

Ethan Braun

Swan Songs®

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

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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 \flat /Bass Clarinet in B \flat

Saxophone (Soprano, Alto, Tenor, Baritone)

Bassoon

Horn in F

Trumpet in B \flat

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 II, Nr. 4

Score

A Every Intuition is a Hope
L'istesso Tempo, $\text{♩} = 60$

②

③

④

Flute

Oboe
pp *leggiero*
listen; create long tones supporting, reinforcing pitch
(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
con sord.
as soft as possible

Trumpet in Bb
pp

Crotales

Percussion 1
listen; create reverberant, marine-like soundscape

Percussion 2
listen; create reverberant, marine-like soundscape

Electric Guitar 1
listen; create long tones supporting, reinforcing pitch

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...

A Every Intuition is a Hope
L'istesso Tempo, $\text{♩} = 60$

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

Act II, Nr. 4

5

6

7

8

Fl.

Ob. *always as legato as possible*

B. Cl. (Bb) (reinforce)

A. Sax. (Eb) (reinforce)

Bsn. (reinforce)

Hn. (F) (reinforce)

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

Perc. 1 (reverberant, marine)

Perc. 2 (reverberant, marine)

E. Guit. 1 (listen, create)

E. Guit. 2

EBass (harmonic nausea)

Pno.

VI. I (listen, create)

VI. II (listen, create)

Vla. (listen, create)

Vc. (listen, create)

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)), Trumpet (Bb) (Trp. (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.).

Measures 13-16 are marked with circled numbers 13, 14, 15, and 16. The score shows various musical notations including rests, eighth notes, quarter notes, and triplets. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The electric guitar part has a melodic line with triplets and slurs. The trumpet part has a melodic line with slurs and ties. The oboe part has a melodic line with slurs and ties. The bassoon part has a melodic line with slurs and ties. The clarinet part has a melodic line with slurs and ties. The saxophone part has a melodic line with slurs and ties. The flute part has a melodic line with slurs and ties. The violin I and II parts have a melodic line with slurs and ties. The viola part has a melodic line with slurs and ties. The cello part has a melodic line with slurs and ties.

Act II, Nr. 4

17

C

18

19

20

Fl.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F) (reinforce)

Trp. (Bb)

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II

Vla.

Vc.

3

3

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: This is a page of a musical score for Act II, Nr. 4, covering measures 21 to 24. The score is arranged in a vertical stack of 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 with some rests. Measure 23 shows some activity in the Oboe and Trumpet parts. Measure 24 shows more activity in the Oboe, Trumpet, and Piano parts. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. The Electric Guitars and Electric Bass parts are also present but mostly contain rests or simple rhythmic patterns.

Act II, Nr. 4

25

26

27

28

D

D

Musical score for Act II, Nr. 4, measures 25-28. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Bb) (B. Cl. (Bb)), Saxophone (Eb) (A. Sax. (Eb)), Trumpet (Bb) (Trp. (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 'D' in a box above measure 26.

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.

Detailed description: This is a page of a musical score for Act II, Nr. 4, covering measures 29 to 32. The score is arranged in a standard orchestral layout 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 29 and 30 are mostly empty staves, indicating rests for most instruments. Measure 31 shows some activity in the Oboe, Bassoon, and Trumpet parts. Measure 32 features more significant activity, particularly in the Electric Guitars and Piano parts, which play complex rhythmic patterns. The Piano part includes triplets and sixteenth-note runs. The Electric Guitars play a similar rhythmic pattern. The other instruments remain mostly at rest throughout the page.

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.

Detailed description of the musical score: The score is for Act II, Nr. 4, measures 33-36. It features a variety of instruments. Measures 34 and 35 contain musical notation with triplets and accidentals. A key signature change to E major is indicated by a box with the letter 'E' at the beginning of measure 34 and at the end of measure 36. The piano part (Pno.) has the most complex notation, including triplets and various accidentals. The electric guitar parts (E. Guit. 1 and 2) also have complex notation, including triplets and accidentals. The other instruments (Fl., Ob., B. Cl., A. Sax., Bsn., Hn., Trp., Perc. 1, Perc. 2, VI. I, VI. II, Vla., Vc.) have mostly rests in these measures.

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

Detailed description: This is a page of a musical score for Act II, Nr. 4, covering measures 37 to 40. The score is arranged in a standard orchestral layout 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 37, 38, and 39 are mostly empty staves with rests. In measure 40, the Oboe and Trumpet (Bb) parts have notes. The Trumpet part is marked 'as soft as possible' and 'ppp'. The Electric Guitar 2 part has a triplet of notes in measure 38, with the instruction '(hold notes, as notated)'. The Piano part has a complex accompaniment with triplets in measures 37, 38, and 39. The Violin I and II, Viola, and Cello parts are empty.

Act II, Nr. 4

41

42

43

44

F

F

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.

sempre staccato leggero

3

3

3

Act II, Nr. 4

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.

Detailed description: This is a page of a musical score for Act II, Nr. 4. The score is arranged in a standard orchestral format with multiple staves. At the top, four circled measure numbers (45, 46, 47, 48) are positioned above the first four measures. The instruments listed on the left include Flute, Oboe, Bass Clarinet (Bb), Alto Saxophone (Eb), Bassoon, Horn (F), Trumpet (Bb), Percussion 1 and 2, Electric Guitars 1 and 2, Electric Bass, Mezzo-Soprano, Piano, Violin I and II, Viola, and Violoncello. The Mezzo-Soprano part is the only one with lyrics: 'E' - - VRY IN - TU - I - TION IS A HOPE'. The piano accompaniment features several triplet markings. The electric guitar parts have some specific articulation marks like slurs and accents.

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.

Detailed description: This is a page of a musical score for Act II, Nr. 4, covering measures 53 to 56. 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), Music Stand (M. - S.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measures 53 and 54 are mostly empty staves with rests. Measure 55 shows some activity in the Oboe and Trumpet staves. Measure 56 contains the most significant musical activity, with the Oboe and Trumpet playing melodic lines, and the Piano providing accompaniment with triplets and other rhythmic patterns. The Electric Guitars also have a melodic line in measure 56. The rest of the instruments are silent in this section.

Act II, Nr. 4

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.

Pno.

VI. I

VI. II

Vla.

Vc.

KEY

Detailed description: This is a page of a musical score for Act II, Nr. 4, covering measures 61 to 64. The score is arranged in a standard orchestral layout 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), Music Stand (M. - S.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measures 61 and 62 are mostly empty for most instruments, with some activity in the Oboe and Trumpet parts. Measure 63 shows more activity, particularly in the Oboe and Trumpet. Measure 64 features a significant melodic line in the Oboe and a complex rhythmic pattern in the Trumpet. The Electric Guitars and Piano parts are also active throughout the measures. The Music Stand part has a long note with a 'KEY' marking below it. The Violins, Viola, and Cello parts are mostly empty.

Act II, Nr. 4

65

66

67

68

I

I

Musical score for Act II, Nr. 4, measures 65-68. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B. Cl. (Bb)), Saxophone (A. Sax. (Eb)), Trumpet (Trp. (Bb)), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Electric Guitars (E. Guit. 1, E. Guit. 2), Bass (EBass), Mandolin/Sitar (M. - S.), 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 (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 Mandolin/Sitar part has a melodic line in measure 65. The Violin I and II parts have a melodic line in measure 65. The Viola and Cello parts have a melodic line in measure 65.

Act II, Nr. 4

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.

Detailed description: This is a page of a musical score for Act II, Nr. 4, covering measures 86 to 89. The score is arranged in a standard orchestral layout 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), Music Stand (M. - S.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measures 86 and 87 are mostly empty for most instruments, with some activity in the Oboe and Trumpet parts. Measure 88 shows more activity, particularly in the Oboe and Trumpet. Measure 89 features a complex melodic line in the second Electric Guitar part, which includes triplets and various chromatic movements. The Piano part also has a melodic line in measure 89. The Music Stand part has a 'FILL?' instruction in measure 86. The Percussion parts are empty throughout. The string parts (Violins, Viola, Cello) are also empty throughout the page.

Act II, Nr. 4

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.

0 - CEAN'S FOAM.

Pno.

VI. I

VI. II

Vla.

Vc.

Detailed description of the musical score: This page contains measures 94 through 97 of Act II, Nr. 4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl. (Bb)), and Alto Saxophone (A. Sax. (Eb)). The brass section includes Horn in F (Hn. (F)) and Trumpet in Bb (Trp. (Bb)). The percussion section has two staves (Perc. 1 and Perc. 2). The guitar section consists of two Electric Guitars (E. Guit. 1 and E. Guit. 2) and an Electric Bass (EBass). A Music Stand (M. - S.) contains the vocal line with lyrics: "0 - CEAN'S FOAM." The piano part (Pno.) features a complex accompaniment with triplets and sixteenth-note patterns. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.).

Act II, Nr. 4

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.

Detailed description of the musical score: This page contains the musical score for measures 102 through 105 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) and Percussion 2 (Perc. 2), Electric Guitars 1 (E. Guit. 1) and Electric Guitars 2 (E. Guit. 2), Electric Bass (EBass), Voice (M. - S.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measures 102 and 103 show the Oboe and Trumpet playing melodic lines. Measure 104 features a vocal line with the lyrics 'MORAL' and 'TALES'. Measure 105 continues the instrumental accompaniment. The score includes various musical notations such as notes, rests, slurs, and triplets.

Act II, Nr. 4

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

O
114
115
116
117
118

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.
O
 VI. I
 VI. II
 Vla.
 Vc.

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.

Pno.

VI. I

VI. II

Vla.

Vc.

mf

mp

p *falsetto, estranged*

TRIED TO BE A WIN - - - - - NER

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.

BTU IT'S GET - - TING LATE.

p

mf

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

(as notated)

sempre staccato leggero

P Intuition Postlude

VI. I

VI. II

Vla.

Vc.

pizz. (as notated)

p

1. pizz. (as notated)

p

2. pizz. (as notated)

p

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 time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings. The instruction "(tiny legato where possible, sempre simile...)" is repeated in several places. The Violin I part includes markings for "div." and "Unis.".

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 time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings. The instruction "(as notated) pizz." is present in the Violoncello part. The dynamic marking "p" is used in several places.

Act II, Nr. 4

135

136

137

attacca subito il seguente

Fl. *mp* *p*

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Crot.

Perc. 1

Perc. 2

E. Guit. 1

E. Guit. 2

EBass *p*

VI. I *p* non div.

VI. II

Vla. (as notated) pizz. *p*

Vc.

attacca subito il seguente

Act II, Nr. 5

Score

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

② pointillistic, short and precise *sempre p*
③ simile...
④ simile...

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

Oboe
sempre p
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
3

Horn in F
pointillistic, short and precise
sempre p
3

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
simile...
sempre p
3

Mezzo-Soprano

Tenor

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

Violin I
pointillistic, short and precise
simile...
sempre p
listen; whale song/long, gliding tones
3

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

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

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

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)

Trp. (Bb)

Crot.

Perc. 1

(inhabit percussion)

Perc. 2

(inhabit percussion)

E. Guit. 1

(whale-like, gliding)

E. Guit. 2

EBass

VI. I

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

VI. II

(whale-like, gliding)

Vla.

Vc.

3

Act II, Nr. 5

B 9 10 11 12

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)

(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.;

Act II, Nr. 5

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 (inhabit percussion)

Perc. 2 (inhabit percussion)

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

E. Guit. 2

EBass

M. - S.
CA - RIED A - WAY
CAR - RIED A - WAY
BY THE

VI. I (whale-like, gliding) non div.

VI. II

Vla.

Vc.

Act II, Nr. 5

29

30

31

32

E

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

(non arpegg.)

E. Guit. 2

EBass

M. - S.

THOUGHT OF YOU BY THE THOUGHT OF YOU

E

VI. I

(whale-like, gliding)

VI. II

Vla.

Vc.

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

sslight 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

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

VI. I (whale-like, gliding)

VI. II

Vla. 1. + 2.;

Vc. 3

Act II, Nr. 5

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.
3.

Vc.
1. + 2.;
3.
3.
3.

Detailed description of the musical score: The score is for Act II, Nr. 5, measures 49-52. It features a variety of instruments. The Flute (Fl.) part is mostly silent. The Oboe (Ob.) has a few notes in measures 49 and 52. The Bassoon (Bsn.) is silent. The Clarinet (B. Cl. (Bb)) and Saxophone (A. Sax. (Eb)) are silent. The Trumpet (Trp. (Bb)) has a few notes in measure 51. The Horn (Hn. (F)) has a long note in measure 49. The Percussion (Perc. 1 and 2) parts are marked "(inhabit percussion)". The Electric Guitars (E. Guit. 1 and 2) and Bass (EBass) have melodic lines. The Violins (VI. I and VI. II) and Viola (Vla.) parts have melodic lines, with the Viola part marked "(whale-like, gliding)". The Violoncello (Vc.) part has a melodic line with triplets. The Musician - Soloist (M. - S.) part is silent.

Act II, Nr. 5

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

VI. II (whale-like, gliding)

Vla. 1. + 2.;

Vc. 3

Detailed description: This page of a musical score for Act II, Nr. 5, spans measures 53 to 56. It features a woodwind section (Flute, Oboe, Bass Clarinet, Alto Saxophone, Bassoon), brass (Horn, Trumpet), percussion (two parts), electric guitar (two parts), double bass, and strings (Violin I, Violin II, Viola, Violoncello). A Tenor soloist enters in measure 54 with the lyrics "YOUR WHI - - SPERS TELL". The score includes various musical notations such as rests, notes, triplets, and performance instructions like "whale-like, gliding" and "inhabit percussion". A rehearsal mark 'H' is placed at the beginning of measure 55.

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

(whale-like, gliding)

Act II, Nr. 5

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.

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.

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

p

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

p

(whale-like, gliding)

1. + 2.;

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

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

Electric Guitar 2

p

(whale-like, gliding)

77 78 79 80

Act II, Nr. 5

K (81) (82) (83) (84)

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

Act II, Nr. 5

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

89 90 91 92 93

L

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.
WAY BY THE THOUGHT OF YOU BY THE THOUGHT OF YOU

L

VI. I non div.

VI. II (whale-like, gliding)

Vla. 1. 2.

Vc. 1. 2.

Act II, Nr. 5

94

95

96

M

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.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

1. + 2.;

1. + 2.;

p

sempre non div.

M

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

3

Act II, Nr. 5

102

103

104

105

N

8va-1

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

N

8va-1

3

3

3

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)

VI. II

Vla.

Vc.

Act II, Nr. 5

110

111

112

O

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

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

O

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

VI. II
(whale-like, gliding)

Vla.
1.
2.

Vc.
1.
2.

Act II, Nr. 5

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 (whale-like, gliding)

Vla. 1. + 2.;

Vc. 1. + 2.;

P

Act II, Nr. 5

122

123

124

125

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*

M. - S.

VI. I

VI. II

Vla.

Vc.

(inhabit percussion)

(inhabit percussion)

(whale-like, gliding)

(whale-like, gliding)

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

p

Act II, Nr. 5

126

127

128

129

Q

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

Q

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)

Act II, Nr. 5

134

135

136

R

137

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.

3.

3.

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

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

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

S

Act II, Nr. 5

146

147

148

149

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)

Electric Guitar 2

p

(ORD.)

SYM PHO NY YOU'RE

1.

2.

(whale-like, gliding)

(whale-like, gliding)

Act II, Nr. 5

150

151

152

153

T

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)

1.

2.

GUI

DING

T

Act II, Nr. 5

154

155

156

157

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.

Act II, Nr. 5

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

U

1.

listen; whale song/long, gliding tones

2.

listen; whale song/long, gliding tones

VI. I

(whale-like, gliding)

VI. II

(whale-like, gliding)

Vla.

Vc.

Act II, Nr. 5

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

Act II, Nr. 5

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

Act II, Nr. 5

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.

(inhabit percussion)

Perc. 1

(inhabit percussion)

Perc. 2

(whale-like, gliding)

E. Guit. 1

E. Guit. 2

(whale-like, gliding)

EBass

(whale-like, gliding)

VI. I

(whale-like, gliding)

VI. II

(whale-like, gliding)

Vla.

Vc.

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

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)

p

191

192

193

194

Y "Chorale 1"

Fl. *mp legato*

Ob. *softly p pp*

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*

Perc. 1 (end of improvisation)

Perc. 2 (end of improvisation)

E. Guit. 1 (end of improvisation)

E. Guit. 2 (end of improvisation)

EBass *ORD. (as notated) pp*

Y "Chorale 1" (end of improvisation)

VI. I (end of improvisation)

VI. II (end of improvisation)

Vla. (end of improvisation)

Vc. *1. solo pointillistic, however always legato where possible p*

Act II, Nr. 5

195

196

197

198

(dynamic swells always doftly, never too dominant)

Musical score for measures 195-198. 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.).

- Flute (Fl.): *mf* dynamic, with a slur over measures 195-196.
- Oboe (Ob.): *mf* dynamic, with a slur over measures 195-196 and a triplet in measure 197.
- Bass Clarinet (B. Cl. (Bb)): *mf* dynamic, with a slur over measures 195-196 and a triplet in measure 197.
- Alto Saxophone (A. Sax. (Eb)): *mp* dynamic, with a slur over measures 195-196.
- Bassoon (Bsn.): *mp* dynamic, with a slur over measures 195-196.
- Horn (Hn. (F)): *mp* dynamic, with a slur over measures 195-196.
- Trumpet (Trp. (Bb)): *mp* dynamic, with a slur over measures 195-196.
- Violoncello (Vc.): *mp* dynamic, with a slur over measures 195-196 and a triplet in measure 197.



199

200

201

202

Musical score for measures 199-202. 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.).

- Flute (Fl.): *mp* dynamic in measure 199, *mf* dynamic in measure 201.
- Oboe (Ob.): *mp* dynamic in measure 199, *mf* dynamic in measure 201.
- Bass Clarinet (B. Cl. (Bb)): *mp* dynamic in measure 199, *mf* dynamic in measure 201.
- Alto Saxophone (A. Sax. (Eb)): *p* dynamic in measure 199, (no cresc.) in measure 201.
- Bassoon (Bsn.): *p* dynamic in measure 199, (no cresc.) in measure 201.
- Horn (Hn. (F)): *p* dynamic in measure 199, (no cresc.) in measure 201.
- Trumpet (Trp. (Bb)): *p* dynamic in measure 199, (no cresc.) in measure 201.
- Violoncello (Vc.): *p* dynamic in measure 199, *mf* dynamic in measure 201, with a triplet in measure 200.

Act II, Nr. 5

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 seven staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Alto Saxophone (A. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), and Trumpet (Trp. (Bb)). A Violoncello (Vc.) staff is at the bottom. The key signature has two sharps (F# and C#). Measure 203 includes a triplet in the Flute and Bassoon. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). Measure 206 has a *pp* (pianissimo) marking for the Alto Saxophone and Bassoon.

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 seven staves as the previous system. The key signature remains two sharps. Measure 208 has a *p* (piano) marking for the Alto Saxophone and Bassoon. Measure 209 has a *mf* (mezzo-forte) marking for the Flute. Measure 210 has a triplet in the Oboe. Measure 211 has a triplet in the Flute and Horn. Dynamic markings include *mf* and *p*.

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.).

- Fl.:** Measure 214 features a triplet of eighth notes with a *mp* dynamic.
- Ob.:** Active melodic line throughout the measures.
- B. Cl. (Bb):** Active melodic line throughout the measures.
- A. Sax. (Eb):** Measure 212 starts with *mp*, measure 213 with *p*, and measure 214 features a triplet of eighth notes.
- Bsn.:** Measure 212 starts with *mp*, measure 213 with *p*, and measure 214 features a triplet of eighth notes.
- Hn. (F):** Measure 212 starts with *mp*, and measure 214 features a triplet of eighth notes.
- Trp. (Bb):** Measure 212 starts with *mp*, measure 213 with *p*, and measure 214 features a triplet of eighth notes.
- Vc.:** Active melodic line throughout the measures.



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.).

- Fl.:** Measure 217 features a *dolce* marking. Measure 219 features a triplet of eighth notes.
- Ob.:** Active melodic line throughout the measures.
- B. Cl. (Bb):** Active melodic line throughout the measures.
- A. Sax. (Eb):** Measure 219 features a triplet of eighth notes.
- Bsn.:** Measure 219 features a triplet of eighth notes.
- Hn. (F):** Measure 219 features a triplet of eighth notes.
- Trp. (Bb):** Measure 219 features a triplet of eighth notes.
- Vc.:** Measure 219 features a triplet of eighth notes and ends with a *mp* dynamic.

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

always staying soft and piano,
throughout the piece

Flute

Oboe

continuous tune-in

Bass Clarinet in Bb

pp (dynamics always
between p to mp)

Alto Saxophone in Eb

Bassoon

always staying soft and piano,
throughout the piece

Horn in F

always staying soft and piano,
throughout the piece

still pointillistic,
legato where possible

Trumpet in Bb

p

Percussion 2

sparse, space-age sound-effect tune-in

pp

Electric Guitar 1

sparse, space-age sound-effect tune-in

pp

Electric Guitar 2

sparse, space-age sound-effect tune-in

pp

EBass

always staying soft and piano, throughout the piece

still pointillistic,
legato where possible

p

Mezzo-Soprano

A

Alarm 2
♩ = 60

Violin I

always staying soft and piano,
throughout the piece

Violin II

p

always staying soft and piano,
throughout the piece

still pointillistic,
legato where possible

Viola

p

always staying soft and piano,
throughout the piece

still pointillistic,
legato where possible

Violoncello

p

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

VI. I

VI. II *3*

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

Vc. *3*

Act II, Nr. 6

18

19

20

21

22

This musical score page covers measures 18 through 22 of Act II, Nr. 6. The instruments and their parts are as follows:

- Fl.**: Measures 19-22 feature a melodic line with triplets in measures 19 and 21. Dynamics are marked *mp* and *p*.
- Ob.**: Measures 19-22 feature a melodic line with triplets in measures 19 and 21. Dynamics are marked *p*.
- B. Cl. (Bb)**: Silent throughout.
- A. Sax. (Eb)**: Silent throughout.
- Bsn.**: Measures 19-22 feature a melodic line with triplets in measures 19 and 21. Dynamics are marked *p*.
- Hn. (F)**: Measures 19-22 feature a melodic line with triplets in measures 19 and 21. Dynamics are marked *p*.
- Trp. (Bb)**: Measures 18-22 feature a rhythmic pattern of eighth notes.
- Perc. 2**: Silent throughout.
- E. Guit. 1**: Silent throughout.
- E. Guit. 2**: Silent throughout.
- EBass**: Measures 18-22 feature a complex rhythmic pattern with triplets in measures 19 and 21.
- M. - S.**: A note in measure 18 is marked with the instruction "(riff, rhythmic, until letter O)".
- VI. I**: Silent throughout.
- VI. II**: Measures 18-22 feature a melodic line.
- Vla.**: Measures 18-22 feature a melodic line with first and second endings.
- Vc.**: Measures 18-22 feature a melodic line with first and second endings.

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

1. + 2.;

3

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.

Ob.

B. Cl. (Bb)

A. Sax. (Eb)

Bsn.

Hn. (F)

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

(riff, rhythmic)

M. - S.

E

VI. I

VI. II

Vla.

Vc.

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.;

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

p

1. + 2.;

1.

2.

3

3

3

Act II, Nr. 6

51

52

53

54

55

Fl. *mf*

Ob. (no cresc.)

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. (ossia Octave lower) (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.

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 *mf* *mp*

p *mp* *p*

p *mp* *p*

p *mp* *p*

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

p

J

J

J

Act II, Nr. 6

75

76

77

78

79

Fl. *mp* *mf*

Ob. *p* *mp*

B. Cl. (Bb)

A. Sax. (Eb)

Bsn. *p* *mp*

Hn. (F) *p* *mp*

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

M. - S.

VI. I

VI. II

Vla. 1. 2.

Vc. *mp*

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 triplet markings. The Oboe part starts with a *p* dynamic and includes triplet markings. The Bassoon part starts with a *p* dynamic and includes triplet markings. The Horn part starts with a *p* dynamic and includes triplet markings. The Trumpet part has a few notes in measures 80-81. The Percussion 2 part is silent. The Electric Guitars 1 and 2 parts are silent. The Bass part has a triplet marking in measure 81. 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 Viola part has a first ending marking "1. + 2.;" in measure 80. The Violoncello part has a triplet marking in measure 81. The Violin I and Violin II parts are silent.

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...

3

sempre *p*

sempre *p*

sempre *p*

non div.

3

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.

Detailed description: This is a page of a musical score for Act II, Nr. 6, covering measures 90 to 93. 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 2 (Perc. 2), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Bass (EBass), M. - S. (likely Mellophone or Soprano Saxophone), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measures 90 and 91 are mostly empty for most instruments, with some activity in the Horn, Trumpet, and EBass parts. Measures 92 and 93 show more significant musical activity across several parts, including the Horn, Trumpet, EBass, VI. II, Vla., and Vc. parts. The notation includes various note values, rests, and articulation marks.

Act II, Nr. 6

94

95

96

97

98

M

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. 1.

Vla. 2.

Vc. 1.

Vc. 2.

M

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

(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"

Musical score for measures 113-116. Instruments: Fl., Ob., B. Cl. (Bb), A. Sax. (Eb), Bsn., Hn. (F), Trp. (Bb), Perc. 2, E. Guit. 1, E. Guit. 2, EBass, M. - S.

Fl. *p legato* *mp*

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

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

Musical score for measures 113-116. Instruments: VI. I, VI. II, Vla., Vc.

VI. I *p* 1. + 2.;

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

P

P

Fl. *mf* *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*

VI. II 1. + 2.;

Vla. (b) 1. + 2.;

Vc. ³

Act II, Nr. 6

121

122

123

124

(dynamic swells never too dominant)

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

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

B. Cl. (Bb) *mp*

A. Sax. (Eb)

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

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

Trp. (Bb)

Perc. 2

E. Guit. 1

E. Guit. 2

EBass

VI. I (dynamic swells never too dominant) *p*

VI. II

Vla.

Vc.

Act II, Nr. 6

125

126

127

128

Q

Q

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

pp

1.

2.

3

3

3

3

Act II, Nr. 6

129

130

131

132

133

Fl. *p*

Ob. *p*

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

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*

Act II, Nr. 6

134

135

136

137

R

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

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 staves. 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

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 staves. A box containing the letter 'S' is placed above the Flute staff at the beginning 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 measures 146 and 147. The Oboe part includes '(no dim.)' in measure 146. The Bassoon part includes '(no dim.)' in measure 146. The Horn part has a melodic line with a slur and the instruction 'pp' (pianissimo) in measure 148. The Violin I part has a melodic line with a slur and the instruction '(no dim.)' in measure 146. The Bass Clarinet and Alto Saxophone parts are mostly silent, indicated by rests.

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*

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.

Act III: Nr. 1, io

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^{va-1} loco

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mrb. *pp* \leftarrow *mp*

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.*

Act III: Nr. 1, io

Musical score for Act III: Nr. 1, io. Measures 25-32. Instruments include Fl., Ob., B. Cl. (Bb), Ten. Sax. (Bb), Bsn., Hn. (F), Trp. (Bb), Xyl., Mrb., E. Gtr. 1, E. Gtr. 2, EBass, Pno., and Vc.

Measures 25-32 are marked with circled numbers 25, 26, 27, 28, 29, 30, 31, and 32. A key signature change to C major is indicated by a 'C' in a box at the beginning of measure 25. Dynamics include *mf*, *mp*, and *p*. Performance markings include *mf*, *p*, *mp*, *mp* < >, and *con Ped.*

Freely, slower than orchestra ($\text{♩} = \text{c. } 177$)

TENOR *mf*

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

Musical score for Act III: Nr. 1, io. Measures 25-32. Instruments include VI. I, VI. II, Vla., and Vc.

Measures 25-32 are marked with circled numbers 25, 26, 27, 28, 29, 30, 31, and 32. A key signature change to C major is indicated by a 'C' in a box at the beginning of measure 25. Dynamics include *mp*. Performance markings include *div.*, *Unis.*, and *con Ped.*

Act III: Nr. 1, io

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

41 42 43 44 45 46 47 48

E

Fl.

Ob.

B. Cl. (Bb)

Ten. Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mrb.

E. Gtr. 1

E. Gtr. 2

EBass

Pno.

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.
Ob.
B. Cl. (Bb)
Ten. Sax. (Bb)
Bsn.
Hn. (F)
Trp. (Bb)
Xyl. (ORD.)
Mrb.
E. Gtr. 1
E. Gtr. 2
EBass
Pno.
MEZZO-SOPRANO
Mezzo-S.
VI. I
VI. II
Vla.
Vc. 1.
Vc. 2.

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

Act III: Nr. 1, io

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. *8^{va}*

VI. I

VI. II

Vla. *div.*

Vc.

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

3 *3* *3* *3* *3* *3* *3* *3* *3* *3*

> p *mp* *mp* *mp* *mp* *mp* *mp* *mp*

8^{va} *8^{va}*

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. *loco* *mf* *mp* *p* *mp*

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. div. div.

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. 3

Mrb. 3

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

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

EBass *mp* *mf* *mp*

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

T. 8

VI. I *mp*

VI. II Unis.

Vla. Unis.

Vc. *mp* *mp*

Fluttertongue

Act III: Nr. 1, io

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.

T.

VI. I

VI. II

Vla.

Vc.

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

Act III: Nr. 1, io

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*

Act III: Nr. 1, io

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*

VI. II *mf* sul D (open) non div. sul D sul G

Vla. *mf* *mp*

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

Act III: Nr. 1, io

106 107 108 109 110 111 112

Fl. still softly *mp* ORD.

Ob. softly *mp* \rightarrow *p*

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

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

Bsn. softly *mp* \rightarrow *p*

Hn. (F) very softly *p*

Trp. (Bb) still softly \rightarrow *p*

Xyl. still softly

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

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

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

EBass softly *mp* \rightarrow *p*

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

ped. Ped. Ped.

VI. I softly *p*

VI. II softly *p*

Vla. softly *p*

Vc. softly *mp* \rightarrow *p* softly *p*

Act III, Nr. 2, Vr

②

POINTILLISTIC, ACCENTUATING ELECTRONICS

♩ = 60

③

④

The score is arranged in a system of staves. The instruments listed on the left are: 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, and Violoncello. The Oboe and Violin I parts contain musical notation. The Oboe part begins with a 'solo' marking and a dynamic of 'pp'. The Violin I part begins with a 'solo' marking, a dynamic of 'sempre pp', and a triplet of eighth notes. The 'POINTILLISTIC, ACCENTUATING ELECTRONICS' section is indicated by a large upward-pointing arrow at the start of the Flute and Violin I staves. The tempo is marked as ♩ = 60. The score is divided into four measures, with circled numbers 2, 3, and 4 above the second, third, and fourth measures respectively.

Act III, Nr. 2, Vr

⑤

⑥

⑦

⑧

Fl. *sempre p*

Ob. *p* *as soft as possible on the high notes* *sempre 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*

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

This musical score page contains measures 13 through 16 for Act III, Nr. 2, Vr. The instruments are arranged in the following order from top to bottom: 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), Electric Bass (EBass), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The score is written in a key signature of one flat (Bb) and a common time signature (C). Measure 13 features a prominent triplet in the Oboe part. Measure 14 shows a melodic line in the Bass Clarinet and Tenor Saxophone. Measure 15 is characterized by a complex rhythmic pattern in the Bassoon and Horn parts. Measure 16 concludes the sequence with a final melodic flourish in the Oboe and Bass Clarinet.

Act III, Nr. 2, Vr

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

25

26

C

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.

Act III, Nr. 2, Vr

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

VI. I

VI. II

Vla.

Vc.

div.

Unis.

div.

Unis.

Detailed description: This is a page of a musical score for Act III, Nr. 2, Vr. 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)), 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), Electric Bass (EBass), Mezzo-Soprano (M.-S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures, with measure numbers 27, 28, 29, 30, 31, and 32 circled at the top. The Mezzo-Soprano part has a specific instruction: *mf dolce espressivo* and the word 'MORPH' is written below the staff. The Viola and Violoncello parts have 'div.' (divisi) and 'Unis.' (unison) markings. The score includes various musical notations such as notes, rests, slurs, and triplets.

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

41

42

E

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)

E

VI. I

VI. II

Vla.

Vc.

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

The musical score consists of 15 staves. The top five staves (Fl., Ob., B. Cl., Ten. Sax., Bsn.) are in treble clef with a key signature of one sharp (F#). The next three staves (Hn., Trp., Xyl.) are in treble clef with a key signature of one flat (Bb). The next two staves (Mar., E. Guit. 1) are in treble clef with a key signature of one sharp (F#). The next two staves (E. Guit. 2, EBass) are in treble clef with a key signature of one flat (Bb). The next two staves (M.-S., VI. I) are in treble clef with a key signature of one flat (Bb). The bottom two staves (VI. II, Vla., Vc.) are in bass clef with a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, slurs, and triplets. The M.-S. staff has specific performance instructions: 'DOWN' and '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

This musical score page contains the notation for measures 56 through 59 of Act III, Nr. 2, Vr. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bb) (Bass Clarinet)
- Ten. Sax. (Bb) (Tenor Saxophone)
- Bsn. (Bassoon)
- Hn. (F) (Horn)
- Trp. (Bb) (Trumpet)
- Xyl. (Xylophone)
- Mar. (Maracas)
- E. Guit. 1 (Electric Guitar 1)
- E. Guit. 2 (Electric Guitar 2)
- EBass (Electric Bass)
- M.-S. (Mandolin)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)

The score features several musical elements:

- Measures 56-59:** The measures are numbered at the top of the page.
- Flute:** Remains silent throughout the measures.
- Oboe:** Plays a melodic line with eighth and sixteenth notes, including a triplet in measure 57.
- Woodwinds (B. Cl., Ten. Sax., Bsn., Hn., Trp.):** Many of these instruments play triplets of eighth notes in measures 56 and 57, often with slurs.
- Maracas:** Play a rhythmic pattern of eighth notes, often with slurs.
- Electric Guitars and Bass:** Play a rhythmic pattern of eighth notes, often with slurs.
- Mandolin (M.-S.):** Plays a melodic line with a long slur across measures 56 and 57, and a final note in measure 59.
- Violins (VI. I, VI. II):** Violin I plays a complex melodic line with sixteenth and thirty-second notes, including a triplet in measure 57. Violin II is silent.
- Viola and Cello (Vla., Vc.):** Play triplets of eighth notes, often with slurs.

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 - - - - -

Act III, Nr. 2, Vr

64

65

66

67

68

G

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.

Act III, Nr. 2, Vr

69

70

71

72

This musical score page contains the notation for measures 69 through 72 of Act III, Nr. 2, Vr. The instruments and parts are arranged vertically as follows:

- Fl.**: Flute, starting with a rest in measure 72 and playing a half note G4 in measure 73.
- Ob.**: Oboe, playing a melodic line with eighth and sixteenth notes throughout the measures.
- B. Cl. (Bb)**: Bass Clarinet, playing a half note G4 in measure 70 and a half note F4 in measure 71.
- Ten. Sax. (Bb)**: Tenor Saxophone, playing a half note G4 in measure 70 and a half note F4 in measure 71.
- Bsn.**: Bassoon, playing a half note G3 in measure 70 and a half note F3 in measure 71.
- Hn. (F)**: Horn, playing a half note G3 in measure 70 and a half note F3 in measure 71.
- Trp. (Bb)**: Trumpet, playing a half note G3 in measure 70 and a half note F3 in measure 71.
- Xyl.**: Xylophone, playing a half note G4 in measure 70 and a half note F4 in measure 71.
- Mar.**: Maracas, playing a half note G4 in measure 70 and a half note F4 in measure 71.
- E. Guit. 1**: Electric Guitar 1, with a rest throughout the measures.
- E. Guit. 2**: Electric Guitar 2, playing a half note G4 in measure 70 and a half note F4 in measure 71.
- EBass**: Electric Bass, playing a half note G3 in measure 70 and a half note F3 in measure 71.
- M.-S.**: Music Stand, with the text "NO" under the first measure and "SOUND" under the second measure.
- VI. I**: Violin I, playing a melodic line with eighth and sixteenth notes throughout the measures.
- VI. II**: Violin II, playing a half note G4 in measure 70 and a half note F4 in measure 71.
- Vla.**: Viola, playing a half note G4 in measure 70 and a half note F4 in measure 71.
- Vc.**: Violoncello, playing a half note G3 in measure 70 and a half note F3 in measure 71.

Dynamic markings include *p* (piano) for the Flute, Tenor Saxophone, Bassoon, Horn, Trumpet, Xylophone, Maracas, Violin II, Viola, and Violoncello in measure 72. The music is in 2/4 time with a key signature of one sharp (F#).

Act III, Nr. 2, Vr

73

74

75

76

77

78

Musical score for Act III, Nr. 2, Vr, measures 73-78. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Bb) (B. Cl. (Bb)), Saxophone (Bb) (Ten. Sax. (Bb)), Trumpet (Bb) (Trp. (Bb)), Horn (F) (Hn. (F)), Percussion (Mar.), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Music Stand (M.-S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 73-78 are marked with circled numbers. The Oboe part features a melodic line with triplets and slurs. The Music Stand part has a long note with a slur. The Violin I part has a complex melodic line with triplets and slurs.

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

p

p

p

p

p

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 is arranged in a system with 14 staves. The instruments are: Fl. (Flute), Ob. (Oboe), B. Cl. (Bb) (Bass Clarinet), Ten. Sax. (Bb) (Tenor Saxophone), Bsn. (Bassoon), Hn. (F) (Horn), Trp. (Bb) (Trumpet), Xyl. (Xylophone), Mar. (Maracas), E. Guit. 1 (Electric Guitar 1), E. Guit. 2 (Electric Guitar 2), EBass (Electric Bass), Vl. I (Violin I), Vl. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. The score shows a melodic line for the Oboe starting in measure 84, with a triplet in measure 86. The other instruments are mostly silent, with some activity in the Violin I part in measures 84-86.

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)

mf *mp* *mf* *mp*

mf

(ORD.)

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. *mf*

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*

VI. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Unis. non div.

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.

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*

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.

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*

43

44

45

46

47

48

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.

Harmonics

ORD.

mp

mf

f

>mp

>mf

<f

3

3

49

50

51

52

53

54

F

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Hn. (F)
sempre mp

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

W.B.

Mar.

E. Guit. 1

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

EBass
mf

Pno.
mf

F

Vi. I

Vi. II
p *mp*

Vla.
non div.

Vc.
non div.

Fl. *mp*
legato

Ob. *mp*
legato

B. Cl. (Bb) *mp*
legato

Sop. Sax. (Bb) *mp*
legato
with slight accentuations on each note attack

Bsn. *mp*
legato
with slight accentuations on each note attack

Hn. (F) *p*
legato

Trp. (Bb) *p < mf*
p *mp*

W.B. *p*

Mar. (ORD.) *p*
p dolce

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

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

EBass *sempre mp*

Pno. *sempre mp*

Vi. I Unis., sul tasto *mp*
legato

Vi. II *p < mp*
p *mp*

Vla. *p*

Vc. *p*
p < mp
p *mp*

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)
sempre mp

Sop. Sax. (Bb)

Bsn.
sempre mp

Hn. (F)
poco cresc. *mp*

Trp. (Bb)
mp *p*

W.B.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. I

VI. II
p *mf* *mp*

Vla.

Vc.

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.

Detailed description of the musical score: This page contains the musical notation for measures 71 through 75 of Act III, 3. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), and Bassoon (Bsn.). The brass section includes Horn (Hn. (F)) and Trumpet (Trp. (Bb)), with the instruction *sempre p* (piano) for the trumpet. The percussion section includes Wood Bass (W.B.) and Maracas (Mar.). The string section includes Electric Guitars 1 and 2 (E. Guit. 1, E. Guit. 2), Electric Bass (EBass), Piano (Pho.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The score features various musical notations such as rests, eighth notes, sixteenth notes, and triplets. The key signature has one sharp (F#) and the time signature is 4/4. The measures are numbered 71, 72, 73, 74, and 75 at the top of the page.

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.

Detailed description: This is a page from a musical score for Act III, section 4, titled "psi I". The score is arranged in a standard orchestral format with multiple staves. At the top, there are circled measure numbers 2 through 8. The instruments listed on the left are Flute, Oboe, Bass Clarinet in Bb, Baritone Saxophone in Eb, Bassoon, Horn in F, Trumpet in Bb, Xylophone, Tenor, Violin I, Violin II, Viola, and Violoncello. The Flute and Oboe parts have a dynamic marking of *p* and a tempo marking of "triple = 60 ♩ = 240". The Bass Clarinet, Horn, Xylophone, and Violoncello parts also have *p* markings. The Violin I and Violoncello parts have first and second endings indicated by "1." and "2." respectively. The score shows musical notation for measures 2 through 8, with rests and specific notes for various instruments.

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

p

p

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

p

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.

1.

2.

1.

2.

Vla.

1.

2.

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.

pp

p

3

3

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.

1.

Vc.

2.

mp

p

pp

p

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

WHOSE_ ON - LY PLACE OF I - DEN -

VI. I

VI. II

Vla.

Vc.

1.

2.

1.

2.

div.

1.

2.

p

mp

p

mp

p

mp

mp (no cresc.)

(non trem.)

mp (no cresc.)

(non trem.)

mp (no cresc.)

(no cresc.)

(no cresc.)

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.

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

VI. I

VI. II

Vla.

Vc.

WHO'S? _____

mp

1.

2.

1.

2.

1.

2.

3

3

3

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

Fl.

Ob.

B. Cl. (Bb)

Bar. Sax. (Eb)

Bsn.

Hn. (F)

Xyl.

T

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 5 - 1030

Score

Andante (♩ = 60)

② ③ ④

Flute *f* *ff*

Oboe *f*

Bass Clarinet in Bb *f* sim.

Soprano Saxophone (Bb) *f*

Bassoon *f* sim.

Marimba *f* let ring simile...

Crotales

EBass *f* sim.

MEZZO-SOPRANO *mf*
DEBT - - - - - CRIES TO

TENOR *mf*
DEBT - - - - - CRIES TO

Andante (♩ = 60)

Violine 1 *sempre p*

Violine 2 *sempre p*

Viola *sempre p*

Violoncello *sempre p*

Act III, Nr. 5 - 1030

This musical score page contains the following parts and markings:

- Fl.**: Flute part with dynamics *f* and *ff*, and circled measure numbers 5, 6, 7, and 8.
- Ob.**: Oboe part with dynamics *ff* and circled measure numbers 6, 7, and 8.
- B. Cl. (Bb)**: Bass Clarinet part with dynamic *ff* and circled measure numbers 6, 7, and 8.
- Sop. Sax. (Bb)**: Soprano Saxophone part with dynamic *ff* and circled measure numbers 6, 7, and 8.
- Bsn.**: Bassoon part with dynamic *ff* and circled measure numbers 6, 7, and 8.
- Mar.**: Maracas part with the instruction "always let ring" and dynamic *ff*.
- EBass**: Electric Bass part with the instruction "(no cresc.)" and circled measure numbers 6, 7, and 8.
- M.-S.**: Mezzo-Soprano vocal part with dynamic *f* and the syllable "BE".
- T.**: Tenor vocal part with dynamic *f* and the syllable "BE".
- VI. 1**, **VI. 2**, **Vla.**, and **Vc.**: String parts (Violin 1, Violin 2, Viola, and Violoncello) with sustained notes.

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

Act III, Nr. 5 - 1030

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.

Act III, Nr. 5 - 1030

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 notes. The score is written in a key with one sharp (F#) and a common time signature.

Act III, Nr. 5 - 1030

33

34

35

36

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), and Bassoon (Bsn.). The brass section includes Euphonium (EBass). The strings section includes Music Stand (M.-S.), Trombone (T), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vc.).

Measure 33: The Oboe part begins with a forte (*f*) dynamic. The Bass Clarinet and Bassoon parts feature a triplet of eighth notes. The Euphonium part also features a triplet of eighth notes. The strings play sustained notes.

Measure 34: The Oboe part continues with a triplet of eighth notes. The Bass Clarinet and Bassoon parts continue with their triplet figures. The Euphonium part continues with its triplet figure. The strings remain sustained.

Measure 35: The Bass Clarinet and Bassoon parts reach a fortissimo (*ff*) dynamic. The Euphonium part also reaches a fortissimo (*ff*) dynamic. The strings continue with sustained notes.

Measure 36: The Bass Clarinet and Bassoon parts continue with their fortissimo (*ff*) dynamic. The Euphonium part continues with its fortissimo (*ff*) dynamic. The strings continue with sustained notes.

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

3

3

3

Act III, Nr. 5 - 1030

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

f

ff

f

NE GLECT

NE GLECT

Act III, Nr. 5 - 1030

47

48

49

50

51

This musical score page includes the following parts and markings:

- Fl.**: Flute part, starting with a rest and a *ff* dynamic marking at measure 51.
- Ob.**: Oboe part, featuring a triplet in measure 49 and a *ff* dynamic marking.
- B. Cl. (Bb)**: Bass Clarinet part, including a triplet in measure 51 and a *ff* dynamic marking.
- Sop. Sax. (Bb)**: Soprano Saxophone part, with dynamics *f* and *ff*.
- Bsn.**: Bassoon part, including a triplet in measure 51.
- EBass**: Electric Bass part, including a triplet in measure 51.
- M.-S.**: Mezzo-Soprano vocal line with lyrics: PRICE OF TRA
- T**: Tenor vocal line with lyrics: PRICE OF TRA
- VI. 1**: Violin I part, consisting of sustained notes with a slur.
- VI. 2**: Violin II part, consisting of sustained notes with a slur.
- Vla.**: Viola part, consisting of sustained notes with a slur.
- Vc.**: Violoncello part, consisting of sustained notes with a 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.

Act III, Nr. 5 - 1030

56

57

58

Musical score for Act III, Nr. 5 - 1030, measures 56-58. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Soprano Saxophone (Sop. Sax. (Bb)), Bassoon (Bsn.), Crotonal (Crot.), Euphonium (EBass), Mezzo-Soprano (M.-S.), Tenor (T.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vc.).

Measures 56 and 57 show the woodwind and string parts. The Flute part is mostly rests. The Oboe part has a melodic line. The Bass Clarinet and Bassoon parts have rhythmic patterns. The Euphonium part has a rhythmic pattern. The Mezzo-Soprano and Tenor parts have long notes with the word "PAYS" written below them. The Violin 1, Violin 2, Viola, and Violoncello parts have long notes.

Measure 58 is marked "ORD." and shows the Flute part with a melodic line. The Oboe part has a melodic line. The Bass Clarinet and Bassoon parts have rhythmic patterns. The Euphonium part has a rhythmic pattern. The Mezzo-Soprano and Tenor parts have long notes. The Violin 1, Violin 2, Viola, and Violoncello parts have long notes.

Act III, Nr. 5 - 1030

59

60

61

62

This musical score page contains the following parts and measures:

- Fl.**: Flute part, measures 59-62. Measure 61 features a triplet of eighth notes with a *ff* dynamic.
- Ob.**: Oboe part, measures 59-62. Measure 61 features a triplet of eighth notes with a *ff* dynamic.
- B. Cl. (Bb)**: Bass Clarinet part, measures 59-62. Measure 61 features a triplet of eighth notes with a *ff* dynamic.
- Sop. Sax. (Bb)**: Soprano Saxophone part, measures 59-62. Measure 61 features a triplet of eighth notes with a *ff* dynamic.
- Bsn.**: Bassoon part, measures 59-62. Measure 61 features a triplet of eighth notes with a *ff* dynamic.
- Crot.**: Crochet part, measures 59-62. Measure 61 features a triplet of eighth notes with a *ff* dynamic.
- EBass**: Electric Bass part, measures 59-62. Measure 61 features a triplet of eighth notes with a *ff* dynamic.
- M.-S.**: Mezzo-Soprano vocal part, measures 59-62. Dynamic *mf*. Includes the instruction "IT" below the staff.
- T.**: Tenor vocal part, measures 59-62. Dynamic *mf*. Includes the instruction "IT" below the staff.
- VI. 1**: Violin I part, measures 59-62. Dynamic *mf*.
- VI. 2**: Violin II part, measures 59-62. Dynamic *mf*.
- Vla.**: Viola part, measures 59-62. Dynamic *mf*.
- Vc.**: Violoncello part, measures 59-62. Dynamic *mf*.

Act III, Nr. 5 - 1030

63

64

65

66

Fl.

Ob.

B. Cl. (Bb)

Sop. Sax. (Bb)

Bsn.

Crot.

EBass

M.-S.

T

VI. 1

VI. 2

Vla.

Vc.

f

mf

f

mf

(no cresc.)

IN

IN

Act III, Nr. 5 - 1030

67

68

69

70

71

This musical score page includes the following parts and markings:

- Fl.**: Flute part, mostly silent with a few notes in measures 70 and 71.
- Ob.**: Oboe part, featuring a complex melodic line with triplets and dynamic markings *ff* and *f*.
- B. Cl. (Bb)**: Bass Clarinet part, starting with a *ff* dynamic and ending with an *f* dynamic.
- Sop. Sax. (Bb)**: Soprano Saxophone part, mirroring the Bass Clarinet's initial entry.
- Bsn.**: Bassoon part, mirroring the Bass Clarinet's initial entry.
- Mar.**: Maracas part, mostly silent with a few notes in measure 71.
- Crot.**: Crotales part, featuring a rhythmic pattern in measure 70.
- EBass**: Electric Bass part, providing a harmonic foundation.
- M.-S.**: Mezzo-Soprano vocal part, with the word "BLOOD" and a *f* dynamic marking.
- T**: Tenor vocal part, with the word "BLOOD" and a *f* dynamic marking.
- Vi. 1**: Violin I part, playing a sustained melodic line.
- Vi. 2**: Violin II part, playing a sustained melodic line.
- Vla.**: Viola part, playing a sustained melodic line.
- Vc.**: Violoncello part, playing a sustained melodic line.

Act III, Nr. 6, Drama

Score

Score for Act III, Nr. 6, Drama. The score is in 4/4 time with a tempo of $\text{♩} = 60$. The key signature has one sharp (F#). The score is divided into five measures, with measures 2, 3, 4, and 5 circled. The instruments and parts are:

- Flute: Rests throughout.
- Oboe: *mp* (mezzo-piano) starting in measure 2.
- Bass Clarinet in Bb: *sempre mp* (sempre mezzo-piano) throughout.
- Soprano Saxophone in Bb: *sempre mp* (sempre mezzo-piano) throughout.
- Bassoon: Rests throughout.
- Horn in F: Rests throughout.
- Trumpet in Bb: Rests throughout.
- Xylophone: *CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS* (indicated by a long horizontal line).
- Marimba: *CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS* (indicated by a long horizontal line).
- Electric Guitar 1: *sempre mp* (sempre mezzo-piano) throughout.
- Electric Guitar 2: *CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS* (indicated by a long horizontal line).
- EBass: Rests throughout.
- Mezzo-Soprano: Rests throughout.
- Piano: *sempre mp* (sempre mezzo-piano) starting in measure 4, with *sempre con Ped.* (sempre con Pedal) and a triplet in measure 5.
- Violine 1: *sempre mp* (sempre mezzo-piano) throughout, with *pizz., sempre* (pizzicato, sempre) in measure 2.
- Violine 2: *sempre mp* (sempre mezzo-piano) starting in measure 4, with *pizz., sempre* (pizzicato, sempre) and a triplet in measure 5.
- Viola: *sempre mp* (sempre mezzo-piano) starting in measure 4, with *pizz., sempre* (pizzicato, sempre) and a triplet in measure 5.
- Violoncello: Rests throughout.

Act III, Nr. 6, Drama

6

7

8

A

9

10

Fl.

Ob.

B. Cl. (Bb)

Sop.
Sax. (Bb)

Bsn.

Hn. (F)

Trp. (Bb)

Xyl.

Mar.

E. Guit. 1

E. Guit. 2

EBass

Pno.

VI. 1

VI. 2

Vla.

Vc.

mp

sempre mp

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

pizz., sempre

sempre mp

Act III, Nr. 6, Drama

11

12

13

14

15

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

Pno.

VI. 1

VI. 2

Vla. div. Unis.

Vc.

mp

sempre mp

mp

div. *Unis.*

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.

VI. 1

VI. 2 div. Unis.

Vla.

Vc.

Act III, Nr. 6, Drama

21

22

23

24

25

8va

loco

C

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

div.

div.

Unis.

C

Act III, Nr. 6, Drama

26

27

28

29

30

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. *f* CHEER

Pno.

VI. 1 *div.* *Unis.*

VI. 2 *Unis.* *div.* *Unis.* *div.* *Unis.*

Vla. *Unis.*

Vc.

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.

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

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.

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

IN A NI CER

div. Unis.

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

CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS

DRESS

div. Unis.

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.

VI. 1

VI. 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.

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

A

div. Unis.

3

3

3

Act III, Nr. 6, Drama

65

66

67

68

H

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

FIG

LEAF

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

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. 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. SO LID

Pno.

VI. 1

VI. 2

Vla.

Vc.

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

The musical 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)), Xylorimba (Xyl.), Maracas (Mar.), Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Piano (Pno.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), and Violoncello (Vc.).

Measures 91 and 92 contain rhythmic patterns for several instruments, including triplets in the Saxophone and Bassoon staves. Measure 93 features a dynamic marking of *mp* for the Flute, Horn, and Trumpet. Measure 94 includes performance instructions for the Xylorimba and Maracas: "CREATE/SUSTAIN AND SUPPORT PITCH OF ELECTRONICS". Measure 95 contains a triplet in the Bassoon staff and a dynamic marking of *mp* for the Horn and Trumpet. The Viola part has specific markings for *div.* and *Unis.* in measure 95.

Act III, Nr. 6, Drama

96

97

98

99

100

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

sempre f

A

div. Unis.

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.

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.

Vl. 1

Vl. 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.

VI. 1

VI. 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

Act III, Nr. 6, Drama

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

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

This musical score is for Act III, Nr. 7, psi ii. It features a variety of instruments and includes several performance markings:

- Flute (Fl.):** Features a circled 4 above the first measure and a circled 5 above the second measure.
- Oboe (Ob.):** Features a circled 6 above the first measure.
- Bassoon (Bsn.):** Features a circled 6 above the first measure.
- Violins (VI. 1, VI. 2):** Each part includes first and second endings, marked with '1.' and '2.'.
- Violoncello (Vc.):** Includes first and second endings, marked with '1.' and '2.'.

The score is written for a full orchestra and includes parts for Flute, Oboe, Clarinet (Bb), Bassoon, Horn (F), Trumpet (Bb), Xylophone, Electric Guitars (E. Guit. and E. Guit. 2), Bass (EBass), Piano (Pno.), Violins (VI. 1, VI. 2), Viola (Vla.), and Violoncello (Vc.).

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 systems for various instruments. Measures 11, 12, 13, and 14 are indicated by circled numbers above the staff.

Fl. (Flute): Measures 11-14, featuring melodic lines with slurs and accents.

Ob. (Oboe): Measures 11-14, featuring melodic lines with slurs and accents.

B. Cl. (Bb) (Bass Clarinet): Measures 11-14, featuring melodic lines with slurs and accents.

Br. Sax. (Eb) (Baritone Saxophone): Measures 11-14, featuring melodic lines with slurs and accents.

Bsn. (Bassoon): Measures 11-14, featuring melodic lines with slurs and accents.

Hn. (F) (Horn): Measures 11-14, featuring melodic lines with slurs and accents.

Trp. (Bb) (Trumpet): Measures 11-14, featuring melodic lines with slurs and accents.

Xyl. (Xylophone): Measures 11-14, featuring rhythmic patterns with slurs and accents.

E. Guit. (Electric Guitar): Measures 11-14, featuring melodic lines with slurs and accents.

E. Guit. 2 (Electric Guitar 2): Measures 11-14, featuring melodic lines with slurs and accents.

EBass (Electric Bass): Measures 11-14, featuring melodic lines with slurs and accents.

Pno. (Piano): Measures 11-14, featuring melodic lines with slurs and accents.

VI. 1 (Violin 1): Measures 11-14, featuring melodic lines with slurs and accents.

VI. 2 (Violin 2): Measures 11-14, featuring melodic lines with slurs and accents.

Vla. (Viola): Measures 11-14, featuring melodic lines with slurs and accents.

Vc. (Violoncello): Measures 11-14, featuring melodic lines with slurs and accents.

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

Musical score for Act III, Nr. 7, psi ii, measures 25-27. The score is for a full orchestra and includes the following instruments: Flute (Fl.), Oboe (Ob.), B. Cl. (Bb), Br. Sax. (Eb), Bsn., Hn. (F), Trp. (Bb), Xyl., E. Guit., E. Guit. 2, EBass, and Pno. The key signature is one flat (Bb) and the time signature is 4/4. The score is marked with a 'C' time signature. The first measure (25) features a complex melodic line for the Flute and Bsn. The second measure (26) continues the melodic development. The third measure (27) concludes the phrase. The E. Guit. and E. Guit. 2 parts feature a prominent tremolo effect. The Pno. part is silent throughout this section.

C

Musical score for Act III, Nr. 7, psi ii, measures 25-27. The score is for a string quartet and includes the following instruments: VI. 1, VI. 2, Vla., and Vc. The key signature is one flat (Bb) and the time signature is 4/4. The score is marked with a 'C' time signature. The first measure (25) features a complex melodic line for the Violin 1 and Violin 2. The second measure (26) continues the melodic development. The third measure (27) concludes the phrase. The Vla. and Vc. parts are silent throughout this section.

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

TENOR

FLAMES

Pno.

VI. 1

VI. 2

Vla.

Vc.

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

Pno.

VI. 1

VI. 2

Vla.

Vc.

TE - NANTS WARN OF HAP - - PY HOME?

Act III, Nr. 7, psi ii

37

38

39

40

This musical score page contains the notation for measures 37 through 40 of Act III, Nr. 7, psi ii. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.** (Flute): Melodic line with eighth and sixteenth notes.
- Ob.** (Oboe): Melodic line with eighth and sixteenth notes.
- B. Cl. (Bb)** (Bass Clarinet): Melodic line with eighth and sixteenth notes.
- Br. Sax. (Eb)** (Baritone Saxophone): Rested.
- Bsn.** (Bassoon): Melodic line with eighth and sixteenth notes.
- Hn. (F)** (Horn): Sustained notes with long horizontal lines.
- Trp. (Bb)** (Trumpet): Melodic line with eighth and sixteenth notes.
- Xyl.** (Xylophone): Rhythmic pattern with eighth and sixteenth notes.
- E. Guit.** (Electric Guitar): Sustained notes with long horizontal lines.
- E. Guit. 2** (Electric Guitar 2): Sustained notes with long horizontal lines.
- EBass** (Electric Bass): Sustained notes with long horizontal lines.
- Pno.** (Piano): Rested.
- VI. 1** (Violin 1): Two staves with first and second endings.
- VI. 2** (Violin 2): Two staves with first and second endings.
- Vla.** (Viola): Rested.
- Vc.** (Violoncello): Two staves with first and second endings.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4.

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.

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

Pno.

VI. 1

VI. 2

Vla.

Vc.

COINS,

TELL

TENOR

3

F

1.

2.

1.

2.

1.

2.

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

This musical score page contains measures 53, 54, and 55 for Act III, Nr. 7, psi ii. The instruments and parts are as follows:

- Fl.**: Flute, measures 53-55.
- Ob.**: Oboe, measures 53-55.
- B. Cl. (Bb)**: Bass Clarinet in B-flat, measures 53-55.
- Br. Sax. (Eb)**: Baritone Saxophone in E-flat, measures 53-55.
- Bsn.**: Bassoon, measures 53-55.
- Hn. (F)**: Horn in F, measures 53-55.
- Trp. (Bb)**: Trumpet in B-flat, measures 53-55.
- Xyl.**: Xylophone, measures 53-55.
- E. Guit.**: Electric Guitar, measures 53-55.
- E. Guit. 2**: Electric Guitar 2, measures 53-55.
- EBass**: Electric Bass, measures 53-55.
- Pno.**: Piano, measures 53-55.
- VI. 1**: Violin 1, measures 53-55.
- VI. 2**: Violin 2, measures 53-55.
- Vla.**: Viola, measures 53-55.
- Vc.**: Violoncello, measures 53-55.

The score includes first and second endings for the Violin 1, Violin 2, and Violoncello parts. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of rhythmic patterns and melodic lines across the instruments.

Act III, Nr. 7, psi ii

56

57

G

58

This musical score page contains measures 56, 57, and 58. The instruments and parts are as follows:

- Fl.**: Flute, measures 56-57.
- Ob.**: Oboe, measures 56-58.
- B. Cl. (Bb)**: Bass Clarinet, measures 56-58.
- Br. Sax. (Eb)**: Baritone Saxophone, measures 56-58.
- Bsn.**: Bassoon, measures 56-58.
- Hn. (F)**: Horn, measures 56-58.
- Trp. (Bb)**: Trumpet, measures 56-58.
- Xyl.**: Xylophone, measures 56-58.
- E. Guit.**: Electric Guitar, measures 56-58.
- E. Guit. 2**: Electric Guitar 2, measures 56-58.
- EBass**: Electric Bass, measures 56-58.
- T.**: Tenor voice, starting at measure 58 with the lyrics "TREA".
- Pno.**: Piano, measures 56-58.
- VI. 1**: Violin 1, measures 56-58.
- VI. 2**: Violin 2, measures 56-58.
- Vla.**: Viola, measures 56-58.
- Vc.**: Violoncello, measures 56-58.

Measure 56 contains measures 1 and 2 for VI. 1 and VI. 2. Measure 57 contains measures 1 and 2 for VI. 1 and VI. 2. Measure 58 contains measures 1 and 2 for VI. 1 and VI. 2. A rehearsal mark 'G' is present at the beginning of measure 58.

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 - - - - -

Act III, Nr. 7, psi ii

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
pp
TI - - - GO - - - TO

T
- - - VER - - - TI - - - GO - - - TO

Pno.

1. 2.

1. 2.

1. 2.

1. 2.

Vl. 1

Vl. 2

Vla.

Vc.

Act III, Nr. 7, psi ii

66

67

68

H

Musical score for measures 66-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl. (Bb)), Baritone Saxophone (Br. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Xylophone (Xyl.), Electric Guitar (E. Guit.), Electric Guitar 2 (E. Guit. 2), Electric Bass (EBass), Soprano (M. - S.), and Tenor (T.). The vocal parts (M. - S. and T.) have lyrics: MO - - - - - RAL - - - - - MINDS. The piano part (Pno.) is present but contains no notes in this section.

H

Musical score for measures 66-68, measures 5-8. The score includes parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vc.). The vocal parts (M. - S. and T.) have lyrics: MO - - - - - RAL - - - - - MINDS. The strings (VI. 1, VI. 2, Vla., Vc.) have first and second endings marked with '1.' and '2.'.

Act III, Nr. 7, psi ii

69

70

71

This musical score page contains measures 69, 70, and 71. The instruments and parts are as follows:

- Fl.**: Flute, rests in all measures.
- Ob.**: Oboe, melodic line starting in measure 69.
- B. Cl. (Bb)**: Bass Clarinet, rests in all measures.
- Br. Sax. (Eb)**: Baritone Saxophone, rests in all measures.
- Bsn.**: Bassoon, melodic line starting in measure 69.
- Hn. (F)**: Horn in F, rests in all measures.
- Trp. (Bb)**: Trumpet in Bb, rests in all measures.
- Xyl.**: Xylophone, rhythmic accompaniment.
- E. Guit.**: Electric Guitar, rests in all measures.
- E. Guit. 2**: Electric Guitar 2, rests in all measures.
- EBass**: Electric Bass, melodic line with a long note in measure 71.
- M. - S.**: Mallets - Snare, rests in all measures.
- T**: Tom-toms, rests in all measures.
- Pno.**: Piano, rests in all measures.
- VI. 1**: Violin 1, rests in all measures.
- VI. 2**: Violin 2, melodic line starting in measure 69.
- Vla.**: Viola, rests in all measures.
- Vc.**: Violoncello, melodic line starting in measure 69.

Act III, Nr. 7, psi ii

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.

I

VI. 1

VI. 2

Vla.

Vc.

1. 1.

2. 2.

AND TALES

AND TALES

Act III, Nr. 7, psi ii

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.

p

MEZZO-SOPRANO

ALL WE'VE

TENOR

ALL WE'VE

punctual, however legato where possible

1. 2.

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)
enter softly
P dolce

Trp. (Bb)

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S.
WAY

T
WAY

Pno.

VI. 1
1.
2.

VI. 2
1.
2.

Vla.

Vc.
1. 1.
2. 2.

Detailed description: This is a page of a musical score for Act III, Nr. 7, psi ii, covering measures 82 to 85. 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)), Baritone Saxophone (Br. Sax. (Eb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (Bb)), Xylophone (Xyl.), Electric Guitars (E. Guit. and E. Guit. 2), Electric Bass (EBass), Music Stand (M. - S.), Trombone (T), Piano (Pno.), Violins (VI. 1 and VI. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Horn (F) part has a specific instruction: "enter softly" followed by "*P dolce*". The Music Stand (M. - S.) and Trombone (T) parts have the word "WAY" written below the notes. The Violin (VI. 2) part features a triplet of eighth notes in measure 84. The Violoncello (Vc.) part has two first and second endings indicated by "1. 1." and "2. 2." in measures 82 and 83. The Piano (Pno.) part has a melodic line in the right hand and a bass line in the left hand. The Electric Guitars (E. Guit.) and Electric Bass (EBass) parts have sustained notes with long slurs. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines. The Bassoon (Bsn.) part has a complex rhythmic pattern. The Baritone Saxophone (Br. Sax. (Eb)) part has a melodic line. The Bass Clarinet (B. Cl. (Bb)) part has a melodic line. The Trumpet (Trp. (Bb)) part has a melodic line. The Xylophone (Xyl.) part has a rhythmic pattern. The Music Stand (M. - S.) and Trombone (T) parts have sustained notes. The Violins (VI. 1 and VI. 2) parts have melodic lines. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) part has a melodic line.

Act III, Nr. 7, psi ii

86

87

88

89

Fl.

Ob.

B. Cl. (Bb)

Br. Sax. (Eb) *very softly*

Bsn.

Hn. (F) *ppp*

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

Xyl.

E. Guit.

E. Guit. 2

EBass

M. - S. **MEZZO-SOPRANO** *mf*
TRIED TO BE

T **TENOR** *mf*
TRIED TO BE

Pno.

VI. 1

VI. 2

Vla. *very softly*

Vc.

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

1.

2.

1.

2.

1.

2.

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

Musical score for Act III, Nr. 7, psi ii, measures 110-116. The score is arranged in systems for various instruments:

- Fl.** (Flute): Rests throughout.
- Ob.** (Oboe): Rests throughout.
- B. Cl. (Bb)** (Bass Clarinet): Rests throughout.
- Br. Sax. (Eb)** (Baritone Saxophone): Melodic line starting in measure 110, featuring a triplet in measure 113.
- Bsn.** (Bassoon): Rests throughout.
- Hn. (F)** (Horn): Sustained notes with a slur across measures 110-111 and 114-115.
- Trp. (Bb)** (Trumpet): Single notes in measures 111 and 113.
- Xyl.** (Xylophone): Rests throughout.
- E. Guit.** (Electric Guitar): Sustained notes with a slur across measures 110-111.
- E. Guit. 2** (Electric Guitar 2): Sustained notes with a slur across measures 110-111.
- EBass** (Electric Bass): Sustained notes with a slur across measures 110-111.
- Pno.** (Piano): Sustained notes with a slur across measures 110-111, marked *Ped.*. In measures 114-115, there is a melodic line marked *con Ped.* and *8va*.
- VI. 1** (Violin 1): Two staves, both with rests.
- VI. 2** (Violin 2): Two staves, both with rests.
- Vla.** (Viola): Melodic line starting in measure 110, featuring a triplet in measure 113.
- Vc.** (Violoncello): Two staves, both with rests.

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*

1.
2.
p dolce

9 10 11 12 13 14

A

Ob.

B. Cl. (Bb)

Sop. Sax (Bb)

Mar.

Pno.

A

VI. II

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.

VI. II

p leggiero

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.

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.

Act III, Nr. 9, psi iii

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.

A

1.

2.

1. (ORD.)

2. sul A

1.

2.

1.

2.

VI. I

VI. II

Vla.

Vc.

Act III, Nr. 9, psi iii

13

14

15

16

B

17

18

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.

mp

p

poco cresc.

dampen

sempre mp

p

B

1.

2.

1.

2.

1.

2.

1.

2.

1.

2.

Act III, Nr. 9, psi iii

19

20

21

22

23

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.

mp

mf

mp

mp

mp

sempre mp

mp

sempre mp

mp

p

1.

2.

1.

2.

1.

2.

mp

mp

mp

mf

sfz

mp

cresc.

cresc.

mp

sempre mp

slightly accentuated, however on long bow

simile...

slightly accentuated, however on long bow

simile...

slightly accentuated, however on long bow

simile...

(no cresc.)

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

28 29 30 31 32

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.

p

mf

mp

f

mp let ring

f

mf

mp

f

mf

mp

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

1. *sempre mp*

2. *sempre mp*

1. *sempre mp*

2. *sempre mp*

Vla. *mf*

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

2.

F

Act III, Nr. 10, 1122

Score for Act III, Nr. 10, 1122. The score is in 4/4 time with a tempo of $\text{♩} = 60$. It features five measures, with measures 2, 3, 4, and 5 circled. The instruments and their parts are as follows:

- Flute:** Starts with a dynamic of *mp*, playing a melodic line that reaches *mf* by measure 4.
- Oboe:** Starts with a dynamic of *p*, playing a melodic line with a *poco cresc.* marking.
- Clarinet in A:** Starts with a dynamic of *mp*, playing a melodic line with a *p* dynamic and *legato e cantabile* marking, followed by a *poco cresc.* marking.
- Soprano Saxophone in Bb:** Starts with a dynamic of *mp*, playing a melodic line.
- Bassoon:** Starts with a dynamic of *mp*, playing a melodic line with a *poco cresc.* marking.
- Horn in F:** Starts with a dynamic of *mp*, playing a melodic line.
- Trumpet in Bb:** Starts with a dynamic of *mp*, playing a melodic line.
- Xylophone:** Starts with a dynamic of *mp*, playing a melodic line.
- Bass Drum:** Starts with a dynamic of *mp*, playing a melodic line.
- Electric Guitar 1:** Starts with a dynamic of *mp*, playing a melodic line.
- Electric Guitar 2:** Starts with a dynamic of *mp*, playing a melodic line.
- EBass:** Starts with a dynamic of *mp*, playing a melodic line.
- Violine 1:** Starts with a dynamic of *mp*, playing a melodic line.
- Violine 2:** Starts with a dynamic of *mp*, playing a melodic line.
- Viola:** Starts with a dynamic of *mp*, playing a melodic line.
- Violoncello:** Starts with a dynamic of *mp*, playing a melodic line.

Act III, Nr. 10, 1122

6

7

8

9

10

11

12

A

This musical score is for Act III, Nr. 10, 1122, and is divided into measures 6 through 12. The score is organized into several systems of staves:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Soprano Saxophone in Bb (Sop. Sax. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), and Trumpet in Bb (Trp. (Bb)).
- Percussion:** Xylophone (Xyl.) and Bass Drum (B. Dr.).
- Strings:** Electric Guitar 1 (E. Guit. 1), Electric Guitar 2 (E. Guit. 2), and Electric Bass (EBass).
- Violins:** Violin 1 (VI. 1) and Violin 2 (VI. 2), each with two staves (1. and 2.).
- Viola and Violoncello:** Viola (Vla.) and Violoncello (Vc.), each with two staves (1. and 2.).

The score includes various musical notations such as dynamics (*mp*, *mf*, *p*, *mf*), articulation (*p subito*, *let ring*, *sul tasto*), and performance instructions like *loco* and *ORD.*. It also features triplets and slurs across multiple measures.

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

mf

mp

35 36 37 38 39 40 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. 2. 1. 2. 1. 2. 1. 2.

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp* 1. + 2.; loco

Vc. *mp* loco

3

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.

A

Act III, Nr. 11, Mdcrp

13

14

15

16

17

18

B

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.

pp

p dolce

pp

pp

sempre p

sempre p

mp

pp

B

TENOR
mp
CHEER - FUL - NESS IS HU - BRIS IN A NI - CER DRESS;

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

loco

non div.

1. + 2.; Unis.

WHO'S TO SAY THE DRUNK - ARD SHOULD - 'NT DRINK HIS ___ FILL?

Act III, Nr. 11, Mdcrp

C

25

26

27

28

29

30

31

32

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

mp

mp

mp

Act III, Nr. 11, Mdcrp

D

33

34

35

36

37

38

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.

D

VI. I

VI. II

Vla.

Vc.

(keep listening)

FOR - SAKE THIS STRONG TIME

TENOR
mp

AS JUST HEARTS ARE FI - CKLE LIKE TJE O - CEAN'S - FOAM A - FIG LEAF - AS SO-

p

p

p

p

p

sempre p

sempre p

sempre p

sempre p

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*

VI. I 1. *p* *mf* *p*
2. *p* *mf* *p*

VI. II 1.
2.

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

(keep listening)

E. Guit. 1

E. Guit. 2

p

EBass

p

Pno.

p

8va

loco

1. + 2.; Unis.

p

mp

1. + 2.; Unis.

p

mp

Vla.

1. + 2.; Unis.

mp

Vc.

mp

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.

VI. I

VI. II

Vla.

Vc.

pp

p

p

8va

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

Musical score for Act III, Nr. 11, Mdcrp, measures 75-79. The score is arranged in systems for various instruments. The instruments listed on the left are: Fl., Ob., B. Cl. (Bb), A. Sax. (Eb), Bsn., Hn. (F), Trp. (Bb), Xyl., Croc., E. Guit. 1, E. Guit. 2, EBass, M.-S., T., Pno., VI. I, VI. II, Vla., and Vc. The score includes dynamic markings such as *mp*, *p*, and *loco*, and articulation like triplets and slurs. A rehearsal mark *8^{va}* is present in measures 76 and 79. The E. Guit. 1 part has the instruction "(keep listening)".

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

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

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

p

MEZZO-SOPRANO

mp

mf

M.-S.

THE COIN OF THE REALM... CIR - CU - LATES...

T.

Pno.

p

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