions regarding the story elements, text, musical forms, instrumentation, and timbre.

Like the concept albums discussed earlier in the paper, *Cog Song* has a central concept in its story, which is based around the idea of free will and how a lack of it means that no one is responsible for their actions or place in life. In the story this idea results in the protagonist reaching the conclusion that no one is justified in thinking they are morally superior to anyone else. This is similar view to that held by neuroscientist and philosopher Sam Harris, who said in an interview with Joe Rogan that people that people that committed crimes were unlucky and the crimes were the consequences of their exact background, also saying, “This can actually become the basis for compassion and a wiser justice system.”²⁰ The story features three main characters: The Truth-seeker (abbreviated to T.S., for the rest of the paper), the Teacher, and the Preacher. The T.S. is, as the name suggests, an individual attempting to discover the truth of reality whether or not they have any agency in it. The Teacher is a character with the desire to spread the beauty and wonder of the natural world. Lastly, the Preacher is a character that wants to spread the

²⁰ David McGinn, “*Sam Harris on Free Will (Joe Rogan Experience #543)*,” YouTube video. posted September 5, 2014. <https://www.youtube.com/watch?v=aAnlBW5INYg>

glory of God and is the most charismatic character. The plot begins in the Teacher’s physics class, where the teacher lectures on the naturalistic origins of the Universe. The T.S. is present in the class, and once the class is done, they realize that if everything is a series of antecedent and consequent reactions, and if they are objects in this system, then they do not have free will. They express frustration at this concept. Wanting to find another possibility, they go a church where the Preacher delivers a sermon on the general, monotheistic, religious origins of the Universe (admittedly with a general Christian guise). When the sermon is complete, the T.S. recognizes that if God created their future, then they do not have any role in shaping the future. They conclude if this is true, then they do not have free will, filling them with a familiar frustration. After fighting with the idea, they realize that no matter what, they have no free will. Finally, they deliver a story examining the moral implications of that realization. (See Table 3)

Table 3. *Cog Song*: Plot

Song title	Character	Plot function
1. BANG!	Teacher	Introduces the concept of the Naturalistic origins of the Universe.
2. Singing Cogs	T. S.	Conflict: a reaction to “BANG!,” with the realization that if the ideas presented are true, then free will is an illusion.
3. A Plan for You and One for Me	Preacher	Introduces the concept of the general, monotheistic origins of the Universe.
4. King of Kings	T. S.	Conflict: a reaction to “A Plan for You and One for Me,” with the realization that if the ideas presented are true, then free will is an illusion.
5. I’m Not Free	T. S.	Resolution: the acceptance that free will is not real.

6. The Saints Look Down / The Sinners Look	T. S.	Epilogue: examining the moral implication of a lack of free will, via a story about “saints” and “sinners.”
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Giving the different characters different voices is a tool that I used to help project the story. This was done by having the Teacher portrayed by the higher voice part and the Preacher by the lower voice part. The T.S. was portrayed in sections where the other two voices sing simultaneously (or trading off, like in “The Saints Look Down / The Sinners Look Up.”). There are some progressive rock concept album precedents for this. One example is from Pink Floyd’s *The Wall* in the song “Comfortably Numb,” where Roger Waters and David Gilmour sing as two different characters. In some live performances of “Comfortably Numb” this concept is illustrated through separating the characters by physically placing Waters at the bottom of the giant wall structure and Gilmour on top of it.²¹

Similarly, to *A Passion Play* and *Supper’s Ready* (from chapter 2), I use characteristic music to illustrate aspects of the story. In the song-section “BANG!,” the Teacher’s motivation is to share the beauty and wonder of the natural world. Consequently, the music is relatively consonant and light. Written in the score as part of the tempo marking is “Wonderfully,” while the vocalist has the expression marking, “*beautifully*.” In “A Plan for You and One for Me,” the soloist is the Preacher. The score is marked “Menacingly” with an expression marking of “*enthusiastically*,” which reflects

²¹ HDPinkFloyd, ‘Pink Floyd - “Comfortably Numb” The Wall Live,’ YouTube video, August 20, 2018, <https://www.youtube.com/watch?v=n1b3GO3FHqs>.

the idea that the Preacher wants to share the glory of God and also the power that God has over everyone. This is interpreted as a negative possible reality in *Cog Song*, resulting in this section having larger ensemble textures, edgy guitar distortion, and increased dissonance. Another example is in the song-sections “Singing Cogs” and “King of Kings.” Each section has the T.S.’ reactions to each possible reality of the origins of the Universe, and the realization that each reality has the consequence of lack of free will. Since this is a negative realization, the music in both of these parts has characterizations that reflect such reactions. “Singing Cogs” is marked “Sorrowfully” in the score, and “King of Kings” the singers have the expression marking “*lamentful*,” which reflect the unpleasant place each of these song-sections have in the plot.

Cog Song borrows the use of dialogue and extra-musical sounds to illustrate the narrative. In Pink Floyd’s *The Wall* there a good example of this with the use of telephone sounds to represent a missed phone call and the line “He’s feeling okay” to heighten the idea that he is ironically not okay.²² One of these examples is from measure two in the song-section “BANG!,” when before the Teacher begins to lecture about the “Big Bang,” most of the ensemble shouts the word, “BANG!.” This is intended to foreshadow what is being sung and hints at the lyrical meaning of this song-section. (See Figure 1) Another of this technique is at measure 108 after “Cog Song,” where there is a transition to a church, during which there are three repetitions of a church bell-like sound to hint at the context of the next scene. (See Figure 2) While they are in the church, the timbre of the keyboard is imitative of that of a church organ. The keyboard, like the bell,

²² Ibid.

is utilized to hint at the concept that this scene is at a church. There is also some text painting in “The Saints Look Down / The Sinners Look Up.” At the end of the melodic line in measure 374, where the lyric is “look down,” the contour of the notes descends. In measure 387, there is the opposite effect with the lyrics “look up,” and the melodic contour ascends. The idea of the contours recurs whenever the lyrics return.

Figure 1. Use of Extra-musical Content in “BANG!”

Score

Cog Song

Isaac Ward

Teacher: "Welcome, class! Today, in Physics, we will be discussing the origins of the Universe. Starting from the very....beginning.

"BANG!"
Wonderfully (♩ = 76)
f Shout!

Soprano

Tenor

The image shows a musical score for a piece titled "Cog Song" by Isaac Ward. It is a score for Soprano and Tenor voices. The time signature is 4/4. The key signature has one flat (B-flat). The score begins with a teacher's dialogue: "Welcome, class! Today, in Physics, we will be discussing the origins of the Universe. Starting from the very....beginning." This is followed by a musical phrase for both voices, starting with a half note on a B-flat. Above this phrase, there is a dynamic marking of *f* (forte) and the instruction "Shout!". Below the first measure of the musical phrase, the word "BANG!" is written. The score continues with a second measure, which is a whole rest for both voices, and a third measure, which is also a whole rest. The tempo marking "Wonderfully (♩ = 76)" is placed above the second measure.

Figure 2. “Like a Bell” Transition.

The image shows a musical score for a transition piece titled "Like a Bell". The score is arranged in six staves, each representing a different instrument: Flute (Fl.), Saxophone (S. Sx.), Keyboard (Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The score is marked with a measure number of 108 at the beginning of each staff. The Flute and Saxophone parts are written in treble clef and feature a melodic line with accents and dynamic markings of *f* (forte) and *p* (piano). The Keyboard part is written in grand staff (treble and bass clefs) and features a harmonic accompaniment with dynamic markings of *f* and *p*. The Electric Guitar part is written in treble clef and is mostly silent, indicated by a long horizontal line. The Electric Bass part is written in bass clef and features a rhythmic accompaniment with dynamic markings of *f*. The Double Bass part is written in bass clef and features a rhythmic accompaniment with dynamic markings of *f*.

The harmonic design of *Cog Song* is organized to highlight the plot. Similar to much progressive rock, there is an element of modality though it differs in that it uses modes that were created for the piece. However, by the end of the piece the modes become practically diatonic modes.²³ The harmonic content of the piece is based on a musical line that I had previously written and was made up of pitch classes A, B, C, D-sharp, and E. (See Figure 3) I used this collection of pitches as a source from which I could derive harmonies. I decided to take the pitch collection in the order that it appeared in its original melody. Any chromatic pitches that were in the range and not within the

²³ Edward Macan, *Rocking in the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997), 51.

original collection became the new pitch material. The new collection of pitches became F, G-flat, G, A-flat, and B-flat. When applying this to the piece, both song-sections one and three (both of the sections explaining the origins of the Universe) were assigned the original pitch collection: A, B, C, D-sharp, and E. Song-sections two and four (the sections reacting to the explanations) were given the newer pitch collection: F, G-flat, G, A-flat, and B-flat. In the fifth section, where there is the acceptance in the idea that the T.S. can't be free, the pitches were permitted to come from both collections of the pitches (D-sharp, E, F, G-flat, G, A-flat, A, B-flat, B, C). In the sixth section where there is the epilogue and the T.S. explains the meaning of their realization, the remaining pitches from the chromatic scale (C-sharp, and D) in addition the previous pitches are allowed to be employed. D has a substantial significance because it is the pitch center in this section and closes the piece. The intention of this harmonic design, in part, was to illustrate the similarities between the concepts addressed in sections one and three, and sections two and four; but also to demonstrate the change over time as the T.S. accepts their fate. The harmonic change over time correlates with the T.S.'s change over time. (See Table 4)

Figure 3. Preexisting Pitch Material.

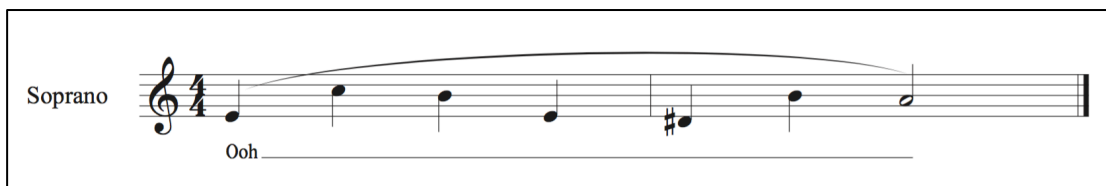


Table 4. *Cog Song*: Overall Form

Song title	Harmonic area	Duration
1. BANG!	A, B, C, D-sharp, E	2'42"
transition		Brief (out of time)
2. Singing Cogs	F, G-flat, G, A-flat, B-flat	2'57"
transition		41"
3. A Plan for You and One for Me	A, B, C, D-sharp, E	3'37"
transition		1'04"
4. King of Kings	F, G-flat, G, A-flat, B-flat	1'44"
transition		37"
5. I'm Not Free	F, G-flat, G, A-flat, A, B-flat, B, C, D-sharp, E	1'56"
transition		17"
6. The Saints Look Down / The Sinners Look Up	All of the chromatic aggregate (with a D ionian focus)	4'08"

Aside from the story, there were other ways I attempted to achieve some continuity similar to the use of the Fulham road line from Jethro Tull's *A Passion Play* and the use the same progression in two songs in "Supper's Ready" by Genesis. One way of adding continuity in *Cog Song* was through the use of thematic ideas in different parts of the piece. The first example was to use the melody that was the original source for the pitch material. The first place that the melody appears in the piece, is in the bass solo at measure 23 from "BANG!," (See Figure 4) The melody here is in its original form except that it has some added grace notes and that the second half of the phrase is repeated. Another instance at which the melody is used is at the end of the song-section entitled "A Plan for You and One for Me." In this spot starting at measure 243 the melody is presented in a line of continuous eighth notes repeated twice. The melody is in all of the parts except for the voices and drum set and has a more intense quality than it did in the

bass solo. (See Figure 5) Another example of the melody occurs at measure 308 as a transition between “King of Kings” and “I’m Not Free,” but also as a significant feature of the latter. The accompanying arpeggiated lines in the guitar and bass take their contour from the melody from which the original pitch material came. (See Figure 6) The final reference to the melodic material is during a brief guitar solo in “The Saints Look Down / The Sinners Look Up” at measure 427. (See Figure 7) The guitar solo has the same contour of the original melody, but it is now a B aeolian version of it. The solo also has an extra two notes at the end which were not present in the original melody. (See Figure 8)

Figure 4. Bass Solo in “BANG!”



Figure 5. 7/8 Line in “A Plan for You and One for Me.”



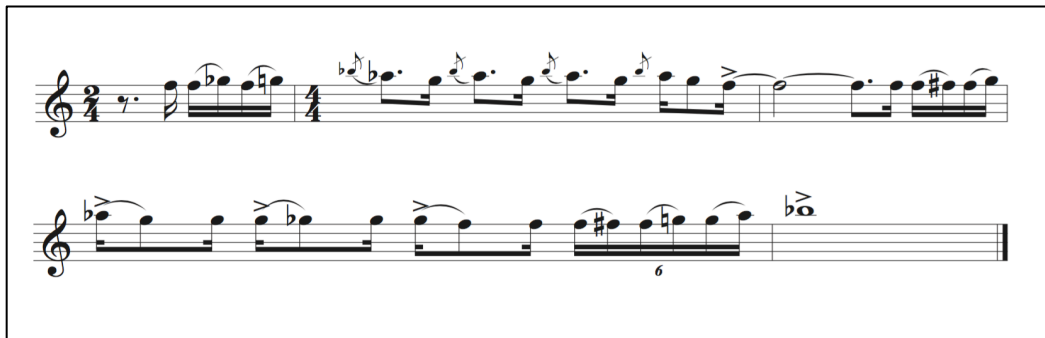
Figure 6. Arpeggiated Pattern in “I’m Not Free.”



Figure 7. Guitar Solo in “The Saints Look Down / The Sinners Look Up.”



Figure 8. Line from Transition Between “A Plan for You and One for Me” and “King of Kings.”



There was also a second referenced theme which is based on the second set of pitch material (F, G-flat, G, A-flat, and B-flat). (See Figure 9) The first time that it appears in the piece is at measure 76 in “Singing Cogs” as a very soft guitar line in the background. In this song-section it also appears in the soprano saxophone beginning at measure 84, where the saxophone and the flute have a brief duet. The final time it appears in “Singing Cogs” is in a section that begins at measure 92 in the electric guitar and serves a similar role to measure 76. The next time the melody is referenced is in measure 252 during a transition between “A Plan for You and One for Me” and “King of Kings” after the Preacher states “the band will play you out.” Once this phrase is spoken, the music goes on with the imaginary band playing the transitioning material. The melody played here is actually a setting of the original version of the melody. It begins in the

saxophone, flute, and guitar, and then moves to the electric keyboard. In the immediate section that the transition leads to “King of Kings” there are also appearances of this melodic material. Here, there are multiple lines that respond to a sung line in the flute and soprano saxophone, which are based on the material. For example, in measure 278, there is a line based on the first phrase of the melody. (See Figure 10) In this spot it cuts off short and has an extra note at the end. The final time melody is referred to in the piece is the song section, “The Saints Look Down / The Sinners Look Up,” at measure 431. Here, it appears in the electric guitar with some harmonization in the flute and saxophone. The primary line in the guitar begins on B and has (similarly to the other melody’s appearance in this section) a B aeolian type of pitch collection, though the intervals between notes are the same as they originally were making it different than other melody’s transformation. (See Figure 11)

Figure 9. Guitar Line from “Singing Cogs.”

The image displays two staves of musical notation in 4/4 time, representing a guitar line. The top staff is marked with "Warm distortion" and "gva" above it. The bottom staff is marked with "ppp delicately; in the background" and "gva" above it. Both staves feature a melodic line in the treble clef, starting on a B note. The top staff includes slurs and accents over several notes, while the bottom staff features a similar melodic line with a final note marked with a fermata. The notation includes various note values such as quarter notes, eighth notes, and dotted notes, along with accidentals (flats and naturals).

Figure 10. Flute and Saxophone Line from “King of Kings.”

The musical score for Figure 10 consists of four staves. The top two staves are vocal lines for Soprano (S) and Tenor (T). Both vocal lines have the lyrics "You made eve-ry thing." written below them. The bottom two staves are instrumental lines for Flute (Fl.) and Saxophone (S. Sx.). Both instrumental lines begin with a rest and then play a melodic line starting at measure 276, marked with a forte (*f*) dynamic.

Figure 11. Flute and Saxophone and Guitar Line from “The Saints Look Down / The Sinners Look Up.”

The musical score for Figure 11 consists of four staves. The top two staves are for Flute (Fl.) and Saxophone (S. Sx.), both starting at measure 430 with a forte (*ff*) dynamic and playing an expressive melodic line. The third staff is for Keyboard (Kbd.), featuring a complex accompaniment with triplets and sixteenth notes. The bottom staff is for Electric Guitar (E. Gtr.), which plays a melodic line similar to the flute and saxophone parts, also starting at measure 430.

There are also some aspects of musical form which are borrowed from preexisting progressive rock music. The first song-section that borrowing applies to is “Singing Cogs,” which is, in part, based on “The Carpet Crawlers” from the Genesis album, *The*

Lamb Lies Down on Broadway.²⁴ (See Figure 12) Some similarities between the songs are the lyrical themes of desiring an escape from their circumstance, the quickly-arpeggiated keyboard parts which are featured in both pieces, and connections in the contour and rhythm of the melody.

Figure 12. “Singing Cogs” Melody.

The image displays a musical score for the song "Singing Cogs" from *Lamb Lies Down on Broadway*. It consists of four systems of music, each with a Tenor (T) vocal line and a Piano (Pno.) accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Car - pet Craw - lers heed their call - ers", "We've got to get in ___ to get out", and "to get out". The piano accompaniment features a prominent, quickly arpeggiated keyboard part in the right hand, while the left hand plays a simple bass line. The vocal melody is characterized by a specific contour and rhythm that is noted as similar to other songs in the album.

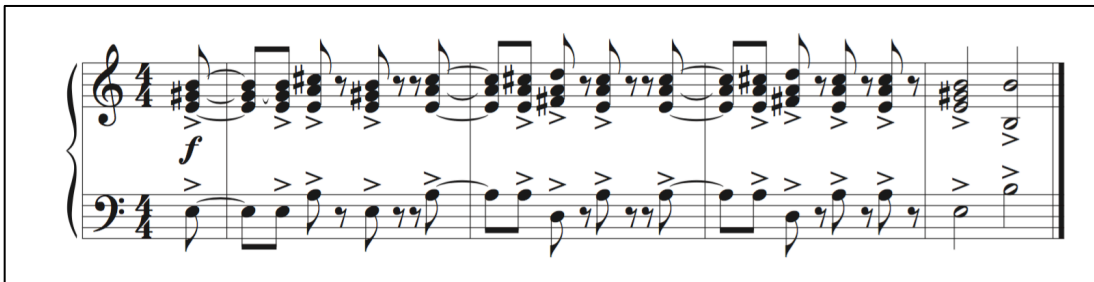
Additionally, the main riff in the accompaniment in the song-section “A Plan for You and One for Me,” was intended to emulate the energy of the introduction of “Yours

²⁴ oquatwo, “*The Lamb Lies Down on Broadway 3 of 4*,” YouTube video, November 29, 2011. <https://www.youtube.com/watch?v=7nwnO-GrW0>

is No Disgrace” by Yes through the use of a loud chordal riff. (See Figure 13 and 14)

This riff and the melody above it are also inspired by “Critique Oblique,” a song from *A Passion Play*, by Jethro Tull.²⁵ Consequently, there are notable similarities which include, big accents that are nearly the same rhythm followed by running lines and a vocal melody based around the interval of an ascending perfect fifth. (See Figure 14 and 15)

Figure 13. “Yours Is No Disgrace.”



²⁵ Jethro Tull, “*Critique Oblique (Stereo Mix)*,” YouTube video, posted September 2, 2014. <https://www.youtube.com/watch?v=1PGmt01hkBY>

Figure 14. Melody from “A Plan for You and One for Me.”

The musical score is presented in a system with two staves per system: Tenor (T) and Electric Guitar (E.Gtr.).

- System 1:** Tenor part begins with the instruction *f enthusiastically*. The lyrics are "Eve - ry thing, He made with ease,". The Electric Guitar part is marked *f* and *Edgy and distorted*.
- System 2:** Tenor part continues with lyrics "ma - king all the dark - ness and the light". The Electric Guitar part continues with the same *f* and *Edgy and distorted* characteristics.
- System 3:** Tenor part has lyrics "Yes, It's Hel -". The Electric Guitar part continues with the same *f* and *Edgy and distorted* characteristics.
- System 4:** Tenor part has lyrics "It's the King of kings,". The Electric Guitar part continues with the same *f* and *Edgy and distorted* characteristics.
- System 5:** Tenor part has lyrics "Brin - ger of the day and the night.". The Electric Guitar part continues with the same *f* and *Edgy and distorted* characteristics.

The score includes various musical notations such as notes, rests, and dynamic markings (*f*). The Electric Guitar part features a consistent rhythmic pattern of eighth notes with a distorted sound effect.

Figure 15. “Critique Oblique.”

The image displays a musical score for the song "Critique Oblique." It consists of two systems of music. The first system is for a Tenor voice and piano accompaniment. The Tenor part is written in a 4/4 time signature and begins with a treble clef and a key signature of one flat (B-flat). The lyrics for the first system are: "Lov-er of _ the black and white, It's your first night! The Pa - sion play goes all the way, spoils your 'in - sight. Are the". The piano accompaniment is written in a 4/4 time signature and begins with a grand staff (treble and bass clefs) and a key signature of one flat. The second system is for a Tenor voice and piano accompaniment. The Tenor part is written in a 4/4 time signature and begins with a treble clef and a key signature of one flat. The lyrics for the second system are: "ba - bies made? Are the la - dies laid? While the old dog howls in sad - ness." The piano accompaniment is written in a 4/4 time signature and begins with a grand staff and a key signature of one flat.

There are two more song-sections which were inspired in part by preexisting progressive rock songs, both from “Supper’s Ready.” The first of these song-sections is in “I’m Not Free,” in the arpeggiated accompaniment, inspired by the ostinato from “Apocalypse in 9/8,” which is a smaller part of “Supper’s Ready.”²⁶ (See Figure 16 and 17) They are similar in that there is a repeated pattern, though the pattern used in “Apocalypse in 9/8” is just a measure long and acts as a continuous pedal. In “I’m Not Free” the pattern changes according to the harmony.

The second song-section that borrows formally from “Supper’s Ready” is “The Saints Look Down / The Sinners Look Up.” This song-section is modeled on the chord

²⁶ Ethan Callender, “Foxtrot Reissues Interview 2007,” YouTube video, December 22, 2012, <https://www.youtube.com/watch?v=5DinP93nW8Q&t=922s>

structure of “A Sure as Eggs Is Eggs,” which is the last part of “Supper’s Ready.”²⁷ (See Figure 18) The beginning of each of the progressions is characterized by motion between two chords over a single pedal note. The progressions end with harmonies that leave the pedal point and have a harmonic rhythm which four times faster than the previous section. (See Figure 19) As an homage, I used the triplet-eighth-note-rhythm, though only on every third beat.

Figure 16. Bass from “Apocalypse in 9/8.”



Figure 17. Bass from “I’m Not Free.”



²⁷ Raelsalmacis, “Genesis - Supper’s Ready (As Sure As Eggs Is Eggs) Live 1974,” YouTube video, posted July 20, 2011. https://www.youtube.com/watch?v=YRkM_hV2V9c

Figure 18. Chords from "As Sure As Eggs Is Eggs."

The musical score for Figure 18 is presented in two systems. The first system consists of five measures, and the second system consists of five measures, starting at measure 6. The music is in 4/4 time and features a piano accompaniment. The right hand plays a continuous eighth-note triplet pattern with accents (>) over each note. The left hand plays a steady bass line, primarily consisting of quarter notes and half notes, with some chords. The key signature is one sharp (F#), and the piece concludes with a repeat sign and a final cadence in the fifth measure of the second system.

Figure 19. Chords from "The Saints Look Down / The Sinners Look Up."

The musical score for Figure 19 is presented in three systems. The first system has five measures, the second system has five measures starting at measure 6, and the third system has five measures starting at measure 11. The music is in 4/4 time and features a piano accompaniment. The right hand plays a continuous eighth-note triplet pattern with accents (>) over each note. The left hand plays a steady bass line, primarily consisting of quarter notes and half notes, with some chords. The key signature is one sharp (F#) for the first two systems and changes to one flat (Bb) for the third system. The piece concludes with a repeat sign and a final cadence in the fifth measure of the third system.

The timbres and instruments used in this piece are also influenced by progressive rock music. Beginning with the instrumentation, which in this piece is two vocalists, soprano saxophone, flute, electric keyboard, electric guitar, electric bass, and drum set. The inspiration to use flute and soprano saxophone them came from two main sources: *A Passion Play*, by Jethro Tull, and the performance of “Supper’s Ready,” from the Steve Hackett concert *Genesis Revisited*. In *A Passion Play*, the main instrumentation of the piece is represented in *Cog Song* that I wanted to use in the piece, with some prominent flute and soprano saxophone playing.²⁸ In the live performance of “Supper’s Ready,” from the concert *Genesis Revisited*, the performance used one electric guitar with soprano saxophone as a harmony line. The performance also included flute, like the original album.²⁹ Some of the timbres that I utilize are taken from sounds of progressive rock music: in particular, the Hammond organ sounds. Most of the sounds in the piece on the keyboard are supposed to imitate the sounds of a Hammond drawbar organ. These sorts of sounds appear in a lot of different progressive rock music, including “Supper’s Ready,” *Thick as a Brick*, *A Passion Play*, and others. The vocal timbres are also not typical classical vocal sounds: the intent is to have vocals with more of a “rock” style of singing, like Peter Gabriel or Ian Anderson.

Another consideration is progressive rock text forms. Macan notes that, “Simple rhyme schemes, which have always predominated popular music, do appear fairly

²⁸ Jethro Tull, “*A Passion Play (Part 1) (2003 Remastered Version)*,” YouTube video, posted November 6, 2014. <https://www.youtube.com/watch?v=0XrlWumWbUU&t=466s>

²⁹ Rulie Arifin, “*Supper’s Ready - Steve Hackett Genesis Revisited*,” YouTube video. posted June 28, 2017. <https://www.youtube.com/watch?v=0XrlWumWbUU&t=466s>

frequently in progressive rock lyrics. However, as a result of the legacy of psychedelia and surrealism, there was a surprisingly frequent tendency to resort to blank verse utilizing unequal syllabic schemes.”³⁰ Like progressive rock, which utilizes a variety of poetic forms, in *Cog Song*, there too is a variety of lyrical forms. For example, the verse from “Singing Cogs” has relatively simple stresses and rhymes:

If the w orld was d ust, but n ow it’s u s;	(4)	(x)
h ow can I be f ree?	(3)	(a)
If I ’m an o bject w ith no p rospect	(4)	(x)
of ch oosing w hat’s to b e.	(3)	(a)

Using Pat Pattinson’s method from his book, *Writing Better Lyrics: The Essential Guide to Powerful Songwriting*, the bold text indicates where the stresses are in the phrases, the parenthetical numbers indicate the number of stresses, and the parenthetical letters indicate the rhyme scheme (with “x” meaning that it does not rhyme). According to Pattinson the pattern of stresses they illustrate is uneven since the amount of stresses changes every line.³¹ However, the first and third lines both have four stresses and the second and fourth lines have three stresses, bringing a regularity from repetition of the stressed pattern. Pattinson would label the rhyme scheme as “stable” since, even though the first and third lines do not rhyme, the second and fourth do.³² There are also some internal rhymes in the first and third lines, with “dust” and “us,” and “object” and

³⁰ Edward Macan, *Rocking in the Classics*, 71.

³¹ Pat Pattinson, *Writing Better Lyrics: The Essential Guide To Powerful Songwriting* (Cincinnati, Ohio: Writer’s Digest Books, 2009), 182.

³² *Ibid.*, 187.

“prospect.” There are also some forms in *Cog Song* that are more irregular, like in “King of Kings:”

You...	(1)	(x)
You <i>made</i> it <i>all</i>.	(2)	(x)
You <i>made</i> <i>everything</i>.	(3)	(x)

Firstly, there are three lines, which Pattinson claims an odd number of lines will make the text less comfortable.³³ Also, not only does the number of stresses change every line, but no line shares the same number of stresses with any other line. Which, as mentioned in the previous example, Pattinson claims that an uneven stress distribution between lines makes lyrics feel “unstable.”³⁴ Additionally, none of the lines rhyme, which Pattinson notes can make, “Our ears feel a little lost.”³⁵ He also writes that using of lack of rhyme scheme can be used as a tool to support the emotional effect of the text.³⁶

³³ Ibid., 182.

³⁴ Ibid.

³⁵ Ibid., 186.

³⁶ Ibid.

CHAPTER IV
DIFFERENCES IN COMPOSITIONAL PROCESSES OF PROGRESSIVE ROCK
AND MY APPROACH IN “COG SONG”

A difference between my composition process for *Cog Song* and that of some of the traditions of progressive rock music is the number of musicians that composed the piece. For this piece, I was the only composer, whereas in some progressive rock, there is a process with multiple collaborators.³⁷ For example, Nick Mason of Pink Floyd describes the compositional process for “Echoes:”

We booked a studio for January [1971], and throughout January we went in and played, anytime that anyone had any sort of rough idea for something we would put it down.... [B]y the end of January we listened back and we’d got thirty-six different bits and pieces that sometimes cross-related and sometimes didn’t. “Echoes” was made up from that.³⁸

Another difference between the composition processes of some progressive rock musicians and my approach in *Cog Song* is a prominence of improvisation. According to Macon, while some performers of progressive rock, like Alan Holdsworth of U.K. perform live improvisation, most of them do not.³⁹ He also claims that the use of improvisation, which is often collaborative in progressive rock, tends to be a central part of the composition process.⁴⁰ In regard to this kind of music-making, Phil Collins noted

³⁷ Ibid., 162.

³⁸ Miles, *Pink Floyd: A Visual Documentary by Miles* (New York: Omnibus Press, 1980).

³⁹ Edward Macan, *Rocking in the Classics*, 161.

⁴⁰ Ibid., 162.

about *The Lamb Lies Down on Broadway*, ‘...That’s how we used to write...we just would start playing. And our brief on “The Waiting Room,” for example, is —the mood we want—is “darkness to light.”⁴¹ In *Cog Song*, there certainly is no live improvisation in the piece, but there were particular elements of improvisation in the process of figuring out ideas in which I would play on an instrument or sing, though not to the degree described by Collins.

⁴¹ oquatwo, “*The Lamb Lies Down on Broadway 2 of 4*,” YouTube video, November 29, 2011, <https://www.youtube.com/watch?v=5aXqKBD2Qkg>.

CHAPTER V

CONCLUSION

Cog Song delivers an experience created around the influences of conceptual albums and those of progressive rock music. It utilizes the idea of having multiple songs with a unifying concept, story elements, aspects of text, and musical forms to make the whole of the piece. It employs the traditional instrumentation and musical styles of progressive rock in the context of an entirely composed, fully-notated piece, with the techniques of my personal contemporary classical approach. I make use of these elements in order to deliver the story of the piece in dramatic manner in *Cog Song*.

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APPENDIX A.
SCORE OF *COG SONG*



Isaac Ward

Cog Song

**For voices, soprano saxophone,
flute, electric keyboard, electric
guitar, electric bass, and drum
set.**

Cog Song

Performance notes

Isaac Ward

Drum Set Key:

A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains the following notation from left to right: a double bar line, an 'x' on the first line (Bass drum), a quarter note on the second line (Low tom), a quarter note on the second space (Snare drum), a quarter note on the second space with a dot above it (Snare drum cross-stick), a quarter note on the second space (High tom), a quarter note on the third space with an 'x' above it (Ride cymbal), a quarter note on the third space with an 'x' above it (High-hat), a quarter note on the third space with an 'x' above it (High-hat), and a half note on the fourth space with an 'x' inside a circle above it (Crash cymbal). A line from the text 'High-hat foot pedal' points to the first 'x' on the first line. A line from the text 'Cymbal notes that are a half-note or larger in duration are notated as above.' points to the crash cymbal note.

Vocals:

The Higher Voice has a range of D4-Bb5.

A musical staff with a treble clef and a key signature of one flat (Bb). It shows a half note on the first space (D4) and a half note on the fifth space (Bb5), connected by a diagonal line indicating the range.

The Lower Voice has a range of B2-Bb4

A musical staff with a treble clef and a key signature of one flat (Bb). It shows a half note on the second line (B2) and a half note on the fourth space (Bb4), connected by a diagonal line indicating the range.

The expectation is that the voices will sing in a "rock music" style. Similar to Ian Anderson in *A Passion Play* or Peter Gabriel in "Supper's Ready."

Text that is surrounded by quotation marks and are above staves are to be spoken in no particular rhythm, at approximately the time they spatially occur.

There are three main characters being represented in the piece. They are described as follows:

1. Teacher: a character with desire to share the beauty and wonder of the natural world.
2. Truth-seeker (or T.S.): a character that is trying to discover the truth. This character is realized in sections that both vocalist sing together.
3. Preacher: a character that wants to spread the glory of God. The preacher is charismatic and passionate in delivery.

Cog Song

Isaac Ward

Teacher: "Welcome, class! Today, in Physics, we will be discussing the origins of the Universe. Starting from the very....beginning."

"BANG!"
Wonderfully (♩ = 76)
f Shout!

The musical score is arranged in a grand staff format with the following parts:

- Higher Voice:** Treble clef, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!".
- Lower Voice:** Treble clef, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!".
- Flute:** Treble clef, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!".
- Soprano Sax:** Treble clef, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!".
- Electric Keyboard:** Treble and Bass clefs, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!".
- Electric Guitar:** Treble clef, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!". From the third measure, a rhythmic pattern of eighth notes is played with a dynamic marking of *p*.
- Electric Bass:** Bass clef, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!". From the third measure, a rhythmic pattern of eighth notes is played with a dynamic marking of *p*.
- Drum Set:** Drum clef, 4/4 time. A whole note chord is held in the first measure. In the second measure, a sharp attack (>) is marked above the staff, followed by the instruction "BANG!".

Performance instructions for the Electric Guitar and Electric Bass parts:

Clean tone. Let notes bleed and sustain as much as possible.
In song-sections after "Bang," all music should be played with exact note durations.

Cog Song - Score

beautifully
p

H. Vc. 
There was a flash of light in the start,

L. Vc. 

Fl. 

S. Sx. 

E. Kbd. 

E. Gtr. 

E. B. 

D. S. 

Cog Song - Score

7 *mp*
H. Vc. when eve - ry - thing — be - gan

L. Vc.

7 *p*
Fl.

S. Sax.

7
E. Kbd.

7
E. Gtr.

E. B.

7 *p*
D. S.

Cog Song - Score

The musical score is arranged for eight instruments: H. Vc., L. Vc., Fl., S. Sax., E. Kbd., E. Gtr., E.B., and D. S. The piece begins at measure 10. The H. Vc. and L. Vc. parts are mostly rests, with a change in time signature from 4/4 to 3/4 at measure 12. The Flute and Saxophone parts play a melodic line with slurs and accents, marked *p*. The Electric Keyboard part is marked with the instruction "A dark, Hammond organ sound." and *p*. The Electric Guitar and Electric Bass parts play a driving, rhythmic pattern marked *fp*. The Double Bass part features a complex rhythmic pattern with many grace notes and a triplet at the end of the phrase.

Cog Song - Score

13 *p*
H. Vc. and it was all new. All the a -

L. Vc.

13
Fl.

S. Sax.

13
E. Kbd.

13
E. Gtr.

E. B.

13
D. S.

3

Cog Song - Score

16

H. Vc. toms com - bined an flew a - part, a - gain and a - gain

L. Vc.

16

Fl.

S. Sax.

16

E. Kbd.

16

E. Gtr.

E. B.

16

D. S.

Cog Song - Score

19 *mp*
H. Vc. — and a - gain —

L. Vc.

19
Fl. *mf*

S. Sax. *mf*

19
E. Kbd.

19
E. Gtr. *mf*

E. B. *mf*

19
D. S. *p* *mf*

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves: H. Vc., L. Vc., Fl., S. Sax., E. Kbd., E. Gtr., E. B., and D. S. The score is divided into three measures with time signatures of 2/4 and 4/4. Dynamics include *mp*, *mf*, and *p*. The D. S. staff includes rhythmic notation with '+' and '-' signs above the notes.

Cog Song - Score

22 *p*
H. Vc. and it was ___ beau - ti -

L. Vc.

22
Fl.

S. Sax.

22 *8va*
E. Kbd. *mf*

22
E. Gtr. *p*

E. B. *p*

22
D. S. *p*

Cog Song - Score

A

The musical score is arranged in a system with eight staves. The instruments and their parts are as follows:

- H. Vc. (High Violin):** Treble clef, starting at measure 25 with a whole note chord marked *ful.* (fortissimo).
- L. Vc. (Low Violin):** Treble clef, starting at measure 25 with a whole note chord marked with an 8.
- Fl. (Flute):** Treble clef, starting at measure 25 with a whole note chord marked *p* (piano), followed by a melodic line of eighth notes with slurs.
- S. Sax. (Soprano Saxophone):** Treble clef with a key signature of one sharp (F#), starting at measure 25 with a whole note chord marked *p*, followed by a melodic line of eighth notes with slurs.
- E. Kbd. (Electric Keyboard):** Grand staff (treble and bass clefs), starting at measure 25 with a whole note chord marked *p*.
- E. Gtr. (Electric Guitar):** Treble clef, starting at measure 25 with a whole note chord.
- E. B. (Electric Bass):** Bass clef, starting at measure 25 with a whole note chord, followed by a melodic line of eighth notes marked *mf* (mezzo-forte).
- D. S. (Drum Set):** Percussion clef, starting at measure 25 with a triplet of eighth notes marked *mf*.

Cog Song - Score

28

H. Vc.

L. Vc.

28

Fl.

S. Sax.

28

E. Kbd.

28

E. Gtr.

E. B.

p *expressively*

28

D. S.

Cog Song - Score

31 *p*
H. Vc. All the dust joined and star-ted to un -

L. Vc. 8

31
Fl.

31
S. Sax.

31 *mf*
E. Kbd.

31 *p*
E. Gtr.

31 *p*
E. B.

31 *p*
D. S.

Cog Song - Score

34 *mp*
H. Vc. furl, it made the U - ni - verse

L. Vc.

Fl.

S. Sax. *p*

E. Kbd.

E. Gtr.

E. B.

D. S. *p*³

2/4

Cog Song - Score

The musical score consists of eight staves. The first two staves are for Violins (H. Vc. and L. Vc.), both of which are silent throughout the piece. The third staff is for Flute (Fl.), starting at measure 37 with a *p* dynamic, transitioning to *f* in measure 38, and returning to *p* in measure 39. The fourth staff is for Saxophone (S. Sax.), also starting at measure 37 with a *f* dynamic and returning to *p* in measure 39. The fifth staff is for Electric Keyboard (E. Kbd.), with the right hand playing a *p* dynamic melody from measure 39 onwards. The sixth staff is for Electric Guitar (E. Gtr.), playing a rhythmic pattern from measure 37 with a *fp* dynamic. The seventh staff is for Electric Bass (E. B.), also playing a rhythmic pattern from measure 37 with a *fp* dynamic. The eighth staff is for Drums (D. S.), showing a complex rhythmic pattern with various accents and dynamics indicated by '+' and '-' signs above the notes.

Cog Song - Score

40 *p* *mf*

H. Vc. and all the peo - ple.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Cog Song - Score

43 *mf*

H. Vc. All the dust formed and cre-at-ed all you _____ see, _____

L. Vc.

43

Fl.

S. Sx.

43

E. Kbd.

43 *mf*

E. Gtr. *mf*

E. B. *mf*

43 *mf*

D. S.

Detailed description: This is a page of a musical score for 'Cog Song'. It features a vocal line and several instrumental parts. The vocal line (H. Vc.) starts at measure 43 with a mezzo-forte (*mf*) dynamic and includes the lyrics 'All the dust formed and cre-at-ed all you _____ see, _____'. The instrumental parts include L. Vc., Fl., S. Sx., E. Kbd. (Electric Keyboard), E. Gtr. (Electric Guitar), E. B. (Electric Bass), and D. S. (Drum Set). The guitar and bass parts also feature a mezzo-forte (*mf*) dynamic. The drum set part includes various rhythmic patterns marked with '+' and 'x' symbols. The score is written in standard musical notation with treble and bass clefs, and includes dynamic markings and articulation symbols.

Cog Song - Score

46 *f*
H. Vc. it made eve - ry - thing

L. Vc.

46 *mf*
Fl.

S. Sax.

46
E. Kbd.

46
E. Gtr.

E. B.

46
D. S.

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves: H. Vc., L. Vc., Fl., S. Sax., E. Kbd., E. Gtr., E. B., and D. S. The score begins at measure 46. The H. Vc. part has a melody with lyrics 'it made eve - ry - thing' and a dynamic marking of *f*. The Fl. part has a melody with a dynamic marking of *mf*. The S. Sax. part has a rhythmic accompaniment. The E. Kbd. part is mostly silent. The E. Gtr. part has a rhythmic accompaniment. The E. B. part has a bass line. The D. S. part has a drum pattern. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Cog Song - Score

49

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

f *f*

f *mf*

f

f

f

f

f

The musical score is for a piece titled "Cog Song". It consists of eight staves: H. Vc., L. Vc., Fl., S. Sax., E. Kbd., E. Gtr., E. B., and D. S. The score begins at measure 49. The H. Vc. and L. Vc. parts are mostly rests, with some notes in the final measures. The Fl. part starts with a dynamic of *f* and features a melodic line with accents. The S. Sax. part starts with a dynamic of *f* and features a melodic line with accents. The E. Kbd. part features a complex rhythmic pattern with accents. The E. Gtr. part starts with a dynamic of *f* and features a melodic line with accents. The E. B. part starts with a dynamic of *f* and features a melodic line with accents. The D. S. part starts with a dynamic of *f* and features a complex rhythmic pattern with accents. The score includes various musical notations such as dynamics, accents, and articulation marks.

Cog Song - Score

Rit.-----

52

H. Vc. *f* *p*
it made you and me.

L. Vc.

52

Fl. *p*

S. Sax. *p*

52

E. Kbd. *p*

52

E. Gtr. *p*

E. B. *p*

52

D. S. *p*

Cog Song - Score

Teacher: "That's the end of today's lecture. Class dismissed!"

T.S. : "What does this mean?"

55

H. Vc.

L. Vc.

8

Fl.

S. Sx.

55

E. Kbd.

55

E. Gtr.

E. B.

55

D. S.

Cog Song - Score

B "Singing Cogs"
Sorrowfully (♩ = 80)

H. Vc.

L. Vc.

Fl.

S. Sx.

E. Kbd.

E. Gtr.

E. B.

D. S.

57

Grand piano sound, played with minimal amounts of pedal.

p

The image shows a page of a musical score for 'Cog Song'. It features eight staves for different instruments: H. Vc., L. Vc., Fl., S. Sx., E. Kbd., E. Gtr., E. B., and D. S. The E. Kbd. staff is the only one with musical notation, showing a grand piano accompaniment starting at measure 57. The notation includes a treble and bass clef, a key signature of one flat, and a dynamic marking of 'p'. The score is divided into two measures, each with a repeat sign. The tempo is marked as 'Sorrowfully' with a quarter note equal to 80 beats per minute. A rehearsal mark 'B' is placed at the beginning of the score.

Cog Song - Score

59 *p*
H. Vc. If the

59 *p*
L. Vc. If the

59
Fl.

59
S. Sx.

59
E. Kbd.

59
E. Gtr.

59
E. B.

59
D. S.

Cog Song - Score

61 *delicately*

H. Vc. world was dust, but now it's us

L. Vc. *delicately*
8 world was dust, but now it's us

61 Fl.

S. Sx.

61 E. Kbd.

61 E. Gtr.

E. B.

61 D. S.

Cog Song - Score

63

H. Vc.
 — how can I be free? If

L. Vc.
 8 — how can I be free? If

63

Fl.

S. Sx.

63

E. Kbd.

63

E. Gtr.

E. B.

63

D. S.

Detailed description: This is a page of a musical score for 'Cog Song'. It features seven staves. The top two staves are for vocal parts: 'H. Vc.' (High Voice) and 'L. Vc.' (Low Voice). Both have lyrics: 'how can I be free? If'. The 'L. Vc.' staff has an '8' below the first measure. The next two staves are for 'Fl.' (Flute) and 'S. Sx.' (Soprano Saxophone), both containing rests. The fifth staff is for 'E. Kbd.' (Electric Keyboard), showing a complex accompaniment with many beamed notes. The sixth and seventh staves are for 'E. Gtr.' (Electric Guitar) and 'E. B.' (Electric Bass), both containing rests. The bottom-most staff is for 'D. S.' (Drum Set), also containing rests. The number '63' is written at the beginning of each staff.

Cog Song - Score

65

H. Vc. I'm an ob - ject with no pro - spect _____

L. Vc. I'm an ob - ject with no pro - spect _____

65

Fl.

S. Sax.

65

E. Kbd.

65

E. Gtr.

E. B.

65

D. S.

Detailed description: This page of a musical score for 'Cog Song' contains staves for various instruments and vocal parts. The vocal parts (H. Vc. and L. Vc.) are in the key of B-flat major and feature the lyrics 'I'm an ob - ject with no pro - spect'. The instrumental parts include Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The E. Kbd. part has a complex rhythmic accompaniment with many beamed notes. The other instrumental parts (Fl., S. Sax., E. Gtr., E. B., D. S.) are currently blank, with only a few bar lines visible. The page number 62 is centered at the bottom.

Cog Song - Score

67

H. Vc. — of choo - sing what's to be. If

L. Vc. 8 — of choo - sing what's to be. If

Fl. — *p*

S. Sax. — *p*

E. Kbd. 67

E. Gtr. 67

E. B. 67

D. S. 67

Detailed description: This page of a musical score for 'Cog Song' covers measures 67 through 70. It features a vocal line with lyrics: 'of choo - sing what's to be. If'. The vocal parts are for High Voice (H. Vc.) and Low Voice (L. Vc.). The instrumental accompaniment includes Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The E. Kbd. part has a complex rhythmic pattern with many beamed notes. The Flute and Saxophone parts have a few notes in measure 70, marked with a piano (*p*) dynamic. The guitar and bass parts are mostly rests. The drums part is also mostly rests.

Cog Song - Score

69

H. Vc. *I'm a cog, sing - ing a song,*

L. Vc. *I'm a cog, sing - ing a song,*

Fl. *delicately*

S. Sax. *delicately*

E. Kbd.

E. Gtr.

E. B.

D. S. *p*

Detailed description: This page of a musical score for 'Cog Song' covers measures 69-72. It features vocal parts for High Voice (H. Vc.) and Low Voice (L. Vc.), both with lyrics: "I'm a cog, sing - ing a song,". The instrumental parts include Flute (Fl.), Saxophone (S. Sax.), and Piano (E. Kbd.). The Flute and Saxophone parts are marked "delicately". The Piano part has a complex accompaniment with many beamed notes. The Electric Guitar (E. Gtr.) and Electric Bass (E. B.) parts are mostly silent, indicated by rests. The Double Bass (D. S.) part is marked "p" and features a rhythmic pattern of eighth notes with plus signs above them.

Cog Song - Score

71

H. Vc. — then how do I get out? If the

L. Vc. 8 — then how do I get out? If the

Fl. 71

S. Sax. 71

E. Kbd. 71

E. Gtr. 71

E. B. 71

D. S. 71

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves. The vocal parts (H. Vc. and L. Vc.) have lyrics: 'then how do I get out? If the'. The Flute (Fl.) and Saxophone (S. Sax.) parts have melodic lines. The Keyboard (E. Kbd.) part has a complex accompaniment with many notes. The Guitar (E. Gtr.) and Bass (E. B.) parts are mostly empty. The Drums (D. S.) part has a rhythmic pattern indicated by 'x' and 'o' symbols above the staff. The page number '71' is written at the beginning of each staff.

Cog Song - Score

73
H. Vc. song is a bad one ma-king me a mad one
L. Vc. 8 song is a bad one ma-king me a mad one
Fl. 73
S. Sax. 73
E. Kbd. 73
E. Gtr. 73
E. B. 73
D. S. 73 + + + + ○ ○ ○ ○ + + + + ○ ○ ○ ○ + + + + ○ ○ ○ ○ + + + + ○ ○ ○ ○

Detailed description: This is a page of a musical score for 'Cog Song'. It features seven staves. The first two staves are for vocal parts: H. Vc. (High Voice) and L. Vc. (Low Voice), both with lyrics 'song is a bad one ma-king me a mad one'. The third staff is for Flute (Fl.), the fourth for Saxophone (S. Sax.), and the fifth is a grand staff for Electric Keyboard (E. Kbd.). The sixth and seventh staves are for Electric Guitar (E. Gtr.) and Electric Bass (E. B.), both showing rests. The eighth staff is for Double Bass (D. S.), with rhythmic notation including '+' and 'o' symbols above the notes. The score is in a key with one flat and a 4/4 time signature. The page number 66 is at the bottom.

Cog Song - Score

75

H. Vc. *mp* *p*
then how do I get out? If It's

L. Vc. *mp* *p*
then how do I get out? If It's

Fl. *mp* *p*

S. Sax. *mp* *p*

E. Kbd.

E. Gtr.

E. B.

D. S. *mp*

Cog Song - Score

C

H. Vc. all an ex - plo - sion, with me caught in its mo - tion, _____

L. Vc. all an ex - plo - sion, with me caught in its mo - tion, _____

Fl. 77

S. Sax. 77

E. Kbd. 77

Warm distortion
8va

E. Gtr. *ppp* delicately; in the background

E. B. *p*

D. S. 77 *fp*

Cog Song - Score

79
H. Vc. — Then how can I be free? If

8
L. Vc. — Then how can I be free? If

79
Fl. —

S. Sax. —

79
E. Kbd. —

(8^{va})
79
E. Gtr. —

E. B. —

79
D. S. —

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves. The vocal parts (H. Vc. and L. Vc.) have lyrics: 'Then how can I be free? If'. The instrumental parts include Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like '(8^{va})'. The page number '79' is written at the beginning of each staff.

Cog Song - Score

81

H. Vc. I'm a stone in the cosmic ocean,

L. Vc. I'm a stone in the cosmic ocean,

81

Fl.

S. Sax.

81

E. Kbd.

81

E. Gtr. *gva*

E. B.

81

D. S.

The musical score is arranged in a system with eight staves. The vocal parts (H. Vc. and L. Vc.) have lyrics: "I'm a stone in the cosmic ocean,". The instrumental parts include Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The score is marked with a rehearsal sign "81" at the beginning of each staff. The E. Gtr. part includes a dynamic marking "gva" with a dashed line above it. The D. S. part includes various rhythmic notations such as "+" and "o" above the staff.

Cog Song - Score

83

H. Vc. with an un - known des - ti - ny.

L. Vc. with an un - known des - ti - ny.

83

Fl.

S. Sax.

E. Kbd.

(8va)

E. Gtr.

E. B.

D. S.

3

Detailed description: This is a page of a musical score for 'Cog Song'. It contains eight staves of music. The top two staves are for the vocal parts (H. Vc. and L. Vc.), both with the lyrics 'with an un - known des - ti - ny.'. The next two staves are for woodwinds (Fl. and S. Sax.). The fifth staff is for the Electric Keyboard (E. Kbd.), with an 8va marking above it. The sixth staff is for the Electric Guitar (E. Gtr.), also with an 8va marking. The seventh staff is for the Electric Bass (E. B.). The eighth staff is for the Drums (D. S.), featuring a complex rhythmic pattern with many notes marked with 'x' and some with 'o'. A triplet of eighth notes is marked with a '3' at the end of the staff. The score is numbered '83' at the beginning of several staves.

Cog Song - Score

85

H. Vc. I'm just a cog, sing - ing a song _____

L. Vc. I'm just a cog, sing - ing a song _____

85

Fl.

S. Sax.

85

E. Kbd.

85

E. Gtr.

E. B.

85

D. S.

Detailed description: This is a page from a musical score for 'Cog Song'. It features six staves. The top two staves are for the vocal parts: H. Vc. (High Voice) and L. Vc. (Low Voice). Both parts have the lyrics 'I'm just a cog, sing - ing a song _____' and are written in a simple, rhythmic style with a treble clef and a key signature of one flat. The next two staves are for the Flute (Fl.) and Soprano Saxophone (S. Sax.), both of which are currently silent, indicated by a horizontal line with a bar. The fifth staff is for the Electric Keyboard (E. Kbd.), showing a simple accompaniment with chords in the right hand and single notes in the left hand. The sixth staff is for the Electric Bass (E. B.), also showing a simple accompaniment with single notes. The bottom staff is for the Double Bass (D. S.), which is playing a complex, rhythmic pattern of eighth notes, represented by a series of 'x' marks above the staff. The page number '85' is written at the beginning of each staff.

Cog Song - Score

87

H. Vc. I'm just a cog, sing - ing a song. _____

L. Vc. I'm just a cog, sing - ing a song. _____

87

Fl. *p*

S. Sx. *p*

87

E. Kbd.

87

E. Gtr.

E. B.

87

D. S.

Detailed description: This page of a musical score for 'Cog Song' covers measures 87 to 90. It features a vocal line with lyrics 'I'm just a cog, sing - ing a song.' and a piano accompaniment. The vocal parts are for High Voice (H. Vc.) and Low Voice (L. Vc.), both in treble clef. The piano accompaniment includes Flute (Fl.), Saxophone (S. Sx.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The Flute and Saxophone parts are marked with a piano (*p*) dynamic. The Double Bass part is represented by a rhythmic notation with 'x' and 'o' symbols above the staff. The score is in a key with one flat (B-flat major or D minor) and a common time signature.

Cog Song - Score

D

The musical score for 'Cog Song' is presented on page 74, featuring a key signature of one flat and a common time signature. A box at the top left contains the letter 'D', indicating a D major chord. The score is divided into two measures, 89 and 90. The instruments and their parts are as follows:

- H. Vc. (High Violin):** A single flat line indicating a whole rest in both measures.
- L. Vc. (Low Violin):** A single flat line indicating a whole rest in both measures.
- Fl. (Flute):** Measure 89 contains a half note D₄ with a flat line above it, followed by a dotted quarter note E₄ with a flat line above it, and a quarter note F₄ with a flat line above it. Measure 90 contains a half note D₄ with a flat line above it, followed by a dotted quarter note E₄ with a flat line above it, and a quarter note F₄ with a flat line above it.
- S. Sax. (Soprano Saxophone):** Measure 89 contains a dotted quarter note D₄ with a flat line above it, followed by a dotted quarter note E₄ with a flat line above it, and a dotted quarter note F₄ with a flat line above it. Measure 90 contains a dotted quarter note D₄ with a flat line above it, followed by a dotted quarter note E₄ with a flat line above it, and a dotted quarter note F₄ with a flat line above it.
- E. Kbd. (Electric Keyboard):** Two staves (treble and bass clefs) with flat lines indicating whole rests in both measures.
- E. Gtr. (Electric Guitar):** A single flat line indicating a whole rest in both measures.
- E. B. (Electric Bass):** A single flat line indicating a whole rest in both measures.
- D. S. (Drum Set):** A single flat line indicating a whole rest in both measures.

Cog Song - Score

91

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

p *mf* *mf* *p*

Detailed description: This page of a musical score, numbered 91, features eight staves. The top two staves are for Horns (H. Vc. and L. Vc.), both containing whole rests. The Flute (Fl.) and Saxophone (S. Sax.) parts are active, with dynamics of *mf* and *p* indicated. The Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), and Electric Bass (E. B.) parts are also shown with whole rests. The Double Bass (D. S.) part is the most complex, starting with a *p* dynamic and transitioning to *mf*, featuring a series of notes with accents and a dense sequence of notes marked with 'x' and 'o' symbols.

Cog Song - Score

93

H. Vc.

L. Vc.

Fl.

S. Sax.

p

93

E. Kbd.

E. Gtr.

E. B.

p

93

D. S.

p

+

o o o o o o

x x x x x x x x

Detailed description: This is a page of a musical score for 'Cog Song', page 76. It features eight staves for different instruments: Horns (H. Vc.), Lutes (L. Vc.), Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The score is in 4/4 time and begins at measure 93. The Horns and Lutes parts are mostly rests. The Flute part has a melodic line with accents and slurs. The Saxophone part has a melodic line with accents and slurs, starting with a piano (*p*) dynamic. The Electric Keyboard part has rests. The Electric Guitar part has rests. The Electric Bass part has a rhythmic line with a piano (*p*) dynamic. The Drums part has a rhythmic line with a piano (*p*) dynamic, including a snare drum and a cymbal. The score ends with a double bar line and a series of percussion symbols: a plus sign, six circles, and eight crosses.

Cog Song - Score

The musical score for 'Cog Song' is arranged in a multi-staff format. The instruments and their parts are as follows:

- H. Vc. (Horn):** Treble clef, mostly rests, with a final note at measure 95 marked *f*.
- L. Vc. (Lute):** Treble clef, mostly rests, with a final note at measure 95 marked *f*.
- Fl. (Flute):** Treble clef, melodic line with accents and a final note at measure 95 marked *f*.
- S. Sax. (Soprano Saxophone):** Treble clef, melodic line with accents and a final note at measure 95 marked *f*.
- E. Kbd. (Electric Keyboard):** Grand staff (treble and bass clefs), mostly rests, with *mf* dynamics starting at measure 95.
- E. Gtr. (Electric Guitar):** Treble clef, mostly rests.
- E. B. (Electric Bass):** Bass clef, rhythmic line with accents and a final note at measure 95 marked *f*.
- D. S. (Drum Set):** Drum notation with various patterns, including a triplet of eighth notes at the end of the page.

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and accents (*>*) throughout. Measure numbers are indicated at the beginning of each staff.

Cog Song - Score

97 *angrily*

H. Vc. I want change ___ to get free from this cage, _____

L. Vc. 8 *angrily*
I want change ___ to get free from this cage, _____

Fl. 97 *angrily*

S. Sax. *angrily*

E. Kbd. 97 *f*

Warm distortion
8va-----

E. Gtr. 97 *mp* *delicately; in the background*

E. B.

D. S. 97 *f*

Cog Song - Score

99

H. Vc. — then how do I get out? If

L. Vc. 8 — then how do I get out? If

Fl. 99

S. Sax. 99

E. Kbd. 99

(8va)-----

E. Gtr. 99

E. B. 99

D. S. 99 + + + + + o o o o + + + + + o o o o + + + + + o o o o + + + + + o o o o

Cog Song - Score

101
H. Vc. I want to be tru - ly free,
L. Vc. I want to be tru - ly free,
Fl. 101
S. Sax. 101
E. Kbd. 101
E. Gtr. 101 *8va*
E. B. 101
D. S. 101

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves. The vocal parts (H. Vc., L. Vc., and S. Sax.) have lyrics: 'I want to be truly free,'. The instrumental parts include Flute (Fl.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The score is marked with '101' at the beginning of each staff. The E. Gtr. part includes a '8va' marking. The D. S. part includes rhythmic notation with '+' and 'o' symbols above the staff.

Cog Song - Score

103

H. Vc. *ff* *p*

L. Vc. *ff* *p*

Fl. *ff*

S. Sax. *ff*

E. Kbd. *ff*

E. Gtr. *ff*

E. B. *ff*

D. S. *ff*

how do I get out? If

Cog Song - Score

E *sorrowfully*

H. Vc. *sorrowfully*
I'm a cog, sing - ing a song,

L. Vc. *sorrowfully*
I'm a cog, sing - ing a song,

105
Fl.

S. Sx.

105
E. Kbd. *p sub.*

105
E. Gtr.

E. B.

105
D. S.

Cog Song - Score

107

H. Vc. *mp*
then how do I get out?

L. Vc. *mp*
then how do I get out?

Fl.

S. Sx.

E. Kbd.

E. Gtr.

E. B.

D. S. 107

Detailed description: This page of a musical score for 'Cog Song' covers measures 107-108. It features vocal parts for H. Vc. and L. Vc. with lyrics 'then how do I get out?'. The vocal lines are marked *mp* and include a slur over the final two notes. The instrumental parts include Flute (Fl.), Saxophone (S. Sx.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The E. Kbd. part has a complex rhythmic accompaniment with many beamed notes. The other instrumental parts (Fl., S. Sx., E. Gtr., E. B., D. S.) are mostly silent, indicated by rests.

Cog Song - Score

109

H. Vc.

L. Vc.

109

Fl.

S. Sax.

109

E. Kbd.

E. Gtr.

E. B.

109

D. S.

f

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves for different instruments: H. Vc., L. Vc., Fl., S. Sax., E. Kbd., E. Gtr., E. B., and D. S. The score is divided into two measures. The E. Kbd. part is the only one with active notation, showing a complex rhythmic pattern with many beamed notes. A dynamic marking of *f* (forte) is placed at the end of the second measure. The number '109' is written above the first measure of each staff.

Cog Song - Score

Rit...... ♩ = 50

p

H. Vc. *III* I'm just a cog, sing - ing a song. —

L. Vc. *8* *p* I'm just a cog, sing - ing a song. —

Fl. *III*

S. Sx.

E. Kbd. *III* *8va*..... *p*

E. Gtr. *III*

E. B.

D. S. *III*

Cog Song - Score

115 T.S. : "How do I get out?" "Where can I go?" //

H. Vc. 

L. Vc. 

Fl. 

S. Sx. 

E. Kbd. 

E. B. 

D. S. 

115 T.S. : "How do I get out?" "Where can I go?" //

115 T.S. : "How do I get out?" "Where can I go?" //

115 T.S. : "How do I get out?" "Where can I go?" //

115 T.S. : "How do I get out?" "Where can I go?" //

115 T.S. : "How do I get out?" "Where can I go?" //

115 T.S. : "How do I get out?" "Where can I go?" //

115 T.S. : "How do I get out?" "Where can I go?" //

Cog Song - Score

F ♩ = 50 (Like a bell)

H. Vc.

L. Vc.

Fl. ¹¹⁷
f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

S. Sax. ¹¹⁷
f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

E. Kbd. ¹¹⁷
f

E. Gtr. ¹¹⁷

E. B. ¹¹⁷
f

D. S. ¹¹⁷
f

Cog Song - Score

120

H. Vc.

L. Vc.

120

Fl.

f \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

S. Sax.

f \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

120

E. Kbd.

120

E. Gtr.

E. B.

120

D. S.

Cog Song - Score

"A Plan for You and One for Me"
Menacingly (♩ = 140)

G

H. Vc. 


L. Vc. 
Preacher: "Welcome to today's sermon!"

Fl. 

S. Sx. 

E. Kbd. 
Church organ sound
p

E. Gtr. 

E. B. 

D. S. 

Cog Song - Score

127

H. Vc.

L. Vc.

Fl.

S. Sx.

E. Kbd.

E. Gtr.

E. B.

D. S.

"I know what you all need." "I know just the guy!"

A one two!

Cog Song - Score

3 + 2

131

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

131

E. Gtr.

E. B.

D. S.

131

f

f

f

f

Edgy and distorted

Cog Song - Score

3 + 3 + 2

137

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

f

The score consists of eight staves for different instruments. Measures 137-142 are shown. The key signature changes from G major to E major at measure 139. The time signature changes from 4/4 to 2/4 at measure 140 and back to 4/4 at measure 141. The Flute and Saxophone parts feature a melodic line with accents and slurs. The Keyboard part has a rhythmic accompaniment. The Electric Guitar and Bass parts have a driving eighth-note rhythm. The Double Bass part has a complex rhythmic pattern with many accents.

Cog Song - Score

3 + 2

142

H. Vc.

L. Vc. *f enthusiastically*
8 Eve-ry thing, He made with ease,

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Cog Song - Score

147

H. Vc.

L. Vc.

8 ma-king all the dark - ness and the light

147

Fl.

S. Sax.

147

E. Kbd.

E. Gtr.

E. B.

147

D. S.

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves. The vocal line (L. Vc.) has lyrics: 'ma-king all the dark - ness and the light'. The instrumental parts include H. Vc., Fl., S. Sax., E. Kbd. (piano), E. Gtr. (electric guitar), E. B. (electric bass), and D. S. (drum set). The score is in 4/4 time and includes various musical notations such as rests, notes, slurs, and dynamic markings.

Cog Song - Score

3 + 3 + 2

151

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Yes, It's He! — It's the King of kings, —

Cog Song - Score

3 + 2

156

H. Vc.

L. Vc.

8

Brin-ger of the day _____ and the night. _____

156

Fl.

S. Sax.

156

E. Kbd.

156

E. Gtr.

E. B.

156

D. S.

Cog Song - Score

161

H. Vc.

L. Vc.

Brea - ther brea - thing death and brea-thing life.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Detailed description: This page of a musical score for 'Cog Song' covers measures 161 to 164. It features a vocal line and instrumental parts for various instruments. The vocal line, written in treble clef, has lyrics: 'Brea - ther brea - thing death and brea-thing life.' The instrumental parts include: H. Vc. (High Violin) with a whole rest; L. Vc. (Low Violin) with a melodic line; Fl. (Flute) and S. Sax. (Soprano Saxophone) with a rhythmic eighth-note accompaniment; E. Kbd. (Electric Keyboard) with a complex chordal accompaniment in the right hand and a simple bass line in the left hand; E. Gtr. (Electric Guitar) with a rhythmic accompaniment; E. B. (Electric Bass) with a rhythmic accompaniment; and D. S. (Drum Set) with a rhythmic accompaniment. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

Cog Song - Score

165

H. Vc.

L. Vc.

The one who mkaes the wrong _____ and _____ makes the right _____

Fl.

S. Sx.

E. Kbd.

E.Gtr.

E.B.

D. S.

Detailed description: This is a page of a musical score for 'Cog Song', starting at measure 165. The score is arranged in a system with seven staves. The vocal line (L. Vc.) is the central focus, with lyrics: 'The one who mkaes the wrong _____ and _____ makes the right _____'. The instrumental parts include: H. Vc. (High Violin), Fl. (Flute), S. Sx. (Soprano Saxophone), E. Kbd. (Electric Keyboard) with separate treble and bass clefs, E.Gtr. (Electric Guitar) with a treble clef and various articulations like accents and slurs, E.B. (Electric Bass) with a bass clef and similar articulations, and D. S. (Drum Set) with a double bar line and various rhythmic patterns. The score concludes with a double bar line and repeat signs at the end of each staff.

Cog Song - Score

H **3 + 3 + 2**

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

And to Him goes all the glo -

169

Cog Song - Score

173

H. Vc.

L. Vc.

ry, He's got a plan for you and me And to Hlm goes all the glo-

173

Fl.

S. Sax.

173

E. Kbd.

173

E. Gtr.

E. B.

173

D. S.

6 3

Cog Song - Score

I

177

H. Vc.

L. Vc. "Let me tell you!"
ry He's the on - ly one, who could make the sun _____

Fl.

S. Sax.

E. Kbd.

E. Gtr. muted open

E. B.

D. S.

177

Cog Song - Score

3 + 2

181

H. Vc.

L. Vc.

None oth-er could be as great.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

muted open muted

E. B.

D. S.

Cog Song - Score

3 + 3 + 2

185

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

He made us free,

open

Cog Song - Score

3 + 2

190

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E.B.

D. S.

free to be, A

muted open muted

8

4

4

4

4

4

4

4

4

4

4

4

Cog Song - Score

194

H. Vc.

L. Vc.

part of his hea - ven - ly es - tate We'll

Fl.

S. Sax.

E. Kbd.

E. Gtr.

open muted muted

E. B.

D. S.

Detailed description: This is a page of a musical score for 'Cog Song'. The page number '105' is at the bottom. The score is for measures 194-197. The instruments are: H. Vc. (High Violin), L. Vc. (Low Violin), Fl. (Flute), S. Sax. (Soprano Saxophone), E. Kbd. (Electric Keyboard), E. Gtr. (Electric Guitar), E. B. (Electric Bass), and D. S. (Drum Set). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'part of his hea - ven - ly es - tate We'll'. The L. Vc. part has a '8' below the first measure. The E. Gtr. part has 'open', 'muted', and 'muted' markings above the first, second, and third measures respectively. The D. S. part uses 'x' for snare and 'o' for cymbal.

Cog Song - Score

198

H. Vc.

L. Vc.

ca - rry all of his weight We're not

Fl.

S. Sax.

E. Kbd.

E. Gtr.

open muted muted

E. B.

D. S.

198

Cog Song - Score

J

202

H. Vc.

L. Vc.

8
wor- thy of his love _____ or his hate. _____

202

Fl.

S. Sax.

202

E. Kbd.

202

open muted open

E. Gtr.

E. B.

202

D. S.

3 3

+ o + o + o + o + o + o

Detailed description: This page of a musical score for 'Cog Song' contains eight staves. The vocal line (L. Vc.) is the central focus, with lyrics 'wor- thy of his love' and 'or his hate.' The instrumental parts include: H. Vc. (High Violin) with rests; Fl. (Flute) with eighth-note patterns; S. Sax. (Soprano Saxophone) with eighth-note patterns; E. Kbd. (Electric Keyboard) with chords and eighth-note accompaniment; E. Gtr. (Electric Guitar) with 'open' and 'muted' techniques and eighth-note patterns; E. B. (Electric Bass) with eighth-note patterns; and D. S. (Drum Set) with a complex rhythmic pattern including triplets and various drum sounds indicated by 'x' and 'o' symbols. A rehearsal mark 'J' is located at the top right, and the measure number '202' is repeated on the left side of each staff.

Cog Song - Score

3 + 3 + 2

206

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

And to Him goes all the glo - ry, He's

6

Cog Song - Score

2 + 2 + 3

210

H. Vc.

L. Vc.

got a plan for you and me — And to Him goes all to him goes all the glo -

210

Fl.

S. Sax.

210

E. Kbd.

210

E. Gtr.

E. B.

210

D. S.

Cog Song - Score

K

214

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

ry! Ea - si - ly, — He made all things, —

214

214

214

214

214

214

214

214

Cog Song - Score

3 + 2

219

H. Vc.

L. Vc.

On-ly He can see what He can see

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Cog Song - Score

3 + 3 + 2

224

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

What He knows, no one knows, —

Cog Song - Score

3 + 2

229

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Yes, He made you and He made me,

Cog Song - Score

234

H. Vc.

L. Vc.

All of time and space, — He can see — He

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves. The vocal line (L. Vc.) has lyrics: 'All of time and space, — He can see — He'. The instrumental parts include H. Vc., Fl., S. Sax., E. Kbd. (grand staff), E. Gtr., E. B., and D. S. (drum set). The score is marked with measure numbers 234, 235, 236, 237, and 238. The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The vocal line has a melodic line with a slur over the first two measures and a fermata over the last note. The instrumental parts provide accompaniment for the vocal line.

Cog Song - Score

239 L

H. Vc.

L. Vc.
8 has a plan for you and one for me.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Cog Song - Score

243

H. Vc.

L. Vc.

8

And to Him goes all the glo - ry! He's

Fl.

243

S. Sax.

E. Kbd.

243

E. Gtr.

hold the unison

E. B.

D. S.

243

6

Cog Song - Score

247

2 + 2 + 3 3 + 2

H. Vc.

L. Vc.
got a plan for you and me — And to Him goes all to Him goes all I said to

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

p \leftarrow *f*

Detailed description: This is a page of a musical score for 'Cog Song'. The page contains eight staves of music. The top staff is for the Horn (H. Vc.), which is mostly silent with some rests and dynamic markings. The second staff is for the Violin (L. Vc.), featuring the main vocal melody with lyrics: 'got a plan for you and me — And to Him goes all to Him goes all I said to'. Above this staff, there are two rhythmic patterns: '2 + 2 + 3' and '3 + 2'. The third staff is for the Flute (Fl.), and the fourth for the Saxophone (S. Sax.). The fifth staff is for the Electric Keyboard (E. Kbd.), showing both treble and bass clefs with chordal accompaniment. The sixth staff is for the Electric Guitar (E. Gtr.), and the seventh for the Electric Bass (E. B.). The eighth staff is for the Drums (D. S.), with a dynamic marking *p* \leftarrow *f*. The score starts at measure 247 and ends at measure 252, with various time signatures (7/8, 2/4, 3/8, 4/4) indicated throughout.

Cog Song - Score

252

H. Vc.

L. Vc.

8 Him goes all the glo - ry!

Fl.

252

S. Sax.

p

E. Kbd.

252

E. Gtr.

p

E. B.

p

D. S.

252

o +

The musical score is for a piece titled "Cog Song" on page 118. It features eight instrumental parts: Horns (H. Vc.), Violins (L. Vc.), Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The score begins at measure 252 in a 4/4 time signature. The vocal line (L. Vc.) has the lyrics "Him goes all the glo - ry!". The Flute part starts at measure 252 and includes a dynamic marking of *p* (piano) at the end of the phrase. The Saxophone part also starts at measure 252 and includes a dynamic marking of *p*. The Electric Keyboard part consists of two staves (treble and bass clef) and includes a dynamic marking of *p*. The Electric Guitar part consists of two staves (treble and bass clef) and includes a dynamic marking of *p*. The Electric Bass part consists of two staves (treble and bass clef) and includes a dynamic marking of *p*. The Drums part consists of two staves (treble and bass clef) and includes a dynamic marking of *p*. The score is written in a 4/4 time signature and includes various musical notations such as notes, rests, and dynamic markings.

Cog Song - Score

2 + 2 + 3 2 + 2 + 3

255

H. Vc. 

L. Vc. 

Fl. 

S. Sax. 

E. Kbd. 

E. Gtr. 

E. B. 

D. S. 

Cog Song - Score

259

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

ff

Cog Song - Score

263

H. Vc.

Preacher: "Please, come back next Sunday!"

"The band will play you out."

L. Vc.

263

Fl.

S. Sx.

E. Kbd.

E. Gtr.

E. B.

263

D. S.

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

Cog Song - Score

M Rockin' (♩=80)

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

265

f

fp

f

A bright, Hammond organ sound, with lots of vibrato.

Clean tone

f

fp

f

f

+++++ +++++ +++++ +++++ +oooo +oooo +oooo +oooo

Cog Song - Score

The musical score for 'Cog Song' is arranged for a full band. The score is divided into two systems, each starting at measure 268. The instruments and their parts are as follows:

- H. Vc. (High Violin):** Remains silent throughout the score.
- L. Vc. (Low Violin):** Remains silent throughout the score.
- Fl. (Flute):** Plays a melodic line with accents and a sixteenth-note run in the second measure of the first system. A dynamic marking of mp is present at the end of the first system.
- S. Sax. (Soprano Saxophone):** Plays a melodic line with accents and a sixteenth-note run in the second measure of the first system.
- E. Kbd. (Electric Keyboard):** Provides harmonic support with chords in the right hand and a bass line in the left hand.
- E. Gtr. (Electric Guitar):** Plays a melodic line with accents and a sixteenth-note run in the second measure of the first system. A dynamic marking of mp is present at the end of the first system.
- E. B. (Electric Bass):** Provides a steady bass line with eighth notes.
- D. S. (Drum Set):** Plays a rhythmic pattern with accents and a sixteenth-note run in the second measure of the first system.

Cog Song - Score

270

H. Vc.

L. Vc.

270

Fl.

S. Sax.

270

E. Kbd.

270

E. Gtr.

E. B.

270

D. S.

The score consists of eight staves. The top four staves (H. Vc., L. Vc., Fl., S. Sax.) are currently empty. The fifth staff (E. Kbd.) shows a melodic line with a key signature of two flats. The sixth staff (E. Gtr.) shows a melodic line with a key signature of one sharp. The seventh staff (E. B.) shows a bass line with a key signature of two flats. The eighth staff (D. S.) shows a rhythmic line with a key signature of two flats and includes four measures of sixteenth-note patterns, each marked with a '6' below the staff and a '+' or 'o' symbol above the notes.

Cog Song - Score

272

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

ff

ff

p

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

Cog Song - Score

3 + 2

Musical score for "Cog Song" (page 126), measures 274-278. The score is for a 3+2 measure piece. The instruments are:

- H. Vc.
- L. Vc.
- Fl.
- S. Sax.
- E. Kbd.
- E. Gtr.
- E. B.
- D. S.

The score is written in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked *f* (forte). The score is divided into two systems of four staves each. The first system contains H. Vc., L. Vc., Fl., and S. Sax. The second system contains E. Kbd., E. Gtr., E. B., and D. S. The score begins at measure 274 and ends at measure 278. The 3+2 measure structure is indicated by the time signature change from 2/4 to 3/4 and back to 2/4.

Cog Song - Score

2 + 2 + 3

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

277

277

277

277

277

277

277

277

277

p

f

p

p

p

p

p

p

8va

Cog Song - Score

280

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

6

Detailed description: This is a page of a musical score for 'Cog Song', starting at measure 280. The score is written for eight instruments: Horns (H. Vc.), Lutes (L. Vc.), Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The music is in 4/4 time. The Flute, Saxophone, Electric Guitar, and Electric Bass parts have melodic lines with various articulations like accents and slurs. The Double Bass part features a complex rhythmic pattern with many 'x' marks above the notes, indicating specific techniques. The keyboard and violin parts are currently silent, indicated by rests. The page number 128 is centered at the bottom.

Cog Song - Score

282

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

f

f

f

f

f

f

f

f

f

f

6 3 6 6

8^{va}

Cog Song - Score

284

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

8^{va}

Distortion

8^{va}

f

6

6

Detailed description of the musical score: The score is for a piece titled 'Cog Song'. It consists of eight staves. The top two staves are for Horns (H. Vc. and L. Vc.), both of which are silent throughout the piece. The Flute (Fl.) and Saxophone (S. Sax.) parts play a rhythmic melody with eighth notes and some grace notes. The Electric Keyboard (E. Kbd.) part is split into two staves, with the right hand playing a melody similar to the flute and the left hand playing a bass line. The Electric Guitar (E. Gtr.) part is silent until measure 288, where it enters with a distorted sound, playing a rhythmic pattern. The Electric Bass (E. B.) part plays a bass line with eighth notes and some grace notes. The Drum Set (D. S.) part plays a consistent eighth-note pattern. The score starts at measure 284 and ends at measure 291. There are time signature changes from 4/4 to 3/4 at measure 288 and back to 4/4 at measure 291. Dynamics include a forte (*f*) marking for the guitar. Articulation marks like accents (>) and grace notes are used throughout. A double bar line is present at the end of each staff.

Cog Song - Score

N "King of Kings"
Relentlessly (♩ = 90)

f lamentful

H. Vc. You. You made it ___ all _

L. Vc. You. You made it ___ all _

286 Fl.

286 S. Sx.

286 E. Kbd. relentlessly

286 E. Gtr. relentlessly

286 E. B. relentlessly

286 D. S. relentlessly

The score is for a piece titled "King of Kings" in 2/4 time, marked "Relentlessly" with a tempo of 90 beats per minute. It features a vocal line and instrumental accompaniment for various instruments. The vocal parts (H. Vc. and L. Vc.) are marked *f* and *lamentful*, with lyrics "You. You made it ___ all _". The instrumental parts include Flute (Fl.), Saxophone (S. Sx.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The E. Kbd., E. Gtr., E. B., and D. S. parts are marked *relentlessly*. The score is divided into three measures, with a measure number of 286 indicated at the start of each system.

Cog Song - Score

289

H. Vc. You made eve-ry thing.

L. Vc. You made eve-ry thing.

289

Fl. *f*

S. Sax. *f*

289

E. Kbd.

289

E. Gtr.

E. B.

289

D. S.

Cog Song - Score

292

H. Vc. I. I am a thing. a thing that you

L. Vc. I. I am a thing. a thing that you

292

Fl.

S. Sax.

292

E. Kbd.

292

E. Gtr.

E. B.

292

D. S.

Cog Song - Score

295

H. Vc. *made. You.*

L. Vc. *made. You.*

Fl. *3*

S. Sax. *3*

E. Kbd.

E. Gtr.

E. B.

D. S. *295*

Detailed description: This page of a musical score for 'Cog Song' covers measures 295 to 300. It features eight staves: two for Violins (H. Vc. and L. Vc.), one for Flute (Fl.), one for Saxophone (S. Sax.), one for Electric Keyboard (E. Kbd.), one for Electric Guitar (E. Gtr.), one for Electric Bass (E. B.), and one for Double Bass (D. S.). The Violin parts have lyrics 'made.' and 'You.' under the notes. The Flute and Saxophone parts play a triplet of eighth notes. The Electric Keyboard part has a dense chordal accompaniment. The Electric Guitar and Electric Bass parts play a rhythmic eighth-note pattern. The Double Bass part plays a steady eighth-note accompaniment. Measure 295 is marked with a '295' above the staff. Measure 300 ends with a double bar line.

Cog Song - Score

298

H. Vc. You know it all, You know eve - ry - - - thing.

L. Vc. You know it all, You know eve - ry - - - thing.

298

Fl.

S. Sax.

298

E. Kbd.

298

E. Gtr.

E. B.

298

D. S.

Cog Song - Score

301

H. Vc. I. I am a thing,

L. Vc. I. I am a thing,

301

Fl. *mf*

S. Sax. *mf*

301

E. Kbd. *mf*

301

E. Gtr. *mf*

E. B. *mf*

301

D. S. *mf*

Detailed description: This is a page of a musical score for 'Cog Song'. It features eight staves. The top two staves are for vocal parts: H. Vc. (High Voice) and L. Vc. (Low Voice). Both have lyrics 'I. I am a thing,'. The next two staves are for woodwinds: Fl. (Flute) and S. Sax. (Soprano Saxophone). The following two staves are for keyboard: E. Kbd. (Electric Keyboard), with a treble and bass clef. The next two staves are for guitar: E. Gtr. (Electric Guitar) and E. B. (Electric Bass). The bottom staff is for double bass: D. S. (Double Bass). The score includes various musical notations such as notes, rests, dynamics (mf), and articulation marks.

Cog Song - Score

304

H. Vc. a thing that you know.

L. Vc. a thing that you know.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Detailed description: This page of a musical score for 'Cog Song' contains eight staves. The top two staves are for the vocal parts, with lyrics 'a thing that you know.' written below the notes. The next two staves are for the Flute (Fl.) and Soprano Saxophone (S. Sax.), both playing a melodic line with slurs and accents. The fifth staff is for the Electric Keyboard (E. Kbd.), showing a complex accompaniment with many beamed notes. The sixth and seventh staves are for the Electric Guitar (E. Gtr.) and Electric Bass (E. B.), both playing a rhythmic pattern of chords and single notes. The eighth staff is for the Double Bass (D. S.), playing a bass line with various articulations like slurs and accents. The number '304' is written at the beginning of each staff.

Cog Song - Score

O *p*

H. Vc. *p*
You. You play the ___ game, ___ the game that You

L. Vc. *p*
You. You play the ___ game, ___ the game that You

307
Fl.

S. Sx.

307
E. Kbd. *p*

E. Gtr.

E. B.

307
D. S.

The musical score is arranged in a system with multiple staves. At the top, there is a boxed 'O' and a dynamic marking 'p'. The vocal parts (H. Vc. and L. Vc.) have lyrics: 'You. You play the ___ game, ___ the game that You'. Below the vocal parts are staves for Flute (Fl.), Saxophone (S. Sx.), and Piano (E. Kbd.). The piano part features a dense texture of chords in the left hand. Below the piano are staves for Electric Guitar (E. Gtr.) and Electric Bass (E. B.). At the bottom is a staff for Double Bass (D. S.). A measure number '307' is placed above the first measure of the Flute, Saxophone, Piano, and Double Bass staves.

Cog Song - Score

310

H. Vc. *made.* I.

L. Vc. *made.* I.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B. *p*

D. S. *p*

Detailed description: This is a page of a musical score for 'Cog Song', page 139. The score is for measures 310-312. The instruments are: H. Vc. (Violin), L. Vc. (Viola), Fl. (Flute), S. Sax. (Soprano Saxophone), E. Kbd. (Electric Keyboard), E. Gtr. (Electric Guitar), E. B. (Electric Bass), and D. S. (Drum Set). The H. Vc. and L. Vc. parts have lyrics 'made.' and 'I.' written below them. The E. Kbd. part features a dense texture of chords in the left hand. The E. Gtr. and E. B. parts have a dynamic marking of *p* (piano). The D. S. part has a dynamic marking of *p* and includes '+' symbols above the notes, likely indicating a specific drumming technique. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the E. B. and D. S. parts.

Cog Song - Score

313

H. Vc. I am a pawn, a pawn in the game.

L. Vc. I am a pawn, a pawn in the game.

313

Fl.

S. Sx.

313

E. Kbd.

313

E. Gtr.

E. B.

313

D. S.

The score is for a piece titled "Cog Song". It features a vocal line with lyrics: "I am a pawn, a pawn in the game." The vocal parts are for High Voice (H. Vc.) and Low Voice (L. Vc.). The instrumental accompaniment includes Flute (Fl.), Saxophone (S. Sx.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The score is in 6/4 time and starts at measure 313. The vocal parts have a melodic line with lyrics. The instrumental parts provide accompaniment. The Drums part has a rhythmic pattern indicated by '+' signs above the notes.

Cog Song - Score

P

Rit. ♩=80

2 + 2 + 3, etc.

316

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

p

f

f

f

Cog Song - Score

318

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

Clean tone

f

f

The musical score for 'Cog Song' begins at measure 318. The instrumentation includes Horns (H. Vc. and L. Vc.), Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The Horns and Electric Keyboard parts are mostly silent, indicated by rests. The Flute and Saxophone play a melodic line with slurs and accents. The Electric Keyboard provides harmonic support with chords and slurs. The Electric Guitar and Electric Bass play a rhythmic pattern with slurs and accents, with the guitar part marked 'Clean tone' and 'f'. The Drums play a consistent rhythmic pattern with 'x' marks indicating hits.

Cog Song - Score

322

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

The musical score for 'Cog Song' begins at measure 322. The instrumentation includes Horns (H. Vc. and L. Vc.), Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The Horns and Flute/Saxophone parts feature sustained notes with accents. The Electric Keyboard part consists of sustained chords. The Electric Guitar and Electric Bass parts play a rhythmic pattern of eighth notes with accents. The Drums part features a consistent pattern of eighth notes with accents.

Cog Song - Score

The musical score for 'Cog Song' is presented across eight staves, each beginning at measure 325. The instruments and their parts are as follows:

- H. Vc. (High Violin):** A single staff with a treble clef, showing a whole rest in each of the three measures.
- L. Vc. (Low Violin):** A single staff with a treble clef and an '8' below it, showing a whole rest in each of the three measures.
- Fl. (Flute):** A single staff with a treble clef, featuring a melodic line of eighth notes with slurs and accents.
- S. Sax. (Soprano Saxophone):** A single staff with a treble clef, featuring a melodic line of eighth notes with slurs and accents.
- E. Kbd. (Electric Keyboard):** A grand staff with treble and bass clefs, playing a harmonic accompaniment with slurs and accents.
- E. Gtr. (Electric Guitar):** A single staff with a treble clef, playing a rhythmic pattern of eighth notes with slurs and accents.
- E. B. (Electric Bass):** A single staff with a bass clef, playing a rhythmic pattern of eighth notes with slurs and accents.
- D. S. (Drum Set):** A single staff with a drum clef, showing a complex rhythmic pattern with various note values and rests.

Cog Song - Score

The musical score for 'Cog Song' begins at measure 328. The instrumentation includes:

- H. Vc. (High Violin):** Treble clef, playing sustained notes.
- L. Vc. (Low Violin):** Treble clef, playing sustained notes.
- Fl. (Flute):** Treble clef, playing a melodic line with slurs and accents.
- S. Sax. (Soprano Saxophone):** Treble clef, playing a melodic line with slurs and accents.
- E. Kbd. (Electric Keyboard):** Treble and Bass clefs, playing chords with slurs and accents.
- E. Gtr. (Electric Guitar):** Treble clef, playing a rhythmic pattern with slurs and accents.
- E. B. (Electric Bass):** Bass clef, playing a rhythmic pattern with slurs and accents.
- D. S. (Drum Set):** Treble clef, playing a rhythmic pattern with slurs and accents.

Cog Song - Score

"I'm Not Free"
Introspective (same tempo)

Q

p introspectively

H. Vc. I'm not free, _____ I have no a - gen - cy,

p introspectively

L. Vc. I'm not free, _____ I have no a - gen - cy,

331

Fl.

S. Sx.

331

E. Kbd.

331

E. Gtr. *p*

E. B. *p*

331

D. S. *p*

The musical score is arranged in a vertical system. At the top, a box labeled 'Q' indicates a section change. The vocal parts for H. Vc. and L. Vc. are written in treble clef with lyrics underneath. The instrumental parts for Fl., S. Sx., E. Kbd., E. Gtr., E. B., and D. S. are arranged below. The E. Kbd. part is shown in grand staff notation. The E. Gtr. and E. B. parts include dynamic markings and accents. The D. S. part is written in a style that suggests a guitar-like texture with 'x' marks above notes. Measure numbers 331 are indicated at the start of the Fl., E. Kbd., and D. S. staves.

Cog Song - Score

335

H. Vc. I'm a cog, sin-gin a song.

L. Vc. I'm a cog, sin-gin a song.

335

Fl.

S. Sx.

335

E. Kbd.

335

E. Gtr.

E. B.

335

D. S. *mf*

Detailed description: This is a musical score for a piece titled "Cog Song". The score is arranged for a vocal duo (H. Vc. and L. Vc.), flute (Fl.), saxophone (S. Sx.), electric keyboard (E. Kbd.), electric guitar (E. Gtr.), electric bass (E. B.), and double bass (D. S.). The vocal parts are the primary focus, with lyrics "I'm a cog, sin-gin a song." written below the notes. The instrumental parts provide accompaniment. The score is divided into systems, with the first system containing the vocal lines and the second system containing the instrumental lines. The measure number 335 is indicated at the beginning of each system. The double bass part (D. S.) includes a dynamic marking of *mf* (mezzo-forte) at the end of the piece.

Cog Song - Score

339 *mf* *majestically*
H. Vc. I can't I can't be -

339 *mf* *majestically*
L. Vc. I can't I can't be -

339 *mf* *majestically*
Fl. I can't I can't be -

339 *mf* *majestically*
S. Sax. I can't I can't be -

A bright, Hammond organ sound,
with no vibrato.
339 *mf*
E. Kbd.

339 *mf*
E. Gtr.

339 *mf*
E. B.

339
D. S.

Detailed description: This page of a musical score for 'Cog Song' contains eight staves. The vocal parts (H. Vc., L. Vc., Fl., S. Sax.) and the E. Kbd. part all begin at measure 339 with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The vocal lines include the lyrics 'I can't I can't be -'. The E. Kbd. part is a bright Hammond organ sound with no vibrato, playing a similar melody. The E. Gtr. part plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The E. B. part plays a rhythmic pattern of eighth notes: G3, A3, B3, C4, B3, A3, G3. The D. S. part plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, B2, A2, G2. The score is marked with a dynamic of *mf* and a tempo of *majestically*.

Cog Song - Score

343

H. Vc. lieve, _____ The paths are not so diff - er - ent, _____ they are not so

L. Vc. 8 lieve, _____ The paths are not so diff - er - ent, _____ they are not so

Fl. 343

S. Sax. 343

E. Kbd. 343

E. Gtr. 343

E. B. 343

D. S. 343

Cog Song - Score

347

H. Vc. strange. The tracks are not so consequent, and are

L. Vc. 8 strange. The tracks are not so consequent, and are

Fl. 347

S. Sax. 347

E. Kbd. 347

E. Gtr. 347

E. B. 347

D. S. 347

Cog Song - Score

351

H. Vc. *f*
___ more the same. ___

L. Vc. *f*
___ more the same. ___

Fl. *f*

S. Sax. *f*

E. Kbd. *f*

E. Gtr. *f* Distortion

E. B. *f*

D. S. *f*

Cog Song - Score

355

H. Vc. can't, I can't be free.

L. Vc. can't, I can't be free.

Fl. 355

S. Sax. 355

E. Kbd. 355

E. Gtr. 355

E. B. 355

D. S. 355

Detailed description: This page of a musical score for 'Cog Song' contains measures 355 through 358. It features a vocal line with lyrics 'can't, I can't be free.' for both High Voice (H. Vc.) and Low Voice (L. Vc.). The instrumental accompaniment includes Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The E. Kbd. part consists of dense chordal textures. The E. Gtr. part has melodic lines with bends. The E. B. and D. S. parts provide a rhythmic foundation with eighth-note patterns.

Cog Song - Score

359

H. Vc. Neither way of though, would a-llow it to be.

L. Vc. Neither way of though, would a-llow it to be.

359

Fl.

S. Sax.

359

E. Kbd.

359

E. Gtr.

E. B.

359

D. S.

Cog Song - Score

363

H. Vc.
 Ei - ther way would lead _____ to an un - wan - ted des - ti - ny. _____

L. Vc.
 Ei - ther way would lead _____ to an un - wan - ted des - ti - ny. _____

Fl.

S. Sx.

E. Kbd.

E. Gtr.

E. B.

D. S.

Detailed description: This page of a musical score for 'Cog Song' contains staves for various instruments and vocal parts. The vocal parts (H. Vc. and L. Vc.) have lyrics: 'Ei - ther way would lead _____ to an un - wan - ted des - ti - ny. _____'. The instrumental parts include Flute (Fl.), Saxophone (S. Sx.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The score is marked with measure numbers and includes various musical notations such as notes, rests, and dynamic markings.

Cog Song - Score

R

p introspectively

H. Vc. I'm not free. I have no a - gen - cy.

p introspectively

L. Vc. I'm not free. I have no a - gen - cy.

367

Fl. *p*

S. Sx. *p*

367

E. Kbd. *p*

Clean tone

367

E. Gtr. *p*

E. B. *p*

367

D. S. *p*

The musical score is arranged in a system with seven staves. The vocal parts (H. Vc. and L. Vc.) are at the top, with lyrics underneath. The instrumental parts include Flute (Fl.), Saxophone (S. Sx.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The score begins at measure 367. The vocal parts are marked with a piano (*p*) dynamic and the instruction 'introspectively'. The instrumental parts also feature piano (*p*) dynamics. The E. Gtr. part is specifically marked 'Clean tone'. The D. S. part uses a notation with 'x' marks above the notes, likely indicating a specific playing technique. The overall mood is somber and reflective.

Cog Song - Score

371

H. Vc. I'm a cog, sin-ging a song.

L. Vc. I'm a cog, sin-ging a song.

371

Fl.

S. Sax.

371

E. Kbd.

371

E. Gtr.

E. B.

371

D. S.

Detailed description: This is a page of a musical score for 'Cog Song', starting at measure 371. The score is arranged in a system with seven staves. The top two staves are for vocal parts: H. Vc. (High Voice) and L. Vc. (Low Voice). Both vocal lines have the lyrics 'I'm a cog, sin-ging a song.' written below them. The next two staves are for woodwinds: Fl. (Flute) and S. Sax. (Soprano Saxophone). The fifth staff is for E. Kbd. (Electric Keyboard), showing both treble and bass clefs. The sixth staff is for E. Gtr. (Electric Guitar) and E. B. (Electric Bass), also showing both clefs. The bottom staff is for D. S. (Drum Set). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'v' (accents) and 'o' (crescendos). The key signature has one sharp (F#), and the time signature is 4/4.

Cog Song - Score

The musical score for 'Cog Song' is presented across eight staves. The first four staves (H. Vc., L. Vc., Fl., and S. Sax.) and the fifth staff (E. Kbd.) are currently blank, indicating that these instruments are silent for this section. The sixth staff (E. Gtr.) and seventh staff (E. B.) contain a melodic line with eighth notes, featuring triplets and accents. The eighth staff (D. S.) contains a rhythmic accompaniment with eighth notes, also featuring triplets and accents. The score begins at measure 375. The time signature changes from 3/4 to 4/4 at the start of the section. The key signature is one sharp (F#).

Cog Song - Score

S

"The Saints Look Down / The Sinners Look Up"

Rit. Beautifully (♩ = 70)

The musical score consists of eight staves for different instruments. Measures 380-384 are shown. The top four staves (H. Vc., L. Vc., Fl., S. Sx.) contain rests. The E. Kbd. staff has a 'Church organ sound' starting in measure 383, marked with a forte *f* dynamic and featuring triplets of chords. The E. Gtr. staff has a 'Clean tone' starting in measure 383, also marked with a forte *f* dynamic and featuring triplets of chords. The E. B. staff has a bass line with triplets in measures 380-384. The D. S. (Drum Set) staff shows a complex rhythmic pattern with triplets and accents throughout the measures.

Cog Song - Score

385

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

p

p

p

p

p

p

p

p

Cog Song - Score

388 *p warmly*
H. Vc. The saints look down

388 *p warmly*
L. Vc. The saints look down

388
Fl.

388
S. Sax.

388
E. Kbd.

388
E. Gtr.

388
E. B.

388
D. S.

Cog Song - Score

390

H. Vc. on the ci - ty. The saints look _____

L. Vc. 8 on the ci - ty. The saints look _____

390

Fl.

S. Sax.

390

E. Kbd.

390

E. Gtr.

E. B.

390

D. S.

Cog Song - Score

393

H. Vc. — down and they feel the pi - ty.

L. Vc. 8 — down and they feel the pi - ty.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

3

3

3

3

3

3

3

3

Cog Song - Score

396 *agressively*
H. Vc. The saints look down on the peo - ple in the streets they know they're bet - ter than

396 *agressively*
L. Vc. The saints look down on the peo - ple in the streets they know they're bet - ter than

396
Fl.

396
S. Sax.

396
E. Kbd.

396
E. Gtr.

396
E. B.

396
D. S.

Detailed description: This page of a musical score for 'Cog Song' covers measures 396 to 403. It features eight staves. The vocal parts (H. Vc. and L. Vc.) are marked 'agressively' and have lyrics: 'The saints look down on the peo - ple in the streets they know they're bet - ter than'. The instrumental parts include Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Drums (D. S.). The keyboard, guitar, and bass parts feature complex rhythmic patterns with triplets and sixteenth-note runs. The drum part includes triplet eighth notes and sixteenth-note patterns marked with '+++'. The score is written in a key with one sharp (F#) and a common time signature.

Cog Song - Score

T

399 *mf* warmly
H. Vc. those sin - ners down there. The sin - ners look up

399 *mf* warmly
L. Vc. those sin - ners down there. The sin - ners look up

399 *mf* 3 3
Fl.

399 *mf* 3 3
S. Sax.

399
E. Kbd.

399 *mf* Distortion 3 3
E. Gtr.

399 *mf* 3 3
E. B.

399 *mf* 6 6 6 6 3
D. S.

Cog Song - Score

402

H. Vc. in the streets.

L. Vc. in the streets.

402

Fl. 3 3 3 3

S. Sax. 3 3 3 3

402

E. Kbd. 3 3 3 3

402

E. Gtr. 3 3 3 3

E. B. 3 3 3 3

402

D. S. 3 3 3 3

Cog Song - Score

405

H. Vc. The sin-ners look up _____ and they feel the heat.

L. Vc. The sin-ners look up _____ and they feel the heat.

Fl. 3

S. Sx. 3

E. Kbd. 3

E. Gtr. 3

E. B. 3

D. S. 3

Detailed description: This page of a musical score for 'Cog Song' covers measures 405 to 407. It features a vocal line for both High Voice (H. Vc.) and Low Voice (L. Vc.) with the lyrics 'The sin-ners look up _____ and they feel the heat.' The instrumental accompaniment includes Flute (Fl.), Saxophone (S. Sx.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The Flute and Saxophone parts play a triplet of eighth notes. The Electric Keyboard, Electric Guitar, and Electric Bass parts play a triplet of quarter notes. The Double Bass part plays a triplet of eighth notes. The score is written in a key with one sharp (F#) and a common time signature.

Cog Song - Score

408 *agressively*
H. Vc. The sin-ners look up at the saints, look-ing down and

408 *agressively*
L. Vc. The sin-ners look up at the saints, look-ing down and

408
Fl.

408
S. Sax.

408
E. Kbd.

408
E. Gtr.

408
E. B.

408
D. S.

Cog Song - Score

U

411

H. Vc. see their judg - ing looks, but they're do - ing the best they ___ can.

L. Vc. see their judg - ing looks, but they're do - ing the best they ___ can.

Fl. 3 3 3 3

S. Sax. 3 3 3 3

E. Kbd. 3 3 3 3

E. Gtr. 3 3 3 3

E. B. 3 3 3 3

D. S. 6 6 6 6 6 6 6 6 3

Cog Song - Score

414 *warmly*
H. Vc. The saints don't know, — they weren't a - ward - ed by mer -

414 *warmly*
L. Vc. The saints don't know, — they weren't a - ward - ed by mer -

414
Fl. *mf*

414
S. Sax. *mf*

414
E. Kbd.

414
E. Gtr.

414
E. B.

414
D. S.

Detailed description: This page of a musical score for 'Cog Song' covers measures 414 to 416. It features seven staves: two vocal staves (H. Vc. and L. Vc.), two woodwind staves (Fl. and S. Sax.), and three guitar staves (E. Kbd., E. Gtr., and D. S.). The vocal parts are marked 'warmly' and include the lyrics 'The saints don't know, — they weren't a - ward - ed by mer -'. The instrumental parts include a flute and saxophone melody marked 'mf', and guitar parts with triplets and various articulations. The score is written in a key with one flat and a common time signature.

Cog Song - Score

417
H. Vc. it. The saints don't know, ___
L. Vc. 8 it. The saints don't know, ___
Fl. 417
S. Sax. 417
E. Kbd. 417
E. Gtr. 417
E. B. 417
D. S. 417

Cog Song - Score

420

H. Vc. they would not want to bear it. The saints don't know

L. Vc. they would not want to bear it. The saints don't know

Fl. 420

S. Sax. 420

E. Kbd. 420

E. Gtr. 420

E. B. 420

D. S. 420

Detailed description: This page of a musical score for 'Cog Song' contains parts for vocalists and several instruments. The vocal parts (H. Vc. and L. Vc.) have lyrics: 'they would not want to bear it. The saints don't know'. The instrumental parts include Flute (Fl.), Saxophone (S. Sax.), Electric Keyboard (E. Kbd.), Electric Guitar (E. Gtr.), Electric Bass (E. B.), and Double Bass (D. S.). The score is marked with a rehearsal cue '420' at the beginning of each part. The E. Kbd., E. Gtr., and E. B. parts feature triplet markings. The D. S. part includes 'x' marks above notes, likely indicating muted strings or specific articulation. The overall layout is a standard multi-staff musical score.

Cog Song - Score

423 *agressively*

H. Vc. *agressively*
that they ar-en't bet-ter than the sin-ners in the streets, they are no bet -

L. Vc. *agressively*
8 that they ar-en't bet-ter than the sin-ners in the streets, they are no bet -

Fl. 423

S. Sax. 423

E. Kbd. 423

E. Gtr. 423

E. B. 423

D. S. 423

Cog Song - Score

V

H. Vc. *warmly*
ter. The saints look down. _____

L. Vc. *warmly*
ter. If on-ly they knew, _____ that no mat-ter how hard

Fl. 426

S. Sx. 426

E. Kbd. 426

E. Gtr. 426

E. B. 426

D. S. 426

Cog Song - Score

429

H. Vc. The sin-ners look up. _____ The saints look _____

L. Vc. _____ they tried, no mat-ter what they'd do _____

429

Fl. _____

S. Sax. _____

429

E. Kbd. _____

429

E. Gtr. _____

E. B. _____

429

D. S. _____

Cog Song - Score

432
H. Vc. down. The sin-ners look up. no mat-ter what they'd

432
L. Vc. things could not be diffe - rent. no mat-ter what they'd

432
Fl.

432
S. Sx.

432
E. Kbd.

432
E. Gtr.

432
E. B.

432
D. S.

Cog Song - Score

435 *agressively*

H. Vc. *agressively*

L. Vc. *agressively*

Fl.

S. Sx.

E. Kbd.

E. Gtr.

E. B.

D. S.

do. No one has the free-dom of de - cid - ing their own fate.

do. No one has the free-dom of de - cid - ing their own fate.

6 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Cog Song - Score

438 *f* warmly **W**

H. Vc. Eve - ry one is stuck to their role in the play.

L. Vc. 8 Eve - ry one is stuck to their role in the play.

Fl.

S. Sax.

E. Kbd. 438 *f*

E. Gtr. 438 *f*

E. B. *f*

D. S. 438 *f*

Cog Song - Score

The musical score for 'Cog Song' is arranged for a chamber ensemble. It consists of the following parts:

- H. Vc. (High Violin):** Treble clef, mostly rests.
- L. Vc. (Low Violin):** Treble clef, mostly rests.
- Fl. (Flute):** Treble clef, mostly rests, with a melodic phrase in the final measure marked *f*.
- S. Sax. (Soprano Saxophone):** Treble clef, mostly rests, with a melodic phrase in the final measure marked *f*.
- E. Kbd. (Electric Keyboard):** Treble and Bass clefs, featuring chords and triplets in the right hand, and a rhythmic bass line with triplets in the left hand.
- E. Gtr. (Electric Guitar):** Treble clef, playing a melodic line marked *f* and *expressively*.
- E. B. (Electric Bass):** Bass clef, playing a rhythmic bass line with triplets.
- D. S. (Drum Set):** Snare drum, playing a complex rhythmic pattern with various accents and triplets.

The score begins at measure 441. The key signature changes to one sharp (F#) in the final measure. Dynamics include *f* (forte) and *expressively*. Rhythmic markings include triplets and sixteenth notes.

Cog Song - Score

The musical score for "Cog Song" includes the following instruments and parts:

- H. Vc. (High Violin):** Treble clef, measure 444.
- L. Vc. (Low Violin):** Treble clef, measure 444, with an octave sign (8) below the staff.
- Fl. (Flute):** Treble clef, measure 444. Dynamics include *ff* and *f* *expressively*. Includes a triplet of eighth notes.
- S. Sx. (Soprano Saxophone):** Treble clef, measure 444. Dynamics include *ff* and *f* *expressively*. Includes a triplet of eighth notes.
- E. Kbd. (Electric Keyboard):** Treble and Bass clefs, measure 444. Includes triplets of eighth notes in both hands.
- E. Gtr. (Electric Guitar):** Treble clef, measure 444. Includes triplets of eighth notes.
- E. B. (Electric Bass):** Bass clef, measure 444. Includes triplets of eighth notes.
- D. S. (Drum Set):** Drum notation, measure 444. Includes sixteenth notes, triplets, and dynamic markings (+).

Cog Song - Score

447

H. Vc.

L. Vc.

Fl.

S. Sax.

E. Kbd.

E. Gtr.

E. B.

D. S.

ff

ff

p

ff

ff

8^{va}

6

6

6

6

6

6

6

3

6

6

6

ff

Cog Song - Score

Rit.-----

445

H. Vc.

L. Vc.

8

445

Fl.

S. Sx.

445

E. Kbd.

445

E. Gtr.

E. B.

445

D. S.

p

p

p