

Ethan Braun

Swan Songs®

for voices, large ensemble,
electronic playback and amplification
in 3 Acts
60'

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for voices, large ensemble,
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Music: Ethan Braun
Libretto: Vikram Devasthali
Score preparation: Roman Vinuesa and Peter Häublein

Swan Songs

Instrumentation

Flute

Oboe

Clarinet in A and B♭/Bass Clarinet in B♭

Saxophone (Soprano, Alto, Tenor, Baritone)

Bassoon

Horn in F

Trumpet in B♭

Percussion (2)

Wind Chimes

Wood Blocks

Crotales

Bass Drum

Tam Tam

Xylophone

Marimba

Brake Drum (optional)

Piano

Electric Guitar (2), 2 also Banjo

Electric Bass

Vocalists (2, Contralto and Tenor)

Violin I (2)

Violin II (2)

Viola (2)

Cello (2)

Notes

The piece is scored at a consistent tempo throughout of whole note = 60; one measure per second. This is done to facilitate close correlation between musical activity of the performer and the musical activity of the electronic playback. The materials given to the performers transcribe and transmute the electronic playback. Thus the score allows for a kind of live-transcription of the electronics. Playback, separated into acts and scenes, can be found [here](#).

This transcription takes different forms. Aside from the conventionally notated are certain moments for improvisation. These are creative moments for which I employ a specific/poetic language.

ON IMPROVISATION:

There are several points throughout this work where space is given in the score for improvisation. Language is given followed by an arrow suggesting that, for the duration of directive, you are to respond to this language. Here are some of the terms used and how I imagine them fruitful for improvisation:

Listen: receive the sounding environment. Tend to your listening: make note of sounding qualities, tendencies, and characteristics. This is done with the body alone. Vocalizing can be done via humming or singing to feel the tones present, though now musicalizing is asked.

Attune/tune-in: instrumentalize, vocalize, harmonize with the musical environment.

Inhabit: make habits with materials encountered in listening. Musicalize, inhabiting the gesture, timbre, and rhythm to which you've listened.

Dwell: live-music.

Live with the habits, intonations, and listenings.

Riff: PLAY with/through your materials

Space-age: sound as provoked by the space-race age:
1960s, modernistic, somehow electronic.

Trace: Imagine that you listen via tracing what you hear. That is, instrument is a pen and the staff paper is the air and what you hear should transmute through your instrumentalizing.

ON IMPOSSIBLE MUSIC:

“Clearly here, there are passage of notes that are impossible to perform at the given tempo. It is perfectly justifiable and an integral component of the interpretation to extract notes for the sake of pointillistic, staccatissimo precision and general playability. Which notes to extract are up to the performer, however, what follows are suggested strategies:
1) attempt to play all the notes, slow at first, then up to speed; 2) begin to extract notes, at first as few notes as possible; consider extracting redundant pitches or octave doublings first; 3) lower high notes or raise low note that protrude, down or up an octave, if too unwieldy; optionally, 4) mark the score for all extractions and adjustments; 5) finally, return to the original Sibelius file and either delete notes or convert them into rests. Export the interpreted Sibelius part into PDF for hard copy or tablet.”

ON BALANCE WITH ELECTRONICS:

I think of you as the live music and the electronics as the dead music. The music should have the feeling of illusion: we should never be sure of the difference between live instrument or dead electronics. This is to say there should be, at all times, an easy integration of both into the sound world.

Act I

Act I, Nr. 1, Liebestod

② ③ ④ ⑤ ⑥ ⑦

Flute $\text{♩} = 60$

Oboe

Clarinet in A

Soprano Saxophone in Bb

Bassoon

Horn in F

Trumpet in Bb *mp percussive*

Percussion

Bass Drum *Bass Drum*

Electric Guitar 1

Electric Guitar 2 *mp percussive*

EBass *mp percussive*

Piano *percussive mp*

Mezzo-Soprano

Tenor

Violin I $\text{♩} = 60$

Violin II

Viola

Violoncello

Act I, Nr. 1, Liebestod

8 9 10 11 12 13 14

A

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Trp. (Bb)

E. Guit. 2

EBass

15 16 17 18 19

B

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Trp. (Bb)

E. Guit. 2

EBass

Pno.

Act I, Nr. 1, Liebestod

20 21 22 23 24

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

pp

mp

mp

8va

25 26 27 28 29

C

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

MEZZO-SOPRANO

mf insistent, clear

M. - S.

I'LL SAY IT A - GAIN

Act I, Nr. 1, Liebestod

30 31 32 33

D

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Trp. (Bb)

E. Guit. 2

EBass

Pno.

34 35 36 37 38

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

wide vibrato (with Vibrato arm or pressing behind bridge)

f

loco

MEZZO-SOPRANO

mf

M. - S.

1 DONT HAVE A GUN

VI. II

2.

pp

Act I, Nr. 1, Liebestod

43 44 45 46

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.
- MO - RI - - - - - A - - - - -

VI. I
1. *pp*
2.

VI. II
1. *pp*
2.

Vla.

Vc.

Act I, Nr. 1, Liebestod

47 48 49 50 51

F

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

F

VI. I

VI. II

Vla.

Vc.

listen, inhabit musical environment

8va

loco

MEZZO-SOPRANO *f* *angered*

TENOR
sprächgesang your way through Wagner's "mild und leise" (see appendix)

1.
sempre pp

2.
sempre pp

Act I, Nr. 1, Liebestod

52

53

54

55

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit musical environment, until Bar 275, Letter HH)

p

mp *espressivo*

DONT HAVE A GUN MO - - RI - - - - - A

("...mild und leise...")

1. *pp*

1. *pp*

Act I, Nr. 1, Liebestod

56 57 58 59

G

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. (listen, inhabit)

E. Guit. 1

E. Guit. 2

EBass

Pno. *8va* *loco*

T. ("...mild und leise...")

G

VI. I (1.) 2.

VI. II (1.) (2.)

Vla. (1.)

Vc. 1.

Act I, Nr. 1, Liebestod

60 61 62 63 64

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

("...mild und leise...")

H

p

pp

8^{va}

loco

(loco)

8^{va}

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

Act I, Nr. 1, Liebestod

65

66

67

68

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. (listen, inhabit)

E. Guit. 1

E. Guit. 2 (bring in tiny legato elements, where possible)

EBass

Pno.

T. ("...mild und leise...")

VI. I (1.) (2.)

VI. II (1.) (2.) (3.)

Vla. (1.)

Vc. (1.)

Act I, Nr. 1, Liebestod

69 70 71 72 I

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. (listen, inhabit)

E. Guit. 1

E. Guit. 2

EBass

Pno.

T. ("...mild und leise...")

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.)

I

Act I, Nr. 1, Liebestod

73

74

75

76

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

("...mild und leise...")

8va

loco

pp

Act I, Nr. 1, Liebestod

77

78

79

80

81

J

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

(bring in tiny legato elements, where possible)

8va

loco

MEZZO-SOPRANO *mp* insistent, clear

1 SWEAR

("...mild und leise...")

mf

1 SWEAR

simile...

J

Act I, Nr. 1, Liebestod

82

83

84

85

86

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

p

p

8va *loco*

8va *loco*

animato

mf espressivo

TO YOU THAT I DON'T HAVE A GUN ME - - - MO -

("...mild und leise...")

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

87

K

88

89

90

91

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

(listen, inhabit)

E. Guit. 1

E. Guit. 2

EBass

Pno.

8va-1

loco

M. - S.

("...mild und leise...")

RIA

T.

K

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

92

93

94

95

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

("...mild und leise...")

f *bocca chiusa*

MMM

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

96 97 98 99

L

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. (listen, inhabit)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S. ("...mild und leise...")

T.

L

(1.)

VI. I (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

come sopra

I SWEAR

Act I, Nr. 1, Liebestod

100

101

102

103

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

(...mild und leise...)

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

loco

8^{va}

8^{va}

Act I, Nr. 1, Liebestod

104

105

106

107

M

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

sempre p

(listen, inhabit)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

8va

loco

MEZZO-SOPRANO

p con dolore

M. - S.

("...mild und leise...")

T.

M

VI. I

(1.)

(2.)

VI. II

(1.)

(2.)

Vla.

(1.)

Vc.

(1.)

(2.)

Act I, Nr. 1, Liebestod

108

109

110

111

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

("...mild und leise...")

loco loco

(1.) (2.) (1.) (2.) (1.) (1.) (2.)

Detailed description: This is a page of a musical score for Act I, Nr. 1, Liebestod, covering measures 108 to 111. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in B-flat (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in B-flat (Trp. (Bb)), Percussion (Perc.), Electric Guitars 1 and 2 (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Piano (Pno.), Music Stand (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as notes, rests, slurs, and triplets. There are specific performance instructions: "(listen, inhabit)" for the Percussion part, and ("...mild und leise...") for the Music Stand part. The Piano part has "loco" markings. The Violin I part has first and second endings marked (1.) and (2.). The Violin II part also has first and second endings marked (1.) and (2.). The Violoncello part has first and second endings marked (1.) and (2.). The page number "- 29 -" is at the bottom.

Act I, Nr. 1, Liebestod

112

113

114

115

N

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

pp *p*

Perc.

(listen, inhabit)

E. Guit. 1

E. Guit. 2

EBass

Pno.

8va

loco

M. - S.

AH

T.

("...mild und leise...")

N

VI. I

(1)

(2)

VI. II

(1)

(2)

Vla.

(1)

Vc.

(1)

(2)

Act I, Nr. 1, Liebestod

116

117

118

119

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. (listen, inhabit)

E. Guit. 1

E. Guit. 2

EBass

Pno. (loco)

M. - S.

T. ("...mild und leise...")

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 1, Liebestod

120 121 122 123

O

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit musical environment, until Bar 275, Letter HH)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

O

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

p

Bass Drum

p

p

I SWEAR

("...mild und leise...")

Act I, Nr. 1, Liebestod

124

125

126

127

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

sempre p

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

I SWEAR TO YOU

("...mild und leise...")

T.

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

P

128

129

130

131

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

pp *p*

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

THAT I DON'T HAVE A GUN AH

("...mild und leise...")

T.

P

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

132

133

134

135

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

("...mild und leise...")

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

136 137 138 139

Q

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

Q

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

Act I, Nr. 1, Liebestod

140

141

142

143

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(more effect than pitch on very high notes, ossia octave lower)

(listen, inhabit)

very annoyed

I DON'T HAVE A GUN

("...mild und leise...")

(1.)

(2.)

(1.)

(2.)

(1.)

(1. + 2.)

Act I, Nr. 1, Liebestod

144

145

146

147

R

Fl.

Ob. *pp*

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F) *pp* *mp* *p*

Trp. (Bb) *pp* *mp* *p*

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno. *loco*

M. - S.

T. ("...mild und leise...") AH

R

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 1, Liebestod

148

149

150

151

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

8^{va}

loco

("...mild und leise...")

T.

VI. I

(1.)

(2.)

VI. II

(1.)

(2.)

Vla.

(1.)

Vc.

(1.)

(2.)

Act I, Nr. 1, Liebestod

152

153

154

155

S

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

("...mild und leise...")

T.

S

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

156

157

158

159

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

(...mild und leise...)

pp *p* *mp*

(1.) (2.) (1.) (2.) (1.) (1.) (2.)

3 3 3 3

Act I, Nr. 1, Liebestod

160 161 162 163

T

Fl. *mp* *mf* *mp*

Ob. *p* *mp* *p*

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb) *p* *mp*

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

MEZZO-SOPRANO
p

M. - S. ("...mild und leise...") I SWEAR

T.

T

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.) (1.)

Vc. (2.)

Act I, Nr. 1, Liebestod

164

165

166

167

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

p

ME MO RI A ME MO RI

("...mild und leise...")

8va

loco

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

U

168 169 170 171

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

A
("...mild und leise...")

T.

U

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

Act I, Nr. 1, Liebestod

172

173

174

175

Fl. *mp*

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. (listen, inhabit)

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno. ("...mild und leise...")

T.

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 1, Liebestod

176 177 178 179

V

Fl. *p*

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

8va-----
loco

("...mild und leise...")

T.

V

(1.)
(h)

VI. I

(2.)

(1.)

VI. II

(h)

(2.)

(1.)

Vla.

(1.)

(3)

Vc.

(1.)

(2.)

Act I, Nr. 1, Liebestod

180

181

182

183

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

W 184 185 186 187

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

(bring in tiny legato elements, where possible)

Pno.

MEZZO-SOPRANO

p

I DON'T HAVE A GUN

("...mild und leise...")

T.

W

(1.)

VI. I

(2.)

VI. II

(1.)

(2.)

Vla.

(1.)

Vc.

(2.)

Act I, Nr. 1, Liebestod

188

189

190

191

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

("...mild und leise...")

Act I, Nr. 1, Liebestod

192

193

194

195

X

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

I DON'T

("...mild und leise...")

X

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

196

197

198

199

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

HAVVE A GUN

("...mild und leise...")

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

Y 200 201 202 203

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

Y

(1.)

VI. I

(2.)

VI. II

(1.)

(2.)

Vla.

(1.)

(1.)

Vc.

(2.)

Act I, Nr. 1, Liebestod

204

205

206

207

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

(loco)

pp

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

I SWEAR

Act I, Nr. 1, Liebestod

208

209

210

211

Z

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

(listen, inhabit)

p

8va

Z

(1.)

VI. I

(2.)

VI. II

(1.)

(2.)

Vla.

(1.)

(1.)

Vc.

(2.)

Act I, Nr. 1, Liebestod

212

213

214

215

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

216

217

218

219

AA

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

AH

("...mild und leise...")

AA

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

220

221

222

223

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

("...mild und leise...")

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

Act I, Nr. 1, Liebestod

BB

224 225 226 227

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

p dolce

M. - S.

as though to yourself
I DON'T HAVE A GUN
continue, ad lib.

("...mild und leise...")

T.

BB

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

Act I, Nr. 1, Liebestod

228

229

230

231

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

(slide down E-String)

gliss.

(ad. lib., until Bar 275, Letter HH)

("...mild und leise...")

(1.)

(2.)

sempre p

(1.)

(2.)

(1.)

(1.)

sempre p

Act I, Nr. 1, Liebestod

CC

232 233 234 235

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

CC

(1.)

(2.) *sempre p*

(1.)

(2.) *sempre p*

(1.) *sempre p*

(1.) *sempre p*

(1.) *sempre p*

(1.) *sempre p*

(listen, inhabit)

(ad lib.)

("...mild und leise...")

Act I, Nr. 1, Liebestod

236

237

238

239

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(listen, inhabit)

(ad lib.)

("...mild und leise...")

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(more effect than pitch on very high notes, ossia octave lower)

Act I, Nr. 1, Liebestod

240

241

242

243

DD

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

M. - S.

T.

DD

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

244

245

246

247

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

M. - S.

("...mild und leise...")

T.

VI. I

(1.)

(2.)

VI. II

(1.)

(2.)

Vla.

(1.)

Vc.

(1.)

Act I, Nr. 1, Liebestod

248

249

250

251

EE

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

M. - S.

("...mild und leise...")

T.

EE

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

Act I, Nr. 1, Liebestod

252

253

254

255

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

M. - S.

("...mild und leise...")

T.

VI. I

(1.)

(2.)

VI. II

(1.)

(2.)

Vla.

(1.)

Vc.

(1.)

Act I, Nr. 1, Liebestod

256

257

258

259

FF

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

M. - S.

("...mild und leise...")

T.

FF

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(1.)

Act I, Nr. 1, Liebestod

260

261

262

263

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

M. - S.

T.

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

Vla.

Vc.

Act I, Nr. 1, Liebestod

264

265

GG

266

267

268

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

(ad lib.)

M. - S.

("...mild und leise...")

T.

(1.)

GG

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(1.)

Act I, Nr. 1, Liebestod

269

270

271

272

273

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

(listen, inhabit)

Perc.

B. D.

E. Guit. 1

E. Guit. 2

EBass

Pno.

(ad lib.)

M. - S.

("...mild und leise...")

T.

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

Vl. I

Vl. II

Vla.

Vc.

Act I, Nr. 1, Liebestod

274

275

276

277

278

279

HH

Trp. (Bb) *mp*

Perc. (listen, inhabit) → (end of improvisation)

B. D. *p*

E. Guit. 2

Pno.

M. - S. (ad lib.) → (end of improvisation)

T. ("...mild und leise...") → (end of improvisation)

280

281

282

283

284

285

286

287

288

B. D.

289

290

291

292

293

294

295

B. D.

VI. I (1.) 1.

VI. I (2.)

VI. II (1.)

VI. II (2.)

Vla. (1. + 2.)

Vc. (1.)

Act I, Nr. 1, Liebestod

296 297 298 299 300

B. D.

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

301 302 303 304 305

B. D.

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

Act I, Nr. 1, Liebestod

306 307 308 309 310

B. D.

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.+2.)

Vc. (1.)

311 312 313 314 315

B. D.

VI. I (1.)

VI. II (1.) (2.)

Vla. (1.+2.)

Vc. (1.)

Act I, Nr. 1, Liebestod

316

317

318

319

320

B. D.

321

322

323

324

325

326

B. D.

Act I, Nr. 1, Liebestod

327 328 329 330 331

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

Detailed description: This system contains measures 327 through 331. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). The Violin I part has two first and second endings. The Violin II part also has two first and second endings. The Viola part has a combined first and second ending. The Violoncello and Double Bass parts have a first ending. The music includes various rhythmic values and trills.

332 333 334 335 336

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

8va loco

Detailed description: This system contains measures 332 through 336. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). The Violin I part has two first and second endings. The Violin II part also has two first and second endings. The Viola part has a combined first and second ending. The Violoncello and Double Bass parts have a first ending. The music includes various rhythmic values and trills. Measure 335 includes an 8va (octave) marking and a loco marking.

337 338 339 340 341

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

Detailed description: This system contains measures 337 through 341. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). The Violin I part has two first and second endings. The Violin II part also has two first and second endings. The Viola part has a combined first and second ending. The Violoncello and Double Bass parts have a first ending. The music includes various rhythmic values and trills.

Act I, Nr. 1, Liebestod

342 343 344 345

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

Detailed description: This system contains measures 342 through 345. It features five staves: VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The first two staves have two parts each, labeled (1.) and (2.). The Viola and Violoncello parts are labeled (1. + 2.) and (1.) respectively. Measure 342 shows a triplet in the first violin part. Measure 343 features a sixteenth-note figure in the second violin part. Measure 344 has a triplet in the second violin part. Measure 345 concludes with a triplet in the viola part.

346 347 348 349

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

Detailed description: This system contains measures 346 through 349. It features five staves: VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The first two staves have two parts each, labeled (1.) and (2.). The Viola and Violoncello parts are labeled (1. + 2.) and (1.) respectively. Measure 346 shows a triplet in the second violin part. Measure 347 features a triplet in the first violin part. Measure 348 has a triplet in the second violin part. Measure 349 concludes with a triplet in the first violin part.

350 351 352 353

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1. + 2.)

Vc. (1.)

Detailed description: This system contains measures 350 through 353. It features five staves: VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The first two staves have two parts each, labeled (1.) and (2.). The Viola and Violoncello parts are labeled (1. + 2.) and (1.) respectively. Measure 350 shows a triplet in the second violin part. Measure 351 features a triplet in the first violin part. Measure 352 has a triplet in the second violin part. Measure 353 concludes with a triplet in the first violin part.

Act I, Nr. 2, Poetry Is Not A Luxury

5 6 7 A 8

Fl.

Ob. *sempre pp*

Cl. (A)

Sop. Sax. (Bb) *sempre pp*

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl. *sempre pp*

E. Guit. 1

Banjo

EBass

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

A

Act I, Nr. 2, Poetry Is Not A Luxury

9 10 11 12

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

13

14

15

16

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 13-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 13-16 are marked with circled numbers 13, 14, 15, and 16 respectively. The score features various musical notations including rests, eighth notes, quarter notes, and triplets. The Soprano Saxophone and Electric Guitar 1 parts include triplet markings. The Violoncello part includes a triplet marking in measure 14. The Viola part includes a triplet marking in measure 15. The Violin I and II parts include first and second endings markings (1.) and (2.).

Act I, Nr. 2, Poetry Is Not A Luxury

17 18 19 20

B

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

M. - S.

B

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

listen, dwell in the soprano line and its accompaniment

pp (always in very quiet dynamics)

p

(senza sord.)

p

con sord.

p

mf

MEZZO-SOPRANO

PO - - - - - E -

Act I, Nr. 2, Poetry Is Not A Luxury

21

22

23

24

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 21-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Mezzo-Soprano (M. - S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 21-24 are marked with circled numbers 21, 22, 23, and 24. The score includes various musical notations such as rests, triplets, and slurs. The Mezzo-Soprano part includes the lyrics: TRY IS NOT.

Violin I and Violin II parts include first and second endings, indicated by (1.) and (2.).

Act I, Nr. 2, Poetry Is Not A Luxury

25 26 27 28

C

Fl.

Ob.

Cl. (A)
(listen, dwell)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

M. - S.
A LU XU

C

(1.)

VI. I
(2.)

(1.)

VI. II
(2.)

Vla.
(1.)

(1.)

Vc.
(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

29

30

31

32

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 29-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Mellophone (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measure 29: Flute, Oboe, and Clarinet in A are silent. Soprano Saxophone plays a quarter note G4. Bassoon plays a half note G2. Horn in F and Trumpet in Bb play a half note G2. Crotonal and Xylophone are silent. Electric Guitar 1 plays a quarter note G4. Banjo is silent. Electric Bass plays a quarter note G2. Mellophone plays a half note G2. Trombone is silent. Violin I and Violin II are silent. Viola plays a quarter note G2. Violoncello plays a quarter note G2.

Measure 30: Flute, Oboe, and Clarinet in A are silent. Soprano Saxophone plays a quarter note A4. Bassoon plays a half note G2. Horn in F and Trumpet in Bb play a half note G2. Crotonal and Xylophone are silent. Electric Guitar 1 plays a quarter note A4. Banjo is silent. Electric Bass plays a quarter note G2. Mellophone plays a half note G2. Trombone is silent. Violin I and Violin II are silent. Viola plays a quarter note G2. Violoncello plays a quarter note G2.

Measure 31: Flute, Oboe, and Clarinet in A are silent. Soprano Saxophone plays a quarter note B4. Bassoon plays a half note G2. Horn in F and Trumpet in Bb play a half note G2. Crotonal and Xylophone are silent. Electric Guitar 1 plays a quarter note B4. Banjo is silent. Electric Bass plays a quarter note G2. Mellophone plays a half note G2. Trombone is silent. Violin I and Violin II are silent. Viola plays a quarter note G2. Violoncello plays a quarter note G2.

Measure 32: Flute, Oboe, and Clarinet in A are silent. Soprano Saxophone plays a quarter note C5. Bassoon plays a half note G2. Horn in F and Trumpet in Bb play a half note G2. Crotonal and Xylophone are silent. Electric Guitar 1 plays a quarter note C5. Banjo is silent. Electric Bass plays a quarter note G2. Mellophone plays a half note G2. Trombone is silent. Violin I and Violin II are silent. Viola plays a quarter note G2. Violoncello plays a quarter note G2.

Performance instructions: (listen, dwell) for Cl. (A); (1.) and (2.) for VI. I and VI. II; (1.) for Vla. and Vc. (1.); (2.) for Vc. (2.).

Act I, Nr. 2, Poetry Is Not A Luxury

D 33 34 35 36

Fl.

Ob.

Cl. (A) (listen, dwell) → (end of improvisation)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

M. - S.

TENOR
using vocoder *p* sempre simile...

IN THE BE - GIN - NING WAS THE

D

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

37

38

39

40

Ob.

Sop. Sax. (Bb)

E. Guit. 1

EBass

T.

WORD

VI. II

Vla.

Vc.

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. 1

EBass

T.

AND THE WORD WAS WITH GOD

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

45 46 47 48

Sop. Sax. (Bb)

E. Guit. I

EBass

TENOR

T.

AND THE WORD WAS GOD

VI. I

VI. II

Vla.

Vc.

F

49 50 51 52

Fl.

Sop. Sax. (Bb)

Crot.

E. Guit. I

EBass

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

53

54

55

56

G

FL.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

p

p

(con sord.)

p

MEZZO-SOPRANO

mf

PO - - -

G

T.

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

57

58

59

60

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 57-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Music Stand (M. - S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 4/4 time. The key signature has one sharp (F#). The music features a variety of instruments, including woodwinds, brass, strings, and guitar. The vocal line (M. - S.) has lyrics: "E - - - - - TRY - - - - - IS".

Measures 57-60 show a complex arrangement of parts. The Soprano Saxophone and Bassoon have melodic lines. The Horn and Trumpet parts feature sustained notes with slurs. The Electric Guitar and Electric Bass parts have rhythmic patterns, including triplets. The Violin and Viola parts have melodic lines with triplets. The Violoncello part has a melodic line with triplets. The Music Stand part has a melodic line with slurs and lyrics.

Act I, Nr. 2, Poetry Is Not A Luxury

61 62 63 64

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

M. - S.

NOT A LU

H

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

65

66

67

68

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.
XU RY

VI. I
(1.)
(2.)

VI. II
(1.)
(2.)

Vla.
(1.)

Vc.
(1.)
(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

69 70 71 I 72

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

T.

TENOR
mf

AND WITH - OUT THE WORD WAS NOT A - NY - THING MADE THAT WAS MADE

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

I

Act I, Nr. 2, Poetry Is Not A Luxury

73

74

75

76

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

T. **TENOR** *mf*
IN THE

VI. I
(1)
(2)

VI. II
(1)
(2)

Vla.
(1)

Vc.
(1)
(2)

Act I, Nr. 2, Poetry Is Not A Luxury

77 78 79 J 80

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

T.

WORD WAS LIFE

(1.)

(2.)

VI. I

(1.)

(2.)

VI. II

(1.)

(1.)

Vla.

(1.)

(2.)

Vc.

J

Act I, Nr. 2, Poetry Is Not A Luxury

81

82

83

84

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

T. **TENOR**

AND THE LIGHT WAS THE LIGHT OF THE WORLD

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

85

86

87

K

88

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

T.

TENOR

AND THE LIGHT SHI - NETH IN DARK - NESS

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

Vla.

(1.)

(2.)

Vc.

(1.)

(2.)

K

Act I, Nr. 2, Poetry Is Not A Luxury

89

90

91

92

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 89-92. The score is arranged in a system with multiple staves. The instruments and parts are:

- Fl.
- Ob.
- Cl. (A)
- Sop. Sax. (Bb)
- Bsn.
- Hn. (F)
- Trp. (Bb)
- Crot.
- Xyl.
- E. Guit. 1
- Banjo
- EBass
- M. - S.
- T.
- VI. I (1.)
- VI. I (2.)
- VI. II (1.)
- VI. II (2.)
- Vla. (1.)
- Vc. (1.)
- Vc. (2.)

The score includes various musical notations such as rests, notes, and triplets. The key signature is one sharp (F#) and the time signature is 7/8. The page number - 97 - is located at the bottom center.

Act I, Nr. 2, Poetry Is Not A Luxury

93 94 95 96

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

L

p

(con sord.)

p

MEZZO-SOPRANO *mf*

PO - - -

TENOR

5 5

AND THE DARK - NESS COMP - PRE - HEN - DED IT NOT

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

L

Act I, Nr. 2, Poetry Is Not A Luxury

97

98

99

100

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

E - - - - - TRY - - - - - IS

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

(3)

- 99 -

Act I, Nr. 2, Poetry Is Not A Luxury

101

102

103

M

104

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 101-104. The score is arranged in a system with multiple staves for different instruments and voices. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Male Soprano (M. - S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 101-104 are marked with circled numbers. A rehearsal mark 'M' is placed above measure 103 and below measure 104. The vocal line (M. - S.) has lyrics: "NOT A LU".

The score includes various musical notations such as rests, notes, stems, beams, and slurs. The bassoon part features a triplet in measure 102. The electric bass part has a triplet in measure 102. The violin and viola parts have first and second endings indicated by (1.) and (2.).

Act I, Nr. 2, Poetry Is Not A Luxury

105

106

107

108

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 105-108. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Music Stand (M. - S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 105-108 are marked with circled numbers 105, 106, 107, and 108. The score features various instruments and vocal parts. The Soprano Saxophone (Sop. Sax. (Bb)) and Bassoon (Bsn.) parts are prominent in measures 105-108. The Music Stand (M. - S.) part includes lyrics: "XU" and "RY.".

The score includes various musical notations such as notes, rests, and articulation marks. The Bassoon (Bsn.) part features a triplet in measure 105. The Electric Bass (EBass) part features a triplet in measure 105. The Music Stand (M. - S.) part features a triplet in measure 105. The Violoncello (Vc.) part features a triplet in measure 105.

Act I, Nr. 2, Poetry Is Not A Luxury

109 110 111 N 112

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

T.

TENOR
mf
WORDS FORMED

(1.) (2.) (1.) (2.) (1.) (1.) (2.)

N

Vl. I

Vl. II

Vla.

Vc.

- 102 -

Act I, Nr. 2, Poetry Is Not A Luxury

113

114

115

116

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

T.

WOMB, MAN... OF THE DUSTS

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

(3)

Act I, Nr. 2, Poetry Is Not A Luxury

117

118

119

O

120

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

T.

OF THE STARS

VI. I

VI. II

Vla.

Vc.

O

- 104 -

Act I, Nr. 2, Poetry Is Not A Luxury

121

122

123

124

125

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 121-125. The score is arranged in a system with multiple staves. The instruments and parts are:

- Fl.
- Ob.
- Cl. (A)
- Sop. Sax. (Bb)
- Bsn.
- Hn. (F)
- Trp. (Bb)
- Crot.
- Xyl.
- E. Guit. I
- Banjo
- EBass
- VI. I (1.)
- VI. I (2.)
- VI. II (1.)
- VI. II (2.)
- Vla. (1.)
- Vc. (1.)
- Vc. (2.)

The score includes various musical notations such as rests, notes, and triplets. The key signature is one sharp (F#) and the time signature is 3/4. The measures are numbered 121 through 125 at the top of the page.

Act I, Nr. 2, Poetry Is Not A Luxury

126

127

128

129

P

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

MEZZO-SOPRANO

M. - S.

PO - - - - - E - - - - - TRY

P

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

130

131

132

133

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 130-133. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Music Stand (M. - S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 4/4 time. The key signature has one sharp (F#). The music features a variety of instruments, including woodwinds, brass, strings, and guitar. The vocal line (M. - S.) has lyrics: "IS NOT A".

Measures 130-133 are marked with circled numbers 130, 131, 132, and 133. The score includes various musical notations such as rests, notes, slurs, and triplets.

Act I, Nr. 2, Poetry Is Not A Luxury

134

135

Q

136

137

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

LU XU RY

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

Q

Act I, Nr. 2, Poetry Is Not A Luxury

138

139

140

141

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 138-141. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Mellophone (M. - S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 138-141 are marked with circled numbers 138, 139, 140, and 141. The score features various musical notations including rests, notes, slurs, and triplets. The Ebass part includes a triplet in measure 140. The M. - S. part has a long slur across measures 138 and 139. The VI. I and VI. II parts have first and second endings indicated by (1.) and (2.).

Act I, Nr. 2, Poetry Is Not A Luxury

142

143

R

144

145

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

T. **TENOR** *mf*
AND BREATHED IN - - TO ITS

R

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

146

147

148

149

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

Banjo

EBass

T.

NO - - STRILS THE BREATH OF LIFE

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

Vla.

(1.)

(1.)

Vc.

(2.)

- 111 -

Act I, Nr. 2, Poetry Is Not A Luxury

150

151

S

152

153

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

Banjo

EBass

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

154

155

156

157

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

Banjo

EBass

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

TENOR *mf*

AND IT BE - CAME A LI - VING SOUL

MEZZO-SOPRANO
mf

PO - - - -

p

(con sord.)

p

p

mf

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

(1.)

(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

158

159

T

160

161

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

Banjo

EBass

M. - S.

T.

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

Vla.

(1.)

Vc.

(1.)

(2.)

E - - - - - TRY IS

T

Act I, Nr. 2, Poetry Is Not A Luxury

162

163

164

165

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 162-165. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), Music Stand (M. - S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 4/4 time. The key signature has one sharp (F#). The music features a variety of instruments, including woodwinds, brass, strings, and guitar. The vocal line (M. - S.) has lyrics: "NOT A LU".

Measures 162-165 show a complex arrangement of parts. The woodwinds and brass play sustained notes and melodic lines. The guitar and bass provide a rhythmic accompaniment with triplets. The strings play a steady accompaniment. The vocal line is sparse, with lyrics "NOT A LU" appearing in measure 165.

Act I, Nr. 2, Poetry Is Not A Luxury

166

167

U

168

169

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xylophone

E. Guit. 1

Banjo

EBass

M. - S.
XU - - - - - RY

U

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

170

171

172

173

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

T.

TENOR
(always using vocoder)
mf

and it ate of the

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

174 175 176 177

Sop. Sax. (Bb)

E. Guit. I

EBass

T.

tree in the gar - den THE

VI. II

Vla.

Vc.

V

178 179 180 181

Sop. Sax. (Bb)

E. Guit. I

EBass

T.

WORD MUL - TI - PLIED HER SOR - ROW

VI. II

Vla.

Vc.

V

Act I, Nr. 2, Poetry Is Not A Luxury

182

183

184

185

Fl.

Ob.

Sop. Sax. (Bb)

Crot. Crotales

Xyl.

E. Guit. 1

EBass

p

p

TENOR

THE THING WHICH HAD

W

(1.)

VI. II

(2.)

Vla.

(1.)

(1.)

Vc.

(2.)

186

187

188

189

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. 1

EBass

BEEN AND THAT WHICH SHALL BE

(1.)

VI. II

(2.)

Vla.

(1.)

(1.)

Vc.

(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

190 191 192 193

Fl.

Sop. Sax. (Bb)

Crot.

E. Guit. I

EBass

T.

VI. II

Vla.

Vc.

THERE IS NO NEW THING UN - DER THE

X

194 195 196 197

Sop. Sax. (Bb)

E. Guit. I

EBass

T.

VI. II

Vla.

Vc.

SUN IS THIS

Act I, Nr. 2, Poetry Is Not A Luxury

198

199

Y

200

201

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

E. Guit. I

EBass

MEZZO-SOPRANO

M. - S.

T.

NEW?

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

Y

p

p

(con sord.)

mf

PO - - - - - E - - - - -

3

3

Act I, Nr. 2, Poetry Is Not A Luxury

202

203

204

205

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

Banjo

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

Crotales

TRY IS NOT

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

206

207

Z

208

209

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 206-209. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotales (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), and Mellophone (M. - S.). The Mellophone part includes lyrics: A LU XU RY. The score features various musical notations including rests, notes, slurs, and triplets. A 'Z' symbol is placed above measure 208. The Xylophone part includes a 'Xylophone' label and a triplet. The Violin I (VI. I) and Violin II (VI. II) parts are marked with (1.) and (2.) above the staves. The Viola (Vla.) and Violoncello (Vc.) parts are marked with (1.) and (2.) above the staves. The page number - 123 - is at the bottom.

Act I, Nr. 2, Poetry Is Not A Luxury

210

211

212

213

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 210-213. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotales (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Banjo, Electric Bass (EBass), M. - S., Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 210-213 are marked with circled numbers. The score features various instruments and parts, including woodwinds, brass, strings, and percussion. The Soprano Saxophone (Sop. Sax. (Bb)) and Bassoon (Bsn.) parts are particularly active in measures 210-212. The Horn (Hn. (F)) and Trumpet (Trp. (Bb)) parts feature long, sustained notes. The Crotales (Crot.) part has a specific instruction "Crotales" above it. The Electric Guitar 1 (E. Guit. 1) part includes a triplet in measure 211. The M. - S. part has a long, sustained note in measure 210. The Violin I (VI. I) and Violin II (VI. II) parts have first and second endings. The Viola (Vla.) and Violoncello (Vc.) parts have first and second endings. The Electric Bass (EBass) part has a triplet in measure 211.

Act I, Nr. 2, Poetry Is Not A Luxury

214

215

216

217

Ob.

Sop. Sax. (Bb)

Xyl. **Xylophone**

E. Guit. I

Banjo **Banjo** banjo caricature, twangy of course, on E *pp*

EBass

TENOR
mf
OLD TIME

VI. I **AA** *pp* listen, whistle, flow from soprano line and its accompaniment

VI. II

Vla. (1.)

Vc. (1.) (2.)



218

219

220

221

Sop. Sax. (Bb)

E. Guit. I

Banjo (twangy, perpetual motion)

EBass

VI. I 1. (whistle, flow)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

222

223

BB

224

225

Sop. Sax. (Bb)

E. Guit. I

Banjo

EBass

1. (whistle, flow)

VI. I

VI. II

Vla.

Vc.



226

227

228

229

Sop. Sax. (Bb)

E. Guit. I

Banjo

EBass

1. (whistle, flow)

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

230

231

232

233

CC

Ob.

Sop. Sax. (Bb)

Xyl. Xylophone

E. Guit. I

Banjo

EBass

VI. I

VI. II

Vla.

Vc.

(twangy, perpetual motion)

I. (whistle, flow)

p



234

235

236

237

(more effect than pitch on the very high notes)

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I

Banjo

EBass

VI. I

VI. II

Vla.

Vc.

(twangy, perpetual motion)

I. (whistle, flow)

8va

3

Act I, Nr. 2, Poetry Is Not A Luxury

238

239

240

241

DD

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I

Banjo

EBass

(twangy, perpetual motion)

DD

1. (whistle, flow)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

2.

p



242

243

244

245

Sop. Sax. (Bb)

E. Guit. I

Banjo

EBass

(twangy, perpetual motion)

1. (whistle, flow)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

p

Act I, Nr. 2, Poetry Is Not A Luxury

246 247 248 249

Ob.

Sop. Sax. (Bb)

Xyl. Xylophone

E. Guit. 1

Banjo (twangy, perpetual motion)

EBass

VI. I 1. (whistle, flow) EE

VI. II (1.) (2.)

Vla. (1.) (1.)

Vc. (2.)

250 251 252 253

Sop. Sax. (Bb)

E. Guit. 1

Banjo (twangy, perpetual motion)

EBass

VI. I 1. (whistle, flow)

VI. II (2.) (1.) (2.)

Vla. (1.) (1.)

Vc. (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

254 255 **FF** 256 257

Ob.
Sop. Sax. (Bb)
Xyl.
E. Guit. I
Banjo
EBass
VI. I
VI. II
Vla.
Vc.

(twangy, perpetual motion)
1. (whistle, flow)
FF

Detailed description: This block contains the musical score for measures 254 through 257. The score is for a full orchestra and includes parts for Oboe, Soprano Saxophone (Bb), Xylophone, Electric Guitar I, Banjo, Electric Bass, Violin I, Violin II, Viola, and Violoncello. Measures 254 and 255 are mostly rests for most instruments. Measure 256 features a forte (FF) dynamic marking and contains the first part of a 'whistle, flow' section. Measure 257 continues this section. The Electric Guitar I part is marked '(twangy, perpetual motion)'. The Viola and Violoncello parts include triplets in measures 256 and 257.

258 259 260 261

Ob.
Sop. Sax. (Bb)
Xyl.
E. Guit. I
Banjo
EBass
VI. I
VI. II
Vla.
Vc.

(twangy, perpetual motion)
1. (whistle, flow)

Detailed description: This block contains the musical score for measures 258 through 261. The instrumentation remains the same as in the previous block. Measures 258 and 259 continue the 'whistle, flow' section. Measure 260 features a forte (FF) dynamic marking. Measure 261 concludes the section. The Electric Guitar I part continues with '(twangy, perpetual motion)'. The Viola and Violoncello parts include triplets in measures 259 and 260.

Act I, Nr. 2, Poetry Is Not A Luxury

262

263

264

265

Ob.

Xyl.

E. Guit. I

Banjo

EBass

1. (whistle, flow)

VI. I

(1.)

VI. II

(2.)

Vla.

(1.)

Vc.

(2.)



GG

266

267

268

269

Fl.

Sop. Sax. (Bb)

Crot.

E. Guit. I

Banjo

EBass

1. (whistle, flow)

VI. I

(2.)

2.

VI. II

(1.)

(2.)

Vla.

(1.)

Vc.

(2.)

Crotales

(twangy, perpetual motion)

Act I, Nr. 2, Poetry Is Not A Luxury

270

271

272

273

Ob.

Sop. Sax. (Bb)

Xyl. **Xylophone**

E. Guit. I

Banjo (twangy, perpetual motion)

EBass

1. (whistle, flow)

VI. I (1.)

VI. II (2.)

Vla. (1.)

Vc. (2.)



274

HH

275

276

277

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I

Banjo (twangy, perpetual motion)

EBass

1. (whistle, flow)

HH

VI. I (1.)

VI. II (2.)

Vla. (1.)

Vc. (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

278 279 280 281

Sop. Sax. (Bb)

E. Guit. I
(twangy, perpetual motion)

Banjo

EBass

1. (whistle, flow)

VI. I
(1.)

VI. II
(2.)

Vla.
(1.)

Vc.
(1.)
(2.)

282 283 284 285

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I
(twangy, perpetual motion)

Banjo

EBass

1. (whistle, flow)

VI. I
(1.)

VI. II
(2.)

Vla.
(1.)

Vc.
(1.)
(2.)

II

II

Act I, Nr. 2, Poetry Is Not A Luxury

286 287 288 289

Sop. Sax. (Bb)

E. Guit. I
(twangy, perpetual motion)

Banjo

EBass
1. (whistle, flow)

VI. I
(1.)

VI. II
(2.)

Vla. (1.)

Vc. (2.)

290 JJ 291 292 293

Fl.

Ob.

Sop. Sax. (Bb)

Crot. Crotales

Xyl. Xylophone

E. Guit. I
(twangy, perpetual motion)

Banjo

EBass
1. (whistle, flow) JJ

VI. I
(1.)

VI. II
(2.)

Vla. (1.)

Vc. (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

294

295

296

297

Sop. Sax. (Bb)

E. Guit. I
(twangy, perpetual motion)

Banjo

EBass
1. (whistle, flow)

VI. I
(2.)

VI. II
(1.)

Vla.
(1.)

Vc.
(2.)

298

299

300

301

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. I
(twangy, perpetual motion)

Banjo
(end of improvisation)

EBass

T.
TENOR ORD. *mf*

VI. I
1. (whistle, flow)

Vla.
(1.)

Vc.
(2.)

KK (end of improvisation)

KK (end of improvisation)

Act I, Nr. 2, Poetry Is Not A Luxury

302

303

304

305

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 302-305. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Xylophone, Electric Guitar 1 (E. Guit. 1), Electric Bass (EBass), Tenor (T.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 302-305 are marked with circled numbers 302, 303, 304, and 305 respectively. The Tenor part includes the lyrics: "E - - - - - TRY - - - - - IS".

The Xylophone part is marked with a box labeled "Xylophone" and a dynamic marking *p*.

The Electric Guitar 1 part features triplets in measures 303 and 304.

The Violin II part has a first ending bracket in measure 305.

The Viola part has a triplet in measure 303.

The Violoncello part has a triplet in measure 304.

Act I, Nr. 2, Poetry Is Not A Luxury

306

307

LL

308

309

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. I

EBass

T.

NOT A LU

LL

VI. I

VI. II

Vla.

Vc.

(1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

310

311

312

313

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 310-313. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Bass (EBass), Tenor (T.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 310-313 are marked with circled measure numbers. The Soprano Saxophone part features a melodic line with a *mp* dynamic marking and a triplet in measure 313. The Bassoon part has a long note with a *pp* dynamic marking. The Horn in F part has a long note with a *pp* dynamic marking. The Trumpet in Bb part has a long note with a *pp* dynamic marking. The Tenor part has lyrics "XU" and "RY" under the first two measures. The Viola part has a triplet in measure 310. The Violoncello part has a triplet in measure 313.

Act I, Nr. 2, Poetry Is Not A Luxury

314 315 MM 316 317

Fl.

Sop. Sax. (Bb)

Crot. *Crotales* *pp*

E. Guit. I

EBass

VI. II

Vla.

Vc.

MM

318 319 320 321

Sop. Sax. (Bb)

E. Guit. I

EBass

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

322 323 NN 324 325

Sop. Sax. (Bb)

E. Guit. I

EBass

VI. II

Vla.

Vc.

NN

326 327 328 329

Fl.

Sop. Sax. (Bb)

Crot.

E. Guit. I

EBass

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

330 331 OO 332 333

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

E. Guit. I

EBass

OO

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

334

335

336

337

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

EBass

T.

VI. I

VI. II

Vla.

Vc.

Xylophone

TENOR
mf
PO - - - - - E -

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

(1.)

(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

338

339

PP

340

341

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

EBass

T.

TRY IS NOT

PP

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

(3)

(h)

(3)

Act I, Nr. 2, Poetry Is Not A Luxury

342

343

344

345

This page contains the musical score for measures 342 through 345 of Act I, Nr. 2, "Poetry Is Not A Luxury". The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (A) (Clarinete em A)
- Sop. Sax. (Bb) (Saxofone Soprano em Bb)
- Bsn. (Bassoon)
- Hn. (F) (Harpone em F)
- Trp. (Bb) (Trompete em Bb)
- Crot. (Crota)
- Xyl. (Xilofone)
- E. Guit. I (Guitarra elétrica 1)
- EBass (Bateria)
- T. (Tenor)
- VI. I (Violino I)
- VI. II (Violino II)
- Vla. (Viola)
- Vc. (Violoncelo)

The score includes various musical notations such as rests, notes, slurs, and triplets. The Tenor part (T.) includes lyrics: "A LU XU". The Viola (Vla.) and Violoncelo (Vc.) parts feature triplets in measures 343 and 345. The page number "- 144 -" is centered at the bottom.

Act I, Nr. 2, Poetry Is Not A Luxury

346

347

348

QQ

349

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 346-349. The score is arranged in a system with multiple staves for various instruments and voices. The instruments listed on the left are Fl., Ob., Cl. (A), Sop. Sax. (Bb), Bsn., Hn. (F), Trp. (Bb), Croc., Xyl., E. Guit. I, EBass, T., VI. I (two staves), VI. II (two staves), Vla., and Vc. (two staves). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*. There are also performance instructions like *RV* and *QQ* in boxes. The page number - 145 - is centered at the bottom.

Act I, Nr. 2, Poetry Is Not A Luxury

350 351 352 353

Ob.

Sop. Sax. (Bb)

Xyl. Xylophone

E. Guit. 1

EBass

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

354 355 356 RR 357

Fl.

Ob.

Sop. Sax. (Bb)

Crot. Crotales

Xyl. Xylophone

E. Guit. 1

EBass

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

RR

Act I, Nr. 2, Poetry Is Not A Luxury

358 359 360 361

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I

EBass

VI. II

Vla.

Vc.

362 363 364 365

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I

EBass

VI. II

Vla.

Vc.

SS

Xylophone

Act I, Nr. 2, Poetry Is Not A Luxury

366 367 368 TT 369

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. 1

EBass

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

TT (ORD., as notated) *pp*

370 371 372 373

Fl.

Ob.

Sop. Sax. (Bb)

Crot. Crotales

Xyl. Xylophone

E. Guit. 1

EBass

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

374 375 376 377

UU

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I

EBass

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

UU

378 379 380 381

VV

Ob.

Sop. Sax. (Bb)

Xyl.

E. Guit. I

EBass

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

VV

Act I, Nr. 2, Poetry Is Not A Luxury

382

383

384

385

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 382-385. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Electric Bass (EBass), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into four measures corresponding to the circled measure numbers 382, 383, 384, and 385. The Flute, Oboe, Clarinet in A, Soprano Saxophone in Bb, Bassoon, Horn in F, Trumpet in Bb, and Xylophone parts are mostly silent, indicated by a horizontal line with a bar across the staff. The Electric Guitar 1 part features a melodic line with triplets and slurs. The Electric Bass part provides a rhythmic accompaniment with triplets. The Violin I and Violin II parts are silent. The Viola part has a few notes in measure 385. The Violoncello part has a melodic line with triplets and slurs.

Act I, Nr. 2, Poetry Is Not A Luxury

386

WW

387

388

389

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit. 1

EBass

T.

(1.)

(2.)

(1.)

(2.)

(1.)

(1.)

(2.)

Vla.

Vc.

TENOR
mf
PO - - - - - E -

Xylophone
p dolce

WW

WW

Act I, Nr. 2, Poetry Is Not A Luxury

390

391

392

XX

393

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

EBass

T.

TRY IS NOT

XX

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

394

395

396

397

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

EBass

T.

VI. I

VI. II

Vla.

Vc.

p

A LU XU

(1.) (2.) (1.) (2.) (1.) (1.) (2.) (1.) (2.)

3 (b) 3

Act I, Nr. 2, Poetry Is Not A Luxury

YY 398 399 400 401

Fl.

Ob. *p*

Cl. (A)

Sop. Sax. (Bb)

Bsn. *pp*

Hn. (F) *pp*

Trp. (Bb) *pp*

Crot.

Xyl.

E. Guit. I

EBass

T. *RY*

YY (1.)

VI. I (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

402 403 ZZ 404 405

Fl.

Ob. ^{8^{va}}

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

EBass

ZZ

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

406

407

408

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 406-408. The score is arranged in a system with multiple staves for different instruments and voices. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crota (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Electric Bass (EBass), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as rests, notes, accidentals, and articulation marks. Measure 406 shows the beginning of the section with several instruments having rests. Measure 407 features a prominent melodic line in the Soprano Saxophone and a triplet in the Xylophone. Measure 408 continues the melodic development in the Soprano Saxophone and the Violoncello. The score is written in a key signature of one flat (Bb) and a common time signature (C).

Act I, Nr. 2, Poetry Is Not A Luxury

409

410

411

412

AAA

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

EBass

Xylophone

TENOR

mf

PO - - - - - E - - - - -

AAA

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 2, Poetry Is Not A Luxury

413

414

415

416

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

EBass

T.

-TRY IS NOT A

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

(3)

(3)

Act I, Nr. 2, Poetry Is Not A Luxury

417 **BBB** 418 419 420

(very high notes more effect than pitch, ossia octave lower)

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

EBass

T.

LU XU RY

BBB

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

421

422

423

424

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 421-424. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Electric Bass (EBass), Trombone (T.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 421-424 are marked with circled measure numbers. The score includes various musical notations such as rests, notes, slurs, and dynamics. Specific markings include:

- Ob.: Trill (3) in measure 422, 8va in measure 423, loco in measure 424.
- Bsn.: *pp* dynamic marking in measure 422.
- Hn. (F): *pp* dynamic marking in measure 422.
- Trp. (Bb): *pp* dynamic marking in measure 421.
- Xyl.: Trill (3) in measure 422.
- VI. I: (sul E) marking in measure 422, *p* dynamic marking in measure 422.
- VI. II: *p* dynamic marking in measure 422.
- Vla.: Trill (3) in measure 422.
- Vc.: Trill (3) in measure 424.

Act I, Nr. 2, Poetry Is Not A Luxury

CCC

425 426 427 428

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

EBass

CCC

(1.)

VI. I

(2.)

(1.)

VI. II

(2.)

(1.)

Vla.

(1.)

Vc.

(2.)

Act I, Nr. 2, Poetry Is Not A Luxury

429

430

431

DDD

432

433

Fl.

Ob. *8va*

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

EBass

DDD

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

434

435

436

437

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 434-437. The score is arranged in a system with 18 staves. The instruments are: Fl. (Flute), Ob. (Oboe), Cl. (A) (Clarinet in A), Sop. Sax. (Bb) (Soprano Saxophone in Bb), Bsn. (Bassoon), Hn. (F) (Horn in F), Trp. (Bb) (Trumpet in Bb), Cro. (Crotchet), Xyl. (Xylophone), E. Guit. I (Electric Guitar I), EBass (Electric Bass), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score includes various musical notations such as rests, notes, and ornaments. Specific markings include '8va' (octave) and 'loco' (loco) for the Oboe part, and '3' (triplets) for the Soprano Saxophone and Xylophone parts. The Viola part has first and second endings marked (1.) and (2.).

Act I, Nr. 2, Poetry Is Not A Luxury

438 439 440 441

EEE

Fl.

Ob. *loco*

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

EBass

EEE

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

442 443 444 445

FFF

Fl.

Ob. *8va* loco

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. I

EBass

FFF

VI. I (1.) (2.)

VI. II (1.) (2.)

Vla. (1.)

Vc. (1.) (2.)

Act I, Nr. 2, Poetry Is Not A Luxury

446

447

448

449

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 446-449. The score is arranged in a system with multiple staves for different instruments and voices. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Electric Bass (EBass), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as rests, notes, beams, and triplets. Measure 446 shows the beginning of the section with a flute rest and an oboe note. Measure 447 features a flute triplet and an oboe triplet. Measure 448 contains a flute triplet and an oboe triplet. Measure 449 concludes the section with a flute triplet and an oboe triplet. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Act I, Nr. 2, Poetry Is Not A Luxury

450

451

452

453

Musical score for Act I, Nr. 2, Poetry Is Not A Luxury, measures 450-453. The score is arranged in a system with multiple staves for different instruments. The instruments listed are: Fl., Ob., Cl. (A), Sop. Sax. (Bb), Bsn., Hn. (F), Trp. (Bb), Croc., Xyl., E. Guit. 1, EBass, VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 450, 451, 452, and 453. The score includes various musical notations such as notes, rests, and articulation marks. A dynamic marking of *pp* is present in measure 451. A first ending bracket is shown in measure 453 for the Violoncello part.

Act I, Nr. 3, The Fifth

garrulous
♩ = 60

② ③ ④ ⑤ ⑥ ⑦

Flute *p cantabile*

Oboe *p cantabile*

Clarinet in A *p cantabile*

Soprano Saxophone in Bb

Bassoon *p*

Horn in F *p dolce*

Trumpet in Bb *pp dolcissimo*

Crotales *pp*

Xylophone *p*

Electric Guitar 2

EBass

Klavier *p* *pp* *8va* *8va-1*

Con Ped.

Violine 1 *p cantabile*

Violine 2 *p cantabile* *poco cresc.*

Viola *p cantabile*

Violoncello *p cantabile*

Act I, Nr. 3, The Fifth

8 9 10 11 12

A

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 2

EBass

Klav.

A

VI. 1

VI. 2

Vla.

Vc.

poco cresc.

p

mp

p

pp

sempre p

poco cresc.

p

pp

p

Act I, Nr. 3, The Fifth

13 14 15 16 17 18

B

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

B

Crot.

Xyl.

E. Guit. 2

EBass

Klav.

B

VI. 1

VI. 2

Vla.

Vc.

pp pp p

p

sempre p

pp p

pp

pp

p

pp

pp

pp

p

dolce

(1.) (2.)

(1.) (2.)

(1.) (2.)

pp *p* *p*

(sul D, open String sul G)

(sul G, open String sul C)

(simile...)

pp *p*

- 171 -

Act I, Nr. 3, The Fifth

19

20

21

22

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 2

EBass

Klav.

VI. 1

VI. 2

Vla.

Vc.

p

pp

p

pp

(1. + 2.)

(1. + 2.)

(1.) (simile...)

(2.)

2.

(1.)

(2.)

3

3

3

8va

8va

8va

3

3

3

Act I, Nr. 3, The Fifth

23 24 25 26

Fl. *mf*

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 2

EBass

Klav.

8^{va}

VI. 1

VI. 2

Vla. (1.) (2.)

Vc. (1.) (2.) *p*

C

Act I, Nr. 3, The Fifth

27 28 29 30

Fl. *p*

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 2

EBass

Klav.

8va

loco

3

(1.)

(2.)

(1.)

(2.)

(1.)

pp

2.

p

(no cresc.)

Act I, Nr. 3, The Fifth

31 32 33 34

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 2

EBass

Klav.

VI. 1

VI. 2

Vla.

Vc.

D

pp

p

p

pp

Act I, Nr. 3, The Fifth

35

36

37

38

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 2

EBass

Klav.

(loco)

(loco)

(1.)

(2.)

VI. 1

(1.)

(2.)

VI. 2

(1.)

(2.)

Vla.

(1.)

(2.)

Vc.

(1.)

(2.)

p

pp

p

poco cresc.

poco cresc.

pp

Act I, Nr. 3, The Fifth

39

40

41

42

43

44

E

E

E

Fl. *mp*

Ob.

Cl. (A) *3*

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb) *3*

Crot.

Xyl.

E. Guit. 2

EBass

Klav. *8va* *(loco)* *8va*

Vi. 1 (1.) *> pp* (2.) *sempre p*

Vi. 2 (2.) *p*

Vla. (1.) (sul G) (sul D, sul G, open Strings) *3* (sul D, sul G, open Strings) *p* (no cresc.) 2. *p*

Vc. (1.) *pp* (2.) *p* *3*

Act I, Nr. 3, The Fifth

45 46 47 48 49 50

F

Fl. *p* *mp* *p*

Ob.

Cl. (A) *p*

Sop. Sax. (Bb)

Bsn. *sempre p*

Hn. (F) *p*

Trp. (Bb) *p*

F

Crot.

Xyl.

E. Guit. 2 (non arpegg.)

EBass

Klav. *loco* *p*

F

1. *p*
2. *pp* *p*

VI. 1

(1.) *p*
2. *pp* *p*

VI. 2

(1.) *p*
2. *pp* *p*

Vla. *p*

(1.) *p*
2. *p*

Vc. *p* *pp*

Act I, Nr. 3, The Fifth

51

52

53

54

55

Fl. *mf* *mp*

Ob. *p*

Cl. (A) *mp* *p*

Sop. Sax. (Bb)

Bsn.

Hn. (F) *mf* *p*

Trp. (Bb) *p*

Crot.

Xyl.

E. Guit. 2

EBass

Klav. *pp* *p*

Vi. 1 (1.) (2.)

Vi. 2 (1.) (2.)

Vla. (1.) (2.)

Vc. (1.) (2.) *p* *pp* *p*

Act I, Nr. 3, The Fifth

56 57 58 59 60 61

G

Fl. *p*

Ob. *p* *pp*

Cl. (A)

Sop. Sax. (Bb)

Bsn. *mp* *p*

Hn. (F) *p*

Trp. (Bb)

G

Crot. *p*

Xyl. *p*

E. Guit. 2

EBass

Klav. *p* *pp* *pp*

G

1. *p dolce*

2. *poco cresc.* *p*

(1.) *p dolce*

(2.) *p dolce*

(1.) *p dolce*

1. sul tasto, flautando, sul D

(1.) *p dolce*

(1.) *p dolce*

(2.) *poco cresc.* *p dolce*

Act I, Nr. 4, Entero

shattered, like light defracted
L'istesso Tempo, $\text{♩} = 60$

②

③

④

Flute

Oboe

Bass Clarinet in Bb

Soprano Saxophone in Bb

Bassoon

Horn in F

Trumpet in Bb

Crotales

Xylophone

Electric Guitar 1

Electric Guitar 2

EBass

Piano

Mezzo-Soprano

Tenor

Violin I

Violin II

Viola

Violoncello

pp pointillistic, tiny legato where possible

pp sempre simile...

pp pointillistic

pp sempre simile...

pp pointillistic, tiny legato where possible

pp *glu*

pp pointillistic, tiny legato where possible

pp *sempre con Ped.*

pp pointillistic, tiny legato where possible

pp *sempre con Ped.*

pp pointillistic

pp *sempre con Ped.*

pp pointillistic

1. *pp* pointillistic

2. *pp* pointillistic

shattered, like light defracted
L'istesso Tempo, $\text{♩} = 60$

pointillistic,
 tiny legato where possible

Violin I

Violin II

Viola

Violoncello

pp pointillistic

pp *sempre con Ped.*

pp pointillistic

pp pointillistic

pp pointillistic

1. *pp* pointillistic

2. *pp* pointillistic

pp pointillistic, tiny legato where possible

Act I, Nr. 4, Entero

⑤ ⑥ ⑦ ⑧

pointillistic

p

sempre simile...

A

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

pp

pp

pp

A

Act I, Nr. 4, Entero

9

10

11

12

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

always tiny legato, where possible, sempre simile...

(1.) always tiny legato where possible, sempre simile..

(2.)

Act I, Nr. 4, Entero

13

14

15

16

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

poco cresc.

p

8va

always tiny legato where possible, sempre simile..

div. Unis.

(1.)

(2.)

Act I, Nr. 4, Entero

B (17) (18) (19) (20)

Fl.

Ob. *pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

B

VI. I

VI. II *div.* *Unis.*

Vla.

Vc. (1.)

Vc. (2.)

Act I, Nr. 4, Entero

21

22

23

24

Fl.

Ob. *p* *pp* *pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

25 26 27 28

C

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

C

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

mp

p

pp

pointillistic

8va

3

3

3

3

29

30

31

32

Fl.

Ob. *pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2 *pp* (loco)

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

Act I, Nr. 4, Entero

D 33 34 35 36

Fl. *sempre p*

Ob. *pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1 *loco* *pp*

E. Guit. 2

EBass

Pno.

M. - S.

T.

D

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

37

38

39

40

Musical score for Act I, Nr. 4, Entero, measures 37-40. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Piano (Pno.), Mellophone (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 37-40 are marked with circled numbers 37, 38, 39, and 40. The score features various musical notations including triplets, slurs, and dynamic markings such as *mp* and *8va*. The instrumentation includes woodwinds, brass, strings, and guitar.

Act I, Nr. 4, Entero

E (41) (42) (43) (44)

Fl.

Ob. *p*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1 *8va*

E. Guit. 2

EBass

Pno.

M. - S.

T.

E

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

45 46 47 48

Fl. *p dolce*

Ob. *pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb) always tiny legato, where possible, sempre simile...

Crot. *pp* Crotales

Xyl. *pp* Xylophone

E. Guit. 1 always tiny legato, where possible, sempre simile...

E. Guit. 2 always tiny legato, where possible, sempre simile...

EBass

Pno. very softly and light *pp* sempre con Ped.

M. - S.

T.

VI. I *div.* **F** Unis.

VI. II *div.* Unis.

Vla.

Vc. (1.) (2.) 3

Act I, Nr. 4, Entero

49

50

51

52

always tiny legato, where possible, sempre simile...

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

pp

(Slap grace note)

div. Unis.

div. Unis.

Act I, Nr. 4, Entero

53

54

55

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

TENOR

f

LET

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

Act I, Nr. 4, Entero

G 56 57 58

Fl. *sempre p dolce*

Ob. *sempre pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

US

G *div.* *Unis.*

VI. I

VI. II

Vla. *div.* *Unis.*

Vc. (1.) (2.)

Act I, Nr. 4, Entero

59

60

61

Fl.
Ob.
B. Cl. (Bb)
Sop. Sax. (Bb)
Bsn.
Hn. (F)
Trp. (Bb)
Crot.
Xyl.
E. Guit. 1
E. Guit. 2
EBass
Pno.
M. - S.
T.
VI. I
VI. II
Vla.
Vc. (1.)
Vc. (2.)

NOT

Act I, Nr. 4, Entero

62

H

63

64

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

BE

non div.

(1.)

(2.)

pp

Act I, Nr. 4, Entero

65 66 67

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

GIN AT

VI. I

VI. II

Vla.

Vc.

(1.) (2.) (slide into high note) 8va loco

Act I, Nr. 4, Entero

This musical score is for Act I, Nr. 4, Entero. It features a variety of instruments and a vocal line. The score is divided into three measures, with measure numbers 68, 69, and 70 circled at the top. The instruments and their parts are as follows:

- Fl.**: Flute, with a melodic line in measure 68.
- Ob.**: Oboe, with a melodic line in measure 68.
- B. Cl. (Bb)**: Bass Clarinet, with a melodic line in measure 68.
- Sop. Sax. (Bb)**: Soprano Saxophone, with a melodic line in measure 68.
- Bsn.**: Bassoon, with a melodic line in measure 68.
- Hn. (F)**: Horn in F, with a melodic line in measure 68.
- Trp. (Bb)**: Trumpet in Bb, with a melodic line in measure 68.
- Crot.**: Crotales, with a melodic line in measure 68.
- Xyl.**: Xylophone, with a melodic line in measure 68.
- E. Guit. 1**: Electric Guitar 1, with a melodic line in measure 68.
- E. Guit. 2**: Electric Guitar 2, with a melodic line in measure 68.
- EBass**: Electric Bass, with a melodic line in measure 68.
- Pno.**: Piano, with a melodic line in measure 68.
- M. - S.**: Mezzo-Soprano, with a melodic line in measure 68.
- T.**: Tenor, with a melodic line in measure 68. The lyrics "THE" and "BE" are written below the notes.
- VI. I**: Violin I, with a melodic line in measure 68.
- VI. II**: Violin II, with a melodic line in measure 68.
- Vla.**: Viola, with a melodic line in measure 68.
- Vc.**: Violoncello, with a melodic line in measure 68.

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The vocal line is written in a simple, clear style, with the lyrics "THE" and "BE" written below the notes. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings on the left and the brass and percussion on the right.

Act I, Nr. 4, Entero

71 72 73 74

I

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

GI - - - - NING

I

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

Act I, Nr. 4, Entero

75 76 77 78

Fl. *sempre p* *pp*

Ob. *pp* *ppp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno. *tiny legato, where possible, sempre simile...*

M. - S. *f* MEAT

T. *f* HUN - - - - GRED

VI. I

VI. II

Vla.

Vc. (1.) (slide into high note) *8va* loco (2.)

Act I, Nr. 4, Entero

79 80 81 82 83

J

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

YE GAVE ME MEAT

J

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

sempre pp

Act I, Nr. 4, Entero

84 85 86 87

Fl. *p*

Ob. *pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot. Crotales

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla. (1.)

Vc. (2.)

Act I, Nr. 4, Entero

Score for Act I, Nr. 4, Entero, measures 88-91. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Crotales (Crot.), Xylophone (Xyl.), Electric Guitars (E. Guit. 1, 2), Electric Bass (EBass), Piano (Pno.), Mezzo-Soprano (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 88, 89, 90, and 91 are marked with circled numbers. A rehearsal mark 'K' is present at the beginning of measure 88 and again at the start of the string section in measure 91. The Flute and Oboe parts feature a long melodic line starting in measure 88. The Soprano Saxophone and Bassoon have melodic lines in measures 89 and 90. The Horn part is marked *sempre pp*. The Piano part has a triplet in measure 91. The Mezzo-Soprano and Tenor parts have lyrics: DRINK, THIR - - - - - STY, YE, GAVE.

Act I, Nr. 4, Entero

92

93

94

95

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

ME

DRINK

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

sempre pp

8^{va}] loco

Act I, Nr. 4, Entero

96 97 98 99 100

L

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

L

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

sempre pp

Act I, Nr. 4, Entero

101 102 103 M 104 105

Fl. *p* *poco cresc.*

Ob. *pp* *poco cresc.*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn. *3*

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno. *3*

M. - S. **MEZZO-SOPRANO**
sempre f

T. **TENOR**
sempre f

E - - - STRANGED

M

VI. I

VI. II *sempre pp*

Vla.

Vc. (1.)

Vc. (2.)

Act I, Nr. 4, Entero

106

107

108

109

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

AND YE TOOK ME

VI. I

VI. II

Vla.

Vc.

Act I, Nr. 4, Entero

110 111 112 113

Fl. *p*

Ob. *p*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot. Crotales

Xyl. Xylophone

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T. IN

VI. I

VI. II

Vla.

Vc. (1.) (2.)

N

Act I, Nr. 4, Entero

114

115

116

117

Musical score for Act I, Nr. 4, Entero, measures 114-117. The score includes staves for Flute (Fl.), Oboe (Ob.), B. Cl. (Bb), Sop. Sax. (Bb), Bsn., Hn. (F), Trp. (Bb), Crotonal (Crot.), Xylophone (Xyl.), E. Guit. 1, E. Guit. 2, EBass, Pno., M. - S., T., VI. I, VI. II, Vla., and Vc. (1) and (2). The score features various musical notations including rests, notes, and triplets.

Act I, Nr. 4, Entero

118 119 120 121

O

O

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

p

pp

Act I, Nr. 4, Entero

122 123 124 125

Fl. *pp* *poco cresc.* *p*

Ob. *pp* *poco cresc.* *p*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F) *mp* *p*

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

126 127 128 129

Fl. *pp* *p*

Ob. *pp*

B. Cl. (Bb)

Sop. Sax. (Bb) *pp* *p*

Bsn. *pp* *p*

Hn. (F) *pp* *p*

Trp. (Bb) *pp* *poco cresc.* *p*

Crot. *sempre pp*

Xyl. *mp*

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla. (1.)

Vc. (2.)

P

130

131

132

133

Fl. *b_♭*

Ob. *b_♭*
pp

B. Cl. (B \flat)

Sop. Sax. (B \flat) *pp*

Bsn.

Hn. (F) *pp*

Trp. (B \flat) *pp*

Crot.

Xyl. *pp*

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S. **MEZZO-SOPRANO**
NUDE

T. **TENOR**
NA - - - - KED

VI. I

VI. II

Vla.

Vc. (1.)
(2.)

Act I, Nr. 4, Entero

134

135

136

137

Q

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

AND YE CLOTHED

Q

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

138

139

140

141

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

ME

p

pp

(1.)

(2.)

Act I, Nr. 4, Entero

142 143 R 144 145

Fl. *pp* *p*

Ob. *pp* (no cresc.)

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

SICK

SICK

AND

R

(1.)

(2.)

Act I, Nr. 4, Entero

146

147

148

149

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

YE VI - - - SI - - - TED

8va-----] loco

(1.)

(2.)

Act I, Nr. 4, Entero

150 151 152 153

Fl. *mp* *P dolce*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F) *mp*

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.) (2.)

S

Act I, Nr. 4, Entero

154

155

156

Fl.

Ob. *pp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F) *p*

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

THREAD

IM - PRI - - - - - SONED

Act I, Nr. 4, Entero

157

158

159

160

T

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

AND YE CAME

VI. I

VI. II

Vla. (1.)

Vc. (2.)

T

161

162

163

164

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

VI. I

VI. II

Vla.

Vc.

pp *p* *pp*

8va

loco

MEZZO-SOPRANO
sempre f ornamental, non-chalant

(1.)

(2.)

Act I, Nr. 4, Entero

165 166 167 U 168

Fl.

Ob.

B. Cl. (Bb) *pp*

Sop. Sax. (Bb)

Bsn.

Hn. (F) *sempre pp*

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S. (riff)

VI. I

VI. II

Vla.

Vc. (1.) (2.)

U

Act I, Nr. 4, Entero

169

170

171

172

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

VI. I

VI. II

Vla.

Vc.

p

pp

loco

(1.)

(2.)

(riff)

3

3

3

3

Act I, Nr. 4, Entero

173

174

175

V

176

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

VI. I

VI. II

Vla.

Vc.

(riff)

(1.)

(2.)

8va

V

V

Act I, Nr. 4, Entero

177

178

179

180

Musical score for Act I, Nr. 4, Entero, measures 177-180. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Crotonal (Crot.), Xylophone (Xyl.), Electric Guitars (E. Guit. 1, E. Guit. 2), EBass, Piano (Pno.), M. - S., Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 177-180 are marked with circled numbers. The score includes various musical notations such as rests, notes, and triplets. A "(riff)" section is indicated below the Piano part in measure 177. The Violoncello part is divided into two staves labeled (1.) and (2.).

Act I, Nr. 4, Entero

181

182

183

W

184

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl. **Xylophone**

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S. **(riff)**

VI. I

VI. II

Vla.

Vc. **(1.)**
(2.)

p

W

Act I, Nr. 4, Entero

185

186

187

188

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

VI. I

VI. II

Vla.

Vc.

(riff)

(1.)

(2.)

8^{va}

3

3

3

Act I, Nr. 4, Entero

189

190

191

X

192

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot. *Crotales* *p*

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T. **TENOR**
sempre f ornamental, non-chalant

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

193

194

195

196

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(riff)

(1.)

(2.)

8va

3

3

3

Act I, Nr. 4, Entero

197 198 199 Y 200

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

sempre pp

sempre pp

8va

(riff)

Y

Act I, Nr. 4, Entero

201

202

203

204

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(riff)

(1.)

(2.)

3

(loco)

3

3

3

Act I, Nr. 4, Entero

205 206 207 Z 208

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(riff)

Xylophone

pp

8^{va}

(3)

(1.)

(2.)

Act I, Nr. 4, Entero

209 210 211 212

Fl. *p dolce* *mp*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb) always tiny legato, where possible, sempre simile...

Bsn. *3*

Hn. (F) *p*

Trp. (Bb)

Crot. *pp* Crotales

Xyl.

E. Guit. 1 *loco* *3* *8va*

E. Guit. 2

EBass

Pno.

M. - S.

T. (riff)

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

213

214

215

Fl. *p*

Ob. *pp* *p*

B. Cl. (Bb) *pp* *p*

Sop. Sax. (Bb) *p*

Bsn. *p*

Hn. (F) *pp* *p*

Trp. (Bb) *p*

Crot.

Xyl. *p*

E. Guit. 1

E. Guit. 2 *p*

EBass

Pno.

M. - S.

T. (riff)

VI. I

VI. II

Vla. (1.)

Vc. (2.)

AA

216 217 218 219

Fl. *p* *mp*

Ob. *pp*

B. Cl. (Bb) *pp*

Sop. Sax. (Bb)

Bsn. *pp*

Hn. (F) *pp*

Trp. (Bb) *pp*

Crot. *pp*

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

MEZZO-SOPRANO
(ORD., as notated)
mf

FED THEE

(continue with riff)

T.

AA

VI. I

VI. II *8va* *loco*

Vla.

Vc. (1.) (2.)

Act I, Nr. 4, Entero

220

221

222

223

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Xylophone

pp

(riff)

DRINK

(1.)

(2.)

Act I, Nr. 4, Entero

BB

224 225 226 227

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

BB

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

Act I, Nr. 4, Entero

228

229

230

231

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

TOOK

(riff)

THEE

(1.)

(2.)

mp

mp

pp

pp

mp

pp

mp

pp

3

Act I, Nr. 4, Entero

CC

232

233

234

235

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

CC

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

as soft as possible

ppp

pp

mp

a bit softer than before

(riff)

IN

CC

Act I, Nr. 4, Entero

236

237

238

239

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

CLOTHED

(riff)

(1.)

(2.)

Act I, Nr. 4, Entero

DD

240 241 242 243

Fl. *p*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb) *pp*

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1 *8va*

E. Guit. 2 (loco)

EBass

Pno.

MEZZO-SOPRANO
(ORD., as notated)
f again stronger

M. - S.
THEE _____ CAME _____
(riff)

T.

DD

VI. I

VI. II

Vla. (1.)

Vc. (2.)

Act I, Nr. 4, Entero

248

249

250

251

EE

Fl. *pp*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb) *3*

Bsn.

Hn. (F) *pp*

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2 *3*

EBass

Pno. *ppp*

M. - S. THEE

(riff)

T. (end riff)

EE

VI. I

VI. II

Vla.

Vc. (1.) *3*

(2.) *3*

Act I, Nr. 5, Ich löse mich

6 7 **A** 8 9 10 11

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

A

VI. I

VI. II

Vla.

sempre p

p

3

3

Act I, Nr. 5, Ich löse mich

12

13

14

15

16

Musical score for Act I, Nr. 5, Ich löse mich, measures 12-16. The score is arranged in a grand staff format with the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bb) (Bass Clarinet)
- Sop. Sax. (Bb) (Soprano Saxophone)
- Bsn. (Bassoon)
- Hn. (F) (Horn)
- Trp. (Bb) (Trumpet)
- E. Guit. 1 (Electric Guitar 1)
- E. Guit. 2 (Electric Guitar 2)
- EBass (Electric Bass)
- M. - S. (Mandolin)
- T. (Tenor)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)

The score features several measures of rests for most instruments. The B. Cl. (Bb) and Bsn. parts include triplet markings (3) in measures 13 and 15. The E. Guit. 2 part has a melodic line in measure 12. The Vla. part has a melodic line in measure 15.

Act I, Nr. 5, Ich löse mich

B 17 18 19 20

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

B

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

21

22

23

24

Musical score for Act I, Nr. 5, Ich löse mich, measures 21-24. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mandolin/Sitar), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. Dynamics include *mp* (mezzo-piano) and *sempre p* (sempre piano). Measure 23 features a triplet in the Bassoon and a dynamic marking of *mp*. Measure 24 features a dynamic marking of *sempre p* in the Violin II part.

Act I, Nr. 5, Ich löse mich

25 26 27 28

C

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

C

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

29 30 31 32

Fl. *sempre p*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

(always tiny legato, where possible, sempre simile...)

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

33 34 35 36

D

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

D

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

37 38 39 40

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Elec. Guit. 1
sempre p

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

41 42 43 44

E

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

E

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

45 46 47 48

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

F

Act I, Nr. 5, Ich löse mich

49 50 51 52

Fl.
Ob.
B. Cl. (Bb)
Sop. Sax. (Bb)
Bsn.
Hn. (F)
Trp. (Bb)
E. Guit. 1
E. Guit. 2
EBass
M. - S.
T.
VI. I
VI. II
Vla.

mp *p* *mp* *p*

Act I, Nr. 5, Ich löse mich

53 54 55 56

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

G

Act I, Nr. 5, Ich löse mich

Musical score for Act I, Nr. 5, Ich löse mich, measures 57-60. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Music Stand), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score includes various musical notations such as notes, rests, and articulation marks. Measure numbers 57, 58, 59, and 60 are circled at the top. Specific performance instructions are present: "(slide slightly into high note)" above the EBass staff in measure 58, and "(simile...)" above the EBass staff in measure 59. Trill markings (trills) are present in measures 57, 58, 59, and 60 for several instruments, including Fl., Ob., Bsn., Trp., E. Guit. 2, and VI. II. The key signature is one sharp (F#) and the time signature is 4/4.

Act I, Nr. 5, Ich löse mich

61 62 63 64

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Elec. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

H

Act I, Nr. 5, Ich löse mich

65

66

67

68

Musical score for Act I, Nr. 5, Ich löse mich, measures 65-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Double Bass (EBass), Music Stand (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Key performance instructions and markings include:

- poco cresc.* (Hn. (F), measures 66-67)
- mp* (Hn. (F), measure 67)
- p* (Hn. (F), measure 68)
- sempre p* (EBass, measure 67)
- (no slides into high notes) (EBass, measure 65)

Measure numbers 65, 66, 67, and 68 are indicated at the top of the page.

Act I, Nr. 5, Ich löse mich

69 70 71 72

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Elec. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

TENOR
p
ICH

I

Act I, Nr. 5, Ich löse mich

73 74 75 76

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

mp

p

mp

p

lô

Act I, Nr. 5, Ich löse mich

Musical score for Act I, Nr. 5, Ich löse mich, measures 77-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 77, 78, 79, and 80 are marked with circled numbers. A rehearsal mark 'J' is present at the beginning of measure 80. The score features various musical notations including triplets, slurs, and dynamic markings such as *mp* and *p*. The Trombone part (T.) includes the marking 'SE'.

Act I, Nr. 5, Ich löse mich

81

82

83

84

Musical score for Act I, Nr. 5, Ich löse mich, measures 81-84. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). The Tenor part includes the lyrics "MICH".

Act I, Nr. 5, Ich löse mich

85 86 87 88

K

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Elec. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

poco cresc.

IN TÓ

K

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

89

90

91

92

Musical score for Act I, Nr. 5, Ich löse mich, measures 89-92. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 89-92 are marked with circled numbers 89, 90, 91, and 92. The Tenor part (T.) features a long melodic line with dynamics *mp* and *p*, and the word "NEN" is written below the staff. The Oboe part (Ob.) includes a triplet in measure 90 and dynamics *mp* and *pp*. The Bass Clarinet part (B. Cl. (Bb)) includes a triplet in measure 92. The Bassoon part (Bsn.) includes a triplet in measure 91. The Violin II part (VI. II) includes triplets in measures 90 and 92. The Viola part (Vla.) includes a triplet in measure 92.

Act I, Nr. 5, Ich löse mich

93

94

95

Musical score for Act I, Nr. 5, Ich löse mich, measures 93-95. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), Elec. Guit. 1 (Electric Guitar 1), Elec. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mandolin/Sitar), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score includes various musical notations such as rests, notes, slurs, and dynamic markings (p, mp). Measure 93 shows the Oboe and Bassoon starting with a piano (p) dynamic. Measure 94 features a crescendo leading to a mezzo-piano (mp) dynamic. Measure 95 includes a triplet in the Flute and a piano (p) dynamic in the Bassoon. The Viola part has a triplet in measure 95. The Tenor part has a long slur across all three measures. The Electric Guitars have specific markings, including a box labeled 'Elec. Guit. 1' and a circled 'h' in measure 95.

Act I, Nr. 5, Ich löse mich

96 97 98 99

L

Fl. *mp* *p*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2 **Elec. Guit. 2**

EBass (slide into high note)

M. - S.

T.

L

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

100

101

102

103

Musical score for Act I, Nr. 5, Ich löse mich, measures 100-103. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (Elec. Guit. 1), Electric Guitar 2 (Elec. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 100-103 are marked with circled numbers 100, 101, 102, and 103. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. Dynamics include *mp* and *p*. Performance instructions include "Elec. Guit. 1" and "(slide into high note)". The Tenor part includes the vocal line "KREI".

Act I, Nr. 5, Ich löse mich

M 104 105 106 107

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

SSEND

WE

M

VI. I

VI. II

Vla.

mp

(no slides)

Act I, Nr. 5, Ich löse mich

108

109

110

111

Musical score for Act I, Nr. 5, Ich löse mich, measures 108-111. The score is arranged in a standard orchestral format with the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bb) (Bass Clarinet)
- Sop. Sax. (Bb) (Soprano Saxophone)
- Bsn. (Bassoon)
- Hn. (F) (Horn)
- Trp. (Bb) (Trumpet)
- E. Guit. 1 (Electric Guitar 1)
- E. Guit. 2 (Electric Guitar 2)
- EBass (Electric Bass)
- M. - S. (Mezzo-Soprano)
- T. (Tenor)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)

The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts (M. - S. and T.) feature long, sustained notes with fermatas. The string parts (VI. I, VI. II, Vla.) include triplets and other rhythmic patterns.

Act I, Nr. 5, Ich löse mich

112 113 114 115

N

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO
mp dolce

M. - S.

T.

Falsetto

BEND

N

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

116 117 118 119

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

mp

Elec. Guit. 2

1 LOVE YOU

Act I, Nr. 5, Ich löse mich

120 121 122 123

Fl. *p* *mp* *p*

Ob.

B. Cl. (Bb) *mp* *p*

Sop. Sax. (Bb)

Bsn. *p*

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S. I'LL TELL YOU NO LIE

T. *pp*

VI. I

VI. II

Vla. *pp*

Act I, Nr. 5, Ich löse mich

124

125

126

127

Musical score for Act I, Nr. 5, Ich löse mich, measures 124-127. The score is arranged in a system with 14 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (Elec. Guit. 1), Electric Guitar 2 (Elec. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 124-127 are marked with circled numbers. Measure 124 starts with a treble clef and a key signature of one flat. Measure 125 has a treble clef and a key signature of one flat. Measure 126 has a treble clef and a key signature of one flat. Measure 127 has a treble clef and a key signature of one flat.

Key features of the score include:

- Flute (Fl.): Features triplet patterns in measures 125 and 126.
- Oboe (Ob.): Features triplet patterns in measures 126 and 127.
- Bass Clarinet (B. Cl. (Bb)): Features a triplet pattern in measure 127.
- Horn (Hn. (F)): Features a triplet pattern in measure 125.
- Trumpet (Trp. (Bb)): Features a triplet pattern in measure 125.
- Electric Guitar 1 (Elec. Guit. 1): Features a triplet pattern in measure 124.
- Electric Bass (EBass): Features a triplet pattern in measure 124.
- Music Stand (M. - S.): Features a long note with a *p* dynamic marking in measure 124.
- Violin I (VI. I): Features a triplet pattern in measure 124.
- Violin II (VI. II): Features a triplet pattern in measure 124.
- Viola (Vla.): Features a triplet pattern in measure 124.

Act I, Nr. 5, Ich löse mich

128 129 130 131

P

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

P

VI. I

VI. II

Vla.

pp

p

mp

sempre mp

HOW DEEP IS THE

Act I, Nr. 5, Ich löse mich

132

133

134

135

Musical score for Act I, Nr. 5, Ich löse mich, measures 132-135. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitars (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Mezzo-Soprano (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 132-135 are marked with circled numbers 132, 133, 134, and 135. The score features various musical notations including rests, eighth notes, quarter notes, and triplets. Dynamics include *p* (piano) and *mp* (mezzo-piano). The Mezzo-Soprano part includes the lyrics "0 - - - - CEAN".

Act I, Nr. 5, Ich löse mich

136 137 138 139

Fl. *mp* *p*

Ob. *mp* *pp* *p*

B. Cl. (Bb) *p*

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S. HOW HIGH IS THE

T.

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

140

141

142

143

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

pp *p* *mp*

SKY HOW

softly *mezza voce*

Act I, Nr. 5, Ich löse mich

144 **R** 145 146 147

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

p

mp

p

mp

mp

go gradually into ORD.

ORD. (still softly)

MA - - - - NY TIMES A - - - - DAY

R

Act I, Nr. 5, Ich löse mich

148 149 150 151

Fl. *pp* *mp* *p*

Ob. *pp* *p*

B. Cl. (Bb) *mp*

Sop. Sax. (Bb)

Bsn.

Hn. (F) *p*

Trp. (Bb) *p*

E. Guit. 1

E. Guit. 2 Elec. Guit. 2

EBass

M. - S. DO I THINK

T.

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

152

153

154

155

S

S

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Elec. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

p

pp

p

pp

(slide into high note)

OF

YOU

Act I, Nr. 5, Ich löse mich

160 **T** 161 162 163

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

pp

p

sempre p

NY

RO

SES

T

Act I, Nr. 5, Ich löse mich

164

165

166

167

Fl. *pp* *p*

Ob.

B. Cl. (Bb) *pp* *p*

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.
ARE SPRIN - - - - KLED

T.

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

168

U

169

170

171

Musical score for Act I, Nr. 5, Ich löse mich, measures 168-171. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (Elec. Guit. 1), Electric Guitar 2 (Elec. Guit. 2), Electric Bass (EBass), Mezzo-Soprano (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 168-171 are marked with a circled measure number and a box containing the letter 'U'. The vocal line (M. - S.) has lyrics: "WITH" and "DEW?".

The score features various musical notations, including rests, eighth notes, quarter notes, and triplets. The key signature is one flat (Bb).

Act I, Nr. 5, Ich löse mich

172

173

174

175

Musical score for Act I, Nr. 5, Ich löse mich, measures 172-175. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitars (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 172-175 are marked with circled measure numbers. The score features various musical notations including rests, eighth notes, quarter notes, and triplets. Dynamics include *pp* (pianissimo) and *p* (piano). The Music Stand part includes the lyrics "HOW" in measure 175.

Act I, Nr. 5, Ich löse mich

176 **V** 177 178 179

Fl.

Ob. *p*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn. *mp*

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S. *p* *mp*
FAR SHOULD I TRA - - - - - VEL.

T.

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

180

181

182

183

Musical score for Act I, Nr. 5, Ich löse mich, measures 180-183. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mezzo-Soprano), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* and *p*. The vocal line (M. - S.) has the word "TO" written below it in measure 183.

Act I, Nr. 5, Ich löse mich

184

W

185

186

187

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

mp

p semplice

BE WHERE YOU ARE?

ICH

W

Act I, Nr. 5, Ich löse mich

188 189 190 191

Fl. *pp* *p* *mp* *p*

Ob.

B. Cl. (Bb) *mp* *p*

Sop. Sax. (Bb)

Bsn. *mp* *p*

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S. **MEZZO-SOPRANO**
p semplice
HOW

T. lÖ SE

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

192 X 193 194 195

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

FAR IS THE JOUR - - - NEY

MICH

Falsetto fragile

Act I, Nr. 5, Ich löse mich

196

197

198

199

Musical score for Act I, Nr. 5, Ich löse mich, measures 196-199. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitars (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Mezzo-Soprano (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 196-199 are marked with circled numbers 196, 197, 198, and 199. The score features various musical notations including rests, eighth notes, quarter notes, and triplets. Dynamics markings include *mp* and *p*. The vocal parts (M. - S. and T.) have lyrics "FROM" and "IN" written below the staves.

200

Y

201

202

203

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

HERE TO A STAR?

go gradually into ORD.

ORD. (still softly)

TÖ

pp

mp

p

mp

p

mp

p

mp

pp

3

3

3

3

3

3

Act I, Nr. 5, Ich löse mich

204 205 206 207

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

p *mp* *p* *mp* *p* *mp* *p* *mp*

softly
mezza voce

AND

mp

NEN

Act I, Nr. 5, Ich löse mich

208

Z

209

210

211

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

pp — *p*

go very slowly and gradually into ORD.

IF I E - - - - VER

p

3

3

3

3

3

3

3

3

Act I, Nr. 5, Ich löse mich

212

213

214

215

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

→ ORD. (still softly)

LOST

YOU

HOW

Falsetto

KREI

p

Act I, Nr. 5, Ich löse mich

216 **AA** 217 218 219

Fl. *mp* *p*

Ob. *pp* *p*

B. Cl. (Bb) *p*

Sop. Sax. (Bb)

Bsn. *p*

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.
MUCH WOULD I CRY?
go gradually into ORD. ORD.
mp

T.
SEND

AA

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

220

221

222

223

Musical score for Act I, Nr. 5, Ich löse mich, measures 220-223. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Mezzo-Soprano (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 220-223 show various instrumental entries and textures. The Flute part is mostly silent. The Oboe enters in measure 222. The Bass Clarinet, Bassoon, Horn, and Trumpet have melodic lines with triplets. The Electric Guitars and Electric Bass provide harmonic support with triplets and sustained notes. The Mezzo-Soprano and Tenor have long, sustained notes, with the Tenor part including the lyrics "WE" in measure 222. The Violins and Viola have rhythmic patterns with triplets.

Act I, Nr. 5, Ich löse mich

224 BB 225 226 227

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO
p semplice

M. - S.

HOW DEEP IS THE O - - - -

T.

Falsetto
fragile

BB

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

228

229

230

231

Musical score for Act I, Nr. 5, Ich löse mich, measures 228-231. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitars (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Mezzo-Soprano (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 228-231 are marked with circled numbers 228, 229, 230, and 231. The score features various musical notations including rests, eighth notes, quarter notes, and triplets. Performance instructions include *poco cresc.* and *p* (piano) for the M. - S. part, and *mp* (mezzo-piano) for the T. part. Specific techniques like *CEAN* and *BEND* are indicated for the vocal parts. The Viola part includes a triplet in measure 231.

Act I, Nr. 5, Ich löse mich

232 CC 233 234 235

Fl. *mp* *p* *mp*

Ob.

B. Cl. (Bb) *pp* *p*

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.
HOW HIGH IS THE SKY?

T. *p*

CC

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

236

237

238

239

Musical score for Act I, Nr. 5, Ich löse mich, measures 236-239. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Mezzo-Soprano (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 236-239 are marked with dynamic levels: *pp*, *p*, *mp*, and *p*. The score features various musical notations including triplets, slurs, and accents.

Act I, Nr. 5, Ich löse mich

240 **DD** 241 242 243

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

DD

VI. I

VI. II

Vla.

Act I, Nr. 5, Ich löse mich

244

245

246

247

Musical score for Act I, Nr. 5, Ich löse mich, measures 244-247. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mezzosoprano), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score includes various musical notations such as rests, notes, slurs, and triplets. Dynamics markings include *mp* (mezzo-piano) and *p* (piano). Measure numbers 244, 245, 246, and 247 are indicated at the top of the page.

Act I, Nr. 5, Ich löse mich

252

253

254

255

Musical score for Act I, Nr. 5, Ich löse mich, measures 252-255. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl.**: Flute, starting with a *p dolce* dynamic in measure 252.
- Ob.**: Oboe, playing a triplet in measure 252, then *mp* in measure 253, and *p* in measure 255.
- B. Cl. (Bb)**: Bass Clarinet, playing a triplet in measure 252, then *mf* in measure 254, and *p* in measure 255.
- Sop. Sax. (Bb)**: Soprano Saxophone, silent throughout.
- Bsn.**: Bassoon, playing a triplet in measure 252, then *mf* in measure 254, and *p* in measure 255.
- Hn. (F)**: Horn in F, silent throughout.
- Trp. (Bb)**: Trumpet in Bb, playing a rhythmic pattern throughout.
- E. Guit. 1**: Electric Guitar 1, playing a triplet in measure 252, then a triplet in measure 254.
- E. Guit. 2**: Electric Guitar 2, playing a rhythmic pattern throughout.
- EBass**: Electric Bass, playing a rhythmic pattern throughout.
- M. - S.**: Music Stand, silent throughout.
- T.**: Tenor, silent throughout.
- VI. I**: Violin I, playing a rhythmic pattern throughout.
- VI. II**: Violin II, playing a rhythmic pattern throughout.
- Vla.**: Viola, playing a rhythmic pattern throughout.

The score includes various musical notations such as triplets, dynamics (*p*, *mp*, *mf*, *p dolce*), and rests. The key signature is one sharp (F#) and the time signature is 4/4.

Act I, Nr. 5, Ich löse mich

256

257

258

259

Musical score for Act I, Nr. 5, Ich löse mich, measures 256-259. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mandolin/Sitar), T. (Trombone), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score includes various musical notations such as rests, notes, slurs, and triplets. Dynamics markings include *mp*, *pp*, and *p*. The key signature is one sharp (F#) and the time signature is 4/4.

Act I, Nr. 5, Ich löse mich

260

261

262

263

Musical score for Act I, Nr. 5, Ich löse mich, measures 260-263. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mandolin/Sitar), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score includes various musical notations such as rests, notes, slurs, and dynamics. Dynamics include *p dolce*, *mp*, and *p*. There are also triplets indicated by a '3' over a bracket. The key signature has one sharp (F#) and the time signature is 4/4.

Act I, Nr. 5, Ich löse mich

264

265

266

267

Musical score for Act I, Nr. 5, Ich löse mich, measures 264-267. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measure 264: Flute has a triplet of eighth notes. Bass Clarinet has a triplet of eighth notes. Bassoon has a triplet of eighth notes. Electric Bass has a triplet of eighth notes. Violin I and Violin II have triplets of eighth notes. Viola has a triplet of eighth notes.

Measure 265: Flute has a triplet of eighth notes. Bass Clarinet has a triplet of eighth notes. Bassoon has a triplet of eighth notes. Electric Bass has a triplet of eighth notes. Violin I and Violin II have triplets of eighth notes. Viola has a triplet of eighth notes.

Measure 266: Flute has a triplet of eighth notes. Bass Clarinet has a triplet of eighth notes. Bassoon has a triplet of eighth notes. Electric Bass has a triplet of eighth notes. Violin I and Violin II have triplets of eighth notes. Viola has a triplet of eighth notes.

Measure 267: Flute has a triplet of eighth notes. Bass Clarinet has a triplet of eighth notes. Bassoon has a triplet of eighth notes. Electric Bass has a triplet of eighth notes. Violin I and Violin II have triplets of eighth notes. Viola has a triplet of eighth notes.

Dynamic markings: *mp* (mezzo-piano) and *p* (piano) are used throughout the score.

Act I, Nr. 5, Ich löse mich

268

269

270

271

Musical score for Act I, Nr. 5, Ich löse mich, measures 268-271. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measure 268: Flute (Fl.) has a quarter note G4 with a dynamic marking of *p*. Bassoon (Bsn.) has a quarter note G2. Trumpet (Trp. (Bb)) has a quarter note G3. Electric Bass (EBass) has a quarter note G2. Violin I (VI. I) has a quarter note G4. Violin II (VI. II) has a quarter note G4. Viola (Vla.) has a quarter note G3.

Measure 269: Flute (Fl.) has a quarter note A4. Bassoon (Bsn.) has a quarter note G2. Trumpet (Trp. (Bb)) has a quarter note G3. Electric Bass (EBass) has a quarter note G2. Violin I (VI. I) has a quarter note G4. Violin II (VI. II) has a quarter note G4. Viola (Vla.) has a quarter note G3.

Measure 270: Flute (Fl.) has a quarter note Bb4. Bassoon (Bsn.) has a quarter note G2. Trumpet (Trp. (Bb)) has a quarter note G3. Electric Bass (EBass) has a quarter note G2. Violin I (VI. I) has a quarter note G4. Violin II (VI. II) has a quarter note G4. Viola (Vla.) has a quarter note G3.

Measure 271: Flute (Fl.) has a quarter note C5. Bassoon (Bsn.) has a quarter note G2. Trumpet (Trp. (Bb)) has a quarter note G3. Electric Bass (EBass) has a quarter note G2. Violin I (VI. I) has a quarter note G4. Violin II (VI. II) has a quarter note G4. Viola (Vla.) has a quarter note G3.

Act I, Nr. 5, Ich löse mich

272

273

274

275

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

p dolce

p dolce

p semplice

TENOR
ORD.
p semplice

ICH

LÖ

Act I, Nr. 5, Ich löse mich

276

277

278

279

Fl. *p dolce*

Ob. *pp dolce*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

SE

VI. I

VI. II

Vla.

The musical score consists of 14 staves. The Flute part begins with a *p dolce* dynamic. The Oboe part starts with *pp dolce* and includes a *poco cresc.* marking. The Bassoon part features a triplet in measure 277. The Horn (F) and Trumpet (Bb) parts also contain triplet markings. The Electric Guitars and Electric Bass parts provide harmonic support with various rhythmic patterns. The Trombone (T.) part has a long note with a *SE* marking. The Violin I and II parts feature triplet markings. The Viola part has a triplet in measure 277.

Act I, Nr. 5, Ich löse mich

280

281

282

283

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

pp

3

3

3

3

3

3

MICH

IN

(4)

Detailed description: This is a page of a musical score for Act I, Nr. 5, 'Ich löse mich', covering measures 280 to 283. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitars 1 and 2 (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Trombone (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). The music is written in a key signature of one sharp (F#) and a common time signature. The score includes various musical notations such as rests, notes, beams, slurs, and triplets. A dynamic marking of *pp* (pianissimo) is present in measure 281. The Trombone part has lyrics 'MICH' and 'IN' written below it. There are several triplet markings (indicated by a '3' in a bracket) throughout the score, notably in the B. Cl., Hn., Trp., EBass, and VI. I parts. The page number '- 314 -' is centered at the bottom.

Act I, Nr. 5, Ich löse mich

284

285

286

287

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

mp

p

3

3

3

TÖ

NEN

Act I, Nr. 5, Ich löse mich

288

289

290

291

Musical score for Act I, Nr. 5, Ich löse mich, measures 288-291. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitars (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measures 288-291 are marked with circled numbers 288, 289, 290, and 291. The score includes various musical notations such as rests, notes, triplets, and dynamic markings like *mp*, *p*, *poco cresc.*, and *softly*. The Tenor part includes the lyrics "KREI" and "SEND" under a long note.

Act I, Nr. 5, Ich löse mich

292

293

294

295

Musical score for Act I, Nr. 5, Ich löse mich, measures 292-295. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Tenor (T.), Violin I (VI. I), Violin II (VI. II), and Viola (Vla.).

Measure 292: Flute (Fl.) is silent. Oboe (Ob.) plays a melodic line starting with a *pp* dynamic, moving to *p*. Bass Clarinet (B. Cl. (Bb)) and Bassoon (Bsn.) play a rhythmic accompaniment. Horn (Hn. (F)) and Trumpet (Trp. (Bb)) play a melodic line with a *p* dynamic. Electric Guitar 1 (E. Guit. 1) and Electric Guitar 2 (E. Guit. 2) play a rhythmic accompaniment. Electric Bass (EBass) plays a bass line. Music Stand (M. - S.) is silent. Tenor (T.) is silent. Violin I (VI. I) and Violin II (VI. II) play a melodic line. Viola (Vla.) plays a rhythmic accompaniment.

Measure 293: Flute (Fl.) is silent. Oboe (Ob.) continues its melodic line. Bass Clarinet (B. Cl. (Bb)) and Bassoon (Bsn.) continue their accompaniment. Horn (Hn. (F)) and Trumpet (Trp. (Bb)) continue their melodic line. Electric Guitar 1 (E. Guit. 1) and Electric Guitar 2 (E. Guit. 2) continue their accompaniment. Electric Bass (EBass) continues its bass line. Music Stand (M. - S.) is silent. Tenor (T.) is silent. Violin I (VI. I) and Violin II (VI. II) continue their melodic line. Viola (Vla.) continues its accompaniment.

Measure 294: Flute (Fl.) is silent. Oboe (Ob.) continues its melodic line. Bass Clarinet (B. Cl. (Bb)) and Bassoon (Bsn.) continue their accompaniment. Horn (Hn. (F)) and Trumpet (Trp. (Bb)) continue their melodic line. Electric Guitar 1 (E. Guit. 1) and Electric Guitar 2 (E. Guit. 2) continue their accompaniment. Electric Bass (EBass) continues its bass line. Music Stand (M. - S.) is silent. Tenor (T.) is silent. Violin I (VI. I) and Violin II (VI. II) continue their melodic line. Viola (Vla.) continues its accompaniment.

Measure 295: Flute (Fl.) is silent. Oboe (Ob.) continues its melodic line. Bass Clarinet (B. Cl. (Bb)) and Bassoon (Bsn.) continue their accompaniment. Horn (Hn. (F)) and Trumpet (Trp. (Bb)) continue their melodic line. Electric Guitar 1 (E. Guit. 1) and Electric Guitar 2 (E. Guit. 2) continue their accompaniment. Electric Bass (EBass) continues its bass line. Music Stand (M. - S.) is silent. Tenor (T.) is silent. Violin I (VI. I) and Violin II (VI. II) continue their melodic line. Viola (Vla.) continues its accompaniment.

Dynamic markings: *pp*, *p*, *poco cresc.*, *p*.

Performance markings: *tr*, *3*, *(h)*.

Act I, Nr. 5, Ich löse mich

296

297

298

299

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

Falsetto
very softly
pp

p

go gradually into ORD.

ORD.

again a bit stronger, however still softly

BEND

Act I, Nr. 5, Ich löse mich

300

301

302

303

Musical score for Act I, Nr. 5, Ich löse mich, measures 300-303. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mandolin/Sitar), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. A dynamic marking "(no dim.)" is present in the Tenor part.

Act I, Nr. 5, Ich löse mich

304

305

306

307

Musical score for Act I, Nr. 5, Ich löse mich, measures 304-307. The score is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Mandolin/Sitar), T. (Tenor), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score features various musical notations including rests, eighth notes, quarter notes, and triplets. The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered 304, 305, 306, and 307 at the top of the page.

Act I, Nr. 5, Ich löse mich

308

309

310

311

Musical score for Act I, Nr. 5, Ich löse mich, measures 308-311. The score is arranged in a system with 17 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Sop. Sax. (Bb) (Soprano Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), M. - S. (Maracas), T. (Tambourine), VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The score shows measures 308, 309, 310, and 311. The Fl. part has a triplet of eighth notes in measure 310, marked *dolce*. The Ob. part has a triplet of eighth notes in measure 310, marked *dolce*. The Bsn. part has a triplet of eighth notes in measure 311, marked *dolce*. The Trp. (Bb) part has a *pp* marking in measure 308. The other instruments have rests throughout the measures.

Act I, Nr. 5, Ich löse mich

312

313

314

315

316

317

Musical score for Act I, Nr. 5, Ich löse mich, measures 312-317. The score is arranged in a grand staff format with the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe) - *fragile* marking, includes triplet markings in measures 312 and 313.
- B. Cl. (Bb) (Bass Clarinet)
- Sop. Sax. (Bb) (Soprano Saxophone)
- Bsn. (Bassoon) - *pp* marking in measure 315.
- Hn. (F) (Horn)
- Trp. (Bb) (Trumpet)
- E. Guit. 1 (Electric Guitar 1)
- E. Guit. 2 (Electric Guitar 2)
- EBass (Electric Bass)
- M. - S. (Mezzosoprano)
- T. (Tenor)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)

The score shows measures 312 through 317. The Oboe part features a melodic line with triplets and a *fragile* dynamic marking. The Bassoon part has a *pp* marking in measure 315. All other instruments and parts are marked with a whole rest, indicating they are silent during this passage.

Act I, Nr. 6, RK

run-down circus
L'istesso Tempo, $\text{♩} = 60$

②

③

④

⑤

The score is arranged in a system of staves. The instruments listed on the left are: Flute, Oboe, Bass Clarinet in Bb, Soprano Saxophone in Bb, Bassoon, Horn in F, Trumpet in Bb, Crotales, Xylophone, Electric Guitar 1, Electric Guitar 2, EBass, Piano, Mezzo-Soprano, Tenor, Violin I, Violin II, Viola, and Violoncello. The Mezzo-Soprano part includes the lyrics "ME" and "AND" under a *p legato* marking. The Bassoon, Horn in F, and Violoncello parts have *p* markings. The score is divided into five measures, with circled numbers 2, 3, 4, and 5 above the first four measures. The tempo is marked as *L'istesso Tempo, $\text{♩} = 60$* .

Act I, Nr. 6, RK

6 7 8 9 10 11

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

E. Guit. 1

M. - S.

T.

Vc.

A

p

p

p

p

p

p

TENOR
p legato

YOU AND ME

(1.)

A

12 13 14 15 16

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

M. - S.

T.

Vc.

(1.)

WHAT WE SEE

MEANT TO BE

Act I, Nr. 6, RK

17 18 19 20 21

B

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

BE - - ING IS THE

B

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

p

sempre p

Act I, Nr. 6, RK

22 23 24 C 25

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.
THE - - A - - TER OF LOCK AND KEY

T.

VI. I

VI. II

Vla.

Vc.
(1.)
(2.)

C

26

27

28

29

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Xylophone

Elec. Guit. 1

TENOR
sempre *p*

PAVE - - - - - MENT

p

p

(1.)

(2.)

(h)

30 31 32 33

D

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

MEZZO-SOPRANO
sempre p

CRACK

sempre p

sempre p

(1.)

(2.)

D

Act I, Nr. 6, RK

34

35

36

37

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno. *p dolce*

M. - S.
RED BACK

T.
TI - RED

VI. I *mp p pp*

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 6, RK

38 39 40 E 41

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

MINDS CAN ON - LY DWELL ON WHAT THEY

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

Xylophone

p

E

Act I, Nr. 6, RK

42

43

44

45

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

LACK - - ING IS THE FLAME THAT MAKES

LACK

sempre p

p pp p

46

F

47

48

49

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Elec. Guit. 1

Electric Guitar 2

p

p

p

pp

THE KET TLE BLACK

F

(1.)

(2.)

mp

p

50

51

52

53

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T. **TENOR**
FLAMES DO WARM

VI. I *p* *> pp* *p*

VI. II *sempre p* *3*

Vla.

Vc. (1.) (2.)

54

55

56

57

G

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

MEZZO-SOPRANO
p
WANT TO ROAM?

G

pp *mp*

58

59

60

61

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

TENOR

HEARTS ARE FICK - - LE LIKE THE

p

pp *poco cresc.* *p*

pp

pp *p*

(1.) *p*

(2.)

62

H

63

64

65

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Xylophone

sempre p

MEZZO-SOPRANO

LO - - GIC

0 - CEAN'S FOAM

p

Act I, Nr. 6, RK

66

67

68

69

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Elec. Guit. 2

p

(1.)

(2.)

3

IS OUR FOO - - TING IN THE HILLS WE

70

71

72

73

I

I

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

CLIMB

TENOR

TREA - - CHE - - RY GIVES

Crotales

p

mp

p

mp

p

(1.)

(2.)

3

3

74

75

76

77

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl. Xylophone

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

MEZZO-SOPRANO

TIES

mp *pp*

VER - - TI - - GO TO MO - RAL MINDS

p *pp* *p*

(1.) (2.)

78

79

J

80

81

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb) Trumpet in Bb

Crot. Crotales

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T. **TENOR**
p

VI. I

VI. II

Vla. (1.)

Vc. (2.)

THAT BIND

DE - - - -

82

83

84

85

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Elec. Guit. 2

EBass

MEZZO-SOPRANO

CUN - - NING

CEIVE AND BLIND

pp cresc.

mp

p

(1.)

(2.)

3

3

Act I, Nr. 6, RK

86 87 88 89

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

K

mf

sempre p

pp

mp

p

AND DE - - CEIT ARE HOW THE TALE UN -

(1.)

(2.)

Act I, Nr. 6, RK

90

91

92

93

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

M. - S.
WINDS

T.
TENOR
TALES

VI. I

VI. II

Vla.

Vc.
(1.)
(2.)

Act I, Nr. 6, RK

94

95

L

96

97

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

M. - S.

T. *dolce*

ALL WE'VE E - VER HAD TO GUIDE THE

VI. I

VI. II

Vla.

Vc. (1.) (2.)

Act I, Nr. 6, RK

98

99

100

101

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

WAY

Crotales

Xylophone

p

sempre p

(1.)

(2.)

p

102 103 M 104 105

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

sempre p

pp *p*

mp

Act I, Nr. 6, RK

106

107

108

109

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

pp

mp

p

mp

p

Act I, Nr. 6, RK

110 111 112 113

Fl.

Ob. *p*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II *p* *mp*

Vla. (1.)

Vc. (2.) *p*

N

Act I, Nr. 6, RK

114

115

116

117

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb) *sempre p*

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

Act I, Nr. 6, RK

118 119 120 121

O

Crotales

O

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

p

p

pp *mp*

p

mp *p*

(1.)

(2.)

Act I, Nr. 6, RK

122

123

124

125

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Xylophone

mp

mp

mp

(1.)

(2.)

sempre p

Act I, Nr. 6, RK

126

127

128

129

P

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

p

pp

p

p

Act I, Nr. 6, RK

130

131

132

133

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Xylophone

sempre p

p

pp *mp*

mp *p*

p

(1.)

(2.)

Act I, Nr. 6, RK

134 135 Q 136 137

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

Q

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

mp

p < mp

Act I, Nr. 6, RK

138

139

140

141

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Crotales

p

mp

(1.)

3

3

142

143

144

R

145

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl. Xylophone

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

(1.)

Vc.

Act I, Nr. 6, RK

146

147

148

149

Fl. *sempre p*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot. *Crotales*

Xyl.

Pno.

M. - S.

T.

VI. I *mp* *p*

VI. II *p*

Vla. (1.)

Vc. (2.)

Act I, Nr. 6, RK

150 151 152 153

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl. Xylophone

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

S

mp

p

mp

p

Act I, Nr. 6, RK

154

155

156

157

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

p

mp

mp

Act I, Nr. 6, RK

158 159 160 T 161

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Crotales

p

mp

p

(1.)

(2.)

3

3

T

T

162

163

164

165

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

mp

pp

166

167

168

169

U

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

mp

p

p

mp

p

Act I, Nr. 6, RK

170

171

172

173

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

sempre p

p

p

Crotales

(1.)

(2.)

Act I, Nr. 6, RK

174

175

176

177

V

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

pp

sempre p

sempre p

p

(1.)

(2.)

V

V

Act I, Nr. 6, RK

178

179

180

181

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

p

sempre p

p

(3)

(3)

(h)

(h)

(1.)

(2.)

(h)

p

(3)

182

183

184

W

185

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Elec. Guit. 1

p

mp

p

mp

p

mp

p

(1.)

(2.)

(h)

(h)

W

Act I, Nr. 6, RK

186

187

188

189

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

3

3

3

3

mp

p

(1.)

(2.)

Act I, Nr. 6, RK

190 191 192 X 193

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

p

194

195

196

197

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Elec. Guit. 1

Elec. Guit. 2

p

p

mp

198

199

200

Y

201

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

EBass

p

mp

(1.)

(2.)

Y

Act I, Nr. 6, RK

202

203

204

205

Fl. *p*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot. *p* Crotales

Xyl. *p* Xylophone

E. Guit. 1 *p* Elec. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I *p*

VI. II *mp*

Vla. *p* (1.)

Vc. *p* (2.)

Act I, Nr. 6, RK

206

207

208

209

Z

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Xyl.

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

Elec. Guit. 2

EBass

p

p

(1.)

(2.)

Z

Act I, Nr. 6, RK

210

211

212

213

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

M. - S.

T.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

Act I, Nr. 6, RK

214 215 216 217

AA

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

AA

VI. I

VI. II

Vla.

Vc.

(1.)

(2.)

sempre p

p

p

p *mp*

218

219

220

221

Musical score for measures 218-221. The score includes parts for Flute (Fl.), B. Cl. (Bb), Sop. Sax. (Bb), Bsn., Trp. (Bb), VI. I, VI. II, Vla., Vc. (1.), and Vc. (2.). Measure 218 shows rests for most instruments. Measure 219 features a triplet in the B. Cl. and Sop. Sax. parts. Measure 220 includes a triplet in the Vla. part and a *mp* dynamic marking in the VI. I part. Measure 221 shows a *mp* dynamic marking in the Vc. (2.) part.



222

223

224

BB

225

Musical score for measures 222-225. The score includes parts for Flute (Fl.), B. Cl. (Bb), Sop. Sax. (Bb), Bsn., Trp. (Bb), VI. I, VI. II, Vla., Vc. (1.), and Vc. (2.). Measure 222 shows a triplet in the Sop. Sax. part. Measure 223 features a triplet in the Bsn. part. Measure 224 includes a *p* dynamic marking in the VI. I part and a triplet in the Vc. (2.) part. Measure 225 shows a *p* dynamic marking in the VI. I part and a triplet in the Vla. part. A **BB** (Basso Continuo) section is indicated above measures 224 and 225.

Act I, Nr. 6, RK

226 227 228 229

Fl.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Trp. (Bb)

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

p

mp

p

230 231 232 233

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Trp. (Bb)

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

mp

p

CC

CC

Act I, Nr. 6, RK

234 235 236 237 238 239

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

pp

240 241 242 243

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

VI. I

VI. II

Vla.

Vc. (1.)

Vc. (2.)

DD

p

Act I, Nr. 6, RK

244

245

246

247

248

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

VI. I

VI. II

Vla.

(1.)

Vc.

(2.)

Act II

Act II, Nr. 1

Ethan Braun

Score

"Chorale 4"
♩ = 60

2 3 4 5

Oboe *p*

Alto Saxophone in Eb *p*

Bassoon *p*

Horn in F *p*

Violin I *p* 1. solo *pp*

Violin II *p* ten. broad



6 7 8 9 10 11 12

A

Fl. *p* *mp* *p*

Ob. *mp* *p*

A. Sax. (Eb) *mp* *p*

Bsn. *mp* *p*

Hn. (F) *mp* *p*

Trp. (Bb) *p dolce*

Crot. *p dolce*

VI. I 1. solo

VI. II 1. *p* (no cresc.)
2. *p* (no cresc.)

Vla. 1. *p* (no cresc.)
2. *p* (no cresc.)

Vc. 1. + 2.; *p* (no cresc.)

13 14 15 16 17 18

B

Fl.

Ob.

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

(1. solo)

B

VI. I

VI. II

Vla.

Vc.

1. + 2.; Unis.

19 20 21 22 23 24

C

Fl.

Ob.

A. Sax. (Eb)

Bsn.

Hn. (F)

Crot.

mp

p

mp

p

mp

p

mp

pp

very softly

sempre p

VI. I

VI. II

Vla.

Vc.

1. solo

ten. broad

C

pp < p

p dolce

pp

p

Act II, Nr. 1

25 26 27 28 29 30 31 32

Fl. *p mp*

Ob. *mp p pp p*

A. Sax. (Eb) *mp p pp p*

Bsn. *mp p pp p*

Hn. (F) *mp p pp p*

Crot.

VI. I *1. solo mp*

VI. II *ten. 1. short p p 2. (ORD.) p*

Vla. *1. 2. 3.*

D

33 34 35 36 37 38 39 40

Fl. *mf mp ten. broad*

Ob. *p*

A. Sax. (Eb) *p*

Bsn. *p*

Hn. (F) *dolcissimo p*

Crot.

VI. I *1. (1.) p 8va p*

VI. II *2. p pp 1. + 2.; sul tasto pp 1. sul C*

Vla. *1. + 2.; Unis. p p (1. + 2.)*

Vc. *pp*

41 42 43 44 45 46

E

Fl.

Ob. *sotto voce*
mp *pp* simile...

B. Cl. (Bb) *p* *sotto voce* (h)

A. Sax. (Eb) *mp* *pp* *sotto voce*

Bsn. *mp* *pp* *sotto voce*

Hn. (F) *mp* *pp* *sotto voce*

E

VI. I *mp* *pp* *poco cresc.* *p* (1.) *p* *pp*

VI. II ORD. *p* *poco cresc.* *mp* *p* *pp*

Vla. 1. + 2.; ORD. *p* *pp*

Vc. (sul D) *mp* *p* *dolce* *p* *pp*

47 48 49 50 51 52

Fl. *mp* *attacca subito il seguente*

Ob. *p*

B. Cl. (Bb) *mp* *p*

A. Sax. (Eb) *p* *p*

Bsn. *p*

Hn. (F) *p*

VI. I *p* *mp* *sul tasto* *attacca subito il seguente*

VI. II *p*

Vla. *p*

Vc. *p*

Act II, Nr. 2

Score

A effervescent, pointillistic
L'istesso Tempo, $\text{♩} = 60$

② ③

Flute

Oboe

Bass Clarinet in Bb

Alto Saxophone in Eb

Bassoon

Horn in F

Trumpet in Bb

Xylophone
short and precise
sempre p

Crotales
L.V.
sempre p

Electric Guitar 1
listen, create, echo guitar harmonics and bends
sempre p

Electric Guitar 2
listen, create, echo guitar harmonics and bends
sempre p

EBass
listen, create, echo guitar harmonics and bends
sempre p

Mezzo-Soprano
mf
ME[H]

Tenor

Piano
sempre p
sempre simile, sempre staccato leggero...

A effervescent, pointillistic
L'istesso Tempo, $\text{♩} = 60$

Violin I
listen, create, echo pizz material in electronics
sempre p

Violin II
listen, create, echo pizz material in electronics
sempre p

Viola
listen, create, echo pizz material in electronics
sempre p

Violoncello
listen, create, echo pizz material in electronics
sempre p

Act II, Nr. 2

④

⑤

⑥

⑦

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

sempre simile, sempre staccato leggero...

sempre p

sempre p

sempre p

sempre p

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

Act II, Nr. 2

8

9

10

11

12

13

Fl. *sempre mp* *sempre simile, sempre staccato leggero...*

Ob.

B. Cl. (Bb) *sempre simile, sempre staccato leggero...*

A. Sax. (Eb) *sempre simile, sempre staccato leggero...*

Bsn. *sempre simile, sempre staccato leggero...*

Hn. (F)

Trp. (Bb) *sempre p* *sempre simile, sempre staccato leggero...*

Xyl.

Crot.

E. Guit. 1 (listen, create)

E. Guit. 2 (listen, create)

EBass (listen, create)

M. - S. (listen, trace electronic's shape always glissing downward, repeating "melismatic")
 (L) S - MAAA - TTTTTKKKK

Pno.

VI. I (listen, create)

VI. II (listen, create)

Vla. (listen, create)

Vc. (listen, create)

Act II, Nr. 2

B (14) (15) (16) (17)

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1 (listen, create)

E. Guit. 2 (listen, create)

EBass (listen, create)

M. - S. ("melismatic" riff continues)

Pno.

B (listen, create)

VI. I (listen, create)

VI. II (listen, create)

Vla. (listen, create)

Vc. (listen, create)

Act II, Nr. 2

18 19 20 21 C 22

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1
(listen, create)

E. Guit. 2
(listen, create)

EBass
(listen, create)

M. - S.
("melismatic" riff continues)

Pno.

VI. I
(listen, create)

VI. II
(listen, create)

Vla.
(listen, create)

Vc.
(listen, create)

C

Act II, Nr. 2

23

24

25

26

27

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

(listen, create)

E. Guit. 2

(listen, create)

EBass

(listen, create)

M. - S.

(“melismatic” riff continues)

Pno.

VI. I

(listen, create)

VI. II

(listen, create)

Vla.

(listen, create)

Vc.

Act II, Nr. 2

28 29 30 31 32

Fl. *8va* *loco*

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1 (listen, create)

E. Guit. 2 (listen, create)

EBass (listen, create)

M. - S. ("melismatic" riff continues)

Pno.

VI. I (listen, create)

VI. II (listen, create)

Vla. (listen, create)

Vc. (listen, create)

Act II, Nr. 2

33 34 35 36 37

D

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

(listen, create)

E. Guit. 2

(listen, create)

EBass

(listen, create)

M. - S.

("melismatic" riff continues)

Pno.

D

VI. I

(listen, create)

VI. II

(listen, create)

Vla.

(listen, create)

Vc.

Act II, Nr. 2

38

39

40

41

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

("melismatic" riff continues)

Act II, Nr. 2

42 43 44 45

E

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

E

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 2

46

47

48

49

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

(listen, create)

(listen, create)

(listen, create)

("melismatic" riff continues)

Act II, Nr. 2

50 51 52 53

F

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1 (listen, create)

E. Guit. 2 (listen, create)

EBass (listen, create)

M. - S. ("melismatic" riff continues)

Pno.

F

VI. I (listen, create)

VI. II (listen, create)

Vla. (listen, create)

Vc. (listen, create)

Act II, Nr. 2

54

55

56

57

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

(listen, create)

"melismatic" riff continues

8va

loco

3

3

3

3

3

3

Act II, Nr. 2

58 59 60 61 62

G

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

G

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 2

63 64 65 66 67

Fl. *8va* *loco* **H**

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1 (listen, create)

E. Guit. 2 (listen, create)

EBass (listen, create)

M. - S. ("melismatic" riff continues)

Pno.

H

VI. I (listen, create)

VI. II (listen, create)

Vla. (listen, create)

Vc. (listen, create)

Act II, Nr. 2

68 69 70 71 72

8^{va} | loco

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1 (listen, create)

E. Guit. 2 (listen, create)

EBass (listen, create)

M. - S. ("melismatic" riff continues)

Pno.

VI. I (listen, create)

VI. II (listen, create)

Vla. (listen, create)

Vc. (listen, create)

Act II, Nr. 2

73

74

75

76

I

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1
(listen, create)

E. Guit. 2
(listen, create)

EBass
(listen, create)

M. - S.
("melismatic" riff continues)

Pno.

I

VI. I
(listen, create)

VI. II
(listen, create)

Vla.
(listen, create)

Vc.
(listen, create)

77

78

79

80

81

The musical score consists of the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bb) (Bass Clarinet)
- A. Sax. (Eb) (Alto Saxophone)
- Bsn. (Bassoon)
- Hn. (F) (Horn)
- Trp. (Bb) (Trumpet)
- Xyl. (Xylophone)
- Crot. (Crotchet)
- E. Guit. 1 (Electric Guitar 1) - (listen, create)
- E. Guit. 2 (Electric Guitar 2) - (listen, create)
- EBass (Electric Bass) - (listen, create)
- M. - S. (Melismatic) - ("melismatic" riff continues)
- Pno. (Piano)
- VI. I (Violin I) - (listen, create)
- VI. II (Violin II) - (listen, create)
- Vla. (Viola) - (listen, create)
- Vc. (Violoncello)

Act II, Nr. 2

82 83 84 85

J

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

(listen, create)

E. Guit. 2

(listen, create)

EBass

(listen, create)

M. - S.

("melismatic" riff continues)

Pno.

J

(listen, create)

VI. I

(listen, create)

VI. II

(listen, create)

Vla.

(listen, create)

Vc.

Act II, Nr. 2

86 87 88 89

K

Fl. *sempre p*

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb) *sempre p*

Xyl.

Crot. *sempre p*

E. Guit. 1 (listen, create) (slowly fade out improvisation)

E. Guit. 2 (listen, create) ORD. (as notated) *sempre p*

EBass (listen, create) (slowly fade out improvisation)

M. - S. ("melismatic" riff continues, slowing down gradually) (end of "melismatic" riff)

Pno.

VI. I (listen, create) (slowly fade out improvisation) **K**

VI. II (listen, create) (slowly fade out improvisation)

Vla. (listen, create) (slowly fade out improvisation)

Vc. (listen, create) (slowly fade out improvisation)

Act II, Nr. 2

90 91 92 93

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 2

Pno.

VI. I

VI. II

Vla.

Vc.

sempre p

sempre p

sempre p

short and precise pizz.

ORD. (as notated)

p

sempre simile...

Act II, Nr. 2

94 95 96 97 98

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 2

Pno.

VI. I

VI. II

Vla.

Vc.

L

Act II, Nr. 2

99 100 101 102 103

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 2

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 2

M 104 105 106 107 108

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 2

Pno.

simile...

M

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 2

109

110

111

112

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 2

Pno.

VI. I

VI. II

Vla.

Vc.

open String

3

3

3

Act II, Nr. 2

Vc. **N** 113 solo 114 115 116 117 118

Vc. **O** 119 120 121 122 123 124

E. Guit. 2 125 ORD. (as notated) short and precise simile... 126 127 128 **P** 129

Bass 125 ORD. (as notated) short and precise simile... 126 127 128 129

Vc. 125 126 127 128 129 **P**

E. Guit. 2 130 131 132 133 134 135

Bass 130 131 132 133 134 135

Vc. 130 131 132 133 134 135

Hn. (F) **Q** 136 137 138 139 140

Trp. (Bb) 136 137 138 139 140

E. Guit. 2 136 137 138 139 140

Bass 136 137 138 139 140

VI. I **Q** 136 137 138 139 140

VI. II 136 137 138 139 140

Vla. 136 137 138 139 140

Vc. 136 137 138 139 140

141

142

143

144

145

146

R The Scream

Musical score for measures 141-146, instruments: Fl., Ob., B. Cl., A. Sax., Bsn., Hn., Trp., Perc. 2, E. Guit. 1, E. Guit. 2, Bass, Pno.

Fl. *f*

Ob. *f*

B. Cl. (Bb) *f*

A. Sax. (Eb) *f*

Bsn. *f*

Hn. (F) *ff*

Trp. (Bb) *ff*

Perc. 2 *mf* listen, trace electronic's shape and intensity, reinforce

E. Guit. 1 *mf* listen, trace electronic's shape and intensity, reinforce

E. Guit. 2 *f* *sempre f*

Bass *sempre f*

Pno.

R The Scream

Musical score for measures 141-146, instruments: VI. I, VI. II, Vla., Vc.

VI. I *ff* *f* listen, trace electronic's shape and intensity, reinforce

VI. II *ff* *f* listen, trace electronic's shape and intensity, reinforce

Vla. *ff*

Vc. *ff* *f* listen, trace electronic's shape and intensity, reinforce

Act II, Nr. 2

147

148

149

150

151

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

(trace, reinforce)

Perc. 2

(trace, reinforce)

E. Guit. 1

E. Guit. 2

Bass

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

HEAVY BOW PRESSURE, TREMOLO, ACCENT

f

f

Act II, Nr. 2

152 153 154 155 156

S

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

(trace, reinforce)

Perc. 2

(trace, reinforce)

E. Guit. 1

E. Guit. 2

Bass

Pno.

S

(trace, reinforce)

VI. I

(trace, reinforce)

VI. II

Vla.

(trace, reinforce)

Vc.

Act II, Nr. 2

157

158

159

160

161

Fl. ^{8va}-----1

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. ₃ ₃

Hn. (F)

Trp. (Bb) ₃ ₃

Perc. 2 (trace, reinforce)

E. Guit. 1 (trace, reinforce)

E. Guit. 2 ₃ ₃

Bass ₃ ₃

M.-S. *ff* *loud, not tragic* EF

Pno. loco (hold on Pedal) ₃

VI. I (trace, reinforce) T

VI. II (trace, reinforce)

Vla. ₃ ₃ (trace, reinforce)

Vc. (trace, reinforce)

Act II, Nr. 2

162

163

164

165

166

167

U

Fl. *8va* *loco*

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F) *sempre f*

Trp. (Bb)

Crot. *f*

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S. *(wide vibrato, oscillate)*

Pno. *8va* *loco*

VI. I (trace, reinforce)

VI. II (trace, reinforce)

Vla. *f* listen, trace electronic's shape and intensity, reinforce

Vc. (trace, reinforce)

Act II, Nr. 2

168

169

170

171

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

Act II, Nr. 2

Score for Act II, Nr. 2, measures 172-175. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Crotonal (Crot.), Percussion 2 (Perc. 2), Electric Guitars 1 and 2 (E. Guit. 1, E. Guit. 2), Bass, Music Stand (M.-S.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 172, 173, 174, and 175 are marked with circled numbers. A rehearsal mark 'V' is present at the beginning of the score and again at the bottom.

Key features include:

- Flute and Horn parts featuring triplet patterns.
- Bass Clarinet and Bassoon parts with complex rhythmic figures.
- Electric Guitars 1 and 2 playing a driving, syncopated rhythm.
- Piano accompaniment with intricate textures and triplets.
- Musical Stand (M.-S.) part with a *sempre ff* dynamic marking and a sequence of chords (FFF, FER).
- Violin and Viola parts marked with "(trace, reinforce)".

Act II, Nr. 2

176 177 178 179

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

Act II, Nr. 2

W

180 181 182 183

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

Pno.

W

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

oscillating slowly descending thirds, breaking up words into parts

(riff continues)

Act II, Nr. 2

184 185 186 187

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(riff continues)

Act II, Nr. 2

188 189 190 191

X

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(riff continues)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

Act II, Nr. 2

192 193 194 195

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(riff continues)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

Act II, Nr. 2

Y

196

197

198

199

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M. - S.

Pno.

Y

(trace, reinforce)

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 2

200

201

202

203

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(riff continues)

sempre f

Act II, Nr. 2

Z (listen, trace electronic's shape and intensity, reinforce)

204 205 206 207

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

(listen, trace electronic's shape and intensity, reinforce)

E. Guit. 1

E. Guit. 2

Bass

(end of riff)

M.-S.

Pno.

SCE....

Z (listen, trace electronic's shape and intensity, reinforce)

VI. I

(listen, trace electronic's shape and intensity, reinforce)

VI. II

(listen, trace electronic's shape and intensity, reinforce)

Vla.

(listen, trace electronic's shape and intensity, reinforce)

Vc.

208

209

210

211

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2
(trace, reinforce)

E. Guit. 1
(trace, reinforce)

E. Guit. 2

Bass

MEZZO-SOPRANO
f cheerleading

MORPH AND MELT AND MOURN AND MEND

TENOR
f cheerleading

MORPH AND MELT AND MOURN AND MEND

Pno.

VI. I
(trace, reinforce)

VI. II
(trace, reinforce)

Vla.
(trace, reinforce)

Vc.
(trace, reinforce)

Act II, Nr. 2

AA 212 213 214 215 216

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

T.

Pno.

AA

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

MORE THAT NORTH STEERS TO WIT'S END UP IS DOWN IS

MORE THAT NORTH STEERS TO WIT'S END UP IS DOWN IS

Act II, Nr. 2

217

218

219

220

221

BB

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

LEFT IS RIGHT

LEFT IS RIGHT

BB

Act II, Nr. 2

222

223

224

225

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

sempre f

(trace, reinforce)

(trace, reinforce)

TTT...

ALL THAT'S MADE NOT BORN WAS DEAD?

ALL THAT'S MADE NOT BORN WAS DEAD?

Act II, Nr. 2

226

227

CC

228

229

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

TO GE THER!

TO GE THER!

CC

Act II, Nr. 2

230

231

232

233

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

Act II, Nr. 2

234 235 DD 236 237 238

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

Pno.

DD

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

Act II, Nr. 2

239

240

241

242

243

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

mf distraught, dejected

LEAVE THIS MOUTH MAKE NO SOUND

mf distraught, dejected

LEAVE THIS MOUTH MAKE NO SOUND

Act II, Nr. 2

EE 244 245 246 247 248

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

T.

Pno.

EE

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

resolute

MUSE?

resolute

MUSE?

Act II, Nr. 2

249

250

251

252

253

FF

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

Bass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

(trace, reinforce)

WORDS BY HEART...

WORDS BY HEART...

f

FF

Act II, Nr. 2

254

255

256

257

258

259

attacca subito il seguente

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2
(trace, reinforce)
p subito

E. Guit. 1
(trace, reinforce)
p subito

E. Guit. 2

Bass
p subito

M.-S.

Pno.
p subito

VI. I
ORD. (as notated) *pp subito* simile...

VI.
ORD. (as notated) *pp subito* simile...

Vla.
ORD. (as notated) *pp subito* simile...

Vc.
ORD. (as notated) *pp subito* simile...

attacca subito il seguente

Act II, Nr. 3

Score

A "Chorale 2"
♩ = 60

② ③ ④

Flute

Oboe
mp cantabile

Bass Clarinet in Bb
mp cantabile

Alto Saxophone in Eb
mp cantabile

Bassoon
mp cantabile

Horn in F

Trumpet in Bb

Percussion 1

Percussion 2

Electric Guitar 1

Electric Guitar 2
p

EBass
p

Piano
p

Violin I
p

Violin II
p

Viola
p

Violoncello
p

Act II, Nr. 3

⑤

⑥

⑦

⑧

Musical score for Act II, Nr. 3, measures 5-8. The score is arranged in a system with multiple staves. The instruments and their parts are:

- Fl. (Flute): Rests in all measures.
- Ob. (Oboe): Melodic line with slurs and ties across measures 5-8.
- B. Cl. (Bb) (Bass Clarinet): Melodic line with slurs and ties across measures 5-8.
- A. Sax. (Eb) (Alto Saxophone): Melodic line with slurs and ties across measures 5-8.
- Bsn. (Bassoon): Melodic line with slurs and ties across measures 5-8.
- Hn. (F) (Horn): Rests in all measures.
- Trp. (Bb) (Trumpet): Rests in all measures.
- E. Guit. 1 (Electric Guitar 1): Rests in all measures.
- E. Guit. 2 (Electric Guitar 2): Melodic line with slurs and ties across measures 5-8.
- EBass (Electric Bass): Melodic line with slurs and ties across measures 5-8.
- Pno. (Piano): Accompanying line with slurs and ties across measures 5-8.
- VI. I (Violin I): Melodic line with slurs and ties across measures 5-8.
- VI. II (Violin II): Melodic line with slurs and ties across measures 5-8.
- Vla. (Viola): Melodic line with slurs and ties across measures 5-8.
- Vc. (Violoncello): Melodic line with slurs and ties across measures 5-8.

Act II, Nr. 3

B 9 10 11 12

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

B

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 3

13 14 15 16

Ob.
B. Cl. (Bb)
A. Sax. (Eb)
Bsn.
Pno.
VI. I
VI. II
Vla.
Vc.

Detailed description: This block contains the musical notation for measures 13 through 16. The score is arranged in a system with eight staves. The top four staves are for woodwinds: Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), and Bassoon (Bsn.). The bottom four staves are for strings and piano: Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Measures 13 and 14 feature long, sweeping melodic lines in the woodwinds, with some triplets in the piano and strings. Measure 15 continues these lines, and measure 16 concludes the section with a final note in the oboe and bassoon.

17 18 19 20

C

Ob.
B. Cl. (Bb)
A. Sax. (Eb)
Bsn.
EBass
Pno.
VI. I
VI. II
Vla.
Vc.

Detailed description: This block contains the musical notation for measures 17 through 20. The score is arranged in a system with eight staves. The top four staves are for woodwinds: Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), and Bassoon (Bsn.). The bottom four staves are for strings and piano: Electric Bass (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Measures 17 and 18 feature long, sweeping melodic lines in the woodwinds, with some triplets in the piano and strings. Measure 19 continues these lines, and measure 20 concludes the section with a final note in the oboe and bassoon. A double bar line is present at the beginning of measure 17, and a 'C' time signature is indicated above the oboe staff.

Act II, Nr. 3

21 22 23 24

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Pno.

VI. I

VI. II

Vla.

Vc.

D 25 26 27 28

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Pno.

VI. II

Vla.

Vc.

Act II, Nr. 3

29

30

31

32

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

div. Unis.

Act II, Nr. 3

33 34 35 36

E

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

E

VI. I

VI. II

Vla.

Vc.

8va

loco

Act II, Nr. 3

37

38

39

40

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

Detailed description of the musical score: This page contains the musical notation for measures 37 through 40 of Act II, Nr. 3. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Bass Clarinet, Alto Saxophone, Bassoon) and brass section (Horn, Trumpet) are mostly silent, indicated by whole rests. The string section (Violins I & II, Viola, Cello) and the piano part are active, featuring complex rhythmic patterns and triplets. The electric guitar and bass parts are also present, with the guitar playing a melodic line and the bass providing a steady accompaniment. The piano part has a prominent role, with intricate fingerings and triplets in both hands. The overall texture is dense and rhythmic.

41

42

43

44

F Alarm 1

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Mezzo

Pno.

VI. I

VI. II

Vla. 1.

Vla. 2.

Vc.

listen. create, echo repeated notes (free improvisation until Letter X)

p
listen, create, like "whale song"
(free improvisation until Letter X)

p

listen, create, like "whale song" (free improvisation until Letter X)

pp

listen, create, echo repeated notes (free improvisation until Letter X)

p

F Alarm 1

Act II, Nr. 3

45

46

47

48

49

(listen, create, until Letter X)

Perc. 1

(listen, create, until Letter X)

Perc. 2

(listen, create, until Letter X)

E. Guit. 1

E. Guit. 2

EBass

(listen, create, until Letter X)

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

div. Unis.

8va

loco

1. + 2.;

div. Unis.

50

51

52

53

54

G

G

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 3

55

56

57

58

Musical score for measures 55-58. The score includes staves for E. Guit. 2, EBass, Pno., VI. I, VI. II, Vla., and Vc. The key signature has one flat (B-flat). Measure 55 shows a melodic line in E. Guit. 2 and a bass line in Vc. Measure 56 features a complex rhythmic pattern in Pno. and VI. II. Measure 57 includes a triplet in VI. II and Vla. Measure 58 concludes with a melodic phrase in E. Guit. 2 and a bass line in Vc.



59

60

61

62

Musical score for measures 59-62. The score includes staves for E. Guit. 2, EBass, Pno., VI. I, VI. II, Vla., and Vc. Measure 59 shows a melodic line in E. Guit. 2 and a bass line in Vc. Measure 60 features a complex rhythmic pattern in Pno. and VI. II. Measure 61 includes a triplet in VI. II and Vla. Measure 62 concludes with a melodic phrase in E. Guit. 2 and a bass line in Vc. There are two 'H' markings above the VI. I staff at measures 60 and 61.

Act II, Nr. 3

63

64

65

66

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

div. Unis. div. Unis.

67

68

I

69

70

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

I

8va

Act II, Nr. 3

71

72

73

74

75

Musical score for measures 71-75. The score includes parts for EBass, Pno., VI. I, VI. II, Vla. (two staves), and Vc. The key signature has one flat (B-flat). Measure 71 shows the beginning of the section. Measure 72 features a double bar line. Measure 73 contains a 'J' marking above the VI. I staff. Measure 74 shows a key signature change to two flats (B-flat and E-flat). Measure 75 ends with a sharp sign above the VI. I staff.



76

J

77

78

79

Musical score for measures 76-79. The score includes parts for Fl., EBass, Pno., VI. I, VI. II, Vla. (two staves), and Vc. Measure 76 features a double bar line. Measure 77 contains a 'J' marking above the VI. I staff. Measure 78 shows a key signature change to two flats (B-flat and E-flat). Measure 79 ends with a sharp sign above the VI. I staff.

Act II, Nr. 3

80 81 82 83

Fl.

EBass

Pno.

VI. I

VI. II

Vla. 1.

Vla. 2.

Vc.

8^{va}-7

loco div. b.

Unis.

Detailed description: This block contains the musical score for measures 80 through 83. It features six staves: Flute (Fl.), Euphonium (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), and Viola/Vcello (Vla. 1., Vla. 2., Vc.). The key signature has one flat (B-flat). Measure 80 shows the beginning of the section with various rests and notes. Measure 81 includes triplets in the bassoon and cello parts. Measure 82 continues the melodic lines. Measure 83 features a 'loco' section for the violin I and a 'Unis.' (unison) section for the viola/vcello.



84 85 86 87

Fl.

EBass

Pno.

VI. I

VI. II

Vla. 1.

Vla. 2.

Vc.

K

K

div.

Unis.

Detailed description: This block contains the musical score for measures 84 through 87. It features the same six staves as the previous block. Measure 84 begins with a double bar line and a key signature change to C major, indicated by a 'K' in a box. Measure 85 continues with various rests and notes. Measure 86 includes triplets in the piano and cello parts. Measure 87 features a 'div.' (divisi) section for the violin I and a 'Unis.' (unison) section for the viola/vcello.

Act II, Nr. 3

88 89 90 91 92

Fl.

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

1. + 2.;

1. + 2.;

93 94 95 96

Fl.

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

L

L

div. Unis.

1.

2.

div. Unis.

Act II, Nr. 3

97

98

99

100

Musical score for measures 97-100. The score includes parts for Flute (Fl.), Euphonium (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Measures 97 and 98 feature a triplet in the Euphonium and Piano parts. Measures 99 and 100 continue the musical development with various rhythmic patterns and dynamics.



101

102

103

104

Musical score for measures 101-104. The score includes parts for Flute (Fl.), Euphonium (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Measures 101 and 102 feature a 'M' marking above the Flute part. Measures 103 and 104 feature a 'M' marking above the Violin I part. The Viola part includes first and second endings (1. and 2.) for measures 103 and 104.

Act II, Nr. 3

105

106

107

108

Musical score for measures 105-108. The score includes parts for Flute (Fl.), Euphonium (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 105 features a triplet of eighth notes in the Flute and Piano parts. Measure 106 continues the triplet in the Piano and Cello parts. Measure 107 shows a triplet in the Piano and Cello parts. Measure 108 concludes with a triplet in the Flute and Cello parts.



109

110

111

112

Musical score for measures 109-112. The score includes parts for Flute (Fl.), Euphonium (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 109 starts with a 'N' in a box above the Flute staff. Measure 110 features a triplet in the Piano and Cello parts. Measure 111 includes a 'div. Unis.' instruction above the Violin II staff and a triplet in the Piano and Cello parts. Measure 112 concludes with a 'div. Unis.' instruction above the Cello staff and a triplet in the Cello part.

Act II, Nr. 3

113 114 115 116 117

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

O

O

118 119 120

EBass

Pno.

VI. II

Vla.

Vc.

div.

Unis.

1. + 2.;

121 122 123 124

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

(loco)

Act II, Nr. 3

125 126 127 128

P

Fl.

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

1. + 2.;

div. Unis.



129 130 131 132

Fl.

Ob.

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

pp

Act II, Nr. 3

133 134 135 136

Fl.

Ob.

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

Q



137 138 139 140

Fl.

Ob.

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

sempre staccato leggero

1.

2.

div. Unis.

Act II, Nr. 3

141 142 143 144

R

Fl.

Ob.

EBass

Pno.

VI. I

VI. II

Vla. 1. + 2.;

Vc.



145 146 147 148

Fl.

Ob.

EBass

Pno.

VI. I

VI. II

Vla. 1. 2.

Vc.

Act II, Nr. 3

149 150 151 152

S

Fl. (loco)

Ob. 8va

EBass 3

Pno. 3

VI. I 8va

VI. II

Vla. 1. + 2.;

Vc. 3



153 154 155 156

Fl.

Ob.

EBass

Pno. 3

VI. I 3

VI. II

Vla. 1. 2.

Vc. 3

Act II, Nr. 3

157 158 159 160 161

T

Fl.

Ob.

EBass

Pno.

VI. I

VI. II

Vla. 1. + 2.;

Vc.



162 163 164 165

U

Fl.

Ob.

EBass

Pno.

VI. I

VI. II

Vla. div. Unis.

Vc.

Act II, Nr. 3

166

167

168

169

Musical score for measures 166-169. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 166 features a triplet in the Bassoon part. Measure 167 includes a 'div.' (divisi) marking for the Viola. Measure 168 includes a 'Unis.' (unison) marking for the Viola. Measure 169 continues the orchestral texture.



170

171

172

V

173

174

Musical score for measures 170-174. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 170 features a triplet in the Bassoon part. Measure 171 includes a 'V' (ritardando) marking. Measure 172 includes a 'V' (ritardando) marking. Measure 173 includes a 'V' (ritardando) marking. Measure 174 continues the orchestral texture.

Act II, Nr. 3

175

176

177

178

Musical score for measures 175-178. The score includes parts for Flute (Fl.), Oboe (Ob.), Euphonium (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 175 shows the beginning of the section with various rests and notes. Measure 176 features a triplet in the piano and violin parts. Measure 177 includes a 'div.' (divisi) marking for the violins. Measure 178 continues the melodic and harmonic development.



179

180

W

181

182

Musical score for measures 179-182. The score includes parts for Flute (Fl.), Oboe (Ob.), Euphonium (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Measure 179 features a triplet in the flute part. Measure 180 includes a 'W' (ritardando) marking. Measure 181 includes a 'W' (ritardando) marking and a 'Unis.' (unison) marking for the violins. Measure 182 concludes the section with various notes and rests.

Act II, Nr. 3

183

184

185

186

Ob.

EBass

Pno.

VI. I

VI. II Unis.

Vla.

Vc.



187

188

189

190

X

(end of improvisation)

(end of improvisation)

(end of improvisation)

(end of improvisation)

X solo
a minor pentatonic riff, w/viola in electronics

p

div. Unis.

div. Unis.

div. Unis.

Act II, Nr. 3

191 192 193 194 195 196

Ob. *pp* 8^{va}-----1 loco

Pno.

VI. I (riff)

VI. II

Vla. div. Unis. 3 div.

Vc. 3 div.



197 198 199 200 201 202 203

Ob. **Y** *sempre pp* 8^{va}-----1 loco

VI. I **Y** (riff)



204 205 206 207 208 209 210 211

Ob. **Z** 8^{va}-----1 loco

VI. I **Z** (riff)

Act II, Nr. 4

Score

A Every Intuition is a Hope L'istesso Tempo, ♩ = 60

2

3

4

Flute

Oboe *pp* *leggiero* as soft as possible (very high notes ossia octave lower)

Bass Clarinet in Bb listen; create long tones supporting, reinforcing pitch

Alto Saxophone in Eb listen; create long tones supporting, reinforcing pitch

Bassoon listen; create long tones supporting, reinforcing pitch

Horn in F

Trumpet in Bb *pp* con sord. as soft as possible

Crotales

Percussion 1 listen; create reverberant, marine-like soundscape

Percussion 2 listen; create reverberant, marine-like soundscape

Electric Guitar 1

Electric Guitar 2 *pp* *leggiero* sempre simile, sempre staccato leggiero...

EBass listen; whale song/"Hawaiian" slide guitar/nauseated bass harmonics

Mezzo-Soprano

Piano *pp* sempre simile, sempre staccato leggiero...

Violin I listen; echo strings in playback: a minor pentatonic + chromatic, pizz., a bit appalachian and drowning

Violin II listen; echo strings in playback: a minor pentatonic + chromatic, pizz., a bit appalachian and drowning

Viola listen; echo strings in playback: a minor pentatonic + chromatic, pizz., a bit appalachian and drowning

Violoncello

A Every Intuition is a Hope L'istesso Tempo, ♩ = 60

Act II, Nr. 4

5

6

7

8

Fl.

Ob. *always as legato as possible*

B. Cl. (Bb) *(reinforce, until letter P)*

A. Sax. (Eb) *(reinforce, until letter P)*

Bsn. *(reinforce, until letter P)*

Hn. (F) *(reinforce, until letter P)*

Trp. (Bb) *sempre simile, sempre staccato leggiero...*

Perc. 1 *(reverberant, marine, until letter P)*

Perc. 2 *(reverberant, marine, until letter P)*

E. Guit. 1 *(listen, create, until letter P)*

E. Guit. 2 *(harmonic nausea, until letter P)*

EBass

Pno.

VI. I *(listen, create, until letter P)*

VI. II *(listen, create, until letter P)*

Vla. *(listen, create, until letter P)*

Vc. *(listen, create, until letter P)*

Act II, Nr. 4

⑨ **B** ⑩ ⑪ ⑫

Fl.

Ob. still softly (loco)

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Pno.

B

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

13

14

15

16

Musical score for Act II, Nr. 4, measures 13-16. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Bb) (B. Cl. (Bb)), Saxophone (Eb) (A. Sax. (Eb)), Horn (F) (Hn. (F)), Trumpet (Bb) (Trp. (Bb)), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Bass (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.).

Measures 13-16 show the following activity:

- Flute:** Rests in all measures.
- Oboe:** Rests in measures 13 and 14. In measure 15, it plays a quarter note G4, followed by a quarter rest, a quarter note A4, and a quarter rest. In measure 16, it plays a quarter note B4, followed by a quarter note A4, and a quarter rest.
- Bassoon:** Rests in all measures.
- Clarinet (Bb):** Rests in all measures.
- Saxophone (Eb):** Rests in all measures.
- Horn (F):** Rests in all measures.
- Trumpet (Bb):** Rests in measures 13 and 14. In measure 15, it plays a quarter note G3, followed by a quarter note F3, a quarter rest, and a quarter note E3. In measure 16, it plays a quarter note D3, followed by a quarter note C3, and a quarter rest.
- Percussion 1 and 2:** Rests in all measures.
- Electric Guitar 1:** Rests in all measures.
- Electric Guitar 2:** Plays a rhythmic pattern of eighth notes and quarter notes. In measure 15, it features a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, F4, E4). In measure 16, it features a triplet of eighth notes (G4, F4, E4).
- Bass:** Rests in all measures.
- Piano:** Plays a complex accompaniment with eighth and quarter notes, including triplets in measures 13, 15, and 16.
- Violins, Viola, and Cello:** Rests in all measures.

Act II, Nr. 4

17

C

18

19

20

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

21

22

23

24

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

Detailed description of the musical score: This page contains the musical score for measures 21 through 24 of Act II, Nr. 4. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measures 21 and 22 are mostly empty staves, indicating rests for most instruments. Measure 23 shows some activity in the Oboe and Trumpet parts. Measure 24 shows more activity, particularly in the Piano part which features a triplet in the right hand and a triplet in the left hand. The Electric Guitars and Electric Bass parts also have some notation in measure 24. The Percussion parts are empty in all measures.

Act II, Nr. 4

25

D

26

27

28

Musical score for Act II, Nr. 4, measures 25-28. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Bb), Saxophone (Eb), Trumpet (Bb), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electric Guitars 1 (E. Guit. 1), Electric Guitars 2 (E. Guit. 2), Bass (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). A key signature change to D major is indicated by a box containing the letter 'D' at the beginning of measure 26. The piano part features a complex rhythmic accompaniment with many sixteenth notes.

Act II, Nr. 4

29

30

31

32

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

33

E

34

35

36

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

37

38

39

40

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

(hold notes, as notated)

as soft as possible

ppp

Act II, Nr. 4

41 **F** 42 43 44

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2 *sempre staccato leggero*

EBass

Pno.

F

VI. I

VI. II

Vla.

Vc.

45

46

47

48

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO
mp matter-of-factly

M. - S.
E' - - VRY IN - TU - I - TION IS A HOPE

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

49

G

50

51

52

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

53

54

55

56

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

57

H

58

59

60

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

p solemn, chant-like

BE - ING IS THE THE - A - TER OF LOCK AND

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

61

62

63

64

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

KEY

Pno.

VI. I

VI. II

Vla.

Vc.

65

I

66

67

68

Musical score for Act II, Nr. 4, measures 65-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B. Cl. (Bb)), Saxophone (A. Sax. (Eb)), Trumpet (Trp. (Bb)), Percussion (Perc. 1, Perc. 2), Electric Guitars (E. Guit. 1, E. Guit. 2), Bass (EBass), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.).

Measures 65-68 are marked with circled numbers. A first ending bracket labeled 'I' spans measures 65-68. The Piano part features a triplet in measure 65. The Electric Guitars part has a melodic line in measure 65. The Oboe and Trumpet parts have a short melodic phrase in measure 65. The Flute, Bassoon, Clarinet, Saxophone, Percussion, EBass, M. - S., Violin I, Violin II, Viola, and Cello parts are mostly silent or have rests.

69

70

71

72

73

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

MEZZO-SOPRANO
mp cheerfully, nasal
CHEER - FUL - NESS

Act II, Nr. 4

74 75 76 77

J

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

IS HU - - BRIS IN A NI - - - CER - - -

Pno.

J

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

78

79

80

81

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

- DRESS.

sassy

WHO'S TO

Pno.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

82 83 84 85

K

Fl.

Ob. *8va* *loco*

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

SAY THE DRUN - - KARD SHOU - - LDN'T DRINK HIS

Pno.

K

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

86

87

88

89

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

FILL?

Pno.

VI. I

VI. II

Vla.

Vc.

90 91 92 93

L

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO
p cantabile

M. - S.

"JUST" HEARTS FIC - - KLE LIKE THE

Pno.

L

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

94

95

96

97

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

0 - CEAN'S FOAM.

Detailed description: This is a page of a musical score for Act II, Nr. 4, covering measures 94 to 97. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Horn in F (Hn. (F)), Trumpet in Bb (Trp. (Bb)), Percussion 1 and 2 (Perc. 1, Perc. 2), Electric Guitars 1 and 2 (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Mellophone (M. - S.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measures 94 and 95 are mostly silent for most instruments, with some activity in the Oboe and Trumpet. Measure 96 shows more activity, particularly in the Oboe and Trumpet. Measure 97 features a vocal line (M. - S.) with the lyrics "0 - CEAN'S FOAM." and significant activity in the Piano and Oboe. The Piano part includes triplets and a melodic line. The Oboe part has a melodic line with a trill-like figure. The Trumpet part has a melodic line with a trill-like figure. The Electric Guitars and Bass parts have a rhythmic accompaniment. The Percussion parts are mostly silent. The Violin, Viola, and Cello parts are mostly silent.

M 98 99 100 101

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

uptight, tense

THEY COIR FACE

Pno.

M

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

102

103

104

105

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

MORAL

TALES

Pno.

VI. I

VI. II

Vla.

Vc.

106 107 108 109

N

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

MEZZO-SOPRANO
p solemn, chant-like
MAY - - - BE

Pno.

N

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 4

110

111

112

113

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

YOU'LL GO BANK - RUPT BUT YOU'RE LIGHT

p

p

Act II, Nr. 4

114 115 116 117 118

O

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

VI. I

VI. II

Vla.

Vc.

p

p

p

O

Act II, Nr. 4

119 120 121 122

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

p *falsetto, estranged*

TRIED TO BE A WIN - - - - - NER

Pno.

VI. I

VI. II

Vla.

Vc.

123

124

125

126

P Intuition Postlude

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

Pno.

BUT IT'S GET - - TING LATE.

mf *p*

(end of improvisation) *p* (as notated) (tiny legato where possible, sempre simile...)

(end of improvisation) *p* (as notated) (tiny legato where possible, sempre simile...)

(end of improvisation) *p* sempre staccato leggiero

(end of improvisation) *p*

(end of improvisation)

(end of improvisation)

(end of improvisation)

(end of improvisation)

(end of improvisation)

(end of improvisation)

P Intuition Postlude

VI. I

VI. II

Vla.

Vc.

pizz. (as notated) *p*

1. pizz. (as notated) *p*

2. pizz. (as notated) *p*

(end of improvisation)

(end of improvisation)

Act II, Nr. 4

127

128

129

130

(tiny legato where possible, sempre simile...)

Musical score for measures 127-130. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Trumpet (Trp. (Bb)), Crotchet (Crot.), Violin I (VI. I), and Violin II (VI. II). The key signature is two sharps (F# and C#). The tempo/mood is indicated as '(tiny legato where possible, sempre simile...)'.

131

132

133

134

Musical score for measures 131-134. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Trumpet (Trp. (Bb)), Crotchet (Crot.), Electric Guitar 2 (E. Guit. 2), Violin I (VI. I), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The tempo/mood is indicated as '(tiny legato where possible, sempre simile...)'.

Act II, Nr. 4

135

136

137

attacca subito il seguente

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Trp. (Bb)

Crot.

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

mp

p

p

p

p

non div.

attacca subito il seguente

(as notated)
pizz.

Act II, Nr. 5

Score

A Carried Away
L'istesso Tempo, $\text{♩} = 60$

② pointillistic, short and precise
③ simile...
④

Flute
pointillistic, short and precise
simile...
sempre p

Oboe
sempre p
simile...
pointillistic, short and precise
(tiny legato where possible)

Bass Clarinet in Bb
pointillistic, short and precise
sempre p
simile...

Alto Saxophone in Eb
pointillistic, short and precise
sempre p
simile...

Bassoon
pointillistic, short and precise
sempre p
pointillistic, short and precise
sempre p

Horn in F
pointillistic, short and precise
sempre p

Trumpet in Bb
pointillistic, short and precise
sempre p

Crotales

Percussion 1
listen; attune to percussion in playback, inhabit this
sempre p

Percussion 2
listen; attune to percussion in playback, inhabit this
sempre p

Electric Guitar 1
listen; whale song/long, gliding tones
sempre p

Electric Guitar 2
pointillistic, short and precise
sempre p

EBass
pointillistic, short and precise
sempre p
simile...
triplets

Mezzo-Soprano

Tenor

A Carried Away
L'istesso Tempo, $\text{♩} = 60$

Violin I
pointillistic, short and precise
simile...
sempre p
triplets

Violin II
listen; whale song/long, gliding tones
sempre p

Viola
pointillistic, short and precise
simile...
(tiny legato where possible, sempre simile...)
sempre p

Violoncello
pointillistic, short and precise
simile...
(tiny legato where possible, sempre simile...)
sempre p

Act II, Nr. 5

5

6

7

8

Fl.

(tiny legato where possible, sempre simile...)

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

simile...

Trp. (Bb)

Crot.

(inhabit percussion)

Perc. 1

(inhabit percussion)

Perc. 2

(whale-like, gliding)

E. Guit. 1

E. Guit. 2

EBass

(tiny legato where possible, sempre simile...)

VI. I

(whale-like, gliding)

VI. II

Vla.

Vc.

Act II, Nr. 5

9 10 11 12

B

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

B

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(always tiny legato where possible)

p

1.

2.

3.

Act II, Nr. 5

13

14

15

16

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

1.

2.

1.

2.

Act II, Nr. 5

17 18 19 20

C

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

VI. I C

VI. II (whale-like, gliding)

Vla. 1. + 2.;

Vc. 1. + 2.;

21

22

D

23

24

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

M. - S. **MEZZO-SOPRANO**
p plaintive con dolore
IM

VI. I (whale-like, gliding)

VI. II

Vla.

Vc.

Act II, Nr. 5

25

26

27

28

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

CA - RIED A - WAY CAR - RIED A - WAY BY THE

non div.

p

Act II, Nr. 5

29

30

E

31

32

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(non arpegg.)

THOUGHT OF YOU BY THE THOUGHT OF YOU

(whale-like, gliding)

Act II, Nr. 5

33

34

35

36

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

TENOR

mp giocoso

slight theatrical portamento between all pitches

THE SEA WON'T RISE

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

1.

2.

3

3

3

Act II, Nr. 5

37

38

F

39

40

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot. **Crotales**
p

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

M. - S.

T.
OR FALL UN LESS

F

VI. I (whale-like, gliding)

VI. II

Vla. 1. + 2.;

Vc.

41

42

43

44

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

T.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

MEZZO-SOPRANO *mf* misterioso

ME - - - - MO -

YOU CHURN IT.

1.

2.

1.

2.

3

3

3

3

Act II, Nr. 5

45

46

G

47

48

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

(inhabit percussion)

Perc. 1

(inhabit percussion)

Perc. 2

(whale-like, gliding)

E. Guit. 1

Electric Guitar 2

E. Guit. 2

EBass

M. - S.

RI

A

G

VI. I

(whale-like, gliding)

VI. II

Vla.

1.

2.

Vc.

1.

2.

Act II, Nr. 5

49

50

51

52

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1
(inhabit percussion)

Perc. 2
(inhabit percussion)

E. Guit. 1
(whale-like, gliding)

E. Guit. 2

EBass

M. - S.

VI. I
(whale-like, gliding)

VI. II

Vla.
1.
2.
1. + 2.;

Vc.

53

54

H

55

56

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2 (ossia Octave higher) (as notated) 3

EBass 3

T. TENOR sempre sim.
YOUR WHI - - SPERS TELL

VI. I (whale-like, gliding)

VI. II

Vla. 1. + 2.;

Vc. 3

Act II, Nr. 5

57

58

59

60

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

T.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

THE WIND WHICH WAY IT'S GOING

61

62

63

64

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2 (Electric Guitar 2)

EBass

M. - S. MEZZO-SOPRANO
p ME - - - - - MO - - -

VI. I

VI. II (whale-like, gliding)

Vla.

Vc.

Act II, Nr. 5

I

65 66 67 68

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

M. - S. *mp*
RI A

I

VI. I (whale-like, gliding)

VI. II

Vla. 1. 2.

Vc.

Act II, Nr. 5

69

70

71

72

Fl.

Ob. (more noise than pitch, on the very high notes)
p

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

M. - S. *p*

VI. I (whale-like, gliding)

VI. II

Vla. 1. + 2.;

Vc.

Act II, Nr. 5

73 74 75 76

J

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

(sempre simile...)

Act II, Nr. 5

77

78

79

80

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2 (Electric Guitar 2)

EBass

VI. I

VI. II (whale-like, gliding)

Vla.

Vc.

Act II, Nr. 5

81 82 83 84

K

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

always legato where possible, simile...

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

p

85

86

87

88

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

M. - S. **MEZZO-SOPRANO**
p
IM CA - RIED A - WAY CAR - RIED A -

VI. I (whale-like, gliding)

VI. II

Vla.

Vc.

Act II, Nr. 5

L

89

90

91

92

93

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 1

Perc. 2

(inhabit percussion)

(inhabit percussion)

Crotales

p

E. Guit. 1

E. Guit. 2

EBass

(whale-like, gliding)

M. - S.

WAY BY THE THOUGHT OF YOU BY THE THOUGHT OF YOU

L

VI. I

VI. II

Vla.

Vc.

non div.

(whale-like, gliding)

1.

2.

3.

Act II, Nr. 5

94

95

96

M

97

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1
(inhabit percussion)

Perc. 2
(inhabit percussion)

E. Guit. 1
(whale-like, gliding)

E. Guit. 2

EBass

M. - S.

VI. I
sempre non div.

VI. II
(whale-like, gliding)

Vla.
1. + 2.;

Vc.
1. + 2.;

Act II, Nr. 5

98

99

100

101

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

p

Act II, Nr. 5

102 103 104 105

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

VI. I (whale-like, gliding)

VI. II

Vla.

Vc.

p

N

8va

Act II, Nr. 5

106 107 108 109

Fl. loco 8^{va} loco 8^{va} loco

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

VI. I (whale-like, gliding) 3

VI. II (whale-like, gliding)

Vla. 3

Vc. 3

Act II, Nr. 5

110 111 112 113

O

O

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

(inhabit percussion)

Perc. 2

(inhabit percussion)

E. Guit. 1

(whale-like, gliding)

E. Guit. 2

EBass

VI. I

(whale-like, gliding)

VI. II

Vla.

Vc.

Act II, Nr. 5

114

115

116

117

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1
(inhabit percussion)

Perc. 2
(inhabit percussion)

E. Guit. 1
(whale-like, gliding)

E. Guit. 2

EBass

VI. I
(whale-like, gliding)

VI. II

Vla.
1.
2.

Vc.
1.
2.

118

119

120

P

121

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

(inhabit percussion)

Perc. 2

(inhabit percussion)

E. Guit. 1

(whale-like, gliding)

E. Guit. 2

Electric Guitar 2

EBass

VI. I

VI. II

Vla.

1. + 2.;

Vc.

1. + 2.;

P

122

123

124

125

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

MEZZO-SOPRANO *p*

IM CA - RIED A - WAY CAR - RIED A - WAY

VI. I (whale-like, gliding)

VI. II

Vla.

Vc.

Act II, Nr. 5

126

127

128

Q

129

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

Electric Guitar 2

mp

BY THE THOUGHT OF YOU BY THE THOUGHT OF

p

(whale-like, gliding)

listen; whale song/long, gliding tones

Act II, Nr. 5

130

131

132

133

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

YOU

(whale-like, gliding)

(whale-like, gliding)

(3)

(3)

(3)

134

135

136

R

137

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1
(inhabit percussion)

Perc. 2
(inhabit percussion)

E. Guit. 1
(whale-like, gliding)

E. Guit. 2

EBass

VI. I
1.
2.

VI. II
(whale-like, gliding)

Vla.
(whale-like, gliding)

Vc.
1.
2.

R

Act II, Nr. 5

138

139

140

141

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

T.

VI. I

VI. II

Vla.

Vc.

p

p

alwas legato where possible, simile...

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

(whale-like, gliding)

1. *p*

2. *p*

1. + 2.;

TENOR

p

AND

Act II, Nr. 5

142

143

144

145

S

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

T.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

(whale-like, gliding)

(sul D sul A)

(ORD.)

8^{va}

p

p

TIME IS JUST A

1.

2.

1.

2.

S

Act II, Nr. 5

146 147 148 149

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2 (Electric Guitar 2) *p*

EBass (ORD.)

T. SYM PHO NY YOU'RE

VI. I 1. 2.

VI. II (whale-like, gliding)

Vla. (whale-like, gliding)

Vc.

150

151

152

153

T

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

(inhabit percussion)

Perc. 1

(inhabit percussion)

Perc. 2

(whale-like, gliding)

E. Guit. 1

E. Guit. 2

EBass

T.

GUI DING

1.

2.

(whale-like, gliding)

(whale-like, gliding)

Vla.

Vc.

T

154

155

156

157

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

(inhabit percussion)

Perc. 1

(inhabit percussion)

Perc. 2

(whale-like, gliding)

E. Guit. 1

E. Guit. 2

EBass

1.

2.

VI. I

(whale-like, gliding)

VI. II

(whale-like, gliding)

Vla.

Vc.

158

159

160

161

U

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1
(inhabit percussion)

Perc. 2
(inhabit percussion)

E. Guit. 1
(whale-like, gliding)

E. Guit. 2

EBass

VI. I
1.
2.
listen; whale song/long, gliding tones

VI. II
(whale-like, gliding)

Vla.
(whale-like, gliding)

Vc.

U

162

163

164

165

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

1. + 2.;
(whale-like, gliding)

p

p

166

167

168

169

V

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass

VI. I (whale-like, gliding)

VI. II (whale-like, gliding)

Vla. (whale-like, gliding)

Vc.

V

170

171

172

173

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(hammer-on) (simile...)

(whale-like, gliding)

(whale-like, gliding)

(whale-like, gliding)

Act II, Nr. 5

174

175

176

W

177

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

(inhabit percussion)

Perc. 1

(inhabit percussion)

Perc. 2

(whale-like, gliding)

E. Guit. 1

E. Guit. 2

(non arpegg.)

EBass

listen; whale song/long, gliding tones

(whale-like, gliding)

W

VI. I

(whale-like, gliding)

VI. II

(whale-like, gliding)

Vla.

Vc.

Act II, Nr. 5

178 179 180 181 182

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

(whale-like, gliding)

(whale-like, gliding)

Act II, Nr. 5

Fl. **X** 183 184 185 186

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass (whale-like, gliding)

X

VI. I (whale-like, gliding)

VI. II (whale-like, gliding)

Vla.

Vc.

Act II, Nr. 5

187 188 189 190

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1 (inhabit percussion)

Perc. 2 (inhabit percussion)

E. Guit. 1 (whale-like, gliding)

E. Guit. 2

EBass (whale-like, gliding)

VI. I (whale-like, gliding)

VI. II (whale-like, gliding)

Vla. (whale-like, gliding)

Vc.

191

192

193

194

Y "Chorale 1"

Fl. *mp legato*

Ob. *softly p pp* *p* *pp* *p*

B. Cl. (Bb) *softly p*

A. Sax. (Eb) *p legato*

Bsn. *p legato*

Hn. (F) *p dolce e legato*

Trp. (Bb) *p dolce e legato*

(end of improvisation)

Perc. 1

Perc. 2

(end of improvisation)

E. Guit. 1

E. Guit. 2

ORD.
(as notated)

EBass *pp*

Y "Chorale 1"

(end of improvisation)

VI. I

VI. II

(end of improvisation)

Vla.

1. solo pointillistic,
however always legato where possible

Vc. *p*

Act II, Nr. 5

195 196 197 198

(dynamic swells always doftly, never too dominant)

Fl. *mf*

Ob.

B. Cl. (Bb)

A. Sax. (Eb) *mp*

Bsn. *mp*

Hn. (F) *mp*

Trp. (Bb) *mp*

Vc.



199 200 201 202

Fl. *mp* *mf*

Ob.

B. Cl. (Bb)

A. Sax. (Eb) *p* (no cresc.)

Bsn. *p* (no cresc.)

Hn. (F) *p* (no cresc.)

Trp. (Bb) *p* (no cresc.)

Vc.

203 204 205 206 207

Fl. *mp* *p*

Ob.

B. Cl. (Bb)

A. Sax. (Eb) *mp* *pp*

Bsn. *mp* *pp*

Hn. (F) *mp* *pp*

Trp. (Bb) *mp* *pp*

Vc.

Detailed description: This system of musical notation covers measures 203 to 207. It features eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), and Violoncello (Vc.). The key signature has two sharps (F# and C#). Measure 203 includes a triplet in the Flute and Bassoon parts. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The Flute and Horn parts have long, sweeping lines across measures 204 and 205. The Alto Saxophone and Bassoon parts have long, sustained notes in measures 206 and 207.

208 209 210 211

Fl. *mf*

Ob.

B. Cl. (Bb)

A. Sax. (Eb) *p*

Bsn. *p*

Hn. (F) *p*

Trp. (Bb) *p*

Vc.

Detailed description: This system of musical notation covers measures 208 to 211. It features the same eight staves as the previous system. Measure 208 includes a triplet in the Flute part. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The Flute and Horn parts have long, sweeping lines across measures 209 and 210. The Alto Saxophone and Bassoon parts have long, sustained notes in measures 210 and 211.

Act II, Nr. 5

212

213

214

215

Musical score for measures 212-215. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), and Violoncello (Vc.).

Measure 212: Flute (Fl.) has a whole rest. Oboe (Ob.) has a melodic line. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a whole rest. Bassoon (Bsn.) has a whole rest. Horn (Hn. (F)) has a whole note. Trumpet (Trp. (Bb)) has a whole rest. Violoncello (Vc.) has a rhythmic accompaniment.

Measure 213: Flute (Fl.) has a whole rest. Oboe (Ob.) has a melodic line. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a whole rest. Bassoon (Bsn.) has a whole rest. Horn (Hn. (F)) has a whole note. Trumpet (Trp. (Bb)) has a whole rest. Violoncello (Vc.) has a rhythmic accompaniment.

Measure 214: Flute (Fl.) has a triplet of eighth notes. Oboe (Ob.) has a melodic line. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a triplet of eighth notes. Bassoon (Bsn.) has a triplet of eighth notes. Horn (Hn. (F)) has a triplet of eighth notes. Trumpet (Trp. (Bb)) has a triplet of eighth notes. Violoncello (Vc.) has a rhythmic accompaniment.

Measure 215: Flute (Fl.) has a whole rest. Oboe (Ob.) has a melodic line. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a whole rest. Bassoon (Bsn.) has a whole rest. Horn (Hn. (F)) has a whole note. Trumpet (Trp. (Bb)) has a whole note. Violoncello (Vc.) has a rhythmic accompaniment.

Dynamic markings: *mp* (mezzo-piano) and *p* (piano).



216

217

218

219

Musical score for measures 216-219. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), and Violoncello (Vc.).

Measure 216: Flute (Fl.) has a whole note. Oboe (Ob.) has a whole rest. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a whole note. Bassoon (Bsn.) has a whole note. Horn (Hn. (F)) has a whole note. Trumpet (Trp. (Bb)) has a whole note. Violoncello (Vc.) has a rhythmic accompaniment.

Measure 217: Flute (Fl.) has a whole note. Oboe (Ob.) has a whole rest. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a whole note. Bassoon (Bsn.) has a whole note. Horn (Hn. (F)) has a whole note. Trumpet (Trp. (Bb)) has a whole note. Violoncello (Vc.) has a rhythmic accompaniment.

Measure 218: Flute (Fl.) has a whole note. Oboe (Ob.) has a whole rest. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a whole note. Bassoon (Bsn.) has a whole note. Horn (Hn. (F)) has a whole note. Trumpet (Trp. (Bb)) has a whole note. Violoncello (Vc.) has a rhythmic accompaniment.

Measure 219: Flute (Fl.) has a triplet of eighth notes. Oboe (Ob.) has a whole rest. Bass Clarinet (B. Cl. (Bb)) has a melodic line. Alto Saxophone (A. Sax. (Eb)) has a triplet of eighth notes. Bassoon (Bsn.) has a triplet of eighth notes. Horn (Hn. (F)) has a triplet of eighth notes. Trumpet (Trp. (Bb)) has a triplet of eighth notes. Violoncello (Vc.) has a rhythmic accompaniment.

Dynamic markings: *mp* (mezzo-piano) and *dolce* (dolce).

Act II, Nr. 5

220 221 222 223 224

Fl. *mp* *p* *mp*

Ob.

B. Cl. (Bb)

A. Sax. (Eb) *p*

Bsn. *p*

Hn. (F) *p* *pp*

Trp. (Bb) *p* *pp*

Vc. *sempre p*

225 226 227 228 229

Fl. *dolce*

Ob.

B. Cl. (Bb)

A. Sax. (Eb) *dolce*

Bsn. *dolce*

Hn. (F) *p* *dolce*

Trp. (Bb) *p* *dolce*

Vc. *attacca subito il seguente*

Act II, Nr. 6

Score

A Alarm 2
♩ = 60

② ③ ④ ⑤ ⑥ ⑦

Flute
Oboe
Bass Clarinet in Bb
Alto Saxophone in Eb
Bassoon
Horn in F
Trumpet in Bb
Percussion 2
Electric Guitar 1
Electric Guitar 2
EBass
Mezzo-Soprano
Violin I
Violin II
Viola
Violoncello

continuous tune-in
pp (dynamics always between *p* to *mp*)
sparse, space-age sound-effect tune-in
pp
sparse, space-age sound-effect tune-in
pp
always staying soft and piano, throughout the piece
still pointillistic, legato where possible
always staying soft and piano, throughout the piece
always staying soft and piano, throughout the piece
always staying soft and piano, throughout the piece
still pointillistic, legato where possible
always staying soft and piano, throughout the piece
still pointillistic, legato where possible
always staying soft and piano, throughout the piece
still pointillistic, legato where possible
always staying soft and piano, throughout the piece
still pointillistic, legato where possible

Detailed description: This is a page from a musical score for Act II, Nr. 6. The score is for a full orchestra and vocal soloist. It begins with a section labeled 'A' and 'Alarm 2' with a tempo of 60 beats per minute. The score is divided into seven measures, numbered 2 through 7. The instruments listed are Flute, Oboe, Bass Clarinet in Bb, Alto Saxophone in Eb, Bassoon, Horn in F, Trumpet in Bb, Percussion 2, Electric Guitar 1, Electric Guitar 2, EBass, Mezzo-Soprano, Violin I, Violin II, Viola, and Violoncello. Performance instructions include 'continuous tune-in', 'sparse, space-age sound-effect tune-in', and 'always staying soft and piano, throughout the piece'. Dynamics markings include *pp* (pianissimo) and *p* (piano). There are also markings for 'still pointillistic, legato where possible' and '3' (triplets). The score is written in a key signature of one sharp (F#) and a common time signature (C).

Act II, Nr. 6

8 9 10 11 12

B

Fl. (dynamic swells never too dominant) *p* *mp*

Ob. (dynamic swells never too dominant) *p* *mp*

B. Cl. (Bb) (continuous tune-in, until letter O)

A. Sax. (Eb)

Bsn. (dynamic swells never too dominant) *p* *mp*

Hn. (F) (dynamic swells never too dominant) *p* *mp*

Trp. (Bb)

Perc. 2 (sparse, space-age, until letter O)

E. Guit. 1 (sparse, space-age, until letter O)

E. Guit. 2 (sparse, space-age, until letter O)

EBass

M. - S.

B

VI. I

VI. II still pointillistic, legato where possible

Vla.

Vc.

Act II, Nr. 6

13 14 15 16 17

C

Fl. *p* *p* *mp*

Ob. *pp* *p* *pp* *mp*

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. *p* *p* *pp* *mp*

Hn. (F) *pp* *p* *pp* *mp*

Trp. (Bb) *3*

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S. *p* riff on language and rhythm "in time" with playback
NO I DON'T HAVE A GUN

C

VI. I

VI. II *3*

Vla. 1. *3* 2. *3*

Vc. *3*

Act II, Nr. 6

18

19

20

21

22

Fl. *mp* *mp* *mp*

Ob. *p* *p* *p*

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. *p* *p* *p*

Hn. (F) *p* *p* *p*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S. (riff, rhythmic, until letter O)

VI. I

VI. II

Vla. 1. + 2.;

Vc. 1. 2.

Act II, Nr. 6

23

24

25

26

27

D

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

(riff, rhythmic)

D

3

3

1. + 2.;

3

Act II, Nr. 6

28

29

30

31

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

p *mp*

pp *p*

p *mp* *p*

pp *p*

non div.

1.

2.

Act II, Nr. 6

32 33 34 35 36

E

Fl. *mp* *p* *mp* *p*

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

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. *mp* *p* *mp* *p*

Hn. (F) *mp* *p* *mp* *p*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass (riff, rhythmic)

M. - S.

E

VI. I

VI. II

Vla. 1. 2.

Vc. 1. 2.

Act II, Nr. 6

37

38

39

40

F

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

1. + 2.;

1. + 2.;

1. + 2.;

3

3

3

F

Act II, Nr. 6

41

42

43

44

45

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

softer than before

pp

1.

2.

(always legato where possible)

(always legato where possible)

3

3

3

Act II, Nr. 6

46

47

48

49

50

G

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

mp

p

p

1. + 2.;

1.

2.

3

3

Act II, Nr. 6

51

52

53

54

55

Fl. *mf*

Ob. (no cresc.)

B. Cl. (Bb)

A. Sax. (Eb) (ossia Octave lower)

Bsn. (no cresc.)

Hn. (F) (no cresc.)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc. 1. 2.

Act II, Nr. 6

56

57

58

59

60

H

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

1. + 2.;

Act II, Nr. 6

61

62

63

64

I

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

I

Act II, Nr. 6

65

66

67

68

69

Fl. *mp*

Ob. *p*

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. *p*

Hn. (F) *p*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 6

70

71

72

73

74

J

Fl. *mp* *mf* *mp*

Ob. *p* *mp* *p*

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. *p* *mp* *p*

Hn. (F) *p* *mp* *p*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass *p* again a bit stronger, but still soft and never too dominant

M. - S.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 6

75

76

77

78

79

Musical score for Act II, Nr. 6, measures 75-79. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Percussion 2 (Perc. 2), Electric Guitars 1 and 2 (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), M. - S., Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 75-79 are marked with circled numbers at the top. The score features dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes triplets in the Flute, Oboe, Bassoon, Horn, and Violoncello parts. The Flute part starts with a *mp* marking and a triplet in measure 76, followed by a *mf* marking. The Oboe part starts with a *p* marking and a triplet in measure 76, followed by a *mp* marking. The Bassoon part starts with a *p* marking and a triplet in measure 76, followed by a *mp* marking. The Horn part starts with a *p* marking and a triplet in measure 76, followed by a *mp* marking. The Violoncello part has a triplet in measure 79.

Act II, Nr. 6

80

81

82

83

84

K

Musical score for Act II, Nr. 6, measures 80-84. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Percussion 2 (Perc. 2), Electric Guitars 1 and 2 (E. Guit. 1, E. Guit. 2), Bass (EBass), and M. - S. The Flute part starts with a *mf* dynamic and includes a triplet in measure 82. The Oboe part starts with a *p* dynamic and includes a triplet in measure 82. The Bassoon part starts with a *p* dynamic and includes a triplet in measure 82. The Horn part starts with a *p* dynamic and includes a triplet in measure 82. The Trumpet part has a few notes in measures 81 and 82. The Percussion 2 part is silent. The Electric Guitars 1 and 2 parts are silent. The Bass part has a triplet in measure 82. The M. - S. part is silent.

K

Musical score for Act II, Nr. 6, measures 80-84. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part is silent. The Violin II part has a few notes in measures 81 and 82. The Viola part starts with a *mf* dynamic and includes a triplet in measure 82. The Violoncello part starts with a *p* dynamic and includes a triplet in measure 82. The first ending is marked "1. + 2.;" in measure 80.

Act II, Nr. 6

85

86

87

88

89

L

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

still pointillistic,
legato where possible

sempre p

simile...

sempre p

sempre p

sempre p

non div.

sempre p

L

sempre p

Act II, Nr. 6

90

91

92

93

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

Act II, Nr. 6

94

95

96

97

98

M

Musical score for Act II, Nr. 6, measures 94-98. The score is arranged in a system with the following instruments from top to bottom: Fl., Ob., B. Cl. (Bb), A. Sax. (Eb), Bsn., Hn. (F), Trp. (Bb), Perc. 2, E. Guit. 1, E. Guit. 2, EBass, and M. - S. The music is marked with a tempo of 'M' (Moderato). The key signature is one flat (B-flat). The score shows various musical notations including rests, notes, and accidentals.

M

Musical score for Act II, Nr. 6, measures 94-98. The score is arranged in a system with the following instruments from top to bottom: VI. I, VI. II, Vla., and Vc. The music is marked with a tempo of 'M' (Moderato). The key signature is one flat (B-flat). The score shows various musical notations including rests, notes, and accidentals.

Act II, Nr. 6

99

100

101

102

103

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

(top of E-String, more sound than pitch)

8va

1. + 2.;

1. + 2.;

3

3

Act II, Nr. 6

104

105

106

107

108

N

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

(8)-----1

(ORD.)

1.

2.

3

3

Act II, Nr. 6

109

110

111

112

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla.

Vc.

1. + 2.;

1.

2.

3

3

3

113 114 115 116

O "Chorale 4 redux"

Fl. *p legato* *mp*

Ob. *pp legato* *poco cresc.* *p*

B. Cl. (Bb) *p* *3* *3* *3*

A. Sax. (Eb)

Bsn. *p legato*

Hn. (F) *p legato*

Trp. (Bb)

Perc. 2 (end improvisation)

E. Guit. 1 (end improvisation)

E. Guit. 2 (end improvisation)

EBass *sempre p* *3*

M. - S. (end improvisation)

O "Chorale 4 redux"

1. + 2.;

VI. I *p*

VI. II 1. *sempre p* 2. *sempre p*

Vla. 1. *sempre p* 2. *sempre p*

Vc. 1. + 2.;

sempre p

Act II, Nr. 6

117 118 119 120

Fl. *mf* *p* **P**

Ob. *mp* *p*

B. Cl. (Bb) *mp* *p*

A. Sax. (Eb)

Bsn. *mp* *p*

Hn. (F) *mp* *p*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I *mp* *p* **P**

VI. II 1. + 2.;

Vla. (b) 1. + 2.;

Vc. 3

Act II, Nr. 6

121

122

123

124

(dynamic swells never too dominant)

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

p

mp

p

p

Act II, Nr. 6

125 126 127 128

Fl. *p*

Ob. *p*

B. Cl. (Bb) *p*

A. Sax. (Eb)

Bsn. *p*

Hn. (F) *p*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I *pp*

VI. II

Vla.

Vc.

Q

Act II, Nr. 6

129

130

131

132

133

Fl. *p*

Ob. *p*

B. Cl. (Bb) *mp* (still softly)

A. Sax. (Eb)

Bsn. *p*

Hn. (F) *p*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I *p* (no dim.)

VI. II 1. + 2.;

Vla.

Vc. *p*

3

Act II, Nr. 6

134 135 136 137

R

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

mf *> mp* *p dolce*

mp *> mp* *p dolce*

mp *> mp* *p dolce*

mp *(no dim.)* *p dolce*

Act II, Nr. 6

138 139 140 141 142 143

Fl.
Ob.
B. Cl. (Bb)
A. Sax. (Eb)
Bsn.
Hn. (F)
VI. I

Detailed description: This block contains the musical score for measures 138 through 143. The score is arranged in a system with seven staves. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), and Violin I (VI. I). Measures 138-143 are marked with circled numbers above the staff. The Flute and Oboe parts feature melodic lines with slurs and accents. The Bassoon part has a similar melodic line. The Horn and Violin I parts provide harmonic support with sustained notes and slurs. The Bass Clarinet and Alto Saxophone parts are mostly silent, indicated by rests.

144 145 146 147 148 149

Fl.
Ob.
B. Cl. (Bb)
A. Sax. (Eb)
Bsn.
Hn. (F)
VI. I

S

(no dim.)

(no dim.)

(no dim.)

pp

S

(no dim.)

Detailed description: This block contains the musical score for measures 144 through 149. The score is arranged in a system with seven staves. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), and Violin I (VI. I). Measures 144-149 are marked with circled numbers above the staff. A double bar line is present at the beginning of measure 144. A box containing the letter 'S' is placed above the Flute staff at the start of measure 144. The Flute, Oboe, and Bassoon parts have melodic lines with slurs and accents. The Flute part includes the instruction '(no dim.)' in measure 147. The Bassoon part also includes '(no dim.)' in measure 147. The Horn part has a melodic line with a slur and the instruction 'pp' in measure 148. The Violin I part has a melodic line with a slur and the instruction '(no dim.)' in measure 147. The Bass Clarinet and Alto Saxophone parts are mostly silent, indicated by rests.

Act III

Act III: Nr. 1, io

Score

o = 60

② ③ ④ ⑤ ⑥ ⑦ ⑧

Flute *mp*

Oboe *mp*

Bass Clarinet in Bb *mp*

Tenor Saxophone in Bb *mp*

Bassoon *mp*

Horn in F *mp*

Trumpet in Bb *mp*

Xylophone *mp*

Marimba *mp*

Electric Guitar 1 *mp*

Electric Guitar 2 *mp*

Electric Bass *mp*

Piano *mp*

Mezzo-Soprano

Tenor

Violin I *mp*

Violin II *mp*

Viola *mp*
sul C
non div.

Violoncello *mp*

9

10

11

12

A

Fl.
Ob.
B. Cl. (Bb)
Ten. Sax. (Bb)
Bsn.
Hn. (F)
Trp. (Bb)
Xyl.
Mrb.
E. Gtr. 1
E. Gtr. 2
EBass
Pno.

Ped.
con Ped.

Freely, slower than orchestra (♩ = c. 177)

TENOR *mf*

T.
i'm car-ried a - way car-ried a - way car-ried a - way by the thought of you by the thought of

A

VI. I
VI. II
Vla.
Vc.

div.
non div.
div.
non div.

Unis.
Unis.
non div.

13 14 15 16

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mrb.

E. Gtr. 1

E. Gtr. 2

EBass

Pno.

T.

you

VI. I

VI. II

Vla.

Vc.

sempre non div.

17 18 19 20 21 22 23 24

B 8^{ma} *loco*

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mrb.

E. Gtr. 1

E. Gtr. 2

EBass

Pno.

(Always In Tempo with orchestra, $\text{♩} = 60$)

MEZZO-SOPRANO

f

Mezzo-S.

The sea won't rise or fall un - less you churn it

B

VI. I

VI. II

Vla.

Vc.

div.

The score is for Act III: Nr. 1, io. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Tenor Saxophone (Ten. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Xylophone (Xyl.), Maracas (Mrb.), Electric Guitars (E. Gtr. 1, E. Gtr. 2), Electric Bass (EBass), Piano (Pno.), and Violins (VI. I, VI. II). The Tenor part is marked *mf* and includes the lyrics: "I wan-na stay wan-na stay with the thought of you like a dream come true". The score includes a key signature change to C major at measure 25, indicated by a 'C' in a box. Measure numbers 25 through 32 are circled at the top. Dynamic markings such as *mf*, *p*, and *mp* are used throughout. Performance instructions include "Ped." and "con Ped." for the piano part, and "div." for the violins. A tempo instruction "Freely, slower than orchestra (♩ = c. 177)" is placed above the Tenor staff.

33

34

35

36

37

38

39

40

D

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mrb.

E. Gtr. 1

E. Gtr. 2

EBass

Pno.

Freely, slower than orchestra (♩ = c. 177)

mf

3

3

3

i'm car-ried a - way car-ried a-way car-ried a-

D

div.

VI. I

VI. II

Vla.

Vc.

mf

mf

mf

mf

Unis.

mp

mp

mp

mp

mp

Act III: Nr. 1, io

E 41 42 43 44 45 46 47 48

Fl. *p subito*

Ob. *p subito*

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb) *p subito*

Xyl. *p subito*

Mrb.

E. Gtr. 1

E. Gtr. 2

EBass

Pno. *p subito*
Red.

T.
way by the thought of you by the thought of you

E

VI. I

VI. II

Vla.

Vc. *div.* *Unis.* *div.* *p subito*

Act III: Nr. 1, io

49 50 51 52 53 54 55 56 57

F

Fl. *mp*

Ob. *mp*

B. Cl. (Bb) *mf* *mp*

Ten. Sax. (Bb) *mf*

Bsn. *mf*

Hn. (F) *mf*

Trp. (Bb)

Xyl. (ORD.)

Mrb. *pp* *mp*

E. Gtr. 1

E. Gtr. 2

EBass

Pno.

MEZZO-SOPRANO

f

Whi - spers tell the wind which way it's go - - - ing...

F

VI. I *mp*

VI. II *mp*

Vla. *mp* *mf* *mp* *mp* non div.

Vc. 1. *mp* *mf* *mp* non div.

2. *mp* *mf* *mp* non div.

58 59 60 61 62 63 64 65

Fl. *Fluttertongue* *ORD.*

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mrb. *(ORD.)*

E. Gtr. 1

E. Gtr. 2

EBass

Pno.

Vi. I

Vi. II

Vla.

Vc.

G 66 67 68 69 70 71 72 73

Fl. *mf* *mp*

Ob. *mf* *mp*

B. Cl. (Bb) *mp*<>

Ten. Sax. (Bb) *mp*<> *mp*

Bsn. *mp*<> *mf* *mp*<> *mp*

Hn. (F) *mp*

Trp. (Bb) *mp* *mf* *P* (no cresc.)

Xyl. *mp* (ORD.)

Mrb. *pp*<> *mf*

E. Gtr. 1 *mf*

E. Gtr. 2 *mf*

EBass

Pno. *mf* *mp* *p* *mp*

loco *8^{vb}* *8^{vb}* *8^{vb}*

Freely, slower than orchestra (♩ = c. 177)

TENOR *mf*

T. I wann-na stay wan-na stay with the thought of you like a dream come true

G

VI. I *mf* *mp*

VI. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

div. Unis. *mf* *mp*

Act III: Nr. 1, io

74 75 76 77 78 79 80 81

Fl. *mp* *mf* *p* *mp* *mf* *ORD.* 3

Ob. *mp*

B. Cl. (Bb) *mp* (no cresc.)

Ten. Sax. (Bb)

Bsn. *sempre mp*

Hn. (F) *p* *mp*

Trp. (Bb) *mp*

Xyl.

Mrb.

E. Gtr. 1 *mp* *mf* *mp*

E. Gtr. 2 *mp* *mf* *mp*

EBass *mp* *mf* *mp*

Pno. *mp* *p* *mf* *p* *8^{vb}*

T.

VI. I *mp*

VI. II Unis.

Vla. Unis.

Vc. *mp*

Fluttertongue

82

83

84

85

86

87

88

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mrb.

E. Gtr. 1

E. Gtr. 2

EBass

Pno.

Freely, slower than orchestra (♩ = c. 177)

TENOR *mp* 3 *mf* *mp* 3

i'm car-ried a - way car-ried a - way car-ried a - way by the thought of you by the thought of you

VI. I

VI. II

Vla.

Vc.

89 90 91 92 93 94

H

Fl. *mf* *mp* *p*

Ob.

B. Cl. (Bb) *mp*

Ten. Sax. (Bb) *mp*

Bsn. *mp*

Hn. (F)

Trp. (Bb) *mf*

Xyl. (no cresc.)

Mrb. (no cresc.)

E. Gtr. 1

E. Gtr. 2 *mp* *mf*

EBass *mp* *mf* *mp*

Pno. *mf* *mp*

Mezzo-S. **MEZZO-SOPRANO** *f*
And time is

H

VI. I *mp*

VI. II *mf*

Vla. *mp*

Vc. *p* *mp*

95

96

97

98

99

100

Fl. *mf* *mp* *mp* *mf* *f*

Ob. *mp* *p* *mp* *f*

B. Cl. (Bb) *sfz* *mp* *mf* *mp*

Ten. Sax. (Bb) *mf* *mp*

Bsn. *sfz* *mp* *mf* *mp* *f* *mp*

Hn. (F)

Trp. (Bb) *mf* *mp*

Xyl.

Mrb. *mf* *mp*

E. Gtr. 1 *mp* *mf* *mp*

E. Gtr. 2 *mp* *mf*

EBass *mp* *mf* *mp*

Pno. *mf* *mp*

Mezzo-S.
just a sym - pho - ny you're gui - ding

Freely, slower than orchestra (♩ = c. 177)

T. *mf* *f* *mf*
I wan - na stay wan - na stay with the thought of you like a dream come true

VI. I *sfz* *mf* *mf* *mp*

VI. II *sfz* *mf* *mf* *mp*

Vla. *sfz*

Vc. *sfz* *mp*

101 102 103 104 105

Fl. *mf* *mp* *p* softly Fluttertongue

Ob. *mf* *p*

B. Cl. (Bb) *mf* *mp* *mf*

Ten. Sax. (Bb) *mf* *mp* *mf*

Bsn. *mf* *mf*

Hn. (F)

Trp. (Bb) *mf* *mp* *mf* softly *mp*

Xyl. *mf* *mp* softly *p*

Mrb. *mf* *mp* softly *pp*

E. Gtr. 1 *mf* *p*

E. Gtr. 2 *mf*

EBass *mf*

Pno. softly

Mezzo-S. Ped.

VI. I *mf* non div. sul D sul G

VI. II *mf* sul D (open)

Vla. *mf* *mp*

Vc. 1. non div. *mf* *mp* non div. *mp*
2. non div. *mf* non div. *mp*

106 107 108 109 110 111 112

Fl. still softly *mp* ORD.

Ob. softly *mp* *p*

B. Cl. (Bb) softly *mp* *p*

Ten. Sax. (Bb) softly *mp* *p*

Bsn. softly *mp* *p*

Hn. (F) very softly *p*

Trp. (Bb) still softly *p*

Xyl. still softly

Mrb. still softly *p* *pp* very softly *p*

E. Gtr. 1 softly *mp* *p*

E. Gtr. 2 softly *mp* *p*

EBass softly *mp* *p*

Pno. still softly *mp* *p* very softly *p*

ped. ————— ped. ————

VI. I softly *p*

VI. II softly *p*

Vla. softly *p*

Vc. softly *mp* *p* softly *p*

Act III, Nr. 2, Vr

②

POINTILLISTIC, ACCENTUATING ELECTRONICS
♩ = 60

③

④

Flute

Oboe

Bass Clarinet in Bb

Tenor Saxophone in Bb

Bassoon

Horn in F

Trumpet in Bb

Xylophone

Marimba

Electric Guitar 1

Electric Guitar 2

EBass

Mezzo-Soprano

Violin I

Violin II

Viola

Violoncello

solo

pp

POINTILLISTIC, ACCENTUATING ELECTRONICS

♩ = 60

sempre pp

Act III, Nr. 2, Vr

⑤ ⑥ ⑦ ⑧

Fl. *sempre p*

Ob. *p* *pp* *simile...*

B. Cl. (Bb) *sempre p*

Ten. Sax. (Bb) *sempre p*

Bsn. *sempre p*

Hn. (F) *sempre p*

Trp. (Bb) *sempre p*

Xyl. *sempre p*

Mar. *sempre p*

E. Guit. 1 *sempre p*

E. Guit. 2 *sempre p*

EBass *sempre p*

VI. I *sempre p*

VI. II *sempre p*

Vla. *sempre p*

Vc. *sempre p*

as soft as possible on the high notes

Act III, Nr. 2, Vr

9 10 11 12

A

Fl. *p*

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

A

VI. I

VI. II *p*

Vla.

Vc.

Act III, Nr. 2, Vr

13

14

15

16

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

17 18 19 20 21

B

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

B

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 2, Vr

22 23 24 C 25 26

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

non div.

27

28

29

30

31

32

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO

mf dolce espressivo

MORPH

Unis.

Unis.

div.

div.

Act III, Nr. 2, Vr

D (33) (34) (35) (36) (37)

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

AND *MELT*

D

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 2, Vr

38

39

40

E

41

42

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

UP

IS

con dolore, molto rubato (out of time)

VI. I

VI. II

Vla.

Vc.

E

Act III, Nr. 2, Vr

43

44

45

46

47

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

VI. I

VI. II

Vla.

Vc.

DOWN

LEFT

Act III, Nr. 2, Vr

48

F

49

50

51

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

VI. I

VI. II

Vla.

Vc.

F

Pointillistic, soft,
as legato as possible

Act III, Nr. 2, Vr

52

53

54

55

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

VI. I

VI. II

Vla.

Vc.

IS

Act III, Nr. 2, Vr

56

57

58

59

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

VI. I

VI. II

Vla.

Vc.

RIGHT

Act III, Nr. 2, Vr

60

61

62

63

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

VI. I

VI. II

Vla.

Vc.

LEAVE - - - THIS - - -

64

65

G

66

67

68

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

MOUTH

MAKE

VI. I

VI. II

Vla.

Vc.

G

Act III, Nr. 2, Vr

69

70

71

72

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

VI. I

VI. II

Vla.

Vc.

NO

SOUND

p

Act III, Nr. 2, Vr

73

74

75

76

77

78

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, strings, and percussion. The measures are numbered 73 through 78 at the top. The Oboe part is the only one with significant notation, featuring a melodic line with triplets and slurs. The Mandolin part has a few notes in measure 73. The Violin I part has a complex rhythmic pattern with triplets. The other instruments are mostly silent, indicated by a horizontal line on their staves.

Act III, Nr. 2, Vr

79

80

81

82

83

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

p

p

p

p

p

sul tasto,
flautando

sul tasto,
flautando

Act III, Nr. 2, Vr

84

85

86

87

88

89

Musical score for Act III, Nr. 2, Vr, measures 84-89. The score includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Tenor Saxophone (Ten. Sax. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Xylophone (Xyl.), Maracas (Mar.), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Bass (EBass), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.).

Measures 84-89 are marked with circled numbers. The Oboe part (Ob.) contains the primary melodic line, featuring eighth and sixteenth notes, rests, and a triplet in measure 86. The Violin I part (VI. I) has a melodic line starting in measure 84, with a fermata in measure 85 and a triplet in measure 86. The rest of the score is mostly empty staves with rests.

Act III: 3. 11/11

Score

② ③ ④ ⑤ ⑥

Flute $\text{♩} = 60$ Choral, sempre legato *mp* *p mp*

Oboe Choral, sempre legato *mp* *p mp*

Bass Clarinet in Bb *mp legato*

Soprano Saxophone in Bb Choral, sempre legato *mp* *p mp*

Bassoon *mp legato*

Horn in F Choral, sempre legato *p mp* *p mp*

Trumpet in Bb *p* *mp* *p mp*

Woodblocks *mp* *3* *3*

Wind Chimes *mp* always let ring

Bass Drum *mp* always let ring

Marimba *mp* steady quarter-note tremolo throughout

Electric Guitar 1 non trem., only where indicated *mp* always let ring, with sustain

Electric Guitar 2 *p mp p mp p*

EBass *mp*

Piano *p* poco Ped. *mp*

Violin I $\text{♩} = 60$ Choral, sempre legato div. *mp* *p mp*

Violin II *mp* *3* *< mf mp* *3*

Viola Choral, sempre legato *mp* *p mp*

Violoncello Choral, sempre legato 1. *mp* *p mp* 2. *mp* *p mp*

7

8

9

10

11

12

A

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

W.B.

W.Ch.

B.D.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

(Minor Third Trill)

(ORD.)

mf *mp* *mf* *mp*

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

13

14

15

16

Fl. *mf*

Ob. *mf*

B. Cl. (Bb)

Sop. Sax. (Bb) *mf*

Bsn.

Hn. (F)

Trp. (Bb) *mf*

W.B. *mf* *mp*

W.Ch. *mf*

B.D. *mf*

Mar. *p* *mp*

E. Guit. 1

E. Guit. 2 *p* *mp*

EBass *leggiero* *mf*

Pno. *leggiero* *mf*

Vi. I *p* *mf* Unis. non div.

Vi. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

17

18

19

20

21

22

B

Fl. *p mp mf*

Ob. *p mp mf*

B. Cl. (Bb) *< f*

Sop. Sax. (Bb) *p mp mf*

Bsn. *< f*

Hn. (F) *p mp mf*

Trp. (Bb)

W.B.

Mar. *mf*

E. Guit. 1 *mp p mp*

E. Guit. 2 *mp p mp*

EBass *p mf mp mf*

Pno. *p mf mp mf*

VI. I *div. p mp mf*

VI. II *mf mp*

Vla. *p mp mf*

Vc. *mp p mp mf*

port.

B

23

24

25

26

27

28

C

Fl. *p mp*

Ob. *p mp*

B. Cl. (Bb) *mf*

Sop. Sax. (Bb) *p mp*

Bsn. *mf*

Hn. (F) *mp*

Trp. (Bb)

W.B.

Mar. *p mp*

E. Guit. 1 *p mp*

E. Guit. 2 (ORD.) *mf p*

EBass *mp*

Pno. *mp mf*

VI. I *p mp* *port.*

VI. II *mf mp*

Vla. *p mp*

Vc. *p mp* *port.*

29

30

31

32

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

W.B.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pho.

Vi. I

Vi. II

Vla.

Vc.

sempre legato

sempre legato

f

f

mf

sempre mp

mp

mf

mf

33 34 35 36 37

D

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

W.B.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pno.

D

Vi. I

Vi. II

Vla.

Vc.

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

38

39

40

41

42

E

Fl. *mf*

Ob. *mf*

B. Cl. (Bb)

Sop. Sax. (Bb) *mf*

Bsn.

Hn. (F) *mp*

Trp. (Bb)

W.B.

Mar.

E. Guit. 1 (ORD.)

E. Guit. 2 (ORD.)

EBass *mp*

Pno. *mp*

VI. I *mf*

VI. II

Vla. *mf*

Vc. *mf* *mp* *mf*

49

50

51

52

53

54

F

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)
sempre mp

Trp. (Bb)
mf

W.B.

Mar.

E. Guit. 1

E. Guit. 2
(ORD.)
mp

EBass
mf

Pno.
mf

VI. I

VI. II
p — *mp*

Vla.
non div.

Vc.
non div.

Fl. *mp*

Ob. *mp*

B. Cl. (Bb) *mp*

Sop. Sax. (Bb) *mp*

Bsn. *mp*

Hn. (F) *p*

Trp. (Bb) *p < mf*

W.B. *p*

Mar. (ORD.) *p*

E. Guit. 1 (ORD.) *p*

E. Guit. 2 (ORD.), let ring *gliss.* *mp*

EBass *sempre mp*

Pno. *sempre mp*

Vi. I Unis., sul tasto *mp*

Vi. II *p < mp*

Vla. *p*

Vc. *p*

61

62

63

64

65

Fl. *p*

Ob. *p* *pp*

B. Cl. (Bb) *p*

Sop. Sax. (Bb) *p*

Bsn. *p*

Hn. (F) *sempre p*

Trp. (Bb) *p* *pp* *mp* *p*

W.B. *mp*

Mar.

E. Guit. 1 *pp*

E. Guit. 2

EBass *mp* *p*

Pno. *mp* *p*

VI. I

VI. II *p* *mp*

Vla.

Vc. (1.) *pp* *ppp*

66

67

68

69

70

G

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

W.B.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

sempre mp

poco cresc.

mp

p

mf

mp

3

3

71

72

73

74

75

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)
sempre p

W.B.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pho.

VI. I

VI. II

Vla.

Vc.

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

W.B.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

p subito

Act III: 4. psi I

② ③ ④ ⑤ ⑥ ⑦ ⑧

Flute

Oboe

Bass Clarinet in Bb

Baritone Saxophone in Eb

Bassoon

Horn in F

Trumpet in Bb

Xylophone

Tenor

Violin I

Violin II

Viola

Violoncello

triple = 60 ♩ = 240

p

p

p

p

1.

2.

1.

2.

1.

2.

Act III: 4. psi I

9

10

11

12

13

14

15

16

A

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

VI. I

VI. II

Vla.

Vc.

p *poco* *sfz* *p*

p *poco* *sfz*

p *poco* *sfz*

p *poco* *sfz* *p*

p *poco* *sfz*

p *poco* *sfz* *p*

p *poco* *sfz*

Act III: 4. psi I

17

18

19

20

21

22

B

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T

TENOR *mf* SENATORIAL
COS - MO

1. *p* *mp* always as legato as possible

2. *mp*

1. *mp*

2. *mp* div. *p*

1. *mp* *p* always as legato as possible

2. *p* always as legato as possible

Act III: 4. psi I

23

24

25

26

27

C

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl. (ORD.)

T

PO

VI. I

1.

2.

always as legato as possible

VI. II

1.

2.

always as legato as possible

Vla.

always as legato as possible

unis.

Vc.

1.

2.

simile... (h)

simile...

Act III: 4. psi I

28

29

30

31

32

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T

-LI - - - - - TAN.

1.

2.

1.

2.

1.

2.

1.

2.

sempre mp

sempre mp

sempre mp

sempre mp

sempre p

sempre p

always as legato as possible

Act III: 4. psi I

33

34

35

36

D

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

VI. I

VI. II

Vla.

Vc.

Act III: 4. psi I

37

38

39

40

41

42

43

E

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

VI. I

VI. II

Vla.

Vc.

1.

2.

1.

2.

div.

Unis.

3

pp

p

3

3

Act III: 4. psi I

44

45

46

47

48

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

1.

VI. I

2.

1.

VI. II

2.

Vla.

pp

p

1.

Vc.

2.

Act III: 4. psi I

49

50

51

52

53

54

F

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T

1.

2.

1.

2.

Vla.

1.

2.

Vc.

WHOSE ON - LY PLACE OF I - DEN -

p *mp*

p *mp*

p *mp*

(non trem.)

mp (no cresc.)

(non trem.)

mp (no cresc.)

(no cresc.)

(no cresc.)

Act III: 4. psi I

55

56

57

58

59

60

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T.
TI - TY IS - MU - SIC.

VI. I

VI. II

Vla.

Vc.

mp

p

mp

p

mp

mp

Unis.

Act III: 4. psi I

61

62

63

64

65

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

VI. I

VI. II

Vla.

Vc.

1.

2.

1.

2.

1.

2.

pp

mp

mp

mp

div.

p

p

Act III: 4. psi I

66

67

68

69

G

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

VI. I

VI. II

Vla.

Vc.

1.

2.

1.

2.

1.

2.

Unis

Act III: 4. psi I

70

71

72

73

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

VI. I

VI. II

Vla.

Vc.

1.

2.

1.

2.

div.

1.

2.

3

3

Act III: 4. psi I

74

75

76

77

78

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T

WHOS? _____

VI. I

VI. II

Vla.

Vc.

Act III: 4. psi I

79

80

81

82

83

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T

VI. I

VI. II

Vla.

Vc.

mp

p

1.

2.

(div.)

(b)

3

Act III: 4. psi I

84

85

86

87

88

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T

VI. I

VI. II

Vla.

Vc.

mp

mf

p

pp < mp

mp

mp

Act III, Nr. 5 - 1030

5 6 7 8

Fl. *f* *ff*

Ob. *ff*

B. Cl. (Bb) *ff*

Sop. Sax. (Bb) *ff*

Bsn. *ff*

Mar. *ff*
always let ring

EBass (no cresc.)

M.-S. *f*
BE

T. *f*
BE

Vi. 1 *f*

Vi. 2 *f*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score covers measures 5 through 8. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), and Bassoon (Bsn.), all playing with forte (f) or fortissimo (ff) dynamics. The Maracas (Mar.) part is marked 'always let ring' and fortissimo (ff). The Eb Bass (EBass) part is marked '(no cresc.)'. The vocal soloists, Mezzo-Soprano (M.-S.) and Tenor (T.), have lyrics 'BE' and are marked forte (f). The string section, consisting of Violins 1 and 2 (Vi. 1, Vi. 2), Viola (Vla.), and Violoncello (Vc.), is also marked forte (f). Circled measure numbers 5, 6, 7, and 8 are placed above the first four measures of the woodwind staves.

9 10 11 12

Fl. *f*

Ob. *f*

B. Cl. (Bb) *f*

Sop. Sax. (Bb) *f*

Bsn. *f*

Mar.

Crot. *ff* let ring

EBass

M.-S. PAID

T. PAID

VI. 1

VI. 2

Vla.

Vc.

Act III, Nr. 5 - 1030

13

14

15

16

17

18

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Crot.

EBass

M.-S.

T

Vi. 1

Vi. 2

Vla.

Vc.

f let ring

DEATH MUST BE MIN

DEATH MUST BE MIN

8va

3

19 20 21 22

Fl. *loco*
ff \rightarrow *f*

Ob.
ff \rightarrow *f*

B. Cl. (Bb)
ff

Sop. Sax. (Bb)

Bsn.

Mar.

Crot.

EBass

M.-S.
TED

T
TED

Vi. 1

Vi. 2

Vla.

Vc.

23 24 25 26 27

Fl. *8va* *loco* *ff* *loco* *f*

Ob. *f* *ff*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Crot.

EBass

M.-S. *mf* COIN CIR -

T. *mf* COIN CIR -

VI. 1

VI. 2

Vla.

Vc.

Act III, Nr. 5 - 1030

28

29

30

31

32

Fl. *Fluttertongue* → ORD. *ff* *f*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

EBass

M.-S. CU LATES

T. CU LATES

Vi. 1

Vi. 2

Vla.

Vc.

Detailed description: This page of a musical score covers measures 28 to 32. The woodwind section includes Flute (with a fluttertongue effect and dynamic markings *ff* and *f*), Oboe, Bass Clarinet (Bb), Soprano Saxophone (Bb), Bassoon, and Euphonium. The string section consists of Violin 1, Violin 2, Viola, and Violoncello. Two vocalists, M.-S. and T., have lyrics 'CU' and 'LATES' under their parts. The score is written in a key with one sharp (F#) and a common time signature.

33 34 35 36

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

EBass

M.-S.

T

VI. 1

VI. 2

Vla.

Vc.

f

ff

37 38 39 40 41

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

EBass

M.-S.

T

VI. 1

VI. 2

Vla.

Vc.

ff *f*

mf *f* *mf*

ff *f*

gliss.

gliss.

STU PE FIED

STU PE FIED

42 43 44 45 46

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

EBass

M.-S.

T

Vi. 1

Vi. 2

Vla.

Vc.

ff

f

f

ff

f

f

ff

f

NE

GLECT

NE

GLECT

47

48

49

50

51

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

- Fl.** (Flute): Rests in measures 47-50, then plays a melodic phrase in measure 51 starting with a *ff* dynamic.
- Ob.** (Oboe): Rests in measures 47-48, then plays a melodic phrase in measure 49 with a *ff* dynamic.
- B. Cl. (Bb)** (Bass Clarinet): Active throughout, playing a rhythmic accompaniment with a *ff* dynamic in measure 51.
- Sop. Sax. (Bb)** (Soprano Saxophone): Starts in measure 47 with a *f* dynamic, then *ff* in measure 48.
- Bsn.** (Bassoon): Active throughout, playing a rhythmic accompaniment with a *ff* dynamic in measure 51.
- EBass** (Euphonium): Active throughout, playing a rhythmic accompaniment with a *ff* dynamic in measure 51.
- M.-S.** (Mezzo-Soprano): Singing the lyrics "PRICE OF TRA" in measure 51.
- T.** (Tenor): Singing the lyrics "PRICE OF TRA" in measure 51.
- VI. 1** (Violin I): Playing a sustained note with a long slur.
- VI. 2** (Violin II): Playing a sustained note with a long slur.
- Vla.** (Viola): Playing a sustained note with a long slur.
- Vc.** (Violoncello): Playing a sustained note with a long slur.

52

53

54

55

Fl. → Fluttertongue

Ob. *f*

B. Cl. (Bb) *f*

Sop. Sax. (Bb) *f* *ff = f*

Bsn.

Crot.

EBass

M.-S. DI TION ONE

T. DI TION ONE

VI. 1

VI. 2

Vla.

Vc.

56

57

58

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Crot.

EBass

M.-S.

T

VI. 1

VI. 2

Vla.

Vc.

ORD.

PAYS

PAYS

Act III, Nr. 5 - 1030

59

60

61

62

Musical score for Act III, Nr. 5 - 1030. The score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bb) (Bass Clarinet)
- Sop. Sax. (Bb) (Soprano Saxophone)
- Bsn. (Bassoon)
- Crot. (Crotchet)
- EBass (Electric Bass)
- M.-S. (Mezzo-Soprano)
- T. (Tenor)
- Vi. 1 (Violin 1)
- Vi. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)

Key features of the score include:

- Measures 59, 60, 61, and 62 are marked with circled numbers.
- Measures 61 and 62 feature a triplet in the Flute and Soprano Saxophone parts.
- Measures 61 and 62 feature a *ff* (fortissimo) dynamic marking in the Flute and Soprano Saxophone parts.
- The M.-S. and T. parts feature a *mf* (mezzo-forte) dynamic marking and a long melodic line with a slur.
- The string parts (Vi. 1, Vi. 2, Vla., Vc.) feature a long melodic line with a slur.

63

64

65

66

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Crot.

EBass

M.-S.

T

VI. 1

VI. 2

Vla.

Vc.

(no cresc.)

f

mf

f

mf

f

mf

IN

IN

IN

IN

67

68

69

70

71

Musical score for Act III, Nr. 5 - 1030, featuring various instruments and vocal parts. The score is divided into measures 67 through 71. The instruments and parts are:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bb) (Bass Clarinet)
- Sop. Sax. (Bb) (Soprano Saxophone)
- Bsn. (Bassoon)
- Mar. (Maracas)
- Crot. (Crotchet)
- EBass (Electric Bass)
- M.-S. (Mezzo-Soprano)
- T. (Tenor)
- Vi. 1 (Violin 1)
- Vi. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)

The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation like slurs and triplets. The vocal parts (M.-S. and T.) include the word "BLOOD" in all caps. The string parts (Vi. 1, Vi. 2, Vla., Vc.) feature long, sustained notes with slurs.

Act III, Nr. 6, Drama

Score

Flute

Oboe

Bass Clarinet in Bb

Soprano Saxophone in Bb

Bassoon

Horn in F

Trumpet in Bb

Xylophone

Marimba

Electric Guitar 1

Electric Guitar 2

EBass

Mezzo-Soprano

Piano

Violine 1

Violine 2

Viola

Violoncello

♩ = 60

②

③

④

⑤

mp

sempre mp

sempre mp

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

sempre mp

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

sempre mp

pizz., sempre

sempre mp

pizz., sempre

sempre mp

pizz., sempre

sempre mp

sempre mp

sempre con Ped.

sempre mp

pizz., sempre

sempre mp

pizz., sempre

sempre mp

⑥ ⑦ ⑧ ⑨ ⑩

A

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass *sempre mp*

Pno.

Vi. 1 **A**

Vi. 2

Vla. *pizz., sempre*

Vc. *sempre mp*

Act III, Nr. 6, Drama

11

12

13

14

15

Fl. *mp*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F) *sempre mp*

Trp. (Bb) *sempre mp*

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

Pno. *mp*

VI. 1

VI. 2

Vla. *div.* *Unis.*

Vc.

Act III, Nr. 6, Drama

16 17 18 19 20

B

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

Pno.

B

VI. 1

VI. 2 div. Unis.

Vla.

Vc.

Act III, Nr. 6, Drama

21 22 23 24 25

Fl. *8va* *loco* **C**

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

Pno.

VI. 1 **C**

VI. 2 *div.*

Vla. *div.* *Unis.*

Vc.

Act III, Nr. 6, Drama

26

27

28

29

30

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

f

CHEER

div. Unis.

Unis. div. Unis. div. Unis.

Unis.

Unis.

Act III, Nr. 6, Drama

31

32

33

34

35

D

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.- S. FUL NESS

Pno.

VI. 1

VI. 2

Vla.

Vc.

D

div. Unis.

- 675 -

Act III, Nr. 6, Drama

36

37

38

39

40

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

IS HU BRIS

div. Unis.

div. Unis.

Act III, Nr. 6, Drama

41 42 43 44 45

E

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.- S. IN A NI CER

Pno.

E

VI. 1

VI. 2

Vla. div. Unis.

Vc.

Act III, Nr. 6, Drama

46

47

48

49

50

F

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

DRESS

div. Unis.

F

Act III, Nr. 6, Drama

51

52

53

54

55

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

Pno.

Vl. 1

Vl. 2

Vla. div. Unis.

Vc.

Act III, Nr. 6, Drama

56

57

58

59

60

G

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

Pno.

Vl. 1

Vl. 2

Vla.

Vc.

G

G

Act III, Nr. 6, Drama

61

62

63

64

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.- S. A

Pno.

VI. 1

VI. 2

Vla. div. Unis.

Vc.

Act III, Nr. 6, Drama

65 66 67 68

H

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.-S. FIG LEAF

Pno.

H

VI. 1

VI. 2

Vla.

Vc.

Act III, Nr. 6, Drama

69

70

71

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

AS

div. Unis.

Act III, Nr. 6, Drama

72

73

74

75

I

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

SO

LID

I

Act III, Nr. 6, Drama

76

77

78

79

80

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

AS THE FATE

div. Unis.

Act III, Nr. 6, Drama

81

82

83

84

85

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

YOU

FACE

div. Unis.

div. Unis.

Act III, Nr. 6, Drama

86

87

88

89

90

Ob. *mp*

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

Pno. *sempre mp*

VI. 1 *sempre mp*

VI. 2 *sempre mp*

Vla. *sempre mp*

Vc. *sempre mp*

Act III, Nr. 6, Drama

91

92

93

94

95

Fl. *mp*

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F) *mp*

Trp. (Bb) *mp*

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

Pno.

VI. 1

VI. 2

Vla. *div.* *Unis.*

Vc.

Act III, Nr. 6, Drama

96

97

98

99

100

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.-S. *sempre f*
A

Pno.

VI. 1 *div. Unis.*

VI. 2

Vla.

Vc.

Act III, Nr. 6, Drama

101

102

103

104

105

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

KNOT

TED

STUMP

div. Unis.

div.

Unis.

div.

div.

Act III, Nr. 6, Drama

106

107

108

109

110

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

Pno.

Unis.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

OF HEAVEN

Act III, Nr. 6, Drama

111 112 113 114 115

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.- S. (b) A STUMP

Pno.

VI. 1

VI. 2 (b)

Vla.

Vc.

Act III, Nr. 6, Drama

116

117

118

119

120

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

OF KNOW

Act III, Nr. 6, Drama

121

122

123

124

125

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

Vl. 1

Vl. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

LEDGE

Act III, Nr. 6, Drama

126

127

128

129

130

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.- S. WHO'S

Pno.

Vl. 1

Vl. 2

Vla.

Vc.

Act III, Nr. 6, Drama

131

132

133

134

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

TO

SAY

div.

Act III, Nr. 6, Drama

135

136

137

138

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Unis.

THE DRUNK

Act III, Nr. 6, Drama

139

140

141

142

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

Pno.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

mp

ARD

SHOULD

143

144

145

146

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.- S. — 'NT DRINK

VI. 1

VI. 2

Vla.

Vc.

Act III, Nr. 6, Drama

147

148

149

150

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.- S.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

HIS

FILL?

div.

Unis.

Act III, Nr. 6, Drama

151

152

153

154

155

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

VI. 1

VI. 2

Vla.

Vc.

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Act III, Nr. 6, Drama

156

157

158

159

160

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.-S.

VI. 1 div. Unis.

VI. 2

Vla.

Vc.

Act III, Nr. 6, Drama

161

162

163

164

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

Mar. CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

E. Guit. 1

E. Guit. 2 CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

EBass

M.-S.

Vl. 1

Vl. 2

Vla.

Vc.

Act III, Nr. 7, psi ii

④

⑤

⑥

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

Pno.

VI. 1

VI. 2

Vla.

Vc.

1.

2.

1.

2.

1.

2.

3.

Act III, Nr. 7, psi ii

7 8 9 10

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S.

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

A

mf legato

volume swells ad lib to perpetuate chord if needed to be

pp

1. 2.

1. 2.

1. + 2.;

pp

Act III, Nr. 7, psi ii

Musical score for Act III, Nr. 7, psi ii, measures 11-14. The score is arranged in a standard orchestral format with the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bb) (Bass Clarinet)
- Br. Sax. (Eb) (Baritone Saxophone)
- Bsn. (Bassoon)
- Hn. (F) (Horn)
- Trp. (Bb) (Trumpet)
- Xyl. (Xylophone)
- E. Guit. (Electric Guitars)
- E. Guit. 2 (Electric Guitars 2)
- EBass (Double Bass)
- Pno. (Piano)
- VI. 1 (Violin 1)
- VI. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)

Measures 11, 12, 13, and 14 are marked with circled numbers. The score includes various musical notations such as notes, rests, slurs, and triplets. The key signature is one flat (Bb), and the time signature is 4/4. The electric guitar parts feature complex chordal textures with some triplets. The woodwinds and strings provide harmonic support and melodic lines.

Act III, Nr. 7, psi ii

15 16 17

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

TENOR *f*

BE - - - ING IS - - - THE THEA -

1. 2. B

VI. 1

VI. 2

Vla.

Vc. 1. 2.

Act III, Nr. 7, psi ii

18 19 20

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

TER OF LOCK AND KEY

Act III, Nr. 7, psi ii

21 22 23 24

Fl.
Ob.
B. Cl. (Bb)
Br. Sax. (Eb)
Bsn.
Hn. (F)
Trp. (Bb)
Xyl.
E. Guit.
E. Guit. 2
EBass
T
Pno.
VI. 1
VI. 2
Vla.
Vc.

Act III, Nr. 7, psi ii

25 26 27

C

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

Pno.

C

VI. 1

VI. 2

Vla.

Vc.

Act III, Nr. 7, psi ii

28

29

30

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

TENOR

FLAMES

Act III, Nr. 7, psi ii

31 32 D 33

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

sempre pp

TENOR

CAN - NOT THE

D

Act III, Nr. 7, psi ii

34

35

36

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

TE - NANTS WARN OF HAP - - PY HOME?

Pno.

VI. 1

VI. 2

Vla.

Vc.

Act III, Nr. 7, psi ii

37 38 39 40

Fl.
Ob.
B. Cl. (Bb)
Br. Sax. (Eb)
Bsn.
Hn. (F)
Trp. (Bb)
Xyl.
E. Guit.
E. Guit. 2
EBass
Pno.
VI. 1
VI. 2
Vla.
Vc.

Act III, Nr. 7, psi ii

41 42 43

E

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

TENOR

T

Pno.

E

VI. 1

VI. 2

Vla.

Vc.

1. 1.

2. 2.

3

THEY'RE

Act III, Nr. 7, psi ii

44

45

46

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

REAL - - - LY GOLD YOUR SIL - - - VER

Pno.

VI. 1

VI. 2

Vla.

Vc.

Act III, Nr. 7, psi ii

47 48 **F** 49

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

COINS, TELL

Pno.

VI. 1

VI. 2

Vla.

Vc.

F

Act III, Nr. 7, psi ii

50

51

52

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

YOUR - - SELF.

Act III, Nr. 7, psi ii

53

54

55

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

Pno.

VI. 1

VI. 2

Vla.

Vc.

1.

2.

1.

2.

1.

2.

Act III, Nr. 7, psi ii

56

57

G

58

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

TENOR

TREA

1.

2.

1.

2.

1.

2.

G

Act III, Nr. 7, psi ii

59

60

61

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

CHE - - - - - RY - - - - - BRINGS - - - - -

62

63

64

65

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

MEZZO-SOPRANO

M. - S.

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

TI GO TO
VER TI GO TO

Act III, Nr. 7, psi ii

66 67 68

H

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S.

T.

Pno.

H

VI. 1

VI. 2

Vla.

Vc.

MO - - - - - RAL - - - - - MINDS

MO - - - - - RAL - - - - - MINDS

Act III, Nr. 7, psi ii

69

70

71

Musical score for Act III, Nr. 7, psi ii, measures 69-71. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Fl. (Flute): Rests in all three measures.
- Ob. (Oboe): Melodic line starting in measure 69, continuing through measure 71.
- B. Cl. (Bb) (Bass Clarinet): Rests in all three measures.
- Br. Sax. (Eb) (Baritone Saxophone): Melodic line starting in measure 69, continuing through measure 71.
- Bsn. (Bassoon): Melodic line starting in measure 69, continuing through measure 71.
- Hn. (F) (Horn): Melodic line starting in measure 69, continuing through measure 71.
- Trp. (Bb) (Trumpet): Rests in all three measures.
- Xyl. (Xylophone): Melodic line starting in measure 69, continuing through measure 71.
- E. Guit. (Electric Guitar): Rests in all three measures.
- E. Guit. 2 (Electric Guitar 2): Rests in all three measures.
- EBass (Electric Bass): Melodic line starting in measure 69, continuing through measure 71.
- M. - S. (Mandolin): Rests in all three measures.
- T. (Tambourine): Rests in all three measures.
- Pno. (Piano): Rests in all three measures.
- VI. 1 (Violin 1): Melodic line starting in measure 69, continuing through measure 71.
- VI. 2 (Violin 2): Melodic line starting in measure 69, continuing through measure 71.
- Vla. (Viola): Melodic line starting in measure 69, continuing through measure 71.
- Vc. (Violoncello): Melodic line starting in measure 69, continuing through measure 71.

72

73

74

75

I

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

MEZZO-SOPRANO *mf*

M. - S.

TENOR *mf*

T.

Pno. *p*

con Ped.

1.

2.

1.

2.

Vla.

1. 1.

2. 2.

Vc.

I

76

77

78

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S.

T.

Pno.

VI. 1

VI. 2

Vla.

Vc.

MEZZO-SOPRANO

TENOR

ALL WE'VE

ALL WE'VE

p

punctual, however legato where possible

1.

2.

1.

2.

1.

2.

Act III, Nr. 7, psi ii

79

80

81

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S.
E - - VER HAD TO GUIDE THE

T
E - - VER HAD TO GUIDE THE

Pno.

VI. 1
1.
2.

VI. 2
1.
2.

Vla.

Vc.
1.
2.

Act III, Nr. 7, psi ii

82

83

84

85

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S.

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

enter softly

P dolce

pp

WAY

WAY

1. 1.

2. 2.

3.

86

87

88

89

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb) *very softly*

Bsn.

Hn. (F) *ppp*

Trp. (Bb) *pp*

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S. **MEZZO-SOPRANO** *mf*

T. **TENOR** *mf*

Pno.

VI. 1

VI. 2

Vla. *very softly*

Vc.

TRIED TO BE

TRIED TO BE

Act III, Nr. 7, psi ii

90

91

92

93

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit.

E. Guit. 2

EBass

M. - S.

T

Pno.

VI. 1

VI. 2

Vla.

Vc.

A WIN - - NER BUT IT'S GET - TING LATE

A WIN - - NER BUT IT'S GET - TING LATE

Act III, Nr. 7, psi ii

94

95

96

97

98

99

100

101

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit.

E. Guit. 2

EBass

Pno.

1.

2.

1.

2.

Vla.

1.

2.

Vc.

dolcissimo

pp very softly

Act III, Nr. 7, psi ii

102

103

104

105

106

107

108

109

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit.

E. Guit. 2

EBass

Pno.

VI. 1

VI. 2

Vla.

Vc.

pp
dolcissimo

pp
dolcissimo

sempre con Ped.

1.

2.

1.

2.

1.

2.

Act III, Nr. 7, psi ii

110

111

112

113

114

115

116

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

Pno.

1.

2.

1.

2.

Vla.

1.

2.

Vc.

Ped.

con Ped.

8va

Act III, Nr. 8, 11/1

$\text{♩} = 60$ (2) (3) (4) (5) (6) (7) (8)
With Eighth Note-Triplet Swing

Oboe *p dolce*

Bass Clarinet in Bb *p dolce*

Soprano Saxophone in Bb *p dolce*

Marimba *p dolce*
let ring
never dominating Piano
simile...

Piano *p dolce*
sempre con Ped.
loco

Violin I *p dolce*

Violin II *p dolce*

$\text{♩} = 60$
With Eighth Note-Triplet Swing

Ob. **A**

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

VI. II **A**

15 16 17 18 19

Ob.

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

VI. II

B

20 21 22 23 24

Ob.

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

VI. II

pp *p*

pp *p*

25 26 27 28

C

Ob.

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

p leggiero

VI. II

29 30 31 32

Ob.

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

VI. II

33 34 35 36

D

Ob.

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

D

VI. II

slightly softer than before

slightly softer than before

37 38 39 40

Ob.

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

VI. II

mp

(ossia Octav higher)

(loco)

(no cresc.)

let ring

(no cresc.)

dampen

Red.

8

9

10

11

12

A

Fl.

Ob.

Cl. (A)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

B. Dr.

E. Guit. 1

E. Guit. 2

EBass

Pno.

mf *leggiero*

mp

mp

mf

mp

p

sempre mp

sempre p

mf *leggiero*

mp

mf

mp

8va-1

A

VI. I

1.

2.

VI. II

1. (ORD.)

mf *leggiero*

mp

mf

2. sul A

mf *leggiero*

mp

mf

Vla.

1.

sempre mp

Vc.

1.

2.

sempre mp

Act III, Nr. 9, psi iii

13

14

15

16

17

18

B

Fl.

Ob.

Cl. (A)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

B. Dr.

E. Guit. 1

E. Guit. 2

EBass

Pno.

mp

p

poco cresc.

dampen

dampen

mp

p

mp

p

B

VI. I

VI. II

Vla.

Vc.

1.

2.

1.

2.

1.

2.

sempre mp

p

1.

2.

1.

2.

Act III, Nr. 9, psi iii

24 **C** 25 26 27

Fl. *mf*

Ob.

Cl. (A)

A. Sax. (Eb)

Bsn. *mf*

Hn. (F)

Trp. (Bb) *p* *mp* *p*

Xyl.

B. Dr.

E. Guit. 1

E. Guit. 2

EBass

Pno. *sempre p* *mp*

C

VI. I

VI. II *slightly accented, however on long bow* *simile...*

Vla. *mf*

Vc. *mf* *mf* *mf*

Act III, Nr. 9, psi iii

D 33 34 35 36 37 38 39 40

Fl. *mf* (no cresc.)

Ob. *mp* *mp*

Cl. (A) *mp* *mf* *mp*

A. Sax. (Eb) *mp* *mp*

Bsn. *mp* *mp*

Hn. (F) *mp* (no cresc.)

Trp. (Bb) *mp* *p*

Xyl. *mf* *p* *sub* (ORD.) dampen

B. Dr.

E. Guit. 1

E. Guit. 2

EBass

Pno.

D

VI. I 1. *sempre mp*

2. *sempre mp*

VI. II 1. *sempre mp*

2. *sempre mp*

Vla. *mf*

Vc. 1. *mf*

2. *sempre mp*

Act III, Nr. 9, psi iii

47

48

49

F

Fl.

Ob.

Cl. (A)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

B. Dr.

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

dolce

p

F

Act III, Nr. 10, 1122

Score for Act III, Nr. 10, 1122. The score is divided into five measures, numbered 2, 3, 4, and 5. The tempo is marked as $\text{♩} = 60$. The instruments and their parts are as follows:

- Flute:** Starts with a dynamic of *mp* and ends with *mf*. It features a long melodic line with a slur across measures 2 and 3.
- Oboe:** Starts with a dynamic of *p* and includes a *poco cresc.* marking. It features a triplet of eighth notes in measure 2.
- Clarinet in A:** Starts with a dynamic of *mp* and includes a *p* dynamic with the instruction *legato e cantabile*. It features a triplet of eighth notes in measure 3 and a *poco cresc.* marking.
- Soprano Saxophone in Bb:** Starts with a dynamic of *mp* in measure 4.
- Bassoon:** Starts with a dynamic of *mp* and includes a triplet of eighth notes in measure 2.
- Horn in F:** Starts with a dynamic of *mp* in measure 2.
- Trumpet in Bb:** Starts with a dynamic of *mp* in measure 4.
- Xylophone:** Remains silent throughout the passage.
- Bass Drum:** Starts with a dynamic of *mp* in measure 2, playing a simple rhythmic pattern.
- Electric Guitar 1 & 2:** Remains silent throughout the passage.
- EBass:** Starts with a dynamic of *mp* in measure 2, playing a simple rhythmic pattern.
- Violine 1 & 2:** Both violins have first and second endings marked.
- Viola:** Has first and second endings marked.
- Violoncello:** Starts with a dynamic of *mp* in measure 2, playing a simple rhythmic pattern.

6

7

8

9

10

11

12

A

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

B. Dr.

E. Guit. 1

E. Guit. 2

EBass

VI. 1

VI. 2

Vla.

Vc.

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

mp *p subito* let ring

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

1. 2. 1. 2. 1. + 2.; loco 1. loco 2. *sul tasto*

p *mp* *p* *mf*

13 14 15 16 17 18 19

B

Fl. *mp* *mf* *mp* Fluttertongue 3

Ob. 3 3

Cl. (A)

Sop. Sax. (Bb) *mf* *mp*

Bsn. 3 3

Hn. (F) 3

Trp. (Bb) *mp* 3

Xyl. always let ring

B. Dr.

E. Guit. 1

E. Guit. 2

EBass

B

VI. 1 1. 2.

VI. 2 1. 2.

Vla.

Vc. 1. 2.

20 21 22 23 24

Fl. ORD. *mf* *mp dolce*

Ob. *p dolce*

Cl. (A) *p dolce*

Sop. Sax. (Bb) *mp dolce*

Bsn. *mf* *mp*

Hn. (F) *mf* *mp*

Trp. (Bb) *mf* *p*

Xyl.

B. Dr.

E. Guit. 1 *mp*

E. Guit. 2 *mp*

EBass

VI. 1

VI. 2

Vla.

Vc.

25 26 27 28 29 30

C

Fl.

Ob.

Cl. (A)

Sop. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

E. Guit. 1

E. Guit. 2

EBass

C

VI. 1

VI. 2

Vla.

Vc.

poco cresc.

mf

mp

p

mf

mp

mf

mp

mf

mp

35

36

37

38

39

40

E

41

42

Fl. *mp* *f* *mp*

Ob. (no cresc.)

Cl. (A) *p* *mp* *p* *p*

Sop. Sax. (Bb) *mp*

Bsn. *p* *mf* *p*

Hn. (F)

Trp. (Bb) *p* *mf*

E. Guit. 1

E. Guit. 2

EBass *p*

1. *mp*

2. *mp*

1. *mp*

2. *mp*

Vla. 1. + 2.; loco *mp*

Vc. 1. loco *mp*

2. *mp*

E

Act III, Nr, 11, Mdcrrp

② ③ ④ ⑤

♩ = 60

Flute *p* *mp*

Oboe *pp* *p* (no cresc.)

Bass Clarinet in Bb *pp* *p* *mp*

Alto Saxophone in Eb *p* poco ten. ORD. *mp*

Bassoon *p* *mp*

Horn in F

Trumpet in Bb *p* poco ten. ORD. *mp*

Xylophone *p*

Crotales *p*

Electric Guitar 1 listen, create

Electric Guitar 2 *p*

EBass *p*

Mezzo-Soprano

Tenor

Piano *p* poco Ped. *8va* loco

Violin I *p* non div.

Violin II 1. 2. poco ten.

Viola *p* ORD.

Violoncello 1. *p* 2. *p*

Act III, Nr. 11, Mdcrp

6

7

8

9

10

11

12

A

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(keep listening)

sempre simile...

mp dolce

p

p dolce

p

p

1. + 2.; Unis.

p

Act III, Nr. 11, Mdcrp

19

20

21

22

23

24

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(keep listening)

p

mp

p *mp*

loco

p

1. + 2.; Unis.

non div.

WHO'S TO SAY THE DRUNK - ARD SHOULD - 'NT DRINK HIS ___ FILL?

Act III, Nr. 11, Mdcrp

25 26 27 28 29 30 31 32

C

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M.S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(keep listening)

MEZZO-SOPRANO mp

MUSE OF RIGHT AND WRONG

C

mp

mp

mp

Act III, Nr. 11, Mdcrp

33 34 35 36 37 38

D

Fl.

Ob. *p*

B. Cl. (Bb)

A. Sax. (Eb) *p*

Bsn.

Hn. (F)

Trp. (Bb) *p*

Xyl. *p*

Crot. *p*

E. Guit. 1 (keep listening) →

E. Guit. 2

EBass *sempre p*

M.-S. *mp*
FOR - SAKE THIS STRONG TIME

TENOR
mp
AS JUST HEARTS ARE FI - CKLE LIKE TJE O - CEAN'S - FOAM A - FIG LEAF - AS SO-

Pno. *sempre p*

D

VI. I *sempre p*

VI. II *sempre p*

Vla.

Vc.

Act III, Nr. 11, Mderp

39

40

E

41

42

43

44

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2

EBass

M.-S.

T.

- LID AS THE FATE YOU FACE

Pno.

1.

2.

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 11, Mdcrp

45

46

47

48

F

49

50

51

52

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO
mp dolce

A - - - NO - - - DYNE - -

p dolce

F

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 11, Mderp

53 54 55 56 57 58

G

Fl. *p* *mf* *mp* *mf* *mp*

Ob. *mp* *p*

B. Cl. (Bb)

A. Sax. (Eb) *p*

Bsn. *p* *mp*

Hn. (F) *p* *poco cresc.* *mf*

Trp. (Bb) *p* *mp*

Xyl.

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2 *p* *mp* *p*

EBass *p* *mp* *p*

Pno. *mp* *p*

G

VI. I 1. *p* *mf* *p*
2. *p* *mf* *p*

VI. II 1. *p*
2. *p*

Vla.

Vc. 1. *p* *mp*
2. *p* *mp*

Act III, Nr. 11, Mdcrp

59

60

61

62

63

64

Fl. *mp* *mf*

Ob. *p*

B. Cl. (Bb)

A. Sax. (Eb) *p*

Bsn. *mp*

Hn. (F)

Trp. (Bb) *mp*

Xyl.

Crot. *p*

E. Guit. 1 (keep listening)

E. Guit. 2 *p*

EBass *p*

Pno. *p* *8va* *loco*

VI. I *p* *mp* 1. + 2.; Unis.

VI. II *p* *mp* 1. + 2.; Unis.

Vla.

Vc. *mp* 1. + 2.; Unis.

Act III, Nr. 11, Mdcrp

65

H

66

67

68

69

70

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO
mp dolce
PRO - - ME - THI - AC

Pno.

8va

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 11, Mdcrp

71

72

73

I

74

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2

EBass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 11, Mdcrp

75

76

77

78

79

Fl. *mp*

Ob. *p*

B. Cl. (Bb) *p*

A. Sax. (Eb) *p*

Bsn. *p*

Hn. (F)

Trp. (Bb)

Xyl. *p* ^{8^{va}}

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2

EBass *p*

M.-S.

T.

Pno. *p* ^{8^{va}} *loco*

VI. I

VI. II *p*

Vla.

Vc. *p*

Act III, Nr. 11, Mdcrp

80

81

82

83

84

85

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2

EBass

M.-S.

TENOR
mp *mf*

T.
STA - TIC, AL - KA - LI, IN - TU - I - TION FADES O - LI - GO RHYTH - MIC O - PU - LENT PRIS - MA - TIC WEA - THERED.

Pno.

VI. I

VI. II

Vla.

Vc.

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

Act III, Nr. 11, Mdcrp

86

87

88

89

90

91

92

93

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

(keep listening)

E. Guit. 1

E. Guit. 2

EBass

MEZZO-SOPRANO
mp
THE COIN OF THE REALM__ CIR - CU - LATES__
mf

T.

Pno.

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 11, Mdcrp

102

103

104

105

106

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Crot.

E. Guit. 1

E. Guit. 2

EBass

M.-S.

T.

Pno.

VI. I

VI. II

Vla.

Vc.

(keep listening)

sfz

MAY - BE YOU'LL GO BANK - RUPT BUT YOU'RE LIGHT.

8va

