

Prometheus

a short chamber opera

for oboe, clarinet/bass clarinet, baritone, accordion, viola and double bass

Onur Dülger

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LIBRETTO

Scene 1:

A person is suffering under his own thinking process and self perception of his life. He is trying to come out of his problems but this process itself is the cause for all of his problems. First scene is illustrating this process.

(Actor is sitting on a chair. He is self-talking and settling a score with himself. He is a bit depressive and struggling with himself in a self destructive way. The tension develops over the time. At the end of the scene it indicates a kind of calm sickness. There is a confusion of being arrogant or having inferiority complex.)

I'm again in a room,
and don't realize always where I am and when it is

I'm listening as always and finding my self whispering to me
and not sure often what is a cold place and what is me

I thought I was trying to find matters for the problems ones have been made
but didn't understand always the substance of my obsessive thought patterns

(Here, the actor is developing the struggle and make the things insolvable.)
I'm gonna think of this again and again, faster and slower, louder and quieter,
until it makes the room size of my head so small that only a tiny headache
pitch remains.

(He becomes calm and shows that it is mostly about his own artistic difficulties.)
I don't consider this as a prodigious destruction of my lugubrious
consciousness,
but as a way to smooth out the nuisance my composing process might have.

Scene 2:

The actor is daydreaming and talking with a woman. First he shows indifference to the woman, who is asking him the meaning of her life by actually asking for his attention. Near the end of the scene, just for a moment, we have a clue that in the dream, the woman becomes a different person, who the guy is longing for. But at the end we understand that he is waiting for another woman, who is not the one, who he is talking to.

(Woman's role is distributed to the ensemble in order to indicate the imaginariness. The actor closes his eyes at the end of the first scene and then people in the ensemble begin to talk. We go into a dialog, which is in his mind. In the second scene, the characters have emotional changes and one who was arrogant becomes fragile and the other who was depressive becomes angry. The woman who the actor is seeking is not the woman who is present in the text. First we don't know this and then it becomes clearer that he is waiting for somebody else.)

Ensemble & Actor

(Actor behaves much different here. He is more self-confident, because he is waiting for someone. Whom he is waiting for might be the woman in the dialog but there is confusion about this. She is here the depressive person but she gets angry to his indifference)

Ensemble: Does everything repeat itself?
Actor: Yes, eternal recurrence.

Ensemble: I am still looking for the reason of existence?
Actor: Being a musician is my answer.

Ensemble: I don't see anything to fight for?
Actor: You like to think that way.

Ensemble: Should one give an end to all of these?
Actor: Kidding? Where one ends another begins.

(She becomes more self-confident and a bit aggressive to him because he behaves cold)
Ensemble: You blame always someone else.

Actor: This doesn't prove your existence

Ensemble: Some things I never forget, but some others I do.

Actor: Did I ever leave you? (He shows here first time that he is longing for someone)

Ensemble: Should we go?

Actor: No

Ensemble: Why not?

Actor: I'm waiting for her

Scene 3: dictator and his vassals

This scene is illustrating the praising a person. In this case, it is a woman for the guy but in the form of a god, or depicting a dictator.

Dhikr dominates this part of the music. By metric modulation it gets shorter and it could have a "melodic" part at the top. A hit or marker of the imam changes the metric structure. At the end it gets shorter by using gesture-shortening technics of Messiaen. A Dhikr from film Takva will be taken as an example for this procedure.

(The dictator is that other woman for whom he is waiting for. He makes the woman in this mind a God. There is a symbolic indication of God as a dictator in her. The actor becomes an imam or priest. There is no actor as a character in scene 3 and 4. Scene three is depicting the ecstasy feeling of praising someone that it can become very sick and destructive. Meanwhile it can give a possibility to existence.)

Ensemble & Actor

- You
- Your will
- You know the best
- If it is your will!
- May my Lady guide me to do better next time!
- Oh those who believe! Celebrate the praises of her, and do this often
- They are the ones whose hearts rejoice in remembering her.

Scene 4: Self-Revolution

Scene four is a self-revolution to his praising situation and also it is a message to everyone who is praising a particular person, a political leader or God.

(This part is a simulation of a self-revolution. Entire ensemble and the actor are singing or talking together. They have equal importance.)

In the scene 4 the actor has to heal from all.

Ensemble & Actor

- Warning! Dancing with a shaman will make you also one.
- Why to hide in a cave, which needs to be all the time.
- Hey, you better follow your-self or face the Blue Island,
- If you listen carefully at that cliff, it will listen to you back.

Scene 5: Alone with myself

This scene is delineating the guy's new psychological stance after the journey. He is symbolizing the sun is shining as a hope after all, and that we have to react stronger sometimes. The child-part of us should stay alive.

In this part actor is alone, again talking with him-self after all this procedure. He is somehow healed after all.

Actor:

- Look at the lamp swimming out of an unsound garden.
- This might be an attempt, but you should give up being sick!
- Nothing is a dream; one should sometimes scream.
- See the child behind the curtain, who has to resist

Performance notes:

STRINGS

Bow location on the string

ast - alto sul tasto
st - sul tasto
ord - ordinario
sp - sul ponticello
msp - molto sul ponticello
ob - on the bridge
bb - behind the bridge
bp - back plate
tp - on the tail piece

Bow pressure levels

- under pressure
- ordinary pressure
- partly over pressure, halfway between "ordinary" and "over pressure"
- over pressure
- noise symbol for over pressure

The left hand fingers the diamond note head, with resulting sounds given in parentheses. II indicates the string, 5+9+13+4 are the sounding 5th, 9th, 13th, and 4th harmonics respectively. More details can be found on <http://www.celldomap.com>.

All *pizzicato glissandi* could be played with right hand's index and middle finger in trilling alternation.

Place the instrument on the knee. Bow the back plate of the instrument and pressing down on the hair of the stick, making rotation motions. If the middle part of the bow is used, the sound quality will be bright. If the frog part used, the sound will be darker.

Played as col legno battuto. However, the result should be the harmonics of the given bass note.

WOODWINDS

Spectral multiphonics are played by over blowing. The amount and force of the air determine the content of the multiphonic.

Sing and play can be also combined with flutter tongue. Lower note in the example is sang and the higher tone is played. Sang notes have special note heads.

Glissando staccato with accent. While doing a glissando or actually it can be quarter tone scale also, a staccato accents are played.

VOICE

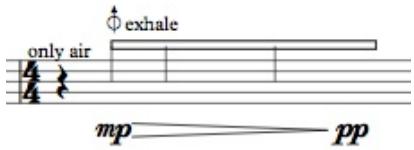
In the example on the left there is a very high teeth tone shown.

Muting with hand and trilling by closing and opening mouth with the hand palm.

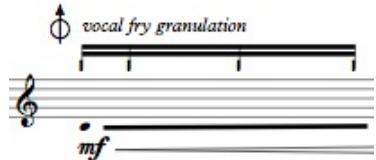
Singing while mouth is closed or open (ordinary) and transition between both.

While singing mouth closed a sub-harmonic a approximately major 7th below is executed and it disappears after its note value.

Air noise is executed with given consonants which are used to make the noise darker or brighter. The lower the line, darker the noise, and the opposite.



Only breathing noise is executed. Above the graphic there is a sign which shows the direction of breathing; whether it is exhaling or inhaling.



Vocal fry is a special vocal technique which is produced with a loose glottal closure.

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SCENE I

Andante $\text{♩} = 76$

Oboe

Clarinet in B♭

Baritone

I am a gain in a room don't realize where I am and when it is

Accordion

15ma

air

8va

Andante $\text{♩} = 76$

pizz. mf

ast

msp

sp

5-strings

Contrabass

ppp

p

ast

msp

pizz. mp

arco

msp

ppp

pp

sp

arco

ppp

Ob. 10 $\frac{3}{4}$ 11 $\frac{2}{2}$ 12 $\frac{3}{4}$ 13 $\frac{5}{8}$ - 14 $\frac{3}{4}$ - air tone 15 $\frac{7}{8}$.. p

Cl. 16 air-pitch / key clicks tr 6 6 7 p

Bar. p
I am lis-ten ing and fin-ding my self wish- p er - ing to me and not sure of-ten what is cool place and what is me

cord. 8 p pp (pp) p pitch / button clicks tr 8va

Vla. ord mp sp st
C. b. ord p pp p

Ob. (tr) *mp* 17
 Cl. (tr) *mp* 18
 19 *p* *tr* (tr)
 20 *p* *tr* (tr) 21 *mf*
 22 *pp* *mf mp* 7
 Bar. *mp* *p* *falsetto* 9
 I thought I was try-ing to find mat-ters
 for the p-roblems ones have been made
 whispering *mp* N *pp*
 Accord. (tr) *mp* *p* (8) *pp* (8) *p*
 Vla. *sp* (ORD) *pizz.* *spz* *mf* *arco* *ord* chewing
 Cb. *sp* (ORD) *p* *st* *pizz.* *sfz* *arco* *ord* *tr* *sp* *ord* *ord* *f mf*

Ob. 23 24 25 26 27

Cl. 23 24 25 26 27

Soprano 23 24 25 26 27
 → s — sh (ou a e i) cha but did n't un-der-stand sub-stance of my ob-ses-sive thought pat terns

Accord. 23 24 25 26 27

Vla. 23 24 25 26 27

Cb. 23 24 25 26 27

Detailed description: This is a page from a musical score. It features six staves: Oboe (Ob.), Clarinet (Cl.), Soprano (vocal part), Accordion (Accord.), Violin (Vla.), and Cello (Cb.). The vocal part includes lyrics: "→ s — sh (ou a e i) cha but did n't un-der-stand sub-stance of my ob-ses-sive thought pat terns". The Accordion part has markings like "simile" and "6". The Violin and Cello staves show rhythmic patterns with slurs and grace notes. Various dynamics are marked throughout, including forte (ff), piano (p), and sforzando (sfz). The score also includes performance instructions like "whispering.", "sp", and "ord". Measure numbers 23 through 27 are placed above the staves.

Ob. 28 29 30 31 32 33 34 35 5 8

Cl. ppp mp mp mf

Bar. ♫ only air exhale inhale exhale inhale exhale inhale exhale 5 8

Accord. 5 ppp mp mp mf p mp pp p mp pp pp

Vla. ord 3 4 7 8 pizz. sp 5 6 7 ord pizz. ord 5 6 7 sp

Cb. arco ord 3 4 ppp mp mp mf p

10

Ob. 36 - 37 *pp* 38 39 40 41 6 3 42

Cl. 36 - 37 *pp* 38 39 40 41 6 3 42

Bar. 36 - 37 *pp* falsetto 38 39 40 41 6 3 42 whispering...
I am going to think of this again and again

Accord. 36 - 37 *pp* 38 39 40 41 6 3 42

Vla. 36 - 37 *pp* st arco 38 39 40 41 6 ord 3 42 sp
Cb. 36 - 37 *pp* st arco 38 39 40 41 6 ord 3 42 sp
36 - 37 *pp* 38 39 40 41 6 5 5 42 *ppp*

Ob. 43 *>pp* 44 *pp* *mp* 45 *pp* *mp* 46 *pp* *p*

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

Bar. *pp* *mf* *subp* *mf* *pp* *speaking.*
fas-ter and *slo-wer lou-der and qui-ter* *u n-til* *it makes the room size of my head* *so s-mall that* *only a*

Accord. *ppp* *mp* *pp* *pp* *mp*

Vla. *sp* *ord* *sp* *st*
mp *pp* *p* *mf* *pp*

Cb. [5+9+13+4] *8va* *M* *pp* *mp* *pp* *ord* *(F5)* *(b4)* [5+9+13+4]
I (sul G) B+55c

Musical score for orchestra and choir, page 13, measures 51-13.

Measure 51: Oboe (Ob.) plays sustained notes. Dynamics: pp , p , pp . Articulation: exhalation marks (\diamond) above the notes.

Measure 52: Oboe (Ob.) continues sustained notes. Dynamics: p , pp , p , pp . Articulation: inhale (\diamond) and exhale (\diamond) marks above the notes.

Measure 53: Oboe (Ob.) continues sustained notes. Dynamics: pp .

Measure 54: Clarinet (Cl.) plays eighth-note patterns. Dynamics: pp .

Measure 55: Bassoon (Bar.) plays eighth-note patterns. Dynamics: pp .

Measure 56: Bassoon (Bar.) continues eighth-note patterns. Dynamics: p . Articulation: air tone marks (\circ) above the notes.

Measure 13: Bassoon (Bar.) continues eighth-note patterns. Dynamics: p . Articulation: air tone marks (\circ) above the notes.

Measure 15: Accordion (Accord.) plays eighth-note patterns. Dynamics: pp .

Measure 16: Violin (Vla.) plays eighth-note patterns. Dynamics: pp , p , pp , p , pp , p , pp . Articulation: exhalation (\diamond), inhalation (\diamond), exhalation (\diamond) marks above the notes.

Measure 17: Cello (Cb.) plays eighth-note patterns. Dynamics: pp . Articulation: \rightarrow ast (arco sostenuto).

Measure 18: Cello (Cb.) continues eighth-note patterns. Dynamics: pp . Articulation: \rightarrow msp (mezzo-forte sostenuto).

Measure 19: Cello (Cb.) continues eighth-note patterns. Dynamics: p . Articulation: (f6) (fortissimo 6), II (sul D) (II (sul D)), III (sul G) (III (sul G)).

Measure 20: Cello (Cb.) continues eighth-note patterns. Dynamics: p . Articulation: I (sul G) (I (sul G)), II (sul D) (II (sul D)).

14

Ob. 57

Cl. 58 3

Bar. 59 3

I don't consider

Accord. 60 3

Vla. 15ma 3

Cb. 3

15

Ob. 61 wide vibrato air-pitch / key clicks *tr* 62 63 *tr* 64 *mf*

Cl. wide vibrato *tr* 6 6 7 *tr* 6 7 *mf* *#* *ppp*

Bar. >*p* *mp* *p* *mp* this as a p-ro-di gious

(15) *pp* *mf* *pp*

Accord. pitch / button clicks *tr* 5 *p* 6 *mp* 7 *p* *mf* *pp*

Vla. clt. harmonics 3 6 6 7 *p* *mp* *p* *mf*

Cb. clt. harmonics (c#3) 5 6 6 7 *p* *mp* *p* *mf*

16

Ob. 65 - 66

Cl. 67

Bar. 68

des-truc-tion of my lu-gu-b - ri-ous con-cious ness but as a way to s mooth

Accord. (8) (8)

Vla. arco ast msp pp mf 3 ast ord

Cb. arco ord msp 3 ast ppp ppp

Ob. 71 72 73 17

Cl.

Bar. 71 72 73 17

- out the nui - sance my com - po-sing pro - sess might have speaking. N f

Accord. 8 1 2 3 4 5 6 7 8

Vla. M [7+13+6] IV (sul C) Eb-10c ord sp

Cb. st ORD mp p mf

18

Ob. *mp* 74 Ab B Eb F 75 3/4 Eb ff

Cl. *mp* f mf ff

vocal fry granulation

s → sh (ou a e i) cha *mf*

Accord. *mp* 5 6 7 3/4 6 7 7 7 ff

Vla. *mp* f mf ff

Cb. *mp* f mf ff

Ob. 76 fff
 Cl. ffff
 Bar. ffff
 Accord. ffff
 Vla. ffff
 Cb. ffff

19

Ob. Eb
 Cl. B
 Bar.
 Accord.
 Vla.
 Cb.

76 77 19

15ma 8va 15ma

6 7 1 5 6 7

sp ord ord sp ord msp
 ff f

sp ord ord sp ord msp
 f

SCENE II

20

Ob. 78 - 79 - 80 81 82 83 84 85 86

Cl. 80 81 82 83 84 85 86

Bar. 80 81 82 83 84 85 86

Choir 80 81 82 83 84 85 86

Accord. 80 81 82 83 84 85 86

Vla. 80 81 82 83 84 85 86

Cb. 80 81 82 83 84 85 86

speaking. *mf* *p*

Yes! *e-ter-nal re-cur-rence*

I am s-till loo-king for the rea-son of ex-is-tence

Does eve-ry-thing re-peat it self?

15ma-

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

8va-

pp *sp* *ast* *msp* *ast* *msp*

senza vib. *ord* *ord* *sp* *ast* *msp* *ast* *msp*

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

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

Ob. exhal⁸⁷ inhale⁸⁸ exhal⁸⁹ inhale⁹⁰

Cl. >*pp* *mf*

Bar. *p* *mf* *p* *p* *mf* *p* *mp*

Choir Be-ing a mus-si-cian is my ans-ter
I don't see a-ny thing to flight for

You like to think that way

Kid-ding?

Should I give an end to al of these?

Accord. *p* *ppp* *p* *mf*

Vla. ord *msp* *ord* *ord* *ord* *ord* *ppp*

Cb. *p* *ord* *msp* *mf* *ppp* *p* *pp* *p* *mf*

Ob. 95 - 101

Cl.

Bar.

Choir

Accord.

Vla.

Cb.

95 - 101

Where one ends a-not-her be-gins

You b-lame always some - - - one else

15ma

8va

8va

ast → ord. → ord.

sp → ord.

ord. → msp

tr.

z

pp mp

p p > pp

mp p

p 5 5 5 f

ppp mp

pp

p p > pp

mp mf

p 6 6 6

ppp mp

pp

p p > pp

mp mf

p 3 tr. 5 f

pp mp

p p > pp

mp mf

p 3 tr. 5 pp f

pp mp

Ob. 102 *p* 103 *p* *mp* 104 *ppp* 105 *ppp* 106 *ppp* 107 *mf* 108 *mf* 109 *mf*

Cl. *mf* *p* *mp* *ppp* *ppp* *ppp* *ppp* *mf*

Bar. *p* *mp* *p*

This does-n't prove your ex-is - tence

Choir *p* *mf* Some things I ne-ver for get but some ot-hers I do

Accord. *ppp* *p* *mp* *ppp* *ppp* *ppp* *mf*

Vla. *msp* *sp* *ord* *ord* *ast* *msp* *mf* *p*

Cb. *msp* *ord* *sp* *ord* *ast* *msp* *mf* *p*

Ob. 110 - 111 112 113 114 115 116 117 118 119

Cl. *pp* *mp* *pp* *ppp* *mp* *ppp* *ppp*

Bar. *mf* *f* *mf* *mp* *mp*

Did I e-ver leave you? No! I am wait-ing for her

Choir *mf* Should we go? *mf* Why not?

Accord. *pp* *pp* *pp* *ppp*

Vla. *st* *sp* *ord* *p* *pp* *pp* *ppp*

Cb. *ast* *st* *sp* *ord* *p* *pp* *mf* *p*

SCENE III

Ob. 122 3 $\frac{3}{4}$ f

Cl. 123 8 $\frac{3}{4}$ mp

Bar. 124 6 fff 6 f

Choir You know the best f You know the

Accord. 15ma 8^{vb} f fff

Vla. sp st ord sp st msp ast sfz mf f mp sfz mf sffz mf sffz ff

Cb. sp st ord sp sfz mp sffz mf sffz ff

28

135 Ob. *mf* → *p*

136 Cl. *mp* 5 5 5 *f*

137 Bar. *mf* 6 6 6 *ff*

Choir They are the ones

Accord. *mf* 5 *f*

Vla. *mid* *bright* *dark* *frog*

Cb. *msp* *ast* *tp* *bb* *ob*

15^{ma} 8^{vb}

138 *sffz* → *p*³ *sffz* → *mp* 3 *sffz* → *mp* *sffz* > *mf* *sffz* → *f*

139 *sffz* → *ff* *sffz* → ⁴*f* *sffz* > *mf* *sffz* → *mp*

30

Ob. 138 6 6 6 ff 139 7 8 3 4 3 4 mp

Cl. 5 7 7 8 mp ff mf ff

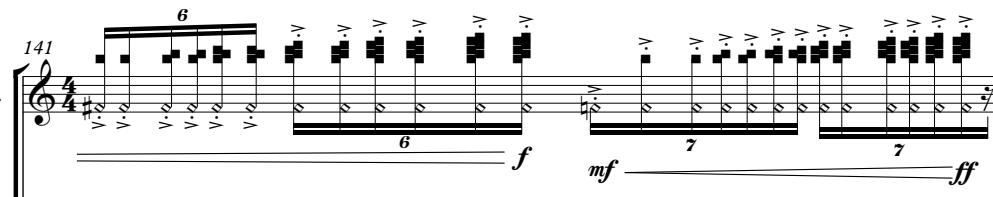
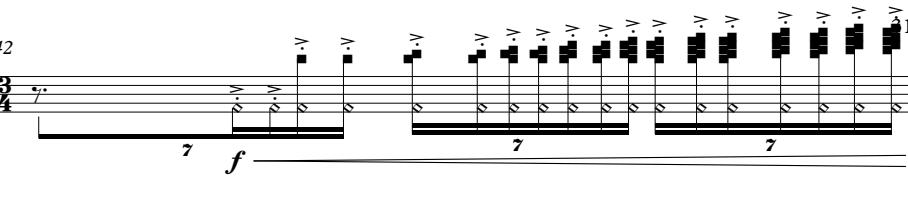
Bar. f ff p in re-mem - be-ring her

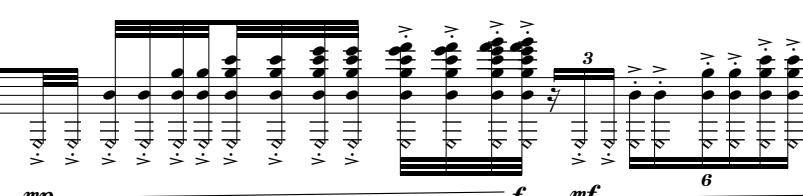
whose hearts re - joice

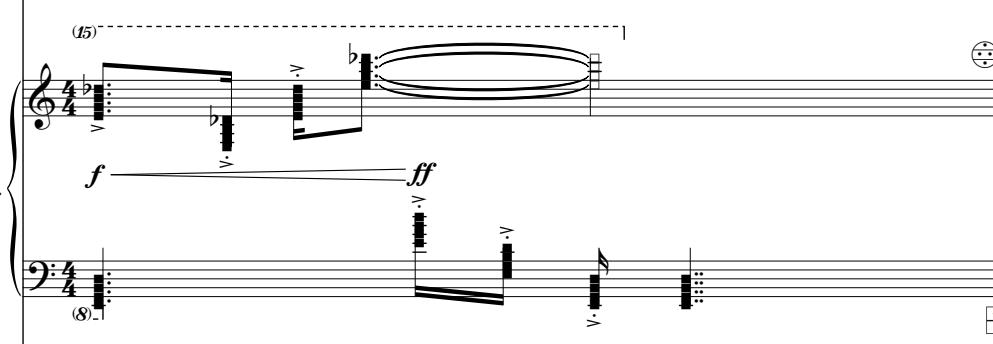
Accord. (15) fff 7 8 3 4 mp (8) v.

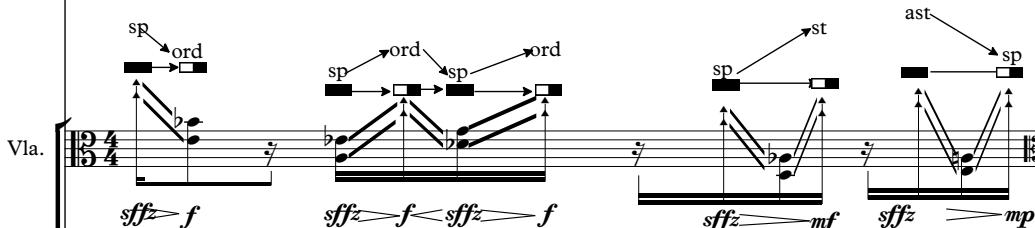
Vla. sp st sp st sp ord sp sffz 3 ff sffz f 3 sffz mf 3 4 sp st msp st ord sp sfz mf sfz mf sffz ff sffz f 3 sffz

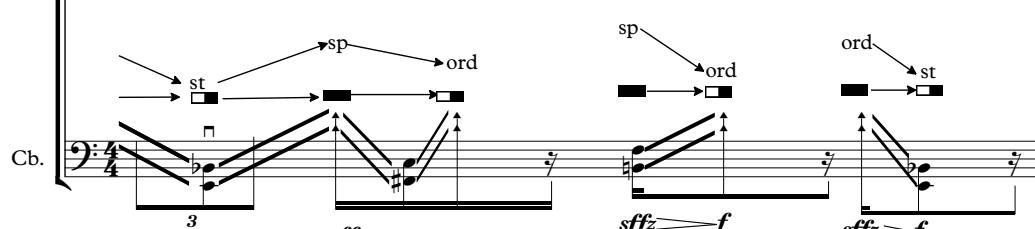
Cb. sp st sp ord sp st sffz ff sffz f sffz mf 3 4 sp ord sp sffz

Ob. 141 6 
 142 3 

 Cl. mp 

 Accord. 

 Vla. 

 Cb. 

SCENE IV

32

Musical score page 32, measures 143-146. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bar.), Accordion (Accord.), Violin (Vla.), and Cello (Cb.). Measure 143: Oboe (fff), Clarinet (fff). Measure 144: Clarinet (pp). Measure 145: Bassoon (mp), Accordion (p). Measure 146: Bassoon (p), Accordion (p). The bassoon part includes instructions for breathing: 'exhale' and 'inhale'. The text 'War - ning!' appears below the bassoon staff. Measure 147: Violin (pizz., sp), Cello (pizz., sp). Measure 148: Violin (mf), Cello (mf). Measure 149: Violin (f), Cello (mp).

Ob. *mp*

Cl. *mp*

R. *mf*

Bar. *p* *mp* *inhale* *exhale* *mf* *inhale* *p* *speaking.* Dan-cing with asha-man will make you al-so one

Accord. *pp*

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

Cb. *mf* *p* *5* *6* *7* *mf* *8va* *[5+9+13+4]* *arco* *M* *pp* *I (sul G) B+55c*

34

Ob. 151 *p*

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

(15) *3* *3* *3* *3* *mp*

Accord. *ord* *sp* *mf* *3* *3* *3*

Vla. *arco* (*#*) *pp* *mf*

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

III (sul A) C+55¢

Musical score page 35, featuring six staves:

- Oboe (Ob.):** Playing eighth-note patterns with dynamic markings *mf*, *p*, and *mf*. Measure numbers 153, 154, and 155 are indicated above the staff.
- Clarinet (Cl.):** Playing eighth-note patterns with dynamic markings *p*, *mf*, and *p*. Measure numbers 5, 6, 5, 6, 7, and 7 are indicated above the staff.
- Bassoon (cord.):** Playing sustained notes with dynamic *pp*. Measures 5, 6, and 7 are indicated above the staff.
- Cello (Vla.):** Playing sustained notes with dynamic *>pp*, *p*, *f*, and *p*. Measure numbers (f5), (f6), II (sul D), III (sul G), and ord are indicated above the staff.
- Double Bass (Cb.):** Playing sustained notes with dynamic *pp*. Measure number (8) is indicated above the staff.
- Violin (Vln.):** Playing sustained notes with dynamic *p*. Measure numbers ord, (f7), I (sul G), and ord are indicated above the staff.

36

Ob. 156 5 6 7 ff 157 158 pp Bb F R

Cl. 6 7 ff

Accord. f pp

Vln. (c#7) (c7) ord sp ff pizz. ord 5 6 7 p

Cb. ff sfz pizz. ff mp ord p 7 5

Ob. 159 f pp

Cl. 160 f pp

Bar. speaking. p pp Hey!

Accord. 3 5 mf ppp 3 5 pp

Vla. ast ord msp ff sp st arco pp

Cb. ast 5 6 7 f ord 6 7 msp ff sp st pp

163 3 164 8 165 5 166 4

Ob. Cl. Bar. you bet-ter fol-low your - self

Accord.

Vla. ast sp st msp

Cb. arco st 3 pp 8 pp mp ast sp st msp ppp mf

Detailed description: This is a page from a musical score. It contains six staves. The top two staves are for Oboe (Ob.) and Clarinet (Cl.). The third staff is for Bassoon (Bar.), which also contains lyrics: "you bet-ter fol-low your - self". The fourth staff is for Accordion (Accord.). The bottom two staves are for Violin (Vla.) and Cello (Cb.). The score includes various dynamic markings such as *p*, *pp*, *mp*, *mfp*, and *mf*. There are also performance instructions like "arco" and "st" (staccato). Measure numbers 163 through 166 are indicated at the top of each staff. Measure 163 has a 3/4 time signature, while measures 164, 165, and 166 have a 5/4 time signature. Measure 166 ends with a 4/4 time signature. Measure 164 features a 7/8 time signature. Measures 163 and 164 include slurs and grace notes. Measures 165 and 166 show sustained notes with different dynamic levels over time.

Ob. 167 *p* 5 6 7 168 7 5 6 7

Cl. 5 6 7 *mf* *pp* *mf* >*mp* 7 6

Bar. *mp* Why to hide in a cave 3

Accord. *mp* *f* 6 *mf* *f* 6 *mf*

Vla. pizz. *p* 6 5 7 5 *p*

Cb. pizz. *mf* *p* 7 6 5 *mf* *f* 5 *mp*

Ob. 169
 5 7 8
mf p

Cl. 5 7 8
p mf p

Bar.
speaking.
p mf
 which needs to be all the time
 or face the b-lu is- land

Accord.
f
 5 *mf pp*
mf

Vla. 7 6 5 6
mf 6
 arco ord
pp p pp

Cb. 6 7
p mf
f pp
 arco ord
pp p pp

Ob. 174 *mp* Cl. 175 5 176 8 6 4
Cl. 175 5 176 8 6 4
Bar. 176 8 6 4
if you lis-ten ca - re ful - ly at that cliff, 6
Accord. 177 9 6 4
Accord. 177 9 6 4
Vla. 178 st arco CORD 5 179 9 6 4
Vla. 178 st arco CORD 5 179 9 6 4
Cb. 178 9 6 4
Cb. 178 9 6 4

42

Ob. 177
Cl. 178
Bar. 179
Accord.
Vla.
Cb.

177
178
179
180
181
182

it will lis-ten you back
Look

pp
mp
pp
f
pp
sp → ORD
f
pp
sp → ORD
st
pp
pp
st
pp
pp
st
pp
pp

SCENE V

Ob. 183 - 184 185 186 6 6 43

Cl. *p* *p* *mf*

Bar. *mf* *p* at. the lamp s-wim-ming out of an un-sound gar-den

Accord. *mp* *mf* *p* *p* 6 5 6

Vla. st *sp* *mp* *mf* ord *mp* 6 5 *p* 6 7 5

Cb. st *sp* *mf* *p* ord *mp* 3 3 *p* 6 7 5

Ob. 187 188 189 190

Cl.

Bar. *p* (•) *mf*

This might be an at - tempt but you should give up be 6 ing sick

Accord.

Vla. ord. *mp* 6 $\gg p$

Cb. ord. *mp*

Musical score page 45, measures 191-194. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bar.), Accordion (Accord.), Violin (Vla.), and Cello (Cb.). Measure 191: Oboe (5), Clarinet (5), Bassoon (5), Accordion (5). Measure 192: Oboe (4), Clarinet (4), Bassoon (4), Accordion (4). Measure 193: Oboe (5), Clarinet (5), Bassoon (5), Accordion (5). Measure 194: Oboe (ff), Clarinet (ff), Bassoon (ff), Accordion (ff), Violin (sp), Cello (sp). Measure 195: Oboe (f), Clarinet (f), Bassoon (f), Accordion (f), Violin (tr), Cello (tr). Measure 196: Oboe (5), Clarinet (5), Bassoon (5), Accordion (5). Measure 197: Oboe (5), Clarinet (5), Bassoon (5), Accordion (5). Measure 198: Oboe (5), Clarinet (5), Bassoon (5), Accordion (5).

46

195

Ob. p mf 5 6 7 p

Cl. mp 7 6 5 p

Accord.

f 8^{va} 6 mf f mf sfz $v.$

3 8^{vb}

Vla. 5 5 5 5 mf pp 7 6 5

Cb. 6 6 6 6 mf pp 7 6 5

48

Ob. teeth tone 199 *p* <*mf*> *p* 200 6 *mf* <*mf*> *p* <*mf*> *p* 201 3 *mf*

Cl. teeth tone 15^{ma} 6 3 *mf*

Bar. *mp* *p* *mf* *mp* *f* *p* 15^{ma} *pp* *f*
ream. One should some-times sc- ream

Accord. *p* *mf* *mp* *mf* *mp* 8^{vb} *f*

Vla. sp ord II.³ III. sffz *mp* 7 I (sul A) II (sul D) sp ord
Cb. sp II.³ III. ord sffz *mp* 6 - 3 *p* *mf*

Ob. 203 - 204 - 205 - 206 - 207 tr tr tr tr tr 208 ♪ exhale ♪ inhale ♪ exhale ♪ inhale ♪ exhale ♪ inhale ♪ exhale ♪ inhale

Cl. p f p f p pp p pp p pp

Bar. ♪ inhale multiphonic p mf ♪ exhale multiphonic p f

Accord. (15) p mf f ff 5 6

Vln. ↗ ord ast msp back plate chewing msp

Cb. M pizz. [7+10+13+3] II (sul D) A♭+37c arco ast ast msp

IV. 1 V. p mf mf mp f

50

Ob. 209 exhal[↑] exhal[↑] inhale[↓] exhal[↑] exhal[↑] inhale[↓] exhal[↑] inhale[↓]

Cl. 210 inhale[↑] exhal[↑] exhal[↑] inhale[↓] exhal[↑] exhal[↑] inhale[↓] exhal[↑] inhale[↓]

Bar. 211 inhale[↑] exhal[↑] exhal[↑] inhale[↓] exhal[↑] exhal[↑] inhale[↓] exhal[↑] inhale[↓]

Accord. 15ma tr. pp mp p exhal[↑] inhale[↓] exhal[↑] inhale[↓] exhal[↑] inhale[↓] exhal[↑] inhale[↓]

Vla. 8vb ppp

Cb. chewing back plate mp 10'01" ppp