

Hot Air

from An Ode to Whatever

Ben Norton

P-8

$\text{♩} = 90$

The musical score is arranged in a standard orchestral layout. It begins with a Piano introduction (measures 1-7) marked *mp*. The score then moves to measures 8-12, featuring a Piano part with a complex rhythmic pattern and a Glockenspiel part. From measure 13 to 20, the Piano and Glockenspiel continue, with the Glockenspiel marked *mp*. At measure 21, the Rhythm Guitar and Bass enter, with the Rhythm Guitar marked *mf*. The Piano part continues with a series of chords. The Violin I and II parts enter at measure 21, marked *mp*. The Viola and Violoncello parts enter at measure 21, also marked *mp*. The Glockenspiel part continues with a simple rhythmic pattern. The Drums enter at measure 21, marked *mf*. The score concludes at measure 24.

Chord progressions for the Piano part:

- Measures 1-7: E, B/D#, A#7/E, B7/D#
- Measures 8-12: E, Bm/F#, F#m/E, A, N6/G#, D#7, G#7/B#
- Measures 13-20: C#m, G#m/B, A7/C#, G#m/D#, C#m, D#9, E7, A7, Dmaj7, C7, F#maj7
- Measures 21-24: E/B, B, A#7, B7, C#m, D/A, Bm, F#m/A, F/A, Bb/A, Bb/Ab, Gm7, Amaj7/G#

30 **A** ♩ = 180

R. Gtr. Bass Synth. Str. Dr.

f *f* *f*

C#m G#m7/B A7/C# G#m/D# C#m

34

R. Gtr. Bass Synth. Str. Dr.

D#m E7 A7 D#m7 C7 F#maj7

38

R. Gtr. Bass Synth. Str. Dr.

E/B B/D# A#m7/E B7/D# E

42

R. Gtr.

Bass

Synth.

Str.

Dr.

Bm/F# F#m/E A1 N9/G# D#7 G#7/B#

p



47 **B** Scream

T.

Lis - - - - ten to my

R. Gtr.

Bass

Synth.

Str.

Glock.

Dr.

C#m G#m7/B A7/C# G#m/D# C#m

mf

f

51

T. fee - - - - lings. I'm sha - ring my e -

Bar. fee - - - - lings. my e -

R. Gtr.

Bass

Synth.

Str. D° E^7 A^7 D^{maj7} C F^{maj7}

Glock.

Dr. 3

55

T. mo - - - - tions, o - pen - ing

Bar. mo - - - - tions,

R. Gtr.

Bass

Synth.

Str. E/B $B/D^{\#}$ $A^{\#7}/E$ $B^7/D^{\#}$ E

Glock.

Dr. 3

59

T. my - - - self up.

Bar. I

R. Gtr.

Bass

Synth.

Str. *Bm/F# F#m/E A1 N6/G# D7 G7/B#*

Dr. *p f*

65 **C**

T. my

Bar. know you give a fuck. Let me tell you a - bout my bro - ken heart,

R. Gtr. *P-8 P-4 P-8*

Bass

Dr.

69

T. bro - ken heart... Let me tell you

R. Gtr.

Bass

Dr.

72
T. a - bout my fai - led ro - man - ces... ces...
Bar. my fai - led ro - man - ces... I don't e - ven

76
Bar. know, I don't e - ven know where to

81 **D**
T. start.
Bar. start. I'm so full, ty-ing up my

88 $\text{♩} = 135$
T. I'm so full, I'm so full, I'm so full, ty-ing up my
Bar. I'm so full, I'm so full, I'm so full, ty-ing up my

The score is for a song in the key of D major (indicated by two sharps) and 4/4 time. It features vocal parts for Tenor (T.) and Baritone (Bar.), and instrumental parts for Rhythm Guitar (R. Gtr.), Bass, and Drums (Dr.). The score is divided into three systems. The first system (measures 72-75) contains the vocal lines and guitar/bass parts. The second system (measures 76-80) continues the vocal lines and includes a drum part with sixteenth-note patterns and triplets. The third system (measures 81-88) begins with a dynamic marking of **D** and includes a tempo marking of $\text{♩} = 135$. The vocal lines in this system repeat the phrase "I'm so full, ty-ing up my". The guitar and bass parts feature various techniques like palm muting (P-t) and power chords (P-8). The drum part continues with similar rhythmic patterns and triplets.

96 **E**

Bar. hands. Help me get all this hot air out.

R. Gtr. P-t P.M. P-8 Open P.M. Open

Bass

Dr. 3

102 ♩ = 90

T. I'm so full, ty - ing up my own fu - cking hands.

Bar. I'm so full,

R. Gtr. P-t P.M. P-8 Open P.M. P-t Open

Bass

Dr.

106 ♩ = 75

Bar. Help me get all this hot air out.

R. Gtr. P.M. Open

Bass 3

Dr. 3