

Choral Works of John Muehleisen

Cantata Caffeinata

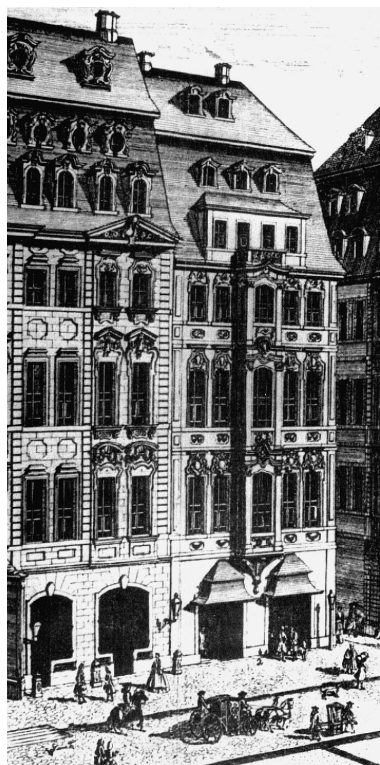
for Soprano + Baritone solos, SATB Choir,
Bb Soprano Saxophone, Percussion, and Organ

Music by John Muehleisen

Libretto by Charles A. Silvestri

*Commissioned by the American Guild of Organists
for the Biennial National Convention in
Seattle, Washington, 2022*

Full Score



Café Zimmermann, Leipzig (c. 1720)



Movements

1. **OPENING COFFEE CHORUS:** "Hot steam rises from my cup"
Coffee Lovers (choir), Ensemble
2. **RECITATIVO al TELEFONO:** "Yes... No.... I guess so..."
The Applicant, Ensemble
3. **DOUBLE ARIA:** "Oh, to be a barista!"
The Applicant, Ensemble
 - a. Canzone della Scala Triste (*Song of the Sad Ladder*) - Passacaglia
 - b. Canzone dell'Artigiano in Schiuma (*Song of the Artisan in Foam*) - Waltz
4. **RECITATIVE:** "Now is the time"
The Applicant, Organ
5. **DINTERLUDE** (in Café Caffeinata)
Café Caffeinata Employees + Customers (choir), Ensemble
6. **RECITATIVE:** "We're short-handed again today."
The Manager, Café Caffeinata Employees (Soloists from Choir), Ensemble
7. **ARIA (Reverie in the style of a Sarabande):** "Here at Café Caffeinata"
The Manager, SSA Trio (soli), Ensemble
8. **RECITATIVE:** "One more interview..."
The Manager, The Applicant, Organ
9. **DUET:** "Here at Café Caffeinata" / "Oh to be a barista!"
The Manager, The Applicant, Ensemble
10. **CLOSING COFFEE CHORUS:** "Countless ages we have seen"
Coffee Lovers (Choir), The Manager, The Applicant, Ensemble

Roles + Voices

The Manager – Soprano
A frazzled coffee house maven

The Applicant – Baritone
An aspiring barista

SATB Choir
Coffee lovers, customers, and employees of Café Caffeinata

Instrumental Ensemble

Bb Soprano Saxophone

Percussion (*Suspended Cymbal, Sizzle Cymbal, Crash Cymbals, Snare Drum, Triangle, Glockenspiel, Vibes, Old Fashioned Car Horn*)

Organ

Synopsis

A man, fed up with the drudgery of his unfulfilling career in Big Business, longs to become a barista in the local coffee house, the Café Caffeinata. He dreams of what it might be like to become an artist in foam as he heads to the café for his interview. Inside, the crowd bustles about, working on projects, ordering complicated beverages, and generally fraying the last nerves of the exhausted Manager, who also has been conducting interviews for a new barista. She is proud of the quality and artistry of the Café's creations and hopes to find a barista who shares her love of all things caffeinated. The interview goes smashingly well, and each finds what they wanted most: a dedicated employee, and the chance of a lifetime to be an artista!

Libretto

CANTATA CAFFEINATA

©2021 by Charles Anthony Silvestri
for John Muehleisen

1. OPENING COFFEE CHORUS – *Coffee Lovers (choir)*

Hot steam rises from my cup;
Soon I shall be waking up.
A taste of jungles far away
Gives me strength to start the day.
Coffee, coffee, black and hot;
Time to start another pot.

Countless ages we have seen,
The wonders of this magic bean;
Picked and roasted, ground and brewed,
Puts us in a merry mood.
Coffee, coffee, we adore;
Well, perhaps just one cup more.

From tropic hills to Istanbul,
May our cups be ever full.
From Lancashire to Levittown,
No drink has garnered such renown.
Coffee, coffee, praise to thee;
Pour another cup for me!

2. RECITATIVO al TELEFONO – *The Applicant (baritone)*

Composer's Note: This recitative is in the form of a one-sided conversation with an unidentified individual on the other end of the phone. I have cast the soprano saxophone as that unidentified individual and have left the content of that character's dialog with the baritone up to the listener's imagination.

Yes... No... I guess so...
Hey, sorry, but I'm going to have to call you back.
I just arrived at the coffee house, and it's rude to talk on the phone in a public place!
I don't want to be THAT guy!
Well, wish me luck.
I'll call you...
 when I am through...
 with the interview...
 I love you too!

3. DOUBLE ARIA – *The Applicant (baritone)*

Canzone della Scala Triste (Song of the Sad Ladder) - Passacaglia

Climbing the corporate ladder
To answer the capital call
Has made me sadder and sadder;
And I finally find
 That life is a grind,
 And I've made up my mind...
My ladder was up the wrong wall!

Hours and hours a commuter,
Learning to stay in my lane,
Staring at that cursed computer,
Taking all of those calls,
 In my cubicle walls,
 While my social life stalls...
All making me slowly insane...

But oh, but oh...

Canzone dell'Artigiano in Schiuma (Song of the Artisan in Foam) - Waltz

Oh, to be a barista,
An artisan in foam!
From north to south, west to east
I follow my dream
 Of frothing with steam!
 By joining this team
I'll finally feel I'm at home!

Oh, to be a barista,
And serve up joy with a smile!
Here I can be an artista:
A latte Leonardo,
 A macchiato Michelangelo,
 A caffè Carravaggio,
 A java Joe DiMaggio!
A home run in flavor and style!

But oh, but oh...
Oh, to be a barista!

4. RECITATIVE – *The Applicant (baritone)*

Now is the time
 To get off of that dime!
 As I head in to climb
This new ladder of mine,
To be a barista!

5. DINTERLUDE (inside Café Caffeinata) – Café Caffeinata Employees and Customers (choir)

doppio, lungo, brève, mocha, freddo, latte, caffè, crema, dolce, double skinny, half-caff, triple, flat white, soy milk, non-fat, no foam, French press

cortado, espresso, ristretto, corretto, caffeina, granita, barista, artista, con panna (that's crema), con schiuma (that's foam-a), robusta, macchiato, Sidamo, zucchero

caffè latte, cappuccino, macchiato, Americano, affogato, latteccino, cup of coffee, salted caramel

Grande half-caff double mocha latte for Anna!

Here's a non-fat no foam caramel macchiato for Carl!

I have a flat white blended iced Americano for.....Ski? ("skee")

[hesitantly and bit reluctantly, using "upspeak"] Uh....my name's Ski ("Skeye"), with an I ("eye").

[on the phone] "Hey, how are you, Tony? Yeah, this is a good time."

[spoken with increasing angst] Essay due, homework too. Essay due, homework too!

Large iced decaf non-fat vanilla almond milk latte for John and a short wet cappuccino for Lynn!

Pumpkin spice, ooh, that's nice!

Double shot hits the spot!

[sheepishly in response to the previous comments]

"Well....uh, not for me;

I'll have a cup of tea, please!"

[The customers become increasingly angry and vocal about delays in their drink and food orders]:

[with disgust] "Wow, this line's as long as I've ever seen!"

[in a chiding tone] "Hey, it's better than Zimmermann's."

[impatiently] "OK, fine, I'll wait in line!"

[angrily] "I've been waiting 15 minutes for my iced latte!"

[utterly exasperated] "Hey, where's that Blood Orange Peppermint Rosemary Toffee Coffeecake I ordered?!"

[shouted with an indignant sense of privilege] "I insist on speaking to the manager!"

6. RECITATIVE – The Manager (soprano), Café Caffeinata Employees (choir soloists)

THE MANAGER

We're short-handed again today. That's the third time this week. What am I going to do?

Roger's out for two days with a broken toe;

Jenny was a no-show, so I had to let her go.

Some of them can't help it, they'd be working if they could;

Others, bless their hearts, don't have the ethic that they should.

EMPLOYEES (Choir soloists) and THE MANAGER

I need to take the day off 'cause my babysitter cancelled...

I know, it's hard to manage both the family and financials.

Yeah, like, I got another job at, like, Zimmermann's, so...

Make sure you, like, close the door behind you as you go!

The city changed the bus route and I'm going to be late.

Thank you for the call to tell me; see you now at eight?

Can I have off next weekend for my sister's best friend's wedding?

Oh honey, even I can clearly see where this is heading!

THE MANAGER

Oh, why is it so hard to find

Dedicated people who have coffee on their mind?

Send me a true barista,

That's all I ask... I insista

Someone who's creative and who longs to serve,
Not someone who's sassy, or who's got a lot of nerve!
A barista who can swerve
When the day throws a curve,
Who's developed an *oeuvre*,
That's what this place deserves! For...

7. ARIA (Reverie in the style of a Sarabande) – *The Manager (soprano), SSA Trio (soli)*

Here at Café Caffeinata™
We practice a delicate art;
Whether it's iced or it's hot, our
Coffee is served up with heart!

Here at Café Caffeinata™
Our menu is deep and it's wide;
We serve all the standards we oughtta,
And our own creations beside!

To join in our team
It must be their dream
To brew and to steam
With milk or with cream
This magical, mystical, wonderful bean!

8. RECITATIVE – *The Manager (soprano), The Applicant (baritone)*

THE MANAGER
One more interview, and then it's back into the flow.
(*aside*) I could use the help, if you really want to know!

THE APPLICANT (*interrupting her*)
Excuse me? Hello, I'm [use the singer's name] and I am here for the interview.

THE MANAGER
Oh, yes, welcome to Café Caffeinata. Sorry for the delay, but as you can see, we are busy, quite busy today! I see you've brought a rather lengthy resumé.

THE APPLICANT
Ah, yes. You'll see that I bring to the table all the best practices of leveraging core competencies while hypertasking the stakeholdering econometrics of customer interface, in addition to onboarding the... procedural vectors...

Wait, I'm sorry. [*he takes the resume and rips it up*].
That was the OLD me. I've left all that behind.
What I want more than anything in the world, is to be a barista!

THE MANAGER
OK, then, I'll start with an important question. Tell me, what's it like to enjoy a cup of coffee...

THE APPLICANT (a chant that rises stepwise on the scale?)
First there is the selection of the perfect bean; and then the roast, and the grind;
the water boiled to the proper heat, and the precision of the brewing time;
all create a cup of liquid gold that's a particular favorite of mine.
Oh, but there are so many ways to make a cup of coffee, and I want to make them all!

THE MANAGER
So many ways indeed, indeed; it seems you've answered my call!

9. DUET – *The Manager (soprano), The Applicant (baritone)*

THE MANAGER

Here at Café Caffeinata,
We practice a delicate art;
Whether it's iced or it's hot, to
Join in our team
It must be your dream
To brew and to steam;
Our coffee is served up with heart!

Here at Café Caffeinata
Our menu is deep and it's wide;
We serve all the standards we oughtta,
But to join in our team
It must be your dream
To brew and to steam
With milk or with cream
And our own creations beside!

This is the barista I've been searching for...

This is a picture-perfect partnership
For ever more!
Here at Café Caffeinata !!
You're hired! Can you start today?

THE APPLICANT

Oh, to be a barista,
An artisan in foam!
From north to south, west to east
I follow my dream
Of frothing with steam!
By joining this team
I'll finally feel I'm at home!

Oh, to be a barista,
And serve up joy with a smile!
Here I can be an artista:
A latte Leonardo,
A macchiato Michelangelo,
A caffè Carravaggio,
A java Joe DiMaggio!
A home run in flavor and style!

This is a coffee house like none
I've ever seen before...

This is a picture-perfect partnership
For ever more!
Here at Café Caffeinata !!

If you want, I can start brewing right
away!

10. CLOSING COFFEE CHORUS

Coffee Lovers (choir), The Manager (soprano), The Applicant (baritone)

CHORALE

COFFEE LOVERS (*chorale*)

Countless ages we have seen,
The wonders of this magic bean;
Picked and roasted, ground and brewed,
Puts us in a merry mood.

THE MANAGER, THE APPLICANT (*descant*)

From tropic hills to Istanbul,
May our cups be ever full.
From Lancashire to Levittown,
No drink has garnered such renown.

TUTTI

Coffee, coffee, praise to thee;
Pour another cup for me!
Coffee, coffee, we adore;
Well, perhaps just one cup more.

Program Notes

From the Composer

When New Music Committee for the 2022 AGO National Convention approached me to compose a contemporary coffee cantata in homage to Bach's work—and to Seattle's love of coffee—I was thrilled with the idea. As I set out to find a librettist who could capture the spirit of the original, but with a contemporary sensibility, I immediately thought of Tony Silvestri, who enthusiastically signed on. As with our previous collaboration, I found Tony's witty libretto to be wonderfully inspiring, and the music just flowed out of me.

I started with a deep dive into Bach's cantata, his organ works, and Baroque cantata form in general. As a result, there are numerous similarities with the Bach: both have 10 movements, both utilize recitatives and arias, and so forth. Unlike Bach's cantata, ours features a choir in several movements, and the choice of instrumentation is "updated," substituting soprano saxophone for flute or oboe and adding percussion, with the organ serving as both strings and continuo.

Musically, the work is eclectic, ranging from my own style to parodies of JS Bach, minimalism, Rossini, Orff, and PDQ Bach to my musical theater background. There are also numerous "easter eggs" (hidden surprises) that listeners will hopefully recognize in the music and libretto. Tony and I hope our little entertainment will afford you the opportunity to smile, to laugh, and to feel lighthearted after such a challenging couple of years.

– John Muehleisen (September 2021)

From the Librettist

To create the *Cantata Caffeinata* I started with Bach's premise for the original *Coffee Cantata* and updated it to a familiar, somewhat whimsical 21st c. setting. I enjoyed exploring a word play that added to the humor and whimsy of the libretto, one that combines the influences of the original Picander, with flashes of Stephen Sondheim, Cole Porter, Giancarlo Menotti, and Lin-Manuel Miranda.

The cantata features (1) a disillusioned member of the corporate class who longs to leave his cubicle behind for a life of artistic fulfillment as a barista; (2) a frazzled manager of the coffee house who laments how difficult it is to get good help these days; and (3) the over-caffeinated crowd in the café who order their pretentiously complicated beverages while extolling the praises of the magical bean. Will the businessman leave the corporate ladder to become an artist in foam? Will the long-suffering manager find an employee worthy of the Café's high standards? Will the caffeinated crowd ever shut up?

I am grateful for the opportunity to work again with John Muehleisen, especially on such a fun commission. Now pour yourself a steaming mug of java, sit back, and enjoy *Cantata Caffeinata*!

– Charles A. Silvestri (September 2021)

Performance Notes

- **C score:** The full score is a **C score**. Please note that following:
 - The Bb soprano sax is presented at concert pitch in the score, but is transposed up a whole step in the part.
 - The Glockenspiel sounds 2-octaves higher than notated in the score and the part.
- **Tempo alterations:**
 - Solid-line arrows leading from a tempo alteration (e.g. *poco accel.*) to a new tempo (e.g. **Andante movendo**), indicate that the tempo should move from the current tempo to the new tempo by the end of the tempo change, but not accelerate to faster than the new tempo. The same would be true for rallentando markings and new, slower tempi.
 - The extent of tempo alteration in response to the traditional dashed line following a *rall* or *accel.* is up to the conductor's and/or performer's musical discretion.
- **Vocal Notation:** Final consonants and cutoffs of final vowels should be placed on the rest following the last notes in the phrase. Most breaths for the singers are indicated more precisely with rests rather than by means of a breath mark.
- **Stage Directions (OPTIONAL):**
 - Note that the premiere production was semi-staged with some minimal costuming, a table and two chairs, use of the performance space as if it were a coffee house, as well as movement and acting. If the performance space will allow for that and the performers have the performing background to make it effective, the creators of *Cantata Caffeinata* enthusiastically support a semi-staged performance.
 - "Processional" (Optional)
 - **Premise:** The premiere performance featured a processional in which the performers approached the performing space as if they were just waking up from a night's sleep and in desperate need of coffee.
 - **Organist:** The organist walked sleepily from the back of the church down the center aisle toward the performing space wearing a robe and slippers while stirring her coffee cup with a spoon and made her way to the organ at the front of the church, all the way making yawning sounds and doing morning stretches. Once in place at the organ she tossed off her slippers and robe and started the piece. As the choir processed (see below), the organist vamped mm. 3–4 using the optional repeats while the choir moved into place.
 - **Choir:** After the organist started playing, the choir processed from the back of the church, making yawning sounds, rubbing their eyes, clearing their throats, and other "morning-isms" until all were in place to begin m. 5.
- **Other Performing Options**
 - Note also that, *Cantata Caffeinata* can be paired with Bach's *Coffee Cantata*, which is frequently presented semi-staged, so it is possible to do both works semi-staged. In fact, the premiere performance of *Cantata Caffeinata* was paired with a semi-staged performance of Bach's *Coffee Cantata*.
 - Note also that it is possible to perform *Cantata Caffeinata* as a fully staged one-act opera. If that option is chosen, please contact the composer directly for information about acquiring scores, parts, and Grand Rights performing license and fees.

1. Opening Coffee Chorus

Charles Anthony Silvestri

John Muehleisen

Adagio someillant ♩ = 56OPTIONAL: If choir processes (see Performance Notes),
Vamp until all singers are in place and ready to sing;
otherwise, ignore repeats

2

4

Soprano

Alto

**Coffee Lovers
(SATB Choir)**

Tenor

Bass

Soprano Sax

Percussion

Sw. Strings 8', Fl. 8'

Ped. Subbass 16', Sw. to Ped.

Adagio someillant ♩ = 56OPTIONAL: If choir processes (see Performance Notes),
Vamp until all singers are in place and ready to sing;
otherwise, ignore repeats

2

4

Organ

*pp**(the darkness of night and sleep,
the slow rhythm of breathing while asleep)*

Coffee Lovers

S
A
T
B

Sax.
Perc.

Org.

6 A mf > SSSSSS mf > SSSSSS mp mf mp Hot ss-steam mp mf mp Sizzle Cymbal w/middle of SD stick or soft mallet l.v. mf pp mp pp mp pp mp 3 3 3 3 3

1. Opening Coffee Chorus

3

Coffee Lovers

8 10

S *p* *mf* *p* *mf* *p*

A *p* *mf* *p* *mf* *p*

T

B *mp* *mf* *mp* *mp* *mf* *mp*

ris-es from my cup; Soon I shall be wak-ing up. —

S. Sax

Perc. *mf* *mf*

Org. *pp* *mp* *pp* *mp* *pp* *mp*

3 3 3

l.v. l.v.

3 3 3

1. Opening Coffee Chorus

Coffee Lovers

B

S *mf* *p* *mf*
SSSSSSSS 12 SSSSSSS

A *mf* *p* *mf*
SSSSSSSS SSSSSSS

T *mp* *mf* *mp* *mp* *mf* *mp*
8 Hot ss-steam ris - es from my cup;

B *mp* *mf* *mp* *mp* *mf* *mp*
Hot ss-steam ris - es from my cup;

S. Sax

Perc. *mf* *mf*
l.v. l.v.

B

Org. *pp* *mp* *pp* *mp*
12 3 3 3 3

1. Opening Coffee Chorus

5

Coffee Lovers

S *p* *mf* *p* *f* *mf* *f*

A *p* *mf* *p* *f* *mf* *f*

T *f*

B *f*

S. Sax

Perc. *mf* *f*

Org. *pp* *mp* *p* *mf* *mp* *f*

14

SSSSSSSS

wak-ing

Soon I shall be wak-ing up. wak-ing up. wak-ing

l.v.

3

Coffee Lovers

S. up. wak - ing up. A taste of

A. up. wak - ing up. A taste of

T. up. wak - ing up. A taste of

B. up. wak - ing up. A taste of

S. Sax. Sus. Cymbal w/ soft mallets

Perc. mf ff l.v.

Org. mf ff f

1. Opening Coffee Chorus

7

accel. -----

C

Coffee Lovers

S *f* far a - way *f* Gives me strength to start the

A *f* far a - way Gives me strength to start the

T 8 jun - gles Gives me strength to start the

B *f* far a - way Gives me strength to start the

S. Sax

Perc. *mf* *Sus. Cymbal w/ soft mallets*

Org. *accel.* -----

20 22

DO NOT COPY

D **Piu mosso** ♩ = 80 *rall.* ----- *poco accel.* ----->

day. Cof - fee, cof - fee, black and hot; Time to start an - oth - er

day. Cof - fee, cof - fee, black and hot; Time to start an - oth - er

day. Cof - fee, cof - fee, black and hot; Time to start an - oth - er

day. Cof - fee, cof - fee, black and hot; Time to start an - oth - er

S. Sax

Perc. *ff* *l.v.*

D **Piu mosso** ♩ = 80 *rall.* ----- *poco accel.* ----->

Org. Flute 8', 2' Flute 8'

E Allegretto gioioso ♩ = 82

28

mf

S. pot. Count - less ag - es

A. pot. Count - less ag - es

T. pot. Count - less ag - es

B. pot. Count - less ag - es

S. Sax

Glk. Glockenspiel

mf

E Allegretto gioioso ♩ = 82

28

mf

Org.

DO NOT COPY

Coffee Lovers

S
we have seen, _____ The won - ders of this mag - ic _____ bean;

A
we have seen, _____ The won - ders of this mag - ic _____ bean;

T
8 we have seen, _____ The won - ders of this mag - ic _____ bean;

B
we have seen, _____ The won - ders of this mag - ic _____ bean;

S. Sax

Glk.

Org.

30 32 2

PERUSAL SCORE COPY DO NOT COPY

Coffee Lovers

F

S
Picked and roast-ed, — ground — and brewed, Puts us in a

A
Picked and roast-ed, — ground — and brewed, Puts us in a

T
8 Picked and roast-ed, — ground — and brewed, Puts us in a

B
Picked and roast-ed, — ground — and brewed, Puts us in a

S. Sax

Glk.
2 2 2 2 2 2 2 2 2 2 2 2

F

Org.
34

DO NOT COPY

1. Opening Coffee Chorus

Coffee Lovers

S
mer - ry mood. Cof - fee, cof - fee, we a - dore;

A
mer - ry mood. Cof - fee, cof - fee, we a - dore;

T
mer - ry mood. Cof - fee, cof - fee, we a - dore;

B
mer - ry mood. Cof - fee, cof - fee, we a - dore;

S. Sax

Glk.
damp

Org.
poco rall.

36 38

The musical score is for a piece titled "1. Opening Coffee Chorus". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), collectively labeled "Coffee Lovers". The lyrics for all parts are: "mer - ry mood. Cof - fee, cof - fee, we a - dore;". The instrumental parts include a Saxophone (S. Sax), a Glockenspiel (Glk.), and an Organ (Org.). The Glockenspiel part has a "damp" instruction. The Organ part has a "poco rall." instruction. The score includes measure numbers 36 and 38. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. There is a large diagonal watermark across the page that reads "PERUSAL SCORE COPY DO NOT COPY".

Energico subito ♩ = 90 *molto rall.* →

Coffee Lovers

S Well, per-haps just one cup more. 40

A Well, per-haps just one cup more.

T Well, per-haps just one cup more. *f* From

B Well, per-haps just one cup more. *f* From

S. Sax

Glk.

Energico subito ♩ = 90 *molto rall.* →

Org. Sw. Pr. 8', 4' *f*

40

G Andante vivace ♩ = 72

Coffee Lovers

S *f* 42
From trop - ic hills to Is - tan - bul, May our cups be

A *f*
From trop - ic hills to Is - tan - bul, May our cups be

T 8
trop - ic hills to Is - tan - bul, May our cups be ev - er full. From

B
trop - ic hills to Is - tan - bul, May our cups be ev - er full. From

S. Sax *mf*

Glk. *mf*

Org. **G** Andante vivace ♩ = 72 42
mf legato
articulated

Coffee Lovers

S
ev - er full. From Lan - ca - shire to Lev - it - town, No drink has gar-nered

A
ev - er full. From Lan - ca - shire to Lev - it - town, No drink has gar-nered

T
8 Lan - ca - shire to Lev - it - town, No drink has gar-nered such re - nown. _____

B
Lan - ca - shire to Lev - it - town, No drink has gar-nered such re - nown. _____

S. Sax

Glk.

Org.
44

PERUSAL SCORE DO NOT COPY

1. Opening Coffee Chorus

rall. poco a poco -----

46

S
such re - nown. Cof - fee, cof - fee, praise to thee;

A
such re - nown. cof - fee, praise to thee;

Coffee Lovers

T
Cof - fee, cof - fee, praise to thee;

B
cof - fee, praise to thee;

S. Sax
f

Glk.
l.v. damp
f

rall. poco a poco -----

46

Org.
(Sw. to Ped.)
f

PERUSAL SCORE COPY

H Allegretto vivace ♩ = 100

Coffee Lovers

S *f* Pour an-oth - er cup for me! 50 Pour an-oth - er cup for

A *f* Pour an-oth - er cup for me! Pour an-oth - er cup for

T *f* Pour an-oth - er cup for me!

B *f* Pour an-oth - er cup for me!

S. Sax *f*

Glk. *f*

Org. *f* 50

f

1. Opening Coffee Chorus

poco rall. ----- *a tempo* (♩ = 100) *molto rall.* -----

52 54

Coffee Lovers

S me! for me! Cof - fee, cof - fee, praise to thee;

A me! for me! Cof - fee, cof - fee, praise to thee;

T 8 Pour an-oth - er cup for me! Cof - fee, cof - fee, praise to thee;

B Pour an-oth - er cup for me! Cof - fee, cof - fee, praise to thee;

S. Sax

Glk. Sus. Cymbal w/ middle of SD stick l.v.

poco rall. ----- *a tempo* (♩ = 100) *molto rall.* -----

52 54 *f*

Org.

attacca 2. Recitativo al Telefono

2. Recitativo al Telefono

Charles Anthony Silvestri

John Muehleisen

Adagio deciso ♩ = 58

The Applicant (Baritone)

Soprano Sax

Percussion

f port.

Yes... —

f l.v. S.D. l.v.

Sus. Cym. w/middle of SD stick

f

* See note below perc part re. text above Sax part

(Are you on your way to the in-ter-view?) (Are you

* COMPOSER'S NOTE re. the text above the sax part: Because the baritone recitative is in the form of a one-sided phone conversation, I cast the soprano sax as the "voice" on the other end. In order for me to create that unheard part of the conversation, I wrote my own imagined text for the person on the other end of the phone, which is included above the sax staff in parentheses, italicized, and in a small font. NOTE: By no means should this text be sung, nor should it be printed in the program as part of the libretto. It is intended solely to facilitate and illuminate the musical dialog between the baritone voice and the soprano saxophone. That said, please DO include in the audience copy of the libretto the reference included in the libretto itself to the saxophone being the "voice on the other end of the conversation."

Fl. 8', 4', 2' + Krumhorn
Ped. Subbass 16' + Manual to Ped.

Adagio deciso ♩ = 58

Organ

The Appl.

S. Sax

Perc.

Org.

mf port.

No... —

ner - vous?) (Would you mind pick-ing up some cof-fee while you're there — be - fore you come home?)

mf l.v. 3

S.D.

f

The Appl. ⁸ guess so... Hey, sor - ry, but I'm go-ing to have to call you back.

S. Sax ^(Thanks!) ^{(O}

Perc. ^f ^p ^f ^{Sus. Cym. (choke)}

Org. ⁸ ^{+ Pr., 8', 4', Mix.} ^f

A

Andante trionfale e rubato (♩ = 68)

The Appl. ¹⁰ ^f ¹² ³

S. Sax ^{kay.)} I just ar - rived at the Cof - fee Shop, and it's rude to talk on the phone in a

Perc. ^{l.v.} ^{l.v.}

A

Andante trionfale e rubato (♩ = 68)

Org. ¹⁰ ^f ¹²

^{Ped. + Pr. 16', 8'}

The Appl. *pub - lic place! I don't want to be THAT guy!* *(That guy?)* *rall. -----* **Largo tenero** (♩ = 50)

S. Sax *(I un - der -*

Perc. *choke* *S.D.* *Vibes* *mf* *ff* *f* *mf* *

Org. *14* *16* *f* *mf* *p*

Ped: Subbass 16', Fl. 8' - Manual to Ped.

B **Gioioso** (♩ = 58)

The Appl. *Well, wish me luck... I'll call you... when I am*

S. Sax *stand.)* *(Good luck!)* *(I'm ex - cit - ed for you...)* *f* *mf*

Perc. *Sus. Cym. w/middle of SD stick l.v.* *Glock* *l.v.* *ff* *mf*

B **Gioioso** (♩ = 58)

Org. *20*

poco rall. -----

The Appl. *mf* *tenero* 3 I love you

through... with the in - ter - view... I love you

S. Sax (I hope it goes well...) 3 (I love you!) 5 *f* *mf* 3

Perc. Sus. Cym. w/soft mallets l.v. *p* *mf*

Org. 22 *poco rall.* -----

The Appl. **C** *a tempo* (♩ = 58) 26 *p*

too!

S. Sax *do!* *p*

Glk. Glock l.v. *mf* l.v. l.v.

Org. **C** *a tempo* (♩ = 58) 26

Gt. Fl. 8', 4'
Ped. Pr. 16', Subbass 16' + Gt. to Ped.

p

attaca 3. Aria -
"Oh to be a Barista"

3. Double Aria: Oh to Be a Barista

Charles Anthony Silvestri

John Muehleisen

*Canzone della Scala Triste (Passacaglia)***Adagietto lamentoso** ♩ = 70

2

4

6

8

The Applicant
(Baritone)

Soprano Sax

Percussion

S.D.

Gt. Fl. 8', 4'

Ped. Pr. 16', Subbass 16' + Gt. to Ped.

Adagietto lamentoso ♩ = 70

2

4

6

8

Organ

*mf***A**

10

12

14

The Appl.

S. Sax

Perc.

A

10

12

14

Org.

3. Double Aria: Oh to Be a Barista

16 **B** *mf* 18 20

The Appl. *Climb - ing Climb - ing Climb - ing the cor - po-rate*

S. Sax

Perc.

Org. *legato* *mp* *leggiero* *mp*

22 24 **C** *f* 26

The Appl. *lad-der Climb - ing To an - swer the cap-i-tal call Has made me sadd - er and sadd - er;*

S. Sax

Perc. *S.D.* *mf*

Org. *mf* *legato* *mf*

PERFORMING COPY

The Appl. *sadd - er and sadd - er; And I fi - nal - ly find _____ That*

S. Sax

Perc.

Org. *legato* *mf* 28 30

The Appl. *life _____ is a grind, And I've made _____ up _____ my _____ mind... I've*

S. Sax *mp*

Perc. *mp*

Org. *mp* *leggero* 32 *D* 34 *mp*

3. Double Aria: Oh to Be a Barista

The Appl. *f* 36 made up my mind... My ladder was up was up the wrong

S. Sax *mf* *f*

Perc.

Org. *mf* 36 38

II *rall.* **E** Andante movendo ♩ = 76

The Appl. 40 wall! 42 Hours and hours a com - 44

S. Sax *mf* *mp* *legato e leggiero* 3 3 3 3

Perc. *mf* S.D.

Org. *f* *legato* 40 42 44 *mf* *legato* *leggero*

- Gt. to Ped.
+ Pr. 8'

The Appl. *mut - er, _____* Learn - ing to stay in my lane, _____

S. Sax

Perc. *Old Car Horn* *S.D.* *f* *mf*

Org. *(horn honking)* *f* *mf*

46 48

The Appl. *Star - ing at that cur - séd com - put - er,*

S. Sax *mf*

Perc. *Glockenspiel* *mf*

Org. *Solo Fl. 8' (not too bright)* *(mf) legato*

50 52

54 *mf* 56

The Appl. Tak - ing all of those calls, In my cu - bi - cle

S. Sax

Glk.

Org.

== *molto rall.* 58 60

The Appl. walls, While my so - cial life stalls...

S. Sax

Glk.

molto rall.

- Solo Fl.
+ Foundations 8', 4'

Org.

Gt *f*

+ Gt to Ped

5

G Poco meno mosso ♩ = 68 *molto rall.* -----, *a tempo* *molto rall.* -----,

The Appl. *f* 64 *port.* 66 *mf* 68 *port.*

All mak-ing me__ slow - ly in - sane... But oh,__ oh...__

S.D. Rim Shot ----- Norm.

Perc. *f* *p* *f*

G Poco meno mosso ♩ = 68 *molto rall.* -----, *a tempo* short (ala pizz.) *molto rall.* -----,

Org. *f* 64 66 *p* 68

Sw. Fl. 8' *p*

f

Canzone dell'Artigiano in Schiuma (Waltz)

H Allegretto gioioso ♩ = 104

The Appl. *mf* 72 74 76 78

Oh, to be a ba - ris - ta, An ar - ti - san in foam! From north__ to south,__ west__ to__

Crash Cymbals l.v. l.v. l.v. l.v.

Perc. *mf* *leggiero*

H Allegretto gioioso ♩ = 104

Org. *mf* *legato* 72 74 76 78

Warm 8'(s)

Ped 16' + Manual to Ped.

mf

3. Double Aria: Oh to Be a Barista

I

80 82 84 86

The Appl. east I fol-low my dream Of froth-ing with steam! By join-ing this team I'll fi-nal-ly

S. Sax

Perc. l.v. l.v. l.v.

I

80 82 84 86

Org.

J

88 90 92 94

The Appl. feel I'm at home! Oh, to be a ba-ris-ta, And

S. Sax *mf*

Perc. S.D. *mf* *mp*

J

88 90 92 94

Org.

PERUSAL SCORE COPY

3. Double Aria: Oh to Be a Barista

31

K

The Appl. *96* *98* *100* *102*
serve up joy with a smile! Here I can be an ar - tis - ta: A lat-te Le-o-

S. Sax *f* *mf*

Perc. *f*

Org. *96* *98* *100* *102*

||

The Appl. *104* *106*
nar - do, A mac - chi-a - to Mi - chel - an - ge-lo, A caf - fé Car - a - vag - gio,

S. Sax

Perc.

Org. *104* *106*

L **M**

The Appl. *f* *mf*

A ja - va Joe Di - Mag - gio! A home run in fla - vor and style!

S. Sax *f* *mf*

Perc. S.D. Rim Shot *ff* *mf*

Org. **L** **M**

L **M**

The Appl. *mf* *mf*

Oh, to be a ba - ris - ta! Oh, to be a ba -

S. Sax *mp* *mf*

Perc.

Org. **L** **M**

124 126 *f*

The Appl. ris - ta! a ba - ris - ta! a ba - ris - ta!

S. Sax

Perc. *f*

Org. 124 126

128 130 132

The Appl.

S. Sax *ff*

Perc. *fp* *sfz* *ff*

Org. 128 130 132 *ff*

attacca 4. Recitative:
"Now is the time"

4. Recitative: "Now is the time"

Charles Anthony Silvestri

John Muehleisen

Tempo di recitativo *f*

The Applicant (Baritone)

Now is the time To get off of that dime! As I head in to

Warm 8'(s)
Ped. 16' + Manual to Ped.

Organ

f

poco rall. ----- *mf*

A **Andante grazioso** ♩ = 72

The Appl.

climb _____ climb _____ climb This new _____ lad - der _____ of _____

Org.

legato
mp

leggiero

mp

The Appl.

mine, _____ climb _____ This new lad - der This lad - der of

Org.

f

10

B *mf* *accel.* -----

The Appl. mine, To be a ba - ris - ta! 14 a ba -

Org. *mf*

16 *f* 18 20

The Appl. ris - ta! a ba - ris - ta!

Org. *f*

f attacca 5. Dinterlude

The musical score is written for two parts: 'The Appl.' and 'Org.'. The 'The Appl.' part is in bass clef and includes lyrics. The 'Org.' part is in treble and bass clefs. The score is divided into two systems. The first system starts with a box 'B' and a dynamic marking 'mf'. The 'The Appl.' part begins with the lyrics 'mine, To be a ba - ris - ta!' and has a measure number '14' above it. The 'Org.' part has a dynamic marking 'mf'. The second system starts with a double bar line and a dynamic marking 'f'. The 'The Appl.' part continues with the lyrics 'ris - ta! a ba - ris - ta!' and has measure numbers '16', '18', and '20' above it. The 'Org.' part has a dynamic marking 'f'. The score ends with the instruction 'attacca 5. Dinterlude'. A large diagonal watermark 'PERUSALSCOPE' is visible across the score.

5. Dinterlude (inside Café Caffeinata)

Charles Anthony Silvestri

John Muehleisen

Allegro caffeinato ♩ = 120

A

p *sempre marcato*

Soprano
Alto
Tenor
Bass

**Employees
and Customers
of Café Caffeinata**

dop - pio, lun - go, brè - ve, mo - cha,
dop - pio, lun - go, brè - ve, mo - cha,
dop - pio, lun - go, brè - ve, mo - cha,
dop - pio, lun - go, brè - ve, mo - cha,

p *sempre marcato*

Soprano Sax

f

Sus. Cymbal w/
middle of SD stick
l.v.

Percussion

f

Gt. Pr. 8', 4', 2', reed
Ped. Pr. 16', + Gt. to Ped.

Allegro caffeinato ♩ = 120

A

f *p*

Organ

f *p*

mp *mf*

6 8

S
fred - do, lat - te, caf - fè, cre - ma, dol - ce, dou - ble skin - ny, half - caff, tri - ple, flat white,

mp *mf*

A
fred - do, lat - te, caf - fè, cre - ma, dol - ce, dou - ble skin - ny, half - caff, tri - ple, flat white,

**Employees,
Customers**

mp *mf*

T
fred - do, lat - te, caf - fè, cre - ma, dol - ce, dou - ble skin - ny, half - caff, tri - ple, flat white,

mp *mf*

B
fred - do, lat - te, caf - fè, cre - ma, dol - ce, dou - ble skin - ny, half - caff, tri - ple, flat white,

S. Sax

Perc.

Org.

mp *mf*

6 8

mp *mf*

**Employees,
Customers**

S *f* 10 *p* 12
soy milk, non - fat, no foam, French press dop - pio, lun - go, brè - ve, mo - cha,

A *f* *p*
soy milk, non - fat, no foam, French press dop - pio, lun - go, brè - ve, mo - cha,

T *f* *mp*
8 soy milk, non - fat, no foam, French press cor - ta - do, es-pres-so, ris-tret - to, cor-ret - to,

B *f* *p*
soy milk, non - fat, no foam, French press dop - pio, lun - go, brè - ve, mo - cha,

S. Sax *p*
Sus. Cymbal w/
middle of SD stick l.v.

Perc. *f* *p*

Org. *f* 10 *p* 12
f *p*

mp *mf*

14 16

S
fred - do, lat - te, caf-fè, cre-ma, dol - ce, dou-ble skin-ny, half - caff, tri - ple, flat white,

A
fred - do, lat - te, caf-fè, cre-ma, dol - ce, dou-ble skin-ny, half - caff, tri - ple, flat white,

Employees,
Customers

T
mf *f*
8
caf-fein-a, gra-ni-ta, ba-ris-ta, ar-tis-ta, con pan-na, (that's cre-ma), con schiu-ma, (that's foam-a)

B
mp *mf*
fred - do, lat - te, caf-fè, cre-ma, dol - ce, dou-ble skin-ny, half - caff, tri - ple, flat white,

S. Sax
mp *mf*

Perc.

Org.
mp *mf*
14 16

mp *mf*

**Employees,
Customers**

S *f* 18 **C** *mf* 20
soy milk, non - fat, no foam, French press caf-fè-lat - te, cap-puc-ci - no,

A *f* *mf*
soy milk, non - fat, no foam, French press dop - pio, lun - go, brè - ve, mo - cha,

T *mf*
ro - bus - ta, mac - chia - to, Si - da - mo, zuc - che - ro cor - ta - do, es - pres - so, ris - tret - to, cor - ret - to,

B *f* *mf*
soy milk, non - fat, no foam, French press dop - pio, lun - go, brè - ve, mo - cha,

S. Sax *f* *mf*

Perc. *mf* Sus. Cymbal w/
middle of SD stick l.v. S.D.

Org. *f* 18 **C** *mf* 20

f *mf*

22 *f*

S mac-chi - a - to, A - mer - i - ca - no, af - fo - ga - to,

**Employees,
Customers**

A *f*
fred - do, lat - te, caf - fè, cre - ma, dol - ce, dou - ble skin - ny, half - caff,

T *f*
caf - fein - a, gra - ni - ta, ba - ris - ta, ar - tis - ta, con pan - na, (that's cre - ma),

B *f*
fred - do, lat - te, caf - fè, cre - ma, dol - ce, dou - ble skin - ny, half - caff,

S. Sax

Perc. *mf* *f* l.v. l.v.

Org. 22 *f*

The musical score is for a piece titled '5. Dinterlude' on page 41. It features seven staves. The vocal staves (S, A, T, B) have lyrics in Italian and English. The S. Sax staff has a melodic line with a slur. The Perc. staff has a rhythmic pattern with 'l.v.' (labeled 'v') markings. The Org. staff has a bass line with a slur. The score includes dynamic markings of *mf* and *f*. A large 'DO NOT COPY' watermark is overlaid on the score.

**Employees,
Customers**

S *ff* 24 lat - tec - ci - no, cup of cof - fee, cup of 26 cof - fee, salt - ed car - a - mel

A *ff* tri - ple, flat white, soy milk, non - fat, no foam, French press

T *ff* 8 con schiu - ma, (that's foam - a) ro - bus - ta, mac - chia - to, Si - da - mo, zuc - che - ro

B *ff* tri - ple, flat white, soy milk, non - fat, no foam, French press

S. Sax *ff*

Perc. *p* *ff*

Org. *ff* 24 26

ff

**Employees,
Customers**

S

A

T

B

S. Sax

Perc.

Org.

D

28

30

f

Sus. Cymbal w/
middle of SD stick

f

l.v.

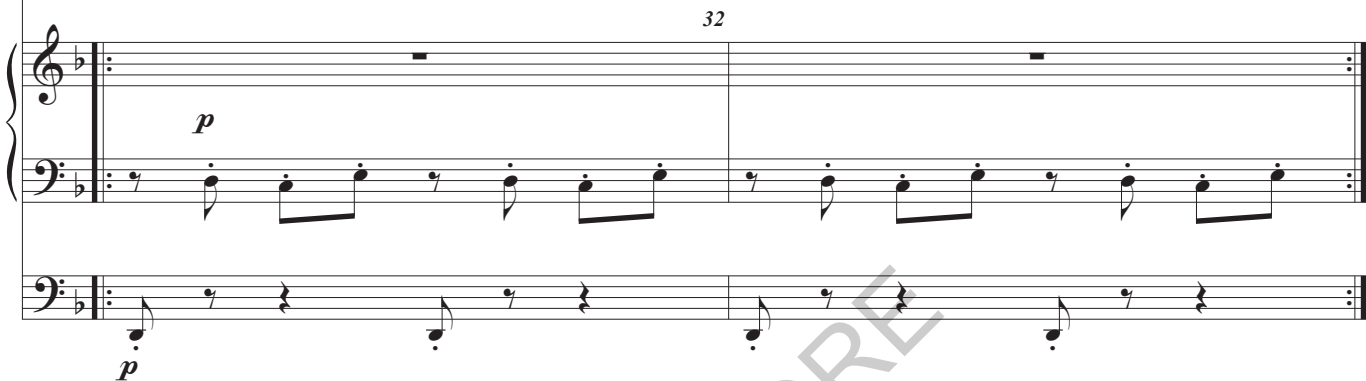
S.D.

f

NOTE: These 2 measures should be repeated until all lines below have been spoken.
Then finish current iteration and proceed to Letter F.

E

Perc. 

Org. 

NOTE: The following lines are spoken during the ostinato above.
Each line below should be spoken by a different member of the choir.
Speakers are encouraged to act out their lines.

BARISTAS

Grande half-caff double mocha latte for Anna!

Here's a non-fat no foam caramel macchiato for Carl!

I have a flat white blended iced Americano for.....Ski? ("skee")

CUSTOMERS:

[hesitantly and bit reluctantly, using "upspeak"] Uh....my name's Ski ("Skeye").....with an I ("eye").

[on the phone] "Hey, how are you, Tony? Yeah, this is a good time."

[spoken with increasing angst] Essay due, homework too. Essay due, homework too!

BARISTA

Large iced decaf non-fat vanilla almond milk latte for John and a short wet cappuccino for Lynn!

CUSTOMERS:

Pumpkin spice, ooh, that's nice!

Double shot hits the spot!

F

34 *a tempo* (♩ = 120)

S. Sax

Perc.

Org.

S.D. Rim Shot

ff

ff

ff

NOTE: Spoken by a different choir member:

CUSTOMER

[sheepishly, in response to the previous comments]

"Well....uh, not for me;

I'll have a cup of tea, please!"

G *mf*

S 36 38

caf-fè-lat - te, cap-puc-ci - no, mac-chi-a - to, A-mer-i-ca - no,

mf

A dop - pio, lun - go, brè - ve, mo - cha, fred - do, lat - te, caf-fè, cre-ma, dol - ce,

**Employees,
Customers**

mf

T 8 cor-ta - do, es-pres-so, ris-tret - to, cor-ret-to, caf-fein - a, gra-ni - ta, ba - ris - ta, ar - tis - ta,

mf

B dop - pio, lun - go, brè - ve, mo - cha, fred - do, lat - te, caf-fè, cre-ma, dol - ce,

S. Sax

(S.D.)

Perc. *f mf*

G 36 38

mf

Org. *mf*

NOTE: The customers become increasingly angry and vocal about delays in their drink and food orders. The lines in this section are spoken by members of the choir, who should rejoin the choir after speaking their line(s). Note that lines 1 and 3 are spoken by the same person (Speaker 1). The lines should roughly be timed to coordinate with the music above each line.

CUSTOMER 1. [*with disgust*]:
"Wow, this line's as long as I've ever seen!"

CUSTOMER 2. [*in a chiding tone*]:
"Hey, it's better than Zimmermann's."

CUSTOMER 1. [*impatiently*]:
"OK, fine, I'll wait in line!"

40

S
af - fo - ga - to, lat - tec - ci - no, cup of cof - fee, cup of

A
dou - ble skin - ny, half - caff, tri - ple, flat white, soy milk, non - fat,

Employees,
Customers

T
con pan - na, (that's cre - ma), con schiu - ma, (that's foam - a) ro - bus - ta, mac - chia - to,

B
dou - ble skin - ny, half - caff, tri - ple, flat white, soy milk, non - fat,

S. Sax

Perc.

Org.

40

CUSTOMER 3. *[angrily]*:
"I've been waiting 15 minutes for my iced latte!"

CUSTOMER 4. *[utterly exasperated]*:
"Hey, where's that Blood Orange Peppermint
Rosemary Toffee Coffeecake I ordered?!"

**Employees,
Customers**

S *p* increasingly angry and demanding *ff*
42 cof - fee, cup of cof - fee, cup of cof - fee, cup of cof - fee, cup of cof - fee, cup of cof - fee, 44

A *p* increasingly angry and demanding *ff*
no foam, French cup of cof - fee, cup of cof - fee, cup of cof - fee, cup of cof - fee,

T *p* increasingly angry and demanding *ff*
8 Si - da - mo, cup of cof - fee, cup of cof - fee, cup of cof - fee, cup of cof - fee,

B *p* increasingly angry and demanding *ff*
no foam, French cup of cof - fee, cup of cof - fee, cup of cof - fee, cup of cof - fee,

S. Sax *p* *f*

Perc. *p* *f*

Org. *p* *f*
42 44

The musical score is for a piece titled '5. Dinterlude'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Saxophone, Percussion, Organ). The vocal parts have lyrics that are repeated and slightly varied across the staves. The dynamics for the vocal parts start at piano (p) and increase to fortissimo (ff) as indicated by the markings and the 'increasingly angry and demanding' instruction. The instrumental parts also have dynamic markings, with the Saxophone and Organ starting at piano (p) and the Percussion starting at piano (p) and increasing to fortissimo (f). The score includes measure numbers 42 and 44. A large diagonal watermark 'PERUSALNOT COPY' is visible across the page.

H

S

A

**Employees,
Customers**

T

B

S. Sax

NOTE: Snare drum roll and crescendo should continue until the spoken line below the staff has finished, followed immediately by the sus. cym crash and the first chord of 6. Recitative.

Perc.

Sus. Cymbal w/
middle of SD stick

f

p

H

Org.

DO NOT COPY

l.v.

NOTE: The line below should be shouted by a member of the choir during the snare drum roll.

attacca 6. Recitative:
"We're short-handed again today."

CUSTOMER 5: *[with an indignant sense of privilege]*
"I insist on speaking to the manager!"

6. Recitative: "We're short-handed again today."

Charles Anthony Silvestri

John Muehleisen

Recitativo declamando con fuoco ♩ = c. 80

ff

The Manager (Soprano)

We're short-hand-ed a-gain to-day. That's the third time — this week. What am I go-ing to do?

mf

Employee 1 (Choir Sop)

Employee 2 (Choir Alto)

Employees of Café Caffeinata (SATB Soli)

Employee 3 (Choir Tenor)

Employee 4 (Choir Bass)

Soprano Sax

Sus. Cymbal w/ middle of SD stick choke choke S.D.

Percussion

p < *f*

Sw: Fl 8'
Gt: Pr 8', 4', 2', reed
Ped: Pr. 16', 8'

Recitativo declamando con fuoco ♩ = c. 80

ff

Organ

Gt.

p

Sw.

mp

Sw.

A Allegro frenetico ♩ = 108

8 f frantically

The Mgr. Rog - er's out for two days with a bro - ken toe;—

S. Sax *f* *mf*

Perc. S.D. *f* *mf*

A Allegro frenetico ♩ = 108

8

Org. Gt. *f* *mf*

B *mf compassionately* *14*

The Mgr. Jen - ny was a no-show, so I had to let her go. Some of them can't help it, —

S. Sax *f*

Perc.

B *mf legato* *14*

Org. Sw. + Fl. 4' *f* *mf legato*

Ped: - Pr. 16', 8' + Sw. to Ped.

mf *f* *mf legato*

C Senza misura *ff* *sarcastically*

The Mgr. 16 they'd be work-ing if they could; _____ Oth - ers, — bless their hearts,

S. Sax

Perc.

Org. 16

Gt. *ff*

D Allegro frenetico ♩ = 108

The Mgr. 20 *poco rall.* *mf* *p* don't have the eth - ic that they should.

Empl. 2 (Choir A) *f* *sincerely* I need to take the day off 'cause my

S. Sax *f* *mf*

Perc. *f* *mf* S.D.

Org. 20 *poco rall.* *f* *mf*

Ped: - Sw. to Ped. Pr 16', 8'

f compassionately *rall.* *mf*

24 26

The Mgr. I know, it's hard to man - age both the fam' - ly and fi - nan - cials. _____

Empl. 2 (Choir A) ba - by - sit - ter can - celled...

S. Sax *legato*

Perc.

Org. Sw. Ped: - Pr. 16', 8' + Sw. to Ped. *mf*

E Pesante ♩ = 92

30 32

The Mgr.

Empl. 3 (Choir T) *f* hesitantly port. Yeah, — like, I got an-oth-er

S. Sax

Vib. Vibes l.v. l.v. l.v. l.v. *f*

Org. Gt. *f* *mf*

34 36 *f* in a nasal, mocking tone port.

The Mgr. Make sure you, — like,

Empl. 3 (Choir T) port. job at, like, Zim-mer - mann's, so... port.

S. Sax

Vib. l.v. l.v.

Org. 34 36

acc. **dismissively** **ff** **F** **Allegro frenetico** ♩ = 108

The Mgr. close the door be - hind you as you go!

Empl. 4 (Choir B) *f* frustrated, concerned The cit - y changed the bus route and I'm

S. Sax *mf* *f* *mf*

Vib. S.D. *f* *mf*

acc. **F** **Allegro frenetico** ♩ = 108

Org. 38 *f* *mf*

Ped: - Sw. to Ped.
Pr 16', 8'

f *mf*

molto rall. ----- **G** Senza misura (♩ = c. 84)

Understanding at first, then..... *exasperated, incredulous*

f *mf* *port.* *f*

The Mgr. 42 Thank you for the call to tell me; see you now at eight? 46

Empl. 4 (Choir B) go-ing to be late.

S. Sax *f* *f* 5

Perc. *f* *mf* *f*

Org. *molto rall.* ----- **G** Senza misura (♩ = c. 84)

42 46

like a frustrated groan

RH *mf* 5

LH

H Allegro frenetico ♩ = 108 48

The Mgr. *f* 50 *quasi-laughing*

Oh hon-ey, e-ven I can clear-ly

Empl. 1 (Choir S) *f* *nervously*

Can I have off next week-end for my sis-ter's best friend's wed-ding?

S. Sax *f* *mf*

Perc. *f* *mf*

Org. **H** Allegro frenetico ♩ = 108 48 50

f *mf*

f *mf*

poco rall. ----- **I** Senza misura

The Mgr. *mf* *despondent* *port.* 54
see where this is head-ing! Oh, why is it so hard to find Ded-i-cat-ed peo-ple who have cof-fee on their

Empl. 1 (Choir S)

S. Sax

Perc. Triangle *f* 1.v.

Org. *p* 54
Sw. Ped: - Pr. 16', 8' + Sw. to Ped. *p*

J *poco accel.* **Allegretto gioioso** ♩ = 104

The Mgr. 56 58 60
mind? Send me a true ba -

S. Sax

Perc. S.D. *pp* *f* *mf* *mp*

Org. *poco accel.* **J** **Allegretto gioioso** ♩ = 104
Sw: - Fl. 4' Warm 8' (s) *f* *mf* *legato* 56 58 60
f *mf*

The Mgr. *ris - ta, _____ That's all I ask... I in - sis - ta! _____ I in -*

S. Sax *f*

Perc.

Org.

62 64 66 *f*

|| *poco accel. demanding* **K** *Allegro frenetico* ♩ = 108

The Mgr. *sis - ta! _____ I in - sis - ta! _____ Some-one who's cre - a - tive and who*

S. Sax *ff f mf*

Perc. *f ff f mf*

Org. *f ff* *Gt (Pr. 8', 4', 2', reed) f mf*

Ped: - Sw. to Ped. Pr 16', 8'

f ff f mf

The Mgr. 72 longs — to serve, Not some - one who's sas - sy, 74 or who's got a lot of

S. Sax *legato*

Perc. *f*

Org. 72 74 *f*

L

Allegretto gioioso ♩ = 104 *mf* *optimistically*

The Mgr. 78 80 nerve! A ba - ris - ta — who can swerve — When the day throws a

S. Sax *tr*

Perc. S.D. *mf* *mp*

L

Allegretto gioioso ♩ = 104

Org. Sw. *mf* 78 80

Ped: - Pr. 16', 8'
+ Sw. to Ped.

mf

The Mgr. *82* *84*
curve, Who's ___ de - vel - oped an ___ oeu - vre,

S. Sax

Perc. *mp*

Org. *82* *84*
legato

The Mgr. *86* *88* *90 mp*
That's what this place ___ de - serves! For... ___

S. Sax

Perc.

Org. *86* *88* *90*
poco rall.

attacca 7. Aria:
"Here at Café Caffeinata"

7. Aria (Reverie in the style of a Sarabande): "Here at Café Caffeinata"

Charles Anthony Silvestri

John Muehleisen

Andante voluttuoso ♩ = 76
mf with sincere devotion

The Manager (Soprano)
 Here at Ca - fè Caf-fein - a - ta™ We prac-tice a del-i-cate art; —

SSA Trio (soli)
mp
 Trade-mark

Soprano Sax
mf

Vibraphone
mf *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

Sw: Warm 8'(s)
 Ped: Subbass 16' + Sw. to Ped.

Andante voluttuoso ♩ = 76

Organ
mf

mf

7. Aria (Reverie in the style of a Sarabande):
"Here at Café Caffeinata"

61

The Mgr. SSA Trio S. Sax Vib. Org.

A **B** *mf*

Wheth-er it's iced or it's hot, _____ Our cof - fee is served up with heart! Here at Ca -

A **B**

mf

*Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. **

A **B**

mf **C**

fé _____ Caf-fein - a - ta™ Our men-u is deep and it's wide; We serve all the stan - dards we

mp Trade-mark *mf*

C

16 18

7. Aria (Reverie in the style of a Sarabande):
"Here at Café Caffeinata"

22 24 28 **D** *mf*

The Mgr. ought-ta, _____ And our own cre - a - tions be - side! To join_ in our

S. Sax

Vib. *Rea. * Rea. * Rea. Rea. Rea. Rea. * Rea. ** *mf*

22 24 28 **D**

Org.

30 32 34 *f*

The Mgr. team It must be their dream To brew_ and to_ steam_ With

S. Sax *f*

Vib. *f*

30 32 34 *f*

Org. *f*

f

7. Aria (Reverie in the style of a Sarabande):
"Here at Café Caffeinata"

63

E

The Mgr. *ff* *f* *mf* *with great admiration* *f*
milk or with cream _____ This ma - gic - al, _____ mys - tic - al, _____

S. Sax *ff* *f* *mf* *f*

Vib. *mf* *f* l.v. l.v.

Org. *mp* *mf*

F

The Mgr. *ff* *a tempo* (♩ = 76) *rall.*
won - der - ful bean! _____

S. Sax *ff*

Vib. *ff* *f*

Org. *f* *mf* *mp*

molto rall. *a tempo* (♩ = 76) *rall.*

8. Recitative: "One more interview..."

Charles Anthony Silvestri

John Muehleisen

Tempo di recitativo (espressivo e rubato)

The Manager (Soprano)

2 f apprehensively One more in-ter-view, and then it's back in-to the flow. *mf [as an aside]* I could use the

The Applicant (Baritone)

Fl. 8', 4'
Ped. 8'

Organ

f *mf*

The Mgr.

4 help, if you real-ly want to know! *f enthusiastically port.* **see note below mf*

The Appl.

Ex-cuse me? Hel-lo, __ I'm [NAME] and I am here for the

Org.

f *mf*

A

* Baritone soloist should use his own first name here and fit the syllable(s) into the allotted half-note duration.

The Mgr. *f* **B** *port.* *relieved* *mf* *10*
Oh, yes, wel-come to Ca - fé — Caf - fein - a - ta.

The Appl. in - ter - view.

Org. *f* *mf*

The Mgr. *mf* 3 3 12 3

Sor - ry for the de - lay, but as you can see, we are bus - y, quite bus - y to - day! I

The Appl.

Org.

as if running out of breath

C

BIG breath!

The Mgr. see you've brought a ra - ther length - y re - su - mé. —

The Appl. port. *mf* Ah, yes. You'll

Org. *mf* (8') *mf*

Adagio pomposamente ♩ = 58

The Mgr. 16

The Appl. *with increasing enthusiasm* see that I bring to the ta - ble all the best prac - tic - es of lev - er - ag - ing core

Org.

18

The Mgr.

The Appl.

Org.

cresc. poco a poco

com-pe-ten-cies — while hy-per-task-ing the stake-hold-er-ing e-con-o - met-rics of cus-tom-er in-ter-face, in ad-

20

The Mgr.

The Appl.

Org.

faltering, hesitant **ff**

di - tion to on - board-ing the... pro - ce - du - ral vec - tors... Wait,

f **ff**

PERUSAL SCORE DO NOT COPY

24

Org.

Org.

poco rall.

The Mgr. 32 ques - tion. Tell me, what's it like to en-joy a cup of cof-fee

The Appl.

Org.

F Senza misura e molto rubato

The Mgr. 36 38

The Appl. *blissfully* First there is the se - lec - tion of the per-fect bean; and then the roast, and the grind; the

Org. *mf*

The Mgr.

The Appl.

Org.

wa - ter boiled to the prop - er heat, and the pre - ci - sion of the brew - ing

40 42

G **Larghetto sublime e rubato** ♩ = 54

The Mgr.

The Appl.

Org.

time; all cre-ate a cup_ of_ liq-uid gold that's a par-tic-u-lar fa-vor-ite of

44 46

H Andante felice ♩ = 72 *mf* in blissful agreement 54

48 The Mgr. *f* *mf* So man - y

The Appl. mine. Oh, but there are so_ man-y ways to make a cup of cof-fee,

Org. *mf* *mf*

56 *poco rall.* **I** *a tempo* (♩ = 72) 60 *molto rall.* 62

The Mgr. ways in - deed, in - deed; it seems you've an-swered my call!

The Appl. *mf* and I want to make them all!

Org. *p* *p* attacca 9. Duet

9. Duet: "Here at Café Caffeinata" / "Oh to be a Barista"

Charles Anthony Silvestri

John Muehleisen

Allegretto gioioso ♩ = 104 *mf*

The Manager (Soprano)
Here at Ca - fè Caf-fein - a - ta We prac-tice a del-i-cate

The Applicant (Baritone)
Oh, to be a ba - ri - sta, An ar-ti-san in foam!

Soprano Sax
mf

Percussion
Crash Cymbals l.v. l.v.

Sw.: Warm 8'(s)
Ped. 16' + Sw. to Ped.

Allegretto gioioso ♩ = 104 *mf* *leggero*

Organ

The Mgr.
art; — Wheth-er it's iced or it's hot, — to Join — in our team It

The Appl.
From north — to south, — west — to — east I fol-low my dream Of

S. Sax
l.v. l.v. l.v. l.v.

Perc.
l.v. l.v. l.v. l.v.

Org.

A

A

16 18 20 22

The Mgr. must be your dream To brew and to steam; Our coffee is served up with heart!

The Appl. frothing with steam! By joining this team I'll finally feel I'm at home!

S. Sax

Perc. *l.v.* *S.D.* *mf*

Org. 16 18 20 22

B

26 28 30

The Mgr. Here at Café Caffeinata Our menu is deep and it's wide; We serve all the

The Appl. Oh, to be a barista, And serve up joy with a smile!

S. Sax

Perc. *mp* *mf*

B

Org. 26 28 30

C

The Mgr. stan - dards we ought-ta, But to join in our team It must be your

The Appl. Here I can be an ar - ti - sta: A lat-te Le-o - nar - do, A mac - chi-a - to Mi-chel -

S. Sax

Perc.

C

Org.

D

The Mgr. dream To brew and to steam With milk or with cream And our own cre -

The Appl. an-ge-lo, A caf-fè Car-a - vag - gio, A ja - va Joe Di - Mag - gio! A home run in

S. Sax

Perc. S.D. Rim Shot

Org.

D

f *mf* *f* *f* *ff*

34 36 38 40 42 44 46

E

The Mgr. *mf* 50 52 54
a - tions be - side! This is the bar - is - ta I've been

The Appl. *mf*
fla - vor and style!

S. Sax *mf mp mf*

Perc. *mf*

F

The Mgr. *mf* 58 60
search - ing for

The Appl. *mf*
This is a cof - fee house like none I've ev - er seen be - fore

S. Sax

Perc.

F

Org. 58 60

G *mf* **H** *f*

The Mgr. This is a pic-ture - per - fect part - ner-ship For ev - er more! For ev - er more!

The Appl. *mf* *f* This is a pic-ture - per - fect part - ner-ship For ev - er more! For ev - er more!

S. Sax *mf* *f* S.D.

Perc.

G **H** *f*

Org. *f*

68 **70** **72** *f*

The Mgr. Here at Ca - fé Caf - fein - a - ta!!

The Appl. *f* Here at Ca - fé Caf - fein - a - ta!! Here at Ca -

S. Sax

Perc.

Org. *f*

68 **70** **72**

74 76 78

The Mgr. Caf-fein - a - ta!! Caf-fein - a - ta!! Caf-fein -

The Appl. fê Caf-fein - a - ta!! Caf-fein - a - ta!! Caf-fein - a - ta!! Caf-fein -

S. Sax

Perc.

Org.

I 82 84

The Mgr. a - ta!!

The Appl. a - ta!!

S. Sax

Perc. *fp* *sfz*

I 82 84

Org.

J

The Mgr. 86

SOPRANO (spoken with enthusiasm):
"You're hired! Can you start today?"

The Appl.

BARITONE (spoken with equal enthusisam):
"If you want, I can start brewing right away!"

S. Sax

Perc.

J

Org. 86

|| *a tempo* (♩ = 104)

The Mgr. 88

The Appl.

S. Sax *ff*

Perc. *ff*

a tempo (♩ = 104)

Org. 88

ff

ff

attacca 10. Closing Coffee Chorus

10. Closing Coffee Chorus

Charles Anthony Silvestri

John Muehleisen

Con bravura ♩ = 100 *molto rall.* → **A** **Maestoso** ♩ = 64

The Manager (Soprano)
From trop - ic

The Applicant (Baritone)
From trop - ic

Soprano
Count-less ag - es we have seen, _____

Alto
Count-less ag - es we have seen, _____

Coffee Lovers (SATB Choir)

Tenor
Count-less ag - es we have seen, _____

Bass
Count-less ag - es we have seen, _____

Soprano Sax
f Sus. Cymbal w/ soft mallets *f*

Percussion
f *p*

Foundations 8', 4', 2'
Ped: Pr. 16', 8' + Manual to Ped.

Organ
f

molto rall. → **A** **Maestoso** ♩ = 64

6

The Mgr.

The Appl.

S

A

Coffee Lovers

T

B

S. Sax

Perc.

Org.

hills to Is - tan - bul,

hills to Is - tan - bul,

The won - ders of this mag - ic

The won - ders of this mag - ic

The won - ders of this mag - ic

The won - ders of this mag - ic

f

l.v.

6

The Mgr. *f* **B**
May our cups be ev - er full.

The Appl. *f*
May our cups be ev - er full.

Coffee Lovers

S bean; Picked and roast - ed,

A bean; Picked and roast - ed,

T *8* bean; Picked and roast - ed,

B bean; Picked and roast - ed,

S. Sax *f*

Perc. *p* *f* l.v.

Org. *8* **B**

10 *f* 12

The Mgr. From Lan - ca - shire to Lev - it - town,

The Appl. *f* From Lan - ca - shire to Lev - it - town,

S ground and brewed, Puts us in a mer - ry

A ground and brewed, Puts us in a mer - ry

Coffee Lovers

T ₈ ground and brewed, Puts us in a mer - ry

B ground and brewed, Puts us in a mer - ry

S. Sax *f* 1.v.

Perc. *f*

Org. 10 12

Detailed description: This musical score is for a piece titled '10. Closing Coffee Chorus'. It is arranged for a vocal soloist (The Mgr.), vocal soloist (The Appl.), a four-part vocal choir (Soprano, Alto, Tenor, Bass), a solo saxophone (S. Sax), percussion (Perc.), and organ (Org.). The score is divided into two systems. The first system contains measures 10 and 12. The second system contains measures 10 and 12. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked '10' and '12'. The dynamics are marked 'f' (forte). The lyrics are: 'From Lan - ca - shire to Lev - it - town, ground and brewed, Puts us in a mer - ry'. The organ part features a melodic line in the right hand and a bass line in the left hand. The percussion part features a single note in measure 10 and a single note in measure 12. The solo saxophone part features a melodic line in measure 10 and a single note in measure 12. The vocal soloists and the four-part vocal choir sing the lyrics in measure 10 and measure 12.

f *poco rall.* *a tempo* (♩ = 64)

14

The Mgr. No drink has gar-nered such re - nown. Cof - fee, cof - fee,

The Appl. No drink has gar-nered such re - nown. Cof - fee, cof - fee,

S mood. Cof - fee, cof - fee,

A mood. Cof - fee, cof - fee,

Coffee Lovers

T mood. Cof - fee, cof - fee,

B mood. Cof - fee, cof - fee,

S. Sax *f*

Perc. *p* *f* *l.v.*

poco rall. *a tempo* (♩ = 64)

14

Org.

C Allegretto vivace ♩ = 100

The Mgr.
praise to thee; _____ Pour an-oth - er cup for me!

The Appl.
praise to thee; _____ Pour an-oth - er cup for

S
praise to thee; _____ Pour an-oth - er cup for me!

A
praise to thee; _____ Pour an-oth - er cup for me!

Coffee Lovers

T
praise to thee; _____ Pour an-oth - er cup for

B
praise to thee; _____ Pour an-oth - er cup for

S. Sax
f damp Glockenspiel

Perc.
f

Org.
f

16 18

16 18

poco rall. -----

20

The Mgr. Pour an-oth - er cup for me! for me!

The Appl. me! Pour an-oth - er cup for me!

S Pour an-oth - er cup for me! for me!

A Pour an-oth - er cup for me! for me!

Coffee Lovers

T 8 me! Pour an-oth - er cup for me!

B me! Pour an-oth - er cup for me!

S. Sax

Glk. damp

poco rall. -----

20

Org.

The Mgr.
Cof - fee, cof - fee, we a - dore; Well, per-haps just one cup more.

The Appl.
Cof - fee, cof - fee, we a - dore; Well, per-haps just one cup more.

S
Cof - fee, cof - fee, we a - dore; Well, per-haps just one cup more.

A
Cof - fee, cof - fee, we a - dore; Well, per-haps just one cup more.

Coffee Lovers
T
Cof - fee, cof - fee, we a - dore; Well, per-haps just one cup more.

B
Cof - fee, cof - fee, we a - dore; Well, per-haps just one cup more.

S. Sax
Sus. Cymbal w/
middle of SD stick damp

Perc.
f *fp* *f*

D **Meno mosso** ♩ = 82 *molto rall.* ----- **Allegro caffeinato** ♩ = 132

Org.
f *ff*