

Border Crossing

Music by Ben Tibbetts

$\text{♩} = 52$

The first system of the musical score consists of three staves. The top staff is a treble clef with a 2/2 time signature, containing a whole rest for the first eight measures. The middle staff is also a treble clef with a 2/2 time signature, starting with a whole rest for the first four measures, followed by a piano (*p*) dynamic and a series of eighth notes with triplet markings. Above the staff, the instruction "St. mute" is written. The bottom staff is a grand staff (treble and bass clefs) with a 2/2 time signature, starting with a piano (*p*) dynamic and a series of eighth notes in the bass clef, followed by chords in the treble clef. A dynamic marking of *8^{va}* is placed above the treble clef staff.

9 **A**

p

The vocal line for the first system of the second system is on a treble clef staff with a 2/2 time signature. It begins with a whole rest for the first four measures, followed by the lyrics "There was no high speed chase, no ran-domsearch, no". The notes are: G4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

There was no high speed chase, no ran-domsearch, no

A

The piano accompaniment line for the first system of the second system is on a treble clef staff with a 2/2 time signature. It starts with a glissando (*gliss.*) over a whole note G4, followed by a glissando over a whole note B4. The line then continues with eighth notes and triplet markings.

The piano accompaniment line for the second system of the second system is a grand staff (treble and bass clefs) with a 2/2 time signature. The bass clef contains a series of eighth notes, and the treble clef contains chords. The chords are: G4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

28 *pp* **D** (ad libitum) **E**

ac-tu-al-ly cross-ing the fence; the co - yo-te knew ve-ry well how to make the pro-cess smooth and un-not-ice-a-ble.

(ad libitum)

f

pp

(8)-----

33 *f*

I guess she just want-ed a lit tle more ex- cite-ment, may-be a dis- tant gun shot, or one of those

fp

f *mp*

(a tempo)

38 *pp* **F** *p*

blue-eyed A-mer-ic-ans help-ing her learn Eng-lish dur-ing the long car ride. In- stead, just her, and some

(a tempo)

pp *p*

45

oth-er girl in the back of a jeep list en - ing to ma - ri - a - chi bands on the ra-di-o and feel-ing the

St. mute *p*

52 G

gal-lons of sweat drip-ping down their necks, look-ing for-ward to an end-less road of dust.

Spoken:

"The man driving them did not have blue eyes and was not exciting at all.
 The rude goon was wearing an awful jean shirt.
 He was very fond of smoking.
 That car smelt like an old ashtray that had been sitting out in the sun.
 When my mother first encountered the goon, he greeted her with 'money first,'
 so she could only assume this was just another business deal."

59 H $\text{♩} = 52$ (ad libitum)

H $\text{♩} = 52$ (ad libitum)

con pedale
mf

8^{va.1} 8^{va.2}

64 *mf* **I** $\text{♩} = 56$ (ad libitum)

She could not wait to be _____ in New York, a-way from the lies _____ and clo-ser to be -

$\text{♩} = 56$ (ad libitum)

68

com-ing her-self. She could not wait to be greet-ed in-to A - me-ri-ca, (she could not wait to be in New

8^{va}

8^{vb}

72 J *f* *cresc.* *ff*

York!) she want-ed she want-ed one of those pret-ty white la-dies to say,

Spoken:
"Welcome to America, Miss."

77 *mf* K *mp* $\text{♩} = 40$ (ad libitum)

Ah, she would love for some-one to call her "Miss." She i-mag-ined her - self in one of those hous es,

$\text{♩} = 40$ (ad libitum)

mf *mp* *sim.*

82

with one of those hus-bands, and some of those kids with red base-ball caps play - ing in one of those front yards with one of

tr

end sim.

87

L *p*

those blonde dogs. That was A - me - ri - ca, pret-ty white peo-ple with blue eyes.

8va

p

M

96 $\text{♩} = 52$ *pp*

Not know-ing, not know-ing she would live a diff-erentream, the dream of

 $\text{♩} = 52$

pp 3 5

102

N

dried out hands that smell of chlor-ine, of six-teen ho-ur work days with low pay that are re-ward-ed

107

with the po-e-try of base-ment rooms rust-ed with heat in the sum-mer and frost-ed with de-

O

Spoken:
"The lights of Houston blinded the eyes of a woman
who had never seen the urban kingdoms of the north."

Spoken: $\text{♩} = 52$
"After an exhausting car ride,
they finally got out of the ashtray jeep."

111

press ion in the win-ter.

st. mute

f $\text{f} > \text{p}$

f *p*

Spoken:
 "She felt her body catching fire;
 her tight jeans had hardened with hours of sweat
 and were pushing against her skin."

Spoken:
 "The other girl went on her own way.
 Who knows where she went. There was no need to know.
 She probably became a whore, and if she did? Who would care."

Spoken:
 "The coyote disappeared into the night,
 like most undomesticated dogs do."

119

119

st. mute

p *f*

f *p* *(non cresc.)* *(p)*

8va

8va

$\text{♩} = 52$

125 **P** $\text{♩} = 56$

125 **P** $\text{♩} = 56$

mf

She found her - self at the Hous - ton air - port,

P $\text{♩} = 56$ *Open* *mf*

p

3 3 3 3 3 3 3 3 3 3 3 3

131

mp

wait - ing to board a flight _____ to New York.

mf

136

Q

rit.

141

It was her first time on a plane; at least it was bet-ter than the ash-tray.

146

R

Spoken: Getting on the plane was child play,
hi there, stand here, go there kind of business.

151

Ev - ery - one spoke Span - ish. Ev - ery one was of co - lor, and e - ven the

156

white peo-ple had tans.

mf

p

S

162

pp ad libitum

Walk-ing through the nar-row plane, she heard the back-ground buzz of the

ppp

8vb

T

169

air-plane's en-gine. It was ex-cit-ing; it an-ti-ci-pa-ted flight. Flight, flight, flight,

mp

p

f

mp

175

f *subito p*

flight is a beau-ti-ful thing.

f *subito p* *mf*

180

mf *subito mp* *f* **U**

Ah, Flight is a beau-ti-ful

mf *subito mp* *f* *8va*

184

thing, Ah, Flight is a beau-ti-ful thing.

ff

rit.

Detailed description: The image shows a musical score for a vocal and piano piece. The vocal line is in the top staff, starting at measure 184. The lyrics are "thing, Ah, Flight is a beau-ti-ful thing." The piano accompaniment is in the bottom two staves. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 2/4 to 4/4. The piano part features a forte (ff) dynamic and a ritardando (rit.) marking. The piano part consists of chords and a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.