

Miroslav Srnka

# Make No Noise

Kammeroper in englischer Sprache  
A chamber opera

Libretto von Tom Holloway nach „The Secret life of words“  
von Isabel Coixet

Libretto by Tom Holloway based on “The secret life of words”  
by Isabel Coixet

2011

Full score



Bärenreiter Kassel · Basel · London · New York · Praha  
BA 9790

*Commissioned by the Bavarian State Opera,  
supported by Aldeburgh Music with a Jerwood Opera Writing Fellowship*

*to the Hannas and Josephs amongst us  
and to Inge, Bent  
and all the great people from Copenhagen, Aldeburgh and Munich*

**score in C**

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(scene 1: 75, scene 2: 96, scene 3: 115, scene 4: 135, scene 5: 171)

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**Conductor** Christopher Ward

**Production** Matthew Lutton

**Set and Costumes** Christof Hetzer

**Hanna** Laura Tatulescu

**Joseph** Holger Falk

**Inge** Okka von der Damerau

**Simon / Worker** Kevin Connors

**Martin / Boss** Tareq Nazmi

**Ensemble Modern**

**PAVILLON 21**

**MINI OPERA SPACE**

28.06.11 · 29.06.11 · 01.07.11 · 02.07.11

Das Aufführungsmaterial ist leihweise erschienen (BA 9790)

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# Make No Noise

## Part One The Factory

Miroslav Srnka  
2011

A sea of chairs.  
A phone on the wall.  
A basin for washing hands.

$\text{♩} = 64$

Tape/CD

Flute

Clarinet

Horn

Trumpet

Trombone

Crotales

Vibraphone

Steel Drum

Bass Drum

Suspended Cymbal

VibraSlap

Guiro

Spring Coil

Spiral

Flexatone

Glockenspiel

Cow Bells

Temple Blocks

Timpano

Gong

Suspended Cymbal

Flexatone

Spring Coil

Harp

Piano

Accordion

Hanna

Inge

Worker

Boss

Violin

Violoncello

Double Bass

rich and round sound – start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper... *ff* *simile*

rich and round sound – start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper... *ff* *simile*

rich and round sound – start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper... *ff* *simile*

hammer-like heavy, rich and long metallic sound *ff*

round sound *ff*

Hanna enters with her lunch box. She sits in a chair. Hanna picks up the phone. Hanna turns her hearing aid on.

A worker enters and watches her. Hanna doesn't see the worker.

*ff* sul pont. furious fast noisy tremolo

*ff* sul pont. furious fast noisy tremolo

*ff* sul pont. furious fast noisy tremolo



12

Bass Flute  
progressively change from heavy dark sound with air-noise...

Fl.

Cl. *ff*  
... to a massive dark staccato

Tbn.

I [ St. D. heavy, dark, short, hammer-like  
*f*

Pno.

Acc. heavy, dark, interrupting  
*f*

Vln. progressively change from rich animal-like legato...  
*ff*

Vc. ... to short explosive sound

D.B. ... to short explosive sound

15

Fl. ...to short explosive sound with rich harmonics

Hn.

Tpt. *f*  
mute off  
dirty, gurgling sound

Tbn. *ppp*  
mute off  
*f*  
very metallic, almost buzzing tone  
*p*

I [ St. D. *p*

II [ Cow B. heavy, dark, short, hammer-like  
*f*  
*p*

Hp. heavily damped (knocking-like sound)  
*p*

Pno. from heavily damped (dark heavy sound - e. g. with cloth)...  
*mf p*

Acc. *p mf p*

Vln. ... to short explosive sound

Vc. more friction than sound (overpressure)  
*p*

18

Fl. *mf* creaky rich sound *f*

Cl. *mf* machine-like clapping *f*

Hn.

Tpt.

Tbn. *mf*

I [ St. D. *f*

Hp. *mf* fast scratching on the wire of the string

Pno. *mf* ... to almost open heavily damped *f*

Acc. *mf*

Vln. *mf* more friction than sound (overpressure)

Vc. *f*

D.B. *mp* more friction than sound (overpressure)

A

21

Cl. dark knocking

Hn.

I [ B. Dr. damped sound, like knocking

II [ Cow B. short metallic sound

Hp. heavily damped (knocking-like sound)

Pno. heavily damped

Acc. 8<sup>vb</sup>

W. Has \_\_\_\_\_ the boss been to see you yet?

Vln. metallic, machine-like tremolo sul pont. natur.

Vc. 8<sup>vb</sup>

D.B. short, distant sound

*pp* *f* *ff* *mp* *pp* *mp* *pp* *f* *pp* *f*

24

Cl. *pppp* *pp* *pppp* *f* scream-like

Cow B. *pppp*

Timp. *pppp* *mf* damped sound, like knocking

Hp. *pp* heavily damped *pppp* *f*

Pno. *f* fast scratching on the wire of the string

Acc. *pppp* *pp* *f* dark, heavy sound

H. Hanna cleans her hands in the basin.

W. *5* I guess not. I guess that's why you're still here.

Vln. *pppp* *pp* *pppp* *f* more friction than sound (overpressure)

Vc. *pppp* *pp* *pppp* *f* more friction than sound (overpressure)

D.B. *f*

27

Fl. *f* meticulous, breathy

Cl. *f* ...longer and longer... peep-like

Tbn. *ppp* dirty, gurgling sound

Vib. *f* anvil-like, dark and heavy

Cow B. *f* anvil-like, dark and heavy

Pno. *f* from slightly damped... to heavily damped

Acc. *f* ...longer and longer... more and more edgy... *mf*

Vln. less pressure and more and more rich metallic sound

Vc. *f*

D.B. *f*



30

Fl. *peep-like*

Cl. *peep-like*

Hn. *machine-like* *p*

Tbn. *from heavy...* *p*

I [ Vib. *pp*

II [ Cow B. *mp* *pp*

Hp. *mf*

Pno.

Acc. *pp*

W. *rapid repetition of the same pitch (like trillo)*  
Why do you turn your

Vln. *peep-like* *mf* *pp*

D.B. *metallic, machine-like tremolo* *p* *ppp*

Detailed description of the musical score: The score is for page 30 and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Vibraphone (Vib.), Cowbell (Cow B.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Woodwind (W.), Violin (Vln.), and Double Bass (D.B.). The Flute and Clarinet parts feature 'peep-like' sounds with triplets. The Horn part is marked 'machine-like' and 'p'. The Trombone part is marked 'from heavy...' and 'p'. The Vibraphone part is marked 'pp'. The Cowbell part is marked 'mp' and 'pp'. The Harp part is marked 'mf'. The Piano part is mostly silent. The Accordion part is marked 'pp'. The Woodwind part has a 'rapid repetition of the same pitch (like trillo)' and the lyrics 'Why do you turn your'. The Violin part is marked 'peep-like', 'mf', and 'pp'. The Double Bass part is marked 'metallic, machine-like tremolo', 'p', and 'ppp'.

33

Fl.

Cl.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

W

Vln.

Vc.

D.B.

...to light, soft

pp

metallic, machine-like tremolo

pp

solo softly, mysteriously, rhythmically

p

solo softly, mysteriously, rhythmically

p

solo softly, mysteriously, rhythmically

p

8va

softly

p

5

hear - - ing aids on and off and on and off and on and off and on and off like that?

metallic, machine-like tremolo

p

8va

peep-like

pp

peep-like

pp

36

Fl. \_\_\_\_\_

Cl. \_\_\_\_\_

Hn. \_\_\_\_\_

Tpt. \_\_\_\_\_

Tbn. \_\_\_\_\_

I [ Vib. *ff* like hammering

II [ Cow B. *ff* like hammering

Hp. *ff* heavily damped

Pno. *ff* heavily damped

Acc. *ff*

H. \_\_\_\_\_  
Hanna sits in a chair with her lunch box.

Vln. *ff* ugly, hysteric tremolo

Vc. *ff* pizz. Bartók

D.B. *ff*

*ff* dirty, roaring sound

*ff* ugly, gurgling tremolo

*ff* very metallic, almost buzzing tone

**B**

39

Fl.

Cl.

Hn.

Tbn.

I [ St. D.

II [ Cow B.

Hp.

Acc.

W.

Vln.

Vc.

D.B.

ugly, gurgling tremolo

dirty, metallic sound

*ff*

*ff*

*p*

W>>

sul G, overpressure

42

Fl. *pp* like harmonic-rich pizz. *pp*

Cl. *pp* like harmonic-rich pizz.

Hn. *pp* breathy, noisy sound

Tpt. *pp* very metallic, almost buzzing tone

I [ St. D. *pp* dump with the other hand

II [ Glk. *pp* dump with the other hand

Hp. *mp*

Pno. *mf*

Acc. *p*

W. *mf* >>why do you al-ways sit in that chair? *f*

Vln. *p* pizz.

Vc. *p* pizz. *pp* arco

D.B. *p*

Fl. *breathy, noisy sound*

Cl. *breathy, noisy sound*

Hn.

Tpt. *breathy, noisy sound*

I [ St. D.

Hp. *pp* *cresc.* *f*

Pno. *pp*

Acc. *pp* *f*

Vln. *fast, aggressive tremolo* *p* *mf* *cresc.*

Vc. *fast aggressive tremolo* *p* *f*

D.B. *arco* *p* *cresc.*



48 *timeless* →

Fl. *pp* *f*

Tpt. *pp* *f*

I [ St. D. *pp*

B. Dr. *pp*

Hp. *pp* *f*

Pno. *pp* *f*

Acc. *pp* *f* *ppp*

W. Are you scared I might creep up behind you and grab you?

Vln. *f* *pp*

Vc. *pp* *f* *pizz. Bartók*

D.B. *pp* *f*



Fl.

Hn.

Tpt.

Tbn.

I [ St. D.

II [ Glk.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

rich and round sound - start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper... *ff*

rich and round sound - start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper... *ff*

rich and round sound - start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper... *ff*

trill between the two notes to achieve a fluent flow of metallic sound *fff*

*fff*

*15<sup>ma</sup>*

*fff*

*8<sup>va</sup>*

*fff*

*8<sup>va</sup>*

*fff*

*pppp*

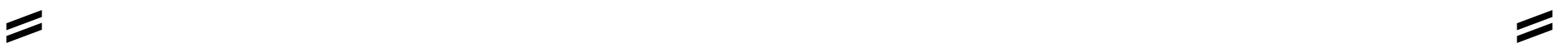
sul pont.  
fast crazy tremolo al tallone *fff*

sul pont.  
fast crazy tremolo al tallone *fff*

*fff*

*simile*

*fff*



58

Hn.

Tpt.

Tbn.

I [ St. D.

Pno.

Vln.

Vc.

D.B.

... short rich buzzing sound

... short rich buzzing sound

... short rich buzzing sound

fast repeated pitches, with both hands *ff*

(sul pont.)

(sul pont.)

... more and more short, sharp and explosive



61

Fl. *ff* sing the lower pitch

Cl. *ff* short double-tongue or frullato sounds

Hn. *ff*

Tpt. *ff*

Tbn. *ff* short double-tongue or frullato sounds

I [ St. D. *ff*

II [ Cow B. *ff*

Hp. *ff* damp (with a metallic object) to produce a buzzing sound

Pno. damp (with a metallic object) to produce a buzzing sound

Acc. *ff*

Vln. *ff* natur.

Vc. *ff* simile

D.B. *ff*

64

Cl. *ff*

Hn. *ff* short double-tongue or frullato sounds

Tpt. *ff* short double-tongue or frullato sounds

Tbn. *ff*

I [ St. D. *ff*

II [ Cow B. *ff*

Hp. *ff*

Pno. *ff*

Acc. *ff*

Vln. *ff* sul pont.

Vc. *ff*

D.B. *ff*

67

Cl. *ff*

Hn. *mf* sing the lower pitch

Tpt. *f* noisy gurgling sound

Tbn. *ff* dirty, metallic sound from staccato to legatissimo

I [ St. D.

II [ Cow B.

Hp.

Pno. *ff*

Vln. *ff*

Vc. *ff*

D.B. *ff*

70 **D**

Fl. peep-like

Cl. solo hollow, empty sound *ppp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

I [ Vib. *ff*

II [ Cow B. *ff*

Hp. damp (with a metallic object) to produce a buzzing sound *pp*

Pno. *p* damp (with a metallic object) to produce a buzzing sound

Acc. *pp*

H. Hanna stops eating for a moment, then resumes.

W. hollow non-vibrato sound with exaggerated pronunciation (like talking to a deaf person) *fp*

Vln. edgy, choked tone, progressively shorter and more aggressive *mf*

Vc. edgy, choked tone, progressively shorter and more aggressive *mf*

D.B. edgy, choked tone, progressively shorter and more aggressive *mf*

noisy gurgling sound *pp*

dirty, metallic sound *mf*

Sha... ..ll l... ..co... ..me an... ..d si... ..t wi... ..th you?

73

Cl. *mp*

Hn. *mp* *breathy, noisy sound*

Tpt. *mp*

Tbn. *mp* *breathy, noisy sound*

I [ Vib. ]

II [ Cow B. ]

Hp. *mf* *tremolo with metallic object between the two strings, producing a rattling sound*

Pno. *mf* *fast repeated pitches, with both hands*

Acc. *mp* *pppp*

W. *f* *aggressive* *from non-vibrato...*  
Hel - lo?

Vln.

Vc.

D.B.

76 timeless  $\longrightarrow$  ( $\text{♩} = 74$ )

Flute: *Flute* short double-tongue or frullato sounds *mf*

Clarinets: *f*, *mf*

Horn: *f*, *mf*, *pp*

Trumpet: *mf*, *pp*

Tuba: *f*

I [ Cr. B. Dr. ] *pp*

II [ Cow B. ] *mf* clicking sound (with the wooden sticks of the mallets)

Harp: *mf*

Piano: *f*, *mf*

Accompaniment: *f*, *ppp*, *mf*

Hanna continues eating.

W...to an exaggerated, almost trill-like tremolo

Vln. *f*, *mf*

Vc. *f*, *mf*

D.B. *f*, *mf*



83

Fl. *Kazoo*  
*p*

Hn. *Kazoo*  
*p*

Tpt. *Kazoo*  
*p*

Tbn. *Kazoo*  
*p*  
short constricted sounds getting more and more relaxed  
a little bit cresc. sempre, not depending on the other instruments

I [ Vib. *clicking sound (with the wooden sticks of the mallets)*  
*p*

II [ T. Bl. *soft sound*  
*p*

Hp. *mf*

Pno. *p*  
*mf*

Acc. *fp*  
*p*

Vln. *mf*  
*mp*  
*mp*

Vc. *mf*  
*mp*

D.B. *mf*  
*mp*

*mp*

Flute beep-like, quasi mechanically produced signal tones  
*p*

Clarin. beep-like, quasi mechanically produced signal tones  
*p*

Horn beep-like, quasi mechanically produced signal tones  
*p*

Tpt. beep-like, quasi mechanically produced signal tones  
*p*

Tbn. beep-like, quasi mechanically produced signal tones  
*p*

I [ Vib. *p*

II [ T. Bl. *p*

Kazoo *p*

Hp. *p*

Pno. *p*

Acc. *p*

Vln. *mp*

Vc. *mp*

Vibraslap *mp*

Flute *pp*

Clarin. *pp*

Horn *mp*

Kazoo *p*

Tbn. *p*

I [ St. D. *p*

II [ T. Bl. *p*

Hp. *p*

Pno. *p*

Acc. *p*

Hanna stops eating.

The worker moves towards Hanna.

Ratchet *mp*



92

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ St. D.

II [ T. Bl.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

95

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ St. D.

II [ T. Bl.

Pno.

Acc.

W

Vln.

Vc.

D.B.

You al - ways eat that..

98

Fl. *pp*

Cl. *pp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

I [ Vib. *p*

II [ Cow B. *p* solo mellow sound

Hp. *p* solo mellow sound

Pno. *p* solo mellow sound

Acc. *p* solo mellow sound

W. *mp*  
Chick - en, rice and an ap - ple. Chick - en, rice and an ap - ple. Chick - en, rice and an ap - ple.

Vln. *mp* long bow, flautando

Vc. *mp* long bow, flautando

D.B. *mp* long bow, flautando

101

Fl.

Clarinet *mp*

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

W.

Vln.

Vc.

D.B.

*mp*

*pp*

*f*

*mp*

*mp*

*mp*

pronounce the word "how" ridiculously slowly during the entire length of the pitch

*p*

H>

104 (8va)-----

timeless →

Fl.

Hn.

Tbn.

II [ Cow B.

Hp.

Pno.

Acc.

H.

W.

Vln.

Vc.

D.B.

*pp*

*pp*

*pp*

*mp*

*mp*

*pp* heavily damped sound (e. g. with a heavy cloth)

*mp*

*mf*

*p*

*pp* 3

inhale perceptibly on the 2<sup>nd</sup> note

>>how man - y years have you been here? It's not go - ing to be much long - er from what I hear.

sul pont.

*fp* sul pont.

*fp*

sul pont.

*fp*

107 (timeless)  $\rightarrow$  ( $\bullet = 74$ ) beep-like, quasi mechanically produced signal tones

Cl. *f* beep-like, quasi mechanically produced signal tones

Hn. *f* beep-like, quasi mechanically produced signal tones

Tpt. *f* beep-like, quasi mechanically produced signal tones

Tbn. *f* beep-like, quasi mechanically produced signal tones

II [ Cow B. *f* beep-like, quasi mechanically produced signal tones

Hp. *f*

Pno. *f*

Acc. *f*

H. *f* w... w... what?

W. The worker moves away and sits on the other side of the room.

Vln. *f* overpressure, al tallone

D.B. *f*

110

Cl. *f*

Hn. *f*

Tpt. *mp*

Tbn. *mp*

I [ Vib. *ff*

II [ Glk. *ff*

Cow B. *ff*

Hp. *ff*

Pno. *ff*

Acc. *ff*

Vln. *f* overpressure, al tallone

Vc. *f* overpressure, al tallone

D.B. *f*

**F**  $\text{♩} = 84$  Bass Flute

113 harmonic-rich, wild sound

Fl. *p* harmonic-rich, wild sound

Cl. *p* harmonic-rich, wild sound

Hn. *p* dirty, noisy sound

Tpt. *p* dirty, noisy sound

Tbn. Kazoo

Hp. *pp* Kazoo

Pno. *pp*

Acc. *pp*

Vln. *p* long bow, flautando

Vc. *p* long bow, flautando

D.B. *p* long bow, flautando

116

Fl.

Cl.

Hn.

Tpt.

Tbn.

Hp.

Acc. *p* sinusoidal pulsing dynamics

Vln.

Vc.

D.B.

119

Fl. *pp*

Cl. *mp* sing the lower pitch

Hn.

Tpt.

Tbn. *mf* jazzy sound

I [ V. Slp. *mf*

II [ Gong *mf* stroke once and touch with metal stick to produce a fine ringing sound

Hp. *ppp* *mf*

Pno. *ppp* *mf*

Acc. *ppp* *p* *cresc.*

W. *f* self-satisfied bel canto  
I like to read jobs in the news - - - pa - per.

Vln. *ppp* *mf*

Vc. *fp* *mf*

D.B. *mf*

122

Fl. *mf* *cresc.*

Cl. *cresc.*

Hn. *mf* *cresc.*

Tpt.

Tbn. *mf*

I [ Vib. *mf*

II [ Cow B. *mf*

Pno. *mf* *cresc.*

Acc. *mf*

Vln. *cresc.*

Vc. *cresc.* *f*

D.B. *cresc.* *f*

damp (with a metallic object) to produce a buzzing sound

125

timeless →

Fl. *pp*

Cl. *pp*

Hn. *f* *pp* *mf*

Tpt. *f* *pp*

I [ Vib. *f* *pp*

Gro. *mf* *mf*

Flx. *mf*

II [ Timp. *ppp*

Pno. *cresc.* *f* *pp*

Acc. *ppp* 15<sup>ma</sup>

W *mp* *f*

W>> >>what did you do be - fore you came here?

Vln. *f* *pp*

Vc. *pp*

D.B. *f* *pp*

130 timeless

G (♩ = 84)

Flute: sing the lower pitch, sinusoidal pulsing dynamics

Bass Clarinet: harmonic-rich, almost multiphonic sounds

Horn: dirty, noisy sound

Trumpet: dirty, noisy sound

Tuba: *p*

V. Slp. I: *mf*

Timp. II

Hp.: *mp*

Pno.: damp (with a metallic object) to produce a buzzing sound

Acc.: *p*

W.: *mp*  
Back where you came from?

Vln.: Guiro *mp*

Vc.: Vibraslap *mp*

D.B.: *p*

133

Flute: *pppp*, *mp*, *pppp*

Bass Clarinet: *pppp*, *mp*

Horn: *pppp*, *mp*, solo laugh-like *mf*

Trumpet: *pppp*

Tuba: *pppp*

Piano: *pppp*, *mp*, *pppp*

Accordian: *mp*, *pppp*

Hanna rubs her chest.

W.: *mf*  
I bet this job is a dream. Here's a good one.

Vc.: *mp*, *pppp*

D.B.: *pppp*, *mp*, *pppp*



136

Fl. *mf*  
tremolo with a metal stick in the gap between the two plates

I [ Vib. *pp*

Hp. *pp* buzzing sound (e.g. with a paper between the lower strings)

Acc. *pp*

W. *mf* overstated declaiming though legatissimo, but still not reading fluently  
"Ve - - - te - - - ri - - - na - - - ri - - - an need - ed in a - bat -

Vln. solo whole bow, ridiculous vibrato *p*

Vc. solo circle with the bow *p*

D.B. solo whole bow, ridiculous vibrato *p*

139

Fl. bent, almost glissando-like tones *mf*

Cl. solo change growl and mellow sounds *pp*

Hn. bent, almost glissando-like tones *mf*

Tbn. bent, almost glissando-like tones *mf* mute off *ppp*

I [ Vib. *ppp*

II [ Cow B. *mf* *ppp*

Hp. tremolo with a metal stick between the strings - rattling sound *ppp*

Pno. *mf* *f* *ppp* *p*

Acc. *pp* *ppp*

W. pronounce "what" slowly *mp* *f*  
toir." W>> >>what would a vet do in an a - bat - toir?

Vln. long bow, flautando *mf* *ppp*

Vc. long bow, flautando *mf*

D.B. long bow, flautando circle regularly with the bow *ppp* *p*

142

Fl. *p* bent, almost glissando-like tones

Cl. *p* bent, almost glissando-like tones

Hn. *p* bent, almost glissando-like tones

Tpt. *p* bent, almost glissando-like tones

Tbn. *p*

I [ Crt. *p*

II [ Cow B. *p*

Hp.

Pno. *p*

Acc. *p*

Vln. *p*

Vc. *p*

D.B. *p*

Detailed description: This page of a musical score, numbered 142, contains staves for various instruments. The woodwind section (Flute, Clarinet, Horn, Trumpet, Trombone) and the first two parts of the Brass section (Cornet I, Cow Bell) feature melodic lines with triplets and a dynamic marking of *p* (piano). A performance instruction "bent, almost glissando-like tones" is written above the woodwind staves. The string section (Violin, Viola, Double Bass) and the piano accompaniment (Piano, Accordion) also play with a *p* dynamic. The Harp and Percussion parts are mostly silent or provide harmonic support. The score is written in a key with one sharp (F#) and a 3/4 time signature.



148 H

Fl. *mp*

Cl. *mp* Clarinet *mf* harmonic-rich, almost multiphonic sounds

Hn. *mf* harmonic-rich, wild sound

Tpt.

Tbn. *ppp* *mp*

I [ Gro. *mp*

II [ T. Bl. *mp*

Hp. *mp*

Pno. *mp* *mf*

Acc. *mp* regularly pulsing dynamics *mf*

W. *ppp* *mf* Can you answer me?

Vln. *mp* *mf*

Vc. *ppp*

D.B. *ppp*

151

Cl. *mf* *fluent, but not legato*

Hn. *mf* *harmonic-rich, wild sound*

Tpt. *mf*

Tbn. *mf*

I [ Gro. *mf*

II [ T. Bl. *mf*

Hp. *mf*

Pno. *mf*

Acc. *mf*

H. *mf* *Hanna eats.*

Vln. *mf*

Vc. *mf*

D.B. *mf*

154

Fl. *mf* *harmonic-rich, almost multiphonic sounds*

Cl. *mf* *fluent, but not legato*

Hn. *mf*

Tbn. *mf*

Hp. *mf*

Pno. *mf* *fast repeated notes*

Acc. *mf* *pulsing dynamics*

Vln. *f*

Vc. *f*

D.B. *f*

157 *fluent, but not legato*

Fl. *f* *ppp* *p*

Cl. *f* *ppp* *p*

Hn. *f* *p* *p* *harmonic-rich, wild sound*

Tpt. *f* *p*

Tbn. *f* *ppp* *f*

I [ Vib. tremolo with a metal stick in the gap between the two plates *f* *p*

Hp. *ppp* *f*

Pno. *f* *p*

Acc. *ppp* *f* *f* *p*

W. *mp* *mf* *overstated declaiming trough legatissimo, but still not reading fluently*  
 Or this... "Teach - er need - ed for

Vln. *mp* *solo whole bow, ridiculous vibrato*

Vc. *f* *ppp* *f* *mp* *solo circle with the bow*

D.B. *ppp* *f* *mp* *solo whole bow, ridiculous vibrato*

160

Fl. *mp*

Cl. *mp*

Hn.

Tbn.

I [ Vib. *ppp*

Hp.

Pno. *mp*

Acc.

W. *break into falsetto*  
 8 max - - - i - - - mum se - - - cu - - - ri - - - ty pris - - - on."

Vln.

Vc. *f*

D.B. *f*

163

Fl. *f* Kazoo

Hn. *f*

Tpt. *f*

I [ Vib. *f*

Hp. *f*

Pno. *f*

Acc. *f*

W. *pronounce "were" slowly*  
 8 Is - n't it a bit too late by then? W>> >>were you a teach - er back where you came from? *mf*

Vln. *f*

Fl. *mf*

Cl. *mp* solo hollow, empty sound, like in a barrel

Hn.

Tpt.

Tbn. *mf* Kazoo

I [ Vib. *p*

II [ Cow B. *p*

Pno. *f* *p*

Acc. *f* *p* *8va*

W. *fp* hollow non-vibrato sound with exaggerated pronunciation (like talking to a deaf person)  
Ca... ..n you

Vln. *p*

Vc. *f* *p*

168 **timeless** →

Cl.

I [ Vib. *pp*

B. Dr.

II [ Flx. *mf* with bow (mew-like sound)

Hp.

Pno. *p*

Acc. *ppp* *15ma*

H. Hanna stops eating.

W. *fp* tal... ..k a... ..t a... ..ll?

B. The boss enters the room.

Vln.

Vc.

D.B.



**J**  
172 ♩ = 94

Fl. *mf*

Cl. *f*

Hn. *f*

Tpt. *f*

Tbn. *mf*

I  
Vib. *f*

Sprl. *f*

II  
Glk. *f*

Cow B. *f*

Hp. *f*

Pno. *f*

Acc. *fp*

Vln. *f*

Vc. *f*

D.B. *mf*

non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

sul pont.  
molto al tallone





183 timeless  $\rightarrow$  ( $\text{♩} = 94$ )

Fl.

Cl.

Tpt.

Tbn.

I [ B. Dr. *ppp*  
Sprl. ]

II [ Cow B. ]

Hp.

Pno.

Acc.

H. *pp* inhale perceptibly on the 2<sup>nd</sup> note  
n... nurse?  
Hanna drops her food on the ground – rice spills onto the floor.

W. nurse... She talks! *f* from non-vibrato...

Vln. *f* overpressure, al tallone

Vc. *f* overpressure, al tallone

D.B. *ppp* *f* overpressure, al tallone

*f* non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

K

188

timeless

Fl.

Cl.

Tpt.

Tbn.

I [ Vib. *f* B. Dr. *ppp* ]

II [ Glk. *f* ]

Hp.

Pno.

Acc. *ppp*

H. *mp* *ff* non-vibrato  
 ...to an exaggerated, almost trill-like tremolo  
 l... l... l...-leave me a - lone

W.

Vln.

Vc. *ppp* alla punta, short bow

D.B. *ppp*



198

Fl.

Cl.

Hn.

Hp.

Pno.

Acc.

W. *aggressive* *ff*  
 don't you just go back to wher - - - ev - - - er the

Vln.

Vc.

D.B.

200

**L**

Fl.

Cl.

Hn.

Tbn.

Hp.

Pno.

Acc.

H. Hanna kneels down to clean up the mess.  
 Hanna goes to wash her hands.

W. *falsetto*  
 fuck it is you're from?

Vln.

Vc.

D.B.

Fl.

Cl.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

sing the lower pitch

*p*

*cresc.*

8<sup>th</sup>-1

Fl.

Cl.

Hn.

Tpt.

Tbn.

II [ Glk.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

*mf*

*cresc.*

*cresc.*

*cresc.*



206

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Crt. ]

    Vib.

    Sprl.

II [ Glk. ]

    Hp.

Pno.

Acc.

Vln.

D.B.

208

Cl.

Hn.

Tpt.

Tbn.

I [ Vib. ]

II [ Cow B. ]

Pno.

Acc.

heavy metallic sound  
- hammer-like  
*ff*

heavy metallic sound  
- hammer-like  
*ff*





Hn. *p* *cresc.*

Tpt. *p* *cresc.*

Tbn. *p* *cresc.*

I [ Vib. *p* *cresc.*

II [ Cow B. *p* *cresc.*

Hp. *p*

Pno. *p*

Acc. *p* *cresc.*

H  
Hanna sits in her chair with the lunch box closed.

Vln. *p* *cresc.*

Vc. *p* *cresc.*

D.B. *p*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

I [ Vib. *ff*

II [ Cow B. *ff*

Hp. *ff*

Pno. *ff*

Acc. *ff*

Vln. *ff*

Vc. *ff*

D.B. *ff*



224

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

B

Vln.

Vc.

D.B.

*fp*

co... ..me an... ..d Ah... si...

Detailed description: This page of a musical score covers measures 224 and 225. The score is for a large ensemble including woodwinds, brass, strings, and keyboard instruments. The key signature has two sharps (F# and C#), and the time signature is 3/4. Measure 224 features a complex rhythmic pattern with many triplets and quintuplets. The woodwinds and brass play rhythmic accompaniment, while the strings play a more melodic line. The piano and accordion provide harmonic support. In measure 225, the bass part has a vocal line with lyrics: "co... ..me an... ..d Ah... si...". The other instruments continue their rhythmic and melodic patterns. The score includes various performance markings such as *fp* (fortissimo piano) and dynamic hairpins.



228

Hn.  
 Tpt.  
 Tbn.  
 I [ Vib.  
 II [ Glk.  
 Cow B.  
 Pno.  
 Acc.  
 Vln.  
 Vc.  
 D.B.

230

Hn.  
 Tpt.  
 Tbn.  
 I [ Vib.  
 II [ Glk.  
 Pno.  
 Acc.  
 Vln.  
 Vc.  
 D.B.



N

232  $\text{♩} = 106$

Clarinet

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

I [ Vib. *pp*  
if necessary in following section,  
play the upper pitch only

II [ Cow B. *pp*

Pno. *mf*  
*pp*  
always hold the keys till the last note of the gesture  
simile

Acc. *pp*  
always hold the keys till the last note of the gesture  
simile

B The boss comes and sits next to her.

Vln. *pp*  
alla punta, short bow

Vc. *pp*  
alla punta, short bow

235

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

I [ Vib. *pp*

II [ Cow B. *pp*

Pno. *pp*

Acc. *pp*

Vln. *pp*

Vc. *pp*

Cl. Hn. Tpt. Tbn. I [ Vib. II [ Cow B. Pno. Acc. B. Vln. Vc.

*mp*

Yes we need to... We've been ver - y... We're ver - y

bowing longer and longer

timeless →

Cl. Hn. Tpt. Tbn. I [ Vib. Sprl. II [ Cow B. Flx. Pno. Acc. B. Vln. Vc.

*p*

*mf*

*pppp*

hollow sound

hap - - - - - py with you. O-kay?

with bow (mew-like sound)

O

(timeless) → (♩ = 106)

246

Cl. *mf pp* *mf* *mf* *pp*

Hn. *mf pp* *mf* *mf* *pp*

Tpt. *mf pp* *mf* *mf* *pp*

Tbn. *mf pp* *mf* *mf* *pp*

I [ Vib. *mf pp* *mf* *mf* *pp*

II [ Cow B. *mf pp* *mf* *mf* *pp*

Pno. *pp*

Acc. *pp* (15<sup>ma</sup>)

Vln. *pp*

Vc. *pp*

249

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Pno.

Acc.

B. *p*  
 You nev - er make mis - takes. You've nev - er e - ven been

Vln. *pp* long bow, flautando

Vc.

252

Cl. *legato*

Hn. *legato*

Tpt. *legato*

Tbn. *legato*

Pno.

Acc.

B *mf* *non-vibrato*  
late. *mf* *hollow sound* *soft non-vibrato*  
If I had my way

Vln.

255

Cl. *more and more stacc. (until b. 262)*

Hn. *more and more stacc. (until b. 262)*

Tpt. *more and more stacc. (until b. 262)*

Tbn. *more and more stacc. (until b. 262)*

I [ St. D. *pp*

II [ Cow B. *pp*

Pno.

Acc.

B they'd all be just like you.

Vln. *mf* *long bow, flautando* *pp* *alla punta, short bow use of harmonics possible in the following section*

Vc. *mf* *long bow, flautando* *pp* *alla punta, short bow use of harmonics possible in the following section*

D.B. *mf* *long bow, flautando*

258

Cl.

Hn.

Tpt.

Tbn.

I [ St. D.

II [ Cow B.

Pno.

Acc.

Vln. *bowing longer and longer*

Vc. *bowing longer and longer*

261

Cl.

Hn.

Tpt.

Tbn.

I [ St. D.

II [ Cow B.

Pno.

Acc.

B

Vln.

Vc.

D.B.

*precipitate*  
*p*  $\leftarrow$  *f*  $\rightarrow$  *p*

*mp* progressively leaving the convincing sound (like again not breathing freely) and breaking into falsetto

But we have a prob - lem. The oth - ers think you

Cl. *pp* *decesc.*

Hn. *pp* *decesc.*

Tpt. *pp* *decesc.*

Tbn. *pp* *decesc.*

I [ St. D. *pp* *decesc.*

II [ Cow B. *pp* *decesc.*

Pno. *pp* *decesc.*

Acc. *pp* *decesc.*

B  
 don't like them. The prob - - - - - lem is... you

Vln. *p*

Vc. *pp*

Cl. *pp* *decesc.*

Hn. *pp* *decesc.*

Tpt. *pp* *decesc.*

Tbn. *pp* *decesc.*

I [ St. D. *pp* *decesc.*

II [ Cow B. *pp* *decesc.*

Pno. *pp* *decesc.*

Acc. *pp* *decesc.*

B  
 just don't...

Vln. *pp*

Vc. *pp*

D.B. *pp*

270

P

Cl. *pppp*

Hn. *pppp*

Tpt. *pppp*

Tbn. *pppp*

I [ St. D. *pppp*

II [ Cow B. *pppp*

Pno.

Acc.

H. Hanna starts to rub her chest.

Vln. *8va*

Vc. long bow, flautando

D.B. circle with the bow (each pitch once)

*cresc.*  
*silent mute*

*cresc.*  
*cup mute*

*cresc.*

*cresc.*

274

Hn. *more and more stacc. (until b. 282)*

Tpt. *more and more stacc. (until b. 282)*

Tbn. *more and more stacc. (until b. 282)*

I [ St. D.

II [ Cow B.

Pno.

Acc.

Vln. *8va*

Vc.

D.B.

more and more stacc. (until b. 262)

Cl.

Hn.

Tpt.

Tbn.

I [ St. D.

II [ Cow B.

Pno.

Acc.

B. *mp* trying to find the rests of the air and spit it out as quick as possible  
It's *8va* not your fault but you just don't fit in. You

Vln. *cresc.*

Vc.

D.B.

timeless ———→ (♩ = 106)

Hn.

Tpt.

Tbn.

I [ B. Dr.

II [ Flx.

Pno.

Acc.

H. *p* inhale perceptibly on the 2<sup>nd</sup> note  
The boss starts to leave. I... can't... The boss leaves.

B. *f* have to go. You can leave right now. *8va*

Vln. *f* Guiro *f*

Vc.

D.B. *f* *cresc.*

*mp* mute off

*mf*

*ppp*

with bow (mew-like sound)

*mp*

Hanna sits. She looks at her hands. She rushes to the basin and washes her hands. The basin starts to flood.



289

Hn. *f* *fff*

Tpt. *f* *fff*

Tbn. *f* *fff*

I [ B. Dr. *fff*

Pno. *fff*

Acc. *ppp*

Vc. *f* *fff*

D.B. *fff*

**Q**  
 294  $\text{♩} = 120$   
*legatissimo* (eventually leave out some notes to breathe)

Cl. *mf* *legatissimo* (eventually leave out some notes to breathe)

Hn. *mf* *legatissimo* (eventually leave out some notes to breathe)

Tpt. *mf* *legatissimo* (eventually leave out some notes to breathe)

Tbn. *mf* *legatissimo* (eventually leave out some notes to breathe)

I [ Vib. *mf* *legatissimo*

B. Dr. *mf* *legatissimo*

II [ Cow B. *mf* *legatissimo*

Hp. *mf* *legatissimo*

Pno. *mf* *legatissimo*

299

Cl. *mf* *legatissimo*

Hn. *mf* *legatissimo*

I [ Vib. *mf* *legatissimo*

Hp. *mf* *legatissimo*

Pno. *mf* *legatissimo*

Acc. *mf* *legatissimo*

304

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ T. Bl.

Hp.

Pno.

Acc.

Vc.

*mp*  
plunger mute  
*mp*  
plunger mute  
*mp*  
*mf*  
*mf*

309

Cl.

I [ Vib.

Hp.

Pno.

Acc.

Vc.

314 **R**

Flute *legatissimo* (eventually leave out some notes to breathe)

Fl. *mf*

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Glk. *pp*

Hp.

Pno.

Acc.

Vc.

319

Fl. *ppp*

Cl. *ppp*

Hn.

Tpt.

Tbn.

I [ Vib. *ppp*

II [ Gong *ppp*

Hp.

Pno. *ppp*

Acc. *ppp*

H. Hanna rushes to the phone and dials.

I. *hollow, non-vibrato*  
*f*  
Hel - lo?

D.B. *con sordino sul pont.*  
*ppp*

Fl. *ppp*

Cl. *ppp*

Hn. *ppp* Kazoo

Tpt. *ppp* Kazoo

Tbn. *ppp* sing the lower pitch

I [ Vib. *ppp*

II [ Cow B. *ppp*

Hp. *ppp*

Pno. *ppp*

Acc. *ppp*

I *f* Is an - y - one there? *mp* It's

D.B. *ppp*

getting the sound warmer, always simple and non-vibrato pronouncing tenderly, but unnaturally slowly

S

Fl. *ppp* mellow sound

Cl. *ppp* mellow sound

Hn. *ppp*

Tpt. *ppp*

Tbn. *ppp*

I [ Vib. *ppp*

II [ Cow B. *ppp*

Hp. *ppp*

Pno. *ppp*

Acc. *ppp* mellow sound

I you is - - - n't it?

Vln. *ppp* con sordino mellow sound

Vc. *ppp* mellow sound

D.B. *ppp*

332

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

I

Vln.

Vc.

D.B.

You can come here

336

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Pno.

Acc.

I

Vln.

Vc.

D.B.

if you need to.

339

Fl. *ppp*

Cl. *ppp*

Tpt. *pppp* Trumpet

I [ Vib. *ppp*

II [ Cow B. *ppp*

Hp. *ppp*

Pno. *ppp*

Acc. *ppp*

H. Hanna hangs up the phone.

Vc. *pppp* long bow, flautando

342

Fl. *ppp*

Cl. *ppp*

Tpt. *ppp*

I [ Vib. *ppp*

II [ Cow B. *ppp*

Hp. *ppp*

Pno. *ppp*

Acc. *ppp*

Vc. *pppp* sul pont. long bow, flautando

D.B. *pppp*

346 T

Fl.

Cl.

I [ Vib.

II [ Cow B.

Hp. *ppp*

Pno.

Acc.

Vc.

D.B.



349

Fl.

Cl.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vc. *(sul pont.)*

D.B. *(sul pont.)*

352

Fl. *11 10 10 11 10*

Cl. *11 10 10 11 10*

I [ Vib. *7 7 7 7 7*

II [ Cow B. *9 9 9 9 9*

Hp. *13 13 14 13* *ppp*

Pno. *13 13 13 13 14 13*

Acc. *12 12 11 12 12 12 12*

H. Hanna picks up the newspaper.

Vc. *3 5 3 3 5 3 3*

D.B. *6 3 5 5*

355

Fl. *11 10 11 11*

Cl. *11 10 11 11*

I [ Vib. *7 7*

II [ Cow B. *9 9 9 10*

Hp. *14 14 13 14*

Pno. *14 14 13 14*

Acc. *12 12 12 13* *8va*

Vc. *5 3 3 5 3 6 7*

D.B. *6*



**U**  $\text{♩} = 120$   
 (8+4+1)

357 Timeless (as slow as possible)

Cl. *pppp* *cresc.*

Hn. *pppp* *cresc.* Horn 5

Tpt. *pp* *pppp* *cresc.* Trombone

Tbn. *pppp*

Vib. *pp*

B. Dr. *pp*

Pno. *pp*

Acc. *ppp* *ppp*

H. I was a nurse....

Vln. *pppp* long bow, non-vibrato senza sordino

Vc. *pppp* long bow, non-vibrato senza sordino

D.B. *pppp* long bow, non-vibrato senza sordino

359

Cl. *pp*

Tbn. *pp*

I [ B. Dr. *pp*

II [ Cow B. *pp*

Pno. *pp* *cresc.* fast repeated tones (with both hands)

Acc. *pppp* *cresc.*

Vln. *pp*

Vc. *pp*

D.B. *pp*

360 Bass Flute

Fl. *p*

Cl. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

I [ B. Dr. *p*

Vln. *p*

Vc. *p*

D.B. *p*

361

Cl. *mp*

Tbn. *mp*

I [ B. Dr. *mp*

II [ Cow B. *mp*

Pno. *mp*

Acc. *pp*

Vln. *mp*

Vc. *mp*

D.B. *mp*

362

Fl. *mf*

Cl. *mf*

Hn. *mf* (with *mute off* marking)

Tpt. *mf* (with *mute off* marking)

Tbn. *mf*

I [ B. Dr.

Vln. *mf*

Vc. *mf*

D.B. *mf*

Detailed description: This system contains measures 362 and 363. The Flute (Fl.) and Clarinet (Cl.) parts play a melodic line starting on a dotted quarter note. The Horn (Hn.) and Trumpet (Tpt.) parts have a long note with a 'mute off' marking above it. The Trombone (Tbn.) part has a long note. The Bass Drum (D.B.) part has a rhythmic pattern with triplets. The Violin (Vln.) and Viola (Vc.) parts have a melodic line with triplets. The First Bass Drummer (I [ B. Dr.) part has a long note. The music is in 3/4 time and features a key signature of one sharp (F#).

363

Cl. *f*

Tbn. *f*

I [ B. Dr.

II [ Cow B. *f*

Pno. *f*

Acc. *p*

Vln. *f*

Vc. *f*

D.B. *f*

Detailed description: This system contains measures 363 and 364. The Clarinet (Cl.) part has a long note with a forte (*f*) dynamic. The Trombone (Tbn.) part has a long note. The First Bass Drummer (I [ B. Dr.) part has a long note. The Second Bass Drummer (II [ Cow B.) part has a long note. The Piano (Pno.) part has a long note with a forte (*f*) dynamic. The Accordion (Acc.) part has a long note with a piano (*p*) dynamic. The Violin (Vln.) and Viola (Vc.) parts have a melodic line with triplets. The Bass Drum (D.B.) part has a rhythmic pattern with triplets. The music is in 3/4 time and features a key signature of two flats (Bb, Eb).

364

Fl. *ff*

Cl. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

I [ B. Dr. *ff*

Vln. *ff*

Vc. *ff*

D.B. *ff*

365

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

I [ B. Dr. *fff*

II [ Timp. *pp*

Pno. *f* *cresc.*

Acc. *f*

Vln. *fff*

Vc. *fff*

D.B. *fff*

fast tremolo between the two hands

*8va*

attacca

# Part Two The Oilrig

## Scene I

♩ = 60

all the Part II *legatissimo* and soft sound  
(if not marked otherwise)

Cl. *pppp*

I [ B. Dr. *fff*

II [ Timp. *fff*

Hp. *pppp*

Pno. *fff* *pppp*

Acc. *pppp*

Joseph

dreaming, unclear  
half singing half speaking  
inhale perceptibly (triangle noteheads)  
*pppp*

...skin skin



11

Cl.

Acc.

J

his — skin his — skin hands hands my hands his skin — hands my hands his skin my hands — his skin on my hands his skin on my hands his skin on



19

Cl.

I [ Vib. *pppp*

Acc.

J

my hands on my hands on my hands on — my hands my — hands my

wake up wake up wake up wake up wake — up wake up breathe wake up — breathe wake —

all the Part II *legatissimo* and soft sound  
(if not marked otherwise)  
*sempre con pedale*

I [ Vib. *pppp*

Pno. *pppp*

Acc.

J *mf*  
 breathe breathe breathe breathe breathe

all the Part II *legatissimo* and soft sound  
 (if not marked otherwise)  
*sempre con pedale*

Pno. *molto cresc.*

Acc.

J *mp*  
 can't can't can't see can't see can't see

Pno. *pppp*

Acc.

J *pppp* flames flames flames flames flames flames flames flames flames flames see see see the flames see the flames see see the the *mf*

Pno.

Acc.

M Martin counts waves in the background throughout the act.

35

Cl.

Hp.

Pno.

Acc.

S. Simon enters carrying food for Joseph.

M. *p* (mostly piano)

five hun - - - - - dred twen - - - - - ty three

36 **A**

Cl. *mp* *pppp* almost inaudible (the highest notes rather toneless than too loud)

I [ Vib. *mp*

Hp. *mp* *molto cresc.*

Pno. *mp*

Acc. *mp* *pppp*

J. *p* more and more clearly (waking up)

just wake up and breathe just wake up and breathe and breathe and breathe and breathe — and breathe wake — up and breathe — breathe — breathe —

39

Cl.

I [ Vib. *pppp*

Hp. *f* *pppp* *f*

Acc.

S. *mp* teasing, ugly sound

J. *f*

breathe — breathe —

Bass Flute  
tongue ram always (sounding pitch)

Fl. *mf* *mf* *p*

Cl.

Hn.

Tbn. heavy dark matt click  
*mf* *mf* *p*

I [ Vib. *sempre con pedale*

II [ Timp. heavily damped (e. g. with cloth),  
in the middle of the membrane  
*mf* *mf* *p*

Hp. *pppp*

Pno. *pppp* *sempre con pedale*

I

S. have your break - fast Jo - seph.  
being hurt, Joseph is not able to breathe  
(and sing long phrases or notes) properly  
and often inhales perceptibly and heavily *mf*

J. Eat - ing I - - - - - tal - ian for

Vln. damped pizz. *mf* *mf* *p*

Vc. damped pizz. *mf* *mf* *p*

D.B. damped pizz. *mf* *mf* *p*

Fl. *mp* *mf*

Cl.

Tbn. *mp* *mf*

I [ Vib. *pppp*

II [ Timp. *mp* *mf*

Hp. *pppp*

Pno. *pppp*

Acc. *pppp*

I

J. break - fast? As if I don't know what you are do - - - - - ing. *p*

Vln. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*



49

Cl. *pppp*

I [ Vib. *pppp*

Hp. *pppp*

Pno. *pppp*

Acc.

J *p*  
Who



51

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Hn. *mfpp*

Tbn. heavy dark matt click *mf* *p* *mf*

I [ Vib. *pppp*

II [ Timp. *mf* *p* *mf*

Hp. *pppp*

Pno. *pppp*

Acc. *pppp*

I *mf* *p* *mf*

S *mf* It's a wo - - - - - man Jo-seph. Not I -

J else is in the room Si - mon?

Vln. damped pizz. *mf* *p* *mf*

Vc. damped pizz. *mf* *p* *mf*

D.B. damped pizz. *mf* *p* *mf*

Fl. \_\_\_\_\_

Cl. \_\_\_\_\_ *pppp* \_\_\_\_\_ *pppp* \_\_\_\_\_ *8va p* *f*

Hn. *mfpp mfpp mfpp* \_\_\_\_\_ *pppp* \_\_\_\_\_  
all the Part II *legatissimo* and soft sound (if not marked otherwise)

Tbn. \_\_\_\_\_ *p* *f*

I [ Vib. \_\_\_\_\_ *pppp* \_\_\_\_\_

II [ Timp. \_\_\_\_\_ *p* *f*

Hp. \_\_\_\_\_ *pppp* \_\_\_\_\_ *mf* \_\_\_\_\_ *pppp* \_\_\_\_\_

Pno. \_\_\_\_\_ *pppp* \_\_\_\_\_ *pppp* \_\_\_\_\_

Acc. \_\_\_\_\_

I \_\_\_\_\_ *p* *f*

S *mp*  
 tal - - - ian. Are you the nurse that has come for Jo - seph?  
*f*

Vln. \_\_\_\_\_ *damped pizz.* *p* *f*

Vc. \_\_\_\_\_ *damped pizz.* *p* *f*

D.B. \_\_\_\_\_ *damped pizz.* *p* *f*



Cl. \_\_\_\_\_ *pppp* \_\_\_\_\_ *pppp* \_\_\_\_\_

Hn. \_\_\_\_\_ *pppp* \_\_\_\_\_

I [ Vib. \_\_\_\_\_ *pppp* \_\_\_\_\_

Hp. \_\_\_\_\_ *pppp* \_\_\_\_\_ *mf* \_\_\_\_\_

Pno. \_\_\_\_\_ *pppp* \_\_\_\_\_ *pppp* \_\_\_\_\_

Acc. \_\_\_\_\_

S *mp*  
 If so can you tell him he needs to eat his  
*f*

61

Fl. *f*

Cl. *f*

Hn. *f*

Tbn. *f*

I [ Vib. *f*

II [ Timp. *f*

Hp. *pppp* *mf* *pppp* *mf*

Pno. *f*

Acc. *f*

I *f*

S *f* break - fast? break - fast?

J *f* I don't need that break - fast!

M *p* five

Vln. *f* damped pizz.

Vc. *f* damped pizz.

D.B. *f* damped pizz.

63

Cl. *mp*

Hn. *mp*

I [ Vib. *mp*

Hp. *mp*

Pno. *mp*

Acc. *mp*

S *mp* Shall

M *mp* hun - dred twen - ty four

**B**

all the Part II *legatissimo* and soft sound  
(if not marked otherwise)

65

Fl. *pppp*

Cl. *pppp*

I [ Vib. *cresc.* *f*

Hp. *pppp* *f*

Pno. *pppp*

S we look through your

67

Fl.

Hp. *pppp*

Pno. *pppp* *f*

S bags? In the bot - - - tom of your bags? And see if we

inhale perceptibly  
(imitating Joseph's heavy breathing - triangle noteheads)

70

Fl.

Cl. *pppp*

Tbn. *mp* *f*

II [ Timp. *mp* *f*

Hp. *pppp*

Pno. *f* *pppp*

Acc. *pppp*

tongue ram (sounding pitch)

heavy dark matt click

S can find some proof that you need to eat your break - fast? Stay a-way stay a-

J

Vln. *mp* *f*

Ve. *mp* *f*

D.B. *mp* *f*

damped pizz.

73

Fl.

Cl.

Tbn.

II [ Timp.

Hp.

Pno.

Acc.

S

J

Vln.

Vc.

D.B.

*ff*

*pppp*

*f*

*pppp*

*mf* 3 imitating Martin's counting

Life is strange on this

way stay a way a way - from my things!

*ff*

*ff*

*ff*

*ff*



76

Fl.

Cl.

Hp.

Pno.

Acc.

S

*pppp*

*pppp*

Simon exits.

oil rig.

79

almost toneless and inaudible

*pppp*

almost toneless and inaudible

*pppp*

almost toneless and inaudible

*pppp*

almost toneless and inaudible

*pppp*

almost toneless and inaudible

*pppp*

81

83

*p*

Four \_\_\_\_\_ days \_\_\_\_\_

85

Fl. *tongue ram (sounding pitch)*  
*f* *p*

Cl.

Tbn. *heavy dark matt click*  
*f* *p*

I [ Vib.

II [ Timp. *heavily damped (e. g. with cloth),  
in the middle of the membrane*  
*f* *p*

Hp.

Pno. *almost toneless and inaudible*

J. *straight* *he's* *done* *this.* *Morn - ing.* *noon* *and*

Vln. *damped pizz.*  
*f* *p*

Vc.

D.B. *damped pizz.*  
*f* *p*



87

Fl.

Cl.

Tbn.

I [ Vib.

II [ Timp.

Pno.

J. *night.* *Morn - - - ing.* *noon* *and* *night.* *Morn - - - ing.*

Vln.

Vc.

D.B.

Fl. *f* *8vb*

Cl. *pppp*

Tpt. *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp*

Tbn. *f*

I [ Vib. *f*

II [ Timp. *f*

Hp. *pppp*

Pno. *f*

Acc. *f*

J. *f*  
noon and night. I - tal - - - ian I - tal - - - ian I - tal - - - ian!

Vln. *f*

Vc. *f*

D.B. *f*

90 **C**

Fl. *p*

Cl. *mp* *pppp*

Tpt. *p*

I [ Crt. *cresc.*

Vib. *mp*

II [ Cow B. *p*

Hp. *mp* *cresc.*

Pno. *mp* *p* *scratch strings with fingernails*

Acc. *mp* *p* *air noise only* *8vb*

H. *mp* trying to sing leggiero and cantabile

J. *p* What's your name? Are you

M. *p* twen - - - ty five



93

Fl. *mp*

Hn. *pppp* *matt, distant sound*

Tpt. *mp*

I [ Crt. *mp*

II [ Cow B.

Hp. *f*

Pno. *8<sup>th</sup>*

Acc.

J  
 Flor - ence Night - in - - gale?



97

Fl. *mf*

Hn.

Tpt.

I [ Crt.

II [ Cow B.

Hp. *f* *mf*

Pno. *8<sup>th</sup>*

Acc.

102

Fl.

Hn.

Tpt.

I [ Crt.

II [ Cow B.

Hp.

Pno.

Acc.

*pp*

all the Part II *legatissimo* and soft sound  
(if not marked otherwise)

106

Fl.

Hn.

Tpt.

II [ Cow B.

Hp.

Pno.

Acc.

*pp*

110

Fl.

Hn.

Tpt.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

J

*mp*

*p*

113

Fl.

Cl.

Hn.

Tpt.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

J

M

need to go to the toilet.

twen - ty six

*pppp*

*p*



**D**

115

Cl.

I [ Vib.

Hp.

Pno.

Acc.

H

*mp*

*pppp*

*un pochissimo cresc.*

*sempre con pedale*

*mp*

*pppp*

*un pochissimo cresc.*

*mp*

*pppp*

*un pochissimo cresc.*

*sempre con pedale*

*mp*

*pppp*

*p*

s[ə]...

s[ə]...

117

Cl.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

H

J

*ppppp un pochissimo cresc.*

*mf*

*p*

121

Cl.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

J

*pp*

*f*

124

Cl.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

H

J

*ppp*

127

Cl. [ Treble clef ]  
I [ Vib. [ Treble clef ]  
II [ Cow B. [ Bass clef ]  
Hp. [ Treble and Bass clefs ]  
Pno. [ Treble and Bass clefs ]  
Acc. [ Treble and Bass clefs ]

130

Cl. [ Treble clef ]  
I [ Vib. [ Treble clef ]  
II [ Cow B. [ Bass clef ]  
Hp. [ Treble and Bass clefs ]  
Pno. [ Treble and Bass clefs ]  
Acc. [ Treble and Bass clefs ]


*molto cresc.*


*f*


133


Cl. [ Treble clef ]  
I [ Vib. [ Treble clef ]  
II [ Cow B. [ Bass clef ]  
Hp. [ Treble and Bass clefs ]  
Pno. [ Treble and Bass clefs ]  
Acc. [ Treble and Bass clefs ]


135


Cl. 

I [ Vib. 


II [ Cow B. 

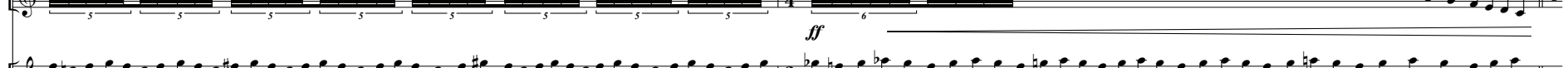
Hp. 


Pno. 


Acc. 

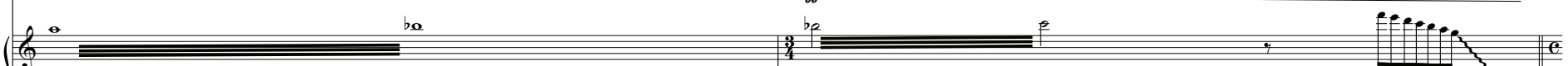
137


Cl. 

I [ Vib. 

II [ Cow B. 

Hp. 

Pno. 

Acc. 

139 E

Fl. 

Cl. 

Tpt. 

I [ Vib. 

Hp. 

Pno. 

Acc. 

H. 

J. 

M. 

Vc. 

Flute *pppp*

*mf* mute (closed)  
all the Part II legatissimo and soft sound  
(if not marked otherwise)

*mf* *pppp*

*mf* *pppp*

*mf* *pppp*

*mf* *pppp*

*p* *pppp* *f*

*p* Thank you.

five hun - dred twen - ty sev - en

leave

143

Cl.

I [ Vib.

Hp.

Acc.

H

J

Vc.

me a - lone! ... leave me ...

What? ... Is an - y - thing wrong?

Hanna picks up the food left by Simon. She begins to exit.

*pppp* *mf*

*pp* *pppp*

147

Cl.

Tpt.

Hp.

Pno.

Acc.

J

M

Vc.

Why don't you eat it ... Flor - ence ... Night -

twen - ty eight

*mf* *pppp*

*pp* *p*

151

Cl.

Tpt.

Acc.

H

J

in - gale? ... It's de - li - cious. ... Don't you love life?

What

*p*

Hp. *pppp*

Acc.

H. *p* did you say? You know how I feel?

J. *p* I know how you feel.

Fl. *mf* *pppp*

Cl. *mf* *pppp*

Hn. *mf* *pppp*

I [ Vib. *mf* *pppp*

Hp. *mf* *pppp*

Pno. *mf* *pppp*

Acc. *mf* *pppp*

H. *pp*

M. *pp* twen - - - ty nine

Vc. *pppp*

Fl.

Cl.

Hp.

Pno.

Acc.

J. remembering the dreaming sound  
*pp* Eve - ry time I wake my eyes, my eyes, my eyes, my eyes, they are on fire a - - - gain.

Vln. *ppp* non vibrato

Vc.



168 Hanna touches her chest. *calm sound pp*

H: *pp* When I don't answer it's because I am deaf.

Vln. *vibrato*

Vc.

175

Cl. *mf* *pppp*

Tpt. *mf* *pppp*

I [ Vib. *pppp* *mf*

Hp. *pppp* *mf* *pppp*

Pno. *mf*

Acc. *pppp* *mf* *pppp*

H. Hanna exits with the food.

J. Joseph falls asleep.

M. *ppp* thir - - - - - ty

Vln.

Vc.

D.B. *pppp*

179

Cl.

Hp.

Acc.

D.B.

Hp. *pppp*

Acc.

M. *ppp*  
 six hun - dred twen - ty three thou - sand five hun - dred thir - - ty one

D.B.

### Scene II

**F**

Fl. *pppp* almost toneless and inaudible *sempre simile*

Cl. *mf* *pppp*

I [ Vib. *mf* *pppp* *mp*

II [ Glk. *pppp* almost toneless and inaudible with fine sticks *sempre simile*

Hp. *mf* *pppp*

Pno. *mf* *pppp* almost toneless and inaudible

Acc. *mf* *pppp* almost toneless and inaudible *sempre simile*

H. Hanna is with Simon, holding the uneaten food.

S. Simon is cooking. *mf* So

Fl. *sempre simile*

I [ Vib. *sempre simile*

II [ Glk. *sempre simile*

Hp. *sempre simile*

Pno. *sempre simile*

Acc. *sempre simile*

S. So

197

Fl.

Tbn.

I [ Vib.  
B. Dr.

II [ Glk.

Hp.

Pno.

Acc.

I

S

Vln.

Vc.

D.B.

heavy dark matt click  
*mf*

heavily damped (e. g. with cloth),  
in the middle of the membrane  
*mf*

singing too quickly without breaks to breath  
(like a child reading a poem and forgetting to inhale properly)

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

So I've been told to brief you. We are closed be - cause of the fire. We

damped pizz.  
*mf*

damped pizz.  
*mf*

damped pizz.  
*mf*

*mf*



199

Fl.

I [ Vib.

II [ Glk.

Hp.

Pno.

Acc.

S

have to stay un - til he can be moved. It's you and it's me and it's Jo - seph and Mar - tin. He's the one

201

Fl.

I [ Vib.

II [ Glk.

Hp.

Pno.

Acc.

S

202

Fl.

I [ Vib.

II [ Glk.

Hp.

Pno.

Acc.

S

203

Fl.

II [ Glk.

Hp.

Pno.

Acc.

S

204

Fl.

II [ Glk.

Hp.

Pno.

Acc.

S

ny. Some u - - - ni - ver - - - si - ty. Some pro - - - ject a - bout force

205

Fl.

I [ Vib.

II [ Glk.

Hp.

Pno.

Acc.

S

and na - - - ture and

206

Fl.

II [ Glk.

Hp.

Pno.

Acc.

207

Fl.

II [ Glk. *gliss.* *always gliss. g-c-g*

Hp.

Pno.

Acc.

S. *things*

208

Fl.

II [ Glk.

Hp.

Pno.

Acc.

209

Fl.

II [ Glk.

Hp.

Pno.

Acc.

210

Fl.

II [ Glk.

Hp.

Pno.

Acc.

211

Fl.

Tpt.

I [ Vib.

II [ Glk.

Hp.

Pno.

Acc.

*pppp*

*pppp* *mf*



212 **G**

Tpt.

Hp.

Pno.

Acc.

M

*mf* *pppp*

*mf* *cresc.*

*mf*

*mf* *pppp*

*p*

thir - - - - - ty two



214

Cl. Bass Clarinet

Hp.

Pno.

Acc.

S

*pppp*

*pppp*

*p*

You

should

216

Cl.

Hp.

Pno.

Acc.

S tell me what food you like and



219

Cl.

Hp.

Pno.

Acc.

S I will make it for



221

Fl.

Cl.

Hp.

Pno.

Acc.

S you. I keep my-self busy by moving from counting to counting... pathetically, not knowing how and what to sing



223

Fl.

Hp.

Pno.

Acc.

S try to coun - - - try to coun - - - try to coun - - - try to coun - try to coun - - - try to

224

Fl.

Hp.

Pno.

Acc.

S coun - - - try to coun - - - try. A - part from for

225

Fl. *f*

Tpt. *mfpp* straight mute

Tbn. *f*

I [ B. Dr. *f*

II [ Cow B. *pppp*

Hp.

Pno.

Acc.

I *f*

S Jo - - - seph of course.

Vln. *f*

Vc. *f*

D.B. *f*

Cl.

Tpt.

II [ Cow B.

Hp.

Pno.

Acc.

S

Vc.

*mfpp* *mfpp* *mfpp*

*f*

He needs I - tal - - - - - ian.

Cl.

Tpt.

II [ Cow B.

Hp.

Pno.

Acc.

Vc.

14 6

15 5

Cl.

Tpt.

II [ Cow B.

Hp.

Pno.

Acc.

S

*ppp*

*p*

What

229

Tpt.

II [ Cow B.

Hp.

Pno.

Acc.

S

M

thir - - - - - ty three

230

H

Tpt.

I [ Vib.

Hp.

Pno.

Acc.

S

Vc.

can I make you to fill up your

232

I [ Vib.

Hp.

Pno.

Acc.

S

Vc.

bel - ly? Are you all right?

236

I [ Vib. *ppp* *pp* *cresc.*

Hp. *ppp* *pp*

Pno.

Acc.

S. *pp*

Vc. He was just try - ing to charm you.

240

Cl. Clarinet

I [ Vib.

II [ Glk.

Hp. *cresc.* *pp*

Pno. *pp* *cresc.*

Acc.

S.

Vc.

243

Cl.

I [ Vib.

II [ Glk.

Hp.

Pno. *(8va)*

Acc.

245

Cl.  
I [ Vib.  
II [ Glk.  
Hp.  
Pno.  
Acc.  
(8<sup>va</sup>)

*molto cresc.*

5 3 3 3

247

Cl.  
II [ Glk.  
Hp.  
Pno.  
Acc.  
M

*f*

*mf*

five hun - - - - - dred thir - - - - - ty four

248

Tpt.  
I [ Vib.  
Hp.  
Pno.  
Acc.  
H

cup mute (closed)

*f* *pppp*

*f* *pppp*

*f* *pppp*

*f* *pppp*

*pp*

5 3 3

252

Cl.

Tpt.

I [ Vib.

Hp.

Pno.

Acc.

H

*mp*

*f*

*pppp*

*f*

*pppp*

*f*

*f*

*pppp*

*f*

*p*

I... eat chick-en, rice and an ap-ple each meal. He said your

256

Cl.

Tpt.

II [ Cow B.

Hp.

Pno.

Acc.

H

M

*f*

*f*

*pppp*

*pppp*

*f*

*pppp*

*f*

*pp*

*ppp*

food is de-li-cious. Why thir-ty five

259

Tpt. *f*

II [ Cow B. *pppp* *f*

Hp. *pppp*

Pno.

Acc. *pppp*

H  
S  
won't he eat it then?  
*P* more and more edgy sound  
I'm judg - ing him. The man



263

Cl. *f* *pppp*

Hp. *f*

Pno. *f*

Acc. *f*

S  
M  
*pp*  
thir - ty six  
that died in the fire, Jo - seph's

Fl. *tongue ram (sounding pitch)*

Cl. *f*

Tbn. *heavy dark matt click*

Hp. *pppp* *f*

Acc. *pppp* *f*

I *f* *f* *p* *mf* *f*

S friend, he was I - tal - ian. He and his wife. *f* *p* *mf* *f*  
And Jo - seph keeps it all hid - den in those bags.

Vln. *f* *damped pizz.* *f* *p* *mf* *f*

Vc. *f* *damped pizz.* *f* *p* *mf* *f*

D.B. *f* *f* *p* *mf* *f*

270 **I**

Cl. *ff* *pp*

I [ Vib. *ff* *pp* *ff* *pp*

II [ Cow B. *pp* *ff* *pp*

Hp. *ff* *pp* *ff* *pp* *pp*

Pno. *ff* *pp* *ff* *pp*

Acc. *ff*

H Hanna devours the food.

S Simon exits.

M *f*  
six hun - dred twen - ty three thou - sand five hun - dred thir - ty sev - en



273

Cl. *ff* *pp*

I [ Crt. *pp* *decre.* *pp*

Vib.

II [ Cow B. *pp* *ff* *pp* *ff*

Hp. *ff* *pp* *pp* *ff*

Pno. *pp* *ff* *pp* *pp* *ff* *pp*

Acc.

8<sup>va</sup>

Dynamic markings: *ff*, *pp*, *decre.*, *pp*, *ff*, *pp*, *pp*, *ff*, *pp*, *pp*, *ff*, *pp*.

276

Cl. *pp* *ff*

I [ Vib. *ff* *pp*

II [ Cow B. *pp* *ff* *pp*

Hp. *pp* *pp*

Pno. *ff* *pp* *ff* *pp* *pp* *ff* *pp*

Acc.

15<sup>ma</sup>

Dynamic markings: *pp*, *ff*, *ff*, *pp*, *pp*, *pp*, *ff*, *pp*, *pp*, *ff*, *pp*.

279

Cl. *pp*

I [ Vib. *pp* *ff* *pp* *pp* *ff*

Hp. *ff* *pp* *ff* *pp*

Pno. *ff* *pp* *ff* *pp* *pp*

Acc.

15<sup>ma</sup>

Dynamic markings: *pp*, *pp*, *ff*, *pp*, *pp*, *ff*, *pp*, *pp*, *ff*, *pp*.

282

Cl.

Tpt.

I [ Vib.

II [ Glk.  
Cow B.

Hp.

Pno.

Acc.

M

*pp* *ff* *pppp* *pp* *ff* *pp* *ff* *mp*

five hun - - - dred thir - - - ty eight

285 **J**

Cl.

Tpt.

II [ Cow B.

Hp.

Pno.

Acc.

H

S

*ff* *pppp* *pp* *pp* *pp* *pp* *pp* *pp*

Simon enters. The most de - li - cious [oo]...

288

Cl.

I [ Vib.

Hp.

Pno.

Acc.

H

*pp* *decresc.*

*pppp*

*pp* *decresc.*

*f*[oo]... *f*[oo]... *f*[oo]... *f*ood

291

I [ Vib.

Hp.

Pno.

Acc.

H

*mp*

*mp*

*f* l' ve - er ea - ten.

294

I [ Vib.

Hp.

Pno.

Acc.

297

I [ Vib.

II [ Glk.

Hp.

Pno.

Acc.

*pppp*

*pppp*

*pppp*

Score for measures 297-300, including Vibraphone, Glockenspiel, Harp, Piano, and Accordion.

**K Time passing**

299

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ B. Dr.

II [ Glk.

Hp.

Pno.

Acc.

M.

Vln.

Vc.

D.B.

Flute *pppp*

Clarinet *pppp*

Horn *pppp*

Trumpet *pppp*  
cup mute (closed)

Tuba *pppp*

Bass Drum *pp*

Glockenspiel *pppp*

Harp *pp*

Piano *pp*

Accordion *pppp*

Maracas *pppp*  
six

Violin *pp*  
heavily damped pizz.

Viola *pp*  
heavily damped pizz.

Double Bass *pp*  
heavily damped pizz.

Score for measures 299-300, including Flute, Clarinet, Horn, Trumpet, Tuba, Bass Drum, Glockenspiel, Harp, Piano, Accordion, Maracas, Violin, Viola, and Double Bass.

Scene 3

308  $\text{♩} = 60$

Fl. *p*

Cl. *p*

Hn. *pppp*

Tpt. *p* *pppp*

Tbn. *pppp*

I [ Vib. *p*

B. Dr. *pppp* very soft and fine sound

II [ Cow B. *p*

Hp. *pppp*

Pno. *p* *pppp*

Acc. *p* *pppp*

H. Hanna baths Joseph gently.

M. *ppp*  
six hun - dred for - ty one thou - sand two hun-dred for - ty

Vc. *p*

313

Cl. *pppp*

Hn. *pppp*

Tbn. *pppp*

I [ B. Dr. *pppp*

Hp. *pppp*

Pno. *pppp*

Acc. *pppp*

J. *pp*  
Can you hear that storm com-ing?

322

Acc.

J

*pp* trying to camouflage the still very weak voice  
(break into falsetto if necessary)

This will sound fun - ny... I work on an



325

Hn.

I [ B. Dr.

Hp.

Pno.

Acc.

J

oil rig but I can't swim. My father want - ed me to swim. And threw me in. But I sunk to the bot - tom.



330

Hn.

Tbn.

I [ B. Dr.

Hp.

Pno.

Acc.

J

I was sure I saw some - thing. Some - thing dark swim - ming to - wards me.

336  $\text{♩} = 72$  Bass Clarinet  
legatissimo, trill as fast as possible

Cl. *pppp*

I [ B. Dr.

Pno.

Acc. *pppp*

J *mf* 6 5 3 Joseph falls asleep.  
I've nev - er told an - y one that.

M *ppp*  
for - ty one

D.B. *pizz.* *p* *arco* very light bow, almost flautando *pppp*

341 Bass Flute  
legatissimo, trill as fast as possible

Fl. *pppp*

Cl. *pppp*

Hp. *pppp*

Acc. *pppp*

J *ppp* legatissimo, but with audible effort  
Your hands feel soft.

Vln. *pppp* legatissimo, trill as fast as possible

Vc. *pppp* legatissimo, trill as fast as possible

349

Fl. *pppp*

Hp. *ppp*

Acc. *pppp*

M *ppp* 7  
two hun - dred for - ty two

Vln. *pppp*

Vc. *p* *ppp* very light bow, almost flautando

M

354

Fl.

Cl.

I [ Vib.

Hp.

Vln.

Vc.

D.B.

very soft and fine sound

*pppp*

*pppp*

molto sul pont.  
(let the harmonics sound as much as possible)

*ppp*

molto sul pont.  
(let the harmonics sound as much as possible)

*ppp*

*pppp*

circle with the bow

*pppp*



360

Fl.

Cl.

I [ Vib.

II [ Cow B.

Hp.

Vln.

Vc.

D.B.

very noisy sound (almost multifonic-like)

very noisy sound (almost multifonic-like)

very soft and fine sound

molto sul pont.  
(let the harmonics sound as much as possible)

(circle with the bow)



N

367

Fl. *pp*

Cl. *pp*

I [ Vib. *pp* *ppp*

II [ Cow B. *pp* *ppp*

Hp. *pp*

Pno. *ppp*

Acc. *mp* *pp*

H. Hanna goes to the telephone and dials.

M. *ppp*  
two hun - dred for - - - ty three

Vln. *pp*

Vc. *pp*

D.B. *p* *mp*

372

Fl. *ppp* dirty, multiphonic-like sound

Cl. *ppp* dirty, multiphonic-like sound

Hn. *ppp* Kazoo

Tpt. *ppp* Kazoo

I [ Vib. *p* very soft and fine sound

Cym. *p* very soft and fine sound

II [ Cow B. *p* very soft and fine sound

S. C. *p* very soft and fine sound

Acc. *pppp*

I *f* first edgy, then more and more joyful  
Hel-lo?

Vln. *ppp* tremolo as fast as possible  
alla punta, short bow  
molto sul pont.  
(let the harmonics sound as much as possible)

D.B. *ppp*

380

Fl. Cl. Hn. Tpt. Hp. Acc. I M Vln. Vc. D.B.

*mf* Is that you? *p* Are you o - kay? *ppp* two hun - dred for - ty

*pppp* *p* *ppp*

386

Fl. Cl. Hn. Tpt. H I M Vln. Vc. D.B.

*p* think... *mf* You spoke? How fan - tas - tic!

*mp ppp* *mp* *ppp* *mp* *mp* *ppp*

*ppp* circle with the bow *pppp*

391 ord.

Fl. *ppp*

Cl. *ppp*  
with brushes (whispering-like sound)

I [ Vib. *ppp*  
with brushes (whispering-like sound)

II [ Cow B. *ppp*

Hp. *ppp*

Pno. *p*

Acc. *pppp*

H. Hanna hangs up the phone.  
She begins to search through Joseph's belongings.  
She finds a letter.

Vln. *ppp*  
(circle with the bow)

Vc. *ppp*

D.B. *ppp*

**P**

397

Cl. *ppp*

I [ Vib. *ppp*

II [ Cow B. *pppp*  
soft

Gong *pppp*

Hp. *ppp*

Acc. *mp*

M. two hun - dred for - ty five

Vln. *ppp*  
legatissimo as much as possible  
natural dynamic changes according to the phrasing  
very light bow, almost flautando

Vc. *pp*  
all the scales till "W" shall be played with light finger pressure  
and light bowing to produce unclear movement with  
containing harmonics and noise. this does not apply if marked otherwise.

D.B. *mf*  
all the scales till "W" shall be played with light finger pressure  
and light bowing to produce unclear movement with  
containing harmonics and noise. this does not apply if marked otherwise.

402

Cl.

I [ Vib.

Hp.

Vln. *pp*

Vc.

D.B.

very light bow, almost flautando  
legatissimo as much as possible  
natural dynamic changes according to the phrasing

all the scales till "W" shall be played with a noisy sound  
oscillating between noise and sound and making  
the quick movement rather unclear

*pppp*

407

Q

Fl. *pp*

Cl. *pp*

Hp.

H. *pp*

Vln.

Vc.

D.B.

(reading) most fragile,  
then more and more sure and gaining volume

*pp*

"Dear Joseph, I'm sorry."

*pp*

411

Fl. *pppp*

Cl. *pppp*

Hp.

Pno. *pp*

H. *ppp*

M. *ppp*

Vln.

Vc.

D.B.

legatissimo as much as possible  
natural dynamic changes according to the phrasing

all the scales till "W" shall be played with a noisy sound  
oscillating between noise and sound and making  
the quick movement rather unclear

legatissimo as much as possible  
natural dynamic changes according to the phrasing

Clarinet

*pppp*

415 R

Fl. *pp*

Cl. *pp*

Hp. *pppp*

Acc. *pp*

H. *pppp*

Vc. *pp*

all the scales till "W" shall be played with a noisy sound oscillating between noise and sound and making the quick movement rather unclear

legatissimo as much as possible natural dynamic changes according to the phrasing

We should never have started this.

420 S

Cl. *pppp*

Pno. *pppp*

Acc. *pp*

H. *mp*

Vln. *pp*

Vc. *pp*

D.B. *pp*

tender and light

It's all my fault. I'm the one married to him. You need to find love.

424

Fl. *pppp*

Cl. *pp*

Horn *pppp* *pp*

Hp. *p*

Pno. *mp*

H. *pp* *p*

M. *pp*

Vln. *pp*

D.B.

legatissimo as much as possible  
natural dynamic changes according to the phrasing

all the scales till "W" shall be played with a noisy sound  
oscillating between noise and sound and making  
the quick movement rather unclear

with love, apologizing

But

for - - - - - ty sev - - - - - en

426

Fl. *pp*

Cl. *pp*

Hn. *pp*

Pno. *pp*

H. *pp*

Vc. *p*

it's not with me. I know you'll

429

Fl.

Hn.

Pno. *pppp*

Acc. *p*

H. *p*

Vln. *p*

Vc. *p*

have to work with him but I need to tell him. I un-der-stand if I

**T**

432

Fl. *ppp*

Trumpet *cup mute*  
*legatissimo as much as possible*  
*natural dynamic changes according to the phrasing*

*ppp*

Pno. *pppp*

Acc.

H. *mf*  
 don't hear from you a gain. I am sorry. I should nev

Vln.

Vc.

435

Fl. *p*

Cl. *p* *pppp*

Tpt. *pppp* *p*

Pno.

H. er have let us start this but you can

Vc.

437

Fl. *pppp*

Cl. *mp*

Hn.

Tpt. *mp*

Pno.

H. use words

D.B. *mp*

**U**  
439

Cl.  
Hn.  
II [ Cym.  
Hp.  
Pno.  
H.  
M.  
D.B.

*pppp*  
*mp*  
*mf*  
*p*

reading again and again the same text  
*mf*  
but you can use

six hun - dred for - ty one thou - sand two hun - - - - dred for - - - - ty eight

442

Fl.  
Cl.  
Hn.  
II [ Cym.  
Pno.  
H.  
D.B.

*pppp*

words



443

Fl. *mp*

Cl.

Tpt. *pppp*

II [ Cym.

Pno.

Acc. *mp*

H

D.B.

445

Hn. *mp*

Tpt. *mp*

I [ Vib. *mf*

II [ Cym.

Pno. *pppp*

Acc.

H

V

legatissimo as much as possible  
natural dynamic changes according to the phrasing

you can use words words

447

Cl. *mf*

Hn. *pppp*

Tpt. *mf*

Tbn. *mf* cup mute

I [ Vib. ]

II [ Cym. ]

Hp. *mf* *legatissimo as much as possible natural dynamic changes according to the phrasing*

Pno. *mf* *legatissimo as much as possible natural dynamic changes according to the phrasing*

H. words words words but you can use

==

449

Cl. *mf*

Hn. *pppp*

Tbn. *pppp* mute off

I [ Cym. ] *pppp*

II [ Cym. ]

Hp.

Pno.

H. words in

Vc. *mf* circle with the bow

451

Cl. *f*

Hn. *f*

I [ Cym. ]

II [ Cym. ]

Hp.

Pno. *mf*

H. such a great

M. *mp* for ty nine

Vc. (circle with the bow)

453

Fl. *mf*

Cl. *mf*

Hn. *pppp*

I [ Cym. ]

II [ Cym. ]

Hp.

H. way

Vc. *mf*

D.B. *mf*

W

455

Fl.

Cl.

I Cym.

II Cym.

H. *f* with passion  
and \_\_\_\_\_ and \_\_\_\_\_ and \_\_\_\_\_ your \_\_\_\_\_

Vc.

D.B.

*mf*

*f*

||

||

459

Fl.

Cl.

Hn.

Tpt.

I Cym.

II Cym.

H.

M.

D.B.

*mf*

straight mute

*mf*

*ff*

*ff*

damp quickly

*f*

damp quickly

*f*

*ff* transforming the passion into anger

words \_\_\_\_\_ won \_\_\_\_\_ me \_\_\_\_\_ o - - - -

*mf*

two hun - dred

circle with the bow

*ff*

||

||

X

Tape/CD

Hanna turns her hearing aid off.

465

H.

ver."

*f*

Is

466

Fl. *ppp* a lot of air sound, almost no pitch

Cl. *ppp* a lot of air sound, almost no pitch

Hn. *ppp* very mellow sound

I [ Vib. *ppp* with very fine sticks, like distant ticking

II [ Cow B. *ppp* with very fine sticks, like distant ticking

S. C. *pp*

Hp. *ppp* like distant ticking (e.g. with fingernails) *mf*

Pno. *mf*

Acc. *ppp* *15<sup>ma</sup>* *8<sup>va</sup>*

H. *mf* Hanna turns the hear aid on. Hanna thrusts the letter at Joseph. *fp* *f*  
 this how you treat \_\_\_\_\_ peo-ple? You tell them your se-crets? Charm \_\_\_\_\_ them with sto-ries?

M. *p*  
 fif - ty \_\_\_\_\_ two

Vln. *ppp* ord. *8<sup>va</sup>* → extreme pont. → ord.

Vc. *ppp* ord. → extreme pont. → ord.

D.B. *ppp* ord. → extreme pont. → ord.

**Y**

472 ♩ = 86

Hn. every note (pitch) starts and end in silence

Tbn. cup mute every note (pitch) starts and end in silence

snare-drum mallets near the rim (a rattling sound)

II [ Timp. *pppp*

Acc. *mf*

H. Hanna begins to throw Joseph's belongings around the room. pronounce "why" ridiculously slowly

W>> why do you

M. hun - dred fif - ty one

D.B. *f* *p* alla punta always very rhythmically (each note starting very clearly but still legato as much as possible)

474

Hn. *pppp* *pppp*

Tbn. *pppp* *pppp*

II [ Timp.

Acc. *pppp*

H. *ff* hysteric want to charm me like that?

J. *f* confused, heavily breathing I am sor - - - ry. I am sor - ry You're right.

D.B.

477

simile (till "L1") - the dynamics in the following section means the highest volume in the middle of each the note/pitch (that always starts and ends in silence)

Hn.

Tbn.

II [ Timp.

Pno.

Acc.

J

D.B.

It's what I do with peo - ple. But with you it is dif -

gliss. on strings in the higher register of the frame zither-like sound (with fingernails or a stick)

*pppp*

*mf*



479

Hn.

Tbn.

Pno.

Acc.

J

M

D.B.

fer - ent. I I I I I just want to get to

two hun - dred fif - ty two

*mf*

*pppp*

*mp*

**Z**

481

Hn.

Tbn.

II [ Timp.

Hp.

Acc.

H

J

D.B.

zither-like sound (with fingernails or a stick)

*mf*

aggressive *f*

You \_\_\_\_\_ just \_\_\_\_\_ want to get to know me?\_

\_\_\_\_\_ know you.

484

Hn.

Tbn.

II [ Timp.

Acc.

H

D.B.

imitating Joseph's breathing

Like \_\_\_\_\_ you \_\_\_\_\_ did \_\_\_\_\_ with \_\_\_\_\_ your \_\_\_\_\_

ord.



486

Cl. *mf*

Hn.

Tbn.

I  
Vib. crackling sound (with a stick)

S. C. *p* soft gliss. *mf*

II  
Timp. soft gliss.

Cym.

Hp. *mp*

Pno. *mp* gliss. on strings in the higher register of the frame zither-like sound (with fingernails or a stick)

Acc. *mf*

H. Hanna runs out of the room. The storm is building

M. friend's wife? *p* two hun - dred fif - ty three

(ord.)

D.B.

Scene 4

A1 Bass Flute

489

Fl. every note (pitch) starts and end in silence *mf* *mp* *mp* *mp*

Cl.

Hn.

Tbn.

Pno. *mf*

Vln. every note (pitch) starts and end in silence very light bow, almost flautando *mp* *mp* *mp* simile

Vc. every note (pitch) starts and end in silence very light bow, almost flautando *mp* *mp* *mp* simile

(ord.) extreme pont.

D.B.

simile - the dynamics in the following section means the highest volume in the middle of each the note/pitch (that always starts and ends in silence)

simile - the dynamics in the following section means the highest volume in the middle of each the note/pitch (that always starts and ends in silence)

simile - the dynamics in the following section means the highest volume in the middle of each note/pitch (that always starts and ends in silence)

ord. (usual dynamics)

490

Fl. *simile*

Cl. *pppp*

Hn. *ppp*

Tbn. *ppp*

Hp. zither-like sound (with fingernails or a stick) *mf*

Pno. gliss. on strings in the lower register of the frame zither-like sound (with fingernails or a stick) *mf*

Vln. *mf*

Vc. *mf*

D.B. *mf*

494

Fl. *mf*

Cl. *mf*

Hn. *p*

Tbn. *p*

M. *pp*  
two hun - dred fif - - ty four

Vln. *mf*

Vc. *mf*

497

Cl. *pppp*

Hn. *p*

Tbn. *p*

Vln. *mf*

Vc. *mf*

ord. (usual dynamics)

**B1**

499

Fl. *p* *mf*

Cl. *p*

Hn. *pp* *ppp*

Tpt. *p*

Tbn. *pp* *ppp*

I [ Vib. *mf*

Hp. *ff* *mf*

Pno. *ff* *mf*

Acc. *p*

M. *ppp*  
two hun - dred fif - ty five

Vln. *ff* *p*

Vc. (ord.) → extreme pont. *p* very light bow, almost flautando ord.

breathy, meticulous but soft sound

zither-like sound (with fingernails or a stick)

502

Fl. *p*

Cl. *p* *ppp*

Hn. *pppp* *ppp*

Tpt. *p* *ppp*

Tbn. *pppp* *ppp*

Pno. *pppp*

Acc.

Vln. *p* very light bow, almost flautando

Vc. *p*

breathy, meticulous but soft sound

505

Fl. *p*

Cl. *p*

Hn. *pp* *p*

Tbn. *pp* *p*

Pno. *pppp*

Acc. *p* *pp*

Vln. *p*

Vc. *p*

D.B. *pp*



**C1**

507

Hn. *pp*

Tpt. *mf*

Tbn. *pp*

Hp. *mf* *ff* *15<sup>ma</sup>*

Pno. *mf* *ppp*

Acc. *ped. down*

M. *ppp* two hun - dred fif - ty six

Vln. *mf* *ff* *15<sup>ma</sup>*

D.B. *ppp*

509

Hn. *pppp*

Tpt. *pppp*

Tbn. *ppp* *pppp*

I [ Vib. *pppp*

II [ Glk. *ff*

Hp. *ff* zither-like sound (with fingernails or a stick) *mf*

Pno. (ped. down)

Vln. *ff*

Vc. *mf*

D.B. ord.

511

Hn. *pppp*

Tpt. *pppp*

Tbn. *pppp*

I [ Vib. *mf*

II [ Glk. *ff*

Hp. *ff*

Pno. (ped. down) → ped. up

Vln. *ff*

D.B. ord.

513

Hn.

Tpt.

Tbn.

Pno.

(ped. up) ----- ped. down

(ord.) ----- extreme pont.

D.B.

*mf*

*pp*



**D1**

515

Hn.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

M

Vc.

D.B.

*mf*

with brushes (whispering-like sound)

*pp*

zither-like sound (with fingernails or a stick)

*mf*

*pp*

*ppp*

*pp*

*ppp*

two hun - dred fif - ty sev - en

alla punta  
always very rhythmically  
(each note starting very clearly but still legato as much as possible)

517

Fl. *pp* *mf* *pp* *pppp*

Cl. *mf*

Hn. *ppp*

I [ Vib. *pppp*

II [ Cow B.

Hp. *mf*

Pno. *mf*

Vln. *mf*

Vc. *mf*

overblow to the highest pitch possible

every note (pitch) starts and end in silence

zither-like sound (with fingernails or a stick)

gliss. on strings in the higher register of the frame

simile - the dynamics in the following section means the highest volume in the middle of each the note/pitch (that always starts and ends in silence)

519

Fl. *mf*

Cl. *mf*

Hn. *pp*

Tpt. *mf*

Tbn. *pp*

I [ Vib. *pppp* *mf*

Pno. *mf*

M. *ppp*

Vln. *mf*

Vc. *mf*

every note (pitch) starts and end in silence

every note (pitch) starts and end in silence

simile - the dynamics in the following section means the highest volume in the middle of each the note/pitch (that always starts and ends in silence)

two hun - - - dred

522

Fl. every note (pitch) starts and end in silence

Cl. every note (pitch) starts and end in silence

Hn. *p* *mp*

Tpt. every note (pitch) starts and end in silence

Tbn. *p* *mp*

Pno. *pppp*

M. fif - - - - - ty eight

Vc.

**E1**

526

Fl. every note (pitch) starts and end in silence

Cl. every note (pitch) starts and end in silence ord. (usual dynamics) *mf*

Hn. *p*

Tpt. every note (pitch) starts and end in silence *p*

Tbn. *p*

II [ Glk. with brushes (whispering-like sound) *mf*

Hp. *mf*

Pno. *pppp* *mf*

M. *ppp* two

Vln. *mf* alla punta always very rhythmically (each note starting very clearly but still legato as much as possible)

Vc. *mf*



529 a lot of air sound, almost no pitch

Fl. *pp*

Hn. *pp* *ppp*

Tbn. *pp* *ppp* *pppp*

I [ Vib. *pp* *pp* *pp*

II [ Glk.

M. hun - - - dred fif - - - ty nine

Vln. *pp*

Vc. *pp*

crackling sound (with a stick)

531

Fl. *pppp*

Hn. *pppp*

Tbn. *pppp*

II [ Glk. *pp*

H. *p* *pp* You are

Vln. *pp*

Vc. circle with the bow *pppp*

D.B. *mf*

533

Fl. *mf*

Cl. *mf*

Hn. *ppp*

Tbn. *ppp*

II [ Glk.

H. Mar - - - tin, are n't you?

(ord.) sul G

Vln. *pppp*

Vc. (circle with the bow) *pppp*

535

Fl. *mf*

Cl. *mf*

Hn. *pp*

Tbn. *ppp*

I [ Vib. *mf* with brushes (whispering-like sound)

II [ Glk. *mf*

Hp. *mf* zither-like sound (with fingernails or a stick)

Pno. *mp* *mf* ped. down ----- ped. up

Acc. *mf*

Vln. (sul G.) (ord.) ----- extreme pont. *mf*

Vc. *mf*

D.B. *mf*

537

Cl. *mf*

Hn. *mp* cup mute ord. (usual dynamics) *p* *pp* *ppp*

Tpt. *mf*

Tbn. *mp* *p* *pp*

II [ Glk. *mf* with brushes (whispering-like sound)

Pno. ped. up -----

Acc. *mf*

Vln. ord. *mf*

Vc. *mf*

D.B. *pppp* circle with the bow

F1

539

Hn. *pppp*

Tbn. *pppp*

II Glk. *pp*  
like distant ticking (e.g. with fingernails)

Hp. *pp*

Pno. (ped. up) ----- ped. down

H. *p* trying to sound self-confident, but still with a fragile voice  
Why are you here with these people? How do I

Vln. *pp*

Vc. *pp* (circle with the bow)

D.B.



541

Hn.

Tbn.

I Vib. *mf* soft

Hp.

Pno. *mf*

Acc. *mf*

H. cope with these things that he does?

D.B. *mf*

543

Hn.

Tbn.

I [ Vib.

Hp.

M

*pp* emotionless, singing like two voices (1. counting, 2. to Hanna)

*mp* all long notes with ridiculously slow vibrato

two hun - dred six - ty Jo - - - - -

*pppp*



545

Cl.

Hn.

Tbn.

I [ Crt. Vib.

II [ Cow B.

Hp.

Pno.

Acc.

M

Vln.

Vc.

D.B.

**G1**

*mf*

*ff*

*pp*

*pp*

*ff*

*pp*

*pp*

*ff*

*pp*

ped. up

soft

crackling sound (with a stick)

15<sup>ma</sup>

seph?

15<sup>ma</sup>

*pp*

547

Fl. *8va* a lot of air sound, less pitch

Cl. a lot of air sound, less pitch

Hn.

Tpt. *pp*

Tbn.

I [ Vib. *mf*

Hp. *mf*

Pno. (ped. up) ped. down

Acc. *pp*

M. *pp* *mp* always soft and light

He's good... six - ty one ...[g]ood. But sad.

Vln. *pp* sul G

Vc. *pp*

549

Cl. *mf* *mf*

Hn. *ppp*

Tpt. *pp*

Tbn. *ppp*

II [Cow B.] crackling sound (with a stick) *mf*

Hp.

Pno.

Acc. ped. down

M. *mp* Like with the

Vln. (sul G.)

Vc. *pp*

551

Cl. *ord.* *pp*

Hn.

Tpt. *pp* *mute off*

Tbn.

I [ Vib. ]

II [ Cow B. ] *soft* *pp* *ped. up*

Hp. *pppp*

Pno. *pp* *ped. down* *ped. up*

Acc. *pp*

M *fire.*

Vln. *pp* *Like with his*

Vc. *pp*

553

Hn.

Tbn.

I [ Vib. ] *p* *ped. up* *ped. down*

II [ Cow B. ] *p*

Hp. *pppp* *mf*

Pno. *mf* *mf*

M *friend.* *six - ty two* *His friend*

Vln. *mf*

H1

556

a lot of air sound, less pitch

Fl. *pp*

Hn.

Tbn.

I [ Vib. *pppp*  
(ped. down) - - - - -> ped. up

II [ Cow B. *pppp*

Hp. *pp* like distant ticking (e.g. with fingernails)

Pno. *ppppp*

M. jump-ing in the fire. Jo - - - - -

Vln. *f* quasi tremolo

D.B. *pp*

==

559

Fl.

Hn.

Tbn. *pp*

I [ Vib. *mf*

Hp. *mf*

Pno. *ppppp* *mf*

M. seph. The wife. two hun - dred six - ty three Sleep - ing with the wife. Hurt - - - - -  
quasi tremolo

Vln. *pp* quasi tremolo

Vc. *pp* ord. extreme pont.

D.B. ord.



II

563

Hn.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

M.

Vln.

D.B.

with plectrum or tuning key  
(crackling sound, but not aggressive)

*pppp*

*p*

*f*

*mf*

*ff*

*ff*

ing his friend.

extreme pont.

565

Hn.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Acc.

M.

Vln.

*pppp*

*p*

*mf*

His friend jump

ing in the

567

Hn.

Tbn.

I [ Vib.

II [ Cow B.

Pno.

Acc.

M

Vln.

D.B.

*mf*

*p*

*mf*

fire. two hun - dred six - ty four I guess

*pizz.*

*mf*

*mf*

569 a lot of air sound, less pitch

Fl.

Hn.

Tbn.

II [ Cow B.

Acc.

M

Vln.

D.B.

*p*

that's why he's

sul G  
quasi tremolo

*p*

570

Fl.

Hn.

Tbn.

Hp. *mf*

Pno. *mp*

J. *pppp* *mf*

M. *mf*

Vln. *pppp*

D.B. *pppp*

with plectrum or tuning key (crackling sound, but not aggressive)

dreaming, hardly comprehensible

ped. up

wake up wake up wake up wake up wake up wake up breathe wake up breathe wake

sad. Sleep - ing with her. Then watch - - - ing his friend...

(sul G.) ord.

circle with the bow

arco

572

Fl.

Hn. *p*

Tbn. *p*

Hp. *f* *mf*

Pno. *mf*

J. *p*

M. *p*

Vln. *mf*

D.B. *mf*

ped. up) ----- ped. down

ped. down

breathe breathe breathe breathe breathe

His friend jump in the fire. two hun - dred six - ty

(sul G.) (ord.) extreme pont.

J1

574

Fl.

Hn.

Tbn.

I [ Vib. ]

II [ Cow B. ]

Hp.

Pno.

M

Vln.

crackling sound (with a stick)

*mp*

ped. up

crackling sound (with a stick)

*mp*

(ped. down) → ped. up

*mf*

five You're sad too. Guilt

*f*



576

Hn.

Tbn.

I [ Vib. ]

II [ Glk. ]

Cow B.

Hp.

Pno.

J

M

Vc.

D.B.

(ped. up) → ped. down

crackling sound (with a stick)

*mp*

*pppp*

*pppp*

can't can't can't see can't see

y. Like him. But dif-fer-ent.

*f*

*f*

578 a lot of air sound, less pitch

Cl. *mf*

Hn.

Tbn.

I [ Vib.

II [ Glk.

Hp. *pppp*

Pno.

ped. up

J  
flames flames flames flames flames flames flames flames flames see see see the

M  
You should spend

Vc. *f*

579

Flute  
a lot of air sound, less pitch  
overblow to the highest pitch possible

Fl. *mf*

Hn.

Tbn.

I [ Vib.

II [ Glk.

Hp. *mf*

Pno.

ped. up

Acc.

J  
flames see the flames see see the the

M  
time with him. six hun - dred for - ty one thou - sand two hun - dred six - ty

Vln. *mf*

K1

581

Fl. *pp* *mf* *pp* *mf*

Cl. *pp* *mf*

Hn. *mp*

Tbn. *mp*

I [ Vib. (ped. down) *mf* ped. up

II [ Glk. *mf*

Hp. *mf*

Pno. *mf* (ped. up) *mf* ped. down

Acc. *pppp*

J. *pppp*

M. *mf*  
 six Peo - - - - ple like you

Vln. *f* *15<sup>ma</sup>*

Vc. *mf* quasi tremolo

D.B. *p* *mf* quasi tremolo

just wake up and breathe just wake up and breathe and breathe and breathe and

583

Fl. *pp* *mf* *pp*

Cl. *pp*

Hn. *pp* *mp*

Tpt. *pp* *mp*

Tbn. *pp* *mp*

I [ B. Dr. *pppp*

Hp.

Pno.

Acc. *ped. down*

J. *more and more clearly (waking up)*  
 breathe and breathe wake up and breathe breathe breathe

M. *f*  
 need that kind of thing.

Vc. *ord.*

D.B. *ord.*

585

Fl. *pp* *mf* *pp*

Cl. *pp* *f* *pp*

Hn.

Tpt. *pp* *mf*

Tbn.

I [ B. Dr. (circle with superball (roaring sound))

II [ Cow B. crackling sound (with a stick) *f*

Hp.

Pno. *ff*  
(ped. down) ----- ped. up ----- ped. up -----

Acc. *f*

H. *mp*

S. *mp*

J. *mp*

M. *mp*

Vc. (ord.)

D.B. (ord.)

Peo - - - ple like us? *mp*

Now Joseph rips the bandages off his eyes.

breathe breathe breathe wake *mp*

six hun - dred for - ty one thou - sand two hun - dred six - ty sev - en



587

Fl. *pp* *f* *pp*

Cl. *pp*

Hn. *mf*

Tpt. *pp*

Tbn. *mf*

I [ B. Dr. (circle with superball (roaring sound))

II [ Glk. *f* crackling sound (with a stick) *f*

Hp.

Pno. *15<sup>ma</sup>* *ff* (ped. up)

S. *mf* now

J. up wake up

Vln. *15<sup>ma</sup>* *ff* (ord.)

Vc. *f* (ord.)

D.B. *f* (ord.)

589

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ B. Dr.

II [ Glk.

Hp.

Pno.

Acc.

H.

S.

J.

Vln.

Vc.

D.B.

(circle with superball (roaring sound))

(ped. up) ----- ped. down

ord.) extreme pont.

ord.) extreme pont.

8

15<sup>ma</sup>

8<sup>va</sup>

*f*

*pp*

*f*

*ff*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Peo - - - ple like us?

now

wake up wake up wake up wake up

**L1**

591

Fl. *f* *ff* hysteric (jazzy bends, aggressive attacks)

Cl. *ff* crazy, aggressive (usual dynamics)

Hn. *f* *ff* crazy, aggressive

Tpt. *f* *ff* crazy, aggressive

Tbn. *f* *ff* crazy, aggressive (usual dynamics)

**I**  
Vib. (circle with superball (roaring sound)) *ff* hard, aggressive damp quickly

**II**  
B. Dr. *ff* hard, aggressive

Glk. *ff*

Cow B. *ff*

Hp. *f* *ff* let the strings clash to produce whirring sound

Pno. *f* *ff* *15<sup>ma</sup>* *8<sup>va</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>*

Acc. *ffz* *ff* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

H. *ff*

S. Peo - ple like us? he has

J. wake up wake up wake up wake up *f*

M. six *mf* free in rhythm, more and more mixing-up the counting hun - dred for - ty one thou - sand two hun - dred six - ty eight six

Vln. *ff* *15<sup>ma</sup>* *8<sup>va</sup>* hysteric (a lot of noise, aggressive attacks) overpr. sul D

Vc. *ff* hysteric (a lot of noise, aggressive attacks) pizz. Bartok overpr. arco sul D *8<sup>va</sup>*

D.B. *ff*

593

Fl. *hysteric*  
(a lot of noise and air sound)

Cl.

Tpt. *metallic stacc.*

Tbn. *growling stacc.*

I [Vib.]

II [Cow B.]

Hp.

Pno.

Acc.

S *ff*  
wok - - - - - en.

M  
— hun - dred for - ty one thou - sand two hun - dred six - ty nine

Vln. *hysteric*  
(a lot of noise, aggressive attacks)

Vc.

D.B.

*15<sup>ma</sup>*

594

tongue-ram  
(sounding pitch)

Fl.

Cl.

Hn.

Tpt.

Tbn.

I  
Crt.  
Cym.  
S. C.

II  
Cow B.  
Gong

Pno.

Acc.

M  
six hun - dred for - ty one thou - sand two hun - dred sev - en - ty two hun - dred sev - en - ty one two hun - dred sev - en - ty two

Vln.

Vc.

D.B.

*ff*

*f*

*8va*

pizz. Bartok

arco

extreme pont.

metallic stacc.

596

Fl. tr.

Cl.

Hn. arco

Tpt.

Tbn.

I  
Ctr.

Vib.

II  
Glk.

Timp.

Hp. cracking sound (e.g. with plectrum) ord.

Pno. ord.

Acc.

M.  
two hun - dred sev - en - ty three - sev - en - ty four sev - en - ty five sev - en - ty six sev - en - ty sev - en eight nine eight - y

Vln. arco overpr.

Vc. ord. overpr. pizz. Bartok

D.B. ord. overpr.

M1

598

Fl. *t.r.*

Cl.

Hn. *metallic stacc.*

Tpt.

Tbn.

I [ Ctr.

II [ Timp.

Gong

Cym.

S. C.

Hp.

Pno.

Acc.

M

Vln.

Vc.

D.B.

*ff*

*rich round sound*

*aggressive, whip-like (e.g. let the string crash into a sheet of paper)*

*extreme pont.*

*extreme pont.*

*pizz. Bartok*

*arco overpr.*

eight - y one eight - y two eight - y three eight - y four eight - y five eight - y six eight - y sev - en eight - y eight eight - y nine nine - ty

600

Fl. *t.r.*

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Glk.

Timp.

Hp. *cracking* *whip-like* *ord.* *8<sup>va</sup>* *15<sup>ma</sup>*

Pno. *ord.* *8<sup>va</sup>* *15<sup>ma</sup>* *fff*

Acc.

M  
 nine - ty one nine - ty two nine - ty three nine - ty four nine - ty five nine - ty six nine - ty sev - en nine - ty eight nine - ty nine

Vln. *ord.* *8<sup>va</sup>*

Vc. *pizz. Bartok* *arco* *pizz. Bartok* *arco* *pizz. Bartok*

D.B. *pizz. Bartok* *arco* *pizz. Bartok*



602

Fl.

Cl.

Hn.

Tpt.

Tbn.

I

Crt.

Vib.

B. Dr.

S. C.

II

Glk.

Cow B.

S. C.

Hp.

Pno.

Acc.

M

Vln.

Vc.

D.B.

slap

8<sup>va</sup>

N1

fff

pppp

aggressive gliss.

15<sup>ma</sup>

15<sup>mb</sup>

8<sup>vb</sup>

slowly disappearing, both in decrescendo and too fast pronouncing

three hun - dred one two three four five six sev - en eight nine three hun - dred ten e - lev - en twelve thir - teen four - teen fif - teen six - teen

extreme pont.

ord.

crazy gliss. overpr.

extreme pont. arco

ord.

crazy gliss. overpr.

extreme pont. arco

ord.

crazy gliss. overpr.

604

I [ Vib. ]

II [ Gong ]

Acc.

M

Vln.

Vc.

D.B.

gliss. with superball (roaring sound)  
*pp*

*pppp*

disappear into silence, glissando up to the highest possible pitch (without obvious falsetto!)

sev - en - teen eigh - teen nine - teen twen - ty twen - ty one two three four five six sev - en eight nine one two...

*p*

606

I [ Vib. ]

Vln.

Vc.

D.B.

*pppp*

*mf*

*mf*

609

Fl. *ppp*

Cl. *ppp*

Hn. *ppp*

Tpt. *ppp* *silent mute*

Tbn. *ppp* *silent mute*

I [ Vib. *ppp*

II [ Glk. *ppp*

Cym. *pp* *soft gliss.*

Hp. *ppp*

Pno. *ppp*

Vln. *ppp*

Vc. *ppp* *mp* *ppp*

D.B. *ppp* *mf*

613

Cl. *pppp* *mf*

I [ Vib. *mf* *pppp*

II [ Gong *pppp*

H. *pppp*

M. *pppp*

Vln. *pppp*

Vc. *pppp*

D.B. *pppp*

**O1 Time passing**  
absolutely quiet

Hanna enters Joseph's room.  
Hanna begins to bath Joseph's arm, preparing to change the bandages on his arms.

disappear into the orchestral chord

three hun - dred for - - - ty

four

absolutely quiet

absolutely quiet

617 absolutely quiet

Fl. *pppp*

Cl. *pppp*

Hn. absolutely quiet  
*pppp*

Tpt. absolutely quiet  
*pppp*

Tbn. absolutely quiet  
*pppp*

II [ Gong ]

M

Vln. *pppp* *pppp*

Vc. *pppp*

D.B. absolutely quiet  
*pppp*



633

Fl.

Cl.

Hn.

Tpt.

Tbn.

II [ Gong ]

Acc. *pppp*

Vln. *pppp*

Vc. *pppp*

D.B. *pppp*

Scene 5

**P1** ♩ = 102

637

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ B. Dr.

Pno.

Acc.

M

Vln.

Vc.

D.B.

extremely soft  
*pp*

*p*

mellow sound (with fingertips)  
gliss. on strings  
in the lowest register of the frame  
*pp*

*pp*

*pppp*

3 5 6

six hun - dred fif - ty five thou - sand four hun - dred six - ty three

*pizz.*  
*p*



640

Fl.

Cl.

Hn.

Tpt.

Tbn.

H

Vln.

Vc.

D.B.

*pppp*

*pppp*

*pppp*

*pppp*

with mellow voice  
*pp* (quasi trillo)

When I was stud - y - ing back in my coun - try I al - ways thought peo - ple hat - - -

very light, soft,  
but with a lot of energy  
*pp*

very light, long bow,  
quasi flautando,  
with a lot of energy  
*pp*

very light, long bow,  
quasi flautando,  
with a lot of energy  
*pp*

very light, long bow,  
quasi flautando,  
with a lot of energy  
arco  
*pp*

Q1

649

Fl. *pppp*

Cl. *pppp*

Hn. *p* *pppp*

Tpt. *pppp*

I [ B. Dr. *pp*

Pno. *pp*

Acc. *pppp*

H. *pppp* ed me bath - ing them. *p* But then I re - al - ised they like be - - - ing clean. *p* They

M. *pppp* four hun-dred six - ty four

Vc.

656

Fl.

Cl.

Hn.

Tpt.

II [ Flx. *pp* fine gliss with bow

Acc.

H. were sim - - - ply a - shamed.

Vc. *pppp*

R1

659 very light, soft, but with a lot of energy

Fl. *pp* *pppp*

Cl. *pppp*

Hn. *p* *pppp*

Tpt. *pppp*

Tbn. *p*

I [ B. Dr. *pppp* extremely soft

II [ Gong *pp* gliss. with superball (roaring sound)

Pno. *pp* *8<sup>vb</sup> - 1*

Acc.

H. Hanna stops bathing him. *pppp* always fragile, but still with incredible power

M. *pppp* I had  
 six hun - dred fif - ty five thou - sand four hun - dred six - ty five

Vln. *pp* *pppp*

Vc. *pp* *pppp*

D.B. *pp*

S1

666

Fl. *pp*

Cl. *pp*

Hn. *p* *pppp*

Tpt.

Tbn. *p*

I [ B. Dr. ]

II [ Gong ] *pp* gliss. with superball (roaring sound)

Pno.

H. *ppp* *pp* *ppp* *ppp*

M. *pppp* 6 four hun-dred six-ty six

Vln. *pp*

Vc. *pp*

D.B. *pp*

— a — friend. — She was hap - py all the — time. She was too good for me. We de - cid-ed one week-end dur-ing the war

675

Fl. *pppp*

Cl. *pppp*

Hn.

I [ B. Dr. ]

H. *pppp*

Vln. *pppp*

Vc. *pppp*

D.B. *pppp*

to drive — back to the town — we were from. They stopped us — out - side — the town. They were sol - diers.



T1

682

Fl. *pp*

Cl. *pp*

I [ B. Dr. ]

II [ Flx. ] *pp* fine gliss with bow

Pno. *pp*  $8^{vb} - -$

H. They would whis - per *pppp* in our ears — as — they — did — it —

M. *pppp* 7  
four hun - dred six - ty sev - en

Vln. *pp*

Vc. *pp* *pppp*

D.B. *pp* *p* *pppp*

U1

688

Fl. *pppp*

Cl. *pppp* *pp*

Hn. *pp* very light, soft, but with a lot of energy

Tbn. *pp* < very light, soft, but with a lot of energy

I [ B. Dr. ]

II [ Timp. ] extremely soft *pp* damp quickly

[ Cym. ] *pp*

Pno. *pp*  $8^{vb} - -$

H. We're sor - ry — for rap - ing *pppp*

M. *pppp* 6  
four hun - dred six - ty eight

Vln. *pppp* *pp*

Vc. *pp*

D.B. *pp* *p*

695

Cl. *pppp*

I [ B. Dr. *pppp*

H. *pp* you. *ppp* soft and light *pppp* And — to — my — friend...

J. What — is your — name?

Vln. *pppp*

Vc. *pppp*

D.B. *pppp*

699 V1

Fl. *pp*

Cl. *pp* *pppp*

Hn. *pp*

Tbn. *pp*

I [ B. Dr. *pppp*

II [ Timp. *p* damp quickly

Cym. *pp*

Pno. *pp* *g<sup>b</sup>- - - -*

H. H... H... H... Han - na... they *pppp* cut her hun - dreds

M. four hun - dred six - ty nine

Vln. *pp* sul G - - - -

Vc. *pp*

D.B. *pp* *p* *pppp*

707

Cl. *pp*

I [ B. Dr.

II [ Flx. *pp* fine gliss with bow

H *pppp* *pppp*  
 hun - dreds hun - dreds hun - dreds hun - dreds of — cuts o - ver her chest and her

Vln. *pppp*

Vc. *pppp*

D.B.

712

Cl. *pp*

Hn. *pp*

Tbn. *pp*

I [ B. Dr.

II [ Cym. *pp* damp quickly

Pno. *pp*  $8^{th}$

H *pppp*  
 breasts. They put salt in the cuts. And they would - n't let me treat

M *pppp* *pppp*  
 four hun-dred sev - en - ty

Vln. *pp*

Vc. *pp*

D.B. *pp* *p* *pp* sul C natural harmonic row

I [ B. Dr. ]

H *ppp* her. I still hear her quiet

Vc. *ppppp*

X1

Cl. *pp*

Hn. *pp* very light, soft, but with a lot of energy

Tpt. *pp*

Tbn. *pp*

I [ B. Dr. ] *pp* extremely soft

II [ Gong ] *pp* gliss. with superball (roaring sound)

H *ppppp* cries.

J Please what is your name?

M *ppppp* six hundred fifty five thousand four hundred seventy one

Vc. *pp* natural harmonic row sul G

Fl. *ppppp* very light, soft, but with a lot of energy

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp* mute off

I [ Flx. ] *pp* fine gliss with bow

II [ Flx. ] *pp* fine gliss with bow

H Hanna undoes the buttons on her shirt. She has scars all over her chest, breasts and stomach.

J Joseph reaches out for her.

Vc. *ppppp* *pp*

Y1

738

very light, soft,  
but with a lot of energy

Tpt. *pppp*

I [ B. Dr. *pp*

II [ Gong *pp* gliss. with superball (roaring sound)

M *pppp*  
six hun - dred fif - ty five thou - sand four hun - dred sev - en - ty two

Vc. *p* *pp* sul D natural harmonic row



742

Tape/CD

Fl. *pp*

Cl. *pp*

Hn. *pp*

Tpt. *pp* mute off

I [ Flx. *pp* fine gliss with bow

II [ Flx. *pp* fine gliss with bow

H. Hanna turns her hearing aid off.

Vc. *pppp* *pp*



Z1

749

♩ = 120

gliss. with superball  
(roaring sound)

I [ B. Dr. *pp*

II [ Gong *pppp* circle with superball (roaring sound)

Hp. *pp*

Pno. *pp*

H. Hanna turns her hearing aid back on.  
She steps away. She does the buttons up on her shirt. *mp*  
You say some - times you feel like your eyes are still burn - ing.

M *pppp*  
six hun - dred fif - ty five thou - sand four hun - dred sev - en - ty three

D.B. *fff* *p* overpr. circle with the bow faster and faster

757 (circle with superball (roaring sound))

II [ Gong ]

H *p*  
It does - n't go a - way.

J *p* completely unsure voice  
I think I love you.

D.B.

*f*

768 (circle with superball (roaring sound))

II [ Gong ]

H *mp* firm, but not aggressive, like in a hurry  
A hel - i - cop - ter is on its way for me. You

D.B. circle so quickly, so that it becomes tremolo  
*p*

773 A2

Fl. *pppp* *cresc.*

Cl. *pppp* *cresc.*

Hn. *pppp* *cresc.*

I [ B. Dr. ] *pppp*  
(circle with superball (roaring sound))

II [ Gong ]

H will be fine in a few days.

Vln. *pppp* *cresc.*

Vc. *pppp* *cresc.*

D.B. *mp*

783 B2

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

Cl. *p* *cresc.* *mp*

Hn. *p*

I [ B. Dr. ] (circle with superball (roaring sound))

Acc. *p* *cresc.*

Vln. *p*

Vc. *p*

D.B. *f*

794 *mf*

Fl. *mf*

Cl. *mf*

Acc. *mf*

Vln. *mf*

Vc. *mf*

D.B. *pppp*

804 **C2** *mf* *cresc.*

Fl. *mf* *cresc.*

Cl. *mf* *cresc.*

Acc. *mf* *cresc.*

Vln. *mf* *cresc.*

Vc. *mf* *cresc.*

811

Fl.

Cl.

Acc.

Vln.

Vc.

D2

816

Fl. *f* *cresc.*

Cl. *f* *cresc.*

I [Vib.] *p* *cresc.*

II [Cow B.] *p* *cresc.*

Hp. *p* *cresc.*

Pno. *p* *cresc.*

Acc. *f* *cresc.*

Vln. *f* *cresc.*

Vc. *f* *cresc.*

D.B. *p* *cresc.*

820

Fl. *mf* *cresc.*

Cl. *mf* *cresc.*

Hn. *mf* *cresc.*

I [Vib.] *mf* *cresc.*

II [Cow B.] *mf* *cresc.*

Hp. *mf* *cresc.*

Pno. *mf* *cresc.*

Acc. *mf* *cresc.*

Vln. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*



824

Fl.

Cl.

Hn.

Tpt.

*mf* *cresc.*

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 824, 825, and 826. The score is for a large ensemble. The Flute (Fl.) and Clarinet (Cl.) parts feature complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The Horn (Hn.) and Trumpet (Tpt.) parts have a more sparse, rhythmic accompaniment. The Vibraphone (Vib.) and Cowbell (Cow B.) parts play a steady, rhythmic pattern of eighth notes. The Harp (Hp.) and Piano (Pno.) parts provide harmonic support with chords and arpeggios. The Accordion (Acc.) part has a rhythmic line similar to the Vibraphone. The Violin (Vln.) and Viola (Vc.) parts play a melodic line with sixteenth notes. The Double Bass (D.B.) part has a rhythmic line with eighth notes. Dynamics include *mf* and *cresc.* (crescendo). The score is written in a key with one sharp (F#) and a common time signature.

827

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

*f*

*ff*

Detailed description: This page of a musical score covers measures 827, 828, and 829. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Cowbell (Cow B.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The score is written in a key with one flat and a 4/4 time signature. Measures 827 and 828 feature complex rhythmic patterns with many eighth and sixteenth notes, often beamed together. Measure 829 continues these patterns. Dynamics include *f* (forte) and *ff* (fortissimo). There are several trills and triplets indicated by '3' and a '3' over the notes. The bottom of the page contains the number 'BA 9790'.

**E2** **accelerando (till the end of part II)**

830

Fl. *ff*

Cl. *ff*

Hn. *fff* *mf*

Tpt. *fff* *mf*

Tbn. *fff* *mf* repeated notes (still faster and faster and disappearing)

I [ Vib. *ff* always with pedal

II [ Cow B. *ff*

Hp. *ff*

Pno. *mf* always with pedal

Acc. *ff*

Vln. *ff*

Vc. *ff*

D.B. *ff*

832

Fl. *decresc.*

Cl. *decresc.*

Hn.

Tpt.

Tbn.

I [ Vib. *fff*

II [ Cow B. *fff*

Hp.

Pno.

Acc.

Vln. *decresc.*

Vc. *decresc.*

D.B. *decresc.*

Detailed description: This page of a musical score covers measures 832 to 835. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Cowbell (Cow B.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'decresc.' (decrescendo) is written below the Flute, Clarinet, Violin, Viola, and Double Bass staves. The dynamic marking 'fff' (fortissimo) is written above the Vibraphone and Cowbell staves. The page number '832' is located at the top left of the first staff.

836

Fl. *mp*

Cl.

Hn.

Tbn.

I [ Vib. *mf*

II [ Glk.

Cow B.

Hp. *f*

Pno.

Acc. *decresc.*

Vln.

Vc. *mf*

D.B.

841

Cl. *p*

Tbn.

I [ Crt. *mf*  
Vib.

II [ Glk. *p* *decresc.*

Hp.

Pno. *f*

Acc.

Vln.

Vc.

D.B. *mp*

845

Tbn.

I [ Crt. *decresc.*

II [ Glk.

Hp. *mf*

Pno. *decresc.*

Acc.

Vln.

D.B.

849

I [ Crt. ]

II [ Glk. ]

Hp.

Pno.

Acc.

Vln.

D.B.

*mp*

*p*

853

I [ Crt. ]

II [ Glk. ]

Hp.

Pno.

Acc.

Vln.

*pp*

857

I [ Crt. ]

[ Cym. ]

II [ Glk. ]

Hp.

Pno.

Acc.

*ppp*

*15<sup>ma</sup>*

861

I [ Cym. ]

II [ Glk. ]

Hp.

Pno.

Acc.

*pp*

865

I [ Cym. ]

II [ Glk. ]

Cym.

Hp.

Pno.

Acc.

*pppp*

869

I [ Cym. ]

II [ Cym. ]

Hp.

Pno.

Acc.

*pppp*



872

I Cym. damp quickly

II Cym. damp quickly

(15<sup>ma</sup>)

Pno. *pppp*



# Part Three The Institute

$\text{♩} = 54$

Bass Flute

Fl. *pp*

Clarinet

Cl. *pp*

Hn.

Tpt. *pp* cup mute

Tbn. *pp* cup mute

I [ Vib. *pp*

II [ Cow B. *pp*

Hp. *pp*

Pno. *pp*

Acc. *pp*

J. Joseph heals and regains his sight.

Violin *pp* con sordino

Vc. *pp* con sordino

D.B. *pp* con sordino pizz. arco

4

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

6

7

5

3

9

7

12

5

7

3

6

7

12

7

5

7

6

12

7

5

7

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

8

14

15

9

7

5

3

3

6

5

12

15

14

12

12

10

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

The musical score is for measures 10 through 14. It features a variety of instruments including woodwinds (Flute, Clarinet, Horns, Trumpets, Trombones), percussion (Vibraphone, Cowbell, Harp, Piano, Accordion), and strings (Violin, Viola, Double Bass). The score includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and is marked with various articulations and dynamics. The key signature is one flat, and the time signature is 2/4. The score is divided into two systems, with measures 10-14 spanning across them.

A

13

Fl. *pppp* breathy, noisy sound

Cl. *pppp* breathy, noisy sound

Hn. *p* air only

Tpt. *p* air only

Tbn. *p* air only

I [ Vib. *p*

II [ Cow B. *p*

Cym. *pp* with bow

Hp. *p*

Pno. *p*

Acc. *pppp* air only

J. *p* with a fully recovered voice, but lacking self-confidence  
 Hel - lo. My name is Jo - seph. We spoke on the phone. *ppp*

Vln. *ppp* very fast tremolo alla punta pont. - - - - -> natur.

Vc. *ppp* very fast tremolo alla punta pont. - - - - -> natur.

D.B. *ppp* very fast tremolo alla punta pont. - - - - -> natur.

18

Fl.

Cl.

I [ St. D. *pp*

Hp. *ppp*

Pno. *ppp*

Acc.

J. *p* *soft*  
 1 was in-jured on an oil - rig. I lost my sight. A nurse...

Vln. *pp* *p* *ppp*  
 Guiro one fine gliss.  
 (pont.) long (whole) bow short bow  
 tremolo faster and faster bow shorter and shorter

Vc. *p* *ppp*  
 (pont.)  
 tremolo faster and faster bow shorter and shorter

D.B. *p* *ppp*  
 (pont.)  
 tremolo faster and faster bow shorter and shorter

natur. - -  
 natur. - -  
 natur. - -



21

Fl.

Cl.

Acc.

J. *p*  
 a nurse came to care for me. But I don't know her name.

Vln. (natur.)

Vc. (natur.)

D.B. (natur.)



23 B

Fl. *alla punta*  
*p* *ppp* *without cresc.*

Cl. *without cresc.*

Hn. *air only*  
*p* *pppp*

Tpt. *silent mute* *air only*  
*p* *pppp*

Tbn. *silent mute* *air only*  
*p* *pppp*

I  
 Vib. *pppp*

St. D. *pp*

II  
 Cow B. *pppp*

Cym. *with bow*  
*pp*

Hp. *ppp*

Pno. *ppp*

Acc. *pppp*

I  
 J  
 There was a call \_\_\_\_\_ to your of - fice. It must have been her.

Vln. *(natur.)* *pont.*  
*pp* *without cresc.!*

Vc. *short bow - long (whole) bow*  
*p* *without cresc.!*

D.B. *(natur.)*  
*without cresc.!*

Violin *short bow - long bow*  
*without cresc.!*

Vibraslap *one soft, but lasting stroke*  
*p*

pizz. *pp*

26

Fl. *pppp* 6

Cl. *pppp* 6 12 15

Hn. 7 5

Tpt. 7 5

Tbn. 5

I [ Vib. 7 3 7 5 9

II [ Cow B. 6 3 6 7

Hp. 3 9

Pno. 6 3 7

Acc. 6 5 3

Vln. *pppp* 6 12 15

Vc. Violoncello 12 15

D.B. Ratchet fine single strokes (like a clock) *p* 12 15

29

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

Double Bass  
arco

*pppp*

32

The musical score consists of 13 staves, each representing a different instrument or section. The key signature is two flats (B-flat and E-flat), and the time signature is 7/4. Measure 32 begins with a 5-measure rest for the Flute and Clarinet. The Clarinet part features a 12-measure rest in measure 33. The Horns and Trumpets play a rhythmic pattern of eighth notes. The Trombone part has a 7-measure rest in measure 33. The Vibraphone and Cowbell parts feature complex rhythmic patterns with 5-measure rests in measure 32 and 3-measure rests in measure 34. The Harp and Piano parts provide harmonic support with chords and arpeggios. The Accordion part has a 6-measure rest in measure 33. The Violin and Viola parts have 12-measure rests in measure 33. The Double Bass part includes a 'Ratchet' effect in measure 33.

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

Ratchet

C

34 ♩ = 68

Fl. *pp* each pitch start and end in silence  
breathy, noisy sound

Cl. *pp* each pitch start and end in silence  
breathy, meticulous but soft sound

Hn. *p* air only

Tpt. *p* air only

Tbn. *p* air only

I  
Crt. *mf* with bow

B. Dr. *pp*

II  
Glk. *mf* with bow

Pno. *pp* mellow sound (with fingertips)  
gliss. on strings  
in the lowest register of the frame

Acc. *pppp* air only

I  
with firm but not aggressive voice, without vibrato  
*mp*  
You are hop - - - - ing to con - - - - tact her

Vln. *pp* Guiro one fine gliss. *pp* long (whole) bow *pp* very fast tremolo alla punta *ppp* long bow *p* *ppp*

Vc. *pp* long (whole) bow *pp* very fast tremolo alla punta *ppp* long bow *p* *ppp*

D.B. *ppp* long (whole) bow *pp* very fast tremolo alla punta *ppp*

36

Fl. *pp* simile

Cl. *pp*

Acc.

I through me?

J *p* It's my on - ly hope of

Vln. long bow *p* 15

Vc. 3

D.B. 3



37

Fl. simile

Cl.

Acc.

I *mp* And why do you want to find her? *p*

J find - ing her a - gain. 1

Vln. *ppp* long bow *p* 12 *ppp* long bow *p* 12 *ppp*

Vc. long bow *p* 12 long bow *p* 12 *ppp*

D.B. 3

39

Fl. *pp* *ppp* noisy, breathy sound  
let show more and more harmonics during each trill

Cl. *pp* *ppp* noisy, breathy sound  
let show more and more harmonics during each trill

I Vib. *ppp* noisy tremolo with brushes

II Cow B. *ppp* noisy tremolo with brushes

Hp. *ppp* strings damped to produce buzzing sound (e.g. with paper)

Pno. *ppp* strings heavily damped (e.g. with cloth)

J  
read what you do here. Car - ing for peo - ple

Vln. *p* *ppp* long bow, light b. p.  
12 15

Vc. *p* *ppp* long bow, light b. p.  
12 15

D.B. *p* long bow, light b. p.  
15

---

41

Fl. *pp* *pp* *pp*

Cl. *pp* *pp* *pp*

I Vib. *pp*

II Cow B. *pp*

Hp. *pp*

Pno. *pp*

J  
— who have suf - fered — great pain. She told me some sto - ries. Her and a friend named Han - na.

*mfpp* *mfpp* *mfpp* *mfpp* *p*

47

Fl. *pp*

Cl. *pp*

Hn. air only *p*

Tpt. air only *p*

Tbn. air only *p*

I [ Vib.

II [ Cow B.

T. Bl. *pp* fine and soft

Hp.

Pno.

Acc. *pppp* air only

J  
I thought you might know whom I mean.

Vln. *pppp* senza sordino

Vc. *pppp* senza sordino

D.B. *pppp* senza sordino

progression between usual finger pressure and the light one (but still without harmonics) and back



**D**  
51

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

I *mf* every long pitch start without vibrato and end with extreme vibrato (short notes without vibrato only)  
My pa - - - tients are ver - y hurt peo - - - ple. Do you think you can

Vln.

Vc.

D.B.

noisy tremolo with brushes  
*ppp*

noisy tremolo with brushes  
*ppp*

strings damped to produce buzzing sound (e.g. with paper)  
*ppp*

strings heavily damped (e.g. with cloth)  
*ppp*

long bow  
*p*

long bow  
*p*

56

Fl. *p* 10

Vib. circle slowly around the rim (soft scratchy sound)

Cym. *pppp*

Cow B. fine and soft *pp* 10

T. Bl. *pp* 10

Hp. ord. *pp* 7

Pno. ord. *pp* 9

Acc. *ppp* 8va

I save her? Peo - ple think they can make it all bet - ter but it al - ways ends bad - ly. You *legatissimo*

Vln. *ppp*

Vc. *p* *ppp* *ppp* *ppp*  
 Vibraslap one soft, but lasting stroke Violoncello

D.B. *ppp*

60

**E** noisy, breathy sound  
let show more and more harmonics during each trill

*pp*

noisy, breathy sound  
let show more and more harmonics during each trill

*pp*

scratch slowly on strings (e.g. with fingernail)  
to produce sound with both pitch and noise

*pp*  $8^{vb}$

scratch slowly on strings (e.g. with fingernail)  
to produce sound with both pitch and noise

*pp*  $8^{vb}$

Acc. *f*

I should go home right now. *f* Then why are you here? Some \_\_\_\_\_ without vibrato

J *f* I don't want to save her. I don't know.

Vln. *f* two strings tremolo-tasto-

Vc. *f* two strings tremolo-tasto-

D.B. *f* two strings tremolo-tasto-

63

Fl. *pp* *pp* *pp* *ppp* *ppp*

Cl. *pp* *pp* *pp* *pp* *ppp* *ppp* *ppp*

Tpt. *pppp* (straight mute)

I [ Cym. ]

II [ Timp. ] *noisy sound (e.g. with brushes)*

Hp. *scratch faster and faster*

Pno. *scratch faster and faster*

Acc. *15<sup>ma</sup>* *pp*

I *every long pitch start without vibrato and end with extreme vibrato*  
 lit - - - tle boy who is fall - en for his nurse? You've got no i - de - a what you are get - ting

J *without vibrato*  
 Please? Please? Please? She told me...

Vln. (two strings tremolo) (tasto)

Vc. (two strings tremolo) (tasto)

D.B. (two strings tremolo) (tasto)

68

Fl. *ppp* *ppp* *pppp* *pppp* *pppp*

Cl. *ppp* *ppp* *pppp* *pppp* *pppp*

Tpt. *pppp* *pppp*

I [ Cym. ]

II [ Timp. ] *mp*

Hp. scratch as fast as possible (without crescendo!)

Pno. scratch as fast as possible (without crescendo!)

Acc. *pp* *pp*

I in to!

J She told me of sol-diers. Of what they did to her friend. She knew things a-bout me but still told me these things.

Vln. (two strings tremolo) (tasto) pont. double stop tremolo overpr. *pppp*

Vc. (two strings tremolo) (tasto) pont. double stop tremolo overpr. *pppp*

D.B. (two strings tremolo) (tasto) pont. double stop tremolo overpr. *pppp*

**F**

74 Timeless (as slow as possible)

**G**

♩ = 60

noisy, breathy sound  
let show more and more harmonics during each pitch

**Bass Clarinet**  
noisy, breathy sound  
let show more and more harmonics during each pitch

I

Fl.

Cl.

Crt.

Vib.

St. D.

II

Glk.

Cow B.

Hp.

Pno.

J

ppp  
legatissimo

You know who I'm talk - ing a - bout...? On the rig.

Vln.

Vc.

D.B.

naturale long bow

long (whole) bow

ppp

pppp

77

Fl.

Cl.

I

St. D.

II

Cow B.

J

ppp

soft tremolo  
faster and faster

pp

There was a fire. A friend of mine he died. I tried to save him but it was my fault. I told her I thought I loved

82

Fl.

Cl.

I St. D.

II Cow B.

J

her. With - out know - ing her name. With - out see - ing her face. It's not a - bout love. I don't know how to

Vc.

D.B.

circle with bow one time each pitch

pp

ppp

85

Fl.

Cl.

Hn.

Tpt.

Tbn.

I St. D.

II Cow B.

Hp.

Pno.

I

J

Vc.

D.B.

fine, clear and light

pp

noisy, breathy sound let show more and more harmonics during each pitch

pp

fine, clear and light

pp

noisy, breathy sound let show more and more harmonics during each pitch

pp

fastest tremolo possible

fastest tremolo possible

pppp

pppp

pp legatissimo, simple, beautiful

love. She's a pa - tient of mine. This

90

Fl. *ppp* almost inaudible

Cl. *ppp* almost inaudible

Tbn. *pppp* wa-wa mute almost inaudible u-->a

I St. D. *pppp*

B. Dr.

II Cow B.

Hp. *pp* *pppp* 8<sup>b</sup>

Pno. *pp* *pppp* 8<sup>b</sup>

I Inge gives a DVD to Joseph. He holds it. is her sto - ry. Eve - ry de - tail of what she went through.

Vln. *ppp* sul tasto (molto) long bow

Vc. *ppp* sul tasto (molto) long bow *pppp* alla punta sul tasto molto fastest tremolo possible

D.B. *ppp* sul tasto (molto) long bow *pppp* alla punta sul tasto molto fastest tremolo possible





97 I

Fl. *almost inaudible*  
*pppp*  
*almost inaudible*

Cl. *pppp*

Hn.

Tpt.

Tbn.

I Vib. *pppp*

B. Dr.

II Cow B.

Hp.

Pno.

Acc. *15<sup>ma</sup>*  
*pppp*

J. *Joseph gives the DVD back to Inge.*  
*p*  
No. \_\_\_\_\_ I \_\_\_\_\_

Vln. *sul tasto molto alla punta*  
*pppp*

Vc. *sul tasto molto alla punta*  
*pppp*

D.B. *pppp*

100

Fl. *ppp*

Cl. *ppp*

Hn. *ppp* 12

Tbn. *pppp* u->a

I [ B. Dr. *ppp*

II [ T. Bl. *ppp* fine and soft 12

Hp.

Acc. (15<sup>ma</sup>)

J. am sor - ry. 3

Vln. *ppp* long bow 12

Vc. *ppp* long bow 12

D.B. *ppp*

# Timeless (as slow as possible)

**J** noisy, breathy sound  
play and sing each pitch simultaneously

102

Fl. *pppp*

Cl. *pppp*

Tpt. *ppp* u-->a

Tbn. *ppp* u-->a

I [ B. Dr. *ppp*

II [ T. Bl. *ppp* fine and soft

Hp. *ppp*

Acc. *ppp* (15<sup>ma</sup>)

I *pp*

J I should - n't have come. I I I I I I just did - n't know what to do. Joseph goes to leave. The fire... Tell

Vln. *ppp* long bow 12 *pppp* circle with the bow

Vc. *ppp* long bow 12 *pppp* circle with the bow

D.B. *pppp* circle with the bow

**K** ♩ = 60

106

Fl. *pppp*

Cl. *pppp*

Acc. *pppp* (15<sup>ma</sup>)

I me a - bout the fire. *pp* Joseph stops. That's not what I asked. *mf* Tell me. *f*

J It was my fault. *mp* Some - times I feel it. It's

Vln. (circle with the bow) *pppp* circle with the bow faster and faster -

Vc. (circle with the bow) *pppp* circle with the bow faster and faster -

D.B. (circle with the bow) *pppp* circle with the bow faster and faster -

109

Fl. *p* *mp* *mf*

Cl. *mp* *mf* *pp*

Hn. *pppp* Kazoo

Tpt. *pppp* Kazoo

Tbn. *pppp* Kazoo

Acc. *15<sup>ma</sup>*

I *f* Tell me!

J there all a-round me. Some - - - times I feel it tear - ing - me a - part.

(circle with the bow faster and faster) circle with the bow so fast until it becomes tremolo

Vln. *f*

Vc. *f*

D.B. *f*

112

Fl. *pp* *pppp* *p* *ord.* *12*

Cl. *pppp* *p* *ord.* *12*

Hn. *p* *ord.* *12*

Tpt. *p* *ord.* *12*

Tbn. *p* *ord.* *12*

B. Dr. *ppp* fine and soft

Acc. *15<sup>ma</sup>*

I Wait here. *mf* *mp* Just sit. *p* Inge watches him, and then exits.

J I should just go. *mp* Joseph sits. Joseph waits.

(circle with the bow so fast until it becomes tremolo) *p* *pppp* *ppp* *pppp*

Vln. *p* *pppp* *ppp* con sordino appassionato naturale

Vc. *p* *pppp*

D.B. *p* *pppp*

116

Vln.

Vc.

D.B.

con sordino  
alla punta  
pont. -----> natur.

long (whole) bow

**pppp**

**pppp**

long (whole) bow

118

♩ = 44

I [ B. Dr.

II [ Glk.

Cym.

Vln.

Vc.

D.B.

**ppp** with bow

**pppp** fine and soft

**mf**

**mp** un pochissimo crescendo e accelerando sempre appassionato

**mp** un pochissimo crescendo e accelerando sempre

appassionato

**mp** un pochissimo crescendo e accelerando sempre

play 1 eighth-tone higher than notated

play 1 eighth-tone higher than notated

play 1 eighth-tone higher than notated

**mp**

**mf**

121

I [ B. Dr.

Vln.

Vc.

D.B.

play 2 eighth-tones higher than notated

play 3 eighth-tones higher than notated

play 2 eighth-tones higher than notated

play 3 eighth-tones higher than notated

play 2 eighth-tones higher than notated

play 3 eighth-tones higher than notated

**subito p**

**mp**

**mp**

123

I [ B. Dr.

H

J

Vln.

Vc.

D.B.

Hanna enters. She stands and looks at him.

Joseph does not notice her.

play 1 eighth-tone higher than notated

play 1 eighth-tone higher than notated

play 1 eighth-tone higher than notated

**mp**

**mf**

**subito p**

**mp**

125

I [ B. Dr. play 2 eighth-tones higher than notated play 3 eighth-tones higher than notated

Vln. play 2 eighth-tones higher than notated play 3 eighth-tones higher than notated

Vc. play 2 eighth-tones higher than notated play 3 eighth-tones higher than notated

D.B. play 2 eighth-tones higher than notated play 3 eighth-tones higher than notated

*mf* *mf* *f*

127

I [ B. Dr. trembling unsure voice *mp*

J Oh sor - ry. *p* I'm wait - ing *pp* for the doc - tor.

Vln. *f* senza sordino

Vc. *f* senza sordino

D.B. *f* senza sordino

129

I [ Crt. with bow *mf*

B. Dr.

II [ Cym. soft

Vln.

Vc.

D.B.

131  $\text{♩} = 60$

Tbn. Trombone cup mute air only *pppp*

I [ Crt. usual tremolo at the beginning, tremolo as fast as possible at the end *pp*

St. D. *pp*

II [ T. Bl. soft *pp*

Cym. *p*

H. *p* legatissimo Why are you here? *pp*

Vln. precise, sul tasto, long bow *pp*

Vc. precise, sul tasto, long bow *pp*

D.B. precise, sul tasto, long bow *pp*





139

Fl.

Hn.

Tpt.

Tbn.

I [ St. D.

II [ Gong

Acc.

H

J

Vln.

Vc.

D.B.

usual tremolo at the beginning,  
tremolo as fast as possible at the end

*pp*

usual tremolo at the beginning,  
tremolo as fast as possible at the end

*pp*

My name is Han - - - na.

Who are you?

usual tremolo at the beginning,  
tremolo as fast as possible at the end  
pont. -----

*pp*

143

Cl.

Tpt.

Tbn.

I [ St. D.

II [ Gong

Acc.

J

Vln.

Vc.

D.B.

usual tremolo at the beginning,  
tremolo as fast as possible at the end

*pp*

*ppp*

You are... Han - - - - - na?

usual tremolo at the beginning,  
tremolo as fast as possible at the end  
pont. ----- → natur.

*pp*

(pont.) ----- → natur.

**N**

146

Fl. *mp*

Cl. *mp* Clarinet 12

Hn. *mp* 5

Tpt. *mp* 5

Tbn. *mp* 5

I [ Vib. *mp* 7 5

II [ Cow B. *mp* 6

Hp. *mp* 3

Pno. *mp* 6 3

Acc. *mp* 5

Vln. *mp* 12 15

Vc. *mp* 12 15

D.B. *pp* Ratchet a single stroke

148

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

*mp*

150

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

The musical score is written for measures 150, 151, and 152. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Cowbell (Cow B.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). Measure 150 features a complex rhythmic pattern with various articulations and slurs. Measure 151 continues the melodic and harmonic development. Measure 152 concludes the section with a final cadence. The score includes numerous slurs, ties, and articulation marks such as accents and staccato.

153

Fl.

Cl.

Hn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

154

**O** ♩ = 66  
 silent mute  
 fine, clear and light

Tpt.

I [ Vib.

St. D.

II [ Cow B.

Hp.

Pno.

Vln. Guiro

usual tremolo at the beginning,  
tremolo as fast as possible at the end

noisy tremolo with brushes  
usual tremolo at the beginning,  
tremolo as fast as possible at the end

scratch slowly on strings (e.g. with fingernail)  
to produce sound with both pitch and noise

mellow sound (with fingertips)  
gliss. on strings  
in the lowest register of the frame

one fine gliss.

Flute  
noisy, breathy sound  
let show more and more harmonics

Fl. *pp*

Cl. *pp*

Tpt. *pp*

I [ St. D.

II [ Cow B.

Hp.

Pno. *pp*

H. *mp*  
What \_\_\_\_\_ do \_\_\_\_\_

Vc. *pp*  
alla punta  
usual tremolo at the beginning,  
tremolo as fast as possible at the end  
circle with bow  
one time each pitch

D.B. *pp*

scratch slowly on strings (e.g. with fingernail)  
to produce sound with both pitch and noise

Fl.

Cl. *pp*

I [ St. D.

II [ Cow B.

Hp.

Pno.

H. *p*  
you want? Do you still want to charm me?

J. *p*  
You were Han na?

Vln. *pp*  
long bow

Vc. *pp*  
natur.

D.B. *pp*

158

Fl.

Cl.

I [ Vib.

St. D.

II [ Cow B.

Hp.

Pno.

H

Vln.

Vc.

D.B.

usual tremolo at the beginning,  
tremolo as fast as possible at the end

*pp*

scratch faster and faster

scratch faster and faster

*mf* *mp*

Not what you ex - pect - ed? Here here here

(natur.)

161

Fl.

Cl.

I [ Vib.

II [ Cow B.

Hp.

Pno.

H

J

Vln.

Vc.

D.B.

1 am. What now?

*mf* *mf*

It might be a mis - take. But I

(natur.)

163

Fl.

Cl.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

H

J

Vln.

Vc.

D.B.

air only  
*pppp*

air only  
*pppp*

scratch as fast as possible  
(without crescendo!)

*mp*

*mf*

*mf*

need - ed - to see - you. I'm sor - ry. You - don't want - to see me.

(natur.)

8

5



165

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [ Vib.

II [ Cow B.

Hp.

Pno.

Vln.

Vc.

D.B.

soft  
*pp*

scratch as fast as possible  
(without crescendo!)

(natur.)

5

9

5

5

166

Fl.

Cl.

Hn.

Tpt.

Tbn.

II [ Cow B.

Hp.

Pno.

H *mp*  
I am here.

Vln. (natur.)

Vc. 5

D.B. 5

167

Fl.

Cl.

Hn.

Tpt.

Tbn.

II [ Cow B.

Hp.

Pno.

H

J

Vln.

Vc.

D.B.

*mf*

*p*

But

I should never have come!

(natur.)

168

Fl.

Cl.

Hn.

Tpt.

Tbn.

II [ Cow B.

Hp.

Pno.

H

Vln.

Vc.

D.B.

I am here.

(natur.) - - - - -> pont.

169 Tape / CD

Hn.

Tpt.

Tbn.

I [ Vib. *pppp*  
noisy gliss with brushes  
let sound as long as possible

II [ Cow B. *pppp*  
plays now the base drum of perc I

Hp.

Pno.

H.

Vln. *mp*  
this last tuplet still in previous tempo  
overpr.

Vc. *mp*  
overpr.

D.B. *mp*

**accelerando**

170 (Tape / CD)

Fl.

Cl.

Vln. *pppp*  
con sordino metalico  
(or another heavily muting sord.)

Vc. *pppp*  
ord.

**(accel.)**

174 (Tape / CD)

Fl. *pp*

Cl. *pp*

J. *ppp*  
You \_\_\_\_\_ are \_\_\_\_\_ here? \_\_\_\_\_

Vln. *pppp*  
long (whole) bow

Vc. *pppp*  
long (whole) bow

D.B. *pppp*  
con sordino metalico  
(or another heavily muting sord.) long (whole) bow

176  $\text{♩} = 66$   
with bow

I

Crt. *mp*  
played by perc II

B. Dr. *pppp*

H. Hanna turns her hearing aid off. But she can still hear.  
Gradually the sound returns to something normal. *pp* *legatissimo, simple, beautiful*  
Hanna takes off her hearing aids. *without cresc.*  
She told me you you

Vln. *slow tremolo long bow*

D.B. *slow tremolo, long bow*

178

Fl. *fine and soft*  
*pp*

Cl. *fine and soft*  
*pp*

Hn. *fine and soft*  
*pp*

Tpt. *fine and soft*  
*pp*

Crt. *with bow*  
*mp*

B. Dr.

H. were com - ing. *pp*

Vln. *slow tremolo, long bow*  
*un pochissimo decresc. sempre*  
(till the sound completely disappears at the end)

Vc. *mp*

D.B. *(slow tremolo, long bow)*  
*very fast tremolo, alla punta*

181

I

B. Dr.

H. *ppp*  
am

Vln. *ppp*

D.B. *pizz.*  
*very fast tremolo alla punta*

184

Fl. *pp*

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Crt. *mp* with bow

B. Dr. *pppp* without cresc.

H. here.

Vln. (slow tremolo, long bow) —————> very fast tremolo, alla punta

Vc. *mp*

D.B. pizz. 7 very fast tremolo alla punta pizz. 5 very fast tremolo alla punta pizz. 5

187

Fl. *pp*

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Crt. *mp* with bow

B. Dr.

H.

Vln. (8va) —————>

Vc. *mp*

190

B. Dr. (8va) —————>

Vln. —————>

Fl. *pp*

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Crt. *mp* with bow

B. Dr.

Vln. *mp*

Vc. *mp*

B. Dr.

Vln. *mp* highest pitch possible

B. Dr. G.P. G.P.



## Part Four The Home

♩ = 60

Simple, quiet, enjoying the silence

*pp*

H Can't you sit with me a bit long - er?

J I'm \_\_\_\_\_ go - ing to bed. I \_\_\_\_\_ love sit - ting here with you.

9

H You used to \_\_\_\_\_ scream out so much in your sleep. But I don't hear it so much through the wall an - y \_\_\_\_\_

15

H more. \_\_\_\_\_

J My my my \_\_\_\_\_ dreams my \_\_\_\_\_ dreams \_\_\_\_\_ are \_\_\_\_\_ still \_\_\_\_\_ there

20

H I \_\_\_\_\_ love it too. Sit - ting here \_\_\_\_\_ with you. \_\_\_\_\_

J but I \_\_\_\_\_ guess \_\_\_\_\_ they \_\_\_\_\_ have di - mi - nished.

27

J I \_\_\_\_\_ should say good - night. You \_\_\_\_\_ love \_\_\_\_\_ it too?

34

H I \_\_\_\_\_ do.