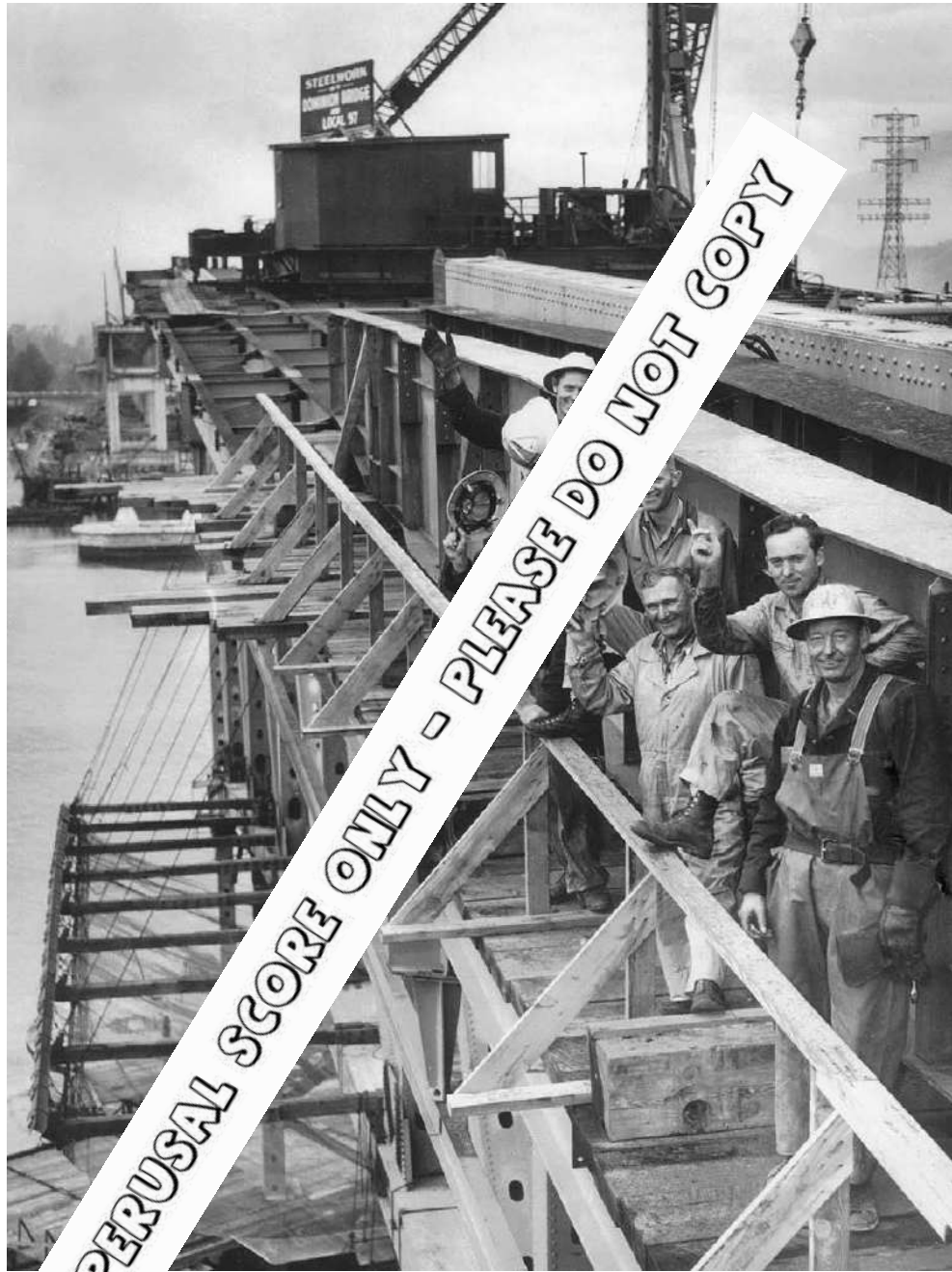


# When I Think of Bridges



by

Larry Nickel

inspired by and freely adapted from  
the poetry of Gary Geddes

# When I Think of Bridges

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# Poetry in Bridges

inspired by and freely adapted from  
the poetry of Gary Geddes  
(with permission)

Larry Nickel

**gentle rumba** ♩ = 96

**SOPRANO** *mp* There's po-e-try in brid-ges po-e-try in brid- ges *mf*

**ALTO** *mp* There's po-e-try in brid-ges po-e-try in *mf* (4)8

**TENOR** 8 brid ges *mf*

**BASS** Cross-ing o - 3

**PIANO** rehearsal 3

**S.** *mf* O - - - ver Cross - -

**A.** *mf* O - - - ver Cross - -

**T.** *mf* (4)8 - - - ver Cross - -

**B.** ver O - - - ver Cross -

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

12

S. *f* ing O

A. *f* ing O

T. *f* ing O

B. *f* ing O

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

18

S. *mp*

A. *mf* ver

T. *mp* ver

B. *mp* ver Lo lo lo lo lo lo lo lo lo lo lo lo lo lo

*mf* Lo lo lo A

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

22

S. *p* Oh

A. *p* Oh

T. *mp* bridge can do what a me - ta - phor does .y - ing peo - ple from

B. lo (sim)

25

S. one shor to a - no - ther

A. one shor to a - no - ther

T. one shor to a - no - ther

B. one shor to a - no - ther

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

28 *mf*

S. Sky - scra - pers make no sense ex - cept as real es - tate

A. Sky - scra - pers make no sense ex - cept as real es - tate

T. Oh ex - cept as real es - tate

B. Oh ex - cept as real es - tate

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

30 *mp*

S. Brid-ges are dif - fr

A. Brid-ges are dif -

T. *soulfully* A mar-riage of beau - ty and u - til - i - ty

B. Brid-ges dif - frent Lo

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

33

S. Cross - - ing o - - - ver

A. Cross - - ing O - ver

T. Cross - - ing o - ver cr o - ver Who

B. lo (sim) Who

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

37

S. *p* Lo *cresc.*

A. *p* Lo *cresc.*

T. gives a care\_ *f* lose ca - ges down-town *mf* 3 Brid - ges speak of be -

B. gives a a-bout those ca - ges down-town *mp* lo (sim) *cresc.*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

41

*rit.* *cresc.* *f*

S. to - geth - er

A. to - geth - er

T. long - ing bring - ing peo - ple to - ge

B. to - er

*cresc.* *rit.* *f*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



Second Narrows Bridge - 1925



# Abridgement

7

Gary Geddes

Larry Nickel

with rhythmic precision ♩ = 92

**f** *solo* *tutti*

SOPRANO

A bridge is a hap-py end ing, right? ev-'ry-thing hunk-y dor-y tick-et-y boo\_ A

ALTO

**f** *solo* *tutti*

TENOR

right!

**f** right!

BASS

**f** right!

right!

PIANO

*solo* *tutti*

*rehearsal*

5

S.

bridge is a hap-py end-in ev-'ry-thing hunk - y dor - y right right

A.

*mp* right right

T.

right!

**f** A bridge is a hap-py

B.

right!

**f** A bridge is a hap-py

10 *f*

S. right right! A bridge is a hap-py end-ing, right?

A. right right! A bridge is a hap-py end-ing, right?

T. end-ing right ev-ry-thing hunk-y dor-y tick-et-y boo\_ a hap-py end-ing right?

B. end-ing right ev-ry-thing hunk-y dor-y tick-et-y ' bridge is a hap-py end-ing right?

15

S. ev-'ry-thing hunk-y hunk-y - y

A. ev-ry-thing hunk-y h - - y

T. ev-ry-thing h - - y dor - - y Ev-'ry-thing hunk-y dor-y

B. ev-ry-thing hunk-y hunk-y dor - - y Ev-'ry-thing hunk-y dor-y

*p* percussively

*p* percussively

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

*doppler effect*

19 *p* *f* *gliss.* *legato mp*

S. *Zzz.* *p* *f* *p* *legato mp*

A. *Zzz.* *p* *f* *p* *legato mp*

T. tick-et - y boo Ev-'ry-thing hunk-y dor-y tick-et - y Ev-'ry-thing hunk-y dor-y

B. tick-et - y boo Ev-'ry-thing hunk-y dor-y tick Ev-'ry-thing hunk-y dor-y

23 *mp* *f* *mp*

S. smooth - ly a-long in both - tions

A. smooth - ly a-long in di - rec - tions

T. tick-et - y boo Ev-'ry-thing hunk-y dor-y tick-et - y boo Ev-'ry-thing hunk-y dor-y

B. tick-et - y boo Ev-'ry-thing hunk-y dor-y tick-et - y boo Ev-'ry-thing hunk-y dor-y

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

27 *p* *f* *p* *legato mp*

S. *gliss.* *gliss.* Speed - ing a-long at

A. *gliss.* *gliss.* Speed - ing a-long at

T. tick-et - y boo\_\_\_ Ev-'ry-thing hunk-y dor-y tick-et - y Ev-'ry-thing hunk-y dor-y

B. tick-et - y boo\_\_\_ Ev-'ry-thing hunk-y dor-y tick\_\_\_ Ev-'ry-thing hunk-y dor-y

*Zzz.* *Zzz.*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

31 *f* *f*

S. se-ven-ty clicks ob - liv as to his - tor-y

A. se-ven-ty clicks ob i-ous to his - tor-y

T. tick-et - y bo\_\_\_ Ev-'ry-thing hunk-y dor-y tick-et - y boo\_\_\_ Ev-'ry-thing hunk-y dor-y

B. tick-et - y bo\_\_\_ Ev-'ry-thing hunk-y dor-y tick-et - y boo\_\_\_ Ev-'ry-thing hunk-y dor-y

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

35 *mp* *f* *rit.* *a tempo* *f* *solo*

S. hunk-y dor-y tick-et-y boo A bridge is a hap-py

A. hunk-y dor-y tick-et-y boo

T. tick-et-y boo hunk-y dor-y tick-et-y boo

B. tick-et-y boo hunk-y dor-y tick-et-y boo

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

40 *f* *sr* *tutti* *tutti*

S. end - ing, right? ev- ank-y dor-y tick-et-y boo A bridge is a hap - py

A. right' hing hunk-y dor-y tick-et-y boo A bridge is a hap - py

T. right!

B. right!

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

44 *solo spoken*

S. *mp* *f*  
end - ing, right? ev-'ry-thing hunk - y dor - y right right right right!

A. *mp* *f*  
end - ing ev-'ry-thing hunk - y for - y rig' right right right!

T. A' hap - py end - ing right

B. ge is a hap - py end - ing right

*spoken*

49

S. A bridge is a hap - py end - ing, right?

A. A bridge is a hap - py end - ing, right?

T. ev-'ry-thing or - y tick - et - y boo\_ bridge is a hap - py end - ing, right?

B. ev-'ry-thing hunk - y dor - y tick - et - y boo\_ bridge is a hap - py end - ing, right?

53

*rit.* ***ff*** *with one eyebrow raised* *a tempo*

S. end - ing, right? end - ing, right? Wrong! \_\_\_\_\_

A. end - ing, right? end - ing, right? Wrong! \_\_\_\_\_

T. end - ing, right? end - ing, right? \_\_\_\_\_

B. end - ing, right? end - ing, right? Wrong! \_\_\_\_\_

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



Second Narrows Bridge 1957

inspired by and freely adapted  
from the poetry of Gary Geddes

Larry Nickel

$\text{♩} = 100$  *Dolce*

**SOPRANO** *f*  
Clo - ser and clo - ser to - geth - er

**ALTO** *f*  
Clo - ser and clo - ser to - geth -

**TENOR** *mf*  
to - geth - er

**BASS** *mf*  
to - geth - er

**PIANO**

*Tell the story*

5 *mf*  
S. There was a girl who v ae food floor at Wood wards She was

*mf*  
A. There was a girl æd on the food floor at Wood wards She was

*mf*  
T. There was a no worked on the food floor at Wood-wards

*mf*  
B. There was a gu - who worked on the food floor at Wood-wards.....

**PIANO**



9

S. stud - y - ing art at U. B. C. and Ka - tie was her name

A. stud - y - ing art at U. B. C. and Ka - tie was her name

T. stud - y - ing art at U. B. C. and Ka - tie was her name

B. stud - y - ing art at U. B. C. and Ka - tie was her name

13

S. [rest]

A. [rest] *mp* one week - end

T. I drove with to North Van - cou - ver one week - end and I

B. I drove with Ka - tie to North Van - cou - ver one week - end and I

17

S. *mp*

A. *mp* Two sides

T. showed her how pro - gress was com-ing a- long on the Se-c<sup>re</sup> Bridge

B. showed her how pro - gress was com-ing a- long on the Nar-rows Bridge

21

S. *f* *rit.* *a tempo* sides grow-ing

A. *f* *rit.* *a tempo* Two sides two sides

T. *mp* *f* *rit.* *a tempo* Two sides grow-ing

B. *mp* *f* *rit.* *a tempo* Two sides

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

26

S. *mp*  
clos-er clos-er clos - er clos - er She

A. *mp*  
clo - er clos - er c'los - er She

T.  
clos - er clos - er - er - er

B.  
grow - ing clo - se clos - er

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

32

S. *mf* *mp*  
spoke of a paint-ing on a Rome

A. *mf* *mp*  
spoke of a paint ceil-ing in Rome

T. *mf*  
a sort of a point-ing match

B. *mf*  
a sort of a point-ing match

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

36 *f*

S. where a whole lot of e - ner - gy cross - es o - ver

A. *f* where a whole lot of en - er - gy cross - es o - ver

T. *mf* be -

B. *mf* be -

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

39 *mf*

S. sounds to

A. *mp* sounds to

T. tween the ned fin - gers of God and A - da - m

B. tween the stretched fin - gers of God and A - da - m

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

42 *rit.*  $\text{♩} = 86$  *warmly* *mp*

S. me like sparks from the arc weld - er and for that you de - serve a

A. me like sparks from the arc weld - er and for that you de - serve a

T. and you de - serve a

B. r that you de - serve a

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

45 *mf* *f*

S. kiss ju' that you de - serve a kiss Two

A. kiss for that you de - serve a kiss

T. kiss just for that you de - serve a kiss

B. kiss just for that you de - serve a kiss

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

48  $\text{♩} = 92$  *rit.* *a tempo*

S. sides grow - ing clos - er

A. *f* *rit.* *a tempo* Two sides two sides clo -

T. *f* *rit.* *a tempo* Two sides clos - er

B. *f* *rit.* *a tempo* Two sides grow - -

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

52 *rit.* *mf* *mp*

S. clos - er c' - er clo - ser

A. *rit.* *mf* *mp* - er - er clo - ser

T. *rit.* *mf* *mp* clos er clo - ser

B. *rit.* *mf* *mp* ing clo - - ser clo - ser

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

# I Drove a Milk Wagon

21

inspired by and freely adapted  
from the poetry of Gary Geddes

Larry Nickel

folk ♩ = 60

SOPRANO

ALTO

TENOR

BASS

PIANO

*p*

*Hmm*

*p*

*Hmm*

*solo*

I drove a milk wa-gon for two years or more as all I could get at the end of the

*mp*

*Hmm*

4

S.

A.

T.

B.

war.

ning for mu-sic of hooves on the road

It's a good thing my horse knew the plac-es to

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

8

S. *mf* List-'ning for mu-sic of hooves on the

A. *mf* List-'ning for mu-sic of hooves on the

T. *mf tutti* go It's a good thing my horse knew the plac-es

B.

Piano accompaniment

11

S. *mp* road

A. *mp* road

T. *mp* hooves on the

B. *mf* It's a good thing my horse knew the plac-es to go *alla string bass* bum bum bum

Piano accompaniment



14 *leggiero*

S. clip - pet - y clop clip - pet - y clop clip - pet - y clop

A. clip clop clip clop clip clop clip clop

T. clip clop clip clop cli clip clop

B. *sostenuto* bum\* bum bum bum bum

16

S. clip-pet - y clop clip-pet - y clop clip-pet - y

A. clip-pet - y clip-pet - y clop clip-pet - y

T. clip clip-pet - y clop clip-pet - y clop clip-pet - y

B. bum bum bum clip pet - y clop bum bum bum

18 *rit.*

S. *clap* *Whoa* *clip-pet-y clap* *Whoa* *clip-pet-y clap clip-pet-y clap*

A. *clap* *Whoa* *clip-pet-y clap* *Whoa* *clip-pet-y clap clip-pet-y clap*

T. *clap* *Whoa* *clip-pet-y clap* *Whoa* *bum* *bu - m* *I*

B. *bum bum bum* *bum bum bum* *bum bu - m*

*solo*

21  $\text{♩} = 60$  *p*

S. *bum\** *bum* (sim)

A. *bum\** *bum* (sim)

T. *mf* *met an old bi* *e i - ron work trade* *in a ta - vern on Gran-ville where fresh beer is*

B. *mp* *bum\** *bum* (sim)

*\*directly to the m*

24

S. *tutti*  
made He made me an of - fer too good .e so I

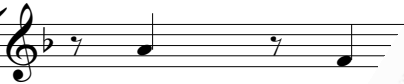
A.

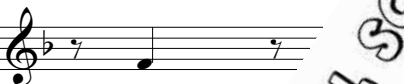
T.

B.

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27

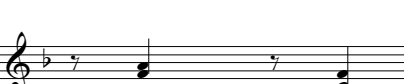
S. 

A. 

T. 

B. 

put down cans & left for the shore so I



29

S. *mf* clip-pet-y clop clip-pet-y clop

A. *mf* clip-pet-y clop clip-pet-y clop

T. kissed my horse good-bye & left \_\_\_\_\_ for the

B.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

31

S. Se - cond Nar - rows was \_\_\_\_\_ a point for me \_\_\_\_\_

A. Se - cond Nar - rows turn-ing point for me \_\_\_\_\_

T. *mf* Turn-ing point for me \_\_\_\_\_

B. *mf* So I

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

33

S. *rit.* *mp*

A. *mp*

T. *mp*

B. *mp*

put down my milk cans and left for the

# Roughnecks in the Trade

inspired by and freely adapted  
from the poetry of Gary Geddes

Larry Nickel

$\text{♩} = 100$  - with bravado

**SOPRANO**  
 $f$   
 Rough-necks in the trade rough - necks in the trade\_\_

**ALTO**  
 $f$   
 Rough-necks in the trade rough - n' the trade\_\_

**TENOR**  
 $f$   
 Rough-necks in the trade rough , in the trade\_\_

**BASS**  
 $f$   
 Rough-necks in the trade necks in the trade\_\_

**PIANO**

**S.**  
 3  
 Fam - i - ly men wh , in town Float - ers came from miles a - round and

**A.**  
 Fam - i - ly me , ved in town Float - ers came from miles a - round and

**T.**  
 8  
 Fam - i - l' who lived in town Float - ers came from miles a - round and

**B.**  
 Fam - i - ly men who lived in town Float - ers came from miles a - round and

**PIANO**

5

*mf* *enunciate percussively*

S. green - horn im - mi-grants Crawl-er hook boom - ing down for the pick - up

A. green - horn im - mi-grants Crawl-er hook boom - in down for the pick - up

T. green - horn im - mi-grants

B. green - horn im - mi-grants

*enunciate p*



7

S. count-er-weight inch - ing back-wards shift - ing the dis - tri - bu - tion set

A. count-er-weight inch w - ly back-wards shift - ing the dis - tri - bu - tion set

T. shift - ing the dis - tri - bu - tion set

B. shift - ing the dis - tri - bu - tion set



9

**S.** *f* steel in place and bing-o! Bob's your un-cle con-nect-or bungs the bolt in the hole

**A.** *f* steel in place and bing-o! Bob's your un-cle con-ne bungs the bolt in the hole

**T.** *f* steel in place and bing-o! Bob's your un-cle

**B.** *f* Bob's your un-

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

12

**S.** hot wrench gives it a twist & kiss me Ju-li-a come on

**A.** hot wrench give it turn and kiss me Ju-li-a come on

**T.** kiss me Ju-li-a Come on boys, work!

**B.** kiss me Ju-li-a Come on boys, work!

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



15

S. rough - necks in the trade\_ Fam-i - ly men who lived in town *f*

A. rough - necks in the trade\_ Fam-i - ly men who lived in town *f*

T. 8 Rough-necks in the trade rough - necks in the trade\_ i - ly men who lived in town

B. Rough-necks in the trade ya! Fam-i - ly men who lived in town

18

S. Float - ers came from - round and green - horn im - mi-grants

A. Float - ers came s a - round and green - horn im - mi-grants

T. 8 Float - ers n miles a - round and green - horn im - mi-grants

B. Float - ers came from miles a - round and green - horn im - mi-grants

## Roughnecks in the Trade

♩=105 (faster)

*mf*

S. Crawl-er hook boom-ing down for the pick-up count-er-weight inch-ing slow-ly back-wards

A. Crawl-er hook boom-ing down for the pick-up count-er-weight inch-ing slow-ly back-wards

T. Work! work work w work

B. Work! work work work

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

♩=110

S. shift-ing the dis-tri-bu-tion. in place & bing-o! Bob's your un-cle con-

A. shift-ing the dis-tri-bu-tion. Set steel in place & bing-o! Bob's your un-cle con-

T. shift-ing the di tion. Set steel in place & bing-o! Bob's your un-cle

B. Shift-ing the dis-tri-bu-tion. Set steel in place & bing-o! Bob's your un-cle

♩=110

25 **accel.**

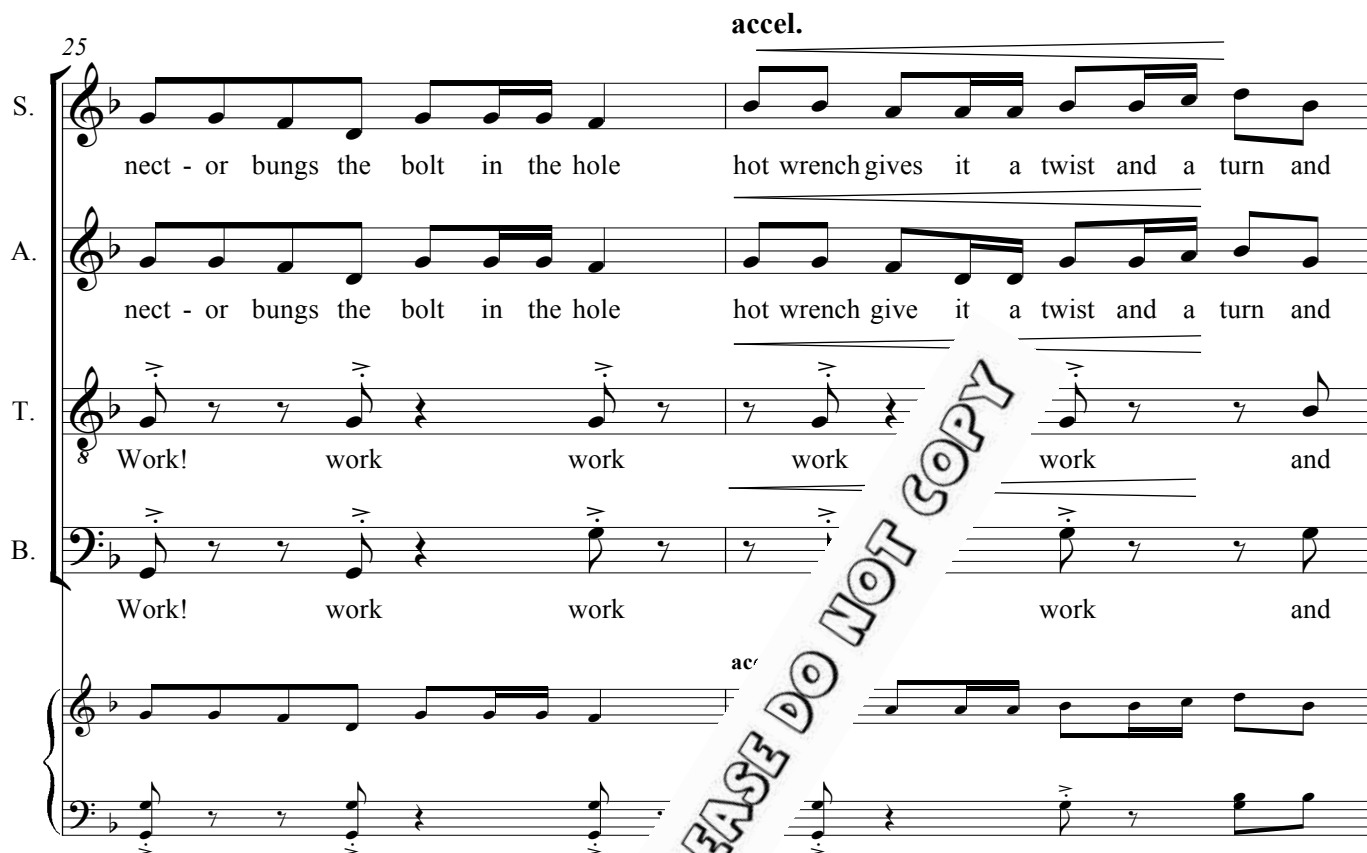
S. nect - or bungs the bolt in the hole hot wrench gives it a twist and a turn and

A. nect - or bungs the bolt in the hole hot wrench give it a twist and a turn and

T. 8 Work! work work work work and

B. Work! work work work and

ac'



27 **molto rit.** **ff** **p** **-92**

S. kiss me Ju - li I don't care where a man comes from,

A. kiss me I don't care where a man come from,

T. 8 kiss me li - a I don't care where a man comes from,

B. kiss me Ju - li - a I don't care where a man comes from;

**molto rit.**



29 *mp* **accel.** *mf*

S. float - er, im - mi - grant, lo - cal chum, as long as he can set the steel &

A. *mp* *mf* float - er, im - mi - grant, lo - cal chum, as long as he can set the steel &

T. *mp* *mf* float - er, im - mi - grant, lo - cal chum, as long as he can set the steel &

B. *mp* *mf* float - er, im - mi - grant, lo - cal chum, as long as he can set the steel &

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31 *f* *gliss.* \*

S. catch a red hot ri - vet be-tween his teeth Tsss...

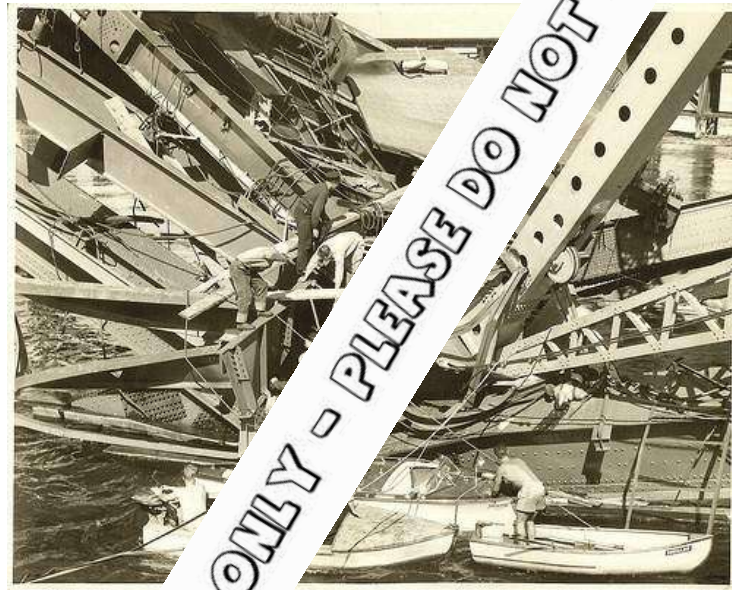
A. *f* catch a red hot be-tween his teeth Tsss...

T. *f* catch a red vet be-tween his teeth Shh...

B. *f* *gliss.* catch a red ot ri - vet be-tween his teeth Shh...

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

\*descending sizzle - mouth - from smile to kiss



PERUSAL SCORE ONLY - PLEASE DO NOT COPY



**Span Disaster Still Mystery**  
Divers Hunt for Missing Worker

**INVESTIGATE ALL CROSSINGS**  
The firm that built the bridge is being investigated by the provincial government.

**BUDGET HIGHLIGHTS**  
Record Deficit, Taxes Unchanged

**DEAD**  
A worker was killed while working on the bridge.

**WORLD NEWS ON PAGE 3**

## Death Warrant

inspired by and freely adapted  
from the poetry of Gary Geddes

Larry Nickel

$\text{♩} = 72$

*mp* *mf* *p* *rubato* *mp* *poco rit.*

S. *Ooo* My own three chil-dren taught me how to read an

A. *Ooo* My c -dren taught me how to read an

T. *Ooo* n three chil-dren taught me how to read an

B. *Ooo* My own three chil-dren taught me how to read an

*rehearsal* *rubato* *poco rit.*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

6 *a tempo* *mf* *mp rit.*

S. write, though all you need-ed was an "X" to sign your death war- rant...

A. write, though all you need-ed was an "X" your death war- rant...

T. write, though all you need-ed was an "X" to sign your death war- rant...

B. write, though all you need-ed was a' to sign your death war- rant...

*a tempo* *rit.*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

## Young Engineer

inspired by and freely adapted  
from the poetry of Gary Geddes

Larry Nickel

$\text{♩} = 100$

**SOPRANO**  
Tick tock tick tick-et - y tock Tick tick-et - y tick tock tick tock tick tock tick

**ALTO**  
Tick tock tick tick-et - y tock Tick tick-et - y tick tock tick tock tick

**TENOR**  
Mo - ney mo - ney

**BASS**  
Mo - ney mo - ney

**PIANO**

4

**S.**  
tock tick tock ti tick tock tick tock tick tick-et - y tock tick

**A.**  
tick tick tock tick tick tock tick tick tick tick-et - y tock tick

**T.**  
time & r mo - ney mo - ney time & mo - ney mo - ney mo - ney

**B.**  
time & n. - ney mo - ney mo - ney time & mo - ney mo - ney mo - ney

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



8

S. *tock tick tock tick tock tick tock tick tock*

A. *tick tick tock tick tick tick tock tick tock*

T. *time & mo - ney mo - ney mo - ney & mo - ney*

B. *time & mo - ney mo - ney mo - ney & mo - ney*

11

S. *f* *How does a young en - gi - neer make an im - pres - sion? How does a young en - gi - neer*

A. *f* *How does a young e make an im - pres - sion? How does a young en - gi - neer*

T. *mp* *mo - ney time & mo - ney mo - ney mo - ney*

B. *mp* *mo - ney time & mo - ney mo - ney mo - ney*

14

S. make an im-pres-sion? When all the rules are in place & ev-ry-thing is done ac-cord-ing to

A. make an im-pres-sion? When all the rules are in place & ev-ry-thing is done ac-cord-ing to

T. time & mo - ney all the rules are in place & ing is done ac-cord-ing to

B. time & mo - ney all the rules are in p' ev-ry-thing is done ac-cord-ing to

*f*

*f*

17

S. Hoyle\_ tick tic' tick tock tick tock tick tock tick

A. Hoyle\_ - y tock tick tick tick tock tick tick tick

T. Hoyle\_ - ney mo - ney time & mo - ney mo - ney mo - ney

B. Hoyle\_ mo - ney mo - ney time & mo - ney mo - ney mo - ney

*mp*

*mp*

*p*

21

S. *f*  
tock tick tock How does a young en - gi-neer make an im-pres-sion?

A. *f*  
tock tick tock How does a young en - gi-neer make an im-pres-sion?

T. *mp*  
time & mo - ney mo - ney mo - ney & mo - ney

B. *mp*  
time & mo - ney mo - ney mo - ney & mo - ney



24

S. How does a young en - gi-neer an im-pres-sion? Think of a way to save

A. How does a young en - make an im-pres-sion? Think of a way to save

T. *f*  
mo - r - ney time & mo - ney Think of a way to save

B. *f*  
mo - mo - ney time & mo - ney Think of a way to save



27

S. *mf* Think of a way of sav - ing time. Think of a way to save

A. *mf* Think of a way of sav - ing time. Think of a way to save

T. *mf* Think of a way of sav - ing time. Think of a way to save

B. *mf* Think of a way of sav - ing time. Think of a way to save

30

S. *leggiere dance mp* think of a way of sav - ing time. tick-et - y tock

A. *mp* think of a way of sav - ing time. chingching ching ching

T. *f* think of a way of sav - ing time. chingching ching ching

B. *f mp sostenuto* think of a way of sav - ing time. bum\* bum

33

S. tick-et - y tock tick-et - y tock tick-et - y tock

A. ching ching ching ching tick-et - y tock

T. ching ching ching ching ching tick-et - y tock

B. bum bum bum bum tick-et - y tock

35

S. tick-et - y tock tock ching ching tick-et - y tock ching ching

A. tick-et - y tock et - y tock ching ching tick-et - y tock ching ching

T. tick-et - y tock ching ching tick-et - y tock ching ching

B. bum bum bum bum bum bum bum bum

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

38 **rit.**

S. *tick-et - y tock tick-et - y tock*

A. *tick-et - y tock tick-et - y tock* *solo - rubato*

T. *bum bum bum*

B. *bum bum bum*

*Then the boss will take you for din - ner*

*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

41 **♩ = 100** *duet*

S. *Then Mis-ter Hoyle will ta' din - ner*

A. *Then Mis-ter Hoyle you for din - ner*

T. ***mp** a tempo*

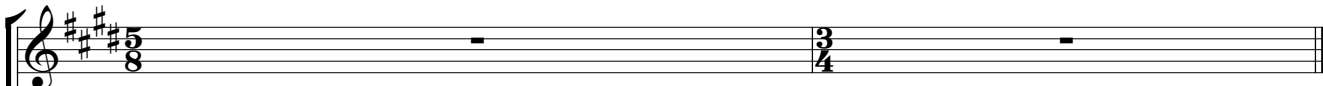
B. ***mp** a tempo*

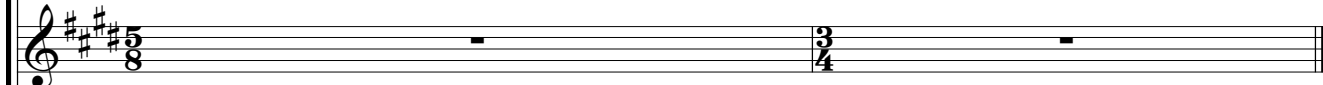
*Mo - ney mo - ney time & mo - ney*

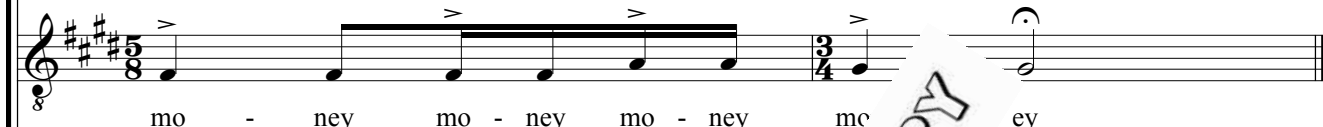
*Mo - ney mo - ney time & mo - ney*

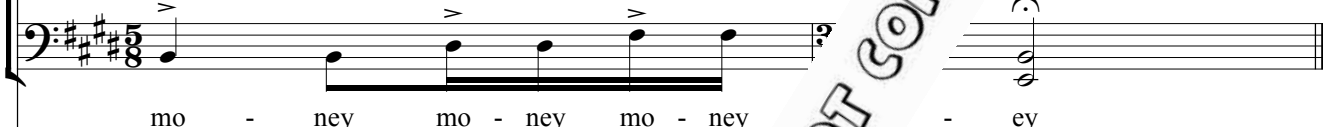
*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

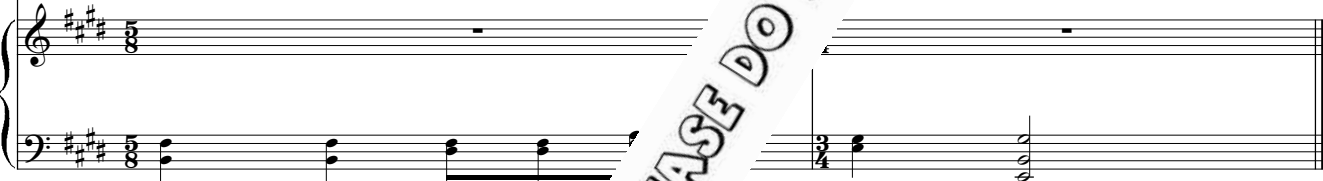
44

S. 

A. 

T.   
mo - ney mo - ney mo - ney me ey

B.   
mo - ney mo - ney mo - ney - ey





## Measurements

Gary Geddes

Larry Nickel

**Marcato, over enunciate** ♩ = 132

**f**

SOPRANO

Wood Rope Stone Steel Wood Rope Stone Steel

ALTO

Wood Rope Stone Steel Wood Stone Steel

TENOR

Wood Rope Stone Steel rope Stone Steel

BASS

Wood Rope Stone Ste Wood Rope Stone Steel

PIANO

5

S.

Wood Rope Steel and not al- ways in that or- der

A.

Wood Rope one Steel and not al- ways in that or- der

T.

Wood R Stone Steel and not al- ways in the or- der

B.

Wo Rope Stone Steel and not al- ways in that or- der

**mf**

**mf**

**mf**

**mf**

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



9

S. *f* Height and Length

A. *f* Height Two hun-dred ten feet and *solo* *tutti*

T. *f* Height ar ength Four thou-sand *solo*

B. *f* Height Length

12

S. Width six lanes eight-y feet What a-bout

A. Width six lanes, eight-y feet What a-bout

T. *tutti* two hun-dred-y feet Width What a-bout

B. Width What a-bout

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

15

S. clear-ance? made with Steel

A. clear-ance? one hun-dred for - ty five feet made with Steel

T. clear-ance? one hun-dred for - ty five feet mar' steel

B. clear-ance? 1th Steel Sev - en - teen

*duet* *tutti* *tutti* *solo*

18

S. ar - crete

A. Con - crete

T. and Con - crete Eight - y thou-sand cu - bic yards

B. thou-sand and Con - crete Eight - y thou-sand cu - bic yards

*tutti* *tutti*

*mp*

21

S. Fill with half a mil - lion cu - bic yards Dead me - n

A. Fill with half a mil - lion cu - bic yards

T. Fill with half a mil - lion cu - bic yards

B. Fill with half a mil - lion cu - bic yard Dead me - n

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

24

S. *f* *poco rit.* Ain't she some - thing?

A. *dolce pp* Twen - ty Ain't she some - thing?

T. *dolce pp* Twen - sev - en Ain't she some - thing?

B. Ain't she some - thing?

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

## Industry Standards

inspired by and freely adapted  
from the poetry of Gary Geddes

Larry Nickel

$\text{♩} = 72$

SOPRANO

ALTO

TENOR

BASS

PIANO

*solo mf*

I want to tell you "false - works".

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

$\text{♩} = 68$  *mechanically - senza vibr*

3

S. *mp* Two tem - por - ar - y s that take the weight of ad - van - cing

A. *mp* Two tem - por - ac - tures that take the weight of ad - van - cing

T. *mp* Two tem y struc - tures that take the weight of ad - van - cing

B. *mp* Two ten. r - ar - y struc - tures that take the wieght of ad - van - cing

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

dur - ing con - struc-tion & are re-moved whe  
*cresc.*  
dur - ing con - struc-tion & are re-mov

*solo*  
Pro - fes - sor H's de - fi - ni-tive pub - li -

Eee

Eee

8

*solo*

T. Pro - fes - sor H. s de - fi - ni - tive pub - li - ca - tion in - di -

S. joined *p* Eee

A. joined *p* Eee

T. joined *p* Eee

B. joined *p* Eee

*PERUSAL SCORE ONLY - NOT FOR REPRODUCTION*

*solo*

11

T.  $\frac{8}{8}$  cat - ed that the ver - ti - cal sup - port co - lumns were be -

S. (eee...)

A. (eee...)

T.  $\frac{8}{8}$  (eee...)

B. (eee...)

Piano accompaniment

14

T.  $\frac{8}{8}$  low in - dust - ry ards

S. rit.  $f$  Ah  $ff$

A. rit.  $mf$  Ah  $ff$

T.  $mp$  Ah  $ff$

B.  $mp$  Ah  $ff$

Piano accompaniment

# The Day Was So Blue

53

inspired by and freely adapted  
from the poetry of Gary Geddes

Larry Nickel

**Sadly** ♩ = 76

*solo - rubato*

Kat-ie and me in a small ca-fé sip-ping wine & ing small talk.

♩ = 68 *dolce*

5 *mf*

S. Blue, \_\_\_\_\_ Lord, the day was so The sky was a

A. *mp* Blue, blue\*, blue, Lord, the day olue... (seamless)

T. *mp* Blue, blue\*, blue, blue... (seamless)

B. *mp* Blue, blue\*, blue, bl blue... (seamless)

*rehearsal*

\* ♩ beat

9

S. cur-ren - cy that ev - en poor peo - ple could count on \_\_\_\_\_

A. (Ooo) that ev - en poor peo - ple could \_\_\_\_\_ could cour+ on. blue...

T. (Ooo)

B. (Ooo)

P.

ASE DO NOT COPY

13 *mf*

S. Prais - es all the birds sing - ing prais - es

*leggiere*  
*pp*

A. La la la (sim)

T. *pp*  
La la la (s)

B. *pp*  
La la la



16

S. *f* Who could i - ma - gine a tra - ge - dy on such a beau - ti - ful

A. *mf* Who could i - ma - gine a tra - ge - dy on such a beau - ti - ful

T. *mf* Who could i - ma - gine a tra - ge - dy ach a beau - ti - ful

B. *mf* Who could i - ma - gine a tra - ge - dy on such a beau - ti - ful

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

19

S. *pp* day? *♩ = 78*

A. *pp* day *p* We were

T. *pp* day *p* We were

B. *pp* day

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

22

S. *p* down the road from B. C.

A. *p* sit - ting in a small ca - fé down the road from B. C,

T. *p* sit - ting in a small ca - fé d road from B. C.

B. n the road from B. C.

25

S. *mf* Su - gar by croon-ing on the ra - di - o when the

A. *mf* Su - Ooo when the

T. *mp* Su Cros - by croon-ing on the ra - di - o when the

B. *mf* Su - gar va - va voo

28 **rit.**

S. first am - bu - lance came scream - ing by **f**

A. first am - bu - lance came scream - ing by **f**

T. first am - bu - lance came scream - ing by **f**

B. came scream - ing **f**

8

31 **♩ = 68**

S. **mf** Blue ay was so blue Who could i - ma-gine a

A. **mp** Blue, blue, blue rd, the day was so blue... Who could i - ma-gine a **mf**

T. **mp** Blue, bl olue... blue Who could i - ma-gine a **mf**

B. **mp** Blue, blue, blue... blue Who could i - ma-gine a **mf**

8

35

S. tra - ge - dy on such a beau - ti - ful day blue day

A. tra - ge - dy on such a beau - ti - ful day

T. tra - ge - dy on such a beau - ti - ful

B. tra - ge - dy on such a beau - ti ay

*f rit.*

*f*

*f*

*f*

*f*

PLEASE DO NOT COPY

...pie as  
een for  
ouldn't  
lay.  
? Well,  
ge. Like  
ust hav-  
buckle  
c. Dart-  
ven de-  
ally that  
for my

not hard to  
the govern  
these old-f  
New Eng  
and mov

and how  
watch all  
out of the  
ile business  
and then see

to prove it.  
That was my father, of  
course. And my father and the

(Concluded on Page 12)

# 10 Die, 20 Hurt Bridge Falls

(Continued from Back Page)  
(AL TO THE DETROIT NEWS)  
VANCOUVER, B.C., June  
—Collapsing with a roar  
that rolled like gigantic  
thunder over the city, two  
sections of Vancouver's

partly completed \$16,000-  
000 bridge carried at least  
16 workmen to death in the  
racing, tide-ripped waters  
of Burrard Inlet late yes-  
terday.

The death toll may go higher.  
Two men were reported missing  
today and 20 are in Vancouver  
hospitals, many critically in-  
jured.

RY  
ished I  
ing to  
d out of  
ifferent

## ZOOS TRADE ANIMALS IN

# When I Think of Bridges

59

L.N.

in honor of the men who perished  
in the 1958 Second Narrows Bridge disaster

Larry Nickel

gentle rumba ♩ = 100

**SOPRANO** *mf* I'm cross - ing o - ver. *p* *cresc.* I'm cross - ing

**ALTO** Do\* do do

**TENOR** *p* Do\* do do do do

**BASS** *p* Do\* do (sim) *sc.*

**PIANO**

**S.** o - ver ing o - - - - ver

**A.** (sim) *c'* *mf*

**T.** *mf*

**B.** *cresc.* *mf*

11 *espress.*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

When I think of brid-ges I see the great di-vide be-tween e-ter-nal

16

S. *mp*

A. *mp*

T. *mp*

B. *mp*

wis-dom and my c a pride that was mend-ed for-giv-en through

21

S. love and sac - ri - fice I am cross-ing o - ver o - ver

A. I am cross-ing o - ver o -

T. I am cross-ing ver o -

B. I am c' o - ver o -

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

26

S. on the road . - dise

A. ver on the Pa - ra - dise (Pa - ra - dise)

T. ver road on the road to Pa - ra - dise

B. ver on the road to Pa - ra - dise Pa - ra - dise

rit.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

♩ = 100

31 *full warm sound*

S. When I think of brid-ges I see the great di - vide be - tween e - ter - nal

A. When I think of brid-ges I see the great di - vide be - tween e - ter - nal

T. When I think of brid-ges I see the great di - vi be - tween e - ter - nal

B. When I think of brid-ges I see the great be - tween e - ter - nal

36

S. wis-dom and my ov pride that was mend-ed for - giv - en through

A. wis-dom and ool-ish pride that was mend-ed for - giv - en through

T. wis- dom y own fool-ish pride that was mend-ed for - giv - en through

B. wis- do. and my own fool-ish pride that was mend-ed for - giv - en through



41

S. love and sac - ri - fice I am cross-ing o - ver o - ver

A. love and sac - ri - (love and sac - ri - fice) cross-ing o - ver o

T. love and sac - ri - (love and sac - ri - fice) cross-i ver o

B. love and sac - ri - fice I ar o - ver o

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

46

S. the road to Pa - ra - dise

A. ver on the road to Pa - ra - dise

T. on the road to Pa - ra - dise

B. er on the road I'm cross - ing o - ver

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

51

S. *mp* Pa - ra - dise *p* Cross - - -

A. *mp* Pa - ra - dise *p* Cross - - -

T. *mp* I'm cross - ing o - - - *p* Cross - - -

B. *mp* I'm cross - ing o - - - *p* Cross - - -

*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

56 *cres. poco*

S. *mp* ing O - - -

A. *mp* in ver O - - -

T. *mp* o - ver O - - -

B. *mp* ing o ver Cross - - - ing

*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

61 *cres. poco a poco*

S. *mf* ver Cross

A. *mf* ver Cross

T. *mf* ver Cross

B. *mf* o ver Cross

8



66 *rit.* *ff*

S. *f* ing o ver to Pa - ra - dise

A. *f* ing o ver to Pa - ra - dise

T. *f* ing ver to Pa - ra - dise

B. *f* ing o ver to Pa - ra - dise

8



