

# The Inspector's Aria

from *The Salome Dancer*

Music: Tim Brady  
Libretto: John Sobol

♩ = 80

INSPECTOR:

Twen - ty six years,

*p* *mp* *p* *mf*

*p* *mp* *p*

8

This system contains the first four measures of the piece. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The tempo is marked as quarter note = 80. The key signature has one flat (B-flat). The vocal line begins with a half rest, followed by a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The piano accompaniment consists of a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both starting on the first measure.

6

*p* *ppp*

*p* *3*

twen-ty six years on the force.

*p* *3*

8

This system contains measures 5 through 8. The vocal line continues with a half note D3, a quarter note E3, a quarter note F3, and a half note G3. The piano accompaniment continues with the triplet eighth notes. The key signature changes to two flats (B-flat and E-flat) at measure 6. The dynamic markings are *p* and *ppp*.

11

*mp*

Twen-ty six years of tri-als and tears, each crime hurts less\_ than

*p* *pp* *p*

8

This system contains measures 9 through 12. The vocal line continues with a half note A3, a quarter note B3, a quarter note C4, and a half note D4. The piano accompaniment continues with the triplet eighth notes. The key signature changes to two sharps (F-sharp and C-sharp) at measure 11. The dynamic markings are *p*, *pp*, and *p*.

15

*pp* *p* *mf* *mp* *p* half-spoken

the last. Each case does more da-mage than the first; Sut-fo-cates

21

sung

more of me, like wak- ing up dead. This one is

*mf* *p* *mp*

27

bad, but I can't re-call good a-ny-way. It's ta-ken its

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

32

*p sub.*

<>

*pp*

toll. I feel cold, quell'd old as time weak as war

38

*p*

*mp*

*mp*

My nights are fill'd with dreams of e - vil. Corp-ses

42

*mf*

*pp*

*mf*

hung like cow car-cas - ses in rows with-out end. One by

47

one, I point out the in-no-cent; — they're all in - no - cent.

54

— They're all in - no - cent.

60

Each in turn ac-cus-es me, — my badge can't shield my cul-pa-bi-li-ty. —

63

*mf* *3*

E-nough whin - ing. Y'er tough-er than that.

*p* *mf* *mp* *p*

66

*f* *mf*

The trick is to look past the blood, the pain, find the mo - ment, find

*mp* *mp*

69

*f* *mf*

the split-ting sec- ond, the spat-ter'd psy - che. Stare it down,

*mf* *pp* *mp*

*mf* *f*

73

*f* *mf* (half spoken) (sung) *f*

taste sweet death's sweat. Death's sweat, grasp the twist - ed path of

77

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

rea-son. Dis-co-ver why? Why? Why?

83

space shortened to 3 bars for excerpted performance

*pp*

With-out a mo - tive, with-

*fff* *mp* *pp* *pp*

Ped.

*mp* *mf*

out the pre-cise me-lo-dy of mad-ness in my ear, I suc-cumb, be numb'd.

*p* *mp* *pp* *mp*

*Red.*

*mf*

Mur-der with-out mo-tive is an ug-ly bur-den, an il-lo-gi-cal

*Red.*

clo-set of doubt. So I solve 'em, I solve 'em all,

*pp*

103

and I'll solve this one. \_\_\_\_\_ I'll watch him fall,

109

I'll know his mind \_\_\_\_\_ bet-

115

- ter than mine, \_\_\_\_\_ and I'll see him hang!



119 *f*

Yes! I'll see him hang like a fuck-ing fat king!

*ff*

*mf* *mp* *pp* *mf* *ff*

3 3 3

l.v.

123 *mp* *mf* *p* *f*

This ain't no par -

*f* *mf*

126 *mf* *p*

- ty. He's as guil - ty as sin.

*p* *ppp*