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UNIVERSITY OF CINCINNATI

April 18, 1977

I hereby recommend that the thesis prepared under my supervision by Timothy Lynn Mainland
entitled Windless World

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

Approved by: Paul M. Palombo
Norman Vinerslein
Victor C. Smith
Scott Kuster

A THESIS SUBMITTED TO THE
DIVISION OF GRADUATE STUDIES
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DOCTOR OF MUSICAL ARTS IN COMPOSITION
IN THE COLLEGE-CONSERVATORY OF MUSIC

1977

BY

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BA., UNIVERSITY OF CALIFORNIA, 1972
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WINDLESS WORLD

AN OPERA
in
THREE ACTS

Timothy Mainland

UMI Number: DP16729

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ACT I

SCENES

1. A background of dull gray steel
2. A tribal village office
3. A jail cell
4. A chapel

ACT II

1. A time-weathered hallway
2. Same place
3. An old forgotten library

ACT III

1. A dimly lighted hallway
2. The tribal village (Clam's) office
3. A military camp
4. In the control room

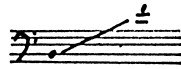
DURATION: CA. 65 MINUTES

PLACE

A post-technological society reverted to barbarism

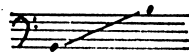
CHARACTERS

Sospir, the priest



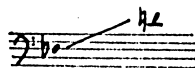
Chorus of Mutants: men's chorus (TTBB) and female dancers

King Clam

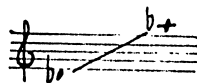


Monks
Chorus of Prisoners } men's chorus (TTBB)
Chorus of Soldiers }

Captain Collect

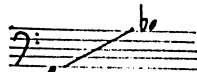


Space Nymph

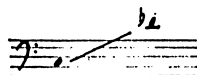


Dancers (female): Space Nymph's entourage

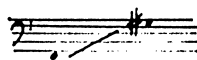
Wizard



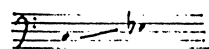
The Bishop



A Jailer



A Magistrate



A Soldier

spoken

ORCHESTRATION

1 Flute (Piccolo and alto)

1 Oboe (English horn)

1 B^b Clarinet (Bass Clarinet)

1 F Horn

Piano (Celeste)

Percussion: snare drum
(one player) suspended cym.
gong
bass drum
vibraphone
glass chimes
metronome

1 Violin I (mandolin)

1 Violin II

1 Violin III

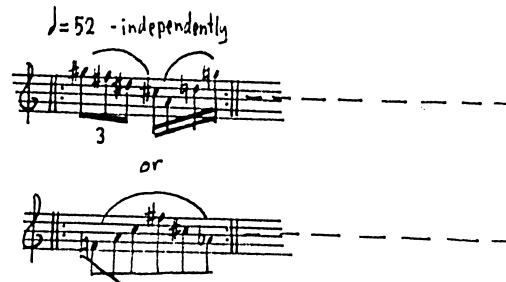
1 Double Bass

NOTATION EXPLANATIONS

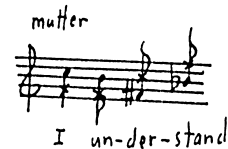
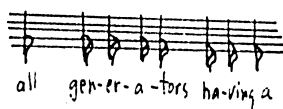
Groups of grace notes to be played "presto possibile" are notated:



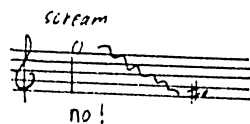
Phrases to be repeated at a tempo independent of the other players are notated:



Rhythmic speech to be executed with normal spoken inflection is notated with stems only. An x note-head indicates a special effect such as a shout or scream. An x through a stem indicates a similar effect calling for an approximate pitch.



A special scream - glissando effect is notated as follows in one case:



This work is dedicated to
the memory of
Dr. Stanley Dale Krebs

Prelude

$\text{♩} = 52$

5

Flute [Piccolo] *fl.*
Oboe [Eng. m.] *ob.*
Bb Clar. [bass Cl.] *clu.*
Horn
Piano [celeste]
Perc. *gong, dr. gong, cym. gong, vibraphone, mtr. gong, gong, gong*
Violin I *violin*
Violin II
Violin III
Bass

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

Pizz *Arco*

10

Fl
Ob
Cl
Hn
Pn
Perc
Vlns I
II
III
Bass

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

Vibraphone

23. *Looking up*

Sosp. *ho-ving a ca-pa-ci-ty not ex-ced-ing the in-verse of the in-i-tial pri-mor of ex-sion... ven-er-a-ble words*

Pno

Perc

Vln I

II

III

24. *accel. --- ♩=92*

Sosp. *Oh in-spi-rit ones Vol-umes of truth and false-hood sur-round You your*

Ob

Cl

Hn

Pno

Perc *Gong*

Vln I *Senza Sord*

II *Senza Sord*

III *Senza Sord*

Bass

30. *Senza Misera*

31. *Rubato quasi cadenza*

Sosp. *tra-di-tions and e-nig-mas what can these words mean... but Drink! to the a-bol-i-tion*

Pno *L.V.*

Perc

Handwritten musical score for "The Long Drink" by John Williams. The score is for Soprano (Sosp.), Piano (Pho), Percussion (Perc.), and Violins (Vins I, II, III). It features a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Andante" (And.) and the mood is "Takes a long drink". The score includes a "32." measure and a "35." measure. The lyrics "sub of your sor-row how" are written under the Soprano part. The score is handwritten on a single page with a large "X" mark at the bottom.

Handwritten musical score for a piece titled "A Drinking Under the". The score is written on five staves. The top staff is for the Soprano (Sop.) voice, with lyrics: "hap-py were our an-cies-tors, how hap-py were our an-cies-tors a-drin-king under the". The second staff is for the Piano (Pno), showing chords and arpeggios. The third staff is for the Violins (Vlns I and II), with the first violin (Vlns I) playing a melody and the second violin (Vlns II) playing a supporting part. The bottom two staves are for the Violas (Vlns III and IV), with the third violin (Vlns III) playing a melody and the fourth violin (Vlns IV) playing a supporting part. The tempo is marked "Allegro" and the time signature is "4/4". The key signature is one sharp (F#). The score is numbered "40." in the top right corner.

Handwritten musical score for "The Wine" by J. S. Bach. The score is written on ten staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is marked "And." (Andante). The score includes the following parts:

- Soprano (Sosp.):** The vocal line, with lyrics: "ta - ble The wine would flow a - midst of them the wine would glow in -".
- Chorus of Mutants:** The vocal line, with lyrics: "Coming out one by one from hiding - holding daggers".
- Piano (Pno):** The piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.
- Vln I, II, III:** Violin parts, each with a "Sub. p" (Subito piano) marking.
- Bass:** The bass line, with a "mf" (mezzo-forte) marking.

The score is marked with various dynamics, including "pp" (pianissimo), "mf" (mezzo-forte), and "pp" (pianissimo). The tempo is marked "And." (Andante). The score is written in a handwritten style, with some corrections and markings in red ink.

[50.]

Susp. side of them as they rolled round the stable and they drank from bar-rels
T. *silently creeping forward*
B.
Pno.
Vlns I.
II.
III.
Bass

[55.] Rit. - - -

Susp. all like they were holes in the deep ground what? *Rushing forward to rob Susp. they knock him*
T.
B.
Pno. *L.V. 5*
Perc. *Pod sempre*
Bass *Pizz.*

(Rit.) [60.] $\text{♩} = 52$

Susp. *down taking his book, bottle and some of his clothes, then swarm off stage* *whisper* *are they gone?*
T.
B.
Pno. *Senza Ped*
Bass *Pizz.*

Looking about: startled

65.

Susp. *mf* the book! *mp* the ho - ly man - a - el *p* lost *p* lost

Chorus (off Stage)
T₁ *pp* Lost
T₂ *pp* Lost
B₁ *pp* Lost
B₂ *pp* Lost

Vln I *mp*
II *mp*
III *mp*
Bass *mp*

Susp. *mf* I must find it *mf* The pen - a - l - ty for such a loss *p*

T₁ *mf* lost *mp*
T₂ *mf* lost *mp* *mp* *pp*
B₁ *mf* lost *mp*
B₂ *mf* lost *mp*

Fl *mp*
Ob *mp*
Cl *mp*
Pau *p* *Peril* *3* *f.v.*
Vln I *mp*
II *mp*
III *mp*
Bass *mp*

70. looks about

Sosp. *pp* Lost *pp* *al* *Lost* *mf* who could e-ven find his own thoughts *mp* who would care

T. *pp* *al* *Lost* *Lost* *pp*

B. *pp* *al* *Lost* *Lost* *pp*

Pno *mf* *pp* *L.U.*

75.

Sosp. *mf* who in-deed *mf* why wake a dy-ing jun-gle *mp* ah but be lone-ly print will writhe to

Hn *pp*

Pno *mf* *3* *8*

Bass *pp* *mf* *pp*

80. steps forward as background is darkened into obscurity

Sosp. save his a-ching skin

T. *pp* *al* *Lost* *mp* *pp*

B. *pp* *al* *Lost* *mp* *pp*

Fl *mf* *pp* *mp*

Eng Hn *pp* *mf* *mp* *pp* *mf* *pp*

Cl. *pp* *mf* *mp* *pp* *mf* *pp*

Vlns I *mf* *mp*

II *mf* *mp*

III *mf* *mp*

Bass *mf* *mp*

$\dot{I} = 60$

110. darkness

Sosp. ev'ry arms length the cre-a-tors do pro-vide us with steel

Eng. Hn.

Perc.

Bass. *Pizz.*

In the dark the "Chorus of Mutants" emerges in great numbers - (a noisy seething group) to give the impression of an omnipresent mob of transient animalistic beings. They swarm over the sets then dissipate before the lights rise on the new scene.

114.
Scene Change
♩ = 52

Fl
Eng. Hn
Cl
Perc. *Sup. Cym. & gong*
Vlns I
II
III
Bass

120.
Fl
Eng. Hn
Cl
Perc.
Vln I
II
III
Bass

125.
Perc.
Vln I
II
III
Bass

128.

Scene 2 elsewhere in a tribal village office -
background is still dull gray riveted steel

Handwritten musical score for "Collect" by John Rutter. The score is for a choir and instruments. The choir parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Flute (Fl), Clarinet (Cl), Horn (Hr), Percussion (Perc), Violin I (Vln I), Violin II (Vln II), Violoncello (Vcl), and Double Bass (Bass). The score is in 4/4 time and G major. The lyrics are: "and this citizen has lost our knowledge lost it in the hall-way". The score is handwritten on a single page with a large "X" watermark.

135.

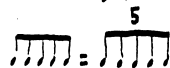
5
Collect
a priest no less
Cbm
a dis-ken bum
Such foul-ish-ness
Bass Cl.
Horn
Perc.
Bass
Solo Pent.
155

140.

Handwritten musical score for "The Last Surviving" by The Beatles. The score is written on seven staves, each with a label on the left: Collect, Clam, B.C.I., Hn, Perc, Vln I, and Bass. The lyrics are written below the Clam staff: "book wand-ling to lose it what is it to the cool the last sur-vi-ving". The score includes various musical notations such as notes, rests, and dynamics (e.g., *mf*, *pp*, *mp*, *p*, *f*, *mf*, *p*). The Collect part is a single note on a whole rest. The Clam part is a melody with lyrics. The B.C.I. part is a bass line. The Hn part is a melody. The Perc part is a drum line. The Vln I part is a melody. The Bass part is a bass line. The score is written in a handwritten style with some corrections and markings.

$\text{♩} = 57.6$

11.



145

coll.

Clam

Flute

Oboe

B. Cl.

Vln I

II

III

Bass

trace of his race will not come too soon I son of cap - tains have lost the writ - ing

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

150

coll.

Clam

Fl.

Ob.

Piano

Vln I

II

III

Bass

He does not play the fool so cer - tain - ly with out por - pose

in my reign so be it!

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

Secco

Sforz. Ped.

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

J=72 Remains, obsequiously following Clam about

coll.

Clam
pacing as he sings
mf
This of great mys-ter-

Piano

Vln I
mf
p

II
mf
p

III
mf
p

Bass
fp *mf*
p

155

Handwritten musical score for the hymn "Clou-ded in our be-gin-nings". The score is written on five staves: Clom (Soprano), Pno (Piano), and three voices (I, II, III). The lyrics are written under the Clom staff. The music is in G major (one sharp) and 4/4 time. The score includes dynamic markings (mp, p), articulation (accents), and phrasing slurs. A rehearsal mark [160] is present at the top right. The score ends with a double bar line and repeat dots.

Clom
Clou-ded in our be-gin-nings let this be his em-pi-ra-cy

Pno
mp
led
sol part

Voice I
sol part

Voice II
sol part

Voice III
sol part

[160]

Handwritten musical score for a piece titled "The Lord of the Rings". The score is written on a system of staves, including a vocal line (Clam) and instrumental lines (Pnu, Uk I, II, III, and Bass). The lyrics are: "priest knows of scar- cer - y and e- vil now he speaks". The score includes various musical notations such as notes, rests, and dynamic markings like "secco", "mp", and "p". The score is written in a handwritten style, with some corrections and annotations.

170

Clam. *Shout*
of rob-bers Such should be at the mer-cy of my ev-il de-sires *collect trestle spoon mf*

Pno *leggero & secco*
mf

Perc *f. cgm.*

Vln I *55*
Pizz
mf

II *Pizz*
mf

III *Pizz*
mf

Bass *(Arco)*
mp

175

Clam *5*
- lence now do you not see pur- pose here - such a

Pno

Vln I *Arco (vib)*
mp

II *Arco (vib)*
mp

III *Arco (vib)*
mp

Bass

180

Clam *like a chant*
Fool-ish one I shall see him I shall see Chang I shall, I shall see his pur- pose

Pno *mf*

Vln I *Pizz*
mf

II *Pizz*
mf

III *Pizz*
mf

Bass *Pizz*
mf

Clom *clearly strung for all to see* *sitting down on a throne* *mp* *time* **185**

Pno *sfz*

Vln I *Arco* *p* *3*

II *Arco* *p* *3*

III *Arco* *mp* *mp* *mp* *mp*

Bass *mp* *mp* *mp* *mp*

186

Collect *mp* *my liege* *mp* *a lea-der should* *not* *al-low the* *souls* *of his* *pro-ple* *to rot.*

Clom

Vln I *gliss: d* *pp* *gliss: d*

II *gliss: d* *pp* *gliss: d*

III *gliss: d* *pp* *gliss: d*

187

collect *from stu-pid blun-* *dors* *mp* *time* *of fools* *who risk their lives* *in.*

Clom

Celeste *mp* *mp*

Vln I *mp* *mp*

II *mp* *mp*

III *mp* *mp*

Bass *p*

200.

Collect

Clam

lost for - got - ten hall - ways

loud whisper

lives that be - long to me

celoshe

Bass

Scene Change

Chorus of Mutants enters as before

205.

Fl.

Ob.

Cl.

Hr.

Perc.

Vin I

II

III

Bass

ord

big

210.

Fl.

Ob.

Cl.

Perc.

Vin I

II

III

Scene 3

Dull gray riveted steel jail cell
several prisoners lying about in chains
Sospir and a Jailer are present. Sosp.
is in chains

16.

[215] *quiet & gasping*

Sosp. *mp* How strange it is that for the most e-vent- less of

Fl. *fpp*

Ob. *fpp*

Cl. *fpp*

Hn. *fpp*

Celeste

Perc. *fpp*

Vln I *fpp*

II *fpp*

III *fpp*

Bass *fpp*

[220]

Sosp. *mp* days a man will cher- ish his wanderings and now strange

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Chorus of Prisoners

T *mp* men will *mp* and

B *mp* days

[225]

Sosp. *mp* the lon- gest chain e-ven the length of the hea- vens de- mands

T *mp* Bro-

B *mp* chains be bro-

230.

slips into unconsciousness

Susp. *that all* *be be - ken* *retires Susp. and walks over* *Slaps him and says* *ha!*

Jailer

T₁

B₁ *- ken*

Vln I

II

III

p *mp* *f*

♩ = 72

235.

Susp.

Jail. *you fool* *you dare de - file the ho - ly wri - tings* *then leave them in the cells*

T₁ *mp you fool* *ly*

T₂ *mp* *you dare* *then leave them*

B₁ *mp* *de - file* *wri - tings* *in the cells*

B₂ *mp* *the ho -*

240.

Susp. *mf* *accel - - - - ♩ = 92* *go to hell*

Jail. *to be swallowed by a ghost* *Evil drunkard* *you look like a priest* *but do not be -*

T₁ *to be swallowed by*

T₂ *to be swallowed* *like a*

B₁ *to be* *look* *priest*

B₂ *to* *a ghost* *you* *but*

Vln I

II

III

mp *mp* *mp*

Handwritten musical score for "The Prisoner" by Stephen Schwartz. The score is for Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. It includes lyrics and musical notation with dynamics like "mp" and "rit".

Lyrics:

Soprano: chains serve min of 8-vi

Alto: -lieve You wear that gown ly - ing here in chains

Tenor 1: do wear that chains

Tenor 2: be - gown chains

Bass 1: ly - ing here

Bass 2: you - ing in

Tempo/Markings:

245.
 Rit - - - - -
 ♩ = 60
 mp

Handwritten musical score for "The Ballad of the Fool" by Stephen Sondheim. The score is for a full orchestra and voices. The vocal parts are Soprano, Alto, Tenor 1, Tenor 2, Baritone 1, Baritone 2, and Bass. The instrumental parts are Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba. The score is in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Andante" and the meter is "3/4". The score is for measures 250-255. The lyrics are: "they are the on-ly fool-ish-ness here ha! be-gone Ra-di-a-tion tra-vel down a".

Handwritten musical score for "The Gun" by John Lennon. The score is for a vocal quartet and includes parts for Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: "new-tron gun / You can-not call me the fool / Those words are not e-ven". The score includes dynamic markings like mp, mf, and ppp, and a rehearsal mark 255.

260

Sosp *known* *to the Sher-pest* *minds* *much like a dim wit* *jail - er*

Jailer *hy - dio - gen* *af - fide you*

Hn *p* *f*

T₁ *known*

T₂ *p*

B₁ *dim*

B₂ *p* *ex*

Bass *p* *f*

Rit - - - - - $\text{♩} = 60$

Sosp *walking away*

Jailer *I know your type* *fool priest* *these who will not be - lieve the un - i - verse*

Fl. *mp* *mf* *pp* *mp*

Ob. *mp* *mf* *pp* *mp*

Cl. *mp* *mf* *pp* *mp*

Hn. *mp* *mf* *pp* *mp*

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

Perc *vibraphone* *mf* *pp* *mp*

T₁

T₂

B₁

B₂

Bass *p*

265

Susp

Jovier

is bound you who be- lieve that men will build tall walls of steel to

Fl

Ob

Eng. Hn

Cl

Bass Cl.

Hn

perc.

perc.

Handwritten musical score for "The Lord's Prayer" by J. S. Bach, measures 270-272. The score includes parts for Soprano, Alto, Tenor, Bass, and various instruments (Flute, Harpsichord, Violoncello, Double Bass, Horns). The lyrics are "tow-er o-ver all walls and cei-ling of God's world". The tempo is marked "Rit." and the key signature is one flat.

♩ = 72 (r/h/tu) 275

Sosp.

Jailer *mf*
you don't be - lieve in fu - sin Per - haps you - will learn

Alt. Fl.

Eng. Hn.

B. Cl.

Hn.

Perc. *vibr.*
pp
pp.

278.

Handwritten musical score for measures 278-284. The score includes parts for Sosp., Jail., AH. Fl., Eng. Hn., B. Cl., Horn, Perc., Vln I, II, and III. The lyrics are: "When you are con-sund in ra-di-a tion's fire there". The tempo is marked $\text{♩} = 60$. The score features various musical notations including triplets, slurs, and dynamic markings such as *pp*, *mp*, and *mf*.

285.

Handwritten musical score for measures 285-291. The score includes parts for Sosp., Jail., AH. Fl., Eng. Hn., B. Cl., Hn., Perc., Vln I, II, III, and Bass. The lyrics are: "It's no end no end to steel you can't es-cape it you". The tempo is marked $\text{♩} = 60$. The score features various musical notations including slurs, dynamic markings such as *p*, *mf*, and *pp*, and the word "Pizz" (pizzicato) for the string parts.

Accel - - - - $\text{♩} = 72$ 290.

Susp *mf* *b* *e* *nough* *a* *nough* *you* *put me to sleep* *now* *and* *grieve the bar-dan*

Jailer *can not go though it*

Alt. Fl.

Eng. Hn.

B. Cl.

Hn.

Perc. *vibr.*

Vln I *h.a.* *fp* *Pizz.*

II *h.a.* *fp* *Pizz.*

III *h.a.* *fp* *Pizz.*

Rit. 295. $\text{♩} = 60$

Susp *whisper* *of the world* *more than any* *but you speak of* *no-thing at all*

Jailer *walks away*

Hn

Perc. *vibr.*

T₁ *he* *you*

T₂ *more* *speak*

B₁ *ah-*

B₂ *No-thing*

Vln I

II

III

Bass

Handwritten musical score for a scene, likely from a production of "The Lord of the Rings". The score is written on multiple staves, including vocal parts and instrumental accompaniment.

Vocal Parts:

- Sosp:** Soprano. Lyrics: "as the Guldun of Sripure al-so born us nation an-y snaps to with he-ver an an-sure".
- Jailer:** Tenor. Lyrics: "Enters unnoticed by Sosp."
- Magistrate:** Bass. Lyrics: "I ac-cept your is-hor-ance".
- T1, T2, B1, B2:** Chorus. Lyrics: "as clouds an-sure".

Instrumental Parts:

- Vn I, II, III:** Violins. Marked "Arco" (Arco).
- Bass:** Bass. Marked "mp" (mezzo-piano).

Tempo and Dynamics:

- Tempo:** 300 (likely 300 beats per minute).
- Dynamics:** mp (mezzo-piano), f (forte), p (piano).

Lyrics:

as the Guldun of Sripure al-so born us nation an-y snaps to with he-ver an an-sure

Enters unnoticed by Sosp.

I ac-cept your is-hor-ance

as clouds an-sure

Handwritten musical score for "The Hallelujah Chorus" by George Frideric Handel. The score is for a full orchestra and choir, arranged in a system of staves. The instruments include Soprano (Sus.), Alto (Alg.), Piano (Pno.), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), Bass 2 (B2), Violin I (Vln I), Violin II (Vln II), Violin III (Vln III), and Bass (Bass). The lyrics are: "Sis - pi - sil - ence you have lost the Ho - ly book Now you will search for it a - way the dead death would bore me less". The score is written in G major and 3/4 time. The tempo is marked "Allegro". The score is handwritten in ink on a single sheet of paper.

305.

305.

Sopr. *looks down* *Rit* *pp* *lost* *lost*

Mag. *mf* *the law al-lays on one hour in the cha-pil to pre-pare*

Pno *Ped. Scemre*

T¹ *pp* *pp*

B¹ *pp*

Vla I *pp* *pp*

II *pp* *pp*

III *pp*

Bass *Pizz.* *mf* *3* *mf*

310.

Handwritten musical score for "The Well Not Mattering" by John Cage. The score is for Soprano (Sosp), Piano (Pno), Violins I, II, and III (Vlns I, II, III), and Bass (Bass). The tempo is marked "moderato" and the key signature is one flat (B-flat). The score is written on five systems of staves. The Soprano part has lyrics: "mattering why the well not". The Piano part has dynamics: "mp", "p", "mp", "p". The Violins I, II, and III parts have dynamics: "p", "mp", "p". The Bass part has dynamics: "mp", "p". The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Scene Change Chorus of Mutants enters
as before

Handwritten musical score for measures 315-320. The score is for Violin I, Violin II, Violin III, and Bass. The key signature is one sharp (F#). The tempo is marked $\text{♩} = 120$. Measure 315 is boxed. The score shows a transition from a previous section, with the Chorus of Mutants entering as before.

Handwritten musical score for measures 320-325. The score is for Violin I, Violin II, Violin III, and Bass. The key signature is one sharp (F#). The tempo is marked $\text{♩} = 120$. Measure 320 is boxed. The score includes dynamic markings such as *p*, *mf*, and *mf*. The Chorus of Mutants continues their entry.

Handwritten musical score for measures 325-330. The score is for Violin I, Violin II, Violin III, and Bass. The key signature is one sharp (F#). The tempo is marked $\text{♩} = 120$. Measure 325 is boxed. The score includes dynamic markings such as *mf* and *mf*. The Chorus of Mutants continues their entry.

Handwritten musical score for measures 330-335. The score is for Violin I, Violin II, Violin III, and Bass. The key signature is one sharp (F#). The tempo is marked $\text{♩} = 120$. Measure 330 is boxed. The score includes dynamic markings such as *mf* and *mf*. The Chorus of Mutants continues their entry.

Scene 4

Inside a dull gray steel
Chapel - monks are seated
in rows chanting
Seated: head in hands

335.

Tempo: 72

Sosp. *Pacing about*

Bishop *mf* I know the rob-bers of which you speak

Chorus of Monks *mf* Dun - das Let's

Offstage Chorus (Monks and Prisoners) *p* Dun - das

Vln I *Pizz mf*

II *Pizz mf*

III *Pizz mf*

Bass *Pizz mf* *Arco*

Sosp.

Bish. *pp* light-ly be-tween the mind and eye flicking to be-wil-der son - ses too ac-cu-pied with their own

Pho *mf*

Monks *pp* his rooms de coy

T *pp* his

B *pp* Let's

Vln I *Arco pp*

II *Arco pp*

III *Arco pp*

Bass *pp*

340.

Sosp *mp* *slow* *moanful*
Bish *mp* *slow* *moanful*
Monks *mp* *slow* *moanful*
T *mp* *slow* *moanful*
B *mp* *slow* *moanful*
Vin I *mp* *slow* *moanful*
II *mp* *slow* *moanful*
III *mp* *slow* *moanful*
Bass *mp* *slow* *moanful*

345.

Sosp *mf* *be* *mp*
Bish *mf* *be* *mp*
Monks *mf* *be* *mp*
T *mf* *be* *mp*
B *mf* *be* *mp*
Vin I *mf* *be* *mp*
II *mf* *be* *mp*
III *mf* *be* *mp*
Bass *mf* *be* *mp*

A handwritten musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves, representing different instruments and vocal parts:

- Solo**: A single staff at the top.
- Rhythm**: A staff below Solo, containing lyrics: "and now as the time goes by you are even bored a little less his - ta". It includes dynamic markings like *mf*.
- Marks**: A staff below Rhythm, also containing lyrics: "the source".
- T**: Tenor part.
- B**: Bass part.
- Vin I**, **II**, **III**, **Bass**: Four lower staves representing string sections and bass.

The score includes various musical notations such as notes, rests, and bar lines. Dynamic markings include *mp* (mezzo-piano), *ppp* (pianississimo), and *mf*. There are also performance instructions like "Rit" (ritardando) and "do not make light". The tempo is indicated as "♩ = 60". The key signature has one flat (B-flat). The score is divided into two systems by a double bar line. At the bottom left, there is a circled number "350".

355. Senza Misura ca 92

Sosp.

Bish.

T.

B.

Unis.

Bass.

in the glow-i-est halla ways Men have seen light which we be-like to be Ho-ly steel

(alternate breathing - like a drone)

unis. indep. ca 132

Reprat

355.

Sosp

Rich

T

B

Perc

Vln I

Vln II

Bass

Reciting

Wake from your pi-ety it is writ-ten all hos-vy na-tals have as their na-ture on a-hil-i-ty

al niente

al niente

pp mp

1772

Rep. Semp.

356. 357.

Sosp. 8

Bish. 8
to fuse split or trans-fer en-er-gy by speed of light E e-quals M C squared a-men!

Fl. 8

Ob. 8

Perc. 8

Vins. 8

Bass 8
Rep. Semp. stop

358.

Sosp. 8
I do not wish to dis-cuss high the-ol-o-gy at this time

Bish. 8

Fl. 8

Ob. 8

Cl. 8

Hn. 8

Pno. 8

Perc. 8

Vln I 8

II 8

III 8

Bass 8

whisper: Angry

$\text{♩} = \text{♩} = 90$

Susp. *mp* you mock me I die un-hes-itly

Bich. *mp* You wait my lust-y Friar see that you have done no-thing wrong

Fl. *mp*

Ob. *mp*

Bass Cl. *mp*

Perc. *damp* *ppp* *ff* *damp* *ppp* *ff*

Vln I *ppp* *sempre ppp*

II *ppp* *sempre ppp*

III *ppp* *sempre ppp*

Bass *ppp* *sempre ppp*

370.

Susp. *mf* it feels no bet-ter

Bich. *stop* these words tell me the back has been taken for a pur- pose

Monks

Fl. *mp* where the sun

Ob. *mp*

B. Cl. *mp*

Pno *mf*

Perc. *damp* *ppp* *ff*

Vln I *sempre ppp*

II *sempre ppp*

III *sempre ppp*

Bass *ppp* *sempre ppp*

375.

Susp. *Shouts* *f* *don't watch me* *Shouts* *f* *walks over to the wall* *mf* *3* *fol-low and...*

Bish. *al-migh-ty steel* *know you would fol-low* *be calm* *3* *fol-low and...*

Monks *Be-gins its course* *That his walls*

Fl. *mp*

Ob. *mp*

B.C. *Take up Bb Clar.*

Vln I

I

II

Bass

Susp. *walking over to door - dis believing* **380** *but...* *I...*

Bish. *opens trap door and prints* *... be-gone* *fol-low and* *find* *pil-grim* *You have been cho-sen*

Monks *may* *not* *grow* *cold* *He's*

Fl.

Ob.

Cl. *finger mp*

Hn *mp* *3* *finger mp*

Perc *6 D.* *pp* *f* *pp* *f*

T. *may* *p* *not*

B. *grow* *cold*

Vln I

II

III

Bass *mp* *seven cresc.* *sempre mp*

381.

Susp. *stammering* but but

Bish *mp* at last your ghost will be a-mused all will be well I have in-flu-ence

Monks in-stalled her- mit old

Cl. *pp* *mf*

Hr. *pp* *mf*

T *p* her- *mf*

B *p* I

Vln I *Pizz* *mf*

II *Pizz* *mf*

III *Pizz* *mf*

Bass *Pizz* *mf*

385.

Susp. crawls in trap door off stage (muffled)

Bish *p* takes root - slows door shut and don't un-dan stand I don't un-dan

Monks you must lose your coat *mp* one that

T *old* *mp* *old* *mp* *old*

B *one* *mp* *old*

Vln I *sfz*

II *sfz*

III *sfz*

Bass *sfz*

390.

Sosp
 Rich
 Magistrate
 Monks
 T
 B
 Vln I
 II
 III
 Bass

sudden entrance of Magistrate
 si - lence
 come
 So - pier
 in Sosp's cloak
 you must die for your foul -

un - der - ter - red - ly
 pre - ches
 un -
 pre -
 un -

395.

Rich
 Mag.
 Monks
 T
 B
 Vln I
 II
 III
 Bass

turns and is escorted out
 exit with Rich.
 darkness
 igh - ness
 what the art of num - bers tra - ches
 fool
 fool
 PPP
 PPP
 PPP

crawls through door into spotlight - removes coat *f* *to the door*

Susp *door slams* *I don't un-der-stand*

Bish *you must leave your coat*

Monks *un-der-stand*

T $\frac{1}{2}$ *old*

B *one*

Vln I *Arco mf ff*

II *Arco*

III *Arco* *sempre p*

Bass *Arco mf ff*

Looks about **410.** *sees bottles* *mp* *What can this mean... but drink! to the*

Susp

Eng Hn *mp*

Cl *mp*

Perc *sym*

Vln I *mp* *ff*

II *sempre p* *ff*

III *ff*

Bass *ff*

415. *accel. molto* *darkness*

Susp *a-bi-lit-tion of ser- row*

Vln I *mp* *Pizz* *ff*

II *mp* *Pizz* *ff*

III *mp* *Pizz* *ff*

Bass *mp* *Pizz* *ff*

♩=60

Singing in the darkness
In the style of liturgical chant

420.

Senza Misura
Freely (Ad lib)

Monks

Shelves of tower-ing fo-li-es

Vln I

II

III

Bass

Arco

421.

Monks

Me-di-tate in sol-emn rows find it strange that one can dwell here

422.

Monks

with-out their aid so well gram-ble why is this crea-ture stay-

423.

Monks

ing

al niente

End of ACT I

Act II

425.

Scene I

An old time-weathered hallway; rusted
dented walls, corroded and littered;
Sosp. is laying off to one side, intoxicated.

The Space Nymph enters - a beautiful
woman thinly clad.

Mice can be seen half hidden, watching
and scampering about throughout the scene.

$\text{♩} = 60$

Piccolo

F Horn

Celeste

Perc. Wind Chimes (Glass)

Mandolin

Vln II

III

Bass

430.

Space Nymph

Picc.

Cel.

Perc.

Mand.

Vln II

III

Bass

Le - gen - da - ry sssss pinning wheel

accel - - - - $\text{♩} = 72$

Pizz

Pizz

Pizz

whisper 435. Rit. - - - - $\text{♩} = 60$

S.N. in ca-ver-nus bri-ny a-byssus and - less void

Picc.

Cel.

Perc. vibraphone

Mand.

Vln II

III

Bass

Arco

Arco

Arco

pp

440

S.N. mists spar-kle dis-tant bea-ty Year spar-kle

Picc.

Cel.

Perc. wind chimes

Mand.

Vln II

III

Bass

Picc.

Picc.

Picc.

445

S.N. is a spec-tral fire not to be ap-proached

Mand.

Vln II

III

450.

S.N. *mf* *p* *f* *mp* *mf*
no-one know your in-fi-nite wa-ters sur-round

Pic.

Cel.

Perc. *vibraphone* *f.v.* *f.v.*

Mand. *f* *p*

Vn II

III

Bass

455.

S.N. *mf* *whisper* *mp* *p* *f* *p*
a wind-less world of stars

Cel.

460.

SN *f=72* *mf* *f* *3*
Stars are beau-ti-ful wo-men

Pic.

Cel.

Perc. *vibr.*

Mand.

Vn II *Arco*

III *Arco* *gliss: d*

Bass *Arco*

475.

holds out hands:
compelling him

S.N. make no sense stand worth- less man

Sosp. sitting up mp what bottle did you come from you are... you...

Pno

Perc. Vibr.

Mand

Vln II

III

Pizz

Pizz

Pizz

480.

S.N. interrupting why do men in

Sosp. ah but no-one lives out side ... For outside the field of popular - i - za - tion ...

Perc. vibr.

Mand.

Vln II

III

Pizz

Pizz

Arco

Arco

485.

Rit - - - ♩ = 60

S.N. fear al-ways speak the words they un-der stand the least you are... who...

Sosp.

Perc. vibr.

Mand.

Vln II

III

to Violin

In the darkness various spots appear: various short scenes occur while Sospio chants.

SPOT 2 — Bishop and Jailer; Bishop is chained to a post (spoken dramatically)

J. — Fool of a preacher — disguised as a criminal (slaps him)

Bish. — Stop! (wearily) ignorant man

J. — Why would you let a thief steal your greatest book, and let him go! (slaps him)

Would you... (slap) would you see King ~~clam~~ mocked... (slap) who put you up to it — (darkness)

507.
♩ = 52

Piano

Vln I

II

III

Bass

(Spot 1) *Sospio Mysteria (independent)*
mp **508**

Sosp

The trans-istor how-ev-er it is dif-fi-cult to how a ther-mis-ter act like a

trans-istor o-ver a range of vari-a-tions in tem-per-a-ture the de-vi-

-ces are not a-like phys-i-cal-ly the e-mis-ter base cir-cuit of the trans-istor that

is be-ing com-pen-sat-ed is ac-tu-al-ly a p N junc-tion a ther-mis-ter

is sem-i con-duc-tor ma-tur-i-el a di-ode with simi-lar charac-ter-is-tics di-so p N

Proceeding offstage

dim $\rightarrow$ al niente

would pro-duce bet-ter sta-bil-i-ty if fur-ther bi-ased it has the same cur-rent char-ges

SPOT 4

Monks reciting:

Oh Radioactive one
 Let not Fusion befall us
 The book - the book
 Evil shall not triumph
 Nor shall hydrogen
 be taken in
 vain.
 (darkness)

SPOT 3

Skeletons in space suits - standing

darkness

512. 516.

Pno

Vln I

II

III

Bass

SPOT 5

Space Nymph and Wizard join hands in
 a dance - accompanied

516a

Loca 120 Vibraphone

Perc

mf

SPOT 6

Clam: his General called
(spoken dramatically:)

Clam: And this bishop has plotted with him?
why? - a fool!

Coll.: certainly a plot

Clam: Indeed - order all men of the
cloth slain - all of them! - but
first... you hear me?

Coll.: I - - I ...

Clam: You shall bring me the head of Saspin first! (darkness)

Handwritten musical score for strings and bass. The score is written for Violin I, Violin II, Violin III, and Bass. The key signature is one sharp (F#). The tempo is marked 'mod' (moderato). The score includes dynamic markings such as 'mf' (mezzo-forte) and 'ord' (ordinario). There are also markings for '520' and '520a'. The score is divided into measures by vertical bar lines. Arrows point from the score to 'SPOT 3' and 'darkness'.

SPOT 3

darkness

(SPOT 5)

(dance)

dark-
ness

Handwritten musical score for Percussion. The score is written for Percussion. The key signature is one sharp (F#). The tempo is marked 'mod' (moderato). The score includes dynamic markings such as 'mf' (mezzo-forte) and 'ord' (ordinario). There are also markings for '520' and '520a'. The score is divided into measures by vertical bar lines. An arrow points from the score to 'dark-ness'.

Subdued light: Spot characters off stage;

525.

Pandemonium of Soldiers running in all directions - a few at first then more: Interlude

J. 2 $\text{♩} = 52$

Handwritten musical score for the first system, measures 525-530. The instruments listed on the left are Vln I, II, III, and Bass. The music is in 2/4 time with a tempo of $\text{♩} = 52$. The key signature has one sharp (F#). The score includes dynamic markings such as *sub. p*, *mp*, and *mf*. The system concludes with a double bar line.

530.

Handwritten musical score for the second system, measures 530-535. The instruments listed on the left are Fl., Ob., Cl., Hn., Pno., Perc., Vln I, II, III, and Bass. The music continues in 2/4 time with a key signature of one sharp. The Percussion part includes the notation *susp. cym* and *p - simple*. The Violin and Bass parts feature dynamic markings like *mf*, *p*, *sfz*, and *mp*. The system concludes with a double bar line.

Scene 2

Same place
Sosp. is alone
The soldiers are gone

G.P.

545.

$J = 52$

The Sadlers are gone

Sosp No - thing an - swered my mind

Celeste 2.Nr. to Poco

Perc vibraphone 9.Nr. 8.Nr. Sup.ym. 8.Nr.

Vln I Pizz

II Pizz

III Pizz

Sol/Pont

Sol/Pont

550.

Sopr. turns a - gain to that slip - ry vi - sion of a wo - man what is she do - ing in this

Fl.

Ob.

Cl.

Pno.

Handwritten musical score for "The Song of the Iron Worker" by Charles Ives. The score is for a full orchestra and includes vocal parts for Soprano, Alto, and Tenor. The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "Steel burned with der-ness no-one has e-ver seen for e-ver-gy". The score includes various musical notations such as dynamics (p, mf, f, pp), articulation (accents, slurs), and performance instructions (e.g., "Sosp. Gm.", "F.A."). The score is handwritten on aged paper with a grid of measures.

560. *accel.* $\text{♩} = 92$

Sosp. *quels* *mass time the speed of light* *Squared* *I cannot change your tendrils*

Fl. *pp* *mp* *pp* *mp*

Ob. *pp* *mp* *pp* *mp*

Cl. *p* *mp* *pp* *mp*

Hr. *p* *mp* *pp* *mp*

Perc. *Supern.* *p* *mp* *pp* *mp*

565. *wizard enters abruptly*

Sosp. *you fog-gy hid-den wo-man were I not bon-ished and you not a fig-ment ...*

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Hr. *mp*

Perc. *Vibraperc.* *p* *mp*

570. $\text{♩} = 92$

Sosp. *amused!* *are you* *at so a fig-ment* *of a love-ly, bored priest!*

Wizard *oh-ho* *a vil-lager*

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

Ob. *mp* *mp* *mp* *mp*

Cl. *mp* *mp* *mp* *mp*

Hr. *mp* *mp* *mp* *mp*

Vn I *mp* *mp* *mp* *mp*

II *mp* *mp* *mp* *mp*

III *mp* *mp* *mp* *mp*

575

Sosp. *mf* *p* takes a drink
 W. 2. *mf* *p* I made her up not amused
 Fl. *mf* *p* You speak of the Nymph who fre-quent's these halls
 Ob. *mf* *p* *pp*
 Cl. *mf* *p* *pp*
 Vln I *mf* *p* *mp* *pp*
 II *mf* *p* *mp* *pp*
 III *mf* *p* *mp* *pp*

Senza Misura

577

Senza Misura ca 12

Sosp. *f*
 W. 2. *f* I have learned much in the ways of the an-cients
 Fl. *f*
 Ob. *f*
 Cl. *f*
 Hn. *f*
 Pno. *f*
 Perc. *f*
 Vln I *f*
 II *f*
 III *f*
 Bass *f*

578

ca 52 - independently
Repeat
ca 60 - independently
Repeat

♩ = 72

Sarcastic

Susp. and could I hold this fig-ment of yours in my arms?

W. 2 the u-ni-verse can be seen

Pho. *Finish phrase*

Perc. *Finish phrase*

Vln I *mp*

Vln II *mp*

Vln III *mp*

mp

Susp. old men can't you see In pre-oc-cu-pied

W. 2 with le-cher-y

Fl. *mp*

Ob. *mp*

Cl. *mp*

Vln I *pp*

Vln II *pp*

Vln III *pp*

glaring at each other

585.

Susp. bewildered

Susp. I have seen the globe we en-cir-cle outside the steel

W. 2

Vln I *mp*

Vln II *mp*

Vln III *mp*

590. 591. 53

Senza Misura 1ca72

Sosp. Non - sense! Steel is here and ev - ry where out - side? where is out side?

Wiz.

Perc. 80 f f 55 (compr. ppp)

Un. I 1ca92 Rep. independently

II 1ca60 ppp Rep. independently

III 1ca52 ppp Rep. independently

Bass p mf

592.

[illegible][illegible]

600.

Soprano: have you learned mys-ti-cal words? globe?

Wiz: the globe is de-stroyed

Flute, Oboe, Clarinet, Horn, Piano

[illegible]

610.

Susp. suddenly spears fly from one side - soldiers charge. Susp runs away. Darkness.

Wiz. I have. Wiz is captured.

Coll. enters with soldiers brandishing spears. damn! we've mislead him.

Piano. spoken rec.

Scene Change (Interlude Song)

As with the mutants before, now swarms of uniformed soldiers change the sets.

615

55.

off stage

Susp. enters - hiding from soldiers

who is cha-sing me?

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

Viol. I *Viol. II* *Viol. III* *Bass*

fl *ob* *cl* *piano*

615

why am I shut in this world with - out son - i - ty por - ti - cles of

mp *f* *p* *pp* *ard*

Viol. I *Viol. II* *Viol. III* *Bass*

fl *ob* *cl* *piano*

619

Soprano: light and eels of brine my - thi - cal crea - tures and globes of

Flute

Oboe

Clarinet

Vin I

II

III

Bass

625

Soprano: green shades of white be - on steel of con - stant gray

Flute

Oboe

Clarinet

T 1
Offstage Chorus (Soldiers) 2

Vin I

II

III

Bass

630.

Handwritten musical score for measures 630-635. The score includes parts for Sosp, Fl, Ob, Cl, T₁, B₂, Vln I, II, III, and Bass. The lyrics are: "gray gray she said end-less void". The score features various musical notations including dynamics (pp, p, mf, f), articulation (whisper), and phrasing slurs. The instrumentation includes woodwinds, strings, and a vocal line.

635.

Handwritten musical score for measures 635-640. The score includes parts for Sosp, Fl, Ob, Cl, T₁, B₂, Vln I, II, III, and Bass. The lyrics are: "The old man be-lieves in E-don's steel". The score features various musical notations including dynamics (p, mf, mp, f), articulation (f), and phrasing slurs. The instrumentation includes woodwinds, strings, and a vocal line.

Lights Rising on scene 3

Sosp *mf* mel - ted *mf* no - one knows your in-fi-nite wa - ters sur - round

Fl *mf*

Ob *p*

Cl *mp*

T $\frac{1}{2}$

B $\frac{1}{2}$ *mf* Knows

Vln I *p* *Pizz* *Arco* *mp*

II *p* *Pizz* *mp*

III *p* *Pizz* *mp*

Bass *mp* *Pizz* *mp*

645.

Turns: stumbles and
falls on a large pile
of books

Sosp *a* wind - less world of steel

Fl

Ob

Cl

Pno *mp*

T $\frac{1}{2}$

B $\frac{1}{2}$

Vln I *sp*

II *sp*

III *sp*

Bass *mf*

- an old forgotten library 648.

rubbing his head - getting up

opening one

1/4 = "Phy-si-ca"

Sosp

Sanzo Michiko

What's this?

writings books of all kinds

16 "Phy-si-cal

Ph

V.I

II

Π

650.

Looking at another
A tempo 1609



12466

Σοζρ

Properties of Force Fields"

to - ly wri - tings of a - ges post

"space station in -

Piano

T 1

offstage
Chorus

B

Vn I

I

III

200

651.

Susp. - tre - pid a study in artificial col-oni-za-tion" a bath of fanta-sy? here? Such wisdom pleased the an-cients

Piano

Perc. B.D.

T. $\frac{1}{2}$ where have they gone? *ppp*

B. $\frac{1}{2}$ where have they gone? *ppp* } each person repeats independently and freely speaking sample ppp

Vln I *fp ca 60 independently*

Vln II *p ca 72 independently*

Vln III *p ca 82 independently*

652.

Susp. such a room of trea-sure! an-o-ther: *another back* *Slower* *ca 60* "The spe-cial the-or-y of Rel-a-tiv-it-y

Piano

Perc. *Vibraphone*

T. $\frac{1}{2}$ *gone*

B. $\frac{1}{2}$ *gone*

Vln I *finish phrase*

Vln II *finish phrase*

Vln III *finish phrase*

653.

654.

Foster
18072

starts
to run

Sorp. *Be-tween the wine stalk and the treas-ers my ex-ile won't be so bad!*

Wiz. *He is! now let me go!*

Coll.

Pno

Perc. *gliss bababa*

T $\frac{1}{2}$
Soldiers *your spear-ile is a sh-*

B $\frac{1}{2}$ *your spear-ile is a sh-*

Enters abruptly with soldiers

Chorus (independently)

655.

Soldiers capture Sarp.

$\text{♩} = 60$

Sarp. *Soldiers release Wiz.*

Wiz. *there he is he runs*

Coll. *we've found you you rot-ten priest you*

Pno *ff*

Perc. *2.D.*

T $\frac{1}{2}$
Soldiers *-ing in - fer - no*

B $\frac{1}{2}$ *-ning in - fer - no*

Vln I *gliss 2nd.*

Vln II *gliss 2nd.*

Vln III

Bass

660. $\text{♩} = 60$

Accel — 3 — — — — — $\text{♩} = 120$ Rit — — — — — A Tempo

Coll *and all your kind will full clam has ordered your head* *suddenly looks about* *where have you got - ten these things*

Piano

Perc. *cym* *gong* *sup cym*

Vln I *gliss* *gliss* *gliss*

II *gliss*

III *gliss*

Bass

665.

Sosp *eyes glow with greed* *I know no-thing* *Turning to his right hand soldier* *these could make one a weal-ty man*

Coll *treasure*

Eng Hn

Bass Cl

Hn

Piano *secu* *mp*

Perc *sup cym* *mp*

Vln I *p* *mp*

II *p* *mp*

III *p* *mp*

Bass *p* *mp*

670.

walking out to mid-stage
calling attention to himself

accl - - -

Call: weak- thy e- nough to rule no more or-ders you be long to

Eng.Hn.
B.Cl.
Hn.
Pno.
Perc.

Handwritten musical score for "The Pirates of Penzance" by Gilbert and Sullivan, Act II, No. 673. The score is for a full orchestra and vocal soloists. The vocal parts (Coll, Eng Hn, B.C.I, Hn) sing: "me! Treach'ry ha ha treach'ry gather round we shall all be rich!". The instrumental parts include Pno, Perc, Vln I, Vln II, Vln III, and Bass. The score is marked with various dynamics and articulations.

Celebration:
Soldiers done about with collect
on their shoulders - losing
the treasure of the library
and abusing Susp. - Much shouting -

675.

Senza Misure

- and loud talking

677.

675.

Piccolo

Hr

Pno

Perc

Vln I

II

III

Bass

vibr. cym B.D. 3

sf

Ca. 10"

sf

Ca. 7"

sf

vibr. (3rd)

Ca 60 indep.

Ca 72 indep.

Ca 92 indep.

tr mm

mp

stop

678.

679.

680.

Picc

Hr

Pno

Perc

Vln I

II

III

Bass

legato

Ca. 7"

sf

Ca. 10"

sf

Ca. 5"

sf

B.D.

Pizz Ca 60

Pizz Ca 72

Pizz Ca 92

Pizz Ca 120

stop

stop

stop

stop

End of
Act II

ACT III Scene 1

A dimly lit hallway -
Nymph and Wic. enter. Nymph is accompanied by
Wic. (dancer) who hide
barely seen in the subdued light.

Handwritten musical score for measures 685-690. The score includes staves for Flute (Fl), English Horn (Eng. Hn.), Clarinet (Cl), Percussion (Perc.), Violin I (Vln I), Violin II (Vln II), Violin III (Vln III), and Bass. The tempo is marked J=52. The key signature has one flat. The score features various musical notations including dynamics (pp, p, mp, mf), articulation (acc, marc), and performance instructions (gliss, pizz, arco). A double bar line is present at the end of the section.

Handwritten musical score for measures 690-700. The score includes staves for Soprano (S.N.), Wic. (Wic.), Flute (Fl), English Horn (Eng. Hn.), Clarinet (Cl), Percussion (Perc.), Violin I (Vln I), Violin II (Vln II), Violin III (Vln III), and Bass. The lyrics for the Soprano part are: "In all the years I have wandered the halls no-vec have I seen such greed". The score includes various musical notations including dynamics (p, mf), articulation (acc, marc), and performance instructions (vibraphone, Solo Part, sub. f). A double bar line is present at the end of the section.

F *3* *mp* *pp* *3* *♩ = ♩ = 52 (♩ = 18)*

S.N. and long-ing for stule pri-zes such cen-tu-rim thought-ful

W:2. oh!

Fl *mp* *p* *pp*

Ob *mp*

Cl *mp*

Perc *vibr.* *♩ = ♩ = 52 (♩ = 18)* *B.D.* *vibr.* *mp*

Vln I *ord.* *mp* *p* *3* *3*

II *ord.* *mp* *p* *3* *3*

III *ord.* *mp* *p* *3* *3*

695

S.N. old man you have be-cause n-ile re-ading two books

W:2. Men long be cause this is not this world

Fl *pp* *mp*

Ob *pp*

Cl *pp* *mp*

Celeste *mp* *♩ = ♩ = 52 (♩ = 18)* *B.D.* *mp* *3*

Perc *vibr.* *♩ = ♩ = 52 (♩ = 18)* *B.D.* *mp*

Vln I *mp* *p* *mp*

II *mp* *p* *mp*

III *mp* *p* *mp*

700.

S.N.

Wiz.

Fl

Ob

Cl

Hr

Vn I

II

III

Senza Misura

704.

Senza Misura

705.

706.

707.

708.

Handwritten musical score for measures 708-714. The score includes staves for S.N., Wz., Cl, Hn, Cel, Perc, Vln I, Vln II, Vln III, and Bass. The tempo is marked $\text{♩} = 60$. The lyrics for S.N. are: "Now you value the life of a priest they will kill him be - cause of your down-fall". The score features various musical notations including dynamics (mf, p, mp), articulation (accents), and phrasing slurs. A double bar line is present at the end of measure 714.

715.

Handwritten musical score for measures 715-722. The score includes staves for S.N., Wz., Cl, Hn, Cel, Perc, Vln I, Vln II, Vln III, and Bass. The tempo is marked $\text{♩} = 53$. The lyrics for S.N. are: "turns away abruptly", "disturbed", "know well... our an-ger-ors". The score features various musical notations including dynamics (mp, mf, p), articulation (accents), and phrasing slurs. A double bar line is present at the end of measure 722.

720.

accel — — — — — $\text{♩} = 66$ $\text{♩} = 72$

S.N. *mp* *bah* *turning to her* *No!* *I*

W:2 built and worried we are long for-got-ten you fancy this price?

Fl *mp*

Ob *mp*

Cl *mp*

Vn I *pp* *To mandolin*

II *pp*

III *pp*

Bass *mp* *Pizz*

S.N. *mp* *sim- ply re-mem- ber him* *now this band of cut throats of col- lect*

W:2

Fl *mp*

Ob *mp*

Cl *mp*

Mand. *mp*

725.

S.N. *mp* *de-clares war on simple men* *it is our nature we are as the for-got-ten*

W:2 *mp* *it is our nature we are as the for-got-ten*

Ob *mp*

Hr *mp*

Perc *g.d.* *fp* *mp*

Bass *mp*

begins to cry

$J = 46$

slowly - between sobs

slowly - between sobs

735.

S.N. No No there is much even an ex-iled prin-cess can do

Gb.

Col.

darkness

Scene Change

(Soldiers swim about - as before)

A Tempo 1 = 60

740.

Allegretto

Fl

Ob

Cl

Hr

Perc

Vln I

II

III

Bass

[illegible]

Scene 2

Chm's office - He is alone
and pacing

750. (*f*) *and pacing*

72 (*Subito*)

Clm

Hn

Perc.

Bass

s.o.

(mp) *(And)*

Pizz *m.f.*

Arco *f* *Pizz* *m.f.*

Where is That?

755

Clom. *mf* *no* *shouts sf*
worth-less aide at mine? has some-thing be-ful- -len him? hell-fire!

Bass Cl. *mf*

Hr. *8.D.* *10 p* *vibr.* *8.D.* *10 p* *gong*

Perc. *Alto* *mf* *8.D.* *10 p* *gong*

Bass *mf*

Senza Misura

758. Senza (1 ca 72)
Missa 5

759. Part 1

760. Part 2

761. 762. 763. slower

Handwritten musical score for a performance of "The Sound of Music". The score is written on six staves, each labeled with an instrument or voice part: S.N., Clam, B.C.I., An., Perc., and Mandolin. The lyrics are written below the Clam staff. The score includes performance instructions such as "off stage", "mf-distant", "vibraphone", and "mf-distant". The music is written in a key with one flat (B-flat) and a 2/4 time signature. The score is divided into three measures, with measure numbers 761, 762, and 763 written in boxes above the staves. The S.N. part has lyrics "off stage" and "mf-distant". The Clam part has lyrics "now a foul of me", "now where is my gen-er-al", and "fa-ther". The B.C.I. part has lyrics "now a foul of me", "now where is my gen-er-al", and "fa-ther". The An. part has lyrics "now a foul of me", "now where is my gen-er-al", and "fa-ther". The Perc. part has lyrics "now a foul of me", "now where is my gen-er-al", and "fa-ther". The Mandolin part has lyrics "now a foul of me", "now where is my gen-er-al", and "fa-ther".

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three staves: S.N. (Soprano), Clom (Cello), and Bass. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "reacts slowly - looking down am I hearing things or are there worthless won-der-ers haunt-ing me". The Bass staff has a circled note with the instruction "() - if poss."

766. Faster
Leab6

SNr. *mf* (offstage)
Fu-ther com-men-der of the slow-er ar-my hu-mil-i-a-ted hu-mil-i-a-ted

Clam

Pica

Celaste

Perc *vibr.*

Mand

Bass

767.

to Piano

mf
mp
ff

Handwritten musical score for "The Rose Tree". The score includes parts for Soprano (SN), Clarinet (Clam), Bass Clarinet (B.CI), Horn (Hn), Percussion (Perc), and Piano. The lyrics are: "mu-ent of the mind! un-der my skin and trust of all those whose paths she cross-es". The score is marked with measure numbers 768 and 770. Dynamics include *sf* (sforzando) and *mp* (mezzo-piano). The tempo is marked *And.* (Andante). The key signature has one flat (B-flat). The score is written on a system of six staves.

[illegible]

772 ♩ = 66

S.N.

Clam

Picc

Eng.Hn

B.Cl.

Hr

Perc

Vln II

III

Ein-Helm on - ig knows where with-in are The pos-sa-ges she tie-quants

mf

fz

-that-

3

mf

ppp

dr.

Spore (springs off)

pp

mf

pp

sul Pat

mp

sul Pat

mp

777. *offstage (distant)* $\text{♩} = 52$

S.N. *-ther* *a man named Col. lect* *plans your death*

Clam *bah!* *show your face Show-ful - wench!*

Picc

Hr

Pno *mf*

Mand

Handwritten musical score for "The Priest" by John Williams. The score is for a full orchestra and includes parts for Soprano (S.N.), Clarinet (Clam), Horn (Hn), Piano, and Mord. The tempo is marked "♩ = 72 Subito". The key signature is one flat (B-flat). The score is divided into measures by vertical bar lines. The lyrics "Fa-ther I know him I know a priest named So-... (slams fist on a desk) get there" are written below the Soprano part. The Piano part includes dynamic markings like "p" and "f", and articulation like "acc." and "tr.". The Mord part includes a "tr." marking. The score is written on five staves.

785.

S/N

Clam

Pic

Euphm

BCI

Horn

Pno

Perc

he has thrown sales

he will destroy you

Shreds

voice a-way

be gone!

Senza Misura

790.

Seren
Mikura

ca 52 indep.
poco - a - poco - dim - in - u - en - do - - - al niente

SN
fa - tuar
Refrat independently

Clam
why do you know these vi-lains?
ansuer me! ansuer me!
when is that worthins ade of mine?

Picc
bend note & quasi ad lib.

Eghn
pp bend note & b quasi ad lib.

B.CI
ff pp ff pp ff pp ff pp ff

Hn
remove and replace hand from bell - quasi ad lib.

Perc
vibr. ca 54 indep.
snr independently

T₁
spoken mp each independently (crowd noise)
answer me answer me

Osc Stage
Chorus
B₂
spoken mp each independently (crowd noise)
do you know them?

Vln I
ca 48 indep.
Pec independently

Vln II
ca 76 indep.
Rep independently

Vln III
ca 66 indep.
Rep independently

Bass
ca 60 indep.
Solo Rep independently

[illegible]

SPOT 2

collect holding many books -
priests, soldiers and mutants bow
down to him (spoken dramatically)

Coll: Bow down to your new king
(brandishing a book) religious leader
and wealthiest man in steel
I own the holy words
I own you all
Down with Clam! (darkness)

(Spot 1) - continued
spoken dramatically

Clam: Shame of my family -
tell me! (pause)
hell Fire!
my right hand man - a traitor
I believe it - do I believe it?
Simply from the voice of that
woman?
I'll get them!
I will kill them
I will kill them all
I will lay them out clearly
kill them
All the priests - all the soldiers
I will not be made a fool!

(796) (slams fist on desk - darkness)

796

800

kill!

not be made a fool

Shut No!

Shut No!

Spot 3

Skeletons in space suits -- standing -- (darkness)

In the dark areas soldiers swarm
about (changing scenery)

808

Alto to Fl.
to Ob.
to Cl.

Pic. *sf*
Euph. *sf*
B.C. *sf*
Hr. *mf* *sf*
Pno. *sf*
Perc. *sf*
T. *sf*
B. *sf*
Vln. I *f*
II *f*
III *f*
Bass *f*

trio-tour
all the pms
the sol-diers

810

Molto Rit.
f = 72

Hr. *sf*
Pno. *sf*
T. *sf*
B. *sf*
Vln. I *sf*
II *sf*
III *sf*
Bass *sf*

solsetto
Fool
Fool
Fool
Fool
Fool
Fool
Fool

812.

Handwritten musical score for measures 812-815. The score includes staves for Flute (Fl.), Piano (Pno.), Trombone (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), and Bassoon (Bass). The music features various dynamics such as *mp*, *sf*, *ff*, and *pp*, along with performance instructions like "shout", "mode", "fool!", "Alto", and "S.N.". The score is marked with a double bar line at the end of measure 815.

815.

Handwritten musical score for measures 816-819. The score includes staves for Flute (Fl.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), and Bassoon (Bass). The music features various dynamics such as *mp*, *sf*, *ff*, and *pp*, along with performance instructions like "cantabile", "S.N.", and "S.N.". The score is marked with a double bar line at the end of measure 819.

819.

Handwritten musical score for measures 820-823. The score includes staves for Flute (Fl.) and Percussion (Perc.). The music features various dynamics such as *mp*, *sf*, *ff*, and *pp*, along with performance instructions like "S.N." and "S.N.". The score is marked with a double bar line at the end of measure 823.

Senza
Misure

824.

825.

826.

Scene 3 A military camp within gray walls.
There are tents - soldiers mill about.

Collect is at a desk - planning his campaign

Score for measures 824-826. Instruments include Coll, Jailer, Hn, Pho, Perc, Vln I, II, III, and Bass. Lyrics for Jailer: "an out-sider women of the halls to see you cap-tain". Percussion includes "J=6472 indep. Snare dr. (springs on)".

827.

828. Dance

dancers follow her - each approaching a soldier

Entering - post the guards

Score for measures 827-828. Instruments include SN, Coll, Jailer, Alto Fl, Ob, Cl, Celeste, Perc, Vln I, II, III, and Bass. Lyrics for Jailer: "She has much to look at Cap-tain". Percussion includes "J=6472 indep. Snare dr. (springs on)".

♩=52 S.N. and her dancers move about slowly capturing the attention of the men.

S.N. *mp* done in the a-bys - sss of sss - *mf* pin - ing wheels *p*-contabile Claw the i - ron

Col. becomes spellbound

Alt. Fl. *p*

Ob. *p*

Cl. *p*

Cel. *mp*

Perc. *pp* *mf*

Vln I *p*

II *p*

III *p*

835 The dance continues

S.N. *mf* *mp* shy Cop - train

Col. where what where do you come from

Alt. Fl. *pp* *mp* *pp*

Ob. *pp* *pp* *pp*

Cl. *pp* *pp* *pp*

T. 2 *pp* where what want

Soldiers Chorus *pp* what do you

Vln I *pp*

II *pp*

III *pp*

Bass *p*

84

SN *mp* *cap* *turn*

Coll *Shakes his head - regains his senses* *mf* *well* *do you come to join the wars?*

Alt Fl.

Ob

Cl

Perc *share* *p* *B.D.* *p*

Ti *mf* *un's* *so* *un's* *bea - ti - ful* *cap*

B $\frac{1}{2}$ *pp* *so* *lovely fair*

Vln I *pp* *sul pont Bva* *loco*

II *pp* *sul pont* *loco*

III *pp* *sul pont* *loco* *pp*

85

SN *mf* *bring* *sur-* *round your eyes* *mp* *and so the*

Coll *or sim-ply to ad-mire* *mf* *bring* *sur-* *round your eyes* *mp* *and so the* *deary*

Alt Fl.

Ob

Cl

Perc *B.D.* *share* *p*

Ti *cap* *turn* *cap* *turn* *pp* *your eyes*

B $\frac{1}{2}$ *cap* *turn* *pp* *your eyes*

Vln I *Bva* *pp*

II *pp*

III *pp*

853

$\text{♩} = \text{♩} = 52$

SN your sen- ses
 Coll spell-bound
 I have long a- wait- ted
 shak- his head again
 beau- ti- ful cap- ti- ve

AMP.
 Ob.
 Cl.
 T $\frac{1}{2}$
 B $\frac{1}{2}$
 Vln I
 II
 III

854

SN tell me
 Coll is it true the high- er one goes the less one weighs

AMP.
 Ob.
 Cl.
 T $\frac{1}{2}$
 B $\frac{1}{2}$
 Vln I
 II
 III

858

SN

Coll yes the world is a spin a force of the gods

Alt R

Ob

Cl

Perc Short mp

T₂

B₁

Vln I

II

III

859

SN and tell me the legend of Cpn - tral con - trol

Coll fools say men once could make the world

Alt R

Ob

Cl

Perc Short mp

T₂

B₁

Vln I

II

III

Handwritten musical score for "The Void Begins" by John Williams, measures 865-868. The score includes parts for SN, Coll, Alt, On, Cl, Perc, T, B, Vn I, Vn II, and Vn III. The lyrics are: "my so tear- ned and what of the void beg-". The score is written on ten staves with various musical notations including notes, rests, and dynamics.

Handwritten musical score for "The Song of the Iron" by Carl Gustav. The score is for a full orchestra and voices. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegro". The score includes parts for Soprano (SN), Contralto (coll), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Boc), Trumpet (T), Trombone (B), Violin I (Vn I), Violin II (Vn II), and Violoncello (Vcl). The lyrics are in German: "und such' gen. ius in a sol - dier. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings like "mp" and "pp".

$\text{♩} = 98$ lights slowly fade out -- to darkness by end of song - Dancers leave the stage - each leading a soldier [885]

SN *mp* calm calm spin. ing wheels, space your light - ned shoulders

AH FI *p* *mp* *p*

Ob *p* *mp* *p* *ppp*

Cl *p* *mp* *p* *ppp*

Pno *p*

Perc *sup* *cym* *pp*

Vln I *mp* *pp*

Vln II *mp* *pp*

Vln III *mp* *pp*

Bass *mp*

[886]

SN *mp* Soothe your ach-ing eyes with stars darkness - spot on Sosp. languishing in chains among dying soldiers

AH FI *ppp* take up Flute take up Flute

Ob *ppp* take up Eng. H.

Cl *ppp* tr

Pno *mp*

Perc *sup* *cym* *pp* *pp* *pp*

Vln I *pp*

Vln II *pp*

Vln III *pp*

Bass *mp* tr

♩ = 72

Saxp. *Sad day it is when Chorus be - come*

Eng. Hn. *pp mf*

Piano *5*

Perc. *Vibraphone*

Q.V.

Saxp. *a way of life mys - ter - ious un - noy - ance no chal - lenge on - ly Chorus*

Eng. Hn. *pp mf*

Piano *5*

Perc. *vibr.*

Q.V.

Saxp. *to bind one from mind - less - ness each man*

Eng. Hn. *pp mf*

Piano *5*

Q.V.

Saxp. *longs to es - cape a hell each one builds his own*

Eng. Hn. *mp*

Piano *mp*

Q.V.

906. (from darkness) 910.

SN
Sosp
Eng Hn
Pio
T $\frac{1}{2}$
off stage
B $\frac{1}{2}$
Vin I
II
III
Bass

need in hands
Sosp - pir
came
Sosp - pir. the
priest
I want to be with

mf
own
mf
own

pp

915. *Poco Rit*

SN
Sosp
Eng Hn
T $\frac{1}{2}$
B $\frac{1}{2}$
Perc
Vin I
II
III
Bass

you
I miss my books
my wine
I miss be-ing else - where
you?

pp enters light - of a soldier
Sosp - pir
Surprised
pp
whisper

books
wine
be
else - where
my
I miss
you

B.D. pp

Handwritten musical score for "The Rose Tree" (No. 925). The score is for a full orchestra and includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), Piano (Pno), Percussion (Perc), Violin I (Vln I), Violin II (Vln II), Violoncello (Vcll), and Double Bass (Bass). The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is divided into measures by vertical bar lines. The Percussion part includes a snare drum (Snare) and a bass drum (B.D.). The Violoncello and Double Bass part includes a double bass line. The score is handwritten and shows signs of age, with some ink bleed-through and corrections.

Scene Change - darkness
(soldiers swarm stage)

Handwritten musical score for "Soldiers" by John Williams. The score is for a full orchestra and includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hr), Piano (Pno), Percussion (Perc), Violin I (Vin I), Violin II (II), Violin III (III), and Bass (Bass). The tempo is marked "♩ = 60 (subito)" and the time signature is 2/4. The score is divided into measures, with the first measure containing a "gong" and "L.V." marking. The second measure contains a "gong" and "L.V." marking. The third measure contains a "gong" and "L.V." marking. The fourth measure contains a "gong" and "L.V." marking. The fifth measure contains a "gong" and "L.V." marking. The sixth measure contains a "gong" and "L.V." marking. The seventh measure contains a "gong" and "L.V." marking. The eighth measure contains a "gong" and "L.V." marking. The ninth measure contains a "gong" and "L.V." marking. The tenth measure contains a "gong" and "L.V." marking. The eleventh measure contains a "gong" and "L.V." marking. The twelfth measure contains a "gong" and "L.V." marking. The thirteenth measure contains a "gong" and "L.V." marking. The fourteenth measure contains a "gong" and "L.V." marking. The fifteenth measure contains a "gong" and "L.V." marking. The sixteenth measure contains a "gong" and "L.V." marking. The seventeenth measure contains a "gong" and "L.V." marking. The eighteenth measure contains a "gong" and "L.V." marking. The nineteenth measure contains a "gong" and "L.V." marking. The twentieth measure contains a "gong" and "L.V." marking. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

Scene 4 - In the control room; many intricate devices and pieces of machinery. All old & damaged. Cigarettes are everywhere. All the machines are dwarfed by a huge screen marked: Telescreen Visiplate.

Spotlights on - suddenly & abruptly bright

Sosp. + Space Nymph at spear point - many soldiers

Handwritten musical score for Scene 4. The score includes staves for Sosp., a Soldier, Fl, Ob, Cl, Hn, Pno, Perc, Tpt, Soldiers Chorus, B1, Vln I, II, III, and Bass. The tempo is marked $\text{♩} = 90$. The key signature has one flat. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *sp*, *mp*, *pp*). There are also handwritten annotations in the margins and between staves, including "Strange how a barred man will", "remote & replacement", "B.D.", "Spoken - each independently (crowd noise)", "All the ages broken - for the aching machines, rusting, broken bones", "Attack them, take them, win a sunken eternity", and "(repeat as necessary)".

[illegible]

Handwritten musical score for "The Merry Widow" by Franz Lehár, measures 960-963. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Coll (Colla), Ob (Oboe), Cl (Clarinet), Hn (Horn), Perc (Percussion), T (Trumpet), B (Baritone), V (Violin), and II (Viola). The vocal soloists are labeled "gain" and "to". The lyrics are "Fools run from the mer-ri-ful ru-ler". The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. The tempo is marked "Allegretto".

965.

1965.

Coll. the new king with-out a doubt hi ha ha lamemids grow with a just rule.

Fl.

Ob.

Cl.

Hr.

Celste.

Perc.

T.

B.

Vn. I.

II.

III.

Bass.

970.

signals soldiers
to tie them - but before the act is completed...

Coll. *al-lows* go thin to your end Abruptly with army-bearing spears

Clam. stop!

Fl.

Ob.

Cl.

Hr.

Celeste

Perc.

T. *lost*

B. *lost*

V.I.

II

III

Bass

Senza Misura - Collect on knees - his army still painting their spears
Clam's army still holding spears - a standard with deep & SW in the middle

978 Ca. 10 secs. 979 *canzo*

clom
Fl *confuso* *Repeat independently* *stop* *Shame - fal daughter* *you* *I've spared the Fate*
Engl'n *con fuoco* *bend note* *quasi ad lib* *sempre ff* *rep. independently* *stop*
Bass Cl. *con fuoco* *bend note* *quasi ad lib* *sempre ff* *rep. independently* *stop*
Hr *con fuoco* *remove and replace hand* *quasi ad lib* *sempre ff*
Piano *con fuoco* *low* *Q.N.*
Perc *con fuoco* *sempre ff*
vln II *con fuoco* *gliss. trem.* *simile - quasi ad lib*
vln III *con fuoco* *gliss. trem.* *simile - quasi ad lib*

980. 981. 982.

Clom: that won-dras de- serve you and my tera- chr-ous aide shout

Wiz: We appear in crowd

Fl: Rep. indep. ca 5 secs

Erj/h: bend note 1/2 b Rep. indep.

Bs Cl: Rep. indep.

Hr: remove and hold hand (come sopra) 5f mod

Pno: L.V. stop ringing (release pad)

Prc: gang L.V. stop ringing of gang

Vln I: simile

II: simile

III: simile

Bass: simile

983. 984. 985. 986.

Wiz: stand back all of you

Bs Cl: set metronome at 60/sec

Prc: ca. 7 secs. start ca. 10 secs.

Vln I: senza vibrato

II: senza vibrato

III: senza vibrato

Bass: senza vibrato

Tempo: ca 60

Scene: first down on control board - "Telegraph Viscoplate" opens slowly revealing a distant planet Earth (staring angrily at each one)

Tempo: ♩ = 52 (independent of metronome)

Handwritten musical score for "The Rose Tree". The score includes parts for Violin (Vln), Bassoon (B.C.), Flute (Flc), Viola (Vla), Violin I (Vln I), Violin II (Vln II), Violin III (Vln III), and Bass (Bass). The music is in 2/4 time, with a tempo marking of $\text{♩} = 60$. The key signature has one sharp (F#). The score includes performance instructions such as "each person backs away offstage - one by one", "know your favorite tree!", "know it!", "all of you!", "B.D.", "ppp", and "mp". The score is marked with "990." in a box.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for two parts: "Wiz." (Vocal) and "Per." (Percussion). The vocal part is in G major, 4/4 time, with lyrics "Silence in the library, silence on the street, silence in the subway, silence on the way." The percussion part is in G major, 4/4 time, with a steady beat. The score is handwritten on lined paper with a blue margin.

Wiz. (Vocal):

- Key: G major (one sharp: F#)
- Time: 4/4
- Tempo: *metr. sempre*
- Lyrics: "Silence in the library, silence on the street, silence in the subway, silence on the way."
- Dynamic markings: *mf* (mezzo-forte), *ppp* (pianissimo), *pp* (piano), *mp* (mezzo-piano).
- Performance instruction: *forced whisper* (written above the first "Silence").
- Rehearsal mark: **995** (boxed, above the second "Silence").

Per. (Percussion):

- Key: G major (one sharp: F#)
- Time: 4/4
- Tempo: *metr. sempre*
- Dynamic markings: *ppp* (pianissimo), *pp* (piano), *mp* (mezzo-piano).

[illegible]

THE END

ca. 1 hr.
2/13/77