

Robert Casteels

Tentet

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# Robert Casteels

## Tentet

Commissioned and first performed by the Nanyang Collective  
conducted by Wong De Li Detric on 5-IX-2024 in the Esplanade Recital Hall, Singapore

### Full score in C

**Duration:** 22' (depending on the text delivery)

### Instrumentation

- Conductor doubling on a pair of finger cymbals at letter X
- Singing and speaking voice (tenor or soprano)  
doubling on a pair of finger cymbals at letter X
- *Bb* clarinet doubling on sither (diatonic with additional *c#* and *bb*) and suling
- venu doubling on bansuri and  
Hindustani khartal or Carnatic kanjira (bar 41-89)
- alto suona doubling on alto guan, doubling on 板 (bar 41-89) and a pair of finger cymbals (letter X)
- *Bb* euphonium doubling on claves (bar 41-89) and a pair of finger cymbals (letter X)
- chromatic accordion doubling on a singing bowl in A at letter Wednesday, 2 October 2024)
- 1 percussionist on snare drum, bass drum, suspended cymbal,  
triangle, marimba and vibraphone  
(the tubular bells of bar 13 and 467 may either be played or pre-recorded)
- pi pa doubling on a singing bowl in C at letter X
- 1 violin doubling on a handbell in *Bb* at letter X
- 1 violoncello doubling on a handbell in *Db* at letter X.

### Performance notes

The conductor's one-line stave contains notes for the conductor.  
Double bar lines indicate a change in tempo.  
A vertical arrow at the beginning of a bar indicates the downbeat given by the conductor  
for that bar without time signature and without tempo.  
Three different fermata symbols refer to fermatas of different lengths,  
the triangular symbol being the shortest fermata.  
Parts contain instrumental cues and text cues.  
In their parts, the clarinet sounds a major 2nd lower than notated, the bansuri 8ve lower  
than notated and the euphonium a major 9th lower than notated.  
The audience should be able to understand all spoken texts.  
The pronunciation of the inclusive pronouns is left to the discretion of the tenor.  
At bar 430, the singer chooses to sing in English or in Mandarin.  
From rehearsal letter X, text may be either pre-recorded or projected on a screen.  
The allocation of the hand-held instruments at rehearsal letter X is left to the performers' discretion.  
The subtitle of the composition indicates that theatrical staging and lighting are important.

### Compositional notes for the benefit of the performers

The compositional building blocks of the Tentet opus 142 are as following  
(bar numbers show the first occurrence):

the heraldic theme (bar 2),  
the LGBTQIA+ theme in chordal form (bars 5 to 12) and melodic form (bar 13),  
the sighing lament motive (bar 16),  
the elegant theme (bar 215),  
the inclusive love theme (bar 272),  
the compassionate theme (bar 306) and  
the compassionate chord (bar 424).

Pitch c# refers to the abusive cis-heteropatriarchy,  
the c-d interval to the victimized cis-heteromatriarchy and  
whole tones to the homonormative dyad.

The harmonic vocabulary consists in C pedal note, whole-tone scales and chords,  
Bb major scale and triad.

The vibraphone is associated with architect A, pi pa with architect B and accordion with architect C.  
The rhythmical activity of bars 41 to 89 corresponds to 108 to 135 and to letter X.

### Programme notes for the benefit of the audience

Tentet was commissioned by the Nanyang Collective.

The brief for the composition was that it should spotlight gender groups' relationships  
with love and compassion. Tentet is a piece for nine musicians and one voice.

The composition comprises five parts. Suona, euphonium and voice introduce each part.

Two compositional techniques are employed: chromaticism and whole-tone mode.

The tension from dissonance in chromaticism in part one seeks to illustrate  
the dynamics between contemporary gender groups.

Gentle whole-tone scale is used for the rest of the parts.

A peaceful waltz in part 2 references special needs.

The narration by the voice in part 3 is an extract of a short story, *The Architects*,  
from *This Side of Heaven* (2020) by Singaporean poet Cyril Wong.

The narration is the section of the short story about human relationships.

In part 4 a tender melody expresses compassion and empathy.

The final part 5 comprises pre-recorded AI spoken words accompanied by the melody.

The words come from religious texts.

The piece ends with an invitation to embrace love and compassion.

# Tentet

Theatrical action for voice and ensemble opus 142

Robert Casteels

extrovert ♩ = 120

Screen/  
Lighting

(cue #1) circus lights

Tenor  
(speaking)

*f* emphatic

Pentamorous  
psychomachy by  
Robert Casteels

Suona/  
Guan

alto suona

Euphonium

*f* emphatic

Snare drum

Suspended triangle

Suspended cymbal

*f* *mf*

5 grave ♩ = 70

Str./  
Slng.

bansuri

Vn./  
Bnsr.

Accrd.

Prc.

Mrmb.

Pp.

Vln.

Vlc.

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

*f* sempre l.v.

10

pre-recorded

Scrn/  
Lght

tubular  
bells  
sound

L G B T Q I A +

*f*

Str./  
Slng.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Prc.

on dome with mallet shaft

*f*

H either played or pre-recorded

Tub. B.

Pp.

Vln.

Vlc.



14

Str./Sng. *mf*

Sn./Gn. *mf*

Prc. *mf* *dim.*

Pp. *mf* pizz. arco sul G

Vln. *mf* pizz. arco

Vlc. *mf*



16

Cl. lip portamento *p* lamenting

Vn./Bnsr. bansuri lip portamento *p* lamenting

Prc.

Vln. *p* lamenting

Vlc. *p* lamenting

19 (well balanced chord with prominent vibes in bar 19 as well as prominent marimba in bar 25 and 27)

Cnd.

Cl. *mf*

Vn./Bnsr. *mf*

Sn./Gn. *p* 3

Eph. *p*

Accrd. *f*

Pr. *mf*

Vib. *f* H motor off

Pp. *mf* 6

Vln. *mf* at the tip

Vlc. *mf* 5

Detailed description: This is a musical score for a percussion ensemble, spanning 10 measures. The time signature is 8/4. The score includes parts for various instruments: Cnd. (Cymbal), Cl. (Clarinets), Vn./Bnsr. (Violins/Double Basses), Sn./Gn. (Snare/Drum), Eph. (Euphonium), Accrd. (Accordion), Pr. (Percussion), Vib. (Vibraphone), Pp. (Piano), Vln. (Violin), and Vlc. (Violoncello). The Cl. part features a melodic line with a slur and '7' markings above it, starting in bar 19 and ending in bar 27. The Vn./Bnsr. part has a melodic line with 'mf' dynamics. The Sn./Gn. part has a rhythmic pattern of eighth notes with 'p' dynamics and '3' markings. The Eph. part has a melodic line with 'p' dynamics. The Accrd. part has a simple harmonic accompaniment with 'f' dynamics. The Pr. part has a melodic line with 'mf' dynamics and a '+' marking. The Vib. part has a melodic line with 'f' dynamics and 'H motor off' marking. The Pp. part has a complex rhythmic pattern with 'mf' dynamics and '6' markings. The Vln. part has a melodic line with 'mf' dynamics and 'at the tip' marking. The Vlc. part has a melodic line with 'mf' dynamics and '5' markings. The score ends in bar 27 with a 7/4 time signature change.

Cl. *p* lamenting

Vn./ Bnsr. *p* lamenting

Eph. *p*

Prc. *mf* *dim.* *p*

Pp. *p*

Vln. *p* lamenting

Vlc. *p* *pizz.* *arco* *p* lamenting

Cl. *p*

Vn./ Bnsr. *p*

Accrd. *mf*

Prc. *p*

Mrmb. *mf*

Pp. *mf*

Vln. *p* 6 6 6 6 6 6 6 6

Vlc. *p* 3 3 3 3 3 3 3 3

Eph. *pp*

Accrd. *p*

Mrb. *p*

Pp. *pp*<sup>3</sup>

Vln. *pp* arco

Vlc. *pp*

pizz.



28

**A**

*mf* *dim.* *f*

*f* emphatic

*f* emphatic

suona

(this fermata is thus longer than the fermata of bar 3)

$\text{♩} = 120$

32  $\text{♩} = 120$   
**(cue #2) crude white hospital lights or orange lights**

Scrn/  
Lght

Tnr.  
spch.

ONE:  
Binaric  
logomachy  
*f* heraldic

heterenormative  
dyad?  
...or...  
*hesitatingly*

Cl.

(G.P.)

*pp* like an echo

Sn./  
Gn.

(G.P.)

*p* like an echo

Prc.



Bar 41 to 90: articulate clearly. The expression is more important than the rhythmic accuracy. Adjust the terrace dynamics so that the audience can understand the pronouns. Vary the expression: ! mark = to exclaim/ ? mark = to question/ 1 dot . = stating a fact and 3 dots ... = to understand.

36

Tnr.  
spch.

batrachomyomachia!  
(G.P.)

Cl.

(G.P.)

Sn./  
Gn.

*f* emphatic

Eph.

*f* emphatic

Mrmb.

(hard mallets)

41

Tutti: **pp** no cresc.

Scrn/  
Lght

#1 He. He. He. He? He?

Str./  
Slng.

venu player plays khartal or kanjira

#2 He. He. He. He? He?

suona player plays 板

#3 He. He. He. He? He?

euphonium player plays claves

#4 He. He. He. He? He?

#5 He. He. He. He? **f subito** SHE!

Accrd.

**pp**

#6 He. He. He. He. **f subito** SHE.

Mrb.

**pp**

#7 He. He. He. He? He?

Pp.

**f subito**

#8 He. He. He. He? **f subito** SHE.

Vln.

**pp**

#9 He. He. He. He? **f subito** SHE.

Vlc.

**pp**

Dynamic: 1 level up to **p** no cresc.

The musical score consists of ten staves, each representing a different instrument or vocal part. The parts are numbered #1 through #9. The instruments are: Cnd. (Conductor), Str./Sng. (String/Single), #2, #3, #4, #5, Accrd. (Accordion), #6, Mrmb. (Mrb. - Mridangam), #7, Pp. (Piano), #8, Vln. (Violin), and #9, Vlc. (Viola). The score is divided into five measures. The lyrics are: Measure 1: #1 He?, #2 He?, #3 He?, #4 He?, #5 She., #6 She., #7 He?, #8 She., #9 He?; Measure 2: #1 He., #2 He!, #3 He!, #4 He!, #5 She., #6 She., #7 She., #8 She., #9 She.; Measure 3: #1 He., #2 He?, #3 He?, #4 He?, #5 She., #6 She., #7 She., #8 She., #9 She.; Measure 4: #1 He?, #2 He!, #3 He!, #4 He!, #5 She., #6 She., #7 She., #8 She., #9 He?; Measure 5: #1 He?, #2 He!, #3 He!, #4 He!, #5 She., #6 She., #7 She., #8 She., #9 He?. Dynamic markings include *pp*, *p*, *f*, and *f subito*. The conductor part (Cnd.) has a series of dashes indicating cues. The string part (Str./Sng.) has a *f subito* marking in the fourth measure. The accordion part (Accrd.) has a *p* marking in the second measure. The mridangam part (Mrmb.) has a *pp* marking in the first measure and a *p* marking in the fourth measure. The piano part (Pp.) has a *pp* marking in the first measure and a *f* marking in the fourth measure. The violin part (Vln.) has a *p* marking in the second measure. The viola part (Vlc.) has a *pp* marking in the first measure and a *p* marking in the second measure.

To *mp* no cresc.

Cnd.

#1  
Str./Sng.  
He... He... He. He. *mp* He?

#2  
He... He... He. He. *mp* He?

#3  
He... He... He. He. WE! *f subito*

#4  
I? I? WE! *f subito*

#5  
Accrd.  
She. She! She. She? She... *mp*

#6  
Mrb.  
*p* I? I?

#7  
Pp.  
I? I? *f subito*

#8  
Vln.  
She. She! She. She? She... *mp* She.

#9  
Vlc.  
She. She! She. She? She... *mp* She.



56

#1 He? He? He. He. He. He!

#2 He? He? He. I! He!

#3 *mp* We! We? We? We?

#4 *mp* We! We? We? We?

#5 She? She... She? She! She...  
*mp*

Accrd.

#6 *mp* I... He. He.

Mrmb. *mp*

#7 *mp* I... I!

#8 She? She... She? She! She... She?

Vln.

#9 She? She... She? She! She... She?

Vlc.

To *mf* no cresc.

Cnd.

#1 He! He... He... He. He. He...

Str./Sng. *f subito*

#2 He! He... He... He. He. He...

#3 We. We. *mf* We. We...

#4 We. We. *mf* We. We...

#5 I? *mf* I!

Accrd. *mf*

#6 I? *mf* I!

Mrmb.

#7 THEY! *f subito* *mf* They! They!

Pp. *f subito*

#8 She. She. She? *mf* She. She. She...

Vln. *mf*

#9 She. She. She? *mf* She. She. She...

Vlc. *mf*

64

#1  
He. He. He. He? He? He? He? He...

Str./  
Sng.

#2  
He. He. He. He? He? He? He? He...

#3  
We! We! We! We...

#4  
We! We! We! We...

#5  
I! I... I. I!

Accrd.

#6  
*f subito* ME! Me! Me? Me?

Mrmbr.

#7  
They? They?

Pp.

#8  
She. She. She! She? She. She. She? She...

Vln.

#9  
She. She. She! She? She. She. She? She...

Vlc.

To *f* no cresc.

Cnd. #1 I. *f* I. I? I?

Str./Sng.

#2 He. He. He. He... He...

#3 We! *f* We? We... We? We? We?

#4 We! *f* We? We... We? We?

Accrd. *f* Him!

#6 *f* Me. Me? He? He? He? Me? Me?

Mrmnb.

#7 They? *f* They. They... They...

Pp.

#8 *f subito* HIM! Him!

Vln.

#9 She. She. She. *f* She... She. She! She. She...

Vlc.

72

The musical score is arranged in nine staves, numbered #1 to #9. The vocal parts are as follows:

- #1:** He. He. He. He... He? He? He? He? He...
- #2:** I... I... I?
- #3:** We... We... We?
- #4:** We... We... We?
- #5:** Him? Him? Him?
- #6:** Me. Me. Me.
- #7:** They! They!
- #8:** Him? Him? Him?
- #9:** She. She. She. She... She? She? She? She?

The instrumental parts include:

- Accrd. (Accordion):** Treble clef, playing sustained chords with long slurs.
- Mrb. (Mellophone):** Treble clef, playing rhythmic accompaniment with triplets.
- Vln. (Violin):** Treble clef, playing sustained chords with long slurs.
- Vlc. (Violoncello):** Bass clef, playing sustained chords with long slurs.

Key musical features include frequent triplets in the vocal lines and sustained harmonic support from the instrumentalists.

75

To *ff*

Cnd.

#1 We? She? She? She? She? He!

Str./Slng.

#2 I? I? I...

#3 She? He? He? He? He? She!

#4 He? We! We.

#5 Him... *ff* Him. Him...

Accrd.

#6 Me? Me? Me? Me? Me. Me?

#7 They *ff* They They They

Pp.

#8 Her! Her! Her!

Vln.

#9 Her! Her! Her!

Vlc.

78

#1 She. She. She. She... They!

#2 *I!* *I!*

#3 He! He! He! He! He! He!

#4 We. We. We? We?

#5 Him. Him... Him...

Accrd.

#6 Me. Me. Me.

Mrb.

#7 They? They? He? He...

#8 Her? Her. Her.

Vln.

#9 Her? She...

Vlc.

Detailed description: This is a musical score for a 9-part ensemble. The vocal parts are numbered #1 through #9. Part #1: 'She. She. She. She... They!' Part #2: 'I!' Part #3: 'He! He! He! He! He! He!' Part #4: 'We. We. We? We?' Part #5: 'Him. Him... Him...' Part #6: 'Me. Me. Me.' Part #7: 'They? They? He? He...' Part #8: 'Her? Her. Her.' Part #9: 'Her? She...' The instrumental parts include Accordion (Accrd.), Mrmb. (Mellophone), Vln. (Violin), and Vlc. (Viola). The score features various musical notations such as triplets, slurs, and dynamic markings. The vocal parts are written in a simplified notation style, while the instrumental parts use standard musical notation with stems and beams.

80

Str./Sng. #1  
She. She. She. He? He!

#2  
I? She...

#3  
They... They... I?

#4  
We. We. We. We? We?

#5  
Him. Him. Him. Him.

Accrd.

#6  
Me! Me! Me! Me!

Mrmb.

#7  
He. He. He. They...

Pp.

#8  
Her? Her? Her?

Vln.

#9  
US! *f subito* Us! Us! Us!

Vlc.



82

#1 She... She. She. She. She? She?

#2 They... They... Him... Him...

#3 I? I? I!

#4 We... We. We... We. We. We. We? We?

#5 Him. Him. He?

Accrd. tremolo *fff*

#6 Me? Me? Me? Me? Me... Me. Me. Me.

Mrb. *fff*

#7 He? He? He? He? They!

#8 Her. Her? Her? Her?

Vln. *fff*

#9 Us... Us...

Vlc. *fff*

84

#1 She... She! She! She! She? She! She...

#2 Him... Him... He. He? He! He...

#3 I? I. I. I.

#4 We! We! We! We! We! We!

#5 He. He. He. He. Him? Him? Him? Him?

Accrd.

#6 Me? Me? Me? Me. Me. Me. Me. Me. Me.

Mrmb.

#7 They! They! They! They!

#8 Her. Her. Her. Her. Her. Her.

Vln.

#9 Us? Us? Us? Us?

Vlc.

86

#1 I! I! I! She. She. She. She. She.

#2 She She She She They? They? They?

#3 Her? Her? Her? I. I. I. I.

#4 We. We. We. We? We? We? We?

#5 Him. Him. Him. Him. Him. Him. Him! Him! Him! Him!

#6 Me? Me? Me? Me? Me. Me. Me. Me. Me. Me.

#7 They. They. They. They. He... He... He... He...

#8 Her? Her? Her? Her. Her. Her. Her.

#9 Us. Us. Us. Us. Us. Us. Us. Us.

Accrd.

Mrmb.

Vln.

Vlc.

#1 I? I? I? I? I... I... I... I...  
 #2 Him... Him... Him... Him... They? They? They? They?  
 #3 Us? Us? Us? Us? Us. Us. Us. Us.  
 #4 We. We. We. We. We! We! We! We!  
 #5 He. He. He. He. Him! Him! Him! Him! Him! Him!  
 Accrd.  
 #6 Me! Me! Me! Me! Me. Me. Me. Me. Me.  
 Mrmb.  
 #7 They. They. They. They. They. He... He... He... He...  
 #8 Him? Him? Him? Him? Her! Her! Her! Her!  
 Vln.  
 #9 She... She... She... She... She? She? She? She?  
 Vlc.

90

#1 He She I We They Me Him Her Us. *mf* *ff*

(only speak)

#2 He She I We They Me Him Her Us. *mf* *ff*

(only speak)

#3 He She I We They Me Him Her Us. *mf* *ff*

(only speak)

#4 He She I We They Me Him Her Us. *mf* *ff*

#5 He She I We They Me Him Her Us. *mf* *ff*

#6 He She I We They Me Him Her Us. *mf* *ff*

Prc. *f*

#7 He She I We They Me Him Her Us. *mf* *ff*

#8 He She I We They Me Him Her Us. *mf* *ff*

#9 He She I We They Me Him Her Us. *mf* *ff*

**B** Fifteen seconds/ tutti: *ff*

Players stand, choose a colleague, shout their pronoun whilst gesticulating hysterically towards their colleague.

91 ↓

Cnd. Conductor turns towards the audience, gesticulates frantically and spastically to members of the audience, as if he is taking them to task.

#1 *cresc.* He

#2 *cresc.* She

#3 *cresc.* I

#4 *cresc.* We

#5 *cresc.* They

Accrd. #6 *cresc.* Me

B.D. *fff*

#7 *cresc.* Him

#8 Her

#9 *cresc.* Us

very fast ♩ = 144      slow with rubato

92

Scrn/  
Lght

5/4      6/4

After 15" of intense bar 91, the percussionist starts to play this uncondacted bar 92. Tenor stands, players sit to play and conductor gets ready for bar 93.

(cue #3) full red

(Half circle fermata symbol indicates a long fermata. The angular symbol indicates a very long fermata)

Cnd.

5/4      6/4

Tnr.  
sng.

8

THOU! \_\_\_\_\_  
*ff* with exasperation

bansuri

Vn./  
Bnsr.

5/4      6/4

alto suona

Sn./  
Gn.

5/4      6/4

Accrd.

5/4      6/4

Prc.

mf      ff

B.D.

5/4      6/4

Pp.

5/4      6/4

Vln.

pizz. *f*

Vlc.

pizz. *f*

96 (attacca) furious ♩ = 144

Cl. *ff*

Vn./ Bnsr. *ff*

Sn./ Gn. *ff* trill

Eph. *ff* trill

Accrd. *ff*

Perc. *f* sempre l.v. (hard mallets)

Mrmb. *ff*

Pp. *ff*

Vln. arco *ff*

Vlc. arco *ff*



99

This musical score page contains ten staves for measures 99, 100, and 101. The measures are marked with time signatures 5/4, 4/4, and 3/4. The instruments and their parts are as follows:

- Cl. (Clarinet):** Treble clef, playing a melodic line with dotted rhythms and rests.
- Vn./Bnsr. (Violin/Baritone):** Treble clef, playing a melodic line with a long slur over measures 99 and 100.
- Sn./Gn. (Snare Drum/Gong):** Treble clef, playing a rhythmic pattern with accents and rests.
- Eph. (Euphonium):** Bass clef, playing a melodic line with accents and rests.
- Accrd. (Accordion):** Treble clef, playing a rhythmic accompaniment with chords and accents.
- Prc. (Percussion):** Treble clef, playing a simple rhythmic pattern.
- Mrmb. (Maracas):** Treble clef, playing a rhythmic accompaniment with chords and accents.
- Pp. (Piano):** Treble clef, playing a rhythmic accompaniment with chords and accents.
- Vln. (Violin):** Treble clef, playing a melodic line with dotted rhythms and rests.
- Vlc. (Viola):** Bass clef, playing a melodic line with dotted rhythms and rests.

103

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Prc.

Mrmb.

Pp.

Vln.

Vlc.

108

Cl. *fff staccatissimo*

Vn./ Bnsr. *fff*

Sn./ Gn. *fff staccatissimo*

Eph. *fff staccatissimo*

Accrd. *fff staccatissimo*

Mrmb.

Pp. *fff staccatissimo*

Vln. *fff staccatissimo*

Vlc. *fff staccatissimo*

Detailed description: This page of a musical score contains measures 108 and 109. The music is in 4/4 time. The Clarinet (Cl.) part features a sequence of eighth notes with a fermata over the first four notes, followed by a group of seven notes. The Violin/Double Bass (Vn./Bnsr.) part consists of two whole notes, each with a fermata. The Snare/Drum (Sn./Gn.) part has a rhythmic pattern of eighth notes with a sharp sign. The Euphonium (Eph.) part has eighth notes with a sharp sign and triplet markings. The Accordion (Accrd.) part has eighth notes with a sharp sign and triplet markings. The Maracas (Mrmb.) part has a rhythmic pattern of eighth notes with a flat sign. The Piano (Pp.) part has eighth notes with a sharp sign and a quintuplet marking. The Violin (Vln.) part has eighth notes with a sharp sign and triplet markings. The Viola (Vlc.) part has eighth notes with a sharp sign.

110

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Mrmb.

Pp.

Vln.

Vlc.

112

Cl. *ff*

Vn./ Bnsr. *ff*

Sn./ Gn. *ff*

Eph. *ff*

Accrd. *ff*

Mrmb. *ff*

Pp. *ff*

Vln. *ff*

Vlc. *f*

The musical score consists of nine staves. The Clarinet (Cl.) part features a triplet of eighth notes followed by a quarter note, then a quarter rest, and another quarter note. The Violin/Viola (Vn./Bnsr.) part has a long, sustained note with a fermata. The Snare Drum (Sn./Gn.) part has a rhythmic pattern of eighth notes with accents. The Euphonium (Eph.) part has a rhythmic pattern of eighth notes with accents. The Accordion (Accrd.) part has a rhythmic pattern of eighth notes with accents. The Mellophone (Mrmb.) part has a rhythmic pattern of eighth notes with accents. The Piano (Pp.) part has a rhythmic pattern of eighth notes with accents. The Violin (Vln.) part has a rhythmic pattern of eighth notes with accents. The Viola (Vlc.) part has a rhythmic pattern of eighth notes with accents.

115

Cl. *f*

Vn./Bnsr. *f*

Sn./Gn. *f*

Eph. *f*

Accrd. *f*

Mrmb. *f*

Pp. *f*

Vln. *f*

Vlc.

Detailed description: This page of a musical score covers measures 115, 116, and 117. The instruments are Clarinet (Cl.), Violin/Double Bass (Vn./Bnsr.), Snare Drum/Gong (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Mallets (Mrmb.), Piano (Pp.), Violin (Vln.), and Viola (Vlc.). The music is in 7/8 time. Measure 115 features a triplet of eighth notes in the Clarinet and Snare Drum/Gong parts. Measure 116 has a dynamic marking of *f* and a long slur over the Violin/Double Bass part. Measure 117 continues the *f* dynamic and includes triplets in the Snare Drum/Gong, Accordion, Mallets, and Piano parts.

118

Cl. *mf*

Vn./Bnsr. *mf*

Sn./Gn. *mf*

Eph. *mf*

Accrd. *mf*

Mrmb. *mf*

Pp. *mf*

Vln. *mf*

Vlc. *mf*

Detailed description: This page of a musical score, numbered 118, contains nine staves for different instruments. The top staff is for Clarinet (Cl.), followed by Violin/Double Bass (Vn./Bnsr.), Snare Drum/Gong (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Mellophone (Mrmb.), Piano (Pp.), Violin (Vln.), and Viola (Vlc.). The score is written in 7/8 time. Measures 118 and 119 are marked with a *mf* dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' above a bracket). The Vn./Bnsr. staff has a long slur over measures 118 and 119, with a dense sixteenth-note passage in measure 119. The Sn./Gn. staff has a triplet of eighth notes in measure 118 and another in measure 120. The Eph. staff has a triplet of eighth notes in measure 119. The Accrd. staff has a triplet of eighth notes in measure 119. The Mrmb. staff has a triplet of eighth notes in measure 118 and another in measure 120. The Pp. staff has a triplet of eighth notes in measure 118 and another in measure 119. The Vln. staff has a triplet of eighth notes in measure 119. The Vlc. staff has a triplet of eighth notes in measure 119.

121

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Mrmb.

Pp.

Vln.

Vlc.

Detailed description of the musical score: The score consists of nine staves. The first staff (Cl.) has a triplet of eighth notes in the first measure and a quarter note in the second. The second staff (Vn./Bnsr.) features a long slur over a continuous eighth-note pattern. The third staff (Sn./Gn.) has a triplet of eighth notes in the first measure and a quarter note in the second. The fourth staff (Eph.) has a triplet of eighth notes in the first measure and a quarter note in the second. The fifth staff (Accrd.) has a quarter note in the second measure and a triplet of eighth notes in the first measure. The sixth staff (Mrmb.) has quarter notes in the first measure and eighth notes in the second. The seventh staff (Pp.) has a triplet of eighth notes in the first measure and a quarter note in the second. The eighth staff (Vln.) has a triplet of eighth notes in the first measure and a quarter note in the second. The ninth staff (Vlc.) has a triplet of eighth notes in the first measure and a quarter note in the second.



123

Cl. *mp*

Vn./Bnsr. *mp*

Sn./Gn. *mp*

Eph. *mp*

Accrd. *mp*

Mrmb. *mp*

Pp. *mp*

Vln. *mp*

Vlc. *mp*

126

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Mrmb.

Pp.

Vln.

Vlc.

*p*

Detailed description: This is a page of a musical score for a large ensemble. It features nine staves, each for a different instrument. The top staff is for Clarinet (Cl.), followed by Violin/Double Bass (Vn./Bnsr.), Snare Drum/Timpani (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Mellophone (Mrmb.), Piano (Pp.), Violin (Vln.), and Violoncello (Vlc.). The Vn./Bnsr. staff contains a complex triplet pattern of eighth notes. The Vlc. staff has a melodic line starting in the final measure, marked with a piano (*p*) dynamic. The other instruments have sparse, rhythmic accompaniment.

129

Tnr.  
spch.

He?!  
*incredulous*

Cl.

*p*

Vn./  
Bnsr.

*p*

7

6

5

Sn./  
Gn.

*p*

Eph.

*p*

Accrd.

*p*

Mrb.

*p*

Pp.

*p*

Vln.

6

5

3

Vlc.

7

6

5

133

Tnr. spch. She?! He?

Cl.

Vn./ Bnsr. *pp* *f*

Sn./ Gn. *pp* *f*

Eph. *pp* *f*

Accrd. *pp* *f*

Mrmb. *pp* *f*

Pp. *pp* *f*

Vln. *pp* *f*

Vlc. *pp* *f*

The calmness of bars 140, 143 and 145 contrasts with the agitation of bars 141, 142 and 144.

137

Cnd.

Tnr. spch.  
She? They? Ze Xe Ver Te Ey  
*with composed emphasis*

Cl.

Vn./Bnsr.  
*f*

Sn./Gn.

Eph.

Accrd.

Mrmb.  
*p* like a tremolo

Pp.  
*p* like a tremolo

Vln.

Vlc.

♩ = 80

141

Tnr. spch. *Her? Him? Them? agitated* *Hir Xem Ver Tem Em calm*

Cl. *mp* *f*

Vn./Bnsr. *mp* *f*

Sn./Gn. *mp* *f*

Eph. *mp* *f*

Accrd.

Mrmb. *mp* *f*

Pp. *like a tremolo*

Vln. *mp* *f*

Vlc. *mp* *f*

faster ♩ = 100

144

Tnr. spch. 4/4 ♩ = 120 accel.

Hers? His? Theirs? Hirs Xirs Virs Ter Eir Herself Hirsself

Cl. *mf* *ff* *ff*

Vn./Bnsr. *mf* *ff* *ff*

Sn./Gn. *mf* *ff* *ff*

Eph. *mf* *ff* *ff*

Accrd.

Mrmb. *mf* *ff* *cresc.*

Vib. motor on, fast speed

Pp. like a tremolo

Vln. *mf* *ff* *p subito*

Vlc. *mf* *ff* *p subito*

147

Tnr. spch.

Himself Xemself Themself Xemself Verself Temself Emself

Accrd.

Prc.

*mf* *ff*

Vib.

Pp.

Vln.

Vlc.

Detailed description: This page of a musical score, numbered 48, contains measures 147 through 150. The vocal line (Tnr. spch.) features a melody of quarter notes with lyrics: "Himself Xemself Themself Xemself Verself Temself Emself". The piano accompaniment includes: Accordion (Accrd.) with sustained chords; Percussion (Prc.) with a rhythmic pattern starting in measure 149, marked *mf* and *ff*; Vibraphone (Vib.) with sustained chords; Piano (Pp.) with a sixteenth-note arpeggiated accompaniment; Violin (Vln.) and Viola (Vlc.) with sustained chords. The score is written in a key with one sharp (F#) and a common time signature.



Slow and free

151

Tnr. sng. Ah *ff* with exasperation

Cl. like a tremolo *f dim.*

Vn./Bnsr. like a tremolo *f dim.*

Accrd.

Pp.

Vln.

rit.

153

Scrn/Lght (cue #4) gradual decrease of red

Tnr. sng. *p* lamenting

Cl. *p* lamenting

Vn./Bnsr. *p* lamenting

Vln. *p* lamenting

Vlc. *p* lamenting

156

Tnr. spch.  $\frac{4}{4}$

alto suona

Sn./Gn.  $\frac{4}{4}$  *p gentle*

Eph.  $\frac{4}{4}$  *p gentle echo*

Prc.  $\frac{4}{4}$  *p*

TWO:  
 இது (ithu)  
 வலடஸ் waltz  
 அலல alla)  
*p inviting*



159

Scrn/Lght  $\frac{3+3+3}{4}$  **(cue #5) purple lights**

Tnr. spch.  $\frac{3+3+3}{4}$

explaining to the audience

ithu waltz alla means in Tamil: This is not a waltz

Pp. (G.P.)  $\frac{3+3+3}{4}$  *pp*

Vln. (G.P.) pizz. 2 4 4 1 *pp*

Vlc. (G.P.) pizz.  $\frac{3+3+3}{4}$  *pp*

**C** this is not a waltz (♩ = 198) ♩. = 66

161

Tnr. spch. *pp* Fae Faer *p* Ey Em

Accrd.

Vib. motor off *p*

Pp. *p*

Vln. *p*

Vlc. *p*

163

Tnr. spch. Eir *mp* Per Pers

Cl. *mp*

Vn./ Bnsr. *mp*

Accrd. *mp*

Vib. *mp*

Pp. *mp*

Vln. *mp*

Vlc. *mp*

bansuri

165

Tnr. spch. Ve Ver Vis Xe Xem *mf*

Cl. *mf*

Vn./ Bnsr. *mf*

Sn./ Gn. alto guan in C *mf*

Eph. *mf*

Accrd. *mf*

Vib. *mf*

Pp. *mf*

Vln. *mf* arco

Vlc. *mf*

167

Tnr. spch. Xir Ze Hir Hir *f*

Cl. *f*

Vn./Bnsr. *f*

Sn./Gn. *f*

Eph. *f*

Accrd. *f*

Vib. *f*

Pp. *f*

Vln. *f* pizz.

Vlc. *f*

169

(the e<sub>4</sub> pitch in the line b<sup>b</sup> - d - e - f is always accentuated)

Cnd.  $\frac{3+3+2+3}{4}$   
 Tnr.  $\frac{3+3+2+3}{4}$   
 spch. Eir  
 Cl.  $\frac{3+3+2+3}{4}$   
 Vn./ *f* *schwungvoll*  
 Bnsr.  $\frac{3+3+2+3}{4}$   
 Sn./ *f* *schwungvoll*  
 Gn.  $\frac{3+3+2+3}{4}$   
 Eph.  $\frac{3+3+2+3}{4}$   
 Accrd. *f* *schwungvoll detached*  
 Vib.  $\frac{3+3+2+3}{4}$   
*f* *schwungvoll*  
 Pp.  $\frac{3+3+2+3}{4}$   
*f* *schwungvoll*  
 Vln.  $\frac{3+3+2+3}{4}$   
*f* *schwungvoll*  
 Vlc.  $\frac{3+3+2+3}{4}$   
*f* *schwungvoll*

171

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vlc.

The musical score consists of nine staves, each representing a different instrument. The first two measures are marked with a 4/4 time signature. Above the first measure of each staff, there are rhythmic notations:  $3+3+3+2$  for the first measure and  $2+3+3+3$  for the second measure. The instruments and their parts are: Clarinet (Cl.), Violin/Baritone Saxophone (Vn./Bnsr.), Snare Drum/Trumpet (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Vibraphone (Vib.), Piano (Pp.), Violin (Vln.), and Viola (Vlc.). The notation includes various note values, rests, and dynamic markings such as accents and slurs.

173

This musical score is for a percussion ensemble and includes parts for Clarinet (Cl.), Violin/Baritone Saxophone (Vn./Bnsr.), Snare Drum/Gong (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Vibraphone (Vib.), Piano (Pp.), Violin (Vln.), and Viola (Vlc.). The score is divided into two measures, each with a 4/4 time signature and a complex, multi-measure rhythmic pattern: 3+2+3+3 in the first measure and 3+3+2+3 in the second. The Clarinet, Violin/Baritone Saxophone, Snare Drum/Gong, and Violin parts feature melodic lines with various note values and rests. The Euphonium part consists of a bass line with dotted notes. The Accordion part plays a series of chords. The Vibraphone part is mostly silent, indicated by a horizontal line. The Piano part features a complex accompaniment with chords and single notes. The Viola part consists of a bass line with dotted notes.



Cl.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$

Vn./ Bnsr.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$

Sn./ Gn.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$

Eph.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$

Accrd.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$

Prc.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$   
*f sempre l.v.*

Pp.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$

Vlc.  $\frac{3}{4}$   $\frac{3+3+2+3}{4}$  arco *v*



Cl.  $\frac{3}{4}$

Vn./ Bnsr.  $\frac{3}{4}$

Sn./ Gn.  $\frac{3}{4}$

Eph.  $\frac{3}{4}$

Accrd.  $\frac{3}{4}$

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

Pp.  $\frac{3}{4}$

Vln.  $\frac{3}{4}$  *Harco* *v*

Vlc.  $\frac{3}{4}$  *H* *v*

178

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vlc.

The musical score consists of nine staves. The first seven staves (Cl., Vn./Bnsr., Sn./Gn., Eph., Accrd., Vib., Pp.) feature complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like accents and slurs. The eighth staff (Vln.) and ninth staff (Vlc.) feature simpler rhythmic patterns, including accents and slurs. The score is written in a key signature of one flat and a time signature of 4/4.

180

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Vib.

Pp.

Vln. *pizz.*

Vcl. *pizz.*

Detailed description of the musical score: The score consists of nine staves. The first two measures are marked with a 4/4 time signature and a complex rhythmic pattern of 3+2+2+3. The first measure of each staff contains quarter notes and eighth notes, while the second measure contains quarter notes and eighth notes with various articulations like accents and slurs. The instruments are: Clarinet (Cl.), Violin/Baritone Saxophone (Vn./Bnsr.), Snare Drum/Gong (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Vibraphone (Vib.), Piano (Pp.), Violin (Vln.), and Violoncello (Vcl.). The Violin and Violoncello parts are marked 'pizz.' (pizzicato). The Euphonium part has a prominent accent on the final note of the second measure. The Piano part has a similar accent on the final note of the second measure.

D

182

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vcl.

3+3+2+3  
4

arco

V

The musical score consists of nine staves. The top two staves (Cl. and Vn./Bnsr.) feature melodic lines with a complex rhythmic pattern of eighth notes and a half note, marked with a '3+3+2+3' over a '4' time signature. The Sn./Gn. staff has a similar rhythmic pattern. The Eph. staff is a bass line with a similar pattern. The Accrd. and Vib. staves play chords in a similar rhythmic pattern. The Pp. staff has a complex rhythmic pattern in the right hand and a melodic line in the left hand. The Vln. staff has a melodic line with a 'arco' marking and a 'V' marking. The Vcl. staff has a melodic line with a 'V' marking. The score is in 4/4 time and features a key signature of one flat.

Cl.  $3+3+3+2$   
 Vn./ Bnsr.  $3+3+3+2$   
 Sn./ Gn.  $3+3+3+2$   
 Eph.  $3+3+3+2$   
 Accrd.  $3+3+3+2$   
 Vib.  $3+3+3+2$   
 Pp.  $3+3+3+2$   
 Vln.  $3+3+3+2$   
 Vlc.  $3+3+3+2$

Cl.  $2+3+3+3$   
 Vn./ Bnsr.  $2+3+3+3$   
 Sn./ Gn.  $2+3+3+3$   
 Eph.  $2+3+3+3$   
 Accrd.  $2+3+3+3$   
 Vib.  $2+3+3+3$   
 Pp.  $2+3+3+3$   
 Vln.  $2+3+3+3$   
 Vlc.  $2+3+3+3$

pizz.

187

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Prc. *With vibes mallets*

Vib.

Pp.

Vln. *arco*

Vlc.

188

Cl.  $\frac{3+3+2+3}{4}$

Vn./Bnsr.  $\frac{3+3+2+3}{4}$

Sn./Gn.  $\frac{3+3+2+3}{4}$

Eph.  $\frac{3+3+2+3}{4}$

Accrd.  $\frac{3+3+2+3}{4}$

Prc.  $\frac{3+3+2+3}{4}$  *f sempre l.v.*

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

Pp.  $\frac{3+3+2+3}{4}$

Vln.  $\frac{3+3+2+3}{4}$

Vlc.  $\frac{3+3+2+3}{4}$

The musical score consists of ten staves for various instruments. The first staff (Cl.) and second staff (Vn./Bnsr.) both start with a  $\frac{3+3+2+3}{4}$  time signature and contain melodic lines with accents. The third staff (Sn./Gn.) also starts with  $\frac{3+3+2+3}{4}$  and contains a rhythmic pattern. The fourth staff (Eph.) starts with  $\frac{3+3+2+3}{4}$  and contains a melodic line with a slur. The fifth staff (Accrd.) starts with  $\frac{3+3+2+3}{4}$  and contains a chordal accompaniment. The sixth staff (Prc.) starts with  $\frac{3+3+2+3}{4}$  and contains a rhythmic pattern with dynamic markings *f sempre l.v.* and accents. The seventh staff (Vib.) starts with  $\frac{3+3+2+3}{4}$  and contains a rhythmic pattern. The eighth staff (Pp.) starts with  $\frac{3+3+2+3}{4}$  and contains a melodic line with a slur. The ninth staff (Vln.) starts with  $\frac{3+3+2+3}{4}$  and contains a melodic line with accents. The tenth staff (Vlc.) starts with  $\frac{3+3+2+3}{4}$  and contains a melodic line with accents. All staves end with a  $\frac{3}{4}$  time signature.

E

190

Cl. *ff*

Vn./  
Bnsr. *ff*

Sn./  
Gn. *ff*

Eph. *ff*

Accrd. *ff*

Vib. *ff*

Pp. *ff*

Vln. *ff*

Vlc. *ff*  
arco

Detailed description of the musical score: The score is for measures 190 and 191. It features nine staves. The Clarinet part has a melodic line with eighth notes and rests. The Violin/Bassoon part has a similar melodic line. The Snare/Drum part has a rhythmic pattern of eighth notes. The Euphonium part has a bass line with eighth notes. The Accordion part has a complex texture with many notes. The Vibraphone part has a complex texture with many notes. The Piano part has a complex texture with many notes. The Violin part has a complex texture with many notes. The Viola part has a simple bass line with eighth notes. The dynamic marking is fortissimo (ff) for all instruments. The key signature has one flat (B-flat), and the time signature is 4/4 with a complex meter of 3+3+2+3. The section is marked 'E'.



192

This musical score page contains nine staves for measures 192 through 199. The instruments and their parts are as follows:

- Cl. (Clarinet):** Treble clef, 4/4 time. Starts with a *fff* dynamic. A long slur covers measures 192-199.
- Vn./Bnsr. (Violin/Double Bass):** Treble clef, 4/4 time. Starts with a *fff* dynamic. A long slur covers measures 192-199.
- Sn./Gn. (Snare Drum/Gong):** Treble clef, 4/4 time. Starts with a *fff* dynamic. A long slur covers measures 192-199.
- Eph. (Euphonium):** Bass clef, 4/4 time. Starts with a *fff* dynamic.
- Accrd. (Accordion):** Bass clef, 4/4 time. Starts with a *fff* dynamic.
- Perc. (Percussion):** Percussion clef, 4/4 time. Features a series of accented notes with *fff* dynamics.
- Pp. (Piano):** Bass clef, 4/4 time. Features a series of accented chords with *fff* dynamics.
- Vln. (Violin):** Treble clef, 4/4 time. Starts with a *fff* dynamic. Includes accents and slurs.
- Vlc. (Viola):** Bass clef, 4/4 time. Starts with a *fff* dynamic. Includes accents and slurs.

193

Cl. *ff*

Vn./ Bnsr. *ff*

Accrd. *ff*

Vib. *ff*

Pp. *ff*

Vln. *ff*

Vlc. *ff*



194

Vn./ Bnsr. *f*

Accrd. *f*

Vib. *f*

Pp. *f*

Vln. *f*

Vlc. *f*

195 No specific crotchet grouping in the beating pattern is helpful to all players in bars 195 and 197-199.

The musical score consists of ten staves for different instruments: Cnd., Cl., Vn./Bnsr., Sn./Gn., Eph., Accrd., Prc., Pp., Vln., and Vlc. The music is in 4/4 time and begins at measure 195. A box at the top of the page contains the instruction: "No specific crotchet grouping in the beating pattern is helpful to all players in bars 195 and 197-199." The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are marked with *p* (piano) throughout. The piece concludes with a 3+2+3+3 measure signature in 4/4 time.

196

Vn./ Bnsr.

Accrd.

Pp.

Vln.

Vlc.



197

Cl.

Vn./ Bnsr.

Sn./ Gn.

Eph.

Accrd.

Prc.

Pp.

Vln.

Vlc.

*f subito*

*f subito*

*f subito*

*f sub.*

*f sub.*

*f subito*

*f subito*

198

Cl. *fff* *ff*

Vn./Bnsr. *fff* *ff*

Sn./Gn. *fff* *ff*

Eph. *fff* *ff*

Accrd. *fff* *ff*

Perc. *fff*

Pp. *fff* *ff*

Vln. *fff* *ff* pizz.

Vlc. *fff* *ff* pizz.

3+3+2+3/4

Cl.  $\frac{3+3+2+3}{4}$   $\frac{3+2+3+3}{4}$

Vn./ Bnsr.  $\frac{3+3+2+3}{4}$   $\frac{3+2+3+3}{4}$  *f*

Accrd.  $\frac{3+3+2+3}{4}$   $\frac{3+2+3+3}{4}$  *f*

Pp.  $\frac{3+3+2+3}{4}$   $\frac{3+2+3+3}{4}$  *f*

Vln.  $\frac{3+3+2+3}{4}$   $\frac{3+2+3+3}{4}$  *f* arco V

Vlc.  $\frac{3+3+2+3}{4}$   $\frac{3+2+3+3}{4}$  *f*



**F** rit. . . . .

Vn./ Bnsr.  $\frac{3+2+3+3}{4}$   $\frac{3+2+3+3}{4}$  *mf*

Eph.  $\frac{3+2+3+3}{4}$  *mf* = tapping the mouth piece

Accrd.  $\frac{3+2+3+3}{4}$  *mf* bellow slaps

Prc.  $\frac{3+2+3+3}{4}$  *mf* + + + + + + + + + +  
snare drum percussion effect by pulling the 2nd string over the 1st and playing the 2 strings at the same time

Pp.  $\frac{3+2+3+3}{4}$  *mf* arco ↗ = pitchless bow behind the bridge

Vlc.  $\frac{3+2+3+3}{4}$  *mf*

202 - - - - -

Eph.

Accrd.

Prc.

Pp.

Vln.

Vlc.

*mp*



203 - - - - -

Eph.

Accrd.

Prc.

Pp.

Vln.

Vlc.

*p* rolling tap from low to high

*pp* clicking bass keys with RH

*p* = pitchless bow behind the bridge

205 - - - - -

Tnr. sng. *ppp* this \_\_\_\_\_ was not a

Eph. *ppp* bass switch taps

Accrd. *ppp*

Prc. *ppp* *pp*

Vln. *ppp*

Vlc. *ppp*



207

Scrn/ Lght *G* *(cue #6) azure lights*

Tnr. sng. waltz \_\_\_\_\_ om-pah om-pa-pah

Sn./ Gn. *alto suona* *p gentle*

Eph. *p gentle*

Prc. *p*



210

Tnr. spch. *p heraldic*

THREE:  
The Architects,  
text  
Cyril Wong

Three Architects:

Architect **A**  
*p acknowledging gestually the vibraphonist with the RH*

Prc. *p*  
*percussionist acknowledges the speaker's invitation with a sign of the head*



213

Tnr. spch. Architect **B**  
*p acknowledging gestually the pipa player with the LH*

Architect **C**  
*p acknowledging gestually the accordionist with 2 hands together*

Vn./ Bnsr. bansuri

Accrd. *Accordionist acknowledges the speaker's invitation by standing up and bowing*

Prc. *Pi pa player acknowledges the speaker's invitation by standing up and bowing*

Pp.

(letters A, B and C should not be said.  
Whenever hand movements are involved, RH is reserved for A,  
LH for B and both hands together for C)

215 **elegant** ♩ = 80

Tnr. spch. **[A]** Nobody is perfect. **[A]** Not even the gods.

Cl. *p* *f*

Vn./Bnsr. *p*

Sn./Gn. *f*

Accrd. *f*



Prc. *f*

Vib. motor on, medium speed *f*

Pp. *p*


Vln. *p* pizz. *f*

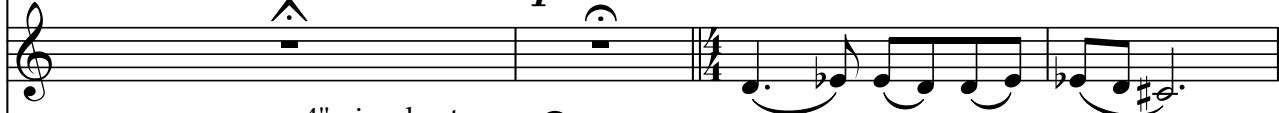
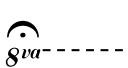
Vlc. *p* pizz. *f*

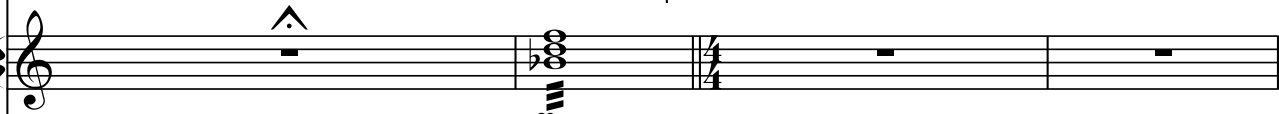
219   elegant ♩ = 80

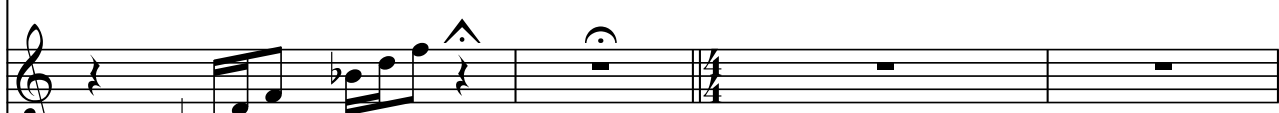
Tnr. spch. **[B]** Let us return to gaze upon our present handiwork: this one town here, its surrounding fields, our sinking garden.

**[C]** There is subtlety in its making. But when we talk too heatedly, we cause the stars to quaver. If the souls were to stare up at the night sky for too long, the constellations might begin to limn our faces.

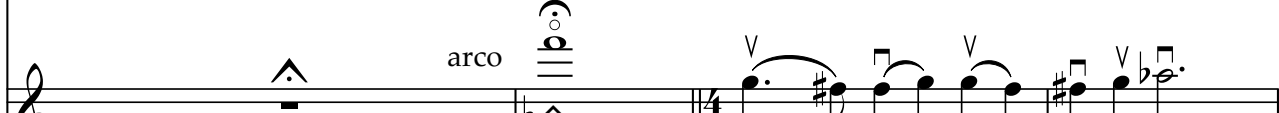
Cl. 

Vn./Bnsr.   
4" piccolo stop 

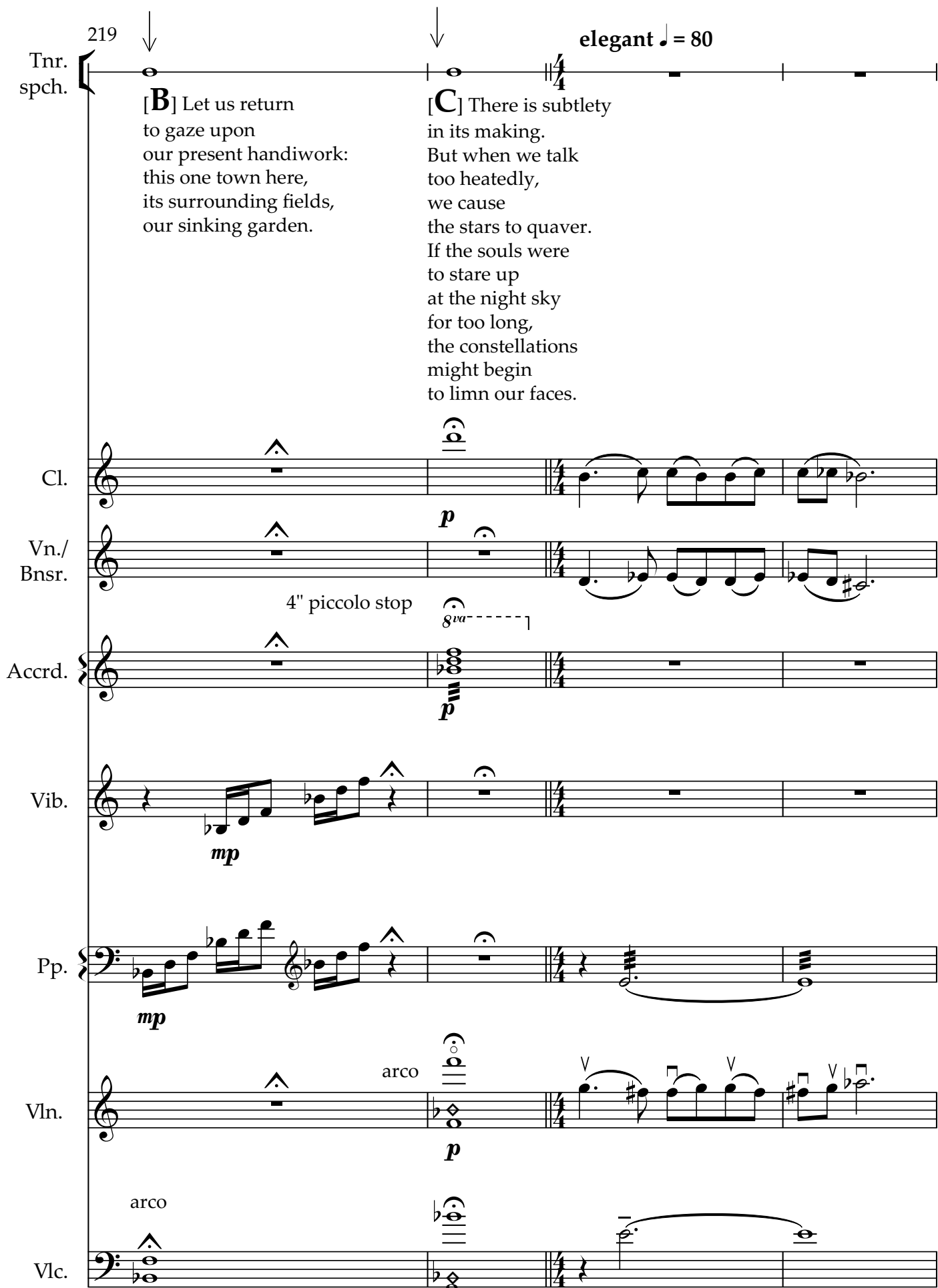
Accrd.   
*mp*

Vib.   
*mp*

Pp.   
*mp*

Vln.   
arco *p*

Vlc.   
arco



223

Tnr. spch. (no tempo)

[A] Self-praise is hardly worthwhile praise. But I agree: we have been subtle.

[A] Remember eternities ago, when we constructed what looked like the inside of an unending oesophagus within a flailing leviathan?

[B] Even earlier, more primitive days.

Cl.

Vn./Bnsr.

Eph.

B.D.

Vib.

Pp.

Vln.

Vlc.

3+3+3+2 / 4

non dim.

(start arpeggio on the beat; accent only on c #)

228

**H**

$\text{♩.} = 66$

Tnr.  
spch.

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

[**C**] Quite comical,  
actually,  
now that I recall it.

[**A**] Not comical  
for the screaming  
souls.  
What a din they made!

(G.P.)

Cl.

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

bansuri

(G.P.)

Vn./  
Bnsr.

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

(G.P.)

Eph.

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

Accrd.

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

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

(G.P.)

(G.P.)

Vib.

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

(G.P.)

Pp.

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

(G.P.)

Vln.

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

(G.P.)

Vlc.

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



$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

230 **Furious** ♩ = 152

Tnr.  
spch.

[A] Sliding down that red-hot gullet, clawing eternally to keep still,

Cl.

*ff*  
gliss.  
fast descending scales  
like a glissando

Vn./  
Bnsr.

*ff*

Sn./  
Gn.

*ff*  
gliss.

Eph.

*ff*  
e-octave half valve gliss.

Accrd.

*ff*  
diatonic or dim. seventh  
repeated descending white keys gliss.

Vib.

*ff*  
gliss. with tremolando on the low A string

Pp.

*ff*

Vln.

*ff*  
c# x  
gliss. across 4 strings to D with tremolando

Vlc.

*ff*  
c x  
gliss. sul C to the lowest C

232

(caesura)

Cnd.

Tnr.  
spch.

[A] Spitting out their stories,  
even begging for their suffering to stop.

[A] That long  
shriek when  
they were  
finally sucked  
into the belly  
of the beast.

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vlc.

*fff*

*fff*

*trem.*

236  $\text{♩} = 80$

Tnr. spch.  $\text{♩} = 80$  I

[A] The eternity of that suffering! [B] We had moments of cruelty. That is undeniable. [B] And we could not bear to hear their screams for a while.

Cl. *p* lamenting *fff* *p*

Vn./Bnsr. *p* lamenting *fff* *p*

Sn./Gn. fluttertongue *fff*

Eph. fluttertongue *fff*

Pp. *sfz* *p*

Vln. *p* lamenting *sfz* arco

Vlc. *p* lamenting *p* *sfz* arco



243 **pompous** ♩ = 80

Tnr. spch. [A] The highest forms of art possess a kindness. [B] We are artists, after all; perfecting our craft. [C] Yes, I like that: we are artists! (G.P.)

Cl. (G.P.) *f*

Vn./Bnsr. (G.P.) *f*

Sn./Gn. (G.P.) *f* **alto suona**

Eph. (G.P.) *f*

Accrd. (G.P.) *f*

Vib. motor on, slow speed (G.P.) *f*

Pp. (G.P.) *f*

Vln. (G.P.) *f*

Vlc. (G.P.) *f*

249

This musical score page contains nine staves for measures 249 through 252. The instruments and their parts are as follows:

- Cl. (Clarinet):** Treble clef, playing a melodic line with slurs and accents.
- Vn./Bnsr. (Violin/Trumpet):** Treble clef, mirroring the Clarinet part.
- Sn./Gn. (Snare Drum/Gong):** Treble clef, playing a rhythmic pattern with accents.
- Eph. (Euphonium):** Bass clef, playing a melodic line with slurs and accents.
- Accrd. (Accordion):** Treble and Bass clefs, playing a harmonic accompaniment with slurs and accents.
- Perc. (Percussion):** Percussion clef, playing a rhythmic pattern with accents.
- Pp. (Piano):** Bass clef, playing a harmonic accompaniment with slurs and accents.
- Vln. (Violin):** Treble clef, playing a melodic line with slurs and accents.
- Vlc. (Viola):** Bass clef, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *p* (piano).

254 (no tpo) 83

Tnr. spch. [A] We are the Kindly Ones. [A] We must be patient and merciful. [A] And we must do what is necessary.

Cl.

Vn./Bnsr. *p*

Vib. motor on, slow speed *p* slow and gentle arpegg.

Vln. *p*

Vlc. *p*

258 *p* ♩ = 80

Tnr. spch. [B] Whatever we end up doing, we will do it together. [B] We were made to do this together. [C] We will fortify and reassure one another. None of us is alone.

Cl. *p*

Vn./Bnsr. *p*

Sn./Gn. *p*

Eph. *p*

Accrd. *p*

Vib. *p*

Pp. *p*

Vln. *pizz.* *p*

Vlc. *pizz.* *p*

**J**

261 **grave** ♩ = 60

Tnr. spch. [A] I bow to both of you in respect. [B] I bow to both of you with gratitude. [C] I bow to both of you with love.

Cl.

Vn./Bnsr.

Eph.

Accrd.

Vib.

Pp.

Vln. arco [A] I bow to both of you in respect. *mf* *dim.* *p*

Vlc. arco *mf* *dim.* *p*

Cl.

Vn./  
Bnsr.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vlc.

271 **K** premonitory ♩ = 56

Tnr.  
spch.

[A] Oh, to know such love!

[B] We would not have the time to develop it with such profundity.

[C] Yes, love cannot be our purview.

[A] And yet, over time, perhaps we have cultivated some measure of love.

Cl.

Accrd.

Vib.

Pp.

Vln.

Vlc.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp sul tasto*

*ppp sul tasto*

277

Tnr. spch.

[**B**] Maybe that is what love is, in the end; once we are energised by it, once it fuels all our intentions, we *forget* that it is love.

[**C**] It is not ultimately self-conscious. It does not require analysis.

[**A**] Analysis is what our guests are doing now, as we speak, in our many gardens - analysis bounded by the narcissistic self.

Cl.

Accrd.

Vib.

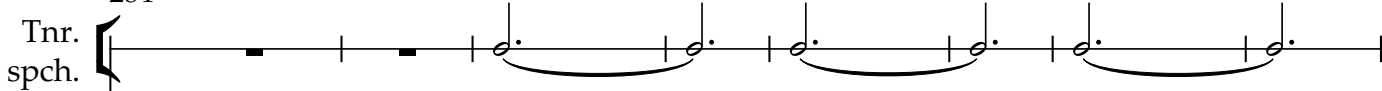
Pp.

Vln.

Vlc.

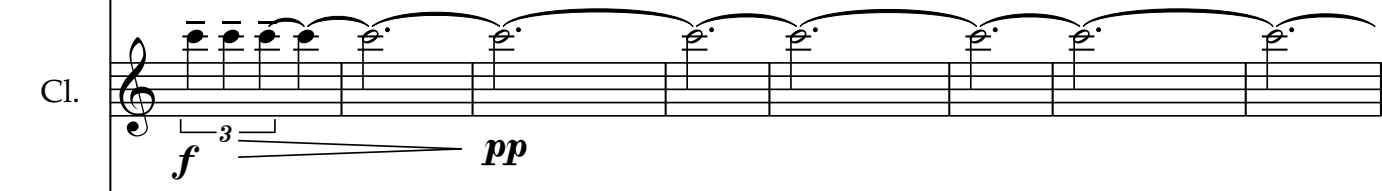
284 elegant ♩ = 80

Tnr. spch.

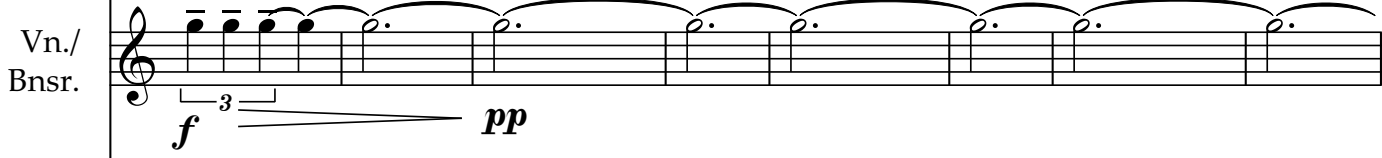


[B] Love, as selflessness. [C] Selflessnesses at its fullest extent. [A] Love, without reflection, without justification.

Cl.

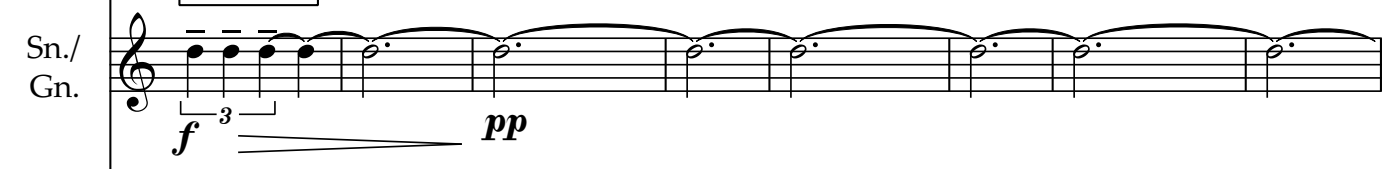


Vn./ Bnsr.

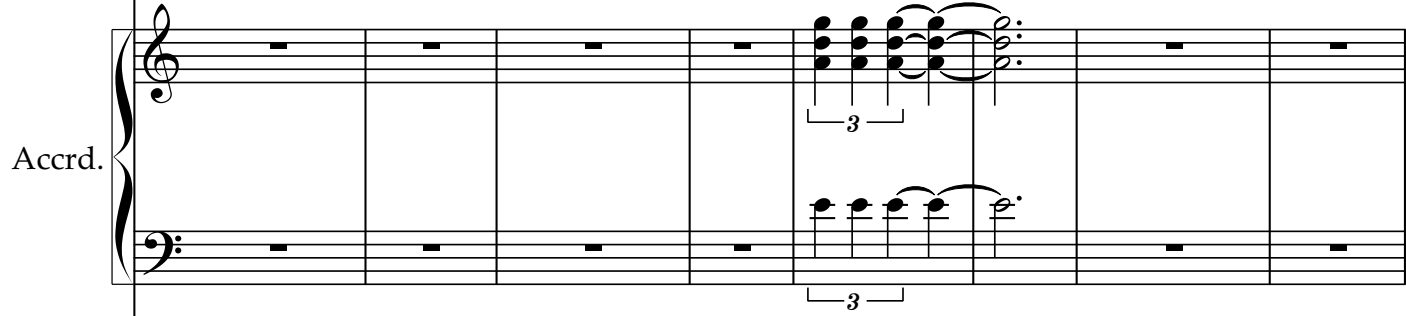


alto suona

Sn./ Gn.

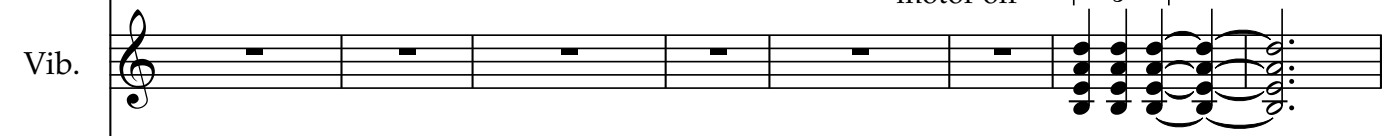


Accrd.



motor off

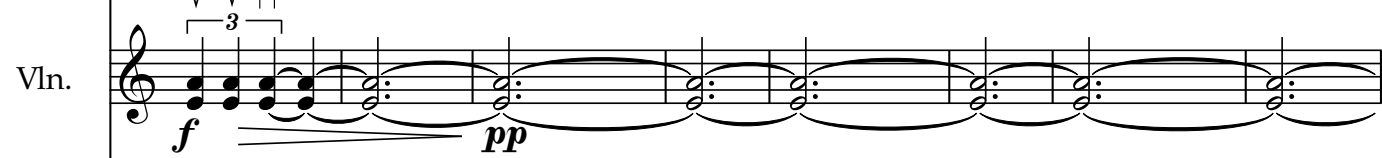
Vib.



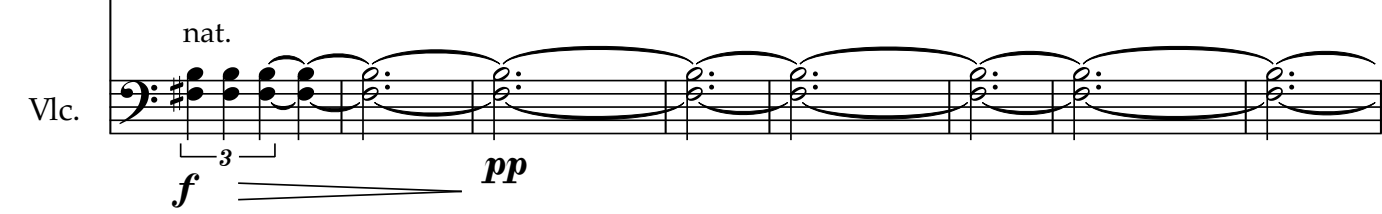
Pp.



Vln.



Vlc.



292 L (♩ = 80)

Tnr. spch. [B] Love that is, in itself, total consciousness!

Cl. *p*

Vn./Bnsr. *p*

Sn./Gn. alto suona

Eph. *pp*

Accrd. *p*

Prc. *p*

Pp.

Vln. *p*

Vlc. *p*



M

299 (♩ = 80)

Scrn/  
Lght

(cue #7) light green lights

Tnr.  
spch.

↓  
FOUR:

同情

*mf*

Sn./  
Gn.

*p* gentle

Eph.

*p* gentle

*pp*

Prc.

*p*

*pp*



302

↓ **slow**

Observe the correct length of fermatas.

berjalan ♩ = 96

Cnd.

Cl.

*p*

Vn./  
Bnsr.

bansuri

*p*

Vib.

*pp* espress. freely

*mp*

*f*

Red.

Vln.

*p* lamenting

*p* lamenting

Vlc.

*p* lamenting

*p* lamenting

306 *freely*

Tnr. sng. *pp espress.* Com - pas - sion *mp* Com - pass - sion *f* Com - pas - sion!



307  $\text{♩} = 96$

Cnd. *rit..*

Tnr. sng. *p lamenting* Com - pas - sion...

Cl. *p* *espress. (but softer than the bansuri)*

Vn./Bnsr. *p* *espress.*

Sn./Gn. *alto suona* *p lamenting*

Tub. B. *p* *rit..*

Vln. *p lamenting*

Vlc. *p lamenting*

The clarinet supports the bansuri, but the timbre of the bansuri must be heard.

Cl.

Vn./ Bnsr.

Sn./ Gn.

(soft mallets)

Mrmb.

*p*

sul tasto

Vln.

*pp* softer than the venu

Vlc.

315

Cl.

Vn./ Bnsr.

Mrmb.

Vln.

Vlc.

*p*

319

Cl.

Vn./  
Bnsr.

Mrmb.

Vln.  
*pp*

Vlc.



323

Cl.

Vn./  
Bnsr.

Mrmb.

Vln.

324

This musical score page contains ten staves for various instruments, all in 2/4 time. The measures are numbered 324 through 327. The instruments and their parts are as follows:

- Cl. (Clarinet):** Treble clef, *f* dynamic. Measures 324-325: quarter notes G4, A4, B4. Measure 326: quarter note C5. Measure 327: quarter note D5 with an accent (^).
- Vn./Bnsr. (Violin/Trumpet):** Treble clef, *f* dynamic. Measures 324-325: quarter notes G4, A4, B4. Measure 326: quarter note C5. Measure 327: quarter note D5 with an accent (^).
- Sn./Gn. (Snare Drum/Gong):** Treble clef, *f* dynamic. Measures 324-325: quarter notes G4, A4, B4. Measure 326: quarter note C5. Measure 327: quarter note D5 with an accent (^).
- Eph. (Euphonium):** Bass clef, *mf* dynamic. Measures 324-325: quarter notes G3, A3, B3. Measure 326: quarter note C4. Measure 327: quarter note D4 with an accent (^).
- Accrd. (Accordion):** Treble clef, *f* dynamic. Measures 324-325: quarter notes G4, A4, B4. Measure 326: quarter note C5. Measure 327: quarter note D5 with an accent (^).
- Prc. (Percussion):** Percussion clef, 2/4 time. Measures 324-325: rests. Measure 326: quarter notes C4, D4. Measure 327: quarter note E4 with an accent (^).
- Mrb. (Maracas):** Treble clef, *f* dynamic. Measures 324-325: quarter notes G4, A4, B4. Measure 326: quarter note C5. Measure 327: quarter note D5 with an accent (^).
- Pp. (Piano):** Treble clef, *f* dynamic. Measures 324-325: quarter notes G4, A4, B4. Measure 326: quarter note C5. Measure 327: quarter note D5 with an accent (^).
- Vln. (Violin):** Treble clef, *f* dynamic. Measures 324-325: quarter notes G4, A4, B4. Measure 326: quarter note C5. Measure 327: quarter note D5 with an accent (^).
- Vlc. (Viola):** Bass clef, *mf* dynamic. Measures 324-325: quarter notes G3, A3, B3. Measure 326: quarter note C4. Measure 327: quarter note D4 with an accent (^).

N

♩ = 96

329 rit. . . . .

Cl. *p* *pp softer than the violin*

Vn./Bnsr. *H*

Accrd. *p*

Vib. motor on: slowest speed *p*

Pp. *H* *espress.*

Vln. rit. . . . . 4 3 *V* *espress.*

Vlc. *H* *V* *espress.*

Detailed description: This page of a musical score, numbered 94, contains seven staves for different instruments. At the top left, a box contains the letter 'N'. To the right, a tempo marking indicates a quarter note equals 96 beats per minute. The first staff, for Clarinet (Cl.), begins at measure 329 with a 'rit.' (ritardando) marking and a dynamic of 'p' (piano). It features a melodic line with a slur over the first two measures and a more complex, rhythmic passage starting in measure 330. The second staff, for Violin/Double Bass (Vn./Bnsr.), has a dynamic of 'pp' (pianissimo) and a slur over the final two measures, with an 'H' (hairpins) marking above the first measure of the slur. The third staff, for Accordion (Accrd.), has a dynamic of 'p' and a slur over the final two measures. The fourth staff, for Vibraphone (Vib.), has a dynamic of 'p' and a slur over the final two measures, with the instruction 'motor on: slowest speed' above it. The fifth staff, for Piano (Pp.), has a dynamic of 'espress.' (espressivo) and a slur over the final two measures, with an 'H' marking above the first measure of the slur. The sixth staff, for Violin (Vln.), has a dynamic of 'espress.' and a slur over the final two measures, with a 'rit.' marking at the beginning and a '4 3' marking above the first measure of the slur. The seventh staff, for Viola (Vlc.), has a dynamic of 'espress.' and a slur over the final two measures, with 'H' and 'V' markings above the first and second measures of the slur, respectively.

335

Cl.

Vn./  
Bnsr.

Accrd.

Vib.

Pp.

Vln.

Vlc.

Detailed description of the musical score: The score is for measures 335-338. The Clarinet (Cl.) part features a melodic line with eighth-note patterns and a slur over measures 335-337, followed by quarter notes in measure 338. The Violin/Baritone Saxophone (Vn./Bnsr.) part has a long note in measure 335, followed by quarter notes in measures 336-337, and a half note in measure 338. The Accordion (Accrd.) and Vibraphone (Vib.) parts play sustained chords in measures 335-337, with a change in harmony in measure 338. The Piano (Pp.) part has a bass line with a slur over measures 335-337 and a quarter note in measure 338. The Violin (Vln.) and Viola (Vlc.) parts have quarter notes in measure 335, followed by a slur over measures 336-337, and quarter notes in measure 338. The Viola part includes 'V' markings above the notes in measures 336 and 338.

338

Cl.

Vn./  
Bnsr.

Accrd.

Vib.

Pp.

Vln.

Vlc.



341

Cl.

Vn./  
Bnsr.

Accrd.

Vib.

Pp.

Vln.

Vlc.



344

Cl. *f marcato*

Vn./Bnsr.

Eph. *mf*

Accrd. *mf*

Prc.

Vib. *f marcato*

Pp. *f marcato*

Vln. *f marcato*

Vlc. *f*

Detailed description: This page of a musical score covers measures 344 to 348. The music is written for a full orchestra. The key signature has one flat (B-flat), and the time signature changes from 5/4 to 2/4 and back to 3/4. The Clarinet (Cl.) part begins with a triplet of eighth notes in 5/4 time, followed by a quarter note, and then a half note in 2/4 time, marked *f marcato*. The Violin (Vn.) and Bassoon (Bnsr.) parts are mostly silent, with a final accented note in 3/4 time. The Euphonium (Eph.) part has a half note in 5/4 time, followed by a quarter note in 2/4 time, and a half note in 3/4 time, marked *mf*. The Accordion (Accrd.) part has a half note in 5/4 time, followed by a quarter note in 2/4 time, and a half note in 3/4 time, marked *mf*. The Percussion (Prc.) part has a half note in 5/4 time, followed by a quarter note in 2/4 time, and a half note in 3/4 time, marked with a triangle and a plus sign. The Vibraphone (Vib.) part has a half note in 5/4 time, followed by a quarter note in 2/4 time, and a half note in 3/4 time, marked *f marcato*. The Piano (Pp.) part has a half note in 5/4 time, followed by a quarter note in 2/4 time, and a half note in 3/4 time, marked *f marcato*. The Violin (Vln.) part has a half note in 5/4 time, followed by a quarter note in 2/4 time, and a half note in 3/4 time, marked *f marcato*. The Viola (Vlc.) part has a half note in 5/4 time, followed by a quarter note in 2/4 time, and a half note in 3/4 time, marked *f*.

351 O

Cl. *leggerissimo* 6 5 6 6 5

Sn./Gn. *espress.* H

Accrd. V H

Pp. *espress.* 6 5 6 5

Vln. *mp*

Vlc. *mp*

353

Cl.

6 5 6 5

Sn./Gn.

Eph.

*espress. legato*

Accrd.

Vib.

H *espress.*

Pp.

6 5 6 5

Vln.

*p.* *p.*

Vlc.

*p.* *p.*

Detailed description: This page of a musical score, numbered 99, contains measures 353 through 356. The score is arranged in a system with eight staves. The instruments are: Clarinet (Cl.), Snare/Gong (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Vibraphone (Vib.), Piano (Pp.), Violin (Vln.), and Viola (Vlc.). The Clarinet part features a complex melodic line with sixteenth-note runs and slurs, marked with fingering numbers 6 and 5. The Snare/Gong part has a simple melodic phrase. The Euphonium part plays a few notes, marked *espress. legato*. The Accordion part has a few notes, including a half note. The Vibraphone part has a few notes, including a half note, marked *espress.*. The Piano part has a complex melodic line with sixteenth-note runs and slurs, marked with fingering numbers 6 and 5. The Violin part has a few notes, including a half note, marked *p.*. The Viola part has a few notes, including a half note, marked *p.*.

This musical score page, numbered 100, contains eight staves for different instruments. The top staff is for Clarinet (Cl.), starting at measure 355 with a treble clef and a key signature of two flats. It features a complex melodic line with sixteenth-note runs and slurs, with fingering numbers 6 and 5 indicated. The second staff is for Snare Drum (Sn.) and Gong (Gn.) with a treble clef, showing a simple rhythmic pattern of quarter notes. The third staff is for Euphonium (Eph.) with a bass clef, playing a series of quarter notes. The fourth staff is for Accordion (Accrd.) with a bass clef, playing a simple melodic line. The fifth staff is for Vibraphone (Vib.) with a treble clef, playing a melodic line with slurs. The sixth staff is for Piano (Pp.) with a treble clef, featuring sixteenth-note runs and slurs, with fingering numbers 6 and 5. The seventh staff is for Violin (Vln.) with a treble clef, playing a melodic line with slurs. The eighth staff is for Violoncello (Vlc.) with a bass clef, playing a simple melodic line. The score is written in a standard musical notation style with various clefs, key signatures, and dynamic markings.

357

Cl.

Sn./Gn.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vlc.

Detailed description: This page of a musical score contains measures 357 through 360. The score is arranged in a system with eight staves. The top staff is for Clarinet (Cl.) in treble clef, starting at measure 357 with a key signature of one flat. It features a melodic line with a long slur over measures 357-360 and fingerings of 5. The second staff is for Snare Drum (Sn.) and Gong (Gn.) in treble clef, with a single note in measure 358 and a half note in measure 359. The third staff is for Euphonium (Eph.) in bass clef, with a half note in measure 357 and a half note in measure 359. The fourth staff is for Accordion (Accrd.) in bass clef, with a half note in measure 357 and a half note in measure 359. The fifth staff is for Vibraphone (Vib.) in treble clef, with a half note in measure 357 and a half note in measure 359. The sixth staff is for Piano (Pp.) in treble clef, with a melodic line and fingerings of 5 and 6. The seventh staff is for Violin (Vln.) in treble clef, with a whole note in measure 357 and a whole note in measure 359. The eighth staff is for Violoncello (Vlc.) in bass clef, with a whole note in measure 357 and a whole note in measure 359. The page ends with a double bar line and a repeat sign.

359

Cl.

Sn./Gn.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vlc.

Detailed description: This page of a musical score covers measures 359 to 362. The score is arranged in eight staves. The Clarinet (Cl.) part in the top staff features a melodic line with eighth-note triplets and a long slur spanning all four measures. The Snare Drum (Sn.) and Gong (Gn.) part has a simple rhythmic pattern with a slur over the second and third measures. The Euphonium (Eph.) part has a few notes with a slur over the second and third measures. The Accordion (Accrd.) part has a few notes with a slur over the second and third measures. The Vibraphone (Vib.) part has a few notes. The Piano (Pp.) part features a melodic line with eighth-note triplets. The Violin (Vln.) and Violoncello (Vlc.) parts have a simple rhythmic pattern with slurs over the second and third measures.

362

Cl.

Sn./Gn.

Eph.

Accrd.

Vib.

Pp.

Vln.

Vlc.

Detailed description: This page of a musical score, numbered 103, contains measures 362 through 365. The score is arranged in eight staves, each for a different instrument. The top staff is for Clarinet (Cl.), followed by Snare Drum/Gong (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Vibraphone (Vib.), Piano (Pp.), Violin (Vln.), and Violoncello (Vlc.). The key signature is B-flat major (two flats). The time signature is 3/4. The Clarinet part features a complex melodic line with many sixteenth and thirty-second notes, all under a single long slur. The Snare Drum and Euphonium parts have a few notes with slurs. The Accordion part has a few notes with a slur. The Vibraphone part has a few notes with a slur. The Piano part has a complex rhythmic pattern of sixteenth and thirty-second notes. The Violin and Violoncello parts have a few notes with slurs. The Violoncello part starts with a 13/8 time signature.

365

Cl.

Vn./  
Bnsr.

Eph.

Vib.

Pp.

Vln.

Vlc.

rit.

*p* lamenting

*p*

*p* lamenting

*p* lamenting *p* lamenting *p* lamenting

*p* lamenting

*p* lamenting



**P**

grand ♩ = 60

370 -

Cl. *p*

Vn./Bnsr. *p*

Sn./Gn. *p*

Eph. *p*

Accrd. *p*

Prc. *p*

Mrmb. *p*

Pp. *p*

Vln. *p*

Vlc. *p*

378 Q ♩. = 120

Cl. *p*

Vn./Bnsr. *p*

Sn./Gn.

Eph. *p*

Accrd.

marimba mallets

B.D. *p cresc.*

Pp. *ff*

Vln. arco *V*

Vlc. (arco) *p*

Detailed description: This page of a musical score contains nine staves for measures 378-387. The music is in 4/4 time with a tempo of quarter note = 120. The key signature has one flat. The instruments and their parts are: Clarinet (Cl.) with a piano (*p*) dynamic; Violin/Double Bass (Vn./Bnsr.) with a piano (*p*) dynamic; Snare/Drum (Sn./Gn.) with a whole rest; Euphonium (Eph.) with a piano (*p*) dynamic; Accordion (Accrd.) with a piano (*p*) dynamic; Bells (B.D.) with a piano (*p*) dynamic and a crescendo (*cresc.*) marking; Piano (Pp.) with a fortissimo (*ff*) dynamic; Violin (Vln.) with an arco marking and accents (*V*); and Viola (Vlc.) with an arco marking and a piano (*p*) dynamic.

380

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

*p cresc.*

Eph.

Accrd.

B.D.

Pp.

Vln.

Vlc.

Detailed description of the musical score: The score is for measures 380-383 in 4/4 time. The key signature has two flats. The instruments and their parts are: Clarinet (Cl.) with a melodic line of quarter notes; Violin/Baritone Saxophone (Vn./Bnsr.) with a similar melodic line; Snare Drum/Gong (Sn./Gn.) with a rest in measure 380 and a rhythmic pattern of eighth notes in measures 381-383, marked *p cresc.*; Euphonium (Eph.) with a bass line of quarter notes; Accordion (Accrd.) with a chordal accompaniment of quarter notes; Bass Drum (B.D.) with a steady quarter-note pulse; Piano (Pp.) with a bass line of chords in quarter notes; Violin (Vln.) with a melodic line of eighth notes, marked with accents (*v*); and Viola (Vlc.) with a bass line of quarter notes.

**R** grand ♩ = 120

382

Cl.

Musical staff for Clarinet (Cl.) in 4/4 time. The staff contains six measures of music, each starting with a half note followed by a dotted half note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a forte (*f*) dynamic.

Vn./  
Bnsr.

Musical staff for Violin/Trumpet (Vn./Bnsr.) in 4/4 time. The staff contains six measures of music, each starting with a quarter note followed by a dotted quarter note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a forte (*f*) dynamic. A breath mark (>) is placed above the final note of the sixth measure.

Sn./  
Gn.

Musical staff for Snare Drum/Timpani (Sn./Gn.) in 4/4 time. The staff contains six measures of music, each starting with a half note followed by a dotted half note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a forte (*f*) dynamic.

Eph.

Musical staff for Euphonium (Eph.) in 4/4 time. The staff contains six measures of music, each starting with a half note followed by a dotted half note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a forte (*f*) dynamic and *dim.* (diminuendo), and the second measure is marked with a mezzo-forte (*mf*) dynamic.

Accrd.

Musical staff for Accordion (Accrd.) in 4/4 time. The staff contains six measures of music, each starting with a quarter note followed by a dotted quarter note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a forte (*f*) dynamic.

B.D.

Musical staff for Bass Drum (B.D.) in 4/4 time. The staff contains six measures of music, each starting with a quarter note followed by a dotted quarter note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a forte (*f*) dynamic. A breath mark (>) is placed above the final note of the sixth measure.

Pp.

Musical staff for Piano (Pp.) in 4/4 time. The staff contains six measures of music, each starting with a quarter note followed by a dotted quarter note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a forte (*f*) dynamic.

Vln.

Musical staff for Violin (Vln.) in 4/4 time. The staff contains six measures of music, each starting with a half note followed by a dotted half note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a fortissimo (*ff*) dynamic. A breath mark (>) is placed above the final note of the sixth measure.

Vlc.

Musical staff for Viola (Vlc.) in 4/4 time. The staff contains six measures of music, each starting with a half note followed by a dotted half note, all tied together with a slur. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is marked with a fortissimo (*ff*) dynamic.

389

Hear the solo of the suona

Cnd.

Cl. *p*

Vn./ Bnsr. *p*

Sn./ Gn. *f solo espress.* H

Eph. *p*

Accrd. *p*

B.D. *p* edge *vo*

Pp. *p*

Vln. *p*

Vlc. *p*

The audience must be able to understand the texts

text #A: *Have compassion for all beings, rich and poor alike; each has their suffering. Some suffer too much, other too little.*

396

Scrn/  
Lght

Cl.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

B.D.

Pp.

Vln.

Vlc.

*p*

V □ V □ V □ V □

403

Hear the solos of the clarinet and violin

Cnd.

Cl. *solo espress.*

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

B.D.

Pp.

Vln. *f solo espress.*

Vlc.

text #B: *He who has let go of hatred,  
 who treats all beings with kindness and  
 compassion,  
 free of the I and mine,  
 that is the man I love best.*

409

Scrn/  
Lght

Cl.

Str./  
Sng.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

B.D.

Pp.

Vln.

Vlc.

3

3

3

arco *mf*

pizz. +



415

Str./  
Slng.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

B.D.

Pp.

Vln.

This musical score page contains measures 415 through 418. The instruments and their parts are as follows:

- Str./Slng. (Violins/Strings):** Treble clef, playing a rhythmic pattern of quarter notes and eighth notes.
- Vn./Bnsr. (Viola/Bassoon):** Treble clef, featuring triplet eighth notes.
- Sn./Gn. (Soprano/Trumpet):** Treble clef, featuring triplet eighth notes.
- Eph. (Euphonium):** Bass clef, playing a melodic line with long slurs.
- Accrd. (Accordion):** Treble and Bass clefs, playing a rhythmic accompaniment with triplet eighth notes in the treble and sustained notes in the bass.
- B.D. (Bass Drum):** Percussion clef, playing a rhythmic pattern with triplet eighth notes.
- Pp. (Piano):** Bass clef, playing a complex rhythmic accompaniment with triplet eighth notes.
- Vln. (Violin):** Treble clef, playing a melodic line with triplet eighth notes and slurs.

419

Cl.

Str./  
Slng.

Vn./  
Bnsr.

Sn./  
Gn.

Eph.

Accrd.

B.D.

Pp.

Vln.

Vlc.

*p* lamenting

*p* lamenting

*p* lamenting

*p* lamenting

arco

Mrb. *espress.* arco

Vln.

Vlc.



Tnr. sng. *Com - pas - sion*  
同情

Str./ Sng.

Vn./ Bnsr.

Sn./ Gn.

Accrd.

B.D.

Pp.

Vln. *pizz.*

Vlc. *pizz.*

433

Tnr. sng. Com-pas - - sion Com -  
同情 同情

Str./ Sng.

Vn./ Bnsr.

Sn./ Gn.

Accrd.

B.D.

Pp.

Vln.

Vlc.

text #C: *Whoever is kind  
to the creatures of God  
is kind to himself.*

436

Scrn/  
Lght

Tnr.  
sng.

Str./  
Slng.

Vn./  
Bnsr.

Sn./  
Gn.

Accrd.

B.D.

Pp.

Vln.

Vlc.

pas - - sion

T

439

Musical score for orchestra and solo instruments, measures 439-442. The score includes parts for Str./Sng., Vn./Bnsr., Sn./Gn., Accrd., B.D., Mrmb., Pp., Vln., and Vlc. The music features various rhythmic patterns, including triplets and a 7-measure phrase. Dynamics include *pp* and *p*. A box labeled "suona" is present above the Sn./Gn. part in measure 442.

Str./Sng. 7-measure phrase

Vn./Bnsr. *pp*

Sn./Gn. triplets, *suona*

Accrd. triplets

B.D. 5-measure phrase

Mrmb. *p*, triplets

Pp.

Vln. triplets, *+*

Vlc. *+*

Cl. *pp*

Vn./  
Bnsr.

Sn./  
Gn. *pp*

Accrd. *pp*

Mrmb.

Pp. *p*

Vln.

Detailed description: This page of a musical score contains seven staves. The top staff is for Clarinet (Cl.) with a treble clef, playing a melodic line with triplets and a *pp* dynamic. The second staff is for Violin/Baritone Saxophone (Vn./Bnsr.) with a treble clef, playing a sustained harmonic accompaniment. The third staff is for Snare Drum/Tom (Sn./Gn.) with a treble clef, playing a rhythmic pattern with triplets and a *pp* dynamic. The fourth staff is for Accordion (Accrd.) with a treble clef, playing a melodic line with a *pp* dynamic. The fifth staff is for Mallet Percussion (Mrmb.) with a treble clef, playing a rhythmic pattern with triplets. The sixth staff is for Piano (Pp.) with a treble clef, playing a melodic line with a *p* dynamic. The seventh staff is for Violin (Vln.) with a treble clef, playing a sustained harmonic accompaniment.

445

Cl. *3* *3*

Vn./Bnsr.

Sn./Gn. *3* *3*

Eph. *pp* *3* *3* *3* *3* *3* *3* *3* *3*

Accrd.

Mrmb. *3* *3*

Pp.

Vln.

Vlc. *arco* *p*

Detailed description: This page of a musical score contains measures 445 through 448. The score is for a full orchestra and includes parts for Clarinet (Cl.), Violin/Baritone Saxophone (Vn./Bnsr.), Snare Drum/Gong (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Mellophone (Mrmb.), Piccolo (Pp.), Violin (Vln.), and Viola (Vlc.). The music is in 3/4 time. The Clarinet, Snare Drum/Gong, and Mellophone parts feature triplet patterns. The Euphonium part is marked *pp* and consists of a continuous triplet eighth-note pattern. The Piccolo part has a similar eighth-note pattern. The Violin and Viola parts are mostly sustained notes with some articulation. The Viola part is marked *arco* and *p*. The score concludes with a double bar line and a repeat sign at the end of measure 448.



447 **U**

Cl.

Vn./  
Bnsr.

Mrb.

Vln.

Vlc.

*espress.*

*p lamenting*

*p lamenting*

*p lamenting*

452

Scrn/  
Lght

text #D: *In compassion and grace, be like the sun. In concealing others' faults, be like the night.  
For generosity, be like running water, For humility, be like the earth.  
Appear as you are. Be as you appear.*

Cl.

Accrd.

Mrmb.

Pp.

Vlc.

*p*

The musical score is written in 4/4 time. It features five staves: Scrn/Lght, Cl., Accrd., Mrmb., Pp., and Vlc. The Clarinet part has a slur over the final two measures. The Accordion part features a circled 'D' in the first measure and triplets of eighth notes in the second, third, and fourth measures. The Mrmb. part includes a 'N' marking and triplets in both staves. The Pp. part has a triplet of chords in the final measure. The Vlc. part consists of a continuous eighth-note triplet pattern throughout the piece, starting with a piano (*p*) dynamic marking.

V

456

Cl. *solo espress.*

Vn./Bnsr. *solo espress.*

Sn./Gn. *p* *solo espress.*

Eph. *legato*

Accrd.

Mrmb.

Pp.

Vln.

Vlc. *legato*

461

Cl. *p*

Vn./  
Bnsr. *p*

Sn./  
Gn.

Eph.

Accrd. *p legato*

Mrmb.

Pp. *legato*

Vln. *legato*

Vlc.

Detailed description: This page of a musical score contains measures 461 through 464. The instruments are arranged vertically: Clarinet (Cl.), Violin/Baritone Saxophone (Vn./Bnsr.), Snare Drum/Conga (Sn./Gn.), Euphonium (Eph.), Accordion (Accrd.), Mellophone (Mrmb.), Piccolo (Pp.), Violin (Vln.), and Viola (Vlc.). The key signature has one sharp (F#) and the time signature is 7/8. The Clarinet and Violin/Baritone Saxophone parts play a melodic line starting with a quarter note, followed by a dotted quarter note, and then a half note. The Snare Drum/Conga part has a quarter note followed by rests. The Euphonium part features a descending eighth-note scale with four groups of five notes, each marked with a '5' and a slur. The Accordion part has a half rest followed by a quarter note and a dotted quarter note, with a 'p legato' instruction. The Mellophone part has a triplet of eighth notes, a quarter note, and a dotted quarter note. The Piccolo part has a triplet of eighth notes, a quarter note, and a dotted quarter note, with a 'legato' instruction. The Violin part has a half rest followed by a dotted quarter note and a half note, with a 'legato' instruction and a 'V' marking above the first note. The Viola part has a descending eighth-note scale with four groups of two notes, each marked with a slur.

**W** Calm, without tempo

**(cue #8) azure lights**

465

Scrn/  
Lght

pre-recorded

L G B T Q I A +

*f*

Tnr.  
spch.

FIVE:  
Envoi  
*p* (G.P.)

Cl.

Vn./  
Bnsr.

(G.P.)

Sn./  
Gn.

(G.P.)

Eph.

(G.P.)

Accrd.

(G.P.)

Prc.

*f*

**H** either played or pre-recorded (G.P.)

Tub. B.

*f*

Pp.

(G.P.)

Vln.

(G.P.)

Vlc.

(G.P.)



X

Lights progressively fade off until complete darkness at letter Y but for the reflection of the screen. Each player performs at an independent tempo.

476

Scrn/  
Lght

Cnd.

Tnr.  
spch.

Vn./  
Bnsr.

pair of finger cymbals/ tempo = ♩ = 66

*p* facing the audience like a player

Musical notation for Cnd. part: A staff with a treble clef. It begins with a pair of finger cymbals. The notation includes eighth notes, quarter notes, and triplet eighth notes. There are three triplet markings over eighth notes. The piece ends with two groups of eighth notes beamed together, each with a '3' underneath.

pair of finger cymbals/ tempo = ♩ = 88

*p*

Musical notation for Tnr. spch. part: A staff with a treble clef. It begins with a pair of finger cymbals. The notation includes eighth notes, quarter notes, and triplet eighth notes. There are two triplet markings over eighth notes. The piece ends with two groups of eighth notes beamed together, each with a '3' underneath.

venu in C

*pp* *espress. freely extemporising on these pitches and this melodic contour in dialogue with the suling*

pair of finger cymbals/ tempo = ♩ = 80

*p*

Musical notation for #3 part: A staff with a treble clef. It begins with a pair of finger cymbals. The notation includes eighth notes, quarter notes, and triplet eighth notes. There are two triplet markings over eighth notes. The piece ends with two groups of eighth notes beamed together, each with a '3' underneath.

pair of finger cymbals/ tempo = ♩ = 72

*p*

Musical notation for #4 part: A staff with a treble clef. It begins with a pair of finger cymbals. The notation includes eighth notes, quarter notes, and triplet eighth notes. There are four triplet markings over eighth notes. The piece ends with four groups of eighth notes beamed together, each with a '3' underneath.

Singing bowl in A/ tempo = ♩ = 84

*p*

Musical notation for #5 part: A staff with a treble clef. It begins with a pair of finger cymbals. The notation includes eighth notes, quarter notes, and triplet eighth notes. There are two triplet markings over eighth notes. The piece ends with two groups of eighth notes beamed together, each with a '3' underneath.

triangle/ tempo = ♩ = 88

*p*

Musical notation for #6 part: A staff with a treble clef. It begins with a triangle. The notation includes quarter notes and eighth notes. The piece ends with a quarter note.

C pitch singing bowl/ tempo = ♩ = 72

*p*

Musical notation for #7 part: A staff with a treble clef. It begins with a C pitch singing bowl. The notation includes eighth notes, quarter notes, and triplet eighth notes. There are two triplet markings over eighth notes. The piece ends with two groups of eighth notes beamed together, each with a '3' underneath.

Bb pitch hand bell/ tempo = ♩ = 76

*p*

Musical notation for #8 part: A staff with a treble clef. It begins with a Bb pitch hand bell. The notation includes eighth notes, quarter notes, and triplet eighth notes. There are two triplet markings over eighth notes. The piece ends with two groups of eighth notes beamed together, each with a '3' underneath.

Db pitch hand bell/ tempo = ♩ = 68

*p*

Musical notation for #9 part: A staff with a treble clef. It begins with a Db pitch hand bell. The notation includes eighth notes, quarter notes, and triplet eighth notes. There is one triplet marking over eighth notes. The piece ends with two groups of eighth notes beamed together, each with a '3' underneath.

479

**(cue #11) gradual decrease green light**

Scrn/  
Lght

Cnd.

Tnr.  
spch.

suling (concert pitch)

Str./  
Slng.

*pp* *espress. freely extemporising on these pitches and this melodic contour, in echo of the venu*

Vn./  
Bnsr.

#3

#4

#5

#6

#7

#8

#9

The musical score consists of ten staves. The top staff is for 'Scrn/Lght' and contains two horizontal lines. The second staff is for 'Cnd.' and features eighth notes with accents, followed by two groups of three eighth notes beamed together, each with a '3' below it. The third staff is for 'Tnr. spch.' and has eighth notes with accents, followed by a group of five eighth notes beamed together with a '5' below it. The fourth staff is for 'Str./Slng.' and 'Vn./Bnsr.', both in treble clef. It contains a melodic line with a slur over the first four notes and another slur over the last two notes. The fifth staff is for '#3' and contains eighth notes with accents. The sixth staff is for '#4' and contains eighth notes with accents, including a group of three beamed together with a '3' below. The seventh staff is for '#5' and contains eighth notes with accents, including two groups of three beamed together with '3's below, and another group of three beamed together with a '3' below. The eighth staff is for '#6' and contains eighth notes with accents. The ninth staff is for '#7' and contains eighth notes with accents, including a group of seven beamed together with a '7' below. The tenth staff is for '#8' and contains eighth notes with accents, including two groups of three beamed together with '3's below. The eleventh staff is for '#9' and contains eighth notes with accents, including a group of five beamed together with a '5' below and a group of seven beamed together with a '7' below.



Y

Listen intently  
Listen intently  
to the silence  
that follows on  
your last sound.

481

Scrn/  
Lght

(cue #12)  
blackout

Cnd.

Tnr.  
spch.

Finally, all of you,  
be compassionate  
and humble.

Str./  
Slng.

Vn./  
Bnsr.

#3

#4

#5

#6

#7

#8

#9

S  
P  
R  
E  
30  
-  
06  
-  
20  
24