

-for Abbie-

Aletheia

(A music theater work for performance-artist and digital piano.)

William Osborne

Quiet and stately
($\text{J}.$ = ca. 48)

Light slowly rises on Aletheia. She plays her
instrument like a soft and distant fanfare.

0:10 Low drone and wind
howl

0:20 high gliss

0:29 ping

0:39 ping

accel.

10 accel. *mf* rall.

1:02 ping

mp

p

wind

didgeridoo

She hangs her instrument back on the rack.

Piu veloce ($\text{J}.$ = 130)

1:36 2

20 *mp* piano

22 *mf*

mp

She turns to the audience.

8^{vb}

She looks at the audience with energetic, excited anticipation..
Allegro (J. = 130)

Then turns and gestures to an unseen window to her right.

24

This will of course be a par-ty to re-member.

mf

The court-yard be-low will be teem-ing with guests.

mp

She exuberantly extends her arms straight out through bars 3 and 4.

27

mf

mp

30

1:57

3

(♩=♩)

Moderato (J. = 120)

night.

8va-----

8va-----

33

Allegro (♩ = 150)
(♩=♩)

8va *8va* *8va* *8va*

mf

mp

36

8va- - - - -

mf

mp

The cut crys-tal punch bowl blaz-es with light-en-ing — from

38

brihg col-ored orbs,

8va- - - - -

8va- - - - -

mf

mp

tan-ger-ine and blunt yel-low — a-

8vb- - - - -

-3-

41 (♩=♩)
 float in the night.

8va - - - - -
poco rallentando

8vb - - - - -

2:32
 4 She rummages in the basket on her left by extending her left arm through bars 3 and 4 (mostly slightly lifting things to look under them) pulls out an eye-liner.
Allegro (♩=140)

45 *mf* *accel. e cres.* *f*
8vb - - - - -

49 and "spikes" it into position in front of her on the last note of the phrase. She turns to the right basket...

rummages with her right arm extended through bars 3 and 4, takes another eye-liner and "spikes" it in front of her in a similar manner on the last note of the phrase.

She reads the label on both pencils:

(♩=♩) *12* Lau-ra Mer-ci-er? *mp* Or May-bel-line fire?
16 *12* *16*

8va - - - - - *rallantando* *8va* - - - - - *mp* *12* *16*

8vb - - - - -

54 She contemplates the two pencils,

then holds one up higher:

She extends her arm
fully though bars 3 & 4 on her left...

and on the first note of the flourish tosses
the second liner in the basket.

In one gesture takes the
cap off the second liner
and extends her arm fully
through left bars 3 & 4,

57 then tosses it in the basket.

Exuberantly *She touches up her brows with the pencil during the short interludes..*
($\text{♪} = 150$)

[2:57]
5

To - night is my night to be - daz-zel.

60 I'll put on my ver-y best things.

The musical score contains three staves for the piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The score includes various dynamics like *mp*, *mf*, and *8va*. Measure numbers 54, 57, and 60 are indicated. Performance instructions like "then holds one up higher" and "Exuberantly" are written above the staves. The tempo is marked as $\text{♪} = 150$ with a duration of [2:57] and a measure number 5. Measure 57 includes lyrics: "To - night is my night to be - daz-zel." Measure 60 includes lyrics: "I'll put on my ver-y best things."

She exuberantly extends her arms between bars 3&4 on each side of herself.

63

3 3 3 3

And my sing-ing will shine like a ra-di-ant star.

poco rallentando

3:20

6

66

3 3 3 3

a tempo

But what will I sing for the par-t-y to-night? _____

15 15 15 15

3 3 3 3

8vb

She resumes touch ups.

She speaks, then extends her left arm through bars 3&4,

70 (♩=♪) She examines her face in the mirror, sudden consternation:

15ma 8va 8va

E - gad!

(♩=♪) Looks closer.

She jerkshes head back shocked: 3 3 | 4 4

A pim-ple! f

15 15 15 15

mf

8vb

15 15 15 15

6

15 15 15 15

8vb

-6-

freezes a moment, then tosses the liner in the basket on the first note of the flourish.

(73) *She rummages in the basket on her left side with her left arm as before.*

She turns, rummages on the other side with her right arm, and finds a bottle of covering cream.

She lifts it from the tray with a flourish and "spikes" it into position in front of her.

unscrews the lid, fully extends her arms though the bars on her left,

and tosses the lid in the basket on the first note of the flourish.

As before ($\text{d} = 150$) She turns back front and sings using the cream on the pimple during the interludes.

3:39
7

73 (8va)

77 (8va)

rall e dum.

8vb

83

Like *mf* put-ty I use cer - tain words on my face.

3 3 3

12 12 12 12

8vb 8vb 8vb 8vb

88 (♩=♪)

8va

mf

Like age-less. *mf*

mp

p

8vb

91 (♩=♪)

Like win-some. *mf*

mp

mf

mf

8vb

94 (♩=♪)

To fill in the fis - sures _____ de - fin - ing lines of years.

She returns the cream to her right basket, setting it down on exactly the last note of the phrase.

mp

8vb left hand only

4:23

She quickly wipes her fingers with a beige hanky from her right basket, turns to the left basket and searches for the cell phone which is set on speaker mode.

8

8va

97 (♩=♩) 16
100 16 16

rall. e dim.

She extends her arm with it through the bars, and holds it in front of her in a reverie.

100

Moderato (♩=110)

She waits for a response and reveals a sense of abandonment.

poco più veloce

100 16
101 16 16
102 16 16
103 16 16

mp

Jer-e-my, are you there?

espressivo

104

Slightly frustrated:

104 16 16
105 16 16
106 16 16
107 16 16

15^{ma}-

rall. e dim.

15^{ma}-

Check your com-pu-ter my dear.

mp

4:53

107 9

Pause as she waits again. After the last note of this phrase, she brings the phone inside the cage, closes it, turns and extends her arm through the bars on her left side,

She exuberantly extends her arms through bars 3 and 4 on both sides of herself..

*and tosses the phone into the basket
on the first note of the flourish.*

Subito più veloce e forte ($\text{♩} = 150$)

Oh well.
mf

*She rummages in the left hand basket,
but does not find what she is seeking.*

Come sopra ($\text{♩} = 150$)

My songs — will en - chant them — to-night.

She rummages in the basket on her left with one arm extended through bars 3 and 4, and finds a container of facial powder; spiking it into position on the last note of the phrase.

She turns to the basket on her right,

and rummages with one arm as before, lifting two or three objects before she finds a powder brush and "spikes" it in front of her on the last note of the phrase.

5.18

121 10 12 12

f ff

8va-----, 8va-----, 8va-----,

(♩=♩) She studies the label on the container.
124 poco meno mosso

12 12 4

L'Or-e-al Daz-zel-ling Sun-light. *mf*

She looks closer to read the fine print.

Mi-cro-nized ti-tan-i-um di-ox-ide? *mp*

mp 4 4 4 4

128 She looks up at the audience, 6 raises the brush like a conductor's baton,
Just what I need.

8va-----, 8va-----, 8va-----,

mf 6 6 6 6

Tell me the words _____ that will keep me for - *mf*

3 3 3

and sings, lightly conducting with the brush.

Come sopra (♩= 150)

131 (♩=♩) And then powders between the words.
 ev - er young. (♩=♩) 16 8va - 16 Like lov-el-y. *mf*
 16 8vb 16 8vb

134 (♩=♩) 16 8va - 16 Like god-ess. *mf*
 16 8vb 16 8vb

136 (♩=♩) 16 8va - 16 My sweet love. *mf*
 16 8vb 16 8vb

6:03 With the brush in one hand and the powder in the other, she extends both arms through the bars on each side, and tosses the brush and powder into the baskets on the last two notes of this phrase.

11

139 (♩=♩)

12 16

roll e dim. *p*

8va-----

8vb-----

8vb-----

8vb-----

She reaches up and touches the mask.

142 **Quieto e misterioso (♩ = 80)**

She sings to the mask while continuing to touch it. As she sings, a small light slowly illuminates the front of the mask, and then a small light behind the mask causes its eyes to be ringed with light. The effect should make the mask seem as if it is coming to life.

8vb-----

8vb

8vb

rall e dim.

Fol-low me my *mp* light

8vb-----

8vb-----

She lowers her arm from the mask and faces forward.

148

As I walk the ways of blood.

6 16

rall. e dim. *p*

ff

mf

8va-----

8vb

8vb

154

When she sings, she turns toward the stage front, but during the interludes she turns to the window and uses the glasses to observe the party.

158

161

7:07

13

(♩=♪) **poco più mosso**

164 (♩=♪) *A tempo*
 16 They could be cows qui-et-ly moo-ing, mov-ing toward bales at the fence,
mf
 16 *rall. e dim.*
 16
 167 6 but sa-tin and gab-ar-dine cov-er their tor-sos, 8^{va} and the
 16
 16
 16
 16
 16
 170 7:25 14 poco più mosso
 hun-gry have hid-den their horns.
 16
 8^{va}
 8
mf
 8
rall. e dim.
 8
 -15-

174 *A tempo*

Ev-ry-where ec-hos the fri-vo-lous ban-ter,
mf

pleas-ant-tries tim-id-ly fil-ling he air.

She returns the glasses to the right basket, rummages in the basket on her left, slowly and reflectively takes her cell phone from it near the end of the phrase, and holds it with her arm extended in front of her through the bars.

7:39 178 *8va*

mf

15 *15ma*

She looks at the phone reflectively, waits for an answer. When none comes, she asks:

Like a reverie ($\text{J.}=110$)

181

12

Jer-e-my, are you
mp

8va

rall. e. dim

mp *rall. e. dim*

She again watches and listens with a slight sense of abandonment when Jeremy does not answer.

185

(♩=♪) **poco più mosso**

there yet?

espressivo

rall. e dum

189

She speaks to the unanswered phone.

7 3 6 3 3
To-night will be a night to re-mem-ber.
mp

8:18

16 *molto meno mosso, affectionately*

Let my breasts rise in your hands a - gain.
mp

She pauses a moment in reflection, snaps the phone shut, extends her left arm through the bars, and tosses the phone in the basket,

Phone toss on first note of this florish.

rall. e dum

subito f

194

then takes a hair brush from her left tray with her right hand, holds it slightly above her head like a conductor's baton, and begins lightly conducting with it as she sings.

With enthusiasm (♩= 150)

8va

mf

3 3 3

f

8vb

8vb

(♩=♪)

197 She then brushes her hair during the interludes. (♩=♪)

Musical score for measures 197 through 200. The score consists of two staves: a treble clef staff for the piano and a bass clef staff for the vocal part. Measure 197 starts with a piano dynamic *p*. The vocal line begins with a sustained note followed by eighth-note patterns. Measure 198 features a melodic line with lyrics "Like heal-ing mud." in *mf* dynamic. Measure 199 continues the melodic line with *mp* dynamic. Measure 200 begins with a piano dynamic *mf* and concludes with a piano dynamic *8vb*.

200 (♩=♪)

Musical score for measures 200 through 203. The piano part provides harmonic support with sustained notes and eighth-note chords. The vocal part continues its melodic line with lyrics "Like cu-cum-bers." in *mf* dynamic. Measures 201 and 202 show the vocal line continuing over the piano accompaniment.

203 (♩=♪)

17

8.56
She returns the brush to the basket, briefly pauses in thought, reaches up and touches the mask as if she were entering another world, and sings to it while continuing to touch it.. The mask goes through the same stages of lighting as before.

Musical score for measures 203 through 206. The piano part provides harmonic support. The vocal part begins with a piano dynamic *8va* and lyrics "Like may-o-naise." in *17* dynamic. Measure 205 features a piano dynamic *molto rall. e dum.* The vocal line continues its melodic line throughout the section.

(Touching the mask.)
Quieto e misterioso ($\text{♩} = 90$)

207

Il-lum-i-ne-my
mp

face for the kiss,

or the slap of the glove.

rall. e dim

She lowers her arm in unison with the howl sound at the end of the phrase, briefly looks for the panty hose in her right basket, finds them hanging on the horizontal brace behind it.

She whips the panty hose around in front of her when this phrase begins, and examines them,
Subito molto più mosso e animato ($\text{♩} = 150$)

9:24
18

213

rall. e dim

pp

mf
rall. e dim

sees a huge hole in seat,
 8^{va} - - - - -

sticks her hand through it,
 8^{va} - - - - -

217

mp a tempo, poi rall. e dim

mf

mp

p
rall. e dim

turns to her right and raises
them above her head,

and tosses them away.

She turns back front.

*She notices the wind from the window, turns toward it, and
touches her face with both hands as she feels the breeze upon it.*

Legato, flowing and billowing like the wind ($\text{d} = 150$)

$2\left(\frac{1}{2}\right)$ *a tempo*

$\frac{3}{8}$

mp

220

$\frac{8}{8}$ *f*

$9:50$

19

$(\text{d} = \text{d})$

225

$\frac{8}{8}$

$rall e dim$

225

$\frac{8}{8}$ *rall e dim*

$\frac{16}{16}$

$\frac{16}{16}$

8^{vb}

8^{va}

8^{vb}

$(\text{d} = \text{d})$ She sings toward the window.
Quietly aware ($\text{d} = 75$)

228

$\frac{5}{8}$

8^{va}

mp

5

p

3

3

3

$\frac{5}{8}$

mp

5

p

3

3

3

$\frac{5}{8}$

mp

5

p

3

3

3

$\frac{5}{8}$

8^{va}

Gentle breeze, swir-ling from the win-dow.

Car-ry my words in your peace - ful arms.

5

She raises her arms through the bars and sways in the breeze.

Legato, flowing and billowing like the wind ($\text{J} = 150$)

232

8va - Raise my voice to the sky.

mp *p*

232

236

mf

rall. e dim.

mf

rall. e dim.

15^{ma} - *8va* -

poco più mosso

238

accel. e cres.

rall. e dim.

accel. e cres.

rall. e dim.

8va -

241 *rall. e dim.*

8va - ancora più mosso

241 *rall. e dim.*

She turns front, puts her hands on the bars, pauses in thought. After the end of the phrase, she turns to her left basket using the howl sound as a cue.

8va -

244 *meno mosso*

8va - *rall. e dim.*

10:45 20

She rummages in her left basket with one hand as before,
Come sopra ($\text{d} = 150$)

mf *accel. e cres.*

8va -

248 *accel. e cres.*

8va - *rall. e dim.*

16 16

and takes a small bottle of mouthwash.

Animated ($\text{d} = 150$) *Removes lid,*

252 *mp* *rall. e dim.*

16 16

puts it back in the left basket,

16 16

swigs off last amount,

8va -

mf

18

8vb

-22-

8va both hands - vigorously swishes wash in mouth.

255

mf

throws her head back and gurgles loudly,

mf più legato

256

8va

257

258

8va

259

8va

260

*8va both hands
swishes vigorously again.*

mf ancora staccato

11:19 [21]
262 ...turns to her left,

and spits.

*She then turns front, looks at the empty bottle, turns to the right side
of her cage, raises the bottle above her head on the florish below,
aims, and tosses it over the top brace.*

*She turns back front and contemplates her
bars while touching them with her hands.*

(spit)

8va

(bang of the landing bottle)

sfz
(high cluster)

Meno mosso (♩ = 70)

mp

mf

8va

sfz
(high cluster)

mf

8va-----

After the cascando is completed, she takes her phone from her left basket and holds it in front of her with her arm extended and resting on the cross brace. She pauses reflectively looking at the phone.

268

rall. e dim

p

8vb

8vb

16 *16* *16* *16*

She addresses the phone and asks Jeremy if he is there, then again more insistently.

11:53 [22] 272 Quietly and confidential ($\text{d} = 60$)

16 *16* Jer-e-my? Jer-e-my?

She sings in a quiet, confidential tone as if speaking to Jeremy:

Yes-ter-day ____ a la-dy com—plained ____ a-

mp

16 *16* *16* *16*

pp

pp

mp

16 *16* *16* *16* *16* *16*

Realizing he is not there, she slowly closes the phone, but continues singing the story in a quiet, confidential tone anyway.

277

bout to-night's ben-e fit. ____

8va-----

mf

16 *16* *16* *16* *16* *16*

280

She was con-cerned a - bout _____ the la - tee - da guest-list.

mf

12 16 9 16

12 16 9 16

8^{va}

12 16 9 16

283

As if revealing inside information:

Almost whispered:

It's a party _____ for most-ly... you know... real - ly rich peo - ple.

mp

12 16 9 16

12 16 9 16

p

8^{vb}

289

mf

rall e dim

She returns the phone to her left basket, rummages in it, brings out a bottle of perfume and spikes it into position in front of her on the last note of the following phrase:

Come sopra (♩= 150)

rall e dim

molto rall e dim

mf

3 8

3 8

She turns to her right basket, rummages and brings out another bottle of perfume.
8va - - - - , 8va - - - - , 8va - - - - ,

13:07
24

8va - - - - , 8va - - - - , 8va - - - - ,

8vb - - - - , 8vb - - - - , 8vb - - - - ,

297 8va - - - - , 8va - - - - , 8va - - - - ,

She looks at both,
Animated ($\text{d} = 150$)

returns the bottle in her left hand to the left basket,

16 f 16

8vb - - - - , 8vb - - - - , 8vb - - - - ,

turns and takes the hanky from her right basket on the flourish,

8va - - - - , 8va - - - - , 8va - - - - ,

16 p 16

303 16 mp poco rall 16 mf 16

8vb - - - - , 8vb - - - - , 8vb - - - - ,

vigorously rubs the label clean on the remaining bottle,
8va both hands - - - - ,

16 mp 16

returns the hanky to her right basket,

8va - - - - , 8va - - - - , 8va - - - - ,

308 16 mf 16

16 mf 16

takes the other bottle out of her left basket,

8va - - - - , 8va - - - - , 8va - - - - ,

and examines each bottle, first the one in her left hand,

16 mp legato rall e dum 16

16 p rall e dum 16

then the one in her right.

8va - - - - , 8va - - - - , 8va - - - - ,

16 16

314 (♩=♩) 12 She pauses a moment in thought while looking at the bottles,
 turns to her left basket,
 (♩=♩) extends her arm
 through the bars,
 | 8

Which one is me? Ghost Mist or An-gel In-no-cent?
mf

tosses the bottle in her left hand back in the basket.
 8^{va}

turns back front, sprays the perfume in the air with an upward sweeping gesture,
mp *rall. e dim*

and lets it cascade down on her.
Delicately, like falling rain
 8^{va}

317 (♩=♩) 6 6 8^{va}

mf

320 8^{va}

mp *rall. e dim*

322 6 6 8^{va}

mf *accel. e cres* *f*

14:29 Flowing like the wind (♩.=90) 25

8^{vb}

She takes the opera glasses, variously looking through them out the window and turning front to sing to the public.

Spoken: Ah perfume, how it sweetens the wind--she sniffs the bottle-- the vibrant breath of song, awakener of dreams. Put it with words and music, and maybe they'll make me young again.

6 16

6 16

326

Lively (♩ = 130)

What will they think when I sing for them?

mf

mp

mf

329

Will they turn from their friends and listen to me?

mp

mf

14:51 26

Poco meno mosso (♩=♩)

(♩=♩)

332

Or is this merely a social event?

mp

mf

p

Come sopra

337 (♩=♪)

16 (8va) Their mouths smeared scar - let or lined with man - i - cured

16 mf

16 mp

16 9 16

16 12 16 9 16

339

16 hair,

16 12 16 6 16

o-pen and shut like fish-es sped up in a film.

16 12 16 6 16

15:08 27

342 She momentarily becomes more reflective.

15:28

16 12 16 6 16

mf 8vb

16 12 16 6 16

16 12 16 6 16

16 12 16 6 16

8va

mf

rall. e dim

molto rall. e dim

It's
mf

16 12 16 6 16

8vb 8vb 8vb 8vb

16 12 16 6 16

346 Come sopra

time to go down to the court-yard and sing for the pa-trons, to

348 brighten their lives with some mu-sic.

(Use the end of the howl sound as a cue for the next entrance.)

351 She becomes clearly doubtful.

So why am I hav-ing this prob lem with go-ing?

rall e dum

She exchanges glances between the public and the courtyard while gesturing as if holding a knife.

Quasi Maestoso (♩ = 90)

355

Shall I ar-ri-ve with a grand-i - ose entrance _____ and dance with the man with the knife?
mf

16
To-mor-row ov-er cof-fee
mp

359

8^{vb}
hands prop-ping o - ver stuffed heads
would they e - ven re-mem - ber ____ if I were not there.
5

16:09 [30] She contemplates her bars, lightly testing them with her hands.
She contemplates her bars, lightly testing them with her hands.
16

Ominously (♩ = 78)

364

p
Dearm-like, molto rubato
She reaches up and touches the mask with her right hand.
8^{vba}

16
mp
rall. e dim.
15

16:50
31

370
p dream-like
rall. e dim.
poco più mosso
rall. e dim.
8^{vb}

-31-

373

Still touching the mask.

Our bal - lads dream us in - to be - ing,

mp

15ma

rall. e dim.

molto accel.

376

She reaches upward through the front bars with her right arm to an imaginary scene before her eyes.

each word etch-ing a scene.

a tempo

meno mosso

rall. e dim.

And

378

*a tempo She raises one arm of the mannequin to match the position she had when reaching to her imaginary scene.**Then raises the mannequin with her right arm into the imaginary scene.**più mosso*

then I fall out of a dream and in - - - to an - oth - er.

8va

8va

8vb

8vb

8vb

8vb

8vb

8vb

She puts the mannequin in her left hand, touches the mask.

8va
15 16
mp Deep in wat - er a gash - toothed
rall. e dim.
15 16
With her right arm she makes a slow gesture as if tearing open her chest.

shark
8va
16 15
rall. e dim. 16
molto accel.
16 15
a tempo
8vb 16
With her right arm she makes a slow gesture as if tearing open her chest.

8va
16 16
rall. e dim. As I watch fading in - to death,
8va
16 16
8vb 16
With her right arm, she raises the mannequin back into the imaginary scene, gently moving it as if it were an actor in it.

387

li - quid smoke of my own screams,
8va

16 rus - ty red, gar-land-ing all a -
mp

389 18:02 33

round me. _____ I see each word, stick-y and red-dish. he-mo-glo-bin gram-mar.
8va

rall e dim

16 *mp*

16 *mp*

16 *mp*

16 *l.v.*

18:36 34

and examines her bars as before.

With a syncopated feel ($\text{d} = 75$)

tentatively

low drone

mf

Lively ($\text{d} = 95$)

So what is the prob - lem here? _____

16 *mp*

16 *mp*

16 *mp*

16 *mp*

398

I mean real-ly.
The peo-ple?
The mus-ic?
My lack of cour-age?

rall e dim.

8vb

18.57 35 401

She continues to lightly test the bars.

8va-

mf

403

8va-

I've drawn my face for the par-ty, *mf* but my eyes,
and my words, *re-*

mp

8vb-

406

15 fuse to re - main in their al - man - dine bound - ar - ies. 16

15 16 16 16

rall. e dim.

8vb-

She examines the bars as before.

408

mf

410

19:33 36 *8va-*

(Use the electronic sound to help cue the entrance of the next passage.)

molto rall. e dim.

p

16 16 16 16

Pensive ($\text{♩} = 60$) *Looking at the public, but also glancing toward the window.*

415

mp

Mu - sic it seems has be - come a bit hard of hear - ing, it shuf - fles a - round like a ghost in an old op' - ra house. 16

p

16 16 16 16

She returns to testing her bars.

420 *8va* - - - - -

mf come sopra, ma poco meno mosso

422 *8va* - - - - -

9 *rall. e dim*

16 *molto rall. e dim*

16 *12*

She takes her instruments, looks it over, silently tests it.

Brooding ($\text{♩} = 95$)

427 *8va* - - - - -

16 *mp* *poco rall*

16 *mp più mosso*

16 *rall. e dim*

8vb - - - - -

Suddenly lively ($\text{♩} = 150$)

(*8va*) - - - - -

20:54

37

8va - - - - -

15ma - - - - -

15

16

15

She plays her instrument.

Lively(♩=140) The trombone in this section should not be too loud, but rather stylish and not overshadowing the piano.

437 (♩=140) Lively The trombone in this section should not be too loud, but rather stylish and not overshadowing the piano.

437 15^{ma}-

441 (♩=140) broadly, ponderous [21:27] [38]

444 (♩=140) f

-38-

447 (♩=♩)

lo stesso tempo

8va

Yes in - deed. this could be

mf

mp

449

something for op-pu-lent pa-trons with noth-ing am - big-u-ous in their lives... ex -

452

21.49 [39]

cept of course, their fi-nan-cial trans - actions.

correct bass part in seq.

poco accel e cres.

She plays her instrument.

Poco più mosso

457

Musical score for measures 457 through 460. The score consists of four staves. The top staff is bass clef, 12/16 time, key signature of one sharp. The second staff is treble clef, 12/16 time, key signature of one sharp. The third staff is bass clef, 12/16 time, key signature of one sharp. The bottom staff is bass clef, 12/16 time, key signature of one sharp. Measure 457 starts with a dynamic *mf*. Measure 458 begins with a dynamic *f*. Measure 459 continues the rhythmic pattern. Measure 460 concludes the section. Various dynamics and performance instructions like "short gliss." and "8va" are included.

463

Musical score for measures 463 through 466. The score consists of four staves. The top staff is bass clef, 12/16 time, key signature of one sharp. The second staff is treble clef, 12/16 time, key signature of one sharp. The third staff is bass clef, 12/16 time, key signature of one sharp. The bottom staff is bass clef, 12/16 time, key signature of one sharp. Measure 463 starts with a dynamic *rall. e dim.*. Measure 464 begins with a dynamic *rall. e dim.*. Measure 465 begins with a dynamic *8va*. Measure 466 begins with a dynamic *p*. Various dynamics and performance instructions like "short gliss.", "rall. e dim.", "8va", and "8vb" are included. A tempo marking $\text{♩} = 140$ is shown above measure 464, with a performance instruction "She pauses in reflection." below it. A time signature change to 22:08 is indicated above measure 464.

*Quiet and reflective.
meno mosso*

467 And then I fall out of a dream

38

467

15 16

12 16

Come sopra ($\text{♩} = 140$) *She returns to her upbeat tone.*

470 Now is-n't that in-ter-est-ing? I hope they'll catch the meaning of that. We're

mf

470

12 16

12 16

12 16

12 16

12 16

12 16

12 16

12 16

12 16

474 wear-y of mean-ing-less blath-er, but what can we say in a world so com-plete-ly un-hinged?

mp

15 16

12 16

12 16

12 16

12 16

12 16

12 16

12 16

Rhythmic, syncopated, Poco più mosso ($\text{♩} = 140$)

She plays her instrument.

477
477
477
482

mf

f

8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb}

39

482
482

(♩=140) 41
mf

8^{va} 8^{va}

But
an - y re - sis-tance is strict-ly ver - bot-en. We

mp

8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb}

Elegant, but ironic, lo stesso tempo

486
486

She plays her instrument.

mf

8^{va} -----
 8^{vb} 8^{vb}

clas-sic - al sing-ers-and players ne-ver do that.

-42-

Musical score for piano, featuring four staves of music. The score consists of two systems of measures.

Measures 489: The first measure starts with a bass note followed by a series of eighth-note chords. The second measure begins with a bass note and continues with eighth-note chords. Measure 489 concludes with a dynamic instruction *(8va)*.

Measures 490: The first measure begins with a bass note and continues with eighth-note chords. Measure 490 concludes with a dynamic instruction *8vb*.

Measures 491: The first measure begins with a bass note and continues with eighth-note chords. Measure 491 concludes with a dynamic instruction *8vb*.

Measures 492: The first measure begins with a bass note and continues with eighth-note chords. Measure 492 concludes with a dynamic instruction *8vb*.

Measures 493: The first measure begins with a bass note and continues with eighth-note chords. Measure 493 concludes with a dynamic instruction *8vb*.

Measures 494: The first measure begins with a bass note and continues with eighth-note chords. Measure 494 concludes with a dynamic instruction *8vb*.

Measures 495: The first measure begins with a bass note and continues with eighth-note chords. Measure 495 concludes with a dynamic instruction *8vb*.

Measure 496: This measure is part of the second system. It begins with a bass note and continues with eighth-note chords. The measure is labeled with a time signature of $\frac{12}{16}$.

Measure 497: This measure is part of the second system. It begins with a bass note and continues with eighth-note chords. The measure is labeled with a time signature of $\frac{12}{16}$.

Measure 498: This measure is part of the second system. It begins with a bass note and continues with eighth-note chords. The measure is labeled with a time signature of $\frac{12}{16}$.

Measure 499: This measure is part of the second system. It begins with a bass note and continues with eighth-note chords. The measure is labeled with a time signature of $\frac{12}{16}$.

Measure 500: This measure is part of the second system. It begins with a bass note and continues with eighth-note chords. The measure is labeled with a time signature of $\frac{12}{16}$.

Text: The text "Come sopra" appears above the staff, and "So I'll con-tin-ue with some-thing ab - stract, with" appears below the staff. Measure numbers 23:16 and 42 are indicated above the staff.

498

nar - y a word of pro-test, Or they'll take our fund-ing a-way.

498

498

8vb

Come sopra
She plays her instrument.

[23.29] 43

501

mf

15^{ma}

501

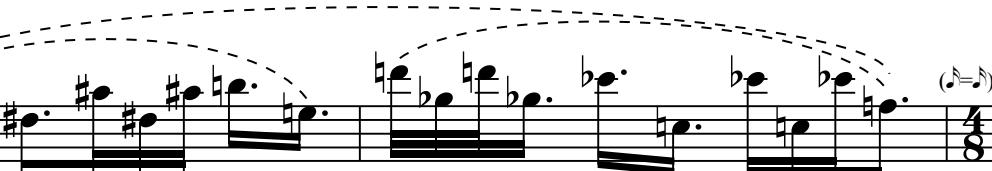
f

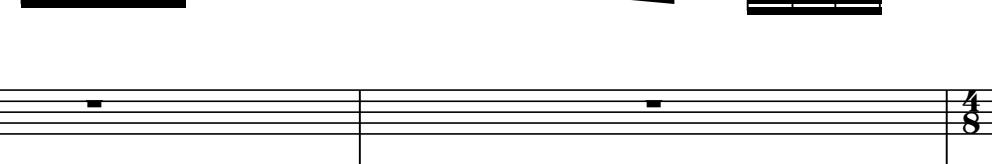
505

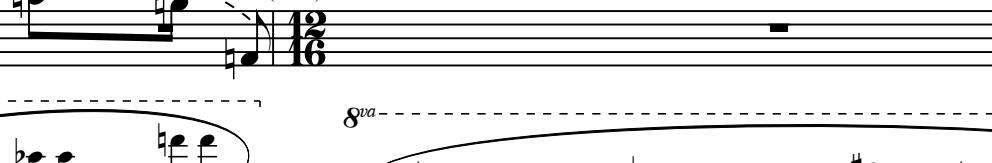
mf

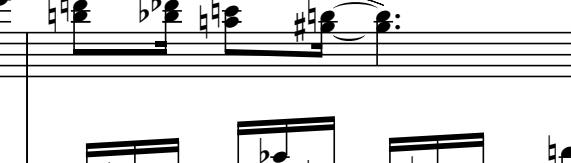
505

8vb *8vb* *8vb* *8vb* *8vb*

509 (♩=♩) 

 ♩: 9/16 
 509 *mf* ♩: 9/16 
 509 ♩: 9/16 

 512 (♩=♩) 
 512 (8va) 
 512 8va 
 24.07 44 

 515 
 515 *mf* 
 515 8vb 
 8vb

518 [41] 8va -

518 6 16 9 16 12

518 12 16 12 16 12

522 [24:16] 45

Growing more frenetic

(♩=♪) 3 8 12 16

f 8va -

ff 8vb -

wide vibrato on last note

525 6 16

525 6 16

Musical score for piano, page 47, showing measures 528 through 533.

The score consists of four systems of music:

- System 1 (Measures 528-529):** Treble clef, 6/16 time, dynamic 8^{va}. The melody is in the treble clef staff, and the bass line is in the bass clef staff.
- System 2 (Measures 528-529):** Treble clef, 6/16 time, dynamic 8^{vb}.
- System 3 (Measures 528-529):** Bass clef, 6/16 time, dynamic 8^{vb}.
- System 4 (Measures 531-533):** Bass clef, 12/16 time, dynamic 8^{vb}. This system includes a measure with 16/16 time signature and a measure with 3/8 time signature.

Dynamics and performance instructions include 8^{va}, 8^{vb}, 15^{ma}, and various tempo markings (e.g., 6/16, 12/16, 3/8).

536

8va

ff

15ma

536

536

536

536

539

15ma

8va

12

9

16

539

539

539

8va

8va

8va

molto rall e dim.

mp

low drone

539

8

12

9

16

539

Dream-like ($\text{♩} = 80$) (She put her instrument back on its rack.)

25.08 46

542

p

rall e dim.

mp

rall e dim.

8va

16

16

16

16

545

16

16

16

16

Plaintively, glancing toward the window while singing toward the public, she comments on her musical effort.

Here down-town in the op - er - a house, paid for by the pa - tri-cians of rot, the pa - trons of ne - glect.

mp

16

16

16

16

25.38 47

She turns her focus to her front.

Più mosso, flowing ($\text{♩} = 140$)

I will rise up a-gain,

mp

8va

mp

-49-

554

12 *free*
mp

to wipe the sweat from my face. _____ I will open my mouth and

8va

12 *mp*

12

559

meno mosso

She gently tests her bars.

sing un-script-ed truths. _____ I will hal-low this ver-y room my song.
rall. e dim

8va

meno mosso

565 *Cantabile e poco misterioso* ($\text{d} = 86$)

26:46 [48]

Begin tentatively and gradually build to tempo

When I _____ arrived in De-troit,

poco accel. e cres.

mp

mp

570

I went out and looked for this old ghost of an op - er - a house.

 8^{vb} 8^{vb} 8^{vb}

573

I en-quired with a rag-ged old bar-on-ness

 8^{vb} 8^{vb} 8^{vb}

576

27.15 49

lan-guish-ing on the curb.

 8^{va} -----

The
mp

 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb}

579

poco meno mosso

She extends her right arm to point to a ruin in the same place as the earlier imaginary scene.

shab-by old wo-man just looked at me
rall e dim.

then start ed to laugh and said:
mp

a tempo

There it is, the ru - in where peo - ple
mf

582

She partially lowers her arm.

used to sing.

As she be-held the ur-bane car-cass of our old o-per-a house,
mf
8va

584

She mimics the shaking motions of the giant.

it seemed like a gi-ant had picked it up to see what trea-sure might fall out.
8va

15^{ma} 8^{va} - then re - placedit in the
rall. e dim

p 8^{va} -

After the last word, she looks up and touches the mask, and hears a soft, distant memory of opera. She slowly lowers her arm and face about halfway through the opera excerpt.

28:34

50

ru - in of mid De - troit — *p* to look for bet - ter boo - ty.
pp 8^{va} -
rall. e dim

Plaintive (♩=120) Again extending her arm to point to the imaginary opera house.

50

592 Stage planks rot - ten, ____ plaster fal - len, ____ in the cor - ner ____ lies a crip - pled chan - da - lier. ____ pet - ri - fied ____ with
mp *p*

-53-

29:00 51

(Enter echoing the melody
in the accompaniment.)

595 de-cades-of dust, a bombed church of hopes. And then the old la-dy sang, How will my heart live?

mp
electronic sound

p

mp

p

She lowers her arm, looks forward, and hears the dying music of a badly broken piano.

600 My voice is full of dust.

p

mp

p

8va

mp

rall. e dim

8va

rall. e dim

3

3

3

3

29.58

609 [52] **Cantabile** ($\text{♩}=90$) She takes the mannequin and holds it in her left hand,

then extends her right arm upward to the imaginary scene.

12 - - | : | | : |

rall e dim.

I see sa - tin
mf

12 - - | : | | : |

rall e dim.

12 - - | : | | : |

8^{va} - - - - -

612 shapes un - bolt - ing _____ In lan - - - guid

8^{va} - - - - -

8^{va} - - - - -

She lowers her arm.

614 [49] 6 16

skies.

8^{va} - - - - -

8^{va} - - - - -

8^{va} - - - - -

rall e dim.

6 16

6 16

8^{va} - - - - -

She shapes the puppet into a dance-like pose, then lifts it into the imaginary scene and lightly sways it as if it were dancing.

616 **Cantabile** ($\text{♩} = 66$)

Take your af - ter - noon kip - per and tea with Le - o - nar - do. _____

623 Ad-mire his red - gold hair. Le - o - nar - do. _____

30:51 631 53 **Più agitato** ($\text{♩} = 80$) *She lowers the puppet.*

Hand him a ban - jo and hear howhe ca - vorts on the poco allarg.

crescendo

poco allarg.

-56-

Innocent and yet grave

(♪=♪)

633 strings.

With you he will sing:

mp *rall. e dim*

8va - - - - , *8vb* - - - - ,

9 *16* *9* *16* *9* *16*

636 **A tempo, non troppo lento** (♩=80)

Is there a se - rum a - gainst the flow-er crush - ers? —

mp

8va - - - - , *8vb* - - - - ,

9 *16* *9* *16* *9* *16*

Sospesso ma non troppo lento

639 Can you dance a jig in a flack jack - et? —

mp

Can you dis - arm the gram - mar? —

mp

8va - - - - , *8vb* - - - - ,

15 *16* *15* *16*

Più lento e piano

The gram - mar of the grim ra - pers?

p

8va

p

pp *molto ratt. e dim.*

12

Ephemeral ($\text{♩} = 80$)*She takes the phone and holds it before her as before.**8va*

31:44 54

p

mp

p

p espressivo, poco meno mosso

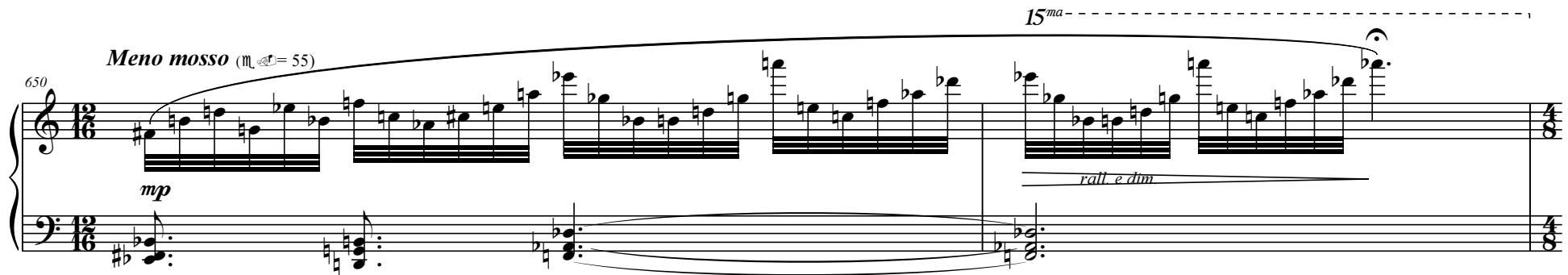
12

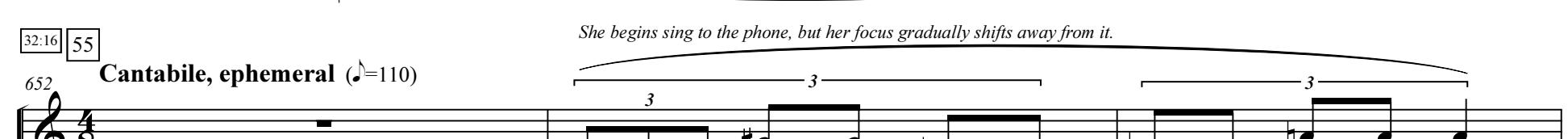
*(♩=♩)**15*And you, Jer - e - my?
mp

Have you van-ished too?

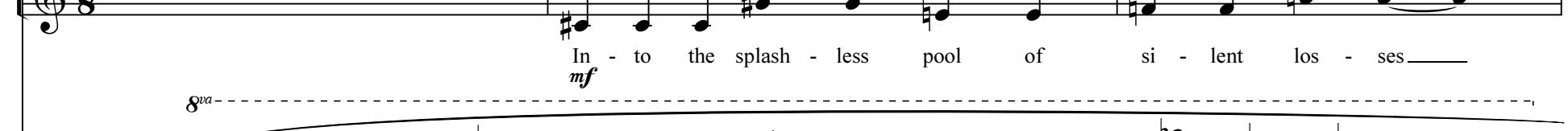
*8va**rall. e dim.**15**16*

Meno mosso ($\text{M} = 55$)

650 

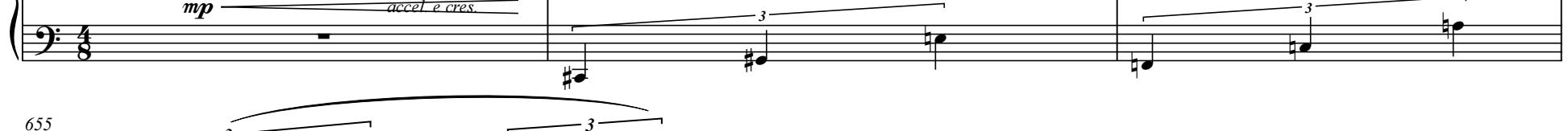
15^{ma} 

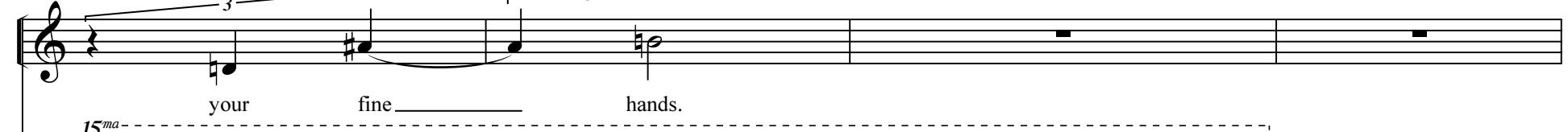
[32:16] 55 *Cantabile, ephemeral* ($\text{M} = 110$)

652 

She begins sing to the phone, but her focus gradually shifts away from it.

In - to the splash - less pool of si - lent los - ses 

8^{va} 

655 

your fine hands. 

15^{ma} 

659

(8^{va}) -

Sound - less - ly sing - ing, dream - ing,
mf
8^{va} - - - - -

662

heart strung ges - tures. Key - - board howls. - - - - -

(8^{va}) - - - - - 15^{ma} - - - - -

12 16

12 16

12 16

She looks toward the window. A chorus softly answers.

Quasi lontano (♩=70)

665

The choir left and so I sing alone. How could I not have no - ticed? They must have grabbed their coats. How did I miss their

665

mp

33:09

56

She looks forward into the distance.

670 (♩=♩) **Come sopra**
shuf - fle toward the gate?

670 8va - 15^{ma} 8va -

mp accel e cres. 3 rall e dim. 3

She pleads to the phone.
Poco meno mosso **Come sopra**

We'll be in the lime-light be - yond this world.

mp 8va - 15^{ma} -

p *mp* accel e cres. 3 3

8va -

33:35 57

Poco agitato (♩=110)

rall e dim. 3 3

16 16 mp 16 16

rall e dim. *rall e dim.* *rall e dim.*

683 (♩=♩)

She slowly lowers her arm and looks forward.

Sing - ing is tran - scend - ence. What will save us if not song?
rall. e dim

8va

16

mf

rall. e dim

16

16

She looks to the window.

Meno mosso (♩=75)

You are the ex - panse — the star of life in the heart of sky.
8va

34.32 58 Più veloce (♩=110)

16

16

16

690 *She looks to the window.*

a tempo

Why do my feet re - fuse to move.
rall. e dim

Come sopra (♩=110)

8va

rall. e dim

rall. e dim

accet. e cres.

15^{ma}-

*She pleads to the phone.***Meno mosso, suspended**

[34:32] 59 (♩=♩)

*She looks toward the window and gestures to it.***Ancora agitato** (♩=110)

704

707

She looks at the phone and pleads:

15^{ma}-

8^{va}

rall. e. dim.

Talk to me.
pp

712

She looks toward the front.
Meno mosso ($\text{♩} = 55$)

35:19

60

Poco agitato ($\text{♩} = 110$)

Wind

712 Wind, sand and wa-ter flow o-ver me, _____ un
mov-ing in a des-ert place.

15 16 16 16 16 16 16 16

mp

15 15 15 15 15 15 15 15

mp

716 She turns to the window and then sings.

meno mosso ($\text{♩} = 80$)

The night is get-ting late. 8^{va}

mf

rall. e. dim.

15^{ma} 15^{ma}

più mosso

-64-

(8^{va})

719

rall. e. dim.

16

rall. e. dim.

16

Poco meno mosso *Looking forward.*

This block contains two staves of musical notation. The top staff is for the piano, showing a treble clef and a bass clef. The bottom staff is for the voice, also with a treble clef. Measure 719 consists of eighth-note patterns. Measure 720 begins with a piano dynamic *rall. e. dim.*, followed by a vocal entry with a dynamic *rall. e. dim.*. The key signature changes from one sharp to two sharps between the two measures.

721

You will sing with-out your robe, no way to shut your eyes. — A gli - sten - ing bo - dy in the night.

721

mp

8^{va}

This block shows a piano part with a treble clef and a bass clef, and a vocal part with a treble clef. The piano part features eighth-note chords. The vocal part has lyrics: "You will sing with-out your robe, no way to shut your eyes. — A gli - sten - ing bo - dy in the night." The piano dynamic is marked *mp*. The vocal dynamic is *8^{va}*.

723

mp

724

A gli - sten - ing bo - dy in the night.

724

mp

This block continues the piano and vocal parts. The piano part has eighth-note chords. The vocal part repeats the lyrics "A gli - sten - ing bo - dy in the night." The piano dynamic is *mp*.

725

A gli - sten - ing bo - dy in the night.

726

8^{va}

This block shows the piano part with eighth-note chords and the vocal part repeating the lyrics "A gli - sten - ing bo - dy in the night." The vocal dynamic is *8^{va}*.

727

8^{va}

728

8^{va}

This block shows the piano part with eighth-note chords and the vocal part with a dynamic *8^{va}*.

726

(8va)

rall. e. dum

728 She pleads to the phone.

(8va)

molto rall. e. dum.

15^{ma}- mp Talk to me.

She brings both her hands together.

732

p Talk to me.

(15^{ma})

pp

Wind

12

She puts the phone away.

738 **Cantabile e poco misterioso** ($\text{♩} = 86$)

[37:08] 61

That
mp

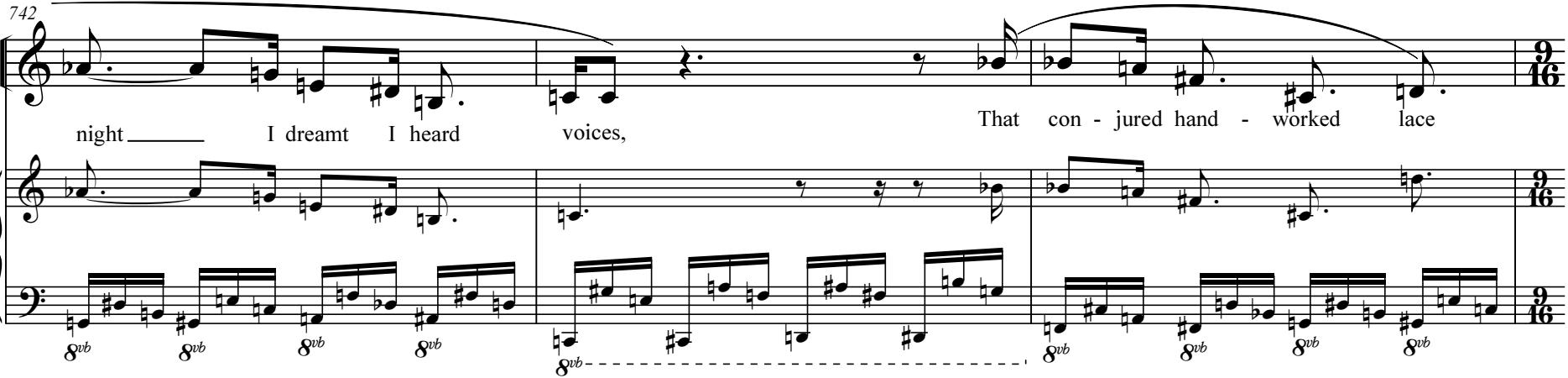
Start softly and falteringly and then build to tempo.



12 12 12

pp *p* *p* *mp*

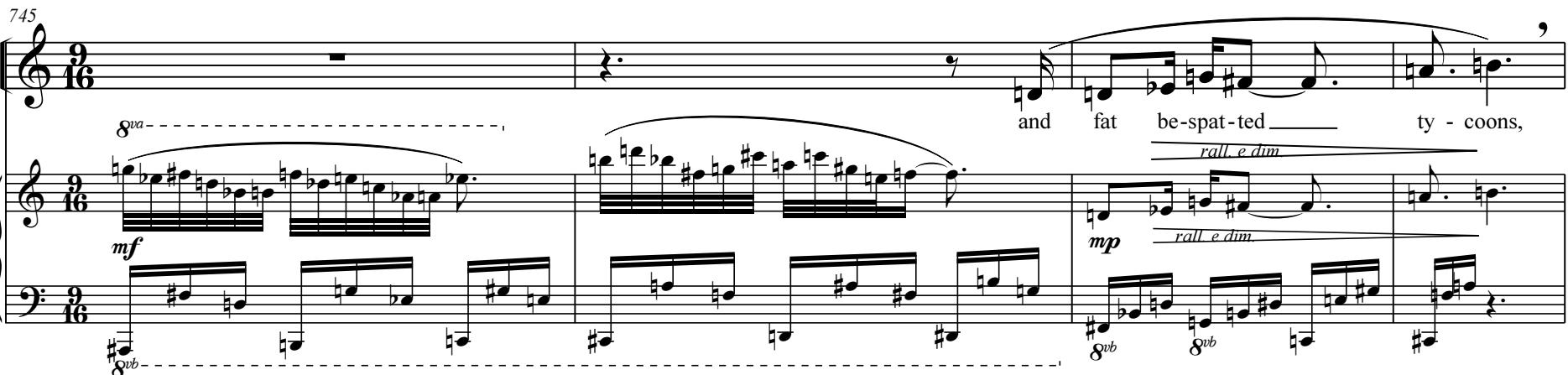
8vb *8vb* *8vb* *8vb*



742 9/16 9/16

night I dreamt I heard voices, That con - jured hand - worked lace

8vb *8vb* *8vb* *8vb* *8vb* *8vb* *8vb* *8vb*



745 9/16 9/16

sfor. and fat be-spat-ted ty - coons,
rall. e dim. *rall. e dim.*

mf *mp*

8vb *8vb* *8vb* *8vb*

749

più mosso ($\text{♩} = 110$)

and tight - ly cynched whale bone cor - sets.

8va

molto rall e dim

8vb

*She again hears distant memories
of opera, looks toward the mask,
and passionately mimicks singing
the soprano's voice.*

Triste, reflective ($\text{♩} = 90$)

38:07 62

751

On its side, in a pile of rub-ble an old wreck of a grand pi-an-o plays,

a beached whale with

mp

p Soprano vocalise Piano *p*

755

brok-en teeth twitch-ing out the sad ar-i-a of our last night on earth.

rall e dim.

mp Electronic music of broken piano

Sospeso ma non troppo lento ($\text{♩} = 80$)

759 38:44 63

When I a-woke the faint smell of coal smoke and hon-ey suck-le ling-ered in the gone ech - o

rall. e dim.

p

mp

8vb *8vb* *8vb* *8vb*

762 She raises her arm to the imaginary scene. 39:25 64

She tentatively looks at the mannequin, then takes it.

Beginning tentatively ($\text{♩} = 120$) *then takes it.*

rall. e dim.

Wind

pp

p

molto accel.

8vb *8vb*

Lilting ($\text{♩} = 90$)

8^{vfa} - - - - -

She looks up and touches the mask:

rall. e dim.

mf

8vb *8vb*

Cantabile, quasi maestoso ($\text{♩} = 90$)

Holding the mannequin by its base and with it facing the public, she slowly adjusts it into various positions as if planning her own choreography:

774

Fol - low me my
mf
light

As I walk the ways of

779

blood.

Il - lu - mine my face for the kiss,

783

($\text{♩} = 120$)

or the slap of the glove.

($\text{♩} = 120$) 40:07 66

Poco più agitato, rubato ($\text{♩} = 120$)

8va

molto rall. e dim.

mp

787

She gestures to the room, extending both arms through the bars.

mf I will hal-low this room with my song.

67

*She lowers her arms.
8va right hand only*

40:27 67

Dignified but forceful (♩=76)

*With the mannequin facing the public,
she extends its right arm upward.*

molto ral' e dim

790 16 12 16
790 16 12 16
793

mp Start slower and accelerando

mp accel. e cres.

Time to in - hale the fe - fid - air and sing.

f 8va-

mf

f

-71- 8vb 8vb

She raises her right arm into a position similar to the mannequin's.

795

Time to ges - ture my love for those with the cheap-est

4 16

8va - - - - ,

8vb 8vb 8vb 8vb

795 16 16 16

8vb 8vb 8vb 8vb

797

40:51 68 She looks up and touches the mask,
Cantabile, quasi maestoso $\text{♩} = 90$

seats.

molto rall e dim p

15^{ma} 8va - - - - ,

16 16 16 16

mp

16 16 16 16

mp

16 16 16 16

8vb 8vb 8vb

8vb 8vb 8vb

799

Fol-low me my light
mf

(8va)

A tempo

rall. e dim *mp*

799

mp

8vb

She lowers her arm and choreographs the mannequin, leaving it again with its right arm raised.

She extends her arm through the bars and gestures to the imaginary scene.

803

As I sing the air of be-ing. —————

Lead my

15^{ma} ————— 8^{va} —————

8vb

803

8vb

12

16

12

16

12

16

808 41:14 69

feet be - yond That which I am see-ing.

(short hold)

molto rall. e dim.

molto rall. e dim.

rall. short hold

rall. short hold

She turns to the window.

Più rubato ma lo stesso tempo

The night is get - ting late. Soon they'll all be gone.

41:32 70 She turns back front, raises her right arm to match the positioning of the mannequin.

rall. - - - short hold

817 Dignified but forceful ($\text{♪}=86$)

(8va) - - - - - Time to bear my breast to e-ter-ni-ty, all a-round car-ried by my voice.

mp accel. e cres. mf f f

41:42 71 She brings her arm back inside the cage, but continues looking at the imaginary scene.

821 Come sopra

Fol - low me my light
mf 8vb She touches her face.

As I walk the ways of blood. 8va - - - - - Il - lu - mine my face - - - - -

8vb 8vb

830

for the last scene's kiss of love.

molto rall e dim.

During the long drone, she touches the mask, then alternates between testing her bars and looking at the puppet in her left hand.

834

42:28

72

Con forza ($\text{♩} = 110$)

She turns to the window and sings, imitating a man slashing with a knife using a slow motion, horizontal sweeping gesture.

I'll dance with the man with the
f

check note

f

8vb

838

She then turns to the front and sings.

knife.

I'll sing a song they'll re - mem - ber.

8vb

841

Dignified but forceful (♩.=94)

She extends her right arm though the bars and gestures to the imaginary scene. The mannequin in her left hand should have the same pose.

5

841

Born in the fol-low spot — that il - lu-mines on-ly in-no-cence, —

f

844

only uncrusha-ble love.

847

A lost war with no shots

8va

8vb

8va

8vb

849

fired,

8va

849

8vb *8vb* *8vb* *8vb*

She continues to gesture toward the imaginary scene.

851

f

Here down-town in the o - per - a house, paid for by the pa - tri-cians of rot, _____ the pa - trons of ne -

5

854

glect.

8va

ff

854

ff

8vb

She slowly lowers her arm.

856

8va

856

cres e allargando

fff

8vb

43:44

73 She returns the mannequin to her left tray, takes her instrument and plays.

859

Moderate, other worldly

Vb

pp

low gliss wash

43:58 space ping

wail

mp

Vb indicates a very wide, varied, expressive slide vibrato

44:21 space ping

glissing wail

mf

yeowl

18 16

gliss.

866

mp

gliss.

yeowl

44:41 space ping

buzz saw & scream

mp

accel. e cres.

poi allargando

f

44:56 ping

74 like an incantation

872

mp

digeridoo

low square wave gliss.

high wail

45:35 space ping

mf

yeowl

yeowl

Vb

gliss.

Vb

gliss.

880

She returns the instrument to its rack.

Vb~~~~~

880 low glissing wash 45:56 ping mp low drone

46:42 75 Quietly (♩ = 80)

Vb~~~~~

a niente piano pp

886

Sing. ————— Sing a-way the rust-ting ci-ties. ————— Fill them with song's edge-less dreams. ————— Rise on this gen-tle breeze.

p

wail

wail

wail

47:31 76

She sings with responses from a pre-recorded antiphonal choir.

Moderately (♩ = 80)

890 mp Breeze blow fool of my soul ————— Blow fool ————— My cold blown soul

890

Blow fool —————

890

Breeze blow fool of my soul ————— Blow fool ————— My cold blown soul

890

Blow fool —————

890

Blow fool —————

8va ————— 8va —————

mf 5

890

Blow fool —————

896 (8^{va}) - - - - -
 896 5
 900 Billowing like the wind
 Bear my song in - to blue 8^{va}
 900 5
 900 16 poco accel ratt. e dim.
 903 16 47.51 77 8^{vb}-
 Mi - grant res - tive skin of earth.
 903 16 Mi - grant res - tive skin of earth.
 903 16 Mi - grant res - tive skin of earth.
 903 16 8^{va}-
 903 16 9 16
 903 16 9 16
 903 16 9 16

Building

905
(8va) Move me with your edge - less force

905
905
905
8vb *8vb*

908 Play me as your cloud - less horn Pull *f* me, sweep me in - to flight *16*
Play me as your cloud - less horn *16*
Play me as your cloud - less horn *16*

908 *(8va)* *8va* *16*

48:07 78 *Billowing, poco meno mosso* *8va* *16*
accel. e cres.

912 *16*
912 *16*

Come sopra

914

Breeze blow fool of my soul — Blow fool breeze —

914

Blow fool breeze —

8va-----

914

rall e dim.

914

Blow fool breeze

919

48:31 79 Poco più mosso, billowing

My cold blown soul.

919

8va-----

919

5 5

922

5

rall e dim.

922

5 5

Gradually building

925

15 House my heart in your thrall

925 *mf* Float me on your un - seen back

925

15 Float me on your un - seen back

925

15 *8va* Float me on your un - seen back

925 *mf*

925

15 *8va*

927

Clear my eyes with your streams

927 Fil me with your soft pow-ers—

48:59

Blow my arms in-to wings

927

Fil me with your soft pow-ers—

927 Fil me with your soft pow-ers—

(8va) —

927

927

8va —

927

927

3

3

3

3

931

8va ----- ,

mp

5

931

5

5

5

molto rall.

5

934

Quieto e sospeso (♩ = 90)

16

Breezeblow fool of my soul _____

mp

8va----- 15^{ma}-----

934

16

mp

rall. e dim

8vb

938

Blow ov - er me _____

mp

16

(15^{ma})-----

mp

8va----- 15^{ma}-----

938

rall. e dim

8vb

8vb

16

941

*Enter near end of gull sounds.**The light slowly fades to black on Aletheia but remains on the mask.*

Musical score for orchestra and wind instruments, measures 941-945. The score consists of three staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello), the middle staff is for the bassoon, and the bottom staff is for the double bass. The key signature changes from G major (B-flat) to F major (A-flat) at measure 941. Measure 941 starts with a rest followed by a melodic line in G major. Measure 942 begins with a melodic line in F major. Measure 943 continues in F major. Measure 944 begins with a melodic line in F major. Measure 945 begins with a melodic line in F major. The score includes dynamic markings such as *p*, *mp*, *rall. e dim.*, *pp*, *l.v.*, and *wind*. The bassoon part has a sustained note in measure 941. The double bass part has a sustained note in measure 945. The score concludes with a slow fade to black on the mask.

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