

Miroslav Srnka

# Speed of Truth

for clarinet solo, choir and orchestra

2019

Full Score

only for perusal



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Kompositionsauftrag der musica viva des Bayerischen Rundfunks,  
mit freundlicher Unterstützung der Freunde des Symphonieorchesters des  
Bayerischen Rundfunks e.V.

Commisioned by musica viva des Bayerischen Rundfunks  
kindly supported by Freunde des Symphonieorchesters des Bayerischen  
Rundfunks e.V.

*to Jörg Widmann, Susanna Mälkki  
and the Bavarian Radio Chorus and Orchestra*

ONLY for perusal

First Performance:  
5 July 2019, Munich (Herkulesaal)  
Jörg Widmann – clarinet  
Bavarian Radio Chorus and Orchestra  
Susanna Mälkki – conductor

Duration: ca. 25 Min.

## Instrumentation

Clarinet solo in B $\flat$

Choir (32 voices or more)

4 Clarinets in B $\flat$

4 French horns in F

4 Marimbas

2 Pianos (4 players)

4 Accordions

Strings (6, 6, 4, 4, 2)

only for perusal

## Explanatory Notes

Score in C.  
All pitches sound in the octaves as written.

### **tempo**

Tempo markings are approximate.

### **accidentals**

Each accidental applies only to one note (with the only exception of a repeated note or a repeated identical chord). Naturals are notated for additional clarification.

### **dynamics**

Dynamic signs from *pppp* (almost inaudible) to *fff* (tutta la forza).  
◦ signs at the end of cresc. or decresc. hairpins mean al / dal niente or the softest dynamics possible for the particular instrument and technique.

### **vibrato**

Play non vibrato if not marked otherwise.

### **percussion, piano, accordion**

Distribution of music between the left and right hand is free, so also the distribution of music between the two players at one piano.  
Choice of percussion mallets, accordion registering and use of piano pedal is free to achieve the greatest homogeneity of sound within each group and the entire orchestra.  
Eventual indications are meant as suggestions and can be altered.

### **strings**

Strings always play molto arco, using as much of the bow as possible, even in fast tempi.

### **choir**

If the pitches in round brackets are outside the range of an individual singer, they can be performed with clearly pitched, but nearly spoken tone quality. Or, if necessary, they can be left out entirely.

### **articulation signs of relative dynamic**

following signs apply to the entire duration of the marked pitch (even if it is written for rhythmical reasons with two or more tied notes).

dynamic effect of these signs is relative and subordinated to the general dynamics marked by usual dynamic signs. as with any other articulation, the effect and way of execution can vary depending on an instrument's possibilities, tempo, range etc.



gradual decrescendo during the entire duration of the pitch  
(not an accent sign as usual)



gradual crescendo during the entire duration of the pitch



gradual crescendo and decrescendo

# Speed of Truth

for clarinet solo, choir and orchestra

Miroslav Srnka  
(2019)

♩ = 60      Free in tempo (ca. ♩ = 80)      ♩ = 80      Free in tempo (ca. ♩ = 80)

4 Clarinets  
4 Horns  
4 Marimbas  
2 Pianos  
4 Accordions

Soprano  
Alto  
Tenor  
Bass

Clarinete solo

Violin (12)  
Viola (4)  
Violoncello (4)  
Double Bass (2)

*ppp*      *mp*      *ppp*      tutti *f*

The end will show the whole truth.  
The end will show the whole truth.  
end will show the whole  
end will show the  
end will show  
end will show  
end will

clap in front of your mouth  
(plus quasi pronounce indicated vowels)  
"u" "u/o" "o" "a/o" "a"  
all sounds without marked pitch are toneless

clap in front of your mouth  
(plus quasi pronounce indicated vowels)  
"u" "u/o" "o" "a/o" "a"  
all sounds without marked pitch are toneless

clap in front of your mouth  
(plus quasi pronounce indicated vowels)  
"u" "u/o" "o" "a/o" "a"  
all sounds without marked pitch are toneless

clap in front of your mouth  
(plus quasi pronounce indicated vowels)  
"u" "u/o" "o" "a/o" "a"  
all sounds without marked pitch are toneless

Unterblasen  
(pitches approx.)      *bisb.*      *p*      *pp*

♩ = 60      Free in tempo (ca. ♩ = 80)      ♩ = 80      Free in tempo (ca. ♩ = 80)

♩ = 80      Free in tempo (ca. ♩ = 80)      ♩ = 80      Free in tempo (ca. ♩ = 80)      ♩ = 80

S.  
A.  
T.  
B.

Cl. solo

long inhaling kissing sound      lip-frullato (horse-like)      short kissing sound

[kiss]      p[rrrrr]      [kiss] [kiss] [kiss] [kiss] [kiss] [kiss]

long inhaling kissing sound      lip-frullato (horse-like)      short kissing sound

[kiss]      p[rrrrr]      [kiss] [kiss] [kiss] [kiss] [kiss] [kiss]

long inhaling kissing sound      lip-frullato (horse-like)      short kissing sound

[kiss]      p[rrrrr]      [kiss] [kiss] [kiss] [kiss] [kiss] [kiss]

long inhaling kissing sound      lip-frullato (horse-like)      short kissing sound

[kiss]      p[rrrrr]      [kiss] [kiss] [kiss] [kiss] [kiss] [kiss]

Unterblasen  
(pitches approx.)      *pp*      *pp*      *pp*      *pp*

A

Free in tempo  $\text{♩} = 80$  Free in tempo (ca.  $\text{♩} = 80$ )  $\text{♩} = 80$  Free in tempo (ca.  $\text{♩} = 80$ )

12 (ca.  $\text{♩} = 80$ )

S. rolling "r" (like pronouncing "e") rrrrr(e) rrrrr(e) clicking sound low (pronouncing "o") kl(o) kl(o) kl(o) kl(o) clicking sound high (pronouncing "e") kl(e) kl(e) kl(e) kl(e)

A. rolling "r" (like pronouncing "e") rrrrr(e) rrrrr(e) clicking sound low (pronouncing "o") kl(o) kl(o) kl(o) kl(o) clicking sound high (pronouncing "e") kl(e) kl(e) kl(e) kl(e)

T. rolling "r" (like pronouncing "e") rrrrr(e) rrrrr(e) clicking sound low (pronouncing "o") kl(o) kl(o) kl(o) kl(o) clicking sound high (pronouncing "e") kl(e) kl(e) kl(e) kl(e)

B. rolling "r" (like pronouncing "e") rrrrr(e) rrrrr(e) clicking sound low (pronouncing "o") kl(o) kl(o) kl(o) kl(o) clicking sound high (pronouncing "e") kl(e) kl(e) kl(e) kl(e)

Cl. solo *mp* *pp* Triller mit linkem Zeigefinger *pp* *pp*

19  $\text{♩} = 80$  As fast as possible  $\text{♩} = 80$  As fast as possible

S. *mp* uh - huh m - hm

A. *mp* uh - huh m - hm

T. *mp* uh - huh m - hm

B. *mp* uh - huh m - hm

Cl. solo *pp* 12 12 12 12

23  $\text{♩} = 80$  As fast as possible  $\text{♩} = 80$  As fast as possible  $\text{♩} = 80$

S. *mf* LOL Who said that? Did you mean?

A. *mf* LOL Who said that? Did you mean?

T. *mf* LOL Who said that? Did you mean?

B. *mf* LOL Who said that? Did you mean?

Cl. solo 14 11

\*) See explanatory notes

28 **As fast as possible**  $\text{♩} = 80$  **As fast as possible**

S. True

A. True

T. True

B. True

Cl. solo *pp* *f*

31  $\text{♩} = 80$

S. False [kiss] [kiss] [kiss] True \_\_\_\_\_ Did you mean? Who said that? m - hm\_\_ p[rrrrr] \_\_\_\_\_

A. False [kiss] [kiss] [kiss] rrrrr(e) kl(e) kl(e) kl(e) kl(e) "u" "u/o" "o" "a/o" "a" p[rrrrr] \_\_\_\_\_

T. False True \_\_\_\_\_ Did you mean? Who said that? m - hm\_\_ p[rrrrr] \_\_\_\_\_

B. False rrrrr(e) kl(e) kl(e) kl(e) kl(e) "u" "u/o" "o" "a/o" "a" p[rrrrr] \_\_\_\_\_

**Free in tempo (ca.  $\text{♩} = 60$ )**

36 Cl. solo *pp*





43 **Free in tempo (ca. ♩ = 60)**

*mf* gradually change from very closed "w" to expressively open "o"

S. *mf* W O W

A. *mf* W O W

T. *mf* W O W

B. *mf* W O W

Cl. solo

48

*mf* Quote — Un - quote

*mf* Quote — Un - quote

*mf* Quote — Un - quote

*mf* Quote — Un - quote

Überblasen (pitches approx.)

*p* Seitenklappendoppeltriller

*mp*

*pp*

6 Play 20 times (repeat absolutely identically)

51 ♩ = 85 C ♩ = 90

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Cl. 4 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Mrb. 1 the softest mallets possible *pppp* *ppp*

Mrb. 2 the softest mallets possible *pppp* *ppp*

Mrb. 3 the softest mallets possible *pppp* *ppp*

Mrb. 4 the softest mallets possible *pppp* *ppp*

Pno. 1 *ppp*

Pno. 2 *ppp* sempre con pedale

Acc. 1 *pppp* *ppp*

Acc. 2 *pppp* *ppp*

Acc. 3 air through the instrument (no pitch) *pppp* *ppp*

Acc. 4 air through the instrument (no pitch) *pppp* *ppp*

S. *p*

A. *p* truth is

T. *p* truth is

B. *p* truth is

Cl. solo *ppp*

Vln. 1-6 *pppp* *ppp* alla punta

Vla. *pppp* *ppp* alla punta

Vc. *pppp* *ppp*

D.B. *ppp*

54

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 1  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Pno. 1  
Pno. 2  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4  
Cl. solo  
Vln.  
Vla.  
Vc.  
D.B.

ONLY FOR PERUSAI

56

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 1  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Pno. 1  
Pno. 2  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4  
Vln.  
Vla.  
Vc.  
D.B.

58

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 1  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Pno. 1  
Pno. 2  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4  
Vln.  
Vla.  
Vc.  
D.B.

This page contains the musical score for measures 58 through 61. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes four Clarinets (Cl. 1-4) and four Horns (Hn. 1-4). The brass section consists of four Mellophones (Mrb. 1-4). The keyboard section has two Pianos (Pno. 1 and Pno. 2). The string section includes four Accordion-like parts (Acc. 1-4), Violins (Vln.), Violas (Vla.), Cellos (Vc.), and Double Basses (D.B.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A large, semi-transparent watermark reading 'ONLY FOR PETSAL' is overlaid diagonally across the page.

60

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Hn. 2

Hn. 3

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Vln.

Vla.

Vc.

D.B.

D ♩ = 110

62

CL. 1

CL. 2

CL. 3

CL. 4

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.

A.

T.

B.

Vln.

Vla.

Vc.

D.B.

*mf* very rhythmically, exaggerated pronunciation, rap-like, 8th notes long, 16th notes staccato in pitch, but in "spoken" tone-quality, notes without noteheads on microintervals between the two halfnotes

To say of what is, that it is, or of what is not, that it is

*mf* very rhythmically, exaggerated pronunciation, rap-like, 8th notes long, 16th notes staccato in pitch, but in "spoken" tone-quality, notes without noteheads on microintervals between the two halfnotes

To say of what is, that it is, or of what is not, that it is

*mf* very rhythmically, exaggerated pronunciation, rap-like, 8th notes long, 16th notes staccato in pitch, but in "spoken" tone-quality, notes without noteheads on microintervals between the two halfnotes

To say of what is, that it is, or of what is not, that it is

*mf* very rhythmically, exaggerated pronunciation, rap-like, 8th notes long, 16th notes staccato in pitch, but in "spoken" tone-quality, notes without noteheads on microintervals between the two halfnotes

To say of what is, that it is, or of what is not, that it is

♩ = 110



65 fast noise-jet through the instrument  
air only, but noise-colour bending up or down

CL. 1 *pp*

CL. 2 *pp*

CL. 3 fast noise-jet through the instrument  
air only, but noise-colour bending up or down

CL. 4 fast noise-jet through the instrument  
air only, but noise-colour bending up or down

Mrb. 1 *pp* the softest mallets possible  
fast gliss in the middle range, up on white, down on black  
(the first and last pitch not perceivable)

Mrb. 2 *pp* the softest mallets possible  
fast gliss in the middle range, up on white, down on black  
(the first and last pitch not perceivable)

Mrb. 3 *pp* the softest mallets possible  
fast gliss in the middle range, up on white, down on black  
(the first and last pitch not perceivable)

Mrb. 4 *pp* the softest mallets possible  
fast gliss in the middle range, up on white, down on black  
(the first and last pitch not perceivable)

Pno. 1 fast gliss on strings in the middle section  
(the first and last pitch not perceivable)  
always with short pedal, leave/change pedal after each gliss.

Pno. 2 fast gliss on strings in the middle section  
(the first and last pitch not perceivable)  
always with short pedal, leave/change pedal after each gliss.

Acc. 1 air only *pppp*

Acc. 2 air only *pppp*

Acc. 3 air only *pppp*

Acc. 4 air only *pppp*

S. *sempre simile*  
not, is true. To say what is, what it is or not, it is not, is true. Tell-ing what it is, what it is or not, it is not, is true. To say what it is, what it is or not, it is not

A. *sempre simile*  
not, is true. To say what is, what it is or not, it is not, is true. Tell-ing what it is, what it is or not, it is not, is true. To say what it is, what it is or not, it is not

T. *sempre simile*  
not, is true. To say what is, what it is or not, it is not, is true. Tell-ing what it is, what it is or not, it is not, is true. To say what it is, what it is or not, it is not

B. *sempre simile*  
not, is true. To say what is, what it is or not, it is not, is true. Tell-ing what it is, what it is or not, it is not, is true. To say what it is, what it is or not, it is not

Vla. *pp* pizz. with superfast gliss. up or down

Vc. *pp* pizz. with superfast gliss. up or down



71

CL. 1

CL. 2

CL. 3

CL. 4

Hn. 1  
fast noise-jet through the instrument  
air only, but noise-colour bending up or down  
*pp*

Hn. 2  
fast noise-jet through the instrument  
air only, but noise-colour bending up or down  
*pp*

Hn. 3  
fast noise-jet through the instrument  
air only, but noise-colour bending up or down  
*pp*

Hn. 4  
fast noise-jet through the instrument  
air only, but noise-colour bending up or down  
*pp*

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1  
fast gliss on strings in the highest section  
(the first and last pitch not perceivable)  
*pp*

Pno. 2  
fast gliss on strings in the lowest section  
(the first and last pitch not perceivable)  
*pp*

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.  
true. It is not true to tell what it is and what it is. Say what it is and what it is not true. Please say that it is what it is and that it is not true. Please

A.  
true. It is not true to tell what it is and what it is. Say what it is and what it is not true. Please say that it is what it is and that it is not true. Please

T.  
true. It is not true to tell what it is and what it is. Say what it is and what it is not true. Please say that it is what it is and that it is not true. Please

B.  
true. It is not true to tell what it is and what it is. Say what it is and what it is not true. Please say that it is what it is and that it is not true. Please

Vln.  
tutti  
pizz. with superfast gliss. up or down  
*pp*

Vla.  
tutti  
pizz. with superfast gliss. up or down  
*pp*

Vc.  
pizz. with superfast gliss. up or down

D.B.  
*pp*

78

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.  
say this is it, it is not true. Please say that's it, it's not true. Please say that it is not true. Please say that is wrong. Please

A.  
say this is it, it is not true. Please say that's it, it's not true. Please say that it is not true. Please say that is wrong. Please

T.  
say this is it, it is not true. Please say that's it, it's not true. Please say that it is not true. Please say that is wrong. Please

B.  
say this is it, it is not true. Please say that's it, it's not true. Please say that it is not true. Please say that is wrong. Please

Vln.

Vla.

Vc.

D.B.

85

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.

A.

T.

B.

Vln.

D.B.

say that it is wrong. Please tell this wrong. Please tell her wrong. Please tell her some-thing wrong. Please tell her that there is a prob - lem.

say that it is wrong. Please tell this wrong. Please tell her wrong. Please tell her some-thing wrong. Please tell her that there is a prob - lem.

say that it is wrong. Please tell this wrong. Please tell her wrong. Please tell her some-thing wrong. Please tell her that there is a prob - lem.

say that it is wrong. Please tell this wrong. Please tell her wrong. Please tell her some-thing wrong. Please tell her that there is a prob - lem.

**E**

91 *arco*  $\text{♩} = 120$

Vln.

Vla.

Vc.

D.B.

*mp*

*arco*

*mp*

*arco*

*mp*

*arco*

*mp*

99

Vln.

Vla.

Vc.

D.B.

104

F

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.

A.

T.

B.

109

CL. 1 *pp*

CL. 2 *pp*

CL. 3 *pp*

CL. 4 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Mrb. 1 *pp*

Mrb. 2 *pp*

Mrb. 3 *pp*

Mrb. 4 *pp*

Pno. 1 *pp*

Pno. 2 *pp*

Acc. 1 *pp*

Acc. 2 *pp*

Acc. 3 *pp*

Acc. 4 *pp*

Detailed description: This page of a musical score, numbered 109, contains 16 staves of music. The top four staves are for Clarinets 1-4, the next four for Horns 1-4, and the next four for Maracas 1-4. The bottom four staves are for Piano 1 and 2, and Accordion 1-4. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *pp* (pianissimo) is consistently used across all parts. A large, semi-transparent watermark reading 'ONLY FOR PAPERSON' is oriented vertically across the center of the page.

111

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 1  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Pno. 1  
Pno. 2  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4

The musical score for page 18, measures 111-112, features a variety of instruments. The Clarinet section (Cl. 1-4) and Horn section (Hn. 1-4) play sustained notes with some melodic movement. The Maraca section (Mrb. 1-4) provides a rhythmic accompaniment with complex patterns. The Piano (Pno. 1-2) plays a steady accompaniment with chords and moving lines. The Accordion section (Acc. 1-4) plays sustained chords and some melodic fragments. The score is marked with a large '111' at the beginning of the first measure. A large watermark 'ONLY FOR PONSOL' is visible across the page.

113

CL. 1 *f* *ff* *ff* *p*

CL. 2 *f* *ff* *ff* *p*

CL. 3 *f* *ff* *ff* *p*

CL. 4 *f* *ff* *ff* *p*

Hn. 1 *sfz* *ff* *ff* *p*

Hn. 2 *sfz* *ff* *ff* *p*

Hn. 3 *sfz* *ff* *ff* *p*

Hn. 4 *sfz* *ff* *ff* *p*

Mrb. 1 *f* *ff* *ff* *p*

Mrb. 2 *f* *ff* *ff* *p*

Mrb. 3 *f* *ff* *ff* *p*

Mrb. 4 *f* *ff* *ff* *p*

Pno. 1 *f* *ff* *ff* *p*

Pno. 2 *f* *ff* *ff* *p*

Acc. 1 *f* *f* *f* *p*

Acc. 2 *f* *f* *f* *p*

Acc. 3 *f* *ff* *mp*

Acc. 4 *f* *ff* *mf*

1-4 *f* *f* *mp*

Vln. 5-8 *f* *f* *mf* *p*

9-12 *f* *f* *mf* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

D.B. *ff* *ff* *p*

*divisi a 4*

*divisi*



115

Acc. 1 *mp*

Acc. 2 *mp*

Acc. 3 *mp*

Acc. 4 *mp*

S. *mf* rolling "r" (like pronouncing "e")

A. *mf* rrrrr(e) rolling "r" (like pronouncing "e")

T. *mf* rrrrr(e) rolling "r" (like pronouncing "e")

B. *mf* rrrrr(e) rolling "r" (like pronouncing "e")

Vla. *mp*

Vc. 1-2 *mp*

Vc. 3-4 *mp*



121

Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Mrb. 1, Mrb. 2, Mrb. 3, Mrb. 4, Pno. 1, Pno. 2, Acc. 1, Acc. 2, Acc. 3, Acc. 4, S., A., T., B., Vln. 1-4, Vln. 5-8, Vln. 9-12, Vla., Vc.

*f*, *pppp*, *sfz*, *p*, *ord.*, *alla punta*, *tutti*, *8va*, *15ma*, *the softest mallets possible*

truth is always strange, truth is

♩ = 85



131

**Mrb. 1**  
*pppp* 3 3

**Mrb. 2**  
*pppp* 3 3

**Mrb. 3**  
*pppp* 3 3

**Mrb. 4**  
*pppp* 3 3

**Acc. 1**  
*pppp* 8va

**Acc. 2**  
*pppp* 8va

**Acc. 3**  
*pppp*

**Acc. 4**  
*pppp*

**S.**  
*p* truth is beau - ti - ful, but so are lies. truth is rare - ly pure and nev - er sim - ple. *f* *pp* *p* *mf*

**A.**  
*p* truth is beau - ti - ful, but so are lies. truth is rare - ly pure and nev - er sim - ple. *f* *pp* *p* *mf*

**T.**  
*p* truth is beau - ti - ful, but so are lies. truth is rare - ly pure and nev - er sim - ple. *f* *pp* *p* *mf*

**B.**  
*p* truth is beau - ti - ful, but so are lies. truth is rare - ly pure and nev - er sim - ple. *f* *pp* *p* *mf*

**1-4**  
*pppp* alla punta V ord.

**Vln. 5-8**  
*pppp* alla punta V ord.

**9-12**  
*pppp* alla punta V ord.

**Vla.**  
*pppp* alla punta V

**Vc.**  
*pppp* alla punta V

Mrb. 1  
 Mrb. 2  
 Mrb. 3  
 Mrb. 4  
 Acc. 1  
 Acc. 2  
 Acc. 3  
 Acc. 4  
 S.  
 A.  
 T.  
 B.  
 1-4  
 Vln. 5-8  
 9-12  
 Vla.  
 Vc.

Musical score page 24, starting at measure 136. The score includes parts for four mridangas (Mrb. 1-4), four accordeons (Acc. 1-4), vocalists (Soprano, Alto, Tenor, Bass), and string instruments (Violins 1-4, Violas, and Cellos). The mridangas and accordeons play a rhythmic accompaniment of eighth notes. The vocalists have the following lyrics: "truth is so rare that it is de-light-ful to tell it. The lan-guage of truth is". Performance instructions include dynamics such as *pppp*, *p*, and *f*, and specific techniques like *alla punta* and *ord.* for the strings. The score features a large watermark reading "ONLY FOR PETERS" across the middle.

H

140

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.

A.

T.

B.

Vln. 1-4

Vln. 5-8

Vla.

Vc.

D.B.



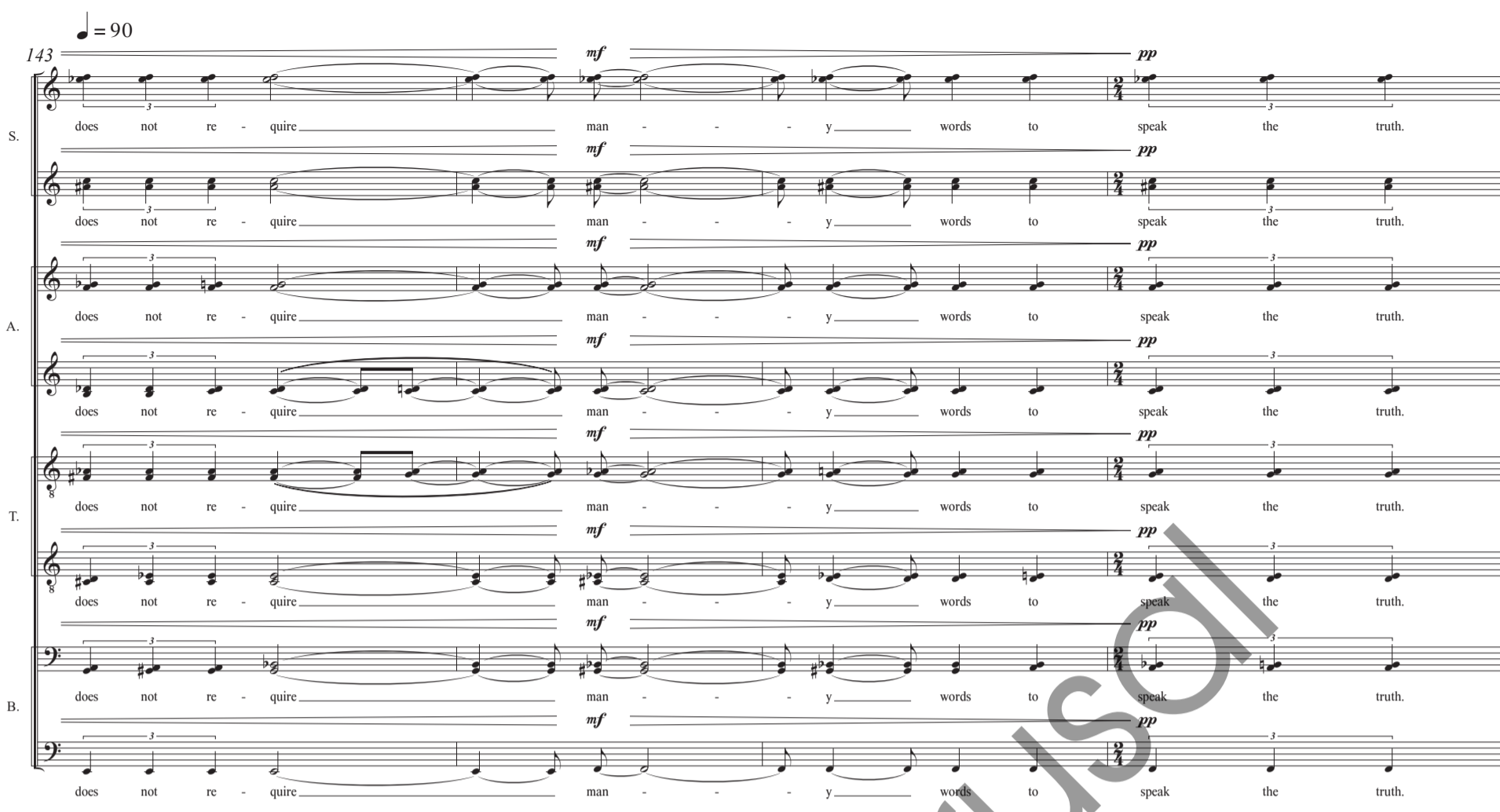
143  $\text{♩} = 90$

S. *mf* *pp*  
does not re - quire man - - - y words to speak the truth.

A. *mf* *pp*  
does not re - quire man - - - y words to speak the truth.

T. *mf* *pp*  
does not re - quire man - - - y words to speak the truth.

B. *mf* *pp*  
does not re - quire man - - - y words to speak the truth.



147

Pno. 1 *f*

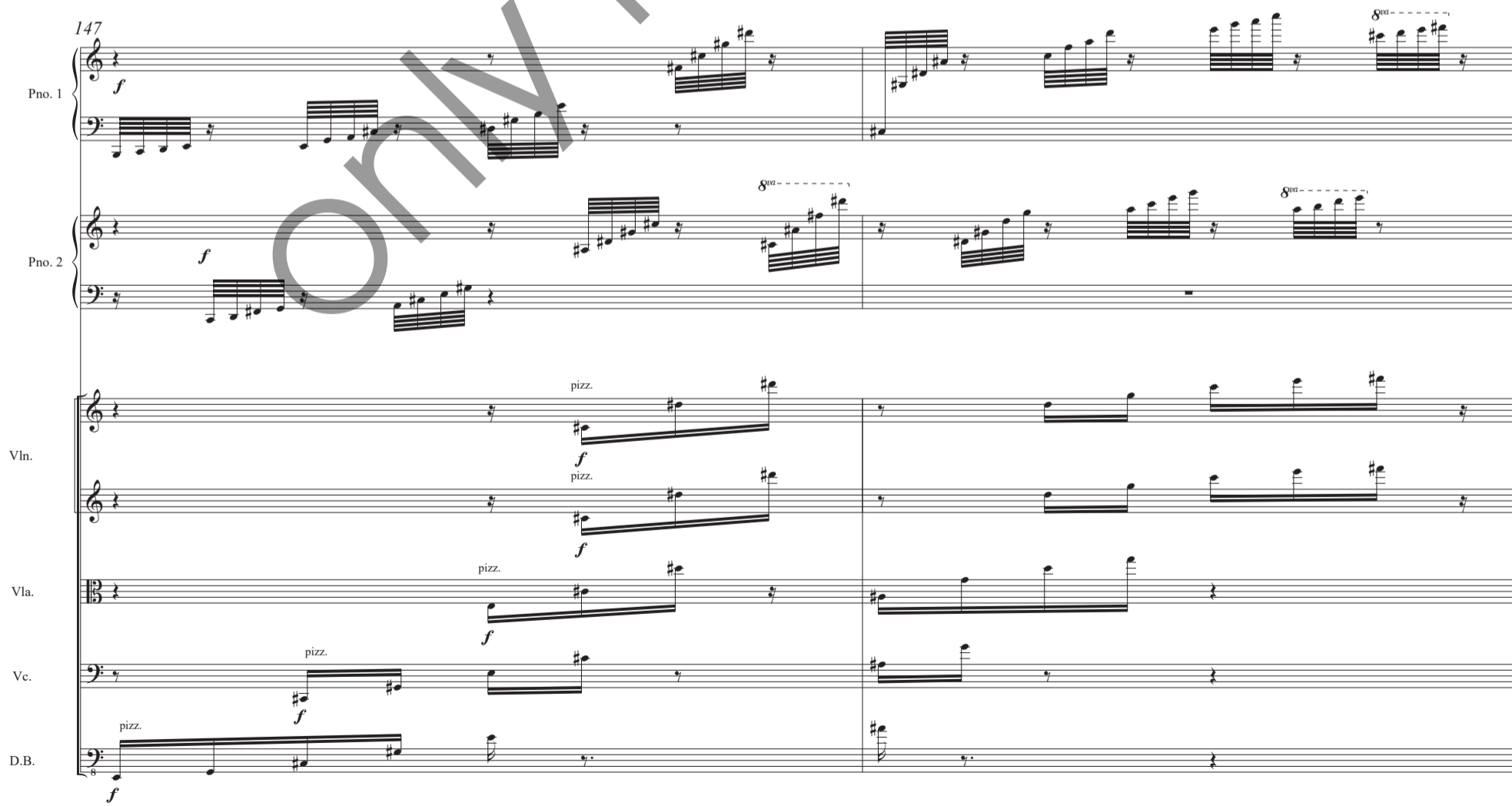
Pno. 2 *f*

Vln. *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

D.B. *f* pizz.



149

Pno. 1

Pno. 2

S. *tutti pp* *mf* *pp* *mf* *pp*  
It takes two to speak the truth:

A. *pp* *mf* *pp*  
It takes two to speak the truth: *pp* *mf*  
one to speak, and an - oth -

T. *tutti pp* *mf* *pp*  
It takes two to speak the truth: *pp*  
one to

B.

Vln.

Vla.

Vc.

D.B.

154

Pno. 1

Pno. 2

S. *pp* *mf* *pp*  
one to speak, and another to hear.

A. *pp*  
er to hear. *mf* *pp*  
speak, and another to hear.

T. *mf* *pp*  
speak, and another to hear.

B.

Vln.

Vla.

Vc.

D.B.





J

164 ♩ = 140

Musical score for section J, measures 164-176. The score includes parts for Horns 1-4, Maracas 1-4, Pianos 1-2, Accordion 1-4, Clarinet solo, Violins 1-3 and 4-6, Viola, Violoncello, and Double Bass. Dynamics range from ppp to ff. Performance instructions include 'soft mallets' and 'arco'.

**Hn. 1**: *ff*, *mp*

**Hn. 2**: *ff*, *mf*

**Hn. 3**: *ff*, *f*, *ppp*

**Hn. 4**: *ff*, *ff*, *pp*

**Mrb. 1**: *f*, *pp* (soft mallets)

**Mrb. 2**: *mf*, *ppp* (soft mallets)

**Mrb. 3**: *mp* (soft mallets)

**Mrb. 4**: *p* (soft mallets)

**Pno. 1**: *ppp*, *ff* (8va)

**Pno. 2**: *ppp*, *ff* (8va)

**Acc. 1**: *mp*, *ff* (8va)

**Acc. 2**: *p*, *f*, *ff* (8va)

**Acc. 3**: *pp*, *mf*, *ff* (8va)

**Acc. 4**: *ppp*, *mf*, *ff*

**Cl. solo**: *p*

**Vln. 1-3**: *ff*, *mf*, *ppp*

**Vln. 4-6**: *ff*, *mf*, *ppp*

**Vla.**: *ord.*, *ff*, *f*, *pp*

**Vc.**: *ff*, *ff*, *p*

**D.B.**: *arco*, *ff*, *ff*, *mp*

167

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Mrb. 1 *ppp*

Mrb. 2 *pp*

Mrb. 3 *p*

Mrb. 4 *mp*

Pno. 1 *ppp*

Pno. 2 *ppp*

Acc. 1 *pp* *f*

Acc. 2 *ppp* *mf*

Acc. 3 *mp* *fff*

Acc. 4 *p* *ff*

S. *tutti* *pp*  
 the pronunciation is always clearly audible,  
 however, the pitch disappears more and more  
 That truth should be si - lent

A. *tutti* *pp*  
 the pronunciation is always clearly audible,  
 however, the pitch disappears more and more  
 That truth should be si - lent

T. *tutti* *pp*  
 the pronunciation is always clearly audible,  
 however, the pitch disappears more and more  
 That truth should be si - lent

B. *tutti* *pp*  
 the pronunciation is always clearly audible,  
 however, the pitch disappears more and more  
 That truth should be si - lent

Cl. solo *pppp* *p*

171

Hn. 1 *mp*

Hn. 2 *mf* *ppp*

Hn. 3 *f* *pp*

Hn. 4 *ff* *p*

Mrb. 1 *mp*

Mrb. 2 *p*

Mrb. 3 *pp*

Mrb. 4 *ppp*

Pno. 1 *ff* *p*

Pno. 2 *ff* *p*

Acc. 1 *fff*

Acc. 2 *fff*

Acc. 3 *fff*

Acc. 4 *fff*

S. *pp*  
I had al - most for - got.

A. *pp*  
I had al - most for - got.

T. *pp*  
I had al - most for - got.

B. *pp*  
I had al - most for - got.

Cl. solo *p* *pppp*

Vln. 1-3 *ff* *mf* *ppp*

Vln. 4-6 *ff* *mf* *ppp*

Vln. 7-9 *ff* *f* *pp*

Vln. 10-12 *ff* *f* *pp*

Vla. *ff* *p*

Vc. *ff* *mp*

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176

CL. 1 *ff*

CL. 2 *ff* *f* *pp*

CL. 3 *ff* *p*

CL. 4 *ff* *mp*

Mrb. 1 *ppp* *mf* *mf*

Mrb. 2 *pp* *f* *mp*

Mrb. 3 *p* *p*

Mrb. 4 *mp*

Pno. 1 *p* *ff* *p*

Pno. 2 *p* *ff* *p*

Acc. 1 *ff*

Acc. 2 *ff* *f*

Acc. 3 *ff*

Acc. 4 *ff*

Cl. solo *p*

Vln. 1-3 *ppp* *ff*

Vln. 4-6 *ppp* *ff*

Vln. 7-9 *mp* *ff*

Vln. 10-12 *mp* *ff*

Vla. *p* *f* *ff*

Vc. *pp* *mf* *ff*

*8va*

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

*ONLY FOR PETSOL*

179

Cl. 1 *ppp*

Cl. 2

Cl. 3

Cl. 4

Mrb. 1 *ppp*

Mrb. 4 *pp*

Acc. 1 *mf* *ppp*

Acc. 2 *pp*

Acc. 3 *p*

Acc. 4 *mp*

S. *pp*  
The cru - el - est lies are of - ten told in si - lence.

A. *pp*  
The cru - el - est lies are of - ten told in si - lence.

T. *pp*  
The cru - el - est lies are of - ten told in si - lence.

B. *pp*  
The cru - el - est lies are of - ten told in si - lence.

Cl. solo *p* *pppp*

184

Cl. 1 *mp* *ff* *f*

Cl. 2 *p* *ff*

Cl. 3 *pp* *f* *ff*

Cl. 4 *ppp* *mf* *ff*

Mrb. 1 *ppp* *mf* *8va*

Mrb. 2 *pp* *f* *8va*

Mrb. 3 *p*

Mrb. 4 *mp*

Pno. 1 *p* *ff* *15ma*

Pno. 2 *p* *ff* *15ma*

Acc. 1 *mp* *ff* *15ma*

Acc. 2 *p* *ff* *15ma*

Acc. 3 *pp* *f* *ff* *15ma*

Acc. 4 *ppp* *mf* *ff* *15ma*

Cl. solo *p*

Vln. 1-3 *ff*

Vln. 4-6 *ff*

Vln. 7-9 *ff*

Vln. 10-12 *ff*

Vla. *ff*

Vc. *ff*

187

CL. 1 *pp*

CL. 2 *p*

CL. 3 *mp*

CL. 4 *mf* *ppp*

Mrb. 1 *mf* *p*

Mrb. 2 *mf* *pp*

Mrb. 3 *mf* *ppp*

Mrb. 4 *mp*

Pno. 1 *p*

Pno. 2 *p*

S. *ppp*

A. *ppp*

T. *ppp*

B. *ppp*

CL. solo *p* *pppp*

1-3 *mf* *ppp*

4-6 *mf* *ppp*

7-9 *f* *pp*

10-12 *f* *pp*

Vla. *ff* *p*

Vc. *ff* *mp*

The truth hurts *ppp*

The truth hurts *ppp*

The truth hurts *ppp*

The truth hurts *ppp*

The truth hurts

192

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Cl. solo

Vln. 1-3

Vln. 4-6

Vln. 7-9

Vln. 10-12

Vla.

Vc.

*ppp*

*pp*

*p*

*mp*

*f*

*ff*

*f*

*mf*

*ppp*

*pp*

*p*

*mp*

*p*

*ff*

*ff*

*f*

*f*

*pp*

*mf*

*ff*



194

Cl. 1 *pp*

Cl. 2 *p*

Cl. 3 *mp*

Cl. 4 *mf* *ppp*

Mrb. 1 *mp*

Mrb. 2 *p*

Mrb. 3 *mf* *pp*

Mrb. 4 *mf* *ppp*

Acc. 1 *f* *pp*

Acc. 2 *p*

Acc. 3 *mp*

Acc. 4 *mf* *ppp*

S. *ppp*  
but si - lence kills.

A. *ppp*  
but si - lence kills.

T. *ppp*  
but si - lence kills.

B. *ppp*  
but si - lence kills.

Cl. solo *p* *pppp*

L

198

Musical score for page 38, measures 198-201. The score includes parts for Horns 1-4, Maracas 1-4, Pianos 1-2, Accordion 1-4, Clarinet solo, Violins 1-3 and 4-6, Viola, Violoncello, and Double Bass. Dynamics range from ppp to ff.

**Horn 1:** *ff* (measures 198-200), *p* (measure 201)

**Horn 2:** *ff* (measures 198-200), *mp* (measure 201)

**Horn 3:** *ff* (measures 198-200), *mf* (measure 201)

**Horn 4:** *ff* (measures 198-200), *f* (measure 200), *pp* (measure 201)

**Mrb. 1:** *ppp* (measure 198), *mf* (measures 199-201)

**Mrb. 2:** *pp* (measure 198), *mf* (measures 199-201)

**Mrb. 3:** *p* (measure 198), *mf* (measures 199-201)

**Mrb. 4:** *mp* (measures 198-201)

**Pno. 1:** *f* (measures 200-201)

**Pno. 2:** *f* (measures 200-201)

**Acc. 1:** *p* (measure 198), *ff* (measures 199-201)

**Acc. 2:** *pp* (measures 198-201), *f* (measures 199-201), *ff* (measures 200-201)

**Acc. 3:** *ppp* (measures 198-201), *mf* (measures 199-201), *ff* (measures 200-201)

**Acc. 4:** *mp* (measures 198-201), *ff* (measures 200-201)

**Cl. solo:** *p* (measures 198-201)

**Vln. 1-3:** *ff* (measures 200-201), *mf* (measure 201)

**Vln. 4-6:** *ff* (measures 200-201), *mf* (measure 201)

**Vla.:** *ff* (measures 200-201), *f* (measure 201)

**Vc.:** *ff* (measures 200-201)

**D.B.:** *ff* (measures 200-201), *mp* (measure 201)

201

Hn. 1

Hn. 2

Hn. 3  
*ppp*

Hn. 4

Pno. 1  
*ppp*  
8va

Pno. 2  
*ppp*  
8va

S.  
pronunciation only, no pitch (breath only)  
Si - lence is the moth - er of truth.

A.  
pronunciation only, no pitch (breath only)  
Si - lence is the moth - er of truth.

T.  
pronunciation only, no pitch (breath only)  
Si - lence is the moth - er of truth.

B.  
pronunciation only, no pitch (breath only)  
Si - lence is the moth - er of truth.

Cl. solo  
*p* *pppp*

Vln. 1-3  
*ppp*

Vln. 4-6  
*ppp*

Vla.  
*pp*

Vc.  
*p*

D.B.

205

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 4 *mf*

Pno. 1 *ppp*

Pno. 2 *ppp*

Acc. 1 *pp*

Acc. 2 *ppp*

Acc. 3 *mp*

Acc. 4 *p*

S. Truth was the on - ly daugh - ter of Time.

A. Truth was the on - ly daugh - ter of Time.

T. Truth was the on - ly daugh - ter of Time.

B. Truth was the on - ly daugh - ter of Time.

Cl. solo *p* *p* *pppp*

Vla. *mp*

Vc. *ppp*

D.B. *pp*

**M** ♩ = 180

211 **G.P.** **G.P.** hard mallets

Mrb. 1 *pp*

219

Mrb. 1

Mrb. 2 hard mallets *pp*

♩ = 100

224

Mrb. 1

Mrb. 2

S.

A.

T.

B.

*p* very delicate and short staccati  
tutti final consonants ("ck", "me") pronounced separately

Che - ck the ti - me fro - m ti - me to ti - me.

*p* very delicate and short staccati  
tutti final consonants ("ck", "me") pronounced separately

Che - ck the ti - me fro - m ti - me to ti - me.

*p* very delicate and short staccati  
tutti final consonants ("ck", "me") pronounced separately

Che - ck the ti - me fro - m ti - me to ti - me.

*p* very delicate and short staccati  
tutti final consonants ("ck", "me") pronounced separately

Che - ck the ti - me fro - m ti - me to ti - me.

N

♩ = 180

231

Mrb. 2

Mrb. 3

Pno. 1

Pno. 2

hard mallets

*pp*

*ppp*

*ppp*

*ppp*

236

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

D.B.

hard mallets

*ppp*

*ppp*

*ppp*

*ppp*

pizz.

*ppp*

242

Mrb. 1

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

D.B.

246

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

D.B.

0

250

Musical score for page 43, starting at measure 250. The score includes parts for Horns 1-4, Maracas 1-4, Piano 1-2, Accordion 1-4, Violoncello 2, and Double Bass. The music features complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *pp*, *p*, and *pppp*. A large watermark 'FOR PEARSON' is visible across the score.



254

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Vc.

*ppp*

*pp*

*p*

*pppp*

258

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Acc. 2  
Acc. 3  
Vc. 2  
D.B.

*pp*  
*pp*  
*pp*  
*pp*  
*pppp*  
*pppp*  
*p*  
*pp*

col legno tratto

Detailed description: This page of a musical score covers measures 258, 259, and 260. It features a woodwind section with four Clarinets (Cl. 1-4) and four Horns (Hn. 1-4), a brass section with four Trumpets (Mrb. 2-4), and a string section with two Violins (Vc. 2) and a Double Bass (D.B.). The woodwinds play melodic lines with slurs and ties. The horns play sustained notes with dynamics like *pp* and *pppp*. The trumpets play rhythmic patterns of eighth notes with triplets. The strings play sustained notes, with the second violin part marked *col legno tratto*. The double bass part has a few notes in the first measure. A large watermark 'only for personal use' is overlaid diagonally across the page.

P

261

CL. 1 *ppp*

CL. 2 *ppp*

CL. 3 *ppp*

CL. 4 *ppp*

Mrb. 1

Mrb. 3

Mrb. 4

Pno. 1 *ppp* *8<sup>va</sup>*

Pno. 2 *ppp* *8<sup>va</sup>*

Acc. 2 *pppp*

Vla. *pizz* *ppp*

Vc. *col legno tratto*

D.B. *pp*

264

CL. 1

CL. 2

CL. 3

CL. 4

Hn. 1

Mrb. 1

Mrb. 3

Mrb. 4

Pno. 1 *8<sup>va</sup>*

Pno. 2 *15<sup>ma</sup>*

Vla. *pp* *col legno tratto*

Vc. *1-2*

D.B.

267

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Cl. 4 *ppp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Mrb. 1 *ppp*

Mrb. 3

Mrb. 4

Pno. 1 *ppp*

Pno. 2 *ppp*

Acc. 1 *pppp*

Acc. 4 *pppp*

Vln. 1-4 *pizz. ppp*

Vln. 5-8 *pizz. ppp*

Vla.

Vc. 1-2 *pp* *col legno tratto*

Vc. 3-4 *pp* *col legno tratto*

D.B.



275

Musical score for measures 275-288. The score includes parts for four horns (Hn. 1-4), three mridangams (Mrb. 2-4), four accordeons (Acc. 2-5), four violins (Vln. 1-4), four violas (Vla. 1-4), and four violoncellos (Vc. 1-4). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp*, *ppp*, *p*, and *pppp*. Performance instructions include "soft mallets" and "pizz.". The strings play a rhythmic pattern of eighth notes. The woodwinds and mridangams have melodic lines with various dynamics.

279

Musical score for measures 279-300. The score includes parts for four horns (Hn. 2-5), four mridangams (Mrb. 1-4), one accordeon (Acc. 3), four violins (Vln. 1-4), four violas (Vla. 1-4), and four violoncellos (Vc. 1-4). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp*, *ppp*, and *pppp*. Performance instructions include "soft mallets" and "pizz.". The strings continue with the rhythmic pattern. The woodwinds and mridangams have melodic lines with various dynamics.

283

Musical score for measures 283-286. The score includes parts for Hn. 4, Mrb. 1-4, Acc. 3, Vln. 1-4, Vla., and Vc. 1-2. The Hn. 4 part features a melodic line with a *pp* dynamic marking. The Mrb. parts play a rhythmic accompaniment. The Vln. and Vla. parts play a fast, repetitive rhythmic pattern. The Vc. parts provide a harmonic foundation with sustained notes.

287

Musical score for measures 287-290. The score includes parts for Mrb. 1-4, Acc. 1-3, Vln. 1-4, Vla., and Vc. 1-2. The Mrb. parts continue their rhythmic accompaniment. The Acc. 1 and 3 parts feature a *pppp* dynamic marking. The Vln. and Vla. parts continue their fast, repetitive rhythmic pattern. The Vc. parts provide a harmonic foundation with sustained notes. A **Q** dynamic marking is present in measure 287.



293

Acc. 1

Acc. 3

Acc. 4

1-4

Vln. 5-8

9-12

Vla.

Vc. 1

3-4

*pppp*

300

Acc. 1

Acc. 2

Acc. 3

Acc. 4

1-4

Vln. 5-8

9-12

Vc. 3

*pppp*

306

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Vln. 9-12

1

2

Vla. 3

4

arco  
con sord. metallico

*pppp*

*pppp*

*pppp*

*pppp*

311

G.P.

Acc. 2

Acc. 4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

**R** ♩ = 100

♩ = 180

G.P.

318

S. *pp* almost no pitch, but the more and exaggerated pronunciation  
Che - ck the ti - me fro - m ti - me to ti - me.

A. *pp* almost no pitch, but the more and exaggerated pronunciation  
Che - ck the ti - me fro - m ti - me to ti - me.

T. *pp* almost no pitch, but the more and exaggerated pronunciation  
Che - ck the ti - me fro - m ti - me to ti - me.

B. *pp* almost no pitch, but the more and exaggerated pronunciation  
Che - ck the ti - me fro - m ti - me to ti - me.

Vla. 1

Vla. 2

Vla. 3

Vla. 4

♩ = 180  
(4, 4, 4, 4, 4)

G.P.

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

♩ = 100

Repeat ad libitum

pronunciation only, only like ejective consonants  
beatbox-like, no pitch, no breath ("me" like bubbling "b")

327 *mf* *ff* *mf* *mf* *ff* *mf*

S. Che - ck the ti - me fro - m ti - me to ti - me. Che - ck the ti - me fro - m ti - me to ti - me.

A. Che - ck the ti - me fro - m ti - me to ti - me. Che - ck the ti - me fro - m ti - me

T. Che - ck the ti - me fro - m ti - me to ti - me. Che - ck the ti - me fro - m ti - me to ti - me.

B. Che - ck the ti - me fro - m ti - me to ti - me. Che - ck the ti - me fro - m ti - me

pronunciation only, only like ejective consonants  
beatbox-like, no pitch, no breath ("me" like bubbling "b")

pronunciation only, only like ejective consonants  
beatbox-like, no pitch, no breath ("me" like bubbling "b")

pronunciation only, only like ejective consonants  
beatbox-like, no pitch, no breath ("me" like bubbling "b")

pronunciation only, only like ejective consonants  
beatbox-like, no pitch, no breath ("me" like bubbling "b")

♩ = 180 (4, 4, 4, 4, 4)

331 *pppp* *mp* *pppp* *pppp* *mp* *pppp*

Acc. 1 *pppp* *mp* *pppp*

Acc. 2 *pppp* *mp* *pppp*

Acc. 3 *pppp* *mp* *pppp*

Acc. 4 *pppp* *mp* *pppp*

♩ = 50

332 arco con sord. metallico *mp*

1-6 Vln. arco con sord. metallico *mp*

7-12 Vln. arco con sord. metallico *mp*

Vla. arco con sord. metallico *mp*

Vc. arco con sord. metallico *mp*

D.B. arco con sord. *mp*

338

1-6 Vln.

7-12 Vln.

Vla.

Vc.

D.B.

♩ = 30

Quiet, free, timeless

345 *pp* *p* *pppp* *mp* *pppp* *p*

S. Truth is good Health and Safe - ty, and the Sky. How mea - gre, what

A. Truth is good Health and Safe - ty, and the Sky. How mea - gre, what

T. good Health and Safe - ty, Sky.

B. Health and Safe - ty, Sky.

*pp* *pppp* *p* *p*

356

S. an Ex - ile is a Lie, And Vo - - - cal when

A. an Ex - ile is a Lie, And Vo - - - cal when we

T. an Ex - ile is a Lie, Vo - - - cal we

B. an Ex - ile is a Lie, Vo - - - cal we die.

Cl. solo

*f* *pp* *mp* *pp* *pppp*

*f* *pp* *mp* *pp* *pppp*

*p* *f* *mp* *pp* *pppp*

*p* *f* *mp* *pp* *pppp*

365 Free in tempo (ca. ♩ = 120)

Cl. solo

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

372

Cl. solo

*pp* *pp* *pp*

Unterblasen (pitches approx.)

376

Cl. solo

*pp* *pp*

379

Cl. solo

*mp* *mf*

Überblasen (pitches approx.)

Seitenklappendoppeltriller

381

Cl. solo

*mp* *p* *mp*

383

Cl. solo

*pp* *mf*

385

Cl. solo

*pp* *mf* *pp*

388

Cl. solo

*mp* *pp*

the louder the dynamics, the more overtones  
 figurations can be played in free tempo,  
 however, keep the length of the phrases

391

Cl. solo

*mf* *pp*

T  $\text{♩} = 120$

394

S. *f* If you want to ru - in the truth,

A. *f* If you want to ru - in the truth,

T. *f* If you want to ru - in the truth,

Cl. solo *f* *pp*

397

S. truth,

A. truth,

T. truth,

Cl. solo *p* *mf* *p*

399

S. truth, *mf* truth, *mf*

A. truth, *mf* truth, *mf*

T. truth, *mf* truth, *mf*

B. truth, *mf* truth, *mf*

Cl. solo *mp* ohne linken Daumen (pitches approx.)

402

S. *fp* truth, *f*

A. *fp* truth, *f*

T. *fp* truth, *f*

B. *fp* truth, *f*

Cl. solo *f*





424 *ff*

S. stretch *ff*

A. stretch *ff*

T. stretch *ff*

B. stretch *ff*

432  $\text{♩} = 240$

Mrb. 1 dampen hard mallets *ppp sempre*

Mrb. 2 dampen hard mallets *ppp sempre*

Mrb. 3 dampen hard mallets *ppp sempre*

Mrb. 4 dampen hard mallets *ppp sempre*

Pno. 1 fast swipe on the string wire *ppp sempre*

Pno. 2 first and last pitch not obvious *ppp sempre*

Acc. 1 air only *ppp sempre*

Acc. 2 air only *ppp sempre*

Acc. 3 air only *ppp sempre*

Acc. 4 air only *ppp sempre*

S. it.

A. it.

T. it.

B. it.

Cl. solo Überblasen (pitches approx.)  
Seitenklappendoppeltriller *ppp sempre*

Vln. *ppp sempre* senza sord. bow screw between the two strings

Vla. *ppp sempre* senza sord. bow screw between the two strings

Vc. *ppp sempre* senza sord. bow screw between the two strings

D.B. *ppp sempre* senza sord. bow screw between the two strings

$\text{♩} = 240$

437

Hn. 1 air only *ppp*

Hn. 2 air only *ppp*

Hn. 3 air only *ppp*

Hn. 4 air only *ppp*

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1 *ppp sempre* fast gliss on strings in the highest section fast gliss on strings in the lowest section

Pno. 2 *ppp sempre* fast gliss on strings in the highest section fast gliss on strings in the lowest section

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Cl. solo *ppp* Seitenklappendoppeltriller *ppp*

Vln.

Vla.

Vc.

D.B.





447

key clicks

*ppp sempre*

key clicks

key clicks

key clicks

key clicks

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Cl. solo

*ppp*

*ppp*

Vln.

Vla.

Vc.

*ppp sempre*

*ppp sempre*

*ppp sempre*

*ppp sempre*



454

Cl. 1 key clicks

Cl. 2 key clicks

Cl. 3 key clicks

Cl. 4 key clicks

Mrb. 1 dampen *ppp sempre*

Mrb. 2 dampen *ppp sempre*

Mrb. 3 *ppp sempre*

Mrb. 4 *ppp sempre*

Pno. 1

Pno. 2

Acc. 1 *ppp sempre* 8va-1

Acc. 2 *ppp sempre*

Acc. 3 *ppp sempre*

Acc. 4 *ppp sempre*

Cl. solo *ppp* *ppp* *ppp*

Vln.

Vla.

Vc.

458

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 1  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Pno. 1  
Pno. 2  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4  
Cl. solo  
Vln.  
Vla.  
Vc.  
D.B.

palm  
*ppp* *sempre*  
palm  
*ppp* *sempre*  
palm  
*ppp* *sempre*  
palm  
*ppp* *sempre*

*ppp*  
*ppp*  
*ppp*

pizz-gloss as high as possible  
*ppp* *sempre*

462

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Cl. solo

D.B.

vertical scratch with finger nail on the string wire

nails on keyboard

*ppp sempre*

*ppp sempre*

W

467

Musical score for measures 467-471. The score includes parts for Clarinet 1-4, Horns 1-4, Mridangam 1-4, Piano 1-2, Accordion 1-4, Clarinet solo, and Double Bass. The woodwinds and strings play *ppp* (pianissimo) throughout. The Mridangam parts are marked *ppp sempre*. The piano parts feature *8va* markings. The solo clarinet part has *ppp* markings and a melodic line in the final measure.

473

CL. 1  
*ppp sempre*

CL. 2  
*ppp sempre*

CL. 3  
*ppp sempre*

CL. 4  
*ppp sempre*

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1  
*(8va)*

Acc. 2  
*(8va)*

Acc. 3  
*(8va)*

Acc. 4  
*(8va)*

Cl. solo  
*ppp*

Vln.  
*ppp sempre*  
*divisi*  
*8va*

Vla.  
*ppp sempre*  
*divisi*  
*8va*

Vc.  
*ppp sempre*  
*divisi*

D.B.  
*ppp sempre*  
*divisi*



X

480 ♩ = 60

♩ = 120

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.

A.

T.

B.

Cl. solo

Vln.

Vla.

Vc.

D.B.

*f* *ff* *8va* *15va* *3* *False* *hood* *flies,*

♩ = 60

♩ = 120

$\frac{1-3}{4-6}$   
 $\frac{7-9}{10-12}$

486

This musical score page includes the following parts and details:

- Cl. 1, 2, 3, 4:** Clarinet parts, measures 486-491.
- Hn. 1, 2, 3, 4:** Horn parts, measures 486-491.
- Mrb. 1, 2, 3, 4:** Mallet percussion parts.
- Pno. 1, 2:** Piano parts.
- Acc. 1, 2, 3, 4:** Accordion parts.
- S., A., T., B.:** Vocal parts with lyrics: *False - hood flies, False - hood flies,* (repeated).
- Vln., Vla., Vc., D.B.:** String parts.

Rehearsal mark 486 is indicated at the top left. The page contains two systems of music. A large watermark "SONY FOR PONSOL" is overlaid diagonally across the center of the page. Dynamic markings such as *f* and *ff* are present throughout the score.



490

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 1  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Pno. 1  
Pno. 2  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4  
S.  
A.  
T.  
B.  
Vln.  
Vla.  
Vc.  
D.B.

False hood flies, False hood flies, False hood flies, False hood flies.

8va  
15ma

*f* *ff*





494

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Mrb. 1  
Mrb. 2  
Mrb. 3  
Mrb. 4  
Pno. 1  
Pno. 2  
Acc. 1  
Acc. 2  
Acc. 3  
Acc. 4  
S.  
A.  
T.  
B.  
Vln.  
Vla.  
Vc.  
D.B.

False hood flies, False hood flies, False hood flies, False hood flies.

496

Cl. 1 *ff* *f* *ff*

Cl. 2 *ff* *f* *ff*

Cl. 3 *ff* *f* *ff*

Cl. 4 *ff* *f* *ff*

Hn. 1 *ff* *f* *ff*

Hn. 2 *ff* *f* *ff*

Hn. 3 *ff* *f* *ff*

Hn. 4 *ff* *f* *ff*

S. *f* *ff* False - hood flies,

A. *f* *ff* False - hood flies,

T. *f* *ff* False - hood flies,

B. *f* *ff* False - hood flies,

**Y** ♩ = 90

498 *f* short kissing sound

S. *f* short kissing sound [kiss]

A. *f* short kissing sound [kiss]

T. *f* short kissing sound [kiss]

B. *f* short kissing sound [kiss]

♩ = 90

pizz with superfast gliss up

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

503

CL. 1 *mf*

CL. 2 *mf*

CL. 3 *mf*

CL. 4 *mf*

Hn. 1 palm *f*

Hn. 2 palm *f*

Hn. 3 palm *f*

Hn. 4 palm *f*

Pno. 1 *f* 15<sup>ma</sup>  
fast gliss on strings in the lowest section

Pno. 2 *f* 15<sup>ma</sup>  
fast gliss on strings in the lowest section

Vln. *f* arco *f* divisi

Vla. *f* arco *f* divisi

Vc. *f* arco *f* divisi

D.B. *f* arco *f* divisi

509

CL. 1 *pp*

CL. 2 *pp*

CL. 3 *pp*

CL. 4 *pp*

Mrb. 1 *mf* hard mallets

Mrb. 2 *mf* hard mallets

Mrb. 3 *mf* hard mallets

Mrb. 4 *mf* hard mallets

Vln. *mf* overpressure

Vla. *mf* overpressure

Vc. *mf* overpressure



518

Mrb. 1 *f* *8va*

Mrb. 2 *f*

Mrb. 3 *f* *8va*

Mrb. 4 *f*

Vln. *f*

Vla. *f*

Vc. *f*

521

Pno. 1 *f*

Pno. 2 *f*

Acc. 1 *f* *8va*

Acc. 2 *f* *8va*

Acc. 3 *f*

Acc. 4 *f*

D.B. *f* pizz Bartók

each gliss. starts and ends al/dal niente  
(first and last pitch of the gliss. is not obvious)

528

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

533

Pno. 1

Pno. 2

S.

A.

T.

B.

False [kiss] [kiss] [kiss] True \_\_\_\_\_ Did you mean? Who said that? m - hm\_\_ p[rrrrr] \_\_\_\_\_

False [kiss] [kiss] [kiss] rrrrr(e) kl(e) kl(e) kl(e) kl(e) "u" "u/o" "o" "a/o" "a" p[rrrrr] \_\_\_\_\_

False True \_\_\_\_\_ Did you mean? Who said that? m - hm\_\_ p[rrrrr] \_\_\_\_\_

False rrrrr(e) kl(e) kl(e) kl(e) kl(e) "u" "u/o" "o" "a/o" "a" p[rrrrr] \_\_\_\_\_

538 *mf*

S. *mf*  
Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Rate this quote!

A. *mf*  
Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Rate this quote!

T. *mf*  
Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Rate this quote!

B. *mf*  
Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Quote Un - quote Rate this quote!

Cl. solo *f*  
kiss

543 *f*  
Überblasen (pitches approx.)

Cl. solo *f*

546 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Cl. solo *f*

This page of a musical score, numbered 78, features a variety of instruments. At the top, a tempo marking of 550 ♩ = 90 and a rehearsal mark 'Z' are present. The score is divided into several systems:

- Cl. 1-4:** Clarinet parts in 4/4 time, with dynamics like *f* and *mf*.
- Hn. 1-4:** Horn parts in 4/4 time, including a section for Hn. 4 marked *f*.
- Mrb. 1-4:** Mallet percussion parts in 4/4 time, with dynamics like *f* and *mf*.
- Pno. 1-2:** Piano parts in 4/4 time, featuring complex rhythmic patterns and the instruction *sempre con pedale*.
- Acc. 1-4:** Accordion parts in 4/4 time, with dynamics like *f* and *mf*.
- Cl. solo:** A solo clarinet part in 4/4 time, marked *f* and ♩ = 90.
- Vln., Vla., Vc., D.B.:** String parts in 4/4 time, with dynamics like *f* and *mf*, and the instruction *arco* for the double bass.

A large, diagonal watermark reading 'ONLY FOR PAPER USE!' is overlaid across the center of the page.

552

This page contains the musical score for measures 552, 553, and 554. The instruments are arranged as follows from top to bottom: Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Mrb. 1, Mrb. 2, Mrb. 3, Mrb. 4, Pno. 1, Pno. 2, Acc. 1, Acc. 2, Acc. 3, Acc. 4, Cl. solo, Vln., Vla., Vc., and D.B. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A large, semi-transparent watermark reading 'ONLY FOR PERUSSA!' is overlaid diagonally across the center of the page.

554

This page contains a musical score for measures 554 and 555. The instruments listed on the left are Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Mrb. 1, Mrb. 2, Mrb. 3, Mrb. 4, Pno. 1, Pno. 2, Acc. 1, Acc. 2, Acc. 3, Acc. 4, Cl. solo, Vln., Vla., Vc., and D.B. The score is written in a key signature of two flats and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *15<sup>ma</sup>* and *8<sup>ma</sup>*. A large, semi-transparent watermark reading "ONLY FOR PERUSAI" is overlaid diagonally across the page.

556

This page contains a musical score for measures 556, 557, and 558. The instruments listed on the left are: Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Mrb. 1, Mrb. 2, Mrb. 3, Mrb. 4, Pno. 1, Pno. 2, Acc. 1, Acc. 2, Acc. 3, Acc. 4, Cl. solo, Vln., Vla., Vc., and D.B. The score is written in a multi-staff format with various clefs and time signatures. A large, semi-transparent watermark reading "ONLY FOR PERUSAI" is oriented diagonally across the page. The notation includes notes, rests, and dynamic markings such as *8<sup>ma</sup>* and *8<sup>va</sup>*.

558

This page contains a musical score for an orchestra and solo instruments. The score is organized into systems for various instruments:

- Cl. 1-4:** Clarinets, with parts for Cl. 1, Cl. 2, Cl. 3, and Cl. 4.
- Hn. 1-4:** Horns, with parts for Hn. 1, Hn. 2, Hn. 3, and Hn. 4.
- Mrb. 1-4:** Mridangas, with parts for Mrb. 1, Mrb. 2, Mrb. 3, and Mrb. 4.
- Pno. 1-2:** Pianos, with parts for Pno. 1 and Pno. 2.
- Acc. 1-4:** Accordion, with parts for Acc. 1, Acc. 2, Acc. 3, and Acc. 4.
- Cl. solo:** Clarinet solo part.
- Vln.:** Violin part.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- D.B.:** Double Bass part.

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "ONLY FOR PERUSAI" is overlaid diagonally across the page.



A1 ♩ = 130

560

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Hn. 2

Hn. 3

Hn. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Pno. 1

Pno. 2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

S.

A.

T.

B.

Cl. solo

Vln.

Vla.

Vc.

D.B.

*ff* truth truth truth truth

*ff* truth truth truth truth

*ff* truth truth truth truth

*ff* truth truth truth truth

Überblasen

*ff* *ff*

♩ = 130 Play 8-16 times

563

Cl. solo

$\text{♩} = 200$   
rolling "r" without pitch (like pronouncing "u")

569 *ff* no pitch, very aggressively like a shooting sound

S. Trrrrr(u) [tr]uth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth! truth!

Cl. solo *pp* "truth" "truth" "truth" "truth"

\*) play on the instrument quickly, noise only, without pitch: percussive T-sound, frullato, Th-like noise, so that it reminds clearly on the word "truth"

579

Cl. solo "truth" "truth" "truth" "truth" "truth" "truth" "truth" "truth"

**Repeat ad libitum**

587 **G.P. G.P. G.P. B1**  $\text{♩} = 120$

S. False hood flies, *pp* *f*

A. False hood flies, *pp* *f*

T. False hood flies, *pp* *f*

B. False hood flies, *pp* *f*

*mf* *f*

**Slower** **Even slower, extreme rit.**

596 *fp* *mf* *p* *pp* *un poco decresc. sempre*

S. Truth is al - ways late, limp - ing a - long with

A. Truth is al - ways late, limp - ing a - long with

T. Truth is al - ways late, limp - ing a - long with time.

B. Truth is al - ways late, limp - ing a - long with time.

*fp* *mf* *p* *pp* *un poco decresc. sempre*

## Almost timeless

## Cadenza ad lib. ♩ = 60

601

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

time. [m] [m]      *mp* *mf* *mp*

S. Be-lieve half of what you see and noth-ing of what you hear.

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

time. [m] [m]      *mp* *mf* *mp*

A. Be-lieve half of what you see and noth-ing of what you hear.

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

time. [m] [m]      *mf*

A. lieve half of what you see and noth-ing of what you

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

time. [m] [m]      *mf*

T. half of what you see and noth-ing of what

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

[m] [m]      *mf*

T. of what you see and noth-ing of

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

[m] [m]      *mf*

T. what you see and noth-ing

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

[m] [m]      *mf*

B. you see and noth

extremely slowly close the vowel in "time" to an humming "m"      endlessly disappearing into silence

[m] [m]      *mf*

B. see and noth

Cl. solo

short cadenza ad libitum: only fast and pianissimo molting these three elements:  
 1. "truth" as before,  
 2. short highest notes,  
 3. Seitenklappendoppeltriller