

## **INTRODUCTION**

Synth books are a mess in general – and Falsettos especially so.

First, “March of the Falsettos” was performed in the early 80’s with a band of seven. No synth was used … okay, I played synth bass on a Carlo Robelli keyboard while conducting.

Next, “Falsettoland” was performed in 1990 with piano, synth and percussion.

In 1991, Graciela Daniele combined the two pieces for a production in Hartford, CT. At that time, a synth book was created for “March” so they would have the same instrumentation. A full Broadway production followed (directed by James Lapine) – here a woodwind was added to the band.

The synth book was a controller keyboard and a Mac laptop running Max playing two modules: a Yamaha TX802 and Roland D550. Max was running a Mapper I had constructed that handled all patch changing and also allowed note mapping.

Note mapping allowed single notes to produce fully voiced chords. The notes played (triggers or masters) were not necessarily in the chords produced (slaves). Hence some of the odd-looking thumb lines in the left hand of the synth part.

There was no standard method of sending out synth books for rentals in the early 90’s. Today (using Finale), I indicate the slave notes in the part so that when the book goes out for rental, it’s clear what is happening.

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## **GENERAL SOUND NOTES**

Many of the sounds used were custom sounds I programmed for the DX/TX family. I will attempt to describe some, but those creating new program should be creative in their use of newer technologies and sounds.

Attacca Ensemble - was a custom patch for the Yamaha FM synths. It was a slightly metallic 'chiff' that gave an articulation to pad (non-string-sample) patches.

Music Box refers to bright bells, not necessarily an imitation of a physical music box.

Elec.Pno.Tined is an Electric Piano sound with the percussive 'tine' sound brought out to make it a little more biting.

Pads are never string samples.

Basses are usually acoustic pizz bass. But bass guitar patches were used occasionally for the more rambunctious numbers. For better splitting the bass sounds are played where they actually sound (an octave lower than they would be notated for a bass player.)

Split information shows the bottom note of the right hand sound and then the top note of the left hand sound (usually a bass or slave notes). C3 is treated as middle C with the note below it being B2 and the note above being C#3.

Torimtora is a DX/TX patch - a marimba that was strong and hard and very effective in the bass register

"Opening Filter Effect" should be a brass or other piercing timbre with a slowly opening filter envelope (1-2 seconds) and an immediate release.

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## **CONTENTS**

1. A list of all the 90 odd patches used for the combined "Falsettos"
2. A chain list of each patch change in "March of the Falsettos". Example-

16 FourJews m.53  
42 FourJews m.57

At meas. 53 of "Four Jews", patch 16 is used. At measure 57 patch 42 is played. (These were all assembled as a text file, that the Max Mapper simply progressed through as the player hit the advance pedal.)

3. A chain list of each patch change in "Falsettoland".
  4. A score of all the trigger/slave combinations in "March of the Falsettos".
  5. A score of all the trigger/slave combinations in "Falsettoland".
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Various other methods have been used for note mapping over the years. Until recently, Bruce Samuels in NY has been using the Kurzweil keyboards to do this. Others have built applications or 'black boxes'. The new Miko workstation has this capability in addition to the ability to produce all sounds with software synths. A second player might be used where budget is not of concern.

In the future I hope to import my Yamaha synth sounds into the NI software synth DX8 – if I do, I will make those sounds available.

Michael Starobin  
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1	Elec.Piano - Tined	
2	Quiet Pad w/Attacca Ens.	
3	Honky Tonk Piano	
4	Pizzicatto	
5	Harp & MusicBox over Bass	(D2/C#2 split)
6	Harp MB in Major Thirds over BassPizz	Sound set to play concert pitch AND a major third higher. (G2/F#2 split)
7	AttaccaEns. & Mus.Box & Clav.	
8	AttaccaEns. & Soft Pad over Bass	(D2/C#2 split)
9	Warm Ensemble (Pad)	
10	Attacca & Warm Ens. over Bass	(D2/C#2 split)
11	Tutti (Brass and Marcato Strings)	
12	Marimba over bass	(D2/C#2 split)
13	Doorbell	sound effect
14	Elec.Piano Tined over Bass	(D2/C#2 split)
15	Vibes over bass	(D2/C#2 split)
16	Organ Ens. over bass	B3 organ with a bit of pad mixed in. (D2/C#2 split)
17	AttaccaEns. & Mus.Box over Bass	(D2/C#2 split)
18	Toy Piano & Ens. over Bass	(D2/C#2 split)
19	Attacca&MusBox in Maj 3rds over Full Ensemble - SLAVE NOTES!	(B3/Bb3 split)
20	Synth Brass (horns) over Tuba Bass	(D2/C#2 split)
21	Accordion over Bass	(D2/C#2 split)
22	no patch	
23	light French Accordion over Bass	(D2/C#2 split)
24	Celeste over Bass	(D2/C#2 split)
25	Harp w AttaccaEns over WarmEns. (SLAVE NOTES) and Bass	Harp w AttaccaEns (F2 and higher); WarmEns. with Slave notes (E2 is highest master); Bass (G#1 and lower)
26	Harp w MusicBox over WarmEns. (SLAVE NOTES) and Bass	Harp w MusicBox (E3 and higher); WarmEns. with Slave notes (E2 is highest master); Bass (G#1 and lower)
27	Elec Pno with 'Fantasia'	Fantasia (typical harp, bell & pad combo)
28	Full Ens.Pad WITH bass	Pad over full range; Bass - D2 and lower only
29	Calliope over bass	(B1/Bb1 split)
30	HighAnnoyingPitch w Harp and MusicBox over Bass	(D2/C#2 split)

31	Whistle over B84 over Bass	Human Whistle (Bb4 and higher); Brass&Clav (A4 to D2); Bass (C#2 and lower)
32	Att.Ens. & Mus.Box & Clav. over Clav	(C#3/C3 split)
33	MusicBox over bass	(D2/C#2 split)
34	Att.Ens. & Mus.Box & Clav. over Warm Ens. (w SLAVE NOTES!) over Bass	top sounds (D3 and higher); Warm Ens. (trigger notes from C#3 and down); Bass (A1 and down, sounding 8vB)
35	Muted Ens. (Pad)	
36	AttaccaEns w MusicBox over MutedEns. (SLAVE NOTES)	(G#3/G3 split)
37	Harp w AttaccaEns over WarmEns. (SLAVE NOTES) and Bass	(F3/E3 split)
38	MusicBox w AttaccaEns over WarmEns. (SLAVE NOTES) and Bass	(F3/E3 split) (same slaves as patch 37)
39	MusicBox w AttaccaEns (SLAVE NOTES) over WarmEns. (SLAVE NOTES) OVER Bass	MB&AttEns (G3 and higher); Warm Ens (F#3 down to B1); Bass (Bb1 and lower)
40	Fantasia	Fantasia (typical harp, bell & pad combo)
41	MusicBox w AttaccaEns over WarmEns. (SLAVE NOTES) with Bass	MB&AttEns (F3 and higher); Warm Ens (slaves) (E3 and lower); Bass (A1 and lower)
42	MusicBox w AttaccaEns over WarmEns. (SLAVE NOTES) with Bass	MB&AttEns (F3 and higher); Warm Ens (slaves) (E3 and lower); Bass (A1 and lower)
43	Harpsichord over bass	(D2/C#2 split)
44	Opening Filter Effect (cresc.) over Bass	(D2/C#2 split)
45	Simple Clav over Bass	(D2/C#2 split)
46	WarmPad with AttaccaEns. and a bit of LightAccordion with bass	Pad&Attacca&Accord - full range; Bass - C#2 and lower only
47	MusicBox w AttaccaEns over WarmEns. (SLAVE NOTES) with Bass	MB&AttEns (F3 and higher); Warm Ens (slaves) (E3 and lower); Bass (A1 and lower)
48	B3 Organ over bass	(D2/C#2 split)
49	Calliope over Horns over Tuba and Bass	Calliope down to C3; Horns from B2 to C#2; Bass&Tuba C2 and lower
50	Att.Ens.&Mus.Box&Clav. Down to C3, Horns over Tuba (sounding 8vB) and Bass (sounding 8vB)	Att.Ens.&Mus.Box&Clav. down to C#3; Horns from C3 to D2; Tuba & Bass (sounding 8vB) from Db2 and lower
51	Chapel organ over bass	Chapel Organ (full range); Bass - C2 and lower
52	WarmElecPno with Warm Pad over Bass	WarmElecPno with Warm Pad (full range) over Bass (G1 and lower)
53	Harp over bass	(D2/C#2 split)

54	B3Org&EPTined over bass	(D2/C#2 split)
55	Att.Ens.-MusBox-EpTined over WarmEns (SLAVE NOTES!) over Bass	top sounds down to D#3; WarmEns triggers from E#2 to F#1; Bass - F1 and lower
56	Att.Ens.-MusBox-EpTined over Organ&Pad (SLAVE NOTES!) over Bass	top sounds down to D#3; Organ&Pad triggers from E#2 to F#1; Bass - F1 and lower
57	WarmPad (no slaves) over WarmPad (with SLAVES! Over Bass	WarmPad down to D#3; WarmPad triggers from E#2 to F#1; Bass - F1 and lower
58	Brass and Marcato Strings (full range) over Tuba & Bass	Brass and Marcato Strings (full range) over Tuba & Bass (G#1 and lower)
59	SoftEnsemble(Pad) w bass	Pad (full range), Bass - C#2 and lower only
60	EPTined with Clav. Over Pizzicato (SLAVE NOTES!) over Bass	top sound - down to Bb2; Pizz (Slaves) - A2 down to Db2; Bass - C2 and lower
61	Harp & MusicBox (SLAVE NOTES!) over Bass & Pad	HarpMB down to C3; Bass & Pad - B2 and lower
62	AttaccaEns w MusicBox over SoftPad (SLAVE NOTES)	Att w MusicBox - down to A3; SoftPad (SLAVE NOTES) - A2 and lower
63	HighAnnoyingPitch w Harp and MusicBox over WarmEns (SLAVE NOTES)	top sounds - down to A3; WarmEns (SLAVE NOTES) - A2 and lower
64	Pad with some Arco Strs mixed in over Bass	Pad (top down to D2); ArcoStrs (down to Bb3); Bass (C#2 and lower)
65	Torimtora & Vibes over Bass	(D2/C#2 split)
66	Pizzicato with Marimba&Vibes over Bass & Torimtora	(C2/B1 split)
67	Brass & QuietClav over Bass & Tuba over FullEns. (SLAVE NOTES!)	Brass&Clav (down to E2); Bass and Tuba (D#2 and lower); FullEns. (trigger notes) - A0 and lower
68	MusicBox w AttaccaEns over WarmEns. (SLAVE NOTES) and Bass	MB&Att down to B2; WarmEns (triggers) - Bb2 and down; Bass - D2 and down
69	Harpsichord Over Bass and Low Brass	Harpsichord down to D2; Bass and Low Brass - C#2 and down
70	Harp with MusicBox over WarmPad (SLAVE NOTES!)	Harp with MusicBox down to C3; WarmPad triggers - B2 and lower
71	AttaccaEns. with MusicBox over WarmPad (SLAVE NOTES!)	AttEns. with MusicBox down to F#3; WarmPad triggers - F3 and lower
72	Calliope over Soft Pad over Bass	Calliope (down to B3); Soft Pad (Bb3 down to D2); Bass - C#2 and lower
73	Harp with MusicBox over WarmPad (SLAVE NOTES!) with Bass	Harp-MB (down to C3); WarmPad triggers - B2 and lower; Bass - A1 and lower

74	Harpsichord over tuba	(D2/C#2 split)
75	Toy Piano and Bells over tuba	(D2/C#2 split)
76	AttaccaEns. With Music Box over Brass over WarmEns (SLAVES!) over Bass over WarmEns (SLAVES!)	AttMB down to Bb3; Brass (A3 to E2); WarmEns (triggers) (Eb2 to Ab1); Bass (G1 to A0); Warmth (triggers) (G#0 to A-1)
77	Harp w AttaccaEns over WarmEns. (SLAVE NOTES)	(D3/C#3 split)
78	NO PATCH	
79	Fantasia and Warm EP over Bass	(D2/C#2 split)
80	AttaccaEns w MusicBox over SoftPad (SLAVE NOTES) with Bass	AttMB (down to C3); SoftPad & Bass triggers (B2 and lower)
81	AttaccaEns w MusicBox over SoftPad (SLAVE NOTES) over Bass	AttMB (down to C3); SoftPad triggers (from B2 to B1); Bass (Bb1 and lower)
82	Brass & QuietClav over Bass	(D2/C#2 split)
83	Harp w AttaccaEns with Fantasia over WarmPad (SLAVE NOTES) over Bass	HarpAtt Fant (down to C3); Warm Pad triggers (B2 to E1); Bass (Eb1 and lower)
84	Att.Ens. & Mus.Box & Clav. With Arco (sounding 8vB) over Full Ens. (w SLAVE NOTES!) with Bass	AttMBClav&Arco (Down to Bb3); Full Ens. triggers & Bass (A3 and Lower)
85	MarcatoVns & Clav & Torimtora over Pizz over Bass & Tuba	VnClav&Torim (down to G3); Pizz (from F#3 and down); Bass & Tuba (from Ab1 and down)
86	Opening Filter Effect over Marcato Strs & Brass over Bass and Tuba	FilterEffect (down to F#4); Strs & Brass (from F4 to D2); Bass & Tuba (from C#2 and down)
87	Harp w AttaccaEns over WarmEns. (SLAVE NOTES)	(C#3/C3 split)
88	Harp over Soft Ens. (SLAVE NOTES!) over Bass	Harp (down to B2); Soft Ens. triggers (from Bb2 to A1); Bass (Ab1 and lower)
89	Attacca Ens. over Soft Ens. (SLAVE NOTES!) with Bass	AttEns (down to C4); SoftEns triggers And Bass (B3 and lower)
90	AttaccaEns. with MusicBox over WarmPad (SLAVE NOTES!) over Bass	AttEns & MB (down to F3); WarmPad triggers (E3 down to C#2); Bass (C2 and lower)
91	Att.Ens. & Mus.Box & Clav. over Full Ens. (w SLAVE NOTES!) over Bass	AttEns & MB & Clav (down to C3); WarmPad triggers (B2 down to C1); Bass (B0 and lower)
92	Soft Ens. w a little bit of harp	
93	Harp w AttaccaEns over WarmEns. & Bass	(Eb2/D2 split)

94	MusicBox w AttaccaEns over WarmEns. (SLAVE NOTES) with Bass	MB&AttEns (E3 and higher); Warm Ens (slaves) (Eb3 and lower); Bass (Ab1 and lower)
	NO PATCH	
96	Doorbell over Harp w AttaccaEns over WarmEns. & Bass	Doorbell (down to F#4); Harp&AttEns (from F4 to G2); WarmEns (from F4 and lower); Bass (G2 and lower)
97	Quiet B3 Organ over Warm Ens. (SLAVE NOTES) with Bass	Org (down to G#2); WarmEns triggers (G2 and lower); Bass (B1 and lower)

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|-------------------------|---------------------------------|
| 16 FourJews m.01        | 14 ThrillofFirstLove m.01       |
| 94 FourJews m.09        | 52 ThrillofFirstLove m.08.4     |
| 43 FourJews m.19        | 53 ThrillofFirstLove m.21       |
| 20 FourJews m.24        | 43 ThrillofFirstLove m.61       |
| 94 FourJews m.27        | 52 ThrillofFirstLove m.88       |
| 14 FourJews m.35        | 54 ThrillofFirstLove m.103      |
| 93 FourJews m.37        | 52 ThrillofFirstLove m.113      |
| 16 FourJews m.48        | 04 ThrillofFirstLove m.121      |
| 97 FourJews m.52A       | 29 ThrillofFirstLove m.125      |
| 16 FourJews m.52-I      | 17 ThrillofFirstLove m.143      |
| 42 FourJews m.57        | 52 ThrillofFirstLove m.157      |
| 14 FourJews m.66        | 54 ThrillofFirstLove m.175      |
| 04 FourJews m.77        | 52 ThrillofFirstLove m.185      |
| 29 FourJews m.79        | 55 ThrillofFirstLove m.197      |
| 44 FourJews m.87        | 56 ThrillofFirstLove m.215      |
| 11 FourJews m.89        | 55 ThrillofFirstLove m.226      |
| 42 FourJews m.90        | 57 ThrillofFirstLove m.234      |
| 45 FourJews m.101       | 58 ThrillofFirstLove m.244      |
| 10 FourJews m.106       | 23 MarvinAtThePsych m.01        |
| 16 FourJews m.110       | 59 MarvinAtThePsych m.20        |
| 03 FourJews m.118       | 23 MarvinAtThePsych m.39        |
| 08 TightKnitFamily m.01 | 18 MarvinAtThePsych m.43        |
| 04 TightKnitFamily m.05 | 59 MarvinAtThePsych m.51        |
| 46 TightKnitFamily m.07 | 04 MarvinAtThePsych m.66        |
| 04 TightKnitFamily m.24 | 14 MarvinAtThePsych m.72        |
| 05 TightKnitFamily m.26 | 20 MarvinAtThePsych m.76        |
| 47 TightKnitFamily m.33 | 43 MarvinAtThePsych m.87        |
| 48 TightKnitFamily m.44 | 21 MarvinAtThePsych m.95        |
| 08 LoveIsBlind m.01     | 59 MarvinAtThePsych m.101       |
| 14 LoveIsBlind m.18     | 15 MarvinAtThePsych m.103       |
| 24 LoveIsBlind m.25     | 59 MarvinAtThePsych m.108       |
| 10 LoveIsBlind m.32     | 60 MarvinAtThePsych m.111       |
| 45 LoveIsBlind m.41     | 08 MarvinAtThePsych m.129       |
| 15 LoveIsBlind m.50     | 23 MarvinAtThePsych m.137.3     |
| 49 LoveIsBlind m.55     | 08 MarvinAtThePsych m.149       |
| 43 LoveIsBlind m.62     | 03 Father'saHomo/Everyone m.01  |
| 18 LoveIsBlind m.71     | 04 Father'saHomo/Everyone m.07  |
| 49 LoveIsBlind m.76     | 54 Father'saHomo/Everyone m.09  |
| 50 LoveIsBlind m.83.3   | 10 Father'saHomo/Everyone m.27  |
| 51 LoveIsBlind m.100    | 43 Father'saHomo/Everyone m.27C |
| 61 LoveIsBlind m.108    | 10 Father'saHomo/Everyone m.27E |
| 28 LoveIsBlind m.111.3  | 62 Father'saHomo/Everyone m.28  |
|                         | 63 Father'saHomo/Everyone m.47  |
|                         | 62 Father'saHomo/Everyone m.55  |
|                         | 63 Father'saHomo/Everyone m.75  |
|                         | 62 Father'saHomo/Everyone m.83  |
|                         | 96 Father'saHomo/Everyone m.101 |
|                         | 10 Father'saHomo/Everyone m.111 |

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- 64 ThisHadBetterStop m.13
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- 54 ThisHadBetterStop m.50
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- 10 ThisHadBetterStop m.66
- 16 ThisHadBetterStop m.87
- 66 ThisHadBetterStop m.125
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- 11 ThisHadBetterStop m.169
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- 29 I'mBreakingDown m.14
- 21 I'mBreakingDown m.34
- 59 I'mBreakingDown m.43
- 12 I'mBreakingDown m.48
- 29 I'mBreakingDown m.50.4
- 53 I'mBreakingDown m.55
- 03 I'mBreakingDown m.57
- 12 I'mBreakingDown m.71
- 48 I'mBreakingDown m.74
- 29 I'mBreakingDown m.82
- 14 I'mBreakingDown m.91
- 59 I'mBreakingDown m.100
- 12 I'mBreakingDown m.105
- 21 I'mBreakingDown m.106
- 04 I'mBreakingDown m.112
- 03 I'mBreakingDown m.114
- 18 I'mBreakingDown m.120
- 04 I'mBreakingDown m.123.4
- 20 I'mBreakingDown m.125
- 59 I'mBreakingDown m.135
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- 28 MarriageProposal m.33
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- 47 TightKnitReprise m.31
- 48 TightKnitReprise m.42
- 47 TightKnitReprise m.50
- 48 TightKnitReprise m.60
- 11 TightKnitReprise m.73
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- 73 TrinasSong m.08
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- 73 TrinasSong m.19
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- 74 MarchOfTheFalsettos m.01
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76 ChessGame m.31  
77 ChessGame m.44  
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43 ChessGame m.83  
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79 MakingAHome m.59  
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79 MakingAHome m.78  
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83 GamesIPlay m.33  
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87 MarvinHitsTrina m.25  
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87 MarvinHitsTrina m.57  
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52 NeverWanted m.18  
18 NeverWanted m.31  
10 NeverWanted m.37  
88 NeverWanted m.41  
89 NeverWanted m.51  
90 NeverWanted m.67  
10 NeverWanted m.77  
90 NeverWanted m.83.4  
91 NeverWanted m.90  
23 Father2Son m.01  
92 Father2Son m.10

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| 02 Falsettoland m.1      | 30 BaseballGame m.1         |
| 03 Falsettoland m.13     | 16 BaseballGame m.19        |
| 04 Falsettoland m.17     | 12 BaseballGame m.22        |
| 45 Falsettoland m.20A    | 15 BaseballGame m.24        |
| 18 Falsettoland m.20G    | 30 BaseballGame m.27        |
| 05 Falsettoland m.20J.4  | 10 BaseballGame m.36        |
| 03 Falsettoland m.25     | 04 BaseballGame m.43        |
| 06 Falsettoland m.29     | 24 BaseballGame m.45        |
| 07 Falsettoland m.38     | 30 BaseballGame m.48        |
| 08 Falsettoland m.47     | 16 BaseballGame m.53        |
| 09 Falsettoland m.51     | 27 BaseballGame m.62        |
| 10 Falsettoland m.56     | 10 BaseballGame m.79        |
| 03 Falsettoland m.67     | 20 BaseballGame m.87        |
| 04 Falsettoland m.71     | 12 BaseballGame m.97        |
| 11 Falsettoland m.76     | 15 BaseballGame m.103       |
| 09 Falsettoland m.84     | 29 BaseballGame m.107       |
| 07 Falsettoland m.85     | 08 BaseballGame m.116       |
| 10 Falsettoland m.96     | 29 BaseballGame m.120       |
| 07 Falsettoland m.101    | 05 BaseballGame m.126       |
| 12 YearoftheChild m.1    | 27 BaseballGame m.128       |
| 13 YearoftheChild m.8    | 10 BaseballGame m.136       |
| 14 YearoftheChild m.9    | 05 BaseballGame m.145       |
| 10 YearoftheChild m.17   | 30 BaseballGame m.152       |
| 15 YearoftheChild m.24   | 34 BaseballGame m.160       |
| 14 YearoftheChild m.34   | 27 BaseballGame m.166       |
| 04 YearoftheChild m.42   | 12 ADayinFalsettoland m.1   |
| 16 YearoftheChild m.46   | 15 ADayinFalsettoland m.9   |
| 17 YearoftheChild m.63   | 16 ADayinFalsettoland m.12  |
| 18 YearoftheChild m.71   | 04 ADayinFalsettoland m.14  |
| 14 YearoftheChild m.87   | 12 ADayinFalsettoland m.15  |
| 19 YearoftheChild m.94   | 16 ADayinFalsettoland m.23  |
| 13 YearoftheChild m.102  | 12 ADayinFalsettoland m.25  |
| 20 YearoftheChild m.105  | 18 ADayinFalsettoland m.26  |
| 21 YearoftheChild m.111  | 10 ADayinFalsettoland m.30  |
| 17 YearoftheChild m.125  | 08 ADayinFalsettoland m.38  |
| 04 YearoftheChild m.129  | 14 ADayinFalsettoland m.42  |
| 14 YearoftheChild m.137  | 15 ADayinFalsettoland m.62  |
| 16 YearoftheChild m.142  | 04 ADayinFalsettoland m.66  |
| 17 YearoftheChild m.159  | 15 ADayinFalsettoland m.73  |
| 11 YearoftheChild m.163  | 12 ADayinFalsettoland m.83  |
| 08 MiracleofJudaism m.1  | 04 ADayinFalsettoland m.91  |
| 29 MiracleofJudaism m.9  | 14 ADayinFalsettoland m.96  |
| 15 MiracleofJudaism m.17 | 27 ADayinFalsettoland m.103 |
| 17 MiracleofJudaism m.37 | 10 ADayinFalsettoland m.113 |
| 24 MiracleofJudaism m.41 | 14 ADayinFalsettoland m.122 |
| 32 MiracleofJudaism m.49 | 04 ADayinFalsettoland m.132 |
| 04 MiracleofJudaism m.54 | 14 ADayinFalsettoland m.139 |
| 17 MiracleofJudaism m.58 |                             |
| 04 MiracleofJudaism m.60 |                             |
| 18 MiracleofJudaism m.66 |                             |
| 08 MiracleofJudaism m.69 |                             |

08 Racquetball1 m.1	10 SomethingBadisHappening m.1
04 Racquetball1 m.11	15 SomethingBadisHappening m.15
28 Racquetball1 m.19	24 SomethingBadisHappening m.23
12 Racquetball1 m.22	16 SomethingBadisHappening m.39
08 Racquetball1 m.26	05 SomethingBadisHappening m.42
16 Racquetball1 m.37	04 SomethingBadisHappening m.46
32 Racquetball1 m.42	10 SomethingBadisHappening m.54
08 Racquetball1 m.58	24 SomethingBadisHappening m.62
28 Racquetball1 m.65	10 SomethingBadisHappening m.77
32 Racquetball1 m.73	15 SomethingBadisHappening m.81
17 Racquetball1 m.85	24 SomethingBadisHappening m.89
54 Racquetball1 m.89	16 SomethingBadisHappening m.104
11 Racquetball1 m.94C	10 SomethingBadisHappening m.111
15 Racquetball1 m.95	08 Racquetball2 m.1
24 Racquetball1 m.105	04 Racquetball2 m.11
16 Racquetball1 m.112	28 Racquetball2 m.19
04 Racquetball1 m.114	15 Racquetball2 m.23
33 TheArgument m.1	08 Racquetball2 m.33
20 TheArgument m.35	28 Racquetball2 m.39
24 TheArgument m.49	02 Racquetball2 m.48
18 EveryoneHatesHisParents m.1	24 HoldingtotheGround m.11
21 EveryoneHatesHisParents m.8	14 HoldingtotheGround m.22
29 EveryoneHatesHisParents m.13	10 HoldingtotheGround m.30
06 EveryoneHatesHisParents m.24	14 HoldingtotheGround m.46
29 EveryoneHatesHisParents m.31	04 HoldingtotheGround m.62
30 EveryoneHatesHisParents m.42	10 HoldingtotheGround m.66
29 EveryoneHatesHisParents m.58	27 HoldingtotheGround m.78
08 EveryoneHatesHisParents m.65	10 HoldingtotheGround m.90
03 EveryoneHatesHisParents m.68	05 HoldingtotheGround m.96
17 EveryoneHatesHisParents m.72	20 DaysLikeThis m.1
31 EveryoneHatesHisParents m.77	14 DaysLikeThis m.5
82 EveryoneHatesHisParents m.83	12 DaysLikeThis m.19
35 WhatMoreCanISay m.13	15 DaysLikeThis m.25
02 WhatMoreCanISay m.21	14 DaysLikeThis m.36
08 WhatMoreCanISay m.31	12 DaysLikeThis m.41
10 WhatMoreCanISay m.39	17 DaysLikeThis m.44
14 WhatMoreCanISay m.49	14 DaysLikeThis m.52
36 WhatMoreCanISay m.57	12 DaysLikeThis m.58
09 WhatMoreCanISay m.65	15 DaysLikeThis m.64
08 WhatMoreCanISay m.69	24 DaysLikeThis m.67
	14 DaysLikeThis m.77
	04 DaysLikeThis m.83
	08 DaysLikeThis m.87
	10 DaysLikeThis m.95
	17 DaysLikeThis m.99
	14 DaysLikeThis m.106
	12 DaysLikeThis m.113
	04 DaysLikeThis m.124
	07 DaysLikeThis m.128
	11 DaysLikeThis m.129

- 08 CancellingtheBarMitzvah m.1  
01 CancellingtheBarMitzvah m.9  
04 CancellingtheBarMitzvah m.23  
08 CancellingtheBarMitzvah m.32  
04 CancellingtheBarMitzvah m.58  
10 CancellingtheBarMitzvah m.67  
09 CancellingtheBarMitzvah m.80  
40 UnlikelyLovers m.1  
14 UnlikelyLovers m.9  
08 UnlikelyLovers m.15  
23 UnlikelyLovers m.18  
05 UnlikelyLovers m.30  
27 UnlikelyLovers m.36  
05 UnlikelyLovers m.44  
10 UnlikelyLovers m.54  
05 UnlikelyLovers m.58  
27 UnlikelyLovers m.70  
23 UnlikelyLovers m.78  
24 UnlikelyLovers m.86  
10 UnlikelyLovers m.90  
41 UnlikelyLovers m.94  
05 UnlikelyLovers m.106  
27 UnlikelyLovers m.110  
08 UnlikelyLovers m.116  
08 MiracleJudReprise m.1  
24 MiracleJudReprise m.21  
09 MiracleJudReprise m.29  
04 MiracleJudReprise m.35  
18 MiracleJudReprise m.41  
17 MiracleJudReprise m.56  
05 YouGottaDieSometime m.1  
04 YouGottaDieSometime m.29  
23 YouGottaDieSometime m.33  
20 YouGottaDieSometime m.40  
23 YouGottaDieSometime m.47  
37 YouGottaDieSometime m.59  
08 YouGottaDieSometime m.75  
04 YouGottaDieSometime m.89  
15 YouGottaDieSometime m.93  
16 YouGottaDieSometime m.97  
15 YouGottaDieSometime m.101  
20 YouGottaDieSometime m.108  
14 YouGottaDieSometime m.115  
38 YouGottaDieSometime m.127  
23 YouGottaDieSometime m.143  
20 YouGottaDieSometime m.150  
16 YouGottaDieSometime m.157  
39 YouGottaDieSometime m.165  
16 YouGottaDieSometime m.173
- 08 TheBarMitzvah m.2  
23 TheBarMitzvah m.10  
15 TheBarMitzvah m.16  
24 TheBarMitzvah m.24  
25 TheBarMitzvah m.30  
08 TheBarMitzvah m.54  
23 TheBarMitzvah m.64  
27 TheBarMitzvah m.70  
26 TheBarMitzvah m.89  
16 TheBarMitzvah m.107  
07 TheBarMitzvah m.125  
16 TheBarMitzvah m.130  
28 TheBarMitzvah m.133  
10 WhatWouldIDo m.27  
08 WhatWouldIDo m.69  
10 WhatWouldIDo m.83  
08 WhatWouldIDo m.141  
16 Bows m.1  
17 Bows m.27  
11 Bows m.30  
74 Exit m.1  
75 Exit m.24

# March of the Falsettos -

## Master & Slave combinations

**Four Jews - ms. 27-28,  
patch 94**

**Four Jews - ms. 57-58,  
patch 42**

trigger note

slave notes

**Four Jews - ms. 52A-52H,  
patch 97**

*top note triggers upper staff pitches,  
bottom note triggers bottom staff pitches*

trigger note

slave notes

**Tight Knit Family - ms. 33-43,  
patch 47**

trigger note

slave notes

**Thrill of First Love - ms.198-214, 215-233, 234-243**  
**patch 55. 56, 57 (same slaves for all three patches)**

trigger note

slave notes

trigger note

slave notes

**Marvin at the Psychiatrist**  
- ms. 111-128  
patch 60

**Love is Blind - ms. 108-111,**  
patch 61

etc.

trigger note

slave notes

trigger note

slave notes

**Everyone Tells Jason - ms. 28-101  
patch 62,63**

trigger note

slave notes

*top note triggers upper staff pitches,  
bottom note triggers bottom staff pitches*

trigger note

slave notes

*rest of passage  
uses the same slaves*

trigger note

slave notes

**I'm Breaking Down - ms. 149-150, 155-156  
patch 67**

trigger note

slave notes

Please Come to Our House - ms. 44-52  
patch 68

This musical score consists of two staves. The top staff, labeled "trigger note", shows a bass clef, a key signature of three sharps, and a tempo of 6/4. It features a single continuous line of eighth notes. The bottom staff, labeled "slave notes", shows a treble clef, a key signature of three sharps, and a tempo of 6/4. It features chords consisting of two eighth notes each. The two staves are aligned vertically at the beginning of the piece.

Jason's Therapy - ms. 6-13  
patch 70

This musical score consists of two staves. The top staff, labeled "trigger note", shows a bass clef, a key signature of one flat, and a tempo of 6/4. It features a single continuous line of eighth notes. The bottom staff, labeled "slave notes", shows a treble clef, a key signature of one flat, and a tempo of 6/4. It features chords consisting of two eighth notes each. The two staves are aligned vertically at the beginning of the piece.

Jason's Therapy - ms. 46-49  
patch 71

This musical score consists of two staves. The top staff, labeled "trigger note", shows a treble clef, a key signature of one flat, and a tempo of 6/4. It features a single continuous line of eighth notes. The bottom staff, labeled "slave notes", shows a bass clef, a key signature of one flat, and a tempo of 6/4. It features chords consisting of two eighth notes each. The two staves are aligned vertically at the beginning of the piece.

Trina's Song - ms. 19-26, *top note triggers upper staff pitches,  
bottom note triggers bottom staff pitches*  
patch 73

This musical score consists of two staves. The top staff, labeled "trigger note", shows a bass clef, a key signature of two sharps, and a tempo of 3/4. It features a single continuous line of eighth notes. The bottom staff, labeled "slave notes", shows a treble clef, a key signature of two sharps, and a tempo of 3/4. It features chords consisting of two eighth notes each. The two staves are aligned vertically at the beginning of the piece.

**The Chess Game - ms. 31-43,  
patch 76**

trigger note

slave notes

**The Chess Game - ms. 44-55,  
patch 77**

trigger note

slave notes

**Making a Home - ms. 19-26,  
patch 80**

trigger note

slave notes

**Making a Home - ms. 33-46,  
patch 81**

trigger note

slave notes

etc.

**Games I Play - ms. 33-44,  
patch 83**

trigger note

slave notes

**Games I Play - ms. 100-103,  
patch 84**

trigger note

slave notes

**Marvin Hits Trina - ms. 25-40,  
patch 87**

trigger note

slave notes

**I Never Wanted to Love You - ms. 41-50,  
patch 88**

trigger note

slave notes

**I Never Wanted to Love You - ms. 51-65,  
patch 89**

**I Never Wanted to Love You - ms. 83.4-89,  
patch 90**

**I Never Wanted to Love You - ms. 90-98,  
patch 91**

# Falsettoland -

## Master & Slave combinations

Year of the Child - ms. 94-101,  
patch 19

This musical score illustrates the concept of Master and Slave combinations. The top staff, labeled "trigger note", shows a single melodic line. The bottom staff, labeled "slave notes", shows multiple voices that respond to the trigger notes. The score consists of two measures. In the first measure, the trigger note is a C, and the slave notes include a soprano G, an alto G, and a bass F. In the second measure, the trigger note is a D, and the slave notes include a soprano A, an alto A, and a bass G. The notation uses standard musical symbols like quarter notes and rests, with specific dynamics indicated by slurs and dots.

This musical score illustrates the concept of Master and Slave combinations. The top staff, labeled "trigger note", shows a single melodic line. The bottom staff, labeled "slave notes", shows multiple voices that respond to the trigger notes. The score consists of two measures. In the first measure, the trigger note is a B-flat, and the slave notes include a soprano E, an alto E, and a bass D. In the second measure, the trigger note is a C-sharp, and the slave notes include a soprano G, an alto G, and a bass F. The notation uses standard musical symbols like quarter notes and rests, with specific dynamics indicated by slurs and dots.

The Bar Mitzvah - ms. 30-31,  
patch 25

The Bar Mitzvah - ms. 46-50,  
patch 25

This musical score illustrates the concept of Master and Slave combinations. The top staff, labeled "trigger note", shows a single melodic line. The bottom staff, labeled "slave notes", shows multiple voices that respond to the trigger notes. The score consists of two measures. In the first measure, the trigger note is an A, and the slave notes include a soprano E, an alto E, and a bass D. In the second measure, the trigger note is a C-sharp, and the slave notes include a soprano G, an alto G, and a bass F. The notation uses standard musical symbols like quarter notes and rests, with specific dynamics indicated by slurs and dots.

**The Bar Mitzvah - ms. 89-105,  
patch 26**

trigger note

slave notes

trigger note

slave notes

trigger note

slave notes

**The Baseball Game - ms. 161-164,  
patch 34**

trigger note

slave notes

**What More Can I Say - ms. 57-64,  
patch 36**

This musical score consists of two staves. The top staff, labeled "trigger note", shows a single bass clef line with various notes and rests. The bottom staff, labeled "slave notes", shows three voices: soprano, alto, and bass, each with a treble clef line. The music is in common time (indicated by a '4'). The notes and rests in both staves correspond to each other, creating a master-slave combination.

**You Gotta Die Sometime - ms. 59-73, 127-141  
patch 37, 38**

This musical score consists of two staves. The top staff, labeled "trigger note", shows a single bass clef line with notes and rests. The bottom staff, labeled "slave notes", shows three voices: soprano, alto, and bass, each with a treble clef line. The music is in common time (indicated by a '4'). The notes and rests in both staves correspond to each other, creating a master-slave combination.

This musical score consists of two staves. The top staff, labeled "trigger note", shows a single bass clef line with notes and rests. The bottom staff, labeled "slave notes", shows three voices: soprano, alto, and bass, each with a treble clef line. The music is in common time (indicated by a '4'). The notes and rests in both staves correspond to each other, creating a master-slave combination.

**You Gotta Die Sometime - ms. 165-172  
patch 39 - RIGHT HAND SLAVES**

This musical score consists of two staves. The top staff, labeled "trigger note", shows a single treble clef line with sixteenth-note patterns. The bottom staff, labeled "slave notes", shows three voices: soprano, alto, and bass, each with a treble clef line. The music is in common time (indicated by a '4'). The sixteenth-note patterns in the top staff correspond to the notes in the slave voices, creating a master-slave combination.

**You Gotta Die Sometime - ms. 165-172**  
**patch 39 - LEFT HAND SLAVES**

trigger note

slave notes

This musical example shows a single trigger note in the bass clef staff, followed by two slave notes: one in the treble clef staff and one in the bass clef staff.

**Unlikely Lovers - ms. 94-105,**  
**patch 41**

trigger note

slave notes

This musical example shows a trigger note in the bass clef staff, followed by three slave notes in the treble clef staff, each consisting of a pair of eighth-note heads connected by a horizontal line. The bass clef staff below shows corresponding notes.

trigger note

slave notes

This musical example shows a trigger note in the bass clef staff, followed by six slave notes in the treble clef staff, each consisting of a pair of eighth-note heads connected by a horizontal line. The bass clef staff below shows corresponding notes.