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SHE
DESCRIBED
IT
TO
DEATH

MATT ROGERS
SALLY O'REILLY

FULL SCORE

SHE DESCRIBED IT TO DEATH

An opera in eight scenes

Music by

MATT ROGERS

Words by

SALLY O'REILY

DRAMATIS PERSONAE

(in order of appearance)

ATTIS.....	a stranger	<i>Soprano</i>
HECKLERS.....	citizens of the south	<i>Spoken</i>
BIRDS & GNATS.....	Surveillance bureaucrats and law enforcers	<i>Tape playback with projected text</i>
BRACKT.....	an opportunistic southerner	<i>Baritone</i>
SOUTHERNER 1.....	citizen of the south	<i>Mezzo Soprano</i>
SOUTHERNER 2.....	citizen of the south	<i>Mezzo Soprano</i>
SOUTHERNER 3.....	citizen of the south	<i>Tenor</i>
SOUTHERNER 4.....	citizen of the south	<i>Tenor</i>
SOUTHERNER 5.....	citizen of the south	<i>Mezzo Soprano</i>
SOUTHERNER 6.....	citizen of the south	<i>Mezzo Soprano</i>
VOLVOX.....	a sentient algae	<i>Two Mezzo Sopranos & Two Tenors</i>
JOSELLA.....	an erotic novelist in John Wyndham's <i>The Day of the Triffids</i>	<i>Tape playback</i>
ACANTHA.....	a world-weary northerner	<i>Soprano</i>
AXIL.....	citizen of the north	<i>Mezzo Soprano</i>
ISIDIUM.....	citizen of the north	<i>Tenor</i>

The following roles may be shared by the same performers:

HECKLER, SOUTHERNER 1, SOUTHERNER 5, VOLVOX 1 & AXIL
HECKLER, SOUTHERNER 2, SOUTHERNER 6 & VOLVOX 2
HECKLER, SOUTHERNER 4, VOLVOX 3 & ISIDIUM
HECKLER, SOUTHERNER 5 & VOLVOX 4

INSTRUMENTATION

Flute (doubling Piccolo)

B \flat Clarinet (doubling E \flat Clarinet and Bass Clarinet)

Bassoon (doubling Contrabassoon)

Trombone

Percussion:

<u>Extended Drum Set</u> (set up to be played standing)	[Snare (with the snare set quite loosely)	
		Kick drum	
		2 floor Tom-Toms (Mid and Low)	
		Hi-hat	
		3 Suspended Cymbals	
		Mounted Cowbell	
		Mounted Tambourine	
	Mounted Vibraslap		
	Two Brake Drums (High and Low)	[The brake drums are played at the same time as the kick drum at	
	Pair of Bongos	kick drum at	
All situated next to Drum Set	[Xylophone	
		2 Woodblocks	
		Orchestral Bass Drum	
As a station of their own	[Timpani	
		18" Roto Tom	

Egg Shaker

Cabasa

Whistle siren

Whistle

2 unmounted Tambourines

[One for 'foot tambourine' in Scene 3 mm.130 (not an actual foot mounted tambourine, a big, noisy, double jingled tambourine, to be tapped with the foot using the same sort of action as playing a hi hat pedal). The other a small tambourine with a single row of jingles, for Scene 4 mm.51.]

2 Ratchets [One for percussionist, one for pianist]

Vibraphone

2 Crotales (B \flat 4 and C5) and bow.

Claves

Accordion

Piano (doubling Synthesizer and Sampler)

Violin

Violoncello

Double Bass

NOTES

^ = short fermata

⌒ = regular fermata

▭ = long fermata

ˈ = stressed syllable

˘ = unstressed syllable

Tape part and other playback:

She Described It to Death is an amplified piece. The amplification is intended to be discreet in that it serves clarity and cohesion between a range of sound sources, rather than creating a sense of extra volume.

Within this, there are two categories of live sound: tape and diegetic playback.

Tape parts are to be played from the same PA system as the live mix of the instruments and singers.

Diegetic playback occurs from a range of 'in-world' objects—a boombox, a home stereo system, a doorbell, the Conversation Piece*—and the sound must originate from those objects.

Within this, some tape parts start and end where marked in the score with no finer timing necessary, and some require timing with other elements of the opera—projected text, passages of in-time singing (all diegetic playback runs its course before the next section begins, so start timing is all that is required).

The two timed tape parts are in **Scene 2** and **Scene 7**:

The tape part for **Scene 2** is already timed to the projected text of the original production, so in future productions the tape audio can lead the timing of the projected text—the synthesized sounds represent 'birds' and 'gnats' in their alternating dialogue, so the text just needs to change when the synthesizer changes 'voice'.

The tape part at p.349 mm. 263–340 of **Scene 7** requires an in-ear click track for the conductor to follow, in order to properly synchronize the live performers with the tape part. The click track needs to be at 88 bpm and should begin with a count in of two beats in the pause of mm. 263, the tape part starting on the third beat of the click track at the beginning of mm. 264.

***The Conversation Piece:**

This object is a portable device that speaks and sings. The 'voice' of the Conversation Piece (ie. the recorded voice of the singer performing Attis) should emanate from a speaker that is part of the device, never from the PA system.

Pre-records and audio processing:

There are four tape parts that will need to be pre-recorded for each new production, and a further one which is optional:

Scene 2: the first section of projected text involves tape playback of a slowed down recording of Scene 1. Record scene 1 in rehearsal and process the recording to slow the audio down. Then choose a section of this slowed audio to accompany the Birds and Gnats synth tape part in Scene 2. The slowed audio of Scene 1 should sit 'behind' the Birds and Gnats synths as a backdrop.

Scene 3: the boombox tape part includes a broadcast by the Dept. for Resettlement. This needs to be recorded by the Volvox cast, as directed in Appendix A. This recording is then inserted in the Boombox tape part at the appropriate point.

The Conversation Piece: in Scene 6 it speaks and in Scene 7 it sings, with both instances to be recorded by the singer performing Attis, as per the score and libretto. Timing for the sung part of Scene 7 should be achieved by the conductor setting the tempo of the recording, and then matching it in performance. It is a short section and the accuracy of it can be more organic in nature, so no click track is required.

The Gossips: in Scene 7, Acantha is brought on stage by playback of this dialogue. This can be recorded by the singers performing Volvox, or additional performers who are not otherwise part of the cast. It cannot be recorded by any of the singers performing Acantha, Attis or Bract.

Josella's Broadcast (Northern and Southern versions): each production may choose to record its own versions of Josella's Broadcasts (as per the score and instructions of Appendix B) or use pre-existing recordings.

Synthesizers:

Of the synthesized sounds in *She Described It to Death*, only two are played live. In the original version, both of these sounds were produced by the Arturia 'Mini' virtual instrument, running on computer hardware controlled by MIDI keyboard. Should it be impractical to use these exact sounds, please match the following descriptions:

Arturia Mini 'Classic Stings' – Prologue/Scene 1 and Scene 7:

A shiny, slightly buzzy synthetic strings sound.

Arturia Mini '24 VCO Unison' (with the delay turned off) – Scene 3:

A fairly harsh sawtooth-wave based sound which can do the job of pretending to be a running chainsaw, with the concomitant swells, chugging and ticking over of the motor.

Percussion:

Scene 3, bars 89 to 153 – there are many quick changes of instrument in this section but it is entirely acceptable to use xylophone mallets for as much of it as you like. Other solutions are equally acceptable, but just to make the point that it is not essential to the character of the music that instruments be played with their own beaters for this section. At bar 158 the bass drum should be played with its own beater again though.

SHE DESCRIBED IT TO DEATH

Libretto:
Sally O'Reilly

Music:
Matt Rogers

Prologue

(a space of projection)

ca. 15" 1 ♩ = 64

Flute

Bass Clarinet

Contrabassoon

Trombone

Percussion

Tape

[Whispering, electronic sounds, as if something lurking just beyond our perception.]

Accordion

Piano

Violin

Violoncello

Double Bass

ca. 15" 1

Quiet and intense, no vibrato, each note distinct, but not detached.

pp *sempre*

Quiet and intense, no vibrato, each note distinct, but not detached.

pp *sempre*

9

Tape

Vln.

Vc.



18

Tape

Vln.

Vc.



27

Tape

Vln.

Vc.



36

2

Tape

Pno.

Vln.

Vc.

pp sempre

Projected text:

The beleaguered plants and animals of the great City had only been trying to help. The trees thought humans should be more like them. And so they revealed the secrets of longevity and taught the science of regeneration. Now humans would live for hundreds of years and, released from routine mortal fear, would be gentle and just.

46 **3** repeat as needed



The birds thought humans should be more like them. And so they banished all writers into their own writings. Writers, they decreed, had deposited their thoughts in books and then walked away.

52 **4** repeat as needed

4 repeat as needed

Vln. *pp*

Vc. *pp*



Now humans would sing their thoughts with all their bodies, and everyone would be accountable and considerate.

But humans were not like trees. Neither were they like birds. The people of the great City became ancient, but they did not become wise.

58 **5 Senza misura**
l.v.

5 Senza misura

Vln.

Vc.

Short, erratic ornaments around a drone, infrequent to begin with, the drone is still mostly calm...

Short, erratic ornaments around a drone, infrequent to begin with, the drone is still mostly calm...

The population grew and grew. And Volvox, the algae, thrived in the fracas that it helped to maintain.

Short, erratic ornaments around a drone. Breathe where necessary, as discreetly as possible - dim/cresc in and out of playing. Ornaments become gradually more frequent and agitated

61

B. Cl. *p*

Synth. Synth. (Arturia Mini - 'Classic Stings')

Vln. *p* Ornaments become gradually more frequent and agitated

Vc. *p* Ornaments become gradually more frequent and agitated



An outsider arrives. She can see what has come to pass, and tries to help...

Lots of agitated ornamentation, very excited!

63

B. Cl. *mp* *ff*

Cbsn. *ff*

Tbn. *ff*

Perc. Hi-hat *f* Erratic, free pulse, plus ad lib. sizzle cymbal hits. Stick, cross head when closed hat. Pedal, release unless held note. ad. lib.

Synth. *mp* *f*

Vln. *mp* *ff* Lots of agitated ornamentation, very excited!

Vc. *mp* *ff* Lots of agitated ornamentation, very excited!

Scene 1: Attis on the Soapbox

(A public space with passers-by, in the south)

Senza misura, colla voce

B. Cl. *mf* (sim.)

Cbsn. *f* (sim.)

Tbn. *f* (cont. Ad lib.)

Perc. (hi-hat) *mp*

Synth. *mf sempre*

Con rubato, natural speech rhythm, evangelical oration.
Dynamic by feel, to cut through the noisy environment.

ATTIS

South - ern - ers! For cen - tu - ries you have suf - fered un - der a cruel re -

Vc. *mf*

Senza misura, colla voce



B. Cl. ³

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.) *mf*

Synth.

ATTIS

short
- gime. You have been co - erced in - to con - tra - dic - tion, tact - less - ness,

HECLKERS

Bollocks!

Vc.

5

B. Cl. *f* *mf*

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.) *mp*

Synth.

ATTIS
vague-ness. You have been tricked in - to a ci - vil war of words.

HCKL.
A hundred bollocks! Get her off!! I'll show you war!

Vln.

Vc. *f* *mf*

Boxes repeat emphatically after interruption:



7

B. Cl. *mp* *mf*

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.)

Synth.

ATTIS
The south has all but des - troyed it - self with hurt - ful speech.

HCKL.
You lie like a rug!

Vln.

Vc. *mp* *mf*

10

B. Cl. *f* *mf*

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.) *mf* *mp*

Synth.

ATTIS
 Let me tell you this: the source of your

HCKL.
 Lock her up!

Vln. *f*

Vc. *f* *mf*

13

B. Cl. *f*

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.)

Synth.

ATTIS
 suf-fer-ing is the a-ni-mals and plants. Yes! They have col -

HCKL.
 What? My arse can't hear what your arse is saying!

Vln.

Vc. *f*

16

B. Cl. *mf*

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.) *mf* *mp*

Synth.

ATTIS
- lab - or - a - ted a - gainst you, at-tacked your ca - pa - ci - ty to com -

HCKL.
Don't show us yer tits!

Vc. *mf*



19

B. Cl. *f* *mf*

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.)

Synth.

ATTIS
- mun - i - cate, des - troyed that which made you strong. long

Vc. *f* *mf*

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (hi-hat) (Ad lib.) *mf*

Acc.

Synth.

ATTIS
The birds sent your wri - ters and or - a - tors

HCKL.
Has she gone yet?

Vln.

Vc. *f*

Db.

6 Suddenly in time for 3 bars...

♩ = 108

Positioned anywhere in the bar

Fl. *Free + quick* *mp* *mf*

B. Cl. *Quick + erratic around a pulse of its own, legato* *fp* *mp* (Ad lib.)

Tbn.

Perc. *Free, erratic bursts, ad lib. non repeating order* (Ad lib.) *fp* *mp*
 Tamb. Br. Drum Cowbell Loose snare

Acc. *mp*

Synth. *mp*

ATTIS *f* *mp*
 mad dri - ving

6 Suddenly in time for 3 bars...

Vln. *gliss.* *gliss.* *mp* 3

Vc.

Db. *Quick + erratic around a pulse of its own. Phrase bursts jumping around the set.* (Ad lib.) *f* *mp*

7 Senza misura, colla voce

26

Fl. *mp* *mf* *f* *mp* *mf* *f* *mf*

B. Cl. (ad lib.) *f* *mp*
as previous

Tbn.

Perc. (ad lib.) *mf* *mp*
(Cow. Br. Dr. Ls. Sn. Tamb.)

Acc. *mp* *mf*

Synth.

ATTIS
them in - to their own wri - tings and leav - ing you with - out

7 Senza misura, colla voce

Vln. *gliss.* *gliss.* *gliss.* *gliss.*

Vc.

f *mp*
as previous...

28 uneven flz.

Fl. *mp* *mf* *mp*

B. Cl. *mf* *mp*

Tbn. Buzz, mouthpiece only *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mf* *mp*

Perc. (hi-hat open)

Acc. *mf* *mf*

Synth.

ATTIS *mf* *mp*
word-smiths. The gnats spread ru-mours and gos-sip, the al-gae stirred up con-tra-dic-tions and

HCKL. Bollocksmiths!

Vln. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mf* *mp*

31 quick & uneven repeat in any order repeat in any order

Fl. *mf*

quick & uneven repeat in any order repeat in any order

B. Cl. *mf*

replace mouthpiece

Approximate pitches Free, erratic pitch and rhythm, ad lib.

Tbn. *mf* begin sparse and increase in frequency...

Perc.

Slow, irregular oscillation between these chords accel.

Acc. *mf mp mf*

Synth.

mf

ATTIS lies un - til no - one knew what to think no one knew what to think. And so ev' - ry - one gave up

HCKL. I know what I'm thinking right now!.

Erratic rhythm ad lib. on these pitches: accel.

Vln. *mf*

Approximate pitches, free, erratic pitch and rhythm, ad lib. accel.

Vc. III *gliss.* *mf*

Fast erratic rhythm ad lib. on these pitches: accel.

Db. *mf*

8 ♩ = 164

34 ord.

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (loose snare)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

try - ing I hear you say no the plants

Detailed description of the musical score: The score is for a 6/4 time piece with a tempo of 164 bpm. It features a woodwind section with Flute, Bass Clarinet, and Contrabass Saxophone, a percussion section with a loose snare, an acoustic guitar, a synthesizer, and a string section with Violins, Violas, and Double Basses. A vocal soloist, ATTIS, has a solo line. The score is divided into three measures. The first measure (measures 34-36) is in 6/4 time and contains complex rhythmic patterns with triplets and quintuplets. The second measure (measures 37-38) is in 4/4 time and features a change in dynamics and a more melodic line for the vocal soloist. The third measure (measures 39-40) is in 4/4 time and continues the melodic development. Dynamics range from piano (p) to fortissimo (ff). Articulation includes accents and breath marks.

37

Fl. *f* *mf*

B. Cl. *mf*

Cbsn. *f* *mf*

Tbn. *fp* *f* *mf*

Perc.

Acc. *mf* *f* *mf*

Synth. *mf*

ATTIS
and a - ni - mals help us _____ they pro - vide _____ trans - port _____

Vln. *mf*

Vc. *mf*

Db. *mf*

40

Fl. *mf* *f*

B. Cl. *mf*

Obsn.

Tbn. *mf* *f* *gliss.*

Perc.

Acc. *mf*

Synth.

ATTIS
— in - fra - struc - ture and so they do:

Vln. *f* *mf* *mp*

Vc. *f* *mf* pizz. arco

Db. *f* *mf* pizz. arco

43

Fl. *mp* *mf*

B. Cl. *mf* 3

Cbsn. *mp* *f* 5 3 3

Tbn. *mp* *mf* 3 3

Perc.

Acc. *mp* 3 *f* 5

Synth.

ATTIS *mp* 3 *mf* *f* 3 *mf*
 not out of love for you, — not out of love for you — but

Vln. *f* 3 3 3 3 *mf* 5 3 3

Vc. *f* 5 3 3

Db. *mp* *mf* *f* *mf*

46

Fl. *mf*

B. Cl. *mf*

Cbsn. *mf*

Tbn.

Perc. (Cowbell/Brake Drum/ Loose Snare/Tambourine) *mf*

Acc. *mf*

Synth. *mf*

ATTIS *mf*

Vln. *f* pizz.

Vc. *mf* *f* pizz.

Db. *mf* pizz.

to con - trol you fur - ther... To rule o - ver... your

49

Fl. *f*

B. Cl. *f* *mf*

Cbsn. *f* *mf*

Tbn. *mf* *f* *mf*

Perc. (Cow. Br. Dr. Ls. Sn. Tamb.) *mp*

Acc. *f*

Synth.

ATTIS *f*

ev' - ry thought and ac - tion. And yes:

Vln. *mf* arco

Vc.

Db.

52

Fl. *mf*

B. Cl. *f* *mf*

Cbsn. *f*

Tbn. *f*

Perc. (Cow. Br. Dr. Ls. Sn. Tamb.) *mf* *mp* *mf*

Acc. *mf*

Synth.

ATTIS *mf*
the trees have re - vealed the se - cret of lon - ge - vi - ty

Vln. *f*

Vc. *f*

Db. *f*

Detailed description: This is a page of a musical score for a symphonic band or orchestra. The page number is 52. The score is arranged in a standard vertical format with staves for Flute (Fl.), Bass Clarinet (B. Cl.), Contrabass (Cbsn.), Trombone (Tbn.), Percussion (Perc.), Accordion (Acc.), Synthesizer (Synth.), and strings (Violin/Viola/Double Bass - Vln./Vc./Db.). The vocal line is for ATTIS. The music features a variety of rhythmic patterns, including triplets and septuplets. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics for the vocal line are: "the trees have revealed the secret of longevity".

55

9

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

f *mf*

f *mf*

f *mp* *mf*

f *mf* *mp*

f *mf*

arco
f *mf*

The shrubs did show you how to re -

f *mf*

f

58

Fl. *mf* *f*

B. Cl. *f*

Cbsn. *f*

Tbn.

Perc. (Cow. Br. Dr. Ls. Sn. Tamb.) *mf* *mp*

Acc. *f* *mf*

Synth. *mp* *mf*

ATTIS *f* *mf* *f*

-gen - er - ate. With - out them you would be dead at nine - ty

Vln. *mf* *f*

Vc. *f*

Db. *mf* *f*

arco

61

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(Cow.
Br. Dr.
Ls. Sn.
Tamb.)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

flz.

f *mp*

mf *fp* *mf*

f

mf

Low Tom-tom

7 7 7

5 5

3 3

8^{va}

3

5

5

3

3

3

3

drone & ornaments as before
ord.

drone & ornaments as before

But this is yet more wick - ed - ness.

64

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (low t.-t.)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

ord.

mf

f

mf

f

mf

mf

mf

mf

mf

They knew that with - out the dai - ly threat

68 10

Fl. *p*

B. Cl. *p*

Cbsn. *p*

Tbn. *p*

Perc. (low t.-t.) *p* Timpani

Acc.

Synth. *p*

ATTIS *f* *mp* *p*
 of ill - ness and death you would be weakened in spi - rit

Vln. *p* 10

Vc. *p*

Db. *p* pizz. 7

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (timp.)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

in speech in enterprise They have

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (timp.)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

The musical score for page 80 includes the following parts and details:

- Flute (Fl.):** Enters in the third measure with a triplet of eighth notes, marked *f*.
- Bass Clarinet (B. Cl.):** Features a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure, marked *f*.
- Trumpet (Tbn.):** Remains silent throughout the page.
- Timpani (Perc. (timp.)):** Plays a rhythmic pattern of eighth notes, with dynamics *mp*, *mf*, and *f* indicated.
- Accordion (Acc.):** Plays a sustained chord in the first two measures, then a chord marked *f* in the third measure.
- Synth.** Remains silent throughout the page.
- Vocal (ATTIS):** Sings the lyrics: "plants and a - ni - mals_ have__ turned you__ in - to fight - ing__ cocks_____". The melody includes a triplet of eighth notes and a final note marked *f*.
- Violin (Vln.):** Enters in the fourth measure with a seven-note figure, marked *f*.
- Violoncello (Vc.):** Plays a seven-note figure, marked *f*, with a *pizz.* instruction in the first measure and an *arco* instruction in the fourth measure.
- Double Bass (Db.):** Plays a seven-note figure, marked *f*, with an *arco* instruction in the fourth measure.

84

The musical score consists of the following parts:

- Fl. (Flute):** Treble clef, starting with a B-flat. Features eighth notes, triplets, and sixteenth-note runs.
- B. Cl. (Bass Clarinet):** Bass clef, starting with a B-flat. Features eighth notes and triplets.
- Cbsn. (Oboe):** Bass clef, starting with a B-flat. Features a 7-measure rest, followed by eighth notes and triplets. Includes a forte (*f*) dynamic marking.
- Tbn. (Trombone):** Bass clef, starting with a B-flat. Features a 3-measure rest, followed by eighth notes and triplets. Includes a forte (*f*) dynamic marking.
- Perc. (timp.) (Percussion/Timpani):** Bass clef, starting with a B-flat. Features eighth notes and triplets.
- Acc. (Accordion):** Treble and Bass clefs. Features a 7-measure rest.
- Synth. (Synthesizer):** Treble clef, starting with a B-flat. Features a 7-measure rest, followed by a sustained note with a forte (*f*) dynamic marking.
- ATTIS (Singer):** Treble clef. Lyrics: "You are their sport. But you".
- Vln. (Violin):** Treble clef, starting with a B-flat. Features a 7-measure rest, followed by eighth notes.
- Vc. (Violoncello):** Bass clef, starting with a B-flat. Features a 7-measure rest, followed by eighth notes.
- Db. (Double Bass):** Bass clef, starting with a B-flat. Features a 7-measure rest, followed by eighth notes.

87 *flz.* **11**

Fl. *mf*

B. Cl. *mf*

Cbsn. *mf*

Tbn. *mf*

Perc. (timp.) *mp*

Acc. *mf* *mf*

Synth. *mf* *mf*

ATTIS
 can re - claim your grace, po - et - ry wis - dom

11

Vln. *mf*

Vc. *mf*

Db. *mf*

91

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.
(timp.)

Acc.

Synth.

ATTIS

Vln.

Vc.

Db.

cha - ri - ty re - cov - er your hu -

96

Pno. *mf* *mp*

ATTIS

man - i - ty!



12 ♩ = 88

100

Pno.



104

Pno.



108

Pno.



112

Pno.

(A place that is unknowable to humans)

(♩ = 88)

repeat as needed

Pno. *(mp) decresc. to nothing before the projected text begins*

Tape [Slowed recording of Scene 1]

13 Senza misura
Playback triggered to coincide with projected text.

Projected text:
If we could move to point six on the agenda now: the human overpopulation crisis and relocation programme.

[Birds synth.]

[Gnats synth.]

Point five.

Minute that if you would. Gnats change point six to point five. Do you have a report on general uptake for entry into Laura Ingalls Wilder's Little House on the Prairie?

How time flies!

It's John Wyndham's The Day of the Triffids. You're still in last month.

The gist is the same? Deadly plants, deserted cities with intact infrastructure?

We've submitted the uptake figures for the Wyndham Triffids package. As you'll see it's very popular among C2s and DEs in the south, making significant inroads into overcrowding in those sectors. Most think they're relocating to the television series, rather than the novel, but we don't anticipate there will be a problem once they arrive.

16

Tape

BRDS.

GNTS.

T'rific. Have you actioned that last point?

Yes. It's been marketed as a 'fresh start' bundle in the south. In the north we're spinning it as fashion, going forwards.

We're still waiting for an SR117b to be signed off.

19

Tape

BRDS.

GNTS.

And do you have the draft update from Volvox about recruitment on the ground?

Fine. Which brings us to item seven...

Volvox reports that footfall is steady and targets look achievable. Precise figures can be made available.

22

Tape

BRDS.

GNTS.

Item six. The dossier on the activist.

Six.

As we report, this individual is attempting to alert fellow humans of our programme and has somehow recovered significant rhetorical capacities. There's no traction as of yet, but it's a situation to be monitored... The Phthiraptera and Cimex are investigating.

25

Tape

BRDS.

GNTS.

Which ones are they again?

The lice and the bedbugs.

Of course. Yes, lets root out the activist's sources of knowledge and diplomancy. We don't know yet if she's a writer herself, so let's see where she leads us, before we banish her. Are we agreed?

Good. So, on to item eight. Six? Seven:
upgrading the tree-fungus communication
network...

28

Tape

BRDS.

GNTS.

Agreed. There's absolutely no danger
of her being taken seriously by humans
in the meantime. There's far too much
in what she says. She'll be considered
a lunatic.



14 ♩ = 88

31

Fl.

mp

E♭ Cl.

mp

Bsn.

mp

Perc.

2 Bongos (with drum sticks)
and Kick Drum

p

6 5 5 6 5 5 6 5 6 5 5

Acc.

mp

Tape

14 ♩ = 88

Vln.

mp

Vc.

mp

Db.

mp

34

Fl. Eb Cl. Bsn. Perc. (2 bng. k. dr.) Acc. Vln. Vc. Db.

6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4

6 5 5 6 5 5 6 5 5

This block contains the musical score for measures 34, 35, and 36. The score is written for a large ensemble in 6/4 time. The instruments included are Flute (Fl.), E-flat Clarinet (Eb Cl.), Bassoon (Bsn.), Percussion (2 bng., k. dr.), Accordion (Acc.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The percussion part features a complex rhythmic pattern with sixteenth notes and rests, marked with fingerings 6, 5, 5, 6, 5, 5, 6, 5, 5. The other instruments play sustained chords and single notes, with various accidentals (sharps, flats, naturals) indicating the key signature and specific notes.

37

Fl. Eb Cl. Bsn. Perc. (2 bng. k. dr.) Acc. Vln. Vc. Db.

6/4 4/4 4/4 6/4 4/4 6/4 4/4 6/4 4/4 6/4 4/4 6/4 4/4 6/4 4/4 6/4 4/4

6 5 3 3 3 5 6 5 5 6 5

This block contains the musical score for measures 37, 38, and 39. The score is written for the same large ensemble as the previous block. The percussion part continues with a complex rhythmic pattern, marked with fingerings 6, 5, 3, 3, 3, 5, 6, 5, 5, 6, 5. The other instruments play sustained chords and single notes, with various accidentals (sharps, flats, naturals) indicating the key signature and specific notes. The time signature changes from 6/4 to 4/4 for measures 38 and 39.

accel. 15 ♩ = 114

40

Fl. *p*

E♭ Cl. *p*

Bsn. *p*

Perc. (2 bng. k. dr.) *pp*

Acc. *p*

accel. 15 ♩ = 114

Vln. *p*

Vc. *p*

Db. *p*



16 ♩ = 88

43

Fl. *mp*

E♭ Cl. *mp*

Bsn. *mp*

Perc. (2 bng. k. dr.) *p*

Acc. *mp*

16 ♩ = 88

Vln. *mp*

Vc. *mp*

Db. *mp*

46

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

f *mp* *f* *mp* *f* *mp* *f* *mp*

6 5 5 3 7 6 5

49

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

mp *mp* *mp* *mp* *mp* *mp* *mp*

5 6 5 3 6 5

52

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

55

Fl.

E♭ Cl.

Bsn.

Perc.
(2 bng.
k. dr.)

Acc.

Vln.

Vc.

Db.

G.P.

molto accel.

58 17

Fl.

E♭ Cl.

Bsn.

Tbn.

Perc.
(2 bng.
k. dr.)

Acc.

Pno.

Detailed description: This block contains the musical notation for the first system of instruments. The Flute, E♭ Clarinet, Bassoon, and Accordion parts have a melodic line starting at measure 58 with a forte (ff) dynamic and a 'molto accel.' marking. The Trombone part has a few notes in the final measure. The Percussion part features a triplet of eighth notes, followed by a phrase with piano (p) and pianissimo (pp) dynamics, and then a forte (f) section with a sixteenth-note pattern. The Piano part is silent throughout this system.

17

G.P.

molto accel.

Vln.

Vc.

Db.

Detailed description: This block contains the musical notation for the second system of instruments. The Violin, Viola, and Double Bass parts have a melodic line starting at measure 17 with a forte (ff) dynamic and a 'molto accel.' marking. The Violin and Viola parts have a similar melodic contour, while the Double Bass part provides a rhythmic accompaniment.

Scene 3: In the South: Josella Hooks Bract

(A marketplace in the south)

♩ = 106

Drum Set

Perc.

Pno.

BRACT

f Hold as long as possible...

Sprechgesang

mf

Gem - - - stones! Get yer gem - stones. To - paz!



Perc. (dr. st.)

Pno.

BRACT

Ru - bies! Dia - - - monds! Three_ of your five a



Perc. (dr. st.)

Pno.

BRACT

day. Get yer min - er - als here!

10

Bsn. *mf* 5

Perc. (dr. st.) 5

Pno. *mf* 8^{vb} *(mp)* 5

BRAC T Tas - ty health - ful gem - - stones!

13

Bsn. 5 5 5 5 3

Tbn. con sord. (cup) 3 *fp*

Perc. (dr. st.) 5 5 5 5 5

Pno. 5 5 5 5 5

Vln. *mf*

Vc.

(SOUTHERNER 1 lurches on stage, a carrier bag on their head.)

16 **18**

The musical score is divided into two systems. The first system covers measures 16 and 18. The second system covers measure 18. The instruments and their parts are as follows:

- Fl.:** Rests in both measures.
- Cl.:** Sustained notes in both measures, marked *f* in measure 18.
- Bsn.:** Short melodic phrase in measure 16, marked *f*, then rests.
- Tbn.:** Sustained notes in measure 16, marked *f*, with a *gliss.* instruction. In measure 18, it plays a short melodic phrase marked *f*.
- Perc. (dr. st.):** Continuous rhythmic pattern of eighth notes with accents, marked *mf*.
- Acc.:** Sustained notes in both measures, marked *f*.
- Pno.:** Complex rhythmic patterns in both measures, marked *f*. Measure 18 includes a circled 8 and a circled 5.
- Vln.:** Rhythmic pattern in measure 16, marked *mf*. In measure 18, it features a triplet marked *f*.
- Vc.:** Sustained notes in both measures, marked *mf* in measure 16 and *f* in measure 18.
- Db.:** Rests in both measures.

(They careen about wildly.)

18

The musical score for measures 18 and 19 includes the following parts:

- Fl. (Flute):** Rests in both measures.
- Cl. (Clarinet):** A whole note chord in measure 18, followed by a whole rest in measure 19.
- Bsn. (Bassoon):** Rests in both measures.
- Tbn. (Trombone):** A melodic line in measure 18 with a slur and a fermata, followed by a triplet of eighth notes in measure 19.
- Perc. (dr. st.):** A rhythmic pattern of eighth notes with accents and a '5' below the staff in both measures.
- Acc. (Accordion):** A melodic line in measure 18 with a slur and a fermata, followed by a whole rest in measure 19.
- Pno. (Piano):** A melodic line in measure 18 with a slur and a fermata, followed by a rhythmic pattern of eighth notes with accents and a '5' below the staff in measure 19.
- Vln. (Violin):** A melodic line with a triplet of eighth notes in both measures.
- Vc. (Viola):** A melodic line with a slur and a fermata in both measures.
- Db. (Double Bass):** Rests in both measures.

20

Fl.

Cl.

Bsn. *f*

Tbn.

Perc. (dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

(Then stand still a moment, looking exhausted.)

Fl.

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

24

Fl.

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

f

Detailed description of the musical score: The score is for measures 24 to 47. The Flute (Fl.) part has whole rests. The Clarinet (Cl.) part has a long note with a slur. The Bassoon (Bsn.) part has a whole rest followed by a quarter note with a sharp sign. The Trombone (Tbn.) part has a melodic line with slurs and accents. The Percussion (Perc. (dr. st.)) part has a rhythmic pattern of eighth notes with accents and a '5' below. The Accordion (Acc.) part has a long note with a slur. The Piano (Pno.) part has a melodic line with slurs and accents, with a '5' below. The Violin (Vln.) part has a melodic line with slurs and accents, with a '3' below. The Viola (Vc.) part has a long note with a slur. The Double Bass (Db.) part has a whole rest followed by a dynamic marking of *f*.

26 (They purposely start to hyperventilate until...)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves, both containing whole rests.
- Cl. (Clarinet):** Two staves, both containing whole rests.
- Bsn. (Bassoon):** Two staves. The upper staff contains a long, sustained note with a dynamic marking of *f* (forte).
- Tbn. (Trombone):** Two staves. The upper staff features a rhythmic pattern of eighth notes with accents and slurs, including some chromatic movement.
- Perc. (dr. st.) (Percussion - drum set):** A single staff with a rhythmic pattern of eighth notes, marked with accents and the number '5' below.
- Acc. (Accordion):** Two staves. The upper staff contains a long, sustained note with a dynamic marking of *f*.
- Pno. (Piano):** Two staves. The upper staff features a rhythmic pattern of eighth notes with accents and the number '5' below.
- Vln. (Violin):** Two staves. The upper staff contains a rhythmic pattern of eighth notes with accents and the number '3' below.
- Vc. (Viola):** Two staves. The upper staff contains a long, sustained note with a dynamic marking of *f*.
- Db. (Double Bass):** Two staves. The lower staff contains a long, sustained note with a dynamic marking of *f*.

28

This page contains musical notation for measures 28 and 29 across ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in both measures.
- Cl. (Clarinet):** Measure 28: Rest. Measure 29: A single half-note G4 (marked with a sharp sign) followed by a long fermata, with a dynamic marking of *f*.
- Bsn. (Bassoon):** Measure 28: A half-note G3 (marked with a flat sign) followed by a long fermata. Measure 29: Rest.
- Tbn. (Trombone):** Measure 28: A series of eighth notes starting on G3, including a flat sign on the second note, with a dynamic marking of *f* and a '5' below. Measure 29: A series of eighth notes starting on G3, with a dynamic marking of *f* and a '5' below.
- Perc. (dr. st.):** A steady eighth-note pattern in both measures, with dynamic markings of *f* and a '5' below.
- Acc. (Accordion):** Measure 28: A long, sustained chord. Measure 29: A long, sustained chord.
- Pno. (Piano):** Measure 28: A series of eighth notes starting on G4, with a dynamic marking of *f* and a '5' below. Measure 29: A series of eighth notes starting on G4, with a dynamic marking of *f* and a '5' below.
- Vln. (Violin):** A triplet of eighth notes starting on G4 in both measures, with a dynamic marking of *f* and a '3' below.
- Vc. (Viola):** A long, sustained chord in both measures.
- Db. (Double Bass):** A sustained bass line in both measures, with a dynamic marking of *f* and a '5' below.

(...they suffocate and collapse.)

30

Fl.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

32

Fl. *f* *mf* 3 3 5

Cl. *mf* 3

Bsn. *f* *mf*

Tbn. *mf* 3

Perc. (dr. st.) *mp* 5 5

Acc.

Pno. *mf* 5 5

Vln. *mf* 3

Vc. *mf*

Db. *mf* 3 3 3

(They feel for SOUTHERNER 1's pulse, pull out a device and...)

34

The score is for measures 34 to 37, divided into two halves by a bar line at measure 35. The first half is in 3/4 time and the second half is in 4/4 time.

- Fl. (Flute):** Measures 34-37. Features triplets and quintuplets. Dynamics range from *f* to *mf*.
- Cl. (Clarinet):** Measures 34-37. Features triplets and quintuplets.
- Bsn. (Bassoon):** Measures 34-37. Features triplets and quintuplets.
- Tbn. (Trombone):** Measures 34-37. Rested throughout.
- Perc. (dr. st.):** Measures 34-37. Features triplet patterns.
- Acc. (Accordion):** Measures 34-37. Features triplet patterns in the treble clef, with a dynamic marking of *f*.
- Pno. (Piano):** Measures 34-37. Features a chord in measure 34.
- Vln. (Violin):** Measures 34-37. Features sextuplets and quintuplets. Includes the instruction "rough, in the string" and "becoming lighter". Dynamic marking *f* is present.
- Vc. (Viola):** Measures 34-37. Features sextuplets and quintuplets. Includes the instruction "rough, in the string" and "becoming lighter".
- Db. (Double Bass):** Measures 34-37. Features a triplet in measure 34 and a quintuplet in measure 37. Dynamic marking *mf* is present.

(...administer a drug.)

36

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Tbn.

Perc. (dr. st.) *p*

Acc. *mf*

Pno. *f*
5
8^{bb}

Vln. *mf* 6 *mp* *ff*

Vc. 6 6 6 6 *mp* *ff*

Db. *gliss.* *mf* *mp* *ff*

(SOUTHERNER 1 resuscitates.)

39

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Tbn.

Perc. Bass Drum *p*

Acc.

Pno.

SOUTHERNER 2

Sprechgesang, approximate pitches. Naturalistic rhythm with stylised micro-pauses. Begins roughly where indicated in the bar but otherwise not in time, no faster than the speed of agitated speech.

mf High and indeterminate

O-kay o - kay I'll have the kids this week-end

Vln. *mp*

Vc. *mf*

Db.

42

Fl.

Cl.

Bsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

S. 2

Vln.

Vc.

Db.

Wood Blocks

mp

mf

mf

Pull that trick again

45

Fl. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Tbn. *mf*

Perc. (w.bl.) 5

Acc.

Pno. *p*

S. 2
and you'll stay dead.

Vln. *p*

Vc.

Db. *f* *mf*

heavily

48

Fl.

Cl.

Bsn.

Tbn.

Perc. (w.bl.)

3 Suspended Cymbals

f *mp* *mf*

3 5

Acc.

p *f*

3 6 6

Pno.

S. 2

Vln.

mf

3 3 3 3

Vc.

mf

3 3 3

Db.

51

Fl.

Cl.

Bsn.

Tbn.

Perc.
(3 cym.)

Acc.

Pno.

Detailed description: This block contains the musical score for the first system of instruments. The Flute part has rests in the first two measures and a melodic phrase in the third measure with dynamics *mp* and *mf*. The Clarinet part features a long melodic line starting with *ff*, transitioning through *f*, *mp*, *mf*, and *f*, including a quintuplet (5) and a triplet (3). The Bassoon part has rests and then a melodic phrase in the third measure with *mf*. The Trombone part has a triplet (3) starting with *f* and ending with *mp*. The Percussion part (3 cym.) has rests and then rhythmic patterns in the third measure with dynamics *mp*, *p*, and *mf*. The Accordion part consists of two staves with a complex rhythmic pattern of sixteenth notes, with dynamics *p* and *f*. The Piano part has rests.

Vln.

Vc.

Db.

Detailed description: This block contains the musical score for the second system of instruments. The Violin part has a triplet (3) starting with *f* and then a melodic phrase with *mp*. The Viola part has a triplet (3) starting with *f* and then a melodic phrase with *mp* and a triplet (3). The Double Bass part starts with *pizz.* and a triplet (3) with *f*, then transitions to *arco* with *mp*.

Fl. *f* *mf* *mp* *mf* *f* *mf* *f* *f*

Cl. *mf* *f*

Bsn.

Tbn.

Perc. (3 cym.) *f*

Acc.

Pno.

Vln. *f* *mf* *mp* *mf*

Vc. *f* *mf* *mp* *mf*

Db. *mf* *f*

57 Fl. *ff* 5

Cl. *ff* 3 3 *flz.*

Bsn. *ff* *flz.*

Tbn. *f* *gliss.* *gliss.* *gliss.*

Perc. *f* 5 5 5 5 5 5
Xylophone, with egg shaker in hand

Acc. *ff* *ff*

Pno. *ff* 5 5 5

Vln. *ff* 5

Vc. *ff* 5 *gliss.* *gliss.* *gliss.*

Db. 5 *ff*

2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4

60

Fl. *ff* 5 5

Cl. *ff*

Bsn.

Tbn. *f* gliss. # gliss. gliss. # gliss.

Perc. (xyl. w/ sh.) 3 6 5 5 5 5 5 5

Acc. *ff*

Pno. ⑧ 5 5 5

Vln. *ff* 5 5

Vc. *ff* gliss. gliss. gliss. gliss.

Db.

Detailed description: This page of a musical score, numbered 61, contains ten staves for various instruments. The Flute (Fl.) part begins at measure 60 with a forte (*ff*) dynamic and features a melodic line with slurs and fingerings (5, 5). The Clarinet (Cl.) part has a forte (*ff*) dynamic and a long, sustained note. The Bassoon (Bsn.) part is mostly silent. The Trombone (Tbn.) part has a forte (*f*) dynamic and features glissando markings over a series of notes. The Percussion (Perc.) part, including xylophone and shaker, has a complex rhythmic pattern with slurs and fingerings (3, 6, 5, 5, 5, 5, 5, 5). The Accordion (Acc.) part has a forte (*ff*) dynamic and features a rhythmic accompaniment. The Piano (Pno.) part has a circled 8 above the first measure and features a melodic line with slurs and fingerings (5, 5, 5). The Violin (Vln.) part has a forte (*ff*) dynamic and features a melodic line with slurs and fingerings (5, 5). The Viola (Vc.) part has a forte (*ff*) dynamic and features glissando markings over a series of notes. The Double Bass (Db.) part is mostly silent.

63

Fl.

ord.

Cl.

ff

Contrabassoon

Bsn.

ff

mp

Tbn.

Perc. (xyl. w/ sh.)

mp

Acc.

Pno.

mp

8^{va}

SOUTHERNER 3

SOUTHERNER 4

Sprechgesang, approximate pitches. Naturalistic rhytm with stylised micro-pauses. Begins roughly where indicated in the bar but otherwise not in time, no faster than the speed of agitated speech.

mf High and indeterminate *f*

I'm mov - ing out I'm mov - ing out.

Vln.

ff

Vc.

Db.

ff

mp

65

Fl.

Cl.

Cbsn.

Tbn.

Perc. (xyl. w/ sh.)

Acc.

Pno.

S.3

S.4

Vln.

Vc.

Db.

8)

mp 3

ff

f 5

mp 5

8^{bb}

Sprechgesang, approximate pitches. Naturalistic rhythm with stylised micro-pauses. Begins roughly where indicated in the bar but otherwise not in time, no faster than the speed of agitated speech.

mf High and indeterminate *f* *mf*

There's an o - ver pop - u - la - tion prob - lem

67

Piccolo

Fl.

mf

Clarinet in Eb

mf

Cbsn.

f

Tbn.

con sord. (cup) *gliss.*

f

Perc. (xyl. w/ sh.)

5 3 6 5 5 5 5

Acc.

Pno.

(8)

mp

ff

S.3

f

ev' - ry where's full.

S.4

Vln.

Vc.

f

Db.

f

69

Picc. *f* *mf* *mp*

E♭ Cl. *f* *mf* *mp*

Cbsn. *mf* *f*

Tbn. *mp* *gliss.*

Perc. (xyl. w/ sh.) 5 5

Acc.

Pno. 5

S.3

S.4 *mf* *f* *mf*
Then I'll move in - to the kit-chen cup-boards.

Vln.

Vc. *mp*

Db. *mf* *f*

71

Picc. *mf* *tr*

E♭ Cl. *mf* *tr*

Cbsn. 3 3 3

Tbn. *f* *mp* *gliss.*

Perc. Tom Tom *p* *mf* Bass Drum *mp* 3 5

Acc.

Pno.

S.3 *mf* *f* *mf* *f* *mf*
 But she al - rea - dy re - lo - ca - ted.

S.4

Vln. *mf* *tr*

Vc. *f* *mp*

Db. 3 3 3

74 (tr) *mp*

Picc.

E♭ Cl. (tr) *mp* 3

Cbsn.

Tbn. *gliss.*

Perc. (t.t. b. dr.) *mp* 3 *p* 3 5

Acc. *mp* *p*

Pno.

S.3 *mp* *mf*
She can't come back she can't come back.

S.4 *mp* *mf* *mp*
Does-n't change what hap-pened.

Vln. (tr) *p*

Vc. *gliss.*

Db.

77

Picc. *p*

E♭ Cl.

Cbsn.

Tbn. *mp* senza sord.

Perc. (t.t. b. dr.) Cabasa *p* 5 3 3

Acc. *p* 3

Pno. *p* 3 *mp*

S.3

S.4 *mp* *mf* *mp*
Does-n't change a-ny-thing.

Vln. *p* 3 3

Vc.

Db. *p* 3 *mp*

80

Picc. *mf* *mp* *mp*

E♭ Cl. *mp*

Cbsn. *mp* *mf*

Tbn. *mf*

Perc. (cab.) Wood Blocks *mf*

Acc. *mf* *mp*

Pno. *mp* *mf* *8va*

S.3 *mp* *mf* *mp*
It's o ver that's a change.

S.4 *mf* *f* *mf*
Does-n't change the past.

Vln. *mf* *mp*

Vc. *mf*

Db. *mf*

83

Picc. *mf*

E♭ Cl. *mf*

Cbsn. *mp*

Tbn.

Perc. (w.b.) *mp*

Bass Drum

Acc.

Pno. *f* *mf*

S.3

S.4 *mf* *f*
I just want an a - po - lo - gy.

Vln. *mp*

Vc. *mp*

Db. *mp* *f* *mf*

Flute

85

Picc. *mf* 5

E♭ Cl.

Cbsn. *mf*

Tbn. *fp* *mf*

Perc. (b. dr.)

Acc. *mf* 3 5

Pno. *mf* *f* *mf* 3 3 5 6 8^{va} 6

S.3 *mf* *f* *mf*
Like that chan - ges a - ny thing.

S.4

Vln. *fp* *mf*

Vc. *fp* *mf*

Db. 3 3

87

Fl. *mp* *mf* *f* *mf*

E♭ Cl. *mf* *f* *mf*

Cbsn. *f* *mf*

Tbn. *mf*

Perc. Xylophone *mp*

Acc. *mp*

Pno. *ff* *f*

S.3 *f*
Big dog's cock.

S.4 *mf* *f* *mf*
It chan-ges ev'-ry - thing.

Vln. *mp* *mf* *f* *mf*

Vc. *ffp*

Db. *f*

90

Fl. *p* *mp*

E♭ Cl. *mp*

Cbsn. *mp*

Tbn. *mp*

Perc. (xyl.) *mp* *mp* *mp*

Acc. *mf*

Pno. *mp*

S.3 *f* *mf*
You're mind is not ev' ry-thing.

S.4 *mf*
It'll change my mind.

Vln. *mp*

Vc.

Db.

93

Fl. *p*

E♭ Cl.

Cbsn. *mf* *f* 3 3 3

Tbn.

Perc. (dr. st.) *mp* 5 *mp* 5 5 5 6 3 6 5

Acc. *mp*

Pno. *mp* 5 5 3 (*mp*) *f*

S.3 *mf*
Sor-ry I'm not per-fect.

S.4 *mf*
It is to me.

Vln.

Vc. *f* 3 3 3

Db. *mf* *f* 3 3 3 arco

96

The musical score is arranged in systems. The top system includes Flute (Fl.), Eb Clarinet (Eb Cl.), Bassoon (Cbsn.), and Trombone (Tbn.). The second system includes Percussion (Perc. (xyl.)), Accordion (Acc.), and Piano (Pno.). The third system includes Saxophone 3 (S.3) and Saxophone 4 (S.4). The bottom system includes Violin (Vln.), Viola (Vc.), and Double Bass (Db.).

Percussion (xyl.): Features patterns for Drum Set and Xylophone. The Xylophone part includes a triplet of sixteenth notes (3) and a sixteenth note followed by a triplet of sixteenth notes (6). Dynamic markings include *mp* and *f*.

Acc.: Features a melodic line with a triplet of eighth notes (3) and a dynamic marking of *f*.

Pno.: Features a complex melodic line with many accidentals and a dynamic marking of *f*. There are markings for *8vb* (8va) and *(mp)*.

S.4: Includes a short melodic phrase in a box: "I'm moving out I'm moving out."

Db.: Features a melodic line with a triplet of eighth notes (3) and a dynamic marking of *mf*.

Fl.

E♭ Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

BRACT

S.3

S.4

Gar - - nets Topaz!

Vln.

Vc.

Db.

mp

mp

mp

102

Fl. *mf* 6 6 6

E♭ Cl. *mf* 6 6 6

Cbsn.

Tbn.

Perc. (dr. st.) 5 5 5 5 5

Acc. *mf* 5 *mp*

Pno. 5 5 (*mp*) 5 5 *f* 8^{vb} *mp*

BRAC T Ru - - - bies!

S.3 *mf f mf*
Oh yes. Rubies. Give me rubies.

S.4

Vln. *mf* *mf*

Vc.

Db.

105

Fl.

E♭ Cl.

Cbsn. *mf* 5

Tbn.

Perc. (dr. st.) 5

Acc.

Pno. 5 5 *mf* 5

S.3

Vln. *mp* 5

Vc.

Db.

107

Fl. *f*

E♭ Cl. *mf* *f*

Cbsn. *f*

Tbn. *f* con sord. (cup)

Perc. (dr. st.) *mf*

Acc. *f* (cluster)

Pno. *mp* *f*

S 3

Vln. *mf* *f*

Vc. *f*

Db. *mf* *f*

Detailed description: This page of a musical score covers measures 107 to 110. The score is for a full orchestra and includes parts for Flute (Fl.), Eb Clarinet (E♭ Cl.), Cbassoon (Cbsn.), Trombone (Tbn.), Percussion (Perc. (dr. st.)), Accordion (Acc.), Piano (Pno.), Saxophone 3 (S 3), Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The time signature is 3/4. The Flute part has a dynamic of *f* in measure 110. The Eb Clarinet and Cbassoon parts feature complex rhythmic patterns with slurs and dynamics of *mf* and *f*. The Trombone part has a dynamic of *f* and includes the instruction 'con sord. (cup)'. The Percussion part has a dynamic of *mf*. The Accordion part has a dynamic of *f* and includes the instruction '(cluster)'. The Piano part has dynamics of *mp* and *f*. The Saxophone 3 part is silent. The Violin part has dynamics of *mf* and *f*. The Viola part has a dynamic of *f*. The Double Bass part has dynamics of *mf* and *f*. The page number 107 is at the top left, and the page number 79 is at the top right.

109 **23**

Picc.

E♭ Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

Vln. **23**

Vc.

Db.

112

Picc.

E♭ Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

f

gliss.

3

3

24 Chainsaw Solo

115

Picc. *ff*

E♭ Cl. *ff*

Cbsn. *ff*

Tbn. *gliss.* *ff*

Perc. (dr. st.) *f* *mf*

Acc. *ff*

Pno. *f*
(Held pedal throughout)

Synth (Arturia Mini '24 VCO Unison', delay off)

24 Chainsaw Solo

Vln. *f* *ff*

Vc. *ff*

Db. *ff*

(SOUTHERNER 6 runs on stage with a chainsaw, brandishing it at someone offstage and acting like the cock of the walk.)

118 Whistle siren

Perc. (dr. st.)

Synth

Erratic trem. and dynamic ad lib., joining the synth to imitate a chainsaw

Short taps to keep the engine ticking over, rhythm with that effect in mind

Rough rhythm

ca. 4" 3" 4" 2.5"

120

Perc. (dr. st.)

Synth

3" 2.5" 3" 2"

122 (SOUTHERNER 5 arrives carrying a boombox.)

Perc. (dr. st.)

Synth

3" 2" 2" 2" 3" Until synth stops, keep the engine ticking over...

125 25 ♩ = 106

Tbn. senza sord. 3 ff

Perc. (dr. st.)

Synth mp

SOUTHERNER 5 mf Sprechgesang, approximate pitches but gesture all in the low range

3

That's it. Hop a-long bawl-ing. Next time we'll cut them both off. Space - tak-er.

128

26

Picc.

E♭ Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Synth

S.5

SOUTHERNER 6
Sprechgesang, approximate pitches but gesture all in the high range

Vln.

Vc.

Db.

Flute

flz. ord. overblow

fp *ff*

gliss.

fp *ff*

flz., bend up slightly at end of note

Whistle

Vibraslap

Foot tambourine

mf 3 5 7 3

these rhythmic proportions can absolutely be rough

fast, erratic bellows trem., fluctuating dynamics, moving clusters

p - mf

Ratchet mid to fast, erratic speed

mp

(SOUTHERNER 6 switches off the chainsaw)

Sphinc-ter with a shit hair - do.

26

131

Fl. *fp* *ff* *fp* *ff* *fp* *ff*

E♭ Cl. *fp* *ff* *fp* *ff* *fp* *ff*

Cbsn.

Tbn. *fp* *ff* *fp* *ff* *fp* *ff*

Perc. (dr. st.) *mf* *f*

Acc.

Synth. (ratchet)

S.5 *mf* What now? Chuck a few hammers at sky - scra - pers?

S.6

Vln. *fp* *ff* *fp* *ff* *fp* *ff*

Vc. *fp* *ff* *fp* *ff* *ff* *fp* *ff*

Db. *fp* *ff* *fp* *ff* *fp* *ff*

Annotations: *flz.*, *ord.*, *gliss.*, *sul pont.*, *s.p.*, *3*, *5*

134

Fl. *flz.*
fp < *ff* *ord.* *mf* 6

E♭ Cl. *fp* < *ff* *gliss.* *ord.* 5 *mf*

Cbsn.

Tbn. *fp* < *ff* *fp* < *ff*

Perc. (dr. st.) *f* *mp* 3 *mf* 3

Acc. 3 3 3 3

Synth. (ratchet)

S.5 *ff* *mp* 3
You're bored of ev'-rything.

S.6 *ff* *mf*
Bored of that. Just the sky-sca-pers.

Vln. *fp* < *ff* *fp* < *ff* *fp* < *ff*

Vc. *fp* < *ff* *fp* < *ff* *fp* < *ff*

Db. *fp* < *ff* *fp* < *ff* *fp* < *ff*

137

Fl. *fp* *ff* *fp* *ff* *fp* *ff*

E♭ Cl. *fp* *ff* *fp* *ff* *fp* *ff* *gliss.*

Cbsn.

Tbn. *fp* *ff* *fp* *ff* *fp* *ff* *gliss.*

Perc. (dr. st.) *mf* 3

Acc. 3 3 3 3 3 3 3 3 3 3 3 3

Synth. (ratchet)

S.5 *f* They still have

S.6 *mf* 3 Ham mers at el - der - lies?

Vln.

Vc.

Db.

140

Fl. *flz.* *ord.* *fp* *ff* *flz.* *ord.* *fp* *ff*

E♭ Cl. *gliss.* *fp* *ff* *gliss.* *fp* *ff*

Cbsn.

Tbn. *fp* *ff* *fp* *ff*

Perc. (dr. st.) *f* 3 3 3

Acc.

Synth. (ratchet)

BRACT

S.5 meat in their bowels.

S.6 *f* *f*
Six cen-tu - ries on? Dis - gust - ing.

Vln. *fp*

Vc. *fp*

Db. *fp*

143 flz. ord. flz. *fp* *ff* *fp* *mf*

Fl.

fp *ff* *fp* *ff* *fp* *mf* *gliss.*

E♭ Cl.

mf *3* *3*

Cbsn.

fp *mf* *gliss.* *gliss.* *mp*

Tbn.

Perc. (dr. st.) *mp* *3* *3* *5* *5* *3* *5*

Acc. *mf* *3* *3*

Synth. (ratchet) winding down...

BRAC T *f* *mf*
Gar - - nets! To -

S.5

S.6 *ff* *f* *mf* *3*
They de-serve a ham-mer ing.

Vln. *mp* *gliss.* *p*

Vc. *mp* *gliss.* *p*

Db. *mp* *gliss.* *p*

146

Cbsn. *mp* *mp*

Perc. (dr. st.)

Acc.

BRAC T

- paz!

S.5 *mf* Pinch - fist

S.6 *mf* Your splash.

(SOUTHERNER 5 pats pockets, looking for money. They have none.)

149

Cbsn. *mp*

Perc. (dr. st.)

Acc. *mp*

S.5 *mf* We'll be back.

(SOUTHERNER 5 leaves the boombox with BRAC T)

152

Cbsn.

Perc. (dr. st.)

Acc. *fp*

(BRACT turns the boombox on and begins tuning the RADIO)

156

Cbsn. *f* *mp* *mp* Bass Drum (with bass drum beaters) *pp*

Perc. (dr. st.)

Acc. *ff* *mp* 3 3

Tape [Radio Tuning]

159 27

Perc. (b. dr.)

Acc. Continue ad lib., becoming more spacious until stopped, timed to end as the radio finally tunes in.

Tape [Radio Tuning] [Radio Playback - End of chiptune track, Opal Radio ident, DJ intro, Volvox Dept. for Resettlement speech.*] [Josella's Broadcast, southern version]

162 28 ♩ = 128

BRACT *mf* I'd give my kid - ney's to mount a

Tape [Final instrumental phrases of Josella's Broadcast]

165

BRACT sub - plot with that one.

Tape [Josella's Broadcast ends, Opal Radio Ident (short), Volvox backing begins...]

* pre-recorded by VOLVOX. See Appendix A.

Scene 4: Volvox Goes to Work on Bract

♩ = 118

Repeat as required by staging

Timpani (timp and rotos with the same, single soft mallet)

Perc. 

Tape 


Db. 



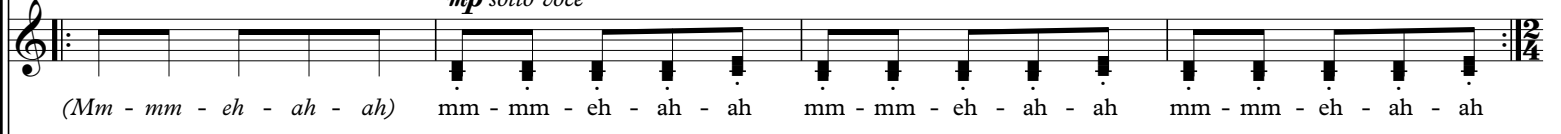
3 29

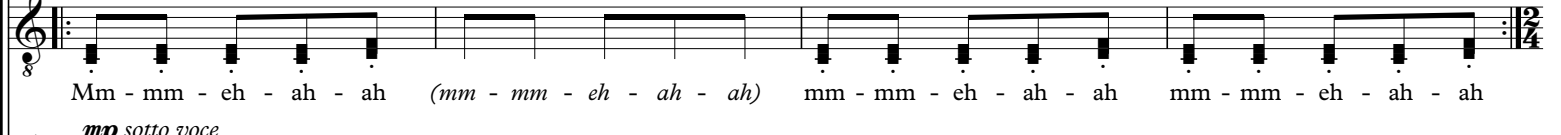
Perc. (timp.) 

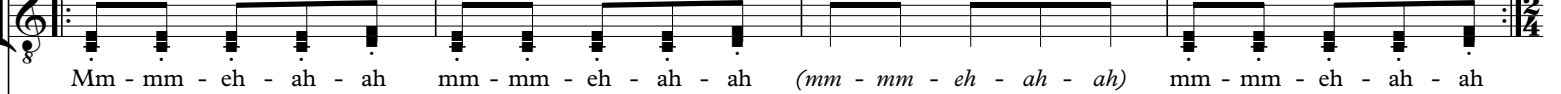
Pitches from within cluster, tending to microtonally fluctuate when repeated.
Slurs indicate the staccato sharing of a syllable across a series of pitches.
Headless notes are not sung but are shown for context.

mp sotto voce 

Semitone up from the previous pitch

mp sotto voce 

mp sotto voce 

mp sotto voce 

VOLVOX

Tape 

29

Db. 

7 **30**

B. Cl. *mf*

Perc. *mf* Roto Tom (mid tuning of a low, 18" Roto Tom) *mp* Timp.

VOLVOX

mf Be - ing but a sim - ple al - gae al - gae *mp* (mm - mm) - eh - ah - ah

mf Be - ing but a sim - ple al - gae (al - gae) *mp* mm - mm - eh - ah - ah

mf Be - ing but a sim - ple al - gae (al - gae) *mp* mm - mm - eh - ah - ah

mf Be - ing but a sim - ple al - gae al - gae *mp* (mm - mm) - eh - ah - ah

Tape **30**

Db. *mf* *mp*

11

B. Cl. *mf*

Perc. *mf* Roto Tom *mp* Timp.

VOLVOX

mf there are (ma - ny) things I en - joy a - bout hu - mans *mp* (mm - mm) - eh - ah - ah

mf there are ma - ny (things I en) - joy a - bout hu - mans *mp* mm - mm - (eh - ah - ah)

mf there are ma - ny things I en - (joy a) - bout hu - mans *mp* mm - mm - eh - ah - ah

mf (there are) ma - ny things I en - joy a - (bout) hu - mans *mp* mm - mm - eh - ah - ah

Tape

Db. *mf* *mp*

15

B. Cl. *mf*

Perc. (timp.) Roto Tom *mf*

VOLVOX

mf mm mm-eh-ah I love the (co - m - pli) - ca - ted sys - tem of (cham - bers) trap doors and

mf mm mm-eh-ah I love the co - m - pli - (ca - ted) sys - tem of cham - bers (trap-doors and)

mf (mm mm) eh-ah I love the co - m - pli - ca - ted (sys) - tem of cham - bers trap doors and

mf mm (mm-eh-ah) I love the co - m - pli - ca - ted sys - (tem of) cham - bers trap doors and

Tape

Db. *mf*

19

B. Cl.

Perc. (roto.) Timp. *mp*

VOLVOX

mp le - vers that (go - vern) their be - hav - iour mm - mm - eh - ah - ah

mp le - vers that go - vern (their be) - hav - iour mm - mm - eh - ah - ah

mp le - (vers that) go - vern their be - (hav - iour) mm - mm - eh - ah - ah

(le) - vers that go - vern their be - hav - iour (mm - mm - eh - ah - ah)

Tape

Db. *mp*

23

B. Cl. *mf*

Perc. (timp.) *mf*
Roto

VOLVOX

mf
(mm - mm) - eh - ah - ah mm - mm - My fav' - rite (is the col) - lec - tive un - con - scious

mf
mm - mm - (eh - ah - ah) mm - mm - My fav' - rite is the col - (lec - tive un) - con - scious

mf
mm - mm - eh - ah - ah (mm - mm) - My fav' - rite is the col - lec - tive un - con - scious

mp *mf*
mm - mm - eh - ah - ah mm - mm - (My) - fav' - rite is the col - lec - tive un - (con - scious)

Tape

Db. *mf*

27 31

B. Cl. *mf*

Perc. *mp* *mf*
Timp. Roto

VOLVOX

mp *mf*
mm - mm - eh - ah A (long) dark tun - nel tun - nel two di - men - sion - al

mp *mf*
mm - mm - eh - ah A long (dark) tun - nel hung with two di - men - sion - al

mp *mf*
(mm - mm - eh - ah) A long dark tun - nel tun - nel hung with two di - men - sion - al

mp *mf*
mm - mm - eh - ah A long dark tun - nel hung with two di - men - sion - al

Tape

Db. *mp* *mf*

31

31

B. Cl.

Perc. (roto.)

VOLVOX

ar - che-types ar - che types (and thick - ly) car - pet - ed with myths, which I just

ar - che-types and thick - ly (car - pet - ed with) myths, which I just

ar - che-types ar - che types and thick - ly car - pet - ed with myths, (which I just)

ar - che-types and thick - ly car - pet - ed with myths, which I just

Tape

Db.

35

B. Cl.

Perc. (roto.)

VOLVOX

love to de - face (mm - mm) - eh - ah and soil (mm - mm - eh - ah - ah)

love to de - face mm - mm - (eh - ah and) soil mm - mm - eh - ah - ah

love to de - face mm - mm - eh - ah and soil mm - mm - eh - ah - ah

(love to de) - face mm - mm - eh - ah and soil mm - mm - eh - ah - ah

Tape

Db.

mf

Timp. Roto Timp.

mp *mf* *mp*

mp *mf*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

39

Picc.
 B. Cl. *mf*
 Bsn.
 Tbn.
 Perc. (roto.) *mf*
 Acc.
 Pno.
 VOLVOX
mp *mf*
 mmmm-eh - ah Control this (cham) - ber__ and hu - mans_ be - come bid - da - ble
mf
 (mm mm-eh - ah)Control this cham - ber__ and (hu - mans)_ be - come bid - da - ble bid - da - ble
 mmmm-eh - ah(Con-trol this) cham - ber__ and hu - mans_ (be - come) bid - da - ble bid - da - ble
mf
 mmmm-eh - ah Control this cham - (ber__ and) hu - mans_ be - come bid - da - ble
 Tape
 Vln.
 Vc.
 Db. *mf*

43

Picc. *mf* 3 3

B. Cl.

Bsn.

Tbn.

Perc. (roto.) Timp.

Acc.

Pno. *mf* 3 3

VOLVOX

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

at a le - vel so deep they can - not feel it mm-mm - eh - ah - ah

Tape

Vln. *mf*

Vc. *mf*

Db. *mp*

accel.

32 ♩ = 136

47

Picc. 

B. Cl. 

Bsn. 

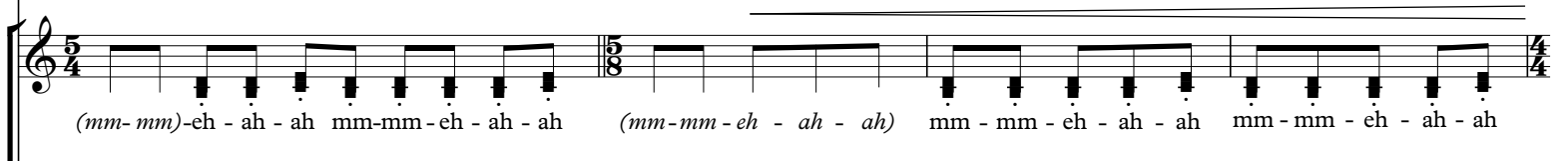
Tbn. 

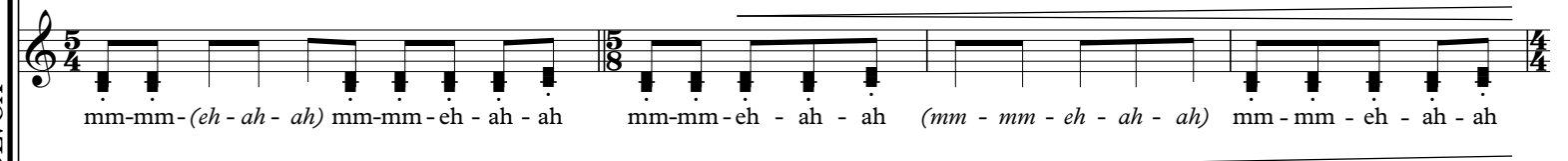
Perc. (timp.) 

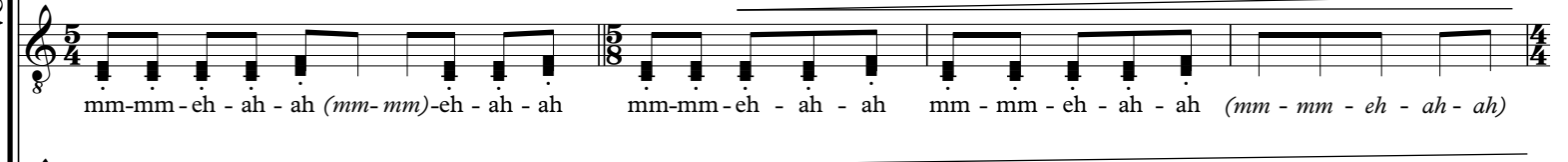
Acc. 


Pno. 

VOLVOX






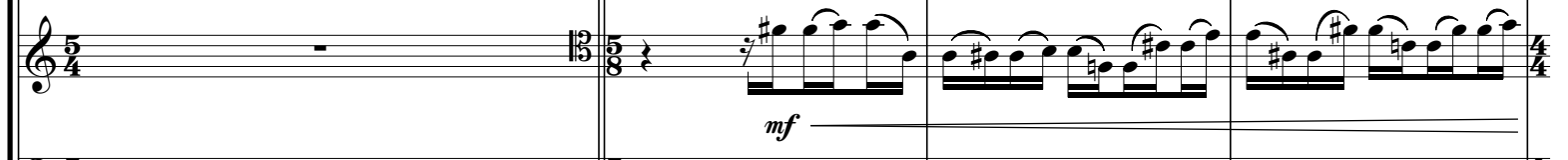





accel.

32 ♩ = 136

Vln. 

Vc. 

Db. 

51

Picc. *f* 3 3 3 3

B. Cl.

Bsn.

Tbn.

Perc. Tambourine (small, single row of jingles) *f*

Acc.

Pno. *f* 3 3 3 3

VOLVOX

f I al - so (like to muck a) - bout with the till - er that steers hu - mans_ (in - to a)

f I al - so like to muck a - (bout with the) till - er that steers hu - mans_ in - to a

f I al - so like to muck a - bout with the (till - er that) steers hu - mans_ in - to a

f (I al - so) like to muck a - bout with the till - er that (steers hu - mans_) in - to a

Tape

Vln. *f*

Vc. *f*

Db. *f*

54

Picc. *f* *mf*

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno. *f* *mf*

VOLVOX

self - right - eous pack. They soon de - (ve - lop a) sense of in -

(self - right - eous) pack. They soon de - ve - lop a (sense of in) -

self - right - eous (pack. They) soon de - ve - lop a sense of in -

self - right - eous pack. They (soon de) - ve - lop a sense of in -

Tape

Vln. *mf* *f*

Vc. *mf* *f*

Db.

57

Picc. *f* *mf* *f* *f*

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno. *f* *mf* *f* *f*

VOLVOX

vin - ci - ble po - wer and be - come con - vinced of (their in) - a - lien - a - ble right to

vin - ci - ble po - wer and be - come con - vinced of their in - (a - lien - a - ble) right to

(vin - ci - ble po - wer) and be - come con - vinced of their in - a - lien - a - ble (right to)

vin - ci - ble po - wer (and be - come con) - vinced of their in - a - lien - a - ble right to

Tape

Vln. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db.

60

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno.

VOLVOX

act out their im - pul - ses. im - pul - ses. Set two such

act out their im - pul - ses. im - pul - ses. Set two such

act out their im - pul - ses. im - pul - ses. Set two such

(act out their) im - pul - ses. im - pul - ses. Set two such

Tape

Vln.

Vc.

Db.

63

Picc. *f* 3 3 3 3 3 3

B. Cl.

Bsn.

Tbn.

Perc. (tamb.) *>* 5 *>* 5 *>* 3 *>* 3 *>* 3 *>* 3 *>* 3 *>* 3

Acc.

Pno. *f* 3 3 3 3 3 3 *8va*

VOLVOX

fleets on) con - tra - ry cour - ses and they will tack a - (gainst one a) - no - ther

fleets on (con - tra - ry cour) - ses and they will tack a - gainst one a - (no - ther)

fleets on con - tra - ry cour - (ses and they) will tack a - gainst one a - no - ther

fleets on con - tra - ry cour - ses and they (will tack a) - gainst one a - no - ther

Tape

Vln.

Vc.

Db.

67

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (tamb.)

Acc.

Pno.

VOLVOX

Tape

Vln.

Vc.

Db.

Timpani

f

mf

f

f

f

vi - cious - ly un - til the bot - tom falls out of their ci - vi - li - sa - tion.

vi - cious - ly un - til the bot - tom falls out of their ci - vi - li - sa - tion.

(vi - cious - ly) un - til the bot - tom falls out of their ci - vi - li - sa - tion.


vi - cious - ly (un - til the) bot - tom falls out of their ci - vi - li - sa - tion.


33 Suddenly
♩ = 118

f

f

f

B. Cl. 

Perc. (timp.)  *p* *mp*

VOLVOX

p *mp*
mm-mm - (eh - ah - ah) mm-mm - eh - ah - ah (mm - mm) - eh - ah - ah mm-mm - eh - ah - ah

p *mp*
(mm - mm) - eh - ah - ah mm-mm - eh - ah - ah mm-mm - (eh - ah - ah) mm-mm - eh - ah - ah

p *mp*
mm-mm - eh - ah - ah mm-mm - (eh - ah - ah) mm-mm - eh - ah - ah (mm - mm) - eh - ah - ah

p *mp*
mm-mm - eh - ah - ah (mm - mm) - eh - ah - ah mm-mm - eh - ah - ah mm-mm - (eh - ah - ah)

Tape 

Db.  *p* *mp*

B. Cl.  *mf*

Perc.  *mf* *mp*

VOLVOX

mf *mp*
But my great-est in-(dul-gence is) tend - ing__ to the gar - den of their di - a - logue. (mm - mm) eh - ah - ah

mf *mp*
But my great-est in-dul-gence is (tend - ing__ to) the gar - den of their di - a - logue. mm - mm - (eh - ah - ah)

mf *mp*
But my great-est in-dul-gence is tend - ing__ to (the gar - den of their) di - a - logue. mm - mm - eh - ah - ah

mf *mp*
But my great-est in-dul-gence is tend - ing__ to the gar - den of their (di - a - logue.) mm - mm - eh - ah - ah

Tape 

Db.  *mf* *mp*

80

B. Cl.

Perc. (timp.)

mf
Roto

mf

mf

mf

VOLVOX

mm - mm - eh - ah - ah Sew a bit of bi - as here a gen'-ral - i - sa - tion

mm - mm - eh - ah - ah Sew a bit of bi - as here a gen'-ral - i - sa - tion

(mm - mm) - eh - ah - ah Sew a bit of bi - as here a gen'-ral - i - sa - tion

mm - mm - (eh - ah - ah) Sew a bit of bi - as here gen'-ral - i - sa - tion

Tape

Db.

mf

84

B. Cl.

Perc. (roto.)

mf

mf

VOLVOX

there and there, spray it (lib' - ra - lly) with con - fu - sion and

there there and there, spray it lib' - ra - lly (with con) - fu - sion and

there and there, spray it lib' - ra - lly with con - (fu) - sion and

there and there, spray it lib' - ra - lly with con - fu - (sion and)

Tape

Db.

mf

88

B. Cl.

Perc. (roto.)

Timp.

Roto

mf

mp *mf*

mp *mf*

con - tra - dic - tion (mm - mm) - eh - ah - ah Then sit back and en - joy a (bump - er) crop of

con - tra - dic - tion mm - mm - (eh - ah - ah) Then sit back and en - joy a bump - er (crop of)

con - tra - dic - tion mm - mm - eh - ah - ah Then sit (back and en) - joy a bump - er crop of

con - tra - dic - tion mm - mm - eh - ah - ah (Then sit) back and en - joy a bump - er crop of

Tape

Db.

mp *mf*

VOLVOX

92

B. Cl.

Perc. (roto.)

Timp.

mp

mp

mp

tox - ic al - ter - (ca) - tion mm - mm - eh - ah - ah (mm - mm) - eh - ah - ah

tox - ic al - ter - ca - (tion) mm - mm - eh - ah - ah mm - mm - (eh - ah - ah)

(tox - ic) al - ter - ca - tion (mm - mm) - eh - ah - ah mm - mm - eh - ah - ah

tox - ic (al - ter) - ca - tion mm - mm - (eh - ah - ah) mm - mm - eh - ah - ah

Tape

Db.

mp

VOLVOX

96

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (timp.)

Acc.

Pno.

mf
 mmmm eh-ah (It real-ly) is a lot of fun to watch

mf
 mmmm eh-ah It real-ly (is a) lot of fun to watch

mf
 mmmm(eh- ah) It real-ly is a (lot of) fun to watch

mf
 (mm mm)eh-ah It real-ly is a lot of (fun) to watch

Tape

Vln.

Vc.

Db.

101

B. Cl. *mf*

Bsn. *mf*

Tbn. *gliss.* *mf*

Acc.

Tape

Db. *mf*



105

B. Cl. *mf*

Bsn. *mp* *mf*

Tbn. *mp* *gliss.* *mf*

Acc. *mf*

Tape

Vc. *mf*

Db. *mf*

109

Picc. *mp* *f*

B. Cl. *f* *mf*

Bsn. *f* *mf*

Tbn. *f* *mf* *gliss.*

Perc. Drum Set *mf*

Acc.

Pno.

Tape

Vln. *mp* *f*

Vc. *f*

Db. *f* *gliss.*

(Gameshow voiceover)

And now, everyone's favourite southern treat:
it's algae time! [Sounds of applause].

113

35

Picc. *ff*

B. Cl. *ff*

Bsn. *ff*

Tbn. *ff*

Perc. (dr. st.) *f*

Acc. *ff*

Pno. *f*

35

Vln. *ff*

Vc. *ff*

Db. *ff*

36

117

Picc. *f*

Cl. Clarinet in B \flat *mf*

Bsn. *f*

Tbn. *mf*

Perc. (dr. st.)

Acc.

Pno. *f* *mf* *f*

36

Vln.

Vc.

Db. pizz. *f*

121

Picc.

Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

Vln.

Vc.

Db.

Detailed description: This page of a musical score covers measures 121 through 124. The score is arranged in a standard orchestral format with a grand staff for woodwinds and brass, a percussion line, an accordion, a piano, and a grand staff for strings. The woodwinds (Piccolo, Clarinet, Bassoon) and brass (Trombone) parts feature melodic lines with various articulations and dynamics. The percussion part includes a drum set pattern with 'x' marks for cymbals. The piano part provides a harmonic accompaniment with chords and moving lines in both hands. The string parts (Violin, Viola, Double Bass) are mostly silent, indicated by rests. The page number '114' is in the top left, and the measure number '121' is at the start of the first staff.

125 **37**

Picc. *mp*

Cl.

Bsn. *mp*

Tbn.

Perc. (dr. st.) *mp*

Acc.

Pno. *mp*

Sprechgesang, in the manner of a cheesy radio DJ

1 *mf*

2

3 *mf*

4

Wel-come to Vol - vox the al - gae, mi - cro - sco - pic

Wel-come to Vol - vox the al - gae, mi - cro - sco - pic

37

Vln.

Vc.

Db. *mp*

129

Picc.

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

1
2
VOL.

3
4

Vln.

Vc.

Db.

133

Picc. Cl. Bsn. Tbn. Perc. (dr. st.) Acc. Pno. VOL. Vln. Vc. Db.

as rocks A lit - tle gnat tells me that

as rocks A lit - tle gnat tells me that

137

Picc. *mf*

Cl. *mp* *mf* *mp*

Bsn. *mf*

Tbn.

Perc. (dr. st.) *mf* *mp*

Acc. *mp*

Pno. *mf* *mp*

VOL 1 2 3 4

you a - spire to re - lo - ca - tion which can on - ly mean

f *mf* *f* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Db. *mf* *mp*

38

141

Picc. *mp*

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

1
2
VOL. *mp*

3
4

Vln. *mp*

Vc.

Db.

one thing: It's time for the dou - ble dare

one thing: It's time for the dou - ble dare

145

Picc. *mp*

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc. *8va*

Pno.

1
2
3
4
VOL. tri - ple jeo - par - dy round

Tape [Wild gameshow applause] [Applause cuts out abruptly]

Vln.

Vc.

Db.

149

Picc.

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

VOL. 1

VOL. 2

Tape

Vln.

Vc.

Db.

153

Picc. *mf* *ff*

Cl. *mf*

Bsn. *ff*
Contrabassoon
Breathe conspicuously as necessary, as in Scene 1

Tbn. *ff*
Breathe conspicuously as necessary, as in Scene 1

Perc. (dr. st.) *mf* *f*

Acc. *mf* *ff*

Pno. *mf* *ff* ^{8va}

BRAC T *ff*
Br - - -

1
2 VOL. *f*
your name?

3
4 *f*
your name?

Vln. *ff*

Vc. *ff*

Db. *mf* *ff* arco 3 3 3

156

Picc.

Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

BRAC

1
2
VOL.

3
4

Vln.

Vc.

Db.

act

159

Picc. *mf*

Cl. *mf*

Cbsn. *mf*

Tbn. *mf*

Perc. (dr. st.) *mf* 3 *mp* 3

Acc.

Pno. *mf*

1 *mf*
2
3
4

VOL.

Good_ South-ern name_ that._____ And what do_ you

Good_ South-ern name_ that._____ And what do_ you

40

Vln. *mf*

Vc. *mf*

Db. pizz. *mf*

162

Picc. *mf*

Cl. *mf*

Cbsn. *p* *mf*

Tbn. *mf*

Perc. (dr. st.) *p* *mf*

Acc. *p* *mf*

Pno. *p* *mp* *mf*

VOL. 1 *mp* *mf*
 2
 3 *mp* *mf*
 4

Sung low, as if slowed down
 do for a liv - ing Bract?

Vln. *p* *mf*

Vc. *p* *mf* pizz. arco

Db. arco *p* *mf* pizz.

167

Picc. *mf*

Cl. *mf*

Cbsn. *mp*

Tbn. *mf*

Perc. (dr. st.) *mp*

Acc.

Pno. *mf*

BRAC T *mf*

I'm in gem

1
2

VOL.

3
4

Vln.

Vc. *mf* *mp*

Db.

Detailed description of the musical score: The score is for measures 167-170. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Piccolo part (mf) has two notes with accents in measure 167. The Clarinet part (mf) features triplet eighth notes in measure 167, followed by eighth notes with triplets and quintuplets in measures 168-170. The Bassoon part (mp) has a melodic line starting in measure 169. The Trombone part (mf) has a rhythmic pattern of eighth notes with triplets and quintuplets. The Percussion part (mp) has a steady eighth-note pattern with accents. The Accordion part is silent. The Piano part (mf) has a bass line with chords and a melodic line with quintuplets in measure 170. The BRAC T part (mf) has a vocal line with the lyrics 'I'm in gem' and a long note on 'gem' spanning measures 168-170. The strings (Vln., Vc., Db.) have a supporting bass line, with the Viola (Vc.) part (mf) having a melodic line with triplets and quintuplets in measure 170.

171

Picc. *mf* 3

Cl. *mf* 3

Cbsn. *p* *mf* 3

Tbn. *p* *mf* 3 *f* 3

Perc. (dr. st.) *p* *mf* 3 3

Acc. *mf* 3 *f* 3

Pno. *p* *mf* 3 *f* 3 *mf*

BRAC T *mp*
_ stones

1 *mf* *f* 3
2 A min-ing man eh?_ an im-por-tant job break-ing the pla-net a -
Sung high, as if sped up

3 *mf* *f* 3
4 A min-ing man eh?_ an im-por-tant job break-ing the pla-net a -
Sung high, as if sped up

Vln. *mf* 3 *f* 3 *f* 3

Vc. *mf* 3 *f* *mf*

Db. *mf* 3 *f* *mf*

41

175

Picc. *mf*

Cl. *mf*

Cbsn. *mf*

Tbn. *mf*

Perc. (dr. st.)

Acc. *mf*

Pno. *mf*

VOL. 1 *mf*

2 part to feed the ci - ty. Sounds like you'd be missed if

3 *mf*

4 part to feed the ci - ty. Sounds like you'd be missed if

Vln. *mf*

Vc. arco *mf*

Db. arco *mf*

179

Picc. *p* *mf*

Cl. *p* *mf*

Cbsn. *p* *mf*

Tbn. *p* *mf*

Perc. (dr. st.) *p* *mf*

Acc. *p* *mf*

Pno. *p* *mf*

1 *mp* *mf*
2
VOL. you re - - - lo - - - ca - - - ted are you

3 *mp* *mf*
4
you re - - - lo - - - ca - - - ted are you

Vln. *p*

Vc. *p* *mf*

Db. *p* *mf* pizz.

Picc. *mf* *p*

Cl. *mf* *p*

Cbsn. *mp* *p*

Tbn. *p*

Perc. (dr. st.) *p*

Acc.

Pno. *p*

BRAC T

1
2 VOL. *mp*

3
4 *mp*

sure you're_ sure_ a - bout this?_ Could you sur - vive

sure you're_ sure_ a - bout this?_ Could you sur - vive

Vln. *mf* *p*

Vc. *mf* *p* arco

Db. *mp* *p*

187

43

Picc. *mf* *f* *mf*

Cl. *mp* *mf* *f* *mf*

Cbsn. *mf*

Tbn. *f* *mf*

Perc. (dr. st.) *mf*

Acc. *f* *mf*

Pno. *mf* *f* *mf*

BRACT

Well it was just a thought I'm not to - tal - ly

1 *f* *mf*

2 Trif-fids? But

3 in The Day of the Trif-fids? But

4 in The Day of the Trif-fids? But

43

Vln. *mf* *f* *mf*

Vc. *mf*

Db. *mf* *f* *mf*

pizz.

191

Picc.

Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

BRAC T
of course

1 2
could you thrive there? (c)

3 4
could you thrive there?

Vln.

Vc.

Db.

195

Picc.

Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

BRAC

1
2

VOL.

3
4

Vln.

Vc.

Db.

I'm

Could you do - min - nate The Day of the

Could you do - - mi - nate The Day of the

mf *f*

mf *f*

p *mf* *f*

pizz. *mf* *f*

Picc. *mf*

Cl. *f* *mf*

Bassoon *mf*

Tbn. *mf*

Perc. (dr. st.)

Acc. *f* *mf*

Pno. *mf*

BRAC T *f* *mf*

I could do-mi - nate... I could to - tal - ly do - mi - nate_____

1 Trif-fids_____

2

3 Trif-fids_____

4

44

Vln. *mf*

Vc. *mf*

Db. *mf*

202

Picc. *mf*

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc. *mf*

Pno.

BRACKET

1 *mf*
2
3
4
VOL.
mf

Won-der - ful won - der - ful. He who dares and keeps dar - ing wins...

Vln.

Vc.

Db.

206

Picc. *p*

Cl. *p*

Bsn. *p*

Tbn. *p*

Perc. (dr. st.) *p*

Acc. *mf* *mp* *p*

Pno. *p* *mp*

1
2
3
4
VOL. *mp* *mp*

Vln. *p*

Vc. *p*

Db. *mp* *p* arco

45

209

Picc. *mf* 3

Cl. *mf* Bass Clarinet *p*

Bsn. *f*

Tbn. *mf* 3 *f*

Perc. (dr. st.) *mf* *p*

Acc. *mf* 3 *f*

Pno. *mf* 3 *f*

1 *mf* *f*

2 run the sni - per kid - nap a gen' - ral

3 *mf* *f*

4 run the sni - per kid - nap a gen' - ral

Vln. *mf* *f*

Vc. IV, percussive *mf* pizz. *f* arco *pizz.*

Db. *mf* 3 *f*

212 **46**

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

VOL.

Vln.

Vc.

Db.

46

216

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

1
2
VOL. I

3
4

Vln.

Vc.

Db.

vined me you real - ly real - ly want_ it you get to be

vined me you real - ly real - ly want_ it you get to be

arco

220 47

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

1 VOL.

2

3

4

47

Vln.

Vc.

Db.

224

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (roto.)

Acc.

Pno.

VOL.

Vln.

Vc.

Db.

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (roto.)

Acc.

Pno.

1
2
VOL.

3
4

Vln.

Vc.

Db.

Picc. 

B. Cl. 

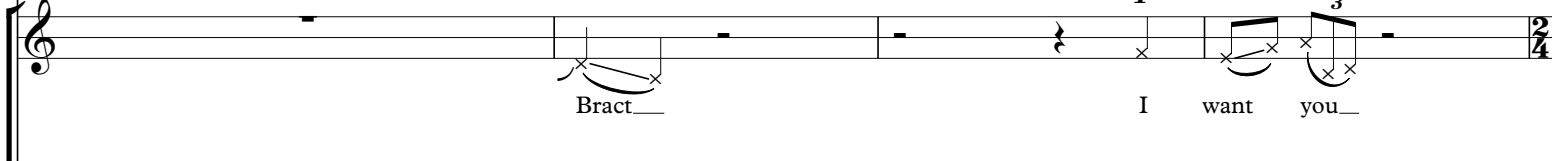
Bsn. 

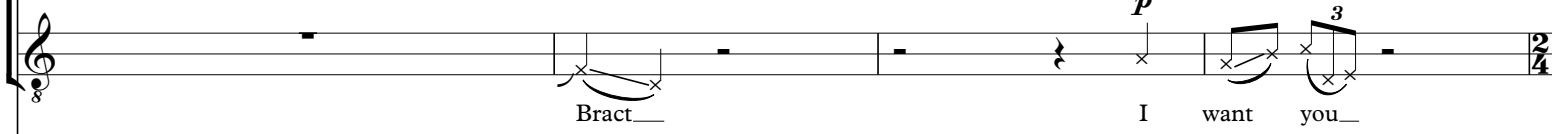
Tbn. 

Perc. (roto.) 

Acc. 

Pno. 

1 2 VOL. 

3 4 

Vln. 

Vc. 

Db. 

236

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (timp.)

Acc.

Pno.

1
2 VOL.

3
4

Vln.

Vc.

Db.

to make your own mother_ eat_

to make your own mother_ eat_

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *fp*

mf *fp*

mf *fp*

(VOLVOX hands BRACT the wipe.)

240

Picc.

B. Cl.

Bsn.

Tbn.

Perc. (timp.)

Acc.

Pno.

1
2
VOL.
3
4

an an - ti - bac - te - ri - al___ wipe!_

an an - ti - bac - te - ri - al___ wipe!_

Vln.

Vc.

Db.

(Lights go out.)

49 ♩ = 128

(BRACT prepares himself for the challenge)

244

Picc. *ff*

B. Cl.

Bsn.

Tbn. *ff*

Timp. *mp* *f*

Acc.

Pno. *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Db. *mp* *f* *ff*

Detailed description: This page of a musical score contains ten staves for various instruments. The Piccolo (Picc.) staff starts with a rest and then plays a short, accented phrase in 3/4 time, marked *ff*. The Bass Clarinet (B. Cl.) staff has a long, sustained note with a slur, followed by a rest. The Bassoon (Bsn.) staff is silent. The Trombone (Tbn.) staff has a rest followed by a short, accented phrase marked *ff*. The Timpani (Timp.) staff has a rhythmic pattern starting at measure 244, marked *mp* and *f*. The Accordion (Acc.) staff is silent. The Piano (Pno.) staff has a complex, accented chordal texture marked *ff*. The Violin (Vln.) staff has a melodic line marked *f* and *ff*. The Viola (Vc.) staff has a melodic line marked *f* and *ff*. The Double Bass (Db.) staff has a melodic line marked *mp*, *f*, and *ff*. A rehearsal mark '49' with a tempo of 128 is placed above the Piccolo and Trombone staves. A performance instruction '(BRACT prepares himself for the challenge)' is placed above the Piccolo staff. A stage direction '(Lights go out.)' is at the top right. The page number '146' is at the top left. The measure number '244' is at the top left of the Piccolo staff.

249

Picc. *mf*

B. Cl. *mf* Clarinet in Eb

Bsn.

Tbn. *mf*

Timp. *mp* Tom toms

Acc. *mf*

Pno. *mf*

Vln. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 249 to 252. The music is in 5/4 time. The Piccolo and Clarinet in Eb parts play a melodic line with triplets and a dynamic marking of *mf*. The Bassoon part is silent. The Trombone part plays a rhythmic pattern with accents and a dynamic marking of *mf*. The Timpani part features a pattern of eighth notes with a dynamic marking of *mp* and includes a section labeled 'Tom toms'. The Accordion part plays a complex rhythmic accompaniment with triplets and a dynamic marking of *mf*. The Piano part has a dense texture with many notes and a dynamic marking of *mf*. The Violin and Viola parts play a steady eighth-note accompaniment with a dynamic marking of *mf*. The Double Bass part plays a rhythmic pattern with a dynamic marking of *mf*.

253

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc. (t.t.)

Acc.

Pno.

Vln.

Vc.

Db.

Detailed description: This page of a musical score covers measures 253, 254, and 255. The score is for a large ensemble. The Piccolo (Picc.) and Eb Clarinet (E♭ Cl.) parts feature a complex rhythmic pattern of eighth notes, often grouped in triplets (indicated by a '3' below the notes). The Bassoon (Bsn.) and Trombone (Tbn.) parts are mostly silent, indicated by a horizontal line. The Percussion (t.t.) part consists of a steady eighth-note pattern with accents. The Accordion (Acc.) part has a similar eighth-note pattern to the Piccolo and Eb Clarinet. The Piano (Pno.) part features a more complex rhythmic pattern with eighth notes and some chords. The Violin (Vln.) part has a continuous eighth-note pattern. The Viola (Vc.) part has a continuous eighth-note pattern. The Double Bass (Db.) part has a pattern of eighth notes with some rests.

256

Picc. *ff* *p*

E♭ Cl. *ff* *p*

Bsn.

Tbn. *ffp*

Perc. (t.t.) *f*

Suspended Cymbal

Acc. *ff* *p*

Pno. *ff*

Red.

Vln. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

259

Picc. *f* *ff*

E♭ Cl. *f* *ff*

Bsn.

Tbn. *f* *ff*

Perc. (cym.) *f*

Acc. *f* *ff*

Pno. *f* *ff*
Ped.

Vln. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

262

Picc. *mp* *f* *mf* *3*

E♭ Cl. *mp* *f* *mf* *3*

Bsn. *mf* *3*

Tbn. *mp* *f*

Perc. (cym.) *mp*

Acc. *mf* *mp* *f* *mf* *3* *3*

Pno. *mf* *mp* *f* *mf*

Vln. *mf* *mp* *f* *mf* *3* *3*

Vc. *mf* *mp* *f* *mf* *3* *3*

Db. *mf* *mp* *f* *mf*

51

265

Picc. *mp*

E♭ Cl. *mp*

Bsn. *mp*

Tbn. *mf*

Perc. (cym.)

Acc. *mp*

Pno. *mp*

51

Vln. *mp*

Vc. *mp*

Db. *mp*

269

Picc. *mf* *ff*

E♭ Cl. *mf* *ff*

Bsn. *mf* *ff*

Tbn. *f* *ff*

Perc. (cym.) Tom-toms *f*

Acc. *mf* *ff*

Pno. *mf* *ff*

Vln. *mf* *ff*

Vc. *mf* *ff*

Db. *ff*

273

Picc. *mp*

E♭ Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Perc. (t.-t.) *mf*

Acc. *mp*

Pno.

Vln.

Vc. *mp*

Db. *mp*

277

53

Perc. (t.-t.)

Acc.

p *mp*

53

Vln.

Vc.

p 3 3 3

Db.

3 3 3

p



281

Acc.

p 3

Vln.

p 3 3 3 3

Vc.

p 3 3 3 3

Db.

3 3 3 3



285

Acc.

p 3

Vln.

Vc.

Db.

289

Acc.

Vln.

Vc.

Db.

293

Acc.

Vln.

Vc.

Db.

297

Acc.

Vln.

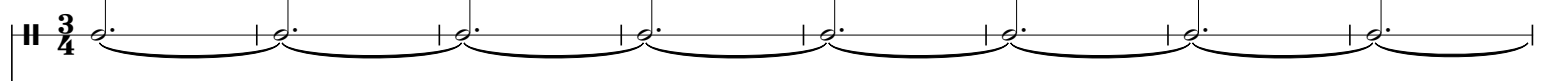
Vc.

Db.


Scene 5: In the North: Acantha Suffers Guests

♩ = 64


[Whispering, electronic sounds, as if something lurking just beyond our perception]

Tape 

Quiet and intense, no vibrato, each note distinct, but not detached.

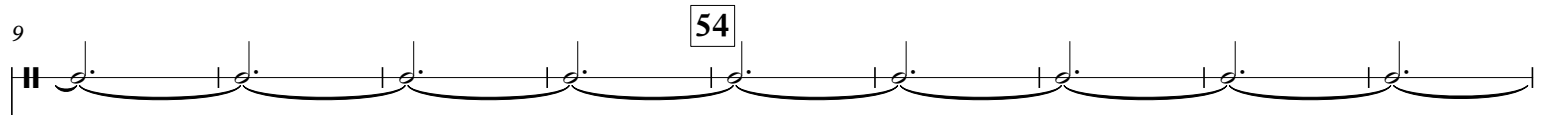
Vln. 

pp
Quiet and intense, no vibrato, each note distinct, but not detached.

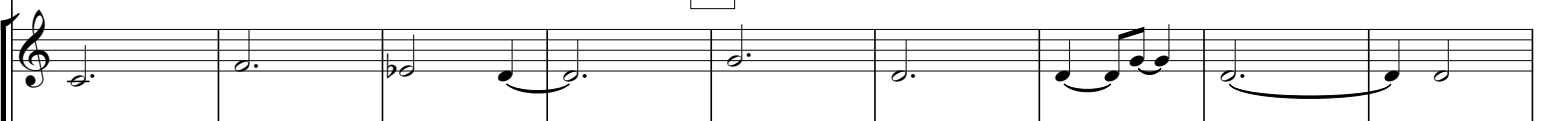
Vc. 

pp

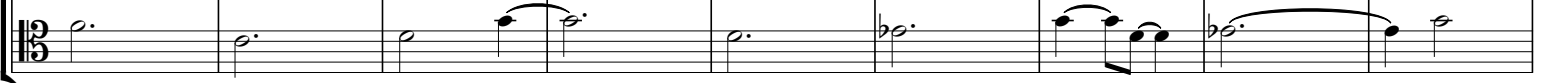


Tape 

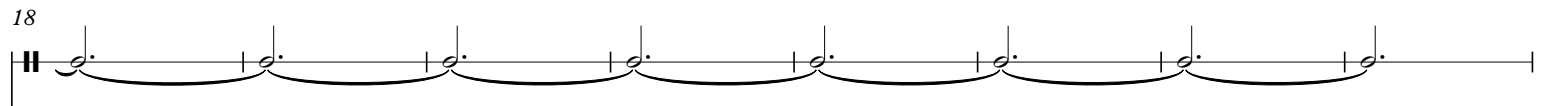
9 54

Vln. 

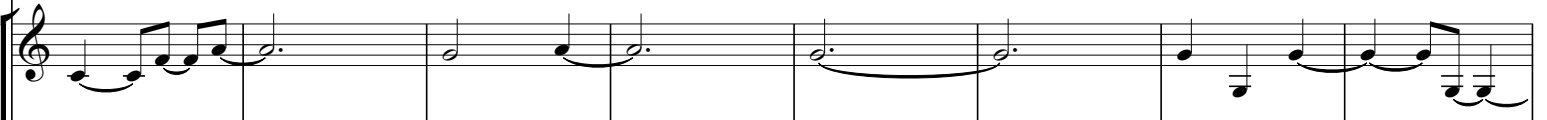
54


Vc. 



Tape 

18

Vln. 

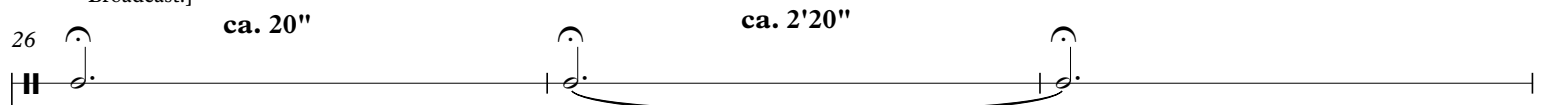
Vc. 



(ACANTHA turns on the radio)


55 [We hear the end of the track, then the northern introduction to the northern version of Josella's Broadcast.]

[Then the northern version of Josella's Broadcast itself.]

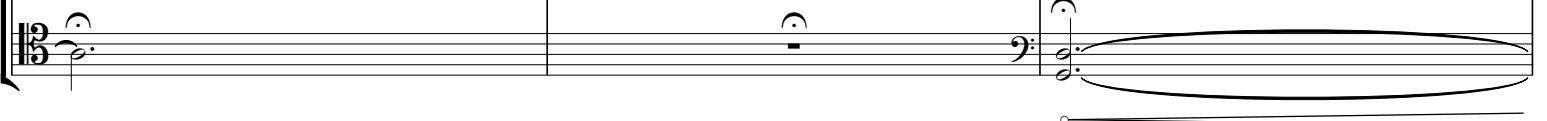
Tape 

26 55

ca. 20" ca. 2'20"

Vln. 

55 ca. 2'20"

Vc. 

(overlapping with the end of radio broadcast)

Vibraphone
Motor on slow, let ring throughout...

29

Perc.

Acc.

Vln.

Vc.

mp

mf

< f



33

56

Fl.

Perc. (vib.)

Acc.

Pno.

p

ACANTHA

mp
Fool - ish girl! _____

56

Vln.

Vc.

p

36

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

Mis - gui - ded_ si - - ren!

mf

mp

mf

mf

mf

mf

38

Fl. *p*

Cl.

Bsn.

Tbn.

Perc. (vib.) *mp* *p*

Acc.

Pno. *p*

ACAN. *mp*
You se - duce the ve - ry a -

Vln. *p*

Vc. *p*

Db.

40

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.
- gent of your un - do - ing

Vln.

Vc.

Db.

42

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.
You sell your song

Vln.

Vc.

Db.

mp *p*

mp *p*

mf *mf*

mp

mp

mp

44

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

p

mp

mf

mp

p

mp

p

mp

p

to pro - spec - tors and co - lon -

46

Fl. *mf* *mp* *p*

Cl.

Bsn.

Tbn.

Perc. (vib.) *mf* *mp* *p*

Acc. *p* *mf* *p*

Pno. *mf* *mp* *p*

ACAN. *f* *mf* *mp* *f*
- i - sers who'll pol - lute

Vln. *mf* *mp* *p*

Vc. *p* *mf* *p*

Db. *mp* *mf* *p*

57

48

Fl. *mf mp p*

Cl.

Bsn.

Tbn.

Perc. (vib.) *mf p*

Acc. *mf p*

Pno. *mf p*

ACAN. *mp* 3
 your world with the tor - por of

57

Vln. *mf mp p*

Vc. *mf p*

Db. *mf p*

50

Fl. *mp* *pp*

Cl.

Bsn.

Tbn.

Perc. (vib.) *mp* *p* *pp*

Acc. *mp* *pp*

Pno. *mp* *p* *pp*

ACAN. *mf* *p*
drawn out lives

Vln. *mp* *pp*

Vc. *mp* *pp*

Db. *mp* *pp*

52

Fl. *mp*

Cl.

Bsn.

Tbn.

Perc. (vib.) *p mp*

Acc. *mp*

Pno. *mp*

ACAN. *mf*
 With sur - vi - val's tri - umph

Vln. *mp*

Vc. *mp*

Db. *mp*

54

Fl. *p*

Cl.

Bsn.

Tbn.

Perc. (vib.) *p*

Acc. *p*

Pno. *p*

ACAN. *mp*
mu - - ted, all else

Vln. *p*

Vc. *p*

Db. *p*

56

Fl. *mp*

Cl.

Bsn.

Tbn.

Perc. (vib.) *mp* *p*

Acc. *mp*

Pno. *mp* *p*

ACAN. *mf*
 will lose its shine

Vln. *mp*

Vc. *mp*

Db. *mp*

58

Fl. *pp*

Cl.

Bsn.

Tbn.

Perc. (vib.) *pp*

Acc. *p* *pp*

Pno. *pp*

ACAN. *p* *gliss.*

Vln. *pp*

Vc. *p* *pp*

Db. *p* *pp*

60

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

p *mp*

p *mp*

58 ♩ = ♩ (♩ = 128)

62

Fl. *f* *mp*

Cl.

Bsn.

Tbn.

Perc. (vib.) *f* *mp*

Acc. *mp*

Pno. *f* *mp*

ACAN. *f* *mp*
There _____ where _____ death _____ still has the _____ fi - nal

58

Vln. *f* *mp*

Vc. *fp* *mp*

Db. *fp* *mp*

Detailed description: This page of a musical score covers measures 62, 63, and 64. The tempo is marked as ♩ = ♩ (♩ = 128). The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Percussion (vib.), Accordion (Acc.), Piano (Pno.), and Vocal Soloist (ACAN.). The vocal line in measure 63 contains the lyrics: "There _____ where _____ death _____ still has the _____ fi - nal". The score features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *fp* (fortissimo). The percussion part includes a vibraphone line with a dynamic range from *f* to *mp*. The piano part has a dynamic range from *f* to *mp*. The string parts (Violin, Viola, Double Bass) also show dynamic markings like *f*, *mp*, and *fp*. The time signature is 2/4.

65

Fl. *mp*

Perc. (vib.)

Pno.

ACAN. say you tell the sto - ry of your

Vln.

Vc. *mp*

Db. *mp*

68

Fl. *mf* *mp* *mf*

Perc. (vib.) *mf* *mp* *mf*

Pno. *mf* *mp* *mf*

ACAN. life through ev' - ry small e - vent

Vln.

Vc. *mf*

Db. *mf*

71

Fl. *f* *mf* *mf*

Perc. (vib.) *f* *mf* *mf*

Acc. *mp*

Pno. *f* *mf* *f* *mf*

ACAN. *mf* 3
You shout out your con - quests for all the

Vln. *mf*

74

Fl. 59 ♩ = ♩ (♩ = 64)

Perc. (vib.)

Acc.

Pno.

ACAN. u - ni-verse to know.

Vln. 59

Vc. *mf*

76

Fl.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

mp 3 3

mp 3 3

mp

mp 3 3

mp Here I con - ceal my - self for

mp

79

Cl.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

p 3 6

p

p 3 6

p 3 6

mp cen - tu - ries sus - pend - ed

p

82

Cl.

Acc.

ACAN.

Vln.

Vc.

Db.

plot - less in the

85

Cl.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

north. With death no long - er a

60

mf

mf

mf

mf

mf

mf

mf

mf

88

Fl. *mf*

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.
fre - quent _____ guest

Vln. *mf*

Vc.

Db. *mf*

90

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.
po - e - try plays host to va - - ni -

Vln.

Vc.

Db.

92

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.
- ty and greed

Vln.

Vc.

Db.

Detailed description: This page of a musical score covers measures 92, 93, and 94. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Percussion (Perc. vib.), Accordion (Acc.), Piano (Pno.), ACAN (Soprano), Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The Flute part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The Clarinet, Bassoon, and Trombone parts are mostly silent, indicated by rests. The Percussion part plays a rhythmic pattern of eighth notes. The Accordion part has a sustained chord in the right hand and a single note in the left hand. The Piano part has a melodic line in the right hand and a bass line in the left hand. The ACAN part has the lyrics "- ty and greed" under the notes. The Violin part has a melodic line with various accidentals. The Viola part has a rhythmic pattern of eighth notes. The Double Bass part has a rhythmic pattern of eighth notes.

61

95

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.

61

Vln.

Vc.

Db.

98

Fl.

Cl.

Bsn.

Tbn.

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

f

f

f

f

f

mf

Do not trade a quick death for a

101

Fl. *mp* *f* *mp*

Cl.

Bsn.

Tbn.

Perc. (vib.) *mp* *mf* *f* *mf*

Acc. *mp* *f*

Pno. *mp* *mf* *f*

ACAN. *mp* *f* *mf*
slow and blood - - - less life

Vln. *mp* *f* *mp*

Vc. *mp* *f*

Db. *mp* *f*

Musical score for measures 104-106. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Percussion (Perc. (vib.)), Accordion (Acc.), Piano (Pno.), and various strings (ACAN., Vln., Vc., Db.).

- Fl.:** Measures 104-105 feature a melodic line with eighth-note patterns and triplets. Measure 106 is a whole rest.
- Cl.:** Similar to the flute, playing a melodic line with triplets in measures 104-105.
- Bsn.:** Rests throughout the measures.
- Tbn.:** Rests throughout the measures.
- Perc. (vib.):** Provides rhythmic accompaniment with eighth-note chords and triplets.
- Acc.:** Accompanying with sustained chords in both hands, marked *mp*.
- Pno.:** Features a complex texture with chords and triplets in the right hand, and sustained bass notes in the left hand. Includes an *8va* marking.
- ACAN.:** Accompanying with a melodic line of eighth notes, marked *mp*.
- Vln.:** Similar to the flute and clarinet, playing a melodic line with triplets.
- Vc.:** Accompanying with sustained chords, marked *mp*.
- Db.:** Accompanying with sustained bass notes, marked *mp*.

Tbn.

Perc. (vib.)

Acc.

Pno.

Tape

Vc.

Db.

62



Perc.

Sampler Sounding

Sampler

ACAN.

Tape

Vc.

Db.

63

119

1.v.

64

Perc. (crot.)

Sampler Sounding

Sampler

ACAN.

Tape

Vc.

Db.

o(xygen)

Wa - ter_ pho - tons car - bon di - ox - ide be - come glu

64



122

Piccolo

Fl.

Perc. (crot.)

Acc.

Sampler Sounding

Sampler

ACAN.

Tape

Vln.

Vc.

Db.

(w)a(ter)_ (c)ar(bon)

- cose ox - y - gen_ Wa - ter_ pho - tons car - bon di - ox - ide be come glu

125

Picc. *p* *p*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Perc. (crot.) *p* *mp*

Acc. *p*

Sampler Sounding
(gluc)o(se) (w)a(ter) (c)ar(bon)

Sampler

ACAN. *mp*
- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be come glu

Vln. *p* *p*

Vc. *mp*

Db. *mp*

128

Picc. *p*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Perc. (crot.)

Acc. *p*

Sampler Sounding
 (gluc)o(se) (w)a(ter) (c)ar(bon)

Sampler

ACAN.
 - cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be - come glu

Vln. *p*

Vc.

Db.

131 65

Picc. *p*

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

Perc. (crot.) *mf*

Acc. *p*

Sampler Sounding *mp*
(gluc)o(se) (w)a(ter) (c)ar(bon)

Sampler *mp*

ACAN. *mf*
- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be - come glu

65

Vln. *p*

Vc. *mf*

Db. *mf*

134

Picc. *p* *p* *mp*

Cl. *f*

Bsn. *f*

Tbn. *f*

Perc. (crot.)

Acc. *p* *mp*

Sampler Sounding *mf*

Sampler *mf*

ACAN. *f*

- cose ox - y - gen Wa - ter pho - tons car - bon di - ox - ide be - come glu

Vln. *p* *p* *mp*

Vc. *f*

Db. *f*

137

Picc. *mp* *pp* *pp*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Perc. (crot.) *mf*

Acc. *p*

Sampler Sounding *mp* *p*

Sampler *mp* *p*

ACAN. *mf* *mp*

Vln. *p*

Vc. *mf* *mp*

Db. *mf* *mp*

(gluc)o(se) (w)a(ter) (c)ar(bon) o(xygen)

- cose ox - y - gen Wa - ter pho - tons car bon di - ox - ide be - come glu

(8)

(8)

140

Picc. *pp*

Cl. *pp*

Bsn. *pp*

Tbn. *pp*

Perc. (crot.) *mf*

Acc. *pp*

Sampler Sounding *pp*
— (gluc)o(se)— (w)a(ter)— (c)ar(bon)

Sampler *pp*

ACAN. *p*
- cose ox-y-gen Wa - ter pho - tons carbondi ox - ide

Vln. *pp*

Vc. *p*

Db. *p*

144

66

Tbn. *pp*

Sampler Sounding (gl)u(cose)

Sampler *pp*

ACAN. glu-cose ox - y - gen

Tape [Whispering electronic sounds, as before]

Vc. *pp*

Db. *pp*

66



150

Tbn. *pp*

Tape

Vc.

Db.



(The doorbell rings.)

157 **67** ♩ = 88

Perc. Claves *mp sempre*

(ACANTHA finally opens the door)

163 68

Perc. (Clv.)

ACAN.

Vc.

mf

I - si - di - um, Ax - il.

167

Bsn.

Perc. (Clv.)

ACAN.

ISIDIUM

Vc.

mf

Is it that time a - gain? We'n's - day half past ten come in

Not too prompt I hope

170

Cl.

Bsn.

Perc. (Clv.)

ACAN.

AXIL

ISID.

Vc.

mf

take a pew. A ti - dy home is a ti - dy

For the wel - come Ac - an - tha, I humb - ly thank you. A ti - dy

A ti - dy

69 (Stone Sucking Interlude:
The amplified mouth sounds of
stone sucking...!)

173

Cl.

Bsn.

Perc.
(Clv.)

ACAN.

home. Would you like a suck-ing stone?

AXIL

home is a ti - dy home. I would love_____ a suck-ing stone._____

ISID.

8 home is a ti - dy home. I would love_____ a suck-ing stone._____

Vc.

69



177

Cl.

Perc.
(Clv.)

brash for a millisecond, then
immediately losing all confidence!

ff *p*



181

Tbn.

Perc.
(Clv.)

ff

187 **70** (*ACANTHA* passes round a dish in which to discard the gems.)

Cl. *mp*

Bsn. *mp*

Perc. (Clv.) *mf*

AXIL
To taste___ the sav'-ry taint of an cient rocks___ is

70

Vln. *mp*

Vc. *mp*

Db. *mp*



192

Cl. *mp*

Bsn. *mp*

AXIL
hum-bling to my tend-er mor - tal mouth___

ISID.
A bless-ing___ in our "belle"-est of e - pochs but

Vln. *mf*

Vc. *mf*

Db. *mp*

198 71

Cl. *mp*

Bsn.

AXIL *mf*
Let's not speak of ter - ma gants and van - dals__

ISID.
mad-lysquandered in the bloody__ south.____

Vln. 71

Vc.

Db.

202

Cl.

Bsn. *mp*

ACAN. In -

AXIL
_ their sen - ses dull to all but punch and jibe.

Vln.

Vc.

Db.

206 72

Cl.

Bsn.

Acc.

ACAN.

72

Vln.

Vc.

Db.



210

Cl.

Bsn.

Acc.

ACAN.

ISID.

Vln.

Vc.

Db.

214 73 Flute

Fl. *mf* *f* *mf*

Cl. *mp* *f* *mf*

Bsn.

Tbn. *mf* *f* *mf*

Perc.

Acc.

Pno.

AXIL *f*
Lo_____ the

ISID. *f*
could be en - joy - ing the e - le - ments...

73

Vln. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

218

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

ISID.

Vln.

Vc.

Db.

f

mf

mf

year un - furls its mel - - low af - - ter - noon

221

Fl. *mf*

Cl. *mf*

Bsn.

Tbn. *mf*

Perc.

Acc.

Pno.

AXIL

— when worms coax

Vln. *mf*

Vc. *mf*

Db.

224

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

Vln.

Vc.

Db.

mf

f

leaves to quit their stalks

74

226

Fl. *mf*

Cl. *mf*

Bsn.

Tbn. *mf*

Perc.

Acc. *mf*

Pno. *mf*

AXIL

ISID. *f*

And swal - lows _____ drawn to the

74

Vln. *mf*

Vc. *mf*

Db.

229

Fl. mf

Cl. mf

Bsn. f

Tbn. mf

Perc.

Acc.

Pno. f

AXIL

ISID. har - - - vest moon

Vln. mf

Vc. mf

Db. mf

231

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ISID.
he - rald cuck - oos' trans - form - a - tion

Vln.

Vc.

Db.

234

Fl. *mf* *mf*

Cl. *mf*

Bsn. *f*

Tbn.

Perc.

Acc. *mf*

Pno. *mf* *f*

ISID. in - - to _____ hawks.

Vln.

Vc.

Db. pizz. *f*

Detailed description of the musical score: The score is for measures 234 to 205. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.), a brass section with Trombone (Tbn.), and a percussion section (Perc.). The piano (Pno.) part has a complex rhythmic pattern in the right hand and a bass line. The string section includes Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The vocal line (ISID.) has lyrics 'in - - to _____ hawks.' The score includes various dynamics such as *mf* and *f*, and articulations like *pizz.* and triplets. The time signature changes from 4/4 to 3/4 at the end of the page.

75

236

Fl. *mp*

Musical staff for Flute (Fl.) in 3/4 time, marked *mp*. It features a melodic line with slurs and ties across measures 236-238. Measure 238 contains three triplet markings (3).

Cl. *mp*

Musical staff for Clarinet (Cl.) in 3/4 time, marked *mp*. It features a melodic line with slurs and ties across measures 236-238. Measure 238 contains three triplet markings (3).

Bsn. *mp*

Musical staff for Bassoon (Bsn.) in 3/4 time, marked *mp*. It features a melodic line with slurs and ties across measures 236-238. Measure 236 has a 5:3 ratio marking, and measure 238 has a 7:3 ratio marking.

Tbn.

Musical staff for Trombone (Tbn.) in 3/4 time, showing rests for measures 236-238.

Perc.

Musical staff for Percussion (Perc.) in 3/4 time, showing rests for measures 236-238.

Acc. *mp*

Musical staff for Accordion (Acc.) in 3/4 time, marked *mp*. It features a melodic line with slurs and ties across measures 236-238. Measure 238 contains three triplet markings (3). A dashed line labeled *8va* is above the staff.

Pno. *mp*

Musical staff for Piano (Pno.) in 3/4 time, marked *mp*. It features a melodic line with slurs and ties across measures 236-238. Measure 238 contains three triplet markings (3).

ACAN. *mf*

Musical staff for Acoustic Guitar (ACAN.) in 3/4 time, marked *mf*. It features a melodic line with slurs and ties across measures 236-238. Measure 236 has a 3 marking, and measure 238 has three 3 markings.

Talk ing of turns do you mind if I pry: is it on - ly my bo - dy.

75

Vln.

Musical staff for Violin (Vln.) in 3/4 time, showing rests for measures 236-238.

Vc. *mf* > *mp*

Musical staff for Viola (Vc.) in 3/4 time, marked *mf* > *mp*. It features a melodic line with slurs and ties across measures 236-238. Measure 236 has a 5:3 ratio marking, and measure 238 has a 7:3 ratio marking.

Db. *f* *mp*

Musical staff for Double Bass (Db.) in 3/4 time, marked *f* *mp*. It features a melodic line with slurs and ties across measures 236-238. Measure 236 has a 5:3 ratio marking, and measure 238 has a 7:3 ratio marking.

239

Fl. *f*

Cl. *f*

Bsn. *f* *mf*

Tbn.

Perc.

Acc. *f* *mf* 3

Pno. *mf < f*

ACAN. *f* *mf*
 — that's go-ing a-wry? Feel you swel - ter deep raw_

Vln. *mp* *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

242 (8)

Acc.

ACAN.

Vln.

Vc.

Db.

in - ner dry? Me - mo - ry loss or com - pul - sion to cry?

f *mp* *f* *mf*

3 3 3 3



245

Cl.

Acc.

ACAN.

ISID.

Vln.

Vc.

Db.

76

p *f* *mf* *p*

7:4 3 3 3

f *mf* *p*

f *mf* *p*

f *mf* *p*

arco

249

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ISID.

Vln.

Vc.

Db.

p

mp

p

6

6

3

6

3

3

3

8

8^{va}

weep at the beau-ty of dew dan-gled fronds of

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

ISID.

Vln.

Vc.

Db.

p

8va

3

6

mp

3

3

6

3

3

3

Of blind ba - by mice

spi - der filled cor - ners and pan - thers in chase.

257

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

ISID.

Vln.

Vc.

Db.

p

mp

mf

mf

and li - ly choked ponds the o - strich - es smile,

261

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

AXIL

the py - thon's em - brace.

p

mf

f

6

6

f

mp

8va

8va

8va

77

Vln.

Vc.

Db.

mf

mf

f

mf

265

Cl.

Pno.

Vln.

Vc.

Db.

p

p

p



271 (8)

Pno.

Vln.

Vc.

Db.



277 (8)

Pno.

Vln.

Vc.

Db.

pp

pp

pp

Projected text:
Six Hours Later

284 **78**

Acc. *pp*

Pno. *pp*

AXIL *p*

I thrill at the mal-lards lust-rous

Vln. **78**

Vc.

Db.



288

Acc. *pp*

Pno. *pp*

AXIL *p*

neck the am mo - nia hum of shire horse flares.

ISID. *p*

The

Vln.

Vc.

Db. *pp*

292

Bsn.

Acc.

ISID.
se - cre - ta - ry birds com - pe - tent peck the shud der ing pelt of wrest -

Vln.

Vc.

Db.

p



296

79 (*ACANTHA hands round the sucking stones again.*)

Bsn.

Acc.

ISID.
ling bears.

79

Vln.

Vc.

Db.

Scene 6: Attis Doorsteps Acantha

(♩ = 88)

Quiet and intense

Acc. *(pp)*

Musical notation for the Accordion part, featuring a series of sustained notes in the right hand and rests in the left hand.

ATTIS *mp*

The south is not rea-dy— yet but the north...— There

Vocal line for Attis with lyrics. Includes triplets and slurs.

Tape

Musical notation for the Tape part, consisting of a series of rests.

(♩ = 88)

Quiet and intense

Vln. *(pp)*

Musical notation for the Violin part, featuring a series of sustained notes.

Vc. *(pp)*

Musical notation for the Violoncello part, featuring a series of sustained notes.

Db. *(pp)*

Musical notation for the Double Bass part, featuring a series of sustained notes.



Bsn. *p*

7 80

Musical notation for the Bassoon part, including a triplet starting at measure 80.

Acc.

Musical notation for the Accordion part, featuring a series of sustained notes.

Pno. *p*

Musical notation for the Piano part, including a triplet starting at measure 80.

ATTIS

must be some - one who'll lis - ten some one who re - mem - bers

Vocal line for Attis with lyrics. Includes triplets.

Vln. 80

Musical notation for the Violin part, including a triplet starting at measure 80.

Vc. 80

Musical notation for the Violoncello part, including a triplet starting at measure 80.

Db. 80

Musical notation for the Double Bass part, including a triplet starting at measure 80.

accel. ♩ = 104

13

Fl. *mp* *f* 3 7 5

Cl. *f* 3

Bsn. *mp* *f* 3 3 7

Tbn. *f*

Perc. Claves *f* 3

Acc. *mp* *f* 3 3 3 7 5 6 7 5 6 7

Pno. *mp* *f* 3 3 3 7 5 6 7 5 6 7

ATTIS

accel. ♩ = 104

Vln. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

(ATTIS rings the doorbell...)

81 ♩. = 104

This musical score page contains measures 81 through 84. The instruments and parts are arranged as follows:

- Fl.** (Flute): Treble clef, 3/8 time signature. Starts at measure 17. Dynamic: *ff*.
- Cl.** (Clarinet): Treble clef, 3/8 time signature. Dynamic: *ff*.
- Bsn.** (Bassoon): Bass clef, 3/8 time signature. Dynamic: *ff*.
- Tbn.** (Tuba): Bass clef, 3/8 time signature. Dynamic: *ff*.
- Perc. (Clv.)** (Cymbal): Percussion clef, 3/8 time signature.
- Acc.** (Accordion): Treble and Bass clefs, 3/8 time signature. Dynamic: *ff*.
- Pno.** (Piano): Treble and Bass clefs, 3/8 time signature. Dynamic: *ff*. Includes *mf* and *mp* markings.
- ATTIS**: Treble clef, 3/8 time signature.
- Vln.** (Violin): Treble clef, 3/8 time signature. Dynamic: *ff*. Includes *mf* and *mp* markings.
- Vc.** (Violoncello): Bass clef, 3/8 time signature. Dynamic: *ff*. Includes *mf* and *mp* markings.
- Db.** (Double Bass): Bass clef, 3/8 time signature. Dynamic: *ff*.

The score features a key signature of one sharp (F#) and a 3/8 time signature. The first system (measures 81-84) shows the woodwinds and percussion playing a rhythmic pattern of quarter notes. The piano part has a melodic line in the right hand starting in measure 82, moving from *mf* to *mp*. The strings (Violin and Viola) also have melodic lines starting in measure 82, with dynamic markings of *mf* and *mp*. The vocal soloist ATTIS has a whole rest in measure 81 and remains silent through measure 84.

82

22

Fl. *f*

Cl. *f*

Bsn. *f*

Tbn. *f*

Perc. Bass Drum *mf*

Acc. *mf*

Pno. *mf* *mp* *mf* *f*

ATTIS *f* *f*
 Good af - ter - noon. My_ name's At - tis.

82

Vln. *mf* *mp* *mf* *f*

Vc. *mf* *mp* *mf*

Db. *f* *f*

28

Fl.

Cl.

Bsn.

Tbn.

Perc. (b.dr.)

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

mf

f

I'm call - ing on peo - ple in the north - ern wards.

33

Fl. *mf* *p*

Cl. *mf* *p*

Bsn. *f*

Tbn.

Perc. (b.dr.)

Acc.

Pno. *mf* *p*

ATTIS
to let them know all a - bout an ex - ci - ting new in - ven - tion.

Vln. *mf* *fp*

Vc. *fp*

Db. *f* *fp*

37 **83**

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b.dr.)

Acc.

Pno.

ATTIS

ACAN. *mp*
Thank you. I'm ra - ther

83

Vln.

Vc.

Db.

43

Fl. *fp* *f*

Cl. *fp* *f*

Bsn. *fp* *f*

Tbn. *fp* *f*

Perc. (b.dr.)

Acc. *fp* *f*

Pno. *f*

ATTIS *mf*
A par - ty!

ACAN. *mf*
bu - sy. Have a love - ly af - ter - noon.

84

Vln. *mf* *f*

Vc. *mf* *f*
IV

Db. *mf* *f*

49

Fl. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *f*

Tbn. *f*

Perc. (b.dr.) *mf* *mf*

Acc. *mf*

Pno. *mf* *f* *mf*

ATTIS
 — What a stroke of luck — Tell me — do you find

Vln. *mf* *f* *mf*

Vc. *mf*

Db. *pizz.* *mf* *arco* *f*

85

54

Fl.

Cl.

Bsn.

Tbn.

Perc. (b.dr.)

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

p

p

p

mp

p

p

p

8^{va}

— mo dern con - ver - sa - tion — a bit dull?

59

Cl.

Acc.

AXIL *mp*

Is that rea - lly the time? — My how it does fly.

Vln.

Vc.

Db.

p *p*



65

Cl.

Acc.

ISID. *mf*

Like a... fly does it not. I real - ly must...

Vln.

Vc.

mf *f*

69

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ISID.

Vln.

Vc.

Db.

Ratchet

mp

mf

f

ff > *mp*

mp

mf

f

fp

3

ff > *mp*

ff

mp

mf

f

ff > *mp*

mp

mf

f

ff

mm

err

erm_ um

ah

fly.

86

76

Fl. *mp* *mf*

Cl. *mf*

Bsn. *mp* *mf*

Tbn. *mf*

Perc.

Acc. *mf*

Pno. *mf*

ATTIS *mf*

Do you get a bit bored with so - cial-is - ing? — Then let me in-tro

86

Vln. *mf*

Vc. *mf*

Db. *mf*

87 Piccolo

82

Fl. *f*

Cl. *f*

Bsn. *f*

Tbn. *f*

Perc. *f*

Acc. *f*

Tbn. *f*

Perc. *f*

Xylophone *f*

Acc. *f*

Pno. *mp* *mf* *f*

ATTIS *mp* *mf* *f*

duce you_ to the Con ver - sa - tion Piece. It's go - ing to be all the rage.

87

Vln. *f*

Vc. *f*

Db. *f* pizz.

89

Musical score for measures 89-92, featuring the following instruments:

- Picc.** (Piccolo): Treble clef, playing eighth-note patterns with various accidentals.
- Cl.** (Clarinet): Treble clef, playing eighth-note patterns.
- Bsn.** (Bassoon): Bass clef, playing eighth-note patterns.
- Tbn.** (Tuba): Bass clef, playing dotted quarter notes.
- Perc.** (Percussion): Treble clef, playing eighth-note patterns.
- Acc.** (Accordion): Treble and Bass clefs, playing eighth-note patterns with slurs.
- Pno.** (Piano): Treble and Bass clefs, playing dotted quarter notes.
- ATTIS**: Treble clef, with rests.
- Vln.** (Violin): Treble clef, playing eighth-note patterns.
- Vc.** (Violoncello): Bass clef, playing eighth-note patterns.
- Db.** (Double Bass): Bass clef, playing eighth-note patterns.

The score includes dynamic markings such as *f* (forte) and various accidentals (sharps, flats, naturals). The key signature changes from one sharp (F#) to one flat (Bb) across the measures.

93

Picc.

Cl.

Bsn.

Tbn.

Perc. (xyl.)

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

mp

mf

You

Detailed description: This page of a musical score covers measures 93 through 96. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Piccolo (Picc.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Percussion (Perc. (xyl.)), Accordion (Acc.), Piano (Pno.), the vocal soloist ATTIS, Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 93. The Piccolo, Clarinet, Bassoon, Percussion, and Violin parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The Accordion part has a melodic line with some grace notes. The Piano part provides harmonic support with chords and moving lines. The ATTIS part is mostly silent until measure 96, where the vocal line begins with the word "You". Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score concludes at measure 96 with a double bar line.

97 **88**

Picc. 

Perc. 
Bongos (with xylophone mallets)
mp

Pno. 
mp

ATTIS 
know when you're in a so - cial group — and no - one's — real - ly

Vc. 
pizz
mf

Db. 
mf



101 
mf

Perc. (bng.) 

Acc. 
mp *mf*

Pno. 
mf

ATTIS 
say - ing a - ny - thing? — It's just pret - ty noi - ses?

Vln. 
mf

Vc. 

Db. 

105 **89**

Perc. (bng.)

Pno.

ATTIS

Vc.

Db.

It real - ly can get dull can't it?

mf

mf

mf



109 **90**

Picc.

Perc. (bng.)

Pno.

ATTIS

Vc.

Db.

It's not our fault though. Since the ban - ish - ment of

mp

mp

mp

mp

mp

mf

mf

mf

mf

arco

pizz.

113

Picc.

Perc. (bng.)

Acc.

Pno.

ATTIS

Vc.

Db.

91

Cl.

Tbn.

Perc.

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

122

Cl.

Tbn.

Acc.

Pno.

ATTIS
let's face_ it form___ can wear a__ bit thin can't_ it?

Vln.

Vc.

Db.

f

f

f

f

f

f

p

p

p

f

f

f



128

Acc.

ATTIS
Our_____

ACAN.
I have - n't real - ly thought a - bou...

Vln.

Vc.

mf

mf

mf

mp

p

mp

p

mf

mp

p

3

132 **92 Senza misura, colla voce** ♩ = 156

Pno. *mf*

ATTIS
con - ver - sa - tion - al mu - sle has be - come fee - ble through neg - lect.

92 Senza misura, colla voce ♩ = 156

Vln. *mf*

Vc. *mf*



135 **Senza misura, colla voce** ♩ = 104

Acc. *mf* *f*

Pno.

ATTIS
But this de - vice can build it back up.

ACAN. *f*
How nice.

139

Picc. *f*

Cl. *f*

Flute *f* 93

Acc.

Pno. *f* *mf* *mp* *mf*

ATTIS *f* *mp* *mf*
 You know the scene: someone says something and ev'-ry - one a - grees.

Vln. *f* 93



144

Pno. *f* *mf* *mp*

ATTIS *f* *mf* *mp*
 I'm not sug-gest-ing that you start ar - gu - ing. This is - n't the south. But the



148

Pno. *pp* *p* *mp* *f*

ATTIS *pp* *p* *mp* *f*
 Con - ver - sa - tion Piece can prompt you to say some - thing a lit - tle bit

94

153

Fl. *fp* *f* *ff*

Cl. *fp* *f* *ff*

Bsn. *fp* *f* *ff*

Tbn. *fp* *f* *ff*

Perc. Claves *mf* *ff*

Acc. *f* *ff*

Pno. *f* *ff*

ATTIS diff - 'rent:

94

Vln. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

95 Senza misura, colla voce

(ATTIS presses a button on THE CONVERSATION PIECE, it makes an initial chip sound...then speaks)

THE CONVERSATION PIECE (pre-recorded by the singer performing ATTIS)

157

(Press) Tell the person how you really feel about what they've just said. (Press) Assert the opposite.

95 Senza misura, colla voce

Vln. *p*

Db. *p*



159 (Press) Ask someone a difficult question on the subject. (Press) Be totally irrelevant. (Press) Repeat some gossip, if you don't know any, make some up.

Vln.

Db.



162

♩ = 104

Acc. *f*

ACAN. *f*

And how is your box of tricks a - ny diff'rent to Vol - vox?

Vln. *f*

Db. *f*

♩ = 104

166 **96**

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

Perc.

Acc.

Pno. *f*, *mf*, *f*

ATTIS *mf*
 Ve-rygood! You'rea na - t'ral. _

96

Vln. *mf*

Vc. *mf*

Db. *mf*

97 Piccolo

170

Fl. *mp* 3

Cl.

Bsn.

Tbn. *mp* mf

Perc. Bongos (with xylophone mallets) *mp*

Acc.

Pno. *mp* mf mp

ATTIS *mp* mf

With the Con - ver - sa - tion Piece. a - ny one can be - come a

97

Vln. *mp* mf

Vc. *mp* mf pizz.

Db. *mp* mf pizz.

175

Picc. *mf* *mp*

Cl.

Bsn.

Tbn.

Perc. (bng.) *mf* *mp*

Acc. *mf* *mp*

Pno. *mf* *mp*

ATTIS
bot - tom - less pit of ex - ci - ting con - ver - sa - tion. Es -

Vln. *mf*

Vc.

Db.

Flute

179

Picc. *mp*

Cl.

Bsn.

Tbn.

Perc. (bng.)

Acc.

Pno. *mf*

ATTIS *f*
 - pe - cial - ly if they con - sult its da - ta - base_ of in - t'res - ting ob - ser - va - tions.

Vln.

Vc. arco

Db. arco

183

Fl. *mf* *ff*

Cl. *ff*

Bsn. *ff*

Tbn. *ff*

Acc. *mf* *ff*

Pno. *ff*

ATTIS

ACAN.

THE CONVERSATION PIECE

(Press) Imagine how much deeper the ocean would be if sponges didn't grow in it.

Vln. *mf* *ff* *p*

Vc. *ff*

Db. *ff* *p*

187 **A tempo** **Senza misura** **A tempo**

Cl. *mp* *mp*

ATTIS *mp*
It al - so has li - te - ra - ry set - tings.

Vln. **A tempo** **Senza misura** **A tempo**

Db. **A tempo** **Senza misura** **A tempo**

190 **Senza misura** **A tempo** **Senza misura**

Cl. *mp* *mf* *mp*

ATTIS *mp*
There are ce - le - bra - ted op - 'ning lines, fa - mous last words

Vln. **Senza misura** **A tempo** **Senza misura**

Db. **Senza misura** **A tempo** **Senza misura**

193 **A tempo** **Senza misura** **A tempo**

Cl. *mf* *mp* *f* *mf*

ATTIS
and pith - y quotes a - bout real hu - man pre - di - ca - ments.

Vln. **A tempo** **Senza misura** **A tempo**

Db. **A tempo** **Senza misura** **A tempo**

Senza misura

196

Cl. *p*

Acc. *mp* *mf*

THE CONVERSATION PIECE

ATTIS *(Press)* Anybody who has had a great treasure has always led a - precarious existence.

Let's find some thing to - pic - al.

ACAN. *mf* *f*

John!

Senza misura

Vln. *mp*

Vc. *mp*

Db.



200

Acc. *mp* *mf sub p*

ATTIS *f* *mf*

Yes. It's from John Wyndham's The Day of the Trif-fids. Have you

ACAN. *mp*

Ne - ver.

Vc. *mf sub p*

99 ♩ = 110

203

Fl. *pp* *mp* *p* *f* *mf*

Perc. (bng.) *p* *pp*

Vln. *pp* *mp* *p* *f* *mf*

Vc. *pp*



207

Fl. *mp* *mf*

Tbn. *mp* *mf*

Perc. (bng.) *mf* *mp*

Acc. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Db. *mp*

211

Fl. *f* 5 5 *mf* 5 5 *f*

Tbn. *f* *mf* *f*

Acc. *f*

Vln. *f* 3

Vc. *f*



215

Fl. *mf* 6 6 6 6 *f* 6 6

Tbn. *mf* 5 5 5 5 *f* 6 6

Perc. (dr. st.) *mp* *mf*

Acc. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f* 3

Db. *f*

100 ♩ = 124

217

Fl. *ff*

Cl. *f*
Clarinet in Eb

Cbsn. *f*
Contrabassoon

Tbn. *ff* *gliss.*

Perc. (dr. st.) *f* *mf*

Acc. *ff* *f*

Pno.

BRACT *ff*
...at least my arse - hole's not got taste - buds.

100 ♩ = 124

Vln. *ff* *f*

Vc. *ff*

Db. *ff*

220

Fl. *p* 3

E♭ Cl. 6 *p* *mf*

Cbsn. *mp*

Tbn. *mp* *f*

Perc. (dr. st.) *p*

Acc. *p*

Pno.

ACAN.

BRACKT *mf*
Sprechgesang
Let my - self _ in.

Vln. *p* 3 5 5

Vc. *p* *mf*

Db. 3 *mp* *mp*

224

Fl. *mp*

E♭ Cl. *p* *mp*

Cbsn. Bassoon *mp*

Tbn. *mp*

Perc. (dr. st.)

Acc. *p* *mp*

Pno. *p* *mp*

ACAN. *mf*
 Bract _____ I'll be with you in a mo - ment I was just see - ing _____

BRACT

Vln. *p* *mp*

Vc. *p* *mp*

Db. *p*

228

Fl. *mp*

E♭ Cl.

Bsn. *mp*

Tbn. *mp*

Perc. (dr. st.) *mp*

Acc. *mp*

Pno.

ACAN. *mf*
some - one — to the door. —

BRACT *mf*
Ta - ra then tal ly turds and twaddle to

Vln.

Vc. *mp*

Db. *mp*

232

Fl. *mf*

E♭ Cl. *mf*

Bsn. *mf* *f*

Tbn.

Perc. (dr. st.) *mf*

Acc. *mf*

Pno. *mf* *f*

ACAN. *mp*
She's not a

BRAC T *f* [Raspberry noise]
you too. Dum - de - dum Dum - dedum - de THBPBPTHPT!

Vln. *mf* *p*

Vc. *p*

Db. *f*

236 **101**

Fl. *p* *mp*

Clarinet in B \flat *p* *mp*

Pno. *p* 3 5 3

ACAN. north - ern - er. *mf*

BRAC T No

101

Vln. *mf* *mp*

Vc. *mf*



239

Cl. *mf*

Perc. Claves *mf*

Pno. *mp* 3 5 3 5 3

BRAC T south - ern - er nei - ther. *mf*

Vln. *mf*

Vc. *mf* 3

242

Cl. *5 5 5 5 5 5 5*

Perc. (clv.)

Pno. *8*

ATTIS *mf*
I'll pop back when you're less bu - sy. There

Vc.



245

Cl. *5 5 3* **102** (*ATTIS leaves.*)

Perc. (clv.)

Pno. *8*

ATTIS
are so ma - ny oth - er sett - ings to show you.

Vc. **102**

Db. rough, scrabbling *mf* *3*

248

Perc. (clv.)

Pno.

Db.



251

Fl.

Perc.

Pno.

ACAN.

Vln.

Vc.

Db.

Bass Drum

mf *mp* *p*

Looser rhythmically, more recit-ish

You'll be here for the new work song.

mp *mf* *mp* *mf*

254

Bsn. *mf*

Tbn. *mp*

Perc. (b. dr.) *p*

Acc. *mp* *mf* *p*

Pno. *mp* 5 *8va*

ACAN. *mf*
 In strict time
 I've add - ed a verse__ a - bout bend - ing__ the knees not the
 rough, scrabbling

Vln. *mf*

Vc. *mp*

Db. *mp*

257

103

Fl. *mp* *mf*

Cl. *mf*

Bsn. *mf*

Tbn. *mf* *mp*

Perc. (b. dr.) *mp* *p*

ACAN. *mp*
 Looser rhythmically
 back. I know to you the mi - ners are mere - ly

Vln. *mp*

Db. *mf* *mp*

103

260

Fl. *mp*

Cl. *mp*

Bsn. *mf*

Tbn. *mp*

Perc. (b. dr.) *p*

Acc. *mp*

Pno. *mf*

ACAN.
tools so think of it as a form of main-te-nance like ad-ding oil to an en-gine

BRAC

Vln. *mp*

Vc. *mp*

Db. *mp*

104

264

Fl. *mf*

Cl. *mf* *mp*

Bsn. *mp* *mf* 3

Tbn. *mf* 3

Perc. (b. dr.) *mp* *p* 3

Acc. *mp* 3 *mf* *mp* #8

Pno. *f* 3 *mf* 3 *mp*

ACAN. *mf*
or I'm sor - ry. I can

BRAC. *mf*
I'm re - lo - ca - ting.

104

Vln. *mf*

Vc. *mp* *mp*

Db. *mp*

268

Fl. *mf*

Cl. *mf*

Bsn. *mp* *mf*

Tbn.

Perc. (b. dr.) *mp*

Acc. *mp*

Pno. *mp*

ACAN. *In time*
 ne - ver fol - low the southern train of thought. What _____ are you say - ing? _____

BRAC T

Vln. *mf* *mp* *p*

Vc.

Db.

105

272

Fl. *mf* *p*

Cl. *mp* *mf* 3

Bsn.

Tbn. *mf* 3 *mp* *mf*

Perc. (b. dr.) *p*

Acc. *mp* 3 *mf*

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

ACAN. *mf*
You

BRAC. *mf*
I'm re - lo - ca - ting to Day _____ of the Trif - fids...

105

Vln. *mf* 3

Vc. *mp* *mf* *p*

Db. *mp* *mf* *p*

276

Fl.

Pno.

ACAN.

Vc.

Db.

can't leave! Who else will I talk to?

mp



280

Fl.

Pno.

ACAN.

Vc.

Db.

Who will com-mis - sion me?

p

284

Fl.

Pno.

BRAC T

Vc.

Db.

mf

3

3

3

8^{va}

Com - mis - sion_ your - self.____ Like the old



288

Fl.

Pno.

BRAC T

Vc.

Db.

3

3

3

8^{va}

wri - ters.____ or send me a what was it____

292 106

Fl. *mf*

Pno. (l.v. sempre)

ACAN. *mf*
You don't read!___

BRAC. T
called? a let - ter... *mf*

Vc. pizz. 106

Db. pizz.



296

Fl.

Pno. (8) (Ped.)

ACAN. *mp*
And there's no post - al sys - tem! *mf*

BRAC. T *mf*
Should-n't stop you

Vln. *p*

Vc. *p* arco

Db. *p* arco

300

Fl.

Cl.

Pno.

BRAC T

Vc.

wri - ting though.

p

mf

mp

mf

303

Fl.

Cl.

Bsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

And what a - bout the mine? You'd be

f

f

mf

f

mf

mp

f

mf

f

f

f

f

f

309

Fl. *p* *mp* *mf*

Cl. *p* *mp*

Bsn. *mf*

Tbn.

Perc. (b. dr.) *p*

Acc. *p* 5 5

Pno. *f* *mf*

ACAN. start - ing to boost pro - fits.

BRAC. *mf* Too late. The

Vln.

Vc. *p*

Db. *p*

312

Fl. *mp* 5

Cl. *f* *mf*

Bsn.

Tbn. *mp*

Perc. (b. dr.) *mp* 3

Acc. *mp* 6 *mf* 5

Pno. *mf*

ACAN.

BRAC T birds Vol - vox I

Vln. *mp*

Vc. *mf* 3

Db. *fp*

Detailed description: This page of a musical score covers measures 312, 313, and 314. The music is in 4/4 time. The Flute part (Fl.) begins in measure 312 with a melodic line marked *mp* and a fingering of 5. The Clarinet (Cl.) part has a dynamic of *f* in measure 312 and *mf* in measure 313. The Bassoon (Bsn.) and Trombone (Tbn.) parts are mostly silent, with the Tbn. playing a short phrase in measure 313 marked *mp*. The Percussion (Perc.) part features a triplet of eighth notes in measure 312 marked *mp*. The Accordion (Acc.) part has a melodic line in measure 312 marked *mp* with a fingering of 6, and continues in measure 313 with a dynamic of *mf* and a fingering of 5. The Piano (Pno.) part has a few notes in measure 312 and a short phrase in measure 314 marked *mf*. The Voice (BRAC T) part has the lyrics "birds" in measure 312, "Vol - vox" in measure 313, and "I" in measure 314. The Violin (Vln.) part has a melodic line in measure 312 marked *mp*. The Viola (Vc.) part has a melodic line in measure 313 marked *mf* with a triplet of eighth notes. The Double Bass (Db.) part has a short phrase in measure 314 marked *fp*.

315

Fl. *mf* *f* *3 mp*

Cl. *5 mf* *5 mp*

Bsn. *f* *3 mf*

Tbn. *3 f* *3 mf*

Perc. (b. dr.)

Acc. *mf* *mp* *3*

Pno. *3* *3*

ACAN. *f* *mp*
 In strict time
 What_ pos - sessed you?

BRAC. *f* *mf*
 won a com - pe - ti - tion_ That

Vln. *mf* *mp* *3*

Vc. *mf* *mp*

Db. *mf* *mp*

318

Fl.

Cl.

Bsn.

Tbn.

Perc.
(b. dr.)

Acc.

Pno.

ACAN.

BRAC T

Vln.

Vc.

Db.

mf

mf

mp *mf* *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mf

mp *mf*

f

mp *mf*

po - em that smash - ing bit of tit.

321

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Tbn.

Perc. (b. dr.) *mp*

Acc. *mf* *f*

Pno. *f*

ACAN. *f*
 Looser rhythmically
 Tell me you're not re - fer - ring_ to Jo - sel - la's broad - cast.

BRAC

Vln. *mf*

Vc. *f* *mf* *f*

Db. *mf*

324

Fl. *mp* *mf*

Cl. *mp* *mf* *mf*

Bsn. *mp* *mf*

Tbn. *mp* *mf*

Perc. (b. dr.) *p* *mp*

Acc. *mp* *mf*

Pno. *mp*

ACAN. *f*
Don't say a - no - the word.

BRAC. *mf* *f*
I'm go - ing to track her down and

107

Vln. *mp* *mf*

Vc. *mf* *mp* *mf*

Db. *mp* *mf*

330

Fl. *mp*

Cl. *mf* 3

Bsn.

Tbn. *f*

Perc. (b. dr.) *mp*

Acc. *mf* 3

Pno. *mp* 3 *f* 5

ACAN.

BRAC T *mf* *f* 3
 Got my - self in - to a hot or - gy of a world. I'll go

Vln. *mp* 5

Vc. *mf* *f*

Db. *f*

333

Fl. *mf* 5 *mp* 3

Cl. 3 *mp*

Bsn. *mf* 3 *mp* 3

Tbn.

Perc. (b. dr.)

Acc. *mf*

Pno. 5 *mf* 5

ACAN. *f* *mf*
Spare me the de - tails of your cramped i - ma - gin - ings.

BRAC. 3
find her and

Vln. *mf* 3 5

Vc. *mf*

Db. *mf* 3 3

Detailed description of the musical score: The score is for measures 333, 334, and 335. It features a woodwind section (Flute, Clarinet, Bassoon, Trombone), Percussion (bass drum), Accordion, Piano, and a vocal line (ACAN. and BRAC.). The key signature has one flat (B-flat major or D minor) and the time signature is 2/4. Measure 333 starts with a 5-measure rest for the Flute and Clarinet, and a 3-measure rest for the Bassoon. Measure 334 has rests for the Flute, Clarinet, and Bassoon. Measure 335 contains the vocal line with lyrics: 'Spare me the de - tails of your cramped i - ma - gin - ings.' and 'find her and'. The Flute and Clarinet play a melodic line starting in measure 335. The Bassoon plays a rhythmic accompaniment. The Piano and Accordion provide harmonic support. The Percussion plays a simple bass drum pattern. The Violin and Viola play a rhythmic accompaniment. The Double Bass plays a rhythmic accompaniment.

336

Fl. *mp* *mf* *p*

Cl. *p*

Bsn. *mp* *p*

Tbn. *mp*

Perc. (b. dr.) *p*

Acc.

Pno. *mf*

ACAN. *mp*
Looser rhythmically
Oh _____ dear. _____

BRAC T

Vln. *mf*

Vc. *mp* *p*

Db. *mf*

339

Fl. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Tbn. *mf* *p*

Perc. (b. dr.)

Acc. *p*

Pno. *p* *mf* *p*

In strict time
mf < *f* > *mp*

ACAN. *mp*
 Bract. Lis - ten.

BRACT

Vln. *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *mf* *p*

Recit, senza misura 108 A tempo

342

Fl.

Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ACAN.

BRAC.

fp *mf*

p Free, naturalistic

Jo - sel - la is me.

f *mf* *f*

Yeah... right...

Recit, senza misura 108 A tempo

Vln.

Vc.

Db.

fp *mf*

fp *mf*

fp *mf*

109 Senza misura, colla voce

Undulating rubato, vibraphone and piano independent.
Loosely bound to the voice, flow is paramount.
Beam groupings are solely for legibility.

346

Perc. (vib.)
Vibraphone
mp
Ped. sempre

Pno.
mp
Ped. sempre una corda

ACAN.
I knew John Wyndham, back in the old ways days He based Josella on me.

109 Senza misura, colla voce

[Add electronic effect to vocals to create the sense of ACANTHA speaking from a different space]
Spoken, naturalistic but quite slow

Vln.
Vc.
Db.

350

Perc. (vib.)

Pno.

ACAN.
(Short pause.)
I was working in the morgue. People did then.

353

Perc. (vib.)

Pno.

ACAN.
I was a toxicologist. I wrote poetry as a balm against death's daily presence. Pretentious nonsense.

357

Perc. (vib.)

Pno.

ACAN.

John liked the erotic bits. With my knowledge of the body it was unsexy but accurate.



360

Perc. (vib.)

Pno.

ACAN.

Poor John. He was wonderful I was not quite as wonderful as he would have liked.



363

Perc. (vib.)

Pno.

ACAN.

When he wrote Josella he edited me a little. All writers did that. No person ever ended up in a novel intact.

366

Perc. (vib.)

Pno.

ACAN.

Josella retained my more obviously attractive qualities. Go there, track her down and you'll find me.



369

Perc. (vib.)

Pno.

ACAN.

Vc.

Younger by hundreds of years, but essentially me. [Vocal effect ends]

p



372

110 ♩ = 124

Acc.

BRACT

Vc.

p

She's you?

110 ♩ = 124

375

Fl. *p* *mp* *f* *mf*

Tbn. *fp* *f* *mf*

Perc. Brake drum 1 (with hard beaters) *p* *mf* *mp*

Acc. *p* *mp* *f* *mf*

BRAC T *f* *f*

Vln. *f*

Vc. *f* *mf*

con sord. (cup) *gliss.*

Brake drum 2 Kick dr.

A

378

Fl. *mf*

Tbn. *mf*

Perc. (2 br. dr. k. dr.) *mf*

Acc. *mf*

BRAC T *mf*

Vln. *mf*

Vc. *mf* *gliss.*

shit - ter of all twists a shit - ter a

381

Fl.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

BR/ACT

Vln.

Vc.

shit - ter__ shit - ter__ of all twists. Like shag - ging__ an__

mf



384

Fl.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

BR/ACT

Vln.

Vc.

__ aunt. I'm not hav - ing that I'm not hav - ing it. __

mf

flz.

387

Fl. *mf* 5

Tbn. ord. 3

Perc. (2 br. dr. k. dr.) 3 7 3 7 3

Acc. *mf* 5 5

BRACT That's not that's it's not. I'm not hav-ing that I'm not

Vln. *mf*

Vc. 3 3 3 3

390

Fl. *mf* 5

Tbn. 3 3 3 3

Perc. (2 br. dr. k. dr.) 3 3 3 3

Acc. *mf* 5 5

BRACT shag - ging aunts. Not hav - ing not shag - ging not hav-ing not shag -

Vln.

Vc. 3 3 3

Db. *mf* 3 3

393

Fl. *mf* 5

Perc. (2 br. dr. k. dr.)

Acc. *mf* 5

Pno.
 BRACCT
 ging. I'd ra - ther vo - mit up fish _____ forks _____

Vln. *mf*
 Vc.
 Db.

399

Fl. *mf* 5 5 5

Cl.

Cbsn.

Tbn. 3 3 3 3 3 3 3 3 3

Perc. (2 br. dr. k. dr.) 3 7 7 3 3 7 3

Acc. *mf* 5 5 5

Pno. 3 7 3 7 3 3 7 3

BR/ACT You've bur - ied it! I'm not go-ing I'm not go ing I'm

Vln.

Vc. 3 3 3 3 3 3 3 3 3

Db. 3 3 3 3 3 3 3 3 3

402 111

Fl. *mf* 5 5 5

Tbn. 3 3 3 3 3 3 3

Perc. (2 br. dr. k. dr.) 3 7 3 3 7 3 7 3

Acc. *mf* 5 5 5 *8va*

Pno. 3 7 3 3 7

BR/ACT *mf* 3 3 3 3 3 3 3

not go - ing I'm not go - ing I'm not go - ing I'm not

111

Vln. *mf*

Vc. 3 3 3 3 3 3 3

Db. 3 3 3 3 3 3 3

405

Perc. (2 br. dr. k. dr.) *p* 3 7 3 3 7 3 3

BR/ACT *mp* I'm not go - ing I'm not go - ing!

408

Cbsn. *f*

Perc. (2 br. dr. k. dr.) 7 7 3 7 3 7 3 *mf*

BR/ACT *mf* *ff* It's all off it's all o(ff)

418

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

The musical score for measures 418-420 includes the following parts:

- Flute (Fl.):** Three measures of whole notes, each marked with a piano (*p*) dynamic and a hairpin.
- Clarinet (Cl.):** Three measures of whole notes, each marked with a piano (*p*) dynamic and a hairpin.
- Bassoon (Cbsn.):** Three measures of whole notes, each marked with a piano (*p*) dynamic and a hairpin.
- Trombone (Tbn.):** Three measures of whole rests.
- Percussion (Perc.):** Three measures of eighth-note patterns. The first measure contains a triplet of eighth notes (marked '3') followed by a group of seven eighth notes (marked '7') and another triplet (marked '3'). This pattern repeats in the subsequent two measures.
- Accordion (Acc.):** Three measures of whole notes, each marked with a piano (*p*) dynamic and a hairpin.
- Piano (Pno.):** Three measures of eighth-note patterns. The right hand features a triplet (marked '3') followed by a group of seven eighth notes (marked '7') and another triplet (marked '3'). The left hand features a similar triplet (marked '3') followed by a group of seven eighth notes (marked '7') and another triplet (marked '3').
- Tape:** Three measures of whole notes, each marked with a piano (*p*) dynamic and a hairpin.
- Violin (Vln.):** Three measures of eighth-note patterns, each marked with a piano (*p*) dynamic and a hairpin.
- Viola (Vc.):** Three measures of whole notes, each marked with a piano (*p*) dynamic and a hairpin.
- Double Bass (Db.):** Three measures of whole notes, each marked with a piano (*p*) dynamic and a hairpin.

421

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape
(BRACCT's parting vowel)

Vln.

Vc.

Db.

Detailed description: This page of a musical score covers measures 421, 422, and 423. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 421 has a quarter rest. Measures 422 and 423 feature a half note G#4, tied across both measures.
- Clarinet (Cl.):** Measure 421 has a quarter rest. Measures 422 and 423 feature a half note G#4, tied across both measures.
- Bassoon (Cbsn.):** Measure 421 has a quarter rest. Measures 422 and 423 feature a half note G#4, tied across both measures.
- Trombone (Tbn.):** Measures 421, 422, and 423 all have whole rests.
- Percussion (Perc.):** Features a rhythmic pattern of eighth notes in pairs, with triplets and septuplets indicated by '3' and '7' below the notes.
- Accordion (Acc.):** Measures 421, 422, and 423 all have whole rests.
- Piano (Pno.):** Features a complex rhythmic accompaniment with triplets and septuplets in both the right and left hands.
- Tape:** Features a single half note G#4, tied across measures 422 and 423, with the instruction "(BRACCT's parting vowel)" above it.
- Violin (Vln.):** Features a continuous eighth-note accompaniment in the right hand.
- Viola (Vc.):** Measure 421 has a quarter rest. Measures 422 and 423 feature a half note G#4, tied across both measures.
- Double Bass (Db.):** Measure 421 has a quarter rest. Measures 422 and 423 feature a half note G#4, tied across both measures.

424

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

The musical score consists of ten staves. The Flute, Clarinet, Bassoon, and Viola parts feature long, sustained notes with slurs. The Percussion part has a rhythmic pattern of eighth notes with triplet and septuplet markings. The Piano part has a complex rhythmic pattern with triplet and septuplet markings. The Tape part has a long, sustained note. The Violin part has a rhythmic pattern of eighth notes. The Double Bass part has a long, sustained note.

113

427

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape
(BRAC T's parting vowel)

Vln.

Vc.

Db.

430

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

Detailed description of the musical score: The score is for measures 430, 431, and 432. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Cbsn.) parts feature long, sustained notes with dynamic markings of *p* and *pp*. The Percussion part consists of a rhythmic pattern of eighth notes with triplet and septuplet markings. The Accordion (Acc.) part has sustained chords. The Piano (Pno.) part features a complex rhythmic texture with triplet and septuplet markings in both hands. The Tape part has sustained notes. The Violin (Vln.) part has a steady eighth-note accompaniment. The Viola (Vc.) and Double Bass (Db.) parts have sustained notes.

433

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape
(BRAC T's parting vowel)

Vln.

Vc.

Db.

Detailed description: This page of a musical score covers measures 433, 434, and 435. The score is arranged in a standard orchestral layout. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Cbsn.) parts feature long, sustained notes with slurs and dynamic markings. The Trombone (Tbn.) part is mostly silent, indicated by rests. The Percussion (Perc.) part consists of a rhythmic pattern of eighth notes, with specific groupings of 3 and 7 notes. The Accordion (Acc.) part has sustained notes with slurs. The Piano (Pno.) part features a complex texture with sixteenth-note patterns in both hands, including triplets and septuplets. The Tape part contains a single note with a slur, labeled as "(BRAC T's parting vowel)". The Violin (Vln.) part plays a steady eighth-note accompaniment. The Viola (Vc.) and Double Bass (Db.) parts have sustained notes with slurs and dynamic markings.

436

Fl.

Cl.

Cbsn.

Tbn.

Perc.
(2 br. dr.
k. dr.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

3 7 3

3 7 3

pp

pp

Detailed description: This page of a musical score covers measures 436, 437, and 438. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Cbsn.) parts feature long, sustained notes with slurs and breath marks. The Trombone (Tbn.) part is mostly silent. The Percussion (Perc.) part includes a rhythmic pattern of eighth notes with triplet and septuplet markings. The Accordion (Acc.) part has sustained chords. The Piano (Pno.) part features a complex rhythmic pattern with triplet and septuplet markings. The Violin (Vln.) and Viola (Vc.) parts play a rhythmic eighth-note pattern, with the Viola part ending in a *pp* dynamic marking. The Double Bass (Db.) part is mostly silent.

114 ♩ = 98

439

Fl.

Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

Tape

114 ♩ = 98

Vln.

Vc.

Db.

pizz. sustain through full note values

p

444

Pno.

Tape

Vln.

Vc.

Db.



448

Pno.

Tape

Vln.

Vc.

Db.



452

Pno.

Tape

Db.

Scene 7: All Converge at Volvox

(An unpopulated outer district in the south)

(♩ = 98)

Fl. *mp*

Pno. (*p* full, precise note values)

ATTIS *mp*

How _____ to per-suade a be-gin-ning? _____

Db. (*p*)

(pizz. sustain through full note values)

Fl. *mf*

Pno.

ATTIS *mf*

How _____ to a - wa - ken _____ a change? _____ How

Db.

10

Fl. *mp* *sempre*

B. Cl. *p* slight separation

Pno.

ATTIS *mp*

_____ to in-spire _____ a new plot _____ in this con-fu - sion I've _____ made? _____

Vc. *p* sim.

Db. *p* sim.

115 slight separation

14

Fl.

B. Cl.

Pno.

ATTIS

CONV.

Vc.

Db.

mp

sim.

mp

sim.

THE CONVERSATION PIECE
(pre-recorded by the singer performing ATTIS)

(Press)

It was the best of times the

It was the best of times the



18

Fl.

B. Cl.

Pno.

ATTIS

CONV.

Vc.

Db.

mf

mp

mf

mp

worst of times!

worst of times!

It was a bright cold day in A -

It was a bright cold day in A -

22

Fl.

B. Cl.

Pno.

ATTIS
- pril and the clocks were strik - ing thir - teen.²

CONV.
- pril and the clocks were strik - ing thir - teen.²

Vc.

Db.

p

p

116

25

Fl.

B. Cl.

Pno.

ATTIS
mp
It was a queer sul - try sum - mer the

CONV.
mp
It was a queer sul - try sum - mer the

Vc.

Db.

p

p

116

p

28

Fl.

B. Cl.

Pno.

ATTIS

CONV.

Vc.

Db.

sum - mer they e - lec - tro - cu - ted the Ro - sen - bergs.³

sum - mer they e - lec - tro - cu - ted the Ro - sen - bergs.³

mf

mf

31

Fl.

B. Cl.

Pno.

ATTIS

CONV.

Vc.

Db.

p

mp

mp

p

p

It was near the end of her sto - ry

It was near the end of her sto - ry

34

Fl. *mp*

B. Cl. *mp* slight separation *p* sim.

Bsn. *mp* *p*

Tbn.

Perc.

Acc. *mp*

Pno. *mp* *8va*

ATTIS *mp*
and the be - gin-ning of ___ ours. ___

CONV. *mp*
and the be - gin-ning of ___ ours. ___

mp
and the be - gin-ning of ___ ours. ___

mp
and the be - ginn-ing of ___ ours. ___

mp
and the be - gin-ning of ___ ours. ___

mp
and the be - ginn-ing of ___ ours. ___

mp
Why the fish - face ___ At - tis?

mp
Why the fish - face ___ At - tis?

mp
Why the fish - face ___ At - tis?

mp
Why the fish - face ___ At - tis?

Vln. *mp*

Vc. *mp* *p*

Db. *mp* *p*

117

37

Fl. *p* *mp*

B. Cl. *mp*

Bsn. *mp*

Tbn.

Perc.

Acc. *p* *mp*

Pno. *p* *mp* *8va*

ATTIS

CONV.

3 p *mp* *3* *mp* *3* *3*

A - po - lo - gies_ to the fish - es. You must have been ex - pecting me_ no?_

3 p *mp* *3* *mp* *3* *3*

A - po - lo - gies_ to the fish - es. You must have been ex - pecting me_ no?_

3 p *mp* *3* *mp* *3* *3*

A - po - lo - gies_ to the fish - es. You must have been ex - pecting me_ no?_

3 p *mp* *3* *mp* *3* *3*

A - po - lo - gies_ to the fish - es. You must have been ex - pecting me_ no?_

Vln.

Vc.

Db.

40

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

VOLVOX

Vln.

Vc.

Db.

118

118

mp *mf*

mf

slight separation

Xylophone

mp *mf*

mf Slight separation

mp *mf*

mp

mp *mf*

mp 3 3

Vol - vox I assume you vile stain in the dirt.

mf

You've been a naugh -

mf

You've been a naugh -

mf

You've been a naugh -

mf

You've been a naugh -

mf

arco

mf

118

118

44

Fl. *mf*

B. Cl.

Bsn.

Tbn. *sim.*

Perc. (xyl.)

Acc. *pp* *mf* *pp* *mf sim.*

Pno. *8va*

ATTIS

VOLVOX

- ty girl have - n't you? Vol - vox is go - ing to have to pun - ish you...

- ty girl have - n't you? Vol - vox is go - ing to have to pun - ish you...

- ty girl have - n't you? Vol - vox is go - ing to have to pun - ish you...

- ty girl have - n't you? Vol - vox is go - ing to have to pun - ish you...

Vln.

Vc.

Db.

48

Fl.

B. Cl.

Bsn.

Tbn.

Perc. (xyl.)

Acc.

Pno.

VOLVOX

Vln.

Vc.

Db.

Be - cause of your medd - ling in mat - ters that don't con - cern you we -

pp *mf* *pp* *mf* *mp*

mp *p* *mp* *p* *mp* *p*

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

mp *p* *mp* *p*

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

mp *p*

52

Fl. *p*

B. Cl. *p*

Bsn.

Tbn. *p*

Perc. (xyl.)

Acc. *p*

Pno. *p* *8va*

VOLVOX

the more than hu-mans have made a lit - tle change in the

the more than hu-mans have made a lit - tle change in the

the more than hu-mans have made a lit - tle change in the

the more than hu-mans have made a lit - tle change in the

Vln. *3*

Vc. *3*

Db.

56

Fl. *mp*

B. Cl. *mf* *mp*

Bsn.

Tbn. *mf* *mp*

Perc. (xyl.) *mf* *mp*

Acc. *p* *mp*

Pno. *mp*

VOLVOX

laws of na - ture... *mf* *mp*

laws of na - ture... *mf* *mp*

laws of na - ture... *mf* *mp*

laws of na - ture... *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

Db. *mf*

67

Fl.

B. Cl.

Bsn.

Tbn.

Perc. (xyl.)

Acc.

Pno.

ATTIS

VOLVOX

Vln.

Vc.

Db.

Contrabassoon

mp

f *mf* *mp*

mp

mf

mp

mp

read - ing?_ It's obvios a text has been written but who can say_____ if it's

72

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

VOLVOX

Vln.

Vc.

Db.

A read - er's eyes are full - er. She

A read - er's eyes are full - er. She

A read - er's eyes are full - er. She

A read - er's eyes are full - er. She

75

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

glan - ces_ at_ chairs_ be - fore_ sit - ting_ and goes to bed

glan - ces_ at_ chairs_ be - fore_ sit - ting_ and goes to bed

glan - ces_ at_ chairs_ be - fore_ sit - ting_ and goes to bed

glan - ces_ at_ chairs_ be - fore_ sit - ting_ and goes to bed

Vln.

Vc.

Db.

78

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

ear - ly or gets up late. Her un - der - wear

ear - ly or gets up late. Her un - der - wear

ear - ly or gets up late. Her un - der - wear

ear - ly or gets up late. Her un - der - wear

Vln.

Vc.

Db.

81

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

_____ is made of em - bossed calf - skin. _____ Mites and

_____ is made of em - bossed calf - skin. _____ Mites and

_____ is made of em - bossed calf - skin. _____ Mites and

_____ is made of em - bossed calf - skin. _____ Mites and

Vln.

Vc.

Db.

84

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

Vln.

Vc.

Db.

sil - ver - fish live be - neath her fin - ger - nails. Her brain

sil - ver - fish live be - neath her fin - ger - nails. Her brain

sil - ver - fish live be - neath her fin - ger - nails. Her brain

sil - ver - fish live be - neath her fin - ger - nails. Her brain

Fl.

B. Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

VOLVOX

is made of wa - ter and takes on a - ny shape in - tro -

is made of wa - ter and takes on a - ny shape in - tro -

is made of wa - ter and takes on a - ny shape in - tro -

is made of wa - ter and takes on a - ny shape in - tro -

Vln.

Vc.

Db.

8va

96

Fl.

Cl.

Cbsn.

Tbn.

Perc.

Acc.

Pno.

ATTIS

Vln.

Vc.

Db.

was - n't read - ing I was re -

mf

f

Fl. *f* *pp*

Cl. *f* *pp*

Cbsn. *f* *pp*

Tbn.

Perc. (b. dr.) *mf* *pp*

Acc. *f* *pp*

Pno. *f* *pp*

8^{vb}

ATTIS *f*

-mem - ber - ing

VOI VOX

pp

No one re - mem - bers

pp

No one re - mem - bers

pp

No one re - mem - bers

pp

No one re - mem - bers

Vln. *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

100

Fl.

Cl.

Cbsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

ATTIS

VOLVOX

Vln.

Vc.

Db.

a - ny - more. North - ern - ers ab - sent mind - ed - ly

a - ny - more. North - ern - ers ab - sent mind - ed - ly

a - ny - more. North - ern - ers ab - sent mind - ed - ly

a - ny - more. North - ern - ers ab - sent mind - ed - ly

Detailed description: This page of a musical score covers measures 100 to 103. It features a full orchestral arrangement with woodwinds (Flute, Clarinet, Bassoon, Trombone), Percussion (bass drum), Accordion, Piano, and Strings (Violins, Viola, Double Bass). Two vocalists, ATTIS and VOLVOX, are featured with lyrics. The score is in 5/4 time and includes various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark '100' is placed at the beginning of the first staff. The vocal parts for ATTIS and VOLVOX are grouped together and have lyrics: 'a - ny - more. North - ern - ers ab - sent mind - ed - ly'. The piano part includes a circled '8' at the bottom of the first system.

102

Fl.

Cl.

Cbsn.

Perc. (b. dr.)

Acc.

Pno.

ATTIS

VOLVOX

Vln.

Vc.

Db.

la - ther - up words like soap. South-ern - ers live in a state of am -

la - ther - up words like soap. South-ern - ers live in a state of am -

la - ther - up words like soap. South-ern - ers live in a state of am -

la - ther - up words like soap. South-ern - ers live in a state of am -

Fl. *mp*

Cl. *mp*

Cbsn. *p mp*

Perc. (b. dr.) *p mp*

Acc. *mp*

Pno. *mp*

ATTIS *mf*

Thanks... to

-ne - si - ac re - pe - ti - tion.

VOLVOX

-ne - si - ac re - pe - ti - tion.

-ne - si - ac re - pe - ti - tion.

-ne - si - ac re - pe - ti - tion.

Vln. *mp*

Vc. *mp*

Db. *mp*

108

Fl. *mf*

Cl. *mf*

Cbsn. *mf*

Tbn.

Perc. (b. dr.)

Acc. *mf*

Pno. *mf*

ATTIS *f*
you.

VOLVOX *mf* *gliss.* Aw shucks.

Vln. *mf*

Vc. *mf*

Db. *mf*

111

Fl.

Cl.

Cbsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

ATTIS

VOLVOX

Vln.

Vc.

Db.

114

Fl. *f*

Cl. *f*

Cbsn. *f*

Perc. (b. dr.) *mf*

Acc. *f*

Pno. *f*

(8)

VOLVOX

f

But I'd like to know how you've slipped the halt - er...

f

But I'd like to know how you've slipped the halt - er...

f

But I'd like to know how you've slipped the halt - er...

f

But I'd like to know how you've slipped the halt - er...

Vln. *f*

Vc. *f*

Db. *f*

124

118

Perc. (b. dr.)

Pno.

Vc.

f



123

Perc. (b. dr.)

Pno.

Vln.

Vc.

f



128

Perc. (b. dr.)

Pno.

Tape

Vln.

Vc.

[Artificially sustained sound of BRACKT's parting vowel from Scene 6]

133

Perc. (b. dr.)

Pno.

Tape

Vln.

Vc.



(BRACT enters)

138

Perc. (b. dr.)

Pno.

BRACT

Tape

Vln.

Vc.

125

125

f *ff*

O(ff) - - - - - ff

150

Picc. *mp* *mf* *f* *mf* *mf*

E♭ Cl. *mp* *mf* *f* *mf* *mf*

Bsn. *mp* *mf* *f* *mf* *mf*

Tbn. *mf* < *f*

Perc. (b. dr.)

Acc.

Pno. *f* *mf*

BRAC T

need you_ to_ can - cel my re - lo - ca - tion pack - age._

VOLVOX

mf

Too late. It's

mf

Too late. It's

mf

Too late. It's

mf

Too late. It's

Vln. *mp* *mp* *f* *mf*

Vc. *mp* *mp* *f*

Db. *mp* *mp* *f* *mf*

154

Picc. *mf* 3

E♭ Cl. *mf* 3

Bsn. *mf* 3

Tbn.

Perc. (b. dr.)

Acc.

Pno. 3

BRAC T

VOLVOX

al - rea - dy with the birds. — You'll prob - ab - ly wake up to - mor - row in The

al - rea - dy with the birds. — You'll prob - ab - ly wake up to - mor - row in The

al - rea - dy with the birds. — You'll prob - ab - ly wake up to - mor - row in The

al - rea - dy with the birds. — You'll prob - ab - ly wake up to - mor - row in The

Vln. *mf* 3

Vc.

Db. 3

163

Picc. *f*

E♭ Cl. *f*

Tbn. *ff* *f*

Perc. (b. dr.) *f* *mf*

BRAC T

Vln.

Vc.

You've got to I'm not The on - ly

167

Picc. *f*

E♭ Cl. *f*

Tbn.

Perc. (b. dr.)

BRAC T

rea - son I thought Jo - sel - la But she's A - can - tha

poco rit.

171

Picc.

E♭ Cl.

Bsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

BRAC T

I real-ly don't want _____ She's not what I _____

VOLVOX

J o -

J o -

Vln.

Vc.

Db.

f

mp

mp

f

poco rit.

128 ♩ = 98

175

Picc. *mf* *p*

E♭ Cl. *mf*

Bsn. *mf*

Tbn.

Perc. (b. dr.)

Acc. *mf* *p* *8va*

Pno.

BRAC

VOLVOX

-sel - la the po - et is A - can - tha you say? _____

-sel - la the po - et is A - can - tha you say? _____

mp

Have we a wri - ter at

mp

Have we a wri - ter at

128 ♩ = 98

Vln. *mf* *p*

Vc. *mf* *p*

Db. *mf*

187

Picc.

Perc. (b. dr.)

Acc.

f

Let's bring in this A - can - tha.

f

Let's bring in this A - can - tha.

f

Let's bring in this A - can - tha.

f

Let's brin in this A - can - tha.

GNATS

Actioning that...
[Gnats synth.]

Vln.

Vc.

Db.

130

193

Acc.

pp

GOSSIP 1 (spoken, pre-recorded)

I just saw Acantha leaving her house.

GOSSIP 2 (spoken, pre-recorded)

I'm not being funny or nothing, but I hear she... you know.

GOSSIP 3 (spoken, pre-recorded)

That she what?

130

Db.

pp

197

Acc.

1

2

3

Db.

Tape GOSSIPS

I don't know. She has a glint in her eye, that one.

That she... goes down south.

No! She's not like *that*.

Like somone who slips down south regular.

201

Acc.

1

2

3

Db.

Tape GOSSIPS

No smoke without fire.

I reckon she goes down south for a bit of rough..

Do you think?

She is a bit stand-offish. I always thought she was hiding something.

205

Acc.

1

2

3

Db.

Tape GOSSIPS

That'd be the place to go for that.

You're right! Look - there she is!

I bet she's on her way south right now. Got the urge.

And she certainly knows how to get what she wants.

Snare Drum

131 ♩ = 138

209

Perc. *mf*

Acc. *mf*

GOSSIP 3

Tape

It is, it's her!

Shhh!

[White noise, crossfading with the 'Shhh!']

131 ♩ = 138

Vc. *mf*

Db. *mf*



214

Perc. (sn. dr.) *ff* > *pp*

Acc. *ff* > *mf*

Pno. *ff*

VOLVOX

Well look who it is - n't!_

Well look who it is - n't!_

Well look who it is - n't!_

Well look who it is - n't!_

Vln. *mf*

Vc. *ff* > *mf*

Db. *ff* > *mf*

132

218

Perc. (sn. dr.) *mf*

Acc. *ff*

Pno. *ff* *f* *mp* *mf*

ATTIS *f* (Pointing at BRACT) It's you! It was him! (To BRACT)

ACAN. *f* *mp* You! You!

BRACT *mf* Who are you?

Vln. *ff*

Vc. *ff*

Db. *ff*

132

Pno. *f* *mf*

BRACT

VOLVOX *f* *mf*

Well mys -

well (mys) -

well (mys) -

A (mys) -

227

Pno.

VOI VOX

mf

(^e)

-ter - i - ous) tri - (an - gle) In - (trigue)

mf

(^e)

-ter - (i - ous) tri - an - (gle) (In) - trigue

(^e)

-ter) - i - (ous) tri - an) - gle

-ter - i) - ous

What



232

Pno.

mp

3

(There) - in?

Let

Lies me

(^e)

There - (in?) guess...

237 133 ♩ = 98

Pno.

(To ACANTHA)

VOLVOX

p You're a wo - man _____ torn_ between fa mi ly_ and

p You're a wo - man _____ torn_ between fa mi ly_ and

p You're a wo - man _____ torn_ between fa mi ly_ and

p You're a wo - man _____ torn_ between fa mi ly_ and



241

Pno.

(To BRACT)

VOLVOX

person-al am - bi - tion. _____ *p* You're the hus - band who wants

person-al am - bi - tion. _____ *p* You're the hus - band who wants

person-al am - bi - tion. _____ *p* You're the hus - band who wants

person-al am - bi - tion. _____ *p* You're the hus - band who wants

246

Pno.

p *mp*

(To ATTIS)
p *mp*

VOLVOX

e-v'ry-thing to stay as it is. She's a poor chamber - maid.

e-v'ry-thing to stay as it is. She's a poor chamber - maid.

e-v'ry-thing to stay as it is. She's a poor chamber - maid.

e-v'ry-thing to stay as it is. She's a poor chamber - maid.

251

Pno.

f *ff* *mf*

134

VOLVOX

a cruel em - ploy - er a spoiled prin - cess?.

a cruel em - ploy - er a spoiled prin - cess?.

a cruel em - ploy - er a spoiled prin - cess?.

a cruel em - ploy - er a spoiled prin - cess?.

(To ACANTHA)

(To BRACT)

265

mp

VOLVOX

You're a maid - en aunt _____ and you're her bare - ly le - gal ne - phew.____

mp

You're a maid - en aunt _____ and you're her bare - ly le - gal ne - phew.____

mp

You're a maid - en aunt _____ and you're her _____ ne - phew.____

mp

_____ aunt _____ and you're her bare - ly le - gal ne - phew.____

Tape (sound.)

Tape



269 (Arturia Mini - 'Classic Stings')

Synth.

mp

8th

VOLVOX

You've both fled your fa-mi-ly _____ to fi-nal-ly claim the ec - sta-cy _____

You've both fled your fa-mi-ly _____ to fi-nal-ly claim the ec - sta-cy _____

You've both fled your fa-mi-ly _____ to fi-nal-ly claim the ec - sta-cy _____

_____ fa-mi-ly _____ ec - sta-cy _____

Tape (sound.)

Tape

273

Synth.

VOLVOX

Tape (sound.)

Tape

that you know will be yours.____ And you're the ma-na-ger_ of the inn?____

that you know will be yours.____ And you're the ma-na-ger_ of the inn?____

yours.____ And you're the ma-na-ger_ of the inn?____

that you know will be yours.____ inn?____

(To ATTIS)



278

Synth.

VOLVOX

Tape (sound.)

Tape

You're a ca-sual-ly ra - cist bus'-ness man.____ You're mum - sy____ a

You're a ca-sual-ly ra - cist bus'-ness man.____ You're mum - sy____ a

You're a ca-sual-ly ra - cist bus'-ness man.____ You're mum - sy____

You're a ca-sual-ly ra - cist bus'-ness man.____ You're mum - sy____ a

(To ACANTHA) (To BRACT)

283

Synth.

VOLVOX

Tape (sound.)

Tape

ta-ken for grant-ed house-wife and ca - rer for your teen-age daugh - ter who is in a
 ta-ken for grant-ed house-wife and ca - rer for your teen-age daugh - ter who is in a
 house-wife and ca - rer for your teen-age daugh - ter who is in a
 ta-ken for grant-ed house-wife and ca - rer for your teen-age daugh - ter who is in a

mf mp

mf mp

mf mp

mf mp



287

137

Synth.

VOLVOX

Tape (sound.)

Tape

per - ma - nent ve - ge - ta - tive state. You're a de - mon that's been in -
 per - ma - nent ve - ge - ta - tive state. You're a de - mon that's been in -
 per - ma - nent ve - ge - ta - tive state. You're a de - mon that's been in -
 per - ma - nent ve - ge - ta - tive state. You're a de - mon that's been in -

mf

mf

mf

mf

(To ATTIS)

291

Synth.

VOLVOX

-vi - ted in - to their home un - der false pre - ten - ces? You're all

-vi - ted in - to their home un - der false pre - ten - ces? You're all

-vi - ted in - to their home un - der false pre - ten - ces? You're all

-vi - ted in - to their home un - der false pre - ten - ces? You're all

Tape (sound.)

Tape

(cresc. poco a poco)

295

Synth.

VOLVOX

three a spe - cial force of el - e - men - tal o - p'ra - tives

three a spe - cial force of el - e - men - tal o - p'ra - tives

three a spe - cial force of el - e - men - tal o - p'ra - tives

three a spe - cial force of el - e - men - tal o - p'ra - tives

Tape (sound.)

Tape

299

Fl. *mp* *mf*

Cl.

Bsn.

Tbn.

Perc. (sn. dr.) *p*

Acc.

Synth.

ff (To ATTIS)

guard-ing the con-tin-u-um_ of time. You're a-bout to be at - tacked

guard-ing the con-tin-u-um_ of time. You're a-bout to be at - tacked

guard-ing the con-tin-u-um_ of time. You're a-bout to be at - tacked

guard-ing the con-tin-u-um_ of time. You're a-bout to be at - tacked

[pitches continues sim.]

Tape

Vln. *mp* *mf*

Vc. *mf*

Db.

138

302

Fl. *f* 5

Cl. *mf* 5 *f*

Bsn. *mf* 3 *f* 3

Tbn. *mf* 3 *f* 3

Perc. (sn. dr.) *mf* 5

Acc.

Synth.

VOLVOX

by a pil - low _____ haunt - ed _____ by the swan _____ that

by a pil - low _____ haunt - ed _____ by the swan _____ that

by a pil - low _____ haunt - ed _____ by the swan _____ that

by a pil - low _____ haunt - ed _____ by the swan _____ that

Tape

Vln. *f* 5

Vc. 5 *f* 5

Db.

305

Fl. *ff*

Cl. *ff*

Bsn. *ff*

Tbn. *ff*

Perc. (sn. dr.) *f ff mf*

Acc.

Synth.

feath-ered it. Well

feath-ered it. Well

feath-ered it. Well

feath-ered it. Well

Tape

Vln. *ff*

Vc. *ff*

Db. *ff*

139

308

Fl. *mp* 5

Cl. *mp* 5

Bsn.

Tbn.

Perc. (sn. dr.) *mp* 5

Acc.

Synth. *mp*

mf 3 if it's none of those I can on - ly sur - mise that you're all

mf 3 if it's none of those I can on - ly sur - mise that you're all

mf 3 if it's none of those I can on - ly sur - mise that you're all

mf 3 if it's none of those I can on - ly sur - mise that you're all

Tape

Vln. *mp* 5

Vc. *mp* 5

Db. *mp* 3

311

Fl.

Cl.

Bsn.

Tbn.

Perc. (sn. dr.)

Acc.

Synth.

1
2
3
4
VOL.

wri - ters____ and there - fore read - ers____ and I must

wri - ters____ and there - fore read - ers____ and I must

Tape

Vln.

Vc.

Db.

314

Fl.

Cl.

Bsn.

Tbn.

Perc. (sn. dr.)

Acc.

Synth.

1
2
VOL. 3
4

hand you o - ver to the birds for im - med - i - ate ren - di - tion to

Tape

Vln.

Vc.

Db.

317 140

Fl.

Cl.

Perc. (sn. dr.)

Synth.

BRACT

1 *f*
2 ac - tual hell.

3 *f*
4 ac - tual hell.

Tape

Vln.

Db.

I'm no wri - ter.

[Tape becomes playback of the Birds synth]

140

321

Synth.

ATTIS

1 *mf*
2 Sounds like a con - fes-sion to me.

3 *mf*
4 Sounds like a con - fes-sion to me.

Tape

Nor me since I got here.

325 *flz.* *p* *ord.*

Fl.

Cl.

Bsn.

Tbn.

Perc.
(sn. dr.)

Acc.

Synth.

1
2
VOL.

3
4

Tape

Vln.

Vc.

Db.

328

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Tbn.

Perc.

Acc.

Synth. *mf*

ATTIS

1 *mf* 3
The ju - ry had con - ferred and finds you all guil - ty of read - ing and

2

3 *mf* 3
The ju - ry had con - ferred and finds you all guil - ty of read - ing and

4

Tape

Vln. *mf*

Vc. *mf*

Db. *mf*

333 142

Fl.

Cl.

Bsn.

Tbn.

Perc. **Drum Set**

Acc.

Synth.

ATTIS *f*

 A vi - o - la - tion_ of hu-man rights!

VOL. 1 *f*

 wri - ting. Go tell it to the hu - mans.

2 *f*

 wri - ting. Go tell it to the hu - mans.

3 *f*

 wri - ting. Go tell it to the hu - mans.

4 *f*

 wri - ting. Go tell it to the hu - mans.

Tape

Vln. 142

Vc. *mf*

Db.

Conductor's
click track ends.

337

Fl.

Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Synth.

ATTIS

1
2
3
4
VOL.

Tape

Vln.

Vc.

Db.

Bass Clarinet

Contrabassoon

mf

f

f

Which... hell?

mf 3

mf 3

You could al-ways ap - peal... once you're in... hell...

mf

f

5

3

5

3

143 ♩ = 94

341

Fl. *mf* flz.

B. Cl. *mf*

Cbsn. *mf*

Tbn. *mf*

Perc. (dr. st.)

Acc. *mf*

Synth.

ATTIS *mf*

In - fer - nal tor - ture with red hot po - kers.

1
2
VOL.
3
4

Tape

143 ♩ = 94

Vln. *mf*

Vc. *mf*

Db. *f* *mf*

348

Fl. *ord.* *flz.*

B. Cl.

Cbsn. *mf*

Tbn.

Perc. (dr. st.)

Acc.

Pno.

ATTIS
 stench that un - coils the mind? Or a ba -

Vln. *mf* *f*

Vc. *mf* *f*

Db. *mp* *f* *mf* *f*

144

354

Fl. *mf*

B. Cl.

Cbsn. *mf*

Tbn.

Perc. (dr. st.)

Acc.

Pno.

ATTIS

BRAC T *mf*

-ev - er _____ it might pain me but I can't die _____ there _____

144

Vln. *f*

Vc.

Db. *f* *mf*

360

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

ACAN.

BRAC T

Vln.

Vc.

Db.

mf *mp* *mp*

3 3 3 3

8^{vb}

— makes no real diff - rence.

145

363

Pno.

ACAN.

mf

Hell is al - rea - dy here in the ci - ty

Vln.

mf

Db.



366

Pno.

ACAN.

mp

in ev' - ry thought and con - ver - sa - tion.

Vln.

mp

Db.

369

Pno.

ACAN.

Vln.

Db.

Hell is the in - a - bi - li - ty to ga - ther the

p

p

372

B. Cl.

Perc.

Pno.

ACAN.

Vln.

Vc.

Db.

mean - ing be - neath the noise.

Bass Drum

p

p

p

p

Fl.

B. Cl.

Cbsn.

Tbn.

Perc. (b. dr.)

Acc.

Pno.

VOL. 1

VOL. 2

VOL. 3


VOL. 4


Vln.

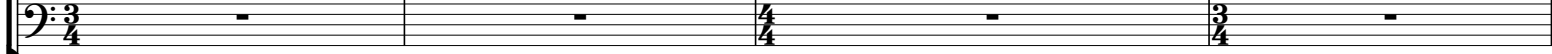
Vc.

Db.

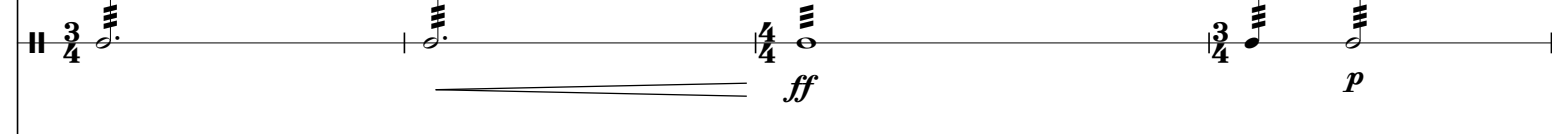
379

Fl. 

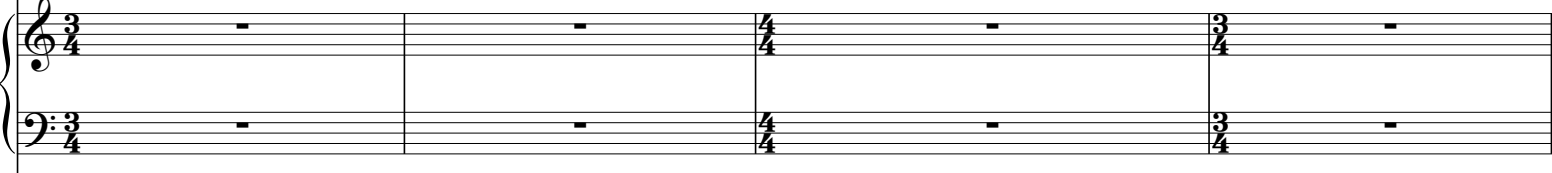
B. Cl. 

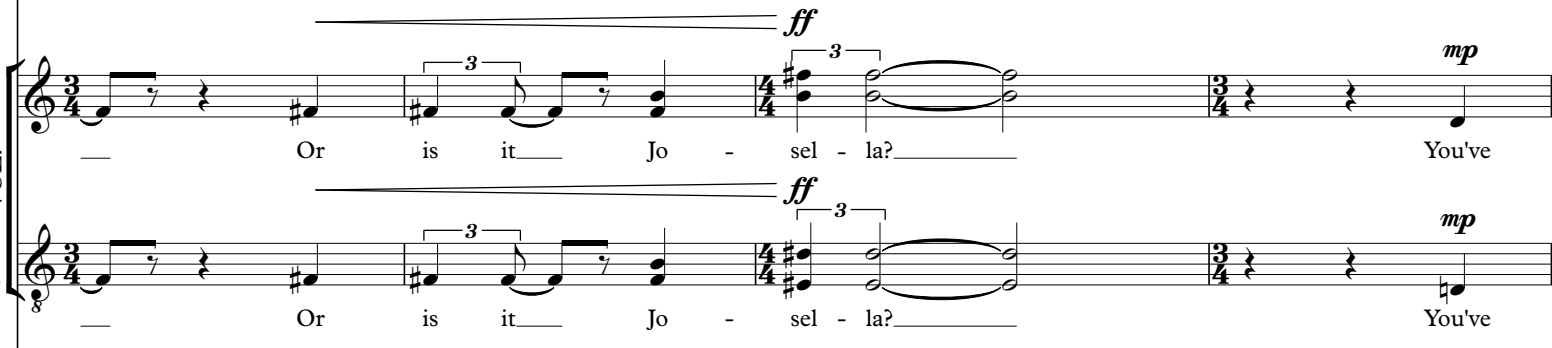
Cbsn. 

Tbn. 

Perc. (b. dr.) 

Acc. 

Pno. 

VOL. 

Vln. 

Vc. 

Db. 

383

Perc. (b. dr.)

Pno.

VOL. 1 2 3 4

tried to de - scribe the so called hu - man con - di - tion.

Db.

p

5

8^{vb}

147 ♩ = 78

387

Perc. (b. dr.)

Pno.

ACAN.

I did once Vol - vox but now there's

Db.

mf

6

8^{vb}

391

Perc. (b. dr.)

Pno.

ACAN.

no one ca - pa - ble of list' - ning. be - cause you

Vln.

mp

III IV

395

Pno.

mp

6

8^{vb}

ACAN.

al-migh-ty Vol-vox have done such an ex-cell-ent job.

Vln.

148

400

Perc.

Vibraphone

mp

as seamless as possible...

p

ACAN.

148

Vln.

Vc.

mp

mp

404

149

Perc. (vib.)

secco

ACAN.

mp

You've rust - - - ed the tools

149

Vln.

mp

3

3

3

Vc.

408

Perc. (vib.) *Ped.* *secco*

Acc.

ACAN. Cor - rup - ted the stores

Vln. 3 3

Vc. *mp*



412

Perc. (vib.) *Ped.* *secco*

Acc.

ACAN. Re - duced the craft

Vln. 3 3 3

Vc. *mp*

416

Perc. (vib.) *mf*

Acc. *mp*

ACAN. *mf*

Vln. *mf* 3

Vc. *mf*

of ex - pres - sion to fifth rate

420

Perc. (vib.) *f*

Acc. *mf*

ACAN. *f*

Vln. *f* 3 5

Vc. *f*

rant - ing and swoon - - - ing.

424

Perc. (vib.) *mp*

Acc.

ACAN.

VOL. 1 *mf*
2
3 *mf*
4

It's so nice to be pro - per - ly ap - pre - ci - a - ted.

Vln. *mp*

Vc. *mp*

428

Perc. (vib.) *p*

ACAN. *p*

Oh you are Vol - vox. I have long ad - mired the ex -

Vln. *p* *pp*

Vc. *p* *pp*

432 150

Perc. (vib.) *mf* *p*

Pno. *mf* *p*
8^{vb} 1 8^{vb} 1

ACAN. *mf* *p*
- tent of your po - wer.

Vln. *mf* *p*

Vc. *mf* *p*

435 151

Perc. (vib.) *mp secco*

Pno. *mp*
8^{vb} 1 8^{vb} 1 8^{vb} 1

ACAN. *mp*
Ev' - - ry thought

Vln. *mp*

151

438

Perc. (vib.)

Pno. 8^{vb} 1 8^{vb} 1 8^{vb} 1

ACAN. po - liced by you ev' - ry

Vln.

441

Perc. (vib.)

Pno.

ACAN.

Vln.

deed con - demned our

444

Perc. (vib.)

Pno.

ACAN.

Vln.

ve - ry ex - is - tence pu - nished by you.



447

Perc. (vib.) *mp*

Pno.

1 *mf*
2
3 *mf*
4

VOL.

Vc. *mp*

Do you real - ly think me that might - y?
Do you real - ly think me that 3. might - y?

4. *mp*

450

Perc. (vib.) *mp*

Acc. *pp*

Pno. *mp*

ACAN.

VOL.

Vln. *mp*

Vc. *mf* *mp*

152

152

8^{va}

8^{vb}

8^{vb}

8^{vb}

3

You have im - plant - ed

453

Perc. (vib.)

Acc.

Pno.

ACAN.

Vln.

Vc.

de - sires and so can pre - dict mo - tiv - a - tions

mp

456

Perc. (vib.)

Pno.

ACAN.

Vc.

struc - ture speech and con - trol ac - tions. while



459

Perc. (vib.)

Pno.

ACAN.

Vc.

leav - ing peo - ple ap - pa - rent - ly free to do as they seem to want.

463

153

Perc. (vib.)

Pno.

ACAN.

VOL.

Vc.

Cun - ning Vol - vox.

Yes I am rath - er cun - ning aren't I.

Yes I am rath - er cun - ning aren't I.

153

468

Perc. (vib.) *mf*

Acc. *mp*

Pno. *mf*

ACAN. *p* *mf*
A cun-ning not_ seen_ since the time of le-gends_

VOL. 1 2 3 4

Vln. *p* *mf*

Vc. *p* *mp*

472

Perc. (vib.) *mp* *mf*

Acc. *mp*

Pno. *mp* *mf*

ACAN. *mp* *mf*
Vol - vox_ takes its place_ in the pan-the-on_ of_ gods_ as the ar-chi-tect

Vln. *mf*

Vc. *mf*

476

Perc. (vib.) *mp*

Acc. *p*

Pno. *f* *mf* *mp*

ACAN. *f* *mf* *mp*
 of the pat-terns by which we live.

Vln. *f* *mf* *mp*

Vc. *f* *mf* *mp*



481 154

Perc. (vib.) *p* *pp*

Acc. *pp*

Pno. *p* *pp*

1
2
3
4
VOL. *p* *pp*
 It is with great hon our that I ac-cept... It is with
 It is with great hon our that I ac-cept... It is with

Perc. (vib.)

Acc.

Pno.

ACAN.
mf Vol-vox is ev' ry - thing. Vol-vox is ev'ry-thing. Vol-vox is
f

1
2
VOL.
great honour that I
ppp

3
4
great honour that I
ppp

Vln.
mf *mf* *f*

494 **155**

Perc. (vib.)
fff *fff* 3

Acc.
ff *ff*

Pno.
fff *fff*

ACAN.
ff ev' - ry - thing.

155

Vln.
fff

Vc.
fff

Db.
fff *ff* *ff*

497

Perc. (vib.)

5

5

(decresc. with piano decay...)

Acc.

ff

Pno.

3

3

3

3

ACAN.

(decresc. with piano decay...)

Vln.

(decresc. with piano decay...)

Vc.

(decresc. with piano decay...)

Db.

ff

156

504

Acc.

pp

Pno.

ATTIS

mf

How have you done it?_

BRACT

mf

3

What have you done to it?_

156

Vln.

pp

Vc.

pp

Scene 8: Describing Volvox to Death.

♩ = 54

Acc. *pp*

Pno. *mp*

ACAN. *mp*

Vln. *pp* *mp*

Vc. *pp* *mp*

Flatter y_ reelsthem in butI'd al ways finish the job with

Ped.

5

157

Pno.

ACAN. *pizz.*

Vln. *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

poi - son. A shock of cop per sul - phate. A shock of li - thi - um hy - po - chlo - rite.

9

Pno. *mp* 3 3 3 3

ACAN. 6 6
Add a - nother dose when I give the sig nal.

Vln. arco *mp* 3

Vc. arco *mp*

Db.

12

Pno. 158 3 3 3 3

ATTIS (ACANTHA signals ATTIS to repeat the dose.) *mp* 3
A shock of cop per sul-phate.

BRAC. *f* *mf* *mp* *mf*
No! Don't kill it! I need to can-cel my re-lo-ca-tion_ pack-age. No!_____

Vln. pizz. 158 *p* 3 3 3 3

Vc. pizz. *p* 3

Db. (pizz.) *p* 3

15

Fl. *mf*

B. Cl. *mf*

Bsn.

Tbn.

Perc. *mp* 3 Drum Set

Acc.

Pno. *mf*

ATTIS
A shock of li-thi-um_ hy-pochlo - rite.---

ACAN.

BRACT
— No!_ Don't! My package my re-lo-ca - tion_ pack age.---

Vln. *mf* arco

Vc. *mf* arco

Db. *mf*

18 159

Fl. *mp*

B. Cl. *mp*

Bsn. *mf* *mp*

Tbn.

Perc. (dr. st.) *p*

Acc.

Pno. *mp*

ATTIS

ACAN. *mf*
 We in - tro - duce al - gae eat - ing fish and dis - in - te - grate cell

BRACT

Vln. *mp*

Vc. *mp*

Db. *mp*

159

Fl. *mp*

B. Cl. *mf*

Bsn.

Tbn.

Perc. (dr. st.)

Acc. *mp*

Pno. *mf*

ATTIS *mf*
A shock of cop-per sul-phate.
(ACANTHA signals ATTIS to repeat the dose.)

ACAN. walls with en-zymes. We flush the ponds with fresh wa-ter cleaned of sew-age.

1
2
VOL.
3
4

Vln. *mp*

Vc. *mp* *mf*

Db. *mp*

24

Fl. *mf* *f*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Tbn. *mf*

Perc. (dr. st.) *mp* *mf*

Acc. *mf* *f*

Pno. *mp* *mf*

ATTIS
A shock of li - thi um hy - po - chlo - rite.

ACAN.

VOL. 1 *f* Dis-
2 *f* Dis-
3 *f* Dis-
4

Vln. *mf*

Vc. *mf* arco

Db. *mf*

26 *flz.*

Fl.

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

VOLVOX

solved ox - y - gen in - crea - ses__

-solved ox - y - gen in - crea - ses__

solved ox - y - gen in - crea - ses__

-solved ox - y - gen in - crea - ses__

160

Vln.

Vc.

Db.

28

Fl.

B. Cl.

Bsn.

Tbn.

Perc.
(dr. st.)

Acc.

Pno.

VOLVOX

Vln.

Vc.

Db.

7 6 7 6

7 7 6 7

7 7 6 7

p H drops.

p H drops.

p H drops.

p H drops.

7 6 7 7

7 7 6

30

Fl.

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

VOI VOX

Vln.

Vc.

Db.

f

7 6 5 6 5 6 5

6 7 6 5 6 5 6 5

6 7 6 5 6 5

6 7 6 5

6 7 6 5

6 5 6 5

6 5 6 5

Half - life shrinks to hours.

Half - life shrinks to hours.

Half - life shrinks to hours.

Half - life shrinks to hours.

6 5 6 5

5 6 5 6

35

Fl.

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc.

Pno.

VOLVOX

Vln.

Vc.

Db.

mi-to-chon dri - a col-lapse. I am Vol - vox.

mi-to-chon dri - a col-lapse. I am Vol - vox.

mi-to-chon dri - a col-lapse. I am Vol - vox.

mi-to-chon dri - a col-lapse. I am Vol - vox.

161

39 ord.

Fl. *f* *mp*

B. Cl.

Bsn.

Tbn.

Perc. (dr. st.)

Acc. *mp*

Pno.

VOLVOX

crum - bles in - to self - less *mp*

crum - bles in - to self - less *mp*

crum - bles in - to self - less *mp*

crum - bles in - to self - less *mp*

Vln. *mp*

Vc. *mp*

Db. *mp*

42

Fl.

B. Cl.

Bsn.

Tbn.

Perc. Xylophone

Acc.

Pno.

ACAN.

1
2
3
4
VOL.

Vln.

Vc.

Db.

46

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

mp

mp

mp

3 3 5 3

5 3 3

3 3 3

3 3 3

3 3 3

3 3 3

mp 3

be fore dis pers ing in bree - zes sett - ling in hol lows cor - ners grooves.

56

Fl. *mf*

B. Cl. *mf*

Perc. (tamb.) *mp*

BRACT *mf*

Vc. *mf*

and com - pres - ses them o - ver ae - ons

58

Fl. *mf*

B. Cl. *mf*

Bsn. *mf*

Perc. (tamb.) *mf*

Pno. *mf*

ATTIS *mf*

BRACT *mf*

Vln. *mf*

Vc. *mf*

Db. *mf*

The dust is con - sidered un -
in - to dia - monds.

164

64

Fl. *mp* *f*

B. Cl. *f*

Bsn. *f*

Tbn. *f*

Perc.

Acc. *f*

Pno. *mp* *f*

ATTIS

ACAN. *mf* *f*

Vln. *f*

Vc. *p* *f*

Db. *p* *f*

Dust_ is the unmak ing_ of things. It

164

69

Fl.

B. Cl.

Bsn.

Tbn.

Perc.

Acc.

Pno.

ACAN.

Vln.

Vc.

Db.

Brake Drum

f

mf

f

f

- is - tence.

Un-til we deploy the e - lec - trons

72 165

Fl. *p*

B. Cl. *fp*

Bsn.

Tbn. *fp*

Perc. (br. dr.) *f*

Acc.

Pno. *f*

ACAN. *mp*

Vln. *p*

Vc.

Db. *fp*

— from the tip of a splinter of dia - mond in the a - tom - ic force —

165

75

Fl. *mf*

B. Cl. *p* *mf*

Bsn.

Tbn. *p*

Perc.

Acc. *mf*

Pno. *p*

ACAN. *mf*
 — mi - cro - scope... Then we can look in - side the dust. —

Vln. *mf*

Vc.

Db. *p* *mf*

78

Fl.

B. Cl.

Tbn.

Acc.

ACAN.

Vln.

Vc.

Db.

mf

A new_ world_ ap - pears.



81

Fl.

ATTIS

ACAN.

Vc.

Db.

mf

Life_ with - in_ death..

mp

mp

84

166 Timpani
powerball mallet, drawn across the centre of the
timp. skin using fluctuating pressure, ad lib.

Perc. *mp*

ATTIS

VOL. 1 *p*
2 Mmm
3 *p*
4 Mmm

Lowest pitch, microtonally
unstable, like a warped record...
Breathe as necessary.

166

Vc. *p*

Db. *p*

89

Timp.

Sprechgesang recit. Natural speech
rhythms within the timing of the bar.

ACAN. *f*

We peer in - to be-low the un - der - neath and call out to a - toms in an - cient tongues

In time

VOL. 1 (lowest pitch/warped record)
2
3 (lowest pitch/warped record)
4

Vc.

Db.



Timp.

ACAN.

un - heard since the as - semb - ly of the first stars.

(lowest pitch/warped record)

1
2
VOL.

3
4

Vc.

Db.



ca. 30"

167 ♩ = 54

Timp.

ATTIS

ACAN.

Abstract vocalisation, delicate, not spectacular, in dialogue with Volvox's drone.

(lowest pitch/warped record)

1
2
VOL.

3
4

Vc.

Db.

ca. 30"

167 ♩ = 54

gradually increase speed of trill

mp *tr* (slow) (ord.) (fast)

Here

mp (h)e(re)*

p (mmm)

p (mmm)

* Vowel sounds only, as in the words indicated

102

ATTIS

ACAN.

VOLVOX

Increasing vibrato *f*

mf *p*

a wri - - - - - ter can find peace

(m)a(sk) → (wr)i(ter) (p)ea(ce)

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

**

→ (wr)i(ter)*

→ (wr)i(ter)*

→ (wr)i(ter)*

→ (wr)i(ter)*

→ (wr)i(ter)*



106

ATTIS

ACAN.

VOLVOX

mp

mf *mp*

in the heart of mat - ter where sto - ries can't be

(h)ea(rt) → (m)a(tter) (st)o → (r)ie(s) → (c)a(n't)

pp *p*

pp *p*

pp *p*

pp *p*

mmm

mmm

mmm

mmm

** Gradual transition

111

ATTIS
plot - ted and he - - - - - roes_

ACAN.
(pl)o(tted) (h)e(roes)

VOLVOX
mp (pl)o(tted) (h)e(roes)
mp (pl)o(tted) (h)e(roes)
mp (pl)o(tted) (h)e(roes)
mp (pl)o(tted) (h)e(roes)

115

ATTIS
— have no trac - tion... Where there's no fric - - -

ACAN.
→(her)oe(s) (tr)a(c)- (t)io(n) n

VOLVOX
f (her)oe(s) → mmm
f (her)oe(s) → mmm
f (her)oe(s) → mmm
f (her)oe(s) → mmm

168

120

ATTIS
tion or mis - takes _____ and dread _____ has no mo-

ACAN.
(mist)a(kes) _____ → (dr)ea(d) _____

VOLVOX

mf *mp* *f* *mf*

6 3

125

ATTIS
men - tum since an end - - - ing nev - er

ACAN.
(moment)u(m) _____ → e(nd) _____ → (end)i(ng) _____

VOLVOX

mp *f* *p* *p*

Decreasing vib.

3 3 3 3

129 *pp* **169** *mf* *p* *f*

ATTIS comes. With - out an end there are no

ACAN. (c)o(mes) e(nd)

VOLVOX *mf* *mf* *mf* *mf*

134 *mf* *mp* *p* *p*

ATTIS means nor is there dir - ec - tion. Lack-ing

ACAN. (m)ea(ns) (direct)io(n)

VOLVOX *p* *p* *p* *p*

e(nd) (m)ea(ns) (n)o(r) mmm

138

ATTIS *mf* *p* *mp*
 means there are no ways.

ACAN. *mf* *mp*
 (m)ea(ns) (w)a(ys)

VOLVOX

142

ATTIS *pp* *mp* *p* *mf*
 With-out di - rec-tion there are no shapes no rel - a - tions to rel - ate an emp-ty slate of

ACAN. *pp* *p* *mf*
 (n)o (rel)a(te) (bl)a(me)

VOLVOX

170

ATTIS
blame no spite no debt no

ACAN.
(sp)i(te) (d)e(bt)

VOLVOX
(bl)a(me) (sp)i(te)
(bl)a(me) (sp)i(te)
(bl)a(me) (sp)i(te)
(bl)a(me) (sp)i(te)

ff *mp* *p*

150

ATTIS
du - - - ty. No im-por-tance what so - ev-er.

ACAN.
(d)u(ty) (dut)y e(ver) (ev)e(r)

VOLVOX
(d)u(ty) mmm
(d)u(ty) mmm
(d)u(ty) mmm
(d)u(ty) mmm

pp *ppp*

171 *f* *tr* *mp* *p*

154

ATTIS

Here at

ACAN.

f *mp* *p*

(h)e(re) (l)a(st)

VOLVOX

Increasing vibrato

159

ATTIS

last this ex - iled_ wri - - - ter_ can e-vade her

ACAN.

(wr)i(ter)

VOLVOX

Clarinet in Eb

164

Cl. *pp* *8va*

Acc. *pp* *8va*

ATTIS *pp*
sen - tence and rest.

ACAN. *pp*
(r)est

VOL. 1 (mmm) 2 3 4 (mmm)

Vln. *pp*

Vc. *pp*

172 ♩ = 78

168 (8va) 1

E♭ Cl. *pp* *8va*

Acc. *pp* *8va*

ACAN. *mp*
You? An ex - iled wri - ter?

VOL. 1 2 3 4

Vln. *pp*

Vc. *pp*

Db. *pp*

187 175 *mp*

ACAN. *3* *3*
 Let us leave these sense-less par-ti-cles and

VOL. 1 2 3 4
 (mmm)

Vc. *3* *3* *3*
mp

Db.

192

ACAN. *3*
 for-ces. Let me lead us to a place I know where

VOL. 1 2 3 4

Vc. *3* *3* *3*

196 176 *mp*


Fl. *3* *3*


ACAN. *3*
 mean-ing can be found in comp-lex name-less things


VOL. 1 2 3 4

Vc. *3* *6* *3* *3* 176

200

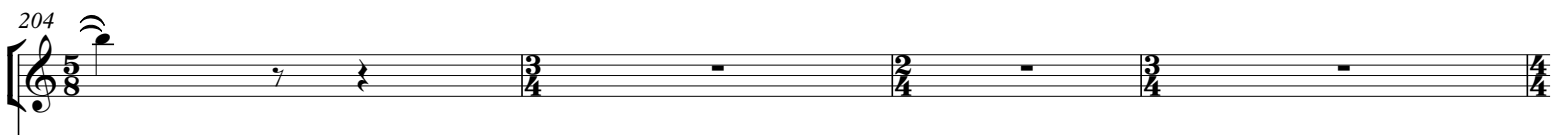
Fl. 

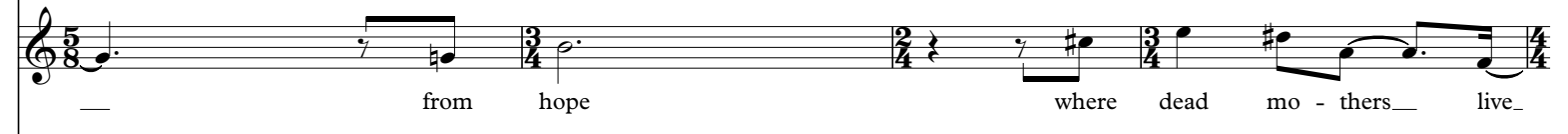
ACAN. 


Vc. 



204


Fl. 


ACAN. 

Vc. 



208

ACAN. 

Vc. 



212

ATTIS 

ACAN. 

Vc. 

Db. 

177

177

216

ATTIS *p*
head - lamp _____ beams _____

ACAN. *p*
the pause _____

Vc.

Db.

221

ACAN. *p*
before the start - er mot or _____ coughs.

Vln.

Vc.

Db.

178

226

ATTIS *p*
Let us _____ es - cape. _____

ACAN. *p*
Let us _____ es - cape. _____

Vln.

Vc.

pp

231

Vln.

Vc.

179

235

Fl. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

Tbn. *f* *mf*

Perc. Xylophone *mf* *mp*

Acc. *f* *mf*

Pno. *f* *mf*

8^{vb} Ped.

179

Vln. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

237

Fl.

B. Cl.

Bsn.

Tbn.

Perc. (xyl.)

Acc.

Pno.

Vln.

Vc.

Db.

mp

p

pp

mp

mp

240

Perc. (xyl.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

[Tape begins, gradually fading in from silence. A single stuttering xylophone note.]



243

Perc. (xyl.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.

p

247

Perc. (xyl.)

Acc.

Pno.

Tape

Vln.

Vc.

Db.



251

Perc. (xyl.)

Acc.

Tape

Vln.

Vc.

Db.

pp

[Fully faded in]

[Tape plays until end of track, ca. 20"]

Appendix A: Volvox Department for Resettlement Speech

♩ = 88

1 2
VOL. 1
3 4
8

Here at the De-part-ment of Re-set-tle-ment we're work-ing to find you the

Here at the De-part-ment of Re-set-tle-ment we're work-ing to find you the

4
1 2
VOL. 1
3 4
8

best deals for a fresh start This month's spe-cial re-lo-ca-tion

best deals for a fresh start This month's spe-cial re-lo-ca-tion

6
1 2
VOL. 1
3 4
8

pack-age is just right for those who want to spice up their life.

pack-age is just right for those who want to spice up their life.

9
1 2
VOL. 1
3 4
8

Let's meet Jo-sel-la a ty-pi-cal re-si-dent of John Wynd-ham's. The

Let's meet Jo-sel-la a ty-pi-cal re-si-dent of John Wynd-ham's. The

12
1 2
VOL. 1
3 4
8

Day of the Trif-fids. She could be your new girl next door.

Day of the Trif-fids. She could be your new girl next door.

Appendix B: Josella's Broadcast

Vocal part for recording.

Towns and ci - ties have come un - done like drunks cen - tral
pre - cincts are laid out cold their e - lec - tri - ci - ty and ne - on lost in
the con - fu - sion. In sub - urbs doors gape, posts tilt, tat - tered nets la - ment
out - side wind - ows for ring roads lit - tered with mis - car - ried traf - fic.
Free as crea - tures in this ru - in, kill - er plants se - re - nade
us as we hold each o - ther vi - vid - ly on un - made beds in
de - sert - ed pent - hou - ses, our bo - dies a - ban - doned to the rhy - thm of
wrecked storm doors. Li - ber - ty di - lates our thirst - y o - pen - ings.
Our plea - sure flows from the same cha - o - tic source that fer - ments
wea - ther, war and so - lar flares.

Appendix B Notes

Instructions for making your own Josella:

Josella should be sung by someone who is not singing any other part in the opera, who's voice type is distinct from that of a traditional opera singer and who's own music making is commonly represented in the recorded medium. The vocal part may be transposed.

First, the voice part is recorded without accompaniment.

This voice recording is then duplicated and turned into two versions ('southern' and 'northern') of Josella's Broadcast through the addition of differing instrumental arrangements.

Both arrangements must be for the same solo instrument, which can be anything not already present in the opera, including found or made instruments or objects.

The rhythms of the vocal part are free, but it is worth bearing in mind that quirks of phrasing may help the audience to notice that the voice recording is identical in both southern and northern iterations, which will strengthen the dramatic point.

The distinguishing characteristics of the two instrumental arrangements should be that:

The southern arrangement is quick, restless, chromatic and linear.

The northern arrangement is slower and stiller, using arpeggiated chords mostly of a triadic nature.