

3

# No Matter What

*Allegretto ritard* (FLUTE) *p dolce* *ritard* *Vamp a tempo* ♩ = 122-128

REED 1

REED 2

REED 3 (FLUTE) *p dolce* (ENGLISH HORN) *p* to CLARINET (CLARINET)

TRUMPET (CUP MUTE) *p*

HORN

(MAURICE) (last time)  
No, I'm not odd, nor you No fam-'ly ev - er san - er.

PIANO *p*

SYNTH PIZZ. STRINGS *mp* *p*

VIOLIN *pizz.* *mf*

CELLO *pizz.* *mf* *p* *pizz.*

BASS *p*

PERCUSSION

The musical score is arranged in a standard orchestral format. It includes staves for REED 1, REED 2, REED 3, TRUMPET, HORN, MAURICE (vocal), PIANO, SYNTH, VIOLIN, CELLO, BASS, and PERCUSSION. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four measures, with measure 4 containing a [To 4] instruction. Dynamics range from piano (p) to mezzo-forte (mf). Performance instructions include 'Allegretto ritard', 'ritard', 'Vamp a tempo', and '(CUP MUTE)'.

RD 1

RD 2 *to OBOE*

RD 3

TPT *mp*

HN

Ex-cept one un-cle who... well may-be let that pass In all you say and do, you could-n't make it plain-er

PNO *mp*

SYN *pp* **ARCO STRINGS**

VLN *p*

VC *arco* *pizz.* *p*

BS

PERC

*poco a poco accel.* In 2 *poco a poco accel.*

RD 1

RD 2

RD 3

TPT

HN

*mf*

(BELLE)

You are your moth er's daugh- ter    There-fore you are class    So I should just ac-cept I'm sim - ply

PNO

*mp*

*mp*

SYN

*p*

*mp*

VLN

*p*

*mf*  
arco

VC

*mf*

BS

arco

*mf*

PERC

RD 1

RD 2 (OBOE)

RD 3 to BASS CLARINET

TPT

HN solo mp

(MAURICE)

not like them? They are the com - mon herd and you can

PNO

SYN

VLN

VC

BS pizz.

PERC

8va Easy 2  $\text{♩} = 88$

RD 1

RD 2 *mp*

RD 3

TPT (CUP MUTE)

HN

take my word You are u - nique: Crème de la

PNO *mp*

SYN

VLN

VC *pizz.* *mp*

BS *pizz.* *mp*

PERC **TIMP.** to TRIANGLE *pp*

RD 1

RD 2

(BASS CLARINET)

RD 3

*p*

TPT

HN

crème.

No mat - ter

(gently flowing)

PNO

SYN

*p*

VLN

*p*

arco

VC

BS

PERC

TRIANGLE

*p*

RD 1

RD 2

RD 3

TPT

HN

what you do \_\_\_\_\_ I'm on your side \_\_\_\_\_ And if my

PNO

SYN

VLN

VC

BS

PERC

*solo "warmly"*

*mp*

RD 1

RD 2

RD 3

(CLARINET)

*p*

TPT

HN

point of view is some - what mis - ty eyed ————— There's noth - ing

PNO

*molto dolce*

SYN

VLN

VC

*ord.*

*p*

BS

(ORCH BELLS)

*Soft Mallets*

*p dolce*

PERC



RD 1 *mp*

RD 2

RD 3 *mp*

TPT

HN

clear - er in my life than what I wish and feel for you and

PNO *mfp*

SYN *mfp*

VLN *mfp*

VC *mfp*

BS

PERC

RD 1

RD 2

RD 3

TPT

HN

that's a lot No mat - ter what No mat - ter

(BELLE)

PNO

*mf* *p* *mp*

SYN

VLN

VC

BS

*soli* *molto dolce* *arco* *p*

PERC

BELLS

*p*

RD 1 *mp* *tranquillo*

RD 2 *pp* *dolce*

RD 3 *pp*

TPT (CUP MUTE) *pp*

HN (SORD.) *pp*

what they say ——— you make me proud. I love the

PNO

SYN *mp* *tranquillo* *pp*

VLN *mp* *tranquillo*

VC

BS *pizz.*

PERC

RD 1

RD 2 *p mp tr*

RD 3 *subtone, w/Cello p ord.*

TPT *mp*

HN *mp*

(MAURICE)  
fun - ny way you stand out from the crowd. It's my in -

PNO

SYN *mp p tr*

VLN *mp p tr*

VC *p*

BS

PERC *MARK TREE p gliss.*

RD 1

RD 2

RD 3

TPT

HN

ten - tion my in - ven - tion shows the world out there one day ——— just

PNO

SYN

VLN

VC

BS

PERC

to FLUGEL

to OPEN

*arco*

*mp*

(Bring Out)

RD 1

RD 2

RD 3

TPT

HN

(OPEN)  
solo

*p*

(BOTH)

what we've got No mat - ter what Now

PNO

*mf*

*p*

SYN

VLN

*p cresc.*

VC

*p cresc.*

*pizz.*

BS

*p cresc.*

BELLS

(SUS CYM)  
Mallets

*p*

RD 1

RD 2 *mf*

RD 3 *mp*

TPT (FLUGEL)

HN *mp*

(BELLE)  
 some may say all fath - ers just ex - ag - er - ate That ev - 'ry

PNO *mp*

SYN *mf*

VLN *mf*

VC *mp*

BS *mf*

PERC *mf*

RD 1

RD 2

RD 3

TPT

HN

(MAURICE) (BELLE)

daugh - ter's great? You are! And

PNO

SYN

VLN

VC

BS

PERC

(SUS CYM) Mallets

*p*



RD 1 *(mp)* *poco ritard*

RD 2

RD 3 *mp*

TPT *sub. mf* *mp*

HN *sub. mf* *mp*

(MAURICE)

ev - 'ry daugh-ter tends to say her fath-er's tops She pulls out all the stops—

PNO

SYN *mp*

VLN

VC

BS

PERC *mp*

RD 1 *p* *pp* *poco ritard* *a tempo*

RD 2 *p* *pp*

RD 3 *p* *pp*

TPT *p* to TRUMPET

HN *p*

(BOTH) *(MAURICE)*  
 - to praise him And quite right - ly! No mat - ter

PNO *pp*

SYN

VLN *pp* *pizz.* *non vib.*

VC *p*

BS *p*

PERC BELLS *pp*

*a tempo - più dolce*

RD 1 *p dolce*

RD 2 *p dolce*

RD 3 *p dolce*

(TRUMPET)  
(CUP MUTE)

TPT *p*

HN

what the pain \_\_\_\_\_ we've come this far \_\_\_\_\_ I pray that

PNO *p dolce*

SYN

VLN *pp*

VC *pp*

BS

PERC

RD 1 *pp*

RD 2 *pp*

RD 3 *sub. tone*  
*pp*

TPT

HN

you re - main ex - act - ly as you are \_\_\_\_\_ This real - ly

PNO

SYN **MUTED STRINGS**  
*p*

VLN *sord.*  
*p*

VC *sord.*  
*p*

BS *pizz.*  
*p*

PERC

RD 1

RD 2

RD 3 *ord.*  
*p* *pp*

TPT (Horn)  
*p* *p* *PLAY* to STR. MUTE

HN *solo*  
*p*

(BELLE) (MAURICE)  
is a case of fa - ther know - ing best And daugh - ter too You're

PNO

SYN

VLN

VC

BS *arco* *pizz.*

PERC (SUS CYM) Mallets  
*pp*

*poco meno mosso*

*poco meno mosso*

RD 1

RD 2

RD 3

TPT

HN

(BELLE) (BOTH)

nev - er strange ————— Don't ev - er change ————— You're

PNO

*slow arp.*

*gently*

SYN

VLN

VC

BS

*solo espr.*

PERC

*meno mosso*  
In 4

*ritard* *a tempo*

RD 1 *mp*

RD 2 *mp*

RD 3 *mp*

TPT *mp* (STR. MUTE)

HN *pp* *mp*

all I've got No mat - ter what.

(B) (M)

PNO *p* *mp* (Cue) (Cue)

SYN *pp* *mp* PIZZ. STRINGS

VLN *pp* *mp* solo pizz.

VC *mp* pizz.

BS *mp* (pizz.)

PERC TRIANGLE BELLS (if possible) TIME *p* *p*