

Thirteen Near-Death Experiences

Ritalin

©2009 Automatic Heartbreak (ASCAP)

Corey Dargel

♩ = 128; with a constant danceable pulse

Baritone Solo

Clarinet in B \flat

Handclap

Maracas

Piano

Violoncello

playful competition with the cello (who has this figure three eighth-notes earlier)

mf

a little heavy, and as if surprised by what's next

mf

6

Bar. Solo

Cl.

H.C.

Vc.

mf

I was an an - gry child a wild - eyed ba - by

lyrical

mp

mp *mf*

11

Bar. Solo

I was strange - ly be - guiled

Cl. *mf* *mp* *mp*

H.C. *ff*

Vc. *f* *mf* *mp* *mf*

Claire, David S., David B., and Jacob all clap.

16

Bar. Solo

by e - ven an - gri - er ba - bies

Cl. *mf* *mp*

H.C. *mf*

Vc. *mp*

playful competition with the cello

lyrical

21

Bar. Solo

But not e - ven an - gri - er ba - bies could hold my at - ten - tion

Cl. *mf*

H.C. *ff*

Mrs.

Vc. *mf* *f* *mf*

26 3

Bar. Solo *f*

So I was gi - ven ri - ta - lin lit - tle did they know that

Cl. *f* frolicking oddly alongside the vocal line

H.C. *f* Claire, David B., and Jacob clap

Mrs. *f*

Vc. *mp* *f* edgy

30

Bar. Solo

ba - bies grow a lit - tle less with each dose — Ri - ta - lin — has whit - tled me down and

Cl.

H.C.

Mrs.

Vc.

34

Bar. Solo

im - posed fe - wer higs — fe - wer lows — No ex -

Cl. *ff* *f*

H.C.

Mrs.

Vc.

38 rit.

Bar. Solo

tremes and no-thing in be - tween No ex - tremes and no - thing in be -

Cl.

H.C.

Mrcs.

Pno.

Vc.

42 ♩ = 116; a little more freely, led by the piano solo

Bar. Solo

- tween lightly, behind the piano solo

Cl.

H.C.

Mrcs.

Pno.

Vc.

ff

mp

mf

solo, perhaps a little overly expressive in the context of the song

3 3 3 3

lightly, behind the piano solo

mp

45

Bar. Solo

Cl.

briefly competing with the piano solo

mf

Pno.

in command, very precise

f

mf

Ped.

Vc.

briefly competing with the piano solo

mf

48

Bar. Solo

Cl.

keep the pulse steady here, to give the piano's odd rhythms a clear context

lightly, behind the piano solo

p

Pno.

mp

Vc.

keep the pulse steady here, to give the piano's odd rhythms a clear context

lightly, behind the piano solo

p

51

Bar. Solo

Cl. *briefly competing with the piano solo*
mf

H.C.

Mrcs.

Pno. *f*
Ped.

Vc. *briefly competing with the piano solo*
mf

54

Bar. Solo

Cl. *keep the pulse steady here*

H.C.

Mrcs.

Pno. *in command, very precise*
mf

Vc. *keep the pulse steady here*

57 *mf*

Bar. Solo

I was an an - gry child a wild - eyed ba - by

Cl. *p* lightly, behind the piano solo *mf* briefly competing with the piano solo

H.C.

Mrcs.

Pno. *mp* *f* *mf*

Vc. *p* *mf*

Red.

60 *mp* **accel.**

Bar. Solo

(with the cello) keep the pulse steady here So...

Cl. *f* *mf* *mp* *mf*

H.C.

Mrcs.

Pno. *f* *mf* *f* majestic, slightly oblivious

Vc. (with the clarinet) keep the pulse steady here *f* *mf* *mp* *mf*

♩ = 128; with a constant danceable pulse

64

Bar. Solo

I was gi - ven ri - ta - lin lit - tle did they know that ba - bies grow a lit - tle

frollicking oddly alongside
the vocal line

Cl.

Claire and
David B. Clap.

H.C.

Mrs.

Pno.

Vc.

even edgier than before

f

68

Bar. Solo

less with each dose___ Ri - ta - lin___ has whit - tled me down and im - posed fe - wer

Cl.

H.C.

Mrs.

Pno.

Vc.

72

Bar. Solo

higs — fe - wer lows — No ex - tremes and no - thing in be

Cl.

f *ff*

H.C.

Mrs.

Pno.

Vc.

76

Bar. Solo

- tween No ex - tremes and no - thing in be - tween

Cl.

mf

H.C.

Mrs.

Pno.

Vc.

Claire, David S.,
David B., and
Jacob all clap,
but more quietly
now

80 *mp*

Bar. Solo

No ex - tremes and no - thing in be - tween No ex -

Cl. *mp*

H.C. *mp*

Vc. a little tired, less edgy *mp*

84

Bar. Solo

tremes and no - thing in be - tween

Cl. *p*

H.C.

Vc.