

lyrics : Hugo Segers

music : Peter Swinnen

The Petrifying
Blue

1991 - 1992

Dramatis Personae

Jonathan	Theater-writer	Tenore
Aaron	Theater-director	Basso
Myriam	Singer	Soprano drammatico
Samuel	Gang-leader	Baritone

Coro misto (5 S + 4 A + 4 T + 4 B)

Orchestra

Elettronica (*)

1 Flauto anche Piccolo, anche Flauto alto in Sol

1 Oboe anche Corno Inglese in Fa

1 Clarinetto in Si \flat , anche Clarinetto Piccolo in Mi \flat

1 Sassofono alto in Mi \flat , anche Sassofono Tenore in Si \flat

1 Fagotto anche Contrafagotto

1 Corno in Fa

1 Tromba

1 Trombone

Perc1 : Timpani (5), Glockenspiel, Vibrafono, Tam-Tam, Triangolo, Incudine

Perc2 : Triangolo, 3 Piatti sospeso, Vibrafono, 4 Temple Blocks, Campane Tubulare (Mi \flat), Siren,
Marimba, Gran'Cassa, Tom-Tom, 2 Bongos, Batteria (TAPE 1), Hi-Hat, Tam-Tam

Arpa

Synthesizer (*)

Chitarra

Quintetto d'Archi (5-4-3-3-1)

(*)Elettronica

For each PATCH (exc. the TAPE fragments, which have to be prerecorded with the same cast), the sound is live "recorded" from the stage, and real-time reproduced !

PATCH 1 : Long reverb (delay ca 220ms, repeat ca 5x), eq : +12 dB at ca 2.35 kHz (6 dB/oct. bandpass: = [i]-formant), everywhere in the theatre (without any notion of direction !)

PATCH 2 : Long reverb (delay ca 220 ms, repeat ca 5 x), eq : +12 dB at ca 349 Hz (6 dB/oct. bandpass: = [u]-formant), clearly coming out from the cupola

PATCH 3 : No reverb, eq : +12 dB at ca 349 Hz and at ca 1 kHz (6 dB/oct. bandpass: = [ö]-formant), clearly coming out from the stage

PATCH 4 : No reverb, sounding 1 octave higher ($f_{out} = 2f_{in}$), coming out from the "Manteau Jardin"

PATCH 5 : By means of a stethoscope, "record" respiration and heart-beating of the Boxer. Reproduce with Long reverb (delay ca 220 ms, repeat ca 5 x), eq : +12 dB at ca 349 Hz (6 dB/oct. bandpass: = [u]-formant), fuzzer on (starting to clip from a *mf*-level), clearly coming out from the stage

PATCH 6 : Medium reverb (delay ca 100 ms, repeat ca 5 x), eq : +12 dB at ca 349 Hz and at ca 1 kHz (6 dB/oct. bandpass: = [ö]-formant), coming out from the "Manteau Jardin"

PATCH 7 : Short reverb (delay ca 50 ms, repeat ca 5 x), eq : +12 dB at ca 2.35 kHz (6 dB/oct. bandpass: = [i]-formant), coming out from the "Manteau Court"

PATCH 8 : Long reverb (delay ca 220 ms, repeat ca 5 x), eq : +12 dB at ca 349 Hz (6 dB/oct. bandpass: = [u]-formant), everywhere in the theatre (without any notion of direction !), later on from the given directions

PATCH 9 : Short reverb (delay ca 50 ms, repeat ca 5 x), eq : +12 dB at ca 2.35 kHz (6 dB/oct. bandpass: = [i]-formant), modulated (on/off) with a tremulant of ca 3,5 Hz, reproduced everywhere in the theatre (without any notion of direction !)

PATCH 10 : Medium reverb (delay ca 100 ms, repeat ca 5 x), eq : +12 dB at ca 349 Hz and at ca 1 kHz (6 dB/oct. bandpass: = [ö]-formant)

PATCH 11 : Short reverb (delay ca 50 ms, repeat ca 5 x), eq : +12 dB at ca 349 Hz (6 dB/oct. bandpass: = [u]-formant), modulating an artificial tone of the given pitch (of a synthesizer or an oscillator; it may be any simple wave-form like sinusoidal, triangular, saw-tand, ...) in amplitude by the spoken envelope of the choir (this is a sort of "vocoder").

All the TAPE-fragments have to be recorded with the individual instr. dynamics as given in the score, but reproduced with the dynamic nuances of the El.-part in the score !

TAPE 1, Patch a : No reverb, sounding like an ancient recording of the 1930's, clearly coming out from the stage

TAPE 1, Patch b : No reverb, sounding like an ancient recording of the 1930's, coming out from the "Manteau Court"

TAPE 1, Patch c : No reverb, sounding like an ancient recording of the 1930's, coming out from the "Manteau Jardin"

TAPE 1, Patch d : No reverb, sounding like an ancient recording of the 1930's, coming out from the back of the theatre

TAPE 1, Patch e : Long reverb (delay ca 220 ms, repeat ca 5 x), sounding like an ancient recording of the 1930's, coming out from the cupola

TAPE 2 : Recorded with PATCH 4 applied to the choir, reproduced with long reverb (delay ca 220 ms, repeat ca 5 x), clearly coming out from the cupola

TAPE 3, Patch a : No reverb, clearly coming out from the stage

TAPE 3, Patch b : Long reverb (delay ca 220 ms, repeat ca 5 x), clearly coming out from the cupola

TAPE 3, Patch c : No reverb, clearly coming out from the "Manteau Court"

TAPE 3, Patch d : Medium reverb (delay ca 100 m repeat ca 5x), clearly coming out from the "Manteau Jardin"

TAPE 3, Patch e : Short reverb (delay ca 50 ms, repeat ca 5 x), clearly coming out from the back of the theatre

TAPE 4, Patch a & Patch b : a gradual Cross-fade, starting from a Long reverb (delay ca 220 ms, repeat ca 5 x), eq : +12 dB at ca 349 Hz (6 dB/oct. bandpass: = [u]-formant), coming out from the cupola, unto No reverb, No eq, clearly coming out from the stage, whereas the moment of arrival = the moment Jonathan hurts Aaron.

(*)Synthesizer

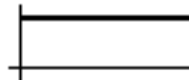
If nothing else is specified, the tuning of the synthesizer has to be "equally-tempered"

Otherwise it has to be "detuned" following the key-map :

Keys:	do	do [♯]	re	mi _♭	mi	fa	fa [♯]	sol	la _♭	la	si _♭	si
Microtune 1 :	do _♯	do [♯]	re _♭	re [♯]	mi	fa _♯	fa [♯]	sol _♯	sol [♯]	la	la [♯]	si
Microtune 2 :	do	do _♯	re	re [♯]	mi	fa _♭	fa [♯]	sol	sol _♯	la	la [♯]	si
Microtune 3 :	do	do _♯	re	rmi _♭	mi _♯	fa	fa [♯]	sol	la _♭	la _♯	si _♭	si _♯

The different timbres have to contain :

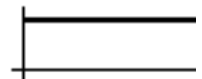
SINUS : harmonic 1, with the following envelope :



HARPSICHORD : harmonics 2 + 3 + 4 + 5, in diminishing strength, with the following envelope :



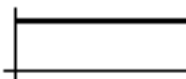
ORGAN : harmonics 1 + 2 + 3 + 4 + 5, in diminishing strength, with the following envelope :



ELECTRONIC PIANO : harmonics 2 + 3 + 4, in diminishing strength, with the following envelope :

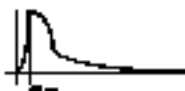


WHITE NOISE : envelope :



VIBRAFONO : harmonics 16 (= written pitch !) + 19 + 32 + 40 + 64, in diminishing strength, with the following

enveloppe :



The Petrifying Blue

Peter Swinnen

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Title page 1

scene 1

Title page 2

Agitato $\text{♩} = 120$
 PATCH 1 (*)

calmando... poco ... a ... poco ... al ... niente

EI *ff*

Fl Flauto Grande *p sfz*

Fg Contrafagotto *p ff p mf*

Perc1 Timpani *p*

Perc2 revolver on stage *sfz* Triangolo *mf* Triangolo *mf*

Arpa *colle unghie* *fff* *f* *ord.*

Chit *mf mp*

Vc 3 SOLI *sfz pizz*

Cb *p ff p mf*

Maestoso $\text{♩} = 48$
 while coming up

S

A Wor - thy the Lamb that's been slaugh - tered

T Wor - thy the Lamb that's been slaugh - tered

B Wor - thy the Lamb that's been slaugh - tered

Wor - thy the Lamb that's been slaugh - tered

S slaugh - tered Wor - thy the Lamb that's been slaugh - tered Wor - thy the Lamb that's been slaugh - tered re -

A slaugh - tered Wor - thy the Lamb that's been slaugh - tered Wor - thy the Lamb that's been slaugh - tered re -

T Wor - thy the Lamb that's been slaugh - tered Wor - thy the Lamb that's been slaugh - tered been slaugh - tered to re -

B Wor - thy the Lamb that's been slaugh - tered Wor - thy the Lamb that's been slaugh - tered been slaugh - tered to re -

S *f* ceive the Po - wer and the Wealth, the Wis - dom and the Strength, and Glo - ry,

A *f* ceive the Po - wer and the Wealth, the Wis - dom and the Strength, and Ho - nour,

T *f* ceive the Po - wer and the Wealth, the Wis - dom and the Strength, and Eu -

B *f* ceive the Po - wer and the Wealth, the Wis - dom and the Strength,

(*) Long reverb, sharp, everywhere

Title cont.

They climb upon the rock

23

FI

Cl

Sass

Fg

Perc2

Arpa

T

V1

Ve

Cb

cresc...

p

poco...

Alto in Es

Triangolo

mp

lo - gy

cresc...

poco...

sul pont.

p₃ SOLI

p

28

FI

Cl

Fg

Cor

Tr

Perc2

Arpa

V1

Ve

Vc

Cb

a ...

poco ...

Senza Sord.

Con Sord.

pp

p

Piatto Sospeso

brushes

p

Triangolo

mp

a ...

sul pont.

poco ...

1. SOLO

p

...end of Title

32

Fl *al ... ff*

Cl

Fg

Tr

Ve

Vc

Cb

Moderato = 60

34

Chit

B

1. SOLO

quasi bisbigliando

Gis - ter - och - tend werd in de Ar - - - den - nen het half - ver - kool - de

Moderato = 60

V1 *gettato p*

V2 *gettato p*

Ve *gettato p*

Vc *gettato p*

36

Vibrafono

Perc2

HARPSICHORD

Synth

Chit

S

quasi bisbigliando 1. SOLO

Le corps mi-car-bo-ni - sé a é-té trou-vé par une jeune fa-mil-le en va -

T

quasi bisbigliando 1. SOLO

The po-lice in-quires if Ste-phen was in-volved in the Brus - sels Un - der - world

B

li - chaam van M de jon - ge Bel - gi - sche schil - der

V1

V2

Ve

Vc

38

Perc2

Synth

Chit

S

cances

quasi bisbigliando 1. SOLO

Au - top - sie toon - de aan dat het slacht - of - fer o - ver - go - ten werd met

T

quasi bisbigliando 2. SOLO

Was known as a bi - zarre pain -

B

quasi bisbigliando 2. SOLO

Au - top - sie toon - de aan dat het slacht - of - fer o - ver - go - ten werd met vijf

V1

V2

Ve

Vc

41

Perc2

Synth

S
quasi bisbigliando **2. SOLA** Sa fa - sci - na - tion pour le mi - lieu *quasi bisbigliando* **3. SOLA** Pas - sions *quasi bisbigliando* **4. SOLA** De hei - lig - ste ta -

A
 vijf li - ter zuur

T
 ter Fa - shion Mo - tives Dra - wings that show the dar - ker side Son père

B
quasi bisbigliando **3. SOLO** li - ter zuur A - gres - sie door - ge - dre - ven in

V1

V2

Ve

Vc

45

Fl Piccolo *p*
 Ob *p* *ancia sola* *mp*
 Cl *tr* *p*
 Sass *tr* *p*
 Fg Fagotto *p*
 Cor *aere solo* *p* *Senza Sord.* *glissando armon.* *p*
 Tr *mp* *Senza Sord.*
 Trb *mp*
 Perc1
 Perc2 Triangolo *mp* TB *p*
 Arpa *p* *8va* *mp* *presso la tavola*
 S boes
 V1
 V2
 Ve
 Vc

51

Cor

Tr

Trb

Synth

Chit

S

A

V1

V2

Ve

Vc

mp

mp

mp

SINUS

pppp

f

pppp

sul pont.

mf

3.4.SOLE parlando

parlando

3:5

1:3:2:1

3:5

L'i - strut - to - ria del - la po - li - zi -

3.4.SOLE parlando

parlando

In Bel - gi - en wur - de Ges - tern Mor - gen der Kör - per des jun - gen Ma - lers...

p

p

p

p

55

Perc2

Arpa

Synth

S

T

B

V1

V2

Ve

Vc

Campane tubolare

mp

colle unghie

mf

pppp

f

pppp

3:5

3:5

a in - di - ca

3.4.SOLI parlando

3:10

3:10

La vic - time a è -

3.4.SOLI parlando

His fas - ci - na - tion for the Brus - sels Un - der - world, where art - rob - be - ries

p

p

p

p

57

Cor

Tr

Trb

Arpa

Chit

S

A

T

B

V1

V2

Ve

Vc

12.SOLE

parlando

Mo - ti - -

12.SOLE

parlando

Die Hei - - lig - sten Ta - - -

3:10

3:10

3:10

12.SOLI

parlando

Pas - - -

té hor - ri - ble - ment mal - - - traî - tée

59

Cor

Tr

Trb

Perc2

Arpa

Synth

Chit

S

A

T

B

V1

V2

Ve

Vc

vi Il pit - to - re stra - - va - gan - te

bus Sein Va - ter ...ge - fun - den von ei - ner jun - gen Fa

parlando Des - sins qui mon - trent Ag - gres - sion, pushed in - to

3:4 3.4.SOLE parlando 3:5 3:5 3:5

1.2.SOLI 3:10 3:10 3.4.SOLI parlando

1.2.SOLE parlando 1.2.SOLE parlando

pppp f

61

Elauto Grande

fff

mp *ancia sola*

p *aere solo* *mf* *glissando armon.*

mf

Triangolo *f* IB *mf*

colle unghie *f* *glissando sulla chorda* *ff* *presso la tavola*

A
mi - li - e

V1

V2

Ve

Vc

Cb

66

Ob *ff*

Cl *ff*

Sass *ff*

Fg *ff* Fagotto

Cor *fff*

Trb *f*

Perc1 *f*

Perc2 *f* siren

Arpa *fff* colle unghie presso la tavola *fff*

Synth *fff* HARPSICHORD

Chit *fff*

S *TUTTE* *gridando* Pas - sions Ta - bus

A *gridando* *TUTTE* Ag - gres - sion Pas - sions Fa - shion

T *TUTTI* *gridando* Ag - gres - sion Mo - ti - vi

B *gridando* *TUTTI* Ag - gres - sion Dra - wings

V1

V2

Ve

Vc

Cb

74

El *cresc.* *poco* *a* *poco*
 Fl *p* 6 7 3
 Cl
 Sass *p*
 Fg
 Perc2 Triangolo *mp*
 Arpa
 A Wor - - - thy the
 T Wor - - - thy the Lamb that
 B Wor - thy the Lamb that's been slaugh - tered
 Lamb that has been slaugh - tered
 V1 *sul pont.* 5 5 *p* 3 SOLI
 Ve *p*
 Cb *p*

78

El *p* *cresc.* *mp*
 Fl *pp*
 Cl
 Fg *pp*
 Cor *Senza Sord.* *p*
 Tr *Con Sord.* *p*
 Perc2 *Piatto Sospeso* *brushes* *p*
 S
 A
 T
 B
 V1 *sul pont.* *pp*
 Ve
 Vc *pp*
 Cb *pp*

Wor - thy the Lamb that's been slaugh - tered
 Lamb that's that's been slaugh - tered
 has been slaugh - tered
 Wor - thy the Lamb that's been
 Wor - - thy the Lamb that's been

81

EL *cresc.* *mf* *f*

Fl *pp*

Cl *pp*

Fg *pp*

Tr *pp*

Perc2 Triangolo *pp*

Arpa

S
Wor - thy the Lamb that's been slaugh - tered Wor - thy the Lamb that's been slaugh - tered re -

A
Wor - thy the Lamb that's been slaugh - tered Wor - thy the Lamb that's been slaugh - tered re -

T
slaugh - tered Wor - thy the Lamb that's been slaugh - tered been slaugh - tered to re -

B
slaugh - tered Wor - thy the Lamb that's been slaugh - tered been slaugh - tered to re -

Ve

Vc

Cb

The body falls

close it

Moderato ♩ = 60

84

EI

pppp

f

PATCH 3 (*)

Ob

Moderato ♩ = 60

fp

V1

p

V2

p

Ve

p

Vc

p

(*) No reverb, nasal, out of the stage

Scene 2

Musical score for Scene 2, featuring the following instruments and parts:

- Fl 1:** Flute 1, marked *pp* (pianissimo) and tempo *♩ = 84*. The part features a melodic line with various ornaments and dynamics.
- Arpa:** Arpa (Harp), marked *pp*. The part includes a section labeled *SINUS* with a *pp* dynamic.
- Synth:** Synthesizer, marked *pp*. The part features a melodic line with various ornaments and dynamics.
- a:** A part with a *pp* dynamic, likely for a vocal or solo instrument.
- Strings:** Violin 1 (V1), Violin 2 (V2), Viola (V), and Cello/Double Bass (Cb). All string parts are marked *pp*. The V2 part includes the instruction *1. SOLO*.

The score is written in 4/4 time and includes various musical notations such as notes, rests, ornaments, and dynamic markings.

Fl 4 *p* *mp*
 Ob *Corno Inglese* *p* *mp*
 Cl *p* *mp*
 Sass *Tenore in Sib* *sfz*
 Fg *p* *mp*
 Perc1 *mp*
 Perc2 *Marimba* *p* *mp*
 Arpa *p*
 Synth *p*
 Chit *p* *mp*
 a *p* *mp*
 IIIb *p* *mp*
 VIla *p* *mp*
 III *p* *mp*
 IIIb *p* *mp*
 V2 *p* *mp*
 Ve *pizz.* *p*
 Vc *p pizz.*

8

Fl

Ob

Cl

Sass

Fg

Cor

Tr

Trb

Perc1

Perc2

Arpa

Synth

Chit

a

Violini I

Violini II

Violini III

Violini IV

Violoncelli I

Violoncelli II

Violoncelli III

Violoncelli IV

Violoncelli V

Violoncelli VI

Violoncelli VII

Violoncelli VIII

Violoncelli IX

Violoncelli X

Ve

Vc

Cb

mp

mf

f

sfz

glissando armonico

5:4

3:2

7:4

12

Tempo di Siciliano

Glockenspiel

12

Perc1

Synth

Aar

Vc

p *dolcissimo*

ORGAN

You lead me here, Jo - - - na - than, far from home

1. SOLO

15

Perc1

Synth

Aar

Vc

To facts based on tur - bid in - ven - tions. A mad - man

18

Perc1

Synth

Aar

Vc

may - be, o - ver - re - act - - - ing to spurs of worlds un - known to

Appassionato $\text{♩} = 144$ $\text{♩} = 96$

21

Fl

Ob

Cl

Sass

Fg

Cor

Trb

Perc | Vibrafono 2 2 2
poco vibrato

Arpa

Synth

Jon

Aar

us.

Appassionato $\text{♩} = 144$ $\text{♩} = 96$

V1

V2

Ve

Vc

Cb

Try to un - der - stand an ar - tist pain - ter young and ar - dent

TUTTI *arco* *pizz.* *arco*

30

Lento $\text{♩} = 48$

PATCH 4

El *pp*

Fl *p*

Cl *p*

Sass *p*

Fg *p*

Cor *p*

Tr *p*

Trb *p*

S *p*

A *p*

T *p*

B *p*

Do not fol - low your pas - sions Pas -

Do not fol - low your pas - sions Pas -

Do not fol - low your pas - sions Pas -

Do not fol - low your pas - sions Pas -

Lento $\text{♩} = 48$

a *p*

mb *p*

V1a *p*

V1b *p*

V2 *p*

1. SOLO

Ve *pizz.* *p*

Vc *pizz.* *p*

TUTTI

Cb *p*

arco

Tempo di Siciliano

33

El
Fl
Sass
Fg
Cor
Tr
Trb
Perc1
Synth
Aar
S
A
T
B
a
V1
V2
Vc

Glockenspiel
ORGAN
p *dolcissimo*
mp
mp
Bout whores and pimps
sions are fad - ing
sions are fad - ing
sions are fad - ing
sions are fad - ing
Tempo di Siciliano
1. SOLO
mp

Detailed description: This is a page of a musical score for a symphony orchestra and vocal ensemble. The score is in 4/8 time and features a variety of instruments including woodwinds (Flute, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone), percussion (Glockenspiel), keyboard (Organ), and strings (Violin I, Violin II, Viola, Violoncello). There are also vocal parts for Soprano, Alto, Tenor, and Bass. The tempo is marked 'Tempo di Siciliano'. The score includes dynamic markings such as *p* (piano), *dolcissimo*, and *mp* (mezzo-piano). The vocal parts have lyrics: 'sions are fad - ing' and 'Bout whores and pimps'. The string parts are marked with '1. SOLO' and *mp*. The page number '33' is in the top left corner.

38

El

Fl

Sass

Fg

Cor

Tr

Trb

Perc1

Synth

Aar

S

A

T

B

a

V1

V2

Vc

Cb

p

p *dolcissimo*

mp

mp Tor - ture and slaugh - ter

Sha - - - dows are fad - ing

Sha - - - dows are fad - ing

Sha - - - dows are fad - ing

Sha - - - dows are fad - ing

Tempo di Siciliano

1. SOLO

mp

41

El $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *pp* PATCH 4

Fl $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

Cl $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

Fg $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

Cor $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

Tr $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

Trb $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

Perc $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$

Synth $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$

Jon *mp* $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *Lento* $\text{♩} = 48$
 A - gres - sion as pain - ter a - gres - sion as man

Aar $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$
 o - ver - a - gres - sion

S $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*
 Do not fol - low

A $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*
 Do not fol - low

T $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*
 Do not fol - low

B $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*
 Do not fol - low

a $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

IIIb $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

V1a $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

IIIa $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

IIIb $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

V2 $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *p*

Ve $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *pizz.* *p*

Vc $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4+3+2}{8}$ *pizz.* *p* TUTTI

44

El

Fl

Cl

Sass

Fg

Cor

Tr

Trb

Jon

S

A

T

B

a

mb

V1

V2

Ve

Vc

Cb

fol - - - low him Pas - - - sions have sha - dows

fol - - - low him Pas - - - sions have sha - dows

fol - - - low him Pas - - - sions have sha - dows

fol - - - low him Pas - - - sions have sha - dows

fol - - - low him Pas - - - sions have sha - dows

f

Appassionato $\text{♩} = 144$

47

Fl

Ob

Cl

Sass

Fg

Cor

Tr

Trb

Perc

Arpa

Vibrafono

Jon

want to seize and un - der - stand an ar - tist pain - ter young and ar - dent

S

A

T

B

V1

V2

Ve

Vc

arco

pizz.

f

arco

pizz.

f

arco

51

Fl

Ob

Cl

Sass

Fg

Cor

Trb

Perc

Arpa

Jon
fas - ci - na - ted by his own con - ceit. Un - gra - ti - fied by his

V1

V2

Ve

Vc

Cb

pizz.

arco

pizz.

Tempo di Siciliano

55

Cl

Cor

Tr

Trb

Perc1 Glockenspiel

ORGAN *p* *dolcissimo*

Synth *mp*

Jon

Aar *mp*

Vc *1. SOLO* *mp*

Cb

own cre - a - tions.

You want to be him not under-stand do not fol - low.

Vivo ♩=144

59

Perc1

Perc2 TB *p*

Arpa *pp*

Synth

Jon *mp*

Aar *mp*

Vc *f*

Cb *f*

He starts writing

Vivo ♩=144 (rhythm of typewriting)

I want to seize him and to be

You want to seize him and to be

62

Fl

Ob

Cl

Sass

Perc1
Glockenspiel
(bell of the typewriter)

Jon

Vc

Cb

mp

mp

mf

mf

f

f

mf *succhiando*

mf *succhiando*

66

Fl

Ob

Tr

Perc1

Arpa

Jon

S

A

T

B

Vc

Cb

p

p

f

p

f

mp

f

f

f

f

f

f

f

f

f

Con Sord.

throwing ball of paper

throwing balls of paper

69

succhiando

Cl *mp*

Sass *mp* *succhiando*

Fg *mp* *succhiando*

Cor *aere solo* *mf* *f*

Perc1 *mf*

Perc2 *mf* *IB*

Jon *mp* *mf* *mf*

Vc *f* *f*

Cb *f* *f*

72

Cl *succhiando*

Sass *p succhiando*

Fg *p succhiando*

Trb *aere solo p*

Perc *f mp*

Arpa *p*

Jon *f p mp*

S *f* [o - o: - o]

A *f* [o - o: - o]

T *f* [o - o: - o]

B *f* [o - o: - o]

Vc *f*

Cb *f*

throwing again

throwing again

75

Fl *mp*

Ob *mp*

Cl *mf* *succhiando*

Sass *mf* *succhiando*

Fg *mf* *succhiando*

Cor *mp* *aere solo* *mf* *aere solo*

Tr *mp* *Con Sord.*

Trb *mp* *aere solo* *mf* *aere solo*

Perc1 *mf*

Perc2 *mf* *IB*

Jon *mp* *mf* *mf*

Vc *f* *f*

Cb *f* *f*

Moderato $\text{♩} = 60$

78

Ob *mp*

Cl *mp*

Sass *mp*

Fg *mp*

Cor *mp*

Perc1 *f*

Arpa *p* *f*

Synth SINUS *pp*

Chit *mp*

Jon *f*

Aar *mp* I con - ceive your fas - ci - na - tion,

S *f* [a - io - ua - io - ua]

A *f* [a - io - ua - io - ua]

T *f* [a - io - ua - io - ua]

B *f* [a - io - ua - io - ua]

Ve *mp*

Vc *mp*

Cb *pizz.* *mp*

throwing again

He stops writing

Moderato $\text{♩} = 60$

80

Ob

Cl

Sass

Fg

Cor

Synth

Chit

Aar

Ve

Vc

Cb

Jo - - - na - than, writ - ing is fan - cy, Jo - na - than.

83

Ob

Cl

Sass

Fg

Cor

Arpa

Synth

Chit

Aar

Ve

Vc

Cb

Catch him by your mind on pa - per not too close.

Vivo ♩ = 144

86

Fl

Ob

Perc1

Perc2

Jon

Vc

Cb

He starts writing

(rhythm of typewriter)

(bell of the typewriter)

mp

mp sub.

mf

ff

89

Cl *succhiano*

Sass *mf* *succhiano*

Perc1 *f*

Perc2 *IB* *mf*

Jon *mf* *mf sub.* *f*

Vc *ff*

Cb *ff*

92

Fl *f*

Ob *f*

Cl *succhiano* *f*

Sass *f* *succhiano*

Perc1 *ff*

Arpa *mp*

Jon *f* *f sub.* *ff*

S *ff* [du]

A *ff* [du]

T *ff* [du]

B *ff* [du]

Vc *ff*

Cb *ff*

throwing ball of paper

throwing again

95

Fl *mp*

Ob *mp*

Cor *aere solo*

Tr *Con Sord.* *mp* *mf*

Perc1 *mf*

Perc2 *IB* *mp*

Jon *mp* *mp sub.* *mf*

Vc *ff*

Cb *ff*

98

Cl *succhiando* *mf*

Sass *mf* *succhiando*

Fg *mf* *succhiando*

Cor *mf* *f*

Perc1 *f*

Perc2 *IB* *f*

Jon *mf* *mf sub.* *f*

Vc *ff*

Cb *ff*

104

Musical score for measures 104-106. The score is for a woodwind ensemble and includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Sass), Bassoon (Fg), Cor Anglais (Cor), Trumpet (Tr), Trombone (Trb), Percussion (Perc1), Jonca (Jon), Violoncello (Vc), and Contrabasso (Cb). The music is in 3/4 time and features sixteenth-note passages. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *succhiando* (sucking) and *aere solo* (air only). The Clarinet part includes the instruction *Con Sord.* (with mutes). The Percussion part includes *mf*. The Jonca part includes *mp* and *mf*. The Violoncello and Contrabasso parts include *ff*.

107

Musical score for measures 107-109. The score continues with parts for Clarinet (Cl), Bassoon (Sass), Bassoon (Fg), Cor Anglais (Cor), Trombone (Trb), Percussion (Perc1), Percussion (Perc2), Jonca (Jon), Violini (Vl), Violoncello (Vc), and Contrabasso (Cb). The music is in 3/4 time and features sixteenth-note passages. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance instructions include *succhiando* (sucking) and *aere solo* (air only). The Percussion 2 part includes *mf*. The Jonca part includes *mf* and *f*. The Violini part includes *col legno* (with the bow on the back of the instrument) and *mf* *gettato* (thrown). The Violoncello and Contrabasso parts include *ff*.

110

Fl 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Ob 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Cor 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Tr 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Trb 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Perc2 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Jon 4/5 2/3 2/4 5/2 2/3 5/2 2/3

V1 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Vc 4/5 2/3 2/4 5/2 2/3 5/2 2/3

Cb 4/5 2/3 2/4 5/2 2/3 5/2 2/3

f *aere solo* *Con Sord.* *f* *IB* *f* *collegno* *f* *gettato* *ff* *f* *sub.* *ff*

112

Cl 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

Sass 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

Fg 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

Cor 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

Trb 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

Perc1 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

Arpa 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

Jon 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

S 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

A 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

T 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

B 2/3 5/2 2/3 2/4 5/2 2/3 3/4 12/8

f *succhiando* *f* *succhiando* *f* *succhiando* *f* *aere solo* *f* *aere solo* *ff* *mp* *f* *sub.* *ff* *throwing again* *throwing again* *ff* *ff* *ff* *ff* *ff* [a - do - a - do - a] [a - do - a - do - a] [a - do - a - do - a] [a - do - a - do - a] [a - do - a - do - a]

Moderato $\text{♩} = 60$

114

Ob *mf*

Cl *mf*

Sass *mf*

Fg *mf*

Cor *mf*

Synth *pp* 8^{va}

Chit *mf*

Moderato $\text{♩} = 60$

Jon

He stops writing *mf*

Aar *mf*

Re - mem - ber Ste - - - phen's death, Jo - na - than.

Ve *mf*

Vc *mf*

Cb *pizz.* *mf*

117

Ob

Cl

Sass

Fg

Cor

Synth

Chit

Aar

Ve

Vc

Cb

He seized his fas - ci - na - tion. Re - venged by his own ob - ses - sion. Tor - tured.

120

Ob

Cl

Sass

Fg

Cor

Synth

Chit

Aar

Ve

Vc

Cb

Killed. And charred. Shoot - ed and soon for - got - ten by the world and the world be - neath.

122

Ob

Cl

Sass

Fg

Cor

Perc2

Synth

Chit

Jon

Aar

Ve

Vc

Cb

Cri - mi - nals. Trash. Whores and pimps.

Vivo ♩=144 He starts writing (rhythm of typewriting)

mf

fff

125

Fl

Ob

Cl

Sass

Perc1

Jon

mf sub.

mf succhiando

f

128

Flute (Fl) and Oboe (Ob) parts feature a melodic line with accents (Λ) and a dynamic marking of *f*. The Percussion (Perc2) part includes a *f* dynamic and a *TB* marking. The Trombone (Jon) part has a dynamic of *f sub.*. The Violoncello (Vc) and Contrabass (Cb) parts are marked with *fff*.

131

Flute (Fl): *mf*, $\Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta$

Oboe (Ob): *mf*, $\Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta$

Clarinet (Cl): *mf*, *succhiando*

Saxophone (Sass): *mf*, *succhiando*

Bassoon (Fg): *mf*, *succhiando*

Trumpet (Tr): *mf*, *Con Sord.*, $\Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta \Delta$

Percussion (Perc): *ff*

Arpa (Arpa): *mf*

Jon: *ff*, *throwing again*, *mf*, *mf sub.*

Soprano (S): *fff*, [tu] [tu - pa - tu]

Alto (A): *fff*, [tu] [tu - pa - tu]

Tenore (T): *fff*, [tu] [tu - pa - tu]

Basso (B): *fff*, [tu] [tu - pa - tu]

Vc (Violoncello): *fff*

Cb (Contrabbasso): *fff*

134

Fl

Ob

Cl *succhiando*

Sass *mf succhiando*

Fg *mf succhiando*

Tr *mf succhiando* *Con Sord.*

Perc *f*

Jon *mf sub.* *f*

Vc *fff*

Cb *fff*

137

Fl
Ob
Cor *aere solo*
Tr *Con Sord.*
Perc1
Perc2
Arpa
Jon
S
A
T
B

f
ff
f
ff
f
f
mf
f sub.
ff
fff
fff
fff
fff

throwing ball of paper
throwing again

[tu] [tu - pa - o: - pa - tu]
[tu] [tu - pa - o: - pa - tu]
[tu] [tu - pa - o: - pa - tu]
[tu] [tu - pa - o: - pa - tu]

140

Flute (Fl): *ff* *aere solo*

Oboe (Ob): *ff* *aere solo*

Cor Anglais (Cor): *ff* *aere solo* *Con Sord.*

Trumpet (Tr): *ff* *aere solo*

Trombone (Trb): *ff* *aere solo*

Percussion 2 (Perc2): *ff* *IB*

Jonckheere (Jon): *ff*

Violin I (V1): *ff* *col legna* *gettato*

Viola (Vc): *fff*

Cello (Cb): *fff*

Measures: 140 (4/5:2:3/16), 141 (2:4:5:2/16), 142 (2:3:5:2:3/16)

Appassionato ♩ = 144

142

Fl

Ob

Cl *succhiando*

Sass *ff succhiando*

Fg *ff succhiando*

Cor *ff aere solo*

Trb *ff aere solo*

Perc *fff*

Arpa *f*

Jon *ff* *fff* *f*

S

A

T

B

V1

V2

Ve *f*

throwing ball of paper

He stops writing

Appassionato ♩ = 144

Kill'd, charr'd shoot - ed,

throwing again

[ta - ta - ta] [ta - ta - ta - ta]

[ta - ta - ta] [ta - ta - ta - ta]

[ta - ta - ta] [ta - ta - ta - ta]

[ta - ta - ta] [ta - ta - ta - ta]

Appassionato ♩ = 144

145

Fl

Ob

Cl

Sass

Fg

Cor

Trb

Perc

Arpa

Jon

V1

V2

Ve

Vc

Cb

f

f

f

Vibrafono

mag - go - ty, but ne - ver for - got - ten. Whores and pimps,

f

f

arco

pizz.

arco

pizz.

arco

148

Fl

Ob

Cl

Sass

Fg

Cor

Tr

Trb

Perc

Arpa

Jon

V1

V2

Ve

Vc

Cb

all of this world. I want to seize him. I have to be him.

pizz.

pizz.

Moderato ♩ = 60

153

Fl

Ob

Cl

Fg

Perc2

Arpa

Synth

Chit

Moderato ♩ = 60

Jon

Trust me, Aaron, invest in my pen, invest in my life. I'll

Moderato ♩ = 60

a

V1

V2

Ve

Vc

1. SOLO

pizz.

p

pizz.

156

Fl

Ob

Cl

Sass

Fg

Perc1

Perc2

Arpa

Synth

Chit

Jon a

be him, feel him. He is my brother, he is my play.

sfz

p

glissando armon

159

Fl

Ob

Cl

Sass

Fg

Tr

Perc1

Perc2

Arpa

Synth

Chit

Aar

a

V1♫

V1♭

V2

Ve

Vc

Cb

sfz

p

Glockenspiel

p *dolcissimo*

ORGAN

Tempo di Siciliano

I pay your play,

1. SOLO

162

Perc1

Synth

Aar

Vc

Jo - - - na - than, but not your life. The - a - ter is fan - cy,

165

Perc1

Synth

Aar

Vc

ex - ta - sy may - be. Ex - ta - sy may - be. Use your

168

El 9 6 12 9 *PATCH 4*
8 8 8 *p*

Ob 9 6 12 9
8 8 8 *mp*

Cl 9 6 12 9
8 8 8 *mp*

Sass 9 6 12 9
8 8 8 *mp*

Fg 9 6 12 9
8 8 8 *mp*

Cor 9 6 12 9
8 8 8 *mp*

Perc1 9 6 12 9
8 8 8

Synth 9 6 12 9
8 8 8 *pp* *SINUS* *8va*

Chit 9 6 12 9
8 8 8 *mp*

Aar 9 6 12 9
8 8 8
rea - - - - son and be a - life.

S 9 6 12 9
8 8 8 *bisbigliando*
He pays your play,

A 9 6 12 9
8 8 8 *bisbigliando*
He pays your play,

T 9 6 12 9
8 8 8 *bisbigliando*
He pays your play,

B 9 6 12 9
8 8 8 *bisbigliando*
He pays your play,

Ve 9 6 12 9
8 8 8 *mp*

Vc 9 6 12 9
8 8 8 *TUTTI*
mp

Cb 9 6 12 9
8 8 8 *pizz.*
mp

171

Ei
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 Chit
 S
 A
 T
 B
 Ve
 Vc
 Cb

al - - - so your life. Fan - cy is ex - ta - sy,
 al - - - so your life. Fan - cy is ex - ta - sy,
 al - - - so your life. Fan - cy is ex - ta - sy,
 al - - - so your life. Fan - cy is ex - ta - sy,

174

El
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 Chit
 S
 A
 T
 B
 Ve
 Vc
 Cb

rea - son is dead. His heart are ash - es, his hope
 rea - son is dead. His heart are ash - es, his hope
 rea - son is dead. His heart are ash - es, his hope
 rea - son is dead. His heart are ash - es, his hope

177

EI 9/8 6/8 4+5+3/16 2+4+4/16
 Ob 9/8 6/8 4+5+3/16 2+4+4/16
 Cl 9/8 6/8 4+5+3/16 2+4+4/16
 Sass 9/8 6/8 4+5+3/16 2+4+4/16
 Fg 9/8 6/8 4+5+3/16 2+4+4/16
 Cor 9/8 6/8 4+5+3/16 2+4+4/16
 Perc2 9/8 6/8 4+5+3/16 2+4+4/16 *p*
 Arpa 9/8 6/8 4+5+3/16 2+4+4/16 *p*
 Synth 9/8 6/8 4+5+3/16 2+4+4/16
 Chit 9/8 6/8 4+5+3/16 2+4+4/16
 Jon 9/8 6/8 4+5+3/16 2+4+4/16 *p*
 S 9/8 6/8 4+5+3/16 2+4+4/16 *p* [a:] [ti] [du]
 A 9/8 6/8 4+5+3/16 2+4+4/16 *p* [fo] [a] [po:]
 T 9/8 6/8 4+5+3/16 2+4+4/16 *p* [z] [m] [kø:]
 B 9/8 6/8 4+5+3/16 2+4+4/16 *p* [ve:] [ju] [chra:]
 Ve 9/8 6/8 4+5+3/16 2+4+4/16
 Vc 9/8 6/8 4+5+3/16 2+4+4/16 *f*
 Cb 9/8 6/8 4+5+3/16 2+4+4/16 *f*

He starts writing
 (rhythm of typewriting)

Free throwing of papers

pal - tri - er than dust.
 pal - tri - er than dust.
 pal - tri - er than dust.
 pal - tri - er than dust.

180

Fl

Ob

Cl

Sass

Cor

Tr

Perc2

Jon

S

A

T

B

Vc

Cb

p

mp

succhiando

aere solo

mp

mf

Con Sord. mp

IB

mp

p sub.

mp

mp sub.

ff

ff

184

Fl

Ob

Cl

Sass

Fg

Cor

Tr

Trb

Perc2

Jon

S

A

T

B

V1

Vc

Cb

succhiando

mp succhiando

mp succhiando

f aere solo

Con Sord. f

f aere solo

IB

>mp sub.

f

f sub.

f sub.

col legno

f gettato

fff

fff

188

fff

Fl

Ob

Cl

Sass

Fg

fff ord.

Perc1

Tam-Tam

f IB

Perc2

ff

Arpa *fff*

Jon

He is covered by paper

V1

V2

Ve

Vc

Cb

scene 3

Senza Misura

1. SOLO

p a piacere

p 1. SOLO a piacere a piacere

p *sf* 1. SOLA

1

PATCH 6

pppp

Timpani

p coming up

pp taking first weapon

1. SOLO [f] [kh]

1

sf

5:4 4:3

2

ppp

p

p

lunga

lunga

lunga

lunga

coming up

pp taking first weapon

giuoco libero colle motiui indicati

1. SOLO [] [h]

giuoco libero colle motiui indicati

sf

5:4 4:3

(*) medium reverb, nasal, Manteau Jardin

EI *ordinario* 3 *pp* *breve*
 CI *ordinario* *succhiando* *breve*
 Sass *ordinario* *succhiando* *breve*
 Fg *ordinario* *Fagotto* *succhiando* *breve*
 A *ordinario* *coming up* *pp* *taking first weapon* *breve*
 V1 3 1. SOLO [] [kh]
 V2
 Ve *giuoco libero*
colle motivi indicati

EI 4 *p* 5
 Perc1 Timpani *p*
 Arpa *p* *
 T *coming up* *pp* *taking first weapon* *breve*
 B *coming up* *pp* *taking first weapon* 2. SOLO [f] [kh]
 V1 4 1. SOLO [s] [ph] 5
 V2
 Ve

æ

æ

æ

6

EI *p* *mp* *mf* *f*

Fl *p*

Ob *p*

Cl *p* *succhiando*

Sass *p* *succhiando*

Fg *p* *succhiando*

Arpa *p*

S coming up 2. SOLA taking first weapon

A coming up *pp* [] [kh] coming up *pp* taking first weapon

B 2. SOLO [s] coming up [ph]

B 3. SOLO 6

V1 æ æ æ

V2

Ve

EI *mf* *mp*
 CI *p*
 Sass *p*
 Fg *p*
 Perc1 Timpani *p*
 S *pp* taking first weapon
 A [] coming up *pp*
 T coming up 3.SOLA *pp* taking first weapon
 B [f] taking first weapon [kh]
 V1 *æ* [ph]
 V2 *æ*
 Ve

EI *p* 7
 FI *p*
 Ob *p*
 S coming up *pp* taking first weapon
 S 3.SOLA [] [h] coming up *pp* taking first weapon
 A taking first weapon 4.SOLA [] [h]
 V1 [kh] 7
 V2
 Ve

8

EI *pp* *breve*

Arpa: *p* *breve*

B *coming up* *pp* *taking first weapon* *breve*
4.SOLO [s] [ph]

V1

V2

Ve

8

EI *ppp* *ordinario*

Cl *succhiando* *p* *ordinario*

Sass *succhiando* *p* *ordinario*

Fg *succhiando* *p* *ordinario*

A *coming up* *pp* *taking first weapon* *ordinario*
4.SOLA [] [kh]

V1

V2

Ve

9

EI *lunga*

Perc1 Timpani *p* *lunga*

T *coming up* *pp* *taking first weapon* *lunga*
4.SOLO [f] [kh]

V1

V2

Ve

10

Quasi Andante $\text{♩} = 60$

EI *pppp*
 FI *p*
 Ob *p*
 S coming up *pp* taking first weapon Δ
 V1 *5.SOLA* [] [h]
 V2
 Ve

Senza Misura

V1 *a piacere*
 V2 *a piacere*
 Ve *a piacere* *1.SOLA*
p sf

1

EI PATCH *pppp*
 FI Piccolo *p*
 Perc2 Triangolo *p*
 A coming up *1.SOLA* taking second weapon Δ
 V1 [zib] [zib] [zib] [zib] [zib] [zib]
 V2
 Ve

2

El *lunga* *ppp*

Fl *lunga* *p*

Perc1 *lunga* Timpani *p*

Chit *lunga* *p*

S *lunga* coming up taking second weapon
[val][val][val][val][val][val][val] [val]

V1 *giuoco libero colle motivi indicati* 2. SOLA

V2 *giuoco libero colle motivi indicati*

Ve *sf*

3

El *ordinario* *pp* *breve*

Fl *ordinario* *breve* *p*

Ob *ordinario* *anchia sola* *p* *breve*

Cor *ordinario* *breve*

Trb *ordinario* *breve*

B *ordinario* coming up taking second weapon *breve*
[bom] [bom] [bom] [bom] [bom] [bom]

V1 *giuoco libero colle motivi indicati* 3. SOLO

V2 *giuoco libero colle motivi indicati*

Ve *giuoco libero colle motivi indicati*

4 5

EI *p*

FI *p*

Perc1 Timpani *p*

Perc2 Triangolo *p*

A coming up 3.SOLA taking second weapon [zib|zib|zib|zib|zib] [zib]

T coming up 3.SOLO [deg][deg][deg][deg] [deg] taking second weapon

V1 4 5

V2

Ve

Cb *sul pont.*
p pizz.

æ æ æ 6

EI *mp* *mf* *f*

FI

Ob *anchia sola*
p

Cor *p*

Trb *p*

Chit *p* *p*

S coming up 4.SOLA

S coming up 1.SOLA taking second weapon

T coming up 2.SOLO [deg] [deg]

B coming up 1.SOLO [bom] [bom] [bom] [bom] [bom] [bom] taking second weapon

V1 æ æ æ 6

V2

Ve

Cb *sul pont.*
p pizz.

EI *mf* *mp*
 Ob *anch'ita sola* *p*
 Perc1 Timpani *p*
 Perc2 Triangolo *p*
 S taking second weapon
 S taking second weapon
 A coming up
 B coming up 1. SOLA [bom] [bom] [bom] [bom] [bom] [zib] [4] [4] taking second weapon
 V1 *æ*
 V2 *æ*
 Ve *æ*

EI *æ* 7 *p*
 FI *p*
 Cor *p*
 Trb *p*
 A taking second weapon
 T [zib] coming up taking second weapon 4. SOLO [deg] [deg] [deg] [deg] [deg] coming up taking second weapon
 T 1. SOLO [deg] [deg] [deg] [deg] [deg] 7
 V1 *æ*
 V2 *æ*
 Ve *æ*
 Cb *sul pont.* *p pizz.* *T/Opera* *sul pont.* *p pizz.*

8

EI *pp* *breve*

Perc1 *breve* Timpani *p*

Chit *p* *breve*

S *coming up* *taking second weapon* *breve*

8 5.SOLA [val] [val] [val] [val] [val] [val] [val] [val]

V1 ⇒

V2 ⇒

Ve ⇒

9

EI *ppp* *ordinario*

Ob *anchia sola* *p* *ordinario*

Cor *ordinario*

Trb *ordinario*

B *coming up* *taking second weapon* *p* *ordinario*

9 2.SOLO [bom] [bom] [bom] [bom] [bom] [bom] *ordinario*

V1 ⇒

V2 ⇒

Ve ⇒

10

El *pppp* *lunga*

Fl *lunga* *p*

Chit *p* *lunga*

S coming up taking second weapon *lunga*
 3.SOLA [val][val][val][val][val][val][val] [val]

V1

V2

Ve

11 Quasi Andante ♩ = 60

El

Perc2 Triangolo *p*

A coming up taking second weapon
 4.SOLA [zib][zib][zib][zib][zib] [zib]

V1 Quasi Andante ♩ = 60

V2

Ve

Senza Misura

V1 1. SOLO *p*

V2 1. SOLO *p*

Ve 1. SOLO *p sf*

(*) Long reverb, dark, everywhere

æ æ æ

EI *p* *mp* *f*
 FI *f*
 Ob *f*
 Cl *f*
 Sass *f*
 Cor *f* *cuivrer* *mf* *cuivrer*
 Tr *f* *cuivrer* *mf* *cuivrer*
 Trb *f* *cuivrer* *mf* *cuivrer*
 Perc2 *mf* TB *mf* TB
 S *insieme col T3 e B4* *sfz* *2.SOLA* taking third weapon [takke-tak] *4.SOLA* *insieme col S5 e B1*
 S *3.SOLA* taking third weapon [ta-ke-ta-ke-ta-ke-tak]
 S *5.SOLA* *insieme col S4 e B1*
 A *insieme col S3 e A4* *sfz* taking third weapon [sp sp]
 A *insieme col S3 e A1* *sfz* taking third weapon [sp sp]
 A *insieme col S4 e B1* *sfz* taking third weapon [sp sp]
 T *insieme col S2 e B4* *sfz* *2.SOLA*
 T *3.SOLO* taking third weapon [r] *insieme col S3 e B3* *sfz* taking third weapon
 T *1.SOLO* taking third weapon *insieme col B1 e S4*
 B *insieme col S2 e T3* *4.SOLO* *insieme col B2 e S4*
 B *4.SOLO* [z] *insieme col S3 e A1* *1.SOLO*
 B *3.SOLO* [z] *insieme col B1 e S4*
 V1 æ æ æ *2.SOLO*
 V2 *sf*
 Ve 5:4
 Vc *mf* *mf*
 Cb *mf* *mf*

taking third weapon
 [takke-tak]
 [ta-ke-ta-ke-ta-ke-tak]
 [sp sp]
 [sp sp]
 [sp sp]
 [r]
 [z]
 [z]

mf *mf* *mf*

*TVOpera * pg 77*

Dance of the 1st weapon

Maestoso $\text{♩} = 48$

accelerando ...

al ...

$\text{♩} = 96$

3

El *fff* *mf*

Fl *fff* *pp*

Ob *fff* *pp*

Cl *ord.* *fff* *pp*

Sass *ord.* *fff*

Fg *ord.* *fff*

Cor *fff* *cui-voer* *f* *glissando armon.*

Tr *f* *cui-voer*

Trb *f* *cui-voer* *aere solo* *pp*

Perc1 *f* *Tam-Tam* *pp* *(c)*

Perc2 *f* *TB* *pp* *Timpani*

Arpa *p* *p*

3

Maestoso $\text{♩} = 48$ accelerando ... al ... $\text{♩} = 96$

Jon *ff* [ah]

S *sfz* taking third weapon [ta - ke - ta - ke - ta - ke-tak]

S *sfz* taking third weapon [ta - ke - ta - ke - ta - ke-tak]

A *sp* *sp*

A *sp* *sp*

A *sfz* taking third weapon [sp] [sp] [sp] [sp]

T *sfz* taking third weapon [r]

B [z]

B [z]

3

Maestoso $\text{♩} = 48$ accelerando ... al ... $\text{♩} = 96$

V1 *pp* *sul pont.*

V2 *pp* *sul pont.*

Ve *pp* *gettato*

Vc *f* *pp* *sul pont.*

Cb *f* *pp* *sul pont.*

pp *pp*

♩ = 48 accel. rall. accel. rall. accel.

14

El

Sam

S

A

T

B

V1

V2

Ve

Vc

Cb

[ah]

[h]

[kh]

[kh]

[ph]

p *sul pont.*

mf *3*

gettato *ord.* *p*

rall. Maestoso ♩=48 accelerando ... al ... ♩=96 ♩=60 rall.

19

El
Fl
Ob
Cl
Sass
Fg
Cor
Tr
Trb
Perc1
Perc2
Arpa
Chit
Sam
S
A
T
B

V1
V2
Ve
Vc
Cb

24 $\text{♩} = 48$ *accelerando ...* $\text{♩} = 48$ *sub.* *accelerando ...* *al ...*

EI *mf*

Fl *pp*

Ob *pp*

Cl *pp*

Trb *aere solo pp*

Perc1 (*) Timpani *pp*

Perc2 Gran' Cassa *mp*

S [h]

A [kh]

T [kh]

B [ph]

V2 *sul pont. pp*

Ve *gettato pp*

Vc *sul pont. pp*

Cb *sul pont. pp*

(*) Short reverb, sharp, 'stroboscope'

EI *p* PATCH9 *mf*
 FI *f*
 Ob *f*
 Cl *f*
 Sass *f*
 Fg *f*
 Cor *glissando armon.* *f*
 Tr *f*
 Trb *f* 4:3 *p*
 Perc1 *f* Timpani *p*
 Perc2 *f* TB *f* Triangolo *mf*
 Arpa *p* Gran' Cassa *p* *gliss. sulla chorda* *mp*
 Chit *colle unghie* *f*
 S *bisbigliando* [z sp r f s ib va bodekh ak]
 A *bisbigliando* [z sp r f s ib va bodekh ak]
 T *bisbigliando* [z sp r f s ib va bodekh ak]
 B *bisbigliando* [z sp r f s ib va bodekh ak]
 V1 *pp*
 V2 *mf*
 Ve
 Vc *balzando*
 Cb

Vivo ♩=96

42

EI *p* PATCH 9 *mf* *p*
 Trb *p*
 Perc1 Timpani *p*
 Perc2 Triangolo *mf*
 Arpa *gliss. sulla chorda* *mp*
 S *bisbigliando* [z sp r f s ib va bodekh ak] *bisbigliando*
 A *bisbigliando* [z sp r f s ib va bodekh ak] *bisbigliando*
 T *bisbigliando* [z sp r f s ib va bodekh ak] *bisbigliando*
 B *bisbigliando* [z sp r f s ib va bodekh ak] *bisbigliando*
 V2 *mf*
 Vc *balzando* *mf* *balzando*

50

EI *mf* *pp sub.*
 Trb *p*
 Perc1 Timpani *p*
 Perc2 Triangolo *mf*
 Arpa *gliss. sulla chorda* *mp*
 S *bisbigliando* [z sp r f s ib va bo de kh ak] *bisbigliando*
 A *bisbigliando* [z sp r f s ib va bo de kh ak] *bisbigliando*
 T *bisbigliando* [z sp r f s ib va bo de kh ak] *bisbigliando*
 B *bisbigliando* [z sp r f s ib va bo de kh ak] *bisbigliando*
 V2 *mf*
 Vc *balzando* *mf* *balzando*

(*) Medium-reverb, nasal, given directions

Allegro ♩ = 120

57

El *PATCH 10*
p *mf*

Ob *p* *p* *mf*

Cl *p* *p* *mf*

Sass *p* *p* *mf*

Cor *Con Sord.* *mp*

Tr *Con Sord.* *mp*

Trb *Con Sord.* *mp*

S making sabre-rattling

A making sabre-rattling

T making sabre-rattling

B making sabre-rattling

60

El *p* *f* *mf* 3:2

Ob *mp* *f* *mf* 3:2

Cl *mp* *f* *mf* 3:2

Sass *mp* *f* *mf* 3:2

Cor *p* *mp* 3:2

Tr *p* *mp* 3:2

Trb *p* *mp* 3:2

S \Rightarrow

A \Rightarrow

T \Rightarrow

B \Rightarrow

(*) Short reverb, sharp, 'stroboscope'

Vivo ♩ = 96

63

EI *p* PACH 9 *mf* *p*
 Trb *p* *mf*
 Perc1 Timpani *p* Timpani *p*
 Perc2 Triangolo *mf*
 Arpa *mp* *mf* *mf* *mf*
 S *bisbigliando* [z sp r f s ib va bode kh ak] *bisbigliando*
 A *bisbigliando* [z sp r f s ib va bode kh ak] *bisbigliando*
 T *bisbigliando* [z sp r f s ib va bode kh ak] *bisbigliando*
 B *bisbigliando* [z sp r f s ib va bode kh ak] *bisbigliando*
 V2 *mf*
 Vc *balzando* *mp* *balzando*

gliss. sulla chorda *colle unghie*
presso la tavola

4:3 *4:3*

Quasi Andante ♩=60

Vivo ♩=96

71

El
Trb
Perc1
Perc2
Arpa
Synth
S
A
T
B
V1
V2
Vc

mf *p* *mf* *mp* *8va* *Sinus* *bisbigliando* [z sp r f s ib va bo dekh ak] *bisbigliando* [z sp r f s ib va bo dekh ak] *bisbigliando* [z sp r f s ib va bo dekh ak] *bisbigliando* [z sp r f s ib va bo dekh ak]

Timpani
Triangolo

gliss. sulla chorda *mf*

Quasi Andante ♩=60 *Vivo* ♩=96

balzando *mf* *balzando*

78

El
Trb
Perc1
Perc2
Arpa
S
A
T
B
V2
Vc

mf *p* *mf* *mp* *bisbigliando* [z sp r f s ib va bo dekh ak] *bisbigliando* [z sp r f s ib va bo dekh ak] *bisbigliando* [z sp r f s ib va bo dekh ak] *bisbigliando* [z sp r f s ib va bo dekh ak]

Timpani
Triangolo

gliss. sulla chorda *mf*

Quasi Andante ♩=60 *Vivo* ♩=96

balzando *mf* *balzando*

(*) Short reverb, dark, 'vocoder'

Allegro ♩ = 120

85

Ei

Cor *aere solo*

A *p parlando*

[zib] [val] [bom] [zib] [zib] [zib] [deg] [deg] [deg] [ta - ke tak]

88

Ei

Cor

T *p parlando*

Vc *p*

[zib] *pont.* [val] [bom] [zib] [zib] [zib] [deg] [deg] [deg] [ta - ke tak]

91

Ei

Cor

Synth *Noisy sound*

B *p parlando*

Vc

[zib] [val] [bom] [zib] [zib] [zib] [deg] [deg] [deg]

93

Ei

Fl *aere solo*

Cor

Synth

S *p parlando*

B

Vc

[zib] [val] [bom] [zib] [zib] [zib] [deg] [deg] [deg] [ta - ke - tak]

95

EI

Fl

Cor

Synth

S

Vc

[ta - ke - tak] [ta - ke - tak] [tak]

98

EI

T

Ve

Vc

p parlando

[zib] *pul pont.* [val] [bom] [zib] [zib] [zib] [deg] [deg] [deg]

p sul pont.

100

EI

Synth

A

T

Ve

Vc

p parlando

[zib] [val] [bom] [zib] [zib] [deg]

[ta - ke - tak]

3:2 3:2

Flute (Fl) and Clarinet (Cl) parts feature *p* *aere solo* markings and triplet figures. The Cor and Tr parts also feature *p* *aere solo* markings. The Synth part includes triplet figures. The vocal parts (Soprano (S), Alto (A), Bass (B)) include lyrics in brackets: [zib], [val], [bom], [zib], [zib] [zib], [deg], [deg], [deg], [deg], [deg], [ta - - ke -tak], [zib] *sul pont.*, [val], [bom], [zib]. The Violin (Ve) and Viola (Vc) parts include *p* *sul pont.* markings and 3:2 ratios.

El

Fl

Cl

Cor

Tr

Synth

S

B

Ve

Vc

[ta - ke tak]

[zib] [zib] [deg] [deg] [deg] [ta - ke tak] [ta - ke tak]

Detailed description: This is a page of a musical score for page 104. It features ten staves. The top staff is for the Flute (Fl), followed by Clarinet (Cl), Cor Anglais (Cor), Trumpet (Tr), and Synthetizer (Synth). The bottom three staves are for the vocal parts: Soprano (S), Bass (B), and Voice (Ve). The Voice part includes lyrics: [ta - ke tak], [zib] [zib], [deg] [deg] [deg], [ta - ke tak], and [ta - ke tak]. The music is in 3/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

EI
 FI *aere solo*
 CI *aere solo*
 Sass *aere solo*
 Cor *p*
 Tr *p*
 Trb *p*
 Synth *p*
 S *p parlando*
 A *p parlando* [zib] [val]
 T *p parlando* [zib] [val] [bom] [zib]
 B [tak] [zib] [val] [bom] [zib]
 V2
 Ve
 Vc

Detailed description of the musical score: The score is for page 107 and consists of 14 staves. The top staves are for woodwinds: EI (English Horn), FI (Flute), CI (Clarinet), and Sass (Saxophone). The next three staves are for brass: Cor (Cor Anglais), Tr (Trumpet), and Trb (Trumpet/Bass). Below these is a Synth (Synthesizer) staff. The bottom section contains vocal parts: S (Soprano), A (Alto), T (Tenor), and B (Bass), followed by V2 (Violin 2), Ve (Viola), and Vc (Violoncello). The woodwinds and synth play melodic lines with triplets and slurs. The brass and strings provide harmonic support. The vocal parts are marked 'p parlando' and include syllabic text in brackets: [zib], [val], [bom], and [tak].

(*) Long reverb, dark, given directions

109

Ei
 Fl
 Cl
 Sass
 Cor
 Tr
 Trb
 Synth
 S
 A
 T
 B
 V2
 Ve
 Vc

[bom] [zib] [zib] [zib] [zib] [deg] [deg] [deg] [ta - ke
 [zib] [zib] [zib] [deg] [deg] [deg] [ta - ke - tak]
 [zib] [zib] [deg] [deg] [deg] [deg] [ta - ke - tak]
 [zib] [zib] [deg] [deg] [deg] [ta - ke - tak]

Dance of 3rd weapon

Maestoso ♩=48 accelerando ... al ... ♩=96 ♩=60 rall.

III

EL *mf* PATCHES

Fl *pp*

Ob *pp*

Cl *pp*

Sass

Fg

Cor *glissando armon.*

Tr *f*

Trb *aere solo pp*

Perc1 (*) Timpani *pp*

Perc2 *f*

Arpa *p*

Chit *colle unghie f*

S *f*

A *f* [ta - ke - ta - ke - ke

T *f* [ta - ke - ta - ke -

B *f* [ta - ke - ta - ke - ke

V1 *sul pont. pp*

V2 *pp*

Ve *gettato pp*

Vc *sul pont. pp*

Cb *sul pont. pp*

Maestoso ♩=48 accelerando ... al ... ♩=96 ♩=60 rall.

115 $\text{♩} = 48$ *accelerando ...* *al ...* $\text{♩} = 96$ $\text{♩} = 60$ *rall.*

El *mf*

Fl *pp* *f*

Ob *pp* *f*

Cl *pp* *f*

Sass *f*

Fg *f*

Cor *glissando armon.* *f*

Tr *f*

Trb *aere solo* *pp* *f*

Perc1 (*) Timpani *pp* *f*

Perc2 Gran' Cassa *mp* *f*

Arpa *p* *p*

Chit *colle unghie* *f*

S *f*

A *f*

T *f*

B *f*

tak] [ta - ke - ta - ke - ke

tak] [ta - ke - ta - ke

tak] [ta - ke - ta - ke - ke

tak] [ta - ke - ke - -

accelerando ... *al ...* $\text{♩} = 96$ $\text{♩} = 60$ *rall.*

V1 *pp*

V2 *sul pont.* *pp*

Ve *gettato* *pp*

Vc *sul pont.* *pp*

Cb *sul pont.* *pp*

scene 4

Tempo di Minuetto ♩ = 80

p TAPE 1 patch a (*)

El

Fl *Allegro* *f*

Ob *f*

Cl *f*

Sass *f*

Fg *f*

My *Allegro* *f*

V1 *Allegro* Mar - - - tern al - - - ler Ar - - - ten

V2

Ve *f*

Vc *f*

El

Fl

Ob

Cl

Sass

Fg

My

V1 Mö - - - gen mei - - - ner war - - - ten,

V2

Ve

Vc

Ob *mp*

Trb *Con Sord.* *mp*

(*) No reverb, stage

EI
 FI
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Ob
 Trb
 My
 Va
 1. SOLA
mp

El

Fl

Ob

Cl

Sass

Fg

My

V1
Pein. Nichts soll mich er-schüt-tern.

V2

Ve

Vc

Ob

Trb

My

Va

El

Fl

Ob

Cl

Sass

Fg

My

V1

V2

Ve

Vc

Ob

Trb

My

Va

Nur dann würd' ich zit - - - tern,

EI
 Fl
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Ob
 Trb
 My
 Va

Wenn ich un-treu könn-te

El

Fl

Ob

Cl

Sass

Fg

My
sein. Laß dich be - we - - - - - gen,

V1

V2

Ve

Vc

Fl

Ob

Trb

My

Va

El
 Fl
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Fl
 Ob
 Trb
 My
 V2
 Va

ver - - - - - scho - - - - - ne mich! Des Him - - - - - mels

1. SOLO
 mp

EI
 FI
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 FI
 Ob
 Cl
 Trb
 My
 V2
 Va
 Vc

Se - - - - - gen be - leh - - - - - ne dich! - - - - - Doch

1. SOLO
mp

EI
 FI
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 FI
 Ob
 Cl
 Fg
 Trb
 My
 V2
 Va
 Vc
 Cb

du bist ent - schlos - sen!

pizz.
mp

El
 Fl
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Fl
 Ob
 Cl
 Fg
 Trb
 My
 V2
 Va
 Vc
 Cb

Wil - lig - un - ver - dros - sen

El

Fl

Ob

Cl

Sass

Fg

My

V1

V2

Ve

Vc

Ob

Trb

My

Va

Wahl ich je - - - de Pein und Not.

El

Fl

Ob

Cl

Sass

Fg

My

V1

V2

Ve

Vc

Ob

Trb

My

Va

Ord - - - ne nur, ge - bie - - - te, Lär - - - - - me, to - - - be,

EI
 FI
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Ob
 Trb
 My
 Va

wü - - - - te, Zu - letzt be - freit mich doch der

A

Appassionato = 144

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- EI**: Empty staff.
- Fl**: Flute I, playing a *Habañera* melody in *mp*.
- Arpa**: Harp, playing a *Habañera* accompaniment in *mp*.
- My**: Empty staff.
- Jon**: Empty staff.
- Fl**: Flute II, playing a *Habañera* melody in *mp*.
- Ob**: Oboe, playing a *Habañera* melody in *mp*.
- Cl**: Clarinet, playing a *Habañera* melody in *mp*.
- Sass**: Bassoon, playing a *Habañera* melody in *mp*.
- Fg**: Bassoon II, playing a *Habañera* melody in *mp*.
- Tr**: Trumpet, playing a *Habañera* melody in *mp*.
- Perc1**: Percussion I, playing a *Habañera* melody in *mp*.
- Arpa**: Harp, playing a *Habañera* accompaniment in *mp*.
- Jon**: Vocal soloist, singing the lyrics: "Why do you al - ways ask me sense - less sense - less".
- V1**: Violin I, playing a *Habañera* melody in *mp*.
- V2**: Violin II, playing a *Habañera* melody in *mp*.
- Va**: Viola, playing a *Habañera* melody in *mp*.
- Vc**: Violoncello, playing a *Habañera* melody in *mp*.
- Cb**: Contrabasso, playing a *Habañera* melody in *mp*.

Key performance instructions include *ff* (fortissimo) for the vocal soloist and various woodwinds, and *f* (forte) for the strings. The score also includes dynamic markings like *mp* (mezzo-piano) and *pizz.* (pizzicato) for the strings.

El
 Fl
 Arpa
 Jon
 Fl
 Ob
 Cl
 Sass
 Fg
 Tr
 Perc1
 Arpa
 My
 Jon
 V1
 V2
 Va
 Vc
 Cb

ques - tions?
 arco
 pizz.

B Tempo di Minuetto ♩ = 80

El
Fl Allegro 64
Ob f
Cl f
Sass f
Fg
My Allegro 64
V1 Allegro 64 Laß dich be - we - - - - gen,
V2
Ve
Vc
Ob mp Con Sord.
Trb mp
My Tempo di Minuetto ♩ = 80 mp
Va 1. SOLA mp

El
 Fl
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Ob
 Trb
 My
 Va

ver - scho - ne mich! Des Him - mels
 You

EI
 FI
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 FI
 Ob
 Trb
 My
 Va

Se - - - - - gen be - lah - - - - - ne dich! - - - - - Doch
 know I love

El

Fl

Ob

Cl

Sass

Fg

My

V1

V2

Ve

Vc

Fl

Ob

Trb

My

V2

Va

du bist ent - schlos - sen!

you, love

1. SOLO

mp

El
 Fl
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Fl
 Ob
 Cl
 Trb
 My
 V2
 Va
 Vc

Wil - - - - - lig - un - - - - - ver - dros - - - - - sen
 you, love
 1. SOLO
 mp

EI
 FI
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 FI
 Ob
 Cl
 Fg
 Trb
 My
 V2
 Va
 Vc
 Cb

Wahl ich je - - - - - de Pein und Not.
 love
 pizz.
 mp

El
 Fl
 Ob
 Cl
 Sass
 Fg
 My
 V1
 V2
 Ve
 Vc
 Fl
 Ob
 Cl
 Fg
 Trb
 My
 V2
 Va
 Vc
 Cb

Ord - - - ne nur, ge - bie - - - te, Lär - - - - - me, to - - - be,
 you, take care of

El
 Fl
 Ob
 Cl
 Sassi
 Fg
 My
 V1
 V2
 Ve
 Vc
 Ob
 Trb
 My
 Va

wü - - - - te, Zu - letzt be - freit mich doch der
 you, if you're here...

EI
 Synth
 Aar
 Vc
 Fl
 Jon
 V1
 V2
 Va
 Vc
 Cb

To facts based on tur - - - bid in - - - ven - - - tions.
 I need all my

El
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 Aar
 Ve
 Vc
 Cb
 Fl
 Jon
 V1
 V2
 Va
 Vc
 Cb

A mad - - - - - man may -
 time to get in-volved, to de-serve the at-ten-tion of somepeo-ple.
 p
 piaz
 TUTTI
 TUTTI
 tr₁ tr₁ tr₄

El
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 Aar
 Ve
 Vc
 Cb
 Fl
 Jon
 V1
 V2
 Va
 Vc
 Cb

be, o - - - ver - re - - act - - - ing to spurs of
 So that I can get their pic - - - tures in - to my script.

El
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 Aar
 S
 A
 T
 B
 Ve
 Vc
 Cb
 Fl
 Cl
 V1
 V2
 Va
 Vc
 Cb

worlds un-known to us.
 Re-mem-ber Ste-
 Re-mem-ber Ste-
 Re-mem-ber Ste-
 Re-mem-ber Ste-
 Re-mem-ber Ste-

mp
V
tr
 3
 3

El
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 S
 A
 T
 B
 Ve
 Vc
 Cb
 Cl
 Sass
 V1
 V2
 Va
 Vc
 Cb

phens death. He seized his fas - ci - na - - - tion re - -
 phens death. He seized his fas - ci - na - - - tion re - -
 phens death. He seized his fas - ci - na - - - tion re - -
 phens death. He seized his fas - na - - - tion re - -

EI
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 S
 A
 T
 B
 Ve
 Vc
 Cb
 Fl
 Cl
 Sass
 Fg
 Jon
 V1
 V2
 Va
 Vc
 Cb

venged by his own ob- ses- sion.
 venged by his own ob- ses- sion.
 venged by his own ob- ses- sion.
 venged by his own ob- ses- sion.
 Try to un- der- stand, I'm

mp
mp

tr
tr
tr

EI
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 S
 A
 T
 B
 Ve
 Vc
 Cb
 Fl
 Cl
 Fg
 Jon
 V1
 Va
 Vc
 Cb

Catch him by your mind on
 Catch him by your mind on
 Catch him by your mind on
 Catch him by your mind on
 seiz - ing Ste - phen M. I'm ve - ry sure he was

EI
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 S
 A
 T
 B
 Ve
 Vc
 Cb
 Fl
 Cl
 Fg
 Jon
 V1
 Va
 Vc
 Cb

pa - - - per not too close...
 pa - - - per not too close...
 pa - - - per not too close...
 pa - - - per not too close...
 right to make the far trip

EI
 Synth
 S
 A
 T
 B
 Vc
 Cl
 Fg
 Jon
 V1
 Va
 Vc
 Cb

Of worlds un - known to us...
 Of worlds un - known to us...
 Of worlds un - known to us...
 Of worlds un - known to us...
 1. SOLO
 in - to the low - er the low - er depths.
 tr $\frac{4}{2}$ tr $\frac{4}{2}$ tr $\frac{4}{2}$

D *Appassionato* = 144

EI *Moderato* ♩ = 72

Ob *succhiando* *mp*

Cl *succhiando* *mp*

Perc2 *p*

Ve *sul pont.* *p*

Vc *sul pont.* *p*

Fl *Appassionato* = 144 *ff*

Ob *ff*

Cl *ff*

Sass *Tenore in Bes* *f*

Fg *ff*

Tr *f*

Perc1 *Vibrafono* *f* *poco vibrato*

My *Appassionato* = 144
Was height to steal, hanground with scum?

V1 *Appassionato* = 144 *f*

V2 *TUTTI* *f*

Va *TUTTE* *f*

Vc *TUTTI* *pizz.*

Cb *f*

EI
 Ob
 Cl
 Perc2
 S
 A
 T
 B
 Ve
 Vc
 Fl
 Jon
 V1
 V2
 Va
 Vc
 Cb

bisbigliando p
 Der Mond ist blu - - - tig...
bisbigliando p
 Der Mond ist blu - - - tig...
bisbigliando p
 Der Mond ist blu - - - tig...
bisbigliando p
 Der Mond ist blu - - - tig...
 Der Mond ist blu - - - tig...
 Sam - - - - my their lead-er, my friend.

EI
 Ob
 Cl
 Perc2
 S
 A
 T
 B
 Ve
 Vc
 Fl
 Jon
 V1
 V2
 Va
 Vc
 Cb

bisbigliando p
 Ich was - che mich mit Blut...
bisbigliando p
 Ich was - che mich mit Blut...
bisbigliando p
 Ich was - che mich mit Blut...
bisbigliando p
 Ich was - che mich mit Blut...
 Ich was - che mich mit Blut...

Their one - ness is un - - - - -

EI
 Ob
 Cl
 Perc2
 S
 A
 T
 B
 Ve
 Vc
 Fl
 Jon
 V1
 V2
 Va
 Vc
 Cb

bisbigliando p
 Das Was - - - ser ist Blut...
bisbigliando p
 Das Was - - - ser ist Blut...
bisbigliando p
 Das Was - - - ser ist Blut...
 Das Was - - - ser ist Blut...

ique. You can - not un - der - stand what'm do - - - ing. Do you, My - riam ?

tr
tr
tr

F Tempo di Minuetto ♩=80

EI
 Fl
 Ob
 Arpa
 My
 Ob
 Trb
 My
 Va

p
 Habañera 54
mp
 Habañera 54
 Con Sord.
mp
 Tempo di Minuetto ♩=80
 Of course my dear, of course I SOLA do. Me too - I be-lieve in your script.

mp
mp

G Impetuoso $\text{♩} = 60$

TAPE 1 patch c. (*)

Quasi Andante

ORGAN microtone 2

Synth *p*

Ve *tr* *p*

Vc *tr* *p*

Cb *pizz.* *p*

Sass *p*

Impetuoso $\text{♩} = 60$

V1 *tr*

V2 *tr*

Va

Vc

Cb

Detailed description: This page of a musical score features multiple staves for various instruments. The top section is marked 'Quasi Andante' and includes staves for EI (Electric Inflation), Ob (Oboe), Cl (Clarinet), Sass (Saxophone), Fg (Fagotto), Cor (Coro), Synth (Organ), Ve (Viola), Vc (Violoncello), and Cb (Contrabbasso). The bottom section is marked 'Impetuoso' and includes staves for V1 (Violino I), V2 (Violino II), Va (Viola), Vc (Violoncello), and Cb (Contrabbasso). The score contains various musical notations such as dynamics (p), articulations (tr, pizz), and performance instructions (ORGAN microtone 2).

EI
 Ob
 Cl
 Sass
 Fg
 Cor
 Synth
 S
 A
 T
 B
 Ve
 Vc
 Cb
 Fl
 Cl
 Fg
 Jon
 V1
 Va
 Vc
 Cb

Ste - phens death. He seized his fas - ci - na -
 Ste - phens death. He seized his fas - ci - na -
 Ste - phens death. He seized his fas - ci - na -
 Ste - phens death. He seized his fas - ci - na -
 It is to feel, to see and ex - pe - ri - ence those fan - ta - sies that mat - ters...
 tr, tr, tr, tr

H

Allegro $\frac{6}{4}$

El

Fl

My

V1

V2

Ve

Vc

Cb

Impetu $\flat\flat$ *mp*

Impetu $\flat\flat$ *mp*

1. SOLO *mp*

fr. *mp*

mp

mp

mp

Kann man denn, kann man den ver - gehn ver -

Fl

Ob

Cl

Sass

Fg

Allegro $\frac{6}{4}$ *f*

f

f

f

f

Jon

Not a - ny more - - - - - not yet.

V1

V2

Va

Vc

Allegro $\frac{6}{4}$ *f*

f

f

f

El
 Fl
 My
 V1
 V2
 Ve
 Vc
 Cb

gehn le - - - - - bend wie ein faul - es Aas - - - - -

Fl
 Ob
 Cl
 Sass
 Fg
 Jon
 V1
 V2
 Va
 Vc

We must wait and see. Aa - - - - - ron must wait.

Tempo di Minuetto

El

Fl

My

V1

V2

Ve

Vc

Cb

Kanmandenn zer - fal - len, wenn man

Tempo di Minuetto

Fl

Ob

Trb

p Con Sord.

Tempo di Minuetto

My

V2

Va

1. SOLO

mp

1. SOLO

mp

El
 Fl
 My
 V1
 V2
 Ve
 Vc
 Cb
 Fl
 Ob
 Cl
 Fg
 Trb
 My
 V2
 Va
 Vc
 Cb

gar man gar nicht krank - - - - - ist, gar nicht krank ist?

1. SOLO
 mp
 pizz.
 mp

J

EL
TAPE 1 patch d (*)
Habañera ♩ = 54

Fl
p

Arpa
Habañera ♩ = 54

My
Habañera ♩ = 54
pizz.
LA - - - - - mour

V1
p
pizz.

V2
p
pizz.

Ve
p
pizz.

Vc
p
pizz.

Fl
Ob
Cl
Fg
Trb
My
V2
Va
Vc
Cb

El

Fl

Arpa

My
est un oi - - - seau re - - - belle Que

V1

V2

Ve

Vc

Fl

Ob

Fg

Trb

My

V2

Va

Vc

EI
 FI
 Arpa
 My
 nul ne peut ap - pri - - - - voi - - - - ser. Et c'est
 V1
 V2
 Ve
 Vc
 Ob
 Trb
 My
 Va

Quasi Andante $\text{♩} = 48$

EI
 FI
 Arpa
 My
 bien en vain qu'on l'ap - - - - pel - - - - le s'il lui con - - - -
 V1
 V2
 Ve
 Vc
 Synth *p* ORGAN
 Aar
 Vc *p*

1. SOLO

El

Fl

Arpa

My
vient de re - - - - fu - - - - ser. Rien n'y

V1

V2

Ve

Vc

Synth

Aar

Vc

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is written for ten staves. The vocal line (My) features a melodic line with lyrics: "vient de re - - - - fu - - - - ser. Rien n'y". The instrumental parts include Flute (Fl), Arpa (Harp), Violin 1 (V1), Violin 2 (V2), Viola (Ve), Violoncello (Vc), Synth, and a second Violoncello (Vc). The Arpa and Synth parts provide harmonic support. The Violoncello parts have a more active, rhythmic role. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal line is in a soprano or alto range. The instrumental parts are in various registers. The score is written in a standard musical notation style with a clean, professional layout.

EI
 Arpa
 My
 S
 A
 T
 B
 V1
 V2
 Ve
 Vc
 Cb
 Synth
 Aar
 Vc

fui boccha chiusa me - nace ou pri - - - è - - - re, l'un
p
 boccha chiusa
p
 boccha chiusa
p
 boccha chiusa
p
 Synth
 Aar
 Vc

EI
 Arpa
 My
 par - - - - - le bien, l'aut - re se taît, et c'est
 S
 A
 T
 B
 V1
 V2
 Ve
 Vc
 Cb
 Synth
 Aar
 Vc

Impetuoso

EI
 Arpa
My
 l'aut - re que je pré - fère, il n'a rien dit; mais il me plaît.
S
A
T
B
 LA - - - - mour
 LA - - - - mour
 LA - - - - mour
 LA - - - - mour
V1
V2
Ve
Vc
Cb
Fl
 Impetuoso
 mp
Aar
V1
 Impetuoso
 1. SOLO
 mp
V2
 tr
 mp
Va
 mp
Vc
 mp
Cb
 mp

(*) Short reverb, back of the theatre

EI
 FI
 Ob
 Cl
 Cor
 Tr
 Trb
 Arpa
 My
 S
 A
 T
 B
 V1
 V2
 Ve
 Vc
 Cb
 FI
 Aar
 V1
 V2
 Va
 Vc
 Cb

L'Amour est un oiseau rebelle. Que est un oiseau rebelle. Que est un oiseau rebelle. Que est un oiseau rebelle.

El
 Fl
 Ob
 Cl
 Cor
 Tr
 Trb
 Arpa
 My
 S
 A
 T
 B
 V1
 V2
 Ve
 Vc
 Cb
 Fl
 Aar
 V1
 V2
 Va
 Vc
 Cb

belle
 Que nul ne peut ap - pri - - - - voi - - - - ser.
 Et c'est
 Et c'est
 Et c'est
 Et c'est

Allegro⁶⁴

El

Fl

Ob

Cl

Cor

Tr

Trb

Arpa

My

S

A

T

B

V1

V2

Ve

Vc

Cb

ser. Et cest bien en vain qu'on l'ap - - - pel - - - le s'il lui con - - -

bien en vain qu'on l'ap - - - pel - - - le s'il lui con - - -

bien en vain qu'on l'ap - - - pel - - - le s'il lui con - - -

bien en vain qu'on l'ap - - - pel - - - le s'il lui con - - -

Allegro⁶⁴

Fl

Ob

Cl

Sass

Fg

Aar

Allegro⁶⁴

V1

V2

Va

Vc

El
 Fl
 Ob
 Cl
 Cor
 Tr
 Trb
 Arpa
 My
 S
 A
 T
 B
 V1
 V2
 Ve
 Vc
 Cb
 Fl
 Ob
 Cl
 Sass
 Fg
 Aar
 V1
 V2
 Va
 Vc

K

Tempo di Minuetto

Score for 'K' in 3/4 time, Tempo di Minuetto. The score includes parts for EI, Ob, Cor, Tr, Trb, Perc1, Jon, Vc, Cb, FI, Ob, Trb, My, and Va. The key signature has two sharps (F# and C#). The tempo is marked 'Tempo di Minuetto'.

Instrument parts and markings:

- EI:** *p*, [TAPE 1 patch e (*)]
- Ob:** *mp*, *Con Sord.*, Marcia Funebre - 40
- Cor:** *p*, *Con Sord.*
- Tr:** *p*
- Trb:** *p*, *Con Sord.*
- Perc1:** *p*, *mp*
- Jon:** *mp*, Scon - - - - - to col san - - - - - gue mio
- Vc:** *p*, *pizz.*, Marcia Funebre - 40
- Cb:** *p*, *pizz.*
- FI:** *mp*
- Ob:** *mp*
- Trb:** *p*, *Con Sord.*
- My:** *mp*, 1. SOLA
- Va:** *mp*

El
 Ob
 Cor
 Tr
 Trb
 Perc
 Jon
 Vc
 Cb
 Fl
 Ob
 Cl
 Trb
 My
 V2
 Va

Ia - - - mor che po - - - - si in

1. SOLO
 mp

L

Allegro $\frac{6}{4}$

El

Ob

Cor

Tr

Trb

Perc

Jon
tel... Non ti scor - - - dar,

Vc

Cb

Fl
f

Ob
f

Cl

Sass

Fg
f

Jon

V1
f

V2

Va
f

Vc
f

El
 Ob
 Cor
 Tr
 Trb
 Perc1
 Jon
 Vc
 Cb
 Fl
 Ob
 Cl
 Sass
 Fg
 Jon
 V1
 V2
 Va
 Vc

non ti scor - dar di me,

Quasi Andante 48

El

TAPE 1 patch d (*)

Ob

Cor

Tr

Trb

Perc

Jon

Le - o - - - no - - - - - ra ad - - - di - - - o,

Vc

Cb

Quasi Andante 48

microtune 3

Synth *p*

ORGAN

Jon

In a way... it is art, stol - en,

Vc *p*

1. SOLO

El

Ob

Cor

Tr

Trb

Perc

Jon

Le - o - - - no - - - - - ra ad - - - di - - - o!

Vc

Cb

Synth

Jon

to re - cre - ate an - o - ther art. An art cre - at - ed from feel - ings...

Vc

(*) No reverb, Manteau Court

Allegro 6/4

Score for various instruments including EI, Ob, Cl, Perc2, Ve, Vc, Fl, Ob, Cl, Sass, Fg, Aar, V1, V2, Va, and Vc. The score includes dynamic markings such as *mp*, *p*, *f*, and *sul pont.*, and performance instructions like *succhiando* and *TAPE 1 patch c(°)*. The tempo is marked **Allegro 6/4**. The score is written in 6/4 time and features a variety of musical notations including slurs, accents, and dynamic markings.

M
Quasi Andante

Score for **M** in **Quasi Andante** tempo. The score includes parts for EI, FI, My, V1, V2, Ve, Vc, Cb, Ob, Cl, Sass, Fg, Cor, Synth, Jon, Va, Vc, and Cb. The My part has lyrics in German: "Unddockrecht zwischen Tag und Nacht ein Et - was hin ü - ber mich." The Jon part has lyrics in English: "It was the on - ly way to re - vive the feel - ings of a man who did the same. The same prick - les in - to my vains."

El

Ob

Cor

Tr

Trb

Perc1

Perc2

Jon

Vc

Cb

Fl

Ob

Cl

Sass

Fg

My

V1

V2

Va

Vc

gue mio la mor

N

Habañera ♩ = 54

TAPE 1 patch c (*)

Moderato 72

succhiando

p

bisbigliando p

Al - - - les still und tot...

succhiando

p

succhiando

Moderato 72

sul pont.

p

sul pont.

p

Habañera ♩ = 54

p

p

p

pp

pp

pp

p

p

Cre - a - tion can - not be stopped. On - ly life can, by re - cre - at - ing ev' - ry move, ev' - ry

da lontano

p

da lontano

p

da lontano

p

da lontano

p

p

p

p

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

EI
 Ob
 Cl
 S
 A
 T
 B
 Ve
 Vc
 Fl
 Ob
 Cl
 Cor
 Tr
 Trb
 Arpa
 Jon
 S
 A
 T
 B
 V1
 V2
 Va
 Vc
 Cb

fisbigliando p
 Der Mond ist blu - tig...
 Der Mond ist blu - tig...
 Der Mond ist blu - tig...
 Der Mond ist blu - tig...
 Der Mond ist blu - tig...

mi - ni - mal de - tail, I can seize him at full size. Life seize.
 nul ne peut ap - pri - voi - ser. Et c'est bien en vain qu'on
 nul ne peut ap - pri - voi - ser. Et c'est bien en vain qu'on
 nul ne peut ap - pri - voi - ser. Et c'est bien en vain qu'on
 nul ne peut ap - pri - voi - ser. Et c'est bien en vain qu'on

170pica * pg 164

Allegro - 96

Flute (Fl) *ff*

Oboe (Ob) *ff*

Clarinet (Cl) *ff*

Saxophone (Sass) *ff*

Bassoon (Fg) *ff*

Cor Anglais (Cor) *ff* Senza Sord.

Trumpet (Tr) *ff* Senza Sord.

Trombone (Trb) *ff* Senza Sord.

Percussion 1 (Perc1) *ff* Timpani

Percussion 2 (Perc2) *f* Tam-Tam

Arpa

Synth *ff* 8va

Jon

Violin 1 (V1) *ff*

Violin 2 (V2) *ff*

Viola (Va) *ff*

Violoncello (Vc) *ff*

Contrabasso (Cb) *ff* pizz.

Moderato $\text{♩} = 64$

Fl *mf*

Ob *mf*

Cl *mf*

Sass *mf*

Arpa *p*

Moderato $\text{♩} = 64$

My

Jon

V2 *tr* *mf*

Va *mf*

Vc *mf*

Cb *mf*

scene 5

Allegro Moderato $\text{♩} = 84$

1

Sass *incudine* *sfz*

Perc1 *mf*

Perc2 Tam-Tam *mf col legno*

ff

S *mf* *p*

A *mf* Mo - ney! *p* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

T *mf* Mo - ney! *p* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

B *mf* Mo - ney! *p* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

IIa *p*

IIb *p*

V1c *p*

III *p*

IIb *p*

V2 1. SOLO *p*

Vc *f*

Cb *pizz.* *f*

Fl Piccolo
quasi senza misura
 Corno Inglese
 Ob *quasi senza misura*
 Cl
 Sass *sfz*
 Fg

Perc1 *incudine*
 Perc2 *Tam-Tam*
mf collegno
mf collegno

Arpa *p* *ff*

Synth SINUS *p* *f*
sul pont.

Chit

Sam *quasi senza misura*

S *mf* Dan - ger
 A *mf* Mo - ney! *p* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!
 T *mf* Mo - ney! *p* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!
 B *mf* Mo - ney! *p* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

ruin your dreams! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

PA
 PB
 V1c
 V1b
 V2
 Vc *pizz* *f*
 Cb *f* *f*

12

Fl

Ob

Cl

Sass

Fg

Perc1

Perc2

Chit

Sam

S

A

T

B

IIIa

IIIb

V1c

III

IIIb

V2

Vc

Cb

sfz

mf col legno

mf Piatti sosp.

mf Piatti sosp.

mf col legno

mf col legno

mf col legno

incudine

dous.

No bead of sweat.

The silk - - - y feel - - - ing to catch your dreams!

To

The silk - - - y feel - - - ing to catch your dreams!

To

p

p

p

p

p

f

f

16

col Sam

Fl

Ob

Sass

Cor

Tr

Trb

Perc2

Tam-Tam

mf col legno

Piatti sosp.

mf col legno

Synth

Sam

sim. First - - - rate job, Jo - na - than.

sim. Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

sim. Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

sim. Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney!

p

p

p

p

p

p

p

p

sul pont.

sim.

f

f

CI

Sass

Fg

Cor

Tr

Trb

Perc2

Synth

Chit

S

A

T

B

IIa

IIb

V1c

III

IIb

V2

Vc

Cb

Tam-Tam

Tam-Tam

Piatti.sosp.

mf col legno

mf col legno

mf col legno

f

The crumpl - ing sound!

The silk - y feel - ing to

The crumpl - ing sound!

The silk - y feel - ing to

f

f

20

Fl

Ob

Sass

Perc1

Perc2

Arpa

Sam

S

A

T

B

Ve

sfz
incudine

mf Piatti sosp.

mf col legna

Tam-Tam
mf col legna

p

We to - ge - ther, You and me,

catch your dreams!

To ruin your dreams!

catch your dreams!

To ruin your dreams!

sul pont.

Fl

Ob

Sass

Perc1 *incudine*

Perc2 *Tam-Tam*

Arpa *ff*

Sam

S *mf* We could move moun - - - - - tains. A world full of

A *mf* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

T *mf* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

B *mf* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Ma *p*

Mb *p*

V1c *p*

M1 *p*

M2 *p*

V2 *p*

Ve

Vc *f*

Cb *f*

Flute (Fl) part with 5:4 time signature change and *col Sam* marking.

Oboe (Ob) part with *col Sam* marking and *sfz* dynamic.

Clarinet (Cl) part with *sfz* dynamic and a double bar line with an arrow.

Saxophone (Sass) part with *sfz* dynamic and a wavy line indicating vibrato.

Fagott (Fg) part with a double bar line and an arrow.

Cor Anglais (Cor) part with *f* dynamic.

Trumpet (Tr) part with *f* dynamic.

Trumpet (Trb) part with *f* dynamic.

Percussion (Perc2) part with *Piatti sosp.*, *mf collegno*, and *Tam-Tam* markings.

Chitarra (Chit) part with a double bar line and an arrow.

Soprano (S) part with *art-* marking and lyrics: "Mo - ney! Art to".

Alto (A) part with lyrics: "Mo - ney! The crumpl - ing sound!".

Tenore (T) part with lyrics: "Mo - ney!".

Bass (B) part with lyrics: "Mo - ney! The crumpl - ing sound!".

Woodwinds (IIIa, IIIb, V1c, III, IIIb) and Strings (V2, Vc, Cb) parts.

Fl
Ob
Cl
Fg

Perc1
Perc2

incudine
mf

Tam-Tam
mf collegno

Arpa

ff

Chit

Sam

S
A
T
B

mf Art for mo - ney... For you and

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

IIa
IIb
V1c
III
IIb
V2
Vc
Cb

43

Sass *sfz*

Perc1 *mf* *incudine*

Perc2 *mf* *collegno* *Tam-Tam*

Arpa *ff*

Synth *mf* *p* *f*

S *mf* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

A *mf* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

T *mf* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

B *mf* Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

IIa *p*

IIb *p*

V1c *p*

III *p*

IIb *p*

V2 *p*

Ve

Vc *f*

Cb *f*

47

Fl

Ob

Sass *sfz*

Perc1 *incudine*

Perc2 *Tam-Tam* *mf col legno* *Piatti sosp.* *mf col legno* *mf Piatti sosp.* *mf col legno*

Sam
 why should I cheat you? *sfz* We're

S
 The silk - y feel - ing to catch your dreams!

A
 To

T
 The silk - y feel - ing to catch your dreams!

B
 To

Ve *sul pont.*

49

Fl *col Sam*

Ob *col Sam*

Sass *sfz* *incudine*

Perc1 *mf*

Perc2 *mf* *collegno*

Arca *p* *ff*

Sam *mf*

S *mf* part - ners of the same busi - - - ness.

A *mf* ruin your dreams! Mo - - - ney!

T *mf* ruin your dreams! Mo - - - ney!

B *mf* ruin your dreams! Mo - - - ney!

Trp1 *p*

Trp2 *p*

Vtc *p*

Vtr *p*

Vtb *p*

V2 *p*

Vc *f*

Cb *f*

CI

Sass

Fg

Cor

Tr

Trb

Perc2

Synth

Chit

S

A

T

B

Ma

Mb

V1c

M1

M2

V2

Ve

Vc

Cb

mf *col legno*

p

mf *col legno*

mf *col legno*

f

mf *col legno*

mf *col legno*

f

fz

Tam-Tam

Piatti sosp.

Tam-Tam

sul pont.

Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!

Mo-ney!

Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!

Mo-ney!

Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!

Mo-ney!

Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!

Mo-ney!

Thecrumphg sound!

Thecrumphg sound!

sul pont.

f

EI Moderato
 Aar Moderato
 V1 Con Sord. 1. SOLO p
 V2 Con Sord. 1. SOLO p
 Ve Con Sord. 1. SOLO p
 Vc Con Sord. 1. SOLO p
 Cl
 Sass sfz
 Fg
 Perc1 incudine mf
 Perc2 Tam-Tam Piatti sosp. mf collegno
 Arpa p ff sul pont.
 Chit
 Jon
 S mf Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 A mf Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 T mf Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 B mf Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 IIa p
 IIb p
 V1c p
 III p
 IIc p
 V2 p
 Ve sul pont.
 Vc f
 Cb f

I want - ed to make the - a - ter out of life - - - not out of mo - ney! -
 The silk - y feel - ing to catch your dreams!
 To ruinyoudreams! Money!
 Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!
 Money! Mo-ney! Mo-ney! Mo-ney! Mo-ney! Mo-ney!

63

Fl

Ob

Sass

Perc1

Perc2

Arpa

Sam

S

A

T

B

Ve

sfz

mf

mf

p

ff

mf

mf

mf

mf

sul pont.

incudine

Tam-Tam

mf col legna

Jo - na - than, I give you all

Mo - ney!

ruin your dreams! Mo - ney!

ruin your dreams! Mo - ney!

ruin your dreams! Mo - ney!

65

Fl

Ob

Sass

Cor

Tr

Trb

Perc2

Sam

S

A

T

B

Ma

Mb

V1c

M

Mb

V2

Ve

Vc

Cb

col Sam 4:3

col Sam 4:3

mf *col legno*

Piatti sosp. 3

mf col legno

the mo - - - - - ney. But not now,

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

p

p

p

p

p

p

f

f

Fl
Ob
Cl
Sass
Fg

Cor
Tr
Trb

Perc2

Tam-Tam
mf collegno
sul pont.
mf collegno
mf collegno
Piatti sosp.

Chit

Sam

not yet. You on - ly would

S

The silk - y feel - ing to

A

The crumpl - ing sound!

T

The silk - y feel - ing to

B

The crumpl - ing sound!

IIa

IIb

V1c

III

IIb

V2

Vc

Cb

f

69

Fl

Ob

Perc1 *incudine*

Perc2 *mf Piatti sosp.* *mf col legno* *mf col legno* *Tam-Tam*

Sam *p*

S

A

T

B

Ma

Mb

V1c

M1

M2

V2

Ve *sul pont.*

Vc

Cb

col Sam

4:3

3

p

p

p

p

p

p

f

play ducks and drakes with it.

catch your dreams!

To ruin your dreams!

catch your dreams!

To ruin your dreams!

To ruin your dreams!

Fl
Ob
Cl
Sass
Fg

Perc1
Perc2

incudine
mf
Tam-Tam
mf collegno

Arpa

ff

Chit

sul pont.

Sam

sfz
Waste it to whores and li - quors.

S
A
T
B

mf
Mo - ney!
Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!
Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!
Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!
Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney! Mo - ney!

IIa
IIb
V1c
III
IIb
V2
Vc
Cb

El

My *Moderato*
Do not accept, Jo-nathan. Back to re-a-li-ty of i-ma-gined cre-a-tion.

Aar
Re - turn to an - o - ther world. Back to re-a-li-ty of i - ma - gined cre - a - tion.

V1 *Moderato*
p TUTTI

V2 *p* TUTTI

Ve *p* TUTTI

Vc *p* TUTTI

Fl *4:3*

Ob

Cl

Sass *sfz*

Fg

Cor *f*

Tr *f*

Trb *f*

Perc2 *Piatti sosp.* *Tam-Tam*
mf collegno *mf collegno*

Chit

Sam

S *Mo - ney!*

A *Mo - ney!* The crumpl - ing sound!

T *Mo - ney!*

B *Mo - ney!* The crumpl - ing sound!

Ve *sul pont.*

85 *accelerando ... molto ...* *fff*

Fl

Ob

Cl

Sass

Fg

Cor

Tr

Trb

Perc1 *incudine* *mf*

Perc2 *Tam-Tam* *mf col legno* *Piatti sosp.* *mf col legno* *incudine* *p*

Arpa *ff*

S *mf* *Jon. shoots in the air*

A *mf* Mo-ney! Money!Money!Money!Money!Money! Mo - ney!

T *mf* Mo-ney! Money!Money!Money!Money!Money! Mo - ney!

B *mf* Mo-ney! Money!Money!Money!Money!Money! Mo - ney!

Mo-ney! Money!Money!Money!Money!Money! *fff* Mo-ney!

accelerando ... molto ...

V1

V2

Ve *sul pont.*

Vc

scene 6

Moderato $\text{♩} = 60$

1

Perc 1 Glockenspiel Moderato 60

My I some - times

V1 *f* *p* *pp*

V2 *f* *p* *pp*

Ve *f* *p* *pp*

Vc *f* *p* *pp*

6

Perc 1

My won - - - der how - e - ver could it come to such a pass?

V1

V2

Ve

Vc

10

Perc 1

Chit

My We were hap - py, first in all sim - pli - ci - ty, la - ter in to - tal com -

V1

V2

Ve

Vc

24

Fg *mp*

Perc1

My

V1

V2

Ve

Vc

selves. No: he a - - - versed from me.

28

Sass *p* *Alto in Es*

Fg

Perc1

My *pp* *p*

V1 *pp* *p*

V2 *pp* *p*

Ve *pp* *p*

Vc *pp* *p*

I was left be-hind, all a - lone. He be-came

33

Sass

Perc1

My

V1

V2

Ve

Vc

mp

mp

mp

mp

dif - fe - rent, a - li - e - nat - ed from our in - ner world. I hard - ly

37

Sass

Perc1

My

V1

V2

Ve

Vc

mf

re - cog - nised. His a - ver - sion and ag - gres - sion be - came strong - er. His ob -

62

My
bo - dy. Per - haps I do both. Fu - ture will point it

V1
p *gettato* *p* *pizz.*

V2
p *gettato* *p* *pizz.*

Ve
p *gettato* *p* *pizz.*

Vc
p *gettato* *p*

Cb

Detailed description of the musical score: The score is for page 62. The vocal line (My) starts with a fermata over the first measure, then continues with the lyrics 'bo - dy. Per - haps I do both. Fu - ture will point it'. The instrumental parts include Violin 1 (V1), Violin 2 (V2), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The V1, V2, and Ve parts feature a 'gettato' (trill) in the first measure, followed by a rest, and then a 'pizz.' (pizzicato) in the third measure. The Vc part features a 'gettato' in the first measure, followed by a rest, and then a 'p' (piano) in the third measure. The Cb part features a 'gettato' in the first measure, followed by a rest, and then a 'p' in the third measure. The time signatures are 3/8, 4/8, 3/8, 3/8, 3/8, 4/8, 3/8, 3/8, 3/8, 4/8. There are also some markings like 'x (*)' and '3:2' above the notes.

73

Cl

Sass

Fg

Cor

Tr

Trb

Perc2

Chit

S

A

T

B

Ve

f

sfz

f

f

f

Piatti sosp. *mf* collegno *mf* collegno Tam-Tam *mf* collegno Tam-Tam Piatti sosp. *mf* collegno

sul pont.

mf collegno *mf* collegno *mf* collegno *mf* collegno

The drive to want that what o-thers fear.

A main - spring which breaks off to

Feed - ed and cur - tailed by o - thers.

soul Slew down by ma - ny

f *sul pont.*

80

Sass

Cor

Tr

Trb

Perc2

Piatti sosp.

Tam-Tam

mf col legno

mf col legno

S

A

T

ble by war with him - self.

The drive to

The un - scru - - ta - ble paths of his soul

The un - scru - ta - ble paths of his soul

IIa

IIb

V1c

III

IIb

V2

Ve

f

sul pont.

Vc

Cb

f

Detailed description of the musical score: The score is for page 80 of an opera. It features a variety of instruments and vocal parts. The woodwinds include Saxophone (Sass), Cor Anglais (Cor), Trumpet (Tr), and Trombone (Trb), all marked with a forte (*f*) dynamic. The percussion section includes Piatti sospesi (Perc2) and Tam-Tam, with dynamics of mezzo-forte (*mf*) and col legno. The vocal parts consist of Soprano (S), Alto (A), and Tenor (T), with lyrics in Italian. The string section includes Violin I (V1c), Violin II (IIa, IIb), Viola (III, IIb), and Violoncello (Vc). The double bass (Cb) and Violoncello (Ve) parts are also present. The score is divided into two systems, each with a 2/4 time signature. The first system ends with a 3/4 time signature, and the second system continues in 3/4. Dynamics range from *f* to *p*. The lyrics are: 'ble by war with him - self. The drive to The un - scru - - ta - ble paths of his soul The un - scru - ta - ble paths of his soul'. The *sul pont.* marking is present in the Violoncello part.

CI

Sass

Fg

Perc1

Perc2

Arpa

Chit

S

A

B

IIa

IIb

V1c

III

IIb

V2

Vc

Cb

sfz

mf *col legno*

mf *col legno*

mf *col legno*

mf *col legno*

p

mf *col legno*

mf *col legno*

p

f

f

incudine

Tam-Tam

Piatti sosp.

3

Tam-Tam

want that what o - thers fear.

and hard - ly

Not to re - store by o - thers

A main - spring which breaks off to me - tal - lic cha - os.

85

Sass *sfz* *sfz*

Cor

Tr

Trb *f*

Perc1 *mf* *incudine*

Perc2 *mf* *Tam-Tam* *mf col legno* *Piatti sosp.* *mf col legno*

Arpa *ff*

Synth *p*

S
by him - self.

A
re - - - duced to rub - ble

T
Con - struc - tions of the mind,

B
re - - - duced to rub - ble

IIIa *p*

IIIb *p*

V1c *p*

III *p*

IIIb *p*

V2 *p*

Ve *sim.* *sul pont.*

Vc *f*

Cb *f*

92

Perc1 Glockenspiel

Aar Heaps of ta - lent, no lack of mo - ney. Jonathan, he al - way had

V1

V2

Ve

Vc

96

Flauto Grande

Ob *p* *mp* *mp* *mp*

Cl *mp*

Sass *mp*

Fg *mp*

Cor *mp*

Perc1 *mp*

Aar big plans with me, a - bove all with himself.

V1

V2

Ve

Vc

110

Ob *p*

Cor

Perc

Aar *p*

fere, But I did. In vain. Be - fore I

V1 *pp* *p*

V2 *pp* *p*

Ve *pp* *p*

Vc *pp* *p*

115

Ob

Perc

Aar *mp*

knew Before I knew bounds were ex - - ceed - ed. He He a - li - e -

V1 *mp*

V2 *mp*

Ve *mp*

Vc *mp*

149 *Lento* ♩ = 48

Fl *p*

Cl *Piccolo in Es* *p*

Sass *Tenore in Sib*

Fg *p*

Cor *p*

Tr *p*

Trb *p*

Aar *out.*

IIa *p*

IIb *p*

V1c *p*

III *p*

IIIb *p*

V2 *1. SOLO* *p*

Ve *pizz.* *p*

Vc *TUTTI* *pizz.* *p*

Cb *arco* *p*

152

Moderato $\text{♩} = 60$

Fl

Sass

Fg

Cor

Tr

Trb

Perc | Glockenspiel

Sam

I some - times won - der

TUTTI Moderato 60

V1 *pp*

IIa

IIb

V1c

III

IIc

V2 *pp*

Ve *pp*

Vc *pp*

155

Perc1 *Marimba*

Perc2 *p*

Sam

V1 I some - times won - der fi - nal - ly it has end - ed. A man with two

V2

Ve

Vc

160

Perc1

Perc2

Sam

V1 fa - ces Hard Hard out - side and soft he is. All of

V2 *p*

Ve *p*

Vc *p*

164

Perc1

Perc2 *mp*

Sam

V1 us has e - ver been cheat - ed by him.

V2

Ve

Vc

170

Fl Piccolo *p*

Arpa *p*

Sam *pp* *p*

Al - ways try - ing to be the best. Bet - ter than me.

V1 *pp* *p*

V2 *pp* *p*

Ve *pp* *p*

Vc *pp* *p*

Cb *pp* *p*

175

Fl *mp* *cresc.*

Arpa *mp* *cresc.*

Chit *mp* *cresc.*

Sam *mp*

He tried to be-lit-tle me, to make a fool out of me. In pre-sence of the

V1 *mp*

V2 *mp*

Ve *mp*

Vc *mp*

Cb *mp*

Fl *ff*
 Ob *ff*
 Cl *ff*
 Sass *ff*
 Fg *ff*
 Cor *ff*
 Tr *ff*
 Trb *ff*
 Perc1 *ff* Vibrafono
 Perc2 *ff* Vibrafono
 Arpa *ff*
 Chit *ff*
 My *ff* He ac - cused me. *p* I was si-lent. *ff* He be - came sick-ly jea-lous.
 Sam *ff* He ac - cused me. *p* I was si-lent. *ff* He be - came sick-ly jea-lous.
 Aar *ff* He ac - cused me. *p* I was si-lent. *ff* He be - came sick-ly jea-lous.
 V1 *ff*
 V2 *ff*
 Ve *ff*
 Vc *ff*
 Cb *ff*

Fl
 Ob
 Cl
 Sass
 Fg
 Cor
 Tr
 Trb
 Perc1
 Perc2
 Arpa
 Chit
 My
 Sam
 Aar
 V1
 V2
 Ve
 Vc
 Cb

ff Vibrafono
ff *ff*
p *ff* *p*
 I was si-lent. He be - came needessus-picious. I was si-lent.
 I was si-lent. He be - came needessus-picious. I was si-lent.
 I was si-lent. He be - came needessus-picious. I was si-lent.

194

My LOVE makes si-lence. Split in-to two minds.

Sam HATE makes si-lence. Split in-to two minds.

Aar FRIEND - SHI makes si-lence. Split in-to two minds.

V1 *p*

V2 *p*

Ve *p*

Vc *p*

Cb *p*

199

My Fan-ta-sy - Re-a-li-ty Cap-tive in one bo-dy.

Sam Fan-ta-sy - Re-a-li-ty Cap-tive in one bo-dy. What has been ne-ver comes

Aar Fan-ta-sy - Re-a-li-ty Cap-tive in one bo-dy.

V1 *p* *gettato*

V2 *p* *gettato*

Ve *p* *gettato*

Vc *p* *gettato*

Cb *p* *gettato*

204

Allegro Moderato ♩ = 84
PATCH 2 (?)

El *pppp*

Sass *sfz*

Perc1 *incudine p*

Perc2 *Tam-Tam p col legno*

Sam *3:2*

B
back. Fu - ture will point it out.
The un - - - scru - ta - ble paths of his

Allegro Moderato ♩ = 84
div.

V1 *p pizz.*

IIa *p*

IIb *p*

V1c *p*

III *p*

IIb *p*

V2 *1. SOLO p pizz. pp*

Ve *p pizz.*

Vc *pizz. p*

Cb *pizz. p*

EI *poco cresc.*
 Cl
 Sass *sfz*
 Fg
 Cor *p*
 Tr *p*
 Trb *p*
 Perc2 *Piatti sosp.* *sul pont.* *p collegno* *Tam-Tam* *p collegno* *Tam-Tam* *Piatti sosp.* *p collegno*
 Chit
 S
 A The drive to want that what o - thers fear.
 T A main - spring which breaks off to
 B Feed - ed and cur - tailed by o - thers.
 Ve *sul pont.* *p*

Detailed description of the musical score: The score is for page 208 and consists of 12 staves. The top staff is for Euphonium (EI) with a 'poco cresc.' marking. The woodwind section includes Clarinet (Cl), Saxophone (Sass), and Flute (Fg). The brass section includes Cor Anglais (Cor), Trumpet (Tr), and Trombone (Trb), all marked 'p'. The percussion section (Perc2) features suspended cymbals (Piatti sosp.), snare drum (collegno), and tam-tam (Tam-Tam). The guitar (Chit) and strings (Ve) are also present. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'The drive to want that what o - thers fear. A main - spring which breaks off to Feed - ed and cur - tailed by o - thers. soul Slew down by ma - ny'. The string part at the bottom right is marked 'sul pont.' and 'p'.

El *poco cresc.*

Cl

Sass *sfz*

Fg

Perc1 *incudine p*

Perc2 *Piatti sosp. p collegno Tam-Tam p collegno*

Arpa *p mp*

Synth *SINUS p mp sul pont.*

Chit *sul pont.*

S

A *re - duced to rub -*

T *me - tal - lic cha - os.*

B *Not to re - store by o - thers and hard - ly by him - self.*

Con - struc - tions of the mind,

IIa *p*

IIb *p*

V1c *p*

III *p*

IIb *p*

V2 *pp*

Vc *p*

Cb *pizz. p pizz. p*

EI
 Sass
 Cor
 Tr
 Trb
 Perc2
 S
 A
 T
 IIIa
 IIIb
 V1c
 IIIc
 IIIe
 V2
 Ve
 Vc
 Cb

ble by war with him - self. The drive to
 The un - scru - - ta - ble paths of his soul
 The un - scru - ta - ble paths of his soul

p
p
p
p
p
 Piatti sosp.
p col legno
 3
 Tam-Tam
p col legno
p
p
p
p
p
p
pp
p
p
p
p

EI *poco cresc.*
 Cl
 Sass *sfz*
 Fg
 Perc1 *incudine*
 Perc2 *Tam-Tam* *Piatti sosp.* *p* *Piatti sosp.* *3* *Tam-Tam*
p collegno *p collegno* *p collegno* *p collegno*
 Arpa *p*
 Chit
 S
 A want that what o - thers fear. and hard - ly
 B Not to re - store by o - thers
 A main - spring which breaks off to me - tal - lic cha - os.
 IIa *p*
 IIb *p*
 V1c *p*
 III *p*
 IV *p*
 V2 *pp*
 Vc *p*
 Cb *p*

El mp mf
 Fl pp
 Cl Piccolo in Es pp
 Sass sfz
 Fg pp
 Cor p pp
 Tr p
 Trb p
 Perc1 p *incudine*
 Perc2 *Tam-Tam* p *col legno* p *Tam-Tam* p *col legno* p *Piatti sosp.* p *Piatti sosp.*
 Synth mp
 Chit
 Jon
 S *by war with him - self.*
 B *by war with him - self.*
 Ia p
 Ib p
 V1c p
 V1d p
 V2 p *1. SOLO*
 Ve pizz p
 Vc *TUTTI* pizz p
 Cb p p

morendo

EI
 FI
 CI
 Sass
 Fg
 Cor
 Tr
 Trb
 Jon
 Oba
 Oib
 V1c
 Oii
 Oib
 V2
 Ve
 Vc
 Cb

Tenore in Sib
 He dies
 arco
 p

(*) No reverb, nasal, out of stage

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Lento = 48

EI *f* PATCH 3 (*)

Ob *p*

Perc2 *p* Cassa Grande

Sam Closes the zip fastening

V1 *p*

V2 *p*

Ve *p*

Vc *p*

Lento = 48

Slotgeneriek

During this whole final sequence, no sound is to be heard. All persons leave the stage very slowly. The camera follows them individually, moves to their faces and "petrifies" (= freezes), goes to another-one, moves to his face, freezes, ... etc. Meanwhile, the screen becomes more and more "psychedelic blue". At the complete end, all images are dissolved in this blue.