

Berlayar ke Mata Hari

Bee Kayem, age 9

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Triple monologue for gamelan ensemble, gu-zheng and tape

Prologue

1 $\text{♩} = 90$ 2 3 4 5
 scordatura: string I = Pl I/ II = Pl 2/ III = Sl 5/ IV = TN/ V = Pl 7

Gzh $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches with stems down $\frac{4}{8}$ $\frac{1}{8}$

Gmb $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches are space notes with stems down $\frac{4}{8}$ $\frac{1}{8}$

Gd p $\frac{3}{4}$ $\frac{4}{8}$ $\frac{1}{8}$

Gd b $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches with stems down $\frac{4}{8}$ $\frac{1}{8}$

Sltm $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches are space notes with stems down $\frac{4}{8}$ $\frac{1}{8}$

Bg p $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches are space notes with stems down $\frac{4}{8}$ $\frac{1}{8}$

Bg b $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches are space notes with stems down $\frac{4}{8}$ $\frac{1}{8}$

Kng $\frac{3}{4}$ $\frac{4}{8}$ $\frac{1}{8}$

Sr p $\frac{3}{4}$ Sl pitches are line notes with stems up/Pl pitches are space notes with stems down $\frac{4}{8}$ $\frac{1}{8}$

Sr b $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches are space notes with stems down $\frac{4}{8}$ $\frac{1}{8}$

Sr d $\frac{3}{4}$ Slendro pitches are line notes with stems up/Pelog pitches are space notes with stems down $\frac{4}{8}$ $\frac{1}{8}$

Kmpl $\frac{3}{4}$ with motor, variable speed and pedal/ range f_{\sharp} below middle C to f_{\sharp} 3 octaves higher: $\frac{4}{8}$ $\frac{1}{8}$

Vib. $\frac{3}{4}$ $\frac{4}{8}$ $\frac{1}{8}$

"Heavy Tibet + Marimbala"
 fff $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$

Tape $\frac{3}{4}$ $F_{\sharp} B_{\flat}$ Major tenuto chord in "Dream 1" $\frac{4}{8}$ $\frac{1}{8}$
 9 membranophones
 + + + + +

A and B walk in

6 7 8 9 10

one player

Gzh
one player for both Pelog and Slendro instruments, or 2 players

Gmb
one player for both PI and SI Gender panerus

Gd p
one player for both Pelog and Pelog Nem Gender Barungs

Gd b
one player for both Pelog and Slendro Slentem

Sltm
one player for both Pelog and Slendro 1,2,3,5,6 + Bng Brg SI 2,5,6

Bg p
one player for both Slendro and Pelog 1,2,3,5,6,7

Bg b
one player for both Slendro and Pelog

Kng
one Slendro player

Sr p
one player for both Barung SI and PI + an additional Srn Demung SI at M

Sr b
one player for both Pelog and Slendro instruments

Sr d
preferably one Slendro player and one Pelog player

Kmpl
prepare one large suspended cymbal for bar 7

Vib.
F₂ M. in
"Marcato 2"

Tape
6 metallo-phones
B₂ Major
tenuto chord
A and B
pull each other

11 12 13 14

(cue: gmln $\text{♩} \text{♩} \text{♩}$)

Gzh

Gmb

Gd p

Gd b

Sltn

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

$\text{F} \text{♯} \text{B} \text{♭}$ Major tenuto chord

begin chords

in tempo $\text{♩} = 114$

echo of gamelan A and B

duet facing audience

The score is divided into measures 15, 16, 17, 18, and 19. Measure 16 includes a cue: *(Cue: gmln = TN)*. The instruments are: Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The time signatures are 4/8, 1/8, 2/4, and 3/4. The Tape section includes notes for *B, Major*, *F, B, Major*, and *tenuto chord*, with the label *echo of gamelan* below.

Paralogia 1

A

20

21

22

Gzh (cue: Kmpls ♪♪)

Gmb (cue: Kmpls ♪♪)

Gd p (cue: Kmpls ♪♪)

Gd b (cue: Kmpls ♪♪)

Sltm (cue: Kmpls ♪♪)

Bg p (cue: Kmpls ♪♪)

Bg b (cue: Kmpls ♪♪)

Kng (cue: Kmpls ♪♪)

Sr p (cue: Kmpls ♪♪)

Sr b (cue: Kmpls ♪♪)

Sr d (cue: Kmpls ♪♪)

Kmpl 3 > sempre l.v. until bar 76
pp p 5

Vib. (cue: Kmpls ♪♪)

Tape
p. p.
begin of harmonic glide
1. colotomic entrance
f
"Temple Gong" "Marimbala"
+ "Marcato 2" on each crescendo and decrescendo

23 24

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kn g

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

sempre l.v. until bar 76

sempre l.v. until bar 76

sempre l.v. until bar 76

1

pp

3

6

pp

6

sempre l.v. until bar 76

1

mf

25

26

The musical score is arranged in a grand staff format with the following instruments and parts:

- Gzh**: Gzh (3/4)
- Gmb**: Gmb (3/4)
- Gd p**: Gd p (3/4) with notes at measures 25 and 26, marked with '3' and '6'.
- Gd b**: Gd b (3/4) with notes at measures 25 and 26, marked with '1' and '6'.
- Sltn**: Sltn (3/4)
- Bg p**: Bg p (3/4)
- Bg b**: Bg b (3/4) with notes at measures 25 and 26, marked with '3' and '6', and the instruction "sempre l.v. until bar 76".
- Kng**: Kng (3/4) with notes at measures 25 and 26, marked with '1' and '6', and the instruction "pp".
- Sr p**: Sr p (3/4)
- Sr b**: Sr b (3/4)
- Sr d**: Sr d (3/4)
- Kmpl**: Kmpl (3/4)
- Vib.**: Vib. (3/4)
- Tape**: Tape (3/4) with notes at measures 25 and 26, marked with 'x' and '+', and the instruction "begin chords in tempo J = 152".

27

28

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The score is divided into two measures, 27 and 28, with a 4/4 time signature. The Gd p staff has notes with fingerings 2, 5, and 6. The Bg p staff has a *pp* dynamic marking and the instruction "sempre l.v until bar 76". The Bg b and Kng staves have notes with fingerings 2 and 5. The Tape staff shows a sequence of notes and rests, with some notes marked with 'x'.

29

30

The musical score consists of 13 staves. The instruments are: Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The score is divided into two measures, 29 and 30. Measure 29 is in 3/4 time, and measure 30 is in 2/4 time. The Gd p staff has a melodic line with a fermata over the first measure and a note with a '5' above it in the second measure. The Bg p staff has a melodic line with a fermata over the first measure and notes with '2', '4', and '7' below them in the second measure. The Tape staff has a rhythmic pattern with 'x' marks and '+' signs. The Vib. staff has a treble clef and a fermata over the first measure. The other staves (Gzh, Gmb, Gd b, Sltm, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl) have rests in both measures. The score ends with a double bar line and a repeat sign.

31 (cue: Kmpls ♪♪ ♪) 32 33

Gzh $\frac{2}{4}$ $\frac{3}{4}$

Gmb $\frac{2}{4}$ $\frac{3}{4}$

Gd p $\frac{2}{4}$ $\frac{3}{4}$ 6 *p*

Gd b $\frac{2}{4}$ $\frac{3}{4}$ *p* 3 6

Sltm $\frac{2}{4}$ $\frac{3}{4}$ 1 3 6 *p*

Bg p $\frac{2}{4}$ $\frac{3}{4}$

Bg b $\frac{2}{4}$ $\frac{3}{4}$

Kng $\frac{2}{4}$ $\frac{3}{4}$

Sr p $\frac{2}{4}$ $\frac{3}{4}$

Sr b $\frac{2}{4}$ $\frac{3}{4}$

Sr d $\frac{2}{4}$ $\frac{3}{4}$

Kmpl $\frac{2}{4}$ $\frac{3}{4}$ 3 > 1 5

Vib. $\frac{2}{4}$ $\frac{3}{4}$

Tape $\frac{2}{4}$ $\frac{3}{4}$

34

35

The musical score consists of 14 staves. The instruments are: Gzh (Guzh), Gmb (Gambus), Gd p (Guitar plectrum), Gd b (Guitar bow), Sltm (Sitar), Bg p (Bass guitar plectrum), Bg b (Bass guitar bow), Kng (Kamanga), Sr p (Sitar plectrum), Sr b (Sitar bow), Sr d (Sitar drum), Kmpl (Kampl), Vib. (Vibraphone), and Tape (Tape). The score is in 3/4 time. Measures 34 and 35 are shown. Dynamics include *p* (piano) and *mp* (mezzo-piano). Performance instructions include "begin chords in tempo ♩ = 90." and "end of duet facing audience".

end of duet facing audience

36 37 38

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

p

6 2 5 6

6 2 5 4 6 2

6 2

6 2

7 4 2

7 7

B touches shoulders/
fingers crawling down

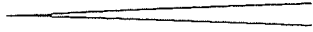
39

40

41

The musical score consists of 14 staves. The first 13 staves are for instruments: Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, and Vib. The 14th staff is for Tape. The score is divided into three measures: 39, 40, and 41. Measure 39 is in 2/4 time, measure 40 is in 2/4 time, and measure 41 is in 3/4 time. The Gd p staff has fingerings 5, 5, and 6. The Bg p staff has fingerings 4, 7, 7, 4, 2, and 6. The Tape staff has 'x' marks indicating specific notes or effects. The Vib. staff has a treble clef and a single note in measure 41.

arm shapes



42 43

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

mp

p

5

2

6

3

4

5

2

6

3

2

3

6

p

>

p

twisties

44 45

Gzh (cue: Kmpls 11.1.)

Gmb *p* *mp* (cue: Kmpls 11.1.)

Gd p 6

Gd b 1 6 3 1

Sltm 6 3

Bg p

Bg b

Kng 1

Sr p

Sr b

Sr d

Kmpl 1

Vib. (cue: Kmpls 11.1.)

Tape

46 47

Gzh

Gmb

Gd p

Gd b *mp*

Sltm *mp* 1 3

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl 3 3 1 *mp* 5

Vib.

Tape 7

duet of bar 12, now with dancers'
back to the audience

48 49

mp *mf*

6 1 3 6 2

mp 6 1 6

6

mp 3 6 2

mp 3 6 2

Tape

Detailed description: This is a page of a musical score for measures 48 and 49. The score is arranged in a system with 14 staves. The instruments are: Gzh (Guzheng), Gmb (Guzheng melody), Gd p (Guzheng part), Gd b (Guzheng part), Sltm (Sitar), Bg p (Banjira part), Bg b (Banjira part), Kng (Konghou), Sr p (Saraswati veena part), Sr b (Saraswati veena part), Sr d (Saraswati veena part), Kmpl (Kamlaya), Vib. (Vibraphone), and Tape. The score shows melodic lines for Gmb, Gd p, Bg b, Kng, and Tape. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated with numbers 1, 2, 3, and 6. A crescendo hairpin is shown between measures 48 and 49. The Tape part features a sequence of notes with 'x' marks below them, possibly indicating a specific recording technique.

50

51

The musical score is arranged in a system of 14 staves. The instruments are listed on the left: Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The time signature is 2/4. The score is divided into two measures, 50 and 51. The Gd p and Bg p parts have fingering numbers (5, 6, 5, 4, 2, 4, 7) and a dynamic marking of *mp*. The Tape part has a rhythmic pattern of eighth notes with 'x' marks, and a dynamic marking of *f*.

52 53

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

mf

Detailed description of the musical score: The score is for measures 52 and 53. It features 14 staves. The top staff (Gzh) has a whole rest in both measures. The second staff (Gmb) has a whole rest in measure 52 and a dotted quarter note in measure 53. The third staff (Gd p) has a melodic line with notes and fingerings: 5, 6, 5, 2. The fourth staff (Gd b) has a whole rest. The fifth staff (Sltm) has a whole rest. The sixth staff (Bg p) has a melodic line with notes and fingerings: 7, 4, 2, 4. The seventh staff (Bg b) has a whole rest in measure 52 and a dotted quarter note in measure 53. The eighth staff (Kng) has a whole rest in measure 52 and a dotted quarter note in measure 53. The ninth staff (Sr p) has a whole rest. The tenth staff (Sr b) has a whole rest. The eleventh staff (Sr d) has a whole rest. The twelfth staff (Kmpl) has a whole rest. The thirteenth staff (Vib.) has a whole rest. The fourteenth staff (Tape) has a rhythmic pattern of eighth notes and rests, with 'x' marks indicating specific notes.

54 55
(cue: Kmpls *♪♪♪♪♪*.)

Gzh *mp* *mf*

Gmb

Gd p 6 3 1 6

Gd b 6 1 6 3 1

Sltm 3 1

Bg p

Bg b 3 (cue: Kmpls *♪♪♪♪♪*.)

Kng 3 6 1

Sr p (cue: Kmpls *♪♪♪♪♪*.)

Sr b (cue: Kmpls *♪♪♪♪♪*.)

Sr d (cue: Kmpls *♪♪♪♪♪*.)

Kmpl 1

Vib. (cue: Kmpls *♪♪♪♪♪*.)

Tape

56 57 58

The score consists of 13 staves. The first three staves (Gzh, Gmb, Gd p) have rests in measures 56 and 57, with Gmb and Gd p starting in measure 58. The Gmb staff has dynamics *mp* and fingerings 6 and 7. The Gd p staff has dynamics *mf* and fingerings 3 and 6. The Sltm staff has dynamics *mf* and fingerings 1 and 3. The Kng staff has dynamics *mf* and fingering 1. The Kmpl staff has dynamics *mf* and fingerings 3, 5, and 1. The Tape staff has dynamics *pp* and includes the instruction "arm/arm combination".

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

pp

arm/arm
combination

59

60

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Gzh:** Grand zither, 4/4 time, rests in both measures.
- Gmb:** Gong, 4/4 time, eighth-note pattern in measure 59, rests in measure 60.
- Gd p:** Gong double, 4/4 time, notes with fingerings 3, 2, 5, 6, 5.
- Gd b:** Gong double, 4/4 time, notes with fingering 6.
- Sltm:** Slatam, 4/4 time, rests in both measures.
- Bg p:** Bugu p, 4/4 time, notes with fingerings 4, 2, 4, 7.
- Bg b:** Bugu b, 4/4 time, notes with fingerings 3, 2, 6.
- Kng:** Kung, 4/4 time, notes with fingerings 3, 6, 2.
- Sr p, Sr b, Sr d:** Srung p, b, and d, 4/4 time, rests in both measures.
- Kmpl:** Kempl, 4/4 time, rests in both measures.
- Vib.:** Vibraphone, 4/4 time, rests in both measures.
- Tape:** Tape part, 4/4 time, eighth-note pattern in measure 59, rests in measure 60.

The score includes dynamics such as *mf* (mezzo-forte) and *mf* (mezzo-forte) in various parts. The time signature is 4/4, and the key signature is one flat. The piece concludes with a 3/4 time signature change at the end of measure 60.

61

62

61 62

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

f *mf* *mf*

5 6 5 2 3

7 4 2 6 4 3

2 6 3

1

7 4 2 6 4 3

2 6 3

1

1

arrival point of the four harmonic glides in contrary motion: with their respective tempi

63

64

This musical score page contains 14 staves for measures 63 and 64. The instruments and parts are: Gzh (Guzh), Gmb (Gambus), Gd p (Guitar plectrum), Gd b (Guitar bow), Sltm (Sitar), Bg p (Bass guitar plectrum), Bg b (Bass guitar bow), Kng (Kongak), Sr p (Sitar plectrum), Sr b (Sitar bow), Sr d (Sitar drum), Kmpl (Kampl), Vib. (Vibraphone), and Tape. The score includes various musical notations such as dynamics (f), articulation (accents), and fingerings (1, 3, 6). The time signature is 4/4.

65

66

B

Gzh

Gmb *ff* *f*

Gd p 3 2 5 6 5 3 2

Gd b 6 1 3 6 1

Sltm 3 6

Bg p *f* 7 6 2 4 7 1

Bg b 3 2 5 3 6 2

Kng *f* 3 2 6 3 2 6 1

Sr p

Sr b

Sr d

Kmpl 3 1 5

Vib.

Tape *f* 9 membranophones track 3

67 68

The musical score is arranged in a system of staves. The top staff is for Gzh (Guzh). The second staff is for Gmb (Guzh). The third and fourth staves are for Gd p (Guzh) and Gd b (Guzh). The fifth staff is for Sltm (Sitar). The sixth and seventh staves are for Bg p (Bajro) and Bg b (Bajro). The eighth staff is for Kng (Konga). The ninth, tenth, and eleventh staves are for Sr p (Sitar), Sr b (Sitar), and Sr d (Sitar). The twelfth staff is for Kmpl (Kampl). The thirteenth staff is for Vib. (Vibraphone). The fourteenth staff is for Tape (Tape). The score is in 3/4 time, with a key signature of one flat. Measure 67 features a *ff* dynamic marking and a *fz sf sf* dynamic marking. Measure 68 features a *p5* dynamic marking. The score includes various musical notations such as notes, rests, and articulation marks.

69 70

The score consists of 13 staves. The first two staves (Gzh and Gmb) are in 3/4 time. The third staff (Gd p) has a 3/4 time signature with a 7/4 measure. The fourth staff (Gd b) has a 3/4 time signature with a 7/4 measure. The fifth staff (Sltm) has a 3/4 time signature with a 7/4 measure. The sixth and seventh staves (Bg p and Bg b) have a 3/4 time signature with a 7/4 measure. The eighth staff (Kng) has a 3/4 time signature with a 7/4 measure. The ninth, tenth, and eleventh staves (Sr p, Sr b, and Sr d) have a 3/4 time signature with a 7/4 measure. The twelfth staff (Kmpl) has a 3/4 time signature with a 7/4 measure. The thirteenth staff (Vib.) has a 3/4 time signature with a 7/4 measure. The fourteenth staff (Tape) has a 3/4 time signature with a 7/4 measure. The score is divided into two measures, 69 and 70. Measure 69 is in 3/4 time, and measure 70 is in 2/4 time. The score ends with a 1/8 time signature. Dynamics include *f*, *ff*, *fz*, *sf*, and *sf sf sf sf*. Fingerings are indicated with numbers 1-6. The tape part includes accents and slurs.

B in front of A

71 72 73

(cue Kmpls ♪♪♪)

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

susp. cymbal

Tape

chord starts to disappear

three hunches/ A exits

74 75

The musical score is arranged in a system with 14 staves. The first two staves are for Gzh and Gmb. The next five staves (Gd p, Gd b, Sltm, Bg p, Bg b) are grouped together. The next three staves (Kng, Sr p, Sr b) are grouped together. The next three staves (Sr d, Kmpl, Vib.) are grouped together. The final staff is for Tape. The score is divided into two measures, 74 and 75, with a 3/4 time signature at the end of each. Measure 74 is in 2/4 time. Measure 75 is in 4/4 time. The score includes various musical notations such as dynamics (f, ff, sf, fz), articulation (>), and fingerings (1, 2, 3, 5, 6, 7). The Tape part features a sequence of notes with a crescendo and decrescendo hairpin.

76

duration bar 1 to 76= 152"

Musical score for Bee Kayem: age 9, page 448, measure 76. The score includes staves for Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The key signature is 3 flats and the time signature is 3/4. Dynamics include *ff*, *fz*, and *sf*. Performance instructions include "ON" for the vibraphone and "track 4" for the tape.

Monologue 1

C $J = 92.5$

77

78

79

(cuc: gliss in saruns)

Gzh

Gmb *sf* hard sticks

Gd p *f* > l.v. until bar 100

Gd b l.v. until bar 100

Sltm *f* >

Bg p = 7 energetic even

Bg b *f* =

Kng play secunda volta 6 (= bar 89)

Sr p gliss 2to1 l.v. until bar 100

Sr b gliss up 6to1 l.v. until bar 100 *ff*

Sr d *ff* gliss 2to1 l.v. until bar 100

Kmpl

Vib. play secunda volta (= bar 89) *f* > Red.

Tape { 2.colotomic entrance
score" age 6" pg 2 to 7
(bar 89) track 5

(bar 77): upstage facing downstage, first "breast" solo by B

(bar 89): "Bob FOSSEE solo/ A exits/ shapes by B

80 81 82

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

1 and 2

gliss 3to1

gliss up 5to1

gliss 3to1

6

6

(bar 92): B jumps, A enters with handcrawling

D

83

84

85

83 84 85

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

1 and 2

3

2

1 and 4

6

6

gliss 5to1

gliss up 3to1

gliss 4to1

play seconda volta (= bar 95)

f 3 Solo 5 6

(bar 95): B ends up on the ground and remains motionless in foetal position

86 87 88

Gzh (cue ♪♪♪)

Gmb (cue ♪♪♪)

Gd p 1 and 2

Gd b Sl 5 2 and 5 3

Sltm 1 and 3

Bg p

Bg b ff^6

Kng ff^6

Sr p ff^6

Sr b gliss up 2to1

Sr d gliss 5to1

Kmpl 7 3

Vib.

Tape

(bar 97): arm combination by A

Paralogia 2

2

100 101 102 103 $\text{♩} = 180.5 !!$

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

track 3
 solo A, circular walking
 = development on arm combination

104 ♩ = 152

105

106

107

♩ = 133

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

f *mf*

9-tone chord 13-tone chord

Detailed description of the score: The score is for measures 104, 105, 106, and 107. Measures 104 and 105 are marked with a tempo of ♩ = 152, while measures 106 and 107 are marked with ♩ = 133. The instruments listed are Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The Gmb, Sltm, and Kmpl parts have melodic lines with accents and dynamics like *f* and *mf*. The Tape part is a separate section with a 9-tone chord in measure 104 and a 13-tone chord in measure 107. A double asterisk (*) is placed above the tape part in measure 107.

108 109 110 ♩ = 114 111 112

The musical score consists of 13 staves and a tape part. The staves are labeled as follows: Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The first four measures are numbered 108, 109, 110, and 111, with a tempo marking of ♩ = 114. The final measure is numbered 112. Each staff contains rhythmic notation consisting of rests and patterns of notes grouped by brackets with numbers below them: 2+3, 3+2, and 2+2+3. The time signature is 4/4. The Tape part is written on a grand staff with dynamic markings *mp* and *p*, and includes a 14-tone chord in measure 108 and a 15-tone chord in measure 109.

Dialogue 1

duration bar 77 to 114 = 95"



113 $\text{♩} = 76$ (cue: $\text{♩} \text{♩} \text{♩} \text{♩}$) 114 115 $\text{♩} = 47.5$ 116 117

Gzh $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Gmb $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Gd p $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$ very distinct chords

Gd b $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$ very distinct chords

Sltm $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$ very distinct chords

Bg p $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Bg b $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Kng $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Sr p $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Sr b $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$ prepare P1

Sr d $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Kmpl $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$

Vib. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$ off *ppp*

Tape $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{8}$ "Brass Tamborine" $\times \times \times \times$ $\times \times \times \times$ $\times \times \times \times$

19-tone chord Δ \square Δ 2 melodic lines in "Dream 1" p p

A joins B track: 7 A rolls B, foot initiating

118 119 ♩ = 57

Gzh

Gmb

Gd p *p*

Gd b *p*

Sltm

Bg p *pp* 6

Bg b *pp* 6

Kng *pp* 6

Sr p

Sr b *mp* !PI 2 !PI 5

Sr d

Kmpl

Vib.

Tape *"Marimbala"*

A pulls B up

second "breast" solo (of bar 77), now by A and B facing upstage

120 $\text{♩} = 95$

121

Gzh

Gmb (hard sticks)

Gd p 3 2 (3) (2) (damp 3) (l.v.2)

Gd b 3 2

Sltm *mf* 5 1

Bg p

Bg b

Kng

Sr p

Sr b

Sr d *mp* 3

Kmpl

Vib. *mf* *p* increase speed tremolando *

Tape { "Temple Gong" }

track 3 \square \triangle A jumps/ B enters

$\text{♩} = 3/8$

122 Solo 123 124 125

Gzh $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Gmb $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Gd p $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Gd b $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Sltm $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Bg p $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Bg b $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Kng $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Sr p $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Sr b $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Sr d $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Kmpl $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Vib. $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

"Brass Tamborine" *sf*

Tape $\frac{1}{2}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

2 4# 7# 2#/2

sf 1 and 5

3 *p*

A and B circle around each other

126 $\text{♩} = 95$ 127

Gzh

Gmb (hard sticks)

Gd p

Gd b (2 l.v.)

Sltm

Bg p

Bg b

Kng

Sr p *pp*

Sr b *pp*

Sr d

Kmpl

Vib.

Tape *freak modulation on "Temple Gong"*

"Elaine-Suyin" duet

128 129 $\text{♩} = 76$

Gzh $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
sf con vibrato
 1 2 7# 2 1# 2 7#

Gmb $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
sf 2 and 4

Gd p $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
 1 (5 l.v.) (from Gzhng)

Gd b $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
 1 (5 l.v.)

Sltm $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
pp

Bg p $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$

Bg b $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$

Kng $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$

Sr p $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$

Sr b $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
 2

Sr d $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
pp

Kmpl $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
 2

Vib. $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
pp

Tape $\frac{3}{4}$ $\frac{8}{4}$ $\frac{6}{4}$
sf freak modulation on "Brass Tamborine"

Musical score for measures 130, 131, and 132. The score is written for various instruments and includes dynamic markings and performance instructions.

- Gzh:** Melodic line with notes 1, 5#, 1#, 5#, 1, 2, 1#, 5#, 2, 1#, 5#. Dynamic markings: *sf*.
- Gmb:** Bass line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Gd p:** Percussion line with notes 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Performance instruction: (from Gzhng).
- Gd b:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. Performance instruction: (from Gndr pns), (from Gzhng).
- Sltm:** Percussion line with notes 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Performance instruction: L.
- Bg p:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Bg b:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Kng:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Sr p:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Sr b:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Sr d:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Kmpl:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Vib.:** Vibraphone line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.
- Tape:** Percussion line with notes 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. Performance instruction: "baby-jumps".

133 134

Gzh *sf* 1 5# 2 4# 1# 5# 4# 2

Gmb (cue: Vib si j, la j mi j) soft sticks

Gd p 3 3 (3 l.v.) 2

Gd b (cue: Vib si j, la j mi j) 2

Sltn 1 (cue: Vib si j, la j mi j)

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl 3

Vib. OFF Red. tremolando *

Tape 3 5 3

Tams

traci: S

B on the ground/
A walks extremely slowly

F

$\text{♩} = 48$

135

136

Gzh $\frac{4}{2}$ *f* 5

Gmb $\frac{4}{2}$ *mf* 3 tremolando 6 2 (6 l.v.) 2 6 (2 l.v.)

Gd p $\frac{4}{2}$

Gd b $\frac{4}{2}$ 1 3 (1 l.v.) 3 1 (3 l.v.)

Sltm $\frac{4}{2}$ 5

Bg p $\frac{4}{2}$

Bg b $\frac{4}{2}$

Kng $\frac{4}{2}$

Sr p $\frac{4}{2}$

Sr b $\frac{4}{2}$ *mp* gentle 6 6 6 6 6 6 6 6

Sr d $\frac{4}{2}$ *mp* gentle 6 6 6 6 6 6 6 6

Kmpl $\frac{4}{2}$

Vib. $\frac{4}{2}$ *mp*

Tape $\frac{4}{2}$ "Temple Gong" "Marimbala"

137

138

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Gzh** and **Gmb**: Both have rests in measures 137 and 138, with a 3/2 time signature change at the start of measure 138.
- Gd p**: Features a melodic line with notes in measures 137 and 138. Fingerings 1, 2, 3, and 5 are indicated. A 3/2 time signature change occurs at the start of measure 138. Performance instructions include "(1 l.v.)" and "(3 l.v.)".
- Gd b**: Features a melodic line with notes in measures 137 and 138. Fingerings 3, 6, 5, 2, and 3 are indicated. A 3/2 time signature change occurs at the start of measure 138. Performance instructions include "(3 l.v.)" and "(2 l.v.)".
- Sltm**: Has a rest in measure 137 and a note in measure 138 with fingering 1.
- Bg p**, **Bg b**, **Kng**, **Sr p**, and **Sr b**: All have rests in both measures.
- Sr d**: Features a melodic line with notes in measures 137 and 138, all with fingering 5.
- Kmpl**: Has a rest in both measures.
- Vib.**: Features a melodic line with notes in measures 137 and 138, including a sharp sign (#).
- Tape**: Features a melodic line with notes in measures 137 and 138.

The score is written in 4/4 time, with a 3/2 time signature change at the beginning of measure 138. The key signature is one flat (B-flat).

139

$\text{♩} = 57$

140

141

Score for various instruments including Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The score includes musical notation, dynamics (f, ff, mf), and performance instructions such as "gliss12457 7#" and "Tabla" shifted 15 semitones higher.

Gzh: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$. *f* gliss12457 7#

Gmb: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$. *ff* 1, 2, 3, 5

Gd p: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$. *ff* 1, 2, 3, 5

Gd b: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$. *f* 5, 2, 5, 3, 1, 2

Sltm: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$. *mf* 1, 5, *f* 5, 3, 6, 1

Bg p: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$

Bg b: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$

Kng: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$

Sr p: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$

Sr b: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$

Sr d: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$

Kmpl: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$

Vib.: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$. *f* Scio, 3, 3, 5-4, Red., Red., Red.

Tape: $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{1}{2}$. "Tabla" shifted 15 semitones higher

142 143 144 145

Gzh $\frac{1}{2}$ gliss2457 7# gliss571 1# gliss5712 2# gliss124 5 $\frac{4}{8}$

Gmb $\frac{1}{2}$ $\frac{4}{8}$

Gd p $\frac{1}{2}$ 1 5 *mf* $\frac{4}{8}$

Gd b $\frac{1}{2}$ $\frac{4}{8}$

Sltm $\frac{1}{2}$ $\frac{4}{8}$

Bg p $\frac{1}{2}$ $\frac{4}{8}$

Bg b $\frac{1}{2}$ $\frac{4}{8}$

Kng $\frac{1}{2}$ $\frac{4}{8}$

Sr p $\frac{1}{2}$ $\frac{4}{8}$

Sr b $\frac{1}{2}$ $\frac{4}{8}$

Sr d $\frac{1}{2}$ $\frac{4}{8}$

Kmpl $\frac{1}{2}$ *pp* 1 $\frac{4}{8}$

Vib. $\frac{1}{2}$ *mf* $\frac{4}{8}$

Tape $\frac{1}{2}$ "Temple Gong" $\frac{4}{8}$

track 10 B starts "bounce-bounce" mouvement

G

146

$\text{♩} = 76$

147

148

$\text{♩} = 95$

149

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

- Gzh**: Gongs, with a 7-measure rest at the start of measure 146.
- Gmb**: Gong, with rests throughout.
- Gd p**: Gong, with rests throughout.
- Gd b**: Gong, with rests throughout.
- Sltm**: Slatam, with rests throughout.
- Bg p**: Bongo, featuring a solo in measure 146 with notes 2, 1, 4, 5, 6 and a *p* dynamic. It has rests in measures 147 and 148, and a solo in measure 149 with notes 7, 2, 5, 3 and a *mp* dynamic.
- Bg b**: Bongo, with rests in measures 146 and 147, a solo in measure 148 with notes 1, 2, 5, 3, 6 and a *p* dynamic, and rests in measure 149.
- Kng**: Klong, with rests throughout.
- Sr p**: Small drum, with rests in measures 146 and 147, a solo in measure 149 with notes 2, 2, 3, 6 and a *mp* dynamic.
- Sr b**: Small drum, with a "switch to Sl" instruction in measure 146 and rests throughout.
- Sr d**: Small drum, with rests throughout.
- Kmpl**: Klong, with rests throughout.
- Vib.**: Vibraphone, with notes and rests across all measures, including a *Red.* marking and an asterisk in measure 149.
- Tape**: A section with a "Marimbala" label and rhythmic notation (vertical lines) across all measures.

duration bar 115 to 155 = 171"

150 $\text{♩} = 114$ 151 152 , 153 154 155 (cue: )

$\text{♩} = 180.5$

Gzh  (cue: )

Gmb  (cue: )

Gd p  (cue: )

Gd b  (cue: )

Sltm  (cue: )

Bg p  (cue: )

Bg b  (cue: )

Kng  (cue: )

Sr p  (cue: )

Sr b  (cue: )

Sr d  (cue: )

Kmpl  (cue: )

Vib.  (cue: )

Tabla  (cue: )

Tape  (cue: )

Monologue 2

156 H $\text{♩} = 92.5$

157

158

The musical score for Monologue 2, measures 156-158, is written for a large ensemble. The instruments and their parts are as follows:

- Gzh**: Mute throughout.
- Gmb**: Mute throughout.
- Gd p**: Features a melodic line starting in measure 156 with notes marked '1 and 2' and '3 and 4'. Dynamics include *f*.
- Gd b**: Features a complex melodic line with notes marked '2 and 5' and '3 and 4'. Dynamics include *f*.
- Sltm**: Features a melodic line with notes marked '1 and 3'. Dynamics include *f*.
- Bg p**: Features a melodic line with notes marked '6', '7', '6', '7', and '6 and 7'. Dynamics include *Solo ff*.
- Bg b**: Features a melodic line with notes marked '6 and 7 even energetic'. Dynamics include *f*.
- Kng**: Mute throughout.
- Sr p**: Features a melodic line with notes marked 'gliss 5to1'. Dynamics include *ff*.
- Sr b**: Features a melodic line with notes marked 'gliss up 2to1'. Dynamics include *ff*.
- Sr d**: Features a melodic line with notes marked 'gliss 5to1'. Dynamics include *ff*.
- Kmpl**: Mute throughout.
- Vib.**: Features a melodic line with notes marked 'Solo' and 'Red.'. Dynamics include *f*.
- Tape**: Features a melodic line with notes marked '6.' and '" age 6" pg 9 to 17 without bar 91'. Dynamics include *f*.

B: begin of "Suicide"-solo
 A: "Joanne's early anger"

159

160

161

The musical score consists of 14 staves. The top three staves (Gzh, Gmb, Gd p) are in 4/4 time. The Gd b staff has a 3/4 time signature for the first two measures. The Sltm staff has a 4/4 time signature. The Bg p staff has a 4/4 time signature. The Bg b staff has a 4/4 time signature. The Kng staff has a 4/4 time signature. The Sr p, Sr b, and Sr d staves have a 4/4 time signature. The Kmpl staff has a 4/4 time signature. The Vib. staff has a 4/4 time signature. The Tape staff has a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Specific performance instructions are provided for the Sltm and Sr p staves.

1 and 4

gliss up 3to1

gliss 4to1

162 || 163 164

Gzh
Solo *ff*

Gmb
6 7 6 7 6 7 6

Gd p
>

Gd b
2 >

Sltm
1 >

Bg p
>

Bg b
Solo *ff* 7 6 7 6 6 and 7
6 7 6 7 6

Kng

Sr p
gliss 3to1

Sr b
gliss up 5to1

Sr d
gliss 3to1

Kmpl

Vib.

Tape

165 166 167

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

only 1

switch to SI

gliss 2to1

gliss up 6to1

gliss 2to1

track 12

168 J 169 170

Gzh

Gmb *p* even energetic ♩
= 6 and 7

Gd p 6 *p* switch to Pl
secunda volta (= bar 180)
Pl 6
> Solo
! Pl5 6 5 5 and 6

Gd b *mf* with the wood of the mallet
5 6 5 6

Sltm gliss on flat body from *mp* 3to2(RH) and 1to2 (LH)

Bg p *mp* gliss on flat body from 3 to 2(RH) and 1 to 2 (LH)

Bg b

Kng *p* 6 5

Sr p switch to Sl and Pl

Sr b

Sr d

Kmpl

Vib.

Tape 7.

B: hand at throat/ B collapses

171 172 173

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

(bar 183): 5 membranophones

Detailed description: This page of a musical score covers measures 171, 172, and 173. The score is written for a variety of instruments. The top staff is for Gzh (gong). The Gmb (gong) staff has rests in measures 171 and 172, followed by a note in measure 173. The Gd p (gong) staff features a melodic line with notes marked with fingerings 5 and 6, and accents (>). The Gd b (gong) staff has a rhythmic pattern of eighth notes with fingerings 5 and 6. The Sltm (siltam) staff has rests. The Bg p (bong) and Bg b (bong) staves have rhythmic patterns with accents. The Kng (klong) staff has rests. The Sr p (sring) staff has a melodic line starting in measure 172 with a dynamic marking of *p* and a fingering of 1. The Sr b (sring) staff has rests. The Sr d (sring) staff has a melodic line starting in measure 171 with a dynamic marking of *p* and a fingering of 1. The Kmpl (kempl) staff has rests. The Vib. (vibraphone) staff has rests. The Tape staff shows a series of notes with a dynamic marking of *p* and a fingering of 1. The score includes time signatures of 4/4 and 3/8, and various musical notations such as rests, notes, and accents.

174 K 175 176

Gzh: 4/4, *sf*, rests in measures 174-175, 3/8 in measure 176, 4/4 in measure 176.

Gmb: 4/4, rests in measures 174-175, 3/8 in measure 176, 4/4 in measure 176.

Gd p: 4/4, Solo >, notes 6, 5, 6, 5, 5 and 6.

Gd b: 4/4, rests in measures 174-175, 3/8 in measure 176, 4/4 in measure 176.

Sltm: 4/4, even energetic ♪, notes 5 and 6.

Bg p: 4/4, notes 7, 7, 7, 7.

Bg b: 4/4, notes 7, 7, 7, 7.

Kng: 4/4, rests in measures 174-175, 3/8 in measure 176, 4/4 in measure 176.

Sr p: 4/4, notes 1 and 2.

Sr b: 4/4, rests in measures 174-175, 3/8 in measure 176, 4/4 in measure 176.

Sr d: 4/4, notes 1 and 2, 3, 5, 6.

Kmpl: 4/4, Solo *P*, notes 6.

Vib.: 4/4, rests in measures 174-175, 3/8 in measure 176, 4/4 in measure 176.

Tape: 4/4, rests in measures 174-175, 3/8 in measure 176, 4/4 in measure 176.

A: arm combination

duration bar 156 to 191 = 76"

Musical score for measures 177, 178, and 179. The score includes staves for Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The time signature is 4/4. Measure 179 includes the instruction "(cue Kng ♪ ♪ ♪)" and dynamic markings *pp* and *p*. The score concludes with a double bar line and repeat signs.

(bar 179) =
track 13

Dialogue 2

192 L ♩ = 38

193 ♩ = 190

Gzh *f* 2# 1 and 7

Gmb *f* 6

Gd p switch to SI

Gd b Solo *f* 6

Sltm *f* 6

Bg p

Bg b

Kng

Sr p

Sr b to Srn Dmng SI for letter M

Sr d

Kmpl *f* 7

Vib. *p* damp other pitches with fingers

Tape *p* "Ride Cymbal" *ff* "Tabla" arm combination: B behind A

194 $\text{♩} = 76$ $\text{♩} = 152$

Gzh $2\#$

Gmb mf 7 1,5 and 7

Gd p

Gd b mf 7

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl 5

Vib. damp other pitches with fingers

Tape p f

196 $\text{♩} = 114$ 197

Gzh 2# 5 and 7

Gmb 6 7

Gd p 6 7

Gd b 6 7

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl 3

Vib. damp simile

Tape *p* *mf*

A + B: "people wall"
going towards upstage

198 $\text{♩} = 152$ 199 $\text{♩} = 76$

Gzh $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$
 2# $\frac{3}{8}$ 1 5 and 7

Gmb $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$
 p $\frac{3}{8}$ 6 > > > >

Gd p $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Gd b $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$
 p $\frac{3}{8}$ 6 > > > >

Sltm $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Bg p $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Bg b $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Kng $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Sr p $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Sr b $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Sr d $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Kmpl $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$
 2 damp simile

Vib. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Tape $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$
 p mp 7

200 $\text{♩} = 190$

201 $\text{♩} = 38$

Gzh $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Gmb $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Gd p $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Gd b $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Sltm $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Bg p $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Bg b $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Kng $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Sr p $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Sr b $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Sr d $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Kmpl $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Vib. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$
 Tape $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{4}$

5 and 7
 pp
 6
 6
 change to middle speed
 damp simile
 "Brass
 Tamborine"
 p
 3pp
 8
 A + B: turn, flip
 2 metallophones
 2 membranophones

202 $\text{♩} = 57$ 203

Gzh/
Koto

sf hard sticks 1 5 2# 7 *sf* 1 7 5 1 2#

Gmb

Gd p (from Gzhng) 5 5

Gd b (cue Gzhng: slow ↓)

Sltn *mp* (cue Gzhng: slow ↓) 1

Bg p (cue Gzhng: slow ↓)

Bg b (cue Gzhng: slow ↓)

Kng (cue Gzhng: slow ↓)

Sr p (cue Gzhng: slow ↓)

Sr b (cue Gzhng: slow ↓)

Sr d (cue Gzhng: slow ↓)

Kmpl (cue Gzhng: slow ↓)

Vib. change to middle speed

Tape "Koto"

A + B: walk downstage right/ motionless/ their faces scan across the audience

204 205

Gzh/
Koto *sf* 1 7 1 2# 5 5 2# 5 2 *sf* 1

Gmb 5 4 5 4

Gd p 5 4 5 4 1

Gd b 5 4 5 4

Sltm 5 4 5 4 1

Bg p (from Gzhng) 5 5 4 5 4

Bg b 5 4 5 4

Kng 5 4 5 4

Sr p 5 4 5 4

Sr b 5 4 5 4

Sr d 5 4 5 4

Kmpl 5 4 5 4

Vib. 5 4 5 4

Tape 5 4 5 4



♩ = 76

208

209

210

211

206

cresc.

207

intens

Gzh/
Koto

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

Gender barung Pelog and barung Nem

(from Gzhng)

downward arpegg

"Cymbals"

"Vibe & Marimba"

A + B: walk downstage left/
motionless/
they stare at audience

track 7

(Timbral metamorphosis)

212

213

214

Gzh *mf* 4# 1# 4# 1# 1#
1 5 7 2 4# 5 1 5 7 2 4# 5 2 4# 5

Gmb *sf* 6 7

Gd p *mp* 2 and 5 2 and 6 2 and 6 5 and 6

Gd b *mp* 6 and 7 2 and 5 2 and 5 1 and 7 !!

Sltm 6 6 6 6 6

Bg b1 *p* barung Sl 5 5 5 5 5 6 5

Bg b 1 2 1 2 2

Kng

Sr p

Sr d1

Sr d

Kmpl 3 *pp* 3

Vib. *p* small notes on the beat *f* 3

Tape > >

tenuto chord in "Solo Cello"/
accents in "Maraca C. Tanzanian Shaker, Castanet/
timbral changes between "Marcato 2", "Koto", "Lotus Land" and "pizz Viola".

215

216

217

Gzh

1#25 2(4#) 21#5 2(4#) 57

Gmb

2 and 6 , sf 5 and 6 ,

Gd p

Gd b

2 and 5 , 1 and 7 ,

Sltm

5 6 5 6 3

2 5 2 5 ,

Bg b!

Bg b

6 7 6 7

1 1 1 1

Kng

Sr p

Sr d!

Sr d

7 7 7

Kmpl

3 1 1 1

Vib.

p

Tape

A + B: "people wall"/ they turn around each other

218 219 220

Gzh

Gmb *sf* 5

Gd p 2 and 6

Gd b 2 and 5

Sltm

Bg b! 6 5 5 5 2 2

Bg b 7 6 6

Kng 1 1 1

Sr p

Sr d!

Sr d

Kmpl 3

Vib. *p* 3

Tape *p* 3 3 3
2 metallophones

Detailed description: This page of a musical score covers measures 218, 219, and 220. The score is for a full ensemble. Measures 218 and 219 are in 3/4 time, while measure 220 is in 4/4 time. The instruments and their parts are: Gzh (Guzheng) with rests; Gmb (Guzheng) with a melodic line starting on measure 218, marked *sf* and fingered 5; Gd p (Guzheng) with a melodic line starting on measure 219, marked '2 and 6'; Gd b (Guzheng) with a melodic line starting on measure 219, marked '2 and 5'; Sltm (Sitar) with rests; Bg b! (Bassoon) with a melodic line starting on measure 219, fingered 6 5 5 5 2 2; Bg b (Bassoon) with a melodic line starting on measure 219, fingered 7 6 6; Kng (Konghou) with rests; Sr p (Soprano Piccolo) with rests; Sr d! (Soprano Drum) with rests; Sr d (Soprano Drum) with rests; Kmpl (Kampong) with rests; Vib. (Vibraphone) with a melodic line starting on measure 218, marked *p* and fingered 3; and Tape with a rhythmic pattern of eighth notes in measure 218, rests in measure 219, and eighth notes with triplets in measure 220, marked *p* and '2 metallophones'. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

221

Gzh

3

4# 4#

1 5 7

2(4#)57

5 7 2(4#) 57

222

223

14#57 14#57

1(1#)45 1(1#)45

14=57

Gmb

2

sf

sf

Gd p

5 and 6

2 and 6

Gd b

1 and 7 !!

2 and 5

Sltm

Bg b!

6 5 5

5 2 2

Bg b

2

7 6 6

1 1 1

Kng

Sr p

Sr d!

5 6 5 6

2 5 2 5

Sr d

3

6 7 6 7

1 1 1 1

Kmpl

5

Vib.

sf

p

Tape

3

3

>

>

>

N

224 ♩ = 152

225

226

Gzh

Gmb *Solo* *PP* *7* *>* *>* *>*

Gd p

Gd b

Sltm

Bg p *switch back to bonang panerus*

Bg b

Krg

Sr p *switch back to sarun barung*

Sr b

Sr d

Kmpl

Vib. *live vibraphone plays only the pitches with + superscribed*
fastest speed
P Red. *Red.* *mp*

Tape *"Nepal Cymbals"*
"Udu Finger" +
track 18

A + B: "zen"-arms into final combination

227 $\text{♩} = 168$ 228 229 *f*

Gzh

Gmb Solo

Gd p *f* 6 to Pelog

Gd b *f* 7 to Slendro

Sltm

Bg p *mf* 6

Bg b *mf* 6

Kng *mf* 6

Sr p *mf* 6

Sr b *mf* 6

Sr d *mf* 6

Kmpl

Vib. *mf* Red. (b) Red. 6:4 6:4

Tape "Tam + Electro Cymbal" *mf* 8. "Udu Slap" +

230 231

f $\sharp 5$

mp *sf*

mf $\sharp 2$

$\sharp 5$

mf 6

f +

6-4 6-4

Red. \sharp

Red. \sharp

"Bata Ipu"

Track 19

duration bar 192 to 235 = 114"

232 $\text{♩} = 185$ 233 234 235

Gzh

Gmb Solo *mf* *sf* *ff*

Gd p *f*

Gd b *f*

Sltm 3 *f*

Bg p *f*

Bg b *f*

Kng *f*

Sr p *f*

Sr b *f*

Sr d *f*

Kmpl

Vib. *ff*

Tape "Tam + Rude Crash" *f* *ff*

Metatalogue



236

$\text{♩} = 92.5$

Gzhng tacet al fine

237

238

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

Solo with wood of mallet

mf

p

mp

p

mf *red.*

5

6

5

5 and 6

5 and 6

1 and 2

SI 3

3

1 and 2

11.

"age 6" pg 18 without bar 105

Finale a due, synchronized

239 240 241

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

(children voices)

6 5 6 5 5 and 6

1 and 2

1 and 2

Detailed description: This is a page of a musical score for 'Bee Kayem: age 9', page 495. It covers measures 239, 240, and 241. The score is for a large ensemble of instruments. The time signature is 4/4 for measures 239 and 240, and 3/8 for measure 241. The instruments listed are: Gzh (Guzheng), Gmb (Guzheng), Gd p (Guzheng), Gd b (Guzheng), Sltm (Sitar), Bg p (Bansuri), Bg b (Bansuri), Kng (Konghou), Sr p (Saraswati veena), Sr b (Saraswati veena), Sr d (Saraswati veena), Kmpl (Kamlaya), Vib. (Vibraphone), and Tape (children voices). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Specific fingerings are indicated for the Gd b part (6, 5, 6, 5) and the Sr p part (1 and 2). The Tape part is marked with a square symbol and a slur, indicating the recording of children's voices.

242 P 243 244

Gzh: 4/4 time signature, rests in measures 242-243, 3/8 time signature in measure 244.

Gmb: 4/4 time signature, notes in measures 242-243, 3/8 time signature in measure 244. *p* = 5 and 6.

Gd p: 4/4 time signature, rests in measures 242-243, 3/8 time signature in measure 244. *switch to Sl*.

Gd b: 4/4 time signature, notes with accents in measures 242-243, 3/8 time signature in measure 244. Notes: 5, 6, 5, 6, 5 and 6.

Sltm: 4/4 time signature, notes with accents in measures 242-243, 3/8 time signature in measure 244. *Solo with the wood of the mallet*, *mf*. Notes: 6, 5, 6, 5, 6.

Bg p: 4/4 time signature, notes in measures 242-243, 3/8 time signature in measure 244.

Bg b: 4/4 time signature, notes in measures 242-243, 3/8 time signature in measure 244.

Kng: 4/4 time signature, rests in measures 242-243, 3/8 time signature in measure 244.

Sr p: 4/4 time signature, notes in measures 242-243, 3/8 time signature in measure 244. Note: 1.

Sr b: 4/4 time signature, rests in measures 242-243, 3/8 time signature in measure 244.

Sr d: 4/4 time signature, notes in measures 242-243, 3/8 time signature in measure 244. Note: 1.

Kmpl: 4/4 time signature, rests in measures 242-243, 3/8 time signature in measure 244.

Vib.: 4/4 time signature, notes in measures 242-243, 3/8 time signature in measure 244.

Tape: 4/4 time signature, notes in measures 242-243, 3/8 time signature in measure 244.

245 246 247

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

switch to Pl

f

5 and 6

*

248 Q 249 250

Gzh: 4/4, 4/4, 3/8, 4/4

Gmb: 4/4, 4/4, 3/8, 4/4

Gd p: 4/4, 4/4, 4/4, 4/4. *ff*, *>* 1

Gd b: 4/4, 4/4, 3/8, 4/4

Sltm: 4/4, 4/4, 4/4, 4/4. *ff*, *>*, 1

Bg p: 4/4, 4/4, 3/8, 4/4. *f*, even energetic, Solo, = 6 and 7

Bg b: 4/4, 4/4, 4/4, 4/4. *ff*, 6, 7, 6, 7, 6 and 7

Kng: 4/4, 4/4, 3/8, 4/4. 7

Sr p: 4/4, 4/4, 4/4, 4/4. *ff*, gliss 2to1

Sr b: 4/4, 4/4, 4/4, 4/4. *ff*, gliss up 6to1

Sr d: 4/4, 4/4, 4/4, 4/4. *ff*, gliss 2to1

Kmpl: 4/4, 4/4, 3/8, 4/4

Vib.: 4/4, 4/4, 3/8, 4/4

Tape: 4/4, 4/4, 3/8, 4/4. 12.

251 252 253

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

1 and 2 until
bar 265

6 and 7

6 and 7 even energetic

gliss 3to1

gliss up 5to1

gliss 3to1

6

254 **R** 255 256

Gzh
4/4 4/4 3/8 4/4

Gmb
4/4 4/4 3/8 4/4

Gd p
4/4 4/4 3/8 4/4

Gd b
4/4 4/4 4/4 4/4

Sltm
4/4 4/4 4/4 4/4

Bg p
4/4 4/4 4/4 4/4

Bg b
4/4 4/4 4/4 4/4

Kng
4/4 4/4 4/4 4/4

Sr p
4/4 4/4 4/4 4/4

Sr b
4/4 4/4 4/4 4/4

Sr d
4/4 4/4 4/4 4/4

Kmpl
4/4 4/4 3/8 4/4

Vib.
4/4 4/4 3/8 4/4

Tape
4/4 4/4 3/8 4/4

6 and 7

1 and 4

6

gliss 5to1

gliss up 3to1

gliss 4to1

Solo 3

f

5

6

accelerate speed of the vibrato-----slow down

257 258 259

Gzh

Gmb

Gd p

Gd b
3 and 4 until bar 265
2 and 5 until bar 265

Sltm
1 and 3

Bg p

Bg b

Kng
6
ff 6
7

Sr p

Sr b

Sr d

Kmpl
7
3

Vib.
accelerate speed of the vibrato-----slow down -----

Tape

Epilogue

260

S

261

262

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Gzh:** Mute throughout.
- Gmb:** Starts with a forte (*f*) dynamic, playing notes 5 and 7. A double bar line is present at the beginning of the staff.
- Gd p:** Percussion part with various rhythmic patterns and accents.
- Gd b:** Percussion part with sustained notes and accents.
- Sltm:** Percussion part with notes 1 and 3, and a 'Solo' marking.
- Bg p:** Percussion part with notes 5 and 7, and a 'Solo' marking.
- Bg b:** Percussion part with notes 5 and 7.
- Kng:** Percussion part with notes 5 and 7.
- Sr p:** Percussion part with notes 1 and 3, and a 'Solo' marking.
- Sr b:** Percussion part with notes 5 and 7, and a 'Solo' marking.
- Sr d:** Percussion part with notes 5 and 7, and a 'Solo' marking.
- Kmpl:** Percussion part with notes 5 and 7, and a 'Solo' marking.
- Vib.:** Vibraphone part with notes 5 and 7, and a 'Solo' marking.
- Tape:** Includes a 'Solo' marking and instructions for '2 metallophones' and '2 membranophones'.

Performance instructions include 'gliss up 2to1' for Sr p and Sr b, and 'gliss 5to1' for Sr d. Dynamics include *f* (forte) and *Solo*. The score is divided into measures 260, 261, and 262, with a key signature change to 3 flats at the end of measure 262.

263 264 265

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

1 and 4

7 5 7 5 5 and 7

6 7 , 3

Solo

Detailed description: This page of a musical score covers measures 263, 264, and 265. The instruments listed are Gzh, Gmb, Gd p, Gd b, Sltm, Bg p, Bg b, Kng, Sr p, Sr b, Sr d, Kmpl, Vib., and Tape. The score is written in 4/4 time, with a key signature of one flat. Measure 263 features a complex rhythmic pattern with accents and slurs. Measure 264 continues this pattern with some changes in dynamics and articulation. Measure 265 shows a change in the Gzh and Gmb parts, with a 3/8 time signature indicated. The Vib. part has a 'Solo' marking. The Tape part is marked with 'x' symbols. Various performance instructions like '1 and 4', '7 5', and '5 and 7' are present, along with dynamic markings like '>' and 'Solo'.

Accelerando so as to be synchronized with the tape bar 268

266

267

The musical score consists of the following parts and markings:

- Gzh:** 4/4 time signature, rests in both measures.
- Gmb:** *fff* dynamic, accents (>) on notes, measure 267 contains a *6*.
- Gd p:** 4/4 time signature, rests in both measures.
- Gd b:** 4/4 time signature, notes with accents, measure 267 contains *5 and 7* and *even energetic*.
- Sltm:** 4/4 time signature, notes with accents, measure 267 contains *5 and 7*.
- Bg p:** 4/4 time signature, notes with accents, measure 267 contains *7*, *5*, *7*, and *5*.
- Bg b:** 4/4 time signature, notes with accents, measure 267 contains *7*, *5*, *7*, and *5*.
- Kng:** 4/4 time signature, notes with accents, measure 267 contains *7*, *5*, *7*, and *5*.
- Sr p:** 4/4 time signature, notes with accents, *ff* dynamic.
- Sr b:** 4/4 time signature, notes with accents, *ff* dynamic, *gliss up 1 to 1* marking.
- Sr d:** 4/4 time signature, notes with accents, *ff* dynamic.
- Kmpl:** 4/4 time signature, notes with accents, measure 267 contains *PI 1* and *suwuk2*.
- Vib.:** Treble clef, 4/4 time signature, notes with accents.
- Tape:** 4/4 time signature, notes with accents, includes a *Swk* marking at the bottom.

268 269 270

The score consists of the following parts:

- Gzh**: Gongs, 2/4 time, rests in all measures.
- Gmb**: Gong, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Gd p**: Gong, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Gd b**: Gong, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Sltm**: Snare, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Bg p**: Bongos, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Bg b**: Bongos, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Kng**: Kongs, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Sr p**: Snare, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Sr b**: Snare, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Sr d**: Snare, 2/4 time, rhythmic pattern of eighth notes with accents (>).
- Kmpl**: Kongs, 2/4 time, rests in all measures.
- Vib.**: Vibraphone, 2/4 time, melodic line with notes: Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter).
- Tape**: 2/4 time, notes: Bb (quarter), Bb (quarter), Bb (quarter).

Additional markings include "6" in the percussion parts, "SI and PI 6" above the Kng part, and "PI 6" above the Kmpl part. The vocal line is labeled "suwuk 6".

271 272 273

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

17.

18.

begin

sostenuto chords

traci: 20

274 278

Gzh

Gmb

Gd p

Gd b

Sltm

Bg p

Bg b

Kng

Sr p

Sr b

Sr d

Kmpl

Vib.

Tape

sfz *sfz* *sfz*

A and B walk out

duration bar 236 to 285= 95" total duration = 684" or 11'24"

279 $\text{♩} = 60$ 284 285

Gzh 15"

Gmb 15" > > >

Gd p 15" > > >

Gd b 15" > > >

Sltm 15" > > >

Bg p 15" > > >

Bg b 15" > > >

Kng 15" > > >

Sr p 15" > > >

Sr b 15" > > >

Sr d 15" > > >

Kmpl 15" > > >

Vib. 15" Gong ayem

Tape 19.