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*I hereby recommend that the thesis prepared under my supervision by* Michael Murray  
*entitled* In the Penal Colony

*be accepted as fulfilling this part of the requirements for the degree of* Doctor of Musical Arts

*Approved by:*

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IN THE PENAL COLONY

A Dissertation submitted to the  
Division of Graduate Studies and Research  
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in partial fulfillment of the  
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DOCTOR OF MUSICAL ARTS

in the Division of Composition, Theory  
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1992

by

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# **In The Penal Colony**

an opera in one act  
by  
**Michael Murray**

## CAST

The Officer . . . . .	Tenor
The Explorer . . . . .	Baritone
The Soldier . . . . .	Non-singing role
The Condemned Man . . . . .	Non-singing role

## ORCHESTRA

Bb Clarinet I  
Bb Clarinet II/ Bass Clarinet  
Bassoon  
Horn I  
Horn II  
Bb Trumpet  
Trombone  
Percussion - one player - Snare Drum, Xylophone, Bamboo Wind Chimes, Vibraphone, Bass Drum  
Violin  
Viola  
Cello  
Bass  
Tape

Based on Franz Kafka's The Penal Colony,  
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Schocken Books, published by Pantheon Books,  
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45"

Clarinet I *mf*

Clarinet II/  
Bass Clarinet

Bassoon

Horn I *p* *mp*

Horn II *p* *mp*

Trumpet *mf*

Trombone *p* *mp*

Percussion

The Officer

The Explorer

Violin *p* *mp*

Viola *p* *mp*

Cello *p* *mp*

Bass

\* All parts sound as written except:  
Xylophone, The Officer, Bass

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45"

Cl *f* *mp*

BsCl *p* *f*

Bsn *p* *f*

Hn I *mf*

Hn II *mf*

Tpt *f*

Trb *mf* *mp*

Perc Xylophone *f*

OFF

EXP

Vln *f*

Vla *f*

Vcl *f* *mp*

Bass *p* *f*

30"

**A** ♩ = 120

CI

BaCl

Bsn

Hn I

Hn II

Tpt

Trb

Perc

Snare Drum

OFF

EXP

Vln

Vla

Vcl

Bass

*ff*

*pp*

*ff*

*p*

*p*

*mp*

*ff*

*4*

*4*

*p*

*mp*

*ff*

*4*

*4*

*p*

*mp*

*ff*

*mf*

*p*

*mp*

*ff*

*ff*

*pp*

*ff*

*p*

*p*

*ff*

3

Cl

BsCl

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

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

8

Cl

BsCl

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*pp*

*p* *f*

*p*

*f*

*f* *p* *f* *p* *p sub* *f* *ff*

14 20" ♩ = 88

Cl

BsCl

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

4

16

Cl

BsCl

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

B

*mf*

*mp*

*ord.*

23

Cl

BsCl

Bsn

Hn I

Hn II

Tpt

Trb

Xylophone

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mp*

*mf*

*mp*

*pp*

*mp*

*pizz*

*mf*

It's a re-mark-a-ble piece of ap-pa-rat-us ra-dy now!

(Feigning interest)

These un-i-forms

3

4

3

4

3

4

Cl

BsCl

Bsn

Hn I

Hn II

Tpt

Trb

Perc (Xylophone)

OFF

EXP

are too heav - y for the trop - ics, sun - ly.

Of course, but they mean home to us. We

Vln

Vla

Vcl

Bass

*pp*

34

C

CI I *mf* *sim.* *p*

CI II *mf* *sim.* *p*

Bsn

Hn I *f* *p*

Hn II *f* *p*

Tpt

Trb *f* *p*

Perc

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

don't want to for - get a - bout home. Now just have a look at this ma - chine. Things some - times go wrong of course. I hope that no - thing goes wrong to - day.

EXP

C

Vln *mf*

Vla *mf*

Vcl *f*

Bass *f*

CI I *mf*

CI II *mf*

Bsn *mf*

Hn I *mf*

Hn II *mf*

Tpt *mf*

Trb *mf*

Perc

OFF  
but if an - y - thing does go wrong, it will on - ly be some small mat - ter that can be set right at once. won't you take a seat?

EXP

Vln *sim.*

Via *sim.*

Vcl

Bass

45

**D**

Cl I *p*

Cl II *p*

Bsn *p*

Hn I

Hn II

Tpt

Trb

Perc

OFF *♩* = approx. 84

This ap - pa - rat - us was in - vent - ed by our for - mer Com - man - dant. I as - sist - ed at the ve - ry

EXP

**D**

Vln *mp*

Vla *mp*

Vcl *mp*

Bass

Cl I  
 Cl II  
 Bsn  
 Hn I  
 Hn II  
 Tpt  
 Trb  
 Perc  
 OFF  
 EXP  
 Vln  
 Vla  
 Vcl  
 Bass

car-ri-est ex-per-i-ments, and had a share in all the work un-til its com-ple-tion. but the cre-dit of in-vent-ing it

Cl I *p* *p*  
 Cl II *p* *p*  
 Bsn *p* *p*  
 Hn I  
 Hn II  
 Tpt *with mute* *mp*  
 Trb *with mute* *mp*  
 Perc  
 OFF  
 be - longs to him a - lone. Have you ev - er heard of our for - mer Com - man - dant? No? Well, it is -n't  
 EXP  
 Vln  
 Vla  
 Vcl  
 Bass

Cl I *mf*  
 Cl II *mf*  
 Bsn *mf*  
 Hn I *mf < f* *p*  
 Hn II *mf < f* *p*  
 Tpt  
 Trb  
 Perc  
 OFF  
 EXP  
 Vln  
 Vla  
 Vcl  
 Bass

say - ing too much if I tell you that the or - gan - i - za - tion of the whole po - nal cal - o - ny is his work. We who

CI I *p*  
 CI II *p*  
 Bsn *p*  
 Hn I  
 Hn II  
 Tpt  
 Trb  
 Perc  
 OFF  
 EXP  
 Vln  
 Vla  
 Vcl  
 Bass

were his friends know e - ven be - fore he died that the or - gan - i - za - tion of the col - o - ny was so per - fect that his suc - ces - sor would find it in





57

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

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

It con - sists, as you see, of three parts. The

64

CI I

CI II

Bsn

Hrn I

Hrn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

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

low - er one is called the "bed". The up - per one, the "de - sign - er," and this one here in the mid - dle that moves up and down is called the

Cl I

Cl II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

"har-row." Yes, the har-row, a good name for it. The need-las are set in like the tooth of a har-row, and an-y-how, you'll soon un-der-stand it.

The "har-row"

*mp*

*mp*

*mp*

71

CI I *mf*

CI II *mf*

Bsn *mf* *p*

Hn I *mp*

Hn II *mp*

Tpt *mf* *p*

Trb

Perc

OFF  
On the bed here the con-damned man is laid. It is cov-ered with a lay-er of cot-ton wool. On this wool the con-

EXP

Vln

Vla *p*

Vcl *mf* *p*

Bass





CI I *mp*

CI II

Ban *mf* *mp*

Hn I *p* *mf*

Hn II *p* *mf*

Tpt *p* *mp*

Trb *p*

Perc

OFF *mf* *mp*  
soon as the man is strapped down the bed is set in mo-tion. It quav-ers in mi-nute, ve-ry rap-id vi-brations, both from side to side, and

EXP

Vln *mf* *mp*

Vla *sf* *mf* sul pont

Vcl *sf* *mf* sul pont

Bass

88

Cl I

Cl II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mf*

*mf*

*mf*

*mf*

up and down. But the bar-row is the in-sen-tence for the ac-tu-al ex-e-cu-tion of the sen-tence. You don't know that either?!

And how does the sentence run?

G

G

Detailed description: This is a page of a musical score, page 88. It contains staves for Cl I, Cl II, Bsn, Hn I, Hn II, Tpt, Trb, Perc, OFF (Offstage Flute), EXP (Expensive Flute), Vln, Vla, Vcl, and Bass. The vocal line (OFF) has lyrics: "up and down. But the bar-row is the in-sen-tence for the ac-tu-al ex-e-cu-tion of the sen-tence. You don't know that either?!". The EXP staff has lyrics: "And how does the sentence run?". There are two boxed 'G' symbols, one in the Cl I staff and one in the Vln staff. Dynamics include *mf* (mezzo-forte) in several staves. There are also some large '0' symbols in the Cl II, Hn II, and Vcl staves.







104

Musical score for measures 104-105. The score includes parts for CI I, CI II, Ban, Hn I, Hn II, Tpt, Trb, Perc, OFF, EXP, Vln, Vla, Vcl, and Bass. The time signature is 4/4. The key signature has one sharp (F#). The score features various dynamics such as *mf*, *mp*, *p*, and *f*. The OFF part includes lyrics: "for - mer Com - man - dant. In - deed, he was." and "The Comman - dant's own draw - ings? Did he com - bine ev - ery - thing in him - self then? Was he sol - di - er, judge, mech - an - ic, chem - ist, and draughts - man?". The EXP part includes lyrics: "The Comman - dant's own draw - ings? Did he com - bine ev - ery - thing in him - self then? Was he sol - di - er, judge, mech - an - ic, chem - ist, and draughts - man?". The Vln, Vla, and Bass parts include dynamics like *mp*, *p*, *f*, and *p*. The score ends with a double bar line and a fermata over the final note.

106 **H**

CI I *mf* *p*

CI II *mf* *p*

Bsn *mf* *p* *mp*

Hn I *mp*

Hn II *mp*

Tpt *mp*

Trb *mp*

Perc

OFF

EXP

**H**

Vln

Via *p*

Vcl *f* *p*

Bass

Our sen-tence does not sound as - vere. What - ev - er com-mand-ment the pri - son-er has dis - o - beyed is writ - ten up - on his be - dy by the bar - row.

111

Cl I *mf* 4 3 4  
 Cl II *mf* 4 4 4 (To B♭ Cl) 4  
 Bsn *mf*  
 Hn I *p* *ff*  
 Hn II 4 3 4 *p* *ff* 0 4  
 Tpt *p* *ff* 4 4  
 Trb *p* *ff*  
 Perc Snare Drum *p* *ff*  
 OFF This pris - o - nec, for in - stances, will have writ - ten on his bo - dy: HON - OR THY SU - PER - I - ORS. No.  
 EXP Does he know his scotcode? He  
 Vin *mf* *ppp* *mute*  
 Vla *mf* 4 3 4 *ppp* *mute* 0 4  
 Vcl *mf* 4 4 *ppp* *mute* 0 4  
 Bass *ppp*

Cl I

Bs Cl

Bsn

Hn I

Hn II

Tpt

Trb

Perc

O:F

EXP

Vln

Vla

Vcl

Bass

*mp*

*mp*

*mp*

*mp*

*mp*

*ppp*

*ppp*

*ppp*

No, there would be no point in telling him. He'll learn it on his body. Nor that either.

does-n't know the sen - tence that has been passed on him? But sum - ly he knows that he has been sen - tenced.

120

CI I *mp*

Bs Cl *mp*

Bsn

Hln I

Hln II

Tpt *mp* *f*

Trb *p* *f*

Perc

OFF

EXP

He has had no chance of putting up a defence.

(Rising from his chair)

No, then he can't know ei - ther wheth - er his do - fence was of - fact - ive?

But he must have had some chance of do - fend - ing him - self.

Vin *ppp* *mute off*

Vla *ppp* *mute off*

Vcl *ppp* *mute off*

Bass

125

I

CI I *p*

Bs Cl *p*

Bsn *p*

Hn I

Hn II

Tpt

Trb

Perc

OFF

This is how the mat - ter stands. I have been ap - point - ed judge in this pe - nal col - o - ny. For I was the for - mer Com - man - dant's as - sist - ant in all pe - nal mat - ters.

EXP

Vln *mf*

Vla *mf*

Vcl *mf*

Bass *mf*

131

CI I

Bs Cl

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vin

Vla

Vcl

Bass

*sf p*

*p* — *f*

*p* — *f*

*p* — *f*

*p* — *f*

and know more a - bout the ap - pa - rat - tus than an - y - one. My guid - ing prin - ci - ple is this: Guilt is nev - er to be doubt - ed.

5 4 12

4 4 8

5 4 12

4 4 8

5 4 12

4 4 8

5 4 12

4 4 8

5 4 12

4 4 8

CI I  
CI II  
Bsn

Hn I  
Hn II  
Tpt  
Trb

Bamboo wind chimes  
Perc

OFF

EXP

♩ = 108

Vln  
Vla  
Vcl  
Bass



Cl I  
 Cl II  
 Bsn  
 Hn I  
 Hn II  
 Tpt  
 Trb  
 Perc  
 OFF *(sings)*  
 sleeps before his door, had been asleep on duty.    It is his duty, you see, to get up every time the hour strikes and salute the captain's door.    Not an exacting duty, and very necessary.    Last night, the captain opened  
 EXP  
 Vln  
 Vla  
 Vcl  
 Bass

Detailed description of the musical score: The score is for page 39 and includes parts for Cl I, Cl II, Bsn, Hn I, Hn II, Tpt, Trb, Perc, OFF (Offstage Flute), EXP (Explosion), Vln (Violin), Vla (Viola), Vcl (Violoncello), and Bass. The OFF part features a melodic line with four phrases, each enclosed in a rectangular box. The string parts (Vln, Vla, Vcl, Bass) provide a harmonic accompaniment with sustained notes and some rhythmic movement. The EXP part is currently empty.

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

the door as the clock struck two, and there was his man curled up asleep. He took his riding whip and lashed him across the face. Instead of getting up and begging pardon, the man caught hold of his master's legs, shook him, and cried:

(143) ♩ = 108

CI I *p*

CI II *p*

Bsn

Hn I *mp*

Hn II *mp*

Tpt *mp*

Trb *mp*

Perc *Xylophone mp*

OFF

EXP

Vln ♩ = 108

Vla *4*

Vcl *4*

Bass

"Throw that whip away or I'll eat you alive." That's the ev - i - dence. if I had called the man be - fore me, and in - ter - ro - ga - ed him, things would have got in - to a con - fused

147 K

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mp* *f* *mf*

tan - glo. As it is, I've got him, and I won't let him go. Is that quite clear now? But we're wast-ing time. The ex-o-cu - tion should be be - gin - ning, and



CI I  
CI II  
Bsn  
Hn I  
Hn II  
Tpt  
Trb  
Perc  
OFF  
EXP  
Vln  
Vla  
Vcl  
Bass

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

As you see, the shape of the har-row cor-re-sponds to the hu-man form. For the head, there is on-ly this one small spike. Is that quite \_ clear?

Detailed description: This is a page of a musical score, page 156, featuring a full orchestra and a vocal soloist. The score is arranged in a standard orchestral format with staves for CI I, CI II, Bsn, Hn I, Hn II, Tpt, Trb, Perc, OFF (Oboe), EXP (English Horn), Vln (Violin), Vla (Viola), Vcl (Violoncello), and Bass. The music is in a key with two flats and a 4/4 time signature. The vocal line (OFF) has lyrics: "As you see, the shape of the har-row cor-re-sponds to the hu-man form. For the head, there is on-ly this one small spike. Is that quite \_ clear?". The score includes various musical notations such as triplets, dynamics (f, p, mp), and articulation marks. There are large black oval symbols at the end of the CI II, Hn II, and Vln staves.

CI I *mp*

CI II *mp*

Bsn *mp*

Hn I

Hn II *4*

Tpt *4*

Trb

Perc

OFF *(Annoyed at the interruption)*  
*It is not certain. When the man lies down on the bed and it be-gins to vi-brate, the*

EXP *Will the Commandant attend the exe-cution?*

Vln *mp* *sul pont ord*

Vla *mp* *4* *mp* *sul pont ord*

Vcl *mp* *4*

Bass *mp*

106

CI I *p* **5** *mf* **4**

CI II *p* **4** **4**

Bsn

Hn I *mp*

Hn II *mp* **5** **4**

Tpt **4** *mf* *p* **4**

Trb *mf* *p*

Perc

OFF  
 har-row is low-ered on - to his bo - dy. It reg-u-lates it-self au-to-mat-ic-ly so that the need-les bare-ly touch his skin. And then the per-form-ance be-gins. As it

EXP

Vln *mf*

Vla **5** **4**

Vcl **4** **4** *ppp*

Bass

170

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mp* *f*

*mp* *f*

*mf*

*mf* *f*

*mf*

*mf*

*mf*

*p* *ppp*

*ord sul ponti*

*ppp < p < ppp*

quiver, its points pierce the skin of the bo - dy, which it - self quiv - er - ing from the vi - bra - tion of the bed. Would - n't you care to come a lit - tle near - er, and have a look at the need - les?

Musical score for page 175, featuring various instruments and a vocal line. The instruments listed are CI I, CI II, Bsn, Hn I, Hn II, Tpt, Trb, Perc, OFF, EXP, Vln, Vla, Vcl, and Bass. The score includes dynamic markings such as *f*, *mp*, and *mf*. The vocal line includes the lyrics: "You see, each long nood-le has a short one to". A stage direction in parentheses reads: "(The Explorer approaches the apparatus, as does the Condemned Man. The Soldier has fallen asleep.)".

182 L

CI I *mp*

CI II *mp*

Bsn

Hn I *mp*

Hn II *mp*

Tpt

Trb

Perc

OFF

side it. The long nood - le does the writ - ing, and the short need - le sprays a jot of wa - ter to wash a - way the blood and keep the in - scrip - tion clear.

EXP

Vln *sf p* L

Vla *mp*

Vcl *sf p* *mp*

Bass *sf p* *f*

Cl I *p* *mf*

Cl II *p* *mf*

Bsn *p* *f* *mf*

Hn I *f* *p* *ff* *f* *ff* *f* *mf*

Hn II *f* *p* *ff* *f* *ff* *f* *mf*

Tpt *f* *p* *ff* *f* *ff* *f* *mf*

Trb *f* *p* *ff* *f* *ff* *f* *mf*

Xylophone *f*

Snare Drum *mp*

OFF

EXP

Vln *pizz* *ff* *ff* *arco* *mf*

Vla *pp* *pizz* *ff* *ff* *arco* *mf*

Vcl *pp* *pizz* *ff* *ff* *arco* *mf*

Bass *pp* *pizz* *ff* *ff* *arco* *mf*

(The Officer, noticing the Condemned Man and the sleeping Soldier, throws a clod of dirt at the Soldier, who suddenly awakens and drags the prisoner back. The Condemned Man stumbles and falls to the ground.)

Set him on his feet! Be care-ful with him!

194

CI I *mf* *mf*

CI II *mf* 0

Bsn *mf*

Hn I *mf*

Hn II *mf* 0

Tpt *mf*

Trb *mf*

Perc 0

OFF 0

EXP 0

Vln *mp* *f* *mp*

Vla *mp* *f* 0 *mp*

Vcl *mf* *mp*

Bass *mp*



CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

that con-trol the move-ments of the har-row, and this ma-chin-er-y is reg-u-lat-ed ac-cord-ing to the in-scrip-tion de-mand-ed by the sen-tence.

Musical score for page 206, featuring the following instruments and parts:

- CI I: Clarinet I, dynamics *p*, *mf*, *f*, *p*
- CI II: Clarinet II, dynamics *p*, *mf*, *f*, *p*
- Bsn: Bassoon, dynamics *p*, *mf*, *mp*
- Hn I: Horn I, dynamics *p*, *mf*, *mf*, *p*, *mf*
- Hn II: Horn II, dynamics *p*, *mf*, *mf*, *p*, *mf*
- Tpt: Trumpet, dynamics *mf*, *p*, *mf*
- Trb: Trombone, dynamics *mf*, *p*, *mf*
- Perc: Percussion (empty staff)
- OFF: Offstage Woodwinds, dynamics *p*, *mf*, *f*, *p*
- EXP: Expansive Woodwinds (empty staff)
- Vln: Violin, dynamics *pp*
- Vla: Viola, dynamics *pp*
- Vcl: Violoncello, dynamics *pp*
- Bass: Bass (empty staff)

Lyrics for the OFF part:

I am still us - ing the guid - ing plans drawn by our for - mer Com - man - dant. Here they are, but I'm sor - ry, I can't let you han - dle them. They are my

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*p*

*p*

*p*

*p*

*mp*

*mp*

*mp*

*mp*

most pre-cious pos-ses-sions. Read it. Yes, it's clear e-nough.

I can't. It's ve-ry in-gen-ious, but I can't make it out.

2  
4

2  
4

2  
4

2  
4

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Xylophone

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

2 4 5

4 4 4

2 4 5

4 4 4

*mf*

Yes, it's no cal-li-graph-y for school-child-ren. I'm quite sure that in the end, you would

Cl I  
Cl II  
Bsn  
Hn I  
Hn II  
Tpt  
Trb  
Perc  
OFF  
EXP  
Vln  
Vla  
Vcl  
Bass

un - der - stand it too. The script can't be a sim - ple one. It's not supposed to kill a man straight off. But only after an interval of, on the average, twelve ho - us.

*mp*

5 4 0

5 4 0

4 4 0

5 4 0

4 4 0

5 4 0

4 4 0

5 4 0

**N** ♩ = 76  
222

CI I  
CI II  
Bsn

Hn I  
Hn II  
Tpt  
Trb

Perc

Snare Drum

OFF

(becoming excited)

(Switches on apparatus)

The tuning point is reckoned to come at the sixth ho - ur. Can you ap - pre - ci - ate now the work ac - com - plish'd by the har - row, and the whole ap - pa - rat - us?

EXP

**N** ♩ = 76

Vln  
Via  
Vcl  
Bass

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vin

Vla

Vcl

Bass

Xylophone

Just watch at! Look out, keep to one side!

CI I

Bass Clarinet

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vin

Vla

Vcl

Bass

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

5 4 4 5 4 4

Can you fol-low it? It keeps on writ-ing deep-er and deep-er for the whole twelve ho-us. The first six ho-us, the con-demned man stays a-live, al-most as be-

*p*

Cl I *pp* *f*

Bs Cl (To Cl II) *p*

Bsn *p*

Hn I *p* *sfz* *pp* *f*

Hn II *p* *sfz*

Tpt *p* *sfz*

Trb *p* *sfz*

Perc *Vibraphone* *p*

OFF (As if disappointed) *p*

fore. He suf - fers on - ly pain. But how qui - et he grows at just a - bout the sixth ho - ur! En - light - en - ment comes ev - en to the most dull - witted.

Vln *p* *mf*

Vla *p* *mf*

Vcl *mf*

Bass *mf*

CI I  
CI II  
Bsn  
Hn I  
Hn II  
Tpt  
Trb  
Perc  
OFF  
EXP  
Vln  
Vla  
Vcl  
Bass

*p*

It be-gins a-round the eyes. From there it ra-di-ates. A mo-ment that might tempt one to get un-der the nar-row one-self.

*mf* *pp* *pp* *pp* *pp*

Detailed description: This is a page of a musical score, page 62, numbered 240. It features a full orchestral arrangement and a vocal line. The instruments listed on the left are CI I, CI II, Bsn, Hn I, Hn II, Tpt, Trb, Perc, OFF (Offstage Flute), EXP (Explosion), Vln (Violin), Vla (Viola), Vcl (Violoncello), and Bass. The vocal line (OFF) has lyrics: "It be-gins a-round the eyes. From there it ra-di-ates. A mo-ment that might tempt one to get un-der the nar-row one-self." The percussion part (Perc) has a dynamic marking of *p*. The string parts (Vln, Vla, Vcl, Bass) have dynamic markings of *mf* and *pp*. The woodwind and brass parts (Hn I, Hn II, Tpt, Trb) have some notes in the second and third measures. The vocal line has triplets in the third and fourth measures.

245  $\text{♩} = 120$

Molto rit.

$\text{♩} = 72$

CI I  
CI II  
Bsn

Hn I  
Hn II  
Tpt  
Trb

Bamboo wind chimes  
Perc

OFF  
EXP

$\text{♩} = 120$

Molto rit.

$\text{♩} = 72$

Vln  
Vla  
Vcl  
Bass

250

CI I *mp*

CI II *mp*

Bsn *mp*

Hn I *mp*

Hn II *mp*

Tpt

Trb *mf*

Perc Xylophone

OFF *mf*  
to de-ciph-er the script with one's eyes, but our man de-ciph-ers it with his wounds. He needs six more ho-urs to ac-omp-lish it. By

EXP

Vln *mp*

Vla *mp*

Vcl

Bass

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*p*

*p*

that time, the har-row has pierced him quite through and casts him in - to the pit. Then the judge-ment has been ful-filled, and we, the sol-dier and I, bu - ry him.



↓

Cl I *ff* *mf*

Cl II *ff* *mf*

Bsn *ff* *mf*

Hn I *ff* *f* *mf*

Hn II *ff* *mf*

Tpt *ff* *mf*

Trb *ff* *mf* *mp*

Perc

OFF *(Screaming)* *(Slowly growing calmer.)*

That's something nobody bothers about. It's all the fault of that Commandant! The machine is befouled like a pigsty. Why won't they get me a new felt gag, which I have been

*(When the gag is forced into the prisoner's mouth, he vomits.)*

EXP

Vln *ff* *dim.* *f* *mf*

Vla *ff* *dim.* *f* *mf*

Vcl *ff* *dim.* *f* *mf*

Bass *ff* *dim.* *f* *mf*



262

Cl I  
 Cl II  
 Bsn  
 Hn I  
 Hn II  
 Tpt  
 Trb  
 Perc  
 OFF  
 EXP  
 Vln  
 Vla  
 Vcl  
 Bass

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

Now I ask you: Be-cause of this Com-mand-ant, and the wo-men who in-flu-ence him, is such a piece of work, the work of a life-time, to per-ish? Ought one to let that

267

Cl I *mp*

Cl II *mp*

Bsn (Breathe as necessary) *mp* *f* *mp*

Hn I

Hn II

Tpt

Trb *mf* 3

Perc Start Tape 1

OFF hap-pen? Ev-en if one has on-ly come as a strang-er to our is-land for a few days. How diff-erent an ex-cu-tion was in the old days! A

EXP

Vln *mp*

Vla *mp*

Vcl *mp*

Bass *mp* *f* *mp*

Cl I

Cl II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFP

EXP

Vln

Vla

Vcl

Bass

whole day be-fore the cer-e-mon-y, the val-ley was packed with peo-ple. They all came on-ly to look on. Ear-ly in the morn-ing, the Com-man-dant ap-peared with his

*f* *mp*

*f* *mp*

278

CI I  
CI II  
Bsn  
Hn I  
Hn II  
Tpt  
Trb  
Perc  
OFF  
EXP  
Vln  
Via  
Vcl  
Bass

la - die. Fan - fares roused the whole camp. Be - fore hun - dreds of spec - ta - tors the con - demned man was laid un - der the har - row by the Com - man - dant him - self.

Detailed description: This page of a musical score, numbered 278, features a full orchestral arrangement and a vocal line. The instruments listed on the left are Clarinet I and II, Bassoon, Horn I and II, Trumpet, Trombone, Percussion, Offstage Flute (OFF), Expansive Flute (EXP), Violin, Viola, Violoncello (Vcl), and Bass. The vocal line (OFF) contains the lyrics: "la - die. Fan - fares roused the whole camp. Be - fore hun - dreds of spec - ta - tors the con - demned man was laid un - der the har - row by the Com - man - dant him - self." The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line includes two triplet markings (indicated by a '3' over a group of notes). The orchestral parts for Clarinet I, Clarinet II, Bassoon, Horn I, Horn II, Trumpet, Trombone, and Bass are marked with a long, horizontal slur across the first five measures, indicating they are silent during this passage. The Percussion part is also marked with a long horizontal line, indicating it is silent. The Violin, Viola, and Violoncello parts are also marked with a long horizontal line, indicating they are silent.



CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

Well, and then came the sixth ho - ur! It was im - pos - si - ble to grant all the re - quests to be al - lowed to watch it from near - by.

*mp*

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*f* *mp*

*f* *mp*

How we all ab-sorbed the look of trans-fig-ur-a-tion on the face of the suf-fer-er, how we bathed in the ra-di-ance of that jus-tice, a-chieved at last, and

300

Cl I *mp*

Cl II

Bsn *p*

Hn I *ff*  $\rightarrow$  *mp*

Hn II

Tpt *ff*  $\rightarrow$  *mp*

Trb *ff*  $\rightarrow$  *mp*

Perc **Snare Drum** *p*  $\rightarrow$  *ff*

OFF *(Embraces the Explorer)* 0 4

fad-ing so quick - ly. \_ What times these were my Com-rade! \_ I didn't want to upset you.

EXP

Vln *ff*  $\rightarrow$  *mp*

Vla *ff*  $\rightarrow$  *mp*

Vcl *ff*  $\rightarrow$  *mp* *p*

Bass

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Vibraphone

Perc

OFF

I know it is impossible to make those days credible now. Do you realize the shame of it? I know the Com-man-dant. He cer-tain-ly

EXP

Vln

Vla

Vcl

Bass

with mute

*p*

CI I *p*

CI II

Bsn *p*

Hn I

Hn II

Tpt

Trb

Perc *p*

OFF *p*

EXP

Vln *p* (mute)

Vla *p* (mute)

Vcl *p* (mute)

Bass pizz arco *p*

means to use your ver-dict a-gainst me, the ver-dict of an il-lus-tri-ous for-eign-er. And I and the work of the old Com-man-dent will be done for.

317  $\text{♩} = 84$

Cl I *mp*

Cl II *mp*

Bsn *mp*

Hn I

Hn II

Tpt *mp*

Trb

Perc

OFF

EXP

You over-estimate my influence. The Com-mandant has seen my letters of recom-men-da-tion. He

$\text{♩} = 84$   
without mute *mf* *p* sul tasto, non vib. *mp*

Vln *mp*

Vla *mp*

Vcl

Bass

CI I *mp*

CI II *mp*

Bsn

Hn I *p*

Hn II *p*

Tpt *p*

Trb *p*

Perc

OFF

EXP  
knows that I am no ex - pert in cri - min - al pro - ced - ure. If I were to give an op - in - ion, it would be as a pri - vate in - di - vid - u - al. An op - in - ion no more in - flu - en - tial

Vln *ord.* *mf*

Via

Vcl *mp* *sul tasto, non vib.*

Bass *mp*

328

Cl I *mp*

Cl II *mp*

Bsn *p* *p*

Hn I

Hn II

Tpt *p* *p*

Trb

Perc

OFF

EXP  
 — than that of an - y ordi - nary per - son. And in an - y case, much less in - flu - ent (than that of the Com - man - dant, who, I am giv - en to un - der - stand, has ve - ry ex -

Vln *mp* sul tasto, non vib.

Vla *mp* sul tasto, non vib.

Vcl *mp*

Bass *mp*

433

Cl I *p*

Cl II *p* (to bass clarinet)

Bsn

Hn I *p*

Hn II *p*

Tpt *p*

Trb *p*

Perc

OFF

EXP

ten - sive pow - ers in this pe - nal col - o - ny. If his at - ti - tude to your pro - ce - dure is as def - in - ite - ly hos - tile as you be - lieve, then I fear the end of your tra - di - tion is at hand.

Vln *ord.* *mf* *p*

Vla

Vcl

Bass

338  $\text{♩} = 72$  S

Cl I *mf*

Bs Cl *mp* to clarinet II

Bsn

Hn I *p*

Hn II *p*

Tpt straight mute *p*

Trb straight mute *p*

Perc

OFF *p*  
 The Com-mand ar-ranged it to aim a blow at me, but I shall turn it to my ad-vant-age.

EXP *p*  
 ev-en with-out an-y hum-ble as-sist-ance from me.

$\text{♩} = 72$  S

Vln

Vla pizz *mf*

Vcl

Bass pizz *mf*

344 ♩ = 76

C I I

C I I **0** **3** **4**

Bsn **4** **4**

Hn I *mf* *f*

Hn II *mf* *f* **0** **3** **4**

Tpt *mf* *f* **4** **4**

Trb *mf* *f*

Perc **0** **3** **4**

OFF *mf* *f* **0** **3** **4**

Help me a-gainst the Com-man-dant! — Yes, you can. Yes, you can.

EXP *mf* *f*

How could I do that? It's quite im-poss-i-ble. I can nei-ther help nor hin-der you.

Vln *mf* *f* **3** **4**

Vla *mf* *f* **0** **4** **4**

Vcl *mf* *f*

Bass *mf* *f*

♩ = 76

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*p*

*pp* *sf*

*p*

*mp*

*pp* *sf*

*p*

*pp* *sf*

*p*

*p* *f*

Bass Drum

I have a plan that is bound to suc - ceed. To - mor - row in the Com-man-dant's of - fice, there is to be a large con-frence of all the high of - fi - cials. You will

*p* *f*

Detailed description: This is a page of a musical score, page 348. It features a variety of instruments: Clarinets I and II (CI I, CI II), Bassoon (Bsn), Horns I and II (Hn I, Hn II), Trumpets (Tpt), Trombones (Trb), Percussion (Perc), Offstage Flute (OFF), Saxophone (EXP), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Bass. The score is in 4/4 time. The vocal line (OFF) has lyrics: "I have a plan that is bound to suc - ceed. To - mor - row in the Com-man-dant's of - fice, there is to be a large con-frence of all the high of - fi - cials. You will". Dynamic markings include *pp*, *sf*, *p*, *mp*, and *f*. There are also triplets in the vocal line. The page number 348 is in a circle at the top left.



CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*sf p*

*sf p*

*sf p*

*p*

*p*

*p* — *f*

*p*

*p* — *f*

*spoken*

day's ex - e - cu - tion has tak - en place. The Com - man - dant bows to you and says: Then in the name of the assembled company, I put the question to you. And then, at

364

Cl I

Cl II

Bsn

Hn I

Hn II

Tpt

Trb

Perc (Xylophone)

OFF

EXP

Vln

Vla

Vcl

Bass

last, you can speak out. I don't know how I'm going to en-dure the ten-sion of wait-ing for that mo-ment, Don't put an-y re-strain on your-self when you make your

*p*, *f*, *sfp*, *mf*, *ff*

CI I *f* *mf* *f*

CI II *f* *mf* *f*

Bsn *f* *mf* *f*

Hn I *f sfzp* *f*

Hn II *f sfzp* *f*

Tpt *f sfzp* *f*

Trb *f sfzp* *f*

Perc *f*

OFF *f* (Almost screaming)

speech. Pub-lish the truth a - loud. Lean ov - er the front of your bow. Shout, yes, in - deed shout your ver - dict, your un - shak - a - ble con - vic - tion,

EXP

Vln *mf* *ff*

Vla *mf* *ff*

Vcl *mf* *ff*

Bass *mf* *ff* *f*

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

Bass Drum

*mf* *ff*

at the Com - man-dant. Be - lieve me, if my in -

*ff* *mf* *mf* *mf* *mf* *mf*

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc **Bass Drum**

OFF

EXP

Vln

Vla

Vcl

Bass

dict-ment does-n't drive him out of the con-frence hall, it will force him to his knees to make the ac-know-ledge-ment: Old Corn-man-dant, I hum-ble my-self be-fore you...



CI I  
CI II  
Bsn  
Hn I  
Hn II  
Tpt  
Trb  
Perc

OFF

course you are will - ing. What is more, you must.

EXP

(Horried)

No! No. Would you like me \_\_\_ to ex - plain? I do not ap - prove of your pro - ce - dure.

Vln  
Vla  
Vcl  
Bass

CI I

CI II *Bass Clarinet*

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

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

Ev - on be - fore you took me in - to your con - fi - dence, I was al - rea - dy won - der - ing whe - ther it would be my du - ty to in - ter - vene, and whe - ther my in - ter - ven - tion would have the



408

Cl I *mf*

Bs Cl *mf* *mf* *f* *p*

Bsn

Hn I *mf*

Hn II

Tpt *mf*

Trb

Perc **Vibraphone** *mf* *mf*

EXP  
res - o - lu - tion. On the con - tra - ry, your sin - cere con - vic - tion has touched me. Ev - en though it can - not in - flu - ence my judge - ment. You don't know yet, what I mean to do

Vln *mf*

Vla *mf*

Vcl *mf*

Bass *mf*

Cl I  
Bs Cl  
Bsn

Hn I  
Hn II  
Tpt  
Trb

Perc

OFF

EXP

I shall tell the Com-mandant what I think of the pro-ce-dure, cer-tain-ly, but not at a pub-lic con-fer-ence, on-ly in pri-vate;

Vln  
Vla  
Vcl  
Bass

CI I

Bs Cl *mf* *f* to Clarinet II

Bsn

Hn I *mp* *p*

Hn II *mp* *p*

Tpt *f* *p* *p*

Trb

Perc to xylophone

OFF

EXP *mp*  
nor shall I stay here long enough to attend any conference. I am going away early to-morrow morning, or at least em-bark-ing on my ship.

Vln

Vla

Vcl

Bass *mp*

424  $\text{♩} = 96$

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Xylophone

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*p* *ff* *sub.* *p*

*f* *mf* *mp*

So, you did not find the procedure convincing.

Cl I *p* *pp*

Cl II *p* *pp*

Bsn

Hn I

Hn II

Tpt

Trb

Perc *p* *pp*

OFF  
Then the time has come.

EXP  
The time for what?

Vln *mf*

Vla *mf*

Vcl *mf*

Bass *mf*

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*p*

*p*

*p*

*pp*

*mf*

*p*

*pp*

(To the Prisoner)

You are free. Yes, you are set free.

(The Prisoner struggles in his haste to get out.)



CI I

Bs Cl

Bsn

Hn I

Hn II

Tpt

Trb

Xylophone

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mp*

*mf*

Read it.

Try tak - ing a close

I can't. I told you be - fore \_\_\_\_\_ that I can't make out these scripts.

*mf*

*mf*

*mf*

*mf*

CI

Bs CI

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mp*

*mp*

*mp*

*mp*

*p*

look at it. B B - J - U - S - T Be just is what is writ - ten there. Sure - ly you can read it now. Be

455 V = 80

Cl I

Bs Cl *p*

Bsn *p*

Hn I

Hn II

Tpt

Trb

Perc Xylophone

OFF  
just! is what is writ - ten there. Well, then.

EXP  
May - be. I am pre - pared \_\_\_\_\_ to be - lieve you.

Vln V = 80

Vla *mf* *p*

Vcl *mf* *p*

Bass *mf* *p*

460

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*p*

Start Tape 2

*pizz* *mf*

*(The Officer climbs onto the apparatus and begins to adjust the designer.)*



CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*(The Officer climbs down and begins to undress, carefully handling each garment then flinging it away. He pulls his sword out of its sheath and breaks it, casting it away.)*

Musical score for page 109, measures 475-478. The score includes parts for CI I, CI II, Bsn, Hn I, Hn II, Tpt, Trb, Perc (Xylophone), OFF, EXP, Vln, Vla, Vcl, and Bass. Dynamics range from *p* to *f*.

CI I

CI II *p*

Bsn *mf* *f*

Hn I *mf* *f*

Hn II *mf* *f*

Tpt *mf* *f*

Trb

Perc (Xylophone) *p* *mf* *f*

OFF

EXP

Vln

Vla

Vcl *p*

Bass

Musical score for a symphony orchestra, page 480. The score includes parts for CI I, CI II, Bsn, Hn I, Hn II, Tpt, Trb, Perc, OFF, EXP, Vln, Vla, Vcl, and Bass. The music features various dynamics such as *p*, *mf*, and *mf*.



490 W

Cl I *p*

Cl II *p*

Bsn *p*

Hn I

Hn II *4*

Tpt *4*

Trb

Perc *Start Tape 3*

OFF

EXP *Spoken:*  
*Go back home.*

Vln W

Vla *ord.*  
*p*

Vcl *4*

Bass *pizz*

494

Musical score for measures 494-498. The score includes staves for CI I, CI II, Bsn, Hn I, Hn II, Tpt, Trb, Perc, OFF, EXP, Vln, Vla, Vcl, and Bass. The CI I, CI II, and Bsn parts feature a rhythmic pattern of eighth notes. The Bass part features a rhythmic pattern of eighth notes with an 'arco' marking in the final measure.

*(The apparatus begins to creak. It slowly heaves and spits a cogwheel out of the designer. More follow as the apparatus slowly self-destructs.)*

499

Cl I

Cl II

Bsn

Hn I

Hn II

Tpt

Trb

Bass Drum

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*(Rather than giving the exquisite torture that the Officer desires, the needles jab him randomly. The Explorer seems to want to help, but can do nothing.)*

ord.

*p*

*P*

Cl I

Cl II

Bsn

Hn I

Hn II

Tpt

Trb

Perc (Bass Drum)

OFF

EXP

Vln

Vla

Vcl

Bass

*mf*

*p*

*f*

*p*

*mf*

509

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*f* *p*

*f* *p*

*f* *p*

*f* *p*

8<sup>va</sup>

CI I

CI II

Bsn

Hn I

Hn II

Tpt

Trb

Perc

OFF

EXP

Vln

Vla

Vcl

Bass

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*mf* *ff*

non vib.

*p*

non vib.

*p*

non vib.

*p*

