

Full Score

The Conifers

A Chamber Opera

by Joel Rust (music)

& David Troupes (text)

Instrumentation

Flute/Alto Flute

Clarinet in B flat/Bass Clarinet in B flat

Trumpet in B flat

Trombone

Percussion (Vibraphone, tam-tam, drum set [crash, ride, hi-hat, 3 toms, snare, pedal bass drum])

Electric Guitar/Harmonic Series Guitar*

Alis (soprano)

Anna (soprano)

Thea (alto)

Sean (bass-baritone)

Electronics*

Violin

Viola

Violoncello

Double Bass

Performance Notes

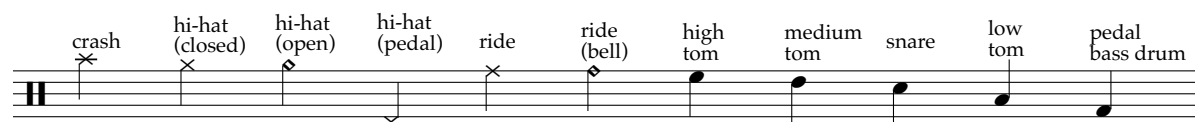
General

Sing + Play – the sung notes may be moved up or down an octave, as required.

Percussion

Cymbals and tam-tam should be allowed to ring, unless specified.

Drum set key:



Guitars

Requires a glass slide, a capo, and the following effect pedals: volume, reverb, delay, distortion, wah, tremolo.

The guitarist doubles on a 'harmonic series guitar' – an electric or electro-acoustic guitar tuned to these pitches (the number below indicates the harmonic on C they are octave equivalents to, and the number above the number of cents detuned from the specified pitch):



Electronics

The electronic part is realized by a bank of resonant filters, which create the specified pitches from various field recordings. In the second half, it mainly sounds notes from the harmonic series above certain fundamental pitches, which are provided. It is also joined by pitches produced by stochastic synthesis.

Strings

Palm mute: as in the guitar technique, damp the strings by placing the side of the right hand just above the bridge, while the fingers of the right hand pizzicato.

ST – Sul tasto

SP – Sul ponticello

MSP – Molto sul ponticello OP – Overpressure

Roll chords – e.g.



The Conifers

David Troupes

Joel Rust

This musical score is for the film 'The Day After Tomorrow'. It features a variety of instruments and electronics, all playing in a 3/4 time signature with a tempo of 84 beats per minute. The score is divided into two systems, each containing five staves.

System 1:

- Flute:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Clarinet in Bb:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Trumpet in Bb:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Trombone:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Drum set:** Plays a rhythmic pattern starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Electric Guitar:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Electronics:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.

System 2:

- Violin:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Viola:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Violoncello:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.
- Contrabass:** Plays a melodic line starting with a forte (*f*) dynamic, followed by a five-measure rest, and then a fortissimo (*ff*) section with a triplet of eighth notes.

The score includes various musical notations such as dynamics (*f*, *ff*), articulation (*pizz.*, *spiccato*), and performance instructions (*straight mute*, *col legno battuto*, *resonant filters*). The tempo is marked as 84 beats per minute.

Full Score

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

col legno battuto

5

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

mf *ff* *f*

mf *ff* *f*

mf *ff* *f*

mp *f*

arco
spiccato

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Fl., Cl., Tpt., Tbn.) plays melodic lines with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The percussion section (Perc.) provides a rhythmic foundation with accents and triplets. The guitar (Gui.) and electric bass (Elec.) provide harmonic support. The string section (Vln., Vla., Vc., Cb.) plays a complex rhythmic pattern with various fingerings and articulations. The Viola part is marked 'arco spiccato'. The score is in 2/4 time and features a key signature of one sharp (F#).

7

[illegible]

13

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

f

pizz.

arco

11

[illegible]

19

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

f

f

f

f

mp

col legno battuto

col legno battuto

pizz.

21

Fl.

5

fp

f

5

Cl.

6

fp

f

7

3

Tpt.

9

fp

f

3

Tbn.

f

Perc.

5

3

f

Gui.

Elec.

Vln.

5

7

arco

f

Vla.

5

7

3

Vc.

7

3

arco

5

Cb.

3

5

7

3

23

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

mp

f

p

f

pizz.

spiccato

col legno battuto

f

col legno battuto

Full Score

25

Fl. *mp* *f* 3 5 7

Cl. *f* 5 5 7 3

Tpt. *mp* *f* 5 7 3

Tbn. *f*

Perc.

Gui.

Elec.

Vln. 5 7 3 5

Vla. 5 7 3 norm. *mp* *f* 5

Vc. arco *f* *mp* *f* 5

Cb. 3 arco *f* *mp* *f* 3

Full Score

27

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

arco

norm.

spiccato

col legno battuto

pizz.

f

The musical score consists of three staves. The top staff is for Percussion (Perc.), the middle for Guitar (Gui.), and the bottom for Electric Piano (Elec.). The Percussion staff has a treble clef and a key signature of one sharp (F#). It features a series of rests followed by a series of eighth notes. The Guitar staff has a treble clef and a key signature of one sharp (F#). It features a series of rests followed by a series of eighth notes. The Electric Piano staff has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It features a series of rests followed by a series of eighth notes.

31

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

mp

f

Measure 31: Flute and Clarinet play a melodic line starting on G4, moving to A4, B4, and C5. Trumpet and Trombone play a similar line. Percussion plays a rhythmic pattern. Guitar and Electric Bass play a sustained chord. Violin, Viola, Violoncello, and Contrabass play a complex rhythmic pattern with slurs and fingerings.

Measure 32: Flute and Clarinet play a melodic line starting on G4, moving to A4, B4, and C5. Trumpet and Trombone play a similar line. Percussion plays a rhythmic pattern. Guitar and Electric Bass play a sustained chord. Violin, Viola, Violoncello, and Contrabass play a complex rhythmic pattern with slurs and fingerings.

E

33

Fl. *mp* *f*

Cl. *5* *7* *3* *5* *7*

Tpt. *mp* *f* *7*

Tbn.

Perc. *f*

Gui.

Elec.

Vln. *5* *7* *3* *5*

Vla. *5* *7* *3* *5* *7*

Vc. *7* *3* *5* *7* *3*

Cb. *3* *5* *7* *3*

35

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

straight mute

f

This musical score page contains measures 37 and 38. The instruments are arranged as follows from top to bottom:

- Fl.**: Flute, Treble clef
- Cl.**: Clarinet, Treble clef
- Tpt.**: Trumpet, Treble clef
- Tbn.**: Trombone, Bass clef
- Perc.**: Percussion, no staff
- Gui.**: Guitar, no staff
- Elec.**: Electric Piano, Grand staff (Treble and Bass clefs)
- Vln.**: Violin, Treble clef
- Vla.**: Viola, Alto clef
- Vc.**: Violoncello, Bass clef
- Cb.**: Contrabass, Bass clef

The key signature has one flat (B-flat). Measure numbers 37 and 38 are indicated at the top left. Fingerings (e.g., 3, 5, 7) are written above or below notes. Slurs group multiple notes. The percussion and guitar staves are empty, marked with a horizontal bar.

Full Score

41

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

Distortion: off
Delay: medium

pp

23

43

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

cresc.

(p)

cresc.

(p)

45

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

(mp)

(mf)

47

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

ff

ff *decresc.*

ff *decresc.*

49

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

52

Slower (♩ = 72)

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

cup mute

pp *mp* *pp*

3

(p) *ppp*

(p) *ppp*

norm.

pp

5

[illegible]

I

62

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

pp

p

f

p

pp

p

f

p

mp

mf

mf

p

f

p

p

f

p

p

f

p



68

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

f *p* *mf*

f *p* *mf*

f *p*

p *mf* *p* *mf*

f *mp*

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

f *p*

f *p* *mf*

f *p*

Section marker J

[illegible]

K

34

Slower (♩ = 60)

Full Score

78

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

p *mf* *p* *p* *mf* *p*

bowed

K

Slower (♩ = 60)

Vln.

Vla.

Vc.

Cb.

p *mf* *p* *p*

[illegible]

86

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

p

p

mp

mp

p

mf

5

3

5

90 Slower (♩ = 54)

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

M

Slower (♩ = 54)

Vln.

Vla.

Vc.

Cb.

bowed

p

p

con sord.
ST
senza vib.

p

con sord.
ST
senza vib.

p

con sord.
ST
senza vib.

p

con sord.
ST
senza vib.

p

con sord.
ST
senza vib.

p

96

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

5

3

3

3

5

3

3

107 Slower (♩ = 51)

Fl. *p*

Cl. *p*

Tpt. cup mute *p*

Tbn. cup mute *p*

Perc. [3]

Gui. *p*

Alis (resigned) *p* 3 If this life__ is to end__ let_ it end.__ 3

Elec.

Vln. Slower (♩ = 51) senza vib. *p*

Vla.

Vc.

Cb. [3] *p* senza vib. *p*

112

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

To Vib.

p

p

mp

p

(perturbed)

Where's___ the door? Where's the ship? Nine hours-___ ne-ver

senza vib.

[illegible]

121

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mf *pp*

p

p

Trees won't grow. Moss rusts

Detailed description of the musical score: The score is for a full orchestra and solo instruments. Measures 121-123 show the Flute, Clarinet, and Trumpet playing a melodic line with triplets, starting at *mf* and ending at *pp*. The Trombone, Vibraphone, Guitar, and Electric Piano are silent. The Alto Saxophone is silent. Measures 124-125 show the Alto Saxophone playing a melodic line with triplets, starting at *p* and ending at *p*. The lyrics 'Trees won't grow. Moss rusts' are under the Alto Saxophone part in measure 125. The Violin, Viola, Violoncello, and Contrabass are silent.

126

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

on the earth. No - thing to sell. And the rain now thinks for it - self.

Elec.

Vln.

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 126 through 129. The instruments listed are Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gui.), Vocalist (Alis), Electric Piano (Elec.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 126 and 127 are mostly rests for most instruments. The Vibraphone and Guitar have melodic lines. The Vocalist (Alis) has lyrics: 'on the earth. No - thing to sell. And the rain now thinks for it - self.' The Electric Piano has a sustained chord in the right hand. Measures 128 and 129 continue the musical themes, with the Vocalist finishing the phrase.

[illegible]

140

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

We've been tour-ing the towns to the north- a sal-vage list. E -

143

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

mp *pp*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

mp *pp*

mp *pp*

mp *pp*

- v'ry thing is rea - dy- E-v'ry thing worth sav - ing.

mp

All__ those emp-ty towns,

pp con vib.

pp con vib.

pp con vib.

pp con vib.

pp

[illegible]

149

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

More a-live than us right now.

Where's the ship?

pp

p

mp

p

mp

pp

mp

p

mp

pp

mp

152

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp

p

mf *>* *mp*

mp

pp *mp* *pp*

pp *mp*

mp *mp*

mp

I don't know. They're late. Not like this.

Have they e-ver been late be-fore? So-

156

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp

f

p

mp

p

mp

f

What can we do? We__ wait. I've

what do__ we do?

159

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

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

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

mf *mp* *pp*

__ wai-ted. a long time to leave__ this world. I'll__ wait__ a lit-tle long-er.

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

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

163 Slightly faster (♩ = 54)

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

p

p

mp

mf

Born here and lived here, suck-ing the air,

Where were you born? Off_world?

Slightly faster (♩ = 54)

166

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mp

p

p

count-ing_ the trees. This ci - ty_ is all I know. What a-bout you?_

Detailed description of the musical score: The score is for measures 166, 167, and 168. The Flute part (Fl.) starts with a triplet of eighth notes in measure 166, followed by a half note in measure 167, and a quarter note in measure 168. The Clarinet part (Cl.) has a triplet of eighth notes in measure 166, followed by a half note in measure 167, and a quarter note in measure 168. The Trumpet (Tpt.) and Trombone (Tbn.) parts are silent. The Vibraphone (Vib.) and Guitar (Gui.) parts are also silent. The Alto Saxophone (Alis) part has lyrics: 'count-ing_ the trees. This ci - ty_ is all I know. What a-bout you?_'. It starts with a triplet of eighth notes in measure 166, followed by a half note in measure 167, and a quarter note in measure 168. The Electric Bass (Elec.) part has a half note in measure 166, followed by a half note in measure 167, and a quarter note in measure 168. The Violin (Vln.) part has a triplet of eighth notes in measure 166, followed by a half note in measure 167, and a quarter note in measure 168. The Viola (Vla.) part has a triplet of eighth notes in measure 166, followed by a half note in measure 167, and a quarter note in measure 168. The Violoncello (Vc.) and Contrabass (Cb.) parts are silent.

169

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

Born___ on world, same as you- in one of the camps, far___ a- way. No__ ci-ty.

[illegible]

175

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

pp

p

pp

pp

mp

p

p

So we're all leav - ing the

same as you.

p

177

Fl. *p* *pp*

Cl. *p* *pp*

Tpt. *pp*

Tbn. *pp*

Vib. *p*

Gui. *pp*

Alis. womb..

Anna *mf* *mp*
I left the womb a long time a - go. This

Elec.

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

179

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

p

pp

flight_____ is more death than birth.

What do you

pp

Detailed description of the musical score: The score is for measures 179, 180, and 181. The Flute part has a long melodic line starting on a whole note in measure 179, continuing through measures 180 and 181. The Clarinet part has a rhythmic pattern of eighth notes with slurs and triplets. The Trumpet part has a melodic line with a triplet in measure 179. The Trombone part has a long note in measure 179, a rest in measure 180, and a half note in measure 181. The Vibraphone part has a short melodic phrase in measure 179. The Guitar part has a complex rhythmic pattern with triplets and slurs. The Alis part has a short melodic phrase in measure 181. The Anna part has a vocal line with lyrics: 'flight_____ is more death than birth.' in measure 179, and 'What do you' in measure 181. The Electric Piano part has a long sustained chord in measure 179, and a melodic line in measure 180. The Violin part has a melodic line in measure 180. The Viola part has a melodic line in measure 179. The Violoncello part has a long sustained chord in measure 179, and a melodic line in measure 180. The Contrabass part has a long sustained chord in measure 179, and a melodic line in measure 180. Dynamic markings include *p* (piano) and *pp* (pianissimo).

182

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

pp

pp

pp

pp

mp

Tremolo: on
(Reverb: medium)

mp

mp

p

5

3

5

see out of the win- dow- life? All the gears turn- ing as they should?

pp

Detailed description of the musical score: The score is for page 61, measures 182-184. The key signature has one sharp (F#). The time signature is 4/4. The instruments are: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gui.), Vocalist Alis, Electric Bass (Elec.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
Measure 182: Flute and Clarinet play a half note F#4. Trumpet and Trombone play a half note Bb3. Vibraphone, Guitar, and Electric Bass are silent. Violin, Viola, and Violoncello play a half note Bb3. Contrabass plays a half note Bb2.
Measure 183: Flute and Clarinet play a half note G4. Trumpet and Trombone play a half note C4. Vibraphone, Guitar, and Electric Bass are silent. Violin, Viola, and Violoncello play a half note C4. Contrabass plays a half note Bb2.
Measure 184: Flute and Clarinet play a half note A4. Trumpet and Trombone play a half note D4. Vibraphone, Guitar, and Electric Bass are silent. Violin, Viola, and Violoncello play a half note D4. Contrabass plays a half note Bb2.
Lyrics for Alis: 'see out of the win- dow- life? All the gears turn- ing as they should?'
Dynamic markings: *pp* (pianissimo) for Flute, Clarinet, Trumpet, Trombone, and Contrabass. *mp* (mezzo-piano) for Vibraphone, Guitar, Violin, Viola, and Violoncello. *p* (piano) for Alis. *pp* (pianissimo) for Electric Bass.
Performance instructions: 'Tremolo: on (Reverb: medium)' for Guitar. '5' (quintuplet) for Flute, Clarinet, and Alis. '3' (triplet) for Alis.

185

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

mp

mp

mf

mp

p

mp

They call this life but it's some-thing else, some thing less.____ A womb at best.

mp

mp

mp

pp

188

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

pppp

Tremolo: off
Reverb: off

pp

p A steel bowl. *mp* It's

pp May-be through these win - dows. May-be in the ci-ty.

194

Fl. *mp* *pp*

Cl. *mp* *pp*

Tpt.

Tbn. *pp* *mp*

Vib.

Gui.

Alis *mf*
ev-'ry tree num bered. And then the num-bers stop. That is not end-less-ness.

Thea *mp*
The

Elec.

Vln. *mp* *pp* *mf* *pp* con vib.

Vla. *pp* *mf* *pp* con vib.

Vc. *mp* *pp* *mf* *pp* con vib.

Cb. *pp* *mf*

Detailed description: This page of a musical score, labeled 'Full Score' and page number '65', contains measures 194, 195, and 196. The score is for a vocal duo (Alis and Thea) and a full orchestra. The vocal parts are in treble clef. Alis has a melodic line with lyrics: 'ev-'ry tree num bered. And then the num-bers stop. That is not end-less-ness.' Thea has a single note 'The' at the end of measure 196. The orchestra includes Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gui.), Electric Piano (Elec.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The instrumentation features sustained notes with various dynamics: *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). The strings (Vln., Vla., Vc., Cb.) play a sustained harmonic background, with some parts marked 'con vib.' (con vibrato). The woodwinds (Fl., Cl.) and Tbn. also have sustained notes. The percussion (Vib., Gui.) and Elec. are present but have no notation in this section.

201

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea.

live a-mong a law, and ev - 'ry thing shar-pens a-against it.

Elec.

Vln.

Vla.

Vc.

Cb.

204

Fl. *p* *mp*

Cl. *mp*

Tpt. *p* *mp*

Tbn.

Vib.

Gui.

Alis *mp* 3 3
Do you have a fa-mi-ly?

Thea *mf* 3 *mp*
Bro-thers, sis-ters and fa-ther, all gone

Elec.

Slightly faster (♩ = 57)

Vln. *p* *mp*

Vla. *mp*

Vc. *mp*

Cb. *p* *mp*

[illegible]

210

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

pp

mp

pp

mp

pp

mp

mp

pp

mp

Just pa-rents. They're a-

as soon as I knew. He's with my pa-rents.

pp

mp

213

Fl.
Cl.
Tpt.
Tbn.
Vib.
Gui.
Alis
Anna
Elec.
Vln.
Vla.
Vc.
Cb.

pp
pp
pp
pp
pp
pp
p
pp
mp
p
pp
pp
pp
pp

lone, now. Ve-ry old. And their pa - rents were
What an age for their world to end.

217

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

pp \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

pp \triangleleft *mp* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

pp \triangleleft *mp* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

pp \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

here to see it born, see it bear, ev-'ry-thingsound-ing with that clear ear-ly per - fec-tion, the calm of

f *mp* \triangleleft *mf*

pp \triangleleft *mp* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

pp \triangleleft *mp* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

pp \triangleleft *mp* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

pp \triangleleft *mp* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf*

221

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

sharp cor-ners and clean grease. They saw the

Is that how they saw it?

224

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

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

trees plan- ted, they saw new pur - pose and theirchild - ren were part of that pur-pose.

Measure 224: Flute and Clarinet have rests. Trumpet and Trombone play a triplet of eighth notes (F#, G, A) starting on the second beat. Vibraphone plays a triplet of eighth notes (F#, G, A) starting on the second beat. Guitar has a rest. Vocalist Alis sings "trees" on a half note (F#). Electric Piano has a rest. Violin and Viola have rests. Violoncello and Contrabass play a triplet of eighth notes (F#, G, A) starting on the second beat.

Measure 225: Flute and Clarinet have rests. Trumpet and Trombone play a triplet of eighth notes (B, C, D) starting on the second beat. Vibraphone has a rest. Guitar has a rest. Vocalist Alis sings "plan- ted, they saw new" on a half note (B). Electric Piano has a rest. Violin and Viola have rests. Violoncello and Contrabass play a triplet of eighth notes (B, C, D) starting on the second beat.

Measure 226: Flute and Clarinet have rests. Trumpet and Trombone play a triplet of eighth notes (E, F, G) starting on the second beat. Vibraphone has a rest. Guitar has a rest. Vocalist Alis sings "pur - pose and theirchild - ren were part of that pur-pose." on a half note (E). Electric Piano has a rest. Violin and Viola have rests. Violoncello and Contrabass play a triplet of eighth notes (E, F, G) starting on the second beat.

227

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

ppp

p

ppp

p

ppp

p

ppp

ppp

ppp

ppp

p

pp

pp

p

Born_ as the soil_ sick-ened, as_ the trees

But us_

230

Fl. *pp*

Cl. *pp*

Tpt. *pp*

Tbn. *pp*

Vib. To Dr. *pp*

Gui. *p* *pp*

Alis
grew less, — grew strange. *pp*

Thea
No — born as the world threw — off its pur- pose. *p* *mf*

Elec.

Vln.

Vla.

Vc.

Cb. *pp*

233

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

pp

pp

p

p 3 *mp* *p* 3 3

The end of the world we made is not the end of the world.

Near e-nough.

to noise ->

236

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp

p

mp

p

mp

p

Ac-count - ant, then?

Log-ist - ics, both.

238

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

pp

pp

pp

p

One__ last move.

[illegible]

[illegible]

252

Fl. *p* *3* *3*

Cl.

Tpt.

Tbn.

Drum Set *p*

Vib.

Gui. *mp* *mp* *pp* *mp* *p* *No volume p*

Sean *3* *3* *3* *mp* *p* *mf* *p*

whole world e - va cu - a - ted, ev' ry-thing like clock-work for_ a whole year. And

Elec.

Vln.

Vla. *3*

Vc. *mp* *mp* *mp*

Cb. *5* *5* *5* *mp* *mp* *mp* *mp*

[illegible]

258

Fl. *p*

Cl. *mp*

Tpt.

Tbn.

Dr. 3 3

Gui. 3 3

(matter-of-fact)
mp

Alis *mf* 3 3
I've been here___ the whole time. Ev' - ry - thing is qui-et,

Anna *mf* 3
no - thing?

Elec.

Vln. *pp* *mp*

Vla. *pp* *mp* 3 3

Vc. *mp* *pp*

Cb. *mp* *pp*

260

Fl.

Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

mp *f* *mf* *mp* (rattled) *mp*

ev' - ry chan - nel dark. Still on. But no use if there's no one

mf

The bea- con?

pp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

[illegible]

268

Fl.

Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mp

mp
(steely)

p

mf

mp

We wait. We've wait - ed our lives to be free of this life--

pp

mp

pp

mp

pp

mp

mp

mp

Slightly faster ($\bullet = 63$)

273

Fl.

Cl.

Tpt.

Tbn.

Dr.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

mf

f

mp

f

mf

p gliss. slap tongue

Ten years I've lived here. You think there's some o-ther life to start,

col legno battuto

mp

pp

gliss.

mp

mp

276

Fl. *gliss.*

Cl. *mp*

Tpt.

Tbn. *mf* *gliss.*

Dr.

Gui. palm mute *mp*

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

some po-lished world where you can shakehands with your own per-fec-tion? The worst

Elec.

Vln. *mp* *gliss.* *mp* *gliss.* *mp* col legno battuto

Vla. *p* arco *gliss.*

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

Cb. *pp* *mp*

282

Fl.

Cl.

Tpt.

Tbn.

Dr.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

mp

p 5

mf 3

pp *p* 3 *pp*

And out of that worst and no - thing else_ you'll build_ your new life.

p

gliss.

p

285

Fl.

Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

(very cold)

p

Don't make your fail-ures mine.

mp

(breaking the tension)

Thea

Why did you come?

Sean

mf

A change, a job. Ne-ver

Elec.

Vln.

S

pp

p

Vla.

Vc.

Cb.

289

Fl.

Cl.

Tpt.

Tbn.

Dr.

Vibraphone
Hard beaters
Motor: off

Gui.

Sean

seen a crop world be-fore. So ma-ny trees- a whole pla-net. I

Elec.

Vln.

Vla.

Vc.

Cb.

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

palm mute

mp *mp* *mf* *f* *mf* *mp*

mp *mp* *pp* *mp*

mp *mp*

292

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

ppp

mp

mp

See your - self?

mf

mp

want-ed to see. Have you tra- velled? Have a-ny of

pizz.

mp

pizz.

mp

9

295

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

norm.

mp

Sean

you? A-way from the ci ty a-way from the towns, the roads, the camps- just found a

f

Elec.

Vln.

Vla.

pizz.

Vc.

mp

Cb.

298

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

pp

pp

pp

mp

mp

f

mp

mp

line__ and walked, scraped a nest and dug a hole and plant-ed a fire, and seen__ that room e

301

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

ppp

mf

f

mp

pizz.

rupt a-round you, the one box where e - v'ry thing fits?

Full Score

101

306

Fl.

Cl.

Tpt.

Tbn.

Percussion

Perc.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

p

mp

p

pp

arco

Distortion: off
Cresc. / Dim. with volume pedal

You're at the top of a tower-sky

308

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Sean

___ in e - v'ry di - rect - ion- in the black - ness_ no___

Elec.

Vln.

Vla.

Vc.

Cb.

pp

310

Fl.

Cl.

Tpt.

Tbn.

Perc.

Gui.

Sean

lines, no grid, the whole

Elec.

Vln.

Vla.

Vc.

Cb.

314

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

and the fire dies- and

pizz.
palm mute

p

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

and the fire dies- and

pizz.
palm mute

p

318

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

p

p

mp

p

mp

mf

p

free - dom is more than your - self-

some-thing car-ries on- when ev - 'ry last piece of you-

spiccato

pp

spiccato

pp

320

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

— is ta-ken, ev-'ry crumb-- what ev-er's left-- on-ly— in that are you free--

Elec.

Vln.

Vla.

Vc.

Cb.

mp

pp

spiccato

326

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mf > *pp*

pp < *mp* < *pp*

mf > *pp*

pp < *p* < *pp*

< *mp* > *p*

mf < *p*

scraped holes? You think we__ have-n't slept there? You say the worst is packed

norm.

mf > *pp*

pp

arco

p

[illegible]

[illegible]

334

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

pp

pp

mp *pp* *p*

palm mute

f *mp* *p*

vive this res- cue-- what a ghost you will be drift-ing your bo-dy a-cross what-ev-er world they

arco *pp*

pp

Detailed description of the musical score: The score is for measures 334, 335, and 336. The Flute and Clarinet parts feature melodic lines with triplets and a *pp* dynamic. The Trumpet and Trombone parts have sustained notes. The Vibraphone part consists of chords with dynamics *mp*, *pp*, and *p*. The Guitar part includes a 'palm mute' instruction. Sean's vocal line starts with a *f* dynamic, followed by *mp* and *p*, with lyrics: 'vive this res- cue-- what a ghost you will be drift-ing your bo-dy a-cross what-ev-er world they'. The Electric Guitar, Violin, and Viola parts are silent. The Violoncello part has a triplet and an *arco pp* instruction. The Contrabass part has a *pp* dynamic and a triplet.

337

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

Don't tell me how to love the on - ly home I've known. And

give us next.

mp (very terse) *fp* *mf* *f*

Distortion: light
Cresc./Dim. with volume pedal
norm.

f *f* *f* *f*

fp *fp* *fp* *fp*

[illegible]

[illegible]

348

Fl. *pp*

Cl. *pp*

Tpt.

Tbn.

Vib.

Gui.

Sean

our on - ly work-- are gone, and the whole pl - anet__ flung a-way

Elec.

Vln.

Vla. pizz. (palm mute)

Vc. *pp*

Cb. *pp* col legno battuto

351

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

p

p

p *mp* *p*

like a stone-- all of us spin-ning in some pod-- what___ for-eign-ers___ we will be_

pizz. (palm mute)

pizz. (norm.)

354

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

to our - selves-- a - lone_ with the worst of_

mp

Detailed description of the musical score: The score is for measures 354 and 355. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Flute (Fl.) and Clarinet (Cl.) both have whole rests in both measures. Trumpet (Tpt.) and Trombone (Tbn.) also have whole rests. Vibraphone (Vib.) plays a triplet of eighth notes (F#, G, A) in measure 354, followed by a quarter rest, then a quarter note (F#) in measure 355, followed by a quarter rest. Guitar (Gui.) plays a quarter note (Bb) in measure 354, followed by a quarter rest, then a triplet of eighth notes (Bb, A, G) in measure 355, followed by a quarter rest. Sean (vocals) has a melodic line starting in measure 354 with a quintuplet of eighth notes (F#, G, A, B, C) and a quarter note (D), followed by a quarter rest in measure 355. The lyrics are 'to our - selves-- a - lone_ with the worst of_'. The dynamic marking 'mp' (mezzo-piano) is placed above the final notes of the vocal line. Electric Piano (Elec.) has whole rests in both measures. Violin (Vln.) plays a quintuplet of eighth notes (F#, G, A, B, C) in measure 354, followed by a quarter rest, then a quarter note (F#) in measure 355, followed by a quarter rest. Viola (Vla.) plays a quarter note (F#) in measure 354, followed by a quarter rest, then a quarter note (F#) in measure 355, followed by a quarter rest. Violoncello (Vc.) plays a quintuplet of eighth notes (F#, G, A, B, C) in measure 354, followed by a quarter rest, then a quarter note (F#) in measure 355, followed by a quarter rest. Contrabass (Cb.) plays a triplet of eighth notes (F#, G, A) in measure 354, followed by a quarter rest, then a quintuplet of eighth notes (F#, G, A, B, C) in measure 355, followed by a quarter rest.

356

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Sean

— what's left.—

Elec.

Vln.

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 356, containing measures 356 and 357. The score is for a large ensemble. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gui.), Sean (likely a vocalist or soloist), Electric Piano (Elec.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measures 356 and 357 are shown. In measure 356, the Flute, Clarinet, Trumpet, and Trombone parts are mostly rests. The Vibraphone plays a triplet of eighth notes (F#, G, A) followed by a quarter rest. The Guitar plays a quarter note (Bb) followed by a quarter rest. Sean has a vocal line starting with an accent (>) and a piano (p) dynamic, playing a quarter note (Bb) followed by a quarter rest. The Electric Piano part is a whole rest. The Violin, Viola, Violoncello, and Contrabass parts have various rhythmic figures, including triplets and eighth notes. In measure 357, the Flute, Clarinet, Trumpet, and Trombone parts are mostly rests. The Vibraphone plays a whole rest. The Guitar plays a quarter note (Bb) followed by a quarter rest. Sean has a whole rest. The Electric Piano part is a whole rest. The Violin, Viola, Violoncello, and Contrabass parts continue their rhythmic patterns. The page ends with a double bar line and repeat dots.

(long pause, slight assertion of the PLANETVOICE)

ANNA

I'll tell the story of this place to my son.
And you only tell a story when it's done.

THEA

Is this world done? Not yet, not quite.
I remember once
an errand, some trip for work
you sent me on—to find some stray machine.

ANNA

You were gone a long time.

THEA

I began to walk, just found a stream and followed it.
It joined another.
I walked a full day, a second, a third,
sleeping out, warm in this strange summer we keep, watching
stream join stream, water with water,
a river gathering among the million moving things
of which perhaps I was one.
With a husband sun I tramped the shore
as the river pulled stream
after stream to itself, a slow road
of the rain we allow, and I alone
in that birdless land, the yellow sky,
the grid breaking at the shore:
The sun-soaked road where all of our rules
flowed and broke,
broke
and flowed—slower and slower
as the water gathered. The river continues the rain.
Sleeping warm in the moss and straw,
waking through sun as the river shone
I found a lake,
miles of light where the hills knelt down
and the water rolled and stayed.
I couldn't believe how large. I stopped—
I could only look. So much water, so much sun—
and then I saw a bird—

ALIS

Some off world pet,
escaped.

THEA

—Yes, exactly. To meet a bird
in a birdless land—there it was—a black rag
in the reeds, at home by the lake
which still believes it is a river,
the river which thinks it must still be rain.

358 ♩ = 66

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

(cup mute) *p* *mp* *p*

(gently) *mp* *mf* *p*

The-a you're__ a beau - ti - ful_ fool. I've trav - elled_ I've

arco *p* *mf* *p*

363

Full Score

127

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

Ne-ver a - ny ho - nor a - mong thieves _ and _ life, _ you know,

pp

mf

p

mf

mp

f

mp

p

mf

p

arco

365

Fl. *mf* *p*

Cl. *mf*

Tpt.

Tbn.

Vib. *mf* *p*

Gui. *p* *f* *mp* *f* *p* *mp*

Anna
is a thief. It tricks and takes. And we too- we have

Elec.

con sord. senza vib.
sul tasto

Vln. *ppp* *p*
arco
con sord. senza vib.
sul tasto

Vla. *p*

Vc.

Cb.

369

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

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

ta - ken, we have ta-ken, we have ta-ken. We've ne-ver known sea-sons here.

Elec.

Vln.

Vla.

Vc.

Cb.

con sord. senza vib.
sul tasto

p

arco

mp

mp

373

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp

pp

p

dead strokes

Sea-sons end and they be-gin, but here- on - ly__end-ings, the dark de-cline.

mp

377

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

ppp

pp

dead strokes

p

(hazily)

I

B1

Vln.

Vla.

Vc.

Cb.

379

Fl. *mf* *ppp*

Cl. *mp*

Tpt.

Tbn.

Vib. (norm.) *p*

Gui.

Anna *mf* *p*

keep dream-ing small homes a - mong the roots-

Elec.

Vln. *ppp* senza sord. normale.

Vla.

Vc.

Cb.

381

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

ppp

p

mp

p

mf

ppp

mp

senza sord. normale.
pizz.

ppp

Are we tell - ing sto - ries?

7

5

6

7

3

3

383

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

p

mf

mp

mf

p

ppp

mp

arco
jeté

A day I of - ten think of, of -

385

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

ppp

ppp

mp

p

pp

p

mf

p

pp

p

mp

ten think, a day a free day. No work

jeté

jeté

jeté

jeté

jeté

5 7 5 6 7

7 6

C1

387

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

Cl. *ppp* *mf* *p* *f*

Tpt. harmon mute *mf*

Tbn. harmon mute *mf*

Vib. *mf* *mf*

Gui. *f* *f* (determined)

Anna *mf* *p* *f* (determined)

and out a - mong the trees, miles a - way- hunt - ing.

Elec.

Vln. *ppp* *mf* senza sord. normale.

Vla. *mf*

Vc. *mf*

Cb. *mf*

C1

389

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

f *p* *mf*

f *p* *mf*

f *p* *mf*

mf *mf* *f* *f*

So lit - tle to find but what there was I wan - ted

f *p* *mf*

f *p* *mf*

f *p* *mf*

391

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp *pp* *mf* *pp*

p *mp*

p

p *mf*

mp *mp* *f* *mp*

The sun was with me

p *mp* *p*

p *mp* *p*

p *mp* *p*

394

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp

p

pp

mf

pp

mf

p

mf

(increasingly lost in memory)

The sky spun, the gears went round, sun-light milled

397

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

ppp

mp

f

mp

in - to a soil, air pressed in-to a ri - ver, wind crushed in-to a tree. All this noise-

arco

D1

Full Score

141

402

Fl. *mf*

Cl.

Tpt.

Tbn. *mf* no mute

Vib. *pp* *mp* Reverb: medium

Gui. *mf* (uncertain) *mp* *p* *f* (dismissive)

Anna What - ev-er there wasto__ find.

Sean (curious) *mf* Why? Why_hunt? What were you af- ter? There

Elec.

Vln. **D1**

Vla. *mf*

Vc. *pp* *mp*

Cb. *mf* 5:3 *mf*

406

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

no mute

p

pp

p

ppp

mp

p

Food. _____

_____ was no-thing to find. Food is sup-plied. What then? Why car-ry a gun to_____

mf

mp

pp

mf

409

Fl. *pp* *p*

Cl.

Tpt. *pp* *mp*

Tbn.

Vib. *pp* *mf* *p*

Gui. *p* *mp* *mf*
(more assured)

Anna *mp* *mf*
To un-der-stand, to feel a-live.

Sean *p* *mp* *mf*
— the woods? Liv - ing is sup-plied. Know-ledge

Elec.

Vln.

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

412 **E1**

Fl. *mf* *mf* *p*

Cl.

Tpt. *mp* *pp*

Tbn.

Vib. *pp* *mp* *pp*

Gui. *mp* *mp* *p* To E. Gtr.

Anna *mp* *p* *p* Some thing hid-den in__ the sun. The

Sean *mp* *p* *p* __ is sup-plied.. The sun, e - ven the sun_ has been sup-plied.

Elec. fundamentals

E1

Vln.

Vla. *mf* *p*

Vc. *mp*

Cb. *mf* *p*

415

Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Anna

rain, then. A sud - den__ ri sing- no. Off ca-len-dar, off list__ the rain came-

Sean

That too--

Elec.

Vln.

Vla.

Vc.

Cb.

mp

mf

f

p

mp

ppp

pp

pizz.

419

Fl.

Cl.

Tpt.

Tbn.

Vib.

Harmonic Series Guitar

Reverb: high
Long delay

H. G.

Anna

drift-ing-like a fa-ther, late to a room a-lone, the rain came, un-ex-pec-ted,

Elec.

Vln.

Vla.

Vc.

Cb.

arco

f

mp

p

mf

pp

Detailed description of the musical score: The page shows measures 419 through 422. The vocal line (Anna) is the primary focus, with lyrics: 'drift-ing-like a fa-ther, late to a room a-lone, the rain came, un-ex-pec-ted,'. The melody includes triplets and dynamic markings of *f*, *mp*, and *p*. The Harmonic Series Guitar part has a box indicating 'Reverb: high Long delay'. The electric guitar part has a long sustained note across all four measures. The contrabass part includes an 'arco' instruction and dynamic markings of *pp*, *mf*, and *pp*. Other instruments (Fl, Cl, Tpt, Tbn, Vib, Vln, Vla) are present but have no notation in this section.

423

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Anna

dark-ness on the hill, si - len cing of_ peace, frail_ stems of light thrown quick

Elec.

Vln.

Vla.

Vc.

Cb.

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

[illegible]

Fl.

Cl.

pp

mp

pp

Fpt.

pp

Bn.

pp

Vib.

G.

3

A strange light, light in the rooms, break-ing the stems, so now

ma

lec.

Vln.

senza vib.

p

mp

Vla.

senza vib.

p

p

mp

Vc.

3

mf

Cb.

436

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp *pp* *mp* *pp*

mf *p*

mf *p* *p* *mp*

mf *p* *p* *mp*

p *3* *3* *3* *mf*

the world is full of that wrong- and per - haps the sun it - self

439

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Anna

Elec.

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

mf *pp* *mp* *p*

pp

pp

mf *mp*

___ has done___ me wrong- but_ to_____ stand___ warm-ly in

445

Fl. *mf*

Cl. *mf*

Tpt.

Tbn.

Vib.

H. G.

Anna

me still there- not_ to_ be_ torn. Death al- so_ is sup plied. Death

Elec.

Vln.

Vla.

Vc.

Cb.

448

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

walks a-head of us, like a fa - ther. I wan-ted to stand,

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

451

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

to o - pen the sun's mouth, see the_ teeth, feel the_ breath - ing heat.

ppp

f *mp*

p *pp*

156 **H1** Slightly faster (♩ = 69) Full Score

454

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

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

Tpt. *fp* *f*

Tbn. *fp* *f*

Vib.

H. G.

Alis *f* *furious* *f* *p* *mf*
Do you want to stay? All of you these homes, these nests-

Elec.

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

Vla. pizz. *f*

Vc. pizz. *f*

Cb.

456

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

p *mf* *f* *p*

(sarcastic) *mf* *f* *p* *f*

this prec - ious sun.shout-ing life- walk out the door, then. Your love is a scab on loss.

senza vib. *con vib.*

arco senza vib. *con vib.*

arco senza vib. *con vib.*

senza vib. *con vib.*

3 p

459

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

mf
(bewildered)

mp
(darkly)

Do you hate this world so much? Do you hate your - self?

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

461

Fl.

Cl.

Tpt.

Tbn.

Vib.

H. G.

Alis

Anna

Thea

Elec.

motor: 8 medium beaters

p

mf

p (snippy)

p (suddenly reflective)

Do you e-ven know your- self? Have you met? O I know

mf (off-hand)

Have you?

I1

Vln.

Vla.

Vc.

Cb.

mf

p

p

p

p

464

Alto Flute

Fl.

Cl.

Tpt.

Tbn.

Vib.

Electric Guitar

Tremolo: medium

Gui.

Alis

my-self too well and meet my - self dai - ly when my bo-dy sits_ to its

Elec.

Vln.

Vla.

Vc.

Cb.

[illegible]

469

A. Fl.

Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

p

p

p

mp

p

p

p

p

that will sur-vive to-day, the fist clenched at the back of my mind.

ALIS (*cont.*)

There is so little of myself I would save and it is not
 what you think
 the part most resistant to numbers
 You would think this but no
 The pinnacle sums—the highest—the sharpest—that
 is where I am
 The finest, the final brick
 a ziggurat of quantity
 We have been sending up the trees—the land become trees
 The land
 arriving has risen and the stars and the air
 have fallen downward
 arriving
 We need only the courage to submit
 to the balance—the foliate calculations and this
 lifelessness around us this new
 loss will be
 elsewhere an abundance
 Did you think you or anyone or anything would last
 Did you think you were the solution
 The fatal translation—the holy salvage—the unaccounted term
 No
 Your hairs were numbered when the universe
 burst born open
 You are a term in the tumult of origins—Listen to me
 Pull yourself from the rain—the sky
 This falling is a rising
 This fear a homecoming love
 and we are each of us birthing new mothers

Behold the old stupidities—
 O piece us apart, O swallow us whole
 only take us
 take us—
 the throat and gullet the infinite teeth
 only take us take us and
 keep us
 and there's the worst of it, the innermost organ,
 most stupid of all. O keep us—keep us—keep
 what
 Not a single line connects you to the moss—the future
 of this world is nothing of your past
 The hills
 lack even the sight to disregard you—the wind
 has no preference—the water
 needs nothing—so what
 of this sky view these cigarettes and my own fear Nowhere
 is the moss my equal—I
 will keep myself until the rotless vacuum
 the immaculate
 takes me

The sun sets but this is a lie—
 It rises but again
 a lie—a chain dragged—I'm tired
 of all the comings and goings the sounds I'm tired
 I'm tired
 of the sky the blue fishbowl infinity
 Only these walls are honest—and we
 built them—so here is your stopping—here
 is your end—be comforted, compose your world—only
 don't ask me to love the sun with its endlessness its return
 its lies its lies
 I can almost see
 a sun which only sets, which lies down—an old woman lying down—
 and all the singing stops—

J1

164

♩ = 92

Full Score

472

A. Fl. *fp*

Bass Clarinet in B \flat *fp*

B. Cl. *fp*

Tpt. *fp*

Tbn. *fp*

Dr. *fp*

Gui.

Alis *f*

So good - bye__ to the songs you need to hear_____ a -

Elec.

J1

Vln. *fp*

Vla. *f*

Vc. *f* pizz.

Cb. *f*

474

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

f *p* *mp* *p*

f *p*

f *p*

f

ff *mp*

gain and a - gain Gone and gone the com-fort of the blown seed Gone_ the

f *p*

p

p

481

A. Fl. *mf* *p* *p*

B. Cl. *mf* *p* *p* *p*

Tpt.

Tbn. *mf*

Vib. *p* *p*

Gui. *p* Dim. with volume pedal

Alis *f* *mp*
fail-ure Gone the breath_ and back-bone of morn-ing gone_____

Elec.

Vln. *mf* *p*

Vla. *p* *p* 3

Vc. *p*

Cb.

484

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

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

mp pp *mf* *fp* *fp*

mf *p*

mf

and the re - con - cil - i - a - tions of eve - ning

mf

f

mf

486

tr *p* *sm.*

p *f* *p* *f* *p* *f* *p*

f *p* *f*

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

f *mf* *mf*

No volume pedal
with slide

I'm so tired of reach - ing back bend - ing for - ward Some o - ri - gi-nal

L1

tr

3

p *f* *p* *f* *p*

tr

3

p *f* *p* *f* *p*

tr

3

p *f* *p* *f* *p*

arco

tr

3

p *f* *p*

489

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

ff > *mp* *f*

p *f*

f *f* *ff*

health some first state no lies

Distortion: low

f *p* *f* *f*

p *f*

[illegible]

493

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

Vibraphone

p

mf

p

p

mf

mp

mf

f

mp

f

mp

p

mf

p

f

mp

p

mf

p

to moons sa - tel-lites the re-turn Gone. the twice-passed ob - ject gone

496

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

f

f

p

mp

f

mp

mf

mp

f

p

mp

mf

mf

the made bed the re - gret Gone the past with its hooks in the fu -

mf

499

A. Fl. *pp* *mf*

B. Cl. *pp* *mp* *pp* *mf* *p*

Tpt. *pp* *mp* *pp*

Tbn. *mf*

Vib. *p* *mf* *p*

Gui. *mf* *mp* *mf*

Alis
ture Gone the fu - ture's re - pur - posed past

Elec.

N1

Vln. *mp* *mf* *f*

Vla. *pp* 5 5 5 6 6

Vc. *mf*

Cb. *pp* *mp* *pp* *mf* *p*

501

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

p

f

p

fp

fp

ffp

f

p

mf

p

f

p

f

f

p

ff

pp

f

Distortion: medium

f

p

the ear - ly crow-ing the co - lours and sin's fit of sun

ff

p < f

ff

p < f

f

p

f

p

ff

O1

503

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis.

Elec.

Vln.

Vla.

Vc.

Cb.

My ribs tightly packed

O1

505

A. Fl. *mf* *ff* *mf* *ff* 6 6

B. Cl. *mf* *ff* *mf* *ff* 3 3

Tpt. *ff* *ff*

Tbn. 3 3 3 3

Vib. 3 3 3 3

Gui. 3 3 3 3

Alis
— with shame Arms— paint - ed with pro - mis - es ban - gled with

Elec.

Vln. *mf* *ff* *mf* *ff* 3 3 5 5

Vla. *mf* *ff* *mf* *ff* 5 9 3 3

Vc. 3 3

Cb.

507

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mf *ff* *pp* *mf*

mf *ff* *pp* *mf*

p *ff* *pp* *mf*

p *ff* *pp* *mf*

Drum Set

p *ff* *ppp* *mf*

(ironic) *p* *mf* *p*

lies eyes_ blanched O_sweet-ness_ O su-gars of love O

mf *ff* *pp* *mf*

mf *p* *ff* *pp* *mf*

p *ff* *pp* *mf*

p *ff* *pp* *mf*

arco

p *ff* *pp* *mf*

P1

511

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

p

fff

pp

ff

f

fff

mp

al - ways ev - er

O gone days when we

multiphonic

MSP

MSP

MSP

MSP

Full Score Slower (♩ = 81)

A bright white light passes quickly, briefly flooding the stage. The characters absorb this, then look around at each other.

[illegible]

[illegible]

523

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

524

[illegible]

527

A. Fl. *mf*

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

Tpt. *p* *mf* *p* *mf*

Tbn. *mf*

Dr. *mf*

Gui. *mf*

Alis *ff* Not

Anna *f* What was that?

Thea *mf* *f* *ff* Was that the ship? It did-n't land- was it fall- ing?

Sean *f* The ship-

Elec.

jeté

Vln. *mf*

Vla. *fp* *mf* *fp*

Vc. *mf*

Cb. *mf*

530

A. Fl. *mf* *f*

B. Cl. *mf* *pp* *f* *f* *pp* *mf*

Tpt. *p* *p* *mf*

Tbn. *mf* *f*

Dr. *f* *f*

Gui. *f* *f*

Alis
— fall - ing.

Anna
mf *f*

Sean
ff *f* *mf*
But too_ high, too fast.
Could-n't_ be- they could - n't_

Elec.

Vln. *mf* *mf*
jeté jeté

Vla. *mf* *fp* *f* *pizz.* *fp*

Vc. *mf*

Cb. *f* *mf*

532

A. Fl. *mf* *mf* *mf*

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

Tpt. *p* *p* *mp* *pp*

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

Dr. *mf* *mf* *mf*

Gui. *ff*

Alis Lis-ten-

Sean *mf* Per-haps they're here-

Elec.

Vln. *jeté* *mf* *mf* *mf*

Vla. *mf* *fp* *mf* *fp* *mf* *fp*

Vc. *3*

Cb. *mf* *mf* *mf*

535

A. Fl. *mf* *mf*

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

Tpt.

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

Dr. *mf*

Gui. *mf* *f*

Alis No sound of a strike.

Thea *f* Then what- what else would it

Elec.

Vln. *mf* *jeté* *mf* *jeté*

Vla. *mf* *fp* *mf* *fp*

Vc. *mf*

Cb. *mf* *mf*

537

A. Fl. *mf*

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

Tpt.

Tbn. *pp* *mf*

Dr. *mf*

Gui. *f* *mf* *f*

Alis

Anna *ff* *mf*

Thea *mf* *f*

Sean *mf* *f*

Elec.

Vln. *mf* *jeté*

Vla. *mf* *fp* *f*

Vc. *mf* *f*

Cb. *mf* *f*

No, no. *ff* *mf*

No - thing no sound

be?

Have they left, have they turned-

542

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Anna

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

mf *pp* *mf* *p* *ff* *mf*

fp *ff* *mf*

mf *p* *ff* *mf*

pp *mf* *pp* *ff* *mf*

mf

mf *f*

Nine hours,

fast is on - ly light.

mp *f*

p *ff* *mf*

mf *p* *ff* *mf*

mf *p* *ff* *mf*

mf *p* *ff* *mf*

Distortion: high

T1

547

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

f *mf* *mp* *mf* *f* *mf*

f *mp* *mf*

mp *f* *fp*

more, they've been late and we've done no - thing- You__ did no - thing. I__

p *mp* *f*

550

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mf

f

mp

mf

mp

f

mp

mf

mp

f

mp

mf

pp

pp

mp

won't lose my son like this, I won't lose my - self.

A. Fl.
 B. Cl.
 Tpt.
 Tbn.
 Dr.
 Gui.
 Anna
 Thea
 Elec.
 Vln.
 Vla.
 Vc.
 Cb.

What - ev - er that was, what e-ver's go - ing -
 What_ do you want to_ do?_

Wah pedal (each note)
 [Distortion: high]

gliss.

555

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mf *p* *ff* *mf*

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

mf *p* *ff* *mf*

f *ff* *f*

f *ff* *f*

mf *ff*

mp *f* *p* *ff*

mf *p* *ff*

mf *p* *ff*

No wah
[Distortion: high]

on, I won't just stand here and watch. We need to be seen- fire- set the trees,

U1

Vln.
 Vla.
 Vc.
 Cb.

560

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Anna

Sean

Elec.

Vln.

Vla.

Vc.

Cb.

Vibraphone
motor: 1
soft mallets

pp
Ped.

f *mf*

No. — They won't come,

it- kill it- they'll have to come-

p

pp

pp

pp

p

Detailed description of the musical score: The score is for measures 560 and 561. Measures 560-561 are shown. A. Fl. and B. Cl. have whole rests. Tpt. and Tbn. have whole rests. Dr. has a whole rest in 560 and a half note in 561. Gui. has a whole rest in 560 and a whole rest in 561. Alis has a whole rest in 560 and a half note in 561. Anna has a triplet of eighth notes in 560 and a triplet of eighth notes in 561. Sean has a half note in 560 and a whole rest in 561. Elec. has a whole rest in 560 and a whole rest in 561. Vln. has a whole rest in 560 and a whole rest in 561. Vla. has a whole rest in 560 and a whole rest in 561. Vc. has a half note in 560 and a whole rest in 561. Cb. has a half note in 560 and a whole rest in 561. Dynamics include *pp*, *f*, *mf*, and *p*. Lyrics are provided for Alis, Anna, and Sean. Performance instructions for the Vibraphone are also present.

562

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

they won't have to. They're com- ing- or they're not.

Elec.

Vln.

Vla.

Vc.

Cb.

pp

mp

pp

mp

pp

mp

pp

THEA
Are we
now a part of the world they left behind?

SEAN
(suddenly alarmed, looking out window)
The lights are going out—look at the streets, the towns—
everything blinking.

ALIS
But how? How could they fail so soon?

SEAN
Who's left to fear the dark?

ALIS
But to fail so soon!
One hundred years from now those lights should still be here,
on at night, off at dawn, a toy of stars.
It should have lasted.

ANNA
And much else.

ALIS
Not much. But this—this simple toy.

SEAN
(still looking out window)
The wind—knives at a corpse—

THEA
What's that light?

ANNA
What, Thea?

THEA
Along the hills, in the dark—
I can see it now for the dark—this new dark—

ALIS
What does she mean?

THEA
I've seen it before—have you—
a flicker, like a breeze through curtains—but air,
only air.
A blue fire.

ALIS
What does the girl mean?

ANNA
Thea, there's nothing—only night.

SEAN
I've not seen but I've heard—

THEA
Yes—

SEAN
—a sound
of wind, a snapping in my mind
like fire,
a sound of sleeping with your ear to your vein.

ALIS
You're mad.

SEAN
On a still day—a wind—like burning—

ANNA
The lights—can a ship land like this?

ALIS
Can you fix it?

ANNA
(taking quick stock of herself)
Yes.
(exits)

THEA
(not registering ALIS and ANNA's exchange)
We've been watching for years—watching this happen.

ALIS
(derisively)
No more—

THEA
I've been watching everything.

ALIS
No more—

THEA
A lumping dragging crawling weeping
Barely there—a face
that finds us and blinks
Finds us again among the lights and blinks
We're leaving now and I'm glad
But the lives
the life
around us now, these are the hard deaths—
looking and finding us
in the star-walled dark—finding
us—
But we have not made this
We are no parent.

ALIS
Someone made it.

THEA
The motherless look for a mother
blink at the stars and find it.

ALIS
And the childless look for a child
claws at the soil, finds it.

THEA
Perhaps—but listen
you dead thing—

565 ♩ = 81

A. Fl.
 B. Cl.
 Tpt.
 Tbn.
 Vib.
 Gui.
 Thea
 Elec.
 Vln.
 Vla.
 Vc.
 Cb.

Soft beaters
 Motor: 1
 Harmonic Series Guitar
 Capo 5
 Improvise harmonics on open strings (1-3 per bar)

Yes, this world was made some - how by ma - kers who kept

Musical score for "The Creation of Adam" by John Williams. The score is for a full orchestra and a vocal soloist (Thea). The instruments listed are: A. Fl., B. Cl., Tpt., Tbn., Vib., Gui., Thea, Elec., Vln., Vla., Vc., and Cb. The score includes various musical notations such as dynamics (p, mp, mf, f), articulation (accents, slurs), and performance instructions (e.g., "Soft beaters", "Motor: 1", "Harmonic Series Guitar", "Capo 5", "Improvise harmonics on open strings (1-3 per bar)", "con sord."). The vocal line for Thea includes the lyrics: "Yes, this world was made some - how by ma - kers who kept".

568

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

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

mp *f* *mp*

their dis - tance These trees who ne - ver held their fa - ther

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

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

p *mp* *p* *mf* *p* *gliss.*

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

571

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

mp

p

straight mute

p

f

mp

f

mf

mp

These stones who_ ne-ver wept with their mo - ther But we we_ know our

f

p

mp

p

mf

p

mf

p

mf

p

f

p

mf

p

f

p

575

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

p

mf

p

p

mf

p

f *mp*

p *mf* *p*

p *mf* *p*

mf *mp*

mo thers, our fa- thers- I know my fa- ther weep-ing I knew my

578

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

mp *p*

mf *mp* *mf* *mp*

mo-ther and I will not keep my di-stancehere. Look out__ of the win-dow-

mp *p* *mp*

mf *p*

X1

583

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

p

mf

p

mp

mf

the air__ you've been breath-ing, the blue-__ The mo-ther cre-ates the child but just

mf

p

mf

mp

pp

senza sord.

586

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

Drum Set

pp

f

mf

as much the child cre-ates the mo-ther so look on the co-lors, look at the hills, the crowns Let them

mf

mp

f

mp

pp

Z1

589

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

no mute

pp *f* *p* *mf*

f *p* *mf*

pp *f* *p* *mf*

pp *f* *p* *mf*

mf

ff *mf* *f* *mf*

make__ you,__ their long stares sew your seams.__

pp *f* *p* *mf*

f *p* *mf*

pp *f* *p* *mf*

592

A. Fl.

B. Cl.

Tpt.

Tbn.

Vibraphone

Dr.

Gui.

Thea

Elec.

It is hard to see so much die and watch and feel those bones dis-solve but my own

Vln.

Vla.

Vc.

Cb.

596

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

f *f* *fp* *mf* *mf* *p*

f *f* *fp* *mf*

f *f* *fp* *mf* *mf*

mf *mp*

— death will be ea-sy — and I have seen e-nough I have mo - thered much world

fp *f* *fp* *f* *mf* *mf* *p*

fp *f* *fp* *f* *mf* *mf* *p*

fp *f* *fp* *f* *mf* *mf* *p*

600 **B2**

A. Fl. *pp*

B. Cl. *pp*

Tpt. *pp*

Tbn. *pp*

Vib.

Gui.

Thea *p*
and won't ask_for_more so I wait and_watch and blink at the__ e - v'ry_where star

Elec.

B2

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

612

A. Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Gui.

Alis

Thea

Elec.

Vln.

Vla.

Vc.

Cb.

p *p* *p* *mp* *f* *f*

p *p* *p* *mp* *f* *f*

p *p* *p* *mp* *f* *f*

p *mp* *f*

Stop; change to regular guitar

f *5*

Who cares what this world__ needs? An-na

mp *3* *3* *3*

We're not__ what this world__ needs._

p *mp* *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

D2

617

A. Fl. *mp* *mf* *p* *pp*

B. Cl. *mp* *mf* *p*

Tpt. *mp* *mf* *p* *pp*

Tbn. *mp* *mf* *p* *pp*

Drum Set

Vib.

Gui.

Alis *mp* *p* *f*

is right, life is a thief and if we've ta-ken from life life has ta-ken from us. ____

Elec.

Vln. *pp* gliss. between tremoli

Vla. *pp* gliss. between tremoli

Vc. *pp* gliss. between tremoli

Cb. *pp* gliss. between trills

621 **E2**

A. Fl. *ff* *pp*

B. Cl. *pp* *ff*

Tpt. *f* *pp* *ff*

Tbn. *f* *pp* *gliss. between trills* *sim.* *sim.*

Dr. *p* *mp* *ff* *p* *mp*

Gui. *f* *gliss.*

Alis *f* *7* *7*

Fin - ger-ing my skull like a hol - low jar.

Elec.

E2

Vln. *sim.* *sim.* *ff* *pp* *sim.* *sim.* *sim.*

Vla. *sim.* *sim.* *ff* *pp* *sim.* *sim.* *sim.*

Vc. *sim.* *sim.* *ff* *pp* *sim.* *sim.* *sim.*

Cb. *sim.* *sim.* *ff* *pp* *sim.* *sim.* *sim.*

[illegible]

631

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

pp

ff

sim.

pp

mp

ff

mf

f

tak-ing and tak-ing

So why ask what this world needs?

pp

ff

pp

ff

pp

ff

5pizz.

mf

635

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mp

mf

mp

How ma-ny worlds have failed us? — How ma - ny worlds will we fail?

pizz.

mp

mp

G2

639

A. Fl. *gliss.* *p* *mp* *gliss.* *gliss.*

B. Cl. *p*

Tpt.

Tbn. *straight mute* *p*

Dr. *mp* *mf*

Gui. *mp* *mf*

Alis (open mouth, as if about to speak)

Anna *p* *mp* *f*
Say — that a - gain. What do — you mean 'How —

Elec.

Vln. *mf* *f*

Vla.

Vc. *arco* *mf*

Cb. *mp* *pp* *mp* *pp* *mf* *p*

[illegible]

645 *gliss.*

A. Fl. *mf* *mf*

B. Cl.

Tpt. *mf* *mp* *mf* *mp*

Tbn.

Dr. *mf* *f* *mp*

Gui. *mf*

Alis

lights on?_

Anna *mf* *f* *mp*
What do you mean 'How ma-ny worlds'?_ What_____ do you know?

Sean _____
Tell_ us._____

Elec.

Vln. *mf* *f* *mp*

Vla. *mp* *mf* *f*

Vc. *mf*

Cb. *mf* *p* *mf* *p* *mf* *p*

648

A. Fl. *mp* *mf*

B. Cl. *mp* *mf*

Tpt. *mp*

Tbn.

Dr. *mp* *mf*

Gui. *mp* *mf*

Alis *mp* *mf*

Tell you what? I'm an ac - count - ant, what could I know, what could I see?

Anna *mf*

You've seen

Sean

Elec. (b) *mp* *mf* *f*

Vln. *mp* *mf* *f*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *pp* *mp* *pp* *mf* *p*

[illegible]

654

A. Fl. *mf* *mp* *mf*

B. Cl.

Tpt. *mp*

Tbn. *p*

Dr. *mp* *5* *3* *5* *3* *mf*

Gui. *mf* *mp* *mf*

Alis
did you fix the lights?

Anna
mp *3* *3* *7* *f*
No. Da - mage from the storm, some-thing wrong at the plant, I

Elec.

Vln. *mp* *mf* *f*

Vla. *f* *mp* *mf*

Vc. *mf*

Cb. *mf* *p* *mp* *pp* *mf* *p* *f*

657

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

mp

mf

p

mp

mf

p

mp

mf

f

pp

mp

p

don't know- But you must tell us, you must- What do you mean 'How ma-ny

[illegible]

663

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mf

mp

mf

mf

f

f

f

mf

f

p

f

p

mf

p

Did you think__ your own fate__ so__ u- nique? Fail - ure__

Musical score for measures 670-672. The score includes parts for A. Fl., B. Cl., Tpt., Tbn., Dr., Gui., Anna, Elec., Vln., Vla., Vc., and Cb.

- A. Fl.:** Measures 670-672. Dynamics: *f*, *mf*.
- B. Cl.:** Measures 670-672. Rested.
- Tpt.:** Measures 670-672. Dynamics: *f*.
- Tbn.:** Measures 670-672. Dynamics: *f*.
- Dr.:** Measures 670-672. Dynamics: *mf*.
- Gui.:** Measures 670-672. Dynamics: *f*, *mf*.
- Anna:** Measures 670-672. Lyrics: "But our lives, our life, e - v'ry one's life my". Dynamics: *f*, *mf*.
- Elec.:** Measures 670-672. Bass line with notes G2, F#2, E2.
- Vln.:** Measures 670-672. Dynamics: *f*, *mf*. Includes a section labeled L2.
- Vla.:** Measures 670-672. Dynamics: *f*, *mf*.
- Vc.:** Measures 670-672. Dynamics: *f*, *mf*.
- Cb.:** Measures 670-672. Dynamics: *mf*, *p*.

673

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Anna

Elec.

Vln.

Vla.

Vc.

Cb.

f

mf

mp

p

ff

f

mf

f

mf

f

mf

f

mf

p

son- what were we to them?

676

A. Fl. air noise (unpitched) *ff*

B. Cl. air noise (unpitched) *ff*

Tpt. *mp* 3

Tbn. air noise (unpitched) *ff*

Dr. *pp* 3 3 5

Gui. *mp* 3 *p* 3

Alis *p*
Where___ is___ the be - tra- yal?

Elec.

Vln. *mp*

Vla. bow on bridge (no pitch) *ff*

Vc. *mp* *p*

Cb. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

THEA

Failure may fill us
but not this place. This planet
does not burn because it fails.
And the wind that races round
and joins and joins together—
that burning, that voice—
sees nothing of our failure, nothing of us at all.

(PLANETVOICE getting louder throughout)

SEAN

But what promises, then? What promises can they offer?
Bad enough to learn your life is over,
worse to know the next is over too.

ALIS

Did you expect to live forever?

SEAN

I expected to live,
to hide myself among the trees, a crop of soul,
sprung from a fugitive cone, but part—a part—
even of your tallies, your sums,
smuggled in
when everything is cut and counted.
And to die the death of such a life, a death
which owns the life it was—
not some off-world fever in a room
where there's no telling floor from ceiling—
nothing but walls
to keep you in.
Learning to live here, I had hoped to die here. But
you're right, there's no betrayal.
A made world, they said,
and we took it.
So soon—that is the only regret. That our making
should fail so soon.

THEA

But something takes its place,
this fire, this blue fire—
we might yet be midwives to a god,
and all our failures spent.

ANNA

Or are we just the afterbirth—
buried for luck?

THEA

(referring to crashing, flashing)
Listen—tantrums of an infant.
Everything here is loud and new.
And a ship comes to take us to the silent, the old.

SEAN

Does it come?

ANNA

Far too soon to give up hope.
I mean to join my son.

ALIS
 But what if nothing comes?
 This ship
 may be a lie told months ago,
 and this world
 a lie—and our lives, my life
 part of the lie this world has been telling. So here
 is the betrayal:
 tethered by such poor lies
 we never needed strength—
 spared the strong poison
 we never grew immune.
 Now
 I crave the largest lies, and the worst: death,
 daylight,
 and myself.
 And all the while this world comes down, boiled
 in a final chaos.
(ALIS removes herself slightly, goes to sit by herself.)

THEA
 Can we do anything but wait?

ANNA
 Nothing to fix, nothing to help.
 They'll find us if they want to.

SEAN
 If we had to stay—

ANNA
 No.
 There may be food here, in the town,
 until it spoils.
 But I'm not hungry. My life here is over.

(ANNA looks away, creating a shared conversation between just SEAN and THEA.)

SEAN
 What if they don't come?

THEA
(pause)
 Twice orphaned—
 and sure to die.

(The PLANETVOICE by this point is overpoweringly loud.)

A speechless spell of time in which ALIS appears to resolve her confusion and walks off stage right with one of her several bags. The other characters notice her absence and gesture with confusion and some fear toward where she was, but the PLANETVOICE overwhelms anything they might say—and, too, quickly the same sort of WHITE LIGHT floods from stage left. The storm worsens. THEA, ANNA and SEAN gather their things amid the infrequent flashes of electric lamplight and more distant bluish storm-light, allowing finally only a few disjointed glimpses of their last actions of gathering themselves and exiting into the WHITE LIGHT.

The PLANETVOICE continues to organize and assert itself now onto a chaotic and humanless stage. After a minute or so of music, ALIS enters stage left, new lights creeping ahead of her, indicating that this is no longer the hangar.)

680 ♩ = 78

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

(straight mute)

pp *mp* *pp*

resonant filters + stochastic synthesis

8 *vb*

N2

♩ = 78

(con sord.)
norm.
con vib.

pp *mp* *pp* *mp* *pp*

686

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

02

Vln.

Vla.

Vc.

Cb.

cup mute

mf

mp

mp

pp

f

mf

For-give me, my pa-rents- let them for-give- and the

senza sord.
norm.
con vib.

(con sord.)
norm.
con vib.

pp
MSP
senza sord.
con vib.

fp

mf

p

f

p

690

A. Fl.

B. Cl.

Tpt.

Tbn.

Dr.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mf

mf

mf

pp

f

mp

f

pp

p

mf

p

Vibraphone

Harmonic Series Guitar

Capo 6

Improvise harmonics on open strings (1-3 per bar)

Distortion: low

worlds I was for you, the pro - mose your blood made to you,

693

A. Fl. *mp*

B. Cl.

Tpt. *mp*

Tbn. *p* *mf* *p*

Perc. *mp*
bowed

Gui.

Alis *mf*
when you made me.

Elec. (8)

Vln. *mp*

Vla.

Vc. *p* *mp* *p*

Cb. *mf* *p* norm.

696

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

mp

p

play

3

sing

p

mf

f

(8)

mf

p

MSP

norm.

f

p

f

f

f

p

f

700

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

f

mp

p

mp

My_____ shoul

(8)

mp cresc.

pp

p

f

p

p

senza sord.
jeté

jeté

(sim.)

Q2

703

8^{va}

A. Fl.

mf \rightarrow *mp* *f* *mf* sing

B. Cl.

Tpt.

mf \rightarrow *mp* *f* *mp*

Tbn.

p *f* *p* *mf*

Perc.

mp *mp*

Gui.

Alis

f \rightarrow *mf* *ff* *mf*

- ders are stone, my_ knees fun-nel me_down, my fin - gers find holes in_my ribs, my

Elec.

(8)

Vln.

mf \rightarrow *mp* *f* *mp*

Vla.

(*mf*) *f*

Vc.

Cb.

f *p* *f* *p* *f* *p* *f* *mp* jeté

707

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

eyes

push a-gainst the earth.

senza sord.

jeté (sim.)

(not jeté)

R2

710

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

f

mp

mf

p

(mf)

f

p

mf

f

713

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

mf

no mute

p

f

p

mf

p

f

Three moons, —

(8)

mp

not jeté

mp

ff

fp

f

S2

716

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

heav - y earth, and the sea pull-ing me-

mf

f

f

f

p

f

mf

p

f

mf

pp

ff

mp

p

f

p

roll chords

OB

norm.

[illegible]

725

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

mp *f* *mp*

fp *f* *p*

medium beaters

6 7

8^{va}

f *p* *f* *ff*

3 5 6 7

3 3 3 3

Detailed description: This is a page from a full score, page 247, showing measures 725 and 726. The score is for a large ensemble. The instruments listed are A. Fl., B. Cl., Tpt., Tbn., Perc., Gui., Elec., Vln., Vla., Vc., and Cb. The B. Cl. part has a melodic line with dynamics *mp*, *f*, and *mp*. The Tpt. part has a melodic line with a triplet. The Tbn. part has a melodic line with dynamics *fp*, *f*, and *p*. The Perc. part has a melodic line with dynamics *f* and a triplet. The Elec. part has a melodic line with dynamics *f* and a triplet. The Vln. part has a melodic line with dynamics *f*, *p*, and *f*. The Vla. part has a melodic line with dynamics *f*, *p*, and *f*. The Vc. part has a melodic line with dynamics *f* and a triplet. The Cb. part has a melodic line with dynamics *f* and a triplet.

U2

727

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

mp *f* *mp*

mp *ff* *mp*

f *p* *f*

mp *pp*

ff

f

ff *fp* *f*

8 va

3

5

6 5

3

5

roll chords

roll chords

norm.

OP

5

5

730

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Alis

Elec.

Vln.

Vla.

Vc.

Cb.

f sing

f

fp

f

ff

f

ff

ff

ff

mf

p *f*

Capo off
4-8 harmonics per bar
Distortion: high

norm.

8va

jeté

(sim.)

ff

ff

mf

p *f*

A stone ra-ces the stilled ri-ver, a tree

736

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

Drum Set

Distortion: very high

norm.

jeté

(sim.)

ff

mp

p

ff

p

ff

mp

3

6

5

3

3

3

5

7

9

3

3

7

mp

738

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Gui.

Elec.

Vln.

Vla.

Vc.

Cb.

f *f* *ff* *ff*

f *ff* *ff*

f *f* *ff* *ff*

f *f* *f* *ff* *ff*

(choked)

ff

ff

+ distortion

(8).....

not jeté

f *f* *f* *ff* *ff*

not jeté

f *f* *f* *f* *ff* *ff*

mf *f* *f* *f* *f* *ff* *ff*

mf *mf* *mf* *f* *f* *f* *f* *ff* *ff*