



# C'est la vie

## Cycle IV

Musique : **Rex Potam**

Copyright CC-BY-SA 2021–2022 **Rex Potam**





# Sommaire

<b>Présentation</b>	<b>5</b>
<hr/>	
<b>Partitions</b>	<b>7</b>
<hr/>	
01 – <i>Misty</i> .....	7
02 – <i>Trick or Treats</i> .....	20
03 – <i>Escape</i> .....	26
04 – <i>First Christmas Without You</i> .....	47
05 – <i>Maggie's Still at the Top of the Hill</i> .....	67
06 – <i>Blue Moon</i> .....	79
07 – <i>I Knew It</i> .....	90
08 – <i>Dull Passion</i> .....	99
09 – <i>The End</i> .....	121



# Présentation

Mon quatrième group de chansons, ce *Cycle IV*, est un cycle écrit en Anglais — c'est la vie...

© Copyright 2021-2022 — Rex Potam

**Les partitions sont protégées par Creative Commons CC-BY-SA, sauf *Maggie's Still At The Top Of The Hill* qui est sous copyright.**

Hormis cette exception, elles peuvent être jouées, partagées, modifiées... La seule condition est de l'attribuer en citant le nom du compositeur : **Rex Potam**.

Les œuvres dérivées doivent être proposées au public avec les mêmes libertés que l'œuvre originale<sup>1</sup>.

La licence complète, en Français, est disponible ici :

<https://creativecommons.org/licenses/by-sa/4.0/deed.fr>



---

<sup>1</sup> Ce qui signifie, par exemple, que si une œuvre est donnée en concert les captations ne peuvent être interdites et peuvent être diffusées librement.

# Misty

Rex POTAM

*Misty, our cat, passed away some time ago. This is a song I wrote for him.*

*Misty, notre chat, nous a quittés il y a quelques temps. Cette chanson est pour lui.*

You used to be the king of the house  
How could you spend hours in the sun to drowse?  
Even when at night you went singing meows  
Fearless knight, now you lie under the rose

How strong were you, fighting with claws and the rest!  
How could you leave us to fend in the tempest?  
My heart went with you the day you left  
Leaving my soul of all emotions bereft

**Misty times behind**  
**Rainy times ahead**  
**Sunny times evade**  
**Foggy times remain**

Is there a heaven for you where you went?  
Will we meet again when I, too, am spent?  
Hope squeezes my throat as I pay the rent  
But on the pillow I dream I still catch your scent

**Misty times behind**  
**Rainy times ahead**  
**Sunny times evade**  
**Foggy times remain**



# Misty

Rex Potam

The musical score consists of six staves, each with a key signature of  $\text{F}^\# \text{ C}$  (one sharp). The Lead and Bass staves are mostly blank. The Backing vocals, Guitar, and Organ staves have some musical notation. The Organ staff features a melodic line with eighth-note patterns and grace notes. The Piano staff is also mostly blank.

Lead

Backing vocals

Guitar

Bass

Organ

Piano

9

Ld. You used to be the king of the house How could you spend hours in the sun to

BV King of the house Spend hours in the sun to  
King of the house Spend hours in the sun to  
King of the house Spend hours in the sun to

Bs.

ogn.

15

Ld. drowse? E - ven when at night you went sing - ing meows Fear-less knight, now you lie un-der the rose

BV drowse Meow! Meow!  
drowse Meow! Meow!  
drowse Meow! Meow!

Bs.

ogn.

21

Ld. How strong were you, fight - ing with claws and the rest!

BV Claws and the rest Leave  
Claws and the rest Leave  
Claws and the rest Leave

Bs.

Ogn.

26

Ld. to fend in the temp - est? My heart went with you the day you left Leav-ing my soul of all e-

BV us to fend in the temp - est Meow! Meow!  
us to fend in the temp - est Meow! Meow!  
us to fend in the temp - est Meow! Meow!

Bs.

Ogn.

32

Ld.

- mo-tions be - reft Oh, oh, oh Mist - y times be-hind

BV

Oh, oh, oh Oh

Oh, oh, oh Oh

Gtr.

Bs.

ogn.

Pno.

38

Ld. Rain-y times a - head Sun-ny times e - vade

BV oh Sun-ny times  
oh Sun - ny times  
oh Sun - ny times

Gtr.

Bs.

Ogn.

Pno.

This musical score page contains six staves. The first staff (Ld.) has lyrics "Rain-y times a - head" and "Sun-ny times e - vade". The second staff (BV) has lyrics "oh", "oh", and "oh". The third staff (Gtr.) shows a rhythmic pattern with three groups of eighth-note pairs. The fourth staff (Bs.) shows a rhythmic pattern with eighth-note pairs. The fifth staff (Ogn.) shows sustained notes with grace notes. The sixth staff (Pno.) shows a rhythmic pattern with eighth-note pairs. Measure numbers 38 are indicated at the top of each staff.

43

Ld. Fog-gy times re - main Oh, oh, oh, oh Oh

BV Fog-gy times Mist - y Oh, oh, oh, oh Oh

Fog-gy times Mist - y Oh, oh, oh, oh Oh

Fog-gy times Mist - y Oh, oh, oh, oh Oh

Gtr. Bs.

ogn.

Pno.

48

Gtr. Bs.

ogn.

Pno.

55

Ld.

Is there a heav - en for you where you

BV

Gr.

Bs.

Ogn.

Pno.

Ld. 61

went? Will we meet a - gain when I, too, am spent? Hope squeez - es my

BV Is there heav - en? Will we meet a - gain?

BV Is there heav - en? Will we meet a - gain?

BV Is there heav - en? Will we meet a - gain?

Bs.

Ogn.

Pno.

66

Ld.

throat as I pay the rent But on the pil-low I dream I still catch your scent Oh,

BV

Meow! Meow! Oh,  
Meow! Meow! Oh,  
Meow! Meow! Oh,

Gr.

Bs.

Ogn.

Pno.

72

Ld.

oh, oh Mist - y times be-hind Rain-y times a-head

BV

oh, oh Oh oh

oh, oh Oh oh

oh, oh Oh oh

Grtr.

Bs.

ogn.

Pno.

78

Ld.

Sun - ny times e - vade Fog - gy times re - main

BV

Sun - ny times Fog - gy times

Sun - ny times Fog - gy

Sun - ny times

Gtr.

Bs.

Ogn.

Pno.

This musical score page contains six staves. The first staff (Ld.) has lyrics: "Sun - ny times e - vade" followed by "Fog - gy times re - main". The second staff (BV) has lyrics: "Sun - ny times" followed by "Fog - gy times", then "Sun - ny times" followed by "Fog - gy", and finally "Sun - ny times". The third staff (Gtr.) shows a continuous line of eighth-note chords. The fourth staff (Bs.) shows a continuous line of eighth-note chords. The fifth staff (Ogn.) shows a continuous line of eighth-note chords. The sixth staff (Pno.) shows a continuous line of eighth-note chords. Measures are separated by vertical bar lines. Measure numbers 78, 79, 80, 81, and 82 are indicated at the bottom of each staff respectively.

82

Ld.

BV

Gtr.

Bs.

ogn.

Pno.

88

Gtr.

Bs.

ogn.

Pno.

95

Gtr.

Bs.

Ogn.

Pno.

*fade out*

measures 95-102

102

Gtr.

Bs.

Ogn.

Pno.

measures 102-109

# Trick or Treats !

Rex POTAM

*A music written as a Compotam ! YouTube video for Halloween*

*Une musique écrite pour un épisode YouTube de Compotam ! pour Halloween*

*L'œuvre peut être librement utilisée, à la condition de l'attribuer à l'auteur en citant son nom.  
Les œuvres dérivées doivent être proposées au public avec les mêmes libertés que l'œuvre originale.  
La licence complète est disponible à cette adresse : <https://creativecommons.org/licenses/by-sa/4.0/deed.fr>*



# Trick or treats!

Rex Potam

Clavecin      *andante*

Orgue      *allegro*

Accordéon

Sifflet

Boîte à musique

Clav.      7

Clav.      13      *sforzando*

Copyright © 2021 by Rex Potam  
Tous droits réservés CC-BY-SA

Clav.

(sva)

19

moderato

Org.

prin.pos. 8+4

Org.

prin.pos. 8+4+1

25

BàM.

Org.

Sif.

BàM.

31

*allegro*

36

Clav.

Org. *tutti g.o.*

Acc.

Sif.

B.M.

*poco a poco accel.*

41

Clav.

Org.

Acc.

Sif.

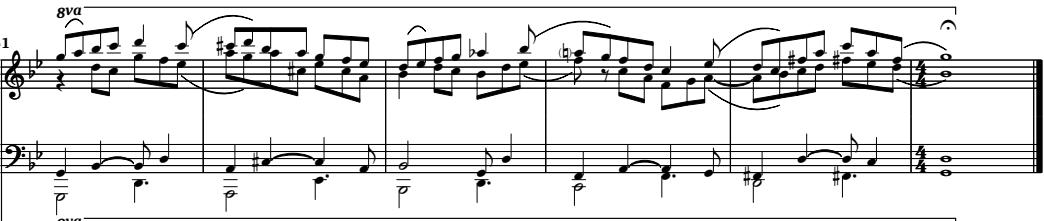
BàM.

46

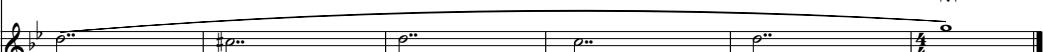
Clav.

Org.

Acc.

Clav. {  

  
 Org. {  

  
 Acc. {  

  
 Sif.  

  
 B&M.  


# Escape

Rex POTAM

*A song about overworked people.*

*Une chanson sur ceux qui se noient dans leur travail.*

I open my eyes unto a new day  
What is that song that floats in my ear?  
Too late, the images wither away  
I am awake, what did you say my dear?

**I have to get up and dress** (ESCAPE)  
**To get to work — no stress** (ESCAPE)  
**A shower, a coffee, let's** (ESCAPE)  
**Drive downtown to success** (ESCAPE)

I open my eyes, blinded by the light  
A blue mask, worried eyes, can't hear you  
Too late, sirens scream, I'm losing that fight  
I am going, I'll wait for you my dear

**I have no worries nor stress** (ESCAPE)  
**I float away to rest** (ESCAPE)  
**I leave you, I love you, let's** (ESCAPE)  
**Meet some day in Heaven** (ESCAPE)

I open my eyes again in the lift  
A suitcase, a laptop, work adrift  
Too late, this report was due yesterday  
I am drowning, what will you say my dear?

**I have to work up to stress** (ESCAPE)  
**To get a life — no less** (ESCAPE)  
**A coffee, a whiskey, let's** (ESCAPE)  
**Take some more just in case** (ESCAPE)



# Escape

Rex Potam

The musical score for "Escape" features eight staves, each with a specific instrument or vocal part:

- Lead Voice:** Treble clef, 4/4 time, key signature of one flat.
- Whispers:** Treble clef, 4/4 time, key signature of one flat. The first measure shows a single eighth note followed by six rests.
- Choir:** Two staves, Treble clef and Bass clef, both in 4/4 time and one flat. Both staves are entirely blank.
- Piano:** Two staves, Treble clef and Bass clef, both in 4/4 time and one flat. The first measure contains a single eighth note followed by six rests. Subsequent measures show more complex patterns of eighth and sixteenth notes.
- Bass Guitar:** Bass clef, 4/4 time, one flat. The first measure shows a single eighth note followed by five rests.
- Violins:** Treble clef, 4/4 time, one flat. The first measure shows a single eighth note followed by five rests.
- Altos:** Treble clef, 4/4 time, one flat. The first measure shows a single eighth note followed by five rests.
- Cellos:** Bass clef, 4/4 time, one flat. The first measure shows a single eighth note followed by five rests.
- Double basses:** Bass clef, 4/4 time, one flat. The first measure shows a single eighth note followed by five rests.

6

LV      Pno      BGtr.

I op-en my eyes un-

11

LV      Pno      BGtr.

- to a new day      What is that song that floats in my ear?

16

LV      Pno      BGtr.

Too late,      the i-ma-ges with - er a-way      I am a - wake,      what did you say

19

LV      my dear?      I

Pno {

BGtr.

24

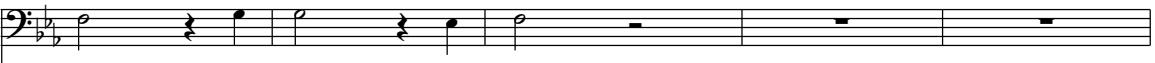
LV have to get up and dress To

Wh. es - cape

Pno

BGtr.

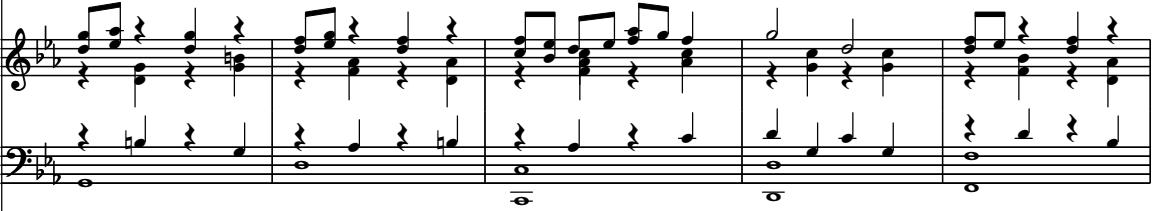
29

LV      

get            to work            no stress

Wh.      

es - cape,        es - cape

Pno      

BGtr.    

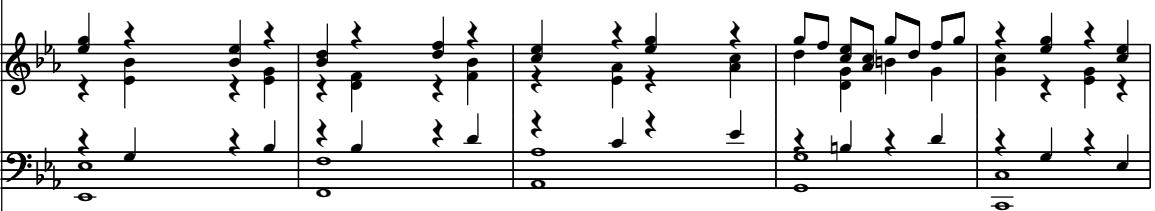
34

LV      

A show-er,        a cof-fee,        let's

Wh.      

es-cape,        es-cape

Pno      

BGtr.    

39

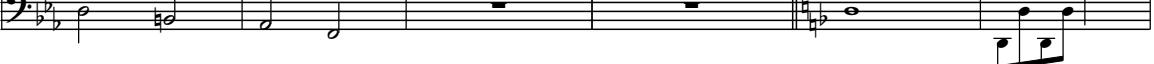
LV      

Drive down - town to suc-cess

Wh.      

es-cape

Pno      

BGtr.      

45

LV      

I op-en my eyes a - gain in the lift      A su-it-case, a lap-top, work a-drift

Pno      

BGtr.      

49

LV

Too late, this re-port was due yes-ter-day I am drown-

Pno

BGtr.

53

LV

- ing, what will you say my dear?

Pno

BGtr.

57 *gva*

LV

I have to work up to stress

Wh.

Pno

BGtr.

Vln

Va

Vc

Cb

The musical score page 57 features a vocal line by LV (Lyric Voice) and a piano part by Pno. The vocal line includes lyrics: "I have to work up to stress". The piano part consists of eighth-note chords. Below the piano are parts for Bass Guitar (BGtr.) and strings (Vln, Va, Vc, Cb). The strings play sustained notes with grace marks. The page number 57 is at the top left, and dynamic instructions *gva* are above the vocal line.

62 (8va)

LV

To get a life no less

Wh.

- cape es-

Pno

BGtr.

Vln

Va

Vc

Cb

67

(8va)

LV

A cof-fee, a whisk-ey, let's

Wh.

- cape, es-cape es-cape, es-cape

Pno

BGtr.

Vln

Va

Vc

Cb

72

Take some more just in case

LV

Wh.

Pno

BGtr.

Vln

Va

Vc

Cb

77

Wh. es-cape

Pno

Vln pizz.

Va pizz.

Vc

Cb

82

Pno

Vln

Va

Vc

Cb

88

LV      I op-en my eyes, blind-

Ch.

Pno

BGtr.

Vln

Va

Vc

Cb

93

LV - ed by the light A blue mask, wor-ried eyes, can't hear you

Ch.

Pno

BGtr.

Vln

Va

Vc

Cb

This musical score page contains eight staves. From top to bottom: 1) LV (Bass clef) with lyrics: "- ed by the light A blue mask, wor-ried eyes, can't hear you". 2) Ch. (Treble clef) with two staves. 3) Pno (Treble and Bass clefs) with dynamic marking "p". 4) BGtr. (Bass clef). 5) Vln (Treble clef) with melodic line and grace notes. 6) Va (Treble clef). 7) Vc (Bass clef). 8) Cb (Bass clef). Measure numbers 1 through 8 are present above the first few measures of each staff.

97

LV      Too late, si-rens scream, I'm los-ing that fight I am go-

Ch.

Pno

BGtr.

Vln

Va

Vc

Cb

This musical score page contains eight staves. From top to bottom: 
 1. LV (Bassoon) staff: Shows a single note followed by a series of eighth notes with various slurs and grace marks. A measure number '3' is placed above the staff.
 2. Ch. (Chorus) staff: Two staves grouped together. The top staff has two notes with slurs; the bottom staff has one note followed by a sustained note with a long horizontal line underneath.
 3. Pno (Piano) staff: Two staves grouped together. The top staff shows eighth-note chords; the bottom staff shows sustained notes with dynamic markings like 'p' and 'f'.
 4. BGtr. (Bass Guitar) staff: Shows a bass line with eighth-note chords.
 5. Vln (Violin) staff: Shows eighth-note chords with slurs.
 6. Va (Viola) staff: Shows eighth-note chords with slurs.
 7. Vc (Cello) staff: Shows sustained notes with horizontal lines underneath.
 8. Cb (Double Bass) staff: Shows sustained notes with horizontal lines underneath.
 The vocal line 'Too late, si-rens scream, I'm los-ing that fight I am go-' is written below the LV staff. Measure numbers '3' and '97' are also present.

100

LV - ing, I'll wait for you my dear

Ch.

Pno

BGtr.

Vln

Va

Vc

Cb

This musical score page shows a section for orchestra and choir. The vocal line for "ing, I'll wait for you my dear" is written above the bassoon part. The piano part features sustained notes and chords. The bass guitar and strings provide harmonic support.

104

LV      Wh.      Ch.      Pno      BGtr.      Vln      Va      Vc      Cb

I have no wor - ries nor stress  
es-

I have

*8va*

42



114

LV      I leave you,      I love you, let's

Wh.      - cape,      es-cape      es-cape, es-cape

Ch.      rest

Pno

BGtr.

Vln      (8va)

Va      (8va)

Vc

Cb

119 *(sprechgesang)*

LV

Wh.

Ch.

Pno

BGtr.

Vln

Va

Vc

Cb

Meet some day in Heav-en

Meet some day in

124

LV

Wh. es-cape

Ch.

Pno

BGtr.

Vln

Va

Vc

Cb

# First Christmas Without You

Rex POTAM

*A song about... Well, Christmas. In memory to all the people we miss.*

*Une chanson sur... Noël... En mémoire de tous ceux qu'inous manquent.*

I'll think of you on Christmas Eve  
All the presents I won't give you  
All the smiles we won't be sharing  
And your absence under the mistletoe

**It's our first Christmas  
With your smile only from above  
Under the tree, all the treasures  
And your last present, by the stove  
Our first Christmas... without you**

The children are all grown by now  
Santa comes, his sleigh straight from you  
All the smiles you will be giving  
And your presence around us — a blessing

**It's our first Christmas  
With your smile only from above  
Under the tree, all the treasures  
And your last present, by the stove  
Our first Christmas... without you**

*(bridge)*

**It's our first Christmas  
With your smile always in my heart  
Under the roof, all forgiveness  
And you'll always be there in sight  
Ne'er a Christmas... without you**



# First Christmas Without You

Rex Potam

The musical score consists of eight staves. The first staff is for Chant (soprano) in treble clef, 12/8 time, with a dynamic of  $\frac{8}{8}$ . The second staff is for Piano, with two systems of music. The third staff is for Violins I (soprano), the fourth for Violins II (alto), the fifth for Altos (bass), the sixth for Violoncelles (bass), the seventh for Contrebasses (double bass), and the eighth for Flûte (flute) in bass clef, 12/8 time.

Performance instructions include:

- Piano: The first system shows eighth-note chords; the second system shows sixteenth-note chords.
- Violins I:  $\ddot{\text{D}}$ ,  $\ddot{\text{D}}$ ,  $\ddot{\text{D}}$ .
- Violins II:  $\ddot{\text{D}}$ ,  $\ddot{\text{D}}$ ,  $\ddot{\text{D}}$ .
- Altos:  $\text{D}.$ ,  $\text{D}.$ .
- Violoncelles: *pizz.*
- Contrebasses: *pizz.*
- Flûte:  $\text{D}.$ ,  $\text{D}.$ ,  $\text{D}.$ .

4 *mp*

I'll think of you on

8

\*\*\* \*\*\* \*\*\* \*\*\*

8

*p*

Christ - mas Eve All the pres-

8

\*\*\* \*\*\* \*\*\*

8

11

*mf*

- ents I won't give you All the smiles we won't be

15

*f*

shar - ing And your ab - sence un - der the

18

*p*

*mf*

mis - tle - toe      It's our first Chris - tmas

22

*f*

With your smile on - ly from a - bove      Un - der the tree, all the treas - ures

26 *mf*

And your last pres - ent, by the stove Our

30 *p*

first Christ - mas... with - out you

*arco*

*arco*

52

34

37 *mf*

8 The child - ren are all

40

8  
grown by now San - ta

\*\*\*. \*\*\*. \*\*\*.

*arco*

*arco*

43

*f*

comes, his sleigh straight from you All the smiles

\*\*\* \*\*\* \*\*\*

*arco*

46

*ff*

*f*

you will be giv - ing And your pres-

*arco*

50

ence a - round us, a bless - ing *mp* It's our first

54

8

Chris - tmas With your smile on - ly from a - bove Un - der the tree, all the

The musical score consists of two staves. The top staff is for a treble clef instrument, likely a soprano or alto voice, and the bottom staff is for a bass clef instrument, likely a cello or double bass. The music is in common time (indicated by '8'). The lyrics are written below the top staff. The score includes several measures of music with various note heads and stems, some with dots indicating pitch or duration. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

58 *ff*

8  
treas - ures And your last pres - ent, by the stove Our

63

*p*

first Christ-mas... with-out you

68

This page contains musical notation for six staves. The top two staves are in treble clef, the bottom two in bass clef, and the middle two in alto clef. The music is primarily composed of eighth-note patterns. Measure 68 starts with a forte dynamic (f) on the first staff. Measures 69-71 follow with various dynamics including piano (p), sforzando (sf), and forte (f). Measures 72-73 continue the pattern.

73

This page contains musical notation for six staves. The top two staves are in treble clef, the bottom two in bass clef, and the middle two in alto clef. The music consists of eighth-note patterns with various dynamics. Measures 73-76 show a transition where the key signature changes from one with more flats to one with more sharps, indicated by the changing clefs and note heads.

76                    *ff*

cresc.

It's our first Christ - mas With your smile al - ways in my heart

80

A musical score for orchestra and choir, page 80. The score consists of six staves. The top staff is soprano, followed by three staves for the orchestra (two violins, cello, bassoon), and another soprano staff at the bottom. The music is in common time, with a key signature of seven sharps. The vocal parts sing "Under the roof, all for - give - ness" and "And you'll al - ways be". The instrumental parts provide harmonic support with eighth-note patterns. Measure 80 concludes with a repeat sign and a double bar line, indicating a section of the piece.

84

8 there in sight Ne'er a Christ - mas... with - out

fff

mp

88

you

8

88



# Maggie's Still at the Top of the Hill

Music: Rex POTAM

Lyrics: Lightning Scream Lyrics

*Thanks Lightning Scream Lyrics for this wonderful text.*

*Merci Lightning Scream Lyrics pour ce magnifique texte.*

I don't know what you mean  
I don't know where you've been  
Maggie's still on the hill  
With a shoe in her head

**At the top of the hill  
You'll find Maggie still  
At the top of the hill  
There ain't no more bills**

Maggie's eyes're silver guns  
Halfway to having begun  
Maggie's tales in the sun  
Have been dead on a run

**At the top of the hill  
You'll find Maggie still  
At the top of the hill  
There ain't no more bills**

She went down down to scream  
Now she grabs memories  
To be sure and to share  
Little words and her prayers  
Little words and her prayers  
Little words and her prayers

**At the top of the hill  
You'll find Maggie still  
At the top of the hill  
There ain't no more bills**

Maggie drops drop by drop  
Maggie's stains are stained  
Maggie's hands're hand to hand  
Maggie's friends are dead or friends

Maggie rocked them on, yeah  
Maggie rocked them on, yeah  
Maggie rocked till the last one, yeah  
Maggie rocked till the last one, yeah  
Maggie rocked till the last one, yeah

*All right reserved © Lightning Scream Lyrics*

# Maggie's Still At The Top Of The Hill

Lightning Scream Lyrics

Rex Potam

The musical score consists of ten staves. The top four staves (Chant, Ténors, Barytons, Basses) are vocal parts in C major, indicated by a treble clef and a 'C' key signature. The next two staves (Piano Électrique, Guitar) are instrumental parts. The Piano Électrique staff shows a sequence of chords: Dm, Dm, Bdim, Dm, Dm+6. The Guitar staff has a bracket above it labeled '[free intro by SFYS]'. The bottom four staves (Bass Guitar, Pfe, Gtr, BGtr) are instrumental parts in F major, indicated by a bass clef and a 'F' key signature. The Pfe staff shows a sequence of chords: Em, Dm+6, Dm, Dm, Bdim, Dm, Dm+6. The Gtr and BGtr staves show rhythmic patterns.

Copyright © 2022 Rex Potam & Lightning Scream Lyrics  
Tous droits réservés

10 *p*  
 c I don't know what you mean I don't know where you've been Mag-gie's  
 Pfe { *Bdim* *Dm* *Dm+6* *Em*  
 Gtr :  
 BGtr :  
 =  
 13 *f*  
 c still on the hill With a shoe in her head At the top of the hill You'll find  
 T :  
 Bar : top of the hill  
 B : top of the hill  
 top of the hill  
 Pfe { *Dm+6* *Em*  
 BGtr :

16

c Mag - gie still At the top of the hill There ain't no more bills

T Mag - gie still top of the hill

Bar Mag - gie still top of the hill

B Mag - gie still top of the hill

Pfe { G7 Dm C C7M/B Bdim Dm

Gtr

BGtr

■

19

c Mag - gie's eyes're sil - ver guns Half-way

Pfe { Dm+6 Bdim Dm Dm+6

Gtr

BGtr

22 *f*  
 C to hav-ing be - gun Mag-gie's tales in the sun Have been dead on a run At the  
 Pfe {  
 Em Dm+6  
 (8va)  
 Gtr  
 BGtr

25 *f*  
 C top of the hill You'll find Mag-gie still At the top of the hill There ain't  
 T  
 Bar  
 B  
 Pfe {  
 Em G7 Dm C C7M/B  
 (8va)  
 Gtr  
 BGtr

28

c      no more bills

Pfe { *Bdim*    *Dm*    *Dm+6*    |    *D*    *D7*

(gva)

Gtr

BGtr

32

T      -      top of the hill

Bar      -      top of the hill      ain't no more bills

B      -      top of the hill      ain't no more bills

Pfe { *A7*    |    *Bdim*

Gtr

BGtr

35 *f*

c 8 She went

T ain't no more bills

Bar

B

Pfe Cdim Dm7 Gm7 Gm+6

Gtr (8va)

BGtr

c 39 down down to scream Now she grabs me - mo - ries To be sure and to share Little

Pfe Am Gm+6

BGtr

42  
 c      words and her prayers      Lit - tle words and her prayers      Lit - tle  
 Pfe {  
 BGtr

44  
 c      words and her prayers      At the top of the hill      You'll find Mag-gie still At the  
 T  
 Bar  
 B  
 Pfe {  
 Gtr  
 BGtr

47

c      top of the hill      There ain't no more bills      Mag-gie drops drop by drop      Mag-gie's

T      top of the hill      no more bills

Bar      top of the hill      no more bills

B      top of the hill      no more bills

Pfe { C      C7M/B      Bdim      Dm      Dm+4

Gtr (8va)

BGtr

50

c stains are stained Mag-gie's hands are hand to hand Mag-gie's friends are dead or friends Mag-gie

T dead or friends

Bar dead or friends

B dead or friends

Pfe Am7 Dm+4

Gtr (8va)

BGtr



55

c      

rocked till the last one, yeah Mag-gie rocked till the last one, yeah Mag-gie rocked till the last one, yeah

T      

yeah      yeah

Bar      

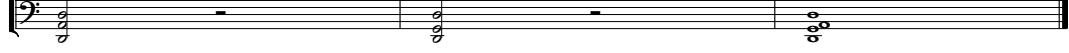
yeah      yeah

B      

yeah      yeah

Pfe      

Gtr      

(8va)      

# Blue Moon

Rex POTAM

*A song about the moon... Is it?*

*Une chanson sur la lune... Ou pas ?*

Alone in a starry night  
Looking deep in my soul  
Feelings escape out of sight  
Afraid of running afoul

What should I see in the dark  
That is not in the sky  
What should I find in a sigh  
That is not in a spark

**Blue moon**  
**Blue moon**

Two hearts beating on a berth  
Eyes lost in the firmament  
Hands locked in a sweet moment  
For a moon a world is worth

What could I catch in the sky  
Beyond the Moon and Jove  
What better for Venus, love  
Than stars that dance us by

**Blue moon**  
**Blue moon**

Alone dripping on a bench  
Looking at the glowing pond  
How can I let you drench  
Should I dive and swim along?

How e'er could I reach the moon  
Velvet skin in the sky  
What should I find in a sigh  
That is not in a moan

**Blue moon**  
**Blue moon**

*L'œuvre peut être librement utilisée, à la condition de l'attribuer à l'auteur en citant son nom.  
Les œuvres dérivées doivent être proposées au public avec les mêmes libertés que l'œuvre originale.  
La licence complète est disponible à cette adresse : <https://creativecommons.org/licenses/by-sa/4.0/deed.fr>*



# Blue Moon

Rex Potam

*p*

Voce                    A - lone    in a star-ry night      Look-ing deep    in    my soul      Feel -    ings es-cape out of sight      A-

Piccolo

Flutes

Clarinets

Oboes

Bassons

Contrabasson

French Horns

Trumpets

Trombones

Tuba

Harp

Piano

Violins I

Violins II

Violas

Cellos

Double Basses

8

Vx      pf

- afraid of run - ning a - foul      What should I see in the dark      That is not in the sky      What

15

Vx      pf

should I find in a sigh      That is not in a spark      Blue moon

pizz.

VI      VII      Va      Vc      DB

23

Vx      pf

Blue moon

arco

VI      VII      Va      Vc      DB

28

A - lone drip - ping on a bench      Look-ing at the glow - ing pond      How can I let you drench Should

pf

VI

VII

Va

Vc

DB

35

I dive and swim a-long?      How e'er could I reach the moon      Vel - vet skin in the sky What

pf

VI

VII

Va

Vc

DB

42

Vx      should I find in a sigh That is not in a moan      Blue moon

pf      {  
VI  
VII  
Va  
Vc  
DB

pizz.  
pizz.  
pizz.  
pizz.

50

Vx

Blue moon

Pic

Fl

Ci

Ob

Fg

Fg-bass

FH

Trp

Trb

Tba-solo

pf

VI

VII

Va

Vc

DB

57

Pic  
Fl  
Cl  
Ob  
Fg  
FH  
Trp  
Trb  
Tba-solo  
pf  
VI  
VII  
Va  
Vc  
DB

61

Vx

Pic

Fl

Cl

Ob

Fg

FH

Trp

Trb

Tba-solo

Hrp

pf

VI

VII

Va

Vc

DB

Two hearts beat-ing on a berth Eyes

66

Vx      lost in the fir - ma - ment      Hands locked in      a sweet mo - ment      For a moon a world is worth

Pic      Fl      Cl      Ob      Fg      Fg-bass      pf      VI      VII      Va      Vc      DB



78

Vx      love      Than stars that dance us by      Blue moon      Blue

Pic

Fl

Cl

Ob

Fg

Fg-bass

pf

VI

VII

Va

Vc

DB

pizz.

86

Vx      moon

pf

VI

VII

Va

Vc

DB

arco

arco

arco

# I Knew it

Rex POTAM

*A song dedicated to people that refuse to change their mind*

*Une chanson dédiée aux gens un peu trop buttés.*

Santa Claus will come  
If I am a good child  
Daddy and Mummy told me  
They know everything

**I know it**  
**I believe it**  
**Cannot be otherwise**

Mary's so pretty  
I think of her and stutter  
Mum and Dad do not know that  
I'll soon marry her

**I know it**  
**I believe it**  
**Cannot be otherwise**

Solid skills from school  
My work ticks round and sound  
I have new friends who teach me  
White is black and the world's not round

**I know it**  
**I believe it**  
**Cannot be otherwise**

Ideas leak from ship as mice  
I must un-learn many facts  
Trust freely given is nice  
But check your guts for mistakes

**I know it**  
**I believe it**  
**Cannot be otherwise**

**I know it**  
**I believe it**  
**But – can be otherwise**



# I knew it

Rex Potam

6 (sprechgesang)

San-ta Claus will come If I am a good child Dad-dy and Mum-my told me

11 They know eve - ry - thing I know

16 it I be-lieve it Can-not be o-ther - wise

21

Mary's so pret - ty I think of her and stut - ter Mum and Dad do not know that

25

I'll soon mar - ry her

30

I know it I be-lieve it Can-not be

35

o - ther - wise

39

43

So - lid skills from

45

school My work ticks round and sound

47

I have new friends who teach me

49

White is black and the world's

51

not round

53

I know it

55

I believe it

57

Can - not be o - ther - wise

59

61

63

67

(RH)

71

73

I - deas leak from ship as mice I must un - learn ma - ny facts Trust free-ly giv-en is nice

77

But check your guts for

82

mis - takes I know

85

it I be - lieve

87

it Can - not be

89

o - ther - wise

*gva*

> > >

91

I know it

(8va)

> > >

93

I be - lieve it

(8va)

> > >

95

But — can be o - ther - wise

(8va)

> >

97

*lascia resonare*

# Dull Passion

Rex POTAM

*A song about life...*

*Une chanson sur la vie.*

I think it was only yesterday  
I could climb mountains and hail marmots  
Run back to the cottage for cheese and nuts  
And sleep the night away

I think of only one way  
I could see mountains and watch marmots  
Stay warm in the cottage with ham, not nuts  
And watch TV all day

**Life passes as a slow blink  
Passion dulls faster than you think  
But still — if you had to start over  
Would you think you'd do better?**

It was just yesterday I met you  
Wait — no, that was two decades ago  
We ran hand in hand through streams and meadows  
And danced the night away

It was just yesterday I met you  
Yeah, kids are grown, two decades gone  
We go hand in hand through life and lawn  
And watch the shows all day

**Life passes as a slow blink  
Passion dulls faster than you think  
But still — if you had to start over  
Would you think you'd do better?**

Tomorrow we will still be together  
Alone hand in hand towards the end  
Cheese, nuts, ham, marmots, streams and meadows  
We'll leave the scene away

**Life passes as a slow blink  
Passion dulls faster than you think  
But still — if you had to start over  
Would you think you'd do better?**



# Dull passion

Rex Potam

The musical score for "Dull passion" features seven staves:

- Lead:** Stays silent throughout the shown section.
- Tenor:** Stays silent throughout the shown section.
- Baryton:** Stays silent throughout the shown section.
- Bass:** Stays silent throughout the shown section.
- Piano:** Playing eighth-note chords. The piano part starts with a forte dynamic and then transitions to a piano dynamic. The piano part ends with a forte dynamic.
- Flute:** Stays silent throughout the shown section.
- Bass:** Stays silent throughout the shown section.

5

I think it was on - ly yes - ter - day I could climb mount - ains and hail mar - mots

hail mar -  
hail mar -  
hail mar -

Run back to the cot - tage for cheese and nuts And sleep the

- motts And sleep  
- motts And sleep  
- motts And sleep

101

12

night a - way      I think of on - ly one way      I could see mount-a-ins and

oh      one way

oh      one way

oh      one way

ff

16

watch mar - mots                      Stay warm in the cot-tage with ham, not nuts

watch mar - mots oh

watch mar - mots oh

watch mar - mots oh

19

And watch T - V all day

23

Life                    pass - es                    as                    a                    slow                    blink

Life

Life

Life

Life

26

Pas-sion dulls fast-er than you think  
But

Pas-sion dulls

Pas-sion dulls

Pas-sion dulls

29

still if you had to start o - ver

32

Would you think you'd do bet-

The musical score consists of two staves. The top staff is for a bassoon, featuring a bass clef, a key signature of one flat, and a tempo marking of  $\frac{1}{8}$ . It contains a melodic line with various slurs and grace notes. The bottom staff is for a piano, with a treble clef, a key signature of one flat, and a tempo marking of  $\frac{1}{8}$ . It features a harmonic progression with chords and bass notes.

=

35

- ter? It was just yes-ter-day I met you

The musical score continues with two staves. The top staff is for a bassoon, starting with a rest followed by a melodic line. The bottom staff is for a piano, showing a harmonic progression with chords and bass notes. The lyrics "It was just yes-ter-day I met you" are written below the piano staff.

39

Musical score for orchestra and choir, page 39. The score consists of five staves. The top staff is bassoon, the second is soprano, the third is bassoon, the fourth is bassoon, and the fifth is bassoon. The vocal parts have lyrics: "Wait no, that was two de - cades a - go" and "We ran hand in hand through streams". The vocal parts also sing "a - go" three times. The score includes dynamic markings like  $\text{f}$ ,  $\text{p}$ , and  $\text{mf}$ , and various articulations.

Wait no, that was two de - cades a - go                    We ran hand in hand through streams

a - go  
a - go  
a - go



45

It was just yes-ter-day I met you Yeah, kids are grown, two  
 met you  
 met you  
 met you

48

de - cades gone                    We go hand in hand through life and lawn                    And watch the

de-cades                            gone

de-cades gone

de-cades                            gone

{

de-cades gone

de-cades gone

de-cades gone

52

shows all day

Life

Life

Life

Life

56

pass-es as a slow blink

59

Pas-sion dulls fast-er than you think But still

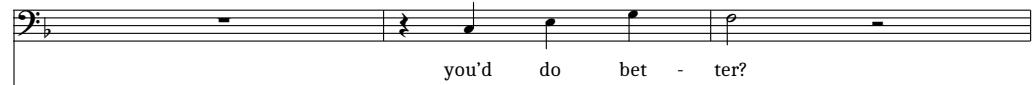
Pas-sion dulls

Pas-sion dulls

Pas-sion dulls

62 if you had to start o - ver Would you think

65



you'd do bet - ter?

Musical score page 65, measures 5-8. The vocal line continues with four staves. The middle two staves feature sixteenth-note patterns. The bass line consists of eighth-note chords. Measure 8 ends with a fermata over the bass line.

Musical score page 68, measures 1-4. The vocal line begins with a melodic line consisting of sixteenth-note patterns. The bass line provides harmonic support with eighth-note chords. Measure 4 concludes with a fermata over the bass line.

Musical score page 71, measures 1-4. The vocal line continues with sixteenth-note patterns. The bass line provides harmonic support with eighth-note chords. Measure 4 concludes with a fermata over the bass line.

(8va)

74

=

(8va)

77

80

84

114

88

oh  
oh  
oh

92

To - mor - row we'll still be to - ge - ther      A - lone hand in hand to-

to - ge - ther  
to - ge - ther  
to - ge - ther

95

- wards the end Cheese, nuts, ham, mar-mots, streams and mead - ows

to - wards the end

to - wards the end

to-wards the end

98

We'll leave the scene a - way



102

Life                    pass - es                    as                    a                    slow                    blink

Life

Life

Life

Life

105

Pas-sion dulls fast-er than you think But

Pas-sion dulls

Pas-sion dulls

Pas-sion dulls

108

still if you had to start o - ver



114

A musical score for six voices or instruments. The score consists of six staves, each with a different clef (Bass, Treble, Bass, Bass, Treble, Bass) and a key signature of one sharp. The music is divided into measures by vertical bar lines. The lyrics "ter?" are written below the first five staves. The sixth staff begins with a bass note followed by a series of eighth-note patterns. The score concludes with a final measure where all staves end with a bass note.

# The End

Rex POTAM

*The end.*

*La fin.*

This is the end  
You know how it is;  
Or rather you don't

But have it this way:  
This is my last living experience  
I intend to live it fully

Good bye, dear ones,  
Maybe you'll miss me  
Will I miss you?



# The End

Rex Potam

This musical score consists of two staves of music for voice and piano. The top staff is for the piano, and the bottom staff is for the voice. The music is in 3/4 time, with a key signature of one flat. The score includes lyrics in parentheses.

8  
This is the end You know how it is; (Or) rather you don't

14  
But have it this way: This is my last living ex-pe-ri-ence I in-tend to live it

19  
ful - ly

26

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in treble and bass clefs. The vocal line includes lyrics: "Good bye, dear ones, May - be you'll miss me Will I miss". The piano accompaniment features eighth-note patterns and harmonic changes.

32

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in treble and bass clefs. The vocal line includes the lyrics: "you?". The piano accompaniment features eighth-note patterns and harmonic changes.