

Requiem for Beauty

for soprano, ensemble and electronics

Shu-Yu Lin
June 2019

Instrumentation

soprano

flute

clarinet

bass clarinet

bassoon

contrabassoon

horn

trumpet

trombone

tuba

violin

viola

cello

piano

electronics

actor

Duration: ca. 19 minutes

The text consists of lines from Gao Xingjian's filmic poetry *Requiem for Beauty*, which was written in Chinese, and translated by Gilbert C. F. Fong. There are 14 sections in the poem. I selected and rearranged lines to create a 13-section text. For the soprano part, I implemented the transliteration pronunciation, the English translation of the poem and additional text-sound materials, which was obtained by breaking words into syllables.

Text used in the soprano part.

The Mandarin part of the text is written in transliteration pronunciation. The corresponding translation is in the parenthesis. Transliteration is written in Pinyin, the Romanization system for Standard Chinese. Certain sound materials are written in International Phonetic Alphabet (IPA). See <https://en.wikipedia.org/wiki/Help:IPA/Mandarin> for the IPA representation of Standard Mandarin.

* sound material written in IPA

** series of phonemes written in IPA, for sound transformation, eventually transform into the word 'he' or 'her' as indicated

*** The word 'room' is used to resemble the pronunciation of first part of the syllable of 'rumors'.

I

gào sù wǒ men! (Tell us!)

Tell us!

Tell us!

bù míng bái shuō de shèn me? (Don't understand, what are you talking about?)

nǐ shì fǒu zhī dào měi yǐ jīng xiāo shì? (Do you know that Beauty has vanished?)

II

The street is bright and illuminated

Heavy traffic, vehicles in an unending stream

But there's no sense of humanity

This jungle of concrete and steel

Countless glass panes

Yet no sign of people

A city built with money

Standing tall within the dark abyss

na *

çin *

ts^han *

No more will we see the azure sky

Even the immense sea has been polluted

The gracefulness of movements

The blithe spirit

The look that stirred our hearts

The exquisite image that captured our souls

All have become as distant as memories

Listen, Beauty is no more, just like that!

III

How could that be possible?

IV

yī gè gè luǒ nǚ diāo xiàng sì hū shuì zhe le (Nude female statues look as if they're asleep)

xióng shī yě dòng jiāng le (Even the lions are frozen stiff)

m *

nǐ shì fǒu zhī dào měi yǐ jīng sǐ wáng? (Do you know that Beauty has been annihilated?)

V

A mischievous child

Hides between a woman's thighs

Curious yet duplicitous

His face beaming with a smile

Don't understand, what are you talking about?

VI

Do you know that Beauty has been annihilated?

VII

méi yǒu yì shù (No art)

méi yǒu hán yì (No hidden meanings)
i - xī - i - a - o - ㄛ - er - he **
ㄘ - i - ㄩ - she **
méi yǒu xìn yang (No beliefs)
méi yǒu jì yì (No memories)
Next they drag out a woman
She looks like she's just been saved from drowning
A long string of sad songs
A cry of despair
Like the wind's howling
nǐ shì fǒu zhī dào měi yǐ jīng zàng sòng diào? (Do you know that Beauty is already dead?)

VIII

Dead!
All
Do you know that Beauty is already dead?

IX

Room ***
End
He
ㄒㄛ *

X

yī nǚ zǐ yǐ lèi xǐ liǎn (A woman, her face is awash with tears)
yī nán rén hǎn ér wú shēng (A man, he cries but utters no sound)
yī gè yòu yī gè qí guài de zī shì (Uncanny postures, each in turn)
yī gè gè chǎng miàn mò míng qí miào (Scenes bewildering, scenes continual)
ǒu ěr yī miàn zhī yuán (You caught a glimpse of the face at a casual meeting)
kàn dào yī gè zī tài (Saw a posture)
tīng jiàn yī shēng jiào hǎn (Heard a cry)
cóng wèi yù liào piān piān zài yǎn qián (The unexpected just happens in front of your eyes)

XI

The crowd is drifting among skyscrapers
Cars are busy shuttling between lights
People hustling, bustling all the time
They don't know where they belong
What are they shouting?
What do they want?

XII

jìng mò! (Let's stop for one minute of silence!)

XIII

Tell us!
Tell us!
Tell us!
Tell us!
shuō shèn me? (What did you say?)
bù míng bái shuō de shèn me? (Don't understand, what are you talking about?)
dead
dead
méi yǒu (No)
méi yǒu (No)
méi yǒu (No)
méi yǒu (No)
è shā le (Strangled)
Suffocated
Trampled
Sacrificed
Annihilated
liǎo jié le (Finished)

Text used in the actor part

IV

The street is bright and illuminated
Heavy traffic, vehicles in an unending stream
But there's no sense of humanity
This jungle of concrete and steel
Countless glass panes
Yet no sign of people
A city built with money
Standing tall within the dark abyss

A woman, even more illusory
Vanishes completely into the misty mass
No matter how changeful the face might be
It's only a phantom in the mind
Only sorrows are real enough
To prompt successive associations
Like mirages in the fog Chimerical, tenebrous, indistinct

VII

The crowd is drifting among skyscrapers
Cars are busy shuttling between lights
People hustling, bustling all the time
They don't know where they belong
What are they shouting?
What do they really want?
What was that? What did you say?





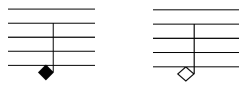
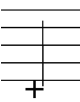
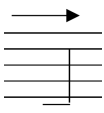
Rumors spread in all directions
Endless gossip, from the news, pours in
Hamlet draws his sword from its scabbard
But he can't find any enemy
He doesn't know what to do
He looks around, confused

XI

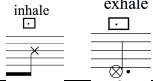








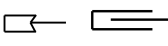

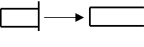



Another woman, her long hair is hanging down
An old man kneels on both his knees
Bizarre movements in succession
All things happen without cause or effect
You didn't know who he or she was
You didn't understand their meaning
The incident had happened already
There's no need for explanation
Besides, it's inexplicable
Countless accidents
Or so-called chances
Some call them fate
What you desire never comes



Explanatory notes

Soprano



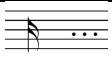
	inhale
	exhale
	spoken
	speaking-singing (Sprechstimme)
	whisper
	murmur/ mouth nearly closed
	exhale only
<div style="border: 1px solid black; padding: 2px; display: inline-block;">P1</div>	refers to position 1 in the hall. P2 refers to position 2 etc.

Flute


w.t.	whistle tone
	inhale or exhale as indicated on score at fingered pitch with mouth piece entirely covered
	mouthpiece position- close ('roll in')
	mouthpiece position- open ('roll out')
	mouthpiece position- normal playing
	mouthpiece position- blocked by lips
	Aeolian sound
	between Aeolian and usual playing sound
	glissandi according to the pitch bent
	<p>When playing, pronounce phoneme which is written in IPA For example: Bar 22 and 160: pronounce /s/ while playing Reference with audio example: https://en.wikipedia.org/wiki/IPA_pulmonic_consonant_chart_with_audio Bar 35: pronounce /i/ while playing, gradually transform to /u/ in bar 37 then to /o/ in the next bar, then back to the normal playing position Reference: https://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio bar 164: pronounce /d/ while slap keys</p>
	insert index finger into mouth piece to change tuning while playing
	block mouthpiece with palm
	unblock mouthpiece very quickly
	quarter tone sharper (+1/4)
	quarter tone flatter (-1/4)
	quarter tone sharper (+1/4) than #

	quarter tone flatter (-1/4) than #
	read text at speaking speed and volume


Bb clarinet

	quarter tone flatter (-1/4)
	quarter tone sharper (+1/4) than #
	read text at speaking speed and volume





Bass clarinet

	read text at speaking speed and volume
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Bassoons

	read text at speaking speed and volume
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Strings

s.p.	Sul pont
m.s.p.	Molto sul pont
s.t.	Sul tasto
m.s.t.	Molto sul tasto
p.	pressato
m.p.	Molto pressato
	quarter tone sharper (+1/4) than #
	quarter tone flatter (-1/4) than #
	quarter tone flatter
	quarter tone sharper


Horn

	Inhale or exhale at fingered pitch
---	------------------------------------

Bb trumpet

	Inhale or exhale at fingered pitch
---	------------------------------------

Tuba

	Inhale or exhale at fingered pitch
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Piano

①	Press button 1 on controller to trigger electronics. Number '2' refers to button 2 etc.
① off	Press button 1 again to turn off trigger. Number '2 off' refers to pressing button 2 again etc.

Actor

P1	refers to position 1 in the hall. P2 refers to position 2 etc.
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Electronics

△	Press button 1 on controller to trigger electronics; '2' refers to press button 2 etc.
△ off	Press button 1 again to turn off trigger; '2 off' refers to press button 2 again etc.
K1	Turn knob 1 on controller accordingly to modify computer-generated sound; K2 refers to knob 2 etc.
K4 back	Turn knob 4 back to 'min' on controller in order to get ready for next performance instruction
b1	Step on button 1 on foot controller to trigger electronics; 'b2' refers to step on button 2 etc.
b1 off	Step again on button 1 on foot controller to turn off trigger; 'b2 off' refers to stepping again on button 2 etc.

Electronics

Link to script

This link directs to the repository of scripts and pre-recorded sound materials of this piece.

<https://github.com/shuyulin/Requiem-for-Beauty>

Electronics numbering

Brief explanation of instructions of each button number

Section in piece	Electronics trigger number	Brief description
I	1 (also piano button trigger 1)	Soprano microphone signal project under piano through speaker 9 (mic 1 to channel 8)
	2 (also piano button trigger 2)	Piano mic signal project through speaker 5, 6 (mic 2 to ch 4, 5)
	3	Pan soprano signal (mic 1 signal) using knob 4 (K4)
	4	Granularize soprano pre-recorded reading of section 13 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)
	5	Frequency modulate soprano pre-recorded reading of section 13 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7) using knob 1 (K1)
	6	Granularize soprano pre-recorded reading of sec 1 of text through speakers 3, 4, 7, 8 (ch 2, 3, 6, 7)
IV	7	Granularize soprano pre-recorded reading of section 10 through speakers 1, 2 (ch 0, 1); control frequency using knob 1 (K1), control grain duration using knob 2 (K2), control density using knob 5 (K5)
II	8	Record soprano (record from mic 1; REC 1)
	9	Granularize soprano pre-recorded reading of sec 12 of text through speakers 1, 2 (ch 0, 1); control the density of grain using knob 5 (K5), control frequency using knob 1 (K1)
	10	Record soprano (record from mic 1; REC 2)
	11	Amplify soprano through speakers 3, 4, 7, 8 (ch 2, 3, 6, 7)
	12	frequency modulate using knob 8 on soprano signal through speakers 5, 6 (mic 1 to ch 4, 5)
	13	Amplify soprano through speakers 1, 2 (mic 1 to ch 0, 1)
III	14	Granularize soprano pre-recorded reading of sec 11 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7); control frequency using knob 1 (K1), control grain duration using knob 2 (K2), control density using knob 5 (K5)
	15	Granularize REC 2 through speakers 1, 2 (ch 0, 1)
	16	Granularize REC 2 through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)
IV	17	Granularize soprano pre-recorded reading of sec 10 of text through speaker 8 (ch 7); control frequency using knob 1 (K1), control grain duration using knob 2 (K2); control density using knob 5 (K5)
VI	18	Granularize soprano pre-recorded reading of sec 8 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7); control frequency using knob 1 (K1), control grain duration using knob 2 (K2), control density using knob 5 (K5), control panning using knob 6 (K6, clockwise panning)
	19	Granularize soprano pre-recorded reading of sec 6 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7); control frequency using knob 1 (K1), control grain duration using knob 2 (K2), control density using knob 5 (K5),

		control panning using knob 7 (K7, turn knob clockwise for anticlockwise panning)
VII	20	Granularize soprano pre-recorded reading of sec 7 through speakers 1, 2, 5, 6 (ch 0, 1, 4, 5)
	21	Granularize soprano pre-recorded reading of sec 7 through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7); control panning using knob 6 (K6)
VIII	22	Amplify soprano through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)
	23	Granularize soprano pre-recorded reading of sec 6 of text through speakers 1, 2 (ch 0, 1)
IX	24	Granularize soprano pre-recorded reading of sec 5 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)
	25	Granularize soprano pre-recorded reading of sec 9 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)
X	26	Amplify soprano through speaker 5 (mic 1 to ch 4)
	27	Amplify soprano through speaker 7 (mic 1 to ch 6)
	28	Amplify soprano through speaker 4 (mic 1 to ch 3)
	29	Amplify soprano through speaker 6 (mic 1 to ch 5)
	30 (also piano button trigger 3)	Amplify soprano through speaker 9 (mic 1 to ch 8); amplify piano mic signal through speakers 1, 2 (mic 2 to ch 0, 1)
XI	31	Granularize soprano pre-recorded reading of sec 3 of text through speaker 9 (ch 8); amplify piano mic signal through speaker 8 (mic 2 to ch 7); control density using knob 5 (K5); amplitude control o slider 7
	32	Granularize soprano pre-recorded reading of sec 3 of text through speaker 9 (ch 8); amplify piano mic signal through speaker 7 (mic 2 to ch 6); control density using knob 5 (K5); amplitude control o slider 7
	33	Granularize soprano pre-recorded reading of sec 3 of text through speaker 9 (ch 8); amplify piano mic signal through speaker 6 (mic 2 to ch 5); control density using knob 5 (K5); amplitude control o slider 7
	34	Granularize soprano pre-recorded reading of sec 3 of text through speaker 9 (ch 8); amplify piano mic signal through speaker 5 (mic 2 to ch 4); control density using knob 5 (K5); amplitude control o slider 7
	35	Granularize soprano pre-recorded reading of sec 3 of text through speaker 9 (ch 8); amplify piano mic signal through speaker 4 (mic 2 to ch 3); control density using knob 5 (K5); amplitude control o slider 7
XII	36	Granularize soprano pre-recorded reading of sec 2 of text through speaker 9 (ch 8); amplify piano mic signal through speaker 1, 2, 3, 4, 5, 6, 7, 8 (mic 2 to ch 0, 1, 2, 3, 4, 5, 6, 7); control frequency using knob 1 (K1)
	37	Granularize soprano pre-recorded reading of sec 2 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)
XIII	38	Granularize soprano pre-recorded reading of sec 1 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)
	39	Granularize soprano pre-recorded reading of sec 1 of text through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7); script content different from button 38
	40	Amplify soprano pre-recorded reading of text 'huí yīng' through speakers 5, 6 (ch 4, 5)
	41	Amplify soprano pre-recorded reading of text 'shēng xiǎng' through speakers 5, 6 (ch 4, 5)
	42	Amplify soprano pre-recorded reading of text 'dòng jìng' through speakers 5, 6 (ch 4, 5)
	43	Amplify soprano pre-recorded reading of text 'qì xī' through speakers 5, 6 (ch 4, 5)
	44	Amplify actor (mic 3) through speakers 1, 2, 3, 4, 5, 6, 7, 8 (ch 0, 1, 2, 3, 4, 5, 6, 7)

I	45	Playback pre-recorded clarinet G note for 8 seconds
IV	46	Playback pre-recorded clarinet C note for 13 seconds
VII	47	Playback pre-recorded clarinet F# note for 9 seconds
	48	Playback pre-recorded clarinet B note for 8 seconds
IX	49	Playback pre-recorded clarinet Bb note for 8 seconds
X	50	Playback pre-recorded clarinet F note for 3 seconds
XI	51	Playback pre-recorded clarinet Eb note for 8 seconds
	52	Playback pre-recorded clarinet F note for 8 seconds
XIII	53	Playback pre-recorded clarinet Bb note for 8 seconds
	54	Playback pre-recorded clarinet Eb note for 8 seconds
	55	Playback pre-recorded clarinet Eb note for 8 seconds (different recording from button 54)
	56	Amplify soprano through speakers 1, 2, 5, 6, 9 (ch 0, 1, 4, 5, 8)
I	B1	Spectral filter on soprano voice through speakers 1, 2 (mic 1 to ch 0, 1); broad range frequency
IX	B2	Spectral filter on soprano voice through speakers 1, 2 (mic 1 to ch 0, 1); high frequency output
	B3	Spectral filter on soprano voice through speakers 1, 2 (mic 1 to ch 0, 1); low frequency output
XIII	B4	Spectral filter on soprano voice through speakers 1, 2 (mic 1 to ch 0, 1); broad range frequency; script content different from B1

Source of tape recording

Clare Lesser, the soprano of the premier (June 7th, 2019) of this piece, recorded her reading of the text. The vocal recording is used as part of the electronics' sound generating process.

The clarinetist Chiung-Yu Ku recorded his clarinet playing for the pre-recorded parts of the electronics.

Technical specification

Akai LPD 8

Akai APC mini

ActitionN 4 button midi foot pedal

Akai MPK mini

9 small genelec speakers

2 subwoofers (chain to each L and R genelec on stage)

Laptop computer running SuperCollider Programming environment

Audio interface with at least 9 outs and 3 ins

2 Shure SM58 dynamic microphones

Rode NT 5 condenser microphone

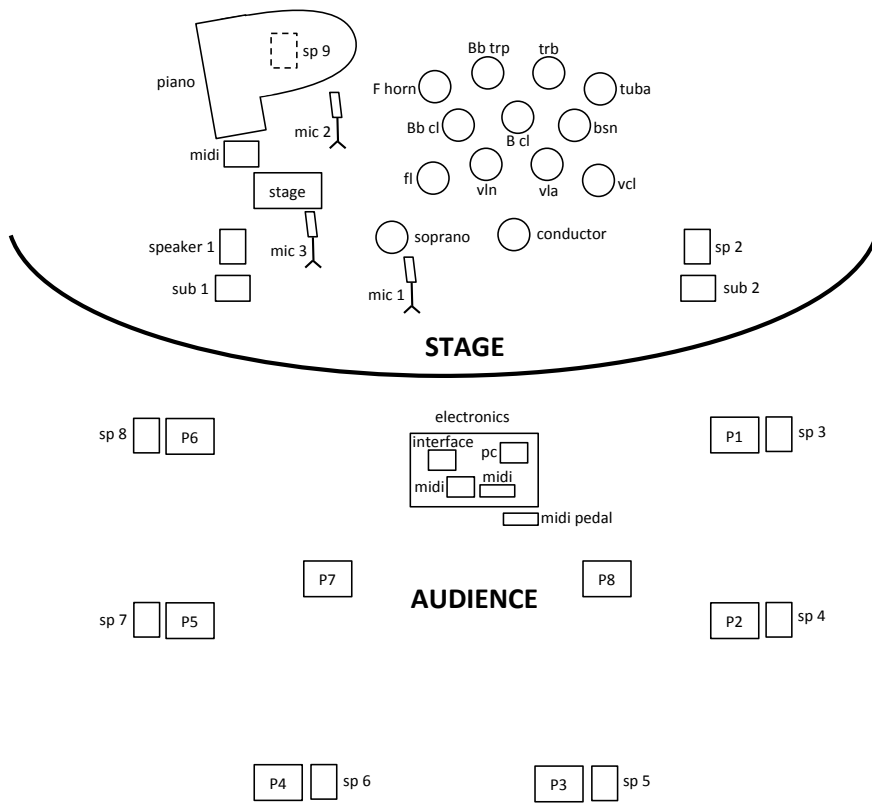
Props

Actor

Multicolor flashlight, preferably contains blue, yellow, red and white lights

Christmas snowball with light switch

Stage plan



Requiem for Beauty

for soprano, ensemble and electronics

Shu-Yu Lin

I ♩ = 60

The score is for a 4/4 piece in 4/4 time, marked with a tempo of ♩ = 60. It features a soprano and a variety of instruments: Flute, Clarinet in B \flat , Bass Clarinet, Bassoon, Contrabassoon, Horn in F, Trumpet in B \flat , Trombone, Tuba, Piano, Violin, Viola, and Cello. The score is divided into two measures. The first measure contains the vocal line and the beginning of the bassoon and cello parts. The second measure continues the vocal line and the bassoon and cello parts, with a flute entry marked *ppp* and a *w.t.* (with tone) marking. The vocal line includes the lyrics "gao su wo men" and dynamic markings *f*, *p*, and *f*. The bassoon part has dynamic markings *sf*, *p*, *f*, and *sf*. The cello part has dynamic markings *sf*, *p*, *f*, *sf*, and *ppp*. The piano part has a *p* marking. The electronics part includes two signal markers: 1 (soprano signal to speaker 9) and 2 (piano signal to speakers 5, 6).

Flute

Clarinet in B \flat

Bass Clarinet

Bassoon

Contrabassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Piano

Soprano

Violin

Viola

Cello

Electronics

ppp

sf *p* *f* *sf*

f *p* *f*

nat. ----- p. m.p. nat. ----- m.s.t.

sf *p* *f* *sf* *ppp*

1 soprano signal to speaker 9

2 piano signal to speakers 5, 6

w.t.

to half-voiced

gao su wo men

Fl.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Tbn.

Tuba

Pno.

S.

Vln.

Vla.

Vc.

Elec.

mf *f* *ff* *sf*

mf

mf *p*

mf

pp *ff*

p

te ---- ll u -----

gliss

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

nat. p. m.p.

f *p* *f* *ff* *sf* *pp*

nat. p. m.p. nat. gliss

f *sf* *p* *pp*

1 off

2 off

3 K4 pan soprano signal
sp 1

56 sop to sp. 1, 2, 5, 6, 9

5

Fl. *mf* *ppp* *mf* gliss gliss

B♭ Cl. *ppp* *mf*

Bsn. *f* *ff* *p*

C. Bn. *mf*

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

Tuba *f* *ppp*

S. *s*

Vln. *p* *mf* *ppp* *f* *p* gliss gliss gliss gliss gliss gliss

Vla. *mf* *p* *mf* *p* *f* *p* *mf* gliss gliss gliss gliss gliss gliss

Vc. *mf* *f* *mf* gliss gliss gliss gliss

Elec. $\sqrt{3}$ $\sqrt{3}$ off $\sqrt{3}$ off $\sqrt{3}$ off $\sqrt{56}$

4 all sp. granularize sop pre-recorded sec 13

5 K1, gran sec 13, frequency modulate, all sp. low high

Fl. *mf* *p* *f* *ppp* *p* gliss gliss inhale

B♭ Cl. *mf* *f* *pp*

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

Bsn. *p* *f* *pp*

C. Bn. *p* *f* *p*

Hn. *sf* *p* *f* *p*

B♭ Tpt. *sf* *p* *f* *sf* *p* inhale

Tbn. *sf* *p* *f* *p*

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

Pno. *mf*

Vln. *mf* *p* *sf* *ppp* gliss gliss nat. m.s.p.

Vla. *p* *mf* *p* *pp* *sf* *ppp* gliss gliss nat. m.s.p.

Vc. *p* *mf* *pp* *sf* *ppp* gliss gliss nat. m.s.p.

Elec. $(\triangle 4)$ $(\triangle 5)$ K1 low → high $(\triangle 5 \text{ off})$ $(\triangle 4 \text{ off})$ $(\triangle 5 \text{ off})$ $(\triangle 4 \text{ off})$ $(\triangle 5)$ K1 low → high $(\triangle 5 \text{ off})$ $(\triangle 4 \text{ off})$ $(\triangle 5)$ G cue sp. 1, 2, 9

Fl. *exhale*
subito p *pp* *p* *subito p*

B. Cl. *f* *p*

C. Bn. *f* *p*

Hn. *exhale*
subito p *pp* *p* *subito p*

B \flat Tpt. *exhale*
subito p *pp* *p* *subito p*

Tuba *exhale*
subito p *pp* *p* *subito p*

S *ff*
gliss
 te ll us

Vln. *f* *gliss*

Vla. *f* *gliss*

Vc. *f* *gliss*

Elec. *b1* spectral filter on sop, sp 1, 2 *b1* off
 (*45*) *56* off
6 granular sec 1, sp 3, 4, 7, 8

Fl. *mf* ³

Hn. *p*

Pno. *p*

S *mf*
bu mi ng ba i shuo de shen me

Vln. *ff* s.p. nat.

Vla. *ff* s.p. nat.

Vc. *ff* s.p. nat.

Elec. *ff* \triangle 6 \ off 8"

Detailed description: This is a page of a musical score for page 6. It features eight staves. The Flute (Fl.) staff has a dynamic marking of *mf* and a triplet of eighth notes. The Horn (Hn.) staff has a dynamic marking of *p*. The Piano (Pno.) staff has a dynamic marking of *p*. The Soprano (S) staff has a dynamic marking of *mf* and lyrics: "bu mi ng ba i shuo de shen me". The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves all have dynamic markings of *ff* and include performance instructions "s.p." and "nat.". The Electric guitar (Elec.) staff has a dynamic marking of *ff* and a specific instruction: \triangle 6 \ off 8".

13

Fl. *pp*

B♭ Cl. *mf*

Hn. *mf* *p* *mf* *p* *mf*

Pno. *mf*

S *mf* *3* *gliss* *to spoken*
 ni shi fou zhi dao me i yi jing xiao shi

Vln. *p* *gliss* *gliss* *gliss* *nat.*

Vla. *p* *gliss* *gliss* *gliss* *gliss* *nat.*

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

Elec. *2* piano to sp 5, 6
1 sop to sp 9 (pno)
 K4 back

15

B♭ Cl. *ppp*

Hn. *p*

Pno.

S *p* to spoken

Vln. *ppp* m.s.p.

Vla. *ppp* m.s.p.

Vc. *ppp* m.s.p.

Elec. \triangle (2) \triangle 2 off \triangle (1) \triangle 1 off



II

16

Pno. ① ②

S *mf* spoken, short, choppy *norm.*

the street is bright and illuminated heavy traffic, vehicles in an unending stream But there's no sense of humanity This jungle of concrete and steel

Elec. \triangle 8 record sop \triangle 9 K2, K5, granular sec 12 K5: light \triangle 36 sop to sp. 1, 2, 5, 6, 9 → dense

22

Fl. *mf* *ff* *p* gliss

B♭ Cl. *p* *f* *p* gliss

B. Cl. *fff* *p* *sf* *p* *mf* *ff* *p*

Bsn. *sf* *p* *mf* *fff* *p* *sf* *p* *mf* *ff* *p*

C. Bn. *fff* *p* *sf* *p* *mf* *ff* *mf*

Hn. *sf* *p* *mf* *ff* *p* *f* gliss

B♭ Tpt. *f* *p* gliss *f* gliss

Tbn. *sf* *p* *f* *p* *sf* IV V IV

Tuba *sf* *p* *mf* *f* *mf* *sf* *p* *mf* *f*

Pno.

S *ff* *ff* *p* *pp* n ts^b an

Elec. (56) 13 off

24

Fl. *sffz* *ppp*

C. Bn. *sf*

Hn. *sf*

Tbn. *sf*

Tuba *p*

S *mf* (murmur, mouth nearly closed) ... (murmur, mouth nearly closed) ...
 no more will we see the azure sky, even the immense sea has been polluted the gracefulness of movements

Vln. *pp* *mf* *f* gliss gliss

Vla. *pp* *mf* *f* gliss

24

Elec. \triangle_{10} rec sop. rec 2 recording complete
 \triangle_9 K2, K5, granular sec 12 \triangle_9 off
 K5: light → dense
 K2: long → short
 ($\sqrt{56}$)

26

Fl. *sf* > *p* *f* > *p*

Hn. *sf* > *p* < *mf* < *f* > *p*

Tuba *p* *mf* *p*

S *f* *mf*

mouth normal speaking shape mouth shape exaggerated

the blithe s pi ri t the look that stirred our hearts, the exquisite image that captured our souls, all have become as distant as memories

Vln. *sf* *f* let ring

Vla. *sf* *f* let ring

Vc. *sf* *f* let ring

Elec. $\triangle 11$ sop to sp. 3, 4, 7, 8 $\triangle 11$ off $\triangle 12$ K8, freq mod on sop, sp 5, 6 $\triangle 12$ off high K8: \rightarrow high

(56)

28

S *sf* *mf* *pp* *mf* *mf* *p*

norm. *mf* *pp* *mf* *mf* *p*

li sten Beau - ty is no more just like tha to whisper

Vln. *f* let ring

Vla. *f* let ring

Vc. *f* let ring *gliss*

Elec. $\triangle 13$ sop to sp. 1, 2 $\triangle 3$ K4, sop pan, sp. all 1

(56)

30 *pp*

S

Vc. *mf* gliss *p* gliss *ppp*

Elec. $\triangle 13 \setminus \text{off}$, $\triangle 3 \setminus \text{off}$, $\rightarrow 8$, $\triangle 56 \setminus \text{off}$ all Ks back



32

Elec. $\triangle 14 \setminus$ K1, K2, K5, gran sec 11, sp. all \rightarrow dense K1: \rightarrow high $\triangle 15 \setminus$ gran rec 2, backward, sp. 1, 2



34

Fl. *ppp*

Elec. $(\triangle 14)$ K2: \rightarrow long $(\triangle 15)$ $\triangle 15 \setminus \text{off}$



36

Fl. *ppp*

Pno. *p* legato *8va*

Elec. $(\triangle 14)$ K1: \rightarrow low

Fl. ³⁸ □ ∨
norm. *mf* gliss gliss *ppp*

Pno. ³⁸ (8va)
7

Elec. ³⁸ (14)



Fl. ⁴⁰ □ □ ⊗
ppp *f* *ppp*

Pno. ⁴⁰ (8va)

Elec. ⁴⁰ (14) 16 gran rec 2, backward, sp. all

42

B♭ Cl.

C. Bn.

Pno.

S

Elec.

p

mf

how could that be po... ssi... b...

(14) K2: short

(16) off



44

B♭ Cl.

C. Bn.

Pno.

S

Elec.

pp

e

(14) K1: high (14) off all Ks back

IV

ACTOR:
walk to P6

46

Fl.

sf > p *f > p*

B♭ Cl.

sf > p *mf sf > p* *mf < f > p* *mf* *p*

B. Cl.

sf > p

Bsn.

sf > p *mf*

C. Bn.

46

Hn.

sf > p *f* *p*

B♭ Tpt.

sf > p *mf sf > p* *mf < f > p mf* *p* *sf*

Tbn.

p *f > p* *sf > p* *mf > p* *sf > p* *mf > p*

Tuba

mf *f* *mf* *f mf*

46

S

walk to P1

46

Elec.

46 C cue, sp. 1, 2, 9

ACTOR:

P6
get flashlight ready for color blue

ACTOR:

turn on flashlight
light left cheek toward right wall, creating shadow onto wall
read text without pronouncing

48

Fl. *sf* > *p* *f* > *p* *sf* > *p* *mf* > *p* *sf* *pp*

B♭ Cl. *sf* > *p* *f* *sf* *pp*

B. Cl. *f* > *p* *sf* > *p* *f* > *p* *sf* *p*

Bsn. *sf* > *p* *sf* *pp*

C. Bn. *sf* *p* *sf* *p*

Hn. *sf* *p* *ff* *sf* *p*

B♭ Tpt. *p* *f* *sf* *pp*

Tbn. *sf* > *p* *ff* > *p* *sf* *p*

Tuba *f* *sf* > *p* *ff* > *p* *sf* *p*

S. 48 P1 stand facing the stage
dark
p
yi

Vln. m.p. - - nat. *sf* > *p* *ff* *p* *pp*

Vla. m.p. - - nat. *sf* > *p* *ff* *p* *pp*

Vc. m.p. - - nat. *sf* > *p* *ff* *p* *pp*

Elec. 48 (46)

17 K1, K2, K5, gran sec 10, sp. 8
K5: _____

56 sop to sp. 1, 2, 5, 6, 9

50

Fl. *f* < *ff* > *p* > *pp* *sf* > *p* < *f* > *p sf* > *p*

B \flat Cl. *sf* > *p* < *mf* *sf* > *p* < *mf* > *p sf* > *p* *f* *p*

B. Cl. *f* *sf* *p*

Bsn. *f* < *ff* > *pp*

C. Bn. *f* < *ff* > *pp*

50

Hn. *f* < *ff* > *pp*

B \flat Tpt. *f* < *ff* > *pp*

Tbn. *f* < *ff* > *pp*

Tuba *f* *p*

50

S. bright *f* norm. *p* *pp*
ge

50

Elec. (17) → dense K1:
(56)

52

Fl. *f* > *p* *mf* *p sf > p*

B♭ Cl. *p* *mf* *sf > p* *f > p p* *mf > p*

B. Cl. *p* *f*

S *pp* *mf* *p* *mf* ^{dark}

ge lu o nu

Vln. *sf > p*

Vla. *sf > p*

Vc. *p. --- nat.* *sf > p*

Elec. (17) (K1) → high (56)

54

Fl. *mf* > *p* *mf* *p*

B♭ Cl. *p* *mf* *p sf > p* *f > p*

B. Cl. *sf* *p* *f* > *p* *sf* *p* *f* < *ff* > *p*

S ^{bright} *f* ^{norm.} *mf* *mf* > *p*

di a o xia ng

Vln. ^{m.p.} *ff* ^{subito} *p*

Vla. ^{m.p.} *ff* ^{subito} *p*

Vc. ^{m.p.} *ff* ^{subito} *p*

Elec. (17) K1: (56) K2: → low → long (half K)

56

Fl. *sf* > *p*

B♭ Cl. *mf* *p* *mf* *pp*

B. Cl. *sf* > *p* *mf* *f* > *p*

Hn. *p*

S. *gliss* *p* *pp* *mf* *p* *to spoken*

Vln. *pp* *ppp* *p* *f*

Vla. *pp* *ppp* *p* *f*

Vc. *pp* *ppp* *p*

Elec. (17) (56) K5: → light

58

Fl. *f* > *p* *sf* > *p*

B♭ Cl. *sf* > *p* *ff* > *pp*

B. Cl. *sf* > *p* *mf* *f* > *p* *sf* > *p* *mf* *f* > *p*

Hn. *pp*

S. *zhe* *f* *p* *to spoken* *le*

Vln. *nat.* *subito p* *ppp* *p*

Vla. *nat.* *subito p* *ppp* *p*

Vc. *pp* *ppp* *p*

Elec. (17) (56)

ACTOR:

turn off flashlight
walk to [P1] from behind the audience

60

Fl. *f* \triangleright *p* Ω *mf*

Bsn. *sf* \triangleright *p* \triangleright *mf* \triangleright *ff* \triangleright *p*

C. Bn. *p* \longrightarrow *ff*

S 60 *pp* walk to [P6] from behind the audience

Vln. 60 m.s.p. *pp*

Vla. 60 m.s.p. *pp*

Vc. *sf* \triangleright *p* \longrightarrow *f* \triangleright *p*

Elec. 60 \triangle 17 off \triangle 7 K1, K2, K5, gran sec 10, backward, sp. 1, 2 K1: \longrightarrow high



ACTOR:

[P1]
get flash light ready for color yellow

62

Fl. Ω

S 62 [P6]

Elec. 62 \triangle 7 K5 \longrightarrow dense \triangle 7 off K2: \longrightarrow short \triangle 7 off

ACTOR:
turn on flash light- yellow
light right cheek toward P6, creating shadow onto wall

64

Fl.

B \flat Tpt.

Tbn.

S

Vla.

Elec.

mf

sf \rightarrow *p* \rightarrow *f* \rightarrow *p* *mf* \rightarrow *p* \rightarrow *sf*

mf \rightarrow *pp* \rightarrow *mf*

xi ong shi ye do

to spoken

dark \rightarrow *p*

Δ 17 K1, K2, K5, gran sec 10, sp. 8

(56)

K1: \rightarrow short

ACTOR:
turn off flashlight

66

B \flat Tpt.

Tbn.

S

Vla.

Elec.

p

p *mf* \rightarrow *p*

bright dark \rightarrow bright

ong ji ang le

walk to stage position

finger pizz.

pp

Δ 17 K5: \rightarrow light Δ 17 off

(56)

68

Elec.

Δ 7 K1, K2, K5, gran sec 10, backward, sp. 1, 2

K1: \rightarrow high K5: \rightarrow dense

(56)

70

S *pp*
m

Elec. $\left(\begin{array}{l} \triangle \\ 7 \end{array} \right)$
K2: long
K5: light
 $\left(\begin{array}{l} \triangle \\ 56 \end{array} \right)$ K1: short
7 off J
low

72

Pno.

S *mf* *f* *mf* *f*
ni shi fou zhi da o
gliss to spoken

Elec. $\left(\begin{array}{l} \triangle \\ 56 \end{array} \right)$

74

Fl. exhale
sf *p* *f* *ff* *p*

B. Cl. *p* *f*

C. Bn. *p* *f*

Hn. *p* *f*

Pno.

S *sf* *p* *mf* *pp* *f*
mei yi jing si

Elec. $\left(\begin{array}{l} \triangle \\ 56 \end{array} \right)$

76 exhale

Fl. *f* *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

C. Bn. *p*

Hn. *p*

Tuba *p*

Pno. ① off before soprano end
② off before soprano end

S *pp* *f*
wa ng
to spoken

Vln. *p* m.s.p. *ppp*

Vla. *p* m.s.p. *ppp*

Vc. *p* m.s.p. *ppp*

76 Elec. (/ 56 \)

V

78

Hn. *sf > p* *pp*

S *mf*
a mischievous child hides between a woman's thigh

Vln. *sf p* *sf > p* *ppp*
IV V gliss gliss gliss gliss

Vla. *sf p* *sf > p* *ppp*
IV V gliss gliss gliss gliss

Vc. *sf p* *sf > p* *pp sf p sf > p mf*
IV V III V gliss gliss gliss gliss gliss gliss

Elec. (56) Δ_{13} sop to sp. 1, 2



80

S *norm. p f*
murmur --- s cu --- ri --- ous yet duplicitous --- s

Vln. *p* gliss

Vla. *p pp mf* gliss
III V II

Vc. *ppp p* gliss

Elec. (13) (56)

82 *f* *p*

S
his face beaming with a smi le

Vln. *f* *ppp* *ppp* gliss

Vla. *f* *pp* *p* gliss gliss

Vc. *mf* *ppp*

Elec. (13) (56) (13) off (56) off

84 gliss gliss

Fl. *pp*

B♭ Cl. *pp*

B. Cl. *p*

Hn. *sf p* *f*

Vln. *f* *p* *f* *p* *sf p < f* *mf* gliss

Vla. *f* *p* *sf p < f* *mf* gliss nat.

Vc. *mf > p* *f > p* *f > p* *f* *p* *mf* gliss nat.

88

Fl. *sf mf* *ff* *p* *sf*

B♭ Cl. *sf mf* *ff* *p* *mf*

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

Hn. *ff* *p* *pp* *sf*

88

Pno. *mf*

88

S *mf*

don't un ----- der ----- stand

88

Vln. *p* *ppp* *sf* let ring

nat. ----- m.s.p.

88

Vla. *p* *ppp* *sf* let ring

----- m.s.p.

88

Vc. *p* *ppp* *sf* let ring

----- m.s.p.

88

Elec. \triangle sop to sp. 3. 4. 7. 8

90

Pno.

release on 't'

90

S *mf* *p* *pp*

what are you tal ----- king a ----- bou ----- t

90

Elec. \triangle \triangle off

VI

92

B. Cl. *mf*

C. Bn. *mf*

Tbn. *mf*

Tuba *mf*

Vc. *ff*

Elec.

△18 K1, K2, K5, K6: gran sec 8, clock-wise pan from sp. 1, sp. all
K6: sp. 1 → sp. 8

△19 K1, K2, K5, K7: gran sec 6, anti-clockwise pan from sp. 2, sp. all
K7: sp. 2 → sp. 3

94

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. *p*

Tbn. *p*

Tuba *p*

Vla. *p*

Vc. *mf*

Elec.

(18) K5: → dense

(19) K5: → dense

96

Fl. *p* *mf*

B♭ Cl. *mf*

Bsn. *p*

Hn. *p*

B♭ Tpt. *p*

Vln. *mf*

Vla. *mf*

Vc. *ppp* *mf* m.s.t.

Elec. (18) K6: (sp. 8) → sp. 1
(19) K7: (sp. 3) → sp. 2

98

Fl. *p*

B♭ Cl. *p*

B♭ Tpt. *p*

Vln. *ppp* m.s.t.

Vla. *ppp* m.s.t.

Vc. *ppp* m.s.t.

Elec. (18) K5: (dense) → light (18) off
(19) K5: (dense) → light (19) off

100 *f* *f* *pp*

S do you know that beaut ty ha s be

to spoken



102 L.H. damp C strings

Pno. *mf* *p*

102 *mf* *p*

S n an ni hi la te d

to voice

VII

ACTOR:
walk to **P1**
get flashlight to color red

104

Fl. *mf*

B♭ Cl. *mf*

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

Bsn. *p* *f* *mf* *f* *p* *p* *f* *mf* *f* *p*

C. Bn. *p* *f* *p* *f*

Hn. *sf* *p* *mf* *p* *mf* *sf* *p* *p* *f*

B♭ Tpt. *mf*

Tbn. *mf*

Tuba *sf* *p* *sf* *p*

S. walk to **P7**

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *pp* *p*

106

Fl.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vln.

Vla.

Vc.

f > *p* ————— *mf* < *f* *ff* > *mf* ————— *p p* ————— *f*

p ————— *f* *p* ————— *f*

p < *f* > *mf* ————— *f* < *p* *p* < *f* ————— *mf* ————— *f*

f ————— *p* *f* ————— *p*

mf ————— *p*

mf ————— *p*

pp ————— *mf*

3

3

108

Fl.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Pno.

Vln.

Vla.

Vc.

Elec.

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

subito p *f* *p* *sf* *p* *mf* *f* *p*

p *f* *p* *f*

sf *p* *sf* *p*

p *f*

mf *p* *gliss*

mf *p* *gliss*

p *mf* *gliss*

47 F# cue

ACTOR:

[P1] turn on flashlight- color red
light right cheek toward P6, creating shadow onto wall,
read text without pronouncing

110

Fl. *pp*

B♭ Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

C. Bn. *p* *pp*

Hn. *sf* *p* *mf* *f* *fff* *p* *mf* *p*

B♭ Tpt. *mf* *f* *p* *mf* *p*

Tbn. *p* *ff* *sf* *mf* *p*

Tuba *sf* *pp* *p* *ff*

Pno. *sf* *ff*

S. *mf* gliss. me i you yi shu *to spoken*

Vln. *pp*

Vla. *pp* *gliss.*

Vc. *pp*

Elec. *(47)*

112

Hn. *p* *f* *ff* *p*

B \flat Tpt. *p* *f* *p ff* *p*

Tbn. *ff* *p* *ff ff* *p*

Tuba *ff* *p* *p* *ff*

Pno. *ff* *ff* L.H.

S *mf* gliss *ha* *to spoken at pitch* *n* *yi*

me i you n yi

114

Fl. *mf*

B \flat Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *sf* *p* *mf* *f* *p* *sf* *p* *mf* *f* *mf* *p*

Pno. R.H. L.H. R.H. L.H. R.H. *mf*

S *p* *f* *p*

i *xi* *i* *a* *o*

Vln. *mf* gliss

Vla. *mf* gliss

Vc. *mf* gliss

ACTOR:
turn off flashlight

Musical score for page 36, featuring various instruments and a vocal line. The score is divided into two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Piano (Pno.), and Soprano (S). The second system includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Fl. (Flute): Measures 116-117. Melodic lines with slurs and accents.

B♭ Cl. (B♭ Clarinet): Measures 116-117. Melodic lines with slurs and accents.

B. Cl. (Bass Clarinet): Measures 116-117. Melodic lines with slurs and accents.

Bsn. (Bassoon): Measures 116-117. Melodic lines with slurs and accents.

C. Bn. (Contrabassoon): Measures 116-117. Melodic lines with slurs and accents. Dynamics: *f*, *p* < *mf*, *f* > *p*, *f*, *p*, *mf*, *f* > *p*.

Pno. (Piano): Measures 116-117. Accompanying figures.

S. (Soprano): Measures 116-117. Lyrics: "x → et → he". Dynamics: *p*, *f*, *mf*, *p*.

Vln. (Violin): Measures 116-117. Glissando lines.

Vla. (Viola): Measures 116-117. Glissando lines.

Vc. (Violoncello): Measures 116-117. Glissando lines.

118

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

B♭ Cl. *mf*

B. Cl. *p* *f* *p* *f*

Bsn. *mf* *p* *mf*

C. Bn. *f* *p*

Tbn. VI *f* VII

S. 118 walk to P8

Vln. *pp* gliss *f* gliss

Vla. *pp* gliss *f* gliss

Vc. *f*

Elec. 118 \triangle_{20} gran sec 7, sp. 1, 2, 5, 6

120

Fl. *f*

B♭ Cl. *f*

B. Cl. *p* *f* *p*

Bsn. *p* *mf* *f*

C. Bn. *f* *p* *p* *ff*

Tbn. IV V

Vln. *ff* *mf* *ppp* gliss

Vla. *ff* *mf* *ppp* gliss

Vc. *ppp*

120 Elec. (\triangle) (\triangle)

Detailed description of the musical score: This page contains measures 120 and 121 of a musical score. The Flute part (Fl.) starts with a dynamic of *f* and has a triplet of eighth notes in measure 121. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts also feature triplets. The B Clarinet (B. Cl.) part has a dynamic shift from *p* to *f* in measure 120 and returns to *p* in measure 121. The Contrabassoon (C. Bn.) part has dynamics of *f*, *p*, *p*, and *ff*. The Trombone (Tbn.) parts IV and V play sixteenth-note patterns. The Violin (Vln.) and Viola (Vla.) parts have dynamics of *ff*, *mf*, and *ppp*, with glissando markings. The Violoncello (Vc.) part has a dynamic of *ppp*. The Electric Bass (Elec.) part has a dynamic of *ppp* and a specific notation (\triangle) in measure 120.

ACTOR:

turn on flashlight- color red
light right cheek toward P6, creating shadow onto wall,
read text without pronouncing

122

Fl. *p* *mf*

B♭ Cl. *p* *mf*

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

Bsn. *p*

C. Bn. *sf* *p* *mf* *f* *p* *sf* *p* *mf* *f* *p*

Tbn. *p*

Pno. *mf* *mf*
gliss on string
gliss to highest pitch

S. *mf* *p* *mf*
122 *e* *i*

Vln. *mf* gliss gliss

Vla. *mf* gliss gliss gliss gliss

Vc. III *mf* gliss gliss gliss gliss

Elec. *(/20)* *(/20) off*

124

Fl.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Tbn.

Pno.

S.

Vln.

Vla.

Vc.

mf

sf > *p* < *mf* < *f* > *p* *sf* > *p* < *mf* < *f* > *p*

R.H. L.H. R.H.

mf *f* *p*

q she

gliss

gliss gliss gliss

gliss

m.s.p. *ppp* m.s.p. *ppp* m.s.p. *ppp*

126

B♭ Cl. *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

C. Bn. *p* *pp* *f* *p*

Hn. *sf* *p* *mf* *f* *sf* *p* *mf* *p*

B♭ Tpt. *mf* *f* *p* *mf* *p*

Tbn. *p* *ff* *sf* *mf* *p*

Tuba *sf* *pp* *p* *ff*

Pno. *sf* *ff*

S. *mf* gliss *p* *to spoken*
me i you xin yang

Vln. *mf* *ppp*

Vla. nat. *mf* *ppp*

Vc. nat. *mf* *ppp*

128

C. Bn. *p* *f* *f* *p*

Hn. *p* *f* *ff* *p*

B \flat Tpt. *p* *f* *p* *ff* *p*

Tbn. *ff* *p* *ff* *ff* *p*

Tuba *ff* *p* *p* *ff*

Pno. *ff* *ff*

S *mf* gliss *te spoken*
 me i you ji yi

ACTOR:

turn off flashlight

walk to [P6] get flashlight to color white

130

Fl. *f*

B♭ Cl. *f sf > p < mf f > p p < mf f > p mf*

B. Cl. *p ff p ff*

Bsn. *f p f ff p*

C. Bn. *sf > p mf f > p sf > p mf f > p*

Hn. *p f p f* gliss

B♭ Tpt. *f p sf > p*

Tbn. *sf > p mf f > p p f > p*

Tuba *p mf ff p mf < ff*

Pno. *mf f*

S. walk to [P1]

Vln. *mf p*

Vla. *mf p*

Vc. *p mf*

132

Fl. *f* *sf* *p* *mf* *f* *p* *f*

B♭ Cl. *f* *sf* *p* *mf* *f* *p* *f*

B. Cl. *p* *ff* *p* *ff*

Bsn. *f* *mf* *p* *mf* *ff*

C. Bn. *sf* *p* *mf* *f* *p* *sf* *p* *mf* *f* *p*

Hn. *p*

B♭ Tpt. *ff* *p* *f* *sf* *p* *ff* *p*

Tbn. VII *f* *p* *ff* *p*

Tuba *p* *mf* *ff* *sf* *p* *mf* *f* *p*

Pno. *mf* *f*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *p* *mf*

ACTOR:

p6 turn on flashlight- color white,
light onto soprano

134

Fl. *sf* > *p* simi. *mf*

B♭ Cl. *sf* > *p* simi. *mf*

B. Cl.

Bsn. *sf* > *p* simi.

C. Bn. *sf*

Hn. *sf*

B♭ Tpt. *sf* > *p* simi.

Tbn. *sf* > *p* simi.

Tuba *sf*

Pno. *sf* > *p* simi. *p* *mf*

S **p1** *mf* next they drag out a wo----- men *sf* > *p*

Vln. *mf* *ppp* *pp*

Vla. *mf* *ppp* *pp*

Vc. *ppp* *pp*

Elec. **21** K6, gran sec 7, sp. all
3 K4, sop pan, sp. all
K4: sp. 1 → sp. 8
56 sop to sp. 1, 2, 5, 6, 9

136

Fl.

B♭ Cl.

B. Cl.

Pno.

S

Vln.

Vla.

Vc.

Elec.

p *mf* *sf* *>* *mf*

she looks like she's just been saved from drow ---- ning

(21) K6: sp. 1 → sp. 8 → sp. 1

(3) (sp. 8) → sp. 1

(56)

138

Fl.

B♭ Cl.

B. Cl.

Pno.

S

Vln.

Vla.

Vc.

Elec.

f a long string of *mf* sad song *p* s

($\frac{21}{}$) (sp. 1) → sp. 8

($\frac{3}{}$) (sp. 1) → sp. 8

($\frac{56}{}$)

Detailed description: This page of a musical score covers measures 138 to 141. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B Clarinet (B. Cl.), Piano (Pno.), Voice (S), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Electric Guitars (Elec.). The Flute part has a melodic line with a slur over measures 138-141. The Clarinets and Piano have rhythmic accompaniment. The Voice part has lyrics: "a long string of sad song s". The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The Electric Guitars part shows three staves with specific fretting and pickup positions: ($\frac{21}{}$) (sp. 1), ($\frac{3}{}$) (sp. 1), and ($\frac{56}{}$). The pickup positions are indicated as "sp. 8".

140

Fl.

B♭ Cl.

B. Cl.

Bsn.

mf

Pno.

S.

f *p* *mf* *p*

a cry of des pair to spoken

Vln.

Vla.

Vc.

140

Elec.

($\frac{21}{8}$) (sp. 8) → sp. 1

($\frac{3}{8}$) (sp. 8) → sp. 1

($\frac{56}{8}$)

142

Fl. *mf*

B♭ Cl.

Cl.

Bsn.

Pno.

S *p* like the wind 's how ling *dark pp*

Vln.

Vla.

Vc.

142

Elec. (21) (3) (sp. 1) (56) → sp. 8

144

Fl.

B♭ Cl.

B. Cl.

Bsn.

Pno.

S.

Vln.

Vla.

Vc.

Elec.

mf

p

mf

f

mf

norm.

mf *mf* *f* *mf*

to spoken

shì fou zhī

da

to spoken

o

ppp

ppp

ppp

(/21)

(/3) (sp. 8)

(/56)

21 off

sp. 1

146

B♭ Cl.

Pno.

S.

Elec.

mf

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

mei yì jīng zhā ng sǒ ng dì a

(/3) (sp. 1)

(/56)

sp. 8

ACTOR:
turn off flashlight

148

Fl. *p* *pp* *mf*

B♭ Cl. *p* *mf*

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

Bsn. *mf* *p* *mf* *p* *sf* *p* *f* *p*

C. Bn. *p* *f*

Hn. *p* *pp* *mf* *f* *mf*

B♭ Tpt. *p* *mf* *f* *sf* *p* *f* *p*

Tbn. *p* *pp* *mf* *p* *mf* *sf* *p*

Tuba *f* *p* *f* *p*

Pno.

S. *p* walk to stage position

Vln. *pp* gliss *mf* gliss

Vla. *pp* gliss *mf* gliss

Vc. *pp* gliss *mf*

Elec. $\left(\begin{array}{l} \triangle \\ \text{sp. 8} \end{array} \right)$ $\left(\begin{array}{l} \triangle \\ \text{sp. 1} \end{array} \right)$ off
 $\left(\begin{array}{l} \triangle \\ \text{56} \end{array} \right)$ $\left(\begin{array}{l} \triangle \\ \text{56} \end{array} \right)$ off

150

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

B♭ Cl. *p* *mf* *p* *f*

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

Bsn. *f* *mf* *p* *mf* *f* *p* *f*

C. Bn. *p* *f* *p* *f*

Hn. *<sf>p* *f>p* *sf>p* *f>p* *mf* *p* *mf>p* *f>p*

B♭ Tpt. *p<mf* *p* *mf* *p* *f* *p* *p* *f* *p* *f*

Tbn. *f>p* *f>p* *sf>p* *f>p* *p* *mf<f* *p* *sf* *p*

Tuba *f* *p* *f* *p*

Vln. *p* *gliss* *gliss* *gliss* *mf*

Vla. *gliss* *p* *gliss* *gliss* *gliss* *mf*

Vc. *p* *gliss* *gliss* *gliss* *gliss* *mf*

152

Fl. *p*

B♭ Cl. *p* *f* *mf* *p*

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

Bsn. *p* *f* *p*

C. Bn. *f* *p*

152

Hn. *p* *f* *p* *f* *f* *p*

B♭ Tpt. *sf* *p* *mf* *f* *p* *mf* *p* *mf* *p*

Tbn. *sf* *p* *p* *f* *f* *p*

Tuba *f* *p*

152

Vln. *p* *gliss* *mf* *ppp*

Vla. *p* *gliss* *mf* *ppp*

Vc. *p* *gliss* *gliss* *mf* *ppp*

152

Elec. *48* B cue

VIII

Fl. ¹⁵⁴ *sf* > *p* *mf* *sf*

B♭ Cl. *p* *f*

B. Cl. *sf* > *p* *mf* *sf*

Bsn. *sf* > *p* *mf* *sf*

Tuba *sf* > *p*

Pno. ¹⁵⁴ *sf*

S ¹⁵⁴ *sf* dead *pp* a

Vln. ¹⁵⁴ *mf* 1.v.

Vc. *m.p.* *nat.* *m.p.* *sf* > *p* *mf* *sf*

Elec. ¹⁵⁴ \triangle 22 sop to all sp \triangle 23 gran sec 6, sp. 1, 2

156

Fl. *mf* \rightarrow *pp*

B♭ Cl. *mf* \rightarrow *pp*

Pno. *mf* \rightarrow *pp* use R.H. fingers 3, 4, 5 gliss from highest string

S. *p* \rightarrow *mf* \rightarrow *ff*

Vln. finger pizz. *sf* l.v.

Vla. finger pizz. *sf* l.v.

Vc. finger pizz. *sf* l.v.

Elec. (Δ_{22})
(Δ_{23})

157

158

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

B \flat Cl. *p* *f* *p* *mf* *pp*

B. Cl. *p* *f* *p*

Bsn. *p* *f* *p*

C. Bn. *p* *f* *p*

Hn. *p* *f* *p* *p* *mf*

B \flat Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Tuba *mf* *p* *mf*

Pno. *f* *mf* *f* *pizz* *l.v.* *gliss* *pizz* *l.v.*

Vln. m.p. nat. *f* *p*

Vla. m.p. nat. *f* *p*

Vc. m.p. nat. *f* *p*

Elec. (22) \triangle 22 off (23) \triangle 23 off

160

Fl. *mf* > *p* *f* release keys, only thubs to hold flute

B \flat Cl. *p* *mf* > *p*

B. Cl. *p* *mf*

Bsn. *p* *mf*

C. Bn. *mf* *p*

Hn. *sf*

B \flat Tpt. *sf* > *p* < *f*

S *p* *sf* *p* *f*

do you know that Beau - ty i ---- s al --- rea -- dy dea

160

13 sop to sp. 1, 2

Elec.

162 slap C keys

Fl. *sf* *p* *f* *mf*

B \flat Cl. *mf* *f*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. *mf*

B \flat Tpt. *sf* *mf*

Tbn. *mf*

Tuba *p*

Pno. *mf* *p*

S. *sf* *d*

Elec. (13) (13) off

164

Fl.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Pno.

Vln.

Vla.

f *ff* > *p* *ff* > *p*

f *p* *ff* > *p*

f *ff* > *p* *mf* *f* *mf* *p*

f > *p* *mf* < *ff* > *p*

pp

pp

f *ff* > *p* *mf* *p*

pp

mf *f* > *p* *mf* < *ff* > *p*

pp

mf *f* *p*

gliss

gliss

mf *f* *p*

166

Fl. *mf* *pp*

B♭ Cl. *mf* *pp* *p*

B. Cl. *f* *p*

C. Bn. *f* *p*

B♭ Tpt. *f* *p*

Pno.

166

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Detailed description: This page of a musical score covers measures 166 and 167. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (C. Bn.), B♭ Trumpet (B♭ Tpt.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.).
- Flute: Measure 166 has a half note with a fermata, dynamics *mf* to *pp*. Measure 167 is a whole rest.
- B♭ Clarinet: Measure 166 has a half note with a fermata, dynamics *mf* to *pp*. Measure 167 has a whole rest. Measure 168 has a quarter note with a fermata, dynamic *p*.
- Bass Clarinet: Measure 166 has a whole rest. Measure 167 has a quarter note with a fermata, dynamics *f* to *p*. Measure 168 has a whole rest.
- Bassoon: Measure 166 has a whole rest. Measure 167 has a quarter note with a fermata, dynamics *f* to *p*. Measure 168 has a whole rest.
- B♭ Trumpet: Measure 166 has a quarter note with a fermata, dynamics *f* to *p*. Measure 167 has a whole rest. Measure 168 has a whole rest.
- Piano: Measures 166 and 167 are whole rests.
- Violin: Measures 166 and 167 have a long note with a fermata, dynamic *ppp*.
- Viola: Measures 166 and 167 have a long note with a fermata, dynamic *ppp*.
- Cello: Measures 166 and 167 have a long note with a fermata, dynamic *ppp*.

168

Fl. *sf* \rightrightarrows *p* *sf* \rightrightarrows *p* *mf* \rightrightarrows *f* \rightrightarrows *p*

B \flat Cl. *f* *mf* \rightrightarrows *f* \rightrightarrows *p*

B. Cl. *sf* \rightrightarrows *p* *sf* \rightrightarrows *mf* \rightrightarrows *f* \rightrightarrows *p*

Bsn. *p* *sf* \rightrightarrows *mf* \rightrightarrows *f* \rightrightarrows *p*

C. Bn. *p* \rightrightarrows *f* \rightrightarrows *p*

168

Hn. *p* \rightrightarrows *f* \rightrightarrows *p*

B \flat Tpt. *p* \rightrightarrows *f* \rightrightarrows *p*

168

Pno. *mf*

168

Vln. *mf*

Vla. *mf*

Vc. *mf*

170

C. Bn. *pp*

Hn. *pp*

B \flat Tpt. *sf* *p* *mf* *f* *ff* *p* *p* *ff* *f* *mf* *sf* *p*

Pno.

170

Vln. m.s.p. s.p. nat. *pp*

Vla. m.s.p. s.p. nat. *pp*

Vc. m.s.t. *pp*



172

B \flat Tpt. *sf* *p* *mf* *f* *ff* *p* *p* *ff* *f* *mf* *sf* *p*

Pno.

172

Vln.

Vla.

Vc.

174

B♭ Tpt. *sf* *p* *mf* *f* *ff* *p* *p* *ff* *f* *mf* *sf* *p*

Pno.

Vln. m.s.t.

Vla. m.s.t.

Vc. nat. s.p. m.s.p.



IX

improvise base on pitch curve

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

S roo

Elec. 24 gran sec 5, all sp. 25 gran sec 9, all sp.



178

Fl. *ppp* *f*

S *ppp* m

Elec. (24) (25)

180

Fl. *ppp*

S. *ff* bright *mf* dark *fff* bright *mf*
en d

180

Elec. (24) (25)

182

B♭ Cl. *pp* *f*

182

Elec. (24) (25) 49 Bb cue

184

B♭ Cl. *pp*

Pno. *ppp*

S. *p* dark *f* bright
he gliss

184

Elec. [b2] spec filter on sop, high, sp. 1, 2 (24) (25)

186

Fl. *mf*

Bsn. *pp* *mf* *p*

Pno.

S. *pp* dark *pp* gliss

Elec. (b2) (24) off (25) (25) off

188

Fl. *f* *mf*

B♭ Cl. *pp* *f* *p* *mf* *f* *ff* *p*

Bsn. *mf* *p*

C. Bn. *f* *p* *mf* *f* *ff* *p*

Hn. *p* *sf* *p* *pp* *mf* *f* gliss

S. *xx* *m.s.p.* *pp* *mf* *f* gliss

Vln. *m.s.p.* *pp*

Vla. *pp*

Vc. *pp*

Elec. (b3) spec filter on sop, low, sp. 1, 2

190

Fl. *p* *p* *sf* *mf* *p*

B♭ Cl. *p* *sf* *mf* *p*

Bsn. *p* *sf* *mf* *p*

190

Hn. *p* *sf* *mf* *p*

B♭ Tpt. *p* *sf* *mf* *p*

Tbn. *p* *sf* *mf* *p*

Tuba *p* *sf* *mf* *p*

S *mf* *p* *gliss* *pp*

190

Vln. *mf* *p* nat.

Vla. *mf* *p* nat.

Vc. *mf* *p* m.s.p.

190

Elec. (*b3*) *b3* off

192

Fl. $f < sf > p$ sf p mf p

B♭ Cl. $f < sf > p$ sf p mf p

B. Cl. sf p mf p

Bsn. $f < sf > p$ sf p mf p

C. Bn. sf p mf p

192

Hn. p f p

B♭ Tpt. $f < sf > p$ sf p mf f p

Tbn. $f < sf > p$ sf mf

Tuba $f < sf > p$ sf ff

192

Vln. mf $f < sf > p$ sf p ff

Vla. mf $f < sf > p$ sf p ff

Vc. mf sf ff

nat. p. m.p. - nat.

VII

194

Fl. *sf* *p* *f* *p*

B \flat Cl. *sf* *p* *f* *p*

B. Cl. *sf* *p* *f* *p*

Bsn. *sf* *p* *f* *p*

C. Bn. *sf* *p* *f* *p*

194

Hn. *sf* *p* *f* *p*

B \flat Tpt. *sf* *p* *f* *p*

Tbn. *f* *p* *fff* *p* *fff* *p*

Tuba *sf* *p* *fff* *p* *fff* *p*

194

Vln. *sf* *p* *fff* *p* *sf* *p* *fff* *p* m.p. - - nat. m.p. - - nat.

Vla. *sf* *p* *fff* *p* *sf* *p* *fff* *p* m.p. - - nat. m.p. - - nat.

Vc. *sf* *p* *fff* *p* *sf* *p* *fff* *p* m.p. - - nat. m.p. - - nat.

Detailed description: This page of a musical score covers measures 194, 195, and 196. It features a woodwind section (Flute, B-flat Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, and B-flat Trumpet) and a brass section (Trombone, Tuba). The woodwinds and horns play sustained notes with dynamic markings of *sf* (sforzando), *p* (piano), *f* (forte), and *fff* (fortissimo). The brass section includes a trombone solo with sixteenth-note patterns and slurs, and tuba parts with dynamic markings of *sf*, *p*, *fff*, and *p*. The string section (Violin, Viola, and Violoncello) plays a rhythmic pattern of eighth notes with dynamic markings of *sf*, *p*, *fff*, and *p*, and includes performance instructions like *m.p.* (mezzo-piano) and *nat.* (natural).

196

Fl. *p* *f* *p* *f* *p*

B♭ Cl. *p* *f* *p* *f* *p*

B. Cl. *p* *f* *p* *f* *p*

Bsn. *p* *f* *p* *f* *p*

C. Bn. *p* *f* *p* *f* *p*

Hn. *p* *f* *p*

Tbn. *mf*

Pno. *p*

Vln. *sf* *p* *f* *ppp* m.s.t.

Vla. *sf* *p* *f* *ppp* m.s.t.

Vc. *sf* *p* *f* *ppp* m.s.t.

X

198

Hn. *sf* > *p* *mf* < *f* > *p*

Tbn. *sf* > *p* *mf* < *f* > *p*

Tuba *sf* > *p* *mf* < *f* > *p*

S *mf* *mf* > *p* *p* *mf*
 yi nu zi yi lei xi lian

Vln. *p* < *mf* gliss gliss

Vla. s.p. *pp* gliss

Vc. s.p. *pp* gliss

Elec. \triangle sop to sp. 5 \triangle 26 off

200

B♭ Tpt. *mf* < *f* > *mf* *f* > *p*

Tbn. *mf* < *f* > *mf* *f* > *p*

Tuba *mf* < *f* > *mf* *f* > *p*

S *mf* *mf* > *p* *p* *mf*
 yi nan ren han er wu sheng
 s.p. - - - nat. - - - s.t.

Vln. *pp* gliss

Vla. *pp* gliss

Vc. gliss gliss

Elec. \triangle 27 sop to sp. 7 \triangle 27 off

202

Hn. *sf* \rightarrow *p* \rightarrow *mf* \leftarrow *f* \rightarrow *p*

Tbn. *sf* \rightarrow *p* \rightarrow *mf* \leftarrow *f* \rightarrow *p*

Tuba *sf* \rightarrow *p* \rightarrow *mf* \leftarrow *f* \rightarrow *p*

S *mf* *mf* \rightarrow *p* *mf* \rightarrow *p* *mf* *mf* *p* *mf*

yi ge you yi ge qi guai de zi shi

Vln. 202 - m.s.t. nat. ----- m.p.

Vla. *p* *pp* gliss gliss

Vc. gliss gliss

Elec. 202 \triangle sop to sp. 4 \triangle off

204

Hn. *sf* \rightarrow *p* \rightarrow *mf* \rightarrow *f*

B \flat Tpt. *sf* \rightarrow *p* \rightarrow *mf* \rightarrow *f*

Tbn. *sf* \rightarrow *p* \rightarrow *mf* \rightarrow *f*

Tuba *sf* \rightarrow *p* \rightarrow *mf* \rightarrow *f*

S *mf* *mf* \rightarrow *p* *mf* *f* *f* \rightarrow *p*

yi ge ge chang mian mo ming qi miao

Vln. 204 m.p. gliss

Vla. m.s.t.

Vc. m.s.t.

Elec. 204 \triangle sop to sp. 6 \triangle off

206

Fl.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

B \flat Tpt.

Tbn.

Tuba

Vln.

Vla.

Vc.

206

Elec.

nat. p. m.p.

mf *f* *fff*

nat. p. m.p.

nat. p. m.p.

50 F cue

208

Fl. *sf* *p*

B. Cl. *sf* *p*

C. Bn. *sf* *p*

Pno. *mf*

S. *f* *p* *mf* *f* *mf* *sf*
 ou er yi mian zhi yuan kan dao yi ge zi tai

Vc. *sf* *m.p.* *finger pizz.*

Elec. $(\frac{50}{\vee})$
 $\triangle 1$ sop to sp 9 (pno)
 $\triangle 30$ mic 2 (pno mic) to sp. 1, 2

210

Pno. *p*

S. *f* *sf* *mf* *f*
 ting jian yi sheng jiao han cong wei yu liao pian pian

Vc. *sf* *mf*

Elec. $(\frac{1}{\vee})$
 $(\frac{30}{\vee})$

212

Fl. ... another woman, her long hair is hanging down ... an old man kneels on both his knees

B. Cl. ... another woman, her long hair is hanging down

Pno. *pp*

S. *f* zai yan qian *mf* gliss

Vla. *p* gliss

Vc. *lv*

Elec. (1) (30) (1) off (30) off

214

Fl. ... bizarre movements in succession ... all things happen without cause or effect

B. Cl. ... you didn't know who he or she was ... all things happen without cause or effect

B. Cl. ... an old man kneels on both his knees ... bizarre movements in succession

C. Bn. ... you didn't know who he or she was

Pno.

Vln. *p* gliss

Vla. *p* gliss

Vc. *p* gliss

216

Fl. you didn't know who he or she was you didn't understand their meaning

B♭ Cl. bizarre movements in succession the incident had happened already

B. Cl. all things happen without cause or effect there's no need for explanation

Bsn. bizarre movements in succession besides, it's inexplicable

C. Bn. all things happen without cause or effect countless accidents

Pno.

S. 216 walk to P6

Vln. gliss gliss

Vla. gliss gliss

Vc. gliss gliss

ACTOR:

walk to [P1] get flashlight ready for color blue

218

Fl. so-called chances some call them fate

B \flat Cl. some call them fate so-called chances

B. Cl. what you desire never comes what you desire never comes

Bsn. so-called chances some call them fate

C. Bn. what you desire never comes what you desire never comes

Pno.

S

Vln. *gliss* *ppp*

Vla. *gliss* *ppp*

Vc. *gliss* *ppp*

218 Elec. K5 to dense

Detailed description: This page of a musical score, numbered 76, contains measures 218-219. It features a vocal line for an actor with lyrics: "walk to [P1] get flashlight ready for color blue". The instrumental parts include Flute (Fl.), B-flat Clarinet (B \flat Cl.), B Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Piano (Pno.), Saxophone (S), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The woodwinds and strings play rhythmic patterns, often marked with "gliss" (glissando) and "ppp" (pianissimo). The electronic part (Elec.) is marked "K5 to dense".

XI

ACTOR:

P1 turn on flashlight- color blue;
light right cheek toward P6, creating shadow onto wall;
read text without pronouncing

220

Pno. *mf*

S *mf* walk to P5
the crowd is drif-----ting among sky scra---pers

Vln. *sf* *p* *mf*

Vla. *mf* *p* *f* *p*

Vc. *mf*

Elec.
31 K5, slider 7, gran sec 3, sp. 9; mic 2 (pno mic) to sp. 8
K5: dense
56 sop to sp. 1, 2, 5, 6, 9
31 off
light K5 to dense

222

Pno. *mf*

S *mf* *p* *f*
cars are bu-----sy shutt-----ling be-----tween ligh-----ts
to spoken

Vln. *sf* *p* *mf*

Vla. *mf* gliss

Vc. *mf*

Elec.
32 K5, slider 7, gran sec 3, sp. 9; mic 2 (pno mic) to sp. 7
K5: dense
56)

224

Pno. *mf*

S walk to P4 *mf*
 peo ----- ple hust ----- ling bust ----- ling all the

Vln. gliss

Vla. *mf*

Vc. gliss

Elec. \triangle_{32} \triangle_{32} off \triangle_{33} K5, slider 7, gran sec 3, sp. 9; mic 2 (pno mic) to sp. 6
 light K5 to dense
 \triangle_{56}



226

Pno.

S *f* walk to P3
 ti ----- me

Vln. gliss

Vla. III gliss

Vc.

Elec. \triangle_{33} \triangle_{33} off
 light K5 to dense
 \triangle_{56}

228

Pno. *mf*

S *mf* *p* *mf*
 they don't know where they be ----- long

Vln. *mf* gliss

Vla. *mf* gliss

Vc. *mf*

Elec.
 34 K5, slider 7, gran sec 3, sp. 9; mic 2 (pno mic) to sp. 5
 K5: dense
 (56)

230

Pno. *mf*

S *f*
 walk to P2 what are they shou ----- ting

Vln. *mf* gliss

Vla. *mf*

Vc. *mf*

Elec.
 (34) → light K5 to dense 35 K5, slider 7, gran sec 3, sp. 9; mic 2 (pno mic) to sp. 4
 K5: dense
 (56)
 51 Eb cue

ACTOR:
turn off flashlight

232

Pno. *mf*

S *f*
what do they wan t
to spoken
walk back onto stage

Vln. *p* gliss

Vla. *f* gliss

Vc.

Elec. (35) (56) light 35 off 56 off

234

Pno. *p* *pp*

Vln. gliss *ppp*

Vla. gliss *ppp*

Vc. *ppp*

Elec. 52 F cue

XII

236

Fl. *p* *pp*

B \flat Cl. *p* *pp*

B. Cl. *p* *pp*

Bsn. *p* *pp*

C. Bn. *p* *pp*

Hn. *p* *pp*

S *ff* *mf*
jing mo *rispoken*

Vln. *p*

Vla. *p*

Vc. *p* *gliss*

Elec. $(\sqrt[5]{2})$ K1 to high

Detailed description: This is a page of a musical score, page 81, marked with the Roman numeral XII. The score is for measures 236-237. It features a vocal line (S) and several instrumental parts: Flute (Fl.), B-flat Clarinet (B \flat Cl.), B Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The vocal line starts with the lyrics 'jing mo' and 'rispoken'. The instrumental parts are marked with dynamics such as *p* (piano) and *pp* (pianissimo). The electric guitar part (Elec.) is marked with a dynamic of $(\sqrt[5]{2})$ and includes the instruction 'K1 to high'. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

238

Hn. *p* *mf* *f*

B \flat Tpt. *p* *mf* *p*

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

Tuba

Vln. *sf* l.v.

Vla. *sf* l.v.

Vc. *sf* l.v.

Elec. $\triangle 36$ K1, gran sec 2, sp. 9; mic 2 (pno mic) to all sp.
K1: high \rightarrow low
 $\triangle 37$ gran sec 2, all sp.

240

Hn. *p* *f* *p* *mf*

B \flat Tpt. *f* *mf* *f*

Tbn. *p* *mf* *p* *mf*

Tuba *mf* *f* *mf*

Vla. *mf* *sf* *p*

Elec. $\triangle 36$ $\triangle 37$ \rightarrow high

242

Hn. *p*

B \flat Tpt. *p* *mf* *f* *p*

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

Tuba *mf* *mf*

Vln. *p* *p*

Vla. *p*

Vc. *p*

Elec. (36) (37) low

244

Hn. *f* *p* *f* *f*

B \flat Tpt. *p* *f* *p* *f*

Tbn. *f* *p* *f* *f*

Tuba *mf* *mf*

Vln. *mf*

Vla. *p*

Vc. *f* pizz. *f*

Elec. (36) (37) high

246

Hn. *mf* *mf*

B♭ Tpt. *f* *mf* *mf*

Tbn. *mf* *mf*

Tuba *f* *mf* *p*

Vln. finger pizz. *f* *mf* *nat.* *sf* *p* *mf*

Vla. *mf* *p*

Vc. *nat.* *mf* *sf* *p* *f* *p*

246

Elec. (36) (37) → low

248

Fl. *p* *pp*

B \flat Cl. *p* *pp*

B. Cl. *p* *pp*

C. Bn. *p* *pp*

Hn. *p*

B \flat Tpt. *p*

Tuba

Vln. *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp* pizz. l.v.

Elec. \triangle_{36} off \triangle_{37} off

XIII

250 gliss on piano string

Pno. *fff* gliss

S. *f* *p* *f* *p* *f* *p* *f* *mf*
tell us tell us tell us tell us

Elec. \square_{b4} spec filter on sop, high, mid, low, sp. all
 \triangle_{38} gran sec 1, sp. all
 \triangle_{53} E cue
 \triangle_{56} sop to sp. 1, 2, 5, 6, 9

252

Pno.

S

shuo shen me

f *p*

Vln.

gliss

p

Elec.

(b4) (38) (b4) off (38) off

54 Eb cue

(56)

254

S

bu ming bai shuo de shen me

mf

Vln.

gliss

f *ppp*

Vla.

gliss

f *ppp*

Vc.

gliss

mf *ppp*

Elec.

(56)

256

Fl. *f* take off mouth piece

B♭ Cl. *f* *mf*

B. Cl. *mf* *mf*

B♭ Tpt. *mf* *ff* *mf*

Pno. *f* *p* *f*

S. *mf* *p*
 dea d

Vln. *mf*

Vla. *mf*

Vc. *mf*

Elec. *(/56)*

13 sop to sp. 1, 2

39 gran sec 1, sp. all

258

Fl. *ff* gliss

B \flat Cl. *sf > p* *mf* *f* *p*

B. Cl. *sf > p* *mf* *f* *p*

Bsn. *mf*

C. Bn. *mf*

Hn. *sf > p* *mf* *ff*

B \flat Tpt. *sf > p* *mf* *ff > p*

Tbn. *mf* *sf > p* *mf* *ff*

Tuba *mf*

Pno. *f*

258

Elec. (Δ_{13}) (Δ_{39}) (Δ_{56}) Δ_{39} off, Δ_5 K1, gran sec 13, all sp. K1: low

260

Fl. *gliss*

Bsn. *fff* *p*

C. Bn. *fff* *p*

Hn. *fff* *p*

B \flat Tpt. *fff* *p*

Tbn. *fff* *p*

Tuba *fff* *p*

Vln. *ff* *gliss* *p*

Vla. *ff* *gliss* *p*

Vc. *ff* *gliss* *p*

Elec. *(13)* *(5)* *(56)* *high* *off*

262

Fl. *p* gliss *ppp*

S *mf* *p*
dea d

Vln. *ff* gliss *p*

Vla. *ff* gliss *p*

Vc. *ff* gliss *p*

Elec. (13) (5) K1, gran sec 13, all sp. (5) off low
K1: high → low



264

C. Bn. *ff*

Tuba *f* exhale

Pno. *f*

S mei you mei you

Vln. *pp* gliss gliss

Vla. *pp* gliss gliss

Vc. *pp* gliss gliss

Elec. (13) (56) 40 playback pre-record on text 'hui ying', sp. 5, 6 41 playback pre-record on text 'shen xiang', sp. 5, 6

266

C. Bn.

Tuba

S

Vln.

Vla.

Vc.

Elec.

42 playback pre-record on text 'dong jing', sp. 5, 6

43 playback pre-record on text 'qi xi', sp. 5, 6

ACTOR:
walk onto stage;
hide behind desk

268

C. Bn. *sf* > *p* *mf* *f* < *ff* > *p*

Hn. *sf* > *p* *mf* *f* < *ff* > *p*

B \flat Tpt. *sf* > *p* *mf* *f* < *ff* > *p*

Tbn. *sf* > *p* *mf* *f* < *ff* > *p*

Tuba *sf* > *p* *mf* *f* < *ff* > *p*

S *ff* e sha le *f* > *p* *mf*

Vln. *sf*

Vla. *sf*

Vc. *sf*

Elec. \triangle_{55} Eb cue
(\triangle_{13}) \triangle_{13} off K4 to sp. 8
(\triangle_{56})

ACTOR:
press Christmas snowball button; begin with soprano

270

Pno. ①
③

S *mf* ... suffocated, trampled, sacrificed, annihilated, liǎo jié

Elec. \triangle_3 K4, sop pan, sp. all K4: sp. 8 \triangle_3 off sp. 1
(\triangle_{56})

STAGE LIGHT: ----- all light off
spotlight gradually dim

272

B♭ Cl. *p* *p*

Pno. *mf* *p* ① off ③ off *p* 8^{va}-----

S le freeze

Vln. *p* *p*

Vla. *p* *p*

Vc. *p*

Elec. (56) 56 off



274

B♭ Cl. *p*

Pno.

Vln. *p*

Vla. *p* nat.-----

Vc. *p*

Elec. 44 mic 3 (actor mic), sp. all

ACTOR:
release button

Musical score for measures 276-277. The score includes parts for B. Cl., Vln., Vla., and Elec. The B. Cl. part starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The Vln. part starts with a treble clef and a dynamic marking of *ppp*, with a glissando line and a dynamic marking of *m.s.p.* above it. The Vla. part starts with an alto clef and a dynamic marking of *ppp*, with a glissando line and a dynamic marking of *mf* below it. The Elec. part starts with a triangle symbol containing the number 44. The measures are separated by a vertical bar line.



STAGE LIGHT:
all light on, piece end

Musical score for measures 278-279. The score includes parts for B. Cl., Vln., Vla., and Elec. The B. Cl. part starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. The Vln. part starts with a treble clef and a dynamic marking of *mp*, with a glissando line and a dynamic marking of *ppp* below it. The Vla. part starts with an alto clef and a dynamic marking of *ppp*, with a glissando line and a dynamic marking of *ppp* below it. The Elec. part starts with a triangle symbol containing the number 44 and ends with a triangle symbol containing the number 44 and the text "off". The measures are separated by a vertical bar line.