

The Siren Song

Margaret Atwood

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$\text{♩} = 85$

mp

Soprano I

a _____

mp

Soprano II

a _____

mp

Soprano III

a _____

Soprano IV

mp

Alto I

a _____

mp

Alto II

a _____

mp

Alto III

a _____

$\text{♩} = 85$

Trombone

Double Bass

9 **A**

S. I *mp* *mp* *mp* *mp*
a a a a

S. II *mp* *mp* *mp* *mp*
a a a a

S. III *mp* *mp* *mp* *mp*
a a a a

S. IV *mp*
This is the song eve-ry-one woud like to_ learn: the song that is ir-re-sis - ta - ble: the

A. I *mp* *mp* *mp* *mp*
a a a a

A. II *mp* *mp* *mp* *mp*
a a a a

A. III *mp* *mp* *mp* *mp*
a a a a

A

Tbn.

Db.

B

3

17

S. I *mp* *mp* *mp* *mp*

S. II *mp* *mp* *mp* *mp*

S. III *mp* *mp* *mp* *mp*

S. IV song that for-ces men to leap o - ver-board in squad-rons e-ven though they see the beached

A. I *mp* *mp* *mp*

A. II *mp* *mp* *mp*

A. III *mp* *mp* *mp*

B

Tbn.

Db. pizz. *mf*

24 C

S. I *mp* *mp* *mp* *mp*

S. II *mp* *mp* *mp* *mp*

S. III *mp* *mp* *mp* *mp*

S. IV skulls

A. I *mp* *mp* *mp* *mp*

A. II *mp* *mp* *mp* *mp*

A. III *mp* *mp* *mp* *mp*

Tbn. C con sord. *pp*

Db.

32 D *mp* *mp* *mp* *mp*

S. I *a* *a* *a* *a*

S. II *a* *a* *a* *a*

S. III *a* *a* *a* *a*

S. IV the song no-bo-dy knows be-cause a - ny - one who has heard it is dead, and the 3

A. I *a* *a* *a* *a* *a*

A. II *a* *a* *a* *a* *a*

A. III *a* *a* *a* *a* *a*

Tbn. D

Db.

Detailed description: This is a page of a musical score, page 5. It features eight staves. The first three staves (S. I, S. II, S. III) are for Soprano I, II, and III. The fourth staff (S. IV) is for Soprano IV and includes the lyrics: "the song no-bo-dy knows be-cause a - ny - one who has heard it is dead, and the". The fifth, sixth, and seventh staves (A. I, A. II, A. III) are for Alto I, II, and III. The eighth staff (Tbn.) is for Trombone and includes a key signature change to D major, indicated by a 'D' in a box. The ninth staff (Db.) is for Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano). There are also 'a' markings under the vocal staves, likely indicating a specific pitch or articulation. A triplet of eighth notes is marked with a '3' in a box at the end of the Soprano IV staff.

41

S. I *mp* *mp* *mp* *mp*

S. II *mp* *mp* *mp* *mp*

S. III *mp* *mp* *mp* *mp*

S. IV o-thers can't re - mem - ber

A. I *mp* *mp* *mp* *mp*

A. II *mp* *mp* *mp* *mp*

A. III *mp* *mp* *mp* *mp*

Tbn. con sord. *pp*

Db.

Detailed description: This is a page of a musical score, page 6, measures 41-44. The score is written for a vocal ensemble and a small instrumental group. The vocal parts are Soprano I, II, III, IV, Alto I, II, and Alto III. The instrumental parts are Trombone (Tbn.) and Double Bass (Db.). The key signature has one flat (Bb). The time signature is 4/4. The tempo/mood is marked 'mp' (mezzo-piano). The lyrics are 'o-thers can't re - mem - ber'. The vocal parts enter in measure 41 with a half note G4. The instrumental parts enter in measure 43. The Trombone part is marked 'con sord.' and 'pp' (pianissimo). The Double Bass part is marked 'pp'.

49 **E**

S. I *mp* a

S. II *mp* a

S. III *mf* Shall I

S. IV *mf* Shall I

A. I *mf* Shall I

A. II *mp* a

A. III *mp* a

Tbn. **E**

Db. *f*

S. I *mp* *mp* *mp* *mp*

S. II *mp* *mp* *mp* *mp*

S. III tell you the sec-ret and if I do, will you get me out___ of this bird suit?

S. IV tell you the sec-ret and if I do, will you get me out___ of this bird suit?

A. I tell you the sec-ret and if I do, will you get me out___ of this bird suit?

A. II *mp* *mp* *mp*

A. III *mp* *mp* *mp*

Tbn. F

Db.

Detailed description: This is a page of a musical score, page 8, marked with rehearsal mark F. It contains staves for Soprano I, Soprano II, Soprano III, Soprano IV, Alto I, Alto II, Alto III, Trombone, and Double Bass. The Soprano parts have lyrics: "tell you the sec-ret and if I do, will you get me out___ of this bird suit?". The Alto parts have lyrics: "tell you the sec-ret and if I do, will you get me out___ of this bird suit?". The Trombone part has a rehearsal mark F. The Double Bass part is empty. Dynamics include mp. There are triplets in the Soprano and Alto parts. The Trombone part has a long note with a slur. The Double Bass part has a long note with a slur.

64

G

mp

mp

S. I

a

a

S. II

a

a

S. III

f

mp

I don't en - joy it here squat-ting on this is -

S. IV

f

mp

I don't en - joy it here squat-ting on this is -

A. I

f

mp

I don't en - joy it here squat-ting on this is -

A. II

mp

mp

mp

a

a

a

A. III

mp

mp

mp

a

a

a

G

ord.

con sod,

pp

p

Tbn.

Db.

69

S. I *mp* *mp*

S. II *mp* *mp*

S. III *mf* *f* *f* *3*

S. IV *mf* *f* *f* *3*

A. I *mf* *f* *f* *3*

A. II *mp* *mp*

A. III *mp* *mp*

Tbn. *ord.* *p* *mp*

Db.

- land loo-king pic - tu - resque and my - thi - cal with these

a a a a a a

73 H

S. I *mp* *mp* *mp*

S. II *mp* *mp* *mp*

S. III *ff* *mf* 3
two fea-the-ry ma - ni-acs I don't en-joy_ sin-ging this tri - o, fa-tal and

S. IV *ff* *mf* 3
two fea-the-ry ma - ni-acs I don't en-joy_ sin-ging this tri - o, fa-tal and

A. I *ff* *mf* 3
two fea-the-ry ma - ni-acs I don't en-joy_ sin-ging this tri - o, fa-tal and

A. II *mp* *mp*

A. III *mp* *mp*

Tbn. *con sod,* H *ord.* *mp* *mf* *p* 3 3

Db.

78

S. I

mp *p*

a a a a a a a a

S. II

mp *p*

a a a a a a a a

S. III

va-lue - able.

S. IV

va-lue - able.

A. I

va-lue - able.

A. II

mp *p*

a a a a a a a a

A. III

mp *p*

a a a a a a a a

Tbn.

I

Db.

Detailed description: The musical score is for page 12, starting at measure 78. It features eight staves: Soprano I (S. I), Soprano II (S. II), Alto I (A. I), Alto II (A. II), Alto III (A. III), Tenor (Tbn.), and Double Bass (Db.).
- Measure 78: S. I and S. II enter with a half note 'a' in 2/4 time, marked *mp*.
- Measure 79: S. I and S. II continue with a half note 'a' in 2/4 time, marked *mp*.
- Measure 80: S. I and S. II enter with a half note 'a' in 3/4 time, marked *p*.
- Measure 81: S. I and S. II continue with a half note 'a' in 3/4 time, marked *p*.
- Alto I (A. I) and Alto II (A. II) enter in measure 78 with a half note 'a' in 2/4 time, marked *mp*.
- Alto III (A. III) enters in measure 79 with a half note 'a' in 2/4 time, marked *mp*.
- Tenor (Tbn.) and Double Bass (Db.) enter in measure 80 with a half note 'a' in 3/4 time, marked *p*.
- A first ending bracket (I) spans measures 80 and 81 for the Tenor and Double Bass parts.

84

S. I

a a a a a a

S. II

a a a a a a

S. III

mp

I will tell the sec - ret to you, to

S. IV

mp

I will tell the sec - ret to you

A. I

mp

I will tell the sec - ret to you

A. II

a a a a a a

a a a a a a

a a a a a a

A. III

a a a a a a

a a a a a a

a a a a a a

Tbn.

Db.

90

S. I
a a a a a a
a a a a a a
a a a a a a

S. II
a a a a a a
a a a a a a
a a a a a a

S. III
you, on - ly to you. Come clo - ser.

S. IV
to you, on - ly to you. Come clo - ser.

A. I
to you, on - ly to you. Come

A. II
a a a a a a
a a a a a a
a a a a a a

A. III
a a a a a a
a a a a a a
a a a a a a

Tbn.

Db.

96

S. I *mp*
a a a a a a a a a a a a a a a a

S. II *mp*
a a a a a a a a a a a a a a a a

S. III *mp* *mf* *f*
Come clo - ser. This song is a cry for help:

S. IV *mp* *mf* *f*
Come clo - ser. This song is a cry for help:

A. I *mf* *f*
clo - ser. This song is a cry for help:

A. II *mp*
a a a a a a a a a a a a a a a a

A. III *mp*
a a a a a a a a a a a a a a a a

Tbn.

Db.

J

102

ff

S. I
Help me! On - ly you, on - ly you can, Help me!

S. II
Help me! On - ly you, on - ly you can, Help me!

S. III
Help me! On - ly you, on - ly you can, Help me!

S. IV
Help me! On - ly you, on - ly you can, Help me!

A. I
Help me! On - ly you, on - ly you can, Help me!

A. II
a a a Help me! On - ly you, on - ly you can, Help me!

A. III
a a a Help me! On - ly you, on - ly you can, Help me!

Tbn.
mf

arco

Db.
f

110

S. I
On - ly you can, you are u - nique at last. you are u -

S. II
— On - ly you can, you are u - nique at last. you are u -

S. III
On - ly you can, you are u - nique at last. you are u -

S. IV
— On - ly you can, you are u - nique at last. you are u -

A. I
On - ly you can, you are u - nique at last. you are u -

A. II
— On - ly you can, you are u - nique at last. you are u -

A. III
On - ly you can, you are u - nique at last. you are u -

Tbn.
On - ly you can, you are u - nique at last. you are u -

Db.
On - ly you can, you are u - nique at last. you are u -

116

S. I

nique_____ at last._____ Come clo - ser._____

S. II

nique_____ at last._____ Come clo - ser._____

S. III

nique_____ at last._____ Come clo - ser._____

S. IV

nique_____ at last._____ Come clo - ser._____

A. I

nique_____ at last._____ Come clo - ser._____

A. II

nique_____ at last._____ Come clo - ser._____

A. III

nique_____ at last._____ Come clo - ser._____

Tbn.

Db.

120

S. I *mf* *p*
I will tell the sec-ret to_ you, to you, on - ly to_ you. On - ly you,

S. II *mf* *p*
I will tell the sec-ret to_ you, to you, on - ly to_ you. On - ly

S. III *mf* *p*
I will tell the sec-ret to_ you to you, on - ly to_ you. On -

S. IV *mf* *p*
I will tell the sec-ret to_ you to you, on - ly to_ you.

A. I *mf* *p*
I will tell the sec-ret to_ you to you, on - ly to_ you.

A. II *mf* *p*
I will tell the sec-ret to_ you to you, on - ly to_

A. III *mf* *p*
_ the sec-ret to_ you to you, on - ly

Tbn.

Db.

126

S. I *f* *ff* **K** *<mp*
 on - ly_you can help me *3* A - las! a

S. II *f* *ff* *<mp*
 you, on - ly_you can help me *3* A - las! a

S. III *f* *ff* *<mp*
 ly you, on - ly_you can help me *3* A - las! a

S. IV *f* *ff*
 On - ly you, on - ly_you can help me *3* A - las!

A. I *f* *ff*
 On - ly you, on - ly_you, me *3* A - las!

A. II *f* *ff*
 you. On - ly you, on - ly_me *3* A - las!

A. III *f* *ff*
 to_you. On - ly you, on - ly me *3* A - las!

Tbn. *mf* *f* **K**
3

Db. *fff*

133

S. I

S. II

S. III

S. IV

A. I

A. II

A. III

Tbn.

Db.

Musical score for measures 133-137. The score includes parts for Soprano I, Soprano II, Soprano III, Soprano IV, Alto I, Alto II, Alto III, Trombone, and Double Bass. Measures 133-137 show vocal entries and accompaniment. Measure 134 includes the lyrics "A - las, it is a bo - ring song but it".

142

S. I

mp

a

S. II

mp

a

S. III

mp

a

S. IV

works eve - ry time. Now you

A. I

mp

a

A. II

mp

a

A. III

mp

a

Tbn.

Db.

